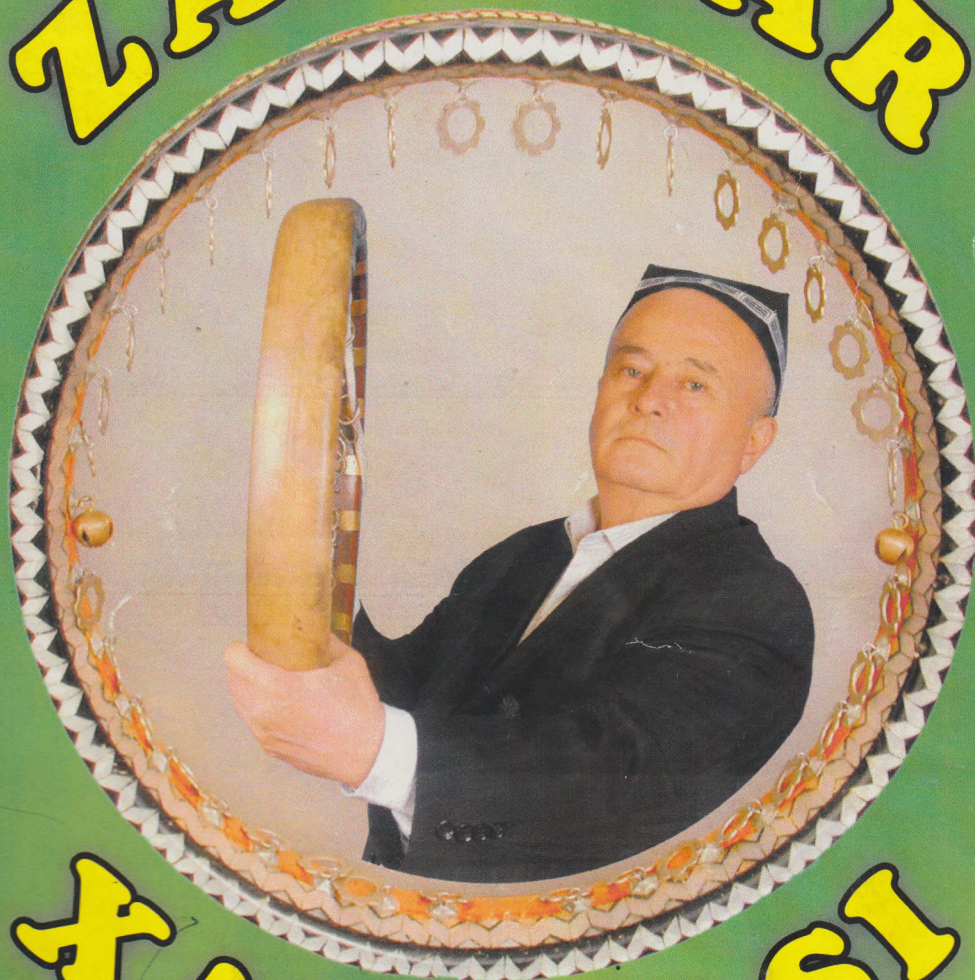


RAHMATILLA SAMADOV

# ZARBLAR



# XAZINASI



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O'ZBEKISTON RESPUBLIKASI  
MADANIYAT VA SPORT ISHLARI VAZIRLIGI  
RESPUBLIKA METODIKA VA AXBOROT MARKAZI  
O'ZBEKISTON DAVLAT KONSERVATORIYASI  
AN'ANAVIY IJROCHILIK KAFEDRASI

RAHMATILLA SAMADOV

# ZARBLAR XAZINASI

*O'quv-metodik qo'llanma*



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**Mas'ul muharrir:**

**S.BEGMATOV** – s.f.n., professor v.b.

**Taqrizchilar:**

**A.YULDOSHEV** – O'zDK, xalq cholg'ulari kafedrası katta o'qıtuvchisi

**N.ZOKIROV** – O'zDK an'anaviy ijrochilik kafedrası o'qıtuvchisi

**H.AZIMOV** – O'zbekistonda xizmat ko'rsatgan artist

Ushbu o'quv-metodik qo'llanma musıqa sohasidagi Oliy ta'lim muassasalari talabalari uchun mo'ljallangan. Qo'llanmadan xalq mumtoz ijrochilik amaliyotida mavjud bo'lgan oddiy va murakkab usullar, Shashmaqomning tarkibidan o'rin olgan asosiy usullarning turkum ko'rinishlari o'rin olgan. Qo'llanmadan an'anaviy doyra ijrochiligi bo'yicha mutaxassis bo'lishga intilib, saboq olayotgan iste'dod egalari foydalanishlari mumkin. Unda metodik tavsiyalar bilan birga, musıqa merosidan o'rin olgan va amaliyotda keng tarqalgan mukammal doyra usullari va doyra uchun usullar turkumlari keltirilgan.



## KIRISH

Doyra zarblari musiqada muayyan ma'noga ega bo'lgan metro-ritmik majmua shaklida qaror topgan bo'lib, «usul», ya'ni *doyra usullari* deb yuritiladi. Odatga ko'ra, musiqiy ohanglarni bir tekisda yangratish uchun xizmat qilishi bunga dalildir. Shuning uchun o'zbek mumtoz musiqasini usulsiz tasavvur etib bo'lmaydi. Merosimizda shakllanib rivojlangan va tarixga aylangan barcha usullar avvalo o'zbek musiqasining asoslaridan biri bo'lsa, ikkinchidan, o'tmishda yashab ijod etgan millatimizning eng ilg'or namoyandalari, ijodkorlarining mahsulidir. O'tmish merosini o'rganish va zamonaviy tarzda hayotga tatbiq etish har doim ham ijodiyotning asosiy mezonlaridan bo'lib kelgan. Zamonaviy jarayonda ham an'analar asosida yangi-yangi qarashlar bilan sug'orilgan, zamonaviy yutuqlar bilan boyitilgan, ijod namunalarini yaratish dolzarb masalalardan biridir.

Prezidentimiz Islom Karimov o'zining «Yuksak ma'naviyat – yengilmas kuch» asarida bu xususda barcha sohalar misolida o'tmish, zamonaviylik va kelajak borasida fikrlarini bayon etadi. Barkamol avlod kelajagiga qayg'urib, yozadi: «O'z tarixini bilmaydigan, kechagi kunini unutgan millatning kelajagi bo'lmaydi»<sup>1</sup>. Buyuk kelajakning negizida ma'naviyatning o'rni beqiyos ekanligini yana bir bor ta'kidlab o'tadi. Ya'ni «Ma'naviyat – insonni ruhan poklanish, qalban ulg'ayishga chorlaydigan, odamning ichki dunyosi, irodasini baquvvat, iymon-e'tiqodini butun qiladigan, vijdonini uyg'otadigan beqiyos kuch, uning barcha qarashlarining mezonidir»<sup>2</sup>. Ma'naviy tarbiyaning kelajak uchun naqadar ahamiyatli ekanligi, unda ajdodlar merosining o'rni, uni o'zlashtirilishining ahamiyati hamda kelgusi avlodning aql-zakovatliligi va ilmliligi nechog'lik muhimligi xususida qayg'urib gapiradi. Xususan: «Agar biz O'zbekistonimizni dunyoga tarannum etmoqchi bo'lsak, uning qadimiy tarixiy va yorug' kelajagini ulug'lamoqchi, uni avlodlar xotirasida boqiy saqlamoqchi bo'lsak, avvalambor buyuk yozuvchilarni, buyuk shoirlarni, buyuk ijodkorlarni tarbiyalashimiz kerak»<sup>3</sup>. Fikrini davom ettirib, insonning ruhiy kamolotiga musiqasiz erishilmasligini qayd etib o'tadi.

O'zbek musiqa merosi darhaqiqat buyukdir, unda xususiyat ko'p. Musiqaning sehri uning o'zida, faqat ularni to'g'ri anglash va idroklash zarur. Agar ohang musiqaning asosi bo'lsa, har qanday musiqiy harakatda muayyan ma'nolar mujassamlangan ohang mezoni mavjud. Usul onangning bir ganotidir. Usullarda muayyan musiqiy tarkib uyg'unlashgan. Usulni musiqiy tarkibda ohang mujassamligini bilib olish qiyin emas.

O'zbek musiqa madaniyatining ijrochilik amaliyotida, usullarning juda ko'p turlari shakllanib, asrlar osha yangi-yangi namunolari yaratilib, rivojlanib kelgan. Ularni o'zlashtirish jarayonida esa oddiy, murakkab va aralash usullar turlariga ajratib o'rganish odat bo'lgan. Oddiy usullar ko'proq xalq folklor musiqasida uchrasa, aralash usullarning orasida ham turli turkumdagi usullar uchraydi. Ayniqsa, xalq chaqiriqlari orasida usullarning xilma-xil namunolari, birin-ketin tartib bilan joylashgan va aralash tarzda ijro etib kelinganligini

<sup>1</sup> Karimov I. Yuksak ma'naviyat – yengilmas kuch. – T., «Ma'naviyat», 2008, 4-bet.

<sup>2</sup> Shu manba, 19-bet.

<sup>3</sup> Shu manba, 139–140-betlar.



ko'rish mumkin. Qizig'i shundaki, chaqiriq xususiyatiga ega bo'lgan usullarning alohida turkumiylilik tizimi va xillari bor. Ularni o'rganib, notaga olish va talabalarga o'zlashtirishlari uchun tavsiya etish lozimdir.

Musiqiy merosimizning eng mukammali bo'lgan Shashmaqom tarkibida oddiy va murakkab usullar juda ko'pdir. Ular, avvalo, mumtoz musiqa, ya'ni maqomlarning asosini tashkil etadi. Shuning uchun usullarni tushungan holda o'zlashtirish, ko'proq tinglash, ijro etish va muntazam tarzda mashq qilish yaxshi natijalarga olib keladi.

O'zbek doyrachilik maktabi XX asrning 20–30-yillaridan boshlab, yangi davr rivojiga yuz tutganligi ijrochilik amaliyotida o'zini namoyon etgan. Bunga zamonasining mohir san'atkori Usta Olim Komilov bosh bo'ldi va asos soldi. Davr taqozosi bilan o'zbek usullarini doyra cholg'usida ijro etishni rivojlantirish, jo'rnavor cholg'udan yakkanavor soz darajasigacha ko'tara oldi. Aynan shu davrdagi doyra ijrochiligining jonlanishi nafaqat uning ijroviy rivojlanishiga, balki ijodiy kamolotini ham yangitdan boshlab berdi, desak to'g'riroq bo'ladi. Chunki shu davr doyra ijrochilari uchun ijodiy muhit yuzaga keldi. San'atlarning uyg'unlashuvi bunga katta ta'sir etgan bo'lishi ehtimoldan xoli emas. Shu paytning o'zida ijodkorlar doyra ijrochiligi uchun bir qator usul termalarini, turkumlarini yaratishga muvassar bo'ldilar.

Aytish joizki, o'tgan 70–80 yil orasida o'zbek doyra ijrochiligi juda katta o'zgarishlar bilan rivojlanishga muvaffaq bo'ldi. Buni biz nafaqat doyraning shakl-u shamoyilida, ijrochiligida, balki usullar jilvalarida va amaliyotda qo'llanilish shakllarida ham ko'rishimiz mumkin. Oldingi «zili bom» doyradan hozirgi, har qanday zarblarni ohangrabodek tarannum etadigan zamonaviy doyrargacha rivojini topdi. Hozirgi barkamol avlod doyraning qadriyatlar bilan bog'liq an'analarini tushunib yetishlari, uning rivojlanish davrlarini, ustoz namoyandalari hamda ijroviy imkoniyatlarini bilishlari va o'zlashtirishlari, ularga faqat ijodiy samara uchun xizmat qiladi.

Ushbu qo'llanma ham doyra cholg'usining tarixi, rivojlanish jarayonidagi ustoz san'atkorlar va ularning ijodi hamda eng muhim ahamiyat kasb etib kelayotgan usullar, kelajagimiz bo'lgan barkamol avlodlar uchun dasturil amal sifatida taqdim etilmoqda.

Biz mazkur qo'llanmani «Zarblar xazinasi» deb nomladik. Bu nom Usta Olim Komilovning doyra ijrochiligida eng muhim hisoblangan usullar yig'indisi bo'lgan «Terma usullar» turkumini tarixiy, nazariy va amaliy yoritishga bag'ishlanadi. Usta Olim Komilovning «Terma usullar» turkumida, darhaqiqat, o'zbek xalq va milliy musiqasida mavjud bo'lgan barcha usullar o'z ifodasini topgan desak, adashmagan bo'lamiz. Ushbu qo'llanma shaklida taqdim etilayotgan majmuada, O'zbekistonimizning barcha viloyatlarida keng ommalashgan doyra usullari, o'ziga xos jihatlari va xususiyatlari ustoz tomonidan ustalik bilan joylashtirilgan. Sozanda sifatida faoliyat olib boraman degan har bir sozanda uchun eng zarur bo'lgan usullar mana shu «Terma usullar» tarkibidan joy olgan. Uni faqat qunt bilan o'rganish va mazmunli, tushunarli qilib o'zlashtirish kerak, xolos. Shuning uchun ustoz Usta Olim Komilovning yaratgan bu javohir turkumlarini biz «Zarblar xazinasi» deb nomladik. Zero, nomini ko'rib, ham har qanday doyrachi o'ziga dasturil amal deb bilsin.

Buning asosiy sabablaridan yana biri, bo'lg'usi doyrachilar o'zbek xalq doyra usullarining negizini, asosini va eng muhim bo'lgan usullarini bilsinlar. Yangidan-yangi usullarni yaratgan o'tmish ustoz san'atkorlarning ijodi bilan yaqindan tanishsinlar. O'zbek san'atini dunyoga olib chiqishda ajdodlarimizning bizga qoldirgan merosi bilan faxrlansinlar, undan bahra olib, kamol topsinlar, zamonasiga mos asarlar yaratib, dovrug'ini dunyoga taratsinlar. O'zbek doyra ijrochilik an'analarini ajdodlariga xos, zamonasiga mos qilib, dunyo san'atkorlari orasida samarali faoliyati bilan doimo buyuk avlod davomchilari ekanliklarini namoyon etib yursinlar.



Usta Olim Komilov ijodiga mansub bo'lgan «Usul termalari» mohir doyrachi sozandalar To'ychi Inog'omov, G'ofir Inog'omov, G'ofir Azimov kabi chapdast ustozlar tomonidan ijro etilganlari magnit tasmlariga tushirilgan. Biz ana shu tasmlarda yozilgan usullarni notaga olishga harakat qildik. Doyra usullari sifatida nashr etilgan Odil Kamolxo'jayev, Ilhom Ikromovlarning kitoblaridan ham foydalandik. Usullarning nomlarini sharhlashda esa, eng avvalo, doyra san'atining ustoz san'atkorlari bilan bo'lgan suhbatdan hamda raqs san'atining ustozlari bilan birga faoliyat olib borgan va hozirda Toshkent davlat milliy raqs va xoreografiya maktabining katta o'qituvchisi Sayyora To'rayevaning ayrim ko'rsatmalaridan foydalandik. Buning uchun risolaga o'z fikrlari va ijodlari bilan hissa qo'shgan barcha ustoz san'atkorlarga beqadrlar minnatdorchiligimizni bildiramiz.



## I QISM

### DOYRA TARIXIGA OID

O'zbek xalq cholg'ulari orasida doyra qadim davrlardan xalqimiz orasida keng ommalashib kelgan milliy cholg'ularidan biri hisoblanadi. Respublikamizning turli vohalaridagi arxeologik qazilmalardan topilgan tarixiy obidalardagi doyra va doyrasimon cholg'ularda ijro etayotgan tasvirlar uning qadim zamonlardan amaliyotda keng qo'llanilganligidan guvohlik beradi. Qadimiy tasvirlarda keltirilgan doyrasimon cholg'ularning hozirgi doyradan farqi kam. Ularning farqini asosan, gardish atrofidagi teshikchalar va ularga qadalgan halqachalarda ko'rish mumkin. Shu bilan birga albatta, cholg'ularning tayyorlaydigan ashyosida ham bo'lishi ehtimoldan xoli emas.

