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XALQ TA’LIMI VAZIRLIGI
RESPUBLIKA TA’LIM MARKAZI

OTABEK FAYZIYEV,
OLIM FAYZIYEV

RUBOB NAVOLARI

Musiqa va san’at maktablari,
akademik litsey va kollejlari o‘quvchilari uchun
o‘quv qo‘llanma

«Musiqa» nashriyoti
Toshkent
2014

Mazkur o‘quv qo‘llanma Respublika ta’lim markazi qoshidagi
«Musiqa madaniyati va san’ati» yo‘nalishi bo‘yicha
ilmiy-metodik kengash yig‘ilishida muhokama
qilindi va nashrga tavsiya etildi
(4-sonli bayonnoma. 27.12.2013)

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Mazkur o‘quv qo‘llanma ikki qismdan iborat bo‘lib, 1-qismida nazariy va metodik ma’lumotlari, 2-qismi «Badiiy qism»dan yakka qashqar rubori uchun asarlar hamda qashqar rubori va fortepiano uchun asarlar o‘rin olgan.

O‘quv qo‘llanma bolalar musiqa va san’at maktablari o‘quvchilariga mo‘ljallangan.

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KIRISH

Milliy cholg'ularimiz orasida qashqar rubobi alohida o'rin tutadi. Rubob sozi o'zining jarangi, rang-barang ijro bezaklari, o'rganish va ijro etish jihatidan qulayligi bilan xalqimiz orasida ommaviylashgan va sevimli sozga aylangan.

Qashqar rubobi nafaqat respublikamizda, balki qardosh Tojikiston, Qirg'iziston, Turkmaniston respublikalarida ham keng tarqalgan. Chunki rubobda milliy kuylar qatori turli xalq kuy-qo'shiqlari, mashhur chet el kompozitorlari tomonidan yozilgan ijro jihatidan murakkab, yirik asarlarni ham mohirona ijro etish mumkin.

Yoshlarimizni o'tmish ajdodlarimiz ma'naviyati ruhida tarbiyalash maqsadida ta'lim tizimi muassasalari talablariga mo'ljallab yaratilayotgan darslik va o'quv qo'llanmalar shu yo'nalishdagi amaliy ishlarning yorqin ifodasidir.

Bugungi davr milliy qadriyatlarimizning qayta tiklanish jarayonida madaniy merosimizni, jumladan, ko'p asrlar davomida shakllangan badiiy merosimizni, an'analarimizni har tomonlama o'rganishni taqozo qilmoqda. Xalqimizning bebaho ma'naviy mulki bo'lgan milliy kuy-qo'shiqlarimiz, maqomlarimiz muhim va qimmatli manbalardan biri, ularni keng miqyosda tadqiq etish masalasi hozirgi vaqtda alohida ahamiyat kasb etadi.

Shunday bo'lsada, sozanda faqat milliy kuy-qo'shiqlarni o'rganish bilan chegaralanib qolmay, boshqa xalqlar kuylari, shuningdek, chet el kompozitorlari asarlarini ham ijro etishlari lozim. Bu esa o'z o'rnida sozandani bir xil qolishga tushib qolmay, ijro texnikasini doimiy ravishda oshirib borishga, chet el musiqasiga xos bo'lgan intervallardagi turli sakrashlar rubob ijrosida qiyinchilik tug'dirishi bois o'quvchini xilma-xil pozitsiyalarda applikatura qoidalaridan foydalanib chalishga undaydi. Bu esa ijrochi texnikasini oshirishda muhim omil bo'lib xizmat qiladi.

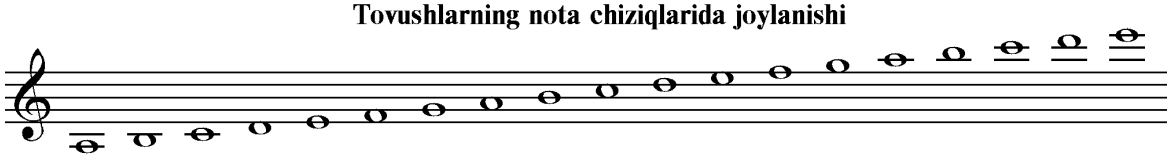
Respublikamizda chop etilgan qardosh xalqlar va chet el kompozitorlarining qashqar rubobiga moslangan asarlarini hozirgi kunda etarli deb bo'lmaydi. Aksariyat shu soha o'quvchi va talabalari skripka, domra, violonchel kabi cholg'ular uchun yozilgan musiqa adabiyotlaridan foydalanib kelishmoqda.

Ushbu o'quv qo'llanmaning birinchi qismida qashqar rubobida ijro etish uslublariga oid ma'lumotlar va mashqlar o'rin olgan. Ikkinchi qismda qardosh Ozarbayjon kompozitorlari hamda chet el kompozitorlari va xalq kuy-qo'shiqlari qashqar rubobiga moslangan holda kiritilgan.

I - Q I S M .

NAZARIY VA METODIK MA'LUMOTLAR

Tovushlarning nota chiziqlarida joylanishi



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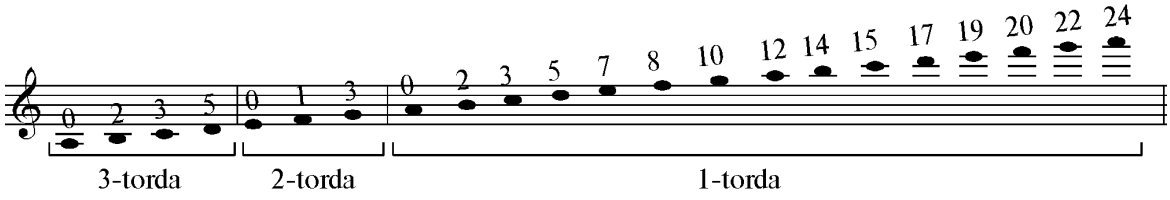
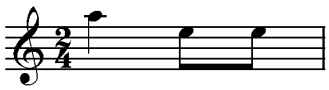
Shu tovushlarning rubob pardalarida joylanishi

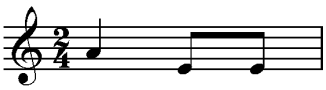


Qashqar rubobida ijro etilayotgan kuy yozilishiga qaraganda bir oktava past eshitiladi.

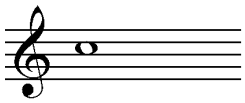
Yozilishi:



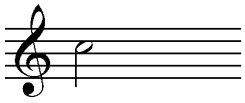
Eshitilishi:



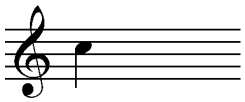
Notalarning bo'linishi va sanalishi



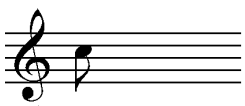
- Butun nota. 1 i, 2 i, 3 i, 4 i ga sanaladi.



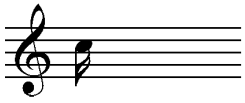
- Yarim nota. 1 i, 2 i ga sanaladi.



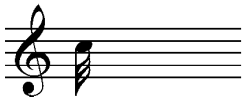
- Chorak nota. 1 i ga sanaladi.



- Nimchorak (sakkiztalik) nota. 1 yoki i ga sanaladi.



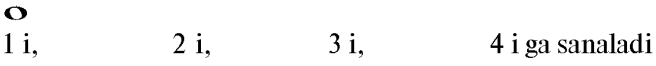
- O'n oltitalik nota. Ikki nota 1 yoki i ga sanaladi.



- O'ttiz ikkitalik nota. To'rt nota 1 yoki i ga sanaladi.

Notalarning cho‘zimi va sanog‘i

Butun nota



Yarim nota

Chorak nota

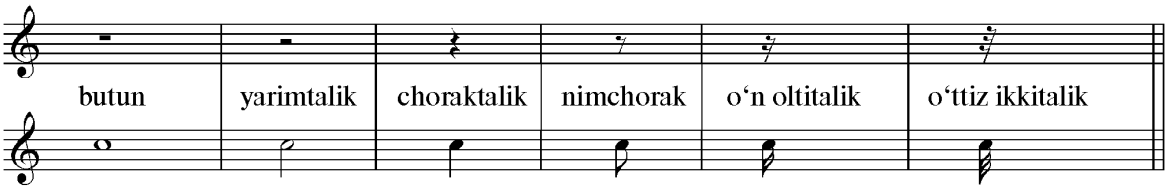
Nimchorak nota

O‘n oltitalik nota

O‘ttiz ikkitalik nota

Pauzalar

Musiqa asarlarda uchraydigan tinish (to‘xtash) davri – pauza deb ataladi. Pauzalar ham notalar singari cho‘zim va sanoqqa egadirlar.



Alteratsiya belgilari

Musiqa tovushlarini yuqoriga yoki pastga o‘zgartiruvchi belgilar alteratsiya belgilari deyiladi. Alteratsiya belgilari nota oldiga (chap tomoniga) qo‘yiladi va nota nomi bilan qo‘shib o‘qiladi.

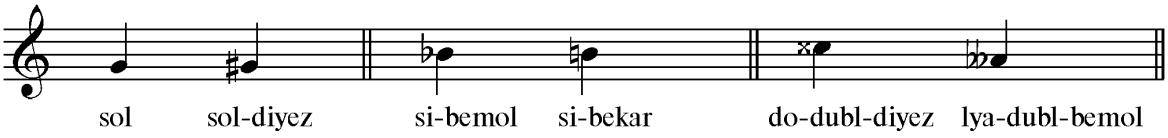
♯ – **diyez** – tovushni yarim ton yuqoriga ko‘taradi;

♭ – **bemol** – tovushni yarim ton pastga tushiradi;

𝄪 – **dubl diyez** – tovushni bir ton ko‘taradi;

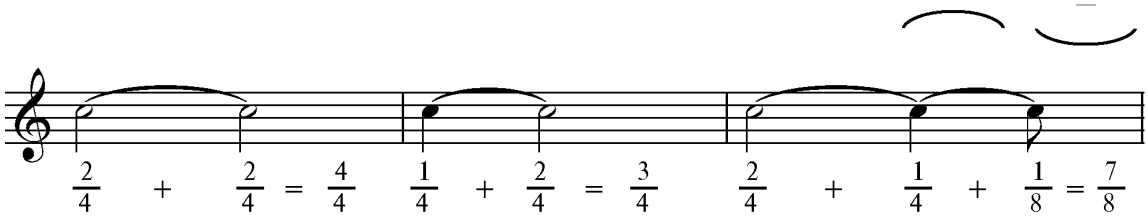
𝄫 – **dubl bemol** – tovushni bir ton tushiradi;

♮ – **bekar** – ko‘tarilgan yoki pasaytirilgan tovushni o‘z holiga keltiradi.

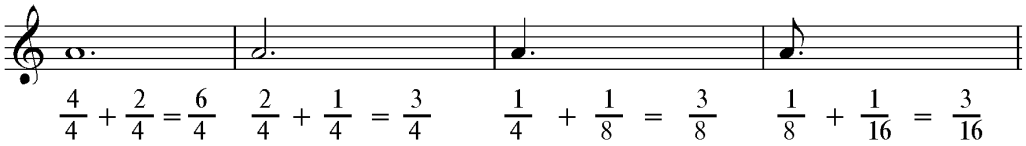


Tovush cho‘zimini uzaytirish belgilari

1. **Liga** quyidagi ikki ko‘rinishda bo‘lib, bir xil balandlikdagi yonma-yon tovushlarni birlashtirish uchun qo‘yiladi, binobarin, tovushlarning uzilmasdan, to‘xtovsiz cho‘zilib turishini bildiradi:



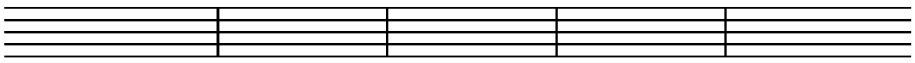
2. Tovush cho‘zimining yana bir orttirish belgisi notaning o‘ng tomoniga qo‘yiladigan **nuqtadir**. Har bir nota ortiga qo‘yilgan nuqta shu notaning asosiy cho‘zimini yarim barobar oshganini bildiradi.



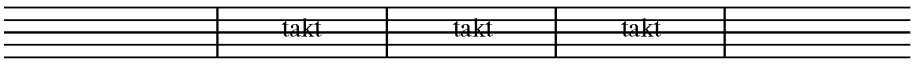
3. **Fermata** belgisi quyidagi ikki ko‘rinishda bo‘lib, notalarning ustiga yoki ostiga qo‘yiladi, tovush cho‘zimi miqdorining orttirishini belgilaydi. Cho‘zim miqdori turlicha bo‘lishi mumkin, bu asosan asar xarakteri bilan belgilanadi.

Takt

Nota yo‘liga tik tushirilgan chiziq **takt chizig‘i** deyiladi.

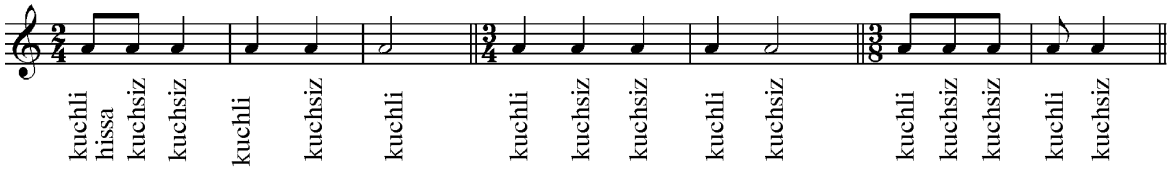


Ikki qo‘shni takt chizig‘i orasiga joylashgan musiqa asarining bir bo‘lagi **takt** deyiladi.



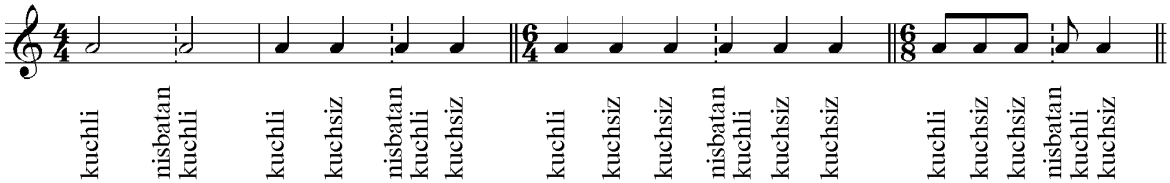
Har bir musiqa asarining yozilishida nota kalitidan keyin ***takt o‘lchovi*** ko‘rsatib qo‘yiladi. Takt o‘lchovi kasr son bilan yozilib, $\frac{2}{4};\frac{3}{4};\frac{4}{4};\frac{3}{8};\frac{6}{8}$ va h.k. kasr mahraji taktning qanchaga bo‘linganligini, sur’ati esa shu bo‘laklarning qanchasi olinganligini ko‘rsatadi.

O‘lchovlar odatda oddiy va murakkab bo‘ladi. Taktda bitta kuchli va bir necha kuchsiz hissalar bo‘lsa, bunday o‘lchov **oddiy o‘lchov** deb ataladi.



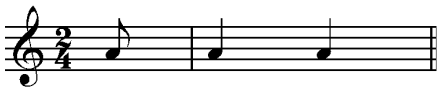
Demak, oddiy o‘lchovlarda birinchi hissa kuchli, qolganlari esa kuchsiz bo‘ladi.

Oddiy taktlarning qo‘shilishidan hosil bo‘lgan, bir necha kuchli hissalarga ega bo‘lgan o‘lchov - **murakkab o‘lchov** deb ataladi.



Ko‘rinib turibdiki, murakkab o‘lchovlarda bitta kuchli, bir yoki ikkita nisbatan kuchli hissalar bo‘lib, qolganlari esa kuchsiz hissalardir.

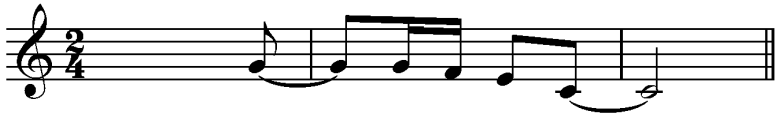
Musiqada to‘liq bo‘lmagan boshlang‘ich takt - **takt oldi** (zatakt) deb ataladi va unda birinchi tovush kuchsiz hissadan boshlanadi.



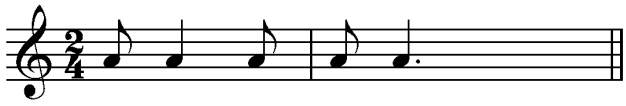
Odatda takt oldi bilan boshlanadigan musiqa asarining tugallanishi ham to‘liq bo‘lmay, birinchi va oxirgi takt yig‘indisi to‘liq bir taktni hosil qiladi.

Musiqa asarida taktdagi kuchli hissaning kuchsiz hissaga ko‘chishi – **sinkopa** deb ataladi. Sinkopaning paydo bo‘lishiga quyidagi holatlar sababi bo‘lishi mumkin:

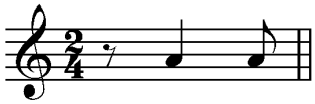
a) bir taktning so‘nggi kuchsiz hissasi ikkinchi taktning kuchli hissasi bilan bog‘lanib kelsa;



b) takt ichidagi kuchsiz hissada kelgan tovush o‘zidan oldingi kuchli hissada kelgan tovushdan cho‘zimi jihatidan kattaroq bo‘lsa;

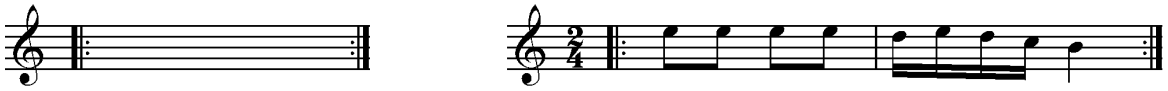


v) taktdagi tovush kuchli hissaga kelgan pauzadan so‘ng boshlansa.

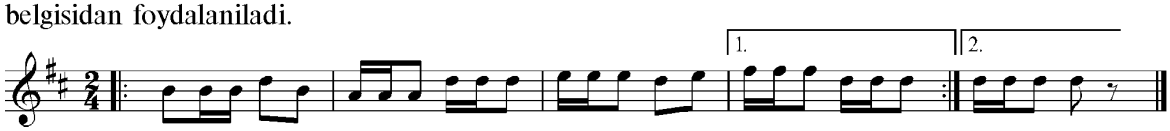


Nota yozuvini qisqartirish belgilari

Repriza - musiqa asari yoki uning ayrim bir bo‘lagini ikki marta takrorlash belgisi:



Volta - ikki marta ijro etilgan asar yoki uning ma'lum bo‘lagi ikki xil tugallanishi hollarida volta belgisidan foydalaniladi.

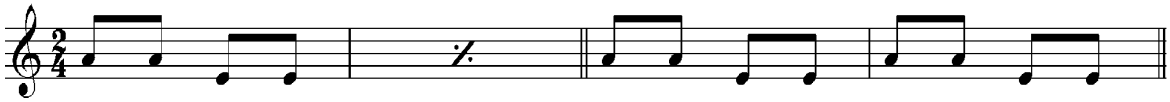


Segno (𝄋) - asar to‘liq ijro etilib, yana boshidan oxirigacha takrorlanishi lozim bo‘lsa, yoki uning ma'lum bo‘lagi takrorlansa segno belgisidan foydalaniladi. akror ijroda asarning ma'lum bir bo‘lagini tashlab o‘tish lozim bo‘lgan hollarda esa fonar (𝄐) belgisidan foydalaniladi.

Bir-biriga o‘xshash ayrim taktlarni qisqa nota yozuvi bilan ham yozish mumkin.

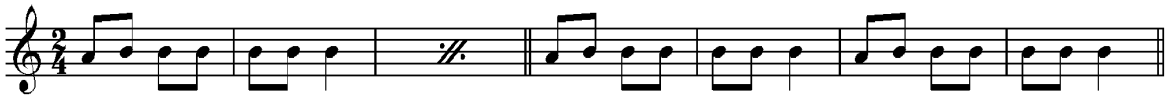
Bir taktni takrorlash belgisi:

yozilishi: ijro etilishi:



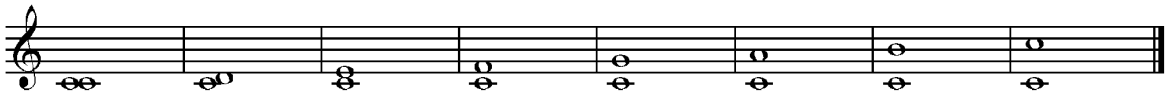
Ikki taktni takrorlash belgisi:

yozilishi: ijro etilishi:



Intervallar

Bir vaqtda yoki ketma-ket olingan ikki tovush oralig‘i - interval deb ataladi. Interval tovushlari barobar eshitilsa - garmonik interval, birin-ketin eshitilgan holat esa - melodik interval deb ataladi. Asosiy intervallar: prima, sekunda, tersiya, kvarta, kvinta, seksta, septima va oktavalardan iboratdir.



Intervallarning katta-kichik, sof, orttirilgan hamda kamaytirilgan turlari mavjud. Inter-val oraliqlari ton va yarim ton miqdorida belgilanadi.

	Intervallar-ning nomi	interval notalari	katta	kichik	sof	orttirilgan	kamayti-rilgan
1	Prima	0 ton			0 ton		
2	Sekunda	1 ton	1 ton	0,5 ton			
3	Tersiya	2 ton	2 ton	1,5 ton			
4	Kvarta	2,5 ton			2,5 ton	3 ton	
5	Kvinta	3,5 ton			3,5 ton		3 ton
6	Seksta	4,5 ton	4,5 ton	4 ton			
7	Septima	5,5 ton	5,5 ton	5 ton			
8	Oktava	6 ton			6 ton		

Sur'at (temp) turlari va ularning yozilishi

Vazmin sur'atlar

Largo	- lyargo	– juda cho'zib, keng;
Lento	– lento	– cho'zib;
Adagio	– adajio	– og'ir, vazmin.

O'rtacha sur'atlar

Andante	- andante	- sekin-asta, oshiqmasdan;
Andantino	- andantino	- andantedan sal tezroq;
Moderato	- moderato	- o'rtacha tezlikda, shoshilmay;
Sostenuto	- sostenuto	- salobatli;
Allegretto	- allegretto	- bir qadar tezroq;
Allegro moderato	- allegro moderato	- o'rtacha tez.

Tez sur'atlar

Allegro	- allegro	- tez;
Vivo	- vivo	- jonli;
Vivace	- vivache	- jahd-jadal bilan;
Presto	- presto	- tez, oshiqib;
Prestissimo	- prestissimo	- juda tez, eng tez.

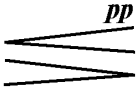
Sur'atlarni tezlashtirish va sekinlashtirish belgilari

Accelerando	– achchelerando	– tezlashtirib;
Animando	– animando	– jonlantirib;
Rallentando	– rallentando	– sekinlashtirib;
Ritardando	– ritardando	– og'irlashtirib, kechiktirib;
Ritenuto	- ritenuto	- sekin-asta to'xtatib;
Stretto	– stretto	– ixchamlatib;
A tempo, tempo primo	- a tempo, tempo primo – avvalgi sur'atga qaytish.	

Ijro etish xarakterini bildiruvchi belgilar

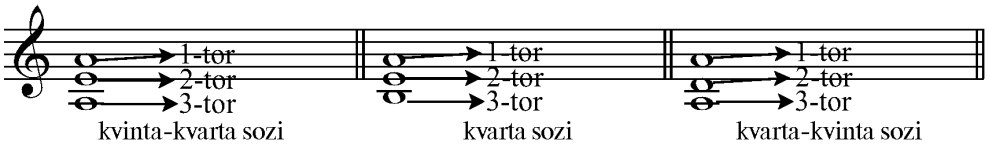
Maestoso	- maestoso	- tantanali;
Ekspressivo	– ekspressivo	– ta'sirli;
Cantabile	- kantabile	- musiqiy;
Dolce	- dolche	- nozik;
Grasiozo	– grasiozo	– latif;
Animato	– animato	– jonli;
Appasionato	– appasionato	– zavqli;
Non troppo	- non troppo	- o'rtamiyona;
Molto	– molto	– juda, nihoyatda;
Poco a poco	- poko a poko	- oz-oz, sekin-asta;
Subito	– subito	– to'satdan;
Sempre	– sempre	– doimo, hamisha;
Meno mosso	– meno mosso	– sekinroq;
Legato	– legato	– bog'lab;
Non legato	– non legato	– bog'lamasdan, legato yo'q;
Simile	– simile	– shu tarzda, xuddi shunday davom ettirish.

Dinamik ishoralar (tuslar)

mf	– metsso forte	– ortacha kuchli;
f	– forte	– kuchli;
ff	– fortissimo	– juda kuchli;
p	– piano	– mayin, kuchsiz;
pp	– pianissimo	– juda mayin, juda kuchsiz;
	– kreshchendo	– tovushni asta-sekin kuchaytirish;
	– diminuendo	– tovushni asta-sekin susaytirish;
sf	– sforsando	– keskin, kuchli zarb;
sp	– subito piano	– keskin, mayin zarb;
>	– aksent	– mediatorni pastga qarata kuchli zarb bilan ijro etilishi;

Qashqar rubobining sozi

Rubobning birinchi juft tori birinchi oktava «lya» tovushiga, ikkinchi juft tori birinchi oktava «mi» tovushiga, uchinchi tori kichik oktava «si» tovushiga sozlanadi. Bundan tashqari, qanday asar ijro etilishiga qarab, uchinchi tor kichik oktava «lya» hamda ikkinchi tor nirinchi oktava «re» tovushlariga ham sozlanishi mumkin.

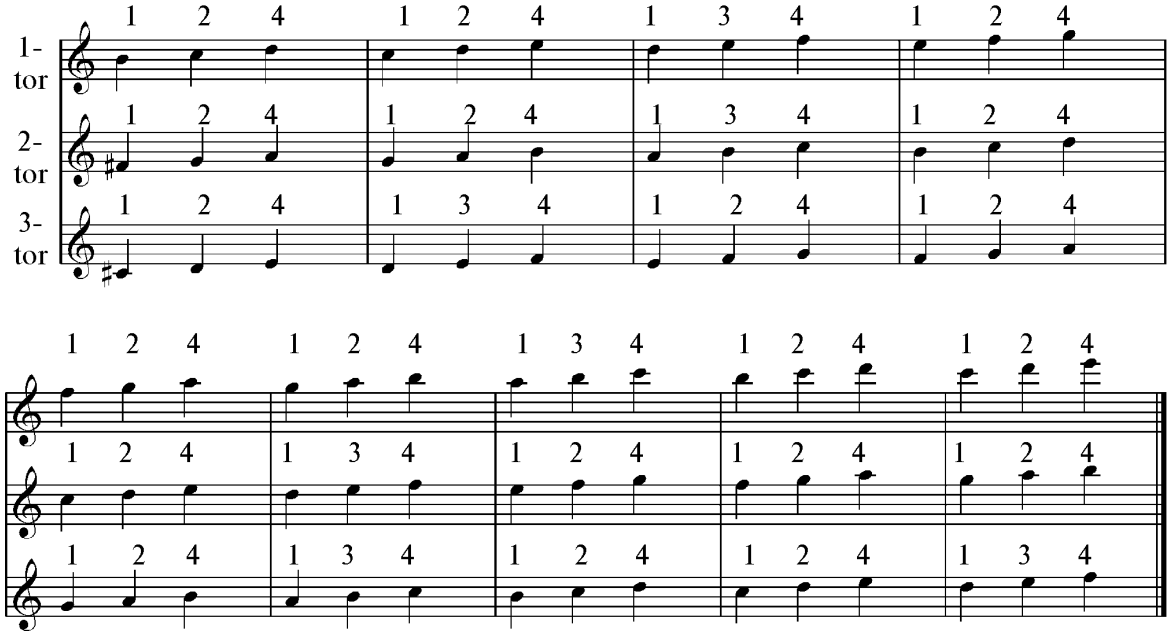


Applikatura

Ijrochilikdagi muhim elemntlardan biri – applikatura usullarini ongli tushunish va uni puxta o‘zlashtirishdan iboratdir.

Rubobchi sozanda badiiy asarni ijro etishda applikatura mohiyatini anglab, uning barmoq texnikasi bilan bevosita bog‘liq ekanligini his etgan holda ijrochilik pozitsiyasining eng qulay va to‘g‘ri yo‘llarini izlashi lozim.

Pozitsiyalar jadvali



Shartli belgilar

∨ - noxunning (mediator) pastga yo‘naltirilgan zarbi

∧ - noxunning yuqoriga yo‘naltirilgan zarbi

- notalarning qo‘shzarb bilan ijro etilishi

- notani rez bilan ijro etilishi

- detashe (qisqa rez) - har bir notani o‘z cho‘zimiga qarab alohida rez bilan chalish

- stakkato - notani qisqa-qisqa uzib chalinishi

- tovushni sadolantirishda noxun zarbini ishlatmasdan chap qo‘l barmoqlari harakati bilan kifoyalanish

- mordent - tayanch tovush noxun bilan chalinib, yordamchi tovushlarni chap qo‘l barmoqlari bilan sadolantirish

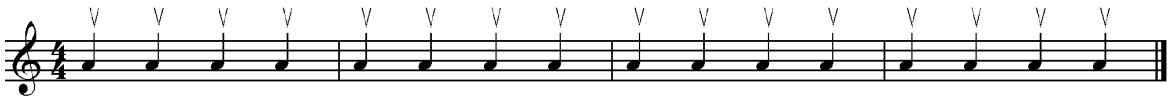
- arpedjio - bir necha tovushlarni noxunning bir zarbida sirg‘anma harakatlantirish orqali ijro etish

- kashish - yarim ton doirasida amalga oshiriladigan bezak usuli. Kashish bezagini ijro etish barmoq ostidagi parda tovushini torni yuqoriga ko‘tarish va tushurish orqali amalga oshiriladi.

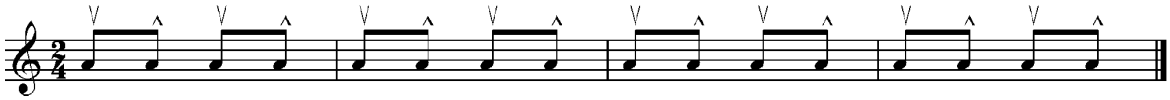
- to‘lqinlatish - barmoqni pardaga bosib noxun bilan urilgandan so‘ng barmoqning o‘zida torlarni titratish yo‘li bilan bajariladi.

Rubobda ijro zarblari

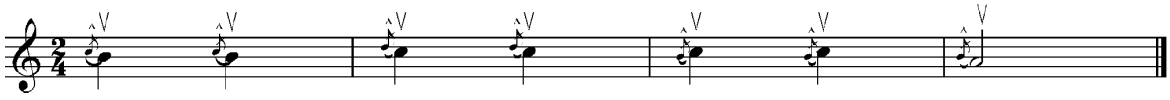
Yakka zarb. Bu zarb tovush chiqarishning eng oddiy usuli bo‘lib, noxunni rubob simiga yuqoridan pastga qarata dona-dona urish bilan bajariladi.



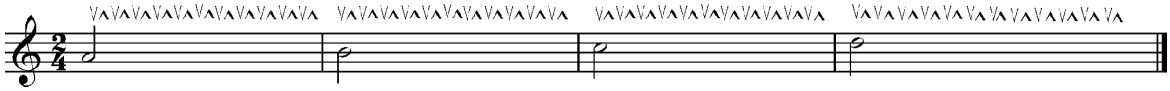
Qo‘shzarb. Bu zarb usul noxun bilan rubob simini yuqoridan pastga va pastdan yuqoriga bir tekisda urish bilan bajariladi.



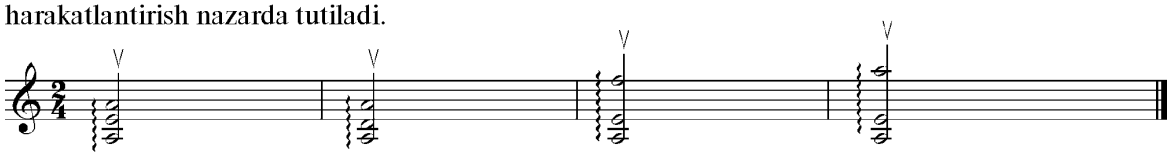
Zarbi parron. Bunda asosiy tovushni uni oldida turgan qo‘shimcha qisqa tovush bilan qo‘shib (forshlag) chalish ko‘zda tutiladi. Zarb qo‘shimcha tovushda yuqoriga qarata va asosiy tovushda pastga qarata uriladi.



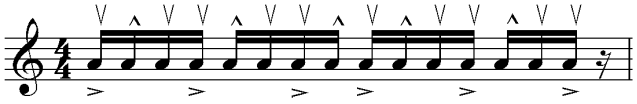
Rez. Bu zarb noxun bilan simga oldinma-ketimlik bilan past va yuqoriga tez zarb berish (tirillatish) orqali amalga oshiriladi.

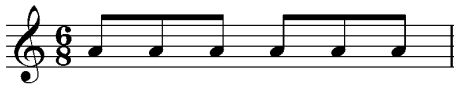


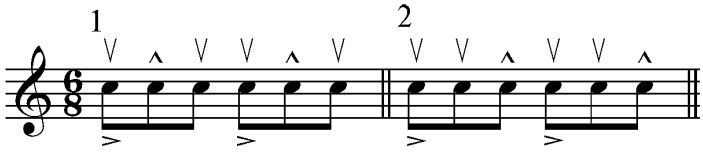
Bilak zarb. Bunda noxunni simlar bo‘ylab yuqoridan pastga sirg‘atma bilan (arpedjato) yumshoq harakatlantirish nazarda tutiladi.



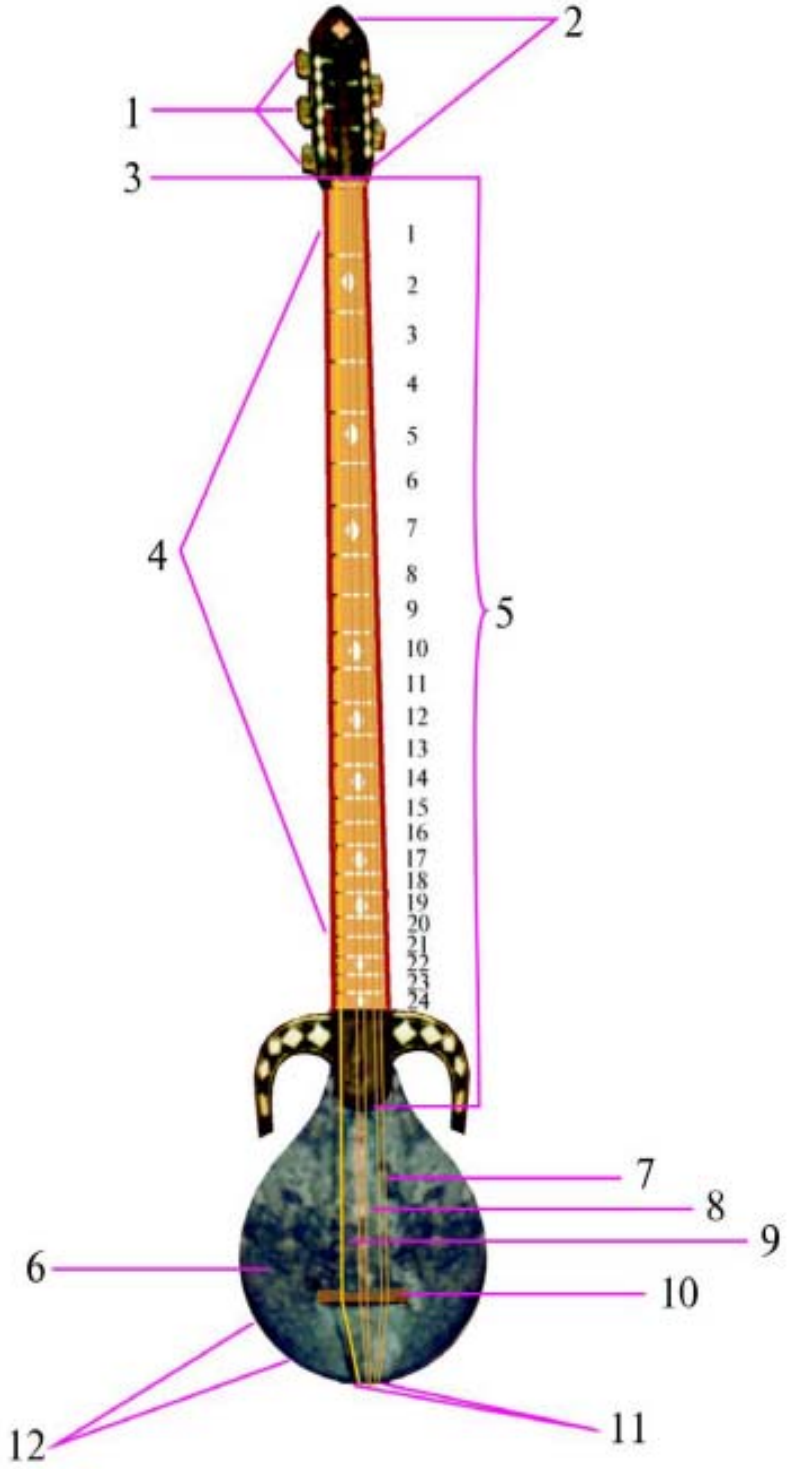
eskari zarb. Bu zarb sinkopali ritm xarakteriga ega bo‘lib 1, 4, 7 – zarblar urg‘u (aksent) bilan chalinadi. 1, 3, 4, 6, 7 – zarblar pastga, 2, 5, 8 – zarblar esa yuqoriga uriladi.



Ufor zarb.  ritm o‘zbek xalq raqslari uchun xarakterli bo‘lgan ritmdir. Ufor zarb asosan ikki usul bilan ijro etiladi:



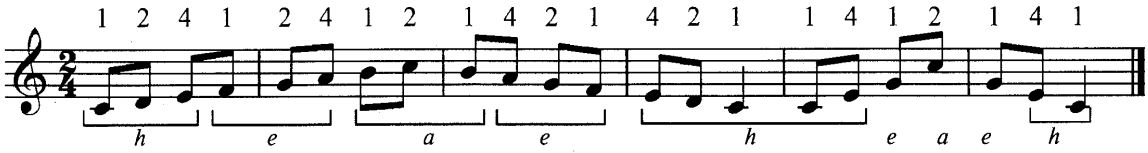
QASHQAR RUBOBINING TUZILISHI



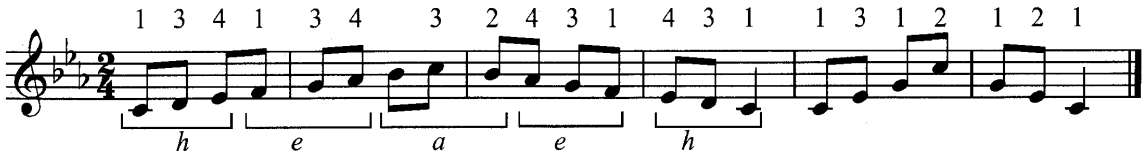
1. Quloqlar 2. Rubobning bosh qismi 3. Shayton xarrak 4. Pardalar 5. Dasta 6. Teri 7. Birinchi tor 8. Ikkinchi tor 9. Uchinchi tor 10. Xarrak 11. Ilmoqlar 12. Kosa

GAMMALAR

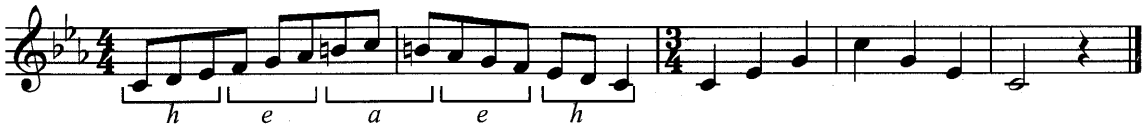
Do major (ochiq simlarsiz)



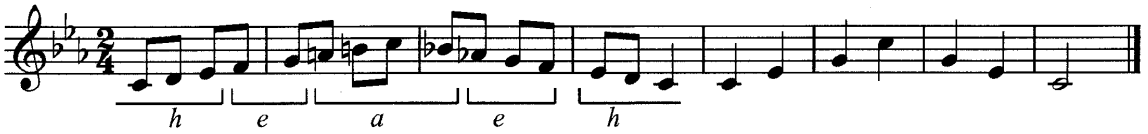
Do minor (tabiiy)



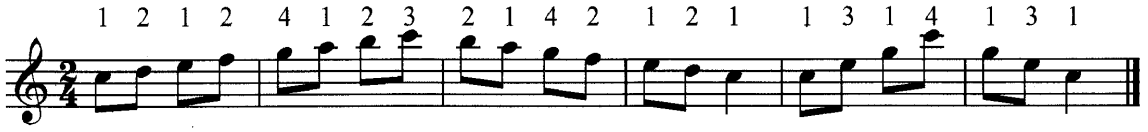
Do minor (garmonik)



Do minor (melodik)

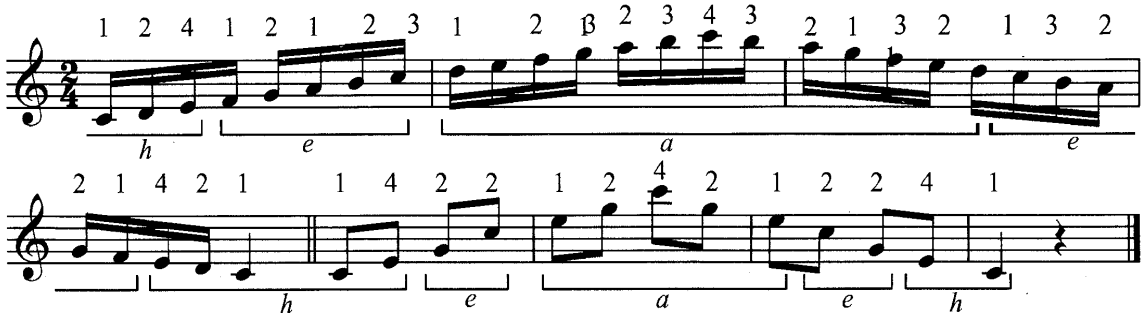


Do major (2-oktava)

