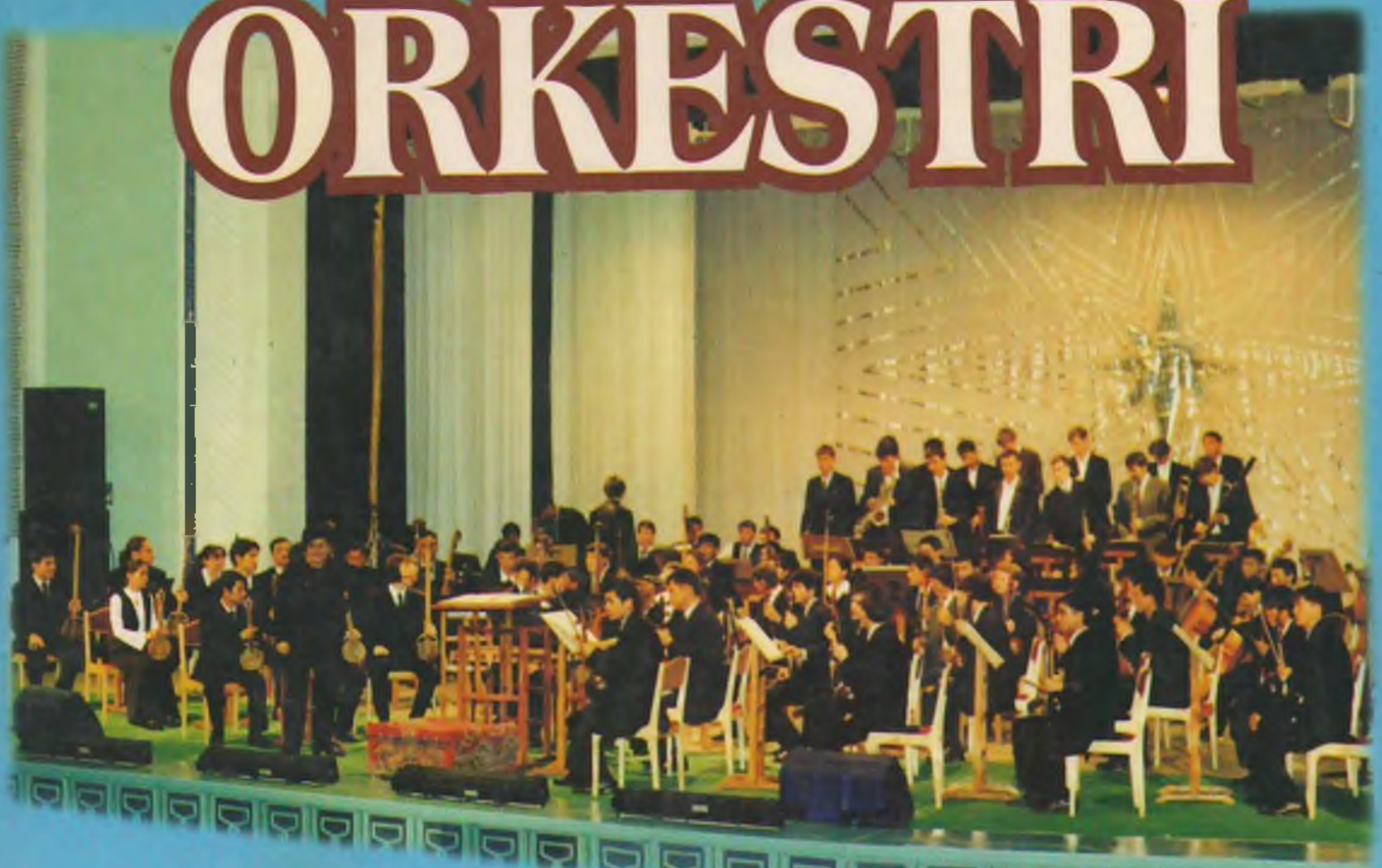
Farhod Alimov

O'ZBEK XALQ CHOLG'U ORKESTRI



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FARHOD ALIMOV

O‘ZBEK XALQ CHOLG‘U ORKESTRI

Akademik litsey va kasb-hunar kollejlari uchun o‘quv qo‘llanma

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O'zbekiston Respublikasi Madaniyat ishlari vazirligining madaniyat va san'at sohasi bo'yicha o'quv-uslubiy kengashi nashrga tavsiya etgan

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balet, musiqali drama, xor va boshqa ko'plab janrlarda asarlar yaratganligining shohidi bo'lamiz. U talabalik yillari g'ijjakchilar kvarteti hamda kamer orkestri uchun 3 qismli syuitani 1975- yili yozgan bo'lsa, torli cholg'ular uchun 3 qismli kvartetini 1976- yilda yaratgan. Shu tariqa 1980-yili bitiruv diplom ishini simfoniya bilan tugallaydi. Ovoz va simfonik orkestr uchun ikki qismli konsert, xalq cholg'ulari orkestri uchun "Shodiyona" nomli uvertyura yozib tinglovchilarga havola etdi. 1984-1985- yillarda N.Narzullayevning "Ona sayyorani asrang" poemasi asosida yakkaxon, xor va simfonik orkestr uchun o'zining ilk kantatasini yaratdi. 1986- yili ushbu kantatadan ilhomlanib, yana N.Narzullayevning "Maftuningman Toshkent" poemasi asosida vokal-xoreografik poemasini o'z tinglovchilariga taqdim etdi.

Farhod Alimovning xalq cholg'ulari orkestrlari uchun alohida mehr bilan yaratgan "Shodiyona" (1980), "Tabriknoma" (1982). "To'yona" (1984) uvertyuralari hamda xalq cholg'ulari orkestri uchun 3 qismli "Konsert" va "Poema" asarlari orkestrlarda muntazam ravishda ijro etib kelinmoqda.

Mustaqillik yillari musiqiy dramalar yaratish bo'yicha Farhod Alimov ijodi cho'qqiga ko'tarildi, desak mubolag'a bo'lmaydi. Ushbu janrda Farhod Alimov bastakorlar orasida yetakchilardan bo'lib quyidagi dramalarga musiqa bastaladi :

R. Bobojonning "Yusuf va Zulayho" (1989-90), T. To'laning "Nodirabegim" (1992), O'. Umarbekovning "Fotima va Zuhra" (1994), M. Yusufning "Checha" (1994), R. Ma'diyevning "Devona" (1996), M. Avazovning "Navro'z" (1997), A. Antakolskiyning "Sehrli hassa" (1998), S. Imomovning "Soyibxo'ja operatsiyasi" (1998), "Super qaynona" (1999), "Super qaynona – 2" (2002), M. Avazovning "Qaydasan Navro'z" myuzikli (1999), H. Xursandovning "O'lding, aziz bo'lding" (2001),"Toptalgan tuyg'u", N.Qobilning "Mashrab" (2002), O. Hakimovning "Qo'sh kaptar", Siratelining "Assalomu alaykum qizlar", "Xonuma xonim" asarlari.

Farhod Alimov quyidagi dramatik spektakllarga ham musiqa yozgan: F.Dyurenmattning "Bir eshak hangomasi" (1995), Sofoklning "Elektra" (1996), V.Shekspirning "Qirol Lir" (1997), Pirondellaning "Payvand" (1999), Tofiq al-Hakimning "G'aroyib oqshom" (1998), "Qalloblar", S.Imomovning "Erginamning orzusi" (1998) asarlari shular jumlasidandir.

"Dil sadosi" (a-kapella) Bobur ruboiylari turkumi (1995), "Muhabbatnoma" (a-kapella) Navoiy ruboiylari turkumi (1996), "Ko'z tutay" (a-kapella) E'tibor Oxunova she'ri (1978)kabilar esa u tomonidan yaratilgan xor asarlari sirasiga kiradi.

Badiiy va telefilmlar uchun bastalagan musiqalari qatoridan A.Qodiriyning "Mehrobdan chayon" romani asosida ishlangan badiiy film, X.Sulton stsenariysi bo'yicha 15 seriyali "Muhabbat nidosi" filmi, R.Bobojon asari asosida ishlangan 5 seriyali film (1999)lar o'rin olgan.

Farhod Alimov yaratgan 100 dan ortiq qo'shiqlar radioning oltin fondidan joy olgan. Spektakllarning qariyb barchasi televideniye orqali xalqimizga namoyish etilmoqda.

Farhod Alimovning ijodkorlik, pedagogik va ijrochilik faoliyati respublikamizning musiqiy-jamoatchilik ishlari bilan chambarchas bog'liqdir. 1995 yili Toshkentda Navro'z bayrami tantanalarida, Samarqand shahrida o'tkazilgan Mirzo Ulug'bekning 600 yillik, 1996 yili Xo'ja Ahror Valiyning 600 yillik, Amir Temurning 660 yillik yubiley tantanalarida musiqa rahbari sifatida faoliyat ko'rsatdi. Shuningdek, an'anaga aylangan "Sharq taronalari" xalqaro musiqa festivali (1997-1999-2001) hamda Buxoroning 2500 yillik (1999) yubiley tantanalarida zamonamizning buyuk rejissyori Bahodir Yo'ldoshev bilan yonma-yon turib musiqa rahbari sifatida faoliyat ko'rsatgan. Mazkur tadbirlar xalqimiz va chet ellardan kelgan mehmonlar tomonidan olqishga sazovor bo'lganligi barchaga ma'lum. Bulardan tashqari Farhod Alimov respublikamiz miqyosida o'tkaziladigan bir necha tanlovlarda hay'at raisi va a'zosi sifatida faol ishtirok etib keladi. O'zining ijodi bilan "O'zbekiston-Vatanim manim" qo'shiq tanlovida doimo sovrindorlar safida bo'ladi.

O'zbek xalq cholg'ulari "So'g'diyona" kamer orkestri repertuarining shakllanishi va rivojlanishida ham Farhod Alimovning bevosita ishtiroki bor, chunki orkestr ijro etadigan qariyb barcha asarlar kompozitor tomonidan cholg'ulashtirilgan.Ushbu jamoa bilan Farhod Alimov Olmoniya, Fransiya, Ispaniya, Misr Arab Respublikasida ijodiy safarlarda bo'lgan. Xalqaro miqyosda esa Farhod Alimov 2002 yili Xitoy Xalq Respublikasining Shinjon viloyatining Urumchi shahridagi san'at universitetida ilk bor Uyg'ur xalq cholg'ulari orkestri tashkil etib, uyg'ur, xitoy,o'zbek kompozitorlari asarlaridan dastur tuzib, xalq teatrida konsert namoyish etdi va u yerdagi mutaxassislarni qoyil qoldirib keldi.

O‘zbekiston bastakorlar uyushmasining a’zosi, O‘zbekiston teleradio kompaniyasi badiiy kengashining a’zosi Farhod Alimov respublikamiz musiqa san’ati rivojiga qo‘shayotgan hissasi uchun 2000 yili “Mehnat shuhrati” ordeni bilan taqdirlandi.

Mazkur o‘quv qo‘llanmaga kiritilgan musiqiy asarlar muallifning qalamiga mansub bo‘lib, xalq cholg‘ulari orkestrlari repertuarlarida muntazam ijro etib kelinmoqda. Bu asarlar bo‘lg‘usi xalq cholg‘ulari orkestrlari dirijyorlarini tayyorlashda muhim rol o‘ynaydi. Dirijyorlik fanida bunday o‘quv-uslubiy qo‘llanmalar kam nashr etilishi inobatga olinsa, muallifning ushbu dolzarb masalaga qo‘l urganligi tabriklashga loyiq.

Mazkur qo‘llanma san’at va musiqa o‘quv yurtlarining o‘qituvchilari, talaba va o‘quvchilariga mo‘ljallangan.

Proffessor K. T. Azimov

MUALLIFDAN

O‘zbek xalq cholg‘ulari orkestrlarining repertuari rang-barang asarlar bilan boyitilib, yuqori malakali sozandalarning kasbiy ijrochiligi va texnik mahorati o‘sib bormoqda. So‘nggi paytlarda orkestr uchun yozilgan yirik janrdagi asarlar orkestr repertuarlarini kengaytirdi. O‘zbekiston kompozitorlarining quyidagi asarlari fikrimizning dalilidir: B. Giyenkoning “Simfonietta” va “Guldasta” syuitasi, P. Xoliqovning “Simfonietta”, “Dutor navosi”, T. Qurbonovning “5-poema”, “12- naqsh”i, M. Bafoevning “Orkestr uchun 2 qismli konsert”i, “Dutor va orkestr uchun konsert”i, qashqar rubobi uchun “Poema”si, H. Rahimovning ovoz va orkestr uchun “Poema”si, T. Toshmatovning “Bolalar simfoniyasi”, S.Jalilning “G‘ijjak va orkestr uchun konsert”i, “Navro‘z” uvertyurasi.

Lekin o‘zbek xalq cholg‘ulari orkestrining repertuari aksariyat hollarda kichik janrdagi asarlardan, orkestr uchun kichik pyesalar, kuy va qo‘shiqlar, orkestr va yakka cholg‘ular uchun qayta ishlangan o‘zbek xalq kuylari va qo‘shiqlaridangina iborat bo‘lib qolmoqda.

So‘nggi yilarda O‘zbekiston kompozitorlari tomonidan bu yo‘nalishda ham ish boshlandi va tahsinga sazovor nodir ajoyib asarlar yaratilmoqda. H. Rahimovning “Shodiyona”, “Muborakbod” uvertyuralari, S. Hayitboevning “3 qismli syuita” va “Oda”si, M. Bafoyevning “Marsh”, “Ud va orkestr uchun konsert-poema”, “Buxorocha konsert”i, N. Norxo‘jaevning chang va orkestr uchun “Navro‘z ufori”si, “Bolalar syuitasi”, T. Qurbonovning rubob prima va orkestr uchun “Sevinch”, “Bayram uvertyurasi”, “Qo‘shchinor” uvertyurasi, B. Giyenkoning “Kontrastlar syuitasi”, N. G‘iyosovning “Chang va orkestr uchun maqom-konsert”i, “Orkestr uchun 3 qismli maqom-konsert”i, Q. Komilovning “Bayram uvertyurasi”, “Mustaqillik uvertyurasi”, “Hosil bayrami” uvertyurasi shular jumlasidandir.

Qayta ishlangan xalq kuylari va qo‘shiqlari o‘zbek xalq cholg‘ulari orkestri repertuarida alohida o‘rin tutadi. Bunda D. Zokirov, S. Hayitboev, S. Jalil, S. Aliyevlarning qayta ishlangan o‘zbek xalq kuy va qo‘shiqlarini qayd etish mumkin. Bu esa xalq merosiga katta hurmat belgisidir. “Yovvoyi chorgoh”, “Ushshoq”, “Nasrullo”, “Fig‘on”, “Olmani otdim”, “Yolg‘iz”, “Azim daryo”, “Samoi dugoh”, “Qo‘shchinor”, “Andijoncha”, “Bahor fasli” asarlari mazkur mualliflar tomonidan katta iste’dod bilan cholg‘ulashtirilgan. Katta imkoniyatlarga ega bo‘lgan o‘zbek xalq cholg‘ulari orkestri klassik (mumtoz) kompozitorlar asarlarini ham yuksak mahorat bilan ijro etadi.

Jumladan, T. Jalilov nomidagi o‘zbek xalq cholg‘ulari orkestri repertuaridan P. Chaykovskiyning “Ruscha raqs”, “Chardash”, E. Grigning “Fortepiano va orkestr uchun kontsert”, “Per Gyunt” syuitasi, R. Shubertning “Tugallanmagan (8-) simfoniya”si, V. Arenskiyning “Fantaziya”, Rombergning “Fleyta va orkestr uchun kontsert”, Betxovenning “Fortepiano va orkestr uchun konsertlar” (№ 3,5), J. Bizening “Karmen” operasiga yozilgan “Muqaddima”, “Arlezianka” syuitasidan “Farandola” kuyi, F. Listning “Rapsodiya №6”si, N. Paganinining “Kompanella”, I. Gaydnning “Fortepiano va orkestr uchun konsert”, V. Motsartning “Figaroning to‘yi” operasiga yozilgan uvertyuralari o‘rin olgan.

Mumtoz asarlarni ijro etish o‘ziga xos mahorat talab qiladi. Bu asarlar cholg‘uchiga va eshituvchiga katta estetik zavq baxsh etish bilan birga, orkestr sozandalari mahoratlarini yanada oshiradi.

USLUBIY MASLAHATLAR

O‘quv-uslubiy qo‘llanma dirijyorlikning boshlang‘ich saboqlarini aks ettirishga mo‘ljallanmaganligi bois o‘quvchi-talaba(yosh dirijyor)lar mazkur qo‘llanmadan foydalanishlari uchun dirijyorlikning barcha fazilatlari: orkestrni eshitish qobiliyati, asarning ritm tuyg‘usini sezish, partiturani o‘qib eslab qolish, orkestr bilan muomala qilish qobiliyati talab etiladi. Dirijyorlik san’atining umumiy masalalari maxsus adabiyotlardan va sinf mashg‘ulotlarida egallangandan so‘ng yosh dirijyor mustaqil ravishda orkestr bilan ishlash mashg‘ulotlariga qo‘yiladi. Talaba – dirijyor qo‘lanmaga kiritilgan asarlarni to‘laqonli tushunishi va orkestr ijrosini malakali boshqarishiga yordam berish maqsadida asarlarni to‘g‘ri talqin qilish maslahatlari bilan cheklandik. Zero, har bir musiqiy asar dirijyor tomonidan har tomonlama mukammal o‘zlashtirilgandan keyingina to‘g‘ri dirijyorlik qilinishi mumkin. Shubhasiz, talabaning bu darajaga yetishiga ustozlarning amaliy ko‘magi ham jalb qilinsa maqsadga muvofiq bo‘ladi.

ASARLAR HAQIDA USLUBIY KO‘RSATMALAR

POEMA

Ushbu asarni munis va mo‘tabar onajonim xotiralariga bag‘ishlaganman. Shuning uchun ham bu asarda o‘zbek xalq ashulalari yo‘llariga mavzular polifonik uslublarda ifodalangan. Asarning tempini to‘g‘ri tanlash uchun muallifning ko‘rsatmalariga aniq rioya qilish lozim. Asar ***Adagio*** tempida (*60 M.M.*), ijro masalasi aniq nafasni, qo‘l harakatlari esa mayinlikni talab qiladi. Dirijyor asarni ijro qilishdan oldin partiturani chuqur o‘rganishi, uning xarakterini puxta va aniq tasavvur qilishi shart.

Dirijyorning asosiy vazifalari.

