

**ZAMIRA RAHIMOVA**

**FOLKLOR CHOLG'U  
IJROCHILIGI**



**TOSHKENT – 2009**



Mazkur uslubiy qo'llanma folklor cholg'u ijrochiligi bilan bog'liq masalalarni o'z ichiga oladi. Shuningdek, qo'llanmaga ayrim cholg'ular va ularning ijrosiga mos asarlar kiritilgan.

Qo'llanma madaniyat va san'at yo'nalishidagi o'quv yurtlarining talabalari uchun mo'ljallangan.

**Mas'ul muharrirlar:** *R. Tursunov – O'zbekistonda xizmat ko'rsatgan madaniyat xodimi, p.f.n., professor,*  
*R. Jomonov – p.f.n., professor*

**Taqrizchilar:** *B. Azimov – p.f.n., dotsent*  
*Sh. Umarov – katta o'qituvchi*

**Nashr uchun mas'ul:** *N. Qosimov – f.f.n., professor v.b.*

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Ilmiy Kengashi tomonidan nashrga tavsiya etilgan.**

## Kirish

Mustaqillik sharofati bilan milliy qadriyatlarimiz tiklanib, o'zligimizni namoyon etadigan milliy folklor va an'analarimizga katta e'tibor berila boshladi. Xalqimiz tarixi, o'tmishi, urf-odatlar, qadriyatlari va madaniy merosimizga munosabat o'zgardi. Jamiyat a'zolarini tarbiyalash va azaliy qadriyatlarimizni tiklash, yoshlar ongida milliy mafkurani shakllantirish borasida milliy urf-odatlar va an'analardan keng foydalanish muhim vazifalardan biriga aylandi. Shu munosabat bilan folklor musiqa ijrochiligida umuman foydalanilmayotgan, unutilish darajasiga yetib qolgan sodda musiqa cholg'ulariga qayta jon bag'ishlandi. Masalan, havaskor folklor jamoalari faoliyatida hamda akademik yo'nalishdagi professional jamoalar va hatto estrada ijrochiligida ham chanqovuz, sibizg'a, do'mbira, qayroq, qoshiq, sopol nay kabi xalqimizning qadimiy cholg'ularidan foydalanishga alohida ahamiyat berilmoqda. Buning natijasida respublikamizda rang-barang folklor-etnografik jamoalari paydo bo'lib, o'z san'atlarini namoyish etish uchun katta-katta sahnalar, maydonlarda o'tkaziladigan ommaviy tomoshalarda qatnashish imkoni yaratildi.

Yurtimizda mazkur jamoalar bilan ishlash, repertuarlarini boyitish, shu bilan birgalikda o'zligini alohida namoyon etadigan jamoalar tashkil etish uchun soha mutaxassislarini tayyorlash zarurati tug'ildi. Shu maqsadni ro'yobga chiqarish uchun respublikamiz bolalar musiqa va san'at maktablari, madaniyat va san'at kollejarida folklor bo'limlari ochildi. Bu ta'lim muassasalari uchun o'quv – uslubiy qo'llanmalar, darsliklar nashr etish zamon talabiga aylandi.

Shu maqsadda folklor cholg'u ijrochiligi yo'nalishi bo'yicha mazkur qo'llanmani yaratishga qo'l urdik.

### **Cholg'u ijrochiligi**

Folklor cholg'u ijrochiligi ixtisoslik fanlarining asosiylaridan biri hisoblanadi. Ushbu fanning asosiy maqsadi musiqiy cholg'ular tarixi va ijro an'analari haqida talabalarga bilim berishdan iborat. Soz chalishni bilmagan xonanda mukammal ijrochi hisoblanmaydi. Hazrat Navoiy bobomiz aytganlaridek, "Ham cholg'ay, ham aytg'ay, ko'ngil mulkiga qo'zg'alonlar solg'ay"!

O'zbek xalq musiqi madaniyatining tarixi juda boy va qadimiydir. Jahon xalqlari musiqiy merosi, ayniqsa milliy cholg'ulari bir tamoyil orqali tasnif etilib kelinadi. Shunday tamoyillardan biri rubob cholg'usida ijro usuli va vositalari nuqtayi - nazaridan tasnif etish hisoblanadi. Ana shu jihatdan o'zbek milliy musiqi cholg'ulari quyidagi guruhga bo'linadi:

Urma musiqiy cholg'ular: doira, nog'ara, qayroq, safoil, chin tavlak, sagat (tarelka).

Damli cholg'ular: sibizg'a, nay, qo'shnay, surnay, bulomon, karnay.

Torli cholg'ular: bu cholg'ular ham o'z navbatida quyidagilarga bo'linadi.