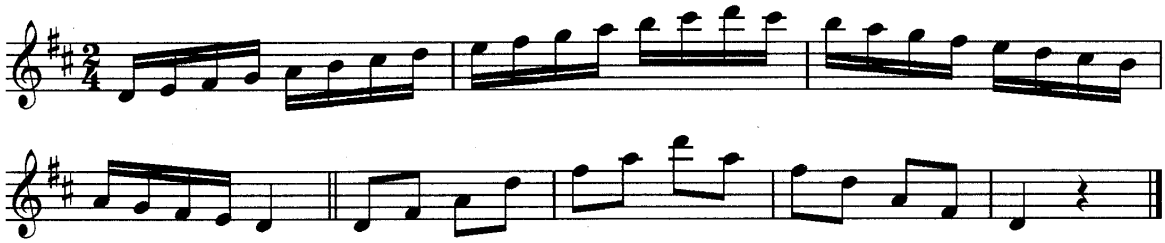


Ikki oktavali gammalar

Do major

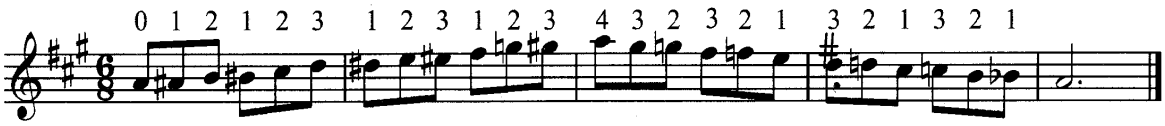


Re major

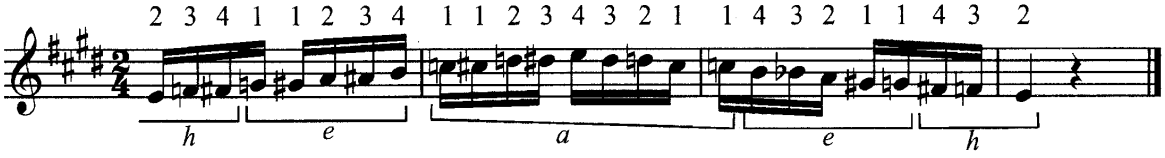


Xromatik gammalar

Lya major

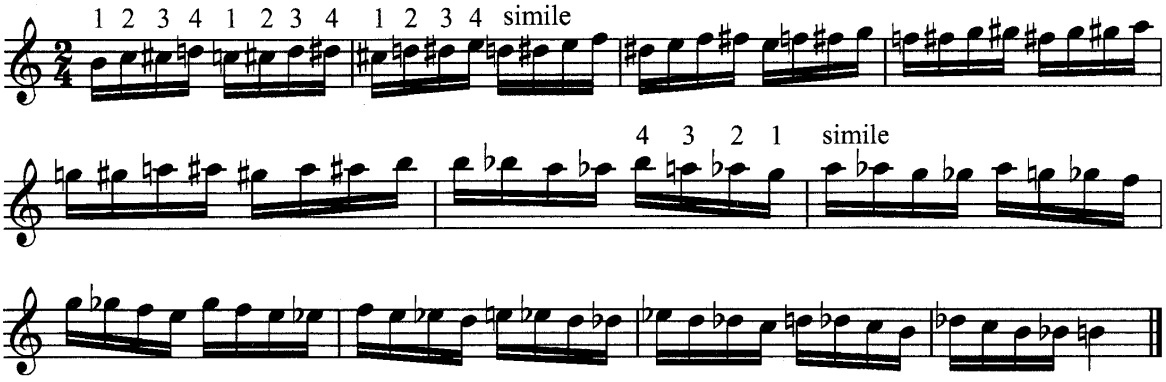


Mi major

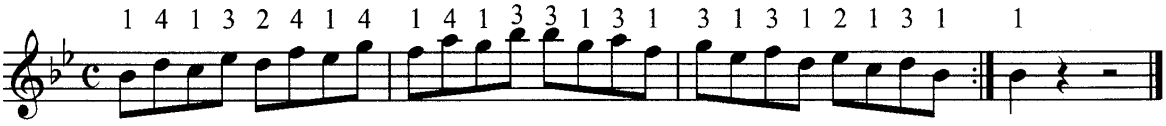


MASHQLAR

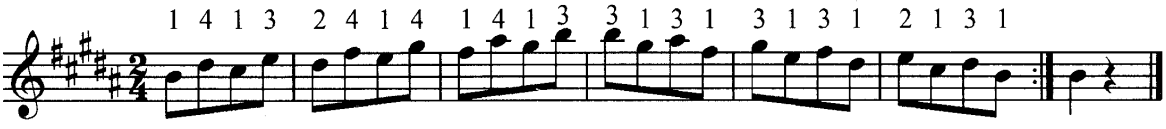
1-mashq



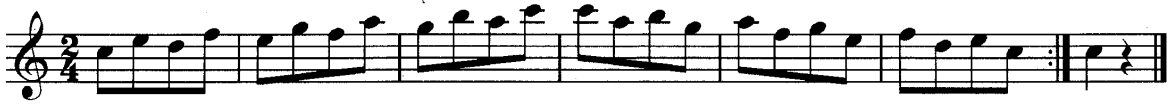
2-mashq



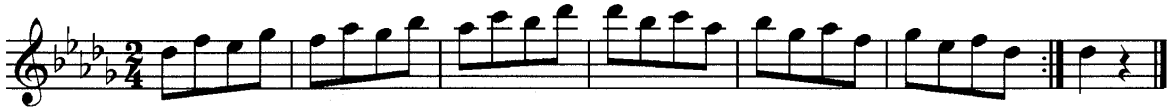
3-mashq



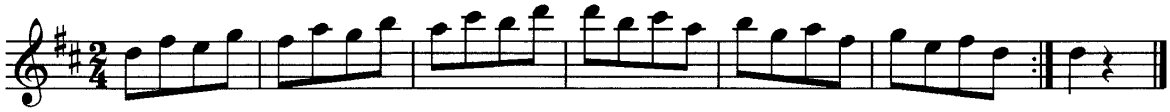
4-mashq



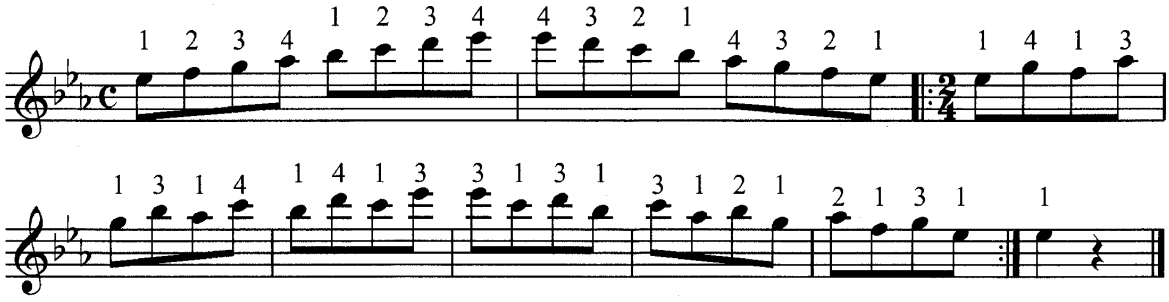
5-mashq



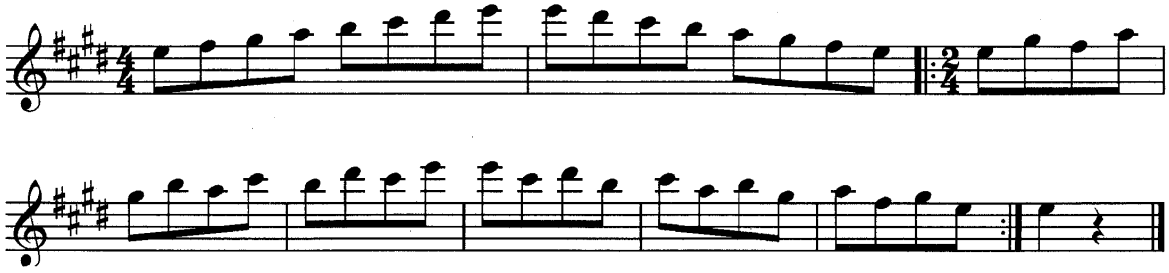
6-mashq



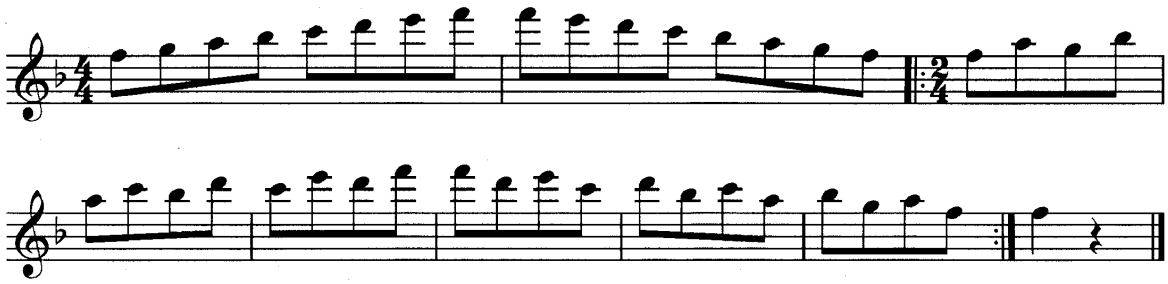
7-mashq



8-mashq



9-mashq

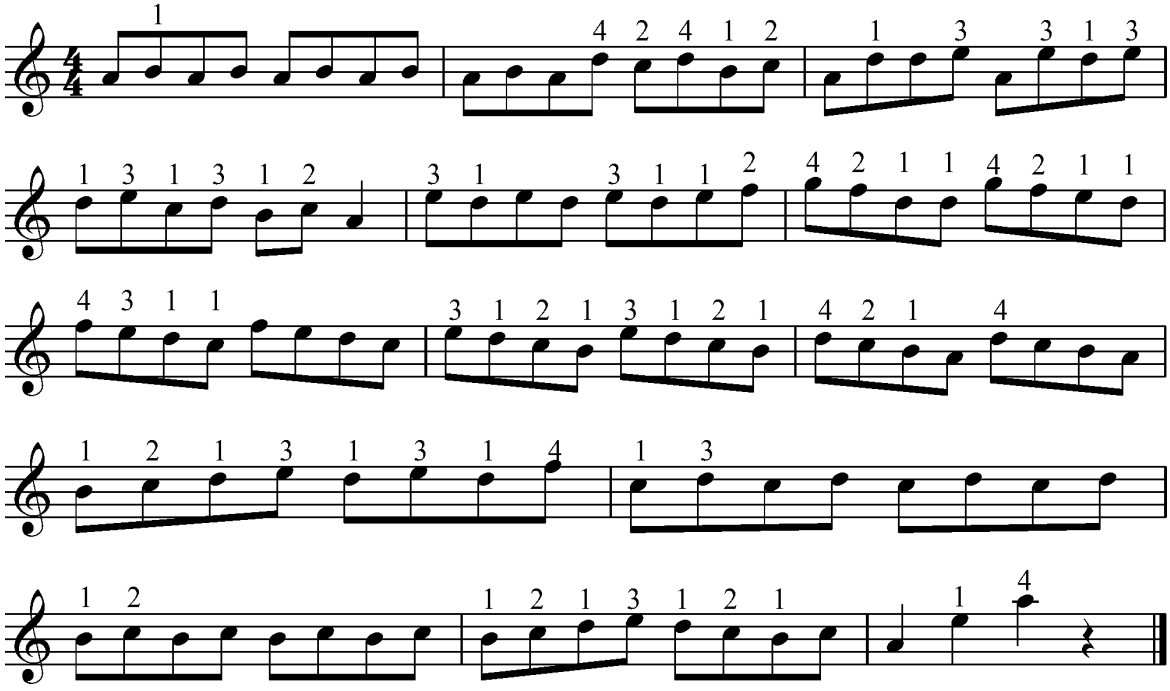


ETYUDLAR

1-etyud

T.Rajabiy

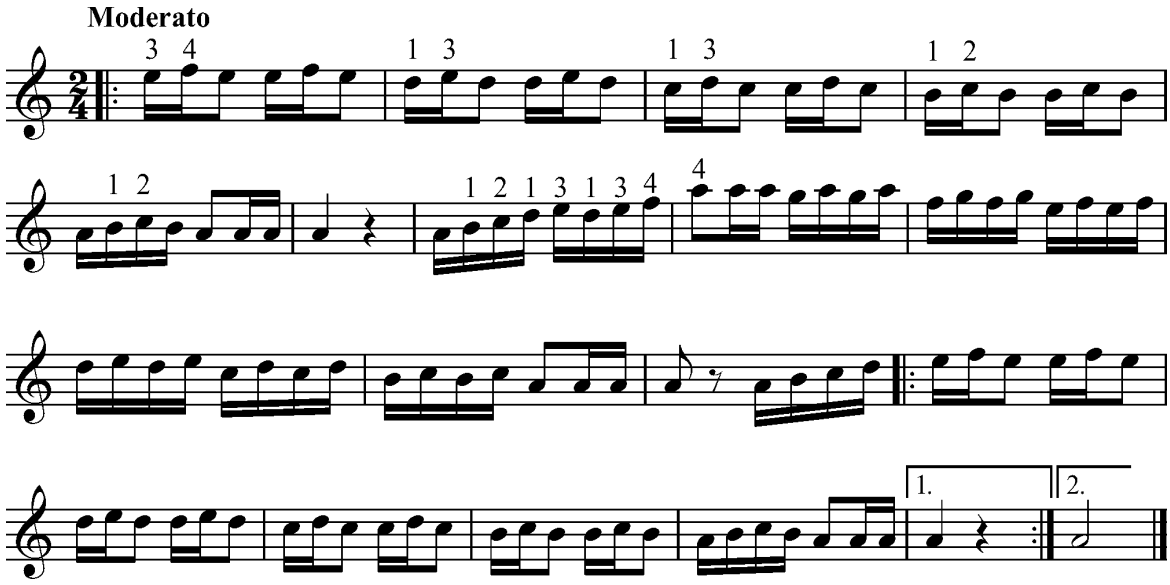
Andantino



2-etyud

Q.Usmonov

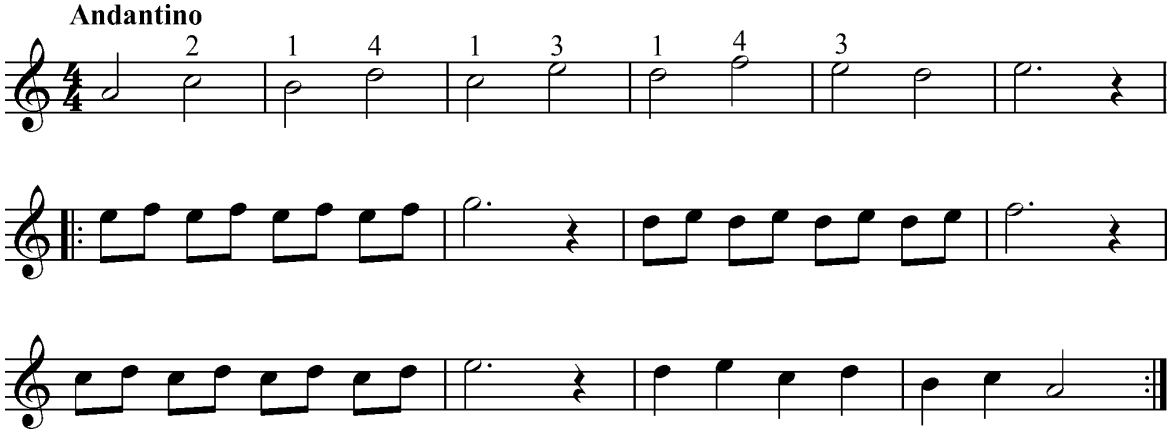
Moderato



3-etyud

Q.Usmonov

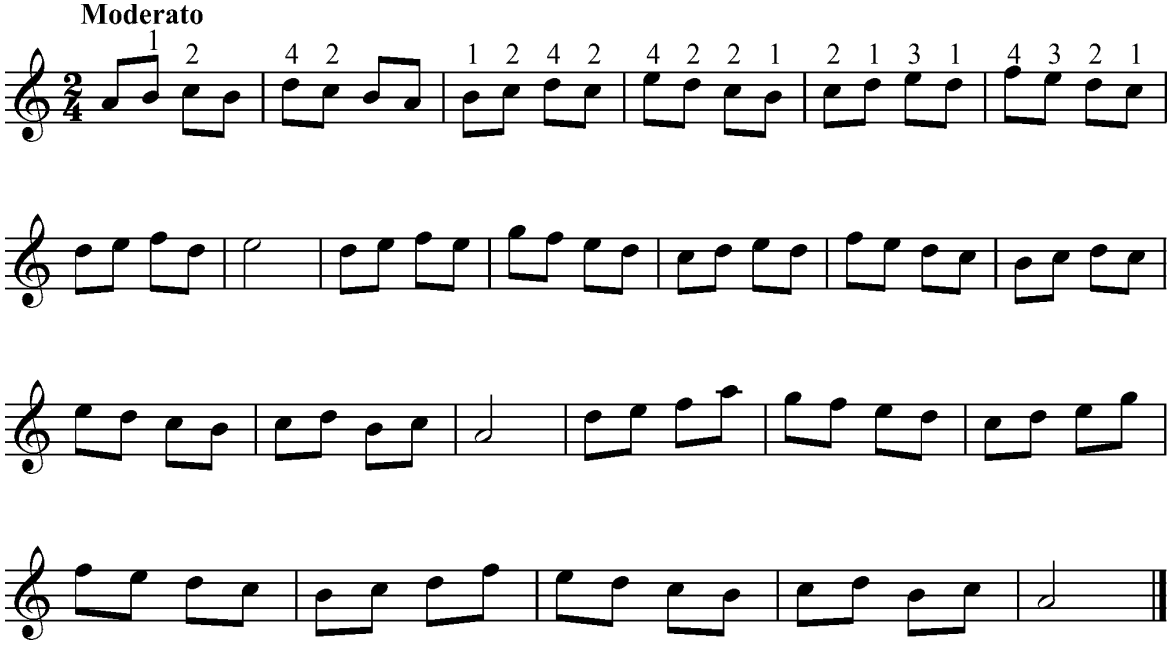
Andantino



4-etyud

G‘.Qo‘chqorov

Moderato

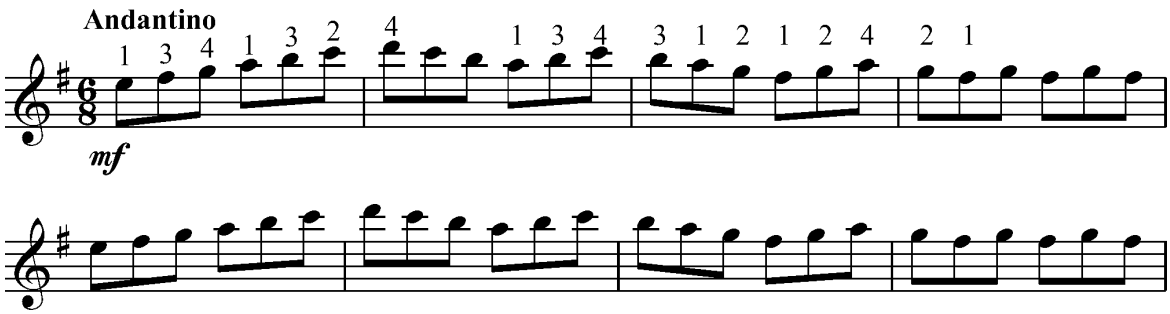


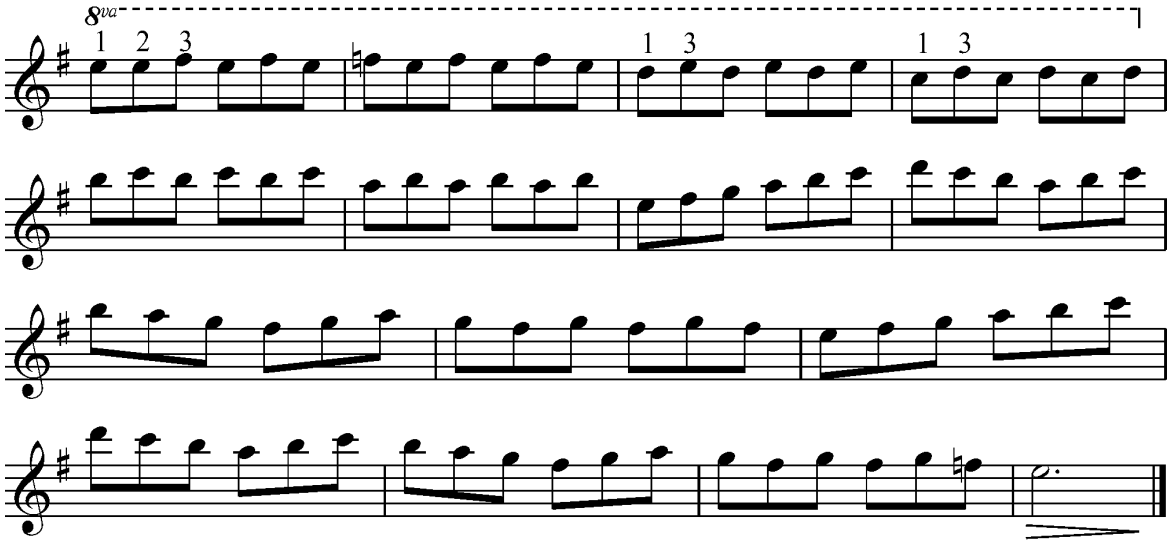
5-etyud

F.Vasilev

Andantino

mf

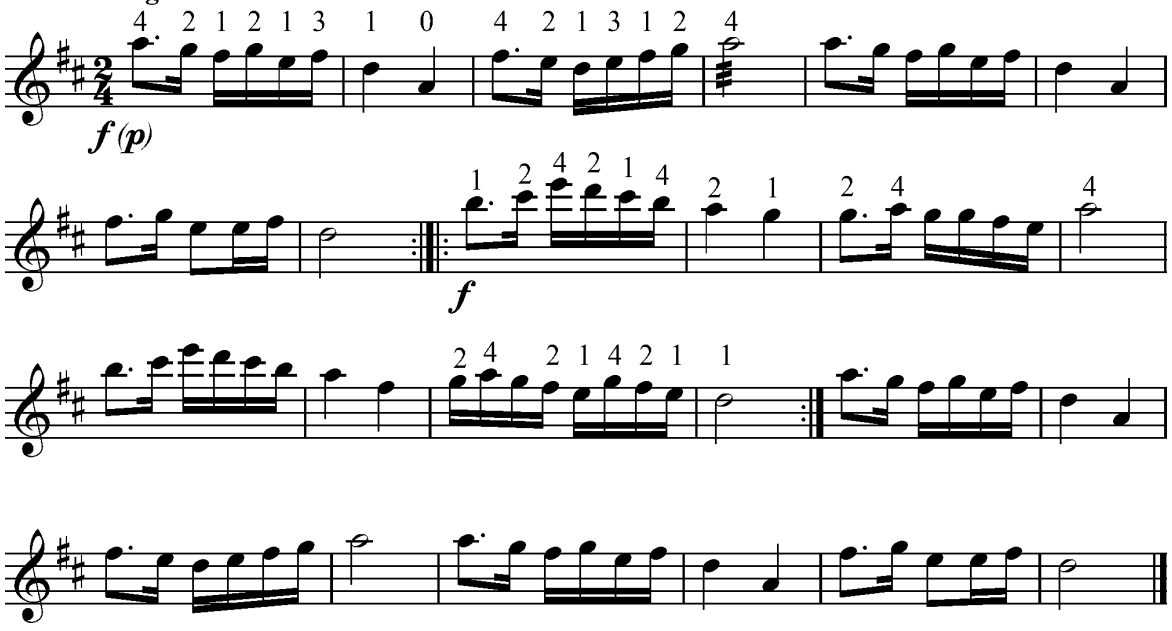




6-etyud

F.Vasilev

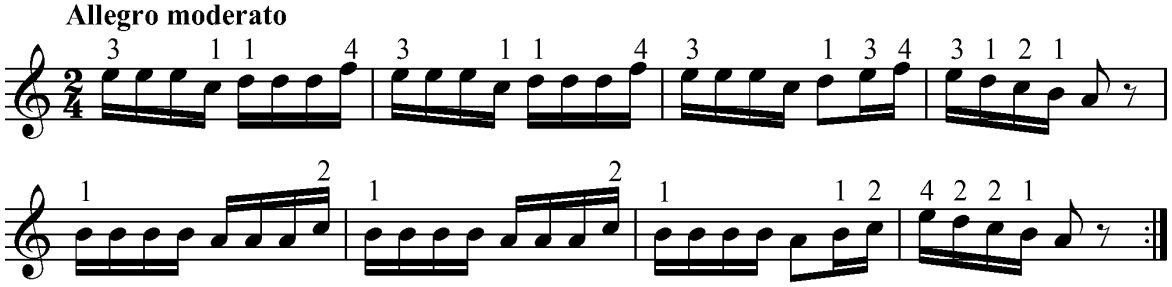
Allegro moderato



7-etyud

G.Gleyxman

Allegro moderato

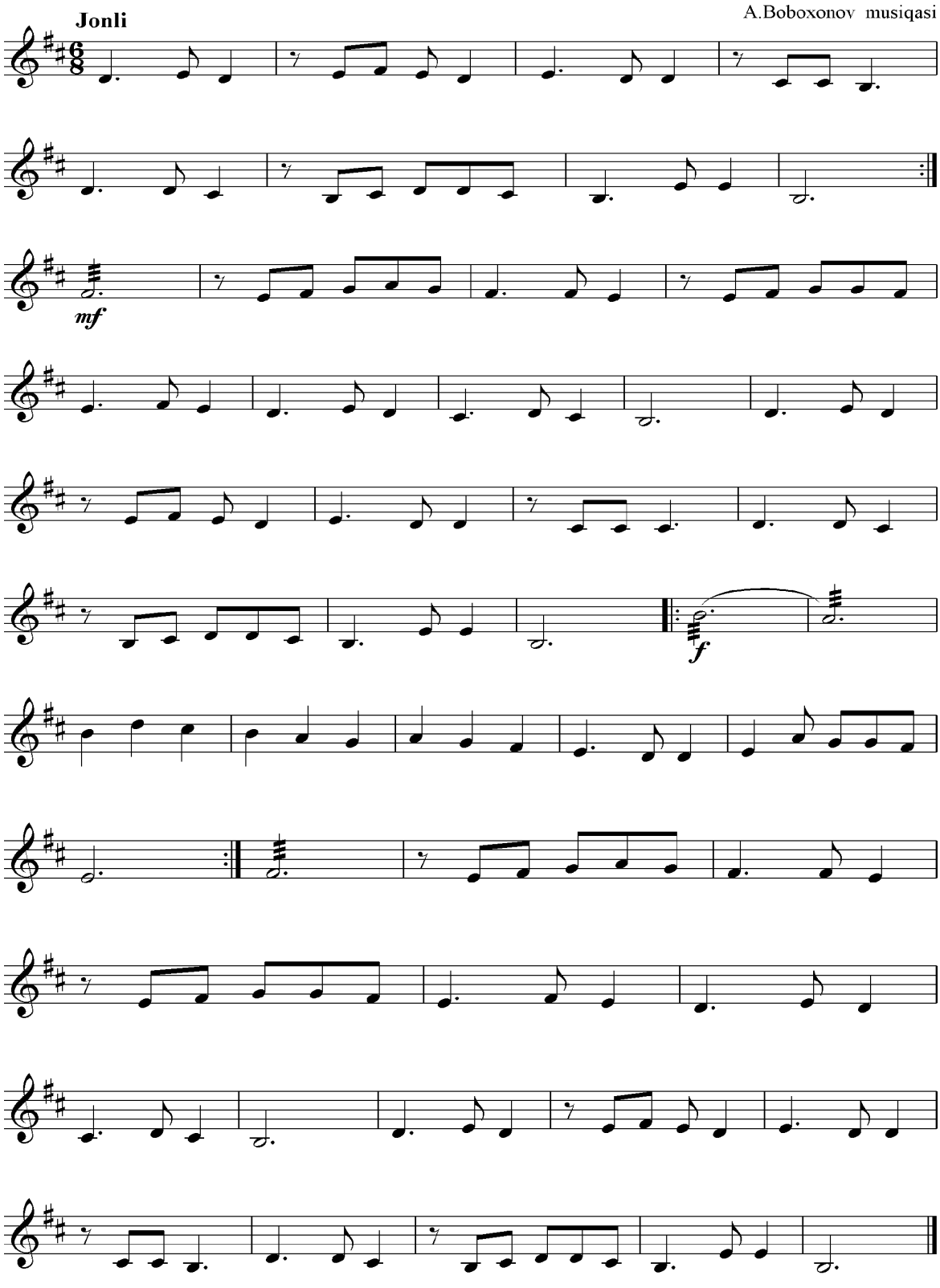


II BADIIY QISM.

Yakka rubob uchun asarlar

DIL YAYRA

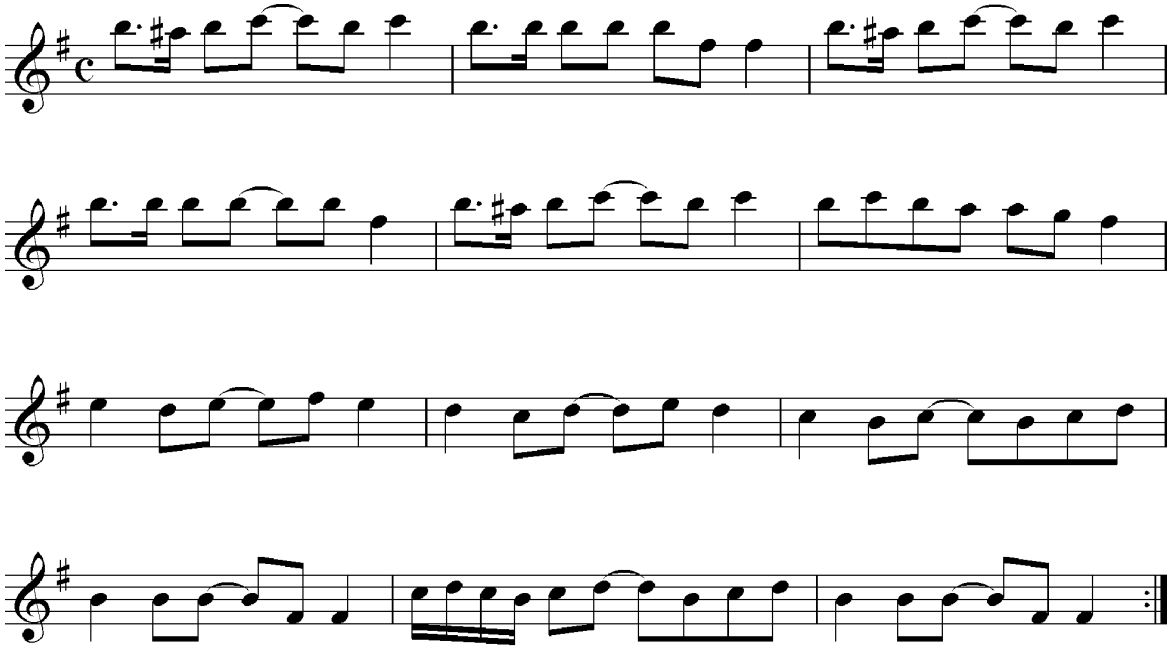
A.Boboxonov musiqasi



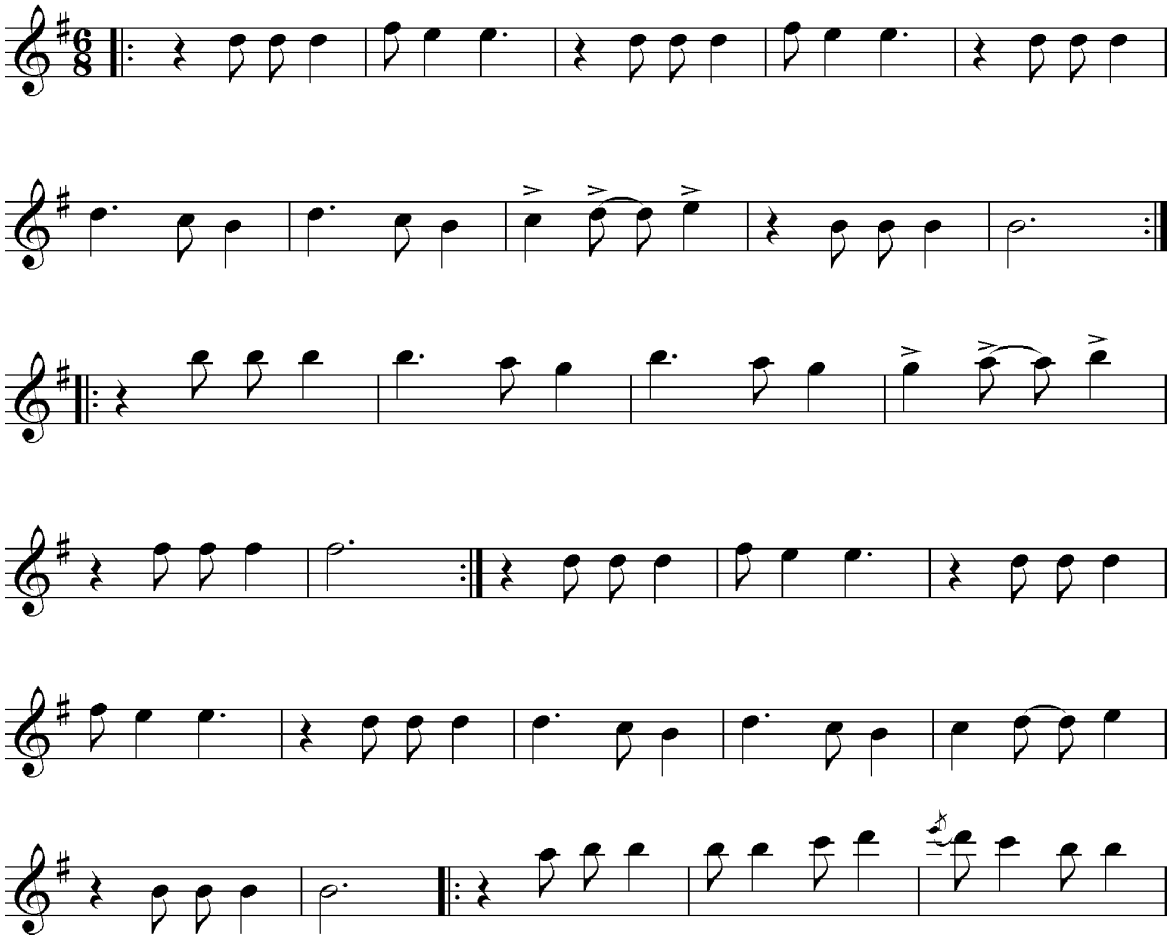
GULRUX

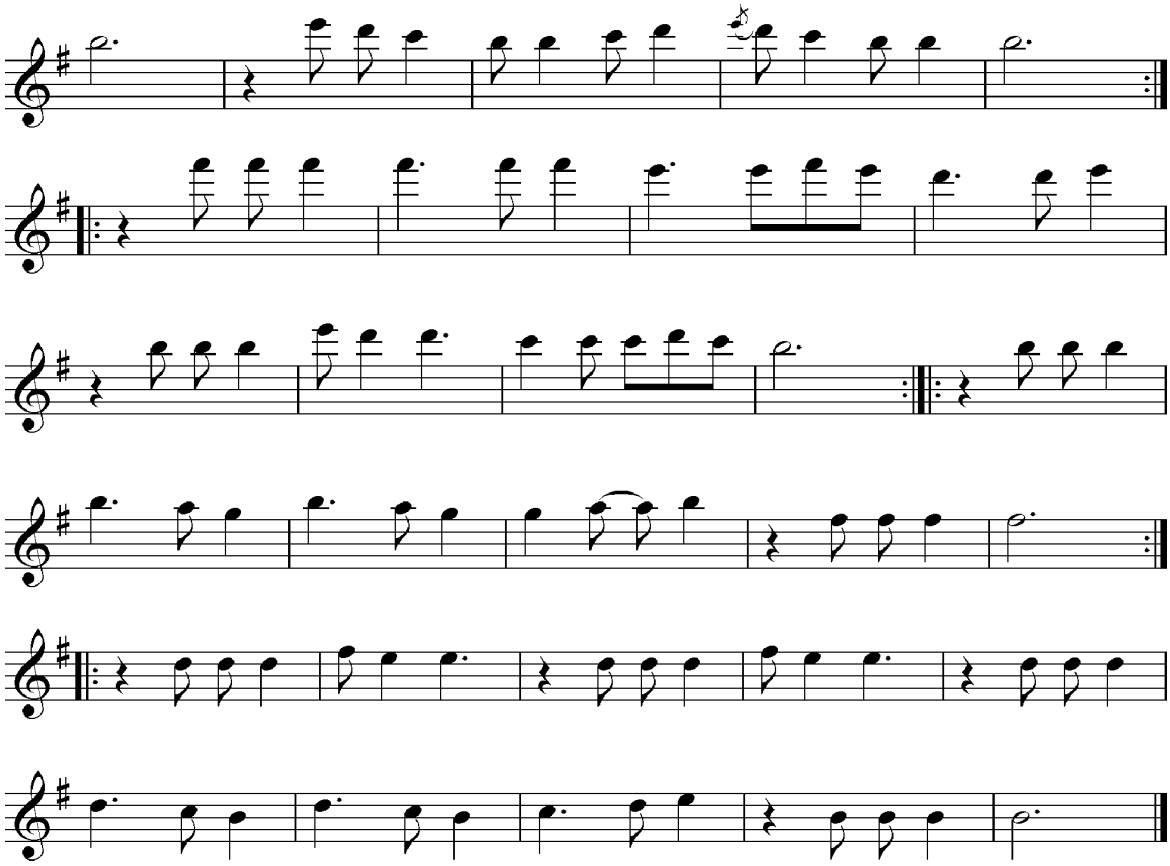
O‘rtacha tez

M.Mirzayev musiqasi



Tez va jonli

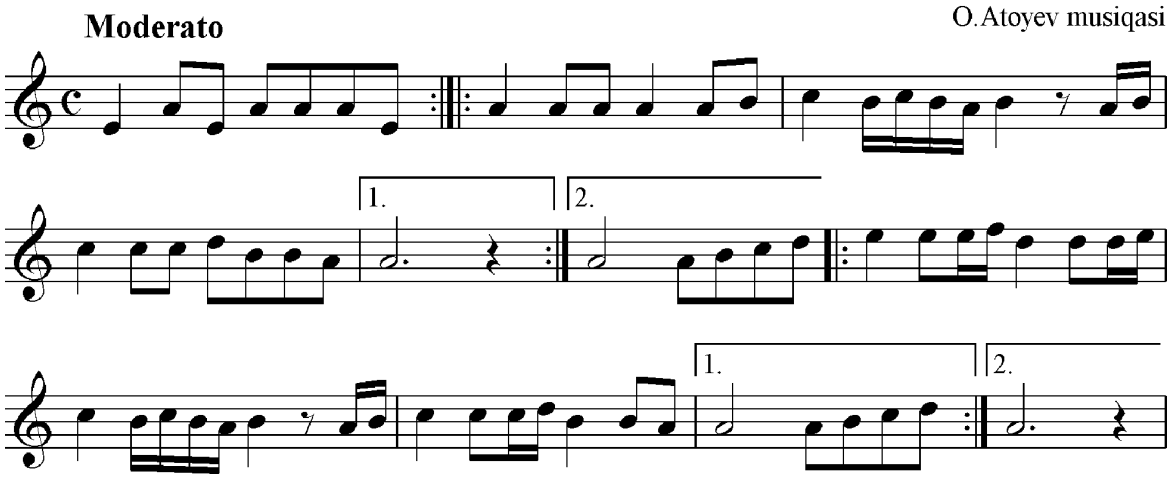


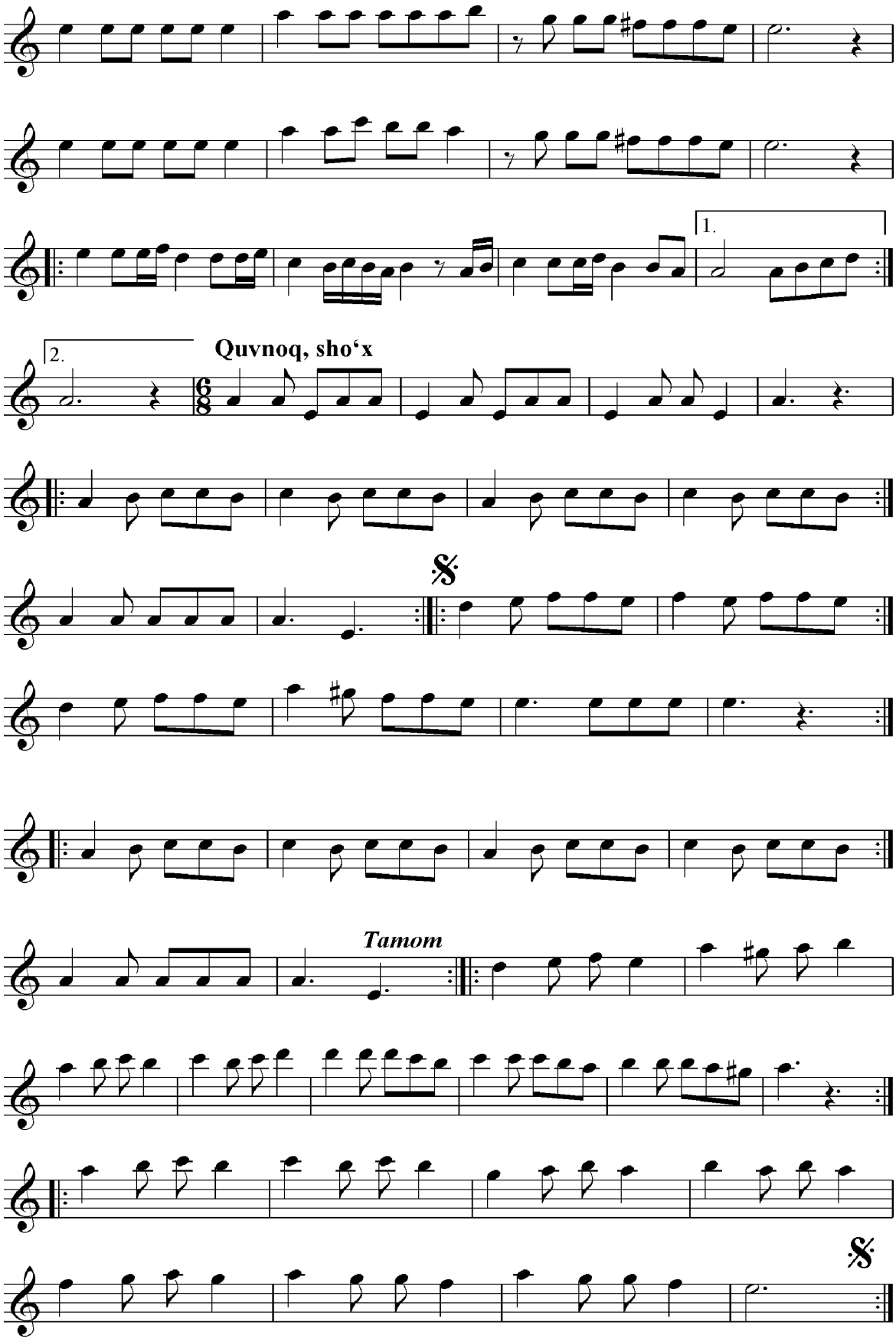


BAHOR NASHIDASI

Moderato

O.Atoyev musiqasi

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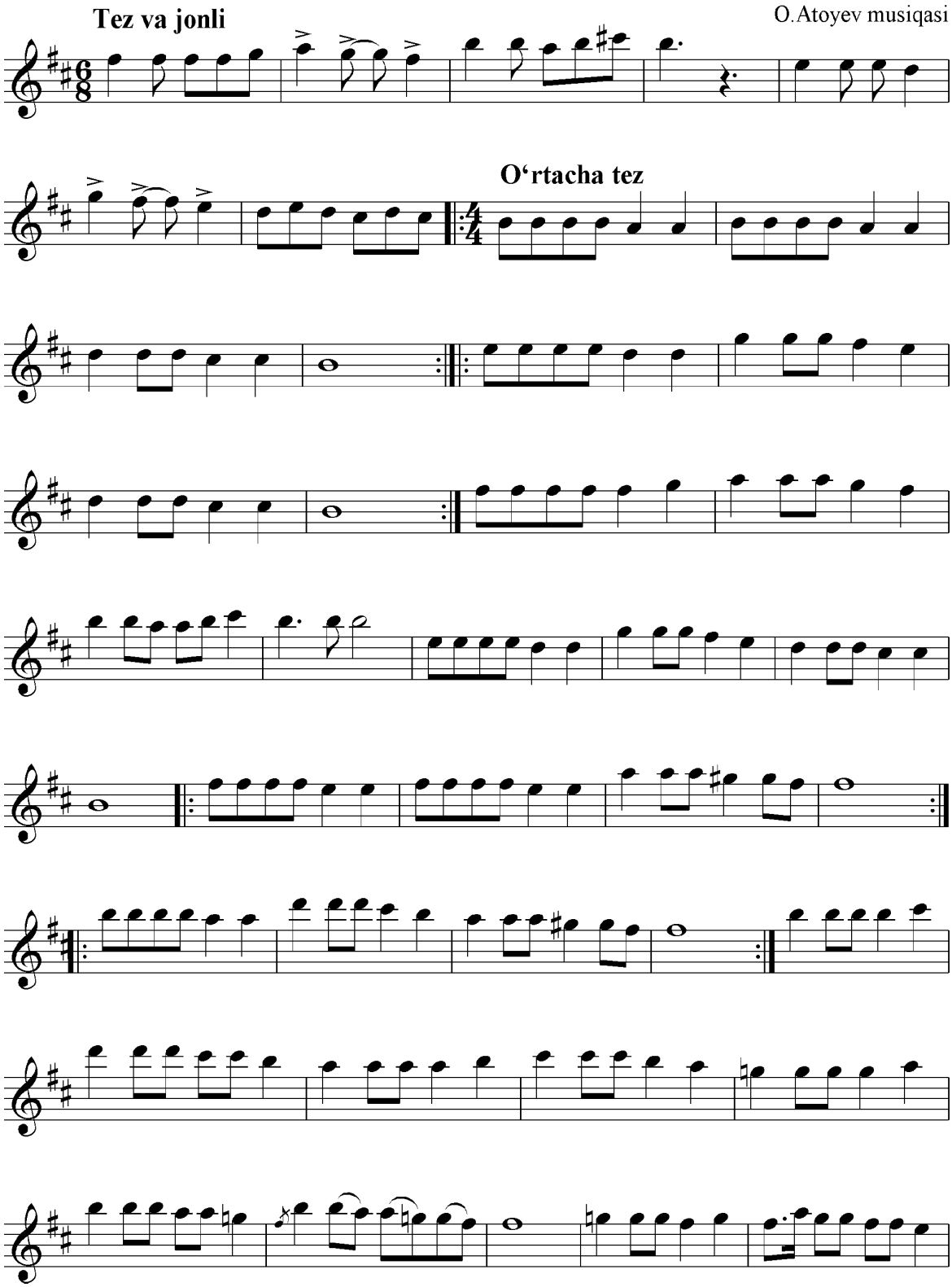

