



**LOLA SULTANOVA**

**MUSIQA CHOLG'ULARINI  
O'RGANISH**

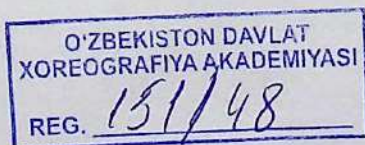
**(FORTEPIANO)**

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OLIV TA'LIM, FAN VA INNOVATSIYALAR VAZIRLIGI  
O'ZBEKISTON DAVLAT XOREOGRAFIYA AKADEMIYASI

Lola Sultanova

MUSIQA CHOLG'ULARINI  
O'RGANISH  
(FORTEPIANO)

o'quv qo'llanma



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«FAN ZIYOSI» NASHRIYOTI

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“Musiqa cholg'ularini o'rganish (fortepiano)” fanidan o'quv qo'llanma xoreografiya oliy ta'lim muassasalari talabalari uchun mo'ljallangan.

Qo'llanma xoreografiyada qo'llaniladigan va talabalarning asosiy tayyorgarligining turli darajalarini hisobga olgan holda tanlangan fortepiano musiqasining asosiy janrlarini qamrab oladi.

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## KIRISH

*Xalqimizning ma'naviy saviyasini oshirish, yosh avlodni yuksak insoniy g'oyalar, ona-Vatanga mehr va sadoqat ruhida tarbiyalash milliy va umuminsoniy qadriyatlar asosida kamol toptirishda musiqa san'atining o'rni va ahamiyati beqiyosdir.*

*Sh.M. Mirziyoev*

*«Piano chalish - barmoqlar harakati; pianino ijrosi - bu ruhning harakati.»*

*A.G. Rubinshteyn*

Fortepiano cholg'usni chalishni o'rganish har qanday yoshdagi odamlar uchun juda qiziqarli va maroqlidir. Biroq, aynan san'at sohasi mutaxassisleri oldida juda katta mas'uliyat va sermahsul mehnatni talab qiladi. Musiqa asarida o'rganishning eng e'tiborli jihatlaridan biri bu – shubhasiz ta'lim va tarbiya masalalaridir. Uning ijrochisiga aylana har qanday shaxsni bu turdagi asarlarning aylanma zich, mustahkam tarmog'i markazida o'nlab va yuzlab tovushlarni o'zida mujassam etadi. Bu kabi faylasufona o'xshatish xoreografiya maktablarida, kasbi ta'limi (xoreografiya) ta'lim yo'nalishlari talabalari, ixtisoslashtirilgan maktab o'quvchilariga ham tegishlidir.

San'atning qaysi turi bo'lmasin, uni musiqa bilan bog'lovchi asosiy cholg'u bu shubhasiz fortepianodir. U joylashgan uzluksiz ta'lim muassasalari mubolag'a bo'lmasidan, "birinchi raqamli cholg'u asbobdir" deb atashga imkon beradi. Xoreografiya san'ati shunday san'at turiki, unda asosan keng qo'llaniladigan cholg'ulardan biri bu shubhasi – fortepianodir. Xalq cholg'ulari, ammo ma'no va repertuar, ijro imkoniyatlari kengligi nuqtai nazaridan, qolgan cholg'u asboblari aynan fortepiano bilan raqobatlasha olmaydi.

Ommaviy-badiiy tadbirlar, xoreografik mashg'ulotlar, ta'lim-tarbiya tizimida fortepianoning o'rni haqida gapirilar ekan, shubhasiz bu cholg'udagi ham ritm va kuy ijro etishda imkoniyatlari kattaligi talaba-yoshlarni ta'lim olishlarida juda katta yordami borligini eslatib o'tmaslikning iloji yo'q.

Bir so'z bilan aytganda, fortepiano - eng keng diapazonli cholg'u asbobi hisoblanib, unda ommaviy musiqa cholg'usi sifatida kasb ta'limi (xoreografiya) ta'lim yo'nalishida o'ta muhim rol o'ynaydigan jihatlari beqiyosdir.

Xoreografiya ta'lim yo'nalishida tahsil olayotgan talabalar eng avvalo shuni yodda tutishi kerak-ki, xoreografiya - bu musiqa va harakatning birligidir.

Fortepianoda ijro etilayotgan asarlarda talaba-yoshlar bilmasdan musiqiy va raqs kompozitsiyasini qurishi mumkin emasligini tushunish lozim. Shubhasiz bunda musiqiy asarning tuzilishi, shakl va ichki xususiyatlari uni har jihatdan tushunishga o'zi shart-sharoit yaratib beradi.

Ritm, xarakter, qaysi davrga tegishli ekanligini cholg'u asarining ritm tempi bir pastda aniqlab beradi. Buni ular "Musika cholg'ularini o'rganish" (fortepiano) fani darslarini o'zlashtirish asnosida bilib oladilar. Qolaversa, mazkur fan xoreografiya bo'limi dasturiga kiritilgan. Uni tanishtirishda, musiqiy tili, shakllari, janrlari, buyuk bastakorlarning tarjimai holi bo'lgan talabalar, musiqiy davrlar. Bu pianino vazifasini osonlashtiradi. Uning nazariy qarashlarini, nazariya maqsadlarini soddalashtiradi, ya'ni o'ziga xos "yordamchi" bosqich ekanligini namoyish qiladi. Mantiqan olib qaraydigan bo'lsak, fortepiano va xoreografiya o'rtasidagi bog'liqlikni qidirib, fortepiano universal cholg'u asbob sifatida juda muhim ekanligi ta'kidlash lozim.

Unda talaba-yoshlar "mumtoz raqs"ni shakllantirish uchun shubhasiz mumtoz, klassik musiqani ijro etishin mumkin bo'ladi. Xalq raqslarini ijro etish barobarida "bal raqsi"larini ham o'rganib, vals, tango, foxtrot kabi tarixiy va kundalik raqs polonez, polka va boshqalarda raqsga tushishida aynan musika cholg'ularidan fortepianoning o'rni beqiyosdir.

Fortepiano chog'u asbobida o'qish davomida talaba chalish, musiqiy boshlang'ich ko'nikmalarga ega bo'ladi.

Musiqiy asar mazmunini tushunish, fikrlash, unda turli fantaziyalarni bajarish mumkin bo'ladi. Fortepiano kursini tugatgandan so'ng, u xotirjam tahlil qila oladi, bunday musiqiy garmonik va ritmik tushunchalarni o'rganib borish davomida ohang - motiv, kulminatsiya, kodans kabi musiqiy-raqsli kompozitsiyalarda o'zini ko'rish imkoniga ega bo'ladilar. Musiqiy ibora, jumla – aynan ular ustida xoreografik figuralar va eskizlar ustida ishlanadi va raqs harakatlari quriladi.

Xoreografiya ta'lim yo'nalishi kasbini e'tiborga olgan holda "Musika cholg'ularini o'rganish" (fortepiano) fan dasturini tuzishda dastur mazmuni va repertuarida juda xilma-xil musiqiy janrlardagi asarlarni kiritish maqsadga muvofiq bo'ladi.

Ayniqsa, mazkur repertuar asarlarini ansambl, jazz asarlari, mumtoz musiqaning yengil transkripsiyasi va boshqalar asosida olib borishda yana bir muhim masalani yoddan chiqarmaslik lozim.

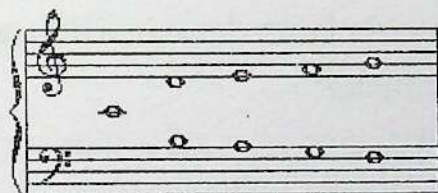
Bunda ijro etilayotgan yoki tanlangan asarlar kasb ta'limi (xoreografiya) bilan aloqani yo'qotmaslik uchun o'quvchi aranjirovka qilingan, baletdan yengil parchani talabalar bilan birgalikda ishlashlari lozim bo'ladi.

## I BOB. NAZARIY MASHG‘ULOTLAR TAVSIFI

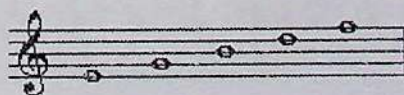
### Musiqiy savodxonlikni egallash ko‘nikmalari

Musiqiy savodxonlikni o‘zlashtirish ko‘nikmalarining ahamiyati hammaga ma’lum, ammo notalar bilan tanishish musiqa chalishdan ustun bo‘lishiga yo‘l qo‘ymaslik kerak. Musiqiy notalarni o‘zlashtirish ritmni (pulsni) yozishdan boshlanadi, ya’ni, musiqiy qadamlarni yozib olish bilan bu jarayon juda qizg‘in kechadi. Asarlarni nota yozuvidan o‘rganishni boshlamaslik yaxshiroqdir, chunki, talabalar notadan notagacha barcha boshqa notalarni sanashni o‘rganadilar. Ushbu eslatma klaviaturani faqat vizual ravishda ikkita hududga bo‘lishi kerak, ulardan biri o‘ng qo‘l bilan, ikkinchisi chap qo‘l bilan o‘ynash uchun mo‘ljallangan.

Bir vaqtning o‘zida barcha eslatmalarni tushuntirishga shart emas, chunki, bu jarayonni amalga oshirish bir oz qiyin. Birinchidan, talaba nota yozuvlarini tartibga solish tamoyilini o‘zlashtirishi kerak. Bu jaryon quyidagi nota yo‘li asosida tartibga solinadi:



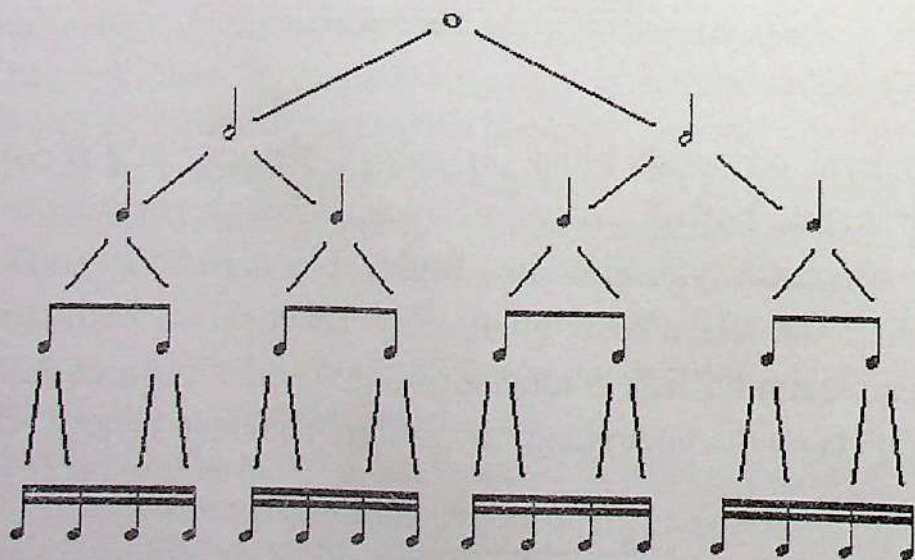
Notalarni o‘rganish bilan bir vaqtda ularning to‘g‘ri yozilishini o‘rganish kerak bo‘ladi. Avvalo, o‘lchagichdagi yozuvlarni qanday yozishni o‘rganish yaxshiroqdir. Bunda bir qarashdagi o‘zlashtirish yetarli emas. Uni talaba ko‘zi bilan ko‘rib his etishi va ongi, tafakkurida aks ettirishi lozim bo‘ladi. Shundagina uni xis etish osonroq bo‘ladi. Bu borada quyidagi nota yozuvidagi tovushlarni tushinish tavsiya etiladi:



Musiqani o‘rganish va o‘qish jarayonini shartli ravishda quyidagi formula bilan aniqlash mumkin: “ko‘rgan - eshitgan – o‘ynagan” yoki “eshitilgan - ko‘rgan – o‘ynagan”.

Shunga asoslanib, notalarni o‘rganish ularning nomlarini odatiy yodlash bilan emas, balki diatonik shkalaning kichik segmentini, taxminan 3 dan 5 tagacha notalarni o‘zlashtirish bilan boshlashi kerak. O‘quvchi bu tovushlarni cholg‘uda kuylashi, yozib olishi va chala olishi kerak. Shundan so‘ng, unga qo‘shiq aytish va fortepianoda chalishni bilish uchun mustaqil ravishda tovush ketma-ketligini tuzish uchun ishlash kerak bo‘ladi. Bunda o‘qituvchi tomonidan berilgan mashqlar uy vazifasi sifatida ham berilishi lozim bo‘ladi. Bu usul talabning qiziqishini, keyin esa topshiriqni bajarishga qiziqishini uyg‘otadi.

Nota bilan tanishish, shuningdek, davomiyliklarni, notani cho‘zimini o‘rganishni ham nazarda tutadi. Chorak nota va 4/4 vaqt belgisi asosiy hisoblash uzunligi sifatida berilgan. Bu o‘lchov va vaqt belgisining ma‘nosini tushuntirishni osonlashtiradi. Davomiylikni tushuntirib, quyidagi sxemalardan foydalanish tavsiya etiladi. To‘g‘ri bu chizmani musiqiy-nazariy fanlar bo‘yicha yaratilgan adabiyotlarda ko‘plab kuzatganmiz. Quyida katta davomiylikdagi tovushlarni bir necha kichikroqlarga bo‘lish printsiipi:



Katta musiqiy tovushlarni bir qator muddatlarga qo‘shish printsiipi:

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### **Fortepianoda o'tirish qoidasi va ijrochilik holatini namoyish etish jarayoni**

Fortepiano cholg'usini yaxshi o'zlashtirish hamda ijroda qulay shart-sharoitlarni yaratish o'ta muhim vazifalardan biri sanaladi. Stul fortepiano cholg'usi klaviaturalarining o'rtasiga qo'yilishi kerak. Stulga o'tirganingizda go'yo fortepiano klavishlari siz bilan birga harakatlanishi kerak. Ijrochi o'zining nozik holatini saqlashi lozim. U har qanday holatda ham stulning orqa tomoniga suyanmasligi lozim. Oyoqlar (mashqning boshlang'ich bosqichida) pedallar yaqinidagi polda mustahkam turishi, yelkalar tabiiy holatda bo'lishi, ularning ijro davomida ko'tarilmasligini ta'minlab, boshqarib borish asosiy qoidalardan sanaladi. Ijro davomida tirsaklarni tanaga bosmaslik, shuningdek, yon tomonga juda uzoqqa olib borilishi, tirsak, bilak va qo'l klaviaturada yoki undan biroz balandroq bo'lishi, pianinoning qo'li doimo moslashuvchan va haratchan jonli bo'lishi lozim.

Fortepiano ijrochisining ruhiy tayyorgarligi ham juda namunali tarzda tashkil etilishi lozim. Buni diqqat bilan kuzatib borish va har qanday ijroga yoki ruhiyatga ta'sir etuvchi keraksiz stressni yo'q qilish kerak. Klaviaturadagi barmoqlarning harakatlanishi asar mazmuni va tempidan kelib chiqqan holda tashkil etilishi shart. Barmoqlarning almashtirilishi ohista va bir-biriga xalaqit qilmagan holda bo'lishi bilan bir qatorda quyidagi talablarga javob berishi kerak:

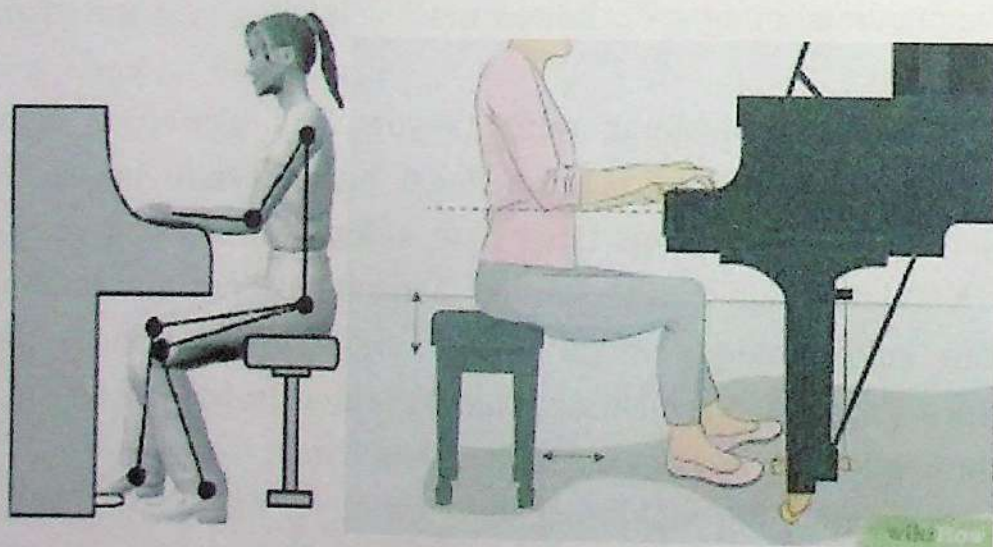
- 1) barmoqlarning shakl tuzilishi yumaloq bo'lishi kerak;
- 2) barmoqlarning yumshoq qismi bilan klaviatura tugmachalariga tegib, musiqiy tovushlarning jaranglashini nazorat qilib borish;
- 3) ijro yoki klaviaturalar bilan ishlash jarayonida hech bir barmoq bo'g'imi bukilmasligini ta'minlash kerak.

Fortepiano cholg'usida asar ijrosi yoki mashq ustida ishlash davomida barmoqlar qora rangdagi kerak klaviaturalarga yaqinroq bo'lishini ta'minlash lozim.

**Oyoqlarning holatini to'g'ri tanlash qoidalari.** Fortepiano cholg'usida ijrochilik ko'nikmalarini shakllantirish va keyinchalik malakalarni takomillashtirishda oyoq shaklini to'g'ri qo'llash ham asarni o'rganish yoki mashq qilishning eng muhim vazifalaridan biri hisoblanadi.

Tizza bo'g'imidagi burchak to'qson gradus bo'lishi kerak, shunda oyoq yetarlicha tayanch bo'ladi. Agar o'quvchining bo'yi va oyoqlari uzun bo'lib, bunday sharoitni hisobga olganda oyog'ini to'g'ri qo'yish imkoni bermasa, unda bunday vaziyatni to'g'irlash uchun oyoq uchun maxsus tagliklardan foydalanish lozim bo'ladi.

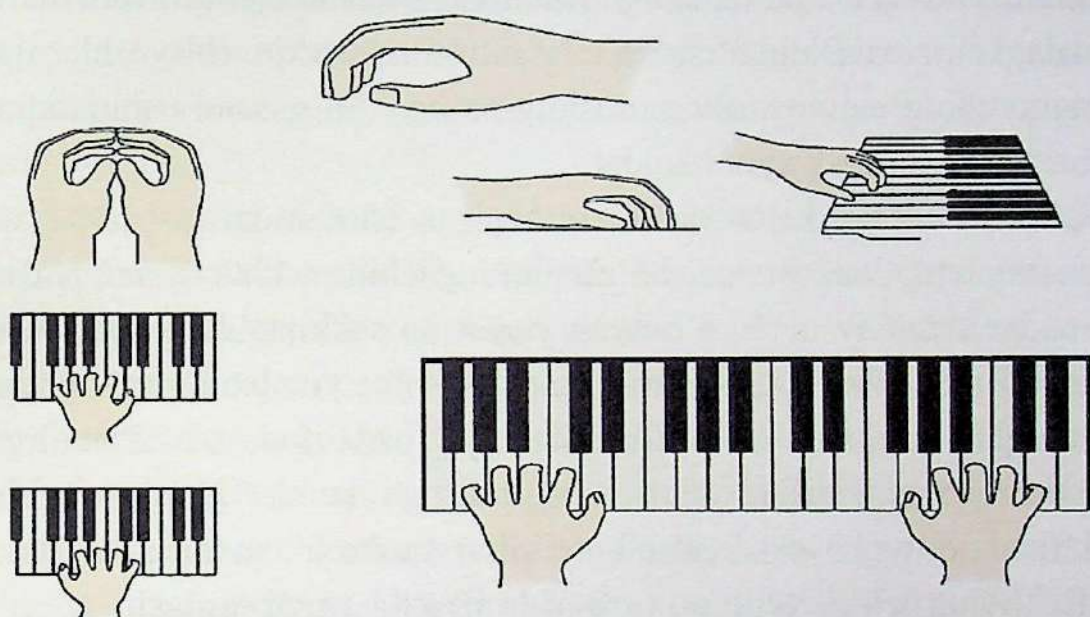
Oyoqlar pedal oldida yoki pedal ustida joylashadi. Bunda albatta pedal bilan ishlaganda oyoq tovoni bilan emas, balki oyoq uchi bilan pedaldan foydalanish tavsiya etiladi.



