

**O‘ZBEKISTON RESPUBLIKASI OLIY VA O‘RTA MAXSUS TA‘LIM
VAZIRLIGI
BUXORO DAVLAT UNIVERSITETI**

Karimov Olimxo‘ja Islomovich

**CHOLG‘U IJROCHILIGI
VA ANSAMBLI**

*Respublika oliy o‘quv yurtlari bakalavriatining 5111100 —
“Musiqqa ta‘limi” yo‘nalishi talabalari uchun
o‘quv qo‘llanma*

**Buxoro
“Durdona” nashriyoti
2019**

UO'K 780.6

85.315

K 87

Karimov, O.I.

Cholg'u ijrochiligi va ansambli [Matn] : o'quv qo'llanma / Karimov O.I., -
Buxoro : Sadridin Salim Buxoriy" Durdona nashriyoti, 2019. - 196 b.

KBK 85.315

Ushbu o'quv qo'llanma musiqa san'ati sohasidagi oliy ta'lim muassasalari talabalari uchun mo'ljallangan bo'lib, unda ansambllar haqida, ansambl ijrochiligi xususidagi bilimlar o'rganiladi hamda usuliy sharhlar asosida ijrochilik dasturini kengaytirish uchun bir qator yangi talqindagi musiqiy asarlar va DTS ga asoslangan holda keltirilgan.

Mas'ul muharrir:

Baxtiyor Ashurov, O'zbekiston Madaniyat Vazirligi "Musiqqa nashriyoti" bo'lim mudiri.

Taqrizchilar:

Rustam Abdullayev, O'zbekiston Kompozitorlar va bastakorlar uyushmasi Raisi, professor, O'zbekistonda xizmat ko'rsatgan san'at arbobi.

Said Boltazoda Saidiy, NavDPI. San'atshunoslik fanlari nomzodi, professor.
Xalqaro "Antiquye World" ilmiy akademiyasi akademigi

Sanoqul Do'stov, BuxDU, pedagogika fakulteti musiqa ta'limi kafedراسi dotsenti

O'quv qo'llanma O'zbekiston Respublikasi Oliy va o'rta maxsus ta'lim vazirligining 2019-yil 2-maydagi 394-sonli buyrug'iga asosan nashr etishga ruxsat berilgan.

ISBN 978-9943-5610-6-9

Данное учебное пособие предназначено студентам высших учебных заведений в области музыкального искусства.

В нём изучаются навыки ансамблевого исполнительства и даны сведения об ансамблях, и на основе методических комментариев приведены ряд новых музыкальных произведений а также СГО для расширения репертуара по исполнительства.

Отвественный редактор:

Бахтиёр Ашуров, заведующий типографии “Музыка” Министерсва культуры Узбекистана

Рецензенты:

Рустам Абдуллаев, Председатель саюза Композитаров Узбекистана, заслуженный деятель труда искусств, профессор.

Саид Болтазода Саидий, кандидат в науках искусствоведения, профессор, НавГПИ. Академик Международной научной академии “Antique World”

Санокул Дустов, доцент кафедры преподавание музыки БухГУ.

This teaching manual is meant for the students, studying at the High Educational Institutions in the field of musical Art and learning the skills of the Ensemble Performance. A lot of musical works are given in this manual on the basis of methodical comments with a view to broaden the repertoire of SGO performance

Editor-in-chief:

Bakhtiyor Ashurov, Head of the Department of Music Publishing of the Ministry of Culture of Uzbekistan.

The observers:

Rustam Abdullayev, Chairman of the Association of Composers and Composers of Uzbekistan, Professor, Honored Art Worker of Uzbekistan.

Said Boltazoda Saidiy, Navayi Candidate of Fine Arts, Professor.

Academician of the International Academy of Sciences "Antiquye World"

Sanoqul Dustov, Associate Professor of Music Education at Pedagogical Faculty, Bukhara State University

Annotatsiya

“Cholg‘u ijrochiligi va ansambli” fani o‘zbek xalqining sevimli cholg‘ulari asnosida asrlar mobaynida insonlarga ma’naviy meros sifatida xizmat qilib, uning kelib chiqishi er.avv.3000 yillik tarixga borib taqaladi. Ushbu davrdan tortib bizning davrimizgacha ustoz-shogird tizimida yetib kelgan turli milliy va mahalliy musiqiy san’atimiz bugungi kungacha yetib kelganligi bilan, ayrim milliy cholg‘ularimiz yetib kelmagan.

Ushbu o‘quv qo‘llanma DTS talablari va jahon kompozitorlarining eng sara asarlari va ma’naviy musiqaga maqbul keladigan yangi zamonaviy kompozitsion asarlar bilan qamrab olingan bo‘lib, 6 bob va qismlardan iborat:

- ansambl ijrochiligining umumiy qoidalari.
- milliy cholg‘ular tarixi va klassifikatsiyasi.
- amaliy mashqlar va etyudlar.
- yakka ijroda asarlar majmuasi.
- fortepiano jo‘rligida ijro etiladigan asarlar.
- ko‘p ovozli ansambl ijrochiligiga oid asarlar.

Talabalarni mustaqil ravishda mashg‘ulotlar olib borish ko‘nikmalarini shakllantirish va ijrochilik dasturi mahoratlarini chuqurlashtirish va texnikalarini yanada mukammallashtirishda qaratilgan.

Mazkur o‘quv qo‘llanma 5111100-bakalavr yo‘nalishininig talabalariga mo‘ljallangan bo‘lib, zamonaviy kompozitorlarning yangi asarlari va innovatsion texnologiyalarda o‘z yechimini topganligi bilan ahamiyatlidir.

Аннотация

Предмет по “Инструментальная исполнения и ансамбль” является коренной традиционной музыки для Узбекских народов в течении жизни устного профессионального исполнение и является любимыми инструментами так как служат в духовным наследием и их происхождение восходит к 3000 годам до нашей эры. От наидревнейших этапов жизни некоторые национальные музыкальные инструменты не дошли до наших времьень.

Учебник составлена по требованиям СГО и проиведениями знаменитых всемирных композиторов а также из навейших современных произведений и состоит из 6 разделов и параграфов;

- общее правила исполнения ансамбля;
- история и классификация национальных инструментов;
- практические упражнения и этюды;
- комплекс произведений в одиночном исполнении;
- произведений с сопровождением фортепиано;
- произведение для многоголосного исполнения;

Развивать навыки учащихся в поизведении самостоятельных семинаров и углублять программы и методы рачвития учащихся.

Учебное пасобия назначена для степени 5111100-бакалаврского направления и важен, поскольку что он решил свои новые инновационные технологии и произведении современных композитаров.

Annotation

The science of creativity and txe chsemle science txe main priorities of development are txe Uzbek peopleis favoritefor centuries ithas served as a spiritual heritade for people, and its origin dates bask to 3000 years the national and local musical art that has come to aur time from the time of the teacher – the student system, has come to aur days, and our national musical instruments have not come. This tutorial is compiled by the Dalat Education standarts reguirements and compositions of the best composers and hew compilations composed of spiritual music, coresisting of six chapters;

- Ceneral rules of the ensamble performance;
- History and classification of national instruments;
- Praktikal exercises and etiguefte;
- The unigue collection of works;
- Works executed by Fortapiano;
- Works by many audio ensembles;

Txe goal of txe course is to develop students’ skills of self-help and extend their skills and skills.

Mazkyr’s manual is 5111100- a bachelor’s degree which is very importans for the students of the nev innovative technologies.

PEDAGOGIK ANNOTATSIYA

O'quv fani:

“Cholg‘u ijrochiligi va ansambli”.

O'quv qo'llanma nomi:

“Cholg‘u ijrochiligi va ansambli”.

Ishtirokchilar: Musiqa ta'limi yo'nalishida tahsil olayotgan I-II-III bosqich bakalavrlari.

Mazkur o'quv qo'llanma: 5111100 – cholg‘u ijrochiligi va ansambli sinifida milliy musiqiy qadriyatlarimizni chuqur o'rganish, milliy xalq kuylarini alohida yuksak badiiy did bilan ijro etish malakalarini takomillashtirishga alohida e'tibor beriladi. Darslar jarayonida ta'limning tarbiya bilan mushtarakligiga erishish maqsadida talabalar yuksak axloqiylik, milliy ong, milliy tuyg‘u, milliy iftixor, Vatanni sevish va ardoqlash hislarini tarbiyalab borish ham asosiy vazifalardan hisoblanadi.

O'quv fanining maqsadi va vazifalari: Cholg‘u ijrochiligi va ansambli fanining maqsadi - talabalarning o'quv jarayonida olgan bilimlarini ansambl sifatida mujassamlashtirish, keyingi o'qituvchilik faoliyatida cholg‘u asboblari ansambllari tashkil qilish jarayonlarini, talaba va o'quvchilarning o'qishdan bo'sh vaqtlarini to'g'ri tashkil qilish, madaniy merosga to'g'ri yondashishga, ularning tafakkur va hissiyotlarini rivojlantirib borib, g'oyaviy - badiiy va ma'naviy tarbiyasiga ijobiy ta'sir ko'rsatish.

Musiqa fanining umumta'lim maktablari muassasalarining DTS dasturiga muvofiq Oliygo'hlardagi amaliy mashg'ulotlarni texnik vositalardan foydalanib o'tkazish ta'lim samaradorligini oshiradi. O'qish jarayonida kafedralar tashkil etilgan fonotekadan foydalaniladi.

Ushbu fanning vazifalari:-cholg‘u ijrochiligi va ansambli tarixi, shakllantirishi haqida ma'lumotga ega bo'lish;

-ansambllarni tashkil qilish haqidagi nazariy va amaliy ma'lumotlarni bilish ijrodagi usullar (cholg‘u zarblari, shtrixlari), doira usullari, bezaklardan foydalana olish;

-ansambl ijrosidagi unison, hamda ko'p ovozli musiqiy asarlarni o'rganish, tahlil qila olish; cholg‘ular haqida qiziqarli suhbatlar o'tkaza olish;

-umumta'lim maktablarida turli hil ansambllarini tashkil eta olish, repertuar tanlay olish, konsert chiqishlarini uyushtirish malakalarini egallash.

-cholg‘uda ijro etishni o'rgatish jarayoni o'quvchilar tomonidan ijro asoslarini ongli ravishda puxta egallash, ijro uchun zarur bo'lgan ko'nikmalarni hosil qilish va ularni amalda qo'llay olish hamda mustaqil ijodiy fikrlash va kuzatish qobiliyatlarini rivojlantirish, shuningdek estetik didini shakllantirishga qaratilgan.

Fan bo'yicha talabalarning bilimiga, ko'nikma va malakasiga qo'yiladigan talablar.

Bakalavr:

-asosiy va qo'shimcha cholg‘u asbobi, ijro vositalari va badiiyati;

-ansambl turlari;

-ansamblda badiiy ijro etish tassavvuriga ega bo'lish;

-musiqaning rivojlanish xususiyatlarini anglash yakka ijrochilik mahorati ustida ishlash;

-klassik bastakor va kompozitorlarning yaratgan merosini o'rganish va ijro etish; chet el musiqasi madaniyatining ilg'or an'analaridan foydalanish;

-cholg‘u ijrochiligi bo'yicha tanlagan sozida xalq kuylari, o'zbek bastakorlarining mashhur asarlarini ijro eta olishni bilishi, malaka hosil qilishi va amalda qo'llay olishi;

-notani o'qib ijro etish malakalarini shakllantirish;

-cholg‘uda mukammal ijro etish bilim va malakalariga ega bo'lish;

-o'rganilayotgan musiqasi asarini umumiy tahlil eta bilish;

-cholg‘uda ansambl va xor jamoasiga jo'r bo'la olish malakalarini egallash;

-cholg‘uda musiqasi asarini badiiy ijro va talqin etish ko'nikmalarini egallay olish malaka va ko'nikmalariga ega bo'lishi kerak.

Fanning o'quv rejasidagi boshqa fanlar bilan o'zaro bog'liqligi va usuliy jihatidan uzviyligi: Cholg‘u ijrochiligi va ansambli - fani solfedjio, garmoniya, cholg‘uchilar ansambli, cholg‘ushunoslik fanlari, cholg‘uchilar orkestri bilan bevosita birgalikda o'tiladi. Shuningdek cholg‘uchilar ansambli, pedagogika, psixologiya fanlari bilan bevosita bog'liq.

Fanning ta'limdagi o'рни: Mazkur ta'lim yo'nalishidagi umumkasbiy fanlar ichida cholg' u ijrochiligi va ansambli fani talabalarga ijrochilik mahorati, cholg' uchilar ansamblini tashkil etish va ishlash, jamoaga rahbarlik qilish bo'yicha tavsiyalar beradi.

Talabalar ushbu fanlarni birinchi kursdan boshlab o'zlashtirishlari jarayonida o'zbek xalq kuylarini ijro etish malakalarini o'zlashtirib O'zbekiston bastakorlari asarlari, chet el kompazitorlari asarlari, qardosh xalqlar kuylari, rus bastakorlari asarlaridan namunalar ijro etish bo'yicha ijrochilik mahoratlarini shakllantirib boradilar.

Fanning o'qitishda zamonaviy axborot va pedagogik texnologiyalar: Fanni o'rgatishdagi yangi pedagogik texnologiyalar hozirgi kun talabi - talabalarga bilim berishni tushuntirish, uqtirish, bayon qilish orqali amalga oshirish bilan bir qatorda ko'proq ularning bilim olishga bo'lgan talab va ehtiyojlarini o'stirish hamda ularning mustaqil bilim olishlariga imkoniyat yaratib berishni nazarda tutmoq zarurligini taqozo qiladi.

Asosiy qism

Amaliy mashg'ulotlarni tashkil etish bo'yicha ko'rsatma va tavsiyalar.

O'rta Osiyoda ijrochilik san'atining paydo bo'lgan davridan to XIX asrning 60-yillarigacha taraqqiyoti, xalq cholg'ularini uzoq o'tmishda paydo bo'lganligi, musiqachilikda dastlab urma zarbli cholg'ular, damli cholg'ular, so'ngra torli-mizrobli va torli-kamonli musiqa cholg'ulari paydo bo'lganligi hamda tarixiy manbalari.

O'zbek kompozitorlari va bastakorlari hamda o'zbek xalq kuylari: "O'zgancha", "Qashqarcha", "Do'loncha", "Farg'onacha", "Norim - norim", "Usmoniya", "Saboh", "Dutor bayoti" va shu murakkablikdagi boshqa asarlar.

"Nozanin" B.Aliyev musiqasi. "Qizlar raqsi", M.Mirzayev musiqasi. "Arzihol", R.Tursunov musiqasi. "Go'zal vatanim", M.Mirzayev musiqasi. "Shahlo", R.Tursunov musiqasi, "Nozli yorga", R.Tursunov musiqasi, "Cho'l durdonasi". R.Tursunov musiqasi, "Zavqim kelur", M.Mirzayev musiqasi. "Gulbahor", "Tanovar", "Aliqambar", "Oromijon", "Sharob", "Nasri segoh", "Dilhiroj", "Xorazm lazgisi", "Rajabiy", "Samoj Dugoh", "Mirzadavlat", va boshqalar.

Fortepiano jo'rligida ijro etiladigan asarlar: M.Mirzayev "Bahor vals", I.Akbarov "Alla", P.Xoliqov "Raq", M.Mirzayev "Shodlik", "Yangi tanovar", K.Komilov "Xayolimda", F.Alimov "Lirik vals", G.Qodirov "Raq", A. Muhamedov qayta ishlagan "Dutor bayoti".

Q.Mamirov "Yoshlik taronasi", F.Alimov "Raq", Sh.Sayfuddinov "Fasli bahor", D.Zokirov "Ko'rmadim", B.Giyenko qayta ishlagan "Nayrez", J.Sultonov "Raqqosasidan", R.Nematov "Xumor", M.Bofayev "Poyema", S.Xayitboyev "Rubob taronasi", B.Giyenko "Badahshon raqsi", Narimanidze "Davluri", F.Nazarov "Qo'shiq va raq", X.Rahimov "Navro'z", A.Muhamedov qayta ishlagan "Rohat", F.Vasilev va Ye.Shukrullayev qayta ishlagan "Uyg'urcha qo'shiq va raq", S.Rustamov "Askerani", D.Zokirov qayta ishlagan "Tanovar".

Chet el bastakorlarining asarlari: M.Oginskiy "Polonez", P.Chaykovskiy "Neopolitanskaya pesnya", M.Glinka "Polka", U.Gadjibekov "Qo'shiq va raq", I.Brams "Vengercha raq" №5, M.Bolakirov "Polka", F.Amirov "Aslan qo'shig'i". Qashqar rubobi sozining ijroviy imkoniyatlari haqida tobora chuqurroq tasavvurga ega bo'lib borish. Taniqli ijrochilarni o'ziga xos ijro uslublari. Mahorat sirlarini o'zlashtirib borish; Notaga qarab chalish malakasini o'stirish, birinchi kursga nisbatan ijro jihatidan birmuncha murakkab bo'lgan texnik va bezakli mashqlar. Gamma va etyudlarni chalish, fortepiano jo'rligida jo'rsozlik va jo'rnavozlik malakalarini o'zlashtirish.

S.Rahmaninov "Italyancha polka", I.Brams "Vengercha raq" №2, M.Glinka "Ivan Susanin" operasidan "Raq", F.Shubert "Serenada", U.Gadjibekov "Ko'rog'li" operasidan "Raq".

O'rganilayotgan asarlarni mustaqil tahlil qilish, asar xarakteriga mos tushadigan ijro uslublarni mustaqil tanlash va ijro etish mahoratini o'stira borish.

O'zbek xalq musiqasi namunalarini ijro etishda maqsadga muvofiq aplikatura tanlash va ijro etish bezaklarini qo'llay bilish malakasini o'stira borish, ifodali ijro va tajriba egallab borish.

Bilim va malakalarni takomillashtirish ansambl cholg'ularida badiiy ijro uchun zarur bo'lgan shtrixlar tizimini o'zlashtirish (yakka zarb, qo'sh zarb, teskari zarb, ufor zarb, tremolo) hamda

o'zbek an'anaviy musiqada mavjud ornamentlarni (forshlag, naqshlag, mardent, trel kabilar) ijro etish texnikasini egallash.

Nota bilan chalish, fortepiano jo'rligida ijro etish malakalarini o'stira borish, kompozitorlarning murakkab asarlarini chalish, mahoratini singdirib borish. Ijro imkoniyatidan kelib chiqqan holda va o'z mahoratini o'stirish maqsadida ijro uchun mustaqil asarlar tanlash, mos ijro uslublarni topish va o'rganilayotgan asarlarni har tomonlama tahlil qilish, o'quvini o'stira borish.

Ansambl cholg'ularida ijro etishning texnik va bezakli ijro etish malakalarini orttirib borish, nota yozish, kuy va qo'shiqlarni rubobga moslash va turli tonliklarga ag'dara bilish malakasini egallash:

- davlat attestatsiyasi talablari darajasidagi ijro jihatidan murakkab asarlarni, xalq kuylarini mahorat bilan chalish texnikasini egallash; maktab dasturiga kiritilgan barcha qo'shiqlarga jo'rnovozlik qilish, tinglash uchun berilgan asarlarni to'laqonli ijro etish malakasini egallash;

- maktabda sinfdan tashqari musiqiy mashg'ulotlar jarayonida rubobchilar ansambli, duyet, trio, kvartet jo'rovovozliklarini tashkil etish tajribasini egallash; o'z ustida mustaqil ishlash, asarlar tanlash, mustaqil o'rganish, notaga qarab ravon ijro etish va har bir asarni badiiy va xushohang ijro etish malakasini shakllantirish.

Talabalar yil davomida chalish texnikasiga oid etyudlar, ijroning umumiy qoidalarini o'rganadilar va shuningdek tovush hosil qilish uchun yozilgan maxsus mashqlarni bajaradilar hamda qochirimlarni mashq qiladilar. Bu davrda talabalar 6-8 ta badiiy asar va 1-3 sinf uchun mo'ljallangan maktab qo'shiqlarini o'zlashtirishlari lozim.

Etyudlar: "Etyudlar" bo'limiga talabalarning turli tayyorgarlik darajalariga muvofiq qiyinchiligi jihatidan turlicha asarlar tanlangan. O'zbek va rus guruhleri talabalari uchun mo'ljallangan dasturga ijro texnikasi shakli turlicha bo'lgan etyudlar kiritilgan.

Mustaqil ta'limni tashkil etishning shakli va mazmuni: Mustaqil fikrlash borasida o'quvchi faqatgina o'z o'qituvchisining ko'rsatma va fikrlariga ergashib bo'ysunishi emas, balki biron masala yuzasidan o'zining shaxsiy munosabatini ijro orqali bildira olishi kerak.

O'quvchining mustaqil mashg'ulotlarida musiqa ijrochiligi san'atiga ongli munosabati yetakchi vazifani o'taydi. Cholg'uda ijroni o'rganish jarayonida yaxshi yo'lga qo'yilgan, munta'zam ravishda amalga oshiriladigan uy mashg'ulotlarining ahamiyati juda kattadir. Bunda mashg'ulotlar davomida o'quvchi mehnatga bo'lgan ongli munosabati shakllana boradi. Ba'zi o'qituvchilar o'z o'quvchilariga keragidan ortiq homiylik ko'rsatib, ularni mustaqil mehnat qilishlariga xalaqit beradi. Aksincha, o'quvchilarning mustaqil mehnat qilishlari uchun qanchalik erta imkoniyat yaratilsa, uning natijasi shunchalik tez ko'zga tashlanadi.

Talaba mustaqil ishni tayyorlashda muayyan fanning xususiyatlarini hisobga olgan holda quyidagi shakllardan foydalanish tavsiya etiladi;

-darslik va o'quv qo'llanmalar fan boblari va mavzularini o'rgatish;

-tarqatma materiallar boyicha ma'ruzalar qismini o'zgartirish;

-maxsus adabiyotlar bo'yicha fanlar bo'limlari yoki mavzulari ustida ishlash;

-yangi texnikalarni apparaturalarni, jarayonlar va texnologiyalarini o'rganish;

-talabaning o'quv ilmiy-tadqiqot ishlarini bajarish bilan bog'liq bo'lgan fanlar bo'limlari va mavzularini chuqur o'rgatish;

-faol va muammoli o'qitish uslubidan foydalaniladigan o'quv mashg'ulotlari:

Tavsiya etiladigan mustaqil ishlar mavzulari: Yirik shakldagi asarlar

1. D.Kabalevskiy - Sonatina.

2. Y. Berkovich - Variatsiyalar.

3. A.Vilinskiy - Sonatina.

1. B.Giyenko – "Jasur yigit", "Vals", "Kuy".

2. F.Nazarov - Marsh.

3. D.Omonullayeva - Raqs. Marsh.

1. D.Shitte - №18, 22, 23 etyud.

2. K.Cherni - №31 etyud.

3. I.Berkivoch - №27 etyud.

4. A.Lemunan - №17 etyud.

Ansamblar

1. V.Motsart - Variatsiyalar.

2. V.Vitlin - “Bolalar uchun kuy”.

3. Chet el xalq kuyi.

O‘quv qo‘llanmaning informatsion-usuliy ta‘minoti: Mazkur fanni o‘qitish jarayonida ta‘limning zamonaviy metodlari, pedagogik va axborot-kommunikatsiya texnologiyalari qo‘llanilishi nazarda tutilgan.

Mazkur fanlarni o‘qitish jarayonida ta‘limning zamonaviy metodlari, pedagogik va axborot - kommunikatsion texnologiyalari yo‘nalishi nazarda tutiladi:

- Cholg‘u ijrochiligi va ansambli fani bo‘yicha nazariy bilimlarda zamonaviy kompyuter texnologiyalari saytlaridagi elektron darsliklar namunalaridan foydalanish;

- O‘rganilgan asarlar ijrosi yozilgan musiqiy disketlar, CD DVD MP3 va magnitofon lentalar;

- Musiqiy filmlar yozilgan hujjatlar, disklar;

- O‘zbekiston televideniyesi “Oltin fondi”da saqlanayotgan “Shashmaqom”, “Oltin meros”, mumtoz ashulalari va filmlardan vizual holda foydalanish.

Didaktik vositalar: Jihozlar va uskunalar, moslamalar: electron doska - xitachi, LCD - monitor, electron ko‘rsatgich (ukazka).

Video - audio uskunalar- video va audiomagnitofon, mikrofon, coloncalar.

Kompyuter va multimediali vositalar: kompyuter, Dell tipidaqi proyector, DVD - discovod, Web - camera, video ko‘z.

KIRISH

Ma'lumki, maqomlarga, xalq kuyi va ashulalariga talab xalqimiz orasida tobora ortib bormoqda. Ana shunday talab va ehtiyojni qondirish maqsadida yetuk ijrochi mutaxassislarni tarbiyalash mas'uliyatli vazifalardan biri hisoblanadi. O'zbek xalqining boy musiqa merosini o'rganish va uni keng omma ichida targ'ib qilish ishlari san'atimizning jonkuyar tashabbuskorlari, mohir ijrochilari zimmasida bo'lmog'i zarur. Chunki bizning davrimizgacha yetib kelgan ulkan musiqiy merosning ustozdan shogirdga bevosita o'tishida tabarruk zotlar ko'priklar vazifasini o'tash bilan birgalikda o'zlarining ijodlari bilan ham namuna bo'lganlar.

Yosh avlodni tarbiyalashda, avvallambor, mutaxassis o'qituvchilar o'zlari barcha namunali xislatlarni mujassamlashtirgan bo'lmog'i zarur. **Prezidentimiz Shavkat Mirziyoevning O'zbekiston ijodkor ziyolari vakillari bilan uchrashuvdagi ma'ruzalarida**, *"Bizning havas qilsa arziydigan buyuk tariximiz bor. Havas qilsa arziydigan ulug' ajdodlarimiz bor. Havas qilsa arziydigan beqiyos boyligimiz bor. Va men ishonaman, nasib etsa, havas qilsa arziydigan buyuk kelajagimiz, buyuk adabiyotimiz va san'atimiz ham albatta bo'ladi"* - degan fikrlari hammamizni to'lqinlannirib yubordi.

Hamma sohada o'qituvchilar vijdonli, kamtar, ma'naviy va axloqiy pok, yoshlarga g'amxo'r, yaqindan maslakdosh, o'z kasblariga hurmat, e'tiborli va sadoqatli bo'lmoqliklari kerak. Yoshlarni ham ana shu fazilatlar bilan tarbiyalamoq, kelgusida barcha sohadagi kabi an'anaviy musiqa merosimizning borgan sari zargarona sayqallashuvida va rivojlanishida ham alohida ahamiyat kasb etadi.

Bugun san'at dargohiga ilk bor qadam qo'yan yosh yigit va qizlar musiqa san'ati sirlarini astoydil o'rganyapti. Ma'lumki, respublikamizning barcha musiqa dargohlarida turli ansambllar qatori o'zbek xalq cholg'ulari ansambli darslari ham olib boriladi. Ansambllarda ishtirok etish yosh musiqachilar uchun katta ijrochilik maktabini o'tashi shak-shubhasiz.

Ansambl so'zi fransuzcha ensemble - so'zidan olingan bo'lib, birgalikda ma'nosini bildiradi.

Cholg'u ijrochiligi va ansamblida cholg'uda fortepiano jo'rlikida ijro etish, ikki yoki undan ko'proq cholg'ularning birgalikda, ya'ni jo'rlikda ijro etishi ansambl deyiladi. Faqat unison chaladigan cholg'ular guruhi ansambl bo'libgina qolmay balki, duet, trio, kvartet, kvintet, sekstet va har xil tarkibdagi orkestrlar ham o'zaro ansambl bo'lib ijro etadi.

Musiqa oliygohlari va ixtisoslashgan san'at maktablarining ansambl sinflarida cholg'uchilar soniga, cholg'ular turiga qarab dutorchilar, rubobchilar ansambli yoki o'zbek cholg'ulari ansambllarini tuzish mumkin. Bunday sharoitda ish boshlagan o'qituvchi yoki ansambl rahbari

o'quvchilarning qobiliyati, egallagan bilim va ko'nikmalari hamda professional tayyorgarligini hisobga olgan holda mashg'ulotlarni olib borishi maqsadga muvofiq bo'ladi. Dastlabki mashg'ilotlardan cholg'ularning yaxshi sozlanishiga alohida e'tibor berib talabalarni muntazam ravishda umumiy sozning tiniq, toza bo'lishiga o'rgatib borish zarur.

Bu esa o'quvchilarning eshitish qobiliyatlarini yanada rivojlanishiga yordam beradi. Yosh sozandalar mutaxassislik darslarida cholg'uda chalish ko'nikmalarini, ijrochilik mahorati sir-asrorlarini chuqurroq o'zlashtirish bilan birga ko'plab asarlar bilan tanishadi, ularni yaratgan mualliflar haqida ma'lumotlarga ega bo'ladi.

Yakka ijrodan farqli o'laroq ansambl ijrochiligi darslarida o'quvchilar ansambl bo'lib chalish, ya'ni birgalikda hamnafas bo'lib chalish sir-asrorlarini o'zlashtirib boradi.

Bunda sozanda faqat o'z cholg'usinigina eshitib qolmasdan, balki boshqa sozlarning tovushini ham eshita olishi hamda umumiy ijroni eshita olish va o'z cholg'usining tovushini jamoa ijrochiligiga mos ravishda boshqara olish ko'nikmalarini o'zlashtirib boradi. Shu bilan birga faqat o'z sozining ijro imkoniyatlarini chuqur o'rganib qolmasdan, qolgan barcha sozlarning o'zigagina xos bo'lgan tovush, tembr, koloritik hamda ijro imkoniyatlarini ham o'zlashtirib, o'rganib boradilar.

Ma'lumki, ansambl ijrochiligi darslari amaliy mashg'ulotlar sirasiga kiradi. Shunday ekan talabalar o'quv davridan boshlab o'quv yurti doirasida turli xil konsertlarda va har xil tadbirlarda

o'z ijrolari bilan muntazam ishtirok etadilar. Bu esa ularning kelajakda mohir sozanda bolib yetishishlarida va ijrochilik faoliyatini davom ettirishlarida asosiy omillardan biri bo'lib xizmat qiladi.

Ansambllar mashg'ulotlarida har xil yakkanavoz cholg'uchi hamda xonandalarga, jo'rnavozlik qilish talabalarga ashula yoki ijro etilayotgan asar matni bilan tanishish, turli asarlarni ijro etish sirlarini o'zlashtirish bilan birga mutaxassislik va boshqa darslarda olgan ma'lumotlarining kengayishiga imkoniyat yaratadi. Ayni paytda cholg'uchilar ansambllarda ijrochilik faoliyatini olib boradigan har qanday sozanda, mutaxassislik darslarida yakka tarzda olgan bilimlaridan va yakkanavoz ijrochilikdan farqli o'laroq musiqani chuqurroq o'rganadi, musiqiy tafakkuri yanada kengayadi, musiqani sezish, his qilish qobiliyatlari rivojlanadi. Natijada kelgusida bo'lajak sozanda sifatida turli xil jamoalarda ishlash ko'nikmalari shakllanib boradi.

O'zbekistonda ko'p yillardan beri salmoqli ijod qilib kelayotgan Bahor, O'zbekiston, Zarafshon ashula va raqs ansambllari, Y. Rajabiy nomidagi maqomchilar ansambli, O'zbekistonda maqomchilar ansambllari kabi ijodiy jamoalarning faoliyatiga nazar tashlab, ular ijrosidagi musiqalarni tahlil qilib ko'rsak, bu ijrolardagi nafislik, umumiy jo'rnavozlik, dinamika, sozandalarning o'zaro bir-birlarini va musiqani qanchalik teran his qiishlarini kuzatishimiz mumkin.

Bunday ansambllarda uzoq vaqt ishlagan sozandalar faqat mohir sozanda bo'lib qolmasdan, o'zbek xalq musiqasi, bastakorlarimiz asarlarini yoki shashmaqom asarlarining puxta bilimdoni bo'lib yetishganliklarining guvohi bo'lamiz.

Ushbu qo'llanmaga kiritilgan asarlar ansambllar ijrochiligi uchun to'plangan bo'lsa-da, asarlarni ansambllar bo'lib ijro etganda, albatta, ansambllarning tarkibidan, sozandalarning ijrochilik mahoratlaridan kelib chiqqan holda, asarning ma'lum bo'laklarini biror-bir yakka sozda yoki bir necha sozlar guruhida, shuningdek bir xil sozlarda oktava qilib chalish maqsadga muvofiq bo'lib, bu kuyning yanada jozibaliroq, yorqinroq jaranglashiga sabab bo'ladi.

Ansambllar rahbari yoki shu fandan dars beradigan o'qituvchi o'rganilayotgan kuy yoki qo'shiqning muallifi, asar ijrosidagi o'ziga xosliklar haqida to'liq ma'lumot berishi va bu asarning tavsiloti va tahlilini o'quvchilarga to'la ochib berishi kerak bo'ladi. Dars jarayonida o'qituvchi asarni biron-bir cholg'uda o'zi ijro etib ko'rsatib berishi, yoki o'rganilayotgan asarning magnit tasmlaridagi ijrosini tinglash o'quvchilar tomonidan asarni to'laqonli o'zlashtirilishida hal qiluvchi omillardan biridir.

O'quv jarayonida mashg'ulotlarni guruhlariga bo'lib o'tkazish yaxshi samara beradi. Bunda ansambllar rahbari asar ijrosidagi murakkabroq qismlarni ma'lum bir guruhga yoki biror sozga tegishli bo'lgan bo'laklari ustida ishlaydi.

Dars jarayonida o'quvchilar diqqatini tarbiyalab borish juda muhimdir. Ya'ni rahbar boshqa bir soz bilan asarning ma'lum bir bo'lagi yoki elementi ustida ishlar ekan, qolgan o'quvchilar bu jarayonni diqqat bilan kuzatib turishlari kerak. Chunki ansambllar sozandalari umumiy ijroda hamnafas bo'lib ijro etishlari uchun har bir sozanda bir-birini juda yaxshi eshitishi, sezishi zarurdir.

Ushbu o'quv qo'llanma universitet va institutlardagi musiqa ta'limi yo'nalishlari, shuningdek ixtisoslashgan san'at maktablari uchun mo'ljallangan bo'lib, undan bugunda faoliyat ko'rsatayotgan havaskorlik ansambllari ham foydalanishlari mumkin.

I BOB

ANSAMBL IJROCHILIGINING UMUMIY QOIDALARI

Ansamblda ijro mahoratini egallash avvalo to‘g‘ri o‘tirish, cholg‘u sozini to‘g‘ri tutish, tovush chiqarish madaniyatini egallab borish, ijro harakatlarini to‘g‘ri shakllantirish hamda jamoaviy ijro qoidalariga to‘liq rioya etishni nazarda tutadi:

- ijro paytida gavdani shunday tutish lozimki, toki u ijrochining barcha harakatlari uchun qulay va tashqi ko‘rinishi chiroyli bo‘lsin;
- suyanchiqqa suyanmasdan, o‘rindiqning yarmida o‘tirish odat qilinadi, sozandalarning chap oyoqlari oldinroq o‘ng oyoqlari esa orqaroq joylashadi;
- o‘ng qo‘lning to‘g‘ri joylanishiga, ijro harakatlarining erkin bo‘lishiga erishiladi;
- chap qo‘l soz dastasini siqmasligi (rubob, afg‘on rubobi, soz, g‘ijjak, dutor sozlarida), qo‘l kafti dastaga tegmasligi, erkin bo‘lishiga harakat qilinadi;
- sozandalar kuyni boshlashda diqqat bilan o‘tirishlari, boshlovchi sozanda yoki doiraning auftaki bilan birgalikda boshlashlari zarur;
- kuyni tamomlashda ham xuddi shunday doira usuliga muvofiq yoki umumiy ansamblning bir nafasda tamomlashiga diqqatni qaratish lozim;
- ansambl ijrochiligida jamoaviy ijro madaniyatiga rioya qilish, ijro paytida diqqat bilan o‘tirish nafaqat o‘z sozi tovushi, balki umumiy ansambl tovushini va shunga mos ravishda o‘z sozi tovushini nazorat qilib borish lozim;
- ijro uchun qulay va to‘g‘ri holatni tanlash, qo‘llarni erkin tutish, tovush chiqarish madaniyatini to‘g‘ri o‘zlashtirib borish har bir soz ijrosi uchun umumiy talablar mazmuniga kiradi.

