

O‘ZBEKISTON RESPUBLIKASI
OLIY VA O‘RTA MAXSUS TA‘LIM VAZIRLIGI

CHOLG‘USHUNOSLIK

*Pedagogika universiteti, institutlar va cholg‘ushunoslik fani mavjud barcha
oliy va o‘rta maxsus ta‘lim muassasalari uchun
o‘quv qo‘llanma*

«Musiq» nashriyoti
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Ilmiy kengashi tomonidan nashrga tavsiya etilgan
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Ushbu qo'llanma musiqa, pedagogika oliy o'quv yurtlari, musiqa pedagogika kollejlari va maktablari o'qituvchi, talaba va o'quvchilari uchun mo'ljallangan. Unda rekonstruksiyalangan o'zbek xalq cholg'u asboblari orkestri tarkibiga kirgan alohida cholg'ular kabi, umuman orkestr haqida ma'lumotlar keltiriladi.

Bu o'quv qo'llanma havaskorlik va professional orkestr va ansambllarini tuzishda ham foydali bo'lishi mumkin.

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SO‘Z BOSHI

Ushbu qo‘llanmaning yaratilishi uchun mualliflarning ko‘p yillik musiqiy – pedaqogik faoliyati, ilmiy izlanishlari, kontsurt – ijrochilik faoliyati asos bo‘ldi. Qo‘llanmani yaratishda shuningdek simfonik va rus xalq cholg‘u asboblari orkstri «Cholg‘ushunoslik» kursi yaratuvchilarining tajribasiga tayanildi.

Ilovalarda musiqiy tminlarning italyancha transkripsiyasi va sharlar kltiriladi bu partituralarni o‘z ishini osonlashtrishni ko‘zda tutadi.

O‘zbek xalq cholg‘u asboblari orkstri ijro imkoniyatlari Bilan tanishtirish maqsadida Ilovada orkstr uchun asarlarning tahminiy ro‘yxati kltirildi.

I BO'LIM

NAZARIY QISM

O'zbek xalq cholg'ulari orkestri va uning tarkibiga kiradigan guruhlar

Bugungi kunda bizga ma'lum bo'lgan - o'zbek xalq cholg'ulari orkestri XX asrning birinchi yarmida paydo bo'lib, bir necha o'n yillarni o'z ichiga olgan shakllanish, rivojlanish, mukammallashtirish jarayonini o'z boshidan kechirgan. Tajriba sifatida kiritilgan talaygina cholg'ular: hozirgi g'ijgimizning kattalashgan ko'rinishlaridagi – g'ijjak-bas, g'ijjak-kontrabas, temperasiyaga solishning hech ilojisi bo'lmagan an'anaviy qadimiy cholg'umiz – surnay (lekin partiturada nomi saqlanib qolgan) amaliyotdan o'tmasdan, o'z-o'zidan o'sha davrda tuzilgan musiqiy badiiy jamoalarimizning asosiy tarkibidan chiqib ketgan. Lekin an'anaviy surnayimizni epizodik cholg'u sifatida (karnay, sibizg'a, changqobuz kabi) kompozitorlar partitურaga kiritishgan, bundan keyin ham asarlarning maxsus, folklorga yaqin bo'laklarida kiritishlari mumkin. Sanab o'tilgan cholg'ularning o'rniga - g'ijjak-qobuz bas, g'ijjak-qobuz kontrabas yangitdan yaratilib amaliyotdan o'tdi, surnay o'rniga evropa cholg'usi hisoblanmish – goboy yoki uning ham o'rniga dirijyorlar bayan-akkordeon (tembr jihatidan yaqin registrlari borligi uchun) kabilarni O'zXChO (O'zbek xalq cholg'ulari orkestri) tarkibiga kiritib kelmoqdalar.

O'zXChO oiladosh cholg'ulardan tuzilgan 5 ta guruhdan tashkil topgan bo'lib, partiturada ular quyidagi ketma-ketlikda yuqoridan pastga qarab joylashadi:

1. Puflama cholg'ular guruhi;
2. Torli-urma cholg'ular (changlar) guruhi;
3. Torli-chertma (mizrobli) cholg'ular guruhi;
4. Urma zarbli cholg'ular guruhi;
5. Torli-kamonli cholg'ular guruhi.

· Puflama cholg'ular guruhiga kichik nay (pikkalo), nay (katta), surnay va qo'shnay kiradi.

· Torli urma cholg'u guruhiga chang kiradi.

· Torli-chertma (mizrobli) guruhiga rubob prima, qashqar rubobi, afg'on rubobi, tanbur, qonun, kontrabas, dutor, dutor bas asboblari kiradi.

· Urma zarbli cholg'ular guruhiga doyra, nog'ora, buben, uchburchak, litavra, ksilafon, qayroqto'sh, tarelka kiradi.

· Torli-kamonli guruhga g'ijjak (I-II), g'ijjak alt, g'ijjak qobuz bas, g'ijjak qobuz kontrabaslar kiradi.

O'quv qo'llanmani diqqat bilan o'qib, mavzularini o'zlashtirishni boshlasangiz, ayrim, faqatgina musiqachilar tushuna oladigan iboralarga duch kelasiz. Keyingi kasbiy faoliyatingizda quyidagi iboralar tez-tez uchrab turadi, ularni izohlari bilan o'rganib, bir umrga tushunib olishingiz zarur:

Puflama cholg'ular. O'z nomi bilan, demak, faqat puflasa sado taratadigan cholg'ular bunday nomlanadi. Cholg'uning g'ovak ustida ma'lum miqdorda dam (havo) yig'lsa, bosim ostida barmoqlar harakati yoki lab mahoratidan turli balandlikda yoqimli tovushlar tartibli yangraydi. Bu toifa cholg'ularni ayrimlar – damli cholg'ular deb ham ishlataverishadi;

Torli cholg'ularning sozlanishi. O'z nomi bilan ma'lum bir ko'rinishdagi, tovush chiqarish uchun bir nechtadan yo'g'on yoki ingichka torlar tortilgan cholg'ular nazarda tutiladi. Torlari ichakdan yoki misdan bo'lishi mumkin. Ulardan sado taratishning asosiy usullari ham turlicha, masalan, barcha torli cholg'ularga nisbatan (bir-biridan farqlash uchun) mana bunday iboralar qo'llaniladi.

- Torli-urma (demak, torlariga urib chalinadi),
- Torli-chertma (demak, torlarini chertib yoki tirnab chalinadi),
- Torli-kamonli (demak, torlari ustida kamon tortib chalinadi);

Cholg'ularning yozilish diapazoni. Har qanday cholg'u o'z tovushlarining sadolanishiga qarab aniq diapazonga ega bo'ladi. Butun dunyo musiqachilari qabul qilgan 5 ta nota chizig'ida sozandalar notaga qarab chalishlarida qulaylik zarurligi uchun musiqiy kalitlar tanlangan va o'sha kalitlarda (eng pastki tovushdan eng baland tovushgacha) notalar yordamida kuylar yoziladi. Mana shu nota yozuvlari «cholg'ularning yozilish diapazoni» deyiladi.

Cholg'ularning eshitalish diapazoni. Aksariyat cholg'ularda musiqa notasi qanday yozilgan bo'lsa, o'shanday eshitaladi. Ayrim cholg'ularda esa notalar yozilganidan ko'ra boshqacha eshitalishi mumkin – past yoki baland. Bunday cholg'ular musiqachilarning tilida «transpozitsiya qilinadigan cholg'ular» deyiladi. Evropa cholg'ulari turli intervallarga (sekunda, tersiya, kvarta, kvinta, seksta, kabi) transpozitsiya qilinishi mumkin. Bizning milliy cholg'ularimiz esa asosan yozilishiga qaraganda 1 oktava yuqori yoki 1 oktava past eshitaladi. Keyinchalik bunday cholg'ularni aniq bilib olasiz.

Cholg'ularning eng ko'p qo'llaniladigan yozilish diapazoni. Ayrim cholg'ularimiz o'zining butun diapazoni bo'ylab jarangdor tovush taratmasligi mumkin. Ma'lumki, musiqasevarlarga jarangdor bo'lmagan tovushlar yoqmaydi. Shuning uchun ijodkorlar aksariyat cholg'ularning jarangdor tovushlarini ishlatib asarlar yozishadi. «Eng ko'p qo'llaniladigan yozilish diapazoni» deb shunga aytiladi.

Cholg'ularning transpozitsiyalanishi. «Cholg'ularning eshitalish diapazoni» iborasi boshqacha qilib aytganda, «cholg'ularning tranpozitsiyalanishi» ham deb nomlanadi. Demak, notada yozilish biri, eshitalishi esa boshqa bo'ladi.

Epizodik cholg'ular. Kino san'atida «epizodik rollar» degan tushuncha bor, bu degani, ma'lum bir obraz (aktyor) kerak paytda bir paydo bo'ladi-yu, so'ng kerak bo'lmaydi. Buni cholg'ularga nisbatan ham ishlatib bo'ladi, musiqiy asarning qaysidir bir qismida o'z tovush sadolari bilan paydo bo'ladi-yu, so'ng yangramaydi. O'zbek xalq cholg'ulari orkestrida ishlatilishi mumkin bo'lgan bir talay xususiyatli cholg'ularimiz ham bor, ular – karnay, an'anaviy surnay, sibizg'a, chang qobuz, qonun, ud, sato, safoyl, qayroq kabilardir.

O'zbek xalq cholg'ulari orkestri uch xil tarkibda tashkil qilinishi mumkin. Katta, o'rta, kichik. Jadvalda quyidagicha aks etadi:

KATTA TARKIB		O'RTA TARKIB		KICHIK TARKIB	
Nay pikkolo	1	-		-	
Nay	2	Nay	1	Nay	1
Surnay	2	Surnay	1	Surnay	1
Qo'shnay	2	Qo'shnay	1	Qo'shnay	1
Chang	4	Chang	2	Chang	2
Rubob prima	6	Rubob prima	4	Rubob prima	2
Qashqar rubob I	6	Qashqar rubob I	4	Qashqar rubob I	2
Qashqar rubob II	2	Qashqar rubob II	2	Qashqar rubob II	2
Afg'on rubob	4	Afg'on rubob	2	Afg'on rubob	2
Tanbur	3	Tanbur	2	Tanbur	1
Dutor prima	2	Dutor prima	1	Dutor prima	1
Dutor alt	4	Dutor alt	2	Dutor alt	2
Dutor bas	4	Dutor bas	2	Dutor bas	2
Dutor kontrabas	2	-		-	
Doira, nog'ora, katta-kichik barabanlar, buben, tarelka, uchburchak, qayroq, ksilafon, litavra		Doira, nog'ora, buben, tarelka, uchburchak, litavra		Doira, buben, tarelka, uchburchak	
Gijjak I	6	Gijjak I	4	Gijjak I	4
Gijjak II	4	Gijjak II	3	Gijjak II	2
Gijjak alt	3	Gijjak alt	2	Gijjak alt	1
Gijjak-qobuz bas	4	Gijjak-qobuz bas	3	Gijjak-qobuz bas	2
Gijjak-qobuz kontra bas	3	Gijjak-qobuz kontra bas	2	Gijjak-qobuz kontra bas	1

1. PUFLAMA CHOLG'ULAR GURUHI

O'zbek xalq cholg'ular orkestrining asosiy guruhlaridan biri puflama cholg'ulardir. Puflama cholg'ular guruhiga nay pikkolo, nay, qo'shnay va surnay kiradi. Ushbu cholg'ularning tovushqator asosi tabiiy tovushlardan tashkil topgan bo'lib, ular dam bosimi (puflash) orqali hosil qilinadi.

NAY PIKKALO



Asosiy tovushqatori



Diapazon

Foydalaniladigan tovush kengligi.



Nay pikkalo yozilganiga qaraganda bir oktava baland eshitiladi. Masalan:

Yozilishi

Eshitilishi



Pikkaloning eng ko'p foydalaniladigan diapazoni o'rta registrining ikkinchi yarmi va yuqori registri hisoblanadi. Bu cholg'uning ushbu bo'lagi nayga qaraganda yengil va jarangdor sadolanadi. Nay pikkalo har xil melizm(bezak)lar chalish imkoniyatiga ega.

Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo'yicha	Eshitilishi bo'yicha	
Nay pikkalo	(«lya»)	«Re» birinchi oktava. «Sol» 4 oktavagacha	Yozilganidan 1 oktava baland eshitiladi	Transpozitsiya qilinadi

NAY (katta)



Asosiy tovushqatori

Qattiq puflash



Diapazon

Foydalaniladigan tovush kengligi



Nay ham pikkologa o'xshab orkestrning yuqori tovushlarini ijro qiluvchi cholg'u hisoblanadi va yozilganidek eshitiladi. Masalan:

Yozilishi

Eshitilishi



Baland registrlar tovushi jihatidan har biri o'ziga xoslik kasb etadi. Ya'ni, pastki registrda quyuq, so'lim jaranglagan holda *pp* chalish ancha qiyin. O'rta registr jozibador va tobora balandlashgani sari tovushlar keskin tus oladi. Ikkinchi oktava *lya* va undan baland notalar *f* chalish orqali hosil qilinadi. Nayda har xil passaj, melizm, sakratma usulida asarlar chalish mumkin.

Nay to'liq orkestrda asosan ikkitadan, juft-juft ishlatiladi. Agar kompozitor (cholg'ulashtiruvchi) o'z asarida mohiyatdan kelib chiqib ma'qul ko'rsa uch yoki to'rttadan ham cholg'u partiyalarini partituraga kiritishi mumkin. Buning uchun (ijro nazarda tutilayapti) orkestrga qo'shimcha sozandalarni taklif etish zarur bo'ladi.

Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo'yicha	Eshitilishi bo'yicha	
Nay	(«lya»)	«Lya» birinchi oktavadan – «Re» 4- oktavagacha	Yozilganidek eshitiladi	Transpozitsiya qilinmaydi

SURNAY



Asosiy tovushqatori

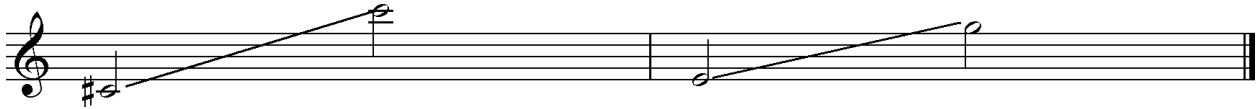
Qattiq puflash



* Surnayning ikkinchi pardasi kam ishlatiladi, bu parda yordamchi parda hisoblanadi.

