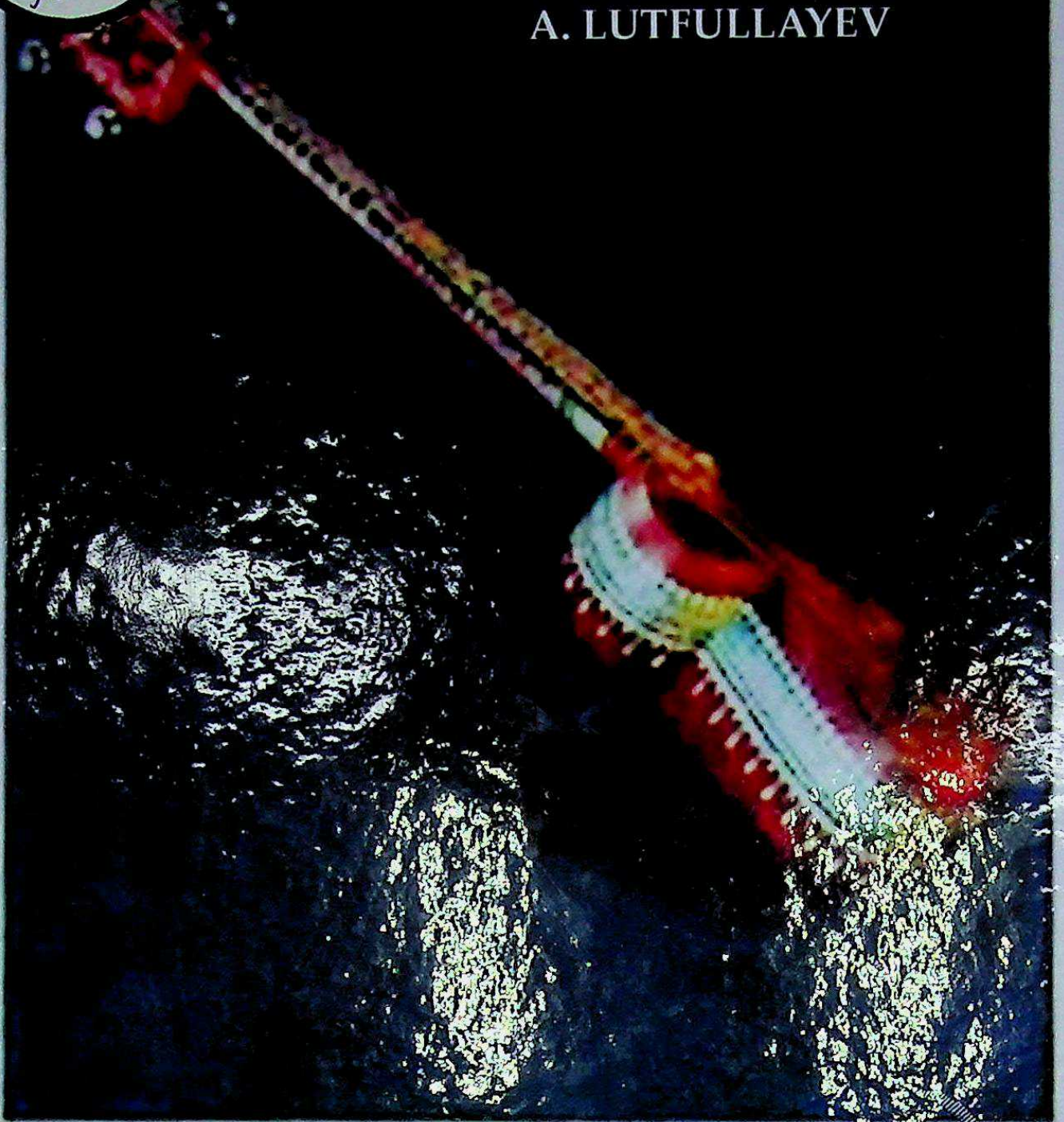


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SH. RAXIMOV
A. LUTFULLAYEV



CHOLG'USHUNOSLIK

www Nizomiy nomidagi Toshkent davlat pedagogika universiteti
Ilmiy kengashi tomonidan nashrga tavsiya etilgan
(2008-yil, 30-oktabr, 11 3-bayonnoma)

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«Xalq qo'shiqchiligi va dirijyorligi» kafedrasi professori

Ushbu qo'llanma musiqa, pedagogika oliy o'quv yurtlari, musiqa pedagogika kollejlari va maktablari o'qituvchi, talaba va o'quvchilari uchun mo'ljallangan. Unda rekonstruksiyalangan o'zbek xalq cholg'u asboblari orkestri tarkibiga kirgan alohida cholg'ular kabi, umuman orkestr haqida ma'lumotlar kiritiladi. Bu o'quv qo'llanma havaskorlik va professional orkestr va ansambllarini tuzishda ham foydali bo'lishi mumkin.

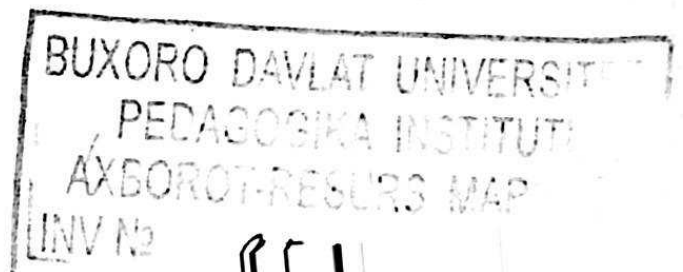
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SO'Z BOSHI

Ushbu qo'llanmaning yaratilishi uchun mualliflarning ko'p yillik musiqiy – p[ed]agogik faoliyati, ilmiy izlanishlari, konts[er]t – ijrochilik faoliyati asos bo'ldi. Qo'llanmani yaratishda shuningd[ek] simfonik va rus xalq cholg'u asboblari ork[est]ri «Cholg'ushunoslik» kursi yaratuvchilarining tajribasiga tayanildi.

Ilovalarda musiqiy t[er]minlarning italyancha transkripsiyasi va sharlar k[il]tiriladi bu partituralarni o'z ishini osonlashtirishni ko'zda tutadi.

O'z[be]k xalq cholg'u asboblari ork[est]ri ijro imkoniyatlari Bilan tanishtirish maqsadida Ilovada ork[est]r uchun asarlarning tahminiy ro'yxati k[il]tirildi.



I BO'LIM

NAZARIY QISM

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

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

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

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

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

· Torli urma cholg'u guruhiga chang kiradi.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

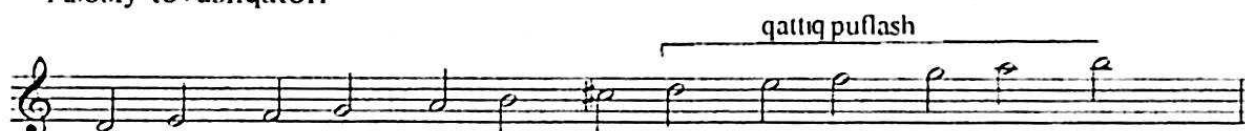
1. PUFLAMA CHOLG'ULAR GURUHI

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

NAY PIKKALO

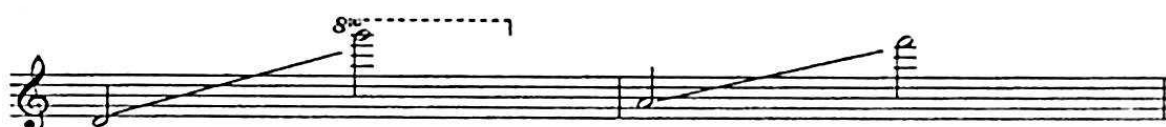


Asosiy tovushqatori



Diapazon

Foydalaniladigan tovush kengligi.



Nay pikkalo yozilganiga qaraganda bir oktava baland eshitiladi. Masalan:

Yozilishi

Eshitilishi



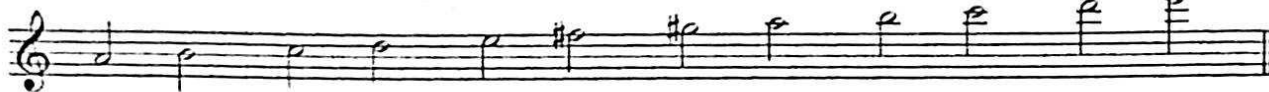
Pikkaloning eng ko'p foydalaniladigan diapazoni o'rta registrining ikkinchi yarmi va yuqori registri hisoblanadi. Bu cholg'uning ushbu bo'lagi nayga qaraganda yengil va jarangdor sadolanadi. Nay pikkalo har xil melizm(bezak)lar chalish imkoniyatiga ega.

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



Asosiy tovushqatori

Qattiq puflash



Diapazon

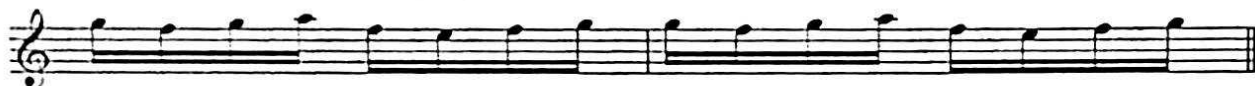
Foydalaniladigan tovush kengligi



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

Yozilishi

Eshitilishi



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

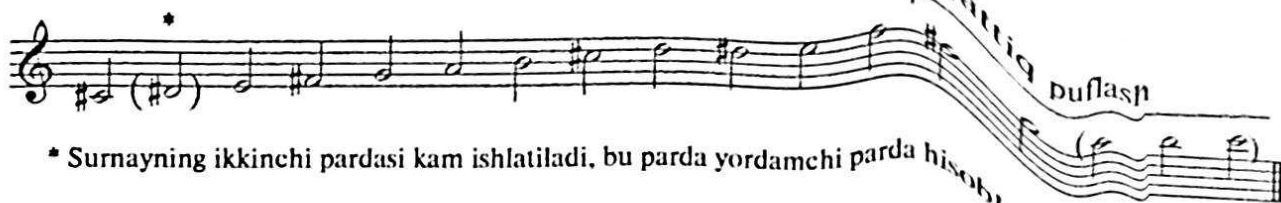
Nay to'liq orkestrda asosan ikkitadan, just-just ishlatiladi. Agar kompozitor (cholg'ulashtiruvchi) o'z asarida mohiyatdan kelib chiqib ma'qul ko'rsa uch yoki to'rttadan ham cholg'u partiyalarini partituraga kiritishi mumkin. Buning uchun (ijro nazarda tutilayapti) orkestrga qo'shimcha sozandalarni taklif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

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

SURNAY



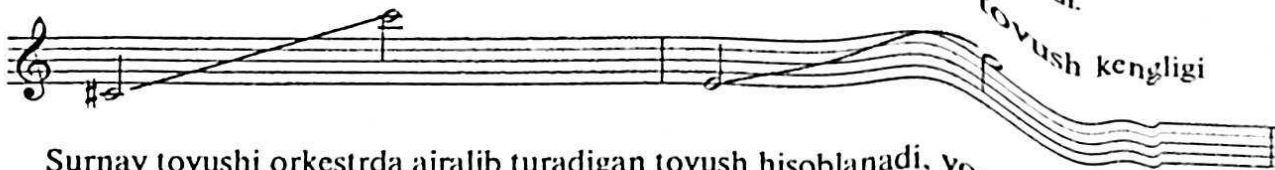
Asosiy tovushqatori



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

Diapazon

Foydalaniladigan tovush kengligi



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

Yozilishi

Eshitilishi



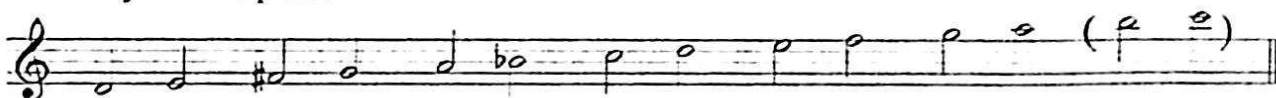
Surnay tembr jihatidan kuchli, keskin tovush beradi. U bir tekis melodik yo'lni o'zining aniq intonatsiyasi, to'liq sadolanishi va texnik imkoniyati bilan meyoriga yetkazib bera oladi. Surnay pastki va yuqorigi registrlarida ham kuchli, aniq, inson d... boradigan o'ziga xos jozibali tembrga egadir.