CHOLG‘U SOZLARINI SOZLASH

Cholg‘u sozini aniq tovush manbayiga masalan, kamertonga yoki to‘g‘ri sozlangan fortepiano tovushiga sozlash tavsiya etiladi. Ansamblda esa cholg‘ular odatda nay yoki chang cholg‘usiga sozlanadi. Dars boshlanishidan yoki biror-bir konsertga chiqishdan oldin ansambldagi cholg‘u sozlarini har birini toza qilib sozlash tufayli butun ansambl unison sozining sofligiga erishiladi.

Cholg‘u sozlarini dastlabki mashg‘ulotlarda musiqa rahbarining o‘zi sozlab beradi va sekin-asta shogirdlarini ham o‘z sozlarini mustaqil sozlashga o‘rgatib boradi. Ma‘lumki o‘zbek xalq cholg‘ularining deyarli barchasi (puflab chalinadigan sozlardan tashqari) teri parda bilan qoplangan yoki yog‘och qopqoqli bo‘lib, simlar xarrak orqali o‘tkaziladi.

Shuning uchun ham cholg‘ularni sozlash jarayonida torlar tagiga qo‘yilgan xarrakning to‘g‘ri joylashishiga alohida e‘tibor berish zarur. Soz avval ochiq torda hosil qilinib keyin oktava pardasi bosilib uning aniq sozlanganligiga ishonch hosil qilinadi. Agar tovush sof oktavada eshitilsa, bu xarrak to‘g‘ri joylashganligidan dalolat beradi. Torni bosib chalganda ochiq parda oktava pardasidan baland eshitilsa xarrak o‘rnashgan joyi tovush xonasidan uzoqlashtiriladi yoki aksincha, torni bosganda tovush oktavadan past sadolansa, xarrak tovush xonasi tomonga suriladi, natijada ochiq tovush oktava tovushi bilan bir xilligiga erishiladi. Birinchi ochiq tovush tiniq sozlanishiga erishilgach, qolgan torlar ham shu tovushga nisbatan aniq qilib sozlanadi. Barcha sozlar aniq sozlanishiga erishilgandagina ansamblning umumiy sozini ham tiniq unison eshityilishiga erishiladi.

MILLIY CHOLG‘ULARNING JAHON STANDARTLARI KLASSIFIKATORLIK TARTIBIGA AMAL QILINISHI

O‘zbek xalq cholg‘ulari tarixidan. O‘zbek xalq cholg‘u ijrochiligining qadimiy va boy an‘analari. Ommaviy cholg‘u jamoalarining tuzilishi. O‘zbekiston musiqa va san‘at o‘quv yurtlarida xalq cholg‘ulari bo‘yicha ta‘limning yo‘lga qo‘yilishi. Umummadaniy va estetik tarbiya jarayonida hamda musiqiy savodxonlikni targ‘ib qilishda o‘zbek milliy cholg‘ularining roli. O‘zbek milliy cholg‘ulari bo‘yicha ta‘lim tizimidagi muammolar. O‘zbek xalq cholg‘ularini

takomillashtirish jarayoni. Cholg'ularni takomillashtirishga xalq ustalari va sozandalarning qo'shgan hissalarini.

Xalq cholg'ularida nota tizimi bo'yicha o'qitish. Xalq cholg'ulari ta'lim tizimi bo'yicha 30-yillardagi hukumat qarorlari. O'quv yurtlarida nota tizimi bo'yicha ta'limning joriy etilishi. Milliy cholg'u ustaxonalarining faoliyati. 30-yillar o'zbek musiqa madaniyatining o'sish davri. Toshkentda birinchi musiqa oliy o'quv yurtining tashkil qilinishi. O'zbek davlat filarmoniyasi va nota tizimi bo'yicha ijro etuvchi o'zbek xalq cholg'u orkestrining tuzilishi. Toshkent davlat konservatorisida "Xalq cholg'ulari" bo'limi va fakultetning ochilishi. Milliy musiqa cholg'ulariga bo'lgan talab va ishlab chiqarishning yo'lga qo'yilishi. Ko'p ovozli milliy cholg'u jamoalarining faoliyati, turli cholg'ular uchun maxsus yozilgan asarlarning paydo bo'lishi.



FORTEPIANO JO'RLIGIDA IJRO ETISH

Musiqa asarini o'rganishda dutor partiyasi bilan birgalikda ijro etiladigan fortepiano partiyasini puxta o'rganish zarur. Fortepiano bilan birga ijro etishni musiqa asarini o'zlashtirish jarayonida boshlagan ma'qul. Shunda ijrochi o'z partiyasini o'zlashtirish bilan bir qatorda fortepianoda ijro etiladigan partiyani ham o'ziga singdirib boradi. Ba'zi sozandalar o'z partiyalarini oxirigacha o'zlashtirib bo'lganlaridan keyingina fortepiano bilan birgalikda ijro eta boshlaydi. Bu hol cholg'uchi uchun birmuncha qiyinchilik tug'diradi.

Cholg'u va fortepiano ijrosi uchun yaratilgan musiqa asarlarini kuzatsak, unda quyidagi o'xshashliklarni uchratishimiz mumkin. Ba'zi musiqa asarlarida fortepiano cholg'uchi (solist)ga jo'r bo'lish vazifasini bajarsa, boshqa musiqa asarlarida cholg'u bilan fortepianoning partiyalari bir-birga teng va ma'lum darajada mustaqil xarakterga ega bo'ladi. Birinchi holda kuyni boshqarib borish asosan cholg'uchi (solist)ga yuklatilgan bo'lib, fortepiano faqat jo'rlik (akkompanement) vazifasini o'taydi. Bunda solist ijro etayotgan kuy mustaqil, ijrosi fortepianosiz ham ma'lum darajada tugallangan bo'ladi. Bunday musiqa asarlari o'zining tuzilishi bo'yicha nisbatan oddiy bo'lib, ulardan ta'limning boshlang'ich davrlarida foydalanish mumkin. Lekin bundan o'quvchi sozanda fortepiano partiyasiga e'tibor bermasa ham bo'laveradi, degan xulosa kelib chiqmasligi kerak. Bunday musiqa asarlarini ijro qilish paytida o'quvchi fortepianoda ijro etilayotgan akkordlar va ritmik shartlarni o'z ijrosi bilan birgalikda eshita olishi lozim.

O'zbek xalq cholg'uchilarida ijroni o'rganayotgan yosh sozandalarda fortepiano bilan birgalikdagi ijro paytida ko'proq uchrab turadigan kamchiliklardan biri musiqa asari ijrosini fortepiano bilan bir vaqtda boshlay olmaslikdir. Bu paytda o'quvchining diqqati tamomila o'zining ijrosiga qaratiladi va natijada fortepiano jo'rliqi solistning ijrosi bilan bir vaqtga to'g'ri kelmay qoladi. Ijroni fortepiano bilan birgalikda boshlash ko'nikmasini shakllantirishda musiqa asarining birinchi tovushi boshlanishdan oldingi harakat hal qiluvchi rol o'ynaydi. Buni asarning boshlanishidagi dirijorning qo'l harakati (auftakt)ga o'xshatish mumkin.

Musiqa asari davomida cholg'uchi partiyasida ma'lum miqdorda pauzalar uchrab turadi. Bunday paytda fortepianodagi ijro odatda davom etadi. O'quvchi pauzalarning necha taktligini eslab qolishoi bilan bir qatorda o'z ijrosining qachon boshlanishini ham puxta bilib olishi kerak. Bunda pauza davomidagi fortepiano ijrosini to'la anglab olishi yaxshi natija beradi.

Bundan tashqari, musiqa asaridagi asosiy kuyning yo'nalishini aniqlab olish fortepiano jo'rligida ijro etishda asosiy vazifalardan biridir. Ma'lumki, har bir musiqa asari ma'lum kuy (ohang) asosida qurilgan bo'ladi. Mana shu kuy fortepiano partiyasida yoki solist partiyasidaligini ajrata bilish konsertmeyster bilan chalish vaqtida ijroning to'laqonli bo'lishiga yordam beradi.

Fortepiano partiyasini yuzaki bilish cholg'uchi uchun yetarli emas. Fortepiano partiyasi solistning partiyasi bilan uzviy bog'langan bo'lib, musiqa asarining buzilmas kompozitsiyasini tashkil etadi. Shuning uchun haqiqiy ijro ulardan ansambl qonun-qoidalariga bo'ysungan holda katta mehnatni talab qiladi. Cholg'uchining fortepiano bilan birgalikdagi ijrosi qanchalik o'z vaqtida boshlansa, musiqa asarini o'zlashtirilishi shunchalik sifatli va tez bo'ladi.

SAHNADA IJRO QILISH

Talaba tomonidan to'la o'zlashtirilgan musiqa asari pirovard natijada sahnada ijro etiladi. Bunga qanday tayyorgarlik ko'rish kerak? O'quvchining sahna ijrosiga birinchi navbatda o'qituvchilar katta e'tibor va ehtiyotkorlik bilan yondashishi kerak. Asarni faqat yod olish sahna ijrosi uchun yetarli emas, uni tomoshabinga tushunarli tarzda yetkazish kerak. Shu sababdan o'qituvchilar bu ishda o'quvchilarga yaqindan yordam berishlari, sahna ijrosi paytida ularning xotirjam bo'lishlari uchun zamin yaratishlari lozim. O'quvchining talabga javob bermaydigan sahna ijrosini ba'zilar haddan ziyod hayajonlanish natijasi deb tushunadi. Albatta, sahna ijrosi paytida nafaqat yosh sozandalar, hatto tajribali, mohir ustalar ham hayajonlanadi. Lekin sahna ijrosida sodir bo'ladigan kamchiliklarni faqatgina hayajon tufayli desak to'g'ri bo'lmas.

Tajriba guvohlik beradiki, o'quvchi dars jarayonida musiqa asarini qanchalik puxta o'rgangan bo'lsa, sahna ijrosi paytida u shunchalik kam xatoga yo'l qo'yadi. Sahnada ijrosi paytidagi hayajonlanishning turli ko'rinishi mavjud bo'lib, ba'zilar o'quvchi ijrosiga yordam bersa, boshqalari, aksincha, ijodiy kuchlarga salbiy ta'sir etadi. Ba'zi hollarda hayajonlanishning kelib chiqishiga o'quvchining o'zi sabab bo'ladi, lekin boshqa turdagi hayajonlanish o'quvchining nazorati va iroda kuchidan chetda bo'lishi mumkin: sifatsiz cholg'u, shart-sharoitning noqulayligi, qo'llarning haddan tashqari sovib ketishi va boshqalar. Hayajonlanishni keltirib chiqaradigan sabablardan qat'i nazar, uning asosida o'quvchining psixikasiga bo'lgan ta'siri yotadi. Haddan tashqari hayajonlanishning oldini olish uchun o'quvchi faqatgina o'zining shaxsiy tajribasiga suyanishi va o'z hayajoni sababini to'g'ri aniqlashi kerak bo'ladi.

Hayajonning sababi ko'p hollarda musiqa asarining o'quvchi tomonidan yaxshi o'zlashtirilmaganligida ko'rinadi. O'quvchi sahna ijrosi oldidan xuddi shu o'zlashtirilmagan asar (qism)ning bo'lajak ijrosini o'ylab o'z hayajonini yanada zo'raytirib yuboradi. Shu sababdan ham sahna ijrosi o'quvchining ijro mahoratini o'zlashtirish uchun qilgan mehnatini naqadar to'g'ri va sifatli bo'lganligini aniqlashda ko'zgu bo'lib xizmat qiladi.

Sahnada ijrosida birinchi navbatda o'quvchining repertuaridagi qaysi asarni ijro etish to'g'ri bo'ladi? Tajriba shuni ko'rsatadiki, sahnadagi ijroni o'quvchi repertuaridagi xotirjam, vazmin xarakterga ega bo'lgan musiqa asarlari ijrosi bilan boshlagan ma'qul. Bu o'quvchining o'z hayajonini yengishiga, fikrlarini bir maqsadga qaratishiga yordam beradi. Lekin ba'zi sozandalar konsertda o'zlarining chiqishlarini murakkab va jadal tezlikdagi musiqa asarlarining ijrosi bilan boshlaydi. Ular konsertning boshlanishida hali kuchlar sarf bo'lmasidan, charchab qolmasdan oldin murakkab musiqa asarlarni ijro etish ma'qul deb tushuntirishadi. Albatta, har bir sozanda bo'lajak sahna ijrosida oldin o'z kuch va imkoniyatlarini chamalab, shu asosda ijro etilajak musiqa asarlarining tartibini tuzib olishi kerak. Sahnada ijrosidan oldin sozanda nima bilan shug'ullanishi kerak? O'z - o'zidan ma'lumki, musiqa asarini puxta o'rganib, o'zida mustahkam ishonch paydo qilgan o'quvchilargina sahna ijrosidan oldin o'zlarini xotirjam his qiladi. Sahnada ijrosidan bir - ikki kun oldin sozanda o'z ishonchini yanada mustahkamlashi uchun musiqa asarlarini to'xtamasdan ijro etib, ba'zi murakkab jummalarni alohida takrorlashi lozim. Bunda u

diqqat- e'tiborini asarning umumiy tuzilishi, uning asosiy yo'nalishiga qaratib, o'zini charchatib qo'ymasligi kerak.

O'QUVCHINING MUSTAQIL ISHLASHI

O'quvchi o'z o'qituvchisining ko'rsatma va fikrlariga ijodkorona yondashgan holda o'zining shaxsiy munosabatini ijro orqali bildira olishi kerak.

O'qituvchi rahbarligida o'tiladigan darsning ahamiyati katta, lekin bu ish o'quvchining mustaqil ishlari muhimligini inkor etmaydi. O'quvchining mustaqil mashg'ulotiga sarf bo'layotgan vaqtini bekor o'tkazmasligini o'rganib borish kerak. Buning uchun o'quvchiga mustaqil mashg'ulotni qanday tashkil qilish, nimalarga ko'proq e'tibor berish kerakligini tushuntirish lozim. Vaqtdan ratsional va unumli foydalanish mustaqil ishlash asosi prinsiplaridan biri bo'lishi zarur.

Asosiy prinsiplaridan yana biri mashg'ulotning muntazamligidir. Ijroni o'rgatishning dastlabki davridan boshlab o'quvchida muntazam mustaqil ishlash ko'nikmasini hosil qilish zarur. Odatda muntazamlikka erishish qiyin bo'lsa ham, bunday mashg'ulotlar asta-sekin odat tusiga kirib borishi maqsadga muvofiqdir.

Ayrim o'quvchilarning uyga berilgan vazifani tayyorlay olish hollarini ham uchratamiz. Buning sababini bir so'z bilan tushuntirish qiyin. Lekin ko'p hollarda uy vazifasi tayyor emasligining sababi o'quvchining darsga bo'lgan yomon munosabati yoki dangasaligida emas, balki vazifani oxirigacha tushunib yetmasligi, musiqa asarini o'rganishga qanday yondashish kerakligini bilmasligidadir. Shu sababli mustaqil ishlash uchun berilayotgan vazifa o'quvchiga batafsil tushuntirilishi, o'quvchining imkoniyatlarini hisobga olgan holda aniqlashtirilishi lozim. Ba'zi o'quvchilar mustaqil mashg'ulot paytida berilgan musiqa asarini boshidan oxirigacha ko'p marotaba takrorlayveradilar. Bunda musiqa asarining ma'nosi va o'ziga xos xususiyatlari to'la va aniq tahlil qilinmaydi. Asar o'quvchi oldida ijro etib bera olish uchungina yuzaki takrorlanadi.

Mustaqil shug'ullanishdagi mashg'ulotlarning kamchiliklaridan yana biri o'quvchilar vazifani tayyorlash jarayonida o'z ijrolarini nazorat qila olmasliklaridir. Masalan, musiqa asarining matnini yod olinish jarayonida biror bir nota noto'g'ri o'rganiladi va buni o'quvchining o'zi sezmaydi. Yoki ma'lum bir ijro usuli noto'g'ri bajariladi va bu ham o'quvchining nazaridan chetda qoladi. Bunday kamchilik dars paytida o'qituvchi tamonidan bartaraf etiladi. Ijro paytida o'zining harakatlari, tovushlarning to'g'riligini nazorat qilish ko'nikmasi o'quvchilarda o'z-o'zidan paydo bo'lmaydi, balki rejali ravishda olib borilgan mashg'ulotlar evaziga erishiladi. O'z-o'zini nazorat qilishning ijrochi uchun ahamiyati juda katta u orqali ijrodagi kamchiliklarga barham berish mumkin.

Mustaqil mashg'ulot qanday tuzilishi kerak va nimalardan iborat bo'ladi? Yuqorida aytib o'tganimizdek, mustaqil mashg'ulot uchun berilgan vazifa qanchalik aniq, konkret bo'lsa, o'quvchining vazifasi shuncha osonlashadi. Mustaqil mashg'ulot qanday kechishidan qat'i nazar, uni ma'lum reja asosida olib borish yaxshi natija beradi. Quyida mustaqil mashg'ulotlarning taxminiy tuzilishi va vaqtini keltiramiz:

1. Gamma, uch tovushliklar va turli mashqlarni ijro etish 10-15 daqiqa.
2. Yangi berilgan vazifani o'zlashtirish 15-20 daqiqa.
3. Dam olish uchun 5 daqiqa.
4. Oldin o'rganilgan vazifalarni takrorlash 20-25 daqiqa.

Keltirilgan vaqtlar me'yori taxminiy bo'lib, uni belgilashda o'quvchining individual imkoniyatlarini hisobga olgan holda vazifalar hajmining katta-kichikligiga qarab kamaytirish yoki aksincha ko'paytirish mumkin. Mustaqil mashg'ulot uchun keltirilgan taxminiy vaqtning jami 45-60 daqiqani tashkil etyapti. Bu bir qarashda kamdek ko'rinishi mumkin. Ammo mashg'ulotlar muntazam ravishda davom ettirilsa, ko'zlangan natijaga bema'lol erishish mumkin.

Musiqa asarini yod olishni har bir sozanda qobiliyati va imkoniyatlaridan kelib chiqqan holda amalga oshiradi. Bu borada hamma uchun yagona ko'rsatma bo'lishi qiyin. Ba'zi sozandalarda tekstni ko'rib eslab qolish qobiliyati kuchliroq bo'lsa, boshqalarida eshitib eslab qolish qobiliyati kuchli. Shu sababdan ham asarni yod olish ishida ularning metodlari turlicha bo'ladi. Muhimi, musiqa asari qaysi bir metod bilan yod olinishidan qat'i nazar, u sozandaning

yodida mustahkam oʻrnashib qolishidir.

Hozirgi paytda oʻquv yurtlaridagi oʻzlashtiriladigan maʼlumotlar miqdorining ortib borishi, kam vaqt sarf qilib koʻproq natijaga erishishni taqozo etadi. Oʻquvchilarning mustaqil mashgʻulotlari muvaffaqiyatli boʻlishiga oʻqituvchi rahbarligida sinfdagi darsni shu mustaqil mashgʻulotga yaqinlashtirib oʻtish yordam beradi. Bunda oʻquvchi barcha vazifalarni mustaqil bajaradi va oʻqituvchi kerak boʻlgandagina oʻz koʻrsatmalarini beradi.

Oʻqituvchining mustaqil mashgʻuloti kunning qaysi vaqtiga moʻljallanishi kerak? Bunday mashgʻulot vaqtini belgilash oʻquvchining kun tartibiga bogʻliq. Agar oʻquv yurtidagi mashgʻulotlar asosan kunning birinchi yarmida boʻlsa, mustaqil mashgʻulot kunning ikkinchi yarmida oʻtkaziladi. Muhimi mustaqil mashgʻulot har kuni bir vaqtda oʻtkazilishi.

Uy vazifasini bajarishning bir qator muhim tamonlari boʻlib, bularni oʻquvchi esda tutishi zarur. Shulardan baʼzilarini koʻrib chiqamiz: Musiqa asari oʻquvchi tomonidan avvalo toʻgʻri tushunilishi, yaʼni asar mohiyati toʻgʻri ochilishi asosiy vazifa qilib qoʻyilishi kerak. Oldin aytib oʻtilganidek, asar maʼnosini toʻgʻri tushinishda ijro uslublarining tanlanishi, belgilarga rioya qilish, applikatorning toʻgʻri qoʻyilishi kabi masalalar muhim ahamiyatga ega.

Oʻquvchining mustaqil mashgʻulotlari paytida uning diqqat-eʼtibori albatta biror konkret vazifani bajarishga qaratilishi kerak. Aks holda mashgʻulot quruq, maʼnosiz kechib, hech qanday natijaga erisha olmaslik mumkin. Baʼzi oʻquvchilar musiqa asarini oʻzlashtirish davrida nota tekstiga koʻproq eʼtibor berib, ijroning ifodali boʻlishi kerakligini unutib qoʻyadi. Shu kamchilikning oldini olish maqsadida oʻquvchilarning diqqat markazida doimo ijroni ifodali bajarish vazifasi turishi shart. Boshqacha aytganda, oʻquvchilar asar tekstini oʻzlashtirishga qancha kuch sarf qilishsa, ijroning ifodali chiqishiga ham shuncha eʼtibor berishlari kerak.

Oʻquvchi biror xatoga yoʻl qoʻygan paytda shu boʻlakni vazmin surʼatda diqqat bilan qayta takrorlashi kerak. Shunda yoʻl qoʻyilgan xatoning sababini toʻgʻri aniqlab, shu xatoga boshqa yoʻl qoʻymaslik choralarini koʻradi. Oʻquvchilar ijrosidagi xatolar ham bir-biridan farq qiladi. Ayrim holatlarning qaytarilishi oʻquvchilarda odat tusiga kirib, asarning maʼlum qismida xato deyarli har safar takrorlanaveradi. Bunga sabab notoʻgʻri tanlangan applikator, ijro usuli yoki boshqa bir kamchilik boʻlishi mumkin. Bunday xatolarning kelib chiqish sababini toʻgʻri aniqlash uni bartaraf etishning garovidir. Xatolar tasodifiy xarakterga ega boʻlsa ham, ularga yoʻl qoʻymaslik lozim. Xatolar qanday boʻlishidan qatʼi nazar oʻquvchi oʻzining mustaqil mashgʻuloti paytida ularni bartaraf etish choralarini topishni oʻzining asosiy maqsadlaridan biri qilib qoʻyishi kerak.

Cholgʻu ijrosi bilan shugʻullanish natijasida oʻquvchi ham aqliy, ham jismoniy charchashi sababli uning dam olishiga bir oz vaqt ajratilishi kerak. Aks holda ijroning sifati yomonlashib, xato va kamchiliklarga yoʻl qoʻyilishi mumkin.

II BOB MILLIY CHOLG'ULAR TARIXI VA KLASSIFIKATSIYASI

Xalq cholg'ularida o'qitish uslubiyoti

O'zbek xalq cholg'ularining tarixi qadimdan o'rganilib kelinadi. IX-XVII asrlarda yashab o'tgan O'rta Osiyo olimlarining risolalarida musiqiy cholg'ularning tavsifini, mashhur musiqachilar nomini, mashhur musiqiy asarlar nomini uchratish mumkin.

O'zbek an'anaviy musiqasini yig'ish va o'rganish XIX asrning 70-yillaridan boshlab keng miqyosda olib borila boshladi. Bu ishlarni asosan harbiy kapelmeysterlar olib borishgan. Ular orkestrda ishlash bilan birga, etnografik faoliyat bilan ham shug'ullanishgan. Birinchi navbatda, bular A.Eyxgorn va F.Leysiklardir. Xususan, A.Eyxgorn turli guruhlariga kiruvchi 36 ta xalq cholg'usidan iborat katalogni tuzgan.

Xalq cholg'ularini yig'ish va o'rganish bo'yicha olib borilgan ishlarda mashhur kompozitor, etnograf va pedagog V.A.Uspenskiy chuqur iz qoldirgan. Uning faol ishtiroki va harakati natijasida 1919 - yili Toshkentda musiqiy-etnografik bo'lim ochiladi va u bu bo'limga rahbarlik qiladi. Bu bo'lim olib borgan ishlardan biri xalq cholg'ulari kolleksiyasini yig'ish va ularning ijrochilik imkoniyatlarini o'rganish bo'ldi.

O'zbek musiqasini o'rganish tarixida keng ko'lamdagi olim, iste'dodli folklorchi, pedagog V.M.Belyayevning xizmatlari ham kattadir.

V.A.Uspenskiyning Turkmanistonda (1925-1926) o'tkazilgan ekspeditsiyasi materiallari V.M.Belyayevning Sharq musiqa madaniyatini o'rganishi uchun katta turtki bo'ldi.

Musiqa nazariyasini o'rganishda V.M.Belyayev Sharq olimlarining musiqa haqidagi risolalarining ahamiyatini alohida ta'kidlab o'tadi. Uning o'zbek xalq cholg'ulari rivoji tarixi bo'limida olib borgan izlanishlari, ularni sinflashtirish va o'lchash ishlari katta qiziqish uyg'otadi.

1933 - yili Moskvada V.M.Belyayevning "O'zbekiston musiqiy cholg'ulari" nomli kitobi nashr qilinadi. Unda 50 dan ortiq cholg'uning tavsifi berilgan. Kitobda birinchi marta o'zbek xalq cholg'ulari ilmiy darajada tasniflangan.

Xulosa qilib muallif quyidagicha fikrlaydi: o'zbek xalq cholg'ularining musiqiy madaniyatni rivojlantirishda keng qo'llash uchun ularni qayta ta'mirlash, nota yozuvini kiritish kerak.

An'anaviy musiqa cholg'ularini o'rganish va ularda ijro etishni o'rgatish masalalari bo'yicha izlanishlarni F.M.Karomatov, cholg'ularni qayta ta'mirlash va modernizatsiya qilish borasidagi izlanishlarni esa A.I.Petrovskiy olib bordi.

A.I.Petrovskiy "Cholg'ushunoslik" kitobida xalq cholg'ularining asosiy guruhlarini, sinflashtirishni ilmiy asoslab bergan. Bu guruhlar oilalarini yaratib, ularning tuzilishini, texnik va badiiy imkoniyatlarini tavsiflab berdi. Shu bilan bir qatorda, ularni samarali qo'llash uchun amaliy maslahatlar ham berilgan.

Ancha yillar mobaynida ta'lim usuliyoti shakllandi. Xalq cholg'ularini qayta ta'mirlash va takomillashtirish natijasida tovush hosil qilishning texnik usullari, yangi ijrochilik ko'nikmalari ishlab chiqildi.

Cholg'uda ijroning eshinish uslubidan nota yordamida ijro uslubiga o'tilishi o'quv repertuari ustida ko'p ishlashga, xalq cholg'ularida ijro maktablarini tashkil qilishga olib keldi.

Xalq cholg'u ijrochilariga ta'lim berishning usuliy va didaktik asoslarini ishlab chiqish xuddi shu yo'nalishda olib borildi. O'tgan yillar mobaynida O'zbekiston davlat konservatoriyasi xalq cholg'ulari kafedrasida professor-o'qituvchilari tomonidan bir qator fundamental darsliklar, o'quv qo'llanmalar, to'plamlar chop ettirildi.

Xalq cholg'ularida ijrochilik maktablari paydo bo'ldi. Shu bilan birga, xalq cholg'ulari orkestrini tashkil qilish va ishlash bo'yicha o'quv-qo'llanmalar yozildi. Shunday qilib, xalq cholg'ulari yo'nalishi bo'yicha musiqiy ta'limning boshlang'ich bo'g'ini uchun ta'lim asoslari shakllandi.

Har qanday talaba butun o'quv yili mobaynida yetarli miqdorda keng umumta'lim va kasbiy bilimlarga ega bo'lishi kerak. Chunki hammamizga ma'lumki, ko'pgina bitiruvchilarimiz o'z

hayotlarini pedagogik faoliyat bilan bog'laydi. Bu esa psixologiya, pedagogika, usuliyot bo'yicha yaxshi tayyorgarlikni, keng dunyoqarashga ega bo'lishni talab etadi. Ammo shu paytgacha pedagogika tamoyillariga asoslangan, ta'limning o'ziga xosligini ochib beruvchi, ijrochilik madaniyati yutuqlarini ifodalagan umumiy va shaxsiy usullar ishlab chiqilmagan.

Nashr qilingan ko'pgina darslik va o'quv qo'llanmalarda ta'limga tor ma'noda yondoshilgan. Hamma tavsiyalar cholg'uda ijro holatiga, tovush hosil qilishning texnik uslublariga, ijrochilikni egallashga doir bo'lib, o'quv-tarbiyaviy jarayon va pedagogik e'tika masalalari ham birmuncha yoritilgan.

Lekin ta'limning tarbiyaviy ahamiyati, g'oyaviy-ma'rifiy yo'nalishi, ilmiyligi va shu kabi dolzarb masalalarga kamroq e'tibor berilgan.

Oliy o'quv yurtlarida bunday usuliyotning ishlab chiqilmaganligi ijrochilik san'ati bo'yicha ta'limning sifatiga, pedagogik tayyorgarligiga salbiy ta'sir etadi.

Usuliyot tushunchasi o'qituvchilik nuqtayi nazaridan qaraganda ikki xil ma'noda ishlatiladi:

– usuliyot - o'quv yurtlarida olib boriladigan nazariy kurs, o'quv fani sifatida;

– usuliyot - o'qituvchining ish usuli va shakllari sifatida.

Usuliyot haqida gapirilganda, ta'limning asosiy obyektiv va subyektiv omillari yig'indisidan kelib chiqish kerak.

Usuliyot ta'lim amaliyotining samarali uslublarini o'rganish asosida ishlab chiqiladi, ilmiy-nazariy izlanishlar jarayonida amaliyotda asoslash va umumlashtirish natijasida hosil qilinadi.

Pirovardida ikkita asosiy usuliyot hosil bo'ladi: ya'ni **umumiy usuliyot** va **maxsus usuliyot**. Umumiy usuliyot ta'lim jarayonining o'ziga xos xususiyatlari va qonuniyatlarini o'rganish bilan shug'ullanadi. Maxsus usuliyot esa ta'limning maxsus bilim ko'nikmalarini tezroq egallash usuli va shakllarini ishlab chiqadi.

Xalq cholg'ularida ijrochilik usuliyotini takomillashtirishni quyidagi asosiy bosqichlarga bo'lish mumkin:

1. Zamonaviy umumiy va musiqiy pedagogika, psixologiya va didaktika masalalarini chuqur o'rganish.

2. Maxsus usuliyotlar natijalarini, dars berish tajribalarini o'rganish va umumlashtirish.

3. Oldingi maktablar hamda yo'nalishlarni tanqidiy tahlil qilish, buning natijasida zamonaviy ta'lim rivoji tamoyillarini ishlab chiqish.

Yuqorida bildirilgan fikr-mulohazalardan kelib chiqib holda shuni ta'kidlashimiz kerakki, bugungi kunda zamonaviy talablarga javob beruvchi o'zbek xalq cholg'ularini o'qitish usuliyotini, ta'limning har bir bosqichiga (boshlang'ich, o'rta, oliy) alohida, o'ziga xos ravishda yondashib, kelajakda yangi avlod adabiyotlarini yaratgan holdagina kasbiy tayyorgarlikning sifatini ta'minlashimiz mumkin.

Birinchi navbatda musiqiy maktablar, ixtisoslashgan san'at maktablari va oliy o'quv yurtlari uchun zamonaviy talablarga javob beruvchi o'quv dasturlarini yaratish va ijrochilik san'ati madaniyatini yuqori saviyada tarbiyalash masalalarini hal etishimiz lozim bo'ladi.

Dinamika

Ijrochilik san'atining amaliyotida qollaniladigan vositalaridan biri bu - **dinamikadir**. Dinamika (yunoncha – dynamikos - kuchli) – musiqa tovushlarining qattiq yoki sekin ijro qilinishi. Dinamikada tovushni turlicha ijro etish, ya'ni bir yo'la baland yoki past, asta-sekin kuchaytirish, yoki sekinlashtirish, ayrim tovushlarni alohida ta'kidlab, urg'u berib eshittirish va shular kabi ijro uslublari bo'lishi mumkin. Dinamikaning asosiy turlari **forte** (forte, nota yozuvida qisqartirilib - **f** holida yoziladi) - qattiq, kuchli; **piano** (piano, nota yozuvida qisqartirib **p** holida yoziladi) - sekin; **creshshendo** (kreshchendo – tovushni asta-sekin kuchaytirish); **diminuendo** (diminuendo - tovushni asta-sekin pasaytirish). U tovush jarangi tavsifi bo'lib, tovush jarangi kuchining to'satdan yoki asta-sekin o'zgarishi, alohida tovushlarning kuch bilan ajratilib ko'rsatilishida namoyon bo'ladi.

Musiqada dinamika belgisining ahamiyati juda kattadir. U musiqiy ijroni bir xillikdan, ya'ni monotonlikdan saqlab, musiqaning jo'shqin va ko'p ma'noli bo'lishiga yordam beradi. Asosiy ko'rsatkichlardan biri shuki, sozandaning ijrochilik faoliyatidagi mazmunini, musiqaning badiiy

ijrosini va qay darajada yoritib berganligi bilan belgilanadi. Sozanda kompozitorning nota g'oyalarini, o'ylarini tinglovchiga yetkazib berish bilan bir qatorda, ijrochining shaxsiyatini, uning musiqiy iqtidorini, hissiyotini, ehtirosini, fikrlashini, xarakterining o'ziga xosligini ham aks ettira bilishi kerak. Shundagina ijroda yuksak badiiylikka erishiladi.

Intonatsiya:

Intonatsiya (lotincha intono) - keng ma'noda: badiiy obrazni musiqa tovushlari bilan to'g'ri va toza ifoda etish. Tor ma'noda:

1. Musiqa tovushlari harakatida yuqorigi tovushlar munosabati.
2. Musiqadagi baland-past tovushlarning to'g'ri va aniq ijro etilishi.

Ayniqsa ashula aytganda yoki pardasiz cholg'ular ijrosida tovushlarni "sof" (aniq) yoki "nosof" (noaniq) eshinishi intonatsiyada tovush balandligining to'g'ri yoki noto'g'ri ijro etilishini bildiradi.

Ijro jarayonida sozandaning toza intonatsiyalashishi, ya'ni balandligi, jarangi va tembri bo'yicha maksimal darajada aniq tovushlarni ola bilishi, uning kasbiy tayyorgarligi yetarli darajada ekanligidan dalolat beradi.

Ayniqsa, ijrochining tovushlarning balandligi munosabatlarini aniq topa olishi juda ahamiyatlidir. Amaliyotdan ma'lumki, ijrochi qancha yaxshi fazilatlariga ega bo'lmasin, cholg'uda u kuyni falsh (noto'g'ri) ijro etsa, bu badiiy taassurotni buzadi. Intonatsiyaning sofliqi, ijrochining sezgirligidir, deydi mashhur ispan violonchelista Pablo Kazals. Bu hissiyotni, tozalikni nazarga ilmaslik mumkin emas. Aks holda ijrochi o'z qadr-qimmatini pasaytiradi, garchi u yaxshi musiqachi hisoblansa ham.

Intonatsiyaning sofliqi musiqachi iqtidorining so'zsiz dalolati bo'lib, u o'zida muhim ijrochilik vositasi vazifalarini aks ettiradi, chunki aniq, sof va yorqin intonatsiya yordamida ijrochi musiqiy tovushlar badiiy obrazini ochib beradi.

Musiqiy intonatsiya murakkab jarayon, shuning uchun ham har xil cholg'ularda turlicha bo'ladi. Bu cholg'ularning konstruktiv xususiyatlariga bog'liqdir. Bu borada klavishli va torli cholg'ularni qarama-qarshi qo'yib solishtirish mumkin. Torli cholg'ularda ijrochi xohlaganicha ohang (intonatsiya) ni o'zgartirishi mumkin, klavishli cholg'ularda esa ijrochi musiqiy temperatsiya qoidalari bilan mustahkam bog'langandir.

Xullas, cholg'ularning bu xususiyatlari ularni intonatsion prinsip yordamida klassifikatsiyalashga asos bo'ladi. Bu klassifikatsiyaga ko'ra, torli cholg'ular - ixtiyoriy intonatsiyali, klavishli cholg'ular mahkamlangan intonatsiyali, damli cholg'ular yarim ixtiyoriy yoki yarim mustahkamlangan intonatsiyali cholg'ulardir.

