

S. Do'stov

Rubob darsligi

Buxoro - 2019

**O'zbekiston Respublikasi Oliy va o'rta- maxsus ta'lim vazirligi
Buxoro davlat universiteti**

Sanoqul Do'stov

RUBOB DARSLIGI

**(Oliy o'quv yurtlarining 5111100-musiqa ta'limi yo'nalishida
ta'lim olayotgan talabalari uchun)**

Buxoro-2019

Ushbu darslik “Cholg’u ijrochiligi va ansambli” fanidan qashqar rubobi sozi uchun yozilgan bo’lib, dasrlik DTS ning namunaviy o’quv dasturi asosida tartibga solingan.

Mas’ul muharrir:

Firuz Safarov– BuxDU boshlang’ich ta’lim nazariyasi kafedrasida dotsenti, filologiya fanlari nomzodi

Taqrizchilar:

Baxtiyor Mustafoyev – Buxoro viloyati XTXKTMOM kafedrasida mudiri, pedagogika fanlari nomzodi, dotsent.

Fazliddin Bo’ronov – Navoiy shahar 1-son bolalar musiqa va san’at maktabi direktori, O’zbekiston Respublikasida xizmat ko’rsatgan xalq ta’limi xodimi, Xalqaro “Antique World (Qadimgi dunyo)” ilmiy akademiyasi faxriy professori.

Davron Ro’ziyev – BuxDU musiqa ta’limi kafedrasida dotsenti, pedagogika fanlari nomzodi.

This tutorial "The performance and ensemble of musical instruments" is written for the kashkar rubab and is based on the DTS model curriculum.

Responsible editors:

Firuz Safarov - Associate Professor of the Department of Theory of Elementary Education at BSU, candidate of philology.

Reviewers:

Bakhtiyor Mustafoev - Head of the Department of ISDCTM in Bukhara region, candidate of pedagogical sciences, associate professor.

Fazliddin Burronov - Director of Navoi City Children Music and Art School № 1, Honored Artist of the Republic of Uzbekistan, Honorary Professor of the International Academy of Antique World (Ancient World).

Davron Ruziyev - Associate Professor of the Department of Music Education at BSU, candidate of pedagogical sciences.

Данный учебник “Инструментальное исполнение и ансамбль” предназначен для кашкарского рубаба и основан на инструментальных ансамблях. Учебник регулируется на основе учебной программы государственного образовательного стандарта.

Ответственный редактор:

Фируз Сафаров, кандидат филологических наук, доцент кафедры теории начального образования БухГУ.

Рецензенты:

Бахтияр Мустафаев, заведующий кафедрой ХТХКТМОМ Бухарской области, кандидат педагогических наук, доцент.

Фазлиддин Буранов, директор детской школы музыки и искусства № 1 города Навои заслуженный работник народного образования Республики Узбекистан. Почетный профессор Международной научной академии

“AntiqueWorld (старый мир)”

Даврон Рузиев, доцент кафедры преподавания музыки БухГУ, кандидат педагогических наук

Annotatsiya

Mazkur rubob darsligi 5111100 – musiqa ta’limi bakalavr yo’nalishida ta’lim olayotgan I-IV bosqich talabalari uchun mo’ljallangan. Darslik “Cholg’u ijrochiligi va ansambli” fani uchun o’quv rejada ko’rsatilgan soatlar hajmi yuzasidan fan dasturi hamda DTS talablar asosida tuzilgan bo’lib, 4 qismdan iborat. Birinchi qismida qashqar rubob to’g’risida ma’lumot berilib, chalish uchun metodik ko’rsatmalar nazariy va amaliy asoslanib, misollar bilan ko’rsatilgan. Ikkinchi qismda musiqa savodi haqida tushunchalar berilgan. Uchinchi qismdan talabalarning ijro texnikasini rivojlantirish uchun mashqlar, gammalar va etyudlar o’rin olgan. To’rtinchi qismda esa yakka cholg’uda, fortepiano jo’rligida hamda ansambl ijrosi uchun o’zbek va jahon kompozitorlarining eng sara asarlar majmuasi o’rin olgan.

Annotation

This rubob textbook is intended for 5111100 students of I-IV courses of music education. The textbook consists of 4 parts, based on the science program and DTS requirements for the amount of hours specified in the syllabus for the subject "Musical Performance and Ensemble". The first part contains information about the Kashgar rubab and provides methodical instructions for playing - theoretical and practical examples. The second part describes music education. In the third part, exercises, sketches and etudes are used to develop students' performance techniques. The fourth section featured the best collection of Uzbek and world composers on solo, solo piano and ensemble performances.

Аннотация

Данный учебник курса рубаб предназначен для студентов I-IV курсов направления бакалавриата 5111100-музыкальное образовани. Учебник написан в соответствии с учебным планом и типовой учебный программой предмета “струнное исполнение” и отвечает требованиям Государственного образовательного стандарта.

Книга состоит из 4-х частей. В первой части приведены обширные сведения о кашкарском рубабе, разработаны методические рекомендации и указание по овладению теорией и методикой исполнения, приведены конкретные задания.

Во второй части дано понятие музыкальной грамоты. В третьей части изменены упражнения направленные на развитие у студентов техники исполнения гамм и этюдов.

В четвертой части нашло своё место комплекты самих ярких произведений узбекских и мировых композиторов, предназначенных для индивидуальных занятий на струнных инструментах, аккомпанирования на фортепиано а также для исполнения ансамблем.

Pedagogik annotatsiya

O'quv fani: "Cholg'u ijrochiligi va ansambli"

Darslikning nomi: "Rubob darsligi"

Darslik musiqa ta'limi yo'nalishida tahsil olayotgan I-IV bosqich bakalavrlari uchun mo'ljallangan. Mazkur darslikda milliy musiqiy qadriyatlarimizni chuqur o'rganish milliy xalq kuylarini qashqar rubobi cholg'usida yuksak badiiy did bilan ijro qilish malakalarini egallashiga alohida e'tibor qaratiladi. Shuningdek, darslar jarayonida ta'limning tarbiya bilan mushtarakligiga erishish maqsadida talabalarda yuksak axloqiylik, milliy ong, milliy tuyg'u, milliy iftixor, Vatanni sevish va ardoqlash kabi tug'ularni tarbiyalab borishda alohida etibor beriladi.

Qashqar rubobini o'rganishda quyidagilarga e'tibor qaratiladi:

– talabalarning o'quv jarayonida olgan musiqiy bilimlarini cholg'u ijrochiligi va ansambl sifatida mujassamlashtirish;

– talabalarning o'qishdan bo'sh vaqtlarini to'g'ri tashkil qilish, madaniy merosga to'g'ri yondashish, ularning tafakkur va hissiyotlarini rivojlantirib borish, g'oyaviy-badiiy va ma'naviy tarbiyasiga ijobiy ta'sir ko'rsatish;

– ansamblarni tashkil qilish to'g'risida nazariy va amaliy ma'lumotlarni bilish;

– ijrodagi usullar (cholg'u zarblari, shtrixlar) va bezaklardan to'g'ri foydalanish;

– unison hamda ko'p ovozli musiqiy asarlarni o'rganish va tahlil qilish;

– milliy cholg'ularimiz haqida qiziqarli suhbatlar o'tkazish;

– repertuar tanlab, konsert chiqishlarini uyushtirish malakalarini egallash;

– cholg'uda musiqa asarlarini ijro qilish jarayonida talaba tomonidan ijro yo'llarini ongli ravishda puxta egallash, ijro uchun zarur bo'lgan ko'nikmalarni hosil qilish va ularni amalda qo'llash;

ijodiy fikrlash va kuzatish qobiliyatlarini rivojlantirib borish.

– ansambl turlari to'g'risida tushuncha hosil qilish;

– ansamblda musiqa asarlarini badiiy ijro etish tasavvuriga ega bo'lish;

– musiqaning rivojlanish xususiyatlarini anglash va yakka ijrochilik mahorati ustida ishlash;

– mashhur bastakor va kompozitorlar yaratgan musiqiy merosni o'rganish va ijro etish;

– chet el musiqa madaniyatining ilg'or an'analaridan foydalanish;

– qashqar rubobida xalq kuylari, o'zbek bastakorlarining mashhur asarlarini ijro eta olish, malaka hosil qilish va amalda qo'llay olish;

– notani o'qib ijro etish malakalarini shakllantirish;

– cholg'uda mukammal ijro etish uchun bilim va malakalarga ega bo'lish;

– o'rganilayotgan musiqa asarni umumiy tahlil qilish;

– cholg'uda ansambl, orkestr hamda xor jamoalari asarlariga jo'r bo'la olish malakalarini egallash;

– cholg'uda musiqa asarini badiiy ijro qilish va talqin etish ko'nikmalarini egallay olishlariga qaratiladi. Shuningdek, talabalarga ijrochilik mahorati, rubobchilar ansamblini tashkil etish va ishlash, ansamblga rahbarlik qilish bo'yicha tavsiyalar beriladi.

Talabalar birinchi kursdan boshlab o'zbek xalq kuylarini, O'zbekiston va chet el kompozitorlari asarlari hamda qardosh xalqlar kuylarini ijro etish bo'yicha ijrochilik mahoratini o'stirib boradi.

Qashqar rubobini o'rganishda hozirgi kun talablari asosida yangi pedagogik texnologiyalardan bilim berishni tushuntirish, uqtirish, bayon qilish orqali amalga oshirish bilan bir qatorda ko'proq ularning ijrochilik mahoratini oshirishga bo'lgan talab va ehtiyojlarini qondirish hamda ularning mustaqil bilim olishlariga imkoniyat yaratib berishni nazarda tutmoq zarurligini taqozo qiladi.

Kirish

Ma'lumki, o'zbek sozandachiligida juda ko'p cholg'ular qatorida qashqar rubobi sozi alohida o'rin egallaydi. Chunki rubobning tuzilishi, dastasidagi pardalarning aniq belgilab qo'yilganligi, chiroyli ko'rinishi, ovozining jarangdorligi va ohangdorligi bilan kishi qalbiga yaqindir. O'rganish va ijro etish jihatdan esa, birmuncha qulayligi bilan xalqimizning sevimli sozlaridan biriga aylangan.

Qashqar rubobi nafaqat respublikamizda, balki O'rta Osiyo va Yaqin Sharq mamlakatlari, xususan hamdo'stlik davlatlari Tojikiston, Turkmaniston, Qirg'iziston va Qozog'iston Respublikasining ko'pgina viloyatlarida ham sevib ijro etiladi. Chunki bu cholg'u asbobida barcha xalqlarning kuy va qo'shiqlari, shuningdek kompozitor va bastakorlar ijodiga mansub bo'lgan har jihatdan murakkab asarlarni ham mohirona ijro etish mumkin.

Respublikamizning barcha umumta'lim maktablarida musiqa madaniyati darsi deyarli qashqar rubobi sozida olib boriladi. Malakali musiqa o'qituvchisini tayyorlash o'ta murakkab jarayon. Chunki musiqa o'qituvchisi nafaqat o'quvchilarga musiqa va qo'shiq o'rgatuvchi muallim, balki ularni musiqa olamiga olib kiruvchi, go'zallikka undovchi, musiqiy estetik didni o'stiruvchi, ma'naviy madaniyatiga katta mazmun beruvchi ustoz va murabbiydir. Musiqa o'qituvchisi musiqiy-nazariy bilim berish bilan bir qatorda, cholg'u asbobida ijro etish sirlarini mukammal o'rgangan, shakl va mazmun jihatidan har xil murakkablikdagi musiqiy asarlar xususiyati va xarakterini ochib bera olish sirlarini ham egallagan bo'lishi kerak. Shuningdek, qashqar rubobida badiiy asarlar ijrosi uchun zarur bo'lgan shtrixlar (bir navbatli, qo'sh navbatli, teskari zarblar, tremola, bog'lama hamda kalta tremolalar, stakatto, pitssiikato, glissando) va boshqa musiqiy bezaklarni ijro jarayonida ishlatish texnikasini mukammal bilishi lozim. Ana shularni inobatga olib O'zbekiston Respublikasi Oliy va o'rta-maxsus ta'lim vazirligining 2018.25.08–yildagi 4-sonli buyrug'i bilan tasdiqlangan o'quv rejasi asosida B5111100-musiqa ta'limi yo'nalishi bo'yicha ta'lim olayotgan talabalar uchun ushbu darslikni tuzishga harakat qildik. Darslik kirish va to'rt qismdan iborat

bo'lib, birinchi qismda qashqar rubobi to'g'risida ma'lumot hamda chalish uchun barcha metodik ko'rsatmalar nazariy asoslanib, amaliy misollar bilan ko'rsatib berilgan. Ikkinchi qismda esa talabalarga tushunarli tarzda musiqa savodi haqida eng muhim ma'lumotlar berilgan, uchinchi qismda major gammalari va ularning orpedjiolari hamda mashq va etyudlar o'rin olgan. To'rtinchi, badiiy qismda esa hozirga qadar rubob uchun nashr qilingan darslik va o'quv qo'llanmalarda kiritilgan va kiritilmagan o'zbek va chet el kompozitorlarining eng yaxshi asarlari, maqomlarning mushkilot – cholg'u bo'limidan tanlab olingan asarlar hamda ijro uslubi jihatidan turlicha bo'lgan musiqalar oddiydan murakkabga tamoyili asosida joylashtirilib, qashqar rubobiga moslab kiritilgan. Shuningdek, talabaning musiqiy qobilyatini inobatga olgan holda har bir kursning ishchi o'quv dasturiga muvofiq darslikdan o'rin olgan musiqa asarlariga qo'shimcha sifatida boshqa musiqa asarlaridan foydalanish ham tavsiya etiladi.

Ushbu darslik Respublikamizda musiqa ta'limi yo'nalishida faoliyat ko'rsatayotgan barcha oliy o'quv yurtlari talaba va o'qituvchilari shuningdek, ixtisoslashgan san'at va musiqa maktablari uchun mo'ljallangan.

BIRINCHI QISM

Rubob to'g'risida ma'lumot

Musiqqa – ruhiyat beshigi. Bu beshikshu qadar sehirliki, uning og'ushidan-da orombaxshroq dunyoni topib bo'lmaydi. Shuning uchun inson har qanday iztirobli damlarda ham, baxtiyor daqiqalarda ham, yurakni zirqiratayotgan yoki hayajondan tobora shoshib ketayotgan hislarga ohanglar qa'ridan boshpana izlaydi.

Insoniyatga baxsh etilgan bu buyuk ne'mat haqida so'z yurita turib, dastlab avlod-ajdodlarimiz qanday musiqqa asboblarni yaratgan ekan degan qiziqish paydo bo'ladi. Manbaalarda qayd qilinishicha, milliy musiqqa cholg'u asboblarning tarixi juda olis zamonlarga borib taqaladi. Ya'ni eramizdan avvalgi XIII ming yillardayoq dastlab urma zarbli cholg'ular kashf etilishini buyuk olimlar eng qadimgi mehnat qo'shiqlari ishning ritmik tuzilishi bilan bevosita bog'liqlikda yuzaga kelgan, deya izohlaydilar¹.

Jamiyatning evolyutsion rivojlanish jarayonida xalq cholg'ulari Markaziy Osiyo va Yaqin Sharq mamlakatlari xalqlarining turmushi va mehnat faoliyatiga singib, inson faoliyatining ajralmas tarkibiy qismiga aylanib qoladi. Cholg'ulardan xalqlar o'z milliy marosim hamda oilaviy bayramlarida keng foydalanib kelishgan.

Manbaalarda qayd qilinishicha, torli tirnama sozlar eramizning II-III asrlarida Movarounnahr xalqlari orasida keng tarqalgan. Afsuski, islomgacha bo'lgan davrda Markaziy Osiyo xalqlari madaniyati haqida ma'lumot beruvchi manbaalar nihoyatda kamligi bois ushbu cholg'ular haqida to'liq ma'lumot berish imkoniyatiga ega emasmiz. Torli tirnama sozlar sulolasiga mansub rubob sozi o'zbek xalqi musiqiy hayotini bezab turgan cholg'ulardan biridir. Rubob haqidagi ma'lumotlarni asosan X-XVII asrlarda yozilgan risolalardan topish mumkin.

O'rta asrda yashagan buyuk olim Al-Forobiy musiqqa haqidagi risolasida "Kishi ovozigga yaqin tovush chiqaradigan cholg'u asboblari – rubob, nay va surnaydir; ular ovozga juda yaxshi taqlid qiladi. Cholg'u asboblari ashulaga jo'r bo'ladi"– deb yozadi. Ma'lumotlarga ko'ra rubob sozi ancha ilgari paydo bo'lgan.

¹Абдуллаева .С Современние азарбайжанские музыкальные инструменты.Баку.1984,стр.5

U uchburchak shaklida bo'lib kamonli sozlar tarkibiga kirgan. Ilk rubob sozining bitta tori bo'lgan.

Tarixiy manbaalardan shu narsa ma'lumki, ushbu sozni XII asrda Mavlaviya xalqlarining barchasi sevib ijro qilgan. Mavlaviya vakillarining aqidasiga ko'ra rubob sozining har bir burchagi ma'lum bir ramziy ma'no kasb etib, birinchi burchak – sharq , ikkinchi burchak - g'arb, uchinchi burchak – janub va to'rtinchi burchak – shimol ma'nolarini anglatadi. Keyinchalik ushbu soz oltiburchak shaklida qaytadan yasaladi. Bunda beshinchi burchak – yer sathi va oltinchi burchak esa osmon ma'nolarini bildirgan. Bu soz tuzilishi jihatdan ma'lum darajada ruboblar sulolasiga o'xshagan.

Atoqli adabiyotshunos olim va o'zbek klassik musiqasining bilimdoni Abdurauf Fitratning “O'zbek klassik musiqasi va uning tarixi” kitobida rubob haqida quyidagilar yozilgan: “Yozuvchisi ma'lum bo'lmagan bir” musiqiy tarixcha”sida rubobning sulton Muhammad Xorazmshoh tomonidan Xorazmda paydo bo'lg'ani yoziladi. Bu kitobni ko'rganim kun men ham shunga ishong'an edim. Biroq yigirmanchi yillarda Hindistondan keltirganim “Sorang” ismli bir cholg'uning rubobg'a juda o'xshashlig'i meni shoshirg'an edi. So'ngralari qo'limg'a tushgan Darvesh Aliy “Risolayi musiqiy” sida bu cholg'uning Balxda yasalg'ani, Muhammad Xorazmshoh zamonida Xorazmda rivoj topg'ani ko'rsatiladi. Bu cholg'uning gavdasini to'rt asos qismg'a bo'lmak mumkindir: Qorin, ko'krak, bo'yin, bosh qorin, ko'krak ham bo'yin qismlarining uchulasi bir bo'lak tut yog'ochidan “qazma” yo'li bilan yasaladir. Bosh so'ngra yasalib, sopg'a yopishtiriladir. Rubobning qorni bilan ko'kragi 2,5 santimetrlik bo'g'oz bilan bir-biriga bog'lanmish ikki chuqur idishga o'xshaydir. Qorin ham bo'g'ozning usti kiyik yo echki terisi bilan qoplanadir. Ko'krak bilan bo'yinning ustini esa, ingichka taxta bilan qoplaydirlar. Qorinning bo'yi 21 santimetr, eni 18 santimetr, ko'krakning bo'yi 28 santimetr, eni qoring'a tomon 10 santimetr, bo'yning'a tomon 5 santimetr bo'ladur. Xarrak tubdan to'rt barmoq yuqorida turadir. Ichakdan yasalg'an besh tori bor – kim, ”skripka” torlarig'a o'xshab, yo'g'onlikda farqlidir. Bundan boshqa o'n ikkita “tor osti” torlari bor. Bular tanbur simidandir.

Cholg'uchi rubob chalg'anda bularni chertmaydir, bularning xizmati asl torlarga chertish ta'siri bilan titrab, asl tor tovushiga o'zlarining mungli, titrak tovushlarini qo'shmoqdir.”²

Demak, yuqorida keltirilgan fikrlar hamda o'tmish olimlarning musiqiy risolalaridan shu narsa ayonki, milliy sozlarimizdan rubob ham o'zining uzoq tarixiga ega.

Rubob taxminan XIV-XV asrlarda ansambllar tarkibida paydo bo'la boshlaydi. Rubobning dastlabki ko'rinishi hozirgisidan kichikroq bo'lgan. Uning kosasi qazma ya'ni o'yilib ustiga teri qoplangan. Dastasidagi pardalar ipak yoki ichakdan tayyorlangan maxsus moslama bilan bog'langan va yumshoq narsa bilan chertib chalingan. Kerak bo'lganda pardalar pastga yoki balandga surilib ijro qilingan. U 18 pardadan iborat bo'lib, tovushqatori diatonik shaklda tuzilgan. Rubob Markaziy Osiyo xalqlari shuningdek, Janubiy Xitoyning Sin'sizyan (Qashqar) viloyatida yashovchi uyg'urlar orasida keng tarqalgan torli-tirnama cholg'u asbobdir.

1935-yildan boshlab an'anaviy xalq cholg'u asboblarining ta'mirlanishi davrning tabiiy ehtiyoji edi. Chunki o'zbek cholg'ushunosligida boshqa sozlar qatori mizrob (mediator) bilan chalinadigan sozlarning ham ko'p qirraliligini ko'rsatish va ularning bir qancha ijro imkoniyatlarini kengaytirish maqsadida mazkur cholg'ularning bir qancha xillari ixtiro qilindi. Bu sozlarning barchasi hozirda temperatsiya qilingan bo'lib, ya'ni tovushqatorining oktava oralig'i teng o'n ikki yarim tonlarga bo'lingan.

Qashqar rubobi o'zbek xalq cholg'u sozlari ichida alohida o'rin tutadi. Chunki bu cholg'u asbobi o'zining jarangdor tiniq ovozi bilan inson qalbiga yaqin, o'rganish va chalish jihatidan birmuncha qulaylikka ega. U cho'ziqsimon kosa va ikki shoxli uzun dastadan iborat bo'lib, yarim doira shaklida o'yilgan. Kosaxonasining ustki qismi teri bilan qoplangan bo'ladi.

Qashqar rubobi qayta ta'mirlanib, dastasiga bog'lanadigan ichak parda latundan yasalgan parda bilan almashtirildi, dastasining uzunligi qisqartirildi,

²A.Fitrat “O'zbek klassik musiqasi va tarixi”T.,1993.29-bet

pardalar soni ko'paytirilib, ijro etish texnikasi yengillashtirildi. Natijada turli xarakter va qiyinchilikdagi musiqa asarlarini chalish imkoniyati yaratildi. Ovoz tembri(tusi)ga qaraganda o'rta regstrda jaranglaydigan sozdir.

Qashqar rubobining tuzilishi

Qashqar rubobini o'rganish jarayonida talabalarga qashqar rubobining hayotimizda tutgan o'rni, badiiy havaskorlik, hamda xalq cholg'u asboblari ansambli va orkestridagi roli, uning tuzilishi, texnik imkoniyatlari to'g'risida to'liq ma'lumot berilishi kerak.

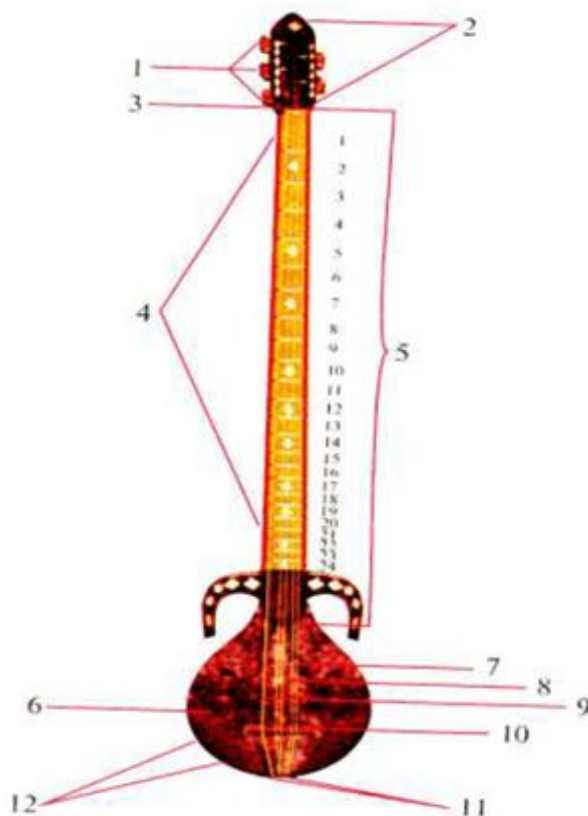
Qashqar rubobi uch qismdan iborat:

- rubobning kosasi (deka);
- rubobning dastasi (grifi);
- rubobning bosh qismi.

Rubobning kosasi qavariq shaklda bo'lib, “qovurg'a”ga o'xshagan bir necha taxtachalar bir-biriga yelimlab yopishtirilgan, yoki butun bir yog'ochdan o'yib yasalgan bo'ladi. Kosaning ustki qismi baliq, yoki oshlangan teri bilan qoplanadi, dastasi esa kosaga yopishtiriladi. Dastasining uchi rubobning bosh qismi deb ataladi. Dasta bosh qismi bilan birgalikda bo'laksiz bir butun yog'ochdan yasaladi. Dasta pardalarga bo'linadi. Pardalar mis va latun simlardan tayyorlanadi. Dastada 24 ta parda bo'lib, ular tovush chiqarish vazifasini bajaradi. Rubob dastasining bosh qismida beshta qulog'i bo'lib, torning bir uchi kosa tagidagi ilmoqlarga, ikkinchi uchi esa shu quloqlarga o'raladi. Rubobning dastasi bilan bosh qismi tutashgan yerda torlar uchun besh o'yimli shayton xarrak joylashgan. Torlarni tarang qilib tortish uchun teri qoplangan rubob kosasi ustidagi xarrakda ham shunday o'yimlar bor. (1-rasm)

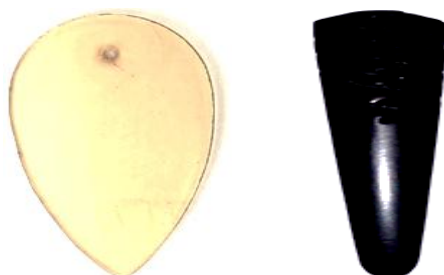
Rubobning birinchi va ikkinchi torlari juft bo'lib, uchinchi yakka tordir. Rubob tovushining jarangdorligi tor tanlashga bog'liq. Birinchi tor lya uchun qalinligi 0,22–0,25 mm.li, ikkinchi tor mi uchun qalinligi 0,28–0,30 mm. li sim torni, hamda uchinchi si tori uchun esa diametri 0,80 mm.li kapron yoki ichakdan qilingan torni ishlatish tavsiya qilinadi. Qashqar rubobida tovush mediatorni torga urish orqali chiqariladi.

1. Quloqlar
2. Rubobning bosh qismi
3. Shayton xarrak
4. Pardalar
5. Dasta
6. Teri
7. Birinchi tor
8. Ikkinchi tor
9. Uchinchi tor
10. Xarrak
11. Ilmoqlar
12. Kosa



Mediatorning o'rtacha qalinligi 0,8-1 mm bo'lishi mumkin. Qo'ldan tushib ketmasligi va ushlashga qulay bo'lishi uchun mediatorning yuqori qismidan ikki tomoni kertib qo'yiladi. Mediatorning uzunligi taxminan 1,5-2 sm bo'lishi kerak. Qashqar rubobidan chiqadigan tovushning nafisligi va yoqimlilik mediatorning sifatiga bog'liq. Mediator qattiq selluloid, ebonit va hayvon shoxidan yasaladi. Chalganda ovoz tiniqligi buzilmasligi uchun mediatorning uchini ikki tomondan bir oz yo'nib charx, yoki qumqog'ozda silliqlab olinadi (2-rasm).

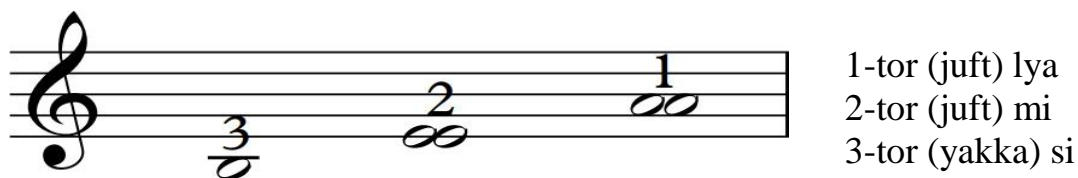
plastmassa va ebonit



Rubobni sozlash

Qashqar rubobida chalishni o'rganish uchun eng avvallo uning torlari sozlanishini bilib olish kerak. Rubobni kamerton yoki aniq sozlangan fortopianoga sozlash maqsadga muvofiq. Torlarni sozlashda ularni juda tarang qilib tortish ham mumkin emas, chunki ular yaxshi po'latdan ishlangan bo'lsa ham o'rtacha balandlikdan bir ton yuqori sozni ko'tara olmasligi mumkin.

