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

**RAJABOVA NODIRA FATTOX QIZI**

# SOLFEDJIO

**2- nashri**

**TOSHKENT — 2004**

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**Rajabova Nodira Fattox qizi.**
Solfedjio: Akademik litsey va kasb-hunar kollejlari uchun o'quv qo'llanma. T.: «SHARQ», 2004. — 176 b.

Ushbu qo'llanma 2000 yil chiqqan bir ovozli «Solfedjio» darsligini qayta ishlangan va to'ldirilgan 2 nashridir. Qo'llanmadagi misollar o'zbek xalq kuylari, bastakorlarning asarlaridan tuzilgan. Darslik bolalar musiqa maktablari, musiqa, san'at kollejlari va litseylari hamda musiqa oliygohlari uchun mo'ljallangan.

Muallif ushbu qo'llanmani yaratishda ko'rsatgan yordamlari uchun O'zbekiston Davlat Konservatoriyasining musiqiy-nazariy kafedrasiga, Hamza nomidagi Respublika musiqa kolleji musiqa nazariya kafedrasi o'qituvchilari va rahbariyati hamda O'zbekiston bastakorlar uyushmasiga o'z minnatdorchiligini bildiradi.

Настоящая работа является переработанным и дополненным изданием, первого выпуска сборника одноголосного «Сольфеджио» на материале узбекской народно-профессиональной классической музыки и музыки композиторов Узбекистана, выпущенного в 2000 году. Пособие предназначено для учащихся начального, среднего и высшего специального образования.

Автор выражает благодарность преподавателям кафедры теории музыки Узбекской Государственной Консерватории, кафедры теории музыки Республиканского музыкального колледжа имени Хамзы, а также членам Союза композиторов Узбекистана за оказанную помощь.

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

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# USLUBIY TAVSIYALAR

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

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

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

Pedagogika amaliyotida solfedjio fani ladlarni — eshitish qobiliyatini tarbiyalovchi fan deb tushuniladi. Ammo, ladni his etishni boshqacha uslublari ham mavjud bo'lib, bular: 1) turg'un bo'lmagan tovushlarning lad asosida turg'un tovushlarga tortilishi; 2) lad bosqichlar tonikada munosabati bilan ham izohlanadi.

Ushbu qo'llanma, lad bosqichlarini o'rganishda A.Agajanov qo'llagan kuylash tizimiga asoslangan bo'lib, o'qituvchilar tomonidan kuylanadigan ohanglar va asarlar namunalarida (major va minor) gammalarning ma'lum tovush qatorlarining xotirada mustahkamlanishini o'z oldida maqsad qilib qo'yadi[1]. Asar namunalari sifatida turli bosqichlardan boshlanuvchi o'zbek xalq kuylaridan foydalanish mumkin. Bunda tovushqatorning yordamchi va uning tonikaga bo'lgan munosabati musiqiy eshitishning diqqat markazida turadi.

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

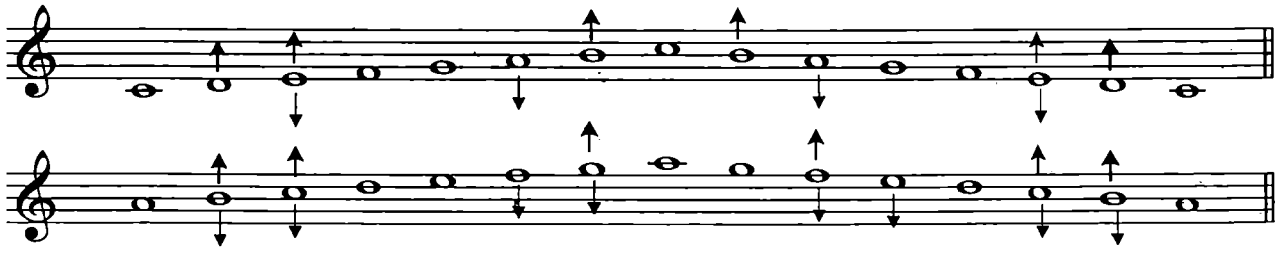
1. Ovoz uchun zamzama mashqlar.
2. Solfedgio usulida kuylash.
3. Musiqiy diktant.

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

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

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

O'zbek monodiyasiga xos bosqichlardan tashkil topgan tovushqator chizmasini keltiramiz[2].



[1] **А. Агажанов**. «Курс сольфеджио». Вып. 2. М., 1965. с. 3.

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



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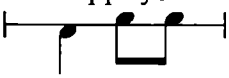
I, II, III, IV, V, VI, VII bosqichlarni o'zida mujassam etgan ladlarga tortilish chizmasi[1].

Keltirilgan chizmada I, IV, V bosqichlar turg'un bo'lib, III bosqich o'zgaruvchandir.

Solfedjio kursining bosh vazifalaridan biri o'quvchilarda asarning metro-ritmik-usul hissasini sezish qobiliyatini tarbiyalashdir. Shuning uchun ham qo'llanmada metr va ritm asosiy o'rin tutadi. O'qituvchi dastlabki mashg'ulotlardan boshlab o'quvchilar diqqatini to'plamda jamlangan kuylar va mashqlarni dirijorlik qilgan holda zarb berish bilan ijro etishlariga qaratilmog'i lozim. Bunda qo'lning harakati, aniq va ifodali ohanglar hisobi, taktdagi kuchli hissalarni sezish va usul turoqlarini to'g'ri taqsimlash muhim ahamiyatga ega.

Usul birliklari o'zbek musiqasining ajralmas qismidir. Bu holat qo'llanmadagi kuylarda o'z aksini topgan va ikki ovozli kuyning alohida partiyasi sifatida gavdalanadi.

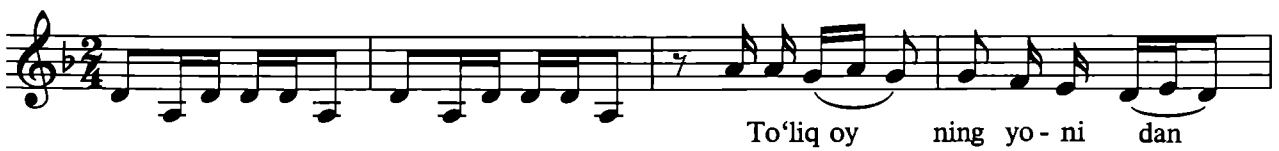
O'quvchilarda kuylash malakalari rivojlangan sari metr va o'lchovni his qilish ham orta boradi (usullari qo'yilmagan kuy namunalarida usullarni o'zlari qo'yib ijro qilishlari ham mumkin). Bunda ohang kuylanadi va bir vaqtning o'zida bir o'quvchi dirijorlik qilib boshqasi usulni chertib turadi yoki «tan-tan» iboralari bilan uzun va qisqa usul namunalari aytiladi[2]. Usullar yakka gorizontal chiziqqa yoziladi. Bum cho'zimi chiziq ostida, bak-chiziq ustida ifodalanadi.

Misol  Bum bak-bak.

O'zbek xalq musiqasi bezaklarga boy bo'lib (qochirim, sayqal, nola, bidratma va boshqalar), ular (cholg'u va aytim) amaliyotda to'liq yoritilmagan va (yakka va qo'sha) forshlaglar yordamida ifodalanadi. Bularni nola yoki asosiy pardaga sipanish orqali kuylash milliy ohanglarga xosdir.

**U. Yo'ldoshev she'ri**
**O'zbek xalq kuyi**
**YOR-YOR**

M.M. ♩ = 120




O'qituvchi sinfda tovushlarni sof aytish va solfedjio usulida kuylashdan tashqari asarni eshitib tahlil qilish va musiqiy diktantlar yozdirish ustida ham ishlaydi[3].

Musiqiy diktant sinf ishining muhim shakllaridan bo'lib, o'quvchilarda musiqiy xotira va kuyni eshitgan holda tahlil qilish malakalarini rivojlantiradi. Shuninglek, olgan nazariy bilimlarini amaliyotda qo'llashga yordam beradi.

Diktant uchun mo'ljallangan kuy birinchi chalinganida kuchli hissalari bo'rttirilib, belgilangan aniq sur'atda ijro qilinishi kerak. Ikkinchi va undan keyingi chalinishida yozib olish uchun qulaylashtirish maqsadida kuy sur'atini o'zgartirish mumkin. Kuyni dastlabki chalish paytidayoq unung ladi, metri, o'lchovi va shakli (tuzilishi) aniqlab olinadi va diktant yozish uchun chizmasi tayyorlanadi. Diktant uchun tanlangan asarni xalq cholg'u asboblaridan birida chalish o'quvchilar tomonidan kuyni qabul qilishni yengillashtiradi. Keyin asarning tonligi va boshlang'ich tovushining balangligi aniqlanadi (gamma va ladning asosiy bosqichlari hamda diktantning ba'zi bo'laklari kuylanadi). Bunda kuyning ifoda vositalari (tuzilishi, usul turoqlari, kadensiya aylanmalari)ga e'tibor qaratiladi.

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

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

[2] **А. Джами.** «Трактат о музыке». Ред. В.М. Беляев. Т., 1960 г. II гл.

[3] Qo'llanmada keltirilgan asarlar namunalaridan musiqiy diktantlar uchun material sifatida ham foydalanish mumkin.



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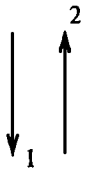
Shuningdek, diktantni yozishdan oldin uning ba'zi bo'laklarini ham bir o'quvchi o'z cholg'usida ijro qilib ko'rishiga imkon yaratish zarur. Bunday tayyorgarlik ishlarini o'quvchilar dastlab sinfda, o'qituvchi rahbarligida va keyinchalik mustaqil bajaradilar. O'quvchilar kuyni ilg'ab olgan zahoti uni yozishga tutinadilar va usullarini ham aniq ifodalaydilar. Diktant dastlab chalinganida eskiz holatida yoziladi va keyingi ijrolarda to'ldirilib boriladi. Bunday uslub o'quvchilarda kuy tuzilishini tahlil qilib, uni butunligini aniqlash va musiqiy xotirasini rivojlantirishga xizmat qiladi.

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

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

## OLCHOVLARGA MUVOFIQ QO'L HARAKATLARI

Ikki xissali

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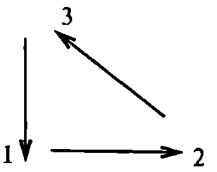
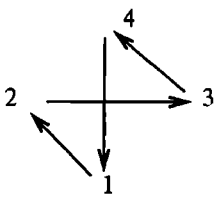



Murakkab o'lchovlar:

To'rt hissali

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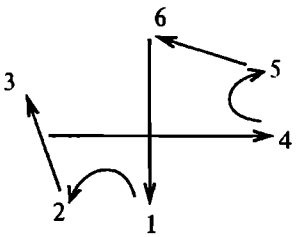


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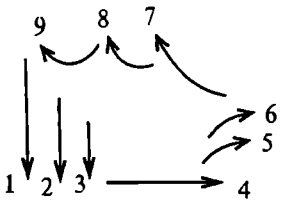


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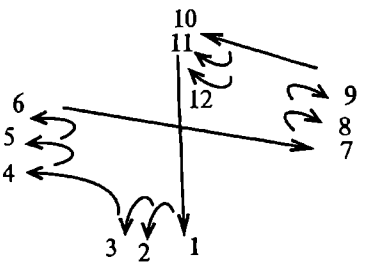
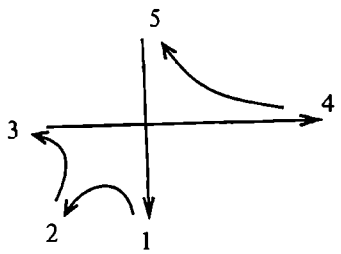



Aralash o'lchovlar:

Besh hissali

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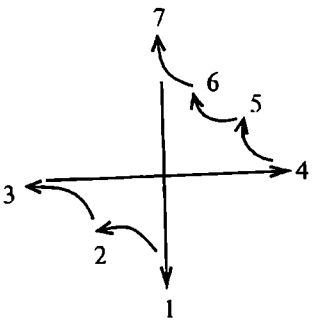




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# МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ

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

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

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

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

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

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

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

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

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

Предлагаем схему интонирования ступеней лада узбекской монодии[2].

Схема ладовых тяготений: I, II, III, IV, V, VI, VII [3].

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

[2] Л.Г Коваль. «Об интонировании ступене лада» сб. ст. «Теоретические проблемы узб. муз. Т., 1976 г.

[3] Там же.



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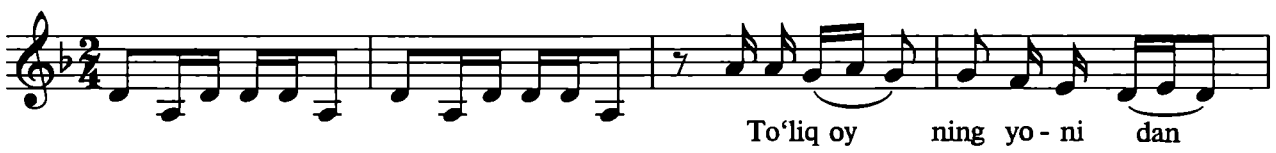
Из данной схемы следует: I, IV, V ст. меньше всего подвергаются вариантности. III ст. наиболее вариантна. II ст. чаще выступает как переменный устой.

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

Ритмическая группа — усуль, является неотъемлемой частью узбекской монодии. В сборнике усуль является частью узбекской манодии. По мере возрастания навыков сольфеджирования, чувства метра, усуль может быть подобран и исполнен самим учащимся (в произведениях где нет усуля). Рекомендуется с первых номеров сборника приобщать учащегося к пульсации усуля. При этом интонируется мелодия и параллельно отбивается ритмический усуль, или один учащийся интонирует мелодию с дирижированием, другой — отбивает усуль или интонирует его на слоги -нан, -тан — долгие длительности, -та, -на — короткие длительности[1]. Записывается усуль на одной горизонтальной линии. Бум — длительность расположенная ниже линии, Бак — расположена выше линии, например: бум-бак-бак.

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

**U. Yo'ldoshev she'ri**
**O'zbek xalq kuyi**
**YOR-YOR**




Помимо работы над интонированием упражнения и сольфеджированием мелодий педагог в классе работает над слуховым анализом и записью музыкальных диктантов[2].

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

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

---

[1] А. Джами. «Трактат о музыке». Ред. В.М. Беляева. Т., 1960 г. II гл.

[2] Музыкальные примеры пособия могут послужить материалом для музыкальных диктантов.



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Очень важно при записи диктантов исполнять мелодию на одном из народных инструментов, что облегчит восприятие учащихся. А также дать возможность учащимся, до записи мелодии, сыграть ее на своих инструментах по фразам, предложениям или полностью период.

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

В результате детальной проработки упражнений к каждому разделу и сольфеджирования музыкальных примеров из произведений копмозиторов и бастокоров Узбекистана различных стилей и жанров, учащиеся должны уметь:

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



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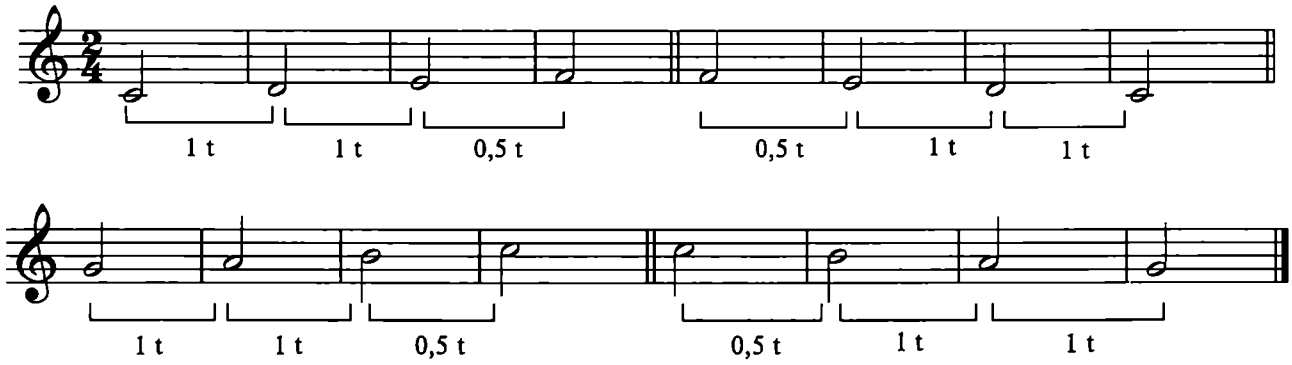
# MAJOR VA MINOR LADLARI

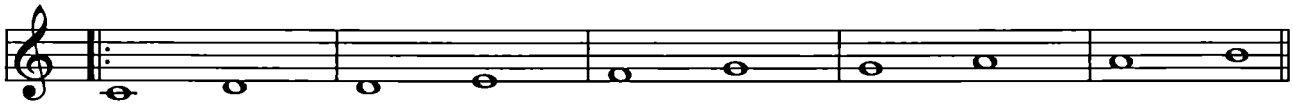
## *Dastlabki bo'lim*

## MASHQLAR

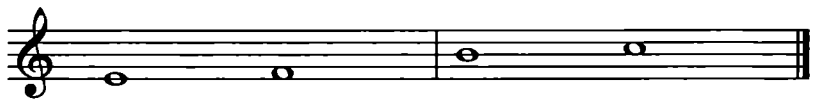
1. Major gammani tetraxordlarga bo'lib, har bir tovushini eshitgan holda kuylash[1]



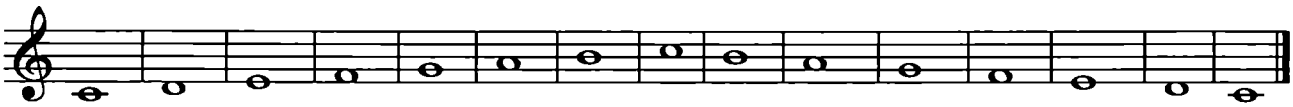

2. Bir tondan tashkil topgan major gamma bosqichlarini kuylash:

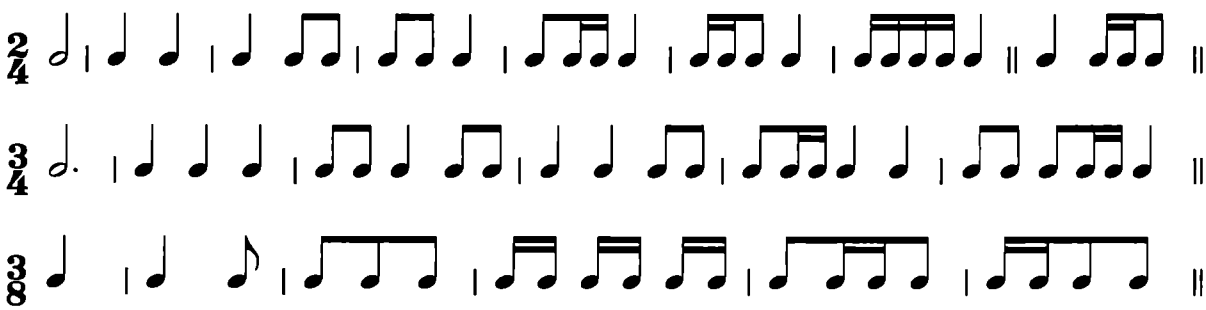


Yarim tondan tashkil topgan gamma bosqichlarini kuylash:

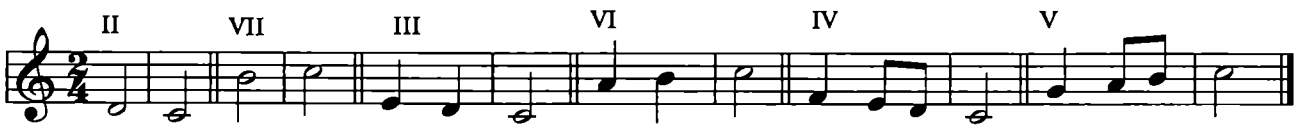


3. Major gammalarini turli usullarda kuylash[2]:





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




[1] Dastlabki bo'limdagi majorda berilgan mashqlarni minor ladlarida ham kuylash zarur.
[2] Bu turdagi mashqlarni mustahkamlash uchun ritmik diktantlar tavsiya etiladi.



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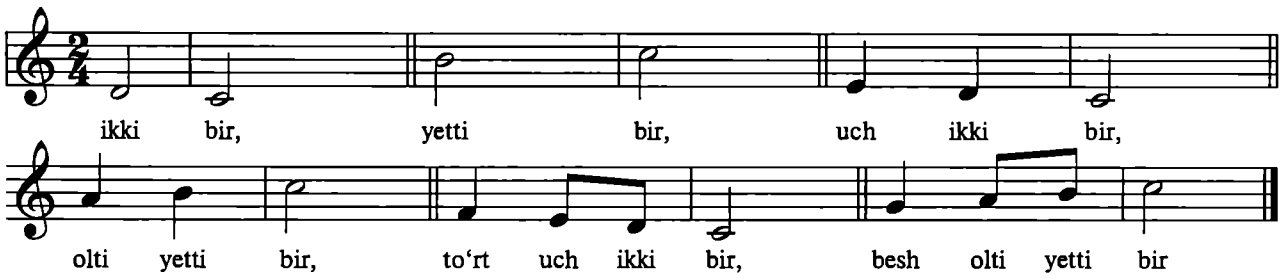
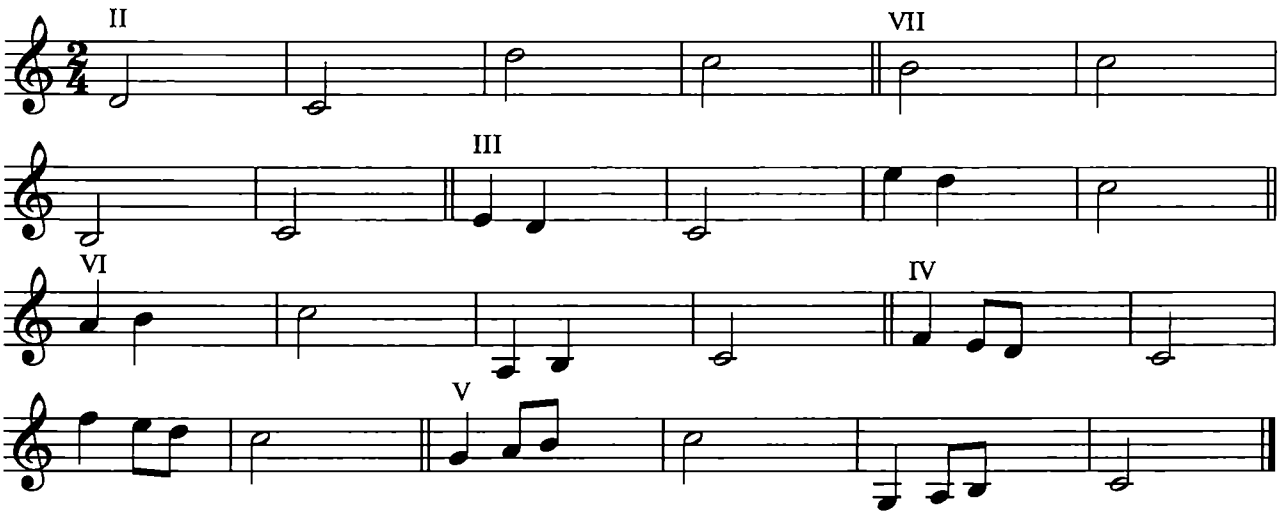
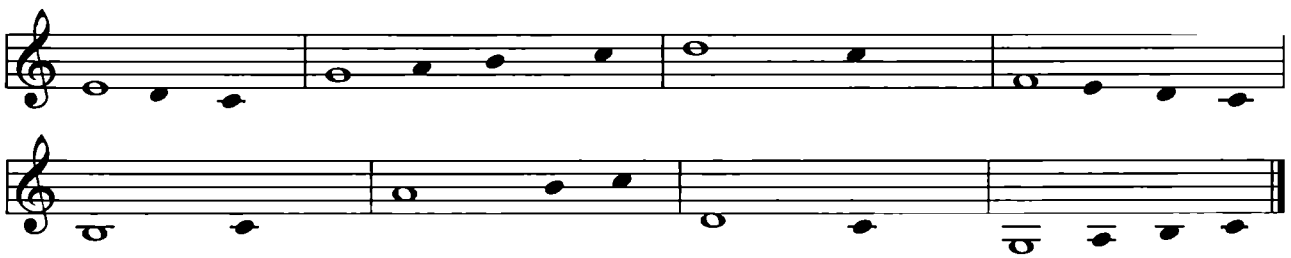


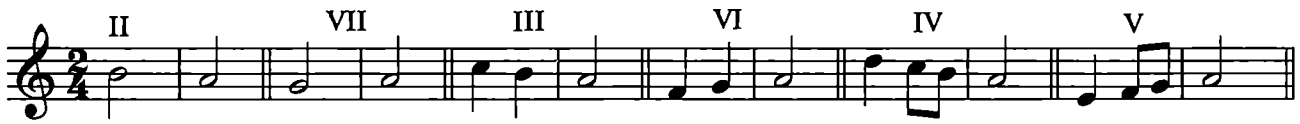

5. Ovoz imkoniyatlariga mos balandlikda quyidagi tovushlarni kuylash[1].




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



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




[1] А. Агажанов. «Курс сольфеджио» В. II М., 1965. с. 8.



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# *I BOB*

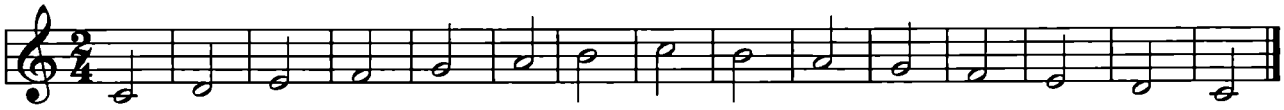
## DIATONIK TOVUSHQATORNING TURG'UN SHAKLLARI

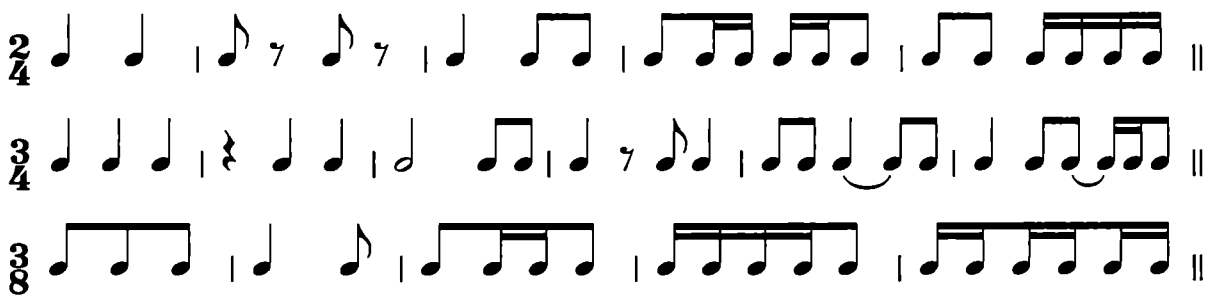
### MAJOR VA MINOR KO'RINISHIDAGI LADLAR

### ODDIY O'LCHOVLAR

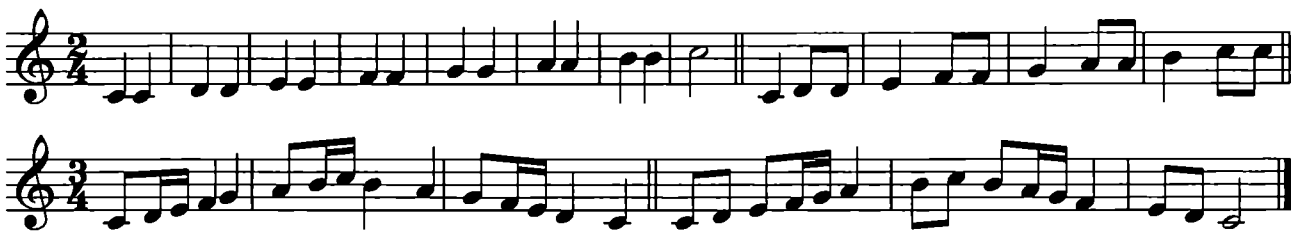
### MASHQLAR

I. Major gamma bosqichlarini turli usulda kuylash:

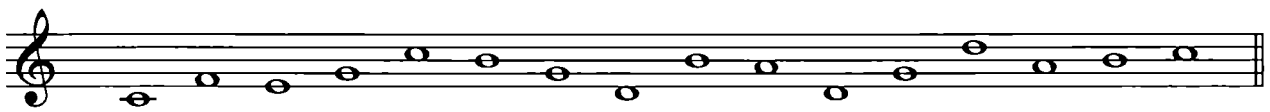




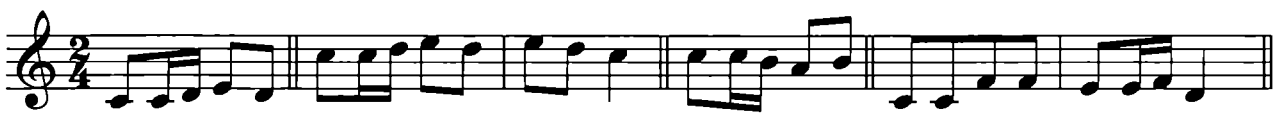
Masalan:



II. Ovozga qulay oktavalarda gamma bosqichlarini kuylash.



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



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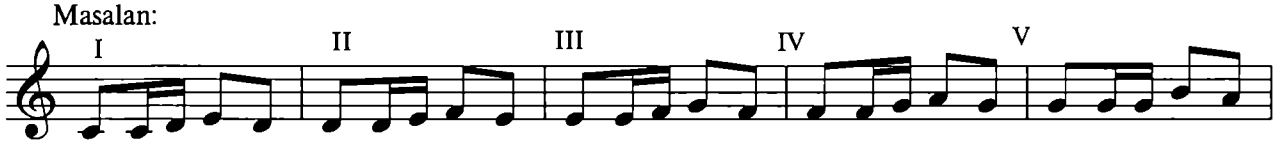




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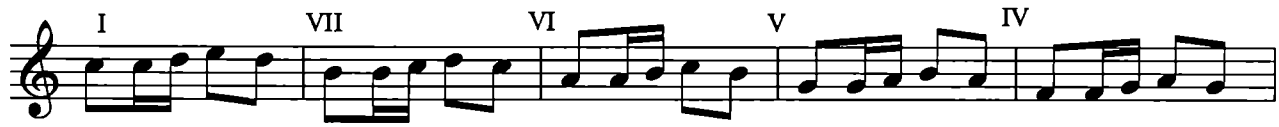
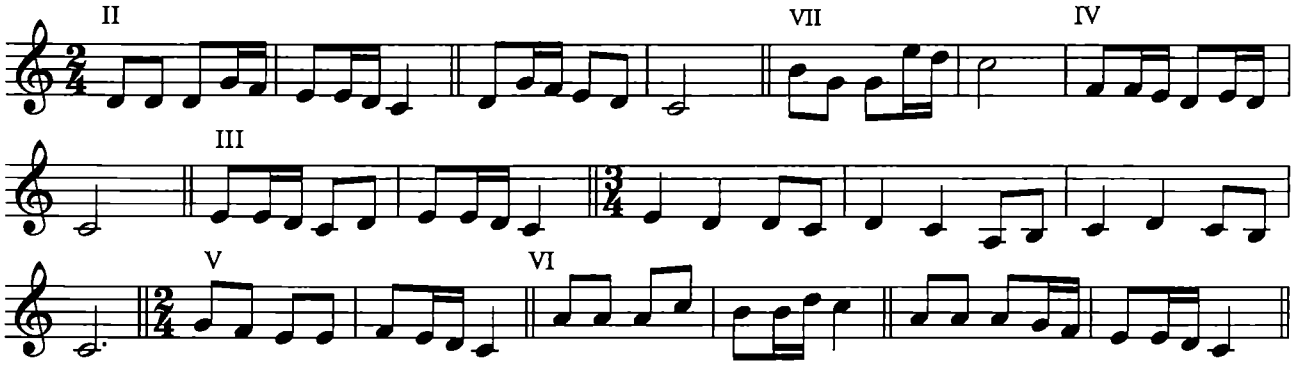
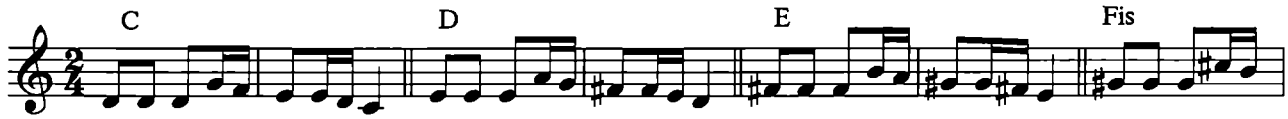



IV. Quyidagi diatonik asosida xromatik sekvensiya halqalarni turli major tonalliklarda yuqoriga va pastga qarab kuylash.



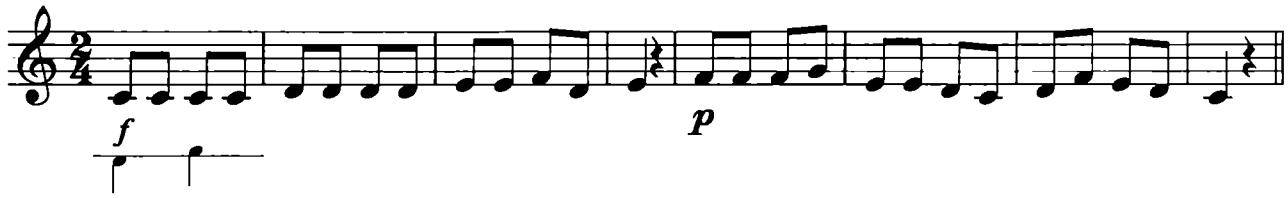

Masalan[1]:




## KO'YLASH UCHUN MISOLLAR

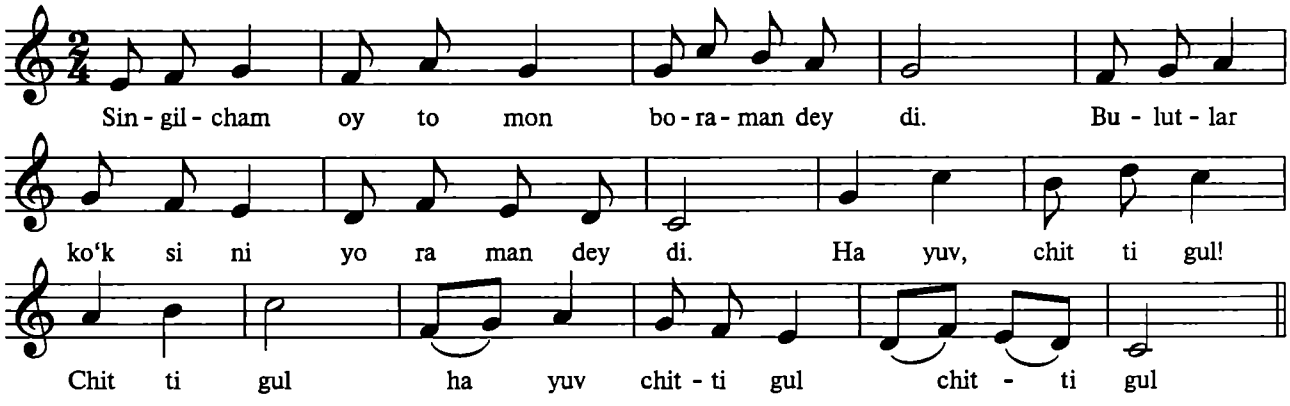
**G'. Qodirov**
**MAY**

**1 Moderato**




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

**2 Andante**




[1] Yuqorida berilgan mashqlarni gammaning turli bosqichlaridan kuylash.



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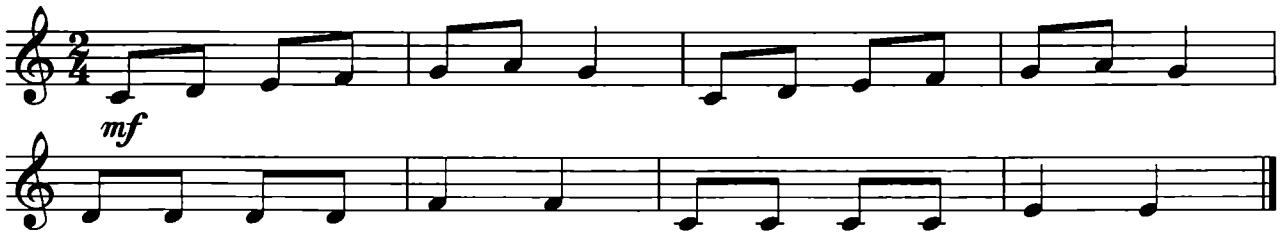
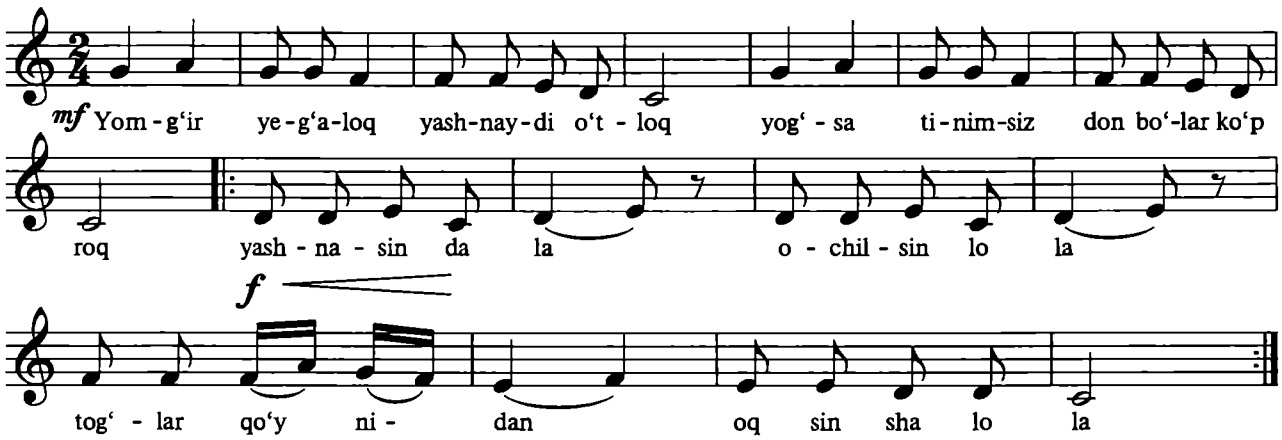
A. Malaxov mus.
A, Be, Te

**3 Allegretto**



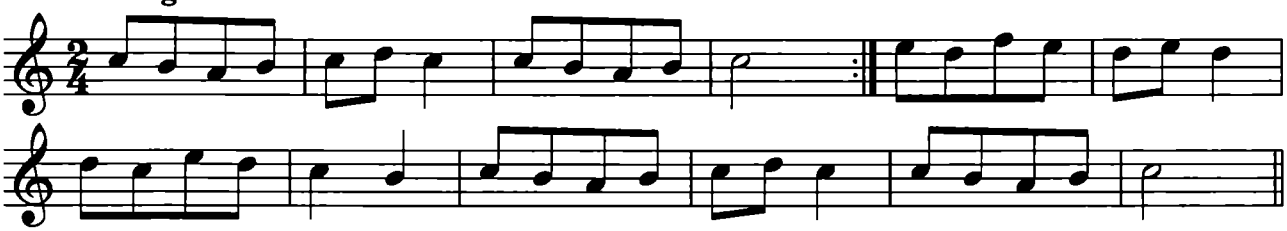

S. Boboyev mus., M. Eng'in she'ri
YOMG'IR

**4 Allegro moderato**



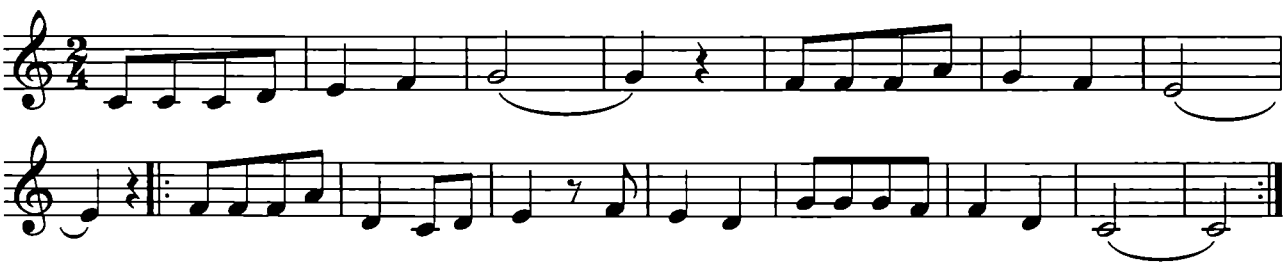

G'. Qodirov
ARCHA QO'SHIG'I

**5 Allegro moderato**



F. Mirusmonov
BIZ KICHIK PAXTAKORMIZ

**6 Allegro**





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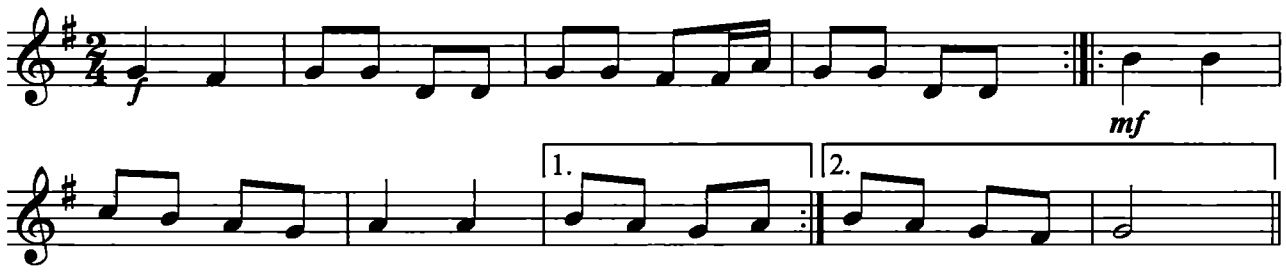
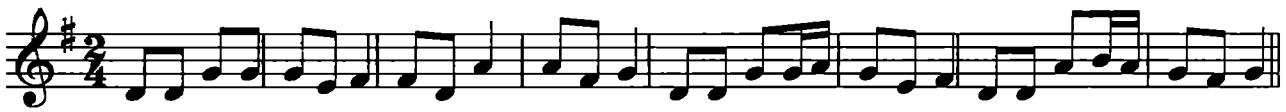
ANDIJON POLKASI

**7 Vivo**



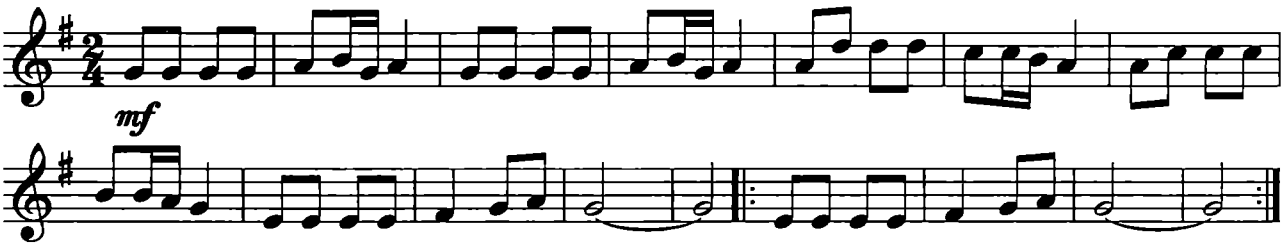

**K. Kenjayev**
**QUYOSHLI O‘LKAM**

**8 Allegretto**



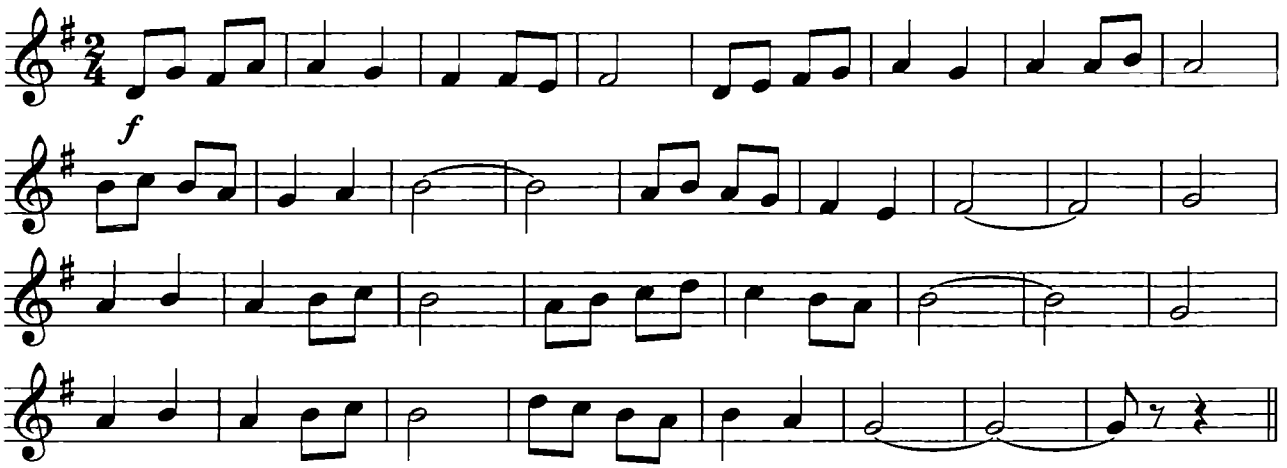
**S. Abramova mus.**
**AKA-SINGIL**

**9 Andante**




**H. Raximov**
**DO‘MBOQCHALAR QO‘SHIG‘I**

**10 Allegretto**



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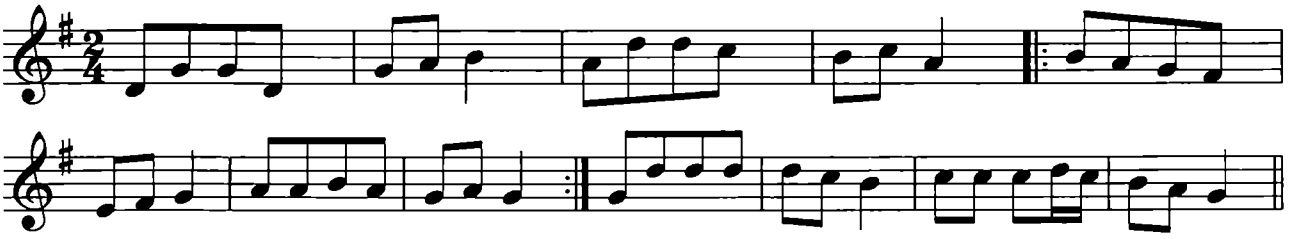
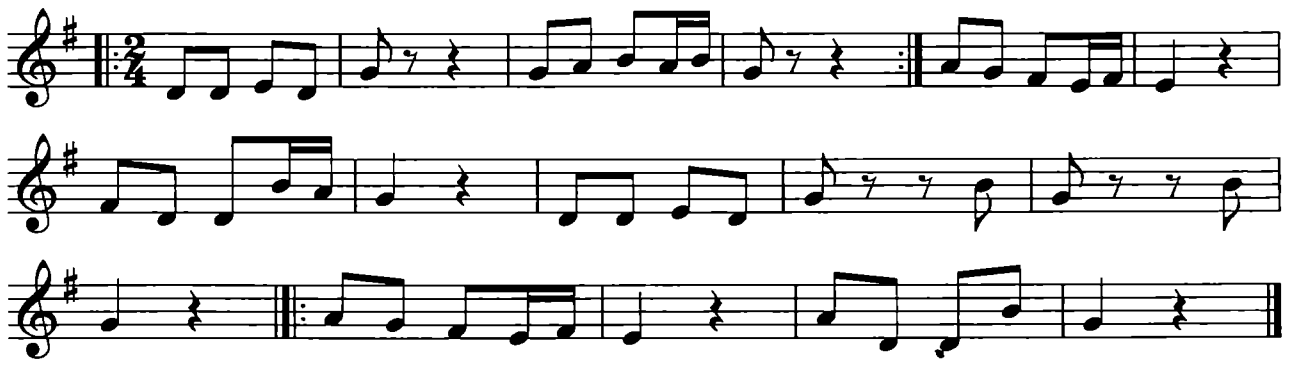
D. Zokirov
YOSHLIK QO‘SHIG‘I

11 Moderato



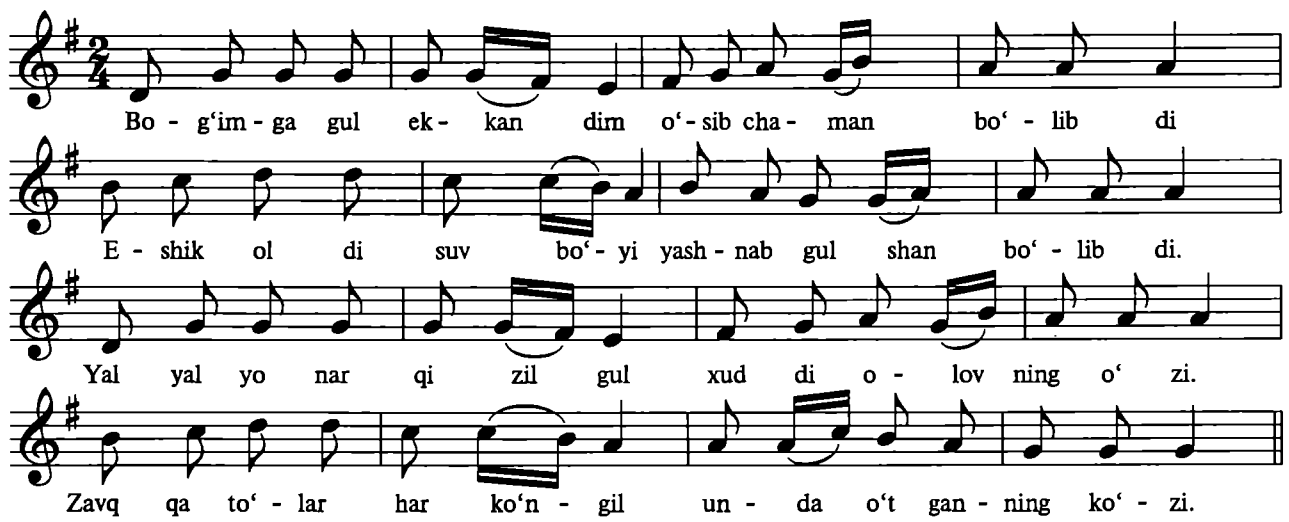
A. Muxamedov
KAKKU

12 Allegretto



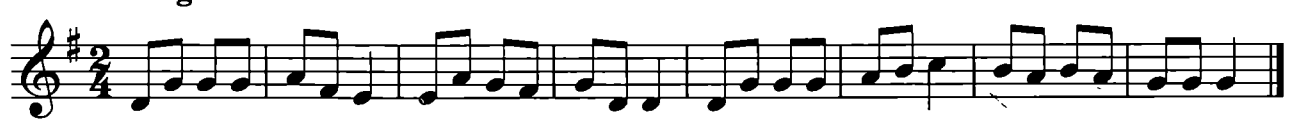
S. Abramova kuyi, Nazarmat she'ri
GUL KELTIRIB QO‘YAMAN

13 Tezroq




B. Giyenko
CHUMCHUQCHA

14 Allegro





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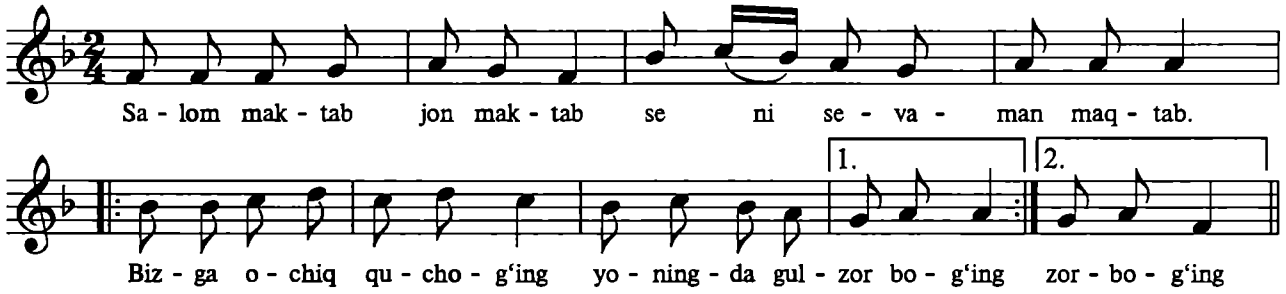
J. Najmitdinov kuyi, E. Raximov she'ri

SALOM MAKTAB

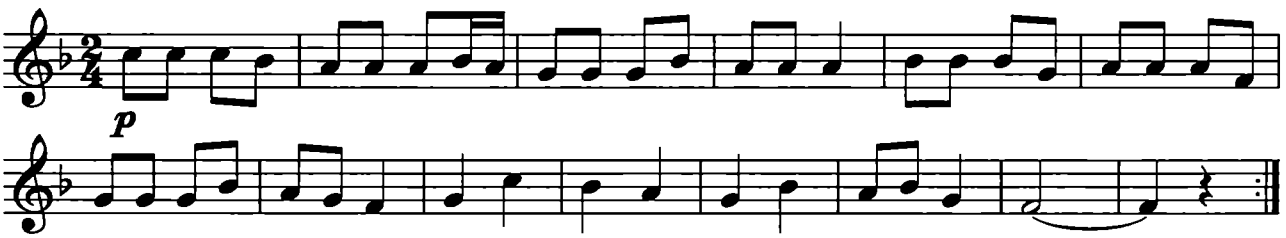
**15 Allegretto**




G'. Qodirov mus.

ALISHER ISMLI BOLALARGA

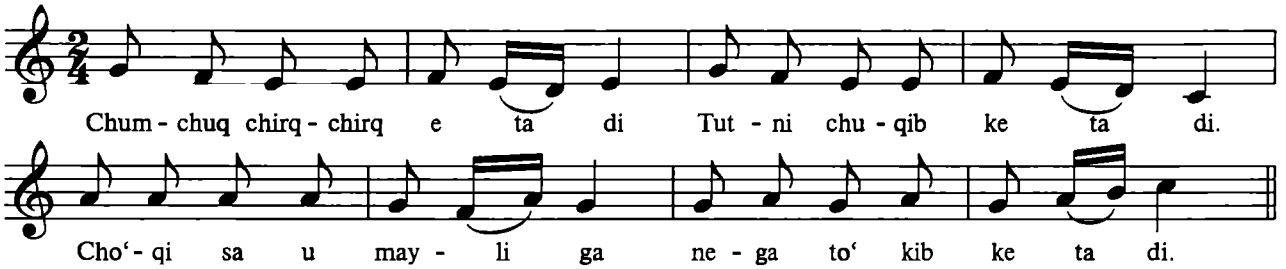
**16 Moderato**




S. Abramova. X. Muxammadaliyev she'ri

CHUMCHUQ

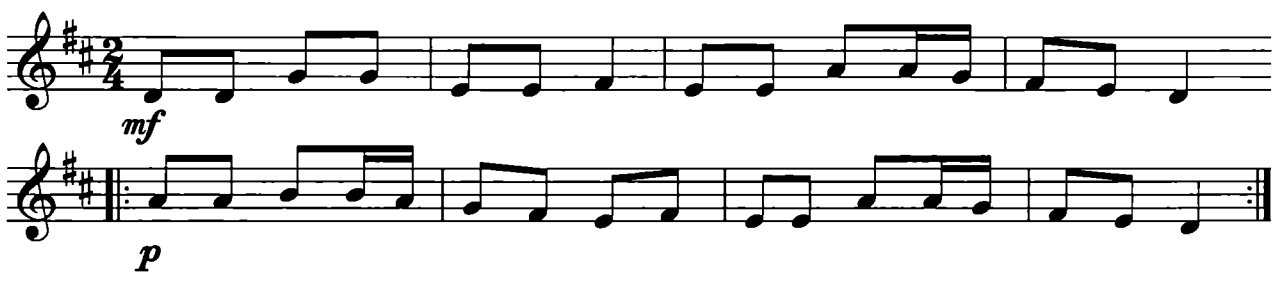
**17 Tez**




Il. Akbarov

GULLOLA

**18 Moderato**



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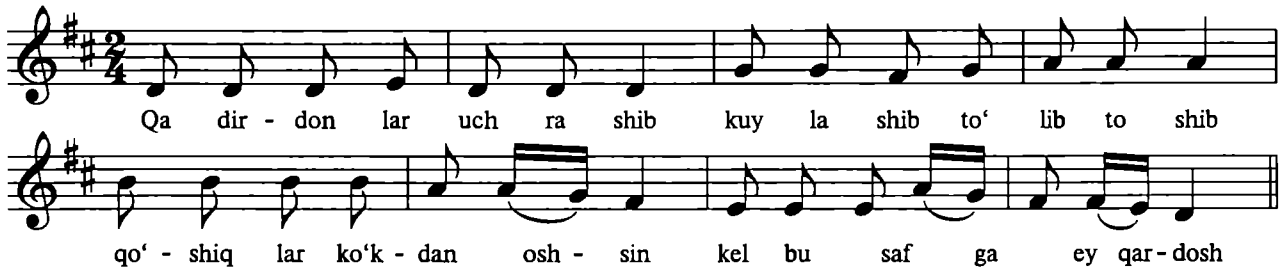
X. Izomov kuyi, N. Oʻifjonov she'ri

BIRGA KUYLAYLIK

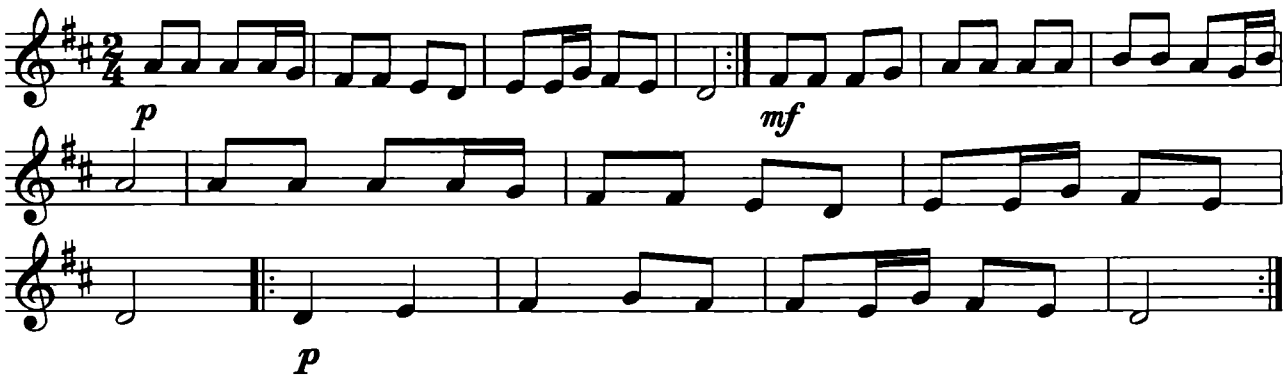
**19** **Allegretto**




S. Abramova

ONAJONIM

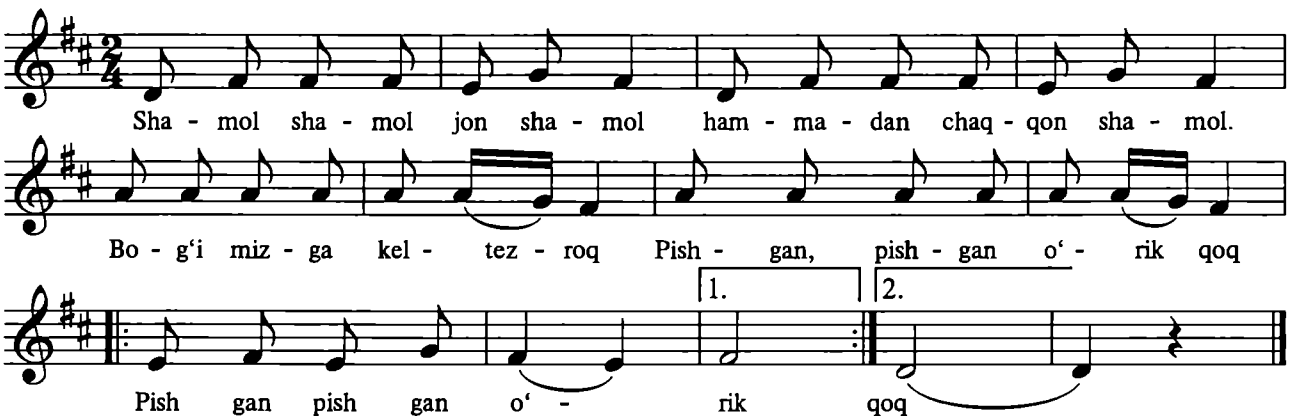
**20** **Allegro**




S. Abramova kuyi, H. Muxammadaliyev she'ri

SHAMOL

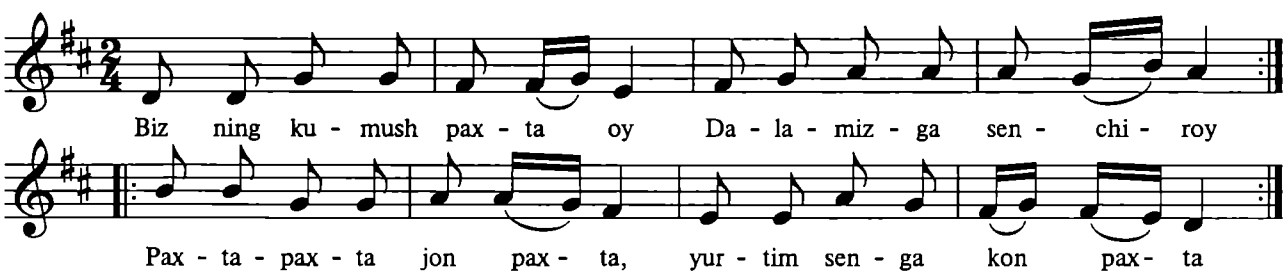
**21** **Moderato**




F. Nazarov

PAXTAOY

**22** **Allegretto**



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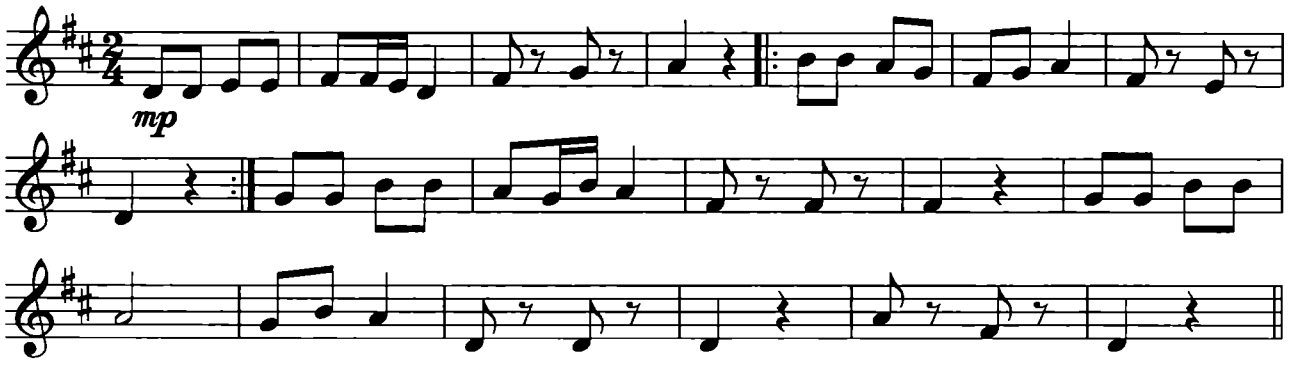
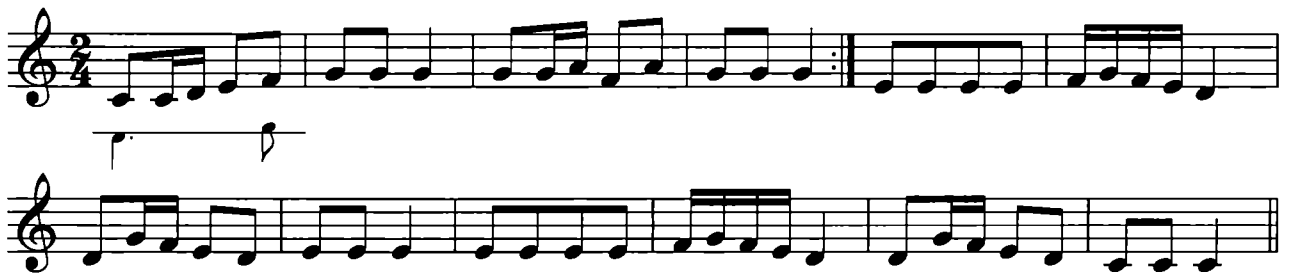
J. Najmitdinov mus.
BOLALAR VA G'OZLAR

**23** Moderato



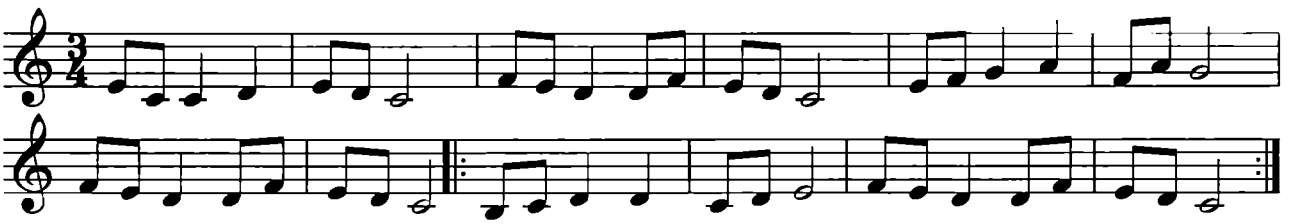

Il. Akbarov
ARCHA BAYRAMI

**24** Moderato



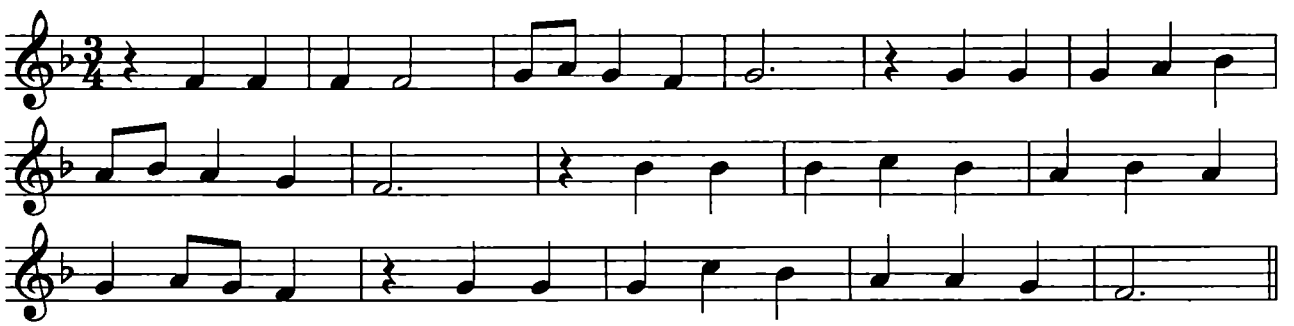
A. Muxamedov
QO'G'IRCHOG'IM ALLAYO

**25** Adajio



G'. Qodirov va T. Ilxomov mus.
GUL EKAMIZ

**26**





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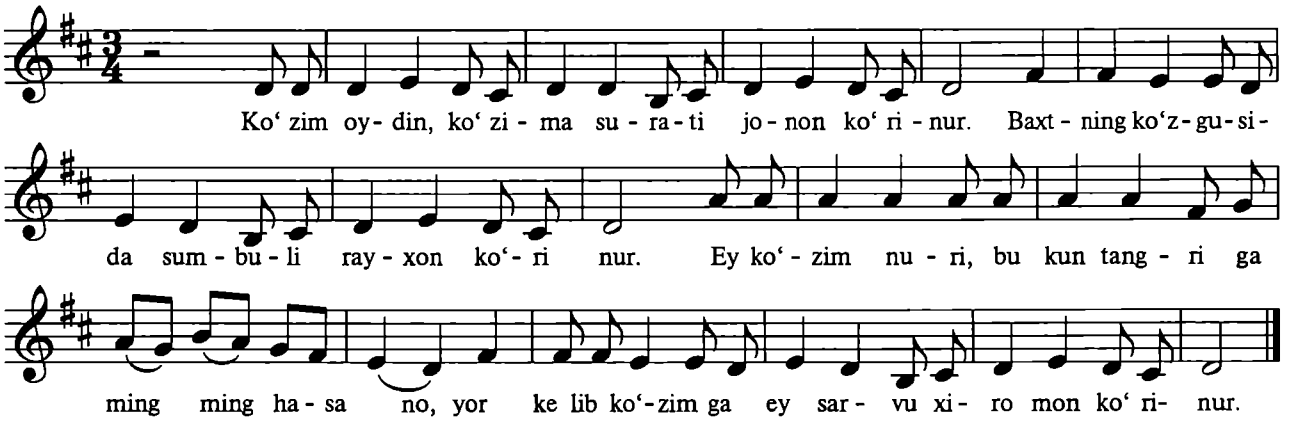
T. Sodiqov kuyi, Nizomiy g'azali

JONON KO'RINUR

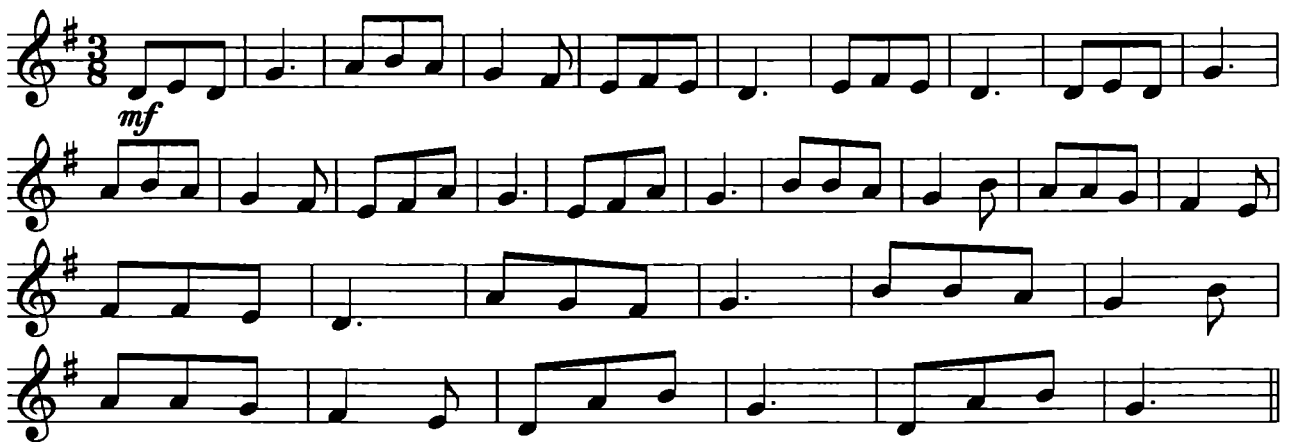
## 27 Moderato




A. Berlin mus.

BUZOQGA

## 28 Andantino

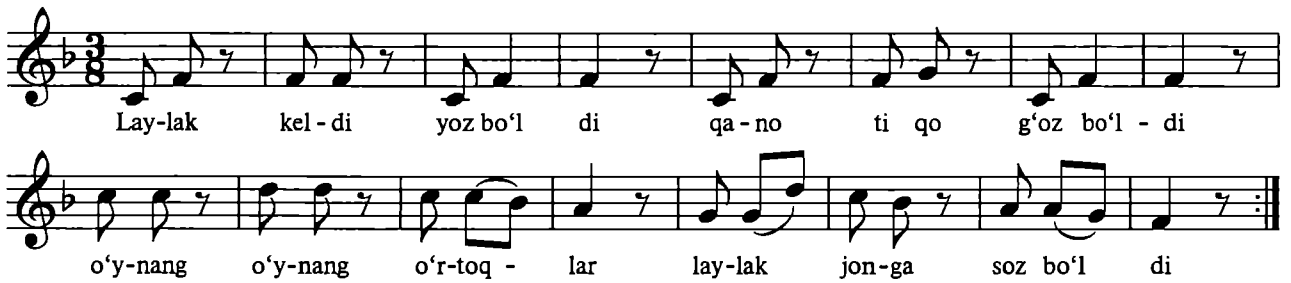



Xamzin mus.

M. Eng'in she'ri

LAYLAK KELDI

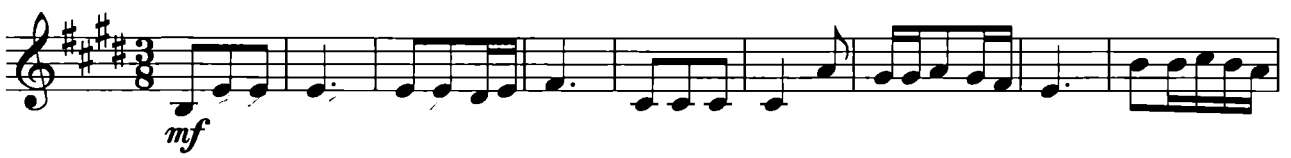
## 29 Allegro




Sh. Ermatov mus.

ISLOM BOBO

## 30 Tempo di valse



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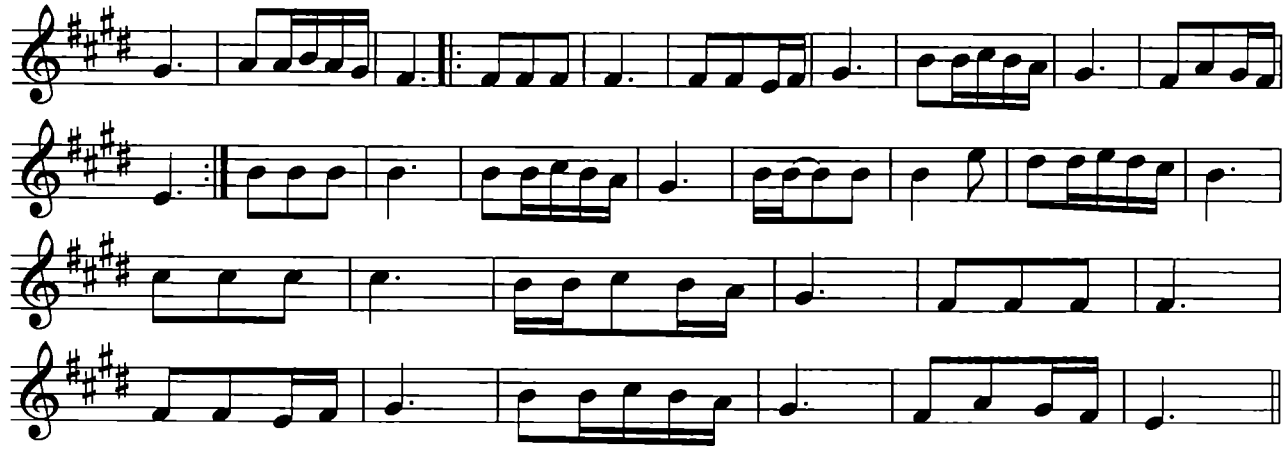
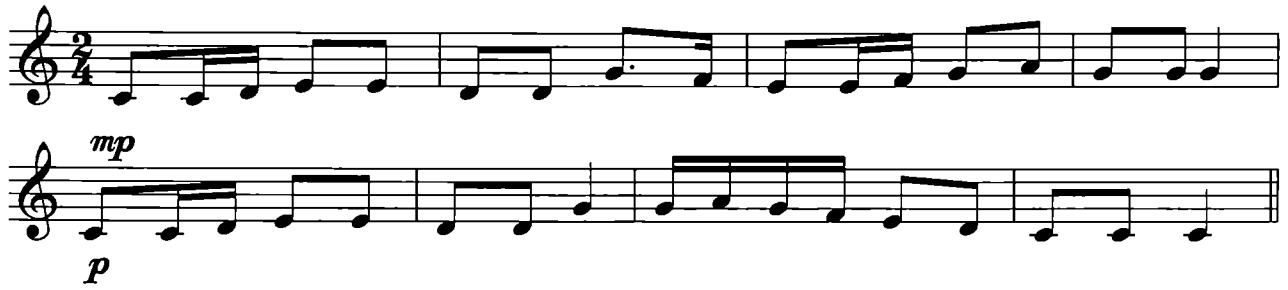


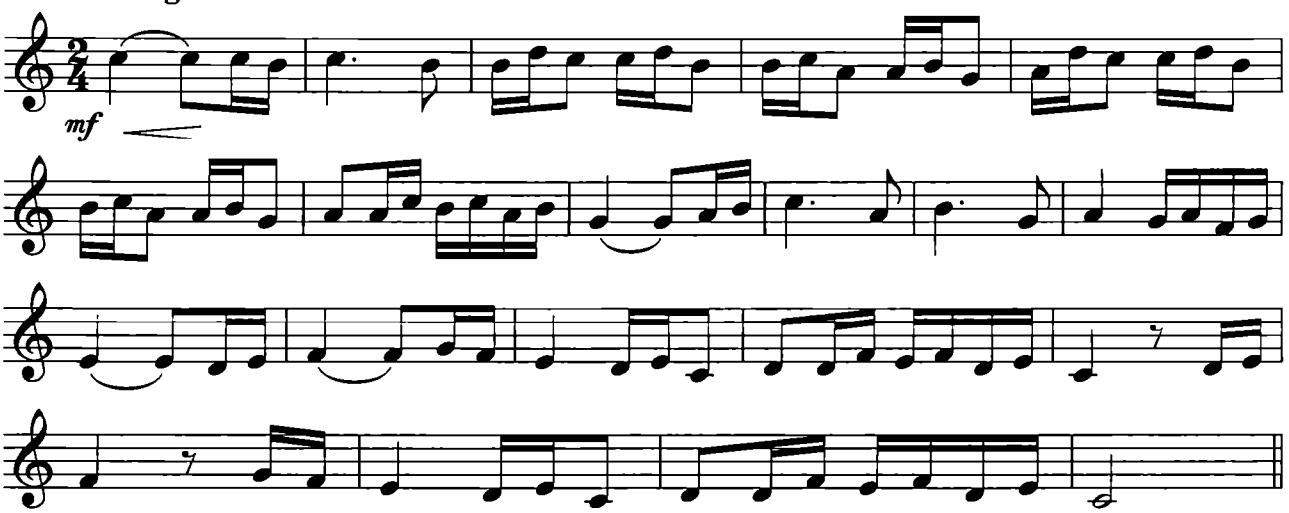
Il. Akbarov
BAHOR

**31 Allegro**




Xalq kuyi, B. Giyenko qayta ishlagan
NAYREZ

**32 Allegro**




## MASHQLAR

V Major gamma bosqichlarini turli cho'zimdagi nuqtali usullar yordamida kuylash[1].

[1] Bu turdagi mashqlarni mustahkamlash uchun ritmik diktantlar tavsiya qilinadi.



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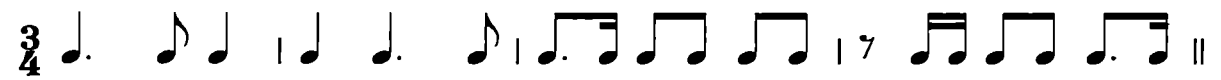
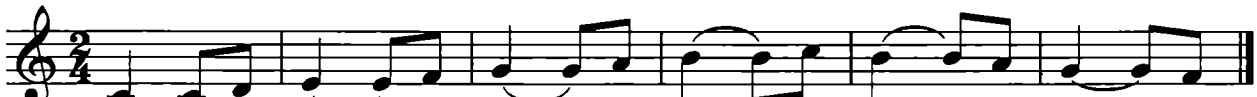
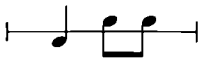


Masalan:



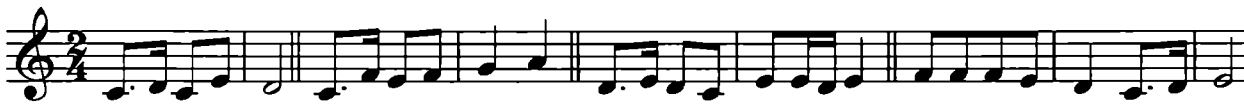


bak bak ta-ta,

Bum, tan

bum baka bum bak. Nan na na nan nan

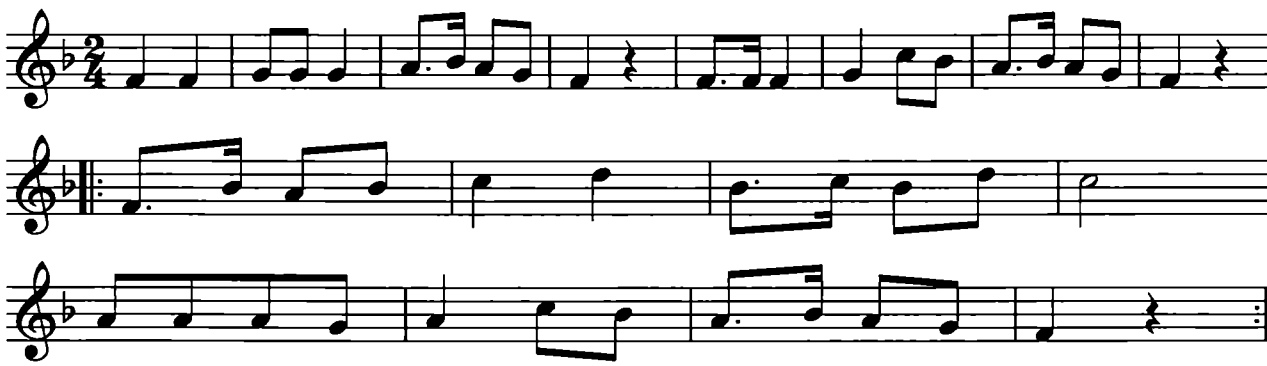
VI. Quyidagi diatonik sekvensiya halqalarni turli major bosqichlaridan yuqoriga va pastga qarab kuylash.



## KUYLASH UCHUN MISOLLAR

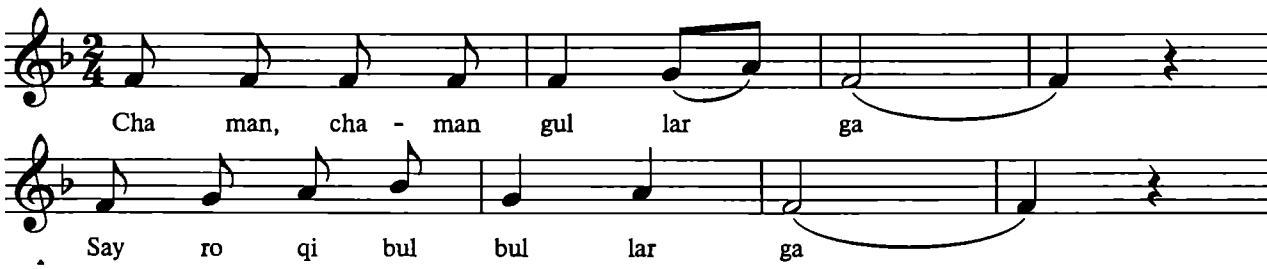
**A. Muxamedov**
**BAYROQ**

**33 Tempo di marcia**



**F. Nazarov kuyi, U. Rashid she'ri**
**VATANIM**

**34 Allegretto**



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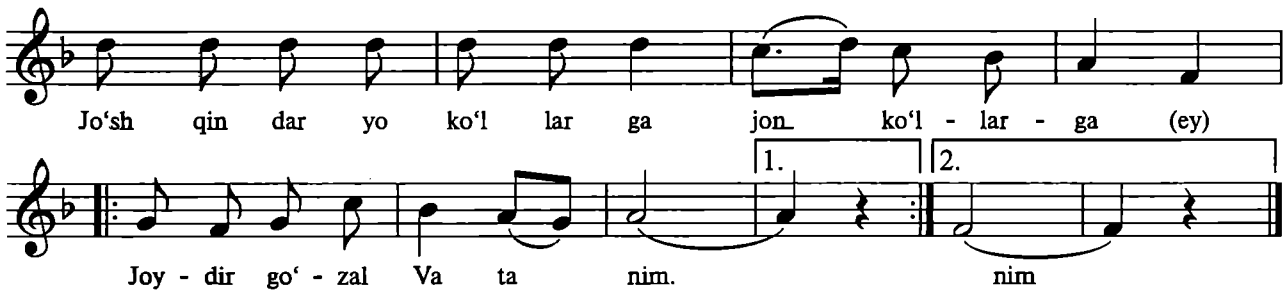
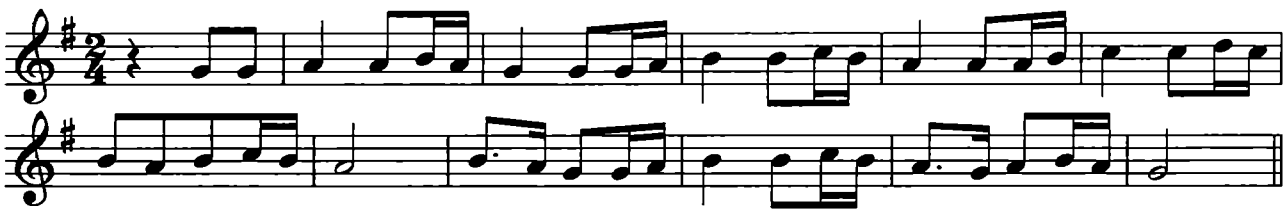


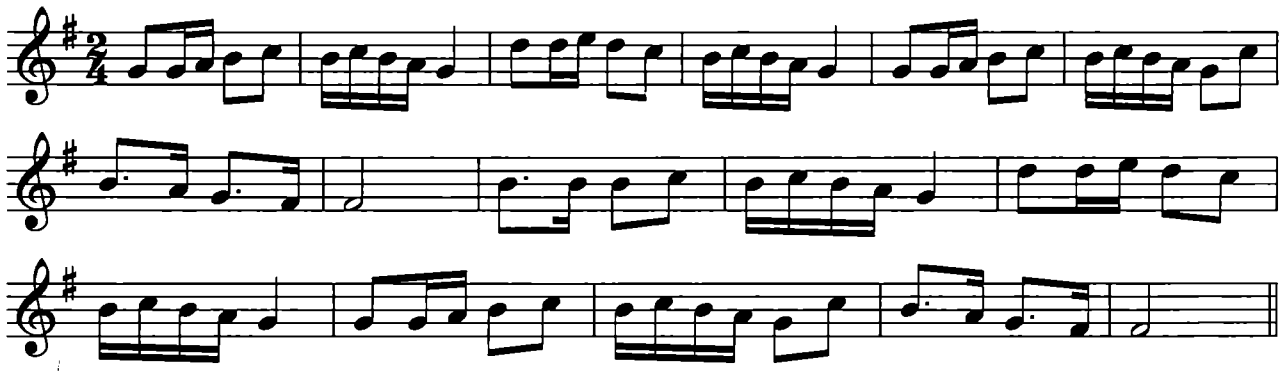

O'zbek xalq kuyi
DODIMGA ET

**35 M. M. ♩ = 54 - 56**



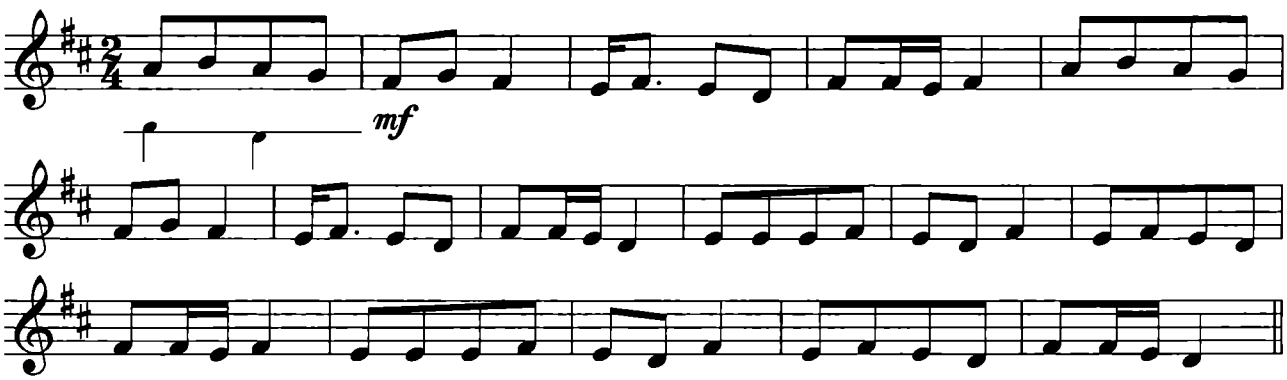
O'zbek xalq kuyi.
O. Ibragimov nota tushirg.
FARG'ONACHA

**36**



Sh. Ramazanov
IKKI QO'ZICHOG'IM BOR

**37 Allegro moderato**



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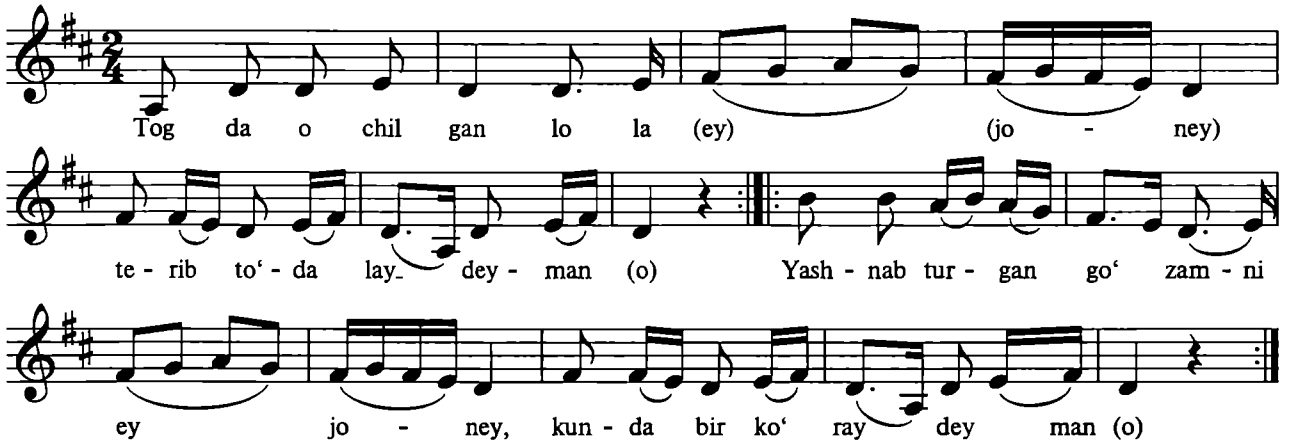
Xalq so‘zi. A. Berlin qayta ishlagan

## TERIMCHILAR QO‘SHIG‘I

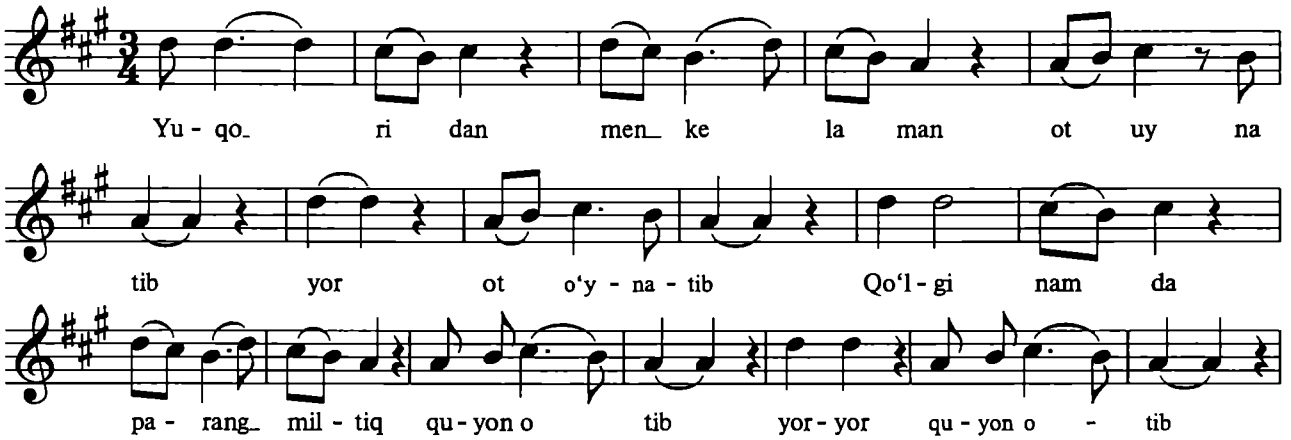
**38 Moderato**




O‘zbek xalq qo‘shig‘i

## YOR-YOR

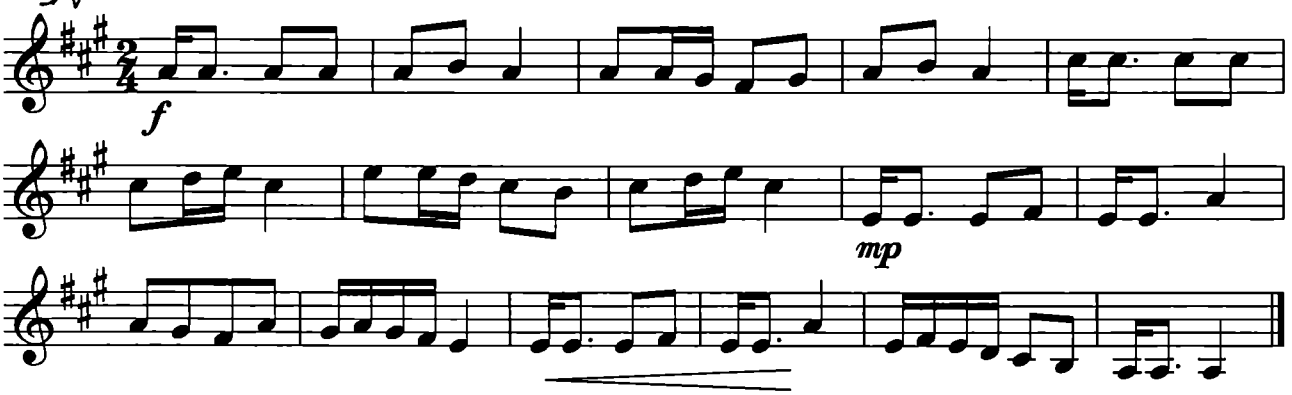
**39 M. M. ♩ = 108 - 112**




Sh. Yormatov

## O‘N BESHTAMIZ BESH OLDIK

**40 Allegretto**



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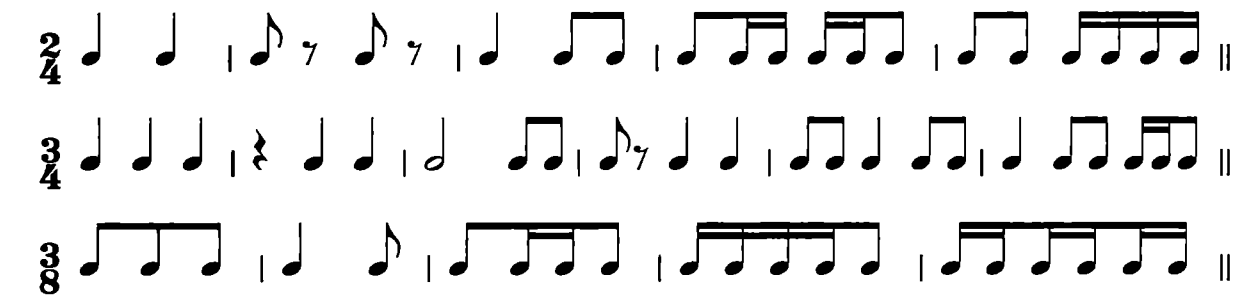
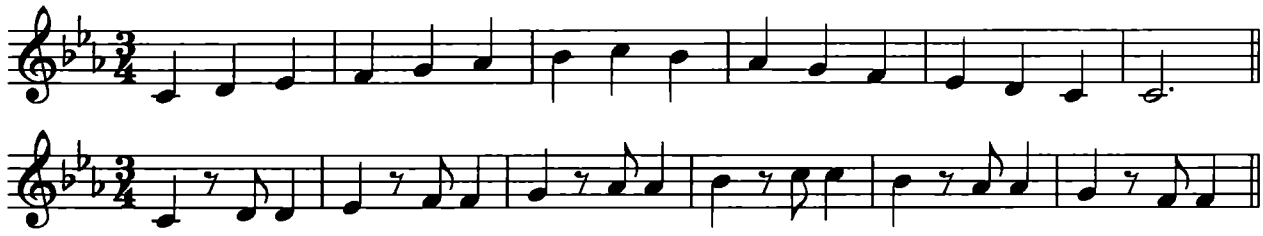
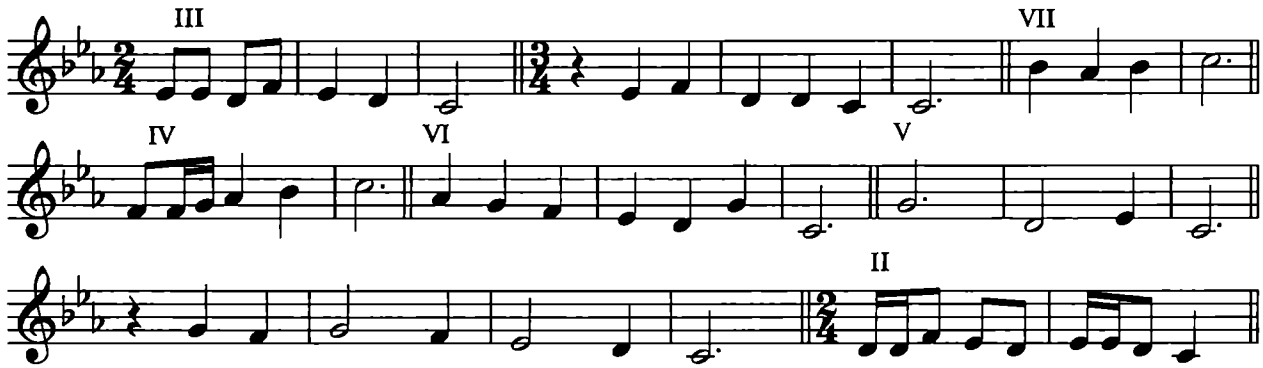
VII. Minor gamma bosqichlarini turli usulda kuylash.