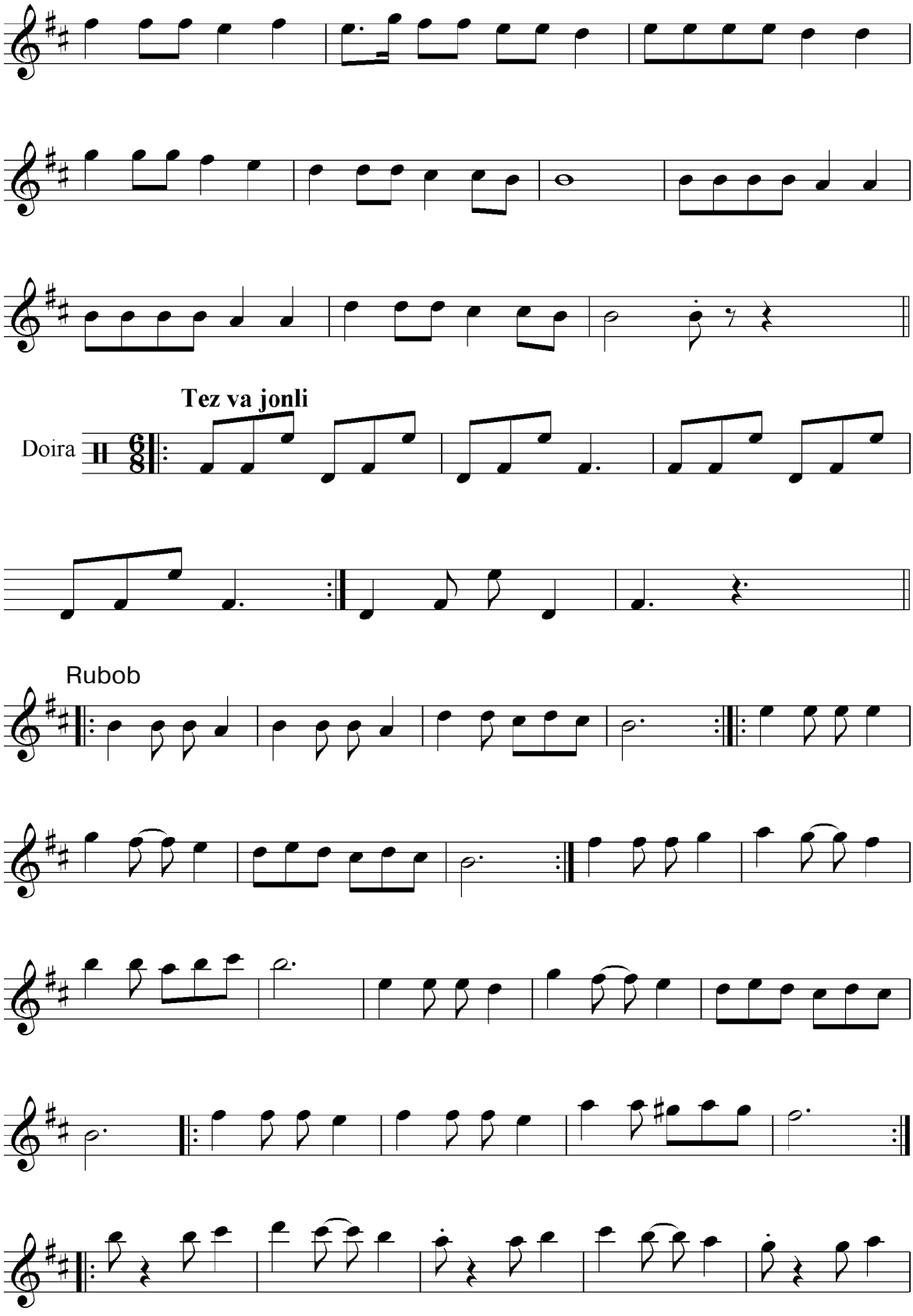
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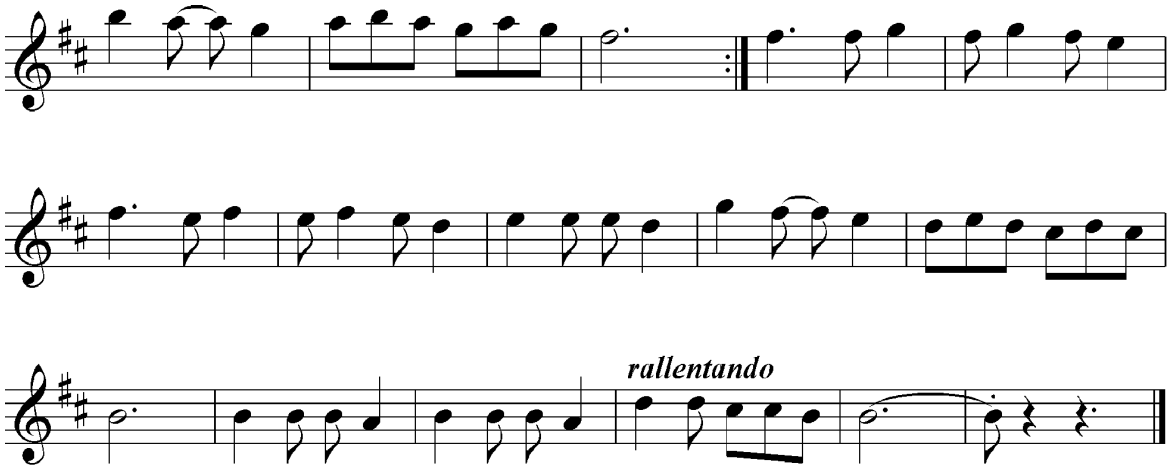

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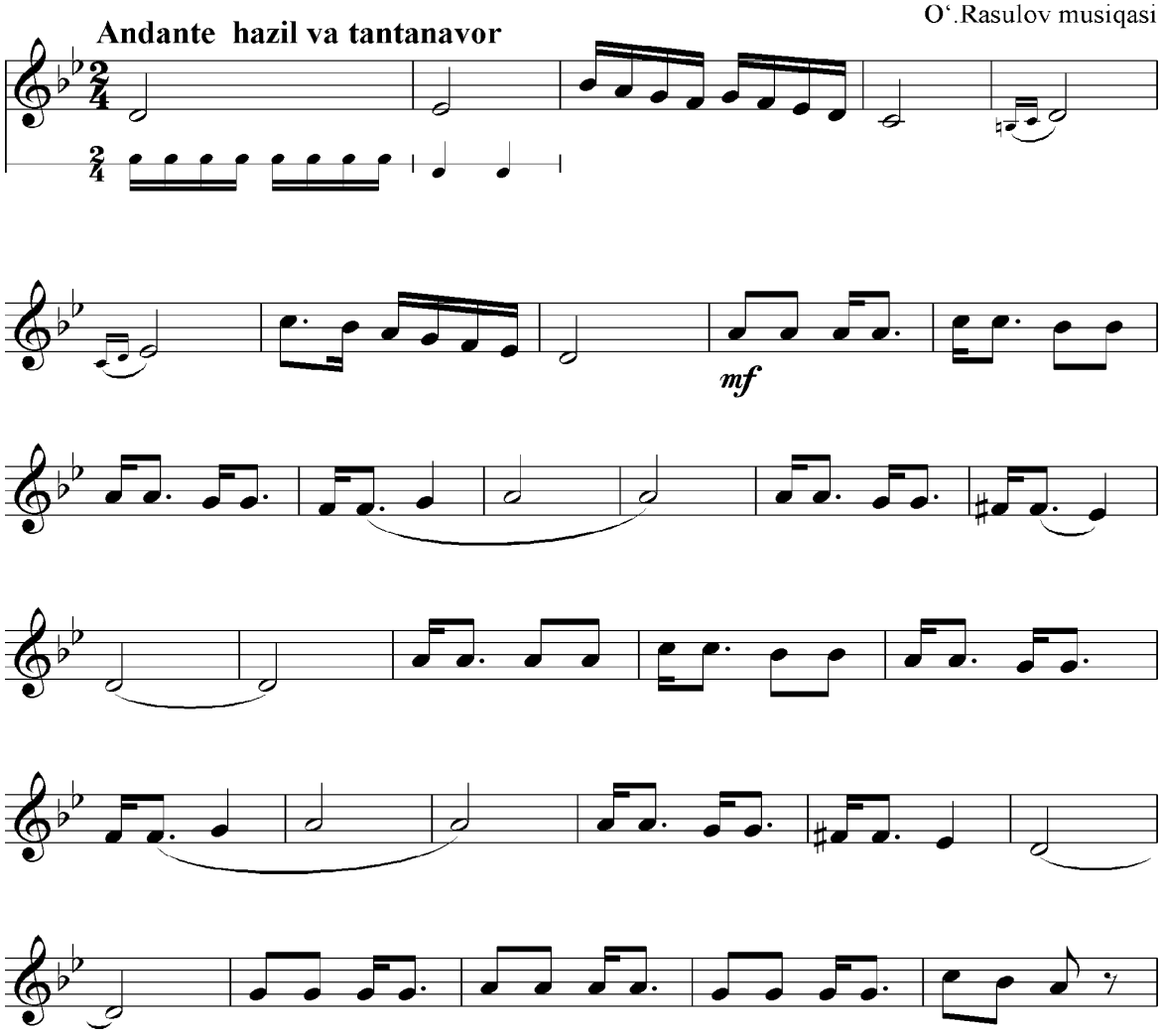
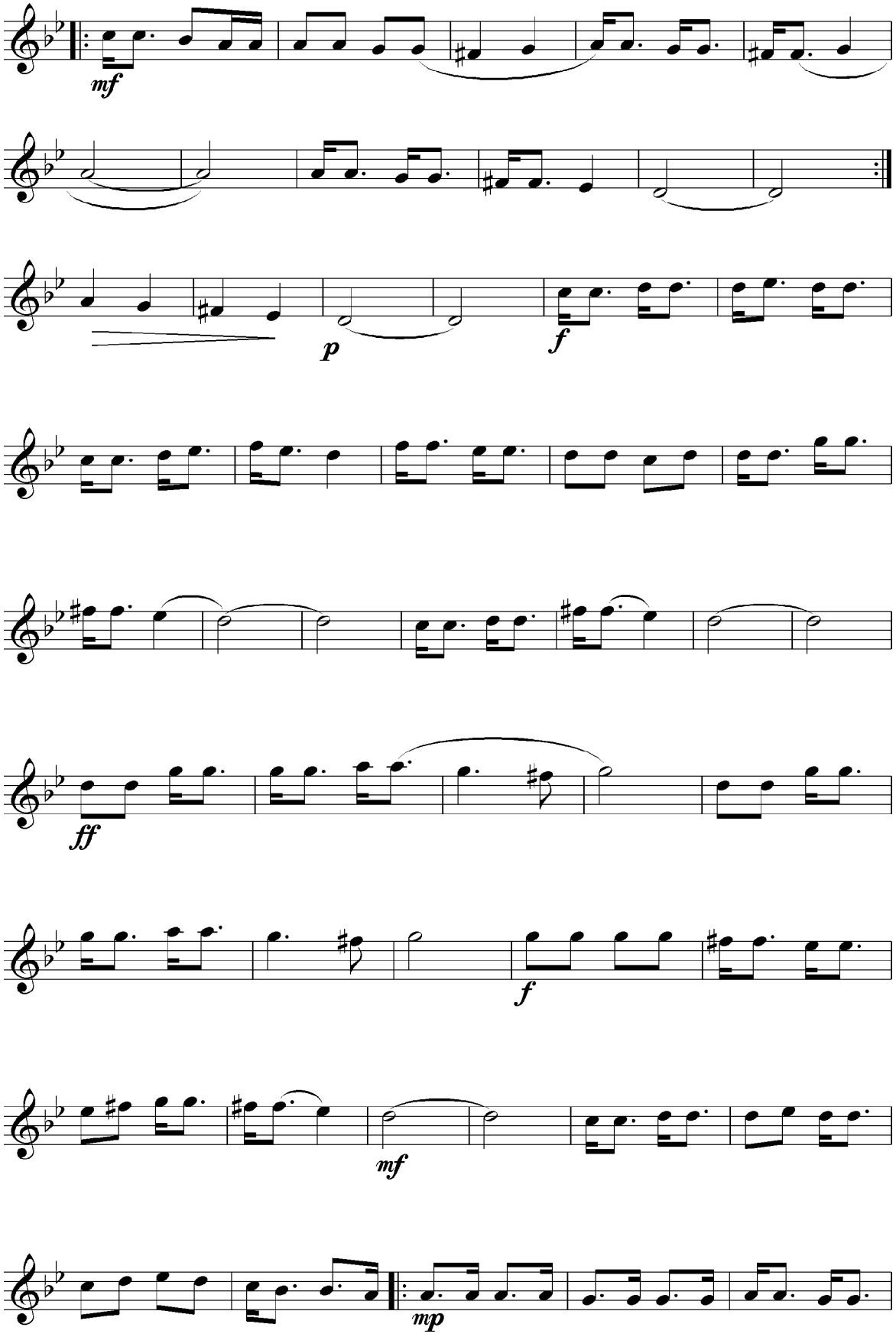
O‘.Rasulov musiqasi

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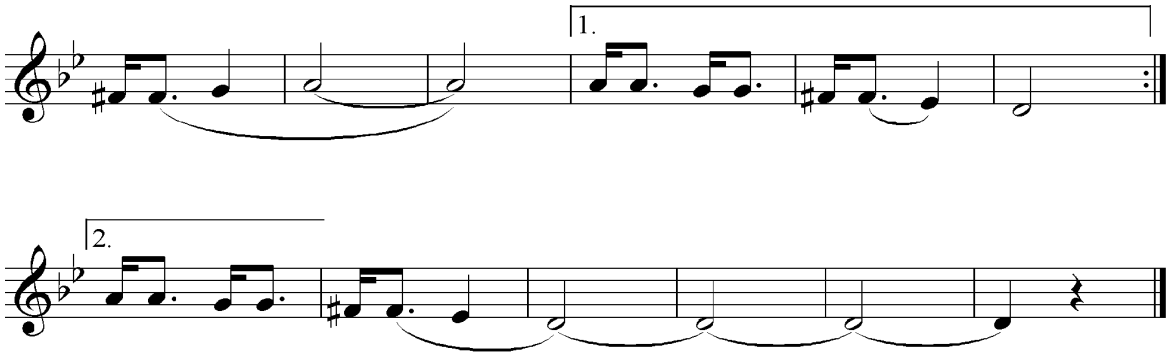
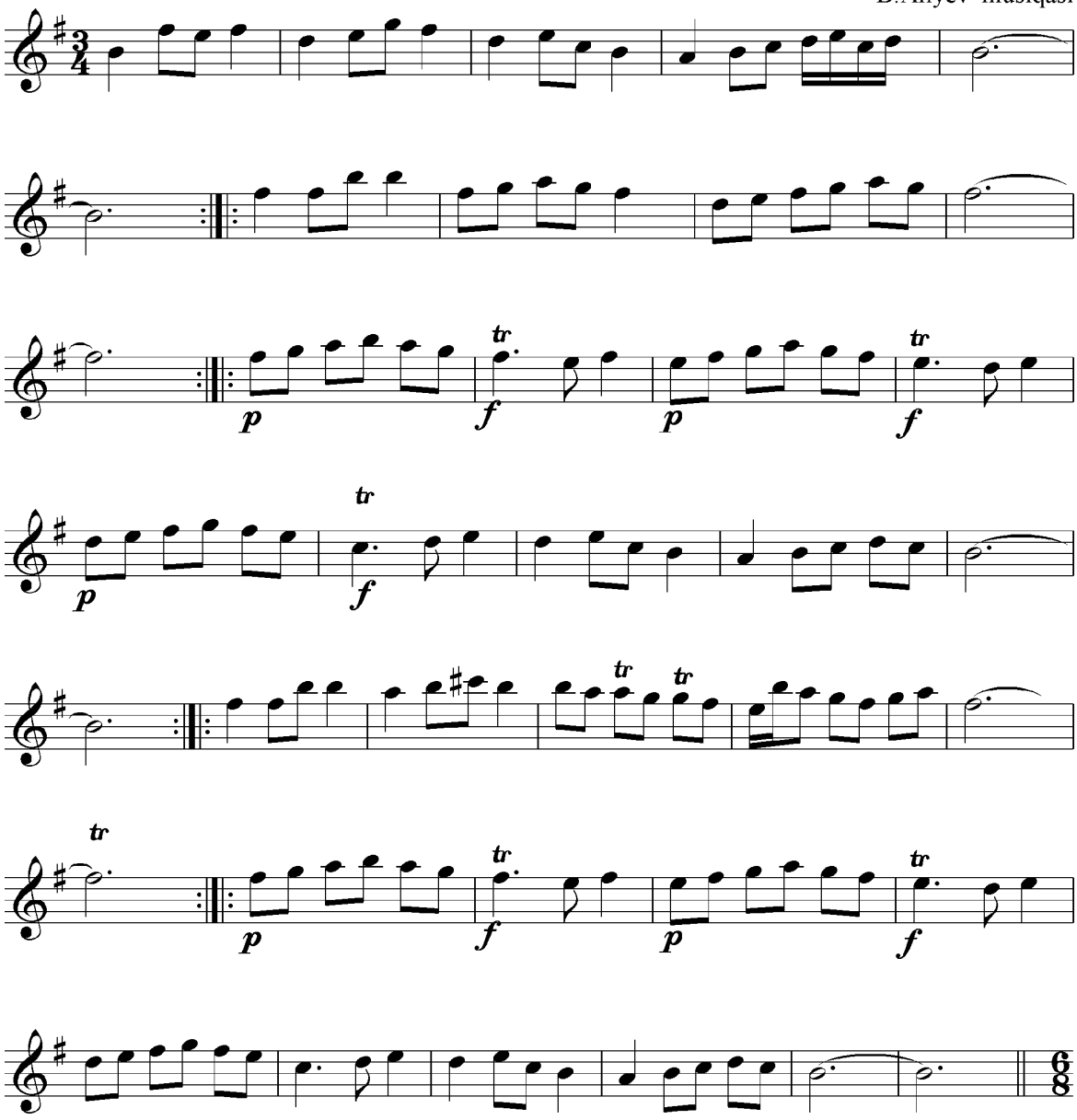


NOZANIN

Sekin

B.Aliyev musiqasi



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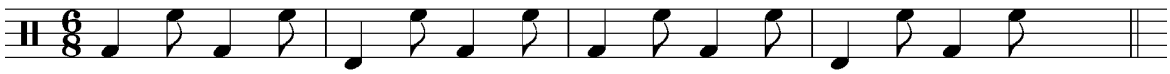

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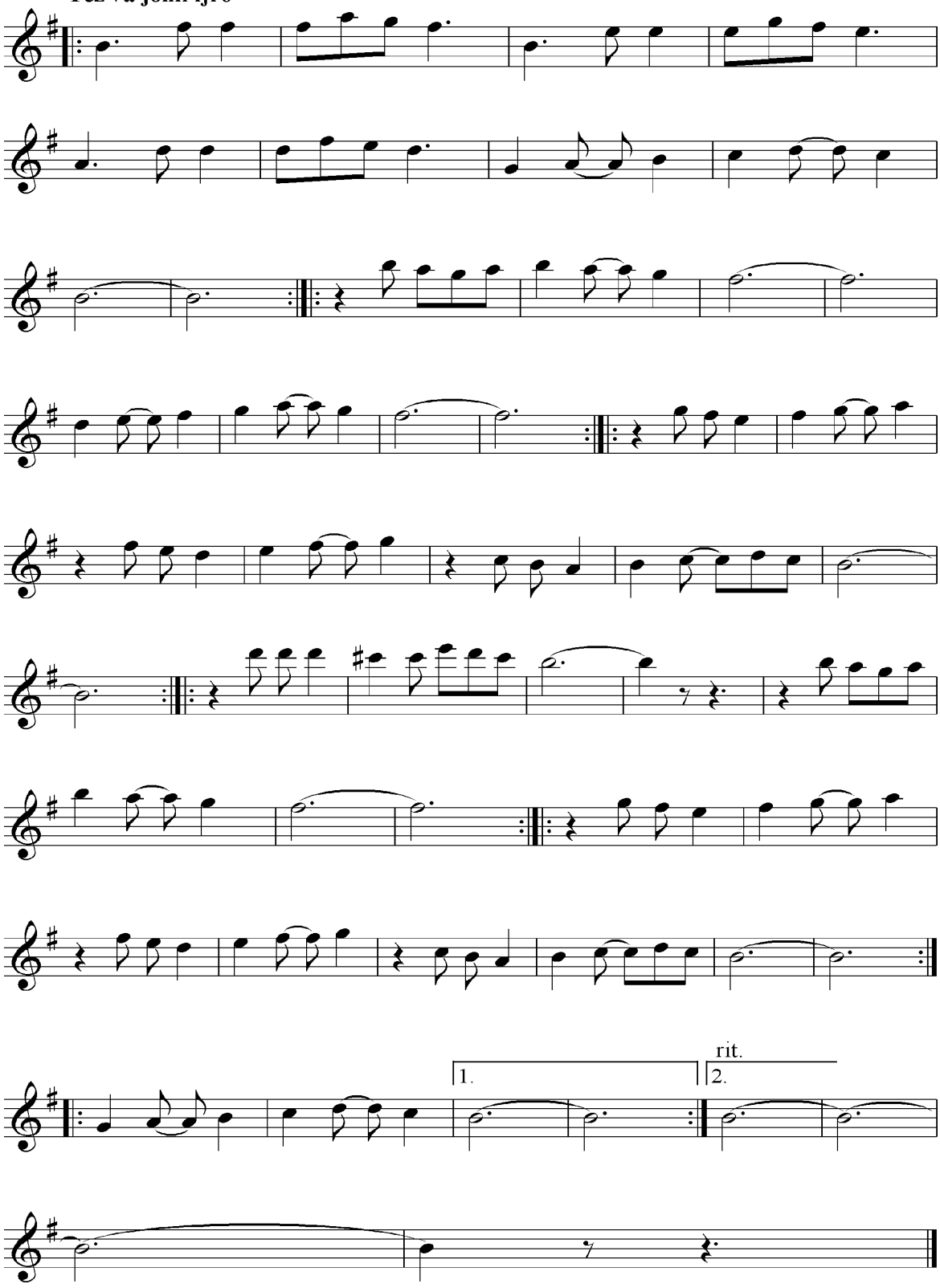
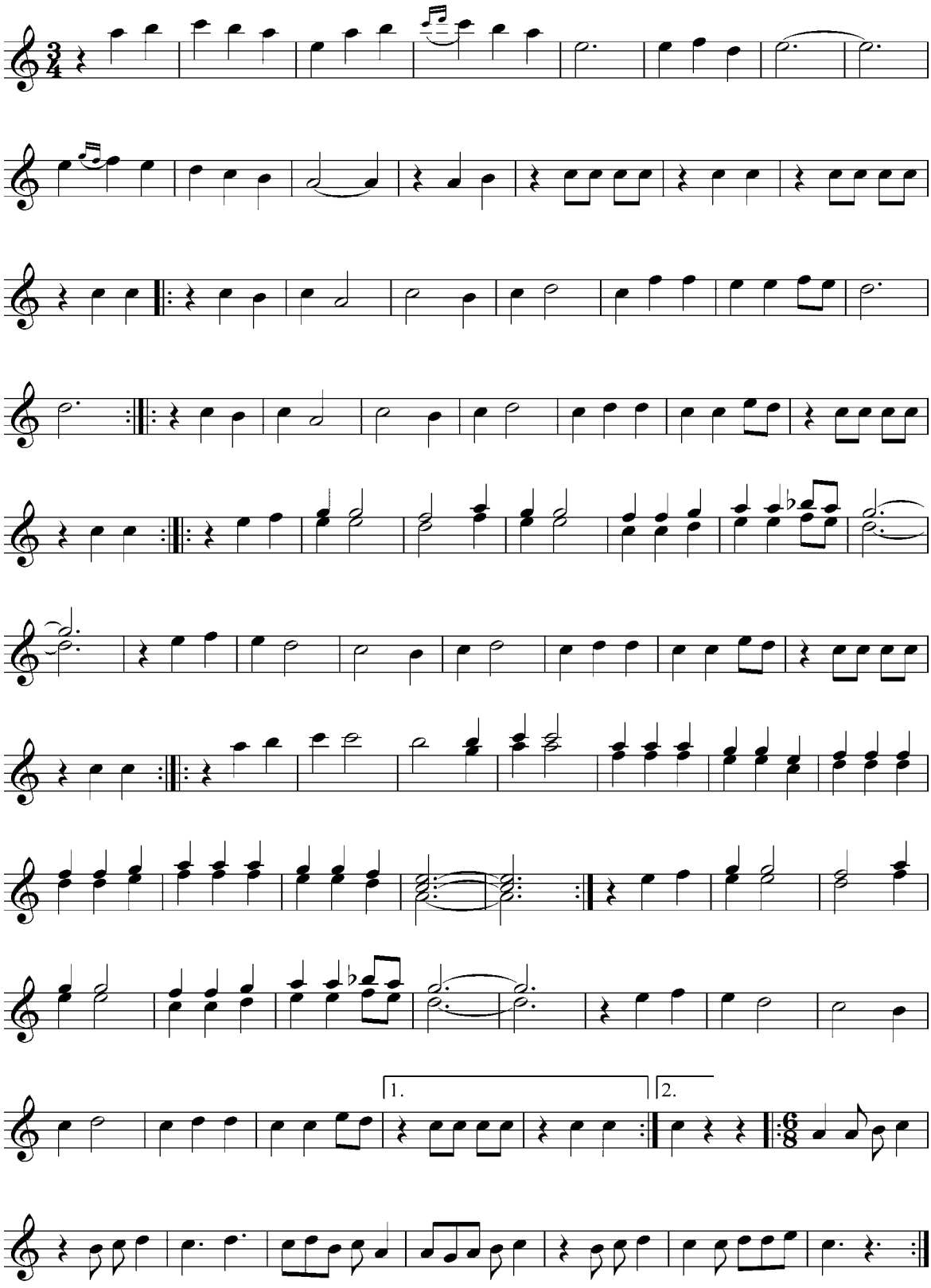
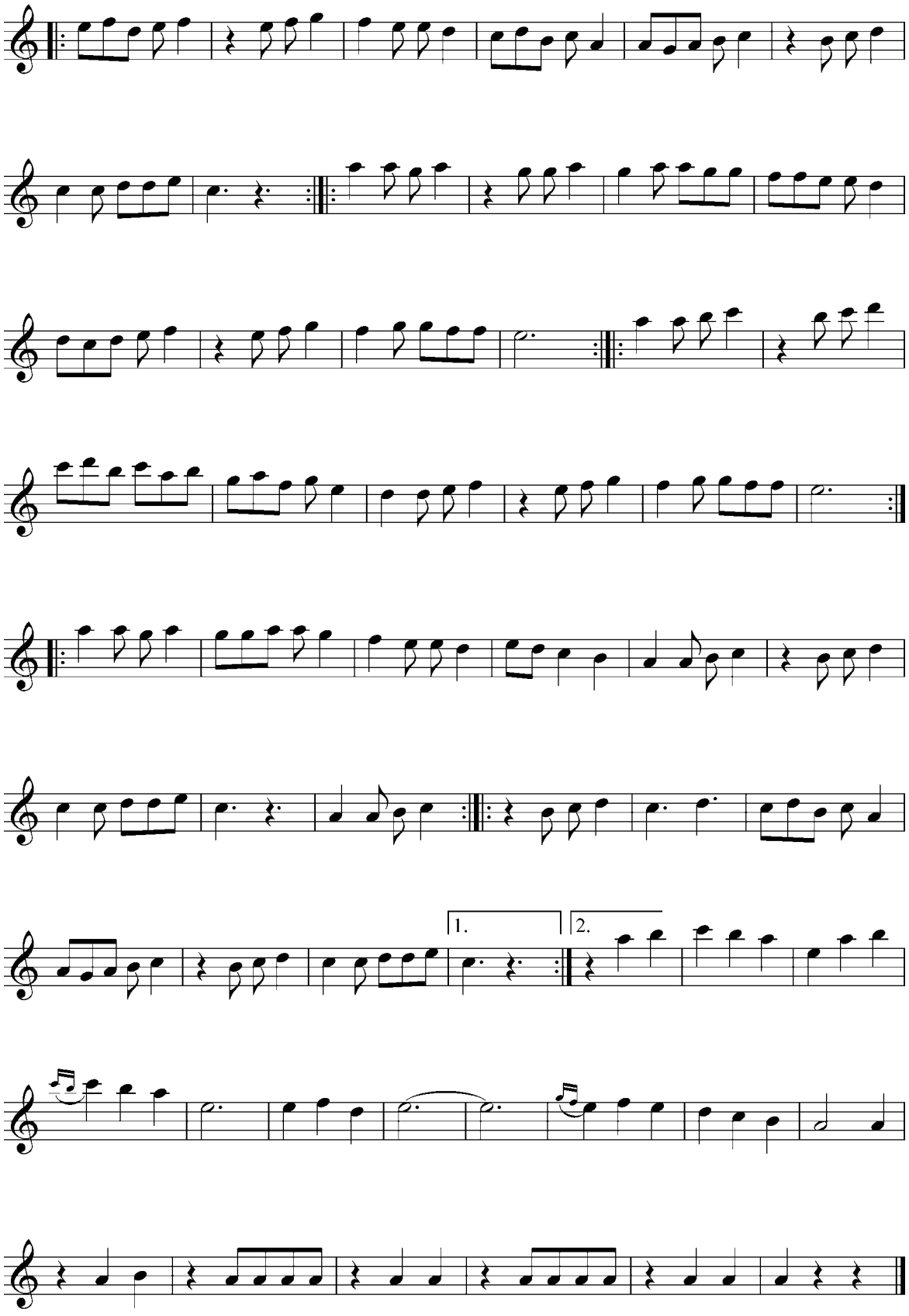


BAXMAL BAHOR

O.Atoyev musiqasi

Vals sur'atida

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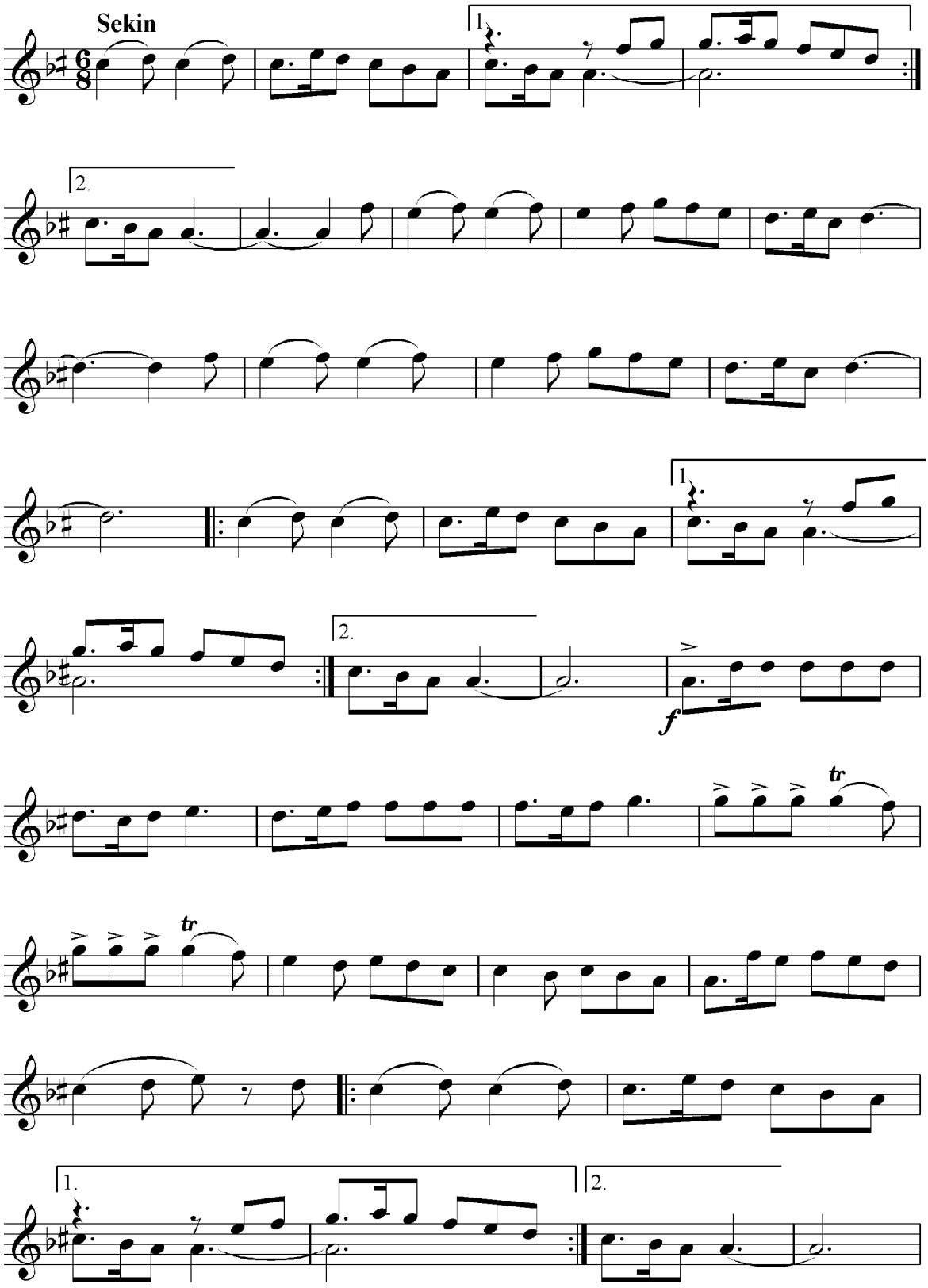
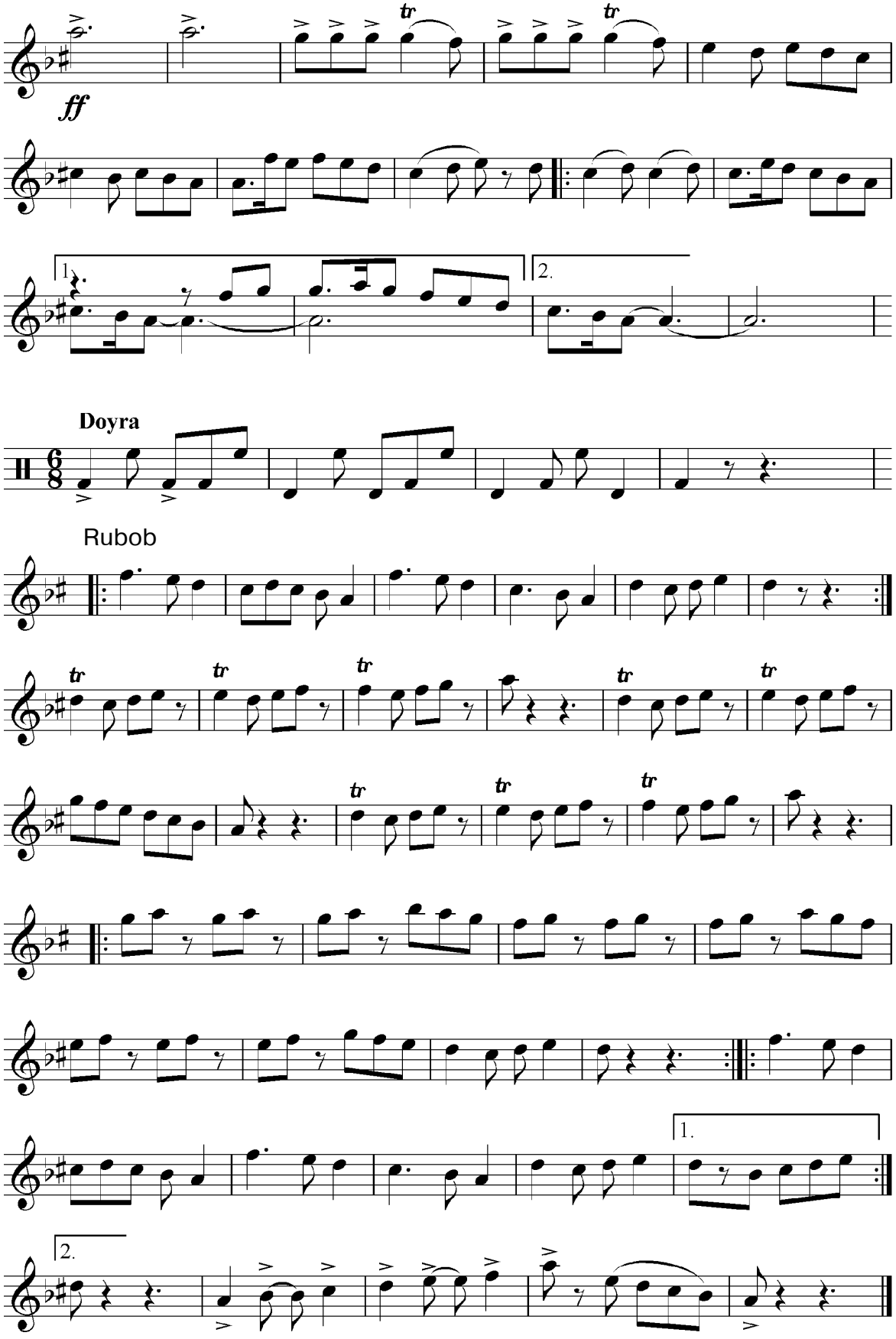
TOG‘LI BADAXSHON RAQSI

M.Leviyev musiqasi

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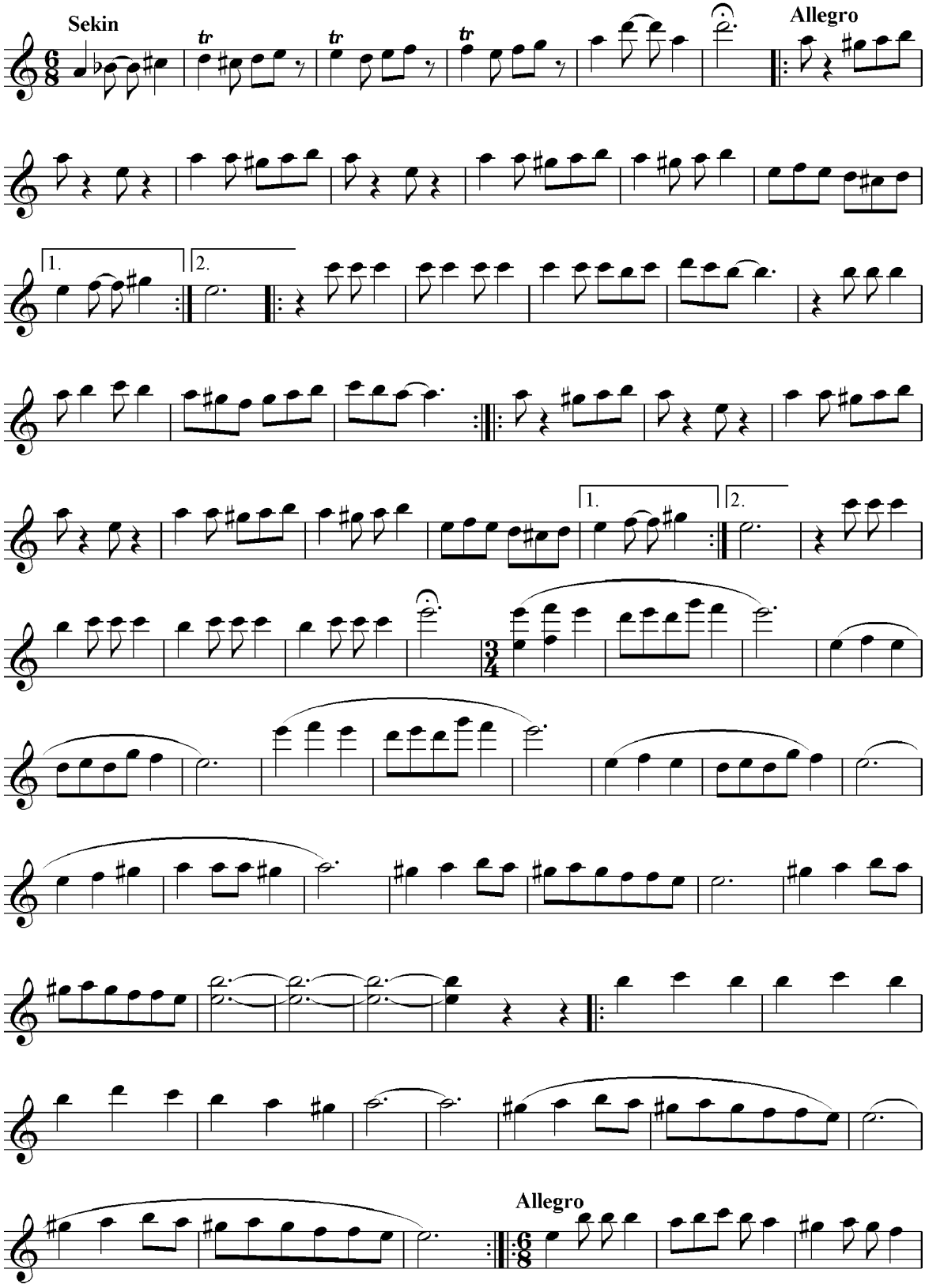
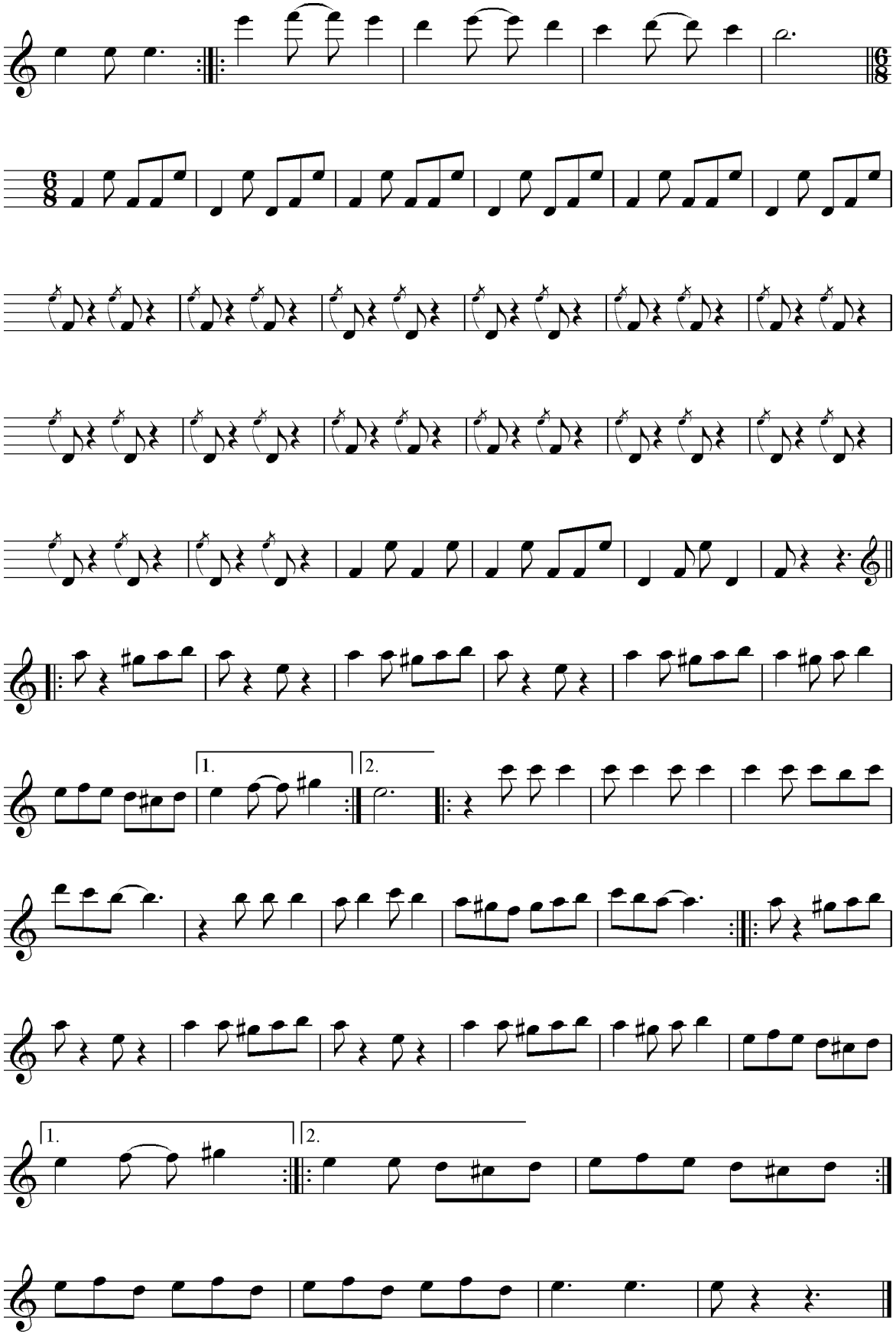
Doyra
Rubob
1.
2.

