

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

ZULXORBEK TURAPOV

DUTOR BAS

O'quv qo'llamma

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Turapov Zulkorbek.

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O'quv qo'llarma musiqa va san'at kollejlari hamda litseylarda dutor bas cholg'usi bo'yicha tahsil olayotgan o'quvchilar uchun mo'ljallangan.

Shuningdek, musiqa ta'lifi bilan bog'liq oliy o'quv yurtlari va maxsus musiqa maktablarida ham foydalanish mungkin.

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**O'zbekiston Respublikasi Madaniyat ishlari vazirligining madaniyat va san'at sohasi bo'yicha
o'quv-uslubiy kengashi nashrga tavsiya etgan**

TAQRIZCHILAR: RIFATILLA QOSIMOV, O'zbekiston davlat konservatoriyasining an'anaviy ijrochilik kafedrasi mudiri, professor.

SOTVOLDI KARIMOV, H. H. Niyoziy nomidagi Toshkent musiqa kollejining «O'zbek musiqasi» kafedrasi mudiri, O'zbekiston Respublikasi xalq maorifi a'lochisi.

SHERZOD UMAROV, H. H. Niyoziy nomidagi Toshkent musiqa kollejining «O'zbek musiqasi» kafedrasi o'qituvchisi.

O'quv qo'llarma Istiqbolni belgilash, uslubiyat va axborot respublika markazi hamda O'zbekiston davlat konservatoriyasining Ilmiy-uslubiy kengashida muhokama qilinib, nashrga tavsiya etilgan.

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ZULXORBEK TURAPOV

DUTOR BAS

O'quv qo'llarma

Muharrir A. Ziyadov. Badiiy muharrir J. Gurova. Texnik muharrir T. Smirnova
Musahih M. Akromova. Kompyuterda sahifalovchi E. Kim

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bergan O'zbekiston davlat konservatoriysi
«An'anaviy ijrochilik» kafedrasи mudiri, professor
Qosimiv Rifatilla Qudratillaevichga samimiyl min-
nadorchiligidini bildiraman.*

SO'Z BOSHI

O'zbek milliy cholg'ulari nihoyatda xilma-xil bo'lib, xalqimiz tomonidan ardoqlanib kelimoqda. Hozirgi zamon cholg'u ijrochiliqi amaliyotida: nay, qo'shnay, rubob, dutor, tanbur, ud va g'ijjak cholg'ulari qatorida dutor bas cholg'usining ham o'z tutgan o'mi bor. Dutor bas xalq cholg'ulari orkestri tarkibini boyitish maqsadida yangidan yaratilgani holda, hozirgi kuniga kelib milliy cholg'ularimiz bilan bir qatorda, o'ziga xos munosib o'rinnegallashga muvaffaq bo'ldi.

Respublikamiz miqyosida o'tkazilayotgan yosh sozandalarning nufuzli ko'rik-tanlovlar shuni isbotladiki, dutor basda ijrochilik keyingi yillarda yanada rivojlanib, cholg'uga qiziqish anchagina ortgan. Bu borada, ushbu cholg'uga atab maxsus, yangi o'quv qo'llanmalar yaratish zarurati paydo bo'lganligini alchida ta'kidlab o'tish joizdir. A. K. Nazarovning «Bas dutor darsligi» («O'qituvchi» nashriyoti, Toshkent 1983-y.) va «Prakticheskoye osvoyeniye priyoma tremolo na plektrmix muzikalnix instrumentax» uslubiy qo'llanmasi («O'qituvchi» nashriyoti, Toshkent 1996-y.), A. Odilov bilan hamkorlikda «O'zbek xalq cholg'ulari uchun asarlar to'plami» (O'zbekiston kompozitorlari ijodidan, «O'qituvchi» nashriyoti, Toshkent 1997-y.) nashrdan chiqarilgani holda mumtoz musiqiy asarlarimiz namunalari o'z ichiga olgan o'quv qo'llamma yaratilmagan.

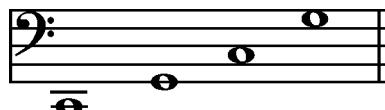
Bu holat hozirgi dutor bas ijrochiliqi san'ati talablariga javob bera oladigan ilmiy-uslubiy qo'llanmalar va darsliklar yaratishni taqozo etadi va shu asosda dutor bas cholg'usi uchun milliy musiqamizdan tuzilgan musiqiy to'plami – o'quv qo'llamma tuzish g'oyasi paydo bo'ldi.

Ushbu o'quv qo'llanmaga «Qo'shchinor», «Gulbahor va Tanovar», «Sarbozcha», «O'yin Bayoti», «Norim-Norim», «Qari Navo», «Navro'zi Ajam», «Chapandozi Qalandar», «Kurd», «Rok Qashqarchasi I», «Rok Qashqarchasi II» «Rok Uforisi», «Garduni Buzruk», «Mushkiloti Dugoh», «Mushkiloti Dugoh Talqinchasi», «Garduni Dugoh», «Garduni Navo», «Garduni Segoh», «Nasri Segoh», «Ufori Nasri Segoh», «Muxammasi Mavlon» kabi mumtoz asar namunalari kiritilgan bo'lib, dutor bas ijrochilik imkoniyatlarini inobatga olgan holda cholg'uga moslashtirilgan.

Qo'llanmada uslubiy tavsiyalar, har bir asar uchun qisqacha sharh va doira usullarini keltirishni lozim deb topdik.

USLUBIY TAVSIYALAR

Dutor bas cholg'usida o'zbek mumtoz musiqasi namunalari ijro qilinganda torlarini quyidagi tartibda sozlash tavsiya etiladi:



Ushbu sozlanishda cholg'uning «re» va «sol» torlari yunshab, ijroda yengillik yaratiladi. O'quv qo'llanmadagi musiqiy asarlarni ijro qilinganda esa, dutor basning asosiy sozlanishini nazarda tutilishi kerak.

Uslubiy tavsiyalarda dutor basda tovush chiqarish usullari va «ornamentika» haqida fikr yuritamiz. «Dutor bas» cholg'usi mezrobli torli cholg'ular guruhiga kirishi bizga ma'lum. Mezrob yordamida yuqoridan pastga va pastdan yuqoriga bir marta zarb berish mezrobli cholg'ularda tovush chiqarishning asosiy usullaridan biridir.

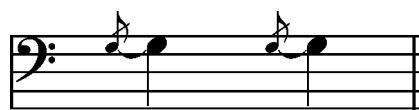
O'zbek xalq va professional musiqasida bezatuvchi tovushlarga, ya'ni «ornamentika»ga katta ahamiyat beriladi. «Ornamentika» (lotincha «ornamentum» – bezak degan ma'noni anglatadi) – asosiy melodik shaklni bezatuvchi tovushlar yig'indisidir. Bu tovushlar sozanda va eshituvchining ruhiy kayfiyatiga ta'sir etishga, ijro etilayotgan asarning intonatsion ladli vazifalarini olib berishga yordam beradi. O'zbek milliy musiqa ijrochiligi tajribasida ko'pgina «ornamental» usullar – bezaklar bor va ular turlichay nomlanadi. «Qochirim», «to'lginlashtirish», «nolish» va boshqalar shular jumlasidandir. Quyida ushbu bezaklar haqida qisqacha to'xtalib o'tamiz.