Markaziy Osiyo xalqlari madaniyatida milliy cholg'ular tarixi

O'zbekistonda ijrochilik amaliyotida foydalanib kelinayotgan milliy musiqa cholg'ularining 30 tadan ortiq turlari mavjud. Shulardan 18 nomdagi musiqiy cholg'ular XX asrning 40-yillaridan keyin professor A.I.Petrosyans boshchiligidagi bir guruh mutaxassis va soz ustalari bilan hamkorlikda takomillashtirilgan musiqiy cholg'ular bo'lib, konsert sahnalarida yakkanavozlik sifatida, shu bilan birga, asosan orkestr va ko'p ovoqli ansambllarda foydalanish uchun mo'ljallangandir. Bu muqaddam mavjud bo'lgan milliy musiqiy cholg'ularning shaklini yiriklashtirish yoki kichikroq ko'rinishga keltirish asosida yaratilgan bo'lib, o'sha cholg'u oilasini yaratish ustida olib borilgan tajribalar edi, natijada nay, chang, rubob, dutor, g'ijjak cholg'ularining oilasi dunyoga keldi.

IDIOFONLAR

Qayroq - Markaziy Osiyo xalqlari o'rtasida tarqalgan urma musiqa cholg'ularidan biridir. Bir-biriga urilib chalinadigan asboblardan - qayroq, yog'och qoshiq, qo'ng'iroqchalarni (raqsga tushganda qo'l va oyoqlarga kiyiladi) eslatib o'tish mumkin. Qayroq suv bo'ylaridan topiladigan silliq va yupqa tosh qayroqchalardir. Raqqos va raqqosalar o'ng va chap qo'llariga juft-juft qayroqlarni ushlab, musiqa usullarini



Qayroqtosh sozi

chertib, o'z raqslarini bezatib, jilo beradilar. Qayroqda ijro etishning qulayligi uchun qayroq jufti yupqa temirlardan bo'ladi. Shunda qayroqlar raqqoslarning qo'llaridan tushib ketmaydi.

O'zbekistonda raqslar nomma-nom ataladi, jumladan katta o'yin, zang o'yini, nog'ora-doyra o'yinlari qatorida qayroq o'yini ham keng tarqalgan. Ayniqsa Xorazmda hozirgi davrda ham yaxshi qayroqchi raqqosa va raqqoslar bor. Juma qayroq, Ergash qayroq kabi qayroqchilar, Tamaraxonim hamda Qori Yoqubov ansambllarida birga faoliyat ko'rsatib, ular bilan birga ijodiy safar qilib, dunyo kezganlar, ushbu konsertlarda o'zbek milliy qayroq raqslarini namoyon qilishgan.



Safoil

Safoil, safoil (sabai) - O'zbekiston, Tojikiston va Xitoyda keng tarqalgan shiqildoq tuzilishidagi urma cholg'u asbob. Safoyil ikki bo'lak qattiq yog'och kaltakchasidan iborat. Bu kaltakchaga ikkita temir aylanaga mayda temir halqachalar o'rnashtirilgan. Safoyilni silkitib, yelkaga urib, shovqinli, turli murakkab tovush chiqariladi. Bu cholg'u Qashqar va G'uljadan O'zbekistonga kirib kelgan. Safoyil uyg'ur xalqining milliy cholg'ularidan bo'lib, raqsga tushganda erkak raqqoslar qo'lida yelkaga urib chalinadi. Ijro etilayotgan musiqa usuliga moslaydi. Safoyil ko'proq raqslarda qo'llaniladi.

Uyg'ur xalqining sho'x qo'shiqlari, raqslaridan xabardormiz. Shu raqs turlaridan biri yigit va qiz raqsidir. Raqs duetida albatta yigit qo'lida safoyil bo'ladi va uni zo'r joziba bilan ishga soladi. O'zbekistonlik uyg'ur sozandalar ansambllaridan safoyil cholg'usi mustahkam o'rin olgan.



Changqobuz

Changqobuz, changqovuz - ikki lab orasiga qo'yilib, o'ng qo'l barmoqlari bilan chalinadigan cholg'u. Temirdan qilingan aylanma ramka oraliqiga po'lat til o'rnatilgan bo'ladi, chalganda barmoq bilan tilni harakatga keltirilib to'lqinlantiriladi. Og'iz bo'shlig'i tovush beruvchi rezonans xizmatini bajaradi va oktava hajmi oraliqida tovush beradi.

Changqovuz metallardan tayyorlangan juda sodda cholg'u bo'lib, sozandadan yuksak ijro mahoratini talab qilmaydi. Bundan tashqari, changqovuzda kuy ijro etish imkoniyati ham nihoyatda chegaralangan. Bu azaldan ayollar cholg'usi hisoblanib kelgan. XX asrning 1960-yillariga qadar O'zbekistonning deyarli ko'p joylarida changqovuz ayollarning eng keng tarqalgan musiqiy cholg'usi

bo'lgan. Changqovuz turkiy qabila xalqlarining barchalarida, shuningdek, slavyanlarda va hatto roman-german xalqlarida ham uchraydi. Qadimda changqovuzlar tuya suyagidan ham yasalgan, degan ma'lumotlar bor. Hozirda changqovuzning eng mohir erkak ijrochisi Surxondaryolik Juma Abraqulov hisoblanadi. (*Changqobiz Buyuk Kushoniylar imperiyasi davridan keyin mavjud bo'lgan.*)

MEMBRANOFONLAR

Nog'ora - urib chalinadigan o'zbek xalq cholg'ularidan. Nog'ora sopoldan yasalib, ustiga echki yoki kiyik terisi qoplanadi. Nog'oraning ko'pincha ikkitasi chalinadi; hajmi jihatidan birinchisi ikkinchisiga nisbatan kichikroq bo'ladi. Nog'oralardan birinchisi (kichigi) - bak, ya'ni baland, ikkinchisi - bum, ya'ni past tovush beradi.

Nog'ora olov yoki oftobda qizdirilib, tovushi balandlashtiriladi. Turli bayram, sayil va



ko'pchilik to'plangan yig'ilishlarda katta nog'ora ishlatiladi. Buni - *ko's* nog'ora deb atashadi. Nog'ora tuvaklarining teri tortilgan qismiga maxsus cho'plar bilan urish natijasida musiqiy usul hosil qilinadi. Nog'oraning sadosi juda kuchliligi uchun ham undan faqat ochiq havoda ijro etiladigan karnay-surnay, doyra cholg'ulari bilan birgalikdagi ansambl tarkibida foydalanishadi. Nog'orada asosan ikkita tovush (bak

va bum) bo'lgani uchun ham uning notalari bir chiziqda yoziladi.

Doira (o‘zb. dapp, childirma, chirmanda) - o‘zbek, tojik va uyg‘ur xalqlari orasida keng tarqalgan, tovush balandligi noaniq urma cholg‘u asbobdir. Diametri taxminan 400 mm, gardishi ilgarilari uzum zangidan qilingan, so‘ngi vaqtlarda yog‘ochni egib yoki kichik yog‘och bo‘lakchalarini bir-biriga ulab yasalmog‘da. Doira gardishiga buzoq yoki baliq terisi qoplanadi qirqdan ortiq halqachalar taqilib, bular doyrani chalganda qo‘shimcha sado beradi. Doirada ikkita asosiy tovush bor. Biri past “bum” (Xorazmda “gup”), ikkinchisi baland “bak” (Xorazmda “toq”) deb yuritiladi. Ketma-ket kelgan ikkita qisqa tovush “bakko” yoki “bachka” (“tak-tak”) yoki “baka” (“taka”) deb yuritiladi. Doira keng tarqalgan cholg‘ulardan bo‘lib, unda turli ansambl, orkestr va yakka holda ijro qilinadi. Doira jo‘rligidagi raqslar o‘zbek va tojik xalqlari orasida juda keng tarqalgan. Doira tovushlari notada bir chiziqqa yoziladi.

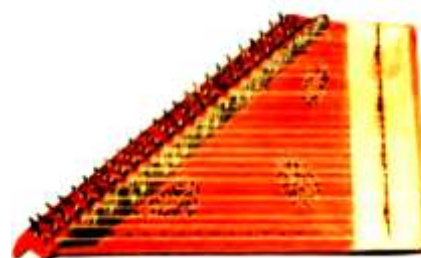


Rivoyat qilishlaricha, qadim o‘tgan zamonda bir jarchi bo‘lgan ekan. Agar biron xonadonda to‘y-tomosha bo‘lsa, u to‘yxona egasidan ruxsat olib, ot minib, daha va ko‘chalarga birma-bir kirib, to‘ydan darak berar ekan. Kunlardan bir kuni dahadagi katta bir boyning to‘yiga darak sola turib, ovozig‘a bor kuchini berib, tovushi bo‘g‘ilib qolibdi. Ana shunda unga doyra ko‘makka kelibdi. Va shu-shu darakchi uni qo‘liga olib, “baka-bum”lab, qancha dahalarni aylanmasin, aslo horimaydigan bo‘libdi. Xaloyiq esa eshigu darchalardan mo‘ralab, uning chaqiriqlariga quloq tutarkan. Yigit-qizlar bu jozibali soz ohanglariga qo‘l ko‘tarib, yer tepinib, raqsga tushibdilar va bundan o‘zlari ham zavq-shavqqa to‘libdilar. Shunday qilib, doyra - bayramlar, shodiyonalar, to‘ylar darakchisiga aylanibdi.

Doyra - o‘zbek musiqiy ijrochiligida usul beruvchi eng asosiy cholg‘u hisoblanadi, nafaqat ansambl yoki orkestr ijrosini, hatto ko‘pgina yakka cholg‘uchilar ijrosini ham doyra jo‘rligisiz tinglash qiyin. Bundan tashqari, doyra O‘zbekistonda eng keng tarqalgan musiqiy cholg‘ulardan biridir. Uni xalq ichida keng ommalashuvida Usta Olim Komilov, G‘ofir Azimov, Qahramon Dadayev, aka-uka Islomovlar, Odil Kamolxo‘jayev, Ilhom Ikromov kabi qator doyrachilarning xizmatlari katta.

XORDOFONLAR

Qonun - musiqiy cholg‘usi qadimda biz yashab turgan hududimizda keng tarqalgan. Lekin XX asr boshlaridan to 1980-yillargacha mazkur cholg‘u biroz unutilgan edi. Izlanuvchan sozandalar, xususan, Abdurahmon Xoltojiyevning say‘i harakati bilan bu musiqiy cholg‘u asbobi madaniy hayotimizga kirib keldi. Hozirgi kunda qonun turli ansambllarda keng qo‘llanilib kelinmoqda. Qonun xarraklari teri ustida joylashishi, torlari plastik ekanligi, uning sadolanishini mayinlashtiradi. Qonun torlari har ikkala qo‘l ko‘rsatkich barmoqlariga kiydiriladigan maxsus noxun-mediator bilan ijro qilinadi. Qonun diatonik tovushqatoriga ega. Qonun torlarining uchasi ham bir xil qilib sozlanadi. Cholg‘uning o‘ng tomonida joylashgan kichik xarrakchalar ana shu torlarni taranglashtirib yoki bo‘shashtirib, kerakli yarim tonliklarni hosil qilishga yordam beradi.



Qonun changsimon cholg‘ulardan bo‘lib, cholg‘uchi barmoqlariga noxun (mizrob) bog‘lab, qonun torlarini tirnab chaladi. Qonun tovushi chang tovushidan farqli o‘laroq, uncha baland, ya‘ni kuchli tovushga ega bo‘lmasa ham, uning nafis, muloyim sadosi tinglovchini o‘ziga tortadi.

Ustoz Abdusattor Qonuniy, Xo‘jaki Ja‘fariy Qonuniy, Hofiz Boboiy Qonuniy va boshqa cholg‘u ijrochilari o‘z davrlarida milliy cholg‘ularni asrabgina qolmay, balki ularning takomil topishida ham muhim rol o‘ynaganlar. Zahiriddin Muhammad Boburning e‘tirof etishicha, Alisher Navoiy o‘z davrida ko‘plab cholg‘uchilarning iste‘dodini namoyon etishga ko‘maklashgan. O‘z zamonasining mohir cholg‘uchilari va bastakorlari Navoiy yordami va homiyligida katta shuhrat qozonganlar. Qonun asosan Sharq mamlakatlari va Kavkazda keng qo‘llaniladi. O‘zbekistonda qonun sozi yakkanavozlik sifatida va turli ansambllarda munosib o‘rnini egallagan. (*Qonun - milloddan avvalgi 4-asrda mavjud bo‘lgan. 400 yil er.avv*)

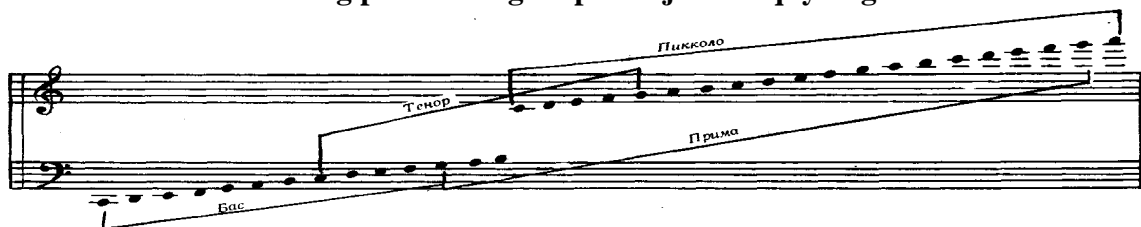
Chang - qadimiy musiqiy cholg‘u hisoblansa-da, bizning hududimizga XX asrning boshlarida kirib kelgani haqida ma‘lumotlar bor. Chang - O‘rta Osiyo xalqlarining urma-torli cholg‘usidir. Changda unisonga sozlangan uchtdan tor bo‘lib, ovoz hajmi **kichik oktava sol**



dan **uchinchi oktava sol diyez** ga qadar. Ilgari ijrochilik amaliyotida qo‘llanilgan changning tovushqatori diatonik ladda bo‘lgan. Notalar skripka kalitida yoziladi. Changning ustki qismi rezinka bilan qoplangan to‘qmoqcha kabi maxsus ingichka ikkita cho‘plar bilan urib chalinadi. XVII asrda yashagan musiqa olimi Darvishali Changiy changning juda qadimiy asboblighi va undan kasalliklarni davolashda foydalanilganini yozgan. Hozir chang qayta ishlanib, tovushqatori xromatik, ya‘ni yarim tonlik qilingan.

Ijrochining o‘tirib ijro etishiga qulay bo‘lishi uchun vintlarga o‘rnatilgan uchta oyoqi bor. Davomli sadoni yo‘qotish uchun pedal ishlangan. Orkestrda ijro etish uchun changning katta-kichik (pikkalo, prima, tenor va bas) turlari ishlab chiqilgan. *Chang yakka holda va cholg‘u jamoalari tarkibida ishlatiladi. Faxriddin Sodiqov, Fozil Xarratov, Ahmadjon Odilov, Rustam Ne‘matov, Fazilat Shukurova, Tohir Sobirov, Tilash Xo‘jambardiyev kabi sozandalarning mazkur musiqiy cholg‘uni targ‘ib qilishdagi va ommalashtirishdagi xizmatlari beqiyosdir. (Changsimon cholg‘ular, 2- asr janubiy sharq saroy cholg‘ulari sirasiga kirgan).*

Chang pikkoloning diapazon jadvali quyidagicha:

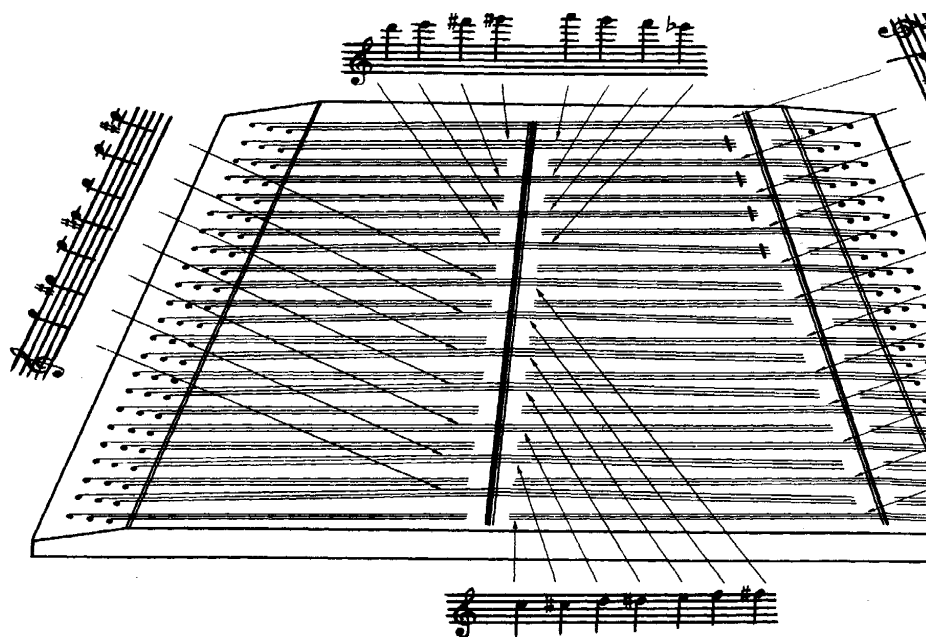


ПИККОЛО ЧАНГИ

Pikkolo changidagi torlarning soni va ularning joylanishi prima changnikiga o‘xshash bo‘ladi. Pikkolo changining diapazoni:



ПИККОЛО ЧАНГИДА ТОВУШЛАРНИНГ JOYLASHUVI



Ud - Sharq xalqlari orasida mashhur bo'lgan cholg'u asbob. U torli - chertma cholg'ularning eng ko'hnalaridan biri bo'lib, mizrob (mediator) vositasida chalinadi. U nok shaklidagi katta kosaxona va qisqa hamda silliq dastali, juftlanib sozlanuvchi 11 ta atrofidagi ipak torlariga ega. Qadimiy tarixiy manbalar va boshqa musiqa haqidagi asarlarning shahodat berishicha cholg'ularning tor va parda tuzilishini ud cholg'u asbobi asosida tushuntirilgan. Ud sozining melodiy I asrda ham mavjudligi aniqlangan. XVII asrda yashagan olim Darveshali Changiy o'zining musiqa risolasida ud cholg'usini asboblarning podshosi deb ta'kidlaydi. Chunki uning muloyim, yoqimli, nafis tovushi, ovoz hajmining kengligi o'sha davrdagi boshqa cholg'u asboblaridan ajralib turgan. Darveshalining yozishicha, ud sozida 12 ta juft sozlanuvchi ipak tor bo'lgan. Hozirda uning o'n bitta tori bo'lib, birinchi, ikkinchi, uchinchi, to'rtinchi va beshinchi torlari juft, oltinchi tori esa yakka. Torlarining barchasi kaprondan tortilgan. Notalari skripka kalitida yoziladi va bir oktava past ovoz beradi. Torlarining sozlanishi quyidagicha:



yozilishi

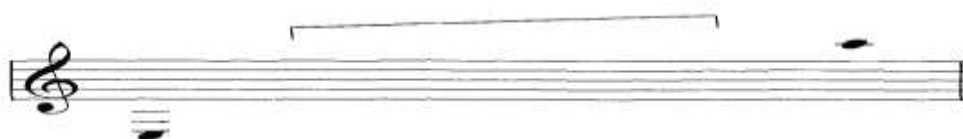


eshitilishi

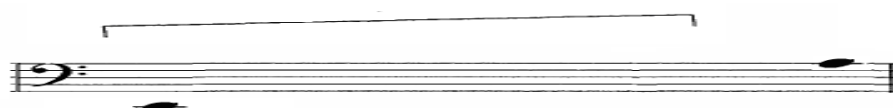


Ovoz hajmi **mi** kichik oktavadan **lya** ikkinchi oktavagacha.

yozilishi



eshitilishi



Ud o'zbek, tojik, arman, turk va boshqa Sharq xalqlari musiqa san'atida ishlatilib kelinmoqda.

Afg'on rubobi. Afg'on rubobining ikkinchi nomi Buxoro rubobidir. Ushbu cholg'u ko'proq forsiy zabonli xalqlarda keng tarqalgan va tovushining yo'g'onligi, mayinligi bilan ajralib turadi. Biroz boshqacharoq ko'rinishdagi afg'on rubobi Hindiston, Pokiston, Eron, Tojikiston, ba'zi Kavkaz xalqlari va arab davlatlarida ham uchraydi. XX-asrning 40-yillaridan keyin takomillashtirilib, xromatik tovush qatoriga keltirilgan afg'on rubobi yakka holda va cholg'u jamoalari tarkibida ijro etish uchun moslashtirildi. Afg'on rubobini targ'ib etishda mohir sozanda G'ulomqodir Ergashevning xizmatlari katta bo'ldi.

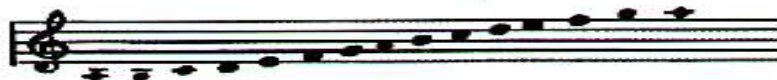
AFG'ON RUBOBI



Sozlanishi.



Tovushqatori.

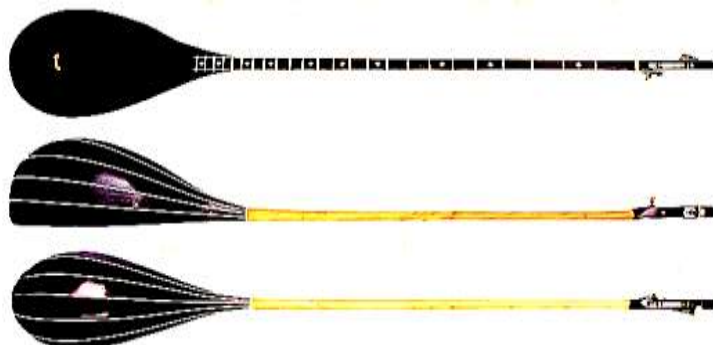


Ruboblar turiga kiruvchi sozlardan afg'on rubobi bo'yi, shakli jihatdan qashqar rubobiga o'xshashdir.

Musiqa tili bilan aytganda, zil (ingichka), bam (yo'g'on) tovushlari mavjud. Ya'ni afg'on rubobi bam toifasiga ham kiradi. U ohangraboligi, tovushining o'ziga xosligi bilan shinavandani o'ziga jalb qiladi. Afg'on rubobining tashqi ko'rinishi xuddi suv kemasiga o'xshaydi. Afg'on rubobining torlari qoramol ichagi va po'lat simlardan iborat. Asosiy ijro etiladigan torlaridan tashqari, yordamchi aks sado beruvchi (rezonans) torlar ham o'rnatilishi mumkin.

Sozanda afg'on rubobini bag'riga olib, tizzasiga qo'yib, mediator bilan chertadi. Rivoyatlarga ko'ra, afg'on rubobini bir zamonlar faqat ayollar ijro etishgan va qo'llaridan qo'ymay, bir paytning o'zida raqsga ham tushib ketar ekanlar.

Dutor - tojik tilida ikki tor ma'nosini beradigan, eng sevimli va ommalashgan o'zbek musiqiy cholg'ularidan biridir. Haqiqatdan ikkita torga ega bo'lgan dutorda kuy asosan birinchi torda ijro etilsa-da, ikkinchi tor o'sha kuyga doimiy qo'shilib sado berishi tufayli boshqa cholg'ulardan ajralib turadi. Dutorning sadosi juda mayin eshitiladi. Ba'zi cholg'ular doyra jo'rligisiz ijro etilishi qiyin bo'lsa-da, lekin dutorning o'zida usulni ijro etish imkoniyati borligi, uni yakka holdagi ijrosini qabul qilishga yordam beradi. Dutorning sadosini yaxshi eshitish uchun tanbur bilan birgalikda foydalangan ma'qul.



Dutor ikki qismdan (dasta va kosadan) iborat bo‘lib, bularni birlashtiruvchi qismi “bo‘g‘iz” deb ataladi. Dutor kosasi o‘yma yoki “qovurg‘a” chalarning birlashganidan qilinishi mumkin. “O‘yma dator” Samarqand, Xorazm va Turkmanistonda qo‘llanilib, bir bo‘lak tut yog‘ochdan o‘yib ishlanadi. “Qobirg‘a” li dator ham tut yog‘ochidan ishlanib, 8-10 bo‘lak yupqa taxtachani egib birlashtiriladi. Kosa ustiga yopishtiriladigan qopqoq ham yog‘ochdan tayyorlanadi. Odatda dator yasaladigan tut yog‘ochi soyada quritiladi. Dutor dastasi olma yog‘ochidan qilinadi va unga 13-14 ichak parda bog‘lanadi. Dutorning umumiy uzunligi 1200-1300 mm. Ayrim joylarda 750-800 mm. Ipakdan qilingan ikki tor kvarta (o‘rta parda sozi), kvinta (bosh parda sozi), unison (qo‘sh parda sozi) va oktavalarga sozlanadi. Dutor ansamblda yoki yakka soz sifatida qo‘llaniladi. Dutor qaytadan ishlanib, o‘zbek xalq cholg‘ulari orkestriga kiritilgan. Orkestrda datorning alt, bas va kontrabas turlari qo‘llaniladi.

Dutor alt - datorning kichraytirilgan turi. Buning qopqog‘i tut o‘rniga archa daraxtidan qilinadi. Ipak torlar o‘rniga ichak tor tortilgan. Pardalar dastani o‘yib, xromatik holda doimiy o‘rnashtirilgan. Torlar kvarta bo‘yicha **birinchi oktavadagi mi va lya** ga sozlanadi. Notalar skripka kalitida, eshitalishiga nisbatan oktava yuqorida yoziladi. Hajmi **kichik oktavadagi mi** dan **ikkinchi oktavadagi do** ga qadar.

Dutor bas - datorning katta qilinib ishlangan turi. Dutor-basning to‘rtta tori bo‘lib, bular kvarta bo‘yicha to‘rtinchi tor **katta oktavadagi do, uchinchi tor katta oktavadagi sol, ikkinchi tor kichik oktavadagi re va birinchi tor kichik oktavadagi lya** ga sozlanadi; **lya** tori ichakdan qilingan bo‘lib, qolganlari metallandir. Notalar eshitalishi bo‘yicha, bas kalitida yoziladi. Ovoz hajmi **katta oktavadagi do** dan **birinchi oktavadagi sol** ga qadar. *Platon (Aflotun) tomonidan qayta rekonstruksiyalashtirilgan “Cho‘pon-Xuchir” cholg‘usining avlodlari hisoblanib, 2300 yillik tarixga egadir.*

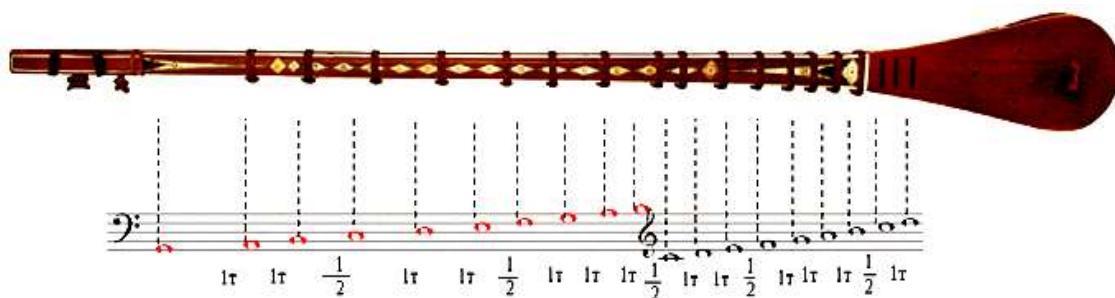
Tanbur - O‘zbekiston, Tojikiston, janubiy Xitoyning Sinszyan viloyatida (bu yerda tanbur deb yuritiladi) keng tarqalgan torli tirnama qadimiy cholg‘u asbob. Tanburning kosasi nok shaklida o‘yilib yoki bir necha qovurg‘alardan yopishtirilib, bunga uzun dasta ulanadi; umumiy uzunligi 1100-1300 mm. Dastaga ichakdan qilingan parda bog‘lanadi. Baland tovushlar olish uchun ichak pardalardan tashqari, qopqog‘iga kichik va kalta cho‘plar yopishtiriladi (buni “has parda” deb ataladi). Pardalar soni 18-20 tacha. Tovushqatori diatonik bo‘lib, to‘rtta (ilgarilari uchta) sim tor taqiladi. Bu torlardan 1, 2 va 4-si bir ovozli (unison) bo‘lib, 3-tor kvarta, kvinta ba‘zan sekunda past bo‘ladi. Notalar bas va skripka kalitlarida yoziladi. Tanburning 1, 2 va 4-torlari **katta oktavadagi sol** ga, **3-tor esa katta oktavadagi re** yoki **do** ga, yoki **fa** ga sozlanadi. Ovoz hajmi **katta oktavadagi sol** dan **birinchi oktavadagi sol** ga qadar.

Tanbur o‘ng qo‘lning ko‘rsatkich barmog‘iga kiygizilgan maxsus noxun bilan chalinadi; chalinganda faqat birinchi tor urilib, qolganlari qo‘shimcha sado olish uchun foydalaniladi.

Uzoq o‘tmishda bir necha turli tanbur bo‘lib, shulardan biri Bag‘dod tanburi. U X asrga qadar qo‘llanilgan. Bag‘dod tanburining pardalari va hajmi (bo‘yi-rosti) o‘zbek tanburiga nisbatan kam va kichik bo‘lganligi uchun keyinchalik cholg‘ular qatoridan tushib qolgan.

Sharq tanburlaridan bizgacha saqlanib qolgani setordir. Setor ham noxun, ham kamon bilan chalinadi.

Tanburda xalq musiqalarini, maqom cholg‘u yo‘llarini yakkanavoz sifatida ijro etish, shuningdek, yakka holda yoki xonandaga jo‘r bo‘lishi ham mumkin.



Tanbur cholgʻusi ham boshqa oʻzbek xalq cholgʻulari kabi takomillashtirilib, tovushqatori xromatiklashtirildi va orkestr tarkibiga kiritildi. Notalar skripka kalitida, eshitilishiga nisbatan oktava yuqorida yoziladi. Oʻzbek tanburining uch tori boʻlgan, keyinchalik takomillashtirilib, yana bir tor qoʻshiladi va kamon bilan chalinadigan sato deb atalmish cholgʻu paydo boʻladi. *(8-9-asrda Arabiston va Muvoraunnahrda paydo boʻlgan va Buxoro-ajdodiy sanʼatida takkomillashib yuqori mavqega erishgan. Tanbur - sharq cholgʻularining piri va shahanshoxi hisoblanadi. Tanbur-dilkash-(fors tilidan tanano bur maʼnosida). (Inson yuragini zapt etguvchi). Ushbu cholgʻuni Buxorodan Ibn-Sino 10 asr boshlarida Hindistonga tarqatgan va Tasnifi buzruk maqomini hindlarga oʻrgatgan.* Tanbur tovushqatorining baland-pastlik darajasini taxminan shunday koʻrsatish mumkin.



Gʻijjak

Sato - tanburning bir koʻrinishidir. Avvalda oddiy tanburdan sato sifatida foydalanilgan boʻlsa, hozirda tanboʻrning biroz kattalashtirilgan va koʻrinishi biroz oʻzgartirilgan turi boʻlib ishlatilmoqda. Sato ijrosida noxun oʻrniga gʻijjak va skripka cholgʻularini ijro etishda ishlatiladigan kamondan foydalaniladi. Satoning tovushi juda mayin va ulugʻvordir. Unda asosan mungli va ogʻir kuylar ijro etiladi. Sato - dutor, tanbur cholgʻulari bilan birgalikda va alohida holda yaxshi eshitiladi. Maxsus ovoz kuchaytirish moslamalarisiz katta ansambl va orkestrlarda ishlatilishi qiyin. Milliy cholgʻularimiz qatoridan joy olgan sato, kamon bilan ijro qilinadigan cholgʻulardan hisoblanadi. Ammo sato noxun bilan ijro etilsa, tanburga aylanadi. Satoning toʻrtta tori bor, torlar kuylarga qarab sozlanadi. Satoning tovushi inson tovushiga yaqin. Satodan chiqqan navo xuddi soʻzsiz qoʻshiqday yangraydi.

Sato cholgʻuchilari uncha koʻp emas. 1940-1950 - yillarda Muqimiy nomidagi musiqali drama teatrining sozandasi A.Barayev shu cholgʻuda ijro etardi. Ammo satoni elimizga tanitgan, elga manzur qilgan mashhur sozanda Turgʻun Alimatov boʻladi. Sato koʻhna cholgʻular qatoriga kirib, musiqa olamida katta yangilik boʻldi. *(Tanburning yangi avlodi. XIX asr boshlarida yuzaga kelgan.)*



Sato

Gʻijjak - Oʻrta Osiyo xalqlari, xususan, oʻzbeklar orasida qadimdan keng tarqalgan kamoncha bilan chalinadigan torli cholgʻudir; kosasi qovoqdan, kokos yongʻogʻi (norjid yongʻoqdan) va oʻrtasi kovak qilinib oʻyilgan yogʻochdan yasaladi. Kosaning ustiga baliq terisi yo pufak qoplanadi. Dastasi dumaloq boʻlib, kosaga yaqinlashgan sari ingichkalashtirilib ishlanadi. Kosaga oʻrnatilgan temir oyoqchani ijrochi tizzasiga qoʻyib, oʻtirib ijro etadi. Gʻijjakda avval uchta tor boʻlgan, ular kvarta boʻyicha sozlangan. Sozlanishi har doim aniq bir tovushda boʻlmay, ashulachining ovozi yo chalinadigan kuyning xarakteriga moslashgan. Ovoz hajmi bir yarim oktava oraligʻida boʻlgan. 1920-yillarda sozandalar gʻijjak ovozini baland qilish maqsadida unison qilinib sozlangan qoʻshtorlar ishlatganlar. Kamonchasi ot dumidan ishlanib, ijro etish vaqtida oʻng qoʻl barmoqlari bilan tortib turiladi. 30-yillarga kelib, gʻijjak cholgʻusi qaytadan ishlandi: toʻrtta tor joriy qilindi; bular **skripkadek** kvinta oraligʻida, **4-eng pastki yoʻgʻon tor kichik oktavadagi sol** ga, **3-tor birinchi oktavadagi re** ga, **2-tor birinchi oktavadagi lya** ga va **oxirgi 1-tor ikkinchi oktavadagi mi** ga sozlandi; **ovoz hajmi kichik oktavadagi sol** dan **toʻrtinchi oktavadagi lya** ga kadar.

Orkestrda ijro etish uchun gʻijjakning katta-kichik (alt, bas, kontrabas) turlari ishlangan. *(Gʻijjaksimon cholgʻular eramizdan oldin ham mavjud boʻlgan, ammo milliy gʻijjakimiz tarixi 9- asrga tegishlidir).*

Hozirda gʻijjak tojik, ozarbayjon, turkman, arman, uygʻur xalqlarida uchraydi. Uning dastasida pardalari boʻlmaganligi sababli kerakli tovushlarni hosil qilish sozandadan yaxshi eshitish qobiliyati va yuksak mahorat talab qiladi. Toʻxtasin Jalilov, Murodjon Toshmuhamedov,

Abduhoshim Ismoilov, Shuhrat Yoʻldoshev, Botir Rasulov, Qahramon Nazirov kabi qator sozandalar gʻijjak cholgʻusining mohir ijrochilari hisoblanadi. Gʻijjak yakka soz holida, ansambl va orkestr tarkibida keng qoʻllaniladi.

Gʻijjak alt - asosiy gʻijjakning bir oz kattaroq qilib ishlangan turi. Torlar kvinta oraligʻida, **4-tor kichik oktavadagi do, 3-tor kichik oktavadagi sol, 2-tor birinchi oktavadagi re va 1-tor birinchi oktavadagi lya** ga sozlanadi. Ovoz hajmi **kichik oktavadagi dodan uchinchi oktavadagi lyaga qadar**. Notalar alt va (baland tovushlari) skripka kalitida yoziladi.

Gʻijjak bas - asosiy gʻijjakning katta qilib ishlangan turi boʻlib, violonchel vazifasini bajaradi. Torlar kvinta oraligʻida, **4-eng pastki tor katta oktavadagi do, 3-tor katta oktavadagi sol, 2-tor kichik oktavadagi re va 1-tor kichik oktavadagi lya** ga sozlanadi. Ovoz hajmi **katta oktavadagi do dan uchinchi oktavadagi re** ga qadar. Notalari bas va (baland tovushlar) skripka kalitida yoziladi.