Cholg'uning nomi	Sozlanishi	Diapazoni		q... qilinmasligi Transpozitsiya qilinmaydi
		Yozilishi bo'yicha	Eshitilishi bo'yicha	
Surnay	(«lya») I-oktava	«Do-diez» birinchi oktavadan «Do» uchinchi oktavagacha	Yozilganidek eshitiladi	

QO'SHNAY



Asosiy tovushqatori.



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

Diapazon

Foydalaniladigan tovush kengligi



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



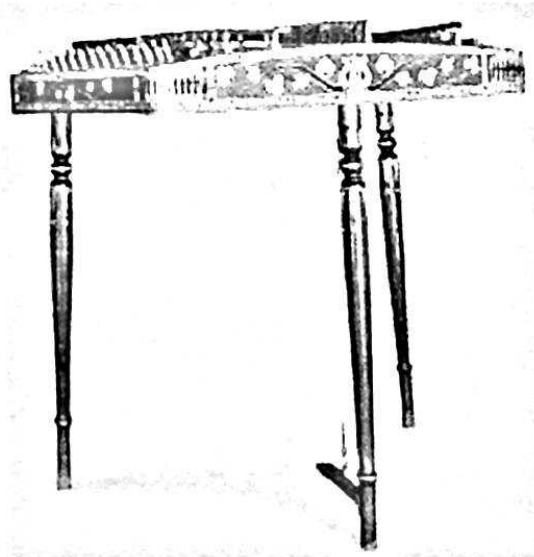
Orkestrda qo'shnay asosiy (sola) asosiy kuyni ijro eta oladi. Orkestr jo'rligida kuylar ham chalish imkoniyatiga ega. Bu asbob uchun skripka kalitida uchta belgili tonliklarda yozilgan kuylarni tanlash maqsadga muvofiq bo'ladi, yozilganidek eshitiladi. Qo'shnayning dinamik imkoniyatlari katta, *pp* dan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

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

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

2. TORLI URMA CHOLG'U GURUHI

CHANG.



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

Diapazon

Foydalaniladigan tovush kengligi



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



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

Chang + nay

Chang + rubob prima

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

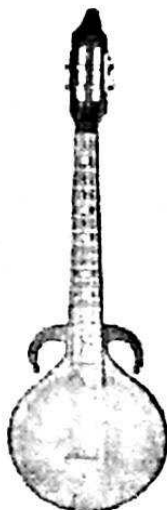
Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo'yicha	Eshitilishi bo'yicha	
Changlar	Yarim tondan temperatsiya bo'yicha (xarakter joylashuvidan kelib chiqqan noziklikni alohida o'rganish lozim).	«Sol» kichik oktavadan – «Fa diez» 3-oktavagacha	Yozilganidek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

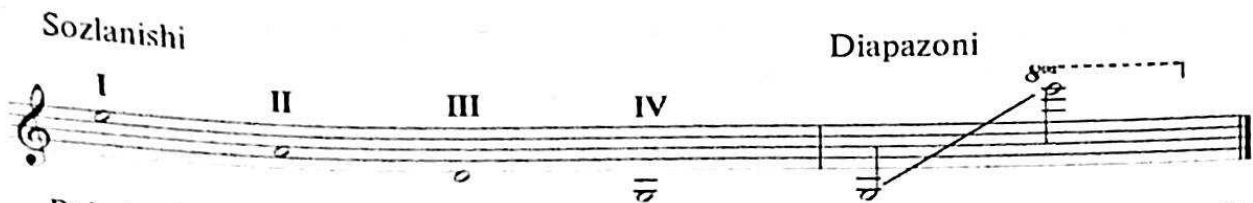
Torli-urma cholg'ular guruhida «qonun» cholg'usining ishlatilishi ham hozirgi kunda amaliyotga kirib bormoqda.

3. MIZROBLI CHOLG'ULAR GURUHI

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

PRIMA RUBOB





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

Foydalaniladigan nota oralig'i.



Rubob prima + qashqar rubob

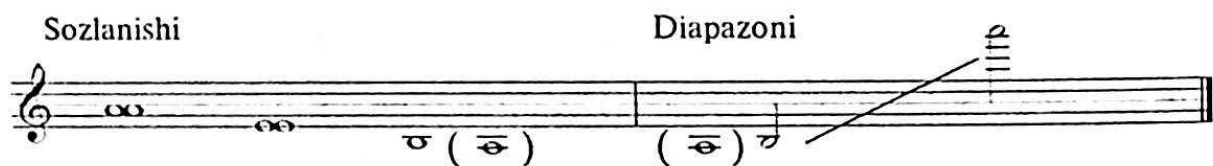
Rubob prima + nay

Rubob prima + chang

Rubob prima + g'ijjak va boshqa asboblardan ham jozibali, kuchli va jarangdor tovush hosil qiladi.

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

QASHQAR RUBOB



Foydalaniladigan tovush kengligi



Yozilganidan bir oktava past eshitiladi.

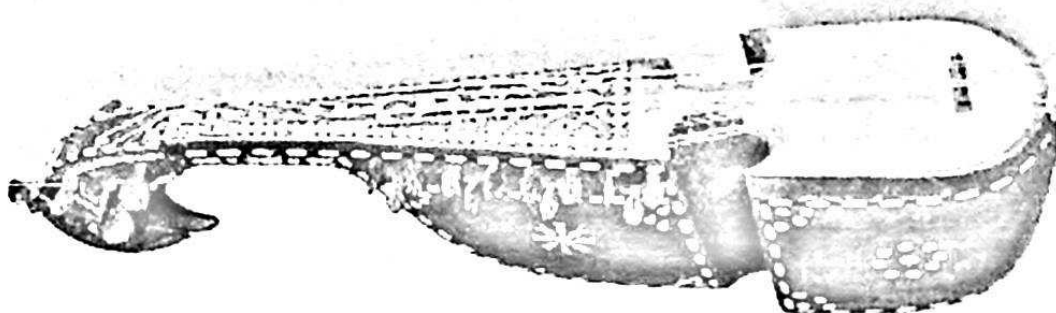
Orkestrda qashqar rubobi mungli, jozibali, xalq kuylariga yaqin ohanglarni ijro etishi mumkin. Sharq mamlakatlari ohanglari juda chiroyli jaranglaydi. Kavkaz xalqlari kuylari shu guruhga berilsa, o'ziga xos tovush jarangi bilan ajralib turadi. Har xil melizmlar (forshlag, mordent, trel, nolalar) ijrosi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

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

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

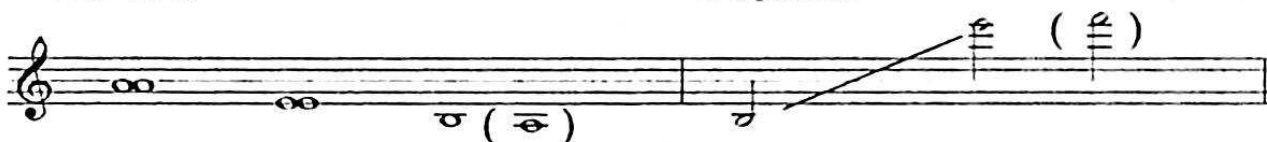
Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilmastligi
		Yozilishi bo'yicha	Eshitilishi bo'yicha	
Qashqar ruboblar	1-va 2- qo'sh torlar - «Lya» birinchi oktava; 3- va 4- qo'sh torlar «Mi» birinchi oktava; 5-tor** «Si» yoki «Lya» kichik oktava.	«Si» yoki «Lya» kichik oktavadan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

AFG'ON RUBOBI

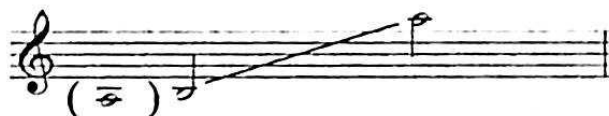


Sozlanishi

Diapazoni



Foydalaniladigan tovush kengligi



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

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

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

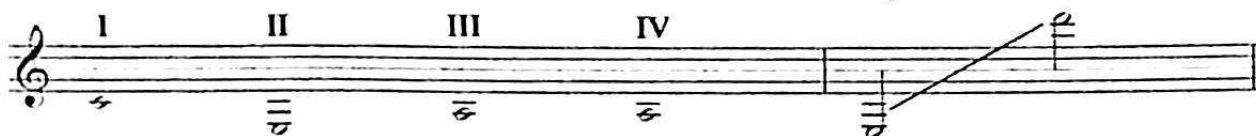
TANBUR



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

Sozlanishi

Diapazoni



Foydalaniladigan tovush kengligi



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

DUTOR



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

Dutor prima
sozi

diapazoni

foydalaniladigan
tovush kengligi

Dutor sekunda
sozi

diapazoni

foydalaniladigan
tovush kengligi

Dutor alt
sozi

diapazoni

foydalaniladigan
tovush kengligi

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

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

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

Cholg'ulashtirish jarayonida:

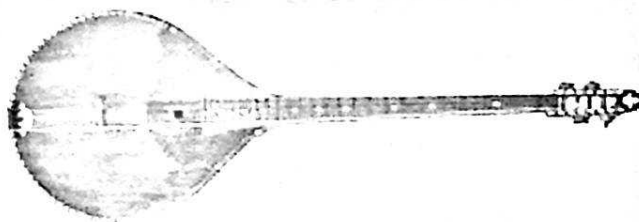
Dutor + rubob prima

Dutor + qashqar rubob

Dutor + afg'on rubob + tanbur

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

DUTOR BAS



Dutor bas mizrobli cholg'ular guruhiga kiradi.

