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O‘ZBEKISTON RESPUBLIKASI MADANIYAT VAZIRLIGI  
O‘ZBEKISTON DAVLAT KONSERVATORIYASI

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**DIRIJORLIK**

*Partitura ustida ishlash uslublari*

*Oliy ta’lim muassasalari uchun  
o‘quv qo‘llanma*

Ta’lim yo‘nalishi: 5150700 – Cholg‘u ijrochiligi (Xalq cholg‘ulari)

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“Dirijorlik” o‘quv qo‘llanmasi yangi avlod o‘quv qo‘llanmalari va o‘quv adabiyotlariga qo‘yilgan talablar asosida tayyorlangan mazkur o‘quv qo‘llanma Oliy ta’lim muassasalari talabalari, o‘qituvchilari va sohaga qiziquvchi keng jamoatchilikka mo‘ljallangan.

Настоящее учебное пособие «Дирижирование» подготовлено на основании требований учебных пособий нового поколения. Данное учебное пособие предназначено для студентов, педагогов, концертмейстеров высших учебных заведений, а также интересующихся этой областью искусства.

This manual “Conducting” created according to the requirements of new practical quides and textbooks. This manual is intended for teachers and students of High Educational institutes and for the wide spread audience.

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*«Dunyoda turmoq uchun, dunyoviy fan va ilm lozimdir,  
zamona ilmi va fanidan bexabar millat,  
boshqalarga poymol bo‘lur» (Mahmudho‘ja Behbudiy)*

## KIRISH

Mustaqillikga erishganimizdan beri, eng dolzarb muammolardan biri, yoshlarimizni ma’naviy pok, ruhan tetik, sof fikr va mukammal bilim egasi etib tarbiyalash vazifasi birinchi o‘ringa qo‘yilib kelinmoqda. Davlatimiz va shaxsan yurtboshimiz tomonlaridan yosh avlodni har tomonlama komil inson bo‘lib yetishishi uchun yetarli e’tibor qaratilmoqda. Ta’lim sohasidagi o‘zgarishlar fikrimiz dalilidir.

Yosh avlodni ma’naviy shakllantirishda musiqaning o‘rni beqiyos. Klassik kuy va qo‘shiqlar tinglagan kishi go‘zallik dunyosiga kirib qoladi, o‘zini o‘rab turgan jamiki borliq va insonlarga sof nazar bilan qaraydi. Ma’naviyatimiz yuksaladi, madaniyat shakllanadi. Demak, atrofdagi voqeа-hodisalarни to‘g‘ri baholab, dunyoviy demokratik jamiyatimizni qurishda yetakchilar qatoridan joy oladi.

O‘zbekiston davlat konservatoriyasining «xalq cholg‘ularida ijrochilik» kafedrasi o‘zbek va jahon kompozitorlari asarlarini, xalq cholg‘ularida maromiga yetkazib ijro etadigan sozandalarni tarbiyalabgina qolmay, shu bilan birga, ko‘p ovozli orkestr – ijrochilarini va orkestr dirijorlarini ham tayyorlashda ma’suliyatli vazifani o‘z zimmasiga olgan.

Oxirgi yillarda dirijorlik san’atiga bag‘ishlangan adabiyotlar, o‘quv-qo‘llanmalar, oliygohimiz professor-o‘qituvchilari tomonidan yozilib, nashr etilmoqda.

Mazkur qo‘llanma, dirijorlik faniga endi qadam qo‘yayotgan yoshlarimizga yordam sifatida yozilgan. Unda birinchi bor partitura bilan tanishib, asarni tahlil qilishning o‘ziga xos uslubiyatlari yoritilgan.

Asarni o‘qish uchun dirijor nazariy bilimlar majmuyi bilan tanish bo‘lishi majburiydir.

Nazariyotchilar va kompozitorlardan talab qilinganidek, musiqa nazariyasi, garmoniya, polifoniya, cholg‘ushunoslik, partitura o‘qish, musiqa shakli fanlarini chuqur egallashlari kerak.

O‘quv qo‘llanma uslubiy qism va xalq cholg‘u orkestrlari uchun partituralardan iborat. Metodik qism dirijyor vazifasi dirijorlik texnikasiga urg‘u bermagan holda, partitura va uning ustida qay tartibda ishlash, nimalarni e’tibordan chetda qoldirmasdan, asarni to‘g‘ri talqin etish, o‘zi tushungan va his etgan obraz, mohiyatini ochib, ijrochilarga yetkaza olish uslublarini o‘z ichiga olgan.

Dirijorlikka endi qadam qo‘yayotgan yosh musiqachilarimiz qator savollarga duch keladilar. Partitura ustida qanday ish boshlash kerak, nimalarga e’tibor berish lozim va hokazo.

Ushbu o‘quv qo‘llanmada shu savollarga javob berishga harakat qilingan.

Partitura ustida ishlash davrini uch qismga bo‘lishimiz mumkin.

1. Partitura ustida mustaqil ishlash.
2. Orkestr bilan ishlash jarayoni.
3. Konsertga chiqish.

Qo‘llanma partitura o‘rganishning birinchi qismi «Partitura ustida mustaqil ishlash»ga bag‘ishlanadi. O‘z navbatida, ish jarayonining to‘g‘ri tahliliga e’tibor berish, orkestrsiz asar ustida ishlaganda, musiqani qo‘lga ko‘chirish uchun qay uslubda ish olib borishlari kerakligi haqida yo‘riqnomalar berilgan.

Qo‘llanmaga kiritilgan partituralardan xalq cholq‘u orkestri rahbarlari o‘z dasturlarini boyitishda bemalol foydalanishlari mumkin.

Albatta bu qo‘llanmani yozishda, ustozlarim o‘gitlari, dirijorlik san’atini o‘rganish bo‘yicha adabiyotlar, o‘qituvchilik va ijrochilikdagi ko‘p yillik tajribamga tayangan holda yaratdim. Qo‘llanma yoshlarimizning bilim olishda foya keltiradi, degan umiddaman.

## **Dirijorlik tushunchasi va vazifalari**

Dirijorlik musiqa ijrochiligidagi eng yuqori va murakkab kasblardan hisoblanadi. Hozirda dirijorlik kasbiga yoshlarimizning qiziqishi juda katta. Bu albatta quvonarli. Asosan, dirijorlik kasbi ikkinchi mutaxassislik sifatida egallanadi. Bola yoshligidan biror bir musiqa cholg‘usi ijrochiligidida o‘qib, shu cholg‘uda ijro sirlarini mukammal o‘rgangandan so‘ng, dirijorlik bilan tanishishi mumkin. Shuning uchun ham, musiqa maktablarimiz dasturida dirijorlik fani kiritilmagan. Lekin bu fanning birinchi qadamlarini solfedjio dars jarayonida, matnni kuylab, qo‘lda ikki, uch, to‘rt hissali o‘lchovlarga tushirishga o‘rgatilishida ko‘rishimiz mumkin.

Akademik litsey va kollejlарimizning o‘quvchilar o‘quv jarayonida dirijorlik fani orqali, musiqa san’atining bu turi bilan tanisha boshlaydilar. Birinchi va ikkinchi kurs bosqichlariga dirijorlik fani haftasiga ikki soatdan etib tayinlangan. Dirijorlikka qiziqishi bo‘lgan iqtidorli yoshlarimiz uchun oliv o‘quv yurtlarida dirijorlik sirlarini chuqur o‘rganishlariga imkoniyat yaratilgan.

Ijrochi musiqachilar guruhini boshqarish dirijor zimmasidadir. U, avvalambor, ijrochi – musiqachi, asarni talqin etuvchi – (interpretator) rahbar va tashkilotchidir.

Dirijorni ijrochi sozandan asosiy farqlaydigan holat – ijrochi nota sabog‘ini olish bilan birga, cholg‘uni qo‘lga oladi. Doimiy mashq jarayoni shu cholg‘usi bilan kechadi. Nota matnini o‘qishdan boshlab, mazmun – mohiyatini o‘rganib, «hazm qilib», konsert sahnasiga olib chiqish jarayoni uning cholg‘usi bilan birgalikda kechadi.

Dirijorning cholg‘usi – orkestr – tirik jamoa. Bu jamoaga boshchilik qilish juda murakkab. Guruhdagi har bir sozanda, o‘z cholg‘usining mohir ijrochisi – «tirik» organizm. Ma’lum darajada o‘z bilimi, dunyoqarashi, xarakteriga ega bo‘lgan shaxslar. Pultga chiqqan dirijyor qo‘l ostidagi hamma cholg‘ularni, sozanda – ijrochidek chala olmasa ham, cholg‘ularning ijro imkoniyatini, sozi, diapazoni, tovush chiqazishning xususiyati va boshqa nozik taraflarini nazariy jihatdan bilishi kerak.

Dirijor ijrochidan farqli o‘laroq, musiqa asarini qo‘lga olgan vaqtida cholg‘usisiz (orkestrsiz) tayyorlanadi. Asar ustida mashq jarayoni partitura va dirijyor bilan kechadi. Dirijorlik kasbining murakkabligi ham bir tomondan ana shundadir.

Dirijorga vazifa qilib, ijrochi yaratuvchi sifatida, o‘zi oldidagi murakkab vazifani hal etish yukланади, ya’ni muallif maqsadini tushunib, uning fikrini anglab, asar mazmunini to‘g‘ri talqin etishdir. Kompozitor ko‘rsatmalariga aniq rioya qilib, nazariy bilim va manual (qo‘llar) texnikasini umumlashtirib, shaxsiy artistizm bilan birgalikda yondashmoq zarur.

Dirijorning zimmasiga orkestrni boshqaribgina qolmay, avval o‘zini boshqarish, jamoani tarbiyalabgina qolmay, o‘zini to‘g‘ri tarbiyalash qo‘yiladi.

G.Berlioz ta’kidlaganidek: «Yomon pianinochi yoki qo‘sishchi ijrosiga chidash mumkin, lekin yomon dirijor ijrosiga toqat qilib bo‘lmaydi... Tezlikni,

tovushlar sadolanishi hamohangligini eshitmaydi. Orkestrga xalaqt beradi. Biz yaxshi sozandalar ijrosini tinglaymiz. Asarni kim boshqarayotganligi yaqqol seziladi. Orkestrmi yoki dirijor?...» Bunday holatdan albatta qochish kerak.

Mustaqil ish uchun vazifalar:

1. Dirijor deganda qanday musiqa ijrochisini tushunasiz?
2. Dirijorning ijrochi sozandadan farqi nimada?
3. Dirijorning vazifalari nimalardan iborat?

### **Partitura bilan tanishuv**

Hammaga ma'lumki ijrochi sozandalarimizga mo'ljallangan asarning yozuv qog'ozi, fortepianoga hamda fortepiano bilan boshqa cholg'ularga yozilgan asarlar klavirdir.

Klavir nemischa «klavir» so'zidan olingan bo'lib;

a) torli kamonli – klavishli musiqa cholg'ulari (klavikord, klavisin, fortepiano);

b) ovoz va simfonik orkestr uchun yozilgan asarlarni (opera, oratoriya, kantata va b.) ovoz va fortepianoga moslashtirilgan ko'rinishi, shu bilan birgalikda, baletlarni fortepianoga moslashtirish, biror bir musiqa cholg'usi va fortepiano uchun yozilgan asar.

Bundan farqli o'laroq, dirijorning ishchi kitobi – partitura. Partitura italyancha – “partitura” so'zidan olingan bo'lib, bo'linish, taqsimlanish ma'nosini bildiradi. Turli jamoalar: ansambl, xor, orkestr ijrosiga mo'ljallangan ko'p ovozli musiqa asarining nota yozuvidir.

Bunday partiturlar XVI asr o'rtalarida Italiyada paydo bo'lgan. Shundan boshlab, ko'p ovozli musiqa asarining asosiy yozuv namunasi bo'lib hisoblanadi. Hamma tovushlar (partiyalar) bir-birining ustida vertikal holatda joylashgan bo'lib, o'matilgan qoidaga (yuqori tovush balandligiga ega sozlardan boshlab, pastki tovush balandligiga ega sozlarning oilalar bo'yicha joylashuviga) bo'ysunadi. Partiturada, hamma cholg'ularning birgalikdagi ijrosi vertikal holatda namoyon bo'ladi.

## Partitura chizig‘i:

The musical score consists of 18 staves, each representing a different instrument. The instruments are listed vertically on the left side of the score. The score is in 8/8 time. Dynamic markings such as 8va (above) and 8vb (below) are placed above and below specific staves respectively. The instruments are: Nay pikkolo, Nay, Surnay, Qo'shnay, Chang I, Chang II, Rubob prima, Qashqar rubob, Afg'on rubob, Dutor alt, Dutor bas, Dutor k-bas, Litavra, Doyra, G'ijjak I, G'ijjak II, G'ijjak alt, G'ijjak bas, and G'ijjak k-bas.

Hamma cholg‘ular qatorini birlashtiruvchi chiziq **akkolada**, deb ataladi. Akkoladalar ikki xil bo‘lib, **ingichka akkolada** umumiy orkestr tarkibidagi qatorlarni birlashtiradi, **qalin akkolada** esa, ularni guruhlarga ajratadi. Akkoladalar cholg‘ular bo‘lingan joyda // qo‘yilib, yangi partitura sahifasi davom etadi.

Yuqorida aytib o'tganimizdek, partiturada yuqori tovush balandligiga ega cholg'ulardan boshlab, guruh bo'yicha joylashadi. O'zbek xalq cholg'ulari orkestri besh guruhdan iborat:

1. Damli cholg'ular: nay pikkolo, nay, surnay, qo'shnay.
2. Urma torlilar: chang, qonun.
3. Mizrobl va chertma torlilar guruhi: rubob prima, qashqar rubob, afg'on rubob, tanbur, dutor prima, dutor sekunda, dutor alt, dutor bas, dutor kontrabas.
4. Urma zarblilar: doira, nog'ora, qayroq, uchburchak, buben, litavra.
5. Kamonlilar guruhi: g'ijjak, g'ijjak alt, g'ijjak bas, g'ijjak kontrabas.

O'zbek xalq cholg'ulari orkestrida transport<sup>1</sup> qilinuvchi, ya'ni yozilishidan eshitilishining farqi bo'lgan sozlar bo'lib, ular faqat oktava (8 bosqich) yuqori yoki past eshitiladi. Yuqorida keltirilgan partitura chizig'ida biz buni yaqqol ko'rishimiz mumkin.

Partiturani birinchi bor qo'lga olgan talabalarimizda, ko'pgina savollar tug'iladi. Undagi har bir belgi, hattoki nuqta ham, o'z ma'nosiga ega. Asosan uchrashi mumkin bo'lgan belgilarga tushuncha berib o'tamiz.

Bir nota chizig'ida yoziladigan nay, qo'shnay, surnay, chang yoki prima sozlariga quyidagi belgilar qo'yilishi mumkin:

a<sup>2</sup> - ikkalasi birgalikda;

I – birinchisi;

II – ikkinchisi;

1-misol

Cho'pon hasrati

M.Bafoyev

Ba'zi hollarda, g'ijjak bas va g'ijjak kontrabas partiylalarining bir nota chizig'ida yozilganiga guvoh bo'lamiz. Ular bir chiziqda unison yozilishiga qaramay, kontrabas transport qilinishini hisobga olsak, oktava ohangdoshligida yangraydi.

<sup>1</sup> Transpozitsiya – transposition – lotin tilidan olingan bo'lib, "joyni o'zgartirmoq" degan ma'noni anglatadi.

Mustaqil ish uchun vazifalar:

1. Partituraning klavirdan farqini tushuntiring?
2. Akkolada deganda nimani tushunasiz va uning qanday turlari bor?
3. Partitura birinchi bor qachon va qayerda yaratilgan?
4. a<sup>2</sup> belgisi nimani bildiradi?

## Partitura tahlili

Dirijorlik kasbi – yosh san’at turlaridan hisoblanadi. Bu sohada, bilimdon namoyondalarining bir necha avlodlari bosib o’tgan juda boy tajribalariga qaramasdan, dirijyorlik o’qitish uslubiyatida nazariy bilimlarga fundamental nuqta qo‘yilgani yo‘q.

Dirijorlikda endi shug‘ullanayotgan yigit-qizlarimiz yaxshi dirijor bo‘lishga intiladilar. Lekin yaxshi dirijor bo‘lish uchun o‘zidagi qaysi musiqiy qobiliyatni, qanday rivojlantirish kerak? O‘zidagi qaysi sifatga, ko‘proq e’tibor qaratish lozim? Bu savollar haqida chuqur fikrlash joiz.