Diapazon

Foydalaniladigan tovush kengligi



Surnay tovushi orkestrda ajralib turadigan tovush hisoblanadi, yozilganidek eshitaladi. Masalan:

Yozilishi

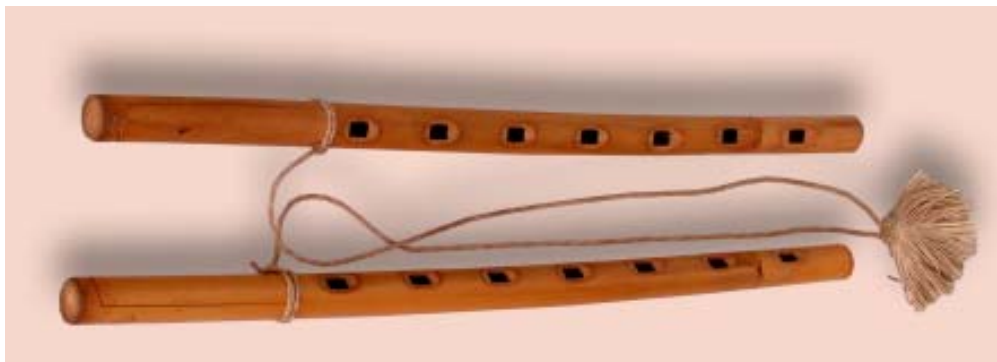
Eshitilishi



Surnay tembr jihatidan kuchli, keskin tovush beradi. U bir tekis melodik yo‘lni o‘zining aniq intonatsiyasi, to‘liq sadolanishi va texnik imkoniyati bilan meyoriga yetkazib bera oladi. Surnay pastki va yuqorigi registrlarida ham kuchli, aniq, inson diliga kirib boradigan o‘ziga xos jozibali tembrga egadir.

Cholg‘uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo‘yicha	Eshitilishi bo‘yicha	
Surnay	(«lya») 1-oktava	«Do-diez» birinchi oktavadan «Do» uchinchi oktavagacha	Yozilganidek eshitaladi	Transpozitsiya qilinmaydi

QO‘SHNAY



Asosiy tovushqatori.



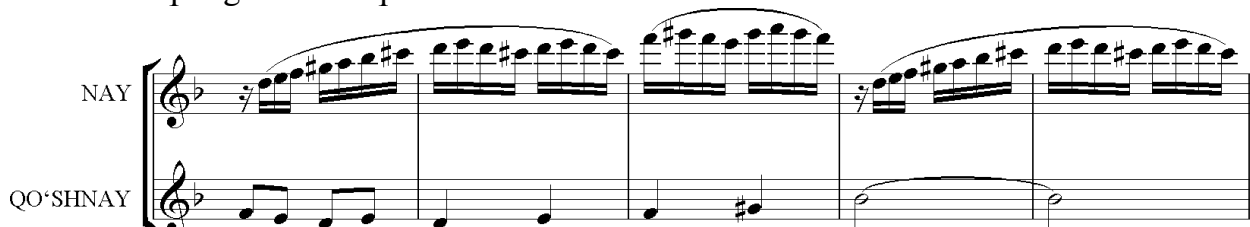
Qo‘shnay-ikkita bir xil kattalikdagi qamish naychalardan yasalgan bo‘lib, uning texnik imkoniyatlari cheklangan.

Diapazon

Foydalaniladigan tovush kengligi



Orkestrda garmonik tovushlarini boyitish uchun ikkinchi, uchinchi tovushlar tuzimi berilsa maqsadga muvofiq bo'ladi. Masalan:



Orkestrda qo'shnay asosiy (sola) asosiy kuyni ijro eta oladi. Orkestr jo'rligida kuylar ham chalish imkoniyatiga ega. Bu asbob uchun skripka kalitida uchta belgisi tonliklarda yozilgan kuylarni tanlash maqsadga muvofiq bo'ladi, yozilganidek eshitiladi. Qo'shnayning dinamik imkoniyatlari katta, *pp* dan *ff* gacha chalish mumkin.

Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo'yicha	Eshitilishi bo'yicha	
Qo'shnay	(«lya»)	«Re» birinchi oktavadan – «Lya» 2-oktavagacha	Yozilganidek eshitiladi	Transpozitsiya qilinmaydi

Puflama cholg'ular guruhida ishlatilishi mumkin bo'lgan – karnay, an'anaviy surnay, sibizg'a, changqobuz, kichik nay (nay pikkalo) kabi cholg'ular – epizodik cholg'ular sifatida ishlatilishi mumkin. Ular o'quv jarayonida ham, mustaqil ijodiy jarayonda ham alohida pishgan ijodiy loyiha (fikir)ga binoan tanlanadi. Shuning uchun epizodik cholg'ularni zarur topilsa, mustaqil o'rganib olasiz.

2. TORLI URMA CHOLG'U GURUHI

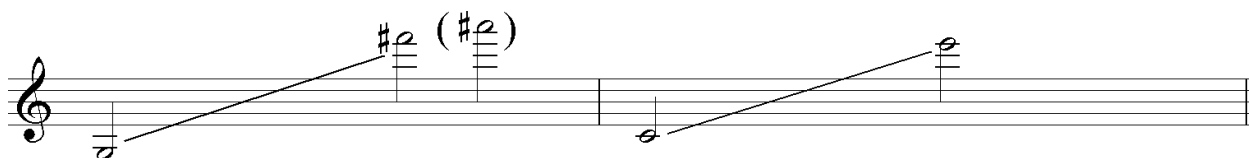
CHANG.



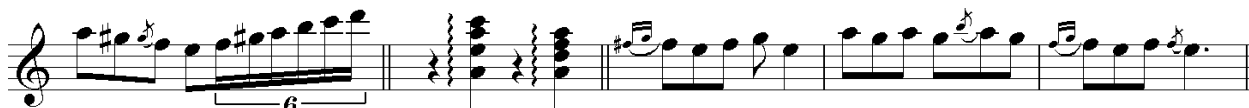
Bu asbob jarangli tovushga ega bo'lib, orkestrdagi o'rni kattadir. Chang asbobining torlari oralig'i xromatik joylashgan.

Diapazon

Foydalaniladigan tovush kengligi



Bu guruhga katta mas'uliyat yuklangan holda, ular asosiy kuyni, jo'navozlikni har xil interval, arpedjio, glissando, pissikato usullarini bemaolol chaladi. Virtuoz asarlar chalish imkoniyatiga ega. Masalan:



Nota yozuvidagi tovushni beradi. Orkestr jo'rligida yirik asarlar (solo) chalishi mumkin. Cholg'ulashtirish jarayonida:

Chang + nay

Chang + rubob prima

Chang + nay + prima rubob va boshqa orkestr guruhi asboblari bilan ham chiroyli tovush jilosini paydo qiladi.

Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo'yicha	Eshitilishi bo'yicha	
Changlar	Yarim tondan temperatsiya bo'yicha (xaraklar joylashuvidan kelib chiqadigan noziklikni alohida o'rganish lozim).	«Sol» kichik oktavadan – «Fa diez» 3-oktavagacha	Yozilganidek eshitiladi	Transpozitsiya qilinmaydi

Torli-urma cholg'ular guruhida «qonun» cholg'usining ishlatilishi ham hozirgi kunda amaliyotga kirib bormoqda.

3. MIZROBLI CHOLG'ULAR GURUHI

Bu guruhga quyidagi asboblar kiradi: prima rubob, qashqar rubob, afg'on rubob, tanbur, dutorlar (prima, alt, sekunda), dutor bas, dutor kontrabas.

PRIMA RUBOB



Sozlanishi Diapazoni

Rubob prima katta imkoniyatga ega bo‘lib, butun diapazonida bir xil tovush chiqaradi. Rubob prima orkestrning etakchi cholg‘u asboblardan biri hisoblanadi. Bu guruh orkestrda asosiy mavzuni, jo‘rnavorlik, virtuoz, kuychang misralarini ham chalish imkoniyatlariga ega. Prima rubobda **pp**, **ff** rez (tremolo), stakkato, pissikato, detashe chalishi mumkin. Nota yozuvidagi tovushni beradi.

Foydalaniladigan nota oralig‘i.

Rubob prima + qashqar rubob

Rubob prima + nay

Rubob prima + chang

Rubob prima + g‘ijjak va boshqa asboblari bilan ham jozibali, kuchli va jarangdor tovush hosil qiladi.

Cholg‘uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo‘yicha	Eshitilishi bo‘yicha	
Rubob-prima	1-tor «Mi» ikkinchi oktava; 2-tor «Lya» birinchi oktava; 3-tor «Re» birinchi oktava; 4-tor «Sol» kichik oktava.	«Sol» kichik oktavadan – «Mi» 4-oktavagacha	Yozilganidek eshitiladi	Transpozitsiya qilinmaydi

QASHQAR RUBOB



Sozlanishi Diapazoni

Foydalaniladigan tovush kengligi

Yozilganidan bir oktava past eshitiladi.

Orkestrda qashqar rubobi mungli, jozibali, xalq kuylariga yaqin ohanglarni ijro etishi mumkin. Sharq mamlakatlari ohanglari juda chiroyli jaranglaydi. Kavkaz xalqlari kuylari shu guruhga berilsa, o'ziga xos tovush jarangi bilan ajralib turadi. Har xil melizmlar (forshlag, mordent, trel, nolalar) ijrosi yoqimli va aynan kerak xarakterini beradi.

Masalan: qo'shni davlat xalqlari – Ozarbayjon, Gruziya, Tojik millat asarini yorqin ochib beradi. Qashqar rubobi asosiy kuylardan tashqari jo'rnavoz qismlarni ham yaxshi bajaradigan guruh hisoblanadi. Jo'rnavozlikda arpedjo, intervallar maqsadga muvofiq zich jaranglaydi. Cholg'ulashtirish jarayonida

- Qashqar rubob + prima rubob
- Qashqar rubob + afg'on rubob
- Qashqar rubob + dutor + tanbur
- Qashqar rubob + bas guruhlariga maqsadga muvofiq bo'ladi.

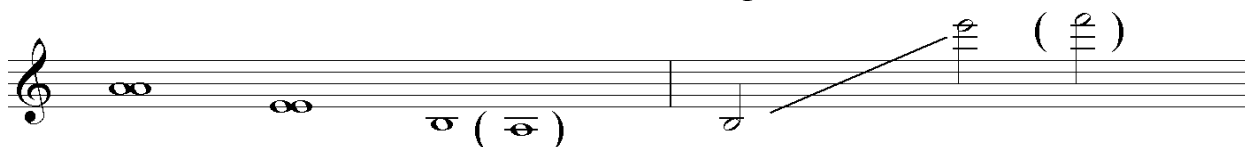
Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo'yicha	Eshitilishi bo'yicha	
Qashqar ruboblar	1-va 2- qo'sh torlar - «Lya» birinchi oktava; 3- va 4- qo'sh torlar «Mi» birinchi oktava; 5-tor** «Si» yoki «Lya» kichik oktava.	«Si» yoki «Lya» kichik oktavadan – «Fa» 3-oktavagacha	«Si» yoki «Lya» katta oktavadan – «Lya» 2-oktavagacha	Yozilganidan 1 oktava past eshitiladi

AFG'ON RUBOBI

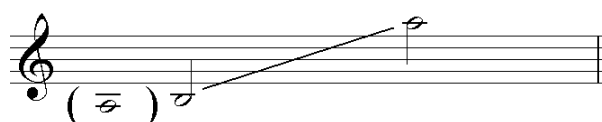


Sozlanishi

Diapazoni



Foydalaniladigan tovush kengligi



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

Afg'on rubob + qashqar rubob + dutor + tanbur
 Afg'on rubob + dutor bas
 Afg'on rubob + g'ijjak alt
 Afg'on rubob + g'ijjak bas variantlari chiroyli birlikni tashkil qiladi. Yozilganidan bir oktava past eshitiladi.

Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo'yicha	Eshilishi bo'yicha	
Afg'on rubob	1-va 2- qo'sh to'ralar - «Lya» birinchi oktava; 3- va 4- qo'sh to'ralar «Mi» birinchi oktava; 5-tor «Si» yoki «Lya» kichik oktava.	«Si» yoki «Lya» kichik oktavadan – «Lya» 3- oktavagacha	«Si» yoki «Lya» katta oktavadan – «Lya» 2- oktavagacha	Yozilganidan 1 oktava past eshitiladi

TANBUR



Tanbur yozilganidan bir oktava past eshitiladi. Tanbur sozi o'rta va past registr tovushini beradi, kuy asosan 1 chi (lya) torida chalinadi, qolgan to'ralari ikkinchi tovush (akkord) ni beradi. Tanbur sozi noxun bilan chalinadi, u ko'rsatkich barmoqqa taqiladi.

Sozlanishi Diapazoni

Foydalaniladigan tovush kengligi

Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo'yicha	Eshilishi bo'yicha	
Tanbur	1-tor «lya» kichik oktava 2-tor «mi» kichik oktava 3-4-tor «lya» kichik oktava	«mi» kichik oktava «re» 3 oktava	«mi» katta oktava «re» 2 oktava	Yozilganidan 1 oktava past eshitiladi

DUTOR



Dutor O‘zbekistonda juda keng ommaviylashgan cholg‘u asboblardan biridir. O‘zbek xalqi bu cholg‘uni sevib chaladi. O‘zbek xalq kuylarini mohirona ijro etish imkoniyati bor asboblardan biri hisoblanadi. Dutorning bir nechta turlari bor (prima, sekunda, alt, tenor, bas va kontrabas).

Dutor prima
sozi

diapazoni

foydalaniladigan
tovush kengligi



Dutor sekunda
sozi

diapazoni

foydalaniladigan
tovush kengligi



Dutor alt
sozi

diapazoni

foydalaniladigan
tovush kengligi



Cholg‘uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo‘yicha	Eshitilishi bo‘yicha	
Dutor prima	1-tor «Lya» 1 oktava 2-tor «Mi» 1 oktava	«mi» 1 oktava «lya» 3 oktava	Yozilganidek eshitiladi	Transpozitsiya qilinmaydi
Dutor-sekunda	1-tor «Re» 1 oktava 2-tor «Lya» kichik oktava	«lya» kichik oktava «re» 3 oktava	Yozilganidek eshitiladi	Transpozitsiya qilinmaydi
Dutor alt	1-tor «lya» 1 oktava 2-tor «mi» 1 oktava	«mi» kichik oktavadan «mi» 3 oktava	«Mi» kichik oktava «Do» 3 oktava	Yozilgandan 1 oktava past eshitiladi

Dutor alt yozilganidan bir oktava past eshitiladi. Dutor alt, dutor prima orkestr jo‘rligida yirik asarlar (solo) chalishi mumkin. Dutor alt mungli, mayin va o‘zining yoqimli tovushi bilan boshqa asboblardan ajralib turadi. Tovush jihatidan ancha past, texnik imkoniyati ham kichkina, lekin oxirgi yillar davomida tajribali mohir ijrochilar bu asbob imkoniyatlarining barcha qirralarini ochib berishdi. Dutor prima asbobida rus, chet el akademik musiqa asarlarining virtuoz qismlarini yorqin ijro etishmoqda. Orkestrda dutor alt, dutor primaning albatta o‘z o‘rni bor. Dutor altda o‘ziga xos har xil shtrixlarda (terma zarb, chertma zarb, teskari zarb, bilak zarb, pissikato) kuy chalinadi. Dutor chalish usullari boyligi, turli-tumanligi tufayli orkestrda uning o‘rni muhimdir. Dutor yakkasoz ijro etayotgan cholg‘uga jo‘rnavor bo‘lib, o‘zining yoqimli va mayin tovushi bilan moslashadi. Tovush jarangini, garmoniyasini boyitib, pedal tovushlarini ushlab, kuy mohiyatini ko‘tarib turadi.