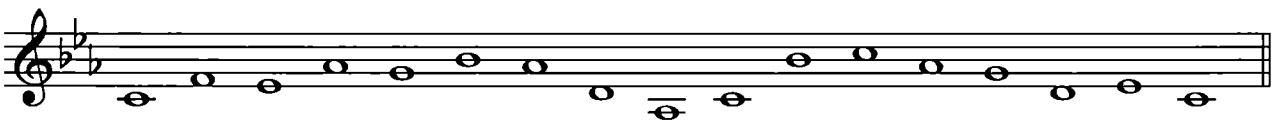
Masalan:



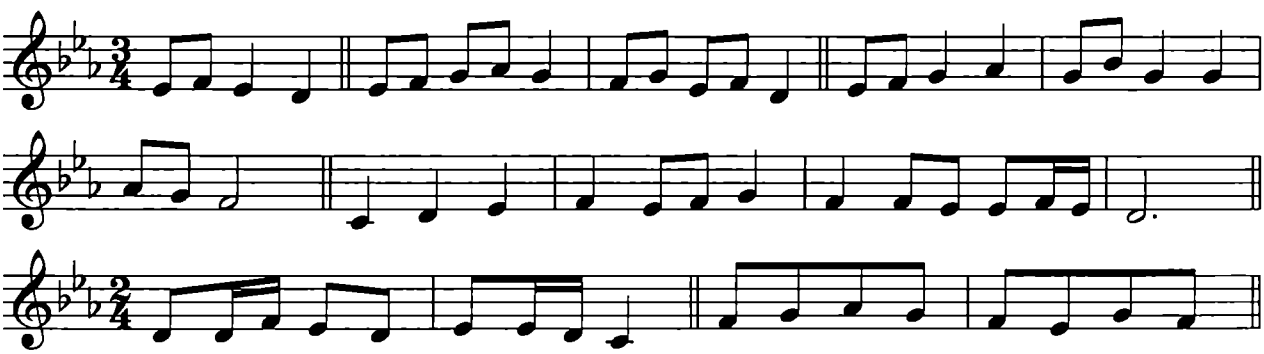
VIII. Quyidagi berilgan mashqlarni gammaning turli bosqichlaridan kuylash:




IX. Quyidagi gamma bosqichlarini ovoz uchun qulay balandlikda kuylash:



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





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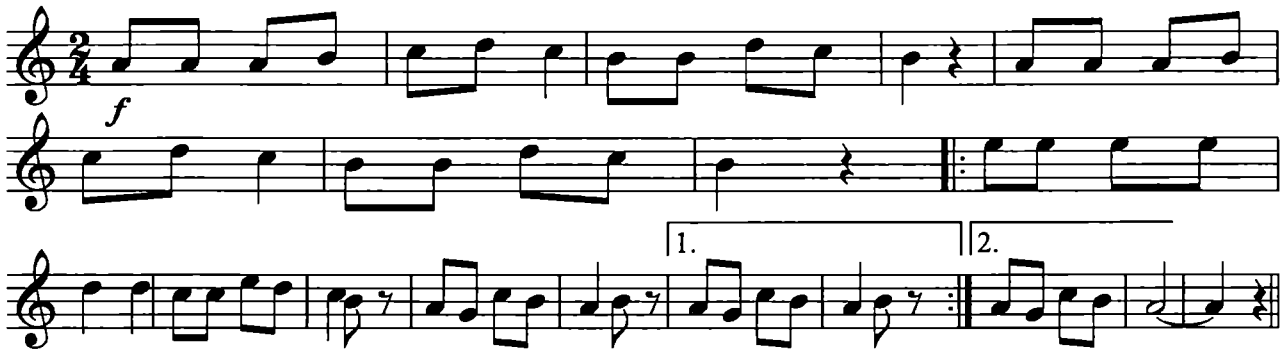
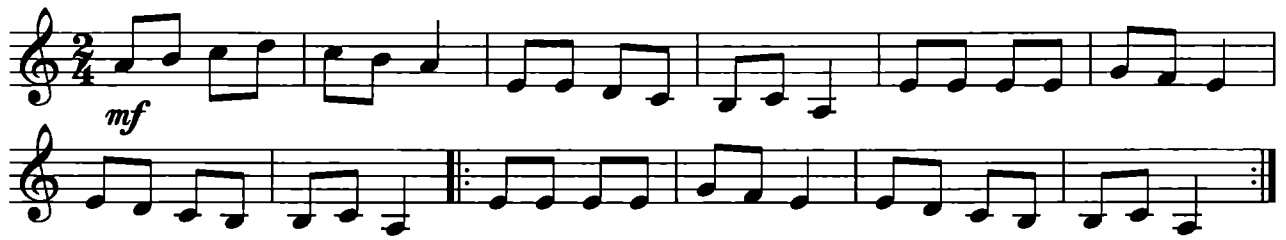
S. Boboyev mus.
BIRINCHI QO‘NG‘IROQ

**41** Allegro



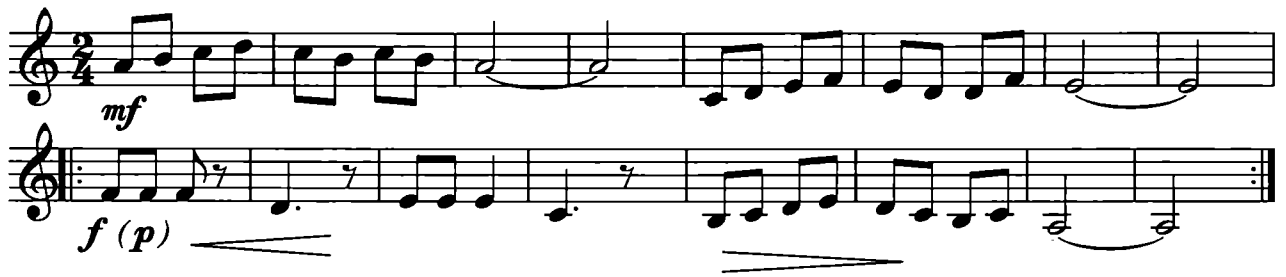

L. Tursunova
MENI OYIM

**42** O‘rtacha tezlikda



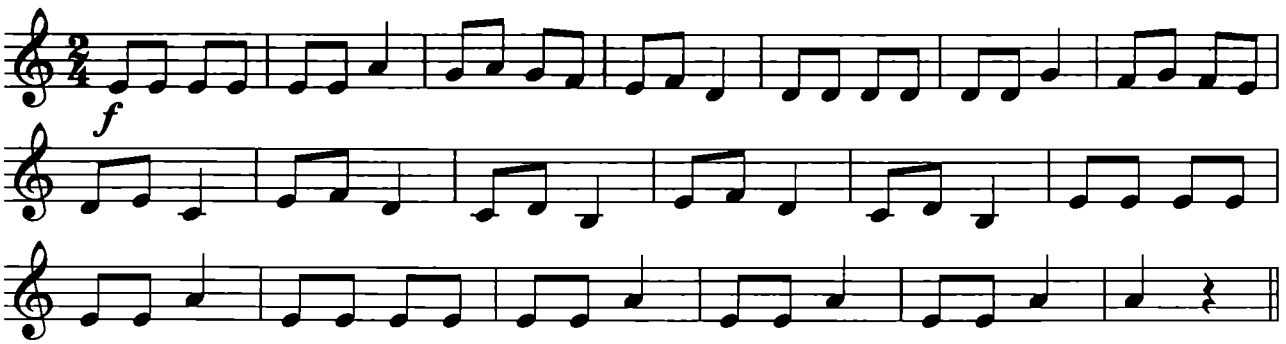

L. Tursunova
XAYR BOG‘CHAM

**43** O‘rtacha, kuygan




F. Nazarov mus.
TOVUG‘IM

**44** Allegro vivace

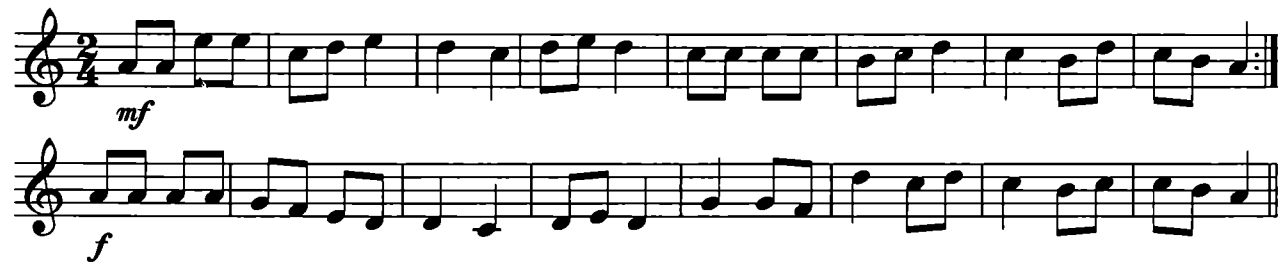





www.ziyouz.com kutubxonasi

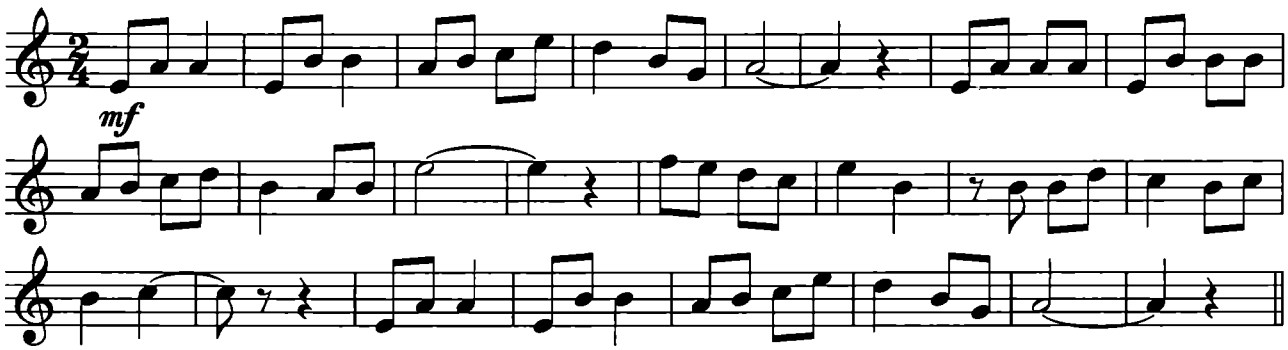
T. Azimov mus.
QO‘SHIG‘IMIZ AVJIDA

45 Quvnoq



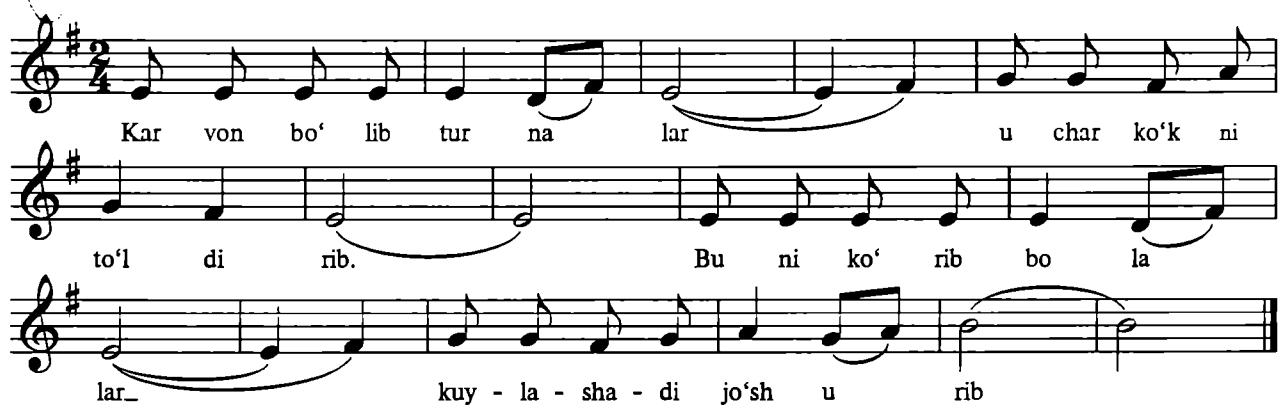

E. Kalandarov mus.
SUV MUSHUGI

46 Og‘ir



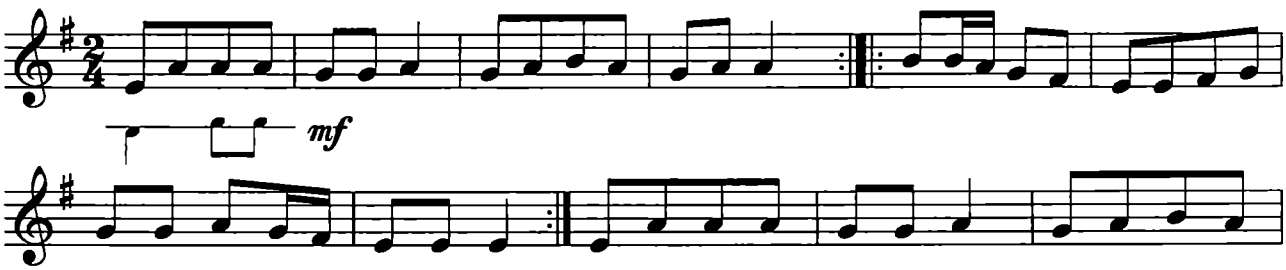

F. Nazarov kuyi, T. Ilhomov she'ri
UCHAVERING TURNALAR

47 Quvnoq



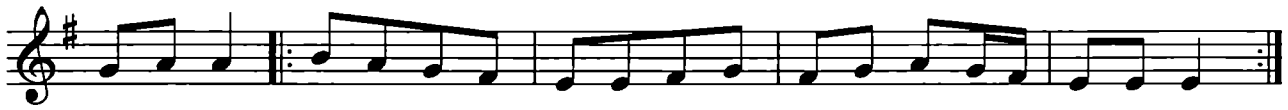

D. Zokirov
MING RAHMAT

48 Andante



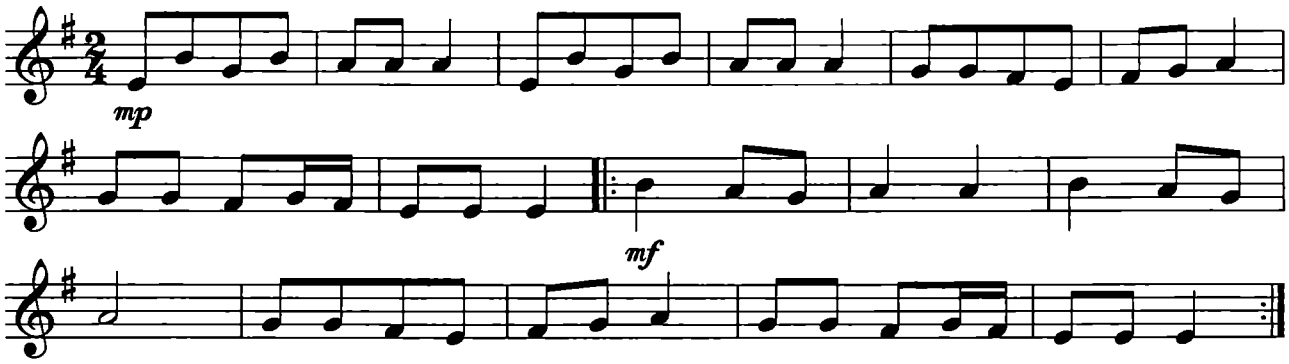



www.ziyouz.com kutubxonasi



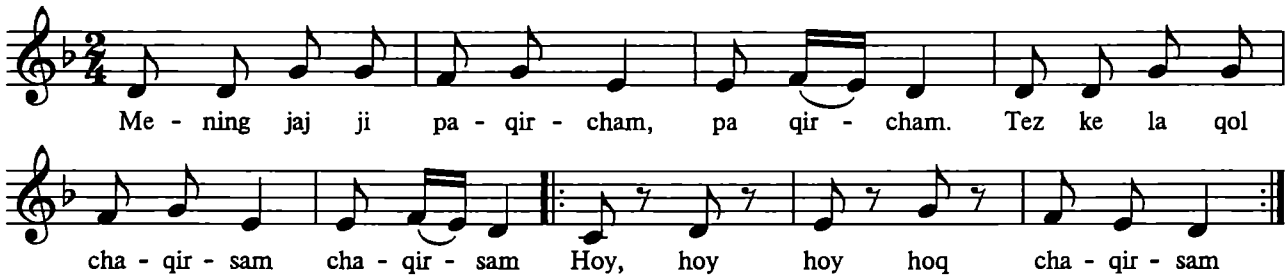
S. Abramova
QO‘G‘IRCHOG‘IM

## 49 Moderato



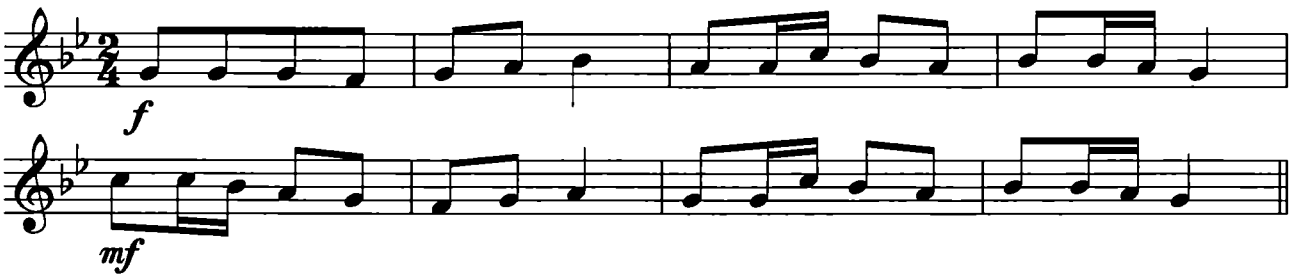

S. Abramova kuyi, X. Yoqubov she'ri
PAQIRCHAM

## 50 Quvnoq



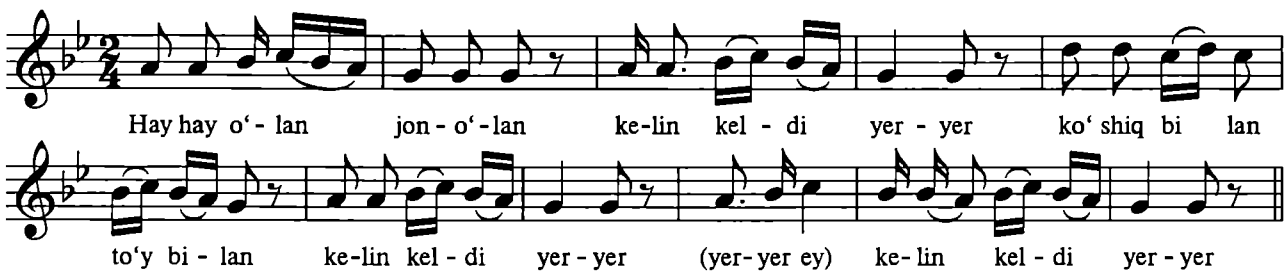

G‘. Qodirov
BAHOR QO‘SHIG‘I

## 51 Moderato




O‘zb. xalk qo‘shig‘i
YOR-YOR

## 52 Andante



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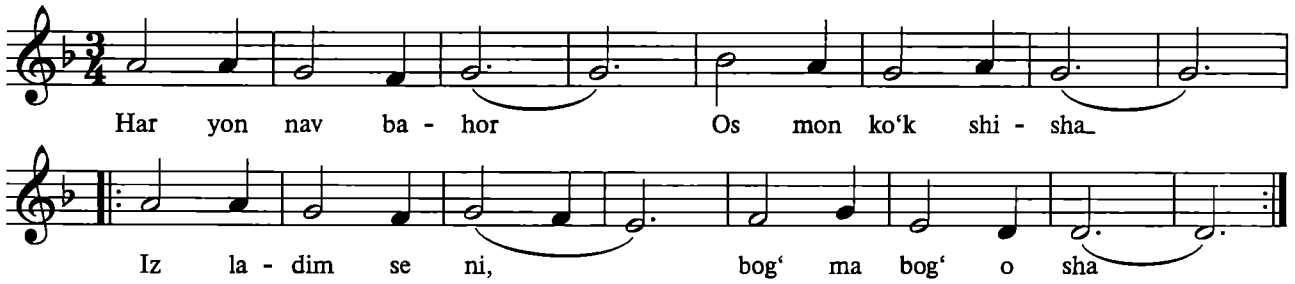
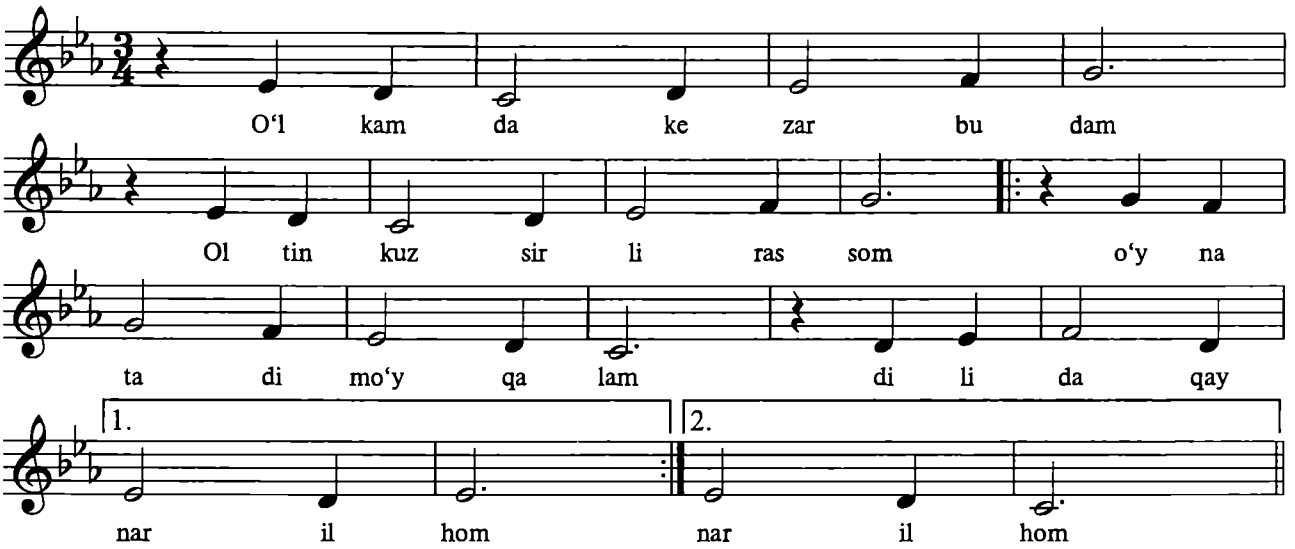
D. Zokirov kuyi, P. Mo'min she'ri
BINAFSHA QO'SHIG'I

**53 Allegro moderato**



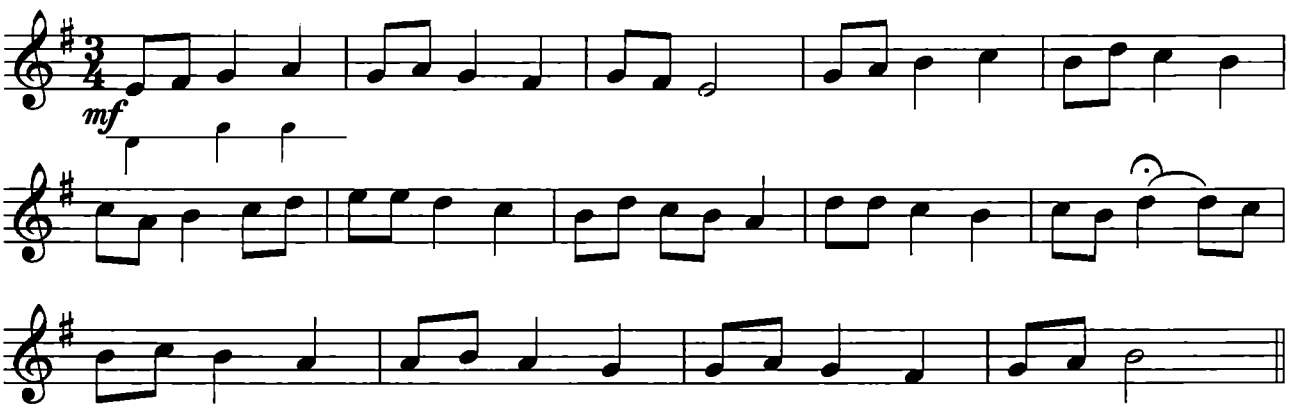

Ik. Akbarov kuyi, H. Muxammad she'ri
RASSOM

**54 Moderato**




F. Nazarov
BAXTIYORMAN

**55 Allegro**



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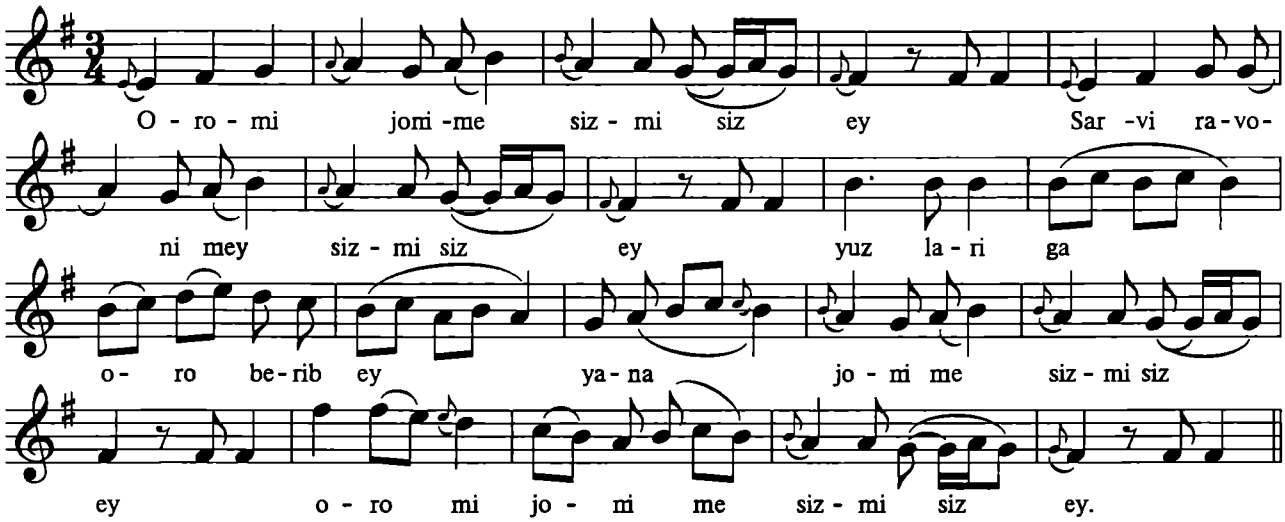
**OROMIJON»**[1]

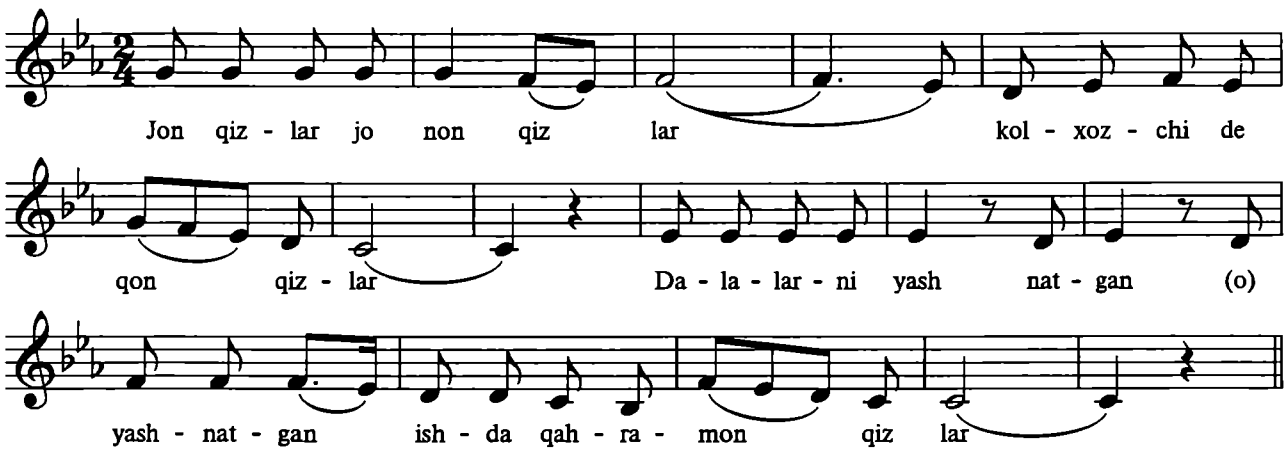
**56** **M. M ♩ = 96 - 100**




**A. Muxamedov kuyi, P. Mo'min she'ri**

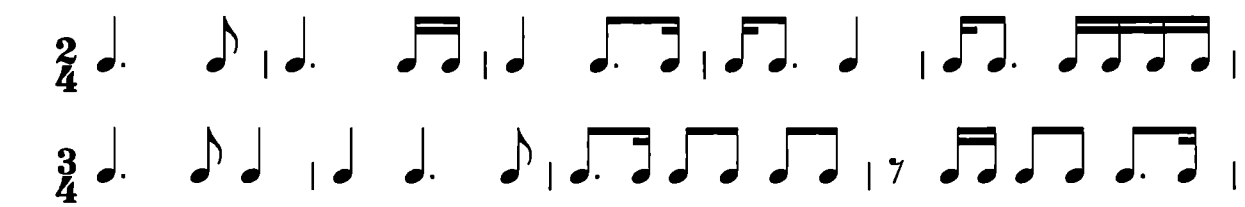
**JON QIZLAR**

**57** **Allegro moderato**

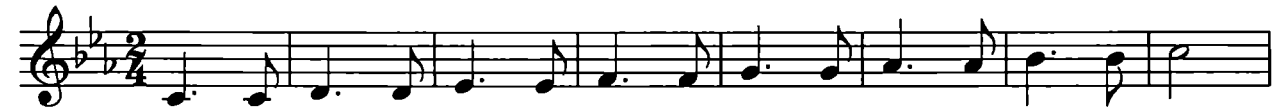



## MASHQLAR

XI. Minor gamma bosqichlarini turli nuqtali usullarda kuylash.



Masalan:



[1] Maqomlardan berilgan asarlar vazmin tempda kuylash tavsiya etiladi.



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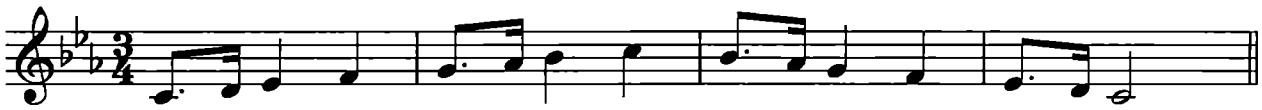
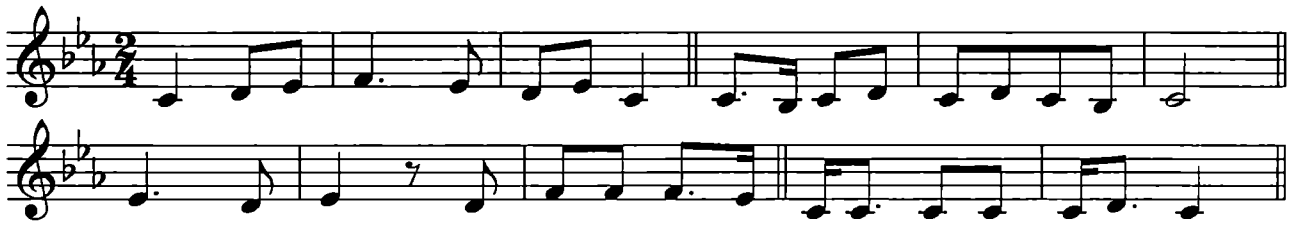


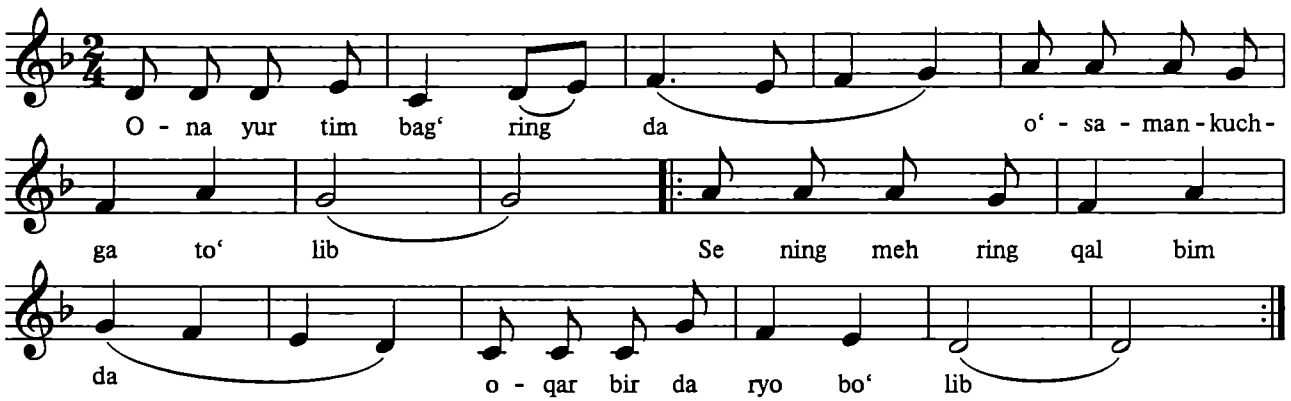
XII. Quyidagi diatonik sekvensiya halqalarni turli minor bosqichlaridan yuqoriga va pastga qarab kuylash.



## KO'YLASH UCHUN MISOLLAR

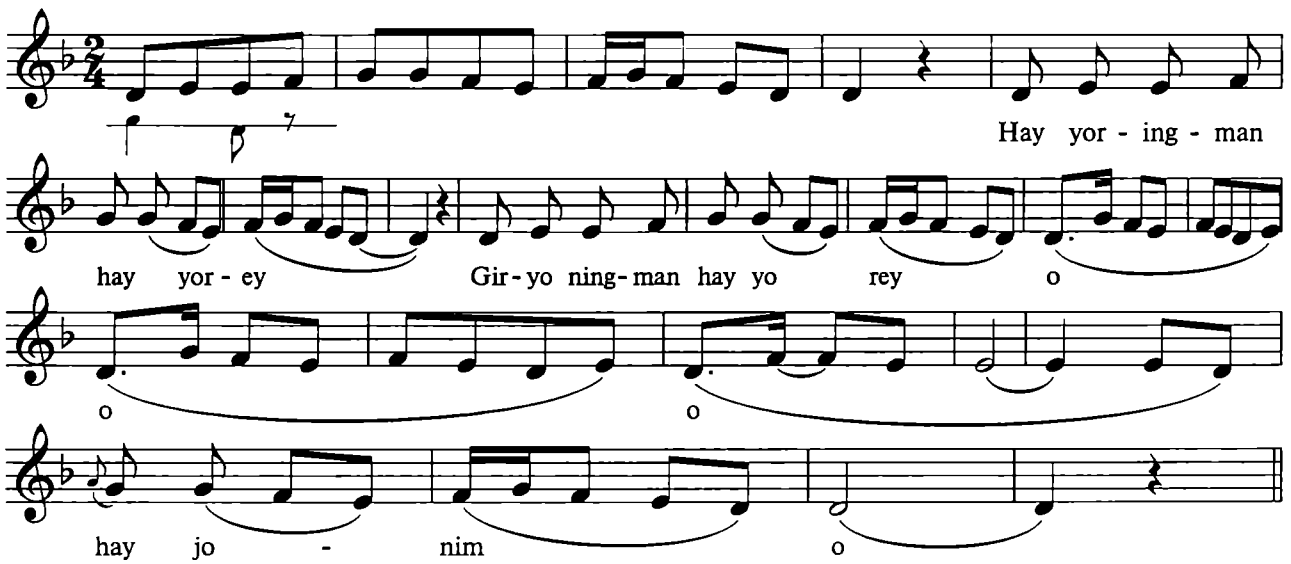
**G'. Qodirov kuyi, B. Akbarov she'ri**
**ONA YURTIM**

**58 Tempo di marcia**




**Buzruk maqomidan**
**IROQ**

**59 M. M. ♩ = 72 - 76**



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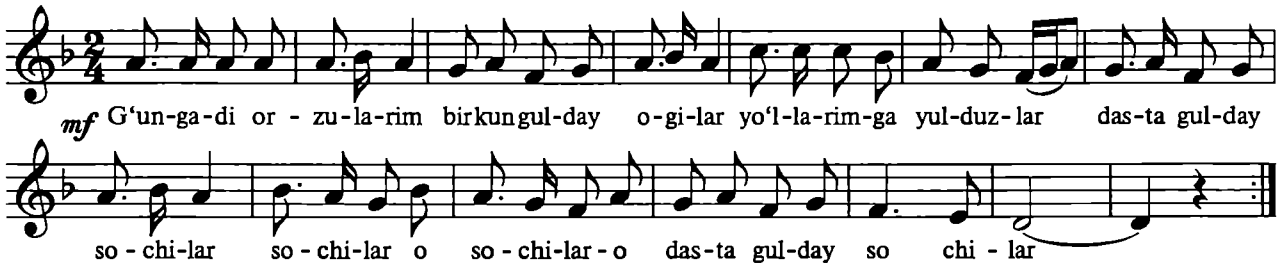
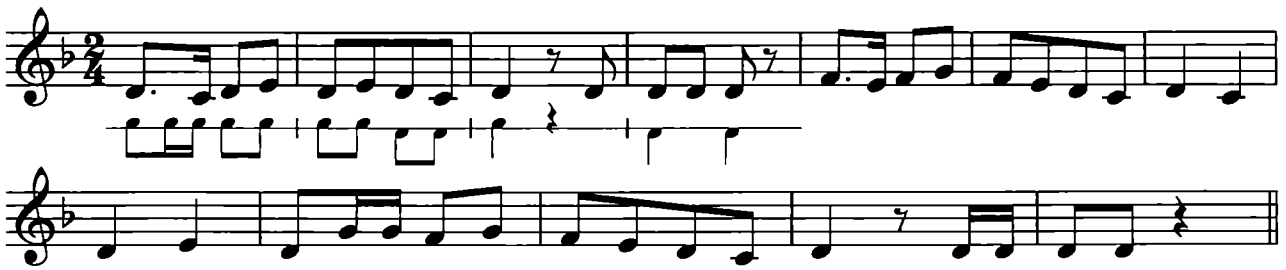
*I. Xamrayev mus., E. Mirzo she'ri*
**O'ZBEKISTON KEMASI**

**60 Andantino**



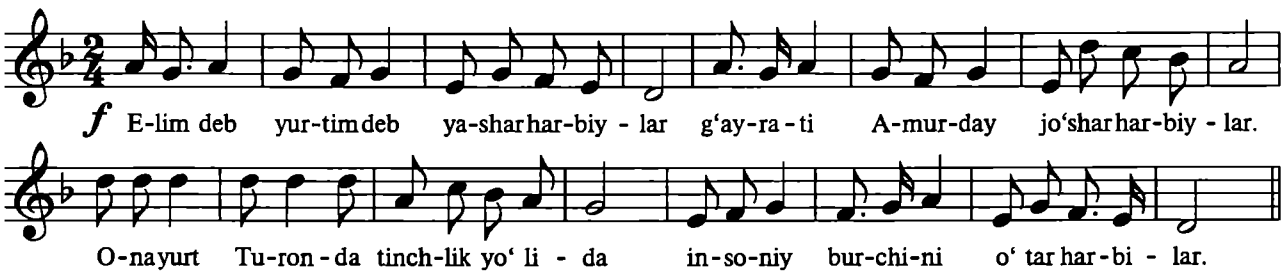

*O'zbek xalq kuyi*
**NORIM-NORIM**

**61 Allegretto**



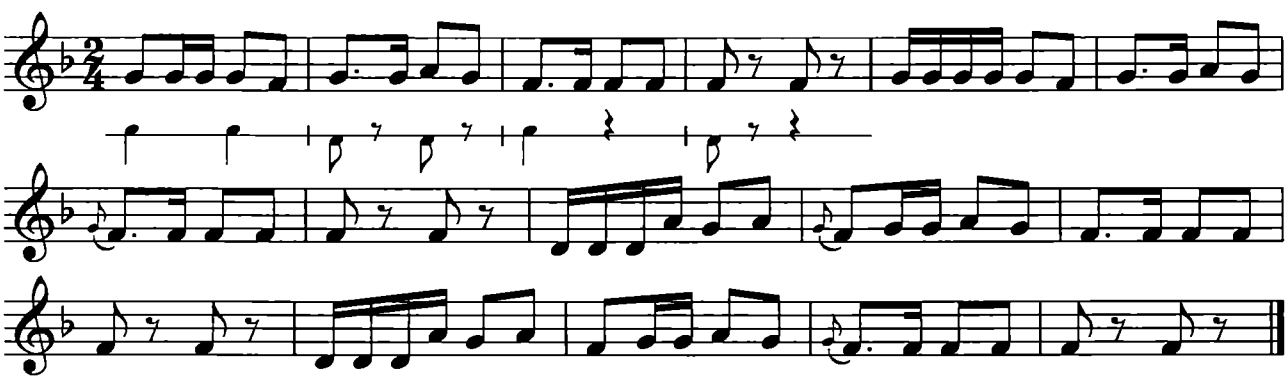
*A. Mallaboyev, I. Raxmon she'ri*
**HARBIYLAR QO'SHIG'I**

**62 Tempo di marsche**




**Navo maqomidan**
**TASNIF**

**63 M. M. ♩ = 52**





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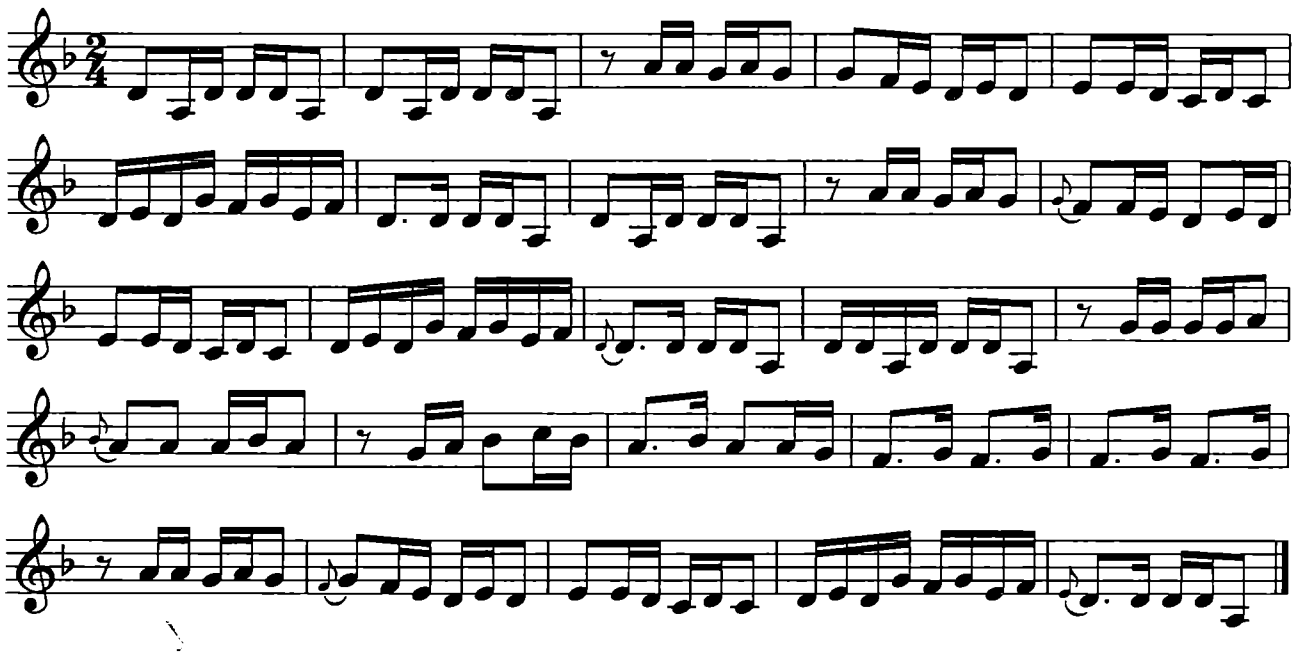
*Uzbek xalq kuyi*

**YOR-YOR**[1]

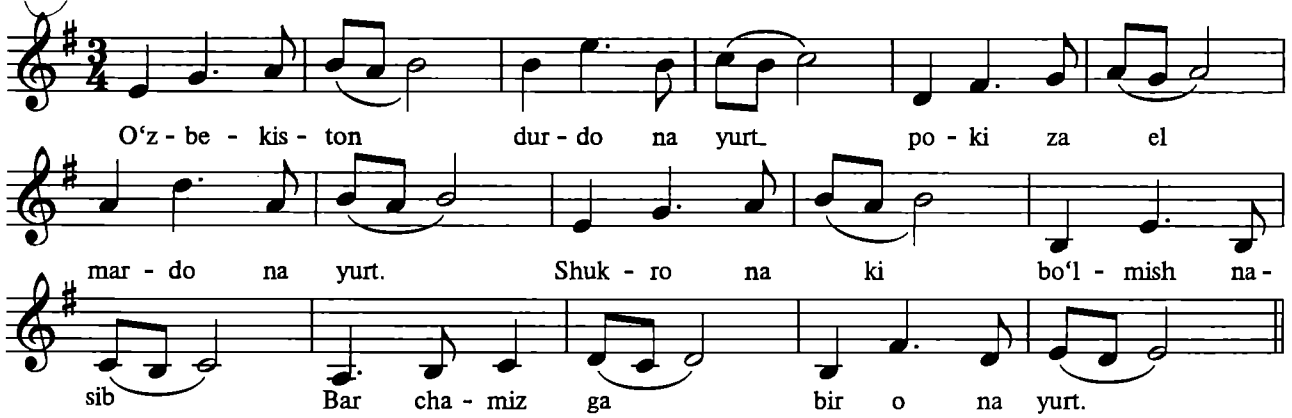
**64** **M. M. ♩ = 120**



*M. Bafoyev kuyi, H. Sharipov so'zi*

**DO'STLIK VALSI**

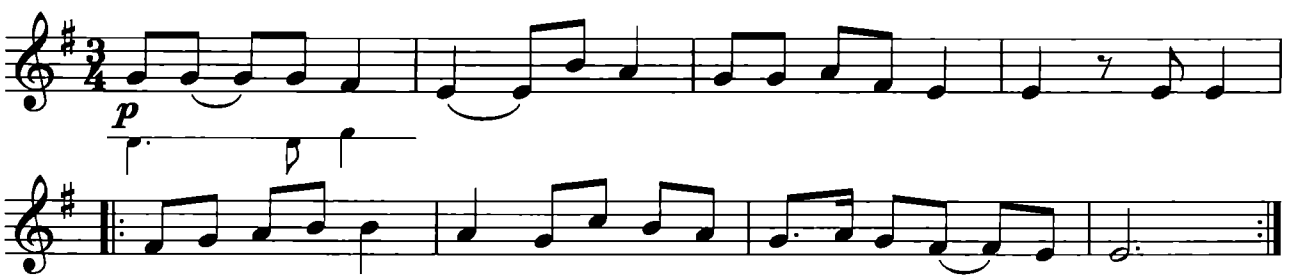
**65** **Tempo di valse**




*O'zbek xalq musiqasi*

**DIL KUYI**[2]

**66** **M. M. ♩ = 88 - 92**




[1] Nota bilan yozilgan usulni kuylash shart emas.

[2] Sinkopalar turkumlangan va turoklangan xolda berilgan.



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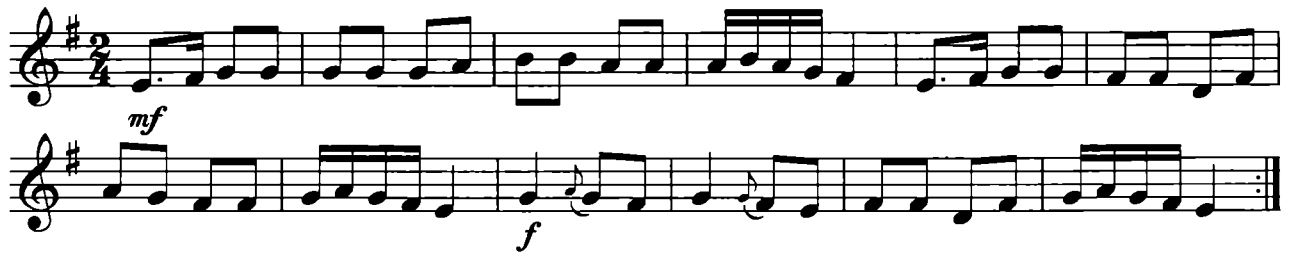
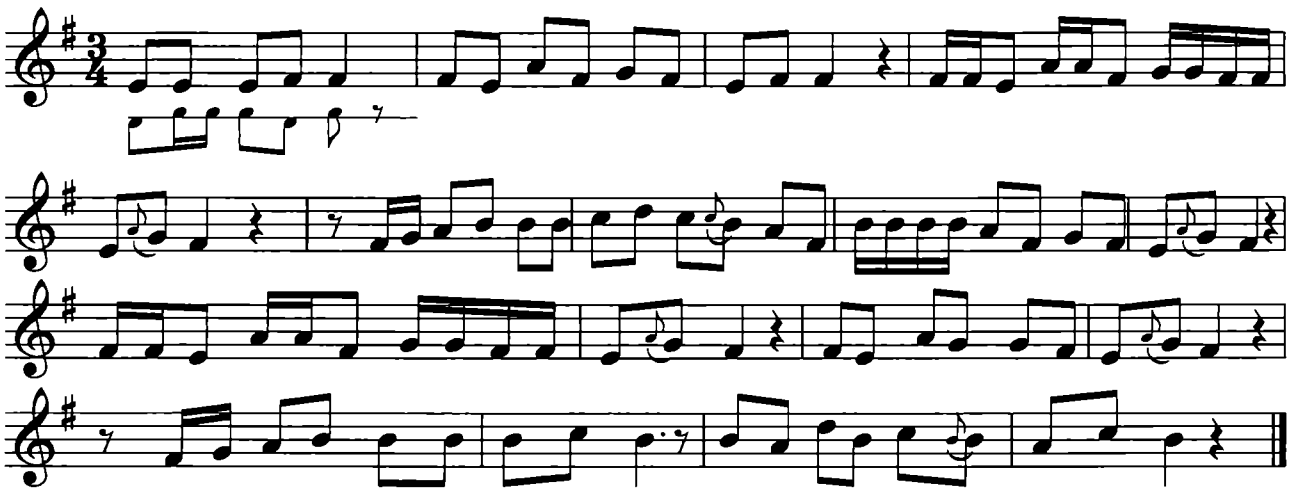
*F. Nazarov mus.*
**DAVRAMIZGA KELINGIZ**

**67 Quvnoq**



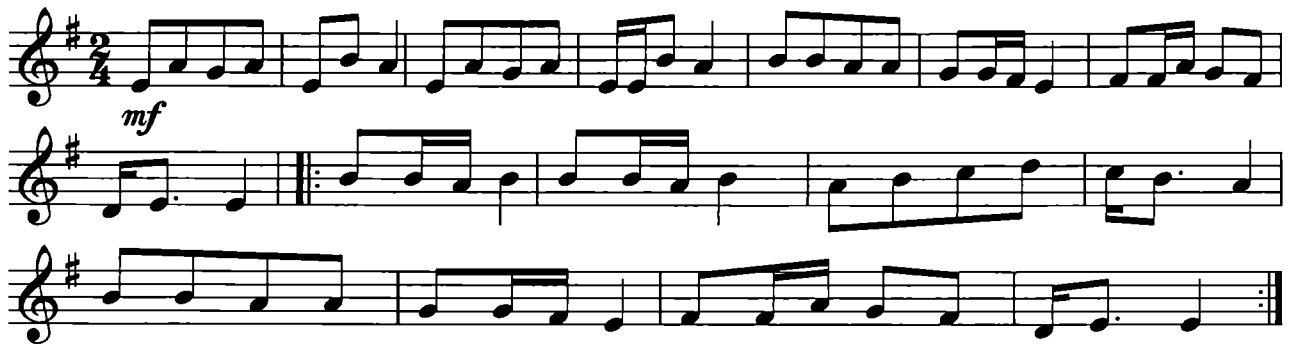

*O'zbek xalq kuyi*
**SAYQAL I**

**68 M. M. ♩ = 56 - 58**



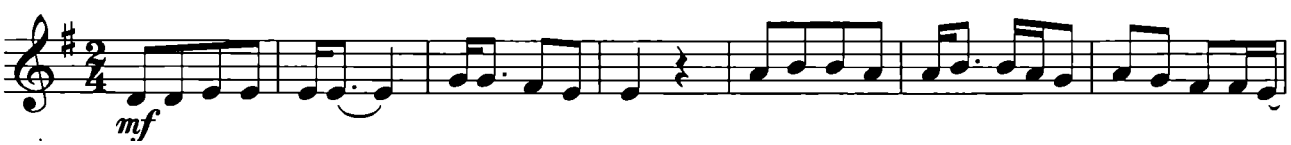
*B. Ismatov*
**SUNBULA**

**69 Allegretto**




*I. Ikromov*
**O'YNASIN**

**70 Moderato**



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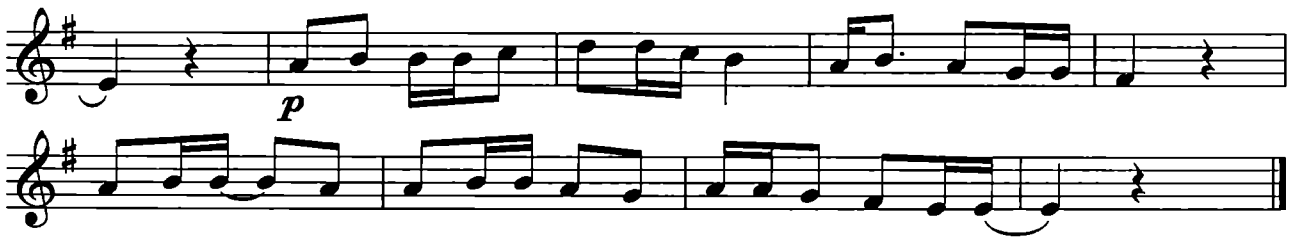
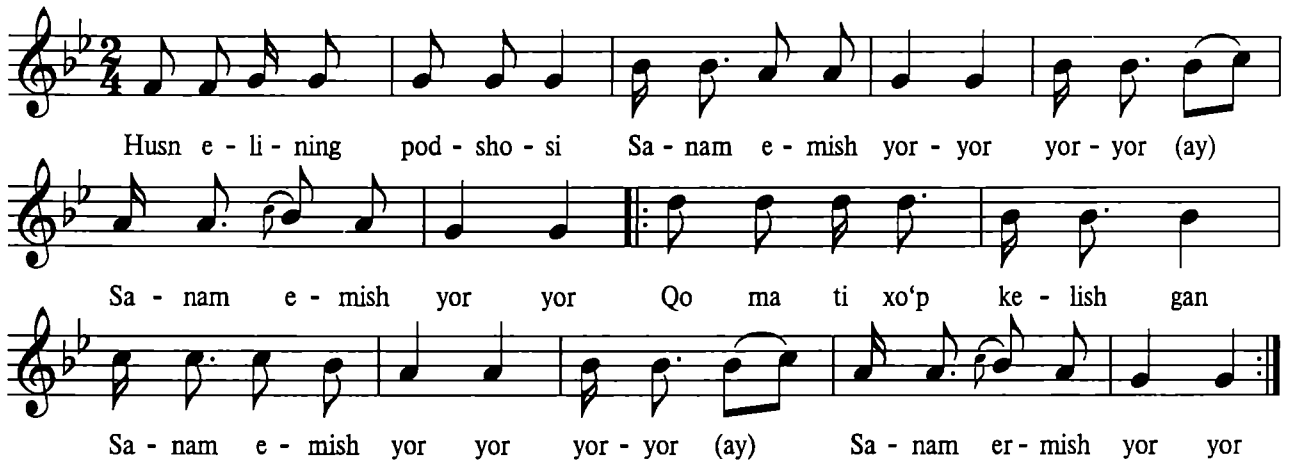


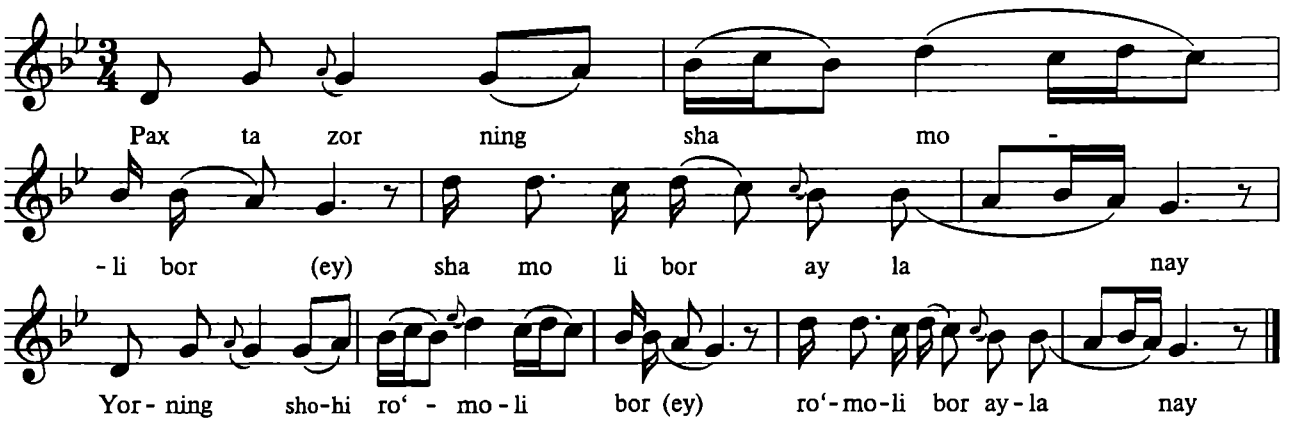

*O'zbek xalq qo'shig'i*
**YOR-YOR**

**71** **M. M. ♩ = 80 - 84**




*O'zbek xalq kuyi va so'zi*
**PAXTAZORNING SHAMOLI**

**72** **M. M. ♩ = 80 - 84**




## MURAKKAB O'LCHOVLAR

### MASHQLAR

1. Major va minor gamma bosqichlarini turli usulda kuylash[1].

[1] *A. Agajanov.* «Kurs solfedjio». V. 1. M., 1995 g. 31 s.



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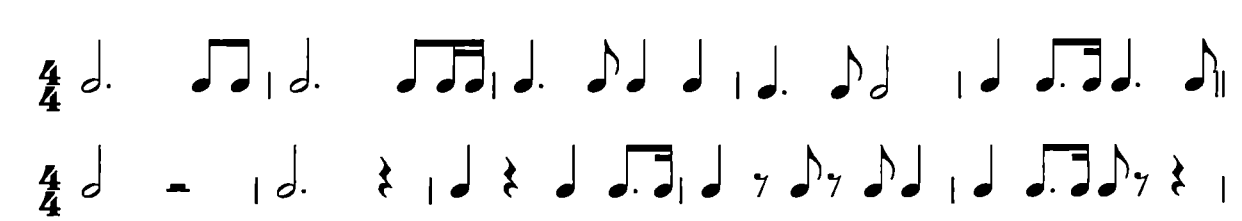
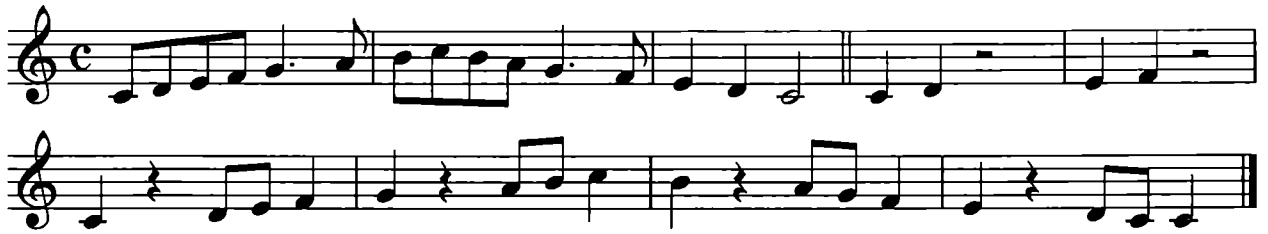
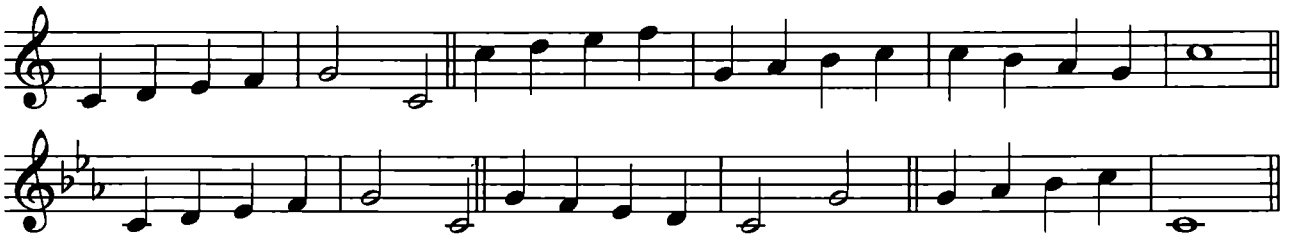


Tinish belgi bilan taktlarni aniq sanash zarur.

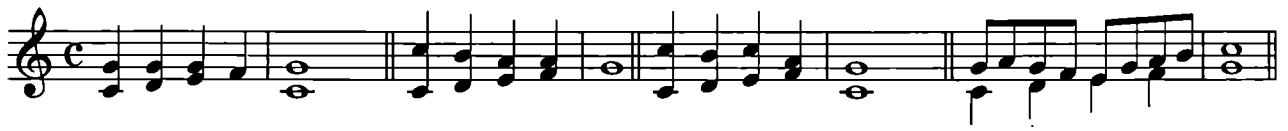
Masalan:



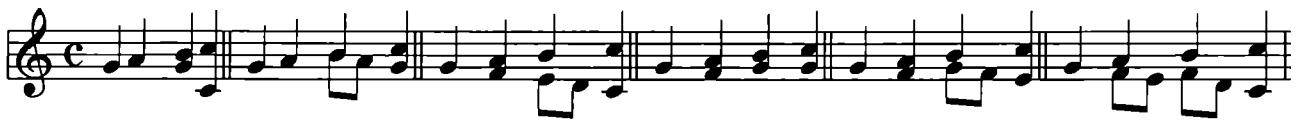
II. Turli tonliklarda major va minor tetraxordlarini kuylash.



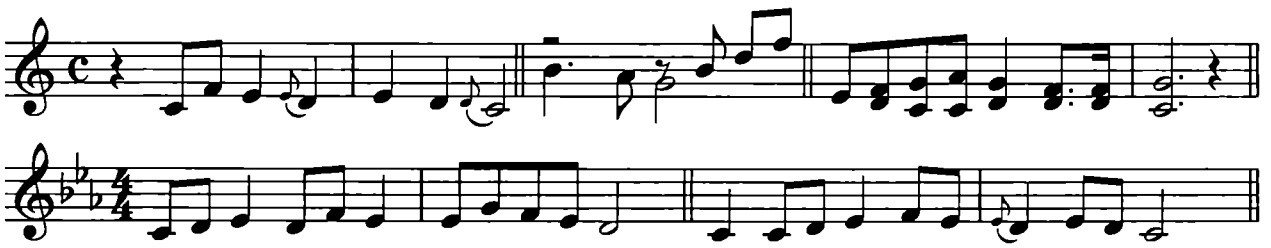
III. Tetraxordlarni ikki ovozli usulda berilgan mashqlarni kuylash[1].
(Yuqoridagi ovoz o'zgaradi)



(pastki ovoz o'zgaradi)



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



[1] Majorda berilgan mashqlarni minorda ham kuylash zarur.



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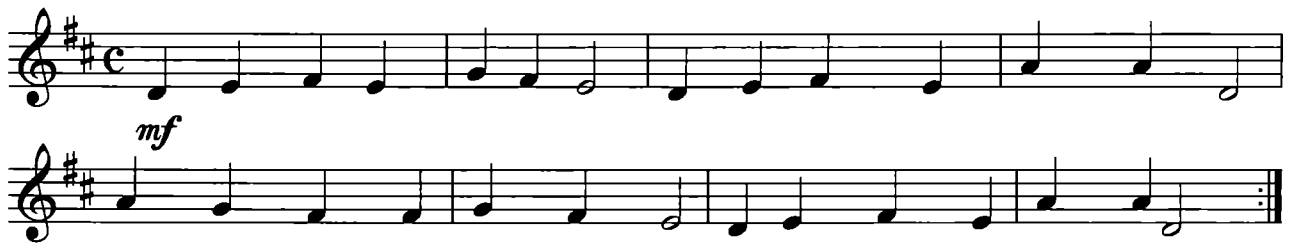
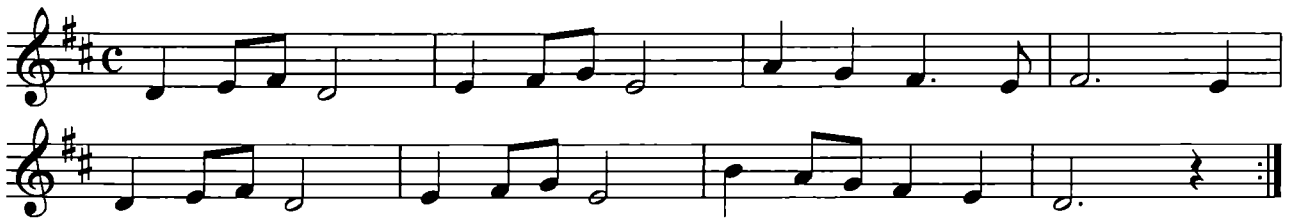
*I. Akbarov mus.*
**BAXTIYORLAR QO'SHIG'I**

**73 Quvnoq**



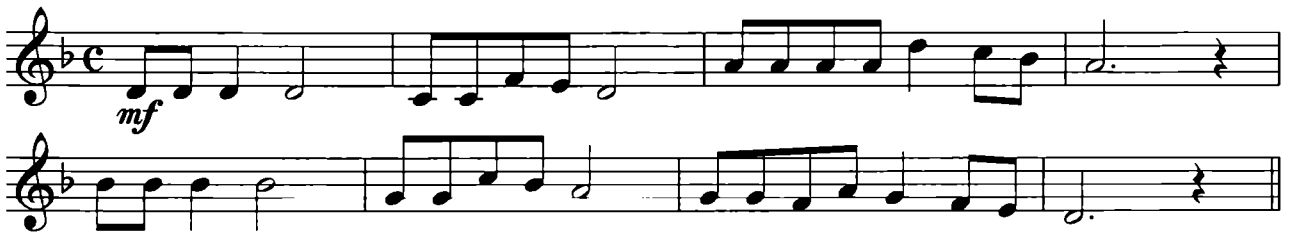

*G' Qodirov*
**ULUG' BAYROQLAR**

**74 Moestoso**



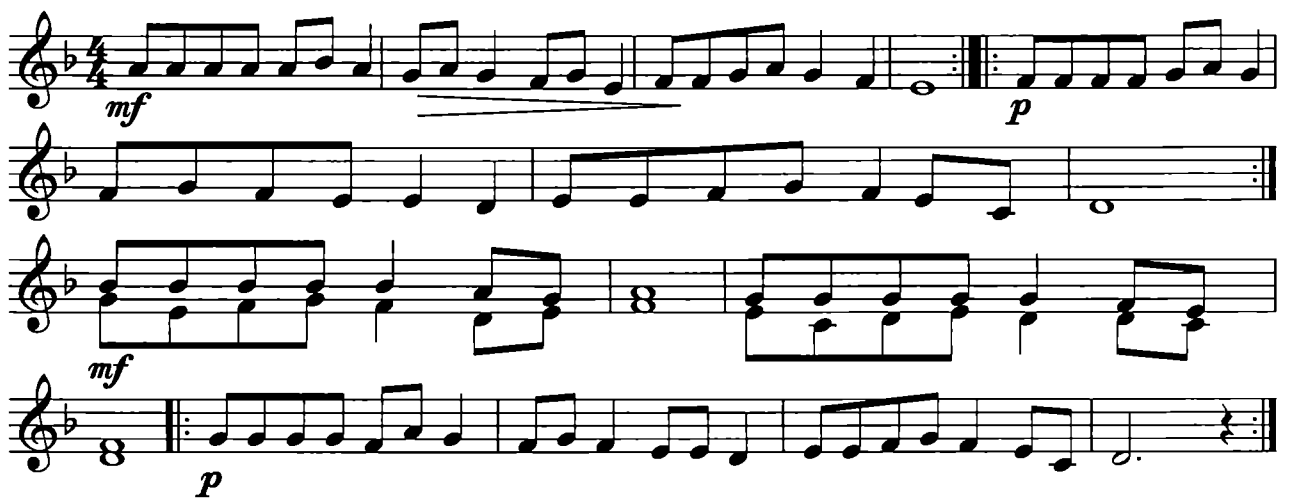
*A. Muxamedov*
**DO'STLIK QO'SHIG'I**

**75 Andantino**




*F. Nazarov*
**VATAN BIZNING ONAMIZ**

**76 Vivace**



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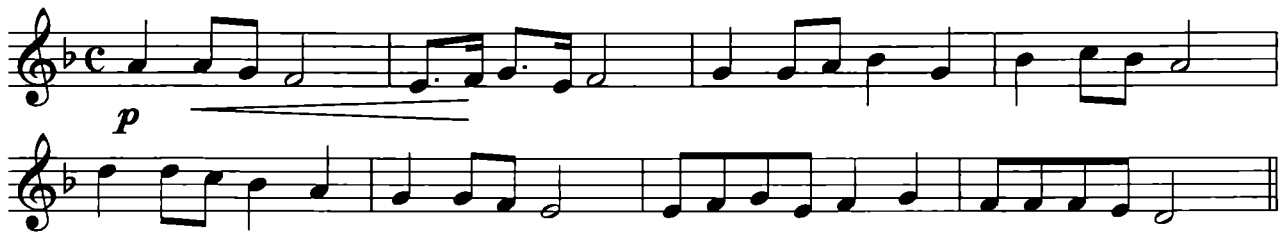
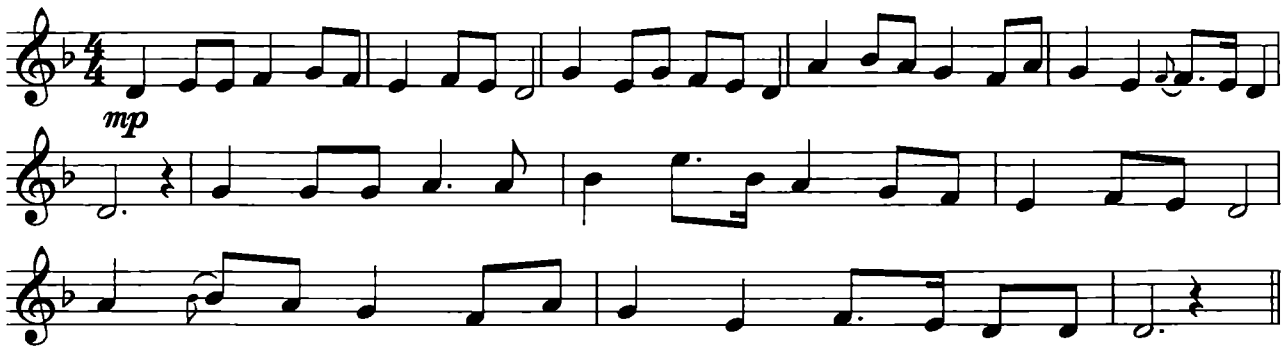
*Sh. Ramazanov*
**HAYOTIMIZ BAHORI**

**77 Tempo di marcia**



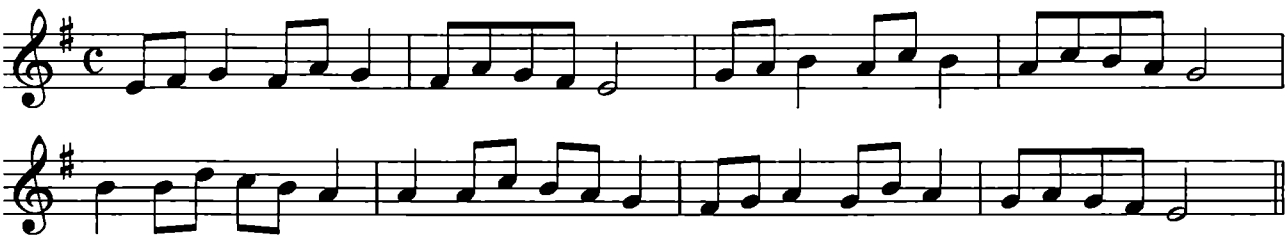

*D. Zokirov*
**AYB ETMANGIZ**

**78 Andantino**



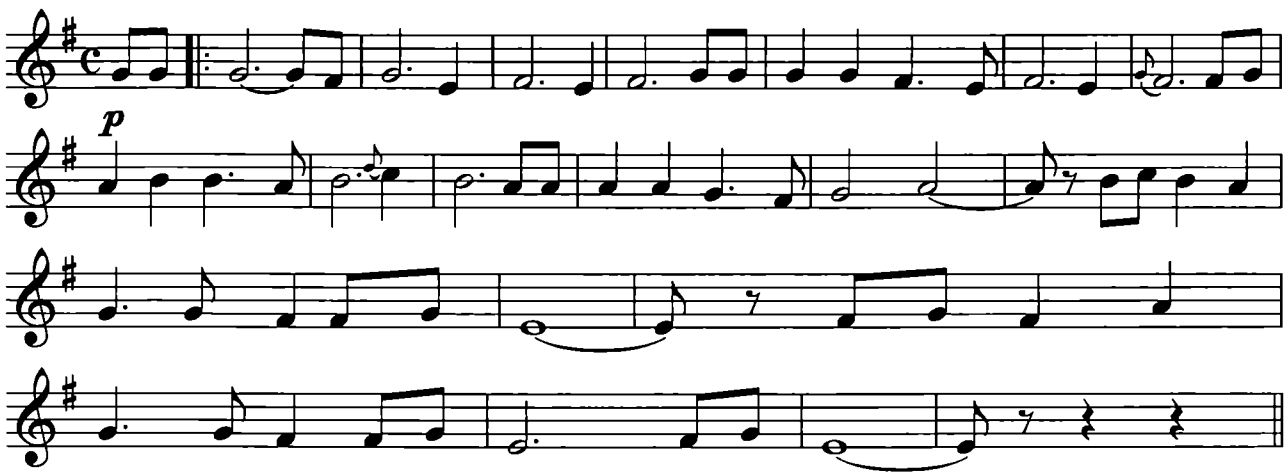

*F. Nazarov*
**SHODLIK QO'SHIG'I**

**79 Tempo di marcia**



*Ik. Akbarov mus.*
**RA'NO**

**80 Shoshilmay**



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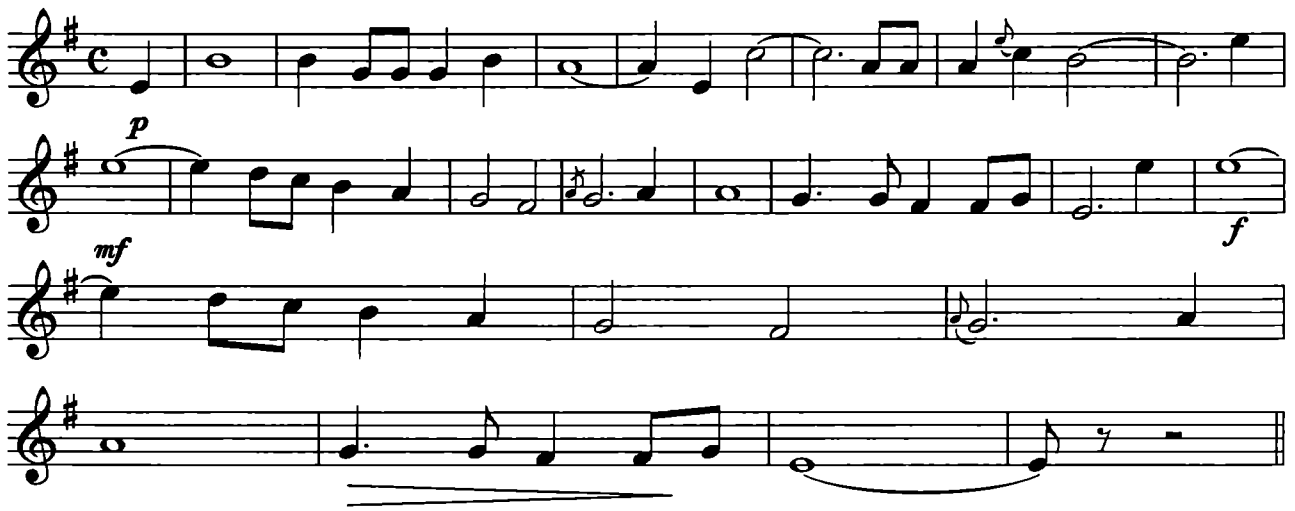
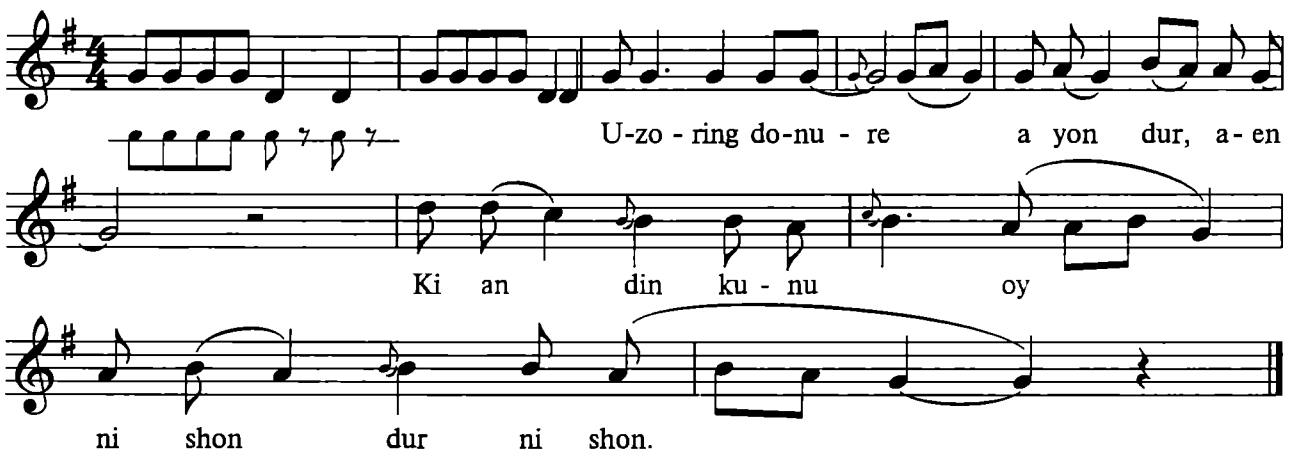
*I. Akbarov*
**GAZLI GO'ZALI**

**81 Shoshilmay**



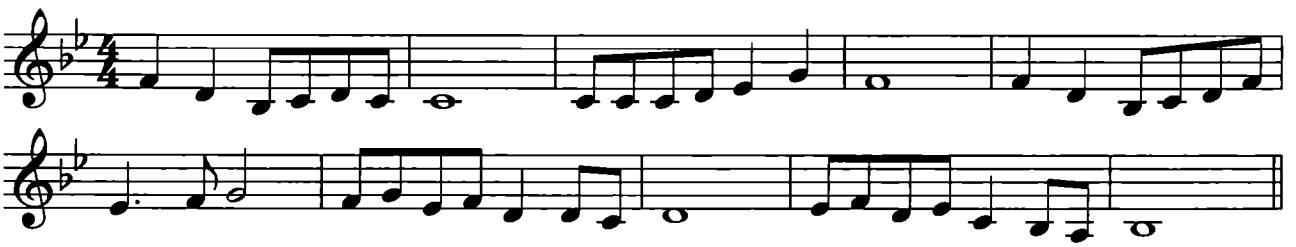

*Xalq kuyi*
**BAYOTI SHEROZIY**

**82 M. M. ♩ = 116**




*A. Berlin*
**SAN'AT BAYRAMI**

**83 Moestoso**





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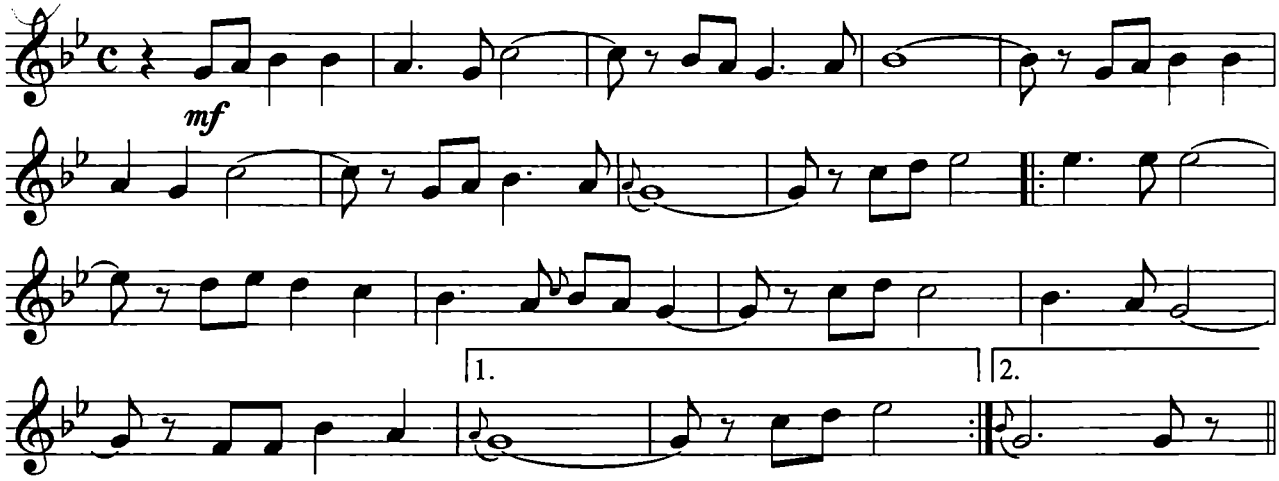
*I. Akbarov*

**QAERDA SAN?**

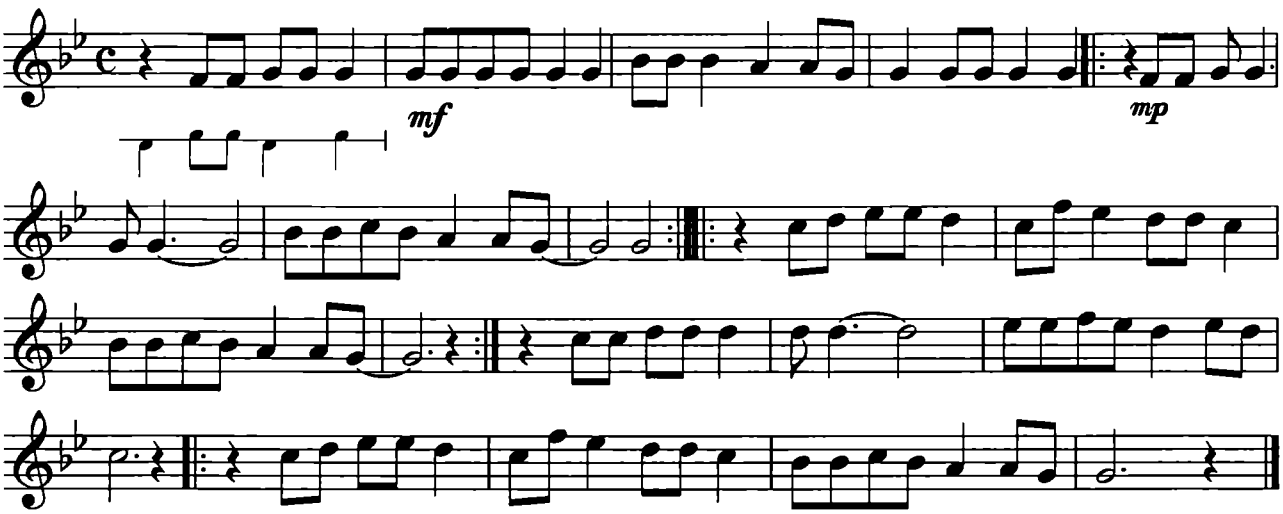
**84** **Andante**




*O'zbek xalq qo'shig'i*

**RAFTOR AYLADING**

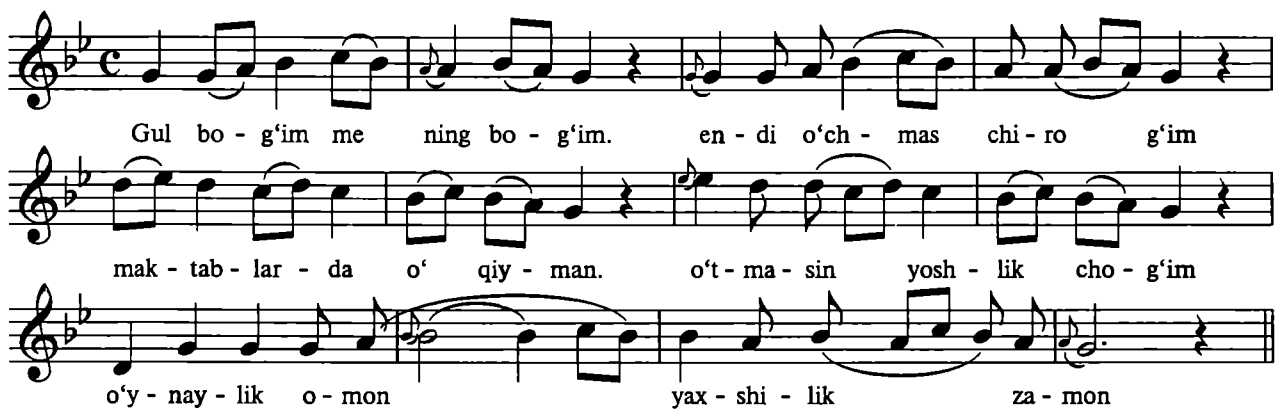
**85** **M. M. ♩ = 104 - 108**




*O'zbek xalq qo'shig'i*

**O'YNALIK OMON**

**86** **M. M. ♩= 116**



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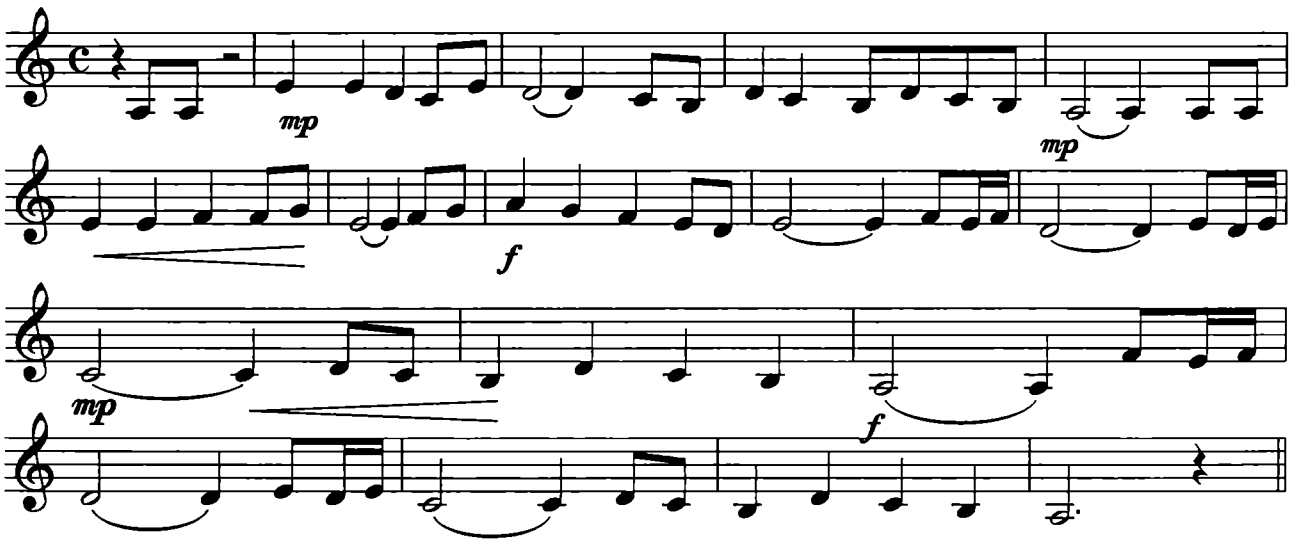
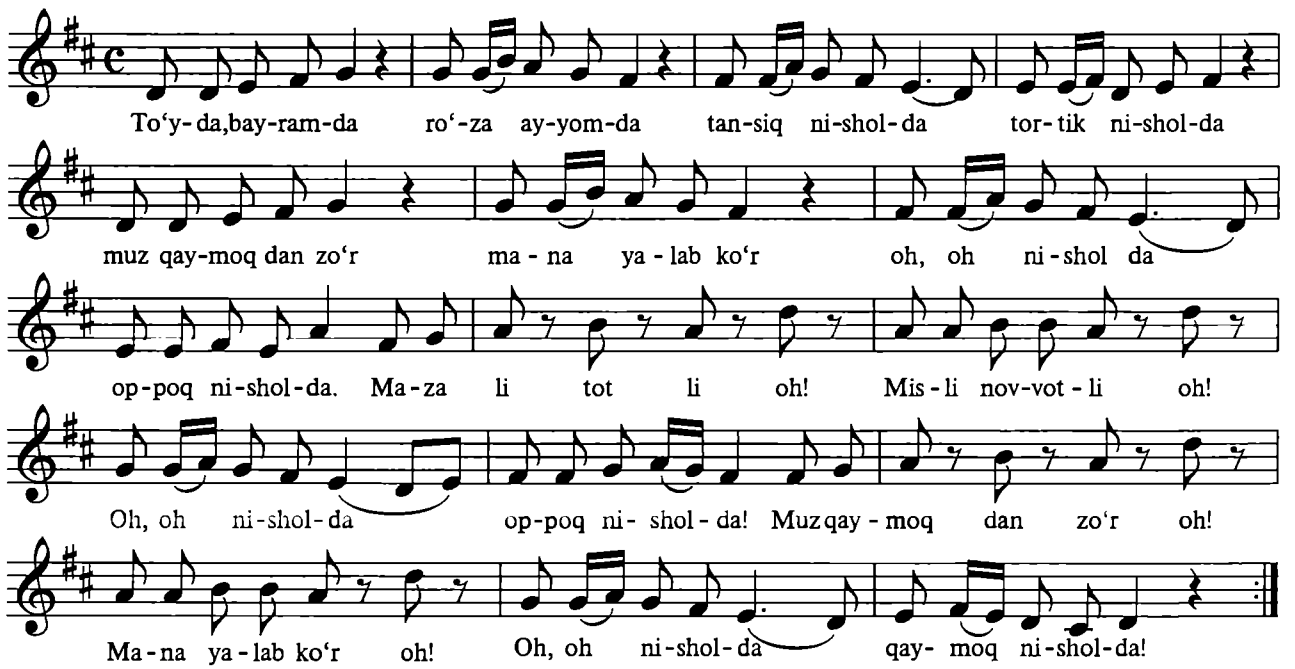
*F. Nazarov*
**BOLALAR SAROYI**

**87 Moderato**



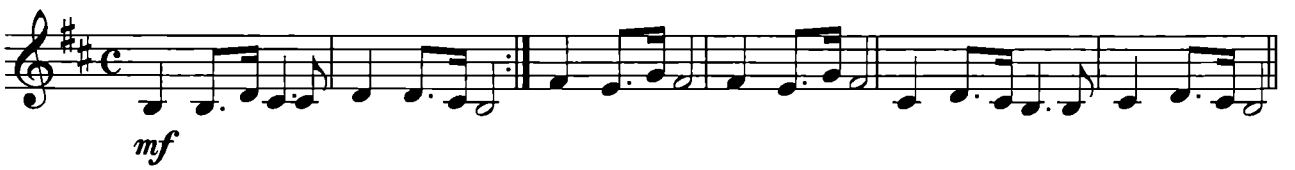

*D. Omonullayeva mus.*
*G'affur Tolib she'ri*
**NISHOLDA**

**88 Allegro moderato**




*H. Rajabov*
**DILAFKOR**

**89 Largo**



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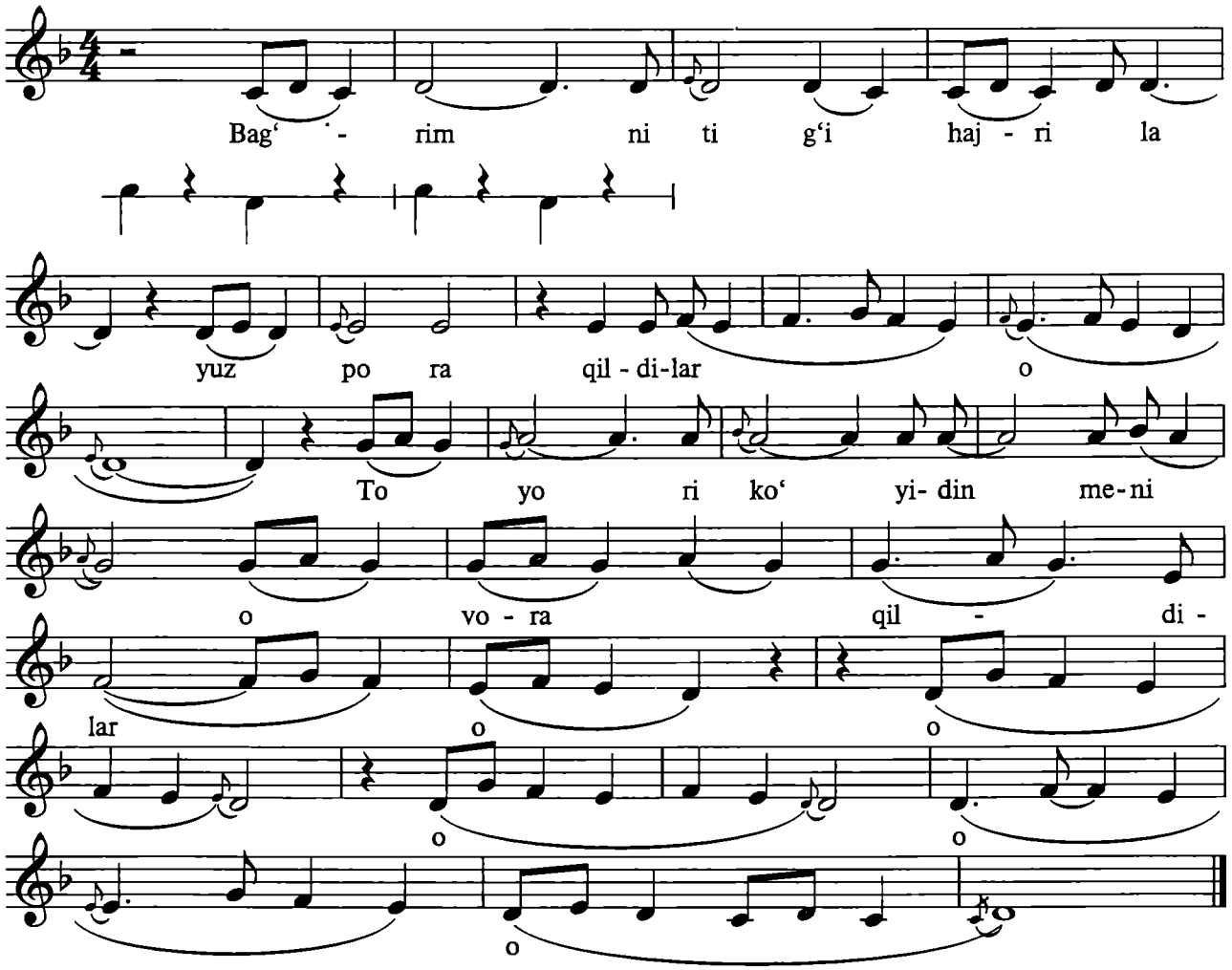
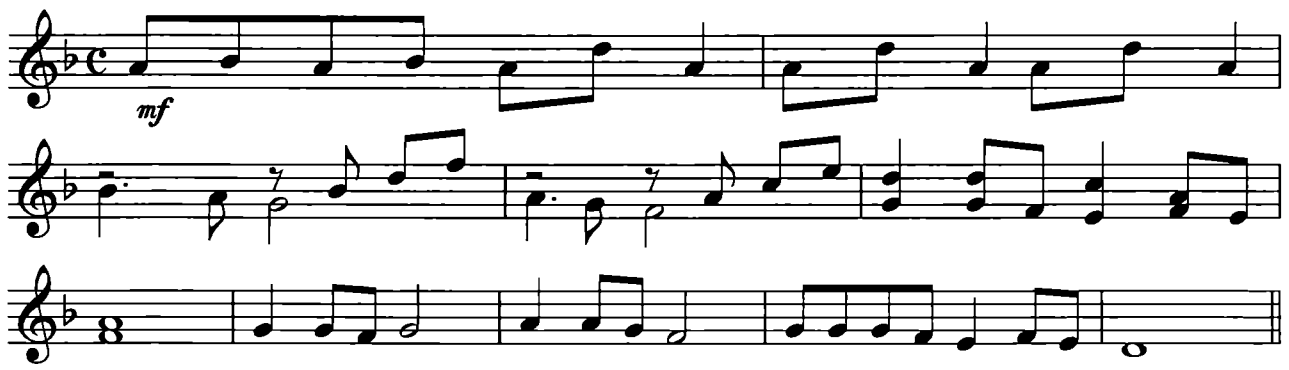
**90 M. M. ♩ = 63 - 66**




*K. Kenjayev*
**INKISIZ**

**91 Allegretto**



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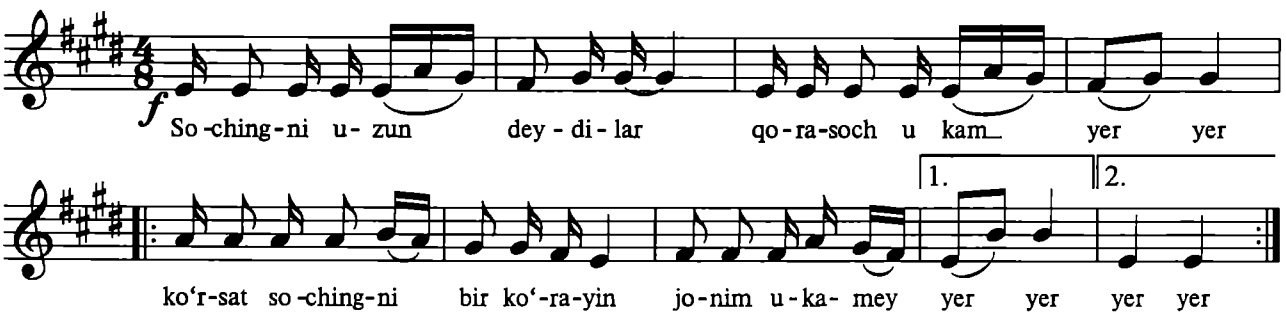
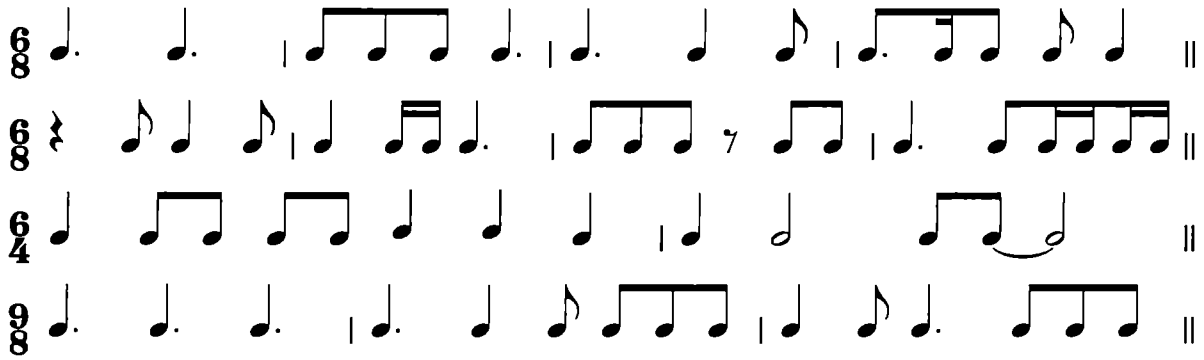
*O'zb. xalq lapar qo'shig'i*
**QORA SOCH**

**92**

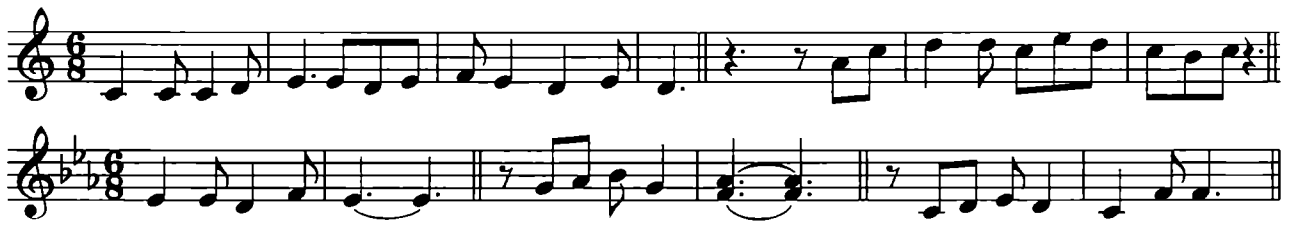



## MASHQLAR

V. Major va minor bosqichlarini turli usullarda kuylash.



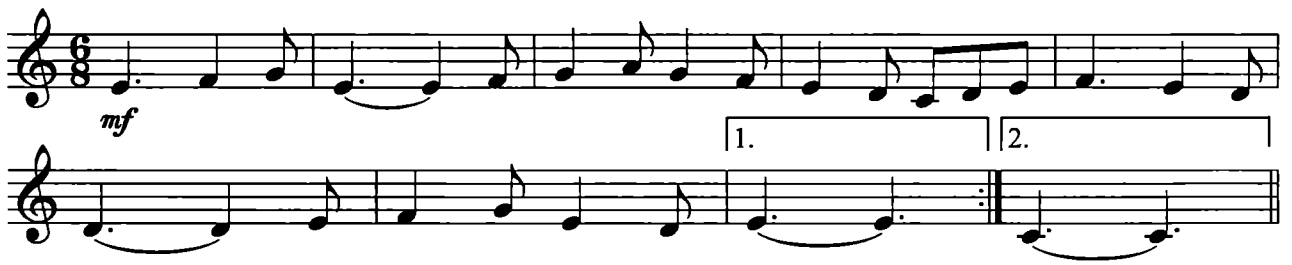
VI. Quyidagi diatonik sekvensiya halqalarni major va minorning turli bosqichlaridan yuqoriga va pastga qarab kuylash.



## KUYLASH UCHUN MISOLLAR

*F. Nazarov*
**RAQS**

**93** **Allegro**



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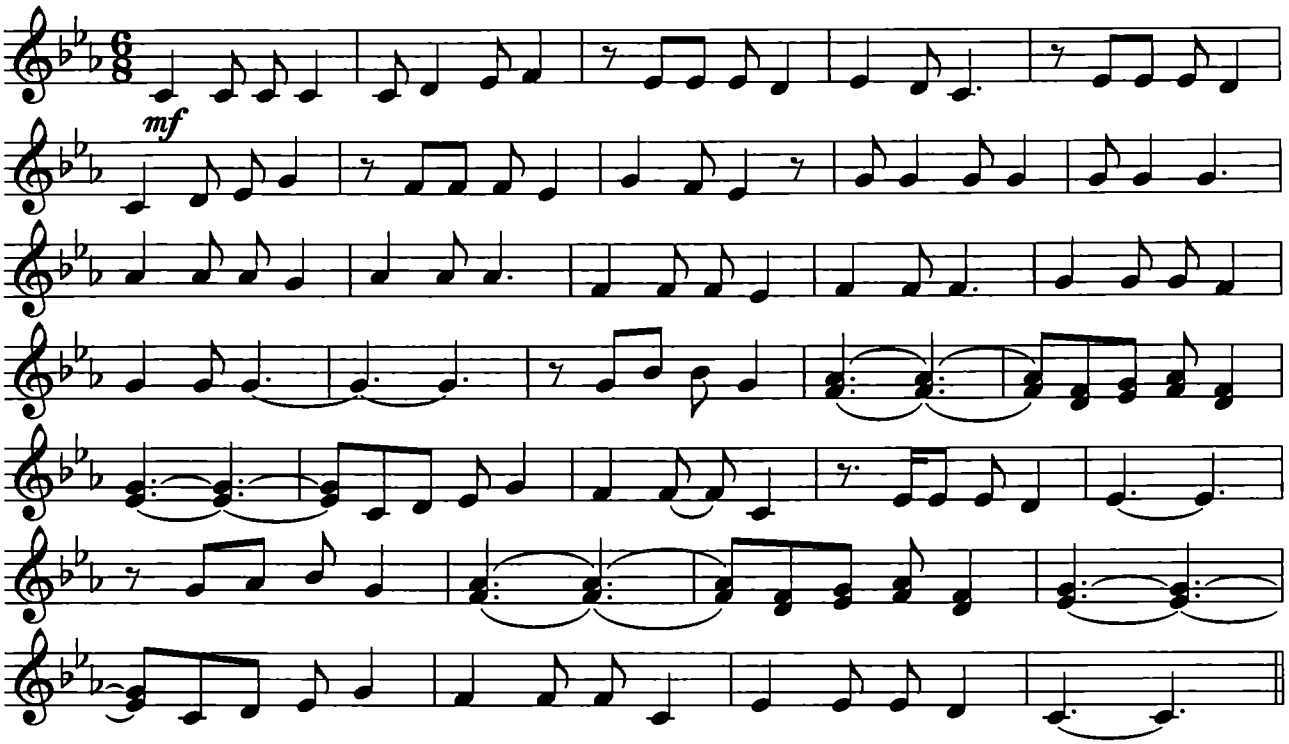
*K. Kenjayev*

**QIZ QO‘SHIG‘I**

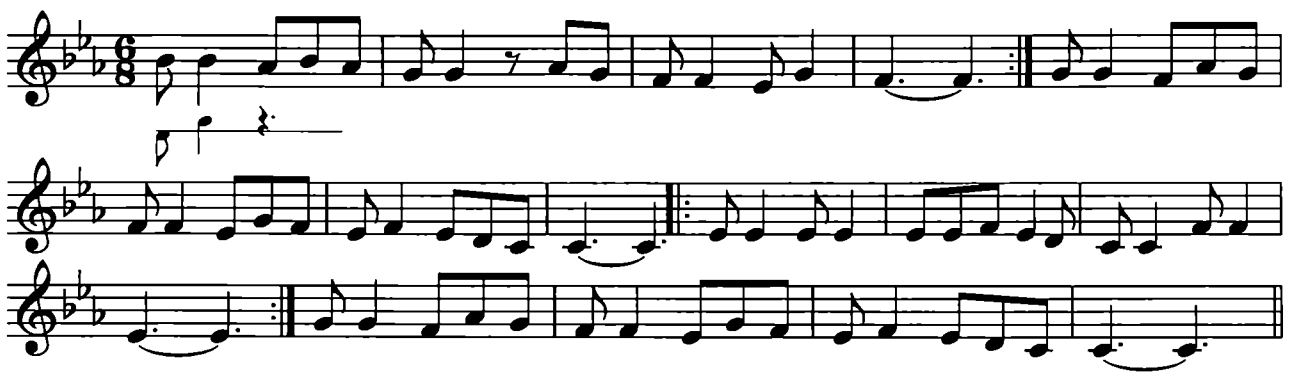
**94 Andantino**




*D. Zokirov*

**BOG‘CHADA**

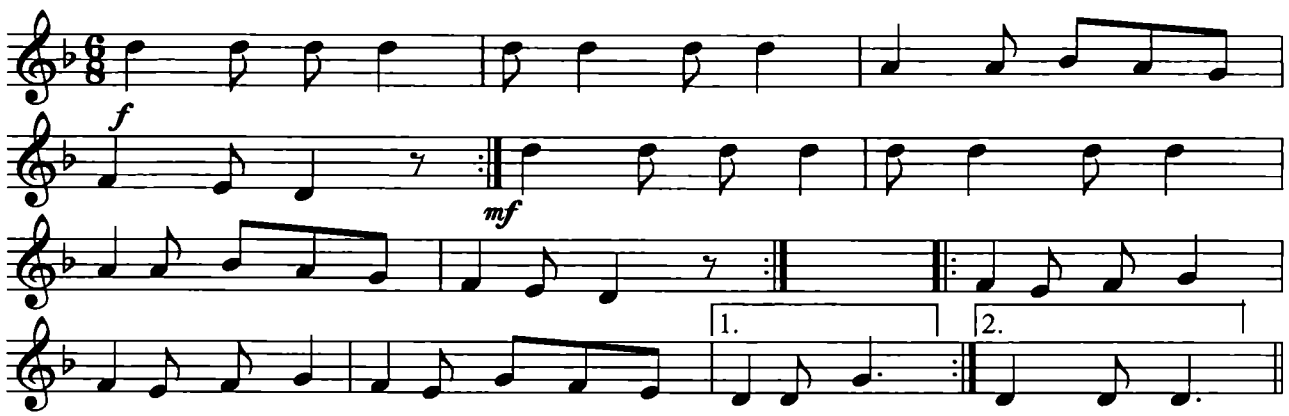
**95 Allegretto**



*Turkman xalq qo‘shig‘i*

**BIBIJON**

**96 M. M. ♩ = 126 - 132**



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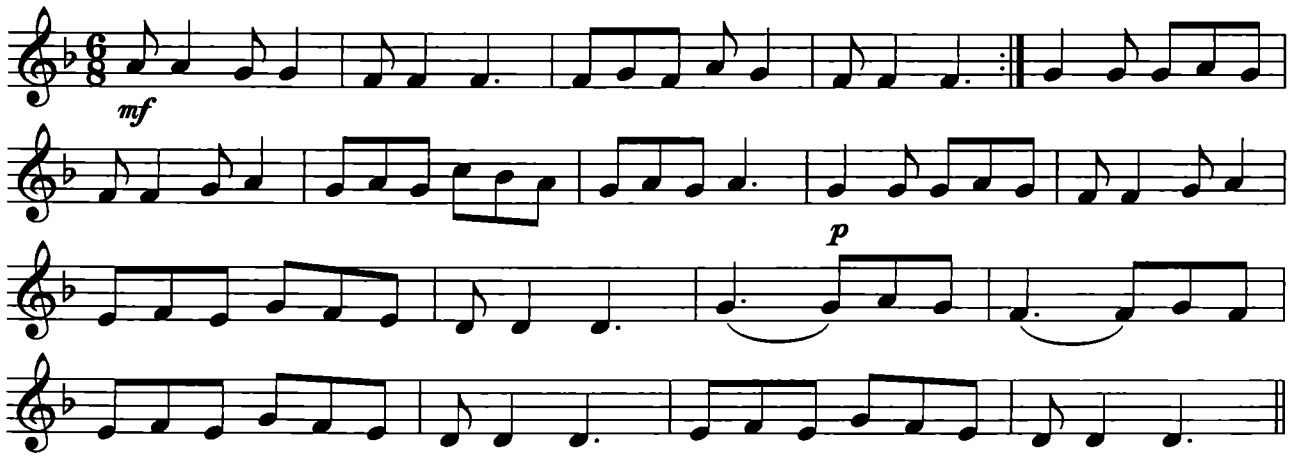
*A. Muxamedov mus.*

**SHOXI SO'ZANA**

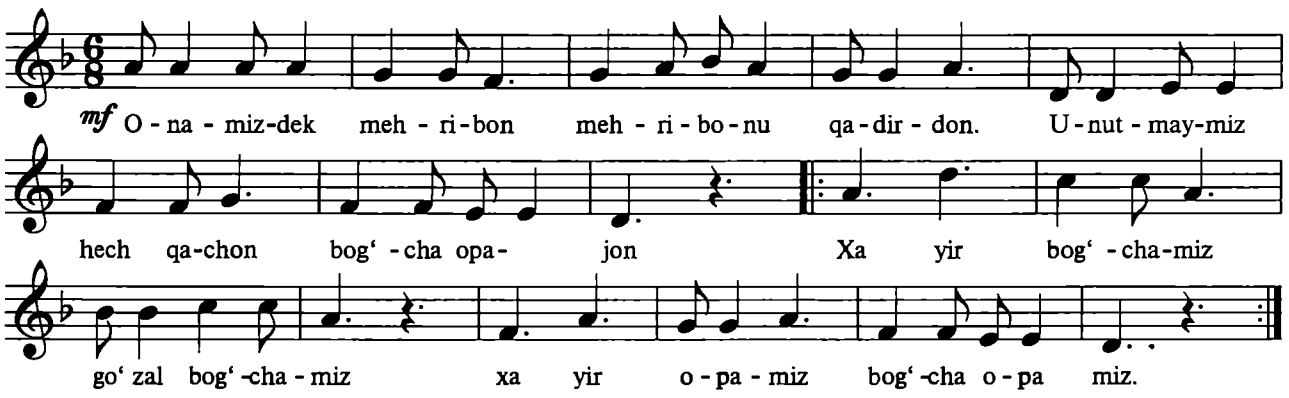
**97 Allegro moderato**




*S. Boboyev mus., To'lqin she'ri*

**XAYR BOG'CHAMIZ**

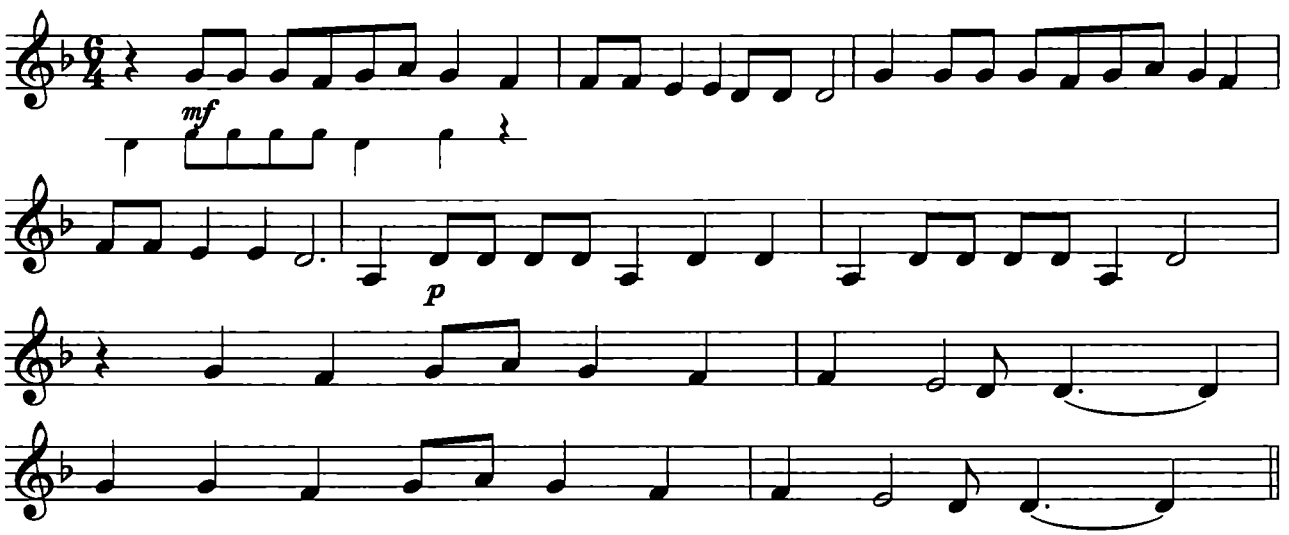
**98 Moderato**




*O'zbek xalq qo'shig'i*

**MUNCHA HAM**

**99 M. M. ♩ = 120**



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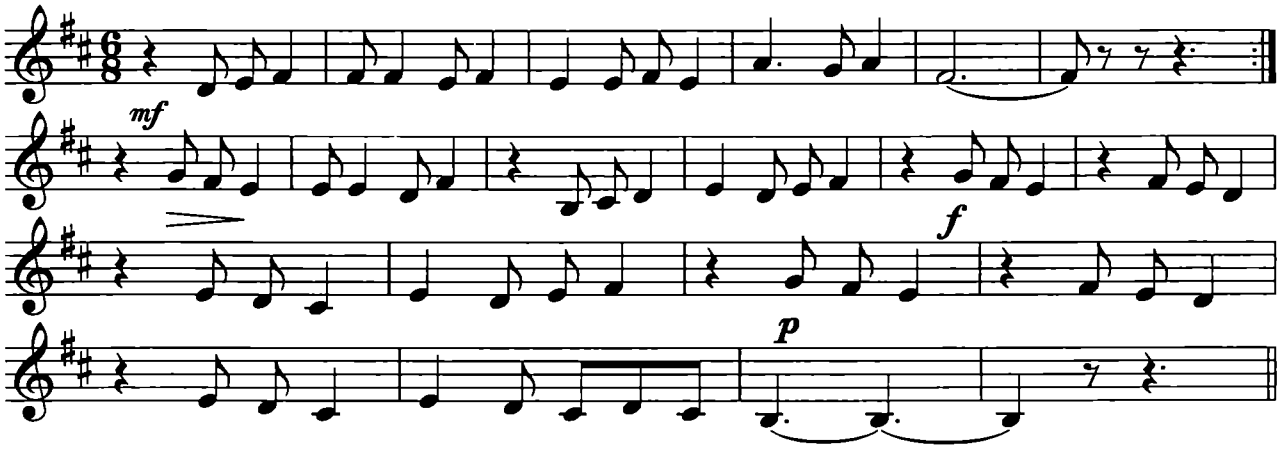
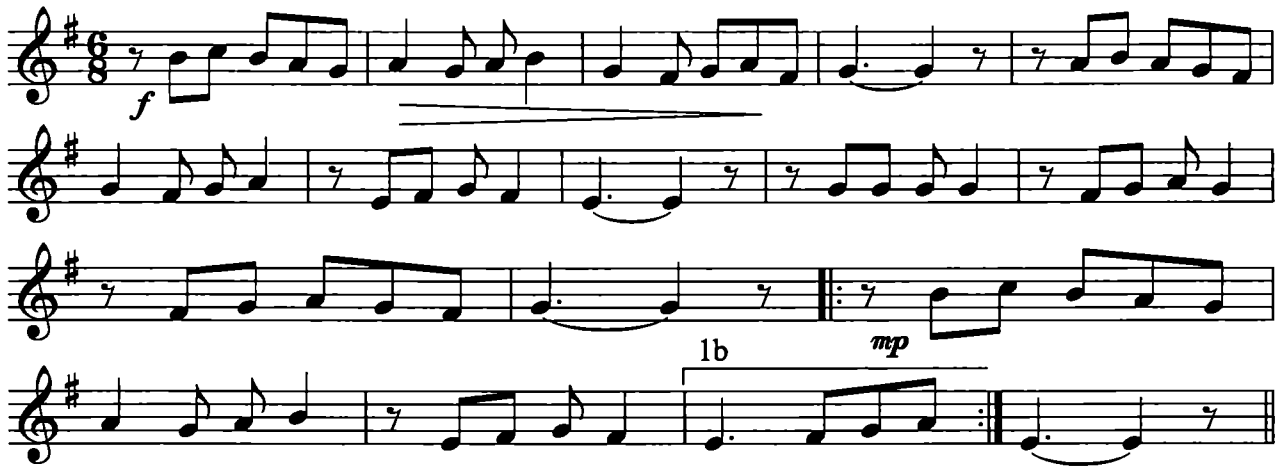
*I. Xamrayev mus.*
**DILDA BAHOR O'YNAYDI**

**100 Allegro moderato**



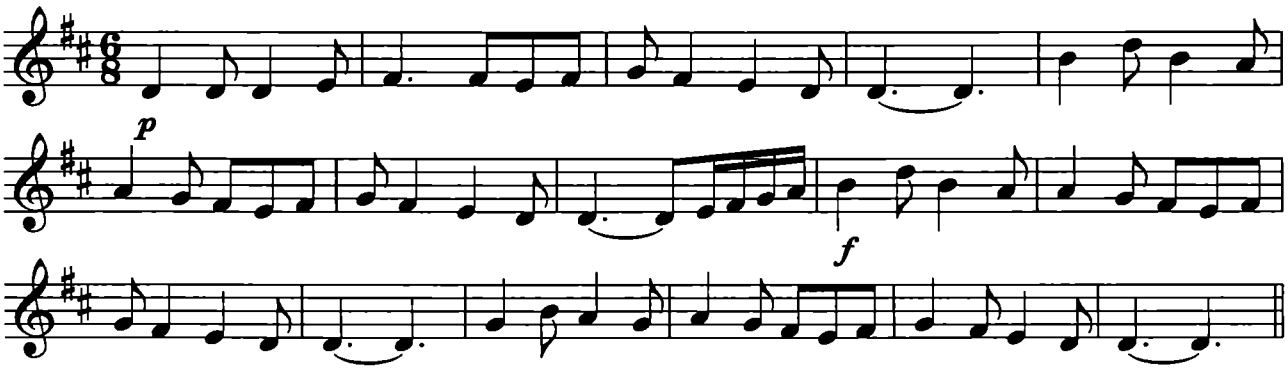

*Sh. Ramazonov musiqasi*
**INTIZOR**

**101 Moderato**




*M. Ashrafiy*
**FARG'ONACHA YALLA**

**102 Allegro**



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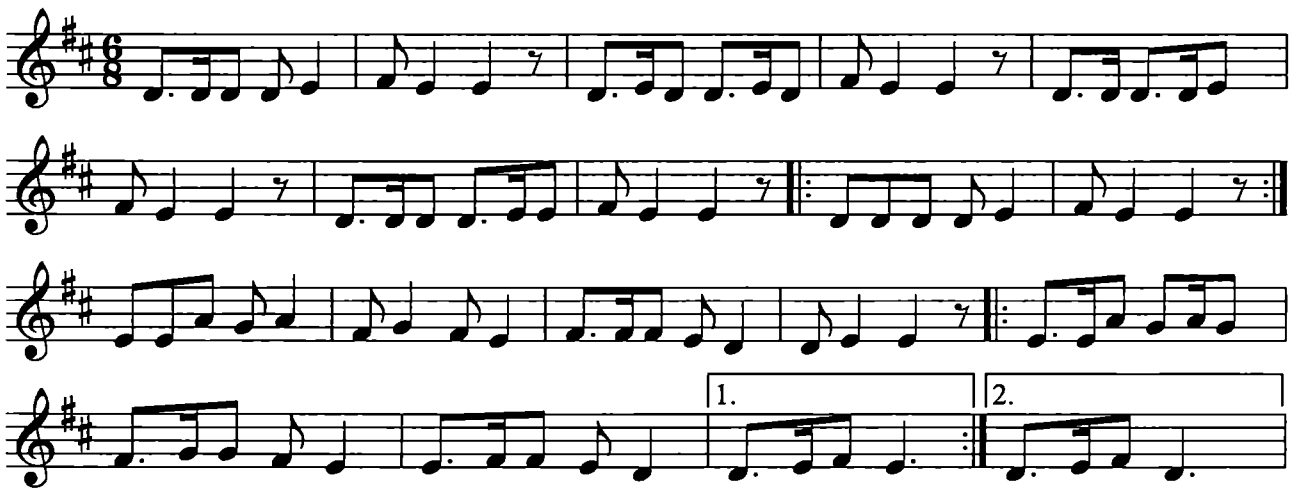
*O'zbek xalq kuyi. A. Odilov qayta ishlagan*

**UFORI**

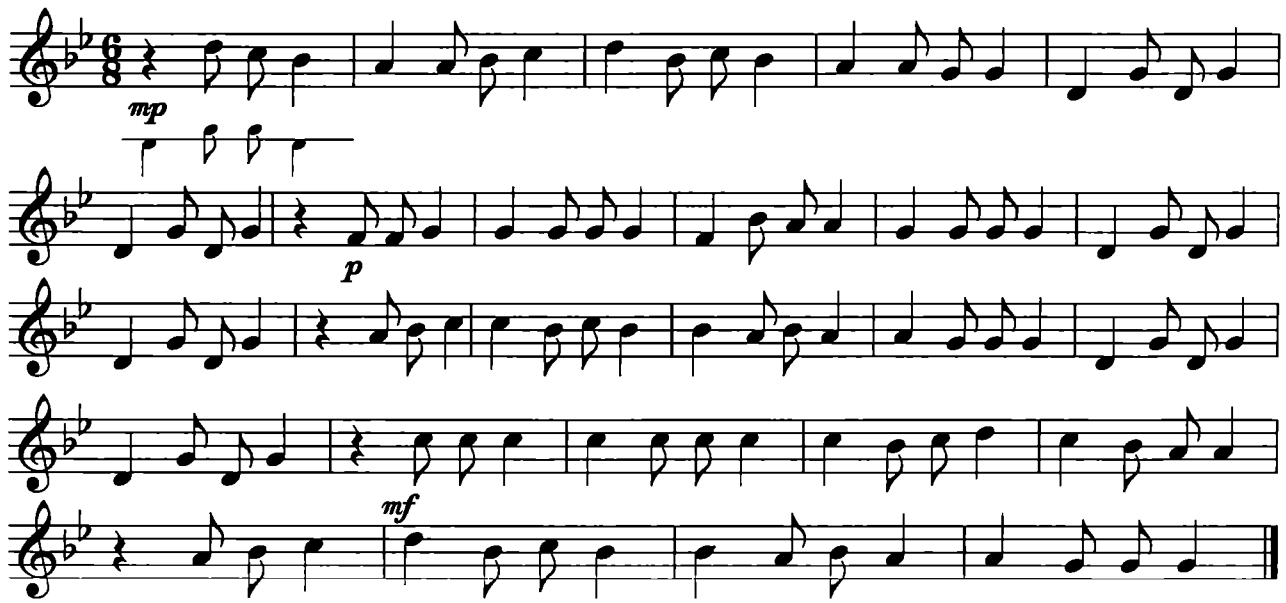
**103** **M. M. ♩ = 76 - 80**




*O'zbek xalq qo'shig'i*

**BO'LMASA**

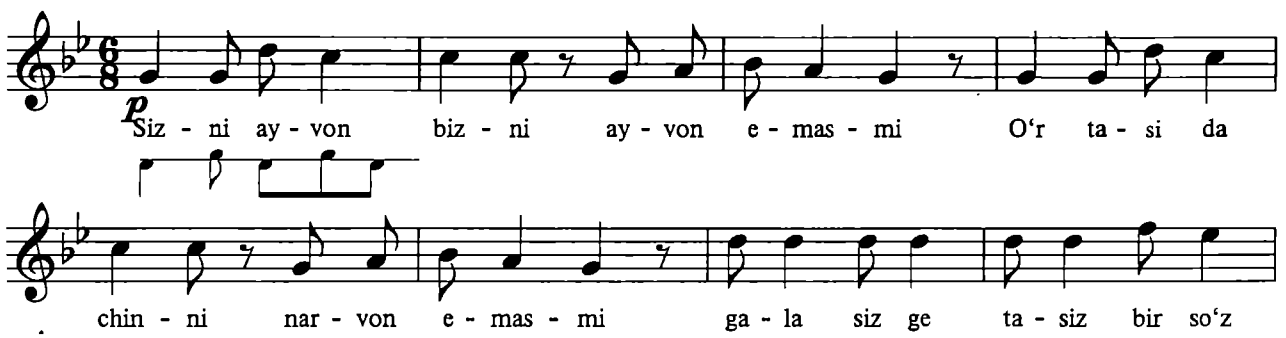
**104** **M. M. ♩ = 96**




*Xorazm lapari*

**OG'O DAROM**

**105** **M. M. ♩ = 120**



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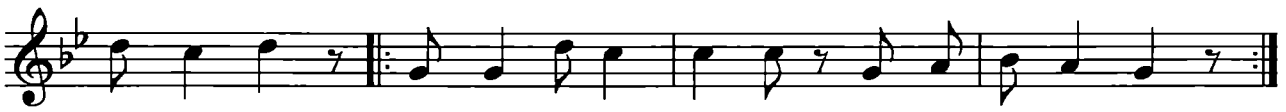
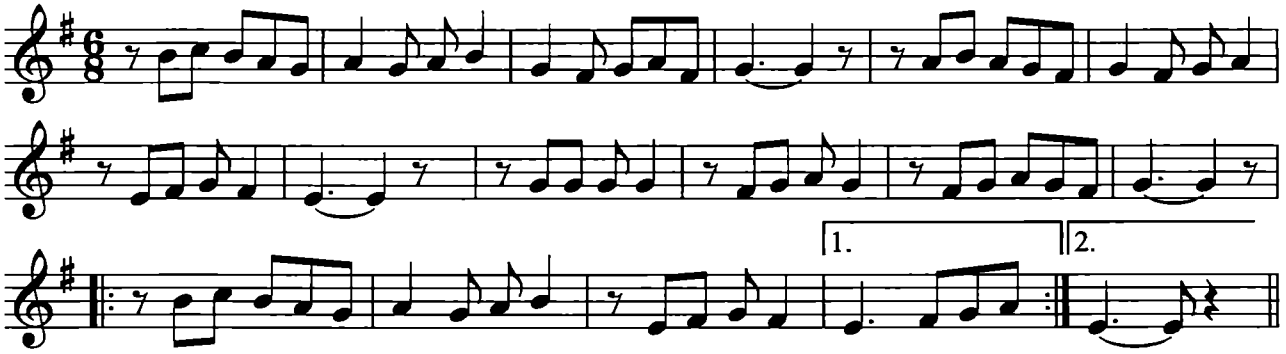