BADAXSHONCHA RAQSI

M.Leviyev musiqasi





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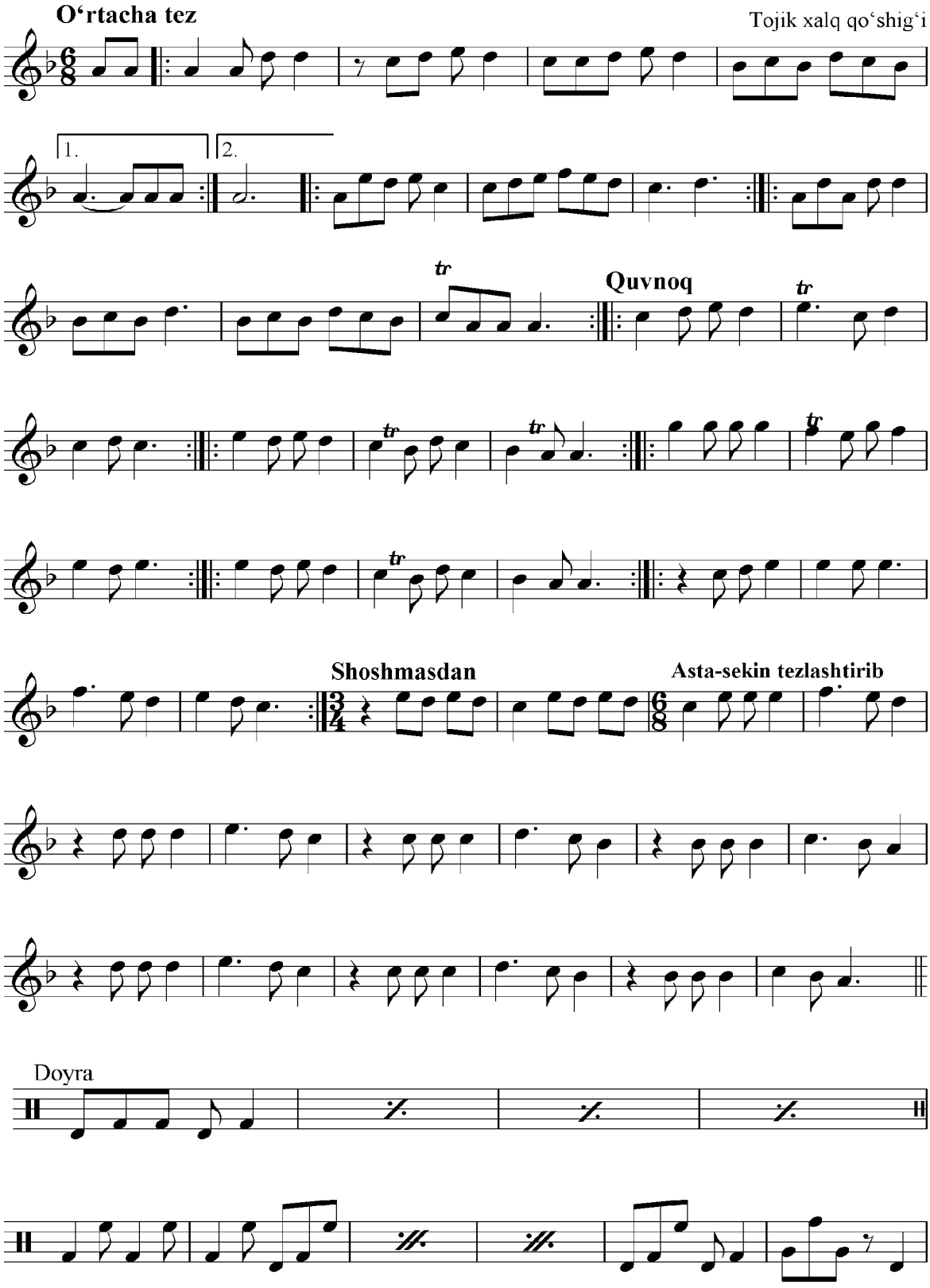
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2.
Quvnoq
Shoshmasdan
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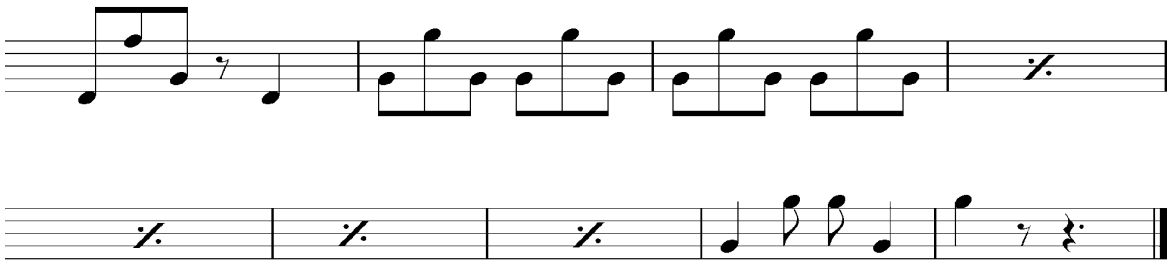
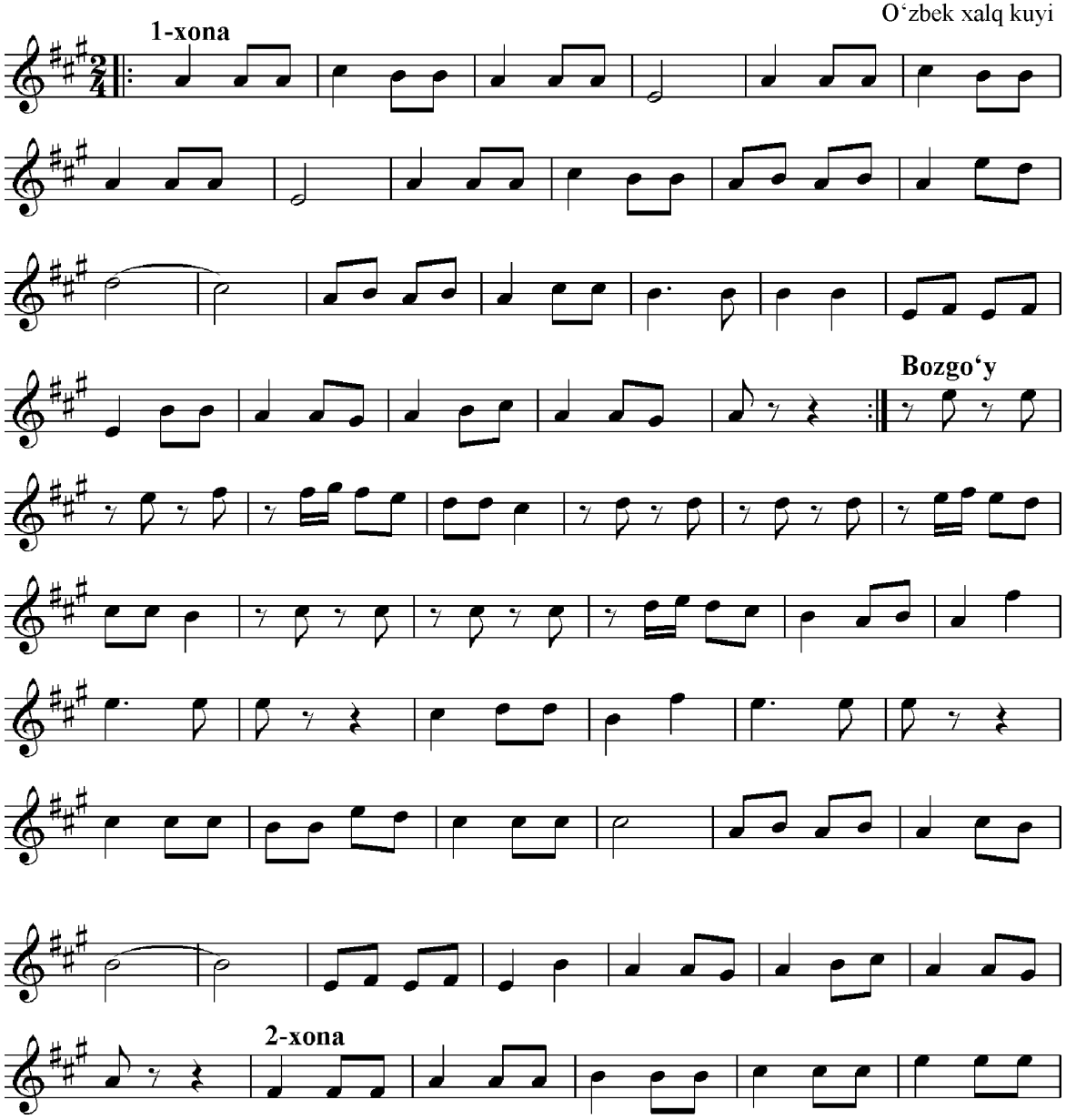
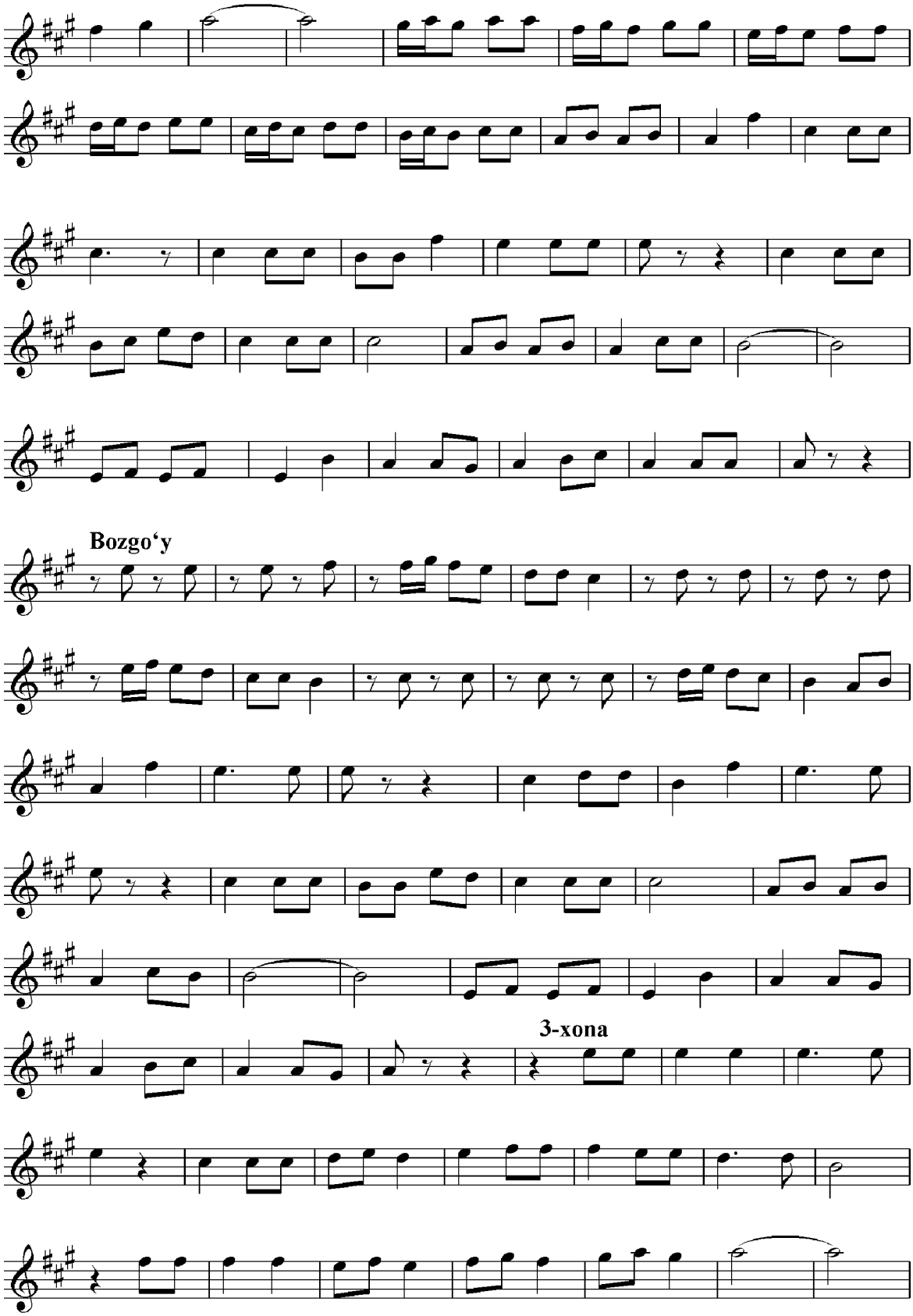


MUXAMMASI MAVLON

O‘zbek xalq kuyi

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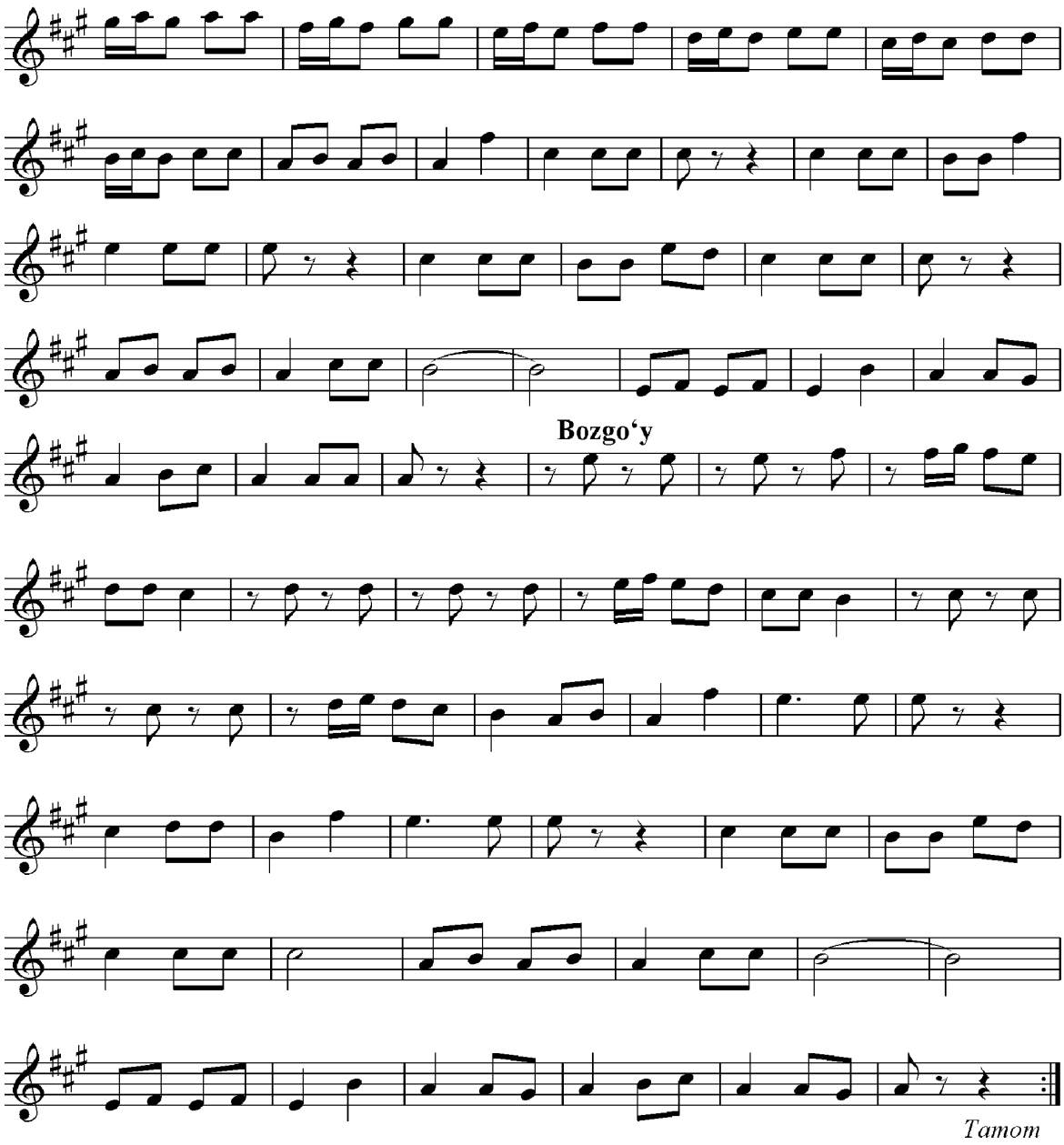
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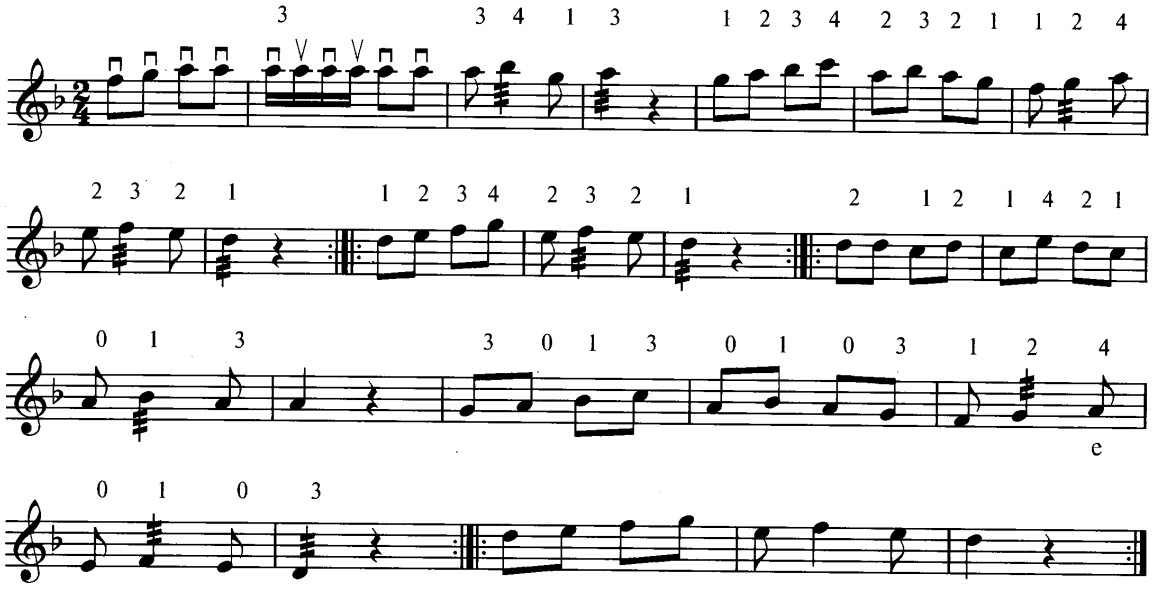
Tamom

BIBIGUL

Qoraqalpoq xalq kuyi

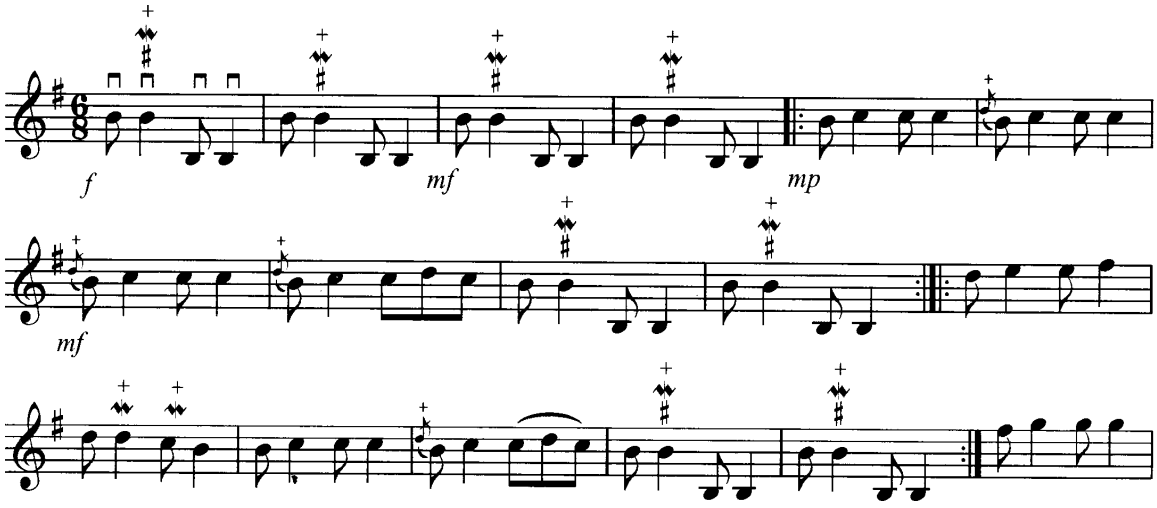
Moderato

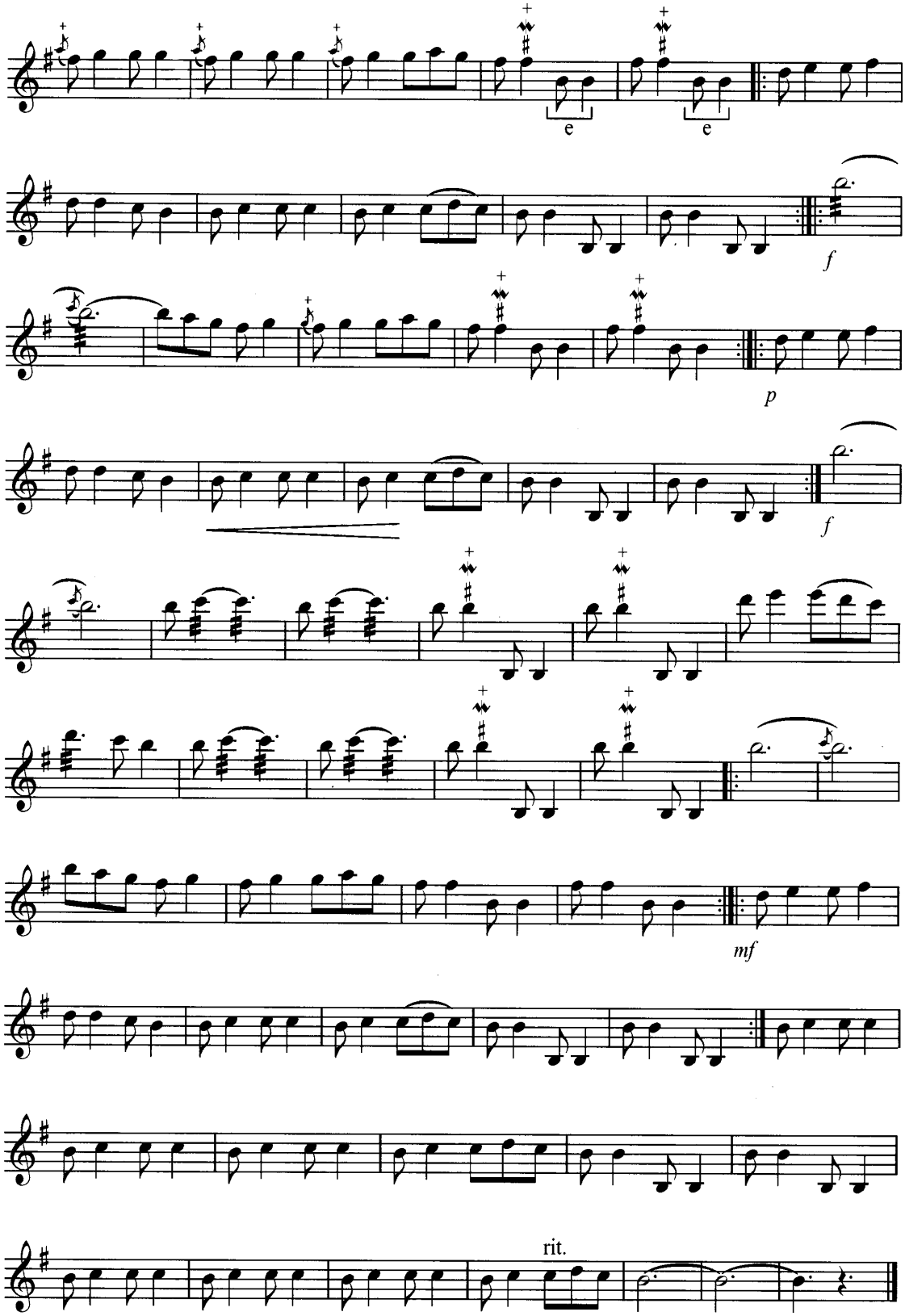


NOZLI YORGA

R. Tursunov musiqasi

Allegro moderato

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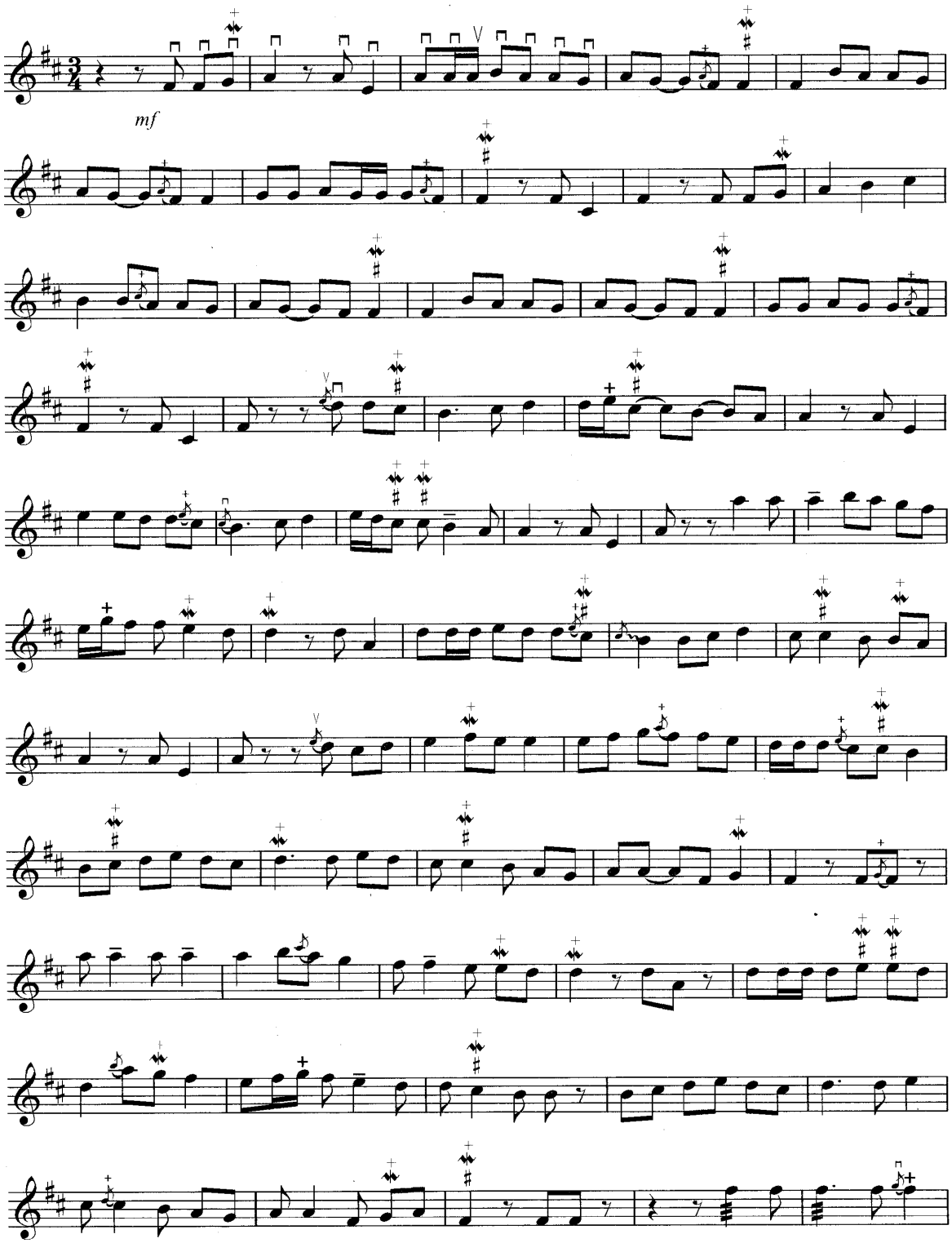
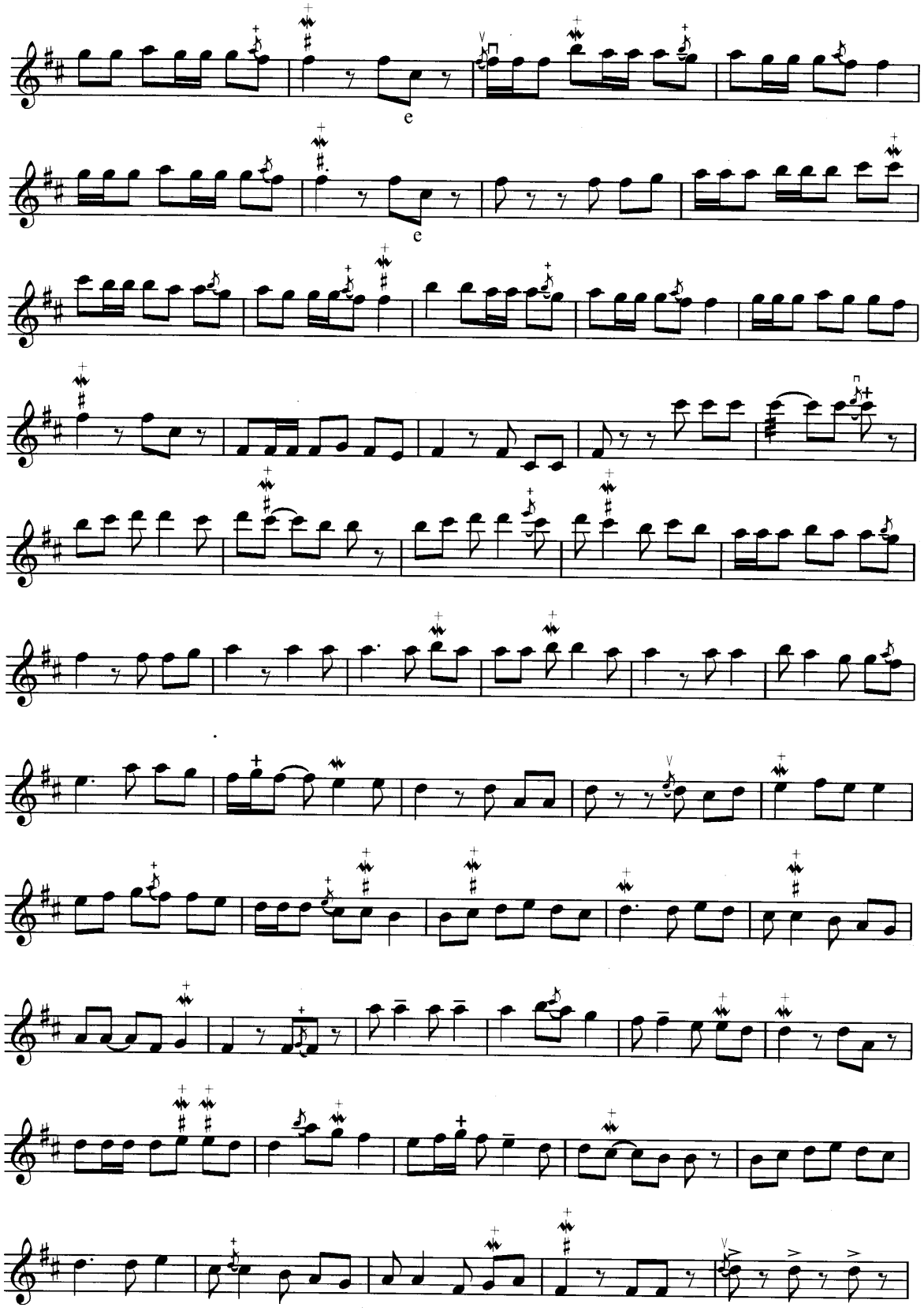
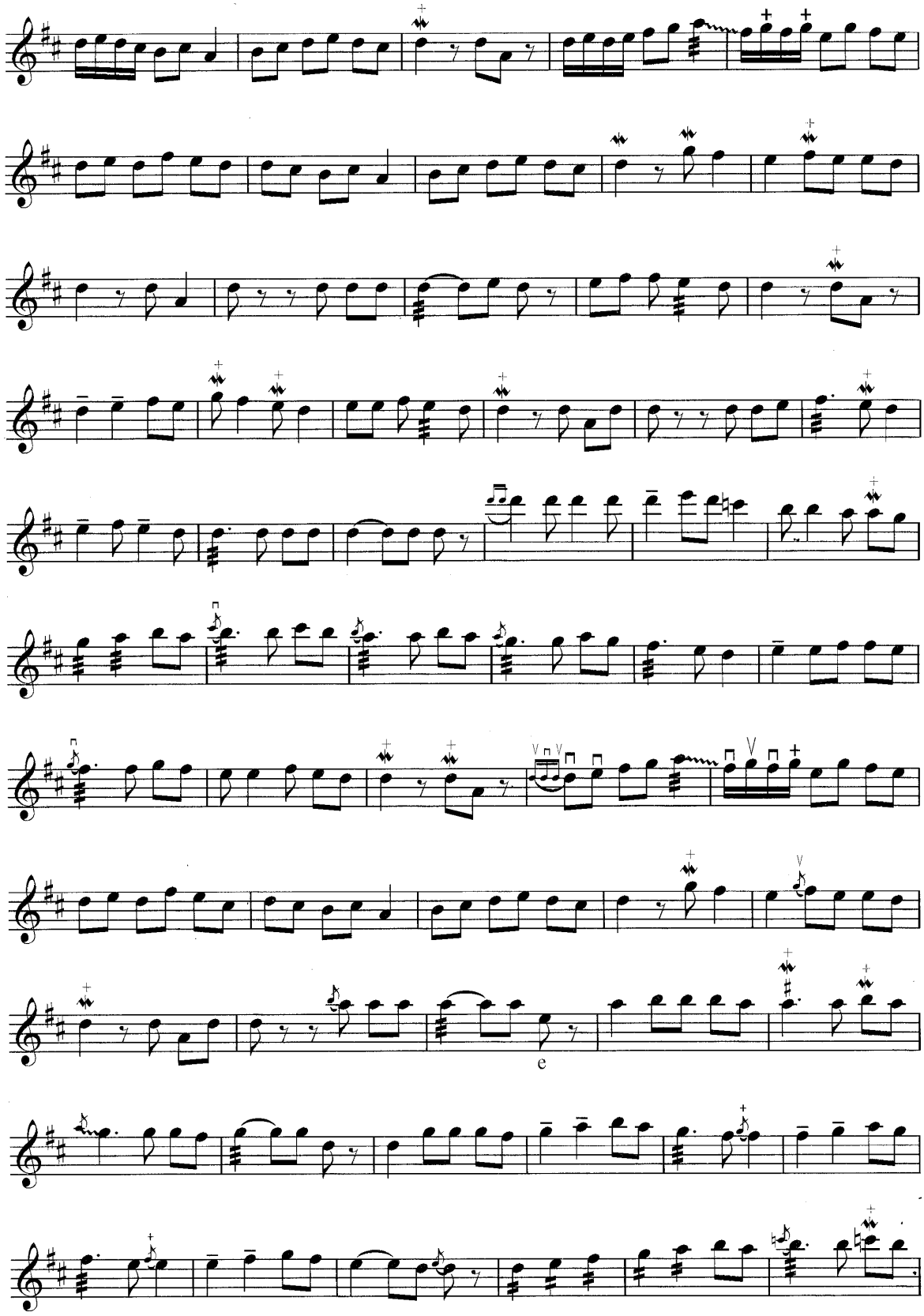
GULUZORIM

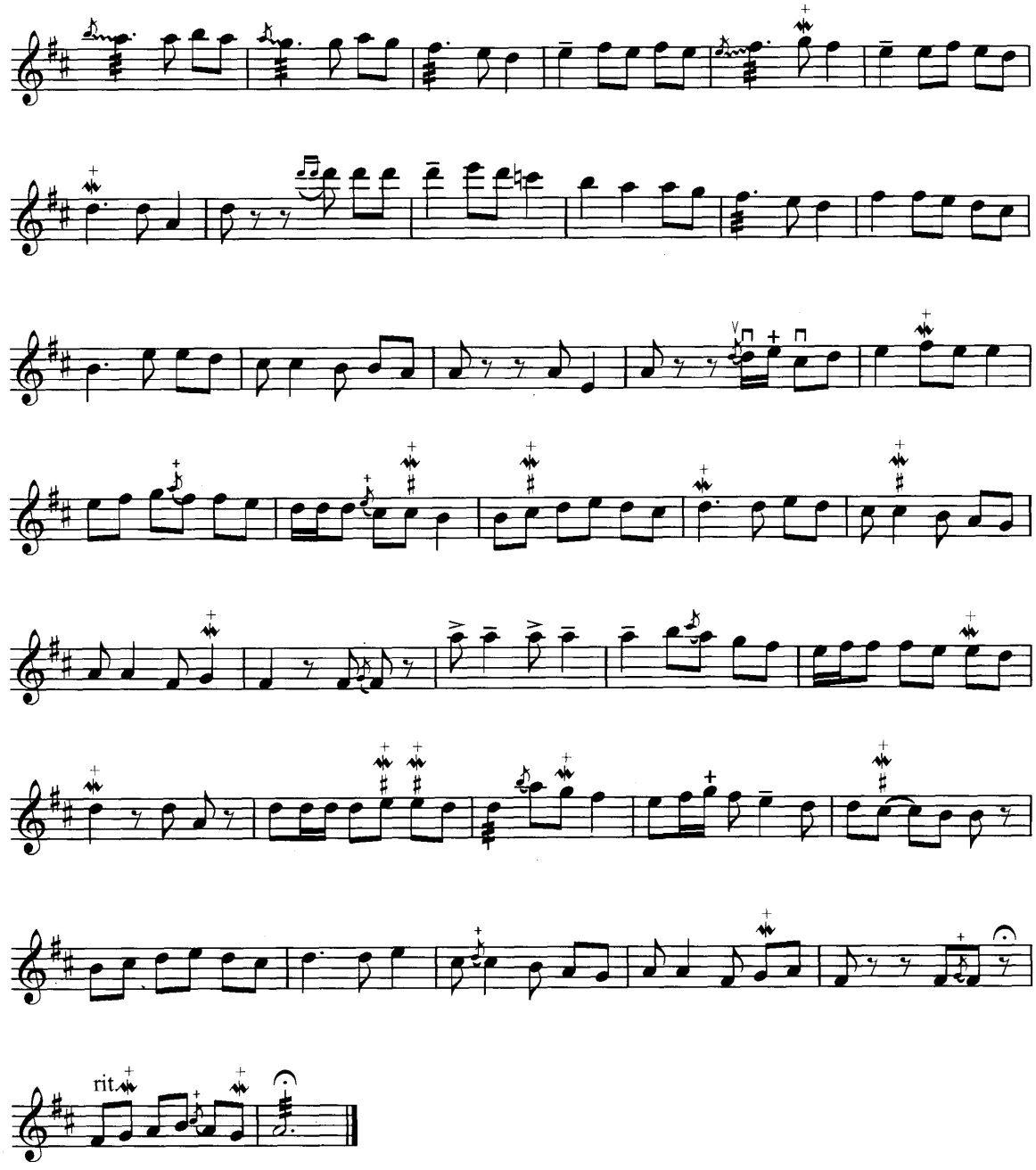
A.Abdurasulov musiqasi

Allegro moderato





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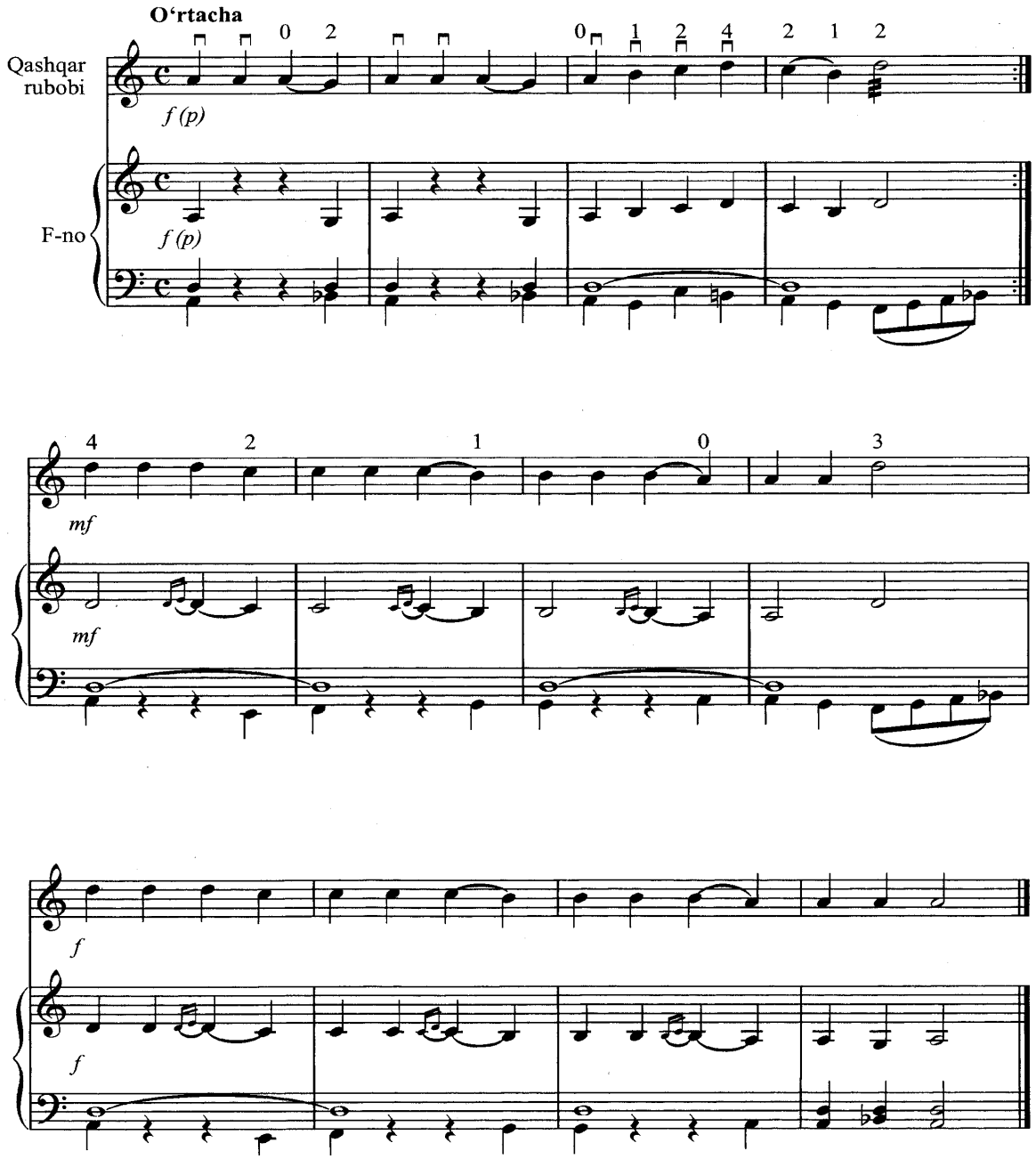
OQ YO‘L