Rubobni sozlashdan avval torlarni ko'tarib turadigan xarrakning o'z o'rnida turganligini bilishimiz kerak. Oldin ochiq torda tovushni sozlab, so'ngra 12-pardani bosib, musiqiy qobiliyat bilan soz tekshiriladi. Agar tovush sof oktava bo'lsa xarrak o'z o'rnida to'g'ri joylashgan bo'ladi. Torni bosib chalganda tovush oktavadan baland bo'lsa xarrak tovush xonasidan uzoqlashtiriladi, past bo'lsa xarrak tovush xonasi tomon yaqinlashtiriladi. Shu tartibda barcha torda oktava sadolanishi tekshiriladi, so'ng birinchi tor **lya** tovushiga sozlanib, shu asosda boshqa torlar ham sozlanadi. Rubobning beshta tori bo'lib, birinchi va ikkinchi juft torlari po'latdan, uchinchi yakka tori esa ipakdan (1-misol).



Har bir juft tor yo'g'onligi asosida joylashgan bo'lib, unison tarzda sozlanadi. Demak, eng ingichka juft tor birinchi oktavaning **lya**, ikkinchi juft tor birinchi oktavaning **mi**, uchinchi yakka tor esa kichik oktavaning **si** tovushiga sozlanadi. Simlar orasi sof kvarta intervali asosida joylashgan. Rubobning birinchi ikki tori **lya** ni fortepianoning birinchi oktava **lya** tovushiga sozlash kerak. (2-misol).

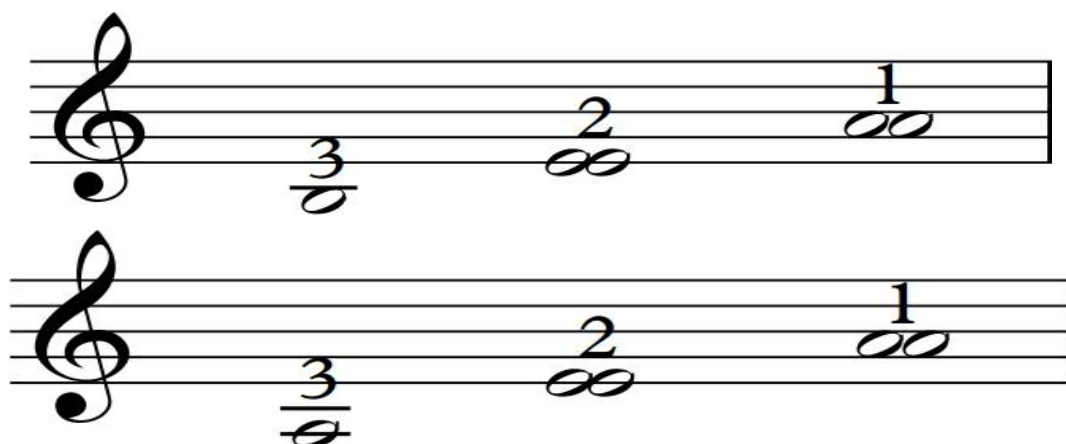


Rubobning ikkinchi juft tori **mi** ni sozlash uchun esa sozlangan birinchi **lya** tordagi yettinchi parda bosilib, undan chiqqan tovushga sozlanadi (3-misol).

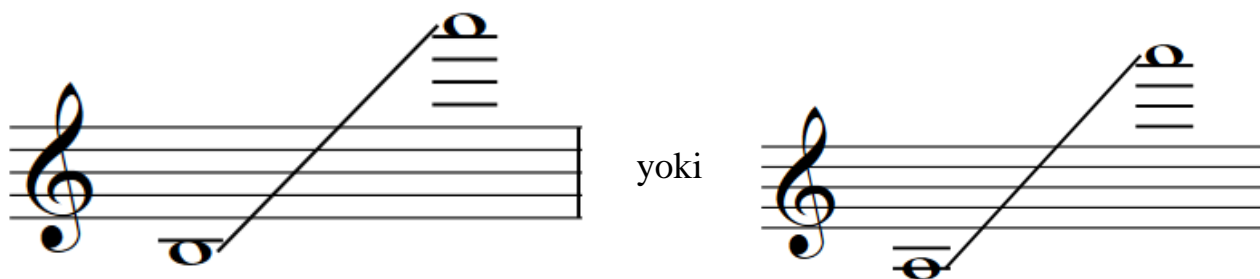


Rubobning uchinchi tori ikki xil sozlanadi:

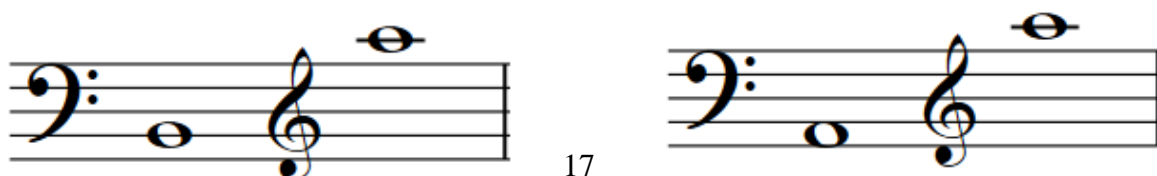
a) Uchinchi tor **si** notasiga sozlansa, ikkinchi torning yettinchi pardasi bosilib, undan chiqqan tovushga sozlash kerak; uchinchi tori **lya** notasi tovushiga sozlash kerak bo'lsa, ikkinchi juft torning beshinchi pardasi bosilib, undan chiqqan tovushga bir oktava past sozlanadi (4-5 misollar).



Qashqar rubobining notalari skripka kalitida yoziladi, yozilganiga nisbatan bir oktava past ovoz beradi. Ovoz kengligi (diapazoni) kichik oktavaning **si** yoki **lya** tovushidan uchinchi oktavaning **lya** tovushigacha. (6-misol)



Yozilganiga nisbatan bir oktava past ovoz beradi.



Rubobni chalishdagi holat

Qashqar rubobida chalishni boshlashdan oldin asbobni to'g'ri ushlashni bilib olish zarur. Rubobni tik turib ham, o'tirib ham chalish mumkin. Tik turib chalganda gavdaning og'irligi ikki oyoqqa tushib turishi lozim. Ikki oyoqning yerdagi o'rni esa yelka kengligiga mos bo'lishi kerak. Rubobning kosasini o'ng qo'lga orasiga yaxshi o'rnatib ushlash lozim, chunki uning kosasi ko'krak bilan o'ng qo'l bilagi orasiga olinadi. O'ng qo'l tirsagi gavdaga yopishib turmasdan erkin turishiga alohida e'tibor berish kerak. O'tirib chalgan (ansambl yoki orkestr)da stulga suyanmasdan, to'g'ri o'rindiqning yarmigagina o'tirib, chap oyoq esa biroz oldinda turishi shart (3-4rasm).



3-rasm

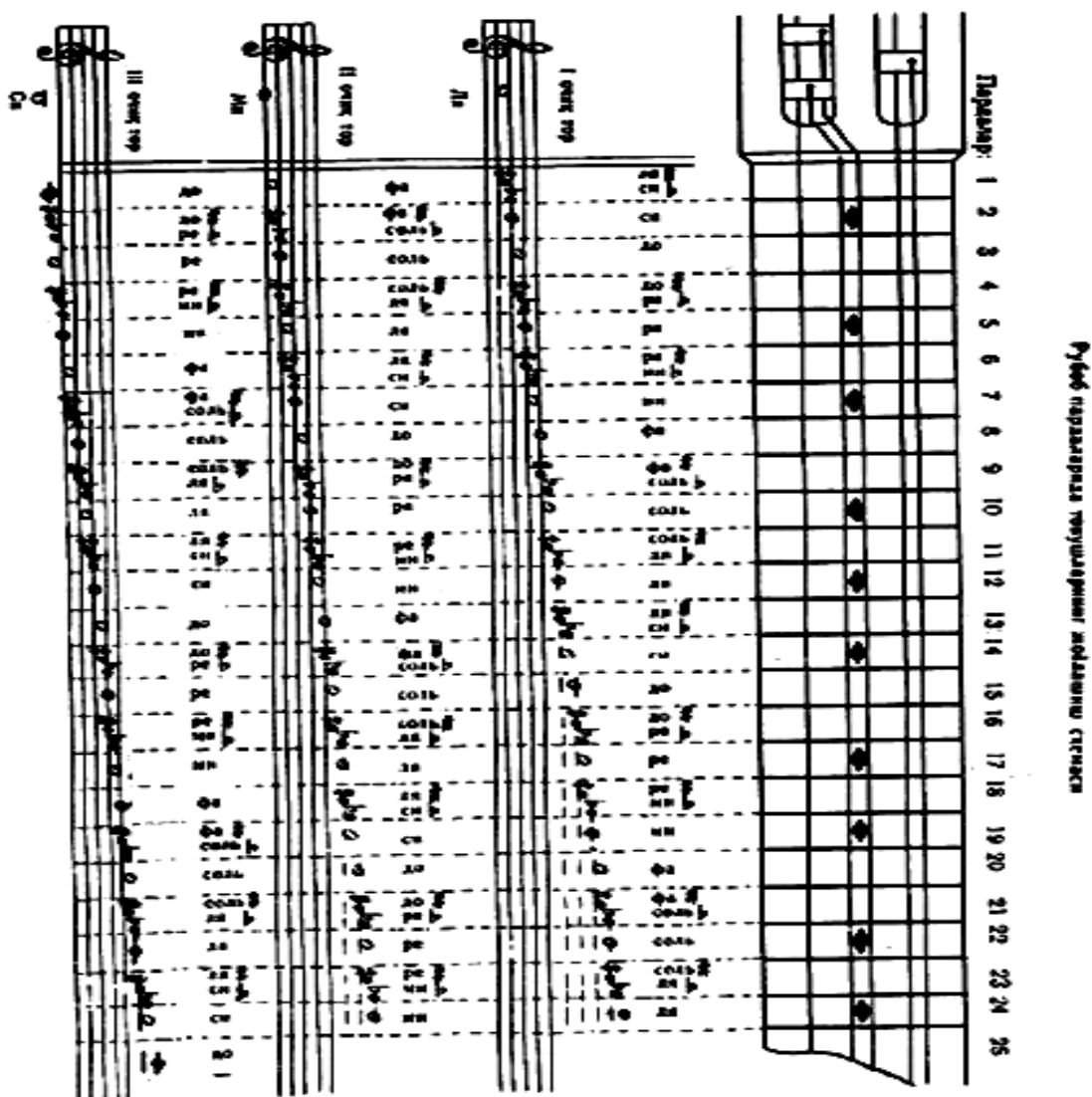


4-rasm

Rubob dastasi (grifi) chap qo'lining bosh barmog'i bilan ko'rsatkich barmog'i orasida turadi. Grifni bosh barmoq bilan qisish (bosish) mumkin emas, chunki bu chap qo'l barmoqlarining grifdagi erkin harakatiga xalaqit beradi. O'ng qo'l panjalarini qattiq bukmaslik lozim. Chalayotgan panjalarga zo'r berish yaramaydi, ular o'zining tabiiy og'irlik kuchi bilan harakat qilishi kerak. O'ng qo'lining to'g'ri ishlashi sozandaning ijrochilik mahoratini oshirishda muhim ahamiyatga ega.

Chalishga doir metodik ko'rsatmalar

Rubob pardalarini o'rganish hamda tovushlarni topish va chalish uchun dastavval notalarning nota yo'lida qanday joylashganini va ular rubobning qaysi toridagi pardaga to'g'ri kelishini bilish zarur. Rubobda 24 ta parda bo'lib, ularda notalar tubandagicha joylashadi (5-rasm).



5-rasm

Rubob dastasida joylashgan pardalarni o'rganib olgandan keyin mashq qilish, kuy chalish ancha osonlashadi. U yoki bu notani rubobda qaysi barmoq bilan ijro etish lozimligi o'qituvchi tomonidan ko'rsatiladi. Barmoqlarni sanash chap qo'lning ko'rsatkich barmog'idan boshlanib chimchiloqda tugaydi.

Bunda barmoqlar:

1—(ko'rsatkich barmoq);

2—(o'rta barmoq);

3—(yon barmoq);

4—(chimchiloq) raqami bilan belgilanadi;

0—(nol)ochiq torni chalish uchun ko'rsatiladi.

Demak, notalar ustida qanday barmoq ko'rsatilgan bo'lsa, rubob pardalarini, albatta o'sha barmoq bilan bosib chalish kerak.

Rubob ushlashni o'rganib olganimizdan keyin birinchi mashg'ulotda asosan, mashqlarni uchta ochiq torga ya'ni sakkiztalik notalarni pastga (II) va yuqoriga (V) chertib chalishdan boshlash kerak, chunki bu usul mashg'ulotning dastlabki bosqichlarida olib boriladi. Mashq va kuylarni bir maromda ravon ijro etish uchun “**bir**” deganda oyoq uchini pastga tushirib, “**ham**” deganda yuqoriga ko'tarib sanash maqsadga muvofiq bo'ladi(7-8-misol)

The image shows two musical staves. The first staff is labeled 'I-tor' and '7-'. It contains a sequence of notes with fingerings (1, 2) and breath marks (V) above them. Below the staff are the syllables: 1 xAM 2 xAM Ba Xo KaZo. The second staff is labeled 'III-tor' and '8-'. It contains a similar sequence of notes with fingerings (1, 2) and breath marks (V) above them. Below the staff are the syllables: 1 xAM 2 xAM Ba Xo KaZo.

Shunga o'xshagan bir qancha mashqni chalib, rubob ushlash va mediatr bilan tovush hosil qilish ancha o'zlashtirilgandan so'ng, navbatdagi mashqlarni rubob pardalariga ko'rsatilgan barmoqlar bilan bosib chalish davom ettiriladi. Rubobda butun, yarim, chorak notalar tremalo (rez) usulida ijro etiladi. Rez usulini chiroyli

hosil qilish uchun mediatori torga past va yuqoriga tez urib chalib, shtrixlar orasidagi masofani nihoyatda qisqartirish kerak (9-misol).

Ля симида

Ми симида

Си симида

Shundan so'ng, sakkiztalik (nimchorak) notalarda yozilgan va tuzilishi jihatdan uncha qiyin bo'lmagan musiqa asarlaridan o'rgatish kerak, chunki bunday asarlarni rubobda ijro etish ancha oson. Talabalarning ijrochilik mahoratini oshirish, tovush hosil qilish usullarini yaxshilash, asarlarni bir me'yorda ijro etish uchun ularga musiqa asarini o'rgatishdan oldin har xil sur'at (temp)larda yozilgan mashq va gammalar chaldirib turish lozim.

Navbatdagi mashg'ulotlarda alteratsiya³ belgilari uchraydigan mashq va kuylar o'rgatilib borilishi shart. Mashq va kuylarni o'rganishdan oldin alteratsiya belgilari (diyez, dubl-diyez, bemol, dubl-bemol va bekarlar) vazifasini har bir talabaga eslatib turish kerak. So'ng asta-sekin rubobning har bir torida joylashgan pardalarning nomi alohida o'rganilib, ularda kuy va mashqlar ijro etila boshlaydi. Bunda yarim, chorak va nimchorak notalardan tashkil topgan mashq va kuylarni o'zlashtirib olgandan keyin o'n oltitalik notalarda yozilgan musiqa asarlari ustida mashg'ulot o'tkaziladi. O'qituvchi musiqa asarini o'rgatar ekan, uning o'zi cholg'u asbobida asarni bir necha marta ijro etib ko'rsatishi va shu asosda o'sha musiqa asariga hamda cholg'u asbobiga mehr uyg'otishi lozim. Uning yaxshi ijrochi bo'lib yetishishidagi eng muhim shartlardan biri asbobni to'g'ri ushlash, shtrixlarni aniq, ravon chalish hamda cholg'u asbobiga mehr qo'yib, tinimsiz mashq qilishdan

³ Alteratsiya– lotincha altero– o'zgartaman.

iboratdir. Bundan tashqari, rubob pardalarida to'liq ovoz hosil qilish va ijrochilik texnik imkoniyatni oshirish maqsadida applikatoradan foydalanish tavsiya etiladi.

Rubob pardalarida u yoki bu notada chap qo'l barmoqlarini to'g'ri bosish va almashtirish holatiga applikatora deyiladi. Applikatora hamma musiqa asbobi, jumladan, qashqar rubobi uchun ham katta ahamiyatga ega. Applikatoraning to'g'ri qo'yilishi asarni o'rganish va o'zlashtirishda asosiy omillardan biri bo'lib xizmat qiladi. Shuning uchun har bir musiqa asarini talabalarga o'rgatishdan oldin musiqa o'qituvchisi o'sha asarni o'zi chalib, notalar ustiga qaysi barmoqda bosib chalishni raqamlar bilan belgilab chiqishi lozim. Applikatoraning to'g'ri va aniq qo'llanilishi musiqa asarini badiiy ijrosiga katta imkoniyat tug'diradi va sifatli ijro etilishini osonlashtiradi (10-misol).



Rubob pardalarida chap qo'l barmoqlarini to'g'ri bosish, bir tordan ikkinchi torga o'tish, shtrixlarni mukammal egallash rubobda to'liq ovoz hosil qilish va chalish imkoniyatlari sifatini oshirish uchun quyidagi pozitsiya (vaziyat)dan foydalanish maqsadga muvofiqdir (11-misol).





Bu pozitsiyalar talabani gamma va arpedjiolarni har xil shtrixlarda ijro etib, texnik mahoratni oshirishga xizmat qiladi. Shu bilan bir qatorda musiqiy badiiy asarlarni mohirona ijro etib, rubobdan yoqimli, mayin, tiniq va sifatli tovush chiqarish imkoniyatini yaratadi (12-misol).



Mediatorni rubob torlariga urganda shunga e'tibor berish kerakki, u torning xarrakka yaqin qismiga tegmasdan, xarrak bilan rubob dastasi tugagan joyning o'rtasiga urilishi shart. Rubobni o'rganish jarayonida quyidagi shtrixlar (torli cholg'u asboblari bilan mediator bilan chalish usuli)ni bilib olish lozim.

Bir navbatli zarb-musiqa asarining sur'atiga qarab mediatorning torlarga bir xil kuch bilan pastga va yuqoriga urilishi. Bu zarb notada **II** (pastga urish) va **V** (yuqoriga urish) belgilari bilan ko'rsatiladi. Bu zarb nota ustida yoziladi (13-misol).



Qo'sh navbatli zarb-mediatorning torlarga bir tekisda pastga va yuqoriga urilishi natijasida hosil bo'ladi (14-misol).



Teskari zarb-bir taktdagi notalarga mediatorning 1,3,4,6 va 7-zarblari pastga; 2,5,8-zarblari esa yuqoriga qarab uriladi. Bunda taktning kuchli hissasi zarb urg'usiga to'g'ri kelmaydi (15-misol).



Tremola (rez)-rubob torlariga mediator bilan past va yuqoriga qarab ketma-ket tez urib chalish natijasida hosil bo'ladigan odatda cho'ziq, sekin ijro etiladigan kuy-qo'shiq, alla, shuningdek butun, yarim va chorak notalar rez usuli bilan ijro etiladi. Bundan tashqari liga va legato belgilari bilan birlashtirilgan tovushlarni ham rez usulida ijro etish mumkin (16-misol).



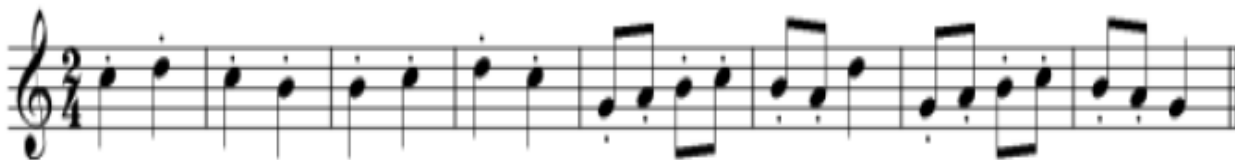
Bog'lama tremola (legato)-har xil balandlikdagi ikki yoki bir necha tovush cho'zimini uzluksiz tremola bilan ijro etish usuli bo'lib, bu nota usti yoki ostiga chizilgan yoysimon shaklda ko'rsatiladi (17-misol).



Kalta tremolo (detashe)-notani cho'zimga mos ravishda to'xtovsiz tremola bilan ijro etish. U bir xil yoki turli xil balandlikdagi tovushlarni ijro etishda qo'llaniladi. Bu belgi nota ustiga yoki ostiga chizilgan chiziqcha shaklida ko'rsatiladi (18-misol).



Stakkatto (alohida)-mediator faqat bir tomonga pastga urilishidan hosil bo'lgan qisqa cho'zimli tovush. Bu usul mediator torga urilishi bilan chap qo'l barmoqlarining pardadan bir oz ko'tarilishidan hosil bo'ladi. Stakkatto har bir notaning usti yoki ostiga nuqta qo'yish bilan ko'rsatiladi (19-misol).



Pitsikato (tirnalab) - o'ng qo'l bosh barmoqning tirnog'i bilan torlarni yuqoridan pastga tortib chalish. Tirnab chalganda tovushlar qisqa va past eshitiladi. Bu so'z notaning ustiga to'liq yoki qisqa qilib pizz deb yoziladi (20-misol).




Glissando (sirg'anib) – chap qo'l barmoqlarining yuqoridan pastga yoki pastdan yuqoriga tor bo'ylab bir tovushdan ikkinchi tovushgacha sirg'anib o'tishi. Glissando nota matnida so'z bilan “glissando” yoki notalar orasida chizilgan to'liq chiziq (~~~~~) shaklida yoziladi. Glissando asosan torli cholg'u asboblari ijrosida ishlatiladi (21-misol).



Demak, rubob torlarida urib chalish uchun maxsus qo'llaniladigan belgilar nota ustida quyidagicha yoziladi:

- □ mediatori rubob torlarida pastga urib chalish;
- √ mediatori rubob torlarida yuqoriga urib chalish;
- ♯ notani pastga va yuqoriga urib chalish;
- ¯ notani o'z cho'zimida rez bilan chalish;
- • notani qisqa rez bilan chalish;

–  notani rez bilan ijro etish;

+ - - tovushlarni mediatorning bir zarbidan sirg'anma harakatlantirish orqali chalish.

Xulosa qilib aytganda, rubob pardalarida u yoki bu notani hamda gamma va etyudlarni, shuningdek, musiqa asarlarini yuqorida aytib o'tilgan barmoqlar bilan bosib ijro etish ijrochining eng asosiy vazifasidan biridir.

IKKINCHI QISM

Musiq­a savodi haqida ma'lumot

Musiq­aning mazmuni-hayot taassurotlari, fikr va his-tuyg'ularning tovushlar orqali ifodalanishidir.

Tovushlar akustika fanida ikkiga bo'linadi:

– **musiq­aviy tovush** - aniq balandlikka ega bo'lgan tovush. Masalan: musiq­a asboblari­ning tovushlari, odam ovozi.

– **shovqinli tovush** - aniq balandlikka ega bo'lmagan tovushlar. Lekin musiq­ada shovqinli tovushlardan ham keng foydalaniladi. Masalan: doyra, nog'ora, baraban, tarelka, qayroq va hokazolarning tovushlari.

Biz juda ko'p xilma-xil tovushlarni eshitamiz. Inson qulog'i bir sekun­dda 16 dan to 40 minggacha bo'lgan tebranishni eshita oladi. Lekin hamma tovush ham musiq­ada qo'llanilmaydi. Qulog'imiz musiq­a tovushlari bilan shovqinli tovushlarni bir-biridan ajrata oladi. Shovqinli tovushlar aniq baland-pastlikka ega emas. Musiq­a tovushining uch xil xususiyati bor: balandlik, qattqlik va tembr. Bundan tashqari musiq­ada tovushning cho'zimi ham katta ahamiyatga ega. Tovushning uzun-qisqaligidan uning fizik xarakteri o'zgarmaydi.

Tovushning balandligi-tebranayotgan jismning tebranish tezligiga bog'liq. Tebranish qancha tez bo'lsa, tovush shunchalik baland bo'ladi, tebranish sust bo'lsa tovush shunchalik past bo'ladi.

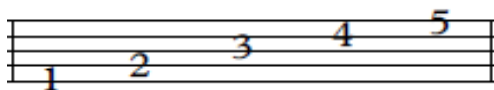
Tovushning qattqligi-tovush manbai bo'lgan jismning tebranish kuchiga bog'liq.

Tembr-tovushning sifat xususiyati, uning rangbarangligidir. Ma'lumki, har bir cholg'u asbobi yoki inson ovozi o'ziga xos tembrga ega va ular bir-biridan farq qiladi.

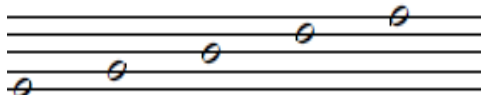
Nota. Nota yozuvi

Musiqa tovushlarini yozib olish uchun maxsus belgi – **nota**⁴ qo'llaniladi. Nota belgilari o'rtasi bo'sh(o), yoki bo'yalgan(●) doirachalardan iborat bo'ladi. Tovushlarning xilma-xil cho'zimini ko'rsatish uchun bu doirachalarga vertikal tayoqcha, yoki bayroqchalar (♪♪) qo'shib yoziladi.

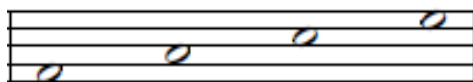
Tovushlarning baland-pastligini aniqlash uchun nota beshta yondosh parallel chiziqdan iborat yo'lga yoziladi (21-misol). Chiziqdar pastdan yuqoriga qarab sanaladi. Nota yo'lining boshlang'ich qismida beshta chiziqni birlashtiruvchi vertikal chiziq qo'yiladi.



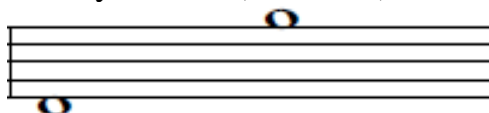
Nota chiziqdarida (22-misol).



Nota chiziqdar orasida (23-misol).



Notalar chiziqdar usti va ostida yoziladi. (24-misol).



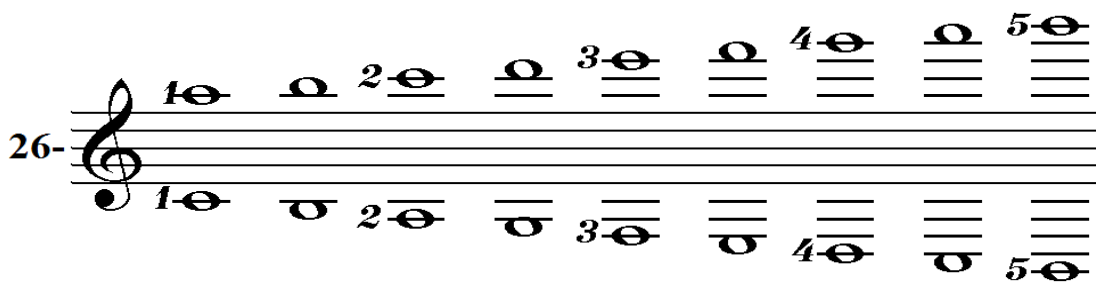
Birinchi chiziqda yozilgan nota uchinchi chiziqda yozilgan notadan past bo'ladi, beshinchi chiziqda yozilgan nota to'rtinchi chiziqda yozilgan notadan baland bo'ladi va hokazo.

Demak, nota chiziqda yoki chiziqdar orasida qancha yuqorida yozilgan bo'lsa shuncha baland tovushni, aksincha, qancha pastda yozilgan bo'lsa, shuncha past tovushni bildiradi.

Nota yozuvida asosiy chiziqdar tashqari qo'shimcha chiziqdar ham ishlatiladi. Beshta parallel chiziqning yuqorisida joylashgan qo'shimcha chiziqdar beshinchi asosiy chiziqdan boshlab yuqoriga tomon, beshta asosiy chiziqning

⁴Nota- lotincha so'z bo'lib, musiqa tovushlarini yozib oladigan maxsus belgi

pastiga joylashgan qo'shimcha chiziqlar birinchi asosiy chiziqdan boshlab pastga tomon sanaladi (26-misol)

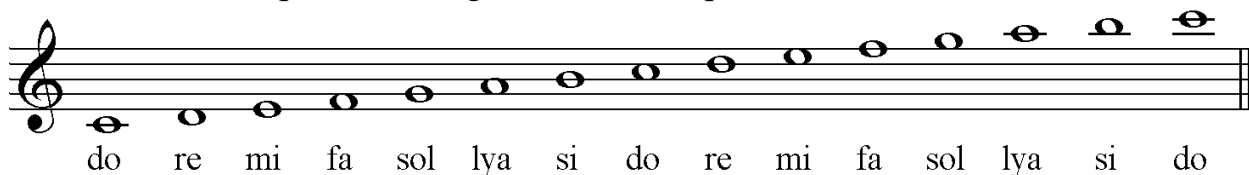


Musiqa yozuvida quyidagi: **do, re, mi, fa, sol, lya, si** nomli nota (pog'ona)lar qo'llaniladi.