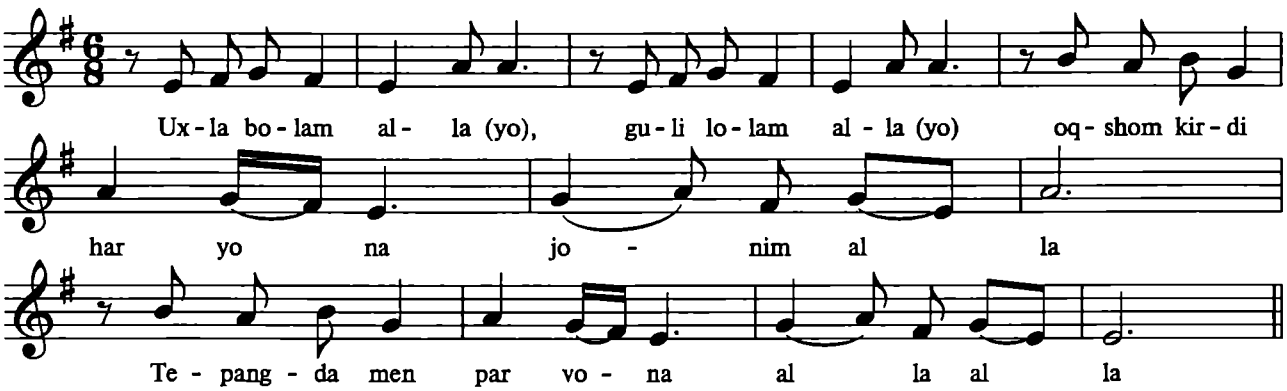

*Sh.Ramazanov mus.*
**INTIZOR**

**106 Moderato**



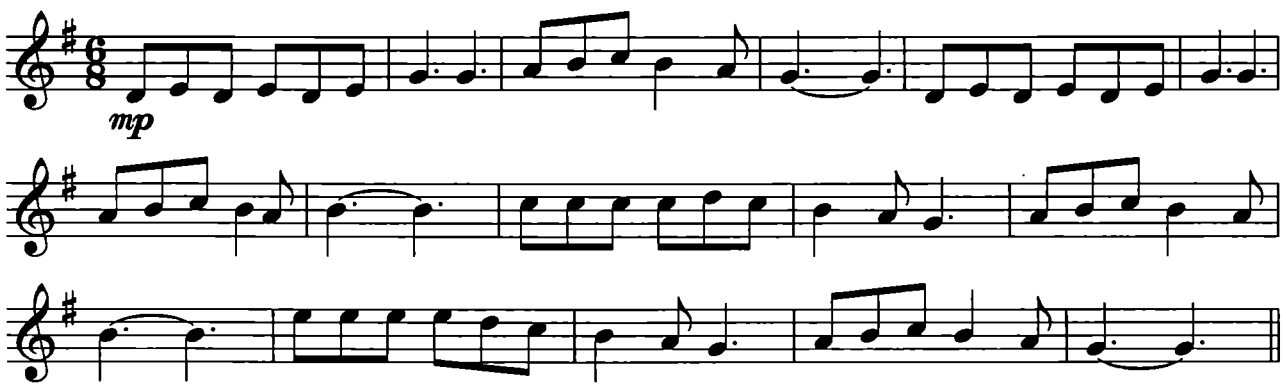

*A. Muxamedov kuyi, Z. Obidov she'ri*
**ALLA**

**107 Moderato**




*S. Yudakov*
**OYXON ARIYASI**

**108 Andante**



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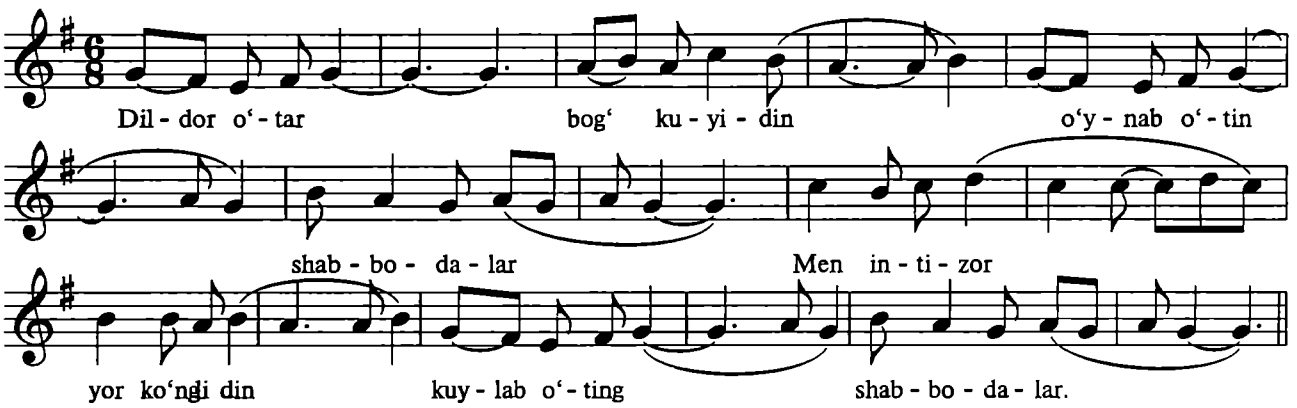
*N. Xasanov*

**O‘YNAB O‘TING SHABBODALAR**

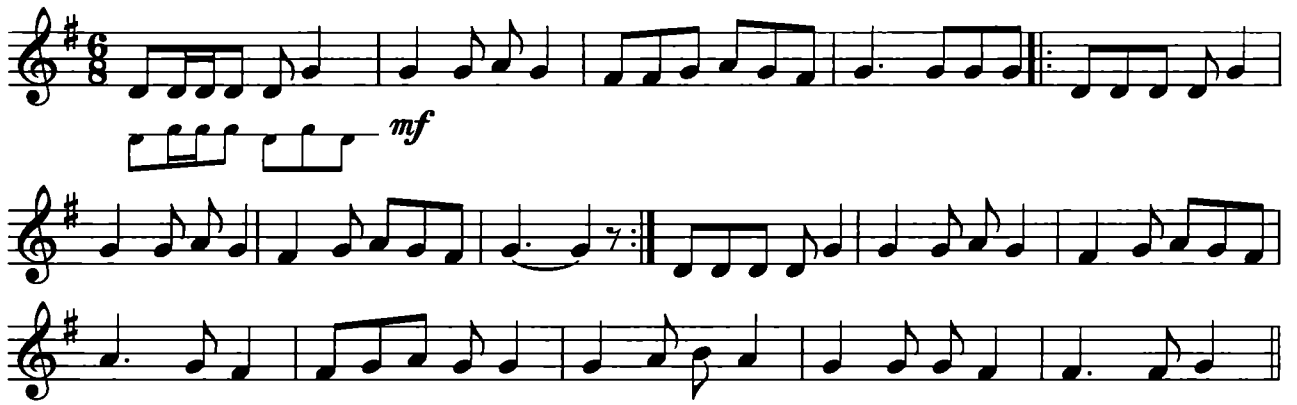
**109 Allegro**




*Xorazm xalq yallasi*

**USHIR UFORISI**

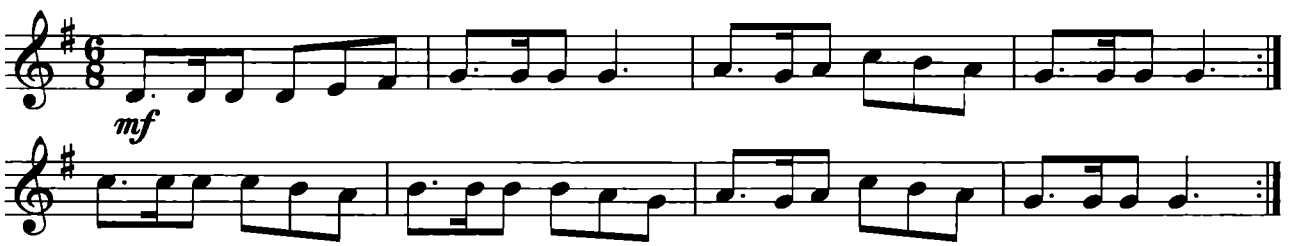
**110 M. M. ♩ = 66**




*O‘zbek xalq kuyi. A. Odilov qayta ishlagan*

**UFORI**

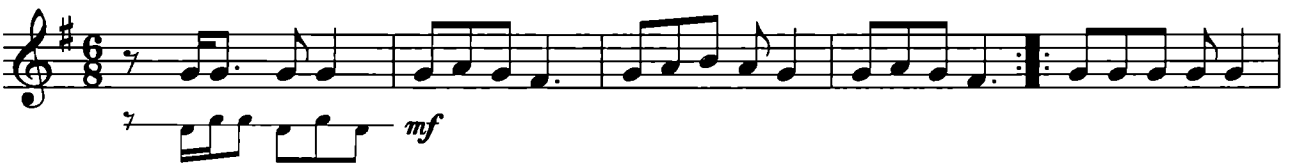
**111 Allegro moderato**




*Xorazm xalq lapari*

**DIG‘AJON**

**112 M. M. ♩ = 100**



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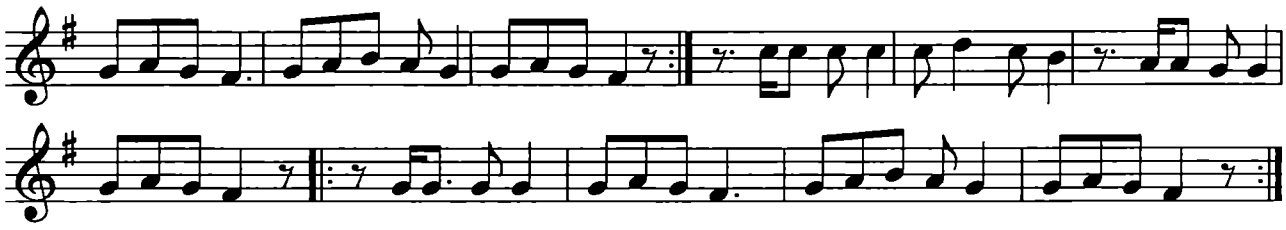
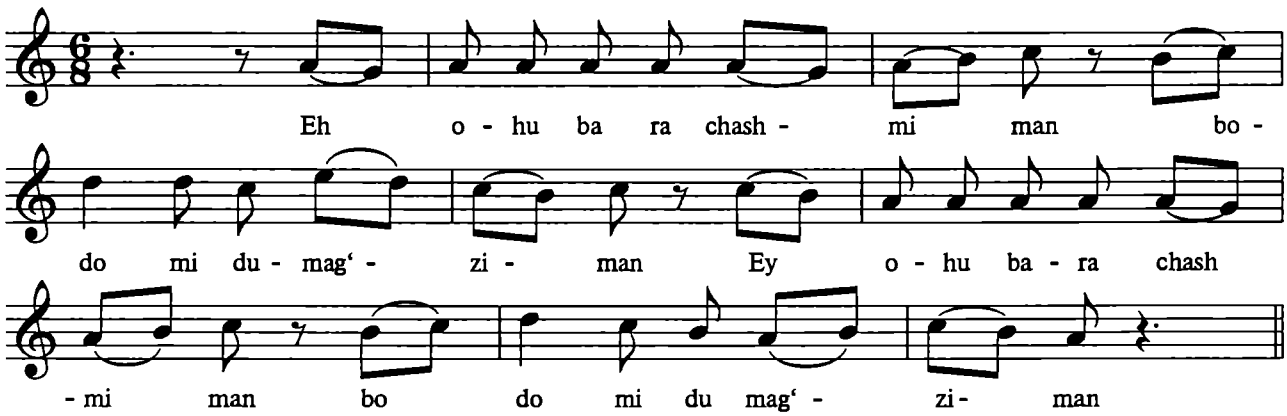


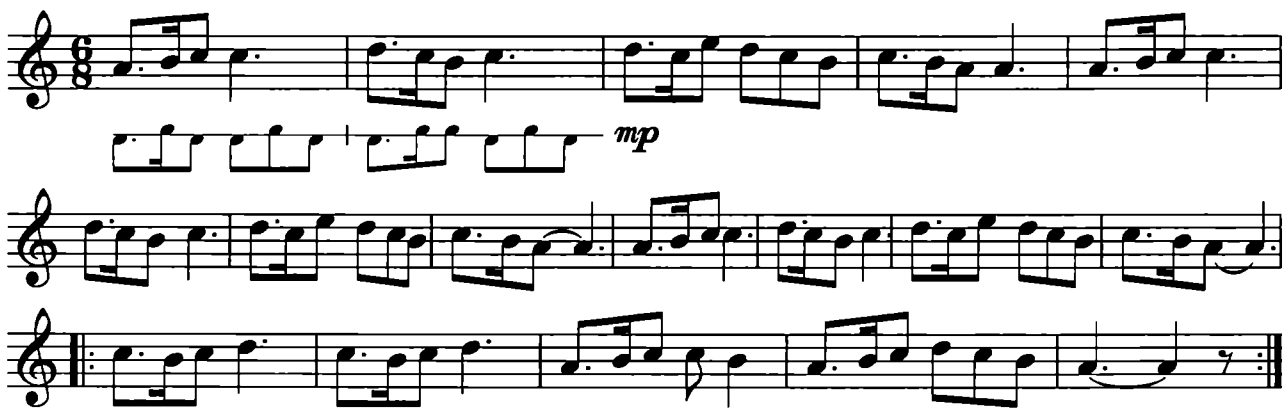
*Xalq so'zi va kuyi*
**OHU BARCHASHMI MAN**

**113 Moderato**



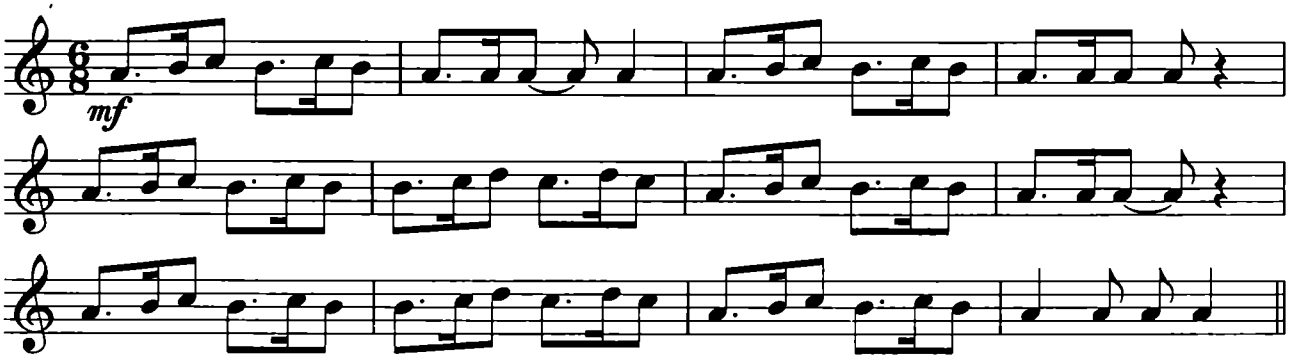

*Xalq qo'shig'i*
**MAVRIGI**

**114 M. M. ♩ = 88 - 92**




*O'zbek xalq qo'shig'i*
**MUSTAHZOD**

**115 M. M. ♩ = 80 - 84**



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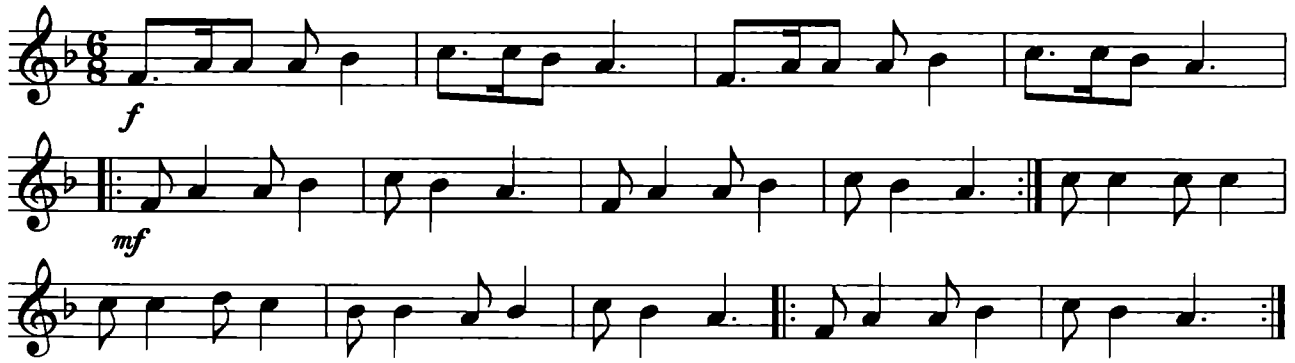
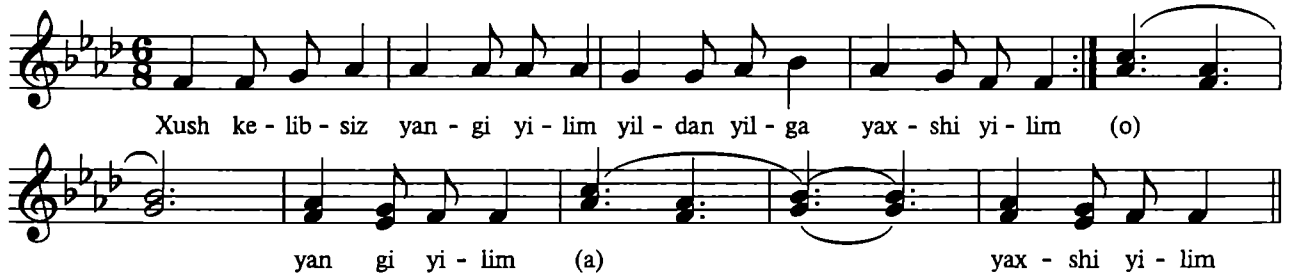
*Ojiza she'ri va kuyi*
**XURSHIDI JAHON GALDI**

**116** **M. M. ♩ = 80**



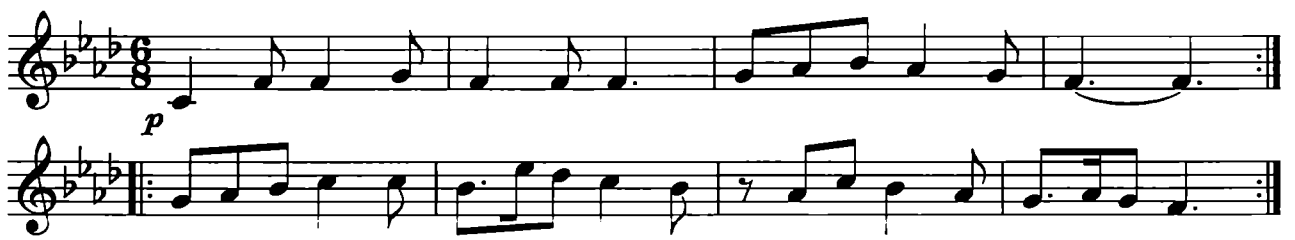

*D. Zokirov kuyi, A. Mo'min she'ri*
**YANGI YILIM YAXSHI YILIM**

**117** **Allegro moderato**



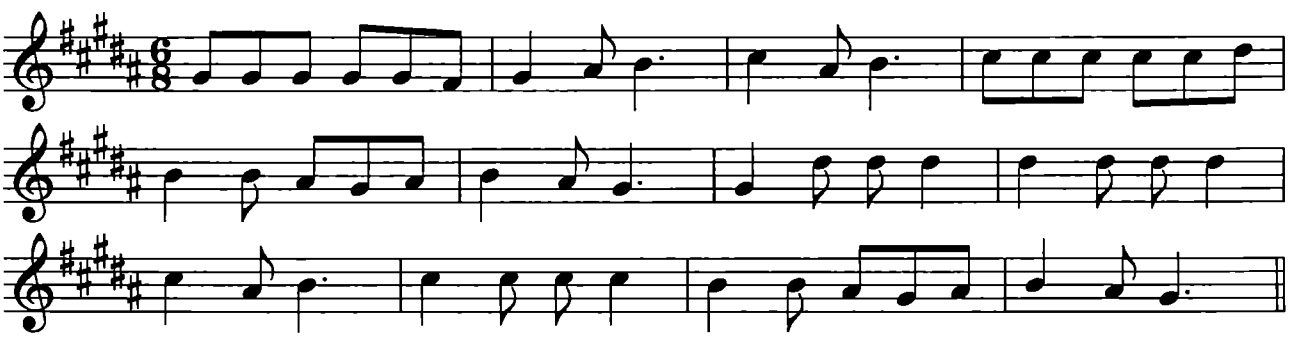

*F. Nazarov*
**KONSERT VALSI**

**118** **Andante**




*Xalq qo'shig'i*
**UF DILAM**

**119** **Allegro**





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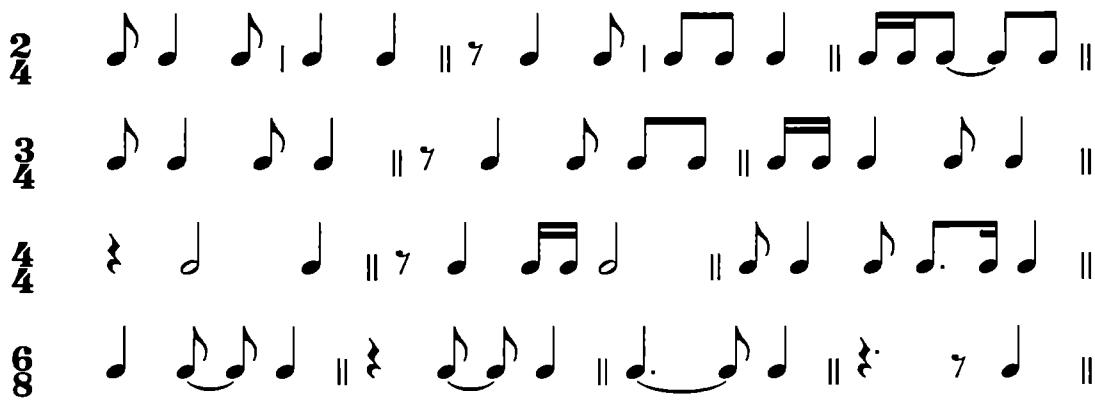
# SINKOPALAR

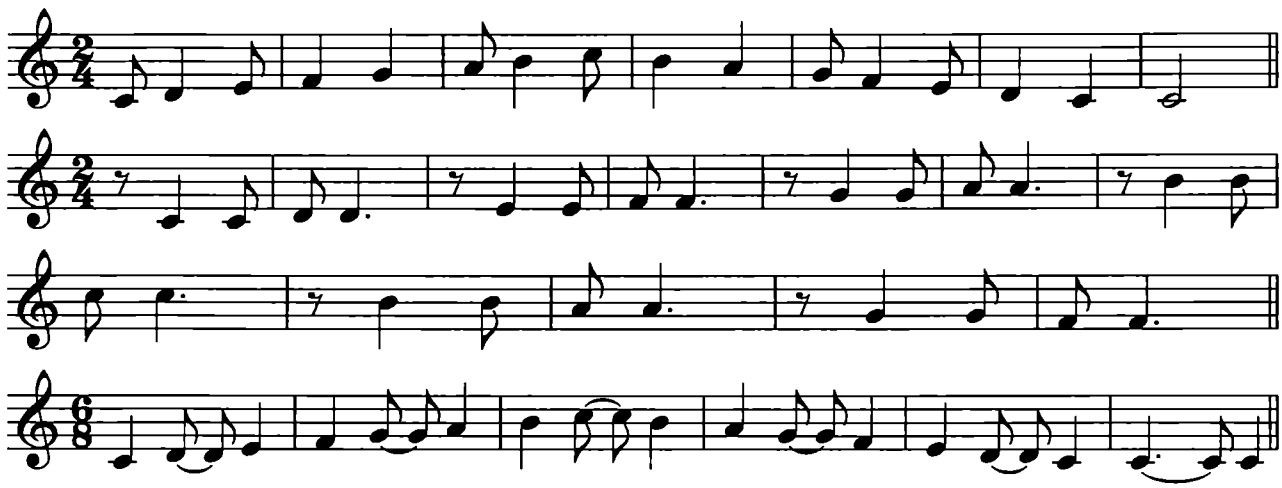
## TAKT ICHIDAGI SINKOPA

### MASHQLAR

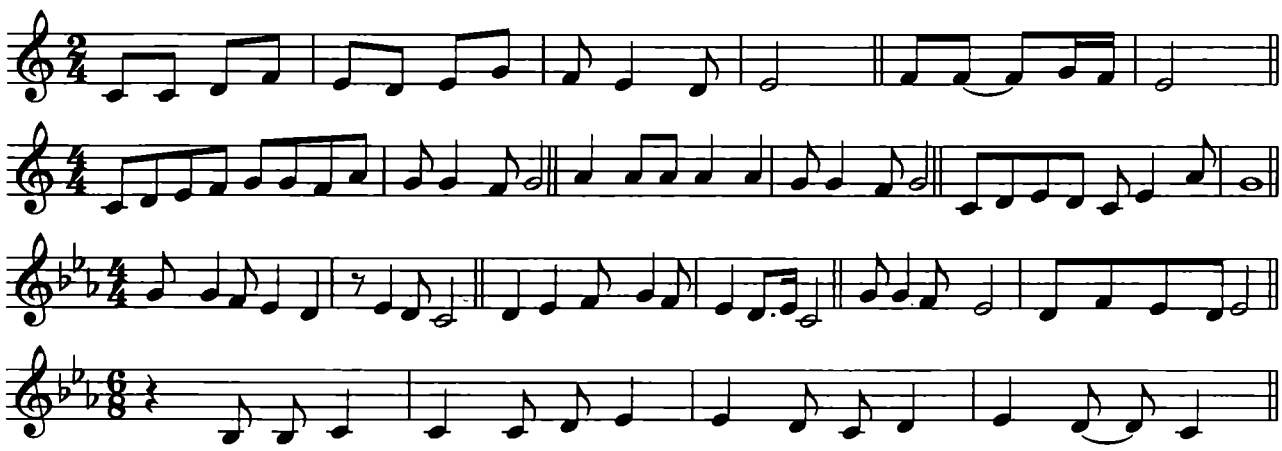
I. Major va minor bosqichlarini o'lchoviga qarab qo'l haraqati yordamida turli usullarda kuylash:



Masalan[1]:



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



[1] Majorda berilgan mashqlarni minorda ham kuylash zarur.



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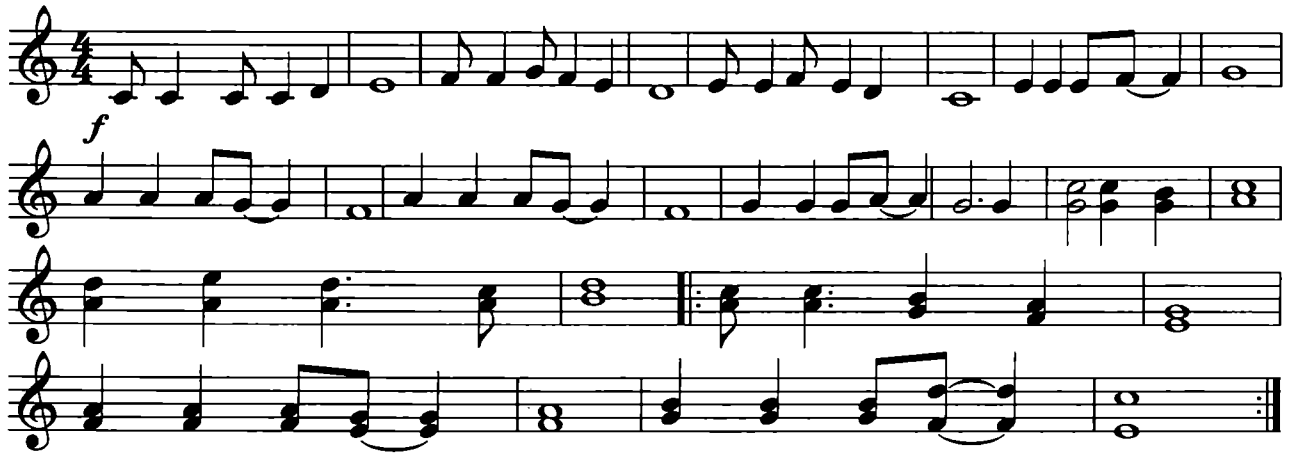
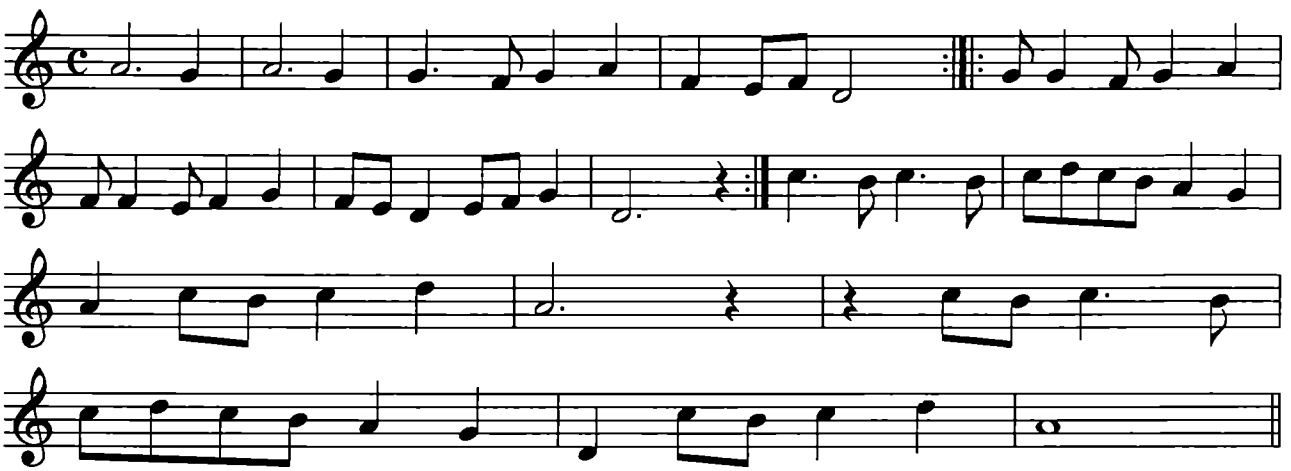
*L. Mujdabayeva mus.*
**O‘ZBEKISTONIM**

**120 Allegro moderato**



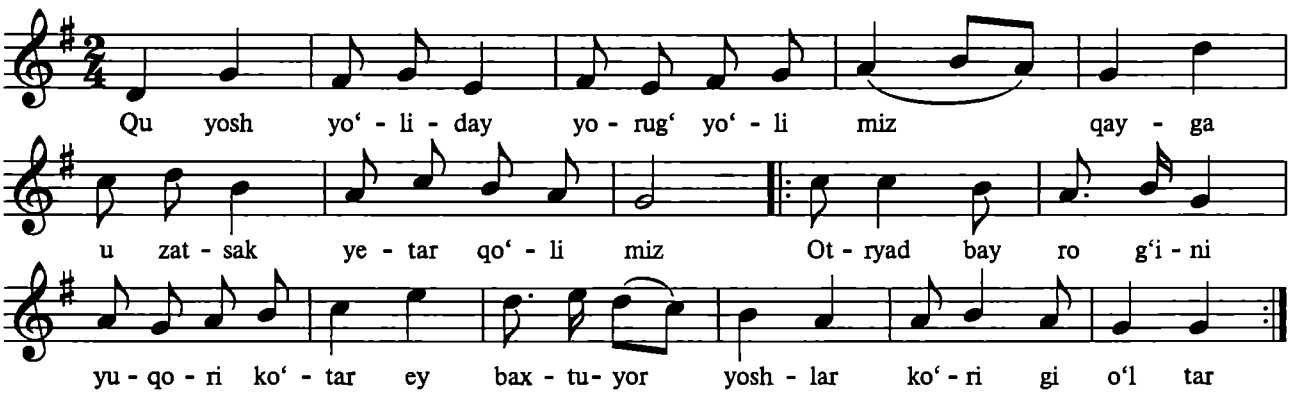

*O‘zbek xalq kuyi*
**SARBOZCHA**

**121 Allegretto**



*F. Nazarov kuyi, K. Xikmat she’ri*
**BAXTLI BOLALAR**

**122 Maestozo**



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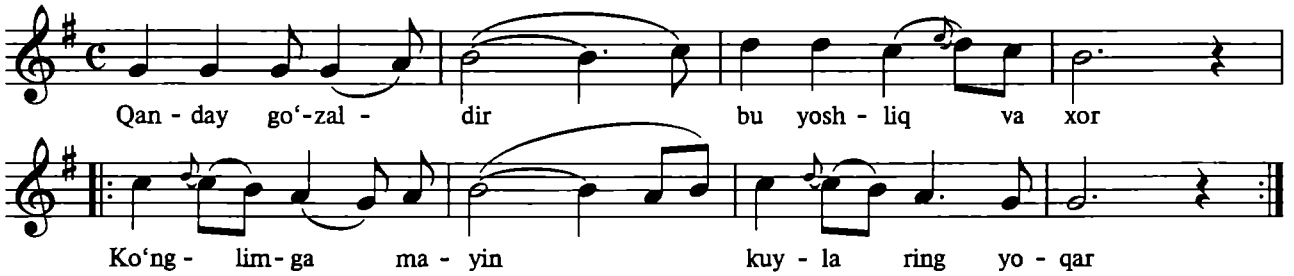
*M. Ashrafiy mus., K. Yashen she'ri*

**YOSHLAR QO'SHIG'I**

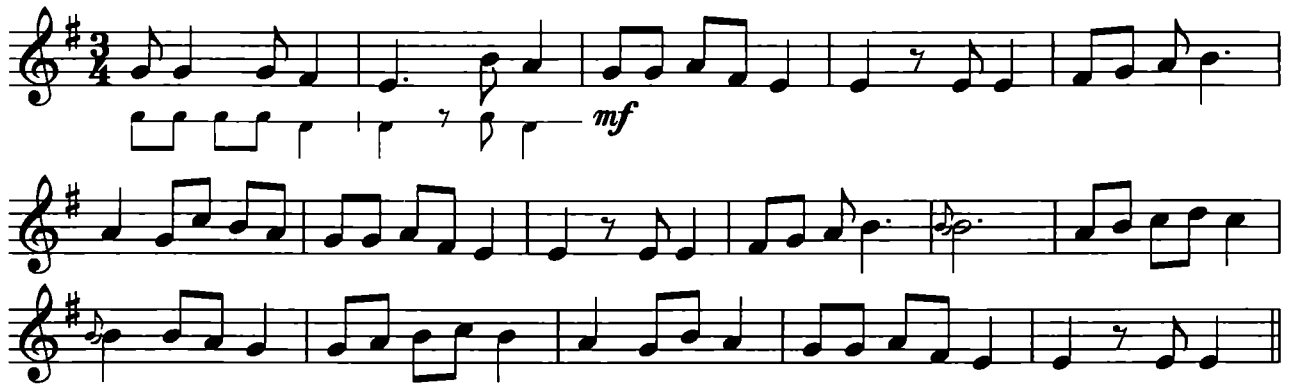
**123 Allegro**




*O'zbek xalq musiqasi*

**DIL KUYI**

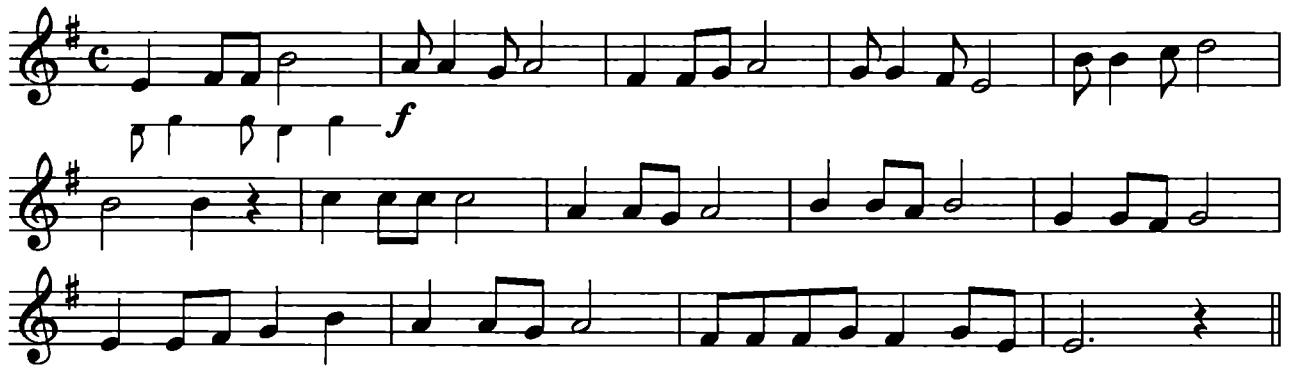
**124 M. M. ♩ = 88 - 92**




*K. Kenjayev*

**«BESH»GA TENG BIRINCHI**

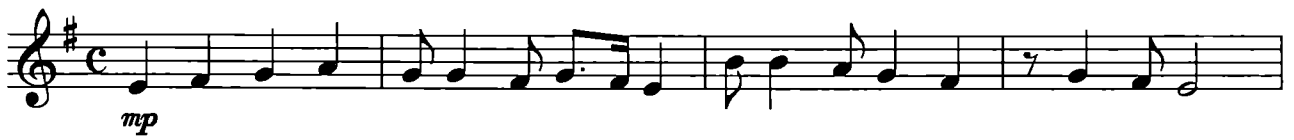
**125 Andante**




*F. Nazarov*

**VATAN MEHRI**

**126 Moderato**



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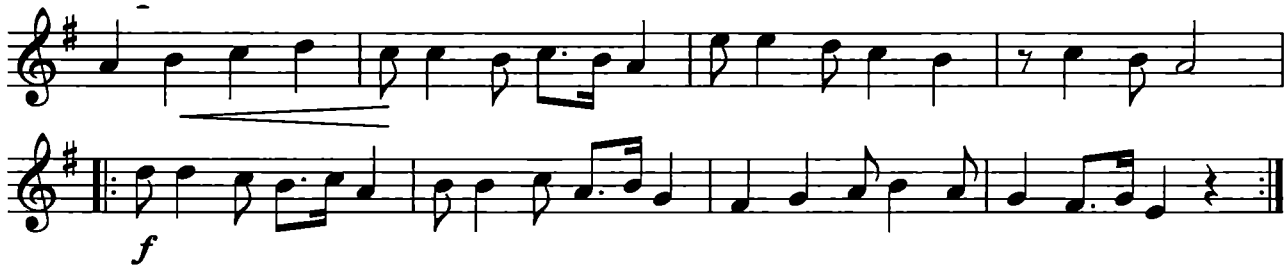
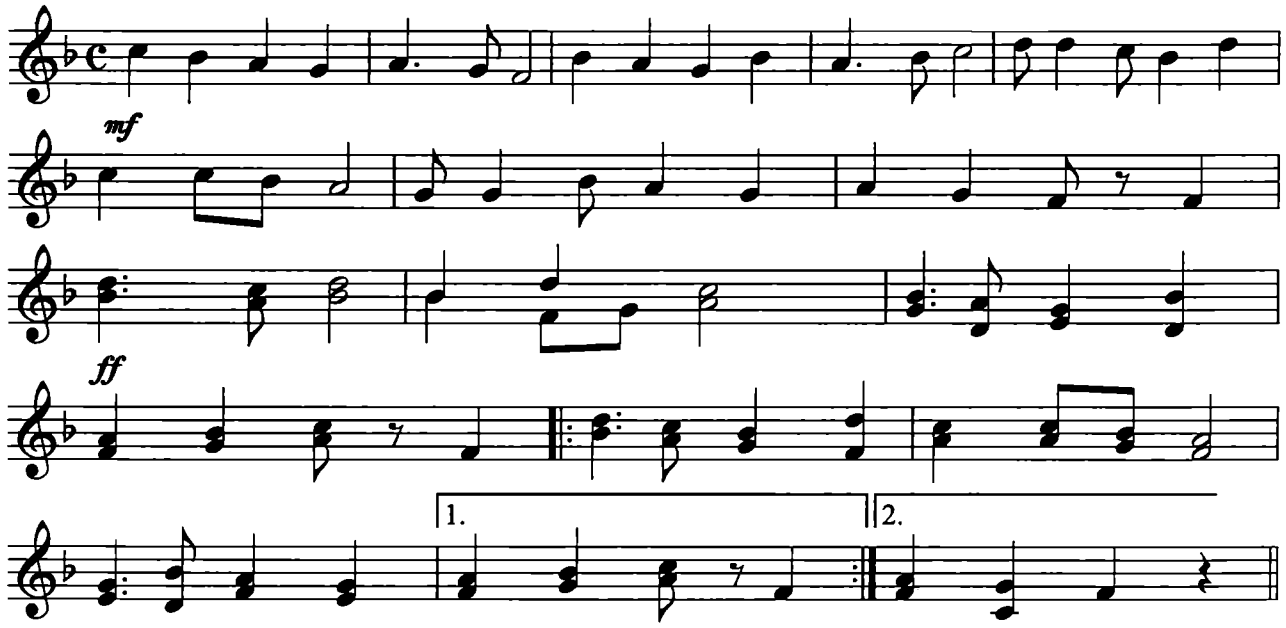


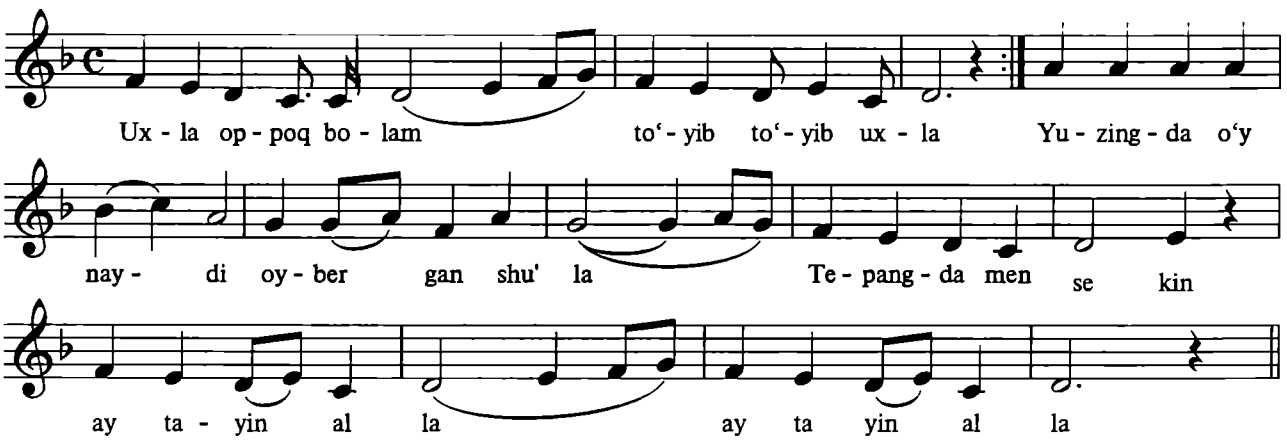

*P. Xaliqov mus.*
**EY ONA YURT TURKISTON**

**127 Tempo di marsche**




*Ik. Akbarov kuyi, Mirmuxsin she'ri*
**ALLA**

**128 Andante**



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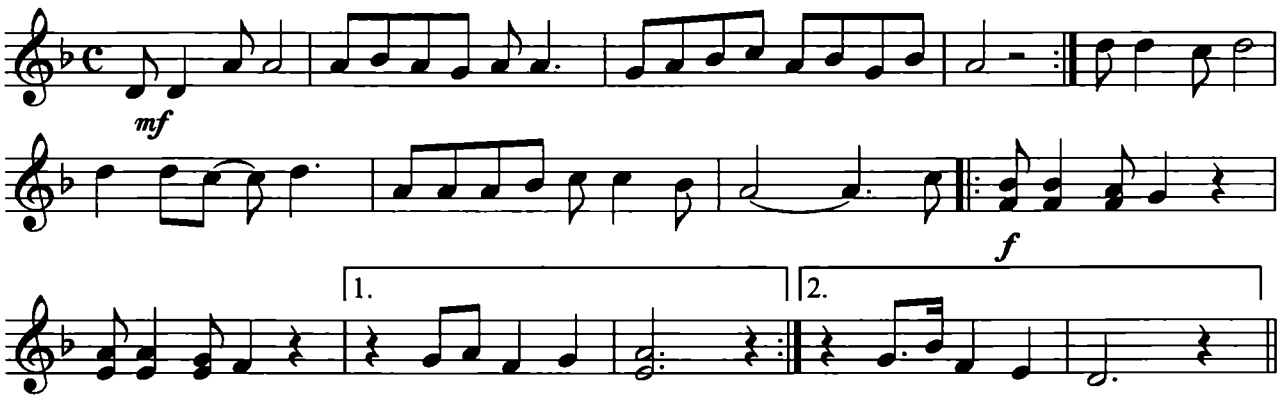
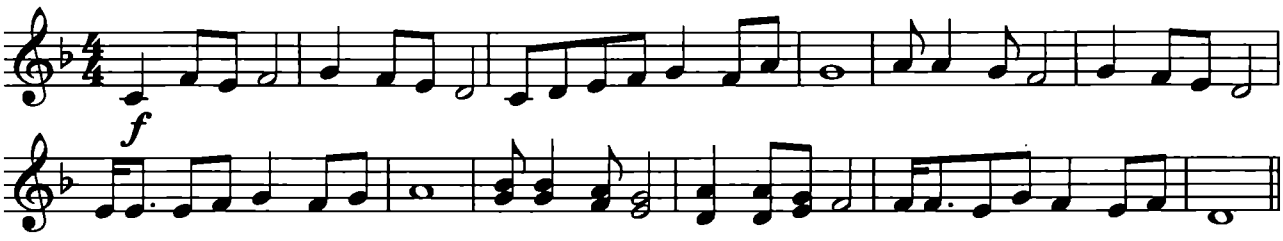
*F. Olimov*
**AHILLIK, DO'STLIK**

**129 Allegretto**



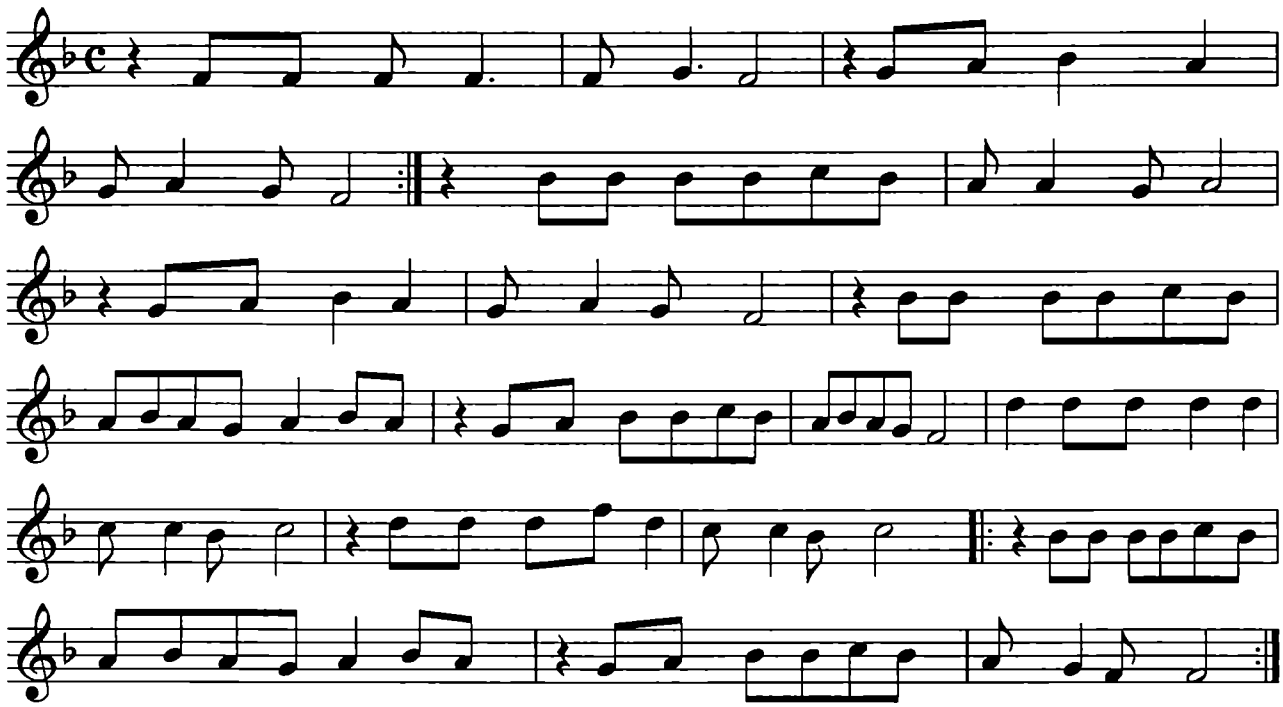

*Sh. Yormatov*
**MARSH**

**130 Tempo di marcie**




*F. Nazarov*
**VATAN BIZNING ONAMIZ**

**131 Andante**





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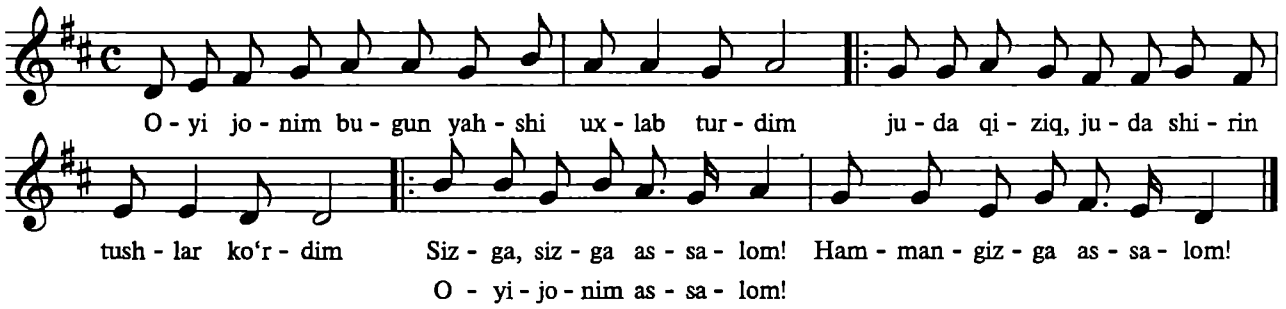
*F. Nazarov kuyi, P. Mo'min she'ri*

**UXLAB TURDIM**

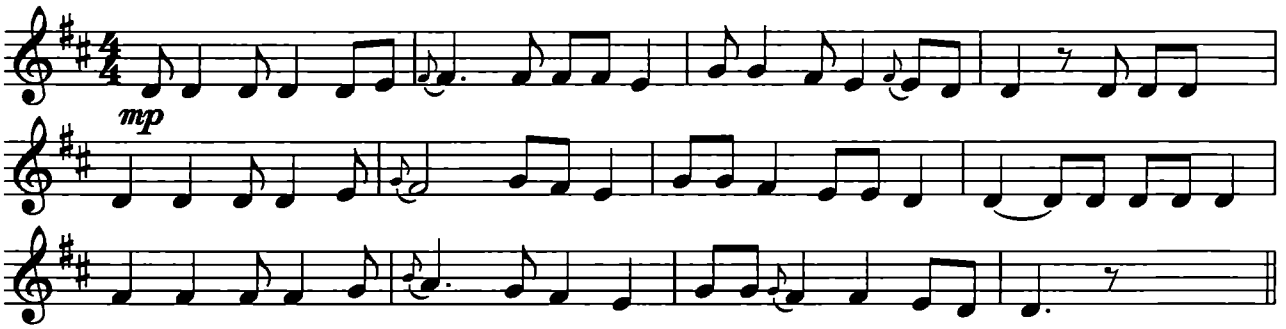
**132 Allegretto**




**Dugoh maqomidan**

**SOQINOMAI MUG'ULCHAIY DUGOH**

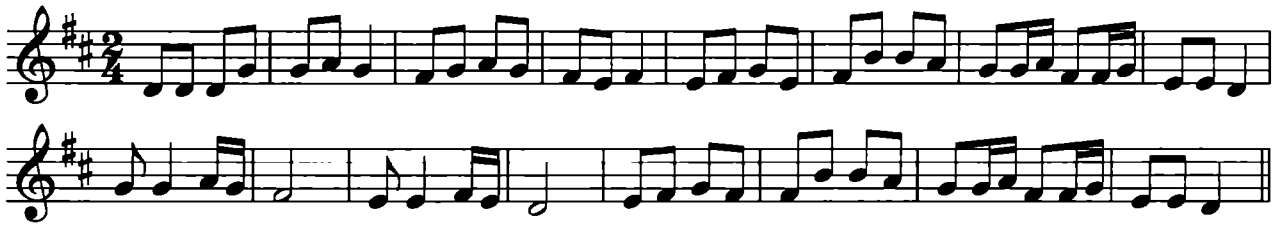
**133 M. M. ♩ = 112**




*F. Nazarov*

**BOLALAR QO'SHIG'I**

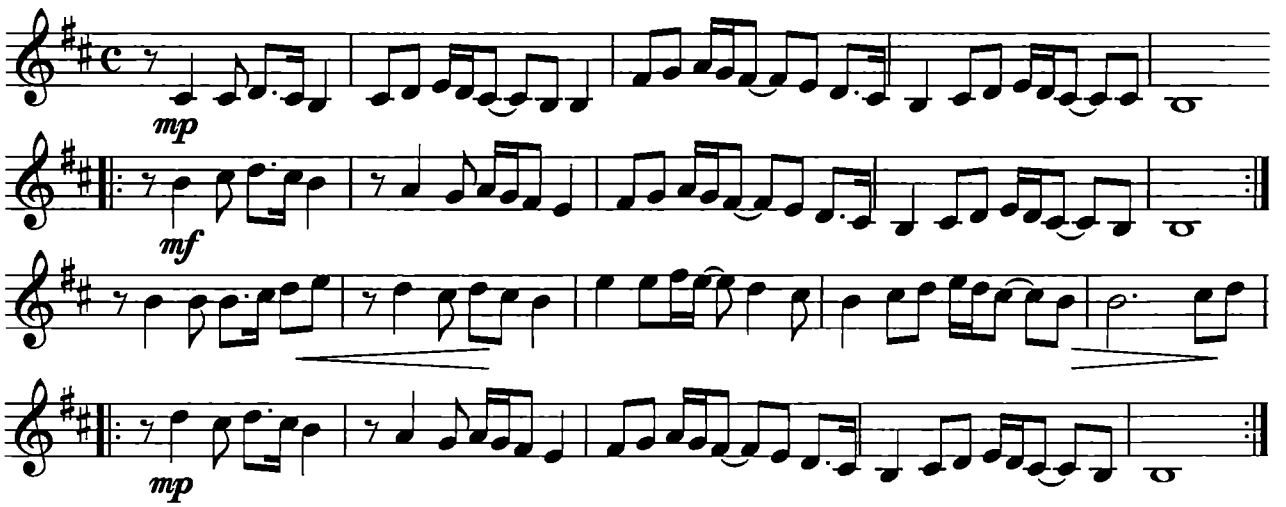
**134 Andante**



*T. Jalilov*

**OTMAGAY TONG**

**135 Moderato**



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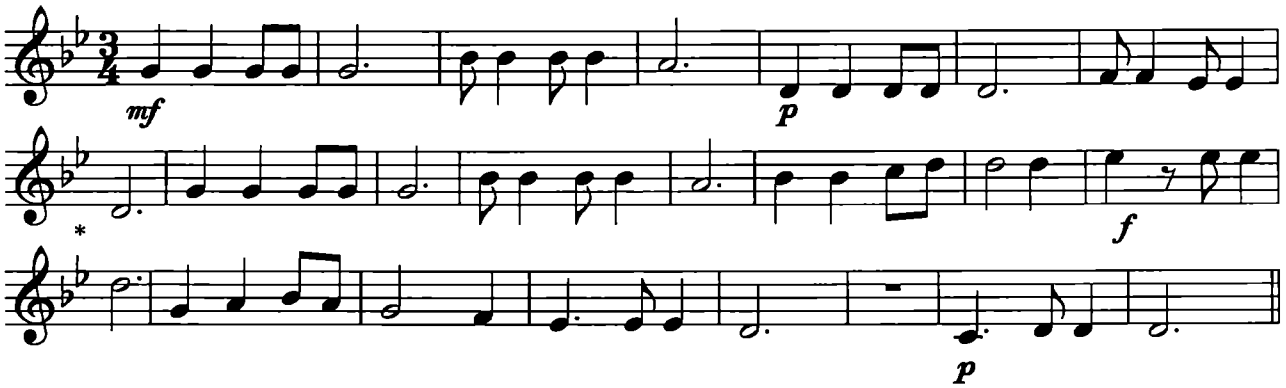
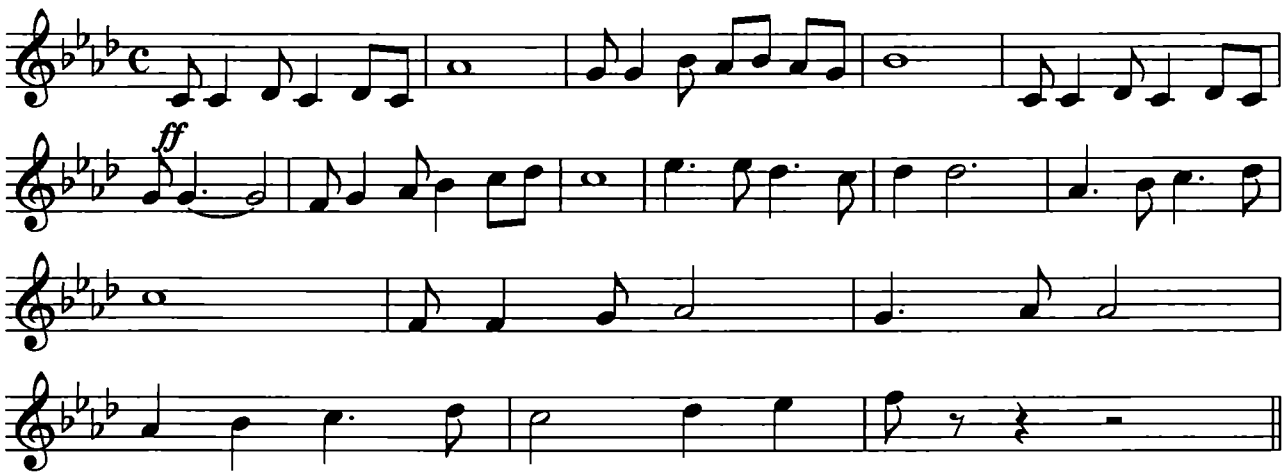
*S. Boboyev*
**YOR KETDI**

**136 Andante**



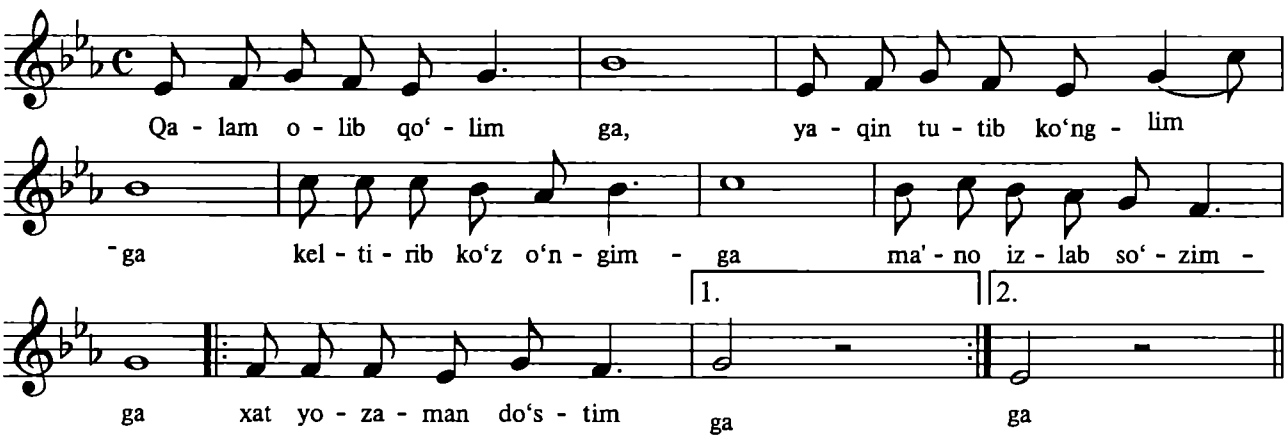

*X. Raximov mus.*
**ASKARLAR BAYROG'I**

**137 Moestoso**




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

**138 Allegretto**



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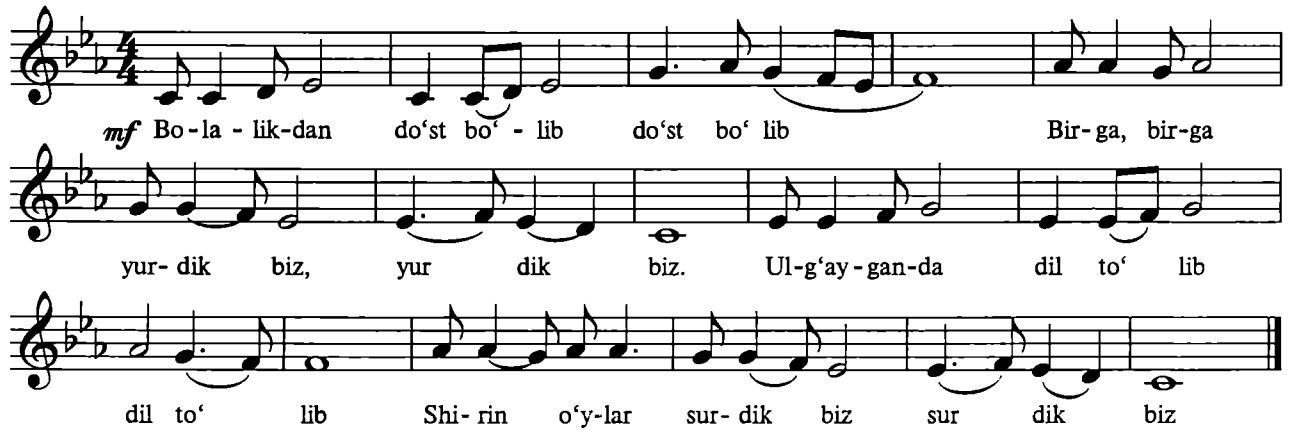
*L. Mujdabayeva mus., M. Mirzayev she'ri*

**ASKAR QO'SHIG'I**

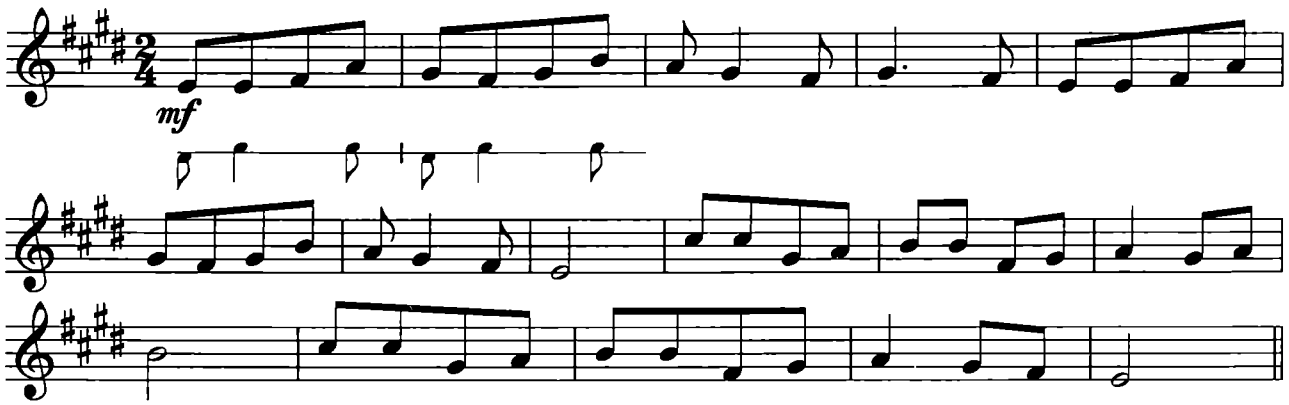
**139 Allegro**




*F. Nazarov*

**YOSHLIK**

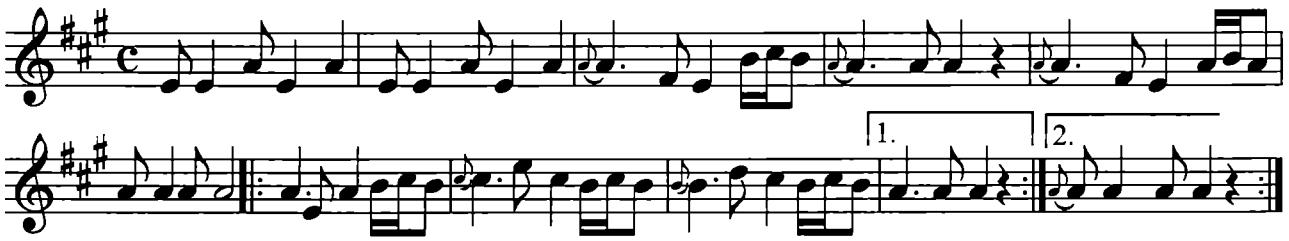
**140 Allegro moderato**




*Xalq quyi*

**UYG'URCHA RAQS**

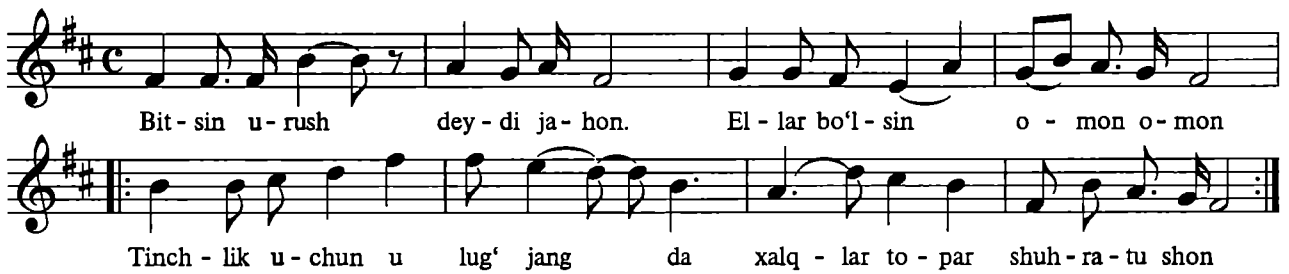
**141 M. M. ♩ = 112 - 116**




*M. Leviyev kuyi, T. Fattoh she'ri*

**TINCHLIK TARAFDORLARI MARSHI**

**142 Tempo di marcia**



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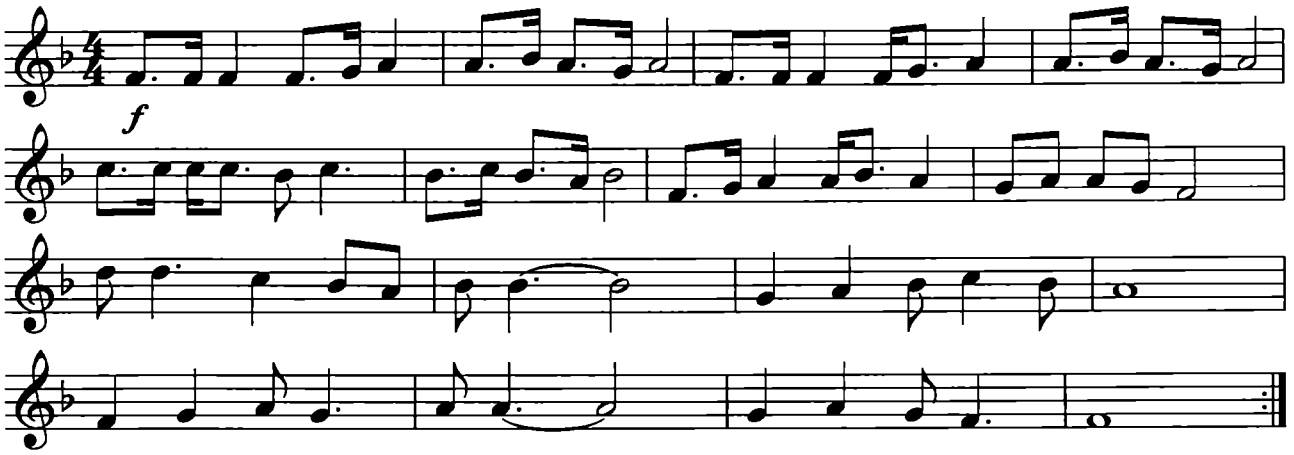
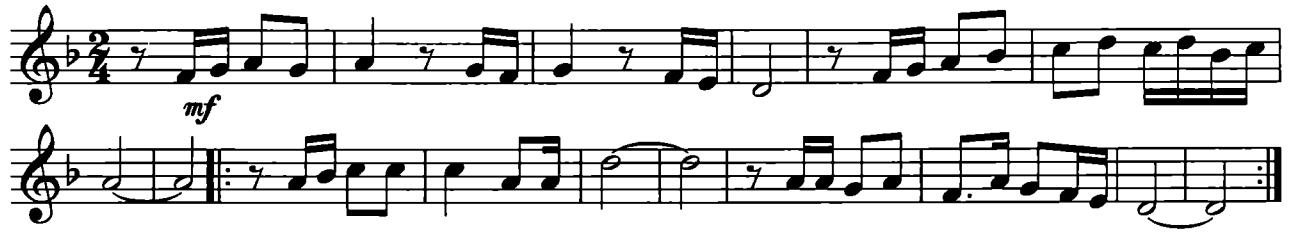
*H. Raximov mus.*
**MARDLAR QO‘SHIG‘I**

**143** **Moestoso**



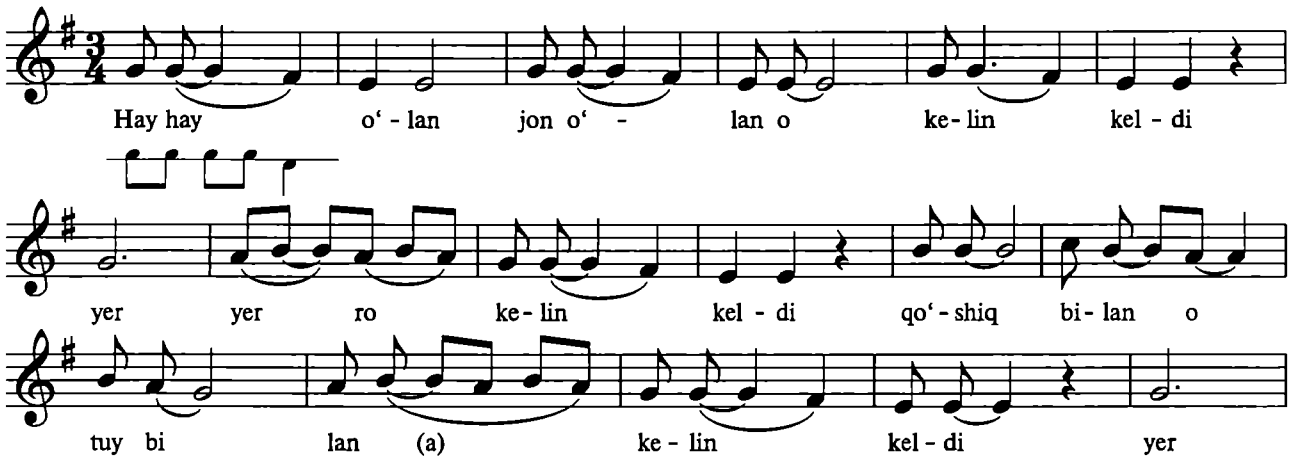

*M. Leviyev*
**O‘RGILAY**

**144** **Allegretto**



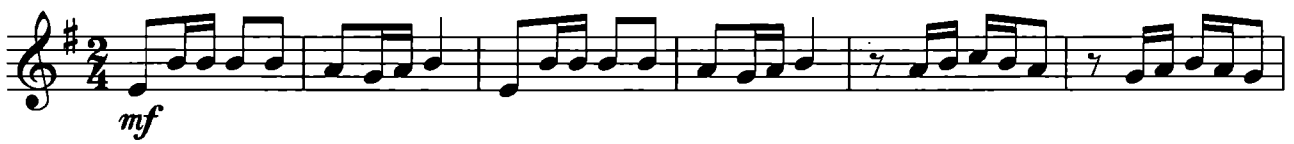

*O‘zbek xalq qo‘shig‘i*
**YOR-YOR**

**145** **M. M. ♩ = 112 - 116**




*G‘.Qo‘chqorov mus.*
**GULG‘UNCHA**

**146** **Allegro**



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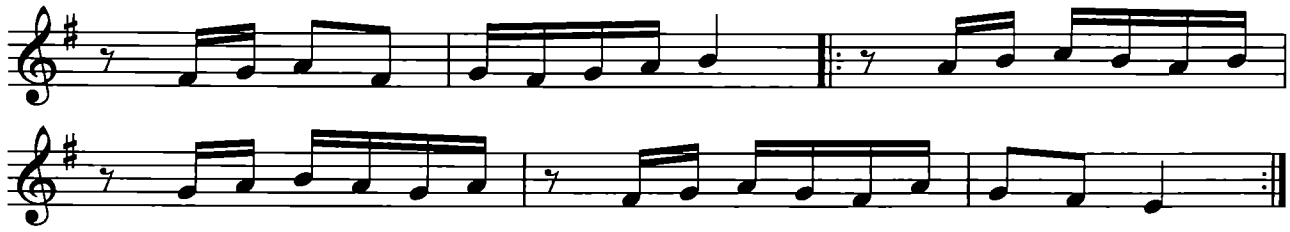
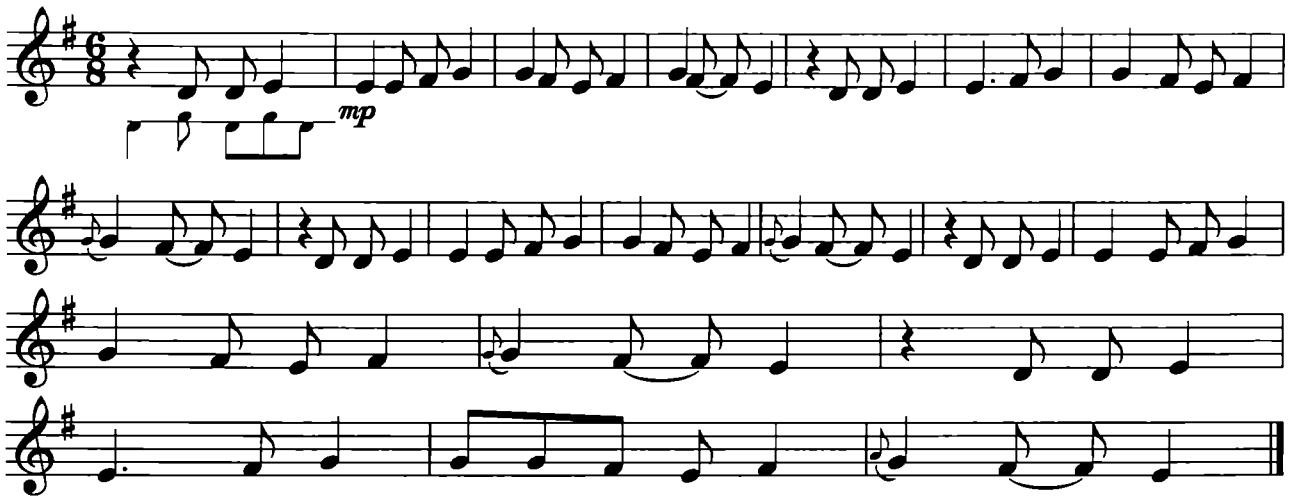


*O'zbek xalq qo'shig'i*

**GIRIFTOR O'LDIM**

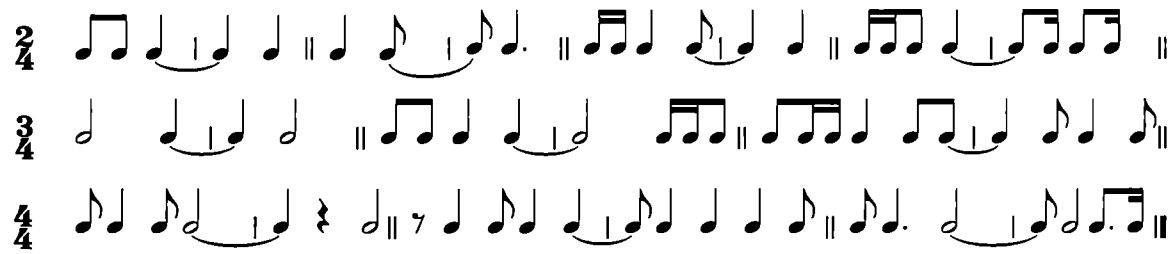
**147 M. M. ♩ = 76 - 80**



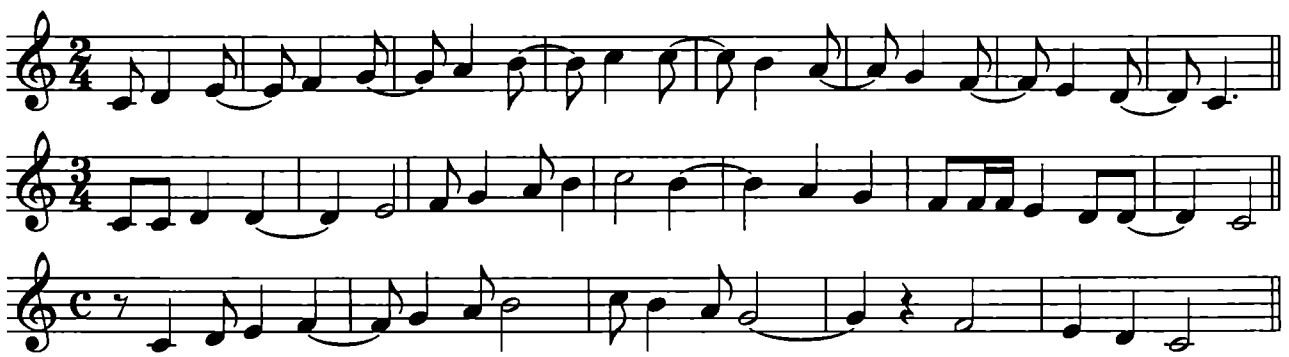

## TAKTLARARO SINKOPALAR

### MASHQLAR

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



Masalan:





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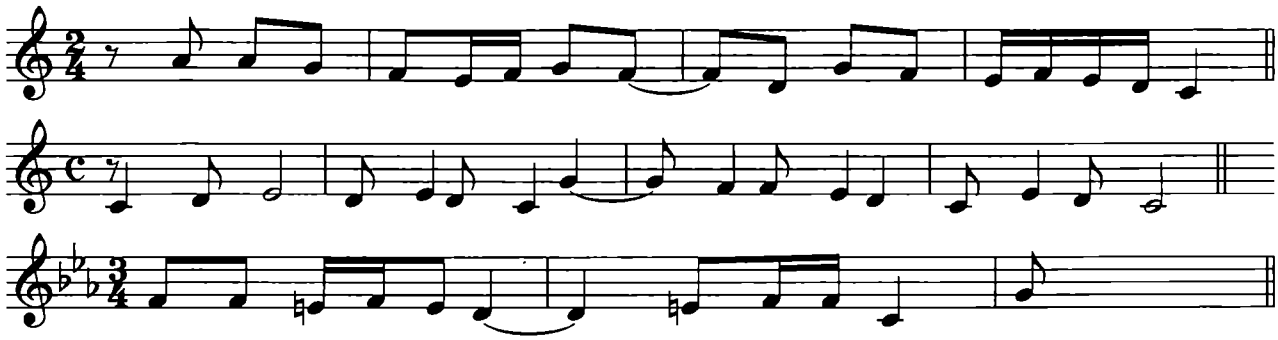
IV. Quyidagi diatonik sekvensiya halqalarni turli majon va minor bosqichlaridan kuylash.

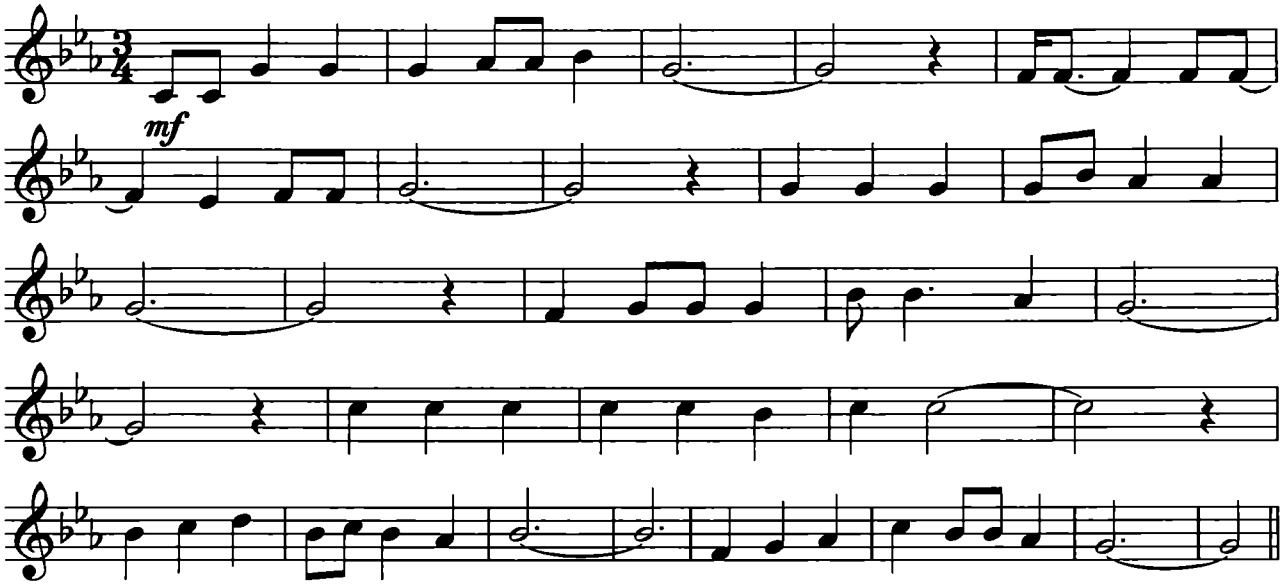


## KUYLASH UCHUN MISOLLAR

*F. Olimov*

**SEN MENING VATANIM**

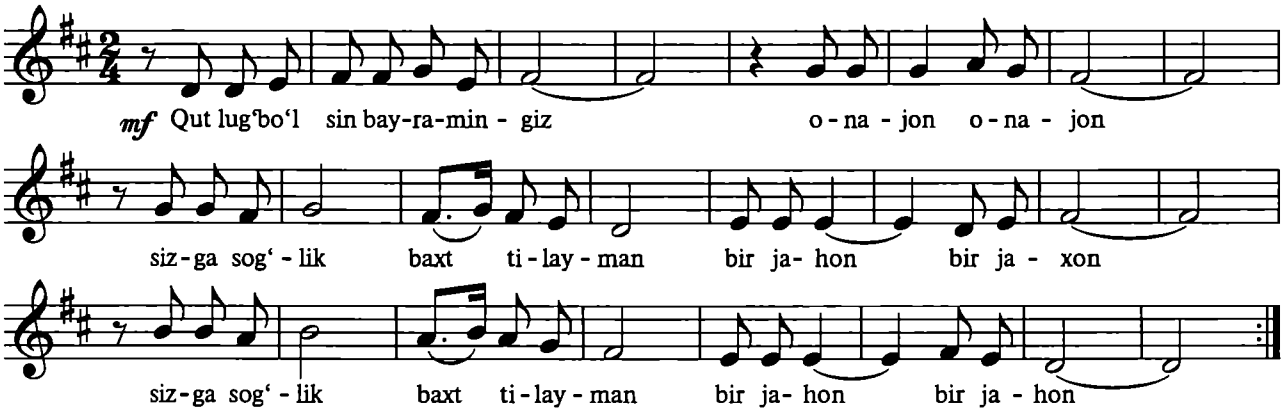
**148 Tempo di valse**




*E. Shvars mus., X. Qayumov she'ri*

**GUI TUTAMAN, ONAJON**

**149 Shoshilmasdan**



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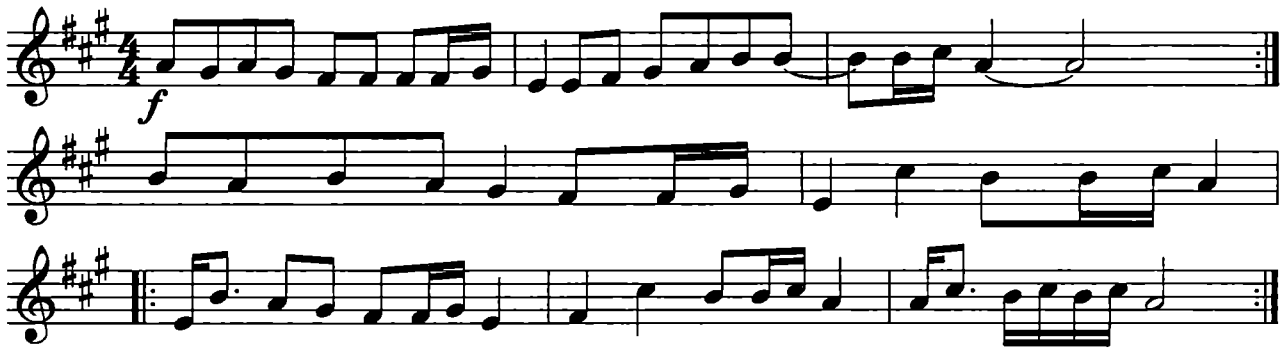
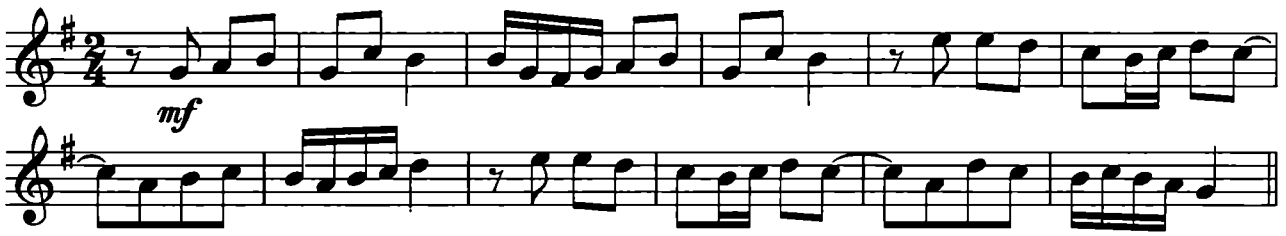
*X. Rajabov*
**AVLODLARGA**

**150 Andante**



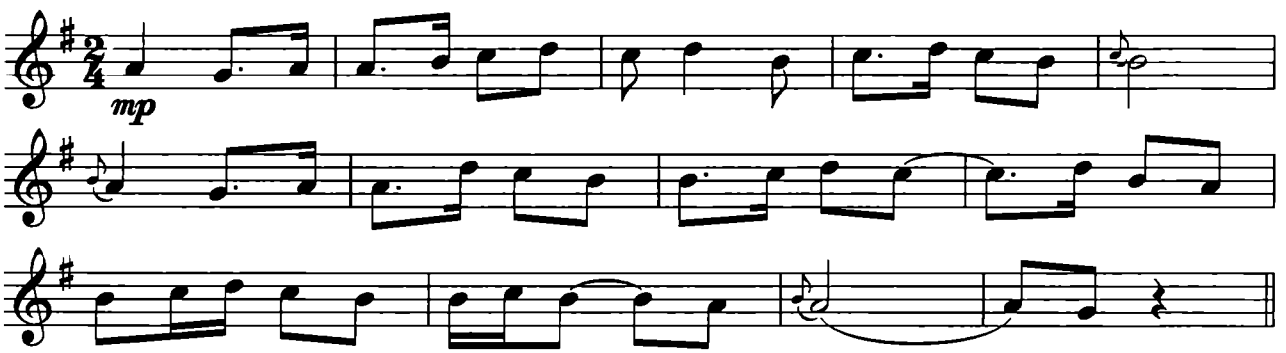

*S. Xaitboyev*
**SKRIPKA VA ORKESTR UCHUN KONSERT**

**151 Allegro**



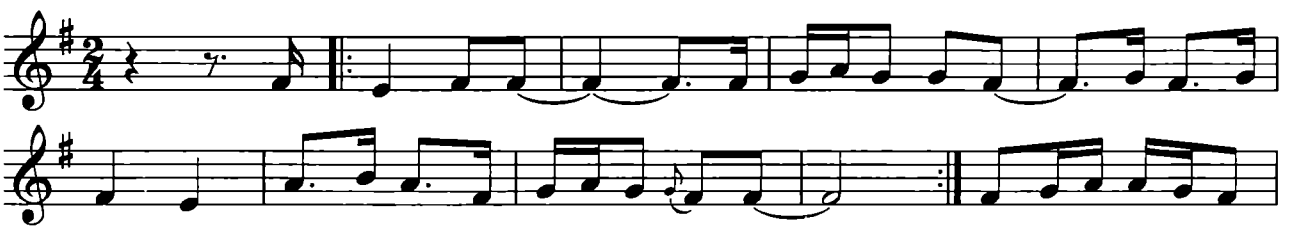

*O'zbek xalq musiqasi IV t.*
**SURNAY USHSHOG'I**

**152 M. M. ♩ = 58**




*O'zbek xalq musiqasi IV t.*
**BIR KELIB KETSIN**

**153 M. M. ♩ = 96**





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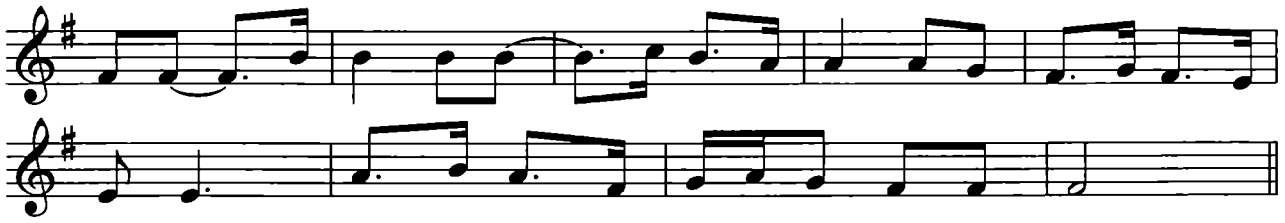
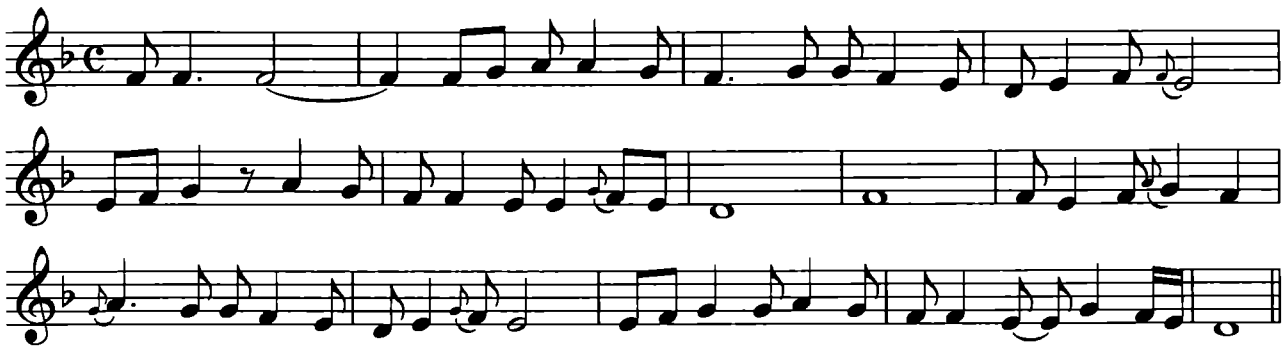


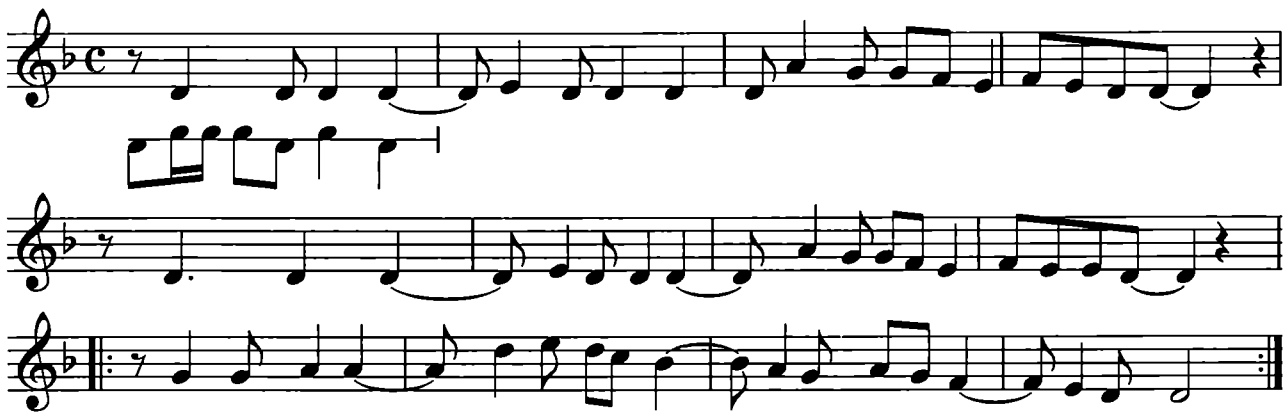
*A. Berlin*
**ALLA**

**154 Moderato assai**



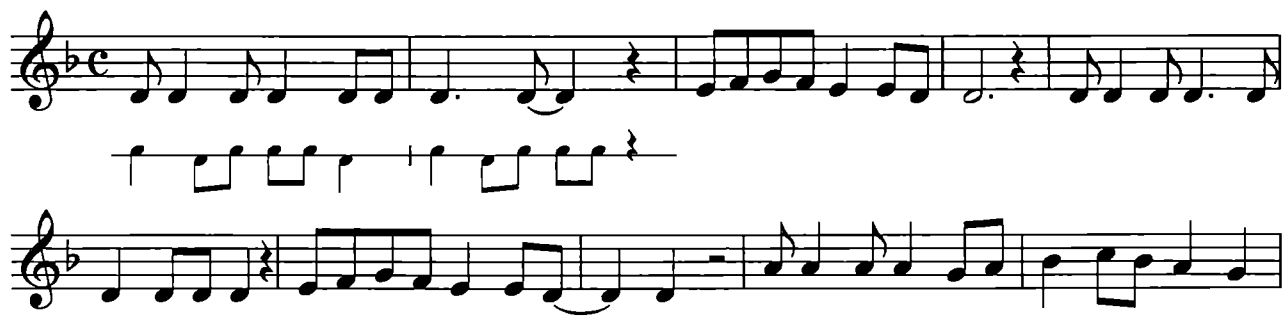
**Rost maqomidan**
**SAFTI KALON QASHQARCHASI**

**155 M. M. ♩ = 88 - 92**



**Rost maqomidan**
**SOQINOMA**

**156**





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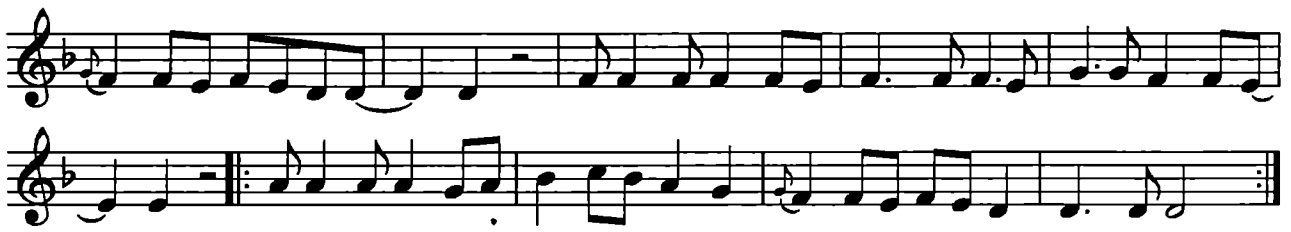
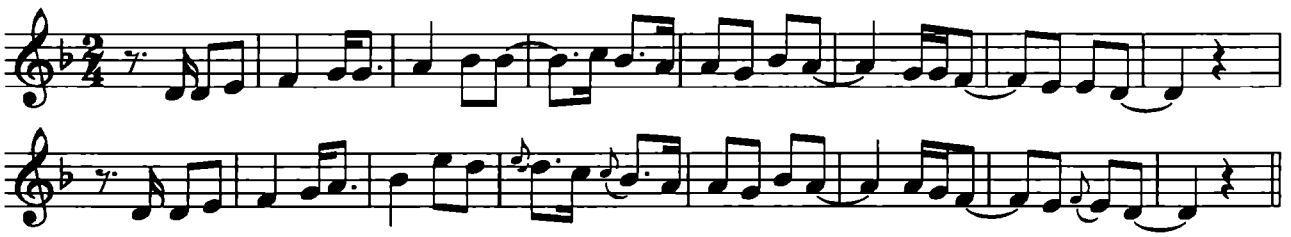


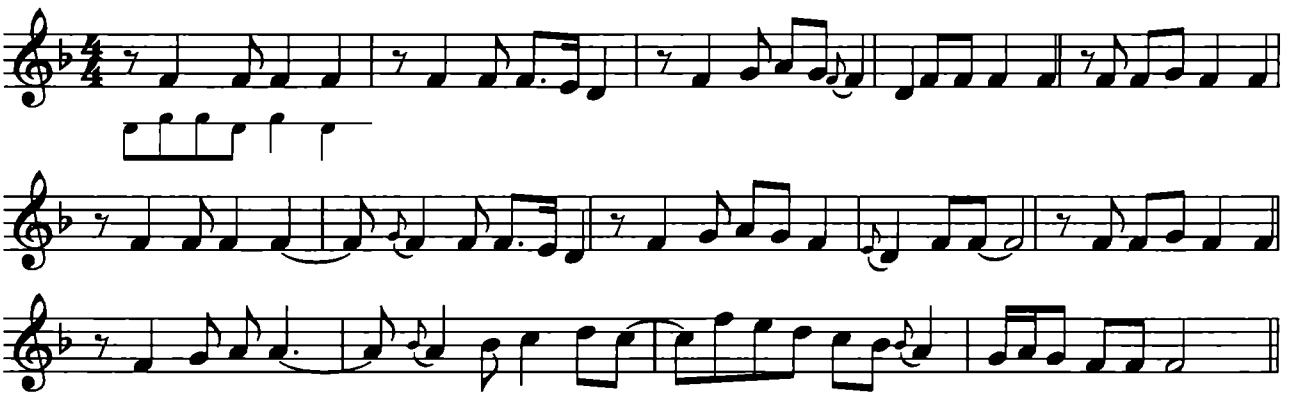
*O'zbek xalq musiqasi*
**ERMISH**

**157 M. M. ♩ = 66 - 69**



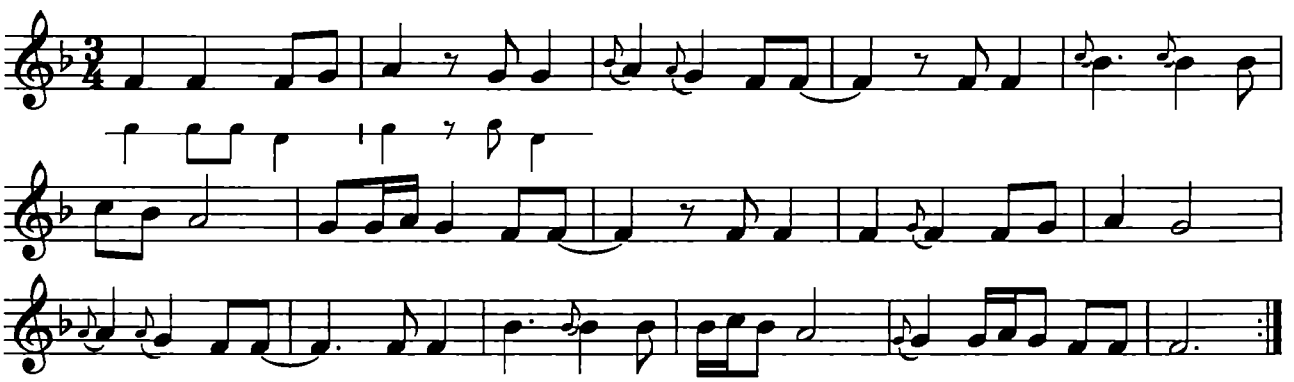
**Navo maqomidan**
**QASHQARCHA**

**158 M. M. ♩ = 106**



**BAYOT II**

**159 M. M. ♩ = 96**





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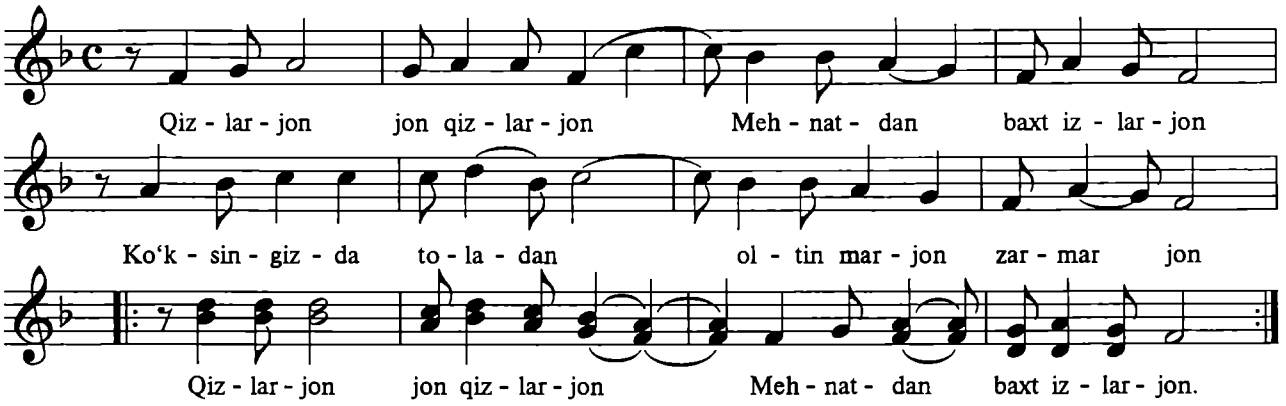
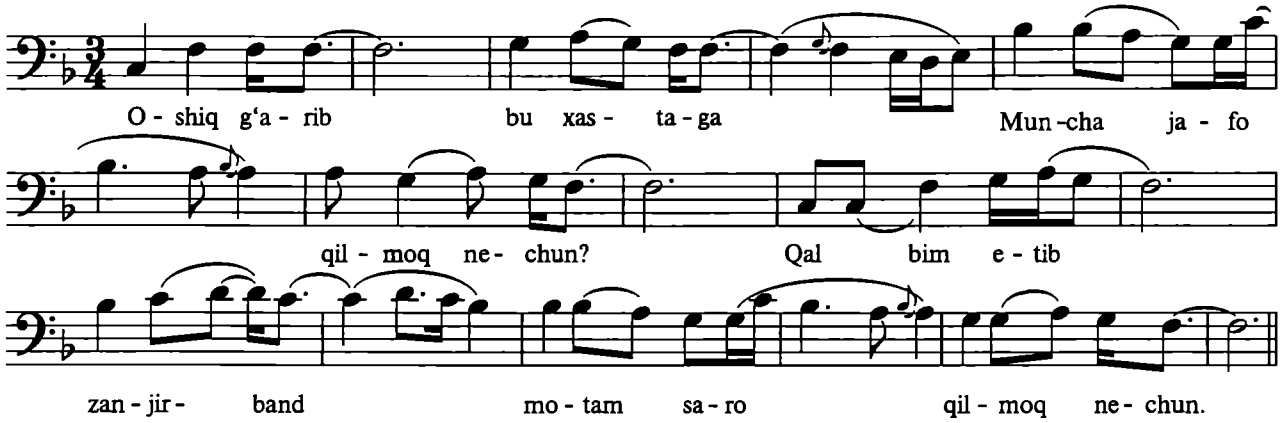
*Sh. Ramazonov mus., A. Isroilov she'ri*
**TERIMCHI QIZLAR TARONASI**

**160 Allegro**



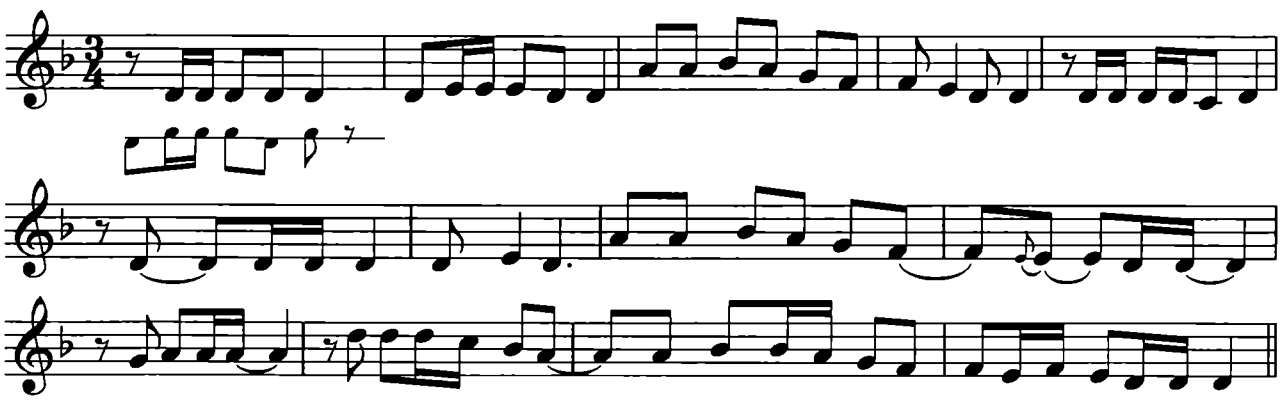

*M. Ashrafiy. Dilorom op*
**NO'MON ARIYASI**

**161 Andante**




**Rost maqomidan**
**SAVTI KALON UFORI**

**162 M. M. ♩ = 72**





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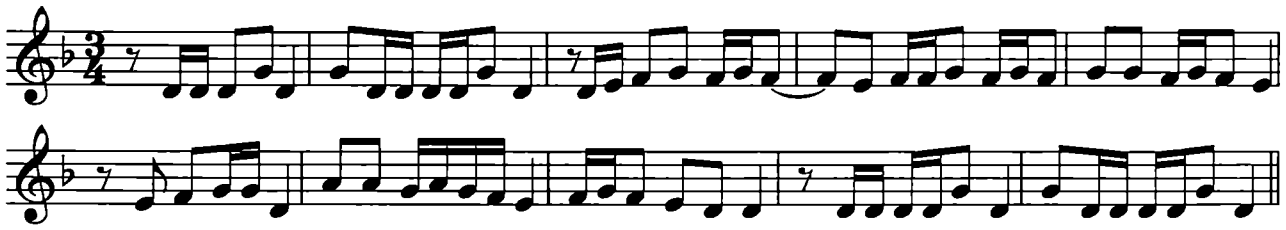
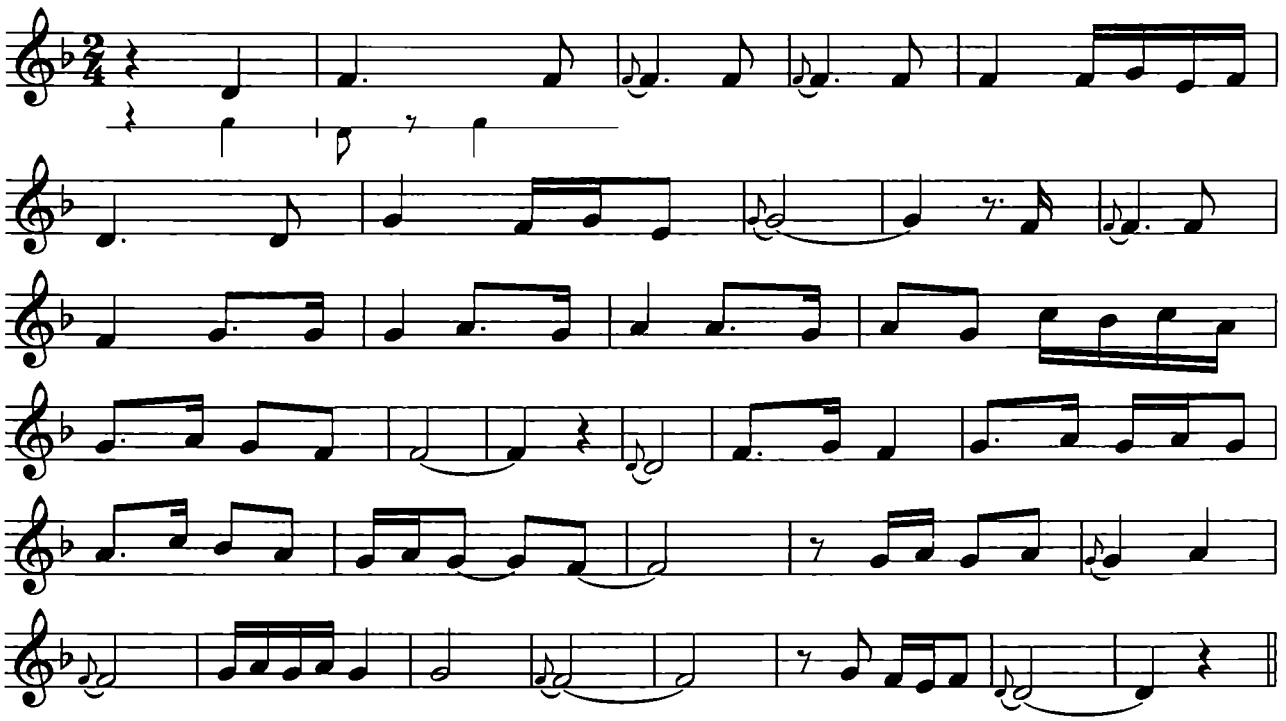
*O'zbek xalq musiqasi*
**TURSUNOY MARSIYASI**

**163 M. M. ♩ = 52 - 54**



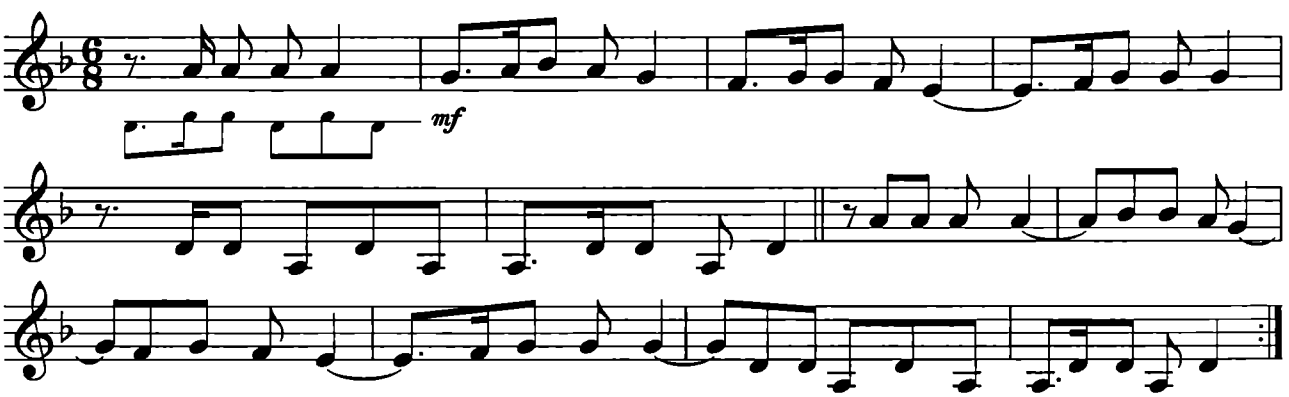
**Navo maqomidan**
**SARAXBOR**

**164 M. M. ♩ = 63**



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

**165 M. M. ♩ = 92**



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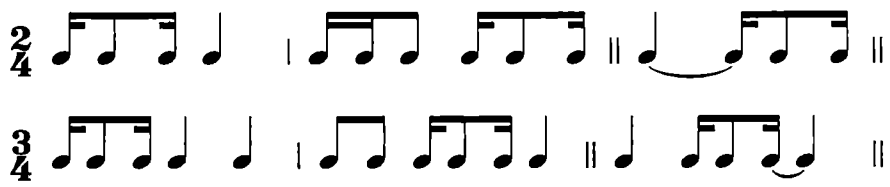
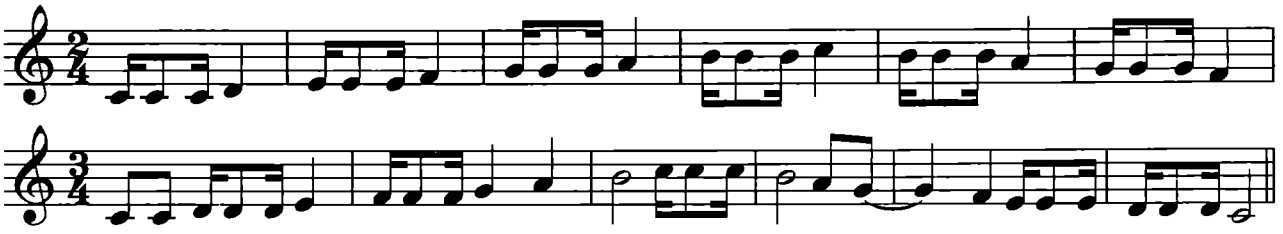
## HISSA ICHIDAGI SINKOPA

### MASHQLAR

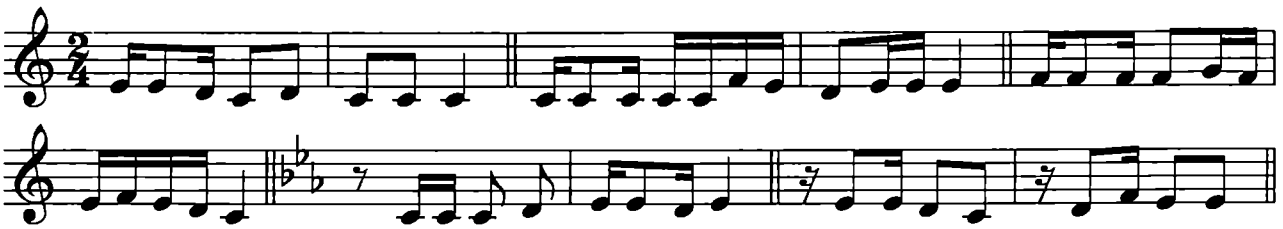
V. Major va minor bosqichlarini o'lchoviga qarab, qo'l harakati yordamida turli usulda kuylash.