Dirijyor asarni ishlashdan oldin, partitura va klavir orasidagi farqqa katta ahamiyat berishi lozim. Chunki kompozitor buni o‘zgacha tafakkur bilan cholg‘ulashtirib, partitura holiga keltirgan. Poemaning boshlanishida afg‘on rubobi cholg‘usidagi ijro mayin chiqishiga harakat qilish kerak, ya’ni o‘ng qo‘l harakatining amplitudasi kichik va bilak harakati orqali amalga oshirilsa maqsadga muvofiq bo‘ladi. Bu boshlanishdagi uch takt ichida bo‘ladigan harakatdir. Asarning to‘rtinchi taktida auftaktni aniq, ya’ni chap qo‘lni yuqoridan pastga harakatlantirib, aniq ko‘rsata bilishi kerak. O‘ng qo‘l esa orkestrdagi tutti ijroga mos bo‘lishi kerak, ya’ni ikkinchi hissa harakatiga auftaktni ichkariga aniq berib, har bir aksentni aniq berishi kerak. Shu bilan birga asarning beshinchi taktidan o‘lchovlar tez - tez almashib turadi. Bular dirijyorni sergak bo‘lishga chorlaydi. Dirijyor birinchi sifradagi kamon bilan ijro qilinadigan guruhga katta ahamiyat berishi lozim. Chunki cholg‘ulashtirish uslubi mutlaqo o‘zgacha bo‘lgan. Birinchi raqamning oltinchi taktidan boshlab g‘ijjakchilar guruhidagi ijro chap qo‘l orqali boshqarilib plektor cholg‘ulari ijrosidagi yo‘nalish o‘ng qo‘lning kichik amplitudasi harakati bilan boshqarilsa asarning xarakteriga mos keladi.Ikkinchi raqamda esa mezrobli cholg‘ularga javoban, puflama cholg‘ular asarning kirish qismini yanada nozik, kichik va mayin harakat bilan yakunlasa hamda asosiy qismiga nihoyatda

ehtiyotkorlik bilan o'tilsa, asar kompozitor o'ylagandek ijro etiladi.

Poema boshlanishida va yakunlanishida o'lchovlarning almashinuvlariga nihoyatda katta e'tibor berilmasa, musiqaning ifodaviy mohiyati yo'qoladi. Bunda o'ng va chap qo'l o'z vazifalarini aniq bajarib harakat qilishi kerak.

Poemada dinamik(tovush kuchini ifodalovchi) belgilar juda o'rinli ishlatilgan. Dinamik belgilar asarning dramaturgiyasini yaqqol tushunib olishga yordam beradi. Shuning uchun asarning dinamikasi dirijyorning nigohidan qochmasligi lozim.

Asarda 3 raqamdan ikki takt oldin boshlanadigan usul g'ijjak-bas, g'ijjak kontrabaslardagi *pizzicato* barmoq bilan chertish uslubida ijro qilinadi. Buni dirijyor o'ng qo'li bilan dona-dona, bilak harakatlari orqali ifoda qilishi kerak. Aynan shu raqamda afg'on ruboblari ijrosidagi kontrapunkt chap qo'l orqali juda ham mayin harakatlar bilan ko'rsatilishi lozim. 6 raqamga kelib asarda tonallik o'zgaradi va partiturada **tutti** holati ro'y beradi. Bundan shu narsa ma'lum bo'ladiki, asarning dinamikasiga ham jiddiy yondoshilib, cholg'uchilarning kuchli va sifatli ovoz hosil qilishiga erishish kerak. 7 raqamdagi (*Sub.P*) subito-pianoga, 8 va 9 raqamlardagi (*pp*) pianissimolarga e'tiborni qaratib, o'ng va chap qo'l harakatlarining amplitudasi kichik auftakt orqali ko'rsatilishi kerak.

Reprizada g'ijjaklar guruhida *pizzicato* uslubidagi ijroga ahamiyat berib, o'ng qo'lning o'zi bilan kichik harakat, ya'ni bilak harakatlari orqali ifoda etish kerak. Kontrapunkt esa 11 raqamda qashqar ruboblarida yangraydi, bunda chap qo'lning mayin harakati zarur. Afg'on ruboblari ijrosidagi asosiy mavzu esa o'ng qo'l orqali ifoda etiladi.

Yuqoridagi ko'rsatmalardan shuni anglash mumkinki, mazkur asarning uch yo'nalishda, ya'ni usul (ritm), asosiy mavzu, kontrapunktlarida dirijyor mahorat ko'rsatishi shart. Asarni *pianissimo*da o'ng va chap qo'llarning harakatlarini kichraytirib yakunlash lozim.

TABRIKNOMA

Asar yirik janrning siqiq shaklida yozilgan. Asosiy mavzu boshlangunga qadar o'lchov o'zgarib oddiy o'lchov murakkab o'lchov bilan almashinib turadi. Dirijyor asar muallifi belgilagan dinamik belgilarga ahamiyat berishi shart.

Dirijyorning asosiy vazifalari.

Asarning boshlanishida, ya'ni kirish qismida qo'llar harakatining amplitudasi juda keng bo'lishi kerak. 1 dan to yakunigacha (*koda*gacha) asarning tempini (tezligini) bir me'yorda olib bormoq lozim.

Asarning boshlanishidagi to'rtinchi va oltinchi taktlarida o'lchovlarning o'zgarishi ro'y beradi, ya'ni 4/4 dan 2/4 o'lchovigacha. Dirijyor yuqorida qayd qilingan taktlarga o'ta mas'ulyat bilan yondoshib aniq ko'rsatishi kerak.

Birinchi raqamdan ikki takt oldin (*mezzo piano*) dan (*creshendo*) va asta sekin (*poco ritenuto*) holatlari ro'y beradi. Bu holatda dirijyorning harakati sezilarli o'zgaradi, ya'ni o'ng va chap qo'lning amplitudasi kichrayadi. Bu holat auftaktning hisobiga bo'lib, sekin asta qo'llarning amplitudasi kengayib boradi. Birinchi raqamga bir takt qolganda asta sekinlatib, oxirgi, ya'ni to'rtinchi hissadagi o'noltitaliklar bo'rttirilgan harakat, ya'ni (*droblenie*) o'ng va chap qo'llar to'rtinchi hissaga (yuqoriga ikki marotaba) ko'rsatilsa maqsadga muvofiq bo'ladi.

Asarning yakuniga besh takt qolganda (poco mono mosso) tempni sekinlatish lozim, shu bilan birga a tempoga o'tishdan oldin (*tsezura*), ya'ni bir dam (*lyufi pauza*) sergaklik hamda chap va o'ng qo'llar to'xtab, yana a tempoga asarning asli tempiga o'tib, shiddatli harakatlar bilan asarga yakun yasaladi.

KONSERT

Asar yirik shaklda yozilgan. Ushbu qo'llanmada asarning uchinchi qismi berilgan. Asarda o'zbek xalq kuyi "Duchava"dan foydalanilgan.Tasodifan o'zgarib turadigan dinamik belgilar, dirijyorni har vaqt sergak bo'lib harakat qilishiga chorlaydi.

Dirijyorning asosiy vazifalari.

Asarning kirish qismida zarbli cholg'ularning yakdil ijrosiga ahamiyat berish kerak. Bunda o'ng qo'l harakati aniq va ildam bo'lishi lozim. Chunki asarning xarakteri zarbli cholg'ularga ham bog'liqdir.

Asarda *triol* shaklidagi ko'rinishlar talaygina, bularning bir xil ijro etilishini nazorat qilib bormoq zarur. Beshinchi raqamdan ikki takt oldin puflab chalinadigan cholg'ular guruhida *trel* bilan *triol* yakdil ijro qilinishiga ahamiyat berish kerak, faqat qo'llar harakati pianissimoga yarasha kichik bo'lishi taqazo qilinadi. Yettinchi raqamdagi *diminuendo* qo'llar harakati borgan sari kichraytirilib, qo'shnay cholg'usining Solo (yakkanavozlik) ijrosiga imkon yaratmoq kerak. Sakkizinchi raqamda karnay rolini bajarayotgan g'ijjakchilar guruhining aniq ijrosiga ahamiyat berilishi shart, chunki g'ijjakda karnay rolini bajarish o'ta mushkul. To'qqizinchi raqamda ham mizrobli cholg'ularda va g'ijjaklar uslubi qayd etiladi, bunga ham ahamiyat berilsa asar mohiyati to'liq ochib beriladi. O'n oltinchi *raqam* da afg'on rubobi, dutor-bas, g'ijjak-alt, g'ijjak-bas va g'ijjak kontrabaslardagi karnay vazifasi ijrosi aniq bo'lishi shart. O'n sakkizinchi raqamda zarbli cholg'ularning "Solo" (yakkanavozlik) ijrosi aniq chiqishi dirijyor va cholg'uchilarning yakdilligidan dalolat beradi. Bu holatda dirijyorning o'ng qo'li harakati aniq ko'rsatilishi kerak. Yigirmanchi raqamda modulyatsiyani dirijyor aniq sezib, ikki mavzuning yaqqol eshitilishiga imkoniyat yaratishi, ya'ni o'ng qo'li bilan mavzu va usulni, chap qo'li bilan asosiy mavzuni ko'rsatishi lozim. Mana shunda yaxlit professional darajadagi asar yangraydi.

SHODIYONA

Uvertyura 1980 yilda yozilgan. Asar siqiq shaklda yozilgan. Asarning umumiy xarakteri sho'x, o'ynoqi.

Dirijyorning asosiy vazifalari.

Asarning boshlanishidagi ikki takt kirish qismida qo'llar harakati keng va aniq bo'lishini taqozo etadi. Ikkinchi raqamdagi changlar ijrosidagi *sekventsiyalar Pizzicato* uslubida ijro qilinadi, bularning bir xil ijrosi dirijyorining aniq o'ng qo'l bilan ko'rsatishiga bog'liq. Ikkinchi raqamdagi asosiy mavzuga qarata javob luqmalari (replikalari) aniq ko'rsatilishi lozim. Beshinchi raqamda chang cholg'ularida kontrapunkt aniq chap qo'l bilan ko'rsatilishi kerak. Shu holat yettinchi raqamda mezrobli cholg'ularda qayd etiladi.

Shodiyona uvertyurasining uchinchi raqamlarida tonallik kutilmagan holda o'zgaradi, ya'ni mi minor (*e-moll)* dan-Mi major(*E-dur)*ga va Sol major(*G-dur)*dan-Mi major(*E-dur)*ga o'tish hollari dirijyorni sergaklikka chorlaydi. Dirijyor har bir guruhga aniq auftakt bilan o'z vaqtida ko'rsata bilishi shart. O'ninchi raqamda asarning o'rta qismi boshlanadi, g'ijjaklar asosiy mavzuni, mezrobli cholg'ular, puflab chalinadigan cholg'ular, changchilarning luqmalari (replikalari) asarning chiroyiga chiroy qo'shadi. O'n ikkinchi raqamdagi urma cholg'ularning ^Solo^ ijrosi dirijyordan katta mas'uliyat talab qiladi. Ijro qilinayotgan usul bir xil bo'lishi dirijyorning yuksak mahoratiga bog'liq.

(*E-dur - Cis-dur, dis-moll - fis-moll - A-dur-H-dur-E-dur*) holatlari ham dirijyor uchun o'ta murakkab, chunki bu holat hammasi (*Mono-mosso*) ga, ya'ni asarning temposini sekinlashtirishga olib keladi. Bu holatda dirijyorning o'ng va chap qo'llari harakati (amplitudasi) keng va o'ta shiddatli bo'lishi kerak va nihoyat asar o'zining tempi (*a-tempo*) ga qaytib, qo'llar keng (*tutti*) holatni bildiradigan harakatlar bilan tugallanadi. Mana shu holatlar dirijyordan katta mas'uliyat talab qiladi.

TO'YONA

1984 yili yozilgan. Asar siqiq shaklda yozilgan. Boshlanishidagi ikki takt tantanavor va shu ikki taktning o'zidayoq asar xarakteri yaqqol ochib beriladi.

Dirijyorning asosiy vazifalari.

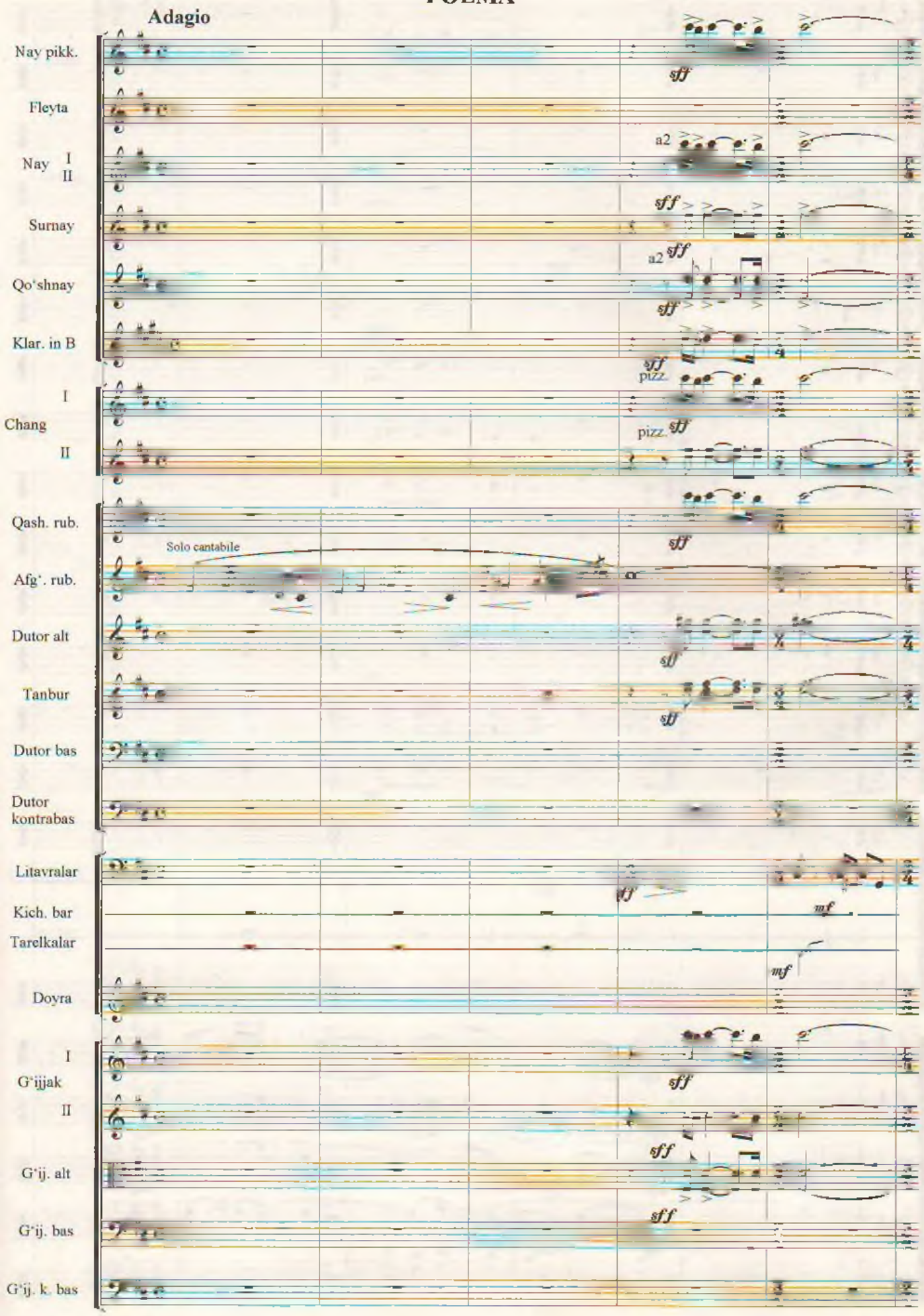
Asarning kirish qismidagi ikki taktni dirijyor o'ng va chap qo'llari bilan keng amplituda

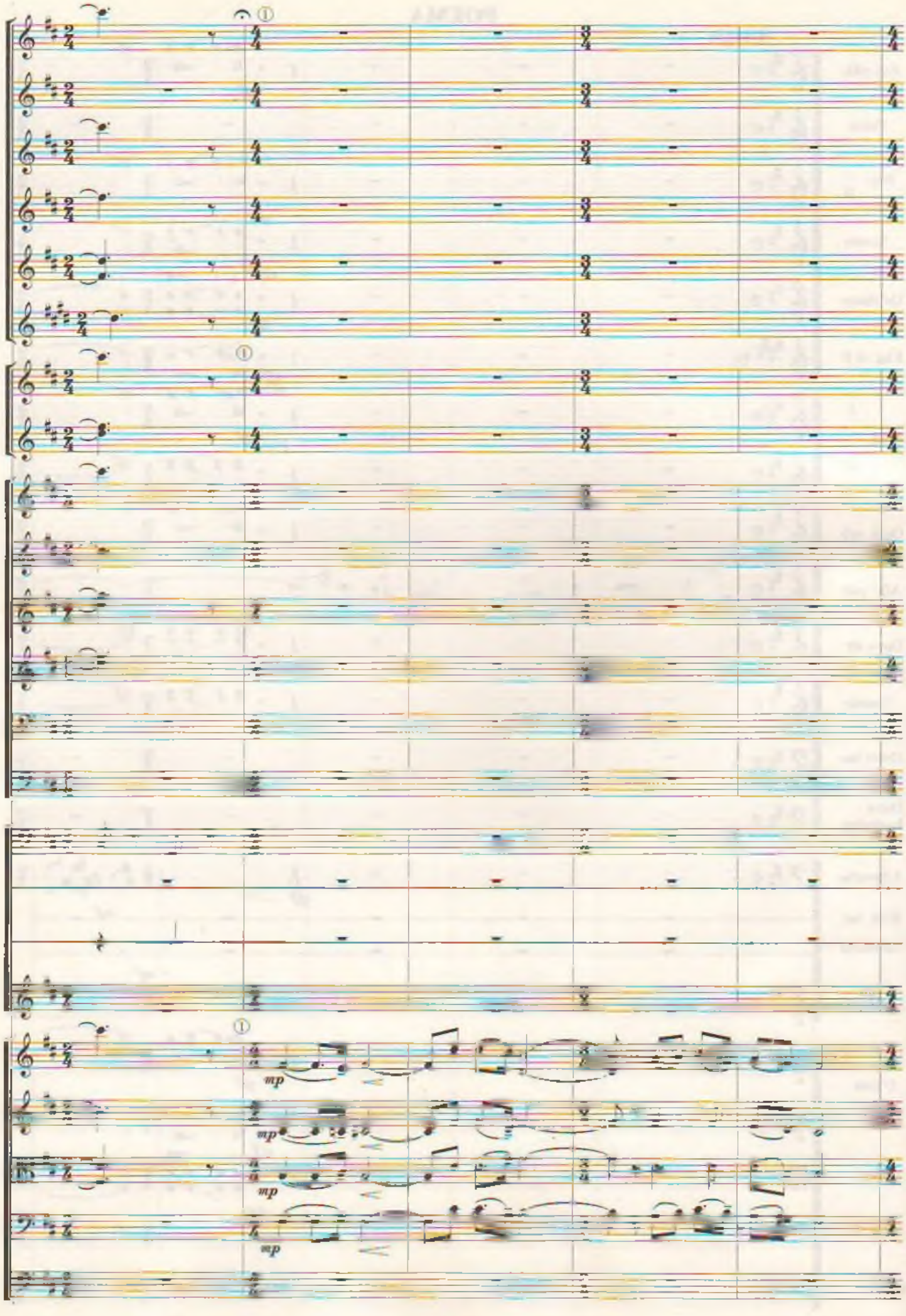
harakati orqali ko'rsatishi kerak.