Dutorda bir yo‘la ikki tovush sadolanadi. Tersiya, kvarta, kvinta, bitta ochiq torda esa undan katta intervallar chalish mumkin. Turli tembrli asboblarning kuyni bir yo‘la unison, akkord, oktava ijro etishda uyg‘unlik, shirali, zich sadolanishni vujudga keltiradi. Bu kompozitor va cholg‘ulashtiruvchining mohirligini ko‘rsatadi.

Cholg‘ulashtirish jarayonida:

Dutor + rubob prima

Dutor + qashqar rubob

Dutor + afg‘on rubob + tanbur

Dutor + dutor bas + g‘ijjak bas + g‘ijjak kontrabas variantlari chiroyli birlikni tashkil qiladi. Yozilganidan bir oktava past eshitiladi. Orkestrda dutor asbobi jo‘rnavozlik yo‘nalishida asosiy guruh hisoblanadi.

DUTOR BAS



Dutor bas mizrobli cholg‘ular guruhiga kiradi.

sozi	diapazoni	foydalaniladigan tovush kengligi
I II III IV		

Mizrob yordamida pastga va yuqoriga chalish asosiy chalish usulidir. Dutor bas uchun asarlar, orkestr partiyalari bas kalitida yoziladi. Notalar yozuvidagi tovushni beradi. Orkestrda dutor bas asosan orkestr asosi, ya‘ni, tayanchi hisoblanadi. Eng pastki registr notalarini chaladi. Dutor bas, g‘ijjak bas, g‘ijjak kontrabas asboblari birgalikda orkestrni ushlab turadigan guruh hisoblanadi. Shirali, zich, juda to‘liq ohang beradi. Dutor bas faqatgina jo‘rnavoz yo‘nalishini emas, balki asar mohiyatiga qarab asosiy (solo) partiyani ham chalishi mumkin. O‘zbek mumtoz musiqasi, O‘zbek xalq va akademik musiqasini bezatuvchi tovushlarni ham chalish imkoniyatiga egadir.

Cholg‘uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo‘yicha	Eshitilishi bo‘yicha	
Dutor bas	1-tor «Lya» kichik oktava; 2-tor «Re» kichik oktava; 3-tor «Sol» katta oktava; 4-tor «Do» katta oktava.	«Do» katta oktavadan – «Lya» 2- oktavagacha	Yozilganidek eshitiladi	Transpozitsiya qilinmaydi

DUTOR KONTRABAS



Dutor kontrabas yozilganidan bir oktava past eshitiladi.

Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo'yicha	Eshitilishi bo'yicha	
Dutor kontrabas	1-tor «Sol» kichik oktava; 2-tor «Re» kichik oktava; 3-tor «Lya» katta oktava; 4-tor «Mi» katta oktava.	«Mi» katta oktavadan – «Sol» 1-oktavagacha	«Mi» kontr oktavadan – «Sol» kichik oktavagacha	Yozilganidan 1 oktava past eshitiladi

4.URMA ZARBLI CHOLG'ULAR

Urma zarbli orkestrda kerakli guruhlardan hisoblanadi. Ayniqsa O'zbek mumtoz va xalq kuy qo'shiqlariga albatta ommaviylashgan doyra asbobi qo'shilishi kerak. Doyra, nog'ora asboblari o'zbek xalqining eng sevimli va O'zbekistonda keng tarqalgan cholg'ulari hisoblanadi. Doyra-chalish imkoniyati juda katta cholg'u hisoblanadi. Orkestrga o'zgacha zavq va jilo beradi.

Davrimizning oxirgi vaqtlariga kelib O'zbek kompozitor va cholg'ulashtiruvchilari doyra imkoniyatlarining barcha qirralarini ochib, juda murakkab, jozibali, zavq baxsh etuvchi virtuoz yakkasoz asarlar yaratib, orkestr javonini yanada kengaytirmoqdalar.

Urma zarbli cholg'ular kuchli va kuchsiz hissalarini berib turuvchi asosiy cholg'u bo'lganligi sababli, orkestrda alohida o'rin tutadi. Orkestrni yanada jonlantirib turadi. Urma zarblilar tarkibida yana uchburchak, bubin, tarelka, kayrok, safail, kastaneta, ksilafon asboblari ham ishlatiladi. Bu o'z o'rnida boshqa millat kuylarini o'ziga xos ijro etishda qo'l keladi.

Shuningdek rus, belorus, ukrain, ispan, sigan xalqlari asarlari ham orkestr javonidan o'rin olgan. Shu asarlarni ijro etishda yuqorida ko'rsatilgan urma zarbli asboblari o'z o'rnida ishlatiladi. Bu orkestr sadolanishini yanada boyitadi. Ayniqsa, marsh va raks xarakterli asarlarda urma zarbli asboblari roli juda muhimdir. Asarni yanada aniq ifodalab beradi. Ular orkestr ijrosidagi asarlarda uchraydigan akkordlar cho'zimini, tovush kuchayishini (kreshcendo) tovush pasayishini (diminuendo), - dinamika (*p*, *f*) o'zgarishlarini, boshqa o'lchovga (2/4 dan 6/8ga) o'tish, 1 qismdan 2 qismga o'tish paytlarida dirijyorning birinchi yordamchisi hisoblanadi. Eng mas'uliyatli vaqtda katta yordam beruvchi guruh hisoblanadi.

DOYRA



Doyra nota yozuvi 4 ta chizikka yoziladi, shundan ikkita pastki chiziq ung qo'lga, ikkita yuqorigi chiziq chap qo'lga mo'ljallanadi.

Chap qo'l



O'ng qo'l

Doyra

Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo'yicha	Eshilishi bo'yicha	
Doyra	Sozlanmaydi, me'yorida qizdiriladi, umumiy partiturada bir chiziqda «bum-bak» usul shaklida yuqoridan yoki pastdan yoziladi. Yakkanaovozlik asarlarida o'z yozuv nota grafikasiga ega.	-	-	-

Litavralar

Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo'yicha	Eshilishi bo'yicha	
Litavralar (katta nog'oralar)	Cholg'uning o'lchamiga qarab sozlanadi, zamonaviy cholg'ular tepki bilan soz o'zgartiriladi.	«Fa» katta oktavadan – «Sol» kichik oktavagacha	Yozilganidek eshitiladi	Transpozitsiya qilinmaydi

Nog'oralar

Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo'yicha	Eshilishi bo'yicha	
Nog'oralar	Sozlanmaydi, 2 ta, me'yorida qizdiriladi, bir chiziqda «tak-tum» usul shaklida yuqoridan yoki pastdan yoziladi.	-	-	-

Kichik va katta baraban

Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo'yicha	Eshitilishi bo'yicha	
Kichik va katta baraban	Sozlanmaydi, bir chiziqda usul shaklida yoziladi.	-	-	-

5. KAMONLI CHOLG'ULAR GURUHI

O'zbek xalq cholg'u orkestrining asosiy guruhlaridan biri kamonli cholg'ulari guruhidir. Bu guruhga g'ijjak I,II, g'ijjak alt, g'ijjak-qobuz bas va g'ijjak-qobuz kontrabaslar kiradi. Kamonli cholg'u guruhidagi asboblarning barchasi sozi, chalinish uslublari, sadolanishi simfonik orkestri kamonli kvintetiga batamom mos keladi.

Orkestrda kamonli cholg'ular guruhida asosiy, yetakchi guruh hisoblanadi. Kamonli asboblarda turli tonlikdagi asarlarni chalish qulay, hamma dinamikani ko'rsata oladi, unison, oktava, ko'p ovozli, har xil passaj, virtuoz qismlarni chalish imkoniyatiga egadir.

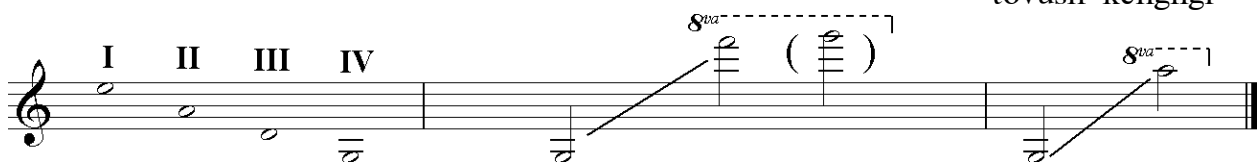
G'IJJAK



sozi

diapozoni

foydalaniladigan
tovush kengligi



G'ijjaklar orkestrning barcha guruhlari bilan qo'shilganda o'zgacha jiloli sadolanadi.

G'ijjak I + g'ijjak II + g'ijjak alt

G'ijjak I + g'ijjak II + baslar

G'ijjak I + g'ijjak II + g'ijjak alt + baslar

G'ijjaklar guruhi + puflama asboblari

G'ijjak I, II + chang I, II

G'ijjaklar + rubob prima + qashqar rubob

G'ijjak I va II unison yoki g'ijjak alt unison zich shirali ohang beradi.

G'ijjak alt va g'ijjak-qobuz baslar unisoni ham yaxshi ohang hosil qiladi.

Cholgʻuning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi boʻyicha	Eshitilishi boʻyicha	
Gʻijjak (I va II)	1-tor «Mi» ikkinchi oktava; 2-tor «Lya» birinchi oktava; 3-tor «Re» birinchi oktava; 4-tor «Sol» kichik oktava.	«Sol» kichik oktavadan – «Lya» 4-oktavagacha	Yozilganidek eshitiladi	Transpozitsiya qilinmaydi

GʻIJJAK ALT



sozi

diapozoni

foydalaniladigan tovush kengligi



Cholgʻuning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi boʻyicha	Eshitilishi boʻyicha	
Gʻijjak-alt	1-tor «Lya» birinchi oktava; 2-tor «Re» birinchi oktava; 3-tor «Sol» kichik oktava; 4-tor «Do» kichik oktava.	«Do» kichik oktavadan – «Lya» 3-oktavagacha	Yozilganidek eshitiladi	Transpozitsiya qilinmaydi

Gʻijjak alt uchun kuylar alt kalitida yoziladi. Gʻijjak alt kamonli guruhida kuy (solo) yangrayotgan vaqtda qoʻshimcha akkord yoki pedal tovushini qoʻshish samarali joʻr ohang hosil qiladi. Gʻijjak alt past va oʻrta registrdagi garmoniyani orkestrdagi mizroblu guruhi bilan ijro qilsa, yoqimli ohang beradi.

Gʻijjak alt + gʻijjak-qobuz bas

Gʻijjak alt + afgʻon rubob + dutorlar

Gʻijjak alt + gʻijjak-qobuz bas + gʻijjak-qobuz kontrabas + qashqar rubob + afgʻon rubob + dutorlar.

Ko‘p hollarda g‘ijjak-qobuz bas kontrabas bilan oktavada juftlanadi. Agar akkord 4 yoki 5 tovushdan tashkil topgan bo‘lsa, asosiy kuy g‘ijjak I, II da bas tovushlari oktava juftligida g‘ijjak-qobuz bas, g‘ijjak kontrabasda, o‘rta tovushlar albatta g‘ijjak altda saqlanishi kerak. Ko‘pincha cho‘zimli tovushlarini bir oktavadan katta intervallik akkordlar tuzilishi akkord tovushlari bilan to‘ldiriladi. Shunday variantli akkordlar bog‘lanishini nazarda tutib, qo‘sh notalar ijrosi g‘ijjak altga topshiriladi. G‘ijjak alt bilan g‘ijjak-qobuz baslar unisoni zich va shirali ohang hosil qiladi. Bunda g‘ijjak-qobuz baslarning tembri ustunlik qiladi. G‘ijjak I, II, g‘ijjak alt va baslarning unisoni *f* da kuchli va keskin, *p* da yugon va mungli eshitiladigan murakkab tembr hosil qiladi.

G‘IJJAK-QOBUS BAS



G‘ijjak-qobuz bas kamoni sozlar guruhiga kiradi. O‘zbek xalq cholg‘u asboblari takomillashtirish laboratoriyasida g‘ijjak-qobuz basning xalqchilik darajasini saqlab qolishga harakat qilingan. Qobuz qaraqalpoq xalqiga mansub asbob. O‘zbekistonning ayrim xududlarida ham tarqalgan. Kamoni sozlar oilasini tashkil qilish maqsadida konstruktorlarimiz (A.I.Petrosyans, S.E.Didenko) qobuz asbobining xalqchilik darajasini saqlab qolgan holda g‘ijjak-qobuz bas sozini yaratdilar.

O‘zbek xalq cholg‘ular orkestri kamoni sozlar guruhi simfonik orkestrining kamoni guruhiga ko‘p jihatlari bilan o‘xshashdir.

G‘ijjak-qobuz bas uchun kuylar bas va tenor (1 oktava «do») kalitida yoziladi.

sozi	diapozoni	foydalaniladigan tovush kengligi
I	II	III
IV		

Cholgʻuning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi boʻyicha	Eshitilishi boʻyicha	
Gʻijjak-qobuz bas	1-tor «Lya» kichik oktava; 2-tor «Re» kichik oktava; 3-tor «Sol» katta oktava; 4-tor «Do» katta oktava.	«Do» katta oktavadan – «Re» 3- oktavagacha	Yozilganidek eshitiladi	Transpozitsiya qilinmaydi

Simfonik orkestridagi violonchel cholgʻusi kabi sozlanadi, chalinadi va texnik imkoniyatlari ham katta.

Kamon bilan chalish usullari: detache, legato, staccato, martele, spiccato, koʻrsatkich va oʻrta barmoq bilan simni chertib (pizzicato) chalish, kamon dastasining pastki qismi bilan simga urib chalish (con lengo) usullari bor.

GʻIJJAK-QOBUZ KONTRABAS



Gʻijjak-qobuz kontrabas kamoni sozlar guruhiga mansub soz boʻlib, u eng pastki ovoz sohibi hisoblanadi. Kontrabas uchun kuylar bas kalitida yoziladi va yozilganidan bir oktava past eshitiladi.

