

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

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SOLFEDJIO

Kasb-hunar kollejlari uchun o‘quv qo‘llanma

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Solfedjio. Kasb-hunar kollejlari uchun o‘quv qo‘llanma. – T.: «Niso Poligraf», 2017. – 152 b.

Ushbu qo‘llanma 2000-yil chiqqan bir ovozli «Solfedjio» darsligining qayta ishlangan va to‘ldirilgan nashri bo‘lib. undagi misollar o‘zbek xalq kuylari, bastakorlarning asarlaridan tuzilgan. O‘quv qo‘llanma bolalar musiqa maktablari, musiqa, san‘at kollejlari va litseylari hamda musiqa oliygohlari uchun mo‘ljallangan.

Muallif ushbu qo‘llanmani yaratishda ko‘rsatgan yordamlari uchun O‘zbekiston Davlat konservatoriyasining musiqiy-nazariy kafedrasini o‘qituvchilariga va O‘zbekiston bastakorlar uyushmasiga o‘z minnatdorchiligini bildiradi.

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

USLUBIY TAYSIYALAR

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

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

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

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

Ushbu qo’llanma, lad bosqichlarini o’rganishda A.Agajanov qo’llagan kuylash tizimiga asoslangan bo’lib, o’qituvchilar tomonidan kuylanadigan ohanglar va asarlar namunalari (major va minor) gammalarning ma’lum tovush qatorlarining xotirada mustahkamlanishini o’z oldida maqsad qilib qo’yadi¹. Asar namunalari sifatida turli bosqichlardan

boshlanuvchi o’zbek xalq kuylaridan foydalanish mumkin. Bunda tovushqatorning yordamchi va uning tonikaga bo’lgan munosabati musiqiy eshitishning diqqat markazida turadi.

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

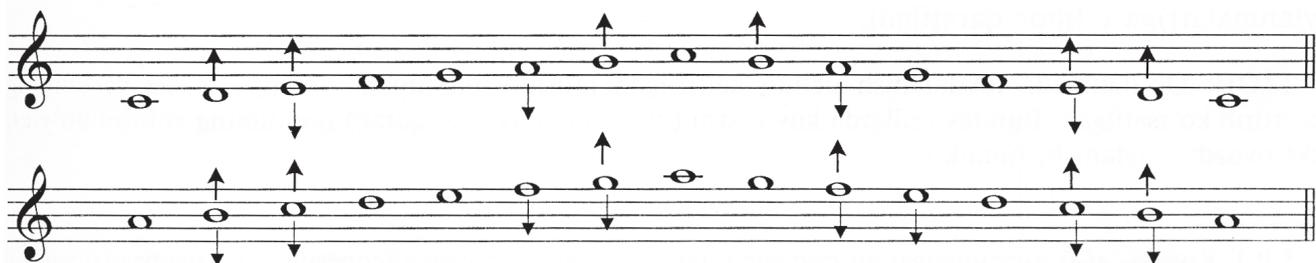
1. Ovoz uchun zamzama mashqlar.
2. Solfedjio usulida kuylash.
3. Musiqiy diktant.

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

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

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

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



¹ A. Agajanov. «Курс сольфеджио». Вып. 2. М., 1965. – С. 3.

² Л.Г. Коваль. «Об интонировании ступеней лада». Сборник статей «Теоретические проблемы узбекской музыки». – Т., 1976.

I, II, III, IV, V, VI, VII
 İ İ İ İ bosqichlarni oʻzida
 mujassam etgan ladlarga tortilish chizmasi³.

Keltirilgan chizmada I, IV, V bosqichlar turgʻun boʻlib, III bosqich oʻzgaruvchidir.

Solfedjio kursining bosh vazifalaridan biri oʻquvchilarda asarning metro-ritmik-usul hissasi sezish qobiliyatini tarbiyalashdir. Shuning uchun ham qoʻllanmada metr va ritm asosiy oʻrin, tutadi. Oʻqituvchi dastlabki mashgʻulotlardan boshlab oʻquvchilar diqqatini toʻplamda jamlangan kuylar va mashqlarni dirijorlik qilgan holda zarb berish bilan ijro etishlariga qaratmogʻi lozim. Bunda qoʻlning harakati, aniq va ifodali ohanglar hisobi, taktdagi kuchli hissalarini sezish va usul turoqlarini toʻgʻri taqsimlash muhim ahamiyatga ega.

Usul birliklari oʻzbek musiqasining ajralmas qismidir. Bu holat qoʻllanmadagi kuylarda oʻz aksini topgan va ikki ovozli kuyning alohida partiyasi sifatida gavdalanadi.

M.M. ♩ = 120

Toʻlin oy - ning yo - ni - dan

Oʻqituvchi sinfda tovushlarni sof aytish va solfedjio usulida kuylashdan tashqari, asarni eshitib tahlil qilish va musiqiy diktantlar yozdirish ustida ham ishlaydi⁵.

Musiqiy diktant sinf ishining muhim shakllaridan boʻlib, oʻquvchilarda musiqiy xotira va kuyni eshitgan holda tahlil qilish malakalarini rivojlantiradi. Shuningdek, olgan nazariy bilimlarini amaliyotda qoʻllashga yordam beradi.

Diktant uchun moʻljallangan kuy birinchi chalinganida kuchli hissalarini boʻrttirilib, belgilangan aniq surʻatda ijro qilinishi kerak. Ikkinchi va undan keyingi chalinishida yozib olish uchun qulaylashtirish maqsadida

Oʻquvchilarda kuylash malakalari rivojlangan sari metr va oʻlchovni his qilish ham orta boradi (usullari qoʻyilmagan kuy namunalari usullarni oʻzlari qoʻyib ijro qilishlari ham mumkin).

Bunda ohang kuylanadi va bir vaqtning oʻzida bir oʻquvchi dirijorlik qilib, boshqasi usulni chertib turadi yoki «tan-tan» iboralari bilan uzun va qisqa usul namunalari aytiladi⁴. Usullar yakka gorizontall chiziqqa yoziladi. Bum choʻzimi chiziq ostida, bak-chiziq ustida ifodalanadi.

Misol | — — — — — | Bum bak-bak.

Oʻzbek xalq musiqasi bezaklarga boy boʻlib (qochirim, sayqal, nola, bidratma va boshqalar), ular (cholgʻu va aytim) amaliyotda toʻliq yoritilmagan va (yakka va qoʻsha) forshlaglar yordamida ifodalanadi. Bularni nola yoki asosiy pardaga sipanish orqali kuylash milliy ohanglarga xosdir.

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Oʻzbek xalq kuyi
YOR-YOR

kuy surʻatini oʻzgartirish mumkin. Kuyni dastlabki chalish paytidayoq unung ladi, metri, oʻlchovi va shakli (tuzilishi) aniqlab olinadi va diktant yozish uchun chizmasi tayyorlanadi. Diktant uchun tanlangan asarni xalq cholgʻu asboblariidan birida chalish oʻquvchilar tomonidan kuyni qabul qilishni yengillashtiradi. Keyin asarning tonligi va boshlangʻich tovushining balangligi aniqlanadi (gamma va ladning asosiy bosqichlari hamda diktantning baʼzi boʻlaklari kuylanadi). Bunda kuyning ifoda vositalari (tuzilishi, usul turoqlari, kadensiya aylanmalari)ga eʼtibor qaratiladi.

³ Л.Г. Коваль. «Об интонировании ступеней лада». Сборник статей «Теоретические проблемы узбекской музыки». — Т., 1976 г.

⁴ А. Джамии. «Трактат о музыке». Ред. В.М. Беляев. — Т., 1960 г. II гл.

⁵ Qoʻllanmada keltirilgan asarlar namunalariidan musiqiy diktantlar uchun material sifatida ham foydalanish mumkin.

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

Shuningdek, diktantni yozishdan oldin uning ba'zi bo'laklarini ham bir o'quvchi o'z cholg'usida ijro qilib ko'rishiga imkon yaratish zarur. Bunday tayyorgarlik ishlarini o'quvchilar dastlab sinfda, o'qituvchi rahbarligida va keyinchalik mustaqil bajaradilar. O'quvchilar kuyni ilg'ab olgan zahoti uni yozishga tutinadilar va usullarini ham aniq ifodalaydilar. Diktant dastlab chalinganida eskiz holatida

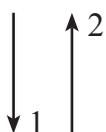
yozi-ladi va keyingi ijrolarda to'ldirilib boriladi. Bunday uslub o'quvchilarda kuy tuzilishini; tahlil qilib, uning butunligini aniqlash va musiqiy xotirasini rivojlantirishga xizmat qiladi.

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

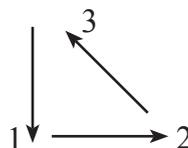
- 1) tovushlarni sof kuylash;
- 2) turli lad tovushlariga erkin o'tish;
- 3) metro-ritmik murakkabliklarni yengil o'zlashtirish;
- 4) ovozda nola (bezak) uslublarini egallash kabi vazifalarni uddalay olishlari shart.

O'LCHOVLARGA MUVOFIQ QO'L HARAKATLARI

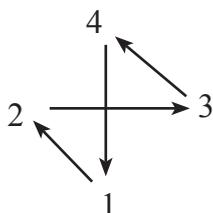
Ikki hissali



Uch hissali

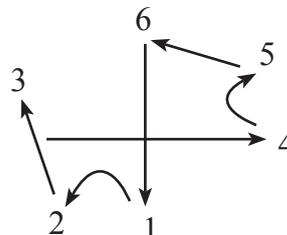


To'rt hissali



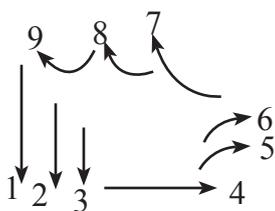
Murakkab o'lchovlar:

Olti hissali

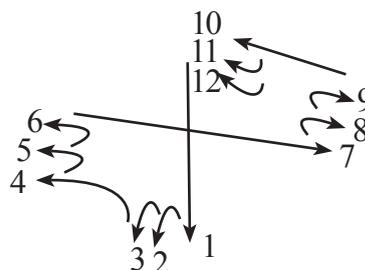


To'qqiz hissali

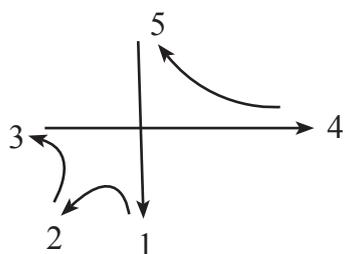
Tez sur'atlarda: uch hissali



O'n ikki hissali,
To'rt hissali

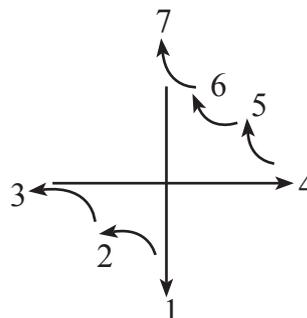


Besh hissali



Aralash o'lchovlar:

Yetti hissali



МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ

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

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

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

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

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

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

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

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

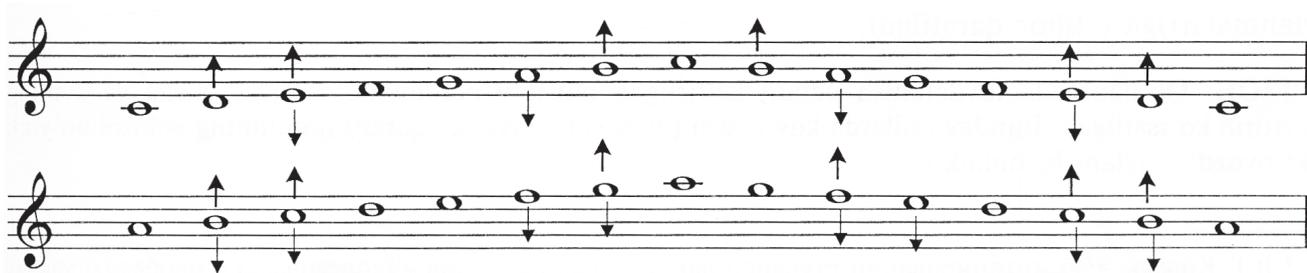
Как известно, вне лада нет музыкального развития – мелодии. Лады узбекской музыки основаны на диатонической системе – соединяя различных ладообразующих ячеек – тетраордов. В силу ладовой переменности узбекской музыки ладовая трактовка некоторых примеров неоднозначна. Внешне звукоряды этих ладов совпадают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

Предлагаем схему интонирования ступеней лада узбекской монодии².

Схема ладовых тяготений: I, II, III, IV, V, VI, VII³.

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

² Л.Г. Коваль. «Об интонировании ступеней лада». Сборник статей «Теоретические проблемы узбекской музыки». – Т., 1976 г.



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

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

Ритмическая группа – усуль, является неотъемлемой частью узбекской монодии. В сборнике усуль является частью узбекской монодии. По мере возрастания навыков сольфеджирования, чувства метра, усуль может быть подобран и исполнен самим учащимся (в произведениях где нет

усуля). Рекомендуется с первых номеров сборника приобщать учащегося к пульсации усуля. При этом интонируется мелодия и параллельно отбивается ритмический усуль, или один учащийся интонирует мелодию с дирижированием, другой – отбивает усуль или интонирует его на слоги -нан, -тан – долгие длительности, -та, -на – короткие длительности⁴. Записывается усуль на одной горизонтальной линии. Бум – длительность расположенная ниже линии, Бак – расположена выше линии, например:



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

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М.М. ♩ = 120



³ Л.Г. Коваль. «Об интонировании ступеней лада». Сборник статей «Теоретические проблемы узбекской музыки». – Т., 1976 г.

Помимо работы над интонированием упражнения и сольфеджированием мелодий педагог в классе работает над слуховым анализом и записью музыкальных диктантов⁴.