Oyoqlar - tovushni to'g'ri olishda, ayniqsa kuchli fortega (qattiq chalish) o'tishda zarur bo'lganda oyoq tayanchi yuqorida ta'kidlanganidek to'qson gradusda bo'lganda o'z vaqtida ijro etish imkonini yaratadi.

Oyoqlarni to'g'ri qo'yishda sozanda ijro davomida ham stuldan yengil turish holatlarini ham hisobga olish kerak bo'ladi.

**Qo'l holati.** Gavnani tik tutgan holda qomatni biroz oldinga, cholg'uga yaqin tutib "qo'l holati" (barmoqlar)ni qo'yganda bilak tepaga ko'tarilmagan, tirsak tanadan o'ttiz gradus burchak ostida bo'lishi maqsadga muvofiq hisoblanadi. Yelkalar erkin holatda hamda o'quvchining qaddi rostlangan bo'lishi lozim. Qo'llar yumaloq va klavishni bosganda barmoqlar uchiga tayangan bo'lishi kerak.



**Nota savodini o'rganish.** Boshlang'ich musiqiy ta'limda yuqorida keltirib o'tilgan bosqichlardan so'ng nota yozuvini o'rganishga o'tish yaxshi va kutilgan natijalarni beradi. Ushbu jarayon quyidagicha kechadi. Avvalambor, talaba-yoshlarga asosiy chiziqlar va skripka kaliti bo'yicha shu chiziqlar ustida joylashgan tovushlarni joylashishi va uni oktavalardagi past-balandligini tushuntirish kerak. So'ngra esa, chiziqlarning orasida, yuqorida hamda pastda joylashgan qo'shimcha chiziqlardagi tovushlarning mazmun mohiyatini tushuntiriladi.

Bunda skripka va bas kalitlarini bir-biridan uzoqlashtirmagan holda o'rganish kerak. Ushbu holatda aksariyat o'qituvchilar uchun o'n bir chizikli yozuv yordamchi vosita bo'lib xizmat qilishi mumkin.

Ya'ni skripka kaliti bo'yicha birinchi oktava "do" ikkala kalitda ham deyarli bir xil ifodalanib, skripka kalitidan bas kalitiga silliq o'tishni ta'minlaydi. Ikki hissali, uch hissali har xil o'lchovlar haqidagi tushunchani o'quvchiga musiqiy tovush balandligini o'tmasdan avval, turli qo'shiqlarni o'rganish misolida ham tushuntirish yaxshi natijalarni beradi.

O'lchov haqida o'quvchiga ma'lumot berishda chorak notani asos qilib olish maqsadga muvofiq bo'ladi. Zero, bu cho'zim nisbatan ko'p uchraydi va bolada aniq tasavvur hosil qiladi. Teng hissali choraktalik cho'zimlar asosida harakatlanadigan tanish kuy tanlanib, o'qituvchi ularni qog'ozdagi chizmalarini ko'rsatib, to'g'ri tushirishi o'quvchi-yoshlarning fortepiano cholg'usi vositasida musiqiy-nazariy bilimlarini oshirishning yana bir vositasi desak ayni haqiqat.

Choraktalikdan katta va kichik bo'lgan cho'zimlar qo'shiq ijrosi vaqtida sanab topiladi. Bunda cho'zimlarning ichida nechta chorak borligi aniqlanadi. Shunday qilib, o'quvchi yarim va sakkiztalik notalar bilan tanishadi. Barcha cho'zimlar aniqlanganidan so'ng yozib olingan kuyning takt chiziqlari quyiladi. Bu davrda notani qog'ozda ifodalash bilan birga, notani varaqdan o'qishni ham mashq qilish kerak. Ushbu muhim ko'nikmani qo'lga kiritish uchun ko'p yillar mashq qilish kerak bo'ladi.

### **Boshlang'ich fortepiano ta'limida ijro dasturni tanlash**

Fortepiano cholg'usidagi boshlang'ich ta'limda repertuar tanlash masalasi nihoyatda katta ahamiyatga ega. "Musiqqa cholg'ularini o'rganish (forteplano)" fanining o'quv dasturlarini tayyorlashda Oliy ta'lim muassasalarining xoreografiya ta'lim yo'nalishi talabalarining kasb xususiyatlarini inobatga olish shart hisoblanadi. Bunda xoreografiya oliy ta'lim muassasalari talaba-yoshlar avvalambor o'zlari qiziqqan asarlarni tanlash maqsadga muvofidir.

Ikkala qo'l bilan bir vaqtning o'zida ishlashda asarni bo'laklarga bo'lib, ijro etib, o'rganish yaxshi natijalari beradi.

Bunda har ikkala o'ng va chap qo'lning ishlashini ta'minlash, ayniqsa, ularda barmoqlarni faol harakatini ta'minlash muhim ahamiyat kasb etadi.

Bunday ijro usullarini shartli ravishda ikki qismga ajratgan holda quyidagicha ifodalash tavsiya etiladi:

birinchisi, eng oddiy ijro etilishi yengil, barmoqlarni ishlatishda klaviaturalarning ketma-ketligi ta'minlangan kuylarga jo'r bo'lib, jo'rnavozlikda ijro etishi mumkin bo'lgan asarlar;

ikkinchisi, polifonik taqlid, ya'ni aks-sadolanishi jo'shqin bo'lgan asarlarni tanlash;

uchinchisi, juda yengil dastlab shug'ullanayotgan talabalar uchun yengil lapar yoki yalla jarmlariga xos bo'lgan asarlar;

to'rtinchidan, talaba tovushlarni fortepianoda chalganda tabiat inom etgan ruhiyatni o'zida sezish kerak. Bunda alohida kuy va unga jo'r bo'ladigan asarning ohangdorligi, jarangi, fortepiano cholg'usiga mos tushish kerak.

Darslarning birinchi oylarida talaba eng oddiy polifonik elementlarni o'zida xis etib, tanishib borishi lozim. Qachonki, asarni eshitganda uning juda yoqimli ohangini eshitgan ijrochining eshitish qobiliyatini rivojlantirish uchun muhim, keyinchalik ijro davomida polifoniklik xususiyatlarni o'zida fikrlashi lozim bo'ladi. Albatta bunda yosh ijrochi nafaqat sekin, ohangdor parchalar, balki boshqa murakkab musiqiy materialni ham o'zlashtirganda hech qiynalmasligi lozim. Bu o'rinda o'qituvchi yosh fortepiano ijrochilariga dastlabki o'qish davridagi talabaning repertuariga ishtirok etishi lozim.

### **Fortepianoda chalishni o'rganish metodikasi**

Har qanday metodika o'zining ilmiyligi va istiqbolliligi o'xshash fanlarining yutuqlariga tayanadi va har qanday bilim, amaliy ko'nikma va malakalarni shakllantirish bilan shug'ullanibgina qolmasdan, balki o'zining asosini tashkil etgan muhim muammolarii hal qilishiga bog'liqdir.

Fortepiano cholg'usida ijrochilik pedagogikasi va ijrochiligining nazariyasi hamda amaliyotning vujudga kelishiga oid bilimlaridan fodalanish va shu munosabat bilan fortepianoni o'rgatishga doir turli fikrlar tahlil qilinishi,

hozirgi o'qitish metodiksining xususiyatlarini musiqiy ta'limda yoritish, ta'limning har xil bosqichlarida talaba-yoshlar musiqiy-ijrochilik barkamolligining qonuniyatlariga doir masalalar bayon qilinishi zarur.

Fortepianoda musiqiy asarlarni ijro etishda o'rgatish metodikasining mazmuni quyidagi vazifalarni amalga oshirishga qaratilgan:

talabalarni fortepianoda ijrochilik mahoratini oshirishda har qanday ijrochilikning ilmiy-nazariy asosi sifatida baholashni, uning ziddiyatlari va rivojlanishidagi pedagogik haqiqatni ko'ra olishni o'rgatish;

talabalarda tabiiy qobiliyatlarning rivojlanish uchun ta'lim va tarbiya yetakchi rol o'ynashiga ishonch hosil qilish;

talabalarga maxsus musiqiy barkamollikka yetishishi uchun faoliyatni to'g'ri tashkil etish;

yoshlarda musiqiy qobiliyat masalalarini tashqi va ichki omillarni nazarda tutgan holda aynan fortepianoda ijrochilikni oshirish ko'nikmasini tarbiyalash;

talabalarning musiqiy qobiliyatlari orasidagi va tafakkur, faoliyatning xususiyatlaridagi alohida farqlarni hisobga olish ko'nikmasini shakllantirish;

Fortepiano mashg'ulotlarida talabalarni musiqiy-estetik tarbiya vazifalarini nazarda tutib o'qituvchilar, shuningdek, dars mashg'ulotlaridan tashqari faoliyatlarda har bir talaba uchun o'zining ijodiy qobiliyatini namoyish etish va takomillashtirish sharoitini yaratishlari lozim. Masalaning shu taxlilda qo'yilishi kursni o'rganishda musiqiy qobiliyatlar muammosini musiqa pedagogikasidagi eng dolzarb muammo sifatida markaziy o'rinlardan biriga qo'yishni taqozo etadi. Fortepiano cholg'u asbobida chalishni o'rgatish usulibiyotining butun materiali ham mazkur muammoni o'rganishi bilan bir qatorda uning ham nazariy ham amaliy jihatdan tahlili etishni ko'zda tutadi. Ana shularga ko'ra, musiqiy qobiliyatlarni rivojlantirishga yordam beradigan usullarni chuquroq va to'g'ri tushunishni tarbiyalash masalasi ham g'oyat muhimdir. Ta'limning faol usullarini tanlash va qo'llash, o'ziga xos xususiyatlarni har tomonlama aniqlash musiqiy qobiliyatlarni takomillashtirishning hal qiluvchi shartidir.

Fortepiano bilan o'tkaziladigan mashg'ulotlar jarayonidagi mana shunday faol usullar quyidagilardai iboratdir:

fortepianoda ijro etilgan asarlarni musiqiy-tinglash orqali talabalar tasavvurlarini faollashtirish;

fortepiano asarlarini tinglash faoliyati orqali talabalarning ko'rish va xis etish qobiliyatlarini rivojlantirish;

musiqa materialini harakat tasavvurlari bilan birlikda fikran tasavvur qilish malakasini tarbiyalash;

tinglash orqali talabalar diqqatini va o'zini o'zi nazorat qilishlarini faollashtirish;

o'quvchilarga qo'yilgan vazifalarni hal qilishda mustaqil izlanishga va ularni ijodiy anglashga rag'batlantirish va hokazolar.

Mana shu usullarga alohida e'tibor berish kerak. Pedagogikaning hozirgi talablariga bog'liq holda, mashg'ulotlarni metodik usullar bo'yicha tashkil qilishning o'zi, bu ishga har xil yondashishni taqozo etadi.

Mashg'ulotlarni o'tkazishning samarali shakli muammoli ta'lim elementlarini joriy qilishdan iborat bo'lib, bunday ta'lim ilmiy-bilish-izlanishiga yaqinlashish imkonini beradi.

Bu ayniqsa, sirdan qaraganda juda muhim shart-sharoitni talab qilishi mumkin. Chunki, ayrim talabalar aynan fortepiano cholg'usida yoshligidan shug'ullanib, keyingi dasturlarda muayyan tajribaga ega bo'ladilar va ular fortepianoni o'rganishning nazariy hamda amaliy masalalarini, jumladan o'rganish, ijro etish ko'nikmalarini takomillashtirib, sekin asta o'z tajribalarini oshirib borish masalasiga ijodiy yondashadilar.

Nazariy materiallarni muammoli yo'sinda bayon qilish va amaliy mashg'ulotlarini munozara tarzida o'tkazish hozirgi o'qitish uslubiyotining asosiy vazifalariga mosdir. Mana shu vazifalarning biri – fortepiano cholg'usida ijro etiladigan asarlarni va o'zlashtirish lozim bo'lgan bilimlarni eslab qolish,

bilimlar hajmini o'zlashtirishdan ularni ijodiy anglashga, turli vaziyat va shiroitlarda ulardan foydalanish hamda turli vaziyatlarda ko'rsata olish

ko'nikmalarini o'zida singdirgan bo'lishga, tahlil qilishga va umumlashtira olishni egallashidir.

Albatta bu borada turli muammoli ta'limni tashkil qilish yo'llarini quyidagi ko'rinishlarda bayon etsak ko'zlangan maqsadga yanada yaqinroq kelgan bo'lar edik:

a) fortepiano cholg'u asbobi bo'yicha fortepiano cholg'usi tarixi, shakllanish shart-sharoitlari, takomillashuvi, qolaversa, butun dunyo xalqlarining eng sevimli cholg'ularidan biriga aylanishi haqidagi bilimlar majmui bilan tanishtirib borish;

b) ijrochilikning u yoki bu ko'rinishlaridagi bitta masalani hal qilish yuzasidan har xil qarashlarni, fikrlarni taqqoslash;

v) fortepiano pedagogikasidagi u yoki bu yo'nalishni to'g'ri tanqidiy baholash va ta'lim usullarini to'g'ri tanlash ko'nikmasini tarbiyalash;

g) fortepiano o'qitish nazariyasi va amaliyotini ijodiy o'zlashtirish ehtiyojini bilish ko'nikmalarni tarbiyalash.

Fortepiano chalishni o'rgatish metodikasi o'ziga xos murakkabligi bilan bir qatorda, musiqiy cholg'u asboblari qatorda muhim o'rin egallashi bilan ahamiyatli. Bunda turli yoshdagi o'quvchilarda musiqa ijrochisini rivojlantirishning muhim qonuniyatlari bilan belgilanadi. Shuning uchun asosiy diqqat-e'tibor fortepiano o'qitish uslubiyatining asosiy muammolariga qaratiladi.

Fortepiano cholg'usida kasb ta'limi ("xoreografiya" ta'lim yo'nalishi talabalarining ijrochilik bilimlari, ko'nikma va malakalarini shakllantirish hamda egallashda talabalarining tayyorgarlik darajasini yanada oshirishni taqazo etadi. Oliy maktabda talaba-yoshlarning umumiy musiqiy-estetik tarbiyasi va o'qituvchi bajaradigan faoliyat turlari nuqtai nazaridan qarash lozim. Bunda dastur muhim ahamiyat kasb etadi. O'qituvchining faoliyati nafaqat musiqa darslarida, balki fakultativ mashg'ulotlarni ham samarali o'tkazishdan iborat. Fortiepianoda ijrochilik ko'nikmasini shakllantirishda talabalar bilan faqat va faqat yakkama-yakka mashg'ulot tartibi olib borish ko'zlangan natijalarni beradi.

Fortepiano o'qituvchisi yakka tartibdagi mashg'ulotlarni yuksak saviyada o'tkazish uchun nazariy bilimlarni va amaliy ko'nikmalarni yetarli darajada o'zlashtirgan bo'lishi shart. Fortepiano cholg'usida ijro etish metodikasini asosiy metodikasi faqatgina ijrochili ko'nikmalarini rivojlantiribgina qolmay, balki talabalarda metodologik muammolarni bilishning umumiy usuli sifatidagi dialektik va tarixiy materializm asosidagina hal qilinishi mumkin. Mazkur jarayonga ilmiy-pedagogik fan sifatida qarash lozim. Binobarin, u falsafa va estetikaning, pedagogika va psixologiyaning, oliy nerv faoliyati, fiziologiya va etikaning umumiy muammolaridan chetda turmaydi, balki ularning barcha ilmiy yutuqlaridan foydalanadi.

Fortepiano chalishni o'rgatish metodikasi kursi xususiy uslubiyatlar jumlasiga kiradi. Lekin, uning metodologik muammolarini bilishning umumiy usuli sifatidagi dialektik va tarixiy materializm asosidagina hal qilinishi mumkin. Mazkur kursga kompleks ilmiy-pedagogik fan sifatida qarash lozim. Badiiy-ijrochilik faoliyatida o'quvchilarni estetik va aqliy kamol toptirish imkoniyati vujudga keladi.

Badiiy idrok va ijro eng oddiy shakllarni solishtirish hamda taqqoslashdan toki chuqur tahlil qilish va umumlashtirishgacha bo'lgan fikrlash operatsiyalari bilan tarkibiy bog'lanadi.

Fortepiano asbobida chalish, bu ishni, hatto, bolalar bajarishi ham doimo ijodiy faoliyatdir. U ijrochidan faqat muayyan ko'nikma va malakalarni emas, balki faollikni, maqsadga intilishni, diqqat-e'tiborli bo'lishlikni va ijodiy tashabbuskorlikni ham talab qiladi. Musiqa ijrochiligi talabalarda barkamollikka erishishni, go'zallikni anglashni, hayotga, musiqaga, fortepiano chog'usiga nisbatan ishtiyoqni hosil qiladi. Musiqa asarlaridagi badiiy obrazlar esa ularda estetik hissiyotni shakllantiradi, ularga barcha insoniy kechinmalarni yaxshiroq tushunishda yordam beradi.

Talabalar turli musiqa asarlari ustida ishlashda muayyan dunyoqarashda aks etgan hayotda yashash imkoniyatiga ega bo'ladilar, shu kechinmalar bilan birga ma'lum ma'naviy-estetik fikrlar ham vujudga keladi.

B.M.Teplovning fikricha, badiiy tarbiyada yana shunisi bilan ham muhimki, misol tariqasida fortepiano cholg'usida ijrochilik ko'nikmalarini shakllantirish bitta cholg'u ijrochiligi san'ati ta'sirida san'atning boshqa turi misol tariqasida xoreografiya san'atiga bo'lgan qiziqishni tarbiyalaydi.

O'quvchilarda badiiy bilimlar qancha ko'p bo'lsa, ular har xil san'at asarlaridagi obrazlarni shuncha to'la va chuqur tushunishlari hamda anglashlari mumkin. San'at bilan bevosita amaliy shug'ullanishning o'ziyiq juda katta tarbiyaviy ahamiyat kasb etadi.

Oliy ta'lim muassasalari kasbi ta'limi (xoreografiya) ta'lim yo'nalishlarida ta'lim va tarbiya zamon talablariga javob beradigan va amaliy faoliyatni boshlashdanoq, uning muvaffaqiyatini yangi sifatlariga ega bo'lgan mutaxassislarni yetishtirishi lozim. Hozirgi kunda oliy ta'lim jarayonining o'z vazifasiga va jadalligiga ko'ra ancha murakkablashdi. Shuning uchun uning yo'nalishi, mazmuni va usuliyati masalalarini ilmiy asosda xal qilmay turib, jamiyatning doimiy ortib borayotgan talablariga mos mutaxassislar, tayyorlash samaradorligini ta'minlash mumkin emas.

Musiqqa o'qituvchisining faoliyati faqat fortepiano darslarini o'tish bilan cheklanmasligi lozim. Uning asosiy vazifalari qatorida dars mashg'ulotlaridan keyin talabalarni musiqqa to'garaklarida, markaz va klublar ishini tashkil etish, fortepiano cholg'usi bo'yicha turli tanlovlarda yoshlarni qiziqtirish va tayyorlash kaib ishlarni ham olib borishi talab etiladi.

Fortiepiano cholg'usi o'qituvchisi o'zining kasbkorlik faoliyatini muaffaqiyatli amalga oshirishi uchun ana shu faoliyatga doir ham e'tiborga olishi lozim bo'ladi.

### **Polifoniya**

Fortepiano cholg'usida musiqqa asari ijro etar ekan, pianinochi bir paytda jarang sohadigan ovozlar chizig'iga ham quloq solib, uning o'ziga xos jihatlarini bilishi kerak, bunda "gorizontal fikrlash" ko'nikmasi, har bir ovozning ohang chizig'ini anglab yetish malakasi shakllanadi.

Polifoniyani egallash – fortepiano tayyorgarligining eng muhim omillaridan biridir. Talaba fortepiano asarlarida tez-tez uchrab turadigan polifonik bayonni egallashga o‘rganishi zarur.