sozi

diapazoni

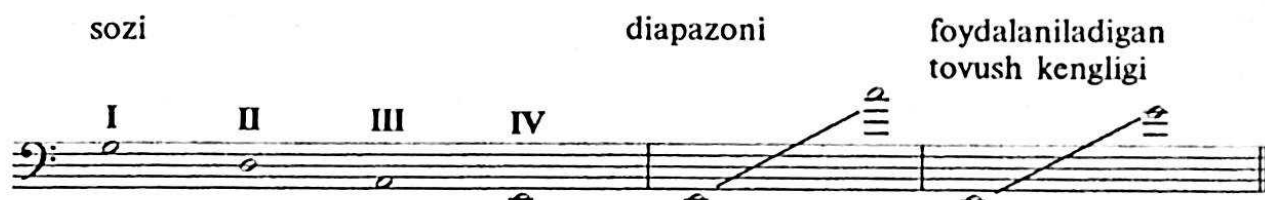
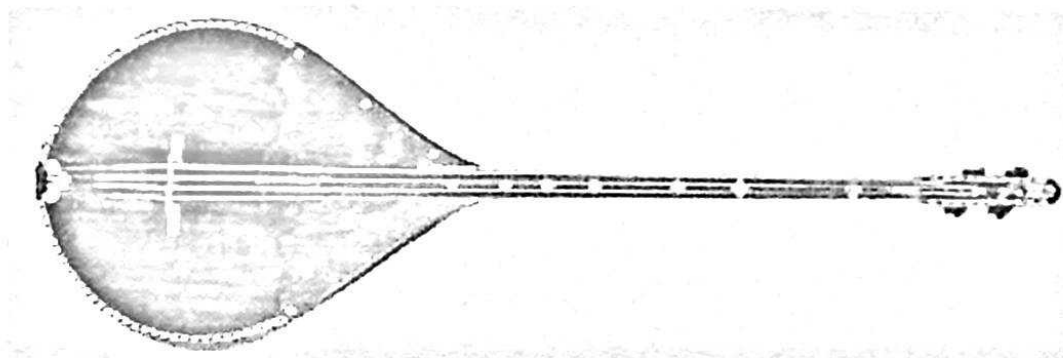
foydalaniladigan
tovush kengligi



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

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

DUTOR KONTRABAS



Dutor kontrabas yozilganidan bir oktava past eshitiladi.

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

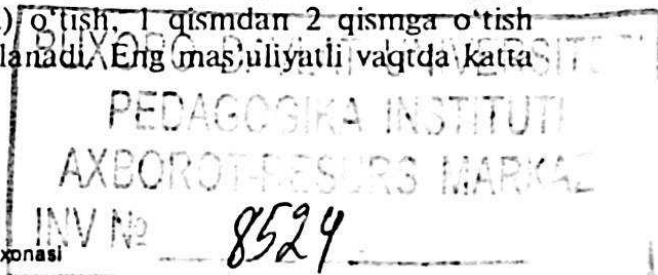
4.URMA ZARBLI CHOLG'ULAR

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

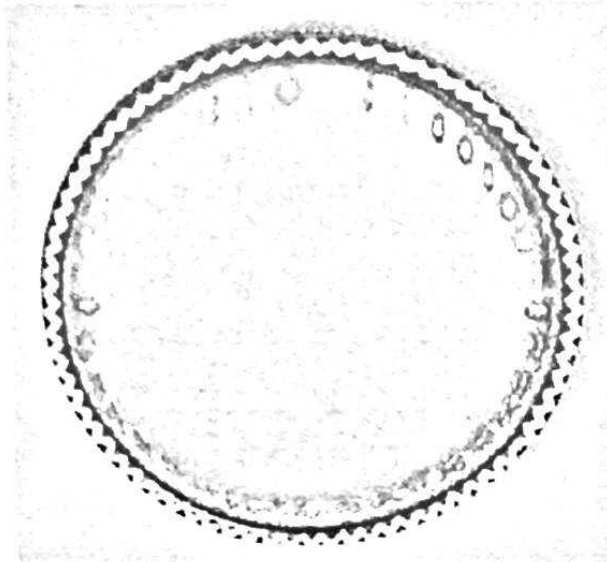
Davrimizning oxirgi vaqtlariga kelib O'zbek kompozitor va cholg'ulashtiruvchilari doyra imkoniyatlarining barcha qirralarini ochib, juda murakkab, jozibali, zavq baxsh etuvchi virtuoz yakkasoz asarlar yaratib, orkestr javonini yanada kengaytirmoqdalar.

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

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



DOYRA



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

Chap qo'l



O'ng qo'l

Doyra

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

Litavralar

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

Nog'oralar

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

Kichik va katta baraban

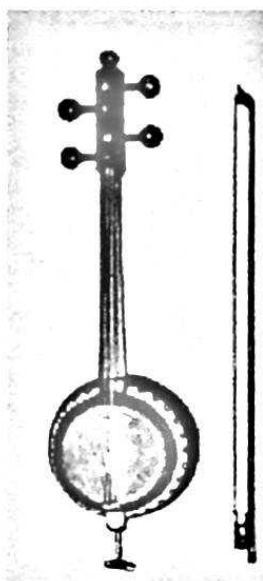
Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo'yicha	Eshitilishi bo'yicha	
Kichik va katta baraban	Sozlanmaydi, bir chuziqda usul shaklida yoziladi.	-	-	-

5. KAMONLI CHOLG'ULAR GURUHI

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

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

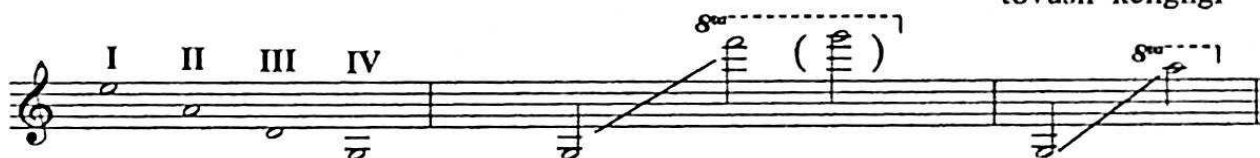
G'IJJAK



sozi

diapazoni

foydalaniladigan tovush kengligi



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

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

G'ijjak I + g'ijjak II + baslar

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

G'ijjaklar guruhi + puflama asboblari

G'ijjak I, II + chang I, II

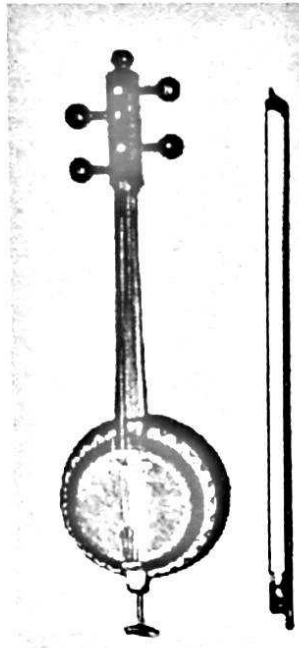
G'ijjaklar + rubob prima + qashqar rubob

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

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

Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo'yicha	Eshitilishi bo'yicha	
G'ijjak (I va II)	1-tor «Mi» ikkinchi oktava; 2-tor «Lya» birinchi oktava; 3-tor «Re» birinchi oktava; 4-tor «Sol» kichik oktava.	«Sol» kichik oktavadan – «Lya» 4-oktavagacha	Yozilganidek eshitiladi	Transpozitsiya qilinmaydi

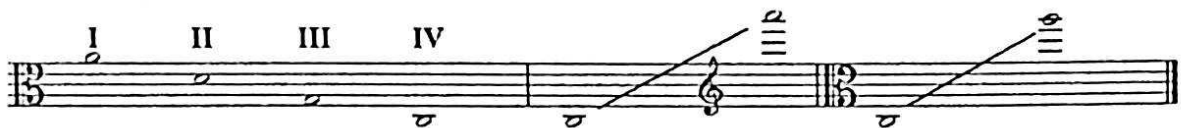
G'IJJAK ALT



sozi

diapozoni

foydalaniladigan tovush kengligi



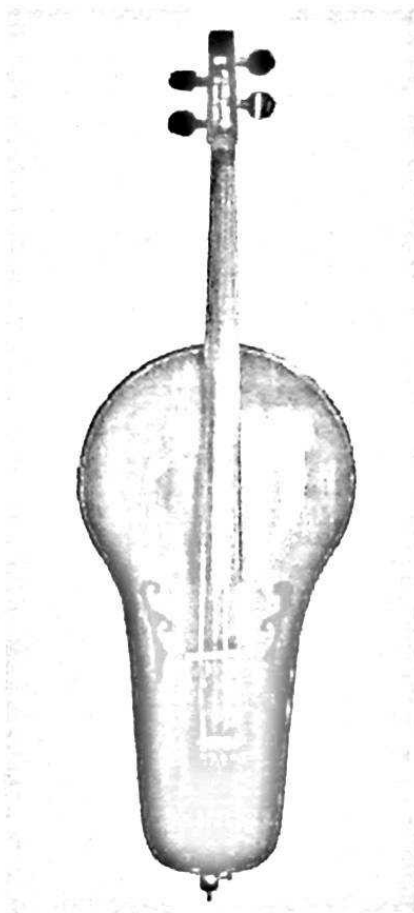
Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmasligi
		Yozilishi bo'yicha	Eshitilishi bo'yicha	
G'ijjak-alt	1-tor «Lya» birinchi oktava; 2-tor «Re» birinchi oktava; 3-tor «Sol» kichik oktava; 4-tor «Do» kichik oktava.	«Do» kichik oktavadan – «Lya» 3-oktavagacha	Yozilganidek eshitiladi	Transpozitsiya qilinmaydi

G'ijjak alt uchun kuylar alt kalitida yoziladi. G'ijjak alt kamoni guruhida kuy (solo) yangrayotgan vaqtda qo'shimcha akkord yoki pedal tovushini qo'shish samarali jo'r ohang hosil qiladi. G'ijjak alt past va o'rta registrdagi garmoniyani orkestrdagi mizrobli guruhi bilan ijro qilsa, yoqimli ohang beradi.

- G'ijjak alt + g'ijjak-qobuz bas
- G'ijjak alt + afg'on rubob + dutorlar
- G'ijjak alt + g'ijjak-qobuz bas + g'ijjak-qobuz kontrabas + qashqar rubob + afg'on rubob + dutorlar.