İ – mezrob (mediator) bilan yuqoridan pastga zarb berish belgisi;

V – mezrob bilan pastdan yuqoriga zarb berish belgisi:



«Zarbi parron» – mezrobli cholg'ularda tez-tez qo'llaniladigan usul bo'lib, o'zbek xalq kuylari va magomlarni ijro etishda keng qo'llaniladi. «Zarbi parron» mezrob bilan yuqoridan pastga va pastdan yuqoriga tez zarb berish bilan hosil qilinadi. U asosiy tovushga yondosh bo'lgan – bittalik forshlagni eslatadi:



«Zarbi parron»ning ikkinchi turi qo'sh forshlag holda uchraydi. Bu usuldan ham cholg'u ijrochiligidakaeng qo'llaniladi:



«Saygal» – mordentni anglatadi. Uni ijro etishda asosiy tayanch tovushga ikkinchi barmoq bosiladi va mezrob zarbidan so'ng birinchi barmoq bilan pastki yordamchi pog'ona (ton) yoki yarim pog'ona zarbsiz ijro etiladi. Bunda mordent ustiga «+» belgisi qo'yiladi:

«Glissando» – bir tovushdan ikkinchi tovushga sirl'alib o'tish. Bu usulni qo'llashda dutor bas cholg'usida birinchi yoki ikkinchi barmoqlar qulay:

«Molish» – barmoqni bir tovushdan ikkinchi tovushga ohangdor, ohista sirl'altirish usuli. Uglissandoga yaqin bo'lib, badiiy talqin qilishning muhim vositalaridan hisoblanadi. Shu bilan birga, tovush chiqarishning bir nechta turlari bilan xarakterlanadi:

1) kvartadan oktavagacha va undan ham ortiq intervallarda (pastdan yuqoriga va yuqoridan pastga) bir tovushdan ikkinchi tovushga sirl'alib o'tish. Bunda sirl'alish boshlang'ich tovushni oluvchi barmoqdan boshlanadi, keyingi ton boshqa barmoq bilan olinsa ham bo'ladi:

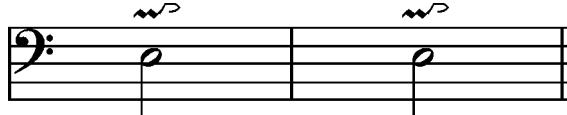
2) kichik va katta sekunda ham tertsiya intervallarida pastdan yuqoriga va yuqoridan pastga bir tovushdan ikkinchi tovushga bir barmoqda sirl'alib o'tiladi. Bir barmoqning sirl'alishi boshqa (yuqoridagi yoki pastdag'i) barmoq bilan almashtirilgan usul ham uchrab turadi. Bu holda, qo'lning dutor bas dastasiga ko'proq tayanch holdagi o'ziga xos glissando hosil bo'ladi. Bunda tor bir xil kuch bilan tekis musiqiy sado beradi:

3) barmoqning bir nechta yondosh tovushlar (ton yoki yarim ton) bo'yicha birin-ketin sirl'alish usuli faga't bir barmoq bilan bajariladi:

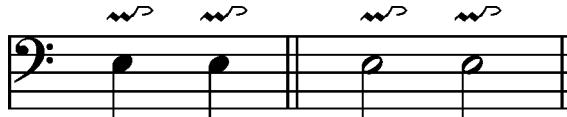
«Kashish» – yarim ton doirasida bajariladigan bezak bo'lib, usulni qo'llashda barmoqlar dutor bas dastasida ko'ndalang turgan holda torni yuqoriga va pastga tortgandek harakat qiladi, nota yozuvida quyidagi ko'rinishda ifodalanadi:



Butun nota doirasida kashish yumaloq mordent bilan bengilanadi:



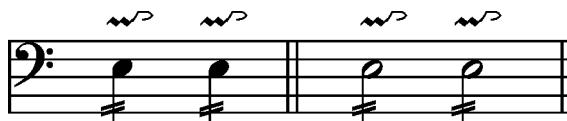
1) Bir zarbli kashish:



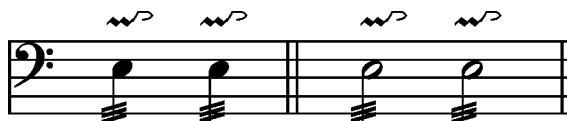
2) Ikki zarbli kashish:



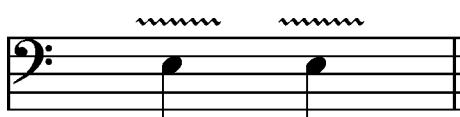
3) Uch, to'rt zarbli kashish:



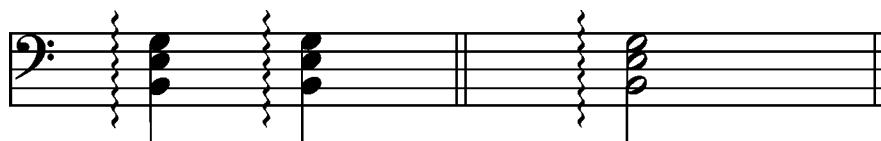
4) Rez (tremolo) usulli kashish:



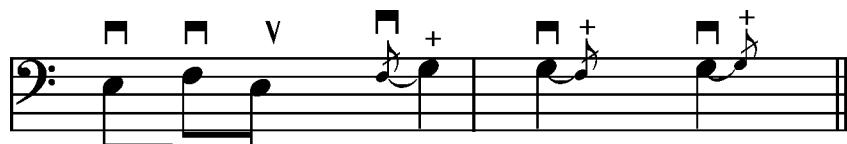
«To'lqinlashtirish» (vibrato) – barcha torli va puflama cholg'ular uchun xos bezakdir. Dutor basda barmoqlarni pardaga bosib mezrob bilan zarb berilgandan so'ng o'sha barmoqning o'zida torlarni titratish yo'li bilan hosil qilinadi. Shuningdek, ushbu bezakdan butun, yarimtalik, choraktalik va nimchoraktalik notalarni ijro etganda foydalanish mumkin:



«Bilak zarb» – mezrob bilan barcha torlarni yuqoridan pastga birin-ketin uzluksiz sadolantirish. Cholg'u ijrochiligidagi arpedjio usulini eslatadi. Bilak zarb asosan kuyning boshlanishi yoki jumlaning tugallanishida qo'llanib, ohang rivojiga yakun yasaydi:



Nota ustiga «+» belgisi qo'yilsa tovushlar zarbsiz, chap qo'l barmoqlarini pardalarga bosish orgali hosil qilinadi. Bunda «İ» belgisi qo'yilgan notaga mezrob bilan kuchli zarb berib, odatda undan so'ng keluvchi «+» belgili pardada (notada) ham shu zarb to'lqinida (mezrobsiz) chap qo'l barmog'i bilan bosiladi:



Yugorida keltirilgan uslubiy tavsiyalarni inobatga olgan holda shuni ta'kidlash lozimki, mumtoz musiqiy asarlarning talqini o'zgacha yangi uslublar, turlicha bezaklar va musiqiy asarlarga nisbatan har bir ijrochi tomonidan turlicha munosabat bilan izohlanadi. Shuning asosida musiqiy asarlarning dutor bas cholg'usi uchun o'ziga xos yangi ijro uslublari kashf etilishi mungkin. Ijrochilik amaliyotida qo'llaniladigan bunday uslublar yillar davomida say-qallanib, dutor bas cholg'u ijrochiligining an'analariga aylanib boraveradi.

ASARLARGA SHARHLAR

«**Qo'shchinor**» – atoqli bastakor hamda zabardast ustoz hofiz Hoji Abdulaziz Rasulov ijodiga mansub bo'lib, xalq dostonlari ohanglari asosida yaratgan asarlardan biridir. Xorazm doston i jrochilik ohanglarini eslatuvchi ushbu asar milliy cholg'ulardan ud va qonunga juda mosdir. Cholg'ularning tembr jihatlari, ijro imkoniyatlari ham asarning mohiyatini ochishga yordam beradi. Dutor bas cholg'usida ham shunga erishish imkoniyati bor. «**So'g'diyona**» o'zbek davlat milliy cholg'ulari kamer orkestri tarkibidagi ansambl ijrosidan Z. Turapov notaga olib, dutor bas uchun moslashtirgan.