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

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

Очень важно при записи диктантов исполнять мелодию на одном из народных и

струментов, что облегчит восприятие учащихся. А также дать возможность учащимся до записи мелодии, сыграть ее на своих инструментах по фразам, предложениям и; полностью период.

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

В результате детальной проработки упражнений к каждому разделу и сольфеджированию музыкальных примеров из произведений композиторов и бастокоров Узбекиста на различных стилях и жанров, учащиеся должны уметь:

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

⁴ Музыкальные примеры пособия могут послужить материалом для музыкальных диктантов.

MAJOR VA MINOR LADLARI

Dastlabki bo'lim

MASHQLAR

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

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

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

2. Bir tondan tashkil topgan major gamma bosqichlarini kuylash:

Yarim tondan tashkil topgan gamma bosqichlarini kuylash:

3. Major gammalarini turli usullarda kuylash²:

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

II VII III VI IV V

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

² Bu turdagi mashqlarni mustahkamlash uchun ritmik diktantlar tavsiya etiladi.

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

5. Ovoz imkoniyatlariga mos balandlikda quyidagi tovushlarni kuylash¹.

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

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

¹ А. Агажанов. «Курс сольфеджио». Вып. II. М., 1965. – С. 8.

I BOB

DIATONIK TOVUSHQATORNING TURG'UN SHAKLLARI

MAJOR VA MINOR KO'RINISHIDAGI LADLAR

ODDIY O'LCHOVLAR

MASHQLAR

I. Major gamma bosqichlarini turli usulda kuylash:

Three musical staves showing the Major scale in different time signatures. The first staff is in 2/4 time, the second in 3/4 time, and the third in 3/8 time. Each staff contains a sequence of notes and rests, demonstrating the scale in various rhythmic patterns.

Masalan:

Two musical staves showing the Major scale in 2/4 and 3/4 time signatures. The first staff is in 2/4 time and the second is in 3/4 time. Both staves contain a sequence of notes and rests, demonstrating the scale in different rhythmic patterns.

II. Ovozga qulay oktavalarda gamma bosqichlarini kuylash.

A musical staff showing the Major scale in two octaves. The notes are written on a single staff, demonstrating the scale in a range that is comfortable for the voice.

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

A musical staff showing a diatonic sequence in 2/4 time signature. The notes are written on a single staff, demonstrating the scale in a range that is comfortable for the voice.

Masalan:

A musical staff showing a diatonic sequence in 2/4 time signature. The notes are written on a single staff, demonstrating the scale in a range that is comfortable for the voice. The sequence is labeled with Roman numerals I, II, III, IV, and V.



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



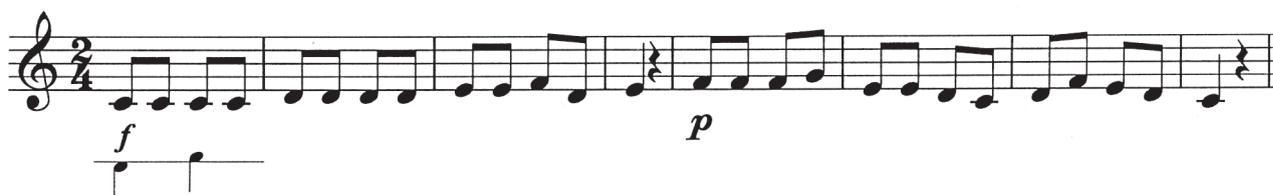
Masalan¹:



KUYLASH UCHUN MISOLLAR

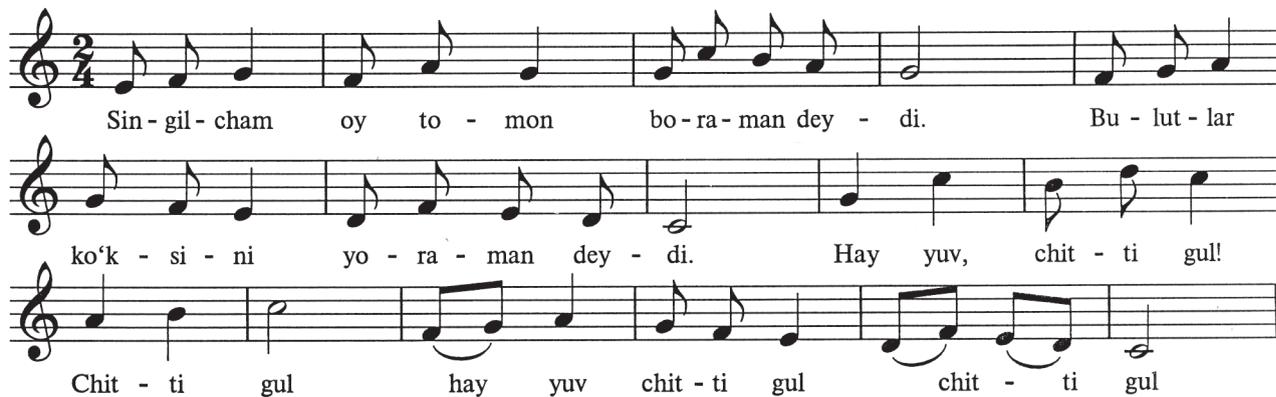
1 Moderato

G'. Qodirov
MAY



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

2 Andante



¹ Yuqorida berilgan mashqlarni gammaning turli bosqichlaridan kuylash.

A. Malaxov musiqasi
A, BE, TE

3 Allegretto

S. Boboyev musiqasi, Yong'in Mirzo she'ri
YOMG'IR

4 Allegro moderato

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

G. Qodirov
ARCHA QO'SHIGI

5 Allegro moderato

F. Mirusmonov
BIZ KICHIK PAXTAKORMIZ

6 Allegro

ANDIJON POLKASI

7 **Vivo**

Musical score for 'Andijon Polkasi' in 2/4 time, key of D major. The first staff begins with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second staff features a first ending (1.) and a second ending (2.).

K. Kenjayev
QUYOSHLI O'LKAM

8 **Allegretto**

Musical score for 'Quyoshli O'lkam' in 2/4 time, key of D major. The piece is marked with a mezzo-forte (*mf*) dynamic.

S. Abramova musiqasi
AKA-SINGIL

9 **Andante**

Musical score for 'Aka-Singil' in 2/4 time, key of D major. The piece is marked with a mezzo-forte (*mf*) dynamic.

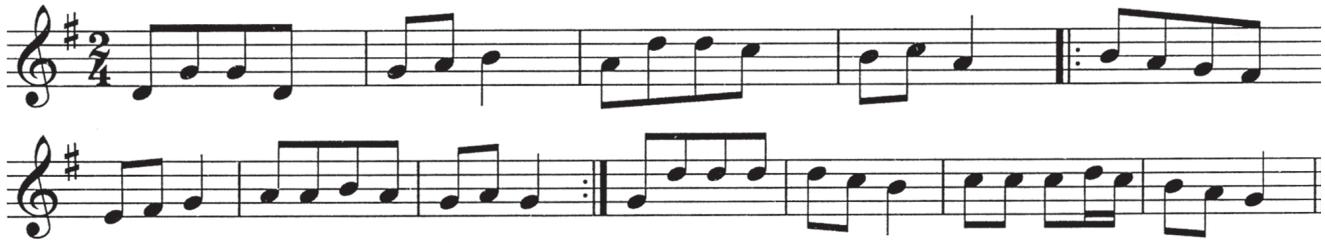
H. Rahimov
DO'MBOQCHALAR QO'SHIG'I

10 **Allegretto**

Musical score for 'Do'mboqchalar Qo'shig'i' in 2/4 time, key of D major. The piece is marked with a forte (*f*) dynamic and consists of four staves.

D. Zokirov
YOSHLIK QO'SHIG'I

11 Moderato



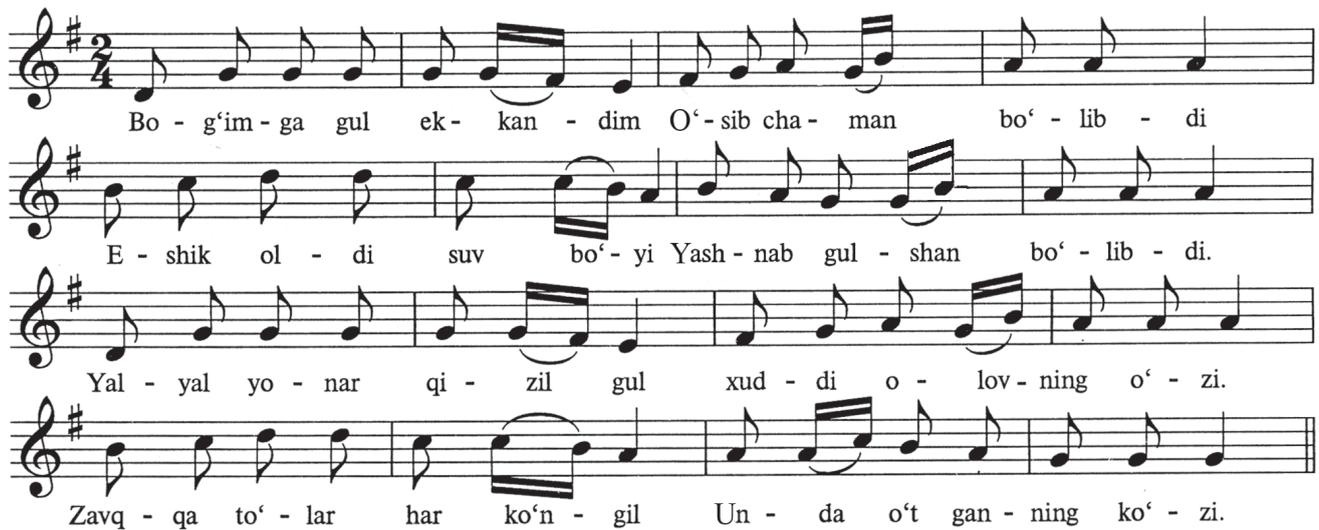
A. Muhamedov
KAKKU

12 Allegretto



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

13 Tezroq



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

B. Giyenko
CHUMCHUQCHA

14 Allegro



J. Najmitdinov kuyi, E. Rahimov she'ri
SALOM MAKTAB

15 Allegretto

Musical score for 'Salom Maktab' in 2/4 time, key of B-flat major. It consists of two staves. The first staff is the vocal line with lyrics: 'Sa - lom mak - tab jon mak - tab Se - ni se - va - man maq - tab.' The second staff is the piano accompaniment with lyrics: 'Biz - ga o - chiq qu - cho - g'ing Yo - ning - da gul - zor bo - g'ing zor - bo - g'ing'. The piano part includes first and second endings.

G'. Qodirov musiqasi
ALISHER ISMLI BOLALARGA

16 Moderato

Musical score for 'Alisher Ismli Bolalarga' in 2/4 time, key of B-flat major. It consists of two staves. The first staff is the vocal line with a piano dynamic marking (*p*). The second staff is the piano accompaniment.

S. Abramova, X. Muhammadaliyev she'ri
CHUMCHUQ

17 Tez

Musical score for 'Chumchuq' in 2/4 time, key of B-flat major. It consists of two staves. The first staff is the vocal line with lyrics: 'Chum - chuq chirq - chirq e - ta - di Tut - ni cho' - qib ke - ta - di.' The second staff is the piano accompaniment with lyrics: 'Cho' - qi - sa u may - li - ga Ne - ga to' - kib ke - ta - di.'

Ilyos Akbarov
GULLOLA

18 Moderato

Musical score for 'Gullola' in 2/4 time, key of D major. It consists of two staves. The first staff is the vocal line with a mezzo-forte dynamic marking (*mf*). The second staff is the piano accompaniment with a piano dynamic marking (*p*).

X. Izomov kuyi, N. Orifjonov she'ri
BIRGA KUYLAYLIK

19 Allegretto

Qa - dir - don - lar uch - ra - shib Kuy - la - shib to' - lib to - shib
Qo' - shiq - lar ko'k - dan osh - sin Kel, bu saf - ga ey qar - dosh