Kalit. Nota yo'lining boshiga qo'yiladigan maxsus belgi bo'lib, tovushning ma'lum bir balandligi va nomini aniqlab beradi. Cholg'u asboblaridan chiqadigan tovushlar turli balandlikda bo'lishiga ko'ra har xil kalit qo'llaniladi. Kalitlarning **skripka, bas, soprano, alt, tenor, metso-soprano va bariton** turlari bor. Kalit belgisi nota yo'lining boshida, asosiy chiziqlarning biriga qo'yiladi va nota yo'lidagi ana shu chiziq kalit markazini kesib o'tgan bo'ladi. Kalit belgisi o'z markazini kesib o'tgan chiziqda turgan notaning ma'lum balandligi va nomini belgilaydi. Nota yo'lidagi qolgan tovushlar balandligi esa mana shu asosiy notaga moslanib tuziladi. Ular orasida eng ko'p qo'llaniladigani skripka kalitidir. Rubobda ijro etiladigan notalar **Sol** kalitida yoziladi. Skripka (**sol**) kaliti ikkinchi chiziqda joylashgan bo'lib, birinchi oktavaning **sol** tovushi balandligini belgilaydi (27-misol).



Shu tartibda boshqa notalarning o'rni ham aniqlanadi (28-misol).



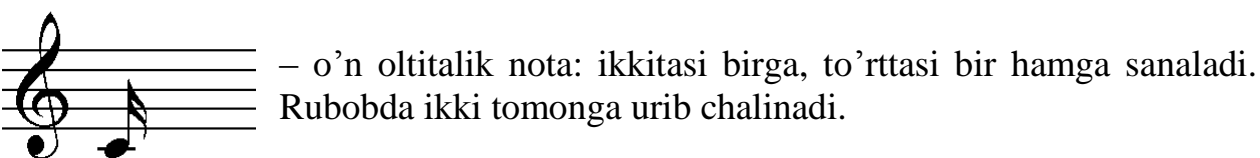
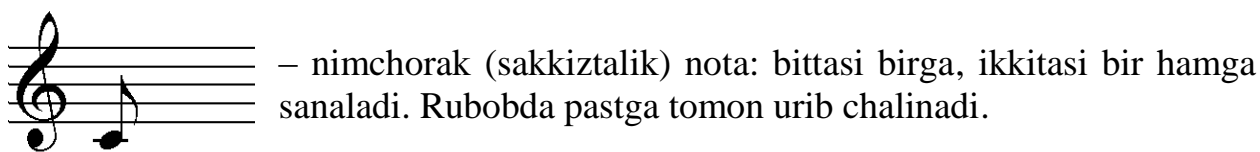
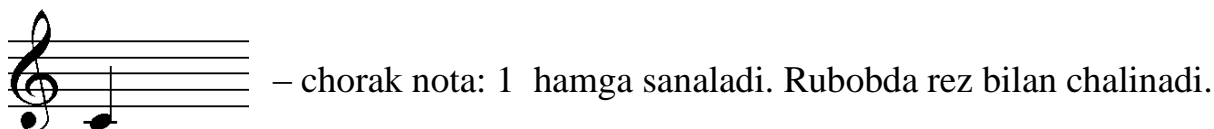
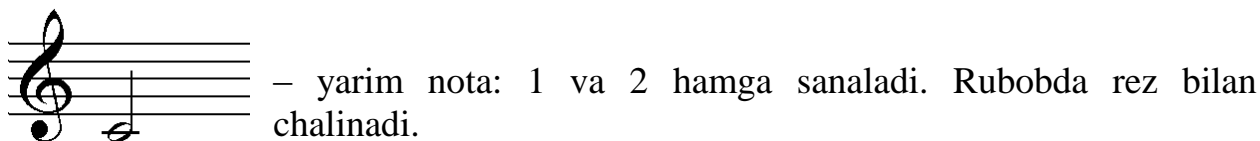
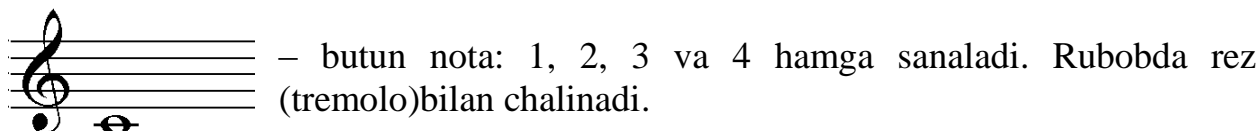
Oktava. Har bir talabadan notalarning nota yo'lida joylashish tartibini yaxshi bilib olish va ularning nomini tez va bexato aytish talab qilinadi. Buning uchun,

albatta, ular notaning past-balandligi jihatidan oktavalarga bo'linishi xususida yetarlicha ma'lumotga ega bo'lishi kerak. Demak, oktava deganda yetti asosiy pog'onani o'z ichiga olgan har bir qismtushuniladi yoki bir xil nomdagi tovushlar oralig'idagi eng yaqin masofa oktava deyiladi. (29-misol)


















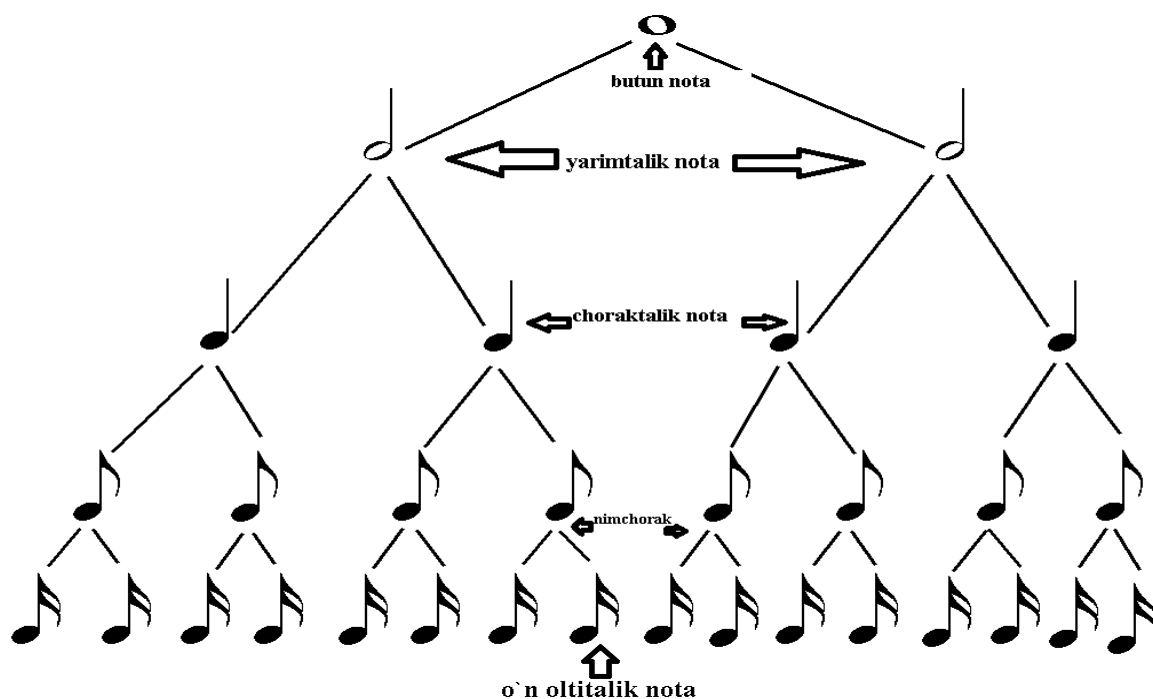
Nota cho'zimi

Notalar turli xil cho'zimdan iborat bo'lib, shakliga ko'ra bir-biridan farq qiladi (30-misol)



Ma'lumki, notalar cho'zimi jihatidan quyidagi tartibda joylashadi:

Butun nota					
	1 i	2 i	3 i	4 i	
Yarim nota					
	1 i	2 i	3 i	4 i	
Chorak nota					
	1 i	2 i	3 i	4 i	
Nimchorak nota					
	1 i	2 i	3 i	4 i	
O'n oltitalik nota					
	1 i	2 i	3 i	4 i	
O'ttiz ikkitalik nota					
	1 i	2 i	3 i	4 i	



Har bir nota o'zaro teng bo'lgan ikki qisqa cho'zimga bo'linadi. Bunda butun nota ikki teng yarim notaga, yarim nota ikki teng chorakka, chorak nota ikkita nimchorakka, nimchorak nota ikkita o'n oltitalikka va hokazo bo'linadi.

Pauza. Musiqa asarida kuy vaqti-vaqti bilan uzilib, so'ngra yana jaranglay boshlaydi. Musiqaning biror qismi, yoki ovozlarning jimib qolishi pauza deyiladi. Pauza yunoncha to'xtash, tinish, dam olish demakdir. Notaning cho'zimini yozish uchun har xil nota belgisi ishlatilganidek pazani yozish uchun ham maxsus

belgilar ishlatiladi. Bu maxsus belgilar shakli va nota yo'liga joylashish tartibiga qarab xuddi notalar cho'zimi singari o'z cho'zimga ega. Pauzalar nota yo'lida quyidagi tartibda yoziladi (31-misol):



Takt. Nota yo'liga tik tushirilgan chiziq **takt chizig'i** deyiladi. Ikkita tik tushirilgan chiziq orasidagi masofa yoki musiqa asarining bir kuchli hissasidan ikkinchi bir kuchli hissasigacha bo'lgan oralig' **takt** deyiladi (32-misol).



Kuchli va kuchsiz hissalarining bir tekisda almashinib turishi **metr** deyiladi. Metr hissasining ma'lum bir cho'zimda ifodalanishi **o'lchov** deb aytiladi. Har bir musiqa asari ma'lum takt o'lchovi asosida yoziladi. O'lchovlar nota yo'lida kalit belgisidan keyin kasr qilib ikkita raqam bilan yoziladi: $\frac{2}{4}; \frac{3}{4}; \frac{4}{4}; \frac{3}{8}; \frac{6}{8}$...va hokazo. Kasr maxraji taktning qanchaga bo'linganligini, sur'ati shu bo'laklardan qanchasi olinganligini ko'rsatadi. O'lchov odatda oddiy va murakkab bo'ladi. Bitta kuchli hissaga ega bo'lgan, ikki va uch hissali ($\frac{2}{4}; \frac{2}{8}; \frac{3}{4}; \frac{3}{8}; \frac{3}{16}$) o'lchov **oddiy o'lchov** deyiladi.

Bir xil oddiy o'lchovlarning qo'shilishidan hosil bo'lgan $\frac{2}{4} + \frac{2}{4} = \frac{4}{4}$; $\frac{3}{8} + \frac{3}{8} = \frac{6}{8}$ va hokazo o'lchov **murakkab o'lchov** deb aytiladi. Murakkab o'lchovda bitta kuchli, bir yoki ikkita nisbatan kuchli hissa bo'lib, qolganlari kuchsizdir.

Alteratsiya belgilari. Qashqar rubobidagi pardalar oralig'i yarim ton qilib joylashtirilganligi sababli alteratsiya belgilari muhim rol o'ynaydi. Ikki qo'shni pardaning oralig'i **yarim ton** deyiladi. Alteratsiya belgisi nota oldiga (chap tomonga) qo'yiladi va nota nomi bilan qo'shib aytiladi.

Har bir asosiy tovushdan(do, re, mi, fa, sol, lya, si) yordamchi tovush hosil qilish uchun quyidagi alteratsiya belgilaridan foydalaniladi:

– (diyез) tovushni yarim ton ko'taradi. Rubobda yuqoriga tomon ikki parda orasidagi tovush;

× – (dubl-diyез) tovushni bir ton ko'taradi. Rubobda yuqoriga tomon uch parda orasidagi tovush;

b – (bemol) tovushni yarim ton pasaytiradi. Rubobda pastga tomon ikki parda orasidagi tovush;

bb – (dubl-bemol) tovushni bir ton pasaytiradi. Rubobda pastga tomon uch parda orasidagi tovush;

⌋ – (bekar) ko'tarilgan yoki pasaytirilgan tovushni avvalgi (tabiiy) holiga qaytaradi.

Alteratsiya belgilari ikki xil holatda qo'llaniladi. Masalan, belgi asar boshida kalitdan keyin qo'yilgan bo'lsa, kalit alteratsiya belgisi deb aytiladi va bu belgi asosiy alteratsiya belgisi hisoblanib, qaysi nota uchun qo'yilgan bo'lsa u shu notaga nisbatan o'z kuchini butun asar davomida, barcha oktavada saqlaydi. (33-misol).



Alteratsiya belgisi nota oldiga qo'yilgan bo'lsa, bunday belgi faqat bir taktga ta'sir qiladi va tasodifiy belgi deb aytiladi (34-misol).



Tovush cho'zimini uzaytirish belgilari

Nota yozuvida cho'zimlarni uzaytiruvchi qo'shimcha belgilar ham bor.

Bularga quyidagilar kiradi:

Nuqta - tovush cho'zimini yarim baravar uzaytiradi va notaning o'ng tomoniga qo'yiladi (35-misol):

$\circ \cdot = \circ + \text{d}$; $\text{d} \cdot = \text{d} + \text{d}$; $\text{q} \cdot = \text{q} + \text{q}$; $\text{q} \cdot = \text{q} + \text{q}$ ва ҳоказо
 ёки

a) ikki nuqta - notaning o'ng tomoniga ikki nuqta qo'yilgan bo'lsa, ikkinchi nuqta birinchi nuqta cho'zimini yana teng yarmiga uzaytiradi (36-misol):

$\circ \cdot\cdot = \circ + \text{d} + \text{d}$; $\text{d} \cdot\cdot = \text{d} + \text{d} + \text{d}$; $\text{q} \cdot\cdot = \text{q} + \text{q} + \text{q}$; $\text{q} \cdot\cdot = \text{q} + \text{q} + \text{q}$
 yoki

b) liga - yonma-yon turgan bir xil balandlikdagi **nota** cho'zimini birlashtiruvchi egri yoysimon chiziq (37-misol):

v) **fermato** - tovush cho'ziminin vaqt bilan cheklanmagan uzayishini ko'rsatuvchi belgi (◡, ◣) bo'lib, nota va pauzalarning usti yoki ostiga qo'yiladi. Fermato belgisi qo'yilgan nota va pauzalarning cho'zilish miqdori ijrochining didi va mahoratiga bog'liq (38-misol).



Nota yozuvini qisqartirish belgilari

Nota yozuvini qisqartirish uchun bir necha belgi qo'llaniladi:

a) **repriza** - kichik bir musiqa asarining boshidan oxirigacha yoki uning ma'lum bir bo'lagini bir marta yozib, ikki marta ijro etilishiga repriza deyiladi. U qalin va ingichka chiziqdan iborat bo'lib, birinchi oktavaning **lya** va **do** notasi o'rniga nuqtalar qo'yib ko'rsatiladi (39-misol).



b) **volta** – ikki marta ijro etiladigan kichik asar yoki uning ma'lum bo'lagi ikki xil tugallansa volta belgisi ishlatiladi. Birinchi volta bilan belgilangan yozuv bir marta ijro etiladi, qaytarish, yoki tugatish paytida esa birinchi volta tashlab o'tilib ikkinchi volta belgisi qo'yilgan nota yozuvi ijro etiladi (40-misol).



v) **segno** - asarni to'liq ijro etilib, yana boshidan oxirigacha qaytarilishi lozim bo'lsa, yoki kerak qismi takrorlansa segno (♯) belgisidan foydalaniladi.(41-misol)



Tovush kuchini belgilash

Rubobda tovushlar jarangdorligi katta ahamiyatga ega. Jarangdorlik kuchi mediatorning torga urilishi va tor pardalariga chap qo'l barmoqlarining to'g'ri bosilishiga bog'liq. Tovush kuchi quyidagi belgilar bilan ko'rsatilib, notalar ostiga yoziladi:

<i>mf</i>	— messo forte	— o'rtacha kuchli.
<i>f</i>	— forte	— kuchli.
<i>ff</i>	— fortissimo	— juda kuchli.
<i>p</i>	— piano	— mayin, kuchsiz.
<i>pp</i>	— pianissimo	— juda mayin, juda kuchsiz.
\lessgtr	— kreshchendo	— tovushni asta-sekin kuchaytirish.
\gtrless	— diminuendo	— tovushni asta-sekin susaytirish.
<i>sf</i>	— sforsando	— keskin, kuchli zarb.
<i>sp</i>	— subito piano	— keskin, mayin zarb.
$>$	— aksent	— noxunning pastga qarata kuchli zarb bilan ijro etilishi.

Bu belgilar musiqa asaridagi his-tuyg'ularni, ularning rang-barangligini, ijro jarayonida asar rivoji dinamikasini namoyon qilishga yordam beradi.

Sur'at va uning turlari

Musiqa asarining vaqt o'lchovini hisoblash tezligi sur'at (temp) deb ataladi.

Sur'at turlari quyidagicha bo'lib, italyancha iboralar bilan yoziladi:

Largo-largo - og'ir, cho'zib, keng

Lento-lento - cho'zibroq

Adagio-adagio-og'ir-vazmin tempda ijro etish

Andante-andante-shoshmasdan, osoyishta ijro etish

Andantino-andantino-o'rtacha tezroq bo'lgan sur'at ko'rsatkich

Moderato-moderato-o'rtacha tez

Allegretto-allegretto- tezroq

Allegro-allegro - tez va jonli ijro

Vivo-vivo-jonli tez

Vivache-vivace-juda tez

Presto-presto -tez oshiqib

Prestissimo-prestissimo -juda ham tez

Ijro jarayonida harakatni o'zgartiruvchi belgilar:

Animato- animato-jonli

Menomosso- meno mosso-tezlikni sekinlashtirish

Dolre-dolche-nozik

Posoaposo-poko a poko-sekin-asta tezlatish

Nontropo-non troppo-o'rtamiyona

Intervallar haqida ma'lumot

Ikki notaning past va balandlik aloqasiga **interval** deyiladi. Interval lotincha so'z bo'lib, **"oralig"**, **"masofa"** ma'nolarini bildiradi. Musiqada esa tovushqatoridagi ikki nota oralig'ini aniqlashda ishlatiladi. Bir oktava oralig'ida hosil bo'lgan intervallarga oddiy interval deyiladi. Ular sakkizta: **prima, sekunda, tersiya, kvarta, kvinta, seksta, septima, oktava**. Ular quyidagi tartibda tuziladi:



Tovushqatorning asosiy bosqichlari (pog'ona) orasida quyidagi oddiy intervallar hosil bo'ladi.

- | | |
|-----------------------|-----------|
| 1. Sof prima | = 0 ton |
| 2. Kichik sekunda | = 0.5 ton |
| 3. Katta sekunda | = 1 ton |
| 4. Kichik tertsiya | = 1.5 ton |
| 5. Katta tertsiya | = 2 ton |
| 6. Sof kvarta | = 2.5 ton |
| 7. Orttirilgan kvarta | = 3 ton |

- | | |
|---------------------------|-------------------------|
| 8. Kichraytirilgan kvinta | = 3 ton |
| 9. Sof kvinta | = 3.5 ton |
| 10. Kichik seksta | = 4 ton |
| 11. Katta seksta | = 4.5 ton |
| 12. Kichik septima | = 5 ton |
| 13. Katta septima | = 5.5 ton |
| 14. Sof oktava | = 6 tonga teng bo'ladi. |

Yuqorida ko'rsatilgan barcha intervallar asosiy intervallar deb ataladi. Bu intervallar tabiiy major va tabiiy minorning pog'onalari orasida hosil bo'lganligi uchun diatonik intervallar ham deyiladi. Musiqa savodidan tushuncha berilgandan so'ng, rubob torlariga urib chalish uchun maxsus qo'llaniladigan belgilar ko'rsatilib tushuntiriladi (uchinchi qismda yozilgan).

Talabalarga musiqa savodidan tushuncha berilgandan so'ng, rubob torlariga urib chalish uchun maxsus qo'llaniladigan belgilar ko'rsatib, tushuntiriladi

Yuqorida bayon qilingan fikrlardan shunday xulosa kelib chiqadiki, rubobda ijro qilish samaradorligini oshirish uchun darslarni qulay pedagogik metodlar asosida olib borish maqsadga muvofiqdir. Rubobda ijro etish uchun talabalarning bilimi, malakasi, qobiliyati va imkoniyatiga mos keladigan musiqa asarini tanlash, ma'naviy dunyosini boyitib, estetik his-tuyg'ularni kamol toptirishga ta'sir ko'rsatadi.

Shu bilan bir qatorda talabalarning musiqaga bo'lgan uquvi, ritmni his qilish, tovushlarni farqlay olish kabi musiqiy qobiliyatlarni oshirib, umumiy madaniy saviyasini yuksaltiradi. Shuning uchun o'qituvchidan darsni doimo qiziqarli, mazmunli tashkil etish talab qilinadi.

UCHINCHI QISM

Gamma va arpedjiolar

Tovushqatorning o'z balandlik tartibi asosida bir tonikadan navbatdagi oktavaning boshqa bir tonikasigacha joylashuviga **gamma** deyiladi. Gammani hosil qiladigan tovushlarga esa pog'ona (bosqich)lar deb aytiladi. Gammaning turg'un tovushlari 1,3 va 5-pog'onalaridir. Gammalarni chuqur bilish, rubob dastasiga chap qo'lni to'g'ri qo'yish, barmoqlarni rubob pardalarida aniq bosish kabilar ijrochining chalish mahoratini oshirishga imkon yaratadi.

Major gammalari uchun ijro applikaturasi asosan bir xil. Gammalarni chalishdan oldin gammani tashkil qilgan pog'onalar ustida raqamlar qo'yilgan, bu raqamlar notani qaysi barmoq bilan bosib chalinishini bildiradi. Notalar ostidagi ya'ni qavs ichida olingan notalarni qaysi simdan chalish kerakligi ko'rsatilgan.

Rubob torlarning nomi quyidagi harflar bilan ko'rsatilgan:

1– Iya simi a harfi bilan

2– mi simi ye harfi bilan

3 – si simi h harfi bilan

Ma'lumki, qashqar rubobi sozida musiqa asarlarini ijro etish san'ati takomillashib bormoqda. Rubobda gamma va arpedjio hamda etyudlarni ijro etish texnik vositalar xizmatini bajaradi. O'quvchi-talabalar ularni o'rganishda chap qo'l barmoqlarini rubob dastasidagi pardalarda to'g'ri bosishni bilish, mustahkamlash, pozitsiyalarni almashtirish, ijro shtrixlarini puxta egallash, cholg'u asbobi grifida notaning joylashishini topa bilish, notani o'qish va tordan-torga o'tish kabi murakkab jaryonlarni jiddiylik bilan bajarishlari kerak.

Gamma va arpedjio hamda etyudlar ustida mashq qilish jarayoni faqat texnik ijro bo'lib qolmay, badiiy tarbiya vositasi bo'lib ham xizmat qiladi.

Qashqar rubobi sozida ijro etish mahorati ijrochilik san'atining bir qancha vazifalarini qamrab oladi. Chunki chap va o'ng qo'l bilan qilinadigan turli harakat va uslublarning shakllanishi va rivojlanishi ancha murakkab ishdir. Shuning uchun qashqar rubobida ijro etish texnikasi ustida mashq qilganda har bir qo'lni alohida-

alohida, so'ngra ikkala qo'lni birga ma'lum bir maqsadni ko'zlab bajarishga erishish mumkin.

Ijrochi ijro mahoratini oshirish uchun gammani chala boshlaganda barmoqlarni rubob pardalarida to'g'ri bosib, asta-sekin chala boshlashi kerak. Oldin sekin temp bilan boshlab, bir necha marta chalgandan keyin asta-sekin tezlashtirib chalish tezligini oshirib berish kerak. Buning uchun ijrochidan tinimsiz mashq qilishni talab etiladi.

Eslatma: gamma, mashq, etyud va musiqa asarlarini quyidagi tartibda ko'rsatilgan shtrixlarda amal qilgan holda ijro etish maqsadga muvofiq.

Bir oktavali diyezli major gammalari va arpedjiolar

The image displays a musical score for a one-octave diatonic major scale and its arpeggios in 4/4 time. The score is organized into nine staves:

- Staff 1:** The diatonic major scale (C4 to C5) is written in treble clef. A slur is placed under the first four notes (C4, D4, E4, F4).
- Staff 2:** The first arpeggio (C4-E4-G4-A4) is shown with 'va hokazo' written above it.
- Staff 3:** The second arpeggio (D4-F4-A4-B4) is shown with 'va hokazo' written above it.
- Staff 4:** The third arpeggio (E4-G4-B4-C5) is shown with 'va hokazo' written above it.
- Staff 5:** The fourth arpeggio (F4-A4-C5-D5) is shown with 'va hokazo' written above it.
- Staff 6:** The fifth arpeggio (G4-B4-D5-E5) is shown with 'va hokazo' written above it.
- Staff 7:** The sixth arpeggio (A4-C5-E5-F5) is shown with 'va hokazo' written above it.
- Staff 8:** The seventh arpeggio (B4-D5-F5-G5) is shown with 'va hokazo' written above it.
- Staff 9:** The diatonic major scale is repeated, with the number '6' written above the notes, indicating the sixth degree of the scale.

1 2 4 1 2 4 1 2 1 4 2 1 4 2 4 2 4 1 2 4 1 2 1 4 2 1 4 2 1

h e a e h e a e h

1 4 1 2 1 4 1 4 1 2 1 4 1

h e a e h e a e h

Sol-major

1 2 4 1 2 4 1 2 1 4 2 1 4 2 4 2 4 1 2 4 1 2 1 4 2 1 4 2 1

h e a e h e a e h

1 4 1 2 1 4 1 4 1 2 1 4 1

h e a e h e a e h

Re-major

1 2 4 1 2 4 1 2 1 4 2 1 4 2 4 2 4 1 2 4 1 2 1 4 2 1 4 2 1

h e a e h e a e h

1 4 1 2 1 4 1 4 1 2 1 4 1

h e a e h e a e h

Lya-major

1 2 4 1 2 4 1 2 1 4 2 1 4 2 4 2 4 1 2 4 1 2 1 4 2 1 4 2 1

h e a e h e a e h

1 4 1 2 1 4 1 4 1 2 1 4 1

h e a e h e a e h

Mi-major

Musical notation for the Mi-major scale in 4/4 time. The scale is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The notes are: h, e, a, e, h, e, a, e, h. Fingerings are indicated by numbers 1-4 above the notes. Brackets group the notes into pairs: (h, e), (e, a), (a, e), (e, h), (h, e), (e, a), (a, e), (e, h).

arpedjio

Arpeggiated version of the Mi-major scale in 3/4 time. The notes are: h, e, a, e, h, e, a, e, h. Fingerings are indicated by numbers 1-4 above the notes. Brackets group the notes into pairs: (h, e), (e, a), (a, e), (e, h), (h, e), (e, a), (a, e), (e, h).

Si-major

Musical notation for the Si-major scale in 4/4 time. The scale is written on a treble clef staff with a key signature of four sharps (F#, C#, G#, D#). The notes are: h, e, a, e, h, e, a, e, h. Fingerings are indicated by numbers 1-4 above the notes. Brackets group the notes into pairs: (h, e), (e, a), (a, e), (e, h), (h, e), (e, a), (a, e), (e, h).

arpedjio

Arpeggiated version of the Si-major scale in 3/4 time. The notes are: h, e, a, e, h, e, a, e, h. Fingerings are indicated by numbers 1-4 above the notes. Brackets group the notes into pairs: (h, e), (e, a), (a, e), (e, h), (h, e), (e, a), (a, e), (e, h).

Fa#-major

Musical notation for the Fa#-major scale in 4/4 time. The scale is written on a treble clef staff with a key signature of four sharps (F#, C#, G#, D#). The notes are: h, e, a, e, h, e, a, e, h. Fingerings are indicated by numbers 1-4 above the notes. Brackets group the notes into pairs: (h, e), (e, a), (a, e), (e, h), (h, e), (e, a), (a, e), (e, h).

arpedjio

Arpeggiated version of the Fa#-major scale in 3/4 time. The notes are: h, e, a, e, h, e, a, e, h. Fingerings are indicated by numbers 1-4 above the notes. Brackets group the notes into pairs: (h, e), (e, a), (a, e), (e, h), (h, e), (e, a), (a, e), (e, h).

Do#-major

Musical notation for the Do#-major scale in 4/4 time. The scale is written on a treble clef staff with a key signature of five sharps (F#, C#, G#, D#, A#). The notes are: h, e, a, e, h, e, a, e, h. Fingerings are indicated by numbers 1-4 above the notes. Brackets group the notes into pairs: (h, e), (e, a), (a, e), (e, h), (h, e), (e, a), (a, e), (e, h).

Arpedjio

Arpeggiated version of the Do#-major scale in 3/4 time. The notes are: h, e, a, e, h, e, a, e, h. Fingerings are indicated by numbers 1-4 above the notes. Brackets group the notes into pairs: (h, e), (e, a), (a, e), (e, h), (h, e), (e, a), (a, e), (e, h).