Dirijorlik ijodiy yondashuvni talab etadi. Shu sababli «ikki karra ikki-to‘rt» deb aytolmaymiz.

Yaratilgan uslubiy adabiyotlarni, darsliklarni o‘qiganimizda, shunga guvoh bo‘lamizki, mualliflar, ko‘pincha, subyektiv fikrlar bildiradilar. Adabiyotlarni tahlil qilgan holda o‘z tajribalariga suyangan ustozlar, talabalarga mos keladigan uslubda dars olib boradilar va ko‘pincha «amaliy ko‘rsatish» uslubi bilan ishlaydilar.

Asar bilan birinchi tanishuvidayoq, dirijorning ijodiy fikrlashi shakllana boradi. Partitura ustida ish borganda, unda kuyning butunligicha, to‘liq musiqiy tassavuri yig‘iladi. Partitura ustida to‘g‘ri ish olib borgan talaba, keyin paydo bo‘ladigan savollarga javob topadi. Jamoa bilan uchrashganda, sozandalardan, badiiy obraz yaratishda, qaysi ijro usulini qo‘llashni (shtrixlar, dinamika, frazirovka va boshqalar) talab qila oladi.

Yangi asarga qo‘l urganimizda uch xil amaliy uslubga duch kelamiz.

1. Partiturani fortepiano yordamida texnik va nazariy jihatdan o‘qib-o‘rganish.
2. Musiqachining ichki eshituv qobiliyatni orqali, tovushlar hamohangligini tassavur etib ishslash.
3. Musiqa tasmalaridan foydalanib, tinglab o‘rganish.

Ikkinchisi uslubimiz, ya’ni, ijrochining ichki eshituv qobiliyatiga tayanib mashq qilish dirijordan «mutlaq» (absolyut) eshituv qobiliyatini talab qiladi. Tabiatan bunday qobiliyat juda kamchilikka nasib etgan. Tayyorlanishning bu ko‘rinishi nazariy bilimlarni (musiqa nazariyasi, solfedjio, garmoniya, kontrapunkt, musiqa shakli, tarixi) shu qadar mukammal egallagan bo‘lishi kerakki, ya’ni asar o‘qilganda, matnda hech qanday qiyinchiliklarga duch kelmasligi lozim. Bundan tashqari ijodiy tassavur zarur. Nota matnini o‘qib, olgan ko‘nikmalarni ichki musiqiy qobiliyat orqali tinglash bilan birgalikda, yagona obrazga birlashtirish mushkul vazifa. Shu sababli, boshlang‘ich dirijorlarni bu uslubda mashq qilishi juda mushkul kechadi.

Ko‘p hollarda talabalar ovozli yozuv tasmalar orqali o‘rganishni oson biladilar.<sup>2</sup> Albatta «tanish bo‘lmajan asarni partitura bilan eshitib, o‘rganish tezroq va osonroq kechadi», degan tushunchalar bor. Bu uslubda ishlaganda orkestrdag‘i har bir tovush tizimini, asardagi ovozlar hamohangligini tinglash qiyin. Asosan, bir dirijor talqini tinglanadi. Natijada esa, talabada asarga nisbatan ijodiy yondoshuv rivojlanmaydi. Musiqa orqali o‘z fikrini bayon etishdan mahrum bo‘ladi. Begona ijroga taqlid etadi. O‘zligini ko‘rsata olmaydi. Yomon oqibatlardan yana biri, yosh dirijorlarimiz tinglab o‘rganish bilan birga, yozuv tasmalariga dirijorlik qiladilar. Natijada, dirijor orkestrni emas, orkestr dirijorni boshqaradi. Rahbar orkestrning orqasidan boradi. Dirijorlikni endi egallamoqchi bo‘lgan yosh talabalar uchun, bu uslub maqsadga muvofiq emas.

Yuqorida keltirilgan tavsiyalar bilan birga, shuni ta’kidlash lozimki, musiqiy tasma yozuvlaridan o‘quv jarayonida to‘g‘ri foydalanish mumkin. Hozirgi «texnika asrida», axborot texnologiyalari rivojlangan bir vaqtda, asar ijrosini bir emas, bir necha taniqli dirijorlar talqinida tinglash lozim. Orkestrlar ijrosini taqqoslash, talabalar uchun katta mакtab. Tinglovchi, orkestr soziga bo‘lgan munosabatni o‘rganadi. Jamoada soz qanchalik sof bo‘lsa, ijro sifatiga ta’siri yuqori bo‘lishi sir emas. Ansamblni tinglash, birgalikdagi ijroga bo‘lgan talabni o‘stiradi. Dinamikaga va tezlikka bo‘lgan munosabatlarni tarbiyalash mumkin.

Bu uslubga murojaat etishdan avval, dirijorlarimiz partiturani har tomonlama o‘rganib, ma’lum darajada nazariy va amaliy, texnik ijro ko‘nikmalariga ega bo‘lishlari tavsiya etiladi.

Dirijorlikka endi qadam qo‘yayotgan yoshlarimiz uchun eng to‘g‘ri uslub, partiturani fortepiano yordamida ijro etib, nazariy va texnik jihatdan o‘qib o‘rganishdir.

Mustaqil ish uchun vazifalar:

1. Partitura o‘qishning necha xil uslublarini bilasiz?
2. Bo‘lajak dirijor uchun ovozli yozuv tasmalari orqali partiturani o‘rganishning zararli tomonlarini gapirib bering?
3. Yosh dirijorlar uchun partitura o‘qishning tavsiya qilingan uslubini aytib o‘ting.

### **Asar muallifi hayoti va ijodi**

Dirijor partiturani qo‘lga olar ekan, avvalambor asar muallifi hayoti va ijodi bilan yaqindan tanishishi lozim. Bu uchun biz musiqa tarixi faniga murojat qilamiz. Kompozitor ijodining qaysi oqimga mansubligi, uning yashagan davrini o‘rganamiz. Shu davrdagi siyosiy va iqtisodiy munosabatlar, albatta, muallif ijodiga ta’sir etmay qolmaydi. Kompozitorning ijtimoiy muhitga bo‘lgan munosabati uning hayot tarzida, asarlarida akslanadi. Ta’siri sezilarli bo‘ladi. Muallif ijodini o‘rganib, u bilan tanishar ekanmiz, olgan ma’lumotlarimiz, musiqiy obrazning umumiy

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<sup>2</sup> Mexanik yozuvlar borasida fikrlar xilma-xil.

dramaturgiya yo‘nalishini tushuna olishda tinglovchiga kompozitor kechinmalarini to‘g‘ri ochib berishda kerakli vositalardan foydalanishga yordam beradi.

Partiturada, hech bir narsa nazardan chetda qolishi mumkin emas. Misol tariqasida To‘lqin Qurbanovning asarlariga murojaat qilib, A.I.Petrosyans xotirasiga bag‘ishlangan «Rapsodiya»sini olamiz va kompozitor hayoti bilan tanishamiz. To‘lqin Qurbanov Toshkentning O‘qchi mahallasida, ziyolilar oilasida tavvalud topadi. Otasi Umar aka suv xo‘jaligi bo‘yicha muhandis bo‘lib, ko‘p yillar rahbarlik lavozimlarida va chet ellarda ishlagan. 1936-yili uni to‘satdan ish safaridan chaqirib olib, xalq dushmani sifatida xibsga oladilar. Onasi va bobosining qaramog‘ida qolgan ikki o‘g‘il akasi Uchqun va To‘lqin akalar, hayot qiyinchiliklarini bosib o‘tadilar. Bobosi o‘g‘lining oxirgi iltimosini bajarib, nabiralarini oliy ma’lumotli qiladi. Yaxshi insonlar ko‘magida ularni halol, pok va haqiqatgo‘y qilib tarbiyalaydi To‘lqin akaning hayot yo‘li, uning ijodiga ko‘chgan. U o‘z asarlarida Markaziy Osiyoda yashab o‘tgan ulug‘ tarixiy shaxslar obrazini yoritishga harakat qiladi.

To‘lqin Qurbanov ijodini kuzatadigan bo‘lsak, qiziq voqelikni his etamiz. Asarlari orqali hayoti davomida Osiyo mintaqasiga nazar soladi. O‘zbekistonning har bir vohasiga, keyinchalik, Qozog‘iston, Turkmaniston, Tojikiston, Qirg‘iziston milliy musiqa udumlarini ijodida birlashtiradi. Bu uning faqat o‘zbek musiqasigina emas, balki O‘rta Osiyo xalqlarining milliy musiqasidan ham yaxshi xabardor ekanligidan, erkin his eta olganidan dalolat beradi.

To‘lqin Qurbanovning deyarli hamma asarlari, Yevropa klassik oqimi uslubida yozilgan. Bunga uning simfoniyalari, poema, uverturalari misol bo‘la oladi. Shu bilan birga, uning simfonik orkestr tarkibiga o‘zbek xalq cholg‘ularini kirgizilganiga guvoh bo‘lamiz. Muallif xalq cholg‘ulari xususiyatini yaxshi bilgani tufayli, sozlar ijrosi simfonik orkestr tarkibida to‘laqonlicha uyg‘unlashib ketadi.

To‘lqin Qurbanov ko‘pincha asarlarida, mavzularni polifonik yo‘nalish asosida rivojlantiradi. Fuga, sonata, rondo shakllariga murojat qilgan. To‘lqin Qurbanovning asarlarini tinglaganda Yevropa va milliy musiqamizning zamonaviylik bilan hamohangligini his etamiz. Uning xalq kuy va qo‘shiqlariga asoslanib yozilgan asarlarida, shu xalqning urf-odati va tarixini o‘rganish foydadan xoli emas. Ularning mazmunini, qanday bayram va marosimlarda ijro etilishini bilish zarur.

Yuqorida fikrlarimizdan kelib chiqib, yana bir bor ta’kidlaymizki, partitura tahlili dirijor uchun eng mashaqqatlari va muhim jarayon. G.Neygauz aytganidek, «ijrochi kerakli darajada nazariyotchi va tarixchi (musiqa tarixi nazarda tutilgan) bo‘lishi kerak.<sup>3</sup>»

Mustaqil ish uchun vazifalar:

1. Asar muallif hayoti va ijodini o‘rganishda nimalarga e’tibor berish kerak?
2. T.Qurbanov ijodi haqida qanday ma’lumotlarga ega bo‘ldingiz? U qaysi janrlarda ijod etgan?

<sup>3</sup> «О музыкальном исполнительстве» сб. М.Музгиз, 1954, 152.

3. Muallif ijodi qaysi oqim yo‘nalishiga taalluqli?
4. To‘lqin Qurbonovning mashhur asarlarini aytib o‘ting?

### **Partiturani o‘qish**

Partitura o‘qishni avval kamonli torlilar guruhidan boshlash maqsadga muvofiq bo‘ladi. Dirijor fortepianoda yaxshi chala olishi zarur. Partitura o‘qish jarayonida tezlik vaakkordlar joylashuvining ahamiyati yo‘q. Sekin tezlik tanlanganda, partiturani vertikal o‘qishga imkon bo‘ladi. Asosiysi,akkordlarni bir oktavaga yig‘ib, sekin tezlikda, to‘g‘ri usul bilan tovushlar sofligini eshita olishdir. Guruh ijrosini o‘qiganda, iloji boricha, bir qo‘lda jo‘rnavozlar, ikkinchi qo‘lda esa kuy tizimi chalinib, ovozlar hamohangligi tinglanadi. Bu o‘z navbatida asarni yaxlitligiga eshitilishiga yordam beradi. O‘qishda davom etib, kuy jumlasiga, shtrixlarga, dinamikaga e’tibor qilamiz. Partitura ustida yuqorida yo‘naltirilganidek mustaqil ishslash, rahbarga, orkestr ijrosidagi sof bo‘lmagan (falsh) tovushlarni darhol bartaraf qila olishiga imkon yaratadi.

Xuddi shu tariqa, damli cholg‘ular bilan urma torli cholg‘ular guruhlarini birgalikda o‘qib chiqiladi. Alovida mizroblilar va chertma torlilar partiyalarini o‘qiymiz. Ko‘p hollarda nay, chang, prima, g‘ijjak sozlarida kuy ohanglari bir xil bo‘lishi mumkin. So‘ngra, har bir guruhlardagi umumiyyetli pedal (ushlanib turuvchi) tovushlarni yig‘ib, kuy tizimi bilan bog‘liqligini ijro orqali tinglaymiz. Eng asosiysi dirijor umumiyyetli tovushlar mujassamligini to‘g‘ri eshita bilishidir.

Urma zARBli cholg‘ular partiyalari alohida ko‘rib chiqiladi. Fortepianoda ijro etish orqali, partiyalarni o‘qish ichki tinglov qobiliyatini o‘sishga olib keladi.

Musiqiy asarni tahlil qilganda, shunga e’tiborni qaratish lozimki, undagi har bir (kompozitor tomonidan qo‘yilgan) belgilari, usul yoki tovush chiqarish imkoniyatiga, ularning hammasi bir maqsadga yo‘naltirilgan. Asarni mazmun-mohiyatini yozilganidek, tinglovchiga aniq yetkazishdir. Bu vazifani bajarish uchun rahbar, partiturani har tomonlama o‘rganib, (muallif hayoti va ijodi, musiqa janri, dasturi, shakli, o‘lchami, jumla, usul, dinamika, tezlik, agogika, shtrixlar) so‘ngra, ularni birlashtirgan holda, yagona, butun bir musiqiy obraz yaratadi. Shundagina, uning ijodkorligini, musiqiy talqinini baholash mumkin.

Musiqada badiiy obraz yaratish, bu ijodiy, «tirik» jarayon. U musiqiy tassavurni yanada boyitadi. Tinglovchiga yetib boradi. Katta taassurot qoldiradi. Shu sababli «San’at – u qaysi turiga aloqadorligidan qat’iy nazar, dillar suhbat», – deb, yuqori baho berilgan.

Mustaqil ish uchun vazifalar:

1. Partiturani fortepiano yordamida chalib o‘qiganda guruhlarni qanday birlashtiriladi?
2. Partiturani fortepianoda chalib o‘rganganda nimalarga e’tibor qilish zarur?

## Asar dasturi tahlili

Asar ustida ish boshlaganimizda, albatta uning dasturi bilan qiziqamiz. Dastursiz musiqaning o‘zi bo‘lmaydi. U har doim biror bir mazmun va ma’noga ega. Jumla (fraz) biror bir fikrni yoritishga yo‘naltiriladi. Jumlalar birligi musiqiy obrazlarni yaratilishiga xizmat qiladi. Mazmun bor joyda musiqaning tafakkur, bilim va tessavur darajasidan kelib chiqib, obrazlar shakllanadi. Shuning o‘zi asarni dasturli deyishga asos bo‘ladi. Lekin musiqada aniq adabiy asar mazmuniga asoslanib yozilgan asarlar dasturli hisoblanadi.

Dastur deganda, biz nomlangan asarlarni tushunamiz. Opera, balet, musiqiy dramalar dasturli asarlar hisoblanadi. Ular asosida badiiy mazmun – adabiyot yotadi. Operada badiiy mazmunga tayanib, libretto yoziladi.

Adabiy mazmun bo‘limgan taqdirda, asarning mazmunini ochishda, muallif ko‘rsatmalariga murojaat etamiz. Kompozitor biror bir voqe, hodisalarga asoslanib yoki bayramlardan ruhlanib, kimnidir xotirlab yozgan asarlarini nomlaydi.

Jahon klassik kompozitorlariga murojaat qiladigan bo‘lsak,: I.Gaydnning «Xayrlashuv», L.Betxovenning «Qahramonlik» yoki P.I.Chaykovskiyning «Qish xayollari» simfoniyalari bunga misol bo‘la oladi. S.Boboyevning «Bayram uvertyurasi», T.Qurbanovning «Qo‘sishchinor» uvertyurasi ham shular jumlasidir. Ularning hammasi dasturli asarlar qatoriga kiradi. T.Qurbanovning A.I.Petrosyans xotirasiga bag‘ishlab yozgan «Rapsodiya»<sup>4</sup>si dasturini tahlil qilamiz.

