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MAXSUS TA‘LIM VAZIRLIGI
BUXORO DAVLAT UNIVERSITETI**

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**CHOLG‘U IJROCHILIGI
VA ANSAMBLI
(Dutor cholg‘usi misolida)**

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“Musiq ta‘limi” yo‘nalishi talabalari uchun
o‘quv qo‘llanma*



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Ushbu oʻquv qoʻllanma 5111100-musiqa taʼlimi sohasida taʼlim olayotgan talabalar uchun moʻljallangan boʻlib, dutor ijrochiligi xususidagi bilimlar oʻrganiladi hamda usuliy sharhlar asosida ijrochilik dasturini kengaytirish uchun bir qator yangi talqindagi musiqiy asarlar DTS ga asoslangan holda keltirilgan.

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Учебник предназначен для студентов, обучающихся по направлению 5111100 музыкального образования, изучает знания исполнения дутара, а также расширяет программу исполнения на основе методических замечаний, ряда новых интерпретаций музыкальных произведений на ГОС.

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The textbook is intended for students enrolled in the 5111100 direction of music education, studies the knowledge of the performance of the dutar, and also expands the performance program based on methodological notes, a number of new interpretations of musical works at the SES.

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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 o‘qishdan bo‘sh vaqtlarini to‘g‘ri 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

“Инструментальное исполнительство и ансамбль” объединяет в себе знания учащихся как ансамбля, способы организации инструментальных ансамблей в деятельности будущих учителей, правильную организацию досуга студентов и школьников, их мышление о правильном подходе к культурному наследию. развивает их чувства и положительно влияет на их идейное, художественное и духовное воспитание.

Он также предназначен для специализированных художественных школ и может использоваться любительскими коллективами, которые работают сегодня.

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

Ma'lumki, maqomlarga, xalq kuyi va ashulariga talab xalqimiz orasida tobora ortib bormoqda. Ana shunday talab va ehtiyojni qondirish maqsadida yetuk ijrochi mutaxassislarini tarbiyalash mas'uliyatli dolzarb vazifalardan biri hisoblanadi. 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'proq vazifasini o'tash bilan birgalikda o'zlarining ijodlari bilan ham namuna bo'lganlar.

Yosh avlodni tarbiyalashda, avvalambor, mutaxassis o'qituvchilar o'zlari barcha namunali xislatlarni mujassamlashtirgan bo'lmog'i zarur. Prezidentimiz Shavkat Mirziyoyevning O'zbekiston ijodkor ziyolilari vakillari bilan uchrashuvdagi ma'ruzalarida, ***“Bizning havas qilsa arziydigan buyuk tariximiz bor. Havas qilsa arziydigan ulug' ajdodlarimiz bor. Havas qilsa arziydigan beqiyos boyligimiz bor. Va men ishonaman, nasib etsa, havas qilsa arziydigan buyuk kelajagimiz, buyuk adabiyotimiz va san'atimiz ham albatta bo'ladi”*** –degan fikrlari hammamizni to'liqlannirib yubordi.

Hamma sohada o'qituvchilar vijdonli, kamtar, ma'naviy va axloqiy pok, yoshlarga g'amxo'r, yaqindan maslakdosh, o'z kasblariga hurmat, e'tiborli va sadoqatli bo'lmoqliklari kerak. Yoshlarni ham ana shu fazilatlar bilan tarbiyalamoq, kelgusida barcha sohadagi kabi an'anaviy musiqa merosimizning borgan sari zargarona sayqallashuvida va rivojlanishida ham alohida ahamiyat kasb etadi. Bugun san'at dargohiga ilk bor qadam qo'ygan yosh yigit va qizlar musiqa san'ati sirlarini astoydil o'rganyapti. Ma'lumki, respublikamizning barcha musiqa dargohlarida turli ansambllar qatori o'zbek xalq cholg'ulari ansambli darslari ham olib boriladi. Ansambllarda ishtirok etish yosh musiqachilar uchun katta ijrochilik maktabini o'tashi shak-shubhasiz.¹

Cholg'u ijrochiligi va ansambllarda cholg'uda fortepiano jo'rligida ijro etish, ikki yoki undan ko'proq cholg'ularning birgalikda, ya'ni jo'rlikda ijro etishi ansambl deyiladi. Faqat unison chaladigan cholg'ular guruhi ansambl bo'libgina qolmay balki, duet, trio, kvartet, kvintet, sekstet va har xil tarkibdagi orkestrlar ham o'zaro ansambl bo'lib ijro etadi.

Musiqa oliygohlari va ixtisoslashgan san'at maktablarining ansambl sinflarida cholg'uchilar soniga, cholg'ular turiga qarab dutorchilar, rubobchilar ansambli yoki o'zbek cholg'ulari ansambllarini tuzish mumkin. Bunday sharoitda ish boshlagan o'qituvchi yoki ansambl rahbari o'quvchilarning qobiliyati, egallagan bilim va ko'nikmalari hamda professional tayyorgarligini hisobga olgan holda mashg'ulotlarni olib borishi maqsadga muvofiq bo'ladi. Dastlabki mashg'ulotlardan cholg'ularning yaxshi sozlanishiga alohida e'tibor berib talabalarni muntazam ravishda umumiy sozning tiniq, toza bo'lishiga o'rgatib borish zarur.² Bu esa o'quvchilarning eshitish qobiliyatlarini yanada rivojlanishiga yordam beradi. Yosh sozandalar mutaxassislik darslarida cholg'uda chalish ko'nikmalarini, ijrochilik mahorati sir-asrorlarini chuqurroq o'zlashtirish bilan birga ko'plab asarlar bilan tanishadi, ularni yaratgan mualliflar haqida ma'lumotlarga ega bo'ladi.

Ma'lumki, ansambl ijrochiligi darslari amaliy mashg'ulotlar sirasiga kiradi. Shunday ekan talabalar o'quv davridan boshlab o'quv yurti doirasida turli xil konsertlarda va har xil tadbirlarda o'z ijrolari bilan muntazam ishtirok etadilar. Bu esa ularning kelajakda mohir sozanda bo'lib yetishishlariga va ijrochilik faoliyatini davom ettirishlarida asosiy omillardan biri bo'lib xizmat qiladi.

Ushbu o'quv qo'llanma Oliy ta'lim muassasalardagi musiqa ta'limi yo'nalishlari, shuningdek ixtisoslashgan san'at maktablari uchun mo'ljallangan bo'lib, undan bugunda faoliyat ko'rsatayotgan havaskorlik ansambllari ham foydalanishlari mumkin.

¹ O.I. Karimov, Cholg'u ijrochiligi va ansambli: o'quv qo'llanma - Buxoro : Sadriiddin Salim Buxoriy" Durdona nashriyoti 2019y., 9-bet.

² O.I. Karimov, Cholg'u ijrochiligi va ansambli: o'quv qo'llanma - Buxoro : Sadriiddin Salim Buxoriy" Durdona nashriyoti 2019y., 9-bet.

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

I – QISM

Ansamblda ijro mahoratini egallash avvalo to‘g‘ri o‘tirish, cholg‘u sozini to‘g‘ri tutish, tovush chiqarish madaniyatini egallab borish, ijro harakatlarini to‘g‘ri shakllantirish hamda jamoaviy ijro qoidalariga to‘liq rioya etishni nazarda tutadi:

- ijro paytida gavdani shunday tutish lozimki, toki u ijrochining barcha harakatlari uchun qulay va tashqi ko‘rinishi chiroyli bo‘lsin;
- suyanchiqqa suyanmasdan, o‘rindiqlarning yarmida o‘tirish odat qilinadi, sozandalarning chap oyoqlari oldinroq o‘ng oyoqlari esa orqaroq joylashadi;
- o‘ng qo‘lning to‘g‘ri joylanishiga, ijro harakatlarining erkin bo‘lishiga erishiladi;
- soz dasta qismini siqmaslik (rubob, afg‘on rubobi, soz, g‘ijjak, dutor sozlarida), qo‘l kafti dastaga tegmasligi, erkin bo‘lishiga harakat qilinadi;
- sozandalar kuyni boshlashda diqqat bilan o‘tirishlari, boshlovchi sozanda yoki doirachining auktaki bilan birgalikda boshlashlari zarur;
- kuyni tamomlashda ham xuddi shunday doira usuliga muvofiq yoki umumiy ansamblning bir nafasda tamomlashiga diqqatni qaratish lozim;
- ansambl ijrochiligida jamoaviy ijro madaniyatiga rioya qilish, ijro paytida diqqat bilan o‘tirish nafaqat o‘z sozi tovushi, balki umumiy ansambl tovushini va shunga mos ravishda o‘z sozi tovushini nazorat qilib borish lozim;
- ijro uchun qulay va to‘g‘ri holatni tanlash, qo‘llarni erkin tutish, tovush chiqarish madaniyatini to‘g‘ri o‘zlashtirib borish har bir soz ijrosi uchun umumiy talablar mazmuniga kiradi.

CHOLG‘U SOZLARINI SOZLASH¹

Cholg‘u sozini aniq tovush manbayiga masalan, kamertonga yoki to‘g‘ri sozlangan fortepiano tovushiga sozlash tavsiya etiladi. Ansamblda esa cholg‘ular odatda nay yoki chang cholg‘usiga sozlanadi. Dars boshlanishidan yoki biror-bir konsertga chiqishdan oldin ansambldagi cholg‘u sozlarini har birini toza qilib sozlash tufayli butun ansambl unison sozining sofligiga erishiladi.

Cholg‘u sozlarini dastlabki mashg‘ulotlarda musiqa rahbarining o‘zi sozlab beradi va sekin-asta shogirdlarini ham o‘z sozlarini mustaqil sozlashga o‘rgatib boradi. Ma‘lumki o‘zbek xalq cholg‘ularining deyarli barchasi (puflab chalinadigan sozlardan tashqari) teri parda bilan qoplangan yoki yog‘och qopqoqli bo‘lib, simlar xarrak orqali o‘tkaziladi.

Shuning uchun ham cholg‘ularni sozlash jarayonida torlar tagiga qo‘yilgan xarrakning to‘g‘ri joylashishiga alohida e‘tibor berish zarur. Soz avval ochiq torda hosil qilinib keyin oktava pardasi bosilib uning aniq sozlanganligiga ishonch hosil qilinadi. Agar tovush sof oktavada eshitilsa, bu xarrak to‘g‘ri joylashganligidan dalolat beradi. Torni bosib chalganda ochiq parda oktava pardasidan baland eshitilsa xarrak o‘rnashgan joyi tovush xonasidan uzoqlashtiriladi yoki aksincha, torni bosganda tovush oktavadan past sadolansa, xarrak tovush xonasi tomonga suriladi, natijada ochiq tovush oktava tovushi bilan bir xilligiga erishiladi. Birinchi ochiq tovush tiniq sozlanishiga erishilgach, qolgan torlar ham shu tovushga nisbatan aniq qilib sozlanadi. Barcha sozlar aniq sozlanishiga erishilgandagina ansamblning umumiy sozini ham tiniq unison eshitylishiga erishiladi.

O‘zbek xalq cholg‘u ijrochiligining qadimiy va boy an‘analari. Ommaviy cholg‘u jamoalarining tuzilishi. O‘zbekiston musiqa va san‘at o‘quv yurtlarida xalq cholg‘ulari bo‘yicha ta‘limning yo‘lga qo‘yilishi. Umummadaniy va estetik tarbiya jarayonida hamda musiqiy

¹ O.I. Karimov, Cholg‘u ijrochiligi va ansambl: o‘quv qo‘llanma - Buxoro : Sadridin Salim Buxoriy" Durdona nashriyoti 2019y., 11-bet.

savodxonlikni targ'ib qilishda o'zbek milliy cholg'ularining roli. O'zbek milliy cholg'ulari bo'yicha ta'lim tizimidagi muammolar. O'zbek xalq cholg'ularini takomillashtirish jarayoni. Cholg'ularni takomillashtirishga xalq ustalari va sozandalarning qo'shgan hissalar.

Xalq cholg'ularida nota tizimi bo'yicha o'qitish. O'quv yurtlarida nota tizimi bo'yicha ta'limning joriy etilishi. Milliy cholg'u ustaxonalarining faoliyati. 30-yillar o'zbek musiqa madaniyatining o'sish davri. Toshkentda birinchi musiqa oliy o'quv yurtining tashkil qilinishi. O'zbek davlat filarmoniyasi va nota tizimi bo'yicha ijro etuvchi o'zbek xalq cholg'u orkestrining tuzilishi. Toshkent davlat konservatorisida "Xalq cholg'ulari" bo'limi va fakultetning ochilishi. Milliy musiqa cholg'ulariga bo'lgan talab va ishlab chiqarishning yo'lga qo'yilishi. Ko'p ovoqli milliy cholg'u jamoalarining faoliyati, turli cholg'ular uchun maxsus yozilgan asarlarning paydo bo'lishi.

Fortepiano jo'rligida ijro etish

Musiqa asarini o'rganishda dutor partiyasi bilan birgalikda ijro etiladigan fortepiano partiyasini puxta o'rganish zarur. Fortepiano bilan birga ijro etishni musiqa asarini o'zlashtirish jarayonida boshlagan ma'qul. Shunda ijrochi o'z partiyasini o'zlashtirish bilan bir qatorda fortepianoda ijro etiladigan partiyani ham o'ziga singdirib boradi. Ba'zi sozandalar o'z partiyalarini oxirigacha o'zlashtirib bo'lganlaridan keyingina fortepiano bilan birgalikda ijro eta boshlaydi. Bu hol cholg'uchi uchun birmuncha qiyinchilik tug'diradi.

Cholg'u va fortepiano ijrosi uchun yaratilgan musiqa asarlarini kuzatsak, unda quyidagi o'xshashliklarni uchratishimiz mumkin. Ba'zi musiqa asarlarida fortepiano cholg'uchi (solist)ga jo'r bo'lish vazifasini bajarsa, boshqa musiqa asarlarida cholg'u bilan fortepianoning partiyalari bir-birga teng va ma'lum darajada mustaqil xarakterga ega bo'ladi. Birinchi holda kuyni boshqarib borish asosan cholg'uchi (solist)ga yuklatilgan bo'lib, fortepiano faqat jo'rlik (akkompanement) vazifasini o'taydi. Bunda solist ijro etayotgan kuy mustaqil, ijrosi fortepianosiz ham ma'lum darajada tugallangan bo'ladi. Bunday musiqa asarlari o'zining tuzilishi bo'yicha nisbatan oddiy bo'lib, ulardan ta'limning boshlang'ich davrlarida foydalanish mumkin. Lekin bundan o'quvchi sozanda fortepiano partiyasiga e'tibor bermasa ham bo'laveradi, degan xulosa kelib chiqmasligi kerak. Bunday musiqa asarlarini ijro qilish paytida o'quvchi fortepianoda ijro etilayotgan akkordlar va ritmik shartlarni o'z ijrosi bilan birgalikda eshita olishi lozim.