1 2 4 1 2 4 1 2 1 4 2 1 4 2 4 2 4 1 2 4 1 2 1 4 2 1 4 2 1

h e a e h e a e h

arpedjio

1 4 1 2 1 4 1 4 1 2 1 4 1

h e a e h e a e h

Sol \flat -major

1 2 4 1 2 4 1 2 1 4 2 1 4 2 4 2 4 1 2 4 1 2 1 4 2 1 4 2

h e a e h e a e h

arpedjio

1 4 1 2 1 4 1 4 1 2 1 4 1

h e a e h e a e h

Ikki oktavali diyezli major gammalar va arpedjiolar

Do-major

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

h e a

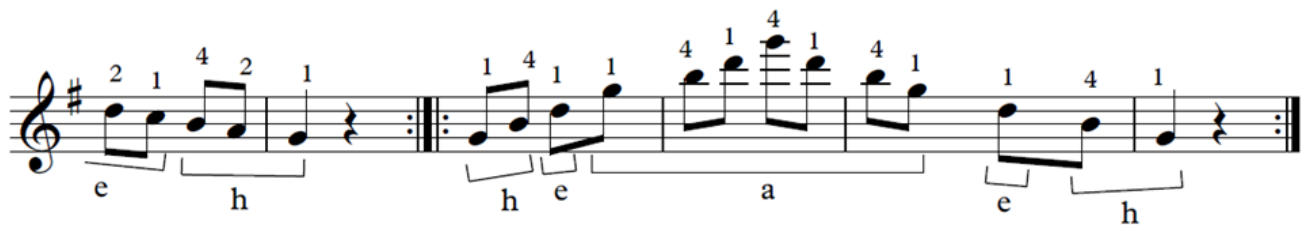
2 1 4 2 1 1 4 1 1 4 1 4 1 4 1 1 4 1

e h h e a e h

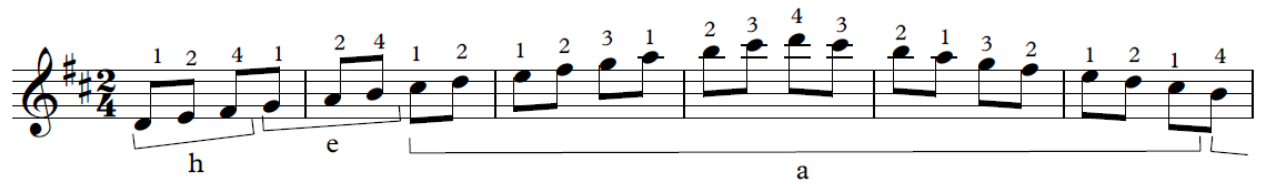
Sol-major

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

h e a

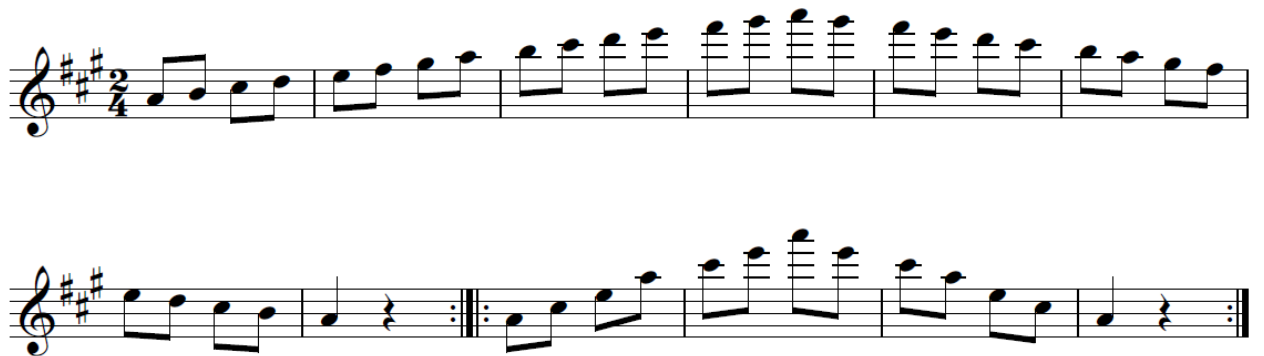


Re-major



Eslatma: boshqa gammalar ham yuqorida ko'rsatilgan tartib asosida ijro etiladi

Lya-major



Mi-major



Si-major

Two staves of musical notation for the Si-major scale in 2/4 time. The first staff shows the ascending scale: C5, D5, E5, F5, G5, A5, B5, C6. The second staff shows the descending scale: C6, B5, A5, G5, F5, E5, D5, C5, with repeat signs at the beginning and end.

Fa#-major

Two staves of musical notation for the Fa#-major scale in 2/4 time. The first staff shows the ascending scale: C#5, D#5, E5, F#5, G5, A5, B5, C#6. The second staff shows the descending scale: C#6, B5, A5, G5, F#5, E5, D#5, C#5, with repeat signs at the beginning and end.

Do#-major

Two staves of musical notation for the Do#-major scale in 2/4 time. The first staff shows the ascending scale: C#5, D#5, E5, F#5, G5, A5, B5, C#6. The second staff shows the descending scale: C#6, B5, A5, G5, F#5, E5, D#5, C#5, with repeat signs at the beginning and end.

Ikki oktavali bemolli major gammalar va arpedjiolar

Fa-major

Two staves of musical notation for the Fa-major scale in 2/4 time. The first staff shows the ascending scale with fingerings (1, 2, 4, 1, 2, 4, 1, 2, 1, 2, 3, 1, 2, 3, 4, 3, 2, 1, 3, 2, 1, 2, 1, 4) and accents (h, e, a). The second staff shows the descending scale with fingerings (2, 1, 4, 2, 1, 1, 4, 1, 1, 4, 1, 1, 4, 1, 1, 4, 1) and accents (h, h, h, e, a, e, a).

Mi \flat -major

Two staves of musical notation for the Mi \flat -major scale in 2/4 time. The first staff contains the first six measures of the scale. The second staff contains the last two measures of the scale, including repeat signs at the beginning and end.

Ly \flat -major

Two staves of musical notation for the Ly \flat -major scale in 2/4 time. The first staff contains the first six measures of the scale. The second staff contains the last two measures of the scale, including repeat signs at the beginning and end.

Re \flat -major

Two staves of musical notation for the Re \flat -major scale in 2/4 time. The first staff contains the first six measures of the scale. The second staff contains the last two measures of the scale, including repeat signs at the beginning and end.

Sol \flat -major

Two staves of musical notation for the Sol \flat -major scale in 2/4 time. The first staff contains the first six measures of the scale. The second staff contains the last two measures of the scale, including repeat signs at the beginning and end.

Ijro uchun mashqlar

1-mashq

$\text{♩} = 100$

1 - x 2 - x 3 - x 4 - x

2-mashq

Sho'x $\text{♩} = 150$

1 - x 2 - x 1 - x 2 - x

3-mashq

Mo'tadil $\text{♩} = 100$

4-mashq

Mo'tadil $\text{♩} = 100$

5-mashq

Sho'x ♩ = 130

2 1 2 2 1 2 0 2 1 2 1 2 1 0 1 1 2 0 1 2 4 2 4 2 1 1 0

7 4 2 4 2 1 4 1 3 1 3 1 0 1 0 1 4 2 4

II tor

12 2 0 1 2 1 2 1 0 2 1 2 1 2 1 0 1 2

Ijro uchun etyudlar 1-etyud

Mo'tadil ♩ = 100

A.Gedike

1 4 2 1 4 0 1 4 2 4 1 4 0 1 4 2 1 4 0 1 2 0 2 1 0 2 4

1 2 0 1 2 4 1 4 2 0 1 1 2 0 0 1 0 1 2 1 2 0 1 1 4

4 0 4 2 4 1 4 0 1 4 4 0 1 2 2 1 0 2

2-etyud

Mo'tadil ♩ = 100

A.Leshgori

2 1 2 4 2 1 2 0 2 1 2 4 2 1 2 0 2 1 2 4 2 1 2 0 2 1 2 4 2 1 2 3 1 4 3 1 4 3 1

0 2 1 2 4 2 1 2 0 2 1 2 4 2 1 2 0 2 1 2 4 2 1 2 3 1 4 3 1 4 3 1

1. 0 1 3 4 2. 0 0 2

III tor

3- etyud

Mo'tadil ♩ = 100

N.Ponomarenko

0 V V V 1 0 2 0 2 1 2 1 0 0 0 1 2

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

4 2 1 2 4 2 4 2 1 4 3 1 4 2 1 4 2 1 4 3 1 4 2 1 0

4 1 2 1 4 1 2 1 0 1 0 2 4 2

1 2 1 0 0 1 2 0 1 1 2 1 2

f *p* *mf*

4- etyud

Tez ♩ = 100

N.Ponomarenko

0 V V V 3 1 0 4 3 1 3 1 0 3 3 4

mf *cresc.* *dim.* *mf* *cresc.*

3 1 2 1 0 1 2 1 4 2 1 2 1 1 2 4 2 4 2 1 1 4 2

dim. *f* *mp*

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

mf cresc.

3 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

dim. *mf cresc.* *dim.*

5- etyud

Sho'x ♩ = 100

P.Kravets

0 V V V 3 1 0 0 1 3 0 1 2 2 1 1 2 3 2 1 1 2 3 2 1

mf II tor

2 1 2 1 1 2 1 fine 4 2 1 2 1 0 2 4 2 1 2 4 2 1 0 3

0 1 0 3 0 1 0 3 0 1 1 3 0 3 1 3 1 0 0

Da capo al fine

6-etyud

N.Chaykin

Mo'tadil $\text{♩} = 100$

mp *mp* *f* *poco dim.* *mp* *sf*

7-etyud

Sho'x $\text{♩} = 100$

Yu.Blinov

p *mp* *mf* *a tempo.* *rit.* *p* *a tempo.* *rit.* *II - tor* *II - tor* *II - tor*

TO'RTINCHI QISM

Fan bo'yicha talabalar bilimiga qo'yiladigan talablar:

- musiqa asarining rivojlanish xususiyatlarini bilish,yakka ijrochilik mahorati ustida ishlash;
- rubobda mukammal ijro etish malakalariga ega bo'lish;
- o'rganiladigan asarni umumiy tahlil qilish;
- o'rganilayotgan asarlarni xarakteriga mos tushadigan ijro uslublarini tanlash va ijro etish mahoratini o'stira borish;
- qashqar rubobida asarning badiiy ijrosi uchun zarur bo'lgan shtrixlar (yakka zarb, qo'sh zarb, teskari zarb, ufor zarb, tremola) tizimini o'zlashtirish hamda musiqada mavjud ornamentlar (forshlag, naxshlag, mordent, trel, gruppetto)ni qo'llash texnikasini bilish;
- fortopiano jo'rligida ijro etish malakalarini egallash;
- kompozitorlarning murakkab asarlarini ijro qilish mahoratini o'stirib borish;
- ijro mahoratini o'stirish uchun mustaqil ravishda asarlar tanlash, mos ijro uslublarini topish;
- qashqar rubobida asarni texnik va bezakli ijro etishda qo'llaniladigan usullarni mohirona bajarish;
- nota yozish, kuy va qo'shiqlarni rubobga moslash, turli texnikalarga ag'dara bilish;
- davlat attestatsiyasi talablariga mos keladigan ijro jihatdan murakkab asarlarni badiiy mahorat bilan chalish texnikasini egallash;
- maktab dasturiga kiritilgan qo'shiqlarga jo'rnavozlik qilish, tinglash uchun berilgan asarlarni to'laqonli ijro etish;
- maktabda sinfdan tashqari musiqiy mashg'ulotlar jarayonida rubobchilar ansambli, duyet, trio, kvartet jo'rnavozliklarni tashkil etish va har bir asarni badiiy xushohang ijro qilish kabi malakalarni egallash. Shuningdek, talabalar yil davomida 6-8 ta badiiy asar va 3-4 ta maktab uchun mo'ljallangan qo'shiqlarni o'zlashtirishlari lozim.

IJRO UCHUN BADIY ASARLAR

YAKKA CHOLG'UDA IJRO UCHUN

Qashqarcha

(O'zbek xalq kuyi)

Tez

mf

f(p)

mf (f)

f

Do'loncha

O'zgancha

O'zbek xalq kuyi

Shoshilmasdan



Musical score for O'zgancha, Shoshilmasdan. The score is written in treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. It consists of five staves of music. The first staff begins with a whole rest followed by a series of eighth and quarter notes. The second staff continues with similar rhythmic patterns. The third staff features a more complex rhythmic structure with sixteenth notes. The fourth staff has a similar pattern to the second. The fifth staff concludes the piece with a final note and a double bar line.

Sharob I

O'zbek xalq musiqasi



Musical score for Sharob I. The score is written in treble clef, key signature of two sharps (F# and C#), and common time (C). It consists of four staves of music. The first staff begins with a series of quarter notes. The second staff continues with a similar rhythmic pattern. The third staff features a more complex rhythmic structure with sixteenth notes. The fourth staff concludes the piece with a final note and a double bar line.

Andijon polkasi

O'zbek xalq kuyi

Solo *Vivo vivace*

rit. .

Ey gul

Allegro moderato

M.Mirzayev musiqasi

5

9

13

17

21

25

29

34

1. | 2.

38

42

46

Rajabiy

O'zbek xalq qo'shig'i

vazmin $\text{♩} = 100$

6

11

16

21

26

31

36

41

45

50

55

60

65

70

75

81

86

92

97

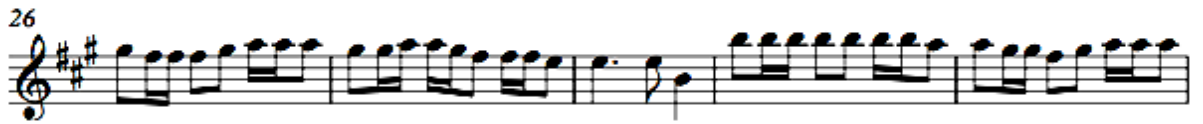
Gulbahor

Moderato $\text{♩} = 100$

O'zbek xalq kuyi

6

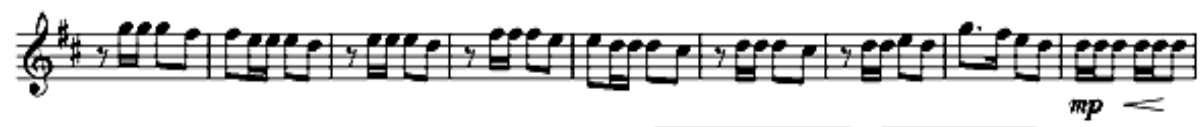
11



Dilxiroj

O'zbek xalq kuyi

Allegro



Musical score for the first part of "Usmoniya". It consists of seven staves of music in G major (one sharp) and 2/4 time. The score includes various dynamics: *p* (piano), *f* (forte), *rit.* (ritardando), and *mf* (mezzo-forte). The piece concludes with a first ending bracket.

Usmoniya

Musical score for the second part of "Usmoniya". It consists of seven staves of music in G major and 2/4 time. The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), and *f* (forte). The piece concludes with a first ending bracket.

55 ^{2.}



65



74



82 ^{1.} ^{2.}



91 ^{1.} ^{2.}



100



109



118



126



135 ^{1.} ^{2.}



BEKSULTON

O'rtacha tez

4

7

10

13

16

19

mf ————— *f*

22

25

28

31

34

37 *8va*

40 (8)

43 (8)

46 (8)

49 (8)

52 (8)

55 (8)

58

61

FORTEPIANO JO'RLIGIDA IJRO ETILADIGAN O'ZBEK
KOMPOZITORLARINING ASARLARI

JONON

M. Mirzayev

Uncha tez emas

f *mf* *mf*

0 1 2 1 0 0 4 2 1

0 1 2 1 2 3 2 1 2 4 1 2 4 2 1

4 1 2 1

2 4 2 1 1 2 4 2 4

First system of a musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with various fingerings indicated above the notes. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

3 2 1 2 4 2 1 2 4 2 1

mf
mp

Second system of the musical score. The treble staff continues the melodic line with fingerings. The grand staff accompaniment features a more active bass line. Dynamic markings *mf* and *mp* are present.

2 4 2 1 2 1 4 2 1 0

f
cresc.
f

Third system of the musical score. The treble staff has fingerings and a dynamic marking of *f*. The grand staff accompaniment includes a *cresc.* (crescendo) marking and a *f* dynamic marking. The bass line in the grand staff has some notes marked with a '7'.

0 1 2 1 4 2 1 1

p

Fourth system of the musical score. The treble staff begins with a *p* (piano) dynamic marking and includes fingerings. The grand staff accompaniment continues with harmonic support.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a complex accompaniment with chords and moving lines in both hands.

Second system of musical notation. It features a single treble clef staff with a melodic line. The staff begins with a dynamic marking of *f* (forte). The notation includes various fingerings (1, 2, 4, 2, 4) and slurs over the notes.

Third system of musical notation. It features a grand staff (treble and bass clefs) with a complex accompaniment. The staff begins with a dynamic marking of *f* (forte). The accompaniment consists of chords and moving lines in both hands.

Fourth system of musical notation. It features a single treble clef staff with a melodic line. The notation includes various fingerings (2, 1, 4, 1, 2, 1, 4, 1, 3, 2, 1) and slurs over the notes.

Fifth system of musical notation. It features a grand staff (treble and bass clefs) with a complex accompaniment. The accompaniment consists of chords and moving lines in both hands.

Sixth system of musical notation. It features a single treble clef staff with a melodic line. The notation includes various fingerings (1, 2, 1, 1, 2, 1, 1, 2, 4, 2, 4) and slurs over the notes.

Seventh system of musical notation. It features a grand staff (treble and bass clefs) with a complex accompaniment. The staff ends with a dynamic marking of *p* (piano). The accompaniment consists of chords and moving lines in both hands.

System 1: Treble clef with eighth-note melody; piano accompaniment with chords and eighth-note bass line.

System 2: Treble clef with first and second endings; piano accompaniment with chords and eighth-note bass line. Dynamics: *p* to *f* and *p* to *ff*.

System 3: Treble clef with fingerings (2 1 1, 1, 2 1 1, 1, 2 1 1, 2 1 1, 1); piano accompaniment with chords and eighth-note bass line.

System 4: Treble clef with fingerings (2, #4, 2 1 1) and dynamics (*f* to *p*); piano accompaniment with chords and eighth-note bass line.

BAHOR VALSI

M. Mirzayev musiqasi
M. Mamadaliyev fortepiano va qashqar
rubobiga moslashtirgan

Moderato

The musical score is written for a piano and a rubob. It consists of four systems of staves. The first system shows the beginning of the piece with a tempo marking of 'Moderato' and a dynamic marking of 'mf'. The second system includes a 'trump' marking above the rubob staff. The third system continues the piece with 'mf' dynamics. The fourth system concludes with a 'f' dynamic marking. The score features various musical notations including treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. It includes notes, rests, slurs, and dynamic markings.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff contains a melodic line with a long slur. The grand staff contains accompaniment with chords and moving lines. A dynamic marking *mf* is placed between the top and middle staves.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line in the top staff continues with various rhythmic patterns. The accompaniment in the grand staff includes chords and moving bass lines. A dynamic marking *mf* is present in the middle of the system.

Third system of musical notation. It includes a repeat sign (double bar line with dots) in the middle of the system. The top staff has a melodic line that changes after the repeat. The grand staff accompaniment features complex chordal textures and slurs. A dynamic marking *mf* is located in the middle of the system.

Fourth system of musical notation. It features a repeat sign in the middle. The top staff has a melodic line with a slur. The grand staff accompaniment includes chords and moving lines. Dynamic markings *f* and *mf* are present in the system.

First system of musical notation, consisting of three staves (treble, grand staff, and bass). The music features a melodic line in the treble clef and accompaniment in the grand staff. The key signature has one sharp (F#).

Second system of musical notation, consisting of three staves. It begins with a double bar line and a repeat sign. The treble clef staff has a dynamic marking of *ff*. The grand staff has a dynamic marking of *f*. The music includes chords and melodic fragments.

Third system of musical notation, consisting of three staves. It features first and second endings, indicated by '1.' and '2.' above the staves. The music includes melodic lines and accompaniment.

Fourth system of musical notation, consisting of three staves. It begins with a double bar line and a repeat sign. The treble clef staff has a dynamic marking of *f*. The grand staff has a dynamic marking of *mf*. The music includes chords and melodic fragments.

Fifth system of musical notation, consisting of three staves. The music continues with melodic lines and accompaniment.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 4/4 time signature. The top staff features a melodic line with eighth and quarter notes, some beamed together. The grand staff provides harmonic support with chords and moving lines in both hands.

Second system of the musical score. It follows the same three-staff layout. The music continues with similar melodic and harmonic patterns. A dynamic marking of *mp* (mezzo-piano) is present in the right-hand part of the grand staff.

Third system of the musical score. The melodic line in the top staff continues with eighth and quarter notes. The grand staff accompaniment includes some chords with accidentals, such as a sharp sign in the bass line.

Fourth system of the musical score. A dynamic marking of *mf* (mezzo-forte) is present in the right-hand part of the grand staff. The system concludes with a double bar line.

Fifth system of the musical score. This system begins with a *rit.* (ritardando) marking in both the top and bottom staves. The music features long, sustained notes in the top staff and a more active line in the bottom staff. The system ends with a double bar line.

Yangi tanovar

M.Mirzayev kuyi

M. Nasimov qayta ishlagan

Allegro moderato

The musical score for "Yangi tanovar" is presented in four systems. Each system consists of a treble clef staff (melody) and a bass clef staff (piano accompaniment). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Allegro moderato".

System 1: The melody begins with a quarter rest, followed by eighth-note patterns. The piano accompaniment features a steady bass line with chords. Dynamics include *f* (forte).

System 2: The melody continues with eighth-note patterns. The piano accompaniment includes a section with a *mf* (mezzo-forte) dynamic. Dynamics include *f* (forte).

System 3: The melody continues with eighth-note patterns. The piano accompaniment includes a section with a *mf* (mezzo-forte) dynamic. Dynamics include *f* (forte).

System 4: The melody continues with eighth-note patterns. The piano accompaniment includes a section with a *mf* (mezzo-forte) dynamic. Dynamics include *f* (forte).

System 1: A four-staff musical score in G major. The top staff is a single melodic line. The bottom three staves are a grand staff (treble and bass clefs). The music consists of four measures. The first measure has a quarter rest in the top staff. The second measure has a quarter rest in the top staff. The third measure has a quarter rest in the top staff. The fourth measure has a quarter rest in the top staff.

System 2: A four-staff musical score in G major. The top staff is a single melodic line. The bottom three staves are a grand staff. The music consists of four measures. The first measure has a quarter rest in the top staff. The second measure has a quarter rest in the top staff. The third measure has a quarter rest in the top staff. The fourth measure has a quarter rest in the top staff.

System 3: A four-staff musical score in G major. The top staff is a single melodic line. The bottom three staves are a grand staff. The music consists of four measures. The first measure has a quarter rest in the top staff. The second measure has a quarter rest in the top staff. The third measure has a quarter rest in the top staff. The fourth measure has a quarter rest in the top staff.

Zavqim kelur

M. Mirzayev musiqasi.

Allegretto

Rubob

f (p)

Allegretto

Piano

mf (pp)

7

1. 2.

1. 2.

13

f *p*

3 3 3 3

First system of musical notation. The upper staff (treble clef) begins with a melodic line in G major, marked *p*. The lower staff (bass clef) provides harmonic accompaniment, marked *pp*. The system concludes with a double bar line and repeat signs.

23

Second system of musical notation, starting at measure 23. The upper staff features a melodic line with dynamic markings *mf* and *f*. The lower staff continues the accompaniment with dynamic markings *p* and *mf*. The system ends with a double bar line and repeat signs.

29

Third system of musical notation, starting at measure 29. The upper staff has a melodic line marked *mf*. The lower staff has an accompaniment marked *mf*. The system concludes with a double bar line and repeat signs.

34

Fourth system of musical notation, starting at measure 34. The upper staff has a melodic line with a first ending bracket labeled "1.". The lower staff has an accompaniment with a first ending bracket labeled "1.". The system ends with a double bar line and repeat signs.

41

2. *f* *p*

2. *mf* *pp*

49

1. 2.

1. 2.

55

Allegro

Allegro

f

61

p(mf)

p(mf)

66

Musical score for measures 66-70. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has one sharp (F#). Measure 66 features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. Measures 67-70 continue the melodic and accompanimental patterns, ending with repeat signs and first/second endings.

71

mf *tr*

Musical score for measures 71-76. The system consists of a single treble clef staff and a grand staff. The key signature has one sharp (F#). Measure 71 starts with a dynamic marking of *mf*. Measures 71-72 feature a melodic line with trills (tr) in the treble staff. The grand staff provides a rhythmic accompaniment. Measures 73-76 continue the melodic and accompanimental patterns, ending with repeat signs and first/second endings.

77

tr

Musical score for measures 77-80. The system consists of a single treble clef staff and a grand staff. The key signature has one sharp (F#). Measure 77 features a melodic line with a trill (tr) in the treble staff. The grand staff provides a rhythmic accompaniment. Measures 78-80 continue the melodic and accompanimental patterns, ending with repeat signs and first/second endings.

88

92

82

TERIMCHILAR QO'SHIG'I

S.Yudakov musiqasi,
F.Vasilev qashqar rubobiga moslagan

O'rtacha tez

O'rtacha tez

f

6

11

14

Musical score for measures 14-18. The system includes a vocal line and a piano accompaniment. The piano part has dynamics *f*, *mp*, and *f*. There are accents and slurs in the piano part.

19

Musical score for measures 19-23. The system includes a vocal line and a piano accompaniment. The piano part has a dynamic *f*.

24

Musical score for measures 24-28. The system includes a vocal line and a piano accompaniment. The piano part has a dynamic *mp*.

29

Musical score for measures 29-33. The system includes a vocal line and a piano accompaniment. The piano part has dynamics *mf* and *sf*.

35

mf

f

41

f

f

f

46

p

p

p

p

51

p

f

p

56

61

67

73

mp

mf

mf

sf

sf

sf

f

mf

f

mp

f

mf

Musical score for measures 76-78. The piece is in G major (one sharp) and 2/4 time. Measure 76 features a melody in the right hand and a bass line in the left hand. Measure 77 continues the melody and bass line. Measure 78 concludes with a final chord in the right hand and a bass line. Dynamics include *f* (forte) in measures 76 and 77.

Jon O'zbekiston

S.Yudakov

Allegro moderato

Musical score for measures 79-85. The piece is in B-flat major (two flats) and 2/4 time. Measure 79 features a melody in the right hand with accents and a bass line. Measure 80 continues the melody and bass line. Measure 81 features a melody in the right hand with accents and a bass line. Measure 82 features a melody in the right hand with accents and a bass line. Measure 83 features a melody in the right hand with accents and a bass line. Measure 84 features a melody in the right hand with accents and a bass line. Measure 85 features a melody in the right hand with accents and a bass line. Dynamics include *f* (forte) in measure 81 and *mp* (mezzo-piano) in measure 84.

This musical score is for a piano and voice piece, page 87. It is written in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The score is organized into six systems, each with a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single treble clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *mp* (mezzo-piano) to *f* (forte). There are also some performance instructions like *v* (vibrato) and *7* (seventh chord). The piece concludes with a double bar line and a repeat sign (two dots) at the end of the final system.

rit.

rit.

Raqs

G. Qodirov

Allegretto

Solo

Piano

mf

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Second system of musical notation. The vocal line continues with a melodic line of eighth and quarter notes. The piano accompaniment maintains a consistent rhythmic pattern with chords and a moving bass line.

Third system of musical notation. The vocal line shows a melodic phrase with some slurs. The piano accompaniment includes chords with some grace notes and a bass line that moves in a stepwise fashion.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a more active right hand with eighth-note patterns and a bass line that provides harmonic support.

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are grouped as a grand staff (treble and bass clefs). The music is in 3/4 time and features a mix of eighth and quarter notes, with some rests.

The second system of the musical score consists of three staves. It includes first and second endings, indicated by '1.' and '2.' above the notes. The first ending leads back to the beginning of the system, while the second ending concludes the piece. The notation includes various rhythmic patterns and rests.

O'zbekiston valsi

R. Raximov

Vals sur'atida

The musical score for 'Vals sur'atida' is presented in three systems. The first system shows a single melodic staff with a whole rest. The second system is a grand staff with piano accompaniment, featuring chords and a simple bass line. The third system contains two staves: a single melodic line and a grand staff with piano accompaniment. The music is in 3/4 time and includes first and second endings.

1.

2.

1.

2.

1.

This musical score is arranged in two systems, each containing three staves. The top staff of each system is for the voice, and the bottom two staves are for the piano. The key signature is one flat (B-flat), and the time signature is 4/4. The first system begins with a first ending (marked '1.') and a second ending (marked '2.'). The piano accompaniment consists of chords and moving lines in both hands. The second system also features first and second endings, with the piano part continuing with complex chordal textures and melodic lines.

1.

mf *pp*

CHAMAN ICHRA

O'rtacha tez

O'bek xalq kuyi
B.Glinko qayta ishlagan

O'rtacha tez

p

mf

f

7

14

21

p

28

p

34

f

42

f

49

ff

56

f

63

70

77

f

81

O'zbekiston Respublikasining davlat madhiyasi

Abdulla Oripov so'zi

Mutal Burxonov musiqasi

The first system of the musical score consists of three staves: a vocal line and two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by a quarter note A4, and then a triplet of eighth notes B4, C5, and D5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *f* and *ff*. A *cresc.* marking is present in the piano part.

The second system continues the musical score. The vocal line features a half note E5, followed by a quarter note F#5, and then a half note G5. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *p*.