Gʻijjak kontrabas asosiy gʻijjakning eng katta qilib ishlangan turi - kontrabas vazifasini bajaradi. Torlar kvarta oraligʻida - **4-eng pastki tor kontroktavadagi mi, 3-tor kontroktavadagi lya, 2-tor katta oktavadagi re va 1-tor katta oktavadagi sol** ga sozlanadi. Ovoz hajmi **kontroktavadagi mi dan birinchi oktavadagi sol** ga qadar. Notalar bas kalitida, eshitilishiga nisbatan oktava yuqorida yoziladi. Gʻijjak kontrabasni kontrabasdek tik turib chalinadi.

QASHQAR RUBOBI



Maʼlumki, hozirgi kunda Oʻzbekistonda Qashqar rubobi va Afgʻon rubobi, Tojikistonda esa Qoshgʻar rubobi, Badaxshon rubobi, Pomir rubobi, Qumri (katta rubob) kabi rubob cholgʻulari mavjud. Oʻzbekistonda Qoshqar rubobi 1937 - yillardan boshlab qoʻllanila boshlagan. Bu borada rubob musiqa cholgʻusining eng yetuk mutrib sozandasi Oʻzbekiston xalq artisti ustoz Muhammadjon Mirzayev bilan suhbat shuni koʻrsatadiki, Toshkentda dastlab bir uygʻur sozandasi bu cholgʻuni ijro etib yurgan. Muhammadjon Mirzayev bu rubobni koʻrib undan nusxa olish maqsadida Oʻzbekistonda xizmat koʻrsatgan Sanʼat Arbobi xalq ustasi Usto Usmon Zufarov ustaxonasiga boradi. Aynan shu 1937 - yilda Oʻzbekistonning Moskva shahrida boʻladigan birinchi dekadasiga tayyorgarlik koʻrilib, turli xil musiqa cholgʻulari ham tayyorlanayotgan edi. Shu yili Usto Usmon Muhammadjon Mirzayevga oʻzi olib kelgan Uygʻur rubobidan aynan nusxa olib bir necha rubob tayyorlaydi va birinchi tayyorlangan Qoshgʻar rubobi Muhammadjon Mirzayevga taqdim etiladi. Maʼlumki bu turdagi rubob aynan tanbur singari boʻlib, bunda pardalar bogʻlangan, sozlanishi ham aynan tanbur singari boʻlgan. Faqat bu yangi tayyorlangan rubobda bogʻlangan pardalar oʻrniga, poʻlatdan yasalgan pardalar oʻrnatiladi. Sozlanishi avalgidek kvinta yaʼni lya, re, lya ovozlari. Bu turdagi sozlanish rubobning anʼanaviy sozlanishi, keyingi yillarda qayta tayyorlangan rubobning sozlanishi lya, mi, lya kvarta ovozlari, lekin to hozirgi kungacha Muhammadjon Mirzayev va ustozning farzandlari Shavkat Mirzayev anʼanaviy sozlarda behisob musiqiy asarlarni bastalab, choʻlgʻu va ashula yoʻli uslubida hamda joʻrvoqlik ijro yoʻlida ikki rubob joʻrligida ijro etib kelishmoqda. 1937 - yilda yana ushbu rubobdan nusxalar olinib, rubobda Abbas Bahromov, Boʻriboy Mirzaahmedov, Ergash Shukurillayevlar ham ushbu sozda chalish sirlarini oʻrgana boshlaganlar.

Qashqar rubobining asli kelib chiqishi Sharqiy Turkiston (hozirgi Xitoyning Uygʻur avtonom okrugi) ning Qashqar degan joy nomi bilan bogʻliq boʻlsa-da, oʻzbek milliy cholgʻulari ichida eng keng tarqalgan va ommalashgan cholgʻu hisoblanadi. Musiqani

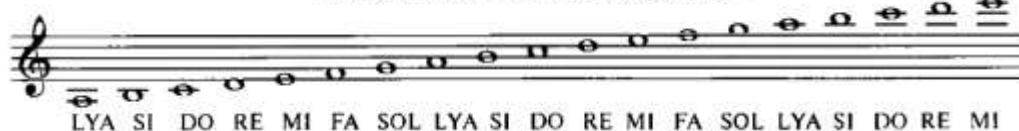
endigina o'zlashtirayotganlarning 50 foizidan ortig'i ana shu cholg'udan foydalanishi ma'lum. Qashqar rubobi juda jarangdor va yoqimli sadoga ega bo'lib, nisbatan tez o'zlashtirilishi mumkin bo'lgan cholg'ular qatoriga kiradi. Bu cholg'u yakka holda va cholg'u jamoalari tarkibida ishlatilishi mumkin. *Muhammadjon Mirzayev, Ergash Shukrullayev, Shavkat Mirzayev, Qobiljon Usmonov, Sulaymon Taxalov, Ari Boboxonov, Tohir Rajabiy kabi sozandalar ushbu cholg'u dovrug'ini yoyishda ulkan xizmat ko'rsatganlardan hisoblanadi.*¹

Qashqar rubobining sozlanishi

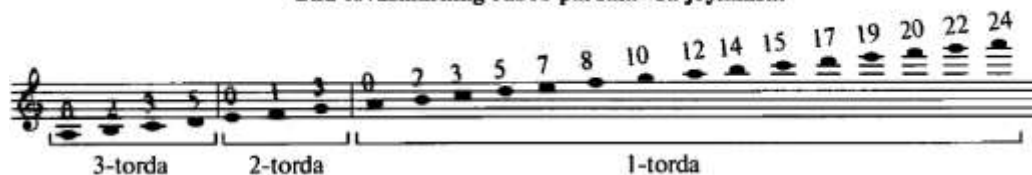
Qashqar rubobning birinchi juft tori birinchi oktavaning "Lya" tovushiga, ikkinchi juft tori birinchi oktavaning "Mi" tovushiga, uchinchi tori esa kichik oktavaning "Si" tovushiga sozlanadi. Bundan tashqari, qanday asar ijro etilishiga qarab, uchinchi tor kichik oktavaning "Lya" hamda ikkinchi tor birinchi oktavaning "Re" tovushlariga ham sozlanishi mumkin.



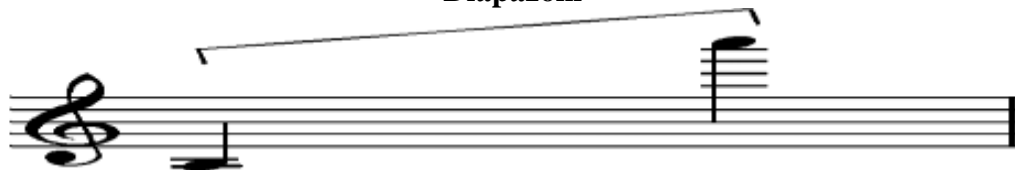
Tovushlarning nota chiziqlarida joylanishi



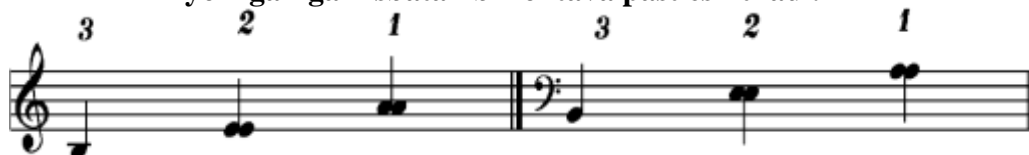
Shu tovushlarning rubob pardalarida joylanishi



Diapazoni

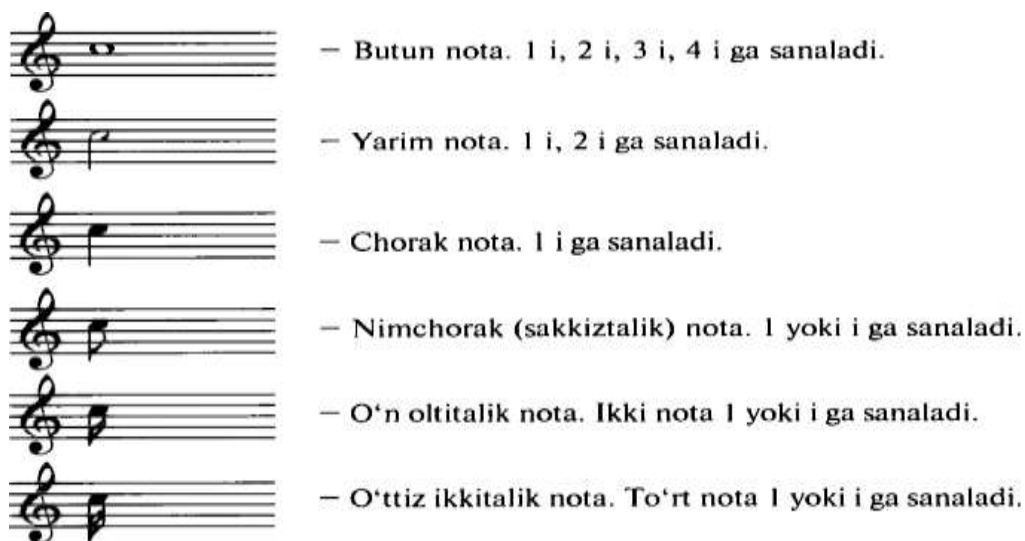


Qashqar rubobi uchun yozilgan musiqiy asarlar skripka kalitida yoziladi, yozilganiga nisbatan bir oktava past eshitiladi.

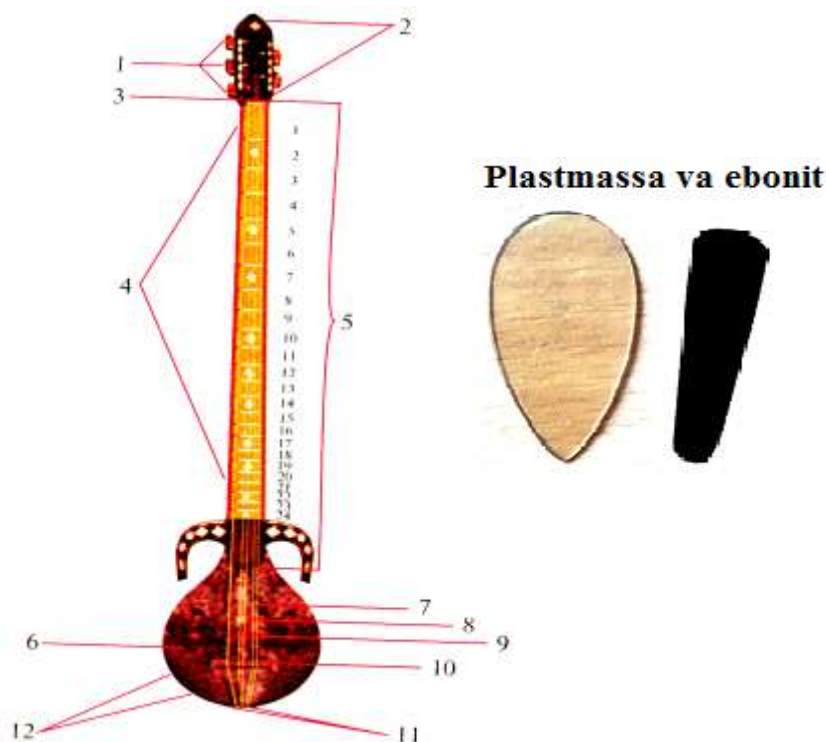


¹ S.B.Saidiy - Markaziy Osiyo madaniyatida urma zarbli cholg'ular. (O'zbek va tojik musiqa an'analari misolida)."Musiqqa" nashriyoti;Toshkent-2008.

Notalar turli xil cho‘zimdan iborat bo‘lib, ular bir - biridan shakliga ko‘ra farq qiladi:



1. Quloqlar
2. Rubobning bosh qismi
3. Shayton xarrak
4. Pardalar
5. Dasta
6. Teri
7. Birinchi tor
8. Ikkinchi tor
9. Uchinchi tor
10. Xarrak
11. Ilmoqlar
12. Kosa

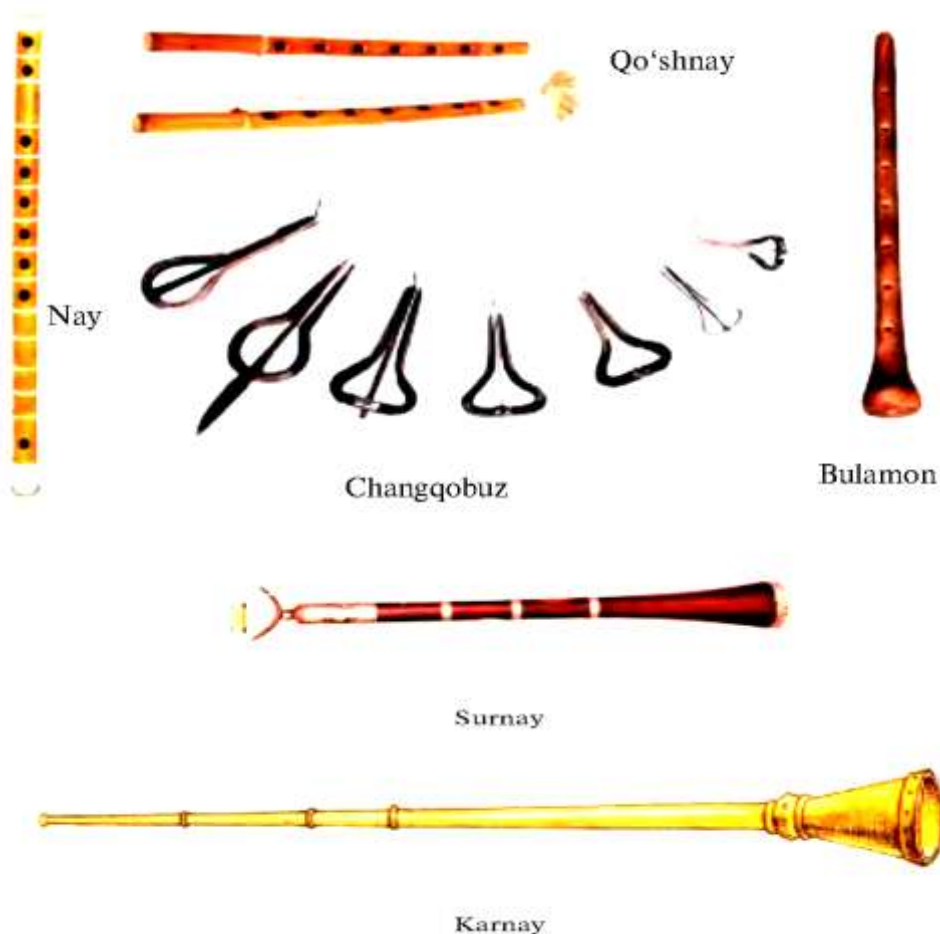


AEROFONLAR

Nay - qadimiy puflama o‘zbek xalq musiqa asbobi. Nay O‘zbekistonda keng tarqalgan bo‘lib, ansamblda, o‘zbek xalq asboblari orkestrida muhim o‘rin tutadi, yakka holda ham chalinadi. Ovoz hajmi kengligidan xalq kuylarida, maqomlarda qo‘llaniladi. Tovushi baland bo‘lganidan ansamblda ko‘proq boshlovchilik vazifasini ham bajara oladi. Barmoqlar bilan berkitiladigan olti teshikchadan iborat diatonik tovushqatoriga ega. Umumiy ovoz hajmi **birinchi oktavadagi lya** dan **to‘rtinchi oktavadagi re** ga qadar. Notalar skripka kalitida eshitilganicha yoziladi. Barmoqlar bilan teshikchalarni to‘la yo yarim berkitish va turlicha puflash yo‘li bilan baland, past tovushlar chiqaziladi. Nayni puflaydigan va barmoqlar bilan bosiladigan birinchi teshikcha o‘rtasida yana bir teshikcha bo‘lib, bunga yupqa qog‘oz yopishtiriladi, buni asosan xitoylik ijrochilar qo‘llashadi. Xitoyda nay g‘arovdan yasaliib, o‘sha teshikchani g‘arovdan chiqadigan yupqa parda bilan yopishadi. Bu tovushni to‘lqinlatib chiqazishga yordam beradi. Nayning ikkinchi uchida doimiy ochiq turadigan to‘rtta teshikcha (ikkisi ikki yonda, qolgan

ikkisi ost tomonda) ayrim pardalardagi tovushlarni yumshatib berish uchun xizmat qiladi. Nayning umumiy uzunligi 500-600 mm. Nay yog‘ochdan, g‘arovdan va misdan yasaladi. Shunga ko‘ra, “yog‘och nay”, “g‘arov nay”, “mis nay” deb ataladi. *(Naysimon cholg‘ularning oilasi 11-ming yil oldin paydo bo‘lgan. Masalan go‘ri- qozg‘on go‘ridan topilgan cho‘pon nayi burgut qanotidan yasalgan bo‘lib, o‘zbekistonda 7 va 3,5 ming yillik naysimon cholg‘ularning tarixi ham mavjud).*

Ko‘hna rivoyatlarning birida aytilishicha, Cho‘pon bobo ichi bo‘sh qamishni kesib olib, unda barmoq bilan berkitib-ochadigan teshikchalar o‘yibdi. Unga “nay” deb nom qo‘yibdi. Farzandlariga cho‘ponlik tayog‘ini topshirar ekan, nayni ham qo‘shib beribdi. Ular cho‘lu biyobonlarda, yam-yashil yaylovlarda qo‘y boqib, bobosi yasab bergan nayni chalib yurishibdi. Nay ohangiga “asir” bo‘lgan qo‘ylar podadan aslo ajralmas ekan. Yillar o‘tib, bu soz shaharlik mashoyixlar qo‘liga tegibdi. Ular ham nayning sehrlil tovushidan lol qolishibdi. Uni yanada takomillashtirib, zeb berishibdi. Nayni qamishdangina emas, balki yog‘ochdan, misdan va boshqa turdagi metallardan ham yasab ko‘rishibdi. Usta naychilardan Abduqodir Ismoilov, Saidjon Kalonov va hozirgi kunda Mirza Toirov, Abdulahat Abdurashidovlar nomi barchaga ma‘lum. Bu ustozlarning “Cho‘li iroq”, “Chorgoh”, “Bir kelsin” va shu kabi ajoyib asarlarni ijro etishganda kishining ko‘ngli yoziladi va ruhi ko‘tariladi va a‘lo kayfiyatni his etadi.



Surnay cholg‘usi ham qadimiy tarixga ega. Bu cholg‘u, asosan, tantanalar, bayramlar, sayillar, to‘ylarda doyra, nog‘ora, karnay cholg‘ulari bilan birgalikda ishlatiladi. Surnayning tovushi juda kuchli bo‘lganligidan ochiq joylarda foydalaniladi. Surnay o‘rik, yong‘oq kabi qattiq daraxtlar yog‘ochidan tayyorlanadi. Uning ustki tomonidan oltita va pastki tomonidan bitta teshik ochilgan bo‘lib, ana shu teshiklarni ochish yoki yopish orqali kerakli tovushlar hosil qilinadi. Surnayda tovush hosil qilinadigan qism alohida tayyorlanib, “nay pachoq” deyiladi va har safar ijro etishdan oldin surnayga o‘rnatiladi.

Bu cholgʻu nay va qoʻshnay cholgʻulariga nisbatan tovushi ancha baland, eniga qalin boʻlib, uzunligi esa nay bilan tengroq boʻladi ovoz hajmi **kichik oktavadagi lya** dan **ikkinchi oktavadagi mi** ga qadar. Notalar eshitilganicha skripka kalitida yoziladi.

Surnay ham juda koʻhna musiqiy cholgʻulardan hisoblanib, dorbozlarning jarchisi sifatida dor oʻyinlariga xalqni toʻplashda xizmat qilgan. Nogʻorachi, doʻmbirachi, karnaychilar bilan birga, surnaychilar ham dor tagida turli kuylar ijro etishib, tomoshabinlarni xushnud etganlar. Surnay katta bayramlarda, toʻylarda oʻzining jozibali, yangroq, baland tovushi bilan kishi dilini quvontirgan, ruhini koʻtargan. Bu sozda nafaqat bayramona, balki mungli kuylar ham ijro etiladi. Masalan: “**Navo**”, “**Navroʻzi ajam**”, “**Munojot**”, “**Mushkulot**” kabi kuylarni usta sozandalar ijro etishsa, eshituvchining dilini ham quvnatadi, ham yigʻlatadi. Surnay ana shunday sehrli sozlardan biridir. Surnayda yuksak darajada, mahoratli ijro etishning sirlaridan biri, bu - nafas qaytarib, yaʼni uzluksiz dam berib (puflab) ijro etishdir. Bunday uslub boshqa cholgʻularda uchramaydi. Bobokalon surnaychilardan Ahmadjon surnay (Umrzoqov), Ashurali surnay, Qayum surnay va boshqalar boʻlganlar.

Hozirda yosh surnaychilarimiz ham musiqa merosini yaxshi oʻrganib, milliy musiqamizga va uning rivojiga xizmatlarini qoʻshib kelmoqdalar. Soʻnggi vaqtlarda surnay cholgʻusi oʻzbek xalq cholgʻulari orkestri tarkibida ham qoʻllashmoqda.

Sibizgʻa yoki sibiziq juda qadimiy musiqiy cholgʻulardan biri ekanligi maʼlum boʻlib, u chorvachilik rivojlangan hududlarda paydo boʻlgan, deb taxmin qilinadi. Sibizgʻa gʻarov qamish boʻlagidan tayyorlanadi va qatʼiy oʻlchamlari belgilanmagan boʻladi. Har bir ijrochi oʻz ixtiyoriga koʻra xohlagan hajmda tayyorlab, 5 tagacha teshiklar ochishi mumkin. Keyingi paytlarda unutila boshlagan bu cholgʻuning qayta jonlantirilishi Surxondaryolik Nodir bobo va uning farzandlari Abdurashid bobolarning ijrochilik anʼanalarini davom ettirishga katta yordam berdi. Bugungi kunda katta bayram tantanalari va folklor jamoalari chiqishlarining sibizgʻa tovushini yangrashi bilan boshlanishi odat tusiga aylanib bormoqda.

Sibizgʻa cholgʻusining takomillashtirilgan va ikki donasini birgalikda qoʻshib chalinishidan hosil boʻlgan musiqiy cholgʻu - **qoʻshnaydir**. Qoʻshnay tayyorlanadigan qamishlar bir oz yoʻgʻonroq va qalinroq boʻladi. Har ikkala qamish boʻlaklari xuddi sibizgʻadagi singari til ochiladi va har bir boʻlakning uzunligi va yoʻgʻonligi bir xil boʻlishi talab qilinadi. Kerakli tovushlarni hosil qilish uchun esa har ikkala boʻlakda ham bir xil masofada 7 donadan teshiklar ochiladi. Qoʻshnay cholgʻusi Xorazmda kengroq qoʻllaniladi. Uning sadolanishida “gʻizillashga” oʻxshagan tebranish seziladi.

Qoʻshnayda ijro etish uslubida ikkita naychaga barobar puflanadi va har ikkala naychada yondosh joylashgan yettita teshikchaning tegishlilari barmoq bilan bosiladi. Ovoz hajmi **birinchi oktavadagi re** dan **ikkinchi oktavadagi sol** ga qadar, ayrim qoʻshnaychilar **ikkinchi oktavadagi lya**, **si**, hatto bundan yuqori tovushlarni ham hosil qiladilar. Qoʻshnayda oʻzbek musiqasi uchun xos boʻlgan melizmlarni ijro etish juda qulaydir.

Bulamon (balabon) surnaydan koʻra birmuncha kichikroq, qattiq yogʻoch tanasidan ishlangan cholgʻu boʻlib, tovush hosil qilinadigan qismi surnaynikidan farq qiladi. Bulamanda “nay pachoq” oʻrnida sibizgʻasimon til ochilgan qamish boʻlagidan foydalaniladi. Bulamanda ham kerakli tovushlarni hosil qilish uchun teshiklar ochilib, ularning yettitasi ustki tomonda va bittasi pastki tomonda boʻladi. Bulamanning tovush tembri (kuchi) surnaynikidan pastroq boʻladi. Shuning uchun ham bu cholgʻuni ansambl tarkibiga kiritib, qoʻshiq ijrochilariga joʻr boʻlishda foydalanish mumkin. Bu cholgʻu Xorazmdan boshqa hududlarda deyarli ishlatilmaydi.

Karnay - oʻzbek damli musiqiy cholgʻularining eng kattasi (2 metrdan oshiqroq) va eng kuchli tovush tembriga ega desak xato boʻlmaydi. Uning hajmi kattaligini inobatga olgan holda, ogʻir boʻlmasligi uchun, yupqa mis tunukadan tayyorlanadi va alohida 3 ta boʻlakni bir-biriga qoʻshib kiydirish orqali yigʻiladigan koʻrinishda tayyorlanadi. Bu cholgʻudan surnay, doyra, nogʻora bilan birgalikda ochiq joylarda ijro etish mumkin boʻlgan ansambllarda foydalaniladi. Qadimda karnaylardan harbiy yurishlarda ham keng foydalanilgan. Karnay bayramlarda, tantanali marosimlarda, surnay, nogʻora va doyraga qoʻshib chalinadi. Karnay ijrosida asosiy tovushdan sof kvinta yoki kichik septima intervali eshitiladi.

III BOB AMALIY MASHQLAR VA ETYUDLAR

Rubobda ijro holati

Chalish texnikasini yaxshi o'zlashtirish uchun rubobni to'g'ri ushlagga jiddiy e'tibor berish zarur. Rubobni turib yoki o'tirib chalish mumkin. Turib chalganda gavdaning og'irligi ikki oyoqqa tushib turishi, oyoqning yerdagi o'rni yelka kengligiga to'g'ri kelishi kerak. Rubobning kosasini o'ng qanot orasiga yaxshi o'rnatib ushlash lozim, ya'ni uning kosasi qo'ltiq bilan o'ng qo'l bilagi orasiga olinadi. O'ng tirsak gavdaga yopishib turmasdan erkin turishiga alohida e'tibor berish zarur. O'tirib chalganda esa stul suyanchig'iga suyanmay gavdani oldinga egmasdan o'tiriladi.

Rubob dastasi (grifi) chap qo'lning bosh barmog'i bilan ko'rsatkich barmog'i orasida joylashtiriladi. Grifni chap qo'lning bosh barmog'i bilan qisish (bosish) mumkin emas, chunki chap qo'l barmoqlari tor ustida erkin turishi kerak. O'ng qo'l panjalarini qattiq bukmaslik lozim. Chalayotgan panjalarga zo'r berish yaramaydi, ular tabiiy og'irlik kuchi bilan harakat qilishi maqsadga muvofiqdir. Ijrochi chalish vaqtida rubob pardalarini yaxshi ko'rib turishi uchun ustki qismini bir oz o'ziga tomon burib ishlashi lozim. Chunki ijrochi ko'rib chap qo'l barmoqlarini rubob pardalariga to'g'ri bosishiga imkon yaratadi. Bu o'z navbatida ijrochilik mahoratini oshirishda muhim zamin tayyorlaydi.

Qashqar rubobida tovush hosil qilish asosan mizrob (noxun) yordamida amalga oshiriladi. Mizrobning asosiy qismi o'ng qo'lning bosh va ko'rsatkich barmoqlari bilan ushlanadi. Mizrobni rubob torlariga yuqoridan pastga va pastdan yuqoriga chertish bilan tovush hosil qilinadi. Mizrobni to'g'ri ushlash uchun o'ng qo'l barmoqlari bukilib kaftga yig'iladi, ammo musht qilinmaydi. Rubob chalishni o'rganayotgan dastlabki vaqtda mizrobni qattiq siqib chalish mumkin emas, chunki qo'l tezda charchab qoladi. Rubobning tovushini jarangdor va kuchli chiqarish uchun mizrobni qattiq ushlash kerak, yumshoq va mayin tovush hosil qilish uchun esa mizrobni bo'shroq ushlab chertish lozim.

Mizrobni rubob torlariga urganda shunga e'tibor berish kerakki, u torning xarrakka yaqin qismiga tegmasdan, xarrak bilan rubob dastasining tugallangan joyi o'rtasiga urilishi shart. Rubobni o'rganish jarayonida quyidagi shtrixlar (torli cholg'u asboblarda mizrob bilan chalish usuli) ni bilib olish lozim.

Bir navbatli zarb musiqa asarining sur'atiga qarab mizrobning torlarga bir xil kuch bilan pastga va yuqoriga urilishi. Bu zarb notada **II** (pastga urish) va **V** (yuqoriga urish) belgilari bilan ko'rsatiladi. Bu belgilar nota ustida yoziladi:



Qo'sh navbatli zarb mizrobning torlariga bir tekisda pastga va yuqoriga urilishi natijasida hosil bo'ladi:





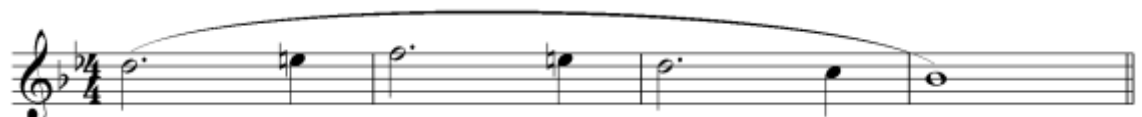
Teskari zarb; bir taktdagi notalarga mizrobning 1,3,4,6 va 7- zarblari pastga, 2,5,8 zarblari esa yuqoriga qarab uriladi. Bunda taktning kuchli hissasi zarb urg'usiga to'g'ri kelmaydi:



Tremola (rez) rubob torlariga mizrob bilan past va yuqoriga qarab ketma-ket tez urib chalish natijasida hosil bo'ladi. Odatda cho'ziq, sekin ijro etiladigan kuy-qo'shiq, alla, shuningdek butun, yarim va chorak notalar rez usuli bilan ijro etiladi. Bundan tashqari liga va legato belgilari bilan birlashtirilgan tovushlarni ham rez usulida ijro etish mumkin:



Bog'lama tremola (legato) har xil balandlikdagi ikki yoki bir necha tovush cho'zimini uzluksiz tremola bilan ijro etish usuli bo'lib, bu belgi nota usti yoki ostiga chizilgan yoysimon shaklda ko'rsatiladi:



Kalta tremola (detashe) notani cho'zimga mos ravishda to'xtovsiz tremola bilan ijro etish. U bir xil yoki turli balandlikdagi tovushlarni ijro etishda qo'llaniladi. Bu belgi nota ustiga yoki ostiga chizilgan chiziqcha shaklida ko'rsatiladi:





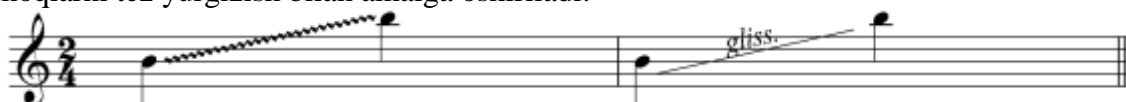
Stakkato (alohida) mizrobning faqat bir tomonga pastga urilishidan hosil bo'lgan qisqa cho'zimli tovush. Bu usul mizrob torga urilishi bilan chap qo'l barmoqlarining pardadan bir oz ko'tarilishidan hosil bo'ladi. Stakkato har bir notaning ust yoki ostiga nuqta qo'yish bilan ko'rsatiladi:



Pissikato (tirnalib) o'ng bosh barmoqning tirnog'i bilan torlarni yuqoridan pastga tortib chalish. Tirab chalganda tovushlar qisqa yoki sekin eshitiladi. Bu so'z notaning ustiga to'liq holda yoki qisqa qilib pizz. deb yoziladi:




Glissando (sirg'anib) chap qo'l barmoqlarining yuqoridan pastga yoki pastdan yuqoriga tor bo'ylab tez sirg'anishi natijasida bir tovushning ikkinchisiga o'tishi. Glissando nota tekstida so'z bilan "glissando" yoki notalar orasiga chizilgan to'liqlik chiziq (~~~) shaklida ko'rsatiladi. Glissando asosan torli cholg'u asboblari ijrosida uchraydi. Fortepianoda esa klavishlar ustidan barmoqlarni tez yurgizish bilan amalga oshiriladi:





Demak, rubob torlariga urib chalish uchun maxsus qo'llaniladigan belgilar nota ustiga quyidagicha ko'rsatiladi.


II - mizrobni rubob torlariga pastga qarab urish;


V- mizrobni rubob torlariga yuqoriga qarab urish;


 (IIIV) - notani pastga va yuqoriga qarab ijro etish;


 - notani rez bilan ijro etilishi

 - detashe (qisqa rez) - har bir notani o'z cho'zimiga qarab alohida rez bilan chalish

 - stakkato - notani qisqa-qisqa uzib chalinishi

 - tovushni sadolantirishda noxun zarbini ishlatmasdan chap qo'l barmoqlari harakati bilan kifoyalani

 - mordent - tayanch tovush noxun bilan chalinib, yordamchi tovushlarni chap qo'l barmoqlari bilan sadolantirish

 - arpedjio - bir necha tovushlarni noxunning bir zarbida sirg'anma harakatlantirish orqali ijro etish

+tovushlarni mizrobning bir zarbidan sirg'anma harakatlantirish orqali chalish.

Rubob pardalarida u yoki bu notani hamda gamma va etyudlarni, shuningdek, musiqa asarlarini ko'rsatilgan barmoq bilan bosib ijro etish ijrochining eng asosiy vazifalaridan biridir. Barmoqlarni sanash chap qo'lning ko'rsatkich barmog'idan boshlanib, chimchiloqda tugaydi. Bunda barmoqlar:

- 1- (ko'rsatkich barmoq);
- 2- (o'rta barmoq);
- 3- (yon barmoq);
- 4- (chimchiloq) raqami bilan belgilanadi;
- 0- (nol) ochiq torni chalish uchun ko'rsatiladi.

Demak, nota ustida qanday barmoq ko'rsatilgan bo'lsa, rubob pardalarini albatta o'sha barmoq bilan bosib chalish kerak. Rubob pardalarida to'liq ovoz hosil qilish va ijrochilik texnik imkoniyatini oshirishda applikatora (nem. Applicatur, lot. Applico-qo'ymoq, bosmoq)dan to'g'ri foydalanish tavsiya etiladi. Applikatora hamma musiqa asbobi, jumladan qashqar rubobi uchun ham katta ahamiyatga ega. Applikatoraning to'g'ri, aniq qo'llanilishi musiqa asarini o'rganish, o'zlashtirish hamda badiiy ijro qilishda asosiy omillardan biri bo'lib xizmat qiladi. Shuning uchun har bir musiqa asarini o'quvchi-talabalarga o'rgatishdan oldin o'qituvchi asarni o'zi chalib, notalar ustiga qaysi barmoqda chalishni yuqorida ko'rsatilgan arab raqamlari bilan belgilab chiqishi lozim. Bu musiqa asarining texnik tomonidan mohirona va sifatli ijro etilishini osonlashtiriladi.



Rubob pardalarida chap qo'l barmoqlarini to'g'ri bosish, bir tordan ikkinchi torga o'tish, shtrixlarni mukammal egallash rubobda to'liq ovoz hosil qilish va chalish imkoniyatlari sifatini oshirish uchun quyidagi pozitsiya (vaziyat)dan foydalanish maqsadga muvofiqdir:

Bu pozitsiyalar o'quvchini gamma va arpedjiolarni har xil shtrixlarda ijro etib, texnik mahoratini oshirishga xizmat qiladi. Shu bilan bir qatorda musiqiy badiiy asarlarni mohirona ijro etib rubobdan yoqimli, mayin, tiniq va sifatli tovush chiqarish imkoniyatini yaratadi:

O'QUV MATERIALLARI

Mashqlar:

The image displays a series of piano exercises. The first section consists of 12 staves in 4/4 time, featuring various rhythmic patterns and fingerings. The second section consists of 12 staves in 3/4 time, also featuring rhythmic patterns and fingerings. The exercises are designed to improve technical skills and musical understanding.