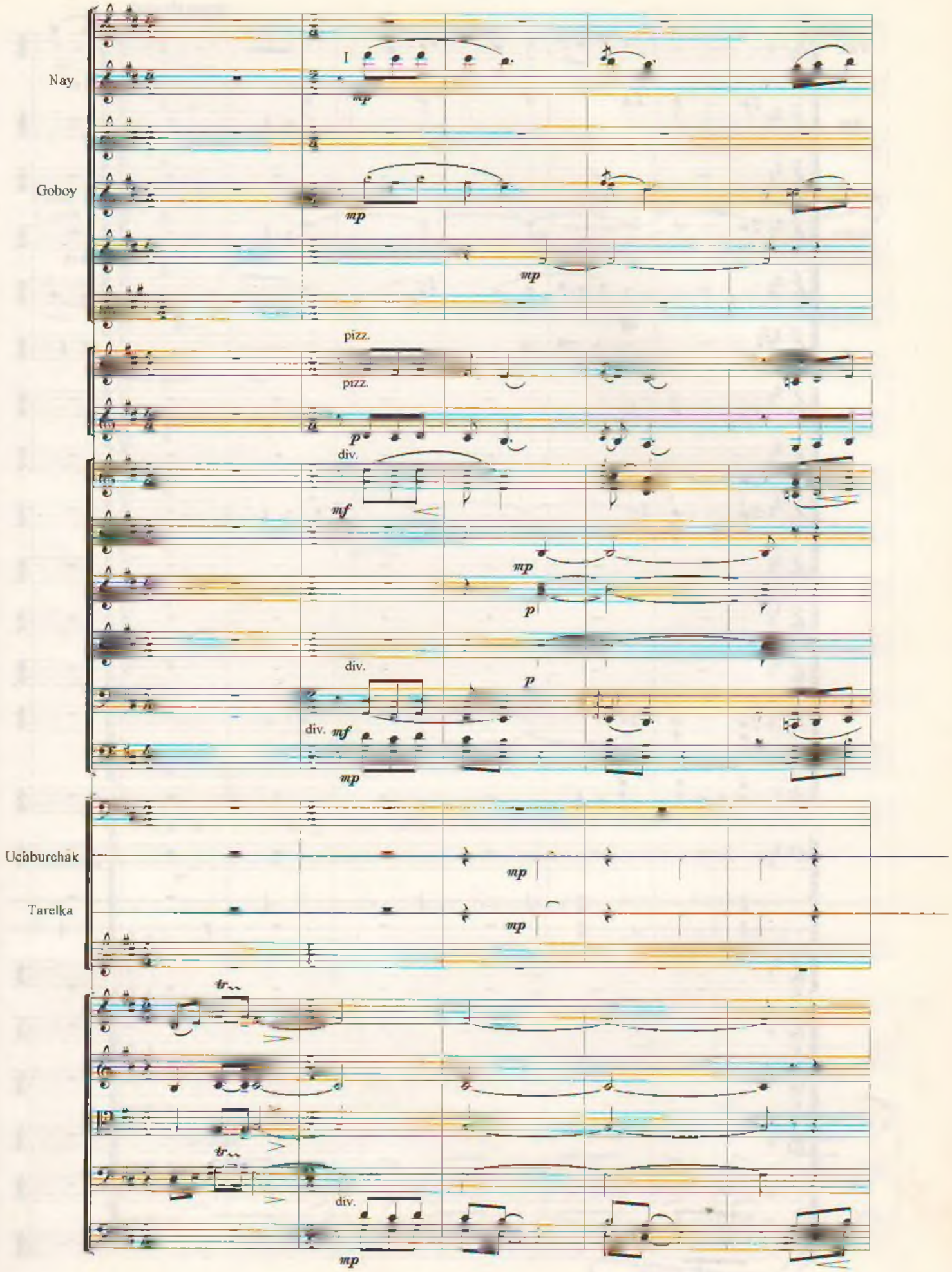
Albatta, shu holat birinchi raqamda ham davom etadi. Ikkinchi raqamning uchinchi taktidan tonliklar o'zgarishiga (otklonenie) oldindan tayyor bo'lib, cholg'uchilarni sergaklikka tortib turish lozim. Uchinchi raqamda asarning yordamchi qismi (pobochnaya) boshlanadi. Jo'rnavozlik qilayotgan cholg'ular asosiy mavzudan ustun bo'lmasligini dirijyor ustalik bilan boshqarib borsa, tinglovchi yanada yaxshi kayfiyat bilan qarshi oladi. Oltinchi raqamdan asarning rivojlanishi boshlanadi. Shu yerdan boshlab tonliklar har taktda o'zgarib, cholg'uchilar guruhlari tez-tez almashadi. Bunday vazifalarda dirijyor o'zining eshitish qobiliyatini, manual texnikasini ko'rsata bilishi shart. Asarning o'n ikkinchi raqamining ikkinchi taktidan *Meno mosso*, ya'ni mavzuni sekinlatish lozim, *aksent* lar dinamikasida o'ng va chap qo'llarning harakati bo'lishi kerak.

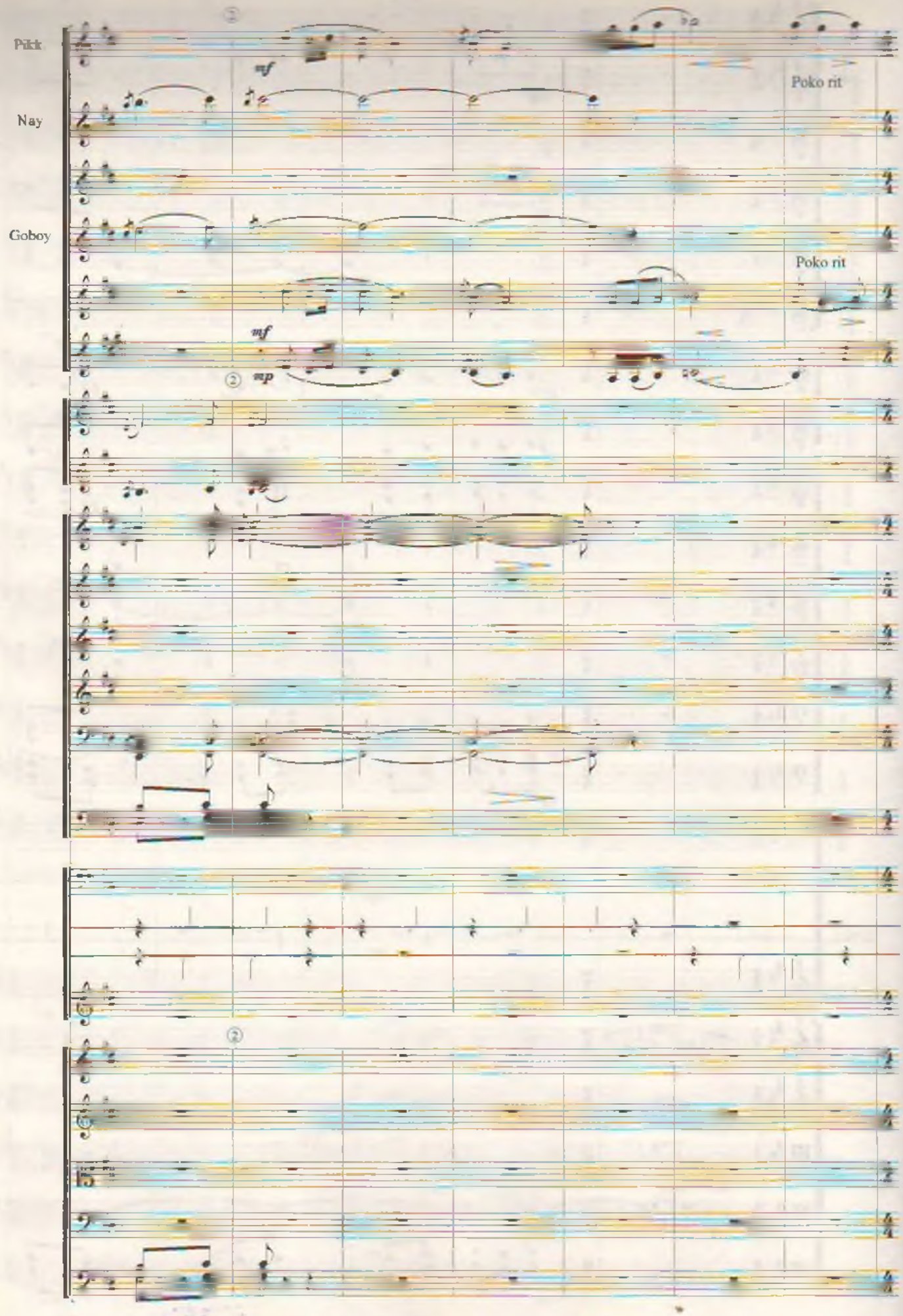
PARTITURALAR

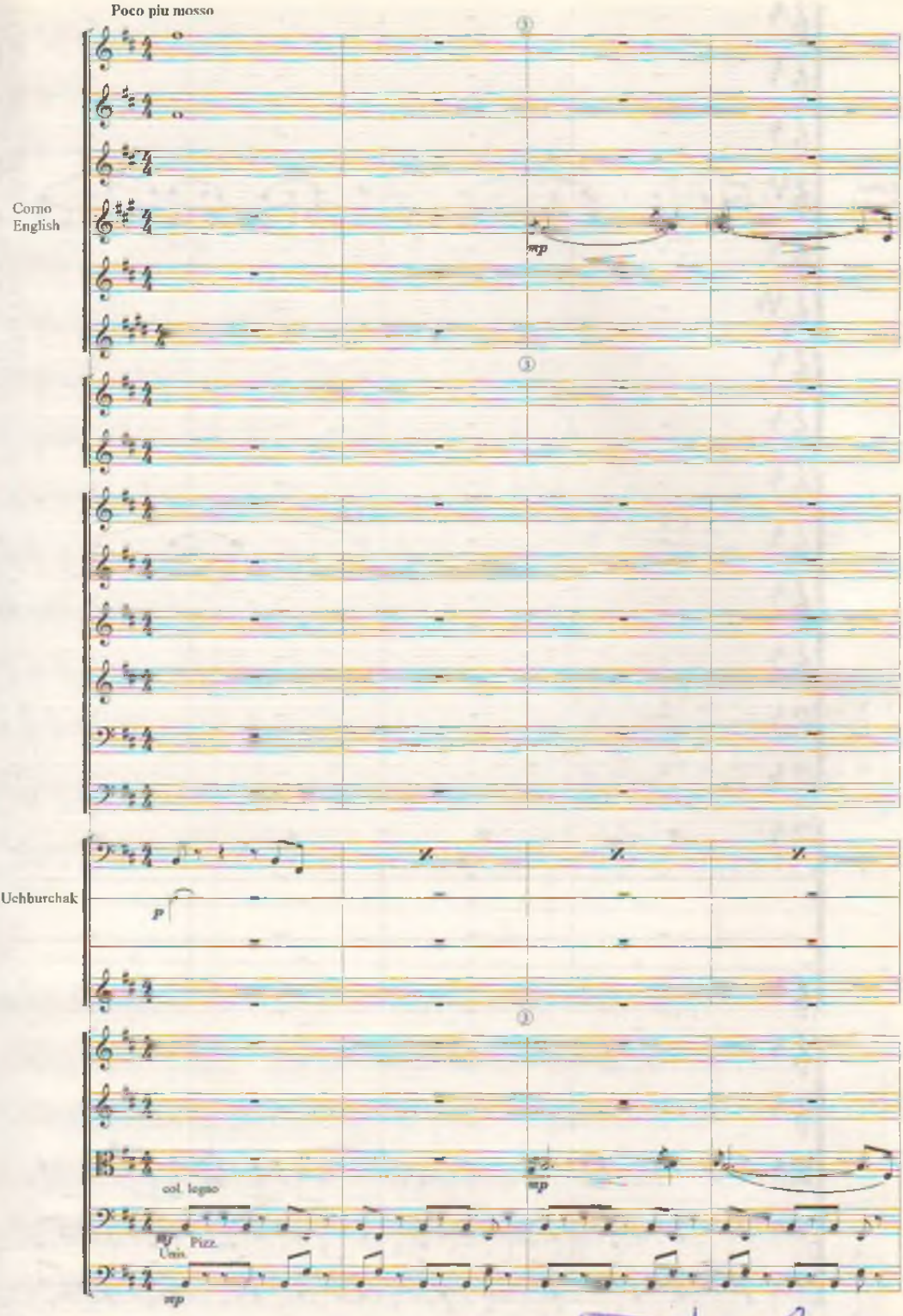
POEMA


Adagio
Nay pikk.
Fleyta
Nay I II
Surnay
Qo'shnay
Klar. in B
Chang I II
Qash. rub.
Afg'. rub.
Dutor alt
Tanbur
Dutor bas
Dutor kontrabas
Litavralar
Kich. bar
Tarelkalar
Doyra
G'ijjak I II
G'ij. alt
G'ij. bas
G'ij. k. bas
Solo cantabile
a2
pizz.
sff
mf

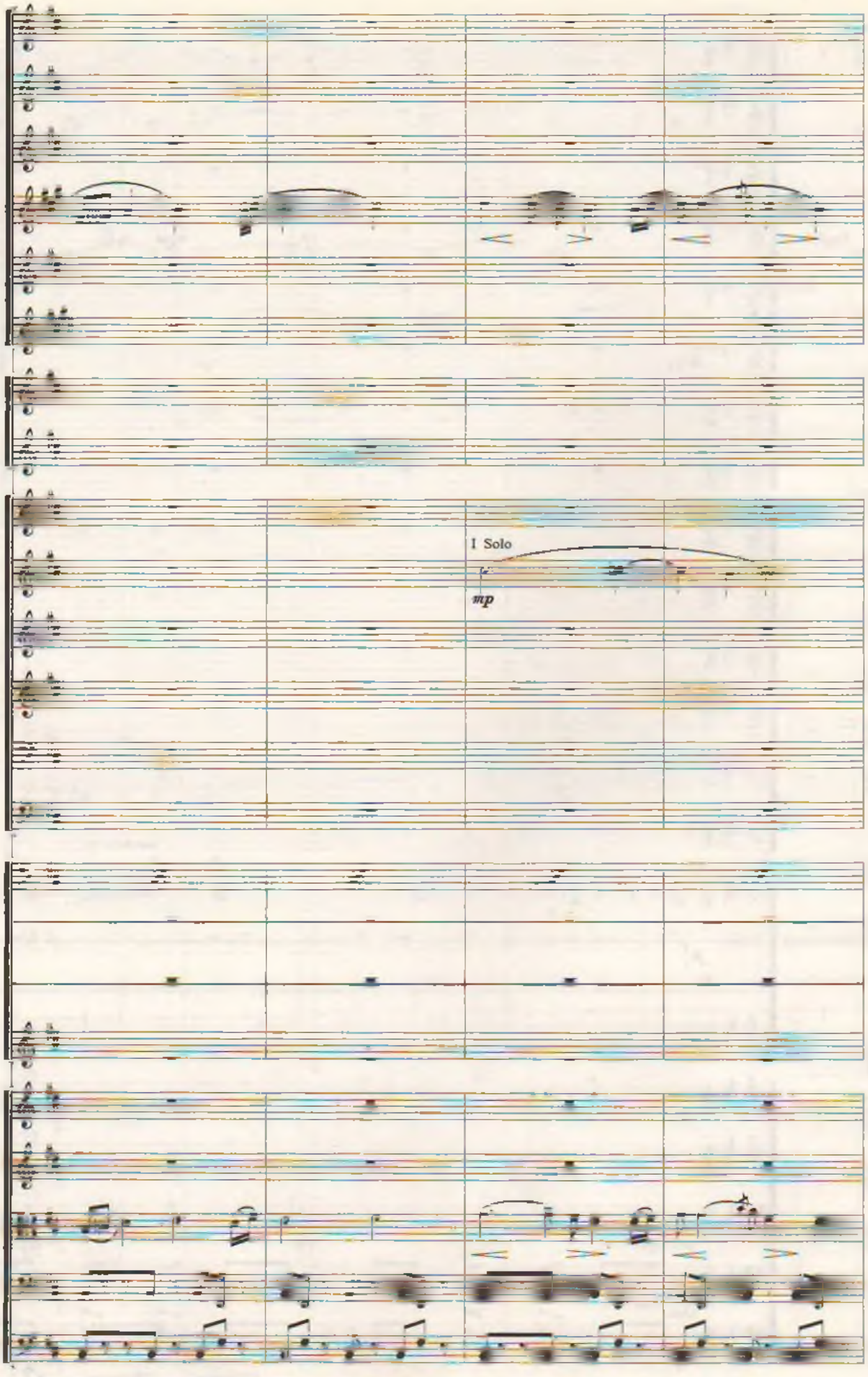

①
①
①
mp
mp
mp

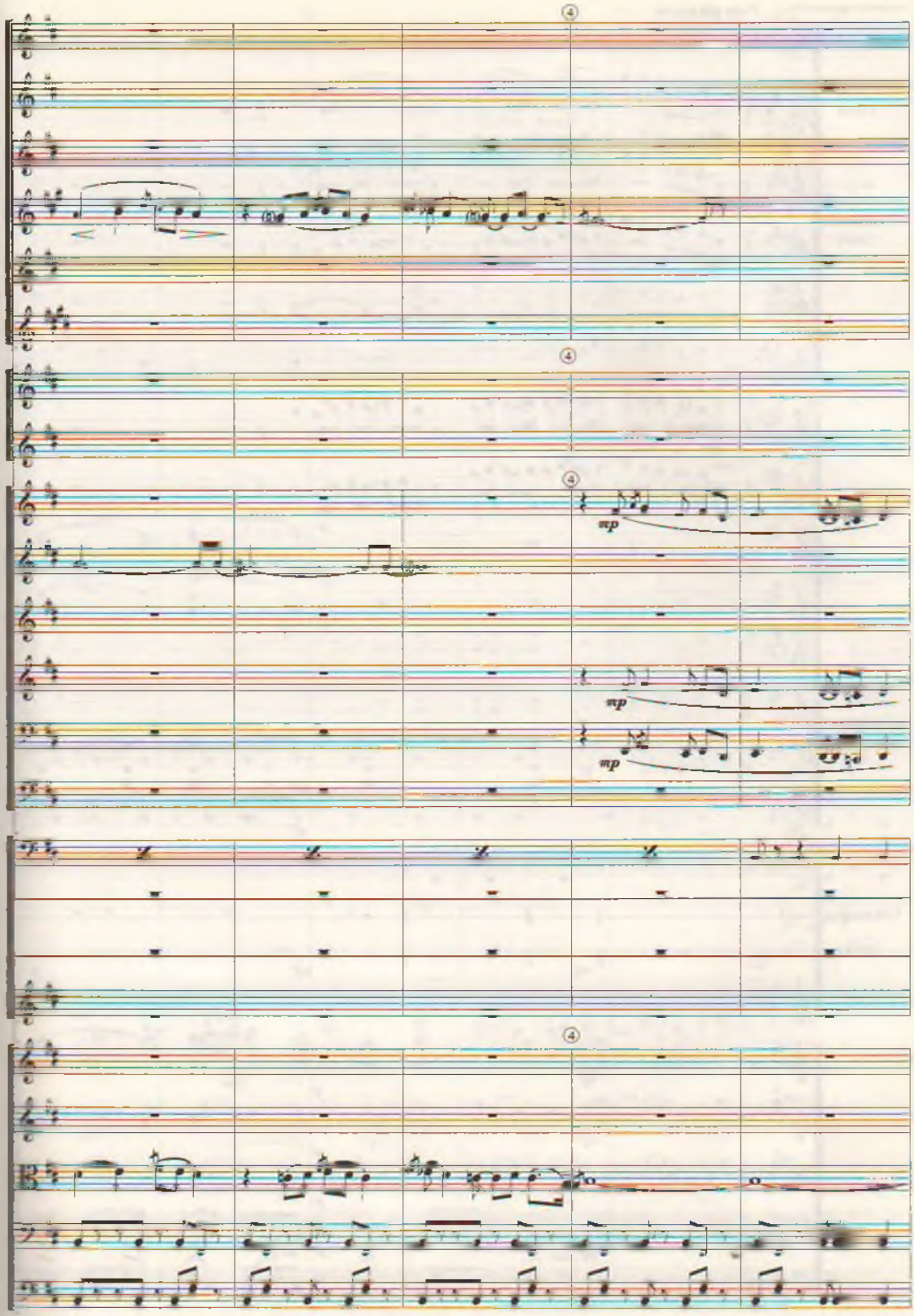

Nay
Goboy
I
mp
mp
mp
pizz.
pizz.
p
div.
mf
mp
p
div.
p
div.
mf
mp
Uchburchak
Tarelka
mp
mp
tr
tr
div.
mp