Qayd etish joizki, oldinlari doyraning gardishiga teshikchalar o'yilgan namunalari, XV-XVI asrlarga mansub kitoblarga ishlangan miniatyuralarda aks ettirilgan. Hozirda ularning o'rmini gardishning ichki tomonidan osiladigan halqachalar egallagan. Halqachalar odatda turli ashyolardan tayyorlangan. Jumladan, mis, kumush, po'lat va h.k.

Rasmlar tasvirlarida doyraning yakka holda uchrashi bilan birga, turli cholg'uchilar ansambli tarkibida qo'llanilganligini ham ko'rish mumkin. Shuningdek, urma zarbli cholg'u, ya'ni doyrasimon cholg'ular dunyoning juda ko'p xalqlarining milliy marosimlari, kundalik ehtiyojlari va qadriyatlarini bilan qorishib ketgan. Ijtimoiy hayotning turli marosimlari, vaziyatlarida keng qo'llanilishi odat tusiga kirgan. Masalan, jarchi (xabar beruvchi) cholg'ular, davolashda qo'llaniladigan cholg'u sifatida va ommaviy xalq shodiyonalarida keng qo'llanilib kelingan.

Doyra dunyoning barcha xalqlarida bor va shaklan hamda ijroviy jihatlama o'ziga xos. Doyrasimon cholg'ular, turli xalqlarda o'z milliy an'anasidan kelib chiqib nomlanib kelingan. O'zbek va tojiklar doyra, chirmanda, childirma deb atab kelgan bo'lsalar, afg'onlar *dapp*, arablar *duf*, eronliklar *daff*, ozarbayjonliklar *def* deb nomlab kelganlar. Eng muhimi, cholguning barcha xalqlardagi vazifasi bir xildir, ya'ni jo'r bo'livchi urma cholg'udir.

Doyra va unda ijro etiladigan usullar haqida ma'lumotlar o'tmishda yashagan bir qator musiqashunos olimlarning risolalarida keltirilib o'tilgan. Al Farobiyning «Katta musiqa kitobi» (IX asr), Ibn Sinoning «Iyqo» ilmiga bag'ishlangan risolasi (IX-X asr), Abdurahmon Jomiyning «Musiqiy risolasi» (XV asr), Najmiddin Kavkabiyning «Risola dar bayoni duvozdah maqom» (XVI), Darvish Ali Changiyning «Musiqiy risola»larida (XVII asr) alohida ta'rif va namunalar keltirilgan. XX asrga kelib bu an'anani A.Fitrat davom ettirib, o'zining «O'zbek klassik musiqasi va uning tarixi» nomli risolasini yozadi. Unda musiqiy cholg'ular bilan birga, o'zbek musiqasidagi eng ko'zga ko'ringa 18 ta usul va ularning nomlarini keltirib o'tadi.

XX asr doyra cholg'usi o'ziga ham, amaliyotiga ham va ijodiyoti uchun ham rivojlanish davri bo'ldi, deyishimiz mumkin. Darhaqiqat, doyra ijrochiligining keskin rivojlanishi nafaqat ijrochilar, balki musiqashunos olimlarning ham nazaridan chetda qolgani yo'q. Doyra va doyra ijrochilari o'tmish yozmalari, kitoblarda ham ta'riflandi. XX asrning 20-yillaridan so'ng bir qator musiqashunos olimlar, doyra uchun yaratilgan termalarni, asarlarni va turkumlarning nota namunasini kitob qilib nashr etishga muvaffaq bo'ldilar. Eng avvalo, bu amalni rus musiqashunos olimlari V.Uspenskiy, N.Mironov va V.Belyayevlar boshlab



berdilar. Shundan so'ng atoqli o'zbek musiqashunosi Ilyos Akbarovning «Doyra usullari» kitobi nashr yuzini ko'rdi.



Yuqorida zikr etilgan namoyandalar doyra nota yozuvini an'anaviy bir chiziq yordamida aks ettiradilar. 1940-yilning o'rtalariga kelib, A.Petrosyans o'zbek xalq cholg'ularini orkestr ijrosiga moslashtirish jarayonida doyraning ham mukammal nota yozuvini tavsiya etadi. Unga ko'ra doyrachining doyra chalayotgan paytidagi qo'llar va barmoqlar harakatini alohida-alohida ko'rsatib beradi. Yani har ikki qo'llarda chaladigan zarblarni alohida-alohida chiziqlarda aks ettirib beradi. Oqibatda o'ng qo'lga alohida va chap qo'lga alohida nota chiziqlari to'g'ri keladi. Oddiy nota chizig'ini asos qilib olib, o'rtadagi chiziqni olib tashlaydi. Natijada, 4 (to'rt) chizikli nota yo'lga ega bo'linadi. Doyra uchun yaratiladigan professional usullar ham orkestr partitularida o'z ifodasini topadigan bo'ldi.



An'anaviy doyra ijrochiligi bo'yicha mutaxassislar, ya'ni doyrachi ustozlar tomonidan musiqa merosimizda mavjud bo'lgan bir qator asarlar notaga olinib, nashr etildi. Ular

orasida A.Ashraf-xo'jayevning «Doyra darsligi», I.Ikromovning «Doyra darsligi» kabi kitoblarda har tomonlama professional ijroga mo'ljallangan asarlar turkumi havola etildi. Odil Kamolxo'jayev «Doyra usullari» kitobida yakka doyra ijrochiligida raqsga, doyra-raqs usullariga mo'ljallangan asarlar turkumini yozadi. 2004-yilda esa R.Samadovning «An'anaviy doyra ijrochiligi» o'quv qo'llanmasi nashr etiladi.



*Doyrachilar to'garagi qatnashchilari.  
To'garak rahbari To'ychi Inog'omov*



Doyra ijrochiligining keskin rivojiga sabab bo'lgan amallardan biri 1947 yili Toshkentdagi sobiq Pionerlar saroyida ish faoliyatini boshlagan doyrachilar to'garagi desak, mubolag'a bo'lmas. To'garakka taniqli doyrachi, Usta Olim Komilovning shogirdi, ustoz sozanda To'ychi Inog'omov rahbarlik qiladi.

To'garak faoliyatining musiqa rivojidagi o'rni beqiyosdir. Avvalambor doyrachilarning yangi avlodi zamon talabiga mos keltirgan holda tarbiyalandilar. Ikkinchidan, doyra ijrochiligi katta sahnaga yakkanavoz cholg'u sifatida olib chiqildi. Yakkanavozlik doyrachilarimizga shunday kuch berdiki, ular juda katta ishtiyoq bilan doyraning bor imkoniyatlarini ko'rsatishga muyassar bo'ldilar.

Bu davrga kelib, To'ychi Inog'omov bilan birgalikda G'ofir Azimov, G'ofir Inog'omov, G'ofir Solihov, Rahim Isaxo'jayev kabi yetuk sozandalar doyra ijrochiligi san'atida mohir edilar. Ularning ijodi ilgari doyra ijrochilik uslubi bilan yangi dav ijrosi uchun ko'prik vazifasini o'tadi. Ular tarbiyalagan shogirdlar doyra ijrochiligida yangi zamonaviy yo'nalishdan borishga ahd qildilar. Bu doyra cholg'usining turli o'lchamlariga ta'sir etdi, ijrodagi uslubga va bevosita talqinda namoyon bo'ldi. Maqom doyra ijrochiligida esa Abdurahmon Otaboyev, Dadaxo'ja Sottixo'jayev kabi ustoz sozandalar elga tanildilar.



*Chapdan o'ngga birinchi qatorda: O'zbekiston xalq artistlari: Isoxor Oqilov, Mukarrama Turg'unboyeva. Ikkinchi qatorda: O'zbekistonda xizmat ko'rsatgan artist Anvar Barayev; O'zbekiston xalq artisti Rahim Isoxo'jayev; O'zbekistonda xizmat ko'rsatgan artist G'ofir Azimov; O'zbekiston xalq artisti Qahramon Dadayev; O'zbekistonda xizmat ko'rsatgan artistlar: To'ychi Inog'omov, Nosir Qosimov, G'ofir Inog'omov, Bahodir. Uchinchi qatorda: Saidikrom Kamolov, Rustam Ibrohimov, Ubaydullo Xo'jayev, Odil Kamolxo'jayev (professor).*

XX asrning 60-yillaridan boshlab, sozandalarning yangi uslub vakillari doyra ijrochiligida katta muvaffaqiyatlarga erishdilar. Odil Kamolxo'jayev, Qahramon Dadayev, Tojiali Olimov, Ravshan Akbarbekov boshlab bergan maktabni Tal'at Sayfuddinov, Rahmatilla Samadov, Dilmurod, Xolmurod va Elmurod Islomovlar, Husan Nosirov, Hasan Azimov, Sunnatilla Azimov, Rustam Ubaydullayevlar munosib davom ettirib kelmoqdalar. Zero, hozirgi davrga kelib, ularning behisob shogirdlari o'zbek musiqasi rivojidagi doyra ijrochilik an'anasini zamonaga mos holda davom ettirib kelmoqdalar. Amaliyotda esa, doyra ijrochiligi bilan dovruq qozongan Qahramon Dadayev, Tal'at Sayfuddinov, Dilmurod Islomov kabi bir qator mohir doyrachilar haqida risolalar nashr etildi.





*Rahmatilla Samadov ustozlari Dadaxo'ja Sottixo'jayev bilan*

Hozirgi paytga qadar doyra ijrochilik maktabi bir qator shaxsiy uslublar bilan boyidi. Ijrochilik amaliyotida bu uslublarni yaratgan ustoz sozandalar elga tanildilar. Aytish kerakki, alohida ijrochilik uslublarining yangidan-yangi ko'rinishlari yuzaga kelishida mumtoz usullar, maqom usullari asos sifatida xizmat qildi. Har qanday doyrachi, avvalo, mutaxassis bo'laman desa, albatta, mumtoz usullarni yaxshilab o'zlashtirishi lozim. Usullarni o'zlashtirish bilan birga, zamonamizga mos holda o'rganish, o'zining bor kuchini sarf qilib rivojlantirishi lozim. O'tgan davrda yashab ijod etgan san'atkorlar o'zlaridan oldingi san'atkorlar amalini puxta o'rganishga katta ahamiyat berganlar. O'rganganlarini esa, keyingi avlod shogirdlariga o'tkazganlar. Bu faqat doyrachilarning emas, balki barcha san'atkorlarning an'anasidir.

Shu nuqtayi nazardan kelajak avlodning o'tmishga xos tarzda kamol topishi — bu barkamol avlod tarbiyasidagi asosiy vazifalardan desak, mubolag'a bo'lmas. Ayniqsa, uzoq o'tmishdan xalqimiz ma'naviy qadriyati bo'lib kelgan va ma'naviy merosga aylangan ustoz san'atkorlarning an'anasini o'zlashtirish, bu yangicha fikrlashning an'ana bilan asoslash demakdir. Hozirgi davr taraqqiyoti, axborot texnologiyalarining yangidan-yangi namunalari joriy etilayotgan bir paytda o'zbek milliy zarblarini turli cholg'ular, elektron vositalar va mavjud cholg'u sozlarda tarannum etish imkoniyatlari ochilmoqda. O'zbek usullarini zamonaviy texnikani qo'llab, doyraning jonli sadosini tarannum etish yoshlarimizning ijodiy munosabati bilan bog'liq. Chunki, har bir zarb, usul o'zining sehri kabi mehri ham egadir. Sozanda qalbidagi mehr, sirli holda barmoqlari orqali sadolantirishi lozim bo'ladi.



## ZARBLAR XUSUSIYATLARI

O'zbek musiqa san'ati xazinasida juda katta musiqiy merosga ega ekanligi hech kimga sir emas. Musiqa shunday bir buloqki, undan qancha foydalanganingiz, undagi asarlarni o'rganganingiz sari, tagidan beto'xtov, viqor bilan biz bilmagan namunalarini chiqib kelaveradi. Hayratlanarli joyi shundaki, xalq musiqa ijodiyoti insoniyat ma'naviyatining asosi, ko'zgusi, hayotiy kechinmalari, qadriyatlarini, ruhiyati, milliy an'alarining ohanglarga aylantirilgan ko'rinishi desak, adashmagan bo'lamiz.

O'zbek musiqasi merosida musiqiy namunalar ijrochilik amaliyotida mayinlik, lirik, falsafiy va shiddatli ijro etib kelingan. Musiqamizning har qanday xarakterdagi kuylari asosida alohida va ayniqsa, o'ziga mos keluvchi hamda mijoz to'g'ri keladigan xarakterli usullari bordir. Agar har bir kuy o'zining ohangiga va ohang mazmuniga ega bo'ladigan bo'lsa, uning asosida turuvchi usullar ham o'zining mazmuniga egadir. Kuylarning sermazmunligidan, usullarning ham boy mavzuga ega bo'lishi va mazmun jihatidan ular ham rang-barang bo'lib kelganligini aytish mumkin.

Usullar, qadimiy risolalarda yozilishicha, g'azallarning o'ziga bo'lmish aruz vaznidagi talaffuz shakllaridan olingan ekan. Bu usullarning mumtoz ko'rinishdagi namunalariga bog'liq desak, to'g'riroq bo'ladi. Chunki, amaliyotda qo'llanilib kelinayotgan usullar tuzilishi jihatidan va mazmunan oddiy va murakkab usullarga bo'linadi. Oddiy usullar — bu xalq orasida vujudga kelgan hamda inson tomonidan yaratilgan va ongli ravishda hayotguzaronlik qilish davridan boshlab, kundalik hayotidagi madaniy holatlarda qo'llanilib kelinayotgan sodda va xalqchil xarakterdagi usullarga aytiladi. Odatda, bular xalq marosimlarida qo'llanilib, qo'shiq, lapar, yallalarning ijrosida shakllanib kelgan. Tarixda oddiy xalq usullari juda ko'p yillik rivojlanish davrini o'tagan. O'tgan davrlar ichida xalq usullarining o'zi keng rivojlanib, amaliyotda turli namunalarini yuzaga kelgan. Bular mumtoz usullar bo'lmasa-da, xalq orasidagi usullardir. Ularning shakllariga nazar soladigan bo'lsak, xalq yo'lidagi usullarning ham oddiy va murakkab shaklga ega bo'lgan namunalarini yuzaga kelgan.

Oddiy usullarning yaratilishi va turlanishiga asosan xalq o'yinlari sabab bo'lgan. Xalq o'yinlarining xarakteri, joyi va mazmuniga qarab, usullarning yangi-yangi turlari vujudga kelgan. Qolaversa, har bir usulning o'nlab turlari bilan ijro etish odatga aylanib kelgan. Buni usullarning jilvalanishi deb tushunish kerak. Chunki, har bir usulning kuchli hissalarining almashinishi, kuchli va kuchsiz zarblarning turlanishi va maydalanishi hisobiga har bir usulning bir qator namunalarini shakllanadi. Masalan, Ufor usulining amaliyotda 20 dan ortiq jilvasini kuzatish mumkin. Zamonaviy jarayonda esa buni yanada ko'paytirishga imkon bo'layotganligini qayd etish mumkin. Yor-yor usulining o'ziga xos jihatlari mavjud. Avvalambor yor-yorning qo'shiq sifatida turli variantlari, vohaviy ko'rinishlari mavjud. Shu ko'rinishlar va variantlarning usul nuqtayi nazaridan turlari ham mavjuddir.

Xalq ijodida yuzaga kelgan murakkab usullar esa xalq marosimlarini musiqa bilan bog'liq holatlarida shakllanib kelingan. Avvalo shuni aytish kerakki, bu ham cholg'u ijrochiligi an'anasi bilan bog'liq. Cholg'u ijrochiligi ham turli sharoitlarga moslangan janrlari va ijrochilik amaliyotiga ega. Murakkab usullar asosan karnay-surnay guruhining ijrochilik amaliyoti bilan bog'liq holda yaratilib kelingan.