Polifoniya musiqa ta‘limining eng murakkab bo‘limlaridan biri. Shu sababli ham cholg‘u asarlarning turli shakllarini o‘rganishni talabaning tayyorgarlik darajasidan qat‘iy nazar fortepiano ta‘limining boshlang‘ich davridan boshlash kerak. Cholg‘u asarlari ustida ishni bir necha bosqichga bo‘lish yoki cholg‘u asarlar bilan tanishish turli shakllarda kechishi mumkin (pedagogning ijro etishi, yozuvni eshitish, kontsert eshitish va x.k.), biroq, eng asosiysi, u o‘quvchida emotsional his uyg‘otishi, musiqiy-ijro obrazi yuzaga kelishiga ko‘maklashishi shuningdek, o‘quvchining ijro qiyinchiliklarini aniqlash va bartaraf qilishga ijodiy irodasini faollashtirishi lozim.

Xoreografiya ta‘lim yo‘nalishi talabalari asar ustida ishlashning birinchi bosqichida asosiy vazifa asar g‘oyasi, mazmunini, uning shakli, musiqa tili ifoda vositalarini aniqlashdan iborat.

Asarning ijro to‘qimasi qanchalik rivojlangan bo‘lsa, tematik material chuqur mulohazali bo‘lishi kerak. Uning kompozitsion strukturasi ochib berish, musiqiy materialning ifoda elementlariga e‘tibor qaratiladi.

Murakkab bo‘lmagan ikki ovozli imitatsion musiqada mavzu va uning ekspozitsiya, o‘rta va repriza qismlarida o‘tishini ko‘rsatish, intermediyalar, bog‘lanishlar, qarama-qarshi tuzilishlarga e‘tibor qaratish kerak. Ikki ovozli asarlarda ovozlarning garmonik vertikalini, ularning birikmalari nisbatan murakkab shakllarini, ritmik o‘zaro ta‘sir xususiyatlarini ochib berish lozim. Intermediyalar va qarama-qarshi tuzilishlar musiqiy materialiga alohida e‘tibor qaratiladi.

Fortepiano asari ustida ishlashning asosiy va murakkab bosqichlaridan biri – garmonik va intervalli tovushlar ustida ishlashni ularning batafsil tahlilidan boshlash kerak. Har bir ohang chizig‘ida kuyning intonatsion va ritmik xarakterligini, unda tabiiy tarzda kelib chiqadigan pauzalarni aniqlash va eshitish, dinamik chiziqning yorqinligiga, ishonchli frazalashga erishish, ifodali va ichki asoslangan intonatsiyalarni topa bilish kerak. Tovushlarni yoddan bilib olish, ularni xayolan, cholg‘usiz kuylay bilish maqsadga muvofiq.

Fortepiano musiqasini bilish har bir ovozni tasavvur qilish va uning rivojlanishini, uning jarang xarakteri, tembri, tovush (fortepiano cholg'usidagi ijro jarayonida klavishlarni bosish turi) ijrosini tinglay bilishdan iborat. Ovoz turlarini yaxshi bilishi, ovoz klasifikatsiyasini barcha xususiyatlarini bir-biri bilan nisbatlab tasavvur qilish, har bir ovoz ifodaliligi, dinamikasi va rivojlanishini asarning yaxlit g'oyasiga bo'ysundirishni osonlashtiradi.

Bir paytning o'zida bir necha ovozni chalish, ularni asosiy ovozga yon bermagan holda har biri o'z mustaqil oqimiga ega bo'ladigan qilib olib borish, asarning ikki ovozli to'qimasini eshitish malakasini rivojlantirish pianinochi tarbiyasida muhim vazifa sanaladi. Keyingi bosqich – tovushlar birikishi ustida ishlashdir. Bunda ham kasb ta'limi (fortepiano) ta'lim yo'nalishi talabalari o'zlarining bor imkoniyatlarini ishga solishlari shart.

Fortepianoda tovushlarni juft-juft qilib chalishni boshlab, har bir ohang chizig'i xarakterini yo'qotmaslikka, har bir ovoz juftligi xonandalik dueti kabi jaranglashini kuzatib borish zarur. Fortepiano tovushi boyligi, tovush hosil qilish usullari va ottenka (qirralar) rang-barangligi fortepiano jarangini orkestr cholg'ulari va inson ovozi tembriga yaqinlashtirish imkonini beradi. Har bir tovushning kerakli bo'yog'ini yorqinroq tasavvur qilish uchun tovushlarni turli cholg'ularda chalish yoki xor partiyalari bilan qiyoslash foydadan xoli bo'lmaydi. Tovush obrazini yaratish uchun bir tovushga tembr doimiyligini berish va boshqa tovushlar jarangida bo'yoqlar farqini eshitib farqlash zarur. Har bir tovush uchun cholg'ulashtirilgan tovushni topishni osonlashtirish uchun obrazli qiyoslashdan foydalanish mumkin.

Har bir tovush individualligini aniqlash uchun asarni boshqa ijrochilar bilan o'rganish ham foydadan xoli bo'lmaydi. Bu har bir fortepianoda yangrayotgan tovushni aniqroq eshitish, jarang tizimini topish imkonini beradi.

Kantilen xarakterdagi tovushlarni harakatchan yoki ritmik harakatchan tovushlarni bir-biri bilan birlashtirish foydali bo'ladi. Ikki ovozlilikni bir qo'llab qayta yaratish murakkabligi shundan iboratki, har bir tovush ifodali va relefli jaranglashidadir. Vazifani osonlashtirish

uchun tovushlarni ikki qo'llab chalishni, keyin ijroga bir qo'llab taqlid qilishni topshirish kerak. Har bir tovushni artikulyatsion shlifovkalash usulini qo'llash, tovushlarni turli shtrixlar bilan chalish mumkin. Aniq shtrixlardan foydalanish kasb ta'limi (xoreografiya) ta'lim yo'nalishi talabalariga tovushning har bir qo'lida ikki partiyani his qilish imkonini beradi. Tovushlarni yaxshiroq aniqlash uchun registrlarni "siljitish", ya'ni tovushlardan birini bir oktava yuqori yoki pastga ko'chirish usulidan foydalanish maqsadga muvofiq bo'ladi.

Har birida intonatsion jihatdan tobora ahamiyatli qismlarni navbatma-navbat chalib ikki tovush hosil qilish yoki tovushlarni bir paytda e'tiborni ulardan birida jamlagan holda chalish foydali bo'ladi.

Tovushlarni chalishning yana bir usuli mavjudki, bunda tovushlardan biri tovushsiz, ya'ni klavishlar bosmasdan (aniq applikatorani saqlagan holda) chalinadi, bu ovozni ichki eshitishga ko'maklashadi.

Fortepiano asari ustida ishlash metodikasida eng muhim holatlardan biri bu o'zlarida tovushlarni eshitish malakasini tarbiyalash, har bir tovushning ohang chizig'ini uning musiqiy mazmuniga muvofiq tarzda, xarakterlilikini, dinamikasi, farazalanishini aniqlab o'tkazish sanaladi. Har ikki tovushni aniqroq eshitish uchun avval e'tibor va eshitishni ulardan birida jamlash mumkin. Har ikki tovush chalinadi, biroq, ulardan biri, aytaylik baland bo'lgani, e'tibor qaratilgani forte, ifodali va yorqin, boshqasi piano, biroq, yorqin dinamika bilan chalinadi. Ikki tovush go'yo ikki cholg'uchi tomonidan turli choig'ularda ijro etilgandek tuyg'u hosil bo'ladi. Faol eshitish forte ijro etilgan ovozga qaratiladi.

Keyin e'tiborni boshqa ovozga qaratiladi, u yorqin chalinadi. Keyinroq ikki teng tovushni chalinganda o'quvchi har bir ohang chiziqning ifodali oqimini yanada yorqinroq eshitadi.

Ikki ovozli asarlarni o'rganayotganda, ish usuli shundayligicha saqlanadi: bunda tovushlarni navbat bilan eshitish, ulardan birini yanada yorqinroq chalish kerak, boshqa – piano chalinayotgan tovushlar shaffof musiqa to'qima sifatida jarang sochadi. Uni hayolan tasavvur qilgani holda tovushlardan birini chalmasdan anglash mumkin.

Talabalar tovushlarning hammasini pianinoda, ulardan birida e'tiborni jamlagan holda, chalish usuli cholg'uda musiqiylikni yanada aniq eshitib idrok etish imkonini beradi. Bu kabi ish jarangni yanada nozik his etishning rivojlanishiga ko'maklashadi, tovushlarni yuritish va eshitish ko'nikmalarini shakllantiradi, u yoki bu tovushni boshqalari bilan uyg'unlikda ajratishga o'rgatadi.

Fortepianoda ishlash ikki yo'nalishda amalga oshiriladi: "gorizontal" va "vertikal". Talabalar har bir tovushning ohang chizig'ini "vertikal" eshitish haqida yuqorida to'xtaladi. Fortepianoda ijro etiladigan polifonik asar asosan vertikal ohang chiziqlarni qo'shish natijasida hosil qilinadi. "Vertikal bo'yicha eshitish" ovoz tovushlari bilan hosil qilinadigan interval, akkord, garmonik birikmalarni eshitishni anglatadi. Garmonik tahlil yo'li bilan asar rivojlanishidagi muhim garmonik o'rinlarni aniqlash va ularga e'tibor qaratish zarur.

Xoreografiya ta'lim yo'nalishi talabalari fortepiano asari ustida batafsil ishlash musiqiy obrazni gavdalantirish uchun o'zlarida ijrochilik ko'nikmalarini shakllantirgan bo'lishlar kerak. Fortepiano cholg'usida asar ijrosini tashkil etish uchun jo'rnavozlik ansambli bilan ham ishlash yaxshi natijalarni beradi.

Keyingi bosqich o'z vazifalarini ilgari suradi – ya'ni, asarni yaxlit ijro qilish. Asarni ongli ijro qilish uchun matnni ma'noli qismlarga bo'laklash, keyin tugal ohang qurilmalarni yagonalikka birlashtirishni bilish muhim. Fikr hamma vaqt asarning mantiqiy rivojiga qaratilishi kerakki, u go'yo ong orqali "filtrlanadi". Asarning har bir yangi ijrosi uni xayolan yaxlit qamrab olishni ko'zda tutadi.

Bu bosqichda e'tibor xotirani mustahkamlash va istalgan mazmun qirrasidan ijro qilish malakasida jamlanadi. Har bir qo'l, ayniqsa chap qo'l partiyasini yoddan bilish maqsadga muvofiq. Bu ijroda ishonchni orttiradi.

Asarni yaxlit ijro etishga kirishayotib, uning umumiy dinamik harakatini tamomila belgilab olish zarur. Tinch sur'atda ishlash kerak. Sekin sur'atda har bir tovush, har bir ovozning ohang harakati, ornamental ohang manzara yaxshiroq anglashiladi.

Asar ustida barcha o'rta sur'atlarda ish olib borish kerak, bunda ishning birinchi bosqichida o'zlashtirilgan anglashilganlik saqlanib qoladi. Ijro o'z-o'zini nazoratga bo'ysungani hamon tez sur'atlarga erishish tabiiy jarayonga aylanadi. Fortepiano asarlarni yaxlit ijro etganda eshitish nazoratini kuchaytirish va pianistik sezgini alohida tovushlarda jamlash, ularni ritmik, artikulyatsion va dinamik jihatdan navbatma-navbat yorqin talqin etgan ma'qul. Eshitish tasavvurlari qanchalik aniq bo'lsa, ijro usullarini tanlash ham shunchalik aniq bo'ladi.

Klavishlarni his qilish nozikligiga erishish zarur, bu o'z navbatida, chiroyli tovush hosil qilishga ko'maklashadi. Fortepiano asarlari ijrosining murakkabligi jismoniy erkinlikni talab qiladi. Jismoniy erkinlik haqida gapirganda, qo'llar (harakatlari) mustaqilligi va muvofiqligining ahamiyatini alohida ta'kidlamoqchimiz. Ikki qo'lda konturlar, shtrixlar, dinamikasi va tembriga ko'ra turlicha ohang chiziqlarning erkin birikuvini polifonik asarlari ijrosidagi asosiy texnik qiyinchiliklardan biri sanaladi. Asar ustida yaxlit ishlash detallarni ishli flirovkalash (sayqallash), butundan qismlarga: mavzular va ovozlarga, qismlardan butunga qaytishni istisno etmaydi. Tovush birikmalarining sifati doimo takomillashtirib borilishi lozim.

Ovozlarni cholg'ulashtirish, ijro etiladigan asarni "orkestrlash", o'zini partiturali dirijyor sifatida tasavvur qilish kerak bo'ladi.

Fortepiano asari ustida ishlash haqida gapirganda, legato, kuylovchi tovush haqida to'xtalmaslik mumkin emas. Musiqiy asar uchun ohangliylik, ifodali tovushni shakllantirishga ko'maklashadi. Misol tariqasida I.S.Baxning inventsiya, menuet, ariya va allegrosi uning ilk, u qadar mashhur bo'lmagan va kam ijro etiladigan asari ekanligini hamma biladi.

Biroq, bu asarning o'zgachaligi uning shaklida bo'lib, u polifonik diada (preludiya - fuga) va syuita (allegro) belgilarini o'zida mujassam etgan.

Uning didaktik qimmatini, ayni paytda qiyinligi har bir asarning uslubiy xususiyatlarini berish, prelyudiyaning improvizatsiyaliligi, polifonik hamda gomofon-garmonik elementlarning fugada

birlashtirilganligi va ijroda klassik syuitaning allegro uslubini berishdan iborat.

Inventsiya “o‘tuvchi dialog” – “savol” – “javob” tamoyilida qurilgan. Savol vazifasini ikki oktava orqali unisonda bayon qilingan va past registrda jarang sohadigan axloqan qat’iy mavzu bajaradi. Javob vazifasini aynan shu, biroq, boshqa faktura, registr va hatto janr sharoitidagi mavzu bajaradi.

“Savol” fortissimo (ff) jarang sochsa, “javob” – piano (p). Butun dialog nafaqat uch qismlilik, kupletlilik, variatsionlik tamoyiliga bo‘ysunadigan (garchi bu belgilarning bari unda mavjud), ko‘proq og‘zaki dialog mantiqi va izchilligiga to‘g‘ri keladigan shaklni hosil qiladi. Bayon oxirida “nuqta” sifatida bir maromda takrorlanib, ornament tusini kasb etgan xarakterli motiv keladi. Inventsiya bo‘limlari proporsional: ularning har birida ikkitadan mavzuning to‘liq o‘tkazilganini ko‘ramiz. Butun inventsiya “bir nafasda” ketadi, rivojlanishi reprizaga intiladi, reprizada fuga mavzusini prelyudiya mavzusi bilan birlashtirish amalga oshiriladi.

Inventsiya (2 tovushli) c-moll (Allegretto). Ikki ovozli inventsiya rivojlanishiga asosiy impuls – mavzuning boshlang‘ich motivi: qarama-qarshi tuzish, amalda, mavzuning varianti, uning ikkinchi o‘tkazilishi esa strette bo‘lib, uning har bir motivi qarama-qarshi tuzishda shu zahoti imitatsiyalanadi. Shakl kulminatsiyasi to‘plamdagi ko‘plab inventsiyadagi kabi reprizaning boshlanishi bilan to‘g‘ri keladi.

#### **Internet resurslar:**



**I.S.Bax Inventsiya (2 ovozli) D-dur (Con moto).** Inventsiya mavzusi miqyosiga ko‘ra juda silliq, atigi ikki takti egallaydi.

Unda ladning past ikkinchi va to‘rtinchi pog‘onalaridan foydalanilgan, bu musiqaga alohida keskinlik va jamlanganlik baxsh etadi.

Uni chuqur falsafiy qurilgan mavzular sirasiga kiritish lozim. Inventsiya reprizasi juda shartli.

Mavzuning basda kulminatsion o‘tkazilishi garchi fuganing asosiy tonalligini tasdiqlasa ham, biroq, mavzuning birinchi asari bilan mos kelmaydi. Yuqori tovushda bas tertsiyaga dubl qilinadi. Bu effektini shakl oxiriga to‘g‘rilanib boradigan ulkan dinamik energiya natijasi sifatida qarash mumkin. Harakat tugallanishi faqat menomossoda ro‘y beradi.

Miniatyurali to‘rt taktli koda pp ottenkasida tinglovchiga tutib turilgan bas fonida aks sado sifatida jarang sochgan asosiy motivni “eslatadi”.

**I.S.Bax Malenkaya prelyudiya g-moll.** Preludiya qo‘shiq ibtidosiga ega, noktun janriga yaqin. O‘lchamli tebranadigan fon va erkin kengaytiriladigan ohista kuy shundan dalolat beradi. Bu preludiya va fuga o‘zaro bir-biriga nisbat tipi – janr kontrasti.

Preludiyaning o‘ziga xosliklaridan biri – fakturaning o‘ta oydinligi. Bu asosan ovoz vazifalari aniq farqlangan to‘rtovozlilik:

Past ovoz pedal vazifasini bajaradi, ritmik ostinatlik va garmonik variatsiya bilan tavsiflanadi;

Yuqori ovoz kuyni bayon qiladi, ikki o‘rta ovoz esa garmonik to‘ldirish vazifasini bajaradi.

Kichik prelyudiya rivojlanishi milliy vokal intonatsiyalashga xos bo‘lgan mantiqqa bo‘ysundirilgan, avvalo jarangi plastikligi bilan takidlanadi.

**I.S.Bax Malenkaya preludiya C-dur.** Kichik prelyudiya “o‘tuvchi dialog – “savol” – “javob” tamoyiliga qurilgan. Savol vazifasini ikki oktava orqali unisonda bayon qilingan va past registrda jarang sochadigan axloqan qat’iy mavzu bajaradi.

Javob vazifasini aynan shu, biroq boshqa faktura, registr va hatto janr sharoitidagi mavzu bajaradi. “Savol” fortissimo (ff) jarang sochsa, “javob” - piano).

Butun dialog nafaqat uchqismlilik, kupletlilik, variatsionlik tamoyiliga bo‘ysunadigan (garchi bu belgilarning bari unda mavjud), ko‘proq og‘zaki dialog mantiqi va izchilligiga to‘g‘ri keladigan shaklni hosil qiladi.

Bayon oxirida “nuqta” sifatida bir maromda takrorlanib, ornament tusini kasb etgan xarakterli motiv keladi.

Mavzuning ritmik manzarasi to‘xtashlar va pauzalar gaboy, bu alohida motivlar imitatsion rivojlantirilishi uchun sharoit yaratadi. O‘rta qismning yana bir xususiyati uning registr kontrastlaridir

Mazkur qo‘llanmada keltirilgan inventsiya, kichik preludiya, ariya, menuet va fugalarda asarlar emotsional-obrazli sohasining g‘oyat boyligi – lirika, harakatchan - energiya, quvonchli-sarbaland, ritmik-nozik ko‘zga tashlanadi.

Xoreografiya ta‘lim yo‘nalishi talabalari polifoniya ustida ishlash jarayonida fortepiano asarlarini eshitish, musiqiy fikrlashni, texnik imkoniyatlarni tahlil, qiyoslash, umumlashtirish malakalarini rivojlantirish uchun katta ahamiyatga ega, keng ma‘nodagi musiqiy professionalizmni shakllantirish musiqiy g‘oyalarini o‘zida o‘zlashtiradi.

#### **Internet resurslar:**



#### **Yirik shaklli fortepiano asarlari ustida ishlash**

Xoreografiya ta‘lim yo‘nalishi dasturiga sonata turkumlari, variatsiyalar, kontsertlar kiritilgan. Miniaturalardan farqli o‘laroq yirik shakldagi asarlarga mazmunning rang-barangligi, musiqiy material rivojlanishining nisbatan uzun rivojlanishi xos bo‘ladi.

Shu sababli ularni ijro qilishda butunning birligiga erishish va alohida obrazlar hamda mavzularning xarakterli xususiyatlarini aniqlash qiyinroq kechadi.

Ko'p hollarda bir badiiy vazifadan ikkinchisiga ko'chish ehtiyoji tug'iladi, katta xotira va diqqat talab qilinadi.

Yirik shakldagi asarlarda pedagogik repertuarda variatsion turkumlar katta o'rin tutadi. Ularning o'ziga xosligi shundaki, ular o'zida ham yirik ham kichik shakl elementlarini birlashtiradi.