Yozilishi

Eshitilishi



II BO'LIM

AMALIY QISM

Orkestrda ijrochilik mahorati har xil darajali sozandalar bo'lganligi sababli uchta belgigacha bo'lgan tonlik kuylarini chaldirgan ma'qul. Albatta tabiiy tovush qatoriga ega bo'lgan puflama guruhlarini nazarda tutish kerak. Nay, qo'shnay, surnay asboblari chalishga qiynalmaydigan tonliklardagi asarlar bo'lsa maqsadga muvofiq bo'ladi. Puflama cholg'ular uchun qulay registrda (yuqori va registrning ikkinchi yarmi) yozilgan kuylar yengil va jarangdor sadolanadi.

Qo'shnay diapazoni kichkina bo'lganligi sababli unga o'rta registrdagi kuy qismlari berilsa maqsadga muvofiq bo'ladi. Qo'shnay texnik imkoniyati past asbob, lekin orkestrda o'z o'rni bor. U o'ziga xos mungli, ifodali sadolanadi. Agar puflama guruhlarining tovush qatorini nazarda tutib asar tonligini o'zgartirsak, asar xarakteriga salbiy ta'sir etishi mumkin.

Orkestrdagi boshqa guruhlariga tonlik tanlash murakkablik tug'dirmaydi.

1. Kuyni moslashtirish

KUY – musiqaning asosi, asar mazmunining eng asosiy tomonini ifodalaydi.

Musiqa asari faqat kuydangina iborat bo'lishi mumkin emas. Garmoniya, kontrapunkt ovozlari, pedal tovushlar, har xil passaj yo'llari kuydan ajralmasligi kerak. Ularning hammasi bitta maqsadda – musiqaning mohiyatini tinglovchiga to'la-to'kis va yorqin ifodalab berishga xizmat qiladi. Kuylarni cholg'ulashtirish ohang jihatidan mumkin bo'lgan va to'g'ri moslash variantlarini qidirib topish kompozitor va moslashtiruvchining vazifasidir. Musiqa asarini cholg'ulashtirish nihoyatda katta mas'uliyat talab qiladi. Bunday paytda faqat kuyga emas, balki garmoniyasiga, registr (tembr)lariga, jo'r bo'lishda cholg'u asboblari birlashtirishga, kuyni cholg'u asboblari taqsimlashga katta e'tibor berish kerak.

Asar garmoniyasi kuyni quvvatlaydi, to'g'ri taqsimlangan soz ohangni jozibali, yoqimli mohiyatini yuqori darajaga ko'taradi. Yuqorida ko'rsatib o'tilganidek orkestrdagi har bir guruhning o'z o'rni bor. Chalish uslublari darajasi, imkoniyati, jarangdorligi bilan farqlanar ekan, ularning birlashmasi yangi murakkab tembr sadolanishini kashf etadi. Bunday qo'shilishlarga moslashtiruvchi juda extiyotlik va savodli nuqtai nazarda ish olib borishi maqsadga muvofiq bo'ladi. Orkestrga moslashtirilgan asar dramaturgiyasiga ham ahamiyat berish kerak. Har bir obrazni ochib berishda cholg'u asboblar guruhi imkoniyatiga ham ahamiyat berish kerak. Asarning past (*p*), mungli chalinadigan qismini albatta bitta yoki ikkita guruhlar chalgani ma'qul. Asarning (*ff*) qo'lminasiya qismida akkordlar zich joylashganligi sababli orkestr guruhlarining hammasi ishtirok etishi maqsadga muvofiqdir. Qahramonona, tantanali asarlarni, chaqiriq va signal turidagi kuylarni chalishda puflama, mizrob va urma zarbli cholg'ularga bergan ma'qul.

Kuychang (*cantabile*), nota cho'zimplari bir-biri bilan ulangan (*legato*) asarlarni kamonli asboblar guruhiga bergan ma'qul.

Rus, belorus, ukrain xalqlarining milliy kuy raqslarini ijro etish ko'proq mizrobli va zarbli urma guruhga berilsa yaxshi. Orkestr diapazonining o'rta va past registriga to'g'ri kelgan kuylar afg'on rubobi, dutor, dutor bas, g'ijjak alt, g'ijjak bas asboblari topshirilishi mumkin.

2. Unison juftlanish

Orkestrda kuy ijro qilish uchun bir nechta cholg'ularni unison holda birlashtirish mumkin. Odatda har bir guruhning birinchi partiyasi unison yoziladi. Har xil tembrli asboblarning unisoni o'ziga xos jiloli, zich eshitiladi.

TAMBURIN

L. Ober

3

Nay
mf

Qo'shnay
mf

Chang I
mf

Chang II
mf

Prima rub.

Qashqar rub.
mf

Afg' rub.
mf

Dutor alt
mf

Dutor bas
mf

Urma zarb.

3

G'ijjak I
mf

G'ijjak II
mf

G'ijjak alt

G'ijjak q-bas
mf

G'.q.k-bas
mf

Puflama asboblarning chang bilan unison bo'lishi mumkin. Tovush chiqarish usullari har xil bo'lganligi sababli *legato*da tembrlari to'la qo'shilmaydi, nay va chang *pizzicato* chalsa ohangdor sado hosil bo'ladi.

TAMBURIN

L. Ober

The musical score for Tamburin is arranged in a system of staves. It begins with a boxed number '5' in the top left corner. The instruments and their parts are as follows:

- Nay:** Treble clef, playing a melodic line with dynamics *mf (p)*.
- Qo'shnay:** Treble clef, playing a supporting line with dynamics *mf* and *pizz.*
- Chang I:** Treble clef, playing a melodic line with dynamics *mf (p)* and *pizz.*
- Chang II:** Treble clef, playing a melodic line with dynamics *mf (p)*.
- D.bas:** Bass clef, playing a supporting line with dynamics *mf (p)*.
- Urma zarb.:** Percussion part with a triangle symbol and rhythmic notation.
- G'ij. I:** Treble clef, playing a melodic line with dynamics *mf (p)* and *pizz.*
- G'ij. II:** Treble clef, playing a melodic line with dynamics *mf (p)* and *pizz.*
- G'ij. alt:** Bass clef, playing a melodic line with dynamics *mf (p)* and *pizz.*
- G'.q-bas:** Bass clef, playing a supporting line with dynamics *mf (p)*.
- G'.q.k-bas:** Bass clef, playing a supporting line with dynamics *mf (p)*.

Chang asbobi prima rubob, g'ijjak bilan unisoni yaxshi sado beradi. Masalan:

TAMBURIN

L. Ober

The musical score is for a piece titled "TAMBURIN" by L. Ober. It is written in 2/4 time and G major. The score consists of two systems of staves. The first system includes: Chang I, Chang II, Prima rub., Qashqar rub., Afg'on rub., Dutor alt, D-bas, and Urma zarb. (buben). The second system includes: G'ij. I, G'ij. II, G'ij. alt, G'.q-bas, and G'.q.k-bas. A box with the number "8" is placed above the first staff of each system. Dynamics are marked as *mf* (mezzo-forte) and *p* (piano). The Urma zarb. part is a drum part with a 2/4 time signature and a key signature of one sharp (F#).

Prima rubob va qashqar ruboblarining unisoni umumiy bir tembrda aniq, to'liq tovush hosil qiladi.

TAMBURIN

L. Ober

7

Prima rub.

Qashqar rub.

Afg'on rub.

Dutor alt

D-bas

Urma zarb. buben

G'ij. I pizz.

G'ij. II pizz.

G'ij.alt

G'.q.bas

G'.q.k.bas

Afg'on rubobi va qashqar rubobi unisonligida qashqar rubobi tembri ustunlik qiladi.

YOSHLAR SYUITASI

M. Leviyev

Prima rub.

Qashqar rub.

Afg'on rub.

Dutor alt

Dutor bas

Qashqar rubobi dutor baslar bilan unison bo‘lishi mumkin, bu holda qashqar rubob past registrda chalishi kerak. Qashqar rubobi va tanburlarning qo‘shilishi ajoyib ohang hosil qiladi. Mizrobli guruh asboblari bas guruhlari bilan qo‘shilsa hamisha yaxshi ohang beradi.

YOSHLAR SYUITASI

M. Leviyev

5

Prima rub. 

Qashqar rub. 

Afg'on rub. 

Dutor alt 

Dutor bas 

5

G'ij. I 

G'ij. II 

G'ij. alt 

G'.q-bas 

G'.q.k-bas 

Tembr jihatidan turli cholgʻu asboblari gʻijjak + surnay + qashqar rubob + prima rubob; gʻijjak + qoʻshnay + afgʻon rubob; gʻijjak + nay + chang; gʻijjak alt + gʻijjak-qobuz bas + qoʻshnay + dutor bas + afgʻon ruboblar qoʻshilmalari kuyga tamomila yangi tembrning zich jarangdorligini baxsh etadi. Asboblarning tembrlarini nazarda tutib, unison juftligini, turli guruhlar birlashmalarini mohirona bajarish mumkin. Tembrlari bir-biriga juda mos kelsa orkestr sadolanishi chiroyli, shirali va oʻzgacha jiloli eshitiladi.

KULCHA NON

I. Hamroyev

Moderato 1 



The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Nay:** Treble clef, 2/4 time, starting with a forte (*f*) dynamic.
- Qo'shnay:** Treble clef, 2/4 time, starting with a forte (*f*) dynamic.
- Chang I:** Treble clef, 2/4 time, starting with a forte (*f*) dynamic, ending with a piano (*p*) dynamic.
- Chang II:** Treble clef, 2/4 time, starting with a forte (*f*) dynamic, ending with a piano (*p*) dynamic.
- Prima rub.:** Treble clef, 2/4 time, starting with a forte (*f*) dynamic, ending with a piano (*p*) dynamic.
- Qashqar rub.:** Treble clef, 2/4 time, starting with a forte (*f*) dynamic, ending with a piano (*p*) dynamic.
- Afg'on rub.:** Treble clef, 2/4 time, starting with a forte (*f*) dynamic, ending with a piano (*p*) dynamic.
- Dutor alt:** Treble clef, 2/4 time, starting with a forte (*f*) dynamic, ending with a piano (*p*) dynamic.
- Dutor bas:** Bass clef, 2/4 time, starting with a forte (*f*) dynamic, ending with a piano (*p*) dynamic.
- G'ij. I:** Treble clef, 2/4 time, starting with a forte (*f*) dynamic.
- G'ij. II:** Treble clef, 2/4 time, starting with a forte (*f*) dynamic.
- G'ij.alt:** Bass clef, 2/4 time, starting with a forte (*f*) dynamic.
- G'.q-bas:** Bass clef, 2/4 time, starting with a forte (*f*) dynamic.
- G'.q.k-bas:** Bass clef, 2/4 time, starting with a forte (*f*) dynamic, ending with a piano (*p*) dynamic.

A first ending bracket is indicated at the end of the score with the number 1 and a musical symbol.

3. Oktava juftlanish

Orkestrdagi har bir guruh oktava juftlanishi mumkin:

Puflama asboblar o'zaro,
Puflama asboblar + changlar,
Puflama asboblar + prima rubob,
Puflama asboblar + qashqar rubob + afg'on rubob,
Puflama asboblar + g'ijjaklar.
Masalan:

QO'SHIQ VA RAQS

A. Liviye

Tempo I

Nay

Qo'shnay

KOROBAYNIKI (Rus xalq qo'shig'i)

V. Gleyxman
qayta ishlagan

6 ning 4 takti

Nay

Qo'shnay

Chang

GAYTAGI

A. Geray

8 CODA

Nay

Qo'shnay

Chang

Prima rub.

G'ij. I

G'ij. II

G'ij. alt

Chang + nay I

Chang + prima rubob

Chang + g'ijjak I, II

Prima rubob + g'ijjak I, II

Qashqar rubob + prima rubob + afg'on rubob

Qashqar rubob + dutor bas + g'ijjak alt + g'ijjak-qobuz bas + g'ijjak-qobuz kontrabas.

Kuy nafaqat ikki, balki uch oktava oralig'ida ham bayon qilinishi mumkin.

NURXON ARIYASI
«Nurxon» musiqali dramasidan

T. Jalilov

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Nay**: Treble clef, C major, 4/4 time. Starts with a rest, then plays a melodic line with a forte (*f*) dynamic.
- Surnay**: Treble clef, C major, 4/4 time. Starts with a rest, then plays a melodic line with a forte (*f*) dynamic.
- Chang**: Treble and bass clefs, C major, 4/4 time. Both staves are empty, indicating a rest.
- Prima rub.**: Treble clef, C major, 4/4 time. Starts with a rest, then plays a melodic line with a forte (*f*) dynamic.
- Qashqar rub.**: Treble clef, C major, 4/4 time. Starts with a rest, then plays a melodic line with a forte (*f*) dynamic.
- Afg'on rub.**: Treble clef, C major, 4/4 time. Starts with a rest, then plays a melodic line with a forte (*f*) dynamic.
- Dutor alt**: Treble clef, C major, 4/4 time. Starts with a rest, then plays a chordal accompaniment with a forte (*f*) dynamic.
- Dutor bas**: Bass clef, C major, 4/4 time. Starts with a rest, then plays a chordal accompaniment with a forte (*f*) dynamic.
- G'ij. I**: Treble clef, C major, 4/4 time. Starts with a rest, then plays a melodic line with a forte (*f*) dynamic.
- G'ij. II**: Treble clef, C major, 4/4 time. Starts with a rest, then plays a melodic line with a forte (*f*) dynamic.
- G'ij. alt**: Bass clef, C major, 4/4 time. Starts with a rest, then plays a melodic line with a forte (*f*) dynamic.
- G'.q-bas**: Bass clef, C major, 4/4 time. Starts with a rest, then plays a chordal accompaniment with a forte (*f*) dynamic.
- G'.q.k-bas**: Bass clef, C major, 4/4 time. Starts with a rest, then plays a chordal accompaniment with a forte (*f*) dynamic.

Pastki registrdagi kuy oktava oralig'ida dutor bas, g'ijjak-qobuz bas va g'ijjak-qobuz kontrabaslarida, ba'zida g'ijjak alt, afg'on rubobni qo'shgan holda oktava oralig'ida ifodalanadi.

RAQS

B.F.Giyenko

The musical score is arranged in two systems of five staves each. The top system includes: Prima rub. (treble clef, G-clef), Qashqar rub. (treble clef, G-clef), Afg'on rub. (treble clef, G-clef), Dutor alt (treble clef, G-clef), and Dutor bas (bass clef, F-clef). The bottom system includes: G'ij. I (treble clef, G-clef), G'ij. II (treble clef, G-clef), G'ij. alt (bass clef, F-clef), G'.q-bas (bass clef, F-clef), and G'.q.k-bas (bass clef, F-clef). The key signature is one sharp (F#) and the time signature is 8/8. The score consists of three measures, with various rhythmic patterns and rests for each instrument.