S. Abramova
ONAJONIM

20 Allegro

p *mf*
p

21 Moderato

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

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

F. Nazarov
PAXTAOY

22 Allegretto

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

J. Najmitdinov musiqasi
BOLALAR VA G'OZLAR

23 Moderato

mp

Ilyos Akbarov
ARCHA BAYRAMI

24 Moderato

A. Muhamedov
GO'G'IRCHOG'IM ALLAYO

25 Adajio

G'. Qodirov va T. Ilhomov musiqasi
GUL EKAMIZ

26

T. Sodiqov kuyi, Nizomiy g'azali
JONON KO'RINUR

27 Moderato

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

A. Berlin musiqasi
BUZOQCHA

28 Andantino

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

Xamzin musiqasi
Yong'in Mirzo she'ri
LAYLAK KELDI

29 Allegro

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

KUYLASH UCHUN MISOLLAR

A. Muhamedov
BAYROQ

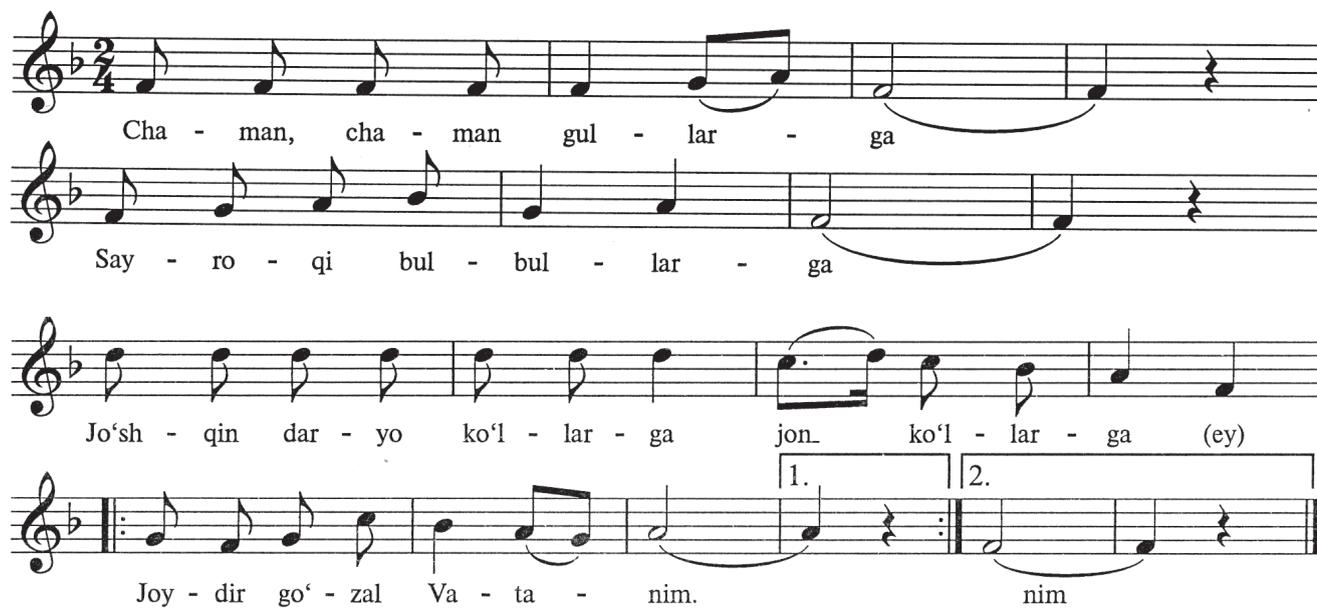
31 Tempo di marcia



F. Nazarov musiqasi, O' Rashid she'ri

VATANIM

32 Allegretto



Cha - man, cha - man gul - lar - ga
Say - ro - qi bul - bul - lar - ga
Jo'sh - qin dar - yo ko'l - lar - ga jon ko'l - lar - ga (ey)
Joy - dir go' - zal Va - ta - nim. nim

O'zbek xalq kuyi
DODIMGA YET

33 M. M. ♩ = 54 - 56



O'zbek xalq kuyi
O. Ibragimov notaga tushirgan
FARG'ONACHA

34

Musical score for 'FARG'ONACHA' in 2/4 time, key of D major. It consists of three staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of two sharps (D major). The music features a mix of eighth and sixteenth notes, with some rests.

Sh. Ramazonov
IKKI QO'ZICHOG'IM BOR

35

Allegro moderato

Musical score for 'IKKI QO'ZICHOG'IM BOR' in 2/4 time, key of D major. It consists of three staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of two sharps (D major). The music is marked 'mf' (mezzo-forte) and features a steady eighth-note rhythm.

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

36

Moderato

Musical score for 'TERIMCHILAR QO'SHIG'I' in 2/4 time, key of D major. It consists of three staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of two sharps (D major). The music is marked 'Moderato' and includes lyrics in Uzbek. The lyrics are: 'Tog' - da o - chil - gan lo - la (ey) (jo - ney) Te - rib to' - da lay_ dey - man (o) Yash - nab tur - gan g'o' - zam - ni ey jo - ney, Kun - da bir ko' - ray dey - man (o)'. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign at the end of the second staff.

37 M. M. ♩ = 108 - 112

Yu - qo_ ri - dan men_ ke - la - man ot o'y - na
tib yor - ot o'y - na - tib Qo'l - gi - nam - da
pa - rang_ mil - tiq qu - yon o - tib yor - yor qu - yon o - tib

Sh. Yormatov
O'N BESH TAMIZ BESH OLDIK

38 Allegretto

f
mp

MASHQLAR

VII. Minor gamma bosqichlarini turli usulda kuylash.

2/4
3/4
3/8

Masalan:

VIII. Quyidagi berilgan mashqlarni gammaning turli bosqichlaridan kuylash:

IX. Quyidagi gamma bosqichlarini ovoz uchun qulay balandlikda kuylash:

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

KUYLASH UCHUN MISOLLAR

S. Boboyev musiqasi
BIRINCHI QO'NG'IROSIQ

39 Allegro

L. Tursunova
MENI OYIM

40 O'rtacha tezlikda

mf

p

L. Tursunova
XAYR BOG'CHAM

41 O'rtacha, kuychan

mf

f (p)

F. Nazarov musiqasi
TOVUG'IM

42 Allegro vivace

f

T. Azimov musiqasi
GO'SHIG'IMIZ AVJIDA

43 Quvnoq

mf

f

44 Og'ir

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

45 Quvnoq

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

D. Zokirov
MING RAHMAT

46 Andante

S. Abramova
QO'G'IRCHOG'IM

47 Moderato

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

48 Quvnoq

Me - ning jaj - ji pa - qir - cham, pa - qir - cham. Tez ke - la - qol
cha - qir - sam cha - qir - sam Hoy, hoy hoy hoy cha - qir - sam

G. Qodirov
BAHOR QO'SHIG'I

49 Moderato

f
mf

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

50 Andante

Hay hay o' - lan jon - o' - lan Ke - lin kel - di yor - yor qo' shiq bi - lan
to'y bi - lan Ke - lin kel - di yor - yor (yor - yor ey) Ke - lin kel - di yor - yor

D. Zokirov kuyi, P. Mo'min she'ri
BINAFFSHA QO'SHIG'I

51 Allegro moderato

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

52 Moderato

Ikrom Akbarov kuyi, H. Muhammad she'ri

RASSOM

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

F. Nazarov

53 Allegro

BAXTIYORMAN

Dugoh maqomidan
 OROMIJON¹

54 M. M. ♩ = 96 - 100

O - ro - mi - joni - me siz - mi siz ey Sar - vi ra - vo -
 ni mey siz - mi siz ey Yuz - la - ri - ga
 o - ro be - rib ey ya - na jo - ni me siz - mi siz
 ey o - ro - mi jo - ni - me siz - mi siz ey.

¹ Maqomlardan berilgan asarlarni vazmin tempda kuyilash tavsiya etiladi.

KUYLASH UCHUN MISOLLAR

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

56 Tempo di marcia

O - na yur - tim bag' - ring da o' - sa - man - kuch -
ga to' - lib Se - ning meh - ring qal - bim
da O - qar bir da - ryo bo' - lib

Buzruk maqomidan
IROQ

57 M. M. ♩ = 72 - 76

Hay yo - ring - man
hay yor - ey Gir - yo - ning - man hay yo - rey o
o o
hay - jo - nim o

I. Hamroyev musiqasi, Yo. Mirzo she'ri
O'ZBEKISTON KEMASI

58 Andantino

mf G'un - cha - dir or - zu - la - rim Birkungul - day o - chi - lar Yo'l - la - rim - ga yul - duz - lar Das - ta gul - day
so - chi - lar so - chi - lar o so - chi - lar - o das - ta gul - day so - chi - lar

59 Allegretto

O'zbek xalq kuyi
NORIM-NORIM

60 Tempo di marsche

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

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

61 M. M. ♩ = 52

Navo maqomidan
TASNIF

62 M. M. ♩ = 120

O'zbek xalq kuyi
YOR-YOR¹

¹ Nora bilan yozilgan usulni kuylash shart emas.



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

Tempo di valse

63

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

O'zbek xalq musiqasi
DIL KUYI¹

64

M. M. ♩ = 88 - 92

F. Nazarov musiqasi
DAVRAMIZGA KELINGIZ

65

Quvnoq

O'zbek xalq kuyi
SAYQAL I

66

M. M. ♩ = 56 - 58

¹ Sinkopalar turkumlangan va turoqlangan holda berilgan.

B. Ismatov
SUNBULA

67 Allegretto

Ilyos. Ikromov
O'YNASIN

68 Moderato

69 M. M. ♩ = 80 - 84

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

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

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

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

70 M. M. ♩ = 80 - 84

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

MURAKKAB O'LCHOVLAR

MASHQLAR

1. Major va minor gamma bosqichlarini turli usulda kuylash¹.

Tinish belgi bilan taktlarni aniq sanash zarur.

Masalan:

II. Turli tonliklarda major va minor tetraordlarini kuylash.

¹ A. Агажанов. «Курс сольфеджио». V. 1. М., 1995. – 31 с.

III. Tetraxordlarni ikki ovozli usulda berilgan mashqlarni kuylash¹.
(Yuqoridagi ovoz o'zgaradi)



(pastki ovoz o'zgaradi)



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



KUYLASH UCHUN MISOLLAR

71 Quvnoq

I. Akbarov musiqasi
BAXTIYORLAR QO'SHIG'I



G'. Qodirov

72 Moestoso

ULUG' BAYROQLAR



A. Muhamedov

73 Andantino

DO'STLIK QO'SHIG'I



¹ Majorda berilgan mashqlarni minorda ham kuyish zarur.

74 Vivace

F. Nazarov
VATAN BIZNING ONAMIZ

mf *p*

75 Tempo di marcia

Sh. Ramazonov
HAYOTIMIZ BAHORI

p

76 Andantino

D. Zokirov
AYB ETMANGIZ

mp

77 Tempo di marcia

F. Nazarov
SHODLIK QO'SHIG'I

p

78 Shoshilmay

I. Akbarov
GAZLI GO'ZALI

79 Shoshilmay

Xalq kuyi
BAYOTI SHEROZIY

80 M. M. ♩ = 116

U-zo - ring do-nu - re a - yon dur, a - yon
Ki an - din ku - nu oy
ni - shon - dur ni - shon.

81 **Moestoso**

I. Akbarov
QAYERDASAN?

82 **Andante**

O'zbek xalq qo'shig'i
RAFTOR AYLADING

83 **M. M. ♩ = 104 - 108**

84 M. M. ♩ = 116

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

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

F. Nazarov

85 Moderato

BOLALAR SAROYI

mp *f* *mp* *f*

D. Omonullayeva musiqasi, G'afur Tolib she'ri

86 Allegro moderato

NISHOLDA

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

87 **Largo**

H. Rajabov
DELAFKOR

mf

88 M. M. ♩ = 63 - 66

Segoh maqomidan
SARAHBORI SEGOH

Bag' - rim - ni ti - g'i haj - ri - la

yuz po - ra qil - di-lar o

To yo - ri ko' - yi- din me-ni

o - vo - ra qil - di -

lar o o o

89 **Allegretto**

K. Kenjayev
KELIBSIZ

mf

O'zbek xalq lapar qo'shig'i
QORA SOCH

90

f So-ching-ni u-zun dey-di-lar qo-ra-soch u kam_ yor yor

Ko'r-sat so-ching-ni bir ko'-ra-yin jo-nim u-ka-mey yor yor yor yor

MASHQLAR

V. Major va minor bosqichlarini turli usullarda kuylash.

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

KUYLASH UCHUN MISOLLAR

F. Nazarov
RAQS

91 Allegro

mf

Andantino

K. Kenjayev
QIZ QO'SHIG'I

Musical score for 'QIZ QO'SHIG'I' by K. Kenjayev, Andantino tempo. The score is written in 6/8 time and consists of seven staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. A dynamic marking of *mf* (mezzo-forte) is present in the second staff. The piece concludes with a double bar line.

93 Allegretto

D. Zokirov
BOG'CHADA

Musical score for 'BOG'CHADA' by D. Zokirov, Allegretto tempo. The score is written in 6/8 time and consists of three staves. It begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The music is characterized by a steady eighth-note rhythm. A dynamic marking of *f* (forte) is present in the first staff. The piece concludes with a double bar line.

94 M. M. ♩ = 126 - 132

Turkman xalq qo'shig'i
BIBIJON

Musical score for 'BIBIJON' by Turkman xalq qo'shig'i, M.M. tempo. The score is written in 6/8 time and consists of four staves. It begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The music features a melodic line with some rests. A dynamic marking of *f* (forte) is present in the second staff, and a *mf* (mezzo-forte) marking appears in the third staff. The piece concludes with a double bar line and two first/second endings.

A. Muhamedov musiqasi
SHOHI SO'ZANA

95 Allegro moderato

S. Boboyev musiqasi, To'lqin she'ri
XAYR BOG'CHAMIZ

96 Moderato

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

O'zbek xalq qo'shig'i
MUNCHA HAM

97 M. M. ♩ = 120

I. Hamroyev musiqasi
DILDA BAHOR O'YNAYDI

98

Allegro moderato

Musical score for piece 98, Allegro moderato, in G major and 6/8 time. It consists of four staves of music. The first staff has a repeat sign at the end. The second staff starts with a mezzo-forte (*mf*) dynamic. The third staff has a forte (*f*) dynamic. The fourth staff has a piano (*p*) dynamic. The piece ends with a repeat sign.

Sh. Ramazonov musiqasi
INTIZOR

99

Moderato

Musical score for piece 99, Moderato, in G major and 6/8 time. It consists of four staves of music. The first staff starts with a forte (*f*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a mezzo-piano (*mp*) dynamic. The fourth staff has a mezzo-piano (*mp*) dynamic. The piece ends with a repeat sign.

M. Ashrafiy
FARG'ONACHA YALLA

100

Allegro

Musical score for piece 100, Allegro, in G major and 6/8 time. It consists of three staves of music. The first staff has a piano (*p*) dynamic. The second staff has a forte (*f*) dynamic. The third staff has a forte (*f*) dynamic. The piece ends with a repeat sign.

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

101 M. M. ♩ = 76 - 80

Musical score for piece 101, featuring four staves of music in G major and 6/8 time. The score includes a first and second ending.

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

102 M. M. ♩ = 96

Musical score for piece 102, featuring five staves of music in B-flat major and 6/8 time. Dynamics include *mp*, *p*, and *mf*.

Xorazm lapari
OG'O DAROM

103 M. M. ♩ = 120

Musical score for piece 103, featuring two staves of music in B-flat major and 6/8 time. Lyrics are written below the notes.