Shu sababli talaba ular ustida ishlayotganda ayniqsa xilma-xil ijro ko'nikmalarini egallaydi. Miniatyura kabi har bir alohida variatsiya ifoda qisqaligi, kamroq hajmda ko'proq "aytish" malakasini talab qiladi. Shu bilan birga ayrim variatsiyalarni bir butunga birlashtirishda o'quvchi yirik hajmdagi asarlar ijrosida duch keladigan yuqorida sanab o'tilgan qiyinchiliklarni his qiladi.

L.Betxoven asarlarida variatsiyalashning faktura tamoyili fortepiano chalishning turli usullarini, shuningdek, qiziq ijrochilik vazifasi – har bir variatsiyaning rang-barang, kontrast va tez o'zgaradigan obrazlilikini ochib berish malakasini egallaganlikni namoyish qilish imkonini beradi.

Xoreografiya ta'lim yo'nalishi talabalari bilan variatsiya turkumi ustida ishlash vaqtida mavzu – uning xarakteri, qurilishi haqida batafsil to'xtalish kerak bo'ladi. Ma'lumki, variatsiya turkumining yaxlitligiga ko'p jihatdan tematik birlik hisobiga erishiladi.

Ayrim asarlarda mavzu ohangi variatsiyalanadi, boshqalaridan o'zgarmaydi va faqat garmoniya hamda faktura o'zgaradi. Ko'pincha, xuddi o'rganilayotgan variatsiyalardagi kabi, bu ikki tamoyil aynan bir asarda birlashtiriladi.

Xoreografiya ta'lim yo'nalishi talabasi o'zi o'rganayotgan asar asosida bu tamoyillarning qay biri yotganini bilishi va har bir variatsiyada mavzu yoki uning elementlarini topa bilishi kerak.

Bu matn tahliliga ongli yondashish va ijro qilinadigan musiqa mazmunini chuqurroq anglash imkonini beradi. Turkum shaklini aniqlash uchun alohida variatsiyalar o'rtasidagi sezuralar katta ahamiyatga ega. Sezuralar bilan variatsiyalarni ajratish va birlashtirish, bu bilan shaklni kichiklashtirish yo kattalashtirish mumkinligini bildiradi.

Alohida variatsiyalarga tinlovchining e'tiborini avvaldan "o'ylantiradigan" sezura bilan jamlab, uning ahamiyatini ta'kidlash

mumkin. Sonata ustida ishlashga kirishayotib, talabaga uning oldida turgan vazifa miqyosini, tushuntirib berish, ushbu asar olib kiradigan obrazlar doirasiga e'tiborini qaratish kerak. Talabaning bu sohaga oid bilimlariga murojaat qilish, ular yetarli yoki mavjud bo'lmagani holda u bilan sonata janriga oid boshqa asarlarini tinglash maqsadga muvofiq.

Sonata shaklida turli uslubdagi asarlar yaratilgan, biroq yaratilish davri, u yoki bu milliy yoki uslubiy maktabga mansubligidan qat'iy nazar bu janrni o'rganishning asosiy ijrochilik-pedagogik vazifalari saqlanib qoladi:

- klassik shakl tuyg'usini shakllantirish;
- har bir tuzilish, sonataning har bir qismi ichida ritmik barqarorlik;
- matnning barcha detallari bajarilishining aniqligi;
- butunning yagonaligini saqlagani holda kontrast obrazlarni aniqlash va ko'rsatish.

Nota matni tahlili, musiqa xarakteri va sonata shakli bilan tanishtirishdan keyin alohida mavzular ustida batafsil ishlashga kirishiladi va har bir shaklning individual xususiyatlarini aniq ajratishga erishish lozim. E.Salixov va A.Berlin kabi O'zbekiston bastakorlarining sonatalari nafaqat talabalarda yirik texnika ko'nikmalarini, asar shaklini xis qilish rivojlantiradi, balki estradada ijro qo'yilish uchun yetarlicha yorqin va effektli asarlar sanaladi.

Og'zaki an'analar o'zbek professional musiqasi xususiyatlaridan foydalanish asosiga qurilgan (E.Salixov Sonatasi), zamonaviy musiqiy intonatsiyalar bilan boyitilgan, o'zida yuksak estetik obrazlarni mujassam etgan bu asarlar talaba va o'quvchilarning eshitish tasavvurlari kengayishiga, ularning ijrochilik va tinglovchilik madaniyatini shakllantirishga, interpretatsiya qobiliyati, o'z-o'zini ifodalash ehtiyojini rivojlantirishga xizmat qilishga qodir.

Bugungi kunga kelib butun dunyo mamlakatlair qatorida O'zbekiston Respublikasi ham raqamli texnologiyalarga o'tishi aqliy hujum, klasterlarga bo'lish, bumerang, yelpig'ich, turli ish va rolli o'yinlar, qaror qilish, tanqidiy fikrlash texnologiyalari va boshqa hamda bu texnologiyalarni ta'minlash metodlari – obrazli manzarani mazmunli, obrazli, ramziy ko'rish metodi, prognozlash metodi,

giper bolalashtirish, o‘zaro o‘rgatish va boshqa metodlarini takomillashtirishga ma’lum darajada xizmat qildi. Mazkur texnologiyalarni egallagan pedagog ularni ta’lim maqsadi va vazifalariga, shuningdek, o‘z fani xususiyatlariga muvofiq tarzda tanlashi kerak.

Fortepiano sinfida yangi pedagogik texnologiyalardan foydalanib mashg‘ulotni ishlab chiqish va o‘tkazishga kirishayotib, mashg‘ulot qandaydir yirik pedagogik vazifani qilishga qaratilgan bo‘lishi kerak, degan fikrdan kelib chiqdik. Fortepiano ta’limining asosiy qiyinchiliklaridan biri xoreografiya ta’lim yo‘nalishi talabalarining asar ustida mustaqil ishlay olmasliklari ekanini hisobga olgan holda mashg‘ulot maqsadi tanlandi – talabalarni o‘rganilayotgan asarga tizimli (kompleks) yondashuv metodi bilan qurollantirish, zero asarni uning barcha qismlari o‘zaro aloqadorligi va yaxlitligida ko‘rib chiqish talaba ishiga anglashilganlik va mas‘uldorlik baxsh etadi.

Mashg‘ulot shakli – yakka tartibda-guruhli mashg‘ulot.

Qatnashchilar: pedagog, talabalar (4-5 nafar).

Dastur: L.Chimaroza. Sonatina re minor (1-qism).

Ish bosqichi: dasturni tanlagandan keyin asar bilan tanishtirish.

Mashg‘ulotdan oldingi uy vazifasi:

Klasterlarga bo‘lishni amalga oshirish:

a) assotsiativ;

b) maxsus – maqom va sonata musiqiy shakl sifatida.

Tizimli-kompleks yondashuv uch bosqichli “Men bastakorman”, “Men tinglovchiman”, “Men ijrochiman” rolli o‘yin vositasida ochib berildi.



**Etyudlar ustida ishlash bo‘yicha amaliy tavsiyalar**

Xoreografiya ta'lim yo'nalishi talabalarining fortepiano cholg'usida ijrochilik mahorati bo'yicha tayyorgarligi-fanning vazifalari talabalarning pianistik rivojlanishiga katta e'tibor qaratishni talab yetadi.

Shu munosabat bilan etyudlarni fortepianino ijrochilarning fortepiano cholg'usida ijrochilik texnikasini takomillashtirishning asosiy turi sifatida o'rganish alohida muhim ahamiyat kasb etadi.

Etyudlarni tizimli ravishda o'rganish xoreografiya yo'nalishi talabasining muvaffaqiyatli rivojlanishi uchun zarur. Bu janrning ahamiyati shundaki, etyudlar dastlabki ijrochilikda mavjud bo'lgan qiyinliklarni bartaraf etishga e'tiborni jamlash imkonini beradi va maxsus texnik vazifalarni musiqiy vazifalar bilan birlashtiradi. Shu tariqa etyudlardan foydalanish texnika ustida samarli ishlash uchun zamin hozirlaydi.

Etyuddan maksimal foyda olish uchun nafaqa sof texnik vazifalar, balki asarning imkon qadar batafsil musiqiy ishlanishiga ham e'tibor qaratish kerak. Unutmaslik kerakki, jarangning yaxshi sifati, xatto elementar ko'ringan figuralarda ham frazalar ustida ishlash, tovushnoslikning barcha detallarini qayta yaratish – bularning bari texnik qiyinchiliklarni muvaffaqiyatli qilishga ko'p jihatdan ko'maklashadi.

Talaba etyudda badiiy adabiyotning istalgan pyesasidagi kabi kerakli ravonlikka erishish maqsad emas, balki asarni ifodali, chiroyli ijro qilish vositasi ekanini anglab yetishi kerak. Etyudlarning maxsus ahamiyati ularda mavjud texnik qiyinchiliklarni alohida e'tibor bilan hal qilish zaruratini keltirib chiqaradi. Bu ish yanada ongli amalga oshirilishi uchun ular haqida to'liq aniq tasavvur hosil qilish kerak. Shu sababli yangi etyud bilan tanishtirish chog'ida nota matni odatiy tahlilidan tashqari maxsus texnik tahlilni amalga oshirish – fakturaning, bu nuqtai nazardan xarakterli xususiyatlarini aniqlash foydadan xoli bo'lmaydi. Texnik qiyinchiliklarni bartaraf qilish ustida ishlayotib, turli xil usullardan foydalaniladi. Misol tariqasida turli templarda chalish, bo'laklash, ritmik variantlar, butun etyud yoki uning tuzilmalarini boshqa tonga transpozitsiyalash, maxsus mashqlar va x.k. Biroq, har bir etyudda bu usullarning hammasidan foydalanish zarur emas, albatta. U yoki bu

holatda eng foydali bo'lgan va belgilangan maqsadga erishni tezlashtiradigan usullarni saralash lozim.

Etyudlarni chalishda to'g'ri tembrni olish va uni asar oxirigacha tutib turish katta ahamiyatga ega.

Bu vazifa odatda, talabalar uchun ma'lum 1) ritmik-eshitish nazorati yetarlicha rivojlanmaganligi; 2) faktura turining, shunga muvofiq tarzda pianistik harakatlarning o'zgarishi; 3) etyudda murakkablik darajasi turlicha bo'lgan epizodlarning mavjudligi bilan bog'liq qiyinchilik tug'diradi.

Bularning hammasi ijro tempini tanlash chog'ida hisobga olinishi zarur. Fakturaning turli tiplarini birlashtirgan asarlarda harakatlarni o'zgartirmaslik uchun eng qiyin o'rnidan kelib chiqqan holda temp tanlash kerak.

Mazkur o'quv qo'llanmada etyudlar texnik vazifalarni asarning badiiy qimmati va mazmunliligi bilan birlashtirish tamoyili asosida tanlandi. Misol tariqasida K.Cherni etyudi aniq, chekalangan tovush, ijroda yorqinlik va ritmik barqarorlikni talab qiladi. Bu etyud ustida ishlaganda, eng avvalo, asosiy figuratsion yacheyka (bo'g'in)ni o'rganib olish zarur. Buning uchun butun birinchi bo'limni birgina o'ng qo'l bilan (to chap qo'l partiyasida o'n oltiliklar bilan o'xshash harakatlar paydo bo'lgunigacha) alohida o'rganish kerak.

Sekin, faol barmoqlar bilan, keyin esa tez, shuningdek, turli ritmik guruhlar va boshqa usullar yordamida o'rganish foydali bo'ladi.

K.Cherni tez oktavalarni almashinishiga qurilgan etyudida qo'lning maksimal erkinligiga va harakatlarni maksimal tejashga intilish zarur. "Kaft nafasi" usulini egallashga katta e'tibor qaratish shart va bunga erishmaguncha mashq qilishni to'xtatmaslik lozim. Leshgorn va I.Shitte etyudlari ustida ishlash ikkilik notalarni ijro qilish tezligi va aniqligi, plastiklik, kaft harakatlarining nozikligi va chaqqonligi, qo'llar cho'zilishi va muvofiqlashishi kabi pianinochilik ko'nikmalarining rivojlanishi va takomillashishiga ko'maklashadi.

Kaft texnikasini yetarlicha egallamagan talaba bu kabi turdagi ketma-ketliklarni ma'lum vaqt juda sekin, erkin qo'l bilan o'rganishi foydali.

Bunda yelka va tirsak bo'g'inlarida, bilakda siqishlar bo'lmasligiga erishish kerak. Intervallarning bir sekstadan boshqasiga ko'chirishda qo'l bilakda sal ko'tariladi va "siljish" kabi ohista harakatni amalga oshiradi. Nisbatan tez temp va, demak-ki, harakatlarni qisqartirishga juda sekin o'tish kerak. Ishda muvaffaqiyat omili ko'pincha sabr bo'ladi: bir necha bor sekin chalgandan keyin tez chalish ishtiyoqini yenga bilish kerak. Kerakli harakat to'liq o'zlashtirilgan va butun qo'lning keraklicha erkinligi o'zlashtirilganidan keyingina tempni oshirish mumkin, aks holda avvalgi ishlar chippakka chiqariladi.

Tez oktava stakkato ketma-ketliklarida ayniqsa, katta qiyinchiliklar kuzatiladi. Oktavalarni ijro etishda ijrochiga, odatda, jiddiy halal beradigan ortiqcha harakatlarni yo'qotish zarur.

Qora klavishlardan foydalanganda klaviatura ichiga harakatlardan imkon qadar xoli bo'lish kerak.

Buning uchun talabalarni qora klavishlarni barmoqning old uchidan passajlarda oq va qora klavishlar almashinganda ijro jarayonida barmoqlar harakatini oq va qora klavishlarga yaqinroq tutishga va ijroni yanada oson egallashga o'rgatish kerak. Ijroda vertikal bo'yicha ortiqcha harakatlar ham halal beradi.

Ularni qisqartirish uchun oktava harakatlarini qo'lni klavishga tushirish jarayonida, uni keyingi passajga ko'tarishlar emas, balki klaviatura bo'ylab sirg'alish yonma-yon ijro sifatida tasavvur qilish kerak. Bu hollarda passaj chizig'i birligini his qilish yordam beradi. Ijro mobaynida kuchli harakatlardan holi bo'lish uchun barmoq harakatlarini turli texnik ijro shtirlari orqali nazorat qilish tavsiya etiladi.

Amaliyotdagi ijrochilik tajribalar shuni ko'rsatadiki, oq klavishlar bilan bir qatorda qoralari ham bo'lgan oktava passajlarni ijro qilish qora klavishlarni to'rtinchi barmoq bilan (ba'zida qo'l katta bo'lganida uchinchi bilan) chalganda va tovushni ko'proq barmoq harakati bilan hosil qilganda favqulodda osonlashadi.

Xromatik oktava ketma-ketliklarida barmoq harakatlaridan foydalanish ayniqsa samarali bo'ladi. Bu turdagi passajlarda o'ng qo'l baland ovozi va chap qo'l partiyasidagi past ovoz 4- va 5- barmoqlarning

deyarli bir xil harakati bilan ijro qilinadi, 1-barmoqlar esa klavishlar bo‘ylab oson sirg‘aladi.

Qo‘l bu vaqtda jamlangan holatda bo‘ladi, shu tufayli kaft harakatlari erkinligi ta‘minlanadi (barmoqlar orasi katta ochilganda, bilan kamroq bo‘ysunadigan bo‘lib qolishiga ishonch hosil qilish qiyin emas).

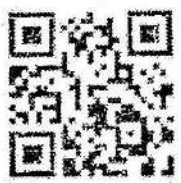
Shu tariqa chalayotib, xoreografiya ta‘lim yo‘nalishi talabalari tovushlarning kerakli ketma-ketligini kaft harakatlari uchun tobora maqbul sharoitlarda o‘zlashtiradi, shundan keyin uni oktava bayonida ijro qilish osonroq bo‘lib boradi.

Bundan tashqari, oktava tovushlari ustida alohida ishlash ularning har birini aniqroq eshitish va barmoqlarning klaviaturadagi harakat chizig‘ini yaxshiroq belgilashga ko‘maklashadi.

Ortiqcha kuchlanishlardan holi bo‘lishga shuningdek, bilan holatini almashtirish ham ko‘maklashadi: ayrim oktavalarida u yuqoriroq, boshqalarida pastroq ko‘tariladi. Oktava repetitsiyalarida bu usul ayniqsa tez-tez qo‘llanadi.

Qo‘l toliqishining oldini olishga jarang kuchini oktavaning turli ovozlari, alohida oktavalar va nihoyat, ikki qo‘l partiyalari o‘rtasida taqsimlash ham yordam beradi.

#### **Internet resurslar:**



#### **Pyesalar ustida ishlash bo‘yicha tavsiyalar**

Pyesa ustida ishlashda asar ustida ishlashning umumiy tamoyillariga amal qilinadi. Pyesalar cholg‘u musiqasining eng erkin va emotsional-yorqin janri ekani, odatda, xoreografiya ta‘lim yo‘nalishi talabalar tomonidan alohida qiziqish va eng tuzilmasi bilan o‘rganilishiga e‘tibor qaratish kerak.

Pyesalar bastakor hislarining erkin emotsional ifodasi, ular ijrochilik vazifalariga ko‘ra polifoniyadan (ko‘p ovozlilik qoidalariga rioya qilish, jarangning hajmliligi va ko‘p rejalgiga erishish), sonatadan (turkumlilik va shakl hosil qilish tamoyillariga rioya qilish), etyudlardan (texnik vazifalarni bajarish farq qiladi).

Biroq, boshqa janrlarning yuqoriga sanab o‘tilgan barcha xususiyatlari pyesalarda fragmentlar, element, qisman ko‘rinishda yoki asosiy faktura tamoyili sifatida bastakorning g‘oyasi va musiqiy fikrlashi usuliga bog‘liq ravishda uchrashi mumkin. Shu sababli pyesa ustida ishlash fortepiano bayoni usuli sifatidagi faktura tipini aniqlash asosiga qurilishi va shundan kelib chiqqan holda bu asarning texnik va ijrochilik vazifalarini hal qilish yo‘llarini topish kerak.

Xoreografiya ta‘lim yo‘nalishi talaba ishining asosiy tamoyili asarni diqqat bilan ijro qilish, o‘z ijrosiga e‘tibor bilan quloq solish va takroriy ijrolar yo‘li bilan barcha kamchiliklarni tugatishdan iborat.

Shu maqsadda boshqa ijrochilik vazifalarini hal qilishdagi kabi ko‘pincha to‘qimaning alohida elementlari va qurilmalarni bo‘laklash, ular ustida alohida ishlash va keyin asta-sekinlik bilan ulardan bir butunni jamlashga to‘g‘ri keladi. Ishda qat‘iyat va maqsad sari intilish hal qiluvchi ahamiyatga ega.

Qaysidir passajni uddalay olmaganda, uni qayta-qayta takrorlash, muvaffaqiyatsizlik sababini o‘ylab ko‘rish, qo‘yilgan maqsadga erishish va qiyinchilikni bartaraf etishning eng qisqa yo‘lini topishga intilish lozim. Talabalarning ko‘pchiligini mustaqil uy ishlarida tez-tez kuzatiladigan o‘ylamasdan, besamar yoki ko‘r-ko‘rona yod olishga, pyesani ko‘p marta boshidan oxiriga qadar chalishga qarshi o‘laroq bu kabi yondashuvning zarurligini anglab yetishi va tushunishi kerak.

Faktura qiyinchiliklari ustida ishlaganda ijroning harakat tomoniga, “chalish apparati” ustida ishlashga e‘tibor qaratish lozim.

Talabanning “chalish apparati” ustida ishlashning vazifasi – uni nozik, itoatli qilishga intilish, uning barcha bo‘g‘inlarini to‘liq muvofiqlashuviga erishish va inson tanasida mavjud kuch manbalaridan maksimal samarali foydalanish – pedagogning doimiy diqqat markazida bo‘lmog‘i zarur.

Tovushni “yetarlicha olmaslik” va umumiy chalish bo‘shligiga olib keladigan passivlik fortepiano chalishga zarur ko‘rsatadi. Passivlik bilan kurash ichki va tashqi jamlanganlik, jumladan, harakat sohasida – tobora tejamkor, uyushgan harakatlarni topishda o‘z ifodasini topmog‘i lozim.

Harakatlarning uyushganligi har xil ortiqcha kuchlanish (zo‘riqish)lardan holi bo‘lish bilan muvofiqlashgan holda bo‘lishi talab etiladi.