«**Gulbahor va Tanovar**» – Ikki asar sifatida alohida-alohida yaratilgan. Davri ham turlicha. Lekin zamona zayli bilan kichik turkum sifatida ijro etilish an'anasiga kirgan. «**Gulbahor**» – Farg'ona – Toshkent yo'llariga mansub qadimiy kuy. O'z tuzilishi, soddaligi va milliy changining o'ziga xos rivoji o'tmishdan xalq tantanalarida ijro etib kelingan kuylar ma'nosini anglatadi. Qadimiy kuylar esa, dutor bas sado tembriga juda mutanosibdir. «**Gulbahor**» kuyining mungi, shu bilan birga, ko'tarinki ruh baxsh etuvchi shiddati har tamonlama cholg'u imkoniyatlariga mosdir. «**Tanovar**» – Farg'ona vodiysi tanovarlar yo'lida ishlangan cholg'u kuyidir. «**Tanovar**»ning ashula yo'li kabi cholg'u yo'llari ham keng ommalashgan. «**Tanovar**»ning ushbu namunasi turli cholg'ular ijrosiga xosdir. «**Tanovar**»ning zaminidagi g'oya «**Gulbahor**» kuyining davomi sifatida ijro etilishi uchun juda mosdir. Bu har ikki asarni «dutor bas» cholg'usiga ustoz sozandalar ijrosiga tayangan holda moslashtirdik. Cholg'uning tembr imkoniyatlari kuyning ruhiyatini ochib berishga ham mutanosibdir. «**So'g'diyona**» o'zbek davlat milliy cholg'ulari kamer orkestri tarkibidagi ansambl ijrosidan Z. Turapov notaga olib, dutor bas uchun moslashtirgan.

«**Sarbozcha**» – Farg'ona vodiysida qadimdan ijro etib kelinayotgan cholg'u kuylaridan biri. Amaliyotda turli variantlari mavjud. Surnay, g'ijjak ijro yo'li va h. k. «**Sarbozcha**»ni har qanday cholg'uga moslashtirish mumkin. Chunki, kuydag'i keskinlik, jumlalarning o'ziga xos urg'u bilan kuylanishlari asarga doimiy rivojlanib boruvchi omilni ta'minlaydi. Kuy ijrosi bilan cholg'uning imkoniyatlarini namoyish etish mumkin. T. Alimatov ijrosidagi yozuvdan Z. Turapov notaga olib, dutor bas uchun moslashtirgan.

«**O'yin Bayoti**» – Bastakor Yunus Rajabiy ijodiga mansub. Ijrochilik amaliyotida «O'yin Dugohi», «O'yin Bayoti» kabi musiqiy asarlar mavjud. Bu muayyan maqomlarga o'xshatma sifatida yaratilgan xalq bastakorlarining ijodiy mahsulidir. «**O'yin Bayoti**» asarini Yunus Rajabiy 1943 yilda yaratgan «Muqanna» musiqali dramasi uchun Bayot maqom yo'llariga tayangan holda bastalagan. Asarning o'ziga xosligi uning metroritmik jihatlarida namoyon bo'ladi. Muayyan tizim va uning cholg'u zarblari bilan uyg'unlashuvida o'ziga xos nafosat va joziba paydo bo'ladi. Dutor basning ijro imkoniyatlari asarga yanada o'zgacha ruh beradi desak mubolag'a bo'lmaydi. «**So'g'diyona**» o'zbek davlat milliy cholg'ulari kamer orkestri tarkibidagi ansambl ijrosidan Z. Turapov notaga olib, dutor bas uchun moslashtirgan.

«**Norim-Norim**» – Xorazm surnay ijrochiligidagi mansub bo'lgan xalq kuylaridan hisoblanadi. Xorazmda shakllangan surnay ijro yo'llari o'ziga xos o'ynoqi va ko'proq o'yinga mos holda shakillangan. «**Norim-Norim**» xalq orasida surnay o'yin kuylari qatoridan joy olgan asardir. Unga amaliyotda bir qator shoirlarning she'rлarini qo'yib qo'shiq qilib aytish namunalari ham mavjuddir. R. Qosimov nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

«Qari Navo» – Xorazm xalq kuylaridan biridir. Qadimda mavjud bu asarni odatga ko'ra Xorazm dutor yo'llarida yaratilgan deb ta'kidlanadi. «Qari Navo» kuy va tarkibi jihatdan Xorazm dutor yo'llariga xosligi yaqqol sezilib turadi. Shu bois uning bir qator qo'shiq ko'rinishlardagi namunalarini ham uchratish mungkin. R. Qosimov nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

«Navro'zi Ajam» – Musiqa merosimizda Farg'ona – Toshkent maqom yo'llariga mansub turkumiyl asar sifatida gavdalangan. «Shashmaqom»ning «Navo» maqomi tarkibiga shaxobcha sifatida kiritilgan. Amaliyotda «Navro'zi Ajam» cholg'udilar ansambl va ayniqsa g'ijjak ijrosida juda keng ommalashgan. Asarning jozibasi, o'ziga xos xususiyati dutor basning eng mungli ovozlarida ham xos sadolarini topishini inobatga olgan holda cholg'uga moslashtirildi. «So'g'diyona» o'zbek davlat milliy cholg'ulari kamer orkestri tarkibidagi ansambl ijrosidan Z. Turapov notaga olib, dutor bas uchun moslashtirgan.

«Chapandozi Qalandar» – Farg'ona vohasiga mansub musiqliy asar. Ijrochilik amaliyotida «Qalandar» nomi bilan mashhur bo'lган o'nga yaqin musiqliy namunalar mavjud. Odatda, Qalandarlarning barchasi ashula yo'liga xos uslubda yaratilgan va doimo mumtoz hofizlar tomonidan ijro etib kelingan. «Chapandozi Qalandar»ning ham ashula namunasi keng ommalashgan. O'zbek sozandalari ijrochilik an'anasi ashula yo'lini cholg'uda ijro etish odati ham mavjud. «Chapandozi Qalandar» rubob, g'ijjak, ud cholg'ularida ustoz san'atkorlar tomonidan ijro etib kelingan. Asar murakkab hisoblanmish 3/4, 3/8 (talqin usulida) o'lchoviga asoslangan. Undagi o'ziga xos erkin talqin ayni xalq musiqasidagi «Chapandozi»lik uslubining yorqin namunasidir. Ushbu asar dutor bas cholg'usining ijro uslubiga juda mos. Ijro talqinida, cholg'unig o'ziga xos temori va taramum uslublari (ijro uslublari) kuya yanada joziba va o'zgacha kayfiyat baxsh etadi. Asarning dutor bas ijrochilari uchun ahamiyati katta. Buni biz ijrochilikdagi erkinlikni, milliy ijro uslublarining akademik ijro bilan uyg'unlashishi va boyishini, ijro malakasini oshishida namoyon bo'llishini e'tirof etishimiz joizdir. Shu an'analar zaminida «Chapandozi Qalandar» musiqliy asari dutor bas cholg'usiga moslashtirilgan. R. Qosimov ijrosidagi yozuvidan Z. Turapov notaga olib, dutor bas uchun moslashtirgan.

«Kurd» – Farg'ona vodiysi musiqliy an'analarini asosida, katta ashula ta'sirida yaratilgan cholg'u kuylaridan. Ilk bor mashhur musiqashunos E. Romanovskaya tanqli dutorchi Abdusoat Vahobov ijrosidan notaga olgan va 1948 yil nashr etilgan «O'zbek cholg'u musiqasi» kitobida keltirilgan. Ijrochilik amaliyotida «Kurd» asari deyarli barcha cholg'ularda ijro etib kelingan. Lekin qonun, ud va dutor cholg'usi uchun moyilligi ko'proq ekanligi sababli ularning ijro dasturidan keng o'rinn olgan. Dutor bas cholg'usiga uning texnik imkoniyatlari inobatga olinib moslashtirildi. R. Qosimov nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

«Rok Qashqarchasi I», «Rok Qashqarchasi II», «Rok Uforisi» – «Shashmaqom»ning «Buzruk» maqomida to'rtta II guruh sho''balari mavjud. Shulardan biri «Rok» sho''basi deyiladi. Tarixiy manba'larda zikr etilishicha bu sho''ba Hind Ragalari ta'sirida yuzaga kelgan. Sho''bada «Rok», «Rok Talqinchasi», «Rok Qashqarchsi», «Rok Soqiyonomasi» va «Rok Uforisi» joy olgan. O'quv qo'llanmaga «Rok Qashqarchasi I», «Rok Qashqarchasi II» va «Rok Uforisi» qismlari dutor basga moslashtirilgan holda kiritilgan. Kuyning melodik rivoji, ohangining mungi cholg'u xarakteriga mosdir. R. Qosimov nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