The third system of the musical score. The vocal line begins with a half note A5, followed by a quarter note B5, and then a half note C6. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamic markings include *cresc.* and *f*. A measure rest of 8 measures is indicated at the end of the system.

The fourth system of the musical score. The vocal line begins with a half note D6, followed by a quarter note E6, and then a half note F#6. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *f*, *ff*, and *p*.

18

8

ff *cresc.* *f*

22

ff *f* *mf* *f*

27

ff

FARG'ONACHA

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

O'rtacha tez, shoshilmay

Musical notation for the first vocal line, measures 1-8. The key signature is two sharps (F# and C#) and the time signature is 2/4. The melody consists of eighth and sixteenth notes with a final quarter rest.

O'rtacha tez, shoshilmay

Musical notation for the first piano accompaniment, measures 1-8. The key signature is two sharps and the time signature is 2/4. The piece starts with a mezzo-forte (*mf*) dynamic. The right hand plays chords and the left hand plays a rhythmic accompaniment.

9

Musical notation for the second vocal line, measures 9-16. The key signature is two sharps and the time signature is 2/4. The melody continues with eighth and sixteenth notes.

Musical notation for the second piano accompaniment, measures 9-16. The key signature is two sharps and the time signature is 2/4. The piece continues with a mezzo-forte (*mf*) dynamic.

17

Musical notation for the third vocal line, measures 17-24. The key signature is two sharps and the time signature is 2/4. The melody includes a repeat sign at the beginning and ends with a final quarter rest. Dynamics *mf* are indicated.

Musical notation for the third piano accompaniment, measures 17-24. The key signature is two sharps and the time signature is 2/4. The accompaniment continues with chords and rhythmic patterns.

25

f

mf

33

41

49

RAQS

B. Sobitov qayta ishlagan

Allegretto

The musical score is written for piano and violin. It consists of seven systems of music. The first system is marked 'Allegretto' and is in 2/4 time with a key signature of one sharp (F#). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The violin part has a melodic line with eighth-note patterns. The second system continues the piece with similar accompaniment and melodic development. The third system introduces a change in the piano accompaniment, with the right hand playing chords and the left hand continuing the eighth-note pattern. The fourth system shows further melodic and harmonic progression. The fifth system concludes the first section with a double bar line and repeat dots. The sixth system begins a new section, marked with a forte 'f' dynamic, featuring a more active piano accompaniment with eighth-note patterns in both hands. The seventh system continues this section, maintaining the forte dynamic and rhythmic intensity.

This page of a musical score, numbered 101, features a piano accompaniment and a vocal line. The score is organized into four systems, each containing a vocal staff and a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The piano part includes a variety of textures, from simple harmonic accompaniment to more complex chordal structures. The vocal line consists of a single melodic line with some rests. A fermata is placed over the final note of the piano part in the second system. The page concludes with a double bar line and repeat dots.

The first system of music consists of two staves. The upper staff is a single treble clef containing a melodic line that begins with a quarter rest, followed by a series of eighth and quarter notes. The lower staff is a grand staff (treble and bass clefs) providing piano accompaniment with chords and a steady eighth-note bass line.

The second system continues the musical piece. The upper staff shows the melodic line with some eighth-note patterns. The lower staff continues the piano accompaniment, with the bass line maintaining a consistent eighth-note rhythm and the treble part providing harmonic support.

The third system features a more active melodic line in the upper staff, characterized by eighth-note runs. The piano accompaniment in the lower staff remains steady, with the bass line continuing its eighth-note pattern and the treble part adding harmonic texture.

The fourth system concludes the piece. The upper staff features a melodic line that ends with a flourish and a quarter rest. The piano accompaniment in the lower staff provides a final harmonic and rhythmic foundation, ending with a quarter rest in both staves.

RAQS

F.Alimov musiqasi

Musical score for measures 1-5. The piece is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the right hand features eighth-note patterns with grace notes. The piano accompaniment in the left hand consists of eighth-note chords and single notes.

Musical score for measures 6-10. Measure 6 begins with a section symbol and a *poco rit.* marking. The right hand has a melodic line with a trill (tr) in measure 8. The piano accompaniment features a rhythmic pattern of eighth notes and chords. Dynamic markings include *mf* and *mp*.

Musical score for measures 11-15. The right hand continues with eighth-note patterns. The piano accompaniment features a steady eighth-note bass line with chords in the right hand.

Musical score for measures 16-20. Measure 16 starts with a section symbol. The right hand has a melodic line with a crescendo leading to a forte (*f*) dynamic. The piano accompaniment features chords and eighth-note patterns. The key signature changes to two flats (B-flat, E-flat) at the end of the section.

21

26

poco rit. Φ Allegretto

f

mf

31

tr tr

37

42

47

53

59

65

Musical score for measures 65-75. 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 is three sharps (F#, C#, G#) and the time signature is 2/4. The music features a melodic line in the treble staff and a complex accompaniment in the grand staff. A fermata is placed over the final measure of this system.

76

Musical score for measures 76-80. 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 changes to three flats (Bb, Eb, Ab) and the time signature changes to 2/4. The music continues with a melodic line and accompaniment. A fermata is placed over the final measure of this system.

Tempo 1

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 is three flats (Bb, Eb, Ab) and the time signature is 2/4. The music features a melodic line with long notes and slurs, and a complex accompaniment. The dynamic marking *ff* is present.

85

Musical score for measures 85-88. 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 is three flats (Bb, Eb, Ab) and the time signature is 2/4. The music features a melodic line with long notes and slurs, and a complex accompaniment. The dynamic marking *sff* is present.

Rohat

(O'zbek xalq kuyi)

A.Muhammedov qayta ishlagan

The musical score is written in D major (two sharps) and 2/4 time. It consists of four systems of music, each with a vocal line and piano accompaniment. The piano accompaniment is written in grand staff notation (treble and bass clefs). The first system includes a vocal line starting with a whole rest, followed by eighth notes, and a piano accompaniment starting with a piano introduction marked *mp*. The second system continues the vocal line with eighth notes and the piano accompaniment with chords. The third system features a vocal line with eighth notes and a piano accompaniment with chords, marked *f*. The fourth system continues the vocal line with eighth notes and the piano accompaniment with chords. Measure numbers 5, 10, and 17 are indicated at the beginning of their respective systems.

24

29

42

49

54

58

65

71

Musical score for measures 71-78. The piece is in A major (two sharps) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, including a dynamic marking of *f* (forte) in measure 75. The left hand provides a steady accompaniment with eighth notes in the bass and chords in the treble.

79

Musical score for measures 79-84. The right hand continues with a melodic line, featuring a series of sixteenth-note runs in measure 81. The left hand maintains the accompaniment pattern with eighth notes and chords.

85

Musical score for measures 85-88. The right hand continues with a melodic line, featuring a series of sixteenth-note runs in measure 86. The left hand maintains the accompaniment pattern with eighth notes and chords.

90

Musical score for measures 90-94. The right hand features a series of sixteenth-note runs, each marked with an accent (>) and a triplet (3). The left hand features a series of chords, each marked with *ff* (fortissimo), and is connected by a slur across the four measures.

94

99

105

111

116

122

129

136

142

Musical score for measures 142-147. The score is in 3/4 time and the key signature has three sharps (F#, C#, G#). The melody in the upper voice consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes and rests in the left hand.

148

Musical score for measures 148-153. The score continues in 3/4 time and the key signature has three sharps. The melody in the upper voice includes a half note and a quarter note. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

154

Musical score for measure 154. The score concludes in 3/4 time and the key signature has three sharps. The upper voice has a half note, the right hand of the piano accompaniment has a half note chord, and the left hand has a whole note chord.

FARG'ONACHA YALLA

Allegro (tez va jonli)

M.Ashrafiy

7

12

17

f

f *h* *e*

p *sfz* *p* *sfz* *p* *sfz*

mf

41

p

pp

f

mf

46

50

55

60

f

p *f*

65 *arco* *tr* *tr* *tr*

mf

70 *tr*

74 *p* *tr* *tr* *tr*

79

82

87

92

96

ff

tr

ff

sf

pp.

Detailed description: This page of a musical score contains six systems of music, each with a violin part on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The systems are numbered 79, 82, 87, 92, and 96. The score features various musical notations including slurs, accents, and dynamic markings such as *ff* (fortissimo), *tr* (trill), *sf* (sforzando), and *pp.* (pianissimo). The piano part includes complex chordal textures and arpeggiated figures, while the violin part has melodic lines with some technical passages.

Chet el kompozitorlarining asarlari

Exal kazak za dunay

(Ukrain xalq qo'shig'i)

Allegro

B. Shutenko qayta ishlagan

The musical score is written for piano and consists of four systems of music. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Allegro'. The key signature has one flat (B-flat) and the time signature is 2/4. The score includes first and second endings, indicated by '1.' and '2.' above the measures. The first ending appears at measures 13-14 and 19-20, and the second ending appears at measures 15-18 and 21-24. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with some melodic lines in the right hand.

25

31

37

43

49

POLKA

M. Glinka

Allegretto

The musical score is arranged in three systems, each with a Solo part and a Piano part. The Solo parts are written in a single treble clef, while the Piano parts are in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Allegretto'. The first system includes a 'Solo' label and a 'Piano' label. The second system includes 'Sol.' and 'Pno.' labels, with a 'p' dynamic marking under the first measure of the Solo part. The third system includes 'Sol.' and 'Pno.' labels. The score concludes with a double bar line.

Итальянская полька

С.Рахманинов

В темпе польки

The musical score is written for piano in 2/4 time, featuring a treble and bass clef system. The key signature is one sharp (F#). The score is divided into four systems of staves. The first system (measures 1-6) begins with a treble staff containing a melodic line and a piano staff with a rhythmic accompaniment. Dynamics include *mf* and *cresc.*. The second system (measures 7-12) continues the melodic and accompanimental lines, with dynamics *dim.*, *p*, and *mf*. The third system (measures 13-17) features a treble staff with a melodic line and a piano staff with a rhythmic accompaniment, including a triplet in measure 17. The fourth system (measures 18-22) shows a treble staff with a melodic line and a piano staff with a rhythmic accompaniment, both marked *p*. The score concludes with a double bar line and repeat signs.

23

Musical score for measures 23-27. 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 is two sharps (F# and C#). The music features a continuous eighth-note melody in the upper treble staff, with a piano accompaniment in the grand staff consisting of eighth-note chords and single notes.

28

Musical score for measures 28-31. 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 is two sharps. The music continues with eighth-note patterns. The word "cresc. -" is written above the middle staff in measure 29 and below the bass staff in measure 30, indicating a crescendo.

32

Musical score for measures 32-37. 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 is two sharps. The music continues with eighth-note patterns. The piano accompaniment in the grand staff includes some rests in measures 33 and 34.

38

Musical score for measures 38-42. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps. The music continues with eighth-note patterns. A dynamic marking ">" (accent) is placed above the first note of the upper treble staff in measure 38. The piano accompaniment in the grand staff includes rests in measures 39 and 40.

43

48

OQ QUSHLAR RAQSI
 («Oq qush ko'li» baletidan)

P. Chaykovskiy

Uncha tez emas

4 2 1 2 1 4 4 2 1 1 1 4 2 1 1 1 2 3 4 4 1 0 1 2 3
 1 4 2 1 1 1 3 4 1 2 4 2 1 1

belgisidan belgisigacha

takrorlab, so'ngra «Tamom» so'ziga o'tib yakunlanadi.

Tamom

ff

ff

KUZ QO'SHIG'I
(«Yil fasllari» to'plamidan)

P. Chaykovskiy

Andante doloroso e molto cantabile (sekin, qayg'uli, juda kuychan)

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a piano (*p*) dynamic and features a melodic line with various fingerings (4, 3, 2, 1, 2, 4, 2, 1, 1, 1, 2, 4, 3, 2, 1) and slurs. The lower staff is in bass clef with the same key signature and time signature, providing harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff includes triplets and a *poco cresc.* (poco crescendo) marking. Fingerings such as 1, 2, 1, 2, 1, 4, 1, 1, 1, 1, 2, 4, 3, 2 are indicated. The lower staff also features a *poco cresc.* marking and provides harmonic support.

The third system shows a *dim.* (diminuendo) marking in the upper staff. The melodic line includes triplets and fingerings like 1, 1, 2, 1, 2, 0, 1, 1, 2, 3, 4, 3, 2, 1, 2. The lower staff has a piano (*p*) dynamic marking and continues the harmonic accompaniment.

The fourth system concludes the piece with a *poco piu f* (poco più forte) marking in the upper staff. The melodic line features triplets and fingerings such as 1, 1, 4, 1, 2, 1, 2, 3, 2, 1, 2, 1, 2, 4, 1. The lower staff has a forte (*f*) dynamic marking and provides the final harmonic accompaniment.

System 1: Treble clef with key signature of two sharps (F# and C#). The melody consists of eighth notes with fingerings: 2, 1, 4, 2, 4, 2, 1, 1, 2, 1, 4, 3, 2, 1, 1. There are three triplet markings under the first six groups of notes. The piano accompaniment features chords in the right hand and single notes in the left hand.

System 2: Treble clef with key signature of two sharps. The melody continues with eighth notes and fingerings: 3, 3, 3, 3, 3, 3, 3, 3. The piano accompaniment includes triplets in both the right and left hands.

System 3: Treble clef with key signature of two sharps. The melody continues with eighth notes and fingerings: 1, 1, 4, 3, 2, 1, 1. There are three triplet markings under the first six groups of notes. The piano accompaniment features chords in the right hand and single notes in the left hand.

System 4: Treble clef with key signature of two sharps. The melody starts with a piano (*p*) dynamic and includes fingerings: 2, 1, 4, 1, 3, 3. The piano accompaniment features chords in the right hand and triplets in the left hand.

a tempo

p

poco cresc.

dim. *p* *marcato*

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

1 2 1 2 4 1 1 2 1 2 4 1

poco piu f

f

This system shows the first two measures of a piece in D major. The right hand features a melodic line with triplets and fingerings (1, 2, 1, 2, 4, 1). The left hand provides harmonic support with chords and a melodic line. Dynamics include *poco piu* and *f*.

2 0 1 3 4 > 3 2 1 1 0 1 2 1 2 2 1 2 3 2 1 2

dim.

dim.

This system covers measures 3 and 4. The right hand continues with intricate triplet patterns and fingerings, including a *dim.* marking. The left hand features a descending melodic line in the first measure and sustained chords in the second.

1 3 4 0 1 3 2 1 2 3 2 1 3 4 0 1 3

This system covers measures 5 and 6. The right hand continues with triplet patterns and fingerings. The left hand consists of sustained chords in the first measure and a melodic line in the second.

0 1 3 4 1 2 4 2 1

marcato *ppp*

This system covers measures 7 and 8. The right hand features triplet patterns and fingerings, with a *marcato* marking in the first measure and a *ppp* marking in the second. The left hand has sustained chords in the first measure and a melodic line in the second.

POLKA

M. Balakirev

Allegro (tez va jonli)

The musical score is written for piano and guitar. It consists of six systems of music. The first system shows the piano introduction with a dynamic of *p* and a guitar part with fingerings 0, 1, 4, 2, 1, 2, 1, 0, 1. The second system continues the piano part with dynamics *f*, *dim.*, *pp*, and *p scherzando*, and the guitar part with fingerings 4, 1, 0, 0, 1, 0, 1, 1, 4, 3, 2, 1, 2, 4. The third system features a guitar part with dynamics *mf* and fingerings 4, 2, 1, 1, 2, 4, 2, 4, 2, 1, 0, 1, 0, 1, 0. The fourth system shows the piano part with dynamics *mf*. The fifth system features a guitar part with dynamics *f(p)* and fingerings 2, 4, 2, 1, 0, 1, 0, 1, 4, 2, 1, 1, 2, 4. The sixth system continues the piano part with dynamics *f(p)*. The score includes various musical notations such as slurs, accents, and dynamic markings.

1 4 1 2 4 1 4 2 1 2 1 ⁴

sf *mf*

sf *mf*

1. 1 4 1 4 2 4 2 1 1 2 4 2 1 2 1 2 | 2. 2 1 2 4 2 1 2 4 ⁴ ⁴

ff *ff*

⁴ ³ 1 V V V V 1 V V V rit.

rit.

p *p*

p

2 4 2 1 0 1 0
 ▭ ▮ ▭ ▮ ▭ ▭
 1 4 2 1 2 1 1 1 4 2 1 2 1 0

p

mf

mf

pizz.

p

4 0 2
 + + +

p

QIZLAR RAQSI

A.Xachaturyan

Tez, o'ynoqi

ff

mf

p

gliss.

1 4 2 2 4 1 2 1 1 4 2 4 1

8va

f

This system contains the first three measures of the piece. The right hand features a melodic line with fingerings 1 4 2, 2 4 1 2 1, and 1 4 2 4 1. The left hand provides a harmonic accompaniment with chords and moving lines. A dashed line labeled '8va' is positioned above the right hand staff.

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

(8)

This system contains measures 4 through 7. The right hand continues the melodic pattern with fingerings 2 4 1, 1 4, 1 4 2 1, and 2 3 4 4 1 1. The left hand accompaniment includes a section marked with an 8-measure rest '(8)' in the right hand staff.

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

(8)

f

This system contains measures 8 through 11. The right hand has fingerings 1 2 4 1, 1 4, 1, 2 3 4 2, and 1 2. The left hand accompaniment features a section marked with an 8-measure rest '(8)' in the right hand staff and a dynamic marking of *f* (forte) in the left hand.

This system contains the final three measures of the piece. The right hand plays a series of chords and melodic fragments, while the left hand continues with a steady accompaniment.

System 1: Treble clef, key signature of three sharps (F#, C#, G#). Fingerings 1, 2, 4 are indicated above the first three notes. Dynamics include *mp*, *sf*, and *mp*. The piano accompaniment consists of eighth-note chords in the right hand and quarter notes in the left hand, with a dynamic of *p*.

System 2: Treble clef, key signature of three sharps. Fingerings 1, 2, 3, 4 are indicated above the first four notes. Dynamics include *sf*. The piano accompaniment continues with eighth-note chords in the right hand and quarter notes in the left hand, with a dynamic of *p*.

System 3: Treble clef, key signature of three sharps. Fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4 are indicated above the notes. Dynamics include *f*. The piano accompaniment features sixteenth-note chords in the right hand and quarter notes in the left hand, with a dynamic of *f*. A fermata is placed over the final note of the right-hand part.

System 4: Treble clef, key signature of three sharps. Fingerings 2, 1, 2, 4, 2, 1, 4, 2 are indicated above the notes. Dynamics include *p*. The piano accompaniment features sixteenth-note chords in the right hand and quarter notes in the left hand, with a dynamic of *p* and the instruction *sempre staccato*.

First system of a musical score. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It features a sequence of eighth notes and quarter notes, ending with a triplet of eighth notes. Above the triplet are the fingering numbers 1, 2, 4, 1, 2, 4, 2, 1. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines in the right hand and block chords in the left hand.

Second system of the musical score. The top staff continues the melodic line with a glissando (gliss.) indicated by a wavy line and the word "gliss." above it. The piano accompaniment continues with similar harmonic support.

Third system of the musical score. The top staff begins with a piano (*p*) dynamic marking and contains several chords and melodic fragments. The piano accompaniment starts with a pianissimo (*pp*) dynamic and features block chords in both hands.

Fourth system of the musical score. The top staff features a melodic line with a crescendo (*cresc.*) marking. The piano accompaniment also includes a crescendo (*cresc.*) marking and continues with block chords.

First system of a musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The music is in a key with one flat (B-flat major or D minor). The first part of the system features a series of chords in the right hand, with a dynamic marking of *f* (forte) appearing later. The right hand ends with a melodic phrase marked with fingerings 1, 4, 1, 4, 1.

Second system of the musical score. It features a single treble clef staff and a grand staff. The key signature changes to two sharps (D major or F# minor). The system includes first and second endings, indicated by '1.' and '2.'. A dynamic marking of *f* is present. The right hand has a melodic line with fingerings 1 and 2. The left hand has a bass line with accents (v) and a dynamic marking of *f* with the instruction *sempre staccato*.

Third system of the musical score, continuing in the key of two sharps. It consists of a single treble clef staff and a grand staff. The right hand has a melodic line with slurs and accents. The left hand provides a bass line with chords and slurs.

Fourth system of the musical score, continuing in the key of two sharps. It consists of a single treble clef staff and a grand staff. The right hand has a melodic line with slurs and accents. The left hand provides a bass line with chords and slurs.

System 1: Treble clef, key signature of two sharps (F# and C#). The first measure features a glissando (gliss.) over a whole note chord. The right hand continues with a melodic line of eighth notes. The left hand provides a bass line with chords and single notes.

System 2: Treble clef. Fingerings: 2, 1, 2, 1, V, V, 2, 4, 1, 2. Dynamics: *ff*, *p*, *cresc.*. The right hand has a melodic line with slurs. The left hand has a bass line with chords and single notes.

System 3: Treble clef. Fingerings: 3, 4, 1, 2. The right hand has a melodic line with slurs. The left hand has a bass line with chords and single notes.

System 4: Treble clef. Fingerings: 3, 4, 1, 2, 3, 1, gliss., 2. Dynamics: *ff*. The right hand has a melodic line with slurs and a glissando. The left hand has a bass line with chords and single notes.

POLKA

N. Holinskiy

Sekin

1 2 3 1 0 2 0 1 4 2 1 2 2 4 1 4 1 4 1 2 1 2 4

mp *sekinlab*

O'rtacha tez

1 2 3 1 0 1 1 4 2 1 1 2 0 1 4 2 1 4 2 1 1 0

p

4 1 1 2 1 4 2 1 2 1 1. 1 2 4 2 1 2 1 0 2. 4 2 2 1 2 4 1 4 3 1 4 1 2 1

p

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

4 3 2 1 4 2 1 1 4 2 1 4 2 1 1 2 1. 2 1 2 4 4 2 1 4 2. 4 2 1 4 2 1 1 0

sekinlashtiribz

a tempo
p

Harakatchan
f

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

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

1 2. 1 2 4 2 1 2 4 1 2 4 2 2 1 2 4

mp

4 2 1 4 1 4 2 1. 4 2 1 1 1 2

System 1: Treble clef (melody) and bass clef (bass line). Both parts start with a forte (*f*) dynamic. The key signature has one sharp (F#).

System 2: Continuation of the melody and bass line. The forte (*f*) dynamic is maintained.

System 3: Continuation of the melody and bass line. The forte (*f*) dynamic is maintained.

System 4: Continuation of the melody and bass line. The melody includes fingerings (4, 2, 1, 1, 4, 1, 2, 1) and dynamic markings (*p* and *f*). The bass line includes a 7th fret marking. The system ends with a double bar line and the word "Tamom".

⌘ belgisidan ◊ belgisigacha takrorlab, so'ng «Tamom» so'zi o'tib yakunlanadi.

PITSSIKATO

D. Delib

Andantino (o'rtacha tezroq)

The first system of the score is in 6/8 time and consists of three staves. The top staff is a single melodic line. The middle and bottom staves form a piano accompaniment. The music begins with a piano (*p*) dynamic. The key signature has three sharps (F#, C#, G#).

The second system is in 2/4 time and consists of three staves. The top staff features a guitar-style accompaniment with a pizzicato (*pizz.*) dynamic and includes a sequence of fret numbers: 2 1 0 0 2 1 2, 1 2 4, 1 4 1 0 1 2 4, 1 2 4. The middle and bottom staves provide piano accompaniment. The dynamic is *p* in the middle staff and *simile* in the bottom staff.

The third system is in 2/4 time and consists of three staves. The top staff continues the guitar-style accompaniment with fret numbers: 2, 1 4, 4 1 2 4, 2 1 3 4, and a *rit.* (ritardando) marking. The middle and bottom staves provide piano accompaniment.

The fourth system is in 2/4 time and consists of three staves. The top staff begins with an *a tempo* marking. The middle and bottom staves provide piano accompaniment.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a *cresc.* marking and dynamic markings *f* and *p*. The lower staff (grand staff) contains piano accompaniment with a *cresc.* marking and a *f* dynamic marking.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features piano accompaniment with a *p* dynamic marking.

Third system of musical notation. The upper staff shows a melodic line with a *f* dynamic marking and a *p* dynamic marking. The lower staff features piano accompaniment with a *p* dynamic marking.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features piano accompaniment.

Meno mosso

f *p*

f

Tamom

p

f

f

♯ belgisidan «Tamom» so'zigacha qaytarib chaling.

TAMBURIN

F. Gossek

Allegro (tez va jonli)

The score is in 2/4 time with a key signature of one sharp (F#). It consists of six systems of music. The first system includes a violin part with fingerings (1, 4, 2, 1, 4, 1, 2, 1, 2, 1, 1, 2) and dynamics (p), and a piano accompaniment. The second system continues the violin part with fingerings (3, 1, 4, 1, 4, 1, 4, 1, 1, 2, 4, 2, 2, 1, 1) and piano accompaniment. The third system features a violin part with dynamics (pp) and a piano accompaniment with dynamics (pp). The fourth system continues the violin part with fingerings (4, 1, 2, 1, 2, 2, 1, 2) and dynamics (pp), and a piano accompaniment with dynamics (pp). The fifth system shows the violin part with fingerings (0, 1, 3, 3, 0, 1, 3) and piano accompaniment. The sixth system concludes the piece with piano accompaniment.

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

mf

cresc.

2 1 1

p

2 1

4 1 2 1 2

4 0 1 3 1 0 1

p

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

cresc.

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

f

2 4 1 2 rit. 1 2 1 a tempo

f rit. 1 2 1 a tempo

2 1

f 2 1

First system of musical notation. Treble clef staff contains a melodic line with eighth and sixteenth notes. Grand staff accompaniment includes chords and moving bass lines.

Second system of musical notation. Treble clef staff includes fingering numbers: 4 1 2 1 2, 1 0 1 4 1 4 3 1, 1 0 1 4 1 4 3 1, 4 1 1 4 1 4 2 1. Dynamic markings include *pp* and *cresc.*

Third system of musical notation. Treble clef staff includes fingering numbers: 4 1 1 4 1 4 2 1, 4 1 2 4 1 2 4 1, 2 1 4 1 4 1 4 1, 4 2 1 4 2 1 1. Dynamic markings include *pp* and *f*.

Fourth system of musical notation. Treble clef staff includes fingering numbers: 1 4 1 4, 1 2 1 1, 4 1 2 3 1 1, 1, 4, 1, 4. Dynamic markings include *pp*.

Serenada

Moderato

F.Shubert musiqasi

The musical score is for a piece titled "Serenada" by Franz Schubert, marked "Moderato" and in 3/4 time. The score is written for voice and piano. The key signature has two flats (B-flat and E-flat). The score is divided into systems, with measures 5, 9, 13, and 18 marked at the beginning of their respective systems. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal line consists of a melodic line with various dynamics and articulations. Dynamics include *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *f* (forte). Articulations include slurs, accents, and trills. The score ends with a final cadence in the piano part.

22

mf

3

26

f

3

1.

31

pp

36

ppp

2.

p

40

f 3

44

3 *f* 3 *p* *f* 3

48

pp *pp*

53

ppp *ppp*

ГРЁЗЫ (Shirin hayol)

R. Shuman

Andante (shoshmasdan osoyishta)

The musical score is written for piano and violin. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Andante (shoshmasdan osoyishta)'. The piano part starts with a dynamic marking of *p* (piano). The violin part features several slurs and fingerings: 2 2 1 4, 3 1 1 4 1 2 1 4 0 1, 1 4, 2 1 1, 1 4 3, 1 4 3, 2 1 #2 1, 3 2 1 4 1 3 4, 3 1, and 0. The score includes a *rit.* (ritardando) section followed by a *a tempo* section. The piano part concludes with a dynamic marking of *e* (forte).

First system of musical notation. The right hand features a melodic line with a slur and fingerings: 1 2 4, 1 4, 3 2, 1 4, 1 2 3, 2. The left hand provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. The right hand has a slur with fingerings 1. 2 and a *V* marking. The tempo marking *a tempo* is centered above the staff. The left hand continues with accompaniment.

Third system of musical notation. The right hand has a slur with fingerings 1 4, 1 2 1 4, 1 4, 1. The left hand accompaniment includes some rests.

Fourth system of musical notation. The right hand has a slur with fingerings 4, 2 1 1 1 4, 1 2 1 4, 1 2 1 4, 1 2 0. The tempo marking *rit.* is above the staff, and the dynamic marking *p* is below. The left hand accompaniment concludes the piece.

Vengercha raqs

I.Brams

Tez

Tez mp

9

p (yumshoq) *ff*

17 joni

25 ozgina sekinlash

avvalgi tempda

32 Tez

Tez sf *sf* *sf* *sf*

Musical score for measures 41-48. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo markings are "sekinlash" and "Tempda". A first ending bracket labeled "(8)" spans measures 41-47. The bass line consists of a steady eighth-note accompaniment.

Musical score for measures 49-55. The score is in treble and bass clefs with a key signature of two sharps. The tempo markings are "sekinlash" and "tempda". A first ending bracket labeled "8va" spans measures 49-54. A dynamic marking of *p* (piano) is present in measure 53. The bass line continues with eighth-note accompaniment.