This image shows a page of musical notation consisting of 11 staves. The music is written in G major, indicated by a single sharp (F#) on the treble clef. The notation is highly rhythmic and complex, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. Many notes are marked with an accent (^) above them. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Etyud

I. Do'shanov

Allegro
mf

1 2 0 1 2 4
4 2 1 2 4
4 3 1 3 4 3 1 2 1 0 1 2
4 2 1 2 1 4 1 2 1 3 2 1 2 1 0

Etyud

Moderato

O. Karimov

6/8

Etyud

G'. Qo'chqorov

Moderato

1 2 4 2 1 2 4 2 4 2 2 1 2 1 3 1 4 3 2 1

IV BOB
YAKKA IJRODA ASARLAR MAJMUASI

DO'LONCHA

O'zbek xalq kuyi

O'ynoqi

Qashqarcha

(O'zbek xalq kuyi)

Tez

mf

PYESA

Allegro moderato

O. Karimov

GULBAHOR

O'rtacha tez

O'zbek xalq kuyi



Musical score for Gulbahor, featuring four staves of music in 3/4 time, marked *mf*. The key signature has three sharps (F#, C#, G#).

Xumor

R.Ne'matov

Moderato



Musical score for Xumor, featuring four staves of music in 3/4 time, marked *Moderato*. The key signature has one flat (Bb).

BAHOR

O. Karimov musiqasi

O'rtacha



Musical score for Bahor, featuring three staves of music in 6/8 time, marked *O'rtacha*. The key signature has one flat (Bb). The third staff includes a *rit.* marking.

O'zgancha

O'zbek xalq kuyi

Shoshilmusdan

Norim-norim

Marsh sur'atida

Xorazm xalq kuyi

DIL KUYI

M. Mirzaev

The image displays a musical score for the piece "DIL KUYI" by M. Mirzaev. The score is written in G major (one sharp) and 3/4 time. It consists of 14 staves of music. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and repeat signs. The melody is primarily in the treble clef, with some staves featuring a bass clef for a lower register. The piece concludes with a final cadence on the 14th staff.

Sharob

Moderato

O'zbek xalq kuyi

The musical score for "Sharob" is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked "Moderato" and the dynamic is "mf". The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff begins with a repeat sign and a fermata over the first measure. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff concludes the piece with a first ending (marked "1.") and a second ending (marked "2."). The second ending ends with a fermata and the instruction "rit." (ritardando).

Nasri Segoh

O'zbek xalq musiqasi.

Moderato

mf

The musical score for "Nasri Segoh" is presented in a single system of 12 staves. It is written in G major (one sharp) and 4/4 time. The tempo is marked "Moderato" and the dynamic is "mf". The melody is written in a single voice on a treble clef. The score includes various musical notations such as slurs, ties, and repeat signs with first and second endings. The piece concludes with a final cadence.

Dilxiroj

O'zbek xalq kuyi

Allegro

mf *mp*

mf

f

mp

1. 2.

p

p

f *rit.*

p *mf* *f*

O'rik gullaganda

O'rtacha H.Olimjon she'ri



The first staff of music is in 2/4 time, marked 'O'rtacha'. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4, then a quarter note C5. The piece continues with various rhythmic patterns, including eighth and sixteenth notes, and rests.



The second staff continues the melody with a quarter rest, followed by eighth notes G4 and A4, and a quarter note Bb4. It features a double bar line with repeat dots, followed by a key signature change to natural (C major). The melody then consists of quarter notes C5, D5, and E5, followed by a sixteenth note G5 and a quarter note F5.



The third staff continues with quarter notes G4, A4, and Bb4, followed by a quarter note C5. It includes a double bar line with repeat dots and a key signature change to natural (C major). The melody then consists of quarter notes D5, E5, and F5, followed by a quarter note G4.



The fourth staff continues with quarter notes G4, A4, and Bb4, followed by a quarter note C5. It includes a double bar line with repeat dots and a key signature change to natural (C major). The melody then consists of quarter notes D5, E5, and F5, followed by a quarter note G4.



The fifth staff continues with a sixteenth note G5 and a quarter note F5, followed by a quarter note E5. It includes a double bar line with repeat dots and a key signature change to natural (C major). The melody then consists of quarter notes D5, C5, and Bb4, followed by a quarter note A4.



The sixth staff continues with quarter notes G4, A4, and Bb4, followed by a quarter note C5. It includes a double bar line with repeat dots and a key signature change to natural (C major). The melody then consists of quarter notes D5, E5, and F5, followed by a quarter note G4.



The seventh staff continues with quarter notes G4, A4, and Bb4, followed by a quarter note C5. It includes a double bar line with repeat dots and a key signature change to natural (C major). The melody then consists of quarter notes D5, E5, and F5, followed by a quarter note G4.



The eighth staff continues with quarter notes G4, A4, and Bb4, followed by a quarter note C5. It includes a double bar line with repeat dots and a key signature change to natural (C major). The melody then consists of quarter notes D5, E5, and F5, followed by a quarter note G4.



The ninth staff continues with quarter notes G4, A4, and Bb4, followed by a quarter note C5. It includes a double bar line with repeat dots and a key signature change to natural (C major). The melody then consists of quarter notes D5, E5, and F5, followed by a quarter note G4.



The tenth staff continues with quarter notes G4, A4, and Bb4, followed by a quarter note C5. It includes a double bar line with repeat dots and a key signature change to natural (C major). The melody then consists of quarter notes D5, E5, and F5, followed by a quarter note G4.



The eleventh staff continues with quarter notes G4, A4, and Bb4, followed by a quarter note C5. It includes a double bar line with repeat dots and a key signature change to natural (C major). The melody then consists of quarter notes D5, E5, and F5, followed by a quarter note G4.

Dutor bayoti

(O'zbek xalq kuyi)

E. Shukrullaev notaga olgan.

Allegro

f

f

f

f

f

f

f

f

f

f

p — *f*

Shaxlo

Allegro O'rtacha tez

Rahmatulla Tursunov

The musical score for "Shaxlo" is presented in ten staves. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Trills (tr) are marked above notes in the second, third, and sixth staves. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

ARZI HOL

O'rtacha tez

R. Tursunov musiqasi

The musical score for "ARZI HOL" is written in G major (one sharp) and 2/4 time. It begins with a tempo marking of "O'rtacha tez". The score consists of 12 staves of music. The first staff includes a bass line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff includes first and second endings.

Aliqambar

O'zbek xalq kuyi.

O'rtacha tez

The musical score for "Aliqambar" is written in G major (one sharp) and 6/8 time. It consists of eight staves of music. The tempo is marked "O'rtacha tez". The score includes measure numbers 7, 13, 19, 25, 32, 39, and 44. The music features a mix of eighth and sixteenth notes, often beamed together in groups, with some rests and a final double bar line at the end of the eighth staff.

Xorazm lazgisi

(Xorazm xalq kuyi)

The musical score is written in 8/8 time and consists of nine staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a sequence of notes with rests, followed by a repeat sign and a trill (tr) over a note. The second staff continues with a series of eighth notes and rests, ending with a repeat sign. The third staff follows a similar pattern of eighth notes and rests. The fourth staff includes trills (tr) over notes. The fifth staff features eighth notes with accents (>) and a repeat sign. The sixth staff starts with a repeat sign, a trill (tr), and a 'fine' marking below the first measure. The seventh staff continues with eighth notes and trills (tr). The eighth staff also includes trills (tr). The ninth staff concludes the piece with a final sequence of eighth notes and rests.

Raqs

G'Qodirov

Allegretto

Musical score for 'Raqs' by G'Qodirov, marked Allegretto. The score is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of five staves of music. The first staff begins with a whole rest followed by a melodic line starting on G4. The second staff starts at measure 9, the third at measure 17, the fourth at measure 26, and the fifth at measure 31. The piece concludes with a double bar line and repeat dots.

Ko'rmadim

D.Zokirov

O'rtacha tez

Musical score for 'Ko'rmadim' by D.Zokirov, marked O'rtacha tez. The score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of five staves of music. The first staff begins with a whole rest followed by a melodic line starting on G4. The second staff starts at measure 9, the third at measure 17, the fourth at measure 25, and the fifth at measure 33. The piece concludes with a double bar line and repeat dots.

YANGI TANOVAR

Jadal

M. Mirzayev musiqasi

The musical score is written in a single system with ten staves. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and repeat signs. The piece concludes with a first ending (1.) and a second ending (2.).

EY GUL

Tez-shoshilmasdan

M. Mirzaev musiqasi

The musical score for "EY GUL" is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Tez-shoshilmasdan" (Allegretto). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *mp* (mezzo-piano). The piece concludes with a double bar line and repeat dots.

Samoi Dugoh

Dugoh maqomidan

Shoshilmasdan

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a dynamic marking of *mp* (mezzo-piano) and a hairpin crescendo. The score is divided into measures, with measure numbers 9, 18, 27, 36, 45, 53, and 59 indicated. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A first and second ending are provided at the conclusion of the piece, starting at measure 59.

Bahor valsi

Ohangdor

M.Mirzayev musiqasi

The musical score for "Bahor valsi" is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of 14 staves of music. The first staff begins with a double bar line and a repeat sign, followed by a dynamic marking of *mf*. The music features various melodic lines with slurs, accents, and dynamic markings such as *f*, *mf*, and *ff*. The final staff includes first and second endings, with fingerings indicated by numbers 1-4. The score concludes with a double bar line and repeat sign.

2

f

mf

mf

mp

rit.

Qari navo

M. M. ♩ = 120-126

O'zbek xalq kuyi

Sho'x

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of ten staves of music. The first staff includes a piano accompaniment in 2/4 time with dynamics *mf* and *p*. The main melody starts with *mf* and includes various dynamics like *p*, *mf*, and *f*. It features first and second endings and a repeat sign.

The image displays a musical score for a piece in G major, consisting of 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features eighth and sixteenth notes, often beamed together. Dynamics such as *mf* (mezzo-forte), *p* (piano), and *f* (forte) are indicated throughout. A first and second ending are present in the fifth staff, with the first ending marked *p* and the second ending marked *mf*. A *rit.* (ritardando) instruction is placed above the final staff. The score concludes with a double bar line and repeat dots.

SIGANSKIYE NAPEVI

Moderato 1 IV *f*

IV *f*

IV 6 6

1 2 3 4 *pizz.*

Lento II *arco* III *rit.* *fres passione* 3 3 1 4 4 4

p *pp* *f* *espress.*

II *rit.* III *dim.* *presses*

rit. *a tempo* *f* *pp*

Detailed description: This is a musical score for guitar, titled "SIGANSKIYE NAPEVI". The score is written on a single staff in treble clef with a key signature of one flat (B-flat). It is divided into several sections. The first section is marked "Moderato" and begins with a dynamic of *f*. It features a mix of eighth and sixteenth notes, with some passages marked with Roman numerals (IV) and fingerings (1, 2, 3, 4). A large, sweeping melodic line is prominent in the first system. The second section is marked "Lento" and begins with the instruction "arco" (arco) and "fres passione". It includes a dynamic of *p* and a "rit." (ritardando) marking. The music is characterized by a slower tempo and a focus on melodic lines with various articulations like accents and slurs. Dynamics range from *pp* to *f*, with an "espress." (espressivo) marking. The score includes numerous fingerings and Roman numerals (II, III) for fret positions. The final section is marked "a tempo" and begins with a dynamic of *f*, followed by a *pp* dynamic. It concludes with a "rit." marking.

This page of musical notation contains ten staves of music. The first staff begins with a *rit.* marking, followed by a *pp* dynamic and a *gliss.* instruction. A large *ad lib.* section follows, leading to a *rit.* section and finally a *molto rit.* section. The second staff starts with *pp* and *gliss.*, followed by a *rit.* section and a *rit. rallent.* section. The third staff begins with *dim.* and a *rit.* marking. The fourth staff starts with *a tempo* and *f*, followed by *pp* and *f*. The fifth staff includes *rit.* markings and dynamic changes. The sixth staff features *rit.* markings and dynamic changes. The seventh staff starts with *f* and *pp*. The eighth staff begins with *f* and *rit.*, followed by *rit.* markings. The ninth staff includes *rit.* markings and dynamic changes. The tenth staff starts with *rit.* and *rit.* markings.

Un peu plus lent
 4 con sord
 avec beaucoup d'expression
 II 3 II
 pp

pp ppp pp

rit. a tempo

Allegro molto vivace
 senza sord
 ff

pizz. arco

pizz. arco

pizz. arco

poco più. pp

1. 2. 1. 2.

f

pizz. pizz. arco

8-----

animé *plus animé*

f

8-----

cresc. *pizz.*

V BOB

FORTEPIANO JO'RLIGIDA IJRO ETILADIGAN ASARLAR

Farg'onacha

O'rtacha tez

O'zbek xalq kuyi

A.Odilov qayta ishlagan.
S.Usmonov qashqir rubobiga moslagan

The musical score is written for piano and consists of five systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is F major (one sharp) and the time signature is 2/4. The tempo is marked 'O'rtacha tez' (Moderato). The piece is identified as an Uzbek folk tune ('O'zbek xalq kuyi') arranged by A. Odilov and adapted for piano by S. Usmonov. The score includes dynamic markings: *mf* (mezzo-forte) in the first system, *mp* (mezzo-piano) in the third system, and *f* (forte) in the fifth system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps (F#, C#, G#). The first staff contains a melodic line with eighth and sixteenth notes, ending with a *mf* dynamic marking. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of the musical score. It follows the same three-staff layout. The melodic line in the top staff continues with eighth notes and includes a *mp* dynamic marking. The accompaniment in the grand staff continues with similar harmonic patterns.

Third system of the musical score. The melodic line in the top staff features a *f* dynamic marking. The accompaniment in the grand staff includes a *mf* dynamic marking. The system concludes with a double bar line.

Fourth system of the musical score. The melodic line in the top staff continues with eighth notes. The accompaniment in the grand staff concludes the piece with a final cadence, marked by a double bar line.

TULPOR

M.Mahmudov
O.Nazarov qashqar
rubob uchun moslashtirgan

Allegretto

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle staff is a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bottom staff is a bass clef staff with a key signature of one flat and a 2/4 time signature, featuring a rhythmic accompaniment of eighth notes.

The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle staff is a treble clef staff with a key signature of one flat and a 2/4 time signature, continuing the melodic line with slurs and accents. The bottom staff is a bass clef staff with a key signature of one flat and a 2/4 time signature, continuing the rhythmic accompaniment.

The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle staff is a treble clef staff with a key signature of one flat and a 2/4 time signature, featuring a more complex melodic line with slurs and accents. The bottom staff is a bass clef staff with a key signature of one flat and a 2/4 time signature, continuing the rhythmic accompaniment.

The fourth system of musical notation consists of three staves. The top staff is a treble clef staff with a key signature of one flat and a 2/4 time signature, containing a melodic line with fingerings (1, 3, 1, 4, 2, 4, 2, 1, 1) and accents. The middle staff is a treble clef staff with a key signature of one flat and a 2/4 time signature, featuring a rhythmic accompaniment of chords with slurs and accents, marked with a piano (*p*) dynamic. The bottom staff is a bass clef staff with a key signature of one flat and a 2/4 time signature, continuing the rhythmic accompaniment.

1 2 4 2 1 4 1 3 3 1

System 1: Treble clef with fingerings 1 2, 4 2, 1 4, 1 3, 3 1. Piano accompaniment in bass clef.

1 3 4 1 3 1 4 1 3 2 1

System 2: Treble clef with fingerings 1 3 4, 1 3 1 4, 1 3 2 1. Piano accompaniment in bass clef.

1 3 3 1 1 2

System 3: Treble clef with fingerings 1 3, 3, 1 1, 2. Piano accompaniment in bass clef.

1 4 3 1 1 3 1 4 3 1 2 4 1 4

System 4: Treble clef with fingerings 1 4, 3, 1 1, 3, 1 4 3, 1 2, 4, 1, 4. Piano accompaniment in bass clef.

First system of musical notation. The top staff is a single treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with fingerings 1, 2, 1, and 4 above the first four notes. The bottom part consists of two staves: a grand staff with a treble clef and a bass clef. The treble staff has a series of chords, and the bass staff has a simple bass line.

Second system of musical notation. The top staff continues the melodic line from the first system. The bottom part continues with the grand staff accompaniment, featuring chords in the treble and a bass line in the bass.

Third system of musical notation. The top staff continues the melodic line. The bottom part continues with the grand staff accompaniment, showing a more active bass line with eighth notes.

Fourth system of musical notation. The top staff is mostly empty, indicating a rest for the melody. The bottom part continues with the grand staff accompaniment, featuring a steady eighth-note bass line and chords in the treble.

Fifth system of musical notation. The top staff is mostly empty. The bottom part continues with the grand staff accompaniment, showing a consistent eighth-note bass line and chords in the treble.

Sixth system of musical notation. The top staff is mostly empty. The bottom part continues with the grand staff accompaniment, ending with a final chord in the treble and a bass line.

Polka

M.Glinka musiqəsi

Allegro

0 2 1 1 1 3 1 0 1 3 0

mf

3 1 1 3 1 2 1 4 2 1 0 2 1 0 3 1 0 2 1 1 2

ЕХАЛІ КАЗАК ЗА ДУНАЙ (Украин халк кўшиги)

Б. Шутенко қайта ишлаган,
С. Усмонов қашқар рубобига мослаган

Allegro

The musical score is written for piano and features a 2/4 time signature with a key signature of one flat (B-flat). It is marked 'Allegro'. The score is organized into five systems, each with a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part includes a steady bass line and rhythmic accompaniment. The vocal line consists of a single melodic line. The score includes first and second endings, indicated by '1.' and '2.' above the staff lines. The piece concludes with a final cadence.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in 2/4 time and features a complex melodic line in the treble staff and a rhythmic accompaniment in the grand staff. A first ending bracket labeled '1.' spans the final two measures of the system.

Second system of the musical score. It consists of three staves. The top staff continues the melodic line from the first system. The grand staff below provides a rhythmic accompaniment. A second ending bracket labeled '2.' spans the final two measures of the system.

Third system of the musical score. It consists of three staves. The top staff continues the melodic line. The grand staff provides a rhythmic accompaniment. This system concludes with a double bar line.

Fourth system of the musical score. It consists of three staves. The top staff continues the melodic line. The grand staff provides a rhythmic accompaniment. This system concludes with a double bar line and a fermata over the final note.

ЭСКЭРАНИ

С.Рустамов мусиқаси

Allegro

The musical score is written in 3/8 time and consists of 12 systems. The key signature has two sharps (F# and C#). The melody is primarily in the treble clef, featuring trills and slurs. The piano accompaniment is in the grand staff (treble and bass clefs), with chords and bass lines. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). Fingerings (1, 2, 3, 4) and trills (*tr*) are indicated throughout. The word "ТАМОН" appears in the 10th system. The score concludes with a final cadence in the 12th system.

1 3 1 1 3 *trm* 1 3 1 1 3 *trm*

p *p* 1 *trm* 1 3 *trm*

trm 1 3 *trm* *trm* *trm* *trm* *trm* *trm*

1. 2. 1 2 4 1 2 1 2 1 2 1 1 2 4 1 2 1 2 1 2 1 *f*

f *trm* 1 1 2 4 1 2 *trm* 1 1 2 4 1 2

Асар бошидан такрорланиб "Тамом" сўзида тугатилди

Zavqim kelur

M. Mirzayev musiqasi.

Allegretto

Rubob

f (p)

Piano

Allegretto

mf (pp)

7

1. 2.

13

f *p*

3 3 3 3

Musical score for measures 1-22. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. A dynamic marking of *p* (piano) is present in the second measure of the treble staff. A repeat sign is used at the end of the system.

23

Musical score for measures 23-28. The system consists of two staves. The treble staff has dynamic markings of *mf* (mezzo-forte) and *f* (forte). The bass staff has a dynamic marking of *p* (piano). The music continues with complex rhythmic patterns and a repeat sign at the end.

29

Musical score for measures 29-33. The system consists of two staves. The treble staff has dynamic markings of *mf* (mezzo-forte) and *mf*. The bass staff has a dynamic marking of *p* (piano). The music features a melodic line in the treble and a rhythmic accompaniment in the bass, ending with a repeat sign.

34

Musical score for measures 34-39. The system consists of two staves. The treble staff has a first ending bracket labeled "1." over measures 37-39. The bass staff also has a first ending bracket labeled "1." over measures 37-39. The music concludes with a repeat sign at the end of the system.

41

2.

f *p*

49

1. 2.

mf *pp*

55

Allegro

f

61

p(mf) *p(mf)*

66

§

71

mf

tr

§

77

tr

§

82

p(mf)

§

88

92

NAYREZ
Tojik xalq kuyi

Moderato

mf *poco* *crescendo*

B. Giyenko qayta ishlagan

mf

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a sixteenth-note triplet and contains two first/second ending brackets. The grand staff features a piano accompaniment with chords and moving lines in both hands.

Second system of the musical score, continuing the three-staff format. The top staff continues with eighth-note and sixteenth-note patterns. The grand staff accompaniment includes slurs and dynamic markings.

Third system of the musical score. The top staff features a section marked with 'n V n V' above a sixteenth-note triplet. The grand staff accompaniment includes slurs and dynamic markings.

Fourth system of the musical score. The top staff continues with sixteenth-note patterns. The grand staff accompaniment includes slurs and dynamic markings.

First system of a musical score. The upper staff (treble clef) features a melodic line with eighth-note runs and slurs. The lower staff (bass clef) provides accompaniment with chords and eighth-note patterns. A dynamic marking of *mf* is present in the second measure.

Second system of a musical score. The upper staff continues the melodic line with eighth-note runs. The lower staff features a more complex accompaniment with chords and eighth-note patterns. A dynamic marking of *f* is present in the fourth measure.

Third system of a musical score. The upper staff features a melodic line with eighth-note runs. The lower staff provides accompaniment with chords and eighth-note patterns.

Fourth system of a musical score. The upper staff features a melodic line with eighth-note runs. The lower staff provides accompaniment with chords and eighth-note patterns. The system concludes with a double bar line and repeat signs.

First system of musical notation. The top staff (treble clef) features a melodic line with trills (tr) and slurs. The bottom staff (bass clef) contains a piano accompaniment with a forte (f) dynamic marking.

Second system of musical notation. The top staff continues the melodic line. The bottom staff features a piano accompaniment with a mezzo-forte (mf) dynamic marking.

Third system of musical notation. The top staff continues the melodic line. The bottom staff features a piano accompaniment with a mezzo-forte (mf) dynamic marking.

Fourth system of musical notation. The top staff includes first and second endings (1. and 2.). The bottom staff features a piano accompaniment with a mezzo-forte (mf) dynamic marking.

The first system of the score consists of three staves. The top staff is a vocal line with a treble clef, containing a melody of eighth and quarter notes. The middle staff is the right-hand piano part with a treble clef, featuring chords and some melodic fragments. The bottom staff is the left-hand piano part with a bass clef, providing a harmonic foundation with chords and moving lines.

САЙРИ ЛОЛА

Шўх

О. Назаров мусиқаси

The second system of the score consists of three staves. The top staff is a vocal line with a treble clef, starting with a dynamic marking of *f*. The middle staff is the right-hand piano part with a treble clef, starting with a dynamic marking of *mf*. The bottom staff is the left-hand piano part with a bass clef, also starting with a dynamic marking of *mf*. The system includes various dynamics such as *f*, *mf*, *ff*, *p cresc.*, *mp cresc.*, and *mf dim.* throughout the piece.

First system of a musical score. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with a long slur over the first two measures. The grand staff contains a complex accompaniment with many sixteenth notes and chords.

Second system of the musical score. It continues the melodic line in the treble staff and the accompaniment in the grand staff. The accompaniment features a steady stream of sixteenth notes.

Third system of the musical score. It includes repeat signs (double bar lines with dots) in both the treble and grand staves. The treble staff has a section marked with a double bar line and a repeat sign. The grand staff also has a section marked with a double bar line and a repeat sign.

Fourth system of the musical score. The treble staff begins with the dynamic marking *p cresc.* (piano, crescendo). The grand staff also begins with *p cresc.* and includes several *v* (accents) over notes in the right hand.

Fifth system of the musical score. The treble staff has a dynamic marking of *mp* (mezzo-piano). The grand staff also has a dynamic marking of *mp*. The system concludes with a double bar line and a repeat sign.

Meno mosso

mf

pp

ITALYANCHA POLKA

sho'x

S. Rahmaninov musiqasi

mf

p

1 3 4 3 1 1 3 3 4 3 1 3 3 1 2 1 1 4 3

3 1 2 1 3 3 1 2 1 1 4 3

2 1 2 3 1 3 4 3 1 2 1 3 1 2 1 1 2 1 3 3 1 2 1 2 1 1

3 1 3 1 3 1 3 3 1 3 1 3 1 2 1 2 3 1 1 3 4 1 3 1 2

p *p* *p* *p*

3 1 2 1 3 1 2 1 1 2 3 1 3 4 3 1 1 4 2 1 1 2 4 3 1

f *p* *p* *f*

2 4 1 1 4 2 1 3 1 3 1 2 1 2 1 3 1 3 2 3 1 3

p *f* *p* *f*

1 1 4 1 2 1 3 1 2 1 3 1 4 1 1 4 2 1 4 1 4 1 2 1 2

> *>* *>* *>*

1 3 1 3 2 3 1 3 1 1 4 1 2 1

p *p*

3 1 1 2 3 1 3 1 1 2 3 4 1

f *f* *f*

Vengercha raqs 5

♩ Allegro

Bir muncha tez

I. Brams

mp
p

P leggiero (yengil)
ff

Vivo Jonli

f

rit. bir oz sekinlatib

rit.

Vivo Avvalgi tempda

f

Presto Tez

sf

8va

rit. sekinlatib Presto Avvalgi tempda rit. sekinlatib

8va

p

Presto Avvalgi tempda rit. sekinlatib Presto Avvalgi tempda


8va

p

rit. sekinlatib Presto Avvalgi tempda **♩ Tamomlash**

8va

ff

Boshidan  belgisigacha takrorlang
va "Tamomlash" ga o'ting.

"ASLAN" QO'SHIG'I

F. Amirov musiqasi, I. Shelmakova
rubob uchun moslashtirgan

Allegro

ff

The musical score is written for a Rubob instrument. It consists of six systems, each with three staves. The top staff is the melody, the middle staff is the right hand piano accompaniment, and the bottom staff is the left hand piano accompaniment. The tempo is marked 'Allegro' and the initial dynamic is 'ff'. The score includes various musical notations: notes, rests, slurs, and ornaments (trills and grace notes). Fingerings and breathings are indicated by numbers and 'v' symbols. Dynamics range from fortissimo (ff) to piano (p). The piece concludes with a final flourish in the piano accompaniment.

This page of musical notation is for guitar and consists of eight systems, each with a treble clef staff and a bass clef staff. The notation includes various musical elements:

- System 1:** Treble clef staff has fingerings 2, 2 4 2 1 1, 4, 3, 1. Bass clef staff has slurs and accents.
- System 2:** Treble clef staff has fingerings 4, 3, 1, 4, 2, 1. Bass clef staff has slurs and accents.
- System 3:** Treble clef staff has fingerings 2, 4, 3, 1, 4, 2, 2, 1, 1, 2, 2, 1. Bass clef staff has slurs and accents.
- System 4:** Treble clef staff has fingerings 2, 0, 4, 4, 3, 1, 4, 3, 3, 1, 0. Bass clef staff has slurs and accents.
- System 5:** Treble clef staff has fingerings 2, 2, 4, 2, 1, 1. Bass clef staff has a *p* dynamic marking and slurs.

The notation includes slurs, accents, and dynamic markings such as *p* (piano). The bass clef staves often feature complex rhythmic patterns and slurs.

This page of musical notation consists of six systems, each with a single treble clef staff and a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and fingerings. The first system features a treble clef staff with notes and fingerings (4, 3, 3, 1, 4, 3, 1, 4, 3) and a grand staff with notes and a dynamic marking of *ff*. The second system has a treble clef staff with notes and fingerings (4, 3, 1, 2, 1, 4, 2, 1, 1, 2, 1, 2, 0, 1, 1, 2, 1, 4) and a grand staff with notes and a dynamic marking of *f*. The third system has a treble clef staff with notes and fingerings (2, 1, 1, 4, 2, 1, 1, 2, 1, 4) and a grand staff with notes and a dynamic marking of *ff*. The fourth system has a treble clef staff with notes and fingerings (2, 3, 1, 3, 1, 4, 4, 3, 1) and a grand staff with notes. The fifth system has a treble clef staff with notes and fingerings (4, 3, 3, 1, 0) and a grand staff with notes and a dynamic marking of *ff*. The sixth system has a treble clef staff with notes and fingerings (4, 3, 3, 1, 0) and a grand staff with notes and a dynamic marking of *ff*. The notation is complex and detailed, with many notes and rests.

RAQS

G. Qodirov

Allegretto

Solo

Piano

mf

Sol.

Pno.

Sol.

Pno.

Sol.

Pno.

Sol. 

Pno. 

Sol. 

Pno. 

Sol. 

Pno. 

Sol. 

Pno. 

JON O'ZBEKISTON

S. Yudakov

Allegro moderato (o'rtacha tez)

The first system of music features a treble clef staff with a key signature of two flats and a 2/4 time signature. It contains a melodic line with various fingerings (4, 2, 4, 1, 2, 1, 2, 1, 4, 2, 1) and accents. Below it is a piano accompaniment with a grand staff (treble and bass clefs) featuring a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand.

The second system continues the piece with similar melodic and accompanimental patterns. Fingerings include 2, 1, 2, 1, 2, 1, 2, 0, 1, 2, 1, 2, 1, 2, 1, 2, 1. Dynamics include accents and a *mp* (mezzo-piano) marking.

The third system introduces a dynamic change to *f* (forte) in the treble staff. The piano accompaniment features a *mp* marking. Fingerings include 2, 1, 2, 1, 2, 1, 2, 3, 2, 1, 2.

The fourth system concludes the piece with melodic lines in both staves. Fingerings include 1, 2, 2, 2, 3, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Dynamics include accents and a *mp* marking.

2 1 2 4

System 1: Treble clef with notes and fingerings (2, 1, 2, 4). Piano accompaniment in bass clef with chords and a melodic line.

3 2 3 23 2 1 2

e e

mp

System 2: Treble clef with notes and fingerings (3, 2, 3, 23, 2, 1, 2). Piano accompaniment with dynamic marking *mp*. Includes a repeat sign and a fermata.

2 2 1 2 4 2 1 1 2

mp

System 3: Treble clef with notes and fingerings (2, 2, 1, 2, 4, 2, 1, 1, 2). Piano accompaniment with dynamic marking *mp*.

2 2 2 4 2 1

mp

System 4: Treble clef with notes and fingerings (2, 2, 2, 4, 2, 1). Piano accompaniment with dynamic marking *mp*.

2 4 2 4

mp

4 2 1

f

2 1 1

4

rit.

JONON

M. Mirzayev

Uncha tez emas

The first system of music consists of three staves. The top staff is a single melodic line in 2/4 time, starting with a forte (*f*) dynamic and moving to mezzo-forte (*mf*). Above the staff are fingering numbers: 0 1 2 1 0 0 4 2 1. The middle and bottom staves are piano accompaniment, with the middle staff starting forte (*f*) and moving to mezzo-forte (*mf*).

The second system continues the piece with three staves. The top staff continues the melodic line, and the piano accompaniment continues in the middle and bottom staves.

The third system features more complex melodic and harmonic development. The top staff has fingering numbers: 0 1 2 1 2 3 2 1 2 4 1 2 4 2 1. The dynamics are mezzo-forte (*mf*).

The fourth system concludes the piece. The top staff has fingering numbers: 4 1 2 1. The piano accompaniment continues in the middle and bottom staves.

2 4 2 1 1 2 4 2 4

3 2 1 2 4 2 1 2 4 2 1

mf *mp*

2 4 2 1 2 1 4 2 1 0

f *cresc.* *f*

0 1 2 1 4 2 1 1

p

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the treble clef and a rhythmic accompaniment in the grand staff.

Second system of the musical score. It features a treble clef staff with a melodic line and a grand staff with a rhythmic accompaniment. The system includes dynamic markings such as *f* and *mf*, and contains various musical notations like slurs and ties.

Third system of the musical score. It features a treble clef staff with a melodic line and a grand staff with a rhythmic accompaniment. The system includes dynamic markings such as *f* and *mf*, and contains various musical notations like slurs and ties.

Fourth system of the musical score. It features a treble clef staff with a melodic line and a grand staff with a rhythmic accompaniment. The system includes dynamic markings such as *f* and *p*, and contains various musical notations like slurs and ties.

2 1 1 1 2 1 1 1 2 1 1 2 1 1 1

Musical score for the first system, featuring a treble clef with a melodic line and a grand staff with accompaniment. Fingerings are indicated above the notes.

2 4 2 1 1

f *p* *p*

Musical score for the second system, including dynamic markings *f* and *p*.

Musical score for the third system, showing a continuation of the piano accompaniment.

1. 2. *p* *f*

1. 2. *p* *ff*

Musical score for the fourth system, featuring first and second endings and dynamic markings *p*, *f*, and *ff*.

NEOPOLCHA RAQS

Andante

P. Chaykovskiy

The musical score is presented in four systems. Each system contains a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andante'. The piano part features a consistent eighth-note accompaniment in the right hand, while the left hand provides a simple bass line. The vocal line is melodic and expressive, with some slurs and dynamic markings like 'p'.

The first system of music consists of two staves. The upper staff is a treble clef containing a melodic line with eighth and sixteenth notes, including a trill-like figure. The lower staff is a grand staff (treble and bass clefs) with a rhythmic accompaniment of chords and single notes.

The second system continues the musical piece. The upper staff shows a melodic line with a slur over a group of notes. The lower staff continues the rhythmic accompaniment with chords and single notes.

The third system shows further development of the melody in the upper staff and the accompaniment in the lower staff. The melodic line features a slur and a trill-like figure.

Allegro

The fourth system is marked **Allegro**. The upper staff features a more active melodic line with eighth and sixteenth notes. The lower staff continues the accompaniment with chords and single notes.

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/8. The piano part consists of chords in the right hand and a simple bass line in the left hand.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment remains consistent with chords and a bass line.

Third system of musical notation, concluding the piece. It features a melodic flourish in the vocal line and a final chord in the piano accompaniment.

BAXCHAKYURD

A.Geray musiqasi
H. Nurmatov rubob uchun moslashtirgan

Fourth system of musical notation, starting with the tempo marking "Allegretto". It includes a vocal line with fingerings and a piano accompaniment with dynamics like *pp* and *p*. The piano part features a rhythmic pattern of chords and a bass line.

This musical score consists of four systems, each featuring a single melodic line and piano accompaniment. The melodic line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a double bar line and repeat dots.

System 1: The melodic line begins with a wavy hairpin (trill) and is followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

System 2: The melodic line continues with eighth notes and includes a wavy hairpin. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

System 3: The melodic line features a wavy hairpin and eighth notes. The piano accompaniment includes a *mf* dynamic marking. The system ends with a double bar line and repeat dots.

System 4: The melodic line starts with a wavy hairpin and eighth notes. The piano accompaniment includes a *mf* dynamic marking. The system concludes with a double bar line and repeat dots.

First system of musical notation. It consists of a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The music features a melodic line with various ornaments and fingerings (1, 2, 3, 4) above the notes. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Second system of musical notation, continuing from the first. It includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features a steady eighth-note accompaniment. Fingerings and ornaments are indicated throughout.

Third system of musical notation. It continues the piece with a treble clef staff and a grand staff. The piano accompaniment remains consistent with eighth-note patterns. The melodic line in the treble staff shows more complex rhythmic patterns and ornaments.

Fourth system of musical notation. This system features a grand staff with piano accompaniment in both the treble and bass clefs. The piano part consists of dense, flowing sixteenth-note passages. The treble staff has a melodic line with a dynamic marking of *p* (piano) at the beginning and *f* (forte) later in the system. Fingerings and ornaments are clearly marked.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 4, 1, 2, 4, 3, 4). The grand staff provides harmonic accompaniment. A dynamic marking of *f* is present.

cantabile

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with fingerings (4, 3). The grand staff provides harmonic accompaniment. Dynamic markings include *mf* in the treble and *mf* in the bass.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with trills and slurs. The grand staff provides harmonic accompaniment. A dynamic marking of *f* is present.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with trills and a long slur over several notes. The grand staff provides harmonic accompaniment. Dynamic markings include *p* in the treble and *p* in the bass.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the upper treble staff and a more rhythmic accompaniment in the grand staff. A dynamic marking of *p* (piano) is present in both the upper and lower staves.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The upper treble staff has a melodic line with some slurs and dynamic markings of *mf* (mezzo-forte) and *sf* (sforzando). The grand staff provides a rhythmic accompaniment with some slurs and dynamic markings of *mf* and *sf*.