A) Torli, noxunli, mezrobli cholg'ular: qashqar rubobi, tanbur, ud, qonun.

B) Urma torli cholg'ular: chang.

S) Chertma cholg'ular: do'mbira, dutor,

D) Kamonli cholg'ular: g'ijjak, qubiz, sato.

E) Chertma: ag'rafon (damli) cholg'ular ~ chanqovuz .

Musiqiy cholg'ularning vujudga kelishida xalqning hayoti, turmush tarzi ruhiy olami, hissiy (emotsional) boyligi, dunyoqarashi, an'analari muhim hisoblanadi. Umuman sozlarning yaratilishi insonning

dunyoqarashi, falsafiy estetik kechinmalarini badiiy ifodatlashdagi boy ma'naviy ehtiyoji bilan bog'liqdir.

Quyida o'zbek musiqiy cholg'ularidan ba'zilari haqida ma'lumot beramiz.

**Doira** – 2000 yil oldin paydo bo'lgan, hozirgi kunda ham barcha o'zbek xalq cholg'ulari orasida alohida o'rin egallaydi. U yakka holda yoki ansambl ijrosida foydalaniladi. Hozirgi kunga kelib doirachilardan tashkil topgan turli ansambllar ko'paymoqda.

Doira imkoniyati juda keng cholg'ulardan hisoblanadi. Akademik Yunus Rajabiy maqomlarni notaga olish jarayonida doira usullarini yozish uchun bitta nota chizig'idan foydalangan. Hozirda esa doira usullarini notaga tushirish va kelajak avlodlarga yetkazish maqsadida to'rtta nota chizig'idan foydalaniladi. Bu esa har bir qo'l va barmoqlar uchun alohida usullarni, cho'zimlarni belgilash imkonini beradi. Doirachilik maktabi asosan ustoz va shogird an'analari asosida rivojlanib bizgacha yetib kelgan. Bunga misol qilib ustoz doirachilardan Usta Olim Komilov, To'ychi Inog'omov, G'ofur Azimov, Qahramon Dadayev, Odil Kamolxo'jayev, Elmurod, Xolmurod va Dilmurod Islomovlar, Hasan va Husan Nosirovlarning xizmatlarini alohida ta'kidlash mumkin.

**Qayroq** – urma musiqi cholg'usi bo'lib, O'rta Osiyo xalqlari orasida keng tarqalgan. U yapaloq, tekis qilib silliqlangan to'rtta qayroqtoshdan iborat; ular har bir qo'lga bir juftidan ushlanib, silkitib yoki titratib chalinadi. Odatda qayroqni raqsga tushuvchining o'zi chaladi. Qayroqlarni titratib ritm (usul) chiqarishda raqqos ularni bir-biriga urilishidan chiqqan ritmik tovushni o'z raqsiga jo'r qiladi.

**Nay** – qadimiy puflab chalinadigan damli musiqi cholg'usi bo'lib qattiq yog'och tanasidan yoki bambukdan yasaladi. Unda bir dona puflanadigan va olti dona tovush balandligini o'zgartiradigan teshiklar bo'ladi. Nay tabiatan diatonik tovush qatoriga ega, zarur bo'lganda tovushlarni ko'tarish va tushurish, nay teshikchalarini qisman yopish orqali amalga oshiriladi. Nayning tovushi baland bo'lganidan ansamblda ko'proq boshlovchilik vazifasini bajaradi. Barmoqlar bilan berkitiladigan olti teshikcha diatonik tovush qatoriga ega. Umumiy ovoz hajmi birinchi oktavadagi Iya dan to'rtinchi oktavadagi re ga qadar. Notalar skripka sol kalitida yoziladi. Nay teshikchalarini barmoqlar bilan to'la yoki yarim berkitish, shuningdek, turlicha puflash yo'li bilan xilma-xil baland va past tovushlar chiqariladi. Nayning umumiy uzunligi 500-600 mm. Nay cholg'usi nafaqat bizda, balki Tojikiston, Turkmaniston, Eron va Janubiy Xitoyda ham qo'llaniladi.

**Karnay** – o'zbek xalq musiqiy cholg'ularidan biridir. U misdan yasaladi. Uzunligi ikki metrdan oshiqroq bo'ladi. Karnay bayramlarda, tantanali marosimlarda surnay, nog'ara, doiralar bilan birgalikda qo'shib chalinadi.

**Surnay** - cholg'usi ham qadimiy tarixga ega bo'lib, bu cholg'u ham yuqorida aytib o'tilganidek tantanalar, bayramlar, sayllar va to'ylarda doira, nog'ara, karnay cholg'ulari bilan birgalikda ishlatiladi. Karnay va surnay ovozi juda kuchli bo'lgani sababli ko'proq ochiq maydonlarda foydalaniladi. Surnay cholg'usida ijro etiladigan kuy yo'llari va ishlatilish o'ri jihatidan boshqa musiqi cholg'ularidan tubdan farq qiladi.