4. Kuyning ikki va uch ovozli ko'rinishi

Musiqa asarlarida ikki va uch ovozli kuy bayoni uchraydi. Ko'p ovozli musiqa bayonining hamma (3ta) ovozlarini bitta guruhga topshirish mumkin.

Masalan: 1-ovoz prima rubobga, 2-ovoz qashqar rubobga, 3 ovoz afg'on rubobga, tembri bir xil bo'lgan kamonli guruhga, 1-ovoz g'ijjak I, 2-ovoz g'ijjak II, 3 ovoz g'ijjak altga topshiriladi.

NURXON ARIYASI

«Nurxon» musiqali dramasidan

T.Jalilov

5

Dutor bas

Yakka xonanda
O g'a - rib - jon

G'ij. I

G'ij. II

G'ij. alt

G'.q-bas

G'.q.k-bas

Ko'p ovoqli kuylarda odatda mizrobli guruhga topshiriladi. Birinchi ovozni prima rubob chalsa, ikkinchi ovozni qashqar rubob, uchinchi ovozni afg'on rubob chaladi.

NAVRO'Z UFORISI

N.Norxo'jayev

12

Prima rub.

Qashqar rub.

Afg'on rub.

Tanbur

Dutor alt

Dutor bas

12

G'.q-bas

G'.q.k-bas

Ko'p hollarda kuy originalining ikkinchi va uchinchi ovozi boshidan oxirigacha davom etmasligi mumkin. Bunda ba'zan birinchi ovozdan farqlanib, ba'zan u bilan qo'shilib ketadi. Cholg'ulashtirishda birinchi va ikkinchi ovozlar boshidan oxirigacha izchillik bilan amalga oshiriladi. Kuyni ikki yoki uch ovozga unison shaklida taqsimlash uchun oldindan tayyorgarlik kurish zarur. Bunda ularning unison qo'shilishi frazani oxirigacha yetkazadi.

YOSHLAR SYUITASI

II qism

M. Leviyev

Chang
Prima rub.
Qashqar rub.
Afg'on rub.
Dutor alt
Dutor bas
Doyra
G'ij. I
G'ij. II
G'ij. alt
G'.q-bas
G'.q.k-bas

Agar kuy yuqori registrda juftlansa, ikkinchi ovoz ham shunga monand tarzda juftlanadi. Bunda oktava balanddagi ovoz nayga va g'ijjak I, II ga yuklatiladi. Juftlangan ikkinchi ovoz qashqar rubobga, g'ijjak altga, yuklatiladi.

FESTIVAL VALSI

X.Rahimov

5

Nay

Qo'shnay

Chang

Prima rub.

Qashqar rub.

Afg'on rub.

Dutor alt

Dutor bas

5

G'ij. I

G'ij. II

G'ij.alt

G'.q-bas

G'.q.k-bas

f

5. Jo'rovoqlikni ifodalash

Jo'rovoqlik turlari.

Jo'rovoqlikning akkordli va figurali turlari uning asosiy ko'rinishlari hisoblanadi. Akkordli turida uning barcha tovushlari bir vaqtda ifodalanadi.

RAQS

F.Nazarov

The musical score is written for a chamber ensemble and includes the following parts:

- Prima rub.**: Treble clef, 2/4 time, *mf*. Melodic line with eighth and sixteenth notes.
- Qashqar rub.**: Treble clef, 2/4 time, *p*. Chordal accompaniment with eighth notes.
- Afg'on rub.**: Treble clef, 2/4 time, *p*. Chordal accompaniment with eighth notes.
- Dutor alt**: Treble clef, 2/4 time, *p*. Chordal accompaniment with eighth notes.
- Dutor bas**: Bass clef, 2/4 time, *p*. Chordal accompaniment with eighth notes.
- Doyra**: Treble clef, 2/4 time. Melodic line with eighth notes.
- G'ij. I**: Treble clef, 2/4 time. Rest.
- G'ij. II**: Treble clef, 2/4 time. Rest.
- G'ij. alt**: Alto clef, 2/4 time, *p*, *div.*. Chordal accompaniment with eighth notes.
- G'.q-bas**: Bass clef, 2/4 time, *p*. Chordal accompaniment with eighth notes.
- G'.q.k-bas**: Bass clef, 2/4 time, *p*. Chordal accompaniment with eighth notes.

Figurali turda esa akkordli tovushlar navbati bilan keladi.

Figurali jo'navozlikning keng tarqalgan shakli *ritmik figurasiya* deb ataladi va u navbat bilan keladigan akkord hosil qiluvchi garmonik figurasiya deb ataluvchi tovushlar yig'indisidan tashkil topadi.

NURXON ARIYASI
«Nurxon» musiqali dramasidan

T. Jalilov

The musical score is arranged in a system with the following parts from top to bottom:

- Afg'on rub.** (Afg'on rub.)
- Dutor bas** (Dutor bas)
- Doyra** (Doyra)
- Yakka xonanda** (Vocal line) with lyrics: *Mu-hab - bat o'-ti - da kuy - dim G'a-rib - jon_ kim - ga_ dod ay*
- G'ij. I** (G'ij. I)
- G'ij. II** (G'ij. II) with *div.* marking
- G'ij. alt** (G'ij. alt) with *p* marking
- G'.q-bas** (G'.q-bas)
- G'.q.k-bas** (G'.q.k-bas) with *p* marking

Ma'lum bir asarning orkestrdagi jo'rovzlik ifodasi fortepianoga mo'ljallangan jo'rovzlik ifodasidan farq qiladi. Shuning uchun ham cholg'ulashtirishda akkordlar tuzilishi, ularning joylashuvi va akkordlar qo'shilishidagi ohangdoshlikka o'zgartirish kiritishga to'g'ri keladi.

PESNYA DRUZEY

G. Gladkov

1

Dutor alt

F-no

PESNYA DRUZEY

G. Gladkov

1

Nay *f*

Qo'shnay *f*

Chang *f*

Prima rub. *f*

Qashqar rub. *mf*

Afg'on rub. *mf*

Dutor alt *mf*

Dutor bas *f*

Urma zarb. *mf*
buben

1

G'ij. I *f*

G'ij. II *f*

G'ij. alt *f*

G'.q-bas *mf*

G'.q.k-bas *mf*

6. Orkestr cholgʻulari oʻrtasida akkord tovushlarini taqsimlash

Orkestr cholgʻulari oʻrtasida akkord tovushlari odatda quyidagicha taqsimlanadi: bas oktavaga juftlangan holda dutor bas, gʻijjak-qobuz bas va gʻijjak-qobuz kontrabaslariga topshiriladi. Asosiy kuy orkestrning aniq biror guruhiga topshirilsa, qolgan tovushlar bulardan tashqari qolgan asboblarga yuklatiladi.

YOSHLAR SYUITASI

M. Liviye

The musical score is for the piece 'Yoshlar Syuitasi' by M. Liviye. It features a score for eight instruments: Chang, Prima rub., Qashqar rub., Afg'on rub., Dutor alt, Dutor bas, G'.q-bas, and G'.q.k-bas. The score is divided into three measures, with a box containing the number '8' above the first measure. The Chang instrument plays a melodic line in the treble clef, marked with a forte (*f*) dynamic. The other instruments (Prima rub., Qashqar rub., Afg'on rub., Dutor alt, Dutor bas, G'.q-bas, and G'.q.k-bas) play a harmonic accompaniment in the bass clef, marked with a mezzo-forte (*mf*) dynamic. The Dutor bas, G'.q-bas, and G'.q.k-bas instruments play a simple harmonic pattern of two notes per measure, while the other instruments play a more complex rhythmic pattern.

Bas tovushlarining oktava juftlanishida pastki ovoz g'ijak-qobuz kontrabasga beriladi, dutor bas va g'ijak-qobuz bas unison chaladi.

Kamroq jo'rovovlik talab qilinadigan hollarda faqat mizrobli asboblari yoki kamonli asboblari *pizzicato* chalgani ma'qul.

TAMBURIN

L. Ober

5

Nay
mf

Qo'shnay
mf

Chang
mf
pizz.

Dutor bas
mf

Urma zarb.
△

5

G'ij. I
mf
pizz.

G'ij. II
mf
pizz.

G'ij.alt
mf
pizz.

G'.q-bas
mf

G'.q.k-bas
mf

To'liq jo'rovlik talab qilingan (ayniqsa, kuy unison va oktava juftlangan) joylarda barcha guruhlar va asboblardan keng miqyosda foydalaniladi.

NAVOZISHI DUTOR

K. Qurboniyon

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Nay:** Treble clef, 2/4 time, key signature of one flat. Dynamics: *f*. Includes trills (*tr*).
- Qo'shnay:** Treble clef, 2/4 time, key signature of one flat. Dynamics: *mf*.
- Chang:** Treble clef, 2/4 time, key signature of one flat. Dynamics: *f*. Includes trills (*tr*).
- Prima rub.:** Treble clef, 2/4 time, key signature of one flat. Dynamics: *f*. Includes trills (*tr*).
- Qashqar rub.:** Treble clef, 2/4 time, key signature of one flat. Dynamics: *mf*.
- Afg'on rub.:** Treble clef, 2/4 time, key signature of one flat. Dynamics: *mf*.
- Dutor alt:** Treble clef, 2/4 time, key signature of one flat. Dynamics: *mf*.
- Dutor bas:** Bass clef, 2/4 time, key signature of one flat. Dynamics: *mf*.
- Solo Dutor:** Treble clef, 2/4 time, key signature of one flat. Dynamics: *mf*. This part consists of whole rests.
- G'ij. I:** Treble clef, 2/4 time, key signature of one flat. Dynamics: *f*. Includes trills (*tr*).
- G'ij. II:** Treble clef, 2/4 time, key signature of one flat. Dynamics: *f*. Includes trills (*tr*).
- G'ij.alt:** Treble clef, 2/4 time, key signature of one flat. Dynamics: *mf*.
- G'.q-bas:** Bass clef, 2/4 time, key signature of one flat. Dynamics: *mf*.
- G'.q.k-bas:** Bass clef, 2/4 time, key signature of one flat. Dynamics: *mf*.

Rivojlangan, tugallangan kontrapunkt yaratish uchun kompozitorlik malakalarini egallash zarur bo'ladi.

7. Zarbli cholg'ulardan foydalanish

Zarbli cholg'ulardan asosan usulni yanada aniq berish, umumiy tovush kuchini oshirish va o'ziga xos kolorit baxsh etish uchun foydalaniladi. Asosan xalq asarlarini yorqin ifodalash uchun shu xalqlarga tegishli urma asboblari ahamiyatlidir. O'zbek xalq asarlariga doyra, nog'ora, qayroq tosh, rus xalq kuylariga treugolnik, buben va hokazolar kiradi. Ayniqsa marsh, raqs, tantana xarakteridagi asarlarda baraban, tarelka, muqaddima qismlarida litavra rezi bilan akkordlar cho'zimini kuchaytirish hamda *crashendoning* turli ko'rinishlarini ifoda etish mumkin. Ayrim asarlarda ushbu cholg'ular jo'rovoqlik usulini yanada aniq ifodalab beradilar, asarga joziba, o'ktamlik baxsh etadi. Keyingi vaqtda zarbli asboblari faqat usul berish emas, balki yakkaxon soz vazifasini ham bajarmoqda.

8. O'zbek xalq cholg'ular orkestri partiturasini tayyorlash

Orkestr partiturasini tuzishdan oldin xalq cholg'ulari asboblari alohida guruhlariga bo'lib chikish kerak. Ya'ni, puflama cholg'ular, torli-urmalar, mizrobli cholg'ular, urma zarbli va kamonli cholg'ulardir. Har xil guruh uchun kichik bir asarni cholg'ulashtirib, nazariy tomondan yondoshgan holda o'rganib chiqish lozim. Har bir guruh yaxshi o'rganilib chiqilgach, umumiy butun orkestr uchun asar cholg'ulashtiriladi.

Har bir guruhdagi cholg'ular uchun partiyalar tartib bilan yozilishi tavsiya etiladi.

9. Partitura va uni shakllantirish

Orkestr uchun yozilgan asarlar partitura ko'rinishida bo'ladi. Moslashtirish ish jarayonida (chernavoy) takt chiziqlari, kaliti, asarning tonlik belgisi, sanog'i siyohda, nota yozuvlari qalamda yoziladi. Tayyor asar partiturasini siyohda yoziladi. Hozirgi davrda bularning barchasi kompyuterda turli nota dasturlari asosida amalga oshirilmoqda.

Partiturada partiyalarning joylashish tartibi quyidagicha:

RAQS

F. Nazarov

Vivace

1

The musical score is arranged in two systems. The first system includes the following instruments from top to bottom: Nay pikkolo, Nay I, II, Surnay, Qo'shnay, Chang I, Chang II, Prima rub., Qashqar rub., Afg'on rub., Tanbur, Dutor alt, Dutor bas, Dutor k-bas, and Urma zarb. The second system includes: Solo, G'ij. I, G'ij. II, G'ij. alt, G'.q-bas, and G'.q.k-bas. Each instrument part is written on a five-line staff with a treble or bass clef and a key signature of one sharp (F#). The time signature is 2/4. The score is currently blank, with only rests and bar lines visible. A first ending bracket labeled '1' spans the first measure of each instrument's part in both systems.

Partituraning chap tomonida har bir guruh cholgʻulari qavs bilan birlashtiriladi. Orkestrning birga guruhlarini birlashtirib turuvchi chiziq akkolada deb nomlanadi.

Nota chizigʻi boshiga har bir asbob nomlari yozib koʻrsatiladi. Takt chiziqlari har bir guruh uchun alohida chiziladi. Har bir cholgʻu kalitlari nota chizigʻi boshiga qoʻyiladi.