Vivace

Third system of musical notation, starting with the tempo marking "Vivace". It consists of two staves: a single treble clef staff at the top and a grand staff below. The music is characterized by a steady, rhythmic pattern. A dynamic marking of *p* (piano) is present in the upper staff.

Fourth system of musical notation, continuing the "Vivace" section. It features the same two-staff layout. The music maintains its rhythmic character. A dynamic marking of *f* (forte) is present in the upper staff.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff contains a melodic line with a first ending bracket labeled '1.' at the end. The grand staff contains accompaniment with chords and moving lines.

Second system of musical notation. It consists of three staves. The top staff has a second ending bracket labeled '2.' and contains a melodic line with fingerings '3 4' and '2 1 2 1'. The grand staff below has a mezzo-forte (*mf*) dynamic marking. The accompaniment continues with chords and moving lines.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with fingerings '1 2 4 1 3 4' and a slur. The grand staff below continues the accompaniment with chords and moving lines.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with a dynamic marking *(d)* and fingerings '3 4 3 4 2 4'. The grand staff below has a mezzo-forte (*mf*) dynamic marking. The accompaniment continues with chords and moving lines.

The image displays a musical score for piano, consisting of four systems of staves. Each system includes a single treble clef staff and a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The first system shows a melodic line in the treble staff and a harmonic accompaniment in the grand staff. The second system features a first ending (1.) and a second ending (2.) in the treble staff, with dynamic markings *f* and *mf*. The third system includes a *p* dynamic marking. The fourth system includes a *mf* dynamic marking. The score concludes with a final chord in the grand staff.

This image shows a handwritten musical score for piano, consisting of four systems of staves. Each system includes a single treble clef staff and a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 2/4 time signature. Fingerings are indicated by numbers 1-4 above notes. Dynamic markings include *mf*, *p*, and *ff*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system has a *mf* marking and a *p* marking in the bass staff. The second system has *ff* markings in both the treble and bass staves. The third system has no dynamic markings. The fourth system has a *f* marking in the treble staff and an *sf* marking in the bass staff. The piece concludes with a double bar line.

NAY NAVOSI

S.Saidiy

Maestoso. M. 88-92

1.

2.

2.

\emptyset

3

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The top staff features a melodic line with eighth and sixteenth notes, including a trill and a long note with a fermata. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of the musical score. It continues the three-staff format. The top staff has a melodic line with a triplet of eighth notes marked with a '3' below it, followed by a long note with a fermata. The grand staff accompaniment includes chords and moving lines, with some notes marked with a '7' (likely a fingering or breath mark).

Third system of the musical score. The top staff shows a melodic line with a long note and a fermata. The grand staff accompaniment features chords and moving lines, with some notes marked with a '7'.

Fourth system of the musical score. The top staff has a melodic line with a long note and a fermata. The grand staff accompaniment includes chords and moving lines, with some notes marked with a '7'.

♩ 0

Musical score for the first system, featuring a treble clef with a melodic line and a grand staff with a piano accompaniment. The key signature has two flats and the time signature is common time. The piano part includes a mezzo-forte (*mf*) dynamic marking.

Musical score for the second system, continuing the melodic and piano accompaniment from the first system.

Musical score for the third system, continuing the melodic and piano accompaniment from the first system.

Musical score for the fourth system, concluding the piece with a melodic line and piano accompaniment.

First system of a musical score. The top staff is a single melodic line in treble clef with a key signature of two flats and a common time signature. It features a triplet of eighth notes and a half note. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It consists of chords and eighth notes.

Second system of a musical score. The top staff continues the melodic line with a half note and a quarter note. The bottom staff continues the piano accompaniment with chords and eighth notes.

Third system of a musical score. The top staff features a triplet of eighth notes and a half note. The bottom staff continues the piano accompaniment with chords and eighth notes.

Fourth system of a musical score. The top staff begins with a half note, followed by a triplet of eighth notes, and then a half note. The tempo marking "a tempo" is placed above the first half note. The dynamic marking "mp" is placed below the first half note. The bottom staff continues the piano accompaniment with chords and eighth notes. The system concludes with a double bar line.

DAVLURI

N. Narimanidze

Vivo

f *Sp*

mp *p*

f

mf *p*

System 1: This system contains the first two staves of music. The upper staff features a complex melodic line with numerous triplets and slurs, marked with dynamic *sf* and *p*. The lower staff provides a harmonic accompaniment with chords and moving bass lines, also marked with *sf* and *p*.

System 2: This system continues the piece with the same two-staff layout. It includes dynamic markings *f* and *sf*, along with various fingering and articulation symbols.

System 3: This system features a prominent melodic line in the upper staff, marked with *f*. The lower staff continues the accompaniment with sustained chords and moving bass lines.

System 4: This system shows a change in dynamics to *mp* (mezzo-piano) and *mf* (mezzo-forte). The upper staff has a more active melodic line, while the lower staff provides a steady accompaniment.

System 5: This system concludes with a dynamic marking of *p* (piano). It features a melodic line with a trill (tr) and sustained chords in both staves.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a piano (*p*) dynamic and contains a melodic line with several trills. The grand staff below features a piano accompaniment with chords in the right hand and a rhythmic bass line in the left hand. A *p* dynamic is also indicated in the right hand of the grand staff.

Second system of musical notation. The top staff continues the melodic line with a *p* dynamic. The grand staff below shows the piano accompaniment, with a *pp* (pianissimo) dynamic in the left hand. The system concludes with a double bar line and a fermata over the final chord.

Third system of musical notation. The top staff continues the melodic line. The grand staff below shows the piano accompaniment. This system includes a triplet of eighth notes in the right hand of the grand staff, marked with a '3' above the notes.

Fourth system of musical notation. The top staff continues the melodic line. The grand staff below shows the piano accompaniment. This system includes a triplet of eighth notes in the right hand of the grand staff, marked with a '3' above the notes. The system concludes with a double bar line and a fermata over the final chord.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords in the treble and a rhythmic pattern in the bass.

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. This system includes dynamic markings: *f* (forte) in the first measure of the treble and bass staves, *mp* (mezzo-piano) in the second measure of the treble staff, and *p* (piano) in the second measure of the bass staff.

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The treble staff continues with a melodic line. The grand staff accompaniment features chords in the treble and a rhythmic pattern in the bass.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. This system includes dynamic markings: *mf* (mezzo-forte) in the first measure of the treble and bass staves, and *p* (piano) in the second measure of the treble staff. The treble staff has a melodic line with slurs, and the grand staff has a piano accompaniment with slurs.

System 1: Treble clef with a key signature of one sharp (F#). The first staff contains a melodic line with eighth-note patterns and a triplet ending. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

System 2: Continuation of the piece. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The melodic line continues with eighth-note runs.

System 3: Continuation of the piece. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The melodic line continues with eighth-note runs.

System 4: Continuation of the piece. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The melodic line includes fingerings such as 2 1 2 1, 1 2 4 2 1 2, 1 3 1, 1 3, 1 2, 3, 1 1 3, 1 3 1, 1 1 3. The system concludes with a piano (*p*) dynamic marking.

This musical score is for a piano and violin/viola. It consists of four systems of staves. The first system has a treble clef staff with a violin/viola part and a grand staff (treble and bass clefs) for the piano. The second system has a treble clef staff with a violin/viola part and a grand staff for the piano. The third system has a treble clef staff with a violin/viola part and a grand staff for the piano. The fourth system has a treble clef staff with a violin/viola part and a grand staff for the piano. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4. Dynamic markings include *f*, *fp*, and *ff*. The key signature has one sharp (F#).

POMIR LIRIK QO'SHIG'I

Ya.Sabzanov

Andante (shoshmasdan osoyishta)

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef, starting with a whole rest. The bottom staff is a piano accompaniment in bass clef, beginning with a piano (*p*) dynamic. The key signature is two sharps (F# and C#) and the time signature is 2/4. The piano part features a series of chords and moving lines in both hands.

The second system continues the piece. The vocal line (top staff) has a melody with fingerings: 1 2 2 3 2 1 2 4 1 2 1. It starts with a mezzo-piano (*mp*) dynamic and includes an accent (*a*) on the eighth note. The piano accompaniment (bottom staff) features a steady bass line with a piano (*p*) dynamic and a treble line with a triplet of eighth notes.

The third system shows the vocal line (top staff) with fingerings: 4 2 1 1 0 1 0 1 2 1 2 4 2 1 1 1 2 4. The piano accompaniment (bottom staff) continues with a consistent bass line and a treble line with various chordal textures.

The fourth system features the vocal line (top staff) with fingerings: 1 2 1 4 2 1 1 2 3 2. The piano accompaniment (bottom staff) maintains the established harmonic and rhythmic patterns.

1 2 1 2 1 1 1 2 4 1 2 1

mf

2 3 2 1 2 1 1 2 1 2 1

1 2 1 2 1 2

1 4 4 2 1 1 2 1 2 1 2 1 2 1

2 1 4 3 1 4 1 2 1 1 2 1 2 1

2 1 4 3 2 3 2 1 1 1 2 1 1 1 2 1 2 2 4 2

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with fingerings 1, 2, 1, and a triplet of eighth notes. The lower staff is in piano accompaniment with a 7/8 time signature, featuring a bass line with eighth notes and chords.

The second system continues the piece. The upper staff shows a melodic line with a triplet of eighth notes, a slur over two notes, and fingerings 0, 2, 3, 1, 2. The lower staff features a piano accompaniment with a 7/8 time signature, including a triplet of eighth notes and a final chord.

The third system shows the melodic line with fingerings 1, 3, 1, 1, 2, 1, 1, 4, 1, and 2. The piano accompaniment includes a 7/8 time signature and features several triplet markings over eighth notes.

The fourth system concludes the piece. The melodic line has fingerings 4, 2, 1, 2, 1, 1, 1, 4, 1, 1, 4, 2, 1. The piano accompaniment maintains the 7/8 time signature and includes triplet markings over eighth notes.

This musical score is arranged in three systems, each containing a violin part and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The violin part is in a single staff with a treble clef. The key signature is one flat (B-flat), and the time signature is 7/8. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. Triplet markings are present throughout the piano accompaniment. The dynamics range from *mf* (mezzo-forte) to *f* (forte).

System 1: The violin part begins with a melodic line featuring slurs and fingerings (1, 2, 1, 1, 1, 1, 1, 2). The piano accompaniment consists of eighth-note triplets in both hands, with a *mf* dynamic marking.

System 2: The violin part continues with slurs and fingerings (3, 2, 1, 1, 4, 1, 4, 1, 2, 1, 1). The piano accompaniment maintains the triplet pattern.

System 3: The violin part features slurs and fingerings (1, 2, 4, 1, 4, 2, 3, 2, 1, 2, 1, 1, 2, 1). The piano accompaniment continues with triplets, and the dynamic marking changes to *f*.

This musical score is arranged in three systems, each containing a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs).

- System 1:** The vocal line features a melodic line with a triplet of eighth notes. The piano accompaniment consists of dense chords with triplet eighth notes in both hands. Dynamic markings include *ff* (fortissimo) in both staves.
- System 2:** The vocal line continues with a melodic line. The piano accompaniment features a more active bass line with eighth notes and chords. Dynamic markings include *ff* in the bass staff.
- System 3:** The vocal line has a melodic line with a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the bass staff. Dynamic markings include *mf* (mezzo-forte) in the bass staff.

(8)

pp

This system contains the first two staves of music. The upper staff is a single melodic line in treble clef, featuring a sequence of eighth notes with triplet markings. A dynamic marking of *pp* (pianissimo) is placed below the staff. The lower staff is a grand staff (treble and bass clefs) providing harmonic accompaniment with chords and some melodic fragments.

This system contains the next two staves. The upper staff continues the melodic line with eighth notes and some rests. The lower staff features a more active accompaniment with frequent triplet chords in both the treble and bass clefs.

This system contains the third and fourth staves. The upper staff continues the melodic line. The lower staff accompaniment is characterized by a steady pattern of triplet chords, primarily in the treble clef.

This system contains the final two staves of music on the page. The upper staff concludes the melodic line with a triplet of eighth notes. The lower staff accompaniment continues with triplet chords, ending with a final chord in the bass clef.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features eighth and sixteenth notes with various triplet markings (indicated by a '3' above or below a bracket) and slurs. The key signature has one flat.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The piano part includes a *crescendo* marking. The music continues with complex rhythmic patterns and triplet markings.

Third system of musical notation. The key signature changes to two sharps. The music begins with a *f* (forte) dynamic marking. The piano part features a prominent bass line with slurs and ties.

Fourth system of musical notation, continuing in the two-sharp key signature. The piano part features a series of chords and arpeggiated figures, with some notes marked with accents.

First system of a musical score. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, including two triplet markings. The lower staff is in bass clef with a key signature of two sharps, providing a harmonic accompaniment with chords and single notes.

Second system of the musical score. The upper staff continues the melodic line with triplet markings. The lower staff continues the harmonic accompaniment with chords and single notes.

Third system of the musical score. The upper staff features melodic lines with triplet markings. The lower staff continues the harmonic accompaniment with chords and single notes.

Fourth system of the musical score. The upper staff includes a dynamic marking of *p* (piano) and continues the melodic line with triplet markings. The lower staff continues the harmonic accompaniment with chords and single notes.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a complex accompaniment with chords and moving lines in both hands.

Second system of musical notation, continuing the piece. It features the same staff layout as the first system. The melodic line in the treble staff continues with various rhythmic values. The accompaniment in the grand staff remains dense with harmonic support.

Third system of musical notation. The treble staff features a long, sustained note with a slur above it, marked with a dynamic of *pp* (pianissimo). The grand staff continues with active accompaniment. A dynamic of *p* (piano) is indicated in the right hand of the grand staff.

Fourth system of musical notation. The treble staff has a long note with a slur and a circled number '8' above it, indicating an eighth note. The grand staff continues with accompaniment. A dynamic of *pp* is marked in the right hand of the grand staff.

RONDO

V.A. Mòtsart

Allegretto $\text{♩} = 120$

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 120 beats per minute. The score includes various dynamics: *p* (piano), *f* (forte), and *pp* (pianissimo). The first system begins with a piano (*p*) dynamic in the vocal line and piano accompaniment. The second system features a forte (*f*) dynamic in the vocal line and piano accompaniment, with first and second endings marked '1.' and '2.'. The third system returns to a piano (*p*) dynamic in the vocal line and piano accompaniment, with a forte (*f*) dynamic in the piano accompaniment. The final system includes a 'Giacoso' marking and a forte (*f*) dynamic in the vocal line and piano accompaniment, with first and second endings marked '1.' and '2.'. The score concludes with a final cadence.

1. 2. *p leggiero*

1. 2. *p*

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a piano accompaniment. The piano part has two first endings (1.) and a second ending (2.). The dynamic marking *p leggiero* is placed below the piano part. The second system continues the piano accompaniment with two first endings (1.) and a second ending (2.). The dynamic marking *p* is placed below the piano part.

1. 1.

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a piano accompaniment. The piano part has two first endings (1.). The second system continues the piano accompaniment with two first endings (1.).

2. *mf* 2. *mf*

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a piano accompaniment. The piano part has two first endings (2.). The dynamic marking *mf* is placed below the piano part. The second system continues the piano accompaniment with two first endings (2.). The dynamic marking *mf* is placed below the piano part.

p leggiero *p*

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a piano accompaniment. The piano part has a dynamic marking *p leggiero*. The second system continues the piano accompaniment with a dynamic marking *p*.

First system of a musical score. The top staff is a single melodic line with a long slur over the first six measures. Dynamics are *f*, *p*, *mf*, and *f*. The bottom staff is a piano accompaniment with chords and a bass line. First and second endings are marked above the final two measures.

Second system of a musical score. The top staff continues the melodic line with accents. The bottom staff continues the piano accompaniment with a steady bass line and chords.

Third system of a musical score. The top staff has first and second endings for the first two measures, followed by a slur and dynamics *p*, *f*, and *p*. The bottom staff continues the piano accompaniment with first and second endings for the first two measures.

Fourth system of a musical score. The top staff has first and second endings for the first two measures, followed by dynamics *p* and *f*, and an accent. The bottom staff continues the piano accompaniment with first and second endings for the first two measures.

First system of a musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with slurs and accents, marked with *p* and *f p*. The grand staff contains a piano accompaniment with chords and moving lines in both hands, marked with *p*, *f*, and *p*.

Second system of the musical score. It features a treble clef staff and a grand staff. The treble staff has a melodic line with first and second endings, marked with *f* and *Staccato*. The grand staff provides piano accompaniment, also marked with *f*.

Third system of the musical score. It includes a treble clef staff and a grand staff. The treble staff continues the melodic line with first and second endings, marked with *ff*. The grand staff continues the piano accompaniment, marked with *ff*.

Fourth system of the musical score. It consists of a treble clef staff and a grand staff. The treble staff shows the final melodic phrases, and the grand staff shows the final piano accompaniment.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The top staff contains a melodic line with eighth-note runs and slurs. The grand staff contains a piano accompaniment with a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mp* (mezzo-piano) is present in the right hand of the grand staff.

Second system of the musical score. It follows the same three-staff layout. The piano accompaniment continues with eighth-note patterns. A dynamic marking of *mf* (mezzo-forte) is present in the right hand of the grand staff.

Third system of the musical score. The piano accompaniment features a dynamic marking of *f* (forte) in the bass line. The melodic line in the top staff has some rests.

Fourth system of the musical score. The piano accompaniment features a dynamic marking of *ff* (fortissimo) in both the right and left hands. The melodic line in the top staff continues with eighth-note patterns.

CHARDASH

V. Monti

Largo [Медленно]

rall.

The musical score is presented in four systems, each with a violin part on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one flat (B-flat major or D minor) and the time signature is 2/4. The first system includes a dynamic marking of *f* for the piano and *p* for the violin. The second system features a *cresc.* marking in both parts. The third system is marked *molto rall.* and includes a *f* dynamic for the piano. The fourth system begins with a *mf* dynamic for the piano and includes a *v* marking for the violin. The score concludes with a double bar line.

poco rall.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase, followed by a more complex, rapid passage. The piano accompaniment provides harmonic support with chords and some melodic fragments.

a tempo *rall. molto* **Allegro vivace [Быстро, живо]**

f *p* *l'accompagnement tres sec*

The second system continues the piece with a change in tempo and dynamics. It starts with a melodic phrase in the vocal line, followed by a section marked 'rall. molto'. The tempo then shifts to 'Allegro vivace [Быстро, живо]'. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include 'f' and 'p', and the instruction 'l'accompagnement tres sec' is present.

f *f*

The third system shows a continuation of the vocal and piano parts. The vocal line features a melodic phrase, and the piano accompaniment has a rhythmic pattern of eighth notes. Dynamics include 'f'.

p *p* *p*

The fourth system continues the piece with a melodic phrase in the vocal line and a rhythmic pattern of eighth notes in the piano accompaniment. Dynamics include 'p'.

First system of a musical score. The top staff (treble clef) features a melodic line with a *cresc. molto* marking. The bottom two staves (grand staff) provide harmonic accompaniment, also marked *cresc. molto*. The key signature has one flat, and the time signature is 3/4.

Second system of the musical score. The top staff includes a *p* (piano) dynamic marking. The bottom two staves continue the accompaniment.

Third system of the musical score. The top staff features a *pp* (pianissimo) dynamic marking. The bottom two staves continue the accompaniment.

Fourth system of the musical score. The top staff includes a *cresc. molto* marking and a fermata. The bottom two staves also include a *cresc. molto* marking. The system concludes with a double bar line and repeat signs.

Meno mosso [Немного медленнее]

First system of musical notation, measures 1-4. The right hand features a melodic line with slurs and accents, starting with a forte (*f*) dynamic and ending with a *grazioso mf* marking. The left hand provides harmonic support with chords and single notes, starting with a forte (*f*) dynamic and ending with a pianissimo (*pp*) dynamic.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and accents, marked with a forte (*f*) dynamic. The left hand continues with harmonic support, also marked with a forte (*f*) dynamic.

molto rall.

Third system of musical notation, measures 9-12. The right hand continues the melodic line with slurs and accents, marked with a forte (*f*) dynamic. The left hand continues with harmonic support, marked with a forte (*f*) dynamic.

Meno quasi lento

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and accents, starting with a forte (*f*) dynamic and ending with a pianissimo (*pp*) dynamic. The left hand provides harmonic support with chords and single notes, starting with a forte (*f*) dynamic and ending with a pianissimo (*pp*) dynamic, marked with the instruction *pp con sord.*

First system of a musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two sharps (F# and C#). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

molto rall.

Second system of the musical score, marked *molto rall.* It continues the vocal and piano parts from the first system, with the piano accompaniment maintaining its rhythmic pattern.

Allegro vivace [Быстро, живо]

Third system of the musical score, marked **Allegro vivace [Быстро, живо]**. The tempo is significantly faster. The piano accompaniment features a more active bass line with eighth notes and chords. The vocal line has a melodic line with some grace notes. A piano (*p*) dynamic marking is present.

Fourth system of the musical score, continuing the **Allegro vivace** section. It shows further development of the piano accompaniment and the vocal melody. A piano (*p*) dynamic marking is present.

p *cresc.* poco rall.

Allegretto [Подвижно]

p *cresc. e rall. poco* *cresc.*

a tempo più

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a melodic phrase marked *a poco* and *f*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

presto

The second system continues the musical piece. The vocal line is marked *presto* and features a more active melodic line. The piano accompaniment maintains its rhythmic pattern.

Molto più vivo [Очень живо]

The third system is marked *Molto più vivo [Очень живо]*. The vocal line shows a significant increase in tempo and intensity, with a series of rapid sixteenth-note passages. The piano accompaniment also becomes more rhythmic and driving.

string. sempre

The fourth system is marked *string. sempre*. It features a string line with a complex, rhythmic pattern and a piano accompaniment. The string line includes dynamic markings of *ff* and *ff* with accents.

ROHAT (O'zbek xalq kuyi)

A. Muhammedov qayta ishlagan

Rohat – o'zbek xalqining sevimli raqs kuylaridan biridir. Kuyning bayoni takt o'lchovlarining tez-tez o'zgarib turishi bilan bog'liq. Unda albatta usul va ritm ham o'zgaruvchanlik kasb etadi. Tabiiyki, sozanda bunday paytga engil, aniq va ravon ijro etish jihatlariga alohida e'tibor bermog'i kerak. "Rohat" kuyini o'rganish mashg'ulotini qisqa rez va triollar aksentuatsiyasi ko'nikmalarini bajarishdan boshlashni tavsiya etamiz. Unda cholg'uchi shtrixlar impulsining o'zgarib turishiga e'tibor berishi kerak. Ushbu ko'nikma va uslublarni ma'lum darajada o'zlashtirgan chog'dagina asarni o'rganishga o'tish mumkin.

Bu pesani ijro etishda o'zgaruvchan metrning kuchli hissalariga urg'u berish ma'lum darajada qiyin bo'ladi. Ornamental musiqiy bo'yoqlarni qo'llash urg'ularga mayinlik kashf etadi.

The musical score is presented in three systems. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is two sharps (D major) and the time signature is 2/4. The tempo is marked "Allegretto".

- System 1:** The vocal line begins with a series of eighth notes. The piano accompaniment starts with a bass line marked "p.p." (pianissimo) and a treble line with chords. Dynamics include "mp" (mezzo-piano).
- System 2:** The vocal line continues with eighth notes and some ornaments. The piano accompaniment maintains a steady bass line with chords. Dynamics include "mp".
- System 3:** The vocal line features a mix of eighth and quarter notes. The piano accompaniment has a more active bass line. Dynamics include "f" (forte).

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps (F#, C#, G#). The top staff contains a melodic line with eighth notes and slurs, each note marked with an accent (+). The grand staff contains a piano accompaniment with eighth notes in the right hand and a bass line with eighth notes in the left hand.

Second system of musical notation, continuing the piece. It features the same three-staff layout and key signature. The melodic line in the top staff includes some sixteenth-note passages and slurs. The piano accompaniment continues with eighth-note patterns in both hands.

Third system of musical notation. The top staff continues with a steady eighth-note melody. The piano accompaniment in the grand staff features a more complex texture with chords and moving lines in both the treble and bass clefs.

Fourth system of musical notation. The top staff features a dense texture of sixteenth-note chords, with some triplets indicated by a '3' and a slur. The piano accompaniment in the grand staff includes sustained chords in the right hand and a bass line with eighth notes in the left hand.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with slurs and accents, and a lower line with notes marked with 'v'. The piano accompaniment includes chords and eighth-note patterns in both the right and left hands.

Second system of musical notation. The vocal line continues with a melodic line and notes marked with a '+' sign. The piano accompaniment features chords and eighth-note patterns.

Third system of musical notation. The vocal line continues with a melodic line and notes marked with a '+' sign. The piano accompaniment features chords and eighth-note patterns.

Fourth system of musical notation. The vocal line continues with a melodic line and notes marked with a '+' sign. The piano accompaniment features chords and eighth-note patterns.

First system of musical notation, consisting of three staves (treble, grand, and bass clefs) in a key signature of two sharps (F# and C#). The top staff contains a melodic line with eighth notes. The middle and bottom staves provide harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The top staff features a series of sixteenth-note chords with accents. The middle staff has a melodic line with slurs and accents. The bottom staff continues the bass line with slurs.

Third system of musical notation. The top staff has a melodic line with slurs. The middle staff features a series of chords with accents, starting with a forte (*f*) dynamic marking. The bottom staff continues the bass line with slurs.

Fourth system of musical notation. The top staff has a melodic line with slurs. The middle staff features a series of chords with accents. The bottom staff continues the bass line with slurs.

System 1 of a musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The treble staff contains a melodic line with four measures, each starting with a '+' sign above the first note. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

System 2 of a musical score. It consists of a single treble clef staff and a grand staff. The key signature has two sharps. The treble staff contains a melodic line with four measures, each starting with a '+' sign above the first note. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

System 3 of a musical score. It consists of a single treble clef staff and a grand staff. The key signature has two sharps. The treble staff contains a melodic line with four measures, each starting with a '+' sign above the first note. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

System 4 of a musical score. It consists of a single treble clef staff and a grand staff. The key signature has two sharps. The treble staff contains a melodic line with four measures, each starting with a '+' sign above the first note. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

The image displays a musical score for piano and voice, organized into four systems. Each system consists of three staves: a vocal line (top), a piano right-hand line (middle), and a piano left-hand line (bottom). The key signature is two sharps (F# and C#), and the time signature is 4/4.

- System 1:** The vocal line features a series of eighth notes with accents and breath marks. The piano accompaniment includes chords and moving lines in both hands.
- System 2:** The vocal line continues with eighth notes and includes a triplet of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.
- System 3:** Similar to the second system, it contains eighth notes and a triplet in the vocal line, with corresponding piano accompaniment.
- System 4:** The vocal line is replaced by a piano accompaniment featuring a complex, rapid triplet figure in the right hand. The left hand continues with a steady bass line. The dynamic marking *ff* (fortissimo) is present in both hands.

This musical score is arranged in three systems, each containing a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line in the first system features a melodic phrase with slurs and accents, ending with a fermata. The piano accompaniment consists of chords and arpeggiated figures, with some notes marked with a '2' for a second finger. The second system continues the vocal melody and piano accompaniment, with the piano part showing more complex arpeggiated patterns. The third system concludes the piece with a final vocal phrase and piano accompaniment.

This musical score is written for piano and voice in the key of G major (one sharp). The piano part is highly textured, featuring dense chordal patterns and intricate rhythmic figures. The first system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with complex accompaniment, including triplets and sixteenth-note runs. The second system continues the piano's dense texture with repeated rhythmic motifs. The third system shows the piano part with a more rhythmic, eighth-note accompaniment. The fourth system features a vocal line in the treble clef with a melodic contour, accompanied by the piano's rhythmic accompaniment. The fifth system continues the vocal line with a melodic flourish. The sixth system shows the vocal line with a melodic line and a '+' symbol above it, indicating a breath mark, accompanied by the piano's accompaniment. The seventh system concludes the vocal line with a melodic flourish and a '+' symbol above it, indicating a breath mark, accompanied by the piano's accompaniment.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The key signature is two sharps (F# and C#). The music features a melodic line in the treble clef with some notes marked with a '+' sign, and a bass line in the bass clef with a descending line.

Second system of musical notation, consisting of three staves. The key signature remains two sharps. The music continues with a melodic line in the treble clef and a bass line in the bass clef.

Third system of musical notation, consisting of three staves. The key signature remains two sharps. The music continues with a melodic line in the treble clef and a bass line in the bass clef.

Fourth system of musical notation, consisting of three staves. The key signature remains two sharps. The music continues with a melodic line in the treble clef and a bass line in the bass clef. A slur with the word "gliss." is written over the final notes of the treble clef staff.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, featuring a melody with eighth and sixteenth notes, some marked with a '+' sign. The lower staff is a piano accompaniment in grand staff (treble and bass clefs), with a bass line of eighth notes and a treble line of chords.

The second system of music consists of two staves. The upper staff is a vocal line in treble clef, continuing the melody with eighth and sixteenth notes, some marked with a '+' sign. The lower staff is a piano accompaniment in grand staff, with a bass line of eighth notes and a treble line of chords.

The third system of music consists of two staves. The upper staff is a vocal line in treble clef, continuing the melody with eighth and sixteenth notes. The lower staff is a piano accompaniment in grand staff, with a bass line of eighth notes and a treble line of chords.

The fourth system of music consists of two staves. The upper staff is a vocal line in treble clef, ending with a long note. The lower staff is a piano accompaniment in grand staff. The marking *molto rit.* is placed between the two staves. The system concludes with a double bar line.

Mustafo Bafoyevning “POEMA” asariga qisqacha tavsilot

Bu asar Qashqar rubobi va fortepuano ijrosi uchun yaratilgan, Musiqaning zamini, emotsional holati va texnikaviy murakkabligi sozandadan o‘z cholg‘usini to‘la o‘zlashtirganligini talab etadi. Albatta, sinkopali ritmik tuzilmalar va tempning tez-tez o‘zgarib turishi asarni talqin etish uchun ma‘lum darajada qiyinchilik tug‘diradi. Poemani ijro etishda sozanda (ayniqsa, birinchi qism va kadensiya bo‘limida) shtrixlar ravonligi va aksentligi ishonarli bo‘lishga hamma tovushlarning yo‘nalish qonuniyatlariga to‘la rioya qilishi kerak.

Ushbu asar o‘z mavsumida 4/4 chorak o‘lchovini olib, C, (2/4+2/4), 4/4, 3/4; C,(2/4+2/4) choraklik o‘lchovlar bilan almashib boradi.

Asarda alterasiya belgilari va templarning nihoyatda o‘zgaruvchanligi uning kompozitsiyasining va texikasining murakkabligidan dalolat beradi, Bular, Moyestoso – ya’ni Tantavor, Allegro- boshlanishi M:M=120 tezlikdagi ijroni bildiradi. Andante kon moto M:M= 70 kuylab va asar mavsumidagi tavsiflanishiga qarab kuylab va sekin to‘lqinsimon ijroni anglatadi. Davom qismlari esa yana Allegro tempini olgan va yakunlatgan. Ushbuda Bezaklar va dinamik attenkalardan, 8-----belgisi bir oktava baland, agarda pastdan qo‘yilgan bo‘lsa, u holda bir oktava past ijro etishni bildiradi. Rittonuto belgisi asarning obrazidan kelib chiqib ma‘lum takt yo asosiy mavzuning mavsumgacha sekinlashtirib, yana o‘z holatidagi tezligida ijroni davom ettirishni bildiradi. Trellshalrezsimon holatni yo sekundalik trellni bildiradi. Piano belgisi past ijroni, urg‘ular asar tavsilotini yanada yorqinroq ochib berishga o‘z ornini topgan.

FF>f > p<f= kabi belgilar asarning ijrochiligidan o‘rin ilib o‘z navbatida asosiy obrazlarning tavsiliti kompozitsiyasidan o‘z o‘rnini topgan. Legatolar, triollar, nuqtali ijro esa o‘z nota quruvining yarmiga teng hisobda sanab ijro etishni bildiradi.

Asarning birinchi qismida **Kadensiya** o‘rinlashgankim, bunda ijrochi yakka holda o‘zi ushbu asarni mohiyatini, tavsiflanishini, milliylik bezaklarini inobatga olib, o‘z qolibidan chiqmasdan yaratib berishi lozimdir. Shu bois kadensiyalarda takt chizig‘i qo‘yilmasligiga yana bir sabab, ijrochining iste’dod mahoratiga qaraydi va uni qay darajada asarni tushuntirib bera olishiga baho beradi. Bir ma’noda ijrochi nafaqat yirik san’atkor, yana bastakor, fantazyor, aktyor bo‘lishga ham da’vatdir. Ya’ni ijrochilar o‘rtasida bellashuvday tavsilotga egadir.

Asarda, fortepiano jo‘rnavoqlik kuzatuvchiligida o‘zda xos sharqona qadamda akkordlar orqali yanada jozibali va taassirchanligini o‘z badiiyligida ifoda etilishi uchun, keng imkoniyatlarda kompozision garmonik holatlari extiyodkorlik bilan o‘rinlashib, namoish etgan. Asar o‘z mavsumida kirish qismidan boshlab matonatvor zarbadan boshlangani va urg‘ularga legatolar hamda farshlyaglarda triollar orqali texnik ko‘lamga duch kelgan va xuddi shunday matonatvor tavsilotda yakunlanganligini ta’kidlash joiz.

POEMA

Mustafo Bafojev

Maestoso

The musical score is written for piano and violin. It begins with the tempo marking 'Maestoso'. The piano part is in 4/4 time and features a complex rhythmic pattern with many triplets and sixteenth notes. The violin part is in 4/4 time and features a melodic line with many slurs and accents. The score is divided into three systems. The first system has a dashed line above the first staff with the number '8'. The second system has a dashed line above the first staff with the number '7'. The third system has a dashed line above the first staff with the number '8'. The piano part ends with a double bar line and a repeat sign.

System 1: A four-staff musical score. The top staff is a single melodic line with eighth-note patterns. The second staff is a grand staff (treble and bass clefs) with chords and some melodic fragments. The third and fourth staves are also a grand staff with chords and melodic fragments.

System 2: A four-staff musical score. The top staff has a melodic line with some rests. The second staff has a melodic line with slurs. The third and fourth staves are a grand staff with chords and melodic fragments. A dynamic marking *fff* is present. At the end of the system, there are two chord diagrams: one for the right hand (treble clef) and one for the left hand (bass clef) with an 8-measure rest indicated below it.

Cadenza

System 3: A five-staff musical score for a cadenza. The first staff starts with a dynamic marking *p* and contains sixteenth-note patterns with fingerings 6 and 6. The second staff contains sixteenth-note patterns with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The third staff contains sixteenth-note patterns with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The fourth staff contains sixteenth-note patterns with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The fifth staff contains sixteenth-note patterns with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. A dynamic marking *poco cresc. e accelerando* is written across the second and third staves. A measure rest of 8 measures is indicated above the third staff.

First system of musical notation. The top staff (treble clef) contains a melodic line with six sixteenth-note runs, each marked with a '6' below it. The bottom two staves (piano accompaniment) feature a rhythmic pattern of eighth notes and chords, with dynamic markings 'v' and 'f'.

Second system of musical notation. The top staff is mostly empty. The middle and bottom staves continue the piano accompaniment with eighth-note patterns and chords, including dynamic markings 'v' and 'f'.

Allegro

Third system of musical notation. The top staff is empty. The middle and bottom staves feature a rhythmic accompaniment of eighth notes and chords, with dynamic markings 'v' and 'f'.

Fourth system of musical notation. The top staff contains a melodic line with eighth-note runs. The middle and bottom staves continue the piano accompaniment with eighth-note patterns and chords, including dynamic markings 'v' and 'f'.

System 1: A musical score system with three staves. The top staff is a single melodic line with eighth-note patterns and slurs. The middle and bottom staves are a grand staff with chords and some eighth-note accompaniment. A blue bracket is on the left of the top staff.

System 2: A musical score system with three staves. The top staff has a melodic line with slurs and a trill-like figure. The middle and bottom staves feature complex chordal textures with many beamed notes and slurs.

System 3: A musical score system with three staves. The top staff includes a trill (tr) and a melodic line. The middle and bottom staves have chords and some eighth-note accompaniment.

System 4: A musical score system with three staves. The top staff has a melodic line with slurs and a dynamic marking *f*. The middle and bottom staves feature complex chordal textures with many beamed notes and slurs.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a trill (tr) and several accents (>). The grand staff contains a piano accompaniment with chords and moving lines in both hands, featuring accents (>) and slurs.