O'zbek xalq cholg'uchilarida ijroni o'rganayotgan yosh sozandalarda fortepiano bilan birgalikdagi ijro paytida ko'proq uchrab turadigan kamchiliklardan biri musiqa asari ijrosini fortepiano bilan bir vaqtda boshlay olmaslikdir. Bu paytda o'quvchining diqqati tamomila o'zining ijrosiga qaratiladi va natijada fortepiano jo'rliqi solistning ijrosi bilan bir vaqtga to'g'ri kelmay qoladi. Ijroni fortepiano bilan birgalikda boshlash ko'nikmasini shakillantirishda musiqa asarining birinchi tovushi boshlanishdan oldingi harakat hal qiluvchi rol o'ynaydi. Buni asarning boshlanishidagi dirijorning qo'l harakati (auftak)ga o'xshatish mumkin.

Musiqa asari davomida cholg'uchi partiyasida ma'lum miqdorda pauzalar uchrab turadi. Bunday paytda fortepianodagi ijro odatda davom etadi. O'quvchi pauzalarning necha taktligini eslab qolishi bilan bir qatorda o'z ijrosining qachon boshlanishini ham puxta bilib olishi kerak. Bunda pauza davomidagi fortepiano ijrosini to'la anglab olishi yaxshi natija beradi.

Bundan tashqari, musiqa asaridagi asosiy kuyning yo'nalishini aniqlab olish fortepiano jo'rligida ijro etishda asosiy vazifalardan biridir. Ma'lumki, har bir musiqa asari ma'lum kuy (ohang) asosida qurilgan bo'ladi. Mana shu kuy fortepiano partiyasida yoki solist partiyasidaligini ajrata bilish konsertmeystr bilan chalish vaqtida ijroning to'laqonli bo'lishiga yordam beradi.

Fortepiano partiyasini yuzaki bilish cholg'uchi uchun yetarli emas. Fortepiano partiyasi solistning partiyasi bilan uzviy bog'langan bo'lib, musiqa asarining buzilmas kompozitsiyasini tashkil etadi. Shuning uchun haqiqiy ijro ulardan ansambl qonun-qoidalariga bo'ysungan holda katta mehnatni talab qiladi. Cholg'uchining fortepiano bilan birgalikdagi ijrosi qanchalik o'z vaqtida boshlansa, musiqa asarini o'zlashtirilishi shunchalik sifatli va tez bo'ladi.

Sahnada ijro qilish

Talaba tomonidan to'la o'zlashtirilgan musiqa asari pirovard natijada sahnada ijro etiladi. Bunga qanday tayyorgarlik ko'rish kerak? O'quvchining sahna ijrosiga birinchi navbatda o'qituvchilar katta e'tibor va ehtiyotkorlik bilan yondashishi kerak. Asarni faqat yod olish sahna ijrosi uchun yetarli emas, uni tomoshabinga tushunarli tarzda yetkazish kerak. Shu sababdan o'qituvchilar bu ishda o'quvchilarga yaqindan yordam berishlari, sahna ijrosi paytida ularning xotirjam bo'lishlari uchun zamin yaratishlari lozim. O'quvchining talabga javob bermaydigan sahna ijrosini ba'zilar haddan ziyod hayajonlanish natijasi deb tushunadi. Albatta, sahna ijrosi paytida nafaqat yosh sozandalar, hatto tajribali, mohir ustalar ham hayajonlanadi. Lekin sahna ijrosida sodir bo'ladigan kamchiliklarni faqatgina hayajon tufayli desak to'g'ri bo'lmas.

Tajriba guvohlik beradiki, o'quvchi dars jarayonida musiqa asarini qanchalik puxta o'rgangan bo'lsa, sahna ijrosi paytida u shunchalik kam xatoga yo'l qo'yadi. Sahnada ijrosi paytidagi hayajonlanishning turli ko'rinishi mavjud bo'lib, ba'zilar o'quvchi ijrosiga yordam bersa, boshqalari, aksincha, ijodiy kuchlarga salbiy ta'sir etadi. Ba'zi hollarda hayajonlanishning kelib chiqishiga o'quvchining o'zi sabab bo'ladi, lekin boshqa turdagi hayajonlanish o'quvchining nazorati va iroda kuchidan chetda bo'lishi mumkin: sifatsiz cholg'u, shart-sharoitning noqulayligi, qo'llarning haddan tashqari sovib ketishi va boshqalar. Hayajonlanishni keltirib chiqaradigan sabablardan qat'iy nazar, uning asosida o'quvchining psixikasiga bo'lgan ta'siri yotadi. Haddan tashqari hayajonlanishning oldini olish uchun o'quvchi faqatgina o'zining shaxsiy tajribasiga suyanishi va o'z hayajoni sababini to'g'ri aniqlashi kerak bo'ladi.

Hayajonning sababi ko'p hollarda musiqa asarining o'quvchi tomonidan yaxshi o'zlashtirilmaganligida ko'rinadi. O'quvchi sahna ijrosi oldidan xuddi shu o'zlashtirilmagan asar (qism)ning bo'lajak ijrosini o'ylab o'z hayajonini yanada zo'raytirib yuboradi. Shu sababdan ham sahna ijrosi o'quvchining ijro mahoratini o'zlashtirish uchun qilgan mehnatini naqadar to'g'ri va sifatli bo'lganligini aniqlashda ko'zgu bo'lib xizmat qiladi.

Sahnada ijrosida birinchi navbatda o'quvchining repertuaridagi qaysi asarni ijro etish to'g'ri bo'ladi? Tajriba shuni ko'rsatadiki, sahnadagi ijroni o'quvchi repertuaridagi xotirjam, vazmin xarakterga ega bo'lgan musiqa asarlari ijrosi bilan boshlagan ma'qul. Bu o'quvchining o'z hayajonini yengishiga, fikrlarini bir maqsadga qaratishiga yordam beradi. Lekin ba'zi sozandalar konsertda o'zlarining chiqishlarini murakkab va jadal tezlikdagi musiqa asarlarining ijrosi bilan boshlaydi. Ular konsertning boshlanishida hali kuchlar sarf bo'lmasidan, charchab qolmasdan oldin murakkab musiqa asarlarni ijro etish ma'qul deb tushuntirishadi. Albatta, har bir sozanda bo'lajak sahna ijrosida oldin o'z kuch va imkoniyatlarini chamalab, shu asosda ijro etilajak musiqa asarlarining tartibini tuzib olishi kerak. Sahnada ijrosidan oldin sozanda nima bilan shug'ullanishi kerak? O'z - o'zidan ma'lumki, musiqa asarini puxta o'rganib, o'zida mustahkam ishonch paydo qilgan o'quvchilargina sahna ijrosidan oldin o'zlarini xotirjam his qiladi. Sahnada ijrosidan bir - ikki kun oldin sozanda o'z ishonchini yanada mustahkamlashi uchun musiqa asarlarini to'xtamasdan ijro etib, ba'zi murakkab jummalarni alohida takrorlashi lozim. Bunda u diqqat- e'tiborini asarning umumiy tuzilishi, uning asosiy yo'nalishiga qaratib, o'zini charchatib qo'ymasligi kerak.

O'quvchining mustaqil ishlashi

O'quvchi o'z o'qituvchisining ko'rsatma va fikrlariga ijodkorona yondashgan holda o'zining shaxsiy munosabatini ijro orqali bildira olishi kerak.

O'qituvchi rahbarligida o'tiladigan darsning ahamiyati katta, lekin bu ish o'quvchining mustaqil ishlari muhimligini inkor etmaydi. O'quvchining mustaqil mashg'ulotiga sarf bo'layotgan vaqtini bekor o'tkazmasligini o'rganib borish kerak. Buning uchun o'quvchiga mustaqil mashg'ulotni qanday tashkil qilish, nimalarga ko'proq e'tibor berish kerakligini tushuntirish lozim. Vaqtdan ratsional va unumli foydalanish mustaqil ishlash asosi prinsiplaridan biri bo'lishi zarur.

Asosiy prinsiplaridan yana biri mashg'ulotning muntazamligidir. Ijroni o'rgatishning dastlabki davridan boshlab o'quvchida muntazam mustaqil ishlash ko'nikmasini hosil qilish zarur. Odatda muntazamlikka erishish qiyin bo'lsa ham, bunday mashg'ulotlar asta-sekin odat

tusiga kirib borishi maqsadga muvofiqdir. Ayrim o'quvchilarning uyga berilgan vazifani tayyorlay olish hollarini ham uchratamiz. Buning sababini bir so'z bilan tushuntirish qiyin. Lekin ko'p hollarda uy vazifasi tayyor emasligining sababi o'quvchining darsga bo'lgan yomon munosabati yoki dangasaligida emas, balki vazifani oxirigacha tushunib yetmasligi, musiqa asarini o'rganishga qanday yondashish kerakligini bilmasligidadir. Shu sababli mustaqil ishlash uchun berilayotgan vazifa o'quvchiga batafsil tushuntirilishi, o'quvchining imkoniyatlarini hisobga olgan holda aniqlashtirilishi lozim. Ba'zi o'quvchilar mustaqil mashg'ulot paytida berilgan musiqa asarini boshidan oxirigacha ko'p marotaba takrorlayveradilar. Bunda musiqa asarining ma'nosi va o'ziga xos xususiyatlari to'la va aniq tahlil qilinmaydi. Asar o'quvchi oldida ijro etib bera olish uchungina yuzaki takrorlanadi.

Mustaqil shug'ullanishdagi mashg'ulotlarning kamchiliklaridan yana biri o'quvchilar vazifani tayyorlash jarayonida o'z ijrolarini nazorat qila olmasliklaridir. Masalan, musiqa asarining matnini yod olinish jarayonida biror bir nota noto'g'ri o'rganiladi va buni o'quvchining o'zi sezmaydi. Yoki ma'lum bir ijro usuli noto'g'ri bajariladi va bu ham o'quvchining nazaridan chetda qoladi. Bunday kamchilik dars paytida o'qituvchi tamonidan bartaraf etiladi. Ijro paytida o'zining harakatlari, tovushlarning to'g'riligini nazorat qilish ko'nikmasi o'quvchilarda o'z-o'zidan paydo bo'lmaydi, balki rejali ravishda olib borilgan mashg'ulotlar evaziga erishiladi. O'z-o'zini nazorat qilishning ijrochi uchun ahamiyati juda katta u orqali ijrodagi kamchiliklarga barham berish mumkin.

Mustaqil mashg'ulot qanday tuzilishi kerak va nimalardan iborat bo'ladi? Yuqorida aytib o'tganimizdek, mustaqil mashg'ulot uchun berilgan vazifa qanchalik aniq, konkret bo'lsa, o'quvchining vazifasi shuncha osonlashadi. Mustaqil mashg'ulot qanday kechishidan qat'i nazar, uni ma'lum reja asosida olib borish yaxshi natija beradi. Quyida mustaqil mashg'ulotlarning taxminiy tuzilishi va vaqtini keltiramiz:

1. Gamma, uch tovushliklar va turli mashqlarni ijro etish 10-15 daqiqa.
2. Yangi berilgan vazifani o'zlashtirish 15-20 daqiqa.
3. Dam olish uchun 5 daqiqa.
4. Oldin o'rganilgan vazifalarni takrorlash 20-25 daqiqa.

Keltirilgan vaqtlar me'yori taxminiy bo'lib, uni belgilashda o'quvchining individual imkoniyatlarini hisobga olgan holda vazifalar hajmining katta-kichikligiga qarab kamaytirish yoki aksincha ko'paytirish mumkin. Mustaqil mashg'ulot uchun keltirilgan taxminiy vaqtning jami 45-60 daqiqani tashkil etyapti. Bu bir qarashda kamdek ko'rinishi mumkin. Ammo mashg'ulotlar muntazam ravishda davom ettirilsa, ko'zlangan natijaga bema'lol erishish mumkin.¹

Musiqa asarini yod olishni har bir sozanda qobiliyati va imkoniyatlaridan kelib chiqqan holda amalga oshiradi. Bu borada hamma uchun yagona ko'rsatma bo'lishi qiyin. Ba'zi sozandalarda tekstni ko'rib eslab qolish qobiliyati kuchliroq bo'lsa, boshqalarida eshitib eslab qolish qobiliyati kuchli. Shu sababdan ham asarni yod olish ishida ularning metodlari turlicha bo'ladi. Muhimi, musiqa asari qaysi bir metod bilan yod olinishidan qat'iy nazar, u sozandaning yodida mustahkam o'rnatilgan qolishidir.

Hozirgi paytda o'quv yurtlaridagi o'zlashtiriladigan ma'lumotlar miqdorining ortib borishi, kam vaqt sarf qilib ko'proq natijaga erishishni taqozo etadi. O'quvchilarning mustaqil mashg'ulotlari muvaffaqiyatli bo'lishiga o'qituvchi rahbarligida sinfdagi darsni shu mustaqil mashg'ulotga yaqinlashtirib o'tish yordam beradi. Bunda o'quvchi barcha vazifalarni mustaqil bajaradi va o'qituvchi kerak bo'lgandagina o'z ko'rsatmalarini beradi.

O'qituvchining mustaqil mashg'uloti kunning qaysi vaqtiga mo'ljallanishi kerak? Bunday mashg'ulot vaqtini belgilash o'quvchining kun tartibiga bog'liq. Agar o'quv yurtidagi mashg'ulotlar asosan kunning birinchi yarmida bo'lsa, mustaqil mashg'ulot kunning ikkinchi yarmida o'tkaziladi. Muhimi mustaqil mashg'ulot har kuni bir vaqtda o'tkazilishi.

Uy vazifasini bajarishning bir qator muhim tamonlari bo'lib, ularni o'quvchi esda tutishi

¹ O.I. Karimov, Cholg'u ijrochiligi va ansambli: o'quv qo'llanma - Buxoro : Sadridin Salim Buxoriy" Durdoni nashriyoti 2019y., 14-bet.

zarur. Shulardan ba'zilarini ko'rib chiqamiz: Musiqa asari o'quvchi tomonidan avvalo to'g'ri tushunilishi, ya'ni asar mohiyati to'g'ri ochilishi asosiy vazifa qilib qo'yilishi kerak. Oldin aytib o'tilganidek, asar ma'nosini to'g'ri tushinishda ijro uslublarining tanlanishi, belgilarga rioya qilish, applikatoraning to'g'ri qo'yilishi kabi masalalar muhim ahamiyatga ega.