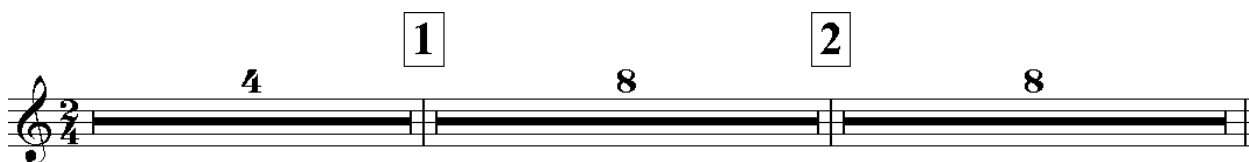
Partituraning yozish vaqtida olingan asarni qismlarga (4,8 yoki 16 taktdan) boʻlib, ularga raqam belgilarini (1, 2 sifra) qoʻyish kerak. Raqam belgilari takt hisobiga qaramasligi ham mumkin. Asardagi kuyning sadolanishi (fraz), qaytarilishi, fermata belgisi uchragan joyga, asar tezligi yoki sanogʻi oʻzgargan joylarga ham qarab sifralar qoʻyiladi. Qaytarish belgilari repriza, fonar, segna, 1,2 voltalar oktavaga koʻtarish yoki tushurish belgilari partiturada aniq koʻrsatilgan boʻlishi shart. Barcha dinamik belgilar va shtrixlar har bir partiya ostiga qoʻyib chiqiladi. Partitura chiroyli, notalari aniq yozilsa, maqsadga muvofiq boʻladi.

10. Orkestr partiyalarini tayyorlash

Orkestr partiyalari har bir cholgʻu uchun alohida kuchiriladi. Zarbli cholgʻular bundan mustasno boʻlib, ularning hammasi uchun bitta partiya boʻlishi mumkin.

Orkestr partiyalariga partiturada oʻz ifodasini topgan barcha dinamik va surʻat belgilari, harf, raqam va boshqa kursatgichlar koʻchirib yozilishi zarur.

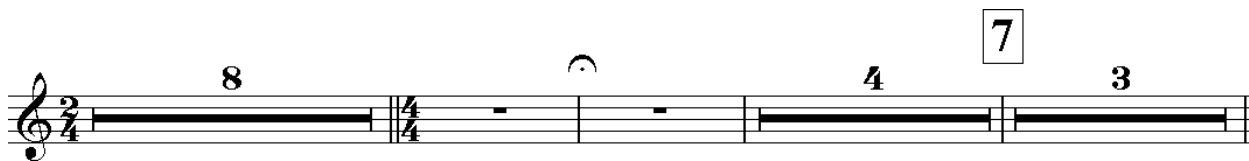
Bir necha taktlarga choʻziladigan pauzalar quyidagicha ifodalanadi:



Agar, bunday pauza davomida yangi bir surʻat koʻrsatgichi yoki belgi tonlik oʻzgarishlar uchrasa, ular partiyada albatta koʻrsatilishi kerak:



Fermata qoʻyilgan takt alohida koʻrsatilishi shart.



Orkestr partiyalarida takrorlanib keluvchi taktlarni qisqartirib yozish mumkin:



11. MUSIQIY ATAMALAR

Vazmin sur'atlar

L a r g o	- lyargo	— juda cho'zib, keng;
L e n t o	— lento	— cho'zib;
A d a g i o	— adajio	— og'ir, vazmin.

O'rtacha sur'atlar

A n d a n t e	- andante	- sekin-asta, oshiqmasdan;
A n d a n t i n o	- andantino	- andantedan sal tezroq;
M o d e r a t o	- moderato	- o'rtacha tezlikda, shoshilmay;
S o s t e n u t o	- sostenuto	- salobatli;
A l l e g r e t t o	- allegretto	- bir qadar tezroq;
A l l e g r o m o d e r a t o	- allegro moderato	- o'rtacha tez.

Tez sur'atlar

A l l e g r o	- allegro	- tez;
V i v o	- vivo	- jonli;
V i v a c e	- vivache	- jadu-jadal bilan;
P r e s t o	- presto	- tez, oshiqib;
P r e s t i s s i m o	- prestissimo	- juda tez, eng tez.

Sur'atlarni tezlashtirish va sekinlashtirish belgilari



A c c e l e r a n d o	— achchelerando	— tezlashtirib;
A n i m a n d o	— animando	— jonlantirib;
R a l l e n t a n d o	— rallentando	— sekinlashtirib;
R i t a r d a n d o	— ritardando	— og'irlashtirib, kechiktirib;
R i t e n u t o	- ritenuto	- sekin-asta to'xtatib;
S t r e t t o	— stretto	— ixchamlatib;
A t e m p o , t e m p o I	- a tempo, tempo primo	— avvalgi sur'atga qaytish.

Ijro etish xarakterini bildiruvchi belgilar

M a e s t o s o	- maestoso	- tantanali;
E k s p r e s s i v o	— espressivo	— ta'sirli;
C a n t a b i l e	- cantabile	- kuylab;
D o l c e	- dolce	- nozik;
G r a s i o z o	— grasiozo	— latif;
A n i m a t o	— animato	— jonli;
A p p a s i o n a t o	— appassionato	— zavqli;
N o n t r o p p o	- non troppo	- o'rtamiyona;
M o l t o	— molto	— juda, nihoyatda;
P o c o a p o c o	- poco a poco	- oz-oz, sekin-asta;
S u b i t o	— subito	— to'satdan;
S e m p r e	— sempre	— doimo, hamisha;
M e n o m o s s o	— meno mosso	— sekinroq;

Legato	– legato	– bog‘lab;
Non legato	– non legato	– bog‘lamasdan, legato yo‘q;
Simile	– simile	– shu tarzda, xuddi shunday davom ettirish.

12. Dinamik belgilar

<i>mf</i>	– mezzo forte	– ortacha kuchli;
<i>f</i>	– forte	– kuchli;
<i>ff</i>	– fortissimo	– juda kuchli;
<i>p</i>	– piano	– mayin, kuchsiz;
<i>pp</i>	– pianissimo	– juda mayin, juda kuchsiz;
	– kreshchendo	– tovushni asta-sekin kuchaytirish;
	– diminuendo	– tovushni asta-sekin susaytirish;
<i>sf</i>	– sforsando	– keskin, kuchli zarb;
<i>sp</i>	– subito piano	– keskin, mayin zarb;
>	– aksent	– tovushni ajratib, baland chalish.

13. Orkestr moslashtiruvchisi uchun ko‘rsatma

O‘zbek xalq cholg‘ulari orkestriga biror asarni moslashtirishni o‘z oldiga vazifa qilib qo‘ygan har bir moslashtiruvchi o‘ziga talabchan, izlanuvchan bo‘lishi kerak. Ko‘p qo‘llanmalarni ko‘zdan kechirib, o‘qib-o‘rganish kerak. E‘tiborni tortadigan har bir jihatlarini erinmasdan, shoshilmasdan o‘rganib chiqib, vazifasini bajarsa natijasi yaxshi bo‘ladi. Moslashtiruvchi orkestr ijrosida ko‘p asarlar eshitib, ularni tahlil qila olishi lozim. Orkestr ijrosidagi asarlarni esda qoldirib, fikrlab, ayrim jihatlarini ko‘z oldiga keltira olsa bu jarayon maqsadga muvofiqdir. Bu jihatlar moslashtirish jarayoniga yordam beradi.

Moslashtiruvchi har bir asarni biror bir cholg‘uda chalib, eshitib, uni cholg‘ularga taqsimlay olishi kerak. Nota yozuvi chiroyli, tushunarli, aniq, har bir elementlariga katta ahamiyat bilan qarashi zarur.

Agarda partitura tushunarsiz, kerakli nyuanslari aniqlanmagan, pala-partish bo‘lsa, orkestr bilan ishlash jarayonida kamchiliklar ko‘payadi, oldiga qo‘ygan vazifa natijasi qoniqarsiz baholanadi.

III BO‘LIM

O‘ZBEK XALQ CHOLG‘U ORKESTRI UCHUN MOSLASHTIRILGAN PARTITURALAR

UMID

E.Salixov

Andantino **1**

Nay *mf*

Qo'shnay *mp*

Chang *mp*

Qonun *mp*

Prima rubob

Qashqar rubob *mp*

Afg'on rubob *mf espress*

Dutor *mp*

Dutor bas *mp*

Baritone

G'ijjak I,II *mf* *quasi legato*

G'ijjak bas *f molto espress.*

Contrabass *mp*

The image displays a musical score for a piece in B-flat major, 4/4 time. The score is organized into systems, each containing multiple staves. The first system includes a melody line with a first ending (marked '1.') and a second ending (marked '2.'). The second system features a piano accompaniment with chords and arpeggios. The third system shows a more active melody line with eighth notes and a bass line with a steady eighth-note accompaniment. The fourth system continues the melody and bass line. The fifth system shows a melodic line with rests and a bass line with a steady eighth-note accompaniment. The sixth system features a melody line with eighth notes and a bass line with a steady eighth-note accompaniment. The score concludes with a final cadence in the sixth system.

2 Allegro

The musical score is arranged in three systems. The first system consists of two staves, both of which are empty. The second system also consists of two empty staves. The third system contains six staves. The first staff in this system is empty. The second, third, and fourth staves contain rhythmic accompaniment in treble clef, marked with a mezzo-piano (*mp*) dynamic. The fifth staff contains a melodic line in treble clef, featuring a triplet of eighth notes. The sixth staff contains a bass line in bass clef, marked with a pizzicato (*pizz.*) dynamic.

3

The musical score consists of six measures. The first measure is a whole rest. The second measure contains a half note G4 with a fermata, marked *mp dolce*. The third measure contains a half note A4 with a fermata, also marked *mp dolce*. The fourth measure contains a half note Bb4 with a fermata, marked *mp dolce*. The fifth measure contains a half note C5 with a fermata, marked *mp dolce*. The sixth measure contains a half note Bb4 with a fermata, marked *mf*. The bass line consists of a sequence of eighth notes: G3, A3, Bb3, C4, Bb3, A3, G3. The piece concludes with a fermata over the final chord (Bb4, C5, Bb4) and a final chord (Bb4, C5, Bb4).

The image displays a musical score for page 55, consisting of multiple systems of staves. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical elements such as notes, rests, slurs, and dynamics. A section marker '4' is located at the top right of the first system. The score is divided into several systems, each containing multiple staves. The first system has four staves, the second has four staves, the third has four staves, and the fourth has four staves. The fifth system has two staves, and the sixth system has two staves. The dynamics 'mf dolce' are indicated in several places, including the first system of the fourth system and the first system of the sixth system. The score concludes with a final bass staff in the sixth system.

The image displays a musical score for page 56, organized into four systems of staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system consists of two staves; the upper staff contains a melodic line with a long slur over a half note and a whole note, while the lower staff is mostly empty. The second system also has two staves, with the lower staff ending in a glissando (gliss.) marked with a wavy line. The third system is a complex arrangement of six staves: the top staff has a melodic line with a triplet of eighth notes at the end; the second staff is empty; the third and fourth staves contain rhythmic accompaniment with chords and eighth notes; the fifth staff contains a bass line with eighth notes; and the sixth staff has a triplet of eighth notes. The fourth system consists of three staves: the top staff has a melodic line with a triplet of eighth notes and a slur; the middle staff has a bass line with a long slur over a half note and a whole note; and the bottom staff has a bass line with eighth notes.

5

pizz.

This musical score is for a piano piece, featuring a first ending and a second ending. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It consists of 16 staves, organized into four systems of four staves each. The first system includes a vocal line (top staff) and three piano accompaniment staves. The second system contains three piano accompaniment staves. The third system includes a vocal line, two piano accompaniment staves, and a bass line. The fourth system contains three piano accompaniment staves. The first ending (measures 1-4) leads to the second ending (measures 5-8). The second ending begins with a *mf* dynamic marking. The score includes various musical notations such as triplets, slurs, and dynamic markings.

leggiero

6

The musical score is written in B-flat major (two flats) and 4/4 time. It begins with a piano introduction marked *leggiero*. The first system consists of two staves: the upper staff has a melodic line with a long slur over the first four measures, and the lower staff has a simple accompaniment. The second system also has two staves, with the upper staff continuing the melodic line and the lower staff providing harmonic support. The third system is more complex, featuring three staves: the upper staff has a melodic line with a slur, the middle staff has a rhythmic accompaniment with eighth notes, and the lower staff has a bass line with eighth notes. The fourth system continues this structure with three staves. The fifth system features a single staff with a melodic line that includes a triplet of eighth notes in the fourth measure. The sixth system consists of two staves: the upper staff is mostly empty, and the lower staff has a melodic line with slurs. The seventh system also has two staves, with the upper staff empty and the lower staff continuing the melodic line.

The image displays a musical score for page 60, consisting of several systems of staves. The key signature is three flats (B-flat, E-flat, A-flat). The score includes:

- Two systems of two staves each (treble and bass clef).
- A system of three staves (treble, bass, and a middle staff).
- A system of four staves (treble, bass, and two middle staves).
- A system of two staves (treble and bass clef).
- A system of two staves (treble and bass clef).

The notation includes various note values, rests, and a measure number '7' in a box. A triplet of eighth notes is marked with a '3' above it. The score is written in a standard musical notation style.

The image displays a page of musical notation, page 61, consisting of multiple systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and triplets. The key signature is three flats (B-flat, E-flat, A-flat). The score is organized into several systems, with some systems containing multiple staves. The first system has two staves. The second system has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves. The seventh system has two staves. The eighth system has two staves. The ninth system has two staves. The tenth system has two staves. The eleventh system has two staves. The twelfth system has two staves. The thirteenth system has two staves. The fourteenth system has two staves. The fifteenth system has two staves. The sixteenth system has two staves. The seventeenth system has two staves. The eighteenth system has two staves. The nineteenth system has two staves. The twentieth system has two staves. The twenty-first system has two staves. The twenty-second system has two staves. The twenty-third system has two staves. The twenty-fourth system has two staves. The twenty-fifth system has two staves. The twenty-sixth system has two staves. The twenty-seventh system has two staves. The twenty-eighth system has two staves. The twenty-ninth system has two staves. The thirtieth system has two staves. The thirty-first system has two staves. The thirty-second system has two staves. The thirty-third system has two staves. The thirty-fourth system has two staves. The thirty-fifth system has two staves. The thirty-sixth system has two staves. The thirty-seventh system has two staves. The thirty-eighth system has two staves. The thirty-ninth system has two staves. The fortieth system has two staves. The forty-first system has two staves. The forty-second system has two staves. The forty-third system has two staves. The forty-fourth system has two staves. The forty-fifth system has two staves. The forty-sixth system has two staves. The forty-seventh system has two staves. The forty-eighth system has two staves. The forty-ninth system has two staves. The fiftieth system has two staves. The fifty-first system has two staves. The fifty-second system has two staves. The fifty-third system has two staves. The fifty-fourth system has two staves. The fifty-fifth system has two staves. The fifty-sixth system has two staves. The fifty-seventh system has two staves. The fifty-eighth system has two staves. The fifty-ninth system has two staves. The sixtieth system has two staves. The sixty-first system has two staves. The sixty-second system has two staves. The sixty-third system has two staves. The sixty-fourth system has two staves. The sixty-fifth system has two staves. The sixty-sixth system has two staves. The sixty-seventh system has two staves. The sixty-eighth system has two staves. The sixty-ninth system has two staves. The seventieth system has two staves. The seventy-first system has two staves. The seventy-second system has two staves. The seventy-third system has two staves. The seventy-fourth system has two staves. The seventy-fifth system has two staves. The seventy-sixth system has two staves. The seventy-seventh system has two staves. The seventy-eighth system has two staves. The seventy-ninth system has two staves. The eightieth system has two staves. The eighty-first system has two staves. The eighty-second system has two staves. The eighty-third system has two staves. The eighty-fourth system has two staves. The eighty-fifth system has two staves. The eighty-sixth system has two staves. The eighty-seventh system has two staves. The eighty-eighth system has two staves. The eighty-ninth system has two staves. The ninetieth system has two staves. The hundredth system has two staves.