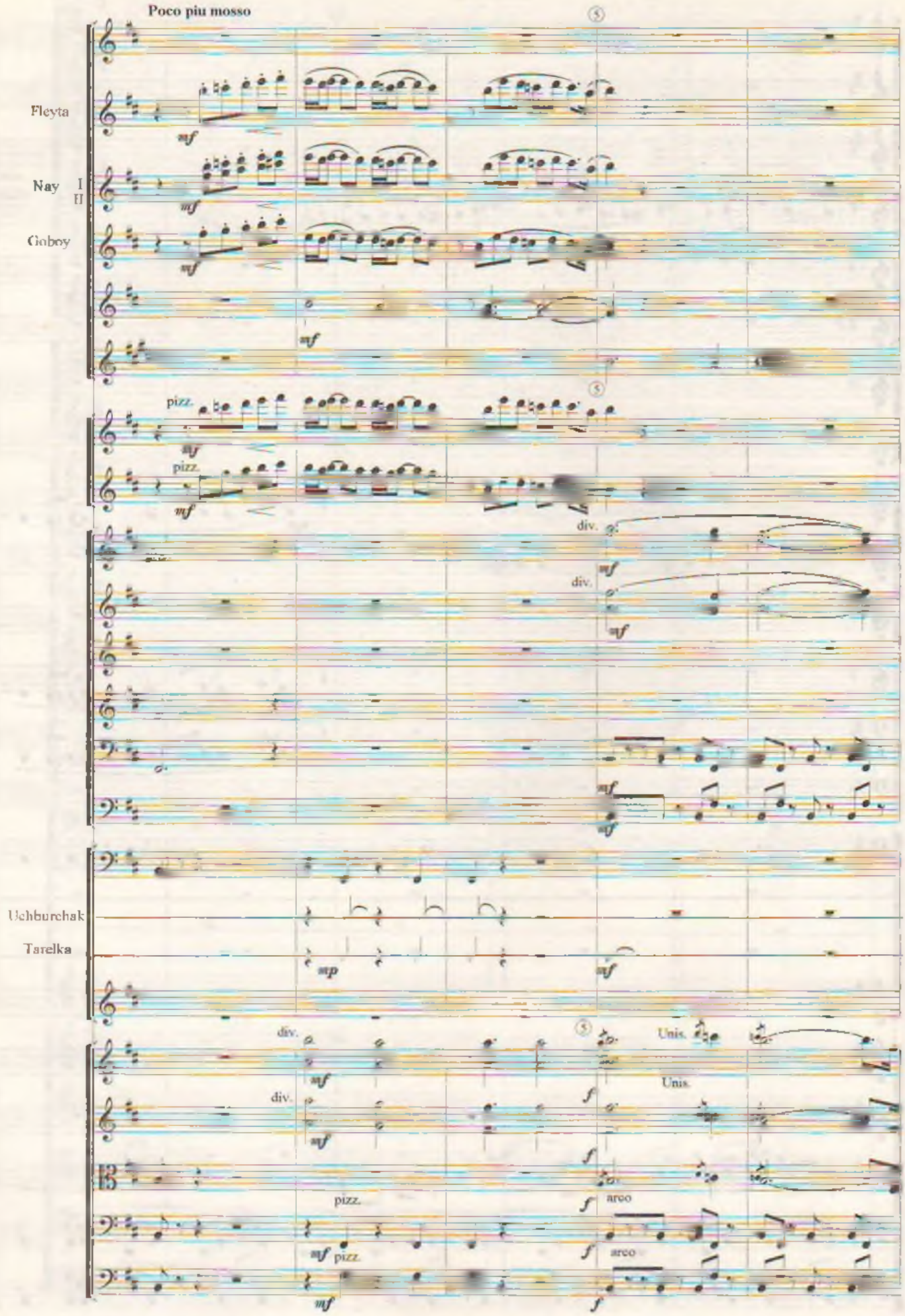

Pikk
Nay
Goboy
mf
Poko rit
Poko rit
mf
mp



JIZZAX DPI
INV № 129050
AXBOROT RESURS MARKAZI
JIZZAX DPI
INV № 47512
MUTUEXONASI
БИБЛИОТЕКА
Инв.


Corno
English
1 Solo
mp


4
4
4
mp
mp
mp
4


Poco piu mosso
Fleyta
Nay I II
Goboy
pizz.
div.
Unis.
Uchburchak
Tarelka
pizz.
arco

colla bacchetto

colla bacchetto

div.

Nay I

Nay II

Goboy

Kich. bar.

Tarelkalar

Uchburchak

tr

pp

pp

div.

p

unis.

mp

mp

p

p

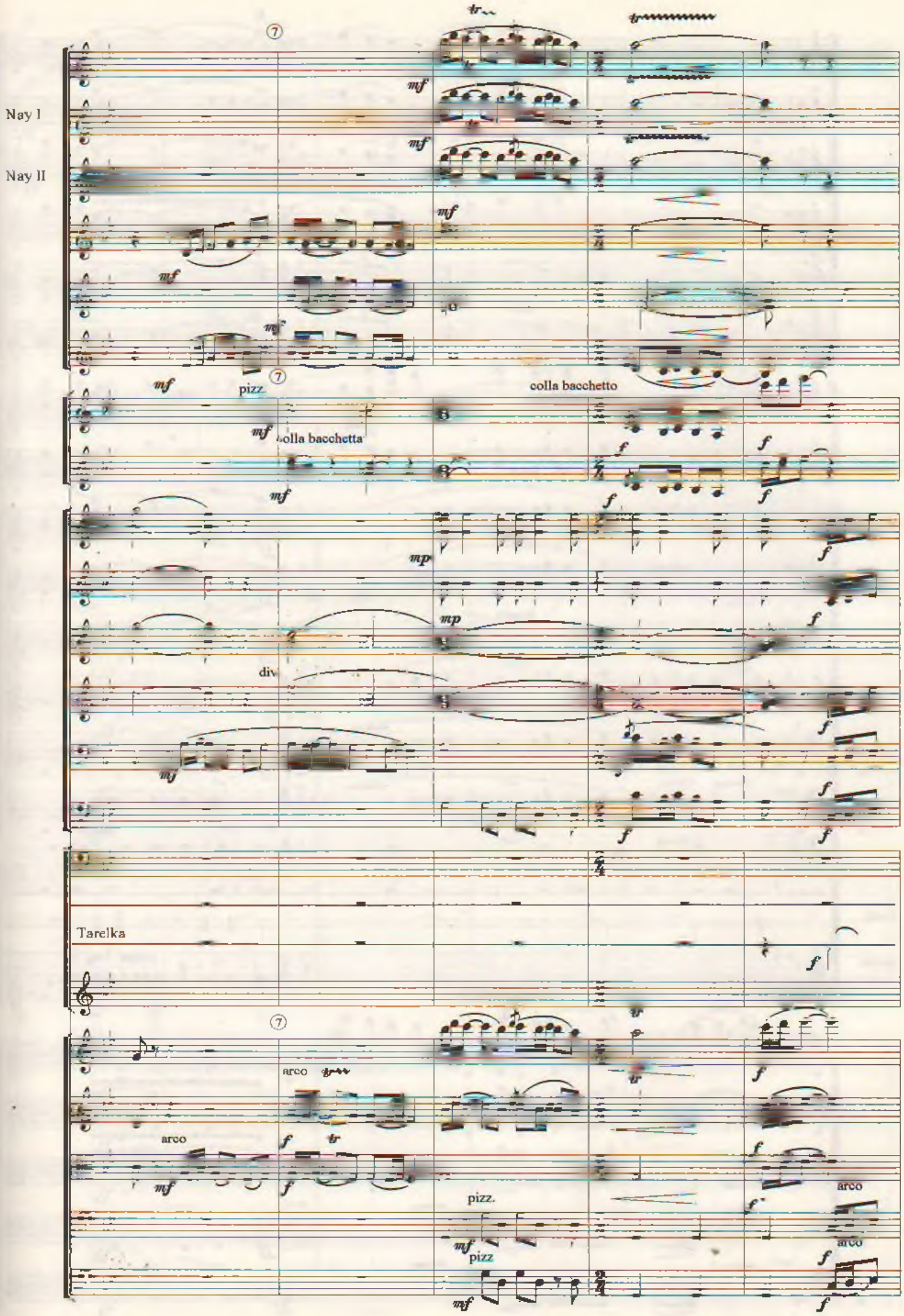
pizz.

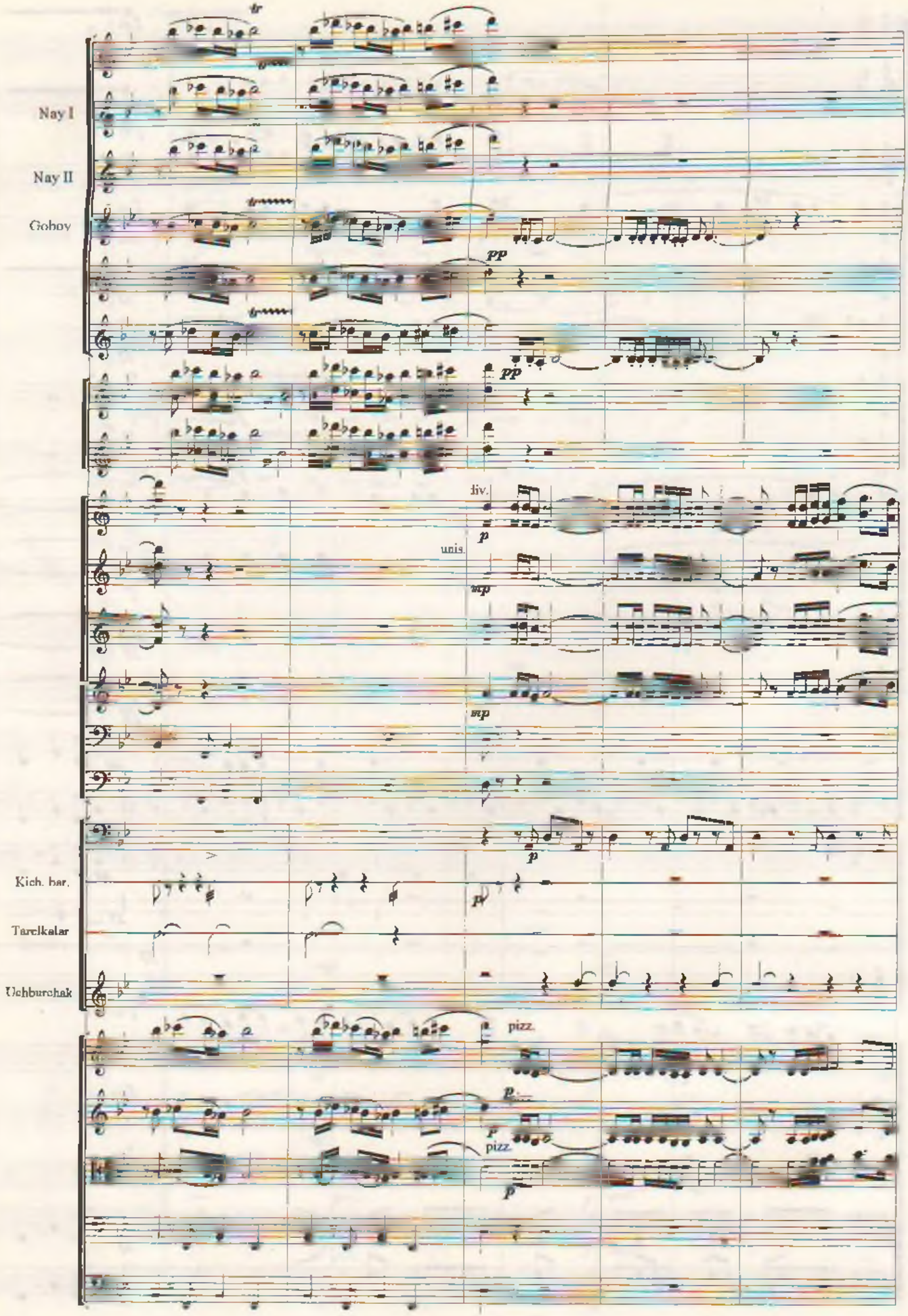
p pizz.

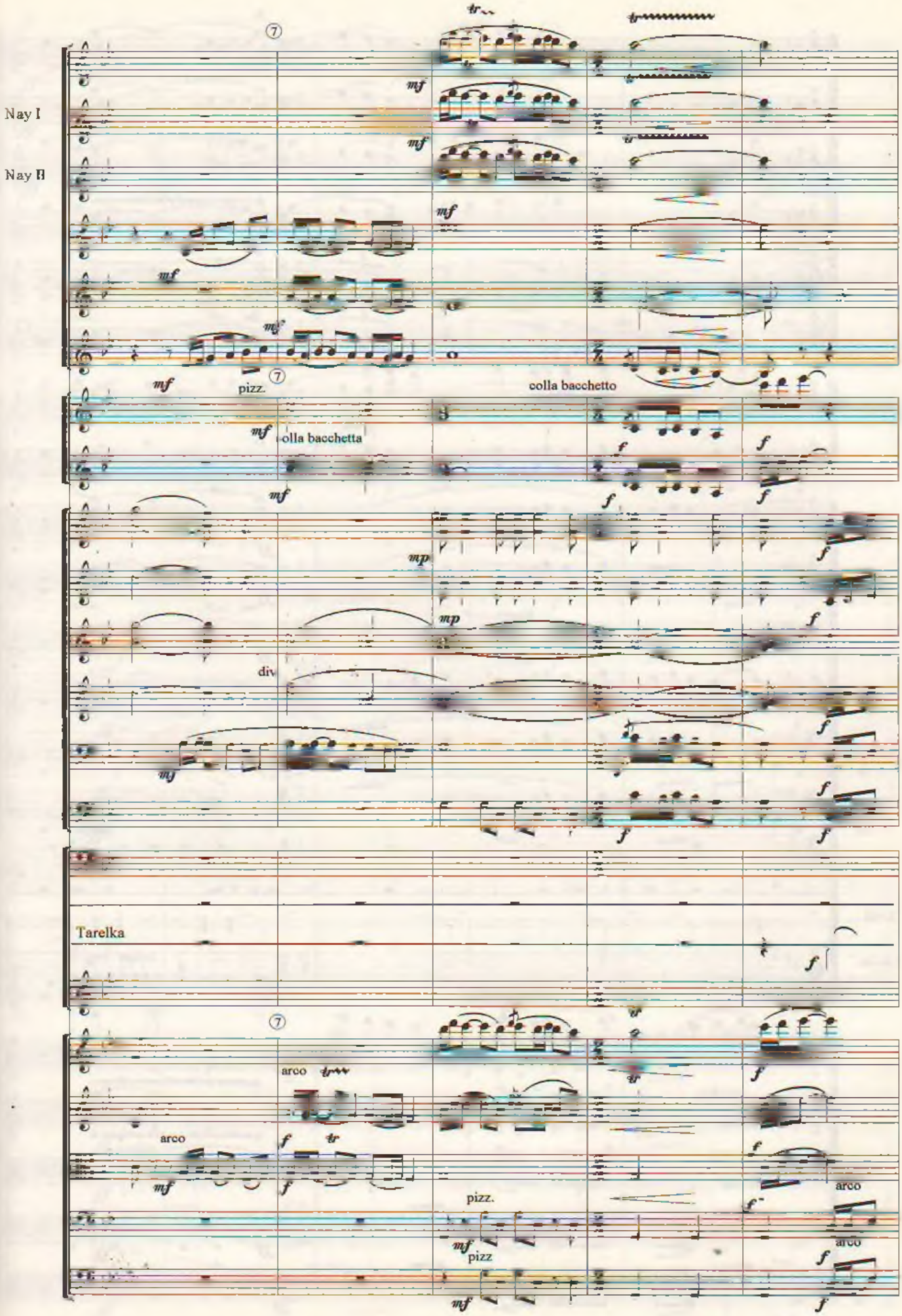
p

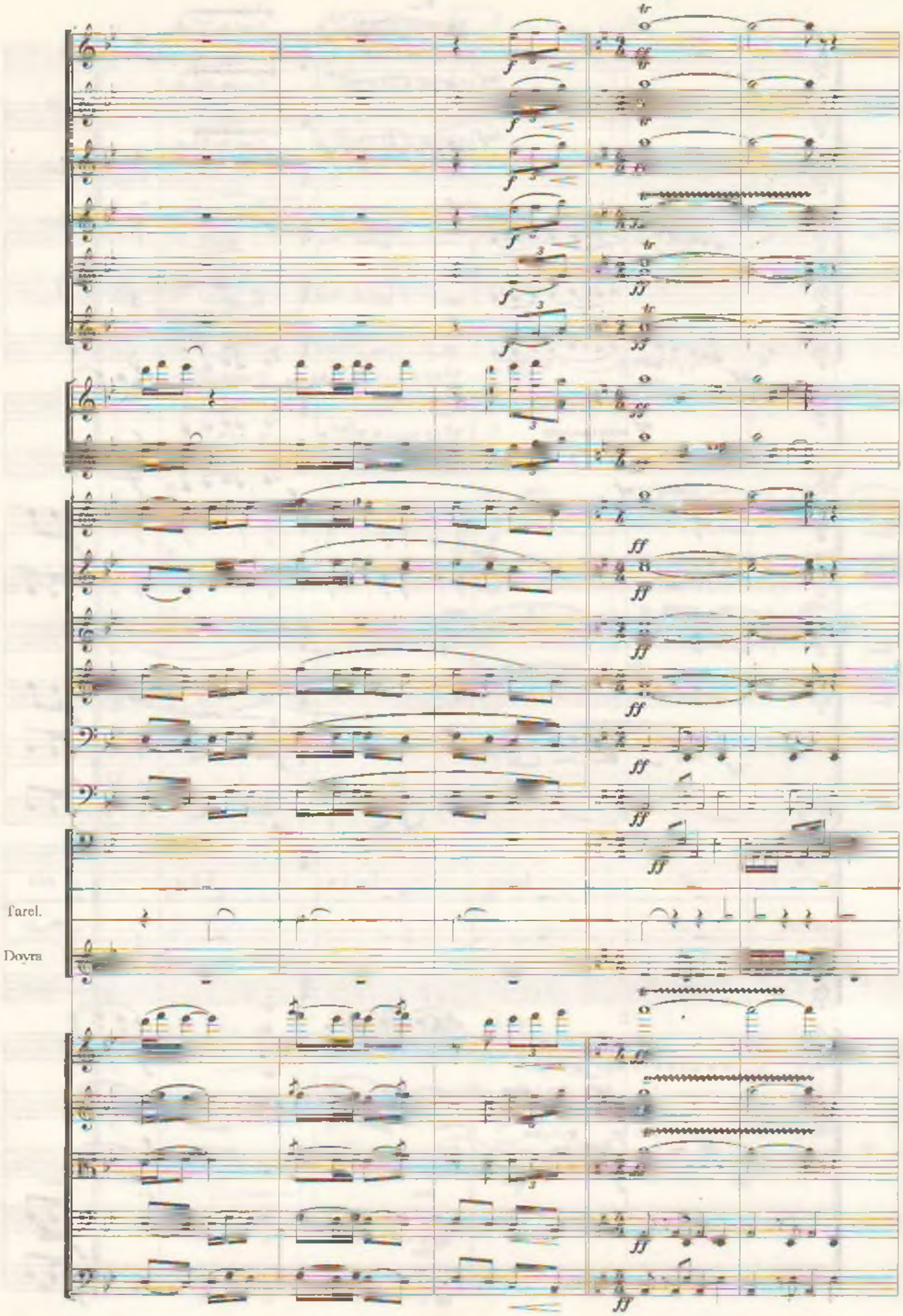
pizz.