O'quvchining mustaqil mashg'ulotlari paytida uning diqqat-e'tibori albatta biror konkret vazifani bajarishga qaratilishi kerak. Aks holda mashg'ulot quruq, ma'nosiz kechib, hech qanday natijaga erisha olmaslik mumkin. Ba'zi o'quvchilar musiqa asarini o'zlashtirish davrida nota tekstiga ko'proq e'tibor berib, ijroning ifodali bo'lishi kerakligini unutib qo'yadi. Shu kamchilikning oldini olish maqsadida o'quvchilarning diqqat markazida doimo ijroni ifodali bajarish vazifasi turishi shart. Boshqacha aytganda, o'quvchilar asar tekstini o'zlashtirishga qancha kuch sarf qilishsa, ijroning ifodali chiqishiga ham shuncha e'tibor berishlari kerak.

O'quvchi biror xatoga yo'l qo'yan paytda shu bo'lakni vazmin sur'atda diqqat bilan qayta takrorlashi kerak. Shunda yo'l qo'yilgan xatoning sababini to'g'ri aniqlab, shu xatoga boshqa yo'l qo'ymaslik choralari ko'radi. O'quvchilar ijrosidagi xatolar ham bir-biridan farq qiladi. Ayrim holatlarning qaytarilishi o'quvchilarda odat tusiga kirib, asarning ma'lum qismida xato deyarli har safar takrorlanaveradi. Bunga sabab noto'g'ri tanlangan applikatora, ijro usuli yoki boshqa bir kamchilik bo'lishi mumkin. Bunday xatolarning kelib chiqish sababini to'g'ri aniqlash uni bartaraf etishning garovidir. Xatolar tasodifiy xarakterga ega bo'lsa ham, ularga yo'l qo'ymaslik lozim. Xatolar qanday bo'lishidan qat'i nazar o'quvchi o'zining mustaqil mashg'uloti paytida ularni bartaraf etish choralari topishni o'zining asosiy maqsadlaridan biri qilib qo'yishi kerak.

Cholg'u ijrosi bilan shug'ullanish natijasida o'quvchi ham aqliy, ham jismoniy charchashi sababli uning dam olishiga bir oz vaqt ajratilishi kerak. Aks holda ijroning sifati yomonlashib, xato va kamchiliklarga yo'l qo'yilishi mumkin. Mustaqil shug'ullanishdagi mashg'ulotlarning kamchiliklardan yana biri o'quvchilar vazifani tayyorlash jarayonida o'z ijrolarini nazorat qila olmasliklaridir. Masalan, musiqa asarining teksti yod olinishida biror nota noto'g'ri o'rganiladi va buni o'quvchining o'zi sezmaydi. Yoki ma'lum bir ijro usuli noto'g'ri bajariladi va bu ham o'quvchining nazaridan chetda qoladi. Bunday kamchilik dars paytida o'qituvchi tomonidan bartaraf etiladi.¹ Ijro paytida o'zining harakatlari, tovushlarning to'g'riligini nazorat qilish ko'nikmasi o'quvchilarda o'z-o'zidan paydo bo'lmaydi, balki reja asosida olib borilgan mashg'ulotlar evaziga erishiladi. O'z-o'zini nazorat qilishning ijrochi uchun ahamiyati juda katta u orqali ijrodagi kamchiliklarga barham berish mumkin.

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Notaga qarab ijro qilish

Notaga qarab ijro qilish murakkab jarayon bo'lib, umaxsus mashqlar yordamida o'zlashtiriladi. Notaga qarab ijro etish jarayonini kuzatadigan bo'lsak, unda qo'yidagilarni ko'rishimiz mumkin; nota ko'rinishining o'quvchi ongiga yetib borishi, o'quvchi ongida qanday harakatni amalga oshirish kerakligining aniqlanishi, kerakli harakatlar yordamida berilgan notaning ijro etilishi. Notaga qarab ijro etish jarayonining qanchalik tez sodir bo'lishi nota ko'rinishini qabul qilib (anglab), kerakli harakatni amalga oshirish tezligiga bog'liq. Notaga qarab ijro etishning murakkab taraflaridan biri shuki, musiqa asarining bir qismi ijro etilayotganda cholg'uchi keyingi qismini ko'rib, uning ijrosiga tayyorlanadi. Tajribasiz

¹ Sh.Rahimov, Sh.Yusupov, "Cholg'u ijrochiligi" «Musiqa» nashriyoti Toshkent. 2011

o'quvchilar ko'p holda buning uddasidan chiqqan olmaydilar natijada, ularning ijrolari uzilib qoladi. Diqqat-e'tiborni bir maqsadga qarata bilish notaga qarab ijro etishning muvaffaqiyatli o'zlashtirilishini ta'minlaydigan omillardan biridir. Notaga qarab ijro etish qobiliyatini rivojlantirishda quyidagi amaliy mashqlar yordam berishi mumkin; eng oddiy musiqa, boshlang'ich taktning birinchi yarmi ijro etilayotganda o'quvchi o'z e'tiborini shu taktning ikkinchi yarmiga qaratadi. Xuddi shu usul asarning keyingi taktlarini ijro etishda ham qo'llanadi. Mashg'ulotlar yordamida o'quvchiga berilayotgan vazifa asta-sekin murakkablashtiriladi, lekin bu vazifa o'quvchining imkoniyatlari darajasida bo'lishi kerak.

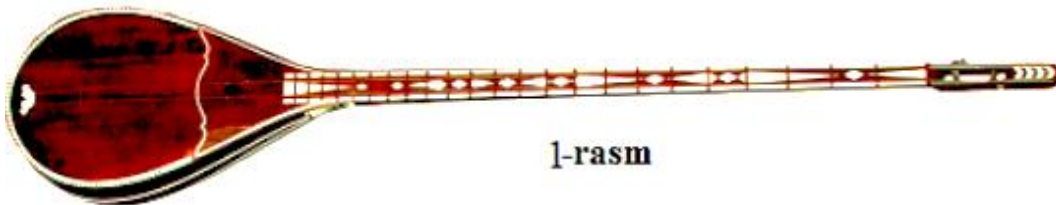
Sozanda notaga qarab ijro etish qobiliyatini rivojlantirish muammosi va uni hal etishga qaratilgan ko'rsatmalar musiqa pedagogikasida alohida o'rin tutadi. Ko'zga ko'ringan ijrochi - o'qituvchilarning fikricha, notaga qarab ijro etish sozandaning kundalik mashg'ulotlari qatoridan o'rin olishi shart. O'quvchi muntazam ravishda notaga qarab ijro etish bilan shug'ullangan taqdirda turli davrga oid bo'lgan rang-barang musiqa asarlari bilan tanishadi. Notaga qarab ijro etilayotgan musiqa asarlarining hammasi ham kelajakda o'quvchi tarafidan yod olinishi shart emas, balki ular o'quvchining fikrlash, yangilik ochish va yangi o'ziga ma'lum bo'lmagan taassurotlar bilan tanishish ehtiyojini qondirish uchun ijro etiladi.

Shu bilan birga o'quvchi notaga qarab ijro etayotgan musiqa asariga butun vujudi bilan beriladi va uning his-tuyg'ulari ham bu jarayonda bevosita ishtirok etadi. Bundan kelib chiqadiki, notaga qarab ijro etish mashg'ulotlari ijrochining nazariy va amaliy bilimlarini boyitibgina qolmasdan, balki umuman musiqiy fikrlash jarayonining sifatini yaxshilaydi. Notaga qarab ijro etish o'quvchining umumiy musiqiy rivojlanishida eng samarali yo'llardan biridir.

II QISM DUTOR GURUHIDAGI SOZLAR TASNIFI

DUTOR - O‘zbekistonda keng tarqalgan cholg‘ulardan biri. Dutorda ikkita ichak yoki ipakdan qilingan ip bo‘lib, bir yarim oktava diapazonga egadir. Dutor asosan noksimon shaklda yasaladi. Tasviriy san‘at yodgorliklari va yozma tarixiy manbaalarda o‘zbek xalq cholg‘ularini, jumladan, dutorni qadimdan ijro etilib kelinishiga guvohlik beradi. Abu Nasr Muhammad Forobiy, Abu Ali ibn Sino, Abdurahmon Jomiy va boshqa olimlar o‘z asarlarida dutor haqida ancha to‘liq ma‘lumotlarni berib o‘tganlar.

Dutor uch qismdan ya‘ni kosaxona, dasta va bosh qismdan iborat bo‘lib, bu qismlarni birlashtiruvchi qismiga “bo‘g‘iz” deb ataladi. Dutor kosasi o‘yma yoki qobirg‘achalarning birlashtirilishidan yasalishi mumkin. Uyma dutor Samarqand, Xorazm va Turkmanistonda qo‘llanilib bir bo‘lak tut yog‘ochidan o‘yib ishlanadi. Qobirg‘ali dutor ham tut yog‘ochdan ishlanib, 8-10 bo‘lak yupqa taxtacha egib birlashtiriladi. Kosa ustiga yopishtiriladigan qopqoq ham tut yog‘ochdan tayyorlanadi. Odatda, dutor yasaladigan tut yog‘ochi soyada quritiladi. (1-rasm)



1-rasm

Dutor O‘zbekistonda juda keng ommaviylashgan cholg‘u asboblardan biri. O‘zbek xalqi bu cholg‘uni sevib chaladi. O‘zbek xalq kuylarini mohirona ijro etish imkoniyatiga ega asboblardan biri hisoblanadi. Dutorning bir nechta turlari mavjud bo‘lib, elar (prima, sekunda, alt, tenor, bas va kontrabas) dutorlaridir.

<p>Dutor prima sozi</p>	<p>diapazoni</p>	<p>foydalaniladigan tovush kengligi</p>
<p>Dutor sekunda sozi</p>	<p>diapazoni</p>	<p>foydalaniladigan tovush kengligi</p>
<p>Dutor alt sozi</p>	<p>diapazoni</p>	<p>foydalaniladigan tovush kengligi</p>

Cholgʻuning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi	Eshirilishi	
Dutor prima	1-tor “Lya” birinchi oktava 2-tor “Mi” birinchi oktava	“Mi” 1 oktava “Lya” 3-oktava	Yozilganidek eshitaladi	Transpozitsiya qilinmaydi
Dutor-sekunda	1-tor “Re” birinchi oktava 2-tor “Lya” kichik oktava	“Lya” kichik oktava “Re” 3-oktava	Yozilganidek eshitaladi	Transpozitsiya qilinmaydi
Dutor alt	1-tor “Lya” birinchi oktava 2-tor “Mi” birinchi oktava	“Mi” kichik oktavadan “Mi” 3-oktava	“Mi” kichik oktava “Do” 3-oktava	Yozilganidan bir oktava past eshitaladi

Dutor alt yozilganidan bir oktava past eshitaladi. Dutor alt, dutor prima orkestr joʻrligida yirik asarlar (solo) chalishi mumkin. Dutor alt mungli, mayin va oʻzining yoqimli tovushi bilan boshqa asboblardan ajralib turadi. Tovush jihatidan ancha past, texnik imkoniyati ham kichkina, lekin oxirgi yillar davomida tajribali mohir ijrochilar bu asbob imkoniyatlarining barcha qirralarini ochib berishdi. Dutor prima asbobida oʻzbek, rus, chet el kompozitorlarining musiqa asarlarini mohirona ijro etish mumkin. Orkestrda dutor alt, dutor primaning albatta oʻz oʻrni bor. Dutor altda oʻziga xos har xil shtrixlarda (terma zarb, chertma zarb, teskari zarb, bilak zarb, pissikato) kuy chalinadi. Dutor chalish usullari boyligi, turli-tumanligi tufayli orkestrda uning oʻrni muhimdir. Dutor yakka soz ijro etayotgan cholgʻuga joʻrnavor boʻlib, oʻzining yoqimli va mayin tovushi bilan moslashadi.

Dutorda bir yoʻla ikki tovush sadolanadi. Tersiya, kvarta, kvinta, bitta ochiq torda esa undan katta intervallar chalish mumkin. Turli tembrli asboblardan kuyni bir yoʻla unison, akkord, oktava ijro etishda uygʻunlik, shirali, zich sadolanishni vujudga keltiradi. Bu kompozitor va cholgʻulashtiruvchining mohirligini koʻrsatadi.

Cholgʻulashtirish jarayonida:

Dutor + rubob prima

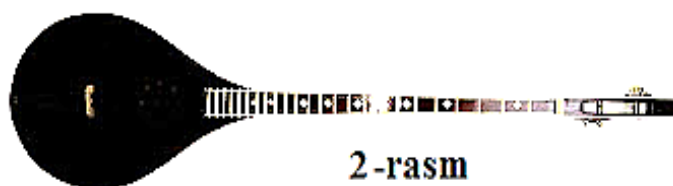
Dutor + qashqar rubob

Dutor + afgʻon rubob + tanbur

Dutor + dutor bas + gʻijjak bas + gʻijjak kontrabas variantlari chiroyli birlikni tashkil qiladi. Yozilganidan bir oktava past eshitaladi. Orkestrda dutor asbobi joʻrnavorlik yoʻnalishida asosiy guruh hisoblanadi.

Dutor dastasi olma yogʻochidan qilinadi va unga 13-14 ta ichak parda bogʻlanadi. Cholgʻuning umumiy uzunligi 1200-1300 millimetrni tashkil etadi. Ayrim joylarda 750 - 800 millimetrli dutorlar ham uchraydi. Ipakdan qilingan ikki tor kvarta (oʻrta parda sozi), kvinta (bosh parda sozi), unison (qoʻsh parda sozi) va oktava oraliqlariga sozlanadi.

PRIMA dutori ikki tordan iborat, eng qisqa dasta (grif)ga ega. U yuqori oktavadagi tovushlarni ijro qilishga moʻljallangan. Ushbu cholgʻu dutorlar ichida eng baland va jarangdor ovozga ega. Uning birinchi tori **lya** va ikkinchi tori **mi** ham ikkinchi oktava tovushlariga sozlanadi. Torlari kaprondan tortilgan. Notalari skripka kalitida yoziladi, qanday yozilsa shunday ovoz beradi. Prima dutorining torlari orasi sof kvarta intervaliga sozlanadi. (2-rasm)



2-rasm

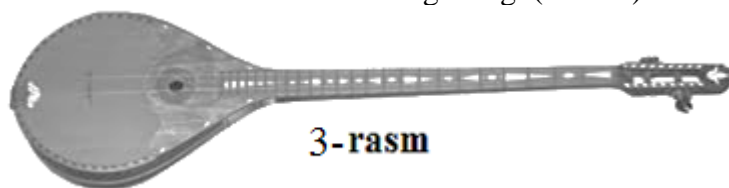


Ovoz kengligi birinchi oktavaning **mi** tovushidan, uchinchi oktavaning **lya** tovushigacha. Ammo uning jarangdorligi uchinchi oktavaning **fa#** gacha bo'lgan oraliqda yaxshi ovoz beradi.