A.I.Petrosyans arman millatiga mansub bo‘lgani tufayli, kompozitor asar boshidagi yig‘i mavzusini qo‘shnayga bergen. Chunki, arman udumida inson olamdan ko‘z yumbunda, ta’ziya bildirgani kelganlar yig‘ilib, arman xalq sozi dudukda marsiya kuyini chalishadi. Muallif qo‘shnay tembri bilan duduk o‘rtasidagi o‘xshashlikni topgan va undan mohirona foydalangan. Qo‘shnay ijrosidagi har bir mavzu jumlasida, yaqinini yo‘qotgan insonning to‘lib toshgan qayg‘usi, dil-iztiroblari aks ettiriladi. Kompozitor cholg‘ular imkoniyatidan juda mohirona foydalanadi. Petrosyansning o‘zbek xalq cholg‘ushunosligiga qo‘sghan hissasini, orkestrdagи cholg‘ularda ketma-ket kuylab o‘tishi orqali ifodalaydi. Asar dramatizmini tushunmay turib, uni ijro etish mumkin emas.

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<sup>4</sup> Rapsodiya grek so‘zidan olingen bo‘lib, xalq epik qo‘shiqlari degan ma’noni bildiradi. Qadimgi grek xalq qo‘shiqlari – rapsodlar, aytilayotgan qo‘shiq esa rapsodiya deb nom olgan.

XIX asrda rapsodiya Yevropa musiqasiga kirib kelgan. U bir qismli yirik asar bo‘lib, royal yoki orkestr uchun yozilgan rapsodiyada asosan har xil xalq kuyulari yangragan.

## T.Qurbanov «Rapsodiya»

**Largo**  $\text{♩} = 44 - 46$

Nay pikcolo

Nay I,II

Surnay I,II

Qo'shnay I,II

N.p.

Nay

Sur.

Qo'sh.

Bundan tashqari dastursiz asarlarda, muallif tomonidan ko'rsatilgan belgilar, uning g'oyasini olib berishiga turtki bo'ladi. Kuyning janri ham, ma'nosini tushunishga yordam berishi mumkin. Aniq bir janrda yozilgan asar, dirijorning musiqiy obraz yaratishiga, ijodiy izlanishiga turtki bo'lib xizmat qiladi. (Masalan: M.Leviyev. Vals.)

Partitura bilan birinchi tanishuv, asar ustida ish olib borishning eng muhim davri. Siz bunda faqat kuy shakli, janri, muallif ko'rsatmalari, tarixi bilan tanishibgina qolmay, balki kuya nisbatan o'zingizda fikr uyg'onadi. Asarning dramaturgiyasi haqida umumiyyat tassavurga ega bo'lasiz. Keyingi ish jarayonida reja tuzishingizda yordam beradi.

Mustaqil ish uchun vazifalar:

1. "Dasturli asar" deganda nimani tushunasiz?
2. Dastursiz asarlar ustida ishlanganda kuy tabiatini (xarakterini) olib berishda nimalarga e'tibor qilinadi?

### Musiqiy janr

**Janr** – fransuzcha so'z bo'lib, (genre)<sup>5</sup> “ko'rinish” degan ma'noni anglatadi. San'atning barcha turlarida, janr o'ziga xos ko'rinishlariga ega. Adabiyotda – roman, qissa, hikoya, ertak, she'riyatda – qasida, g'azal, ruboiy, tasviriy san'atda – peyzaj, portret, natyurmort, musiqada esa opera, balet, simfoniya, konserst,

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<sup>5</sup> Ruscha (rod) – tur.

uvertyura... Demak janr deganda biror bir san'at yo'nalishidagi asar turlarini tushunamiz.

Dirijor uchun asarni qismma-qism o'rganishdan avval uning turi (janri) haqida aniq ma'lumotga ega bo'lishi, oldida turgan ijodiy izlanishlarini bir muncha yengillashtiriladi. Kuy dramaturgiyasini ochib berish oson bo'ladi. Ayniqsa, dastursiz asarlarni ijro etishda, uning janri ijrochi uchun birinchi ko'makdir.

Simfoniya janri XVIII asrning ikkinchi yarmida Yevropada paydo bo'lganiga qaramay, keskin rivojlandi.

Simfoniya – grekcha “simphonia” so‘zidan olingan bo‘lib, ohangdoshlik ma’nosini anglatadi. Qadimgi greklar yoqimli tovushlar birligini shunday atashgan.

Simfonianing birinchi qismi tez, jonli, ba’zida bosiq va sekin tezlikdagi kirish qismi bilan boshlanadi. Sonata allegro shaklida yoziladi. Ikkinci qism, oldingi qismga nisbatan sekin va kuychan xarakterga ega. Uchinchi qism – menuet. L.Betxoven ijodidan boshlab, skerso bilan o‘rin almashadi. To‘rtinchi qism – final, yuqoridagi qismlarga xulosa. Final ko‘pincha tantanavor, bayramona, g‘alaba ko‘rinishida, ba’zan esa dramatik – fojiaviy xarakterda bo‘lib, qolganlaridan farq qiladi.

Simfoniya janrining yana bir turi simfonik poemadir. Musiqada bu tushuncha 1854-yili Ferens List ijodida paydo bo‘ldi. U o‘z mazmuniga ko‘ra, faqatgina musiqiy asar bo‘libgina qolmay, she’riyat bilan ham bog‘langan. Poema sonata-simfonik turkumda bo‘lib, uning har xil xarakterdagi epizodlarida, sonata allegroning asosiy bo‘limlari bilan o‘xshashligi bor.

Rus kompozitorlari, simfonik poemaga o‘xshash asarlarga boshqacharoq yondashib, uvertura-fantaziya, simfonik ballada va simfonik chizgilar deb nomlashgan. Ayniqsa, simfonik chizgilar ular ijodida ko‘proq uchraydi va poemadan ancha farqlanadi. Ularning dasturi adabiy mazmunga bog‘liq bo‘lmagan holda, tabiat manzaralarini va insonning ichki his-tuyg‘ularini ifodalaydi. Buni N.Rimskiy-Korsakovning «Sadko», A.Lyadovning «Baba-yaga» va «Volshebnoe ozero» asarlari misolida ko‘rishimiz mumkin.

Simfonik janrning yana bir turi, simfonik fantaziyadir. Uning yozilishida katta erkinlik berilishi bilan birga, dasturda fantastik ko‘rinishlar (elementlar) uchraydi. Simfonik janr o‘zga bir dunyo. Uni tinglab ma’naviy ozuqa olamiz. Ruhiyatimiz boyiydi. Orkestr uchun yoziladigan asarlar janri ichida eng yuqori o‘rinni egallaydi.

O‘zbekiston kompozitorlari T.Qurbanov, M.Tojiyev, M.Mahmudov, M.Bafoyev va F.Alimovlar ham bu musiqiy janrlargacha murojaat qilib, bir muncha asarlar yaratishgan.

Mustaqil ish uchun vazifalar:

1. “Janr” deganda nimani tushunasiz?
2. Musiqada qanday janrlarni bilasiz?
3. Opera janrining ko‘rinishlarini aytib o‘ting?
4. Simfonik janrning turlari va ularning bir-biridan farqini tushuntirib bering.

## Musiqiy shakl

Musiqiy o‘quv muassasalarida, musiqiy tahlil fani mavjud. Har bir ijrochi, xoh u dirijor, xoh sozanda bo‘lsin, qo‘lga olgan asarini tahlil qilmasdan ijro etadigan bo‘lsa, uni havaskor sozandan farqi bo‘lmay qoladi. Dirijorlik bilan chuqur shug‘ullanmoqchi bo‘lgan talabalar, tahlil fanini mukammal o‘rganishlariga to‘g‘ri keladi.

“Shakl” – «forma» lotincha so‘z bo‘lib, ko‘rinish, qiyofa, chiroy ma’nosini anglatadi. Musiqada, asarning tarkibi qanday tuzilganligini bildiradi. Uning rivojlanish tizimlarini, tonliklar munosabatini aniqlaydi. Har bir musiqa asarida takrorlanmas, o‘ziga xos xususiyatlari bor. Lekin ular shakl jihatidan ma’lum qonun-qoidalarga bo‘ysunadi. Musiqada uch qisqli (ABA), ikki qisqli (AB) shakllarni uchratishimiz mumkin. Bunda birinchi (A), mavzuga qarama-qarshi ikkinchi mavzu (B) yoritiladi. Uchinchi mavzu bo‘lib, yana birinchisi (A) qaytariladi. Uch qisqli shaklda ko‘proq simfoniya, sonataning o‘rta qismlari yoziladi.

Bir mavzuga bag‘ishlangan shakllar ham uchraydi. Ular “mavzu (tema) variatsiyalari” deb nom olgan. Polifonik musiqa shaklida, bir mavzuga bag‘ishlangan fuga,<sup>6</sup> kanon,<sup>7</sup> invensiya,<sup>8</sup> passakalya<sup>9</sup> turlari uchraydi.

Musiqada erkin shaklga ham yo‘l berilgan. Asosan, biror bir mavzuga bag‘ishlab yozilgan fantaziya, poppurilar shular jumlasidandir.

Musiqiy shakllar ichida eng ustuvori “sonata allegro” shaklidir. Uning bunday nom olishiga XVII asrda Korelli ijodidan boshlab, to shu kungacha yetib kelgan sonata janri sabab bo‘lib hisoblanadi. Uch yoki to‘rt qismdan iborat sonataning o‘tkir ziddiyatlariga xos birinchi qismining yozilish uslubi, yirik asarlar yaratishda asosiy qolip vazifasini bajargan.

Uning tarkibi «qolipi» uch qisqli bo‘lib, quyidagi bo‘limlardan iborat:

### Sonata allegro

Ekspozitsiya		Rivojlov (razrabetka)	Repriza
B.P b.p	Yo.P t.p	Ekspositsiyadan biror bir, yoki ikkala mavzu, kirish mavzusi, umuman yangi mavzu ham olinishi mumkin.	Hamma mavzular asosiy tonlikda o‘tadi. Bp + YOp Oynali repriza uchrashi mumkin. Bunda avval YOp+Bp o‘tadi.
Asosiy tonlik	Vena klassiklari D, S bosqich tonligiga o‘tganlar. Romantiklar III, IV bosqich tonligini tanlaganlar.	Mavzular ziddiyati va ularning yechimi aynan shu qismga xos	

<sup>6</sup> «Asarda tovush, kuy, garmoniya va polifoniya» tahliliga qaralsin.

<sup>7</sup> «Asarda tovush, kuy, garmoniya va polifoniya» tahliliga qaralsin.

<sup>8</sup> «Asarda tovush, kuy, garmoniya va polifoniya» tahliliga qaralsin.

<sup>9</sup> «Asarda tovush, kuy, garmoniya va polifoniya» tahliliga qaralsin.

Sonata allegroda kuyning rivojini adabiyotda dramatik asarlar bilan taqqoslash mumkin.

Boshlanishda kompozitor bizni asosiy qahramonlar – musiqiy mavzular – bilan tanishtiradi. Ular bir-birlari bilan chambarchas bog‘liq. Voqeal-hodisalar rivojlanib, to‘qnashuvlar kuchayib, cho‘qqiga chiqiladi. Shundan so‘ng vaziyatni sokinlashib, yechimini his etamiz.

### **Sonata allegro shaklining birinchi qismi:**

**Ekspozitsiya** – lotincha so‘z bo‘lib «bayon etish» ma’nosini bildiradi. (chizmaga qarang). Unda birinchi bo‘lib bosh va yondosh mavzular o‘tadi. Unda, asosan, shu mavzu bilan bir-biriga bo‘lgan ziddiyati ochib beriladi. Bosh partiya quvnoq, harakatchan xarakterda bo‘lib, doim asosiy tonlikda o‘tadi, so‘ng uncha katta bo‘lmagan bog‘lovchi partiya bo‘lib, yondosh partianing tonligiga «ko‘prik» vazifasini bajaradi. Bosiq va kuychan ohangdagi yondosh partiya Vena klassiklari ijodida D yoki S bosqich tonalligida o‘tadi. Keyingi oqim, romantiklarda esa, sezilarli darajada erkinroq III yoki VI bosqich tonalligida ketgan.

**Rivojlovda** dramaturgiya o‘sishi o‘tadi. Undagi mavzular, har xil tonliklarda ko‘rinib, o‘zlarining mukammalligini himoya qiladi. Tonliklar almashish vaziyati jiddiyashib, ziddiyat kuchayadi va eng cho‘qqiga (kulminatsiyaga) chiqiladi. Asosiy tonlik g‘alaba qiladi. Osoyishtalik kayfiyatida rivojlov, reprizaga joy bo‘shatadi. Rivojlovda ekspozitsiyadagi biror bir yoki bir nechta partiyalar ishtirok etadi.<sup>10</sup> Rivojlovning asosiy xususiyati tonliklar o‘zgaruvchanligidir. Uning vazifasi, partiyalarning har xil tonlikdagi rivojidan so‘ng, asosiy tonlikga qaytadi, so‘ng, keyingi reprizaga joy bo‘shatadi.

**Repriza** – (fransuzcha so‘z bo‘lib, qaytarilish, tiklash ma’nosini anglatadi). Uch bo‘limning oxiri. Ekspozitsiyadan farqli o‘laroq, rivojlovdagи «voqealarga» xulosa sifatida keladi va hamma partiyalar bir ovozdan asar asosiy tonligida o‘tadi. Ba’zida reprizaning teskari ko‘rinishiga duch kelamiz. Ya’ni, avval Yop so‘ng Bp o‘tadi. Bu reprizalar «oynaviy» (zerkalnaya) nomini olgan. Reprizalarning bu ko‘rinishi, qisqartirilgan holda ham kelishi mumkin.

Sonata allegro shaklining shart bo‘lmagan qismlariga asar boshida – kirish va so‘ngida koda<sup>11</sup> kiradi. Musiqada yirik asarlarning birinchi qismi albatta sonata allegro shaklida yozilishi udumga aylangan. Aks holda, asar yiriklik unvoniga javob bera olmaydi.

Shakl mazmun bilan chambarchas bog‘liq. Asarda jumlalarning tuzilishi, qismlardan bir – biriga o‘tish, rivojlovning keyingi ma’nosini bilan bog‘lanib ketadi. Ular bir-birlarini to‘ldirib, umumiylikni tashkil etadi. Dirijyor kuyning o‘rtalari va yuqori avjalarini tushungan holda, kompozitorning nima uchun aynan shu shaklga murojaat etganini anglay oladi. Asar tarkibini qismma-qism o‘rganib chiqib, uni umumiylashtirishida qabul qilish zarur, aks holda, mehnat zoya ketadi. Musiqiy asar bo‘lak-bo‘laklarga ajralib qolishi mumkin. Mazmunga putur yetadi. Dirijor mahorati kompozitor ijodining mahsulini birma-bir o‘rganib, o‘z bilim

<sup>10</sup> Rivojlovda kirish mavzusi yoki umuman yangi mavzudan ham foydalanish mumkin.

<sup>11</sup> Koda – italyancha so‘z bo‘lib – «dum», tamom ma’nosini anglatadi.

doirasiga suyangan holda, qayta butun bir shaklga yig‘ib, tinglovchiga muallif kechinmalarini aniq va ravon yetkazib berishdagina yuqori baholanadi.

Mustaqil ish uchun vazifalar:

1. “Musiqi shakl” deganda nimani tushunasiz?
2. Qanday shakllarni bilasiz?
3. Sonata allegrosi haqida ma’lumot bering?

### Asarda tovush, kuy, garmoniya va polifoniya

Asardagi bu sifatlar bir-biri bilan juda bog‘liq. Ularni alohida holda o‘rganib ham bo‘lmaydi.

Tovush, ijroda muhim o‘rinlardan birini egallaydi.

Fizik jihatdan qaraydigan bo‘lsak, tovush “to‘lqin” demakdir. Musiqada u sim yoki metall va yog‘och naylarga tashqaridan bo‘lgan ta’sir yordamida, havo to‘lqinlanishi natijasida paydo bo‘ladi, ular ma’lum balandlikka ega.

Orkestrdagи har bir cholg‘uchidan sifatli, sof tovush talab qilinadi. Tovushlar qo‘silishi davomida jumla paydo bo‘ladi. Jumla o‘z ma’nosiga ega. Cholg‘uchidan tushunarli «so‘zlovchi» ijro talab etiladi. Xuddi adabiy mazmun gapirgandek, kuy «katta» harf (nafas) bilan boshlanib, maqsadga yetgandan keyin, nuqta qo‘yiladi. Buning uchun dirijorning qo‘lida tovush, qiroat (intonatsiya) bo‘lishi kerak.