O'zbek usullari juda ham rang-barang turlarga, namunalariga, jilvalarga, qochirim-u sayqallarga boy. Respublikamizning vohalari esa o'zlarining shevalariga xos o'z usullari shodasiga egadirlar. Ularning nomlari bir-biriga o'xshashi mumkin, lekin zarblar ketma-ketligida o'ziga xoslik jihatlari namoyon bo'ladi. Shu bois, o'zbek xalqi usullarga boy va ularning ijrochilik an'alarini ham shunga mosdir.

Farg'ona vodiysi ijrochilik an'alarida cholg'u kuylari, cholg'u ijrochiligi juda katta ahamiyat kasb etib kelgan. Asrlar davomida rang-barang musiqiy namunalarini yuzaga kelgan.



Ularning xalqchilligi, jozibaliligi ijrochilik amaliyotida alohida o'ringa egadir. Farg'ona vodiysi terma usullari azaldan xalq ijrochilik amaliyotida shakllanib, turli sharoitlar va holatlar negizida yaratilib, turlanib kelgan. Bunga, eng avvalo, musiqiy folklor asos bo'lib xizmat qilgan bo'lishi mumkin. Folklor, bu xalq hayotida yuzaga kelgan dengiz. Uning tubida katta buloq ham mavjud. Yangidan-yangi asarlar paydo bo'lib turadigan ummon. Har bir ijodiy jarayon biron bir asosga ega bo'ladi. Hozirgi hayotimizda rivojlanayotgan namunalari esa, ana shu asosning faqatgina turli shakllarda namoyon etilganidir. Usul termalarini esa, xalq hayoti va faoliyatini san'at darajasidagi va usul ko'rinishidagi namunalari deyish mumkin. Shuni ta'kidlash lozimki, usul termalarining aksariyati xalqimizning xursandchilik qiladigan marosimlari, onlarini aks ettiruvchi raqs harakatlari asosida shakllangan bo'lishi mumkin. Bu usullar ushbu harakatlar xususiyatiga mosligini ko'rish mumkin.

Xalq usullarini ramziy ma'noda uch qismga bo'lish mumkin.

1. Asl xalq hayoti bilan bog'liq holda yuzaga kelgan va milliy qadriyatlar bilan sug'orilgan haqiqiy usullar;

2. Mumtoz usullar;

3. Ijod etilgan usullar.

Asl xalq usullari deb, har bir xalqning o'z milliy an'analaridan kelib chiqqan holda yuzaga kelgan usullariga aytiladi. Ya'ni bizning «yor-yor» usulimiz, «Nog'ora bayot», «Suvora» kabi ko'pgina usullarimiz aynan xalqimizning milliy an'analarini ko'rsatadigan usullardandir. Ularni xalqimizning hayotida, kundalik faoliyatida keng ishlatiladigan usullar desak bo'ladi. Qisqasi, o'zbekona jihati bilan ajralib turadigan usullardandir.

Mumtoz usullarimizga kiradigan usullar har tomonlama murakkab hamda mukammal usullarni tashkil etadi. Eng avvalo, maqom san'atida qo'llaniladigan barcha usullar, muayyan g'oyalarga tayangan usullar, o'zining tarkibiy jihatidan mukammal bo'lgan usullarning barchasi *mumtoz usullar* deb yuritiladi.



*Usta Olim Komilov*



Ijod etilgan usullar deb ramziy nomlagan usullarimiz xalq ijodkorlari tomonidan ijod etish paytida vujudga kelgan, yaratilgan barcha usullarga aytishimiz mumkin. Bu usullar eng oddiy ko‘rinishdan mukammal darajadagi usullargacha bo‘lishi mumkin. Chunki ijod har qanday holatda tug‘iladi va uni aks ettirish uchun xizmat qiladi. Usta Olim Komilov, avvalo, mohir doyrachi, usullarning bilimdoni bo‘lgan. Qolaversa, faoliyati davomida xalqimizning eng mohir raqs san‘atining namoyandalari bilan birgalikda faoliyat olib borgan. Shu bilan birga, qayd etish joizki, ustozning yashab, ijod qilgan davri o‘zbek xalqining madaniyati rivojlanishining dastlabki davrlariga to‘g‘ri keladi. O‘zbek madaniyatini jahon miqyosida namoyish etishning ilk davri ana shu ustozlardan boshlangan. Shuning uchun bu davrda musiqa san‘atining barcha sohasida ijod etish juda katta ahamiyat kasb etgan. Xalq musiqasini namoyish etish va ko‘rsatishda ham jahon xalqlari uchun ko‘z-ko‘z qiladigan darajada bo‘lishi talab etilgan. Ana shu ijodiy jarayon har qanday san‘atkorni ham o‘z xalqining eng go‘zal an‘analarini ko‘rsatishga undaydi. Usta Olim Komilov bu xususda juda katta ijodiy ish olib borgan va aytish kerakki uning ijodi juda samarali bo‘lgan.

Usta Olim Komilovning yaratgan usullari butun faoliyati davomida olib borgan ishlari zaminida shakllangan. Ular avvalo, xalq ijodiyotidan olingan. Olingan usullar qayta ishlanib, yangi-yangi ko‘rinishda yana xalqqa qaytarilgan. Ana shu qayta ishlab, yuzaga keltirgan usullarni Usta Olim Komilov *xalq terma usullari* deb nomlagan.

Xalq terma usullarining murakkab ko‘rinishlari, Farg‘ona vodiysida azaldan rasm bo‘lgan «chaqiriq» marosimlari bilan bog‘liq holda yuzaga kelgan. Bu ham xalq ijodiyotining mahsuli desak bo‘ladi. Ya‘ni murakkab xalq usullari ijrochilikning go‘zal tomonlarini ko‘rsatish uchun, yoki cholg‘uchi sozandalarning imkon darajasini charxlash uchun, usullarga bir ma‘no kasb etishida erkinlik berish uchun yaratilib kelingan bo‘lishi ehtimoldan xoli emas.

O‘zi, odatda, oddiy xalq usullarining turlanishi asosan, raqs san‘ati bilan bog‘liqdir.

Usta Olim Komilovning doyra usullarini yig‘ish, takomillashtirish va yangi-yangi namunalari topib, amaliyotda qo‘llashi natijasida usullarning majmuasi bunyodga keladi. Avvalambor, bu usullar xalq ijrochilik amaliyotida alohida usullar sifatida musiqa amaliyotida qo‘llanib kelingan.



*G‘ofir Inog‘omob (doyrada),  
Abdulla qayroq (raqsda)*



Ularni yig'ib, har bir usulning xarakteri, mohiyati negizida bir to'xtamga kelib, ularni nomlagan. Yig'gan usullaridan bir qator kompozitsiyalar yaratib, asl mohiyatini raqs san'ati orqali yanada yorqinroq namoyish etgan inson Usta Olim Komilovdir. Darhaqiqat, muayyan bir usulning qo'shiq jo'rligida, ashula jo'rligida yoki kuy jo'rligida tarannum etish — bu qo'shiqchilik san'atining asosiy qoidalaridan hisoblanadi. Bu usullarni alohida bir musiqiy hodisa sifatida qabul qilib, unga jon bag'ishlash hamda usul sifatida namoyish etish, bu boshqa hodisa. Ya'ni usulning har tomonlama mavqeini oshirib, diqqatni o'ziga jalb etishga undaydigan hodisadir.



*Dadaxo'ja Sottixo'jaye'v*

vaziyatga bog'liq holda turlanishi tabiiy. Usta Olim Komilov usullar ijrochiligi bilan bog'liq ana shu jihatlarga ham katta e'tiborni qaratadi.

Usta Olim Komilovning o'zbek xalq usullarini rivojlantirishga bo'lgan ijodiy munosabati bu xususda katta yutuqlarga olib kelgan. Usta davrning taqozosi bilan va xoreografiya san'atining milliy yo'nalishi ehtiyojlarini nazarga olgan holda, davr raqs san'ati ustalari bilan birga ijod etadi. Mavjud xalq doyra usullaridan keng foydalangan holda usullarning yangi-yangi turlarini yaratishga muvassar bo'ladi. Har bir usul raqs san'atida lozim bo'lgan biron bir obrazni aks ettirishga qaratilganligini qayd etish lozimdir. Shuning uchun ham musiqiy merosda mavjud bo'lgan usullarning har biri o'ziga xos rivojlantirilgan. Bular ijrochilik amaliyotida hozir doyra raqs usullarining *kichik (mikro) turkumchalari* deb yuritiladi.

Usta Olim Komilov o'z davrida mashhur bo'lgan raqs san'atining yirik namoyandalari Tamaraxonim, Mukarramaxonim, Gavharxonimlar bilan birgalikda ijod etgan. Ular bilan birgalikda usullarni raqs orqali jonlantirishda yangi obrazlarga moslab tuzgan. Usta Olim Komilov tomonidan xalq orasida amaliyotda ijro etib kelingan usullarni yig'ish mobaynida ko'p usullar kashf etilgan. Ular yangi yaratilgan namunalar bilan boyitilgan.

Faoliyati davomida Usta Olim Komilov o'zbek musiqi san'atining turli yo'nalishlarida keng ishlatilishi mumkin bo'lgan usullarni bir tizimga yig'ishga muvassar bo'ladi. Tizimga kiritilgan usullarning har biri alohidaligi bilan xarakterlanadi. Ular ijro jarayonida turlicha

Usta Olim Komilov xususida bir qator risolalarda avtobiografik ma'lumotlar keltirib o'tilgan. Lekin aynan raqs san'ati bilan bog'liq faoliyati va usullarning aynan shu jarayon bilan bog'liqligi xususida ma'lumotlar kam. Biz shu boisdan Usta Olim Komilovning usullar yaratish bilan bog'liq faoliyatiga to'xtalib o'tishni ma'qul ko'rdik. O'zbek urma zarbli cholg'ularining yetuk mutaxassisi sifatida Usta Olim Komilov o'zining hayotida bu cholg'ularning ijrochilik masalalariga turlicha yondashgan. Avvalambor, xalq musiqi merosida mavjud bo'lgan usullarni o'zlashtirgan. Xalq musiqi merosida cholg'u musiqasi, ashula yo'llari, o'yin usullari, chaqiriq usullari, to'y marosim usullari bilan bogliq rang-barang usullarni va o'ziga xos ritmik tuzilmalarni o'z tarkibiga olgan usullar talayginadir. Ularning ijrochilik masalalarining o'zi





*«Maqom» ansambli*



*O'zbekiston davlat konservatoriyasi «Nazm va navo» kechasida*



jilvalanishi ham ko'zda tutilgan. Shu bois usullarning jilvalari alohida-alohida keltirilmagan. Tizimda usullarning mag'zi ifodalangan asosiy ko'rinishiga katta e'tibor qaratilgan.

Usta Olim Komilovning Terma usullar turkumida, har bir usulga nisbatan katta e'tibor berilganligini ko'rish mumkin. Avvalo, terilgan usullardan usullar yig'indisi paydo bo'lgan. Ikkinchidan, har bir usul alohida ko'rsatib o'tilgan. Uchinchidan, usullarning turlanishlari alohida-alohida namoyish etib o'tilgan. To'rtinchidan, usullarning sayqallanishi, ya'ni usulning o'z xarakteri tizimida alohida jilvalanishi aniq misollar bilan ko'rsatib o'tilgan. Oxir oqibat usullardan muayyan doyra raqsi uchun asarlar yaratish imkoniyati ko'rsatilgan. Chunki, har bir usul Usta Olim Komilov tomonidan muayyan obrazni, ma'lum harakatni ifoda etishga qaratilgan. Bu xususiyatlar usullarning nomida aks etgan. Chunki xalq orasida mashhur bo'lgan usullar bilan birga, raqs san'ati bilan bog'liq iboralar ham terma usullar tarkibidan joy olgan. Bu usullarning nomi ham Usta Olim Komilov bilan birga o'zbek xalq raqs ustalarining hamkorligida kashf etilgan. Ularning soni ko'p bo'lishi mumkin, lekin Usta Olim Komilov 47 ta usulni yig'ib, kelgusi doyrachilar uchun dasturi amal sifatida meros qilib qoldirgan.

Quyida biz ana shu usullarning nomlari, asosiy shakllari, ularning qisqacha sharhini bayon etishga harakat qilamiz. Toki, zarblar xazinasiga aylangan bu terma usullar kelgusi avlod uchun tushunarli bo'lsin. Ulardan keng foydalanish uchun asos bo'lsin. Har bir doyrachi kelgusida mukammal mutaxassis bo'lishi uchun ana shu usullar turkumini idroklasin. Usullar sharhidan so'ng zamonasining ustoz san'atkori bo'lgan, Usta Olim Komilovning shogirdi G'ofirjon Azimov ijro etib, magnit tasmasida qoldirgan terma usullar yig'indisini to'liq holda nota namunasida keltiramiz:

1. Dildir (titratma)
2. Qo'sh qars
3. Yakka qars
4. Shox
5. Oqsatma
6. Oqsatmani o'tkazma guli
7. Gul o'yin
8. Gul o'yin yallasi
9. Gul o'yin jilvasi
10. Jilvaning rezi
11. Ducharx
12. Duchava
13. Duchava rezi
14. Yakka qars
15. Chor qars
16. Chor qars rezi
17. Haqqoniy usul
18. Haqqoniy usul yo'rg'asi
19. Daromadi Sadr
20. Daromadi Sadr rezi
21. Sadr
22. Sadr rezi
23. Suv yo'rg'asi
24. O'sma-surma
25. Yon raqs
26. Usul qaytarma
27. Usul voyjonam
28. Voyjonam yon qarsagi
29. Usul qorazang
30. Qorazang rezi
31. Marg'ilon duchavasi
32. Marg'ilon duchava rezi
33. Katta sama
34. Katta sama qarsi
35. Yallama
36. Dupoya
37. Savti orom
38. Orom yo'rg'asi
39. Rezi yo'rg'a
40. Sarbozi
41. Ufori chapandoz
42. Ufori soxta
43. Ufori soxta rezi
44. Rok
45. Rok rezi
46. Zang
47. Zang rezi



Ustoz san'atkorlarning yoshlarga nisbatan aytgan o'gitlaridan biri bu — «mana shu 47 ta usulni o'rganmaguncha mukammal doyrachi hisoblanmaydi». Bunda bir hikmat mavjud. U ham bo'lsa, «bum» va «bak»dan hosil bo'ladigan doyra usullari. Uni har qancha aylantirsa, usullarning turlanishini guvohi bo'laveramiz. Lekin buni ustozlar amalga oshirib ketishgan. Mana shu «Zarblar xasinasi», ya'ni terma usullar majmuyi buning yorqin isbotidir. Usullarni har qancha bo'lsa ham aylantirish mumkin, lekin, bir ma'no kasb etuvchi usulni yaratish va uni musiqa ohanglari bilan tinglovchiga ma'qul qilish juda mushkul ish. Negaki, usullar ham, kerak bo'lsa, kuy ohanglarini o'z domiga tortadi, uning xarakterini o'zgartirishga qodirdir. Shuning uchun ham usullar, albatta, o'zining tuzilmasiga va ma'nosiga ega bo'lishi shart. Terma usullar majmuasida barcha o'zbek xalq va mumtoz musiqasining metro-ritmik jihatlarini ifoda etadigan usullari mujassam topgan desak, adashmagan bo'lamiz.



## TERMA USULLAR TARKIBIGA KIRGAN USULLAR SHARHI

**1. Dildir (titratma)** – rez ma'nosida doyrachilar tomonidan ibora sifatida ishlatib kelganlar. Doyra cholg'u ijrochiligida rezning kelib chiqishini ustozlar suvning shildirab oqishidan olingan degan, fikr bildiriladi, ya'ni doyra rez uslubida shuni anglatishi ko'zda tutilgan. Bu rezning eng oddiy ko'rinishi hisoblanadi. Shu bilan birga, aytish kerakki, oddiy rez, darhaqiqat suvning jildirashini bildiradi. Amaliyotda «titratma» deb ham yuritiladi. Bu ibora raqs san'atidan olingan bo'lib, «yelka qoqish» uslubini anglatadi. Demak raqs san'atida titratma usulida raqqosa yelkalarini qoqib raqsga tushgan.