«Garduni Buzruk» – «Buzruk» maqomining I guruh sho''basida keladigan uchinchi asosiy qismdir. R. Qosimov nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

«Mushkiloti Dugoh» – milliy cholg'u ijrochiligidan keng o'rinn egallagan, yakka va ansambl ijrosida mashhur bo'lgan, Farg'ona – Toshkent cholg'u yo'llaridagi yirik turkum musiqliy asardir. Turkum uch qismdan iborat. Har bir qism, an'anaviy musiqamizning ichki tarkibiy qonuniyatlariga asoslangan. I qism «Mushkiloti Dugoh» deb nomlanadi va

«Dugohning cholg'u yo'li» ma'nosini anglatadi. II qism «Mushkiloti Dugoh Talqinchasi» bo'lib, asosiy kuyning «talqin» usuli, bahri va xususiyati doirasidagi ko'rinishdir. III qism «Mushkiloti Dugoh Ufori» deb nomlanib, turkumming umumiy g'oyasini yakunlovchi qismdir. «Mushkiloti Dugoh» va «Mushkiloti Dugoh Talqinchasi» muallif tomonidan dutor bas uchun moslashtirish jarayonida asarning to'la holati saqlangan. Faqat ijro, tarannum tembrining xususiyati va talablari doirasida cholg'u imkoniyatlariiga tayangan. Asaming har bir qismi alohida-alohida ijro etilishi ham mumkin. X. Nabiiev nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

«**Garduni Dugoh**» – «Dugoh» maqomi cholg'u bo'limining gardun usulida ijro etiluvchi qismi. X. Nabiiev nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

«**Garduni Navo**» – «Shashmaqom» tarkibidagi «Navo» maqomining mushkilot bo'limidagi tasnif va tarje'dan keyingi uchinchи kuydir. «Gardun» – etmologik jihatlama osmon, gardish, falak ma'nolarini bildiradi. Musiqada esa bir-biriga mos bo'lган usullarning birin-ketin kelishidan xosil bo'lган ritmik tuzilmani anglatadi. Masalan: 2/4, 3/4, 3/4 hissali ritmik tuzilmaning bog'lanib kelishi va muayyan usulni tashkil etishidir. Maqom ijrosida usullar kuyning muayyan chang tashkil etishida ham asos bo'la olishini qayd etib, gardunni ham o'ziga xos usul-ohangi borligini e'tirof etish lozim. Shu o'rinda gardunlar «tarje» qismining davomini ham anglatuvchi ma'no kasb etadi. Asar alohida ijro etish uchun moslashtirilgan. R. Qosimov nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

«**Garduni Segoh**» – «Segoh» maqomi cholg'u bo'limining tarje' qismidan keyin ijro etiladigan asar. Dutor bas cholg'usining imkoniyatlari va tembri ushbu musiqiy asarda o'z aksini topdi desak mubolag'a bo'lmaydi. R. Qosimov nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

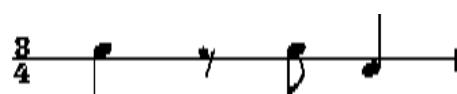
«**Nasri Segoh**» va «**Ufori Nasri Segoh**» – «Shashmaqom»ning «Segoh» maqomi ashula bo'limidagi I guruh sho'balarining asosiy Nasr qismdir. «Segoh maqomi»ning Nasr bo'limi ikki asardan iborat bo'lib, «Nasri Segoh» va uning taronasi «Ufori Nasri Sagoh» deb yuritiladi. «Nasr» so'zi arabcha – «ko'mak», «zafar» ma'nolarini anglatadi. Shu bois o'tmishda zafar onlarida nasr namunalari ijro etilib kelingani haqida o'tmish risolalarida ma'lumotlar zikr etilgan. Musiqqa ijrochiligidagi Nasrlar ko'tarinki ruhda ijro etiladi. Dutor basning ovoz tarannumi salobatliligi Nasr namularini asl mohiyatini ochish imkoniyatiga egadir. «Shashmaqom» tarkibidagi yirik turkum hisoblanmish «Nasri segoh» va uning «Uforisi»ni dutor bas uchun moslashtirish jarayonida uning ijrochilik amaliyotida asosan tanbur, qashqar rubobi, g'ijjak cholg'ularida ijro etilib kelingani inobatga olindi. Imkon qadar tanbur ijro usullarini badihanavozlik uslubida dutor basga moslashtirildi. Ijro jarayonida sozandalar shunga katta e'tibor bilan yondoshishlari tavsiya etiladi. Dutor basning tembri o'ziga xos yo'g'on ovozga egaligi sababli, ijro jarayonida sozanda zarbida yashirin holatda kuyning usulini zarblari aniq ifodasini topgan. Buni sozanda idroklagan holda kuya mutanosib talqin etishi lozim. T. Alimatov ijrosidagi yozuvidan Z. Turapov notaga olib, dutor bas uchun moslashtirgan.

«**Muhammasi Mavlon**» – o'tmishda sozanda va bastakor Mavlon tamonidan yaratilgan musiqiy namuna. Ma'lumki, «Muxammas» – besh misradan iborat g'azal turi bo'lib «beshlik» ma'nosini anglatadi. Musiqada esa beshta alohida usulni o'z tarkibiga olgan 16 taktli musiqiy asardir. Odatda, muxammaslar «Shashmaqom»ning cholg'u bo'limidagi gardundan keyin keladigan qismdir. Uning har bir xonasi 16 taktni tashkil etadi va kuy jumlasining asosi ham uning tarkibida mujassamlashgan. «Muxammas»larni bastakorlar ijodidagi namunalardan biri «Muhammasi Mavlon»dir. «Muhammasi Mavlon» «Shashmaqom» cholg'u qismidagi 16 taktli doira usulida asoslarmaganligi bois maqonga kiritilmagan. Doira usuli oddiy. Ushbu asaming bardha xususiyat va sifatlari, dutor bas cholg'usining ovoz va imkoniyatlariiga mosdir. Shu nuqtai nazardan asami cholg'u imkoniyatlardan kelib chiqib moslashtirildi. R. Qosimov nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

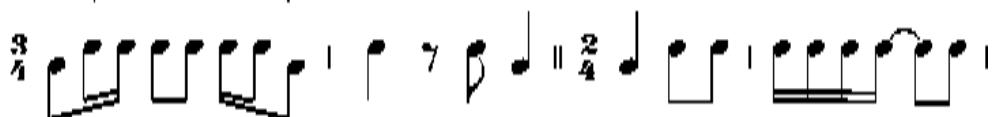
DOIRA USULLARI

O'quv qo'llarnmaga kiritilgan musiqiy asarlar dutor bas cholg'u ijrochilarining konsert va pedagogik repertuaridan o'rin olib, sahnaga olib chiqilganda doira yoki sozandalar ansambliga jo'r bo'lishi mumkin. Shu bois musiqiy asarlarni quyidagi doira usullariga moslab ijro etish tavsiya etiladi:

Qo'shchinor



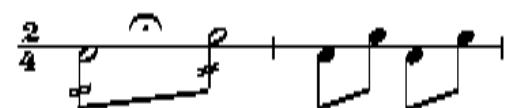
Gulbahor va
Tanova



Sarbozcha



O'yin Bayoti



Norim-Norim



Qari Navo



Navro'zi Ajam



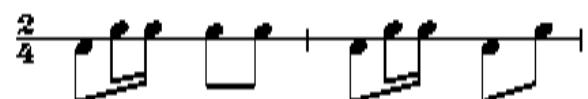
Chapandozi
Qalandar



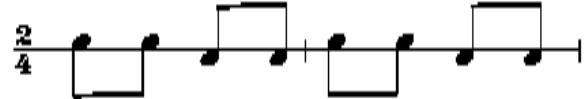
Kurd



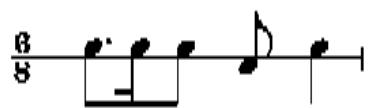
Rok Qashqarchasi I



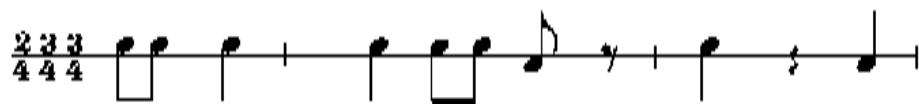
Rok Qashqarchasi II



Rok Uforisi



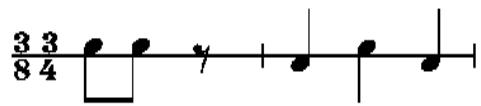
Garduni Buzruk



Mushkiloti Dugoh



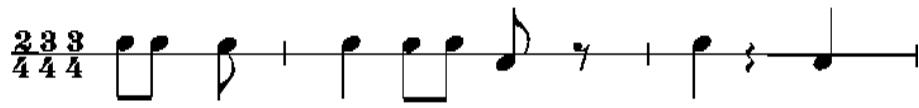
Mushkiloti Dugoh
Talqinchasi



Garduni Dugoh



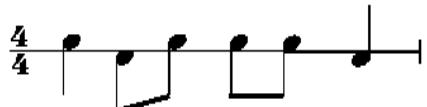
Garduni Navo



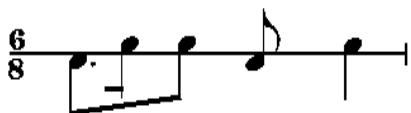
Garduni Segoh



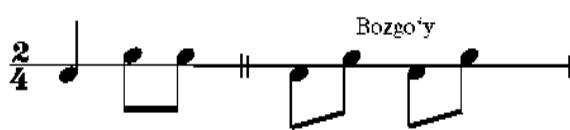
Nasri Segoh



Ufori Nasri Segoh



Muhammasi Mavlon



QO'SHCHINOR

Moderato espressivo

The sheet music for double bass (string bass) features eight staves of musical notation. The music is set in 3/4 time and has a key signature of one sharp (F#). The tempo is indicated as "Moderato espressivo".
Staff 1: Bass clef, 3/4 time, dynamic "mf".
Staff 2: Continuation of the bass line.
Staff 3: Continuation of the bass line.
Staff 4: Continuation of the bass line.
Staff 5: Continuation of the bass line.
Staff 6: Continuation of the bass line, dynamic "p".
Staff 7: Continuation of the bass line.
Staff 8: Continuation of the bass line.
The notation includes various note heads (solid black, open, etc.), stems, beams, and rests. Some notes have small '+' signs above them.

A musical score for bassoon, consisting of six staves of music. The music is written in bass clef and includes various dynamic markings such as *p*, *f*, and *mp*. The notation features a mix of eighth and sixteenth notes, with some notes having grace marks. The score is divided into measures by vertical bar lines.

The sheet music consists of six staves of musical notation for a bassoon. The first three staves are in bass clef, while the last three are in treble clef. The first staff includes dynamic markings *mp* and *f*. The notation features various note heads, stems, and rests, with some notes having '+' signs above them. The music includes measures with different time signatures and key changes.

A musical score consisting of six staves of music. The top two staves are for voices (soprano and alto), the middle two staves are for basso continuo (bassoon and harpsichord), and the bottom two staves are for basso continuo (double bass and harpsichord). The music is in common time. The first staff shows a melodic line with grace notes and a dynamic marking *p*. The second staff continues the melodic line. The third staff begins with a bassoon solo. The fourth staff shows a bassoon solo. The fifth staff shows a bassoon solo. The sixth staff shows a bassoon solo.

A musical score for bassoon, consisting of six staves of music. The music is written in bass clef and includes the following dynamics and performance instructions:

- Staff 1: **p**, **+ + +**
- Staff 2: **p**, **- - - - -**
- Staff 3: **- - - - -**
- Staff 4: **mp**, **+ + +**
- Staff 5: **rit.**, **mp**

GULBAHOR VA TANOVAR

Moderato

mf

p

p

+

+





A musical score for double bass, consisting of eight staves of music. The music is in G major, indicated by a key signature of one sharp. The tempo is marked as *mp* (mezzo-piano). The dynamics include *f* (fortissimo) at the end of the piece. The notation consists of eighth and sixteenth note patterns, with some notes having '+' signs above them.

10

Bassoon Part:

M1: Rest, then sixteenth-note pattern.

M2-M3: Eighth-note patterns.

M4-M5: Sixteenth-note patterns with grace notes.

M6-M7: Sixteenth-note patterns.

M8: Dynamic *f*, ends with double bar line and repeat dots.

M9: Dynamic *rit.*, ends with final double bar line.

SARBOZCHA

Allegro moderato

The sheet music for double bass (string bass) features ten staves of musical notation. The music is in 4/4 time and has an overall tempo of Allegro moderato. The bass clef is used throughout. Various dynamics are indicated, including *mezzo-forte* (mf) and *mezzo-piano* (mp). Performance markings, such as '+' signs above certain notes, are also present. The music is divided into measures by vertical bar lines.

A musical score for bassoon, consisting of nine staves of music. The music is written in common time, with various key signatures and dynamic markings. The first staff begins with a treble clef, but all subsequent staves use a bass clef. The dynamics include *mf*, *mp*, and *f*. The score features a mix of eighth and sixteenth note patterns, with some measures containing rests and others filled with notes.

mf

mp

mf

mp

rit.

O'YIN BAYOTTI

Allegro

The musical score consists of six staves of bassoon music. The first staff begins with a dynamic *p*. The second staff starts with *mp*. The third staff features a measure with a single note followed by a fermata. The fourth staff has a dynamic *mf*. The fifth staff includes a measure with a single note followed by a fermata. The sixth staff concludes with a dynamic *p*.



Sheet music for double bass in 2/4 time with a key signature of two sharps. The music consists of eight staves of notes, with dynamics like 'p' and 'II' indicated.

The first staff shows eighth-note patterns. The second staff begins with a grace note followed by eighth-note patterns. The third staff features sixteenth-note patterns. The fourth staff includes a dynamic marking 'p' (piano). The fifth staff continues with eighth-note patterns. The sixth staff starts with eighth-note pairs, followed by sixteenth-note patterns. The seventh staff concludes with eighth-note pairs. The eighth staff ends with a sixteenth-note pattern.

A page of musical notation for bassoon, featuring ten staves of music. The notation includes various note heads, stems, and rests, with some notes having small '+' signs above them. The first staff begins with a dynamic 'f' (fortissimo). The music consists of eighth and sixteenth note patterns, with some measures featuring grace notes or slurs.

Sheet music for double bass in 2/4 time with two sharps. The music consists of eight staves of notes, with dynamics *p*, *f*, and *rit.*, and performance markings like +, II, and C.

The music starts with a dynamic *p*. It features various note patterns, including eighth-note pairs and sixteenth-note groups. The second staff includes a dynamic *f*. The fourth staff begins with a dynamic *p*. The sixth staff contains a performance marking +. The eighth staff includes a performance marking II. The ninth staff includes a performance marking C. The tenth staff ends with a dynamic *rit.*

NORIM - NORIM

Allegro moderato

mf

mp

f

p

A musical score consisting of two bassoon parts. The top part is in common time and treble clef, starting with eighth-note patterns. The bottom part is also in common time and treble clef, featuring sixteenth-note patterns. Both parts transition to common time and bass clef. The top part includes dynamics *mf* and *f (p)*. The bottom part concludes with a dynamic *p*.