Musical score for measures 56-62. The score is in treble and bass clefs with a key signature of two sharps. The tempo markings are "sekinlash" and "tempda". A first ending bracket labeled "8va" spans measures 56-61. A dynamic marking of *ff* (fortissimo) is present in measure 62. The piece concludes with a double bar line and a fermata over the final note.

POLONEZ

Moderato

M. Oginskiy

The musical score is written for piano and violin. It begins with a *Moderato* tempo. The piano part starts with a *p* (piano) dynamic. The violin part features a melodic line with various ornaments and slurs. The score includes several systems of music, with dynamic markings such as *p*, *sf* (sforzando), and *f* (forte). A *rit.* (ritardando) marking is present, followed by a tempo change to *a tempo* with a metronome marking of *M.M. ♩ = 100*. The piece concludes with a *p* dynamic.

This musical score is arranged in six systems, each containing three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The piece features a variety of musical elements:

- System 1:** The top staff has a melodic line with slurs and accents. The middle and bottom staves provide harmonic support with chords and rhythmic patterns.
- System 2:** Dynamics include *f* (forte), *sf* (sforzando), and *mf* (mezzo-forte). A double bar line with repeat dots is present. The word "Tamom" is written above the top staff.
- System 3:** Features *cresc.* (crescendo) markings in the middle and bottom staves, and *f* dynamics. A *h* (harmonic) marking is visible in the bottom staff.
- System 4:** Continues the melodic and harmonic development with various articulations.
- System 5:** Includes *sf* dynamics and a double bar line with repeat dots.
- System 6:** Concludes with *ff* (fortissimo) dynamics and dense chordal textures in the bottom two staves.

rit. a tempo

mf

mf

cresc. f

cresc. f

Boshidan "Tamom"
so'zigacha chaling.

sf

sf

RONDO

V.A. Mòtsart

Allegretto $\text{♩} = 120$

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 120 beats per minute. The score includes various dynamics: *p* (piano), *f* (forte), and *pp* (pianissimo). It also features first and second endings, marked with '1.' and '2.', and a section marked 'Glorioso'. The piano accompaniment includes chords and rhythmic patterns that support the vocal melody.

1. 2. *p leggiero*

1. 2. *p*

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a piano accompaniment. The piano part has two first endings (1.) and two second endings (2.). The dynamic marking *p leggiero* is placed below the piano part. The second system continues the piano accompaniment with a *p* dynamic marking.

1. 1.

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a piano accompaniment. The piano part has a first ending (1.). The second system continues the piano accompaniment with a first ending (1.).

2. 2. *mf*

2. *mf*

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a piano accompaniment. The piano part has a second ending (2.). The dynamic marking *mf* is placed below the piano part. The second system continues the piano accompaniment with a second ending (2.).

p leggiero

p

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a piano accompaniment. The piano part has a *p leggiero* dynamic marking. The second system continues the piano accompaniment with a *p* dynamic marking.

First system of a musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The first staff has a melodic line with a long slur over the first two measures, dynamic markings *f* and *p*, and a repeat sign with first and second endings. The grand staff has a piano accompaniment with chords and a bass line. Dynamic markings *f* and *p* are present in the piano part. The first ending in the treble staff is marked *mf* and the second ending is marked *f*.

Second system of the musical score. It consists of a single treble clef staff and a grand staff. The key signature remains two sharps. The first staff continues the melodic line with slurs and accents. The grand staff continues the piano accompaniment with chords and a bass line. There are accents on the piano part.

Third system of the musical score. It consists of a single treble clef staff and a grand staff. The key signature remains two sharps. The first staff has a melodic line with first and second endings, dynamic markings *p*, *f*, and *p*, and a slur. The grand staff has a piano accompaniment with chords and a bass line. Dynamic markings *p* and *f* are present in the piano part.

Fourth system of the musical score. It consists of a single treble clef staff and a grand staff. The key signature remains two sharps. The first staff has a melodic line with first and second endings, dynamic markings *p* and *f*, and accents. The grand staff has a piano accompaniment with chords and a bass line. Dynamic markings *f* and accents are present in the piano part.

First system of a musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with slurs and dynamic markings *p* and *f p*. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Second system of the musical score. It features a treble clef staff and a grand staff. The treble staff includes first and second endings, marked with '1.' and '2.', and the tempo marking *Allegro*. The grand staff continues the piano accompaniment with dynamic markings *f* and *f*.

Third system of the musical score. It consists of a treble clef staff and a grand staff. The treble staff has first and second endings. The grand staff features a piano accompaniment with a *ff* dynamic marking.

Fourth system of the musical score. It consists of a treble clef staff and a grand staff. The treble staff contains a melodic line with slurs. The grand staff continues the piano accompaniment.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line with eighth-note patterns and rests. The grand staff contains a piano accompaniment with a steady eighth-note bass line and chords in the treble. A dynamic marking of *mp* (mezzo-piano) is present in the right-hand part of the grand staff.

Second system of the musical score. It features the same three-staff layout. The piano accompaniment in the grand staff continues with eighth-note patterns and chords. A dynamic marking of *mf* (mezzo-forte) is visible in the right-hand part of the grand staff.

Third system of the musical score. The top staff has a melodic line with some rests. The piano accompaniment in the grand staff features a consistent eighth-note bass line and chords. A dynamic marking of *f* (forte) is present in the right-hand part of the grand staff.

Fourth system of the musical score. The top staff continues with a melodic line. The piano accompaniment in the grand staff includes a dynamic marking of *ff* (fortissimo) in both the right and left hands.

"KARMEN" OPERASIDAN MUQADDIMA

J.Bize

Allegro

Solo

Piano

f

tr

The musical score is presented in four systems. Each system contains a vocal line (Solo) and a piano accompaniment (Piano). The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegro'. The first system begins with a forte dynamic 'f'. The vocal line features a melodic line with a trill at the end of the first system. The piano accompaniment consists of chords and a bass line. The second and third systems continue the melodic and harmonic development. The fourth system concludes with a double bar line and repeat signs.

First system of a musical score in A major (three sharps). 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 melodic line in the treble and a harmonic accompaniment in the grand staff.

Second system of the musical score, continuing the melodic and harmonic development from the first system.

Third system of the musical score, marked with a forte (*f*) dynamic. It features a more active melodic line and a rhythmic accompaniment.

Fourth system of the musical score, marked with piano (*p*) and pianissimo (*pp*) dynamics. It includes a trill in the upper register of the treble staff.

Fifth system of the musical score, marked with fortissimo (*ff*) dynamics. It features a powerful melodic line and a complex harmonic accompaniment.

tr

System 1: Treble clef with a trill over a whole note. Piano accompaniment in the left hand with chords and eighth notes. Key signature: two sharps (F# and C#).

tr

System 2: Treble clef with a trill over a whole note. Piano accompaniment in the left hand with chords and eighth notes. Key signature: two sharps (F# and C#).

tr

System 3: Treble clef with a trill over a whole note. Piano accompaniment in the left hand with chords and eighth notes. Key signature: two sharps (F# and C#).

System 4: Treble clef with a melodic line and a slur. Piano accompaniment in the left hand with chords and eighth notes. Key signature: two sharps (F# and C#).

p

System 5: Treble clef with a melodic line. Piano accompaniment in the left hand with chords and eighth notes. Key signature: two sharps (F# and C#).

First system of musical notation. 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 three sharps (F#, C#, G#). The music features eighth and sixteenth notes in the treble staff and chords with eighth notes in the grand staff.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a treble staff and a grand staff. The music includes eighth notes and chords.

Third system of musical notation. The notation continues with a treble staff and a grand staff. The music includes eighth notes and chords.

Fourth system of musical notation. This system introduces a triplet in the treble staff, indicated by a bracket and the number '3'. The grand staff continues with chords and eighth notes.

Fifth system of musical notation. This system features two triplet markings: one in the treble staff and one in the grand staff, both indicated by brackets and the number '3'. The music concludes with a final chord in the grand staff.

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 three sharps (F#, C#, G#). The first two staves contain melodic lines with eighth and sixteenth notes. The grand staff contains a rhythmic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the second measure of the grand staff.

Second system of the musical score. It continues the three-staff format. The melodic lines in the top two staves feature some notes with slurs. The grand staff accompaniment includes chords with slurs, indicating sustained or arpeggiated textures.

Third system of the musical score. The melodic lines in the top two staves show a continuation of the melodic theme. The grand staff accompaniment features chords with slurs, maintaining the harmonic support.

Fourth system of the musical score. The melodic lines in the top two staves continue. The grand staff accompaniment includes chords with slurs, providing a consistent harmonic background.

Fifth system of the musical score. The melodic lines in the top two staves conclude the system. The grand staff accompaniment includes chords with slurs. A triplet of eighth notes is marked with a '3' in the second measure of the grand staff.

First system of a musical score in A major (three sharps). The right hand features a triplet of eighth notes. The left hand has a long, low note in the bass clef.

Second system of the musical score. The right hand has a tremolo (tr) marking. The left hand has a forte (f) dynamic marking.

Third system of the musical score. The right hand has a tremolo (tr) marking. The left hand continues with a steady accompaniment.

Fourth system of the musical score. The right hand has a tremolo (tr) marking. The left hand has a fortissimo piano (fp) dynamic marking.

Fifth system of the musical score. The right hand has a glissando (gliss.) marking. The left hand has forte (f) and fortissimo (fff) dynamic markings, along with triplet markings.

KONSERT
(Si-minor, 1-qism)

O.Riding musiqasi

Allegro moderato

The first system of the musical score consists of four measures. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The first three measures contain rests. The fourth measure contains a whole note chord. The piano accompaniment is shown in grand staff notation. The right hand starts with a melody in the first measure, marked *mf*. The left hand provides a bass line. The second measure continues the piano accompaniment. The third measure features a *f* dynamic marking. The fourth measure concludes with a final chord.

7

The second system of the musical score consists of four measures. The top staff continues the melody from the first system, marked *mf*. The piano accompaniment continues in the grand staff. The right hand has a steady eighth-note pattern, marked *p*. The left hand has a simple bass line. The word *simile* is written above the second measure of the top staff.

The third system of the musical score consists of four measures. The top staff continues the melody. The piano accompaniment continues in the grand staff. The right hand has a steady eighth-note pattern. The left hand has a simple bass line.

The fourth system of the musical score consists of four measures. The top staff continues the melody, marked *f* in the first measure and *mf* in the third measure. The piano accompaniment continues in the grand staff. The right hand has a steady eighth-note pattern, marked *mf* in the first measure and *p* in the third measure. The left hand has a simple bass line.

This musical score is for a piano and voice piece, consisting of six systems of music. The key signature is one sharp (F#) and the time signature is 4/4. The score is written for a voice part and a piano accompaniment.

The first system shows the voice part with a melodic line and the piano accompaniment with a rhythmic pattern in the right hand and a bass line in the left hand. The second system continues the melodic development, with a dynamic marking of *f* (forte) appearing in the voice part. The third system features a dynamic marking of *mf* (mezzo-forte) in both the voice and piano parts. The fourth system continues the melodic line, with a dynamic marking of *mf* in the piano part. The fifth system shows the voice part with a melodic line and the piano accompaniment with a rhythmic pattern in the right hand and a bass line in the left hand. The sixth system concludes the piece with a final melodic phrase in the voice and a final chord in the piano.

f *p*

f *p*

f *risoluto* *mf*

mf *mf*

mf *mf*

mf *mf*

mf *mf*

This page of musical score consists of six systems, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4.

- System 1:** The vocal line begins with a dynamic marking of *f*. The piano accompaniment also starts with *f*.
- System 2:** The vocal line features a crescendo leading to a dynamic marking of *mf*. The piano accompaniment also has a *mf* marking.
- System 3:** The piano accompaniment includes a dynamic marking of *f* and a performance instruction *Ped.* (pedal). The vocal line continues with a melodic line.
- System 4:** The piano accompaniment has a dynamic marking of *f*. The vocal line has a dynamic marking of *f*.
- System 5:** The piano accompaniment includes a dynamic marking of *f* and a performance instruction *Ped.* with an asterisk (*).
- System 6:** The piano accompaniment includes a dynamic marking of *f* and a performance instruction *Ped.* with an asterisk (*).

This musical score is written for piano and voice. It consists of nine systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system features a piano accompaniment with a rhythmic pattern of eighth notes and a vocal line with a melodic line. A dynamic marking of *mf* is present. The second system includes a performance instruction *Ped.* (pedal) and an asterisk *** in the piano part. The third system has a dynamic marking of *mf*. The fourth system has a dynamic marking of *p*. The fifth system has a dynamic marking of *f*. The sixth system has a dynamic marking of *mf*. The seventh system has a dynamic marking of *f*. The eighth system has a dynamic marking of *mf*. The ninth system has a dynamic marking of *mf*.

This musical score is written for piano and voice in the key of D major (two sharps) and 4/4 time. It consists of eight systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal line moving to a higher register and the piano accompaniment becoming more active with sixteenth-note patterns. The fourth system features a vocal line with a fermata and a piano accompaniment with a prominent bass line. The fifth system shows the vocal line with a fermata and the piano accompaniment with a complex bass line. The sixth system features a vocal line with a fermata and the piano accompaniment with a complex bass line. The seventh system shows the vocal line with a fermata and the piano accompaniment with a complex bass line. The eighth system features a vocal line with a fermata and the piano accompaniment with a complex bass line. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* and *p*.

POMIR LIRIK QO'SHIG'I

Andante

Ya.Sabzanov

Musical score for measures 1-6. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The score consists of a vocal line and a piano accompaniment. The piano part features a complex harmonic structure with many accidentals and a melodic line in the right hand.

Musical score for measures 7-12. Measure 7 is marked with a dynamic of *mp*. The piano accompaniment includes a triplet of eighth notes in measure 10. The vocal line continues with eighth and sixteenth notes.

Musical score for measures 13-18. Measure 13 is marked with a dynamic of *p*. The piano accompaniment continues with a steady eighth-note bass line and a more active right-hand melody.

Musical score for measures 19-24. Measure 19 is marked with a dynamic of *mf*. The piano accompaniment features a triplet of eighth notes in measure 22. The vocal line continues with eighth and sixteenth notes.

25

30

36

41

47

Musical score for measures 47-52. 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 is three sharps (F#, C#, G#). Measure 47 has a whole rest in the top staff. Measures 48-52 show melodic lines in the top staff and complex accompaniment in the grand staff, including triplets and slurs.

53

Musical score for measures 53-57. The system consists of three staves. The top staff has a melodic line with slurs and accents. The grand staff below features a complex accompaniment with many triplets and slurs, creating a dense texture.

58

Musical score for measures 58-61. The system consists of three staves. The top staff continues the melodic line. The grand staff accompaniment remains complex with numerous triplets and slurs.

62

Musical score for measures 62-66. The system consists of three staves. The top staff has a melodic line with a triplet in measure 62 and a *mf* dynamic marking in measure 64. The grand staff accompaniment continues with triplets and slurs.

67

mf

71

mf

75

ff

79

ff

85

Musical score for measures 85-89. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with slurs and ties. The piano accompaniment consists of chords and moving lines in both hands.

90

8va

mf

Musical score for measures 90-94. The system includes a vocal line and a piano accompaniment. The vocal line has a trill marked "8va" and triplet markings. The piano accompaniment features chords and moving lines.

95

pp

Musical score for measures 95-100. The system includes a vocal line and a piano accompaniment. The vocal line has a triplet and a circled measure number "8". The piano accompaniment features chords and moving lines.

101

Musical score for measures 101-105. The system includes a vocal line and a piano accompaniment. The piano accompaniment features complex rhythmic patterns with many triplet markings.

106

Musical score for measures 106-110. 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 is one flat (B-flat). Measure 106 features a melodic line in the treble staff with eighth notes and a triplet of eighth notes. The grand staff accompaniment includes triplet chords in the right hand and sustained chords in the left hand. Measures 107-110 continue with similar rhythmic patterns and triplet figures.

111

Musical score for measures 111-115. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat). Measure 111 features a melodic line in the treble staff with eighth notes and a triplet of eighth notes. The grand staff accompaniment includes triplet chords in the right hand and sustained chords in the left hand. Measures 112-115 continue with similar rhythmic patterns and triplet figures.

116

Musical score for measures 116-120. 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 is one flat (B-flat). Measure 116 features a melodic line in the treble staff with eighth notes and a triplet of eighth notes. The grand staff accompaniment includes triplet chords in the right hand and sustained chords in the left hand. Measures 117-120 continue with similar rhythmic patterns and triplet figures. The system concludes with a double bar line and a key signature change to two sharps (D major).

121

f

127

3 3

132

3 3

137

Musical score for measures 137-141. The right hand features a melodic line with triplets and slurs. The left hand provides a harmonic accompaniment with chords and moving lines.

142

Musical score for measures 142-147. The right hand continues with triplets and slurs. The left hand includes a piano (*p*) dynamic marking.

148

Musical score for measures 148-153. The right hand has a melodic line with rests. The left hand continues with a complex accompaniment.

154

Musical score for measures 154-187. The right hand features a melodic line with slurs. The left hand includes a piano (*p*) dynamic marking.

159

8va

pp

p

(8)

162

8va

p

DAVLURI

N. Narimanedze

Vivo

f

sp

mp

p

First system of musical notation, consisting of two grand staves (treble and bass clefs). The top staff contains a melodic line with various fingerings indicated by numbers 1-4. The bottom staff contains a piano accompaniment with a steady eighth-note pattern. Dynamics include *f* and *mf*.

Second system of musical notation. The top staff features a melodic line with fingerings and dynamics *mf* and *p*. The bottom staff continues the piano accompaniment with dynamics *p* and *mf*.

Third system of musical notation. The top staff has a melodic line with fingerings and dynamics *sf* and *p*. The bottom staff has a piano accompaniment with dynamics *sf* and *p*.

Fourth system of musical notation. The top staff has a melodic line with fingerings and dynamics *f*. The bottom staff has a piano accompaniment with dynamics *f*.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a dynamic marking of *f* (forte) and includes fingerings (1-4) and articulation marks. The grand staff below contains accompaniment with chords and moving lines in both hands.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff features a melodic line with dynamics *mp* (mezzo-piano) and *mf* (mezzo-forte), and includes fingerings (1, 3, 3, 3). The grand staff provides accompaniment with chords and moving lines.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff includes a trill (*tr*) and dynamics *p* (piano). The grand staff contains accompaniment with chords and moving lines.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff features a melodic line with dynamics *mf* (mezzo-forte) and *p* (piano), and includes articulation marks (*acc*). The grand staff contains accompaniment with chords and moving lines.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a slur over the first two measures and a fermata over the third. The grand staff contains accompaniment with a piano (*p*) dynamic marking in the treble and a pianissimo (*pp*) dynamic marking in the bass.

Second system of musical notation, continuing the three-staff format. The melodic line in the top staff continues with a slur and a fermata. The accompaniment in the grand staff maintains the piano and pianissimo dynamics.

Third system of musical notation. The melodic line in the top staff features a slur and a fermata. The accompaniment in the grand staff includes a fortissimo (*ff*) dynamic marking in the treble and a fortissimo (*ff*) dynamic marking in the bass.

Fourth system of musical notation. The melodic line in the top staff continues with a slur and a fermata. The accompaniment in the grand staff features a fortissimo (*ff*) dynamic marking in the treble and a fortissimo (*ff*) dynamic marking in the bass.

Fifth system of musical notation. The melodic line in the top staff continues with a slur and a fermata. The accompaniment in the grand staff includes a fortissimo (*ff*) dynamic marking in the treble, a fortissimo (*ff*) dynamic marking in the bass, and a piano (*p*) dynamic marking in the bass at the end of the system.

First system of musical notation, consisting of three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff with piano accompaniment.

Second system of musical notation, consisting of three staves. It includes dynamic markings: *mf* (mezzo-forte) and *p* (piano).

Third system of musical notation, consisting of three staves. The piano accompaniment features a steady eighth-note pattern in the bass line.

Fourth system of musical notation, consisting of three staves. The piano accompaniment continues with a rhythmic pattern.

Fifth system of musical notation, consisting of three staves. The piano accompaniment features a steady eighth-note pattern in the bass line.

First system of musical notation, consisting of three staves. The top staff contains a melodic line with various fingerings indicated by numbers 1-4. The middle and bottom staves form a piano accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the middle staff.

Second system of musical notation, consisting of three staves. The top staff continues the melodic line with slurs and accents. The piano accompaniment in the middle and bottom staves features chords and rhythmic patterns.

Third system of musical notation, consisting of three staves. The top staff has complex melodic passages with many fingerings. The middle and bottom staves show piano accompaniment with some chords. A dynamic marking of *f* (forte) is present in the top staff.

Fourth system of musical notation, consisting of three staves. The top staff has a melodic line with many slurs and accents. The middle and bottom staves show piano accompaniment with chords. Dynamic markings of *fp* (fortissimo piano) are present in the middle and bottom staves.

Fifth system of musical notation, consisting of three staves. The top staff has a melodic line with many slurs and accents. The middle and bottom staves show piano accompaniment with chords. A dynamic marking of *f* (forte) is present in the middle staff.

Andante

CHORGOX

A. Boboev musiqasi

Musical score for measures 1-5. The piece is in 2/4 time and B-flat major. The tempo is Andante. The first system shows the vocal line starting with a rest, followed by a triplet of eighth notes (B-flat, A, G) marked *f*. The piano accompaniment begins with a melody in the right hand marked *mf* and a bass line in the left hand. The piano part features a sequence of chords: B-flat major, A minor, G major, and F major.

Musical score for measures 6-9. The vocal line continues with a melodic phrase marked *f*. The piano accompaniment features a more active right hand with sixteenth-note patterns and a bass line with chords. The piano part includes chords such as E minor, D major, C major, and B-flat major.

Musical score for measures 10-14. The vocal line has a rest in measure 10, followed by a melodic phrase. The piano accompaniment continues with rhythmic patterns in the right hand and chords in the left hand. The piano part includes chords such as B-flat major, A minor, G major, and F major.

Musical score for measures 15-19. The vocal line continues with a melodic phrase. The piano accompaniment features a steady right hand with chords and a bass line with chords. The piano part includes chords such as E minor, D major, C major, and B-flat major.

20

Musical score for measures 20-24. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 20 shows a single note in the treble staff and a whole note chord in the bass staff. Measures 21-24 feature a complex piano accompaniment with sixteenth-note patterns in the treble and bass staves, and a melodic line in the upper treble staff.

25

Musical score for measures 25-30. The system consists of three staves. Measure 25 shows a melodic phrase in the upper treble staff and a whole note chord in the bass staff. Measures 26-30 feature a complex piano accompaniment with sixteenth-note patterns in the treble and bass staves, and a melodic line in the upper treble staff. Dynamics markings *sf* and *sp* are present in measure 30.

31

Musical score for measures 31-35. The system consists of three staves. Measure 31 shows a melodic phrase in the upper treble staff and a whole note chord in the bass staff. Measures 32-35 feature a complex piano accompaniment with sixteenth-note patterns in the treble and bass staves, and a melodic line in the upper treble staff.

36

Musical score for measures 36-40. The system consists of three staves. Measure 36 shows a melodic phrase in the upper treble staff and a whole note chord in the bass staff. Measures 37-40 feature a complex piano accompaniment with sixteenth-note patterns in the treble and bass staves, and a melodic line in the upper treble staff.

41

Musical score for measures 41-45. The system includes a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

46

Musical score for measures 46-49. The system includes a single treble clef staff and a grand staff. The treble staff continues the melodic line. The grand staff accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

50

Musical score for measures 50-54. The system includes a single treble clef staff and a grand staff. Measures 50-51 are marked with a first ending bracket. Measures 52-54 are marked with a second ending bracket and include a triplet of eighth notes in the treble staff. The grand staff accompaniment has a rhythmic pattern with rests in the right hand and a bass line in the left hand.

55

Musical score for measures 55-58. The system includes a single treble clef staff and a grand staff. The treble staff has a melodic line starting with a piano (*p*) dynamic marking. The grand staff accompaniment consists of chords in the right hand and a bass line in the left hand.

59

Musical score for measures 59-63. The system includes a single treble clef staff and a grand staff. The treble staff has a melodic line with a fermata over the final measure. The grand staff accompaniment features chords in the right hand and a bass line in the left hand.

РУБОБЧИЛАР АНСАМБЛИ УЧУН АСАРЛАР
BUZRUK MAQOMIDAN
"TASNIF"

M.M. ♩=84-88

1-xona

Bozgo'y

2-xona

Bozgo'y

3-xona

Bozgo'y

4-xona

The musical score is written in G major (one sharp) and 2/4 time. It begins with a tempo marking of M.M. ♩=84-88. The score is divided into sections: 1-xona (measures 1-4), Bozgo'y (measures 5-8), 2-xona (measures 9-12), Bozgo'y (measures 13-16), 3-xona (measures 17-20), Bozgo'y (measures 21-24), and 4-xona (measures 25-28). The notation includes treble clefs, a key signature of one sharp, and a variety of rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. A drum part is indicated on the second staff with a double bar line and a 2/4 time signature, showing a simple rhythmic pattern.

Bozgo'y

5-xona

Bozgo'y

6-xona

Detailed description: This musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#). The piece is titled 'Bozgo'y'. It begins with a melodic phrase in the first staff, followed by a more rhythmic section in the second staff. The third staff is labeled '5-xona' and contains a sequence of eighth-note patterns. The fourth staff continues this rhythmic pattern. The fifth staff shows a melodic phrase. The sixth staff is labeled 'Bozgo'y' and features a dense, rhythmic eighth-note passage. The seventh staff is labeled '6-xona' and continues with rhythmic eighth-note patterns. The eighth staff shows a melodic phrase. The ninth staff continues with rhythmic eighth-note patterns. The tenth staff shows a melodic phrase. The eleventh staff continues with rhythmic eighth-note patterns. The twelfth staff shows a melodic phrase.

The image displays a musical score for a piece in G major, consisting of two systems of staves. Each system contains five staves. The first staff of each system is a melodic line. The second staff is marked "Bozgo'y" and contains a rhythmic accompaniment. The third staff is marked "7-xona" and features a complex rhythmic pattern. The fourth and fifth staves continue the melodic and rhythmic development. The score is written in a single system of staves, with a key signature of one sharp (F#) and a common time signature (C).

Bozgo'y

This section consists of seven staves of music in a single system. The first six staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The seventh staff is also in treble clef but includes the label 'Bozgo'y' above it. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

BUZRUK MAQOMIDAN "MUXAMMASI NASRULLOI"

M.M. ♩-60-63
1-xona

Bozgo'y

This section consists of three systems of music. The first system has a treble clef staff and a bass clef staff with a 2/4 time signature. The second system also has a treble clef staff and a bass clef staff. The third system has a treble clef staff with the label 'Bozgo'y' above it and a bass clef staff. The music includes various rhythmic figures and rests, with some measures containing multiple notes.

2-xona

Bozgo'y

3-xona

Bozgo'y

1. 2.

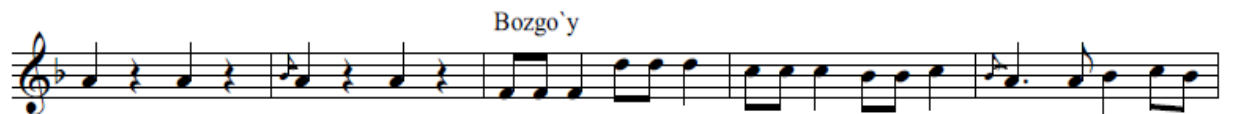
attacca

The musical score consists of ten staves of music in G major. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff is marked '2-xona' and includes a repeat sign. The fifth staff is marked 'Bozgo'y' and also contains a repeat sign. The sixth staff is marked '3-xona' and features a complex rhythmic pattern with many sixteenth notes. The ninth staff is marked 'Bozgo'y' and includes a repeat sign. The tenth staff has two first endings, labeled '1.' and '2.', and concludes with the instruction 'attacca'.

NAVO MAQOMIDAN "MUXAMMASI BAYOT"

$\text{♩} = 120$
1-xona

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of two main sections: 1-xona and 2-xona. Each section has a vocal line (treble clef) and a piano accompaniment (bass clef). The 1-xona section is divided into three systems, each with two staves. The 2-xona section is divided into two systems, each with two staves. The tempo is marked as quarter note = 120. The score includes various musical notations such as notes, rests, and bar lines.



6-xona

7-xona

Bozgo'y

attaca

The image shows a musical score for a piece, likely a traditional Uzbek instrumental. It consists of ten staves of music. The first section is labeled '6-xona' and spans the first three staves. The second section is labeled '7-xona' and spans the next three staves. The third section is labeled 'Bozgo'y' and spans the final four staves. The piece concludes with a double bar line and the instruction 'attaca'.

NAVO MAQOMIDAN "TARJI NAVO"

M.M. ♩ = 88
1-xona

The first system consists of two staves. The upper staff is a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5. The lower staff is a bass clef staff with a 2/4 time signature. It contains four measures: a half note G3, a half note A3, a quarter note B-flat4, and a quarter note C5.

The second system is a single treble clef staff with a key signature of one flat and a 2/4 time signature. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5.

The third system is a single treble clef staff with a key signature of one flat and a 2/4 time signature. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5.