Surnay tut, yong'oq yoki o'rik yog'ochidan tayyorlanadi. Ovoz hajmi kichik oktavadagi Iya dan ikkinchi oktavadagi mi ga qadar.

**Bo'lamon** – cholg'u asbobi bo'lamon, bolabon, bo'lamon deb ataladigan qadimiy o'zbek xalq cholg'ularidan biridir. Bu cholg'u ko'proq Xorazmda tarqalgan bo'lib, yog'och, tut daraxtidan yasilib, boshdan-oxiriga qadar parmalab yaxshilab ishlov berish natijasida yasaladi. Bo'lamonning shakli surnayga o'xshash, lekin undan ko'rinishi bir oz kichik, shuning uchun (nomi ham surnayning bolasiman) uzunligi taxminan 300 mm. Bulamonning yuqori qismiga o'rmashirilgan "tili" qamishdan tayyorlanib, II (shu) shaklida qirqiladi. Bo'lamonda sakkizta teshik mavjud bo'lib, buning yettitasi ust va biri orqa tomonda. Orqa tomondagi teshik yuqorida bo'lib, chap qo'lining bosh barmog'i bilan berkitiladi. Tovushqatori diatonik, kichik oktavadagi re va re-bemoldan boshlab uch oktavaga yaqinlashib boradi. Amaliy ishlatiladigan tovushlari quyidagilar:

Bo'lamonda yakka ijro qilish mumkin bo'lganidek, turli ansambllarda ham chalinadi. Shuningdek, bu cholg'u hozirgi kunda jamoalarida folklor ansambllarining chiqishlarida ham keng qo'llanilib kelinmoqda.

**Qashqar rubobi** - XI asr musiqachisi Abu Bakr Rubobiy yozgan she'riy asarida rubob to'g'risida misralar keltirgan. Shundan bilish mumkinki, rubob juda qadimiy cholg'ulardan hisoblanadi. O'sha davr ruboblari hozir qo'llanilayotgan qashqar rubobi ko'rinishidan keskin farq qilgan, lekin negizi bir-biriga bog'liqliligidadir. Qadimiy ruboblarda beshta sim bo'lib, to'rtta simi ipakdan, bitta simi kumushdan iborat bo'lgan.

Qashqar rubobi hozirda yakkanavoz soz sifatida o'zbek xalq ansambllarida yetakchi o'rinni egallaydi. Diapazoni (yozilishi) kichik

oktava Iya tovushidan uchinchi-oktava Iya tovushigacha. Qashqar rubobining beshta simi bor. To'rttasi aralashmasidan, bittasi ichak yoki ipakdan iborat. Sozlanishi *kvarta* yoki *kvinta* oralig'ida bo'ladi, ya'ni birinchi sim – Iya tovushiga, ikkinchisi mi tovushiga, uchinchi sim Iya yoki si tovushiga sozlanadi.

**Afg'on rubobi** - asosan, kosa, dasta, bosh qismdan tashkil topgan. Kosa bir-biriga yopishtirilgan bir nechta taxtachadan, pastki va yuqorigi qopqoqdan, torlari mahkamlangan va mo'ljallangan ilmoqchalardan iborat. Ustki qopqoqqa baliq teri qoplangan bo'lib, unda xarrak o'rnatiladi. Hozirgi vaqtda ustalar kosani tut daraxtidan o'yma yoki qavirg'asimon qilib ham ishlamoqdalar. Pastki qopqoq yog'ochdan tayyorlanib, kosaga zich qilib biriktiriladi.

Dasta – kosaga mahkam biriktirilib, unga 19 ta parda o'rnatiladi. O'rganuvchi sozandalarga qulay bo'lishi uchun 2, 5, 7, 10, 12, 14, 17, 19 pardalariga dumaloq belgilar qo'yiladi. Dastani hozirgi vaqtda ustalar yong'oq daraxtidan ishlamoqdalar. Bosh qismida – torlarni mahkamlash uchun quloqlar o'rnatilgan.

Afg'on rubobi takomillashgandan keyin 5 ta ochiq torlari sof kvarta intervallariga sozlanadigan bo'ldi.

Sozning torlari ichakdan bo'lib, 1 juft torlar kesimi 0,8 mm, 2 juft torlar kesimi 1,2 mm, 3 tor (bittalik) kesimi 1,8 – 2 mm bir xil yo'g'onlikda taqiladi.