Jumla boshida qo‘l nafas (auf) oladi, cholg‘uchi siz ko‘rsatgan dinamikada, tezlikda, shtrixda ijro etadi.

Guruhlarda, ijrochilarning soniga qarab, tovushlar nisbati olingan bo‘ladi. Muallif asarda guruhdan **pp** ijrosini talab qilgan. Bunga erishish uchun, hamma sozandalar baravariga **pp** chalib, ikkinchisi **p** ijro etsa, tovushlar nisbati buziladi. (yoki aksincha, **ff** da – **mf**). Bu esa bирgalikdagi ansambl ijrosida musiqa sadosining darajasiga putur yetkazadi.

Kuyning ifodaliligi, usul, tezlik, dinamika, tovush chiqarish, garmoniya va boshqalar bilan chambarchas bog‘liq. Kuy, albatta, musiqada asos hisoblanadi. Lekin ko‘p ovozli musiqa asarida, barcha yo‘nalishlar bilan bирgalikda uni boyitadigan, chuqurlashtiradigan, garmonik va polifonik elementlar bor. Ko‘p ovozli asarni ularning ishtirokisiz tasavvur etib bo‘lmaydi.

2-misol

Vals

E.Doga

**Adagio** ♩ = 45

Dmitriy Shostakovich kuya - «... u asarning qalbi», deb ta’rif bergen ekan. Musiqa ilmiga, kuy – musiqiy fikrning bir ovozli ifodasi tushunchasida kiritilgan.

Kuy tizimini garmoniya va polifonik yo‘llar bilan to‘ldiriladi. “Garmoniya” – grekcha so‘z bo‘lib (harmonia) ohangdoshlik, uyg‘unlik ma’nosini bildiradi. Tovushlarning bir-birini to‘ldirgan holda uyg‘unlashib ketishini tushunamiz. Ko‘p ovozli ikki ko‘rinishga ega. Kuy tizimi yo‘nalishiga qolgan ovozlar jo‘rnavozlik qilsa, gomofoniyanı (grekcha so‘z “homos” – teng, “phone” – tovush) nazarda tutamiz. Aksariyat kompozitorlarimiz, shu yo‘nalishda ijod qilishgan. Bu musiqada, gomofoniya garmonik ko‘rinish deb ataladi.

Ko‘p ovozlikning yana bir turi “polifoniya”dir. Grekchada so‘z polu ko‘p, phone tovush ma’nosini tushunishimiz mumkin. Polifonik asarda har bir ovoz, aniq va mustaqil harakatlanadi. Polifoniya o‘zining bir nechta ko‘rinishlariga ega.

Bulardan variatsiya<sup>12</sup> – passakalya,<sup>13</sup> chakona,<sup>14</sup> invensiya,<sup>15</sup> kanon<sup>16</sup> va boshqalardir. Uning mukammal ko‘rinishi fugada<sup>17</sup> namoyon bo‘ladi.

Dirijor kuy tizimi bilan birga, tovush ostida garmoniyani, tovushlar munosabatini, polifonik yo‘nalishlarni his etib, eshitib, ularni uyg‘unlikda olib borishi kerak.

Xulosa qiladigan bo‘lsak, musiqaning, yuqorida aytib o‘tilgan hamma jihatlari birgalikda uyg‘unlashganidagina mukammal ijro bo‘ladi.

Mustaqil ish uchun vazifalar:

1. Tovush chiqarish nimalarga bog‘liq?
2. Kuy tizimini tushuntirib bering?
3. Musiqada ko‘p ovozlining qanday ko‘rinishlarini bilasiz?

## Musiqa tezlik, usul

Musiqa tezlik (temp – lotin tilidan olingan bo‘lib, vaqt ma’nosini anglatadi) usul (ritm – grekcha so‘z bo‘lib, o‘lchamli oqim ma’nosini anglatadi) kuy kayfiyati va janriga bog‘liq.

Musiqa bilan shug‘ullanmoqchi bo‘lgan bolalarning, avvalambor, usulni sezishi, tezlikni aniq his eta olishi tekshirib ko‘riladi. Bu har bir o‘quvchining

<sup>12</sup> Variatsiya – musiqadagi ko‘p iboralar qatorida lotin tiliga mansub. XVI asrda paydo bo‘lgan variation o‘zgarish, turlanish ma’nosini anglatadi. Asarda asosiy mavzu har xil xarakterda tezlik va usullari o‘zgarib keladi. Ba’zida uni olib yuruvchi tovushlar ham o‘zgarishi mumkin.

<sup>13</sup> Passakalya – XVI asrda paydo bo‘lgan buyuklik xarakteridagi asar. Mavzu o‘zgarmaydi. Bas tovushlarida doimiy ishonchlik kuy tizimi o‘tadi. Yuqorigi ovozlarda esa yangi mustaqil mavzular yangraydi.

<sup>14</sup> Chakona – passakalya bilan o‘xshashligi bilan bir qatorda, mavzu bas tovushlarida emas, balki yuqori o‘rtalarda yangraydi.

<sup>15</sup> Invensiya – lotin tilida invention «kashf qilish» ma’nosiga ega. Yorqin xarakteridagi asar bo‘lib, har bir ovoz yo‘nalishlari o‘ziga xos ma’lum yaratuvchilik kayfiyatiga ega.

<sup>16</sup> Kanon – musiqada XVI asrdan qo‘llaniladi. Grekcha so‘zdan olingan bo‘lib, “o‘zgarmas” degan ma’noni bildiradi. Polifonik shakl odatda 2-3 yoki 4 tovushda bo‘lishi mumkin. Boshlanishda birinchi yangragan mavzu (dux), keyingi tushuvchi tovushlar (comes) – yo‘ldoshlar hisoblanadi.

<sup>17</sup> Fuga – lotinchada yugurish, chopish ma’nosini bildiradi. Unda yaxshi esda qoladigan mavzu, birin-ketin turli ovozlarda o‘tadi. Mavzularning soniga qarab, fuga ikkitalik yoki uchtalik deb ataladi. U mustaqil asar bo‘lishi bilan bir qatorda, boshqa asarlarning bir qismi yoki ularda epizod bo‘lib o‘tishi mumkin.

kasbiy musiqiy bilim olishidagi asosiy qobiliyatlaridan hisoblanadi. Eshituv, usul va tezlikni his qilmasdan turib, nafaqat dirijorlik, balki cholg‘u ixtisosligi bo‘yicha ham tahsil olishga imkon berilmaydi.

Dirijorning ish jarayonida eng ma’suliyatlari vazifalardan biri, tezlikni to‘g‘ri tanlashdir. Tezlik ma’lum darajada muallif kechinmalarini aniq ochib berishga xizmat qiladi. Noto‘g‘ri olingen tezlik asar ma’nosini buzadi. Metronomga murojat qilinganda, kompozitor ko‘rsatmalari dirijorni to‘g‘ri yo‘lga boshlaydi. Tezliklarning bir-biriga munosabatini aniqlash mumkin. Lekin metronom bilan mashq qilish maqsadga muvofiq emas. Aks holda dirijorning tashabbusi, yo‘lboshchilik holati yo‘qolib, mexanika o‘rnini egallaydi. Musiqada «hayot» oqimi to‘xtaydi.

Yosh dirijorlarimiz asar tanlaganlarida, o‘rta tezlikdagi asarlardan o‘rganishni boshlashlari maslahat beriladi. Juda tez yoki sekin tezliklar munosabatini yaxshi sezmay turib, Largo yoki Presto ko‘rsatmalarida, bir me’yorda olish murakkab. Tezliklarni eslab, his eta olish (qo‘l mushaklari yordamida) qobiliyatini ham rivojlantirish kerak. Bir tezlikda boshlab, yana shu tezlikga aniq yetib kelish mahorat hisoblanadi.

Musiqiy qobiliyatdan qat’iy nazar, tezlikdan o‘zi sezmagan holda chiqib ketishlarni kuzatamiz. Buning sababi turlicha: sahna hayajoni, tushkunlikka tushishi yoki haddan tashqari betoqatlik, his tuyg‘ularga berilib orkestrni esdan chiqarish va boshqalardir. Natijada ijro sifati buziladi, mantiq yo‘qoladi.

Yetuk ustoz dirijorlar ijrosini tinglaganimizda, ba’zan kompozitor ko‘rsatmalaridan farqlangan holatlarning guvohi bo‘lamiz. Tushunib, o‘ylanib, qilingan ijod mahsuli, dirijorning asarga o‘ta nozik did bilan yondoshganiga va o‘z kasbining mohir ustasi ekanligiga shubha qoldirmaydi. Bunday talqin asarning badiiy tomonini ochib berishda, to‘g‘ri tanlanganligidan dalolatdir. Lekin yoshlarimizga kompozitor ko‘rsatmalaridan chetga chiqish tavsiya qilinmaydi. Chunki ular hali ijro tajribasi va talqiniga ega emaslar.

N.A.Rimskiy-Korsakov bilan suhbatlarni eslab, B.V.Asafev shunday yozgan: «N.A.Rimskiy-Korsakov o‘ziga juda yoqqan asarlarni ijrosidan so‘ng qiziq ibora aytdi.» «Mening nazarimda dirijorning olgan tezligi, metronom ko‘rsatmalarimdan ancha farqlandi» va qo‘srimcha qildi: «Metronom ko‘rsatgichlarini men, musiqadan yiroq dirijorlar uchun qo‘yaman... Musiqachi dirijorlarga metronom belgisi kerak emas, u kuyni o‘zida tezlikni eshitadi»<sup>18</sup>.

Ba’zi dirijorlar ijrosida tezlik ketidan quvib, asar mohiyatini buzib qo‘ygan holatlarga duch kelamiz. Jumlalar tushunarsiz, hovliqib, «g‘o‘ldillab» qoladi. Presto, Vivo, Vivace tezliklarining to‘g‘ri ijrosini texnik jihatidan eng qiyin jumлага murojaat qilib, o‘rnatish zarur.

Juda sekin tezliklarda esa, tabiiy harakat yo‘qoladi. Kuy qaysi hissaga intilyapti, qaysi biridan qaytdi, tushunarsiz bo‘ladi. Natijada, «tirik» nafas yo‘qoladi. Asar tezligiga to‘g‘ri yondashuv, ijroning boshqa xususiyatlari bilan

<sup>18</sup> Б.В.Асафьев «Музыкальная форма как процесс». Книга вторая, Интонация, Избранные труды. Т.В/МАНССР, 1957.

birlikda, uning badiiy mazmunini olib berishda, dirijorning yakka hokimligiga va ijodiy tassavurining yuqori ekanligiga asos bo‘ladi.

Musiqani «tirik» jarayon desak, usulni uning yurak urishiga qiyoslanadi. U musiqaning kayfiyatiga, ma’nosiga asosdir. Ba’zi bir janrlarimiz o‘z usuliga ega. Shu sababdan biz marshni<sup>19</sup> valsdan,<sup>20</sup> mazurkani<sup>21</sup> polkadan<sup>22</sup> va h.k. ajrata olamiz.

O‘zbek usullarini o‘rganadigan bo‘lsak, ularning bir necha ko‘rinishlarini guvohi bo‘lamiz. Toshkent-Farg‘ona usulini, Buxoro-Samarqand yoki Surxondaryo-Qashqdaryo usullaridan ajrata olamiz. Chunki har bir vohaning o‘ziga xos usuli mavjud. Uning xilma-xilligiga insonning yashash muhiti, iqlimi, o‘zaro munosabatlar va joylashuvi (geografiyasi) ta’sir o‘tkazgan.

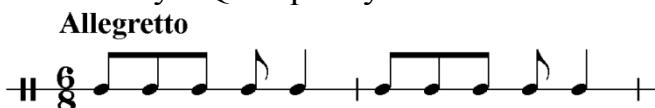
Toshkent-Farg‘ona:



Buxoro-Samarqand:



Surxondaryo-Qashqdaryo:



Usulning musiqadagi yana bir o‘rni shundaki, kuy rivojining keskinlashuvida, usul harakatlarining jonlanishini kuzatsak, vaziyatni yumshatishda, xotirjam, bosiq, aniq usullar egallaganining guvohi bo‘lamiz.

Xulosa qiladigan bo‘lsak, musiqada tezlik hamda usul ravon va aniq olinishi, shu bilan birga, erkin bo‘lishi maqsadga muvofiq. Tahlil qilish jarayonida, asarga taalluqli, har bir vosita ustida ishslash, badiiy obraz yaratganda, faqat ularning hamjihatligi va birgaligidagina yuzaga chiqadi.

Mustaqil ish uchun vazifalar:

1. Tezlikni to‘g‘ri tanlashda nimalarga e’tibor berish kerak?
2. Metronomdan qanday foydalanish kerak?
3. Usulning janrga bog‘liqligini tushuntirib bering?

<sup>19</sup> Marsh – marshe – fransuzcha atama bo‘lib, qadam tashlash ma’nosini bildiradi. Ruhan tetik, aniq usulda, juft hissali o‘lchamda yoziladi. Mazmun va kayfiyat jihatidan bir-biridan farqlanadi.

<sup>20</sup> Vals – walsen – nemis tilidan olingan bo‘lib, dumalash, aylanish ma’nosini bildiradi. XVII–XIX asrda Avstriya, Germaniya, Chexiyada keng tarqalgan. Dehqonlar bayramlarda juft-juft bo‘lib aylanib, raqsfa tushganlar.

<sup>21</sup> Mazurka – polyaklar raqsi bo‘lib, aniqrog‘I – mazur – (Polshaning Mazovii viloyatining nomidan olingan) uch hissali, o‘ziga xos aksentlarga ega quvnoq raqs.

<sup>22</sup> Polka – pulka – chek tiliga mansub, yarim denga ma’noni bildiradi. Kichik-kichik qadam tashlab, tetik kayfiyatda, aylanada juft bo‘lib raqsga tushilgan. Ikki hissali o‘lchovda yoziladi.

## Dinamika ustida ishlash

**Dinamika** – grekcha (*dynamics*) so‘z bo‘lib, “kuchli”, “tovush kuchi”, degan ma’nolarni anglatadi. Asarning mazmunini olib berishda, muhim belgilardan biri, muallif ko‘rsatgan dinamik belgilarga to‘g‘ri yondashib, kuy mohiyatini to‘laqonli va aniq qilib tinglovchiga yetkazish dirijor zimmasida. Dinamika ustida ishlaganda, ko‘pincha yosh dirijorlarimiz *f*, *ff* yoki *p* – *pplarni* nazariy jihatdan farqlasalarda, amaliyotda farqlashmaydi. Bunga e’tibor ham kam bo‘ladi.

Diminuendo va kreshchendo belgilarini ko‘rsatishdan avval, ularni davomiyligini o‘rganamiz. Misol tariqasida e’tiboringizni M.Burhonovning quyidagi «Elegiya» asarini keltirishimiz mumkin. Dirijor ko‘rsatilgan tezlikda bir takt davomida *pp* <*f* chiqib, yana o‘scha holatga qaytishi uchun kreshchendoni davomiyligi ikkinchi taktning birinchi hissasidan keyin qaytiladi, ya’ni keyingi 2-3 hissalarda > diminuendoga tushamiz. Ko‘rsatilgan dinamik belgilarga rioya qilgan holda nafas olib, ularning davomiyligini ifodalanadi.

3-misol

**Elegiya**

M.Burhonov musiqasi

**Adagio**

Qobuz-bas

2 Nay

2 Qo'shnay

Chang I

Chang II

Qonun

Prima rubob

Qashqar rubob

Afg'on rubob

Dutor prima

Dutor alt

Dutor bas

Dutor kontrasbas

Kreshchendo boshlanganda eng past tovushdan boshlab, uning davomiyligiga e'tibor qilib, intilgan hissagacha olib kelinadi. Diminuendo esa aksi, ijro etib kelinayotgan tovushdan boshlab, uni oxirgi qo'yilgan hissagacha davomiyligini taqsimlash dirijorga yuklatiladi. Bu harakatlar faqat bir narsaga, ya'ni kuy talqiniga, jumlaga bo'ysinshi zarur. Aks holda mashq harakatlariga aylanib qolishi mumkin.