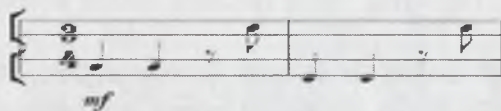
1-misol. Dildir (titratma):



Rezlarning doyra ijrochiligida turli shakl (formula)lardagi ko'rinishi mavjud. Buni doyra uchun yozilgan asarlarning nota namunasida ko'rish mumkin. Asar, uning xarakteri va dinamik mezonlari asosida rezlarning muqobil turlari ijro etiladi.

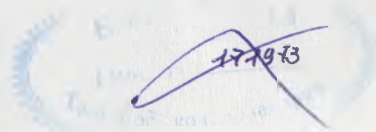
**2. Qo'sh qars** – ikki zarb demakdir. Doyra ijrochiligida har ikki qo'ldan foydalanib ijro etilgan zarblar, ya'ni qo'llarning teng yoki birin-ketin harakatiga ishora demakdir. Doyra ijrochiligidagi ikki asosiy zarb ham nazarga olingan bo'lishi mumkin. Chunki barcha usullar ana shu ikki – «bum» va «bak» zarbdan paydo bo'lishi xususida eslatilmoqda. Aynan shu ma'noni nazarga olib, ustoz Usta Olim Komilov ham turkumni «Qo'sh qars» deb nomlagan bo'lishi mumkin. Shu bilan birga, bundan anglash mumkinki, qo'sh qars barcha usullarning asosi, har qanday usul qo'sh qarsdan kelib chiqadi.

2-misol. «Qo'sh qars» usuli:



Raqs san'atida qo'sh qars – ikki marotaba qarsak chalishni anglatadi. Bu harakat doyra raqslarida ko'p qo'llanilgan. Aynan shu usul ijro etilganda raqqosalar ikki marotaba qarsak chalganlar.

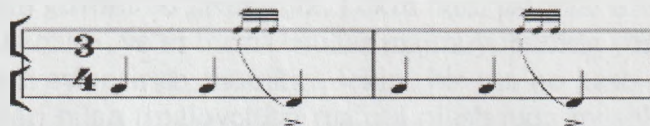
**3. Yakka qars** – bir zarb ma'nosida keladi. Doyrada ushbu usulni yakka qo'l bilan ijro etish ko'zda tutiladi. Shu bilan birga, sozandalar o'z mahoratlarini namoyish etishlari ham nazarga olingan. Chunki, ushbu usul ijrosida har bir qo'lning alohida-alohida harakat qilishi tavsiya etiladi. Doyra sozandasining mashg'ulot paytida eng mukammal sadolantirishga erishish uchun foydalaniladigan usul. Chunki doyra ijrochiligida, sozanda har bir qo'lning





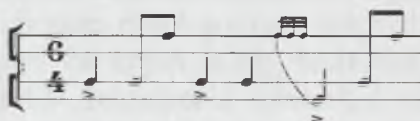
maqsadli va aniq sadosi bo'lishiga erishishi lozimdir. Raqs ijrosida bir marotaba qarsak chalish nazarda tutiladi.

3-misol. Yakka qars usuli:



4. **Shox** — doyra ijrochiligi amaliyotida bu usul o'tish qismi deb qabul qilingan, ya'ni ko'prik vazifasini anglatadi. Demak, usullar silsilasini ijro etishda bir usulning yakuni, ikkinchi usulning muqaddimasidir. Bunda ikki usulni bog'lash nazarda tutilmoqda.

4-misol. Shox usuli:



Shox usulining raqs san'atida ko'p qo'llanilishining sabablaridan biri, bunda usullar silsilasi ijro etiladi. Bir usuldan ikkinchi usulga o'tish mezoni shox orqali amalga oshirilgan. Raqs san'atida shox — bir aylanish demakdir. Ya'ni harakatdan boshqa harakatga o'tishda bog'lovchi harakat.

5. **Oqsatma** — usulni oqsatmasdan ravon harakatlantirish ko'zda tutilgan. Bu usul asl raqs harakatiga ishora sifatida qo'llanilgan. Doyra ijrochiligida bu harakat har doim ham sozandaning diqqat markazida bo'lishi lozim. Ya'ni usullarni bir tekisda, ravon ijro etishga erishish lozimdir.

5-misol. Oqsatma usuli.



6. **Oqsatmani o'tkazma guli** — Oqsatma usulining markazi, asosiy usul majmuini tashkil etadi.

6-misol. Oqsatmani o'tkazma guli:

Raqs san'atida muayyan harakatga berilgan iboradir. Unga ko'ra Oqsatma — orqaga yurish, bir oyoqda surilish, bir oyoq bilan harakat qilish demakdir.

7. **Gul o'yin** — muayyan doyra usuli asos qilib olingan. Doyra ijrochilik amaliyotida azaldan mavjud bo'lgan katta o'yin doyra usulining asl namunasi.

7-misol. Gul o'yin usuli:



Gul o'yin nomi bilan turkumda keltirilgan usul Farg'ona vodiysida juda keng ommalashgan usullardan biridir. Bu usul raqqosalar uchun yaratilgan usul termalariga kiritilgan. Raqs san'atida ushbu usul jozibasi va harakatini inobatga olib, unga «gul o'yin» nomi berilgan bo'lishi ehtimoldan xoli emas. Chunki Usta olim Komilov bu usulning harakatiga gul

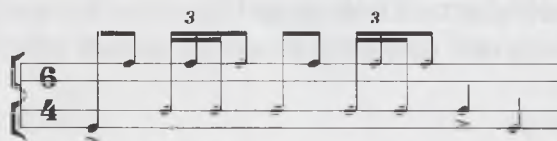


obrazini joylagan. Ya'ni ushbu usul ifodasida raqqosa, bitta qarsak chalib, avval bir qo'l, so'ngra ikkala qo'l bilan gul rasmini chizib, qarsak bilan yakunlaydi. Bu usul Farg'ona vodiysida yigitlar o'yinlariga mo'ljallab yuzaga kelgan maxsus usullardan biridir. Katta o'yin, ya'ni gul o'yini, xalq ijodiyoti amaliyotda «oyoq o'yini» deb ham yuritilib kelingan. Gul o'yin – olti hissali usul bo'lib, o'ziga xos tarzda shakl topgan. Uning birinchi va beshinchi hissalariga urg'u berib ijro etiladi. 1- va 5-hissalariga urg'u berish usulning o'ziga xosligini anglatadi. Usul ijroda ortiqcha qochirimsiz ijro etilishi lozim. Katta o'yin usulining asosiy mohiyati ham usul silsilasida o'zgarishlarga uchramaganidadir.



**8. Gul o'yin yallasi** – Katta o'yin usulining turlanishi deyish mumkin. Asosan doyra shiqqildoqlarining jaranglatib ijro etilishi uchun mo'ljallab shakllantirilgan. Usulni o'ziga xos erkalab ijro etish ham maqsadga muvofiqdir. Shu bois, shunday jihatlarga egaligini nazarga olib, «Yalla» iborasi bilan atalgan bo'lishi ehtimoldan xoli emas. Ushbu usulni ijro paytida chertma noxun uslubidan foydalanilishi ham yaxshi natija beradi. Usulning jozibali jihatlari namoyon etadi. Raqs san'atida foydalanilgan paytda bir xil usul tuzilmasi saqlanib qolinishi e'tiborga olingan.

8-misol. Gul o'yin yallasi:



**9. Gul o'yin jilvasi** – Katta o'yin usulining turlanishi. Ushbu usul turkumida katta o'yin usuli uch xil ko'rinishda jilvalanadi. Ya'ni usul uch xil ko'rinishda ijro etiladi. Shundan kelib chiqib, bu turlanishni jilvalanish deb izohlangan bo'lishi ehtimoldan xoli emas. Demak, nom ham shundan kelib chiqqan bo'lishi mumkin. Gul o'yin jilvasida avvaliga katta o'yin «yakka qars» uslubida ijro etiladi. Keyin u zarblar bilan boyitiladi. O'rta qismida usul jilvasi ijro etiladi. So'nggida ilk ko'rinishga qaytiladi. Gul o'yini jilvasi yaxlit olganda bir kichik asar sifatida muayyan shaklni tashkil etadi.

9-misol. Gul o'yin jilvasi:



**10. Jilvaning rezi** – Farg'ona vodiysida mashhur bo'lgan «katta o'yin» usulining o'zidir. Gul o'yin usullar majmuasining yakuniy qismi sifatida tarkib topgan. Bu majmuada katta o'yin usuli olti marotaba jilvalanadi. So'ngra Oqsatmaning o'tkazma guli silsilasi bilan yakunlanadi.

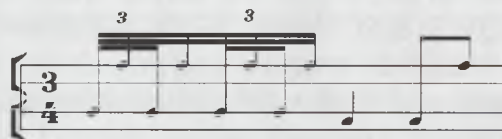
10-misol. Jilva rezi:





**11. Ducharx** — raqs usullaridan kelib chiqqan ibora. Usta Olim Komilov bunga mos usul topib nomlagan bo‘lishi ehtimoldan xoli emas. Chunki usulning negizida raqs xususiyati mavjuddir. Charx urish — raqs san‘atida aylanma harakatni shiddat bilan bajarilishiga aytiladi. Ikki aylanmani bir turkum sifatida bajarilishi *ducharx* deb ataladi.

11-misol. Ducharx:



**12. Duchava** — Farg‘ona vodiysida keng ommalashgan nog‘ora usullaridan biri. Usulning nomi ham nog‘ora cho‘plariga ishora qilingandek *ikki yog‘och* ma‘nosini anglatadi. Ikkinchi tomoni, xalq orasida ommalashgan o‘yinlardan biri, ya‘ni oyoqlarga ikki yog‘och bog‘lab raqsga tushish. Xalqimiz orasida bu o‘yin «Yog‘och o‘yin» deb nomlanadi.

12-misol. Duchava:



**13. Duchava rezi** — Duchava usulining rang-barang jilvalanishiga aytiladi. Muayyan usulga, ya‘ni duchava usuliga asoslangan rez. Bunda usulning asosiy shakli saqlanadi, kuchli va kuchsiz hissalar turli ko‘rinishlarda jilvalanadi va sayqallanadi. Usulning zarblari maydalashgandan keyin, urg‘ular turli holatlarga kirgandan so‘ng o‘zining jamolini namoyon etadi. Xalq orasida duchava rezi eng go‘zal usullardan biri sifatida ijrochilik amaliyotida keng ommalashib ketgan.

13-misol. Duchava rezi:



Duchava rezi raqs san‘atida keng qo‘llaniladi. Raqsning turli harakatlariga asos sifatida ijro etilishi ko‘zda tutiladi. Chunki, duchavada ikkala qo‘llar birga harakat qilib, o‘ngga, so‘ngra chap tarafga harakat qilishiga aytiladi. *Duchava* — fors tilidan *ikkita cho‘p*, ya‘ni *ikki cho‘pli* ma‘nosini anglatadi.

**14. Yakka qars jilvasi** — Yakka qarsning turlanishi ko‘zda tutilgan. Odatda, yakka qars deb, bir qo‘l harakatida alohida-alohida zarblarga asoslangan usulga nisbatan aytilgan. Bu o‘rinda yakka qars usulining turli ko‘rinishlarda jilvalanishiga ishora qilinmoqda. Yakka qars jilvasi muayyan kuy, ya‘ni usullar silsilasidan iborat jumlani tashkil etadi va o‘zining xarakteriga ega. Raqs san‘atida har bir raqs uchun yaratilgan doyra raqslari turkumidan joy olishi mumkin.

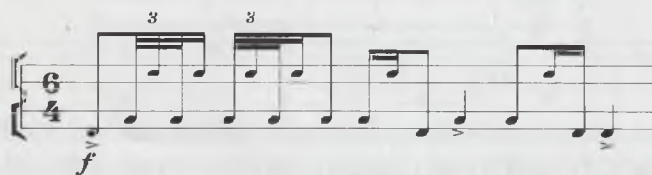
14-misol. Yakka qars jilvasi:





**15. Chor qars** – To‘rt zarb ma’nosida keladi. Usulda ushbu to‘rt zarbning har birida muayyan ritmik jilva bor. Raqs san’atida chor qars to‘rtta qarsak chalish bilan xarakterlanadi.

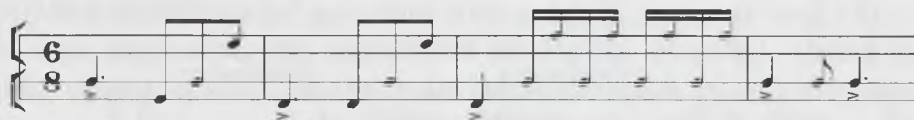
15-misol. Chor qars:



Olti hissali o‘lchovga asoslangan chor qars to‘rtta zarbni turlicha jilolantiradi. Oqibatda bitta usul jumlasini paydo bo‘ladi. Muayyan mazmunga ega bo‘lgan chor qars usuli zaminida murojaat ma’nosi yashiringan. Buni raqs san’atida Usta Olim Komilov ko‘p ishlatgan. Raqsdagi oddiy ko‘rinishida to‘rtta qarsak chalish ko‘zda tutiladi.

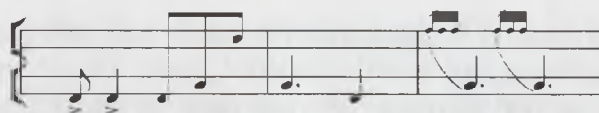
**16. Chor qars rezi** – tugallangan jumlati doyra usul turkumidir. Ushbu usul muayyan kuy, ya’ni usullar silsilasidan iborat jumlati tashkil etadi. Chor qars rezi raqs san’atida juda ommalashgan usul hisoblanadi.

16-misol. Chor qars rezi:



**17. Haqqoniy usul** – *Haqqoniy usul* iborasi uning zaminidagi usul ijrosiga ishora sifatida berilgan bo‘lishi mumkin. Usullarning ichida eng soddasi va jumlaning tarkibida barcha zarblarning xitobi ko‘rsatilgan. Ma’no jihatidan usul, ya’ni zarb namoyishi deyish mumkin.

17-misol. Haqqoniy usul:



**18. Haqqoniy usul yo‘rg‘asi** – Haqqoniy usulning (ufor usulining) turli shakllarda jilvalanishi va usul ijrosini erkalar, yumshoq xarakterda ijro etish nazarda tutilgan. Usulning har bir jilvasi haqqoniy usul jumlasini bilan yakunlanadi.

18-misol. Haqqoniy usul yo‘rg‘asi:



**19. Daromadi Sadr** – Sadr doyra usullaridagi yana bir turkumning bosh usuli va asosi sifatida amaliyotda qo‘llanilib kelingan. Sadr so‘zining lug‘aviy ma’nosi juda ko‘p. Lug‘atlarda berilishicha, *sadr* – qalb (sina), avval, biror bir narsaning boshi, muayyan joyning eng baland nuqtasi, masalan, majlislar zalida ma’ruza o‘qish uchun mo‘ljallangan minbar joyi, markaz degan ma’noda ham qo‘llanilib kelingan. Shu bilan birga, *peşvo*, *boshliq*, *bosh* ma’nolarida ham adabiyotda va muomala san’atida qo‘llanilib kelingani xususida qayd etilgan.

Usta Olim Komilov Terma usullar turkumini ikki qismga bo‘lib tavsiya etgan. Birinchi qismi «Qo‘sh qars» bo‘lsa, ikkinchisi, «Sadr» deb nomlangan. Turkumni boshlab beradigan bu usulning o‘zi uch bo‘limdan iborat bo‘lim, birinchisi sadrga kirish, ya’ni «daromadi Sadr» deb nomlanadi.