8

mf

pizz.

The musical score is arranged in two systems. The first system consists of six staves: a vocal line (treble clef) with a melodic line and a dynamic marking of *mf*; a piano accompaniment (treble clef) with a simple harmonic line; a bass line (treble clef) with a rhythmic accompaniment; a piano accompaniment (bass clef) with a harmonic line; a piano accompaniment (treble clef) with a harmonic line; and a bass line (bass clef) with a harmonic line. The second system consists of four staves: a vocal line (treble clef) with a melodic line and a triplet ending; a piano accompaniment (treble clef) with a harmonic line; a bass line (bass clef) with a harmonic line; and a bass line (bass clef) with a harmonic line. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings.

Two empty musical staves, each with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat).

Two musical staves with rhythmic accompaniment. The top staff has a treble clef and the bottom staff has a bass clef. Both have a key signature of three flats. The music consists of eighth and quarter notes with stems pointing up and down.

A system of six musical staves. The top staff has a treble clef and a key signature of three flats, featuring a melodic line with a long slur over the first six measures. The second staff has a treble clef and a key signature of three flats with rhythmic accompaniment. The third staff has a treble clef and a key signature of three flats with chordal accompaniment. The fourth staff has a treble clef and a key signature of three flats with chordal accompaniment. The fifth staff has a bass clef and a key signature of three flats with chordal accompaniment. The sixth staff has a bass clef and a key signature of three flats with chordal accompaniment.

A single musical staff with a treble clef and a key signature of three flats, featuring a melodic line with a triplet of eighth notes in the third measure.

A system of three musical staves. The top staff has a treble clef and a key signature of three flats with a melodic line. The middle staff has a bass clef and a key signature of three flats with a rhythmic accompaniment. The bottom staff has a bass clef and a key signature of three flats with a rhythmic accompaniment.

The image displays a musical score for page 65, consisting of multiple systems of staves. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical elements:

- Staff 1 (Top):** Treble clef, mostly rests, with a final measure containing a forte (*f*) dynamic and a melodic phrase.
- Staff 2:** Treble clef, mostly rests, with a final measure containing a forte (*f*) dynamic and a melodic phrase.
- Staff 3:** Treble clef, rhythmic accompaniment with chords and eighth notes.
- Staff 4:** Treble clef, rhythmic accompaniment with chords and eighth notes.
- Staff 5:** Treble clef, melodic line with a triplet of eighth notes and a slur.
- Staff 6:** Treble clef, rhythmic accompaniment with chords and eighth notes.
- Staff 7:** Treble clef, rhythmic accompaniment with chords and eighth notes.
- Staff 8:** Bass clef, melodic line with a triplet of eighth notes and a slur.
- Staff 9:** Treble clef, melodic line with a triplet of eighth notes and a slur.
- Staff 10:** Bass clef, melodic line with eighth notes.
- Staff 11:** Bass clef, melodic line with eighth notes.

The musical score for page 11 consists of several systems of staves. The first system includes a grand staff with two treble clefs and a bass clef. The second system features a grand staff with two treble clefs and a bass clef, with the instruction "pizz." above the first staff. The third system includes a grand staff with two treble clefs and a bass clef, with the instruction "gliss." above the first staff. The fourth system features a grand staff with two treble clefs and a bass clef, with a triplet of eighth notes in the first staff. The fifth system includes a grand staff with two treble clefs and a bass clef. The sixth system features a grand staff with two treble clefs and a bass clef, with the instruction "arco" above the first staff. The seventh system includes a grand staff with two treble clefs and a bass clef, with a triplet of eighth notes in the first staff. The eighth system features a grand staff with two treble clefs and a bass clef, with the instruction "arco" above the first staff. The score is written in a key signature of three flats and a 4/4 time signature.

1. | 2.

The musical score is divided into two systems, each with a first and second ending. The notation includes:

- Staff 1 (Top):** Treble clef, mostly rests in the first ending, followed by a melodic line in the second ending.
- Staff 2:** Treble clef, rhythmic accompaniment with eighth notes and chords.
- Staff 3:** Treble clef, rhythmic accompaniment with eighth notes and chords.
- Staff 4:** Treble clef, melodic line with triplets and slurs.
- Staff 5:** Treble clef, rhythmic accompaniment with eighth notes and chords.
- Staff 6:** Treble clef, rhythmic accompaniment with eighth notes and chords.
- Staff 7:** Bass clef, melodic line with eighth notes.
- Staff 8:** Treble clef, melodic line with triplets and slurs.
- Staff 9:** Bass clef, melodic line with triplets and slurs.
- Staff 10:** Bass clef, melodic line with eighth notes.

12

Musical score for a piano piece, measures 12-16. The score is in G minor (three flats) and 3/4 time. It features a melody in the right hand and accompaniment in the left hand. The accompaniment consists of chords in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by eighth notes and a dotted quarter note. The bass line has a steady eighth-note pattern. The piece concludes with a triplet of eighth notes in the right hand and a half note in the left hand.

The musical score is written in B-flat major (two flats) and consists of several systems of staves. The first system features a prominent glissando in the upper voice, indicated by the word "gliss." above a series of notes. The second system contains a complex rhythmic pattern with many eighth notes. The third system is a continuation of this pattern. The fourth system includes a triplet of eighth notes in the upper voice. The fifth system features a melodic line in the upper voice with a *mf dolce* marking, accompanied by a bass line. The sixth system continues the melodic and bass lines, also with *mf dolce* markings. The seventh system shows the final part of the piece with a *mf dolce* marking in the upper voice and a bass line.

The image displays a musical score for page 70, consisting of multiple systems of staves. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical elements such as notes, rests, and ornaments. The first system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with two bass clef staves. The third system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The fourth system includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with two bass clef staves. The fifth system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The sixth system includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with two bass clef staves. The seventh system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The eighth system includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and a grand staff with two bass clef staves. The score concludes with a final measure in the eighth system.

Andantino

14

The musical score consists of several systems of staves. The first system has two staves: the upper staff has a melodic line with a *mf* dynamic, and the lower staff has a bass line with a *mp* dynamic. The second system has two staves: the upper staff has a chordal accompaniment with a *mp* dynamic, and the lower staff has a bass line with a *mp* dynamic. The third system has five staves: the top staff has a melodic line with a *mp* dynamic, the second staff has a bass line with a *mp* dynamic, the third and fourth staves have sustained chords with a *mp* dynamic, and the fifth staff has a bass line with a *mp* dynamic. The fourth system has two staves: the upper staff has a melodic line with a *mf* dynamic and a *quasi legato* marking, and the lower staff has a bass line with a *mp* dynamic. The fifth system has two staves: the upper staff has a melodic line with a *mf* dynamic and a *quasi legato* marking, and the lower staff has a bass line with a *mp* dynamic. The *arco* marking is present in the lower staff of the fifth system.

The image displays a musical score for page 72, organized into several systems of staves. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The first system includes a first ending (marked '1.') and a second ending (marked '2.'). The second system consists of two staves with complex chordal textures. The third system features a melodic line with eighth-note patterns and a bass line with a steady pulse. The fourth system continues the melodic and bass lines with various articulations. The fifth system shows a melodic line with a fermata and a bass line with a similar pulse. The sixth system is a single staff with a rest. The seventh system includes a melodic line with a fermata and a bass line with a steady pulse. The eighth system features a melodic line with a fermata and a bass line with a steady pulse. The score concludes with a final cadence.

POPURRI

Allegro con brio

F.Alimov

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Nay**: Treble clef, 4/4 time, *ff* dynamic.
- Qo'shnay**: Treble clef, 4/4 time, *ff* dynamic.
- Chang**: Treble clef, 4/4 time, *ff* dynamic.
- Qonun**: Treble clef, 4/4 time, *ff* dynamic.
- R-prima**: Treble clef, 4/4 time, *ff* dynamic.
- R-qashqar**: Treble clef, 4/4 time, *ff* dynamic.
- R-afg'on**: Treble clef, 4/4 time, *ff* dynamic.
- Dutor prima**: Treble clef, 4/4 time, *ff* dynamic.
- Dutor alt**: Treble clef, 4/4 time, *ff* dynamic.
- Dutor bas**: Bass clef, 4/4 time, *ff* dynamic.
- G'ijjak**: Treble clef, 4/4 time, *ff* dynamic.
- G'ijjak bas**: Bass clef, 4/4 time, *ff* dynamic.
- Contrabass**: Bass clef, 4/4 time, *ff* dynamic.
- Konga**: Percussion, 4/4 time, *f* dynamic, featuring triplet patterns.

1

The musical score consists of several systems of staves. The first system includes four staves, with the top two staves marked *ff*. The second system includes six staves, with the top two marked *ff* and the middle two marked *f*. The third system includes four staves, with the top two marked *f* and the bottom two marked *f* and *pizz.*. The bottom-most staff features a continuous triplet pattern. The score is marked with a key signature of one sharp (F#) and includes various dynamic markings and articulation symbols.

This page of a musical score, numbered 75, contains ten systems of staves. The first system has two staves, the second and third have three, the fourth through sixth have four, and the seventh through tenth have five. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 3/4. The music is characterized by frequent triplet patterns, often marked with a '3' above the notes. Dynamic markings, including a forte 'f', are used throughout. The score concludes with a double bar line and the word 'arco' written below the final two staves.

2

The musical score consists of several systems of staves. The top system has a treble clef staff with a *mf* dynamic and a bass clef staff. The middle system includes a treble clef staff with a *pp* dynamic and a bass clef staff. The bottom system features a treble clef staff with a *mf* dynamic, a bass clef staff, and a piano keyboard diagram at the bottom. The score is marked with various dynamics: *mf* (mezzo-forte), *pp* (pianissimo), and *p* (piano). It includes numerous triplets (marked with '3') and trills (marked with 'tr'). The key signature has one sharp (F#), and the time signature is 3/4.

This musical score page, numbered 78, is a complex orchestral or instrumental arrangement. It features a variety of staves and musical elements:

- Top Section:** The first two staves (treble clef) feature intricate rhythmic patterns, primarily consisting of eighth and sixteenth notes. The first staff includes triplet markings (indicated by a '3' above a bracket) and dynamic markings of *ff* (fortissimo) in the third measure.
- Middle Section:** The next four staves (treble clef) are characterized by long, sustained notes, likely held by strings or woodwinds, with dynamic markings of *ff* in the third measure.
- Bottom Section:** The bottom four staves (bass clef) continue the rhythmic complexity, with dynamic markings of *ff* in the third measure.
- Bottom Staff:** A single staff at the very bottom contains a continuous sequence of eighth notes with triplet markings.

The score is written in a key signature of one sharp (F#) and a time signature of 7/8. The overall texture is dense and rhythmic, with a strong emphasis on fortissimo dynamics.

The musical score is arranged in a system of 12 staves. The top two staves are for guitar, and the bottom two are for piano. The score is in 2/4 time and G major. It features a variety of rhythmic patterns, including eighth-note triplets and sixteenth-note runs. The piano part includes a 'pizz.' (pizzicato) marking and dynamic markings of *p* (piano). The guitar part includes a '3' marking above a triplet of eighth notes. The score is divided into four measures, with the first measure containing the most complex rhythmic figures.

This page of a musical score contains several systems of staves. The top system features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains a complex rhythmic pattern of eighth notes, with several triplet markings (indicated by a '3' and a slur). A dynamic marking of *ff* (fortissimo) is present. A circled number '5' is placed above the staff. The second system includes a bass clef staff with a key signature of two flats (Bb, Eb) and a common time signature (C), also featuring triplet markings and a *ff* dynamic. The third system consists of five staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and four bass clef staves with a key signature of one sharp (F#) and a common time signature (C). These staves contain various rhythmic patterns, including triplets and sustained notes, with *ff* dynamics. The fourth system is similar to the third, with a treble clef staff and four bass clef staves, all featuring complex rhythmic patterns and *ff* dynamics. The bottom system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff with a key signature of one sharp (F#) and a common time signature (C), both containing rhythmic patterns and *ff* dynamics.

The image displays a musical score for page 82, consisting of several systems of staves. The top system includes two staves with musical notation, featuring a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The notation includes rests, eighth notes, and triplet eighth notes. The second system consists of two empty staves. The third system contains five staves, all of which are empty. The fourth system consists of three empty staves. At the bottom of the page, there is a single staff with a piano accompaniment, starting with a double bar line and containing a sequence of eighth notes, many of which are grouped as triplets.