Prima dutorida turli xarakterdagi asarlarni, shuningdek tersiya, kvarta, kvinta intervallarini ham erkin ijro etish mumkin. U orkestrda yakka soz sifatida eng muhim partiyalarini chalishda hamda cholg'ularga garmonik va ritmik hamohang bo'lib musiqa asarlarining badiiy darajasini o'stirishda ishlatiladi.

SEKUNDA dutori yangidan ixtiro qilingan soz bo'lib, o'rta registr tovushqatori balandligiga ega. Notalari skripka kalitida yoziladi. Uning ikkita tori ham ichak (kapron) dan tortilgan bo'lib, birinchi tori **re** birinchi oktava, ikkinchi tori esa **lya** kichik oktava tovushlariga sozlanadi. Torlar orasi sof kvarta intervaliga teng. (3-rasm)



3-rasm



Ovozning kengligi **lya** kichik oktavadan **re** uchinchi oktavagacha.

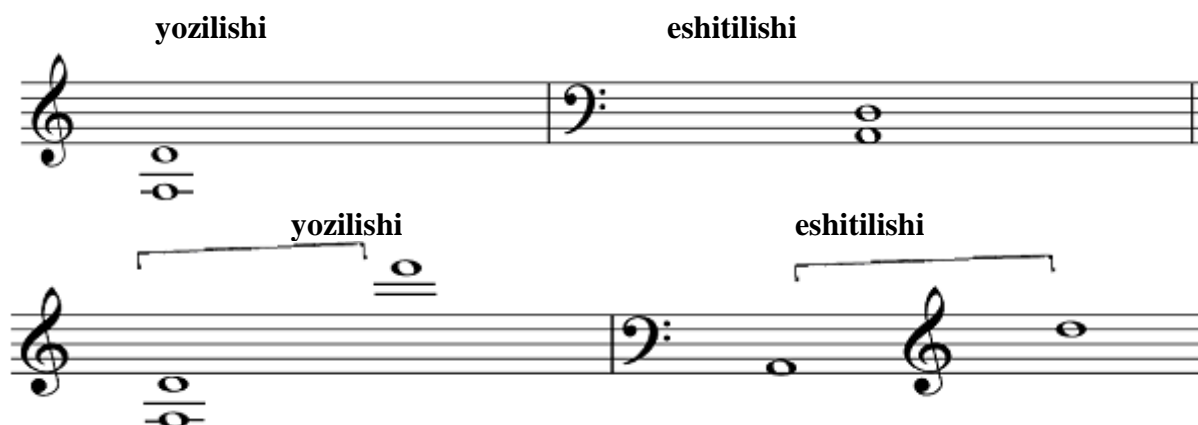


U orkestrda cholg'u asboblariga jo'r bo'lish uchun hamda bolalar musiqa maktabi o'quvchilarini o'rgatishda ishlatiladi.

TENOR dutori qayta ta'mirlangan ijro uchun qulay imkoniyatlar yaratib, xramatik yarim tonlarga bo'lingan, xalq orasida ishlatib kelinayotgan, past va o'rta registrdagi ovozga ega bo'lgan ikki torli cholg'u asbobidir. Uning birinchi tori **lya** kichik, ikkinchi tori esa **re** birinchi oktava tovushlariga sozlanadi. Torlar orasi sof kvarta intervaliga teng. Notalari skripka kalitida yoziladi va bir oktava past sadolanadi. (4-rasm)



4-rasm



Tenor dutorida musiqa asarlarini jozibali va rang-barang ijro etish uchun barcha zarb jumladan bilak zarb, terma zarb, aylanma zarb, teskari zarb, rez (tremolo) kabi usullarni mohirona ijro etish mumkin.

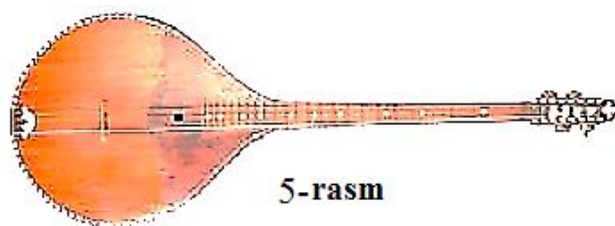
BAS dutori yangidan yasalgan soz bo'lib, past registrdagi tovushlarni ijro etishda moslashtirilgan. Uning to'rtta tori bo'lib, birinchi tori **lya** bilan ikkinchi tori **re** kichik oktavaga, uchinchi tori **sol** hamda to'rtinchi tori **do** esa katta oktavadagi tovushlarga sozlanadi. Torlarining birinchisi **lya** ichak yoki kaprondan, qolgan uchasi esa o'rama po'lat simdan ishlangan. Torlarining orasi sof kvinta intervaliga teng. Notalari bas kalitida yoziladi, qanday yozilsa shunday ovoz beradi. (5-rasm)



Ovoz kengligi (diapazoni) katta oktavadagi **do** notasidan ikkinchi oktavadagi **lya** tovushigacha.



Bas dutorida barcha shtrix (torli cholg'u asboblari mizrob bilan chalish usuli)ni chalish mumkin. U orkestrda yakka tartibda kuy chalish hamda boshqa cholg'ularga jo'r bo'lish uchun ishlatiladi.



5-rasm

Dutor bas mizrobli cholg'ular guruhiga kiradi.

sozi

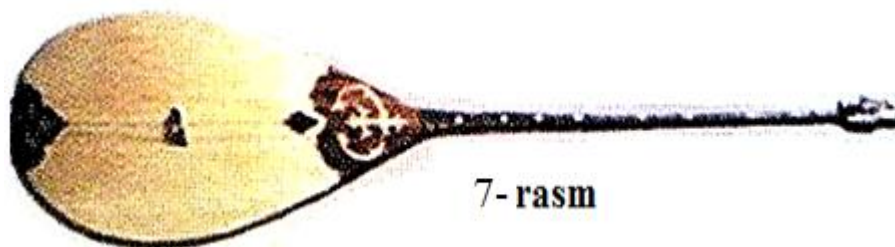
diapazoni

foydalaniladigan
tovush kengligi



Mizrob yordamida pastga va yuqoriga chalish asosiy chalish usulidir. Dutor bas uchun asarlar, orkestr partiyalari bas kalitida yoziladi. Notalar yozuvidagi tovushni beradi. Orkestrda dutor bas asosan orkestr asosi, ya'ni, tayanchi hisoblanadi. Eng pastki registr notalarini chaladi. Dutor bas, g'ijjak bas, g'ijjak kontrabas asboblari birgalikda orkestrni ushlab turadigan guruh hisoblanadi. Shirali, zich, juda to'liq ohang beradi. Dutor bas faqatgina jo'rnavoz yo'nalishini

DO'MBIRA torli tirnama o'zbek xalq cholg'u asbobi. Do'mbirada ichak yoki ipakdan qilingan ikkita tor bo'lib ko'proq kvarta oralig'ida sozlanadi. Do'mbira tut, yong'oq, o'rik daraxtidan o'yma qilib yasaladi. Dasta qismida pardalar bo'lmaydi. Shuning uchun ham bu asbob cholg'uchidan katta mahoratni talab qiladi. Hozirda do'mbira Qashqadaryo, Surxandaryo vohalari baxshichilik san'atida qo'llanilib kelinmoqda. Do'mbiraning mohir ijrochilaridan Musulmonqul Oltiyev, Jo'ra Doniyorov, Bekqul Alimov, Tursun Obro'yev, Norcha Baratov, Eson Tilavov va boshqalar bu noyob cholg'uni kelajak avlodlarga yetkazishda katta hissa qo'shmoqdalar. (7-rasm)



7- rasm

USLUBIY KO'RSATMA¹

Dutorning birinchi tori **“re”** (kichik oktava) tovushiga, ikkinchi tori **“lya”** (kichik oktava) tovushiga, bundan tashqariasar ijro etilishiga qarab, ikkinchi tori **“sol”** (kichik oktava) tovushlariga sozlanishi mumkin, ba'zi vaqtlarda esa, ikkala tor ham unsonga, ya'ni bir xil tovushga sozlanishi mumkin.

Milliy dutor sozi

Alt dutorining birinchi tovushiga, ikkinchi tori **“mi”** bundan tashqari qanday asar **“re”** (birinchi oktava)



tori **“lya”** (birinchi oktava) (birinchi oktava) tovushiga, ijro etilishiga qarab, ikkinchi tor tovushlariga sozlanadi.

Alt dutor sozi

Prima dutorining (ikkinchi oktava) tovushiga, ikkinchi tovushiga, qanday asar ijro etilishiga qarab, ikkinchi tor **“re”** (ikkinchi oktava) tovushlariga ham sozlanadi.



birinchi tori **“lya”** (ikkinchi tori **“mi”** (ikkinchi oktava)

Prima dutor sozi

Pauzalar

Ijro etish paytidagi Pauzalarning nomlari va va cho'zimiga o'xshash bo'ladi.

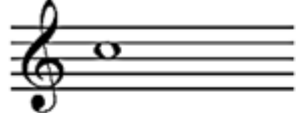







to'xtovlar pauzalar deb ataladi. cho'zimi no'talarning nomlari




¹Rahimov Shavkat. Dutor: Musiqa va san'at maktablari uchun o'quv qo'llanma. - T., 2004. 106b.



Notalarning cho‘zimi va sanalishi

	-Butun nota tovush davomiyligi 1h, 2h, 3h, 4h ga sanaladi.
	- Yarimtalik nota 1h, 2h ga sanaladi.
	-Choraktalik nota. 1 h ga sanaladi.
	- Nimchorak (sakkiztalik) nota. 1 yoki hamga sanaladi.
	-O‘n oltitalik nota. Ikki nota 1 yoki hamga sanaladi.
	- O‘ttiz ikkitalik nota. To‘rt nota 1 yoki hamga sanaladi.





Butun nota


 1 h 2 h 3 h 4 h





Yarim nota

 
 1 h 2 h 3 h 4 h

Chorak nota

   
 1 h 2 h 3 h 4 h

Nimchorak nota

   
 1 h 2 h 3 h 4 h

O‘n oltitalik nota

   
 1 h 2 h 3 h 4 h

O‘ttiz ikkitalik nota

      
 1 h 2 h 3 h 4 h

5 – mashq

p k b b k p k b b k k b b k
II II V V II II V V II II V V

DUTORIM

O'zbek xalq kuyi

II V V II V V II V

CHERTMAK

O'zbek xalq kuyi

k b k b
II V II II V II

TOM BOSHIDA TOG'ORA

O'zbek xalq kuyi

2-MODUL. XALQ KUYLARI
III QISM

YAKKA IJRODAGI ASARLAR MAJMUASI

DUTOR BAYOTI

The image displays a musical score for a piece titled "DUTOR BAYOTI". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), indicating the key of G major. The time signature is 2/4. The music consists of 12 staves of notation. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The notation is primarily composed of eighth and sixteenth notes, often beamed together in groups. There are several measures with rests, particularly in the later staves. The piece concludes with a double bar line and a repeat sign.

FARG'ONA TANOVARİ

The musical score for "FARG'ONA TANOVARİ" consists of ten staves of music. The notation is primarily in treble clef with a key signature of one flat (B-flat). The time signatures vary throughout the piece, including 4/4, 2/4, and 3/4. The music is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often appearing in pairs or groups. Above the notes, there are numerous rhythmic markings, including letters 'k' and 'b' (likely representing eighth and sixteenth notes respectively), and symbols like '^' and 'v' (possibly indicating accents or breath marks). The score is divided into several measures, with some measures containing multiple notes beamed together. The overall style is that of a traditional or folk melody, possibly for a stringed instrument like a baglam or a similar instrument.

This page contains ten staves of musical notation. The notation is primarily composed of chords and rhythmic patterns. The time signatures vary across the staves: the first staff uses 4/4 and 2/4; the second and third staves use 4/4; the fourth staff uses 4/4; the fifth staff uses 4/4 and 2/4; the sixth and seventh staves use 4/4; the eighth staff uses 2/4; and the ninth and tenth staves use 4/4. The music is written in a single melodic line on a treble clef staff.

Shaxlo

AllegroO'rtacha tez

Rahmatulla Tursunov

The musical score for "Shaxlo" is presented in ten staves. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The first staff begins with a treble clef, a key signature of three sharps, and a 6/8 time signature. The music features eighth and sixteenth notes, often beamed together. Trills (tr) are indicated above several notes in the second, third, fifth, sixth, and seventh staves. The score concludes with a double bar line and repeat dots.

Xorazm lazgisi

(Xorazm xalq kuyi)

The musical score is written in 6/8 time and consists of nine staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a sequence of notes with rests, followed by a repeat sign and a trill (tr) over a note. The second staff continues with a melodic line of eighth notes. The third staff shows a similar melodic pattern. The fourth staff includes trills (tr) over notes. The fifth staff features a series of eighth notes with accents (>) above them. The sixth staff starts with a repeat sign and a trill (tr) over a note, followed by a 'fine' marking. The seventh staff continues with trills (tr) over notes. The eighth staff also features trills (tr) over notes. The ninth staff concludes the piece with a final melodic line.

YANGI TANOVAR

Jadal

M. Mirzayev musiqasi

The musical score is written for a single melodic line in treble clef, 2/4 time, and one sharp (F#) key signature. It consists of ten staves of music. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and repeat signs. The piece concludes with a first ending (marked '1.') and a second ending (marked '2.').

Samoi Dugoh

Dugoh maqomidan

Shoshilmasdan

9

18

27

36

45

53

59

1. 2.

Saboh 1

O'zbek xalq musiqasi

Moderato

The musical score for "Saboh 1" is written in 4/4 time with a key signature of one flat (B-flat). It consists of 13 staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff starts with a second ending bracket. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A mezzo-piano (*mp*) dynamic marking is present in the 11th staff. The score concludes with a first ending bracket on the 13th staff, followed by a second ending bracket.

Ey gul

Allegro moderato

M.Mirzayev musiqasi

5

9

13

17

21

25

29

34

38

42

46

f

1.

2.

SEGOH MAQOMIDAN "GARDUN"

M.M. ♩ = 108

1-xona



7 2-xona



13



19



25 Bozgo'y



3-xona

Bozgo'y



4-xona



Bozgo'y



Bozgo'y



Qari navo

Marsh sur'atida

O'zbek xalq kuyi

10

18

26

35

44

52

59

68

77

82

1. 2.

Rajabiy

vazmin ♩ = 100

O'zbek xalq qo'shig'i



50

55

60

65

70

75

81

86

92

97

Aliqambar

Allegretto ♩ = 100

Xorazm xalq kuyi

1 2 3 3 1 3

mf

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

1 2 3 1 3 4 1 4 2 1 1

p

f *p*

The image displays a page of musical notation for a piano piece, consisting of 12 staves of music. The key signature is G major (one sharp) and the time signature is 4/4. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings are present: a piano (*p*) marking is located below the 10th staff, and a forte (*f*) marking is located below the 12th staff. The piece concludes with a fermata over the final note of the 12th staff.