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

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

Sh. Ramazonov musiqasi
INTIZOR

104 Moderato

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

105 Moderato

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

S. Yudakov
OYXON ARIYASI

106 Andante

107 Allegro

O'YNAB O'TING SHABBODALAR

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

108 M. M. ♩ = 66

Xorazm xalq lapari
UFORISI

mf

109 M. M. ♩ = 100

Xorazm xalq lapari
DIG'AJON

mf

110 Moderato

Xalq so'zi va kuyi
OHU BARCHASHMI MAN

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

- mi man bo - do - mi du mag' - zi - man

Xalq qo'shig'i
MAVRIGI

111 M. M. ♩ = 88 - 92

mp

Ojiza she'ri va kuyi
XURSHIDI JAHON GALDI

112 M. M. ♩ = 80

f
mf

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

113 Allegro moderato

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

F. Nazarov
KONSERT VALSI

114 Andante

p

SINKOPALAR
TAKT ICHIDAGI SINKOPA
MASHQLAR

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

Four rows of musical notation showing syncopated rhythms in different time signatures:

- 2/4:** Quarter note, quarter note, quarter note, quarter note || quarter note, quarter note, quarter note, quarter note || eighth note, eighth note, quarter note, quarter note || eighth note, eighth note, quarter note, quarter note ||
- 3/4:** Quarter note, quarter note, quarter note || quarter note, quarter note, quarter note || eighth note, eighth note, quarter note, quarter note || eighth note, eighth note, quarter note, quarter note ||
- 4/4:** Quarter note, quarter note, quarter note, quarter note || quarter note, quarter note, quarter note, quarter note || eighth note, eighth note, quarter note, quarter note || eighth note, eighth note, quarter note, quarter note ||
- 6/8:** Quarter note, quarter note, quarter note, quarter note || quarter note, quarter note, quarter note, quarter note || eighth note, eighth note, quarter note, quarter note || eighth note, eighth note, quarter note, quarter note ||

Masalan¹:

Four staves of musical notation illustrating syncopation in different time signatures:

- 2/4:** A melodic line with syncopated rhythms.
- 3/4:** A melodic line with syncopated rhythms.
- 4/4:** A melodic line with syncopated rhythms.
- 6/8:** A melodic line with syncopated rhythms.

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

Four staves of musical notation showing diatonic sequences in different time signatures:

- 2/4:** A diatonic sequence in a major key.
- 4/4:** A diatonic sequence in a major key.
- 3/4:** A diatonic sequence in a major key.
- 6/8:** A diatonic sequence in a major key.

¹ Majorda berilgan mashqlarni minorda ham kuylash zarur.

F. Nazatov kuyi, Q. Hikmat she'ri
BAXTLI BOLALAR

115 **Maestozo**

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

M. Ashrafiy musiqasi, K. Yasin she'ri
YOSHLAR QO'SHIG'I

116 **Allegro**

Qan - day go' - zal - dir bu yosh - lik ba - hor
Ko'ng - lim - ga ma - yin kuy - la - ring yo - qar

O'zbek xalq musiqasi
DIL KUYI

117 M. M. ♩ = 88 - 92

Qan - day go' - zal - dir bu yosh - lik ba - hor
Ko'ng - lim - ga ma - yin kuy - la - ring yo - qar

K. Kenjayev
«BESH»GA TENG BIRINCHI

118 **Andante**

Qan - day go' - zal - dir bu yosh - lik ba - hor
Ko'ng - lim - ga ma - yin kuy - la - ring yo - qar

119 Moderato

mp

f

P. Xaliqov musiqasi
EY ONA YURT TURKISTON

120 Tempo di marsche

mf

ff

1. 2.

Ikrom Akbarov kuyi, Mirmuhsin she'ri
ALLA

121 Andante

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

122 Allegretto

mf

f

1. 2.

Sh. Yormatov
MARSH

123 Tempo di marcie

f

F. Nazarov
VATAN BIZNING ONAMIZ

124 Andante

F. Nazarov kuyi, P. Mo‘min she‘ri
UXLAB TURDIM

125 Allegretto

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

Dugoh maqomidan

126 M. M. ♩ = 112

SOQINOMAYI MO‘G‘ULCHAYI DUGON

F. Nazarov

127 Andante

BOLALAR QO‘SHIG‘I

T. Jalilov

128 Moderato

OTMAGAY TONG

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

129 Allegretto

Qa - lam o - lib qo' - lim - ga, Ya - qin tu - tib ko'ng - lim -
-ga Kel - ti - rib ko'z o'n - gim - ga Ma' - no iz - lab so' - zim -
1. 2.
ga Xat yo - za - man do's - tim - ga ga

L. Mujdabayeva musiqasi, M. Mirzayev she'ri
ASKAR QO'SHIG'I

130 Allegro

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

F. Nazarov
YOSHLIK

131 Allegro moderato

mf

Xalq kuyi
UYG'URCHA RAQS

132 M. M. ♩ = 112 - 116

Musical score for item 132, featuring two staves of music in G major and common time. The second staff includes first and second endings.

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

133 Tempo di marcia

Musical score for item 133, featuring two staves of music in G major and common time with lyrics in Uzbek.

Bit - sin u - rush dey - di ja - hon. El - lar bo'1 - sin o - mon o - mon

Tinch - lik u - chun u - lug' jang - da Xalq - lar to - par shuh - ra - tu shon

M. Leviyev
O'RGILAY

134 Allegretto

Musical score for item 134, featuring two staves of music in B-flat major and 2/4 time with a mezzo-forte dynamic marking.

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

135 M. M. ♩ = 76 - 80

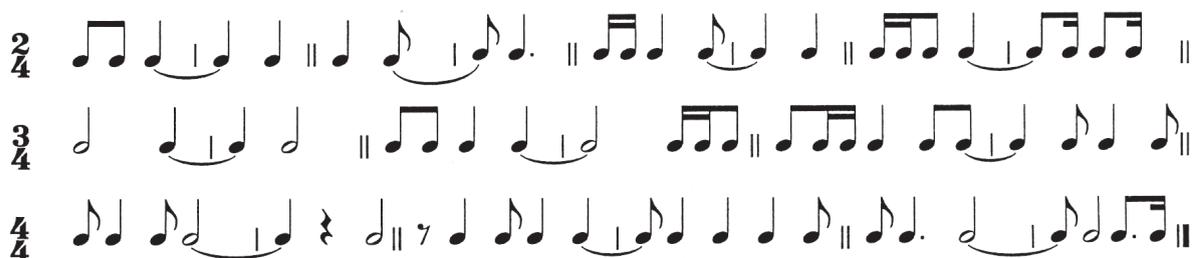
Musical score for item 135, featuring two staves of music in G major and 6/8 time with a mezzo-piano dynamic marking.



TAKTLARARO SINKOPALAR

MASHQLAR

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



Masalan:



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



KUYLASH UCHUN MISOLLAR

F. Olimov
SEN MENING VATANIM

136

Tempo di valse

E. Shvars musiqasi, X Qayumov she'ri
GUL TUTAMAN, ONAJON

137

Shoshilmasdan

mf Qut-lug' bo'l - sin bay-ra-min - giz o - na - jon o - na - jon

Siz-ga sog' - lik baxt ti - lay - man bir ja- hon bir ja - xon

Siz-ga sog' - lik baxt ti - lay - man bir ja- hon bir ja - hon

X. Rajabov
AVLODLARGA

138

Andante

139 Allegro

140 M. M. ♩ = 88 - 92 Rost maqomidan
SAFTI KALON QAHQARCHASI

141 Rost maqomidan
SOQINOMA

Navo maqomidan
QASHQARCHA

142 M. M. ♩ = 106

143 M. M. ♩ = 96

BAYOT II

144 Allegro

Sh Ramazonov musiqasi, B. Isroilov she'ri
TERIMCHI QIZLAR TARONASI

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

M. Ashrafiy. Dilorom op.
NO'MON ARIYASI

145 Andante

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

146

M. M. ♩ = 72

Rost naqomidan
SAVTI KALON UFORI

Musical score for Rost naqomidan SAVTI KALON UFORI. It consists of three staves of music in 3/4 time, featuring a melodic line and a rhythmic accompaniment. The key signature has one flat (B-flat).

147

M. M. ♩ = 63

Navo maqomidan
SARAHBOR

Musical score for Navo maqomidan SARAHBOR. It consists of six staves of music in 2/4 time, featuring a melodic line and a rhythmic accompaniment. The key signature has one flat (B-flat).

148

M. M. ♩ = 92

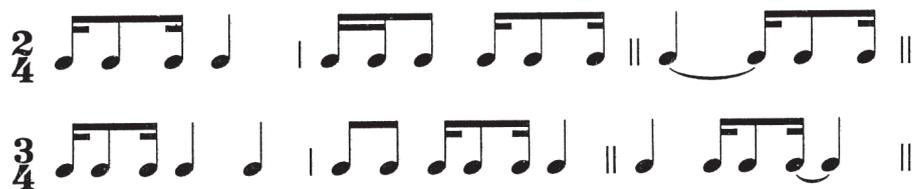
O'zbek xalq musiqasi IX t.
NABO'LDI YORIM GALMADI

Musical score for O'zbek xalq musiqasi IX t. NABO'LDI YORIM GALMADI. It consists of three staves of music in 6/8 time, featuring a melodic line and a rhythmic accompaniment. The key signature has one flat (B-flat). A dynamic marking of *mf* is present.

HISSA ICHIDAGI SINKOPA

MASHQLAR

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



Masalan:



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



KUYLASH UCHUN MISOLLAR

Rost maqomidan
TASNIF

149 M. M. ♩ = 72



150 M. M. ♩ = 80

Buzruk maqomidan
UFORI

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

151 Allegretto

O'zbek xalq qo'shig'i
ILILLA YOR

152 Allegro

H. Rahimov musiqasi, S. Barnoyev she'ri
MUCHAL QO'SHIG'I

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

153

D. Omonullayeva musiqasi, Mirpo'lat Mirzo she'ri
AZIZ BO'STON – O'ZBEKISTON

Quvnoq

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

N. Norxo'jayev musiqasi, P. Mo'min she'ri
SALOM BERGAN BOLALAR

154 Allegro moderato

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

T. Toshmatov
KOLXOZ DALASIDA

155 Moderato

F. Vasilyev qayta ishlagan
DO'LONCHA

156 Allegretto

Navo maqomidan
BAYOT MUXAMMASI

157 M. M. ♩ = 60

Musical score for exercise 157, featuring three staves of music in 2/4 time with a tempo marking of M. M. ♩ = 60.

M. Otajonov musiqasi
ASSALOM

158 Moderato

Musical score for exercise 158, featuring three staves of music in common time with a tempo marking of Moderato and a dynamic marking of *p*. The score includes first and second endings.

ARALASH VA O'ZGARUVCHAN O'LCHOVLAR

MASHQLAR

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

Four musical exercises in different time signatures: 5/4, 5/8, 7/4, and 7/8.

II. Major va minor bosqichlarini dirijorlik qilib o'zgaruvchan o'lchovlarda kuylash¹.

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

KUYLASH UCHUN MISOLLAR

159 M. M. ♩ = 168 - 176

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

M. Ashrafiy
KUY

160 Andantino

¹ Turli ko'rsatkich bilan kelgan o'zgaruvchan o'lchovlarni luft pauza qilib kuylash zarur.

161 M. M. ♩ = 84

Rost maqomidan
SAFTI KALON

mp

162 Moderato

M. Burhonov
TRIO

mf

163 M. M. ♩ = 76

Digoh maqomidan
MO'G'ULCHAYI DUGOH

mf

164 Allegretto non troppo

H. Rahimov musiqasi, I. Muqimov she'ri
«BAXOUIDDIN BALOGARDON» oratoriyasidan IV k.

mf

Ba - xo - ud - din Ba-lo - gar - don se - ni iz - lab di - lim lar - zon No - ming dil - da
ti - lim biy - ron u - nut bo' l - sa ko'ng - ling vay - ron Ba - xo - ud - din Ba - lo - gar - don
Ja - hon ke - zib haq iz - lar - men na - jot is - tab ko'p bo'z - lar - men
ko'z - lar - men. Va - tan - dan yax - shi joy yo'q tur
Maf - tun e - tur chi - roy yo'q tur chi - roy yo'q tur



Dugoh maqomidan
GARDUNI DUGON

165 M. M. ♩ = 84



Segoh maqomidan
GARDUNI SEGOH

166 M. M. ♩ = 102



G'. Qodirov
KUY

167 Andante



Navo maqimidan
GARDUN

168 M. M. ♩ = 84 - 88



169 M. M. ♩ = 100

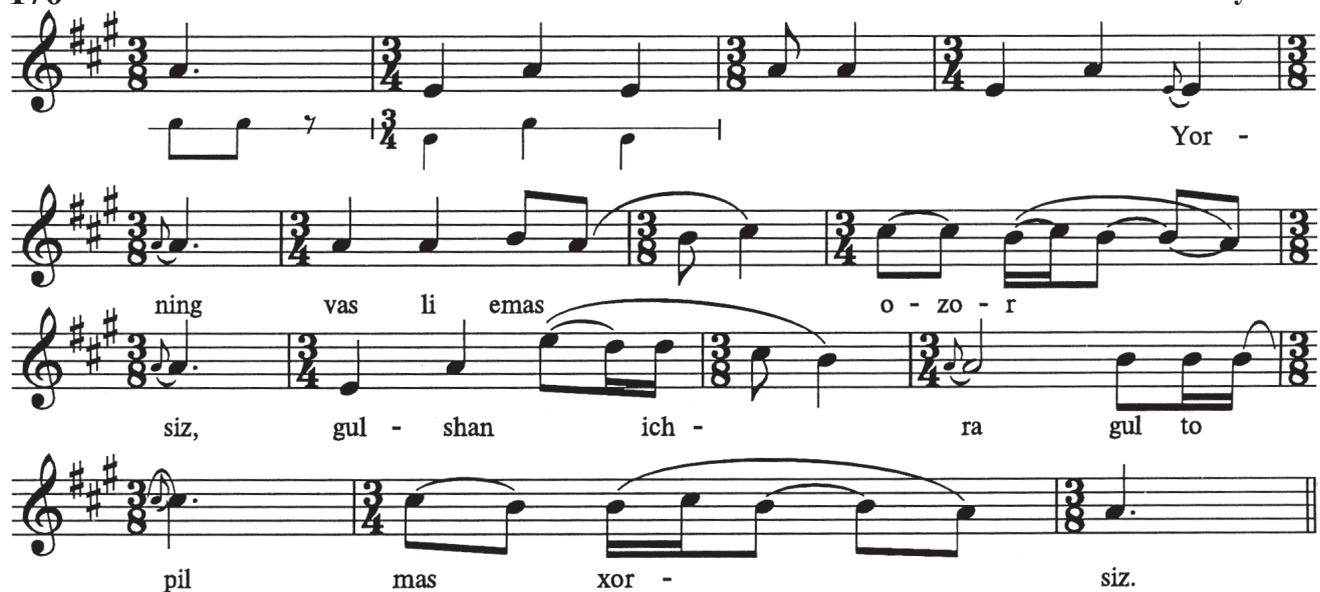
Rost maqomidan
SAVTI KALON TALQINI



Ey, me - ning no - zik - ni - hol
o - ro - mi - jo - nim, qay - da san
Bu ko'n - gul bo's - to - ni - da
g'un - cha da - ho - nim qay - da - san.