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

G'IJJAK-QOBUS BAS



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

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

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

sozi

diapozoni

foydalaniladigan tovush kengligi

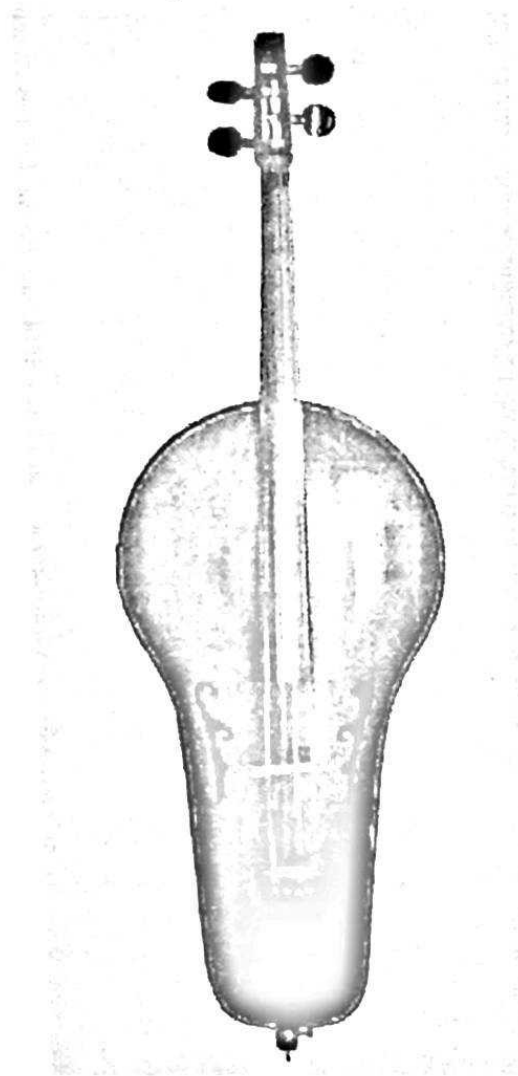


Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya qilinishi yoki qilinmastigi
		Yozilishi bo'yicha	Eshitilishi bo'yicha	
G'ijjak-qobuz bas	1-tor «I yar» kichik oktava; 2-tor «Re» kichik oktava; 3-tor «Sol» katta oktava; 4-tor «Do» katta oktava.	«Do» katta oktavadan – «Re» 3-oktavagacha	Yozilganidek eshitiladi	Transpozitsiya qilinmaydi

Simfonik orkestridagi violonchel cholg'usi kabi sozlanadi, chalinadi va texnik imkoniyatlari ham katta.

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

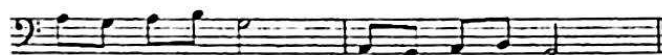
G'IJJAK-QOBUZ KONTRABAS



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

Yozilishi

Eshitilishi





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



G'ijjak kontrabas hajmi jihatidan katta bo'lganligi sababli yerga qo'yib chalinadi.

Cholg'uchi tikka turib, ijro etishi *shpil*, ya'ni qobuz-kontrabas tagiga o'rnatilgan qoziqni bo'yiga moslab chalinishiga tayyorlangan. G'ijjak qobuz-kontrabas, g'ijjak-qobuz bas, dutor bas sozlari birgalikda orkestrda kuchli, baquvvat ohang kasb etadi. Bu asboblarda orkestr fundamentini yaratadi va asosiy guruhlardan hisoblanadi, o'zaro oktava oralig'ida juftlanib, kuchli sado beradi.

II BO'LIM

AMALIY QISM

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

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

Orkestrdagi boshqa guruhlarga tonlik tanlash murakkablik tug'dirmaydi.

1. Kuyni moslashtirish

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

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

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

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

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

2. Unison juftlanish

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

TAMBURIN

L. Ober

3

Nay
Qo'shinay
Chang I
Chang II
Prima rub.
Qashqar rub.
Afg'.rub.
Dutor alt
Dutor bas
Urma zarb.
3
G'ijjak I
G'ijjak II
G'ijjak alt
G'ijjak q-bas
G'.q.k-bas

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

TAMBURIN

L. Ober

5

Nay *mf (p)*

Qo'shnay *mf pizz.*

Chang I *mf (p) pizz.*

Chang II *mf (p)*

D.bas *mf (p)*

Urma zarb. \triangle

5

G'ij. I *pizz. mf (p)*

G'ij. II *pizz. mf (p)*

G'ij. alt *pizz. mf (p)*

G'.q.bas *mf (p)*

G'.q.k.bas *mf (p)*

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

TAMBURIN

L. Ober

The musical score is for a piece titled "TAMBURIN" by L. Ober. It is written in 2/4 time and features a variety of instruments. The score is divided into two systems, each containing eight measures. The first system includes staves for Chang I, Chang II, Prima rub., Qashqar rub., Afg'on rub., Dutor alt, D-bas, and Urma zarb. (labeled "buben"). The second system includes staves for G'ij. I, G'ij. II, G'ij. alt, G'.q-bas, and G'.q.k-bas. Dynamic markings of *mf* (mezzo-forte) and *p* (piano) are used throughout. A box with the number "8" is placed above the eighth measure of both systems. The key signature has one sharp (F#).

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

TAMBURIN

L. Ober

Musical score for Tamburin, measures 7-12. The score is written for five instruments: Prima rubob, Qashqar rubob, Afg'on rubob, Dutor alt, and D-bas. A separate line for Urma zarb. (buben) is also present. The score is in 2/4 time and G major. A box with the number 7 is placed above the first measure of the Prima rubob staff. The Urma zarb. staff has a 'buben' marking above it. The G'ij. I and G'ij. II staves have a 'pizz.' marking above them. The G'ij. alt, G'.q-bas, and G'.q.k-bas staves are also present.

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

YOSHLAR SYUITASI

M. Leviyev

Musical score for Yashlar Syuitasi, measures 1-4. The score is written for five instruments: Prima rubob, Qashqar rubob, Afg'on rubob, Dutor alt, and Dutor bas. The score is in 2/4 time and G major. The Prima rubob staff has a long note in the first measure. The Qashqar rubob, Afg'on rubob, and Dutor alt staves have notes in the first measure. The Dutor bas staff has notes in the first measure.

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

YOSHLAR SYUITASI

M. Leviyev

5

The musical score is arranged in two systems. The first system includes five staves: Prima rub. (treble clef), Qashqar rub. (treble clef), Afg'on rub. (treble clef), Dutor alt (treble clef), and Dutor bas (bass clef). The second system includes five staves: G'ij. I (treble clef), G'ij. II (treble clef), G'ij. alt (bass clef), G'.q-bas (bass clef), and G'.q.k-bas (bass clef). A box with the number '5' is located at the end of each system. The music is written in a 2/4 time signature with a key signature of one flat.

Tembr jihatidan turli cholg'u asboblari g'ijjak + surnay + qashqar rubob + prima rubob; g'ijjak + qo'shnay + afg'on rubob; g'ijjak + nay + chang; g'ijjak alt + g'ijjak-qobuz bas + qo'shnay + dutor bas + afg'on ruboblar qo'shilmalari kuyga tamomila yangi tembrning zich jarangdorligini baxsh etadi. Asboblar tembrlarini nazarda tutib, unison justligini, turli guruhlar birlashmalarini mohirona bajarish mumkin. Tembrlari bir-biriga juda mos kelsa orkestr sadolanishi chiroyli, shirali va o'zgacha jiloli eshitiladi.

KULCHA NON

I. Hamroyev

Moderato 1

Nay *f*

Qo'shnay *f*

Chang I *f* *p*

Chang II *f* *p*

Prima rub. *f* *p*

Qashqar rub. *f* *p*

Afg'on rub. *f* *p*

Dutor alt *f* *p*

Dutor bas *f* *p*

G'ij. I *f* 1

G'ij. II *f*

G'ij.alt *f*

G'.q-bas *f*

G'.q.k-bas *f* *p*

3. Oktava juftlanish

Orkestrdagi har bir guruh oktava juftlanishi mumkin:

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

QO'SHIQ VA RAQS

A. Liviye

Tempo I



KOROBAYNIKI (Rus xalq qo'shig'i)

V. Gleyxman
qayta ishlagan

6 ning 4 takti



GAYTAGI

A. Geray

8 CODA

Nay

Qo'shnay

Chang

Prima rub.

G'ij. I

G'ij. II

G'ij. alt

Chang + nay I

Chang + prima rubob

Chang + g'ijjak I, II

Prima rubob + g'ijjak I, II

Qashqar rubob + prima rubob + afg'on rubob

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

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

NURXON ARIYASI
«Nurxon» musiqali dramasidan

T. Jalilov

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

- Nay**: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic. The melody is characterized by rapid sixteenth-note passages.
- Surnay**: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic. The melody is more melodic and slower than the Nay.
- Chang**: Treble and Bass clefs, C major, 2/4 time. The staff is empty, indicating no part for this instrument.
- Prima rub.**: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic. The melody is similar to the Surnay.
- Qashqar rub.**: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic. The melody is similar to the Surnay.
- Afg'on rub.**: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic. The melody is similar to the Surnay.
- Dutor alt**: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic. The part consists of chords.
- Dutor bas**: Bass clef, C major, 2/4 time. Starts with a forte (*f*) dynamic. The part consists of chords.
- G'ij. I**: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic. The melody is similar to the Surnay.
- G'ij. II**: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic. The melody is similar to the Surnay.
- G'ij. alt**: Bass clef, C major, 2/4 time. Starts with a forte (*f*) dynamic. The part consists of chords.
- G'.q-bas**: Bass clef, C major, 2/4 time. Starts with a forte (*f*) dynamic. The part consists of chords.
- G'.q.k-bas**: Bass clef, C major, 2/4 time. Starts with a forte (*f*) dynamic. The part consists of chords.

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

RAQS

B. F. Giyenko

The musical score consists of ten staves, each representing a different instrument. The instruments are: Prima rub. (top staff), Qashqar rub., Afg'on rub., Dutor alt, Dutor bas, G'ij. I, G'ij. II, G'ij. alt, G' q-bas, and G' q.k-bas (bottom staff). The score is written in a key signature of two sharps (F# and C#) and a 3/8 time signature. The music is organized into three measures across the staves.

4. Kuyning ikki va uch ovozli ko'rinishi

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

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

NURXON ARIYASI
«Nurxon» musiqali dramasidan

T. Jalilov

5

Dutor bas

Yalqin xonanda
O... g'a... no... yin

G'ij. I

G'ij. II

G'ij. alt

G'.q-bas

G'.q.k-bas

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

NAVRO'Z UFORISI

N. Norxo'jayev

12

Prima rub.

Qashqar rub.

Afg'on rub.

Tanbur

Dutor all

Dutor bas

12

G'.q-bas

G'.q.k-bas

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

YOSHLAR SYUITASI

II qism

M. Levdiyev

The musical score consists of 13 staves, each representing a different instrument or voice part. The parts are:

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

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of each staff. The notation includes various rhythmic values, rests, and articulation marks.