**Tanbur** - maxsus metallardan ishlangan noxun vositasida chertib ijro etiluvchi cholg'u, noxun o'ng qo'lining ko'rsatkich barmog'iga kiritilib, ana shu barmoq yordamida birinchi tori ijro etiladi. Tanburning birinchi torida kuy ijro etilib, qolgan torlarida hamnavozlik uchun ijro

qilinadi. Tanbur ijrochiligiga xos zarblarning asosiy to'qqiz xili haqida qisqacha ma'lumot beramiz. Bular: yakka qo'sh zarb, zarbi, parron (urmazarb), pirrang, bilak zarb, rez, kalta rez, zarb ufor zarb.

Yosh tanburchi sozandalarning chap va o'ng qo'l, barmoqlarning harakati musiqiy asar ijro etish oldidan jonlantirish va tavsiya etilayotgan kuy pardalariga ko'nikma hosil qilishdir.

Tanbur zarblarining belgilari: noxunni pastga urish. Nota usti belgisi pastga yo'qoriga urish belgisi bilan ifodalanadi. Yakka zarb tanburda tovush chiqarishning eng oddiy va birinchi usuli-yakka zarb, noxunni torlarda pastga va yuqoriga bir zarb urish bilan hosil qilinadi.

Tanburning yaratilishi va uning taraqqiyot jarayonini dastlab Movaraunnahr hamda Xrosinning musiqa bilimdonlari o'z asarlarida ilmiy nuqtayi-nazardan tadqiq etganlar. Masalan, musiqashunoslar Abu Nasr Forobiy, Kotibiy Xorazmiy, Ibn Sino, Ibn Zayla Isfaxoniy va boshqalar o'z asarlarining ayrim boblarida tanbarga oid muhim izohlarni berganlar. Tanbur atamasining ma'nosi turli yozma asarlarda turlicha izohlangan. Jumladan, Darvishali Changiy Buxoriy (XII asr Tihfat-is-surur) ning ta'kidlashicha *tanbur* yunoncha soz bo'lib, "Tan"-yurak, "bur"-tirnash ma'nosini anglatar ekan. Tanbur uch xil sozlanadi:

-Birinchisi -Rost muzrobi.

-Ikkinchisi-Navo muzrobi, Navo maqomiga oid kuylar shu sozda chalinadi.

-Uchinchisi-Segoh muzrobi. Segoh, Iroq, Buzruk, Dugoh maqomlariga oid kuylar shu sozda chalinadi.

**Saqili Islim**

M.M. ♩=66 I xona Buzruk maqomidan

Rez – noxun bilan pastga va yuqoriga zarb berishning tez va ustma-ust almashuvidan iborat bo'lib, tovushlarni bir-biriga bog'lab (uzluksiz) ijro etish usulidir. Rez faqat katta cho'zimli (yarimtali va butun) notalar emas, balki bir necha taktlardagi kuy jumllarini uzmasdan ijro etilishida ham keng qo'llaniladi. Yuqorida kalta rez uchun berilgan "Gulyor" kuyining 2-4 taktidagi "Sol" va 7-8 taktlaridagi "Re" nota yozuvi bunga misol bo'la oladi. Ufor zarb o'zbek xalq yalla va raqs kuylari uchun xarakterlidir. Mumtoz musiqa amaliyotida uforlar ikki xil, ya'ni 6/8 va 3/4 o'lchovlarida notalar orqali aks ettirilgan. Ufor kuylari notaga yozilishida ko'proq 6/8 o'lchovda bo'lib, ular sho'x va raqsga chorlovchi xarakterga ega. Og'ir uforlar (3/4), mumtoz musiqiy merosimiz hisoblanmish maqom ashula turkumlarining yakunlovchi qismlarida uchraydi.

**Do'mbira** – juda qadimiy o'zbek xalq torli timama cholg'ularidan biri, dutor tuzilishidagi do'mbirada ipak yoki ichakdan qilingan ikkita tor bo'lib, bu torlar ko'proq kvarta oralig'ida sozlanadi. Do'mbira dastasida bog'langan yoki doimiy pardalar bo'lmaydi. Unda baxshilar o'z dostonlariga jo'r bo'ladilar. Baxshilarning eng yaqin hamrohi, tinglovchi

bilan muloqotda yaqin yordamchi hisoblangan. Do'mbiradan asosan Surxondaryo baxshilari xalq termalarida, folklor ijrochilik san'ati yo'llarida keng foydalanishadi. Do'mbira-baxshilarning eng sevimli va eng ardoqli cholg'ulari hisoblanib, Surxon vohasida bu cholg'uda ijro etiladigan aytishuv va baxshichilik asarlarini xalq sevib tinglashadi.

Dumbira asosan o'rik (zardoli), pista, archa, tut, tol, nok daraxtlarining yog'ochidan tayyorlanadi.