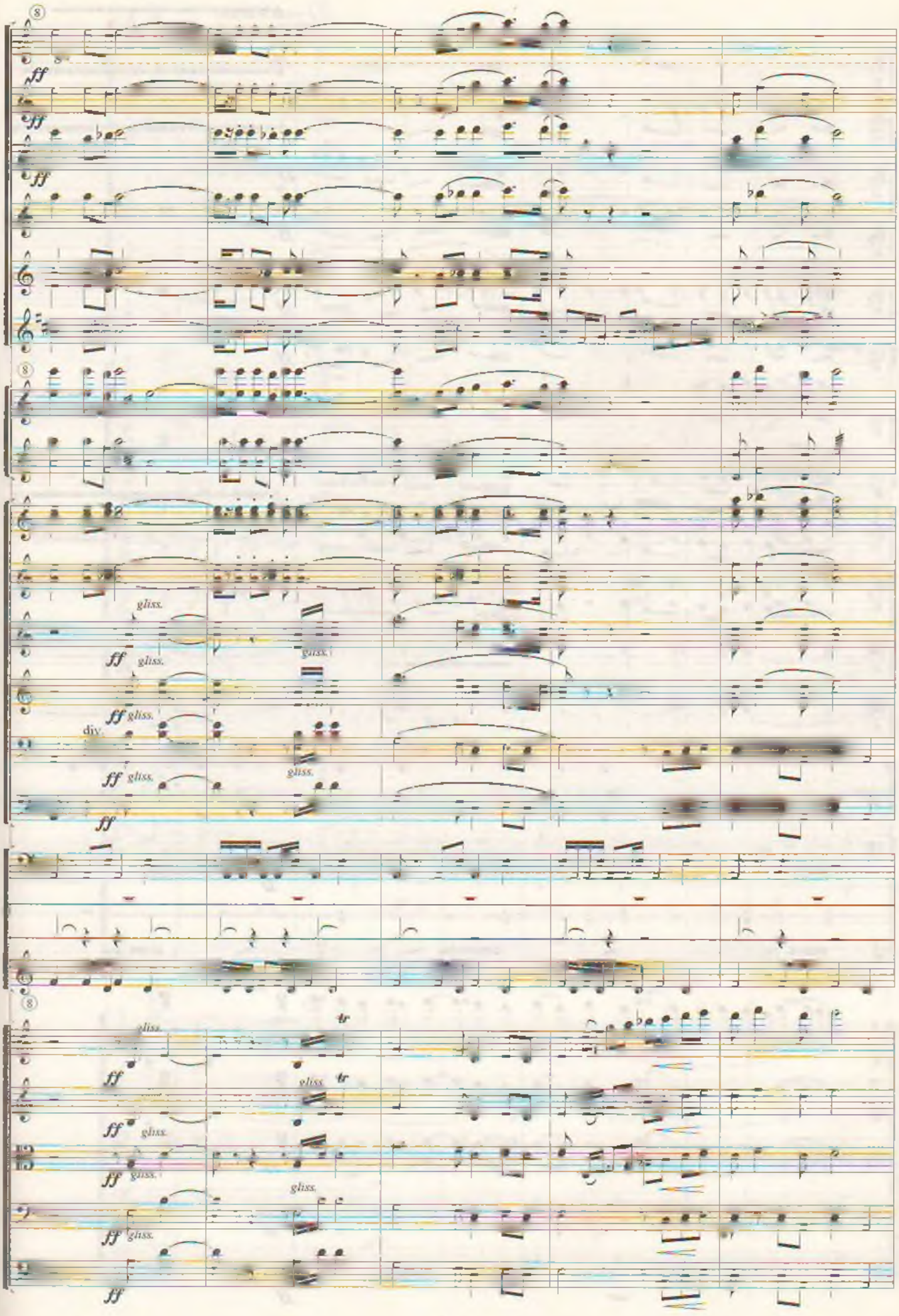
p

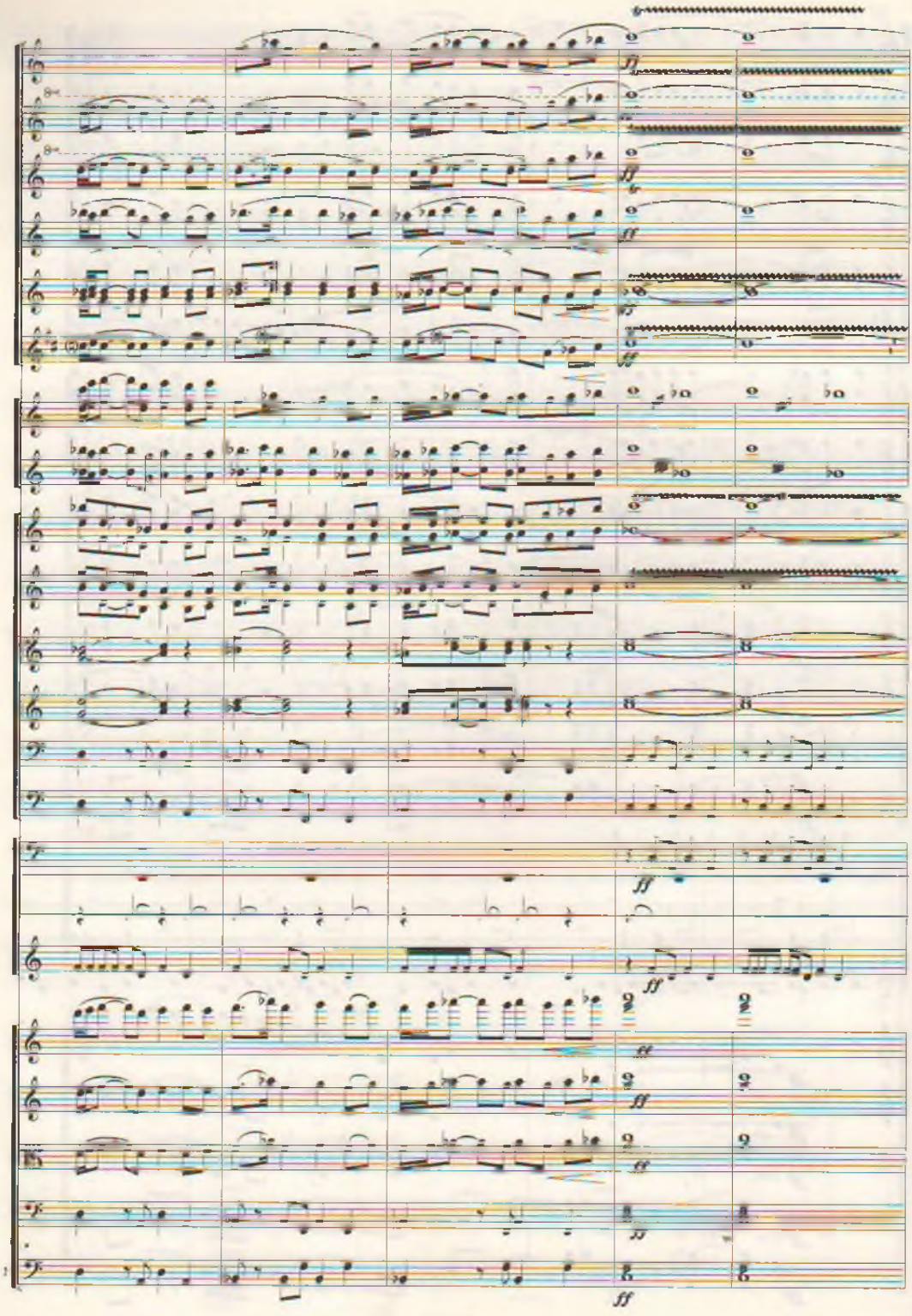

Nay I
Nay II
pizz.
colla bacchetta
colla bacchetta
div
Tarelka
arco
arco
pizz.
pizz
arco
arco

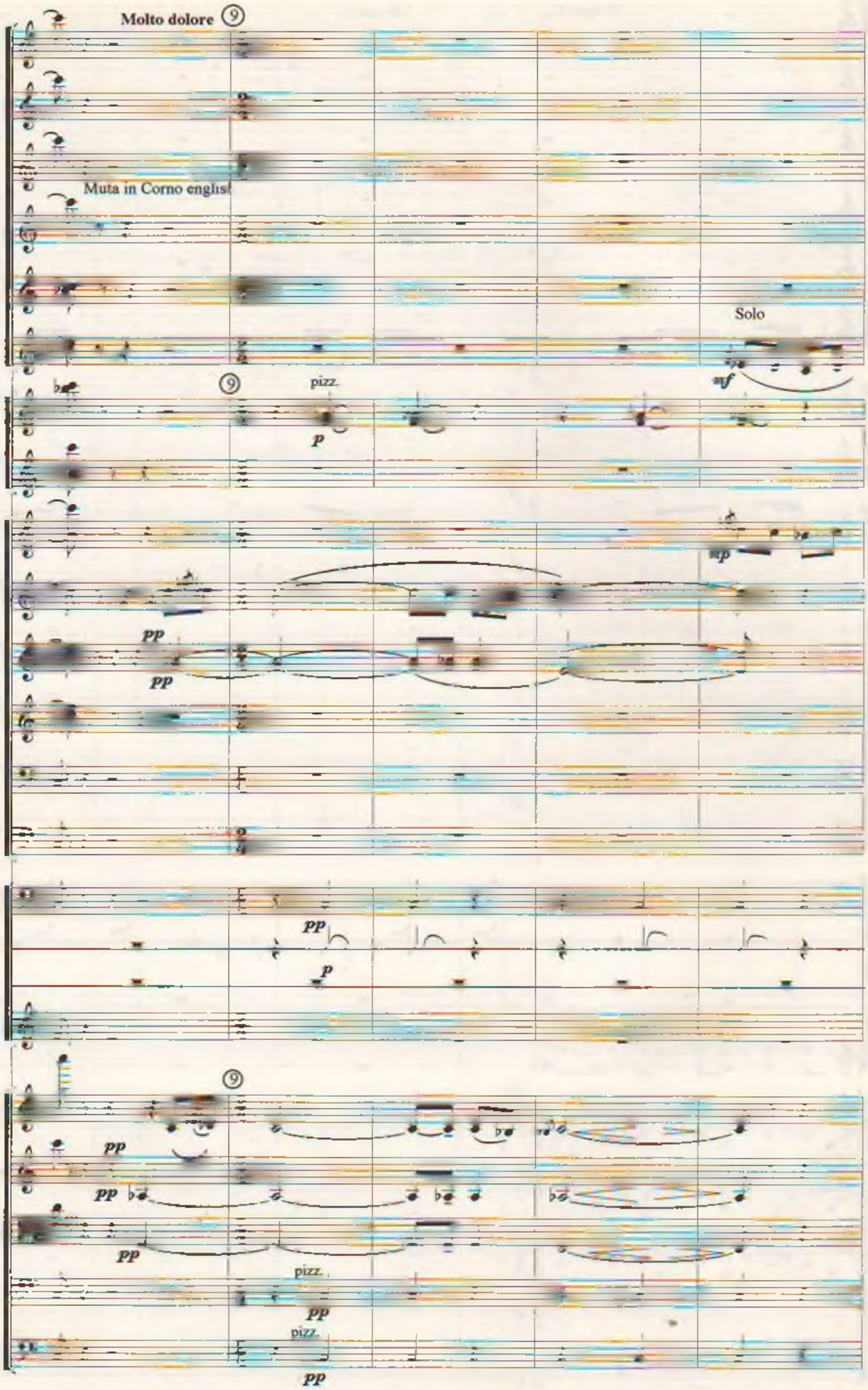

Nay I
Nay II
Gobov
pp
pp
div.
p
unis.
mp
mp
Kich. bar.
Tarelkalar
Uchburchak
p
pizz.
p
f
pizz.
p

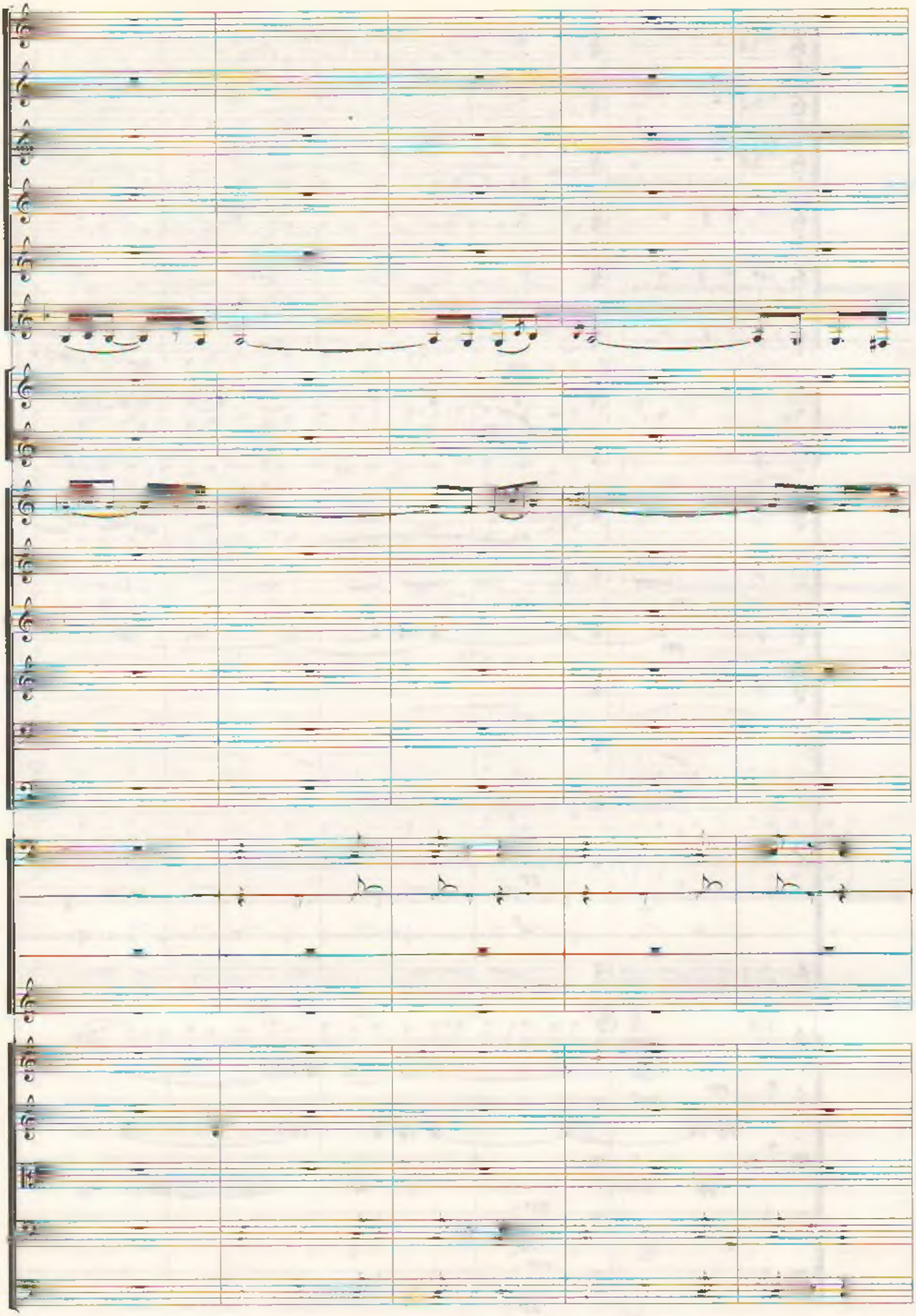

Nay I
Nay II
⑦
mf
pizz.
colla bacchetto
colla bacchetta
mp
div
Tarelka
arco
pizz
f


Farel.
Dovra


ff
gliss.
div.
tr


ff
ff
ff


Molto dolore
Muta in Corno englis
Solo
pizz.
Uchhurchak
pizz.
pizz.



Poco rit.