19-misol. Daromadi Sadr:



Sadr usulining asl namunasini boshqacharoq ko'rinish tashkil etadi. Diqqatni jalb etish xususiyati mavjud. Lug'aviy ma'noga binoan, bosh, avvalgi, boshlanishi kabi berilgan ma'nolariga ham to'g'ri keladi.

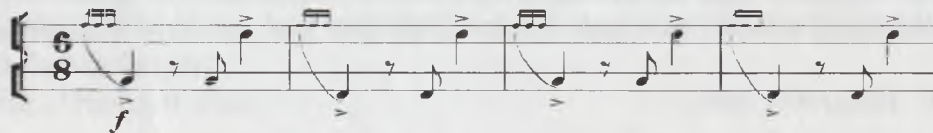
**20. Daromadi Sadr rezi** – Sadrning boshlang'ich qismidan keyin usulni o'ziga xos maydalash ma'nosida ishlatilgan va ikki taktdan iborat usul tarkibiga asoslangan.

20-misol. Daromadi Sadr rezi:



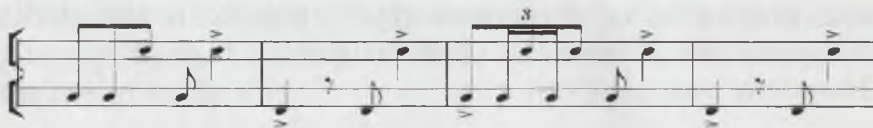
**21. Sadr** – O'lchov va ritmik jihatdan ufor usulining birlamchi sur'atda ijro etiladigan usuliga to'g'ri keladi. Ortiqcha sayqal va bezaklarsiz ijro etiladigan usul. Qisqa qilib aytganda, usulning mag'izidir. Raqs san'atida Sadr – vazmin sur'atga xosdir. Aniq harakatlar bir qo'l bilan bajariladi. Qo'llar almashinib harakat qiladi.

21-misol. Sadr:



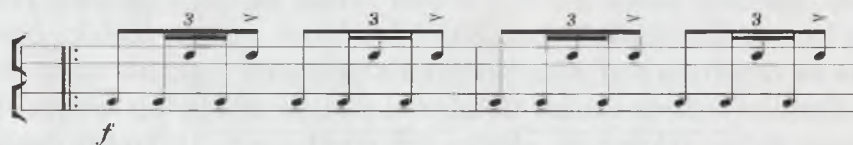
**22. Sadr rezi** – Usul mag'izi bo'lgan sadr bir taktda uch zarbdan iborat. Uning rezi esa shu uch zarbni maydalashgan ko'rinishini tashkil etadi. Garchand u rez deb atalsa-da, dildirama kabi mayda rezga o'xshamaydi. Shu usulning bo'linishini tashkil etadi. U quyidagi ko'rinishga egadir.

22-misol. Sadr rezi:



**23. Suv yo'rg'asi** – Raqs san'atida turli tabiiy jarayonlarni aks ettirishga katta e'tibor berilgan. Usta Olim Komilov va Tamaraxonimlar birgalikda raqsdagi suv harakatini ifodalashda shu usuldan foydalanganlar. Ya'ni suv to'lqiniga o'xshatib bajariladigan harakat. Nomlashda usulni raqsdagi nomi bilan ataganlar. Usul tarkibi esa bir me'yorda shildirab oqayotgan suvning jo'shqin holatini anglatadi.

23-misol. Suv yo'rg'asi:

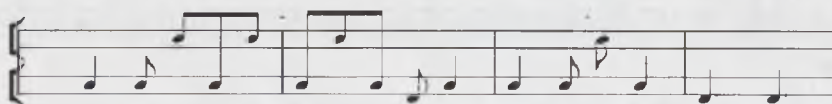


**24. O'sma-surma** – bu usul ham sahnaviy obrazni ifodalash uchun o'ylab topilgan. Ya'ni qizlarning oddiy hayotida uchraydigan o'sma va surma qo'yish jarayoni aks ettiriladi.



Bu usul ham raqqosa harakatining usullardagi ifodasi deyish, to'g'riroq bo'ladi. Bu usul usullardan tuzilgan majmuani tashkil etadi.

24-misol. O'sma-surma:



25. **Yon raqs** — bu usul ham raqs san'atiga xos harakatlar asosida yuzaga kelgan. Odatda bu harakat quloq oldida, yon tarafda qarsak chalish harakatini anglatadi.

25-misol. Yon qars:



26. **Usul qaytarma** — qaytarma harakatga nisbat berilgan usul. Raqs san'atida qo'llanishi sababli yuzaga kelgan.

26-misol. Usul qaytarma:



27. **Usul voyjonam** — ushbu usul Buxoro sozandalari san'atida qo'llaniladigan raqs harakatida keng ommalashgan. Voyjonam atalishining sababi raqs an'anasiga xos ijro usullaridan deyish mumkin. Usul mavrigi turkumida ham alohida ahamiyat kasb etuvchi usulni bildiradi.

27-misol. Usul voyjonam:



28. **Voyjonam yon qarsagi** — raqs san'atidagi ko'pdan-ko'p harakatlar orasida qarsak chalishning o'ziga xos ma'nosi va usullari mavjuddir. Oddiy qarsaklar, mazmunli, ifodaviy va h.k. Ushbu holatda qarsaklar o'yin harakatiga mutanosib holda, jo'r bo'luvchi qarsak sifatida keltirilgan bo'lib, raqs paytida yon tomonga burib ijro etish uchun mo'ljallangan qarsak hisoblanadi. Doyra usuli ham alohida qarsakka urg'u bilan ijro etishni talab qiladi.

28-misol. Voyjonam yon qarsagi:



29. **Usul qorazang** — Zang degan ibora doyra usullariga qo'shimcha ijro etiladigan vositalardan kelib chiqqan. Zang deb mayda dumaloq qo'ng'iroqchalardan chiqadigan sadolarga aytiladi, aslida. Qora zang usuli Usta Olim Komilov tomonidan ixtiro etilgan bo'lib, raqsda muayyan xalq harakatiga asoslangan bo'lishi ehtimoldan xoli emas. Chunki usulning o'zida oddiylik va keskinlik mavjud.

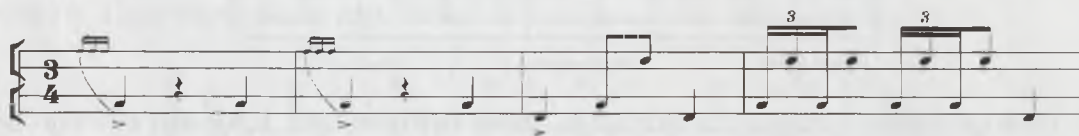


29-misol. Usul qorazang:



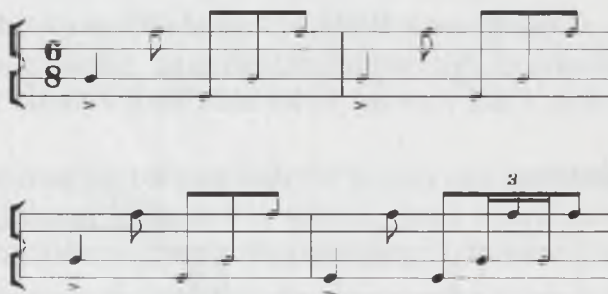
**30. Qorazang rezi** – Qorazang rezi usulini asosiy usuldan so'ng ijro etilish uchun mo'ljallangan usul jilvasi deyish mumkin. Chunki unda usulning jilvalanishi va jilvalar rezlar bilan sayqallanishi nazarda tutilgan. Raqs san'atida bunday hollar ko'p uchraydi. Muayyan usullarning turli ko'rinishda sayqallanishi doyra ijrochiligida ko'p uchraydi. Usullarning rezi belgilangan muayyan usulning jilvalariga to'g'ri keladi.

30-misol. Qorazang rezi:



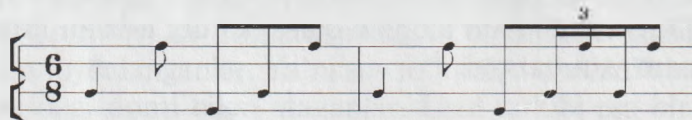
**31. Marg'ilon duchavasi** – Farg'ona vodiysida keng ommalashgan duchava usulining Marg'ilonga xos namunasi. Odatda, juda tez ijro etiladigan usul. Tezlashgan holda bir usul ichida to'rt zarbdan foydalaniladi. Marg'ilon duchavasi ayollar doyra ijrochiligi bilan bog'liq lapar ijrochiligida keng qo'llanilib kelingan.

31-misol. Marg'ilon duchavasi:



**32. Marg'ilon duchava rezi** – duchava jilvalanishining bir turi. Marg'ilon duchava rezi usulning ikki ko'rinishini bir me'yorda takrorlanishi orqali hosil qilinadi. Usul nihoyatda tez suratli bo'lganligi sababli, ikki ko'rinishi ham jozibali eshitiladi.

32-misol. Marg'ilon duchava rezi:



**33. Katta sama** – Sama iborasi arab an'anasidan olingan bo'lib, aslida «Sama», ya'ni musiqiy jarayon bilan bog'liq nomdir. Bu musiqaning ijrosi, tinglanishi va raqsi kabi jarayonlarni o'z ichiga oladi. Usta Olim Komilov o'zbek doyra usullaridan birini shu nom bilan atagan bo'lishi mumkin. Chunki Katta sama usuli ham Farg'ona chaqiriqlariga xos mukammal va zabardast ritmik tuzilmani tashkil etadi. Bu usul jilvalanish uchun juda qulayligi sababli doyrachilar usulni serjilo hamda turli ko'rinishlarga solib ijro etadilar. Usulning turlanishi va sayqallanishiga qarab uning imkoniyatlari doyrasida «Katta sama» deyilgan bo'lishi ham ehtimoldan xoli emas.



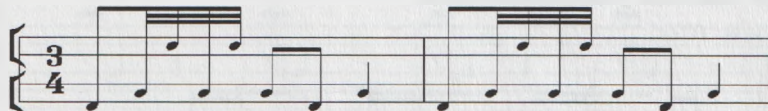
33-misol. Katta sama:



Usulning o'zi ham turkumlardek xarakterga egaligini ko'rish mumkin. Katta samani ijroda ana shu turkum kabi ijro etilishi ko'zda tutiladi.

34. **Katta sama qarsi** – Katta sama qarsi usullar to'rtida Katta samaning asosiy usulining muntazam qaytarilishidan iborat.

34-misol. Katta sama qarsi:



35. **Yallama** – Ufor usulining turlaridan biri bo'lib, asosan raqs san'iga xosligi bilan ajralib turadi. Uning har bir qaytarilishida ufor usuli turli ko'rinishda kelishi ko'zda tutiladi. Raqs harakatida ham uforning turli jilvalarini namoyish etish bilan xarakterlangan. Yallama iborasi shundan kelib chiqqan bo'lishi mumkin.

35-misol. Yallama:



36. **Dupoya** – ushbu usul insonni noz bilan qadam tashlashidan olingan. Nomi ham «ikki qadamli» ma'noni anglatadi. Ya'ni du – ikki, poya – oyoqlar, qadam va h.k. Shuning uchun usulni ijrosida ham har bir qadam alohida urg'u bilan ijro etiladi. Usulni tinglagan har bir odam ham noz bilan qadam tashlagisi keladi. Demak usulni erkab, urg'u bilan hamda yumshoq ijro etilishi talab etiladi.

36-misol. Dupoya:



37. **Savti orom** – Raqs san'atida muayyan usullarni ijro etib, o'ziga xos dam olish onlarini aks ettirish uchun o'ylangan usul bo'lishi kerak. Chunki usulning nomidan ham ma'lumki, «orom». Demak, orom olish. Raqsda orom olib bo'lmaydi, doimo harakatda bo'lish kerak. Lekin ustozlar murakkab harakatdan so'ng, nafasni rostdash uchun ushbu usulni topganlar. Usulga orom demasdan, «Savti orom», ya'ni «Oromga o'xshash» ramziy nomni bergan bo'lishlari mumkin.

37-misol. Savti orom:





**38. Orom yo'rg'asi** — Savti orom usulining turli jilvalar bilan turlanishidir. *Yo'rg'a* iborasi yurish harakatidan olingan bo'lib, bir tekisda maxsus qadam tashlash bilan yurishni taqozo etadi. Usullarning qanchalik ko'p turlanishi asosida albatta sokinlikni ifoda etuvchi xarakter bo'lishi talab etiladi. Usullar jilvalanishining yakuni rezga olib boradi.

38-misol. Orom yo'rg'asi:



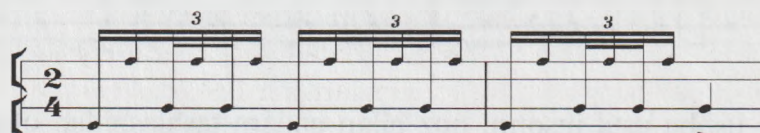
**39. Yo'rg'a rezi** — asl yo'rg'a usulining bir me'yorda qaytarilib turishidir. Doyra ijrochiligida rez bir tekisda muayyan terma zarblarning qaytarilishidan hosil bo'ladi. Raqsda esa harakatning bir tekisda yakunlanishidir.

39-misol. Yo'rg'a rezi:



**40. Sarbozi** — o'yinning boshi degan ma'noni anglatadi. Doyra ijrochiligida ham har qanday usullar turkumining boshlanishi o'ziga xos rezlar bilan boshlanadi. Terma usullarga kiritilgan Sarbozi usuli ham shunday ko'rinishga ega. Uning o'ziga xosligi uzilgan-uzilgan rezlardan iboratdir. Raqs san'atida yaxshi raqs deb tushuniladi.

40-misol. Sarbozi:



**41. Ufori chapandoz** — Ufor usulining teskari zarb bilan kelishi. Ya'ni avval nisbatan kuchli hissa, keyin kuchli hissaning navbatma-navbat kelishiga aytiladi. Ufori chapandoz deganda ufori (teskarisi)chappasiga terib ijro etish tushuniladi. Nota namunasida quyidagicha ko'rinishga egadir. Raqs san'atida ufor mayda qadam bilan yurish ma'nosida ham ishlatiladi.

41-misol. Ufori chapandoz:



**42. Ufori soxta** — Terma usullarda keltirilgan soxta uforning asosiy ufordan farqi bir me'yordagi uforning o'rniga teskari zarblar bilan ifoda etiladigan uforlarning kelishidir. Usulning ma'nosi ham bunga ishora qiladi.

42-misol. Ufori soxta:





**43. Ufori soxta rezi** – soxta uforning ko‘rinishlari qay darajada jilvalansa, rezda ham mayda zarblar bilan ifodalanishidir.

43-misol. Ufori soxta rezi:



**44. Rok** – Besh hissali usul. Usulda ikkita kuchli hissa bo‘lib, usul jozibasi ularning almashinib kelishida namoyon bo‘ladi. Bunga boshqa xalqlar usullari ishora bo‘lgan bo‘lishi ham mumkin.

44-misol. Rok:



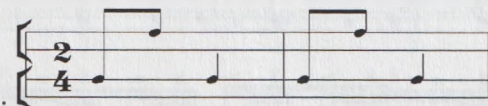
**45. Rok rezi** – Rokning bir me‘yorda ijro etilishidan kelib chiqqan.

45-misol. Rok rezi:



**46. Zang** – bunda qo‘ng‘iroq ovozini ifoda etish nazarda tutilgan. Zang deb, aslida kichkina metall qo‘ng‘iroqchalar va ulardan chiqadigan sadoga aytiladi. Raqs san‘atida raqqosalarning qo‘l va oyoqlariga qo‘ng‘iroqchalarning dastasini boylab, raqsga tushishlari ham mavjud. Zang usuli ustozlarning maxsus qo‘ng‘iroqchalarni sadolantirish uchun o‘ylab topgan usullari bo‘lishi mumkin.