**Dutor** – tojik tilida “ikki tor” ma’nosini beradigan, eng sevimli va omallashgan o'zbek musiqiy cholg'ularidan biridir. Dutor kuylari asosan birinchi torda ijro etilsa-da, ikkinchi tor o'sha kuyga qo'shib, doimiy sado berib turishi bilan boshqa cholg'ulardan ajratib turadi. Dutorning sadosi juda mayin bo'lib, tovush tembri baland bo'lmasa-da quloqqa juda yoqimli va yaxshi eshitiladi.

Dutor ikki qismdan (dasta va kosadan) iborat bo'lib, ularni birlashtiruvchi qismni “qoburg'a”chalarning birlashganidan qilinishi mumkin deb ta'kidlab o'tgan I.A.Akbarov “Muzika lug'ati” kitobida.”O'yma dutor asosan Samarqand, Xorazm va Turkmanistonda qo'llanilib, quritilgan tut yog'ochidan o'yib ishlanadi. Dutorning kosa ustida yopishtiriladigan qopqoq ham tut yog'ochidan tayyorlanadi. Dutorning dasta qismi esa olma yog'ochidan qilinib, unga 13-14 ichak parda bog'lanadi. Dutorning umumiy uzunligi 1200-1300 mm. Ayrim joylarda 750 – 800 mm.bo'lib ipakdan qilingan ikki tori kvarta (o'rta parda sozi), kvinta (bosh parda sozi), unison (qo'sh parda sozi) va oktavalarga sozlanadi. Bulardan ko'proq qo'llanadigan “Munojot” (kvinta) va “Tanovar” (kvarta) sozlaridir. Bu sozlar aniq bir balandlikda bo'lmay, ijrochi va ashulachi xohishi bo'yicha, turlicha balandlikda bo'lishi

mumkin. Dutor hozirgi kunda ansamblda va yakka soz sifatida qo'llanilib kelmoqda. Dutorning ovozi past va mayin bo'lganligi uchun ko'proq yakkanavoz tarzida ijro qilinadi. Shuning uchun ham maxsus dutor kuylari bor: “Rohat”, “To'rg'ay” “Dutor bayoti” va boshqalar. Dutor o'zbek xalq cholg'u asboblardan biri bo'lib, bu ayniqsa ayollarimiz orasida keng tarqalgan. Respublikamiza sadaflar va o'ymakorlik bilan chiroyli dutor yasashda Usta Usmon Zafarov mashhurdir.<sup>1</sup>

**Chanqovuz** – Chanqobuz, changqo'biz deb ham yuritilgan, ikki lab orasiga qo'yilib, unga qo'l barmoqlari bilan chalinadigan cholg'u asbobi bo'lib temirdan qilingan aylanma ramka oralig'iga po'lat til o'rnatilgan, chalganda barmoq bilan tilni harakatga keltirilib to'lqinlantiriladi. Og'iz bo'shlig'i tovush beruvchi rezonans xizmatini bajaradi. Chanqovuz oktava hajmi oralig'ida tovush beradi. Chanqovuzning umumiy uzunligi 10-15 sm, eni taxminan 2sm, atrofida. Undagi asosiy tovush egiluvchan po'latdan tayyorlangan “til” qismida hosil qilinadi. Chanqovuz O'rta Osiyo xalqlari xotin-qizlari orasida keng tarqalgan. Chanqovuz asosan Surxondaryo va Qashqadaryo viloyatlarida uchraydi. Chanqovuz cholg'usidan ansambl tarkibida foydalanish unchalik yaxshi natija bermaydi. Chunki chanqovuzda hosil qilinadigan tovush kuchi anchagina past bo'lib, jarangdor musiqiy cholg'ular hamohangligida eshitilmay qoladi. Chanqovuzda yakka holda, chanqovuzchilar ansambli holida ijro etish uchun uning ijrosini to'liq va sifatli eshitish imkoniyatini yaratadi. Do'mbira, sibizg'a yoki sopol nay bilan birga chalinganda uning sadosini yaxshi eshitish mumkin. Hozirgi kunda chanqovuzdan folklor cholg'u ansambllarida, estrada ijrochiligida “lavha” (epizod) ijro etishda

<sup>1</sup> I. A. Akbarov “Muzika lug'ati” Gafur Gulom nomidagi Adabiyot va san'at nashriyati. T. 1987.



foydalanilib kelinmoqda. Shuningdek, Yoqut xalqlarida erkaklar ham chanqovuz chaladi. Hurmatli kitobxonlar bu to'g'rida kengroq ma'lumotga ega bo'lishni istasangiz O'.Toshmatovning "Cholg'ushunoslik" (T.2006.) o'quv qo'llanmasidan foydalanishingizni maslahat qilgan bo'lardim.