Bozgo`y

The fourth system is a single treble clef staff with a key signature of one flat and a 2/4 time signature. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5.

The fifth system is a single treble clef staff with a key signature of one flat and a 2/4 time signature. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5.

The sixth system is a single treble clef staff with a key signature of one flat and a 2/4 time signature. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5.

The seventh system is a single treble clef staff with a key signature of one flat and a 2/4 time signature. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5.

Bozgo`y

The eighth system is a single treble clef staff with a key signature of one flat and a 2/4 time signature. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5.

The ninth system is a single treble clef staff with a key signature of one flat and a 2/4 time signature. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5.

The tenth system is a single treble clef staff with a key signature of one flat and a 2/4 time signature. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5.

The eleventh system is a single treble clef staff with a key signature of one flat and a 2/4 time signature. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5.

DUGOH MAQOMIDAN
«SAMOI»

M.M. ♩=72
Bozgo'y

mf

1-xona

Bozgo'y

2-xona

3-xona

Bozgo'y

The first system of musical notation for 'Bozgo'y' consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with a repeat sign at the beginning and ends with a double bar line. The second staff continues the melody with similar rhythmic patterns and concludes with a double bar line.

4-xona

The second system, labeled '4-xona', consists of two staves. The first staff continues the melodic line from the previous system, featuring a repeat sign and ending with a double bar line. The second staff continues the melody with similar rhythmic patterns and concludes with a double bar line.

5-xona

The third system, labeled '5-xona', consists of two staves. The first staff continues the melodic line, featuring a repeat sign and ending with a double bar line. The second staff continues the melody with similar rhythmic patterns and concludes with a double bar line.

6-xona

The fourth system, labeled '6-xona', consists of two staves. The first staff continues the melodic line, featuring a repeat sign and ending with a double bar line. The second staff continues the melody with similar rhythmic patterns and concludes with a double bar line.

Bozgo'y

The fifth system, labeled 'Bozgo'y', consists of three staves. The first staff continues the melodic line, featuring a repeat sign and ending with a double bar line. The second staff continues the melody with similar rhythmic patterns and concludes with a double bar line. The third staff continues the melody with similar rhythmic patterns and concludes with a double bar line.

7-xona

8-xona

9-xona

10-xona

SEGOH MAQOMIDAN
"GARDUN"

M.M. ♩ = 108
1-xona

7 2-xona

13

19



25

Bozgo'y



3-xona

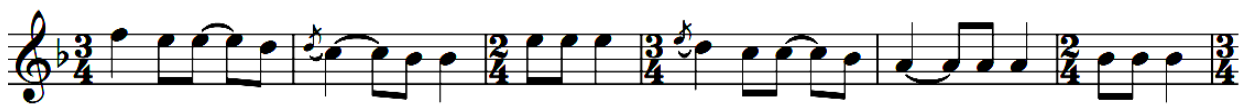
Bozgo'y



4-xona



Bozgo'y



Bozgo'y



Navro'zi ajam

O'zbek xalq kuyi

O'rtacha tez

mf

7

12

17

23

29

34

mf

40

46

f

53

57

Musical staff 57: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various phrasing slurs and accents.

62

Musical staff 62: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various phrasing slurs and accents.

66

Musical staff 66: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various phrasing slurs and accents.

73

Musical staff 73: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various phrasing slurs and accents.

78

Musical staff 78: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various phrasing slurs and accents.

84

Musical staff 84: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various phrasing slurs and accents.

NAZORAT TURI UCHUN MAVZULAR YUZASIDAN TEST SAVOLLARI

1. Afg'on rubobi cholg'usining torlari qaysi interval oralig'ida sozdanadi?

- a) Sof kvarta*
- b) Tersiya
- v) Prima
- g) Sof kvinta

2. Qashqar rubobi cholg'usining torlari qaysi interval oralig'ida sozlanadi?

- a) Sof kvarta*
- b) Orttirilgan kvarta
- v) Oktava
- g) Sekunda

3. San'atshunoslik ilmiy-tadqiqot instituti qoshida tajriba-sinov laboratoriyasi qachon tashkil etilgan?

- a) 1943- yil*
- b) 1944- yil
- v) 1945- yil
- g) 1947-yil

4. O'zbek xalq cholg'ularining takomillashtirish ishlariga kim boshchilik qilgan?

- a) Ashot Petrosyans*
- b) Muxtor Ashrafiy
- v) To'xtasin Jalilov
- g) Doni Zokirov

5. Xalq cholg'ulari necha pog'onali teng temperatsiya asosida takomillashtirilgan?

- a) 12 pog'onali*
- b) 8 pog'onali
- v) 10 pog'onali
- g) 6 pog'onali

6. O'zbekistonda xalq cholg'ularini 12 pog'onali teng temperatsiya asosida takomillashtirish ishlari qachon boshlandi?

- a) 1930-yillarning o'rtalarida*
- b) 1940-yillarning o'rtalarida
- v) 1960-yillarning o'rtalarida
- g) 1950-yillarning o'rtalarida

7. Passaj nima?

a) O'tish degan ma'noni anglatib, tez sur'atda ijro etiladigan musiqa asarining bir qismi*

b) O'tish degan ma'noni anglatib, sekin sur'atda ijro etiladigan musiqa asarining bir qismi

v) Bog'lash degan ma'noni anglatib, asosiy qismga o'tish uchun ijro etiladigan musiqa asarining bir qismi

g) Bog'lash degan ma'noni anglatib, musiqiy asarning bosh partiyasidan yordamchi partiyasiga o'tishda ijro etiladigan parcha

8. Pozitsiya nima?

a) Cholg'ularda (lotincha position-vaziyat) ijro etishda qo'l vaziyati*

b) Musiqiy asarlar (lotincha position-holat) ijrosida xonandaning gavda holati

v) Musiqiy asarlar (lotincha position-harakat) ijrosida dirijyorning qo'l harakatlari

g) Musiqiy asarlar (lotincha position-holat) ijrosida sozandaning gavda holati

9. Applikatura nima?

a) Musiqa cholg'ularini ijro qilganda barmoqlarni to'g'ri qo'yish va almashtirish tartibi*

b) Musiqa cholg'ularini ijro qilganda gavnani to'g'ri tutish tartibi

v) Musiqa cholg'ularini ijro qilganda oyoqlarni to'g'ri qo'yish va almashtirish tartibi

g) Musiqa cholg'ularini ijro qilganda butun gavnani to'g'ri tutish tartibi

10. Aranjirovka qilish?

a) Bir yo bir necha cholg'ular (ovozlar) uchun yozilgan musiqa asarini (fransuzcha arranjer-tartibga solish, tuzatish) boshqa bir yo bir necha cholg'ularda (ovozlarda) ijro etish uchun moslashtirish*

b) Birorta cholg'u uchun yozilgan musiqa asarini (fransuzcha arranjer-tartibga solish, tuzatish) boshqa bir cholg'u ijrosi uchun moslashtirish

v) Bir xonanda uchun yozilgan maxsus qo'shiqni (fransuzcha arranjer-tartibga solish, tuzatish) boshqa bir xonanda ijrosi uchun moslashtirish

g) Biror xalq yoki kompozitorning musiqiy asarini (fransuzcha arranjer-tartibga solish, tuzatish) orkestr ijrosi uchun moslashtirish

11. Gamma bu...

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

b) kvartadan kam bo'lmagan oraliqdagi tovushqatorning bir tekis ko'tarilishi yoki pasayishi. Gamma yunonlarda uchinchi harf nomi bo'lib, u bilan o'rta asrdagi eng pastki tovush, ya'ni katta oktavadagi "sol" (G) tovushi ko'rsatilgan.

v) septimadan kam bo'lmagan oraliqdagi tovushqatorning bir tekis ko'tarilishi yoki pasayishi. Gamma yunonlarda uchinchi harf nomi bo'lib, u bilan o'rta asrdagi eng pastki tovush, ya'ni katta oktavadagi "sol" (G) tovushi ko'rsatilgan.

g) kvintadan kam bo'lmagan oraliqdagi tovushqatorning bir tekis ko'tarilishi yoki pasayishi. Gamma yunonlarda uchinchi harf nomi bo'lib, u bilan o'rta asrdagi eng pastki tovush, ya'ni katta oktavadagi "sol" (G) tovushi ko'rsatilgan.

12. Etyud bu?

a) Ijrochilik mahoratini oshirish uchun ma'lum bir usuldan murakkab qilinib yaratilgan musiqa asari (fransuzcha etude-mashq, o'rganish). Atoqli kompozitorlar tomonidan yaratilgan etyudlar, faqat ijrochilik mahoratini oshirish uchungina emas, katta badiiylikka ham ega bo'ladi.*

b) Sahna mahoratini oshirish uchun yaratilgan musiqa asari (fransuzcha etudemashq, o'rganish).

v) Ijrochilik mahoratini oshirish uchun kompozitorlar tomonidan yaratilgan murakkab asar (fransuzcha etude–mashq, o'rganish).

g) Ijroni sayqallashtirish uchun ma'lum bir usuldan murakkab qilinib yaratilgan musiqa asari (fransuzcha etude–mashq, o'rganish).

13. Fraza nimani anglatadi?

a) Musiqa shakli elementi, (yunoncha phrase-jumla, ibora) ya'ni bir necha ohangning qo'shib kelishi. Musiqa shaklining ma'lum darajada tugallangan, uncha katta bo'lmagan musiqa jumlasini.*

b) Yunoncha phrase-jumla, ibora ma'nosini anglatib, bir necha ohangning alohida kelishi.

v) Musiqa shakli elementi, (yunoncha phrase-jumla, ibora) ya'ni bir ohangning alohida kelishi.

g) Musiqa shakli elementi bo'lib, musiqa shaklining ma'lum darajada tugallanmagan musiqa jumlasini anglatadi.

14. Tembr deb nimaga aytiladi?

a) Tovushning sifat xususiyati, uning rang-barangligiga*

b) Tovushning xususiyati va uning balandligiga

v) Tovushning xususiyati va uning pastligiga

g) Tovushning xususiyati va sifatiga

15. Musiqiy tovushning uch xil fizik xususiyati nimalardan iborat?

a) Balandlik, qattqlik va tembrdan iborat.*

b) Balandlik, mayinlik va tembrdan iborat.

v) Balandlik, yumshoqlik va tembrdan iborat.

g) Balandlik, soflilik va tembrdan iborat.

16. Musiqiy sistemaning to'liq tovushqatori...

a) 88 ta xilma–xil tovushni o'z ichiga oladi.*

b) 68 ta xilma–xil tovushni o'z ichiga oladi.

v) 78 ta xilma–xil tovushni o'z ichiga oladi.

g) 98 ta xilma–xil tovushni o'z ichiga oladi.

17. To'liqsiz oktavalar qaysi oktavalar?

a) Subkontroktava va beshinchi oktava*

b) Subkontroktava va to'rtinchi oktava

v) Kontroktava va to'rtinchi oktava

g) Kontroktava va beshinchi oktava

18. Birinchi oktavadagi “Iya” tovushi bir sekundda necha marta tebranadi?

a) 440 marta*

- b) 442 marta
- v) 444 marta
- g) 448 marta

19. Barcha musiqiy tovushlar (ya'ni eng past musiqiy tovushlardan eng baland musiqiy tovushlargacha) sekundiga necha marta tebranadi?

a) 16 dan 4176 tebranishga ega.*

- b) 16 dan 4188 tebranishga ega.
- v) 1 dan 440 tebranishga ega.
- g) 8 dan 880 tebranishga ega.

20. Musiqada kalit nima?

a) Nota yo'lidagi chiziqlar ustiga va oralig'iga tovushlarning muayyan balandligi maxsus belgi bilan biriktiriladi va bunga kalit deyiladi.*

b) Nota yo'lidagi chiziqlar ustiga va oralig'iga tovushlarning muayyan sifati maxsus belgi bilan biriktiriladi va bunga kalit deyiladi.

v) Nota yo'lidagi chiziqlar oralig'iga tovushlarning muayyan balandligi maxsus belgi bilan biriktiriladi va bunga kalit deyiladi.

g) Nota yo'lidagi chiziqlar ustiga tovushlarning muayyan balandligi maxsus belgi bilan biriktiriladi va bunga kalit deyiladi

21. Sinkopa nima?

a) Ritm va metr aksentlarining bir-biriga to'g'ri kelmay qolib, ritmdagi izchillik buzilishiga sinkopa deyiladi.*

b) Ritm aksentlarining bir-biriga to'g'ri kelmay qolib, ritmdagi izchillik buzilishiga sinkopa deyiladi.

v) Metr aksentlarining bir-biriga to'g'ri kelmay qolib, ritmdagi izchillik buzilishiga sinkopa deyiladi.

g) Ritm va metr aksentlarining bir-biriga to'g'ri kelmay qolib, tempdagi izchillik buzilishiga sinkopa deyiladi.

22. Tonallik nima?

a) Lad o'rnashgan pardalar (balandlik) tonallik deyiladi.*

b) Birinchi oktava "lya" tovushidan ikkinchi oktava "lya" tovushigacha bo'lgan oraliq tonallik deyiladi.

v) Bir oktavadan keyingi oktavagacha bo'lgan oraliq tonallik deyiladi.

g) Birinchi oktavadan ikkinchi oktavagacha bo'lgan oraliq tonallik deyiladi.

23. Nota so'zi qanday ma'noni anglatadi?

a) Lotincha so'z bo'lib, belgi ma'nosini anglatadi.*

b) Lotincha so'z bo'lib, to'g'ri ma'nosini anglatadi.

v) Lotincha so'z bo'lib, dumaloq ma'nosini anglatadi.

g) Lotincha so'z bo'lib, tayoqcha ma'nosini anglatadi.

24. O'lchov nima?

a) Metr hissasining ma'lum bir cho'zimda ifodalanishi.*

b) Metr hissasining ma'lum bir ritmda ifodalanishi.

v) Metr hissasining ma'lum bir hisobda ifodalanishi.

g) Metr hissasining ma'lum bir aksent orqali ifodalanishi.

25. Takt nima?

a) Musiqiy asarning bir kuchli hissadan ikkinchi bir kuchli hissagacha bo'lgan oralig'i takt deyiladi.*

b) Musiqiy asarning bir hissasidan ikkinchi bir hissagacha bo'lgan oralig'i takt deyiladi.

v) Musiqiy asarning bir kuchsiz hissasidan ikkinchi bir kuchsiz hissagacha bo'lgan oralig'i takt deyiladi.

g) Takt-bu vertikal chiziq.

26. Hozirda doira usullari nechta nota chizig'ida yoziladi?

a) 4 ta*

b) 2 ta

v) 3 ta

g) 1 ta

27. Abu Nasr Forobiy nechanchi yilda tug'ilgan?

a) 873–yilda

b) 875–yilda

v) 811– yilda

g) 900–yilda

28. Qaysi musiqashunos olim cholg'u asboblari ichida tanburni eng ko'p tarqalgan va inson diliga yaqin deb ta'rif bergan?

a) Forobiy

b) Ibn Sino

v) Mansur Zalzal

g) Ibn Zayla

29. Ibn Sino nechanchi asrlarda yashagan?

a) IX–X

b) VII–VII

v) VIII–IX

g) V–VII

30. Musiqqa ilmiga bagishlangan “Ilmlar kalitlari” kitobini kim yozgan?

a) Al–Xorazmiy

b) Forobiy

v) Ibn Sino

g) Sayfiddin Urmaviy

31. Qaysi musiqashunos olim cholg'ularni o'rganuvchi asbobshunoslik ”Organalogiya” faniga asos solgan?

a) Forobiy

b) Ibn Zayla

v) Ibn Sino

g) Mansur Zalzal

32. ”Taqvodorlik ” kitobining muallifi kim ?

a) Sayfiddin Urmaviy

b) Ash Sheroziy

v) Marog'iy

g) Al–Xorazimiy

33. Qaysi olim inson ovozini musiqa cholg'ulari ichida eng yoqimlisi deb ta'rif bergan ?

a) **Sheroziy**

b) Nizomiy

v) Dehlaviy

g) Al Xusayiniy

34."Risolayi musiqiy" asarining muallifi kim?

a) **Darveshali Changiy**

b) Jomiy

v) Navoiy

g) Kavkabiyy

35.Somoniylar davlatining poytaxti qaysi shahar bo'lgan?

a) **Buxoro**

b) Samarqand

v) Xiva

g) Termiz

36.Sharq musiqashunosligi ilmining asoschisi kim?

a) **Al Forobiy**

b) Ibn Sino

v) Urmaviy

g) Jomiy

37.Musiqashunoslikka bagishlangan "Musiqqa ilmi " to'plami kimning asari?

a) **Ibn Sino**

b) Marvaziy

v) Urmaviy

g) Farg'oniy

38. Milliy cholg'ularimizning yangi avlodini yaratish qachondan boshlangan?

a) **XX asrning 40 - yillaridan**

b) XX asrning 50 - yillaridan

v) XX asrning 60 - yillaridan

g) XX asrning 70 - yillaridan

39.Cholg'ularimizning yangilanishiga kim rahbarlik qilgan?

a) **A.I.Petrosyan**

b) V.Romanchenko

v) S.Didenko

g) A.Kevhoziyan

40.Cholg'ular tuzilishiga qarab necha guruhga bo'linadi?

a) **3 guruhga**

b) 4 guruhga

v) 5 guruhga

g) 6 guruhga

41. Cholg'ular guruhi ovoz hosil qilish xususiyati, tovush tusi va ohangdorligiga qarab nechta oilaga bo'linadi?

a) 5 ta

b) 6 ta

v) 7 ta

g) 8 ta

42. Qashqar rubobi qaysi cholg'ular tarkibiga kiradi?

a) Torli–noxunli

b) Torli–urma

v) Urma–zarbli

g) Torli–kamonli

43. Tanbur sozining mohir ijrochisi ?

a) T. Alimatov

b) F. Mamadaliyev

v) I. Arabov

g) A. Bahromov

44. Chang cholg'usining tovushqatori qanday ataladi?

a) Xromatik

b) Diatonik

v) Lidiy

g) Frigiy

45. Melodik minorda qaysi pog'onalar o'zgaradi?

a) 6 va 7

b) 5 va 6

v) 4 va 5

g) 5 va 6

46. Afg'on rubobi cholg'usining torlari qaysi interval oralig'ida sozlanadi?

a) Sof kvarta

b) Prima

v) Tertsiya

g) Sof kvinta

47. Musiqada partiya bu...?

a) Ansambl , orkestr, xor, qatnashchilaridan birining yoki unison holda ijro eruvchining notalaridir

b) Asosiy mavzularni ijro etuvchi, sozanda yoki xonandalarning notalaridir

v) Orkestr yoki xor dirijyorlarining notalaridir

g) Faqat yakkaxonlar uchun yozilgan nota matnlaridir

48. Al–Forobiy musiqa haqidagi risolasida shunday deb yozadi : “Kishi ovozig a yaqin tovush chiqaradigan cholg'u asboblari”?

a) Nay, surnay

b) Noto'g'rora, doira

v) Klarnet, truba

g) Doira

49. Rubobda ijro etiladigan asarlar qaysi kalitda yoziladi ?

a) Skripka kalitida

b) Bas kalitida

v) Tenor kalitida

g) Al't kalitida

50. Rubob torlarida mediatori past va yuqoriga juda tez va sekin almashib chalish usuli nima deb aytiladi ?

a) Tremola (rez)

b) Forte

v) Tezkor zarb

g) Piano(past)

51. Ansambl so'zi qaysi tildan olingan?

a) Fransuz

b) Italyan

v) Lotin

g) Rus

52. Ansambl chalish o'quvchilarda qanday ko'nikmalarni shakllantiradi?

a) Ritmni his qilish, eshitish, hamnafaslik, jo'rnavozlik qilish

b) Eshitish qobiliyatini rivojlantirish

v) Ovoz bilan kuylash

g) Cholg'u chalish rivojlantirish

53. O'quvchilar ansamblida chalish uchun qanday bilimga ega bo'lishi kerak?

a) Biror-bir cholg'uda chalish ko'nikmalariga ega bo'lishi kerak

b) Ashula aytishni bilishi kerak

v) Solfedjio fanidan ma'lumotga ega bo'lishi kerak

g) Musiqa tarixini yaxshi bilishi kerak

54. Orkestrning qanday turlari mavjud

a) Xalq cholg'ulari orkestri barcha javoblar to'g'ri

b) Kamer orkestri va damli cholg'ular orkestri

v) Estrada simfonik orkestri

g) Simfonik orkestr va puflama cholg'ular orkestri

55. D. Zokirov nomidagi o'zbek xalq cholg'ulari orkestri nechanchi yil tashkil etilgan ?

a) 1950–yillarda

b) 1920–yillarda

v) 1930–yillarda

g) 1940–yillarda

56. Ar–Roziyning musiqaga oid risolasi qaysi?

a) San'at haqida 12 ta risola

b) Shifo

v) Ilmlar kaliti

g) Sharq nota yozuvi

57. O'zbek xalqining boy musiqa madaniyati cholg'u san'ati, nechanchi asrdan taraqqiy etishni boshlagan?

a) 9-10 – asr

b) 6-7 – asr

v) 18-19 – asr

g) 19-20 – asr

58. Al – Forobiy musiqa haqidagi risolasida shunday deb yozgan: Kishi ovozigga yaqin tovush chiqaradigan cholg'u asboblari qaysi birlari?

a) Nay, surnay*

b) Doira, noto'g'rora

v) Klarnet, truba

g) Doira,

59. Ilgari paytda ham rubobning tori beshta bo'lgan. Uning to'rtta tori nimadan bo'lgan? Beshinchisichi?

a) Ipakli, kumush simli*

b) Simdan

v) Ichakdan

g) Misdan

60. Toshkentda o'zbek xalq cholg'u asboblari nechanchi yil tuzilgan?

a) 1935 - yil*

b) 1924 - yil

v) 1950 - yil

g) 1955- yil

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

a) Pardalari siljiltimaydigan, latundan qilindi.*

b) Pardalari qo'lda boto'g'rilandi

v) Pardalari umuman olib tashlandi

g) Pardalari yana qayta qo'yildi

62. Rubobni tog'ri ushlab va ijro etishda nimalarga ahamiyat berishi kerak?

a) O'ng qo'lning bilagi orasida qattiq siqmasdan ushlab*

b) O'ng qo'lning bilagi orasida qatitq siqib ushlab

v) Rubobda yakka ijro etganda stulga suyanib o'tirish kerak

g) O'ng qo'lning bilagi bilan ushlab lozim

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

a) Yakka zarb, qo'sh zarb*

b) Moyato

v) Biroz jonlanib

g) Bir oz sekinlashib

64. Asosiy tovushning keyingi tovush bilan tez almashinib turishi natijasida paydo bo'lgan bildiratma tovushni nima deymiz?

- a) **Trel'***
- b) Mordent
- v) Detashe
- g) Triol

65. 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?

- a) **Glisando***
- b) Animato (jonli)
- v) Kantabile (musiqa)
- g) Arpedjio

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

- a) **Tremolo (rez)***
- b) Teskari zarb
- v) Pionno (mayin)
- g) Forte

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

- a) **Stakkato***
- b) Aksent
- v) Fermato
- g) Tremolo

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

- a) **1939 - yil***
- b) 1941 - yil
- v) 1937 - yil
- g) 1936 - yil

69. «Ansaml'» so'zi qanday ma'noni bildiradi?

- a) **Birgalikda***
- b) Ko'pchilik bo'lib
- v) Cholg'uchilar
- g) Har hil

70. Orkestrni ham ansaml' deyish mumkinmi?

- a) **Mumkin***
- b) Simfoniya deyiladi
- v) Ba'zilarini
- g) Mumkin emas

71. Ansamldan dars beradigan o'qituvchi qanday bo'lishi kerak?

- a) **Cholg'ulardan birida chalishni bilishi kerak***
- b) Psixologiyani yaxshi bilishi kerak
- v) Biron - bir chet tilini bilishi kerak

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

72. O'quvchilar ansamblda chalish uchun qanday bilimga ega bo'lishi kerak?

- a) **Biror–bir cholg'uda chalish ko'nikmalarini egallagan bo'lishi kerak***
- b) Musiqa tarixini yaxshi bilishlari kerak
- v) Sol'fedjio fanidan ma'lumotga ega bo'lishi kerak
- g) Ashula aytishni bilishi kerak

73. Respublikamizda bir xil soz nomi bilan ataladigan mashhur ansambl qaysi?

- a) **G'.Toshmatov nomli dutorchilar ansambli**
- b) O'zbekiston davlat konservatoriyasi changchilar ansambli
- v) «O'zbek raqs» qoshidagi «O'zbekiston» ansambli
- g) Samarqand viloyati Urgut tomonidagi «Besh qarsak» ansambli

74. Sozandalar ansambl ijrochiligida asosan nimaga e'tibor berishlari kerak?

- a) **Bir nafasda chalishga, hamnafaslikka***
- b) Nota matniga
- v) O'qituvchining ko'rsatmalariga
- g) Doirachining harakatlariga

75. Cholg'uchilar ansambllida chalish mutaxassislik darslaridan farqli sozandalarda qanday ko'nikmalarni shakllantiradi?

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

- b) Ijro texnikasini oshiradi
- v) Ijrochilik sirlarini oshiradi
- g) Boshqa sozandalarni hurmat qilish

76. Duet ijrochiligi qanday ansambl?

- a) **Ikki har xil sozlardagi ijrochilik***
- b) Simfoniya, kamer
- v) Polifoniya, ansambl
- g) Garmoniya sonata

77. O'zbekiston teleradiokompaniyasi qoshidagi maqomchilar ansambli qaysi san'atkor nomi bilan yuritiladi?

- a) **Yunus Rajabiy***
- b) Mannon Uyg'ur
- v) Muxtor Ashrafiy
- g) To'xtasin Jalilov

78. O'zbekiston teleradiokompaniyasi qoshidagi dutorchilar ansamblini qaysi taniqli sozanda, bastakor tuzgan?

- a) **G'anijon Toshmatov***
- b) Tavakkal Qodirov
- v) Zamira Suyunova
- g) Fatoxon Mamadaliyev

79. XX asrning 2 - yarmida dunyoga dong'i ketgan ashula va raqs ansamblini ko'rsating?

- a) «Bahor» ashula va raqs ansambli
- b) «Shodlik» ashula va raqs ansambli
- v) «Zarafshon» ashula va raqs ansambli
- g) «Lazgi» ashula va raqs ansambli

80. Ansambl cholg'ularining yaxshi sozlanishi o'quvchilarga qanday ta'sir qiladi?

- a) Eshitish qobiliyatini rivojlantiradi
- b) Musiqiy tafakkurni rivojlantiradi
- v) Ritmni tarbiyalaydi
- g) Hamnafaslik, jo'rnavozlikni yaxshilaydi.