The sheet music consists of six staves of musical notation for a string instrument, likely cello or bass. The staves are arranged vertically. The first four staves are in bass clef (F-clef) and the last two are in treble clef (G-clef). The key signature changes from one staff to the next. The time signature is common time (indicated by 'C'). The music includes various note heads, stems, and rests. The dynamics 'f' (fortissimo) and 'p' (pianissimo) are indicated. The notation is typical of classical music, with some unique note heads and rests.

f

p

rit

3 4

QARI NAVO

Allegro

The musical score consists of six staves of bassoon music. The first staff begins with a dynamic *f*. The second staff begins with a dynamic *p*. The third staff features a melodic line with grace notes. The fourth staff includes dynamics *p* and *mp*. The fifth staff has a melodic line with grace notes. The sixth staff concludes with a dynamic *p*.

A page of musical notation for bassoon, featuring ten staves of music. The key signature is one sharp (F#). The dynamics include *mf*, *mp*, and *f*. The music consists of various bassoon techniques such as slurs, grace notes, and slurs with grace notes.

The musical score consists of eight staves of bassoon music. The key signature is one sharp, and the time signature is 2/4. The music is divided into measures by vertical bar lines. Measure 1: The first measure starts with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note. Measures 2-3: The second and third measures show a more complex pattern of eighth and sixteenth notes, with some notes connected by slurs. Measures 4-5: The fourth and fifth measures continue the rhythmic pattern, with eighth and sixteenth notes appearing in various combinations. Measures 6-7: The sixth and seventh measures show a continuation of the pattern, with eighth and sixteenth notes. Measure 8: The eighth measure concludes the section with a eighth note followed by a sixteenth note.

The sheet music features ten staves of musical notation for a bass instrument. The key signature is one sharp, indicating G major. The time signature is 2/4. The music is composed of sixteenth-note patterns. The first staff begins with a sixteenth-note eighth-note pair followed by a sixteenth-note eighth-note pair. The second staff starts with a sixteenth-note eighth-note pair followed by a sixteenth-note eighth-note pair. The third staff begins with a sixteenth-note eighth-note pair followed by a sixteenth-note eighth-note pair. The fourth staff starts with a sixteenth-note eighth-note pair followed by a sixteenth-note eighth-note pair. The fifth staff begins with a sixteenth-note eighth-note pair followed by a sixteenth-note eighth-note pair. The sixth staff starts with a sixteenth-note eighth-note pair followed by a sixteenth-note eighth-note pair. The seventh staff begins with a sixteenth-note eighth-note pair followed by a sixteenth-note eighth-note pair. The eighth staff starts with a sixteenth-note eighth-note pair followed by a sixteenth-note eighth-note pair. The ninth staff begins with a sixteenth-note eighth-note pair followed by a sixteenth-note eighth-note pair. The tenth staff begins with a sixteenth-note eighth-note pair followed by a sixteenth-note eighth-note pair.

NAVRO'ZI AJAM

Moderato espressivo

The sheet music is composed of ten staves of musical notation for a solo instrument. The key signature is one sharp, and the time signature is 4/4. The dynamics include *mf* (mezzo-forte) at the beginning, *f* (forte) in the middle section, and a dynamic marking with a plus sign (+) between staves 2 and 3. The notes are primarily eighth and sixteenth notes, with some grace notes and slurs. The music is expressive and melodic.

The musical score consists of ten staves of bassoon music. The key signature is one sharp (F#). The time signature varies throughout the piece, indicated by '2', '4', and '8'. The music features continuous eighth-note patterns, with occasional sixteenth-note figures and quarter notes. Measure 1 begins with a sixteenth-note figure followed by eighth-note pairs. Measures 2-3 show eighth-note pairs with occasional sixteenth-note figures. Measures 4-5 feature eighth-note pairs and quarter notes. Measures 6-7 continue with eighth-note pairs and quarter notes. Measures 8-9 show eighth-note pairs and sixteenth-note figures. Measure 10 concludes with eighth-note pairs and quarter notes.

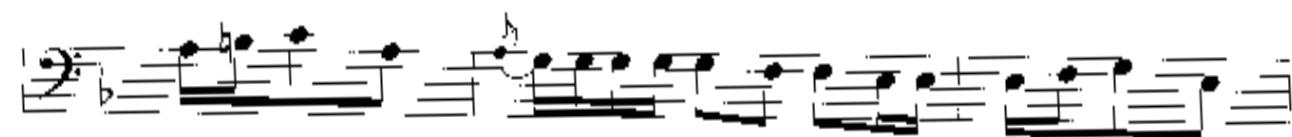
Sheet music for a solo instrument, likely cello or bassoon, featuring ten staves of musical notation. The music consists of six measures per staff, primarily in common time. The key signature changes from G major (two sharps) to F# major (one sharp). Measure 1 starts with a bass clef, measure 2 with a treble clef, and measure 3 with a bass clef. Measures 4 through 10 start with a treble clef. Measure 6 includes a dynamic instruction 'f' (fortissimo). Measure 8 includes a dynamic instruction 'rit' (ritardando). Measure 10 ends with a fermata over the first note of the next measure.

CHAPANDOZI QALANDAR

Moderato espressivo

The sheet music consists of eight staves of double bass notation. The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *mp*. The third staff has a dynamic of *mf* and a measure number "II". The fourth staff starts with a dynamic of *mp*. The fifth staff has a dynamic of *mf* and a measure number "II". The sixth staff starts with a dynamic of *mp*. The seventh staff has a dynamic of *mf*. The eighth staff ends with a dynamic of *mp*.

The sheet music consists of ten staves of musical notation for a string instrument, likely cello or double bass. The notation is unique, using vertical stems with dots and horizontal dashes to represent pitch and rhythm. Measure numbers I, II, and III are placed above specific measures. Dynamics such as *f* (fortissimo) and *ff* (fortississimo) are included. The music is divided into sections by vertical bar lines.



II

I

II

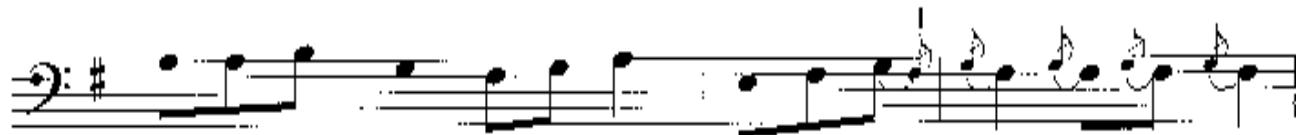
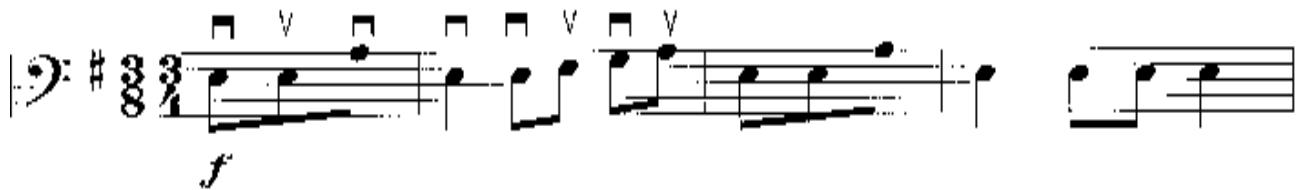
III

mp

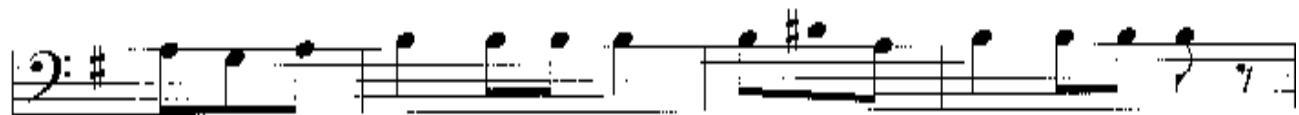
rit.