### Chittigul



### Qilpillama



### Bulung'urning yo'llari



### Gulyoraxon

*Allegretto*  
mf

Musical score for 'Gulyoraxon' in 3/4 time, marked *Allegretto* and *mf*. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece concludes with a double bar line and a repeat sign.

### Oziqli ot horimas

*Tez sur'atda*

Musical score for 'Oziqli ot horimas' in 3/4 time, marked *Tez sur'atda*. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C).

### Olma oqib keladi

*O'rtacha tezlikda*

Musical score for 'Olma oqib keladi' in 3/4 time, marked *O'rtacha tezlikda*. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C).

### Bog' aylanib

*O'rtacha tezlikda*

Musical score for 'Bog' aylanib' in 3/4 time, marked *O'rtacha tezlikda*. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C).

Chamanda gul

Musical score for 'Chamanda gul' consisting of five staves of music in treble clef, 2/4 time signature, and G major key.

Sochim uchi qo'ng'iroq

Musical score for 'Sochim uchi qo'ng'iroq' consisting of four staves of music in treble clef, 2/4 time signature, and G major key.

Ey mehribonim

Musical score for 'Ey mehribonim' consisting of four staves of music in treble clef, 2/4 time signature, and G major key.

Uka sizga yo'l bo'lsin

Shoshilmay

Musical score for 'Uka sizga yo'l bo'lsin' consisting of three staves of music in treble clef, 2/4 time signature, and G major key. The tempo marking 'Shoshilmay' is placed above the first staff.

Qoshing

O'rtacha tezlikda

Musical score for 'Qoshing' consisting of four staves of music in treble clef, 2/4 time signature, and G major key. The tempo marking 'O'rtacha tezlikda' is placed above the first staff.

Tom boshida tog'ora

Musical score for 'Tom boshida tog'ora' consisting of four staves of music in a single system. The notation is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on the top staff, with accompaniment on the three lower staves.

Olma guli

O'rtacha tezlikda

Musical score for 'Olma guli' consisting of eight staves of music in a single system. The notation is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on the top staff, with accompaniment on the seven lower staves.

Olmani otdim

Harakatchan

Musical score for 'Olmani otdim' consisting of eight staves of music in a single system. The notation is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on the top staff, with accompaniment on the seven lower staves.

### Dayrovodda nelar bor

Ufor tezligida

Musical score for 'Dayrovodda nelar bor' in 2/4 time, marked 'Ufor tezligida'. It consists of six staves of music in a single system, all in treble clef with a key signature of one sharp (F#). The piece concludes with a double bar line and a repeat sign.

### Bibigul

Musical score for 'Bibigul' in 2/4 time. It consists of four staves of music in a single system, all in treble clef with a key signature of one sharp (F#). The piece concludes with a double bar line and a repeat sign.

### Daryoga bordim kechgali

O'rtacha tezlikda

Musical score for 'Daryoga bordim kechgali' in 2/4 time, marked 'O'rtacha tezlikda'. It consists of six staves of music in a single system, all in treble clef with a key signature of one sharp (F#). The piece concludes with a double bar line and a repeat sign.

### Kelgin yor o'ynaylik

Allegretto

Musical score for 'Kelgin yor o'ynaylik' in 3/4 time, marked 'Allegretto'. It consists of six staves of music in a single system, all in treble clef with a key signature of one sharp (F#). The piece concludes with a double bar line and a repeat sign.

Eshik oldi gulhovuz

Shoshilmay

Musical score for 'Eshik oldi gulhovuz' in 2/4 time, marked 'Shoshilmay'. The score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is written in a single melodic line. The score concludes with a double bar line and a repeat sign.

Bo'g'macha bilagim

Allegro

Musical score for 'Bo'g'macha bilagim' in 2/4 time, marked 'Allegro'. The score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is written in a single melodic line. The score concludes with a double bar line and a repeat sign.

Norim-norim

Musical score for 'Norim-norim' in 2/4 time, key of D major. The score consists of 13 staves. The first nine staves are for the vocal line, and the last four staves are for the piano accompaniment. The piano part features a prominent eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

Omon yor

Musical score for 'Omon yor' in 2/4 time, key of D major. The score consists of 13 staves. The first nine staves are for the vocal line, and the last four staves are for the piano accompaniment. The tempo marking *Allegro assai* is indicated at the beginning. The piano part features a rhythmic accompaniment with eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *rit.* (ritardando) is present at the end of the piano part.



### Chamannoringdan

Musical score for Chamannoringdan, consisting of 11 staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

### Farg'onacha

*Allegretto*

Musical score for Farg'onacha, consisting of 13 staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked *Allegretto*. The score includes dynamic markings such as *mf*, *p*, *p cresc.*, and *f*.