Second system of musical notation, continuing the piece. It follows the same three-staff structure. The melodic line in the top staff continues with various rhythmic patterns and accents. The piano accompaniment in the grand staff provides harmonic support with chords and moving lines.

Third system of musical notation. The melodic line in the top staff features a trill (tr) and continues with rhythmic patterns. The piano accompaniment in the grand staff includes slurs and accents, maintaining the harmonic texture.

Fourth system of musical notation, the final system on the page. It continues the melodic and piano accompaniment. The piano part features slurs and accents, and the melodic line concludes with a trill (tr).

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with trills (tr) and slurs. The grand staff contains a piano accompaniment with chords and arpeggiated figures. The key signature has one sharp (F#) and the time signature is 4/4.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line in the top staff continues with slurs and trills. The piano accompaniment in the grand staff includes chords and moving bass lines. The key signature and time signature remain consistent with the first system.

Third system of musical notation. The top staff shows a more active melodic line with slurs and trills. The piano accompaniment in the grand staff features a prominent eighth-note pattern in the bass line and chords in the treble. The key signature and time signature are maintained.

Fourth system of musical notation, the final system on the page. It continues the melodic and harmonic development. The top staff has a melodic line with slurs and trills. The piano accompaniment in the grand staff includes chords and arpeggiated figures. The key signature and time signature are consistent with the previous systems.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff features a melodic line with a slur over the first two measures and a fermata over the first note of the second measure. The grand staff contains accompaniment with chords and some melodic fragments.

Second system of musical notation. Similar to the first system, it has a single treble clef staff and a grand staff. The top staff continues the melodic line with a slur and a fermata. The grand staff accompaniment includes chords and some eighth-note patterns.

Third system of musical notation. The top staff shows a melodic line with a slur and a fermata, and includes a triplet of eighth notes in the second measure. The grand staff accompaniment features chords and eighth-note patterns.

Fourth system of musical notation. The top staff contains a melodic line with a slur and a fermata, and a triplet of eighth notes. The grand staff accompaniment consists of chords and eighth-note patterns.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a rapid sixteenth-note melodic line. The grand staff contains a bass line with a dynamic marking of *f* (forte) and some rests.

Andante con moto

Second system of the musical score. It features a single treble clef staff and a grand staff. The tempo is marked "Andante con moto". The top staff has a dynamic marking of *mp* (mezzo-piano). The grand staff includes a *rit.* (ritardando) marking with a hairpin and a *p* (piano) marking. The bass line consists of chords and a few notes.

Third system of the musical score. It consists of a single treble clef staff and a grand staff. The top staff features a melodic line with triplets and slurs. The grand staff contains a bass line with chords and a dynamic marking of *mf* (mezzo-forte).

Fourth system of the musical score. It consists of a single treble clef staff and a grand staff. The top staff has a melodic line with slurs and triplets. The grand staff contains a bass line with chords and a dynamic marking of *f* (forte).

First system of musical notation, consisting of three staves. The top staff is a single melodic line with a long slur. The middle and bottom staves are piano accompaniment, with the middle staff featuring chords and the bottom staff featuring bass notes and chords.

Second system of musical notation, consisting of three staves. Similar to the first system, it features a melodic line on top and piano accompaniment below. The piano part includes some chromatic movement in the bass line.

Third system of musical notation, consisting of three staves. The top staff has a melodic line with a slur and a fermata. The middle staff has a piano accompaniment with a dynamic marking of *f* (forte). The bottom staff continues the piano accompaniment.

Fourth system of musical notation, consisting of three staves. The top staff has a melodic line with a slur and a fermata. The middle staff has a piano accompaniment with a dynamic marking of *mf* (mezzo-forte). The bottom staff continues the piano accompaniment.

System 1: Treble clef with a melodic line featuring slurs and ties. The piano accompaniment consists of chords and a triplet in the right hand, and a bass line in the left hand.

System 2: Treble clef with a melodic line. The piano accompaniment includes a complex texture with triplets and slurs in both hands.

System 3: Treble clef with a melodic line. The piano accompaniment features chords and a melodic line in the right hand, and a bass line in the left hand.

System 4: Treble clef with a melodic line starting with a piano (*p*) dynamic. The piano accompaniment includes chords and a melodic line in the right hand, and a bass line in the left hand.

System 1: Treble clef with a melodic line of eighth notes, and piano accompaniment in bass and treble clefs.

System 2: Treble clef with a melodic line of eighth notes, and piano accompaniment in bass and treble clefs. Includes a dashed line with the number 8.

System 3: Treble clef with a melodic line of eighth notes, and piano accompaniment in bass and treble clefs. Includes a dashed line with the number 8.

System 4: Treble clef with a melodic line of eighth notes, and piano accompaniment in bass and treble clefs. Includes a dashed line with the number 8.

This musical score is arranged in four systems, each containing a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The first system includes a dynamic marking of *ff* and a measure number of 8. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano accompaniment includes a section with a large oval shape, possibly indicating a specific performance technique or a section to be played with a sustained pedal. The violin and viola parts are indicated by 'V' and 'VI' markings.

3 3 3

Allegro

v v v

v v v

v v v

The first system of music consists of three staves. The top staff is a single melodic line in treble clef, starting with a quarter rest, followed by a quarter note, and then a series of eighth notes. The middle and bottom staves are grand staff notation. The middle staff has a whole rest in the first measure, followed by eighth notes. The bottom staff has a whole rest in the first measure, followed by eighth notes. The system concludes with a double bar line.

The second system of music consists of three staves. The top staff continues the melodic line with eighth notes and a quarter note. The middle and bottom staves continue the accompaniment with eighth notes and chords. The system concludes with a double bar line.

The third system of music consists of three staves. The top staff continues the melodic line with eighth notes and a quarter note. The middle and bottom staves continue the accompaniment with chords and eighth notes. The system concludes with a double bar line.

The fourth system of music consists of three staves. The top staff continues the melodic line with eighth notes and a quarter note. The middle and bottom staves continue the accompaniment with chords and eighth notes. The system concludes with a double bar line.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth-note patterns and a trill (tr) in the third measure. The grand staff contains a piano accompaniment with chords and a triplet of eighth notes in the second measure.

Second system of the musical score. It follows the same three-staff layout. The top staff continues the melodic line with trills (tr) in the first and third measures. The grand staff accompaniment features chords and a triplet of eighth notes in the second measure.

Third system of the musical score. The top staff has trills (tr) in the first, second, and fourth measures. The grand staff accompaniment includes chords and a long, sweeping slur over the final two measures.

Fourth system of the musical score. The top staff continues the melodic line. The grand staff accompaniment features chords and a triplet of eighth notes in the second measure.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the treble staff with eighth and sixteenth notes, and a harmonic accompaniment in the grand staff with chords and some moving lines.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues with a melodic line in the treble staff and a more active accompaniment in the grand staff, including some sixteenth-note patterns.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the treble staff and a harmonic accompaniment in the grand staff with some rests in the bass line.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the treble staff and a harmonic accompaniment in the grand staff with some rests in the bass line.

System 1: Treble clef with a melodic line starting with a half note, followed by a quarter note, and then a sixteenth-note triplet. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

System 2: Treble clef with a melodic line of eighth notes. The piano accompaniment continues with eighth-note patterns in the right hand and chords in the left hand.

System 3: Treble clef with a melodic line featuring a triplet of eighth notes. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

System 4: Treble clef with a melodic line of eighth notes, including a triplet. The piano accompaniment consists of chords in the right hand and chords in the left hand.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a quarter rest, followed by a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The grand staff below features a piano accompaniment with eighth-note patterns in the right hand and block chords in the left hand. The key signature has one flat (Bb).

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff continues the melodic line with eighth notes: F4, E4, D4, C4, B3, A3, G3. The grand staff continues the piano accompaniment with eighth-note patterns in the right hand and block chords in the left hand. The key signature has one flat (Bb).

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff features a more complex melodic line with eighth-note patterns and some beamed notes. The grand staff continues the piano accompaniment with eighth-note patterns in the right hand and block chords in the left hand. The key signature has one flat (Bb).

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff continues the melodic line with eighth-note patterns. The grand staff continues the piano accompaniment with eighth-note patterns in the right hand and block chords in the left hand. The key signature has one flat (Bb). A dynamic marking *ff* (fortissimo) is present in the final measure of the grand staff.

VI BOB

KO'P OVOZLI ANSAMBL IJROCHILIGIGA OID ASARLAR

ANTONIDA ROMANSI

Adagio non tanto

M.Glinka

The first system of the musical score consists of five staves. From top to bottom, they are labeled: Rubob prima I, Rubob prima II, Qashqar rubobi, Afg'on rubobi, and Dutor bas. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is 'Adagio non tanto'. The first staff (Rubob prima I) features a melodic line with a dynamic marking of *p* (piano). The second staff (Rubob prima II) has a similar melodic line with a dynamic marking of *p*. The third staff (Qashqar rubobi) and fourth staff (Afg'on rubobi) play sustained notes with a dynamic marking of *p*. The fifth staff (Dutor bas) provides a bass line with a dynamic marking of *p*. The system concludes with a double bar line.

The second system of the musical score continues the piece. It consists of five staves. The top two staves (Rubob prima I and Rubob prima II) continue their melodic lines with a dynamic marking of *p*. The third staff (Qashqar rubobi) continues with sustained notes. The fourth staff (Afg'on rubobi) continues with sustained notes. The fifth staff (Dutor bas) continues with a bass line. The system concludes with a double bar line.

1

The first system of music consists of five staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a quarter rest, followed by a series of eighth notes: G4, A4, B-flat4, A4, G4, F4, E-flat4, D4. This sequence is repeated three times, each time starting with an accent (>) over the first note. The second staff is in treble clef and contains a half note G4, a half note A4, a half note B-flat4, and a half note A4. The third staff is in treble clef and contains a half note G4, a half note A4, a half note B-flat4, and a half note A4. The fourth staff is in treble clef and contains a series of eighth notes: G4, A4, B-flat4, A4, G4, F4, E-flat4, D4, repeated four times. The fifth staff is in bass clef and contains a half note G3, a half note A3, a half note B-flat3, and a half note A3.

The second system of music consists of five staves. The top staff is in treble clef with a key signature of two flats. It contains a half note G4, a half note A4, a half note B-flat4, and a half note A4. The second staff is in treble clef and contains a half note G4, a half note A4, a half note B-flat4, and a half note A4. The third staff is in treble clef and contains a series of eighth notes: G4, A4, B-flat4, A4, G4, F4, E-flat4, D4, repeated three times. The fourth staff is in treble clef and contains a series of eighth notes: G4, A4, B-flat4, A4, G4, F4, E-flat4, D4, repeated three times. The fifth staff is in bass clef and contains a half note G3, a half note A3, a half note B-flat3, and a half note A3.



Musical score system 1, consisting of five staves. The top two staves are vocal lines with a melodic line and a line of lyrics. The bottom three staves are piano accompaniment, including chords and a bass line. The key signature has two flats, and the time signature is 4/4. The system contains four measures.



Musical score system 2, consisting of five staves. A box with the number '2' is positioned above the first measure of the top staff. The system contains four measures. The piano accompaniment includes a triplet in the third measure of the top staff. The key signature has two flats, and the time signature is 4/4.

3

Più mosso

The first system of the musical score consists of five staves. The first staff (treble clef) begins with a half note G4 and a quarter note A4. The second measure contains a sixteenth-note triplet of B4, C5, and B4, followed by a quarter rest. The third measure contains a sixteenth-note triplet of A4, G4, and F4, followed by a quarter rest. The second staff (treble clef) has a half note G4 in the first measure, followed by a quarter rest. The second measure contains a sixteenth-note triplet of B4, C5, and B4, followed by a quarter rest. The third measure contains a sixteenth-note triplet of A4, G4, and F4, followed by a quarter rest. The third staff (treble clef) features a half note G4 in the first measure, followed by eighth-note chords (B4-D4, C5-B4, A4-G4) in the second and third measures, which are beamed together. The fourth staff (treble clef) has a half note G4 in the first measure, followed by eighth notes (A4, B4, C5, B4, A4) in the second and third measures, which are beamed together. The fifth staff (bass clef) has a half note G4 in the first measure, followed by quarter rests in the second and third measures.

The second system of the musical score consists of five staves. The first staff (treble clef) features eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) in the first measure, followed by a sixteenth-note triplet of B4, C5, and B4 in the second measure, and eighth-note pairs (A4-G4, G4-F4, F4-E4, E4-D4, D4-C4) in the third measure. The second staff (treble clef) has eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) in the first measure, followed by a sixteenth-note triplet of B4, C5, and B4 in the second measure, and eighth-note pairs (A4-G4, G4-F4, F4-E4, E4-D4, D4-C4) in the third measure. The third staff (treble clef) features eighth-note chords (B4-D4, C5-B4, A4-G4) in the first measure, followed by eighth notes (B4, C5, B4, A4, G4) in the second and third measures, which are beamed together. The fourth staff (treble clef) has eighth notes (A4, B4, C5, B4, A4) in the first measure, followed by eighth notes (G4, A4, B4, A4, G4) in the second and third measures, which are beamed together. The fifth staff (bass clef) has a whole rest in the first measure, followed by eighth notes (G4, A4, B4, A4, G4) in the second and third measures, which are beamed together.

4
Tempo I

p

p

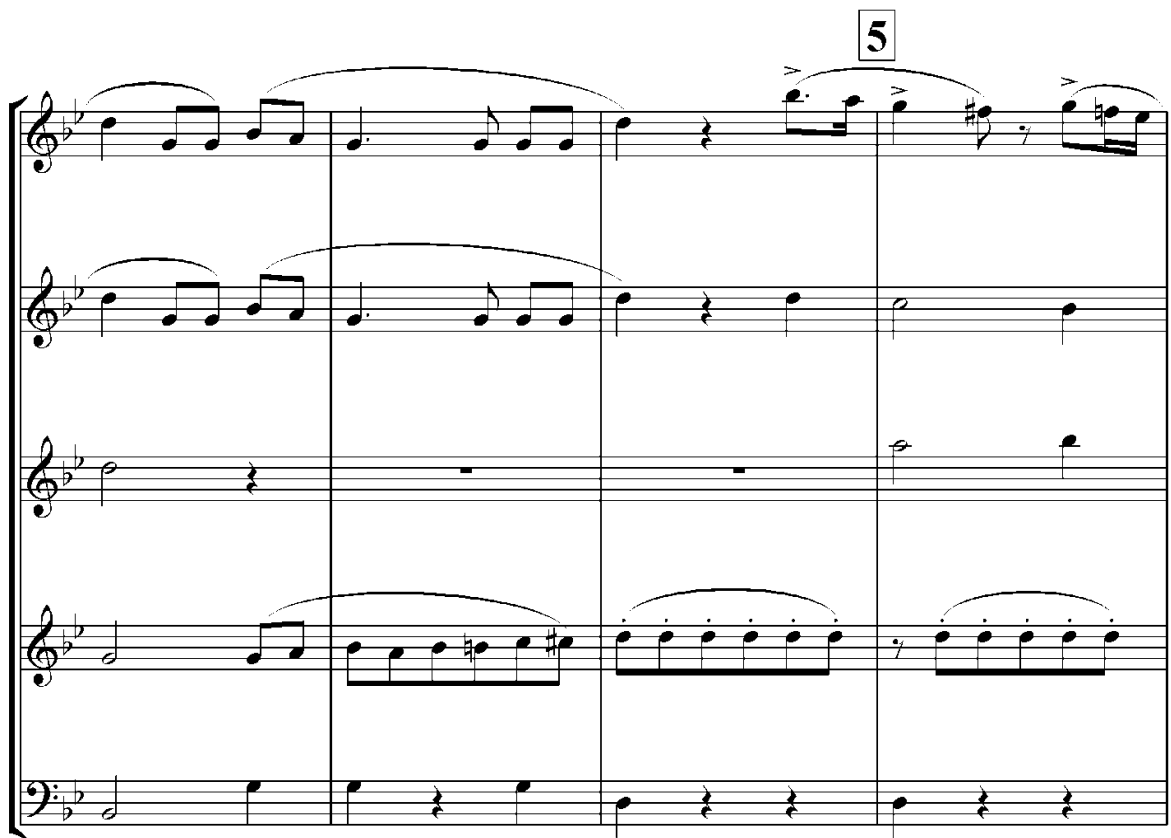
p

p

>

>

5



This system contains five staves of music. The top staff features a melodic line with eighth-note patterns and slurs, including a measure with a circled '5' above it. The second staff continues the melodic line. The third staff is mostly empty with a few notes. The fourth staff has a series of beamed eighth notes. The fifth staff is a bass line with simple notes and rests.



This system contains five staves of music. The top staff continues the melodic line with slurs and accents. The second staff has a few notes and rests. The third staff has a few notes and rests. The fourth staff has a series of beamed eighth notes. The fifth staff is a bass line with simple notes and rests.



Musical score system 1, consisting of five staves. The top two staves are vocal lines with a melodic line and a lower line. The middle two staves are piano accompaniment with chords and arpeggiated patterns. The bottom staff is the bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The system contains four measures.



Musical score system 2, consisting of five staves. A box containing the number "6" is positioned above the first staff. The notation continues with vocal lines, piano accompaniment, and a bass line. The key signature and time signature remain the same as in the first system. The system contains four measures.

The first system of music consists of five staves. The top staff features a melodic line with a triplet of eighth notes. The second staff has a single note with a sharp sign. The third and fourth staves contain rhythmic accompaniment with eighth and quarter notes. The bottom staff provides a bass line with quarter notes.

7 *Più mosso*

The second system begins at measure 7, marked with a box containing the number '7' and the tempo instruction 'Più mosso'. It features five staves. The top two staves have complex rhythmic patterns with slurs and accents. The third and fourth staves have rhythmic accompaniment with slurs. The bottom staff has a bass line with quarter notes.



Musical score system 1, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats (B-flat and E-flat). The first staff features a melodic line with eighth notes and slurs. The second staff has a similar melodic line with a sharp sign above the first measure. The third and fourth staves contain block chords with slurs. The fifth staff is a bass line with a few notes and rests.



Musical score system 2, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats (B-flat and E-flat). The first two staves have melodic lines with eighth notes and slurs. The third and fourth staves contain block chords with slurs. The fifth staff is a bass line with notes and rests.

**NAZORAT SAVOLLARI
CHOLG‘U ANSAMBLI TEST**

№1 Fan bobi – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 1;

O‘zbek xalqining boy musiqa madaniyati cholg‘u san‘ati nechanchi asrdan taraqqiy etishni boshlagan?

*9–10 - asr

6–7- asr

19–20 - asr

20–21- asr

№2 Fan bobi – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 1;

Al – Farobiy musiqa haqidagi risolasida shunday deb yozgan: Kishi ovoziga yaqin tovush chiqaradigan cholg‘u asboblari qaysi birlari?

*Nay, surnay

Doira, nog‘ora

Klarnet, truba

Doira,

№3 Fan bobi – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 1;

Ilgari paytda ham rubobning tori beshta bo‘lgan. Uning to‘rtta tori nimadan bo‘lgan? beshinchisi - chi?

*Ipakli, kumush simli

Simdan

Ichandan

Misdan

№4 Fan bobi – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 2;

Toshkentda o‘zbek xalq cholg‘u asboblari ansambli nechanchi yil tuzilgan?

*1935 - yil

1924 - yil

1950 - yil

1955 - yil

№5 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

Moskvada o‘zbek san‘ati va adabiyoti dekadasi nechanchi yil o‘tkazilgan?

*1937- yil

1930 - yil

1945 - yil

1951 - yil

№6 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Shu dekadada o‘zbek xalq cholg‘u asboblari ansambli ishtirok etdi. Shu ansamblga kim rahbarlik qilgan?

*T.Jalilov

Y.Rajabiy

M.Mirzayev

M.Burxonov

№7 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

Laboratoriyada barcha o‘zbek xalq cholg‘u asboblari qatori rubob ham yanada takomillashtirildi. Laboratoriyada cholg‘u sozlarining nimalariga ahamiyat beriladi?

*Pardalari siljiltilmaydigan, latundan qilindi.

Pardalari qo‘lda bog‘landi

Pardalari umuman olib tashlandi

Pardalari yana qayta qo‘yildi

№8 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

Rubobni to‘g‘ri ushlab va ijro etishda nimalarga ahamiyat berishi kerak?

*O‘ng qo‘lning bilagi orasida qattiq siqmasdan ushlab

O‘ng qo‘lning bilagi orasida qatitq siqib ushlab

Rubobda yakka ijro etganda stulga suyanib o‘tirishi kerak

O‘ng qo‘lning bilagi bilan ushlab lozim

№9 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Rubob torlarini chertib ovoz chiqarish uchun nimalardan foydalanilgan?

*Ebonit mediatoridan

Taroqdan ishlangan mediator

yog‘ochdan ishlangan mediator

Simdan ishlangan mediator

№10 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

Rubobda ijro etilgan notalar qaysi kalitda yoziladi?

*Skripka kalitida

Bas kalitida tenor kalitida

Tenor kalitida

Alt kalitida

№11 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

Bir xil nomli tovushlar oralig‘idagi eng yaqin masofaga nima deb ataladi?

*Oktava

Tovush oralig‘i

Sekunda

Tertsiya

№12 Fan bobı – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

Transponirovka haqida nimani bilasiz?

*Ijro qilingan payitda tovushlari nota yozuvidagiga qrqqndq past yoki baland eshitaladigan cholg‘u asbob transpanirovka qilinuvchi asbob deyiladi

Qanday yozilsa shunday chalinadi

Bir ton ko‘tarib chalinadi

Uch ton ko‘tarib chalinadi

№13 Fan bobı – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Besh yondosh chiziqni tik kesib o‘tgan chiziq nima?

*Takt chizig‘i deyiladi

Yuqoridagi chiziq'larga qo‘yiladi

Uchinchi chiziqdan boshlanib chiziladi

Pauza deyiladi

№14 Fan bobı – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Nota yozuvida tovushlarni yuqoriga yoki pastkga o‘zgartiruvchi belgini aytib Bering

*Alteratsiya belgilari

Pauzalar

Volta

Forshlag

№15 Fan bobı – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Musiqa asarida ayrim qismlarini takroriy ijro qilish uchun belgi ishlatiladi. Ularning nomlarini toping.

*Repriza, segno

Ligata

Vivachi

Allegro

№16 Fan bobı – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Chap qo‘l barmoqlarining rubob pardalariga bosilish holatini nima deymiz?

*Pozitsiya

O‘ng q‘rlda rubobni mediator bilan chalish

2 - barmoq bilan boshlab chalish

4 - barmoq bilan bosib chalish

№17 Fan bobı – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 12;

Interval va uning turlarini ayting?

*Interval, melodik interval, garmonik interval

Sof interval

Kamaytirilgan interval

Kichik interval

№18 Fan bobı – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

Dinamik ishoralar belgilariga e‘tibor bering

*Forta (kuchli)

Tez

Al‘teratsiya

Jonli

№19 Fan bobı – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

Tovush cho‘zishni oshirish uchun bir xil balandlikdagi yonma-yon tovushlarni birlashtirish uchun qo‘yiladi, u chiziqni nomi nima?

*Liga

Stakkato

Spikkato

Ligato

№20 Fan bobı – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

Sur‘at (temp) turlari va ularning yozilishini aytib bering.

*Adajio

Pianissimo

Fortepssimo

Moderato

№21 Fan bobı – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Ijro etish xarakterini belgilovchi belgilarni ayting?

*Dinamik ishoralar (tuslar)

Kontabilos

Prsate

Rita

№22 Fan bobı – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 3;

Qashqar rubobida zarb (shtrix)lar ularni ijro etish haqida aytib bering

*Yakka zarb, qo‘sh zarb

Moya-to

Bir oz jonlanib

Bir oz sekinlashib

№23 Fan bobı – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

Musiqa asarida tovushning kuchli hissasi zarbini kuchsiz hissaga ko‘chirishni nima deymiz?

*Sinkopa

Notani rez bilan ijro etish

Notani qisqa ushlab chalish

Stakkato
№24 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Melizm kuy yoki ashulani nola (qochirim)li ijro etishdagi usullarini umumiy nomlari

*Melizm

Noxuning yuqoriga yo‘naltirilgan zarbi

Arpedjio

Sinkopa

№25 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Asosiy tovushning keyingi tovushi bilan tez almashilinib turishi natijasida paydo bo‘lgan bildiratma tovushni nima deymiz?

*Trel

Mordent

Detashe

Triol

№26 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

O‘ng qo‘lning davomi tremolasida va chap qo‘lning rubob pardalarida yuqoridan pastga yoki pastdan yuqori tomon, bir paytdan bir necha notada yoki bir akkorddan boshqa akkordga tez sirg‘anib o‘tish usulini nima deymiz?

*Glisando

Animato (jonli)

Kantabile (musiqa)

Arpedjio

№27 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

Rubob torlarida mediatorning pastga hamda yuqoriga juda tez va tekis almashib chalish usulini nima deymiz?

*Tremolo (rez)

Teskari zarb

Pionno (mayn)

Forte

№28 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

Mediator bilan rubob tolarida pasta yoki yuqoriga tomon qisqa uzib-uzib chalish usulini nima deymiz?

*Stakkato

Aktsent

Fermatov

Tremolo

№29 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

O‘zbekistonda melodist bastakorlaridan T. Jalilov, Y.Rajabiylarning qanday asarlarini bilasiz?

*Otmagay tong

Jonon

Kulcha non

Raqqosasidan

№30 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

Toshkent davlat konservatoriyasining professori A.I. Petrosyan asalarini toping.

*Intizor

So‘zsiz qo‘shiq

Plyasovaya

Noz etma

№31 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

Kompozitor M.Ashrafiy va mashhur rus kompozitori S.N.Vasilenko nechanchi yil «Bo‘ron» operasini yozgan?

*1939 - yil

1941 - yil

1937 - yil

1936 - yil

№32 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

O‘zbek kompozitorlaridan kimlarni bilasiz?

*S.Boboyev

P.Kulinkov

N. Narimanidze

I.Chaykovskiy

№33 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

O‘zbekiston madhiyasining she‘rini kim yozgan, musiqasini qaysi kompozitor yozganini ayting?

*A.Oripov, M.Burxonov

E.Voxiov, Yu.Rajabiy

Said Axmad, T.Jalilov

Abdulla Oripov, D.Zokirov

№34 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

Kompozitor T.Jalolov qanday spektakllarga musiqa yaratgan?

*Toxir va Zuhra

Super qaynona

Toshbolta ochiq

Layli va Majnun

№35 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

S.Yudakov haqida bilganlaringizni soʻzlab bering?

*Kompozitor

Dirijyor

Opera xonandasi

Cholgʻuchi

№36 Fan bobi – 1; Fan boʻlimi – 5; Qiyinlik darajasi – 1;

Fermata qayerda ishlatiladi?

*Fermata (notaning ostiga yoki ustiga)

Glissando (yonboshiga qoʻyiladi)

Aktsent (har tomondan qoʻyiladi)

Notani oldiga qoʻyiladi

№37 Fan bobi – 1; Fan boʻlimi – 2; Qiyinlik darajasi – 1;

D.Zokirovning yaxshi koʻrgan kasbi?

*Dirijyorlik

Bastakorlik

Baletmeyster

Cholgʻuchilik

№38 Fan bobi – 1; Fan boʻlimi – 2; Qiyinlik darajasi – 1;

Oddiy intervallar nechta?

*8 ta interval

7 ta interval

5 ta interval

15 ta interval

№39 Fan bobi – 1; Fan boʻlimi – 2; Qiyinlik darajasi – 3;

“Ansambl” - soʻzi qaysi tildan olingan?

*Fransiya

Italiya

Ruscha

Lotincha

№40 Fan bobi – 1; Fan boʻlimi – 2; Qiyinlik darajasi – 2;

“Ansambl” soʻzining mazmuni qanday maʼnoni bildiradi?

*Birgalikda

Koʻpchilik boʻlib

Cholgʻuchilar

Har xil

№41 Fan bobi – 1; Fan boʻlimi – 2; Qiyinlik darajasi – 2;

Orkestrni ham ansambl deyish mumkinmi?

*Mumkin

Simfoniya deyiladi

Baʼzilarini

Mumkin emas

№42 Fan bobi – 1; Fan boʻlimi – 2; Qiyinlik darajasi – 3;

Ansamblni kim boshqaradi?

*Badiiy rahbar

Muzika rahbari

Kontsertmeyster

Dirijyor

№43 Fan bobi – 1; Fan boʻlimi – 3; Qiyinlik darajasi – 2;

Ansamblida chalish oʻquvchilarda qanday koʻnikmalarni shakllantiradi?

*Ritmni his qilish, eshitish hamnafaslik, joʻnavozlik qilish

Ovoz bilan kuylash

Cholgʻuda chalish ijro etish

Eshitish qobilyatini rivojlantirish

№44 Fan bobi – 1; Fan boʻlimi – 3; Qiyinlik darajasi – 3;

Ansamblidan dars beradigan oʻqituvchi qanday boʻlishi kerak?

*Cholgʻulardan birida chalishni bilishi kerak

Pisihologiyani yaxshi bilishi kerak

Biron – bir chet tilini bilishi kerak

Ijrochilik sirlaridan yaxshi xabardor

boʻlishi, cholgʻularning xususiyatlarini bilishi kerak

№45 Fan bobi – 1; Fan boʻlimi – 2; Qiyinlik darajasi – 2;

Oʻquvchilar ansamblida chalish uchun qanday bilimga ega boʻlishadi?

*Biron-bir cholgʻuda chalish

koʻnikmalarini egallagan boʻlishi kerak

Musiq tarixini yaxshi bilishlari kerak

Solfedjio fanidan maʼlumotga ega boʻlishi

kerak

Ashula aytishni bilishi kerak

№46 Fan bobi – 1; Fan boʻlimi – 3; Qiyinlik darajasi – 3;

Oʻzbek xalq cholgʻularining sozlanishida ob-havoning taʼsiri bormi?

*Bor

Yoʻq

Qisman bor

Nomalum

№47 Fan bobi – 1; Fan boʻlimi – 3; Qiyinlik darajasi – 2;

Y.Rajabiy nomidagi ansambl qanday ansambl deyiladi?

*Maqomchilar ansambli

Ashula va raqs ansambli

Folklor ansambli

Qoʻshiq va musiq ansambli

№48 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 3;

Andijon shahrida so‘ngi yillardan tashkil etilgan taniqli maqom ansamblning nomi qanday ataladi?

- “Meros”
- “Sumalak”
- “Shodlik”
- “Tavois”

№49 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

Respublikamizda bir xil so‘z nomi bilan ataladigan mashhur ansambl qaysi?

*G‘.Toshmatov nomli dutorchilar ansambl

O‘zbekiston davlat konservatoriyasi changchilar ansambl

“O‘zbek raqs” qoshidagi “O‘zbekiston” ansambl

Samarqand viloyati Urgut tomonidagi “Besh qarsak” ansambl

№50 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

Ansambl sozandalari ijroni boshlash va tugallashdan qaysi sozandaga bo‘ysunadi?

- *Doirachiga
- Rubobchiga
- Changchiga
- Naychiga

№51 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

O‘zbek xalq cholg‘ularining sozlanishiga ob-havoning ta’sir qilishiga nima sabab bo‘ladi?

*Cholg‘ularning ko‘pchiligi kosasi teri parda bilan qoplanganligi

Cholg‘ularning asosan torli-muzrobl bo‘lganligi

- Asosiy cholg‘ular dastasi uzunligi
- Sozandaning mahorati

№52 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

Sozandalar ansambl ijrochiligida asosan nimaga e’tibor berishlari kerak?

- *Bir nafasda chalishga, hamnafaslikka
- Nota matniga
- O‘qituvchining ko‘rstmalariga
- Doirachining harakatlariga

№53 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

Cholg‘uchilar ansamblida chalish mutaxassislik darslaridan farqli

sozandalardan qanday ko‘nikmalarni shakillantiradi?

*Boshqa cholg‘ular ijro imkoniyatlari bilan tanishish, eshita bilish, o‘z cholg‘usi tovushini boshqara olish

- Ijro texnikasini oshiradi
- Ijrochilik sirlarini oshiradi

Boshqa sozandalarni hurmat qilish

№54 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

Duet ijrochiligi qanday ansambl?

- *Ikki har xil sozlardagi ijrochilik
- Simfoniya, kamer
- Polifoniya, ansambl
- Garmoniya sonata

№55 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

Kamer orkestri boshqa turdagi orkestrlardan nima bilan farq qiladi?

- *Cholg‘ular miqdori bilan
- Cholg‘ular bilan
- Cholg‘u tarkibi bilan
- Ijrosi bilan

№56 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

Orkestrlarning qanday turlari mavjud?

*Xalq cholg‘ulari orkestri barcha javob to‘g‘ri

Kamer orkestiri va damli cholg‘ular orkestri

Simfonik orkestri va puflama cholg‘ular orkestri

Estrada Simfonik orkestri

№57 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

Orkestrda qanday sozandalar ishlayishi mumkin?

- *Nota savodxonligi mavjud sozandalar
- Oliy ma’lumotli sozandalar
- Oliy toifali sozandalar

Faqat musiqa va san’at oligoxini tamomlagan sozandalar

№58 Fan bobi – 1; Fan bo‘limi – 6; Qiyinlik darajasi – 3;

O‘zbekiston teleradiokompaniyasi qoshidagi maqomchilar ansambl qaysi san’atkor nomi bilan yuritiladi?

- *Yunus Rajabiy
- Mannon Uyg‘ur
- Muxtor Ashrafiy
- To‘xtasin Jalilov

№59 Fan bobi – 1; Fan bo‘limi – 6; Qiyinlik darajasi – 2;

O‘zbekiston teleradiokompaniyasi qoshidagi dutorchilar ansamblini qaysi taniqli sozanda, bastakor tuzgan?

*G‘anijon Toshmatov

Tavakkal Qodirov

Zamira Suyunova

Fatixon Mamadaliev

№60 Fan bobi – 1; Fan bo‘limi – 6; Qiyinlik darajasi – 2;

Havaskorlik to‘garaklarida, madaniyat uylarida barcha sozlarni chaluvchi sozandalar mavjud bo‘lgan sharoitda qanday ansambl turlarini tuzish mumkin?

*Dutorchilar, rubobchilar, doirachilar ansambli

Qo‘shiq va raqs ansambli

Folklor-etnografik ansambli

Estrada ansambli

№61 Fan bobi – 1; Fan bo‘limi – 6; Qiyinlik darajasi – 2;

Ansamblning biron bir yakka sozanda yosh xonanda jo‘rligidagi ijrosi qanday ataladi?

*Jo‘rnavezlik

Professional ijrochilik

Garmonik ijro

Hamnafaslik

№62 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

Y.Rajabiy nomli maqomchilar ansamblining hozirgi badiiy rahbari kim?

*Abduhoshim Ismoilov

Tuyg‘un Otaboev

Abduraxmon Xoltojiev

Mustafo Bafoyev

№63 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

Taniqli rubobchi, bastakor, cholg‘u ijrochiligi rivojlanishiga salmoqli hissa qo‘shgan san‘atkor nomini ko‘rsating?

*Rifatulla Qosimov

Tohir Rajabiy

Zamira Raxmatullaeva

Shavkat Mirzaev

№64 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

XX asrning 2 - yarmida dunyoga dong‘i ketgan ashula va raqs ansamblini ko‘rsating?

*“Bahor” ashula va raqs ansambli

“Shodlik” ashula va raqs ansambli

“Zarafshon” ashula va raqs ansambli

“Lazgi” ashula va raqs ansambli

№65 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

O‘tgan asr 2-yarmida ansambl ijrochiligi uchun ko‘plab asarlar yaratgan bastakor kim?

*Baxtiyor Aliyev

Anor Nazarov

Muxtorjon Murtazoev

Farxod Alimov

№66 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

O‘zbekiston va chet ellardagi eng mashhur folklor ansamblini aniqlang?

*“Boysun” ansambli

“Sumalak” ansambli

“Besh qarsak” ansambli

“Parvoz” ansambli

№67 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

O‘zbek xalq cholg‘ulari ansambli tarkibida qaysi cholg‘ular o‘tirib chalinadi:

*Chang, g‘ijjak, dutor, ud

Rubob, chang, ud

Qo‘shnay, nay, g‘ijjak, afg‘on rubobi

Doira, g‘ijjak, dutor

№68 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

Ansambl sozandalari ijro paytida stulda qanday o‘tirishlari maqsadga muvofiq?