Ko'pincha dirijorlarimiz ijrosida *sf* yoki *fpni* noto'g'ri ko'rsatishiga guvoz bo'lamiz. *sf* qo'yilgan hissagagina ta'siri bor. Unga tayyorgarlik qilib kreshchendo olib borishi noto'g'ri. *fpda* esa, ko'rsatilgan hissa cho'zimi xoh ♫, xoh ♪ bo'lsin, faqat shu daqiqa *f* olinib keyingilari yana *p* belgisiga bo'ysinadi. Bu ko'rinishda birinchi notada *f* olib, keyin diminuendo ketishi noto'g'ri tushuncha.

Bunday arzimas bo'lib, ko'ringan xatoliklarga yo'l qo'yish, asar mazmun va mohiyatini umuman buzilishiga olib keladi.

Ijrochi o'z partiyasini gorizontal o'qishi bilan birga, xuddi shu tariqa, dinamik belgilariга rioya qiladi. Partiturani dinamik jihatdan o'qiganda esa, belgilarga vertikal yondashish kerak. Ya'ni ko'p ovozli jamoa ijrosida, dinamika tovush tizimlari har xil ko'rinishda bo'lishi mumkin. Sozanda ijrochidan, dirijorning yana bir farqi shundadir.

Ko'pincha uchraydigan xatoliklar, cholg'ularning dinamik imkoniyatining bilmaslikdan kelib chiqadi.

Asarning umumiy dinamik tizimini o'rganganda, avjar munosabatining to'g'ri taqsimlanishi maqsadga muvofiq. Eng yuqori avjiga nisbatan, qolganlari pastroq kuch bilan ko'rsatilishi ma'qul.

*ff* belgisi qo'yilganda tajribasiz dirijorlarimiz orkestrni qo'pol qilib aytganda «baqirtirishga» majbur etadi. *f-ff* belgilari ko'rsatilganda, eng yuqori musiqiy balandlikdan chiqib ketmasligimiz kerak. Shuni yodda tutish zarurki, *fff* ning (orquestr turlarining iじro imkoniyatidan kelib chiqqan holda) chegarasi bor. Undan chiqildimi, musiqaga aloqasi yo'q tovushlar – «taraqa-turuq» hosil bo'ladi. Orkestr iじro imkoniyatining «oltin» chegarasini sezish bu dirijorning eng nozik mahoratlaridandir.

«Qo'shchinor» uvertyura

T.Qurbanov.  
4-misol

Presto

Nay pikcolo

Nay I,II

Surnay I,II

Qo'shnay I,II

Chang I

Chang II

Prima rubob

Qashqar rubob

Afg'on rubob

Dutor alt

Dutor bas

Dutor k-bas

Litavra

Doyra

Nog'ora

Tarelka

G'ijjak I

G'ijjak II

G'ijjak alt

G'ijjak bas

G'ijjak k-bas

**ppp** ijrosi undan-da murakkab. **fff** dan farqli o'laroq, **ppp** ning chegarasi bo'laydi. Dirijorning qanchalik **ppp** his eta olganiga qarab, orkestr ijrosiga baho beriladi. Ba'zida, asarlarni shunday tugatish talab etiladiki, eshituvchi uni qaysi hissada tugaganini sezmasligi kerak. Guruh ijrochiligining mahorati shunda seziladi.

Har bir kompozitor yashagan davriga yoki ijodiy yo'nali shida dinamikaning kuchi turlicha. Masalan: Betxoven **ff** bilan Motsart **ffni** solishtirib bo'lmaydi. Ularning orkestri tarkibi ham o'zgacha. Yosh ijrochi dirijyorlarimizdan, kompozitor yozgan asar tarkibi va uning dinamikaga bo'lgan ehtiyojini o'rganib chiqish talab qilinadi. Ko'rsatilgandek, ijro etilmagan dinamik belgilari xuddi nosof tovushlardek asarni tinglashda xalaqit beradi.

Dirijorning chuqur o'rganib, mazmunga tayanib tanlagan ijrosi uning bilim poydevorini mustahkamligidan, qaytarilmas o'ziga xosligidan dalolat beradi. Diqqatimizni aksent belgisiga qaratamiz.

«Qo'shchinor» uvertyura

T.Qurbanov.

5-misol

**Andante con moto.**

Partiturada qo'yilgan aksent belgisini qaysi dinamikada berayotganligiga e'tibor qilamiz. Forte belgisida qo'yilgan aksent, piano asosida qo'yilgan aksent

bilan katta farq qiladi. Forte assosidagi aksent katta amplitudada auf olib, bilak yordamida ko'rsatilsa, piano dinamikasidagi aksent orqali kichik amplitudada nafas bilan nuqtaga urib, amalga oshiriladi.

Muallif partiturada ko'rsatgan dinamik belgilarni oxirigacha yetkazilgan, deb bo'lmaydi.

Dirijorning vazifasi – shu qatorlar orasidagi belgilarni his etish, birma-bir tahlil qilish, dinamik yo'nalishini to'g'ri yurgizib, dramaturgiya va adabiy mazmunini birgalikda qo'shib olib borishdir.

Mustaqil ish uchun vazifalar:

1. Asar dinamikasi ustida ish olib borganda nimalarga e'tibor berish kerak?
2. ***ff*** bilan ***fp*** farqini tushuntirib bering?

### Musiqada shtrix

Cholg'uda tovush chiqarish uslublariga **shtrix** deyiladi. Orkestrda tovush chiqarish uslubi cholg'ularda turlicha. Partituraga qo'yilgan ligalarga qarab, shtrixni tushunish xatoliklarga olib keladi. Ba'zida bir necha taktlarni birlashtiruvchi liga frazaga nisbatan qo'yilgan bo'lishi mumkin. Bu fazalarni chalish uchun damlilarda nafas yetishmasa, kamonli cholg'ularda kamonni bir necha bor almashtirishga to'g'ri keladi. Shu sababdan orkestr partiyalariga cholg'ularning ijro xususiyatidan kelib chiqqan holda shtrix qo'yiladi.

Vals

E.Doga.  
5-misol

**Andante**

The musical score consists of four staves, each representing a different instrument: Nay pikcolo, Nay I,II, Surnay I,II, and Qo'shnay I,II. The music is in 12/8 time. The first two staves (Nay) have dynamic markings 'ff' and 'a2'. The third staff (Surnay) has a dynamic marking 'ff' and a fermata symbol. The fourth staff (Qo'shnay) has a dynamic marking 'ff' and 'a2'. The score is titled 'Vals' and 'Andante'.

Kamonli sozlarda shtrix ko'rsatilganidek chalinishi kerak. Har xil shtrixda chalinsa, tovush turlicha yangraydi. Natijada jumlaning yo'nalishi buziladi. Noto'g'ri ijro dinamikaga ham ta'sir etadi. Chunki kamon tortganda tovush kamonning birinchi yarmi bilan ikkinchi yarmida katta farqlanadi.

## Vals

Sh.Sayfiddinov  
6-misol

**Allegro con anima**

G'ijjak I  
G'ijjak II  
G'ijjak alt  
G'ijjak bas  
G'ijjak k-bas

Mizroбли cholg‘ularda (ayniqsa chertma torlilarda) juda nozik ijro uslublari mavjud. Dutorlardagi pastga, yuqoriga kaft harakatidan tashqari, o‘zbek kuylarida musiqaning tub ma’nosini ochib berishda, barmoq harakatlari ishtirok etadi. Kaft va barmoq harakatlari orasida, tovush shirasining farqi katta. Dutor sozining shtrixlari bilan tanish bo‘lmagan dirijor uning farqiga bormasligi mumkin.

## Sevinch

O.Abdullayeva.  
7-misol

**Allegretto**

Prima rubob  
Qashqar rubob  
Afg'on rubob  
Dutor alt  
Dutor bas  
Dutor k-bas

Kompozitor shtrix tanlashda dirijorga ko‘proq erkinlik beradi. Dirijorning qaytariqa cholg‘ular chalish imkoniyatini uning tanlagan shtrixlaridan bilishimiz mumkin. Ko‘pincha, konsert safariga chiqqan dirijorlar partitura bilan orkestr partiyalarini ham olib boradilar. Bu orkestr bilan mashq jarayonida shtrix tanlashga ortiqcha vaqt ketkazmaslikdan dalolat beradi.

Albatta boshlang‘ich dirijor uchun (agar u tajribali orkestr sozandasini bo‘lmasa) mustaqil shtrix tanlash murakkab, dirijorning bu sifati, ko‘p yillik mehnat tajribasi davomida shakllanadi va rivojlanadi. Asar ustida ishlaganda, vazifani qanday bajarganiga e’tiborni qaratish kerak. Ba’zan yosh dirijorlarimiz, qancha ko‘p asar o‘rgansa shuncha yaxshi deb xulosa qiladilar. Bu albatta to‘g‘ri. Lekin yuqorida ko‘rsatilib o‘tilgan tavsiyalar mashaqqatli mehnat qilish bilan birgalikda, o‘quv jarayonida qanchalik ko‘p asarni dirijorlik qilish ketidan quvib emas, balki dirijorlik qilinayotgan asarni har tomonlama tahlil etib, qo‘l (manual) texnikasini to‘g‘ri qo‘yib, qo‘lda tovushni his etib, badiiy tomondan boshqarish lozim. Ya’ni, qilinayotgan ishning soni emas, sifatiga e’tibor qaratish kerak. O‘quv jarayonida partitura ustida ishslash uslubiyatlarini mustahkam egallansa, keyinchalik asosiy vaqtni ijro masalalariga bog‘liq echimlar ustida bosh qotirishga yo‘naltiriladi.

Yoshlarimiz orasida tanish bo‘lmagan asarni dirijorlik pultida turib o‘qish holatlari ham kuzatiladi. Tajribasiz dirijorlarimiz umumiylashtirish surʼati, orkestr oldida bir xil harakatdagi mexanizm (robot) o‘rnini egallaydilar. Asar texnikasi qo‘lda bo‘lmay turib, musiqa ustida gap bo‘lishi mumkin emasligini unutib qo‘yadilar. Bu hol ularning guruh oldidagi salohiyatiga putur yetkazadi. Dirijor partitura bilan dirijorlik qilsa ham, undan partituranı yod bilish talab qilinadi. Dirijorning o‘ziga ishonchi ortadi. Badiiy obrazning butunligi saqlanadi. Orkestr bilan erkin muloqotda bo‘ladi, boshqara oladi. Aksi bo‘lsa, ma’lum darajada partituraga bog‘lanib qolamiz va erkin muloqot yo‘qoladi.

Dirijorlik kursini bitirgan yoshlarimizni «dirijorlik mutaxassisligini to‘liq egalladi», degan gap emas. O‘quv yurtida eng kerakli boshlang‘ich bilimlar beriladi. Musiqaning qaysi yo‘nalishi bo‘yicha borishini tanlashda, imkoniyat yaratiladi. Olingan ko‘nikmalar bilan chegaralanmasdan, o‘z ustida ishlab, bilimlarini mustahkamlab, izlanishda bo‘lishi lozim. O‘zi tanlagan san’at sohasining mohir ustasiga aylanish, har kimning o‘z qo‘lida. Bularga inson aql-zakovati, tinimsiz mehnati va unga berilgan qobiliyatdan to‘g‘ri foydalanish natijasida erishadi. Orkestr dirijori o‘lchamiga javob berish bilan birga, san’atni sevish va uning haqiqiy fidoiysi bo‘lishi lozim. Shundagina, ko‘povozli orkestr ijrosining rivojiga hissa qo‘shgan holda, o‘zbek xalq cholg‘ularini keng ommaga targ‘ib etamiz.

## TEST SAVOLLARI

1. Dirijor cholg‘usini belgilang.
  - A) tayoqcha.
  - B) partitura.
  - V) orkestr.
  - G) cholg‘usi yo‘q.
2. Dirijorning vazifasi nima?
  - A) orkestr rahbari.
  - B) ijrochi, muallif maqsadini tushungan holda obraz yaratib, asar mazmunini to‘g‘ri talqin etish.
  - V) jamoani nazorat qilish.
  - G) guruhga takt urib turish.
3. “Partitura” deganda nimani tushunasiz?
  - A) klavir.
  - B) ovoz va fortepianoga yozilgan matn.
  - V) nota yozuvidagi kitob matni.
  - G) ansambl, xor va orkestr ijrosiga mo‘ljallangan ko‘p ovozli musiqa asarining nota matni.
4. Partitura birinchi qayerda paydo bo‘lgan?
  - A) Fransiya.
  - B) Germaniya.
  - V) Italiya.
  - G) Xitoy.
5. Partiturada yozilgan matn qanday o‘qitadi?
  - A) vertikal.
  - B) o‘qilmaydi.
  - V) gorizontal.
  - G) hamma javob to‘g‘ri.
6. Partiturada akkolada bo‘lingan joyida qanday belgi qo‘yiladi?
  - A) //
  - B) +
  - V) =
  - G) O
7. Damli cholg‘ularni ko‘rsating.
  - A) nay, surnay, safoil, qo‘schnay.
  - B) safoil, surnay, nay, pikkolo, chang.
  - V) surnay, nay, prima rubob, qo‘schnay.
  - G) nay, sunray, qo‘schnay.
8. Mezroblilar guruhini ko‘rsating.
  - A) prima rubob, qashqar rubob, dutor, afg‘on rubob.
  - B) prima rubob, qashqar rubob, afg‘on rubob, dutor bas.
  - V) qashqar rubob, afg‘on rubob, dutor alt, rubob prima.
  - G) tanbur, dutor, rubob prima, afg‘on rubob.

9. Birgalikda ikkalasi chalishini ko'rsatadigan belgini toping.

- A) II
- B) a<sup>2</sup>
- V) baravariga
- G) I

10. "Transpozitsiya" so'zining ma'nosini belgilang

- A) joyini o'zgartirmoq.
- B) o'z joyida qolmoq.
- V) oktava yuqori.
- G) oktava past.

11. Partituraning tahlilida necha xil amaliy uslub bor?

- A) 4.
- B) 7.
- V) 3.
- G) 6.

12. T.Qurbanovning asarini to'liq belgilang.

- A) qahramonlik simfoniysi.
- B) tugallanmagan simfoniya.
- V) gullar raqsi.
- G) qo'shchinor uvertyurasi.

13. Kamonlilar guruhini toping.

- A) g'ijjak alt, g'ijjak, tanbur, g'ijjak bas
- B) g'ijjak, g'ijjak alt, g'ijjak bas, safoil
- V) g'ijjak alt, g'ijjak bas, g'ijjak kontrobas, g'ijjak
- G) chang, g'ijjak, g'ijjak bas, g'ijjak alt

14. Dasturli asarni ko'rsating.

- A) uvertyura.
- B) simfoniya.
- V) syuita "Per Gyunt".
- G) kuy.

15. Yirik shaklda yoziladigan musiqa asarini belgilang

- A) raqs.
- B) marsh.
- V) vals.
- G) uvertyura.

16. Yirik asar qaysi shaklda yoziladi?

- A) murakkab uch qismlik.
- B) oddiy uch qismlik.
- V) rondo shaklida.
- G) sonata allegro.

17. "Simfoniya" so'zi qanday ma'noni iborani bildiradi?

- A) ohangdoshlik.
- B) birgalikda.
- V) musobaqa.

G) hammasi to‘g‘ri.

18. Simfoniya janri qachon paydo bo‘lgan?

A) XVIII asr.

B) XII asr.

V) XV asr.

G) XI asr.

19. Simfoniya qayerda paydo bo‘lgan?

A) Osiyo.

B) Amerika.

V) Afrika.

G) Yevropa.

20. Sonata allegro shaklinecha qismdan iborat?

A) 4.

B) 3.

V) 2.

G) 5.

21. Sonata allegro shaklining birinchi qismi qanday nomlanadi?

A) repriza.

B) ekspozitsiya.

V) razrabitka.

G) koda.

22. Sonata allegro shaklining qaysi qismida mavzular to‘qnashushi va ziddiyatlari uchraydi?

A) repriza.

B) ekspozitsiya.

V) razrabitka.

G) koda.

23. Musiqada temp qanday ma’noga ega?

A) vaqt.

B) o‘lcham.

V) tovush rangi.

G) usul.

24. Oddiy o‘lchamni ko‘rsating.

A) 2/2.

B) 4/4.

V) 6/8.

G) 5/4.

25. Aralash o‘lchamni belgilang

A) 5/4.

B) 4/4.

V) 6/8.

G) 2/1.