46-misol. Zang:



**47. Zang rezi** – O‘ziga xos rezning turi. Zang usuliga moslashgan ko‘rinishi.

47-misol. Zang rezi:





QO'SH QARS  
Usul termalari  
I qism

G'.Azimov ijrosidan R.Samadov  
notaga olgan

Dildir

Ohista

The musical score for 'Dildir Ohista' consists of ten staves. The first staff is a treble clef with a 2/4 time signature. The subsequent staves are grand staves (treble and bass clefs). The music is characterized by numerous triplet patterns, often marked with a '3' above the notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The piece concludes with a fermata over the final note.

Qo'sh qars  
O'rtacha tez

The musical score for 'Qo'sh qars O'rtacha tez' consists of two staves. The first staff is a treble clef with a 3/4 time signature. The second staff is a grand staff (treble and bass clefs). The music features a steady rhythmic pattern with dynamic markings of *mf* (mezzo-forte) and *f* (forte).



The first section of the musical score consists of eight staves. The notation is primarily rhythmic, featuring eighth and sixteenth notes with rests. The first six staves follow a consistent pattern of eighth notes and rests. The seventh and eighth staves introduce triplet markings (indicated by a '3' above the notes) and accents (indicated by a '>' symbol) over the eighth notes.

**Yakka qars**

The 'Yakka qars' section consists of two staves. The first staff begins with a 3/4 time signature. The notation features a series of eighth notes with beams, often grouped in pairs or groups of four, with accents (>) placed below the notes. The second staff continues this rhythmic pattern with similar beamed eighth notes and accents.



**Shox**

**Oqsatma**

**Oqsatmani o'tkazma guli**



Gul o'yin



Two staves of musical notation. The first staff contains a sequence of eighth notes with triplets marked above them. The second staff continues the melody with similar triplet markings.

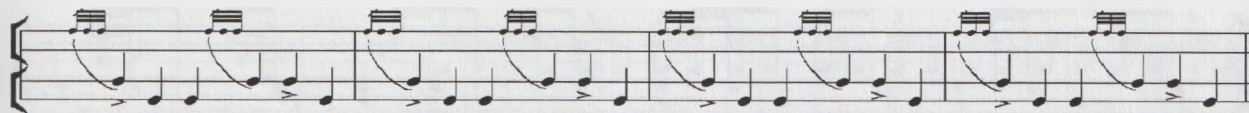
**Gul o'yin yallasi**

Three staves of musical notation. The first staff begins with a 6/4 time signature. The music features a steady eighth-note accompaniment with triplets in the upper voice. The second and third staves continue the piece with similar triplet patterns.

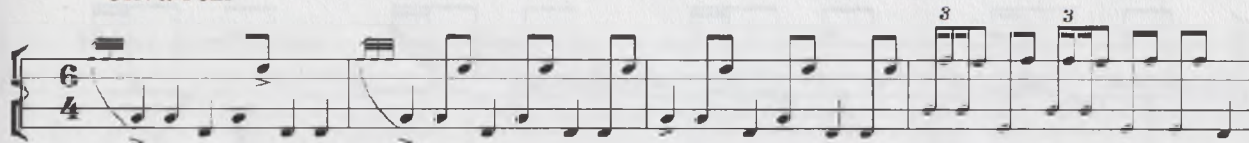
**Gul o'yin jilvasi**

Five staves of musical notation. The first staff starts with a 6/4 time signature and includes a *mf* dynamic marking. The second and third staves feature a melodic line with slurs and eighth-note accompaniment. The fourth and fifth staves return to a triplet-based melody. A *f* dynamic marking is present at the start of the fourth staff.

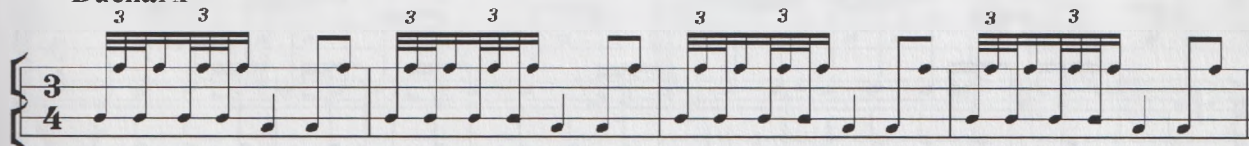




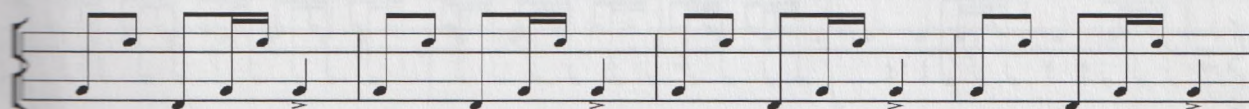
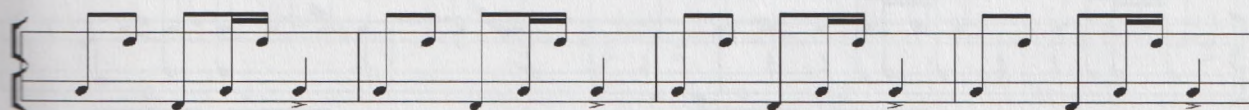
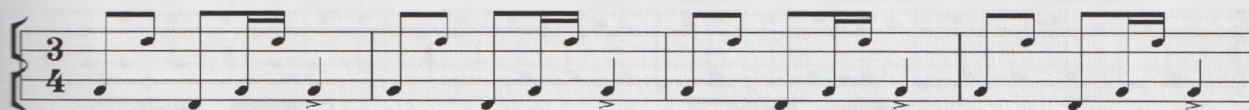
*p*  
Jilva rezi



Ducharx



Duchava





Five staves of musical notation, likely for a piano piece. Each staff contains a sequence of notes, primarily eighth and sixteenth notes, with some rests. The notation is arranged in a standard five-staff format.

Duchava rezi

Five staves of musical notation for the piece 'Duchava rezi'. The first staff begins with a 6/4 time signature and a forte (*f*) dynamic marking. The notation includes various rhythmic patterns, including triplets and sixteenth-note runs. The piece concludes with a double bar line and a fermata.



Musical notation for the first section, featuring a series of triplets in the upper voice and a steady eighth-note accompaniment in the lower voice.

**Yakka qars jilvasi**

Musical notation for the 'Yakka qars jilvasi' section, consisting of five staves of music in 6/8 time, featuring a rhythmic pattern of eighth notes and triplets.

**Chor qars**

Musical notation for the 'Chor qars' section, consisting of four staves of music in 6/4 time, featuring a rhythmic pattern of eighth notes and triplets, with a forte (*f*) dynamic marking.



Musical score for the first piece, consisting of two staves. The first staff contains two measures of music, each with a triplet of eighth notes. The second staff contains two measures of music, also with triplets, and a 3/4 time signature. The notes are primarily eighth and quarter notes.

**Chor qars rezi**

Musical score for 'Chor qars rezi', consisting of two staves. The first staff contains two measures of music, each with a triplet of eighth notes. The second staff contains two measures of music, also with triplets, and a 3/4 time signature. The notes are primarily eighth and quarter notes.

**Usul haqqoniy**

Musical score for 'Usul haqqoniy', consisting of two staves. The first staff contains two measures of music, each with a triplet of eighth notes. The second staff contains two measures of music, also with triplets, and a 3/4 time signature. The notes are primarily eighth and quarter notes.



Usul haqqoniy yo'rg'asi

The image displays a musical score for a piece titled "Usul haqqoniy yo'rg'asi". The score is written on ten staves, each containing a pair of treble and bass clefs. The key signature is one flat (B-flat), and the time signature is 6/8. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, with occasional rests and dynamic markings. The first staff begins with a forte (*f*) dynamic marking. The score concludes with a *rit.* (ritardando) marking and a final cadence.



## II QISM

Musical score for 'II QISM' in 3/4 time. The score consists of three systems of two staves each. The first system begins with a treble clef, a 3/4 time signature, and a key signature of one flat. The melody is characterized by frequent triplet patterns, indicated by the number '3' above groups of three notes. The accompaniment consists of a steady eighth-note bass line.

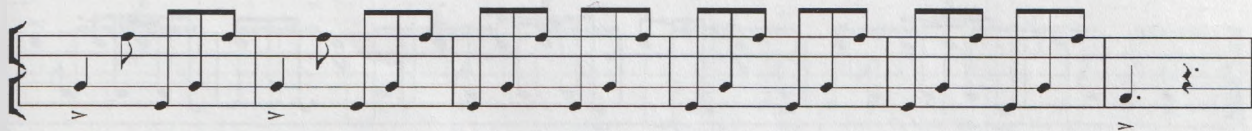
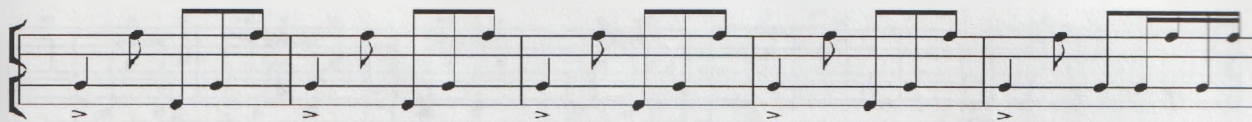
### Daromadi Sadr

Musical score for 'Daromadi Sadr' in 6/8 time. The score consists of five systems of two staves each. The first system begins with a treble clef, a 6/8 time signature, and a key signature of one flat. The melody features a mix of eighth and sixteenth notes, with some notes marked with an 'x' above them. The dynamic marking *mf* is present at the beginning. The accompaniment is a steady eighth-note bass line.

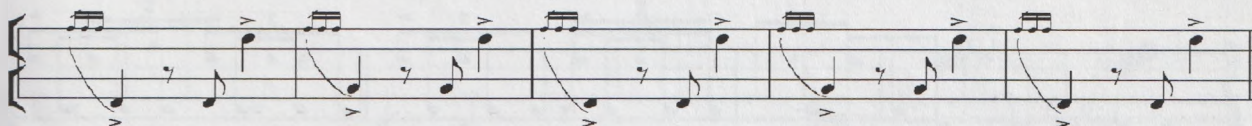
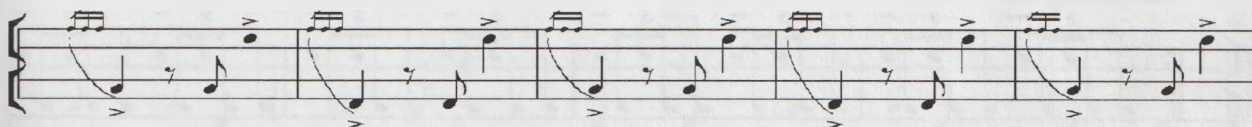
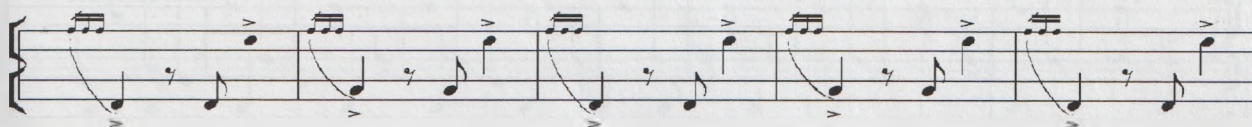
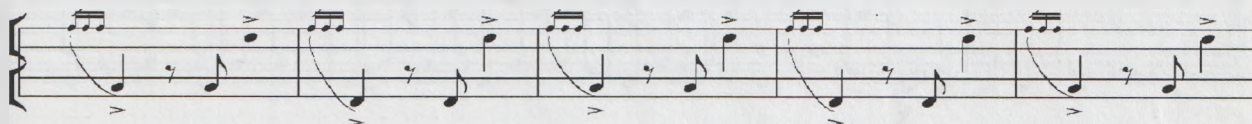
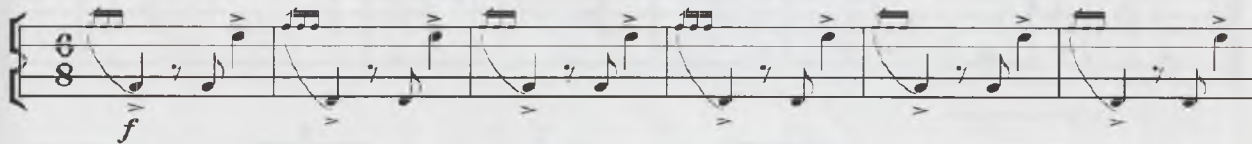
### Daromadi Sadr rezi

Musical score for 'Daromadi Sadr rezi' in 6/8 time. The score consists of two systems of two staves each. The first system begins with a treble clef, a 6/8 time signature, and a key signature of one flat. The melody is highly rhythmic, featuring many sixteenth notes. The dynamic marking *f* is present at the beginning. The accompaniment is a steady eighth-note bass line.

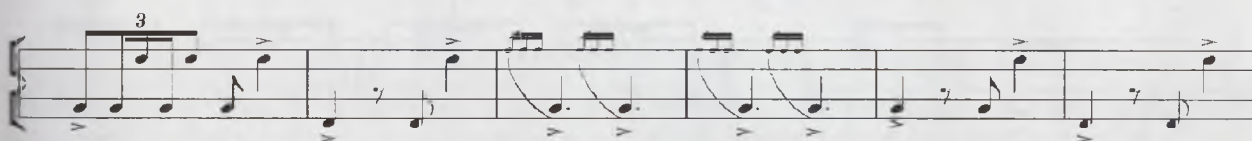
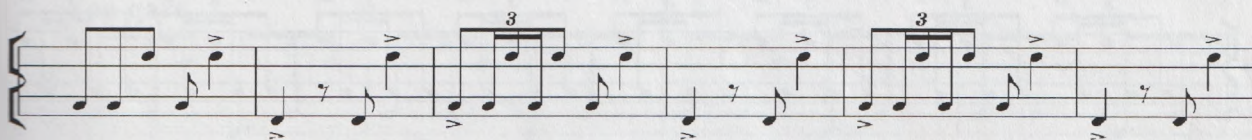
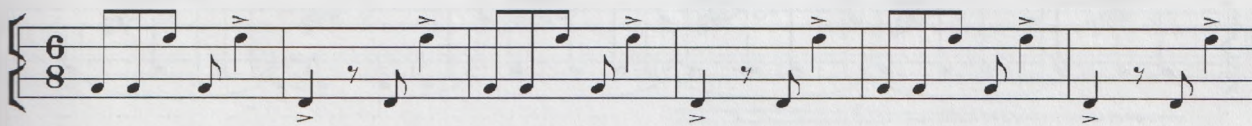




Sadr



Sadr rezi





Suv yo'rg'asi



Musical score for the first section, consisting of four staves. The first two staves are marked with a piano (*p*) dynamic. The first three staves feature a melodic line with triplets of eighth notes, each marked with an accent (>) and a '3' above it. The fourth staff continues the melodic line and includes a forte (*f*) dynamic marking. The piece concludes with a fermata over a final note.

O'sma surma

Musical score for the second section, 'O'sma surma', consisting of four staves. The first two staves contain a melodic line with eighth notes. The third and fourth staves feature a bass line with triplets of eighth notes, each marked with an accent (>) and a '3' above it. The piece concludes with a fermata over a final note.

Yon qars

Musical score for the third section, 'Yon qars', consisting of two staves. The first staff begins with a 6/8 time signature and a mezzo-forte (*mf*) dynamic marking. The piece features a melodic line with eighth notes and includes a triplet of eighth notes in the second staff.



Usul qaytarma

Musical notation for 'Usul qaytarma' in 6/8 time. The piece consists of two staves. The first staff features a melody with five groups of eighth-note triplets, each marked with a '3' above the notes. The second staff provides a bass line with eighth notes and rests, mirroring the rhythmic structure of the melody.

Usul voyjonam

Musical notation for 'Usul voyjonam' in 7/8 time. The piece consists of four staves. The first staff shows a melody with a 7/8 time signature, followed by a 3/4 time signature, and then a 3/8 3/4 time signature. The subsequent three staves provide a bass line with eighth notes and rests, corresponding to the melody's rhythm.