170 M. M. ♩ = 96

Nodita she'ri
Bayot IV



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

171

R. Hamroyev
SKRIPKA VA ORKESTR UCHUN KONSERT

Andante





O'zbek xalq kuyi
GIRYA I

172 M. M. ♩ = 104

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

O'zbek xalq kuyi
CHAPANDOZI NAVO

173 M. M. ♩ = 88

174 Allegro

O'zbek xalq kuyi IV t.
QOLDIMU

175 M. M. ♩ = 100 - 104

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

H. Rahimov musiqasi
BUXORO

176 Tempo di valse

Meno mosso

1. 2.

rit rit

MIKSOLIDIY LADI

MASHQLAR

I. Miksolidiy lad bosqichlarini turli usulda kuylash.

2/4

Musical exercise I consists of two staves. The first staff shows four rhythmic patterns: 1) eighth notes G4-A4-B4, 2) eighth notes G4-A4-B4 with a beamed eighth note G4, 3) quarter notes G4-A4, 4) quarter notes G4-A4. The second staff shows a continuous eighth-note scale: G4-A4-B4-A4-G4-F4-E4-D4-C4-B3-A3-G3-F3-E3-D3-C3-B2-A2-G2-F2-E2-D2-C2-B1-A1-G1-F1-E1-D1-C1-B0-A0-G0-F0-E0-D0-C0-B-1-A-2-G-3-F-4-E-5-D-6-C-7-B-8-A-9-G-10-F-11-E-12-D-13-C-14-B-15-A-16-G-17-F-18-E-19-D-20-C-21-B-22-A-23-G-24-F-25-E-26-D-27-C-28-B-29-A-30-G-31-F-32-E-33-D-34-C-35-B-36-A-37-G-38-F-39-E-40-D-41-C-42-B-43-A-44-G-45-F-46-E-47-D-48-C-49-B-50-A-51-G-52-F-53-E-54-D-55-C-56-B-57-A-58-G-59-F-60-E-61-D-62-C-63-B-64-A-65-G-66-F-67-E-68-D-69-C-70-B-71-A-72-G-73-F-74-E-75-D-76-C-77-B-78-A-79-G-80-F-81-E-82-D-83-C-84-B-85-A-86-G-87-F-88-E-89-D-90-C-91-B-92-A-93-G-94-F-95-E-96-D-97-C-98-B-99-A-100-G-101-F-102-E-103-D-104-C-105-B-106-A-107-G-108-F-109-E-110-D-111-C-112-B-113-A-114-G-115-F-116-E-117-D-118-C-119-B-120-A-121-G-122-F-123-E-124-D-125-C-126-B-127-A-128-G-129-F-130-E-131-D-132-C-133-B-134-A-135-G-136-F-137-E-138-D-139-C-140-B-141-A-142-G-143-F-144-E-145-D-146-C-147-B-148-A-149-G-150-F-151-E-152-D-153-C-154-B-155-A-156-G-157-F-158-E-159-D-160-C-161-B-162-A-163-G-164-F-165-E-166-D-167-C-168-B-169-A-170-G-171-F-172-E-173-D-174-C-175-B-176-A-177-G-178-F-179-E-180-D-181-C-182-B-183-A-184-G-185-F-186-E-187-D-188-C-189-B-190-A-191-G-192-F-193-E-194-D-195-C-196-B-197-A-198-G-199-F-200-E-201-D-202-C-203-B-204-A-205-G-206-F-207-E-208-D-209-C-210-B-211-A-212-G-213-F-214-E-215-D-216-C-217-B-218-A-219-G-220-F-221-E-222-D-223-C-224-B-225-A-226-G-227-F-228-E-229-D-230-C-231-B-232-A-233-G-234-F-235-E-236-D-237-C-238-B-239-A-240-G-241-F-242-E-243-D-244-C-245-B-246-A-247-G-248-F-249-E-250-D-251-C-252-B-253-A-254-G-255-F-256-E-257-D-258-C-259-B-260-A-261-G-262-F-263-E-264-D-265-C-266-B-267-A-268-G-269-F-270-E-271-D-272-C-273-B-274-A-275-G-276-F-277-E-278-D-279-C-280-B-281-A-282-G-283-F-284-E-285-D-286-C-287-B-288-A-289-G-290-F-291-E-292-D-293-C-294-B-295-A-296-G-297-F-298-E-299-D-300-C-301-B-302-A-303-G-304-F-305-E-306-D-307-C-308-B-309-A-310-G-311-F-312-E-313-D-314-C-315-B-316-A-317-G-318-F-319-E-320-D-321-C-322-B-323-A-324-G-325-F-326-E-327-D-328-C-329-B-330-A-331-G-332-F-333-E-334-D-335-C-336-B-337-A-338-G-339-F-340-E-341-D-342-C-343-B-344-A-345-G-346-F-347-E-348-D-349-C-350-B-351-A-352-G-353-F-354-E-355-D-356-C-357-B-358-A-359-G-360-F-361-E-362-D-363-C-364-B-365-A-366-G-367-F-368-E-369-D-370-C-371-B-372-A-373-G-374-F-375-E-376-D-377-C-378-B-379-A-380-G-381-F-382-E-383-D-384-C-385-B-386-A-387-G-388-F-389-E-390-D-391-C-392-B-393-A-394-G-395-F-396-E-397-D-398-C-399-B-400-A-401-G-402-F-403-E-404-D-405-C-406-B-407-A-408-G-409-F-410-E-411-D-412-C-413-B-414-A-415-G-416-F-417-E-418-D-419-C-420-B-421-A-422-G-423-F-424-E-425-D-426-C-427-B-428-A-429-G-430-F-431-E-432-D-433-C-434-B-435-A-436-G-437-F-438-E-439-D-440-C-441-B-442-A-443-G-444-F-445-E-446-D-447-C-448-B-449-A-450-G-451-F-452-E-453-D-454-C-455-B-456-A-457-G-458-F-459-E-460-D-461-C-462-B-463-A-464-G-465-F-466-E-467-D-468-C-469-B-470-A-471-G-472-F-473-E-474-D-475-C-476-B-477-A-478-G-479-F-480-E-481-D-482-C-483-B-484-A-485-G-486-F-487-E-488-D-489-C-490-B-491-A-492-G-493-F-494-E-495-D-496-C-497-B-498-A-499-G-500-F-501-E-502-D-503-C-504-B-505-A-506-G-507-F-508-E-509-D-510-C-511-B-512-A-513-G-514-F-515-E-516-D-517-C-518-B-519-A-520-G-521-F-522-E-523-D-524-C-525-B-526-A-527-G-528-F-529-E-530-D-531-C-532-B-533-A-534-G-535-F-536-E-537-D-538-C-539-B-540-A-541-G-542-F-543-E-544-D-545-C-546-B-547-A-548-G-549-F-550-E-551-D-552-C-553-B-554-A-555-G-556-F-557-E-558-D-559-C-560-B-561-A-562-G-563-F-564-E-565-D-566-C-567-B-568-A-569-G-570-F-571-E-572-D-573-C-574-B-575-A-576-G-577-F-578-E-579-D-580-C-581-B-582-A-583-G-584-F-585-E-586-D-587-C-588-B-589-A-590-G-591-F-592-E-593-D-594-C-595-B-596-A-597-G-598-F-599-E-600-D-601-C-602-B-603-A-604-G-605-F-606-E-607-D-608-C-609-B-610-A-611-G-612-F-613-E-614-D-615-C-616-B-617-A-618-G-619-F-620-E-621-D-622-C-623-B-624-A-625-G-626-F-627-E-628-D-629-C-630-B-631-A-632-G-633-F-634-E-635-D-636-C-637-B-638-A-639-G-640-F-641-E-642-D-643-C-644-B-645-A-646-G-647-F-648-E-649-D-650-C-651-B-652-A-653-G-654-F-655-E-656-D-657-C-658-B-659-A-660-G-661-F-662-E-663-D-664-C-665-B-666-A-667-G-668-F-669-E-670-D-671-C-672-B-673-A-674-G-675-F-676-E-677-D-678-C-679-B-680-A-681-G-682-F-683-E-684-D-685-C-686-B-687-A-688-G-689-F-690-E-691-D-692-C-693-B-694-A-695-G-696-F-697-E-698-D-699-C-700-B-701-A-702-G-703-F-704-E-705-D-706-C-707-B-708-A-709-G-710-F-711-E-712-D-713-C-714-B-715-A-716-G-717-F-718-E-719-D-720-C-721-B-722-A-723-G-724-F-725-E-726-D-727-C-728-B-729-A-730-G-731-F-732-E-733-D-734-C-735-B-736-A-737-G-738-F-739-E-740-D-741-C-742-B-743-A-744-G-745-F-746-E-747-D-748-C-749-B-750-A-751-G-752-F-753-E-754-D-755-C-756-B-757-A-758-G-759-F-760-E-761-D-762-C-763-B-764-A-765-G-766-F-767-E-768-D-769-C-770-B-771-A-772-G-773-F-774-E-775-D-776-C-777-B-778-A-779-G-780-F-781-E-782-D-783-C-784-B-785-A-786-G-787-F-788-E-789-D-790-C-791-B-792-A-793-G-794-F-795-E-796-D-797-C-798-B-799-A-800-G-801-F-802-E-803-D-804-C-805-B-806-A-807-G-808-F-809-E-810-D-811-C-812-B-813-A-814-G-815-F-816-E-817-D-818-C-819-B-820-A-821-G-822-F-823-E-824-D-825-C-826-B-827-A-828-G-829-F-830-E-831-D-832-C-833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-F-1572-E-1573-D-1574-C-1575-B-1576-A-1577-G-1578-F-1579-E-1580-D-1581-C-1582-B-1583-A-1584-G-1585-F-1586-E-1587-D-1588-C-1589-B-1590-A-1591-G-1592-F-1593-E-1594-D-1595-C-1596-B-1597-A-1598-G-1599-F-1600-E-1601-D-1602-C-1603-B-1604-A-1605-G-1606-F-1607-E-1608-D-1609-C-1610-B-1611-A-1612-G-1613-F-1614-E-1615-D-1616-C-1617-B-1618-A-1619-G-1620-F-1621-E-1622-D-1623-C-1624-B-1625-A-1626-G-1627-F-1628-E-1629-D-1630-C-1631-B-1632-A-1633-G-1634-F-1635-E-1636-D-1637-C-1638-B-1639-A-1640-G-1641-F-1642-E-1643-D-1644-C-1645-B-1646-A-1647-G-1648-F-1649-E-1650-D-1651-C-1652-B-1653-A-1654-G-1655-F-1656-E-1657-D-1658-C-1659-B-1660-A-1661-G-1662-F-1663-E-1664-D-1665-C-1666-B-1667-A-1668-G-1669-F-1670-E-1671-D-1672-C-1673-B-1674-A-1675-G-1676-F-1677-E-1678-D-1679-C-1680-B-1681-A-1682-G-1683-F-1684-E-1685-D-1686-C-1687-B-1688-A-1689-G-1690-F-1691-E-1692-D-1693-C-1694-B-1695-A-1696-G-1697-F-1698-E-1699-D-1700-C-1701-B-1702-A-1703-G-1704-F-1705-E-1706-D-1707-C-1708-B-1709-A-1710-G-1711-F-1712-E-1713-D-1714-C-1715-B-1716-A-1717-G-1718-F-1719-E-1720-D-1721-C-1722-B-1723-A-1724-G-1725-F-1726-E-1727-D-1728-C-1729-B-1730-A-1731-G-1732-F-1733-E-1734-D-1735-C-1736-B-1737-A-1738-G-1739-F-1740-E-1741-D-1742-C-1743-B-1744-A-1745-G-1746-F-1747-E-1748-D-1749-C-1750-B-1751-A-1752-G-1753-F-1754-E-1755-D-1756-C-1757-B-1758-A-1759-G-1760-F-1761-E-1762-D-1763-C-1764-B-1765-A-1766-G-1767-F-1768-E-1769-D-1770-C-1771-B-1772-A-1773-G-1774-F-1775-E-1776-D-1777-C-1778-B-1779-A-1780-G-1781-F-1782-E-1783-D-1784-C-1785-B-1786-A-1787-G-1788-F-1789-E-1790-D-1791-C-1792-B-1793-A-1794-G-1795-F-1796-E-1797-D-1798-C-1799-B-1800-A-1801-G-1802-F-1803-E-1804-D-1805-C-1806-B-1807-A-1808-G-1809-F-1810-E-1811-D-1812-C-1813-B-1814-A-1815-G-1816-F-1817-E-1818-D-1819-C-1820-B-1821-A-1822-G-1823-F-1824-E-1825-D-1826-C-1827-B-1828-A-1829-G-1830-F-1831-E-1832-D-1833-C-1834-B-1835-A-1836-G-1837-F-1838-E-1839-D-1840-C-1841-B-1842-A-1843-G-1844-F-1845-E-1846-D-1847-C-1848-B-1849-A-1850-G-1851-F-1852-E-1853-D-1854-C-1855-B-1856-A-1857-G-1858-F-1859-E-1860-D-1861-C-1862-B-1863-A-1864-G-1865-F-1866-E-1867-D-1868-C-1869-B-1870-A-1871-G-1872-F-1873-E-1874-D-1875-C-1876-B-1877-A-1878-G-1879-F-1880-E-1881-D-1882-C-1883-B-1884-A-1885-G-1886-F-1887-E-1888-D-1889-C-1890-B-1891-A-1892-G-1893-F-1894-E-1895-D-1896-C-1897-B-1898-A-1899-G-1900-F-1901-E-1902-D-1903-C-1904-B-1905-A-1906-G-1907-F-1908-E-1909-D-1910-C-1911-B-1912-A-1913-G-1914-F-1915-E-1916-D-1917-C-1918-B-1919-A-1920-G-1921-F-1922-E-1923-D-1924-C-1925-B-1926-A-1927-G-1928-F-1929-E-1930-D-1931-C-1932-B-1933-A-1934-G-1935-F-1936-E-1937-D-1938-C-1939-B-1940-A-1941-G-1942-F-1943-E-1944-D-1945-C-1946-B-1947-A-1948-G-1949-F-1950-E-1951-D-1952-C-1953-B-1954-A-1955-G-1956-F-1957-E-1958-D-1959-C-1960-B-1961-A-1962-G-1963-F-1964-E-1965-D-1966-C-1967-B-1968-A-1969-G-1970-F-1971-E-1972-D-1973-C-1974-B-1975-A-1976-G-1977-F-1978-E-1979-D-1980-C-1981-B-1982-A-1983-G-1984-F-1985-E-1986-D-1987-C-1988-B-1989-A-1990-G-1991-F-1992-E-1993-D-1994-C-1995-B-1996-A-1997-G-1998-F-1999-E-2000-D-2001-C-2002-B-2003-A-2004-G-2005-F-2006-E-2007-D-2008-C-2009-B-2010-A-2011-G-2012-F-2013-E-2014-D-2015-C-2016-B-2017-A-2018-G-2019-F-2020-E-2021-D-2022-C-2023-B-2024-A-2025-G-2026-F-2027-E-2028-D-2029-C-2030-B-2031-A-2032-G-2033-F-2034-E-2035-D-2036-C-2037-B-2038-A-2039-G-2040-F-2041-E-2042-D-2043-C-2044-B-2045-A-2046-G-2047-F-2048-E-2049-D-2050-C-2051-B-2052-A-2053-G-2054-F-2055-E-2056-D-2057-C-2058-B-2059-A-2060-G-2061-F-2062-E-2063-D-2064-C-2065-B-2066-A-2067-G-2068-F-2069-E-2070-D-2071-C-2072-B-2073-A-2074-G-2075-F-2076-E-2077-D-2078-C-2079-B-2080-A-2081-G-2082-F-2083-E-2084-D-2085-C-2086-B-2087-A-2088-G-2089-F-2090-E-2091-D-2092-C-2093-B-2094-A-2095-G-2096-F-2097-E-2098-D-2099-C-2100-B-2101-A-2102-G-2103-F-2104-E-2105-D-2106-C-2107-B-2108-A-2109-G-2110-F-2111-E-2112-D-2113-C-2114-B-2115-A-2116-G-2117-F-2118-E-2119-D-2120-C-2121-B-2122-A-2123-G-2124-F-2125-E-2126-D-2127-C-2128-B-2129-A-2130-G-2131-F-2132-E-2133-D-2134-C-2135-B-2136-A-2137-G-2138-F-2139-E-2140-D-2141-C-2142-B-2143-A-2144-G-2145-F-2146-E-2147-D-2148-C-2149-B-2150-A-2151-G-2152-F-2153-E-2154-D-2155-C-2156-B-2157-A-2158-G-2159-F-2160-E-2161-D-2162-C-2163-B-2164-A-2165-G-2166-F-2167-E-2168-D-2169-C-2170-B-2171-A-2172-G-2173-F-2174-E-2175-D-2176-C-2177-B-2178-A-2179-G-2180-F-2181-E-2182-D-2183-C-2184-B-2185-A-2186-G-2187-F-2188-E-2189-D-2190-C-