Uzeir Hojibekov musiqasi



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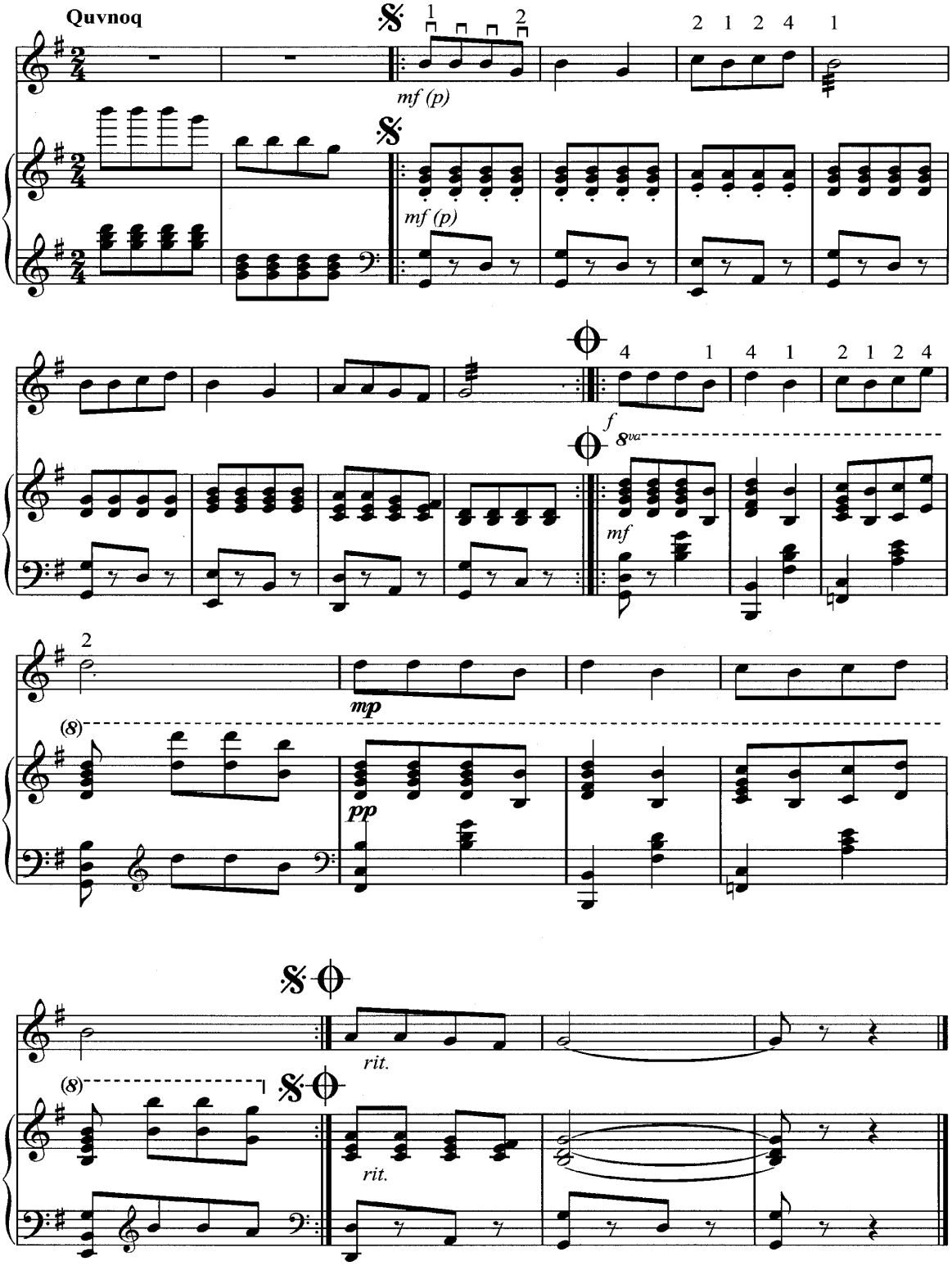
F.Amirov musiqasi



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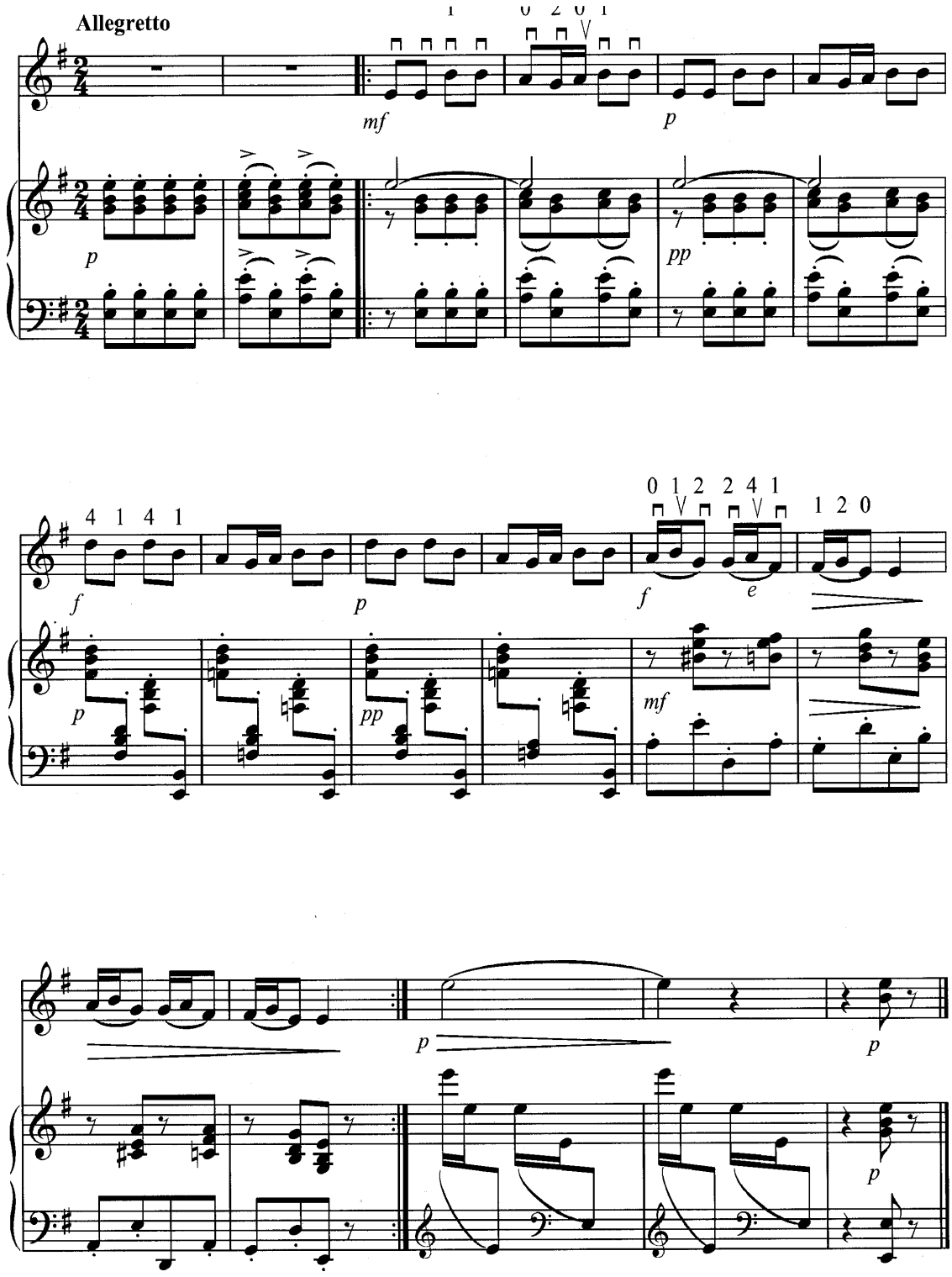

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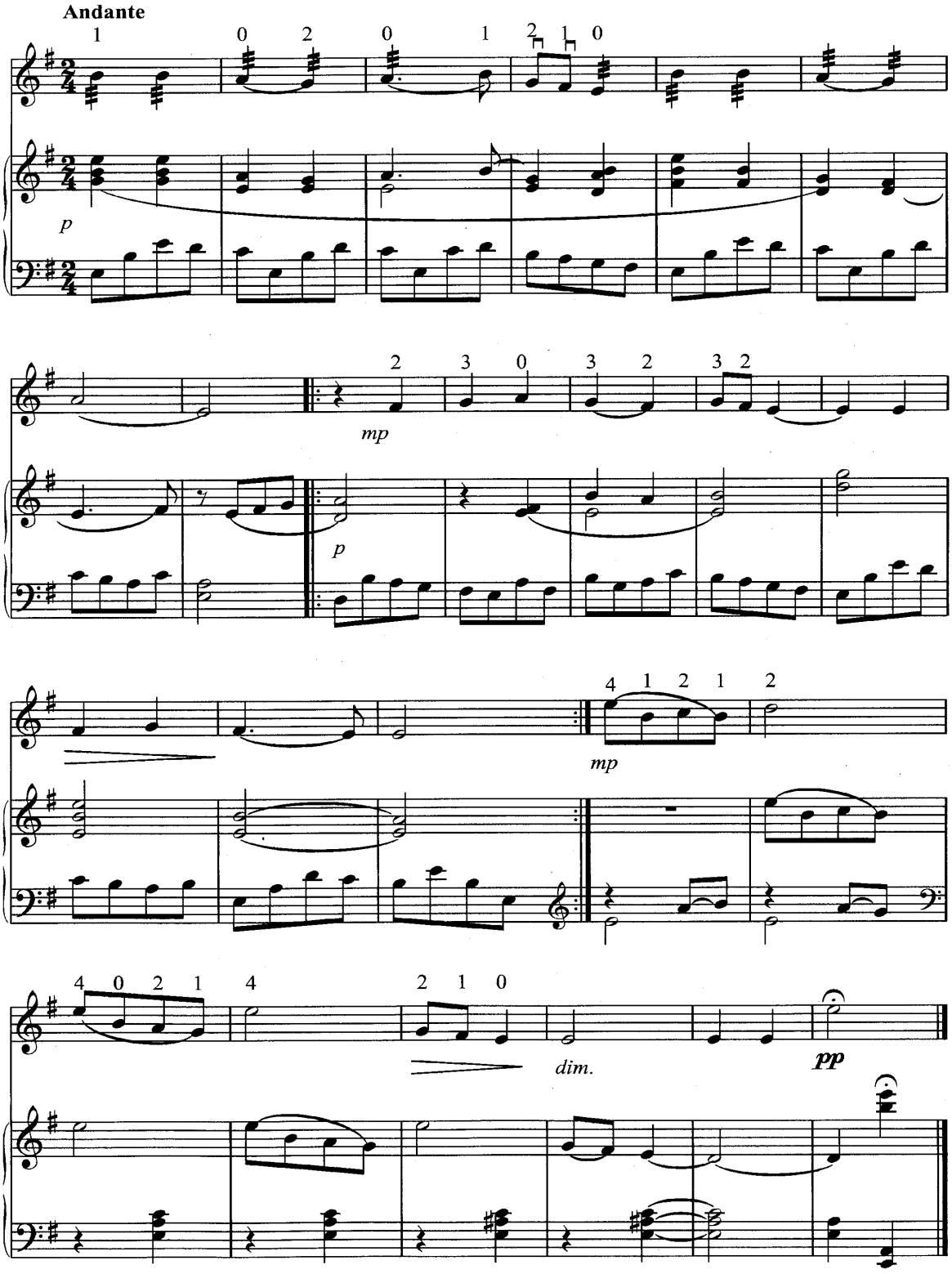
A.Zaynalli musiqasi



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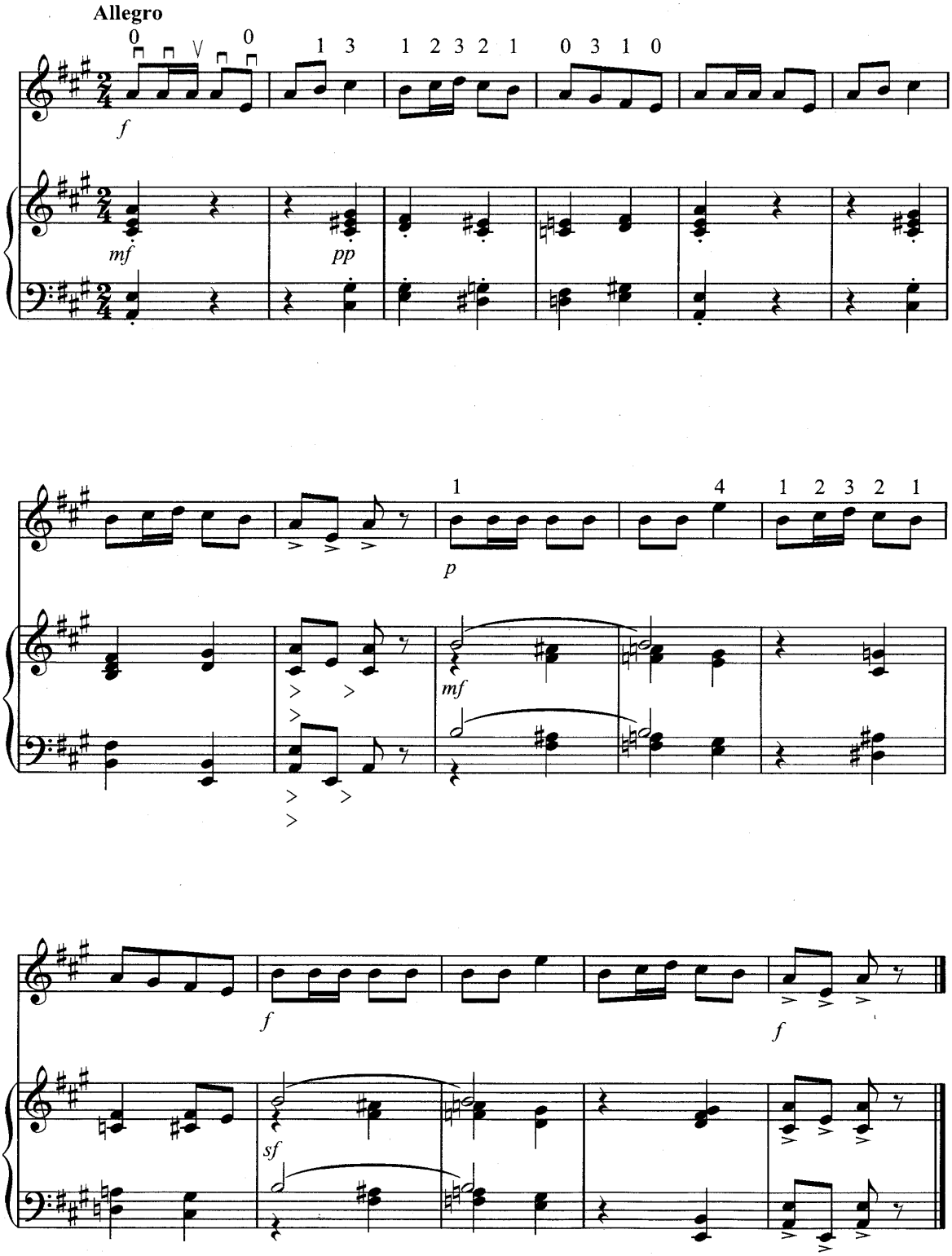

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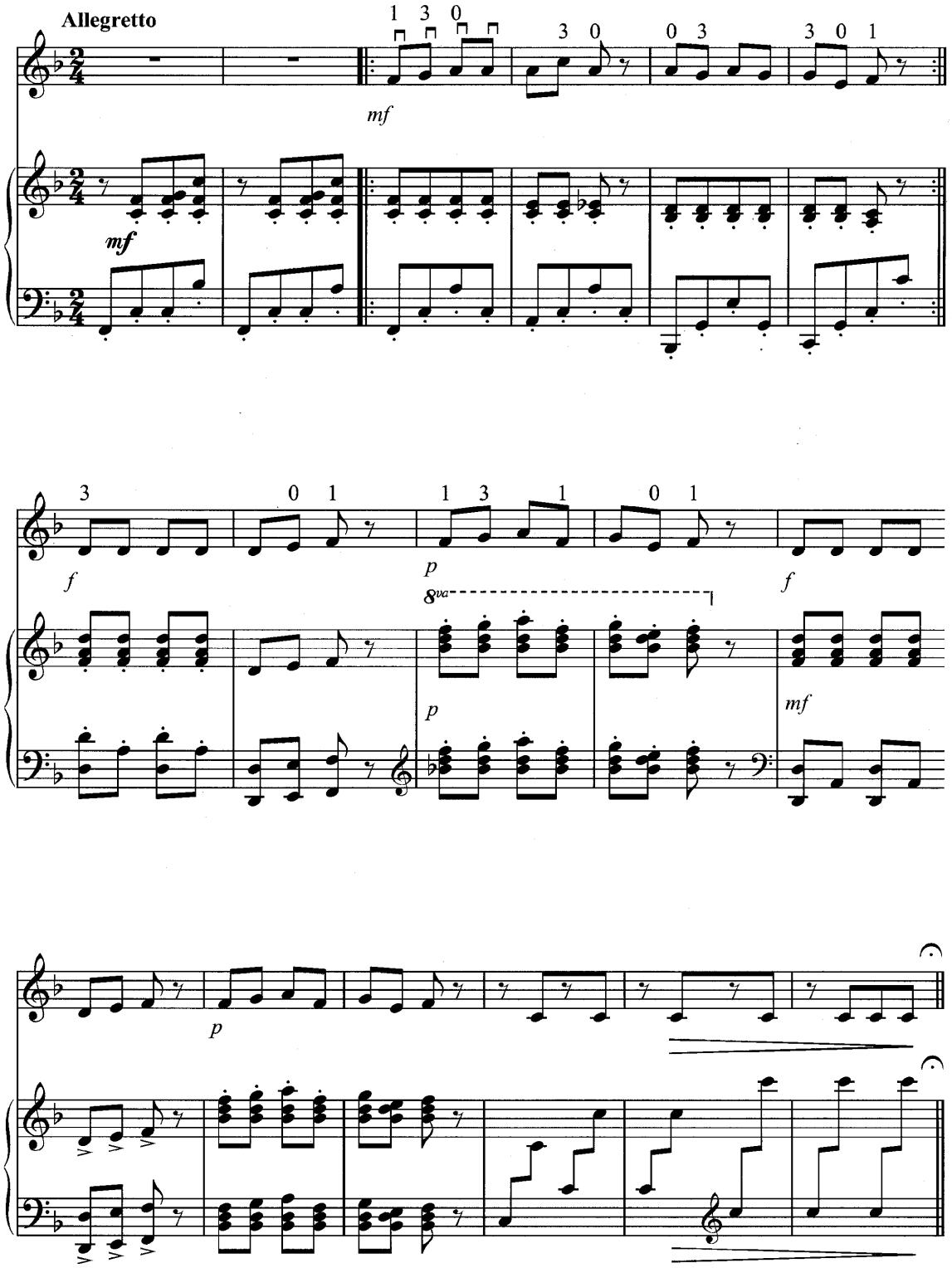
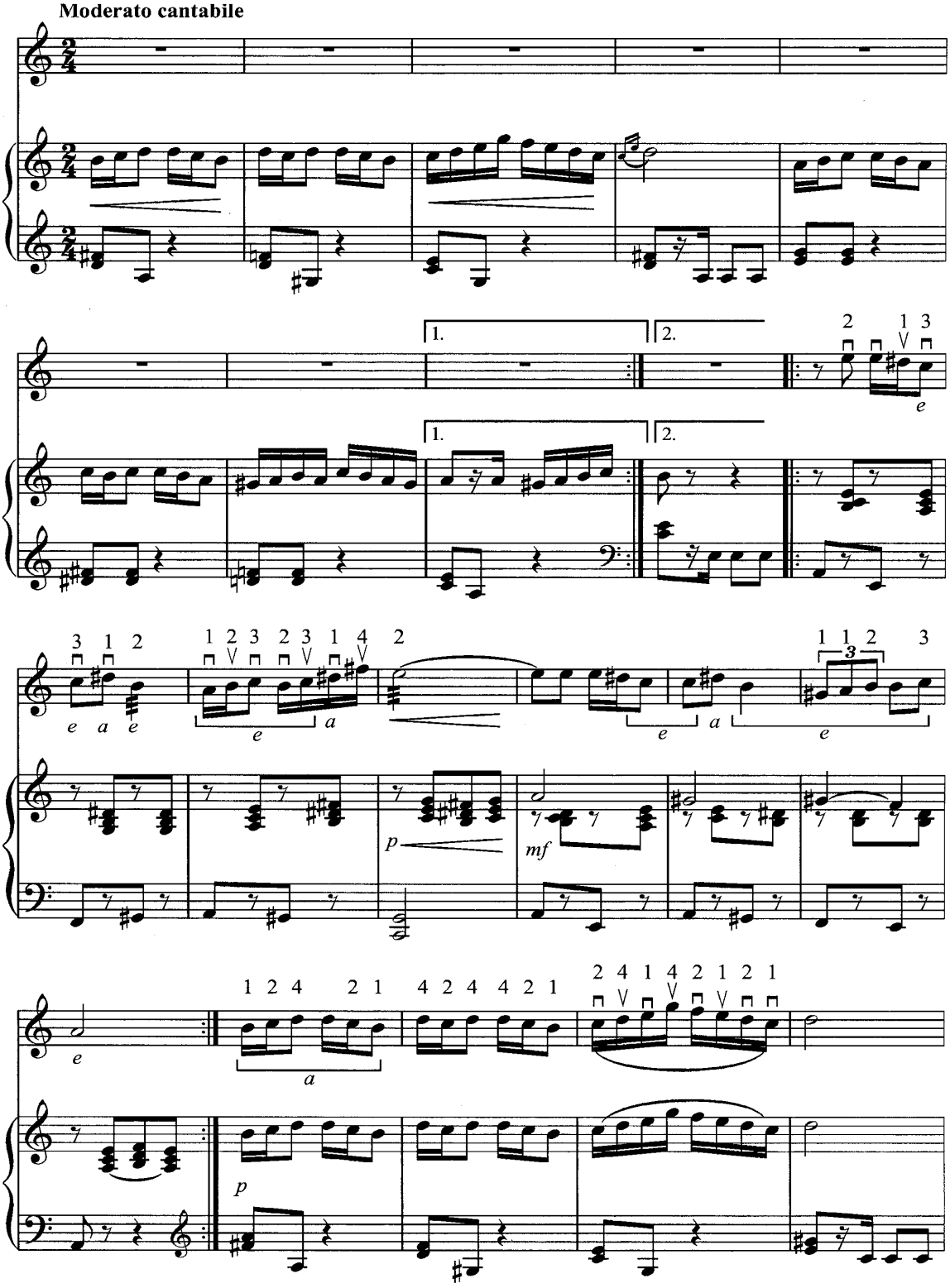
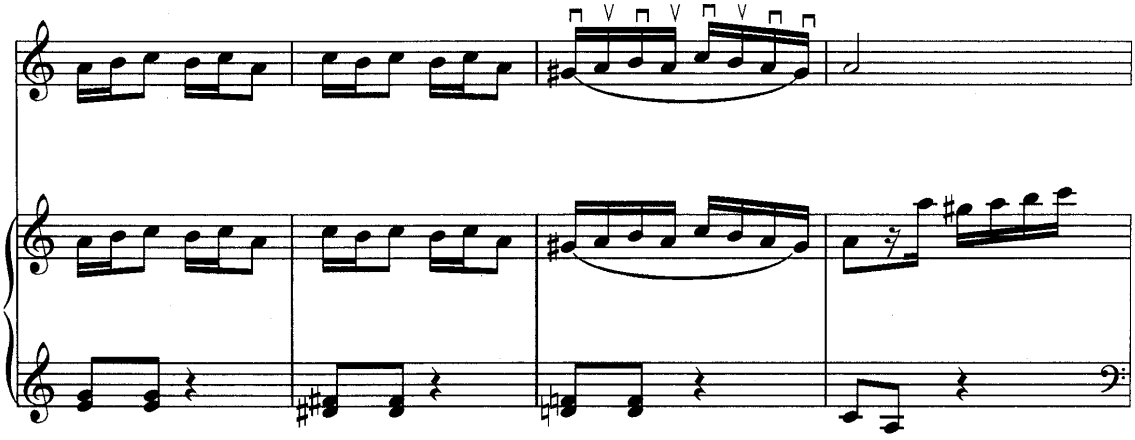


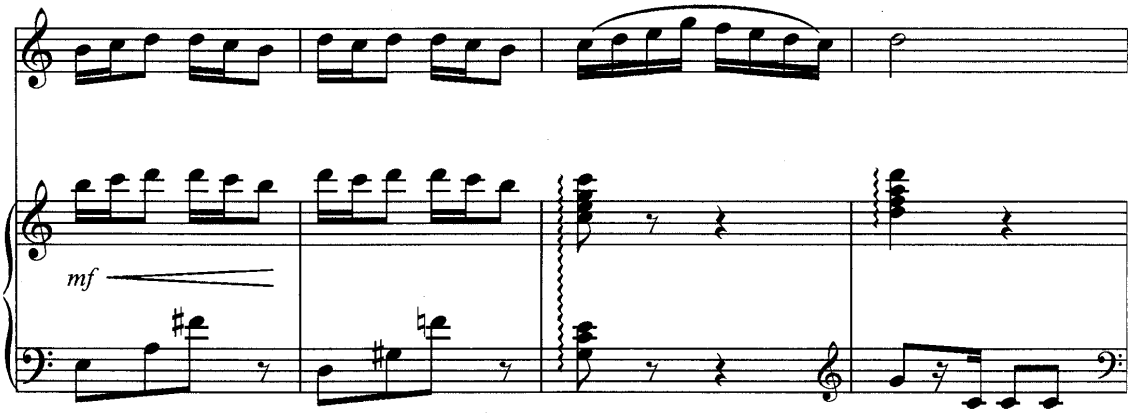
BILAMAN, SEN QAYTASAN

S.Aleskerov musiqasi

Moderato cantabile



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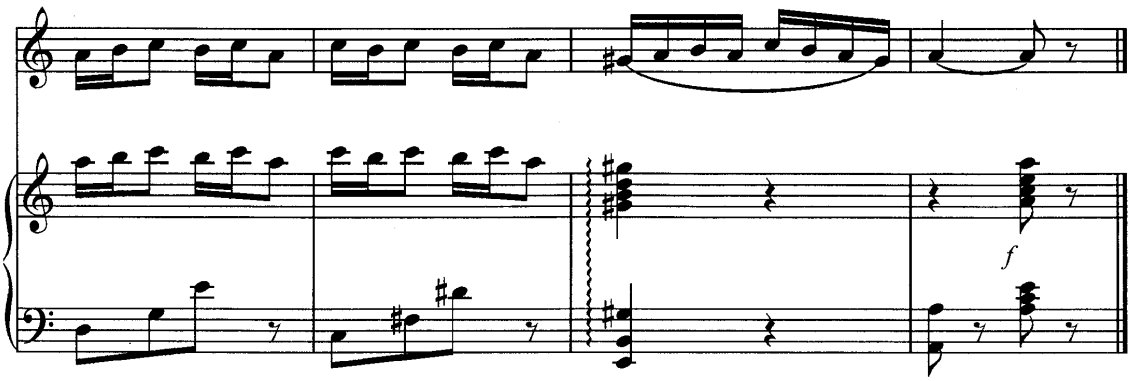
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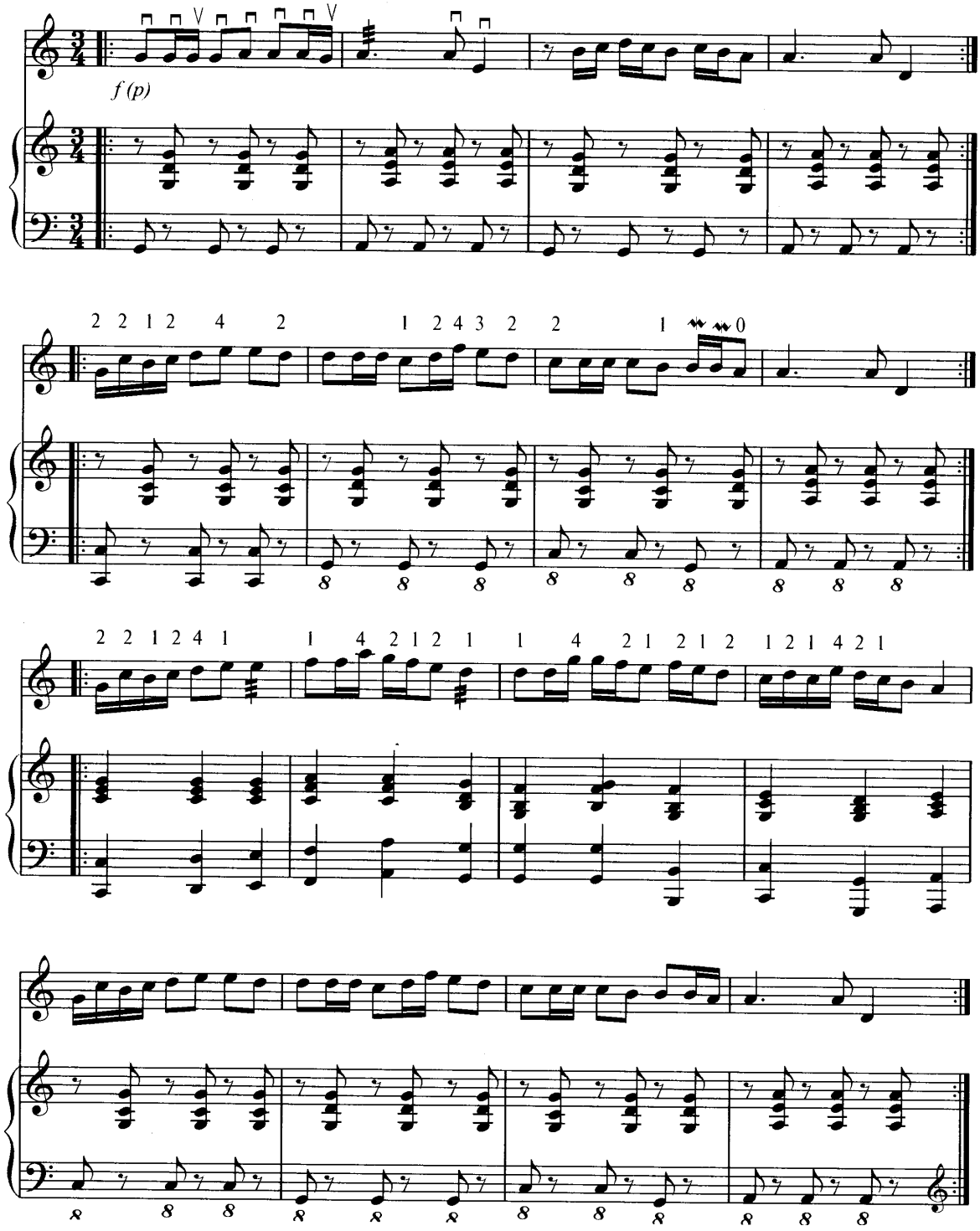
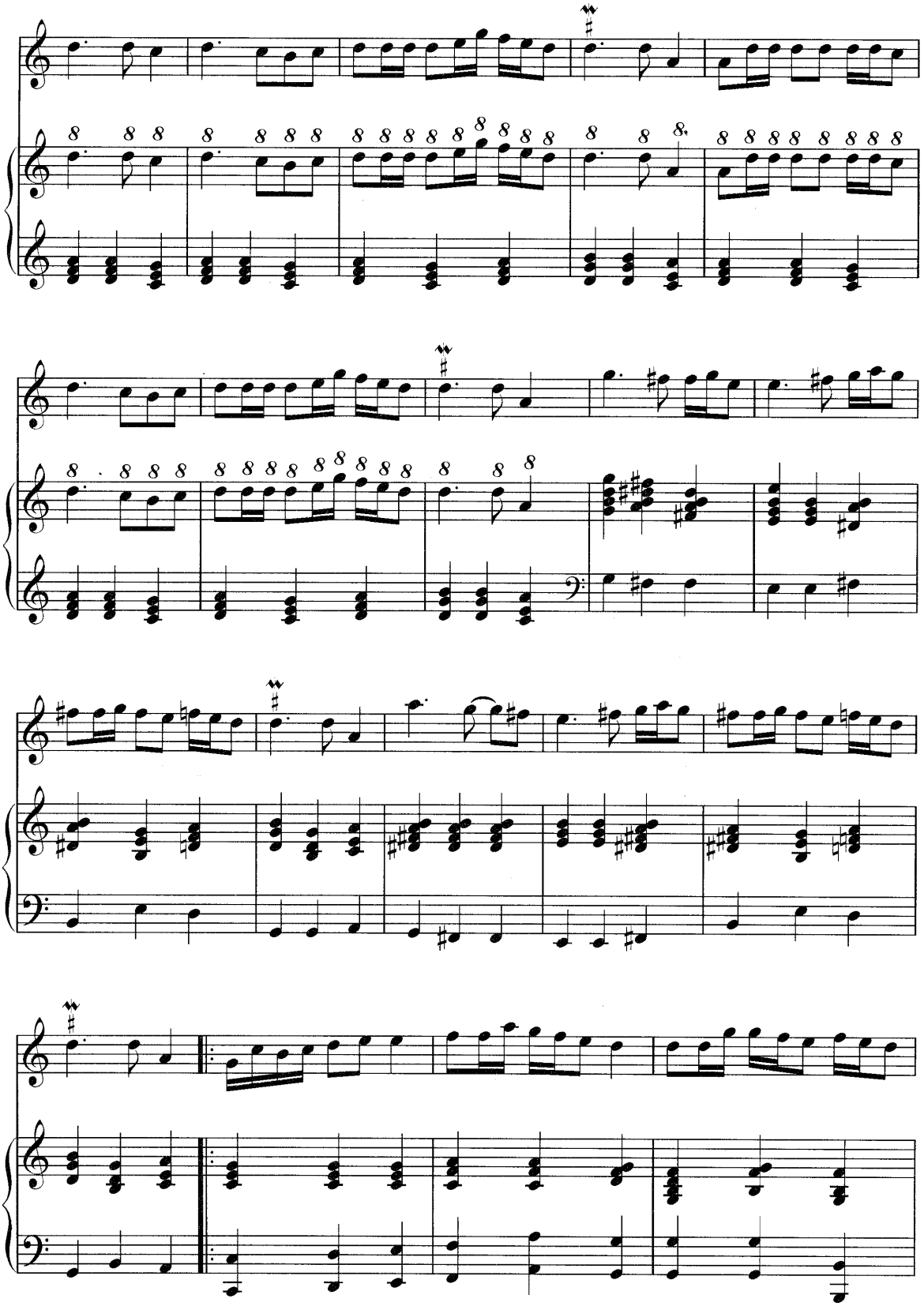
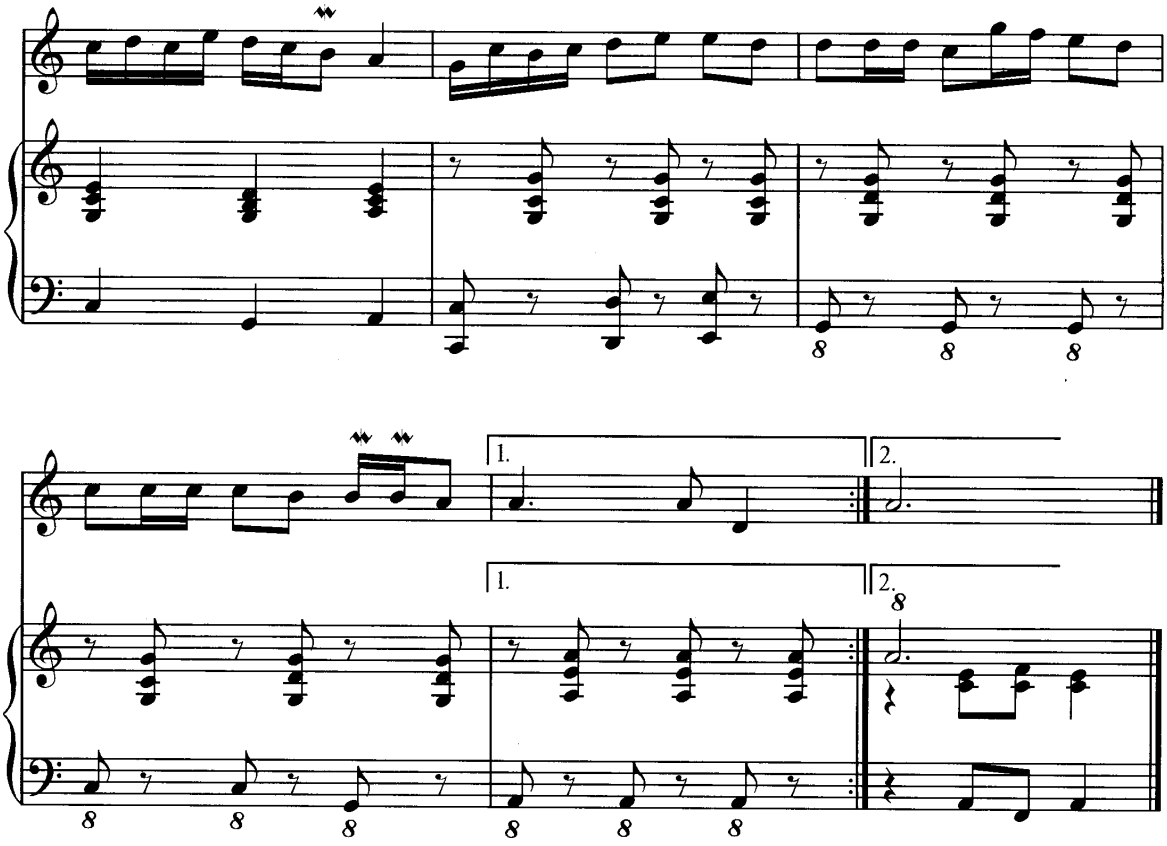
GULBAHOR

O‘zbek xalq musiqasi

Allegro moderato



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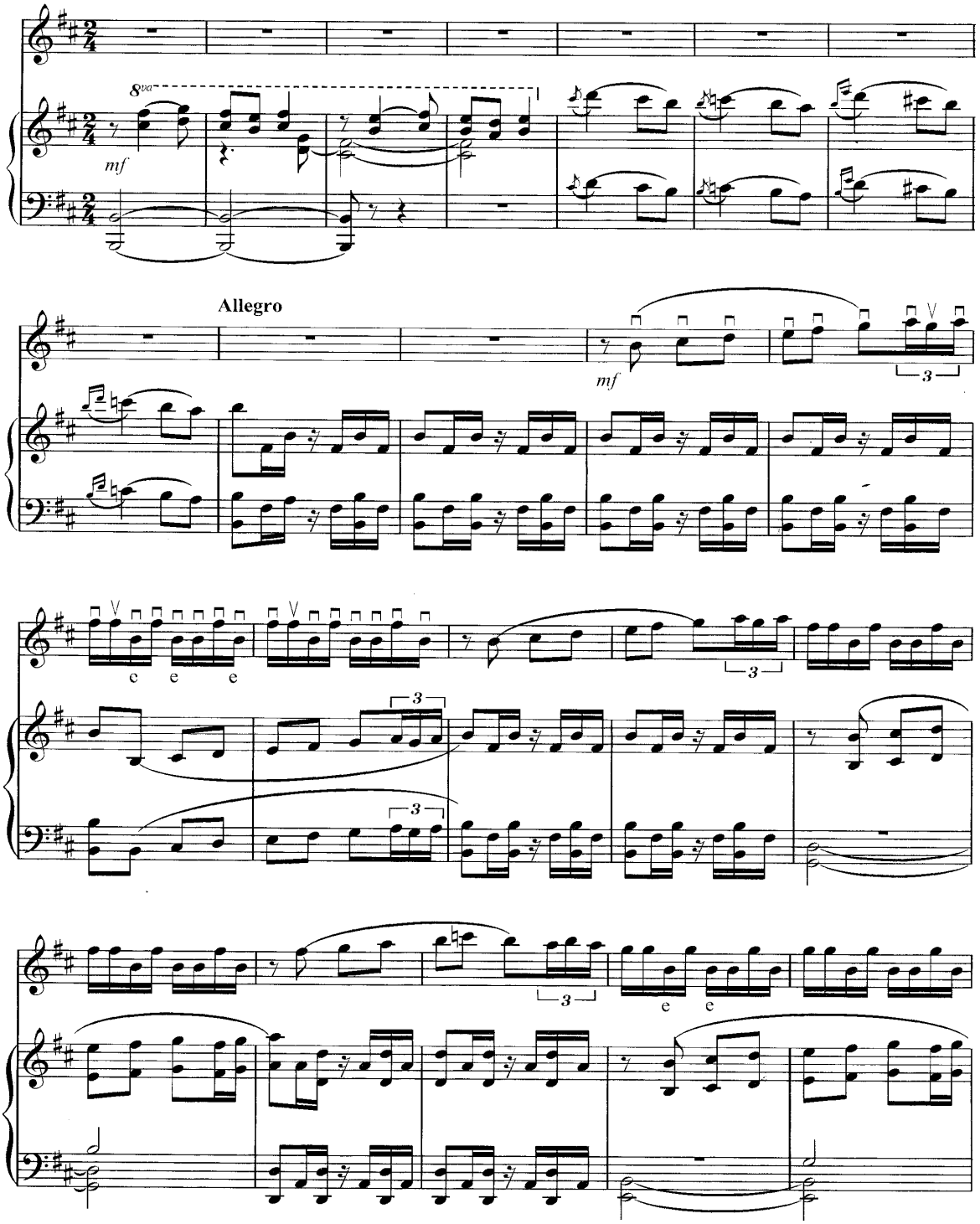
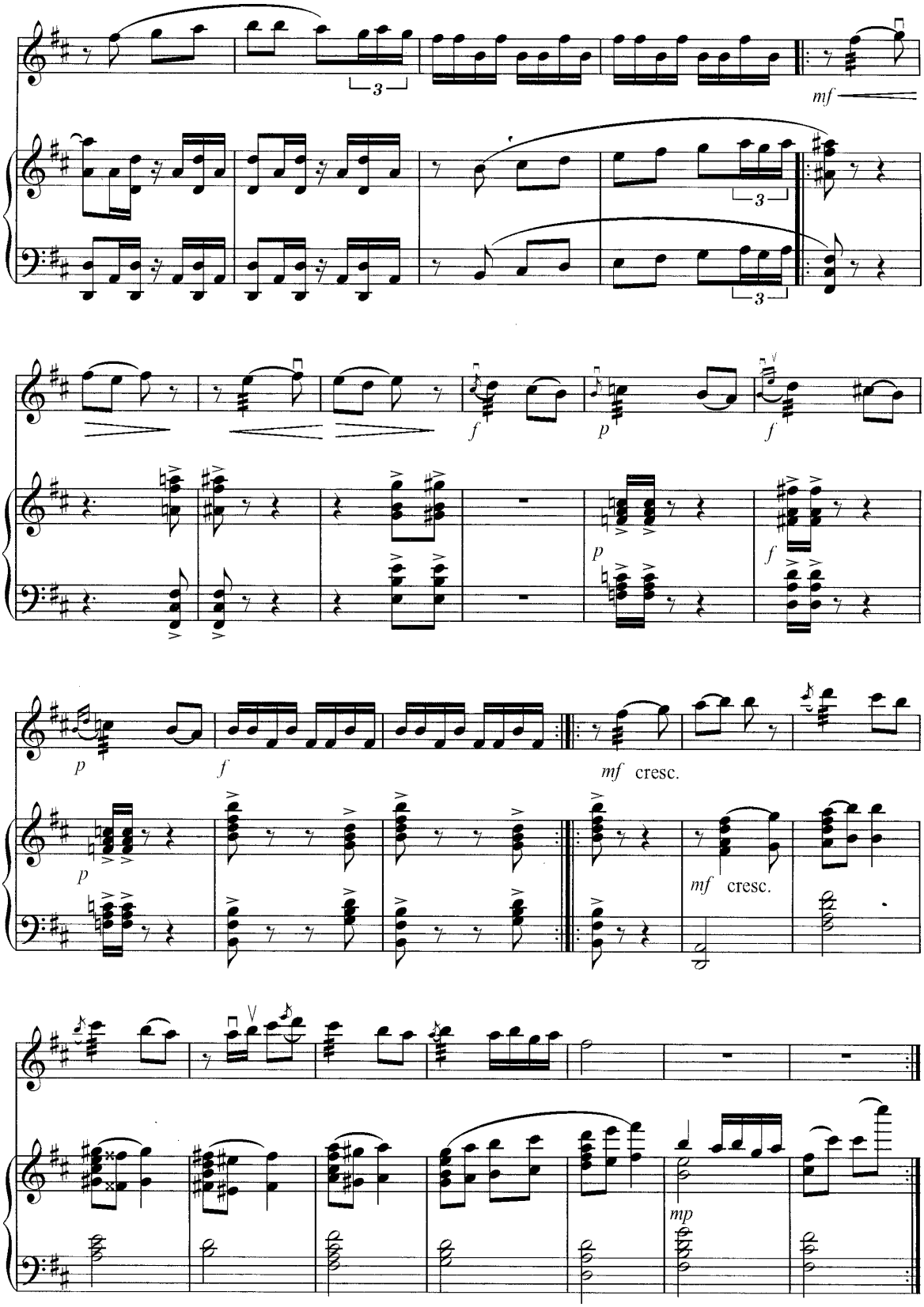
FASLI BAHOR