K U R D

Allegro



II



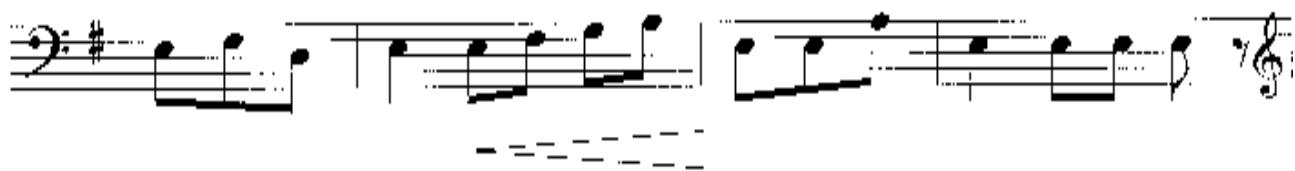
II

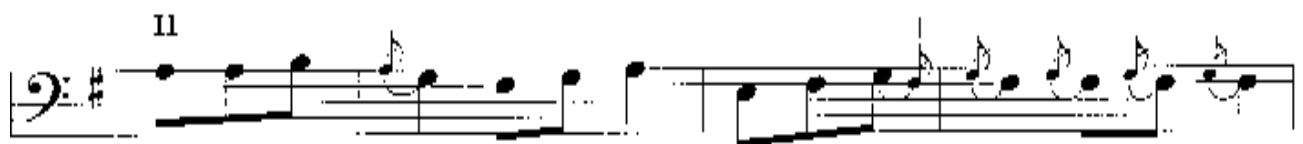
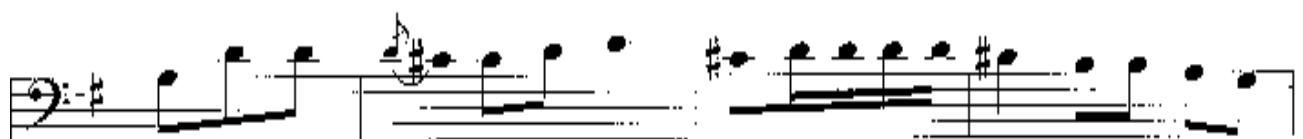
f

mp

f

ff





ROK QASHQARCHASI I

Moderato assai

The musical score consists of ten staves of music for a bass clef instrument. The key signature is A major (two sharps). The time signature is 2/4. The dynamics and performance instructions include:

- Staff 1: *mf*
- Staff 2: *mp*
- Staff 3: *mf*
- Staff 4: *mp*
- Staff 5: *mf*
- Staff 6: *mf*
- Staff 7: *mf*
- Staff 8: *mf*
- Staff 9: *mf*
- Staff 10: *mf*

The sheet music consists of six staves of double bass notation in G major (two sharps). The dynamics and performance instructions include:

- Staff 1: *p*, *f*
- Staff 2: *p*
- Staff 3: *f*
- Staff 4: *p*
- Staff 5: *p*
- Staff 6: *p*, *rit.*

ROK QASHQARCHASI II

Allegro moderato

The musical score for "ROK QASHQARCHASI II" is composed of ten staves of bassoon music. The tempo is indicated as "Allegro moderato". The score begins with a forte dynamic (f) on the first staff. The dynamics change throughout the piece: staff 2 starts with a piano dynamic (mp), staff 3 with a mezzo-forte dynamic (mf), staff 4 with a piano dynamic (mp), staff 5 with a trill dynamic (tr), and staff 6 with a piano dynamic (mp). The music features various rhythmic patterns, including eighth and sixteenth-note figures, and includes slurs and grace notes.

tr tr tr
mp

tr tr tr

f

tr tr tr

tr tr tr

tr tr tr

tr tr tr

rit

ROK UFORISI

Allegro

The musical score consists of six staves of bassoon music. The key signature is one sharp (F# major). The time signature is 6/8. The tempo is Allegro. The dynamics include *mf*, *mp*, and *f*. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and includes slurs and grace notes.

mf *mp*

mf

mp

mf *mp*

mf

f



GARDUNI BUZRUK

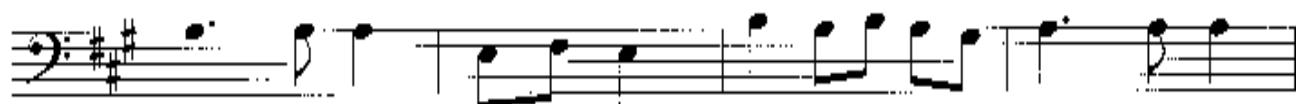
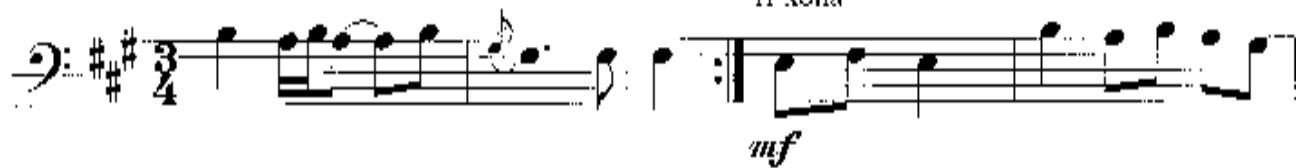
Moderato espressivo

Bozgo'y

I xona



II xona



III xona



Bozgo'y

IV xona





Bozgo'y

MUSHKILOTTI DUGOH

Andante contabile

I хона

mf

mp

f

np

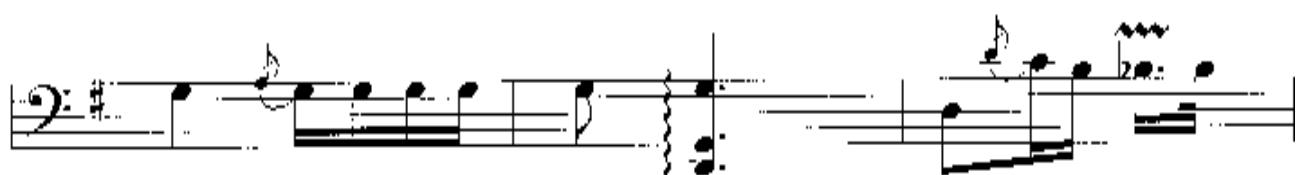
II хона



Болтуй



III хона



Sheet music for bassoon, page 6, measures 1-10. The music is in common time, key signature of one sharp. The bassoon part consists of ten staves of music.

Measure 1: Bassoon plays eighth-note patterns in the first two measures, followed by sixteenth-note patterns in the third measure.

Measure 2: Bassoon continues eighth-note patterns.

Measure 3: Bassoon continues sixteenth-note patterns.

Measure 4: Bassoon continues eighth-note patterns.

Measure 5: Bassoon continues sixteenth-note patterns.

Measure 6: Bassoon continues eighth-note patterns.

Measure 7: Bassoon continues sixteenth-note patterns.

Measure 8: Bassoon continues eighth-note patterns.

Measure 9: Bassoon continues sixteenth-note patterns.

Measure 10: Bassoon continues eighth-note patterns.

Measure 11: Bassoon begins a new section with a dynamic of *f*. The section starts with a single eighth note followed by a measure of rests. The bassoon then enters with eighth-note patterns.

Measure 12: Bassoon continues eighth-note patterns.

Measure 13: Bassoon continues eighth-note patterns.

Measure 14: Bassoon continues eighth-note patterns.

Measure 15: Bassoon continues eighth-note patterns.

Measure 16: Bassoon continues eighth-note patterns.

Measure 17: Bassoon continues eighth-note patterns.

Measure 18: Bassoon continues eighth-note patterns.

Measure 19: Bassoon continues eighth-note patterns.

Measure 20: Bassoon continues eighth-note patterns.

IV xona.

www.ziyouz.com kutubxonasi

Bozgo'y

f

mp

V xona



VI xona

mp



MUSHKILOTI DUGOH TALQINCHASI

Moderato contabile

The musical score consists of seven staves of music for bassoon. The key signature is one sharp (F#), and the time signature is common time (indicated by '3'). The first staff begins with a bass clef, a sharp sign, and a '3' over a '4'. The subsequent staves also begin with a bass clef and a sharp sign. The music features various note patterns, including eighth and sixteenth notes, and rests. Measure 1 starts with a bass clef, a sharp sign, and a '3' over a '4'. Measures 2-3 start with a bass clef and a sharp sign. Measures 4-5 start with a bass clef and a sharp sign. Measures 6-7 start with a bass clef and a sharp sign.