Masalan:



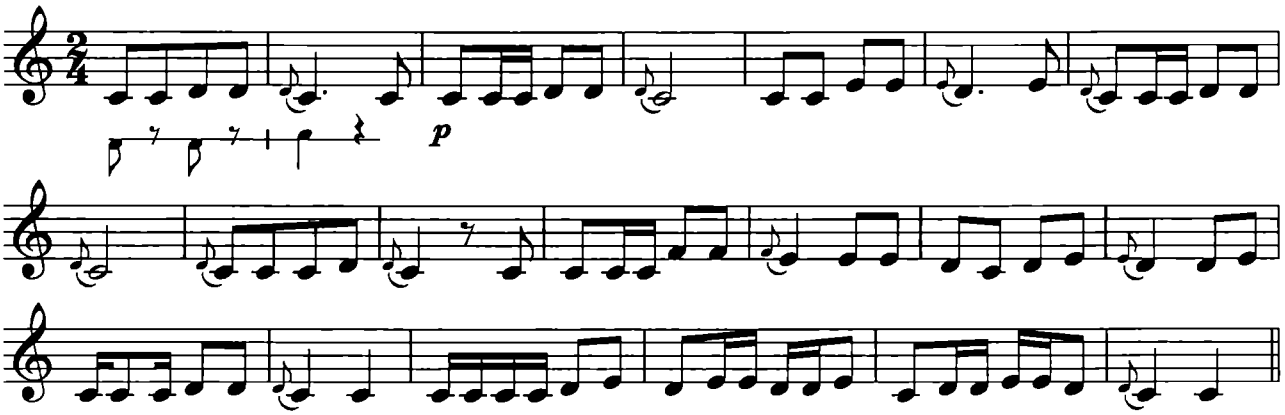
VI. Quyidagi diatonik sekvensiya halqalarni turli major va minor bosqichlaridan kuylash.



## KUYLASH UCHUN MISOLLAR

**Rost maqomidan**
**TASNIF**

**166 M. M. ♩ = 72**



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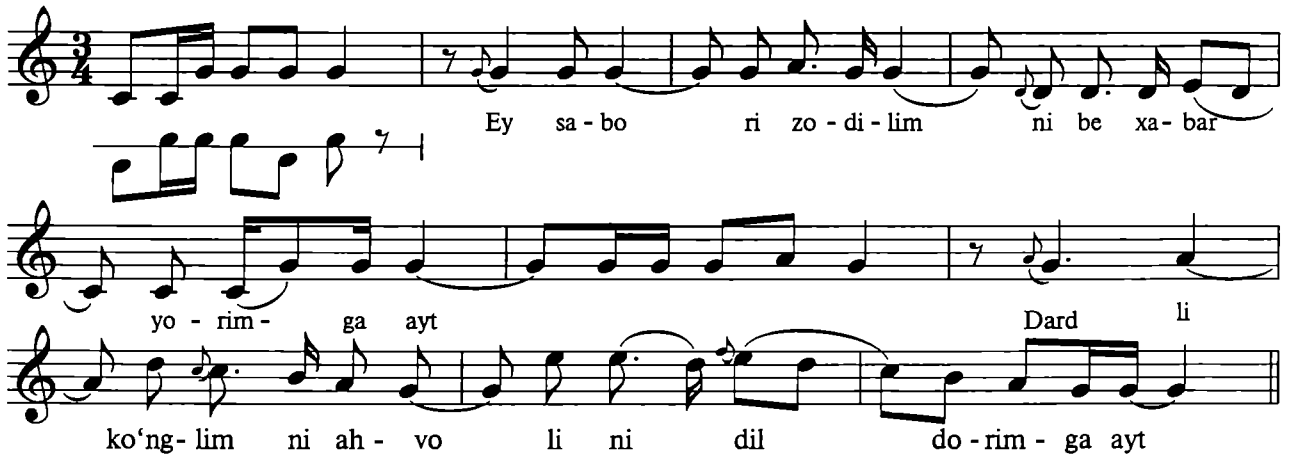
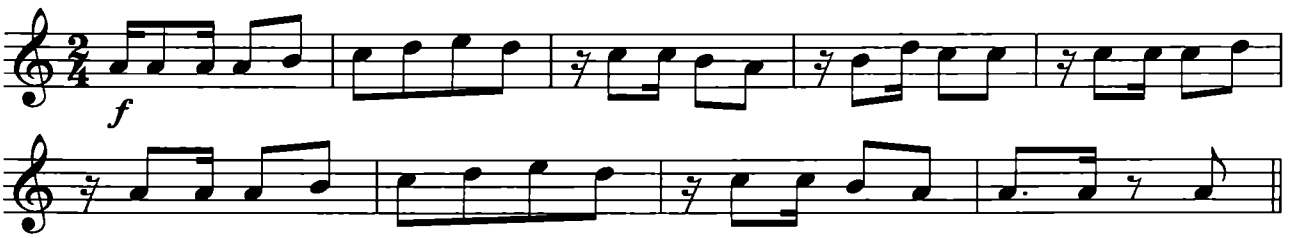
**Buzruk maqomidan**
**UFORI**

**167 M. M. ♩ = 80**



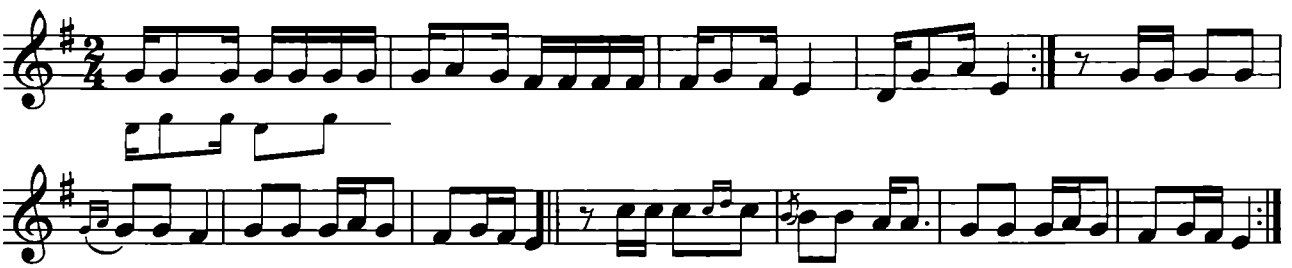

**Uyg'urcha raqs**
**OTUSH**

**168 Allegretto**



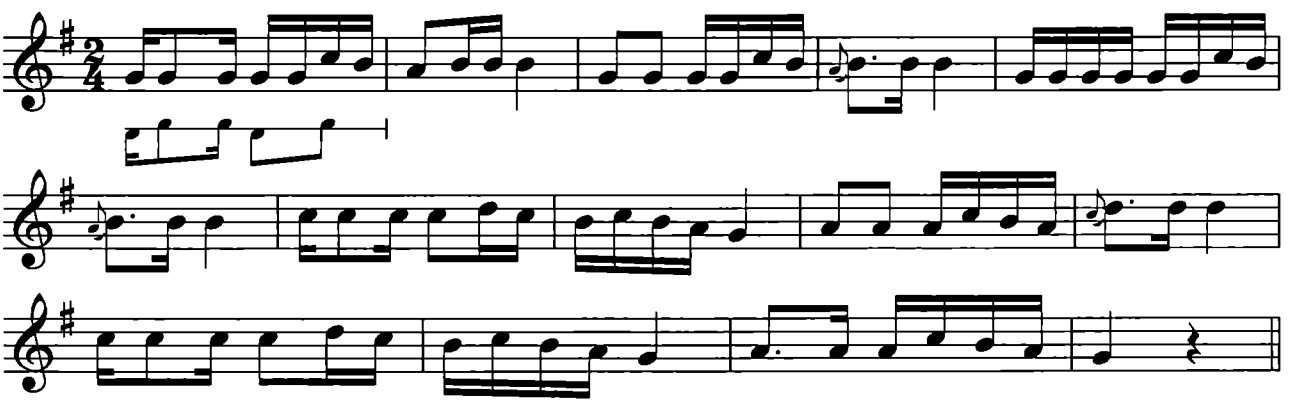

*O'zbek xalq kuyi*
**HAY. YOR-YOR YORAMO**

**169 M. M. ♩ = 72 - 76**



*O'zbek xalq musiqasi IV t.*
**QORASOCH**

**170 M. M. ♩ = 76**





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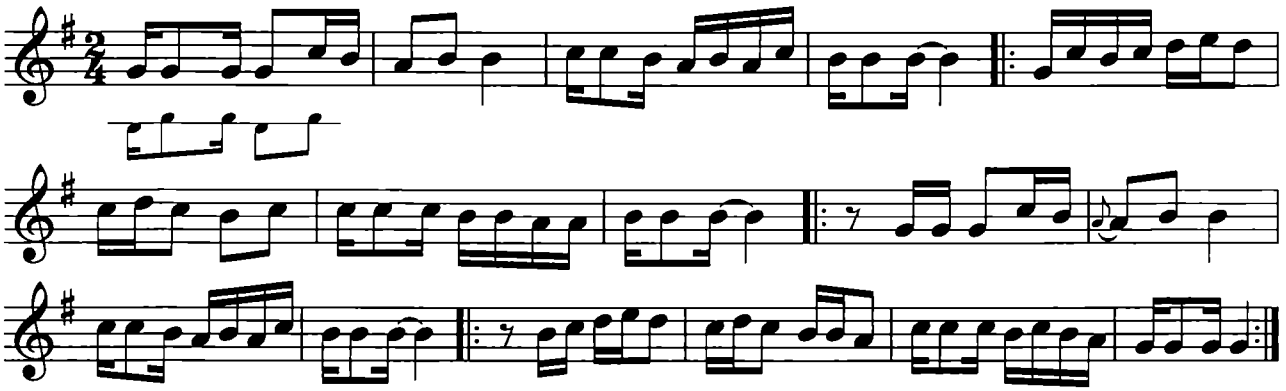
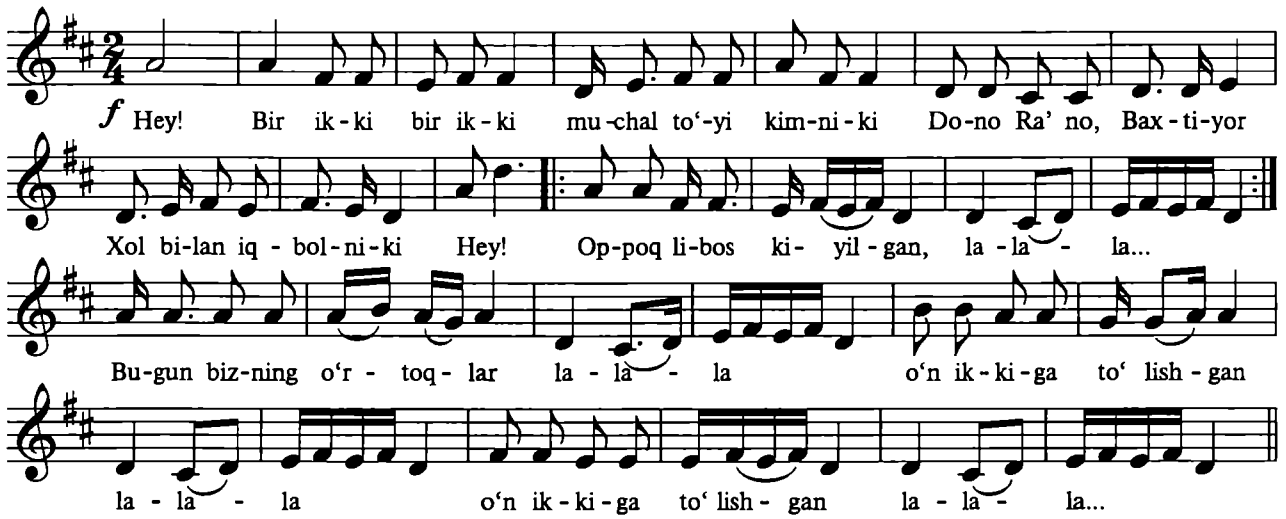
*O'zbek xalq qo'shig'i*
**ILILLA YOR**

**171 Allegretto**



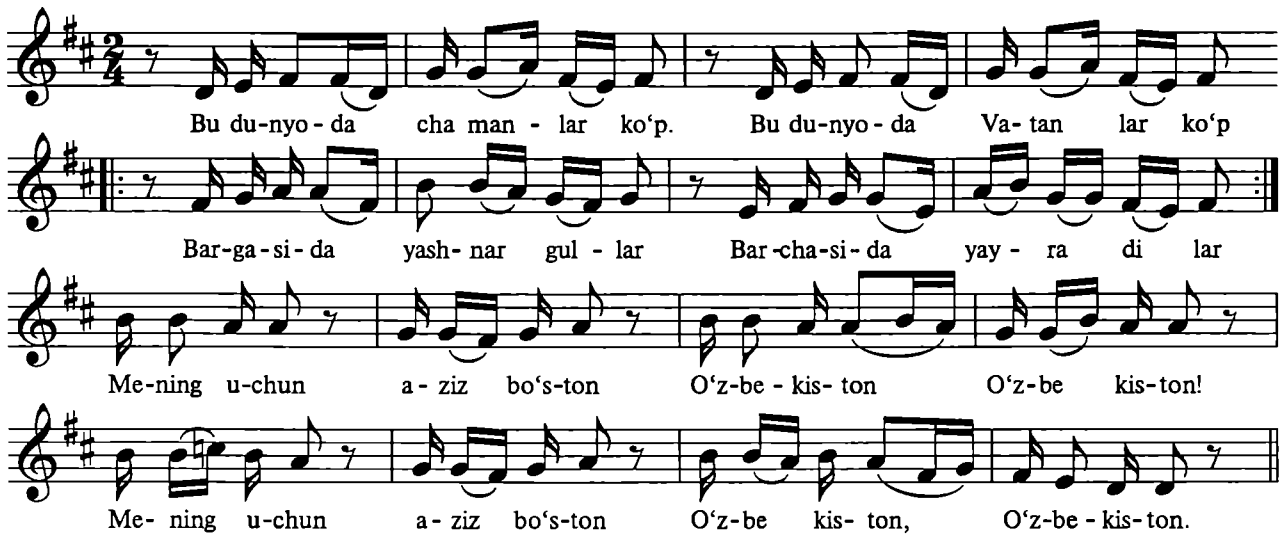
*H. Rahimov mus., Safar Barnoyev she'ri*
**MUCHAL QO'SHIG'I**

**172 Allegro**




*D. Omonullayeva mus., Mirpulat Mirzo she'ri*
**AZIZ BO'STON — O'ZBEKISTON**

**173 Quvnoq**



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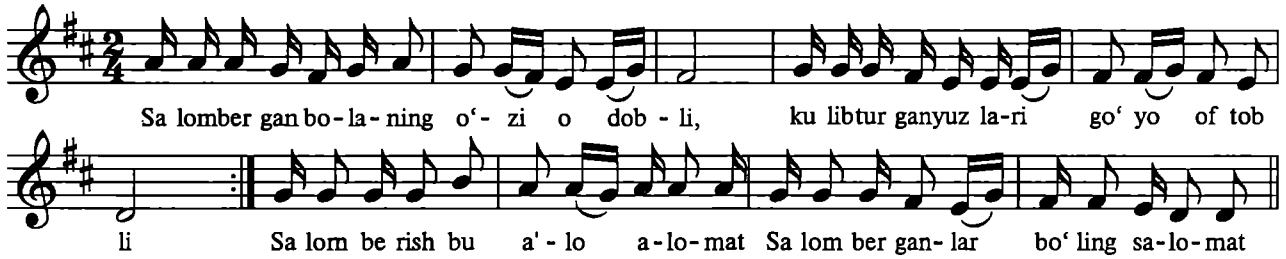
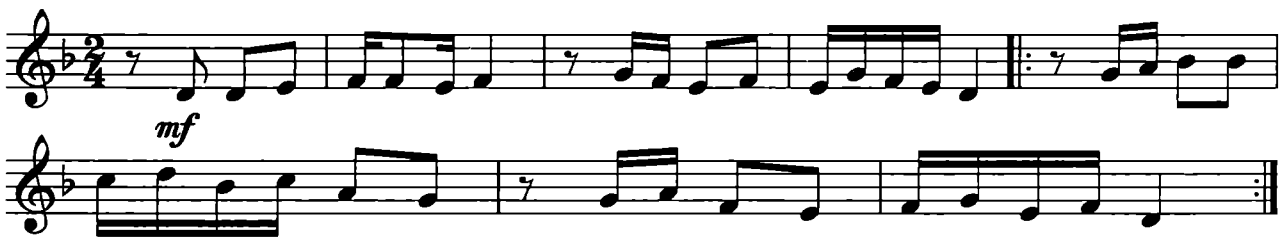
*N. Nor'xo'jayev mus., P. Mo'min she'ri*
**SALOM BERGAN BOLALAR**

**174 Allegro moderato**



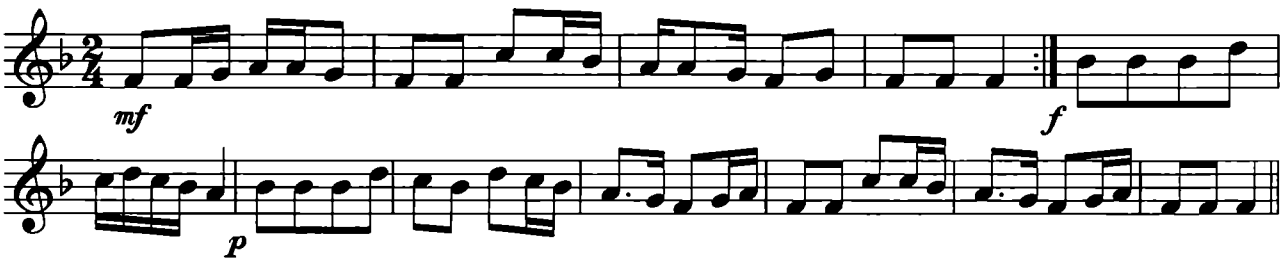

*T. Toshmatov*
**KOLXOZ DALASIDA**

**175 Moderato**



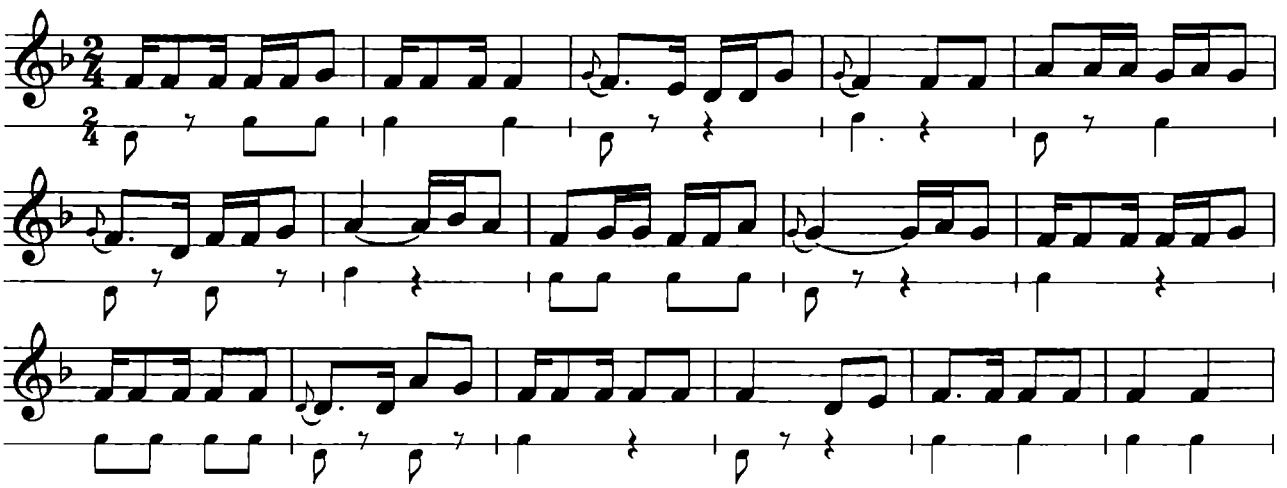

*F. Vasilev qayta ishlagan*
**DO'LONCHA**

**176 Allegretto**




**Navo maqomidan**
**BAYOT MUXAMMASI**

**177 M. M. ♩ = 60**





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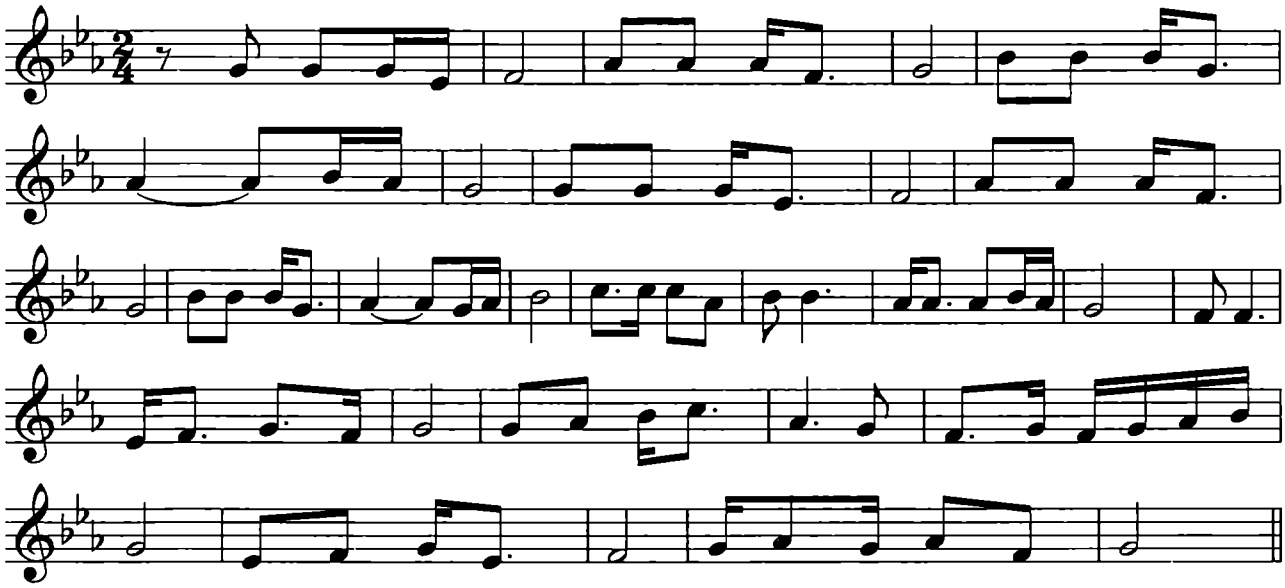
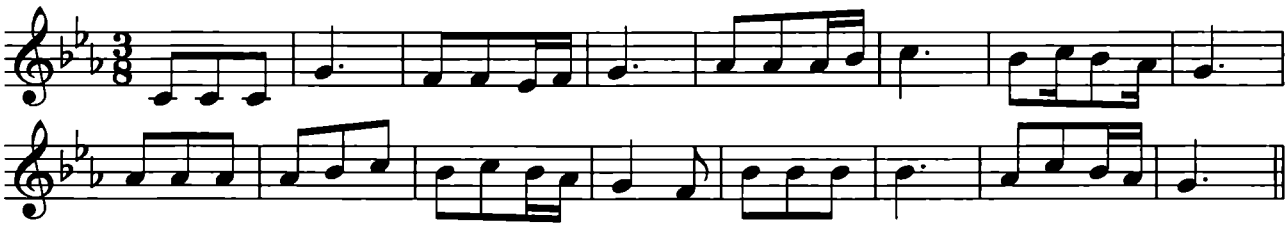
*H. Rahimov*
**QALBIM DUNYOSI**

**178 Allegro**



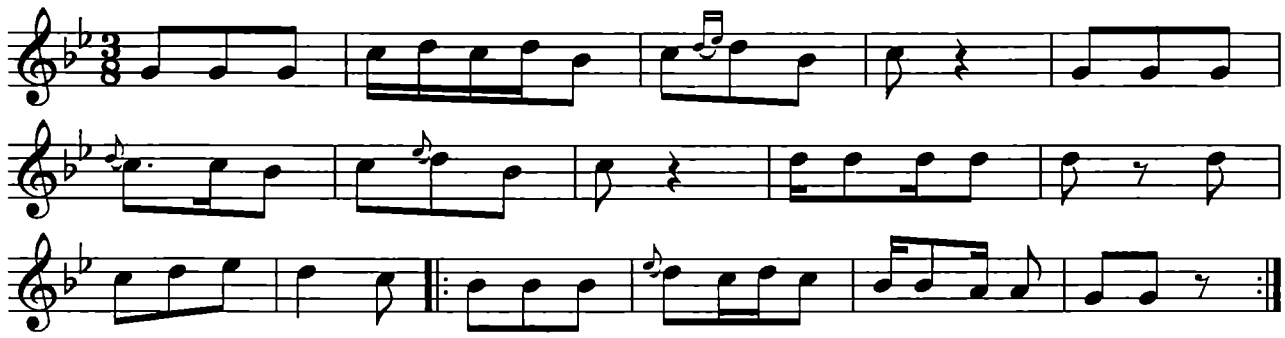
*X. Izomov*
**SEVIKLI YOR**

**179 Moderato**



*O'zbek xalq musiqasi*
**BILAKUZUK**

**180 M. M. ♩ = 126**





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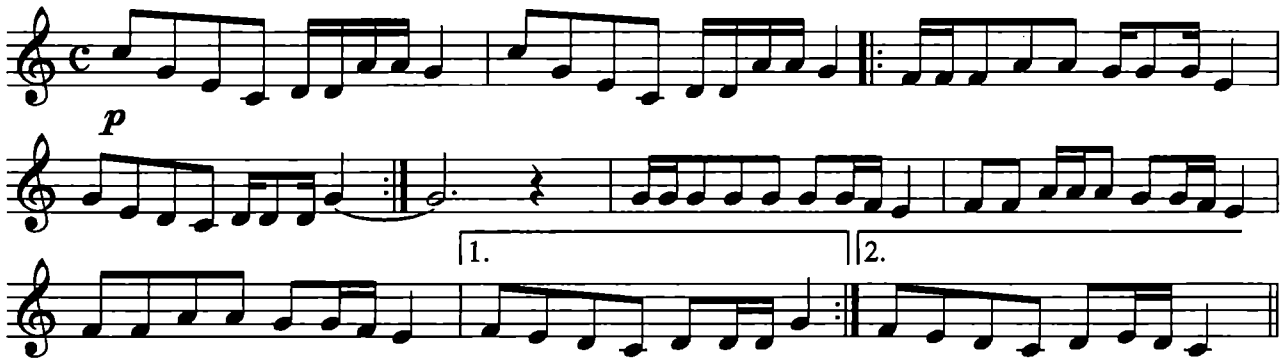
*M. Otajonov mus.*
**ASSALOM**

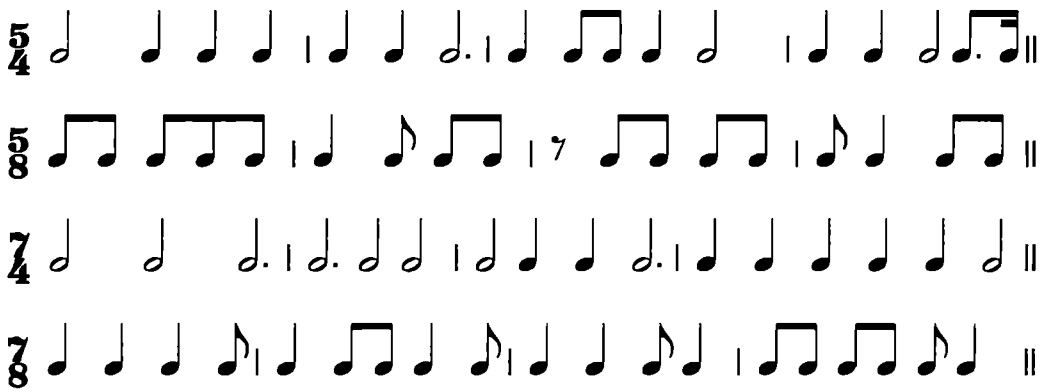
**181** **Moderato**



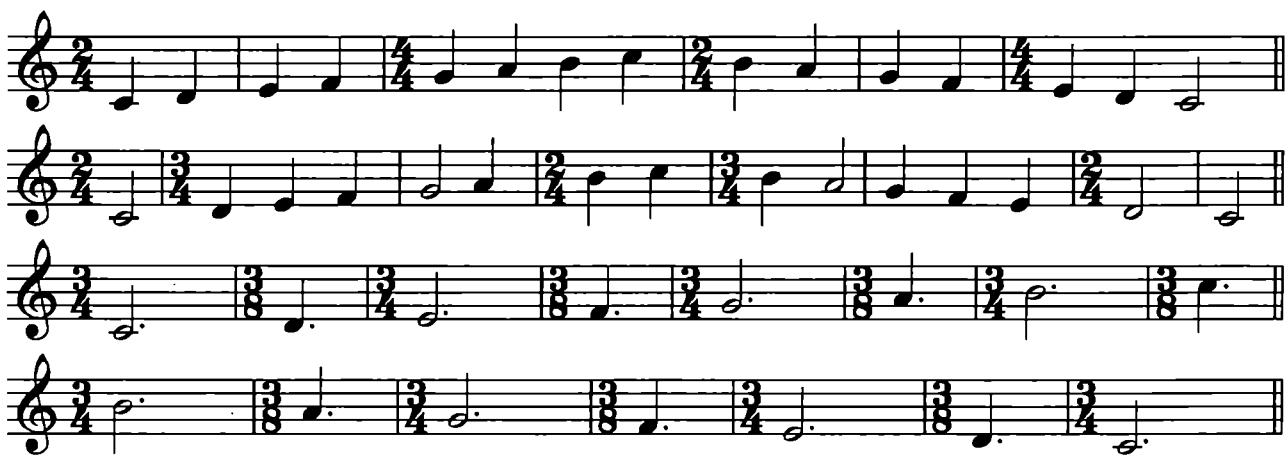

## ARALASH VA O'ZGARUVCHAN O'LCHOVLAR

### MASHQLAR

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



II. Major va minor bosqichlarini dirijyorlik qilib o'zgaruvchan o'lchovlarda kuylash[1]



[1] Turli ko'rsatgich bilan kelgan o'zgaruvchan o'lchovlarni luft pauza qilib kuylash zarur.



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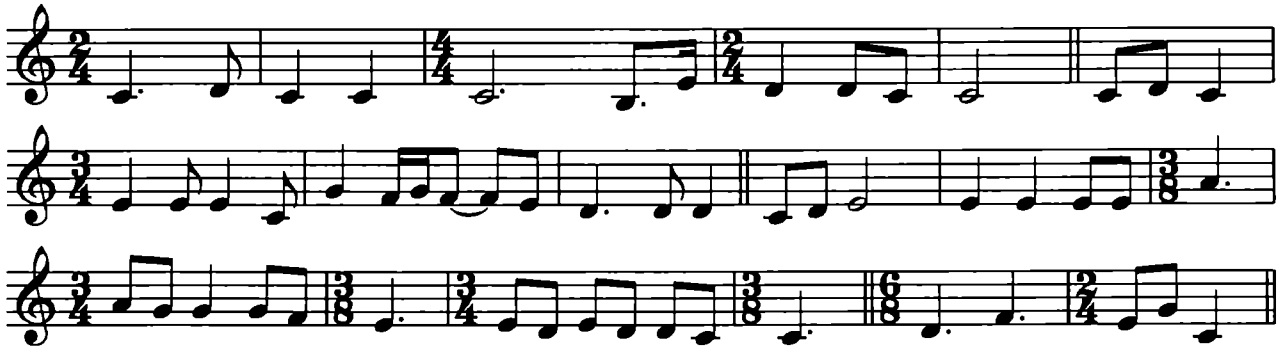
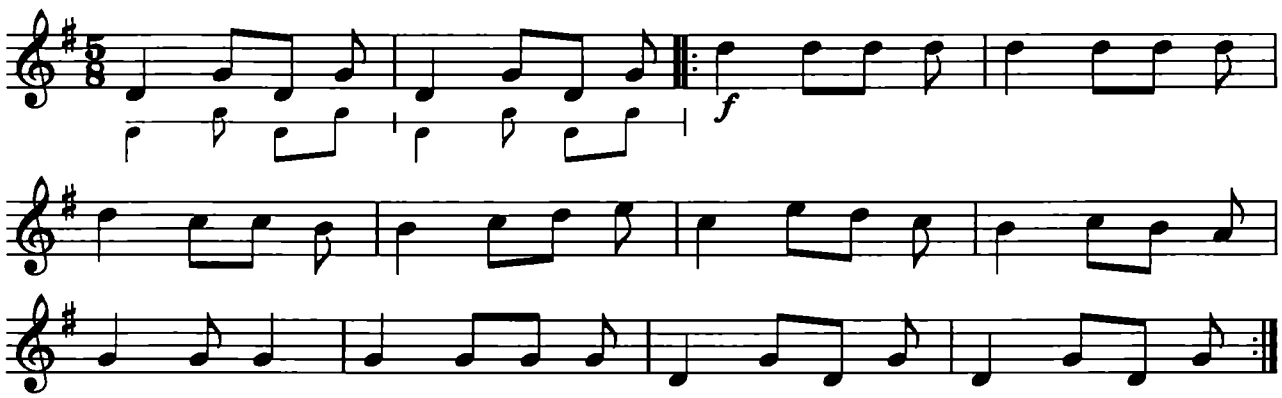
III. Quyidagi diatonik sekvensiya halqalarni turli major va minor gamma bosqichlaridan tuzib kuylash.



## KUYLASH UCHUN MISOLLAR

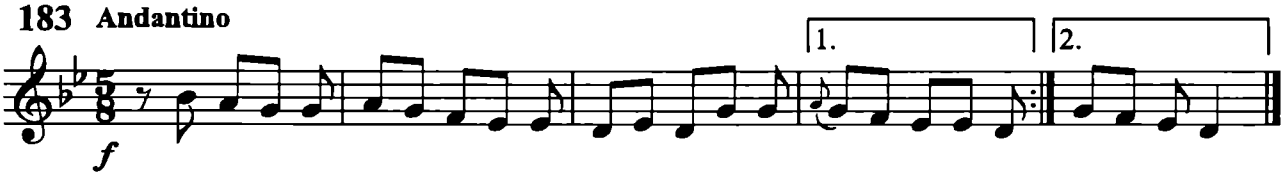
*O'zbek xalq musiqasi IX t.*
**G'AMNOK AYLADI**

**182 M. M. ♩ = 168 - 176**



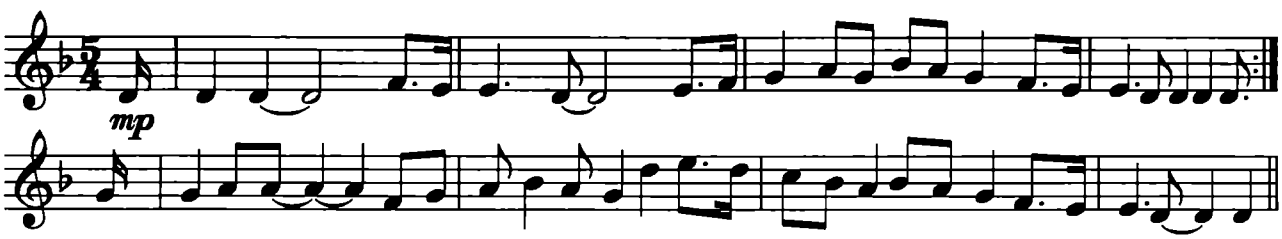

*M. Ashrafiy*
**KUY**

**183 Andantino**




**Rost maqomidan**
**SAFTI KALON**

**184 M. M. ♩ =84**



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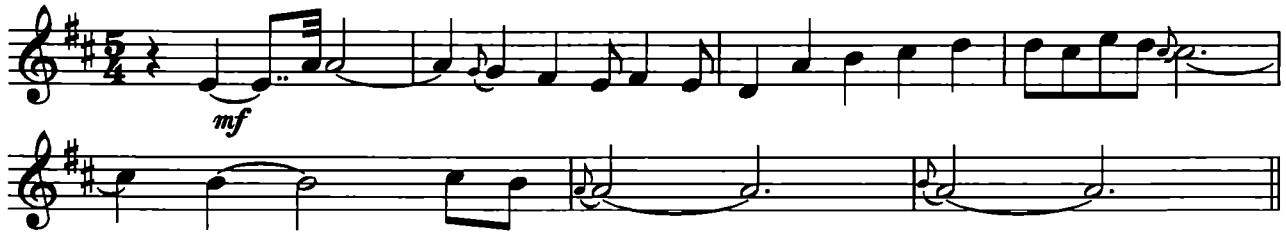
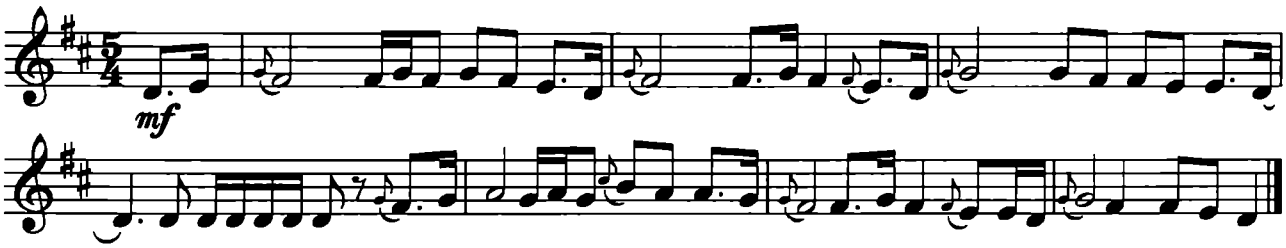
*M. Burxonov*
**TRIO**

**185 Moderoto**



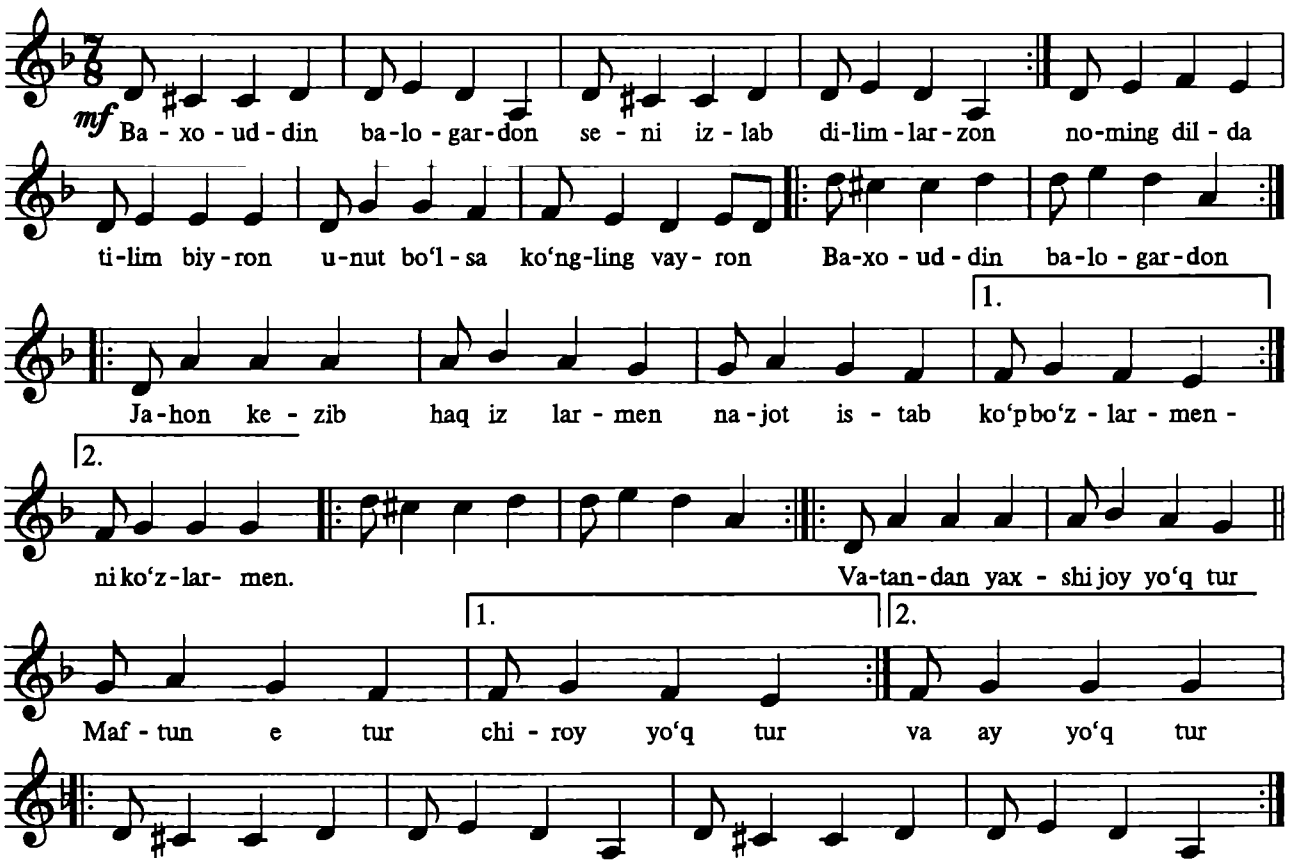

**Dugoh maqomidan**
**MO'G'ULCHAI DUGOH**

**186 M. M. ♩ = 76**




*H.Rahimov mus., I.Muqimov she'ri*
**«BAXOUDDIN BALOGARDON» oratoriyasidan IV k.**

**187 Allegretto non troppo**



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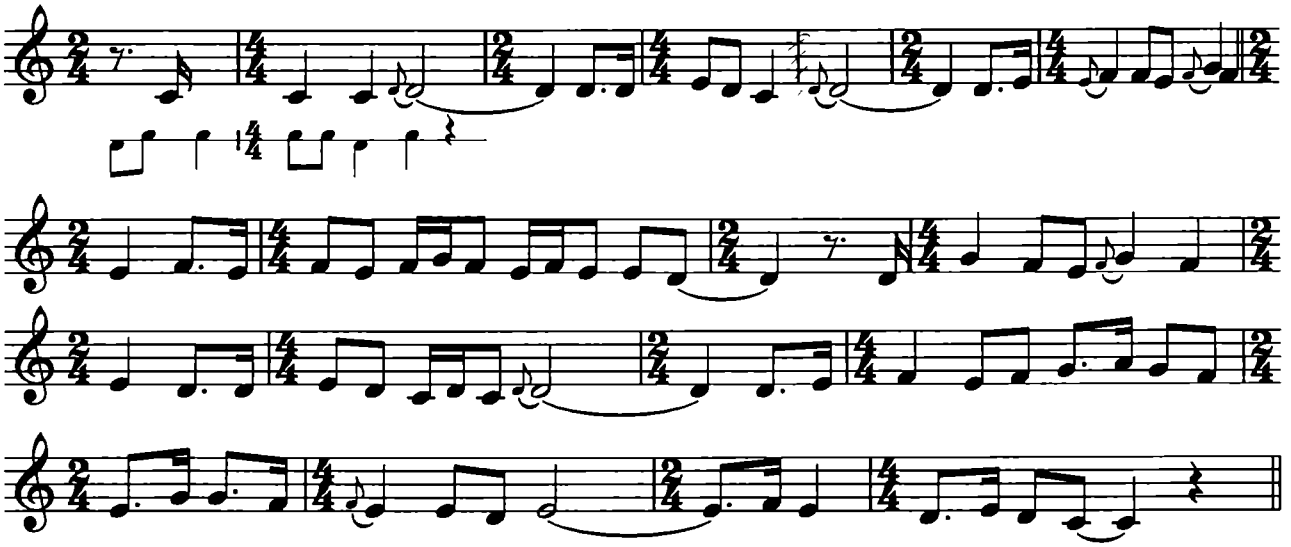
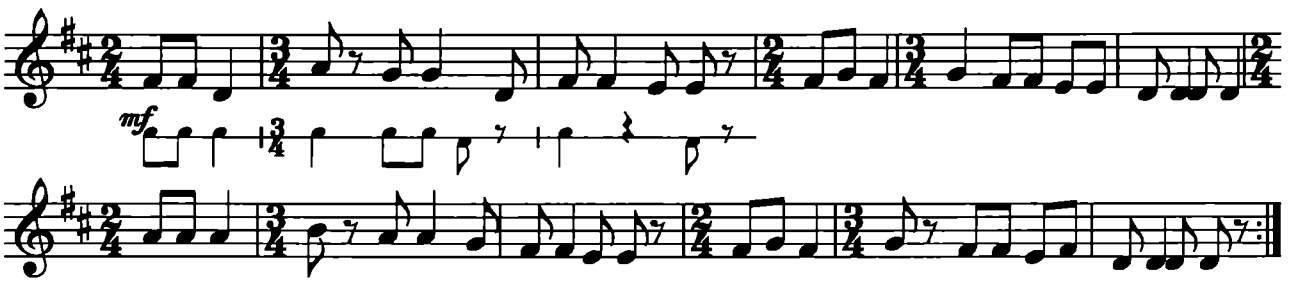
Buzruk maqomidan
NASRULLOIY

**188** **M. M. ♩ = 84 - 88**



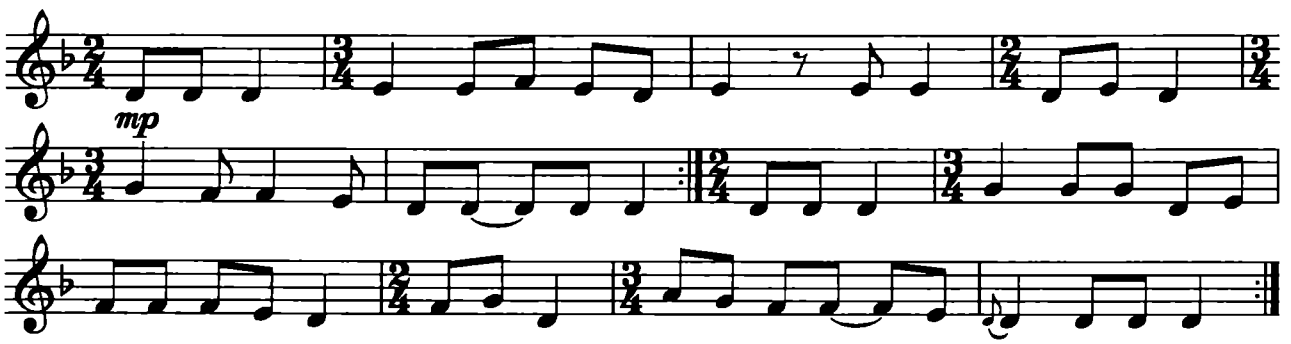
Dugoh maqomidan
GARDUNI DUGOH

**189** **M. M. ♩ = 84**



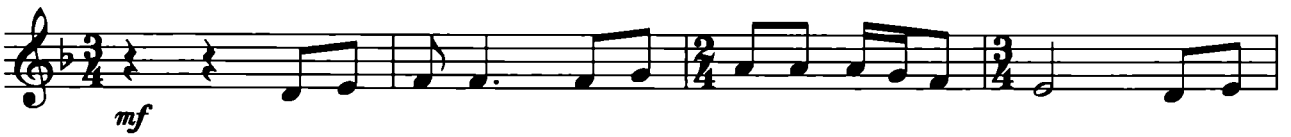

Segoh maqomidan
GARDUNI SEGOH

**190** **M. M. ♩ = 102**




*G. Qodirov*
KUY

**191** **Andante**



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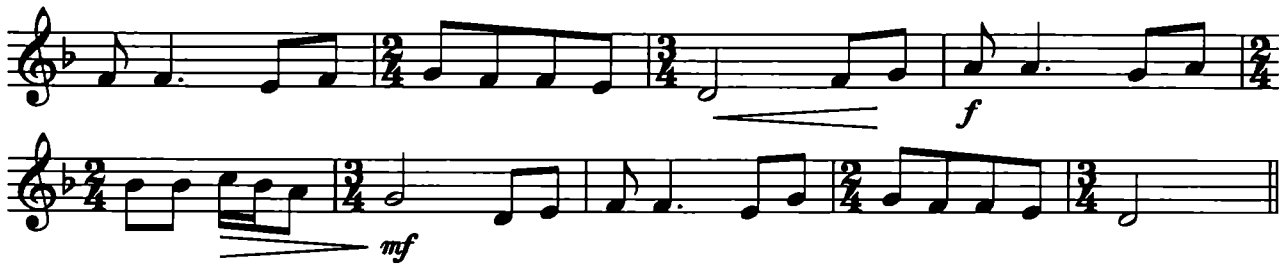
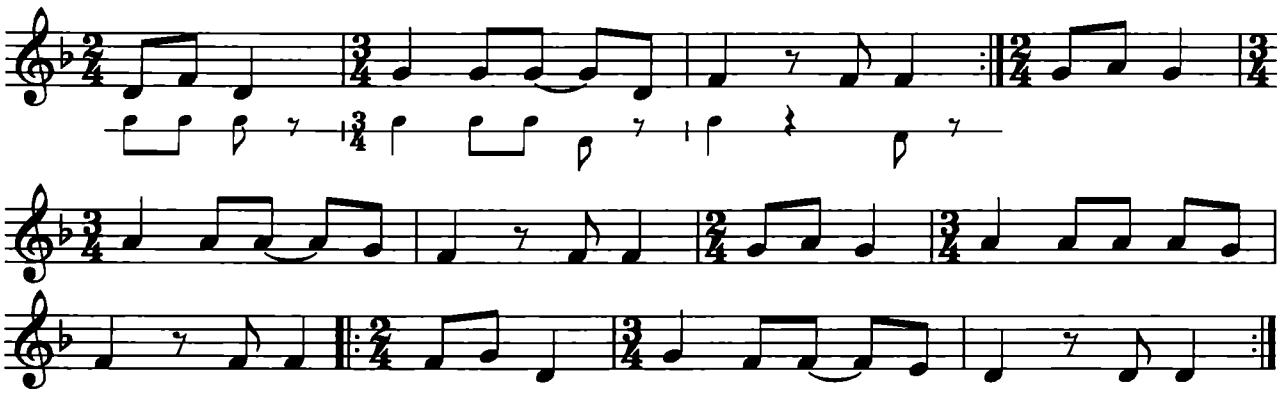


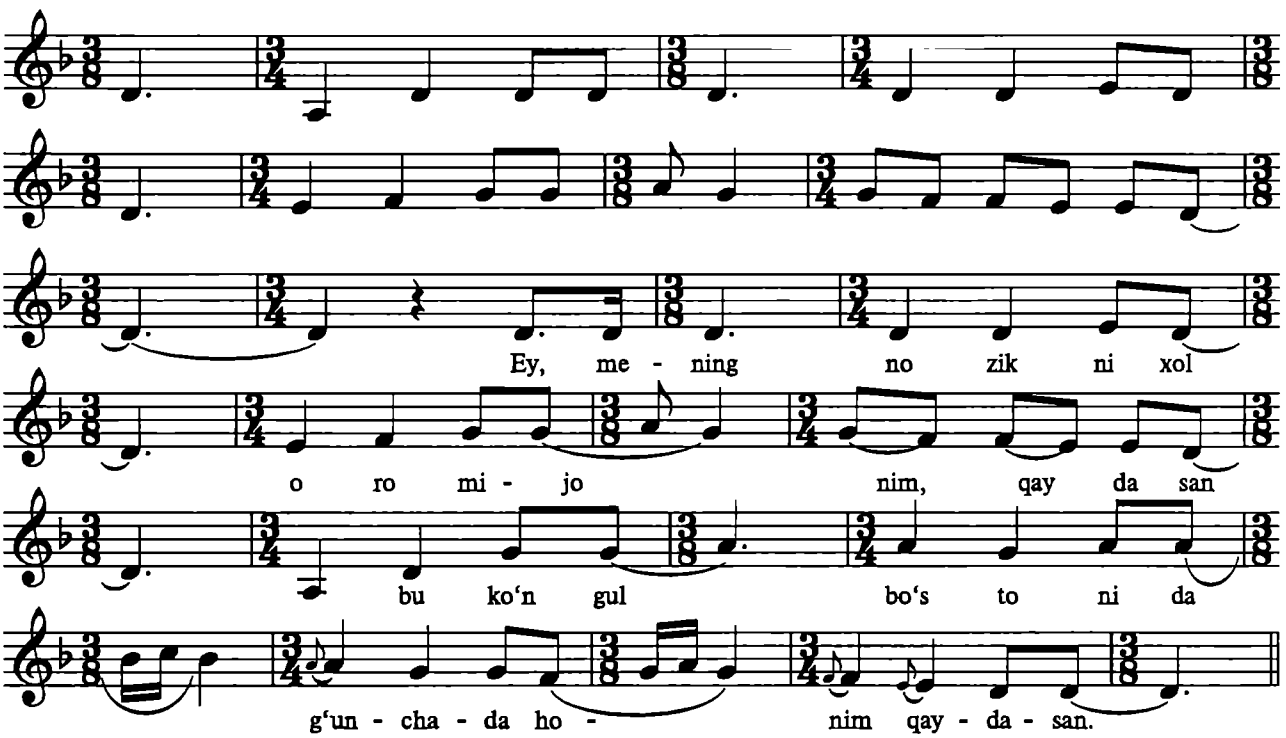

**Navo maqomidan**
**GARDUN**

**192 M. M. ♩ = 84 - 88**



**Rost maqomidan**
**SAVTI KALON TALQINI**

**193 M. M. ♩ = 100**



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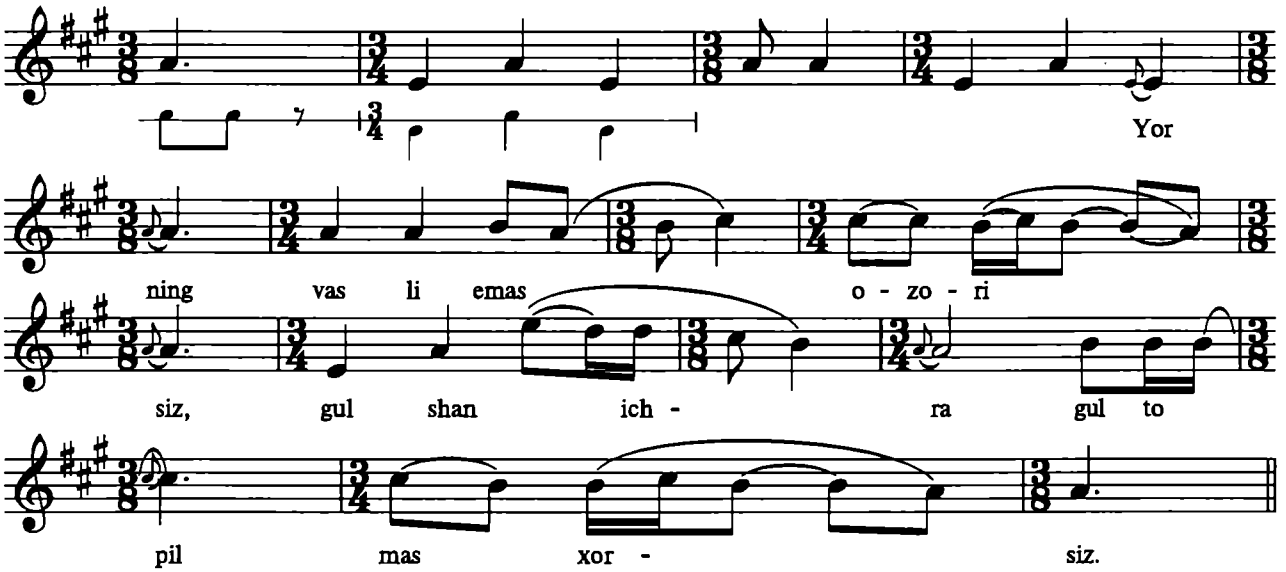
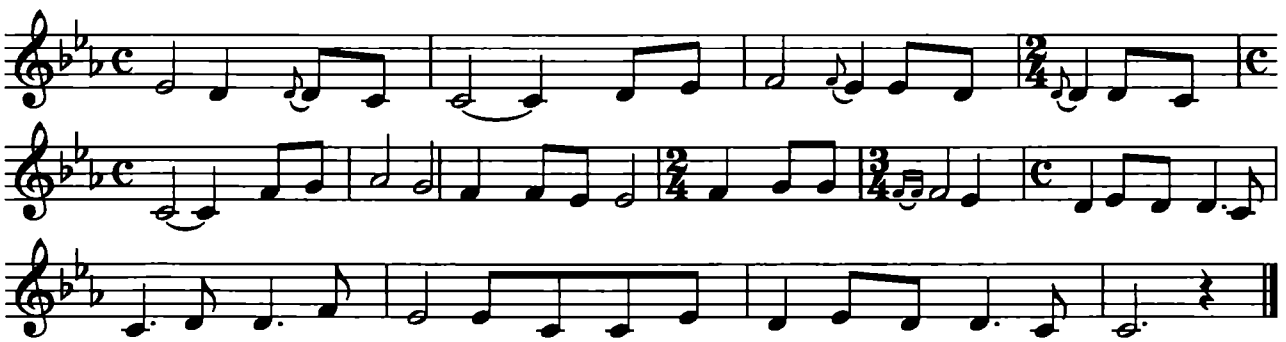
**194** **M. M. ♩ = 96**



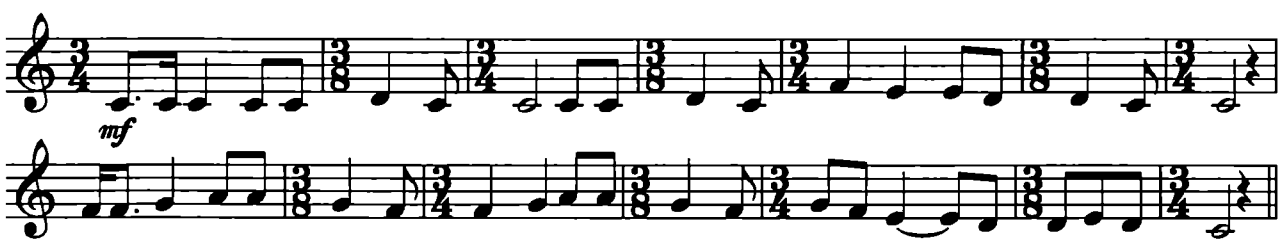

*R. Hamroyev*
**SKRIPKA VA ORKESTR UCHUN KONSERT**

**195** **Andante**



*T. Jalilov*
**AYURMISH**

**196**



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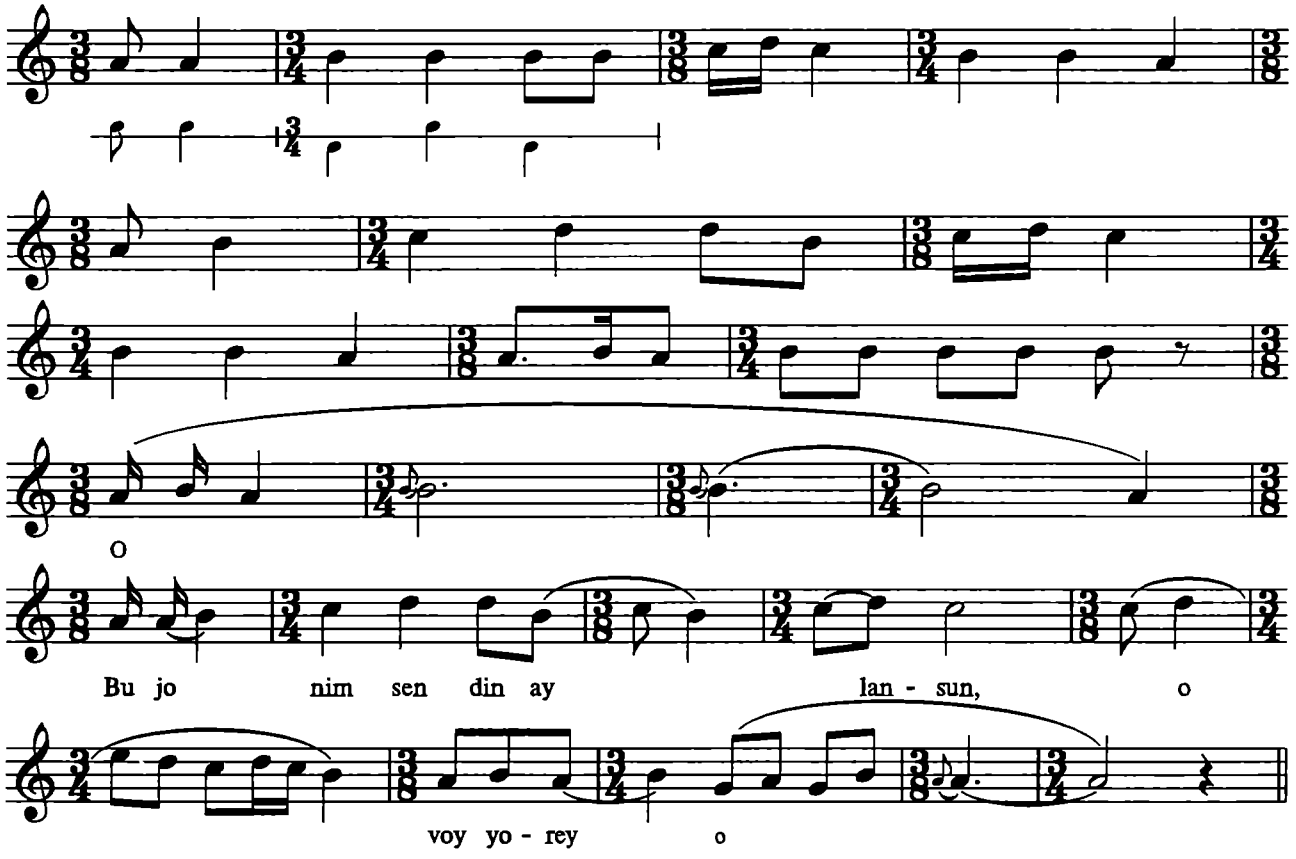
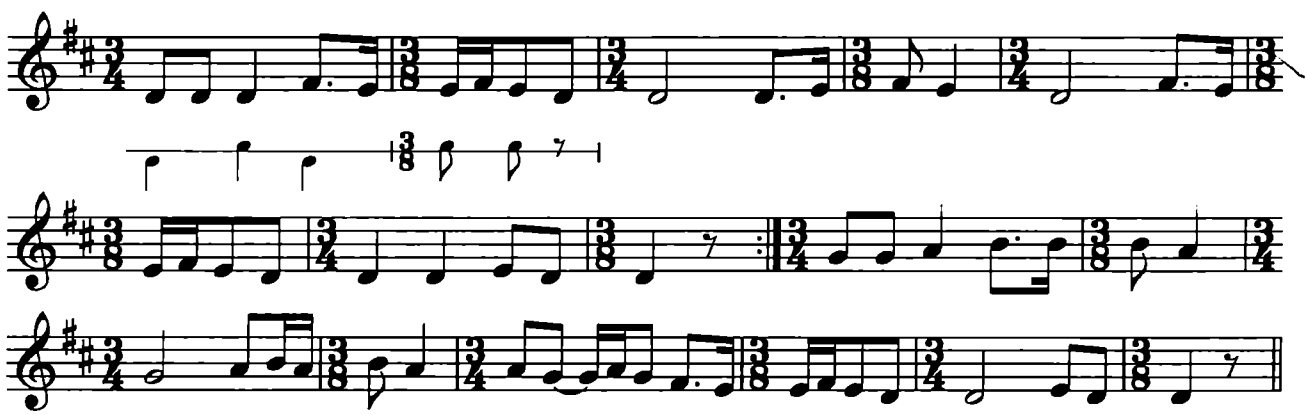
*O'zbek xalq kuyi*
**GIRYA I**

**197 M. M. ♩ = 104**



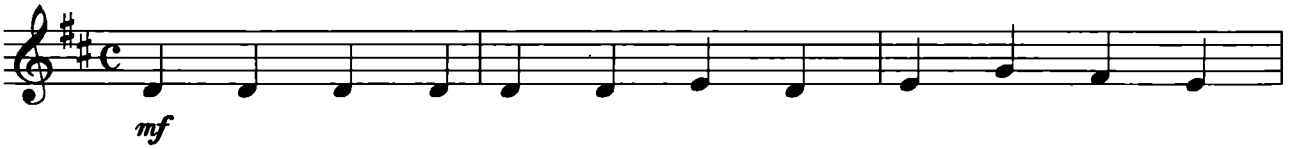

*O'zbek xalq musiqasi*
**CHAPANDOZI NAVO**

**198 M. M. ♩ = 88**



*X. Muxamedova mus.*
**QUSHLAR**

**199 Shoshilmay**



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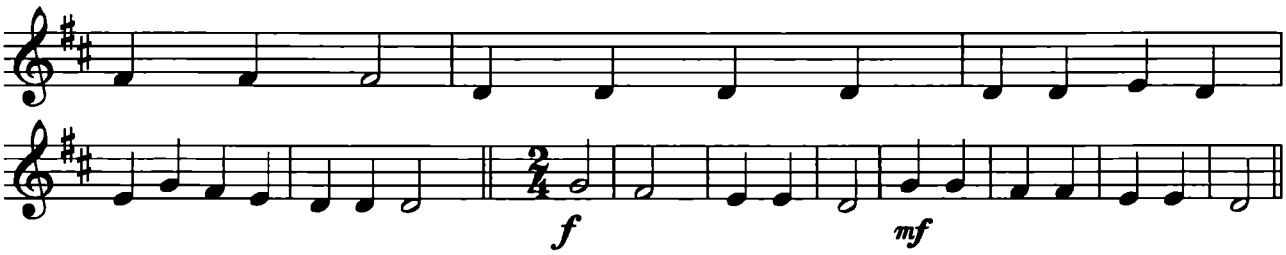
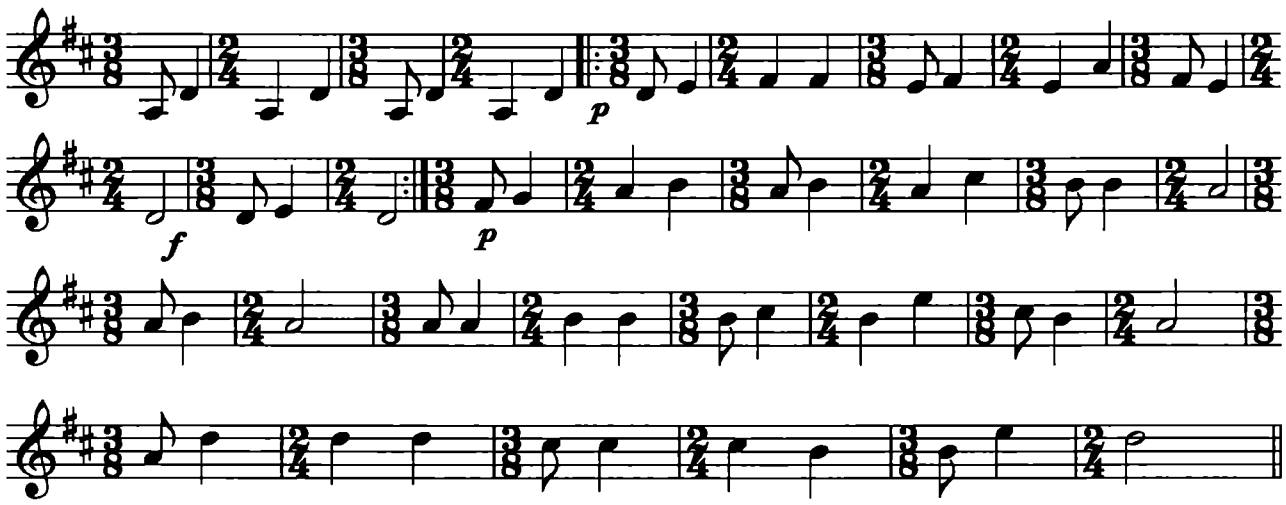


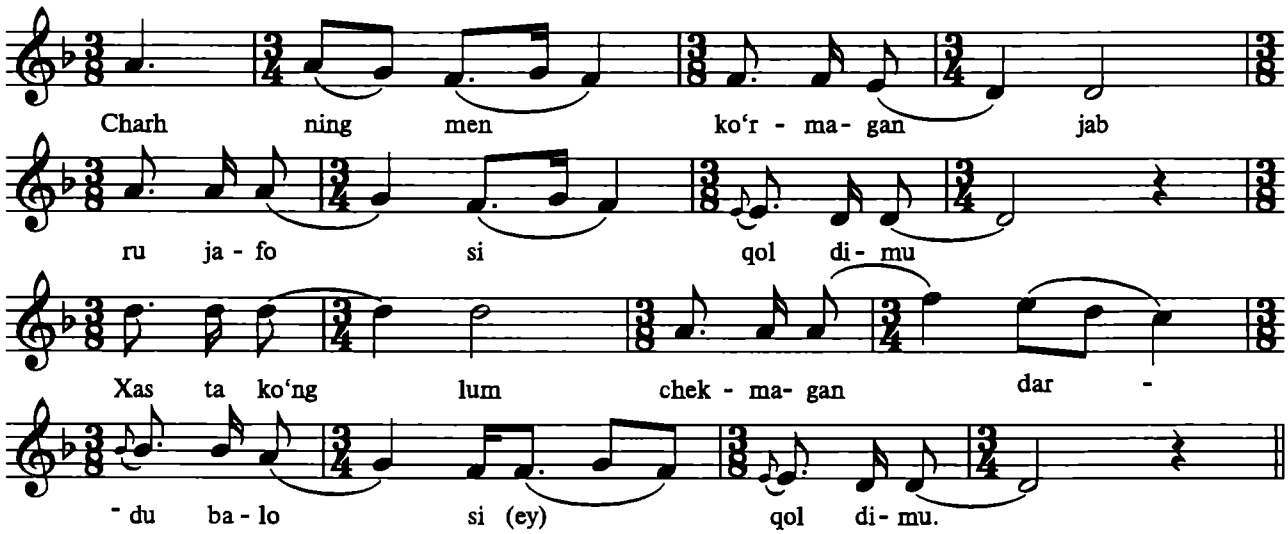

*M. Bafoyev*
**NODIRA baletidan**

**200** **Allegro**




*O'zbek xalq kuyi IV t.*
**QOLDIMU**

**201** **M. M. ♩ = 100 - 104**



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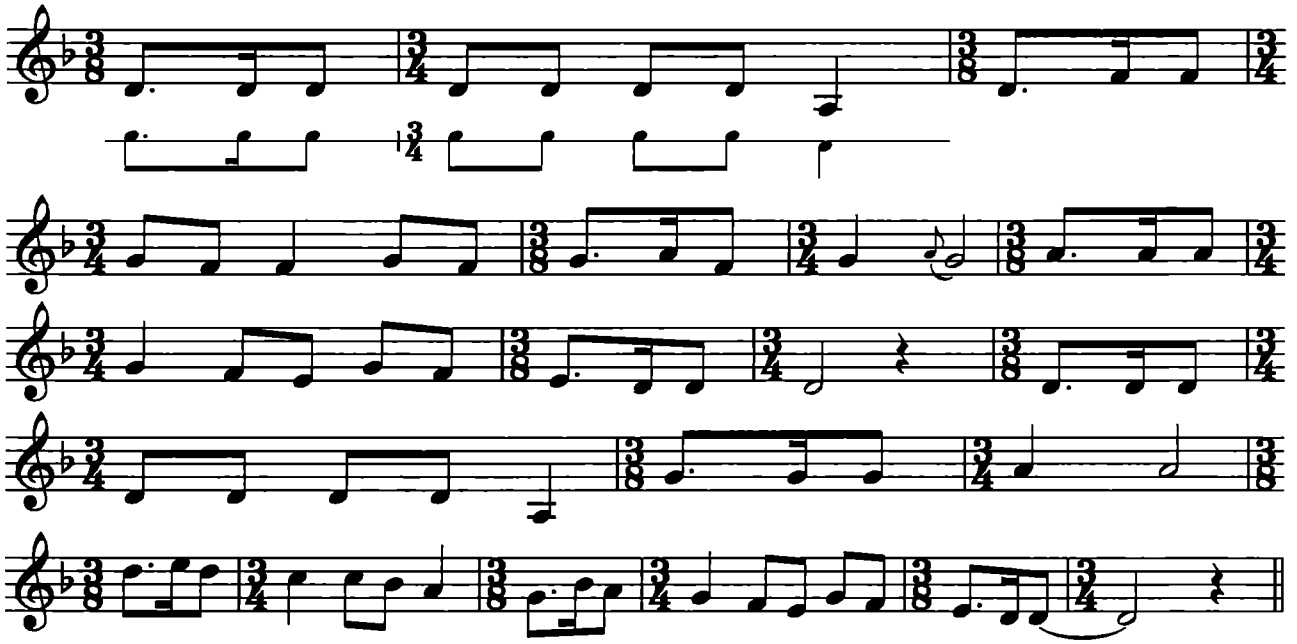
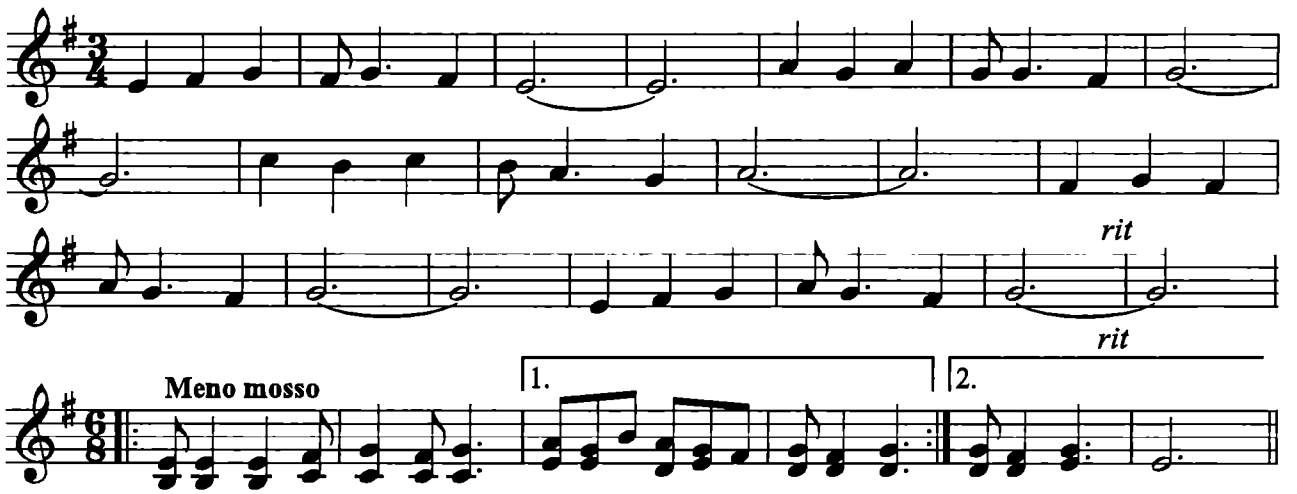
*O'zbek xalq kuyi*
**DO'STLAR**

**202** **M. M. ♩ = 92**



*H. Rahimov mus.*
**BUXORO**

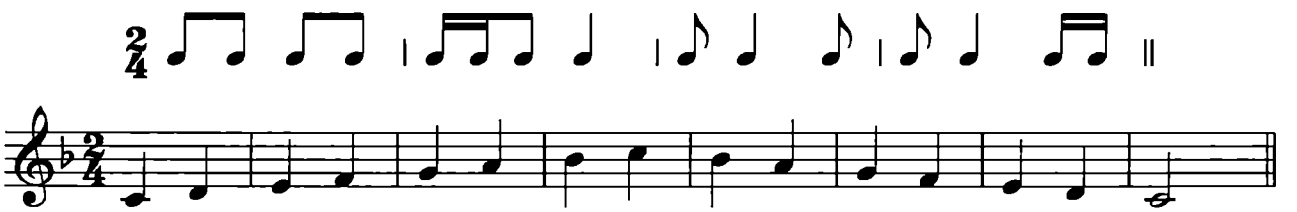
**203** **Tempo di valse**




## MIKSOLIDIY LADI

### MASHQLAR

I. Miksolidiy lad bosqichlarini turli usulda kuylash.





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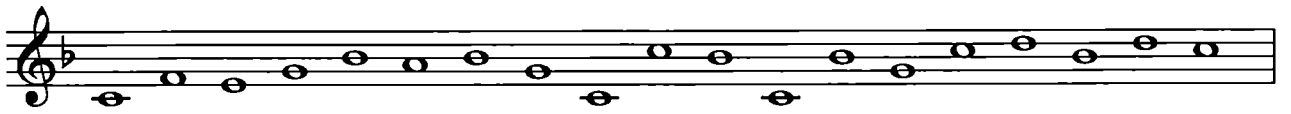
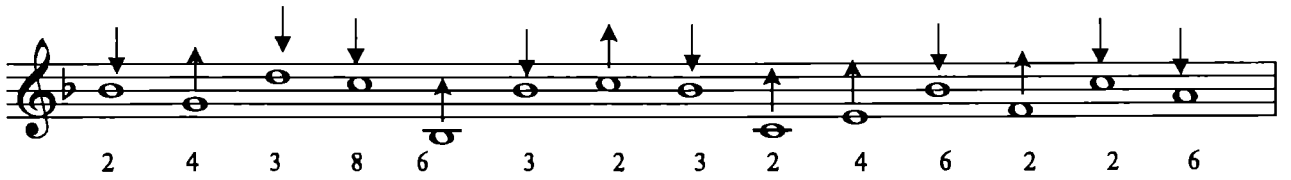
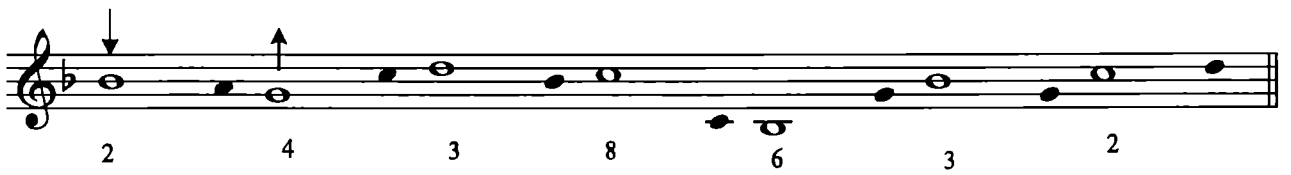
II. Lad bosqichlarni ovozga kulay balandligida kuylash.



III. Miksolidiy lad bosqichlardan berilgan intervallarni yo'qoriga va pastga tuzib kuylash.

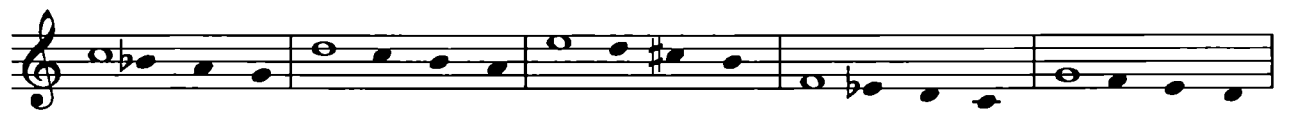



Masalan:

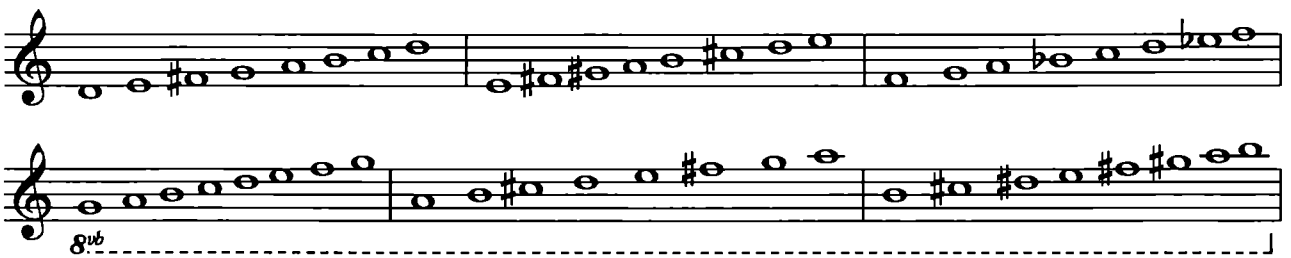



IV. Miksolidiy ladini yuqoridagi tetraxordini tuzilishiga qarab turli bosqichlardan tuzib kuylash.

Masalan:



V Miksolidiy ladni tuzilishiga qarab turli tovushdan tuib kuylash. Masalan:

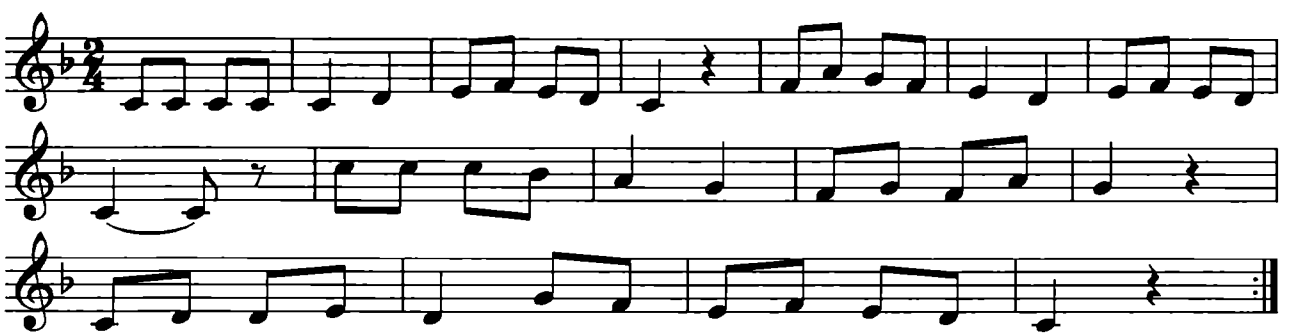



## KUYLASH UCHUN MISOLLAR

*T. Qurbonov mus.*

**BIZNING BOG'CHAMIZ**

**204 Moderato**





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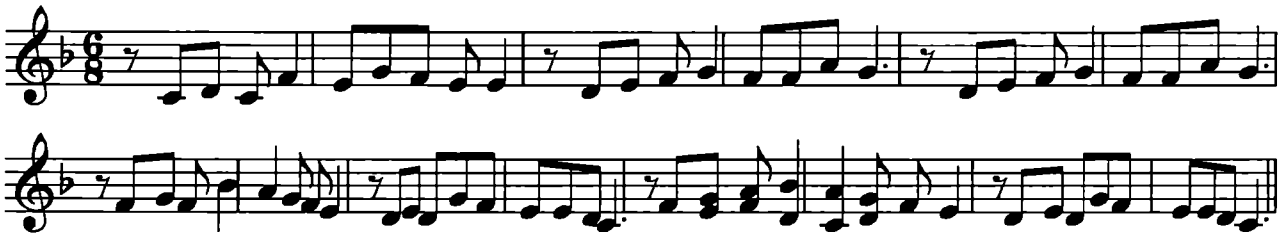
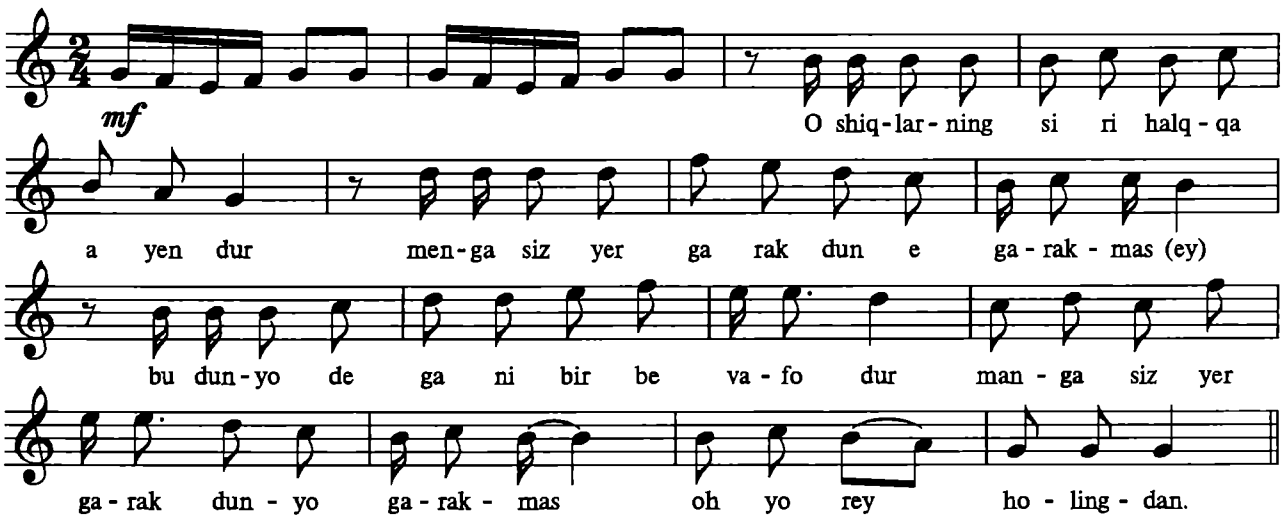
*Sh. Yormatov*
**BARMOQLARIM**

**205 Moderato**



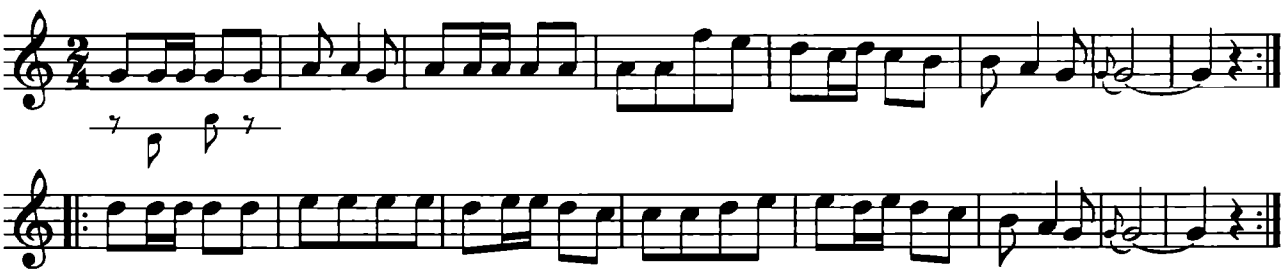
**«Oshiq G'arib» dostonidan**
**SIZ YOR GARAK**

**206 M. M. ♩ = 104 - 108**



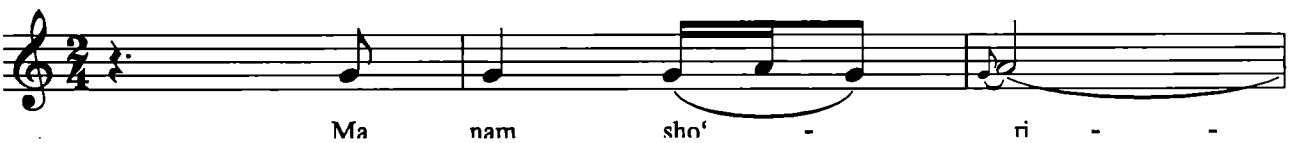

*Xalq kuyi*
**SARBOZCHA**

**207 M. M. ♩ = 80 - 84**



*Furqat g'azali*
**FIG'ON I**

**208 M. M. ♩ = 92**



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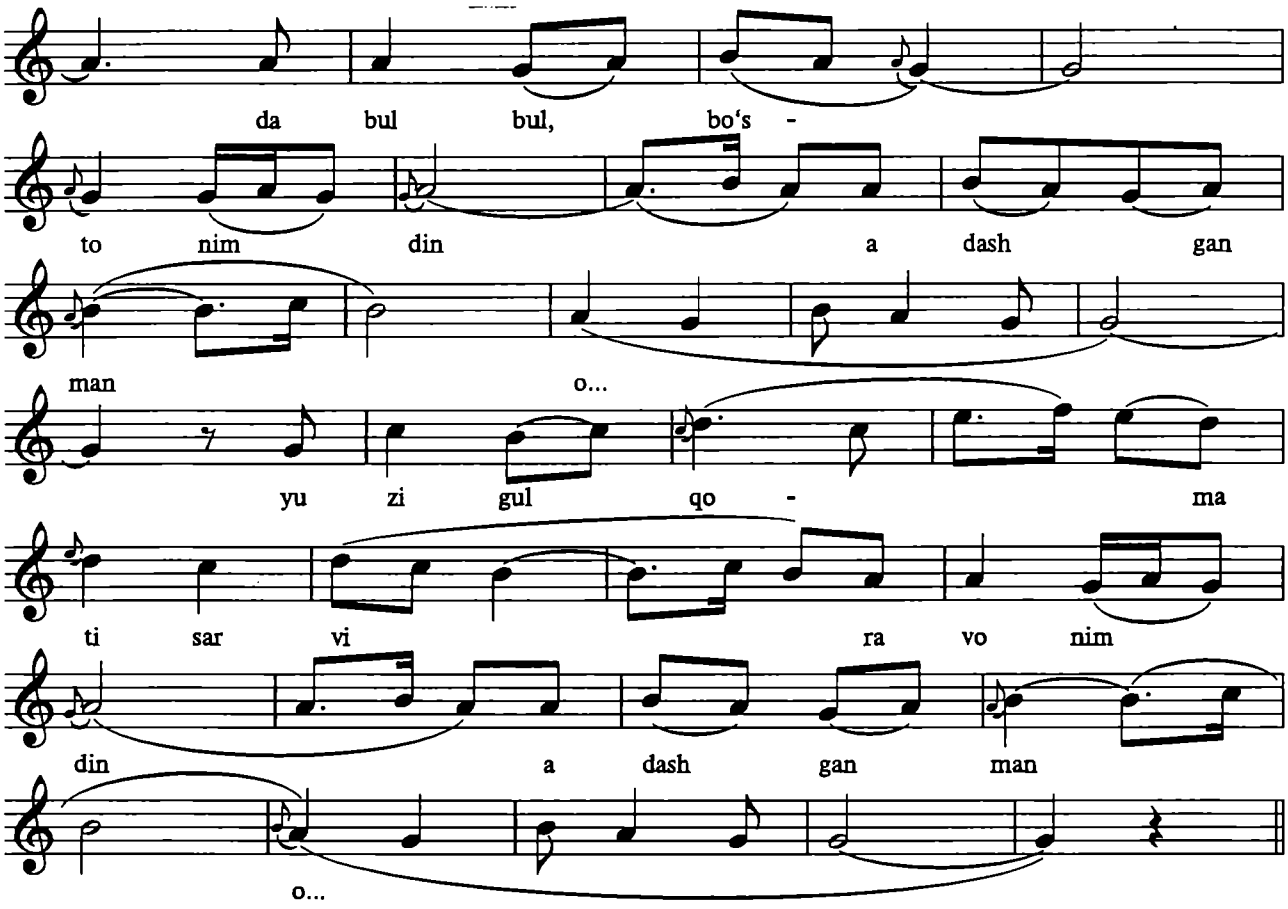
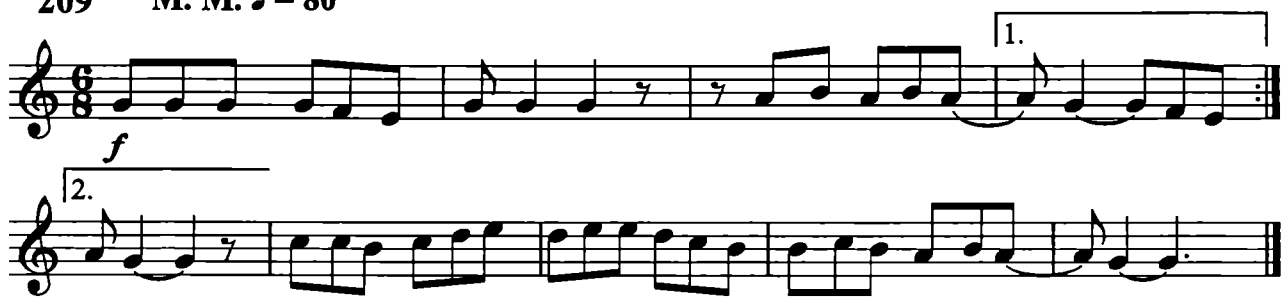


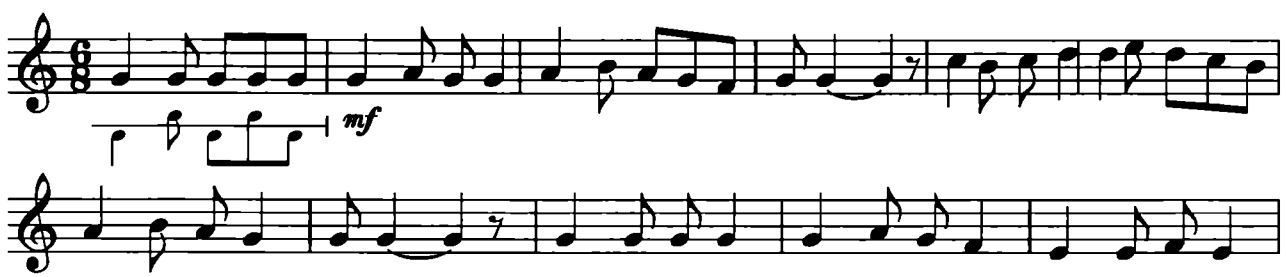

*O'zbek xalq musiqasi IX t.*
**QORASOCH**

**209** **M. M. ♩ = 80**




*O'zbek xalq musiqasi IX t.*
**MEHNAT SHAROFATI**

**210** **M. M. ♩ = 76**



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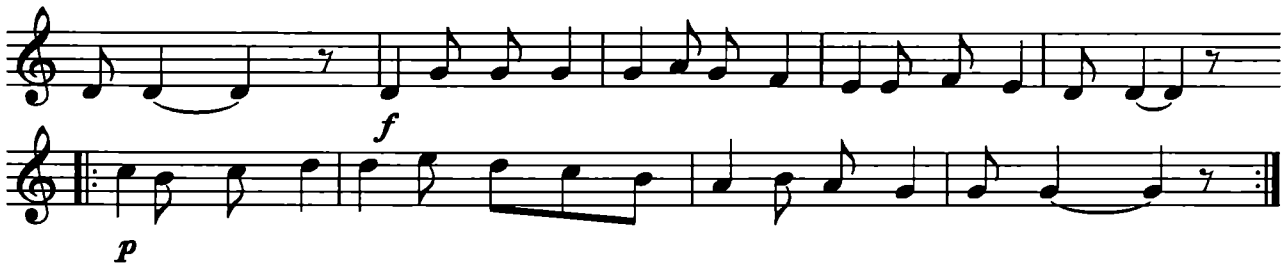
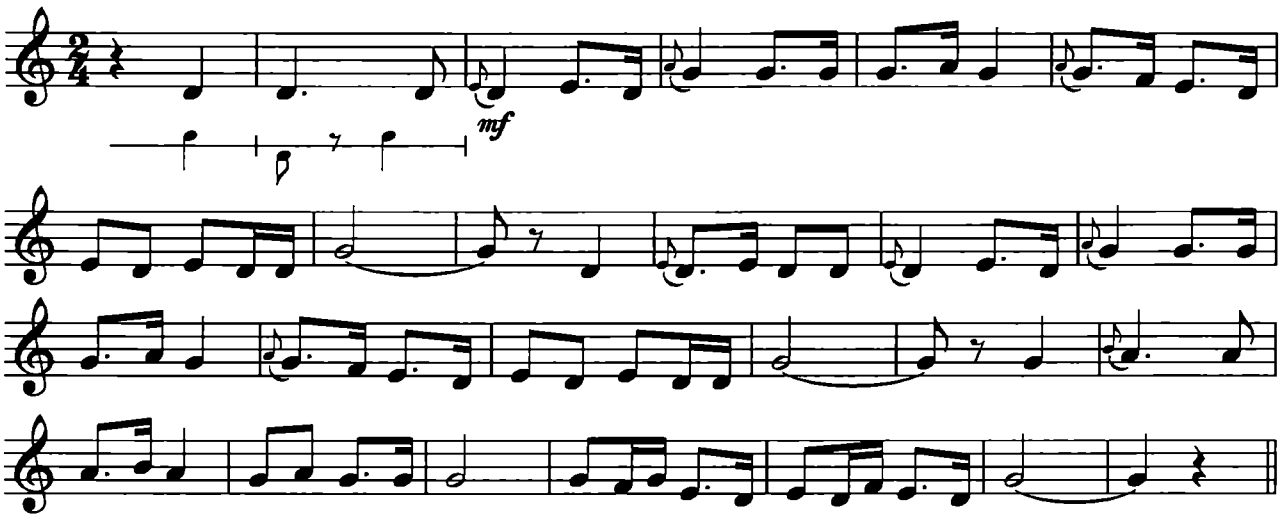


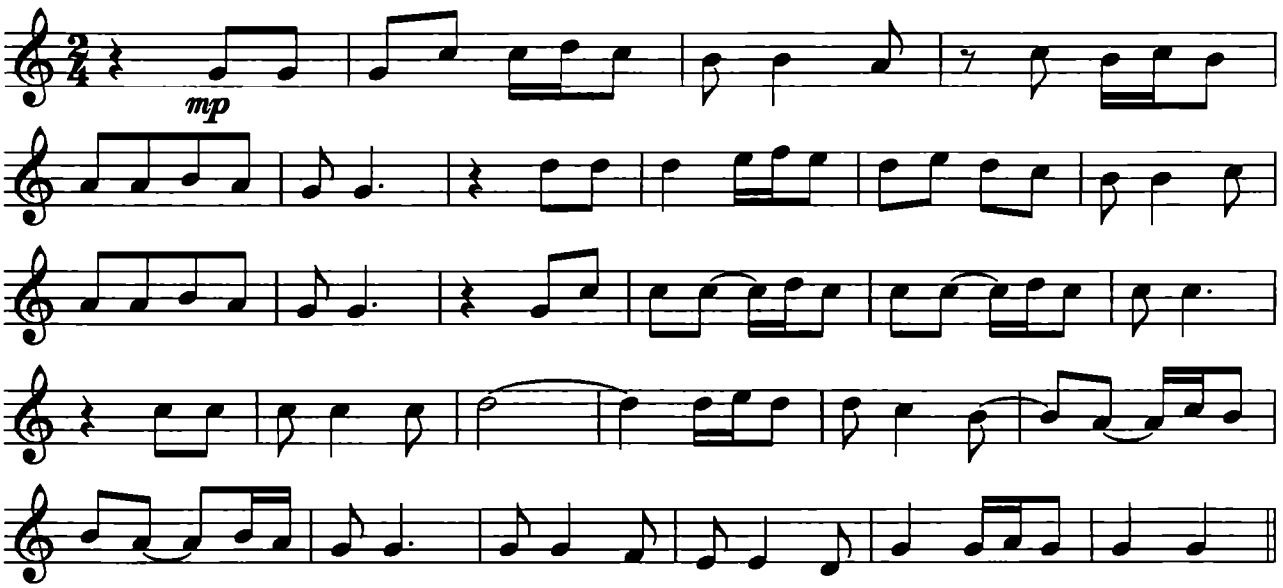

**Buzruk maqomidan**
**SARAHBOR**

**211 M. M. ♩ = 72**




**O‘zbek xalq kuyi**
**SUVCHI YIGIT ASHULASI**

**212 M. M. ♩ = 72**



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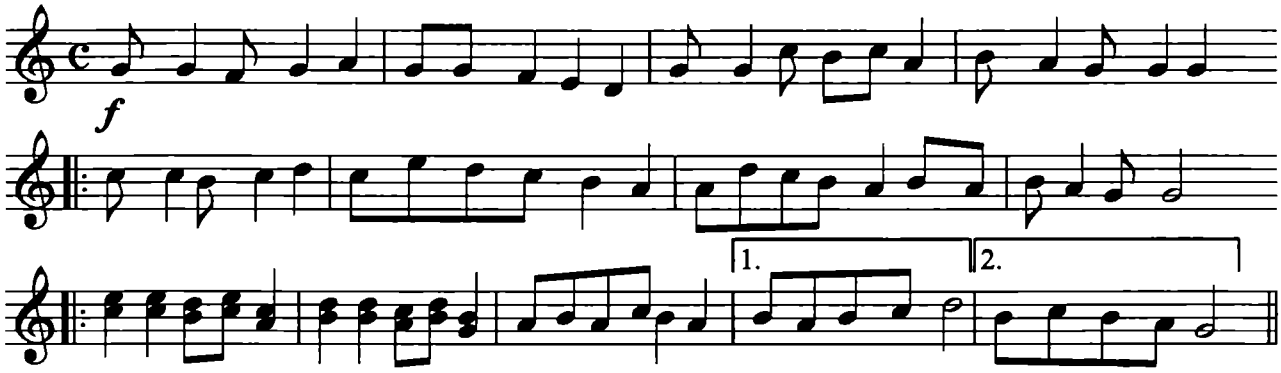
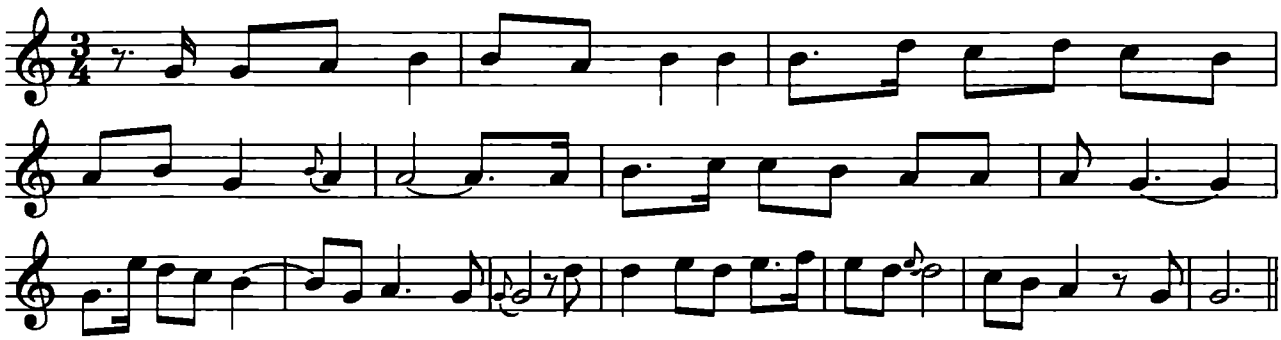
*F. Nazarov*
**VATAN BIZNING ONAMIZ**

**213 Allegro**



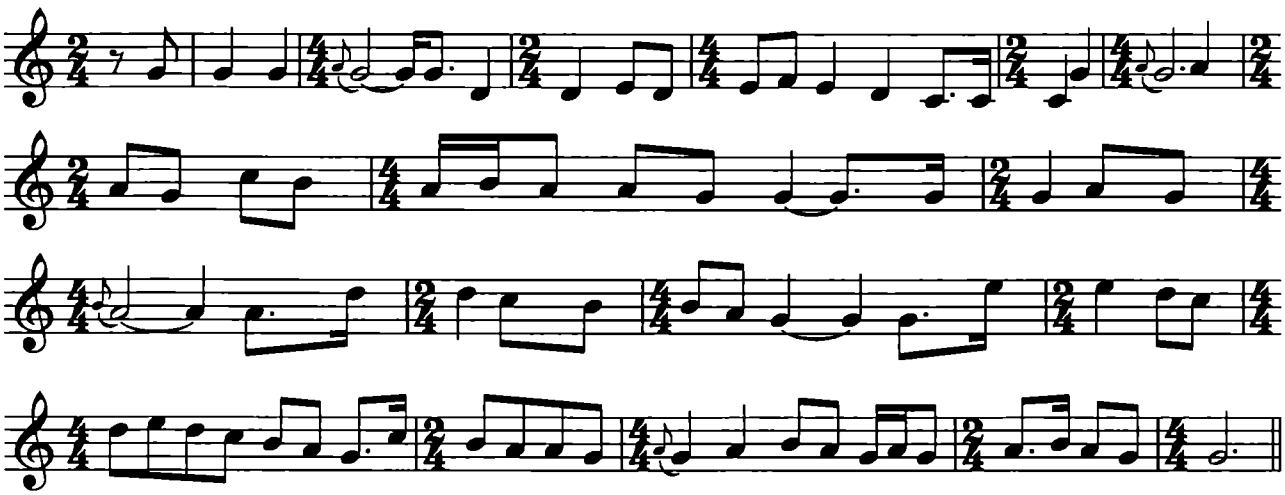

*O'zbek xalq kuyi*
**NOG'ORA BAYOT**

**214 M. M. ♩ = 76 - 80**



**Buzruk maqomidan**
**NASRI UZZOL**

**215 M. M. ♩ = 80**





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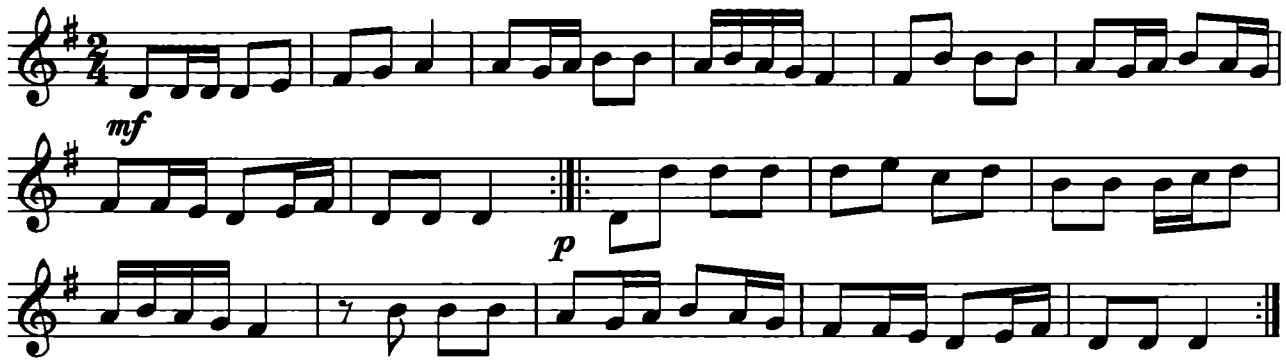
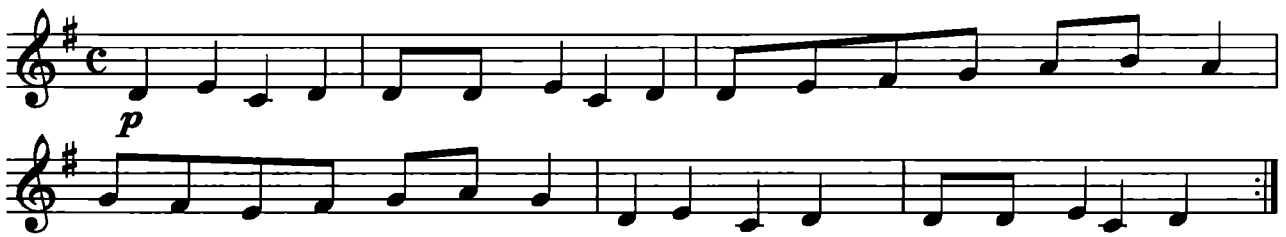
**216 Moderato**