USMONIYA

O'rtacha tez

Xalq kuyi



91

1. 2.

100

109

118

126

135

1. 2.

BUZRUK MAQOMIDAN "MUXAMMASI NASRULLOI"

M.M $\text{♩} = 60 = 63$

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



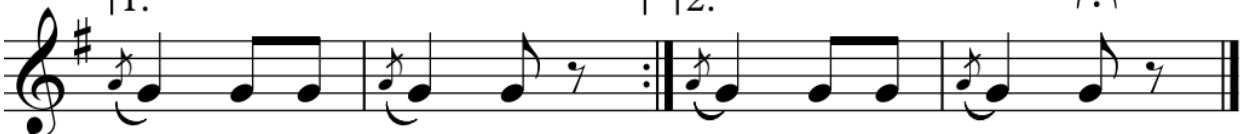
86



91



95



atacca

VATAN

Marcia ♩ = 120

T.Sodiqov

mf

11

f

21

p

31

41

f

51

61

72

82

f

91

Musical staff 91: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs. The music concludes with a half note G4.

101

Musical staff 101: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs. The music concludes with a half note G4.

111

Musical staff 111: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs. A dynamic marking *f* is placed below the staff. The music concludes with a half note G4.

121

Musical staff 121: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs. The music concludes with a half note G4.

132

Musical staff 132: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs. The music concludes with a half note G4.

142

Musical staff 142: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs. A dynamic marking *f* is placed below the staff. The music concludes with a half note G4.

152

Musical staff 152: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs. The music concludes with a half note G4.

158

Musical staff 158: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs. A dynamic marking *ff* is placed below the staff. The music concludes with a half note G4.

Mirzadavlat

O'rtacha tez O'zbek xalq kuyi

mf

5

9

p

13 *8va*

18

p

23

mf

27

32

37

42

46

50

54

58

62

67

71

ROXAT

Tezroq, yengil

O'zbek xalq kuyi

The musical score for 'ROXAT' is written in G major (one sharp) and 2/4 time. It consists of ten staves of music, each starting with a measure number. The score includes various rhythmic patterns, including eighth and sixteenth notes, and is decorated with numerous ornaments (accents and trills) and dynamic markings such as *f* (forte). The piece features several triplet markings and a 3/8 time signature change at measure 7. The notation includes slurs, ties, and repeat signs.

7

16

25

32

40

49

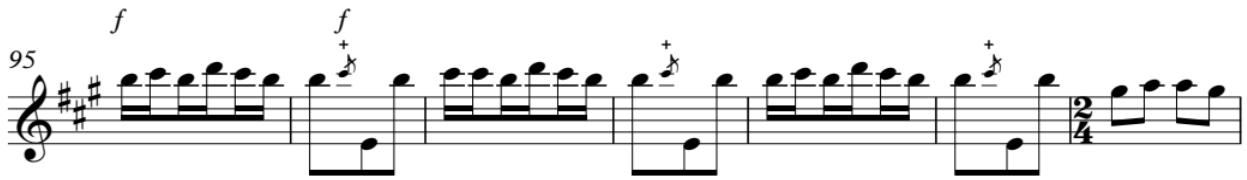
55

63

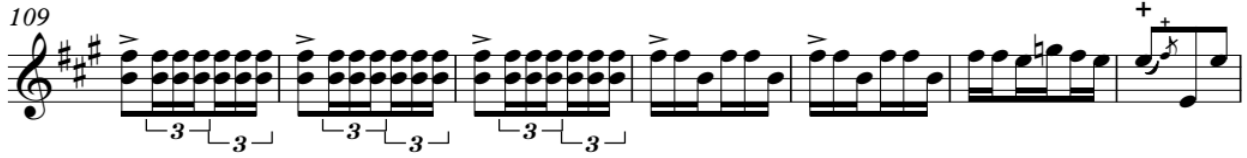
73

82 

89 

95 *f* 

102 

109 

116 

124 

134 

142 

147 *rit.* 

BEKSULTON

O'rtacha tez

O'zbek xalq kuyi



19

mf ————— *f*

22

25

28

31

34

mp

37 *8va*-----

mp

40 (8)-----

mp

43 (8)

f

46 (8)

mp

49 (8)

52 (8)

55 (8)

58

61

XURRAM

Ari Boboxonov musiqasi

Go'zal Mo'minova dutor uchun moslashtirgan

Allegro ♩ = 100



41

45

49

53

57

61

65

69

73

77

81

85

Musical staff 85: Treble clef, four measures of eighth-note patterns. The first measure starts with a quarter rest followed by eighth notes. The second and third measures consist of eighth notes. The fourth measure starts with a quarter rest followed by eighth notes.

89

Musical staff 89: Treble clef, four measures of eighth-note patterns. Each measure consists of eighth notes.

93

Musical staff 93: Treble clef, four measures of eighth-note patterns. The first measure has a sharp sign (#) above the second eighth note. The second and third measures consist of eighth notes. The fourth measure has a sharp sign (#) above the second eighth note.

97

Musical staff 97: Treble clef with a sharp sign (#) at the beginning, four measures of eighth-note patterns. Each measure consists of eighth notes.

101

Musical staff 101: Treble clef, four measures of eighth-note patterns. The first measure starts with a quarter rest followed by eighth notes. The second and third measures consist of eighth notes. The fourth measure starts with a quarter rest followed by eighth notes.

105

Musical staff 105: Treble clef, four measures of eighth-note patterns. Each measure consists of eighth notes.

109

Musical staff 109: Treble clef, four measures of eighth-note patterns. The first measure has a sharp sign (#) above the second eighth note. The second and third measures consist of eighth notes. The fourth measure starts with a quarter rest followed by eighth notes.

113

Musical staff 113: Treble clef, four measures of eighth-note patterns. The first three measures consist of eighth notes. The fourth measure is a whole note.

IV QISM
FORTEPIANO JO'RLIGIDA IJRO ETILADIGAN ASARLAR
QASHQARCHA

O'zbek xalq kuyi

The musical score is written for piano in 2/4 time, with a key signature of one sharp (F#). It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a double bar line and a repeat sign. The melody in the treble clef is characterized by a series of eighth-note patterns, while the bass clef provides a steady accompaniment of quarter notes. The second system continues the melodic development with more complex rhythmic figures. The third system features a more active treble line with sixteenth-note passages. The fourth system concludes with a double bar line and a repeat sign, followed by first and second endings in both staves. The piece ends with a final double bar line and a repeat sign.

First system of a musical score in A major (two sharps). The right hand features a melodic line with eighth-note patterns and a fermata over a dotted quarter 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 runs. The left hand maintains the accompaniment. A dynamic marking of *mp* is present.

Third system of the musical score. The right hand has a melodic phrase with a fermata. The left hand accompaniment includes a dynamic marking of *mf*.

Fourth system of the musical score, concluding with a double bar line. The right hand has a melodic line with a fermata. The left hand accompaniment continues with chords and eighth notes.

SHOHI SO'ZANA

Allegretto

A. Muhamedov qayta ishlagan

The first system of music consists of four measures. The upper staff is a treble clef with a whole rest. The lower staff is a grand staff (treble and bass clefs) with a forte (*f*) dynamic. The music features a rhythmic accompaniment in the bass and a melodic line in the treble.

The second system consists of four measures. The upper staff is a treble clef with a whole rest. The lower staff is a grand staff with a mezzo-forte (*mf*) dynamic. The accompaniment continues with a steady rhythm.

The third system consists of four measures. The upper staff is a treble clef with a mezzo-forte (*mf*) dynamic, featuring a melodic line with fingerings 4, 2, 1, 1, 2. The lower staff is a grand staff with a piano (*p*) dynamic, featuring a rhythmic accompaniment with fingerings 7, 7, 7, 7.

The fourth system consists of four measures. The upper staff is a treble clef with a melodic line and fingerings 2, 4, 1, 3, 4, 1, 2, 4, 2, 1, 1. The lower staff is a grand staff with a piano (*p*) dynamic, featuring a rhythmic accompaniment with fingerings 7, 7, 7, 7.

The fifth system consists of four measures. The upper staff is a treble clef with a melodic line and fingerings 2, 4, 1, 2, 1, 2, 1, 4, 1. The lower staff is a grand staff with a mezzo-forte (*mf*) dynamic, featuring a rhythmic accompaniment with fingerings 7, 7, 7, 7.

This musical score is written for a violin and piano. It consists of seven systems of staves. The violin part is on the top staff of each system, and the piano accompaniment is on the bottom two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various dynamic markings: *f* (forte) in the first system, *mp* (mezzo-piano) in the second system, and *mf* (mezzo-forte) in the third system. Fingerings are indicated by numbers 1-4 above notes in the violin part. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The piece concludes with a double bar line and repeat dots.

KAPALAK (БАБОЧКА)

V.Andreyevning quyidagi valsini V.Nagorniy qayta ishlagan asar sokin vals sur'atida yozilgan. Kirish qismini chalishda kapalaklarning guldan-gulga uchib qo'nib yurishini asar orqali ko'rsatib berish, birinchi qismini maydatremolo bilan chalish, ikkinchi qismida piu mosso (tezlashish), pastga-balandga zarblarida chalinadi. Asarning sur'ati tez-tez o'zgarib turadi urg'ulari va dinamik o'zgarishlariga katta e'tibor berib chalish lozim.¹

Tempo di Valse

The musical score is written for piano in 3/4 time, key of D major. It consists of four systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The second system is marked *Ad libitum* and *pizz.* (pizzicato). The third system continues with *pizz.* and *f* (forte) dynamics. The fourth system concludes with *pizz.* and *pp* (pianissimo) dynamics. The score features complex rhythmic patterns and dynamic contrasts throughout.

¹ Gulchehra Muhamedova "DUTOR" o'quv uslubiy qo'llanma Toshkent - 2014

Tempo di Valse lento

First system of musical notation. The right hand (treble clef) features a melodic line with a fermata on the final note, followed by a dynamic marking of *f*. The left hand (bass clef) has a piano introduction marked *pp* and then joins with a dynamic marking of *mf*.

Second system of musical notation. The right hand has a melodic line with a long slur and a dynamic marking of *p dolce*. The left hand continues with a dynamic marking of *mf* and then *p*.

Third system of musical notation. The right hand has a melodic line with a long slur and a fermata. The left hand continues with a dynamic marking of *p*.

Fourth system of musical notation. The right hand has a melodic line with a long slur and a fermata. The left hand continues with a dynamic marking of *p*.

First system of musical notation. It consists of a grand staff with 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 top staff contains a melodic line with a long slur over the first two measures. The middle staff contains a chordal accompaniment with a long slur over the first two measures. The bottom staff contains a bass line with eighth notes.

Second system of musical notation. It consists of a grand staff with three staves. The key signature has two sharps. The top staff has a long slur over the first two measures. The middle staff has a long slur over the first two measures and a melodic line in the third measure. The bottom staff has a bass line with eighth notes.

Third system of musical notation. It consists of a grand staff with three staves. The key signature has two sharps. The top staff has a long slur over the first two measures. The middle staff has a long slur over the first two measures. The bottom staff has a bass line with eighth notes.

Fourth system of musical notation. It consists of a grand staff with three staves. The key signature has two sharps. The top staff has a long slur over the first two measures. The middle staff has a long slur over the first two measures. The bottom staff has a bass line with eighth notes.

First system of a musical score in G major. The right hand features a melodic line with a long slur over the first four measures. The left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p* (piano) is present in the second measure of the left hand.

Più mosso

Second system of the musical score. The tempo is marked **Più mosso**. The right hand begins with a *pp* (pianissimo) dynamic, followed by a *mf* (mezzo-forte) dynamic. The left hand also starts with *pp* and moves to *mf*. The music features sustained chords in the right hand and a more active bass line in the left hand.

Third system of the musical score. The right hand contains several measures with a *mf* dynamic, including some triplet-like figures. The left hand continues with a steady accompaniment. The system concludes with a *mf* dynamic marking.

Fourth system of the musical score. The right hand features a melodic line with a long slur. The left hand provides a consistent accompaniment. The system ends with a *mf* dynamic marking.

System 1: Treble clef with a whole note chord (F#4, A#4, C#5) and a half note chord (F#4, A#4). Bass clef with a whole note chord (F#2, A#2, C#3) and a half note chord (F#2, A#2).

System 2: Treble clef with a whole note chord (F#4, A#4, C#5) and a half note chord (F#4, A#4). Bass clef with a half note chord (F#2, A#2, C#3) and a half note chord (F#2, A#2).

System 3: Treble clef with a whole note chord (F#4, A#4, C#5) and a half note chord (F#4, A#4). Bass clef with a half note chord (F#2, A#2, C#3) and a half note chord (F#2, A#2).

System 4: Treble clef with a whole note chord (F#4, A#4, C#5) and a half note chord (F#4, A#4). Bass clef with a half note chord (F#2, A#2, C#3) and a half note chord (F#2, A#2).

Tempo
vibr.

p

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a long melodic line in the treble clef, followed by a section marked *vibr.* and *p*. The piano accompaniment in the lower staves consists of chords and single notes, with a *p* dynamic marking.

Piu mosso con brio

pp *sf*

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The tempo marking is **Piu mosso con brio**. The music features a dynamic contrast from *pp* to *sf*. The piano accompaniment includes chords and single notes, with *pp* and *sf* markings.

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The piano accompaniment continues with chords and single notes, featuring various rhythmic patterns and articulation marks.

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The piano accompaniment concludes with chords and single notes, featuring various rhythmic patterns and articulation marks.

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, starting with a dynamic marking of *ff* and ending with *p*. The lower staff is a piano accompaniment in bass clef, starting with a dynamic marking of *ff* and ending with *pp*. A slur covers the piano accompaniment, and a dashed line labeled "8va" indicates an octave transposition for the first few notes.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves start with a dynamic marking of *p*. The music features a series of chords and melodic lines, with a slur spanning across both staves.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves start with a dynamic marking of *ff*. The music features a series of chords and melodic lines, with a slur spanning across both staves.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines, with a slur spanning across both staves.

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 sharps (F# and C#). The music features chords and melodic lines with accents (v) and a fermata over the final measure.

Second system of a musical score. It consists of a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The music starts with a forte (*fff*) dynamic and includes a *dim.* (diminuendo) marking. The right hand has an 8va (octave) marking. The system ends with a fermata.

Third system of a musical score. It consists of a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The music is marked *poco meno* and *vibr.* (vibrato). Dynamics include *p* (piano) and *pp* (pianissimo). The right hand has a long note with a vibrato line above it.