The musical score consists of ten staves of bassoon music. The key signature is one sharp, and the time signature is 2/4. The music is divided into measures by vertical bar lines. Some notes have small '+' or '-' signs above them, likely indicating performance dynamics or fingerings. Grace notes are indicated by three short strokes.

A page of musical notation for bassoon, featuring ten staves of music. The music is in common time, key signature of one sharp, and consists of eighth and sixteenth note patterns.



1

GARDUNI DUGOH

Moderato con moto

The musical score consists of ten staves of music for bassoon. The key signature is A major (two sharps). The time signature starts at 2/4 and changes to 3/4. The dynamics include *mf* (mezzo-forte) and a crescendo mark (+). The music features various note heads, stems, and rests, with some notes having slurs and grace notes. The score is divided into measures by vertical bar lines.





Musical score for bassoon, page 7, measures 5-6. The key signature is one sharp (F#). The music consists of two measures of eighth-note patterns. Dynamics include *mp* (measures 5-6).

Musical score for bassoon, page 7, measures 7-8. The key signature is one sharp (F#). The music consists of two measures of eighth-note patterns.

Musical score for bassoon, page 7, measures 9-10. The key signature is one sharp (F#). The music consists of two measures of eighth-note patterns. Dynamics include *mf* (measures 9-10).

Musical score for bassoon, page 7, measures 11-12. The key signature is one sharp (F#). The music consists of two measures of eighth-note patterns.

Musical score for bassoon, page 7, measures 13-14. The key signature is one sharp (F#). The music consists of two measures of eighth-note patterns. Dynamics include *mp* (measures 13-14).

rit.

Musical score for bassoon, page 7, measures 15-16. The key signature is one sharp (F#). The music consists of two measures of eighth-note patterns. The score ends with a repeat sign and a double bar line.

GARDUNI NAVO

Moderato con moto

Бозигүй

IXORA

Bozgo'y

II xora



GARDUNI SEGOH

Moderato con moto

I xona

mf (p)

Bozgo'y

mf (p)

The score consists of six systems of music, each starting with a different dynamic and tempo instruction. The instruments used are bassoon (xona) and cello (II xona). The music includes various articulations such as accents, slurs, and grace notes.

II xona

mf



Bozgo'y

Musical score for bassoon. Measure 5: Bassoon plays eighth-note pairs followed by a sixteenth-note cluster. Measure 6: Bassoon plays eighth-note pairs followed by a sixteenth-note cluster. Dynamics: *mf* (*p*)



III xona

Musical score for bassoon. Measure 13: Bassoon plays eighth-note pairs followed by a sixteenth-note cluster. Measure 14: Bassoon plays eighth-note pairs followed by a sixteenth-note cluster. Dynamics: *f* (*mf*)





p



mf (**p**)



Bozgo'y



mf (**p**)



IV xona



mf ————— **f**



Musical score for bassoon, measures 9-12. The first three staves continue the eighth-note pattern. The fourth staff begins with a sixteenth-note pattern: a sixteenth note followed by a quarter note, then eighth-note pairs with slurs. The dynamic marking *mf* (*p*) is placed below the staff.

Musical score for bassoon, measures 13-16. The first three staves continue the eighth-note pattern. The fourth staff begins with a sixteenth-note pattern: a sixteenth note followed by a quarter note, then eighth-note pairs with slurs. Measure 16 concludes with a fermata over the final note.

Bozgor'y

Musical score for bassoon, measures 17-20. The first three staves continue the eighth-note pattern. The fourth staff begins with a sixteenth-note pattern: a sixteenth note followed by a quarter note, then eighth-note pairs with slurs. The dynamic marking *mf* (*p*) is placed below the staff.

Musical score for bassoon, measures 21-24. The first three staves continue the eighth-note pattern. The fourth staff begins with a sixteenth-note pattern: a sixteenth note followed by a quarter note, then eighth-note pairs with slurs. Measure 24 concludes with a fermata over the final note.

Musical score for bassoon, measures 25-28. The first three staves continue the eighth-note pattern. The fourth staff begins with a sixteenth-note pattern: a sixteenth note followed by a quarter note, then eighth-note pairs with slurs. Measure 28 concludes with a fermata over the final note.

Musical score for bassoon, measures 29-32. The first three staves continue the eighth-note pattern. The fourth staff begins with a sixteenth-note pattern: a sixteenth note followed by a quarter note, then eighth-note pairs with slurs. The dynamic marking *(rit.)* is placed above the staff.

NASRI SEGOH

Moderato espressivo

The sheet music for double bass (string bass) features eight staves of musical notation. The time signature is 4/4, and the key signature is one flat. The music is labeled "Moderato espressivo". The notation includes various note heads (solid black, open, and hollow), stems, and grace notes. Dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), and a plus sign (+) indicating a dynamic change are present. The bass clef is consistently used across all staves.

The sheet music consists of ten staves of musical notation for bassoon. The music is in common time and includes the following dynamics and rests:

- Staff 1: *mf*
- Staff 2: *mf*
- Staff 3: *mf*
- Staff 4: *mf*
- Staff 5: *f*
- Staff 6: *mf*
- Staff 7: *mf*
- Staff 8: *mf*
- Staff 9: *mf*
- Staff 10: *mf*

There are several rests of varying lengths throughout the piece.





UFORI NASRI SEGOH

Allegro scorsando

mf

(p)

mf (p)

mf

mf

mf



Treble clef, one flat (B-flat), common time (C) for the first three staves, 4/4 time for the last three staves.

Dynamics: *mf*, *(p)*, *v*

Moderato espressivo

f

rit.

MUHAMMASI MAVLON

Andantino

The musical score consists of six staves of bassoon music. The first staff begins with a dynamic of *mf*. The second staff begins with a dynamic of *mp*. The third staff continues the melodic line. The fourth staff begins with a dynamic of *p*. The fifth staff begins with a dynamic of *p*. The sixth staff concludes the section with a dynamic of *p*.

A musical score for bassoon, consisting of eight staves of music. The music is in common time (indicated by '2' over '4') and uses a bass clef. The key signature is one sharp (F#). The score includes dynamic markings such as **p** (piano) and *mf* (mezzo-forte). The music features various note heads, stems, and rests, with some notes having '+' signs above them. The bassoon part is the only one shown.

A musical score consisting of six staves of bass clef notation. The key signature is G major (one sharp). The music features a variety of rhythmic patterns, including eighth-note and sixteenth-note figures. Several performance instructions are included: slurs, grace notes, and dynamic markings such as **p** (piano) and **+ +** (two plus signs above the staff). The score is divided into measures by vertical bar lines.

A musical score for bassoon, featuring ten staves of music. The key signature is one sharp (F#). Measure 1 starts with a dynamic *p*. Measures 2-3 show eighth-note patterns. Measures 4-5 continue the eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10 ends with a long dash under the staff.





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MUNDARIJA

So'z boshi	3
Uslubiy tavsiyalar	4
Asarlarga sharhlar	8
Doira usullari	11
Qo'shchinor	12
Gulbahor va Tanovar	17
Sarbozcha	22
O'yin Bayoti	25
Norim-Norim	30
Qari Navo	34
Navro'zi Ajam	38
Chapandozi Qalandar	41
Kurd	45
Rok Qashqarchasi I	49
Rok Qashqarchasi II	51
Rok Uforisi	53
Garduni Buzruk	55
Mushkiloti Dugoh	58
Mushkiloti Dugoh Talqinchasi	66
Garduni Dugoh	71
Garduni Navo	74
Garduni Segoh	77
Nasri Segoh	81
Ufori Nasri Segoh	85
Muhammasi Mavlon	88
Foydalanilgan adabiyotlar	94