26. Vena klassik kompozitorlari oqimiga kiritilgan kompozitorni belgilang.

A) Chaykovskiy.

- B) Shuman.  
V) Gaydn.  
G) Raxmaninov.
27. Qaysi kompozitor ijodi romantizm oqimiga birinchi qadam qo‘ygan?  
A) Chaykovskiy.  
B) Shuman.  
V) Gaydn.  
G) Shubert.
28. Uzmasdan chalishni qaysi shtrix ko‘rsatadi?  
A) liga.  
B) stakatto.  
V) spikkato.  
G) markato.
29. O‘zbekistonda nechta professional xalq cholg‘u orkestorlari mavjud?  
A) 2.  
B) 4.  
V) yo‘q.  
G) 1.
30. Uvertyura janrini alohida shakllantirgan kompozitorni belgilang.  
A) Motsart.  
B) Chaykovskiy.  
V) Betxoven.  
G) Shuman.

Test savollariga to‘g‘ri javoblar:

1. V, 2. B, 3. G, 4. V, 5. A, 6. A, 7. G, 8. B, 9. B, 10. A, 11. V, 12. G, 13. V, 14. V,  
15. G, 16. G, 17. A, 18. A, 19. G, 20. B, 21. B, 22. V, 23. A, 24. A, 25. A, 26. V,  
27. G, 28. A, 29. A, 30. V.

# YOVVOYI CHORGOH

O'zbek xalq kuyi  
O'zXCHO kichik tarkibi uchun  
M.Akmaljanova cholg'ulashtirgan

**Andante cantabile**  $\text{♩} = 68$

The musical score consists of ten staves, each representing a different instrument. The instruments listed from top to bottom are: Nay 1, Chang 1, Rubob prima, Qashqar rubob, Afg'on rubob, Dutor alt, Dutor bas, Dutor k-bas, Nay SOLO, Litavra, Uchburchak, Tarelka, and Doyra. The score is set in 2/4 time with a key signature of one sharp. Measure 1 starts with Nay 1 and Rubob prima playing eighth-note patterns. Chang 1 enters with sixteenth-note patterns in measure 2. Measures 3-4 show various instruments taking turns with eighth-note patterns. Measure 5 introduces sixteenth-note patterns from Chang 1 and Rubob prima. Measure 6 features eighth-note patterns from Qashqar rubob and Afg'on rubob. Measure 7 includes eighth-note patterns from Dutor alt and Dutor bas. Measure 8 shows eighth-note patterns from Dutor k-bas and Nay SOLO. Measure 9 features eighth-note patterns from Litavra, Uchburchak, and Tarelka. Measure 10 concludes with eighth-note patterns from Doyra.

7

8

14

1

Musical score page 14, featuring eight staves of music. The key signature is A major (two sharps). Measure 14 begins with a sixteenth-note pattern in the first staff. The second staff has a dynamic *p* at the start of the next measure. The third staff has dynamics *p*, *p*, and *p*. The fourth staff has a dynamic *p*. The fifth staff has a dynamic *p*. The sixth staff has a dynamic *p*. The seventh staff has a dynamic *mp*. The eighth staff has a dynamic *p*. Measure 15 starts with a sixteenth-note pattern in the first staff. The second staff has a dynamic *p*. The third staff has a dynamic *p*. The fourth staff has a dynamic *p*. The fifth staff has a dynamic *p*. The sixth staff has a dynamic *p*. The seventh staff has a dynamic *p*. The eighth staff has a dynamic *p*. Measure 16 starts with a sixteenth-note pattern in the first staff. The second staff has a dynamic *p*. The third staff has a dynamic *p*. The fourth staff has a dynamic *p*. The fifth staff has a dynamic *p*. The sixth staff has a dynamic *p*. The seventh staff has a dynamic *p*. The eighth staff has a dynamic *p*.

22

2

Musical score page 22, featuring six staves of music. The top staff is treble clef. The second staff is bass clef. The third staff is treble clef. The fourth staff is bass clef. The fifth staff is treble clef. The bottom staff is bass clef. Measure 1 consists of six measures of silence. Measures 2-3 show various note patterns, including eighth and sixteenth notes. Measures 4-5 show sustained notes and eighth-note patterns. Measure 6 shows a rhythmic pattern of eighth and sixteenth notes. Measures 7-8 show sustained notes. Measures 9-10 show eighth-note patterns. Measures 11-12 show sustained notes. Measures 13-14 show eighth-note patterns. Measures 15-16 show sustained notes. Measures 17-18 show eighth-note patterns. Measures 19-20 show sustained notes. Measures 21-22 show eighth-note patterns. Measures 23-24 show sustained notes. Measures 25-26 show eighth-note patterns. Measures 27-28 show sustained notes. Measures 29-30 show eighth-note patterns. Measures 31-32 show sustained notes. Measures 33-34 show eighth-note patterns. Measures 35-36 show sustained notes. Measures 37-38 show eighth-note patterns. Measures 39-40 show sustained notes. Measures 41-42 show eighth-note patterns. Measures 43-44 show sustained notes. Measures 45-46 show eighth-note patterns. Measures 47-48 show sustained notes. Measures 49-50 show eighth-note patterns. Measures 51-52 show sustained notes. Measures 53-54 show eighth-note patterns. Measures 55-56 show sustained notes. Measures 57-58 show eighth-note patterns. Measures 59-60 show sustained notes. Measures 61-62 show eighth-note patterns. Measures 63-64 show sustained notes. Measures 65-66 show eighth-note patterns. Measures 67-68 show sustained notes. Measures 69-70 show eighth-note patterns. Measures 71-72 show sustained notes. Measures 73-74 show eighth-note patterns. Measures 75-76 show sustained notes. Measures 77-78 show eighth-note patterns. Measures 79-80 show sustained notes. Measures 81-82 show eighth-note patterns. Measures 83-84 show sustained notes. Measures 85-86 show eighth-note patterns. Measures 87-88 show sustained notes. Measures 89-90 show eighth-note patterns. Measures 91-92 show sustained notes. Measures 93-94 show eighth-note patterns. Measures 95-96 show sustained notes. Measures 97-98 show eighth-note patterns. Measures 99-100 show sustained notes.

3

30

Musical score page 30, featuring six staves of music. The staves are as follows:

- Staff 1: Treble clef, key signature of one sharp (F#). The first seven measures are blank. Measures 8-11 show a bassoon line with eighth-note patterns: measure 8 (B4), measure 9 (A4), measure 10 (G4), measure 11 (F#4).
- Staff 2: Treble clef, key signature of one sharp (F#). Measures 8-11 show a bassoon line with eighth-note patterns: measure 8 (B4), measure 9 (A4), measure 10 (G4), measure 11 (F#4).
- Staff 3: Treble clef, key signature of one sharp (F#). Measures 8-11 show a bassoon line with eighth-note patterns: measure 8 (B4), measure 9 (A4), measure 10 (G4), measure 11 (F#4).
- Staff 4: Treble clef, key signature of one sharp (F#). Measures 8-11 show a bassoon line with eighth-note patterns: measure 8 (B4), measure 9 (A4), measure 10 (G4), measure 11 (F#4).
- Staff 5: Bass clef, key signature of one sharp (F#). Measures 8-11 show a bassoon line with eighth-note patterns: measure 8 (B4), measure 9 (A4), measure 10 (G4), measure 11 (F#4).
- Staff 6: Bass clef, key signature of one sharp (F#). Measures 8-11 show a bassoon line with eighth-note patterns: measure 8 (B4), measure 9 (A4), measure 10 (G4), measure 11 (F#4).

Measure 12 begins with a dynamic of *p*. The bassoon continues its eighth-note pattern from measure 11.

38

Musical score page 38, featuring six staves of music. The top staff is treble clef, G major. The second staff is bass clef, G major. The third staff is treble clef, G major. The fourth staff is bass clef, G major. The fifth staff is bass clef, G major. The sixth staff is bass clef, G major. The score consists of six measures. Measures 1-3 are mostly rests. Measure 4 begins with a bass note followed by a treble note. Measures 5-6 show complex rhythmic patterns with eighth and sixteenth notes, including grace notes and slurs.

4

45

A musical score page featuring eight staves of music. The top two staves are treble clef, the next two are alto clef, the next two are bass clef, and the bottom two are bass clef. The key signature is one sharp. Measure 45 begins with a series of chords: G major, A major, B major, C major, D major, E major, F major, G major. The first two measures of the alto and bass staves are also G major. Measures 46-47 show various melodic lines and harmonic progressions. Measure 48 starts with a dynamic *f*. Measures 49-50 continue with melodic lines and harmonic changes. Measure 51 starts with a dynamic *f*. Measures 52-53 continue with melodic lines and harmonic changes. Measure 54 starts with a dynamic *sf*. Measures 55-56 continue with melodic lines and harmonic changes. Measure 57 starts with a dynamic *sf*. Measures 58-59 continue with melodic lines and harmonic changes. Measure 60 starts with a dynamic *sf*. Measures 61-62 continue with melodic lines and harmonic changes. Measure 63 starts with a dynamic *sf*. Measures 64-65 continue with melodic lines and harmonic changes. Measure 66 starts with a dynamic *sf*. Measures 67-68 continue with melodic lines and harmonic changes. Measure 69 starts with a dynamic *mp*. Measures 70-71 continue with melodic lines and harmonic changes.

53

Musical score page 53, featuring six staves of music for two voices (Soprano and Alto) and basso continuo. The key signature is one sharp (F#). The time signature changes frequently between 3/4 and 2/4.

- Soprano Staff:** Starts with a whole rest. Then enters with a sustained note over a fermata. Measures 3 and 4 begin with a dotted half note followed by a eighth note. Measures 5-6 show a melodic line with eighth notes and sixteenth-note patterns.
- Alto Staff:** Measures 1-2 are rests. Measures 3-4 begin with a sustained note over a fermata. Measures 5-6 show a melodic line with eighth notes and sixteenth-note patterns.
- Basso Continuo Staff:** Measures 1-2 are rests. Measures 3-4 begin with a sustained note over a fermata. Measures 5-6 show a melodic line with eighth notes and sixteenth-note patterns.

5

60

5

67

The musical score consists of seven staves, each with a different clef and time signature. The staves are grouped by a brace. The first three staves are in treble clef (G), the next two in bass clef (F), and the bottom two in double bass clef (C). The time signature changes throughout the measures. Measure 67 starts with a treble clef staff in 3/4 time, followed by a bass clef staff in 2/4 time, then a treble clef staff in 3/2 time, a bass clef staff in 2/4 time, a treble clef staff in 3/2 time, a bass clef staff in 2/4 time, and finally a double bass clef staff in 3/2 time.

6

74

82

The musical score consists of eight staves, each with a clef (Treble or Bass) and a key signature of one sharp (F#). The music is divided into measures numbered 82 through 100. The notation includes various note heads, stems, and rests, indicating a complex rhythmic pattern. The staves are grouped into pairs by brace lines.

90

The musical score consists of eight staves, each with a different clef (Treble, Bass, Double Bass). The music is divided into measures by vertical bar lines. The first measure starts with a treble clef staff, followed by a bass clef staff, then a treble clef staff, and finally a bass clef staff. The second measure begins with a treble clef staff, followed by a bass clef staff, then a treble clef staff, and finally a bass clef staff. The third measure starts with a treble clef staff, followed by a bass clef staff, then a treble clef staff, and finally a bass clef staff. The fourth measure begins with a treble clef staff, followed by a bass clef staff, then a treble clef staff, and finally a bass clef staff. The fifth measure starts with a treble clef staff, followed by a bass clef staff, then a treble clef staff, and finally a bass clef staff. The sixth measure begins with a treble clef staff, followed by a bass clef staff, then a treble clef staff, and finally a bass clef staff. The seventh measure starts with a treble clef staff, followed by a bass clef staff, then a treble clef staff, and finally a bass clef staff. The eighth measure begins with a treble clef staff, followed by a bass clef staff, then a treble clef staff, and finally a bass clef staff.

7

A tempo

97

Musical score for two staves. The top staff has a treble clef, a key signature of one sharp, and eight measures. Measures 1-6 are blank. Measure 7 starts with a dotted half note followed by a dotted quarter note. Measures 8-9 show eighth-note patterns: measure 8 has eighth-note pairs, and measure 9 has eighth-note triplets. The bottom staff has a bass clef, a key signature of one sharp, and eight measures. Measures 1-6 are blank. Measures 7-8 show eighth-note patterns: measure 7 has eighth-note pairs, and measure 8 has eighth-note triplets. Measure 9 ends with a fermata over the first note of the next measure.

3

Musical score for two staves. The top staff has a treble clef, a key signature of one sharp, and eight measures. Measures 1-8 are blank. The bottom staff has a bass clef, a key signature of one sharp, and eight measures. Measures 1-8 are blank. Measure 9 starts with a bass note followed by eighth-note pairs. Measure 10 ends with a bass note followed by three eighth-note pairs.

103

8

Musical score page 48, measures 103 and 104.

The score consists of six staves:

- Top staff: Treble clef, key signature of one sharp (F#), 4 measures. The first four measures are rests. Measure 5 starts with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note. Measures 6-7 are rests. Measure 8 ends with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note.
- Second staff: Treble clef, key signature of one sharp (F#), 4 measures. The first four measures are rests. Measures 5-7 are rests. Measure 8 ends with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note.
- Third staff: Treble clef, key signature of one sharp (F#), 4 measures. The first four measures are rests. Measures 5-7 are rests. Measure 8 ends with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note.
- Fourth staff: Bass clef, key signature of one sharp (F#), 4 measures. The first four measures are rests. Measures 5-7 are rests. Measure 8 ends with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note.
- Fifth staff: Bass clef, key signature of one sharp (F#), 4 measures. The first four measures are rests. Measures 5-7 are rests. Measure 8 ends with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note.
- Sixth staff: Bass clef, key signature of two sharps (G#), 4 measures. The first four measures are rests. Measures 5-7 are rests. Measure 8 starts with a eighth note, followed by a sixteenth note, then a eighth note, then a sixteenth note. The dynamic *mp* is indicated.

III

A musical score page featuring eight staves of music. The top two staves are in G major (two sharps) and show mostly rests. The third staff is in F major (one sharp) and contains eighth-note patterns. The fourth staff is in G major and shows sixteenth-note patterns. The fifth staff is in G major and shows eighth-note patterns. The sixth staff is in C major (no sharps or flats) and shows eighth-note patterns. The seventh staff is in G major and shows sixteenth-note patterns. The bottom two staves are in E major (two sharps) and show mostly rests.

9

118

This musical score page contains two systems of music, each with five staves. The key signature is A major (three sharps) throughout. Measure 118 starts with a forte dynamic in the first staff. Measures 118-120 feature eighth-note patterns in the upper voices, while the basses provide harmonic support. Measure 121 begins with a melodic line in the soprano and alto voices. Measure 122 concludes the section with a sustained note in the bassoon. Measure 123 starts with a forte dynamic in the first staff. Measures 124-125 show a continuation of the melodic line from measure 121. Measure 126 concludes the section with a sustained note in the bassoon.

9

Più mosso

126

a2

The musical score consists of eight staves. Measures 126-128 are shown in treble clef, measures 129-130 in bass clef, and measures 131-132 in treble clef. Measure 126 starts with a rest followed by a dynamic *f*. Measures 127-128 show rhythmic patterns with eighth and sixteenth notes. Measures 129-130 show eighth-note patterns with dynamics *f* and *f*. Measures 131-132 show eighth-note patterns with dynamics *f* and *f*. The section ends with a repeat sign and two endings. Ending 1 continues the eighth-note patterns. Ending 2 consists of two measures of rests.

Più mosso

134

The musical score consists of two staves. The top staff is in treble clef, has a key signature of one sharp, and a tempo of 134. It contains six measures of music. The bottom staff is in bass clef, has a key signature of one sharp, and rests for the first three measures, followed by six measures of music. The music features various note heads, stems, and beams, with some notes having small crosses above them.

137

137

138

139

140

141

142

143

# MOLDAVANCHА RAQSLAR

Y.Peshkov musiqasi

O'zXCHO uchun

M.Akmaljanova cholg'ulashtirgan

**Moderato**

The musical score consists of ten staves, each representing a different instrument. The instruments are listed on the left side of the staves. The music is in 6/8 time. The first five staves (Nay, Qo'shnay, Chang, Rubob prima, Qashqar rubob) are in common time (indicated by a 'C'). The last five staves (Afg'on rubob, Dutor alt, Dutor bas, Litavralar, G'ijjak I) are in 6/8 time. The score includes various dynamics such as 'mf' (mezzo-forte). The instruments are: Nay, Qo'shnay, Chang, Rubob prima, Qashqar rubob, Afg'on rubob, Dutor alt, Dutor bas, Litavralar, G'ijjak I, G'ijjak II, G'ijjak alt, G'ijjak bas, and G'ijjak k-bas.