Sh.Sayfiddinov musiqasi
O.Nazarov qayta ishlagan

Andante

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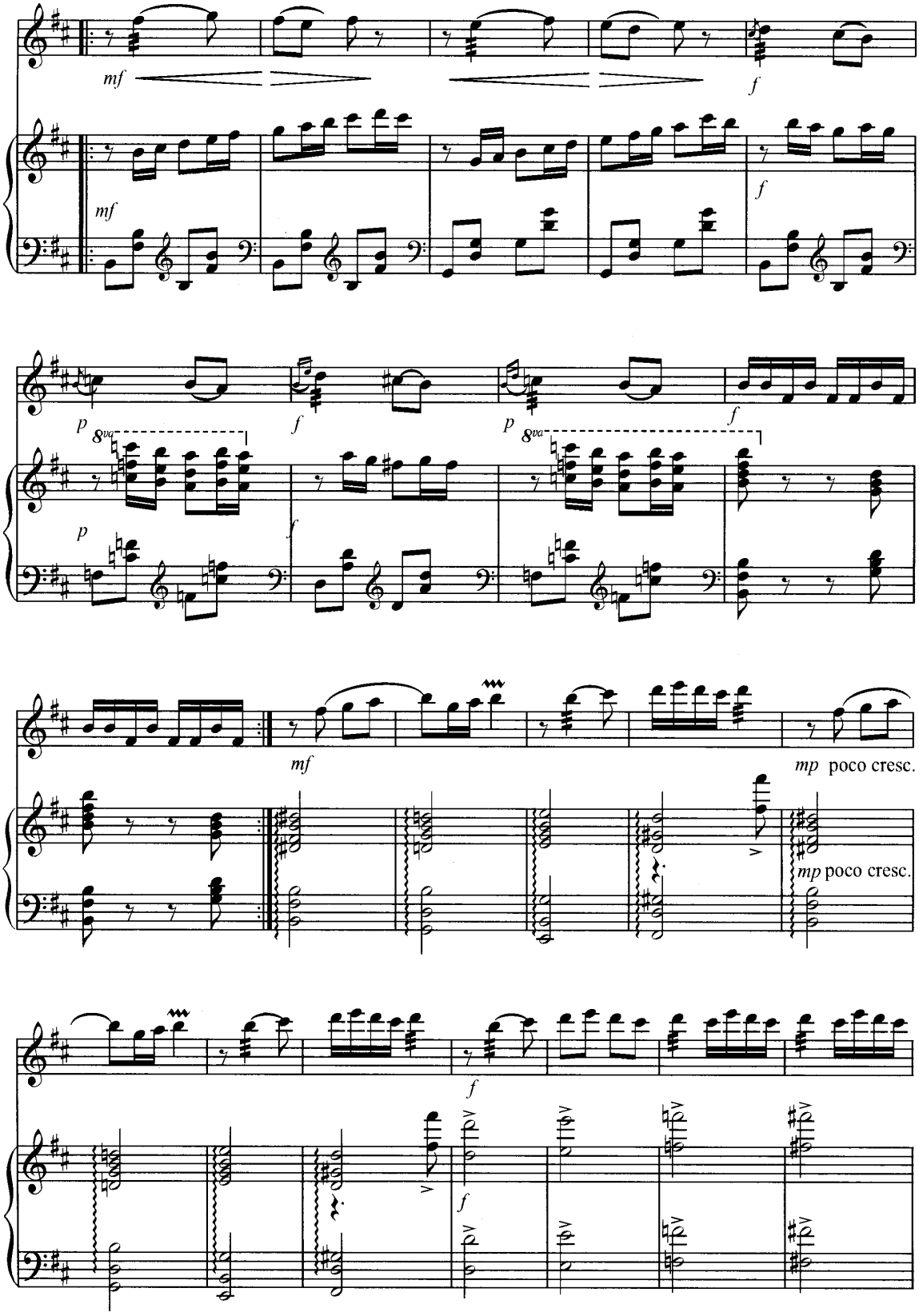
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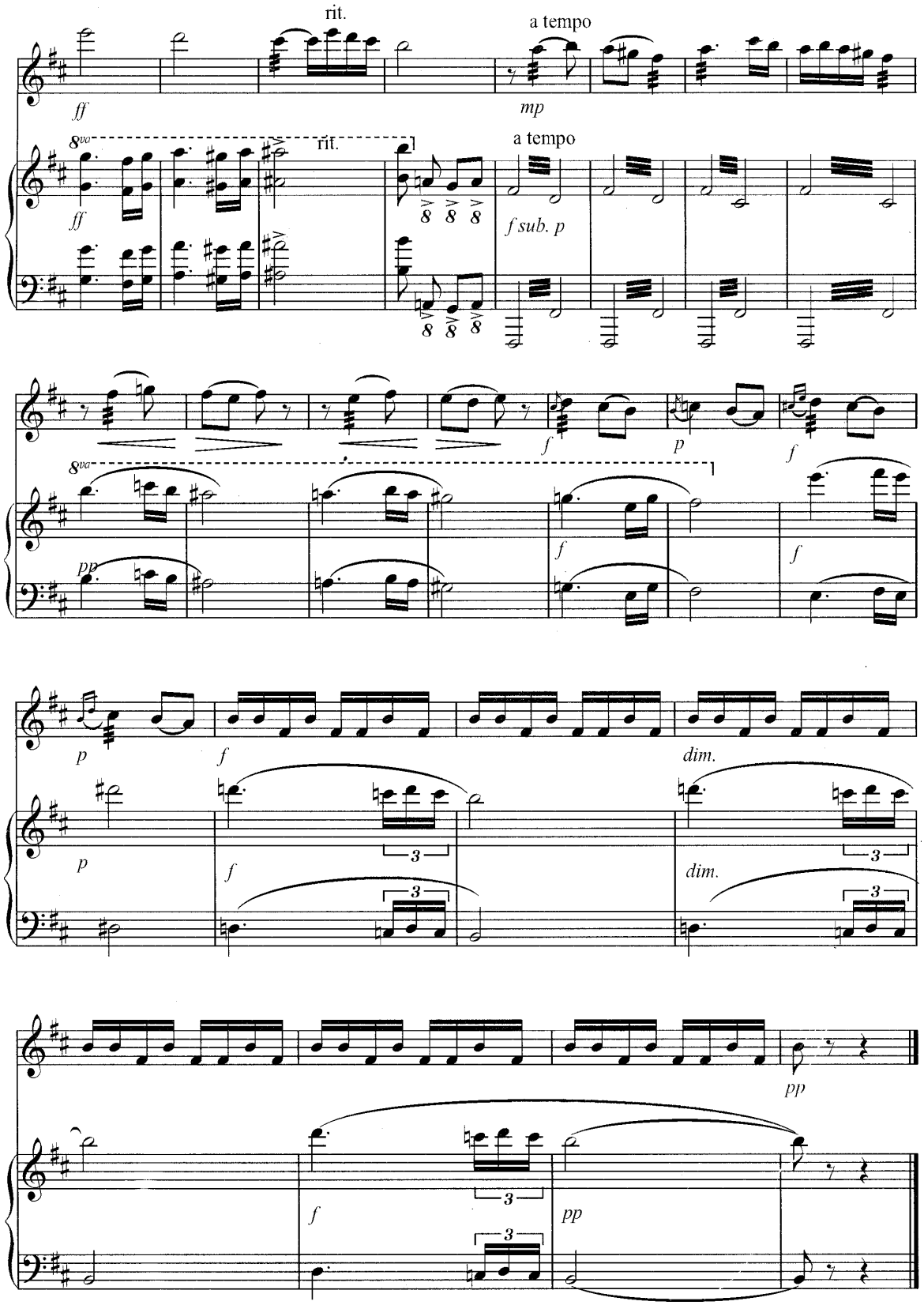
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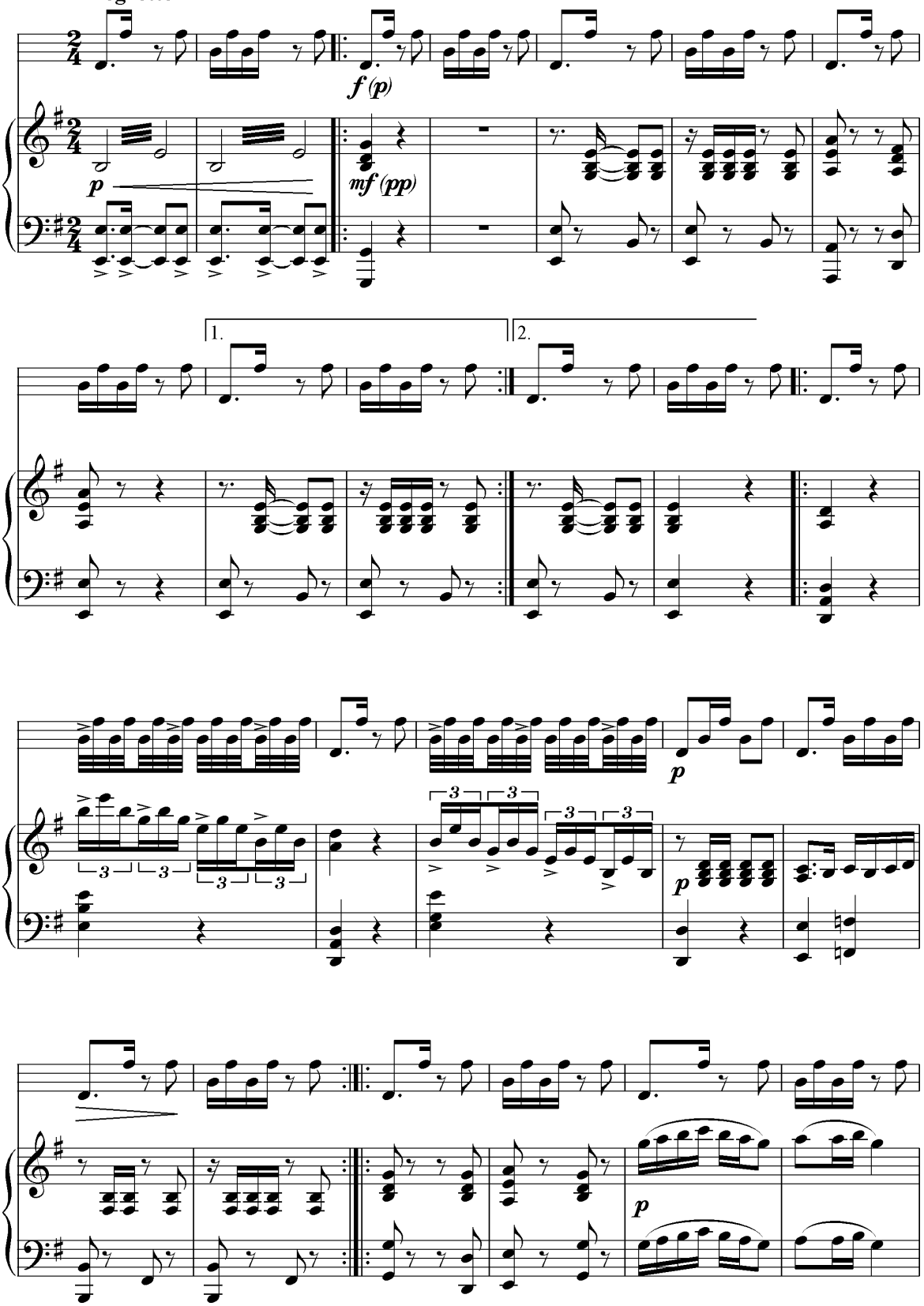
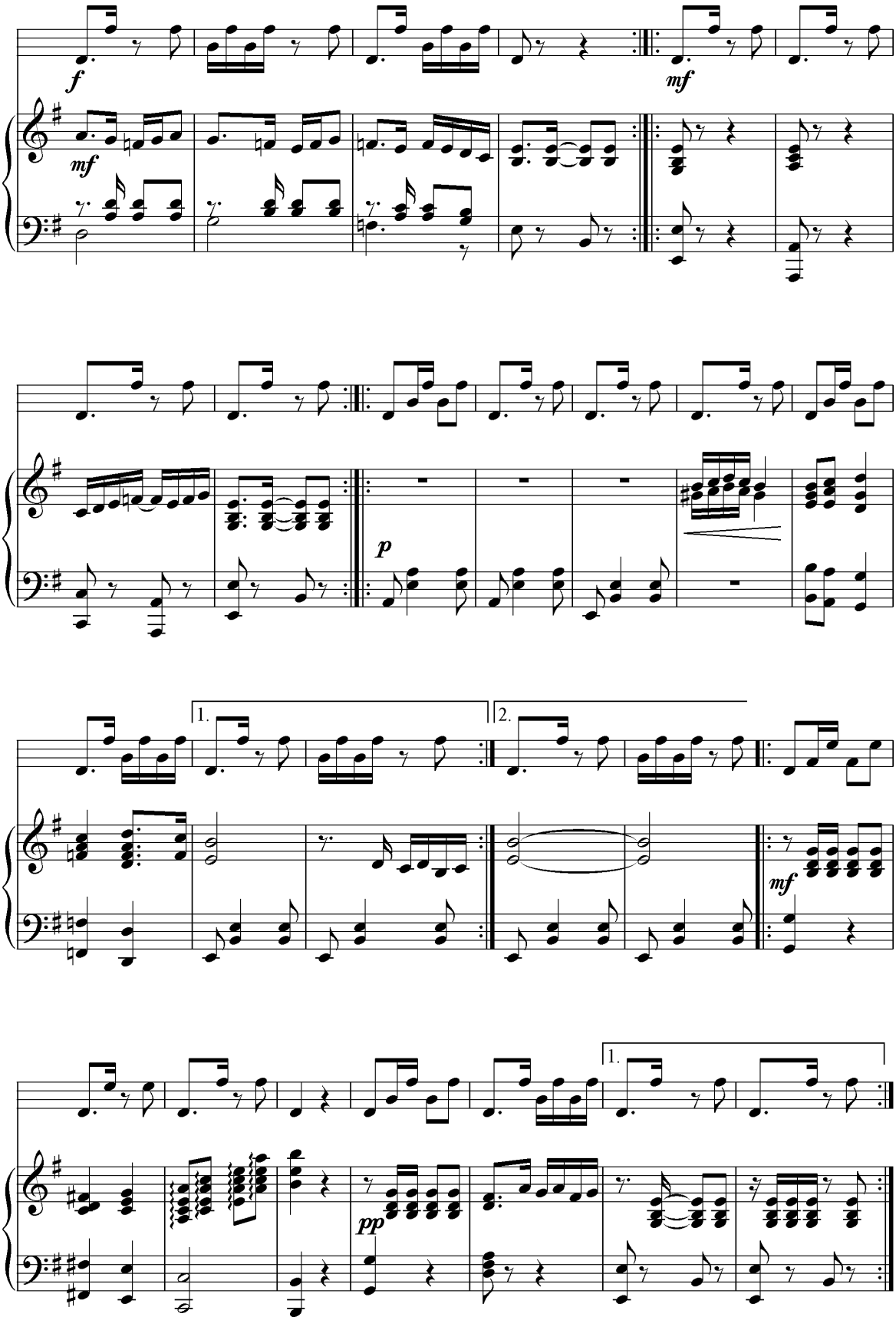
ZAVQIM KELUR

M.Mirzayev musiqasi.
R.Qipchoqov qayta ishlagan

Allegretto

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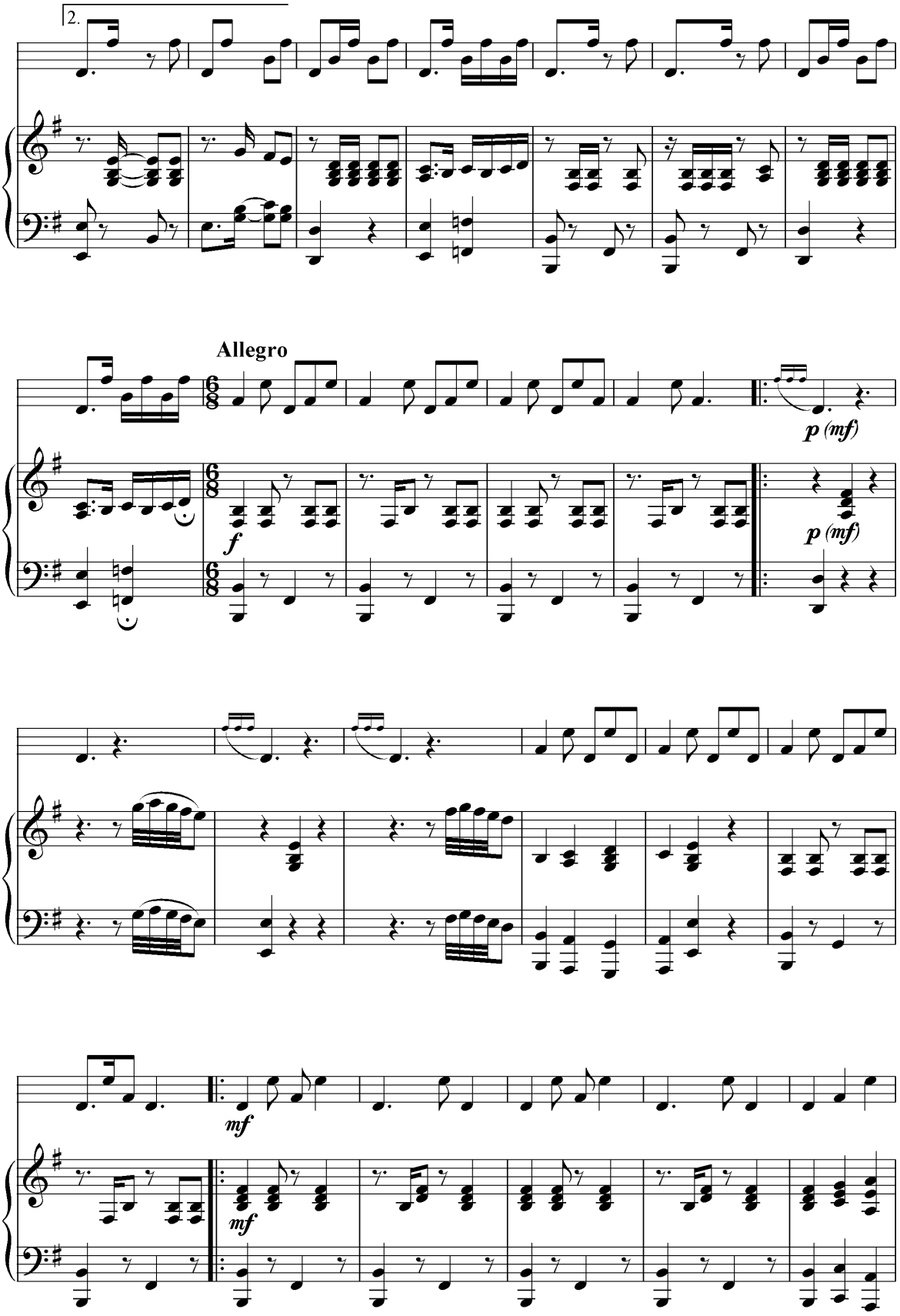
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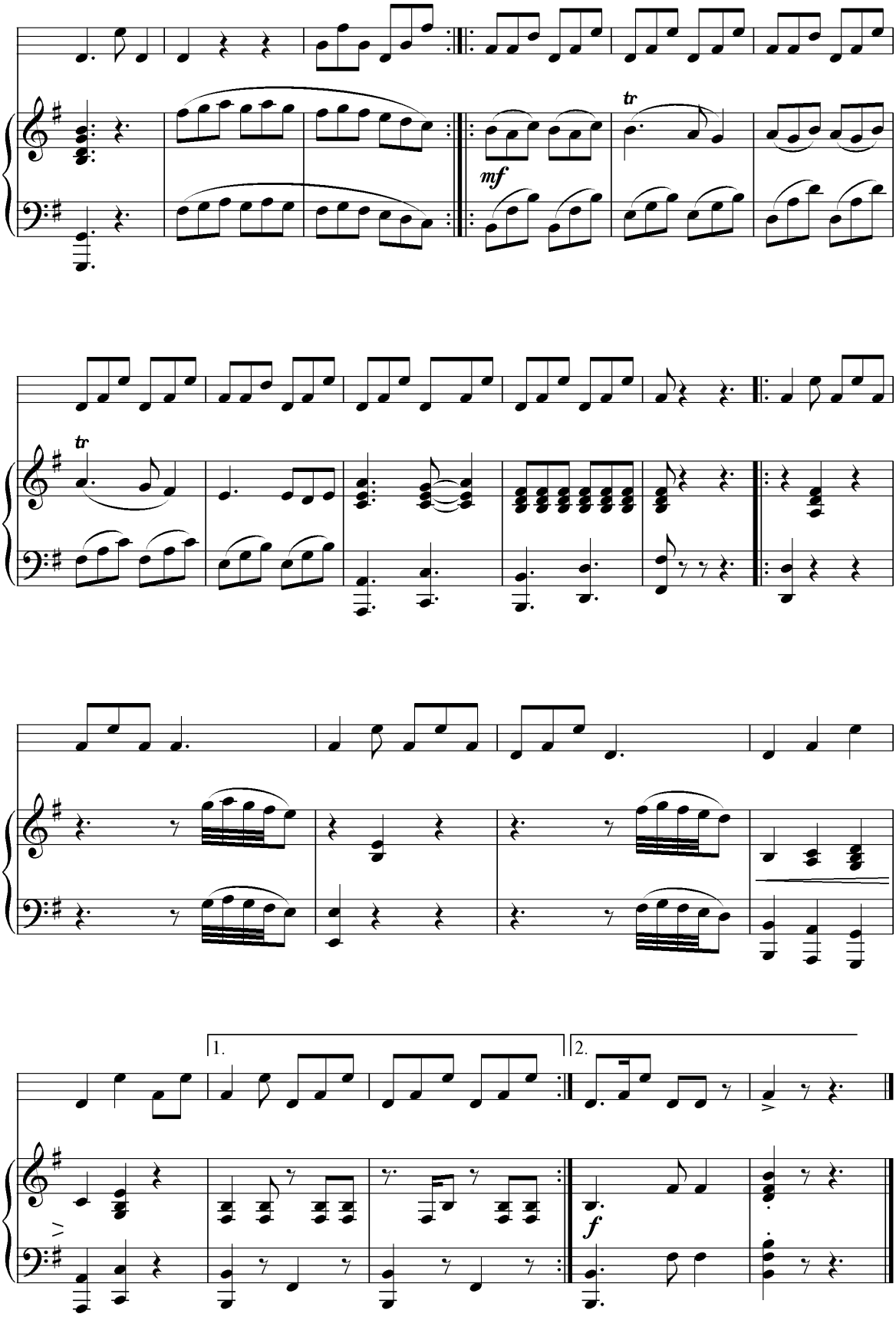
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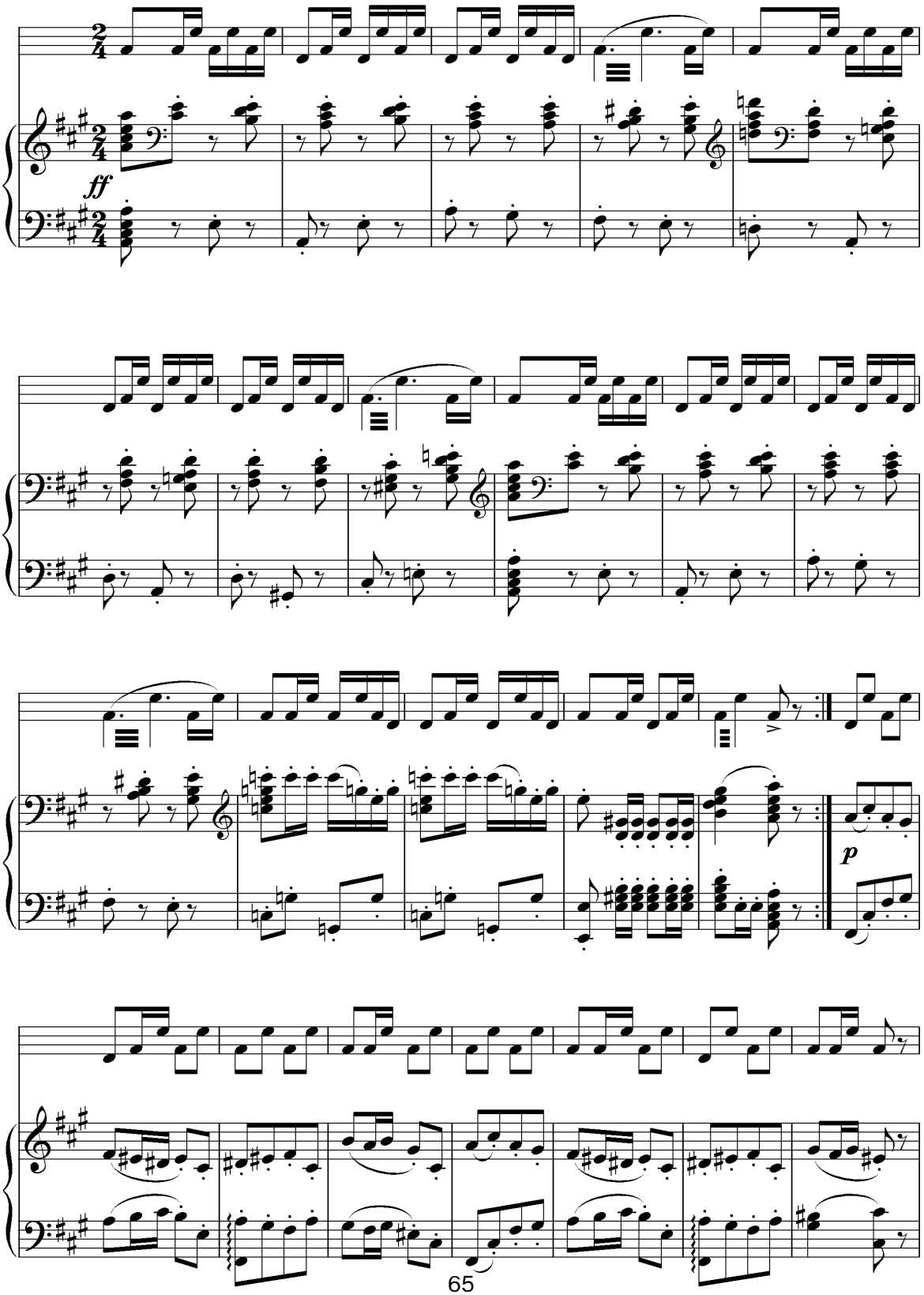

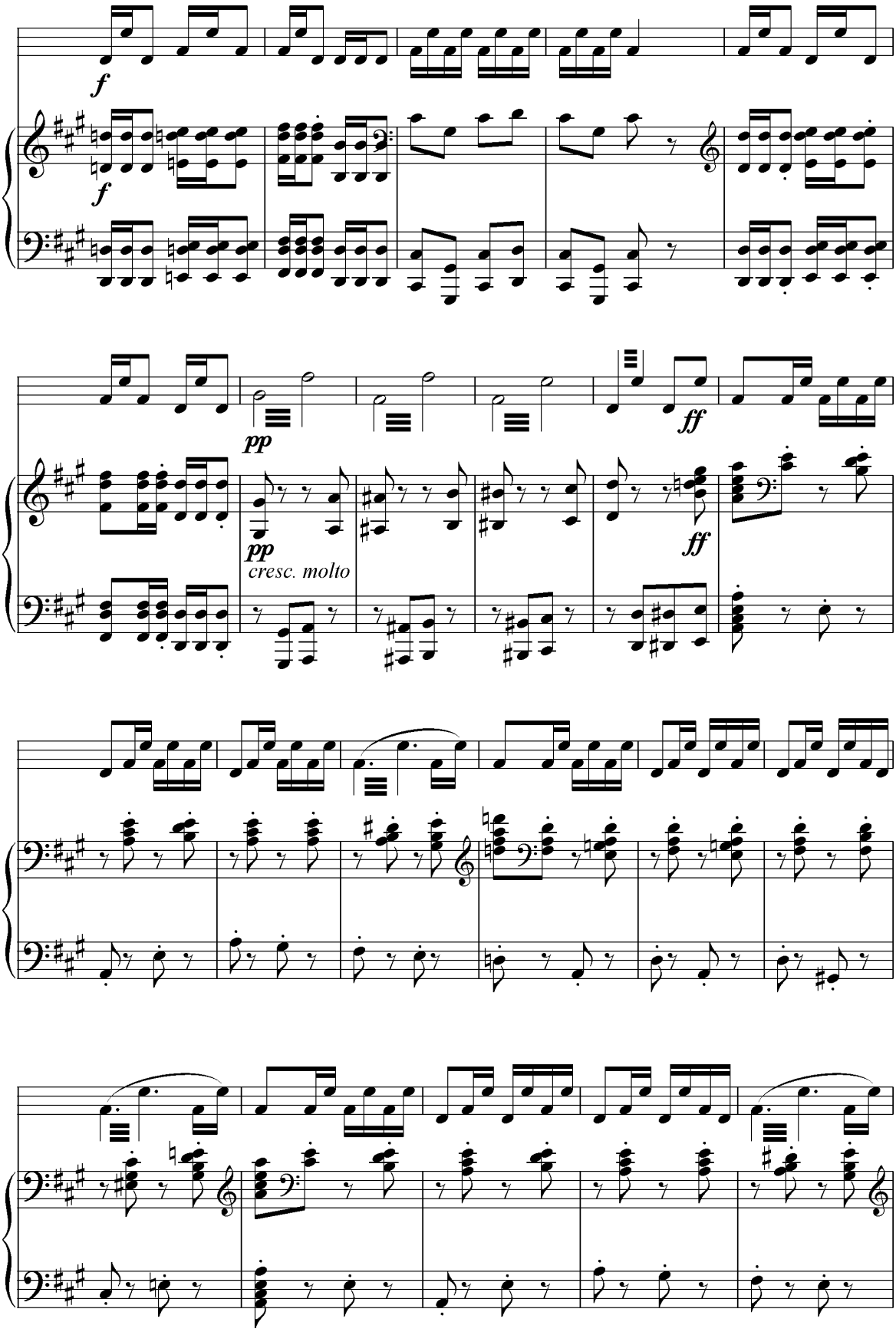
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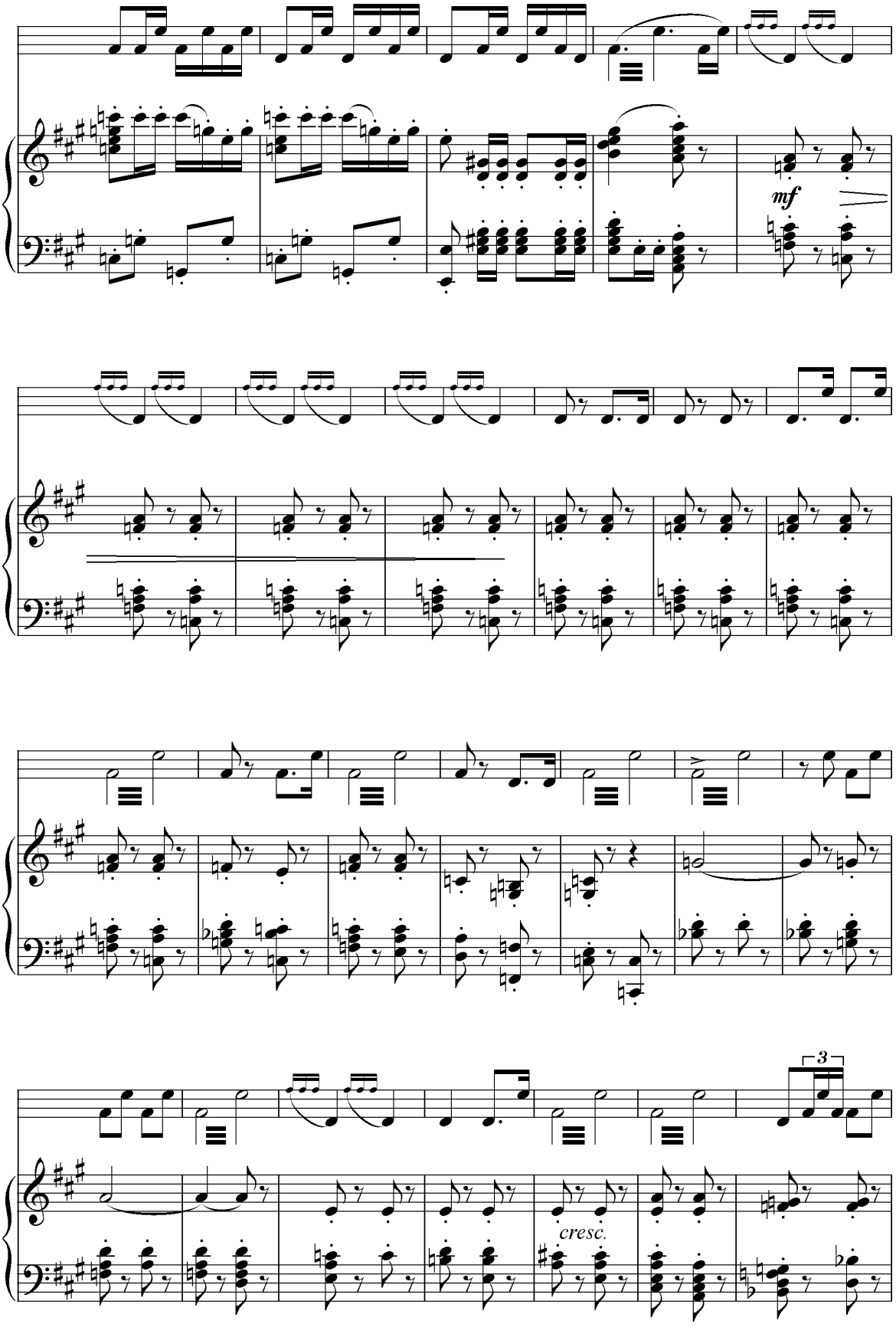
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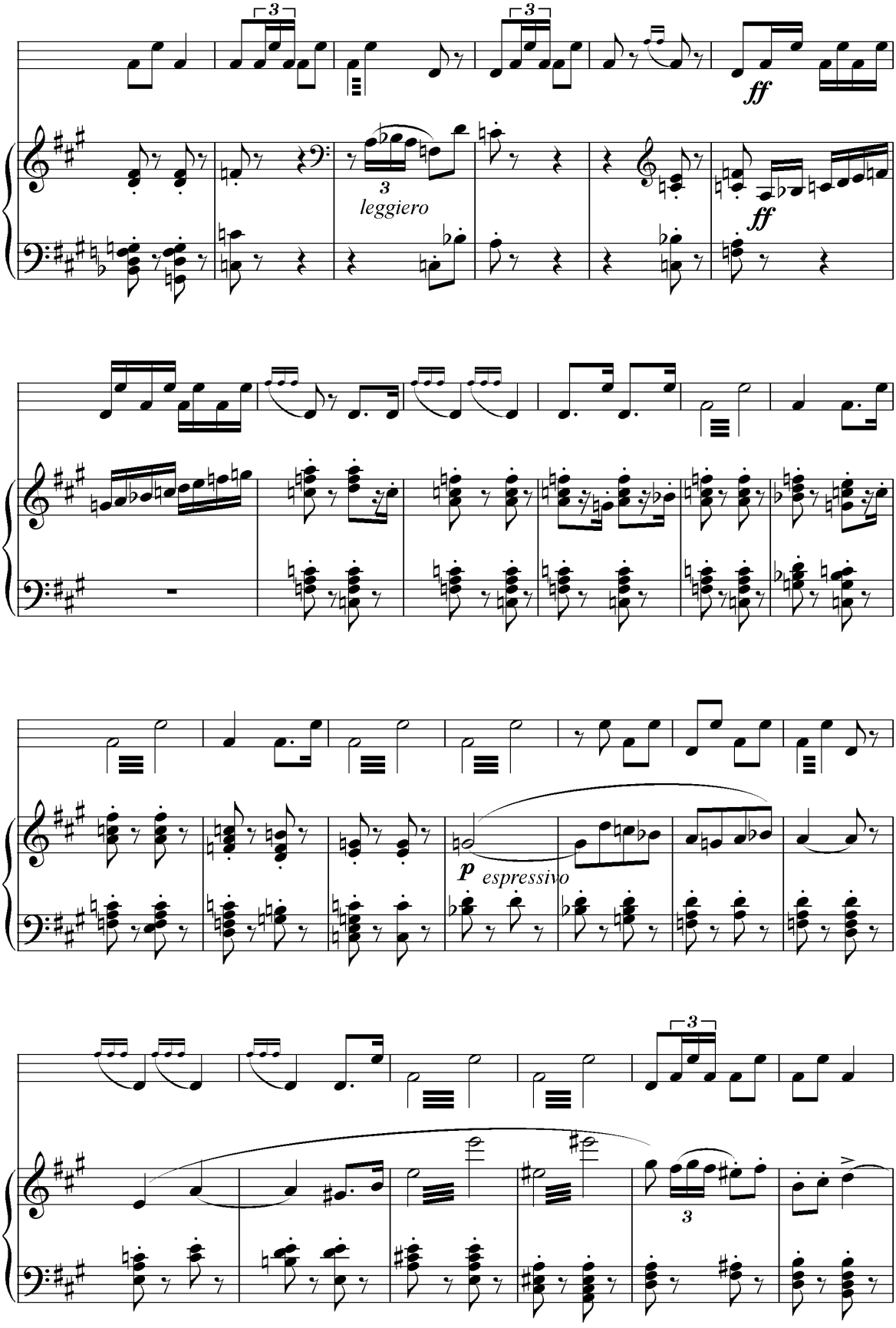
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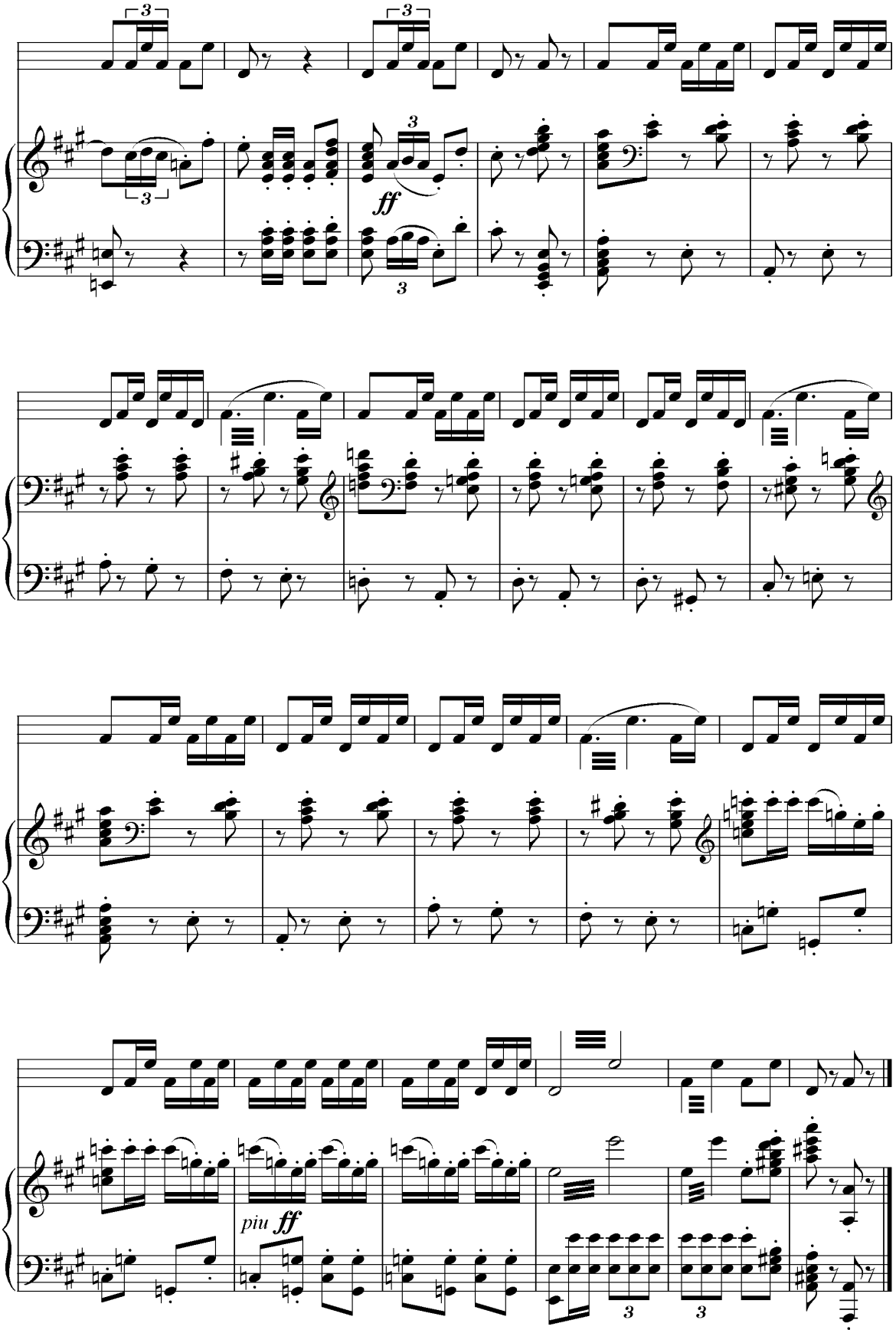
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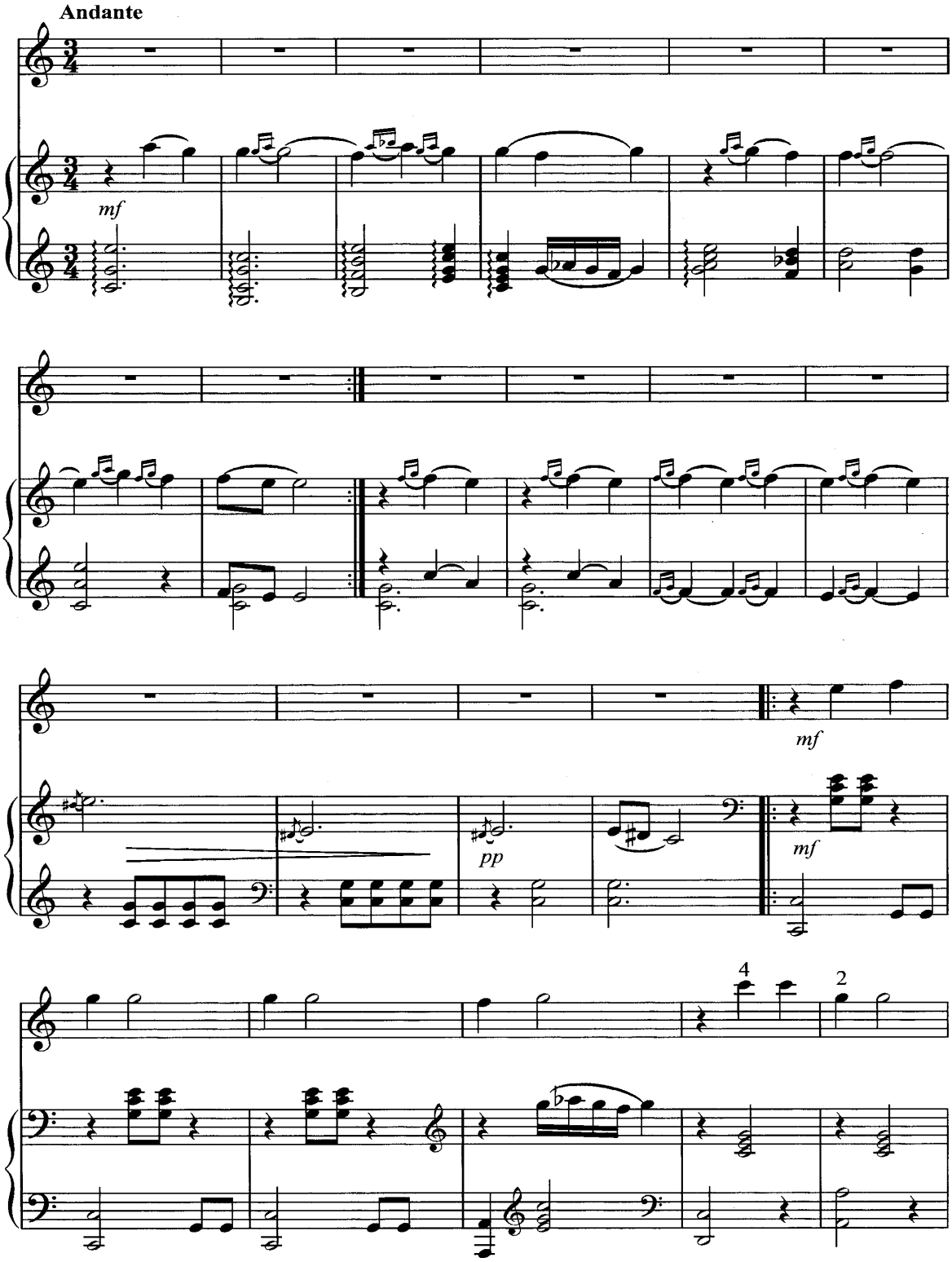