KUYLASH UCHUN MISOLLAR

T. Qurbonov musiqasi
BIZNING BOG'CHAMIZ

177 **Moderato**

178

Sh. Yormatov
BARMOQLARIM

Moderato

179

«Oshiq G'arib» dostonidan
SIZ YOR GARAK

M. M. ♩ = 104 - 108

mf O-shiq-lar-ning si - ri halq - qa
a - yon - dur Men-ga siz yor ga - rak dun - yo ga - rak - mas (ey)
Bu dun-yo de - ga - ni bir be - va - fo - dur man - ga siz yor
ga - rak dun - yo ga - rak - mas oh yo rey ho - ling - dan.

180

M. M. ♩ = 76

mf

f

p

Buzruk maqomidan
SARAHBOR

181

M. M. ♩ = 72

mf

F. Nazarov
VATAN BIZNING ONAMIZ

182

Allegro

f

1. 2.

183 Moderato

QASHQARCHA

184 M. M. ♩ = 104 - 108

Dugoh maqomidan
QASHQARCHAYI MO'G'ULCHAYI DUGOH

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

Dugoh maqomidan
TARONA IV

185 M. M. ♩ = 96

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

186 Moderato

Ko'z - gu ka - bi os - mon yu - zi g'uv - g'uv u - cha - di sha - mol - lar
Yang - rar bo - la - lar kul - gu - si yap - roq chi - qa - ra - di tol - lar

Dugoh maqomidan
SARAHBORI DUGOH

187 M. M. ♩ = 66 - 70

Sh. Ramazonov musiqasi, F. Shousmonov she'ri
O'ZBEKISTON

188 Tempo di marcia

Ko'r - kam di - yor san bag' - ri ba - hor san
keng pax - ta - zor - san gul - la - gan O'z - be - kis - to - nim! Jo - ney
keng pax - ta - zor - san gul - la - gan, O'z - be - kis - to - nim

O'zbek xalq kuyi
SAYYORA

189 M. M. ♩ = 80

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

190 M. M. ♩ = 72

ROK QASHQARCHASI

Musical score for 'ROK QASHQARCHASI' by M. M. The score is in 2/4 time with a tempo of ♩ = 72. It consists of five staves of music. The key signature has two sharps (F# and C#). The first staff begins with a treble clef and a key signature of two sharps. The music features a mix of eighth and sixteenth notes, with some rests. There are dynamic markings like *mf* and *f* throughout the piece.

191 Allegretto

A. Muhamedov
BOG'IMIZDA

Musical score for 'BOG'IMIZDA' by A. Muhamedov. The score is in 2/4 time with a tempo of Allegretto. It consists of four staves of music. The key signature has three sharps (F#, C#, and G#). The music is primarily composed of eighth and sixteenth notes. A dynamic marking of *mf* is present at the beginning of the second staff.

192 Allegro moderato

I. Hamroyev
VATAN

Musical score for 'VATAN' by I. Hamroyev. The score is in 2/4 time with a tempo of Allegro moderato. It consists of three staves of music. The key signature has three sharps (F#, C#, and G#). The music features a mix of eighth and sixteenth notes. A dynamic marking of *mf* is present at the beginning of the second staff.

A. Muhamedov musiqasi, R. Bobojonov va H. G'ulom she'ri
GO'ZAL FAQRG'ONA

193 Allegretto

Vo - diy - da g'o' - za - lar boy - la - di sho - na
Sho - na - lar za - far - dan yor - qin ni - sho - na
Ey qu - yosh - li vo - diy ey a - ziz o - na
Oq ol - tin ish - qi - da xal - qing mar - do - na

M. Bafoyev musiqasi
«Maqom sadolari» poemasidan
SARAXBAR

194 Andante

p

D. Zokirov
VATAN O'G'LO NIMAN

195 Moestozo

f

1. 2.



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

196 M. M. ♩ = 168



Z. To'ychiyeva musiqasi, E. Vohidov she'ri
ALLA

197 *Andante contabile*

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

FRIGIY LADI

MASHQLAR

I. Frigiy ladi bosqichlarini turli usulda kuylash.

2/4

II. Lad bosqichlarini ovozga qulay balandlikda kuylash.

III. Frigiy ladi bosqichlaridan berilgan intervallarni yuqoriga va pastga tuzib kuylash.

2 3 2 6 6 8 4 8

IV. Frigiy lading pastki tetraxordini tuzilishiga qarab turli bosqichlarda tuzib quylash.

V. Frigiy ladini tuzilishiga qarab turli tovushdan tuzib kuylash.

KUYLASH UCHUN MISOLLAR

198 M. M. ♩ = 80

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

M. Leviyev
OHANGARON

199

mf
f

O'zbek xalq qo'shig'i
HANUZ

200 Grave

O'zbek xalq qo'shig'i
CHAMAN ICHRA

201 Andante

Soch - la - rim to - lim to - lim(ey) cha - man ich - ra.
Yo - rim sen - da xa - yo - lim (ey) cha - man ich - ra.

Ke - cha xa - ting - ni o - lib - cha - man ich - ra bog' ich - ra ey

Gul - day kuy - di ja - mo - lim ey cha - man ich - ra

H. Rajabov musiqasi, S. Vohidov she'ri
BUXOROM BOR

202 Andante

Un - ga tush - gan i - lo - hiy na - zar Far - zand - lari ja - hon - ga sar -

var Ba - ho ber - gan haz - rat pay - g'am - bar

Ko'k - ka so - char ziyo Bu - xo - ro jon 1.

Bu - xo - ro yur - tim u - lug' shun - day me - ning bax - tim yo - rug'

2.

kun - day me - ning. Bu - xo - rom - bor. Bu - xo - rom - bor

S. Boboyev musiqasi, Kamtar she'ri
JONAJON VATAN

203 Moderato

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

S. Yudakov musiqasi, G'. G'ulom sheri
DAVRA QO'SHIG'I

204 Allegro moderato

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

O'zbek xalq kuyi. IX t.
NAYLAYIN

205 M. M. ♩ = 69

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

O'zbek xalq kuyi IV t.
SOG'INIB

206 M. M. ♩ = 63

A. Rasulov
GULUZORIM

207 M. M. ♩ = 116

Do'st - la - rim ey bir no - za - nine ey ish - qi bu hol

da do da et - mish me - ni zul - fi sav -

do - si a - ning qad - rim - ni dol do, da et - mish ma - ni

O'zbek xalq kuyi. IV t.
DOG'MEN

208 M. M. ♩ = 58 - 60

O hi kim be - go - na - ga

osh - no - li - g'ing - din dog' men

o - shi - no - g'a ya'ni be par - vo - li - g'ing din dog' men

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

209 Allegro giusto

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

F. Sodiqov musiqasi, Xalq so'zi
BARNO YIGIT

210 Moderato

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

Xalq kuyi
YANGI TANOVOR

211 Allegro

Rost maqomidan
TALQINCHASI

212 M. M. ♩ = 84

F. Alimov musiqasi
ADASHLAR BILAN

213 Moderato

M. Bafojev
BUXOROYI SHARIF on V naqsh

214 Allegretto

O'zbek xalq kuyi
MUSTAHzOD

215 M. M. ♩ = 80



216

M. M. ♩ = 58

O'zbek xalq kuyi. IV t.
IZLAYMAN

Ko'n - gul be - rib ni - go - rim - ni
iz - lay - man so' - zi gul su -
xan - vo - rim - ni iz - lay - man

217

M. M. ♩ = 58

O'zbek xalq kuyi. IV t.
AULAGACH

Hus - ni or - tar yuz - da zul - fing an - ba - raf - shon ay - la - gach
Sha - mi - raf - shan - roq bo' - lur to - rin pa - ri - shon ay - la - gach

218

M. M. ♩ = 54

Xalq kuyi
TANOVOR

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

219 Andantino con moto

M. Ashrafiy
KUY

220 Allegro

O'zbek xalq kuyi
G'AYRATLI QIZ

221 Moestozo

S. Yudakov
YOSHLAR QO'SHIG'I

mf To'-lin-oy bo' lay dey - man tosh-qin soy bo'-lay dey - man

Ton-na-lab pax - ta te-rib o'r-gi-lay Tur-su-noy bo' lay dey -

man Ma-shi-na el qud-ra - ti ma-shi-na jon ro - ha - ti

Tur-su- noy chiqiz-lar-ning jonqiz-lar-ning o'r-gi-lay el- da dos - ton shux-ra - ti.

DORIY LADI

MASHQLAR

I. Doriy ladi bosqichlarini turli usulda kuylash.

II. Lad bosqichlarini ovozga qulay balandlikda kuylash.

III. Doriy ladi bosqichlaridan berilgan intervallarni yuqoriga va pastga tuzib kuylash.

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

V. Doriy ladini tuzilishiga qarab turli tovushlardan tuzib kuylash.

KUYLASH UCHUN MISOLLAR

O'zbek xalq kuyi. IX t.
BOSH USTINA

223 M. M. ♩ = 100

Musical score for example 223, 'Bosh Ustina'. It consists of five staves of music. The first staff is in 3/4 time and includes dynamic markings *mf* and *p*. The subsequent staves continue the melodic and harmonic development of the piece.