10

Tempo I

p

p

10

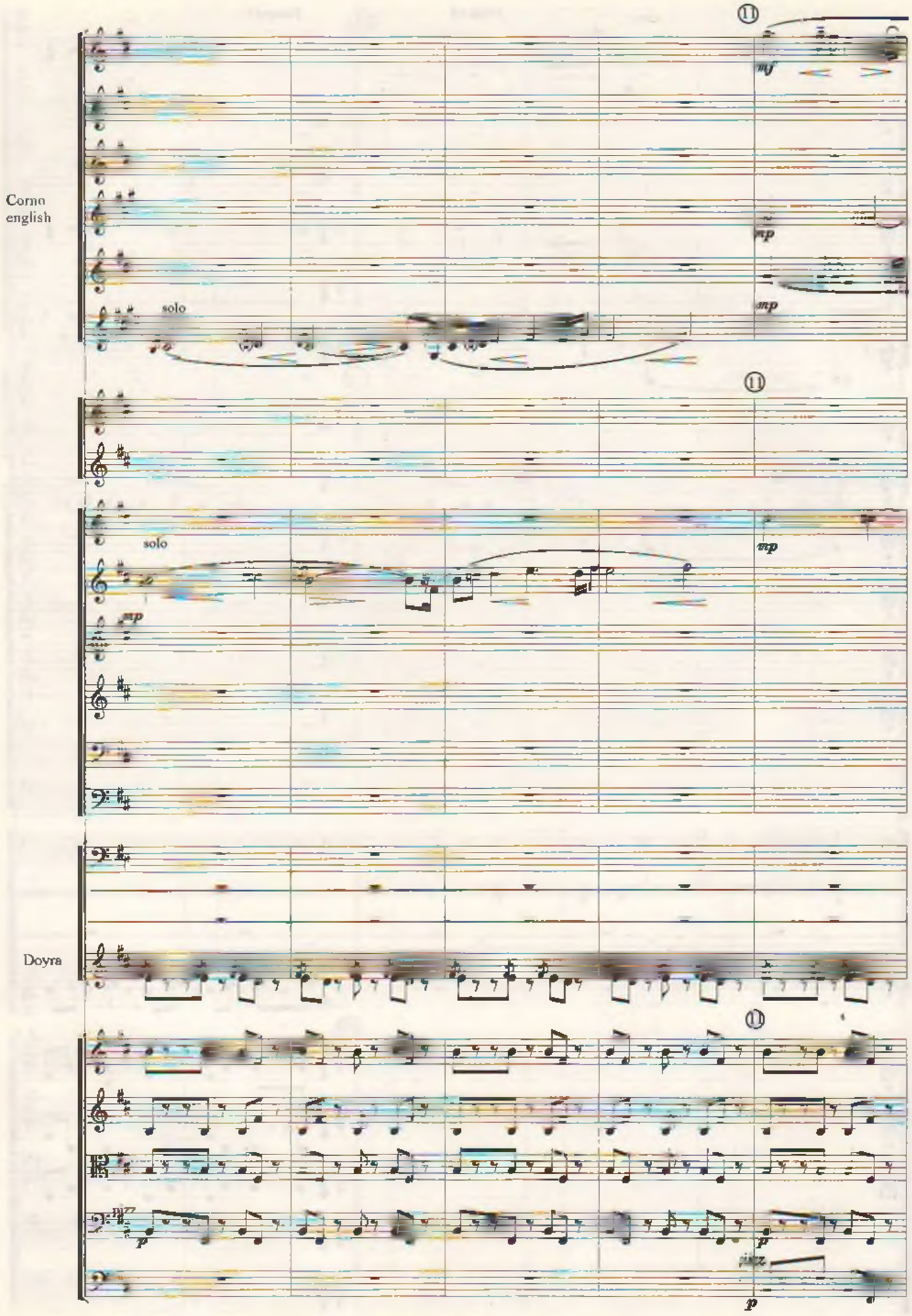
pp

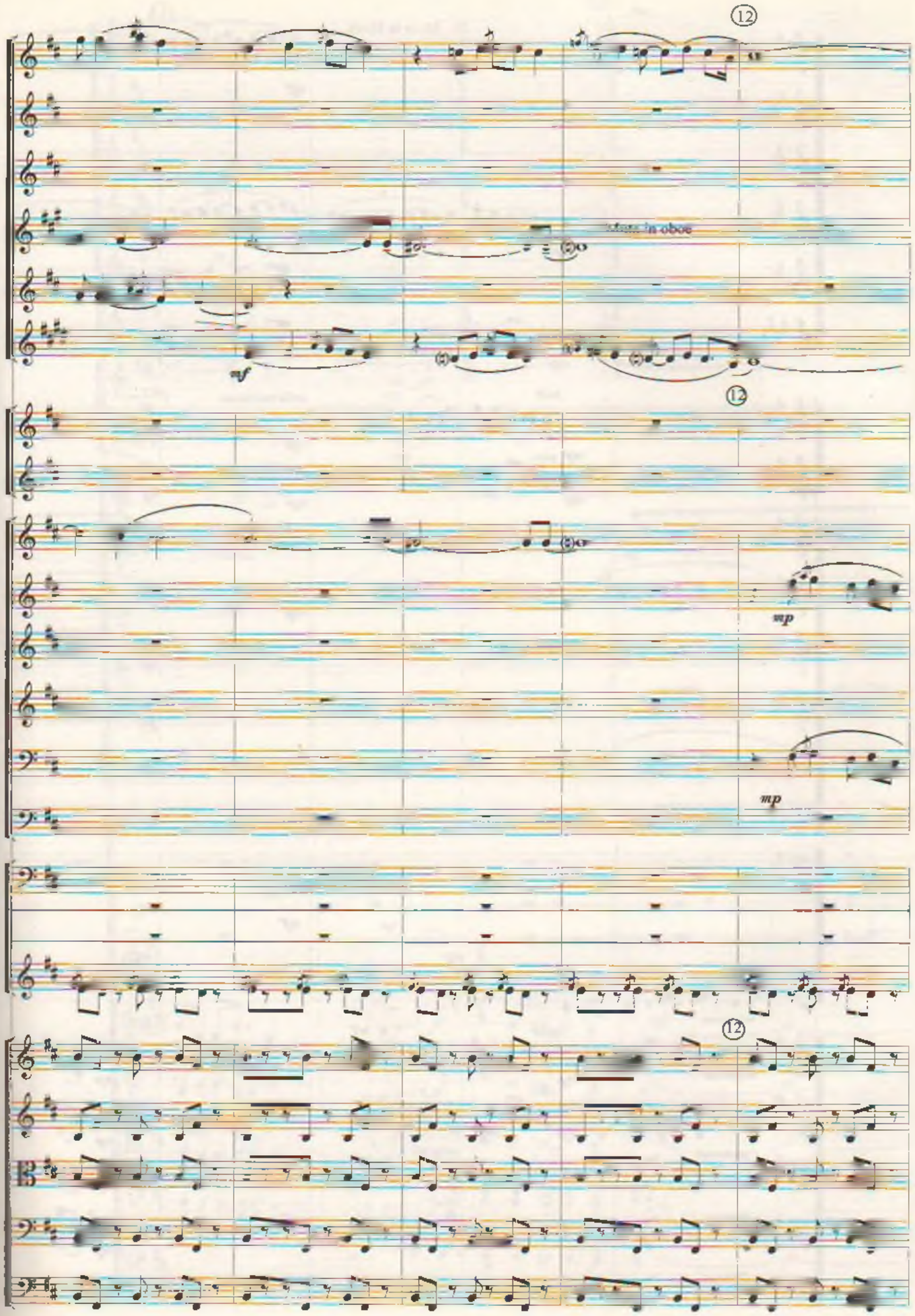
10

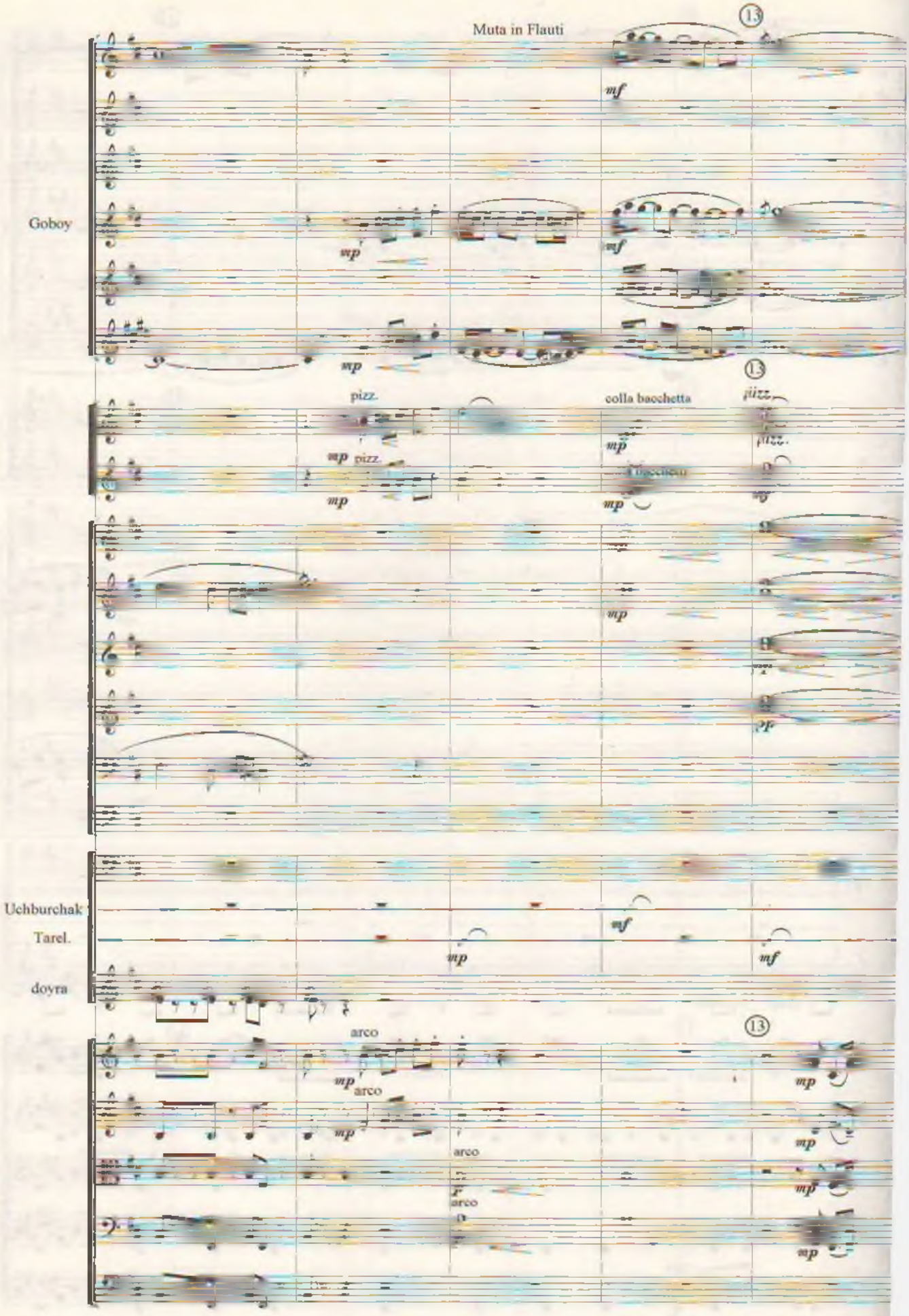
pizz.

pizz.

pizz.


Corno
english
solo
mf
mp
mp
11
11
solo
mp
mp
Doyra
11
p
pizz.
p


12
mf
12
mp
mp
12


Muta in Flauti
13
Goboy
mf
mp
pizz.
colla bacchetta
Uchburchak
Tarel.
doyra
arco

14

mp

mp

colla bacchetta

14

mp

colla bacchetta

mp

mp

Ichburchak

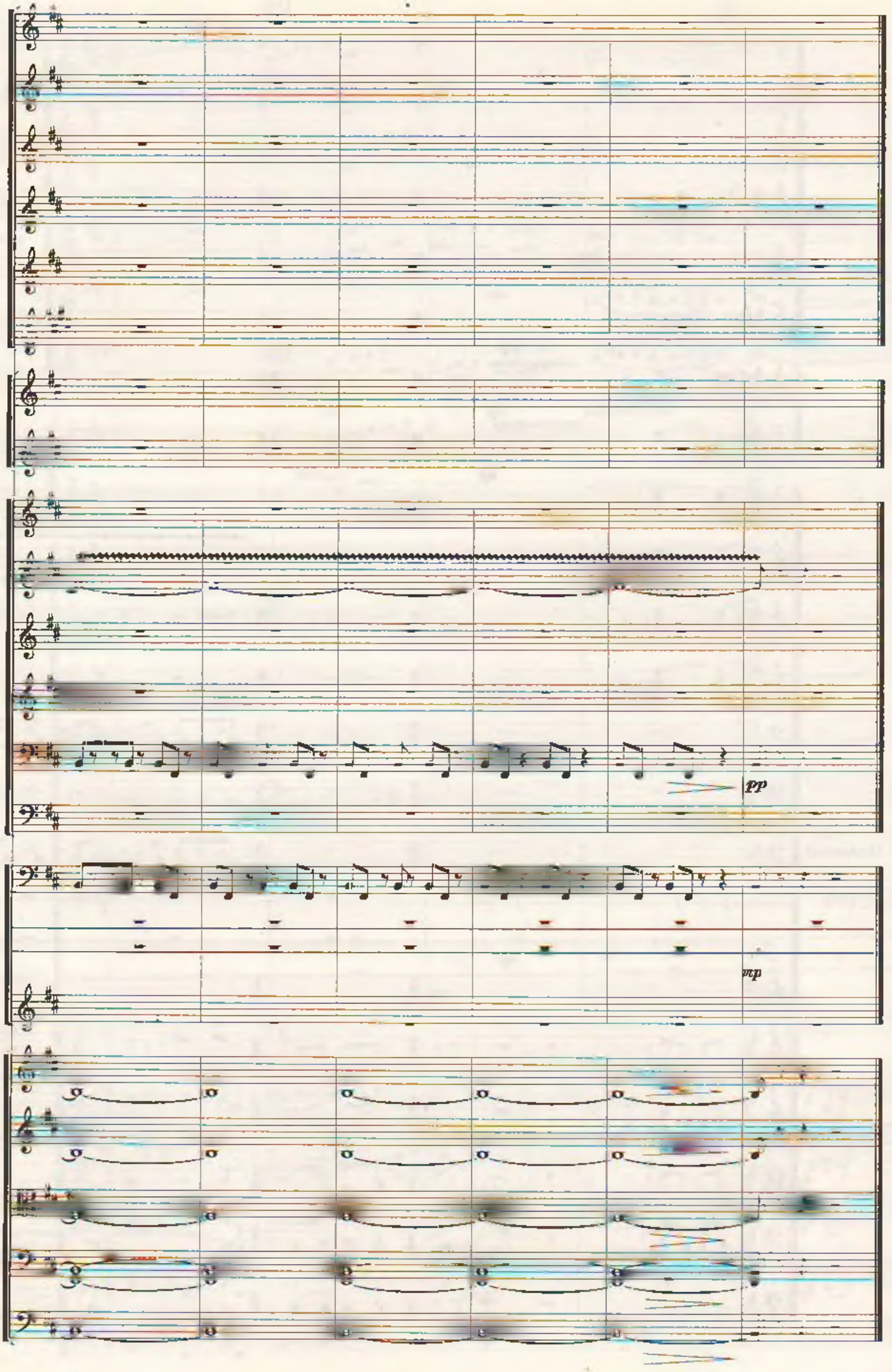
Tarel.