Fourth system of a musical score. It consists of a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo is marked **Allegro**. Dynamics include *mf* (mezzo-forte) and *simile* (simile). The music features a rhythmic pattern in the right hand and a melodic line in the left hand.

System 1: Treble clef contains a melodic line with eighth and sixteenth notes. The piano accompaniment features a right hand with eighth-note patterns and a left hand with a simple bass line.

System 2: Treble clef continues the melodic line with some rests. The piano accompaniment maintains the eighth-note texture in the right hand and a steady bass line in the left hand.

System 3: Treble clef shows a melodic line with a double bar line. The piano accompaniment features a right hand with sustained chords and a left hand with eighth-note accompaniment.

System 4: Treble clef contains a melodic line with a double bar line. The piano accompaniment features a right hand with eighth-note patterns and a left hand with a simple bass line.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and melodic lines with various articulation marks, including accents and slurs.

Second system of musical notation, continuing the piece with similar chordal and melodic textures. It includes dynamic markings such as *mf* and *ff*, and features a fermata over a chord in the final measure.

Third system of musical notation, marked with a tempo change from **Lento** to **Allegro**. The music transitions from a slow, chordal texture to a more active, rhythmic passage. Dynamic markings include *mf* and *ff*.

Fourth system of musical notation, continuing the **Allegro** section. It features a driving melodic line in the treble and a rhythmic accompaniment in the bass, with dynamic markings of *ff* and accents.

KO'NGIL GULDASTASI

SH.Rahimov *qayta ishlagan*

Allegro moderato

First system of the 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 flat (B-flat) and the time signature is 2/4. The music features a melody in the upper treble staff and accompaniment in the grand staff. A dynamic marking of *f* (forte) is present in the second measure of the grand staff.

Second system of the musical score, continuing the melody and accompaniment from the first system. It maintains the same instrumental and key signature.

Third system of the musical score. The melody in the upper treble staff includes several slurs and accents. The grand staff accompaniment continues with various chordal textures.

Fourth system of the musical score. The melody in the upper treble staff becomes more active with sixteenth-note patterns. A dynamic marking of *f* (forte) is placed above the melody in the second measure of this system.

Fifth system of the musical score. The melody in the upper treble staff begins with a dynamic marking of *p* (piano) and features a long horizontal line above it, possibly indicating a breath mark or a specific articulation. The grand staff accompaniment continues with rhythmic patterns.

System 1: Treble clef with notes and accents (v), repeat sign, and chords marked with 'x'. Bass clef with chords and notes.

System 2: Treble clef with notes and accents (>), repeat sign, and chords. Bass clef with notes and rests.

System 3: Treble clef with notes and accents (>), repeat sign, and chords marked with 'x'. Bass clef with notes and rests.

System 4: Treble clef with notes and accents (>), repeat sign, and chords marked with 'x'. Bass clef with notes and rests.

CHAMAN ICHRA

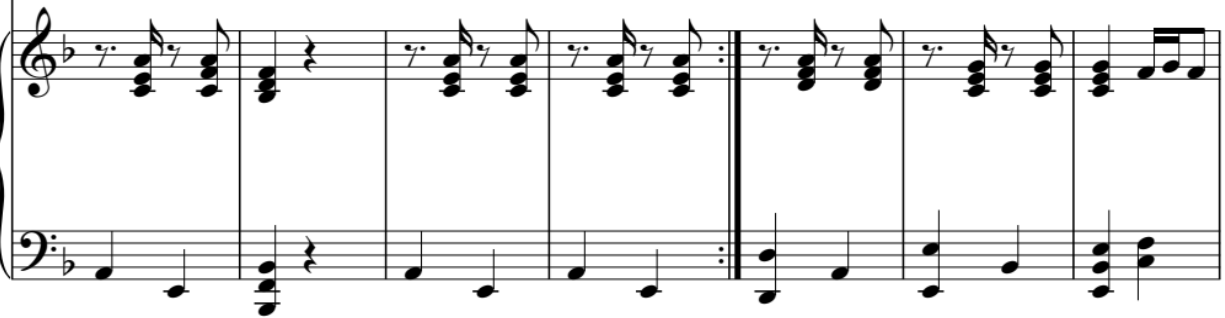
(O'zbek xalq kuyi)

B.Glinko qayta ishlagan

O'rtacha tez



O'rtacha tez



21

p

28

p

34

f

42

f

49

ff

56

f

63

Musical score for measures 63-69. 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 one flat (B-flat). Measure 63 starts with a treble clef staff containing a melodic line with a slur and a fermata. The grand staff provides accompaniment with chords and moving lines. A fermata is present over the final note of measure 69.

70

Musical score for measures 70-76. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat. Measure 70 starts with a treble clef staff containing a melodic line with a slur and a fermata. The grand staff provides accompaniment with chords and moving lines. A fermata is present over the final note of measure 76.

77

Musical score for measures 77-80. 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 one flat. Measure 77 starts with a treble clef staff containing a melodic line with a slur and a fermata. A dynamic marking *f* (forte) is placed below the first measure. The grand staff provides accompaniment with chords and moving lines. A fermata is present over the final note of measure 80.

81

Musical score for measures 81-84. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat. Measure 81 starts with a treble clef staff containing a melodic line with a slur and a fermata. The grand staff provides accompaniment with chords and moving lines. A fermata is present over the final note of measure 84.

TOJIK XALQ TERMALARI

U. Karimov *musiqasi*

Moderato

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a 3/4 time signature, containing a melody with a sharp key signature and a fermata over the first two measures. The middle and bottom staves are grand piano staves, with the middle staff in treble clef and the bottom staff in bass clef, both containing accompaniment with eighth-note patterns and rests.

The second system continues the piece. The top staff has a fermata over the first measure, followed by a melodic line with a key signature change to two sharps (F# and C#) and a 2/4 time signature. The piano accompaniment continues with eighth-note patterns and rests.

The third system features a single treble clef staff with a whole rest for the first two measures, followed by a melodic line with a key signature change to one sharp (F#) and a 2/4 time signature. The piano accompaniment continues with eighth-note patterns and rests.

The fourth system continues the melodic and accompaniment lines. The piano accompaniment includes a triplet of eighth notes in the bass staff. The system concludes with a double bar line and repeat signs.

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 features a complex rhythmic pattern with many sixteenth notes. A triplet of eighth notes is marked with a '3' in the second measure of the grand staff. The key signature has one sharp (F#).

Second system of the musical score, continuing the piece. It follows the same three-staff layout. The music continues with intricate rhythmic patterns and includes a triplet of eighth notes in the second measure of the grand staff. The key signature remains one sharp.

Third system of the musical score. This system features a dense texture of chords in the treble clef staff, while the grand staff below provides a steady bass line with eighth notes. The key signature is one sharp.

Fourth system of the musical score. The treble clef staff continues with complex chordal textures. The grand staff below has a more active bass line with eighth notes and some rests. The key signature is one sharp.

System 1: Treble clef with a melodic line of eighth notes and sixteenth notes. Bass clef with a bass line of eighth notes and sixteenth notes. The system concludes with a double bar line and repeat dots.

System 2: Treble clef with a melodic line featuring a triplet of eighth notes. Bass clef with a bass line of eighth notes and sixteenth notes. The system concludes with a double bar line and repeat dots.

System 3: Treble clef with first and second endings. Bass clef with first and second endings and a triplet. The system concludes with a double bar line and repeat dots.

System 4: Treble clef with a melodic line of eighth notes. Bass clef with a bass line of eighth notes and sixteenth notes. The system concludes with a double bar line and repeat dots.

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 features a complex rhythmic pattern with many sixteenth notes. A repeat sign is present, followed by a measure with a fermata. A triplet of eighth notes is marked with a '3' in the second system.

Second system of the musical score. It continues the complex rhythmic patterns from the first system. The grand staff shows intricate bass line accompaniment. A triplet of eighth notes is marked with a '3' in the second system.

Third system of the musical score. The music continues with similar rhythmic complexity. A triplet of eighth notes is marked with a '3' in the second system.

Allegro

Fourth system of the musical score, starting with the tempo marking 'Allegro'. The music features a change in time signature to 6/8, indicated by a '6' over an '8' in the first measure of the grand staff. The piece concludes with a final measure containing a fermata.

System 1: Treble clef staff with a whole rest followed by a repeat sign and a melodic line. Bass clef staff with a rhythmic accompaniment of eighth notes and chords.

System 2: Treble clef staff with a melodic line. Bass clef staff with a rhythmic accompaniment of eighth notes and chords.

System 3: Treble clef staff with a melodic line. Bass clef staff with a rhythmic accompaniment of eighth notes and chords.

System 4: Treble clef staff with a melodic line. Bass clef staff with a rhythmic accompaniment of eighth notes and chords.

System 1: Treble clef with eighth-note patterns and a repeat sign. Bass clef with chords and eighth-note accompaniment.

System 2: Treble clef with a repeat sign followed by a whole rest. Bass clef with eighth-note accompaniment and accents.

System 3: Treble clef with a repeat sign followed by a whole rest. Bass clef with eighth-note accompaniment and chords.

System 4: Treble clef with chords and eighth-note accompaniment. Bass clef with eighth-note accompaniment. The word "rit." is written above the final measure.

1. 2. Tempo I

1. 2. Tempo I

This system contains two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves begin with a first ending bracket labeled '1.' and a second ending bracket labeled '2. Tempo I'. The key signature has one sharp (F#) and the time signature is 2/4. The first ending consists of a few notes, followed by a double bar line and a repeat sign. The second ending is a longer melodic line. The piano accompaniment in the bass staff consists of chords and eighth-note patterns.

This system contains two staves. The top staff is in treble clef and the bottom staff is in bass clef. The right hand in the treble staff features a triplet of eighth notes. The bass staff provides a steady accompaniment with chords and eighth notes.

1. 2.

1. 2.

This system contains two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have first and second endings. The first ending is marked '1.' and the second ending is marked '2.'. The key signature has one sharp (F#) and the time signature is 2/4. The piano accompaniment in the bass staff includes a triplet in the right hand.

DUTOR NAVOLARI

Sh. Nazarov *musiqasi*

Allegro

The first system of musical notation consists of three staves. The top staff is a single treble clef staff in 6/8 time, featuring a rhythmic pattern of eighth notes and quarter notes. The middle and bottom staves are grand staff notation, with the middle staff in treble clef and the bottom staff in bass clef, both containing accompaniment chords and rests.

The second system of musical notation consists of three staves. The top staff continues the rhythmic pattern from the first system. The middle and bottom staves provide accompaniment with chords and rests.

The third system of musical notation consists of three staves. The top staff shows a change in the melodic line, with some notes beamed together. The middle and bottom staves continue the accompaniment.

The fourth system of musical notation consists of three staves. The top staff features a more complex melodic line with sixteenth notes. The middle and bottom staves continue the accompaniment.

System 1: Treble clef contains a sequence of chords and eighth-note patterns. Bass clef contains a melodic line with eighth notes and rests.

System 2: Treble clef contains chords and rests. Bass clef contains a melodic line with eighth notes and rests.

System 3: Treble clef contains rests and chords. Bass clef contains a melodic line with eighth notes and rests.

System 4: Treble clef contains chords and eighth-note patterns. Bass clef contains a melodic line with eighth notes and rests.

System 1: Treble clef with eighth-note patterns; Bass clef with quarter-note accompaniment.

System 2: Treble clef with eighth-note patterns; Bass clef with quarter-note accompaniment.

System 3: Treble clef with chords and rests; Bass clef with eighth-note accompaniment.

System 4: Treble clef with chords and rests; Bass clef with eighth-note accompaniment.

The first system of music consists of two staves. The upper staff is a single treble clef staff containing a sequence of chords and dyads. The lower staff is a grand staff (treble and bass clefs) where the bass line features a melodic line with eighth notes and a sustained bass note.

The second system of music consists of two staves. The upper staff is a single treble clef staff with a melodic line of eighth notes. The lower staff is a grand staff with chords in both the treble and bass clefs, some marked with a grace note.

The third system of music consists of two staves. The upper staff is a single treble clef staff with rests in the first two measures, followed by chords. The lower staff is a grand staff with a rhythmic bass line consisting of eighth notes and rests.

The fourth system of music consists of two staves. The upper staff is a single treble clef staff with chords and rests. The lower staff is a grand staff with a rhythmic bass line consisting of eighth notes and rests.

1. 2.

1. 2.

This system contains the first two systems of a musical score. The first system has a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. Both systems include first and second endings, indicated by '1.' and '2.' above the staves.

This system continues the musical score with a treble clef staff and a grand staff. The piano accompaniment in the grand staff features a consistent rhythmic pattern of eighth notes.

1. 2.

1. 2.

This system continues the musical score with a treble clef staff and a grand staff. It includes first and second endings, marked with '1.' and '2.' above the staves.

This system continues the musical score with a treble clef staff and a grand staff. The piano accompaniment in the grand staff features a consistent rhythmic pattern of eighth notes.

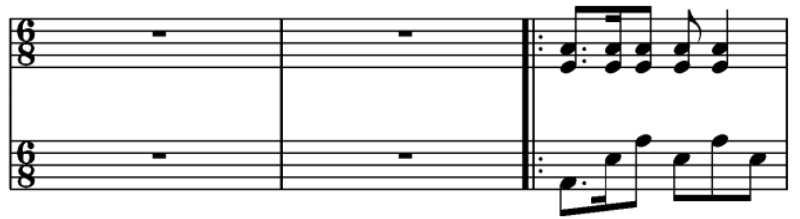
System 1: Treble clef with a key signature of two flats and a 7/8 time signature. The melody consists of eighth and quarter notes. The piano accompaniment features chords in the right hand and single notes in the left hand.

System 2: Continuation of the melody and accompaniment from the first system.

System 3: Continuation of the melody and accompaniment. The piano part includes a long, sustained chord in the right hand.

System 4: A single staff of music featuring a continuous eighth-note accompaniment pattern.

System 5: A single staff of music featuring a complex rhythmic accompaniment with many beamed notes.



System 1: Treble clef contains a sequence of chords and eighth notes. Bass clef contains a sequence of chords and eighth notes.

System 2: Treble clef contains a sequence of chords and eighth notes. Bass clef contains a sequence of chords and eighth notes.

System 3: Treble clef contains a sequence of chords and eighth notes. Bass clef contains a sequence of chords and eighth notes.

System 4: Treble clef contains a sequence of chords and eighth notes. Bass clef contains a sequence of chords and eighth notes.

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a melodic line featuring eighth and sixteenth notes, some beamed together, and rests. The middle and bottom staves are grand staff notation, with the middle staff in treble clef and the bottom staff in bass clef. The middle staff contains chords and some melodic fragments, while the bottom staff provides a bass line with chords and moving lines.

The second system of the musical score consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the accompaniment, with the middle staff showing more complex chordal textures and the bottom staff providing a steady bass line.