*Stulning yarmiga o‘tirib, bir oyoqni oldinroq ikkinchi oyoqni orqaroq qo‘ygan holda

Soz chalish uchun qulay holda

Faqat doirachi tomonga bir oz o‘tirgan holda

Sahnada chiroyli bo‘lishi uchun, tinglovchilarga to‘g‘ri qaragan holda

№69 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

Ansambl cholg‘ularini yaxshi sozlanishi o‘quvchilarga qanday ta‘sir qiladi?

*Eshitish qobilyatini rivojlantiradi

Musiqiy tafakkurni rivojlantiradi

Ritmni tarbiyalaydi

Hamnafaslik, jo‘rnavezlikni yaxshilaydi.

№70 Fan bobi – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 3;

Ansambl o'qituvchisi o'quvchilarga ijrochilik sirlarini o'rgatish bilan birga ularda qanday sifatlarni tarbiyalab borishi mumkin?

*Diqqatini jalb qilish

Eshitish qobiliyatini

O'zaro hurmat qilish

Cholg'u soziga va musiqa muhabbat

№71 Fan bobi – 1; Fan bo'limi – 4; Qiyinlik darajasi – 2;

Agar to'garaklarda, musiqa maktablarida nay, qo'shnay kabi sozlar bo'lmasa ansambl tuzish mumkinmi?

*Mumkin

Mumkin emas

Qisman mumkin

Agar doira sozi bo'lsa

№72 Fan bobi – 1; Fan bo'limi – 4; Qiyinlik darajasi – 2;

Karnay, surnay, nog'ora cholg'ulari ijrosini ansambl deyish mumkinmi?

*Ha

Yo'q

Faqat xalq sayillarida, marosimda chalish mumkin

Qisman mumkin

№73 Fan bobi – 1; Fan bo'limi – 1; Qiyinlik darajasi – 2;

“Dutor navolari” asari muallifini aniqlang

*Sh.Nazarov musiqasi

Vasilev musiqasi

Sayfi jalil musiqasi

G'.Toshmatov musiqasi

№74 Fan bobi – 1; Fan bo'limi – 2; Qiyinlik darajasi – 2;

Glissando deganda nimani tushunasiz?

*Glissando bir tovushdan ikkinchi

tovushga sirpanib o'tish

Qochirim

Tovushni tremelo qilib chalish

Tovushni noxun zarbisiz sadolantirish

№75 Fan bobi – 1; Fan bo'limi – 2; Qiyinlik darajasi – 2;

“Konsert variatsiyasi”, “Kalinka” qaysi xalq musiqasiga mansub?

*Rus xalq qo'shig'i

Tatar xalq musiqasi

Qozoq musiqasi

Arman musiqasi

№76 Fan bobi – 1; Fan bo'limi – 2; Qiyinlik darajasi – 3;

“Norim – norim” musiqasi qaysi xalq musiqasi hisoblanadi?

*Xorazm musiqasi

Andijon musiqasi

Farg'ona musiqasi

Buxoro musiqasi

№77 Fan bobi – 1; Fan bo'limi – 2; Qiyinlik darajasi – 3;

Do'mbra asbobida qanday asarlar ijro etiladi?

*Dostonlar, laparlar

Katta ashula

Nota bilan chalinadigan asarlar

Maqom kuylari

№78 Fan bobi – 1; Fan bo'limi – 3; Qiyinlik darajasi – 3;

Farobiyning musiqaga oid kitobi qaysi javobda to'g'ri berilgan?

*“Katta musiqa kitobi”, “Kitob al-musiqa al-kabir”

“Davolash kitobi”

“Bilimlar kaliti”

“Shifo xazinasi”

№79 Fan bobi – 1; Fan bo'limi – 4; Qiyinlik darajasi – 3;

M. Ashrafiy nechanchi yilda Konservatoriyada rektor vazifasini o'tagan?

*1948 - yilda

1955 - yilda

1966 - yilda

1922 - yilda

№80 Fan bobi – 1; Fan bo'limi – 4; Qiyinlik darajasi – 2;

“Bahor vals” asarini yozgan bastakor nomini aniqlang?

*Muhammadjon Mirzaev

Vasilev

S. Komilov

M.Murtazoev

№81 Fan bobi – 1; Fan bo'limi – 4; Qiyinlik darajasi – 2;

R. Glier nomidagi respublika o'rta maxsus musiqa maktabi internati nechanchi yilda ochilgan?

*1948 - yil

1949 - yil

1951 - yil

1953 - yil

№82 Fan bobi – 1; Fan bo'limi – 4; Qiyinlik darajasi – 3;

M.Ashrafiy nomidagi Buxoro san'at bilim yurti nechanchi yilda ochildi?

*1934 - yilda

1930 - yilda

1937 - yilda

1936 - yilda

№83 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

Namangan san'at bilim yurti nechanchi yilda tashkil topgan?

*1934 - yilda

1944 - yilda

1954 - yilda

1964 - yilda

№84 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

Tovushlarni qisqa- qisqa, bir-birovidan pauzalar bilan ajratib ijro etishni toping.

*Stakkato

Markato

Legato

Nonlegato

№85 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

Tekis xarakter bilan salmoqli sur'atda ijro etiladigan qadimiy frantsuz xalq raqsi qanday nomlanadi?

*Gopak

Menuet

Syuita

Lezginka

№86 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

Bir tovushdan ikkinchisiga to'xtovsiz o'tish qaysi javobda to'g'ri berilgan?

*legato

Nonlegoto

Leytmotiv

Libretto

№87 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

Musiqasi asarlarini zo'r mahorat bilan ijro etuvchi sozanda bu?

*Virtuez

Artist

Aktyor

As

№88 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

Turli musiqasi asarlaridan olingan parchalar asosida tuzilgan pesa qanday nomlanadi?

*Popuri

Poemo

Polka

Rimeks

№89 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Torli klavishli urma cholg'u asbobi qaysi?

*Fortepiano

Skripka

Doira

Alt

№90 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

Eksprompt bu?

*Hech qanday tayyorgarliksiz bir yo'lga improvizatsiya tarzida yaratilgan musiqasi asari
Bir tovushning ikki xil nomi bilan atalishi
Tez sur'atlar bilan ijro etiladigan shatland xalq raqsi

Sonata shaklining birinchi bo‘limi

№91 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

Ijrochilik mahoratini oshirish uchun ma'lum bir usuldan murakkab qilib yaratilgan musiqasi asari qaysi?

*Etyud

Sonata

Yumoreska

Fuga

№92 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 3;

Tovushlarni boshqa balandlikka ko'chirish qanday nomlanadi?

*Transpozitsiya, transponirovka

Firazirovka

Trigon

Sezura

№93 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

Allegro va presto o'rtalig'idagi sur'at bu?

*Vivace

Vivo

Presto

Allegro

№94 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

Oktavadan kam bo'lmagan oraliqdagi tovushqatorni bir tekis ko'tarilishi yoki pasayishini qanday nomlanadi?

*Gamma
Interval
Lad
Oktava
№95 Fan bobi – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 3;
Dinamik tuslar (dinamik ottenki) bu?
*Musiqqa asarini ijro etishda tovush kuchini o‘zgartirish
tovushlarni yarim Tonga ko‘tarish
Tovushlarni yarim Tonga kamaytirish
Musiqada nosozlik
№96 Fan bobi – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 2;
Shaklan tugal u qadar katta hajmda bo‘lmagan qayta ishlab kengaytirilishi uchun to‘la imkoniyatlarga ega bo‘lgan kuy nima deb ataladi?
*Tema
Tembr
Tokkata
Ten
№97 Fan bobi – 2; Fan bo‘limi – 2; Qiyinlik darajasi – 2;
Laddagi eng turg‘un pog‘ona qanday nomlanadi?
*Tonika
Triton
Subdominanta
Dominanta
№98 Fan bobi – 2; Fan bo‘limi – 1; Qiyinlik darajasi – 2;
Uch notadan tuzilgan maxsus ritmik shakl qanday nomlanadi?
*Triol
Triton
Trio
Trel
№99 Fan bobi – 2; Fan bo‘limi – 1; Qiyinlik darajasi – 2;
Polonez nima?
*Qadimiy polyak raqsi
Ko‘p ovozli musiqa
Cholg‘u asbobi
Chex xalqining qadimiy raqsi
№100 Fan bobi – 2; Fan bo‘limi – 1; Qiyinlik darajasi – 2;
Fortepiano qaerda, kim tomonidan yasalgan?
*Italiyada, Bortolomeo Kristofori tomonidan
Frantsiyada, Klod Debyussi tomonidan

Angliyada, D.Verdi tomonidan
Italiyada, D.Verdi tomonidan
№101 Fan bobi – 2; Fan bo‘limi – 4; Qiyinlik darajasi – 2;
Fortissimo belgisini ko‘rsating
*ff
mf
mp
mf
№102 Fan bobi – 3; Fan bo‘limi – 2; Qiyinlik darajasi – 1;
Dissonans nima?
*Tinglovchining bezovta qiluvchi o‘zaro qovushmagan tovushlar
Major va minor ladlarining beshinchi pog‘onasi
Garmoniyaning buzilishi
Ohangdoshlik
№103 Fan bobi – 3; Fan bo‘limi – 1; Qiyinlik darajasi – 2;
Filarmoniya nima?
*Yuksak badiiy musiqa asarlari va ijrochilik san‘atini targ‘ib etuvchi kontsert tashkiloti
Garmonika turidagi cholg‘u asboblari
Amerikada paydo bo‘lgan salon raqsi
Tovush kuchini ko‘rsatuvchi asosiy belgi
№104 Fan bobi – 3; Fan bo‘limi – 1; Qiyinlik darajasi – 2;
D. Zokirov nomidagi o‘zbek xalq cholg‘ulari orkestri nechanchi yilda tashkil topgan?
*1950 - yillarda
1930 - yillarda
1920 - yillarda
1940 - yillarda
№105 Fan bobi – 3; Fan bo‘limi – 1; Qiyinlik darajasi – 2;
Shashmaqom nechta maqomdan iborat?
*Oltita
Sakkizta
To‘qqizta
Yettita
№106 Fan bobi – 3; Fan bo‘limi – 2; Qiyinlik darajasi – 2;
Shashmaqomning ikkinchi qismi qanday nomlanadi?
*Nasr qismi
Cholg‘u qismi
Raqs qismi
Katta ashula

Glossariy

Ansambl (fr. ensemble - birgalikda).- 1. Vokal yoki cholg'ʻu musiqa bir necha ijrochi tomonida ijro etilishi. 2. Bir guruh artistlarning bir butun badiiy jamoa holida chiqishi. 3. Uncha katta bo'lmagan ashulachi (**vokal**) yoki cholg'uchi (**sozanda**)lar jamoasi uchun yarratilgan musiqa asari. Ijrochilarning soniga qarab, bu ansambllar turlicha ataladi. Ikki ijrochi uchun bo'lsa - duet, uch ijrochi- okted va h.k. Ba'zan A.so'zi orkestr yoki xor atamasining kichraytirilgan turiga yoki orkestr, xor va baletning kichik to'dasiga nisbatan ham aytiladi. Opera, oratoriya, kantata va musiqalidramalarda ham A. lar bo'ladi.

A. atamasi yaxshi tuzilgan va yuksak ijrosi bilan ajralib turadigan badiiy jamoalarga nisbatan ham qo'llaniladi: O'zbekiston davlat teleradiosining dutorchi qizlar, Y.Rajabiy nomidagi maqomchilar, M. Turg'unboyeva nomidagi "Bahor" O'zbek Davlat raqs A.lari va b.

Akkompanement(fr.accompanement, accompagner. - jo'r bo'lish) - ashula aytganda yoki biror cholg'ʻu asbobida chalganda unga jo'r bo'lish. Ashulaga fortepiano, xalq cholg'ʻu asboblari, turli xil notalar partiyasi.

Ansambl(trio, kvartet, kvintet) va orkestrlarda jo'r bo'lish mumkin. A. yakkaxon ashulachi yoki cholg'uchiga garmonik va ritmik hamohang bo'lib, musiqa asarining badiiy darajasini chuqurlashtiradi.

Gamma - oktavadan kam bo'lmagan oraliqdagi tovushqatorning bir tekis ko'tarilishi yoki pasayishi. G. yunonlarda uchinchi harf nomi bo'lib, u bilan o'rta asrdagi eng pastki tovush, ya'ni katta oktavadagi sol tovushi ko'rsatiladi.

Diapazon (yun. diapason - hamma torlararo) - ashulachining ovozi, cholg'u asbob, tovushqator, lad, kuy va b. ning tovush hajmi, ovoz va musiqa asboblaridagi eng pastki va eng yuqorigi tovush oralig'i (intervali).

Dinamika - musiqa tovushlarining qattiq-sekin ijro etilishi. D. da tovushni turlicha chiqazish, ya'ni bir yo'la qattiq yoki sekin, asta-sekin kuchaytirish yoki sekinlashtirish v.b. bo'lishi mumkin. D. ning asosiy turlari *forte* (forte nota yozuvida qisqartirib *-f* holida yozilladi) - qattiq, kuchli; *piano* (piano, nota yozuvida qisqartirib - P holida yoziladi) - sekin; *crescendo*(kreshchendo - tovushini asta-sekin kuchaytirish); *diminuendo* (diminiendo - tovushni asta-sekin pasaytirish).

Dinamik tuslar - musiqa asarini ijro etishda badiiy chiqishning nazarda tutib, tovush kuchini o'zgartirish. Buning uchun turlicha belgi va ko'rsatkichlar qo'llaniladi. bulardan eng muhimlari:

P (piano) sekin;

PP (pianissimo) juda sekin;

MP (meso piano) o'rtacha sekin (pianoda qattiqroq, forteda sekin);

F (forte) qattiq kuchli;

FF (fortissimo) juda qattiq, kuchli;

MF (meso forte) o'rtacha qattiq;

CR (kreshchendo) tovushni tobora kuchaytirib borish;

DIM (diminuendo) tovushni sekinlatib borish.

Kamerton - muayyan balandlikka ega bo'lgan va aniq tovush beruvchi kichik bir asbob. K.ijrochilik amaliyotida cholg'ʻu asboblarni sozlash uchun ishlatiladi. A. *kapella* ijrochiligida xor rahbari asarning uchtovushligini K. yordamida aniqlab, xordagilarga eshittiradi, ya'ni xor ovozini sozlaydi.

Kompazitor- musiqa asarini bastalovchi ijodkor. Professional K. lar oliy musiqa maktabi-konservatoriyaning kompozitorlik fakultetida ta'lim oladilar. Xalq ijodiyotida mohir xonanda va sozandalardan bastakorlar chiqadi.

Kompazitor ma'lum bir mavzuni badiiy tasvirlaganidek, xalq ijodiyoti, ya'ni folklordan foydalanib yoki shu folklor materialini o'zgartmagan xolda, uni boyitib,badiiylashtirib beradi. Kompazitorlarning ijodi xalq ijodiyoti bilan chambarchas bog'langan; ular g'oyaviy va badiiy jihatdan yuksak saviyadagi musiqa asarlari yaratuvchi ijodkor-dirlar.

Kulminatsiya - (lotincha *si men-* cho‘qqi) -- musiqa asari yo uning ma‘lum bir qismining eng yuqori nuqtasi, avji.

Nyuans - (frans.-*nuance* -- ohang, tus)-- tovush ohangdoshligi. Musiqada dinamik va tovushlarning eshutilish xarakterini o‘zgartirish belgilari. Masalan, *dolce* -mayin,muloyim, *appassionato* –serzavq va boshqa nyuansni qo‘llash bilan ijro qilinadigan musiqa asarining shakli, ayrim joylarini bo‘rttirish yoki aksincha, sekin berilishiga, shuningdek, ijrochilik mahoratiga bog‘liq.

Sinkopa - (ital. yun. synkope- qisqartirish) - qattiq chalinadigan (aksentli) notaning odatdagi kuchli hissadan kuchsiz hissaga ko‘chishi.

Temp, sur‘at - musiqa asarining ijro etilish sur‘ati (tez-sekinligi) bo‘lib musiqaning xarakterini aniqlashga yordam beradi. T. musiqa asarining mazmuni, xarakteri bilan bog‘liq. Musiqa asari yoki uning ayrim qismining T. italyancha atamalar bilan ko‘rsatiladi. Bu ko‘rsatkichlar 17-asrdan boshlab qo‘llanila boshlandi. T.lar asosan uch turga bo‘linadi;

1.Og‘ir sur‘atlar

Largo - cho‘zib

Lento - cho‘zibroq

Adagio - og‘ir

2.O‘rtacha sur‘atlar;

Andante - ortacha og‘ir

Moderato - ortacha tez

3.Tez sur‘atlar;

Allegro - tez

Vivo - choqqon

Cholg‘u musiqa - cholg‘u asboblari ijro etish uchun mo‘ljallangan musiqa asarlari; yolg‘iz bir cholg‘u asbobi uchun, turli ansambl, orkestrlar chun va orkestr jo‘rligida yolg‘iz bir cholg‘u asbobi uchun mo‘ljallanadi. Biror cholg‘u asbobida ijro etuvchi musiqachini cholg‘uchi deyiladi. O‘zbek xalq cholg‘u asboblaridan tuzilgan ansambl va yakka cholg‘u asboblari uchun ham maxsus kuylar mavjud. Masalan:Rohat.To‘rg‘ay, Dutor bayoti, Qo‘shyor kabi kuylar yolg‘iz dutorda ijro qilinadi.Shuningdek nay, tanbur,g‘ijjaklarda chalinadigan ayrim kuylar ham keng tarqalgan.

Aksent - biror tovush yoki okkordni qattiq chalish. Odatda taktning kuchli hissasida kelib A.li nota >, sfk V va b. belgilar bilan ko‘rsatiladi. Shuningdek, A. ritmik cho‘zimni ortirish orqali garmoniya tembr va kuy harakatini o‘zgartirish va b. da qo‘llaniladi.

Partitura - ansambl, xor, orkestr musiqasining nota yozuvi. Barcha ijrochilarning partiyalari ost-ust tik bir qancha nota yo‘llarida P.da yoziladiki, bular bir yo‘la ijro etilishini bildirib turadi. Partiyalarning taqsimlanib yuqoridan quyi tomon turdosh cholg‘u asboblari bo‘yicha keladi. O‘z navbatida bir turdagi cholg‘u asboblarining eng yuqori registroligi yuqorida qolganlari registori bo‘yicha pastkli satrlarda yoziladi. P.simfonik, duhavoy, xalq cholg‘u asboblari orkestrlari, kavrtet, kvintet, xor v.b. uchun bo‘lishi mumkin. Simfonik orkestr P.sida eng yuqoridagi puflama yog‘ch cholg‘u asboblari, so‘ng puflama mis urma cholg‘u asboblari arfa, fortepiano, torli-kamonchali asboblari joylashadi. Shuningdek duhovoy orkestr xalq cholg‘u asboblari orkestiri, kamer orkestrlarning o‘ziga xos P.tuzilishlari mavjud. xor P. sida yuqorida xotin-qizlar ovozi quyida erkaklar ovozi yoziladi.

Tessitura (ital. tessitura-tovush balandligi) ohang yoki ovoz diapazoniga yoki musiqa asbobi. Tessitura uch hil bo‘ladi: baland, o‘rta va past. O‘rta tessitura ovozni maqomiga keltirib kuylashda qo‘l keladi.

FOYDALANILGAN ADABIYOTLAR RO‘YXATI

1. Ш.М.Мирзиёев Танкидий таҳлил, қатъий тартиб интизом ва шахсий жавобгарлик ҳар бир раҳбар фаолиятининг кундалик қоидаси бўлиши керак. Ўзбекистон Республикаси Вазирлар Маҳкамасининг 2016 йил якунлари ва 2017 йил истиқболларига бағишланган мажлисидаги Ўзбекистон Республикаси Президентининг нутқи. // Халқ сўзи газетаси. 2017 йил 16 январь, №11

2.Ш.М.Мирзиёев Буюк келажакимизни мард ва олийжаноб халқимиз билан бирга курашимиз. Тошкент “Ўзбекистон” – 2017й.

3.Ш.М.Мирзиёев Эркин ва фаровон демократик Ўзбекистон давлатини биргаликда барпо этамиз. “Ўзбекистон” НМИУ, 2016й.

4.Ш.Мирзиёев Қонун устуворлиги ва инсон манфаатларини таъминлаш – юрт тараққиёти ва халқ фаровонлигининг гарови. “Ўзбекистон” НМИУ, 2016 й.

5.“Ўзбекистон Республикасини янада ривожлантириш бўйича Ҳаракатлар стратегияси тўғрисида” Ўзбекистон Республикаси Президенти Фармони. 1-илова: “2017-2021 йилларда Ўзбекистон Республикасини янада ривожлантиришнинг бешта устувор йўналиши бўйича Ҳаракатлар стратегияси”. Халқ сўзи газетаси. 2017 йил 8 февраль сони ва Интернет ресурс: www.lex.uz.

6.Sh.N.Rahimov. Cholg‘u ijrochiligi (dutor misolida). Elektron darslik, T., 2011.

7. Sh.Rahimov – Dutor. Toshkent. G‘.Gulom nashriyoti. 2005.

8. Sh.N.Rahimov. Dutor. Darslik. “Musiqqa nashriyoti”, T., 2010.

9.Sh.N.Rahimov, M.A.Ilxomov, Sh.S.Yusupov. Cholg‘u ijrochiligi (rubob misolida). Elektron darslik. T., 2015.

10.X.Nurmatov – Qashqar rubobi. Toshkent. O‘qituvchi nashriyoti. 2003.

11.S.B.Saidiy. Markaziy Osiyo madaniyatida urma zarbli cholg‘ular (o‘zbek va tojik musiqqa an‘analari misolida) o‘quv qo‘llanma. “Musiqqa” nashriyoti. Toshkent- 2008.

12.S.B.Saidiy. Cholg‘ushunoslik va cholg‘ulashtirish asoslari.-Darsligi. “Musiqqa” nashriyoti. Toshkent- 2016.

13.S.B.Saidiy. O‘zbek xalq cholg‘ulari uchun partitura va klavirlar. “Musiqqa” nashriyoti. Toshkent- 2015.

14.M.A.Ilxomov. Cholg‘u ijrochiligi. ”Mehnat nashriyoti”, T., 2010.

15.Sh.Rahimov. – “Dutor” o‘quv qo‘llanma T. 2007.

16.Sh.Rahimov, Sh.S.Yusupov. “Cholg‘u ijrochiligi”. T., 2012.

17.Sh.Rahimov, A.Saidov. “Cholg‘u ansambli”. T., 2012.

18.X.Nurmatov.O.Fayziev. “Cholg‘u ijrochiligi rubob” o‘quv qo‘llanma T.2009.

19.Sh.Rahimov. “Cholg‘ulantirish va partitura o‘qitish” o‘quv qo‘llanma T.2009.

20.Sh.Rahimov “Cholg‘u ijrochiligiga o‘rgatish metodikasi” o‘quv qo‘llanma.T.2009.

21.Sh.Rahimov. X. Nurmatov. “Cholg‘u ijrochiligi tarixi” o‘quv qo‘llanma. T.2009.

22.X.Nurmatov. “Rubob darsligi”. Toshkent. O‘qituvchi nashriyoti. 1993.

2.Xorijiy adabiyotlar:

2.1.Mishael Pilhofer and Holly Day “Music Theory for dummies” Indiana USA 2007. Wiley Publishing Inc.

2.2.James Tackett. “Fundamentals of church music Theory” Austin Christian Akappella Musik. Abilene Christian University. 2009.

2.3.Barbara Kreader, Fred Kern, Phailip Keveren, Mona Rejino. Piano Lessons Book 2001

3.Elektron ta’lim resurslari:

3.1. www.tdpu.uz

3.2. www.pedagog.uz

3.3. www.ziyonet.uz

3.4. www.edu.uz

3.5. tdpu-intranet.Ped

MUNDARIJA	
DTS-Pedagogik annotatsiyalar	5
Kirish.(Fanning dolzarbligi)	9
I BOB	
Ansambl ijrochiligining umumiy qoidalari	11
II BOB	
MILLIY CHOLG'ULAR TARIXI VA KLASSIFIKATSIYASI	
Xalq cholg'ularida o'qitish uslubiyoti	16
IDIOFONLAR	18
MEMBRONOFONLAR	19
XORDOFONLAR	20
AEROFONLAR	28
III BOB	
AMALIY MASHQLAR VA ETYUDLAR	
Rubobda ijro holati	31
O'quv materiallari	35
IV BOB	
YAKKA IJRODA ASARLAR MAJMUASI	
Do'loncha. (O'zbek xalq kuyi)	38
Qashqarcha. (O'zbek xalq kuyi)	38
Pyesa . (O.Karimov)	38
Gulbahor (O'zbek xalq kuyi)	39
Xumor. (R.Ne'matov kuyi)	39
Bahor. (O.Karimov kuyi)	39
O'zgancha. (O'zbek xalq kuyi)	40
Norim-Norim. (O'zbek xalq kuyi)	40
Dil kuyi (M.Mirzayev)	41
Sharob (O'zbek xalq kuyi)	42
Nasri Segoh (O'zbek xalq kuyi)	43
Dilxiroj (O'zbek xalq kuyi)	44
O'rik gullaganda. (O'zbek xalq kuyi)	45
Dutor bayoti. (E.Shukrullayev nota yozuvi)	46
Shaxlo. (R.Tursunov kuyi)	47
Arzi hol. (R.Tursunov kuyi)	48
Aliqambar. (O'zbek xalq kuyi)	49
Xorazm lazgisi (Xorvazm xalq kuyi)	50
Raqs. G'. Qodirov	51
Ko'rmadim. D.Zokirov. musiqasi	51
Yangi Tanovar. M.Mirzayev musiqasi	52
Ey Gul (M.Mirzayev)	53
Samoi Dugoh (Dugoh maqomidan)	54
Bahor vals. (M.Mirzayev)	55
Qari Navo (O'zbek xalq kuyi)	57
Siganskiye napevi	59
V BOB	
FORTEPIANO JO'RLIGIDA IJRO ETILADIGAN ASARLAR	
Farg'onacha. A.Odilov qayta ishlagan. S.Usmonov qashqar rubobiga moslashtirgan.	63
Tulpor. M.Mahmudov musiqasi. O.Nazarov qashqar rubobi uchun moslashtirgan.	65
Polka. M.Glinka musiqasi	68

Yexal Kazak za Dunay (Ukrain xalq kuyi) B.Shutenko qayta ishlagan.S.Usmonov qashqar rubobiga moslashtirgan	69
Eskerani (S.Rustamov)	71
Zavqim Kelur .M.Mirzayev musiqasi	73
Nayrez. B.Giyenko qayta ishlagan	77
Sayri Lola. O.Nazarov musiqasi	81
Italyancha polka (S.Raxmaninov)	83
Vergencha Raqs (I.Brams musiqasi)	85
Aslan qo‘shig‘i (F.Alimov)	87
Raqs (G‘.Qodirov)	90
Jon O‘zbekiston (S.Yudakov)	92
Jonon. (M.Mirzayev musiqasi).B.Giyenko qayta ishlagan	95
Neopoltcha Raqs (P.Chaykovskiy)	99
Baxchakyurt (A.Geray)	101
Nay Navosi (S.Saidiy)	109
Davluri (N.Narimanedze)	113
Pomir Lirik Qo‘shig‘i	119
Rondo (B.A.Mosart)	128
Chardash (V.Monti)	133
Rohat (O‘zbek Xalq kuyi)	140
Poema (M.Bafoyev)	150
VI BOB	
KO‘P OVOZLI ANSAMBL IJROCHILIGIGA OID ASARLAR	
Antonida Romansi (M. Glinka)	169
Nazorat savollari	178
Glossariy	187
Foydalanilgan adabiyotlar ro‘yxati	189

СОДЕРЖАНИЯ	
ГОС - Педагогические аннотации	5
Вступление.(Актуальность предмета)	9
I ВОВ	
Основные законы исполнителя ансамбля	11
КЛАССИФИКАЦИЯ И ИСТОРИЯ НАЦИОНАЛЬНЫХ МУЗЫКАЛЬНЫХ ИНСТРУМЕНТОВ	
Национальные стили	16
Идиофоны	16
Мемброфоны	18
Хордофоны	19
Аэрофоны	20
III ГЛАВА	
ЭТЮДЫ И ТЕОРЕТИЧЕСКИЕ УПРАЖНЕНИЯ	
	31
На рубабе исполнение	31
Учебные материалы	35
IV ГЛАВА	
СБОРНИК ПРОИЗВЕДЕНИЙ СОЛЬНОГО ИСПОЛНЕНИЯ	
	38
Дулонча (Узбекская народная песня)	38
Кашкарча (Узбекская народная песня)	38
Пьеса (О. Каримова)	38
Гульбахор (Узбекская народная песня)	39
Хумор (Р.Нематова)	39
Бахор (О.Каримова)	39
Узганча (Узбекская народная песня)	40
Норим-норим (Узбекская народная песня)	40
Дил куйи (М.Мирзаева)	41
Шароб (Узбекская народная песня)	42
Насри сегох (Узбекская народная песня)	43
Дилхирож (Узбекская народная песня)	44
Урик гуллаганда (Узбекская народная песня)	45
Дутар баёти (Э. Шукруллаева)	46
Шахло (Р. Турсунова)	47
Арзи хол (Р. Турсунова)	48
Аликамбар (Узбекская народная песня)	49
Харезмский лазги (Харезмская народная песня)	50
Танец (Г. Кодирова)	51
Курмадим (музыка Д. Зокирова)	51
Янги тановар (музыка М.Мирзаева)	52
Эй Гул (музыка М. Мирзаева)	53
Самои дугах (из макама дугаха)	54
Вальс Бахор (М. Мирзаева)	55
Кари наво (Узбекская народная песня)	57
Цыганские напевы	59
ПРОИЗВЕДЕНИЯ ИСПОЛНЕННЫЕ ПРИ АККОМПАНИМЕНТЕ ФОРТЕПЬЯНО	
Фаргонача (преработано А. Адилов, приспособлен к кашкарскому рубабу С. Усманов)	63
	63

Тулпар (музыка М. Махмудова, приспособлено для кашкарского рубаба О. Назарова)	65
Полька (музыка М. Глинки)	68
Ехаль казак за дунай (Украинская народная песня) В. Шутенко преработано на кашкар рубабе	69
Эскерани (С. Рустамов)	71
Завким келур (музыка М. Мирзаева)	73
Найрез Б. Гиенко преработано	77
Сайри лола (музыка О. Назарова)	81
Итальянская полька (С. Рахманинов)	83
Венгерский танец (Музыка И. Брамса)	85
Песня Аслана (Ф. Амиров)	87
Танец (G.Kodirov)	90
Жон Узбекистон (С. Юдаков)	92
Жонон (музыка М. Мирзаева) преработано Б. Гиенко	95
Неополетанская песня (П. Чайковский)	99
Бахчакюрд (А. Герай)	101
Мелодия ная (С. Саидий)	109
Давлури (Н. Нариманидзе)	113
Памирческая лирическая песня	119
Рондо (В.А.Моцарт)	128
Чардаш (В.Монти)	133
Рохат (Узбекская народная песня)	140
Поэма (М. Бафоев)	150
VI ГЛАВА	
ПРОИЗВЕДЕНИЯ ПО ИСПОЛНЕНИЮ МНОГОГОЛОСНОГО АНСАМБЛЯ	
Романс Антонида (М. Глинка)	169
Контрольные вопросы	178
Глоссарий	187
Список литературы	189

CONTENTS	
SES - Pedagogical annotations	5
Introduction. (The Science culmination)	9
I CHAPTER	
Main rules of ensemble performers	11
II CHAPTER	
THE HISTORY OF NATIONAL MUSICS INSTRUMENS AND THEIR CLASSIFICATION	16
The methods of teaching in public musical instruments	16
IDIOPHONES	18
MEMBRONPHONES	19
HORDOPHONES	20
AEROPHONES	28
III CHAPTER	
PRACTICAL ACTIVITES AND ETIUDS	
Performing in Rubob	31
Equipments	35
IV CHAPTER	
THE COLLECTION OF PERFORMENS IN SOLO	
Do‘loncha. (Uzbek public melody)	38
Qashqarcha. (Uzbek public melody)	38
Pyesa . (O.Karimov)	38
Gulbahor (Uzbek public melody)	39
Xumor. (R.Ne‘matov melody)	39
Bahor. (O.Karimov melody)	39
O‘zgancha. (Uzbek public melody)	40
Norim-Norim. (Uzbek public melody)	40
Dil kuyi (M.Mirzayev)	41
Sharob (Uzbek public melody)	42
Nasri Segoh (Uzbek public melody)	43
Dilxiroj (Uzbek public melody)	44
O‘rik gullaganda. (Uzbek public melody)	45
Dutor bayoti. (E.Shukrullayev writing note)	46
Shaxlo. (R.Tursunov melody)	47
Arzi hol. (R.Tursunov melody)	48
Aliqambar. (Uzbek public melody)	49
Xorazm lazgisi (Khorezm public melody)	50
Raqs. (G‘. Qodirov)	51
Ko‘rmadim. (D.Zokirov. music)	51
Yangi Tanovar. M.Mirzayev music)	52
Ey Gul (M.Mirzayev)	53
Samoi Dugoh (From the classical misic Dugoh)	54
Bahor vals. (M.Mirzayev)	55
Qari Navo (Uzbek public melody)	57
Siganskiye napevi	59
V CHAPTER	
THE SONGS WHICH ARE SUNG BY FORTOPIANO	
	63

Farg'onacha. A.Odilov recycled. S.Usmonov was adapted to the kashkar rubob	63
Tulpor. M.Mahmudov music. O.Nazarov was adapted for kashkar rubob	65
Polka. M.Glinka music	68
Yexal Kazak za Dunay (The Ukraine public song) B.Shutenko recycled.S.Usmonov was adapted to the kashkar rubob	69
Eskerani (S.Rustamov)	71
Zavqim Kelur. M.Mirzayev music	73
Nayrez. B.Giyenko recycled	77
Sayri Lola. O.Nazarov music	81
Italyancha polka (S.Raxmaninov)	83
Vergencha Raqs (I.Brams music)	85
Aslan qo'shig'i (F.Alimov)	87
Raqs (G'. Qodirov)	90
Jon O'zbekiston (S.Yudakov)	92
Jonon. (M.Mirzayev The music of M.Mirzayev).B.Giyenko recycled	95
Neopoltcha Raqs (P.Chaykovskiy)	99
Baxchakyurt (A.Geray)	101
Nay Navosi (S.Saidiy)	109
Davluri. (N.Narimanedze)	113
The music of Pomir Lirik	119
Rondo (B.A.Mozart)	128
Chardash (V.Monti)	133
Rohat (Uzbek public songs)	140
Poema (M.Bafoyev)	150
VI CHAPTER	
THE SONGS WHICH ARE SUNG BY THE WHOLE ANSAMBLE	
Antonida Romansi (M. Glinka)	169
Control questions	178
Glossary	187
Literatures	189

Karimov Olimxo‘ja Islomovich

**CHOLG‘U IJROCHILIGI
VA ANSAMBLI**

*Respublika oliy o‘quv yurtlari bakalavriatining 5111100 —
“Musiqqa ta’limi” yo‘nalishi talabalari uchun
o‘quv qo‘llanma*

Muharrir:

G`Murodov

Texnik muharrir:

G.Samiyeva

Musahhah:

A.Qalandarov

Sahifalovchi:

M.Ortiqova

Nashriyot litsenziyasi AI № 178. 08.12.2010. Original-maketdan bosishga ruxsat etildi: 07.06.2019. Bichimi 60x84. Kegli 12 shponli. «Times New Roman» garn. Ofset bosma usulida bosildi. Ofset bosma qog‘ozi. Bosma tobog‘i 24,5. Adadi 100. Buyurtma №101.

Buxoro viloyat Matbuot va axborot boshqarmasi
“Durdona” nashriyoti: Buxoro shahri Muhammad Iqbol ko‘chasi, 11-uy.
Bahosi kelishilgan narxda.

“Sadriddin Salim Buxoriy” MCHJ bosmaxonasida chop etildi.
Buxoro shahri Muhammad Iqbol ko‘chasi, 11-uy. Tel.: 0(365) 221-26-45