mp

14

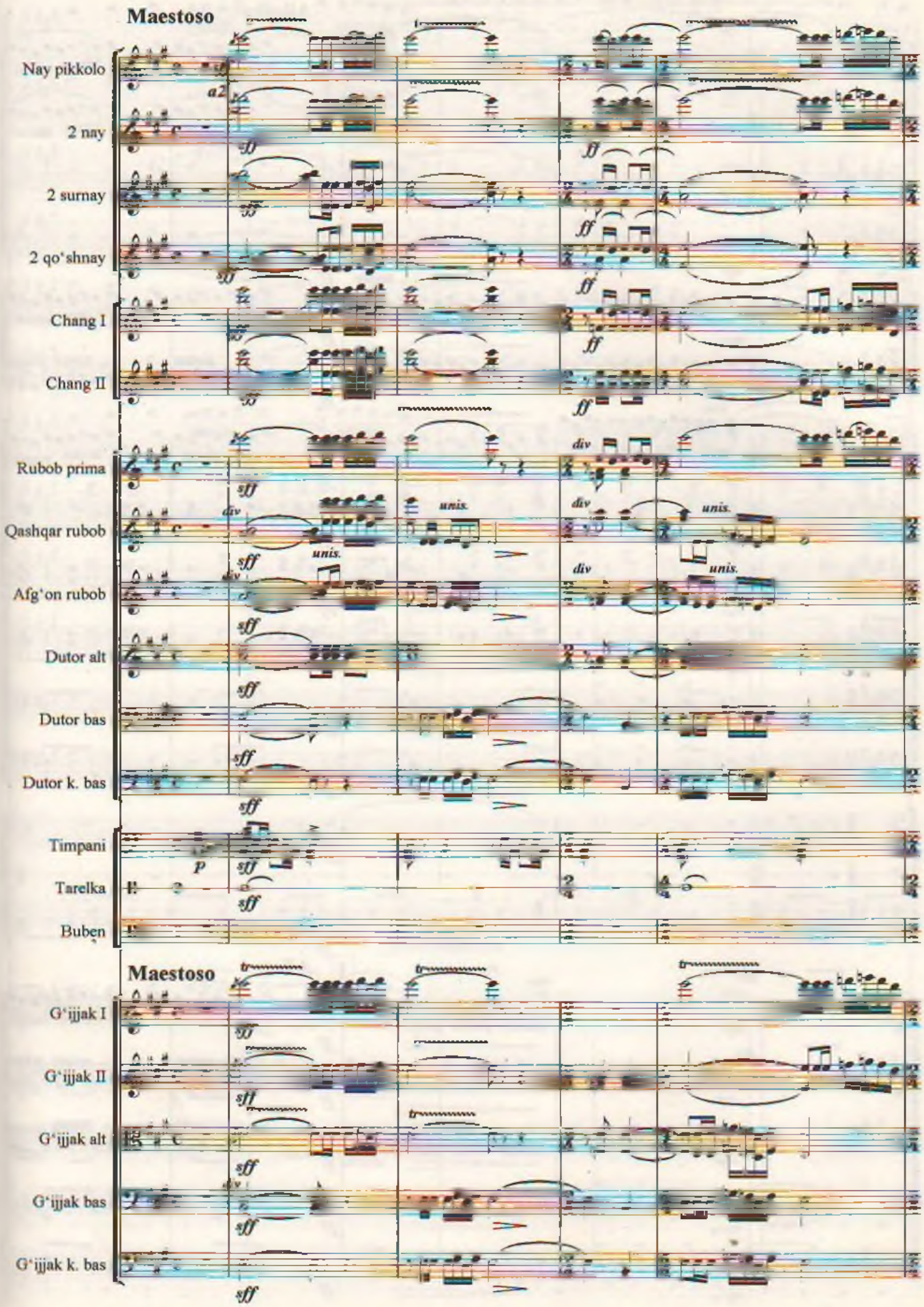
arco

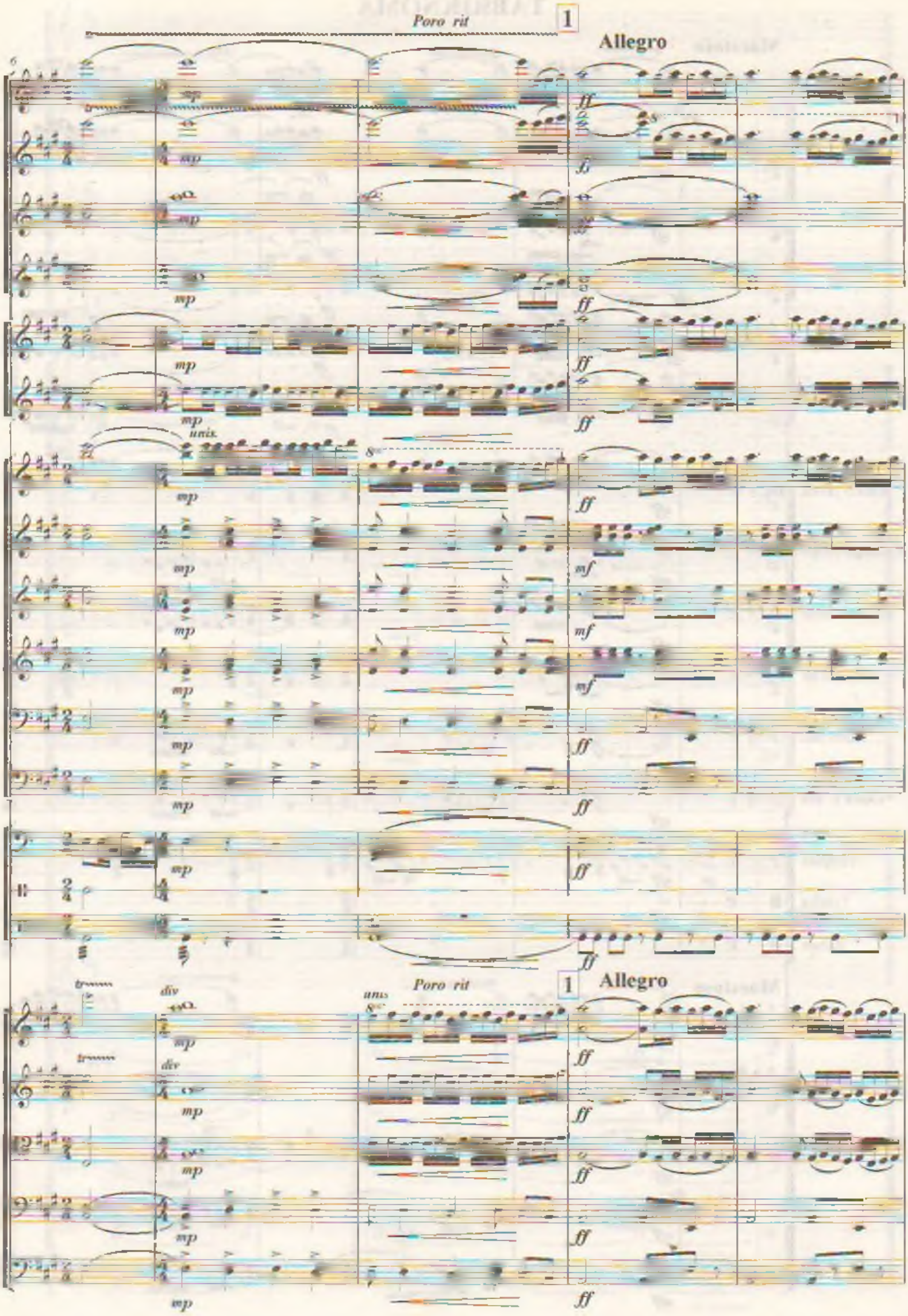
mf

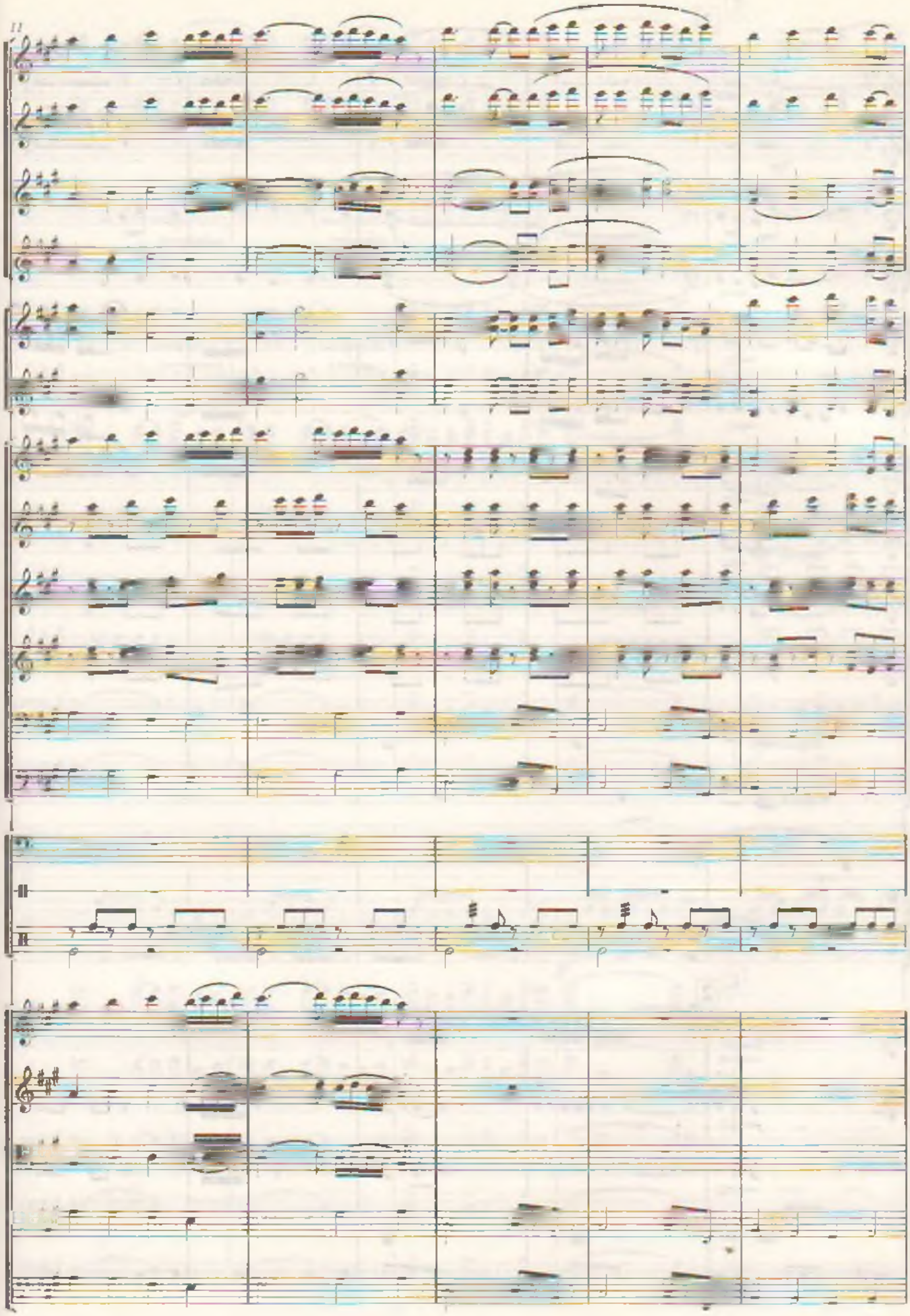


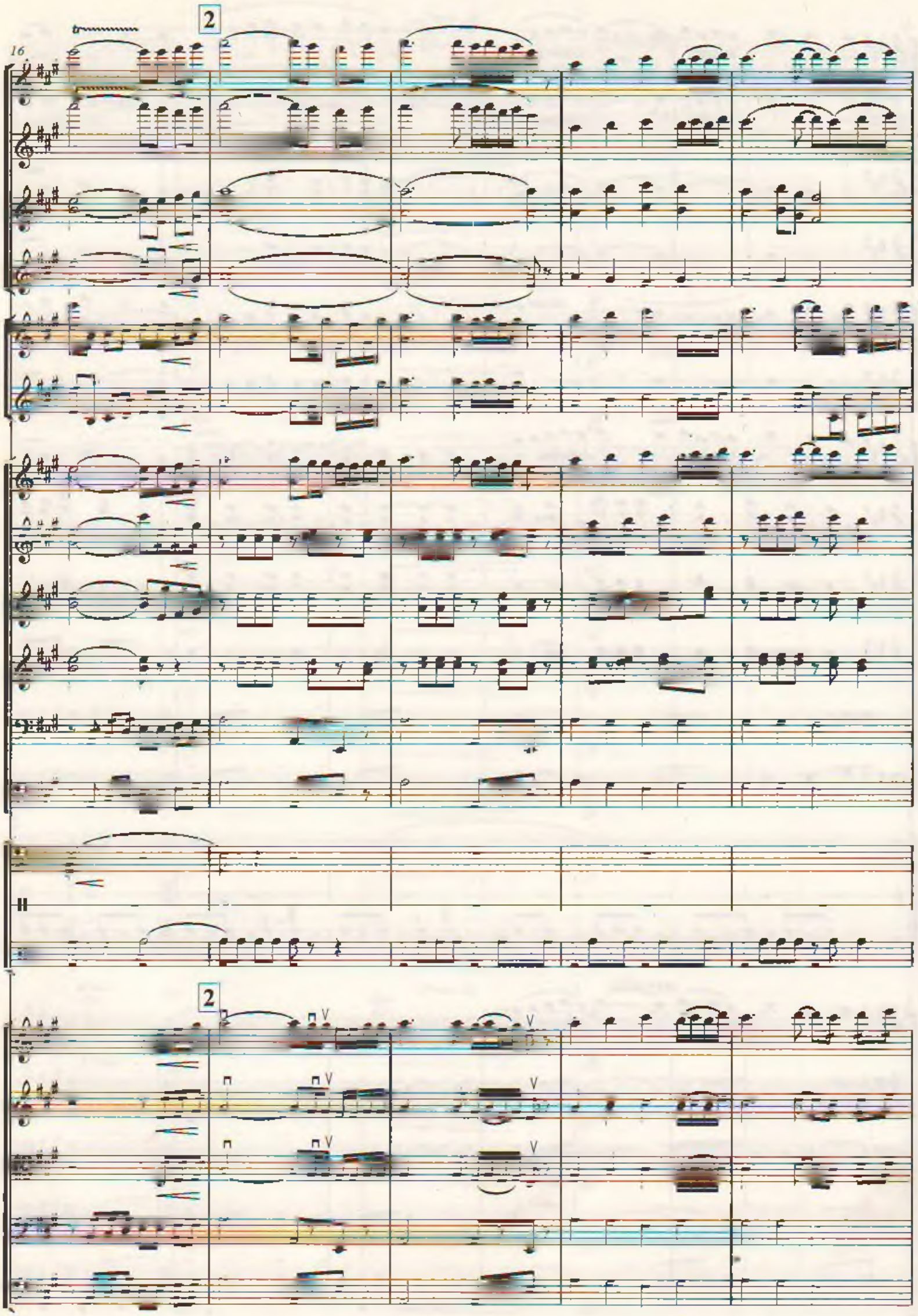
Tarel.

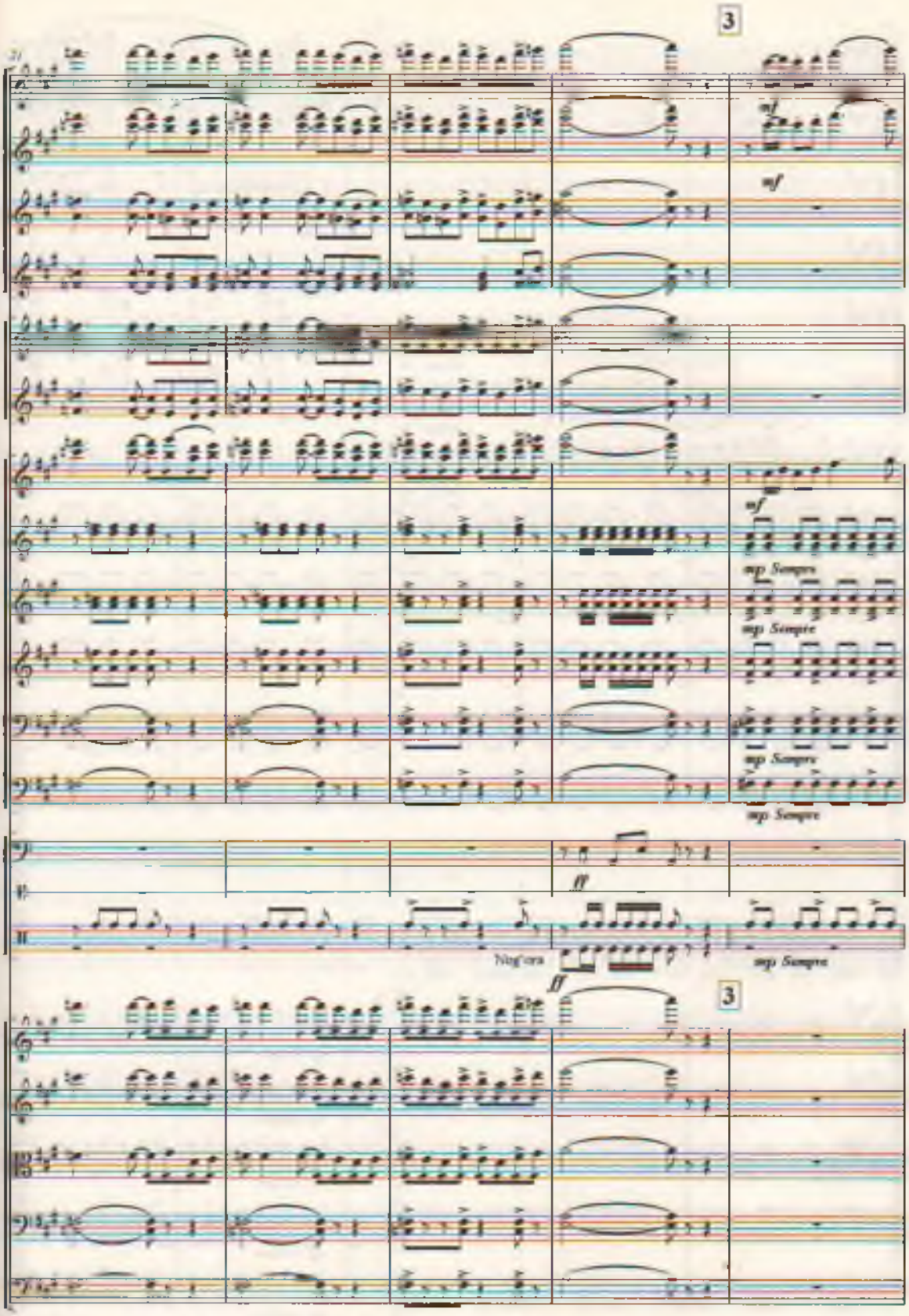
TABRIKNOMA

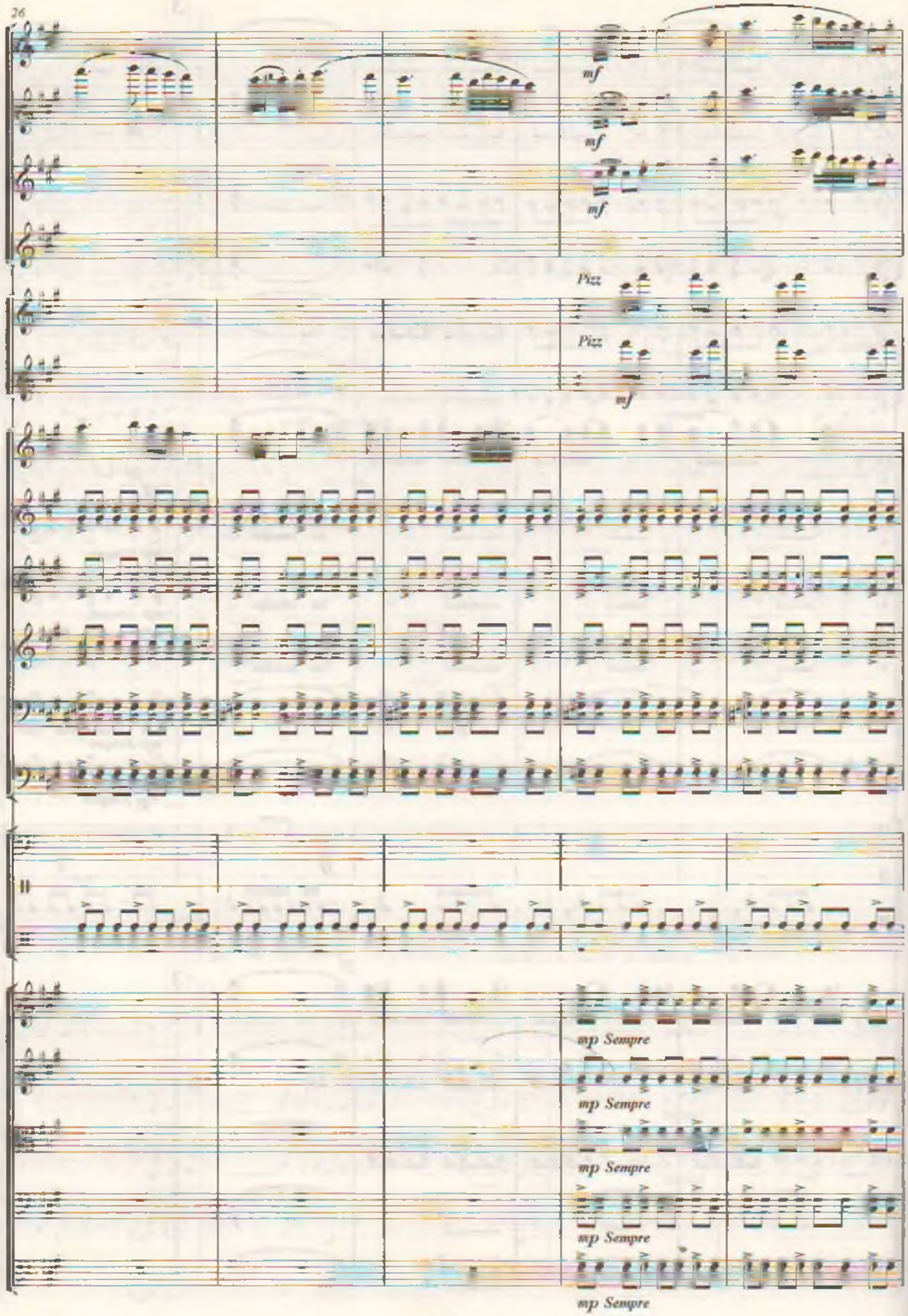

Maestoso
Nay pikkolo
2 nay
2 surnay
2 qo'shnay
Chang I
Chang II
Rubob prima
Qashqar rubob
Afg'on rubob
Dutor alt
Dutor bas
Dutor k. bas
Timpani
Tarelka
Buben
Maestoso
G'ijjak I
G'ijjak II
G'ijjak alt
G'ijjak bas
G'ijjak k. bas