Voyjonam yon qarsagi

Musical notation for 'Voyjonam yon qarsagi' in 3/4 time. The piece consists of four staves. The first staff features a melody with four groups of eighth-note triplets, each marked with a '3' above the notes. A dynamic marking of *p* (piano) is placed below the first staff. The following three staves provide a bass line with eighth notes and rests, corresponding to the melody's rhythm.



Qorazang usuli

The musical score is written for a single melodic line in 3/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a dynamic marking of *mf*. The melody is composed of eighth and sixteenth notes, often beamed together. The second staff continues the melody. The third staff also continues the melody. The fourth staff introduces a dynamic marking of *f*. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff features two triplet markings (indicated by a '3' above the notes). The eighth staff continues the melody. The ninth staff features two triplet markings (indicated by a '3' above the notes). The tenth staff concludes the piece with a final note and a double bar line.



### Qorazang rezi

Musical score for 'Qorazang rezi' in 4/4 time. The score consists of five staves. The first staff begins with a treble clef and a 4/4 time signature. The music features a series of eighth and sixteenth notes, with several triplet markings (indicated by a '3' above the notes) in the final two measures of each staff. A dynamic marking of *f* (forte) is placed below the fourth staff.

### Marg'ilon duchavasi

Musical score for 'Marg'ilon duchavasi' in 6/8 time. The score consists of five staves. The first staff begins with a treble clef and a 6/8 time signature. The music is characterized by a steady eighth-note pattern. Triplet markings (indicated by a '3' above the notes) are used throughout the piece, appearing in the second, third, fourth, and fifth staves.



Marg'ilon duchavasi rezi

Musical score for 'Marg'ilon duchavasi rezi' in 6/8 time. The score consists of three staves. The first two staves feature a melody with eighth notes and triplets, with the number '3' above the triplet markings. The third staff concludes the piece with a final note and a fermata.

Katta sama

Musical score for 'Katta sama' in 3/4 time. The score consists of four staves. The first staff begins with a treble clef and a 3/4 time signature. The melody is characterized by eighth-note patterns and rests, with accents (v) placed under certain notes.

Katta sama qarsi

Musical score for 'Katta sama qarsi' in 3/4 time. The score consists of two staves. The first staff begins with a treble clef and a 3/4 time signature. The melody features eighth-note patterns and rests.

Yallama

Musical score for 'Yallama' in 6/8 time. The score consists of one staff. The melody is composed of eighth notes and rests.

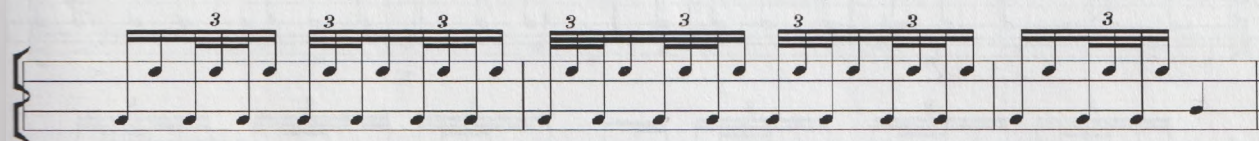
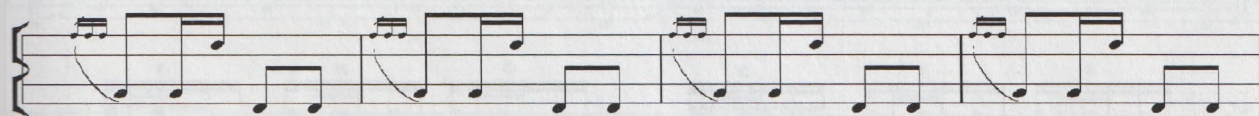
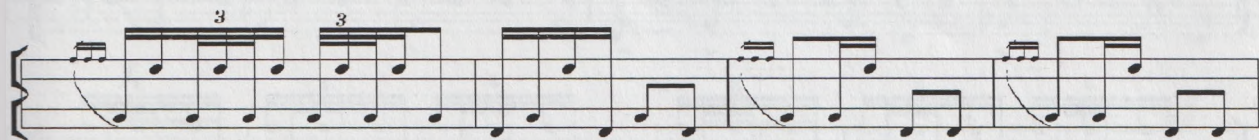
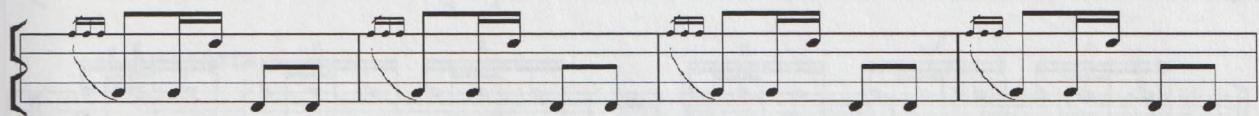
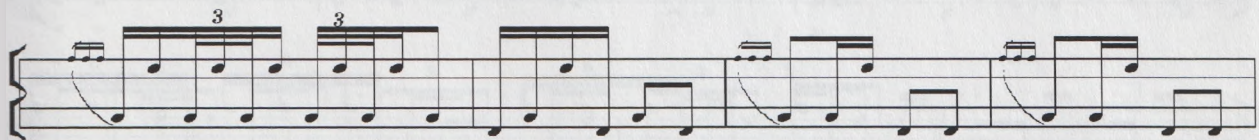
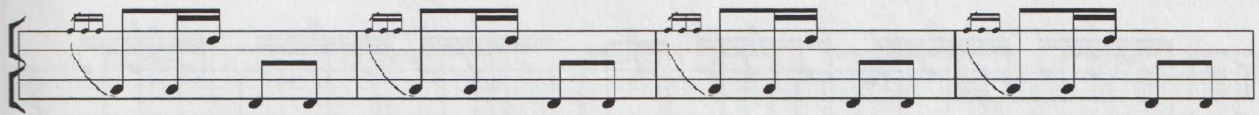
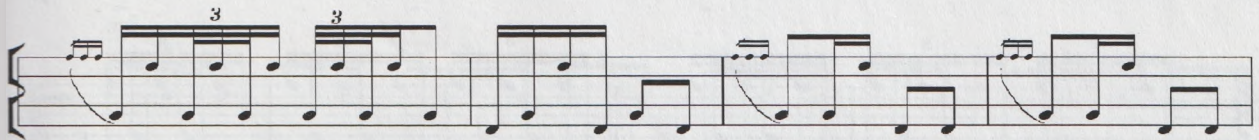
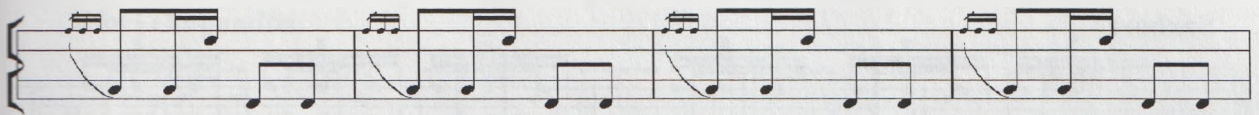


Dupoya

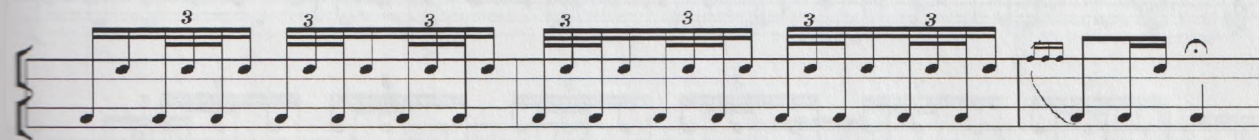
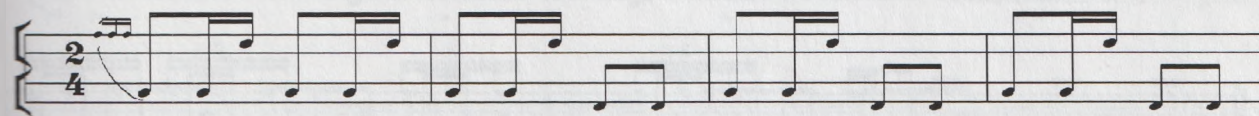
Savti orom

Orom yo'rgasi





Yo'rg'a rezi





Sarbozi

The musical score for "Sarbozi" is presented in ten systems, each consisting of two staves. The first system includes a 2/4 time signature. The music is characterized by a steady accompaniment of eighth notes, with the upper staff frequently featuring triplet patterns. Dynamic markings such as  $\text{v}$  (piano) and  $\text{f}$  (forte) are used throughout to indicate volume changes. The piece concludes with a double bar line at the end of the tenth system.



### Ufori chapandoz

Musical score for 'Ufori chapandoz' in G major and 8/8 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The music features a rhythmic pattern of eighth notes with triplets of eighth notes. The first staff includes a dynamic marking of *mf* and a fermata over the final measure. The second and third staves continue the rhythmic pattern. The fourth staff concludes with a fermata and a dynamic marking of *f*.

### Ufori soxta

Musical score for 'Ufori soxta' in G major and 8/8 time. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The music features a rhythmic pattern of eighth notes with triplets of eighth notes. The first staff includes a dynamic marking of *f*. The second and third staves continue the rhythmic pattern. The fourth and fifth staves continue the rhythmic pattern. The sixth staff concludes with a fermata and a dynamic marking of *f*.



Ufori soxta rez

Musical score for 'Ufori soxta rez' consisting of four staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are also some slurs and accents present in the notation.

Rok

Musical score for 'Rok' consisting of four staves. The first staff begins with a 5/4 time signature. The notation features a mix of eighth and sixteenth notes, with some measures containing rests. There are also some slurs and accents present in the notation.

Rok rezi

Musical score for 'Rok rezi' consisting of two staves. The first staff begins with a 2/4 time signature. The notation is primarily composed of eighth notes, with some measures containing rests. There are also some slurs and accents present in the notation.



Zang

Musical score for 'Zang' in 2/4 time, consisting of six staves of piano notation. The first staff includes a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with an 'x' above them, and there are accents (v) under certain notes. The piece concludes with a double bar line.

Zang rezi

Musical score for 'Zang rezi' featuring triplets. The score consists of three staves of piano notation. The first staff begins with a forte (*f*) dynamic marking. The music is characterized by repeated triplet patterns of eighth notes. The piece concludes with a double bar line.



## II QISM

### «SADR» TURKUMIDAN «TERMA USULLAR» (G'ofirjon Azimov talqinida)

Doyra terma usullari ijrochilik amaliyotida keng qo'llanilib kelinadi. Doyra ijrochiligi raqs san'ati bilan uyg'un holda bo'lganligi uchun, bunga katta e'tibor berib kelinadi. Musiqa san'ati ijodkorlari Usta Olim Komilov tomonidan yaratilib, to'plangan Terma usullarga har tomonlama ijodiy yondashib keladilar. Usullarga ijodiy yondashishga tashabbus bildirgan insonning o'zi Usta Olim Komilovdir. Shuning uchun bo'lsa kerak, To'ychi va G'ofir Inog'omovlar, G'ofirjon Azimov, Qahramon Dadayev kabi ko'pgina ustoz doyrachilar terma usullarni turli ko'rinishlarda mujassamlab, ijro etishga muayassar bo'lganlar.

O'zbekistonda xizmat ko'rsatgan artist, G'ofirjon Azimov XX asrda yashab ijod etgan ustoz san'atkor, mohir doyrachilardan biridir. G'ofir Azimovning doyra ijrochiligida o'z uslubi va o'ziga yarasha nomi bo'lgan. Ko'p yillar davomida o'zbek musiqa san'ati, raqs san'ati rivoji yo'lida xizmat qilgan ustozlardan hisoblanadi. Usta Olim Komilovning tarbiyasini olgan san'atkor o'z ustozining ijro yo'lini mukammal egallagan va amaliyotda uning rivojlanishiga ham munosib hissa qo'shganligini ham aytib o'tish lozim. Faoliyati davomida G'ofirjon Azimov, 1930-yillardan boshlab, umrining oxirigacha butun kuch va g'ayratini musiqa san'ati, raqs san'atiga bag'ishlaydi. Ijodiy jamoalar, ashula va raqs ansambllarida o'zbek san'atkorlari bilan birga faoliyat olib boradi. O'zbek musiqa san'atining targ'iboti va ijrochiligida faol qatnashadi.

G'ofirjon Azimov yoshlik davridan xalq san'atkorlari ijodiga, ya'ni karnay, surnay, nog'ara va doyra turkumidagi ijrochilik ansambliga mehr qo'yadi. Xalq kuylarida baralla yangraydigan usullarning doyra va nog'oralar ijrosidagi sirli ohanglari, ulg'aygan sari uni o'ziga rom etib boradi. Bu qiziqish uni musiqa ijrochiligi tarbiyasi bilan shug'ullanadigan san'at dargohiga olib keladi. Baxtni qarangki, u shu paytda eng taniqli va mohir san'atkorlar tarbiyasiga kelib tushadi. Sozandalik san'atini zamonasining mashhur doyrachisi va hammamiz uchun ustoz sanalgan usta Olim Komilovdan o'rgana boshlaydi.

1934-yildan boshlab u ansambllarda faoliyat ko'rsata boshlaydi. Ansambllar tarkibida u xalq sozandachiligini, qo'shiqlarga, musiqiy cholg'ularga jo'r bo'lish san'atini, qolaversa, sahna ijrochilik san'ati sirlarini o'zlashtiradi. 1936-yildan boshlab O'zbekiston davlat filarmoniyasida ishlaydi. Filarmoniyada turli viloyat va yo'nalishlardagi bir qator ansambllarda faoliyat ko'rsatardilar. Bu ansambllarda usta Olim Komilovning Muhammadjon, Mamatqul aka va To'ychi Inog'omov kabi shogirdlari ham ishlar edilar. G'ofirjon Azimov ularning safiga qo'shib, bilmaganini o'rganadi.

40-yillarda ansambl sozandasi lavozimida ishlaydi va ko'pgina konsertlarda ishtirok etadi. 1946-yili, o'zbek san'atini chet ellarda namoyish etish uchun ilk bor uyushtirilgan, Vengriya, Chexoslovakiya va Avstriya mamlakatlarida o'tkazilgan konsertlarda o'zbek san'ati ustalari qatorida ishtirok etadi.

1947-yildan boshlab G'ofirjon Azimov Xalq artisti, Davlat mukofoti laureati Tamaraxonim ansamblida ishlaydi. Ansambl bilan birgalikda dunyoning 30 dan ortiq mamlakatlarda ijodiy safarlarda bo'lib, o'zbek musiqa san'ati dovrug'ini dunyoga tarqatadi. G'ofirjon Azimovning bu konsertlardagi ishtiroki uni elga tanitdi. U qayerga bormasin, uni muxlislar, shogirdlari ustoz deb qarshi olardilar. Aytish kerakki, xalqimizning sevimli san'atkorlari sifatida doimo tilga olinib kelishiga ham ana shu yuzlab, minglab betakror gastrol konsertlari sabab bo'lgan bo'lsa, ajab emas.

G'ofirjon Azimov umrining oxirgi chorak asrida shogirdlar tarbiyasiga katta e'tibor beradi. 60-70-yillar davomida u Respublikamizning xoreografiya bilim yurti, Toshkent davlat konservatoriyasi kabi bir qator musiqa o'quv yurtlarida yosh iste'dod egalariga doyra ijrochiligi san'atidan saboq beradi va cholg'uning sirlaridan bahramand etadi.



G'ofir Azimovning ijodiy jamoalarda ishlash jarayoni ham o'ziga xosligi bilan ajralib turgan. U doyra usullarini turli tarzda shakllantirib, o'zining yangi-yangi raqs turkumlarini alohida asarlar sifatida tavsiya etganligini ko'rish mumkin. Avvalo, Usta Olim Komilovning terma usullarini turli holatlarda shakllantirish, raqs kompozitsiyasiga yangicha jon ato etish bilan barobar. Shu yo'lda G'ofir Azimov raqs uchun bir qator asarlarni to'plashga muyassar bo'lgan. Albatta, bu turkumlar Usta Olim Komilovning bizga meros qilib qoldirgan usullariga asoslangandir.