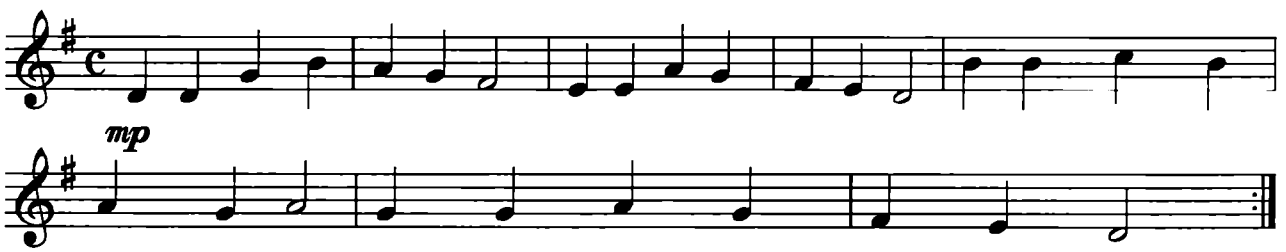

*S. Abramova mus.*
**SOATIM**

**217 Allegro**



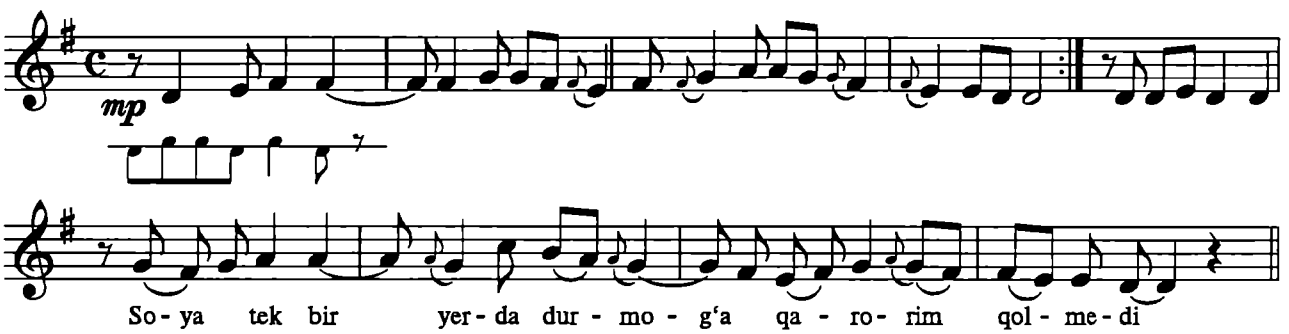

*Muxamajonova mus.*
**ERTALAB**

**218 Shoshilmay**




**Dugoh maqomidan**
**QASHQARCHAI MO'G'ULCHAI DUGOH**

**219 M. M. ♩ = 104 - 108**



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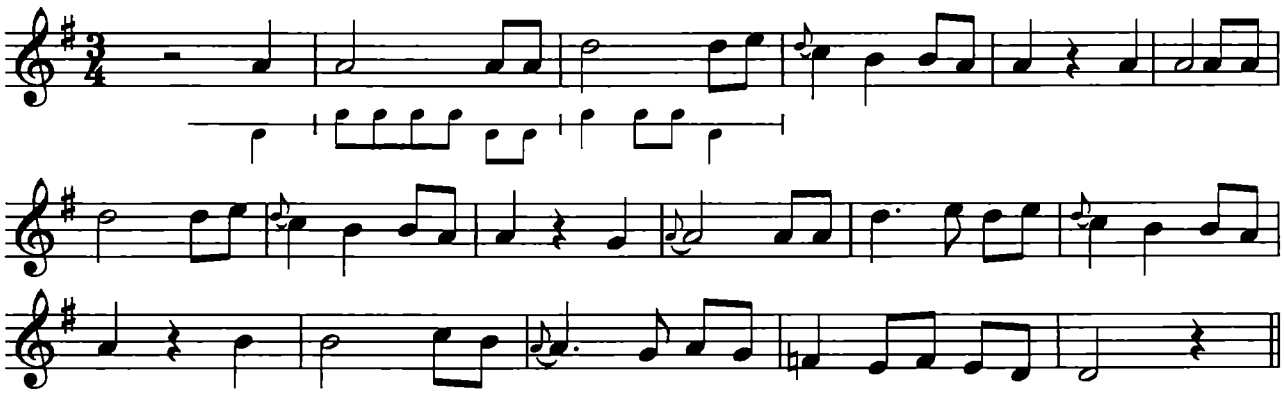
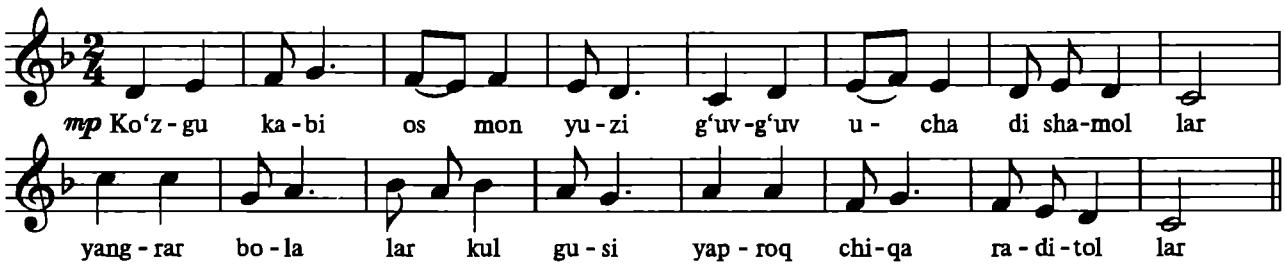
Dugoh maqomidan
TARONA IV

**220 M. M. ♩ = 96**



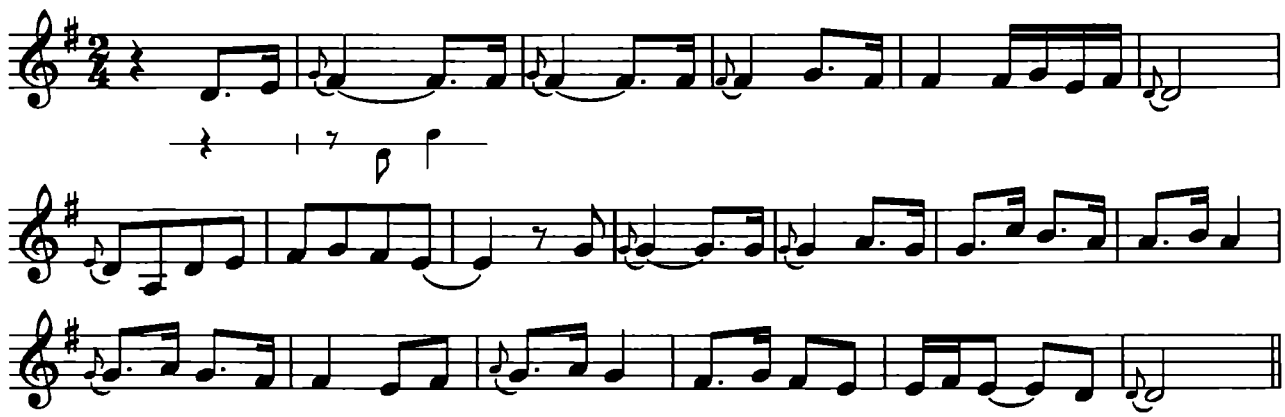
*B. Nadejdin mus., A. Bobojonov she'ri*
**BAHOR**

**221 Moderato**



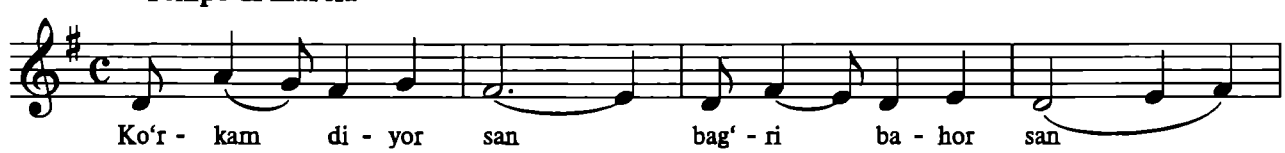

Dugoh maqomidan
SARAHBORI DUGOH

**222 M. M. ♩ = 66 - 70**



*Sh. Ramazonov kuyi. F. Shousmonov she'ri*
**O'ZBEKISTON**

**223 Tempo di marcia**



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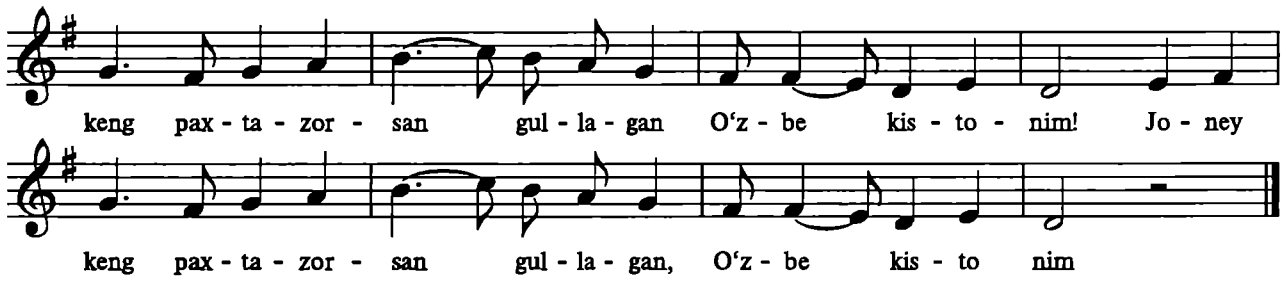
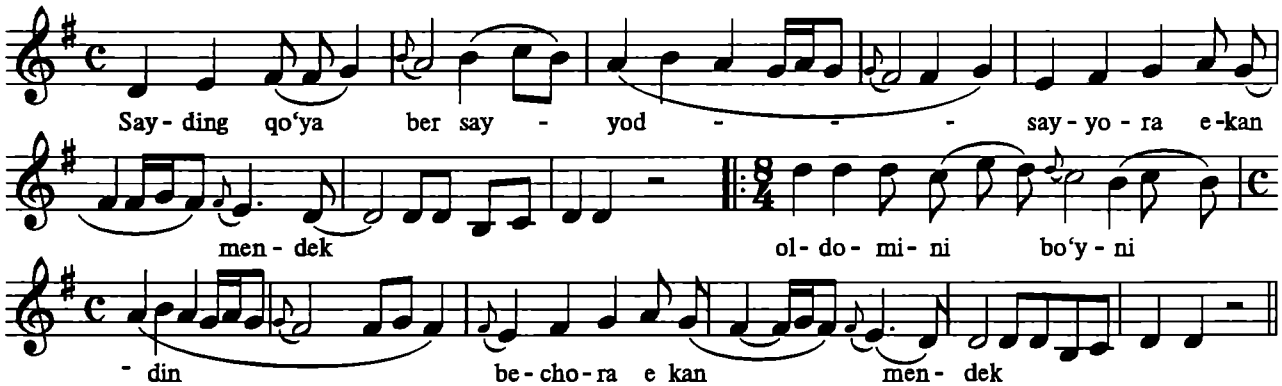


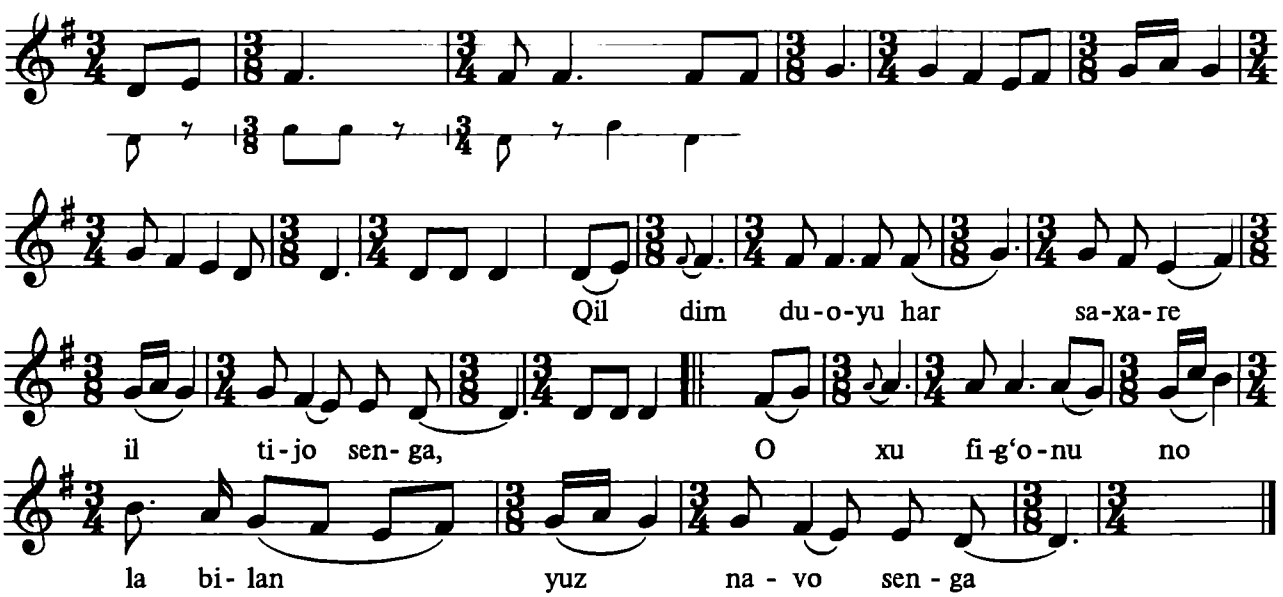

**O‘zbek xalq kuyi**
**SAYYORA**

**224** **M. M. ♩ = 80**




**Dugoh maqomidan**
**TALQINCHAI MO‘G‘ULCHAI DUGOH**

**225** **M. M. ♩ = 76–80**



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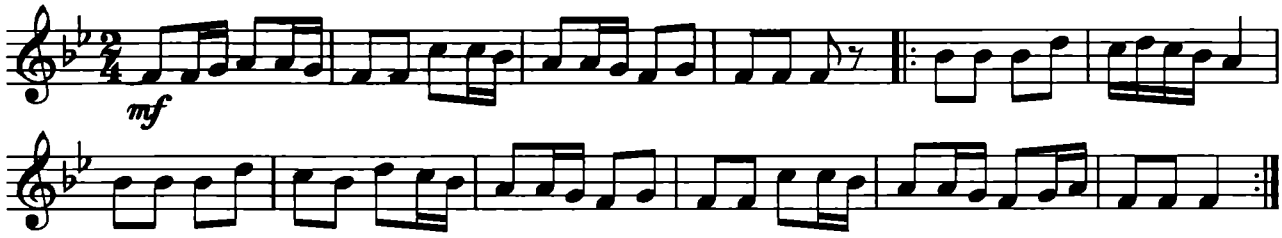
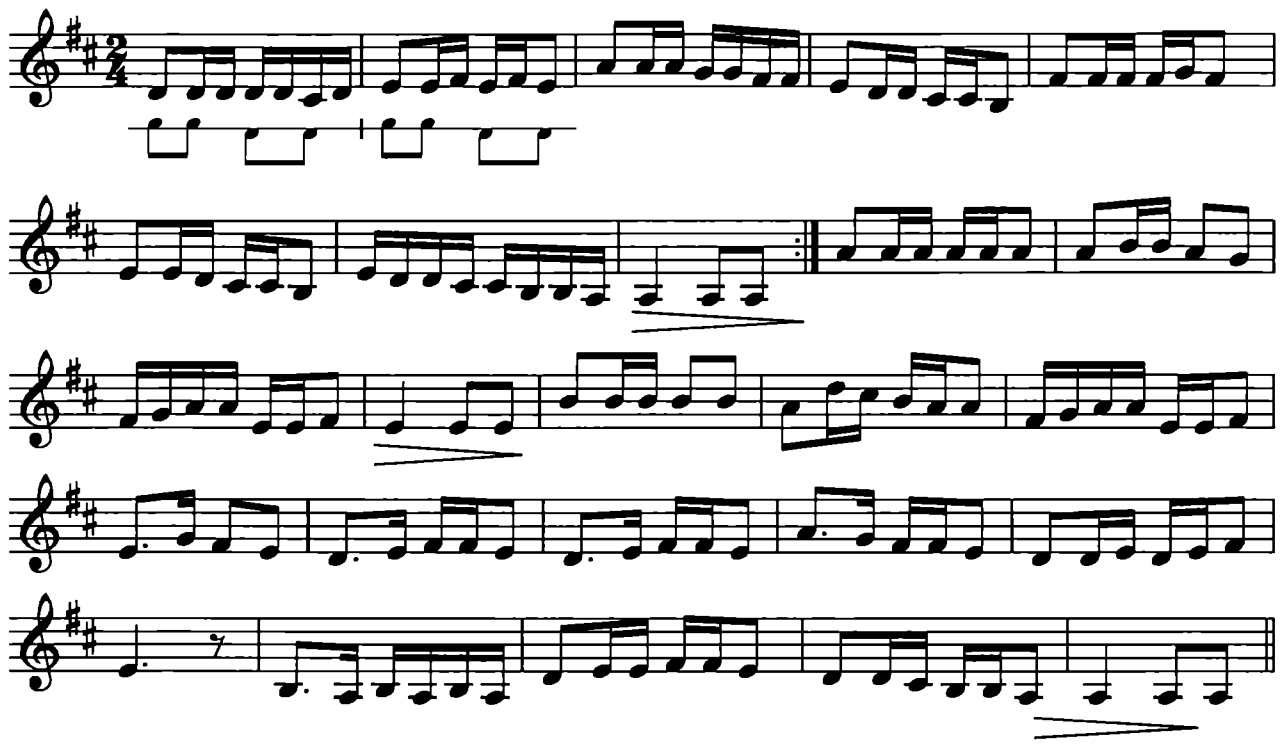
**226 Allegro moderato**




ROK QASHQARCHASI

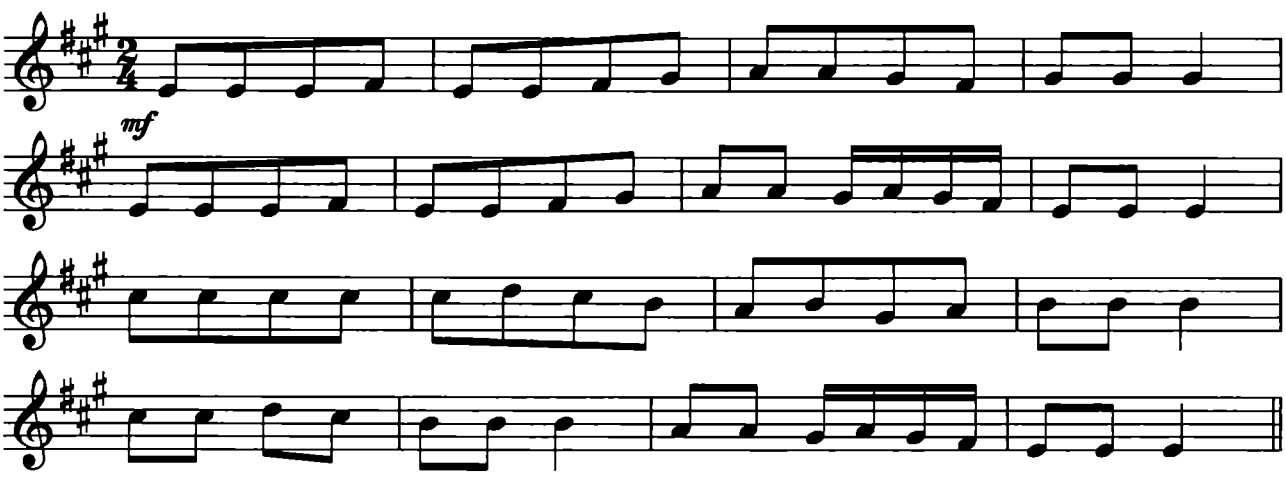
**227 M. M. ♩ = 72**



*A. Muxamedov*

**BOG‘IMIZDA**

**228 Allegretto**



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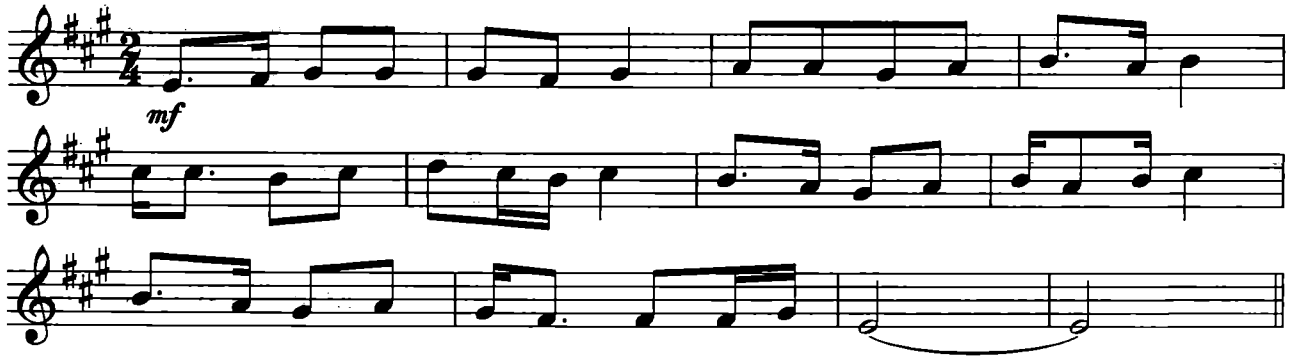
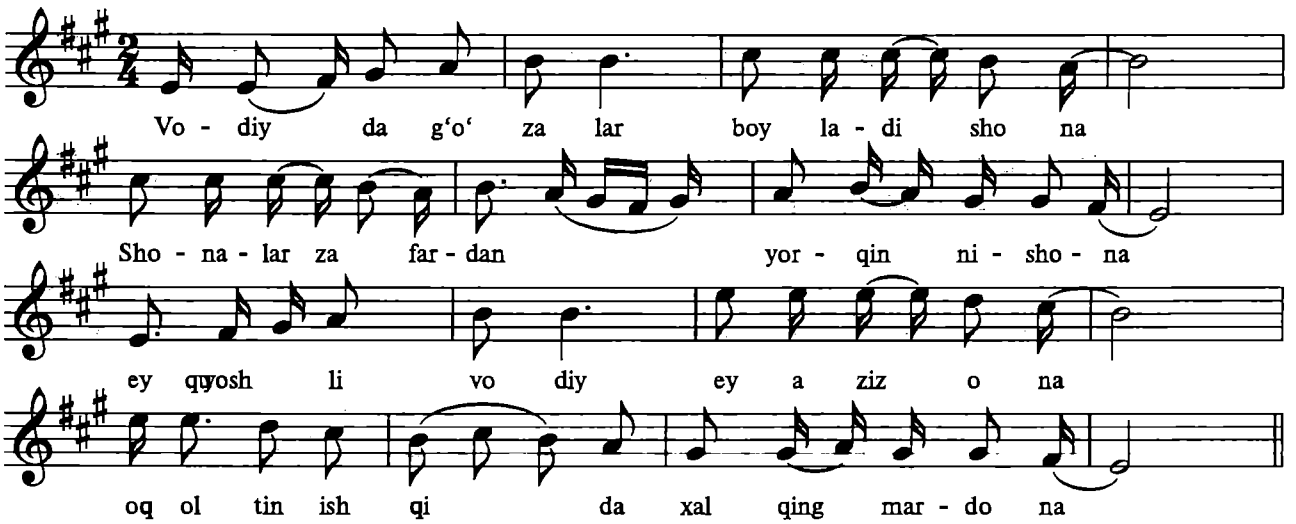
*I. Xamroyev*
**VATAN**

**229 Allegro moderato**



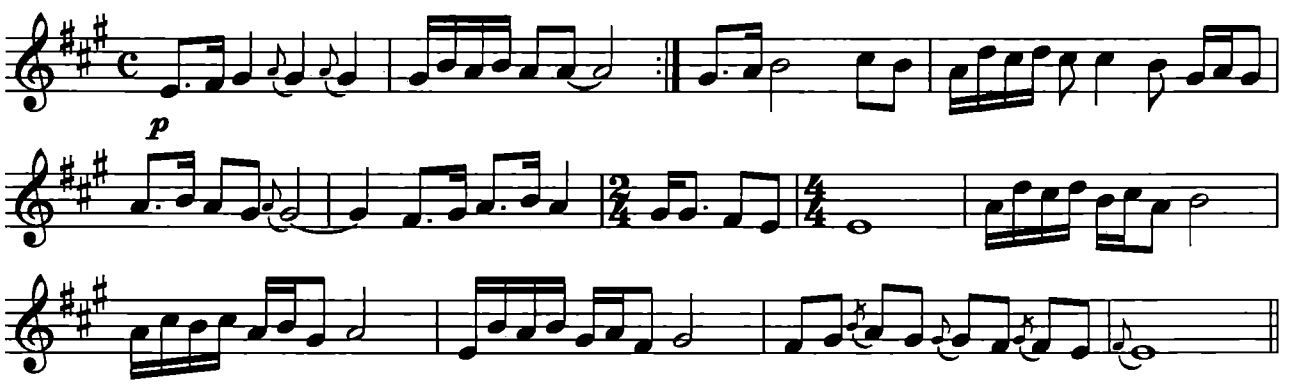

*A. Muxamedov kuyi. R. Bobojon va H. G'ulom she'ri*
**GO'ZAL FARG'ONA**

**230 Allegretto**




*M. Bafoyev mus.*
**«Maqom sadolari» poemasidan**
**SARAXBAR**

**231 Andante**



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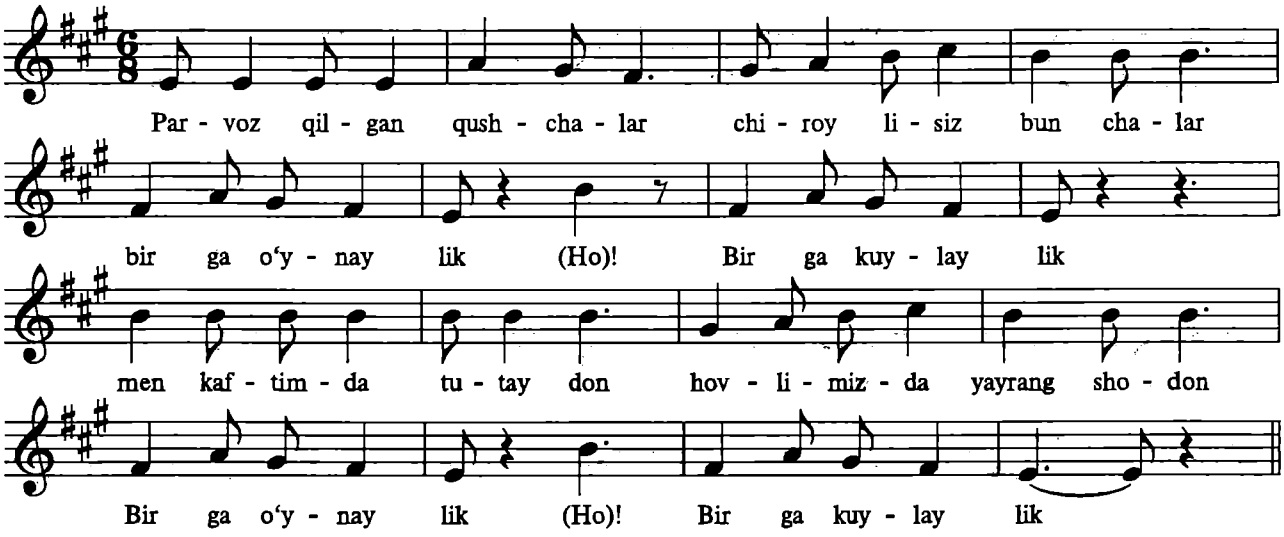
*R. Abdullayev*

**PARVOZDAGI QUSHCHALAR**

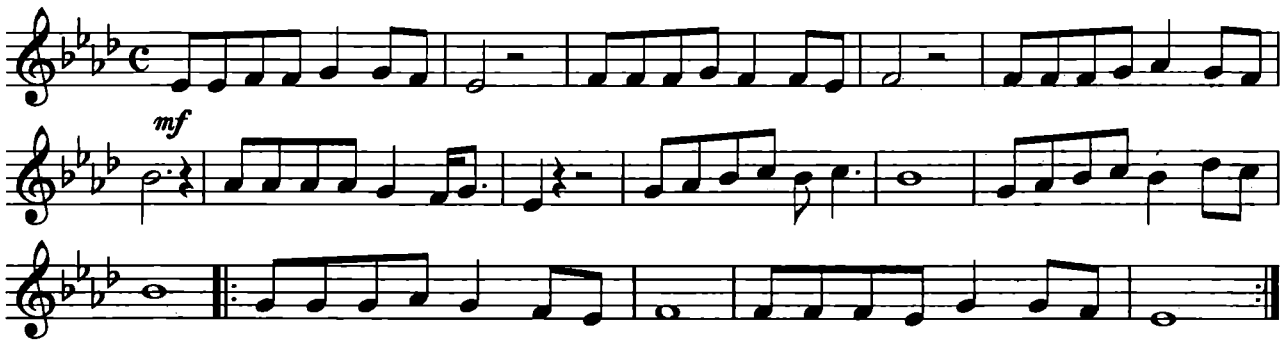
**232 Allegretto**




*K. Kenjayev mus.*

**KIMKI BO'LSA YIG'LOQI**

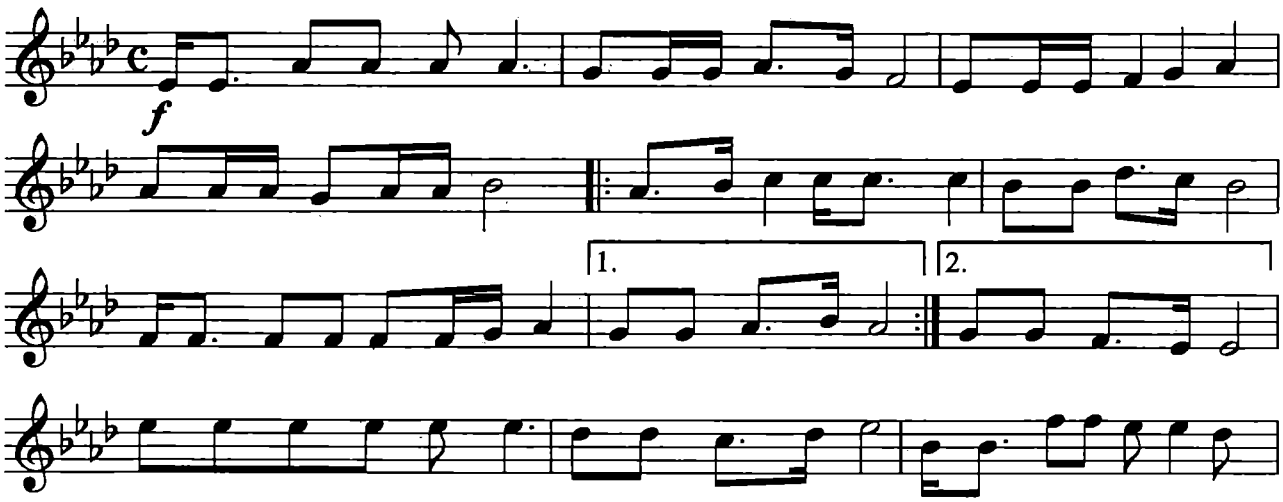
**233 Andantino**




*D. Zokirov*

**VATAN O'G'LONIMAN**

**234 Moestozo**



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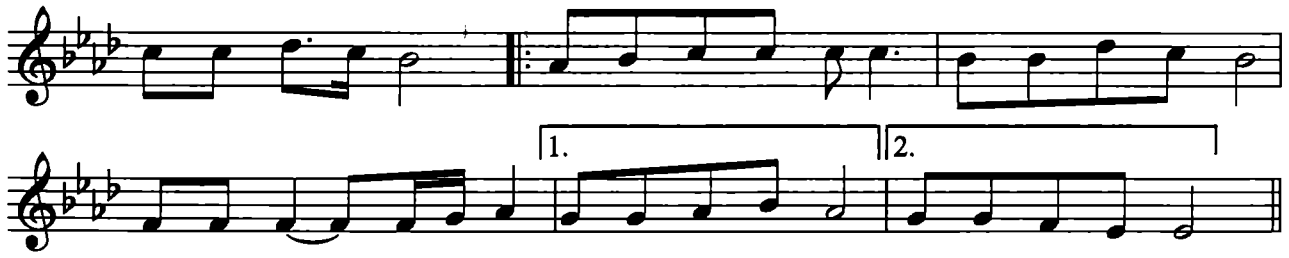
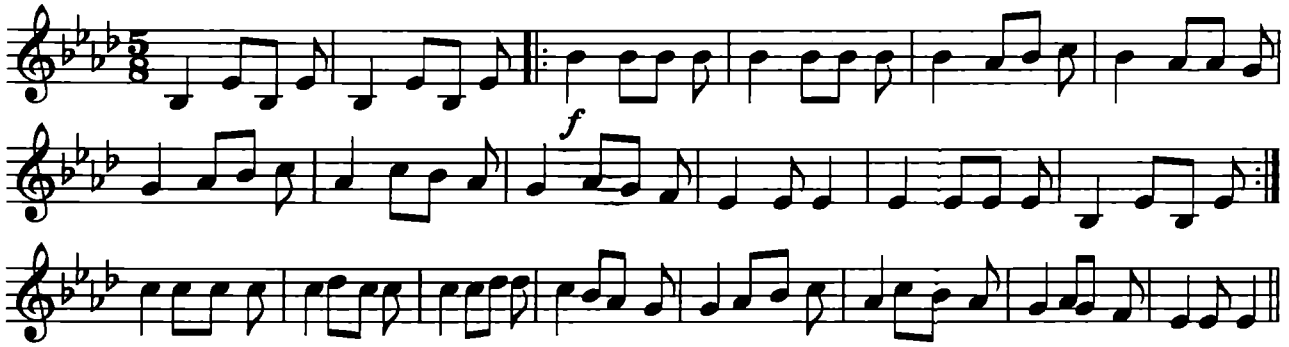



*O'zbek xalq musiqasi IX t.*

**G'AMNOK AYLADI**

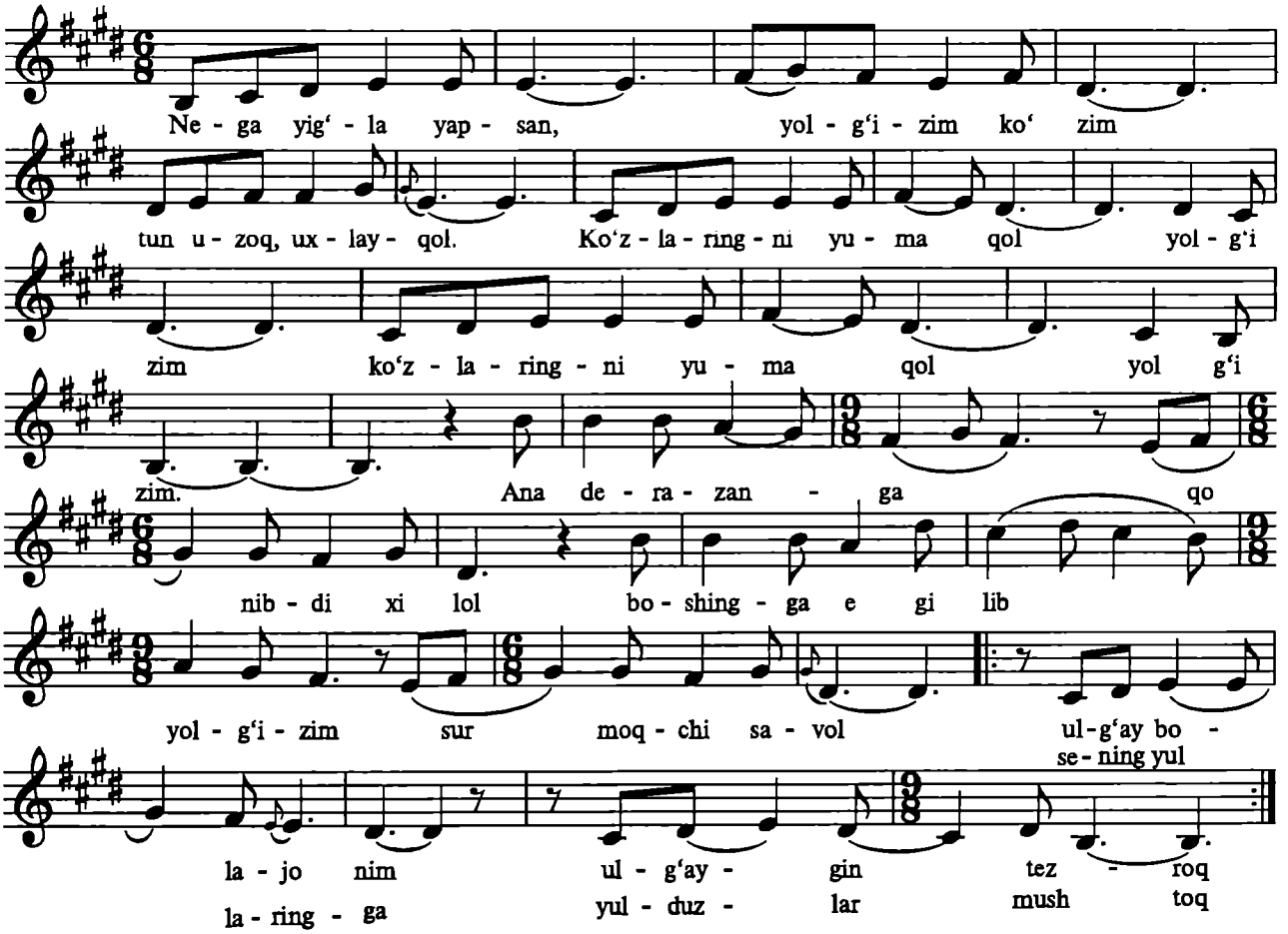
**235 M. M. ♩ = 168**




*Z. Tuychiyeva mus., E. Vohidov she'ri*

**ALLA**

**236 Andante contabile**



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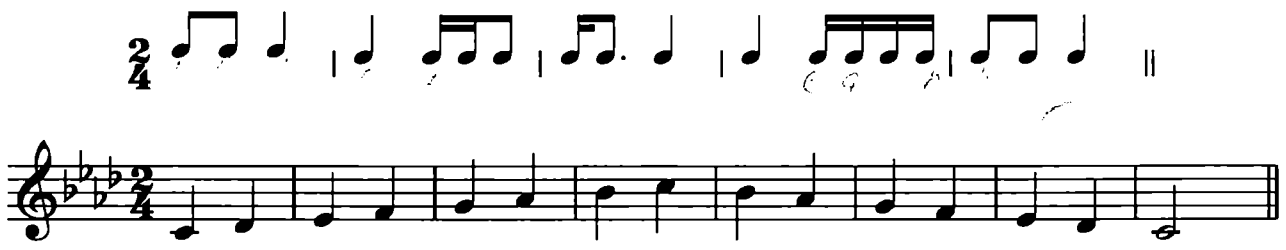
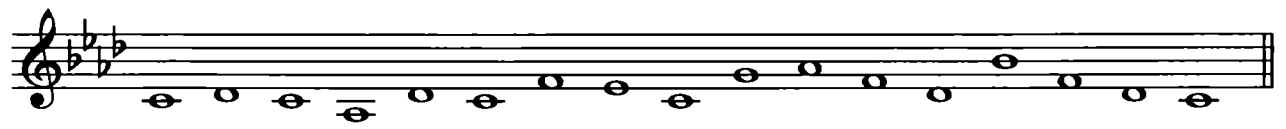
## FRIGIY LADI

### MASHQLAR

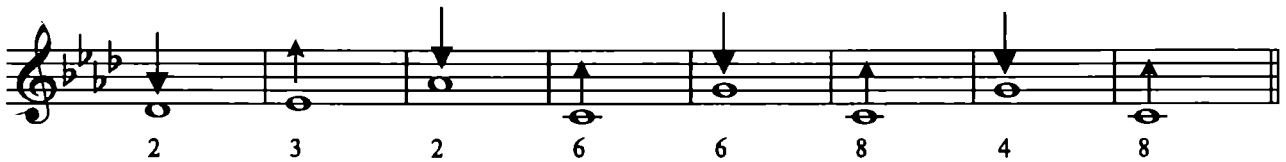
I. Frigiy lad bosqichlarini turli usulda kuylash.



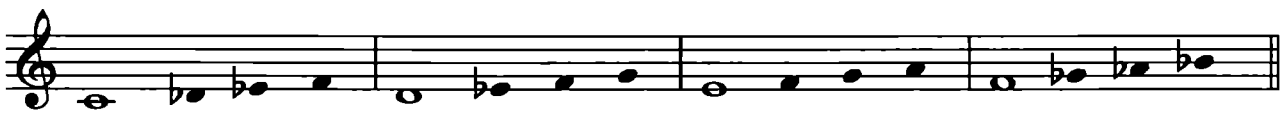
II. Lad bosqichlarni ovozga qulay balandlikda kuylash.



III. Frigiy lad bosqichlardan berilgan intervallarni yuqoriga va pastga tuzib kuylash.




IV. Frigiy ladni pastgi tetraxordini tuzilishiga qarab turli bosqichlarda tuzib quylash.

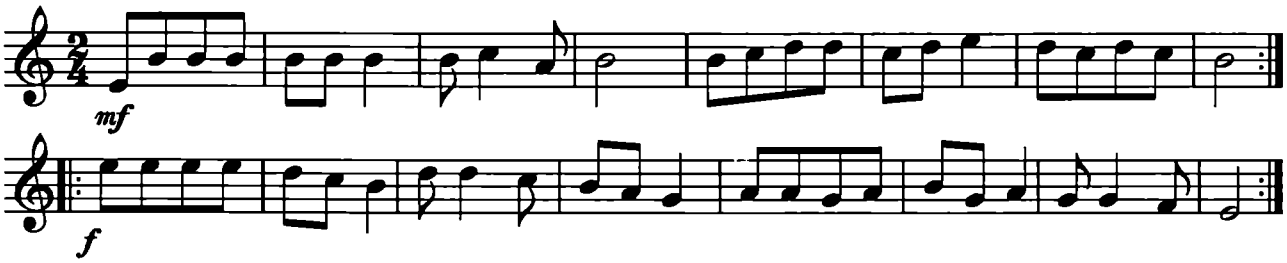


V. Frigiy ladni tuzilishiga qarab turli tovushdan tuzib kuylash.

## KUYLASH UCHUN MISOLLAR

*M. Leviyev*
**OHANGARON**

**237 Allegretto**



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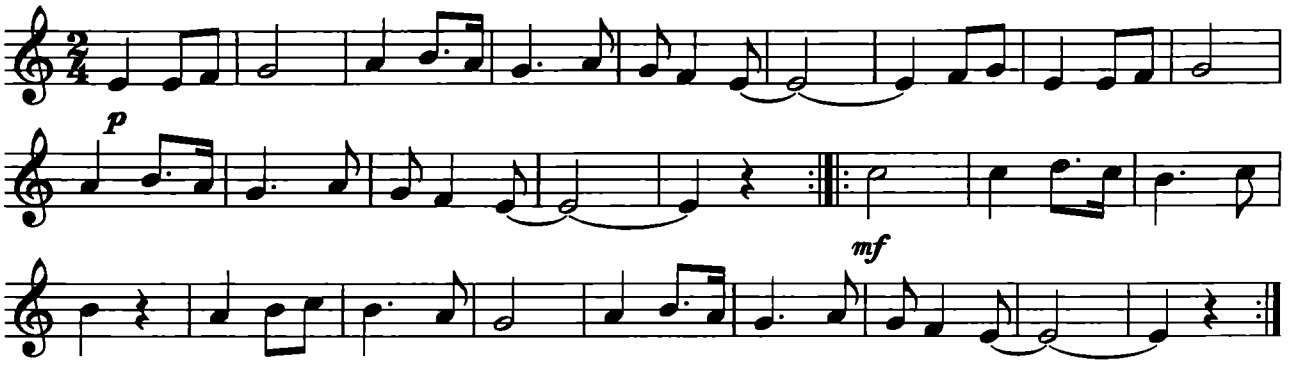
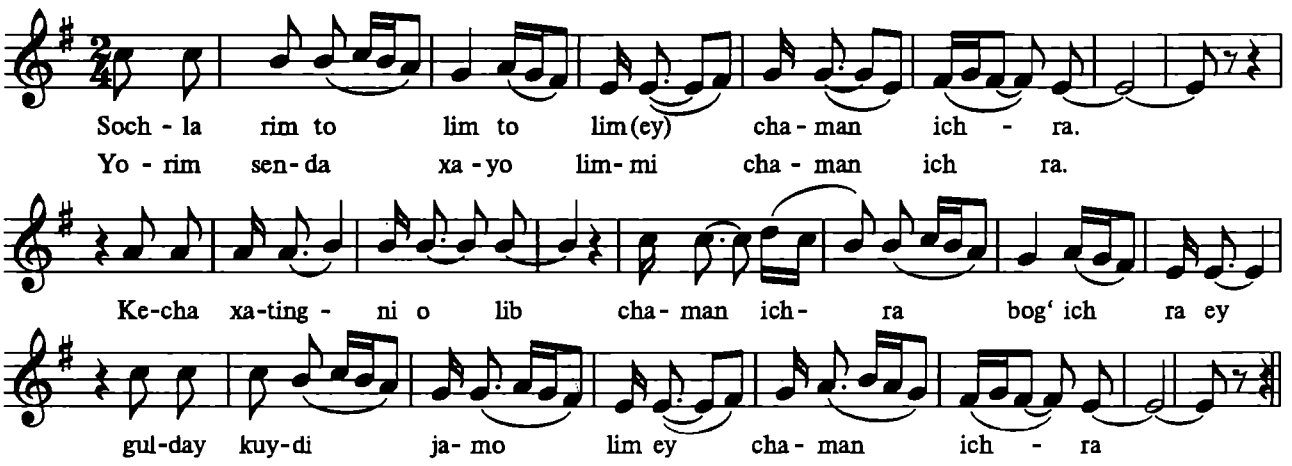
*O'zbek xalq qo'shig'i*
**XANUZ**

**238 Grave**



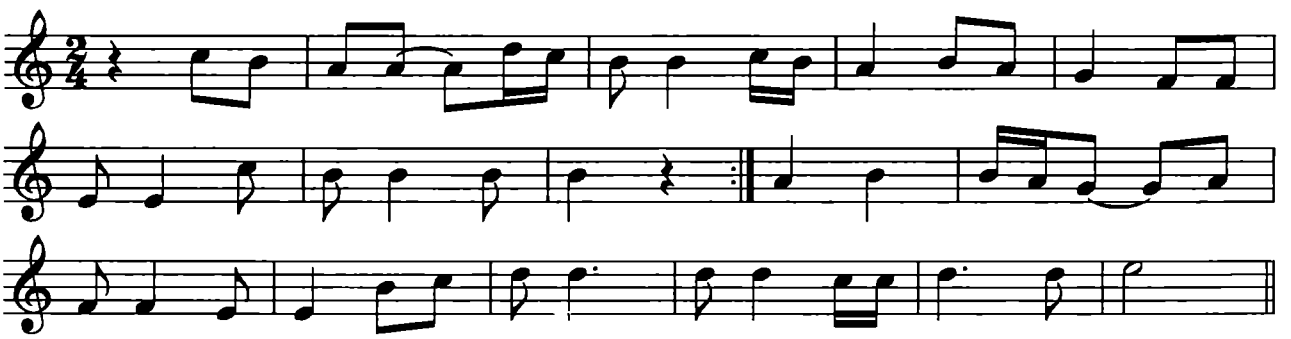

*O'zb xalq qo'shig'i*
**CHAMAN ICHRA**

**239 Andante**




*S. Boboyev*
**FIDOYILAR op. ABDULLA ARIYASI**

**240 Moderato**





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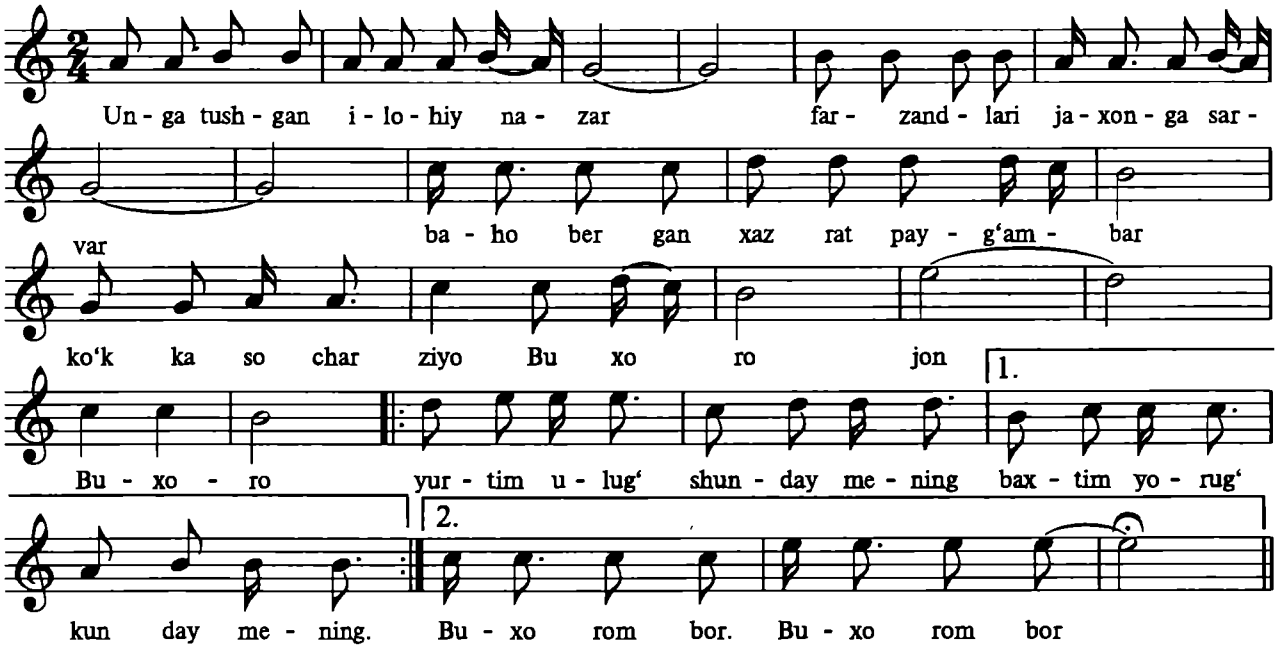
*H. Rajabov mus., S. Voxidov she'ri*

**BUXOROM BOR**

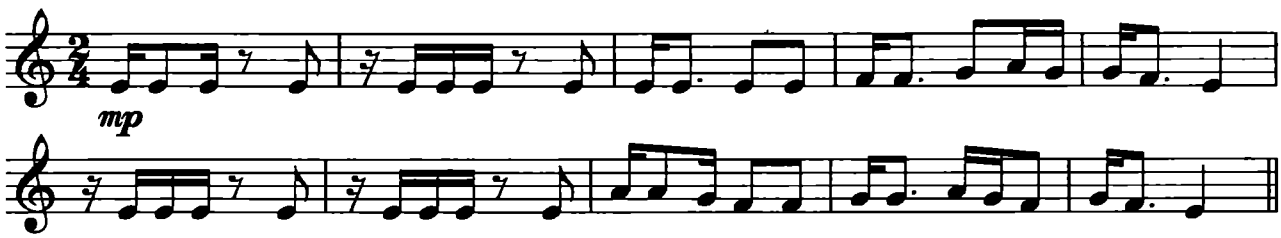
**241 Andante**




*O'zbek xalq kuyi. IV t.*

**YAXSHILIK QIL**

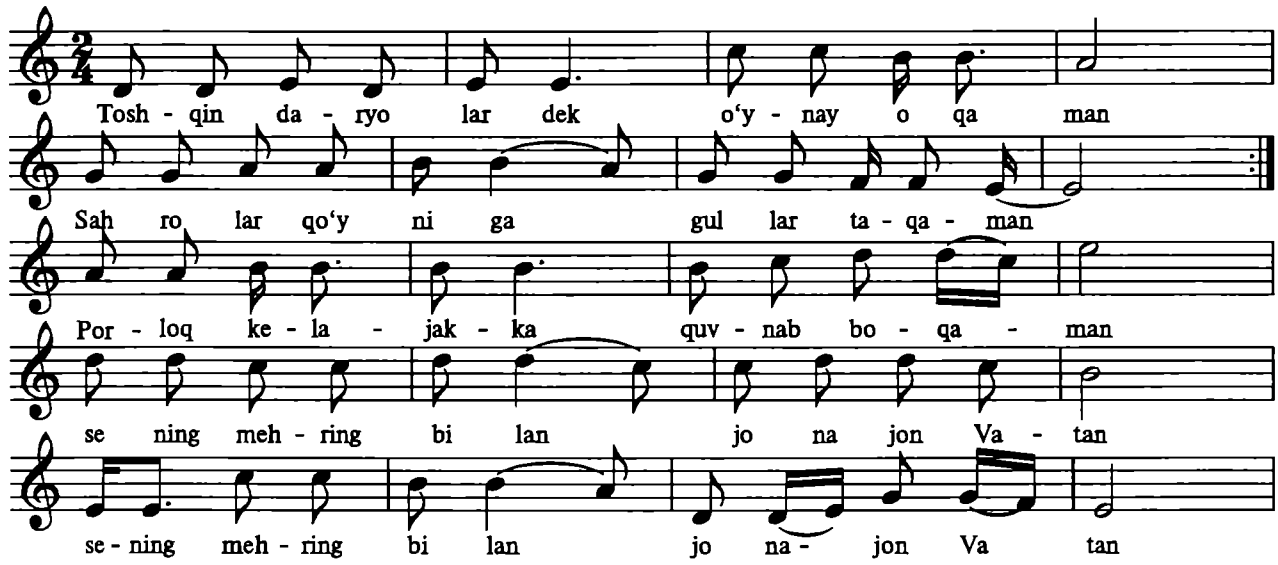
**242 M. M. ♩ = 100**




*S. Boboyev mus., Kamtar she'ri*

**JONAJON VATAN**

**243 Moderato**



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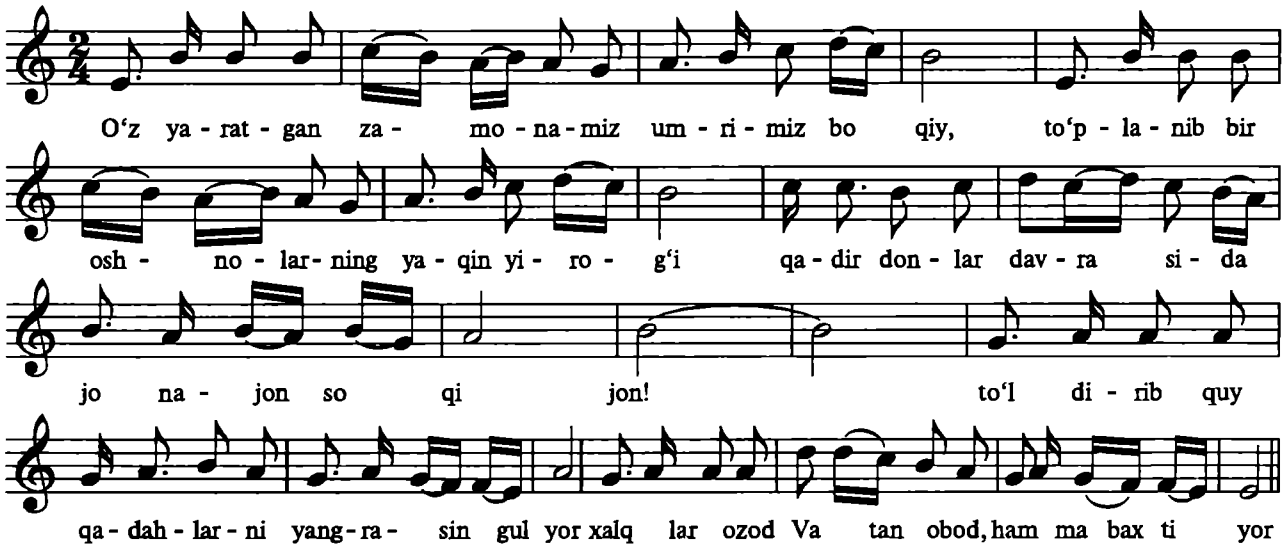
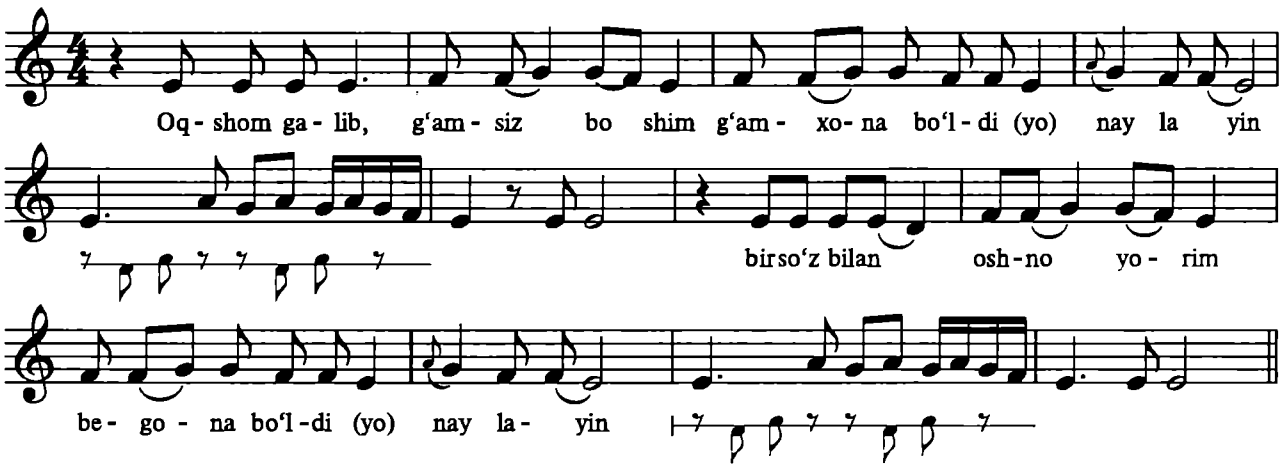
*S. Yudakov mus., G'. G'ulom she'ri*
**DAVRA QO'SHIG'I**

**244 Allegro moderato**



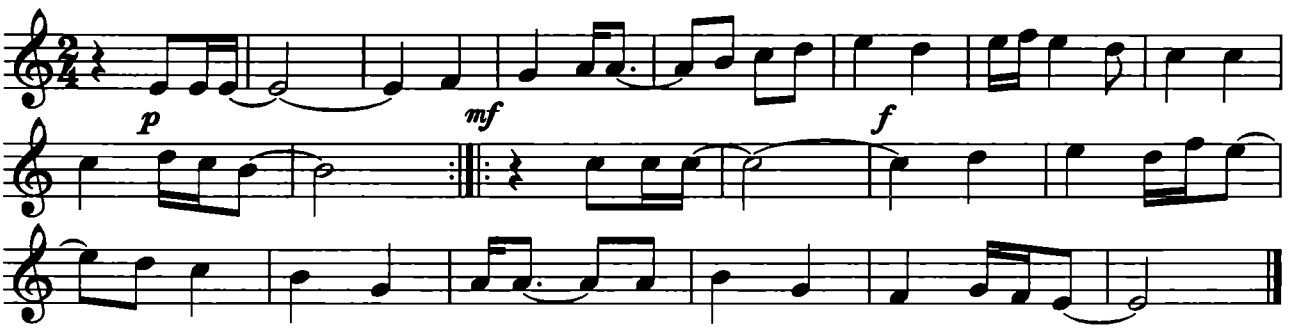

*O'zbek xalq musiqasi. IX t.*
**NAYLAYIN**

**245 M. M. ♩ = 69**




*S. Boboyev*
**AYLANAY**

**246 Moderato**



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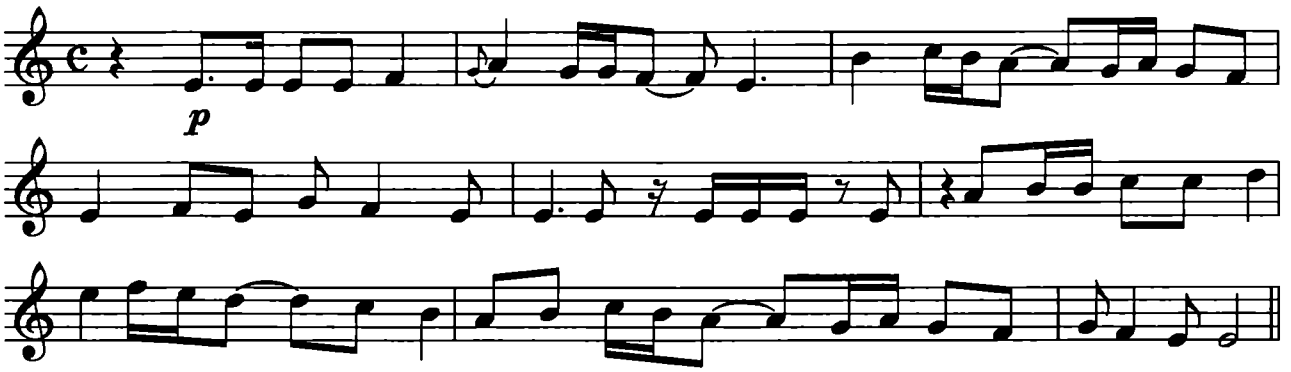
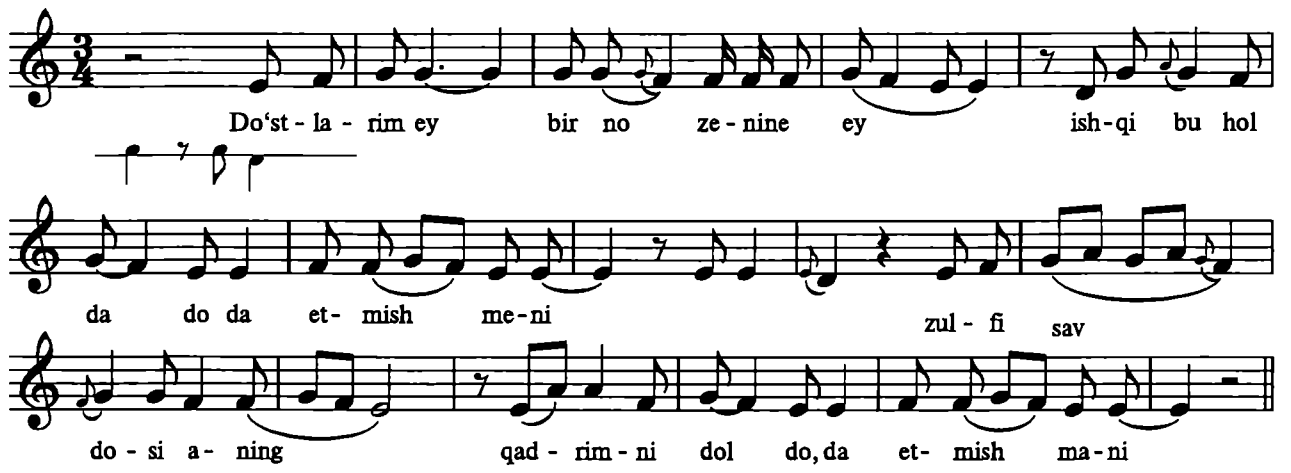
*O'zbek xalq kuyi. IV t.*
**SOG'INIB**

**247 M. M. ♩ = 63**



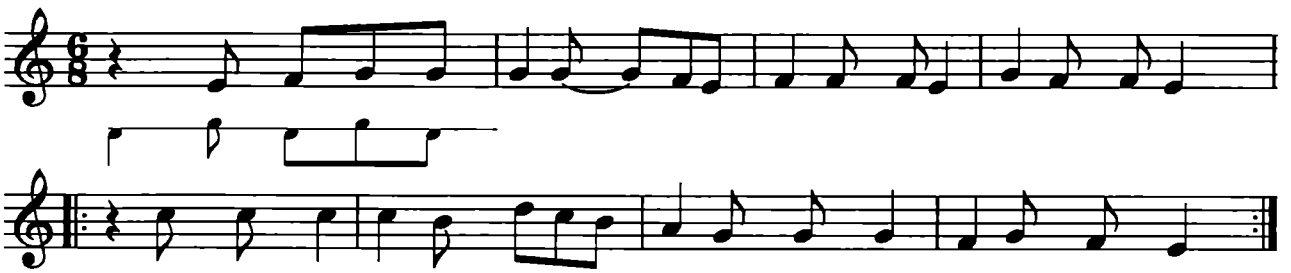

*A. Rasulov*
**GULUZORIM**

**248 M. M. ♩ = 116**




*O'zbek xalq musiqasi. IX t.*
**RO'MOLIMNI SARDIM GULGA**

**249 M. M. ♩ = 80**





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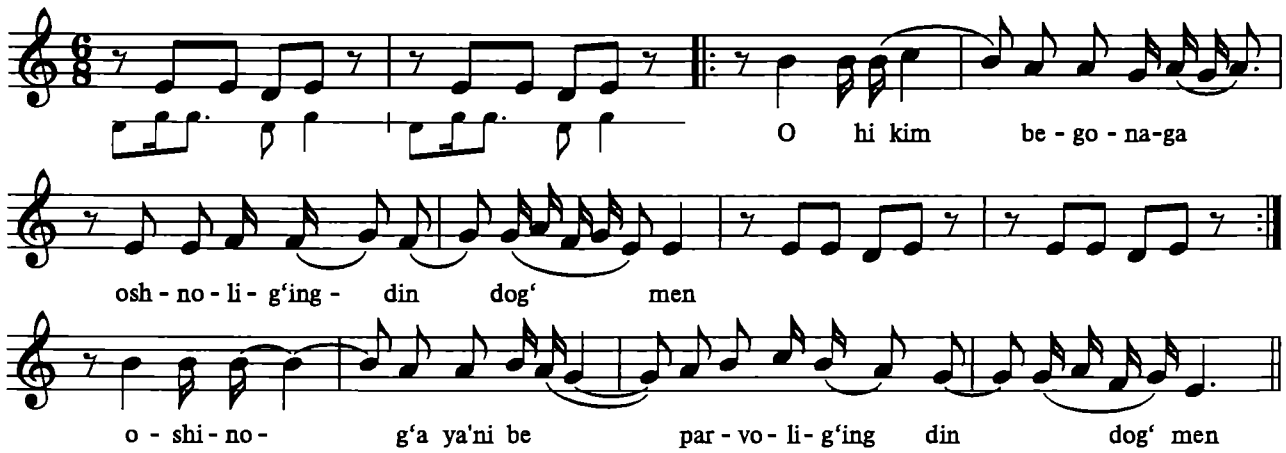
*O'zbek xalq kuyi. IV t.*

**DOG'MEN P**

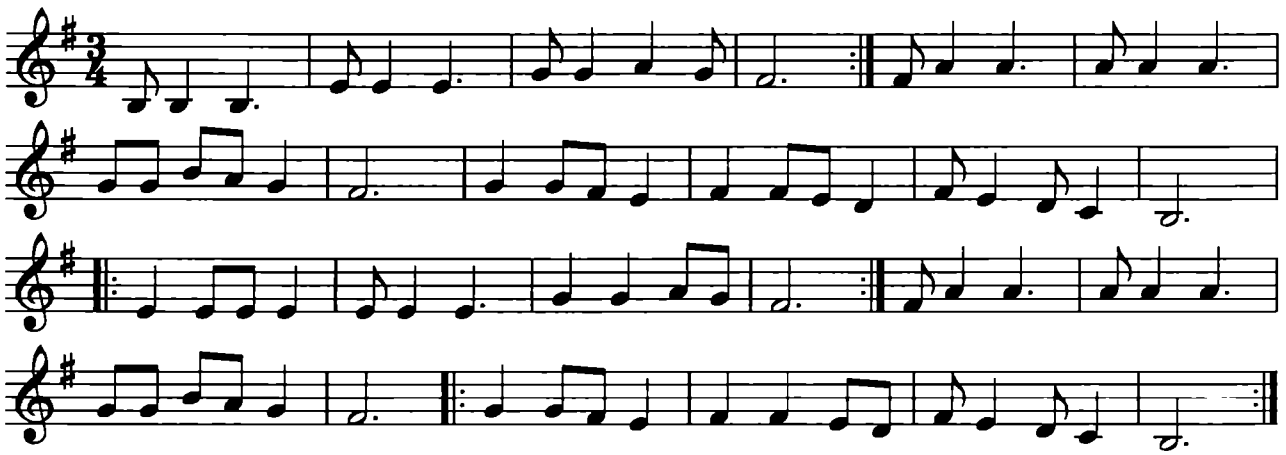
**250 M. M. ♩ = 58 - 60**




*K. Komilov*

**ONAJON SIZNI SOG'INDIM**

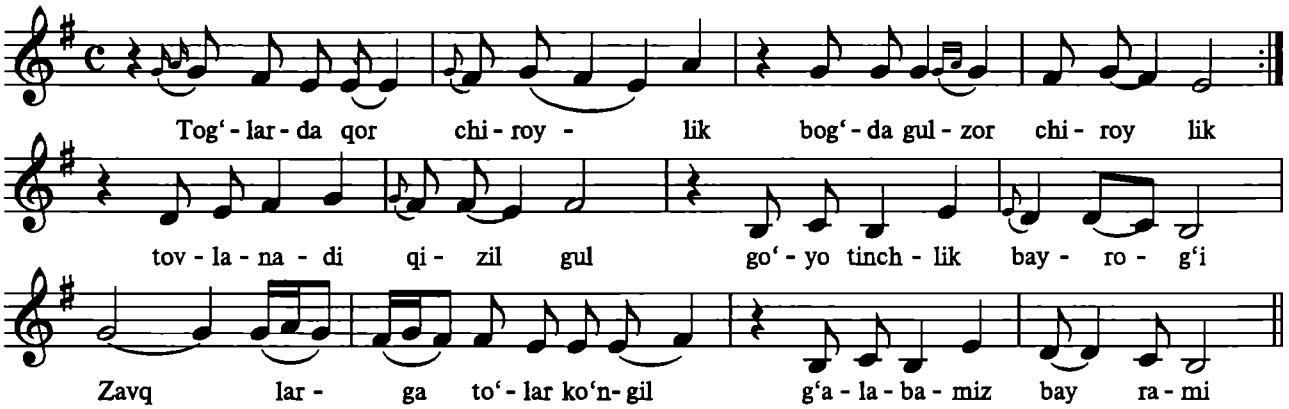
**251 Andantino**



*M Yusupov mus., K. Kenja she'ri*

**G'ALABAMIZ BAYRAMI**

**252 Allegro qiusto**



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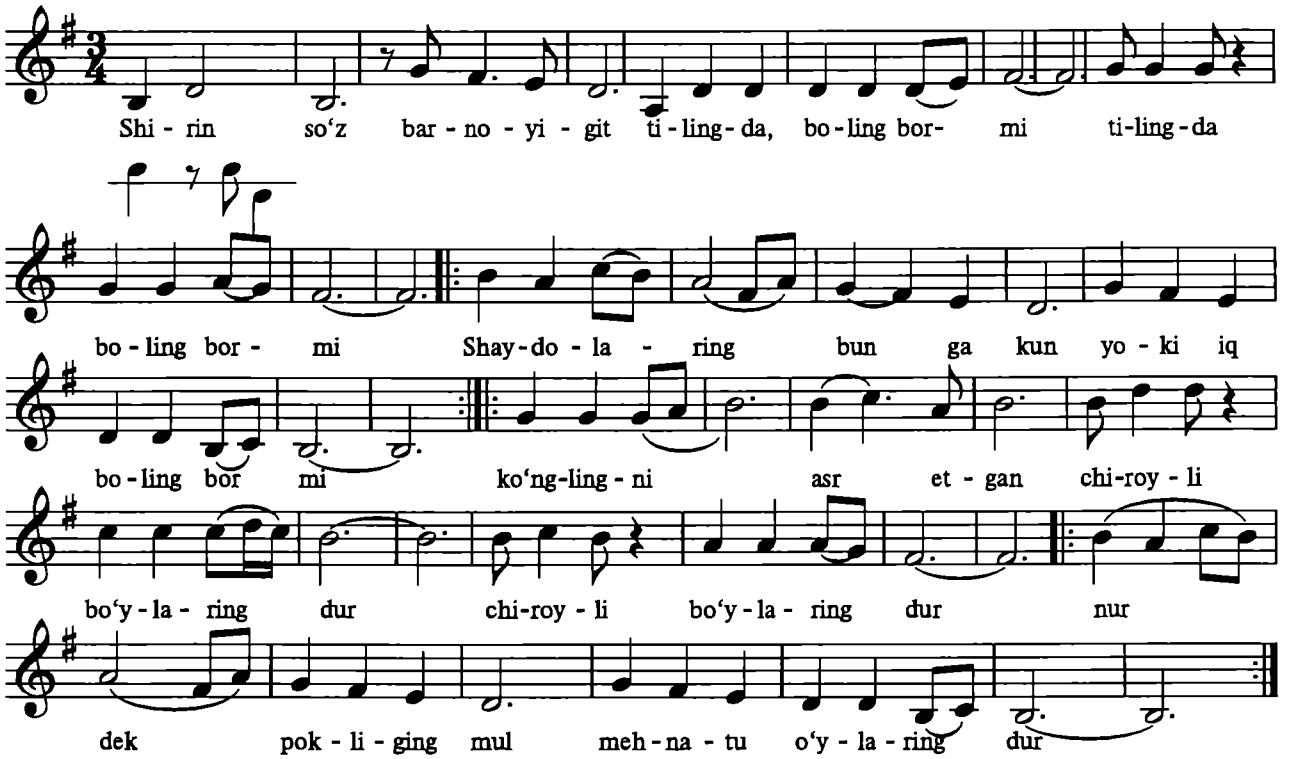
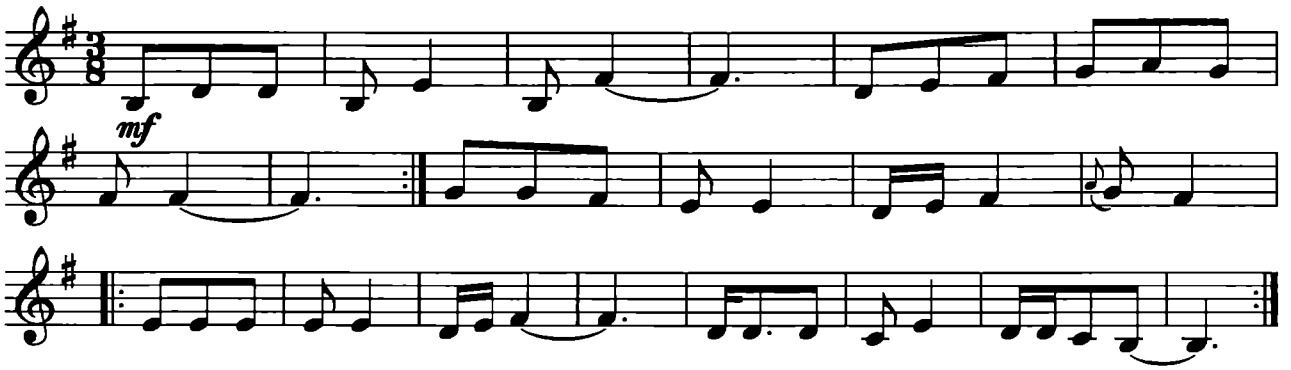
*F. Sodiqov mus., Xalq so'zi*
**BARNO YIGIT**

**253 Moderato**



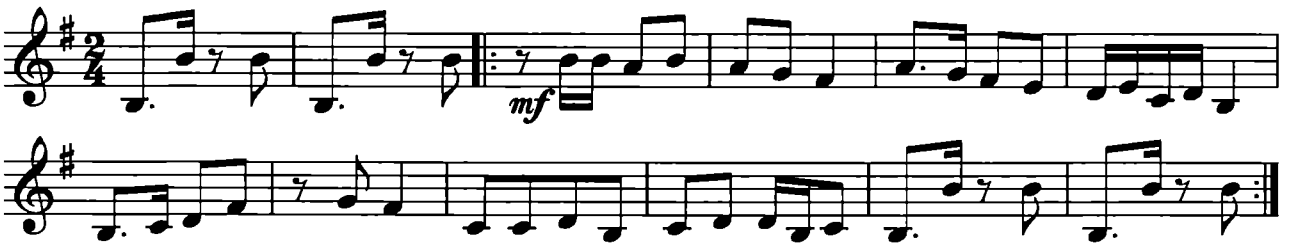

*Sh. Yormatov*
**MUALLIM**

**254 Tempo di valse**




*Xalq kuyi*
**YANGI TANOVOR**

**255 Allegro**



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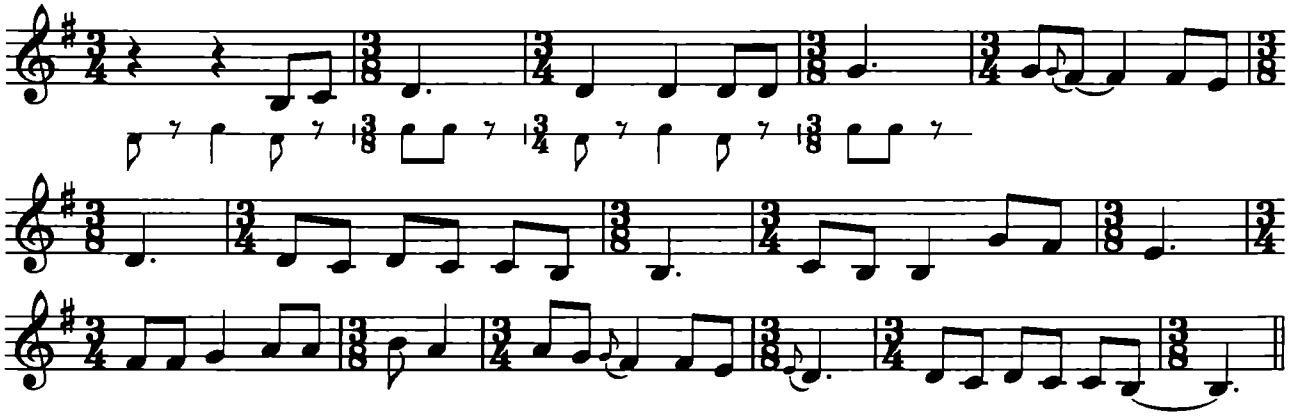
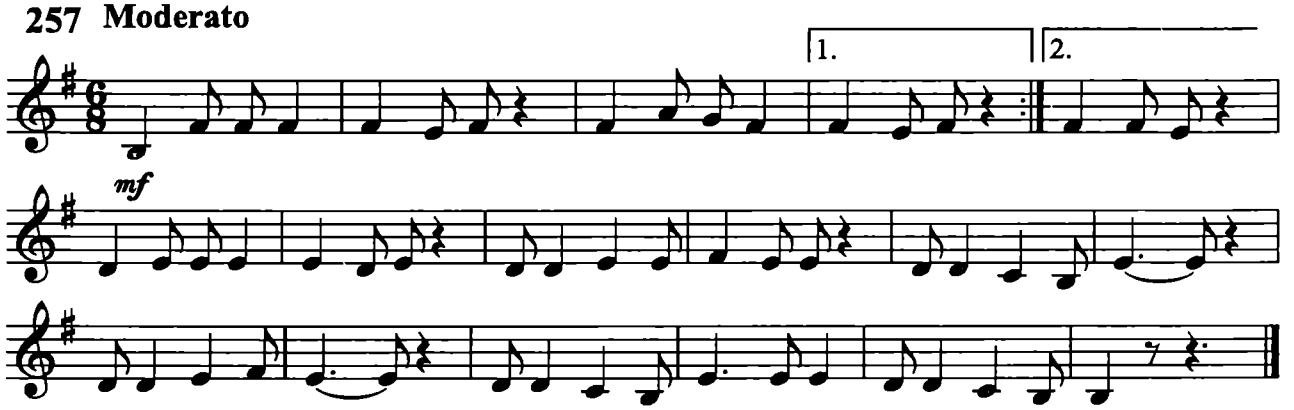
**256** **M. M. ♩ = 84**



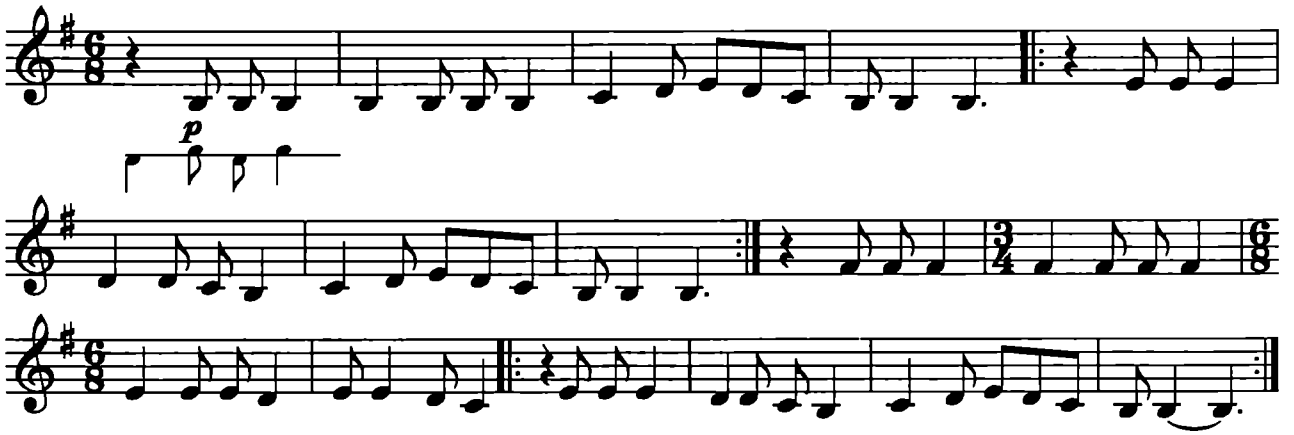
*F. Alimov mus.*
**DADASHLAR BILAN**

**257** **Moderato**




*O'zbek xalq musiqasi. IX t.*
**GALARMIKAN**

**258** **M. M. ♩ = 38**



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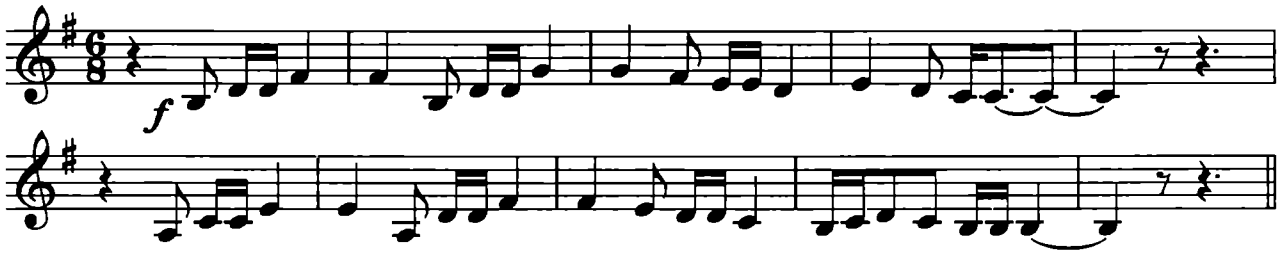
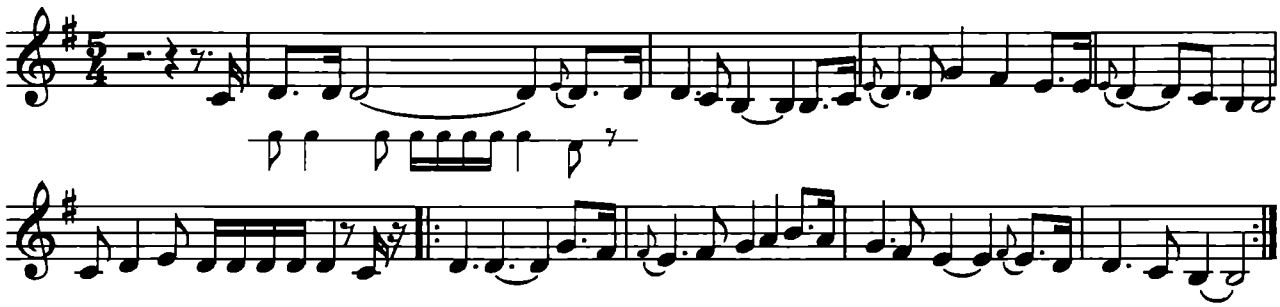
*M. Bafoyev*
**BUXOROI SHARIF on V naqsh**

**259 Allegretto**



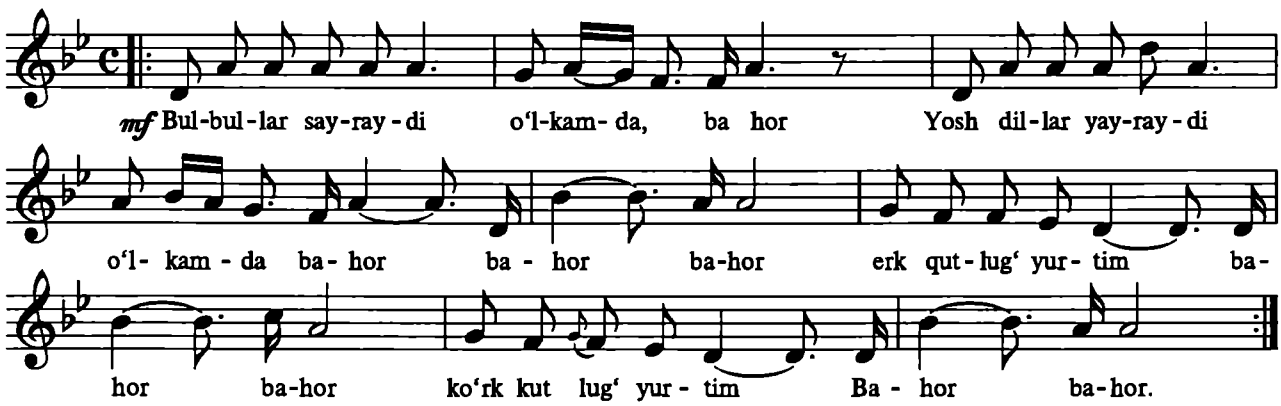

**Rost maqomidan**
**SAFTI USHSHOQ**

**260 M. M. ♩ = 76**



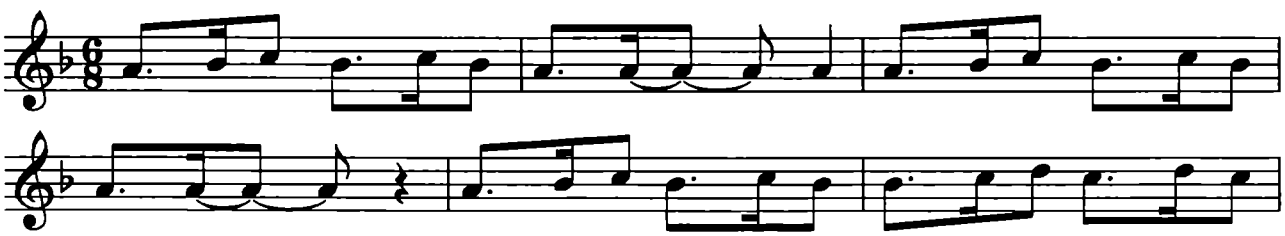
*R. Abdullayev mus.*
*Sh. Qo'shnazarov she'ri*
**BAHOR QO'SHIG'I**

**261 Moderato**




*O'zbek xalq musiqasi. IV t.*
**MUSTAXZOD**

**262 M. M. ♩ = 80**





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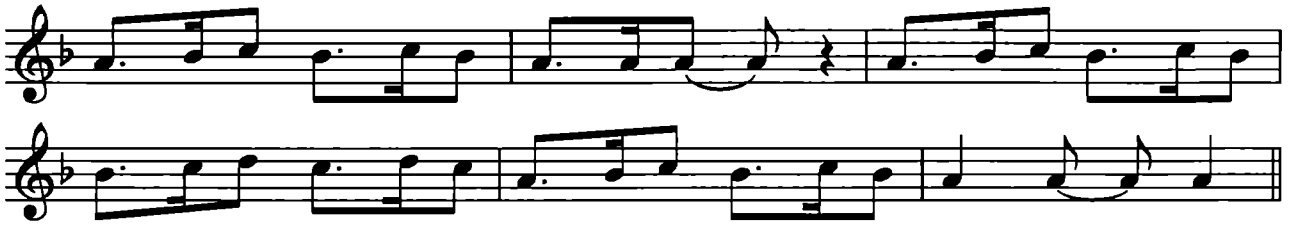
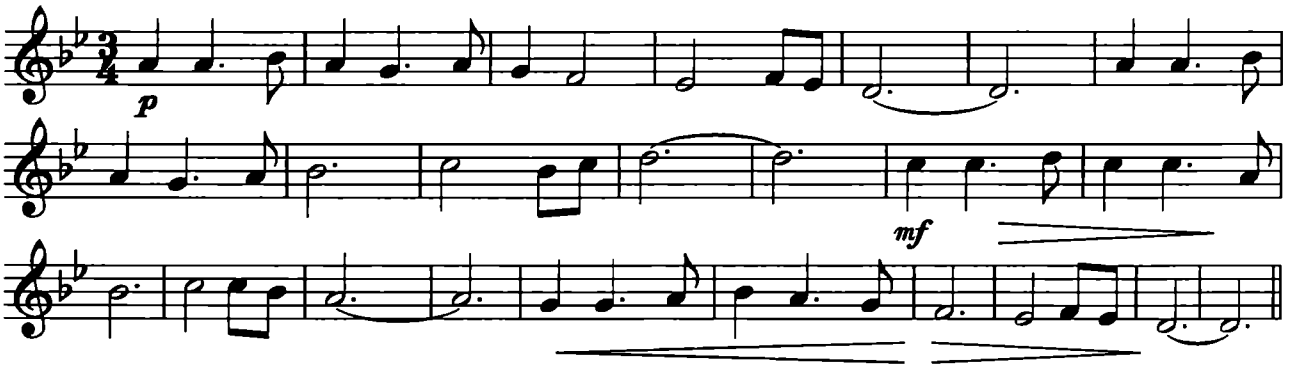


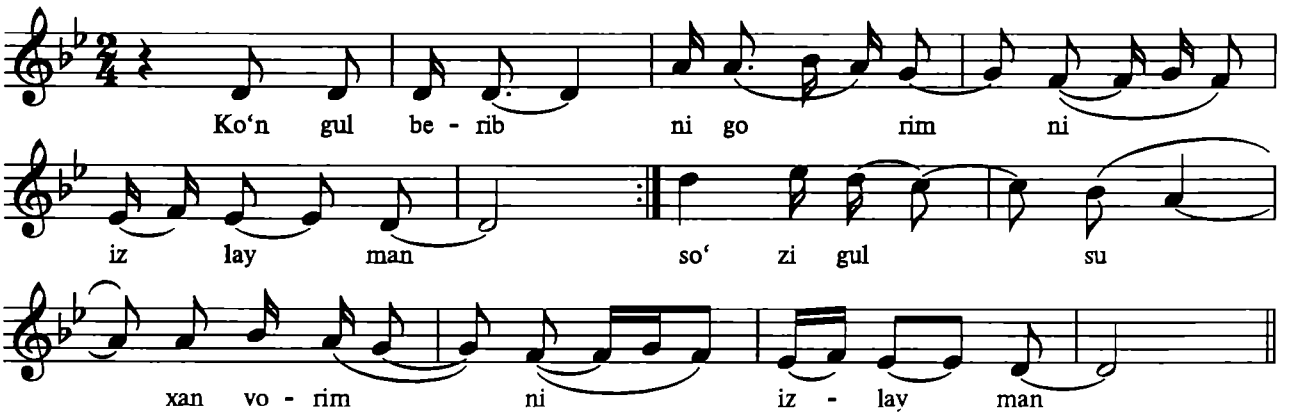
*R. Ne'matov*
**ZULFIZOR VALSI**

**263** **Tempo di valse**



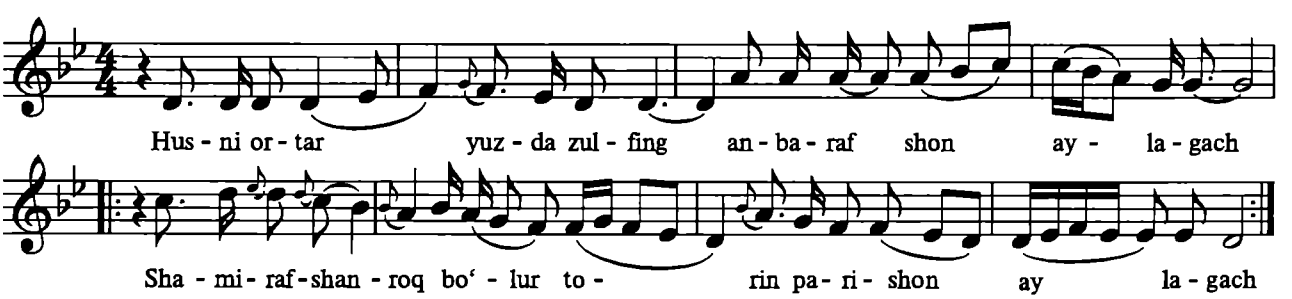

*O'zbek xalq musiqasi. IV t.*
**IZLAYMAN**

**264** **M. M. ♩ = 58**




*O'zbek xalq musiqasi. IV t.*
**AYLAGACH**

**265** **M. M. ♩ = 58**



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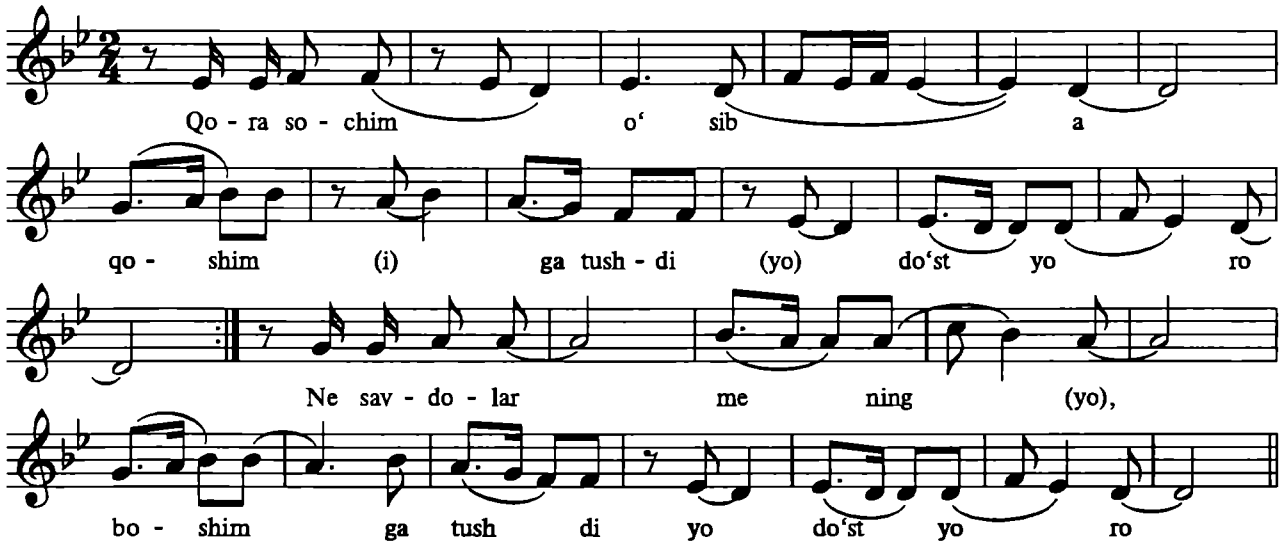
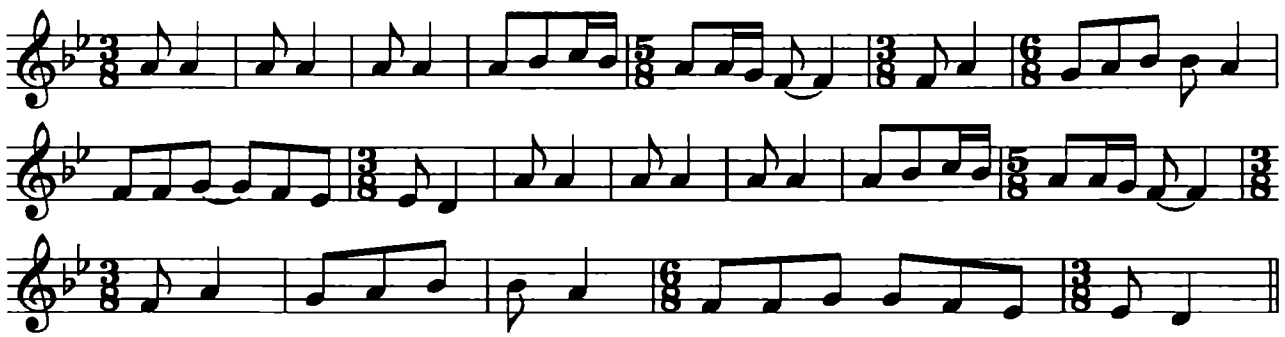
*Xalq kuyi*
**TANOVOR**

**266 M. M. ♩ = 54**



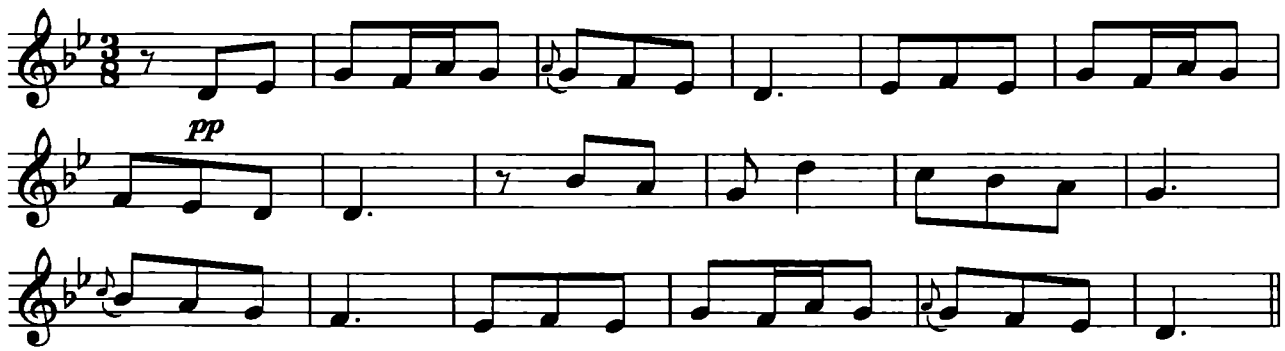

*B. Umidjonov qayta ishlagan*
**MUNGLI QIZ**

**267 Andante**



*M. Ashrafi*
**KUY**

**268 Andantino con moto**



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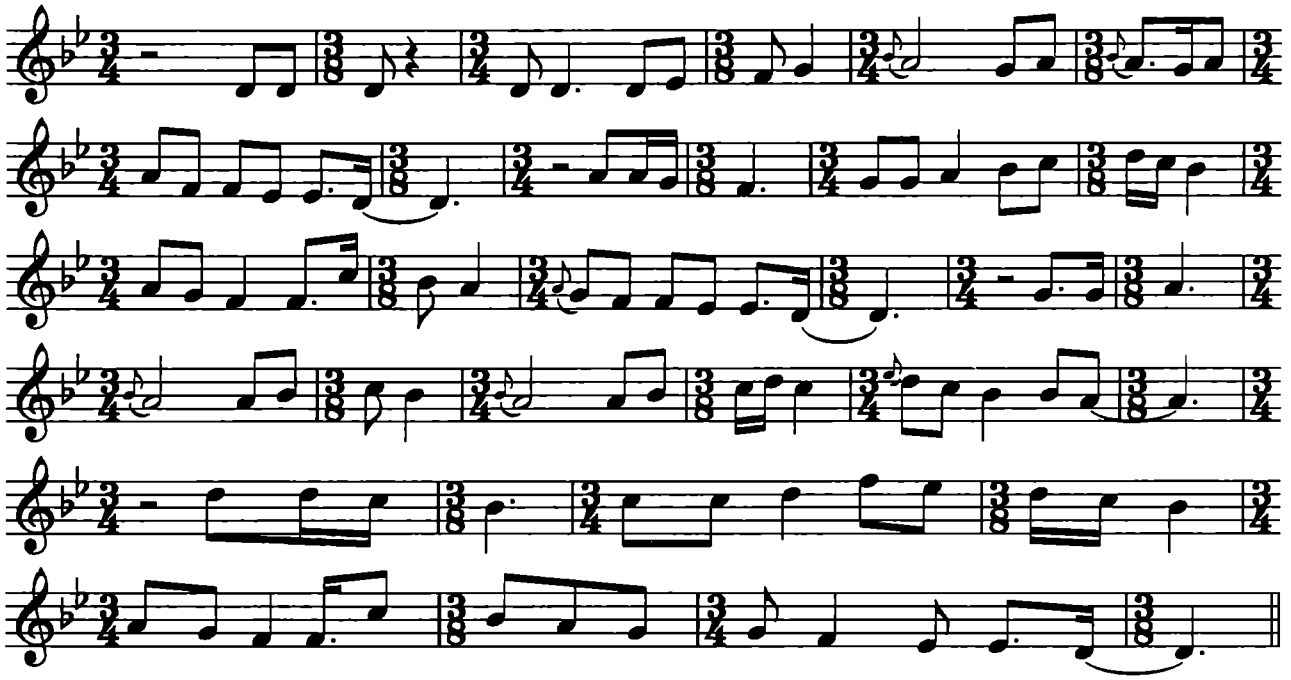
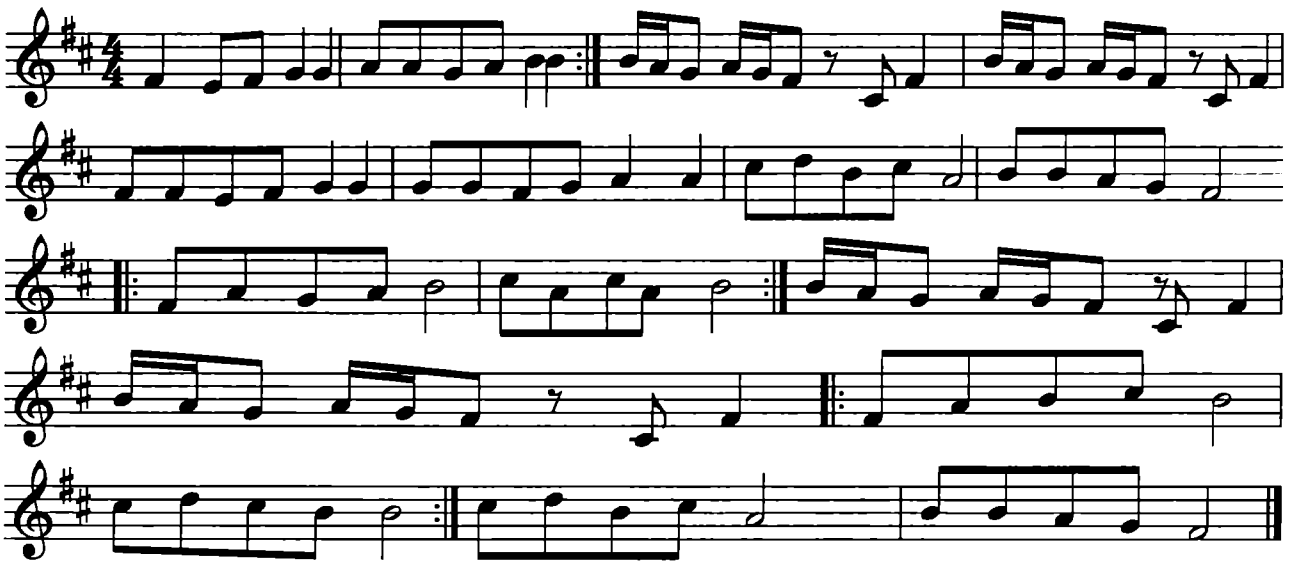
*Yu. Rajabi*
**KOSHKI**

**269**



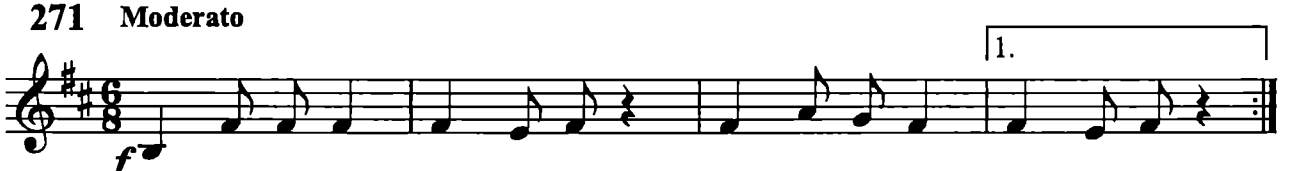
*H. Rajabov*
**QUTLUG‘ QADAMLAR**

**270** **M. M. ♩ = 104**



*F. Alimov*
**DO‘STLAR BILAN**

**271** **Moderato**



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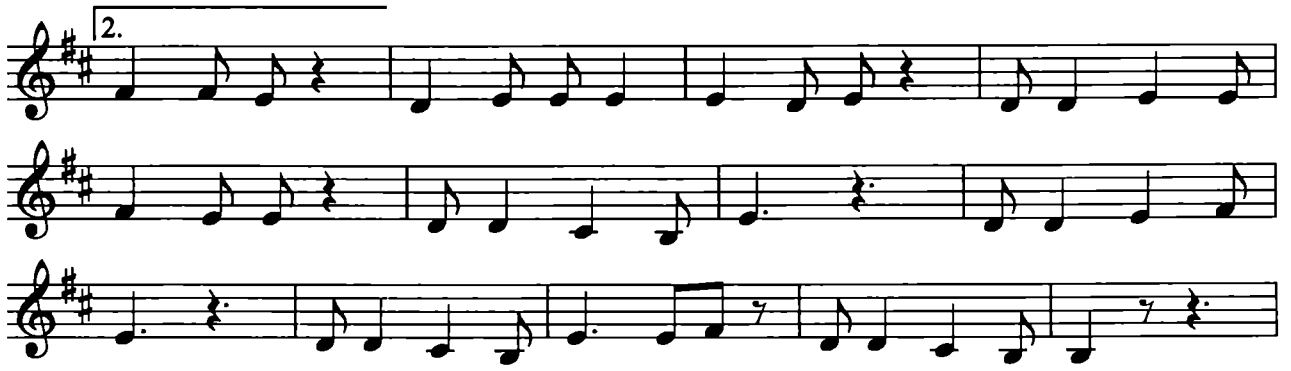
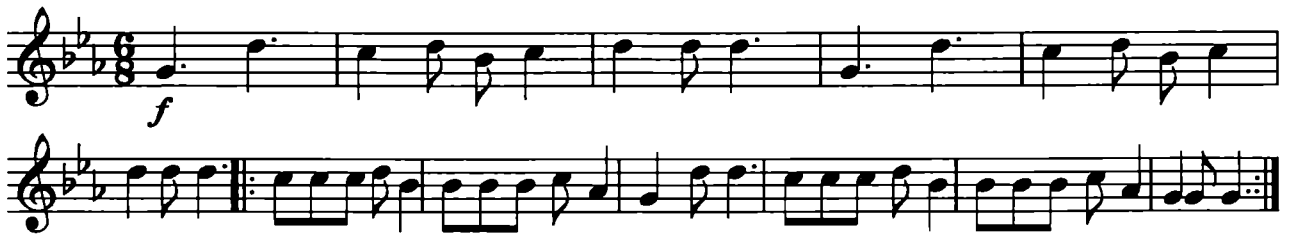



*O'zbek xalq kuyi*

**G'AYRATLI QIZ**

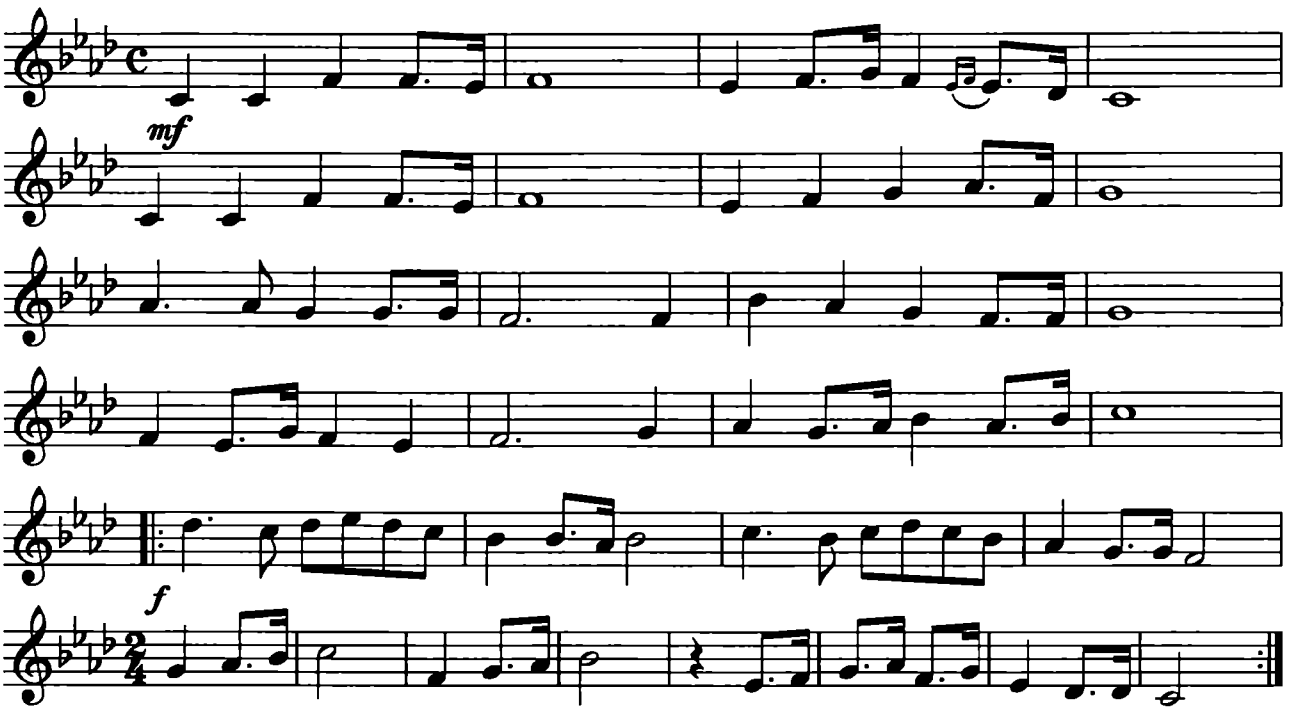
**272** **Allegro**




*S. Yudakov*

**YOSHLAR QO'SHIG'I**

**273** **Moestozo**



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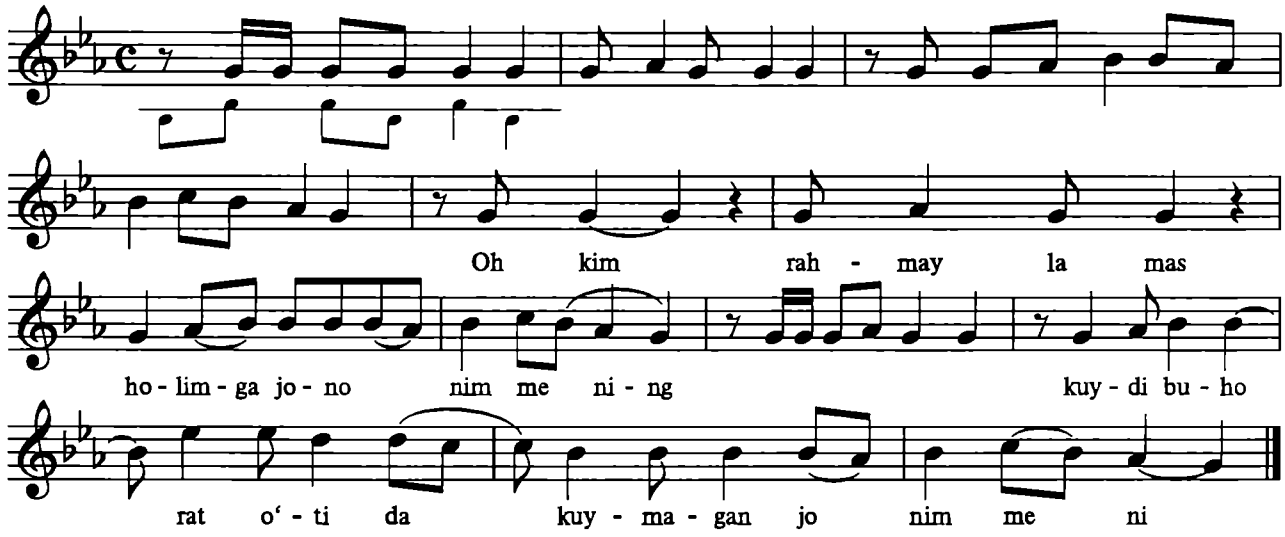
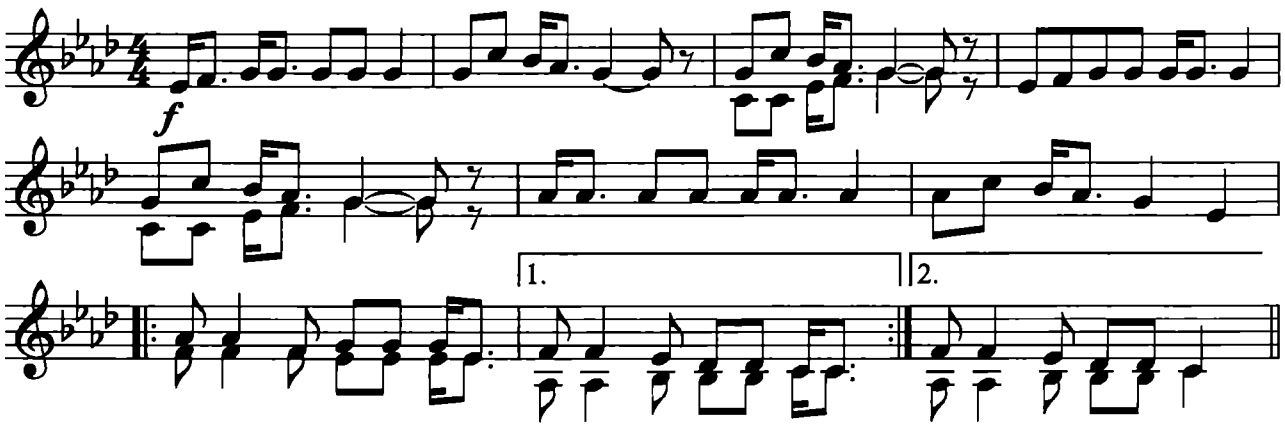
*Furqat she'ri*
**CHORGOH IV**

**274** **M. M. ♩ = 84**



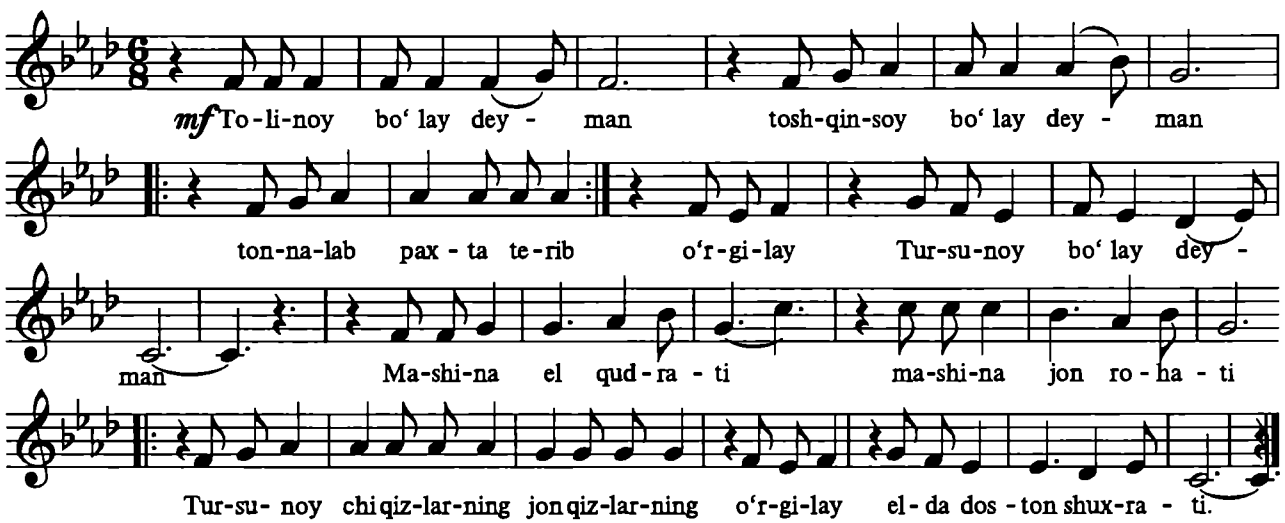

*M.Nasimov*
**GO'ZAL**

**275**




*I. Xamrayev mus., T. Maxmudov she'ri*
**QIZ QO'SHIG'I**

**276** **Allegro moderato**



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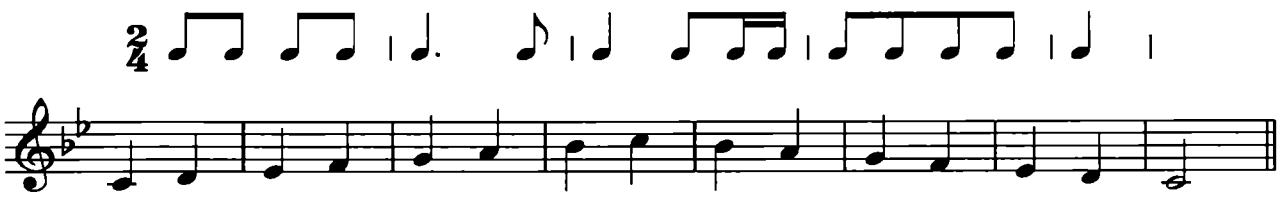
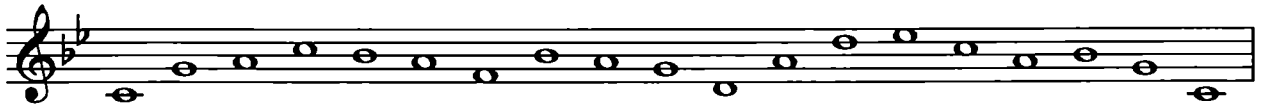
## DORIY LADI

### MASHQLAR

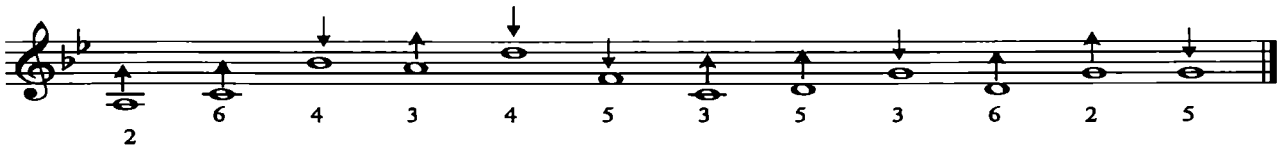
I. Doriy lad bosqichlarini turli usulda kuylash.