4

*mf*

*tr*

7

10

1

1

13

Musical score page 13, featuring six staves of music. The top two staves are mostly blank. The third staff from the top has a melodic line with eighth-note patterns and grace notes. The fourth staff from the top has a similar melodic line. The bottom two staves show harmonic patterns with sustained notes and rhythmic figures.

16

2

2

tr      tr      tr      tr

19

Musical score page 19. The score consists of six staves. The top two staves are mostly blank. The third staff from the top has a sixteenth-note pattern starting at measure 19. The fourth staff from the top has a sixteenth-note pattern starting at measure 19. The bottom two staves show eighth-note patterns starting at measure 19.

22

3

3

*tr*   *tr*   *tr*   *tr*

61

25

4

25

4

1

2

3

4

5

6

7

8

29

tr.    tr.    tr.    tr.    tr.    tr.    tr.

33

**5**

tr tr tr tr tr tr tr

tr tr tr tr tr tr tr

5

6

37

tr

6

38

39

41

45 7

tr. tr. tr. tr.

7

49

8

8

53

tr. tr. tr. tr.

tr. tr.

9

57

9

57

60

*tr*

3

10

64

68

11

11

12

Presto

72

This musical score page contains two staves of music for orchestra, labeled '72' at the top left. The first staff begins with a rest followed by a dynamic 'ff'. The second staff starts with a note followed by a dynamic 'ff'. Both staves continue with various notes and rests, with dynamics 'ff' appearing frequently. Measure 13 begins with a dynamic 'ff' on both staves. The score includes multiple clefs (G, C, F) and key signatures (B-flat major, A major). Measures 12 and 13 conclude with a dynamic 'ff'.

12 ff

Presto

77

p

p

p

f

f

p

p

f

p

f

p

f

p

f

p

f

p

f

f

f

f

f

f

f

f

82

Musical score for six voices (two treble, two bass, two bass) in common time, key signature of one flat. The score consists of eight measures. Measures 1-4 are mostly rests. Measures 5-8 feature rhythmic patterns of eighth and sixteenth notes.

87

mp

p

p

p

p

13

92

f

f

f

f

f

f

13

f

f

f

f

f

97

Musical score for two treble clef parts (top) and two bass clef parts (bottom). The score consists of eight measures. Measures 1-4: Top staff rests; Bottom staff eighth-note patterns. Measures 5-8: Top staff eighth-note patterns; Bottom staff sixteenth-note patterns. Measure 9: Eighth-note patterns in all four staves.

102

p

p

p

p

107

14

107

14

*f*

*f*

*f*

*f*

*f*

14

*f*

*f*

*f*

*f*

*f*

112

This musical score page contains six staves of music for two pianos. The key signature is four flats, and the time signature is common time. The first two staves are bass staves, and the remaining four are treble staves. The music consists primarily of rests, with some rhythmic patterns in the middle section.

The top two staves (bass) are mostly rests. The third staff (treble) has a pattern of eighth notes: rest, B, rest, B, rest, B. The fourth staff (treble) has a pattern of sixteenth notes: rest, G, rest, G, rest, G, rest, G. The fifth staff (treble) has a pattern of eighth notes: rest, A, rest, A, rest, A, rest, A. The bottom two staves (bass) are mostly rests.

117

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

122

Allegro

A musical score for string quartet and basso continuo. The score consists of six staves. The top two staves are treble clef, the next two are alto clef, and the bottom two are bass clef. The key signature is one flat. Measure 122 begins with a rest followed by a dynamic instruction. Measures 1 through 5 show mostly rests. Measure 6 starts with a sixteenth-note pattern in the treble and alto staves, followed by eighth-note patterns in measures 7 and 8. Measure 9 continues the eighth-note patterns. Measure 10 begins with a basso continuo part. Measure 11 shows a change in basso continuo texture. Measure 12 concludes with a dynamic instruction. The score ends with a repeat sign and a basso continuo part.

Allegro

15

127

This musical score page contains two systems of music for piano. The top system (measures 127-130) features six staves. The first three staves (treble, alto, bass) play eighth-note patterns with dynamic markings *f* and 3. The fourth staff (tenor) has eighth-note pairs with dynamic *f*. The fifth staff (bass) has eighth-note pairs with dynamic *f*. The sixth staff (bass) has quarter notes with dynamic *f*. The bottom system (measures 131-15) consists of four staves. The first two staves (treble and alto) are blank. The third staff (bass) has quarter notes with dynamic *f*. The fourth staff (bass) has quarter notes with dynamic *f*. Measure numbers 127 through 15 are indicated above the staves.

130

This page contains ten staves of musical notation for an orchestra. The top five staves are in treble clef, and the bottom five are in bass clef. The key signature is one flat. Measure 130 begins with sixteenth-note patterns in the upper voices, followed by eighth-note patterns. The lower voices provide harmonic support with sustained notes and chords. The score is divided into measures by vertical bar lines.

133

*p*

pizz.

*p*

87

137

137

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

141

16

3 3 3 3

3 3

3 3 3 3

3 3 3 3

16

144

The musical score for page 144 is organized into six staves. The top staff is soprano, followed by alto, tenor, bass, bassoon, and two double basses. The music begins with sixteenth-note patterns in the upper voices, transitioning to eighth-note chords and sustained notes. The bassoon and double bass parts provide harmonic support with sustained notes.

147

The musical score for page 147 consists of two systems of music. The top system contains six staves: Treble, Bass, Alto, Tenor, Bass, and Bass. The bottom system contains three staves: Bass, Bass, and Bass. The music is primarily composed of eighth-note patterns in the upper voices, with occasional sixteenth-note figures. The bass voices provide harmonic support with sustained notes and simple rhythmic patterns. Measure numbers 147 and 148 are indicated at the beginning of each system.

151

p<sup>3</sup>

p

p

155

Musical score page 155. The score consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The time signature is common time. The score is divided into measures by vertical bar lines. Measures 1 through 4 are mostly rests. Measure 5 begins with a sixteenth-note pattern in the treble staves and eighth-note patterns in the bass staves. Measure 6 continues the sixteenth-note pattern in the treble staves and eighth-note patterns in the bass staves. Measure 7 continues the sixteenth-note pattern in the treble staves and eighth-note patterns in the bass staves. Measure 8 continues the sixteenth-note pattern in the treble staves and eighth-note patterns in the bass staves.

159 **17**

This musical score page contains two systems of music. The top system, labeled measure 17, consists of six staves. The first three staves are treble clef, the fourth is bass clef, and the fifth and sixth are double bass clef. The bottom system, labeled '17 div.', also consists of six staves, matching the layout of the top system. Measure 17 begins with eighth-note patterns in the treble staves, followed by sixteenth-note patterns in the bass staves. Measure 17div. begins with sixteenth-note patterns in the treble staves, followed by eighth-note patterns in the bass staves. Various dynamics and performance instructions like 'arco' are present.

17

159

17

17 div.

arco

arco

162

165

div.

$3$

arco

arco

168

171

unis.

174

18

This musical score page contains two systems of music. The top system, labeled '174', consists of six staves. The first two staves are treble clef with a key signature of one flat. The third staff is treble clef with a key signature of one sharp. The fourth staff is treble clef with a key signature of one flat. The fifth staff is treble clef with a key signature of one sharp. The bottom system, labeled '18' above 'div.', also consists of six staves. The first two staves are treble clef with a key signature of one flat. The third staff is treble clef with a key signature of one sharp. The fourth staff is treble clef with a key signature of one flat. The fifth staff is treble clef with a key signature of one sharp. The bass clef staff is identical to the one in the top system.

177

180

Musical score page 101, measure 180. The score consists of eight staves:

- Top staff: Blank.
- Second staff: Blank.
- Third staff: Sixteenth-note patterns. Measure 1:  $\text{A}^{\#}\text{B} \text{A}^{\#}\text{B} \text{A}^{\#}\text{B} \text{A}^{\#}\text{B}$ . Measure 2:  $\text{B}^{\#}\text{C} \text{B}^{\#}\text{C} \text{B}^{\#}\text{C} \text{B}^{\#}\text{C}$ . Measure 3:  $\text{C}^{\#}\text{D} \text{C}^{\#}\text{D} \text{C}^{\#}\text{D} \text{C}^{\#}\text{D}$ . Measure 4:  $\text{D}^{\#}\text{E} \text{D}^{\#}\text{E} \text{D}^{\#}\text{E} \text{D}^{\#}\text{E}$ . Measure 5:  $\text{E}^{\#}\text{F} \text{E}^{\#}\text{F} \text{E}^{\#}\text{F} \text{E}^{\#}\text{F}$ . Measure 6:  $\text{F}^{\#}\text{G} \text{F}^{\#}\text{G} \text{F}^{\#}\text{G} \text{F}^{\#}\text{G}$ .
- Fourth staff: Eighth-note patterns. Measure 1:  $\text{A}^{\#}\text{B} \text{A}^{\#}\text{B} \text{A}^{\#}\text{B} \text{A}^{\#}\text{B}$ . Measure 2:  $\text{B}^{\#}\text{C} \text{B}^{\#}\text{C} \text{B}^{\#}\text{C} \text{B}^{\#}\text{C}$ . Measure 3:  $\text{C}^{\#}\text{D} \text{C}^{\#}\text{D} \text{C}^{\#}\text{D} \text{C}^{\#}\text{D}$ . Measure 4:  $\text{D}^{\#}\text{E} \text{D}^{\#}\text{E} \text{D}^{\#}\text{E} \text{D}^{\#}\text{E}$ . Measure 5:  $\text{E}^{\#}\text{F} \text{E}^{\#}\text{F} \text{E}^{\#}\text{F} \text{E}^{\#}\text{F}$ . Measure 6:  $\text{F}^{\#}\text{G} \text{F}^{\#}\text{G} \text{F}^{\#}\text{G} \text{F}^{\#}\text{G}$ .
- Fifth staff: Eighth-note patterns. Measure 1:  $\text{A}^{\#}\text{B} \text{A}^{\#}\text{B} \text{A}^{\#}\text{B} \text{A}^{\#}\text{B}$ . Measure 2:  $\text{B}^{\#}\text{C} \text{B}^{\#}\text{C} \text{B}^{\#}\text{C} \text{B}^{\#}\text{C}$ . Measure 3:  $\text{C}^{\#}\text{D} \text{C}^{\#}\text{D} \text{C}^{\#}\text{D} \text{C}^{\#}\text{D}$ . Measure 4:  $\text{D}^{\#}\text{E} \text{D}^{\#}\text{E} \text{D}^{\#}\text{E} \text{D}^{\#}\text{E}$ . Measure 5:  $\text{E}^{\#}\text{F} \text{E}^{\#}\text{F} \text{E}^{\#}\text{F} \text{E}^{\#}\text{F}$ . Measure 6:  $\text{F}^{\#}\text{G} \text{F}^{\#}\text{G} \text{F}^{\#}\text{G} \text{F}^{\#}\text{G}$ .
- Sixth staff: Eighth-note patterns. Measure 1:  $\text{A}^{\#}\text{B} \text{A}^{\#}\text{B} \text{A}^{\#}\text{B} \text{A}^{\#}\text{B}$ . Measure 2:  $\text{B}^{\#}\text{C} \text{B}^{\#}\text{C} \text{B}^{\#}\text{C} \text{B}^{\#}\text{C}$ . Measure 3:  $\text{C}^{\#}\text{D} \text{C}^{\#}\text{D} \text{C}^{\#}\text{D} \text{C}^{\#}\text{D}$ . Measure 4:  $\text{D}^{\#}\text{E} \text{D}^{\#}\text{E} \text{D}^{\#}\text{E} \text{D}^{\#}\text{E}$ . Measure 5:  $\text{E}^{\#}\text{F} \text{E}^{\#}\text{F} \text{E}^{\#}\text{F} \text{E}^{\#}\text{F}$ . Measure 6:  $\text{F}^{\#}\text{G} \text{F}^{\#}\text{G} \text{F}^{\#}\text{G} \text{F}^{\#}\text{G}$ .
- Bottom staff: Blank.
- Second bottom staff: Blank.

183

183

184

185

186

186

The musical score is divided into two main sections. The upper section, starting at measure 186, features six staves. The first three staves are in common time (indicated by a 'C') and have a key signature of one flat. The fourth through sixth staves are in 3/4 time (indicated by a '3') and also have a key signature of one flat. The lower section continues the six-staff format. The first three staves here are in common time (indicated by a 'C') and have a key signature of one flat. The last three staves are in 3/4 time (indicated by a '3') and also have a key signature of one flat. The bass staves in both sections begin with a bass clef.

189

19

*sf*

*sf*

*sf*

*sf*

3 3 3 3 3 3

3 3

3 3

3 3

3 3

3 3

19

*pp*

*sf*

*sf*

*sf*

3 3 3 3 3 3

3 3

3 3

3 3

3 3

3 3

193

# TANGO

Rodriges musiqasi  
O'zXCHO kichik tarkibi uchun  
M.Akmaljanova cholg'ulashtirgan

Moderato ♩ = 88

The musical score consists of ten staves, each representing an instrument. The instruments are: Nay 1, Nay 2, Chang 1, Chang 2, Prima rubob, Qashaq rubob, Afg'on rubob, Prima dutor, Dudor alt, Dutor bas, and Dutor k-bas. The score is in 4/4 time, with a key signature of B-flat major. The tempo is indicated as 'Moderato' with a tempo marking of ♩ = 88. The notation includes various note heads, stems, and rests, with some notes grouped by vertical lines. The Bubens and Litavras provide rhythmic support at the bottom of the page.

4

1

1

2

14

3

19

[1.] [2.]

3

[1.] [2.]

3

23

111

4

27

div.

3

3

4

31

f

f

f

f

f

f

f

f

f

f

35

5

5

39

div. unis.

Musical score page 43, measures 6-7. The score consists of six staves. Measures 6 (measures 1-2) show treble clef staves with eighth-note patterns. Measure 7 (measures 3-4) shows bass clef staves with eighth-note patterns. Measure 7 concludes with a double bar line and repeat dots.

48

The musical score consists of six staves. The top two staves are for voices, each with a treble clef and a key signature of one flat. The third staff is for basso continuo, indicated by a bass clef and a key signature of one flat. The fourth staff is for basso continuo, indicated by a bass clef and a key signature of one flat. The fifth staff is for basso continuo, indicated by a bass clef and a key signature of one flat. The sixth staff is for basso continuo, indicated by a bass clef and a key signature of one flat. The music begins with eighth-note patterns in the top voices, followed by a measure of rests. The basso continuo parts provide harmonic support throughout the section.

53 [2.]

55

# EY, SABO

D.Zokirov musiqasi  
O'zXCHO kichik tarkibi uchun  
M.Akmaljanova cholg'ulashtirgan

Moderato  $\text{♩} = 84$

The musical score consists of ten staves, each representing a different instrument. The instruments are listed vertically from top to bottom: Nay 1, Nay 2, Chang 1, Chang 2, Rubob prima, Qashqar rubob, Afg'on rubob, Dutor alt, Dutor bas, Dutor k-bas, Nay SOLO, Litavra, Uchburchak, Tarelka, and Doyra. The score is in 3/4 time with a key signature of one sharp. Dynamics indicated include *f*, *mf*, and *mp*. Measure numbers 1 through 10 are present above the staves.

1

6

*mf*

1

11

A musical score page featuring six staves of music. The top three staves are treble clef, and the bottom three are bass clef. The key signature is two sharps. Measure 11 begins with four measures of silence. The fifth measure starts with eighth-note chords in the treble and bass staves, marked *mp*. The sixth measure continues these chords. The seventh measure shows a transition with eighth-note patterns in the treble and bass staves, marked *mf*. The eighth measure features eighth-note patterns in the treble and bass staves, marked *p*. The ninth measure consists of single eighth notes in the bass staff. The tenth measure returns to eighth-note patterns in the bass staff.

16

2

pizz.