Qo'llanmada G'ofirjon Azimov tomonidan turkumlashtirilgan va nota namunasida havola etilayotgan usullar turkumi ham Usta Olim Komilovning Terma usullariga asoslangan. Xususan, usta Olim Komilovning zarblar xazinasidan foydalanib, bir turkum yaratilganligining guvohi bo'lish mumkin. Avvalo, aytish kerakki, G'ofirjon Azimov raqs uchun «Sadr» usullarini asos qilib oladi. Sadr zarblar xazinasida alohida usul va undan keyin keladigan muayyan turkum hisoblanadi. Ustoz shunga mos bir turkum tashkil etadi. Bunda san'atkorning asosiy maqsadi usullar bilan o'ziga xos raqs kompozitsiyasini tashkil etish bo'lgan bo'lsa, ajab emas. U rang-barang usullardan tashkil topgan bu turkumni ham «Terma usullar» deb nomlaydi. Unda oddiy usullar – uforlardan tortib, toki chapandozlargacha bo'lgan murakkab usullar chiroyli ketma-ketlikda o'z o'rnini topganligini ko'rish mumkin. G'ofirjon Azimov usullarning tizimlanishida ustoz san'atkorlarning raqs yaratish uslublariga keng tayanib va beg'ubor raqs harakatlarini inobatga olib turkumlashtiradi.

G'ofirjon Azimov ushbu asarni raqs asariga xos tarzda turkumlashtiradi. Asar odiiy va an'anaviy rez bilan boshlanadi. Bu bilan yangi bir asarning boshlanishidan darak beradi. Rez silsilasi «Sadr» usullar turkumiga olib keladi. Sadr usullari birin-ketin usullarning jilvalanishi boshlanadi. Sadr o'z o'rnida turkumdan keyin «duchava» usullar tizimiga ulanadi. Bu bo'limda duchavaning barcha turlari asta-sekin, navbat bilan ijro etiladi. Avvaliga «Duchava rezi», «Shox duchava» keladi va jonli tarzda ijro etiladigan «ufor» namunasi bilan yakunlanadi. Ufor usuli turkumda keng jilvalanadi va undan keyin 10 dan ortiq usullar birin-ketin ijro etiladi.

Usullar turkumidan turli o'lchovdagi va rang-barang usullar o'rin olgan. Usullar Usta Olim Komilov tomonidan bir tizimga xos bo'lishi uchun bo'lsa kerak, bir o'lchovga asoslanishiga katta e'tibor qaratilgan. G'ofirjon Azimov ham usullarni asosan 4 va 6 hissali takt o'lchovlariga moslashtirganligini kuzatamiz.

Turkum G'ofirjon Azimovning ijro talqiniga xos tarzda yaratilganligini ko'rish mumkin. Unda usullarning ijrosiga katta e'tibor qaratilishi lozim. Shu bilan birga, usullar aniq va ravon takrorlanishi lozim. Shu bilan birga, usullarning jilvalanishida ham an'anaviy, ham zamonaviy ijro uslublarining qo'llanilishi maqsadga muvofiqdir. Ayniqsa, o'zbekona qochirimlarni qo'llashda katta e'tibor bilan yondashish tavsiya etiladi. Chunki G'ofirjon Azimov usullar ijrosida aniqlik va shiddat bilan keskin talqin etishga katta e'tibor qaratgan.



# SADR TURKUMI

G'.Azimov ijrosidan R.Samadov  
notaga olgan

## Dildir

The musical score for 'Dildir' consists of six systems of piano accompaniment. Each system contains two staves (treble and bass clef). The music is characterized by a steady eighth-note accompaniment with frequent triplet markings (indicated by a '3' above a bracket) in both hands. The piece begins with a single eighth note on the treble staff, followed by a series of eighth notes and triplets. The final system concludes with a quarter rest on the treble staff and a quarter note on the bass staff.

## Daromadi Sadr

The musical score for 'Daromadi Sadr' consists of four systems of piano accompaniment. Each system contains two staves (treble and bass clef). The time signature is 6/8, indicated by the numbers '6' and '8' at the beginning of the first system. The music features a consistent eighth-note accompaniment pattern in both hands. The piece concludes with a quarter rest on the treble staff and a quarter note on the bass staff.



The first section of the music consists of five staves. Each staff contains a sequence of eighth and sixteenth notes, often beamed together in groups of two or four. The notation is consistent across all staves, suggesting a single melodic line or a simple harmonic accompaniment.

**Daromadi Sadr rezi**

The 'Daromadi Sadr rezi' section consists of five staves of music. It features a more complex rhythmic pattern with frequent triplets, indicated by a '3' above a bracket over three notes. The notes are primarily eighth and sixteenth notes, creating a lively and intricate melodic line.

**Sadr**

The 'Sadr' section is a single staff of music. It features a series of notes with slurs and accents (marked with a 'v' below the notes), suggesting a specific performance style or articulation. The notes are eighth and sixteenth notes, some beamed together.



Seven staves of musical notation, likely for a piano accompaniment. Each staff contains a sequence of notes and rests, with some notes beamed together in groups. The notation is arranged in a vertical column on the page.

**Sadr rezi**

Three staves of musical notation for the section titled "Sadr rezi". The notation includes various note values, rests, and some beamed eighth notes. The staves are arranged vertically below the previous section.



Daromadi Sadr rezi

Musical score for 'Daromadi Sadr rezi' consisting of five staves. The notation includes various rhythmic values and triplet markings (indicated by a '3' above a bracket) over groups of notes.

Suv yo'rg'asi

Musical score for 'Suv yo'rg'asi' consisting of five staves. The notation features a dense, repetitive rhythmic pattern. A dynamic marking of *ff* (fortissimo) is present on the third staff.



Seven staves of musical notation for a piano accompaniment. The notation consists of continuous eighth-note patterns across all staves, with some rests and dynamic markings.

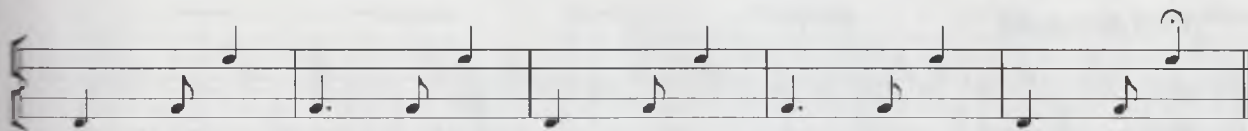
**O'sma surma**  
Tez

Three staves of musical notation for the 'O'sma surma' section. The first two staves feature a melody with eighth notes and rests, while the third staff provides a rhythmic accompaniment with dense eighth-note patterns.

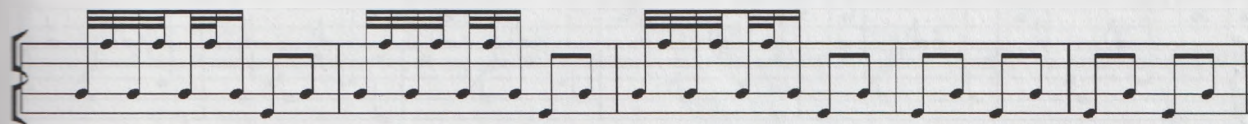
**Juda tez**

One staff of musical notation for the 'Juda tez' section, featuring a simple melody of eighth notes.

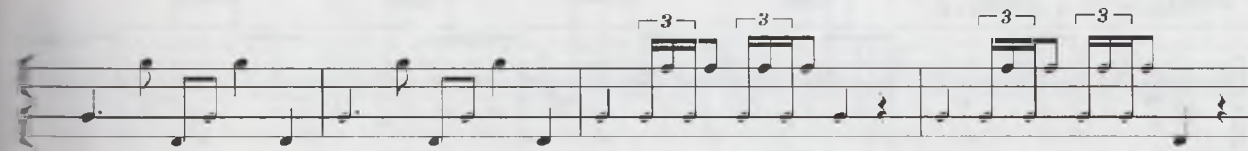
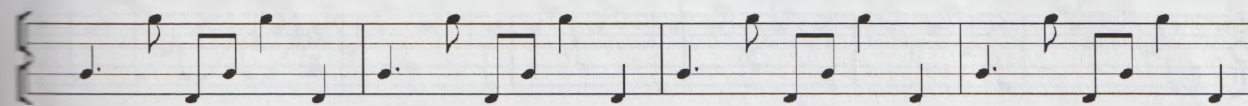
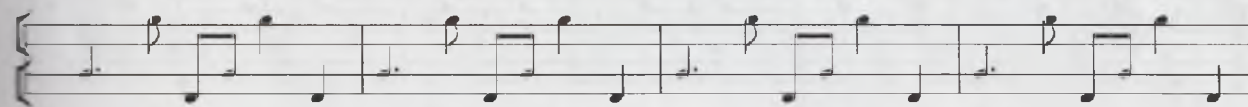
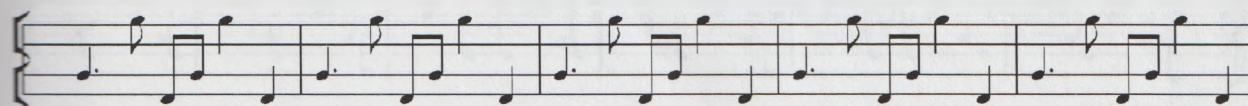




Qo'l qaytarma



Voyjonam





Usul qorazang

Musical score for 'Usul qorazang' in 6/8 time. The score consists of eight staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is primarily composed of eighth and quarter notes. The eighth staff concludes with a double bar line and a 4/4 time signature change.

Marg'ilon duchava

Musical score for 'Marg'ilon duchava' in 6/8 time. The score consists of two staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is primarily composed of eighth and quarter notes.



This page of musical notation consists of ten staves of music. The notation is primarily composed of eighth and sixteenth notes, often grouped in pairs or small runs. The first seven staves show a consistent rhythmic pattern of eighth notes. The eighth staff introduces triplet markings, indicated by a '3' above a bracket, over groups of three notes. The ninth and tenth staves continue this pattern, with triplet markings appearing in the second, fourth, and sixth measures of each staff. The music is written in a single system, with a grand staff bracket on the left side of each staff.



Musical notation for the first piece, consisting of two staves. The first staff contains eighth and sixteenth notes with two triplet markings (indicated by a '3' above a bracket). The second staff continues the melody with similar rhythmic values.

**Katta sama**

Musical notation for the piece 'Katta sama', consisting of six staves. The first staff begins with a 3/4 time signature. The notation features a steady eighth-note accompaniment with eighth-note chords in the upper voice.

**Yallama  
O'rtacha**

Musical notation for the piece 'Yallama O'rtacha', consisting of three staves. The first staff begins with a 6/8 time signature. The second and third staves feature a series of triplet markings (indicated by a '3' above a bracket) over eighth notes.



Dupoya

The musical score for 'Dupoya' is written in 2/4 time and consists of ten staves. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. The first staff begins with a treble clef and a 2/4 time signature. The music progresses through several measures, with some notes marked with a 'p' (piano) dynamic. The final staff features six triplet markings, each consisting of three notes beamed together, indicating a triplet rhythm.



Savti orom

Musical score for 'Savti orom' in 2/4 time. The score consists of eight staves. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single system across all staves. The notation includes eighth and sixteenth notes, with some passages featuring triplets. The final measure of the eighth staff ends with a double bar line and a repeat sign.

Sarbozi

Musical score for 'Sarbozi' in 4/4 time. The score consists of two staves. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a single system across both staves. The notation includes eighth and sixteenth notes, with several passages featuring triplets. The final measure of the second staff ends with a double bar line and a repeat sign.



A musical staff with two staves. The upper staff contains eighth notes and triplet eighth notes. The lower staff contains eighth notes. There are six measures in total, with the first three measures having a triplet bracket over the eighth notes in the upper staff.

A musical staff with two staves. The upper staff contains triplet eighth notes. The lower staff contains eighth notes. There are six measures in total, with the first three measures having a triplet bracket over the eighth notes in the upper staff.

A musical staff with two staves. The upper staff contains triplet eighth notes. The lower staff contains eighth notes. There are six measures in total, with the first three measures having a triplet bracket over the eighth notes in the upper staff.

A musical staff with two staves. The upper staff contains triplet eighth notes. The lower staff contains eighth notes. There are six measures in total, with the first three measures having a triplet bracket over the eighth notes in the upper staff.

A musical staff with two staves. The upper staff contains triplet eighth notes. The lower staff contains eighth notes. There are six measures in total, with the first three measures having a triplet bracket over the eighth notes in the upper staff.

**Ufori chapandoz**

A musical staff with two staves. The upper staff contains sixteenth notes and triplet sixteenth notes. The lower staff contains sixteenth notes. There are six measures in total, with the first three measures having a triplet bracket over the sixteenth notes in the upper staff.

A musical staff with two staves. The upper staff contains sixteenth notes and triplet sixteenth notes. The lower staff contains sixteenth notes. There are six measures in total, with the first three measures having a triplet bracket over the sixteenth notes in the upper staff.

A musical staff with two staves. The upper staff contains sixteenth notes and triplet sixteenth notes. The lower staff contains sixteenth notes. There are six measures in total, with the first three measures having a triplet bracket over the sixteenth notes in the upper staff.

A musical staff with two staves. The upper staff contains sixteenth notes and triplet sixteenth notes. The lower staff contains sixteenth notes. There are six measures in total, with the first three measures having a triplet bracket over the sixteenth notes in the upper staff.

A musical staff with two staves. The upper staff contains sixteenth notes and triplet sixteenth notes. The lower staff contains sixteenth notes. There are six measures in total, with the first three measures having a triplet bracket over the sixteenth notes in the upper staff.



Five staves of musical notation, likely for a piano. Each staff contains a sequence of notes, primarily eighth and sixteenth notes, with some triplets. The notation is arranged in a vertical column.

Ufori soxta

Five staves of musical notation for the section 'Ufori soxta'. The notation consists of a series of notes, mostly eighth and sixteenth notes, with some rests and dynamic markings. The staves are arranged vertically.



Ufori soxta rezi

Two staves of musical notation. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bottom staff contains a bass line with eighth notes and rests.

Rok

Eight staves of musical notation. The first staff includes the time signature  $\frac{3}{8}$  and  $\frac{8}{4}$ . The notation consists of a complex rhythmic pattern with many eighth and sixteenth notes, often beamed in groups, and frequent rests. The bottom staff shows a bass line with eighth notes and rests.



The image displays ten staves of musical notation. The first nine staves are grand staves, each with a treble clef. They contain a variety of rhythmic patterns, including eighth notes, sixteenth notes, and rests, often grouped with slurs. The tenth staff is a bass staff, marked with a 4/4 time signature, and features a consistent eighth-note accompaniment pattern throughout the page.



A page of musical notation consisting of ten staves. Each staff begins with a brace on the left side. The notation includes various rhythmic values such as eighth and sixteenth notes, often grouped together. The music is arranged in a series of measures across the staves, with some staves featuring more complex rhythmic patterns, particularly in the sixth and seventh staves. The overall layout is clean and professional, typical of a printed music score.



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Rahmatilla Samadov ustoz san'atkor, mumtoz doyra ijrochiligida yetuk mutaxassis, O'zbekiston davlat konservatoriyasi «An'anaviy ijrochilik» kafedrasida dotsenti, II Respublika maqom ijrochilari tanlovi sovrindori, 1953-yil 20-fevralda Toshkent shahrida tug'ilgan. Ustoz san'atkor To'ychi Inog'omovning shogirdlaridan biri.

1978-1999 yillar davomida O'ztele-radio qoshidagi Yu. Rajabiy nomidagi «Maqomchilar ansambli»da faoliyat olib borgan. 1999-yildan konservatoriyada yoshlarga mumtoz doyra ijrochilik sirlarini o'rgatib kelmoqda. 30 dan ortiq shogirdlarni tarbiyaladi.

Bir qator maqolalar bilan birga o'rta maxsus ta'lim muassasalari o'quvchilari uchun «An'anaviy doyra ijrochiligi» o'quv qo'llanmasini yaratgan.

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