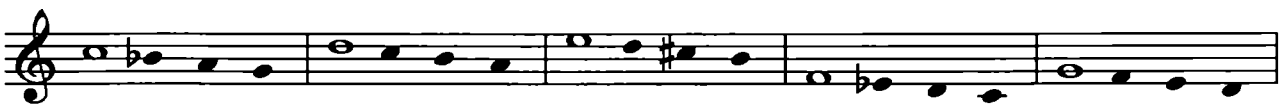
II. Lad bosqichlarini ovozga qulay balandlikda kuylash.



III. Doriy lad bosqichlardan berilgan intervallarni yuqoriga va pastga tuzib kuylash.




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

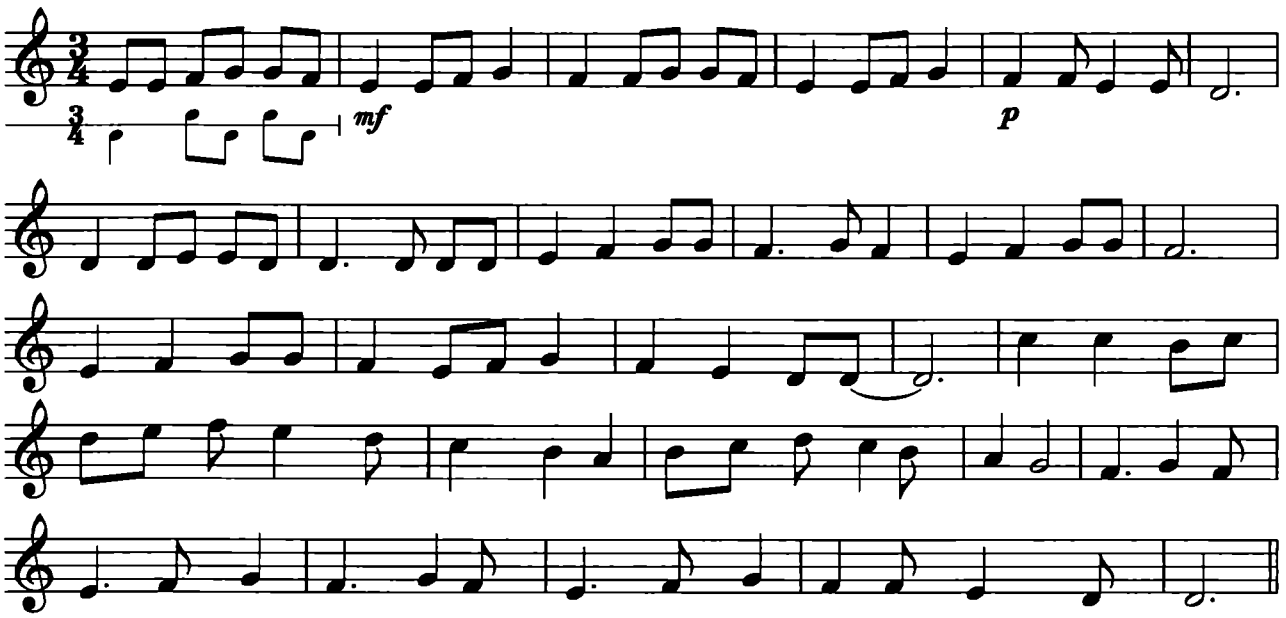


V. Doriy ladni tuzilishiga qarab turli tovushlardan tuzib kuylash.

## KUYLASH UCHUN MISOLLAR

*O'zbek xalq musiqasi. IX t.*
**BOSH USTINA**

**277 M. M. ♩ = 100**



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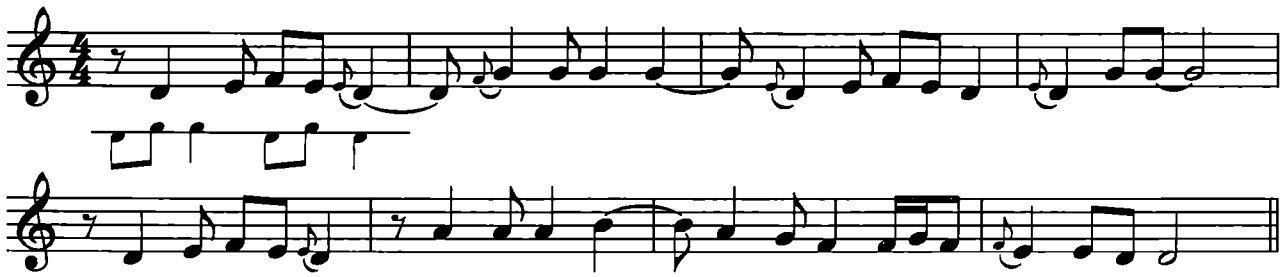
## QASHQARCHAI MO'G'ILCHAI SEGOH

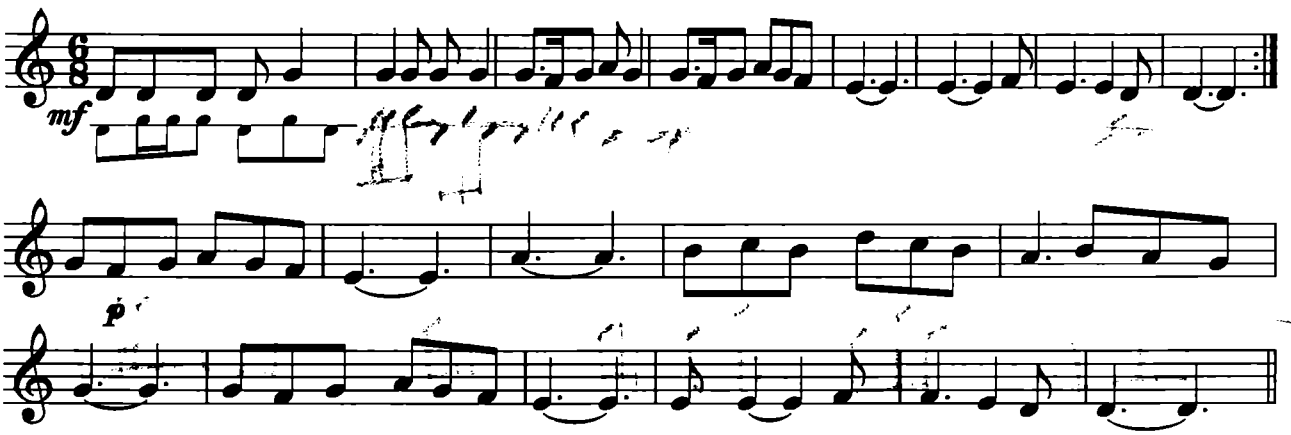
**278** **M. M. ♩ = 104**



*O'zbek xalq musiqasi. IX t.*

## ORAZIBON

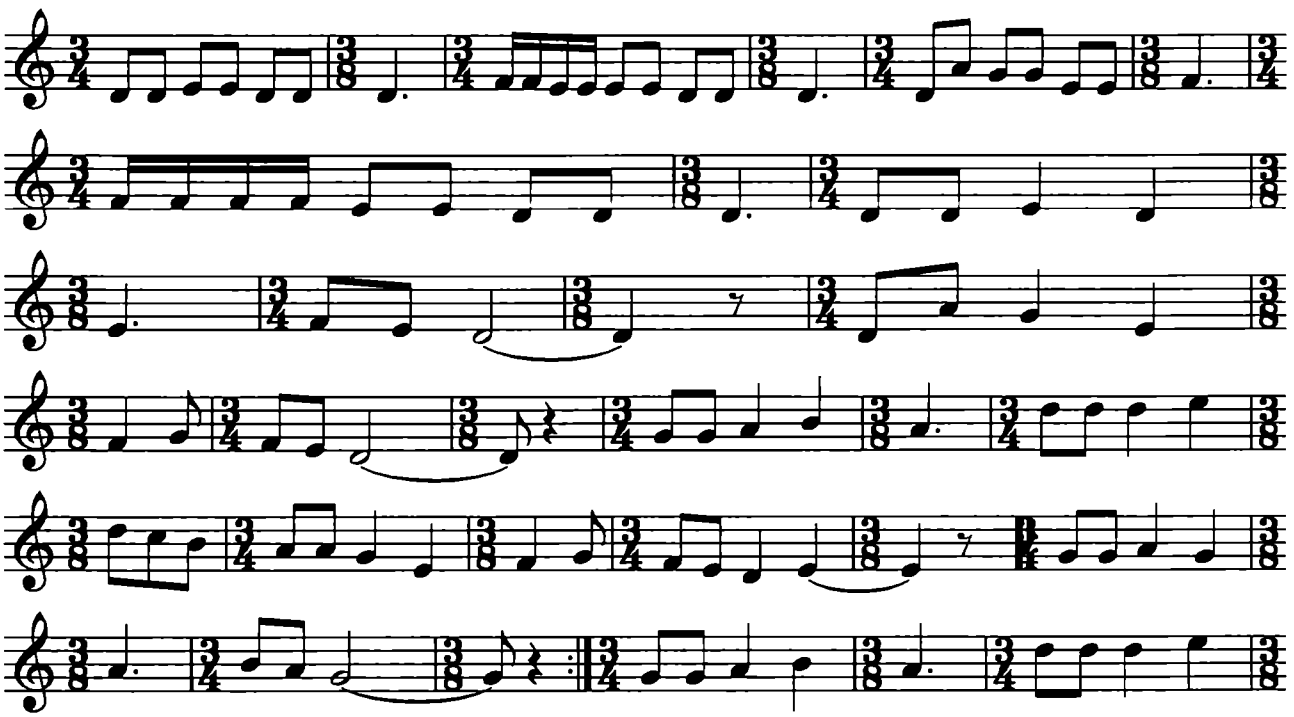
**279** **M. M. ♩ = 84**




*O'zbek xalq musiqasi*

## MUHABBAT

**280** **M. M. ♩ = 92**





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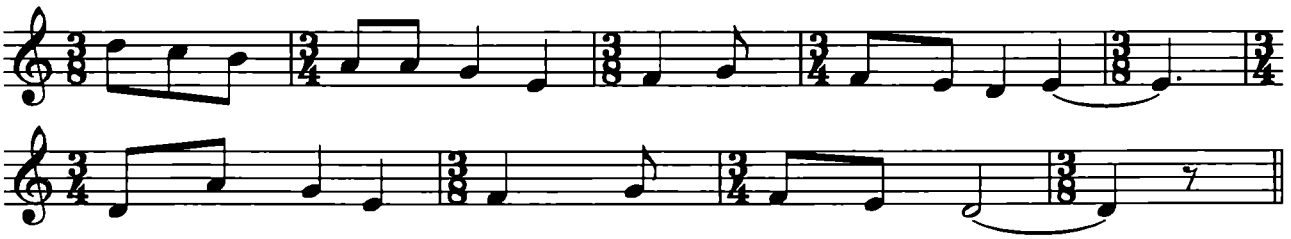
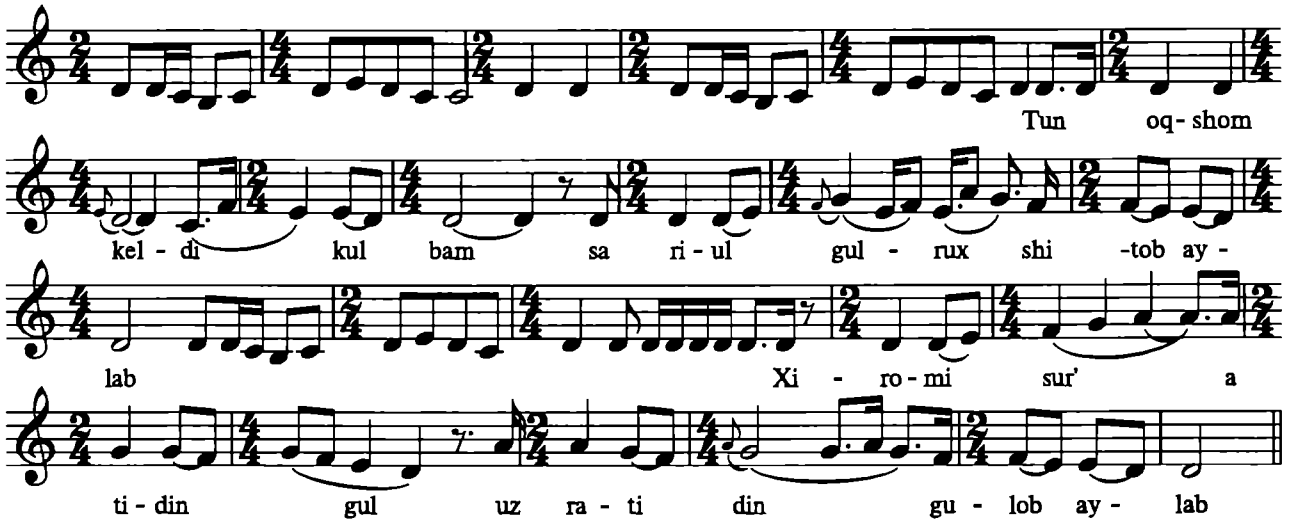


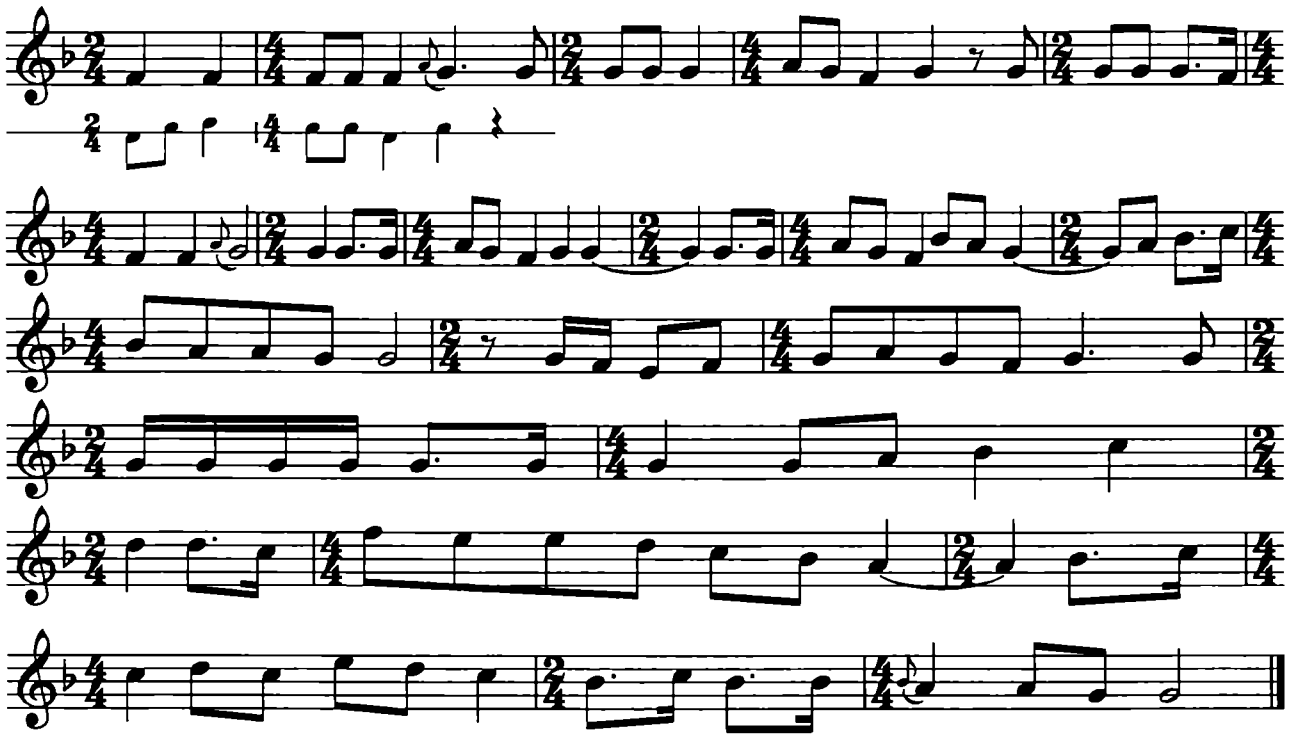
SHTOB AYLAB

**281** **M. M. ♩ = 72 - 76**




**Rost maqomidan**
**NASRI USHSHOQ**

**282** **M. M. ♩ = 92**





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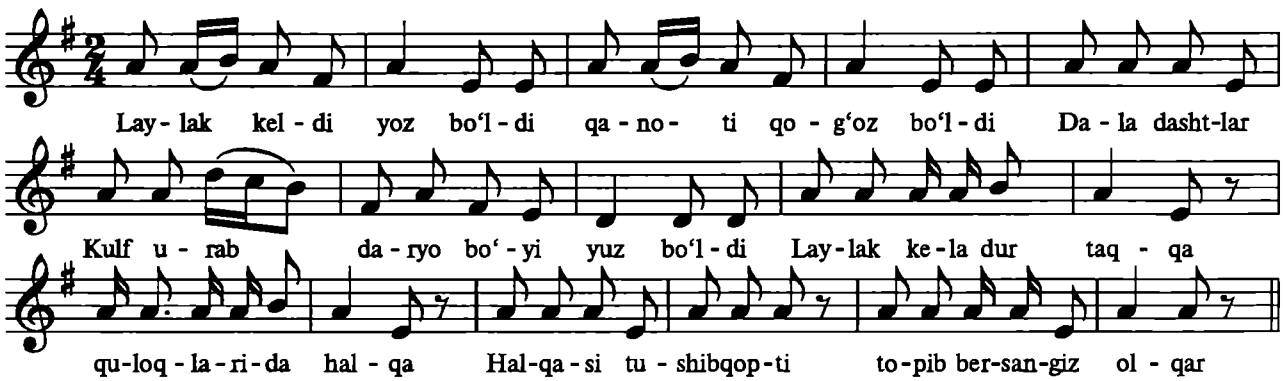
*O'zb. halq bolalar qo'shiq*

**LAYLAK KELDI**

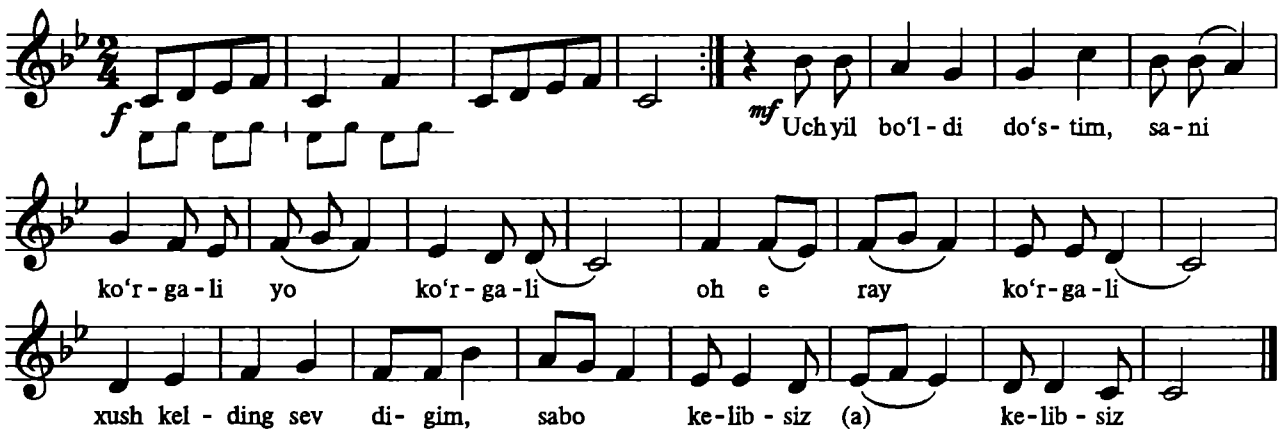
**283**




*O'zbek xalq musiqasi IX t.*

**SABO KELIBSIZ**

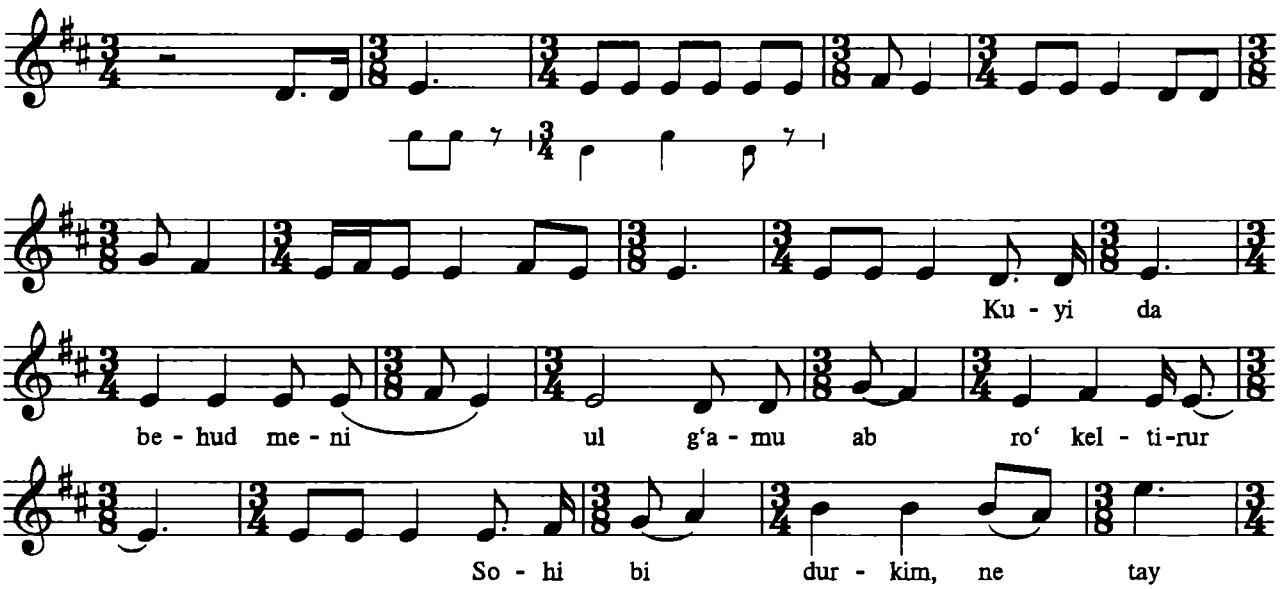
**284 M. M. ♩ = 132**




**Rost maqomidan**

**USHSHOQ TALQINI**

**285 M. M. ♩ = 88**



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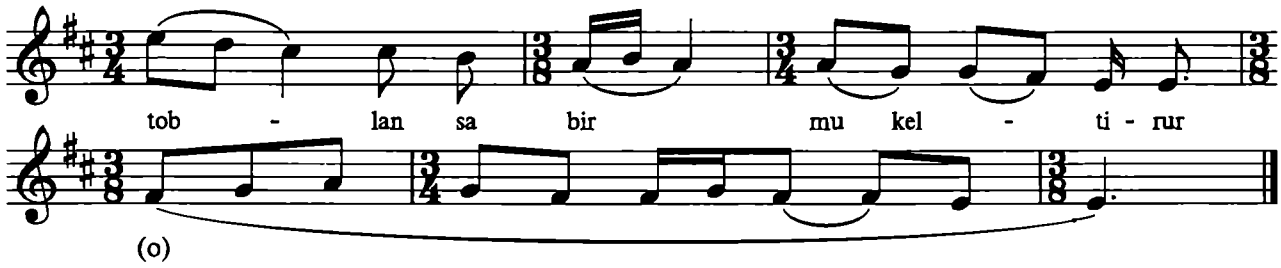
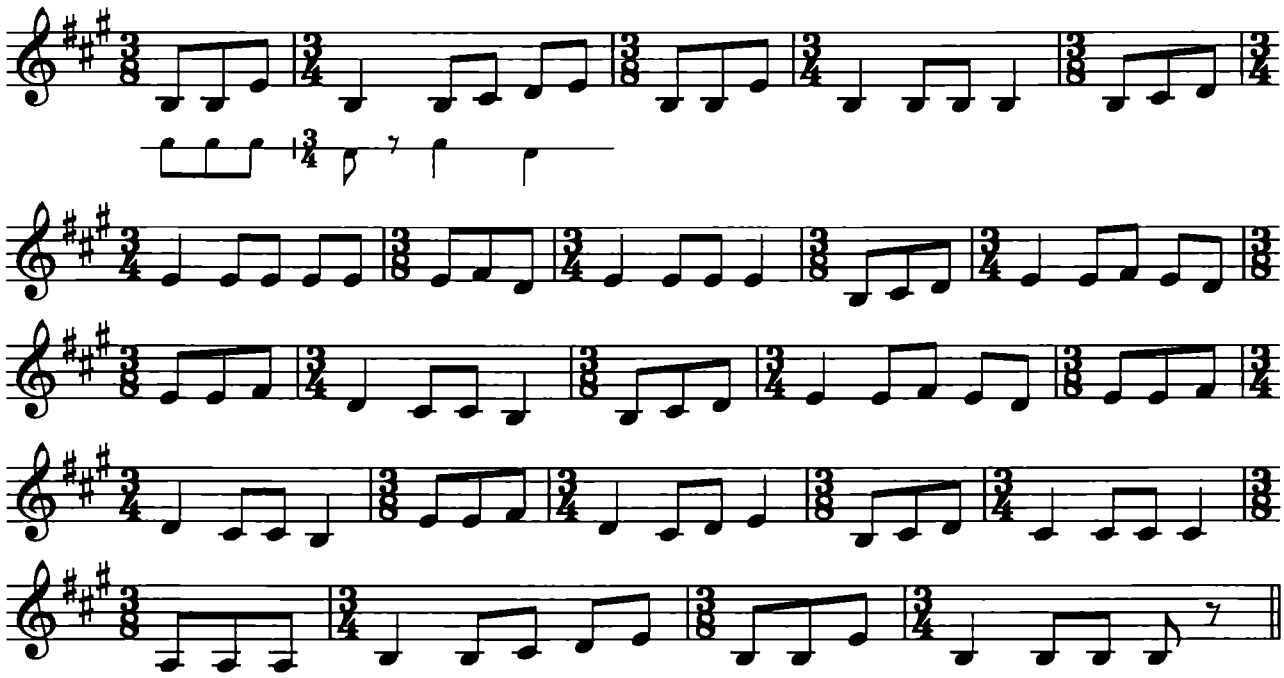



KURD

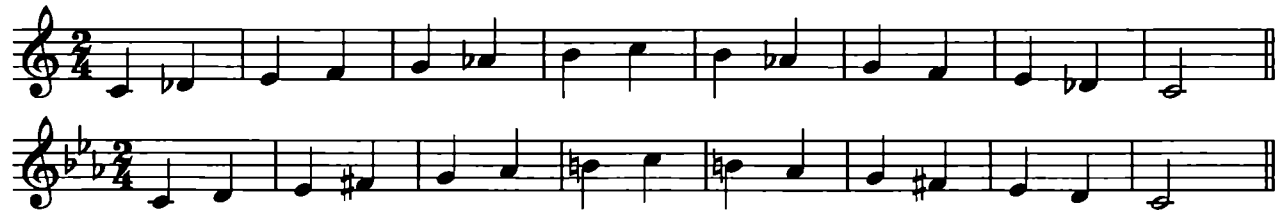
**286**



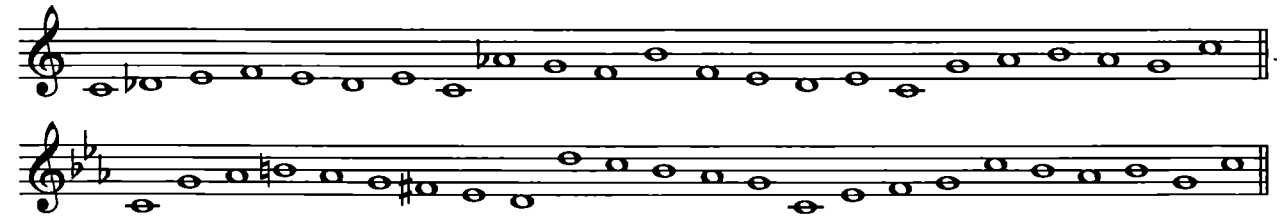
## ORTIRILGAN SEKUNDALI LADLAR

### MASHQLAR

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



II. Lad bosqichlarini ovozga qulay balandligida kuylash.





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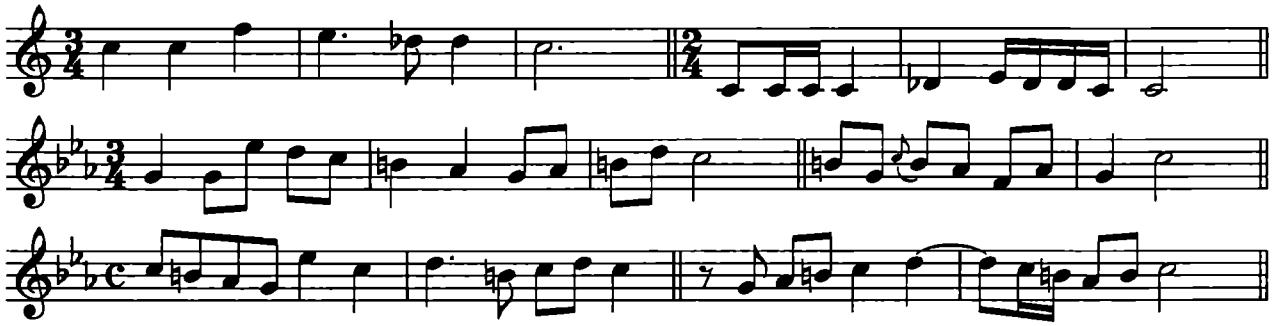
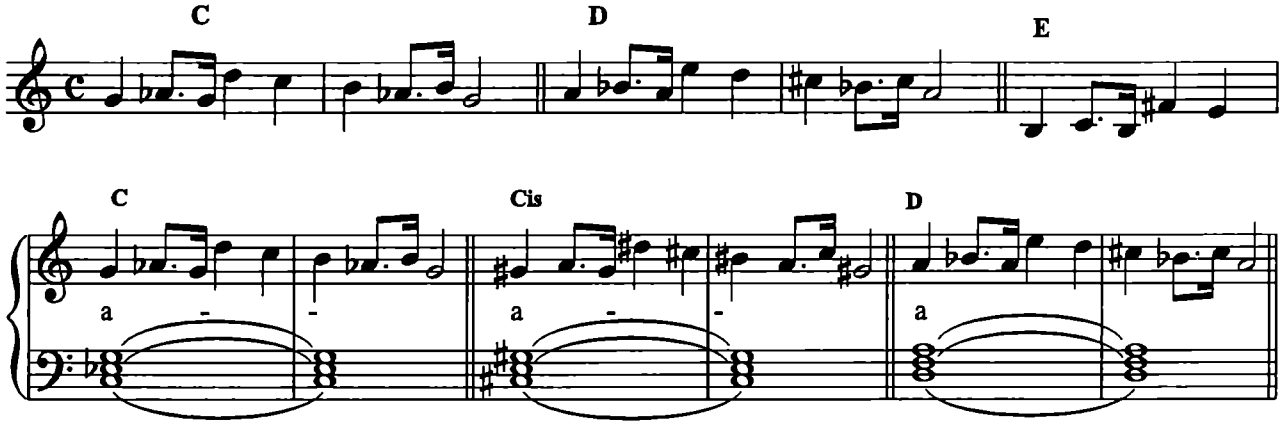
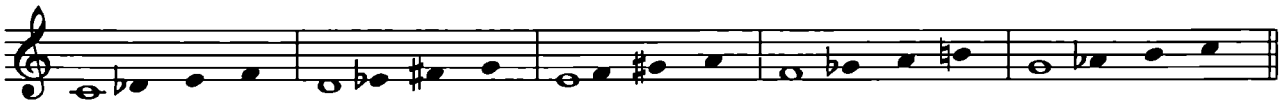
III. Berilgan kuy — iboralarni turli tonaliklarda tuzib kuylash.



Masalan:



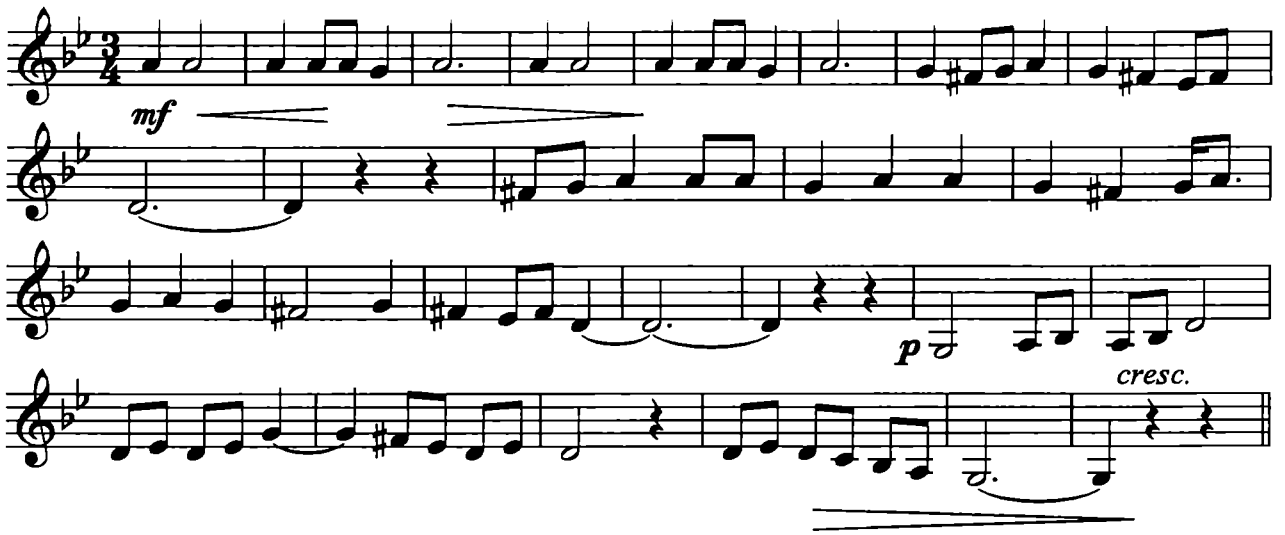

IV Ortirilgan sekundali tetraxordni tuzilishiga qarab turli tovushdan tuzib kuylash.



## KUYLASH UCHUN MISOLLAR

*T Sodiqov*
**BAHOR**

**287 Og'irroq. Shoshilmasdan**



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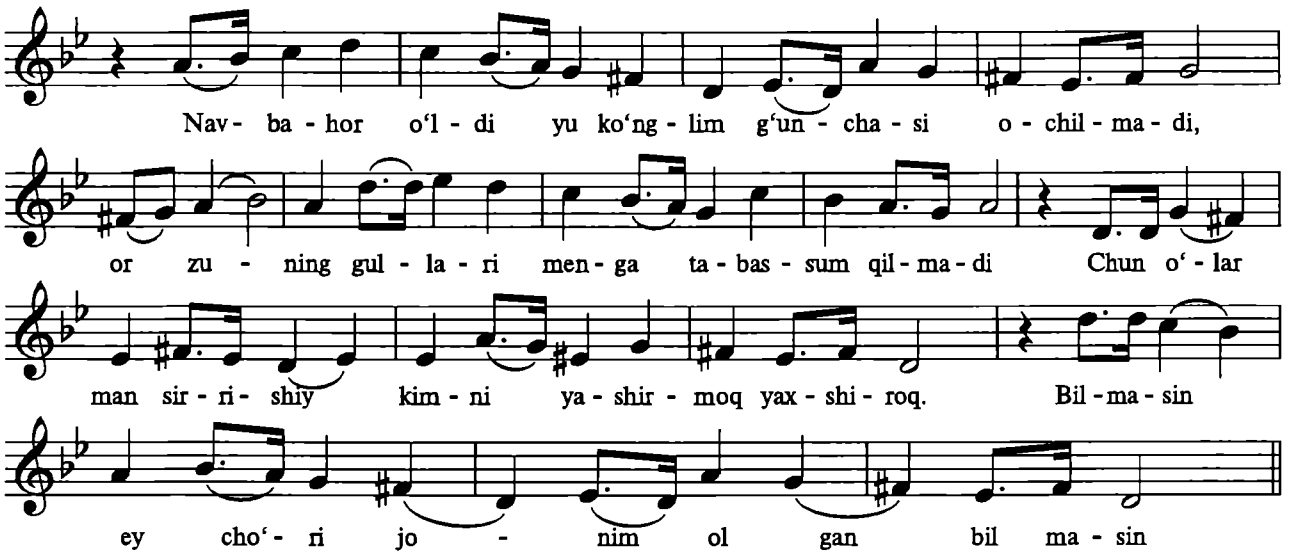
*T. Sodiqov va R. Gliyer*

**MAJNUN ARIYASI Layli va Majnun op.**

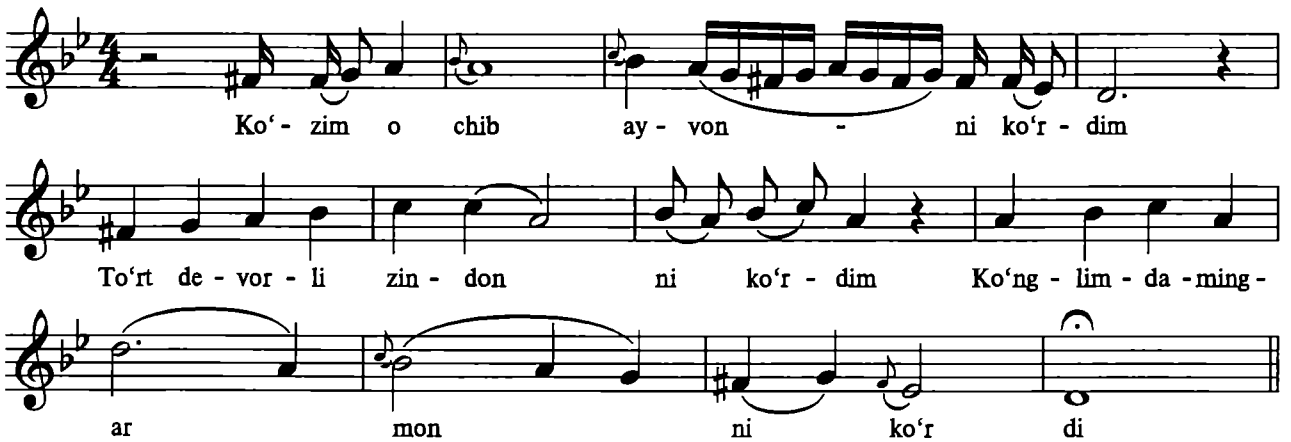
**288 Andante**




*O'zbek xalq musiqasi. IV t.*

**ESKI ZAMON QIZI**

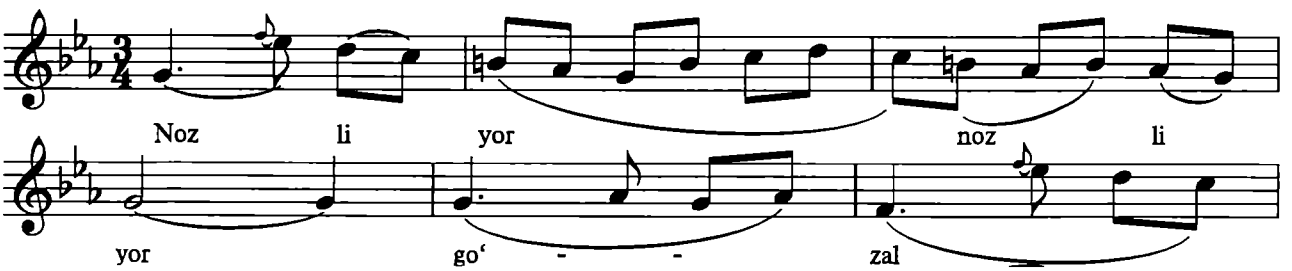
**289 M. M. ♩ = 120**




*M. Ashrafi*

**ULUG XOJI ARIYASI Dilorom op.**

**290**



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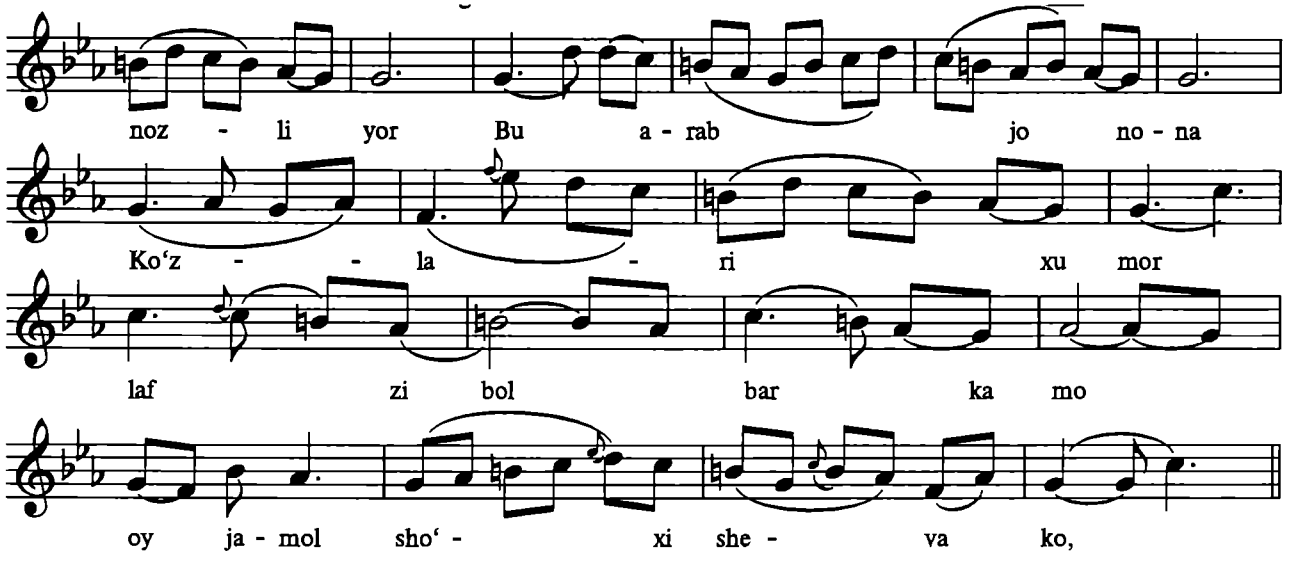
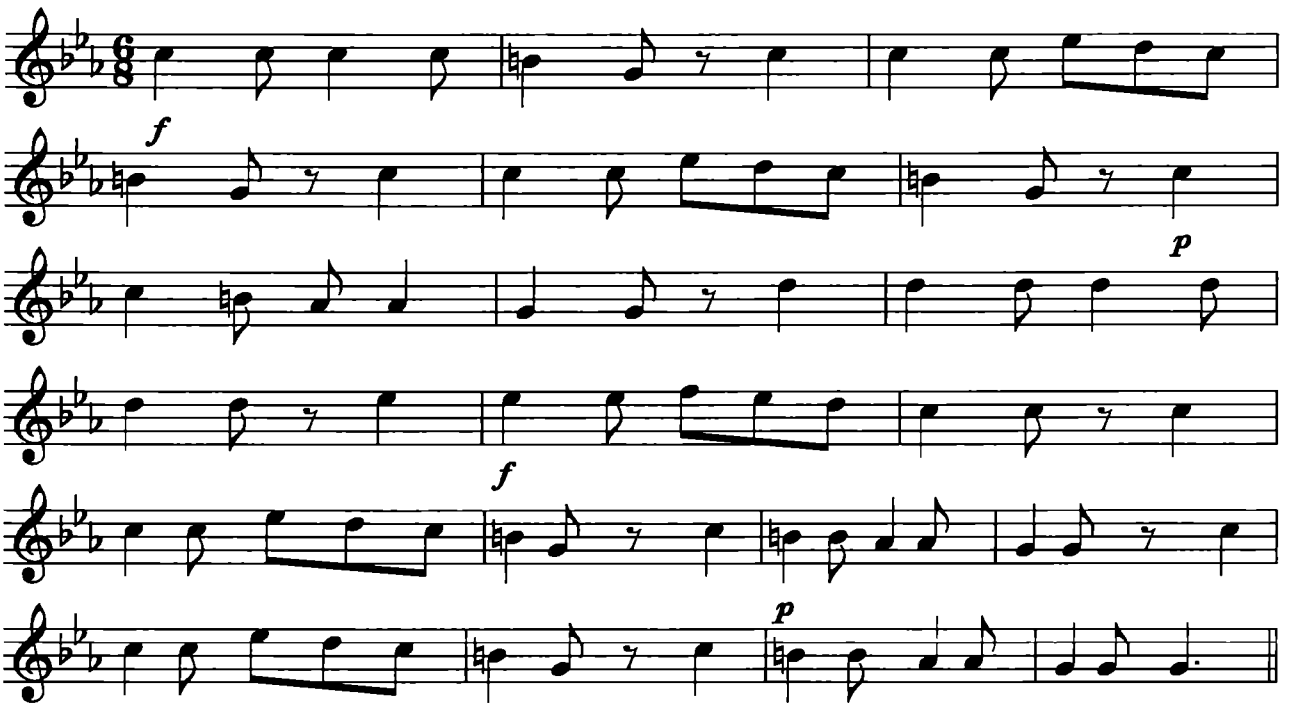


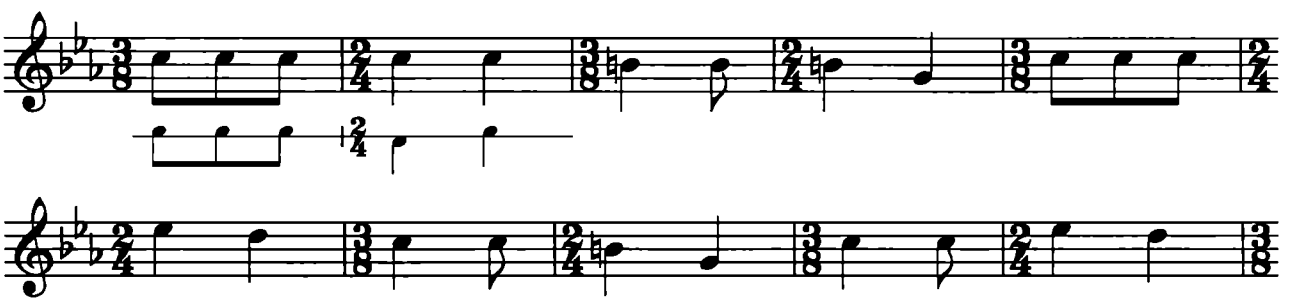

*S. Varelas*
**P'ESA**

**291** **Moderato**




*O'zbek xalq musiqasi. IX t.*
**YO'LA SOLG'IL**

**292** **M. M. ♩ = 92 - 100**





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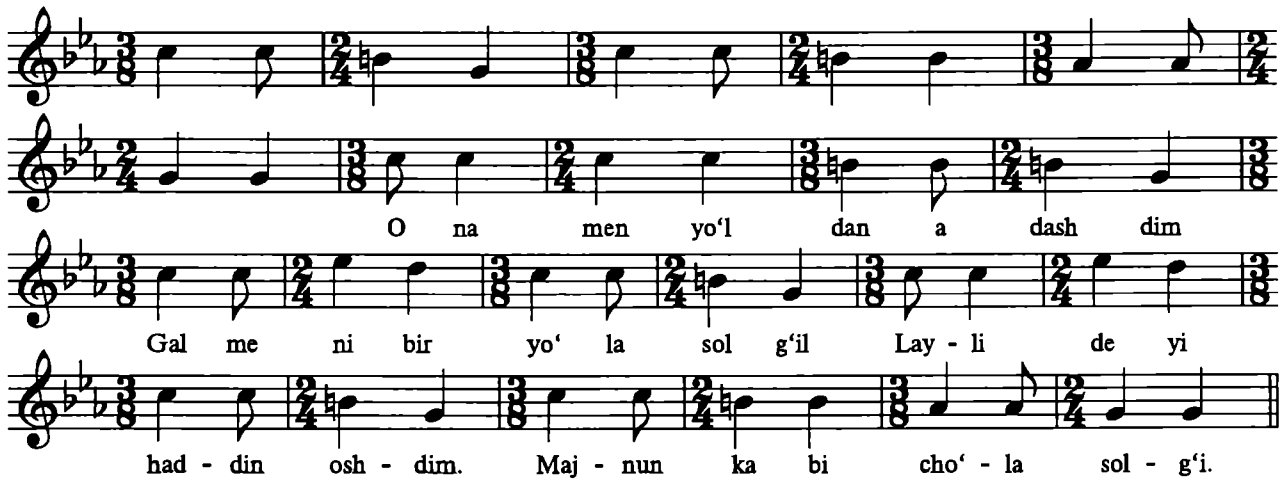
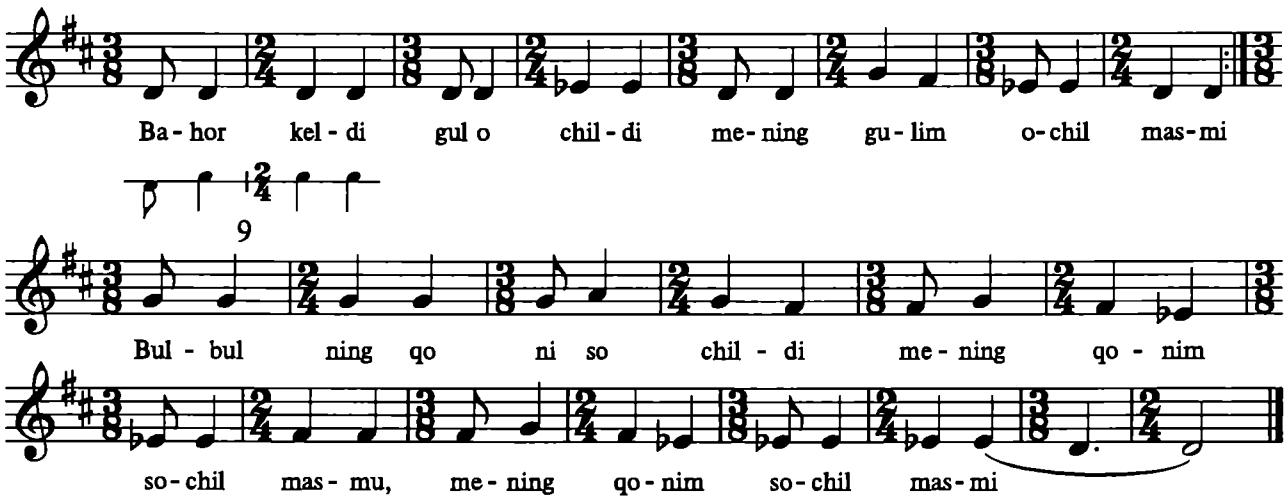



*O'zbek xalq musiqasi. IX t.*

**MENING GULIM OCHILMASMI**

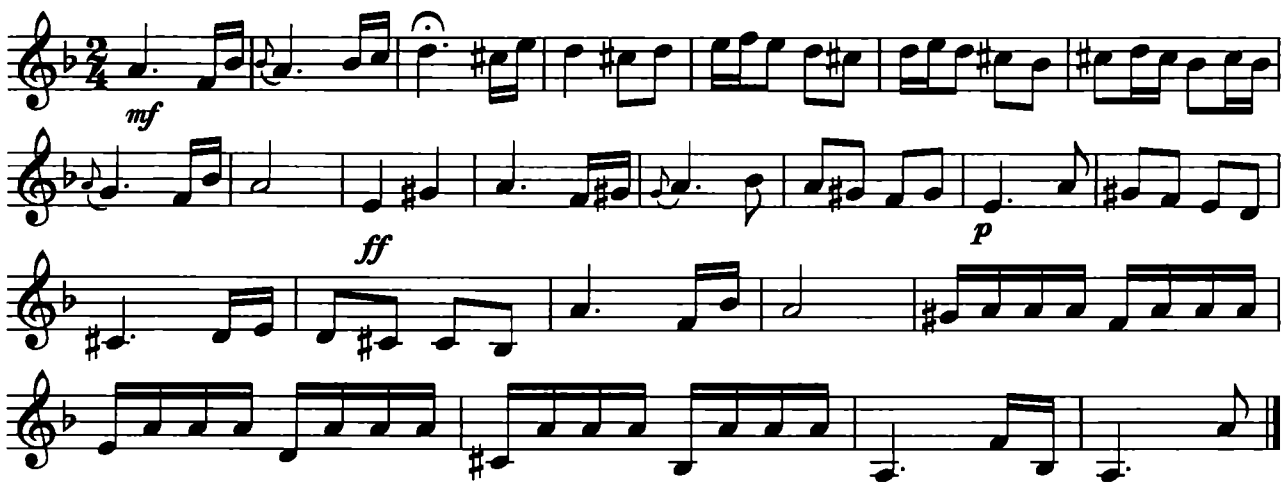
**293 M. M. ♩ = 92 - 100**




*M. Tojiyev mus.*

**SHARQONA RAQS № 1**

**294 Moderato**



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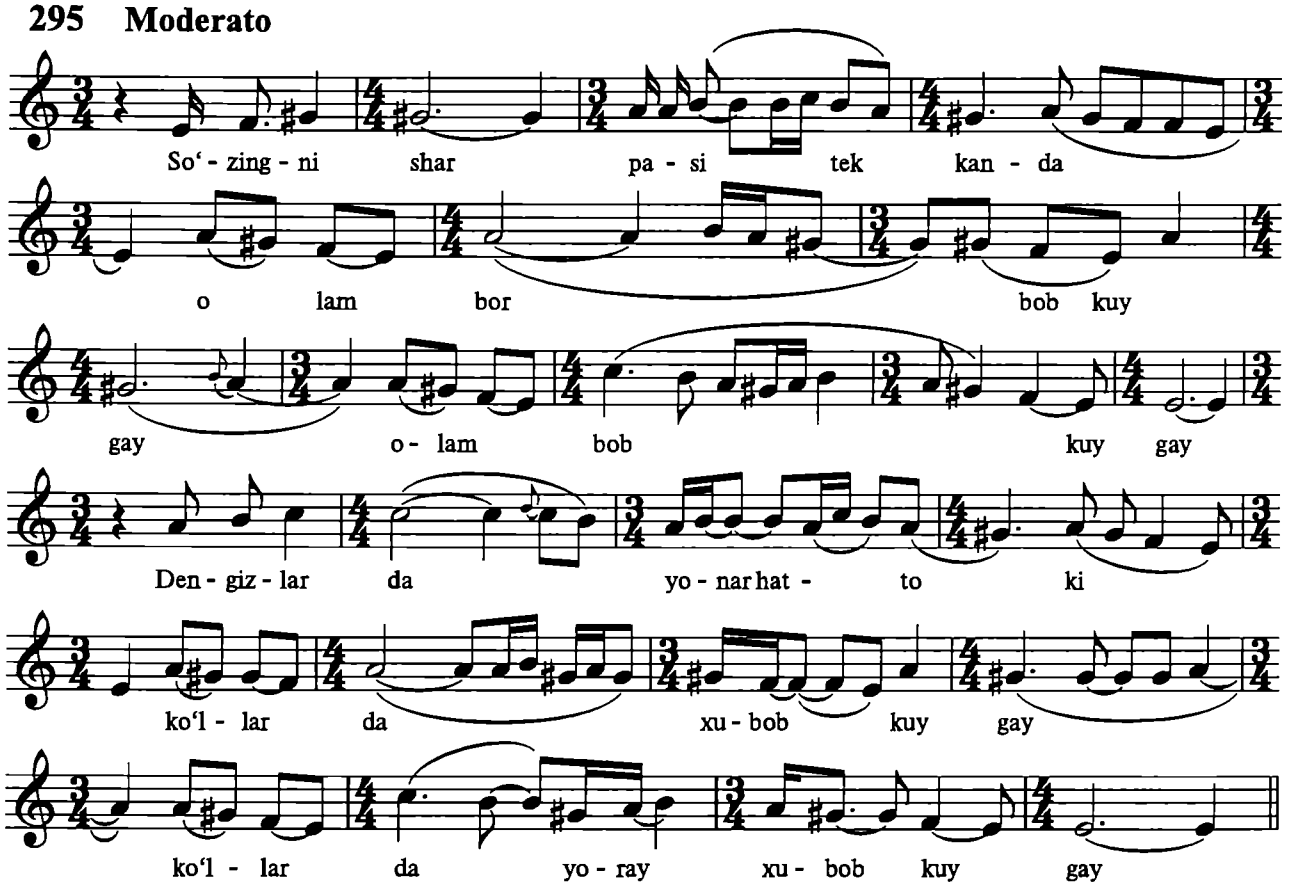
*R. Abdullayev*

**XAMID OLIMJON ARIYASI Sadoqat op.**

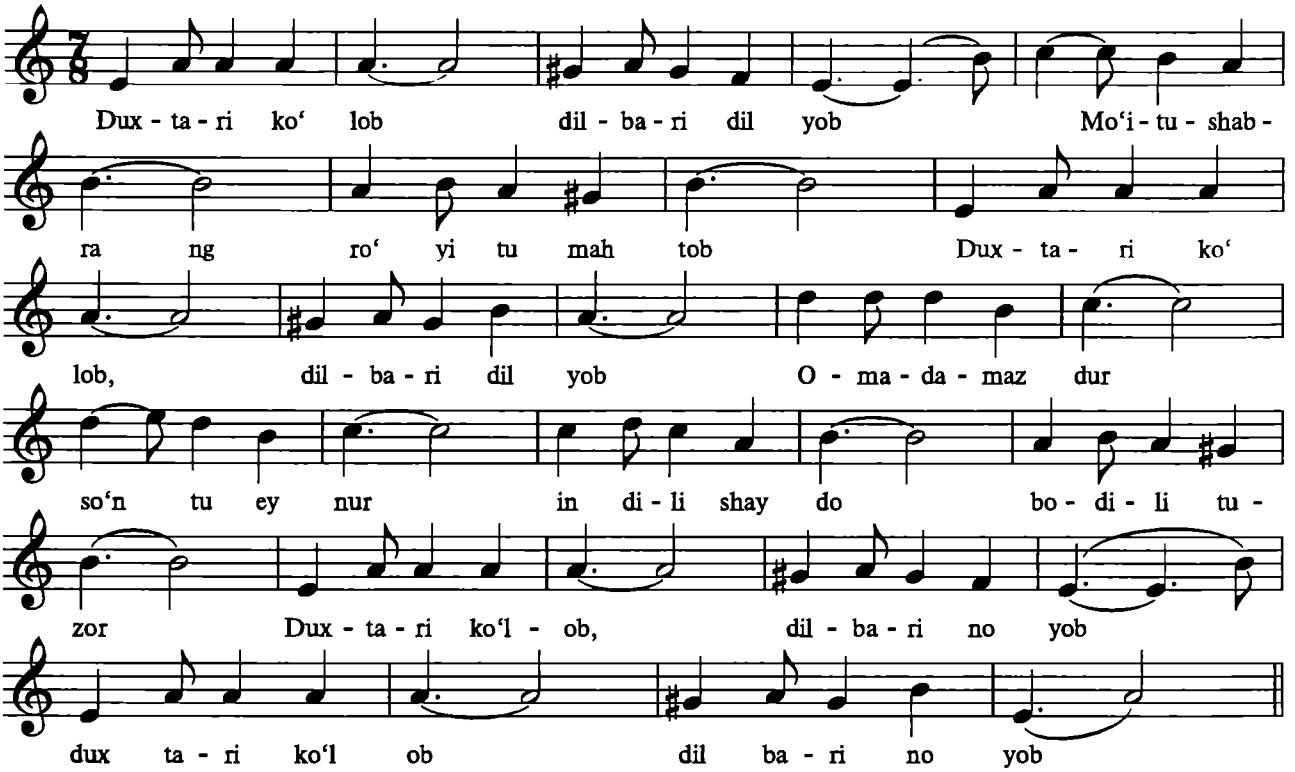
**295 Moderato**




*H. Rahimov mus., Nazarmat she'ri*

**DUXTARI KO‘LOB**

**296 Allegro**



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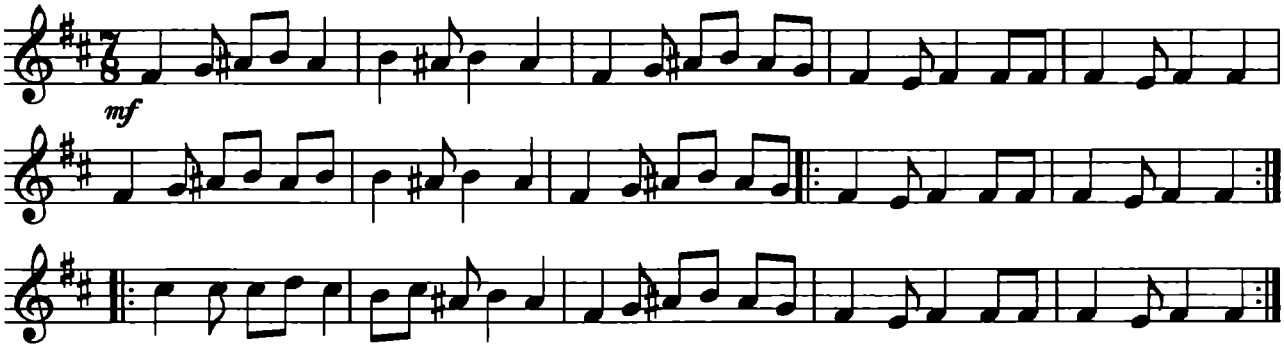
**297 Allegro**



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## *II BOB*

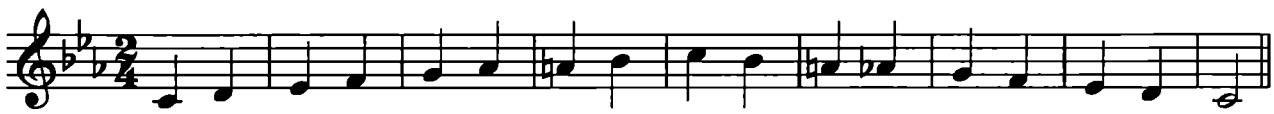
# KENGAYTIRILGAN DIATONIK TOVUSH QATORNING TURG'UN SHAKLLARI

## DIATONIK LAD BOSQICHLARINING TURLARI

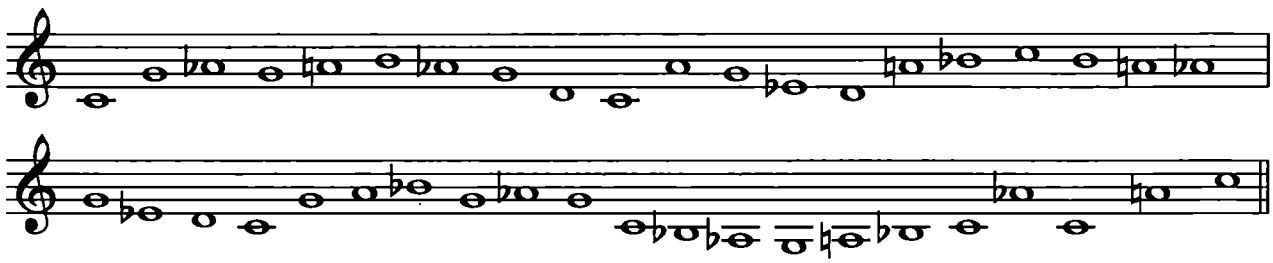
## VI BOSQICH

### MASHQLAR[1]

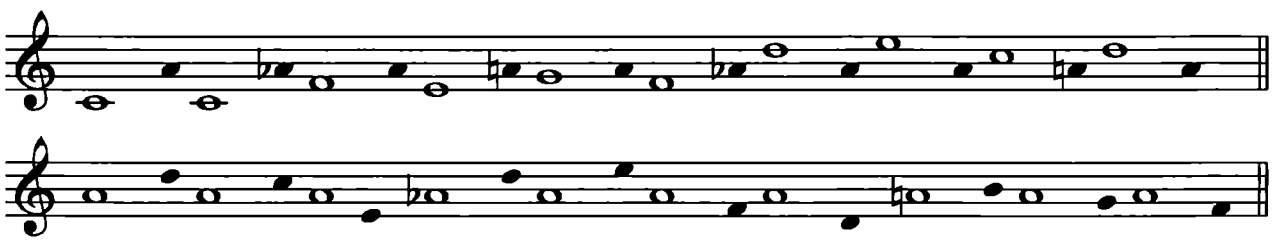
I. VI Tabiiy va o'zgargan xolda berilgan lad bosqchlarni turli usulda kuylash.



II. VI Tabiiy va o'zgargan holda berilgan lad bosqichlarni ovozga qulay balandligida kuylash.

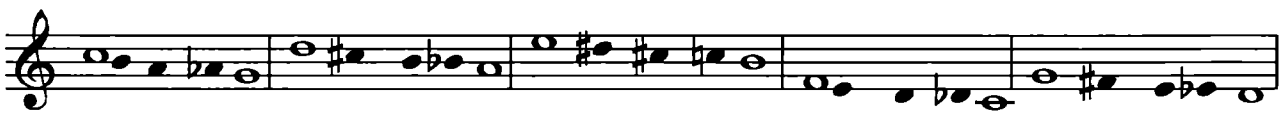


III. VI Tabiiy va o'zgargan holda berilgan bosqich orqali intervallarni kuylash.



IV. Gammaning yuqori tetraxordlarni tabiiy va o'zgargan VI bosqichlar yordamida turli tovushdan tuzib kuylash.

Masalan:



[1] Bo'limda tabiiy va o'zgargan holda berilgan diatonik bosqichlar yordamida turli mashqlarni tuzib ko'ylash tavsiya etiladi.



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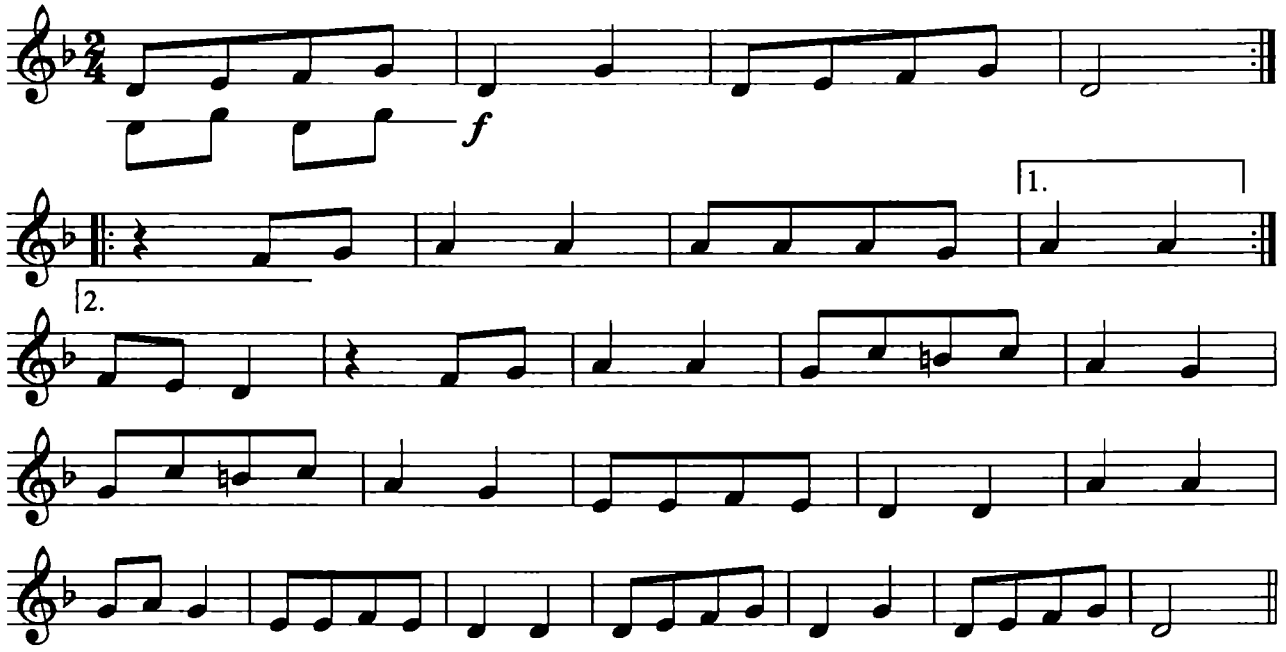
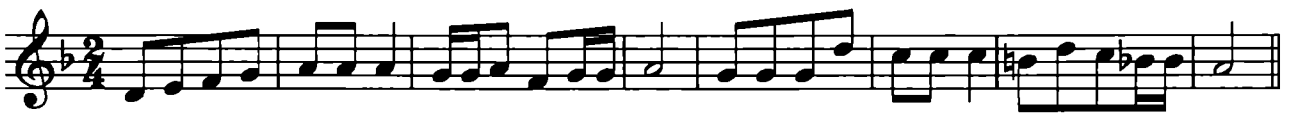
*O'zbek xalq musiqasi*
**ILG'OR**

**298** **M. M. ♩ = 132 - 138**



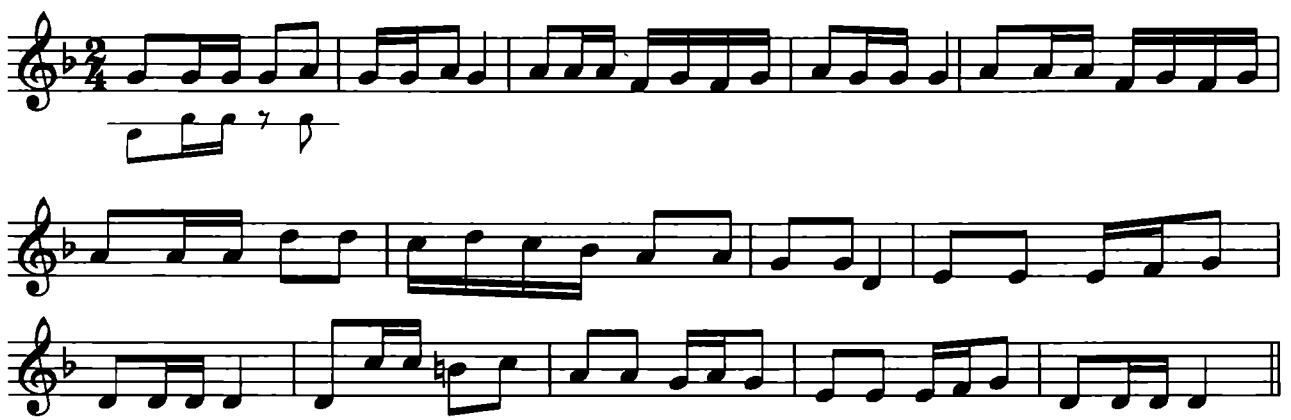

*S. Xaytboyev*
**MEHMONGA KELING**

**299**



*O'zbek xalq musiqasi. IV t.*
**E VOY NOZIGIM**

**300** **M. M. ♩ = 88**





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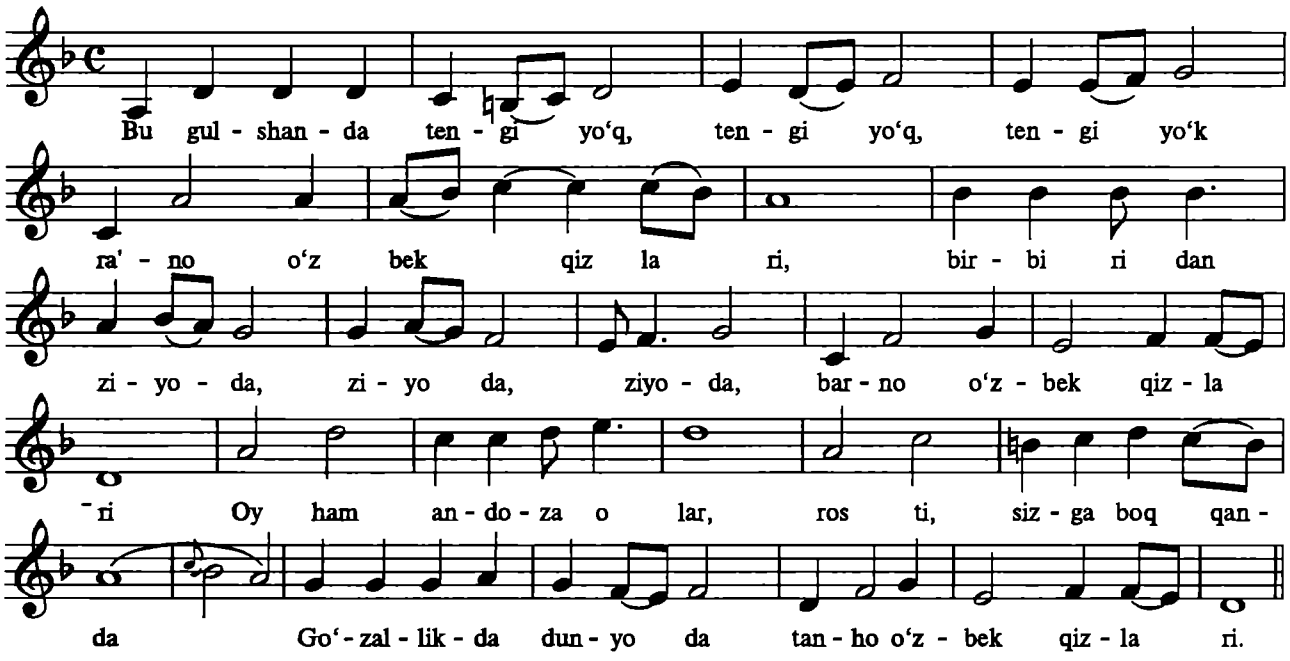
*K. Kenjayev mus., T. Xidirov she'ri*

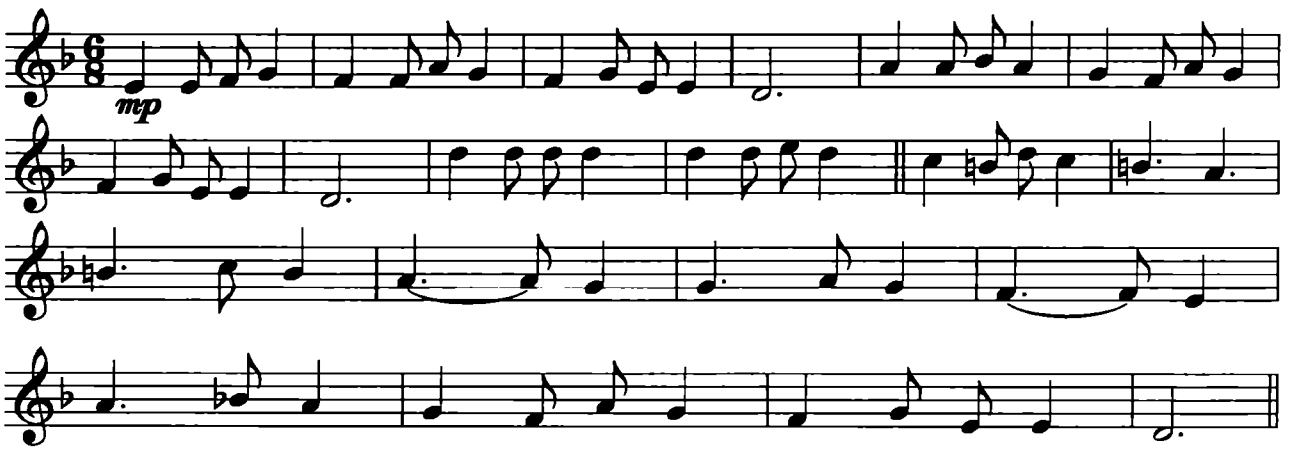
**O'ZBEK QIZLARI**

**301 Allegretto**




**YALI-YALI (YALLO)**

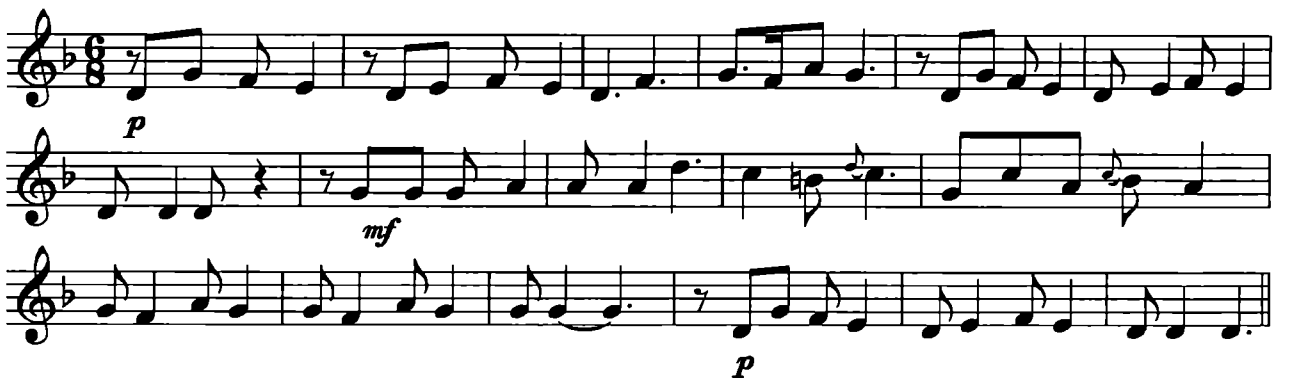
**302 Allegretto**




*S. Boboyev*

**OLIMJON VA ZULFIYA DUETI Vatanga sevinch mus. dr.**

**303 Allegretto**



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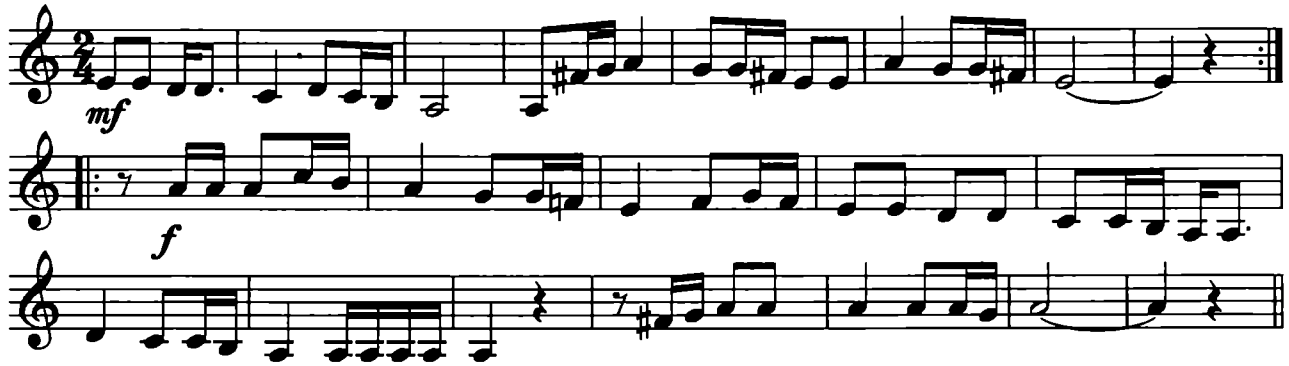
*H.Rahimov*

**BAXTIYOR QIZ QO'SHIG'I**

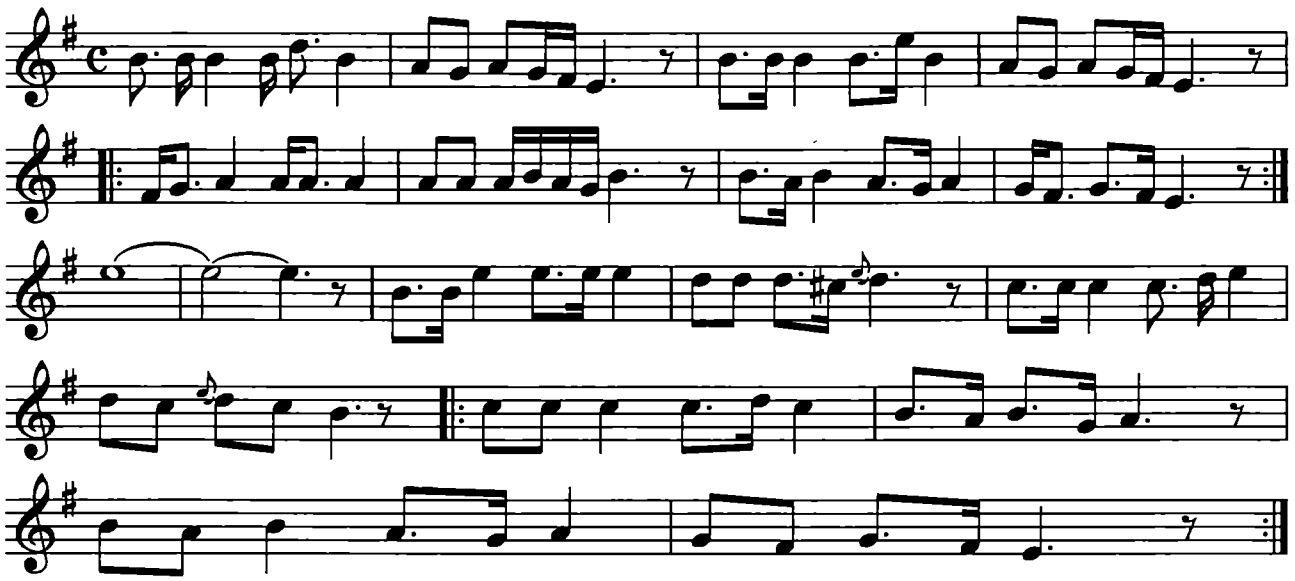
**304**




*R. Abdullayev mus.*

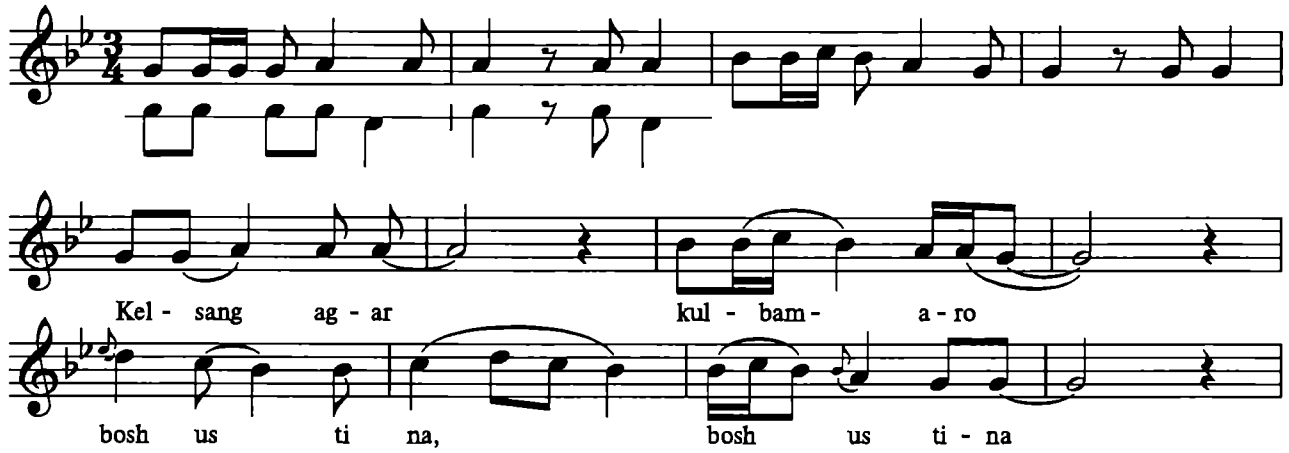
**YOSHLIK DIYORI**

**305 Allegretto**



**DUGOH XUSAYN IV**

**306 M. M. ♩ = 92**



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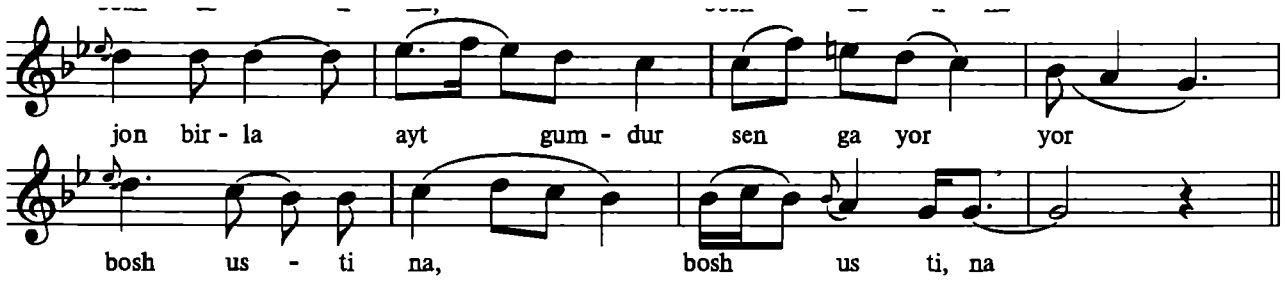
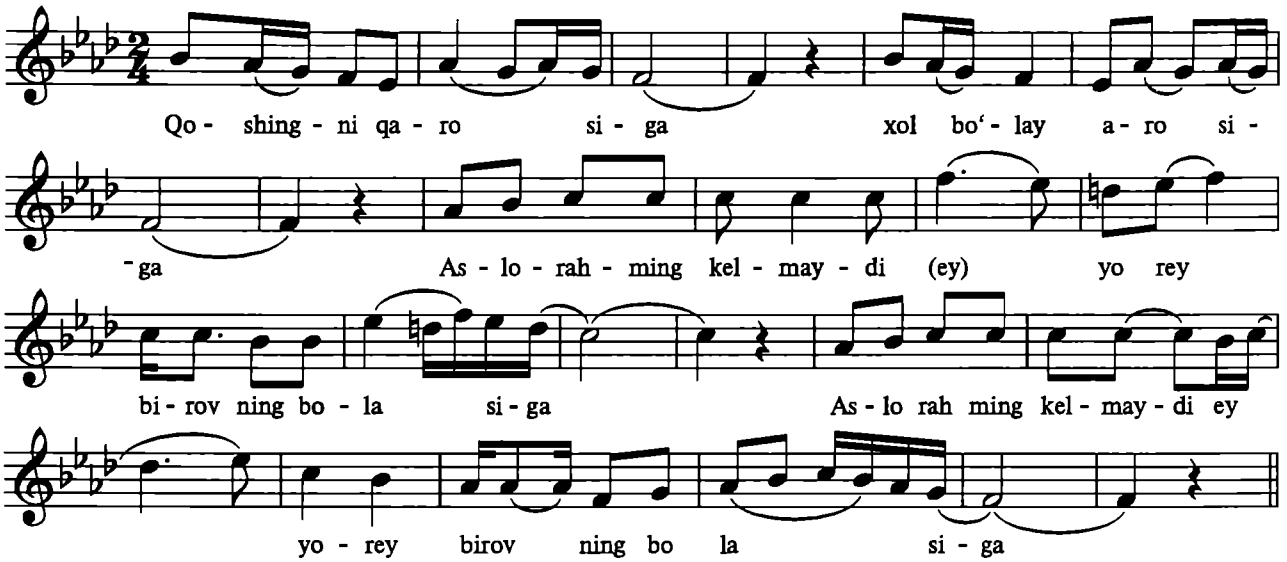



*M. Leviyev*

**QOSHINGNI QAROSIGA**

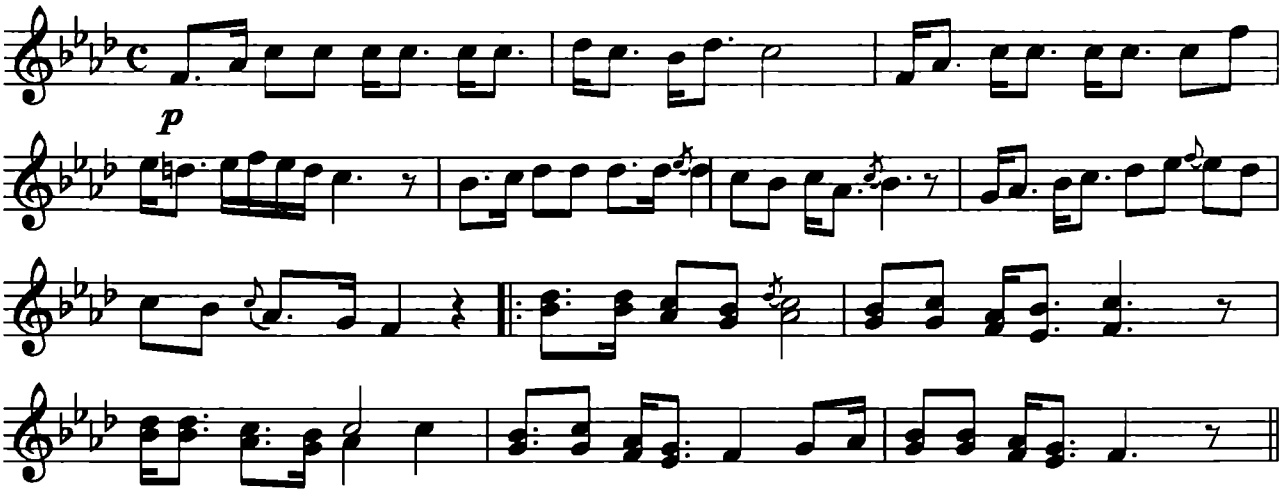
**307** **Allegretto**




*R. Abdullayev mus.*

**VATAN TUYG'USI**

**308** **Tempo di marsche**

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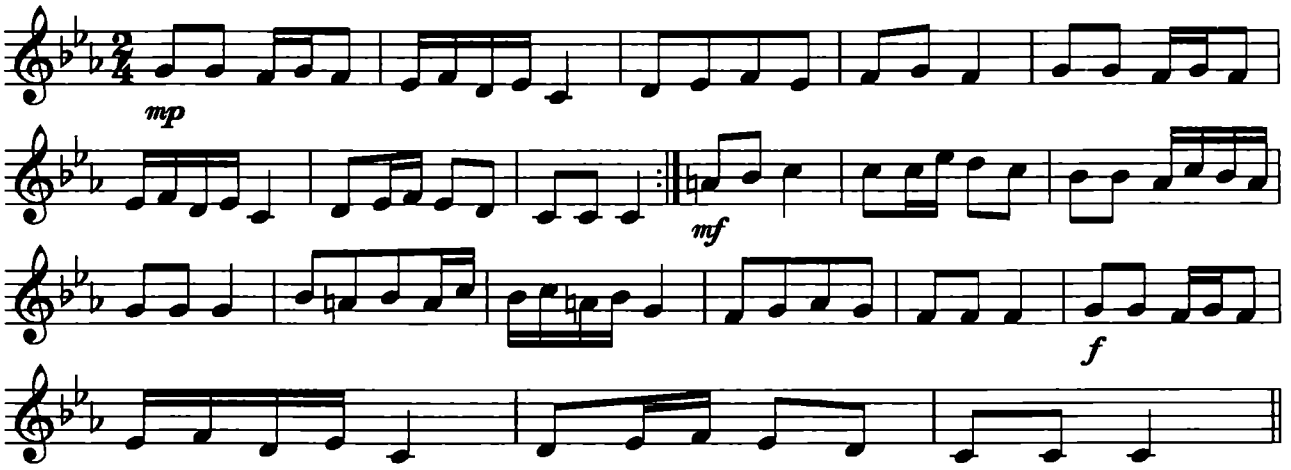
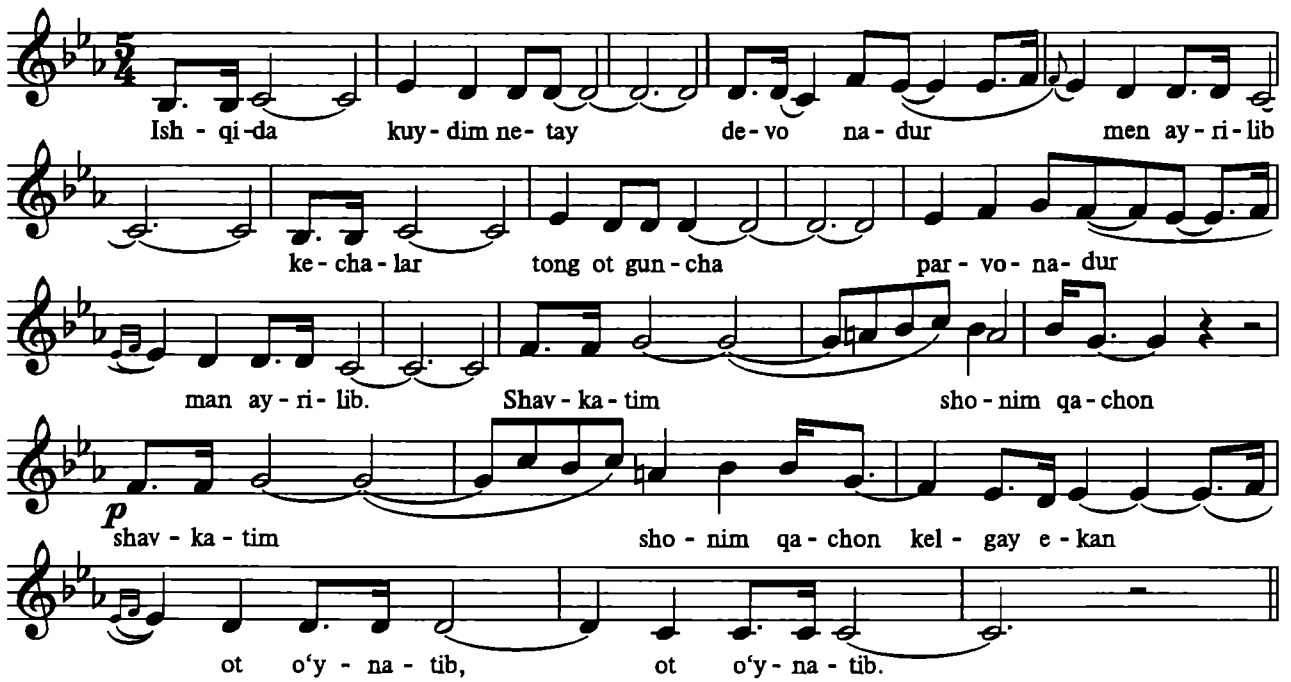
*D. Zokirov*
**GULXAN**

**309 Moderato**



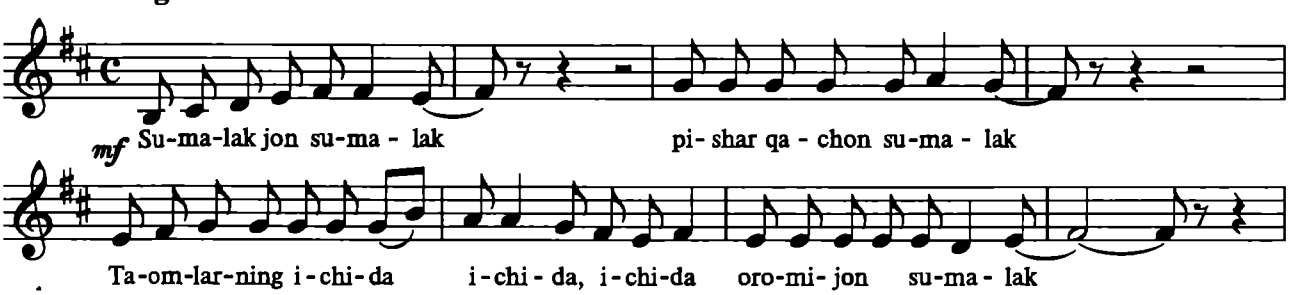

*M. Burxonov mus., Uyg'un she'r*
**ISHQIDA**

**310 Allegro moderato**




*F. Alimov mus., Po'lat Mo'min she'ri*
**SUMALAK**

**311 Allegretto**



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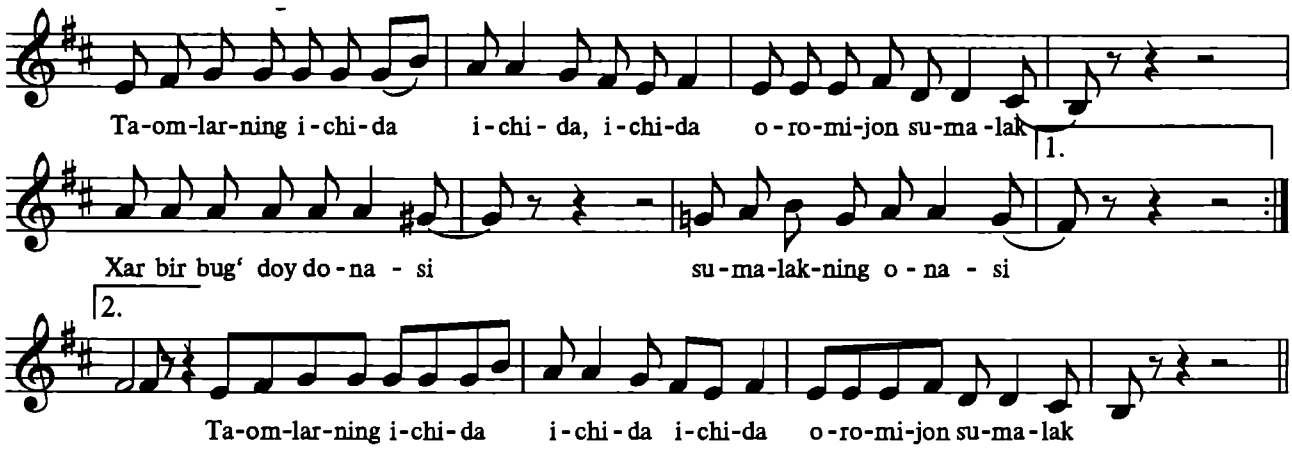
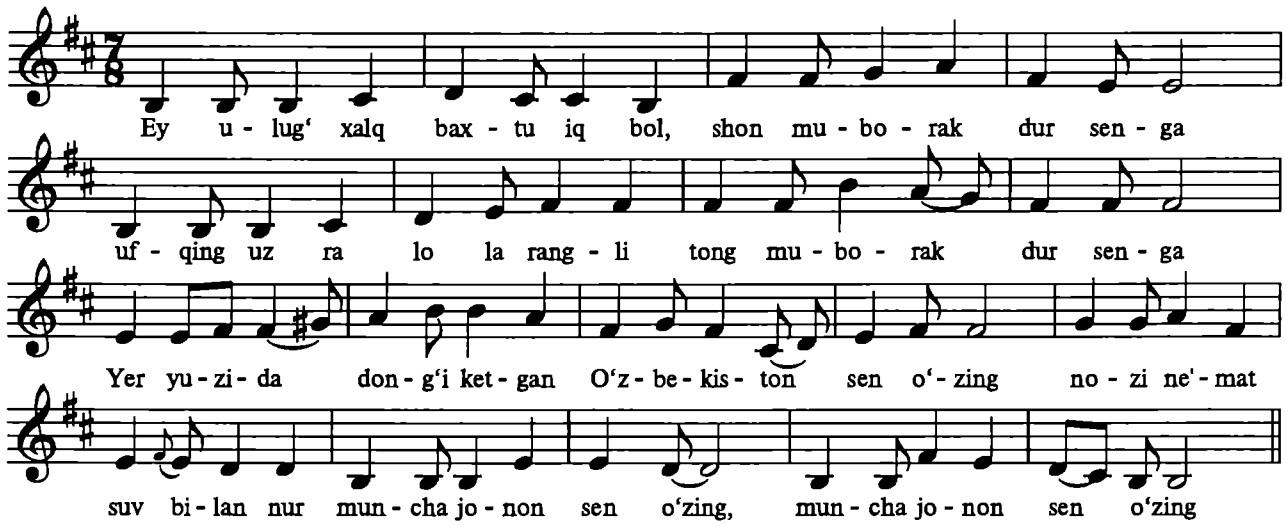



*D. Soatqulov*

**SHON MUBORAK DUR SENGA**

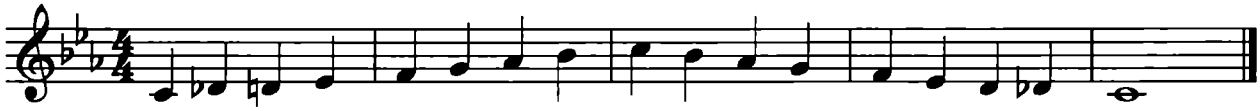
**312 Moderato**



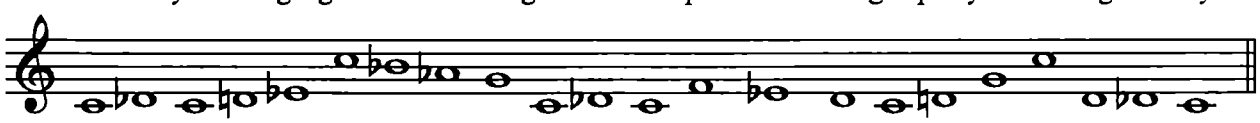

## II BOSQICH

### MASHQLAR

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

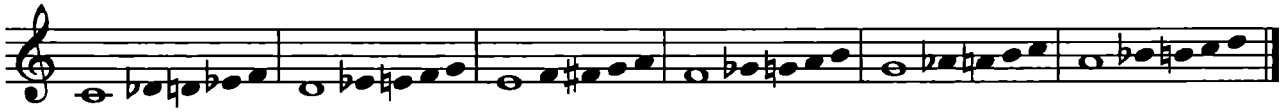


II. II Tabiiy va o'zgargan holda berilgan lad bosqichlarni ovozga qulay balandligida kuylash.



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

Masalan:





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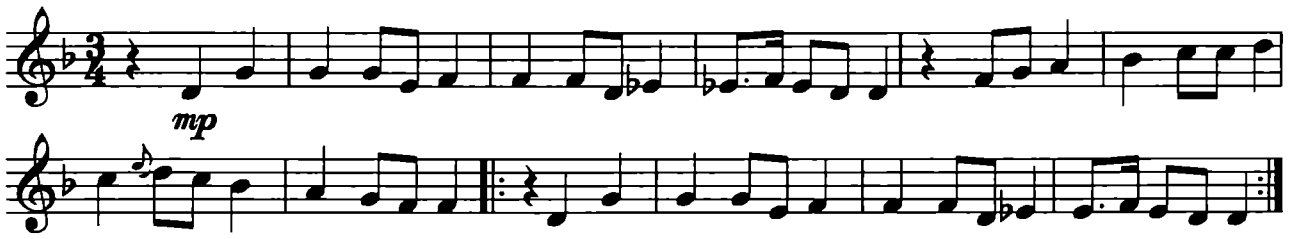
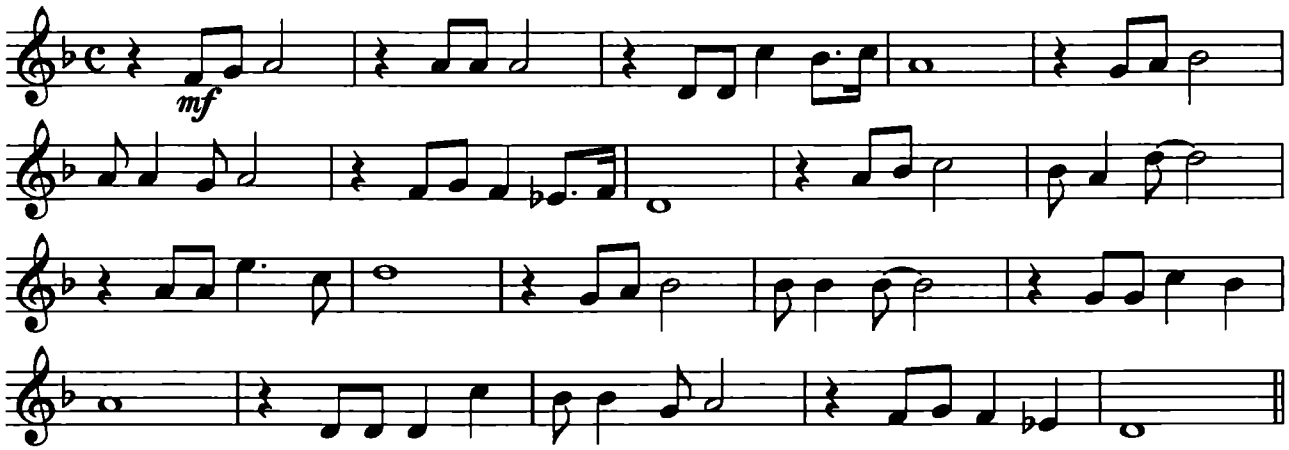
*T. Jalilov*
**OSHKOR**