The third system of the musical score consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the accompaniment. A double bar line is present in the middle of the system, indicating a section change or a repeat.

The fourth system of the musical score consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the accompaniment, with the middle staff showing more complex chordal textures and the bottom staff providing a steady bass line.

System 1: Treble clef contains a melody with eighth notes and rests. The piano accompaniment features a rhythmic eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

System 2: Treble clef continues the melody with chords and eighth notes. The piano accompaniment has a more active right hand with chords and eighth notes, while the left hand maintains a consistent eighth-note bass line.

System 3: Treble clef features a more complex melodic line with sixteenth notes. The piano accompaniment's right hand has chords with eighth-note accompaniment, and the left hand continues with eighth notes.

System 4: Treble clef shows a melodic phrase ending with a whole rest. The piano accompaniment includes a section with a key signature change to one flat (B-flat) in the right hand, while the left hand continues with eighth notes.

System 1: Treble clef with a key signature of one flat (Bb). The first staff contains a sequence of chords: Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, Bb8, Bb9, Bb10, Bb11, Bb12, Bb13, Bb14, Bb15, Bb16, Bb17, Bb18, Bb19, Bb20, Bb21, Bb22, Bb23, Bb24, Bb25, Bb26, Bb27, Bb28, Bb29, Bb30, Bb31, Bb32, Bb33, Bb34, Bb35, Bb36, Bb37, Bb38, Bb39, Bb40, Bb41, Bb42, Bb43, Bb44, Bb45, Bb46, Bb47, Bb48, Bb49, Bb50, Bb51, Bb52, Bb53, Bb54, Bb55, Bb56, Bb57, Bb58, Bb59, Bb60, Bb61, Bb62, Bb63, Bb64, Bb65, Bb66, Bb67, Bb68, Bb69, Bb70, Bb71, Bb72, Bb73, Bb74, Bb75, Bb76, Bb77, Bb78, Bb79, Bb80, Bb81, Bb82, Bb83, Bb84, Bb85, Bb86, Bb87, Bb88, Bb89, Bb90, Bb91, Bb92, Bb93, Bb94, Bb95, Bb96, Bb97, Bb98, Bb99, Bb100. The piano accompaniment consists of a bass line with chords and a treble line with chords and a melodic line.

System 2: Treble clef with a key signature of one flat (Bb). The first staff contains a sequence of chords: Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, Bb8, Bb9, Bb10, Bb11, Bb12, Bb13, Bb14, Bb15, Bb16, Bb17, Bb18, Bb19, Bb20, Bb21, Bb22, Bb23, Bb24, Bb25, Bb26, Bb27, Bb28, Bb29, Bb30, Bb31, Bb32, Bb33, Bb34, Bb35, Bb36, Bb37, Bb38, Bb39, Bb40, Bb41, Bb42, Bb43, Bb44, Bb45, Bb46, Bb47, Bb48, Bb49, Bb50, Bb51, Bb52, Bb53, Bb54, Bb55, Bb56, Bb57, Bb58, Bb59, Bb60, Bb61, Bb62, Bb63, Bb64, Bb65, Bb66, Bb67, Bb68, Bb69, Bb70, Bb71, Bb72, Bb73, Bb74, Bb75, Bb76, Bb77, Bb78, Bb79, Bb80, Bb81, Bb82, Bb83, Bb84, Bb85, Bb86, Bb87, Bb88, Bb89, Bb90, Bb91, Bb92, Bb93, Bb94, Bb95, Bb96, Bb97, Bb98, Bb99, Bb100. The piano accompaniment consists of a bass line with chords and a treble line with chords and a melodic line.

System 3: Treble clef with a key signature of one flat (Bb). The first staff contains a sequence of chords: Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, Bb8, Bb9, Bb10, Bb11, Bb12, Bb13, Bb14, Bb15, Bb16, Bb17, Bb18, Bb19, Bb20, Bb21, Bb22, Bb23, Bb24, Bb25, Bb26, Bb27, Bb28, Bb29, Bb30, Bb31, Bb32, Bb33, Bb34, Bb35, Bb36, Bb37, Bb38, Bb39, Bb40, Bb41, Bb42, Bb43, Bb44, Bb45, Bb46, Bb47, Bb48, Bb49, Bb50, Bb51, Bb52, Bb53, Bb54, Bb55, Bb56, Bb57, Bb58, Bb59, Bb60, Bb61, Bb62, Bb63, Bb64, Bb65, Bb66, Bb67, Bb68, Bb69, Bb70, Bb71, Bb72, Bb73, Bb74, Bb75, Bb76, Bb77, Bb78, Bb79, Bb80, Bb81, Bb82, Bb83, Bb84, Bb85, Bb86, Bb87, Bb88, Bb89, Bb90, Bb91, Bb92, Bb93, Bb94, Bb95, Bb96, Bb97, Bb98, Bb99, Bb100. The piano accompaniment consists of a bass line with chords and a treble line with chords and a melodic line.

System 4: Treble clef with a key signature of one flat (Bb). The first staff contains a sequence of chords: Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, Bb8, Bb9, Bb10, Bb11, Bb12, Bb13, Bb14, Bb15, Bb16, Bb17, Bb18, Bb19, Bb20, Bb21, Bb22, Bb23, Bb24, Bb25, Bb26, Bb27, Bb28, Bb29, Bb30, Bb31, Bb32, Bb33, Bb34, Bb35, Bb36, Bb37, Bb38, Bb39, Bb40, Bb41, Bb42, Bb43, Bb44, Bb45, Bb46, Bb47, Bb48, Bb49, Bb50, Bb51, Bb52, Bb53, Bb54, Bb55, Bb56, Bb57, Bb58, Bb59, Bb60, Bb61, Bb62, Bb63, Bb64, Bb65, Bb66, Bb67, Bb68, Bb69, Bb70, Bb71, Bb72, Bb73, Bb74, Bb75, Bb76, Bb77, Bb78, Bb79, Bb80, Bb81, Bb82, Bb83, Bb84, Bb85, Bb86, Bb87, Bb88, Bb89, Bb90, Bb91, Bb92, Bb93, Bb94, Bb95, Bb96, Bb97, Bb98, Bb99, Bb100. The piano accompaniment consists of a bass line with chords and a treble line with chords and a melodic line.

First system of a musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a key with two flats (B-flat and E-flat). The first two measures are rests in all staves. The third measure features a melodic line in the treble staff and a bass line in the grand staff. The fourth measure continues with similar activity, including a fermata over the final note.

Second system of the musical score. It consists of three staves. The first measure has a fermata in the treble staff. The second measure has a melodic line in the treble staff and a bass line in the grand staff. The third and fourth measures feature a complex texture with multiple chords and moving lines in both the treble and bass staves.

Third system of the musical score. It consists of three staves. The first measure has a melodic line in the treble staff and a bass line in the grand staff. The second and third measures continue with similar activity. The fourth measure features a melodic line in the treble staff and a bass line in the grand staff.

Fourth system of the musical score. It consists of three staves. The first measure has a melodic line in the treble staff and a bass line in the grand staff. The second and third measures continue with similar activity. The fourth measure features a melodic line in the treble staff and a bass line in the grand staff. The fifth measure has a fermata in the treble staff and a bass line in the grand staff. The sixth measure has a fermata in the treble staff and a bass line in the grand staff. The seventh measure has a fermata in the treble staff and a bass line in the grand staff. The eighth measure has a fermata in the treble staff and a bass line in the grand staff. The ninth measure has a fermata in the treble staff and a bass line in the grand staff. The tenth measure has a fermata in the treble staff and a bass line in the grand staff. The eleventh measure has a fermata in the treble staff and a bass line in the grand staff. The twelfth measure has a fermata in the treble staff and a bass line in the grand staff. The thirteenth measure has a fermata in the treble staff and a bass line in the grand staff. The fourteenth measure has a fermata in the treble staff and a bass line in the grand staff. The fifteenth measure has a fermata in the treble staff and a bass line in the grand staff. The sixteenth measure has a fermata in the treble staff and a bass line in the grand staff. The seventeenth measure has a fermata in the treble staff and a bass line in the grand staff. The eighteenth measure has a fermata in the treble staff and a bass line in the grand staff. The nineteenth measure has a fermata in the treble staff and a bass line in the grand staff. The twentieth measure has a fermata in the treble staff and a bass line in the grand staff. The *fff* dynamic marking is present in the fifth and sixth measures of this system.

САЙРИ ЛОЛА

Шўх

О. Назаров мусиқаси

The musical score is presented in six systems, each containing a vocal line and a piano accompaniment. The piano part is written in a 2/4 time signature and features a variety of dynamics and textures. The first system begins with a vocal line and a piano accompaniment marked *f* and *mf*. The second system continues the piece, with the piano part reaching a fortissimo (*ff*) dynamic. The third system is characterized by a piano (*p*) dynamic with a crescendo (*cresc.*) leading to a mezzo-forte (*mp*) dynamic, followed by a decrescendo (*dim.*) to mezzo-forte (*mf*). The fourth system features a piano accompaniment with a complex rhythmic pattern. The fifth system continues the piano accompaniment with a similar rhythmic pattern. The sixth system concludes the piece with a piano accompaniment featuring a complex rhythmic pattern.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a complex rhythmic pattern with sixteenth notes and rests.

Second system of musical notation. The piano part includes the dynamic marking *p cresc.* in both the treble and bass staves.

Third system of musical notation. The piano part includes the dynamic marking *mp* in both the treble and bass staves.

Fourth system of musical notation. The tempo marking *Meno mosso* is present above the vocal line. The piano part includes the dynamic marking *mf* in both the treble and bass staves.

Fifth system of musical notation. The piano part includes the dynamic marking *pp* in both the treble and bass staves.

**NAZORAT SAVOLLARI
CHOLG‘U ANSAMBLI TEST**

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

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

*9–10 - asr

6–7- asr

19–20 - asr

20–21- asr

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

Al – Farobiy musiqa haqidagi risolasida shunday deb yozgan: Kishi ovozigga yaqin tovush chiqaradigan cholg‘u asboblari qaysi birlari?

*Nay, surnay

Doira, nog‘ora

Klarnet, truba

Doira,

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

Ilgari paytda ham rubobning tori beshta bo‘lgan. Uning to‘rta tori nimadan bo‘lgan? beshinchisi - chi?

*Ipakli, kumush simli

Simdan

Ichandan

Misdan

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

Shu dekadada o‘zbek xalq cholg‘u asboblari ansambli ishtirok etdi. Shu ansamblga kim rahbarlik qilgan?

*T.Jalilov

Y.Rajabiy

M.Mirzayev

M.Burxonov

№7 Fan bobi – 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 siljiltilmaydigan, latundan qilindi.

Pardalari qo‘lda bog‘landi

Pardalari umuman olib tashlandi

Pardalari yana qayta qo‘yildi

№8 Fan bobi – 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 qatitq siqib ushlab

Rubobda yakka ijro etganda stulga suyanib o‘tirishi kerak

O‘ng qo‘lning bilagi bilan ushlab lozim

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

Rubobda ijro etilgan notalar qaysi kalitda yoziladi?

*Skripka kalitida

Bas kalitida tenor kalitida

Tenor kalitida

Alt kalitida

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

Transponirovka haqida nimani bilasiz?

*Ijro qilingan payitda tovushlari nota yozuvidagiga qaraganda past yoki baland eshitiladigan cholg'u asbob transpanirovka qilinuvchi asbob deyiladi

Qanday yozilsa shunday chalinadi

Bir ton ko'tarib chalinadi

Uch ton ko'tarib chalinadi

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

Nota yozuvida tovushlarni yuqoriga yoki pastkga o'zgartiruvchi belgini aytib Bering

*Alteratsiya belgilari

Pauzalar

Volta

Forshlag

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

Musiqqa asarida ayrim qismlarini takroriy ijro qilish uchun belgi ishlatiladi. Ularning nomlarini toping.

*Repriza, segno

Ligata

Vivachi

Allegro

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

Chap qo'l barmoqlarining rubob pardalariga bosilish holatini nima deymiz?

*Pozitsiya

O'ng q'lda rubobni mediator bilan chalish

2 - barmoq bilan boshlab chalish

4 - barmoq bilan bosib chalish

№17 Fan bobi – 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 bobi – 1; Fan bo'limi – 3; Qiyinlik darajasi – 2;

Dinamik ishoralar belgilariga e'tibor bering

*Forta (kuchli)

Tez

Al'teratsiya

Jonli

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

Tovush cho'zishni oshirish uchun bir xil balandlikdagi yonma-yon tovushlarni birlashtirish uchun qo'yiladi, u chiziqni nomi nima?

*Liga

Stakkato

Spikkato

Ligato

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

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

*Adajio

Pianissimo

Fortepssimo

Moderato

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

Ijro etish xarakterini belgilovchi belgilarni ayting?

*Dinamik ishoralar (tuslar)

Kontabilos

Prsate

Rita

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

Qashqar rubobida zarb (shtrix)lar ularni ijro etish haqida aytib bering

*Yakka zarb, qo'sh zarb

Moya-to

Bir oz jonlanib

Bir oz sekinlashib

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

Musiqqa asarida tovushning kuchli hissasi zarbini kuchsiz hissaga ko'chirishni nima deymiz?

*Sinkopa

Notani rez bilan ijro etish

Notani qisqa ushlab chalish

Stakkato

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

Melizm kuy yoki ashulani nola (qochirim)li ijro etishdagi usullarini umumiy nomlari

*Melizm

Noxuning yuqoriga yo‘naltirilgan zarbi

Arpedjio

Sinkopa

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

Asosiy tovushning keyingi tovushi bilan tez almashinib turishi natijasida paydo bo‘lgan bildiratma tovushni nima deymiz?

*Trel

Mordent

Detashe

Triol

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

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

*Glisando

Animato (jonli)

Kantabile (musiqqa)

Arpedjio

№27 Fan bobi – 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

Pionno (mayn)

Forte

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

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

*Stakkato

Aktsent

Fermatov

Tremolo

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

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

*Otmagay tong

Jonon

Kulcha non

Raqqosasidan

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

O‘zbek kompozitorlaridan kimlarni bilasiz?

*S.Boboyev

P.Kulinkov

N. Narimanidze

I.Chaykovskiy

№33 Fan bobi – 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 bobi – 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 bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

S.Yudakov haqida bilganlaringizni so‘zlab bering?

*Kompozitor

Dirijyor

Opera xonandasi

Cholg‘uchi

№36 Fan bobi – 1; Fan bo‘limi – 5; Qiyinlik darajasi – 1;

Fermata qayerda ishlatiladi?

*Fermata (notaning ostiga yoki ustiga)

Glissando (yonboshigaqo‘yiladi)

Aktsent (har tomondan qo‘yiladi)

Notani oldiga qo‘yiladi

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

D.Zokirovning yaxshi ko‘rgan kasbi?