Segoh maqomidan
QASHQARCHAYI MO'G'ILCHAYI SEGOH

224 M. M. ♩ = 104

Musical score for example 224, 'Segoh maqomidan'. It consists of two staves of music. The first staff is in 4/4 time and the second staff is in 7/4 time. The piece features a mix of eighth and sixteenth notes.

O'zbek xalq kuyi. IX t.
ORAZIBON

225 M. M. ♩ = 84

Musical score for example 225, 'Orazibon'. It consists of three staves of music. The first staff is in 6/8 time and includes dynamic markings *mf* and *p*. The subsequent staves continue the melodic and harmonic development of the piece.

226 M. M. ♩ = 72 - 76 SHITOB AYLAB

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

227 M. M. ♩ = 92 Rost maqomidan NASRI USHSHOQ

O'zbek xalq kuyi. IX t.
SABO KELIBSIZ

228 M. M. ♩ = 132

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

Rost maqomidan
USHSHOQ TALQINI

229 M. M. ♩ = 88

Ko'-yi-da
be-hud me-ni ul-g'a-mu ab-ro' kel-ti-rur
So-hi-bi dur-kim, ne-tay
tob-lan-sa bir mu kel-ti-rur
(o)

ORTTIRILGAN SEKUNDALI LADLAR

MASHQLAR

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

Exercise I consists of two staves of music in 2/4 time. The first staff is in C major, and the second staff is in C minor. Both staves contain a sequence of eighth and quarter notes, demonstrating the scale steps of the major and minor modes.

II. Lad bosqichlarini ovozga qulay balandlikda kuylash.

Exercise II consists of two staves of music in 2/4 time. The first staff is in C major, and the second staff is in C minor. Both staves contain a sequence of half and quarter notes, demonstrating the scale steps of the major and minor modes.

III. Berilgan kuy — iboralarni turli tonalliklarda tuzib kuylash.

Exercise III consists of three staves of music. The first staff is in 3/4 time, the second in 3/4 time with a key signature change, and the third in 3/4 time with a key signature change. The music demonstrates the same melodic line in different tonalities and time signatures.

Masalan:

Masalan: This section shows the same melodic line from exercise III in three different tonalities: C major, C minor (labeled 'Cis'), and D major. The first staff shows the melody in 3/4 time. The second staff shows the melody in 3/4 time with a key signature change. The third staff shows the melody in 3/4 time with a key signature change. Below the melody, there is a bass clef accompaniment with chords and a bass line.

IV. Orittirilgan sekundali tetraxordni tuzilishiga qarab turli tovushdan tuzib kuylash.

Exercise IV consists of a single staff of music in 2/4 time. The music demonstrates the scale steps of the major and minor modes, showing the relationship between the two modes.

KUYLASH UCHUN MISOLLAR

230 Og'irroq. Shoshilmasdan

T. Sodiqov
BAHOR

231 Andante

T. Sodiqov va R. Gliyer
MAJNUN ARIYASI. Layli va Majnun op.

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

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

232 M. M. ♩ = 120

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

ar - mon - - ni ko'r - di

M. Ashrafiy

ULUG' HOJI ARIYASI. Dilorom op.

233

Noz - li - yor noz - li

yor go' - - - zal

noz - li yor Bu a - rab jo - no - na

Ko'z - - la - ri xu - mor

laf - - zi bol bar - ka - mo

oy ja - mol sho' - xi she - va - ko,

S. Varelas

PYESA

234

Moderato

M. M. ♩ = 92 - 100

O'zbek xalq kuyi. IX t.
MENING GULIM OSHILMASMI

235

Ba - hor kel - di gul o - chil - di me - ning gu - lim o - chil - mas - mi

Bul - bul - ning qo - ni so - chil - di me - ning qo - nim

so - chil - mas - mi, me - ning qo - nim so - chil - mas - mi

Detailed description: This is a vocal melody in G major, 3/8 time. It consists of three staves. The first staff has a tempo marking of quarter note = 92-100. The lyrics are: 'Ba - hor kel - di gul o - chil - di me - ning gu - lim o - chil - mas - mi'. The second staff continues with: 'Bul - bul - ning qo - ni so - chil - di me - ning qo - nim'. The third staff concludes with: 'so - chil - mas - mi, me - ning qo - nim so - chil - mas - mi'. There is a fermata over the final note of the third staff.

M. Tojiyev musiqasi
SHARQONA RAQS №1

236 Moderato

mf

ff *p*

Detailed description: This is an instrumental piece in B-flat major, 2/4 time. It consists of four staves. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff features a fortissimo (*ff*) dynamic. The third staff has a piano (*p*) dynamic. The piece concludes with a final cadence.

R. Abdullayev
HAMID OLIMJON ARIYASI Sadoqat op.

237 Moderato

So' - zing - ni shar - pa - si tek - kan - da

o - lam - bob bob kuy -

gay o - lam - bob kuy - gay

Detailed description: This is a vocal melody in G major, 3/4 time. It consists of three staves. The lyrics are: 'So' - zing - ni shar - pa - si tek - kan - da', 'o - lam - bob bob kuy -', and 'gay o - lam - bob kuy - gay'. The piece features various time signature changes and a final cadence.

Den - giz - lar - da yo - nar hat - to - ki

ko'l - lar - da xu - bob kuy - gay

ko'l - lar - da yo - ray xu - bob kuy - gay

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

238 Allegro

Dux - ta - ri ko' - lob dil - ba - ri dil yob Mo'i - tu - shab -

ra - ng ro' - yi - tu mah - tob Dux - ta - ri - ko' -

lob, dil - ba - ri - dil yob O - ma - da - maz dur

so'n - tu ey nur in - di - li shay - do bo - di - li - tu -

zor Dux - ta - ri ko'l - ob, dil - ba - ri no - yob

dux - ta - ri ko'l ob dil - ba - ri no - yob

S. Karim-Hoji
SHUG'NON O'SMIRLARINING RAQSI

239 Allegro

mf

KUYLASH UCHUN MISOLLAR

240

S. Hayitboyev
MEHMONGA KELING



241

M. M. ♩ = 88

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

242

Allegretto

K. Kenjayev musiqadi, T. Xidirov she'ri
O'ZBEK QIZLARI

Bu gul - shan - da ten - gi yo'q, ten - gi yo'q, ten - gi yo'q
ra' - no o'z bek qiz - la - ri, bir - bi - ri - dan
zi - yo - da, zi - yo - da, ziyo - da, bar - no o'z - bek qiz - la -
ri Oy ham an - do - za o - lar, ros - ti, siz - ga boq - qan -
da Go' - zal - lik - da dun - yo - da tan - ho o'z - bek qiz - la - ri.

243 Allegretto

S. BOBOYEV

OLIMJON VA ZULFIYA DUETI. Vatanga sevinch mus. dr.

244 Allegretto

H. Rahimov

BAXTIYOR QIZ QO'SHIG'I

245

R. Abdullayev musiqasi
YOSHLIK DIYORI

246 Allegretto

DUGOH XUSAYN IV

247 M. M. ♩ = 92

Kel - sang ag - ar kul - bam - a - ro
bosh us - ti - na, bosh us - ti - na
Jon bir - la ayt gum - dur sen - ga yor - yor
bosh us - ti - na, bosh us - ti - na

M. Leviyev
QOSHINGNI QAROSIGA

248 Allegretto

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

R. Abdullayev musiqasi
VATAN TUYG'USI

249 Tempo di marsche

p

D. Zokirov
GULXAN

250 Moderato

mp *mf* *f*

251 Allegro moderato

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

252 Moderato

D. Soatqulov
SHON MUBORAKDUR SENGGA

Ey u - lug' xalq bax - tu iq - bol, shon mu - bo - rak - dur sen - ga
Uf - qing uz - ra lo - la rang - li tong mu - bo - rak - dur sen - ga
Yer yu - zi - da don - g'i ket - gan O'z - be - kis - ton sen o' - zing no - zi ne' - mat
suv bi - lan nur mun - cha jo - non sen o'zing, mun - cha jo - non sen o'zing

II BOSQICH

MASHQLAR

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



II. II Tabiiy va o'zgargan holda berilgan lad bosqichlarini ovozga qulay balandlikda kuylash.



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

Masalan:



KUYLASH UCHUN MISOLLAR

T. Jalilov
OSHKOR

253 **Andantino**



Sh Shohimardonova
ISTOQLOL TARONASI

254 **Andante-moderato**



S. Hayitboyev
SKRIPKA UCHUN KONSERT II K

255 Andante

R. Abdullayev
BALKI MENING JIGARIMDIRSAN

256 Largo

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

257 Moderato

Mud-roq ta-bi-at-ga ato et - gin jon yam-ya-shil - li bo-sin kil - sin di-yo-rim

Bog' lar-da o-chil-sin lo - la - lar al-von or - zi - qib ku-ta - man

se-ni ba-ho-rim ey Op-poq mo - miq qor - lar

e - ri-sin tez-roq zi-lol suv - ga to'1- sin ya-na an - ho - rim

Shab-bo - da lar - yel - sin yo - qim - li ma - yin

In ti - qib ku - ta - man se - ni ba - ho - rim

258 Moderato

mf

f

N. Qosimov musiqasi
FURQAT NIDOSI

259 O'rtacha tez

T. Quliyev
RAQS

260 Tez. Quvnoq

1. 2.

f *mf*

261 Allegro moderato

S. Yudakov
DUGONALAR

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

262 Andantino con anima

M. Burhonov
BACHASHMONAT QASAM

VII BOSQICH

MASHQLAR

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



II. VII Tabiiy va o'zgargan holda berilgan lad bosqichlarini ovozga qulay balandlikda kuylash.



KUYLASH UCHUN MISOLLAR

Rost maqomidan
MUXAMMAS

263

M. M. ♩ = 60



264

Tempo di marcia

M. Leviyev
MEHNATDAN BAXTIMIZ

A. Mansurov musiqasi
CHEGARACHI QO'SHIG'I

265 Moestoso

I. Akbarov
BAXTLI BOLALAR

266 Allegretto

267 M. M. ♩ = 68 -72

M. Bafoyev musiqasi, X. Davron librettosi
BUXOROYI SHARIF op. II naqsh

268 Allegretto moestozo

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

H. Rahimov musiqasi
Usmon Qo'chqor so'zi
VATAN

269 Allegro

f Va-tan de-gan ush - bu jon. Bun - ga shi - rin joy mo - mo Biz - ni - ki - dir
shu qu - yosh Biz - ni - ki - dir oy mo - mo Tog' - la - ri ham biz - ni - ki.

Bog' - la - ri ham biz - ni - ki. Bo - la - lik - ning bax - ti - yor
 chog' - la - ri ham biz - ni - ki

270

O'zbek xalq kuyi
 TOM BOSHIDA TURGAN QIZ

Allegro scherzando

f
p
f

III BOSQICH

MASHQLAR

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



II. Nomdosh lad bosqichlarini ovozga qulay balandlikda kuylash.



III. Nomdosh ladning pastagi tetraxordlarini tuzilishiga qarab turli bosqichlardan tuzib kuylash.



IV. Nomdosh ladni tuzilishiga qarab turli tovushdan tuzib kuylash.



KUYLASH UCHUN MISOLLAR

K. Kenjayev musiqasi
PAXTAJONIM

271 Allegretto



272 O'rtacha tezliqda



K. Kenjayev
ROZIMASMAN

273 Tempo di valse



K. Kenjayev
NOZIK SAVOL

274 Moderato



Bo-shim-ni chul - g'ar xa-yol xa-yol - mas dil - da sa-
vol Du - go nam - dan sho'x yi - git
so'-rab - ti no - zik sa - vol sa - vo - li, voy sa - vo - li
Er - ta kech qo'y - mas ha - li se - var - mi - kan de - gan - mish

qiz-lar-ning bar-ka-mo-li Voy sa-vo-li no-zik sa-vo-
li voy sa-vo-li no-zik sa-vo-li

K. Kenjayev musiqasi, T. Po'latov she'ri
ATLAS KO'YLAK

275 Allegretto

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

M. Bafoyev
FALAK poemasi

276 Andante

p
f

277 Allegro moderato

M. Bafoyev musiqasi, X. Davron lib.
BUXOROYI SHARIF. OP. XIII naqsh.

278 Moderato

M. Bafoyev
ZARAFSHON TO'LOQLARI

279 Moderato

280 Allegro moderato



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

O'zbek xalq kuyi
IX t. QADIM G'AMLIG'I

281 M. M. ♩ = 112 - 116



V. Knyazev
RUBOB-PRIMA UCHUN KONSERT

282 Contabile



S. Rahimov musiqasi, Nazarmat she'ri
BOQISHLARING

283 **Andante**

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

V. Knyazev
KONSERT RUBOB-PRIMA UCHUN

284 **Allegro non troppo**

O'zbek xalq kuyi
OROMIJON

285 M. M. ♩ = 92

O - ro - mi jo - nim ey siz - mi - siz ey Sar - vi - ra - vo - nim ey
siz - mi - siz ey O'z - la - ri - ga o - ro be - rib
bo - qas - di jo - nim ey siz - mi - siz ey
bo qas - di jo - nim ey siz - mi siz ey

Dugoh maqomidan
SAMOYI DUGOH

286 M. M. ♩ = 72

mf

T Jalilov musiqasi
EY SABO

287 Moderato

p
mf
p

R. Abdullayev
BIZGA BERGAN BAXT

288 Moderato

mf
f

289 M. M. ♩ = 88 - 92

Navo maqomidan
BAYOT TALQINI

Musical score for Bayot Talqini, consisting of four staves of music. The first staff includes a guitar-like notation line with fret numbers (7, 7, 7) and a 7-sharp sign. The time signatures vary throughout the piece, including 3/4, 3/8, and 4/4.