Bu kabi “yorqinlik” mushaklar kuchlanishib o‘lmasligi emas, balki ortiqcha, harakat uchun halal bo‘lgan kuchlanishlarning yo‘qligini anglatadi.

Pyesa ustida ishlashning asosiy bosqichlariga quyidagilarni kiritish mumkin:

I – muallif tomonidan berilgan matninni berishda aniqlikga rioya qilgan holda asarni savodli tahlil qilish;

II – asarning mualliflik g‘oyasi va obrazini aniqlash;

III – kerakli musiqiy ifodalilik vositalarini tanlash;

IV – ichki eshitish musiqiy tasavvurlarini shakllantirish;

V – cholg‘uda ichki eshitish tasavvurlarini berish ustida ishlash usullarini va mashqlarni tanlash;

#### Internet resurslar:



VI – yaxlit shaklga erishish ustida ishlash;

VII – yod olish, pedallashtirish, ijroning bexatoligiga erishish.

O‘quv qo‘llanmada taqdim etilgan repertuar va metodik tavsiyalardan fortepiano va qo‘shimcha cholg‘u sinfida pedagogik maqsadga muvofiq foydalanish talabalarning ijrochilik va pedagogik tayyorgarligini kompleks tarzda takomillashtirishga ko‘maklashadi. Bu esa ularning kelajakdagi kasbiy faoliyatida muvaffaqiyat qozinishing muhim omilidir.

# II BOB. AMALIY MASHG'ULOTLARDA FORTEPIANO UCHUN NOTA ASARLARIDAN NAMUNALAR

## POLIFONIK ASARLAR

### Sarabanda

A. Korelli

Lento ra non troppo

The musical score consists of five systems of polyphonic music for piano. Each system is written for two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes the performance instruction *mf* *legatissimo cantabile* and *mp*. The score features various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). The second system includes a *mf* dynamic marking. The third system includes a *dim.* (diminuendo) marking. The fourth system includes a *dim.* marking. The fifth system includes a *dim.* marking. The score is a sample of polyphonic works for piano.

# BURRE

X. Graupne

The first system of music for 'BURRE' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with quarter and eighth notes.

The second system of music for 'BURRE' consists of two staves. It begins with a measure rest in both staves, followed by a double bar line. The upper staff continues the melodic line, and the lower staff continues the accompaniment.

The third system of music for 'BURRE' consists of two staves. It begins with a measure rest in both staves, followed by the continuation of the melodic and accompaniment lines.

# Pyesa

J. Arnan

Moderato

The first system of music for 'Pyesa' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with a long slur over several measures. The lower staff is in bass clef and features a bass line with a dynamic marking of *mf* and a *f* dynamic marking later in the system.

The second system of music for 'Pyesa' consists of two staves. It begins with a measure rest in both staves, followed by the continuation of the melodic and accompaniment lines. The upper staff continues the slurred melodic line, and the lower staff continues the accompaniment.

# Menuet

Sperontes

Moderato

6

1. 2.

# Menuet

Оживлённо ♩

V.A.Mozart

9

15

# Menuet

I. Gaydn

Allegretto

The first system of the Minuet by Joseph Haydn, in G major and 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. The tempo is marked 'Allegretto'. The first measure of the treble staff has a first ending bracket over it. The bass staff starts with a piano (*p*) dynamic. The system ends with a repeat sign.

The second system of the Minuet by Joseph Haydn. It continues the two-staff notation. The treble staff has a first ending bracket over the first measure. The bass staff continues with piano (*p*) dynamics. The system ends with a repeat sign.

The third system of the Minuet by Joseph Haydn. The treble staff has first ending brackets over the first and second measures. The bass staff has first ending brackets over the first and second measures. The dynamic changes to forte (*f*) in the third measure of the bass staff. The system ends with a repeat sign.

The fourth system of the Minuet by Joseph Haydn. The treble staff has first ending brackets over the first and second measures. The bass staff has first ending brackets over the first and second measures. The dynamic changes to piano (*p*) in the third measure of the bass staff. The system ends with a repeat sign.

The fifth system of the Minuet by Joseph Haydn. The treble staff has first ending brackets over the first and second measures. The bass staff has first ending brackets over the first and second measures. The dynamic changes to forte (*f*) in the third measure of the bass staff. The system ends with a repeat sign.

(b)

# Pesnya

E. Gnesina

Moderato

The first system of the Song by E. Gnesina, in G major and 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. The tempo is marked 'Moderato'. The system ends with a repeat sign.

# Menuet

D. Tsipis

Allegretto

First system of musical notation for the Menuet by D. Tsipis. It consists of a treble and bass clef staff in 3/8 time. The key signature has one flat (B-flat). The music begins with a piano (*p*) dynamic. Fingerings are indicated with numbers 1, 3, 5, 2, 1, 3. A first ending bracket labeled 'B' spans the final two measures.

Second system of musical notation for the Menuet by D. Tsipis, starting at measure 5. It continues with the treble and bass clef staff. A mezzo-forte (*mf*) dynamic is introduced in the final measure of this system.

Third system of musical notation for the Menuet by D. Tsipis, starting at measure 11. It concludes the piece with a final cadence. A first ending bracket labeled '(4 3)' is present at the end.

(4 3)

# Menuet

J.A.K. Seyshas

First system of musical notation for the Menuet by J.A.K. Seyshas. It is written for piano in 3/4 time with a key signature of two flats (B-flat and E-flat). The music starts with a forte (*f*) dynamic in the bass clef and a piano (*p*) dynamic in the treble clef.

Second system of musical notation for the Menuet by J.A.K. Seyshas, starting at measure 9. The treble clef part features a melodic line with slurs, while the bass clef part has a steady accompaniment. A mezzo-piano (*mp*) dynamic is indicated.

Third system of musical notation for the Menuet by J.A.K. Seyshas, starting at measure 14. It concludes the piece with a final cadence. A forte (*f*) dynamic is used in the bass clef part.

# MENUET

Shoshilmay

Pak En-din

First system of musical notation (measures 1-6) for the Minuet. The score is in 6/8 time and B-flat major. The right hand features a melodic line with slurs and ornaments. The left hand provides a harmonic accompaniment. Dynamics include *p* (piano) and *x* (forte). The tempo markings *asta*, *tezlatis*, and *kuchaytirib* are present.

Second system of musical notation (measures 7-11) for the Minuet. The right hand continues the melodic line. Dynamics include *mf* (mezzo-forte) and *p* (piano). The tempo markings *p* and *x* are present.

Third system of musical notation (measures 12-16) for the Minuet. The right hand features a melodic line with slurs and ornaments. The left hand provides a harmonic accompaniment. Dynamics include *p* (piano). The tempo markings *asta* and *uzoqlashtib* are present.

# Kanon

A. Karimov

First system of musical notation (measures 1-6) for the Canon. The score is in 3/4 time and B-flat major. The right hand features a melodic line with slurs and ornaments. The left hand provides a harmonic accompaniment.

Second system of musical notation (measures 7-12) for the Canon. The right hand continues the melodic line. The left hand provides a harmonic accompaniment.

# Menuet

Y. Gaydn

Musical score for Menuet by Y. Haydn, measures 1-15. The score is in G major, 3/4 time, and consists of two systems. The first system (measures 1-8) features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a harmonic accompaniment of chords and eighth notes. Dynamics include piano (*p*) and fortissimo (*sf*). The second system (measures 9-15) continues the melody and accompaniment, with a piano (*p*) dynamic marking. The piece concludes with a double bar line at measure 15.

# Adajio

E. Chovek

Musical score for Adajio by E. Chovek, measures 1-7. The score is in B-flat major, 2/4 time, and consists of two systems. The first system (measures 1-4) features a treble clef with a melody of quarter and eighth notes, and a bass clef with a harmonic accompaniment of quarter notes. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*). The second system (measures 5-7) continues the melody and accompaniment, with a forte (*f*) dynamic marking. The piece concludes with a double bar line at measure 7.

# Malenkaya prelyudiya

I.S.Bax

*Allegro non troppo*

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and features a bass line with a long, sweeping slur over the first three measures, followed by a more active line. The key signature has one flat (B-flat), and the time signature is common time (C).

The second system continues the piece. The upper staff shows a continuation of the melodic line with some rests. The lower staff has a steady eighth-note accompaniment. A measure rest is present in the upper staff at the beginning of the system. The key signature remains one flat.

The third system features a more active melodic line in the upper staff, with frequent sixteenth-note passages. The lower staff continues with a consistent eighth-note accompaniment. The key signature remains one flat.

The fourth system concludes the prelude. The upper staff has a melodic line that ends with a double bar line. The lower staff has a bass line that ends with a double bar line. The key signature remains one flat.

# Sarabanda

I. Pahclybely

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The melody in the right hand consists of eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

7

Musical notation for measures 7-12. The melody continues with eighth and quarter notes, and the accompaniment remains consistent with quarter notes.

13

Musical notation for measures 13-19. The melody features a mix of eighth and quarter notes, and the accompaniment continues with quarter notes.

20

Musical notation for measures 20-22. The melody continues with eighth and quarter notes, and the accompaniment remains consistent with quarter notes.

23

Musical notation for measures 23-26. The melody continues with eighth and quarter notes, and the accompaniment remains consistent with quarter notes. The piece concludes with a double bar line.

# Invensiya

4.

(BWV-775)

I.S.BAX

Allegretto grazioso

Musical notation for measures 1-7. The piece is in 3/8 time and B-flat major. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes. Dynamics include *mp* and *cresc.*

Musical notation for measures 8-14. The right hand continues the melodic line, and the left hand provides harmonic support. Dynamics include *mp* and *cresc.*

Musical notation for measures 15-21. The right hand features a melodic line with a slur over measures 18-21. Dynamics include *mf*, *p*, and *cresc.*

Musical notation for measures 22-28. The right hand continues the melodic line, and the left hand provides harmonic support. Dynamics include *mf*.

Musical notation for measures 29-34. The right hand continues the melodic line, and the left hand provides harmonic support. Dynamics include *p* and *cresc.*

Musical notation for measures 35-41. The right hand continues the melodic line, and the left hand provides harmonic support. Dynamics include *f* and *mf*.

42

*cresc.*

47

*f* *allarg.*

### Menuet (Rondo shaklida)

J.Ramo

*Allegretto*

*p*

*legato*

7

14

*p*

19

# Invensiya

1.

(BWV-772)

I.S.BAX  
(1685-1756)

Andante cantabile

Musical notation for measures 1-3. The piece is in C major, 3/4 time, and begins with a mezzo-forte (*mf*) dynamic and a legato articulation. The right hand features a melodic line with slurs and grace notes, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 4-6. The right hand continues its melodic development with grace notes and slurs. The left hand maintains the eighth-note accompaniment.

Musical notation for measures 7-9. The dynamic shifts to piano (*p*). The right hand has a more active role with slurs and grace notes, while the left hand continues the accompaniment.

Musical notation for measures 10-11. The dynamic is *p*. A crescendo (*cresc.*) marking is present in the right hand. The right hand features a melodic line with grace notes and slurs.

Musical notation for measures 12-13. The right hand has a melodic line with grace notes and slurs. The left hand continues the accompaniment.

Musical notation for measures 14-15. The dynamic is mezzo-forte (*mf*). The right hand has a melodic line with grace notes and slurs. The left hand continues the accompaniment.

16

dim.

18

*p* *cresc.*

20

*f* *allarg.*

Andante

Y. Gaydn

8

13

# Malenkaya prelyudiya

I.S.Bax

Measures 1-3 of the piece. The right hand features a continuous eighth-note pattern, while the left hand plays a simple bass line with occasional grace notes.

Measures 4-6. The right hand continues with eighth-note patterns, and the left hand has a more active bass line with some grace notes.

Measures 7-9. The right hand's eighth-note pattern continues, and the left hand has a more active bass line with some grace notes.

Measures 10-12. The right hand continues with eighth-note patterns, and the left hand has a more active bass line with some grace notes.

Measures 13-14. The right hand continues with eighth-note patterns, and the left hand has a more active bass line with some grace notes.

Measures 15-16. The right hand continues with eighth-note patterns, and the left hand has a more active bass line with some grace notes.

17

### Menuet

I. Kriger

Allegretto

9

17

### Polifonik pyesa

J. Vekerlen

Allegretto

# Malenkaya prelyudiya

I.S. Bax

Measures 1-5 of the prelude. The music is in 3/4 time and B-flat major. The right hand plays a continuous eighth-note melody, while the left hand provides a simple harmonic accompaniment. Measure 5 features a trill in the right hand.

Measures 6-11. The melody continues with some chromaticism. Measure 11 contains a trill in the right hand.

Measures 12-17. The piece moves to a new key signature, E-flat major. The right hand melody becomes more active with sixteenth-note passages. Measure 17 features a trill.

Measures 18-23. The melody continues in E-flat major. Measure 23 features a trill.

Measures 24-29. The melody continues with a trill in measure 29.

Measures 30-35. The final section of the prelude, ending with a trill in measure 35.

36

Musical score for measures 36-39. The piece is in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

40

Musical score for measures 40-43. The right hand continues the melodic development with some chromaticism, and the left hand maintains the rhythmic accompaniment.

44

Musical score for measures 44-47. The right hand has a more active melodic line, and the left hand continues with eighth-note accompaniment. The piece concludes with a final chord in G major.

# Menuet

V.A.Mozart

*Allegretto*

Musical score for measures 1-7. The piece is in G major and 3/4 time. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment of eighth notes. The dynamic marking is *mf*.

8

Musical score for measures 8-12. The right hand continues the melodic line, and the left hand continues with eighth-note accompaniment. The dynamic marking is *mp*.

13

Musical score for measures 13-16. The right hand has a melodic line, and the left hand continues with eighth-note accompaniment. The dynamic marking is *p*.

# YIRIK SHAKL

## Variatsii

Allegretto

I.Prach

The first system of music for 'Variatsii' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes with various articulations and slurs.

The second system of music continues the piece with two staves. It maintains the 2/4 time signature and key signature, showing a continuation of the rhythmic motifs from the first system.

The third system of music features two staves. A prominent slur is placed over the upper staff, indicating a phrase or melodic line. The rhythmic complexity remains consistent with the previous systems.

The fourth system of music concludes the piece with two staves. It includes a final cadence with a double bar line and repeat dots. The notation shows a resolution of the melodic and harmonic elements.

## Variasiyi

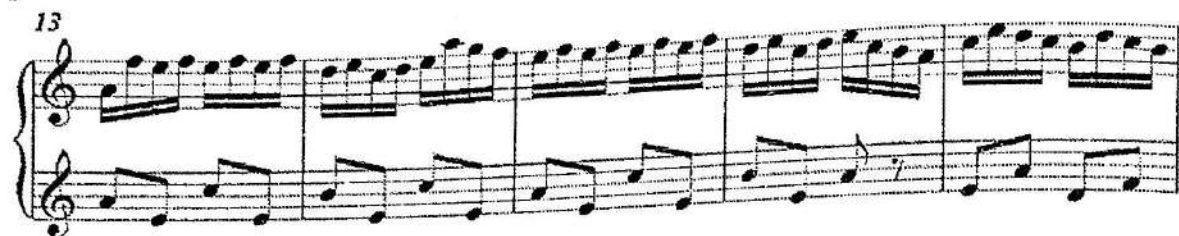
I. Berkovich

Moderato

The first system of music for 'Variasiyi' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 2/4. The tempo is marked 'Moderato'. The music features a steady eighth-note pattern in the upper staff and a more rhythmic accompaniment in the lower staff.

The second system of music for 'Variasiyi' consists of two staves. It begins with a measure number '7' above the first staff. The notation continues the melodic and harmonic development of the piece.

13



18



22



3

25



33



37



41

Musical notation for measures 41-48. The piece is in 2/4 time. The right hand features a series of chords with a rhythmic pattern of eighth notes. The left hand plays a simple eighth-note accompaniment.

49

Musical notation for measures 49-55. The right hand continues with chords and eighth-note patterns. The left hand accompaniment remains consistent.

56

Musical notation for measures 56-62. The right hand has a more active melodic line with sixteenth-note runs. The left hand accompaniment changes to a more complex pattern.

### Variatsii

Yu. Vesnyak

Andante

Var.1

Musical notation for measures 63-71, labeled 'Var.1'. The tempo is 'Andante'. The right hand has a simple melodic line with long notes, while the left hand plays a steady eighth-note accompaniment.

Var.2

12

Musical notation for measures 72-81, labeled 'Var.2'. The right hand has a more active melodic line with eighth-note patterns. The left hand accompaniment is a steady eighth-note pattern.

18

Musical notation for measures 82-90. The right hand has a melodic line with eighth-note patterns. The left hand accompaniment is a steady eighth-note pattern.

# Sonatina

L. Bethoven

Moderato

Measures 1-5 of the Sonatina. The piece is in G major and 3/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

Measures 6-10. Measure 6 is marked with a *p* (piano) dynamic. Measure 10 is marked with a *mf* (mezzo-forte) dynamic. The melodic line continues with eighth-note patterns, and the accompaniment remains consistent.

Measures 11-15. The melodic line continues with eighth-note patterns, and the accompaniment remains consistent.

Measures 16-20. The melodic line continues with eighth-note patterns, and the accompaniment remains consistent.

Measures 21-25. Measure 21 is marked with a *doiche* (trill) instruction. Measure 25 is marked with a *mf* (mezzo-forte) dynamic. The melodic line continues with eighth-note patterns, and the accompaniment remains consistent.

Measures 26-29. The melodic line continues with eighth-note patterns, and the accompaniment remains consistent.

Measures 30-34. The melodic line continues with eighth-note patterns, and the accompaniment remains consistent.

# Variatsii

T.Zobryak

Moderato

Musical notation for measures 1-7. The piece is in 4/4 time and D major. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A *mp* dynamic marking is present in the first measure.

Musical notation for measures 8-14. The right hand continues the melodic development with some chromaticism. The left hand features a steady accompaniment. A *mp* dynamic marking is present in the eighth measure.

Musical notation for measures 15-19. The right hand has a more active melodic line. The left hand accompaniment includes some rests. A *mf* dynamic marking is present in the fifteenth measure.

Musical notation for measures 20-24. The right hand continues with a melodic line, and the left hand provides a consistent accompaniment. The piece concludes with a double bar line.

# VARIASII

rus xalq kuyi

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

6

The second system, starting at measure 6, continues the melodic and harmonic development. The upper staff features more complex rhythmic patterns with beamed sixteenth notes and slurs. The lower staff continues with a steady accompaniment.

12

The third system, starting at measure 12, shows a change in the melodic line with longer slurs and a more sustained feel. The accompaniment in the lower staff remains consistent with the previous systems.

15

The fourth system, starting at measure 15, concludes the piece. The melodic line in the upper staff has a final flourish with beamed notes and a slur. The lower staff provides a final accompaniment ending with a double bar line.

# Variatsiyi

V.A.Motsart

Allegretto

First system of musical notation, measures 1-5. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a harmonic accompaniment of chords.

Second system of musical notation, measures 6-9. The treble clef continues the melodic line. The bass clef accompaniment features some sixteenth-note patterns.

Third system of musical notation, measures 10-12. The treble clef has a more active melodic line with sixteenth-note runs. The bass clef accompaniment is rhythmic and chordal.

Fourth system of musical notation, measures 13-15. The treble clef continues with sixteenth-note patterns. The bass clef accompaniment remains consistent with the previous systems.

Fifth system of musical notation, measures 16-18. The treble clef has a melodic line with some grace notes. The bass clef accompaniment includes sixteenth-note runs.

Sixth system of musical notation, measures 19-21. The treble clef continues the melodic line. The bass clef accompaniment features sixteenth-note patterns.

2

22

# Lyogkiye variatsii

V.A. Mojsart

8

16

24

36

# Sonatina

I. Andre

Moderato

Measures 1-6 of the Sonatina. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked Moderato. The notation shows a melodic line in the right hand and a supporting bass line in the left hand.

7

Measures 7-10 of the Sonatina. The melodic line continues with a series of eighth notes in the right hand, while the left hand provides a steady accompaniment.

11

Measures 11-15 of the Sonatina. The right hand features a melodic phrase with a slur, and the left hand continues with a rhythmic accompaniment.

16

Measures 16-20 of the Sonatina. The melodic line in the right hand shows some chromatic movement, and the left hand maintains the accompaniment.

21

Measures 21-25 of the Sonatina. The right hand has a melodic phrase with a slur, and the left hand continues with a rhythmic accompaniment.