*Dirijyorlik

Bastakorlik

Baletmeyster

Cholg‘uchilik

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

Oddiy intervallar nechta?

*8 ta interval

7 ta interval

5 ta interval

15 ta interval

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

“Ansambl” - so‘zi qaysi tildan olingan?

*Fransiya

Italiya

Ruscha

Lotincha

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

Orkestrni ham ansambl deyish mumkinmi?

*Mumkin

Simfoniya deyiladi

Ba‘zilarini

Mumkin emas

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

Ansamblni kim boshqaradi?

*Badiiy rahbar

Muzika rahbari

Kontsertmeyster

Dirijyor

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

Ansamblda 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 bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 3;

Ansambldan 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 bobi – 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

Musiqqa 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

Nomalum

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

Ansambl sozandalari ijroni boshlash va tugallashdan qaysi sozandaga bo‘ysunadi?

*Doirachiga
Rubobchiga
Changchiga
Naychiga

№51 Fan bobi – 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-muzrobligi bo‘lganligi

Asosiy cholg‘ular dastasi uzunligi
Sozandaning mahorati

№52 Fan bobi – 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‘rstmalariga
Doirachining harakatlariga

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

Cholg‘uchilar ansamblida chalish mutaxassislik daralaridan farqli sozandalardan qanday ko‘nikmalarni shakillantiradi?

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

Ijro texnikasini oshiradi

Ijrochilik sirlarini oshiradi

Boshqa sozandalarni hurmat qilish

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

Duet ijrochiligi qanday ansambl?

*Ikki har xil sozlardagi ijrochilik

Simfoniya, kamer

Polifoniya, ansambl

Garmoniya sonata

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

Orkestrlarning qanday turlari mavjud?

*Xalq cholg‘ulari orkestri barcha javob to‘g‘ri

Kamer orkestiri va damli cholg‘ular orkestri

Simfonik orkestri va puflama cholg‘ular orkestri

Estrada Simfonik orkestri

№57 Fan bobi – 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 oligoxini tamomlagan sozandalar

№58 Fan bobi – 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 bobi – 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

Fatoxon Mamadaliev

№60 Fan bobi – 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 bobi – 1; Fan bo'limi – 6; Qiyinlik darajasi – 2;

Ansamblning biron bir yakka sozanda yosh xonanda jo'rligidagi ijrosi qanday ataladi?

*Jo'rnavozlik

Professional ijrochilik

Garmonik ijro

Hamnafaslik

№62 Fan bobi – 1; Fan bo'limi – 4; Qiyinlik darajasi – 1;

Y.Rajabiy nomli maqomchilar ansamblining hozirgi badiiy rahbari kim?

*Abduhoshim Ismoilov

Tuyg'un Otaboev

Abduraxmon Xoltojiev

Mustafo Bafoyev

№63 Fan bobi – 1; Fan bo'limi – 2; Qiyinlik darajasi – 1;

Taniqli rubobchi, bastakor, cholg'u ijrochiligi rivojlanishiga salmoqli hissa qo'shgan san'atkor nomini ko'rsating?

*Rifatulla Qosimov

Tohir Rajabiy

Zamira Raxmatullaeva

Shavkat Mirzaev

№64 Fan bobi – 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 bobi – 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 bobi – 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 bobi – 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 bobi – 1; Fan bo'limi – 4; Qiyinlik darajasi – 1;

Ansambl 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'tirgan holda

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

№69 Fan bobi – 1; Fan bo'limi – 4; Qiyinlik darajasi – 1;

Ansambl cholg'ularini yaxshi sozlanishi o'quvchilarga qanday ta'sir qiladi?

*Eshitish qobiliyatini rivojlantiradi

Musiqiy tafakkurni rivojlantiradi

Ritmni tarbiyalaydi

Hamnafaslik, jo'rnavozlikni yaxshilaydi.

№70 Fan bobi – 1; Fan bo'limi – 1; Qiyinlik darajasi – 3;

Ansambl o'qituvchisi o'quvchilarga ijrochilik sirlarini o'rgatish bilan birgalarda qanday sifatlarni tarbiyalab borishi mumkin?

*Diqqatini jalb qilish

Eshitish qobiliyatini

O'zaro hurmat qilish

Cholg'u soziga va musiqaga muhabbat

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

“Dutor navolari” asari muallifini aniqlang

*Sh.Nazarov musiqasi

Vasilev musiqasi

Sayfi Jalil musiqasi

G'.Toshmatov musiqasi

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

Do'mbra asbobida qanday asarlar ijro etiladi?

*Dostonlar, laparlar

Katta ashula

Nota bilan chalinadigan asarlar

Maqom kuylari

№78 Fan bobini – 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 bobini – 1; Fan bo'limi – 4; Qiyinlik darajasi – 3;

M. Ashrafiy nechanchi yilda Konservatoriyada rektor vazifasini o'tagan?

*1948 - yilda

1955 - yilda

1966 - yilda

1922 - yilda

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

“Bahor vals” asarini yozgan bastakor nomini aniqlang?

*Muhammadjon Mirzaev

Vasilev

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 - yil

1949 - yil

1951 - yil

1953 - yil

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

Tovushlarni qisqa- qisqa, bir-birovidan pauzalar bilan ajratib ijro etishni toping.

*Stakkato

Markato

Legato

Nonlegato

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

Tekis xarakter bilan salmoqli sur'atda ijro etiladigan qadimiy frantsuz xalq raqsi qanday nomlanadi?

*Gopak

Menuet

Syuita

Lezginka

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

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

*legato

Nonlegato

Leytmotiv

Libretto

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

Musiqasi asarlarini zo'r mahorat bilan ijro etuvchi sozanda bu?

*Virtuez

Artist

Aktyor

As

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

Turli musiqasi asarlaridan olingan parchalar asosida tuzilgan pesa qanday nomlanadi?

*Popuri

Poemo

Polka

Rimeks

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

Torli klavishli urma cholg'u asbobi qaysi?

*Fortepiano

Skripka

Doira

Alt

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

Eksprompt bu?

*Hech qanday tayyorgarliksiz bir yo'lga improvizatsiya tarzida yaratilgan musiqasi asari. Bir tovushning ikki xil nomi bilan atalishi. Tez sur'atlar bilan ijro etiladigan shatland xalq raqsi.

Sonata shaklining birinchi bo‘limi

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

Ijrochilik mahoratini oshirish uchun ma'lum bir usuldan murakkab qilib yaratilgan musiqasi asari qaysi?

*Etyud

Sonata

Yumoreska

Fuga

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

Tovushlarni boshqa balandlikka ko'chirish qanday nomlanadi?

*Transpozitsiya, transponirovka

Firazirovka

Trigon

Sezura

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

Allegro va presto o'rtalig'idagi sur'at bu?

*Vivace

Vivo

Presto

Allegro

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

Oktavadan kam bo'lmagan oraliqdagi tovushqatorni bir tekis ko'tarilishi yoki pasayishini qanday nomlanadi?

*Gamma

Interval
Lad
Oktava
№95 Fan bobi – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 3;
Dinamik tuslar (dinamik ottenki) bu?
*Musiqqa asarini ijro etishda tovush kuchini o‘zgartirish
tovushlarni yarim Tonga ko‘tarish
Tovushlarni yarim Tonga kamaytirish
Musiqada nosozlik
№96 Fan bobi – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 2;
Shaklan tugal u qadar katta hajmda bo‘lmagan qayta ishlab kengaytirilishi uchun to‘la imkoniyatlarga ega bo‘lgan kuy nima deb ataladi?
*Tema
Tembr
Tokkata
Ten
№97 Fan bobi – 2; Fan bo‘limi – 2; Qiyinlik darajasi – 2;
Laddagi eng turg‘un pog‘ona qanday nomlanadi?
*Tonika
Triton
Subdominanta
Dominanta
№98 Fan bobi – 2; Fan bo‘limi – 1; Qiyinlik darajasi – 2;
Uch notadan tuzilgan maxsus ritmik shakl qanday nomlanadi?
*Triol
Triton
Trio
Trel
№99 Fan bobi – 2; Fan bo‘limi – 1; Qiyinlik darajasi – 2;
Polonez nima?
*Qadimiy polyak raqsi
Ko‘p ovozli musiqa
Cholg‘u asbobi
Chex xalqining qadimiy raqsi
№100 Fan bobi – 2; Fan bo‘limi – 1; Qiyinlik darajasi – 2;
Fortepiano qaerda, kim tomonidan yasalgan?

*Italiyada, Bortolomeo Kristofori tomonidan
Frantsiyada, Klod Debyussi tomonidan
Angliyada, D.Verdi tomonidan
Italiyada, D.Verdi tomonidan
№101 Fan bobi – 2; Fan bo‘limi – 4; Qiyinlik darajasi – 2;
Fortissimo belgisini ko‘rsating
*ff
mf
mp
mf
№102 Fan bobi – 3; Fan bo‘limi – 2; Qiyinlik darajasi – 1;
Dissonans nima?
*Tinglovchining bezovta qiluvchi o‘zaro qovushmagan tovushlar
Major va minor ladlarining beshinchi pog‘onasi
Garmoniyaning buzilishi
Ohangdoshlik
№103 Fan bobi – 3; Fan bo‘limi – 1; Qiyinlik darajasi – 2;
Filarmoniya nima?
*Yuksak badiiy musiqa asarlari va ijrochilik san‘atini targ‘ib etuvchi kontsert tashkiloti
Garmonika turidagi cholg‘u asboblari
Amerikada paydo bo‘lgan salon raqsi
Tovush kuchini ko‘rsatuvchi asosiy belgi
№104 Fan bobi – 3; Fan bo‘limi – 1; Qiyinlik darajasi – 2;
D. Zokirov nomidagi o‘zbek xalq cholg‘ulari orkestri nechanchi yilda tashkil topgan?
*1950 - yillarda
1930 - yillarda
1920 - yillarda
1940 - yillarda
№105 Fan bobi – 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 musiqa bir necha ijrochi tomonida ijro etilishi. 2. Bir guruh artistlarning bir butun badiiy jamoa holida chiqishi. 3. Uncha katta bo‘lmagan ashulachi (**vokal**) yoki cholg‘uchi (**sozanda**)lar jamoasi uchun yarratilgan musiqa asari. Ijrochilarning soniga qarab, bu ansambllar turlicha ataladi. Ikki ijrochi uchun bo‘lsa - duet, uch ijrochi- okted va h.k. Ba‘zan A.so‘zi orkestr yoki xor atamasining kichraytirilgan turiga yoki orkestr, xor va baletning kichik to‘dasiga nisbatan ham aytiladi. Opera, oratoriya, kantata va musiqalidramalarda 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 v/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 bior 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‘rsatiladi.

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

Dinamika - musiqa tovushlarining qattiq-sekin ijro etilishi. D. da tovushni turlicha chiqazish, 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 badiiy chiqishning 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 (messo piano) o‘rtacha sekin (pianoda qattiqroq, forteda sekin);

F (forte) qattiq kuchli;

FF (fortissimo) juda qattiq, kuchli;

MF (messe forte) o‘rtacha qattiq;

CR (kreshchendo) tovushni tobora kuchaytirib borish;

DIM (diminuendo) tovushni sekinlatib borish.

Kamerton - muayyan balandlikka 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 ovozini sozlaydi.

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

Kompazitor ma‘lum bir mavzuni badiiy tasvirlaganidek, xalq ijodiyoti, ya‘ni folklordan foydalanib yoki shu folklor materialini o‘zgartirmagan xolda, uni boyitib,badiiylashtirib beradi. Kompazitorlarning ijodi xalq ijodiyoti bilan chambarchas bog‘langan; ular

g'oyaviy va badiiy jihatdan yuksak saviyadagi musiqa asarlari yaratuvchi ijodkor-dirlar.

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 bo'rttirish yoki aksincha, sekin berilishiga, shuningdek, ijrochilik mahoratiga bog'liq.

Sinkopa - (ital. yun. synkope- qisqartirish) - qattiq chalinadigan (aksentli) notaning odatdagi kuchli hissadan kuchsiz hissaga ko'chishi.

Temp, sur'at - musiqa asarining ijro etilish sur'ati (tez-sekinligi) bo'lib musiqaning xarakterini aniqlashga yordam beradi. T. musiqa asarining mazmuni, xakteri bilan bog'liq. Musiqa asari yoki uning ayrim qismining T. italyanacha atamalar bilan ko'rsatiladi. Bu ko'rsatkichlar 17-asrdan boshlab qo'llanila boshlandi. T.lar asosan uch turga bo'linadi;

1.Og'ir sur'atlar

Largo - cho'zib

Lento - cho'zibroq

Adagio - og'ir

2.O'rtacha sur'atlar;

Andante - ortacha og'ir

Moderato - ortacha tez

3.Tez sur'atlar;

Allegro - tez

Vivo - choqqon

Cholg'u musiqa - cholg'u asboblarida ijro etish uchun mo'ljallangan musiqa asarlari; yolg'iz bir cholg'u asbobi uchun, turli ansambl, orkestrlar chun va orkestr jo'rligida yolg'iz bir cholg'u asbobi uchun mo'ljallanadi. Biror cholg'u asbobida ijro etuvchi musiqachini cholg'uchi deyiladi. O'zbek xalq cholg'u asboblaridan tuzilgan ansambl va yakka cholg'u asboblari uchun ham maxsus kuylar mavjud. Masalan:Rohat.To'rg'ay, Dutor bayoti, Qo'shtor kabi kuylar yolg'iz dutorda ijro qilinadi.Shuningdek nay, tanbur,g'ijjklarda chalinadigan ayrim kuylar ham keng tarqalgan.

Aksent - biror tovush yoki okkordni qattiq chalish. Odatda taktning kuchli hissasida kelib A.li nota >, sfk V va b. belgilar bilan ko'rsatiladi. Shuningdek, A. ritmik cho'zimni ortirish 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. Partiyalarning taqsimlanib yuqoridan quyi tomon turdosh cholg'u asboblari bo'yicha keladi. O'z navbatida bir turdagi cholg'u asboblarining eng yuqori registorigi yuqorida qolganlari registori bo'yicha pastkli satrlarda yoziladi. P.simfonik, duhavoy, 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 duhovoy orkestir 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 diapazoniga yoki musiqa asbobi. Tessitura uch hil bo'ladi: baland, o'rta va past. O'rta tessitura ovozni maqomiga keltirib kuylashda qo'l keladi.

Shtrixlar – (Mediator) mezrobning torlar ustidagi turli hil harakatlari.

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

Pozitsiya – Chap qo'l barmoqlarining Rubob dastasida joylashishi.

Kadensiya – Italiyanacha cadenza, yig'ilaman, tugallanaman hotima.

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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