**313 Andantino**



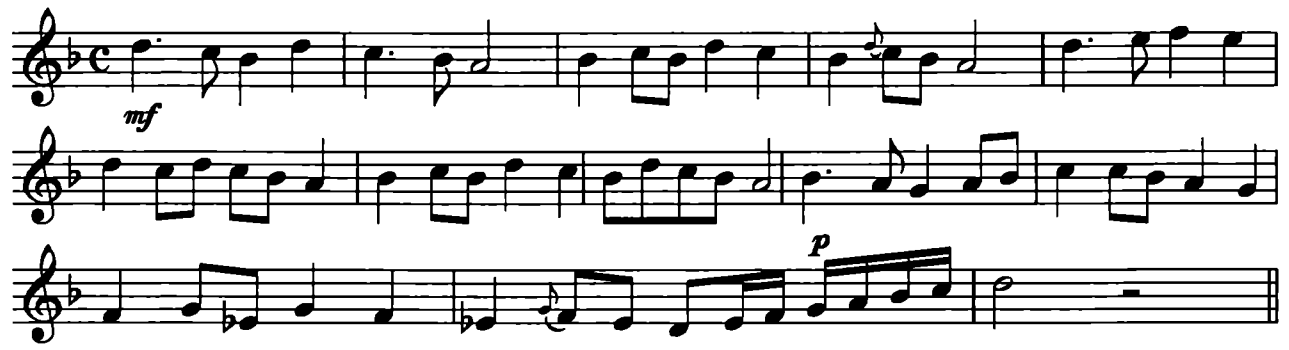

*Sh. Shohimardonova*
**ISTIQLOL TARONASI**

**314 Andante-moderato**



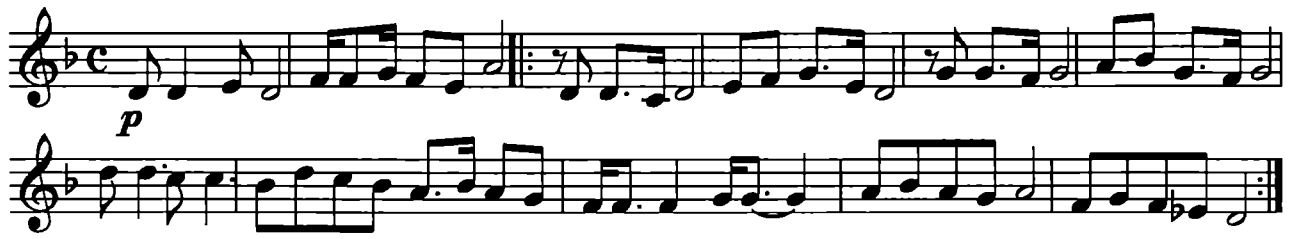

*S. Xayitboyev*
**SKRIPKA UCHUN KONSERT II K.**

**315 Andante**




*R. Abdullayev*
**BALKI MENING JIGARIMDIRSAN**

**316 Largo**



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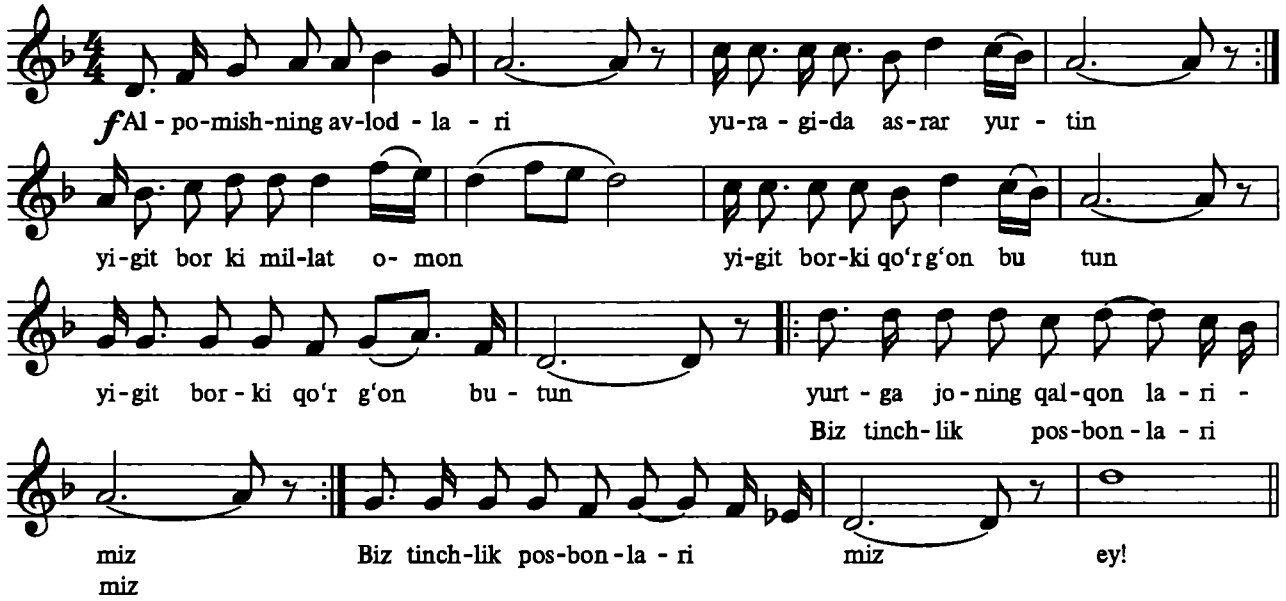
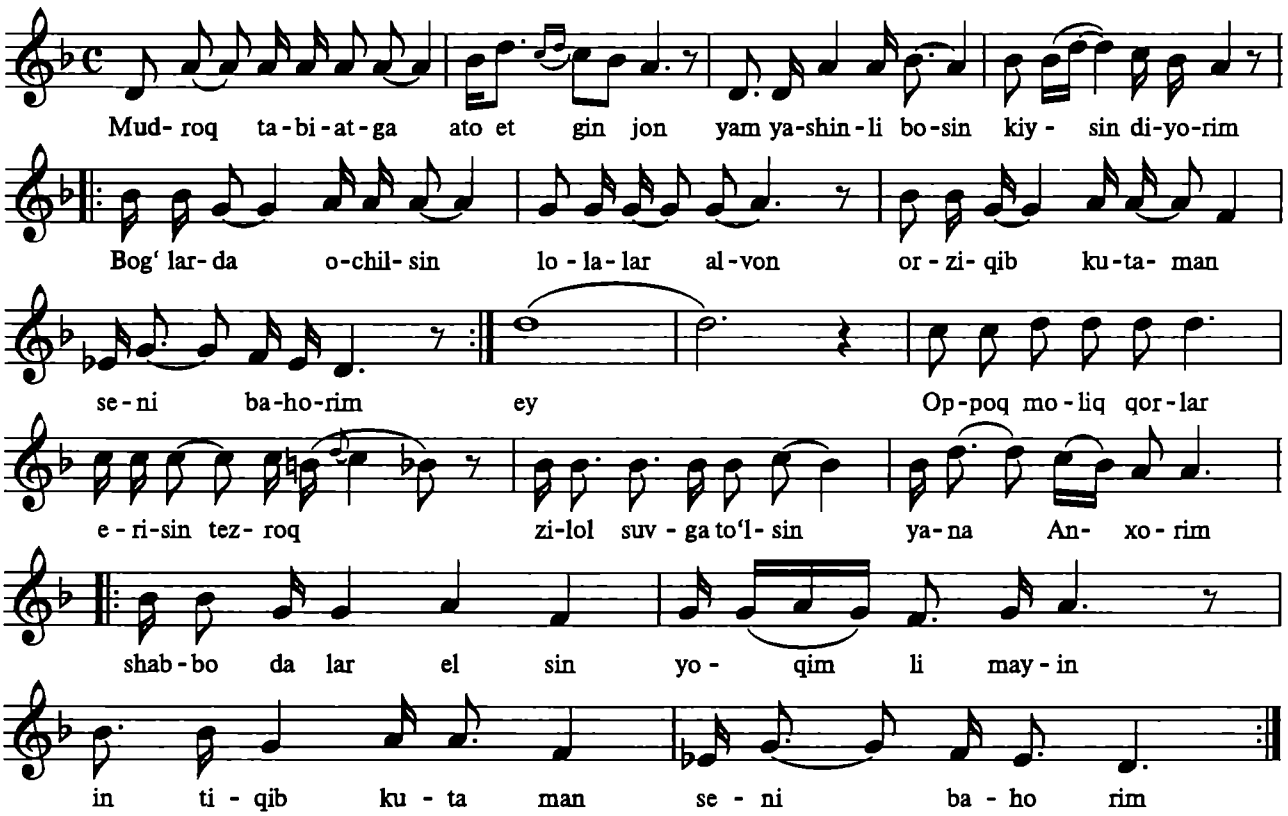
*R. Abdullayev mus., Muhammad Yusuf she'ri*
**POSBONLARIMIZ**

**317 Allegretto**




*A. Abdullayev mus., A. Nurdiyev so'zi*
**BAHORIM**

**318 Moderato**



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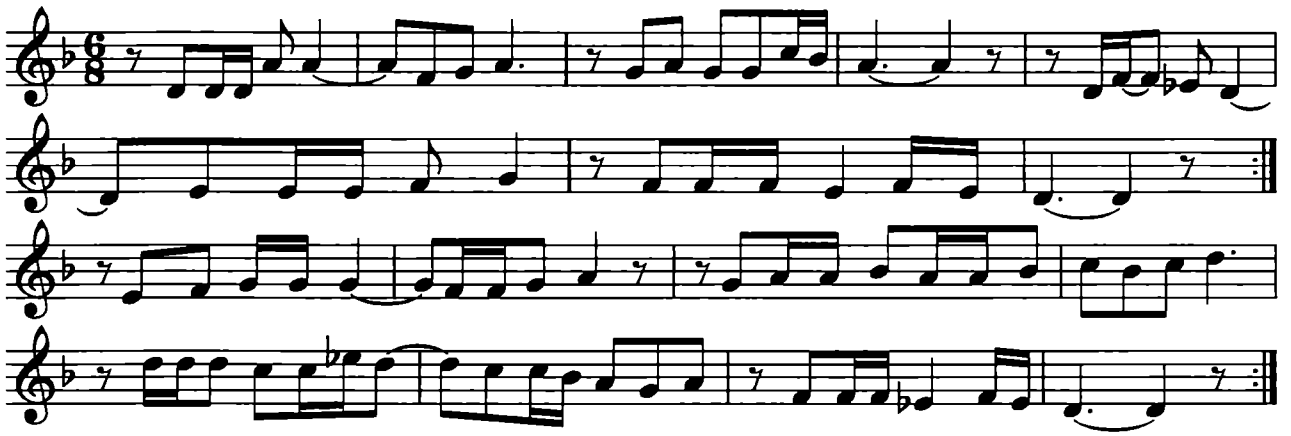
*S. Xayitboyev*

**EY YOR, XUSH KELIBSIZ**

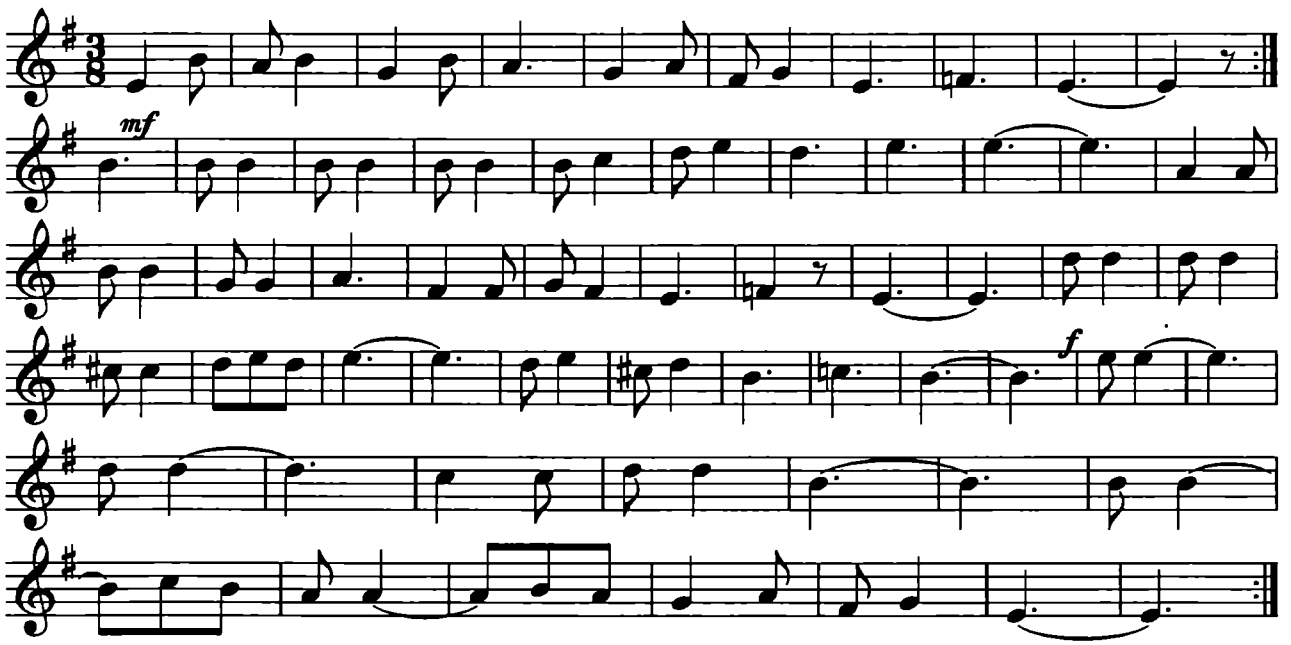
**319 Allegretto**



*S. Baboyev*

**GO'ZAL GULISTON**

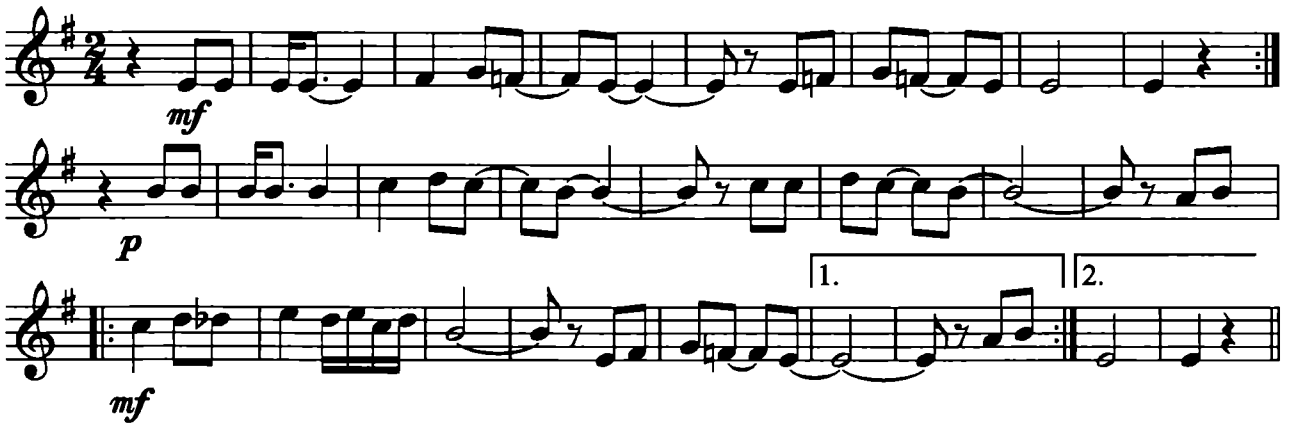
**320 Moderato**




*M.Muxamedov mus.*

**DILBARIM**

**321 Moderato**



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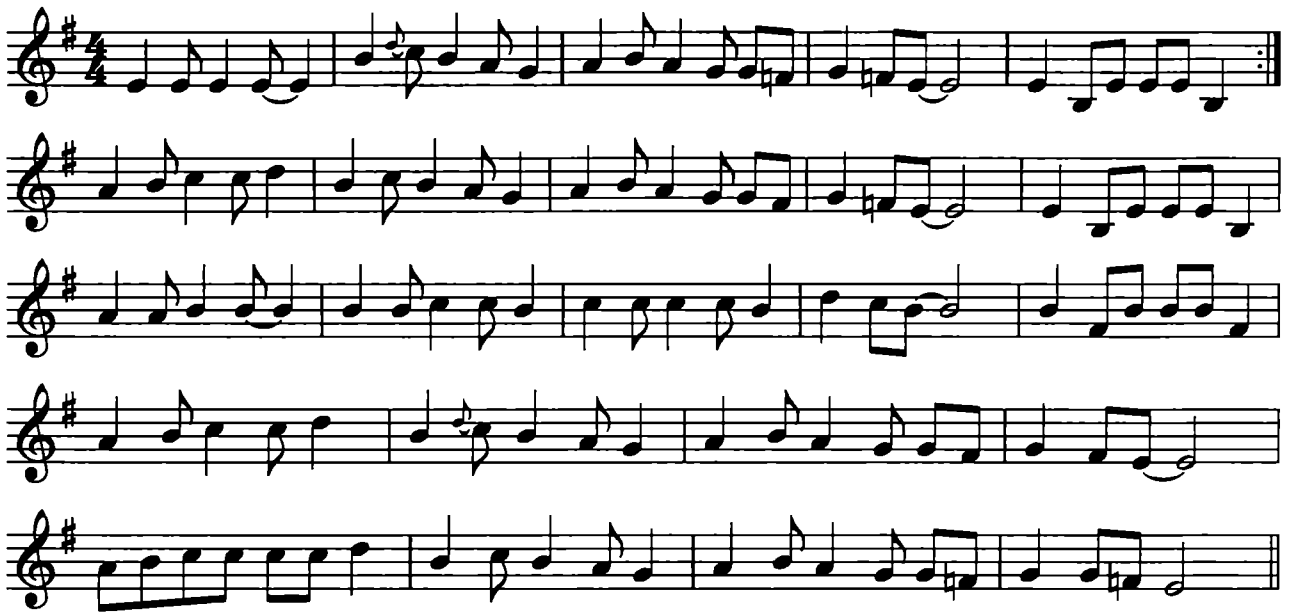
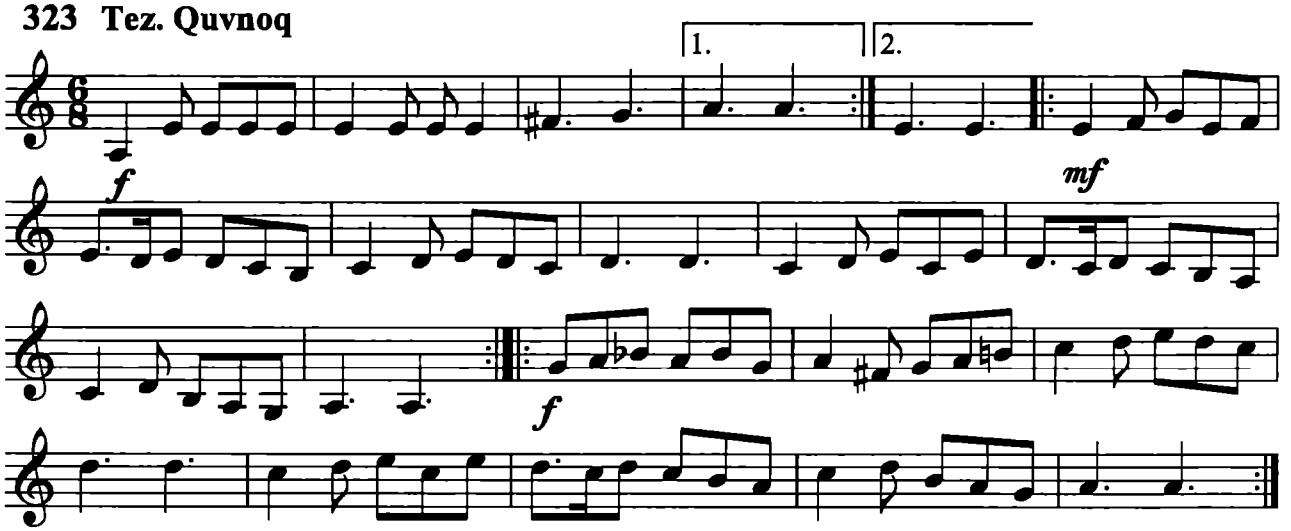
*Nozim Qosimov mus.*
**FURQAT NIDOSI**

**322 O‘rtacha tez**



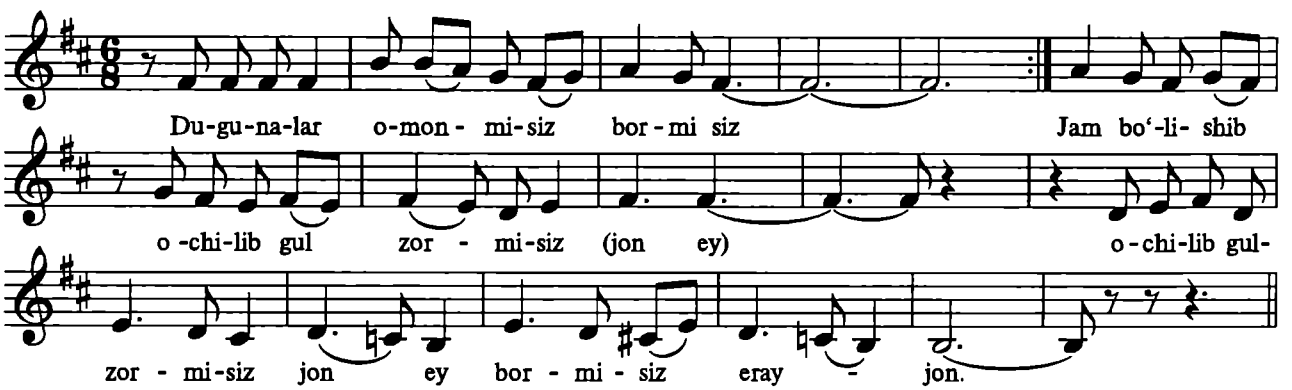
*T. Quliyev*
**RAQS**

**323 Tez. Quvnoq**




*S. Yudakov*
**DUGONALAR**

**324 Allegro moderato**



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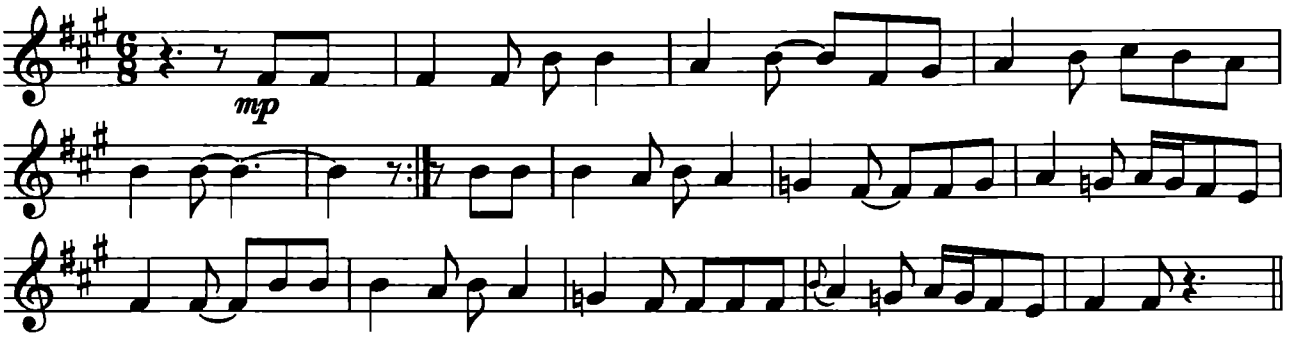
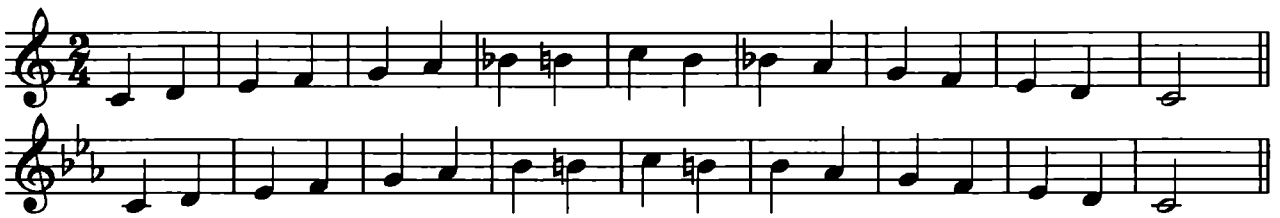
**325 Andantino con anima**



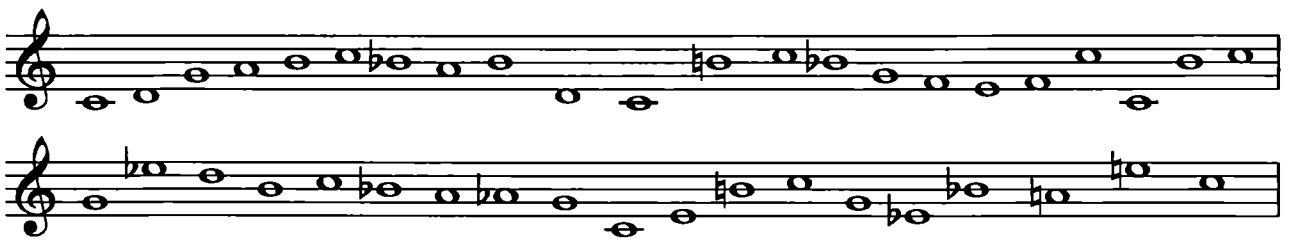

## VII BOSQICH

### MASHQLAR

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



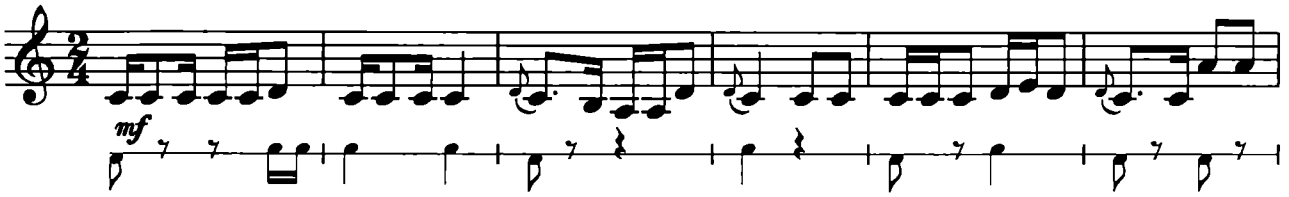
II. VII Tabiiy va o'zgargan holda berilgan lad bosqichlarni ovozga qulay balandligida kuylash.



### KUYLASH UCHUN MISOLLAR

**Rost maqomidan**
**MUXAMMAS**

**326 M. M. ♩ = 60**



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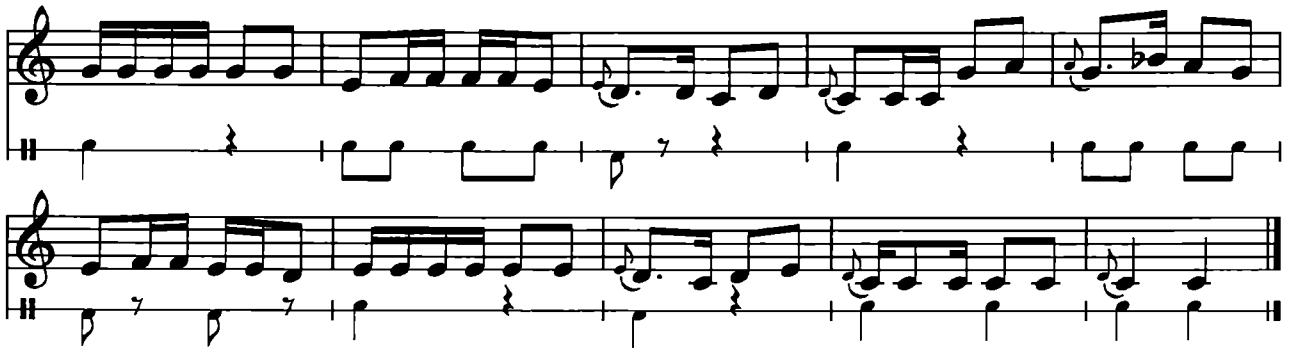
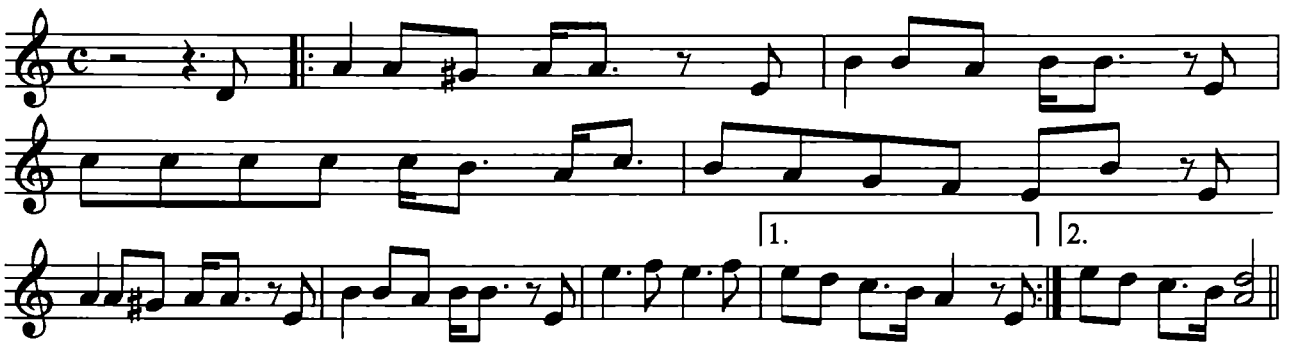


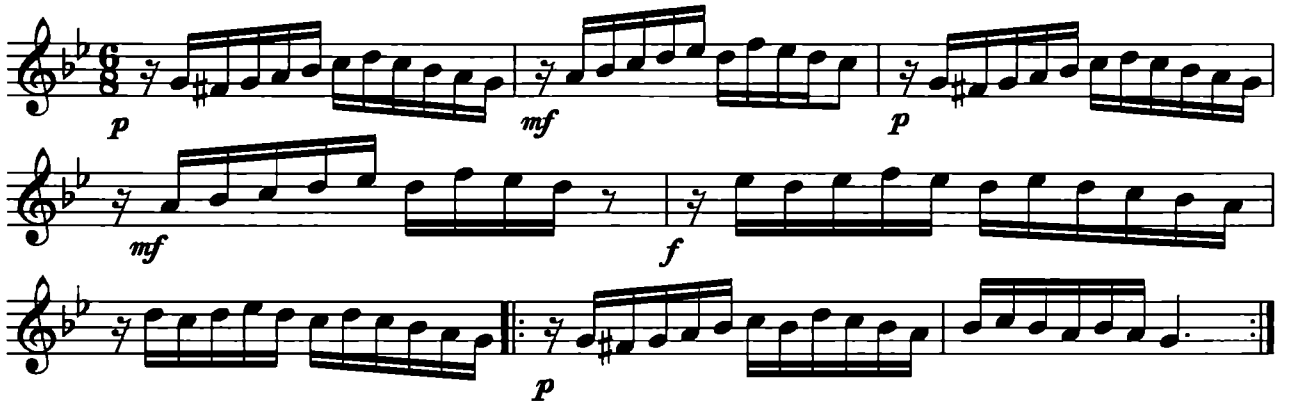
*M. Leviyev*
**MEHNATDAN BAXTIMIZ**

**327** **Tempo di marcia**



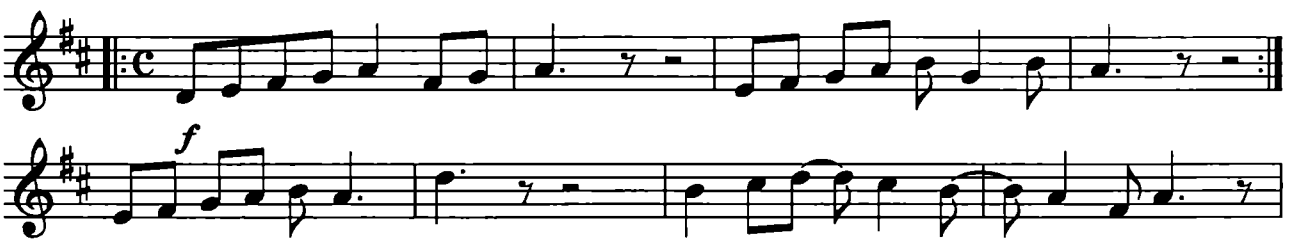

*X. Azimov*
**ETYUD**

**328** **Tez**




*A. Mansurov mus.*
**CHEGARACHI KO'SHIG'I**

**329** **Moestoso**



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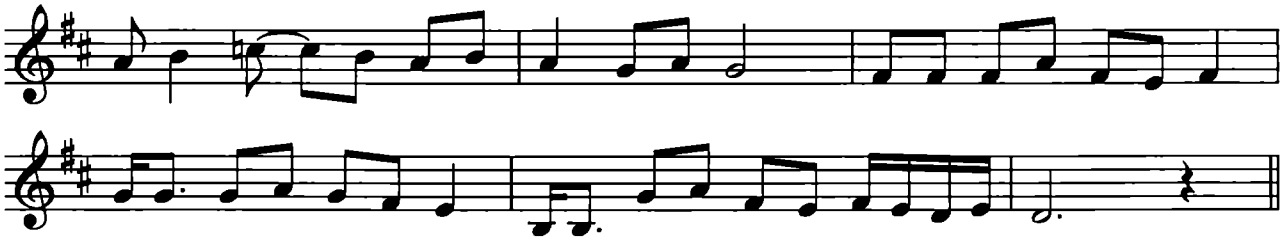
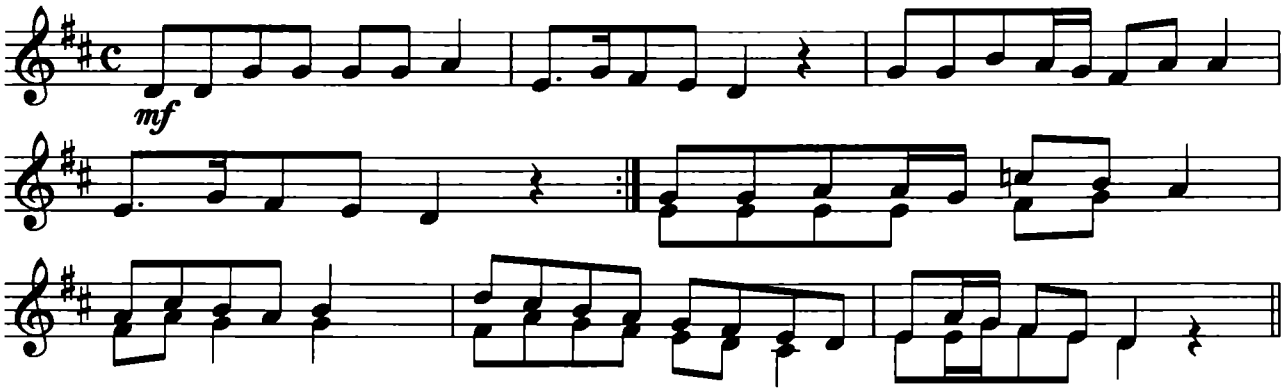


*Ik. Akbarov*

**BAXTLI BOLALAR**

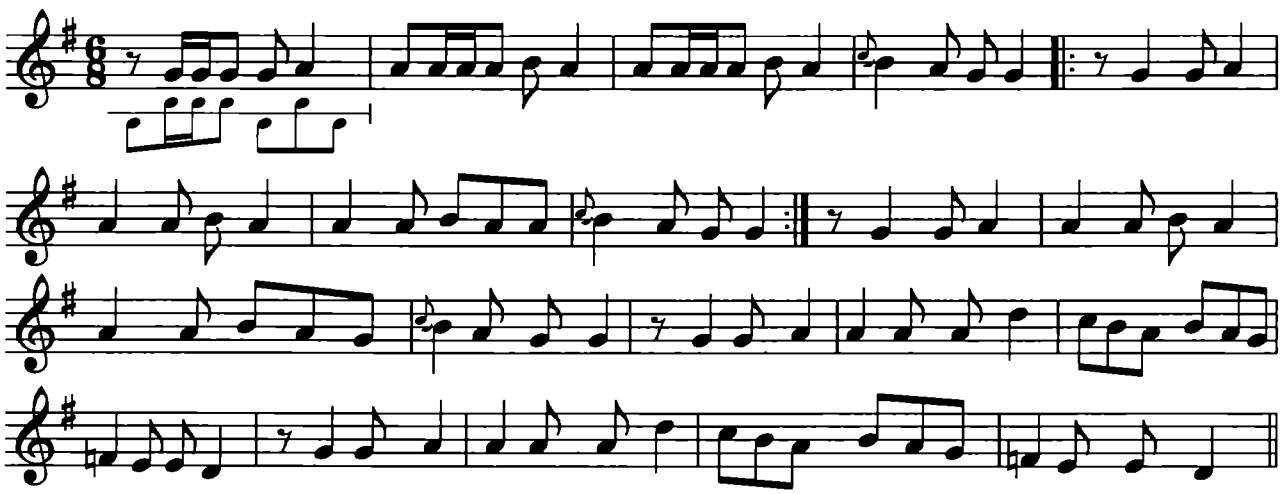
**330 Allegretto**




*O'zbek xalq musiqasi*

**IX t. MO'G'ILCHA UFORISI**

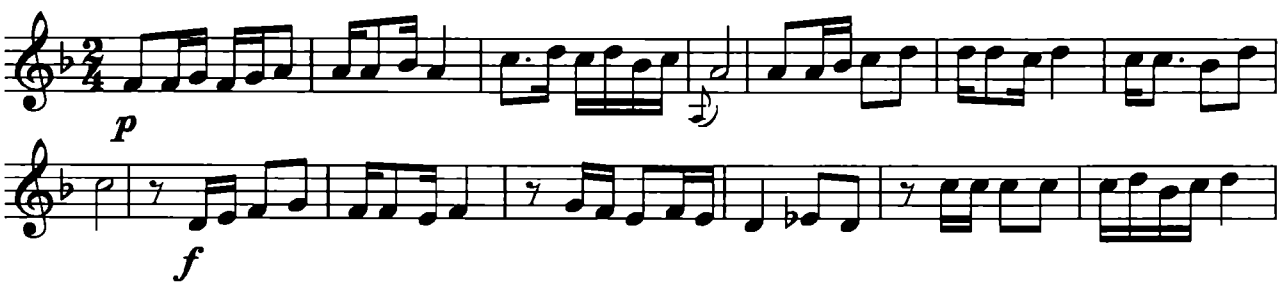
**331 M. M. ♩ = 68 -72**



*I. Xamroyev mus.*

**CHANG VA ORKESTR UCHUN 1 KONSERT**

**332 Allegro**



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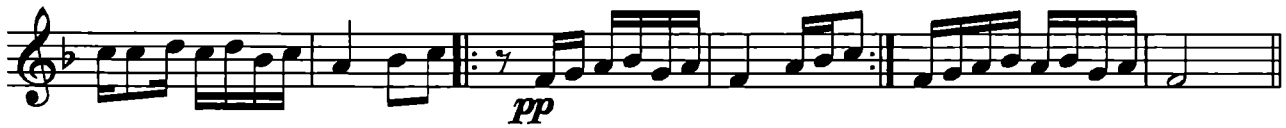
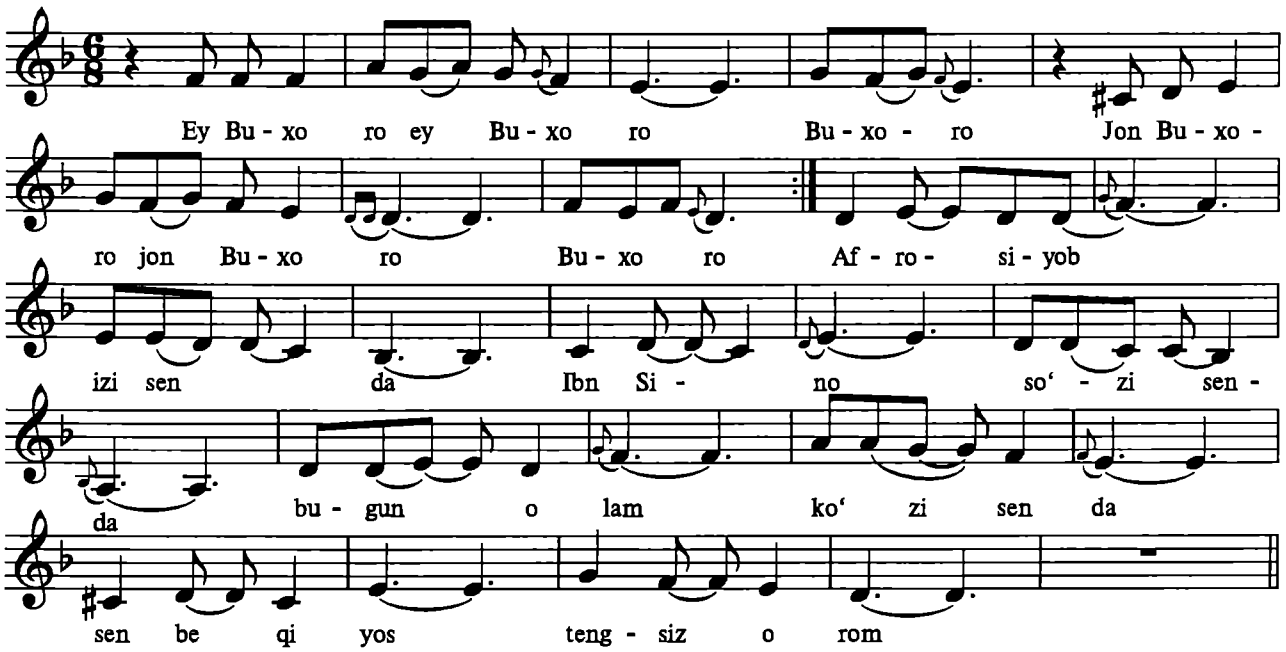


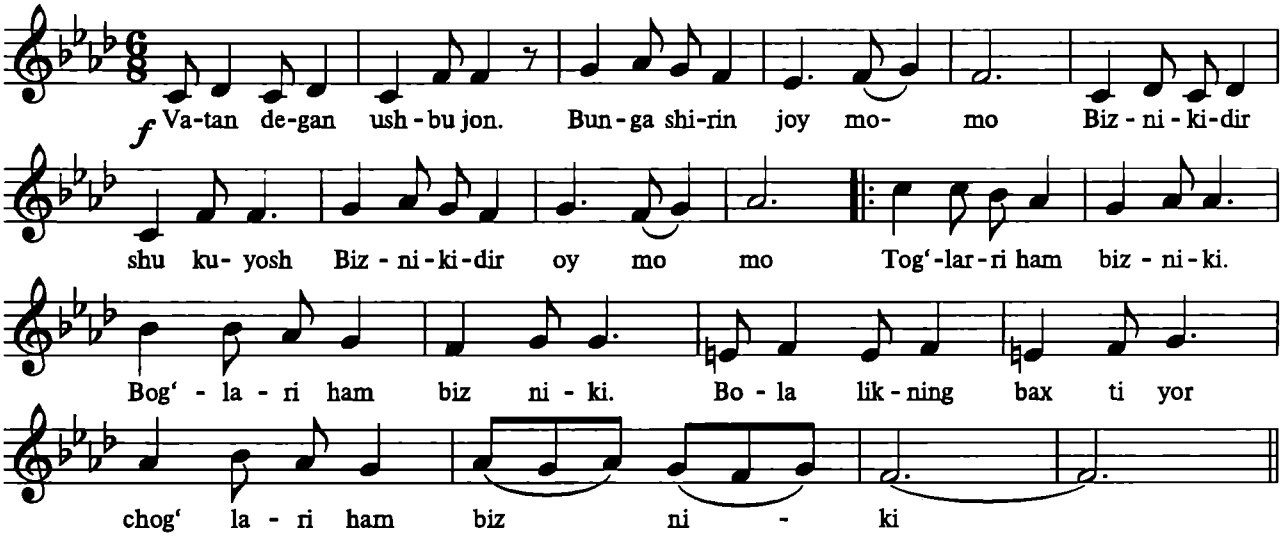

*M. Bafoyev mus., Librettosi. X. Davron*
**BUXOROI SHARIF op. II naqsh**

**333 Allegretto moestozo**




*H. Rahimov mus.,*
*Usmon Qo'chqor so'zi*
**VATAN**

**334 Allegro**



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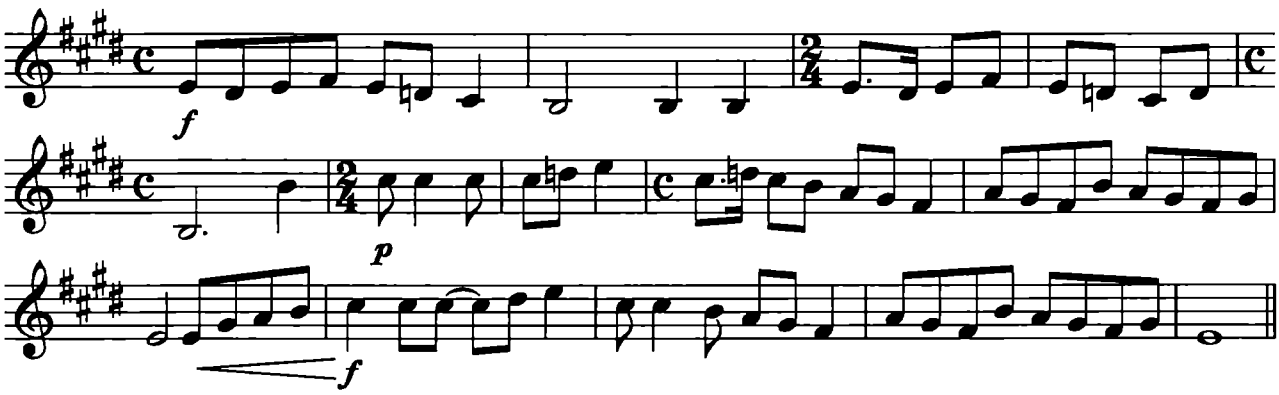
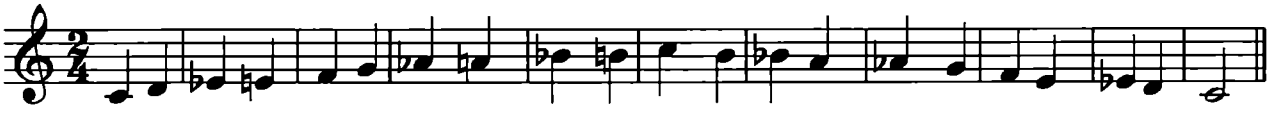
**335** **Allegro schezzande**



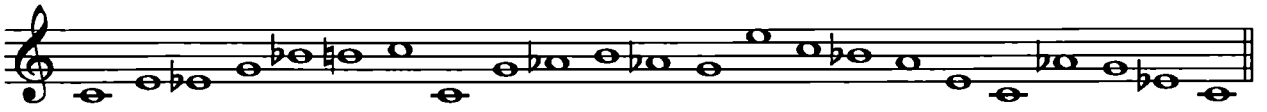

## III BOSQICH

### MASHQLAR

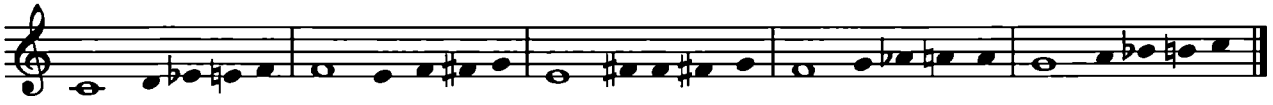
I. III Tabiiy va o'zgargan holda berilgan lad bosqichlarini turli usulda kuylash.



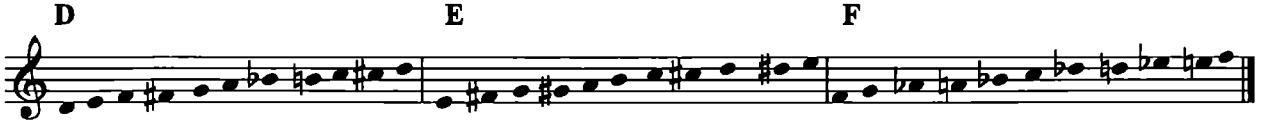
II. Nomdosh lad bosqichlarni ovozga qulay balandligida kuylash.



III. Nomdosh ladni pastagi tetraxordlarni tuzilishiga qarab turli bosqichlardan tuzib kuylash.



IV. Nomdosh ladni tuzilishiga qarab turli tovushdan tuzib kuylash.



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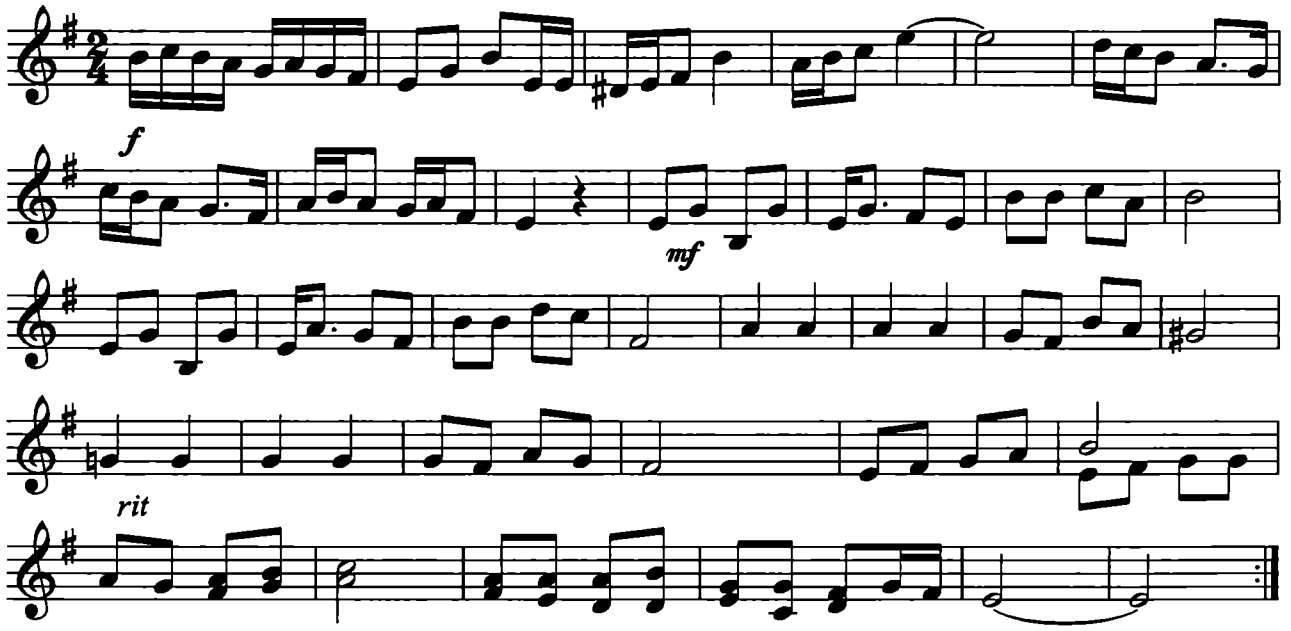
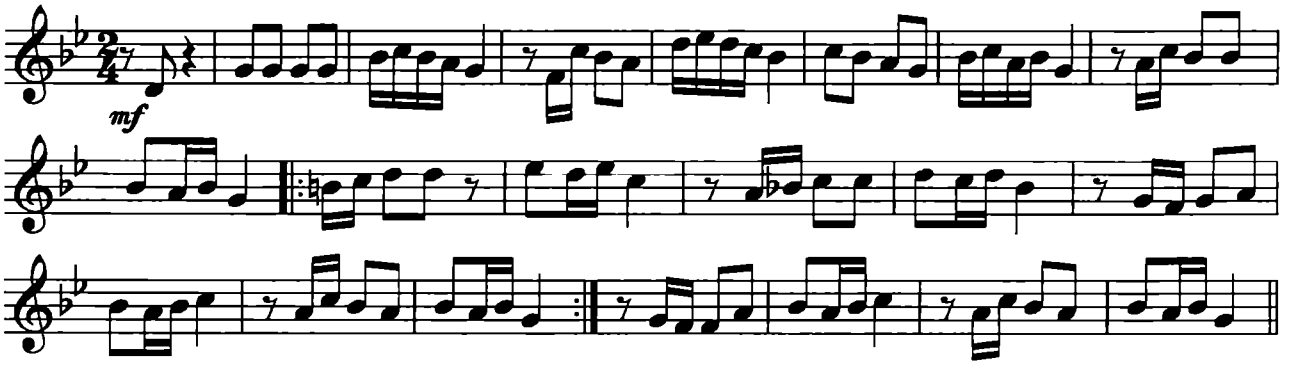
*K. Kenjayev mus.*
**PAXTAJONIM**

**336 Allegretto**



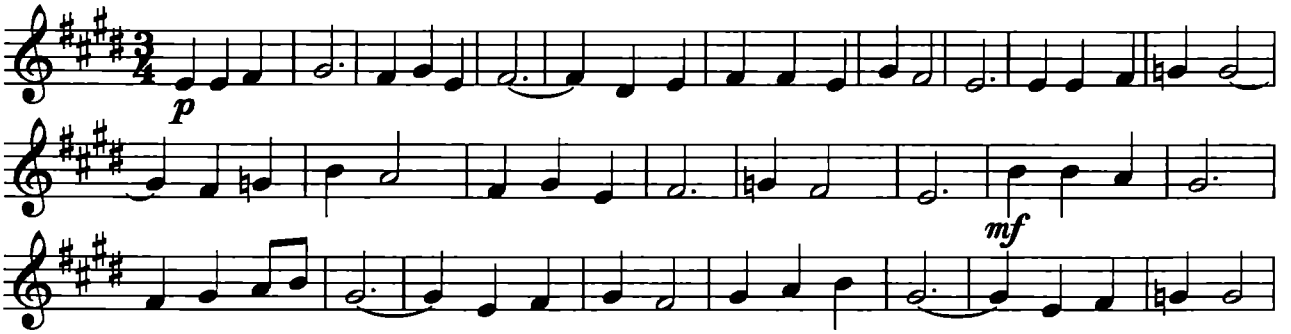

*Ye. Shvarts*
**SOHIBQORLAR QO'SHIG'I**

**337 O'rtacha tezliqda**




*K. Kenjayev*
**ROZIMASMAN**

**338 Tempo di valse**



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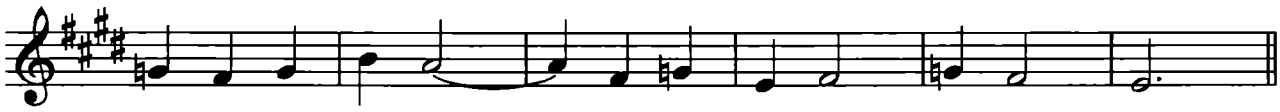
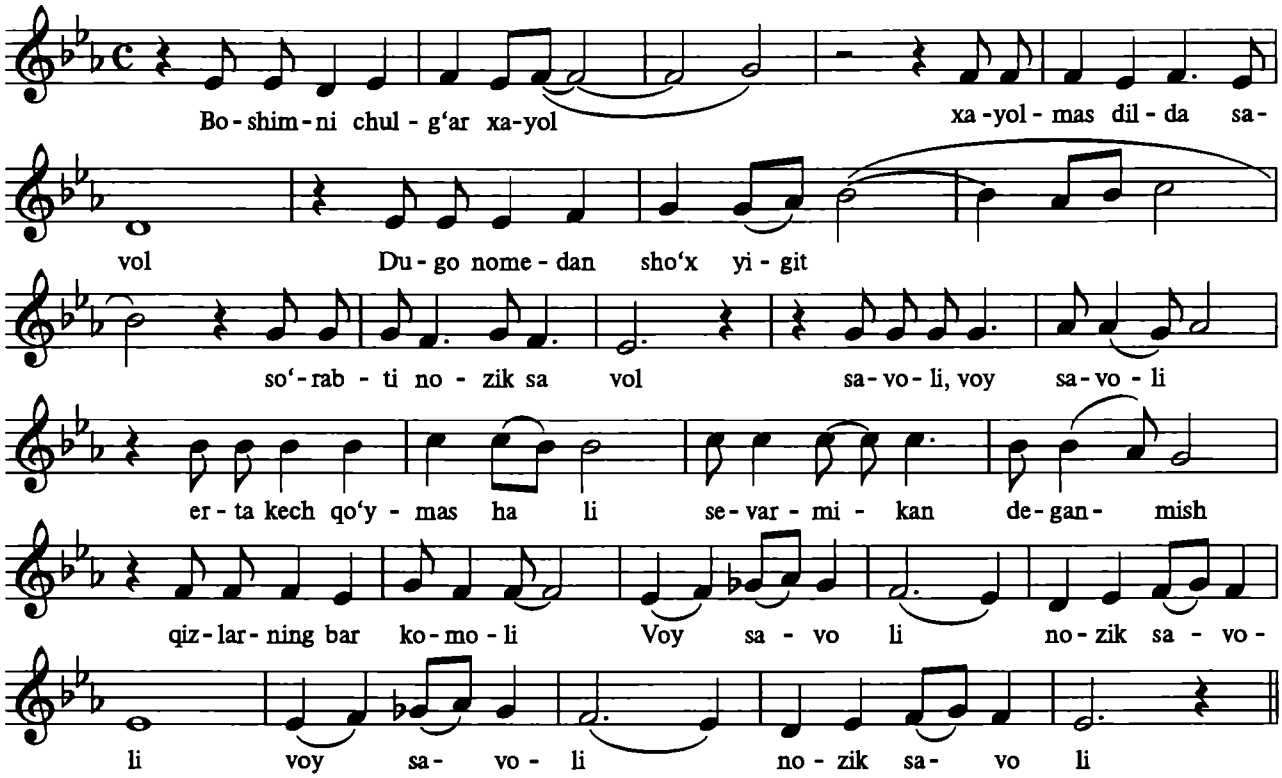


*K.Kenjayev*

**NOZIK SAVOL**

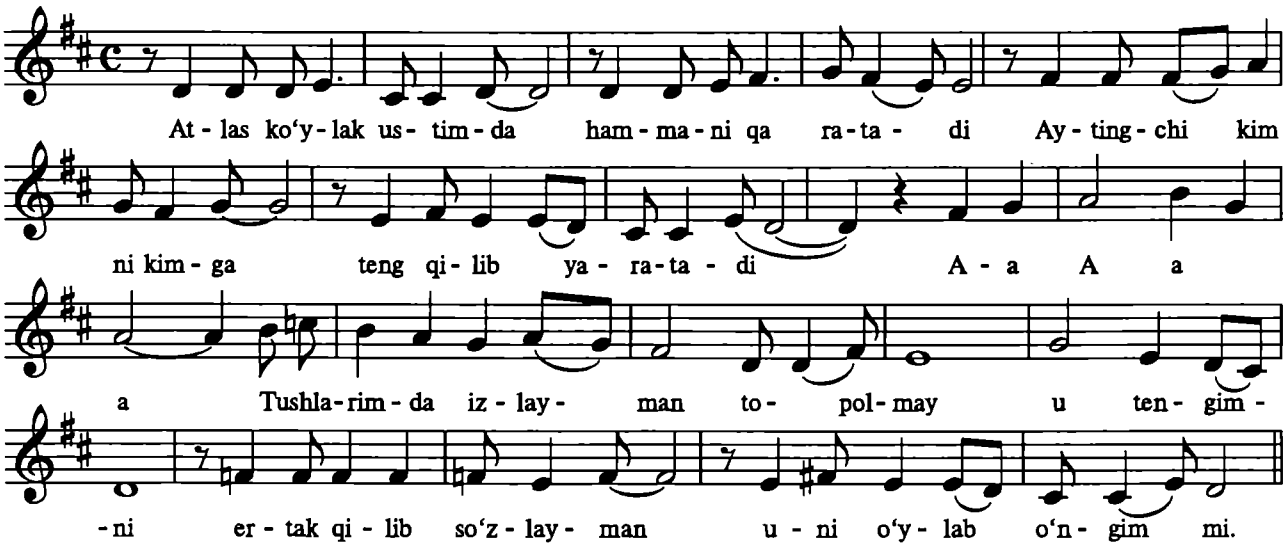
**339 Moderato**




*K. Kenjayev mus., T. Po'latov she'ri*

**ATLAS KUYLAK**

**340 Allegretto**



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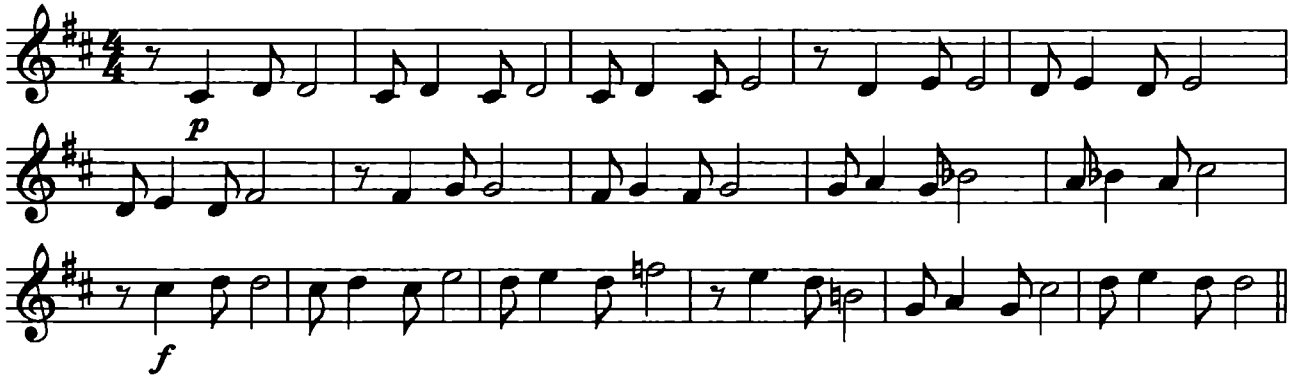
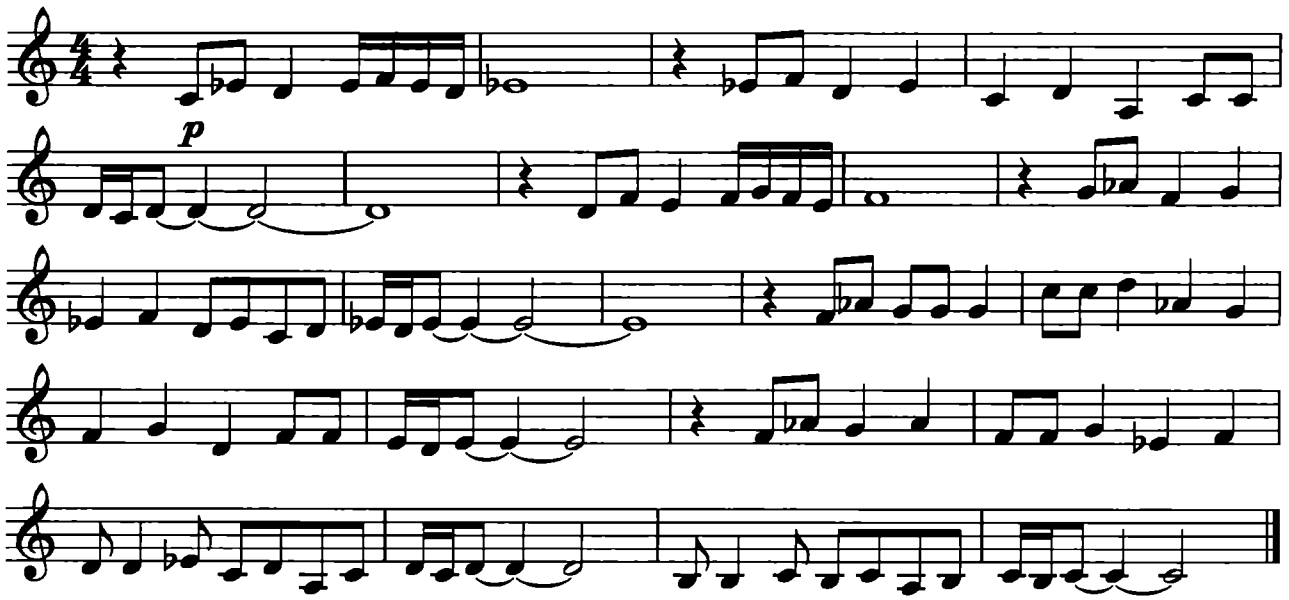
*M. Bafoyev*
**FALAK poemasi**

**341 Andante**



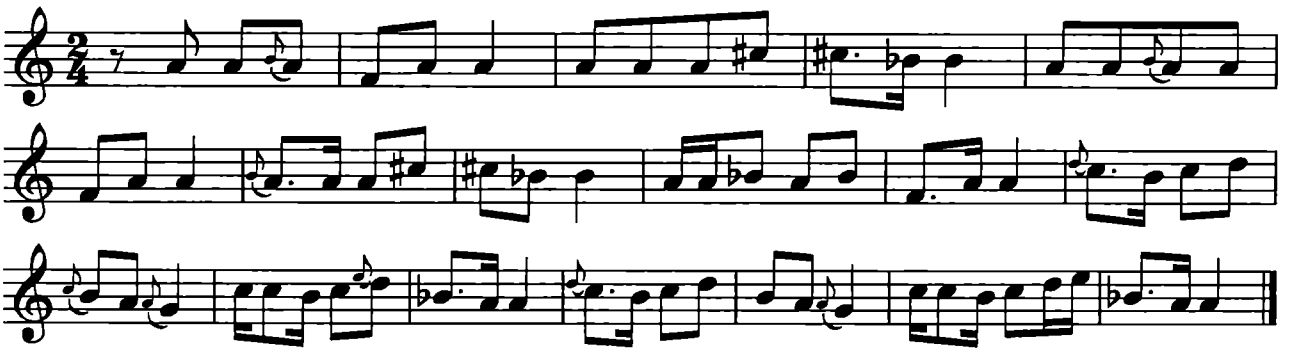

*M. Bafoyev*
**QURBON HAYITI**

**342 Allegro moderato**




*M. Bafoyev mus., H. Davron lib.*
**BUXOROI SHARIF. op. XIII naqsh.**

**343 Moderato**





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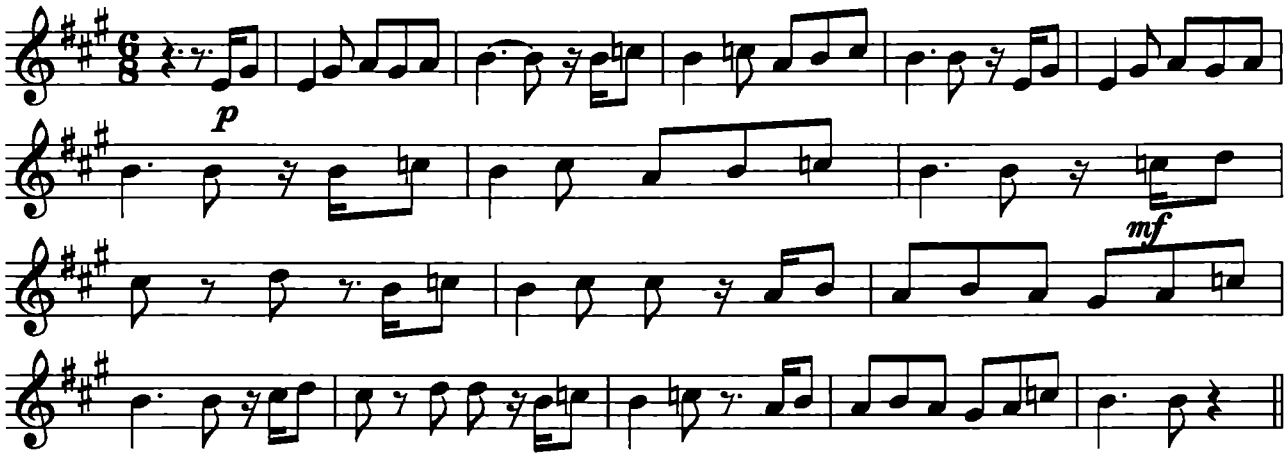
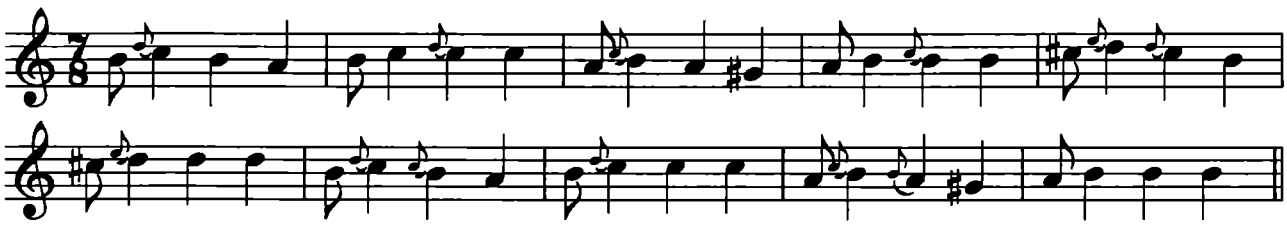
*M. Bafoyev*
**ZARAFSHON TO'LQINLARI raqs syuitasi**

**344** **Moderato**




*M. Bafoyev, X. Davron lib.*
**BUXOROI SHARIF op. VI naqsh**

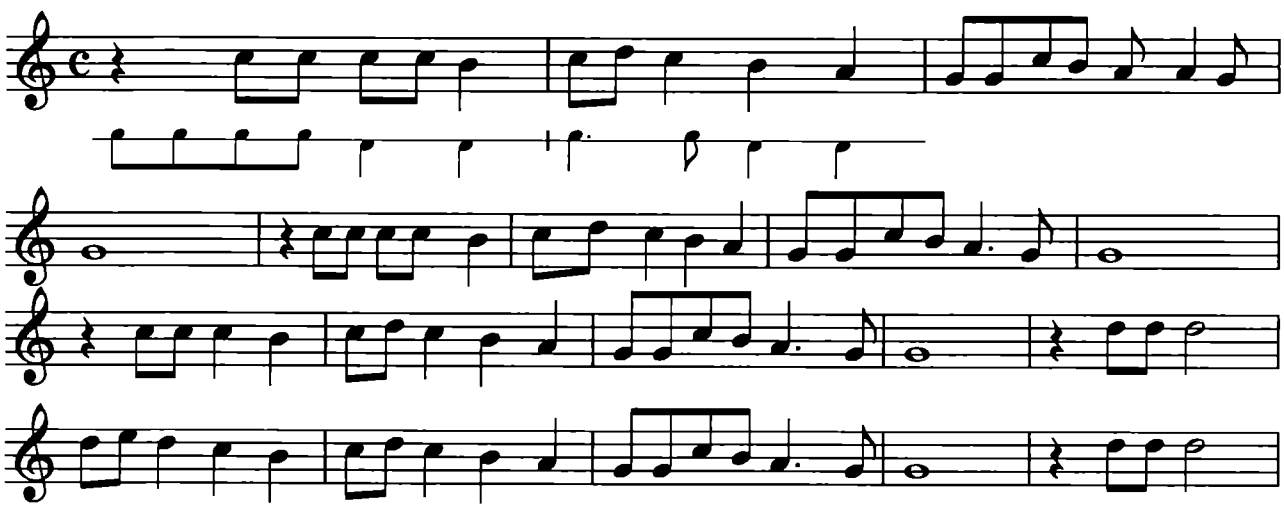
**345** **Allegro moderato**



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

*O'zbek xalq musiqasi*
**IX t. QADIM XAMLIG'I**

**346** **M. M. ♩ = 112 - 116**





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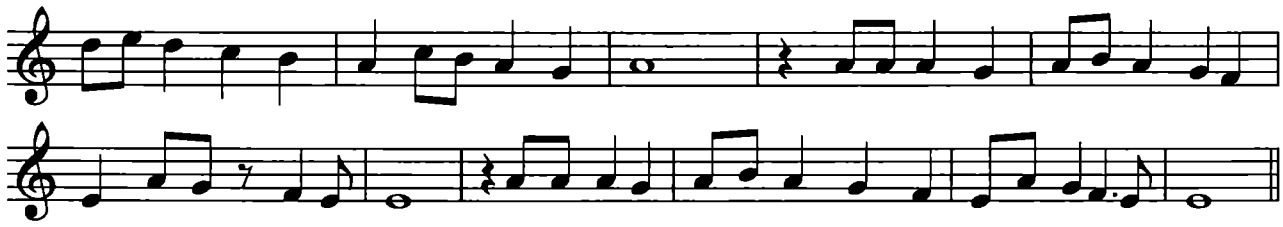
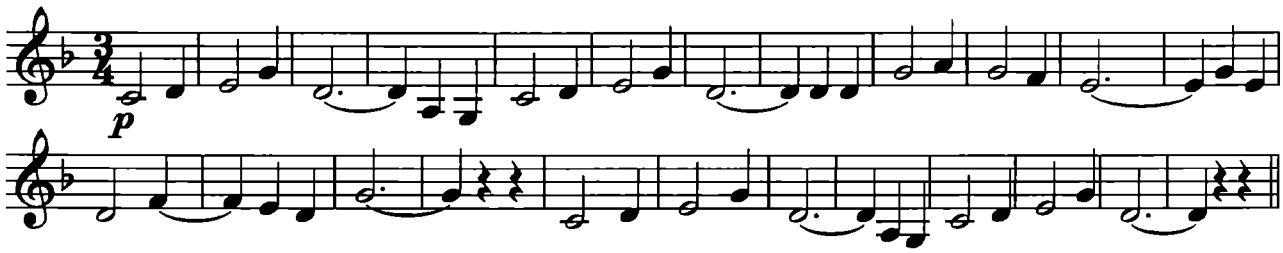


*V.Knyazev*

**RUBOB-PRIMA UCHUN KONSERT**

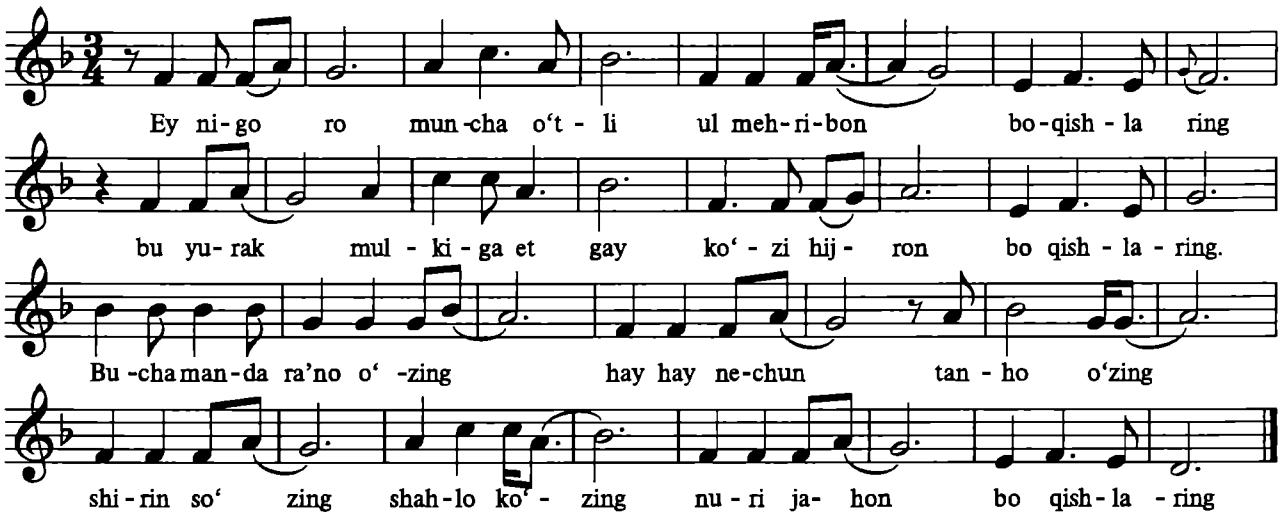
**347 Contabile**




*H. Rahimov mus., Nazarmat she'ri*

**BOQISHLARING**

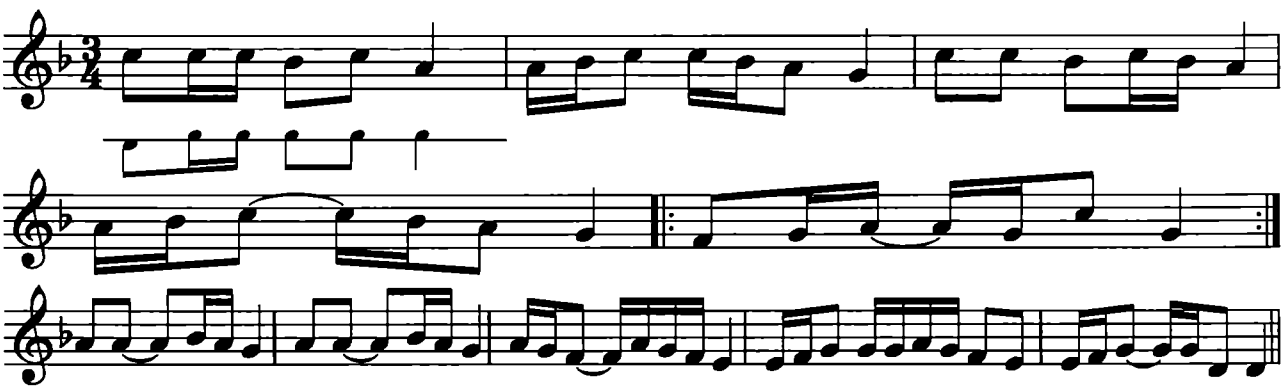
**348 Andante**




*O'zbek xalq musiqasi*

**IV t. YASHNA BAXORIM**

**349 M. M. ♩ = 69 - 72**





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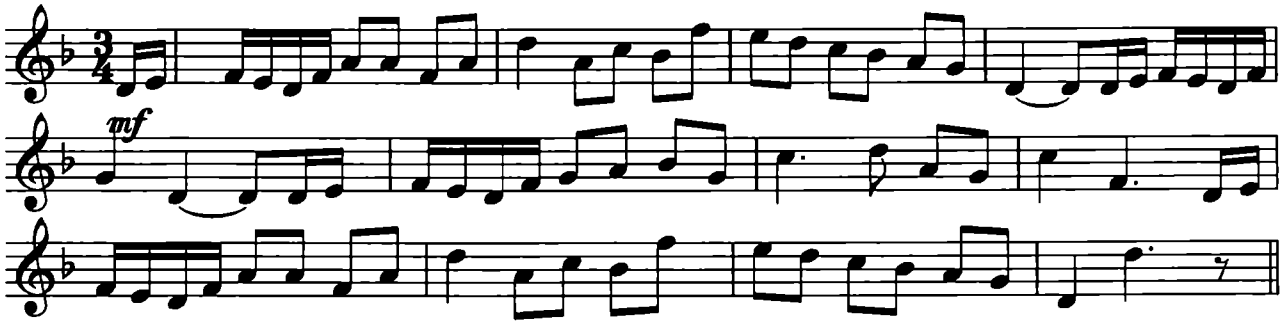
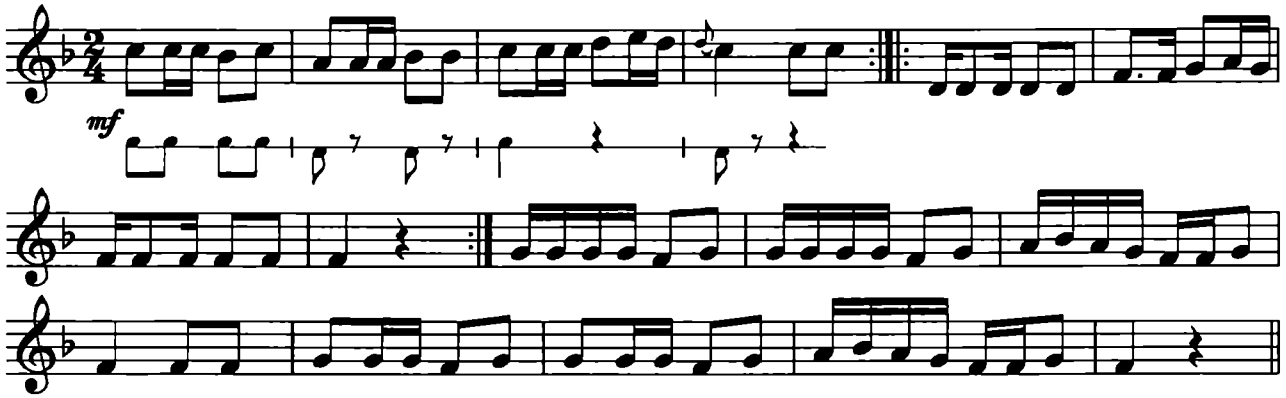
**350 Allegro non troppo**



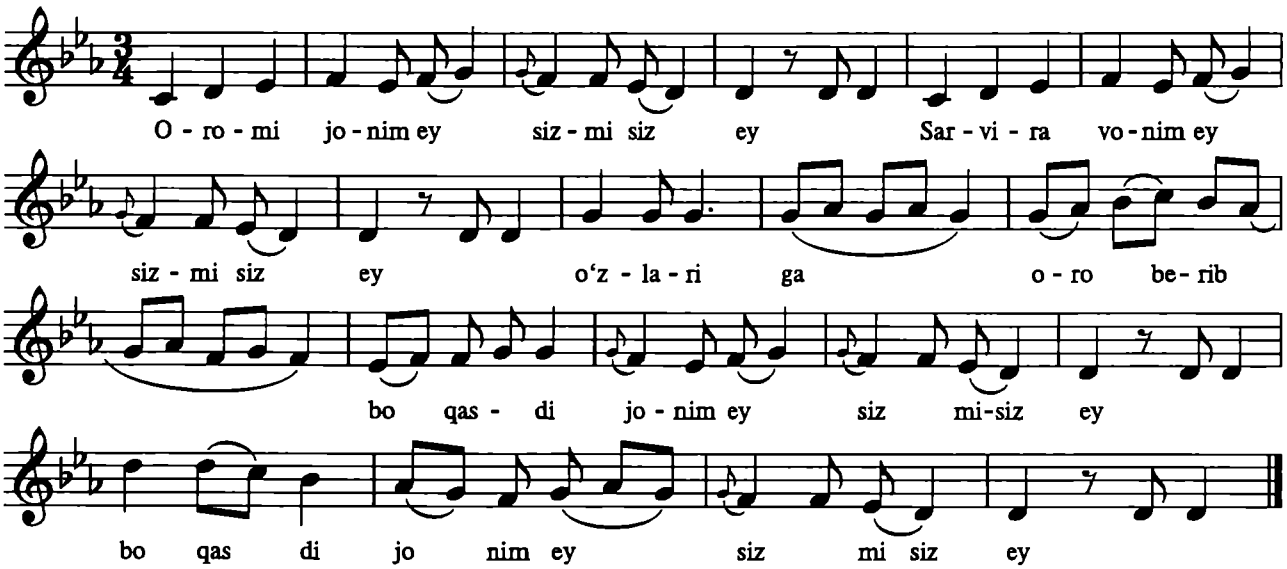

*Navo maqomidan*
**ORAZ NA'MASI**

**351 M. M. ♩ = 69**




*O'zbek xalq kuyi*
**OROMIJON**

**352 M. M. ♩ = 92**



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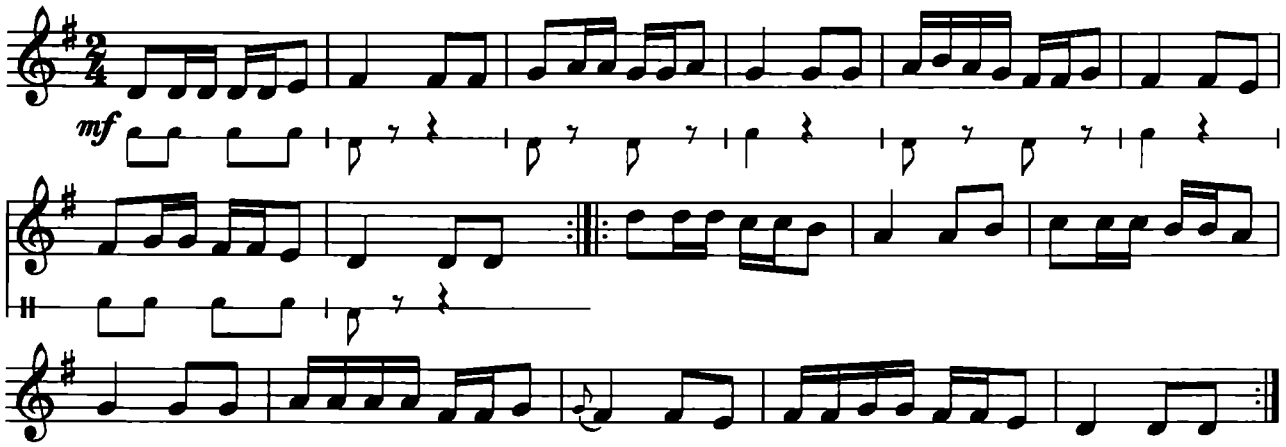
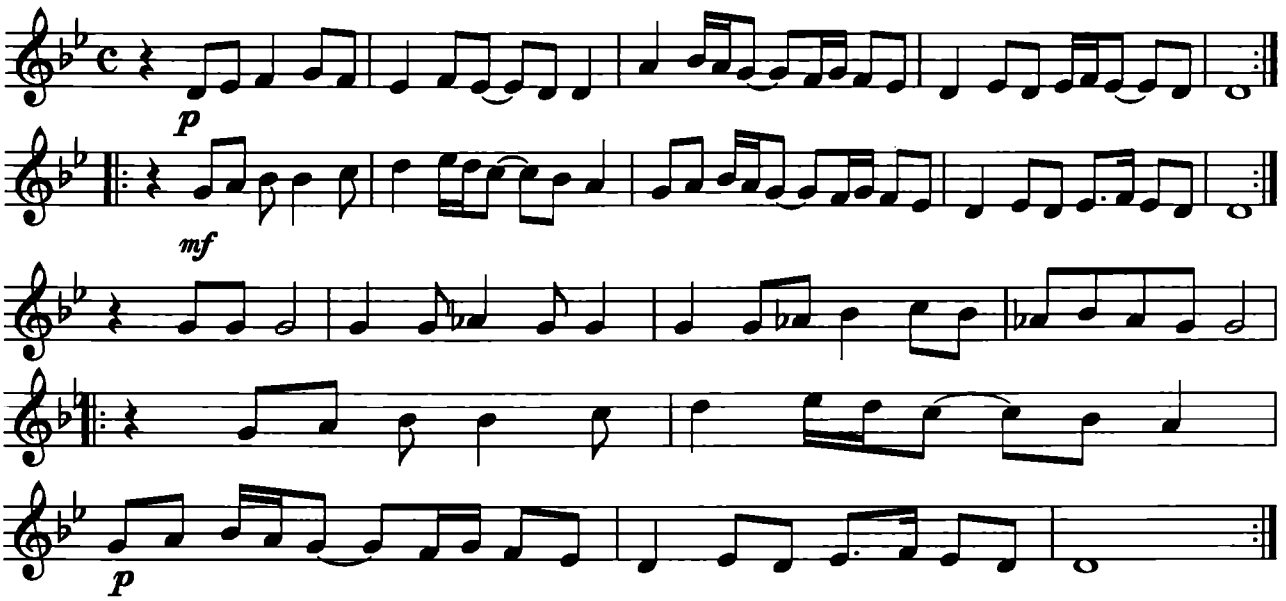
*Dugoh maqomidan*
**SAMOI DUGOH**

**353** **M. M. ♩ = 72**



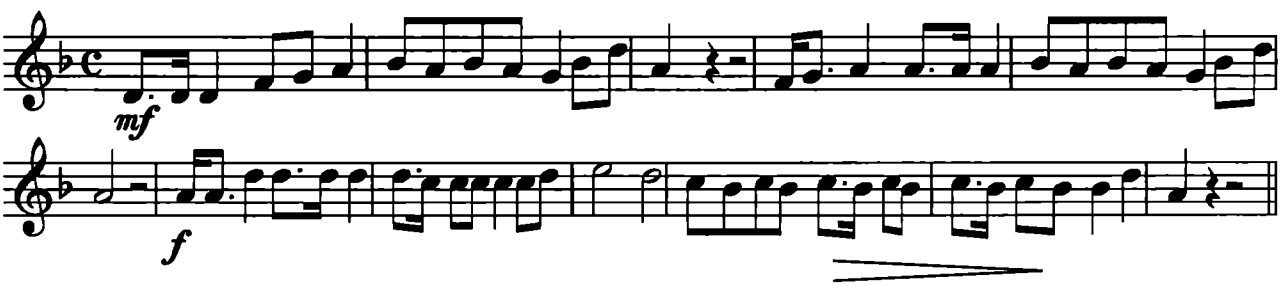

*T. Jalilov mus.*
**EY SABO**

**354** **Moderato**




*R. Abdullayev*
**BIZGA BERGAN BAXT**

**355** **Moderato**



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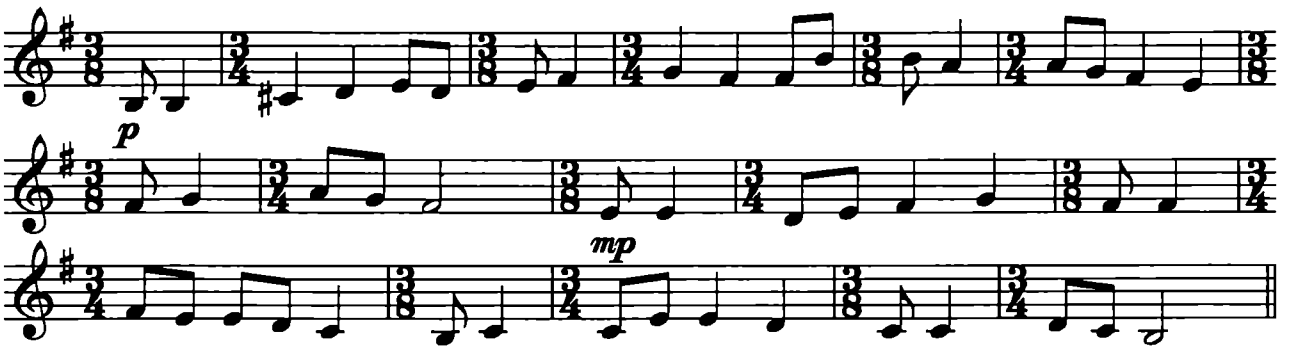
*M. Ashrafi*

**G'AMIM DILDORA IZXOR ET**

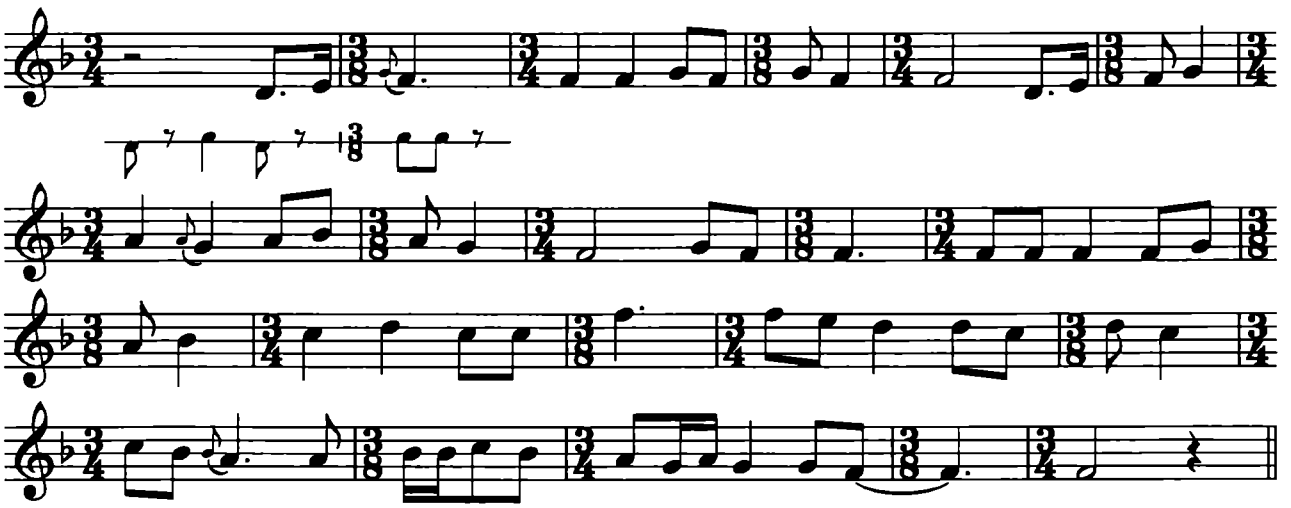
**356 Andante**




**Navo maqomidan**

**BAYOT TALQINI**

**357 M. M. ♩ = 88 - 92**



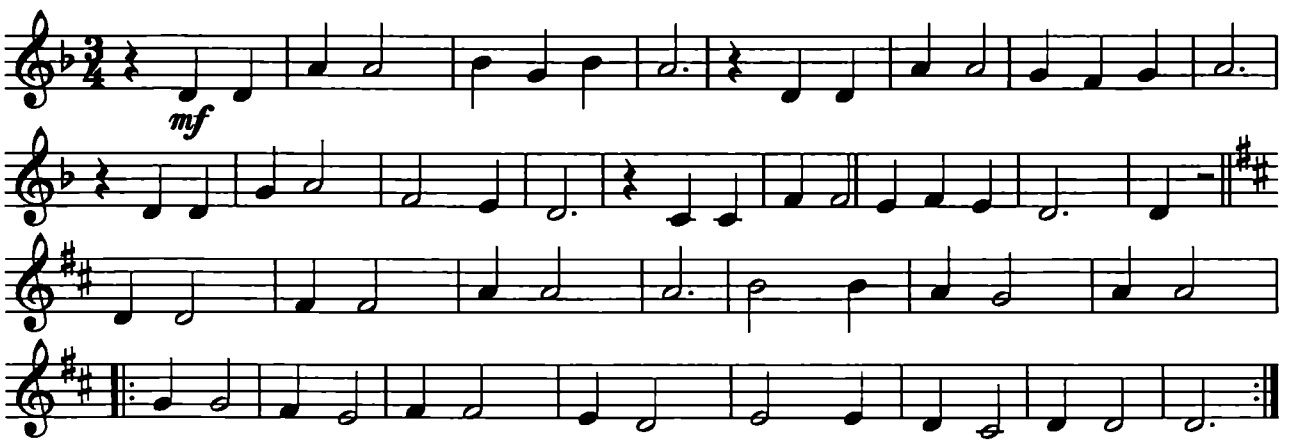
## TUZILMA ICHIDAGI TAQQOSLAMA

### KUYLASH UCHUN MISOLLAR

*K. Kenjayev*

**BIZLAR XAT YOZISHAMIZ**

**358 Andantino**



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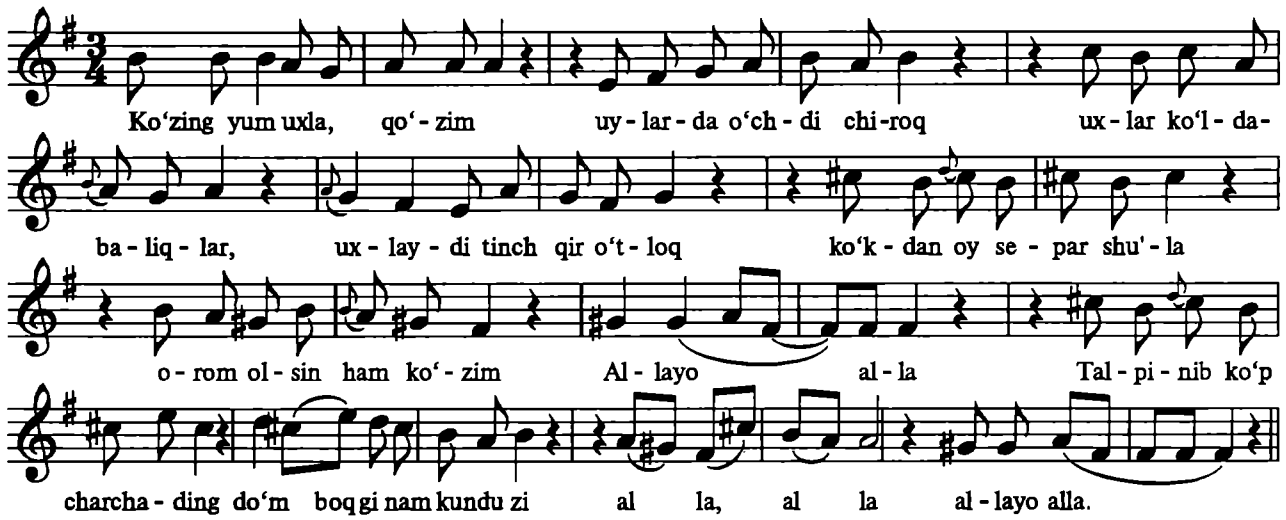
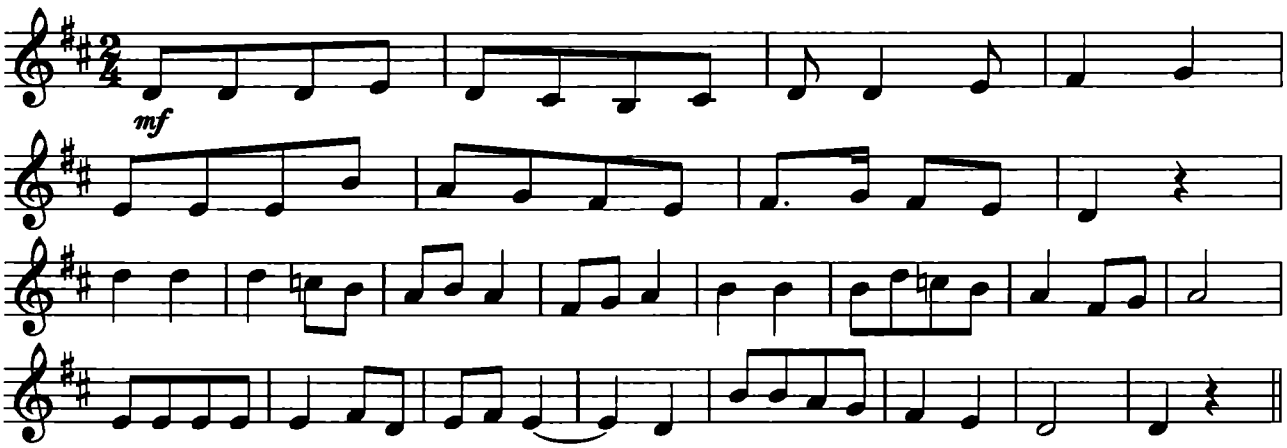
*Z. Azimov mus., I. Muslim she'ri*
**ALLA**

**359 Moderato**



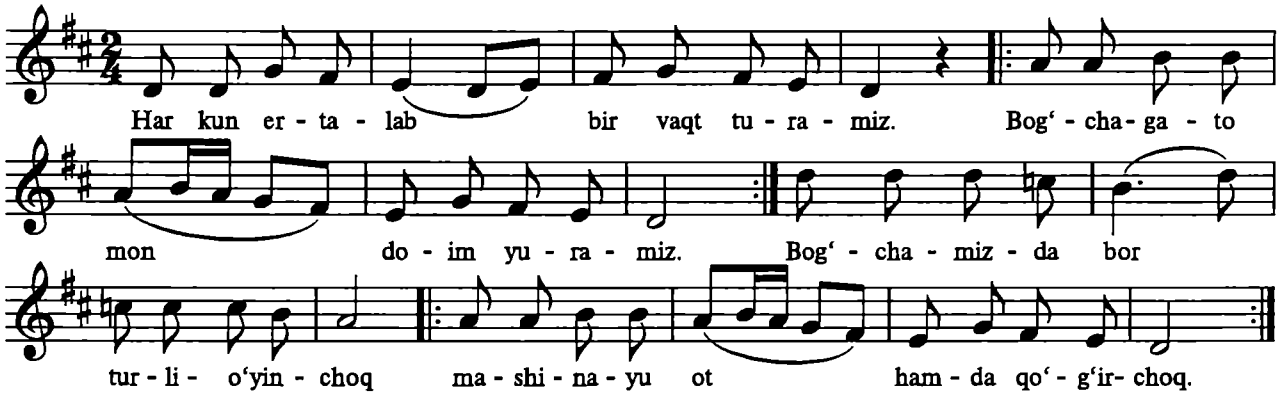

*G' Qodirov*
**VATAN KUTAR**

**360 Moderato**




*G' Qodirov mus., A. Rahmat she'ri*
**BOG'CHAMIZ**

**361 Shoshilmay.**



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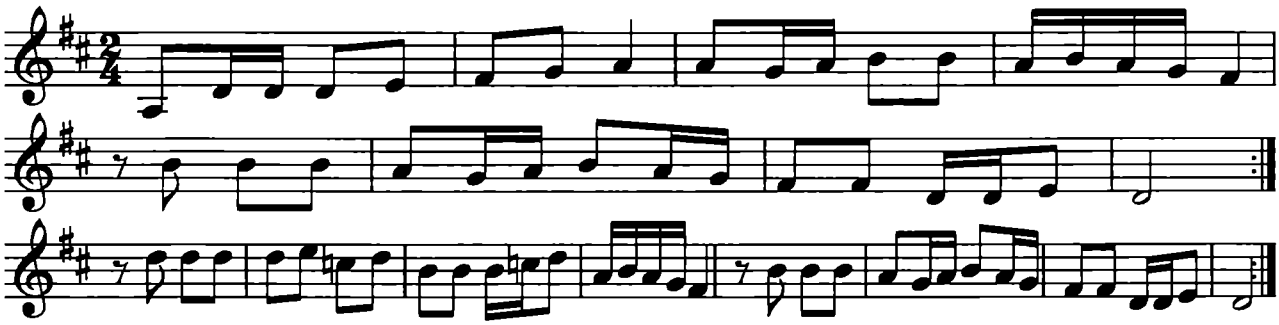
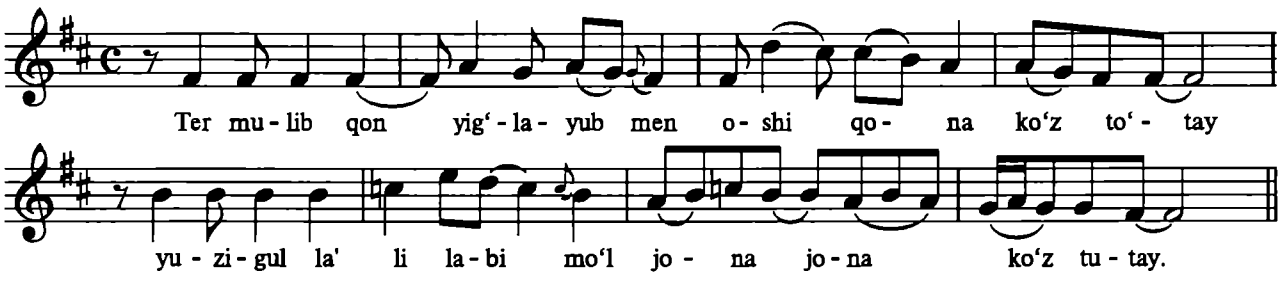
*B. Giyenko qayta ishlagan*
**QASHQARCHA**

**362 Allegro**



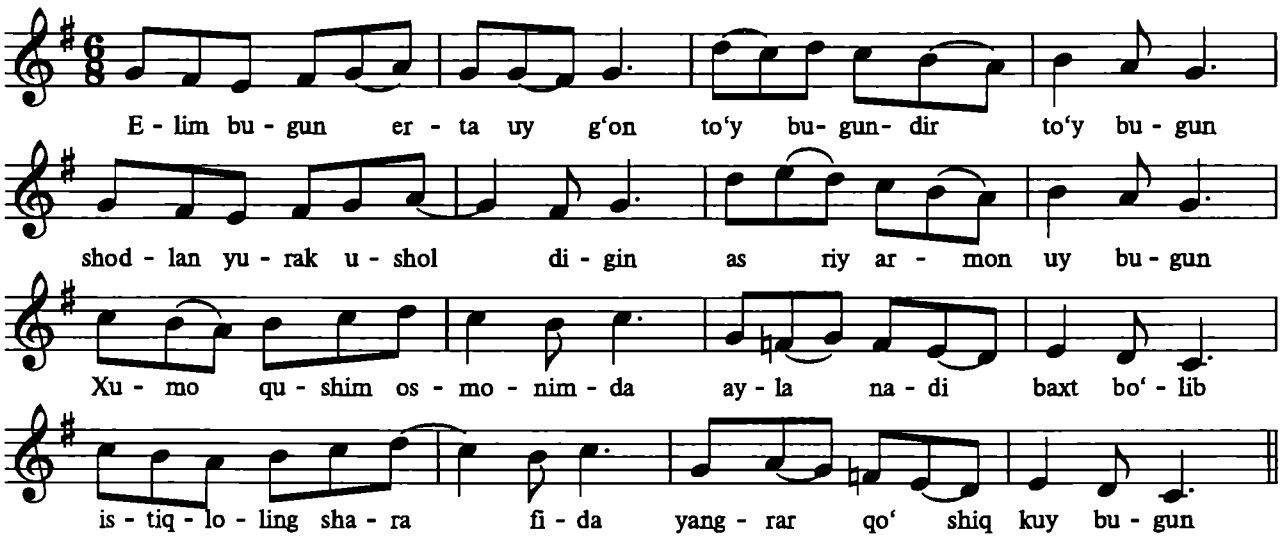
**Dugoh maqomidan**
**QASHQARCHAI SAVTI CHORGOH**

**363 M. M. ♩ = 90**




*B. O‘rinov mus., N. Narzullayev she'ri*
**MUSTAQILLIK ALYORI**

**364 O‘rta tez tantanali**



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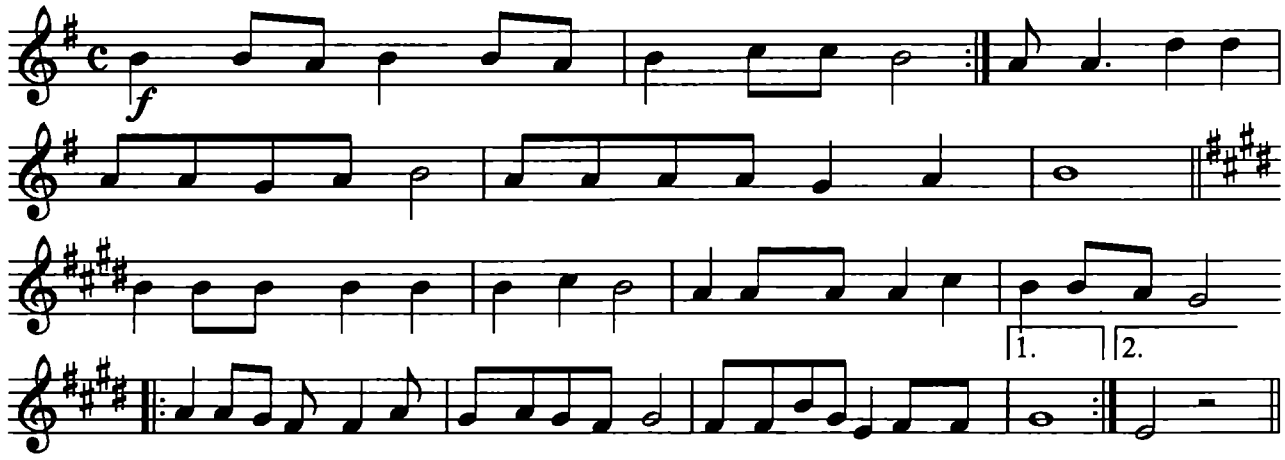
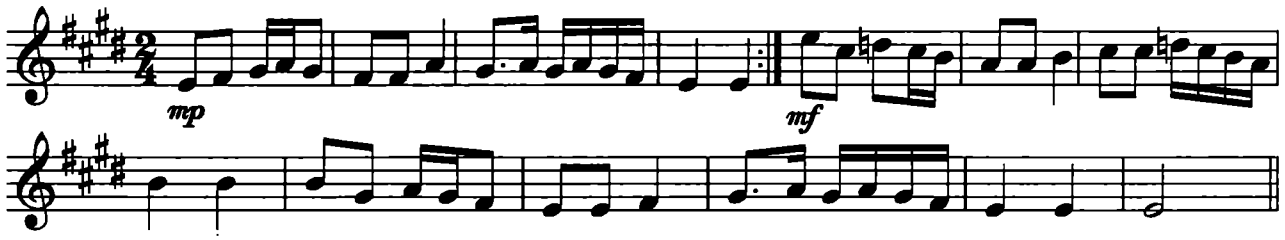
**365 Tempo di marcia**



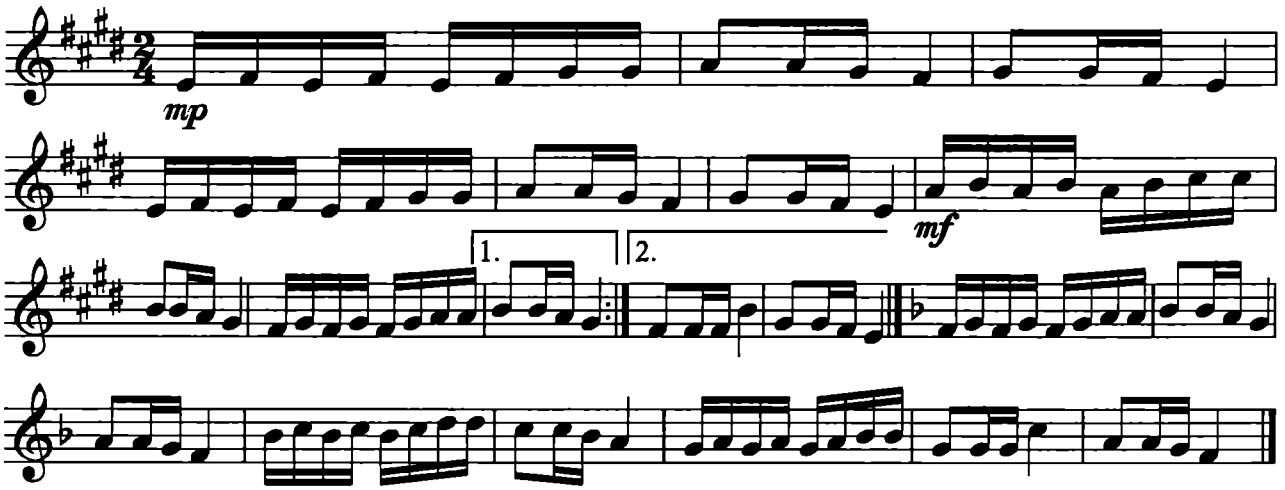

*B. Nadejdin*
**VATANIM**

**366 Moestoso**




*N. Norxo'jayev*
**YAXSHI BOLA**

**367 Andantino**



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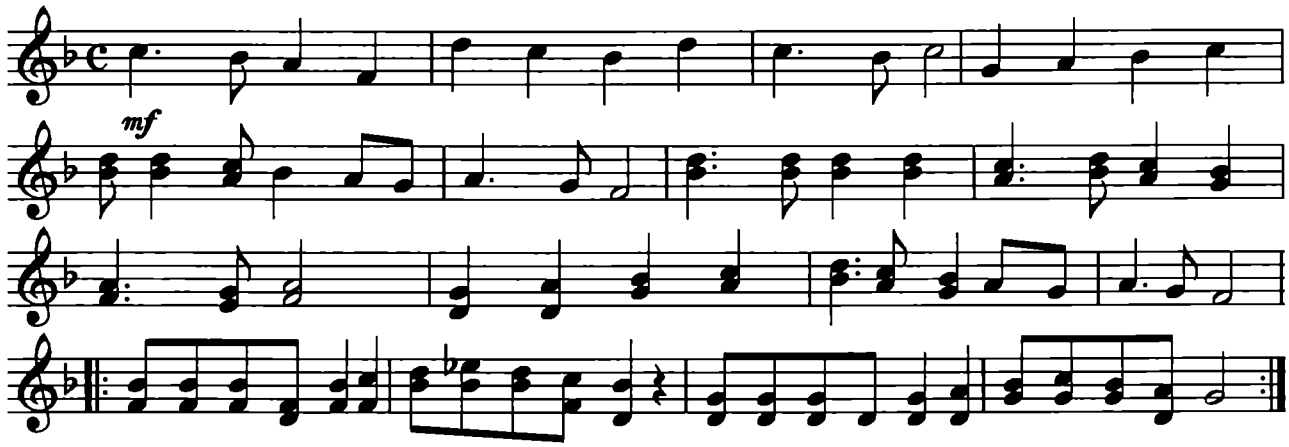
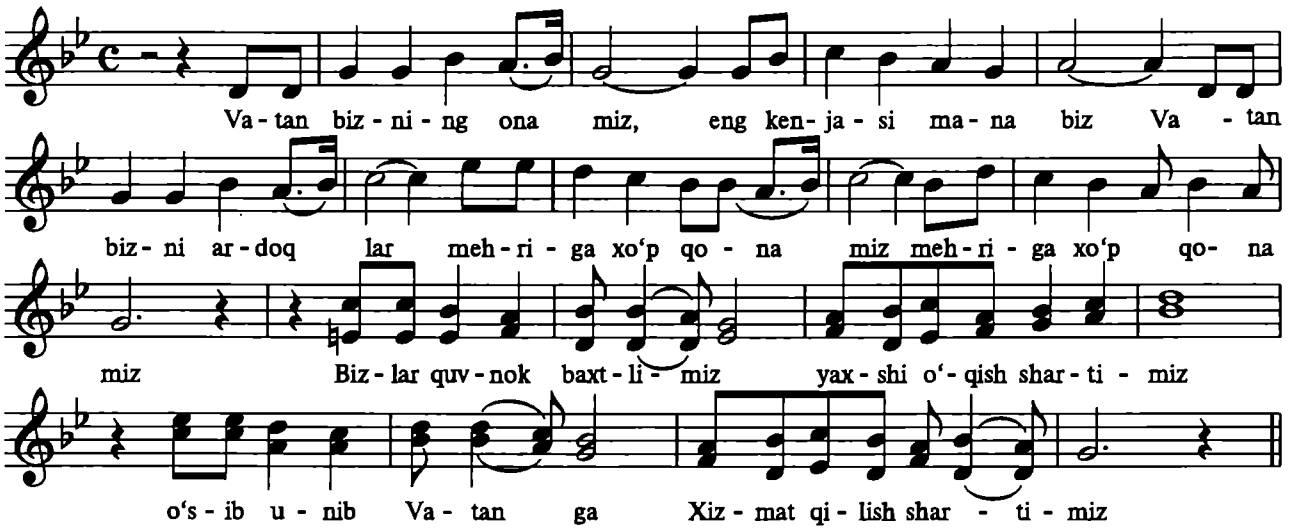
*Sh. Ramazonov*
**O'ZBEKISTON**