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

FESTIVAL VALSI

X. Rahimov

The musical score is arranged in two systems. The first system includes parts for Nay, Qo'shnay, Chang, Prima rub., Qashqar rub., Afg'on rub., Dutor alt, and Dutor bas. The second system includes parts for G'ij. I, G'ij. II, G'ij. alt, G'.q-bas, and G'.q.k-bas. A box with the number '5' is placed above the first staff of each system. The score is written in treble and bass clefs with a key signature of one sharp (F#). Dynamics include *f* (forte) and *mf* (mezzo-forte). The notation features various note values, rests, and phrasing slurs.

5. Jo'rovoqlikni ifodalash

Jo'rovoqlik turlari.

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

RAQS

F. Nazarov

The musical score is arranged in a system of staves. The instruments and parts are labeled on the left:

- Prima rub. (First Violin): *mf*
- Qashqar rub. (Second Violin): *p*
- Afg'on rub. (Third Violin): *p*
- Dutor all. (Double Violins): *p*
- Dutor bas. (Double Basses): *p*
- Doyra (Daira):
- G'ij. I (Guitar I):
- G'ij. II (Guitar II):
- G'ij. alt. (Guitar Alto): *div.*, *p*
- G'.q.bas. (Electric Bass): *p*
- G'.q.k.bas. (Electric Bass): *p*

The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The music features a mix of melodic lines and rhythmic accompaniment.

Figurali turda esa akkordli tovushlar navbati bilan keladi.

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

NURXON ARIYASI
«Nurxon» musiqali dramasidan

T. Jalilov

The musical score consists of nine staves. The first staff is labeled 'Afg'on rub.' and the second 'Dutor bas'. The third staff is 'Doyra'. The fourth staff is 'Yakka xoranda' and contains the lyrics: 'Mu-hab - bat o' - ti - da kuy - dam G'a - rb - jon - kim - ga - do - l ay'. The fifth staff is 'G'ij. I', the sixth 'G'ij. II' with the marking 'div.', the seventh 'G'ij. alt' with the marking 'p', the eighth 'G'.q-bas', and the ninth 'G'.q.k-bas' with the marking 'p'. The score is written in a single system with a common time signature.

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

PESNYA DRUZEY

G. Gladkov

1

Dutor all

F-no

f

PESNYA DRUZEY

G. Gladkov

1

Nay *f*

Qo'shnay *f*

Chang *f*

Prima rub. *f*

Qashqar rub. *mf*

Afg'on rub. *mf*

Dutor alt. *mf*

Dutor bas

Urma zarb *f* buben *mf*

1

G'ij I *f*

G'ij II *f*

G'ij alt. *f*

G' q-bas *mf*

G' q k-bas *mf*

6. Orkestr cholg'ulari o'rtasida akkord tovushlarini taqsimlash

Orkestr cholg'ulari o'rtasida akkord tovushlari odatda quyidagicha taqsimlanadi: bas oklavaga juftlangan holda dutor bas, g'ijak-qobuz bas va g'ijak-qobuz kontrabaslarga topshiriladi. Asosiy kuy orkestrning aniq biror guruhiga topshirilsa, qolgan tovushlar bulardan tashqari qolgan asboblarga yuklatiladi.

YOSHLAR SYUITASI

M. Liviyeu

8

Chang *f*

Prima rub *mf*

Qashqar rub. *mf*

Afg'on rub. *mf*

Dutor alti *mf*

Dutor basi *mf*

G'ijak-qobuz *mf*

G'ijak-qobuz kontrabas *mf*

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

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

TAMBURIN

L. Ober

5

Nay *mf*

Qo'shnay *mf*

Chang *mf* *pizz.*

Dutor bas *mf*

Urna zarb.

5

G'ij. I *mf* *pizz.*

G'ij. II *mf* *pizz.*

G'ij. alt *mf* *pizz.*

G'.q-bas *mf*

G'.q.k-bas *mf*

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

NAVOZISHI DUTOR

K. Qurbaniyon

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

- Nav:** Treble clef, 2/4 time, dynamic *f*. Features rapid sixteenth-note passages and trills.
- Qo'shma:** Treble clef, 2/4 time, dynamic *mf*. Features a slower, more melodic line.
- Chang:** Treble clef, 2/4 time, dynamic *f*. Features rapid sixteenth-note passages and trills.
- Prima rub:** Treble clef, 2/4 time, dynamic *f*. Features rapid sixteenth-note passages and trills.
- Qashqar rub:** Treble clef, 2/4 time, dynamic *mf*. Features a slower, more melodic line.
- Afg'on rub:** Treble clef, 2/4 time, dynamic *mf*. Features a slower, more melodic line.
- Dutor alt:** Treble clef, 2/4 time, dynamic *mf*. Features a slower, more melodic line.
- Dutor bas:** Bass clef, 2/4 time, dynamic *mf*. Features a slower, more melodic line.
- Solo Dutor:** Treble clef, 2/4 time. Features a slower, more melodic line.
- G'ij. I:** Treble clef, 2/4 time, dynamic *f*. Features rapid sixteenth-note passages and trills.
- G'ij. II:** Treble clef, 2/4 time, dynamic *f*. Features rapid sixteenth-note passages and trills.
- G'ij alt:** Treble clef, 2/4 time, dynamic *mf*. Features a slower, more melodic line.
- G'.q-bas:** Bass clef, 2/4 time, dynamic *mf*. Features a slower, more melodic line.
- G'.q.k-bas:** Bass clef, 2/4 time, dynamic *mf*. Features a slower, more melodic line.

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

7. Zarbli cholg'ulardan foydalanish

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

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

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

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

9. Partitura va uni shakllantirish

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

Partiturada partiyalarning joylashish tartibi quyidagicha:

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

Nota chizig'i boshiga har bir asbob nomlari yozib ko'rsatiladi. Takt chiziqlari har bir guruh uchun alohida chiziladi. Har bir cholg'u kalitlari nota chizig'i boshiga qo'yiladi.

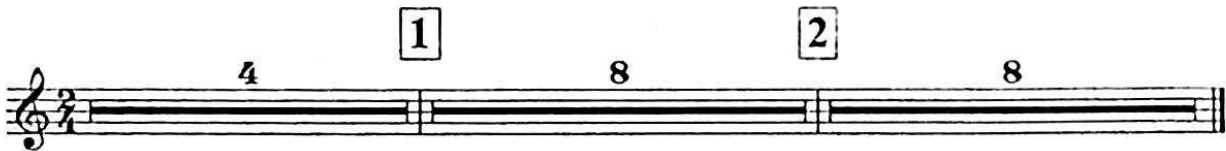
Partituraning yozish vaqtida olingan asarni qismlarga (4,8 yoki 16 taktdan) bo'lib, ularga raqam belgilarini (1, 2 sifra) qo'yish kerak. Raqam belgilari takt hisobiga qaramasligi ham mumkin. Asardagi kuyning sadolanishi (fraz), qaytarilishi, fermata belgisi uchragan joyga, asar tezligi yoki sanog'i o'zgargan joylarga ham qarab sifralar qo'yiladi. Qaytarish belgilari repriza, fonar, segna, 1,2 voltalar oktavaga ko'tarish yoki tushurish belgilari partiturada aniq ko'rsatilgan bo'lishi shart. Barcha dinamik belgilar va shtrixlar har bir partiya ostiga qo'yib chiqiladi. Partitura chiroyli, notalari aniq yozilsa, maqsadga muvofiq bo'ladi.

10. Orkestr partiyalarini tayyorlash

Orkestr partiyalari har bir cholg'u uchun alohida kuchiriladi. Zarbli cholg'ular bundan mustasno bo'lib, ularning hammasi uchun bitta partiya bo'lishi mumkin.

Orkestr partiyalariga partiturada o'z ifodasini topgan barcha dinamik va sur'at belgilari, harf, raqam va boshqa kursatgichlar ko'chirib yozilishi zarur.

Bir necha taktlarga cho'ziladigan pauzalar quyidagicha ifodalanadi:



Agar, bunday pauza davomida yangi bir sur'at ko'rsatgichi yoki belgi tonlik o'zgarishlar uchrasa, ular partiyada albatta ko'rsatilishi kerak:



Fermata qo'yilgan takt alohida ko'rsatilishi shart.



Orkestr partiyalarida takrorlanib keluvchi taktlarni qisqartirib yozish mumkin:



11. MUSIQIY ATAMALAR

Vazmin sur'atlar

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

O'rtacha sur'atlar

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

Tez sur'atlar

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

Sur'atlarni tezlashtirish va sekinlashtirish belgilari



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

Ijro etish xarakterini bildiruvchi belgilar

Maestoso	- maestoso	- tantanali;
Ekspressivo	- espressivo	- ta'sirli;
Cantabile	- cantabile	- kuylab;
Dolce	- dolce	- nozik;
Grasioso	- grasioso	- latif;
Animato	- animato	- jonli;
Appassionato	- appassionato	- zavqli;
Non troppo	- non troppo	- o'rtamiyona;
Molto	- molto	- juda, nihoyatda;
Poco a poco	- poco a poco	- oz-oz, sekin-asta;
Subito	- subito	- to'satdan;
Sempre	- sempre	- doimo, hamisha;
Meno mosso	- meno mosso	- sekinroq;

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

12. Dinamik belgilar

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

13. Orkestr moslashtiruvchisi uchun ko'rsatma

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

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

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

III BO'LIM

O'ZBEK XALQ CHOLG'U ORKESTRI UCHUN MOSLASHTIRILGAN PARTITURALAR

UMID

E.Salixov

Andantino 1

Nay *mf*

Qo'shnay *mp*

Chang *mp*

Qonun *mp*

Prima rubob

Qashqar rubob *mp*

Afg'on rubob *mf espress*

Dutor *mp*

Dutor bas *mp*

Baritone

G'ijjak I,II *mf*

G'ijjak bas *f molto espress.*

Contrabass *mp*

The image displays a musical score for piano, organized into two systems of staves. The first system consists of six staves, and the second system consists of five staves. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The score is divided into two measures by a double bar line, with a first ending bracket over the first measure and a second ending bracket over the second measure. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex melodic and harmonic structure. The first system features a prominent melodic line in the upper staves, while the second system shows more intricate harmonic textures and counterpoint.

2 Allegro

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It is marked 'Allegro'. The score is organized into four systems of staves:

- System 1:** Six empty staves.
- System 2:** Six staves with musical notation. The first three staves contain chords, and the fourth staff contains a bass line. The dynamic marking *mp* is present.
- System 3:** One staff with a melodic line featuring a triplet of eighth notes.
- System 4:** Two staves. The top staff is empty, and the bottom staff contains a bass line with the instruction *pizz* (pizzicato).