# Bog' ko'cha

Allegro

Musical score for page 30, featuring 12 staves of music in 4/4 time. The score begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, with some measures containing triplets. The notation is arranged in a single system across 12 staves.

Musical score for page 31, featuring 12 staves of music in 4/4 time. The score continues from page 30, maintaining the same key signature and tempo. It includes various rhythmic figures and melodic lines, with some measures featuring slurs and ties. The notation is arranged in a single system across 12 staves.

# Boysun mavrigi

© Toshmatov notaga o'lgan

Allegretto

Musical score for 'Boysun mavrigi' in G major, 2/4 time, marked Allegretto. The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line and repeat dots.

# Aliqambar

Allegretto

Musical score for 'Aliqambar' in G major, 2/4 time, marked Allegretto. The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a steady eighth-note accompaniment and a melodic line with various dynamics including *mf*, *p*, and *f*. The piece ends with a double bar line and repeat dots.

Musical score for page 34, featuring 12 staves of music in G major and 2/4 time. The score consists of a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for page 35, featuring 4 staves of music in G major and 2/4 time. The score includes dynamic markings: *p* (piano) on the second staff, *cresc.* (crescendo) on the third staff, and *f* (forte) on the fourth staff. The music continues with a melodic line.

### Duxtari saman

Quvnoq

Musical score for page 35, featuring 10 staves of music in G major and 2/4 time. The score consists of a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests.

# Bilakuzuk

M.M. ♩ = 100

Musical score for Bilakuzuk, featuring 12 staves of notation. The score is written in a 2/4 time signature with a tempo of 100 beats per minute. It includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

Musical score for the top part of Yallama yorim, featuring 4 staves of notation. It includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

# Yallama yorim

(O'zbek xalq qo'shig'i)

F. Vasiyev qayta ishlagan

Shoshilmasdan

Qashqar  
rubobi

Doira

Musical score for the bottom part of Yallama yorim, featuring 4 staves of notation. It includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

# O'zbek xalq usullari

Yoshu Boshqoq

O'rtacha tezlikda

Musical score for 'O'zbek xalq usullari' by Yoshu Boshqoq. The score is written in 2/4 time and consists of ten staves. It features various dynamic markings: *ff*, *pp*, *p*, *f*, and *pp*. There are also asterisks (\*) and 'x' marks above certain notes. The piece is marked 'O'rtacha tezlikda'.

# Yoppasiga hamma

Xalq kovi

Allegro

Musical score for 'Yoppasiga hamma' by Xalq kovi. The score is written in 2/4 time and consists of ten staves. It features various dynamic markings: *f*, *pp*, and *f*. There are also asterisks (\*) and 'x' marks above certain notes. The piece is marked 'Allegro'.

Musical score for page 40, consisting of ten staves. The music is written in a minor key (one flat) and includes various ornaments (8) and triplets (3). The notation includes eighth and sixteenth notes, rests, and dynamic markings. The piece concludes with a double bar line.

Yor dedim

Musical score for page 41, titled "Yor dedim". The tempo is marked "Allegretto". The music is written in a major key (two sharps) and consists of ten staves. The notation includes eighth and sixteenth notes, rests, and dynamic markings. The piece concludes with a double bar line.



42

accelerando Allegro

This page contains ten staves of musical notation in G major. The first staff begins with a double bar line and a repeat sign. The second staff contains the tempo markings 'accelerando' and 'Allegro'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The key signature is one sharp (F#).

43

This page contains ten staves of musical notation in G major, continuing the piece from page 42. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature remains one sharp (F#).

Ibiyo

Allegro

Musical score for page 44, featuring 14 staves of music in G major and 2/4 time. The score consists of a single melodic line. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a steady eighth-note rhythm with various melodic intervals and rests. The notation includes eighth notes, quarter notes, and half notes, often grouped with beams. The piece concludes with a double bar line and repeat dots.

Musical score for page 45, featuring 14 staves of music in G major and 2/4 time. This page continues the single melodic line from page 44. The notation remains consistent, using eighth and quarter notes with beams. The piece ends with a double bar line and repeat dots on the final staff.



Il timo

Allegretto

Musical score for page 46, featuring 12 staves of music in treble clef with a key signature of one sharp (F#). The score includes various rhythmic patterns, including eighth and sixteenth notes, and includes first and second endings marked with '1.' and '2.'

Musical score for page 47, featuring 12 staves of music in treble clef with a key signature of one sharp (F#). The score continues from page 46 and includes first and second endings marked with '1.' and '2.'