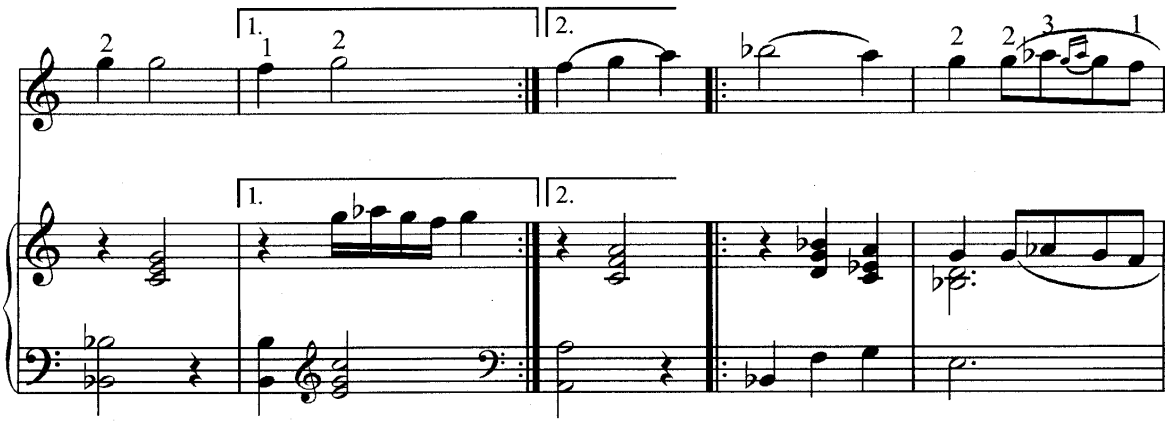
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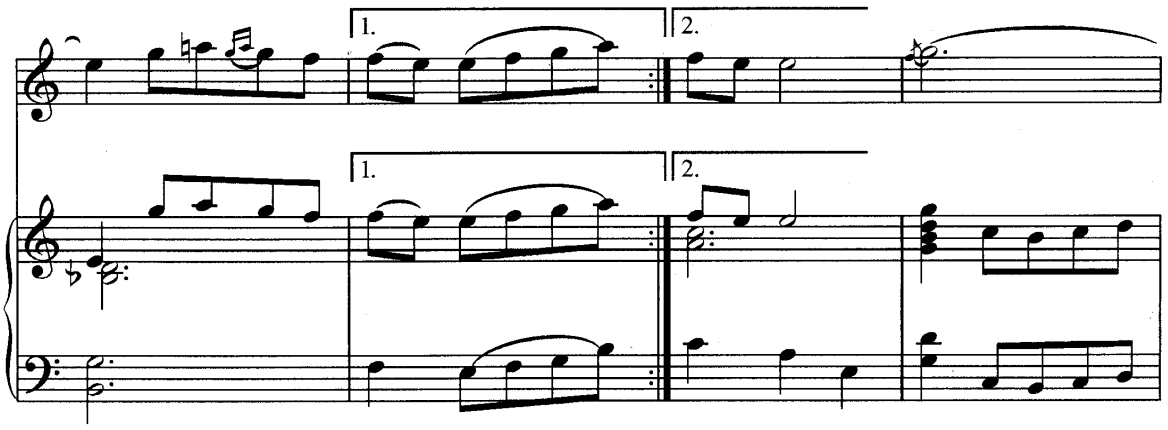
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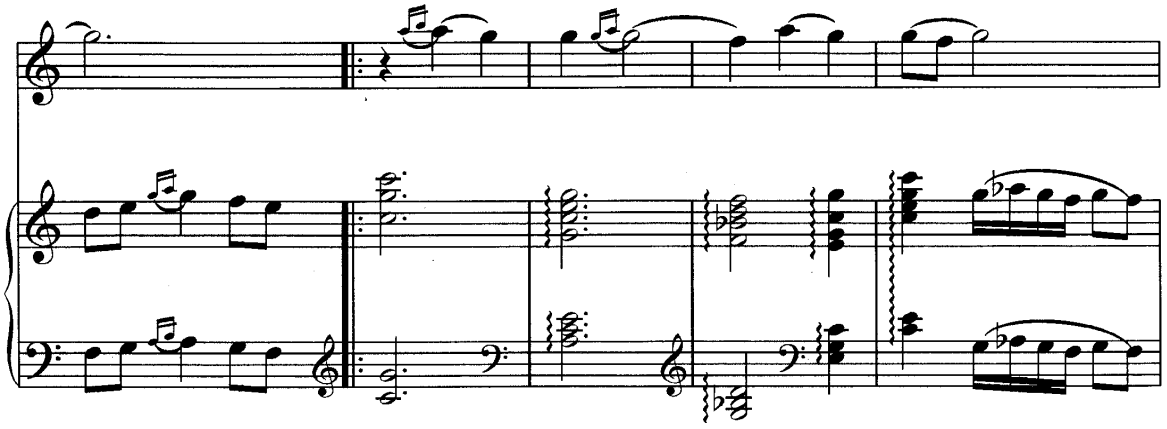

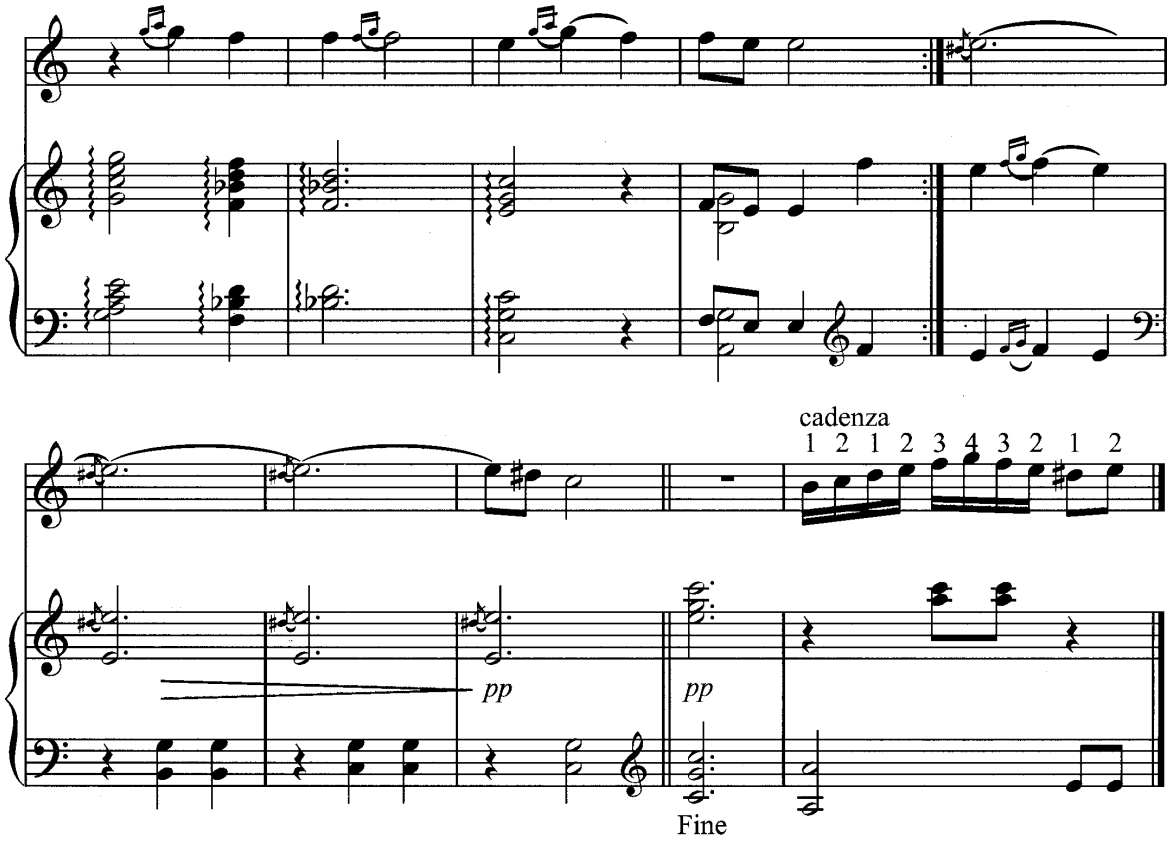
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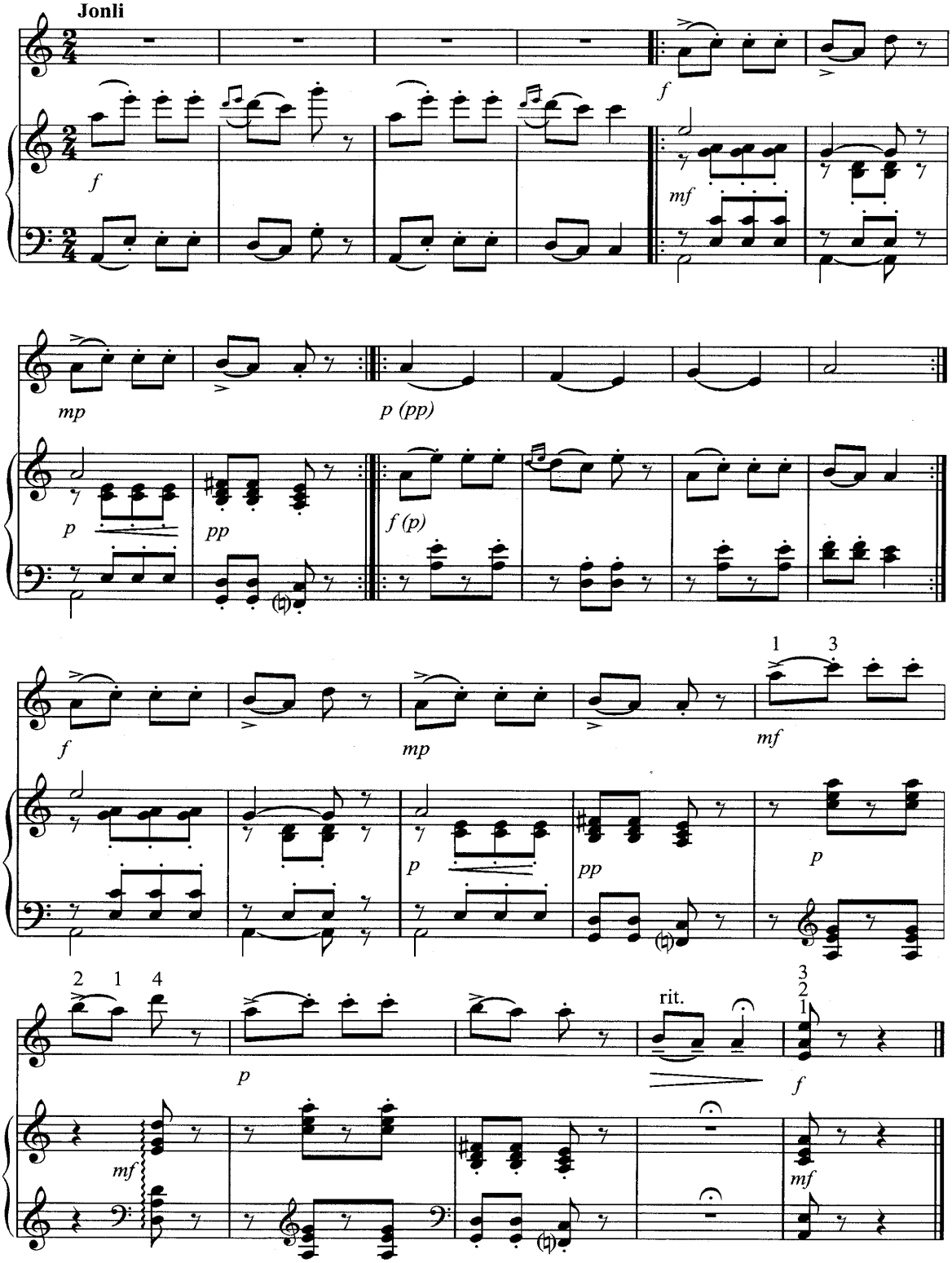

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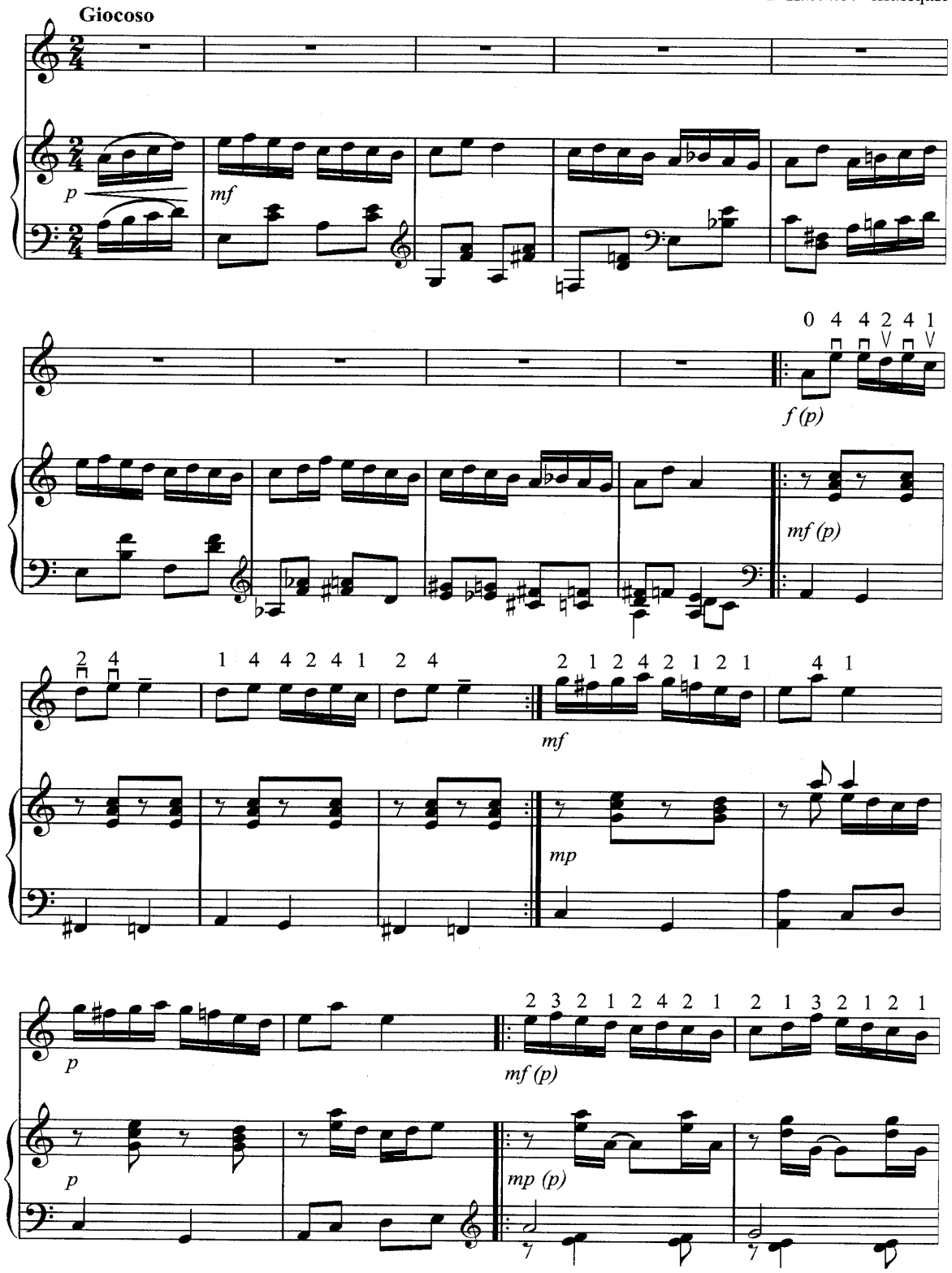
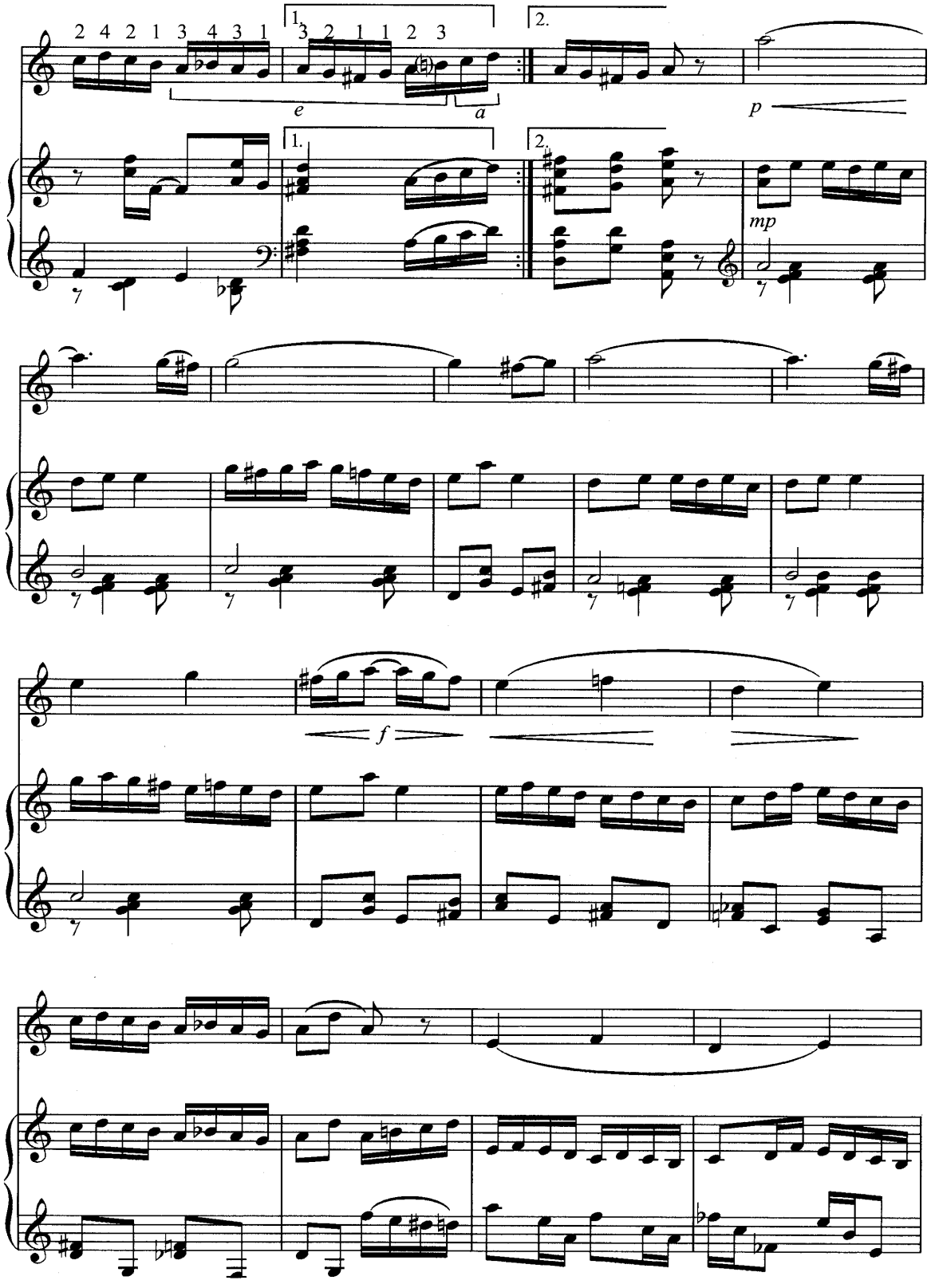
B.Karimov musiqasi

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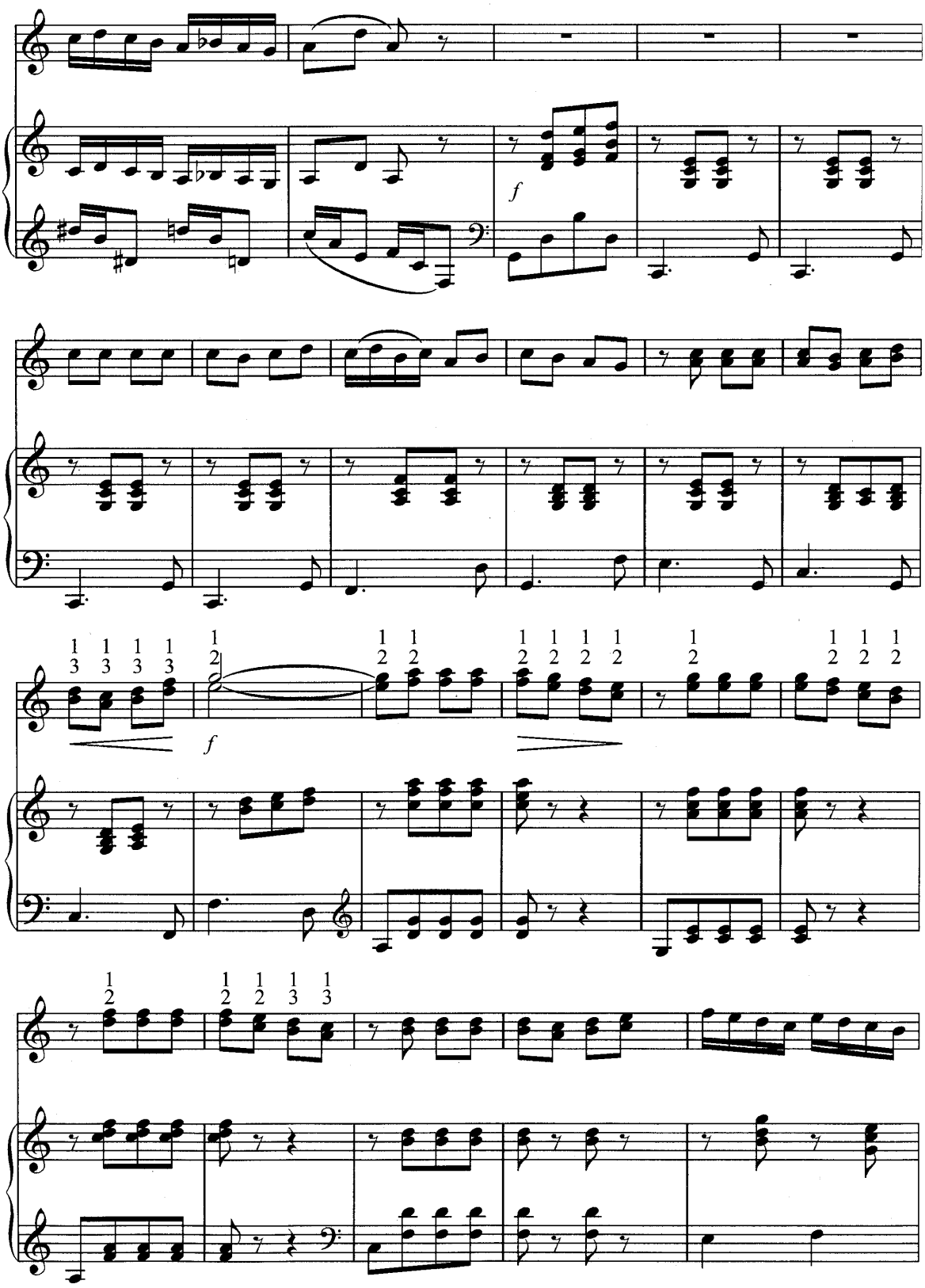
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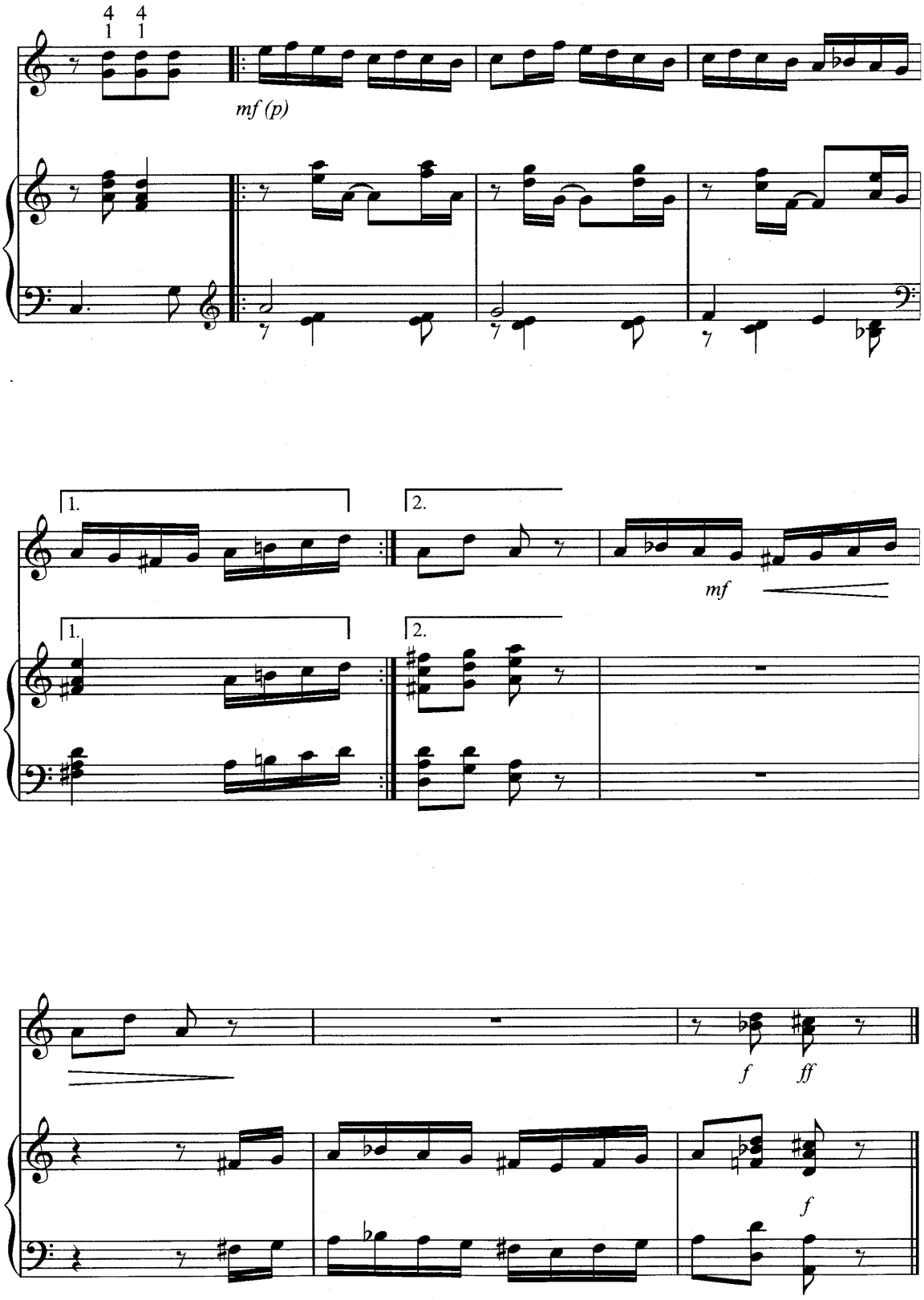
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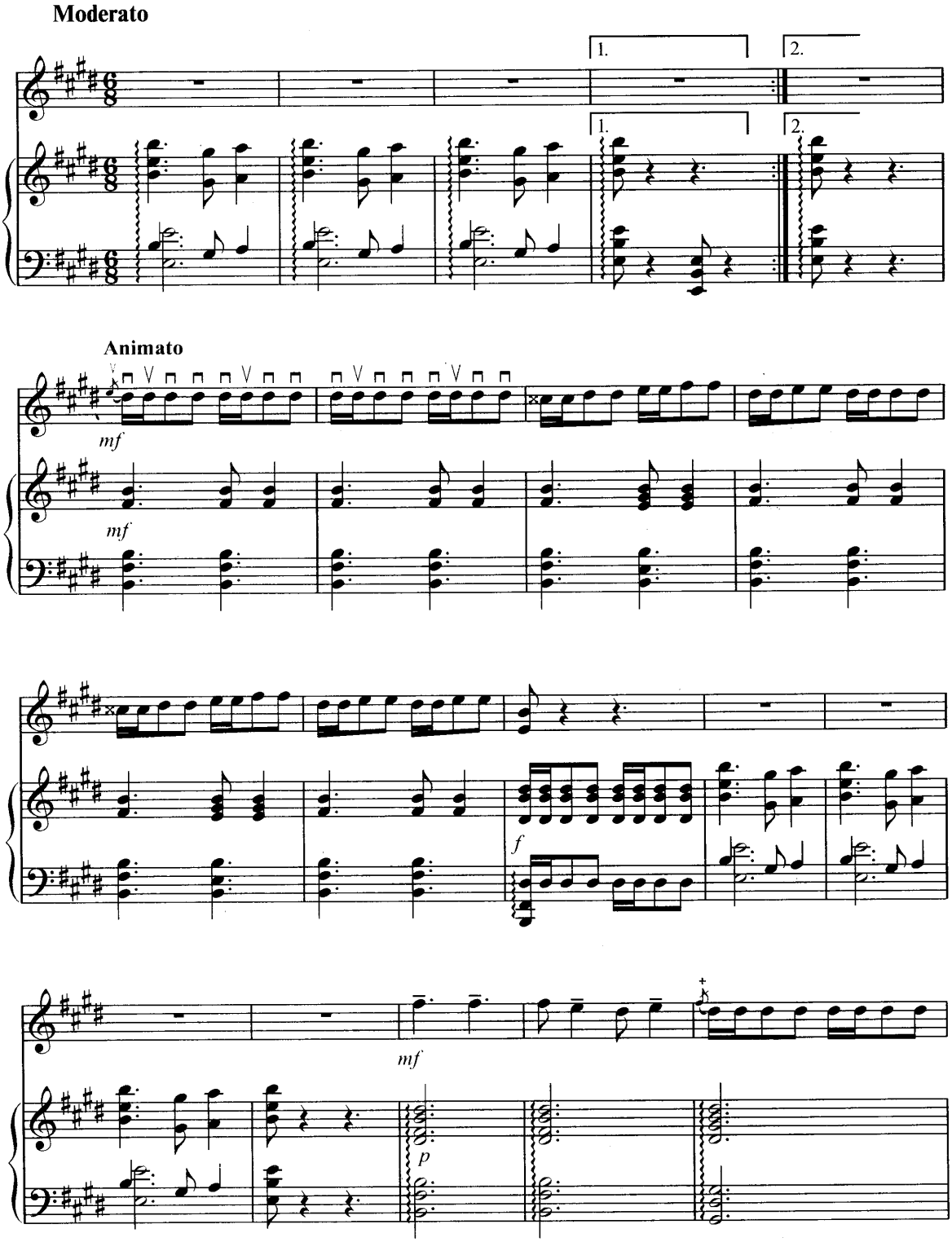