TUZILMA ICHIDAGI TAQQOSLAMA

KUYLASH UCHUN MISOLLAR

290 Andantino

K. Kenjayev
BIZLAR XAT YOZISHAMIZ

Musical score for Bizlar Xat Yozishamiz, consisting of four staves of music in 3/4 time. The first staff includes a dynamic marking of *mf*. The key signature has one sharp (F#).

Z. Azimov musiqasi, I. Muslim she'ri

291 Moderato

ALLA

Musical score for Alla, consisting of four staves of music in 3/4 time. The key signature has one sharp (F#). The lyrics are in Uzbek:

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

292 Moderato

mf

G'. Qodirov musiqasi, A. Rahmat she'ri
BOG'CHAQMIZ

293 Shoshilmay.

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

B. Giyenko qayta ishlagan
QASHQARCHA

294 Allegro

Dugoh maqomidan
QASHQARCHAYI SAVTI CHORGOH

295 M. M. ♩ = 90

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

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

296 O'rta tez tantanali

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

N. Norxo'jayev
XOH O'QISHDA, XOH ISHDA

297 Tempo di marcia

f

1. 2.

298 **Moestoso**

mp *mf*

299 **Andantino**

mp *mf*

1. 2.

300 **Moderato**

mf

301 **Tempo di marcia**

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

F. Nazarov
YOSHLAR MARSHI

302 **Tempo di macia**

mf
f
mp

Buzruk maqomidan
MUXAMMAS

303 M. M. ♩ = 60 - 63

mf

Musical score for R. Abdullayev's piece "O'G'LIM SIRA BO'LMAYDI URUSH". The score is written for a string quartet, consisting of five staves. The first two staves are for Violin I and Violin II, the next two for Viola and Violoncello, and the fifth for Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

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

304 Moderato

Musical score for O'zbek mumtoz kuyi "GARDUNI SEGOH". The score is written for a string quartet, consisting of five staves. The first two staves are for Violin I and Violin II, the next two for Viola and Violoncello, and the fifth for Double Bass. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

O'zbek mumtoz kuyi
GARDUNI SEGOH

305

Musical score for O'zbek mumtoz kuyi "GARDUNI SEGOH". The score is written for a string quartet, consisting of five staves. The first two staves are for Violin I and Violin II, the next two for Viola and Violoncello, and the fifth for Double Bass. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Dufoh maqomidan
SAFTI CHORGOH

306 M. M. ♩ = 88

M. Bafoyev musiqasi
MADHIYA

307 Moderato

METR-USUL

1. ASOSIY CHO'ZIMLARDAN IBORAT BO'LGAN USUL

KUYLASH UCHUN MISOLLAR

G. Mushel, V. Uspenskiy
Farhod va Shirin mus. dr. SIRIN ARIYASI

308 Moderato

p
Fine *mf*
Do capo al fine

Ikrom Akbarov
YETAKLADI XAYOLING

309 Andante

D. Soatqulov
GUL BOG'GA

310 Moderato

mf

311 Andante

mf
f

O'zbek xalq kuyi
IV t. SAMO

312 M. M. ♩ = 63 - 66

D. Zokirov musiqasi, Navoiy g'azali
KO'RMADIM

313 Allegro moderato

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

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

O'zbek xalq kuyi
IV t. QIZGINA

314

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

I. Akbarov musiqasi
ALLA

315 Moderato

p
pp *mf*

Xalq kuyi
QIZIL GUL

316 M. M. ♩ = 132 - 138

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

Dugon maqomidan
CHORGOH V

317 M. M. ♩ = 54

318 Allegro

p
mf *p*

O'zbek xalq kuyi
QASHQARCHASI

319 M. M. ♩ = 112

mf

Dugoh maqomidan
UFORI OROMIJON

320 M. M. ♩ = 80 - 84

mf

321 Moderato

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

T. Jalilov
OTMAGAY TONG

322 Moderato

O'zbek xalq kuyi
MOTAM KUNIGA

323 M. M. ♩ = 66

p

324 M. M. ♩ = 63

F. Nazarov
ORZU

325 Moderato

Ye. Shvars, K. Muhamedov she'ri
BIZNING MAKTABDA HAMMA BIR SAFDA

326 Presto

O' - g'il, qiz a - ra - lash biz - ning mak - tab - da
Do'st bo' - lib o' - qiy - miz, ham - ma bir saf - da
Do'stlik qo' - shi - g'i - ni kuy - lay - miz ba - land
Ham - ma bo - la eshit - sin eshit - sin o - lam

327 Allegreto con animato

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

Fuzuliy g'azali

BAYOT

328 M. M. ♩ = 84 - 88

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

A. Mansurov

OHANGLARDA - ERTAKLAR

329 Largo

330 **Moderato** H. Izomov
NOKTYURN

331 **M. M. ♩ = 66 - 72** O'zbek xalq kuyi
QACHON BO'LGAY

332 **Allegretto** N. Norxo'jayev
OLTIN PAXTAM – OPPOG'IM

Buzruk maqomidan
UZOL TALQINI

333 M. M. ♩ = 152 - 160

O'zbek xalq kuyi
YALLAVONI

334 M. M. ♩ = 69

O'zbek xalq kuyi
DAVRON SURAYLIK

335 M. M. ♩ = 84

f

Bog' ora - - lab

bo - ra - man sah - ro o - ra lab bo - ra - man

Gul va - tan ish - qing bi - lan

pax - tam sa - ra -

lab bo - ra - man. Yana o'y - nay - lik yana kuy - lay - lik

iq - bo - li - miz por - loq e - kan, dav - ron su - ray - lik

336

Andante con moto

mp

p

O'zbek xalq kuyi
QIZIL GUL

337

M. M. ♩ = 56 - 88

mp

O'zbek xalq kuyi
ORAZ

338

M. M. ♩ = 66 - 69

339 Andantino

Xayolimda bo'lding u - zun kun, Se - ni iz - lab qir - g'oq qa bor - dim.
Och to'1 - qin - lar qichqir - gan tun - da. Topib ber deb oy - ga yol - vor - dim, yol
vor - dim A...

M. Burhonov
TRIO

340 Moderato

mf
f

2. SHARTLI CHO'ZIMLARDAN IBORAT BO'LGAN USUL

MASHQLAR

1. Major va minor gamma bosqichlarini turli usulda kuylash.

3 *3* *3* *3*
5 *5* *6*
2 *2* *2* *2*

KUYLASH UCHUN MISOLLAR

R Abdullayev musiqasi
MUSTAQILLIK LOLALARIMIZ

341 Allegretto

1. 2.

f

mf

3

A. Berlin
ELLEGIYA

342 Moderato

mf

3

3

3

T. Sodiqov
GO'ZAL SHAHAR

343 Moestozo marciale

3

3

3

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

344 Allegretto

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

Y. Rahimov
USTOZLAR

345 Tempo di valse

p

346 **Con moto**

M. Ashrafiy, S. Vasilenko
Bo'ron op. BO'RON ARIYASI

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

347 **Andantino**

F. Nazarov
QO'SHIQ VA RAQS

N. Norxo'jayev
KONSERTINO

348 **Allegro**

H. Rahimov
ORATORIYA «BAHOUDIN BALOGARDON»

340

f

mf

3

3

H. Rahimov
TARONA

350 Moderato

3

O'zbek xalq kuyi
SUBHIDAM

351 Moderato

3

3

1.

2.

T. Toshmatov
SHODLIK KONSERTI

352

p *Fine* *mf*
Do capo al fine

T. Toshmatov
KONSERT RONDOSI

353 Allegro

p *mp* *mf*
1.
2.
3

F. Nazarov
PYESA

354 Allegretto

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

355 **Moestozo**

Bir o'l - ka - ki, tup - ro - g'i - da - ol - tin gul - lay - di
Bir o'l - ka - ki qish - la - ri - da shi - vir - lar ba - hor
Bir o'l - ka - ki sal ko'r - ma - sa qu - yosh so - g'i - nar
Baxt to - shi - ni chaqib bun - da kuch gu - vil - lay - di o...
o... o...

B.Arapov, Nasriddin Buxoroda musiqali dramasidan
XALQ QAYG'USI

356 **Lento**

O'zbek xalq kuyi
SUNBULING

357 **M. M. ♩ = 80 - 84**

Musical score for 'Hur O'zbek Qiziman' consisting of two staves. The top staff features a melody with a triplet of eighth notes in the final measure. The bottom staff provides a harmonic accompaniment.

A. Abdullayev musiqasi, N. Narzullayev she'ri
HUR O'ZBEK QIZIMAN

358 Moderato

Musical score for 'Hur O'zbek Qiziman' with lyrics. The score is in 6/8 time and G major. It consists of three staves. The lyrics are: Men o'z-bek qi-zi man el far-zan-di man. O-lam-ni qam-ra-gay mag'-rur ovo - zim ko'n-gil-lar bo - g'i-ning gul - dil - ban-di-man Va-ta - nim meh - ri-dan ba-land par - vo - zim ba-land par - vo - zim. The score includes a triplet of eighth notes in the first staff and a triplet of eighth notes in the third staff.

M. Burhonov
EY BULBUL GIRYA MAKUN

359 Andante cvontabile

Musical score for 'Ey Bulbul Giryamakun' consisting of four staves. The score is in 6/8 time and B-flat major. It includes dynamic markings *mf* and *mp*. The score features a triplet of eighth notes in the first staff and a triplet of eighth notes in the fourth staff.

A. Mansurov musiqasi
SHUNDAY QO'SHIQ KUYLASAM

360 Allegretto

H. Rajabov musiqasi, Sh Nurmatov so'zi
HUMO QUSHIM

361 Allegro

Soz e - tar, par - voz e - tar er - kin yurt os - mo - ni - da

Baxt qu - shim sa - mo qu - shim jon qu - shim xu - mo qu - shim

Toj e - rur - san muh - ri - miz - ga Jay hu - nu Say - hun - aro

Er - ka - lab bo - shing uz - ra soch - di nur bu Bu - xo - ro

362 Allegro

H. Rahimov musiqasi, M. Jabborov she'ri
TOSHKENT QASIDASI

363 Andante

X. Rajabov
ONAJONIM QAYDASIZ

364 Andante

O'zbek xalq kuyi
YOR ISTAB

365 M. M. ♩ = 60 - 63

H. Rahimov musiqasi, Nazarmat she'ri
TOSHKENT – DUSHANBE

366 Moderato

Biz qo'-shiq kuy - lay - miz do'st - lik mehri - dan
To - jiku o'zbek - ning tu - tash ye - ri - dan kar-von-lar o'ta
di dash - tu qiri - dan Tosh - kent Du - shan - be

M. Ashrafiy
ROMANS

367 Andante con espussione

R. Abdullayev
ROZIMASMAN

368 Andante

H. Rahimov musiqasi, B. Boboqulov she'ri
VISOL

369 Andante

Na - qa - dar ziy - nat - li vi - sol ke - cha - si Shar - qi - rab oq - moq - da
dar - yo - lar to' - lib Yul - duz - lar
cha - raq - lar - sa - mo - da ku - lib Oq nur - ga bur - kan -
mish yor - ning ko' - cha - si ha -
yot ish - qi - la - mast sev - gi g'un - cha -
si. Yo - qa - sin chok ay - lar bag' - ri qon bo' lib
Va - fo chash - ma - si - ga dar - di to' - ki -
lib dil - lar - da ye - chi - lar ishq tu - gun - cha - si

M. Burhonov
KO'RMADING

370 Andante

M. Burhonov
KULMADING

371 Andante

A. Berlin musiqasi
HECH QACHON

372 Moderato sostenuto

373 Andante contabile

p

3

3

374 Moderato

mf

f

5

1. 3 2. 3

mp *mp*

375 Moderato

5

5

Three staves of musical notation in a key signature of three flats (B-flat, E-flat, A-flat). The first staff contains a melodic line with eighth and sixteenth notes, including a fermata and a measure with a '7' fingering. The second and third staves provide accompaniment with similar rhythmic patterns and a '5' fingering.

S. Yudakov
POEMA

376 **Moestozo**

Three staves of musical notation in 3/4 time, marked *f* (forte). The music features complex rhythmic patterns with many sixteenth notes. Fingerings '5' and '6' are indicated throughout the score.

M. Bafoyev
XATNOMA oratoriyasi

377 **Moderato**

Three staves of musical notation in common time (C), marked *Moderato*. The music features complex rhythmic patterns with many sixteenth notes. Fingerings '5' are indicated throughout the score.

378

Musical score for exercise 378, featuring four staves of music in 4/4 time. The key signature has two flats. The score includes various rhythmic patterns, including triplets (marked '3') and slurs. Fingerings are indicated by numbers 3, 6, and 7. The piece concludes with a final note and a fermata.

T. Sodiqov, G. Gliyer
GULSARA op. Gulsara ariyasi

379 Allegretto

Musical score for exercise 379, featuring two staves of music in 6/8 time. The key signature has two sharps. The score includes doublets (marked '2') and slurs. The piece concludes with a final note and a fermata.

S. Varilas
SHO'X SHAFFOF SHAMOL TINMOQDA

380 Andantino

Musical score for exercise 380, featuring three staves of music in 6/8 time. The key signature has three flats. The score includes dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte), along with slurs and doublets (marked '2'). The piece concludes with a final note and a fermata.

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O'quv nashri

Rajabova Nodira Fattox qizi

SOLFEDJIO

Kasb-hunar kollejlari uchun o'quv qo'llanma

Muharrir *A. Ziyadov*
Badiiy muharrir *J. Gurova*
Texnik muharrir *D. Salixova*
Kompyuterda sahifalovchi *E. Kim*

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