81. Glissando deganda nimani tushunasiz

- a) Glissando bir tovushdan ikkinchi tovushga sirpani bo'tish
- b) Qochirim
- v) Tovushni tremelo qilib chalish
- g) Tovushni noxun zarbisiz sadolantirish

82. Forobiyning musiqaga oid kitobi qaysi javobda to'g'ri berilgan?

- a) «Katta musiqa kitobi», («Kitob al-musiqa al-kabir»)
- b) «Davolash kitobi»,
- v) «Bilimlar kaliti»
- g) Shifo xazinasi

83. Musiqiy asarlarini zo'r mahorat bilan ijro etuvchi sozanda bu?

- a) Virtioz
- b) Artist
- v) Aktyor
- g) As

84. Turli musiqa asarlaridan olingan parchalar asosida tuzilgan pyesa qanday nomlanadi?

- a) Popurri
- b) Poemo
- v) Polka
- g) Rimeks

85. Aggelerando (accelerando) bu ?

- a) Sur'atning asta – sekin tezlatilishi
- b) Dinamik belgi.
- v) Cholg'u musiqa asari
- g) Musiqa asariningbir qismidan ikkinchisiga ko'chishida to'xtovsiz o'tilishini ko'rsatuvchi belgi

86. Tovushlarni boshqa balandlikka ko'chirish qanday nomlanadi?

- a) Transpozitsiya, transponirovka
- b) Firazirovka
- v) Trigon
- g) Sezura

87. Allegro va presto o'rtalig'idagi sur'at?

- a) **Vivace**
- b) Vivo
- v) Presto
- g) Allegro

88. Oktavadan kam bo'lmagan oraliqdagi tovushqatorning bir tekis ko'tarilishi yoki pasayishini qanday nomlanadi?

- a) **Gamma**
- b) Interval
- v) Lad
- g) Oktava

89. Dinamik tuslar (dinamicheskiye ottenki) bu?

- a) **Musiqqa asarini ijro etishda tovush kuchini o'zgartirish**
- b) Tovushlarni yarim tonga ko'tarish
- v) Tovushlarni yarim tonga kamaytirish
- g) Musiqada nosozlik

90. Appassionata qaysi nemis kompozitorining mashhur fortepiano sonatasiga berilgan nom?

- a) **L.V. Betxovenning №23 sonatasi**
- b) I.S. Baxning №1 sonatasi
- v) V.A. Motsartning 2 sonatasi
- g) Shubertning sonatasi

91. Ko'p ovozli musiqa turi nima deb nomlanadi?

- a) **Polifoniya**
- b) Sonata
- v) Syuita
- g) Etyud

92. Polonez nima?

- a) **Qadimiy polyak raqsi**
- b) Ko'p ovozli musiqa
- v) Cholg'u asbobi
- g) Chex xalqining qadimiy raqsi

93. Forteplano qayerda, kim tomonidan yasalgan?

- a) **Italiyada, Bortolomeo Kristofori tomonidan**
- b) Fransiyada, Klod Debyussi tomonidan
- v) Angliyada, D. Verdi tomonidan
- g) Italiyada, D. Verdi tomonidan

94. D. Zokirov nomidagi o'zbek xalq cholg'ulari orkestri nechanchi yilda tashkil topgan?

- a) **1950 - yillarda**
- b) 1930 - yillarda
- v) 1920 - yillarda
- g) 1940 - yillarda

95. Saraxbori Dugoh qaysi maqom turiga kiradi?

a) Shashmaqom

b) O'n ikki maqom

v) Xorazm maqom

g) Uyto'g'riur maqom

96. Shashmaqom nechta maqomdan iborat?

a) Oltita

b) Sakkizta

v) To'qqizta

g) Yettita

97. Shashmaqomning birinchi qismi qanday nomlanadi?

a) Mushkilot qismi

b) Nasr

v) Raqs qismi

g) Bayot qimi

98. Shashmaqomning ikkinchi qismi qanday nomlanadi?

a) Nasr qismi

b) Cholg'u qismi

v) Raqs qismi

g) Katta ashula

99. Ibn Sino qayerda tug'ilgan?

a) Buxoroning Afshona qishlog'ida

b) Samarqandda Afrosiyob qishlog'ida

v) Buxoroda

g) Qashqadaryoda

100. Ibn Sinoning musiqa nazariyasi bo'yicha qaysi asari mavjud?

a) Musiqiy ilmi haqida risola

b) Shifo kitobi

v) Donishnoma

g) Najot kitobi

101. Al-Xorazmiy nechanchi asrda yashab ijod qilgan?

a) IX

b) XI

v) XII

g) V

102. S. Urmaviy qayerda tug'ilgan?

a) Ozarbayjonda

b) Eronda

v) O'zbekistonda

g) Tojikistonda

103. S. Urmaviyning musiqa nazariyasi bo'yicha qanday asari mavjud?

a) Sharafli risola

b) Kitabul-advar

v) Kuylar to'plami

g) Kuylarning o'rni

104. Ash. Sheroziy qayerda tug'ilgan?

a) Eronig Sheraz shahrida

b) Arabistonda

v) O'zbekistonda

g) Qozoto'g'riiztonda

105. A. Navoiyning musiqaga bag'ishlangan yirik asari?

a) Mahbub ul qulub

b) Xamsa

v) Layli va Majnun

g) Farhod va Shirin

106. Y.Rajabiy rahbarligida maqom ansambli qachon tashkil etilgan?

a) 1959

b) 1956

v) 1925

g) 1990

107. Buxoro Shashmaqomini o'rganishida kimning xizmatlari alohida e'tiborga sazovor?

a) Fitrat

b) Muqimiy

v) Fuzuliy

g) Navoiy

108. Shashmaqom dastlab qayerda shakllangan?

a) Buxoro

b) Xorazm

v) Samarqand

g) Surxandaryo

109. O'zbek musiqa cholg'ularining sozlanishi qaysi javobda to'g'ri ko'rsatilgan

a) Tanavor sozi, munojot sozi, qo'sh soz*

b) Dilxiroj sozi, lazgi sozi, qo'shsoz

v) Kvara sozi, kvinta sozi, unison sozi

g) Garmonik soz, melodik soz, tabiiy soz

ATAMALAR LUG'ATI

Applikatura - (lotincha-bosmoq) musiqa cholg'u asboblari kuy ijro etganda barmoqlarni to'g'ri bosish va almashtirish tartibi.

Ansambl - (fransuzcha - birgalikda) musiqiy asarning jamoa bo'lib chalinadigan ijro turi

An'anaviy soz – ajdodlarimiz qo'llagan, ko'p holda diatonik tovushqator tartibida tuzilgan qadimiy sozlar.

Akademik soz – qayta ta'mirlanib pardalari xromatik tartibda keltirilgan aksariyat holda nota bilan chalishga moslashtirilgan cholg'u turi.

Bas kaliti - to'rtinchi chiziqda yozilib **fa** kichik oktavani ifodalaydi.

Glissando - (italyancha - sirg'anib) ovozni uzmasdan bir tovushdan ikkinchi tovushgacha sirg'anib chalish.

Grif – musiqa cholg'u asboblari dastasi.

Dinamika – ovoz kuchi, musiqa tovushlarining past-baland ijro qilinishi.

Deka – kosaxona .

Diapazon - (yunoncha - hamma torlar aro) xonanda ovozi, cholg'u asbobi, tovushqator, lad va kuyning hajmi, ya'ni tovush ko'lami.

Detashe - (fransuzcha - bo'lish, ajratish) torli kamonchali cholg'u asboblari har bir tovush kamonchani bir tomon (past yoki yuqori)ga tortib ijro etish usuli.

Zarb - cholg'u asboblari tovush manbaini harakatga keltiruvchi kuch, urg'u.

Iyqo – ritm

Koloratura – kuyni turli mayda o'lchovdagi tovushlar bilan bezash.

Kamer ijrochiligi - (italyancha - uy, xona) kichik davra tinglovchilari uchun mo'ljallangan ijro turi.

Kuy – tovushlar vositasida bayon qilinadigan fikr.

Ligatura – lad, parda.

Legato – uzluksiz rez bilan chalish usuli, yoki bir tovushdan ikkinchi tovushga to'xtovsiz o'tish.

Musiqa – yunoncha so'zdan olingan bo'lib kuylarni tuzish.

Mediator – asbobni chalishda foydaniladigan maxsus matodan (ibonit, shox va plastmassadan) yasalgan noxun.

Mizrob - torli cholg'ularni chalishda ishlatiladigan moslama, plektr.

Nag'ma – ton

Noxun – tanbur chalishda o'ng qo'ning ko'rsatkich barmog'iga kiydirilgan metaldan yasalgan maxsus asbob -**tirnoq**.

Orkestr – turli cholg'u asboblari tuzilgan va akademik ijro yo'nalishiga ega bo'lgan sozandalar jamoasi.

Pitstsikato - (italyancha - tirnalib) cholg'u asbobida bosh barmoq yordamida ovoz chiqarish usuli.

Pozitsiya - (lotincha - vaziyat) cholg'u asboblari chalishda qo'llaniladigan barmoqlar holati.

Politonallik - (yunoncha – ko'p va tonallik) ko'povozli musiqada bir yo'la harakat qiluvchi ovozlarning turli tonallikda kelishi.

Poema – unchalik katta bo'lmagan lirik yoki hikoyaviy xarakterdagi cholg'u musiqa asari.

Parda – cholg'u dastasidagi bog'lamalar.

Rabab – kamonchali asbob.

Rekonstruksiya – ta'mirlash, takomillashtirish.

Registr – past, o'rta va baland tovushlarning o'zaro qo'shilib kelishi

Rapsodiya - kuylanadigan yoki deklamatsiya etiladigan epik dostonlar; epik qo'shiqlar - xalq mavzularida erkin shaklda yaratilgan cholg'u asari.

Repertuar - (fransuzcha - ro'yxat) yakka sozanda, ansambl yoki orkestr jamoalari tomonidan ijro etiladigan asarlar.

Rubob - torli tirnama cholg'u.

Standart soz - qolipga solingan, aniq soz.

Stakkato - (ctaccato) yakka tarzda uzib chalish.

Solo - bir ijrochining yakka o'zi ijro qilishi (yakkanavoz tarzida)

Syuita - har bir qismi mustaqil asar bo'lgan turli xarakterdagi musiqiy asarlardan tarkib topgan turkum.

Soz - musiqa cholg'u asbobi.

Sanj - forscha so'zdan olingan bo'lib, torli musiqa asbobi, chang.

Tembr - har bir musiqa cholg'u asbobining o'ziga xos tovush xarakteri, tovush tusi

Tenor kaliti - to'rtinchi chiziqda yozilib do birinchi oktavani ifodalaydi.

Tabulatura - (fransuzcha- taxta, jadval) cholg'u musiqasini harf yoki raqamlar bilan yozishdagi qadimiy tizim.

Tanbur (mizani) - noxun bilan chalinadigan uzun dastali cholg'u asbobi

Usuli lang - aralash o'lchovda yoki biroz buzilgan (chappazarb) usul.

Ufari soxta - o'zbek raqslarida chalinadigan doira usuling nomi.

Usul - Sharq xalqlari musiqasida ijroning murakkab yo'llari. U turli zarblarning tez - tez almashib kelishidan hosil bo'ladi.

Xromatizm - (yunoncha - rang) diatonik laddagi pog'onalarning yarim tondan o'zgarish holati.

Xarrak - cholg'u torlarini ko'tarib turuvchi maxsus moslama.

Yakka zarb- yakka noxun. Bir zarb ma'nosida. Noxunni pastga yoki yuqoriga bir urib chalish usuli.

Yakka ijro - maxsus sozda musiqiy asarni yakka tarzda ijro etish uslubi.

Qadimgi sozlar - lyutnya, shemane (musiqor), chag'ona, dilrabo, soz, chiltor (arfa) va hokazo.

Simbalo – chang shaklida yasalgan juda qadimiy ko'p torli cholg'u asbob. Hozirgi kunda Vengriya, Polsha, Ruminiya, Belorusiya, Ukraina va Moldaviyada keng qo'llaniladi.

FOYDALANILGAN ADABIYOTLAR

1. Mirziyoyev Sh. M. Tanqidiy tahlil, qat'iy tartib-intizom va shaxsiy javobgarlik har bir rahbar faoliyatining kundalik qoidasi bo'lishi kerak. O'zbekiston Respublikasi Vazirlar Mahkamasining 2016- yil yakunlari va 2017- yil istiqbollariga bag'ishlangan majlisidagi O'zbekiston Respublikasi Prezidentining nutqi. // Xalq so'zi gazetasi. 2017- yil 16- yanvar, №11
2. Mirziyoyev Sh. M. Buyuk kelajagimizni mard va oliyjanob xalqimiz bilan birga quramiz. Toshkent, "O'zbekiston" – 2017.
3. Mirziyoyev Sh. M. Erkin va farovon demokratik O'zbekiston davlatini birgalikda barpo etamiz. "O'zbekiston" NMIU, 2016.
4. Mirziyoyev Sh. M. Qonun ustuvorligi va inson manfaatlarini ta'minlash - yurt taraqqiyoti va xalq farovonligining garovi. "O'zbekiston" NMIU, 2016.
5. "O'zbekiston Respublikasini yanada rivojlantirish bo'yicha Harakatlar strategiyasi to'g'risida" O'zbekiston Respublikasi Prezidenti Farmoni. : "2017-2021-yillarda O'zbekiston Respublikasini yanada rivojlantirishning beshta ustuvor yo'nalishi bo'yicha Harakatlar strategiyasi". "Xalq so'zi" gazetasi. 2017- yil 8-fevral.
6. O'zbekiston Respublikasi Oliy va o'rta ta'lim vazirligining 2017-yil 24-avgustdagi 603-sonli buyrug'i bilan tasdiqlangan va kuchga kiritilgan 5111100- musiqqa ta'limi bakalavriat ta'lim yo'nalishi bo'yicha Davlat ta'lim standarti.
7. Akbarov I. Musiqqa lug'ati. Toshkent: "O'qituvchi", 1997. -384 b.
8. Abdullayeva S. Sovremennie azarbaydjanskije muzikalnie instrumenti. - Baku: Azerneshr, 1984. - 96 str.
9. Boltazoda S.S. Markaziy Osiyo madaniyatida urma cholg'ular. Toshkent: "Musiqqa", 2008 - 136 bet.
10. Belyayev V. M. Muzikalnie instrumenti Uzbekistana. - M.: Muzgiz, 1933. - 131 str.
11. Vizgo T. Muzikalnie instrumenti Sredney Azii. M.: Muzika 1980. -190 bet.
12. G'afurbekov T. Saylanma 70 "Musiqqa" nashriyoti. Toshkent. 2009. - 176 bet.
13. Karomatov F. Uzbeksckaya dombrovaya muzika. – T.: Goslitizdat, 1962. - 260 str.
14. Karomatov F. Uzbeksckaya instrumentalnaya muzika. Toshkent: Iz.vo literaturi i iskusstva imeni G.Gulyama, 1972. – 360 str.
15. Matyoqubov O. Maqomot. "Musiqqa" nashriyoti. Toshkent, 2004. - 400 bet.
16. Matyakubov O. Farabi ob osnovax muziki Vostoka.- T.: Izd.vo literaturi i iskusstva imeni G.Gulyama, 1986. – 206 str.
17. Navoiy A. Xamsa: "Hayratul - abror" va boshq. Qayta tuzuvchilar: A.Hayitmetov, M.Mirzaaxmedova. T.: Adabiyot va san'at nashriyoti. 1986. - 424 bet.

18. Oripov Z. Sharq musiqiy manbaashunosligi T., “Fan va texnologiya” 2008. - 160 bet.
19. Odilov A. O’zbek cholg’ularida ijrochilik tarixi. Toshkent: “O’qituvchi”, 1996. - 128 bet.
20. Petrosyans A. Instrumentovedenie (Uzbekskiy narodnie instrumenti). Toshkent: “O’qituvchi”, 1980. – 100 str.
21. Rumiyy J. Ma’naviy Masnaviy: Kuliyot. J.1.K.1 (Tarjima sharhi bilan; Tarjimon A. Mahkam; mas’ul muharrir T.Maxmudov) - T, : Sharq, 1999. - 368 bet.
22. Rumiyy J. Masnaviyi Ma’naviy: Birinchi kitob, (Forsiydan Jamol Kamol tarjimasini). T.: “Fan” nashriyoti, 2005 – 368 bet.
23. Rasultoyev J. O’zbek dutor ijrochiligi. Toshkent: “O’qituvchi”, 1997.- 112 bet.
24. Semyonov A.V. Sredneaziatskiy traktat po muzike Darvisha Ali. (vek). - T.: Uzdavnashr, 1946. - 116 str.
25. O’zbek musiqasi tarixidan xrestomatiya. (Tuzuvchilar T.Solomonova, R.Abdullayev) Toshkent: “O’qituvchi”, 1983. – 208 bet.
26. Fitrat A. O’zbek klassik musiqasi va uning tarixi. (Nashrga tayyorlovchi Karimbek Hasan) Toshkent: “Fan”, 1993. – 56 bet.
27. Hamidov H. O’zbek an’anaviy qo’shiqchilik madaniyati tarixi. Toshkent: “O’qituvchi”, 1996. - 176 bet.
28. Mirzaaxmedov B.Usmonov Q. Toshxo’jayev V. Boshlang’ich rubob darsligi. Toshkent: “O’qituvchi”, 1984. - 72 bet.
29. Usmonov Q. Toshxo’jayev V. Boshlang’ich rubob darsligi. Toshkent: “O’qituvchi”, 1975. -150 bet.
30. Vasilyev F. N. Rubob darsligi. Toshkent: O’rta va Oliy maktab davlat nashriyoti, 1963. -127 bet.
31. Nurmatov H. Rubob darsligi. Toshkent: “O’qituvchi”, 1993. -143 bet.

MUNDARIJA

Kirish.....	9
BIRINCHI QISM	
Qashqar rubobi to'g'risida ma'lumot.....	11
Qashqar rubobining tuzilishi.....	14
Rubobni sozlash.....	16
Rubobni chalishdagi holat.....	18
Chalishga doir metodik ko'rsatmalar.....	19
IKKINCHI QISM	
Musiqqa savodi haqida ma'lumot.....	28
Al'teratsiya belgilari.....	33
Tovush cho'zimini uzaytiruvchi belgilar.....	35
Nota yozuvini qisqartirish belgilari.....	36
Tovush kuchini belgilash.....	37
Sur'at va uning turlari.....	37
Intervallar haqida ma'lumot.....	38
UCHINCHI QISM	
Gamma va arpedjiolar.....	40
Bir oktavali diyezli major gammalari va arpedjiolar.....	42
Bir oktavali bemolli major gammalari va arpedjiolar.....	45
Ikki oktavali diyezli major gammalari va arpedjiolar.....	46
Ikki oktavali bemolli major gammalari va arpedjiolar.....	48
Ijro uchun mashqlar.....	50
Ijro uchun etyudlar.....	51
TO'RTINCHI QISM	
Cholg'uda ijro bo'yicha talabalar bilimiga qo'yiladigan talablar.....	54
Ijro uchun badiiy asarlar.....	55
Yakka cholg'uda ijro.....	55
Qashqarcha. O'zbek xalq kuyi.....	55
Do'loncha. O'zbek xalq kuyi.....	55
O'zganacha. O'zbek xalq kuyi.....	56
Sharob I O'zbek xalq kuyi.....	56
Andijon polkasi. O'zbek xalq kuyi.....	57
Bahorim. Y. Rajabiy musiqasi.....	58
Ey gul. M. Mirzayev musiqasi.....	59
Rajabiy. O'zbek xalq kuyi.....	60
Gulbahor. O'zbek xalq kuyi.....	61
Dilxiroj. O'zbek xalq kuyi.....	62
Usmoniya. O'zbek xalq kuyi.....	63
Beksulton. O'zbek xalq kuyi.....	65

Fortepiano jo'rligida ijro etiladigan o'zbek kompozitorlarining asarlari67

Jonon. M. Mirzayev musiqasi.....	67
Bahor valsi. M. Mirzayev musiqasi.....	71
Yangi tanovor. M. Mirzayev musiqasi.....	75
Zavqim kelur. M. Mirzayev musiqasi.....	77
Terimchilar qo'shig'i. S. Yudakov musiqasi.....	82
Jon O'zbekiston. S. Yudakov musiqasi.....	86
Raqs. G'. Qodirov musiqasi.....	88
O'zbekiston valsi. R. Rahimov musiqasi.....	90
Chaman ichra. O'zbek xalq kuyi. B. Giyenko qayta ishlagan.....	93
O'zbekiston Respublikasining Davlat madhiyasi. M. Burxonov musiqasi.....	96
Farg'onacha. O'zbek xalq kuyi. A. Odilov qayta ishlagan.....	98
Raqs. O'zbek xalq kuyi. B. Sobitov qayta ishlagan.....	100
Raqs. F. Alimov musiqasi.....	103
Rohat. O'zbek xalq kuyi. A. Muhammedov qayta ishlagan.....	107
Farg'onacha yalla. M. Ashrafiy musiqasi.....	114
Chet el kompozitorlarining asarlari.....	119
Yexal kazak za Dunay. Ukrain xalq kuyi.....	119
Polka. M. Glinka musiqasi.....	121
Italyancha polka. S. Raxmaninov musiqasi.....	122
Oq qushlar raqsi. "Oq qush ko'li" baletidan. P. Chaykovskiy musiqasi.....	124
Kuz qo'shig'i. Yil fasllari albomidan. Chaykovskiy musiqasi.....	128
Polka. M. Balakirov musiqasi.....	133
Qizlar raqsi. "Gayane baletidan" A. Xachaturyan musiqasi.....	136
Polka. N. Nalinskiy musiqasi.....	142
Pitsikarto. D. Delib musiqasi.....	146
Tamburin. F. Gossek musiqasi.....	149
Serenada. F. Shubert musiqasi.....	153
Gryozi. R. Shuman musiqasi.....	156
Vengercha raqs № 5. I. Brams musiqasi.....	158
Polonez. M. Ogonskiy musiqasi.....	160
Turkcha marsh. V. A. Motsart musiqasi.....	163
Karmen. "Karmen" operasidan muqaddima. J. Bize musiqasi.....	168
Konsert (si minor 1-qism). O. Ridingmusiqasi.....	174
Pomir lirik qo'shig'i. Y. Sabzanov musiqasi.....	180
Dovluri. N. Narimanidze musiqasi.....	188
Chorgoh. A. Boboyev musiqasi.....	194
Rubobchilar ansambli uchun asarlar.....	197
Tasnif "Buzruk" maqomidan.....	197
Muxammasi Nasrulloi "Buzruk" maqomidan.....	200
Muxammasi Bayot "Navo" maqomidan.....	202
Tarje'i navo "Navo" maqomidan.....	205
Samoi "Dugoh" maqomidan.....	207

Gardun “Segoh” maqomidan.....	209
Navro’zi ajam. O’zbek xalq kuyi.....	211
Nazorat turi uchun mavzular yuzasidan test savollari.....	213
Atamalar lug’ati.....	228
Foydalanilgan adabiyotlar.....	230
Mundarija.....	232

СОДЕРЖАНИЕ

Введение.....	9
----------------------	----------

ПЕРВЫЙ РАЗДЕЛ

Понятие о кашкарском рубабе.....	11
Структура кашкарского рубаба.....	14
Настройка рубаба.....	16
Постановка рубабиста.....	18
Методическое указание для исполнителя – рубабиста.....	19

ВТОРОЙ РАЗДЕЛ

Сведение о музыкальной грамоте.....	28
Знаки альтерации.....	33
Знаки увеличения звуков.....	35
Знаки сокращения и упрощения нотного письма.....	36
Динамическое оттенки.....	37
Обозначение темпа и его разновидности.....	37
Понятие интервалов.....	38

ТРЕТИЙ РАЗДЕЛ

Гаммы и арпеджио.....	40
Однооктавное мажорные гаммы и арпеджио со знаком диэзов.....	42
Однооктавные мажорные гаммы и арпеджио с бемольными знаками.....	45
Двухоктавные мажорные гаммы и арпеджио со знаком диэзов.....	46
Двухоктавные мажорные гаммы и арпеджио с бемольными знаками.....	48
Упражнение для исполнения.....	50
Этюды для исполнения.....	51

ЧЕРВЁРТЫЙ РАЗДЕЛ

Художественные произведения для исполнения.....	54
Одиночное исполнение произведений.....	55
Кашкарча. Узбекская народная мелодия.....	55
Дулонча. Узбекская народная мелодия.....	55
Узганча. Узбекская народная мелодия.....	55
Шароб 1.. Узбекская народная мелодия.....	56
Андижанская полькаю Узбекская народная мелодия.....	56
”Бахорим”ю Музыка Ю.Ражабий.....	57
Эй гул. Музыка М. Мирзаева.....	58
Ражабий. Узбекская народная мелодия.....	60

Гулбахор. Узбекская народная мелодия.	61
Дилхирож. Узбекская народная мелодия.	62
Усмония. Узбекская народная мелодия.	63
Бексултон. Узбекская народная мелодия.	65

Исполнение произведений узбекских композиторов под аккомпанимент фортепиано.....67

Жонон. Музыка М. Мирзаева	67
Бахор валси. Музыка М. Мирзаева	71
Янги тановор. Музыка М. Мирзаева	75
Завқим келур. Музыка М. Мирзаева.....	77
Теримчилар кўшиғи. Музыка С. Юдакова	82
Жон Узбекистон Музыка С. Юдакова	86
Танец . Музыка Г. Кадирова	88
”Вальс Узбекистана” Музыка Р. Раҳимова	90
Чаман ичраю Узбекская народная мелодия, обработка Б. Гиенко.	93
Государственный гимн Республики Узбекистан. Музыка М. Бурханова ...	96
Фарғонача. Узбекская народная мелодия, обработка А. Одилова.	98
Танец. Узбекская народная мелодия, обработка Б. Собитова	100
Танец. Музыка Ф. Алимova.....	103
Роҳат. Узбекская народная мелодия, обработка А. Мухаммедова.....	107
Фарғонача ялла . Музыка М. Ашрафий.....	114

Произведения зарубежных композиторов.....119

“Ехал казак за Дунай”. Украинская народная мелодия	119
“Полька”. Музыка М. Глинка	121
“Итальянская полька”. Музыка С. Рахманинова.	122
“Танец белых птинцов” из балета “Лебединое озеро” Музыка П. И. Чайковского.....	124
Осенняя песня. Из альбома времена года. Музыка П. И. Чайковского.....	128
Полька. М. Балакирова.	133
Танец девочек”. из балета “Гаяне”. Музыка А. Хачатуряна.....	136
Полька. Н. Музыка Н. Налинского.	142
Питцикато. Музыка Д. Делиба	146
Тамбурин. Музыка Ф. Госсекса.	149
Серенада. Музыка Ф. Шуберта.....	153
Грёзи. Музыка Р. Шумана	156
Венгерский танец № 5. Музыка И. Брамса.....	158
Полонез. Музыка М. Огинского	160
Турецкий марш. Музыка В. А. Моцарта.	163
Увертюра к оперы “Кармен” Музыка Ж. Бизе	168
Концерт (си минор 1 ^{ая} -часть). Музыка О. Ридинга	174
Помирская лирическая песня Музыка Я. Сабзанова.....	180
Довлури Музыка Н. Нариманидзе	188

Чоргоҳ. Музыка А.Бабаева	194
Репертуары для ансамбля рубабистов	
Тасниф. Из макома “Бузрук”	197
Мухаммаси Насруллои. Из макома “Бузрук”	200
Мухаммаси Баёт. Из макома “Наво”	202
Таржеи наво. Из макома “Наво”	205
Самои. Из макома “Дугоҳ”	207
Гардун. Из макома “Сегоҳ”	209
Наврӯзи аҷам. Узбекская народная мелодия	211
Итоговые тесты и задания	213
Словарь терминов	228
Использованная литература	230
Содержание	231

CONTENTS

Introduction	9
---------------------------	---

Part One

Information about Kashgar rubab	11
Structure of Kashgar rubab	14
Configuring Rubab	16
Situation in Rubbing	18
Calling Methods for rubbing	19

PART TWO

The Information about Music Literacy	28
Alteration Symptoms	33
Symptoms of sound extensions	35
The Symptoms of Notes Shortening.....	36
Setting the Volume Power	37
Photo and its Types	37
Information on intervals	38

PART THREE

Gamma and arpeggios	40
One-octave-sized major baths and arpeggios	42
Large single-octave and large arpeggios	45
Two-octave die swings and arpeggios	46
Two-octave-free major baths and arpedgio	48
Exercises for Performance	50
Ethics for Performance	51

Part four

Compositions for Performance	54
Solo Performance	55
Kashkarcha. Uzbek folk music	55
Do`loncha. Uzbek folk music	55
O`zgancha. Uzbek folk music	55
Wine. Uzbek folk music	56

Andijan Regiment. Uzbek folk music	57
Spring. Yu Rajabi Music	58
O flower. M. Mirzaev's music	59
Rajabi. Uzbek folk music	60
Gulbahor. Uzbek folk music	61
Diligence. Uzbek folk music	62
Ottoman. Uzbek folk music	63
BekSultan. Uzbek folk music	65
Composition by Uzbek composers on the piano	67
Jonon. M. Mirzaev's music	67
Spring waltz. M. Mirzaev's music	71
Yangi tanovar. M. Mirzaev's music	75
Zavqim kelur. M. Mirzaev's music	77
Song of the harvesters. S. Yudakov's music	82
Dear Uzbekistan. S. Yudakov's music	86
Dancing. G. Kadyrov's Music	88
Waltz of Uzbekistan. R. Rakhimov's music	90
Chaman ichra. Uzbek folk music. B. Gienko recycled	93
The anthem of the Republic of Uzbekistan. M. Music by Burkhanov.....	96
Fergana. Uzbek folk music. A. Odilov has worked	98
Dancing. Uzbek folk music. B. Sobitov worked	100
Dancing. F Aminov's Music	103
Enjoy. Uzbek folk music. A. Muhammedov has worked	107
Yalla to Fergana. M. Ashrafi Music	114
Works of Foreign Composers	119
Exal Cossack for Dunay. Ukrainian folk song	119
Polka. M. Glinka Music	121
Italian Polka. S. Rakhmaninov's Music	122
White Bird Dance. From the White Bird Lake Ballet. P. Tchaikovsky Music	124
Autumn song. From the Seasons album. Tchaikovsky Music	128
Polka. M. Balakirov's music	133
Girls' dance. From the Gayane Ballet Khachaturyan Music	136
Polka. N. Nalinsky Music	142
Piticoarto. D. Delib Music	146
Tambourine. F Gossek Music	149
In Serena. F Schubert Music	153
Grozy. R. Shuman Music	156
Hungarian Dance No. 5. I. Brams music	158
Polonezes. M. Ogonsky Music	160
Turkish march V. A. Mottsart Music	163
Carmen. Introduction to the Carmen Opera. J Bizet Music	168
Concert (si minor part 1). O. Riding music	174
The Pamir Lyrical Song. Ya Sabzanov's Music	180
Dovluri. N. Narimanidze Music	188

Chorgoh. A. Boboev's music	194
Works for the Rubbish Ensemble	197
Classification of "Buzruk" status	197
Nasrulloi from the "Buzruk" status	200
Muxammasi Bayot from Navo status.....	202
Tarje'i Navo From Navo Status	205
From the status of "Dougoh" in Samoi	207
Gardun has the status of Segoh	209
Nowruz. Uzbek folk music	211
Test questions from the themes for control assessment.....	213
Terms of Reference	228
Used books.....	230
Contents.....	231