3

mp dolce *mf*

mp dolce

mp dolce

mp dolce

mp dolce

mf *mf*

4

The image shows a page of musical notation, page 55. It consists of several systems of staves. The first system has two staves with a section marker '4' in a box above the second measure. The second system has two staves, with the first staff containing the dynamic marking *mf dolce*. The third system has four staves, with the first two staves containing complex rhythmic patterns and the last two staves containing a bass line. The fourth system has two staves, with the first staff containing the dynamic marking *mf dolce* and a fermata over the first measure. The fifth system has two staves, with the first staff containing the dynamic marking *mf dolce* and a fermata over the first measure. The sixth system has two staves, with the first staff containing the dynamic marking *mf dolce* and a fermata over the first measure. The seventh system has two staves, with the first staff containing the dynamic marking *mf dolce* and a fermata over the first measure. The eighth system has two staves, with the first staff containing the dynamic marking *mf dolce* and a fermata over the first measure.

Handwritten musical score for guitar, page 56. The score is written in G minor (three flats) and 3/4 time. It consists of three systems of staves. The first system has two staves. The second system has two staves, with the bottom staff ending in a glissando. The third system has six staves: a vocal line with a triplet, a guitar line with chords and a triplet, a bass line with a triplet, and two more staves with triplets and a glissando. The notation includes various musical symbols such as notes, rests, beams, and slurs.

5

The image shows a musical score for guitar, consisting of five measures. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first measure is marked with a box containing the number '5'. The score is divided into two systems. The first system contains the first two measures, and the second system contains the remaining three measures. The notation includes a treble clef, a bass clef, and a guitar-specific clef (a treble clef with a 'G' below it). The first system features a 'pizz.' (pizzicato) instruction above the first measure. The music includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The second system features a melodic line with slurs and a bass line with eighth notes.

leggiero

6

leggiero

3

59

7

3

The image displays a musical score for page 61, organized into four systems. Each system consists of two staves, with the top staff using a treble clef and the bottom staff using a bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system features a melody in the upper staff with eighth and quarter notes, and a bass line in the lower staff with quarter notes. The second system continues the melody with some rests in the upper staff and a bass line with quarter notes. The third system shows a more complex texture with a melody in the upper staff, a bass line with quarter notes, and a middle section with chords and eighth notes. The fourth system includes a melody in the upper staff with a triplet of eighth notes, a bass line with quarter notes, and a middle section with chords and eighth notes. The page number '61' is centered at the bottom.

8

The musical score consists of 12 measures across six systems. The first system (measures 8-9) includes a mezzo-forte (*mf*) dynamic marking. The second system (measures 10-11) continues the melodic and harmonic development. The third system (measures 12-13) features a piano (*pizz.*) marking. The score includes various musical notations such as triplets, slurs, and pizzicato markings.

Musical notation for the first system. The top staff is in treble clef and contains a melodic line with a dynamic marking of *mf*. The bottom staff is in bass clef and contains a bass line. A bracket spans across both staves, indicating a phrase.

Musical notation for the second system, consisting of two staves with rhythmic accompaniment. The top staff is in treble clef and the bottom staff is in bass clef.

Musical notation for the third system, featuring a grand staff with piano and bass clefs. It includes a triplet of eighth notes in the piano part. A large bracket spans across the piano and bass staves.

Musical notation for the fourth system, including a treble clef staff with a melodic line and two bass clef staves with accompaniment. A triplet of eighth notes is marked in the top staff.

The image displays a musical score for guitar and piano, organized into three systems. The first system consists of two staves, both of which are empty. The second system contains two staves of guitar notation, showing rhythmic patterns with eighth and sixteenth notes. The third system is the most complex, featuring six staves: a vocal line with a melodic line and lyrics 'b a', a guitar staff with a rhythmic pattern of eighth notes, a piano staff with chords, a bass staff with a simple bass line, and two additional staves for piano accompaniment. The fourth system includes a single staff with a melodic line and a triplet of eighth notes, followed by two staves of piano accompaniment. The score is written in a key with two flats and a 3/4 time signature.

The image displays a musical score for page 67, consisting of several systems of staves. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Key features include:

- System 1:** A single treble clef staff with a melodic line. It features a triplet of eighth notes in the second measure and a fermata over a half note in the fourth measure.
- System 2:** Two treble clef staves. The upper staff contains a series of chords, and the lower staff contains a similar chordal accompaniment.
- System 3:** A complex system with five staves. The top staff is a treble clef staff with a melodic line, featuring triplets and fermatas. The middle three staves are bass clef staves, likely for a piano accompaniment, with chords and triplets. The bottom staff is a bass clef staff with a melodic line.
- System 4:** A single treble clef staff with a melodic line, featuring triplets and fermatas.
- System 5:** A complex system with three staves. The top staff is a treble clef staff with a melodic line, featuring triplets and fermatas. The middle staff is a bass clef staff with a melodic line, also featuring triplets and fermatas. The bottom staff is a bass clef staff with a melodic line.

The image shows a handwritten musical score on a page numbered 68. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of several systems of staves:

- System 1:** Two staves. The top staff contains a vocal line with a melodic line and a final note with a fermata. The bottom staff contains a piano accompaniment line with chords and eighth notes.
- System 2:** Two staves. The top staff contains a vocal line with a melodic line and a final note with a fermata. The bottom staff contains a piano accompaniment line with chords and eighth notes.
- System 3:** Two staves. The top staff contains a vocal line with a melodic line and a final note with a fermata. The bottom staff contains a piano accompaniment line with chords and eighth notes.
- System 4:** Two staves. The top staff contains a vocal line with a melodic line and a final note with a fermata. The bottom staff contains a piano accompaniment line with chords and eighth notes.
- System 5:** Two staves. The top staff contains a vocal line with a melodic line and a final note with a fermata. The bottom staff contains a piano accompaniment line with chords and eighth notes.
- System 6:** Two staves. The top staff contains a vocal line with a melodic line and a final note with a fermata. The bottom staff contains a piano accompaniment line with chords and eighth notes.
- System 7:** Two staves. The top staff contains a vocal line with a melodic line and a final note with a fermata. The bottom staff contains a piano accompaniment line with chords and eighth notes.
- System 8:** Two staves. The top staff contains a vocal line with a melodic line and a final note with a fermata. The bottom staff contains a piano accompaniment line with chords and eighth notes.

gliss.

The first system consists of two staves. The upper staff begins with a glissando (gliss.) over a series of notes, followed by a melodic line. The lower staff provides a simple accompaniment with a few notes.

The second system shows two staves with rhythmic accompaniment. The upper staff has a series of chords and notes, while the lower staff has a similar accompaniment pattern.

The third system contains five staves. The top two staves show a piano part with octaves (marked with '8') and chords. The bottom three staves show a bass line with a steady eighth-note accompaniment.

The fourth system has one staff with a triplet of eighth notes in the upper voice, followed by a few more notes.

mf dolce

mf dolce

The fifth system consists of three staves. The upper staff has a melodic line with an accent (v) and dynamic marking *mf dolce*. The middle staff has a similar line with an accent (v) and dynamic marking *mf dolce*. The lower staff has a bass line accompaniment.

The image shows a page of musical notation for piano, consisting of several systems of staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The notation includes:

- Two systems of two staves each (treble and bass clef).
- Two systems of three staves each (treble, middle, and bass clef).
- Two systems of two staves each (treble and bass clef).

The music features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are also articulation marks such as accents (v) and slurs. The page number 70 is centered at the bottom.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

The second system consists of two staves. The upper staff is in treble clef, showing a series of chords and some melodic fragments. The lower staff is in bass clef, continuing the harmonic accompaniment with chords and single notes.

The third system is a five-staff arrangement. The top staff is in treble clef with a melodic line. The second staff is in treble clef with a harmonic accompaniment. The third staff is in treble clef with a melodic line. The fourth staff is in treble clef with a harmonic accompaniment. The fifth staff is in bass clef with a melodic line. The system contains measures 9 through 14.

The fourth system consists of a single staff in treble clef, containing measures 15 and 16. The notation is sparse, with rests and a few notes.

The fifth system consists of three staves. The upper staff is in treble clef with a melodic line starting with a 'v' dynamic marking. The middle staff is in bass clef with a melodic line. The lower staff is in bass clef with a harmonic accompaniment. The system contains measures 17 through 20.

POPURRI

Allegro con brio

F. Alimov

The musical score is arranged in 13 staves. The first 12 staves are for woodwinds and strings: Nay, Qo'shnay, Chang, Qonun, R-prima, R-qashqar, R-afg'on, Dutor prima, Dutor alt, Dutor bas, G'ijjak, and G'ijjak bas. The 13th staff is for the Konga. The tempo is 'Allegro con brio' and the dynamic is 'ff' (fortissimo). The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into four measures. The Konga part features a rhythmic pattern of eighth notes with triplets, starting with a forte 'f' dynamic.

The image shows a page of musical notation for guitar, numbered 74. The score is arranged in a system of staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns, including many triplets and slurs. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used throughout. The notation includes various note values, rests, and articulation marks like accents and slurs. The piece concludes with a final triplet in the bass clef staff.

arco

arco

mf

pp

p

pp

pp

pp

mf

mf

3

This musical score is for guitar, featuring a complex arrangement of staves. The top section consists of six staves, with the first four containing intricate melodic and rhythmic lines. The fifth and sixth staves in this section are marked with a large '8' and contain sustained chords. The bottom section consists of two staves, with the lower staff featuring a prominent triplet-based rhythmic pattern. The score is characterized by frequent use of triplets, indicated by the number '3' above groups of notes, and includes various musical notations such as slurs, ties, and dynamic markings.

This page of musical notation is a score for a piano concerto, likely in the first movement. It features a complex arrangement of staves. The top section consists of four staves, with the first and third staves containing intricate melodic lines characterized by frequent triplets and slurs. The second and fourth staves provide harmonic support with sustained chords and occasional melodic fragments. The middle section contains five staves, primarily consisting of sustained chords in the upper registers, with the bottom staff of this section providing a rhythmic bass line. The bottom section consists of four staves, mirroring the top section's complexity with melodic lines and triplets. The score is marked with a forte dynamic (*ff*) in several places, indicating a powerful and energetic performance. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

This musical score page, numbered 79, contains a complex arrangement of music across multiple staves. The notation includes various rhythmic figures, such as triplets and sixteenth-note runs, and dynamic markings like *p* (piano). The score is organized into systems, with some staves featuring long horizontal lines indicating sustained notes or rests. The bottom of the page shows a continuation of the musical line with more triplet markings.

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains two measures of triplets of eighth notes, followed by two measures of rests. The bottom staff is in bass clef with the same key signature and time signature, containing two measures of rests followed by two measures of eighth notes.

Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains two measures of triplets of eighth notes, followed by two measures of rests. The bottom staff is in bass clef with the same key signature and time signature, containing two measures of rests followed by two measures of eighth notes. The marking "colla bacch" is written above the first measure of the top staff, and "pizz." is written above the first measure of the bottom staff.

Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains two measures of triplets of eighth notes, followed by two measures of eighth notes with triplets. The bottom staff is in bass clef with the same key signature and time signature, containing two measures of rests followed by two measures of eighth notes with triplets. The marking "colla bacch" is written above the first measure of the top staff, and "pizz." is written above the first measure of the bottom staff.

Fourth system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains two measures of triplets of eighth notes, followed by two measures of eighth notes with triplets. The bottom staff is in bass clef with the same key signature and time signature, containing two measures of rests followed by two measures of eighth notes with triplets.

Fifth system of musical notation. The staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains two measures of triplets of eighth notes, followed by two measures of eighth notes with triplets. The marking "f" is written below the first measure.

This musical score is arranged in three systems, each containing multiple staves. The top system consists of two staves, the middle system of four staves, and the bottom system of three staves. The notation includes complex rhythmic patterns, such as triplets and sixteenth-note runs, often marked with '3' and 'ff' (fortissimo). A circled number '5' is placed above the first staff of the first system. The score is written in a key signature of one sharp (F#) and a common time signature (C). The bottom system includes a single staff with a different rhythmic pattern, possibly for a second instrument or a specific part of the ensemble.

The first system of music consists of two staves. The top staff is a treble clef with a key signature of one flat and a 7/8 time signature. It contains a melody of eighth notes, starting with a quarter rest, followed by a series of eighth notes with slurs. The bottom staff is a bass clef with a key signature of one flat and a 7/8 time signature, containing a bass line of eighth notes.

The second system of music consists of two staves. The top staff is a treble clef with a key signature of one flat and a 7/8 time signature. It contains a melody of eighth notes, starting with a quarter rest, followed by a series of eighth notes with slurs. The bottom staff is a bass clef with a key signature of one flat and a 7/8 time signature, containing a bass line of eighth notes.

The third system of music consists of six staves. The top staff is a treble clef with a key signature of one flat and a 7/8 time signature. It contains a melody of eighth notes, starting with a quarter rest, followed by a series of eighth notes with slurs. The bottom five staves are bass clefs with a key signature of one flat and a 7/8 time signature, containing a bass line of eighth notes.

The fourth system of music consists of three staves. The top staff is a treble clef with a key signature of one flat and a 7/8 time signature. It contains a melody of eighth notes, starting with a quarter rest, followed by a series of eighth notes with slurs. The bottom two staves are bass clefs with a key signature of one flat and a 7/8 time signature, containing a bass line of eighth notes.

The fifth system of music consists of a single staff with a treble clef, a key signature of one flat, and a 7/8 time signature. It contains a melody of eighth notes, starting with a quarter rest, followed by a series of eighth notes with slurs. The notes are grouped in threes, with a '3' above each group.

6

Musical score for the first system, measures 1-4. The top staff contains a melodic line with triplets and slurs. The second staff contains a bass line with slurs. The third and fourth staves are empty. The text "colla bacch" appears above the second and fourth measures, and "pizz" appears below the second and fourth measures.

Musical score for the second system, measures 5-8. The top two staves contain melodic lines with triplets and slurs. The bottom two staves contain bass lines with triplets and slurs. The text "trn" and "gliss. bd " appear below the fifth and seventh measures, and "mp" appears below the sixth and eighth measures.

Musical score for the third system, measures 9-12. The top two staves contain melodic lines with triplets and slurs. The bottom two staves contain bass lines with triplets and slurs. The text "trn" and "gliss. bd " appear below the ninth and eleventh measures, and "mp" appears below the tenth and twelfth measures.

Musical score for the fourth system, measures 13-16. The bottom staff contains a continuous melodic line with triplets and slurs.

This musical score page, numbered 85, contains a complex arrangement of musical notation across multiple systems. The notation includes various rhythmic patterns, such as triplets and glissandos, and dynamic markings like *mf*. The score is organized into several systems, each with multiple staves. The first system consists of four staves, the second of six, and the third of three. The notation includes notes, rests, and articulation marks. The page concludes with a single staff of music at the bottom.

This page of musical notation is for guitar and consists of several systems of staves. The first system contains five staves, with the top staff featuring a treble clef and a key signature of one flat. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The bottom staff of this system includes glissando markings and a bass clef. The second system also consists of five staves, continuing the complex rhythmic and melodic development. The bottom staff of the second system features a bass clef and glissando markings. The third system is a single staff with a treble clef, continuing the melodic line with triplets and sixteenth-note patterns. The notation is dense and technical, typical of advanced guitar repertoire.

This section of the musical score consists of three systems of staves. Each system contains two treble clef staves and one bass clef staff. The first two systems feature intricate melodic lines with frequent triplets and slurs. The third system includes chords and glissando markings. The bass clef staff in the third system contains a glissando line and a 'trm' marking. The fourth system continues with similar melodic and harmonic patterns, including a 'trm' marking and a glissando line in the bass clef staff.

A single line of musical notation at the bottom of the page, featuring a sequence of notes with triplets and a final flourish. The notation includes a '5' marking under a group of notes and a '3' marking under a final group of notes.

The image displays a musical score for guitar, consisting of 12 staves of music and a single-line guitar tablature at the bottom. The score is organized into four systems, each containing three staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. The third system has a treble clef on the top staff and a bass clef on the bottom staff. The fourth system has a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The tablature at the bottom is a single line of music with fret numbers and fingerings. It features several triplets, indicated by a '3' above the notes, and some notes with a '5' below them, likely indicating the fifth string. The tablature is written in a standard guitar notation style, with the first line representing the high E string and the sixth line representing the low E string.

The image shows a musical score for guitar, consisting of ten systems of staves. The first nine systems are empty, with only the staff lines and clefs visible. The tenth system contains a single line of music for guitar, starting with a treble clef and a key signature of one flat. The line includes several triplets of eighth notes, with fret numbers 6, 5, 5, 5, and 5 written below the notes. The page number 89 is centered below the guitar line.

The musical score consists of several systems of staves. The first system has two staves, both of which are empty. The second system has two staves; the upper staff begins with a treble clef and a key signature of one sharp (F#), and the lower staff begins with a bass clef and the same key signature. The third system contains five staves: the top two are treble clefs, and the bottom three are bass clefs. The fourth system contains five staves: the top two are treble clefs, and the bottom three are bass clefs. The fifth system contains two staves: the upper is a treble clef and the lower is a bass clef. The sixth system contains one staff with a piano (II) marking. Dynamic markings include *f* (forte) and *mp* (mezzo-piano) throughout the score.

Two empty musical staves, likely for vocal or instrumental parts, positioned at the top of the page.

The first system of musical notation, consisting of two staves. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a rhythmic accompaniment of eighth notes.

The second system of musical notation, consisting of two staves. The top staff continues the melodic line, and the bottom staff continues the rhythmic accompaniment.

The third system of musical notation, consisting of two staves. The top staff continues the melodic line, and the bottom staff continues the rhythmic accompaniment.

The fourth system of musical notation, consisting of two staves. The top staff continues the melodic line, and the bottom staff continues the rhythmic accompaniment.

The fifth system of musical notation, consisting of two staves. The top staff continues the melodic line, and the bottom staff continues the rhythmic accompaniment.

The sixth system of musical notation, consisting of two staves. The top staff continues the melodic line, and the bottom staff continues the rhythmic accompaniment.

This musical score is for a piano piece, likely in the key of D major (two sharps) and 2/4 time. It consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional treble clef staves. The second system continues with similar staves, featuring a triplet of eighth notes in the second treble staff. The third system is more complex, with five treble clef staves and one bass clef staff, all containing rhythmic patterns and triplet markings. Dynamic markings are placed below the staves, indicating a progression from *mp* (mezzo-piano) to *f* (forte) and then *mf* (mezzo-forte). The score concludes with a final staff of eighth notes.

The musical score is arranged in 11 staves. The first two staves form a grand staff with treble and bass clefs. The next six staves are also grand staves, each with a treble clef on top and a bass clef on the bottom. The final staff at the bottom is a single bass clef staff. The music is in 2/4 time and includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The notation features various rhythmic patterns, including chords, arpeggios, and melodic lines with accents and slurs.

15

16

The musical score consists of several systems of staves. The first system (measures 15-16) features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system (measures 17-18) introduces triplets in both staves, with a dynamic marking of *pp* and the instruction "ord". The third system (measures 19-20) continues with complex rhythmic patterns and triplets, maintaining the *pp* dynamic. The fourth system (measures 21-22) shows further rhythmic development with triplets and a *pp* dynamic. The fifth system (measures 23-24) includes a bass clef staff with a *pp* dynamic and a *pizz.* instruction. The sixth system (measures 25-26) features a bass clef staff with a *pp* dynamic and a *pizz.* instruction. The seventh system (measures 27-28) includes a bass clef staff with a *pp* dynamic and the instruction "Кайроқ".

The image shows a page of musical notation for guitar, page 97. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It consists of several systems of staves. The first system has two staves. The second system has two staves, with the upper staff containing a 'pizz.' (pizzicato) instruction. The third system has four staves, with the top staff containing a melodic line and the lower three staves containing chordal accompaniment. The fourth system has two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The notation includes various musical symbols such as notes, rests, beams, and slurs.

A musical score for guitar and bass, consisting of 12 systems of staves. The score is written in G major (one sharp) and 4/4 time. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp. The second system includes the word "ord" above the first staff. The third system features a complex melodic line in the treble clef and a bass line in the bass clef. The fourth system contains a dense texture of chords in the treble clef. The fifth system continues the chordal texture. The sixth system shows a continuation of the chordal texture. The seventh system features a melodic line in the treble clef and a bass line in the bass clef. The eighth system continues the melodic line in the treble clef and the bass line in the bass clef. The ninth system shows a continuation of the melodic line in the treble clef and the bass line in the bass clef. The tenth system continues the melodic line in the treble clef and the bass line in the bass clef. The eleventh system shows a continuation of the melodic line in the treble clef and the bass line in the bass clef. The twelfth system concludes the piece with a final melodic line in the treble clef and a bass line in the bass clef.

The musical score is organized into three systems. The first system consists of two staves: the upper staff is in treble clef and contains a melodic line with a trill (marked 'tr') and a tremolo (marked 'trmm'), while the lower staff is in treble clef and provides a rhythmic accompaniment. The second system also has two staves in treble clef, with the upper staff featuring a melodic line and the lower staff providing accompaniment; both staves include 'pizz.' (pizzicato) markings. The third system is a grand staff with four staves: the top two are in treble clef, and the bottom two are in bass clef. The top staff has a melodic line with trills and tremolos, while the other three staves provide accompaniment, with 'pizz.' markings in the two bass staves.