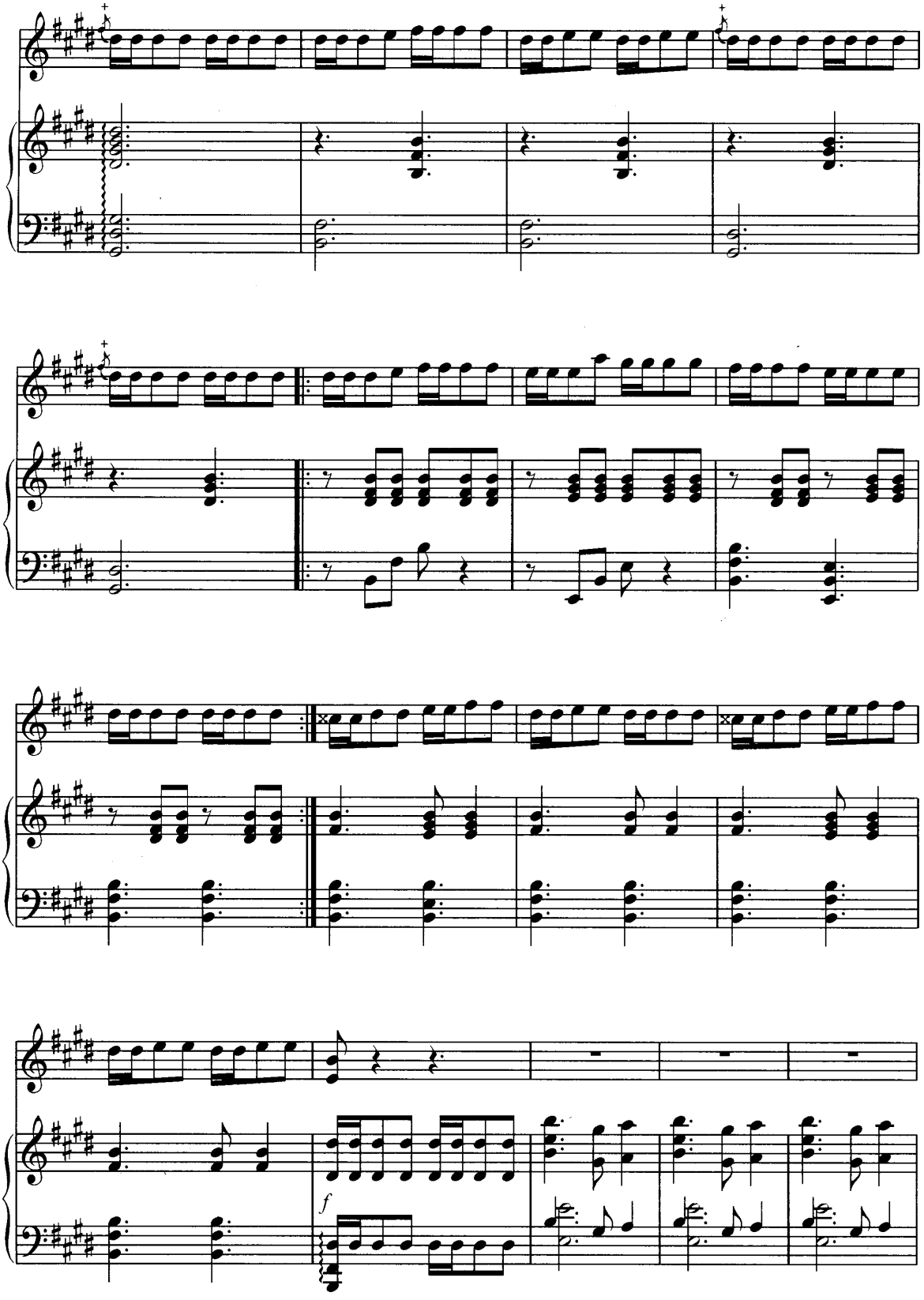
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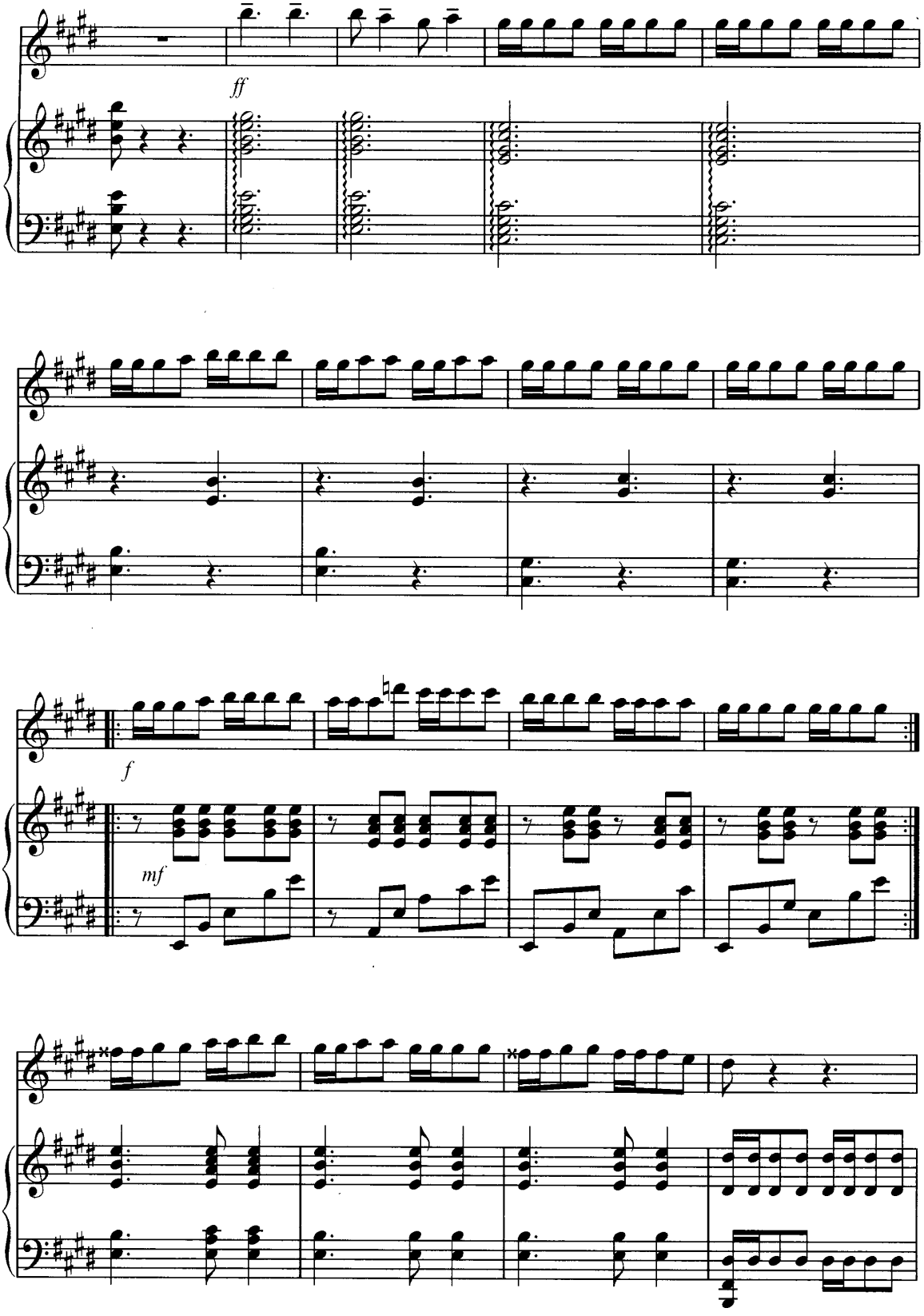
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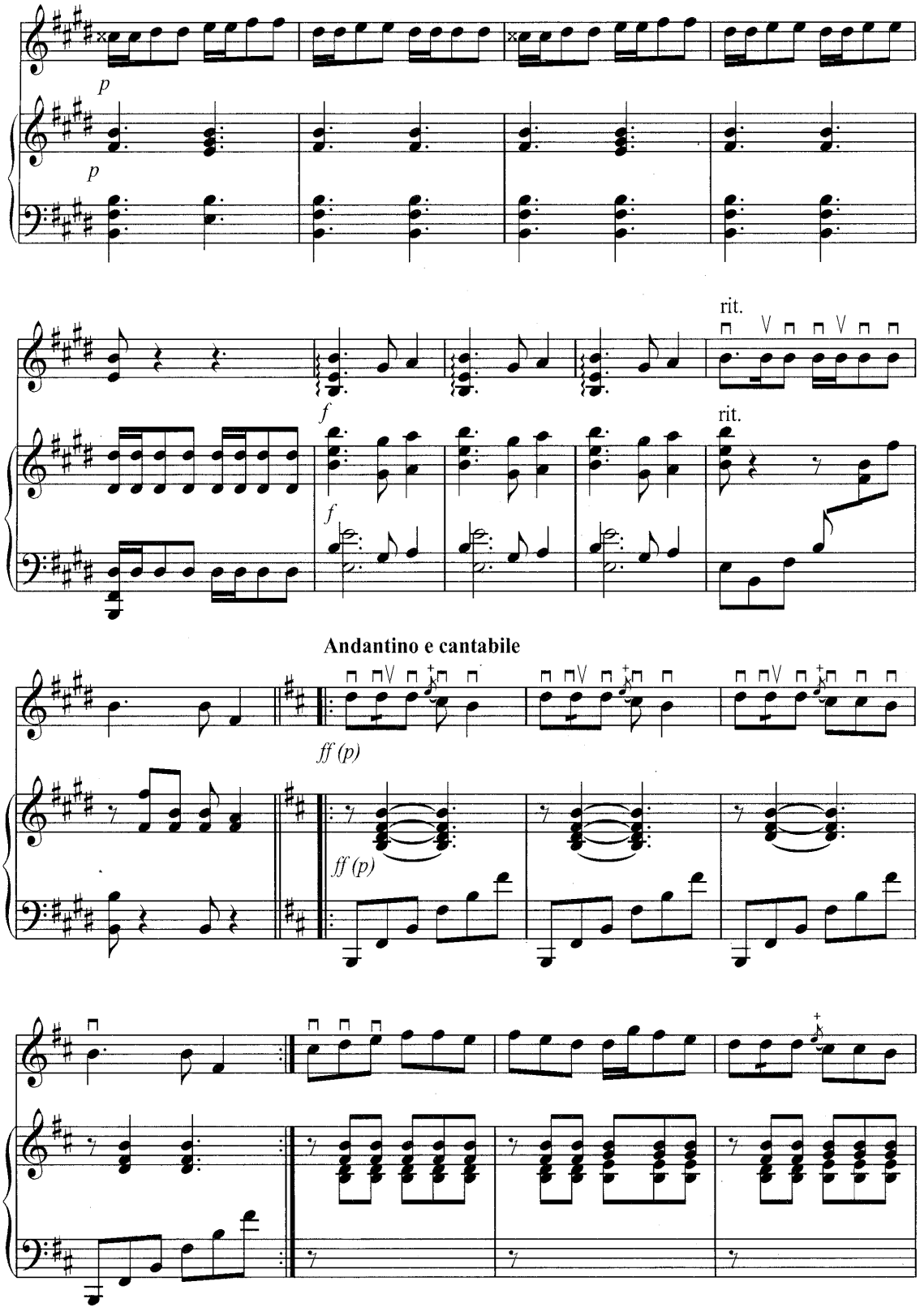
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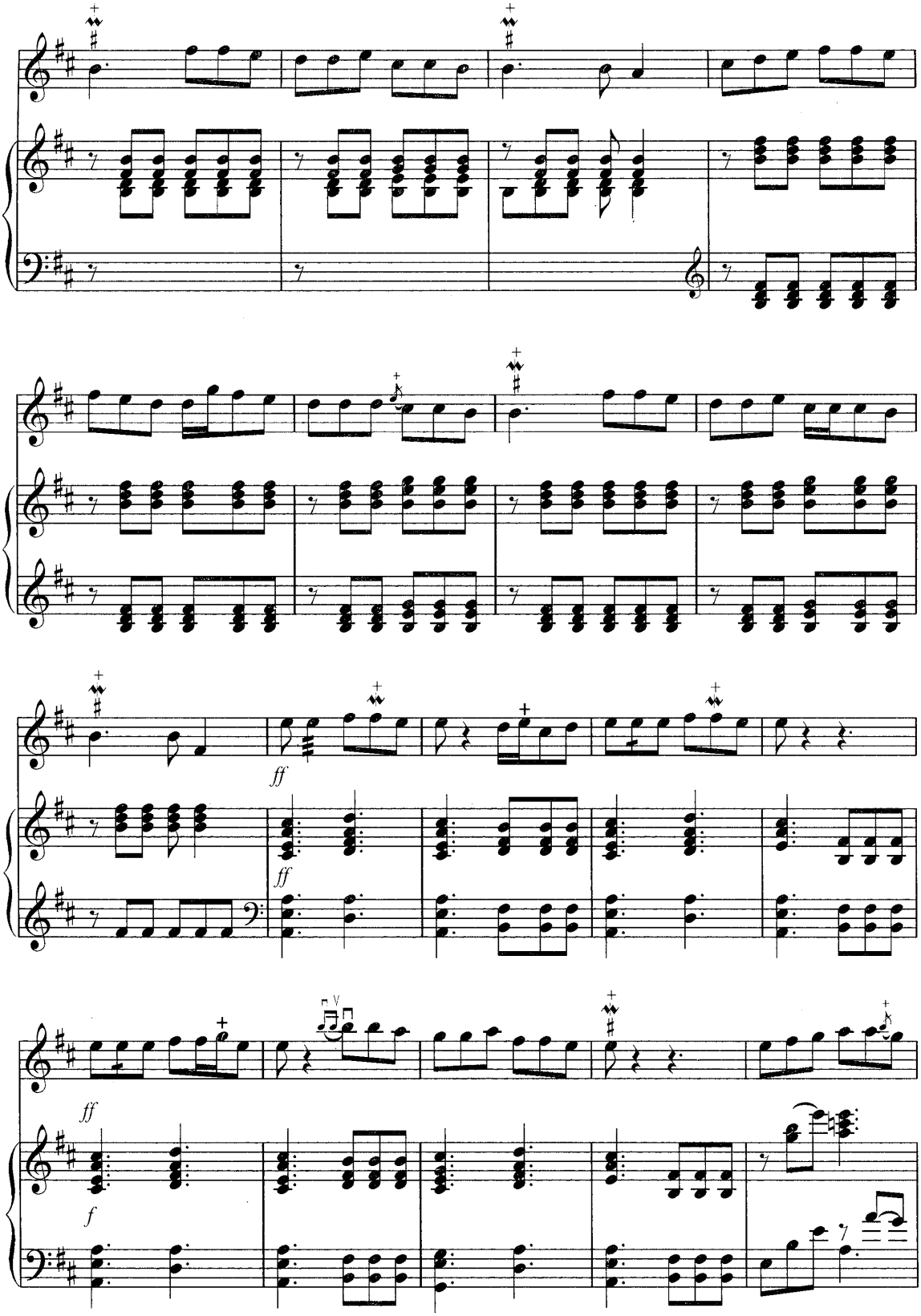
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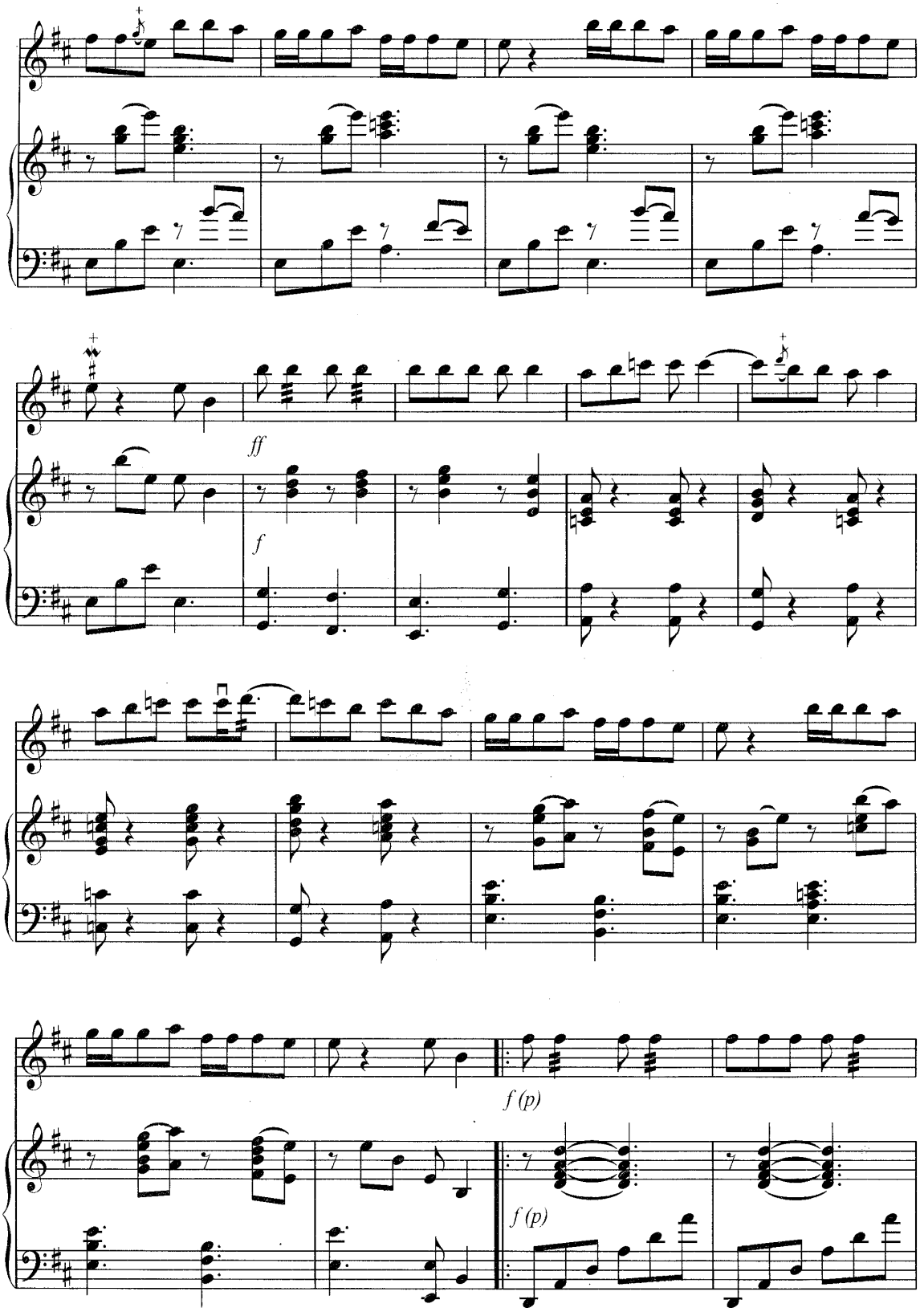
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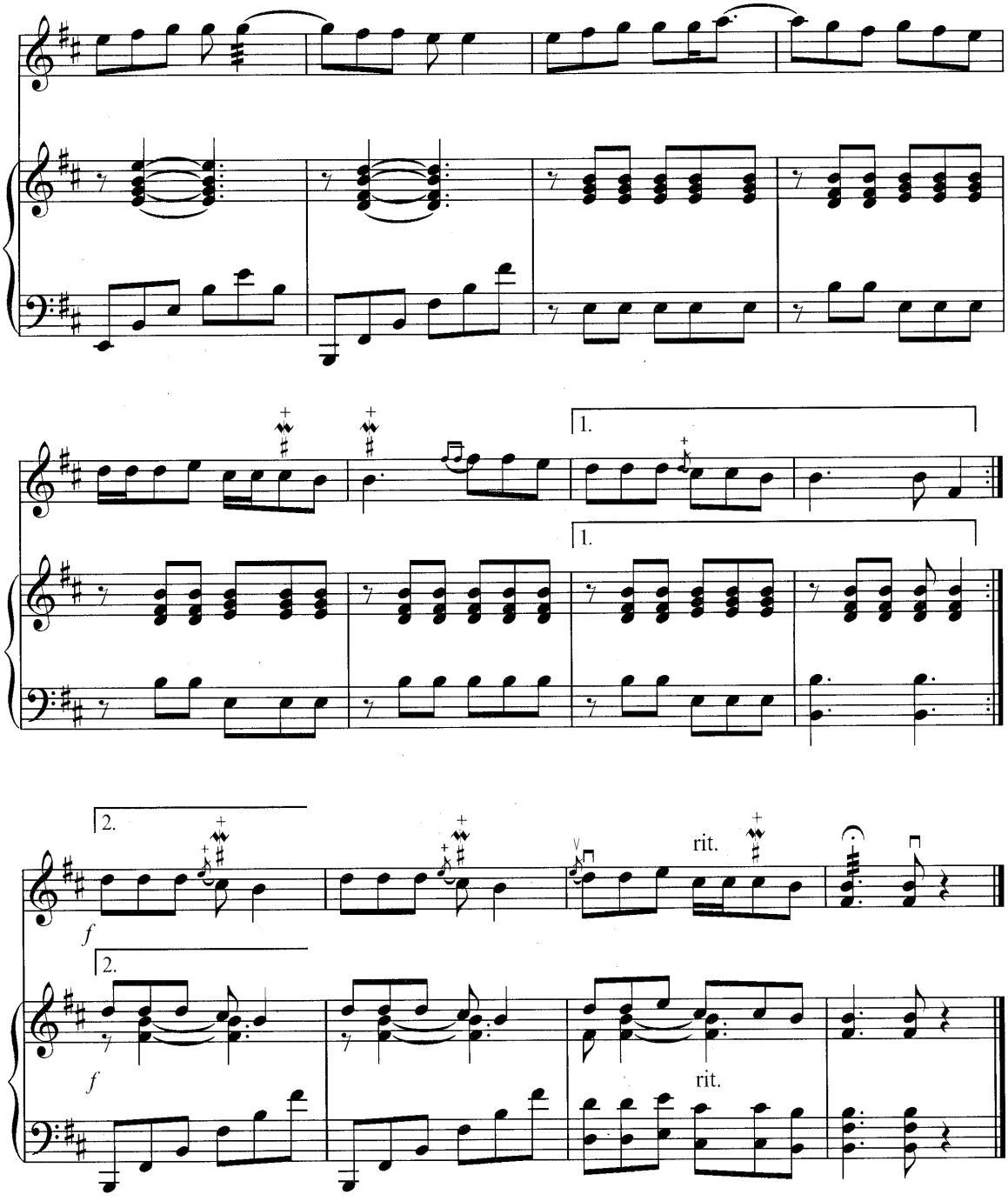
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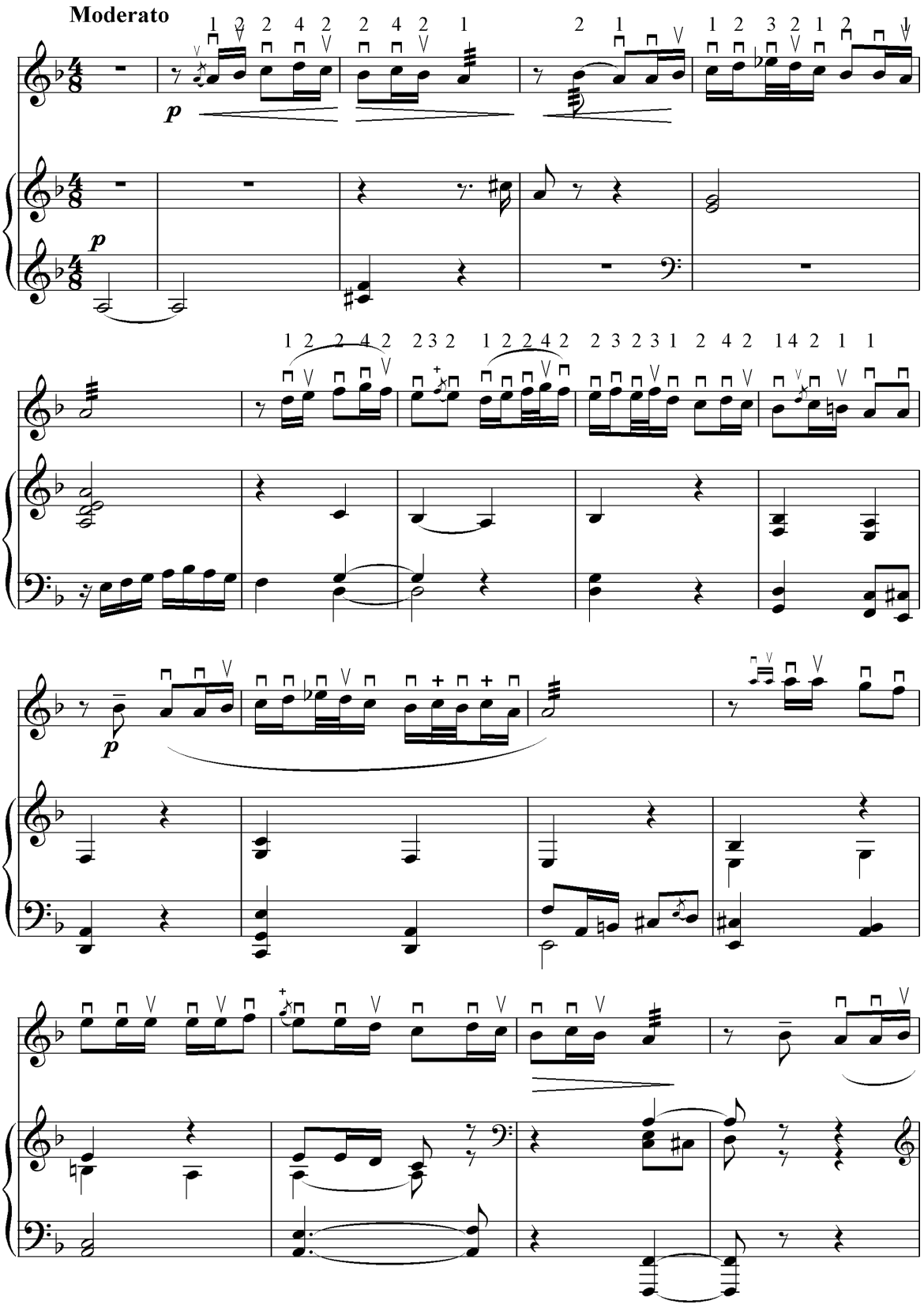

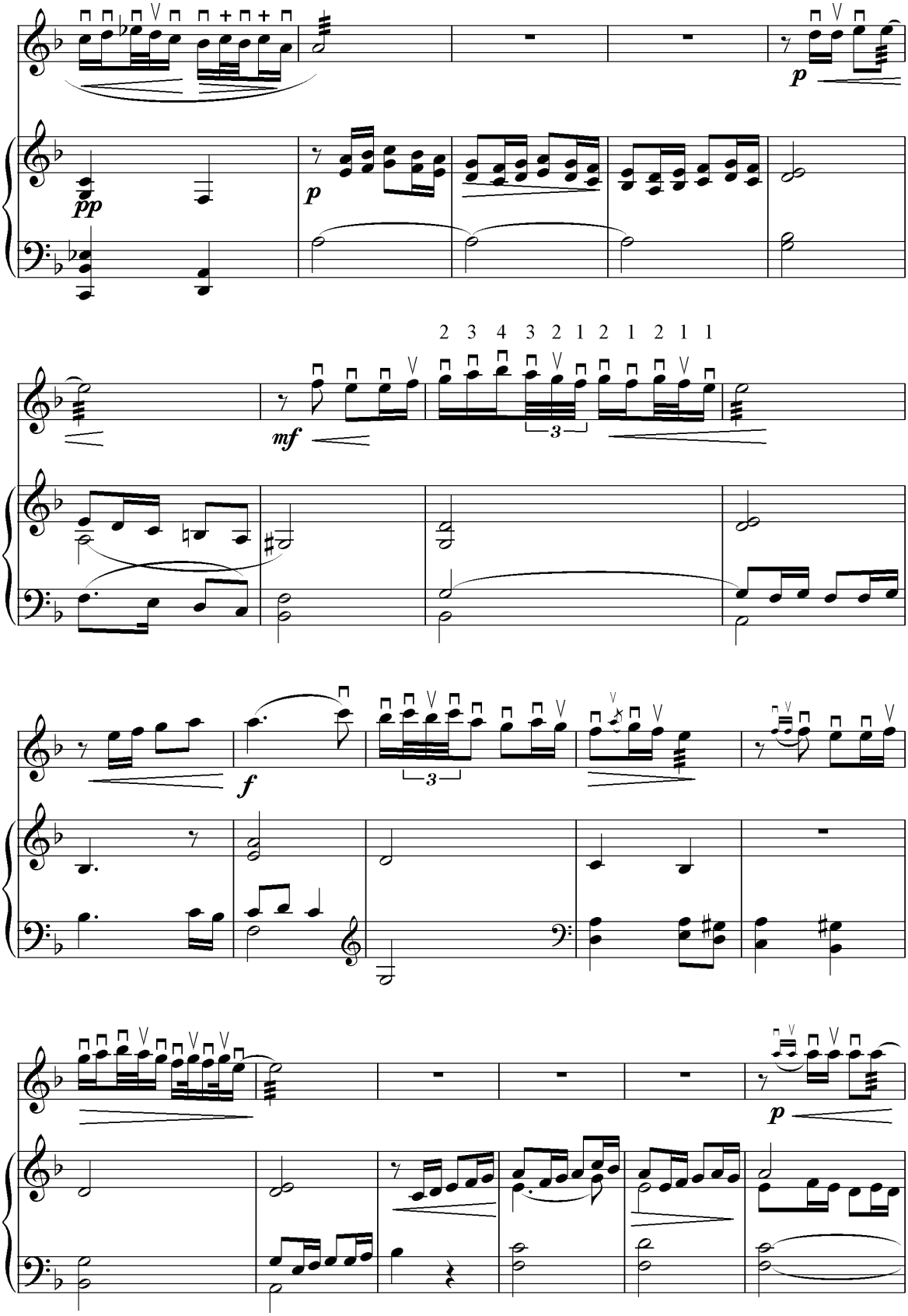
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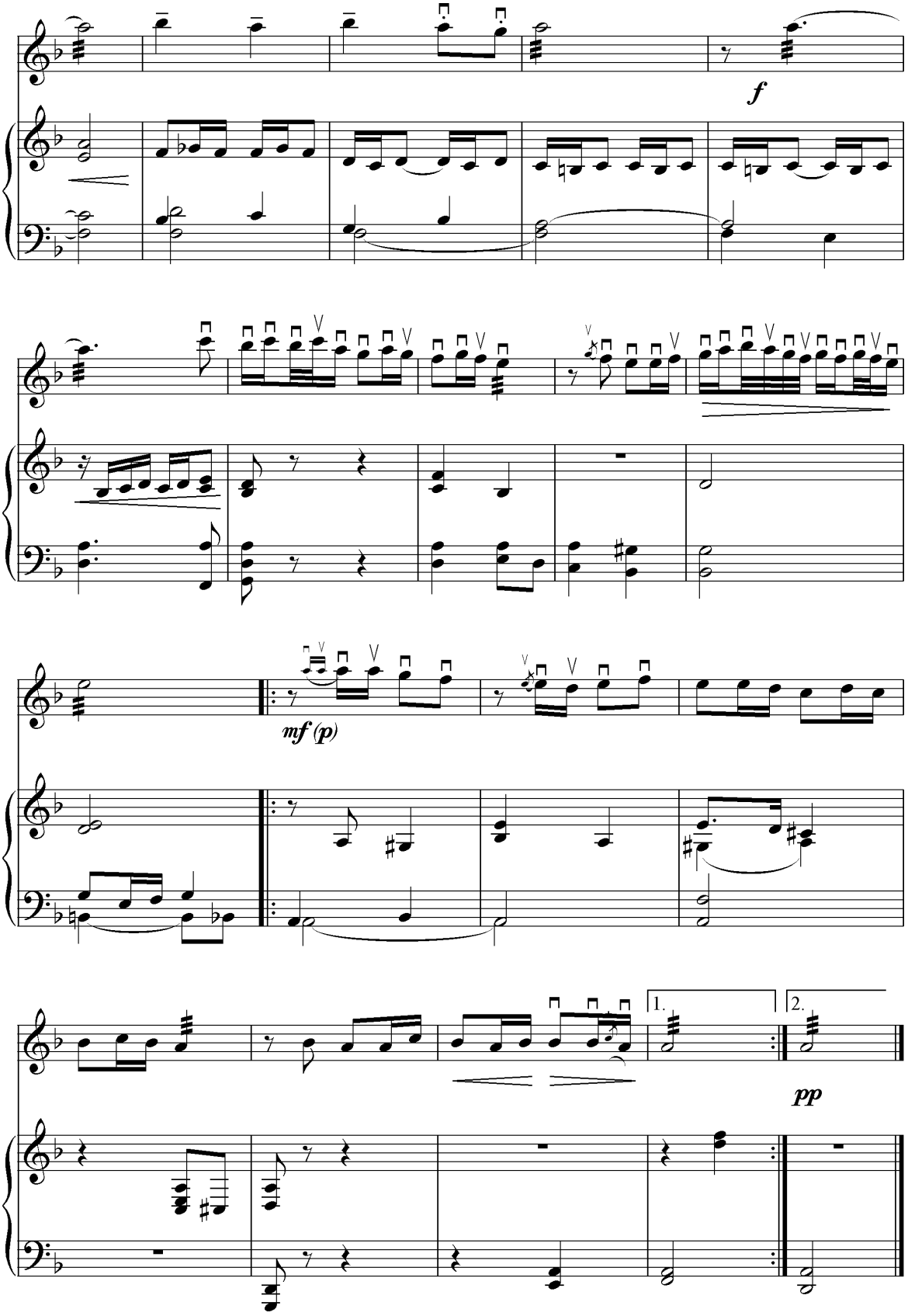
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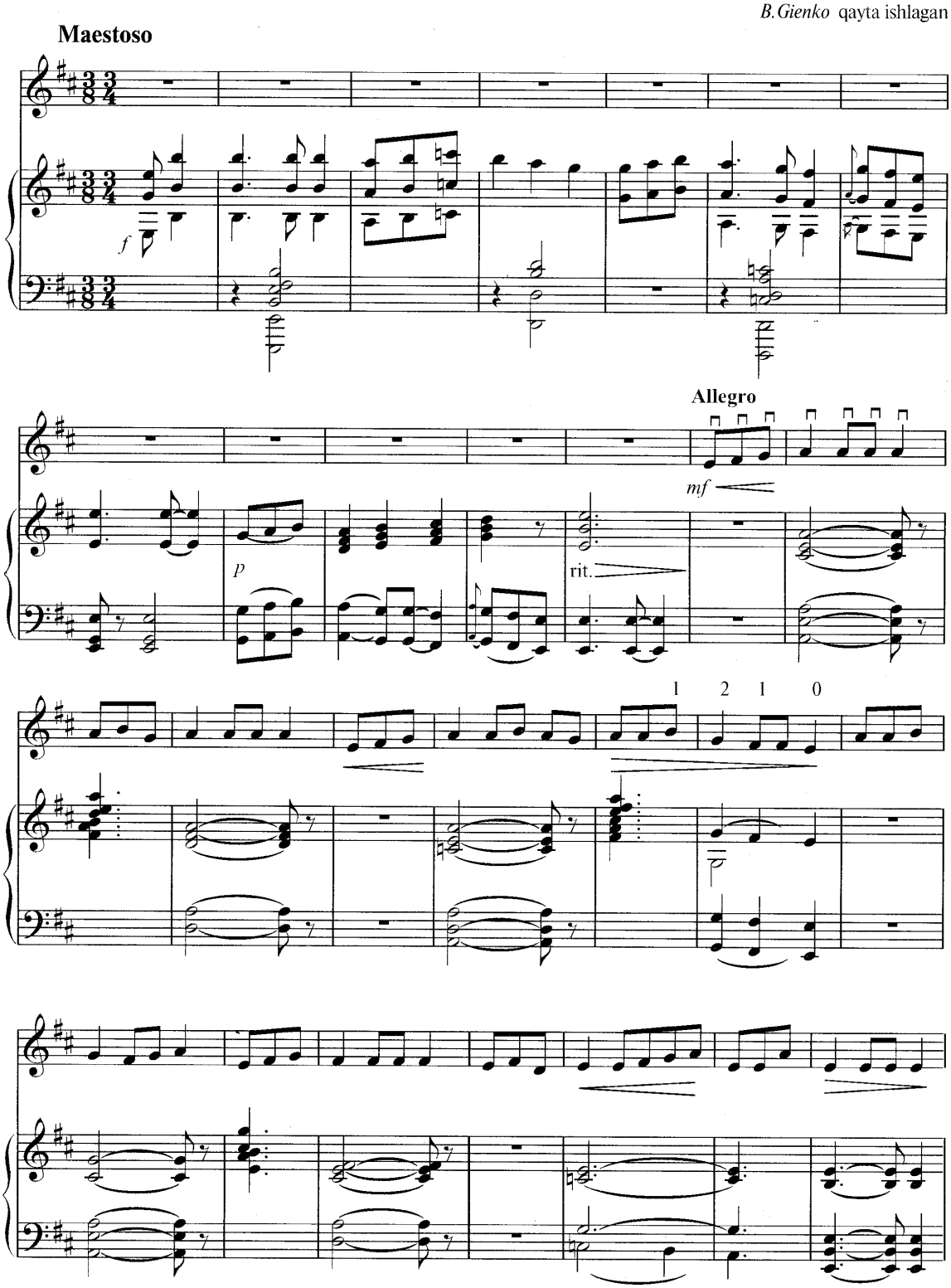
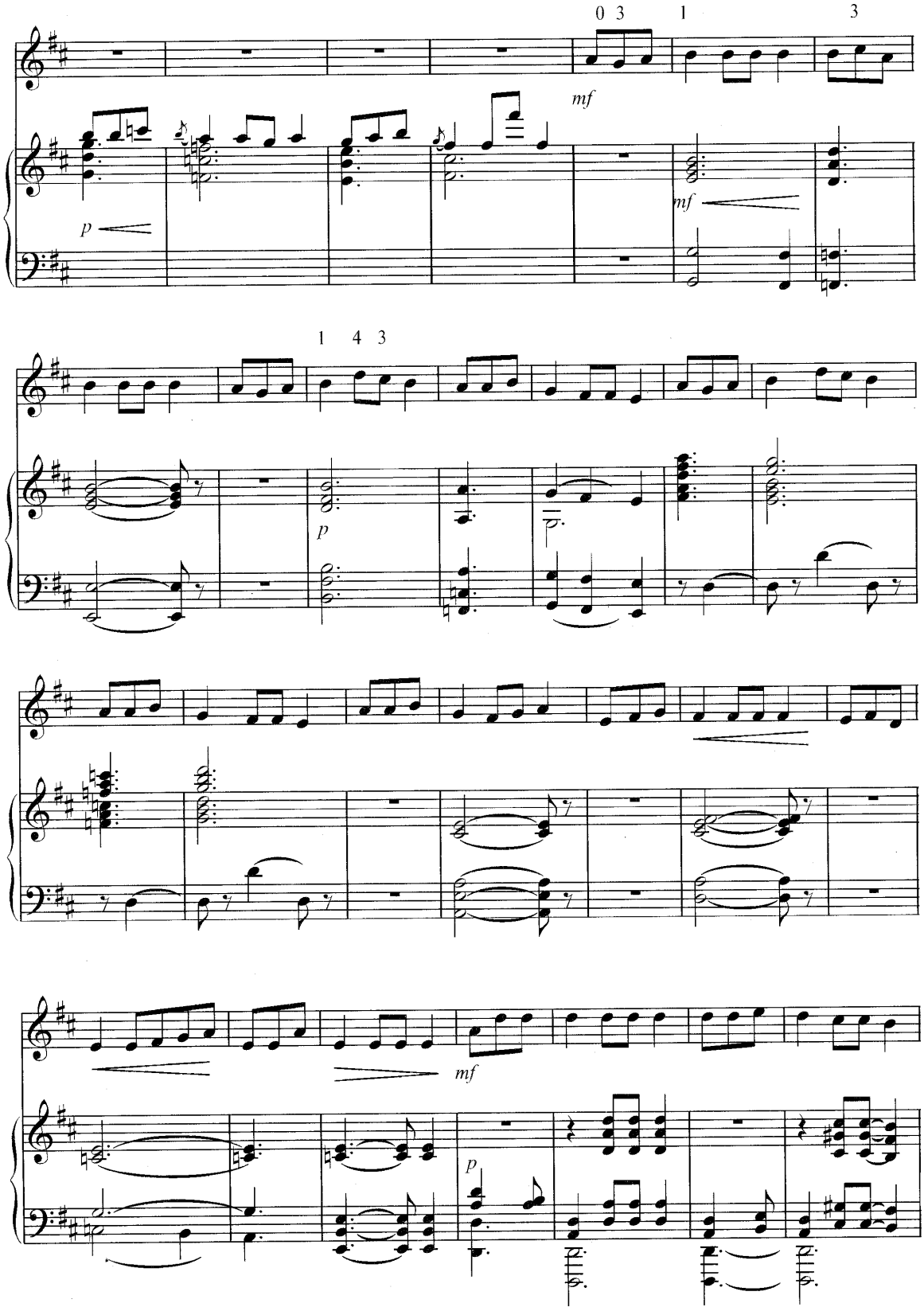
KURD

O‘zbek xalq kuyi
B. Gienko qayta ishlagan

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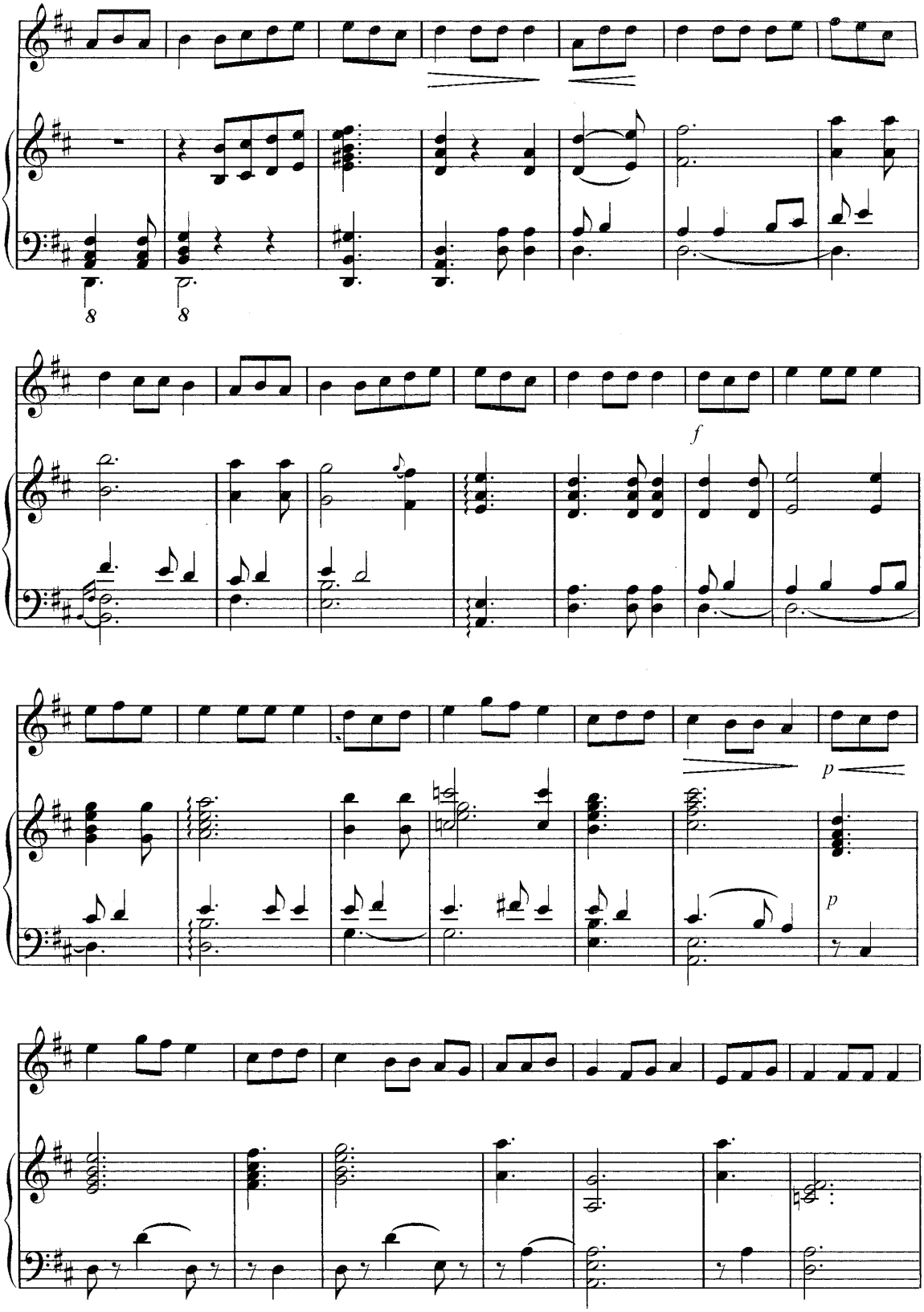
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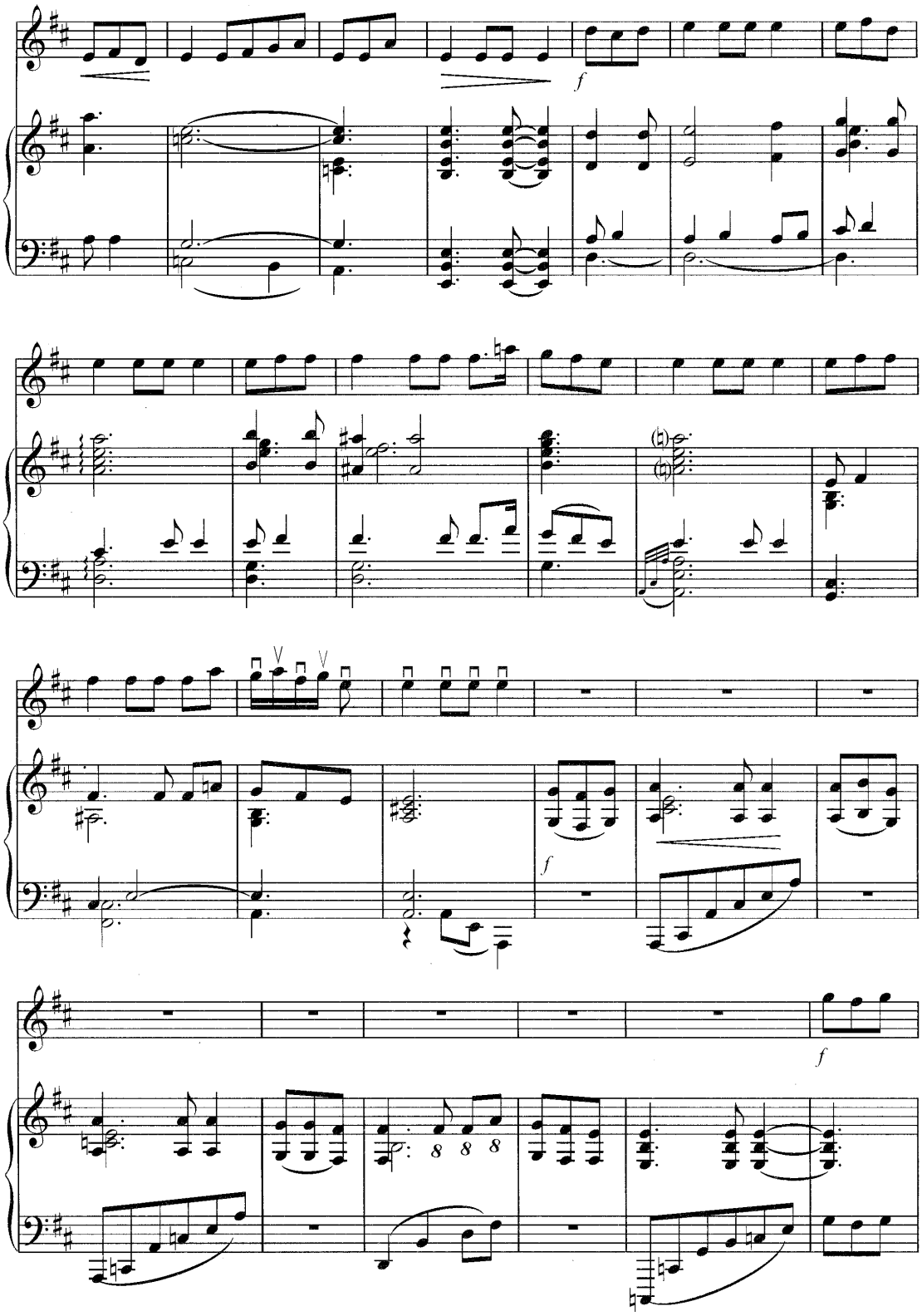
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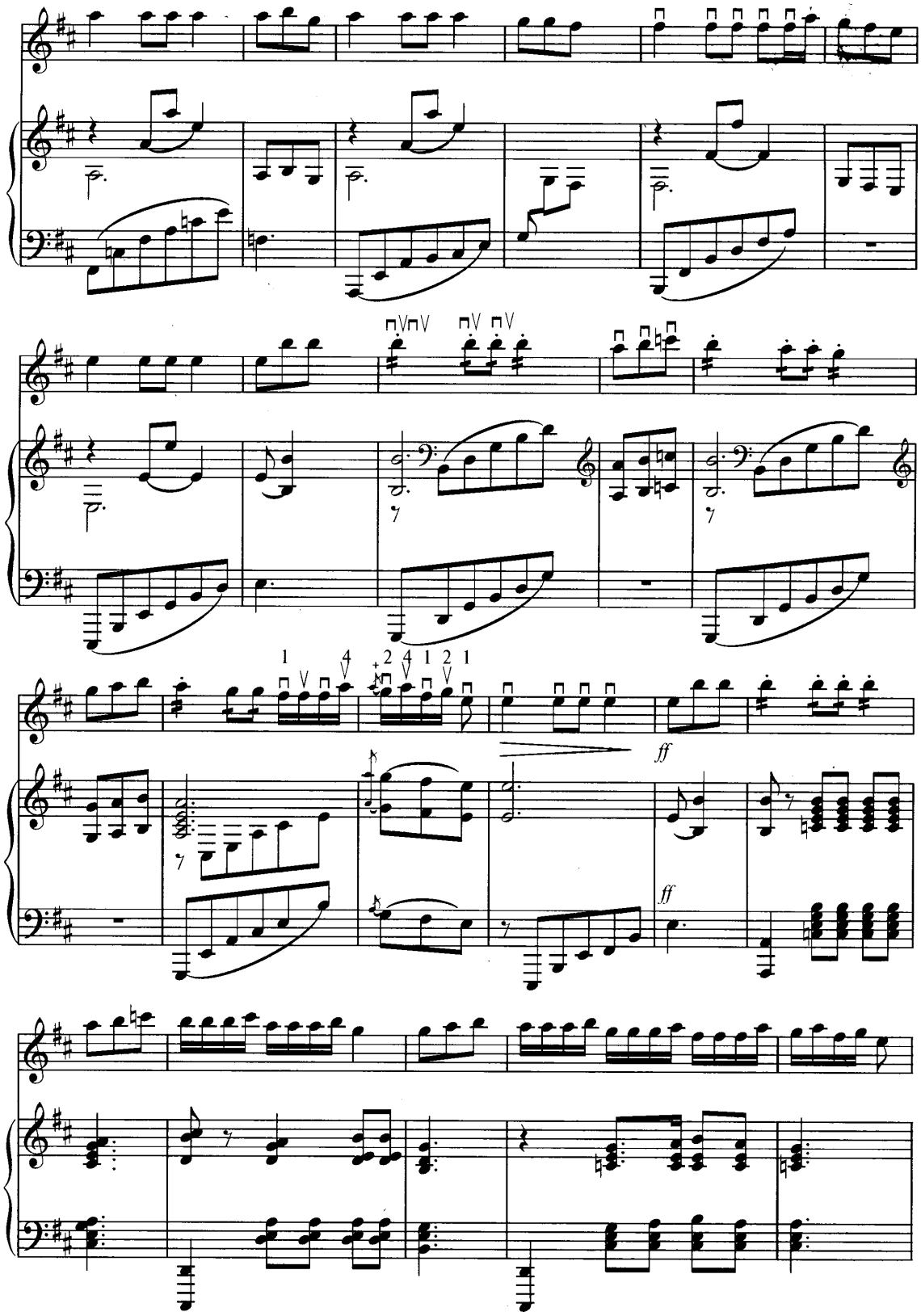
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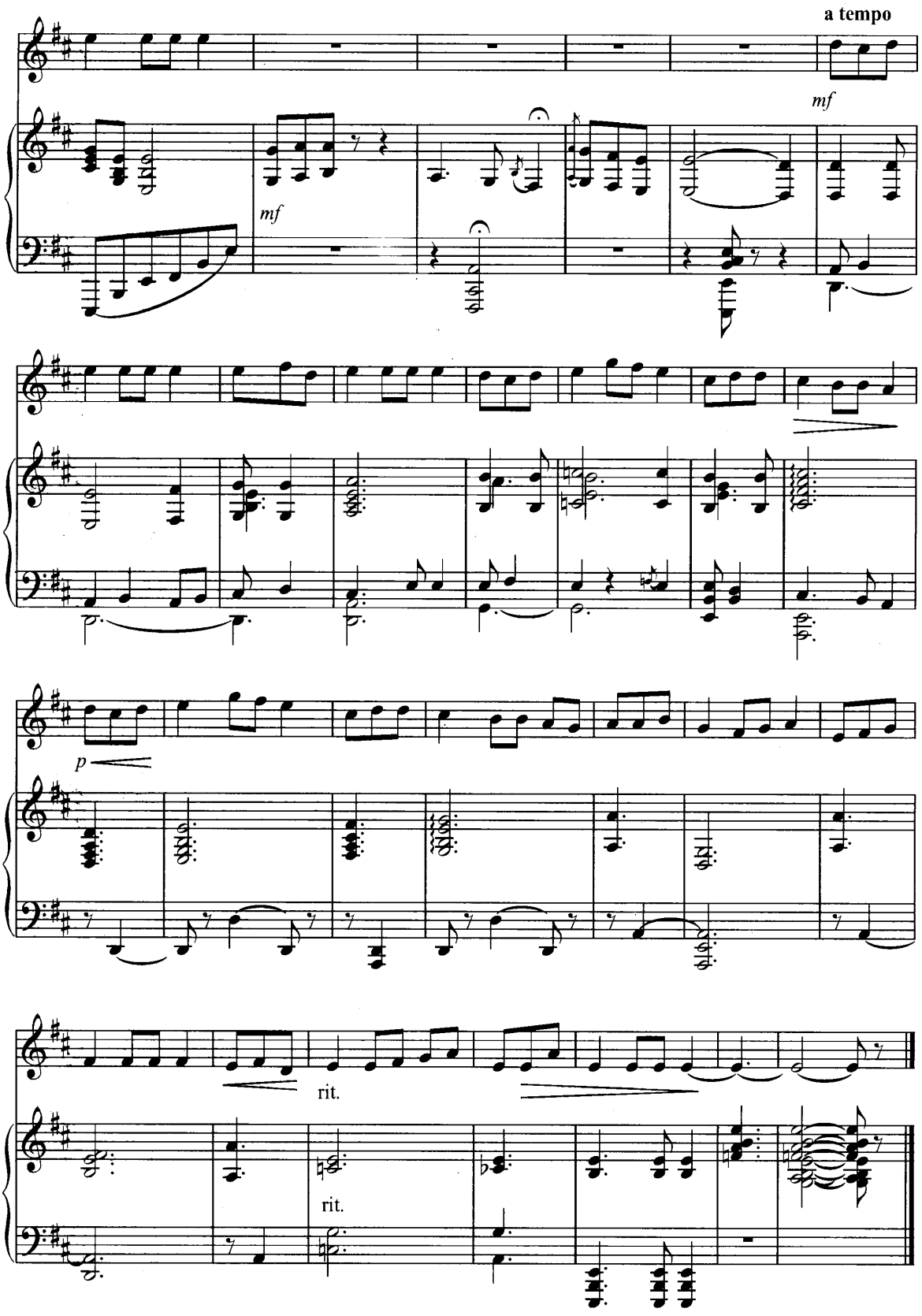
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OTABEK FAYZIYEV,
OLIM FAYZIYEV

RUBOB NAVOLARI

O‘quv qo‘llanma

Muqova dizayneri *Shuxrat Mirvosilov*
Texnik muharrir *Muzaffar Toshpo‘latov*
Kompyuterda tayyorlovchi *Baxtiyor Ashurov*

Bosishga ruxsat etildi 14.04.2014-yil. Bichimi 60x84 $^{1}/_{8}$.
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Adadi 350 nusxa.

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Toshkent, Farhod ko‘chasi, 21.