*mp*

*mp*

2

21

Musical score page 21, featuring eight staves of music. The top two staves are for instruments with treble clefs and sharp keys (F major). The next two staves are also for instruments with treble clefs and sharp keys. The bottom two staves are for instruments with bass clefs and sharp keys. The bottom-most staff is for a double bass instrument.

25

3

25

3

mp

*mf*

*mf*

*mf*

*mf*

*f*

125

4

30

Musical score page 30, measures 1-4. The score consists of eight staves. Measures 1-3 are mostly blank (with a few rests). Measure 4 begins with a melodic line in the top staff, followed by harmonic patterns in the other staves. The bassoon staff (measures 1-3) has a dynamic marking *mf*. Measure 4 concludes with a repeat sign and the number 4.

35

A musical score page featuring eight staves of music. The top staff is a treble clef staff with a key signature of two sharps. The second staff is a treble clef staff with a dynamic instruction "pizz." above it. The third staff is a treble clef staff. The fourth staff is a treble clef staff. The fifth staff is a bass clef staff. The sixth staff is a bass clef staff. The seventh staff is a bass clef staff. The eighth staff is a bass clef staff.

40

*mf*  
ordinare

45

5

5

50

f

f

f

f

f

f

f

6

56

6

7

61

A musical score page featuring seven staves of music. The key signature is A major (two sharps). Measure 1 starts with a sixteenth-note pattern in the treble clef staff. Measures 2-3 show eighth-note patterns in the same staff. Measure 4 begins with a bass note. Measures 5-6 show eighth-note patterns in the treble clef staff. Measure 7 concludes with a sixteenth-note pattern in the treble clef staff.

7

A continuation of the musical score from measure 7. It consists of seven staves. Measures 8-11 are mostly blank or contain single notes. Measures 12-13 show eighth-note patterns in the bass clef staff. Measure 14 concludes with a sixteenth-note pattern in the bass clef staff.

A musical score page featuring six staves of music. The top staff is a treble clef staff with a key signature of two sharps. The second staff is a treble clef staff with a key signature of one sharp. The third staff is a treble clef staff with a key signature of one sharp. The fourth staff is a bass clef staff with a key signature of one sharp. The fifth staff is a bass clef staff with a key signature of one sharp. The bottom staff is a bass clef staff with a key signature of one sharp. The music consists of measures of various note values and rests, with some notes having stems pointing up and others down. Measures 1-4 are identical across all staves. Measures 5-6 show a transition, with the treble staves moving to a new section while the bass staves continue. Measure 7 shows a return to the original section. Measures 8-9 show another transition, with the bass staves moving to a new section while the treble staves continue. Measures 10-11 show a final transition, with the bass staves moving to a new section while the treble staves continue.

71

8

pizz.

*mp*

76

9

ordinare

135

81

Musical score page 81, featuring six staves of music for multiple instruments. The top staff uses a treble clef and a key signature of two sharps. The second staff uses a treble clef and a key signature of one sharp. The third staff uses a treble clef and a key signature of one sharp. The fourth staff uses a bass clef and a key signature of one sharp. The fifth staff uses a bass clef and a key signature of one sharp. The sixth staff uses a bass clef and a key signature of one sharp. The music consists of six measures. Measure 1: Treble staff has a rest. Bass staff has a rest. Measures 2-6: Treble staff has eighth-note patterns (e.g., eighth-note pairs, eighth-note triplets). Bass staff has eighth-note patterns. Measures 7-12: Treble staff has sixteenth-note patterns (eighth-note pairs grouped by vertical bar lines). Bass staff has sixteenth-note patterns.

86

10

Musical score for six staves. Measure 10 starts with a rest in the treble staff, followed by eighth-note patterns in the soprano, alto, tenor, and bass staves. The bass staff has a sustained note. Measure 11 begins with a rest in the soprano staff, followed by eighth-note patterns in the alto, tenor, and bass staves. The bass staff has a sustained note.

11

91

Musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). Measure 11 (measures 1-4) consists of eighth-note patterns in the treble staff and quarter notes in the bass staff. Measure 12 (measures 5-8) consists of eighth-note patterns in the treble staff and quarter notes in the bass staff. Measure 13 (measures 9-12) consists of eighth-note patterns in the treble staff and quarter notes in the bass staff. Measure 14 (measures 13-16) consists of eighth-note patterns in the treble staff and quarter notes in the bass staff. Measure 15 (measures 17-20) consists of eighth-note patterns in the treble staff and quarter notes in the bass staff. Measure 16 (measures 21-24) consists of eighth-note patterns in the treble staff and quarter notes in the bass staff. Measure 17 (measures 25-28) consists of eighth-note patterns in the treble staff and quarter notes in the bass staff. Measure 18 (measures 29-32) consists of eighth-note patterns in the treble staff and quarter notes in the bass staff. Measure 19 (measures 33-36) consists of eighth-note patterns in the treble staff and quarter notes in the bass staff. Measure 20 (measures 37-40) consists of eighth-note patterns in the treble staff and quarter notes in the bass staff.

96

A musical score page featuring six staves of music for string instruments. The key signature is A major (two sharps). The first staff (treble clef) has a fermata over the first note of each measure. The second staff (treble clef) is labeled "pizz." and shows eighth-note patterns. The third staff (treble clef) shows eighth-note patterns. The fourth staff (treble clef) shows eighth-note patterns. The fifth staff (bass clef) shows eighth-note patterns. The sixth staff (bass clef) shows eighth-note patterns.

101

12

Musical score page 12, measures 101-12. The score consists of eight staves. Measures 101-11 are mostly rests. Measure 12 begins with a bass note followed by six measures of rhythmic patterns. The score includes a bassoon part with sustained notes and eighth-note patterns.

106

Musical score for two treble clef instruments (G-clef) and two bass clef instruments (F-clef). The score is divided into measures by vertical bar lines. Measures 1-3: The top two staves show eighth-note patterns of (C, E), (E, G), (G, B), (B, D). The bottom two staves show eighth-note patterns of (A, C), (C, E), (E, G), (G, B). Measures 4-6: The top two staves show eighth-note patterns of (D, F), (F, A), (A, C), (C, E). The bottom two staves show eighth-note patterns of (B, D), (D, F), (F, A), (A, C). Measures 7-9: The top two staves show eighth-note patterns of (G, B), (B, D), (D, F), (F, A). The bottom two staves show eighth-note patterns of (E, G), (G, B), (B, D), (D, F).

109

Musical score for two pianos (two staves each). Key signature: G major (top four staves), F major (bottom two staves). Time signature: Common time.

Dynamics and performance instructions:

- Measure 1: -
- Measure 2: *f*
- Measure 3: *f*
- Measure 4: *f*
- Measure 5: -
- Measure 6: *f*
- Measure 7: *f*
- Measure 8: *f*
- Measure 9: -
- Measure 10: *mf*
- Measure 11: -
- Measure 12: -

## GLOSSARIY

*Ushbu atamalar glossariysida dirijorlik ijrochiligidagi, umuman barcha cholg‘ularda ixtisolik fani bo‘yicha yakka mashg‘ulotlarda qo‘llaniladigan atamalarning qisqacha izohi keltirilgan.*

*Mazkur glossariy nafaqat oliv va o‘rta maxsus, kasb-hunar ta’limi musiqiy san’ati ta’lim yo‘nalishlari va mutaxassisliklari talabalariga, shuningdek, professor-o‘qituvchilar va aspirantlar hamda barcha soha mutaxassislari uchun ham foydalidir.*

**Musiqiy asar.** Ma’lum bir musiqiy asar, B.Asafyev ta’biri bilan aytganda, uch xil ko‘rinishda mavjud bo‘ladi.

1. Bu nota matni, ya’ni yozuv asosida.

2. Ijrochi tomonidan talqin qilingan jonli ijroda.

3. Tinglovchining hayotiy tajribasi va badiiy obrazlarning u tomonidan qabul qilinishi natijasida asarning haqiqiy ijro jarayoni amalga oshiriladi.

**Musiqiy ifoda** vositalari: tovush hosil qilish va uning akustik asoslari, musiqiy tovush, sozning tozaligi (intonatsiya), tovush tusi (tembr), nola (vibrato), usul (ritm), o‘lchov, sur’at, agogika, artikulyatsiya, dinamik belgi va boshqalar kiradi.

**Musiqiy xotira** – inson ruhiy jarayonining muhim jihatlaridan biri yod olish va xotirada saqlash bo‘lib, uning mohiyati esda saqlab qolish va zarur paytda o‘sha xotiradagilarni ma’lum bir vosita orqali yuzaga chiqarish – namayon qilish hisoblanadi.

**Ashula** – keng tarqalgan vokal musiqa janri va shakli bo‘lib, unda she’riy va musiqiy obrazlar bir-biriga uyg‘unlashgan holda gavdalanadi. Ashula-ning xalq va mualliflik turlari mavjud. Ashula tuzilishi va ijrosi bo‘yicha turli janrlarga bo‘linadi. Masalan: ommaviy, estrada, ansambl, xor va boshqalar.

**Ballada** – (italyancha «*ballade*») – adabiy-poetik janr bo‘lib, xalq o‘tmishi haqidagi she’riy qissa. Qissa yoki hikoya qilib aytib berish xarakterida yozilgan cholg‘u yoki vokal musiqa asari.

**Vals** – (fransuzcha «*valse*») – ikki kishi birgalikda ohista o‘ynaydigan raqs. Musiqa o‘lchovi 3/4 bo‘lib, tez, o‘rtacha tez va vazmin sur’atlarda bo‘ladi.

**Konçert** - (lotincha «*concertere*» – musobaqalashmoq) – simfonik orkestr yoki xalq cholg‘u asboblari orkestrining jo‘rligi bilan, yolg‘iz bir cholg‘u yoki ovoz uchun yirik shaklda yozilgan musiqa asari. Konsert ko‘proq 3 qismdan iborat bo‘lib, 1-qismi – dramatik xarakterda, sur’ati tez, asosan *sonata allegro* shaklida, 2-qismi lirik xarakterli, salmoqli suratda bo‘lsa, 3-qismi – final, tantanali raqs shaklida yoziladi.

**Konsertino** – (italyancha – «*concertino*») – bir qismdan iborat kichik hajmdagi konsert.

**Menuet** – (fransuzcha – «*menuetto*», «menu» – kichik, mayda) – tekis harakatlar bilan salmoqli sur’atda ijro etiladigan qadimiy fransuz xalq raqsi. Takt

o‘lchovi uch hissali. Cholg‘u musiqasida menuet – shaxdam sur’atli, raqs xarakteridagi pyesa.

**Mazurka** – (polyakcha – «*mazur*») – keskin ritmli va ildam xarakterdagи polyak xalq raqsi. Sur’ati turlicha bo‘lib, takt o‘lchovi 3/4 yoki 3/8, urg‘u odatdagidek taktning kuchli hissasiga emas, balki boshqa hissalariga ham tushishi mumkin.

**Passakaliya** – (ispancha – «*pasa*» – o‘tish, «*salle*» – ko‘cha) 1) qadimiy ispancha raqs. Fransiyada Lyudovik XIV davrida yakka raqs tariqasida keng tarqalib, vazmin, uch hissali o‘lchovda ijro etilgan. 2) variatsiya shaklida organ uchun yozilgan musiqiy pyesa. Bunda asosiy kuy har doim *basda* qaytariladi, ya’ni *basso ostinatoning* bir turi bo‘lib, uch hissali o‘lchovda keladi.

**Polonez** – (fransuzcha – «*dance polonacie*»ning qisqartirilgani) - ohista qadamlar bilan, tantanali ijro etiladigan, 3/4 o‘lchovli qadimiy polyak raqsi. XIX asrga kelib, konsertlarda ijro qilinadigan cholg‘u pyesasi sifatida shakllandi va keng tarqaldi.

**Polka** – (chex. «*pulka*» – yarim) – chex xalqining qadimiy raqsi. Raqqoslар juft-juft bo‘lib, aylana shaklida ijro etiladilar. Musiqa o‘lchovi 2/4 raqs, sho‘x va jonli xarakterga ega.

**Poema** – (yunoncha «*poema*» – ijod qilaman) – 1) Uncha katta bo‘lmagan lirik harakterdagи cholg‘u asari; 2) Orkestr ijrosi uchun hamda orkestr jo‘rligida yakkaxon cholg‘u yoki ovoz uchun yaratilgan bir qismlи yirik musiqa asari.

**Prelyudiya** – (lotincha – «*prea*» – oldin, «*ludus*» - o‘yin) - asosiy musiqadan oldin ijro etiladigan kichik musiqiy pesa, muqaddima. XI asrdan boshlab, Evropada qadimiy cholg‘ular – lyutnya, klavesin va organ cholg‘ulari ijrosida ommaviylashgan.

**Popurri** – (fransuzcha – «*pot pourry*» – turli go‘sht va sabzavotlardan taylorlanadigan ovqat) – har xil musiqa asarlaridan olingan parchalar asosida tuzilgan pyesa.

**Rapsodiya** – (yunoncha «*rhapsody*» – kuylanadigan yoki hikoya qilinadigan epik doston, qo‘sish) – xalq ohanglari asosida erkin yaratilgan cholg‘u asari. Bunda bir necha xalq ohanglari erkin holda kengaytirilib, qayta ishlanadi.

**Romans** – (ispancha «*romance*» - roman) – 1) yakka ovoz uchun yozilgan asar. Turli mavzu, xarakter va tuzilishga ega bo‘lib, cholg‘u asboblari jo‘rligida ijro etiladi; 2) muayyan cholg‘u uchun yozilgan ohangdor musiqiy pyesa.

**Rondo** – (fransuzcha «*roundeau*» – doira) – turli mazmundagi lavha (epizod)lar orasida bosh mavzu – refrenning – bir necha bor qaytarilishiga asoslangan musiqiy shakl. Rondoda bosh mavzu kamida uch marta asosiy tonallikda qaytarilishi shart.

**Sonata** – (lotincha «*conare*» – tovush berish) – ommaviylashgan kamer cholg‘u musiqa janri. XIV-XVII asrlardan yakkanavoz yoki turli cholg‘u ansambllarga mo‘ljallangan, odatda 3 qismlи asar.

**Sonatina** – (italyancha «*sonatina*» – kichik sonata) – kichik hajmdagi *sonata*.

**Serenada** – (italyancha «*al cereno*» – ochiq, ravshan) – ilgarilar oqshom paytlarida muhabbatga loyiq bo‘lgan xotin-qizlar uyi oldida ijro etiladigan vokal

musiqa asari. Odatda lyutnya, mandolina yoki gitara jo‘rligida ijro etilib, asosan Ispaniya va Italiyada keng tarqalgan.

**Syuita** – (fransuzcha «suite» – qator, tizma ) - har bir qismi mustaqil, turli xarakterdagi musiqiy pyesalarining bog‘lanib kelishiga asoslangan musiqiy asar.

**Tarantella** – (italyancha – «*Toronto*» – Italiyaning janubidagi shahar nomi) - juda tez sur’atda ijro etiladigan Italiya xalq raqsi. Musiqa o‘lchovi 6/8 yoki 3/8 da bo‘lib, odatda triolliritmda kelishi bilan xarakterlidir.

**Ufor:** – 1) Yengil raqs musiqasi yoki doira usuli; 2) Shashmaqom va boshqa maqom turkumlaridagi Nasr (ashula) bo‘limining oxirida keladigan, ba’zan raqsli ashula yo‘li.

**Fantaziya** – (yunoncha – «phantasy» – tasavvur etish, xayol qilish) – erkin shaklda yozilgan cholg‘u asari, pyesa. Dastlab kamer janri tarzida vujudga kelgan, badiha (improvizatsiya) xarakterida, erkin shaklda bo‘lgan. Ko‘proq organ va klavesinlar uchun yaratilgan. XIX asrdan boshlab fortepiano uchun yozilgan, mahorat bilan ijro etiladigan pyesalar ham *fantaziya*, deb atala boshlangan.

**Qo‘sinq** – she’r va kuyi keyinchalik muayyan muallif (shoir va bastakor yoki kompozitor) xalq tomonidan ijod qilinib, keng tarqalgan musiqa janri. Qo‘sinq she’rlari bir necha banddan iborat bo‘lib, ba’zan naqarotli bo‘ladi.

**Yumoreska** – kichik hajmlı yumoristik, hazil xarakteridagi pyesa. Musiqa adabiyotida A.Dvorjak, P.Chaykovskiy, V.Raxmaninov va boshqa kompozitorlar yumoreskalari mashhur.

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