The musical score on page 19 consists of multiple systems of staves. The first system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system features two treble clef staves, each with a melodic line, and a bass clef staff. The third system has two treble clef staves and a bass clef staff. The fourth system includes two treble clef staves and a bass clef staff. The fifth system has two treble clef staves and a bass clef staff. The sixth system consists of two treble clef staves. The seventh system has two treble clef staves and a bass clef staff. The eighth system includes two treble clef staves and a bass clef staff. The ninth system has two treble clef staves and a bass clef staff. The tenth system consists of two treble clef staves. The eleventh system has two treble clef staves and a bass clef staff. The twelfth system includes two treble clef staves and a bass clef staff. The thirteenth system has two treble clef staves and a bass clef staff. The fourteenth system consists of two treble clef staves. The fifteenth system has two treble clef staves and a bass clef staff. The sixteenth system includes two treble clef staves and a bass clef staff. The seventeenth system has two treble clef staves and a bass clef staff. The eighteenth system consists of two treble clef staves. The nineteenth system has two treble clef staves and a bass clef staff. The twentieth system includes two treble clef staves and a bass clef staff. The score is marked with 'sp' (sforzando) and 'riss.' (ritardando) throughout. The key signature is one sharp (F#) and the time signature is 4/4.

p

p

p

mf

mf

arco

arco

This page contains a musical score for page 20. It consists of several systems of staves. The first system has two staves. The second system has two staves with dynamic markings 'f' (forte) in the second, third, and fourth measures. The third system has six staves, with dynamic markings 'f' in the second, third, and fourth measures. The fourth system has three staves, with dynamic markings 'f' in the second, third, and fourth measures. The notation includes various note values, rests, and clefs (treble and bass). The key signature has one sharp (F#).

The musical score for page 21 consists of several systems of staves. The first system has two staves, with the upper staff starting at measure 21 and marked *mp*. The second system has four staves; the first two are marked *f* and *pp*, and the last two are marked *pp*. The third system has six staves, with the first two marked *f* and the last four marked *pp*. The fourth system has three staves, with the first two marked *f* and the last one marked *mp*. The fifth system has three staves, with the first two marked *f* and the last one marked *mp*. The word "БУБЕН" is written at the bottom right of the score.

The musical score on page 22 consists of several systems of staves. The first system has two staves, with the upper staff starting at a *mf* dynamic. The second system has three staves; the top staff is marked *mf* and includes the instruction "ord", while the two lower staves are marked *f* and *p*. The third system has four staves, with the top two marked *f* and *p*, and the bottom two marked *mf* and *mp*. The fourth system has three staves, with the top two marked *f* and *p*, and the bottom staff marked *mf*. The fifth system has two staves, both marked *f* and *p*. The sixth system has two staves, both marked *mf*. The score concludes with a double bar line and repeat signs.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth-note patterns. The lower staff is in bass clef and contains a simple bass line with quarter notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, including some beamed patterns.

The third system of musical notation consists of six staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth notes. The second staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The third staff is in treble clef and contains a bass line with eighth and sixteenth notes. The fourth staff is in treble clef and contains a bass line with eighth and sixteenth notes. The fifth staff is in treble clef and contains a bass line with eighth and sixteenth notes. The sixth staff is in bass clef and contains a bass line with eighth and sixteenth notes.

The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth notes. The middle staff is in bass clef and contains a bass line with eighth and sixteenth notes. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff is mostly empty.

Second system of musical notation, consisting of two staves. Both staves contain melodic lines with eighth and sixteenth notes.

Third system of musical notation, consisting of two staves. The upper staff has a complex melodic line with many sixteenth notes, and the lower staff has a simpler melodic line.

Fourth system of musical notation, consisting of two staves. Both staves contain melodic lines with eighth and sixteenth notes.

Fifth system of musical notation, consisting of two staves. Both staves contain melodic lines with eighth and sixteenth notes.

Sixth system of musical notation, consisting of two staves. The upper staff has a complex melodic line with many sixteenth notes, and the lower staff has a simpler melodic line.

Seventh system of musical notation, consisting of two staves. The upper staff has a complex melodic line with many sixteenth notes, and the lower staff has a simpler melodic line. The text "под масковные вечера" is written above the upper staff.

Eighth system of musical notation, consisting of two staves. The upper staff has a complex melodic line with many sixteenth notes, and the lower staff has a simpler melodic line. The text "под масковные вечера" is written above the upper staff.

Ninth system of musical notation, consisting of two staves. The upper staff has a complex melodic line with many sixteenth notes, and the lower staff has a simpler melodic line.

A handwritten musical score for a multi-instrument ensemble, consisting of 11 staves. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and slurs. The first two staves appear to be for a pair of instruments, possibly flutes or clarinets. The next three staves are for a string quartet (violin I, violin II, and viola). The fourth and fifth staves are for a piano and a cello. The sixth and seventh staves are for a double bass and a percussion instrument, likely a snare drum. The eighth and ninth staves are for a pair of woodwinds, possibly saxophones. The tenth and eleventh staves are for a pair of brass instruments, possibly trumpets and trombones. The score is written in a clear, legible hand and includes a variety of musical symbols and markings.

The musical score is arranged in ten staves. The first two staves represent the right hand, and the last two represent the left hand. The middle six staves are for various instruments. The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include 'f' (forte).

The image displays a handwritten musical score on a page numbered 110. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It consists of several systems of staves:

- System 1:** Two staves. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff is mostly empty.
- System 2:** Two staves. Both contain melodic lines with eighth notes and some slurs.
- System 3:** Four staves. The top two staves have melodic lines, and the bottom two staves have accompaniment, including a bass line with eighth notes.
- System 4:** Four staves. The top two staves have melodic lines, and the bottom two staves have accompaniment, including a bass line with eighth notes.
- System 5:** Three staves. The top staff has a melodic line, and the two bottom staves have accompaniment, including a bass line with eighth notes.
- System 6:** A single grand staff (treble and bass clefs) with a continuous eighth-note accompaniment pattern.

The image shows a page of musical notation for piano, consisting of several systems of staves. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first system has a box containing the number '25'. The second system includes a *mp* marking. The third system includes *mp* markings on the first two staves. The fourth system includes *pp* markings on the fifth and sixth staves. The fifth system includes a *mp* marking on the first staff. The sixth system includes a *pp* marking on the first staff. The seventh system includes a *mp* marking on the first staff. The eighth system includes a *pp* marking on the first staff. The ninth system includes a *pp* marking on the first staff. The tenth system includes a *pp* marking on the first staff. The eleventh system includes a *pp* marking on the first staff. The twelfth system includes a *pp* marking on the first staff. The thirteenth system includes a *pp* marking on the first staff. The fourteenth system includes a *pp* marking on the first staff. The fifteenth system includes a *pp* marking on the first staff. The sixteenth system includes a *pp* marking on the first staff. The seventeenth system includes a *pp* marking on the first staff. The eighteenth system includes a *pp* marking on the first staff. The nineteenth system includes a *pp* marking on the first staff. The twentieth system includes a *pp* marking on the first staff. The twenty-first system includes a *pp* marking on the first staff. The twenty-second system includes a *pp* marking on the first staff. The twenty-third system includes a *pp* marking on the first staff. The twenty-fourth system includes a *pp* marking on the first staff. The twenty-fifth system includes a *pp* marking on the first staff. The twenty-sixth system includes a *pp* marking on the first staff. The twenty-seventh system includes a *pp* marking on the first staff. The twenty-eighth system includes a *pp* marking on the first staff. The twenty-ninth system includes a *pp* marking on the first staff. The thirtieth system includes a *pp* marking on the first staff. The thirty-first system includes a *pp* marking on the first staff. The thirty-second system includes a *pp* marking on the first staff. The thirty-third system includes a *pp* marking on the first staff. The thirty-fourth system includes a *pp* marking on the first staff. The thirty-fifth system includes a *pp* marking on the first staff. The thirty-sixth system includes a *pp* marking on the first staff. The thirty-seventh system includes a *pp* marking on the first staff. The thirty-eighth system includes a *pp* marking on the first staff. The thirty-ninth system includes a *pp* marking on the first staff. The fortieth system includes a *pp* marking on the first staff. The forty-first system includes a *pp* marking on the first staff. The forty-second system includes a *pp* marking on the first staff. The forty-third system includes a *pp* marking on the first staff. The forty-fourth system includes a *pp* marking on the first staff. The forty-fifth system includes a *pp* marking on the first staff. The forty-sixth system includes a *pp* marking on the first staff. The forty-seventh system includes a *pp* marking on the first staff. The forty-eighth system includes a *pp* marking on the first staff. The forty-ninth system includes a *pp* marking on the first staff. The fiftieth system includes a *pp* marking on the first staff.

This page of a musical score, numbered 112, features a complex arrangement of staves. At the top, there are two empty staves, likely for vocal parts. Below them, the piano accompaniment is detailed. The score includes a right-hand part with flowing sixteenth-note passages and a left-hand part with a steady eighth-note accompaniment. A bass line is also present at the bottom of the page. The key signature is one flat (B-flat), and the time signature is 4/4. The notation is clear and professional, typical of a published musical score.

The image shows a page of musical notation, page 113. It is divided into several systems of staves. The first system consists of two staves. The second system also consists of two staves. The third system is more complex, with six staves. The fourth system has three staves. The fifth system has three staves. The sixth system has one staff with triplets. Dynamics include 'ff' and 'gliss. b'. There are also some markings like 'p' and 'b' at the top.

The image displays a handwritten musical score for guitar, organized into two systems of staves. The top system consists of six staves. The first staff is a grand staff with a treble clef and a key signature of one flat (B-flat), featuring a melodic line with triplets and slurs. The second staff is a single treble clef staff with a key signature of one flat, containing a melodic line with glissandos. The third and fourth staves are also single treble clef staves with a key signature of one flat, containing melodic lines with glissandos. The fifth and sixth staves are single bass clef staves with a key signature of one flat, containing melodic lines with glissandos. The bottom system consists of four staves. The first two staves are grand staves with a treble clef and a key signature of one flat, containing melodic lines with glissandos. The third and fourth staves are single bass clef staves with a key signature of one flat, containing melodic lines with glissandos. The score includes various musical notations such as triplets, slurs, glissandos, and tremolos.

Handwritten musical score for guitar, page 115. The score is divided into five systems. The first system has two staves with a first ending bracket and a second ending bracket. The second system has two staves with 'p' dynamics. The third system has five staves with 'p' and 'ppf' dynamics. The fourth system has two staves with 'ff' dynamics. The fifth system is a single staff with triplets and 'ff' dynamics. The page number 115 is at the bottom center.

This musical score consists of 11 staves. The first seven staves are grouped together, with the first staff of each group starting with a *pp* dynamic marking. The eighth staff begins with a *ppp* marking. The score is divided into four measures. The first measure contains rests for all staves. The second measure features a *sp* dynamic marking and includes trills and triplets. The third measure continues with *sp* and includes triplets. The fourth measure features a *sfz* dynamic marking and includes triplets. The bottom-most staff is a single-line melodic line with triplets and accents.

FOYDALANILGAN ADABIYOQLAR

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6. Z.Turapov. Dutor bas. Toshkent. 2004.

MUNDARIJA

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CHOLG'USHUNOSLIK

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