26

Measures 26-30 of the Sonatina. The right hand has a melodic phrase with a slur, and the left hand continues with a rhythmic accompaniment.

31

Musical notation for measures 31-34. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final measure. The lower staff is in bass clef and contains a bass line with chords and single notes.

35

Musical notation for measures 35-38. The system consists of two staves. The upper staff continues the melodic line from the previous system. The lower staff features a rhythmic accompaniment of eighth notes, with some chords and rests.

39

Musical notation for measures 39-43. The system consists of two staves. The upper staff has a melodic line with some rests. The lower staff has a rhythmic accompaniment of eighth notes. The system ends with a double bar line and repeat signs in both staves.

44 **Allegretto**

Musical notation for measures 44-49. The system consists of two staves. The tempo marking "Allegretto" is placed above the first measure. The upper staff has a melodic line with eighth notes. The lower staff has a rhythmic accompaniment of eighth notes.

50

Musical notation for measures 50-55. The system consists of two staves. The upper staff has a melodic line with eighth notes and some beaming. The lower staff has a rhythmic accompaniment of eighth notes.

56

Musical notation for measures 56-60. The system consists of two staves. The upper staff has a melodic line with eighth notes and some beaming. The lower staff has a rhythmic accompaniment of eighth notes.

64

70

76

### Variatsii

Yu. Vesnyak

Moderato

8

Var.2

Var.3

*p*

14

*mf*

Var.4

*f*

# Variatsiya Gamzatti

("Bayaderka" baletidan)

L.Minkus

Allegro

8

15

22

30

35

1.

2.

8<sup>va</sup>

(8)

для окончания

# Sonata

D. Skarlatti

Musical notation for measures 1-6. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with eighth-note patterns, while the left hand provides harmonic support with chords and single notes.

Musical notation for measures 7-12. Measure 7 begins with a repeat sign. The right hand continues with eighth-note patterns, and the left hand features sustained chords in measures 10 and 11.

Musical notation for measures 13-18. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes and chords.

Musical notation for measures 19-24. The right hand continues with eighth-note patterns, and the left hand has a bass line with chords and single notes.

# PYESALAR

## SAYRANG QUSHLAR

I. Akbarov

Sekin kuychan

Musical score for the first system of 'Sekin kuychan'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 6/8. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with eighth notes.

Musical score for the second system of 'Sekin kuychan', starting at measure 8. It features a dynamic marking of *f* (forte) in the treble staff. The melody continues with eighth and sixteenth notes, and the bass staff accompaniment remains consistent.

Musical score for the third system of 'Sekin kuychan', starting at measure 12. It features a dynamic marking of *p* (piano) in the bass staff. The melody concludes with a final note, and the bass staff accompaniment ends with a sustained chord.

## Qish

G.Qodirov

Moderato

Musical score for the first system of 'Qish'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 2/4. The melody in the treble staff is composed of eighth and quarter notes. The bass staff accompaniment consists of chords and eighth notes. Dynamic markings include *mf* (mezzo-forte) in the treble staff and *p* (piano) in the bass staff.

Musical score for the second system of 'Qish', starting at measure 9. It continues the melody and accompaniment from the first system, with dynamic markings of *mf* in the treble staff and *p* in the bass staff.

# RAQS

H.RAHIMOV

## MO'TADIL

Musical score for MO'TADIL, measures 1-7. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the accompaniment is in the left hand.

8

ФО-НО

Musical score for MO'TADIL, measures 8-12. The piece is in 2/4 time with a key signature of two flats. The melody is in the right hand, and the accompaniment is in the left hand.

13

ФО-НО

Musical score for MO'TADIL, measures 13-17. The piece is in 2/4 time with a key signature of two flats. The melody is in the right hand, and the accompaniment is in the left hand.

## Yoshligim, yoshligim

O'zbek xalq

Moderato

Musical score for YOSHLIGIM, YOSHLIGIM, measures 1-4. The piece is in 4/4 time with a key signature of one flat (F). The melody is in the right hand, and the accompaniment is in the left hand.

5

Musical score for YOSHLIGIM, YOSHLIGIM, measures 5-8. The piece is in 4/4 time with a key signature of one flat. The melody is in the right hand, and the accompaniment is in the left hand.

# Frantsuskaya pesnya

A. Eshpay

Moderato

Musical notation for measures 1-7. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is Moderato. The dynamic marking is *mp espress.* The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment of chords.

8

Musical notation for measures 8-14. The right hand continues the melodic line with slurs and ties. The left hand accompaniment remains consistent with the previous system.

15

Musical notation for measures 15-21. The dynamic marking changes to *mf espress.* The right hand has a long slur covering measures 15-21. The left hand accompaniment continues.

22

Musical notation for measures 22-28. The right hand continues with slurs and ties. The left hand accompaniment continues.

29

Musical notation for measures 29-33. The dynamic marking is *mf*. The right hand continues with slurs and ties. The left hand accompaniment continues.

34

Musical notation for measures 34-40. The dynamic markings are *dim.*, *p*, *pp*, and *ppp*. The right hand features a long slur covering measures 34-40. The left hand accompaniment continues.

# Vals

D. Kabalevskiy

Tempo di valse lento ♩ = 65

Musical notation for measures 1-7. The piece is in 3/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *p*.

Musical notation for measures 8-14. The right hand continues the melodic line with grace notes. The left hand features a series of chords. The dynamic marking is *più f*. Pedal markings (*Ped. \**) are indicated above the staff.

Musical notation for measures 15-22. The right hand has a melodic line with a slur. The left hand has a steady accompaniment. The dynamic marking is *mf*. Pedal markings (*Ped. \**) are indicated above the staff. A *rit* marking is present at the end of the system.

Musical notation for measures 23-30. The tempo changes to **Tempo I**. The right hand has a melodic line with grace notes. The left hand has a steady accompaniment. The dynamic marking is *p*.

Musical notation for measures 31-35. The right hand has a melodic line with grace notes. The left hand has a steady accompaniment. The dynamic marking is *poco cresc.*

Musical notation for measures 36-42. The right hand has a melodic line with grace notes. The left hand has a steady accompaniment. The dynamic marking is *pp*.

Moderato [Умеренно]

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is Moderato. The first system shows a piano introduction with dynamics *p*, *f*, and *p*. The notation includes a slur over the first four measures and a crescendo hairpin in the third measure.

*non legato*

Musical notation for measures 6-11. The second system continues the piece with dynamics *f* and *mf*. A repeat sign is present at the end of measure 10.

Musical notation for measures 12-16. The third system continues with dynamics *f* and *p*. A slur covers measures 12-14.

Musical notation for measures 17-22. The fourth system includes a *rit.* (ritardando) marking above measure 19. Dynamics include *p*, *f*, *mf*, and *pp*. A slur covers measures 17-19.

Musical notation for measures 23-28. The fifth system includes a *rit.* marking above measure 26. Dynamics include *f* and *pp*. A slur covers measures 23-26.

# Tatarcha raqs

A. Eshpay

*Allegro giocoso*

Фортепиано

*f*

7

Фо-но

*mp*

13

Фо-но

*mf* *f*

Ped. \* Ped. \* Ped. \*

19

Фо-но

*mp cresc.*

Ped. \*

# Starinnaya frantsuskaya pesenka

P.I.Chaykovskiy

Adagio

The first system of the musical score, measures 1-7. It is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Adagio'. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.

The second system of the musical score, measures 8-16. It continues the melodic and harmonic development from the first system. The piano (*p*) dynamic is maintained throughout this section.

The third system of the musical score, measures 17-24. It begins with a piano (*p*) dynamic. In measure 20, the dynamic changes to mezzo-forte (*mf*), and in measure 24, it returns to piano (*p*). The right hand continues with its melodic line, and the left hand has a more active role with eighth-note patterns.

The fourth system of the musical score, measures 25-32. It concludes the piece with a final melodic phrase in the right hand and a sustained harmonic accompaniment in the left hand. The piano (*p*) dynamic is maintained.

# QARI NAVO

Kuychan

O'zbek xalq ashulasi  
N.Norxo'jayev moslashtirgan.

Musical score for measures 1-6. The piece is in 2/4 time. The right hand (treble clef) features a melodic line with triplets and slurs. The left hand (bass clef) provides a rhythmic accompaniment. Dynamics include *f* (forte) and *P* (piano). Fingerings are indicated by numbers 1-5.

Musical score for measures 7-12. The right hand continues the melodic line with slurs and accents. The left hand accompaniment consists of chords and moving lines. Dynamics include *f* (forte) and *P* (piano). Fingerings are indicated by numbers 2, 5, and 3.

Musical score for measures 13-18. The right hand features a melodic line with triplets and slurs. The left hand accompaniment includes chords and moving lines. Dynamics include *f* (forte). Fingerings are indicated by numbers 2, 3, 2, and 3.

Musical score for measures 19-24. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. Dynamics include *P* (piano). Fingerings are indicated by numbers 2, 2, 4, 3, and 2.

PYESA

First system of musical notation, measures 1-6. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music features a mix of chords and moving lines in both hands.

Second system of musical notation, measures 7-12. It continues the piece with similar harmonic and melodic textures. Measure numbers 7, 8, 9, 10, 11, and 12 are indicated at the beginning of their respective staves.

Third system of musical notation, measures 13-16. The notation includes some rests and dynamic markings. Measure numbers 13, 14, 15, and 16 are indicated at the beginning of their respective staves.

Fourth system of musical notation, measures 17-20. It concludes the first section of the piece. Measure numbers 17, 18, 19, and 20 are indicated at the beginning of their respective staves.

Qayg'uli kayfiyat

D.G.Tyurk

Andante

First system of the second piece, measures 1-5. It is marked 'Andante' and 'p' (piano). The key signature has one sharp (F#) and the time signature is 2/4. The music is characterized by long, flowing lines with many slurs.

Second system of the second piece, measures 6-10. It continues the slow, expressive melody. Measure numbers 6, 7, 8, 9, and 10 are indicated at the beginning of their respective staves.

# HIKOYACHA

S.Maykapar

Sokin, kuychang

Musical notation for measures 1-5. The piece is in 2/4 time. The right hand plays a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Dynamics include *p* and *mp*.

Musical notation for measures 6-11. The right hand continues the melodic line with slurs and ties. Dynamics include *p*.

Musical notation for measures 12-16. The right hand features a more active melodic line with slurs and ties. Dynamics include *p*.

Musical notation for measures 17-21. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *f*.

Musical notation for measures 22-25. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *p* and *pp*.

# G'AMGIN ASHULA

X.AZIMOV

## Og'ir va kuychan

Musical score for 'Og'ir va kuychan' in 3/4 time, key of B-flat major. The score consists of a single system with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a piano (p) dynamic.

7

Фo-но

Musical score for 'Og'ir va kuychan' (measures 7-11). The score consists of a single system with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece continues with a piano (p) dynamic.

12

Фo-но

Musical score for 'Og'ir va kuychan' (measures 12-14). The score consists of a single system with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece continues with a piano (p) dynamic.

15

Фo-но

Musical score for 'Og'ir va kuychan' (measures 15-18). The score consists of a single system with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a piano (p) dynamic.

## Bolalar raqsi

J.Vekerlen

Allegretto

Musical score for 'Bolalar raqsi' (measures 1-5) in 6/8 time, key of D major. The score consists of a single system with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a mezzo-forte (mf) dynamic.

6

Musical score for 'Bolalar raqsi' (measures 6-10). The score consists of a single system with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece continues with a forte (f) dynamic.

# POLKA

Allegretto

M. Glinka

Musical score for Polka by M. Glinka, marked Allegretto. The score is in 2/4 time and consists of three systems of two staves each (treble and bass clef). The melody is in the treble clef, and the bass clef provides harmonic support. The key signature has one flat (B-flat).

# ERTAK

X. Abdullayev

Sekin, g'amgin

Musical score for Ertak by X. Abdullayev, marked Sekin, g'amgin. The score is in 2/4 time and consists of three systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat). The score includes dynamic markings: *p* (piano) and *f* (forte). Measure numbers 11 and 18 are indicated at the start of the second and third systems respectively.

# Muzikalnaya shkatulka

E. Aglinseva

Allegro

mf

B

4

B

7

# Pyesa

F. Telemann

Grove

p

4

a

# DOSTONCHA

X. Azimov

Sekin g'amgin

The first system of the musical score for 'Dostoncha' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The melody in the right hand is characterized by flowing eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

10

The second system of the musical score continues from the first. It begins with a piano (*p*) dynamic in the right hand. The melody continues with similar rhythmic patterns, and the left hand accompaniment remains consistent. The system concludes with a fermata over the final note of the right hand.

16

The third system of the musical score continues from the second. It begins with a pianissimo (*pp*) dynamic in the right hand. The melody continues with similar rhythmic patterns, and the left hand accompaniment remains consistent. The system concludes with a fermata over the final note of the right hand.

# STARINNIY TANES

I. Kozlovskiy

The first system of the musical score for 'Starinnyy Tanes' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features a melody in the right hand with many slurs and a steady accompaniment in the left hand.

The second system of the musical score continues from the first. It features a melody in the right hand with many slurs and a steady accompaniment in the left hand. The system concludes with a fermata over the final note of the right hand.

# Pyesa

P. Chaykovskogo

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a more active melodic line with some grace notes, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff has a melodic line with some slurs, and the bass staff features a consistent accompaniment pattern.

Fourth system of musical notation. The treble staff contains a melodic line with some slurs and rests, and the bass staff provides a supporting accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with several slurs and a final flourish, while the bass staff continues with its accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with a final flourish, and the bass staff concludes the accompaniment.

# Pyesa

Poco allegretto

B. Bartok

The first system of musical notation for 'Pyesa' consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplets and slurs. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines. The dynamic marking *mf* is present in the lower staff.

The second system of musical notation continues the piece. It features two staves with similar melodic and harmonic textures. The dynamic marking *mf* is repeated in the lower staff.

The third system of musical notation shows a change in dynamics. The upper staff continues with melodic patterns, while the lower staff features a more active accompaniment. The dynamic marking *f* is present in the lower staff.

The fourth system of musical notation continues the piece. The upper staff has melodic lines with slurs, and the lower staff has a steady accompaniment. The dynamic marking *p* is present in the lower staff.

The fifth system of musical notation includes a section marked 'Tenu (Tempo)'. The upper staff has a melodic line with slurs, and the lower staff has a harmonic accompaniment. The dynamic marking *p* is present in the lower staff.

The sixth system of musical notation continues the piece. The upper staff has melodic lines with slurs, and the lower staff has a harmonic accompaniment. The dynamic marking *p* is present in the lower staff.

The seventh system of musical notation includes a section marked 'quieto)'. The upper staff has melodic lines with slurs, and the lower staff has a harmonic accompaniment. The dynamic marking *pp* is present in the lower staff.

Спокойнее (Poco)

# Na lodke

N. Lyubarskiy

Quieto

*mp*

B

The musical score is written for piano in 6/8 time. It begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mp*. The tempo/style marking is *Quieto*. The score consists of five systems, each with a treble and bass clef staff. The first system is marked *Quieto* and *mp*. A section labeled 'B' begins in the third system. The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef, with various articulations and dynamics.

# PRELYUDIYA

Lento

N. Norxudjayev

The first system of musical notation consists of two staves. The upper staff is in treble clef and begins with a piano (*p*) dynamic marking. It features a melodic line with several triplet markings (indicated by a '3' over the notes). The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff shows a more active melodic line with a sixteenth-note triplet (marked '6') and other triplet markings. The lower staff continues with a steady accompaniment.

The third system features a melodic line with a sixteenth-note triplet (marked '6') and other triplet markings. The lower staff provides a consistent harmonic support.

The fourth system shows a melodic line with a sixteenth-note triplet (marked '6') and other triplet markings. The lower staff continues with a steady accompaniment.

The fifth system concludes the prelude. The upper staff features a melodic line with a sixteenth-note triplet (marked '6') and other triplet markings. The lower staff provides a consistent harmonic support. The system includes dynamic markings: *ff*, *sf* (with a crescendo hairpin), *f*, *p* (with a decrescendo hairpin), and *ppp*.

# Kontradans

L. Beethoven

Allegro moderato

Musical score for Kontradans by L. Beethoven, marked Allegro moderato. The score is in 3/4 time and B-flat major. It consists of five systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic. The second system includes accents (*>*) and a piano (*p*) dynamic. The third system includes accents (*>*) and a piano (*p*) dynamic. The fourth system includes accents (*>*), a forte (*f*) dynamic, and a piano (*p*) dynamic. The fifth system includes accents (*>*) and a piano (*p*) dynamic. The score features various musical notations including slurs, accents, and dynamic markings.

# Starinnyy tanes

I. Kozlovskiy

Allegretto

Musical score for Starinnyy tanes by I. Kozlovskiy, marked Allegretto. The score is in 3/4 time and D major. It consists of two systems of two staves each (treble and bass clef). The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a ritardando (*rit*) marking. The score features various musical notations including slurs and dynamic markings.

# Raqs

A. Balin

Allegretto

Musical score for 'Raqs' by A. Balin, measures 1-7. The piece is in 4/4 time and marked 'Allegretto'. The score consists of two staves. Measure 1 starts with a mezzo-forte (*mf*) dynamic. Measure 3 features a forte (*f*) dynamic. Measure 4 is marked with a '4' above the staff. Measure 7 is marked with a '7' above the staff and includes the instruction *p cresc. poco a poco* (piano, crescendo poco a poco) and a forte (*f*) dynamic.

# Ekosez

F. Shubert

Vivo

Musical score for 'Ekosez' by F. Shubert, measures 8-9. The piece is in 2/4 time and marked 'Vivo'. The score consists of two staves. Measure 8 is marked with an '8' above the staff. Measure 9 is marked with a '9' above the staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

# Pyesa

V.A. Mozart

(Allegro)

The first system of the musical score for 'Pyesa' by V.A. Mozart. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 3/4. The treble staff begins with a series of eighth notes, while the bass staff starts with a dynamic marking of *f* (forte) and features a more rhythmic accompaniment.

The second system of the musical score. The treble staff continues with eighth-note patterns, and the bass staff provides a steady accompaniment with some melodic lines.

The third system of the musical score. The treble staff features a dynamic marking of *mf* (mezzo-forte). The bass staff includes a triplet of eighth notes in the final measure of the system.

The fourth system of the musical score. The treble staff contains a triplet of eighth notes. The bass staff continues with its accompaniment, featuring some melodic movement.

The fifth system of the musical score. This system is characterized by a dense texture with many sixteenth notes in both the treble and bass staves, creating a lively and intricate sound.

The sixth system of the musical score. The treble staff has a dynamic marking of *f* (forte). The bass staff continues with its accompaniment, featuring some melodic lines.

The seventh system of the musical score. The treble staff continues with eighth-note patterns, and the bass staff provides a steady accompaniment with some melodic lines.

Allegretto

Allegretto  
I

I. Gummel

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of one sharp (F#). Measure 1 starts with a piano (*p*) dynamic. The melody in the treble clef features a descending line with a fermata over the final note. The bass clef provides a steady accompaniment of eighth notes.

Musical notation for measures 7-12. The melody continues with a series of eighth notes and rests. A fermata is placed over the final note of measure 12.

Musical notation for measures 13-18. The bass clef part features a complex rhythmic pattern with many beamed eighth notes. A first ending bracket labeled 'I' spans measures 15-18, and a second ending bracket labeled 'II' spans measures 17-18.

Musical notation for measures 19-23. The melody in the treble clef is characterized by long, sweeping phrases with fermatas over the final notes of measures 20 and 22.

Musical notation for measures 24-28. The bass clef part has a steady eighth-note accompaniment. A first ending bracket labeled 'I' spans measures 26-28, and a second ending bracket labeled 'II' spans measures 27-28.

Musical notation for measures 29-34. The melody in the treble clef continues with eighth-note patterns and rests.

Musical notation for measures 35-40. The bass clef part features a steady eighth-note accompaniment.

Musical notation for measures 41-46. The melody in the treble clef includes a section marked 'allegro.' and 'f' (forte) starting at measure 43. The piece concludes with a fermata over the final note.

Musical notation for measures 47-52. The bass clef part continues with eighth-note accompaniment.

# Ekosez

F. Shubert

Vivo

Musical notation for Ekosez, measures 1-8. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Vivo'. The notation consists of a treble and bass staff. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A fermata is placed over the final note of the eighth measure.