**368 Moderato**



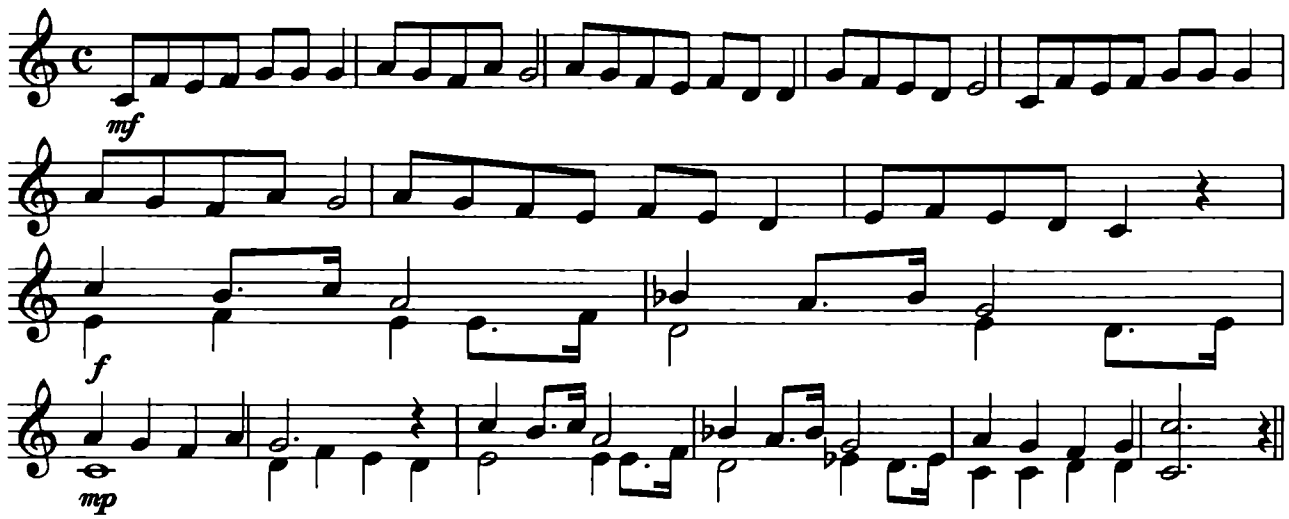

*F. Nazarov*
**VATAN BIZNING ONAMIZ V k.**

**369 Tempo di marcia**




*F. Nazarov*
**YOSHLAR MARSHI**

**370 Tempo di macia**



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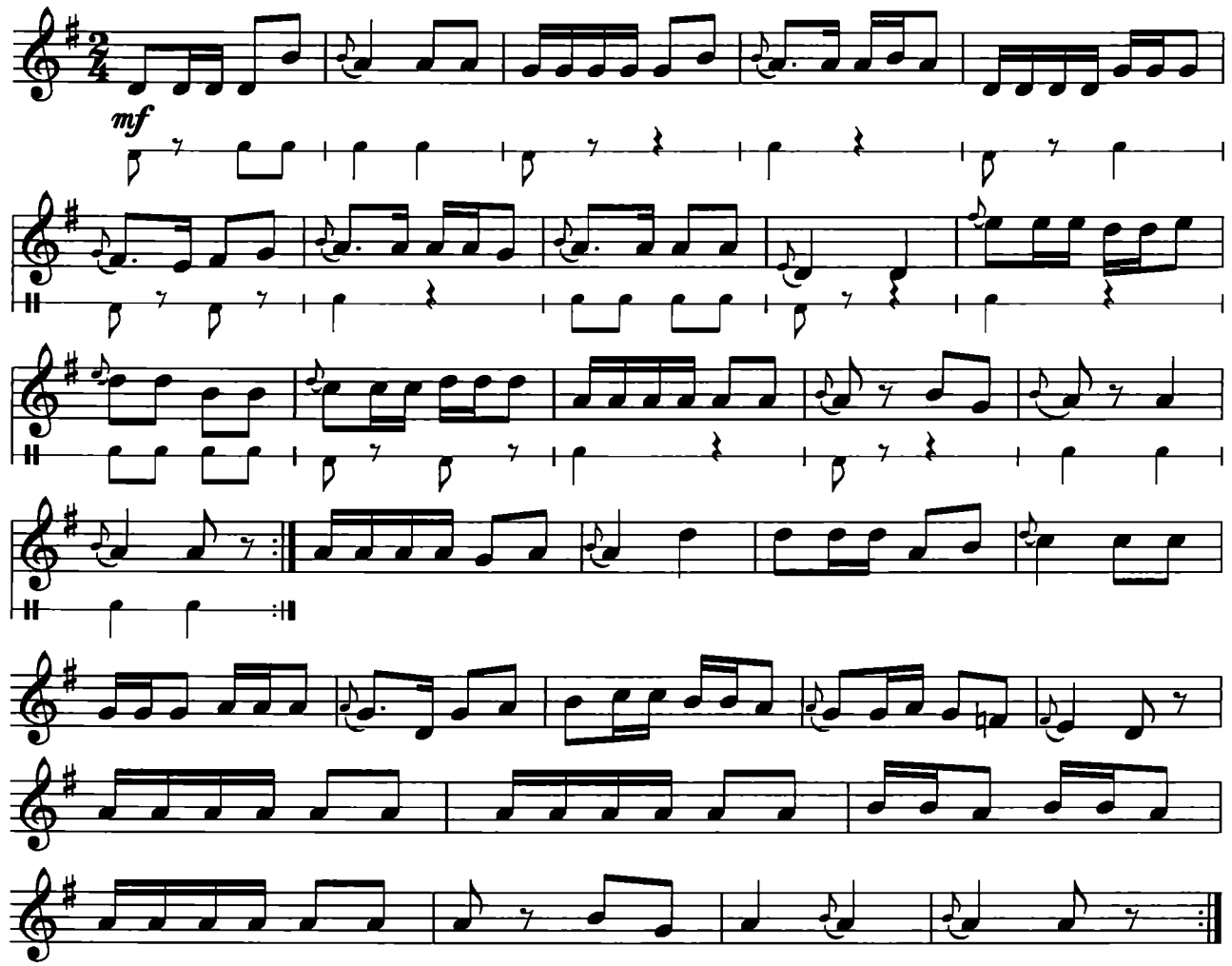
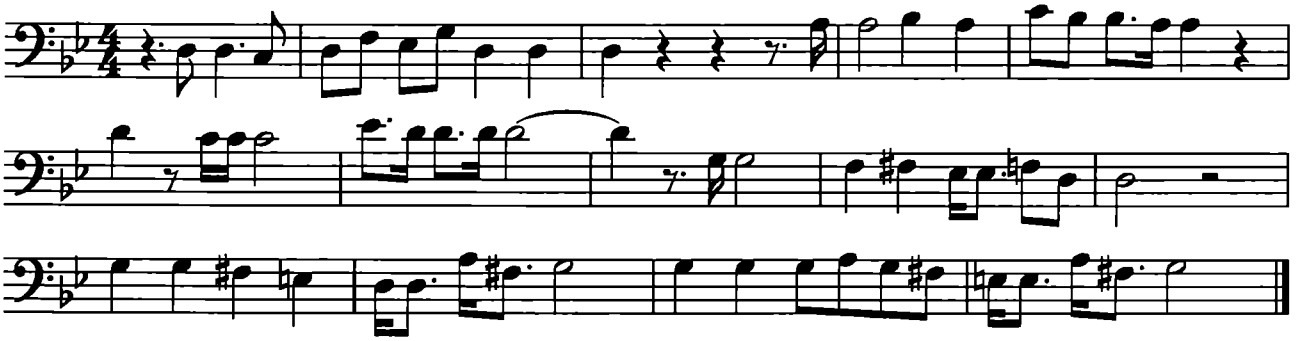
**371** **M. M. ♩ = 60 - 63**




*R. Abdullayev*

**O‘G‘LIM SIRA BO‘LMAYDI URUSH**

**372** **Moderato**





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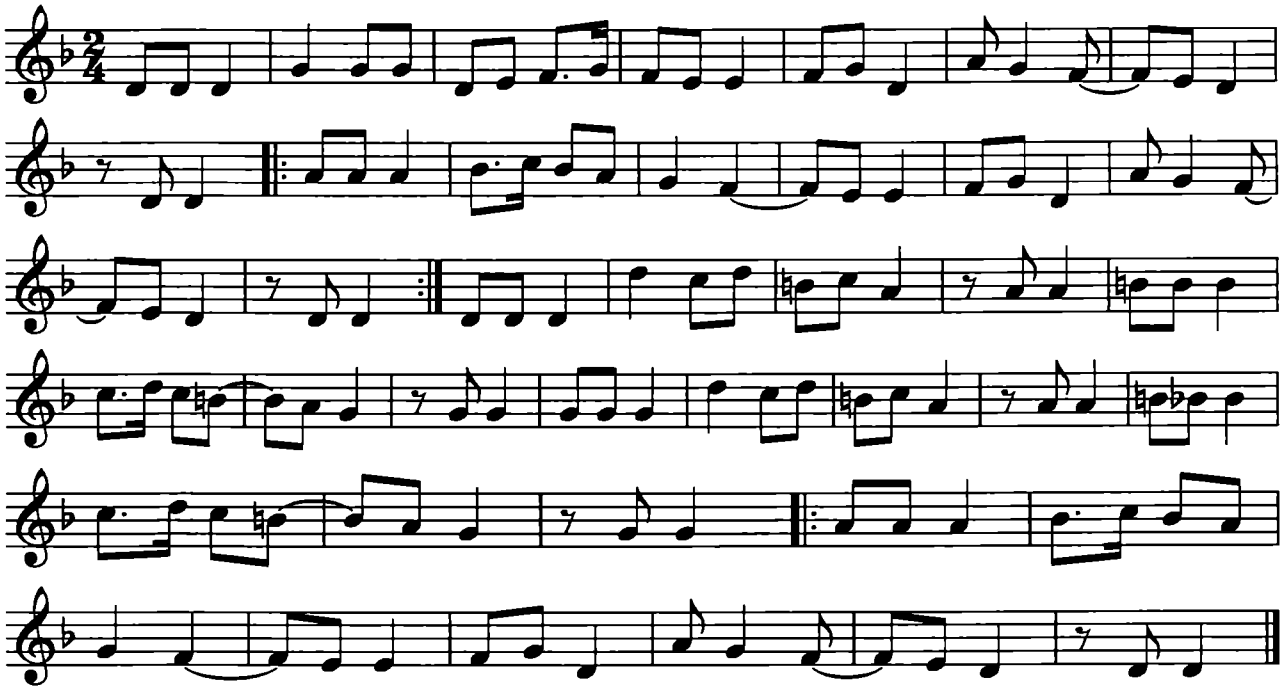
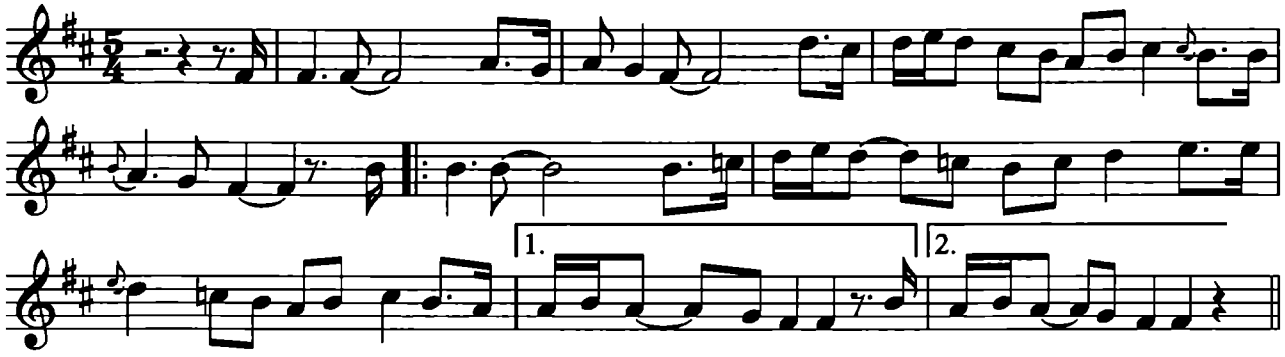
*O'zbek mumtoz kuyi*
**GARDUNI SEGOH**

**373**



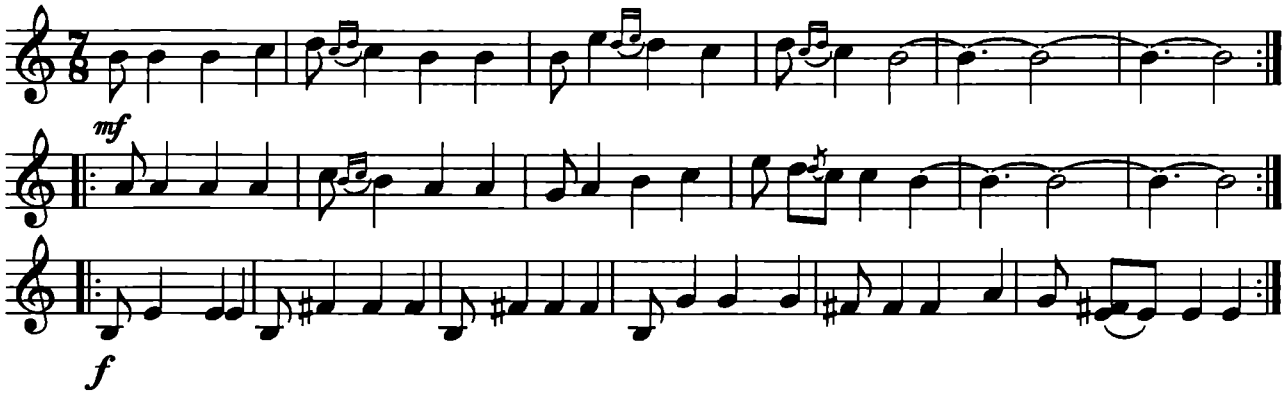
**Dugoh maqomidan**
**SAFTI CHORGOH**

**374** **M. M. ♩ = 88**




*M. Bafoyev mus.*
**MADXIYA**

**375** **Moderato**



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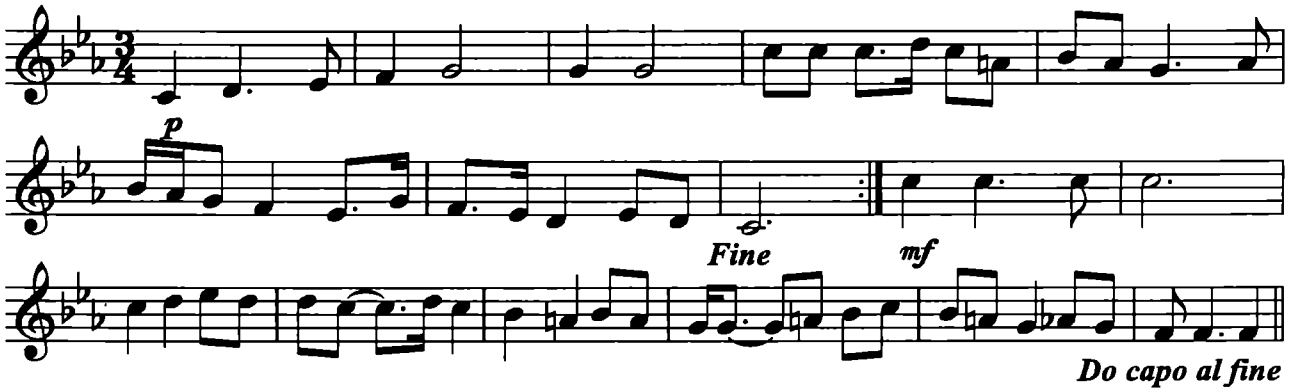
## METR-USUL

### 1. ASOSIY CHO'ZIMLARDAN IBORAT BO'LGAN USUL

### KUYLASH UCHUN MISOLLAR

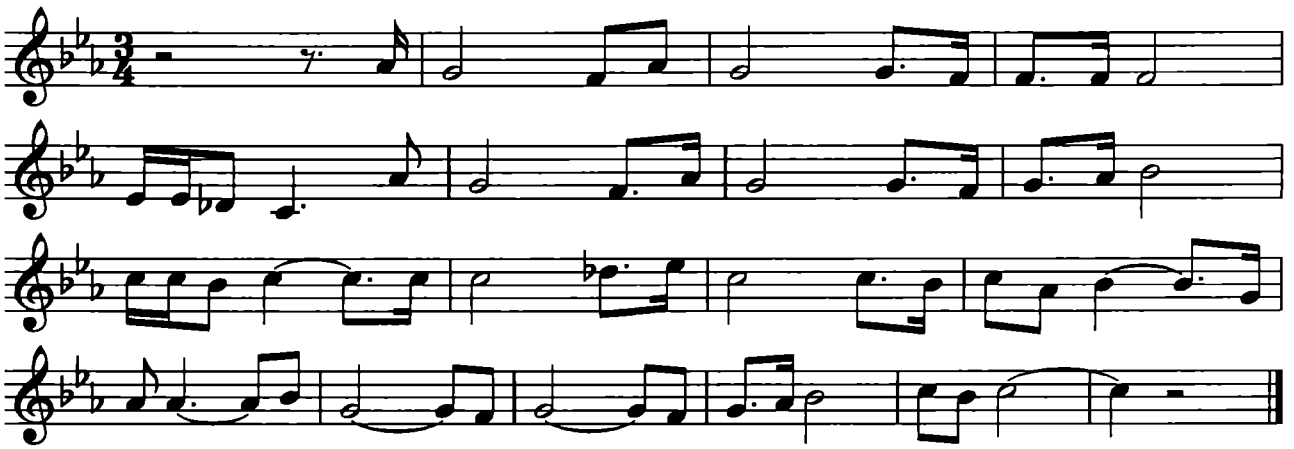
*G. Mushel, V. Uspenskiy*
**Farxod va Shirin mus. dr. SHIRIN ARIYASI.**

**376 Moderato**



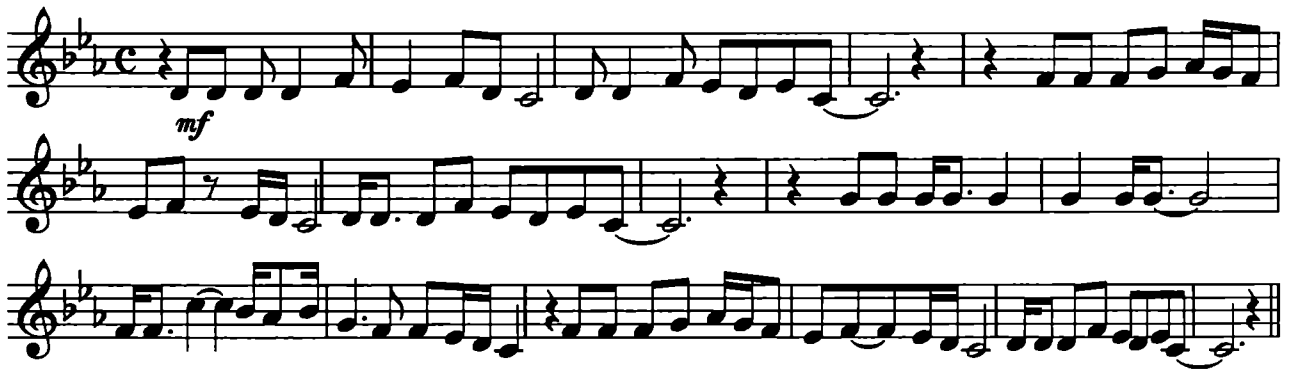

*Ik. Akbarov*
**YETAKLADI HAYOLING**

**377 Andante**



*D. Soatqulov*
**GUL BOQQA**

**378 Moderato**



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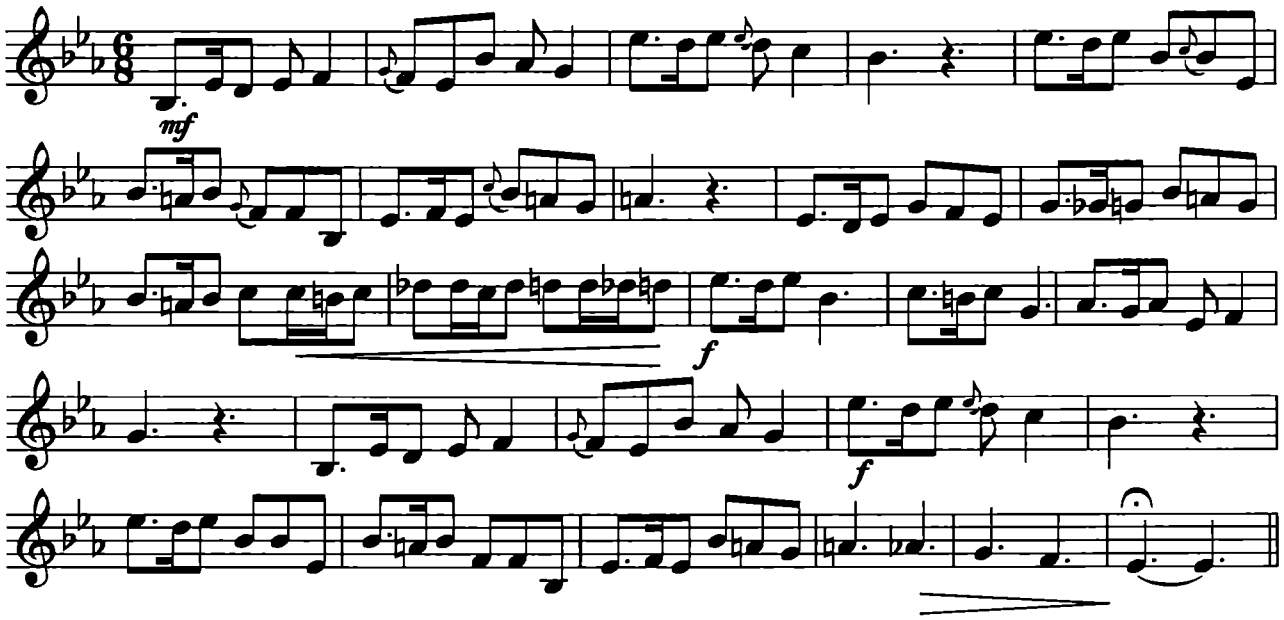
*M. Ashrafi*

**SO'ZSIZ QO'SHIQ**

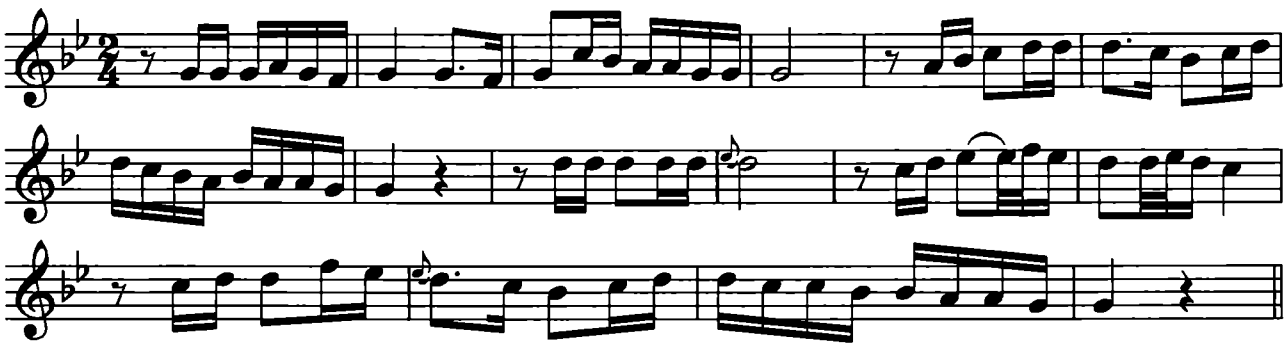
**379 Andante**




*O'zbek xalq musiqasi*

**IV t. SAMO**

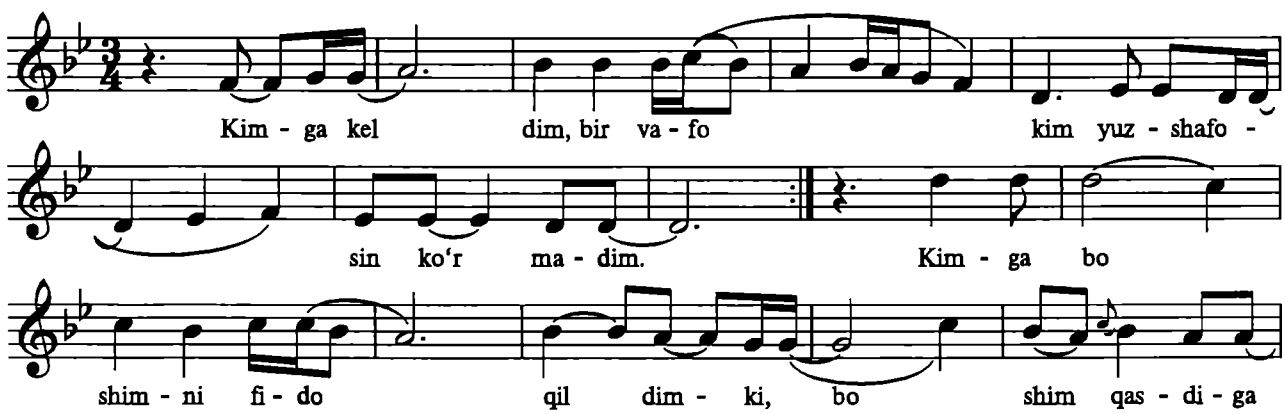
**380 M. M. ♩ = 63 - 66**



*D. Zokirov mus., A. Navoiy she'ri*

**KO'RMADIM**

**381 Allegro moderato**



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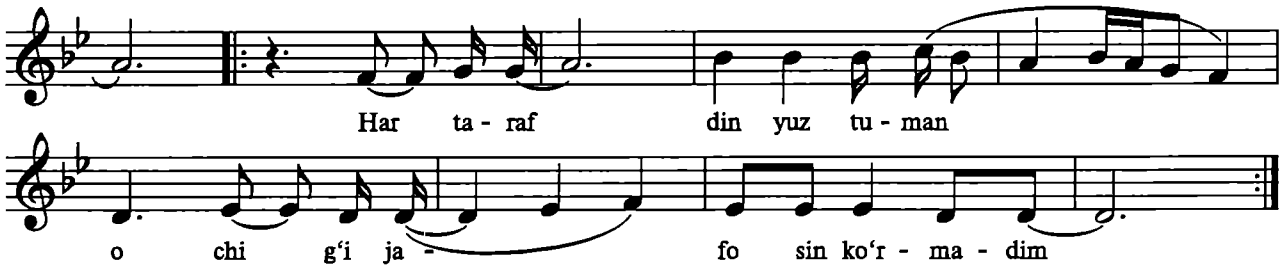
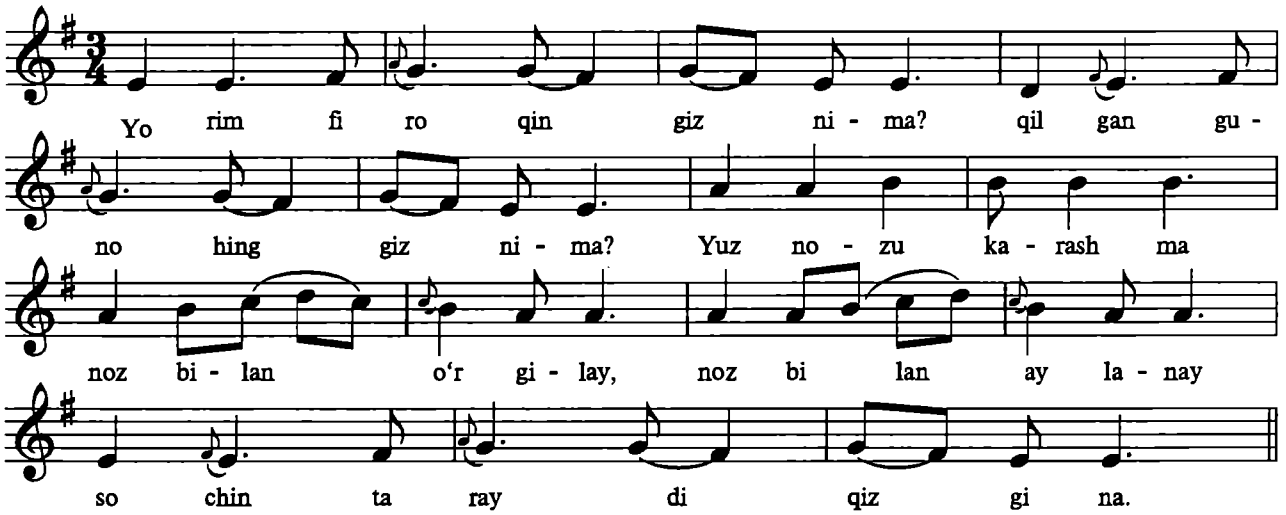


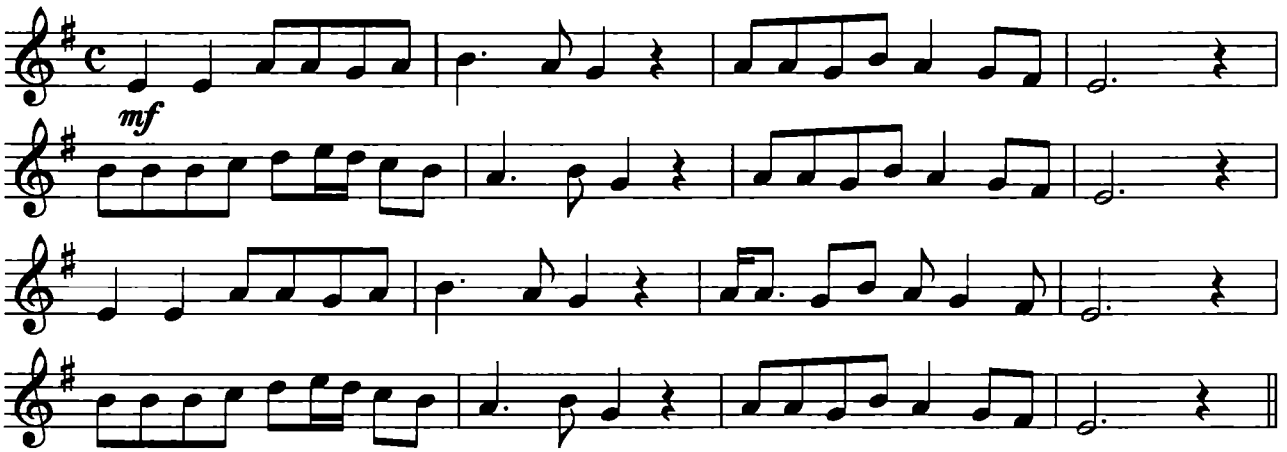

*O'zbek xalq musiqasi*
**IV t. QIZGINA**

**382**



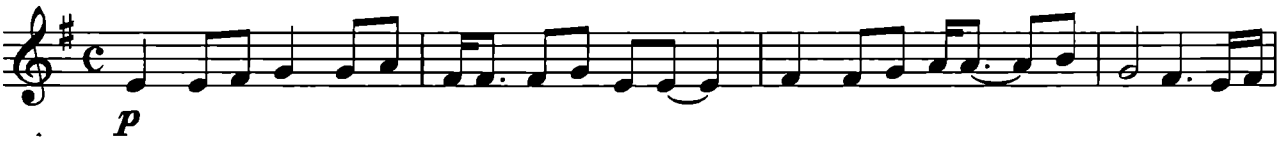

*G'. Qodirov*
**ORZU**

**383 Quvnoq**




*I. Akbarov mus.*
**ALLA**

**384 Moderato**



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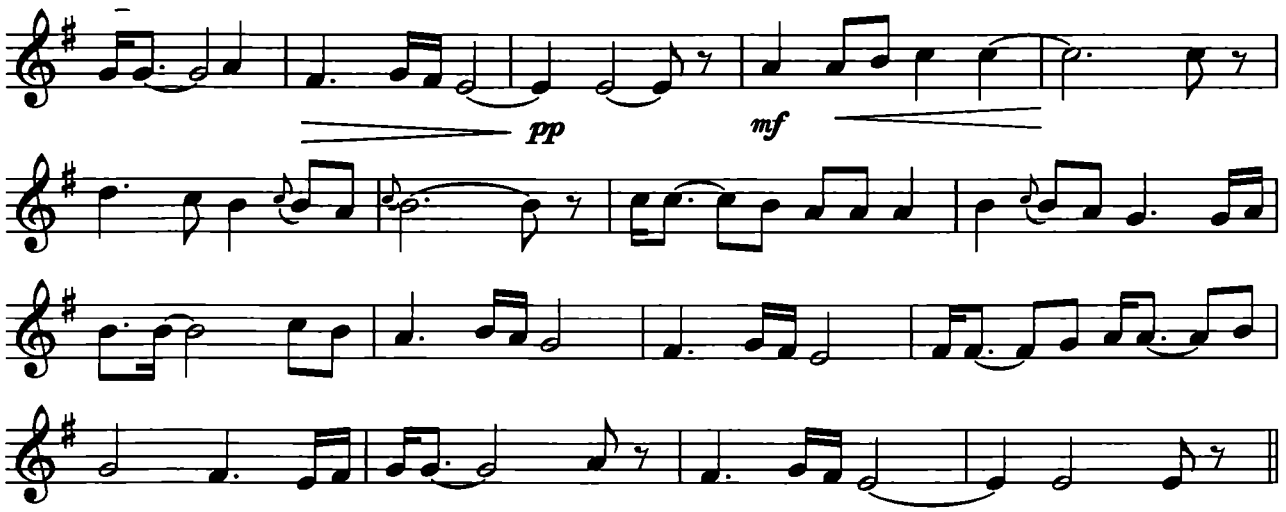
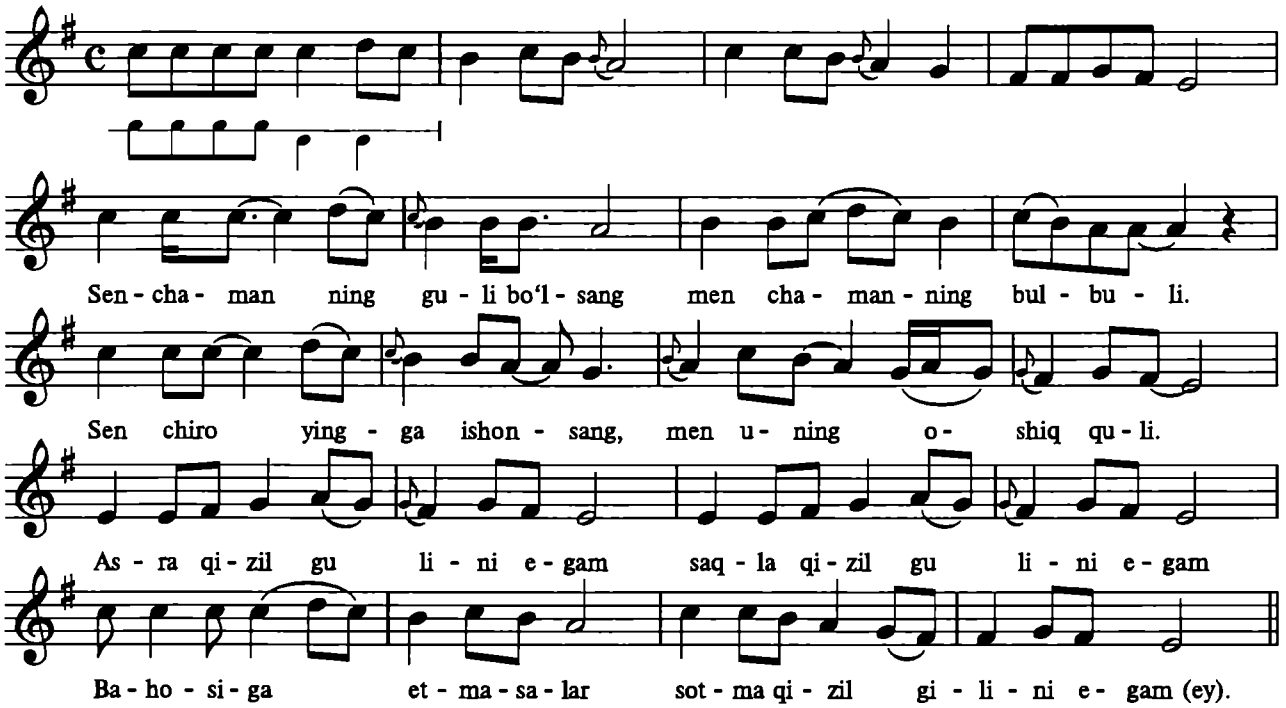



*Xalq kuyi*

**QIZIL GUL**

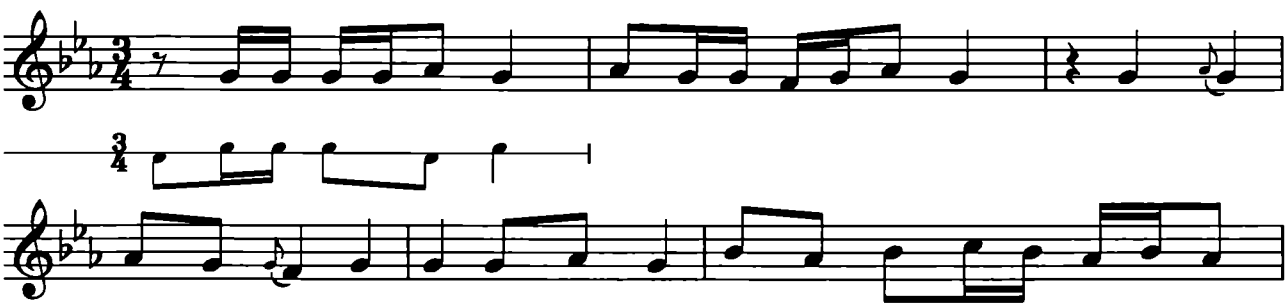
**385 M. M. ♩ = 132 - 138**




*Dugoh maqomidan*

**CHORGOH V**

**386 M. M. ♩ = 54**





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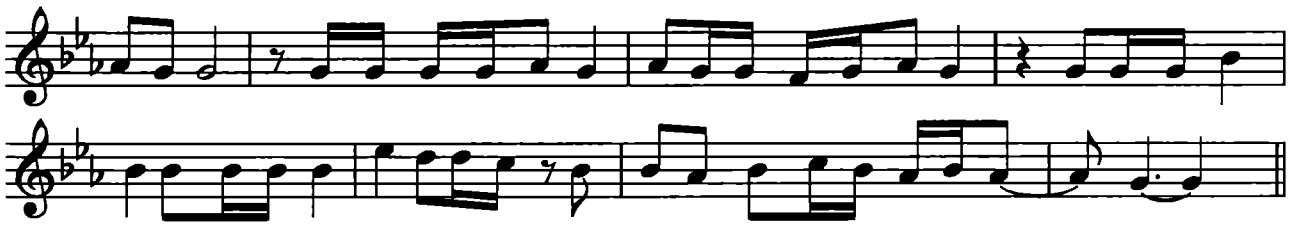
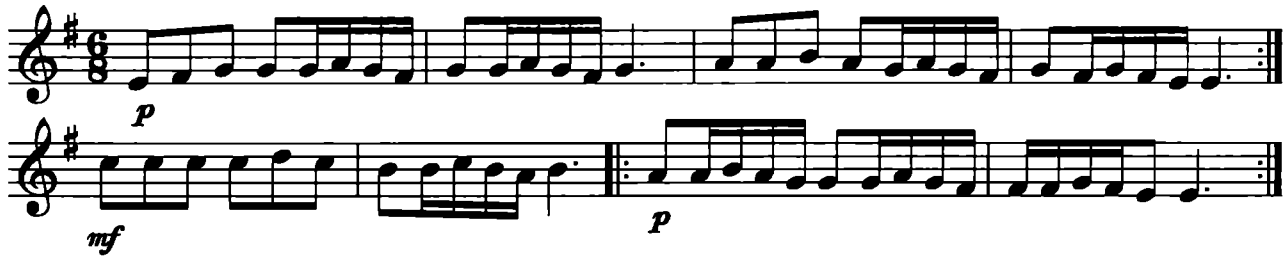


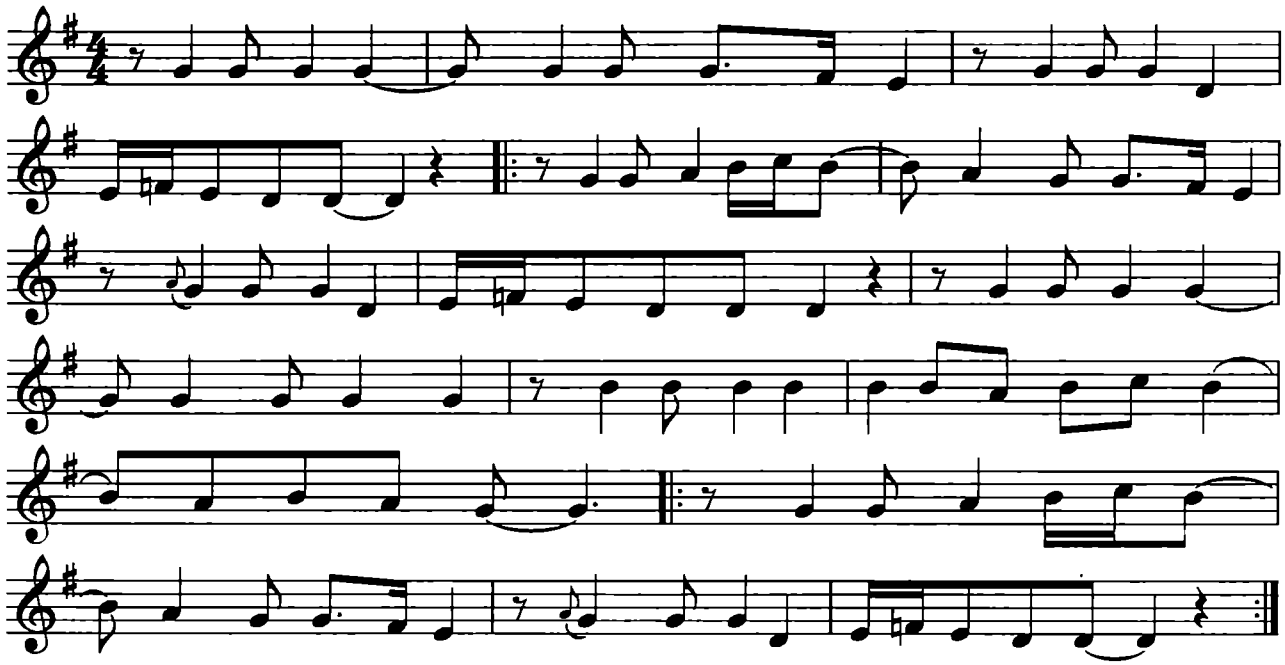
*F. Nazarov*
**RAQS**

**387** **Allegro**



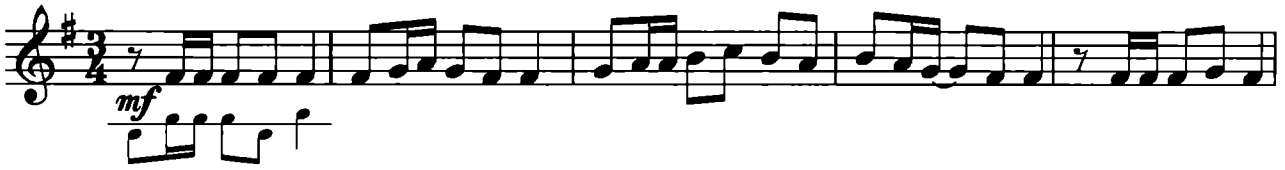

*O'zbek xalq kuyi*
**QASHQARCHASI**

**388** **M. M. ♩ = 112**



*Dugoh maqomidan*
**UFORI OROMIJON**

**389** **M. M. ♩ = 80 - 84**



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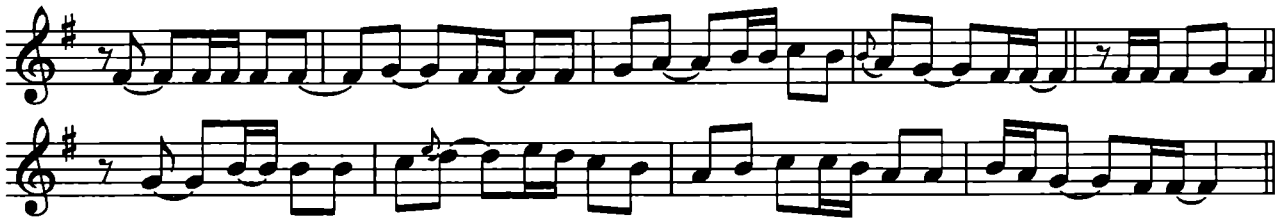
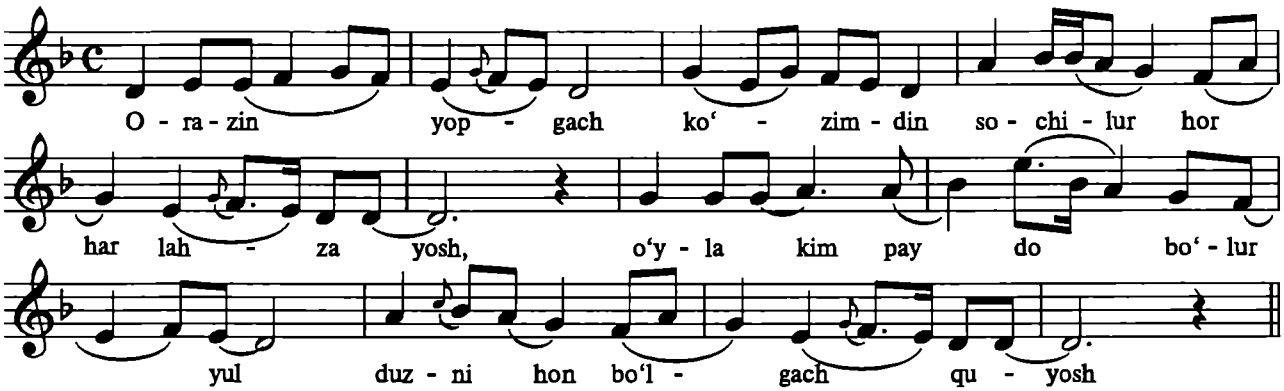


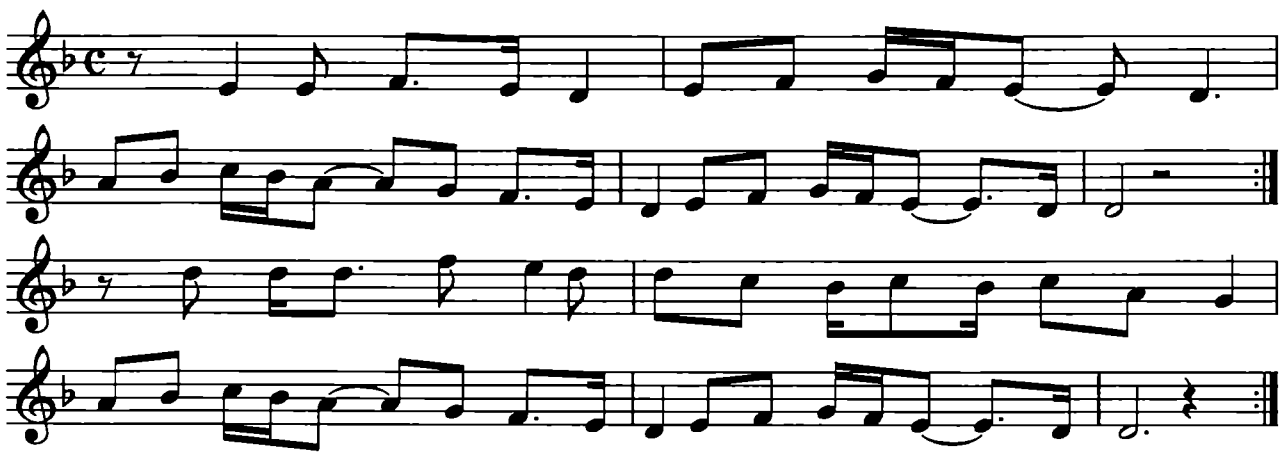
*D. Zokirov*
**AYB ETMANGIZ**

**390 Moderato**



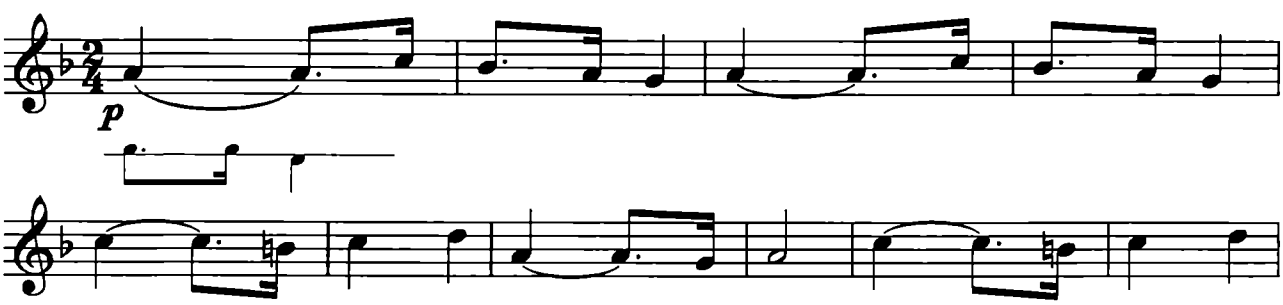

*T Jalilov*
**OTMAGAY TONG**

**391 Moderato**



*O'zbek xalq musiqasi*
**MOTAM KUNIGA**

**392 M. M. ♩ = 66**



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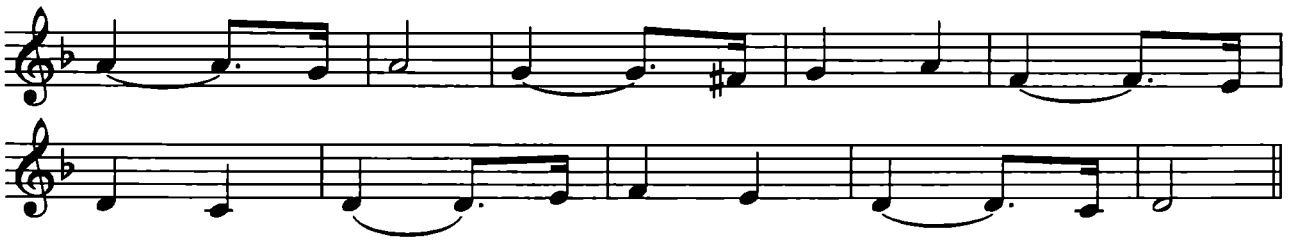
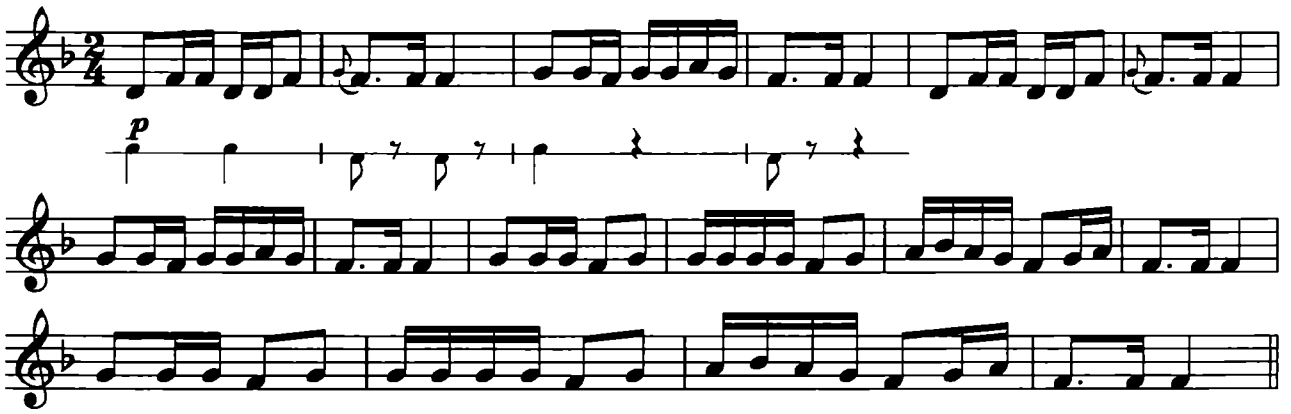


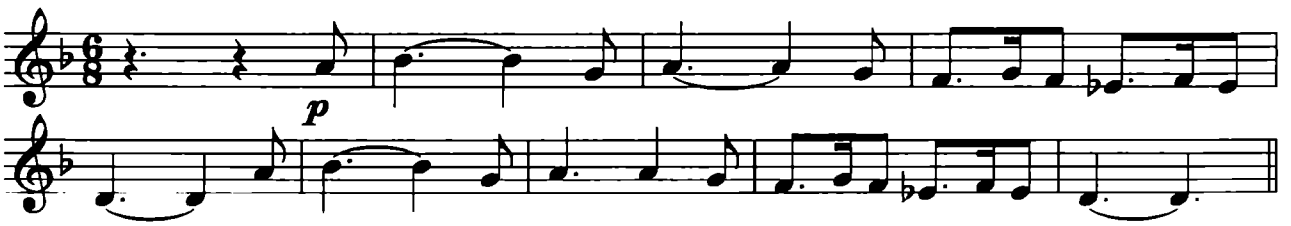
**Navo maqomidan**
**TARJI'**

**393 M. M. ♩ = 63**



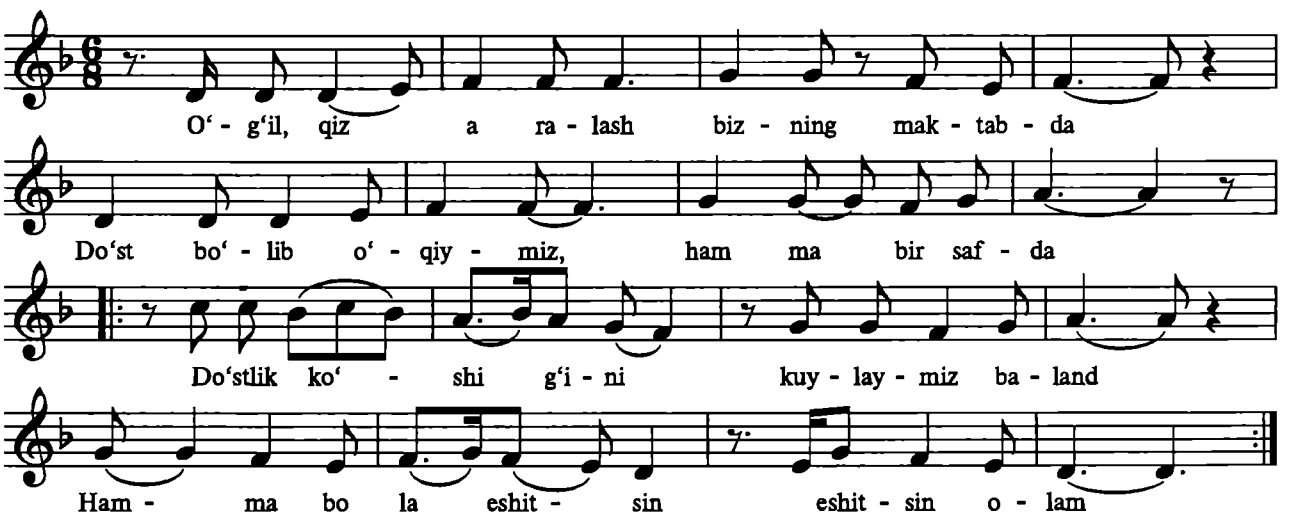

*F. Nazarov*
**ORZU**

**394 Moderato**




*E. Shvars, K. Muxamedov she'ri*
**BIZNING MAKTABDA HAMMA BIR SAFDA**

**395 Presto**



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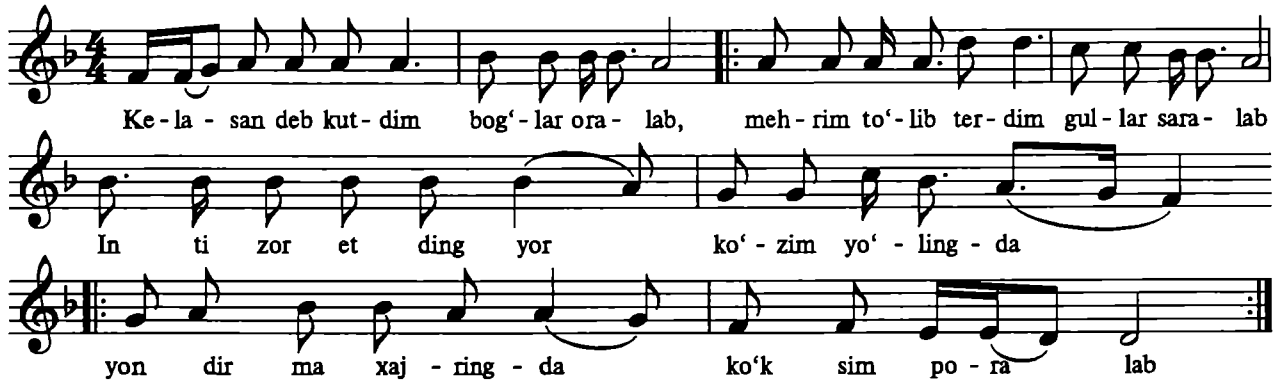
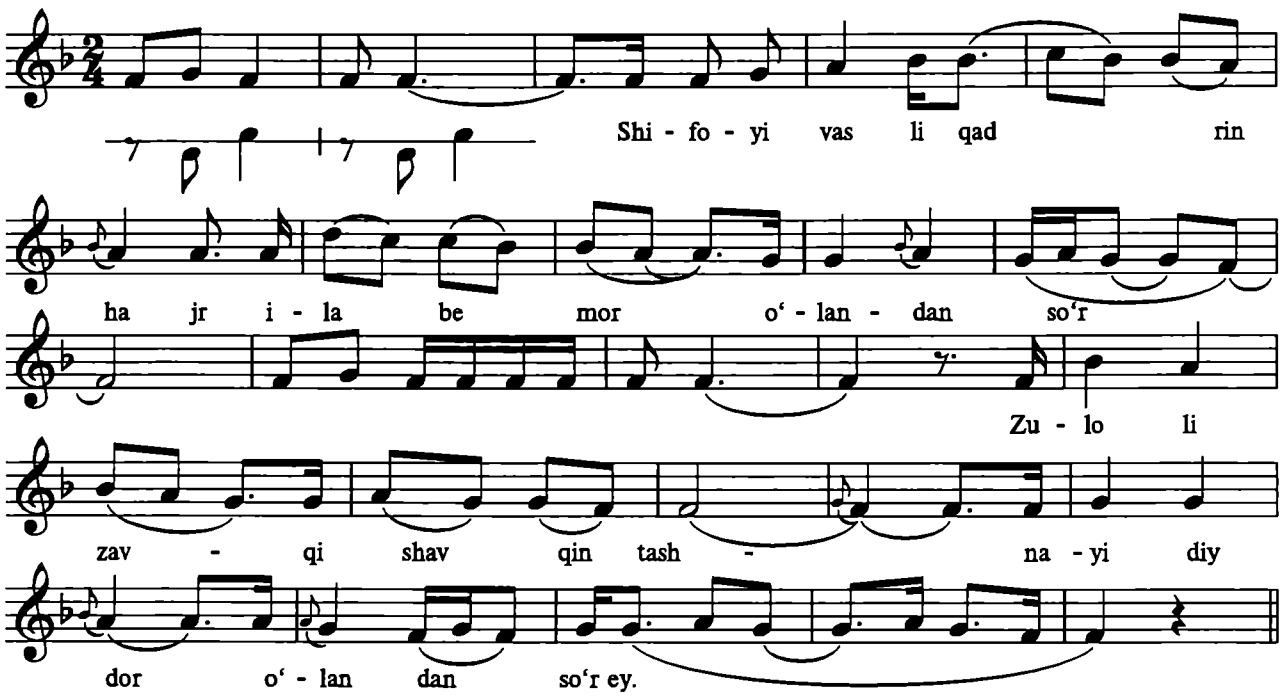
*A. Muhammedov mus., Z. Obidov she'ri*
**LIRIK DUET**

**396 Allegreto con animato**



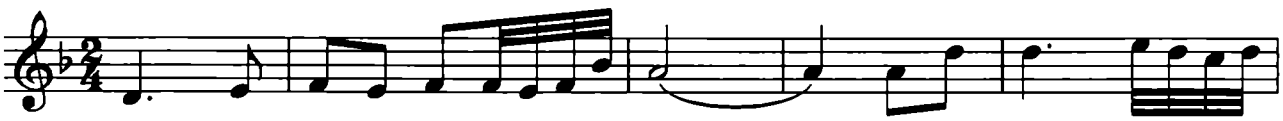

*Fuzuliy she'ri*
**BAYOT I**

**397 M. M. ♩ = 84 - 88**




*A. Mansurov*
**OHANGLARDA — ERTAKLAR**

**398 Largo**





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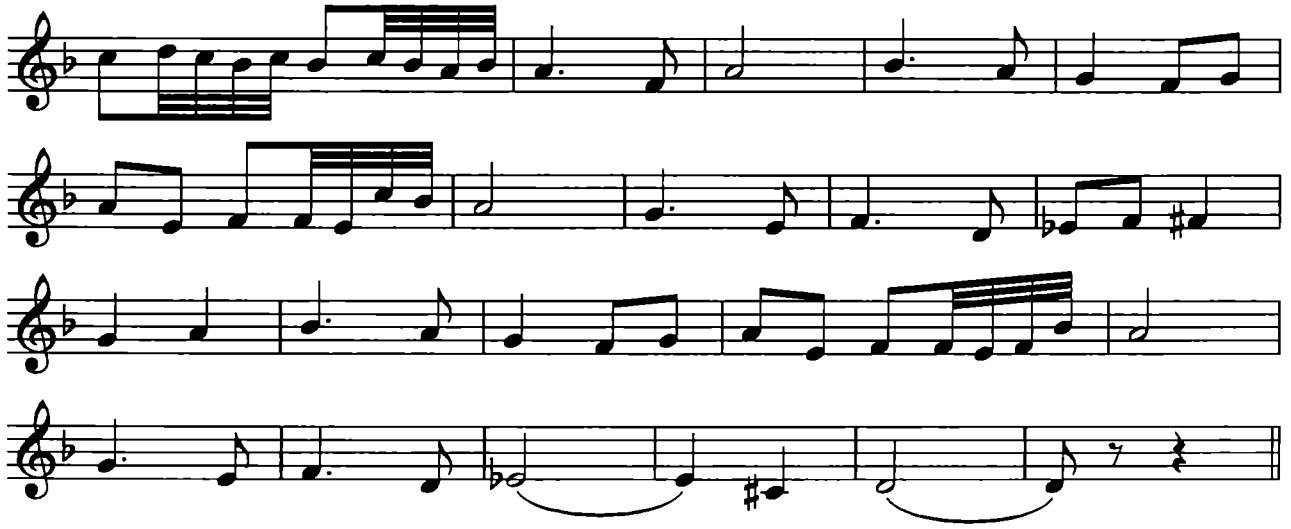
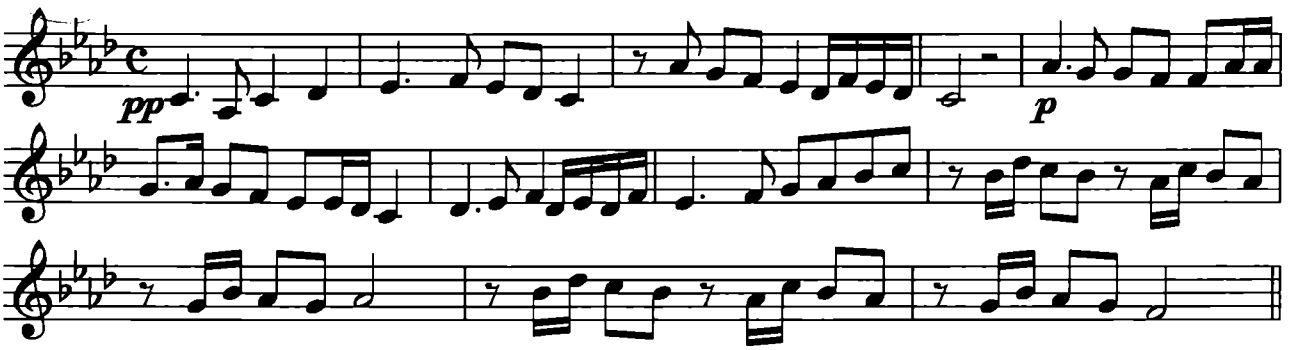


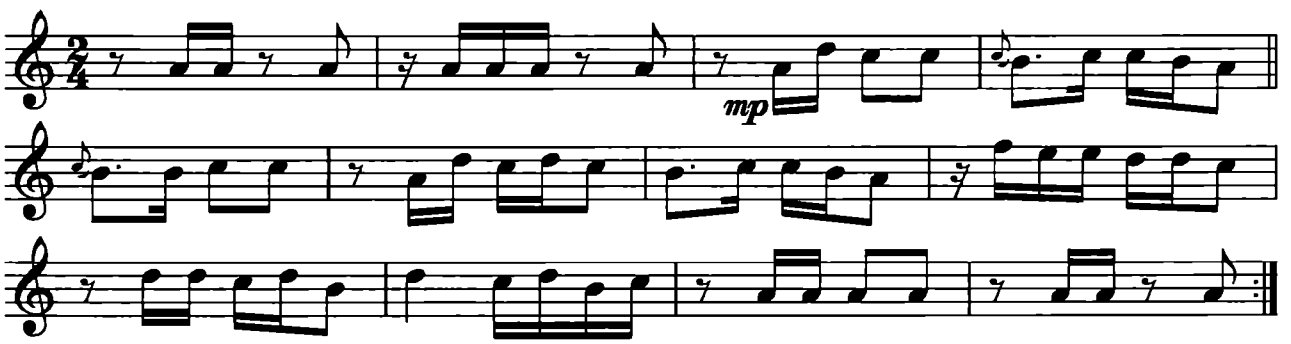
*H. Izomov*
**NOKTYURN**

**399 Moderato**




*O'zbek xalq kuyi*
**QACHON BO'LGAY**

**400 M. M. ♩ = 66 - 72**



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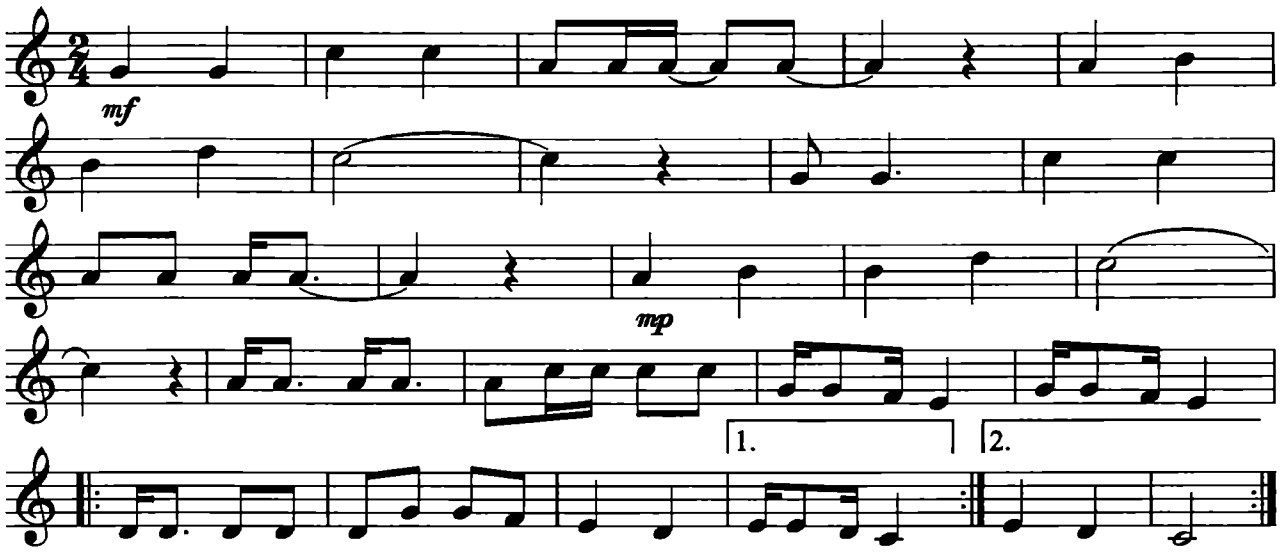
*N. Norxo'jayev*

**OLTIN PAXTAM — OPPOG'IM**

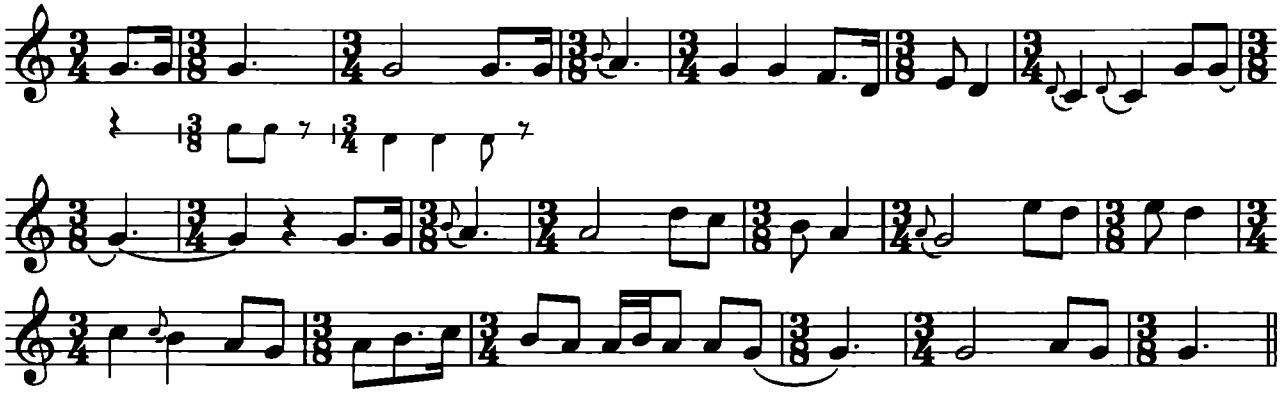
**401 Allegretto**




*Buzruk maqomidan*

**UZOL TALKINI**

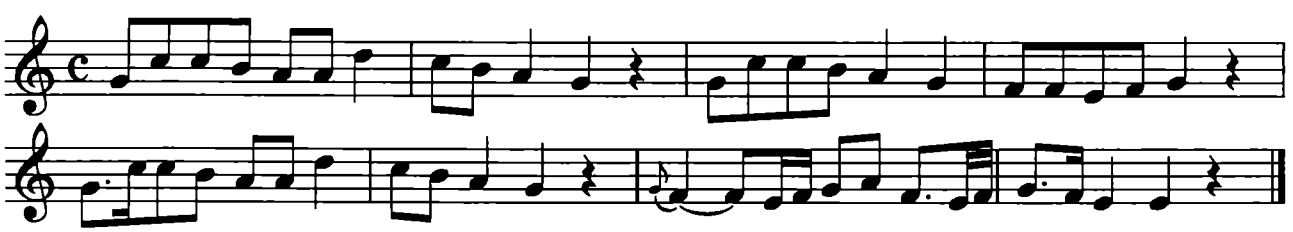
**402 M. M. ♩ = 152 - 160**



*O'zbek xalq kuyi*

**YALLAVONI**

**403 M. M. ♩ = 69**





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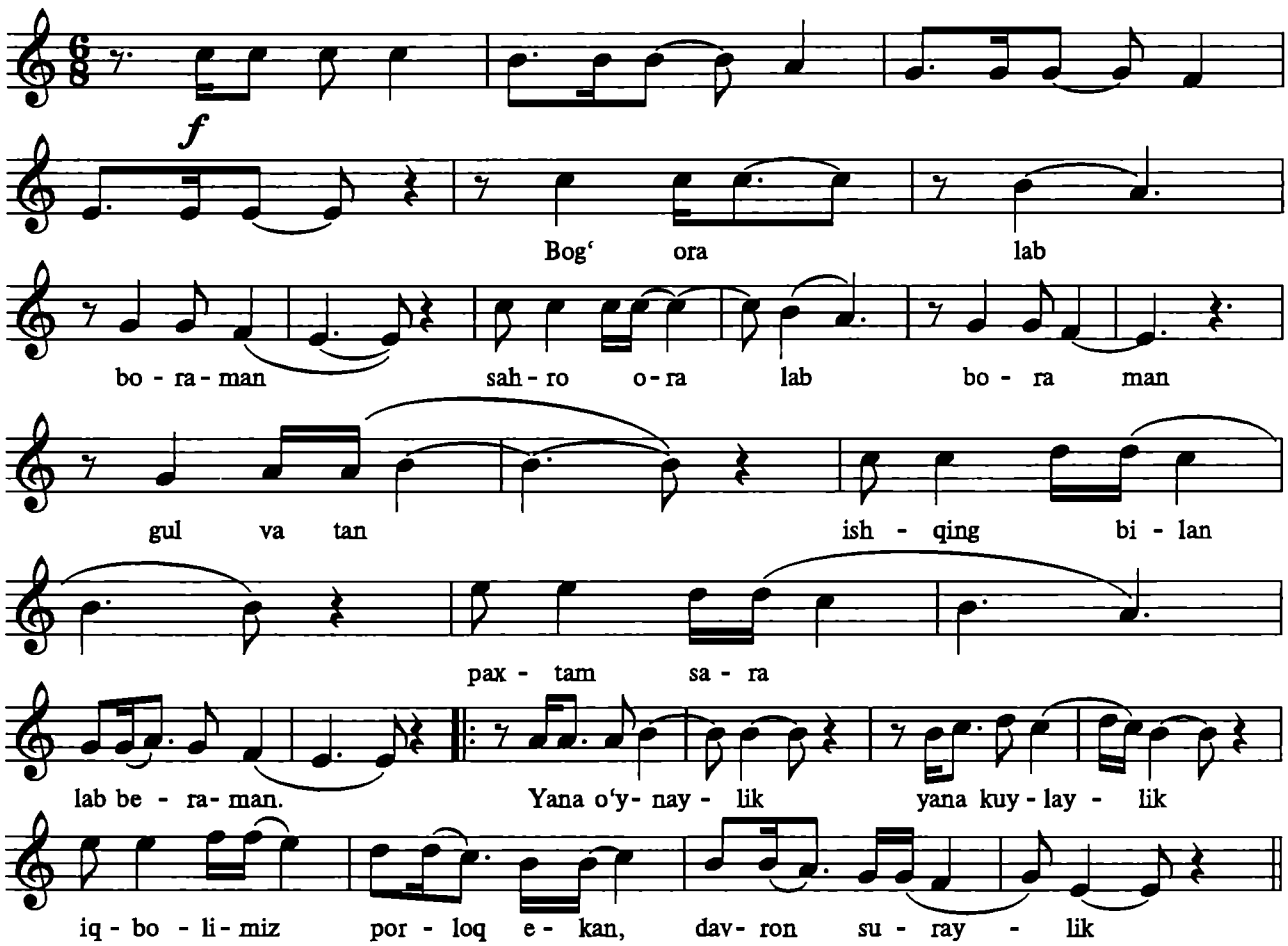
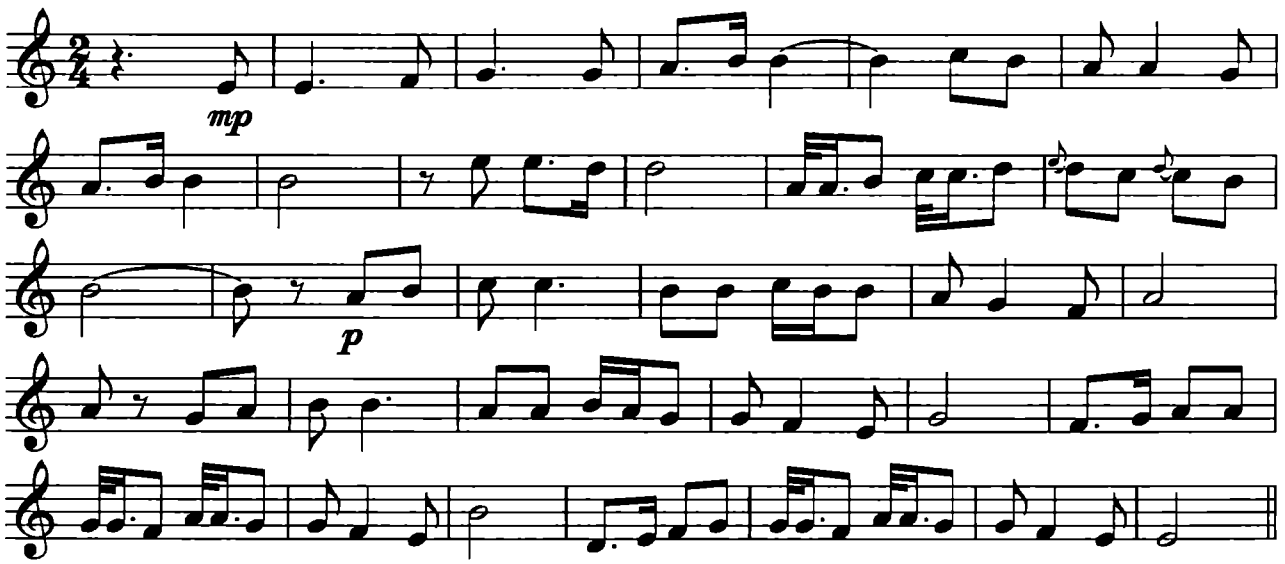
*O'zbek xalq kuyi*
**DAVRON SURAYLIK**

**404** **M. M. ♩ = 84**




*Z. Tuychiyeva*
**ESLAYSANMI**

**405** **Andante con moto**



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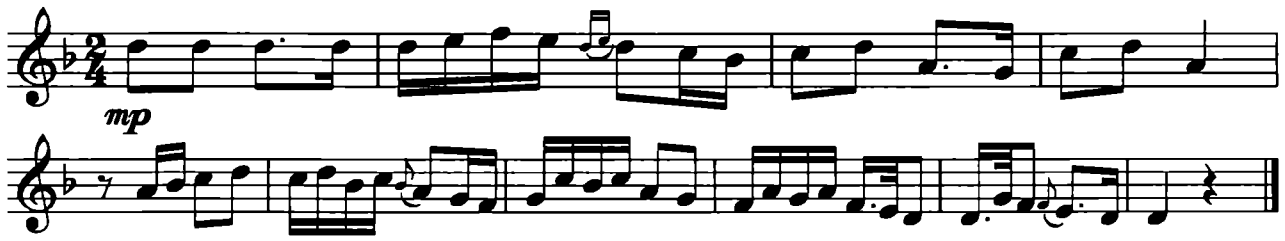
*O'zbek xalq musiqasi*

**QIZIL GUL**

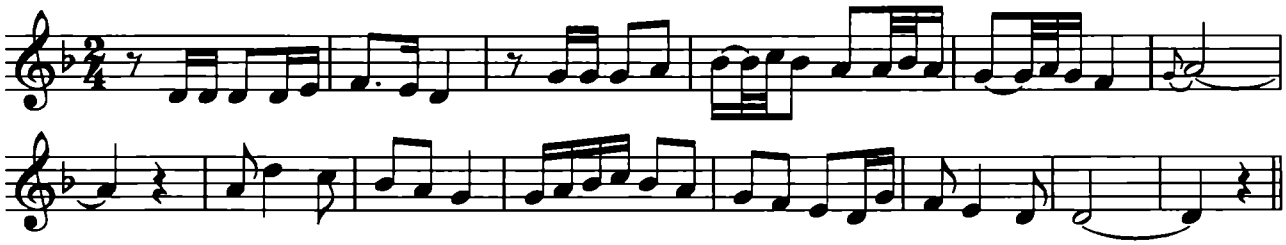
**406** **M. M. ♩ = 56 - 88**




*O'zbek xalq kuyi*

**ORAZ**

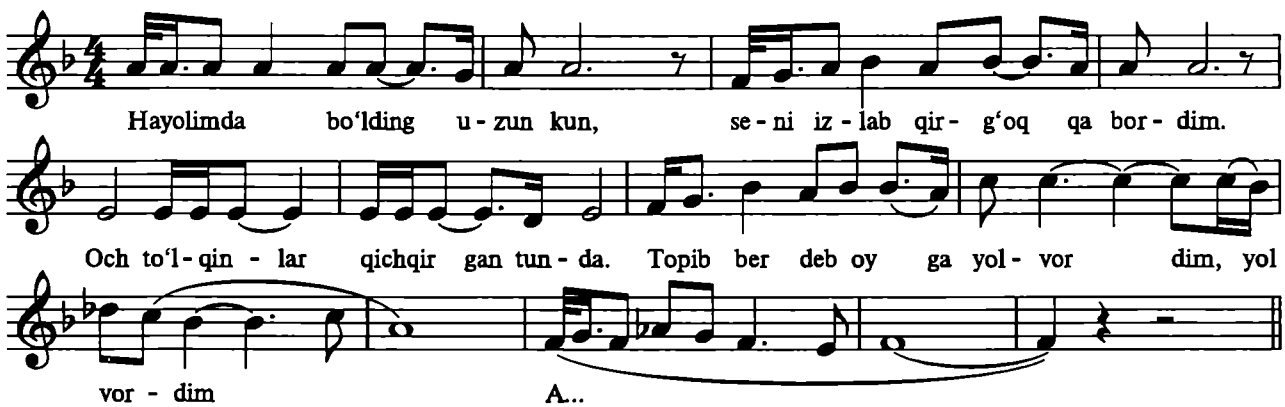
**407** **M. M. ♩ = 66 - 69**



*Ik. Akbarov*

**XAYOLIMDA BO'LDI UZUN KUN**

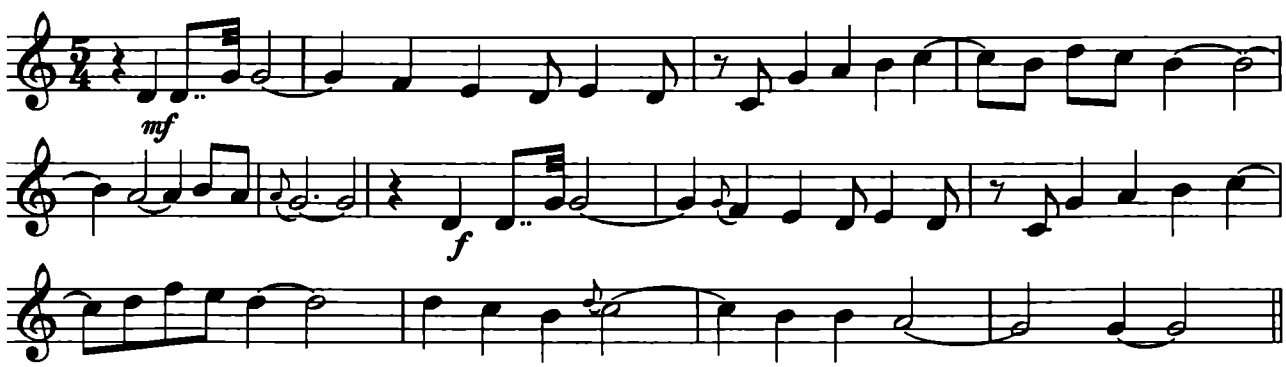
**408** **Andantino**




*M. Burxonov*

**TRIO**

**409** **Moderato**



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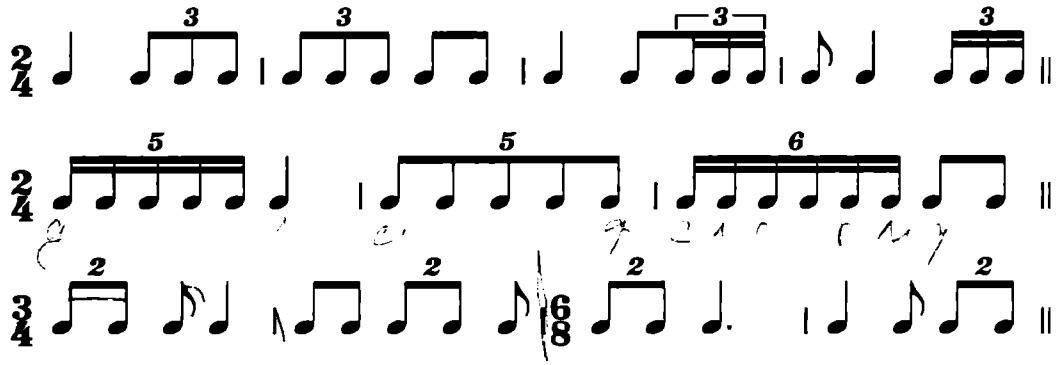
## 2. SHARTLI CHO‘ZIMLARDAN IBORAT BO‘LGAN USUN

### MASHQLAR

1. Major va minor gamma bosqichlarni turli usulda kuylash.

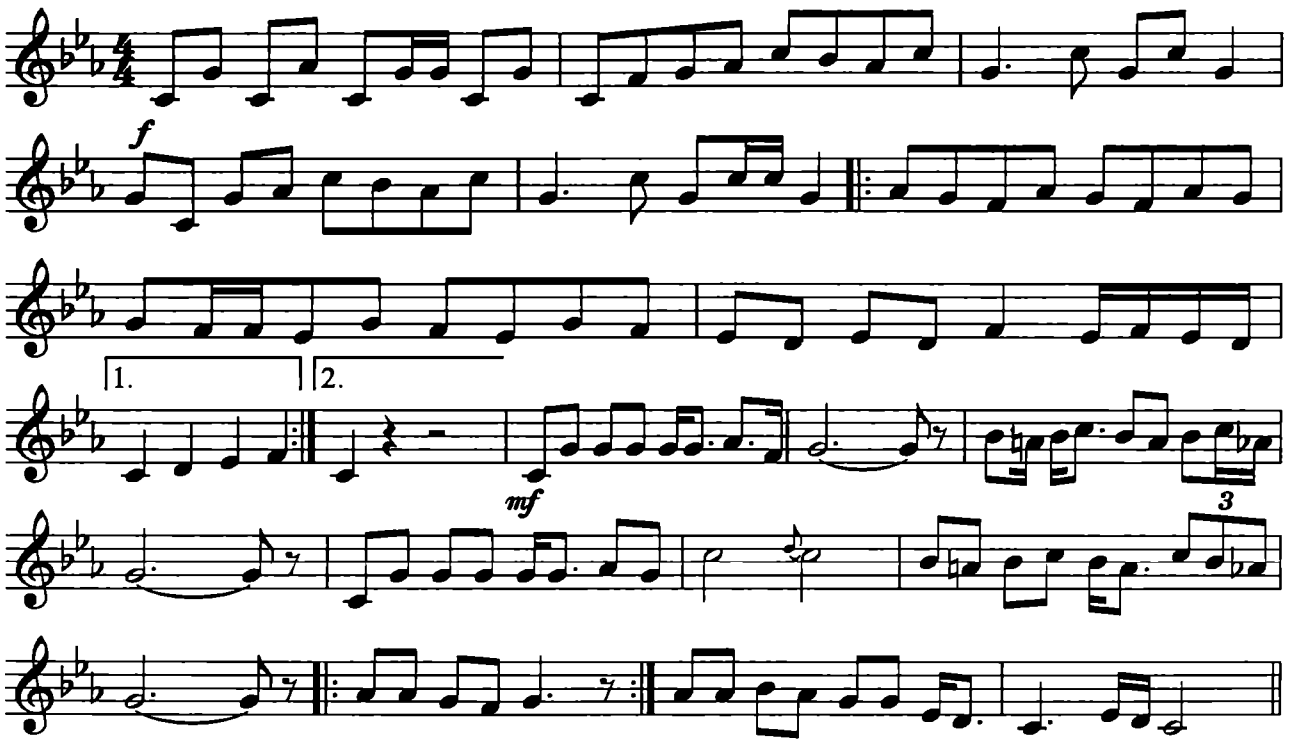


### KUYLASH UCHUN MISOLLAR

*R. Abdullayev mus.*

**MUSTAQILLIK LOLALARIMIZ**

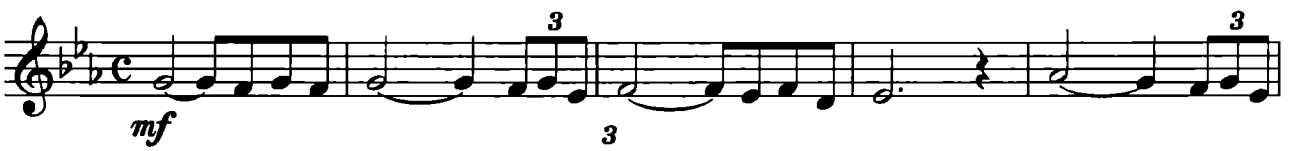
**410** **Allegretto**




*A. Berlin*

**ELLEGIYA**

**411** **Moderato**



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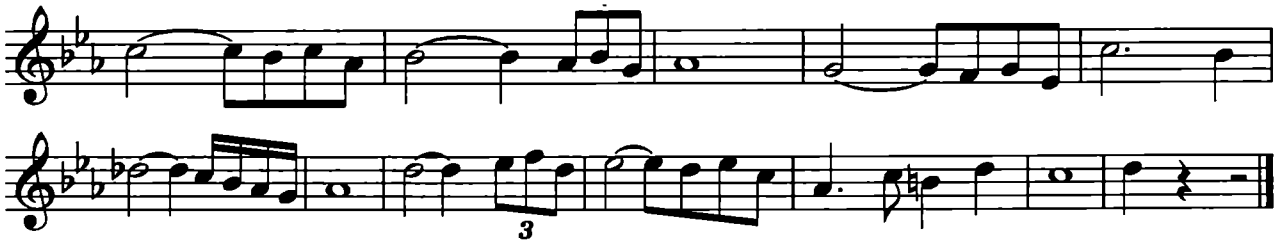
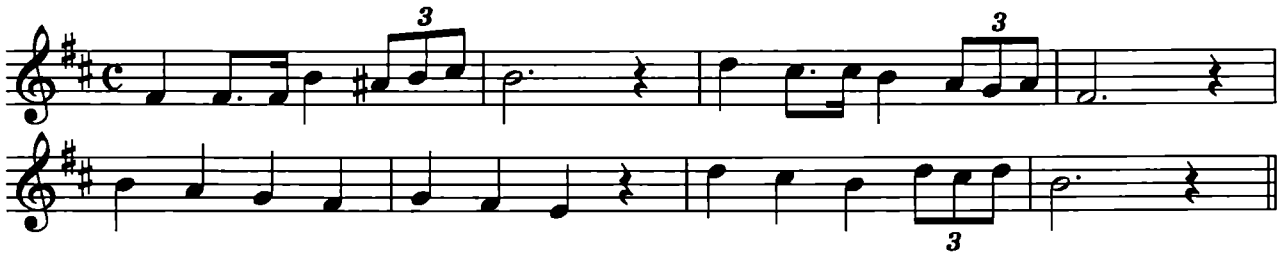


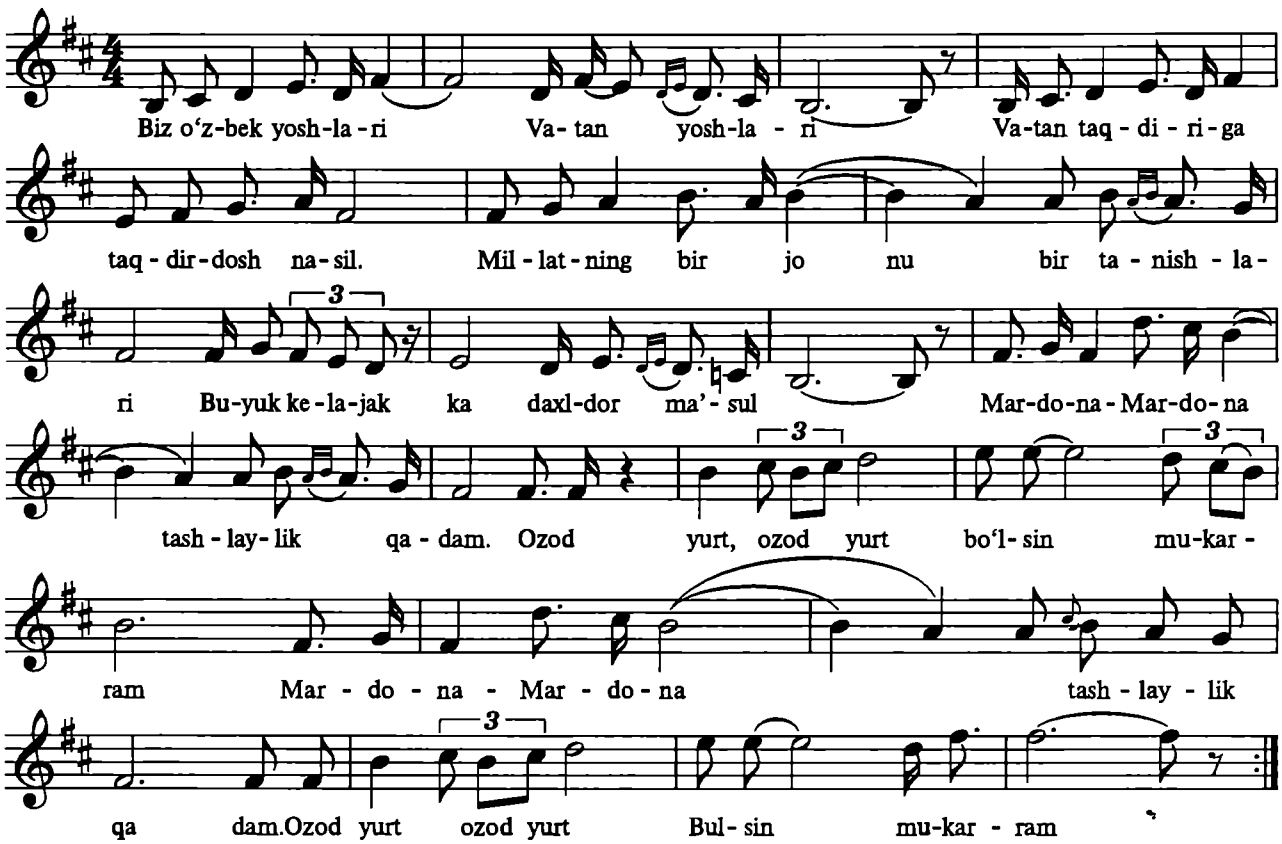
*T Sodiqov*
**GO‘ZAL SHAHAR**

**412** **Moestozo marciale**



*R. Abdullayev mus., Azim Suyun she'ri*
**O‘ZBEK YOSHLARI**

**413** **Allegretto**



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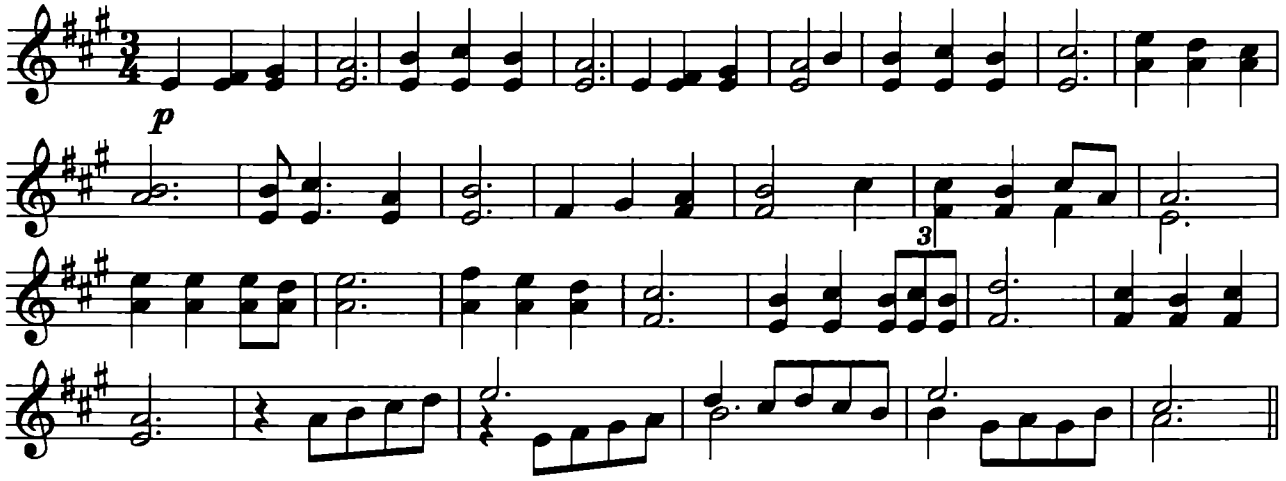
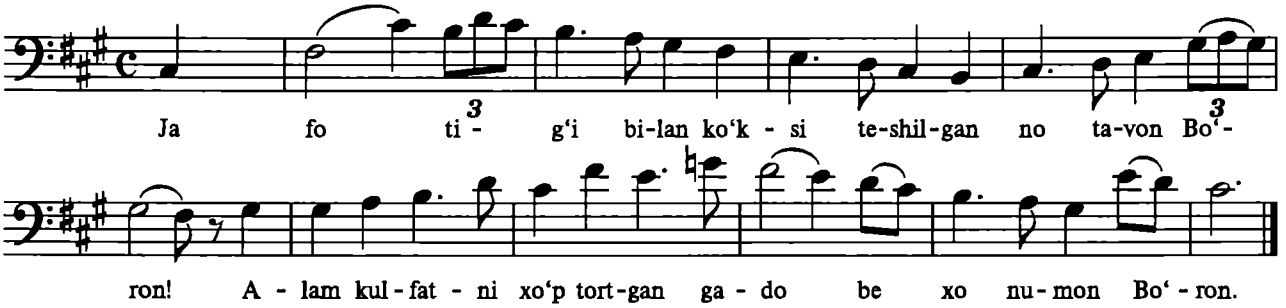
**414 Tempo di valse**



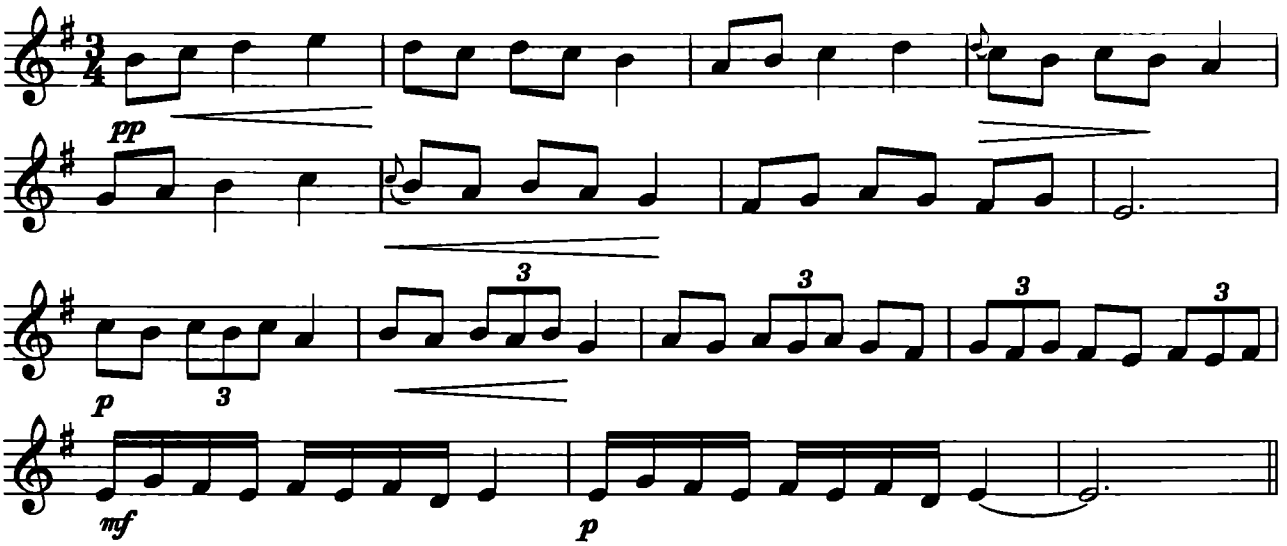

*M. Ashrafi. S. Vasilenko*
**Bo‘ron op. BO‘RON ARIYASI**

**415 Con moto**




*F. Nazarov*
**QO‘SHIQ VA RAQS**

**416 Andantino**



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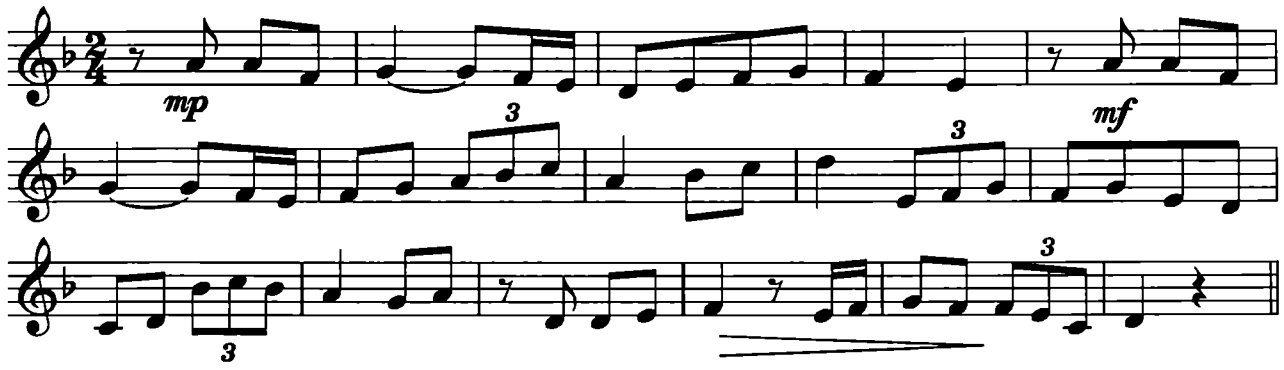
*N. Norxo'jayev*

**KONSERTINO**

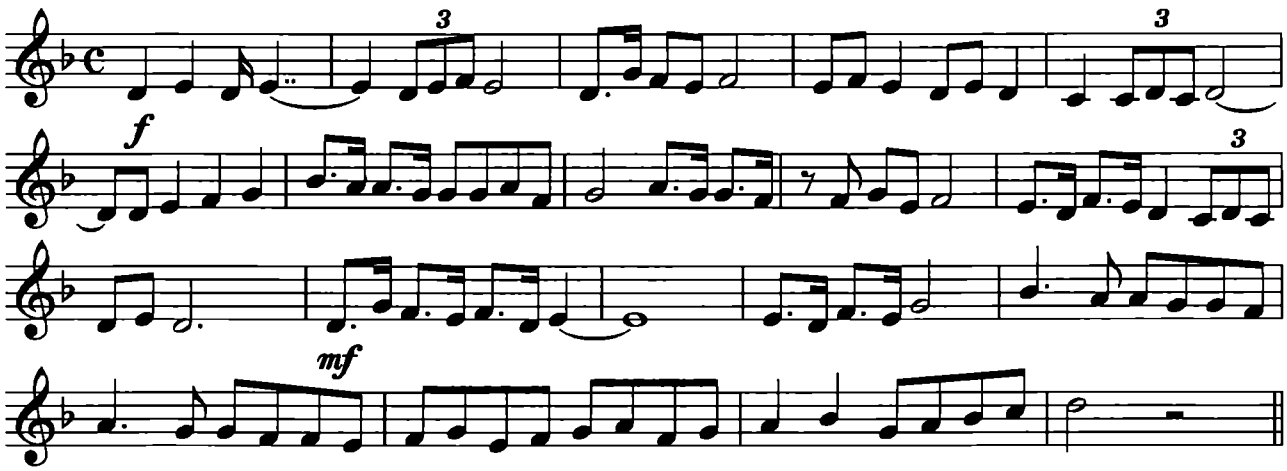
**417 Allegro**




*X. Raximov*

**ORATORIYA «BAXOUDDIN BALOGARDON»**

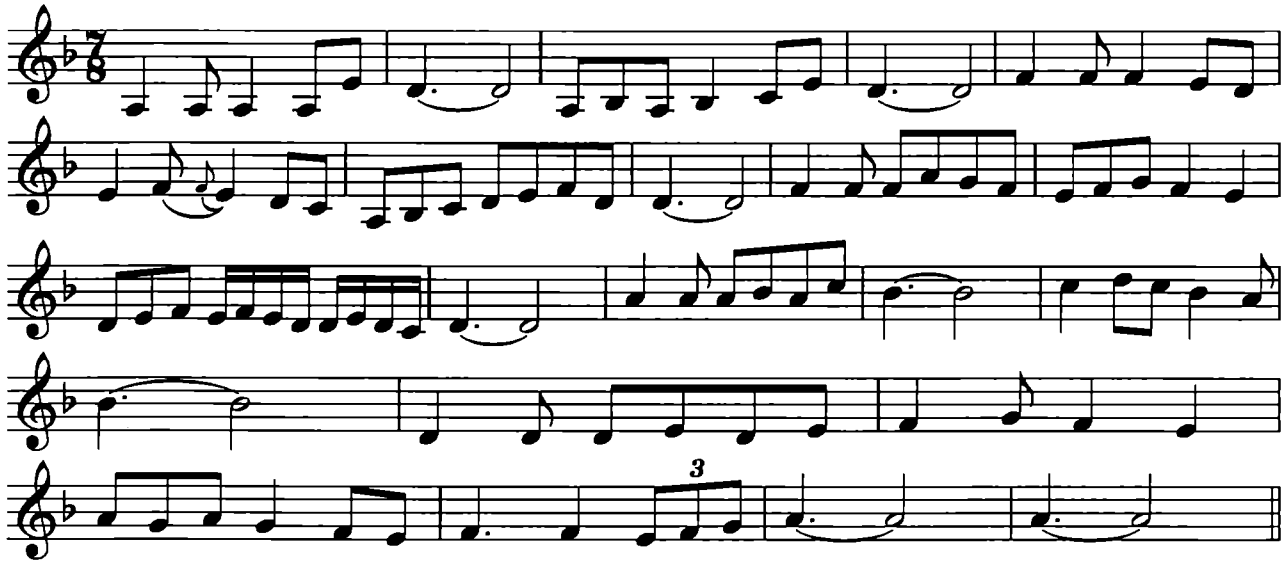
**418**




*X. Raximov*

**TARONA**

**419 Moderato**





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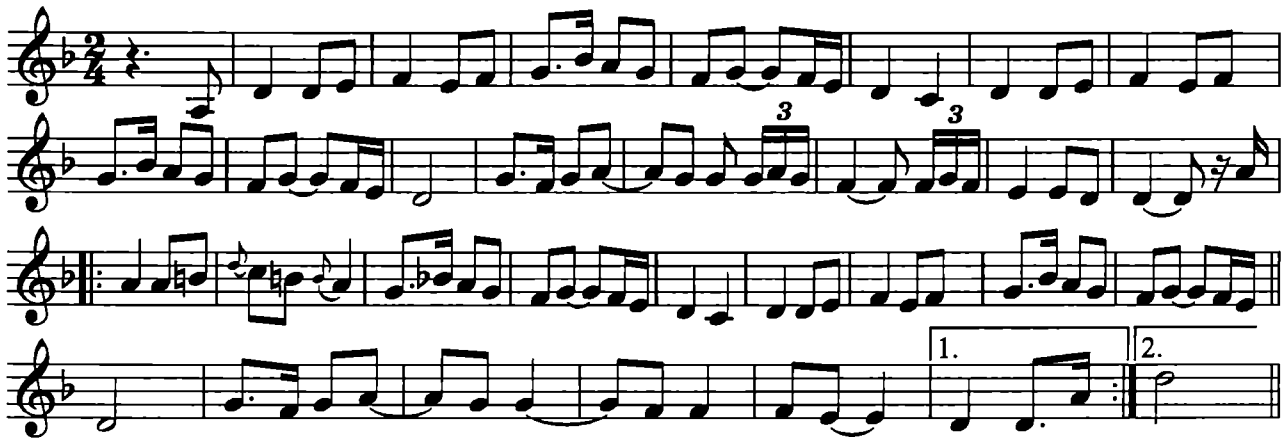
*O'zb. xalq kuyi*

**SUBXIDAM**

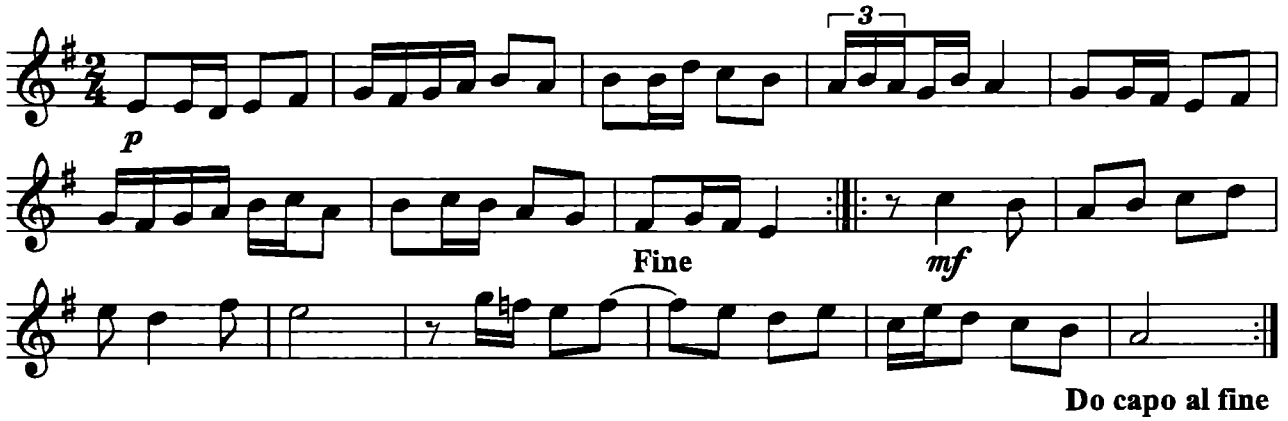
**420 Moderato**



*T. Toshmatov*

**SHODLIK KONSERTI**

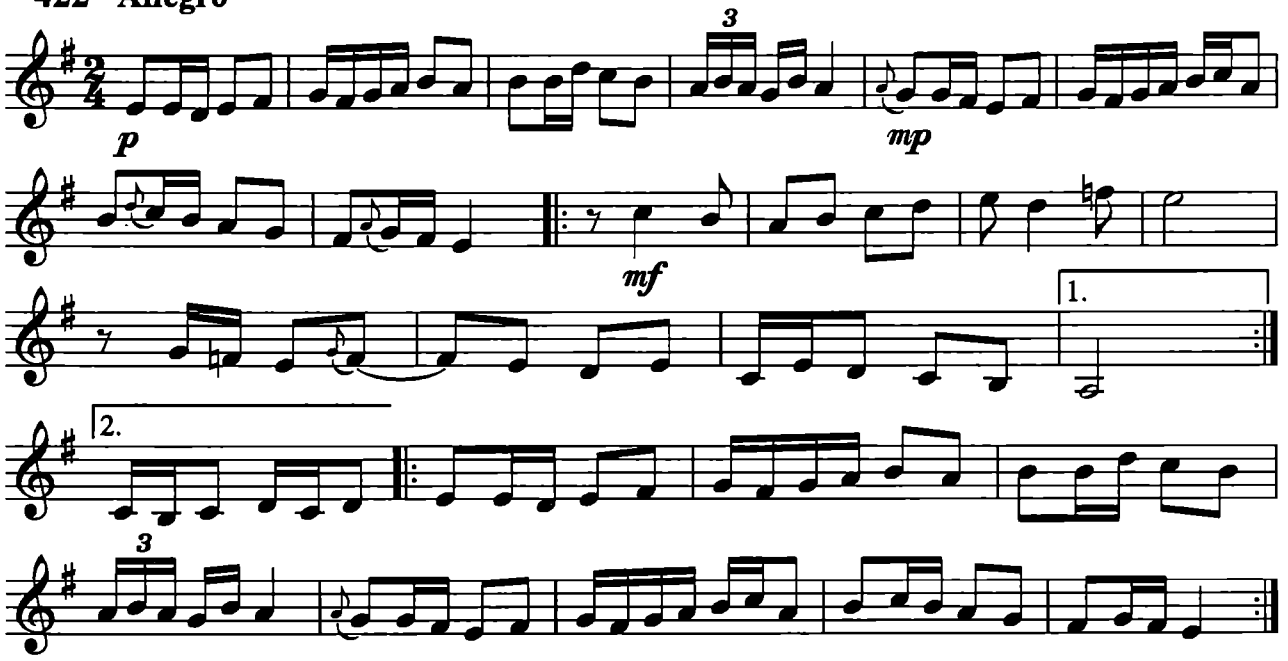
**421**




*T Toshmatov*

**KONSERT RONDOSI**

**422 Allegro**





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