6

colla bacch

colla bacch

pizz.

pizz.

tr~

gliss. \flat

mp

tr~

gliss. \flat

mp

tr~

gliss. \flat

mp

tr~

gliss. \flat

mp

The musical score for page 85 consists of several systems of staves. The first system includes five staves: the top staff features a trill (tr) and triplet (3) markings; the second and third staves contain triplet markings; the fourth staff has a triplet and a dynamic marking of *mf*; and the fifth staff has a triplet and a dynamic marking of *mf*³. The second system includes five staves: the top staff has a triplet and a dynamic marking of *mf*; the second staff has a triplet and a dynamic marking of *mf*; the third staff has a triplet and a dynamic marking of *mf*³; the fourth staff has a triplet and a dynamic marking of *mf*; and the fifth staff has a triplet and a dynamic marking of *mf*³. The third system includes five staves: the top staff has a triplet and a dynamic marking of *mf*; the second staff has a triplet and a dynamic marking of *mf*; the third staff has a triplet and a dynamic marking of *mf*³; the fourth staff has a triplet and a dynamic marking of *mf*; and the fifth staff has a triplet and a dynamic marking of *mf*³. The fourth system includes five staves: the top staff has a trill (tr) and glissando (gliss.) marking; the second staff has a triplet and a dynamic marking of *mf*³; the third staff has a triplet and a dynamic marking of *mf*; the fourth staff has a triplet and a dynamic marking of *mf*; and the fifth staff has a trill (tr) and glissando (gliss.) marking. The fifth system includes five staves: the top staff has a trill (tr) and glissando (gliss.) marking; the second staff has a trill (tr) and glissando (gliss.) marking; the third staff has a trill (tr) and glissando (gliss.) marking; the fourth staff has a trill (tr) and glissando (gliss.) marking; and the fifth staff has a trill (tr) and glissando (gliss.) marking. The sixth system includes five staves: the top staff has a trill (tr) and glissando (gliss.) marking; the second staff has a trill (tr) and glissando (gliss.) marking; the third staff has a trill (tr) and glissando (gliss.) marking; the fourth staff has a trill (tr) and glissando (gliss.) marking; and the fifth staff has a trill (tr) and glissando (gliss.) marking. The seventh system includes five staves: the top staff has a trill (tr) and glissando (gliss.) marking; the second staff has a trill (tr) and glissando (gliss.) marking; the third staff has a trill (tr) and glissando (gliss.) marking; the fourth staff has a trill (tr) and glissando (gliss.) marking; and the fifth staff has a trill (tr) and glissando (gliss.) marking. The eighth system includes five staves: the top staff has a trill (tr) and glissando (gliss.) marking; the second staff has a trill (tr) and glissando (gliss.) marking; the third staff has a trill (tr) and glissando (gliss.) marking; the fourth staff has a trill (tr) and glissando (gliss.) marking; and the fifth staff has a trill (tr) and glissando (gliss.) marking. The ninth system includes five staves: the top staff has a trill (tr) and glissando (gliss.) marking; the second staff has a trill (tr) and glissando (gliss.) marking; the third staff has a trill (tr) and glissando (gliss.) marking; the fourth staff has a trill (tr) and glissando (gliss.) marking; and the fifth staff has a trill (tr) and glissando (gliss.) marking. The tenth system includes five staves: the top staff has a trill (tr) and glissando (gliss.) marking; the second staff has a trill (tr) and glissando (gliss.) marking; the third staff has a trill (tr) and glissando (gliss.) marking; the fourth staff has a trill (tr) and glissando (gliss.) marking; and the fifth staff has a trill (tr) and glissando (gliss.) marking.

This page of musical notation is for guitar and consists of several systems of staves. The top system contains five staves of music, primarily using treble clefs. It features intricate rhythmic patterns, including many triplets (indicated by a '3' above the notes) and sixteenth-note runs. The second system also contains five staves, with the bottom-most staff in this system using a bass clef and including 'tr' (trill) and 'gliss.' (glissando) markings. The third system consists of three staves, with the bottom-most staff using a bass clef and also featuring 'tr' and 'gliss.' markings. The bottom-most staff of the entire page is a single staff with a treble clef, continuing the rhythmic patterns seen in the upper systems.

9

The image displays a musical score for guitar, consisting of several systems of staves. The first system includes two treble clef staves and one bass clef staff. The second system also has two treble clef staves and one bass clef staff. The third system features two treble clef staves and three bass clef staves. The fourth system has two treble clef staves and two bass clef staves. The fifth system consists of two bass clef staves. The sixth system includes one treble clef staff and two bass clef staves. The final line of music is a single staff with a double bar line and a '5' below it, indicating a fret position. The score is written in a key signature with one flat (B-flat) and a common time signature. It features various musical notations, including triplets, glissandos, and trills.

The musical score for page 11 consists of several systems of staves. The first system has two empty staves. The second system has two staves with treble clefs, both containing rests. The third system has two staves with treble clefs, both containing eighth-note patterns starting in the fourth measure, marked with a forte (*f*) dynamic. The fourth system has six staves: the top two are treble clefs with eighth-note patterns, the middle two are treble clefs with chords, and the bottom one is a bass clef with chords. Dynamics include *f* and *mp*. The fifth system has two staves: the top is a treble clef with eighth-note patterns, and the bottom is a bass clef with chords. Dynamics include *f* and *mp*. The sixth system has two staves: the top is a treble clef with eighth-note patterns, and the bottom is a bass clef with chords. Dynamics include *f*. The seventh system has one staff with a piano part, marked with a mezzo-piano (*mp*) dynamic. The piano part features eighth-note patterns with accents.

Musical score for piano and bass, page 92. The score is in D major and 4/4 time. It features a complex texture with multiple staves of piano accompaniment and a bass line. The piano part includes several staves with sixteenth-note patterns and chords. The bass line is primarily eighth-note and quarter-note based. Dynamics include *mf* and accents are used throughout.

This musical score consists of ten systems of staves. The first system has two staves, both in treble clef with a key signature of two sharps (F# and C#). The second system has two staves, both in treble clef. The third system has two staves, both in treble clef. The fourth system has six staves: the top two are in treble clef, and the bottom four are in bass clef. The fifth system has six staves: the top two are in treble clef, and the bottom four are in bass clef. The sixth system has six staves: the top two are in treble clef, and the bottom four are in bass clef. The seventh system has two staves, both in bass clef. The eighth system has two staves, both in bass clef. The ninth system has one staff in a grand staff format (treble and bass clefs). The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). Time signatures change from 3/4 to 2/4 and then to common time (C). There are also accents and slurs over certain notes.

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of 14 measures. The first two measures are marked *f* (forte) and the last two *mf* (mezzo-forte). The score includes multiple staves for the right and left hands, with various musical notations such as chords, arpeggios, and dynamics. The notation includes accents (>) and slurs over notes and chords. The piece concludes with a double bar line in the final measure.

A musical score for guitar and bass, consisting of 12 staves. The score is written in G major (one sharp) and 4/4 time. The guitar part (top two systems) features a melodic line with a long phrase in the first system, followed by a more rhythmic pattern in the second system. The bass part (bottom two systems) provides a steady accompaniment with a repeating eighth-note pattern. The score includes various musical notations such as slurs, ties, and a 'pizz.' (pizzicato) marking. The piece concludes with a double bar line.

The musical score for page 17 consists of several systems of staves. The first system has two staves, both in treble clef with a key signature of one sharp (F#). The second system has two staves; the upper staff is in treble clef and contains a section labeled "ord" with a melodic line, while the lower staff is in bass clef. The third system has four staves: the top staff is in treble clef with a melodic line, and the three staves below it are in treble clef, each containing a dense texture of chords. The fourth system has two staves, both in bass clef, with a rhythmic accompaniment. The fifth system has two staves, both in bass clef, with a rhythmic accompaniment. The sixth system has two staves, both in bass clef, with a rhythmic accompaniment. The seventh system has two staves, both in bass clef, with a rhythmic accompaniment. The eighth system has two staves, both in bass clef, with a rhythmic accompaniment. The score concludes with a double bar line at the end of the eighth system.

The musical score for page 18 consists of several systems of staves. The first system includes a treble clef staff with a trill (tr) and a pizzicato (pizz.) marking. The second system features a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The third system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The fourth system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The fifth system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The sixth system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The seventh system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The eighth system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The ninth system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The tenth system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The eleventh system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The twelfth system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The thirteenth system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The fourteenth system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The fifteenth system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The sixteenth system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The seventeenth system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The eighteenth system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The nineteenth system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking. The twentieth system includes a treble clef staff with a trill and a pizzicato marking, and a bass clef staff with a pizzicato marking.

This musical score page, numbered 19, contains ten systems of staves. The first system consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system through the sixth system each consist of two staves, with the upper staff in treble clef and the lower staff in bass clef. The seventh system through the tenth system each consist of two staves, with the upper staff in treble clef and the lower staff in bass clef. The notation includes various rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings such as *sp* (sforzando) are placed below several staves. Performance instructions like *tr* (trill) and *gliss.* (glissando) are also present. The key signature is one sharp (F#), and the time signature is 4/4. The page concludes with a double bar line at the bottom.

p

p

p

mf

mf

arco

arco

This page of a musical score, numbered 20, contains ten systems of staves. The first system consists of two treble clef staves. The second system consists of two treble clef staves, with the lower staff containing dynamic markings of *f*. The third system consists of two treble clef staves, with the lower staff containing dynamic markings of *f*. The fourth system consists of two treble clef staves, with the lower staff containing dynamic markings of *f*. The fifth system consists of two treble clef staves, with the lower staff containing dynamic markings of *f*. The sixth system consists of two treble clef staves, with the lower staff containing dynamic markings of *f*. The seventh system consists of two treble clef staves, with the lower staff containing dynamic markings of *f*. The eighth system consists of two treble clef staves, with the lower staff containing dynamic markings of *f*. The ninth system consists of two treble clef staves, with the lower staff containing dynamic markings of *f*. The tenth system consists of two treble clef staves, with the lower staff containing dynamic markings of *f*. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic marking *f* (forte) is used to indicate a strong, loud sound.

The musical score for page 22 consists of several systems of staves. The first system has two staves, with the upper staff starting a melodic line and the lower staff providing accompaniment. The second system has three staves, with the top staff marked 'ord' and 'mf', and the lower two staves marked 'f' and 'p'. The third system has four staves, with the top staff marked 'mf' and the lower three staves marked 'f' and 'p'. The fourth system has five staves, with the top staff marked 'mp' and the lower four staves marked 'mf' and 'p'. The fifth system has three staves, with the top staff marked 'mf' and the lower two staves marked 'f' and 'p'. The sixth system has two staves, with the upper staff marked 'mf' and the lower staff marked 'f' and 'p'. The score concludes with a double bar line and repeat signs.

This musical score is for page 105 and is written in the key of D major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system includes a piano accompaniment (treble and bass clefs). The piano part features a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand. The vocal line consists of a melodic line with some rests. The score concludes with a double bar line at the end of the page.

под масковные вечера

под масковные вечера

23 Allegro

The musical score is arranged in a system of 11 staves. The first six staves are grouped by a brace on the left and represent a piano part with multiple voices. The first five staves are in treble clef, and the sixth is in bass clef. The last two staves of this group are also in bass clef. The seventh and eighth staves are in treble clef, and the ninth and tenth staves are in bass clef. The eleventh staff is a single-line bass clef staff. The score is in 7/8 time and begins with a key signature of two flats. The first three measures of each staff are rests. The music begins in the fourth measure. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The score concludes with a double bar line and a repeat sign.

This musical score is for page 108 and consists of 11 staves. The top two staves are for the piano, with the right hand in the upper staff and the left hand in the lower staff. The next two staves are for the strings, with the first violin in the upper staff and the second violin in the lower staff. The fifth staff is for the viola, the sixth for the cello, and the seventh for the double bass. The eighth staff is for the first horn, and the ninth for the second horn. The tenth staff is for the first trombone, and the eleventh for the second trombone. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings and articulation symbols.

Musical score for a piano piece, numbered 24. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It consists of 12 staves. The first two staves form the first system, the next four staves form the second system, and the last six staves form the third system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of 'f' (forte) is present in several measures. The score concludes with a double bar line and repeat dots.

The image displays a musical score for page 110, consisting of 11 staves of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is organized into four systems of two staves each, with a final system of one staff. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The first system shows a melodic line in the upper staff and a bass line in the lower staff. The second system continues the melodic development with slurs and ties. The third system features a more complex rhythmic pattern in the upper staff and a steady bass line. The fourth system shows a continuation of the melodic and bass lines. The final system consists of a single staff with a rhythmic pattern. The page number '110' is centered at the bottom of the page.

This page contains a musical score for page 25, consisting of several systems of staves. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics markings include *mp* (mezzo-piano) and *pp* (pianissimo). The score concludes with a double bar line.

This musical score page, numbered 113, contains six systems of staves. The notation is complex, featuring various musical techniques:

- System 1:** The top staff has a tremolo line above it. The first two staves show a melodic line with triplets (marked '3') and a bass line with glissandos (marked 'gliss.'). Dynamics include *ff*.
- System 2:** The first two staves continue with glissandos and tremolos. Dynamics include *ff*.
- System 3:** The first two staves feature glissandos and tremolos. Dynamics include *ff*.
- System 4:** The first two staves feature glissandos and tremolos. Dynamics include *ff*.
- System 5:** The first two staves feature glissandos and tremolos. Dynamics include *ff*.
- System 6:** The first two staves feature glissandos and tremolos. Dynamics include *ff*.
- System 7:** The bottom staff features a melodic line with triplets (marked '3'). Dynamics include *ff*.

This musical score page, numbered 114, contains several systems of staves. The top system includes a staff with a trill ornament (tr) and a staff with triplet markings (3). The middle section consists of multiple staves, many of which feature glissando markings (gliss.) and trill ornaments (tr). The bottom system features a staff with triplet markings (3) and a staff with glissando markings (gliss.). The score is divided into two main sections by a double bar line, with repeat signs (double dots) indicating repeated passages.

Musical score for a piece, page 115. The score is arranged in systems. The first system has two staves. The second system has three staves. The third system has five staves. The fourth system has three staves. The fifth system has two staves. The sixth system has one staff. The score includes various musical notations such as triplets, glissandos, trills, and dynamic markings like 'ff'.

This page of a musical score contains multiple systems of staves. The notation includes various rhythmic figures, notably triplets and sixteenth-note runs. Dynamic markings such as *sp* (piano), *sfz* (sforzando), and *fff* (fortissimo) are used throughout. The score is divided into measures by vertical bar lines, and some sections are marked with repeat signs. The bottom of the page features a single staff with a continuous sequence of triplets.

FOYDALANILGAN ADABIYOQLAR

1. A.I.Petrosyans. Instrumentovedeniye «Uzbekskiy narodniy instrumenti». Toshkent. 1951.
2. T.Vizgo, A.Petrosyans. Uzbekskiy orkestr narodnix instrumentov. Toshkent. 1962.
3. A.X.Liviyev. Rubob orkestri tashkil qilish metodikasi. Toshkent. 1978.
4. A.X.Liviyev. O'zbek xalq cholg'u asboblari orkestrlari. Toshkent. 1971.
5. H.Nurmatov. Qashqar rubobi. Toshkent. 2003.
6. Z.Turapov. Dutor bas. Toshkent. 2004.

M U N D A R I J A

So‘zboshi	3
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I BO‘LIM. NAZARIY QISM

O‘zbek xalq cholg‘ulari orkestri va uning tarkibiga kiradigan guruhlar	4
Puflama cholg‘ular guruhi	7
Torli urma cholg‘u guruhi	10
Mizrobli cholg‘ular guruhi	10
Urma zarbli cholg‘ular	15
Kamonli cholg‘ular guruhi	16

II BO‘LIM. AMALIY QISM

Kuyini moslashtirish	19
Unison juftlanish	20
Oktava juftlanish	26
Kuyning ikki va uch ovozli ko‘rinishi	29
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F.Alimov. Popurri	68

CHOLG‘USHUNOSLIK

*Pedagogika universiteti, institutlar va cholg‘ushunoslik fani mavjud barcha
oliy va o‘rta maxsus ta’lim muassasalari uchun
o‘quv qo‘llanma*

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