Musical notation for Ekosez, measures 9-16. The notation continues from the previous system. The melodic line in the right hand features a prominent sixteenth-note pattern. The left hand continues with a steady accompaniment. A fermata is placed over the final note of the sixteenth measure.

# Pyesa

B. Bartok

Adagio

Musical notation for Pyesa, measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Adagio'. The notation consists of a treble and bass staff. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p* (piano) is present in the bass staff.

Musical notation for Pyesa, measures 5-9. The notation continues from the previous system. The melodic line in the right hand features a prominent sixteenth-note pattern. The left hand continues with a steady accompaniment. A dynamic marking of *mp* (mezzo-piano) is present in the bass staff.

Musical notation for Pyesa, measures 10-14. The tempo is marked 'tempo'. The notation continues from the previous system. The melodic line in the right hand features a prominent sixteenth-note pattern. The left hand continues with a steady accompaniment. Dynamic markings of *p* (piano) and *mp* (mezzo-piano) are present in the bass staff.

Musical notation for Pyesa, measures 15-19. The tempo is marked 'rit.' (ritardando). The notation continues from the previous system. The melodic line in the right hand features a prominent sixteenth-note pattern. The left hand continues with a steady accompaniment. A dynamic marking of *mp* (mezzo-piano) is present in the bass staff.

# Raqs

L. Beethoven

Musical score for 'Raqs' by L. Beethoven, measures 1-14. The score is in 3/4 time and consists of three systems of two staves each. The first system (measures 1-8) begins with a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand. The second system (measures 9-12) includes a repeat sign at the beginning and a forte (*f*) dynamic marking. The third system (measures 13-14) continues the melodic and bass lines, ending with a double bar line.

# Pyesa

A. Gedike

Musical score for 'Pyesa' by A. Gedike, measures 1-9. The score is in 2/4 time and consists of two systems of two staves each. The tempo is marked 'Moderato'. The first system (measures 1-8) shows a melodic line in the right hand and a bass line in the left hand. The second system (measures 9-10) concludes the piece with a double bar line.

# Vals

P.I.Chaykovskiy

Allegretto

10

19

27

36

45

53

*f* "Konett" *pp*

Detailed description: This is a piano score for a waltz in 3/4 time, marked 'Allegretto'. The score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The first system starts with a treble clef and a bass clef. The second system begins at measure 10. The third system begins at measure 19. The fourth system begins at measure 27 and includes dynamic markings: a forte (*f*) marking above the treble staff and a pianissimo (*pp*) marking above the bass staff, with the word 'Konett' in quotes between them. The fifth system begins at measure 36. The sixth system begins at measure 45. The seventh system begins at measure 53. The music features a mix of chords and melodic lines, with some measures containing rests.

59

С пачала до слова  
"Конец"

## Figurniy vals

D. Tolstoy (qayta ishlagan A. Ashkenazi)

Allegretto

9

17

25

# Kontrdans

L. Bethoven

Allegro

Musical score for Kontrdans by L. Bethoven, measures 1-21. The score is in 2/4 time, B-flat major, and marked Allegro. It consists of four systems of piano accompaniment. The first system (measures 1-8) features a rhythmic melody in the right hand and a bass line in the left hand. The second system (measures 9-16) continues the melody and bass line. The third system (measures 17-20) shows a change in the bass line with a long note. The fourth system (measures 21) concludes the piece with a final chord and a fermata.

# Kontrdans

M. Glinka

Allegro

Musical score for Kontrdans by M. Glinka. The score is in 2/4 time, B-flat major, and marked Allegro. It consists of a single system of piano accompaniment. The right hand features a rhythmic melody with slurs, and the left hand provides a bass line with chords.

# Hungarian Dans №5

Allegro

J. Brahms

The first system of music for 'Hungarian Dans №5' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a melodic line of eighth and sixteenth notes. The lower staff is in bass clef and features a rhythmic accompaniment of chords, primarily triads and dyads, in a steady eighth-note pattern.

The second system of music continues the piece. The upper staff shows a melodic line with some slurs and a final measure ending with a fermata. The lower staff continues the chordal accompaniment, with some changes in chord voicing and a final measure ending with a fermata.

# La vie en rose

Allegro

Louiguy

The first system of music for 'La vie en rose' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It begins with a melodic line of eighth and sixteenth notes. The lower staff is in bass clef and features a rhythmic accompaniment of chords, primarily triads and dyads, in a steady eighth-note pattern.

The second system of music continues the piece. The upper staff shows a melodic line with some slurs and a final measure ending with a fermata. The lower staff continues the chordal accompaniment, with some changes in chord voicing and a final measure ending with a fermata.

The third system of music continues the piece. The upper staff shows a melodic line with some slurs and a final measure ending with a fermata. The lower staff continues the chordal accompaniment, with some changes in chord voicing and a final measure ending with a fermata.

The fourth system of music continues the piece. The upper staff shows a melodic line with some slurs and a final measure ending with a fermata. The lower staff continues the chordal accompaniment, with some changes in chord voicing and a final measure ending with a fermata.

# ETYUDLAR

## Etyud

K.Cherni

Allegro

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a continuous sixteenth-note arpeggiated pattern, while the left hand provides a simple harmonic accompaniment.

Musical notation for measures 6-10. Measure 6 begins with a repeat sign. The right hand continues with the arpeggiated pattern, and the left hand has a more active role with eighth-note accompaniment.

Musical notation for measures 11-15. The right hand's arpeggiated pattern continues, and the left hand's accompaniment becomes more rhythmic and active.

Musical notation for measures 16-19. The right hand continues with the arpeggiated pattern, and the left hand's accompaniment features some chromatic movement.

Musical notation for measures 20-24. The right hand continues with the arpeggiated pattern, and the left hand's accompaniment includes some chromatic lines. The piece concludes with a final cadence in measure 24.

ETYUD

K.Cherni

Measures 1-2 of the etude. The right hand features a continuous eighth-note triplet pattern, while the left hand provides a steady accompaniment of quarter notes. The key signature is one sharp (F#).

Measures 3-4. The right hand continues the eighth-note triplet pattern, with a slight melodic contour. The left hand accompaniment remains consistent.

Measures 5-6. Measure 5 includes an 8va marking above the staff. The right hand triplet pattern continues, and the left hand accompaniment is maintained.

Measures 7-8. Measure 7 includes an 8va marking. The right hand triplet pattern continues, and the left hand accompaniment is maintained.

Measures 9-10. Both measures 9 and 10 include an 8va marking. The right hand triplet pattern continues, and the left hand accompaniment is maintained.

Measures 11-12. The right hand triplet pattern continues, and the left hand accompaniment is maintained.

2

13

Musical score for measures 13 and 14. The piece is in G major (one sharp) and 4/4 time. Measure 13 features a treble clef with a melodic line of eighth notes, grouped into four triplets, and a bass clef with a harmonic accompaniment of chords. Measure 14 continues the melodic line with another four triplets of eighth notes and the same harmonic accompaniment.

15

Musical score for measures 15 and 16. Measure 15 continues the melodic line with four triplets of eighth notes in the treble clef and the harmonic accompaniment in the bass clef. Measure 16 concludes the melodic phrase with two triplets of eighth notes in the treble clef and the harmonic accompaniment in the bass clef.

## Etyud

I. Shitte

*Allegretto*

Musical score for measures 1, 2, and 3. The piece is in G major (one sharp) and 4/4 time. Measure 1 starts with a treble clef melodic line and a bass clef accompaniment. Measure 2 continues the melodic line with a slur over the notes. Measure 3 continues the melodic line with a slur over the notes. A dynamic marking of *f* (forte) is placed below the first measure.

*f*

4

Musical score for measures 4 and 5. Measure 4 continues the melodic line with a slur over the notes in the treble clef and the harmonic accompaniment in the bass clef. Measure 5 continues the melodic line with a slur over the notes in the treble clef and the harmonic accompaniment in the bass clef.

6

Musical score for measures 6, 7, and 8. Measure 6 continues the melodic line with a slur over the notes in the treble clef and the harmonic accompaniment in the bass clef. Measure 7 continues the melodic line with a slur over the notes in the treble clef and the harmonic accompaniment in the bass clef. Measure 8 concludes the melodic phrase with a slur over the notes in the treble clef and the harmonic accompaniment in the bass clef.

Etyud

K. Cherni

First system of musical notation, measures 1-2. The treble clef staff contains a melodic line with eighth notes and a slur. The bass clef staff contains a bass line with eighth notes and a slur.

Second system of musical notation, measures 3-5. Measure 3 is marked with a '3' and an '8va' marking. The treble clef staff features a melodic line with eighth notes and a slur. The bass clef staff contains a bass line with eighth notes and a slur.

Third system of musical notation, measures 6-8. The treble clef staff contains a melodic line with eighth notes and a slur. The bass clef staff contains a bass line with eighth notes and a slur.

Fourth system of musical notation, measures 9-11. The treble clef staff contains a melodic line with eighth notes and a slur. The bass clef staff contains a bass line with eighth notes and a slur.

Fifth system of musical notation, measures 12-14. The treble clef staff contains a melodic line with eighth notes and a slur. The bass clef staff contains a bass line with eighth notes and a slur.

Sixth system of musical notation, measures 15-17. The treble clef staff contains a melodic line with eighth notes and a slur. The bass clef staff contains a bass line with eighth notes and a slur.

16

Musical score for measures 16-17. Measure 16 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. Measure 17 continues the melody in the treble clef and adds a bass line with eighth notes. A fermata is placed over the final note of measure 17.

## Еtюд

К. ЧЕРНИ

## Allegro [скоро]

Musical score for measures 18-20. Measure 18 has a treble clef with a rapid sixteenth-note pattern and a bass clef with a simple accompaniment. Measures 19 and 20 continue the sixteenth-note pattern in the treble and have a more complex bass accompaniment. A fermata is placed over the final note of measure 20.

4

Musical score for measures 21-22. Measure 21 features a treble clef with a sixteenth-note pattern and a bass clef with a simple accompaniment. Measure 22 continues the sixteenth-note pattern in the treble and has a more complex bass accompaniment. A fermata is placed over the final note of measure 22.

6

Musical score for measures 23-25. Measure 23 has a treble clef with a sixteenth-note pattern and a bass clef with a simple accompaniment. Measures 24 and 25 continue the sixteenth-note pattern in the treble and have a more complex bass accompaniment. A fermata is placed over the final note of measure 25.

Etyud

Allegretto (оживленно)

K.Cherni

The first system of the etude consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a continuous eighth-note melody. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece, starting with a measure number '4' at the beginning of the upper staff. The musical notation and structure are consistent with the first system.

The third system concludes the etude, starting with a measure number '6' at the beginning of the upper staff. It ends with a final cadence in both staves.

Etyud

F.Gyunten

Lento

The first system of the second etude is in 3/4 time. The upper staff contains a melody with dynamic markings of *mp* and *mf*. The lower staff provides a simple harmonic accompaniment.

The second system of the etude begins with a measure number '5' at the start of the upper staff. It continues the melodic and harmonic development of the piece.

# ETYUD

X. AZIMOV

Mo'tadil

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one flat (B-flat). The first system consists of two staves. The upper staff begins with a forte (*f*) dynamic and features a series of eighth-note patterns. The lower staff provides a harmonic accompaniment with sustained notes and moving lines. The system concludes with a piano (*p*) dynamic marking.

Musical notation for measures 6-10. The upper staff continues with eighth-note patterns, including a measure with a forte (*f*) dynamic. The lower staff maintains its accompaniment role with sustained notes and moving lines.

Musical notation for measures 11-15. The upper staff features a more complex eighth-note pattern. The lower staff continues with its accompaniment.

Musical notation for measures 16-20. The upper staff includes a triplet of eighth notes in measure 17. The lower staff features a triplet of eighth notes in measure 17. The system concludes with the instruction *sekinlashtirib* (slowing down).

Довольно скоро

Measures 1-4 of the etude. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (2, 4, 3, 3). The left hand provides a rhythmic accompaniment with triplets and pairs of notes.

Measures 5-8. The right hand continues with slurred passages and fingerings (2, 5, 4, 2, 3). The left hand has a triplet in measure 5 and a pair of notes in measure 6. A forte (*f*) dynamic marking appears in measure 8.

Measures 9-14. The right hand consists of continuous slurred eighth-note passages with fingerings (3, 3, 3, 3). The left hand has a triplet in measure 9 and a pair of notes in measure 10.

Measures 15-19. The right hand features slurred eighth-note passages with fingerings (5, 1, 4, 3, 2, 4, 3). A piano (*p*) dynamic marking is present in measure 16. The left hand has a triplet in measure 15 and a pair of notes in measure 18.

Measures 20-24. The right hand has slurred eighth-note passages with fingerings (3, 2, 5, 4). The left hand has a triplet in measure 20 and a pair of notes in measure 22. The piece concludes with a final cadence in measure 24.

# Etyud

X.Azimov

Allegro

First system (measures 1-6): Treble clef, key signature of one sharp (F#), 2/4 time signature. The piece begins with a forte (*f*) dynamic. The right hand features a continuous eighth-note pattern, while the left hand plays a steady quarter-note accompaniment.

Second system (measures 7-12): Treble clef, key signature of one sharp. Measure 7 is marked with a *dimin.* (diminuendo) and *p* (piano) dynamic. The right hand continues with eighth-note patterns, and the left hand has a more active role with eighth-note accompaniment. Measure 12 is marked with a *ritenuto* (ritardando) dynamic.

# Etyud

X.Azimov

Allegro

First system (measures 1-6): Treble clef, key signature of one flat (Bb), 2/4 time signature. The piece starts with a forte (*f*) dynamic. The right hand plays a continuous eighth-note pattern, and the left hand provides a steady quarter-note accompaniment.

Second system (measures 7-12): Treble clef, key signature of one flat. Measure 7 is marked with a *p* (piano) dynamic. The right hand continues with eighth-note patterns, and the left hand has a more active role with eighth-note accompaniment. Measure 12 is marked with a *ritenuto* (ritardando) dynamic.

Third system (measures 13-16): Treble clef, key signature of one flat. Measure 13 is marked with a *f* (forte) dynamic. The right hand continues with eighth-note patterns, and the left hand has a more active role with eighth-note accompaniment. Measure 16 is marked with a *ritenuto* (ritardando) dynamic.

Fourth system (measures 17-22): Treble clef, key signature of one flat. Measure 17 is marked with a *f* (forte) dynamic. The right hand continues with eighth-note patterns, and the left hand has a more active role with eighth-note accompaniment. Measure 22 is marked with a *ritenuto* (ritardando) dynamic.

# Etyud

Allegro

*f*

4

7

10

13 *ff*

16 (8)

19 *sf*

# Etyud

I. Berkovich

(Paganini mavzusi)

Allegro

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass clef staff. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro'. The first system (measures 1-7) features a melodic line in the treble clef with eighth-note patterns and a bass line with chords. The second system (measures 8-15) starts with a dynamic marking of *f* (forte) and continues with similar melodic and harmonic patterns. The third system (measures 16-19) starts with a dynamic marking of *p* (piano) and shows a change in the melodic phrasing. The fourth system (measures 20-23) concludes the piece with a final melodic flourish and a sustained bass line.

## Glossariy

**Adagio** - 1) tempni belgilash: sekin (andantedan sekin, lekin largoga qaraganda harakatchanroq); 2) berilgan tempdagi bo'lak yoki alohida bo'lak.

**Agitato** - ekspressivlik belgisi: "hayajonlangan".

**Allegretto** - 1) tempni belgilash: allegrodan sekinroq va andantedan ko'ra sekinroq; 2) juda harakatchan kichik qism yoki tsiklning bir qismi.

**Andantino**) - tempni belgilash: andantedan ko'ra ko'proq harakatchan;

**Animato** - ekspressivlik belgisi

**Avj** –musiqa asarining eng yuqori cho'qqisi, pardasi.

**Akkord**– turli balandlikdagi uch va undan ortiq tovushlarning qo'shib, yahlit holda yangrashi. Akkord odatda tersiya intervali bo'yicha taqsimlanadigan tovushlardan hosil bo'ladi.

**Ansambl** - 1. Vokal yoki cholg'u musiqa asarining bir necha ijrochi tomonidan ijro etilishi. 2. Bir to'lda san'atkorlarning bir butun badiiy jamoa holda chiqishi. 3. U qadar katta bo'lmagan xonanda yoki sozandalar jamoasi uchun yaratilgan musiqa asari. Ijrochilar soniga qarab bu ansambllar turlicha ataladi. Ikki ijrochi – duet, uch ijrochi – trio yoki terset, to'rt ijrochi – kvartet, besh ijrochi – kvintet, olti ijrochi – sekstet, yetti ijrochi – septet, sakkiz ijrochi – oktet .

**Alteratsiya** – musiqiy tovushlarning balandligini o'zgartirish.

**Akkolada** —ikkita yoki bir nechta nota yo'lidagi ijroni ko'rsatuvchi qavs.

**Applikatura**– musiqa cholg'u asboblarni ijro qilganda barmoqlarni to'g'ri qo'yish va almashtirish tartibi. Bu tartibning notalarda ko'rsatilishi ham applikatura deyiladi.

**Ad libitum** – xohishga ko'ra, istalgancha

**Attacca** – keyingi asarni tanaffussiz chalish

**Animato**– musiqada jonli, hisli ijro etilish ko'rsatkichi.

**Arpedjio** —akkordning yoyilgan ijrosi, odatda, pastdan yuqoriga birin–ketin olingan tovushlari sadolantiriladi.

**Ashula** – keng tarqalgan vokal musiqa janri va shakli bo'lib, unda sh'eri va musiqiy obrazlar bir–biriga uyg'unlashgan xolda gavdalanadi

**Bastakor** – monodiya uslubida asarlar yaratuvchi ijodkor.

**Bemol** – tovushlarni yarim ton pasaytirish belgisi.

**Bekar** - belgi, bu ohang ko'tarilmasligi yoki tushmasligini ko'rsatadi; ko'pincha ma'lum bir o'lchovda ilgari qilingan o'sish yoki pasayishning bekor

qilinishing belgisi sifatida ishlatiladi; bekar faqat tasodifiy belgidir va hech qachon kalitga qo'yilmaydi.

**Bass** 1) instrumental yoki vokal partiturasining past ovozi; 2) past registrdagi erkak ovozi; 3) past diapazonli musiqa asbobi (masalan, bas viola).

**Gamma** - u yoki bu lad tizimiga tegishli bo'lgan va ma'lum tartibda (odatda kiruvchi yuqoriga yoki pastga harakatda - shkala shaklida) joylashgan tovushlar majmui

**Garmoniya** - 1) bir vaqtda tovush - bir necha ohangning (akkord) uyg'unligi

**Grand** - katta

**Garmoniya** - bir yo'la eshutilgan bir necha tovushlarning o'zaro bog'lanishda kelishi.

**Gimn** - badiiy - ramziy ma'noga ega asar, qo'shiq.

**Glissando** - bir tovushdan ikkinchi tovushga sirg'anib o'tish.

**Grosso** - katta

**Diapazon** - ashulachining ovozi, cholg'u asbob, tovushqator, lad, kuy va boshqalarning tovush hajmi.

**Diatonik yarim ton** - tovushqatoridagi ikki turli pog'onadan tuzilgan yarim ton bo'lib, kichik sekunda intervalini xosil qiladi.

**Dirijyor** - orkestr, xor, ansambl va boshqalarga musiqachi - rahbar.

**Dirijyor** - (frans. diriger - yo'lga solish, boshqarish) - orkestr, xor, ansambl va boshqalarga musiqachi - rahbar.

**Dolce** - ekspressivlik belgisi: "muloyimlik bilan", "mehr bilan".

**Janr** - musiqiy asarlar turlarini ifodalovchi ko'p ma'noli tushuncha.

**Interval** - aniq balandlikka ega bo'lgan ikki tovushning balandlik bo'yicha oralig'i.

**Faol klaviatura** (bosim sezuvchanligi) - ovoz balandligi tugmachalarning kuchi bilan belgilanadi (xuddi oddiy pianinodagi kabi).

**Ovoz** - odamning ovoz paychalari tomonidan hosil bo'ladigan tovushlar

**Qo'sh notalar** - torli kamonli cholg'u asboblarda (masalan, fortepiano) ikki yoki undan ortiq tovushlarning bir vaqtda birlashuvi.