Qoshlari qora

Allegro

Musical score for page 48, featuring 13 staves of music in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro'. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical score for page 49, featuring 13 staves of music in treble clef with a key signature of two sharps (F# and C#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

# Lapar

Allegretto

Musical score for page 50, featuring 14 staves of music in a single system. The notation includes treble clefs, a key signature of one flat, and a 3/4 time signature. The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first and second endings marked with '1' and '2' above the staves. A section marked with a double bar line and a repeat sign is also present. The piece concludes with a double bar line.

Musical score for page 51, featuring 10 staves of music in a single system. The notation continues from page 50, maintaining the same musical style and notation. It includes treble clefs, a key signature of one flat, and a 3/4 time signature. The music features a variety of rhythmic values and phrasing. There are first and second endings marked with '1' and '2'. A section marked with a double bar line and a repeat sign is also present. The piece concludes with a double bar line.

### Kashta tikdim sanama

Sekin

Musical score for 'Kashta tikdim sanama' in 2/4 time, marked 'Sekin'. The score consists of ten staves of music, primarily in treble clef with a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line.

### Ozod vatan

Shoshilmay

Musical score for 'Ozod vatan' in 2/4 time, marked 'Shoshilmay'. The score consists of ten staves of music, primarily in treble clef with a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line.

**Uyg'urcha**  
 Allegretto  
 Uyg'ur salq' qo'shig'i

The musical score for 'Uyg'urcha' is written in 3/4 time with a key signature of one flat (B-flat). It consists of 12 staves of music. The piece begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegretto'. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs with first and second endings indicated by '1.' and '2.'. A section marked with a double bar line and a repeat sign is also present.

**O'zimga**  
 Allegro

The musical score for 'O'zimga' is written in 3/4 time with a key signature of one flat (B-flat). It consists of 12 staves of music. The piece begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegro'. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs with first and second endings indicated by '1.' and '2.'. The piece concludes with a double bar line.

Musical score for page 56, featuring 12 staves of handwritten musical notation in a single system. The notation includes various rhythmic values, rests, and dynamic markings. A first ending bracket labeled '1.' spans the final two staves, and a second ending bracket labeled '2.' spans the final two staves.

Musical score for page 57, featuring 12 staves of handwritten musical notation in a single system. The notation includes various rhythmic values, rests, and dynamic markings. A first ending bracket labeled '1.' spans the final two staves, and a second ending bracket labeled '2.' spans the final two staves. A 'PIANO' dynamic marking is present on the fourth staff.



# O'xshamas

Allegro

Musical score for page 58, featuring 13 staves of music in a single system. The notation is in treble clef with a key signature of one flat and a 2/4 time signature. The music consists of a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for page 59, featuring 6 staves of music in a single system. The notation is in treble clef with a key signature of one flat and a 2/4 time signature. The music continues from the previous page, showing a melodic line with various rhythmic patterns and rests.

Shaydini - shaydo

Allegro

Musical score for page 60, featuring 14 staves of music in G major and 2/4 time. The score includes first and second endings and various musical notations such as slurs and accents.

Musical score for page 61, featuring 14 staves of music in G major and 2/4 time. The score includes first and second endings, repeat signs, and various musical notations.



# Chakri - chakri

Tojik xalq q'ubig'i

*Allegretto*

Musical score for 'Chakri - chakri' in 2/4 time, marked *Allegretto*. The score consists of ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The melody is characterized by rhythmic eighth and sixteenth notes, with occasional rests and ties.

# Shirin jonim

*Moderato*

Musical score for 'Shirin jonim' in 2/4 time, marked *Moderato*. The score consists of ten staves of music, each beginning with a treble clef and a key signature of two flats (Bb, Eb). The melody features a mix of eighth, quarter, and half notes, with some measures containing rests.

A page of handwritten musical notation consisting of 13 staves. The notation is written in a single system on a page numbered 64. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests and bar lines. The handwriting is clear and consistent throughout the page.

A page of handwritten musical notation consisting of 8 staves. The notation is written in a single system on a page numbered 65. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests and bar lines. The handwriting is clear and consistent throughout the page.

# Shaqildoq

Quvnoq

Musical score for page 66, featuring ten staves of music in a single system. The notation includes treble clefs, a key signature of three flats, and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, with some rests. There are first and second endings marked with '1.' and '2.' above the staves.

Musical score for page 67, featuring ten staves of music in a single system. The notation includes treble clefs, a key signature of three flats, and a 2/4 time signature. The music continues from the previous page with eighth and sixteenth notes and rests.

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*Zamira Rahimova*

## **FOLKLOR CHOLG‘U IJROCHILIGI**

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27.02.09 yilda 6/6 raqamli  
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O‘zR FA Asosiy kutubxonasida chop etilgan.