**Qo'shimcha o'lhagichlar** - bu xodimlar qamrab olgan diapazondan yuqori yoki pastdagi tovushlarni ko'rsatish uchun tayoqning tepasida yoki ostida joylashgan qisqa o'lhagichlar.

**Zatakt** - iboraning boshidagi bir yoki bir nechta tovushlar, ular kompozitsiyaning birinchi satr qatoridan oldin yoziladi. Boshlanish har doim zaif zarbada va birinchi to'liq o'lhovning kuchli zarbasidan oldin bo'ladi.

**Interval** - bu ikki ohang orasidagi musiqiy va matematik (akustik) masofa.

**Intonatsiya** - solist yoki ansambl tomonidan tovushlarni takrorlanadigan nisbiy akustik aniqlik darajasi

**Cadanse** - musiqiy iborani to'ldiradigan garmonik ketma-ketlik.

**Cantabile** - ohangdor, izchil ijro uslubi.

**Kantilena** - lirik, ohangdor xarakterning vokal yoki cholg'u kuyi.

**Koda** - musiqiy kompozitsiyaning yakuniy qismi

**Crescendo (crescendo)** - dinamikani belgilash: hajmning asta-sekin o'sishi.

**Legato (legato)** - ifodalilik belgisi: izchil, tovushlar orasidagi bo'shliqlarsiz.

**Lento** - tempni belgilash: sekin.

**Liga** - notalar ostida yoki tepasida joylashgan egri chiziq, ularni iboraga bog'laydi

**Mavzu** - asarning asosiy melodik g'oyasi

**Mezzo forte** - unchalik baland emas.

**Moderato** - tempni belgilash: o'rtacha, andante va allegro o'rtasida.

**Motiv** - qisqacha melodik-ritmik figura, asar musiqiy shaklining eng kichik mustaqil birligi

**Nota** - bu musiqiy tovushning grafik belgisi, shuningdek, tovushning o'zi.

**Notniy stan** - nota yozuvidagi beshta gorizontalar chiziqlar to'plami.

**Oktava** - ikki tovush orasidagi interval

**Oktet** - sakkiz ijrochidan iborat ansambli

**Piano (p)** - jim; qisqartirilgan:

**Pianino** - eng keng tarqalgan zamonaviy klaviatura torli asbobning nomi

**Polifoniya** - bu bitta asbob tomonidan bir vaqtning o'zida ishlab chiqarilgan tovushlarning maksimal mumkin bo'lgan soni. Qanchalik ko'p polifoniya bo'lsa, ovoz ishlab chiqarish shunchalik yaxshi bo'ladi. (ovozlar soni bo'yicha o'lchanadi)

**Prestissimo (prestissimo)** - tezlikni belgilash: juda tez; prestodan tezroq.

**Presto** - temp belgisi: juda tez.

**Variatsiya** - bu avval aytib o'tilgan materialni o'zgartirilgan takrorlashdan iborat kompozitsiya texnikasi.

**Vibrato** - qo'shimcha rang-barang effekt yaratish uchun barqaror ohangning balandligi yoki hajmining o'zina tebranish o'zgarishi.

**Vivace** - temp va ekspressivlikni belgilash: tez, jonli.

**Virtuoz** - bu ajoyib qobiliyat va ajoyib texnikaga ega ijrochi.

**Repriza** - kompozitsiyaning sonata shaklidagi yakuniy qismi

**Ritenuto** - tempni belgilash: tempni asta-sekin pasaytirish

**Ritm** - bu asarlarning kompozitsion tuzilishining o'ziga xos xususiyati bo'lib, u har qanday qismlarning almashinishi yoki takrorlanishi, qoida tariqasida, bu rok, pop, jazz va deyarli har qanday boshqa musiqiy uslubning ritmlari)

**Sintezator**- elektron musiqa asbobidir.

**Solo** - bitta ijrochi yoki ansambl, orkestr solisti uchun kompozitsiya yoki uning parchasi.

**Stakkato** - keskin, sakrash

**Tembr** – ma'lum bir ovoz yoki asbobning o'ziga xos rang berish xususiyati

**Temp** - musiqadagi harakat tezligi.

**Tonallik** - ladni balandligi

**Trezvuchiye** - uchta tovushdan iborat akkord

**Fermata** - tovush yoki akkordning erkin pauzasi yoki kechikishi

**Forte (forte)** - ifodalilik belgisi: baland ovozda

**Fraza** - kuyning parchasi

**Test savollari**

## TEST SAVOLLARI

**1. Nota yozuvida tovushlarni yuqori yoki pastki o'zgartiruvchi belgini aytib bering**

- A. Alteratsiya belgilari
- B. Pauzalar
- S. Volta
- D. Forshlag

**2. Bir xil nomli tovushlar oralig'idagi eng yaqin masofaga nima deb ataladi?**

- A. Tovush oralig'i
- B. Oktava
- S. Sekunda
- D. Tersiya

**3. Transponirovaniye haqida nimani tushunasiz?**

- A. Ijro qilingan paytda tovushlari nota yozuvidagiga past yoki baland eshitiladigan cholg'u asbob transpartirovka qiluvchi asbob deyiladi
- B. Qanday yozilsa shunday chalinadi
- S. Bir ton ko'tarib chalinadi
- D. Uch ton ko'tarib chalinadi

**4. Besh yondosh chiziqni tik kesib o'tgan chiziq nima?**

- A. Takt chizig'i deyiladi
- B. Yuqoridagi chiziq'larga qo'yiladi
- S. Uchinchi chiziqdan boshlanib chiziladi
- D. Pauza deyiladi

**5. Musiqa asarida ayrim qismlarini takroriy ijro qilish uchun belgi ishlatiladi. Ularning nomlarini aytib bering.**

- A. Ligata
- B. Repriza, segno
- S. Vivachi
- D. Allegro

**6. Major va minor gammalarining tuzilishini ayting va tuzib bering.**

- A. Garmonik majorda 5 - bosqich ko'tariladi.
- B. Garmonik majorda 6 - bosqich ko'tariladi
- S. Garmonik majorda 7 - bosqich ko'tariladi.
- D. Garmonik minorda 7 - bosqich ko'tariladi.

**7. Interval va uning turlarini ayting?**

- A. Prima
- B. Tersiya
- S. Interval, menyubek, senterval, garmonik interval
- D. Oktava

**8. Dinamik ishoralar belgilariga e'tibor bering**

- A. Tez
- B. Forta (kuchli)
- S. Jonli
- D. Alteratsiya

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

- A. Stakkato
- B. Fermato
- S. Liga
- D. Ligato

**10. Sur'at (temp) turlari va ularning yozilishini aytib bering. Sur'atlarni tezlashtirish va sekinlashtirish belgilari**

- A. Adajio
- B. Pianissimo
- S. Fortissimo
- D. Moderato

**11. Ijro etish xarakterini beqilovchi belgilarni ayting?**

- A. Dinamik ishorala
- B. Kontabile
- S. Presto
- D. Ritenuto

**12. Melizm kuy yoki ashulani nolali ijro etishdagi usullarini umumiy nomlari**

- A. Melizm
- B. Noxuning yuqoriga yo'naltirilgan zarb
- S. Arpedjio
- D. Sinkopa

**13. Asosiy tovushning keyingi tovushi bilan tez almashilinib turishi natijasida paydo bo'lgan bidiratma tovushni nima deymiz?**

- A. Mordent
- B. Trel
- S. Detashe
- D. Triol

**14. Fermata belgisi qaerga qanday yoziladi?**

- A. Notaning ustiga yoki ostiga yoziladi
- B. Notani yonida yoziladi
- S. Skripka kalitni oldida yoziladi
- D. Notani oldiga qryiladi

**15. O'zbekiston madxiyasining she'rini kim yozgan, musiqasini qaysi kompozitor yozganini ayting?**

- A. A.Oripov, M.Burxonov
- B.E.Voxiov, Yu.Rajabiy
- S. Said Axmad, T.Jalilov
- D. Abdulla Oripov, D.Zokirov

**16. O'zbek kompozitorlaridan kimlarni bilasiz?**

- A. P.Kulinkov
- B.S.Boboev
- S.N. Narimanidze
- D.I.Chaykovsikiy

**17. Siz qanday intervallarni bilasiz?**

- A. 8 ta interval (prima, sekunda, tersiya, kvarta, kvinta, seksta, septima, oktava)
- B. Sof kvarta
- S. Kichik septima
- D. Sof kvinta

**18. «Ansambl» - so'zi qaysi tildan olingan?**

- A. Fransiya
- B. Italiya
- S. Ruscha
- D. Lotincha

**19. «Ansambl» so'zining mazmuni qanday ma'noni bildiradi?**

- A. Xar hil
- B. Ko'pchilik bo'lib
- S. Birgalikda
- D. Cholg'uchilar

**20. Orkestrni ham ansambl deyish mumkinmi?**

- A. Yo'q
- B. Xa
- S. Ba'zilarini
- D.2-3 jadval to'g'ri

**21. Ansamblni kim boshqaradi?**

- A. Muzika rahbari
- B. Konsertmeyster
- S. Badiiy rahbar
- D. Dirijyor

**22. Ansamblni qayerda tuzish mumkin?**

- A. O'rta maktab to'g'ri
- B. Musiqa maktabida
- S. San'at va ma'daniyat o'quv yurtlarida
- D. Barcha javoblar to'g'ri

**23. Kuynu bir xil qilib chaladigan ijrochilar guruhi nima deb aytiladi?**

- A. Xor;
- B. Ansambl;
- S. Repriza;
- D. Pauza

**24. Repriza nima?**

- A. Topishmoq;
- B. Xor;
- S. Ansambl;
- D. Qaytarish belgisi.

**25. Xor nima?**

- A. Topishmoq;
- B. Kuylovchi jamoa;
- S. Ansambl;
- D. Repriza.

**26. Chorak pauza qaysi notaga teng?**

- A. Chorak notaga
- B. Yarimtalik notaga
- C. Butun notaga
- D. Nimchorak notaga

**27. Musiqada nechta kalit bor?**

- A. 10ta
- B. 3ta
- C. 4ta
- D. 5ta

**28. Tovush xususiyatlarini aniqlang.**

- A. Baland – past;
- B. Fizik – sezgi;
- C. Jarangli – yoqimli;
- D. To‘lqinli – tekis.

**29. Interval nechta tovushdan tuziladi?**

- A. 2;
- B. 4;
- C. 3;
- D. 5.

**30. Qaysi qatorda oddiy o‘lchovlar kiritilgan?**

- A.  $2\sqrt{4}$ ;
- B.  $6\sqrt{4}$ ;
- C.  $5\sqrt{4}$ ;
- D.  $3\sqrt{8}$ .

**31. Ritm so‘zining ma’nosini toping.**

- A. yunoncha so‘zdan olingan bo‘lib, «Oqim»;

- B. lotincha soʻzdan olingan boʻlib, «Oraliq»;  
C. yunoncha soʻzdan olingan boʻlib, «Ohangdoshlar»;  
D. lotincha soʻzdan olingan boʻlib, «Qattiq».

**32. Pauza deb nimaga aytiladi?**

- A. Musiqada vaqtincha toʻxtalishga;  
B. Asosiy pogʻonalarning koʻtarilishi yoki pasayishiga;  
C. Musiqa tovushlarining qattiq - sekin ijro etilishiga;  
D. Temperatsiyalangan tovush qator

**33. Uchtovushlik necha xil boʻladi ?**

- A. 4;  
B. 3;  
C. 2;  
D. 5.

**34. Lad deb nimaga aytiladi?**

- A. Oʻzaro bogʻlangan musiqali tovushlarning tonika deb ataladigan tovushlar doirasida joylashuviga;  
B. Metr hissasining maʼlum bir choʻzimda ifodalanishiga;  
C. Pogʻona miqdori turlicha va eshitalishi bir xilda boʻlgan intervallarga;  
D. Ritm va metr zarblarining bir biriga toʻgʻri kelmay qolishi.

**35. Romantizm oqimi musiqa sanʼatiga nechanchi asrda kirib kelgan?**

- A. XIX asr boshida  
B. XVIII asr oxirida  
C. XX asr boshida  
D. XIX asr oxirida

**36. Romantizm oqimi ilk bor qaysi sanʼat turida namoyon boʻldi?**

- A. Adabiyot  
B. Musiqa  
C. Arxitektura  
D. Raqs

**37. Inson olamining ichki dunyosi, ruhiy olamini aks etish qaysi oqim ijodkorlari asarlariga xos?**

- A. Klassitsizm  
B. Impressionizm  
C. Folklorizm  
D. Romantizm

**38. Transpozitsiya nima?**

- A. Transpozitsiya bir tonlikdan boshqa bir tonlikka kuchirilishi  
B. Transpozitsiya bir tonlikdan boshqa bir tonlikda tugatilishi  
C. Ikki tonlikdan bir tonlikga koʻtarish  
D. Transpozitsiya bir tonlikda tugatilishi

**39. Modulyatsiya nima?**

- A. Asar qismining biror yangi bir tonlikka o'tishi va tugatilishi
- B. Yangi tonga o'tish
- C. Asar qismining yangi bir tonga o'tilib boshlang'ich tonga qaytishi
- D. Asarning tugallanishi

**40. Temp deb nimaga aytiladi?**

- A. Xarakat tezligi
- B. Sur'at, to'xtab turish
- C. Xarakat tezligining oshib borishi
- D. Kuyning jo'shqinligi

**41. "Glissando" so'zining ma'nosi?**

- A. Sirg'alish
- B. Ko'chish
- C. Ko'tarish
- D. Pasaytirish

**42. Musiqiy templarni aniq ko'rsatuvchi asbob nomini aniqlang?**

- A. Metronom
- B. Kamerton
- C. Tonallik
- D. Klavish

**43. Tovushning qattiq jaranglashini ifoda etuvchi dinamik tuslar?**

- A. F, ff, sf
- B. P, mp, mf
- C. Diminuendo
- D. Kreshchendo

**44. "Dinamik" so'zi qaysi tildan olingan va u qanday ma'noni bildiradi?**

- A. degani Grekcha so'zdan olingan bo'lib, "kuch" degani.
- B. Lotincha so'zdan olingan bo'lib, "kuch" degani
- C. Lotincha so'zdan olingan bo'lib, "qo'shiq"
- D. Fransuzcha so'zdan olingan bo'lib, "qo'shiq" degani

**45. Akkolada nima?**

- A. Ikkita yoki undan ortiq nota yo'llarini bog'laydigan maxsus qavs
- B. To'rta yoki undan ortiq nota yo'llarini bog'laydigan maxsus qavs
- C. Oltita yoki undan ortiq nota yo'llarini bog'laydigan maxsus belbog'
- D. Ikkita va to'rta nota yo'llarini bog'laydigan maxsus qavs

**46. Sezura nimani bildiradi?**

- A. Asarning qismlari chegarasi
- B. Asarning qismlari boshi
- C. Asarning qismlari o'rtalari

**47. Fermato nimani bildiradi?**

- A. Tovush cho'zimini vaqt bilan cheklanmagan uzayishni
- B. Tovushni ikki barabar cho'zishni

C. Tovush cho'zimini qisqartirishni

D. Cho'zimni to'xtatib turishni

**48.«Nyuan»lar nimani ifodalaydi?**

A. Ovozlarning baland pastligini

B. Asar sur'atini

C. Asar xarakterini

D. Asar o'lchovini

**49.Koda deb nimaga aytiladi?**

A. Asarning xotima qismi

B. Musiqa bezaklari

C. Tovush almashishi

D. Muqaddima

**50.Tovushning past eshivilishini ifoda etuvchi dinamik tuslar?**

A. PP, p, mp

B. Mf, f, ff

C. Kreshchendo

D. Diminuendo

**51.Raqs qanday oxangda bo'ladi?**

A. Mungli

V. Ma'yus

C. Sho'xchan

D. Quvnoq

**52.Musiqaning ifoda vositalari qaysilari?**

A. O'lchov ,usul, sur'at, dinamik belgilar

B. O'zbek xalk cholg'u asboblari

C. Marsh, raqs, vals

D. Sikkola, pauza, repriza

**53."Andijon polkasi" san'atning qaysi turiga kiradi?**

A. Vals

B. Marsh

C. Raqs

D. Poema

**54."Raqs" kuyi qanday sur'atda ijro etiladi ?**

A. Yengil, sho'x

B. Shoshilmay

C. O'rtacha tez

D. Mayin, sekin

**55.Fortissimo belgisining ko'rsating.**

A. *f*

B. *ff*

C. *rp*

D. m f

**56. Fortepiano qayerda, kim tomonidan yasalgan?**

- A. Italiyada, Bortolomeo Kristofori tomonidan
- B. Fransiyada, Klod Debyussi tomonidan
- C. Angliyada, D. Verdi tomonidan
- D. Italiyada, D. Verdi tomonida

**57. Sonata shakli nima?**

- A. Kichik hajmdagi sonata
- B. 3 asosiy bo'limdan iborat musiqa asarning tuzilishi
- C. Musiqa asarining juda sekin ijro etish
- D. Ko'p ovozli musiqa turi

**58. Polifoniya qaysi kompozitorni ijodida juda rivojlanadi?**

- A. F. List va Grig ijodida
- B. P. I. Chaykovskiy va I. Glinka ijodida
- C. I. S. Bax va G. F. Gendel ijldida
- D. V. A. Mosart va Gaydn ijodida

**59. Ko'p ovozli musiqa turi nima deb nomlanadi?**

- A. Sonata
- B. Syuita
- C. Etyud
- D. Polefoniya

**60. Applikatura nima?**

- A. Spektakl, konsertlar haqida chiqarilgan e'lon
- B. Musiqa cholg'u asboblari ijro qilganda barmoqlarni to'g'ri qo'yish tartibi.
- C. Ko'p ovozlik musiqada bir ovozning alohida bo'rtirib chalinishi
- D. kuyini turli mayda o'lchovdagi tovushlar bilan bezash

**61. Aksent nima?**

- A. Biror tovush yoki akkordni qattiqroq chalish
- B. Biror tovush yoki akkordni sekinroq chalish
- C. O'rtacha sur'atda ijro ko'rsatgichi
- D. Raqs turi

**62. Uch notadan tuzilgan maxsus ritmik shakl qanday nomlanadi?**

- A. Triol
- B. duol
- C. Trio
- D. Trel

**63. Dinamik tuslar (dinamik ottenki) bu...?**

- A. Musiqa asarini ijro etishda tovush kuchini o'zgartirish.
- B. tovushlarni yarim Tonga ko'tarish
- C. Tovushlarni yarim Tonga kamaytirish
- D. Musiqada nosozlik

**64. Musiqa asarlarini zo'ra maxorat bilan ijro etuvchi sozanda bu....?**

- A. Artist
- B. Virtuez
- C. Aktyor
- D. As

**65. Ansablni qayerda tuzish mumkin?**

- A. O'rta maktab to'garaklarida
- B. Musiqa maktabida
- C. San'at va ma'daniyat o'quv yurtlarida
- D. Barcha javoblar to'g'ri

**66. Nota yozuvida tovushlarni yuqori yoki pastki o'zgartiruvchi belgini aytib bering**

- A. Alteratsiya belgilari
- B. Pauzalar
- S. Volta
- D. Forshlag

**67. Besh yondosh chiziqni tik kesib o'tgan chiziq nima?**

- A. Takt chizig'i deyiladi
- B. Yuqoridagi chiziq'larga qo'yiladi
- S. Uchinchi chiziqdan boshlanib chiziladi
- D. Pauza deyiladi

**68. Bir xil nomli tovushlar oralig'idagi eng yaqin masofaga nima deb ataladi?**

- A. Tovush oralig'i
- B. Oktava
- S. Sekunda
- D. Tersiya

**69. Laddagi eng turg'un pog'ona qanday nomlanadi?**

- A. Tonika
- B. Triton
- C. Subdominanta
- D. dominantanta

**70. Tekis harakatlar bilan salmoqli sur'atda ijro etiladigan qadimiy frantsuz xalq raqsi qanday nomlanadi?**

- A. Gopak
- B. Menuet
- C. Syuita
- D. Lezginka

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talabalari (o'quvchilari) uchun tavsiya etilgan

*Musiqacholq'ularini o'rganish (fortepiano) nomli o'quv*

*(o'quv adabiyotining nomi va turi: darslik, o'quv qo'llanma)*

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Vazir

A. Toshkulov

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Lola Sultanova

MUSIQA CHOLG'ULARINI  
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(FORTEPIANO)

o'quv qo'llanma

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