Poro rit
1
Allegro
mp
ff
unis.
mf
div
Poro rit
1
Allegro




16
2
2


3
mf
mf
mf
mp Sempre
mp Sempre
mp Sempre
mp Sempre
ff
Ng'ora
mp Sempre
ff
3


26
mf
mf
mf
Pizz
Pizz
mf
mp Sempre
mp Sempre
mp Sempre
mp Sempre
mp Sempre

4

31

ord

mf

ord

mf

mf

mp

mp

mp

mp

mp

II

II

Дуэт

4 mp

mp

mp

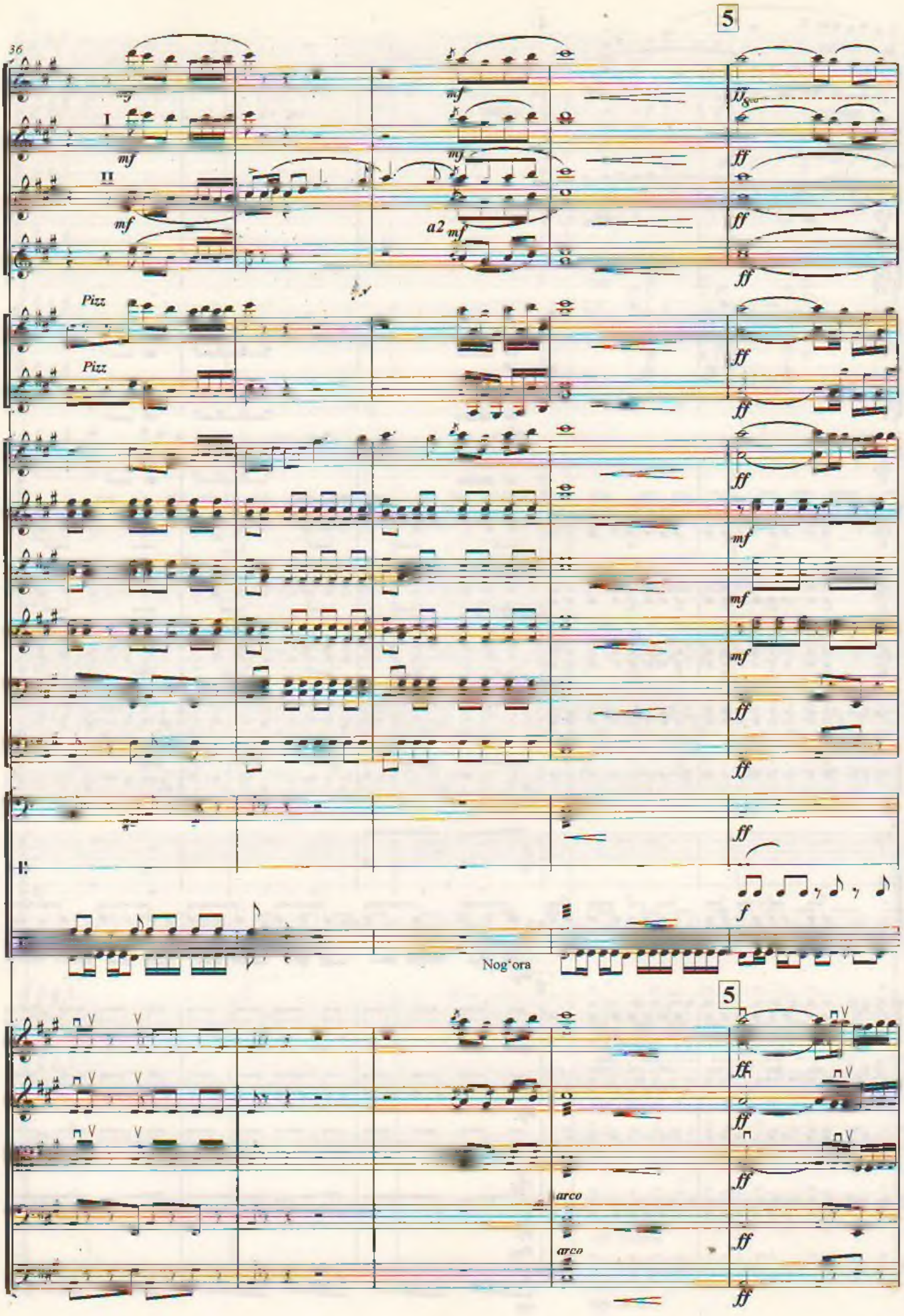
mp

Pizz

mp

Pizz

mp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36
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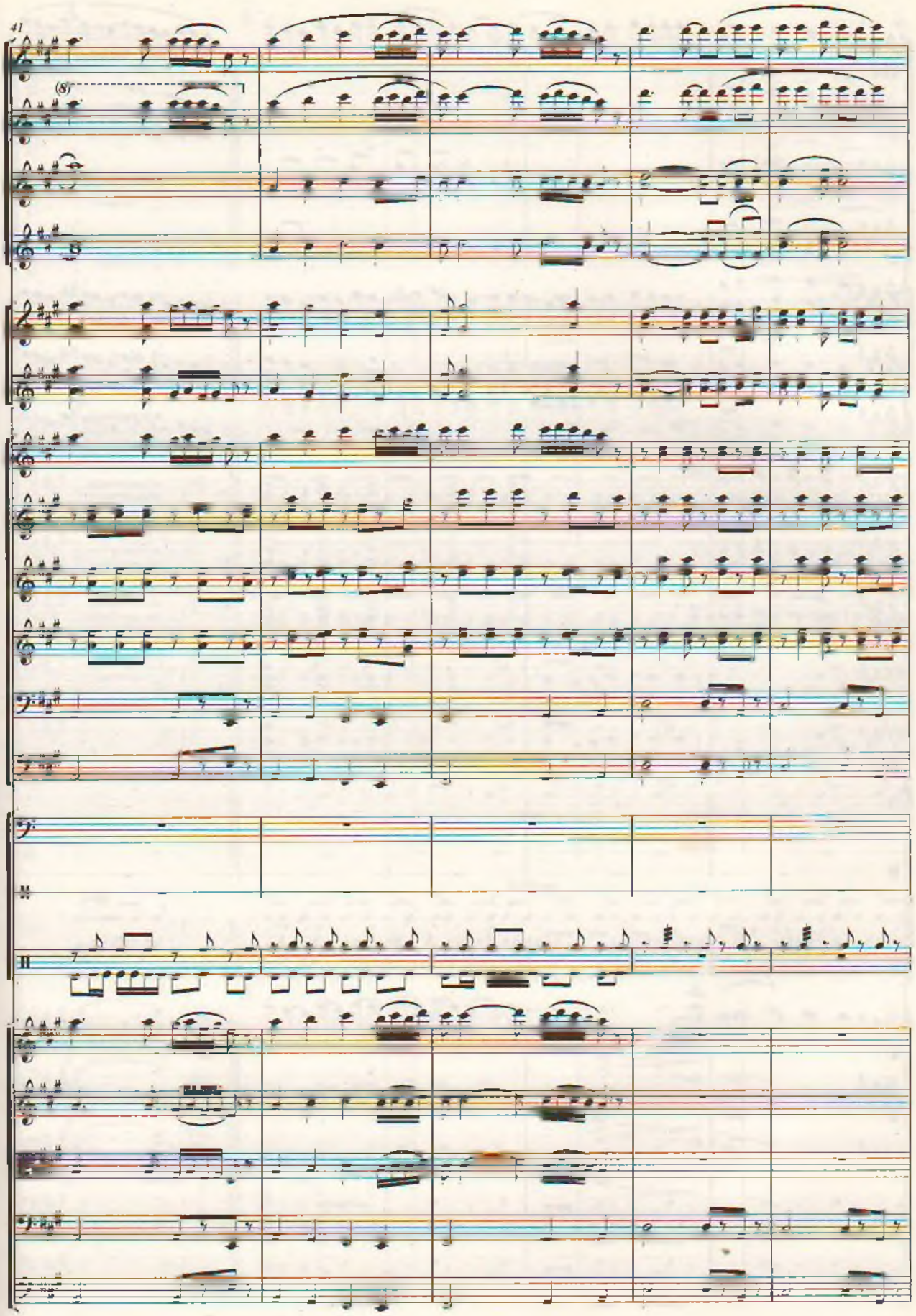
II
mf
a2
ff
Pizz
Pizz
f
Nog'ora
5
arco
arco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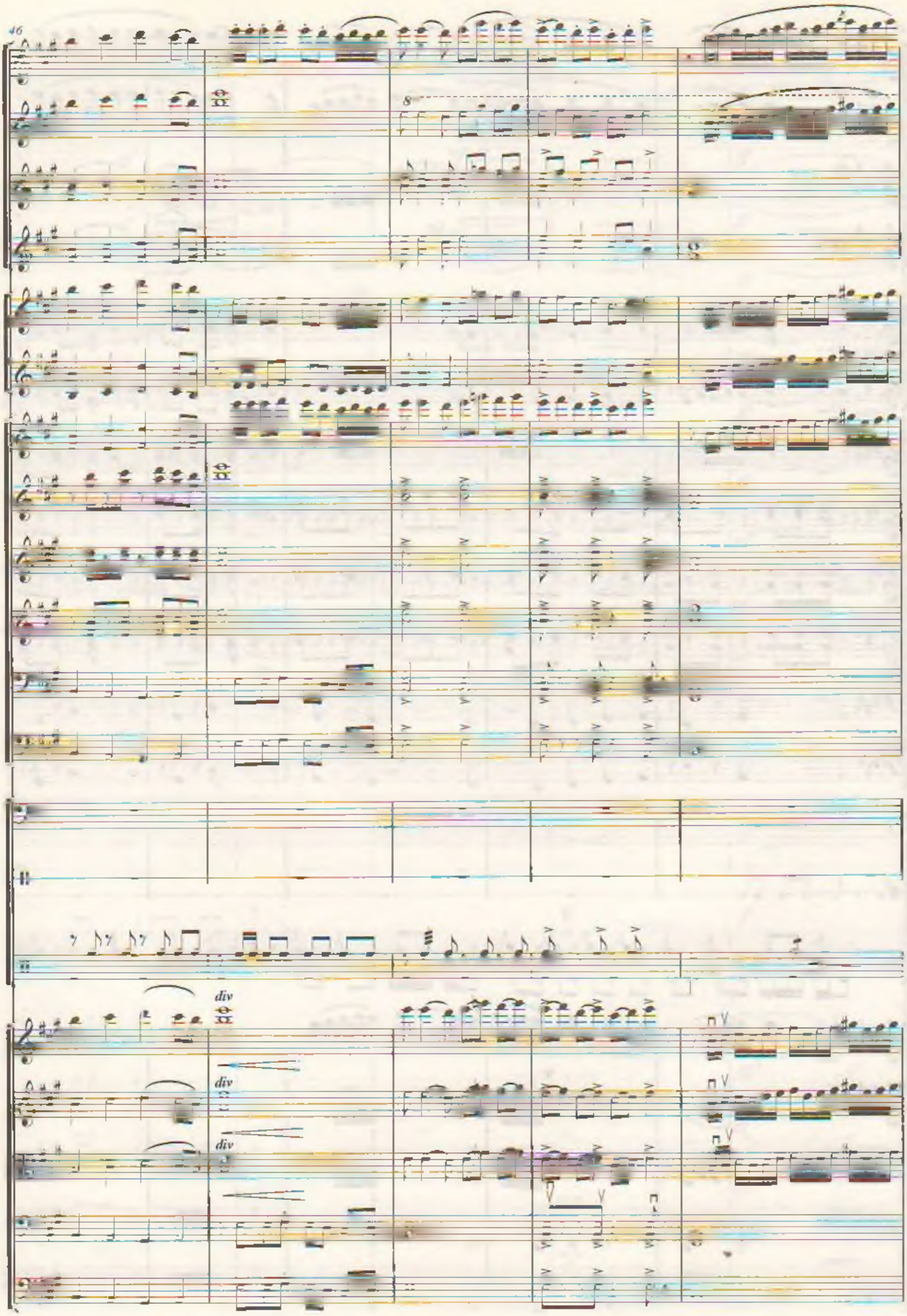
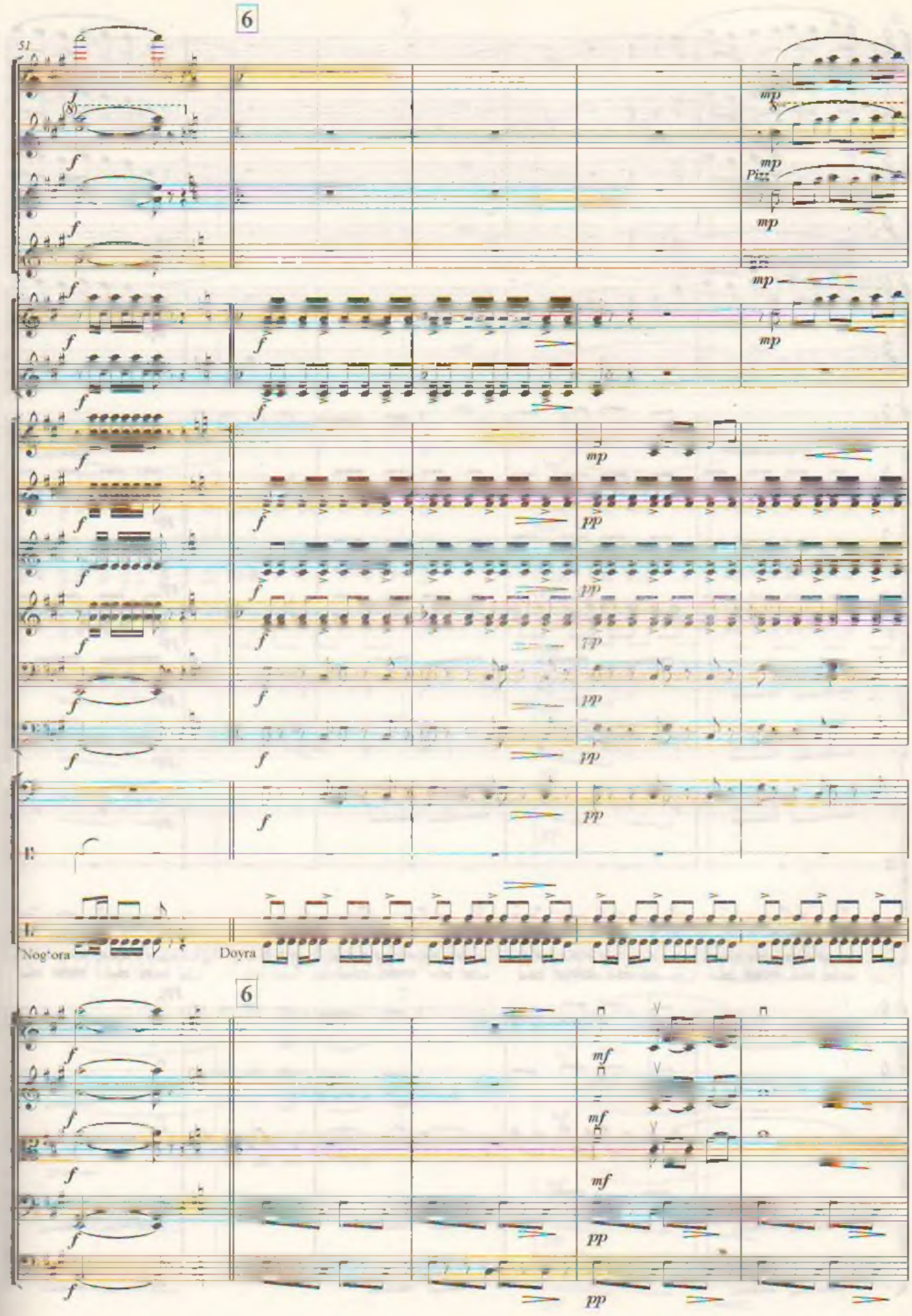
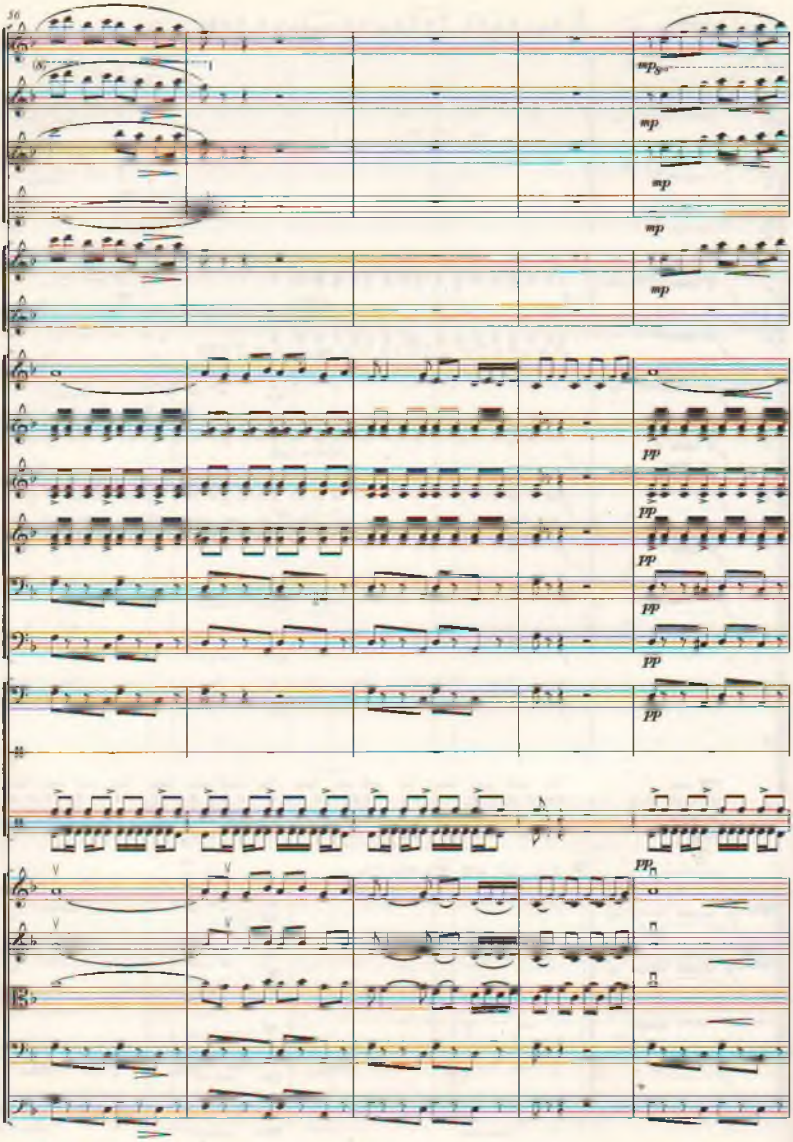

46
8va
div
div
div


6
51
mp
Pizz.
Nog'ora
Doyra
6


56
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pp
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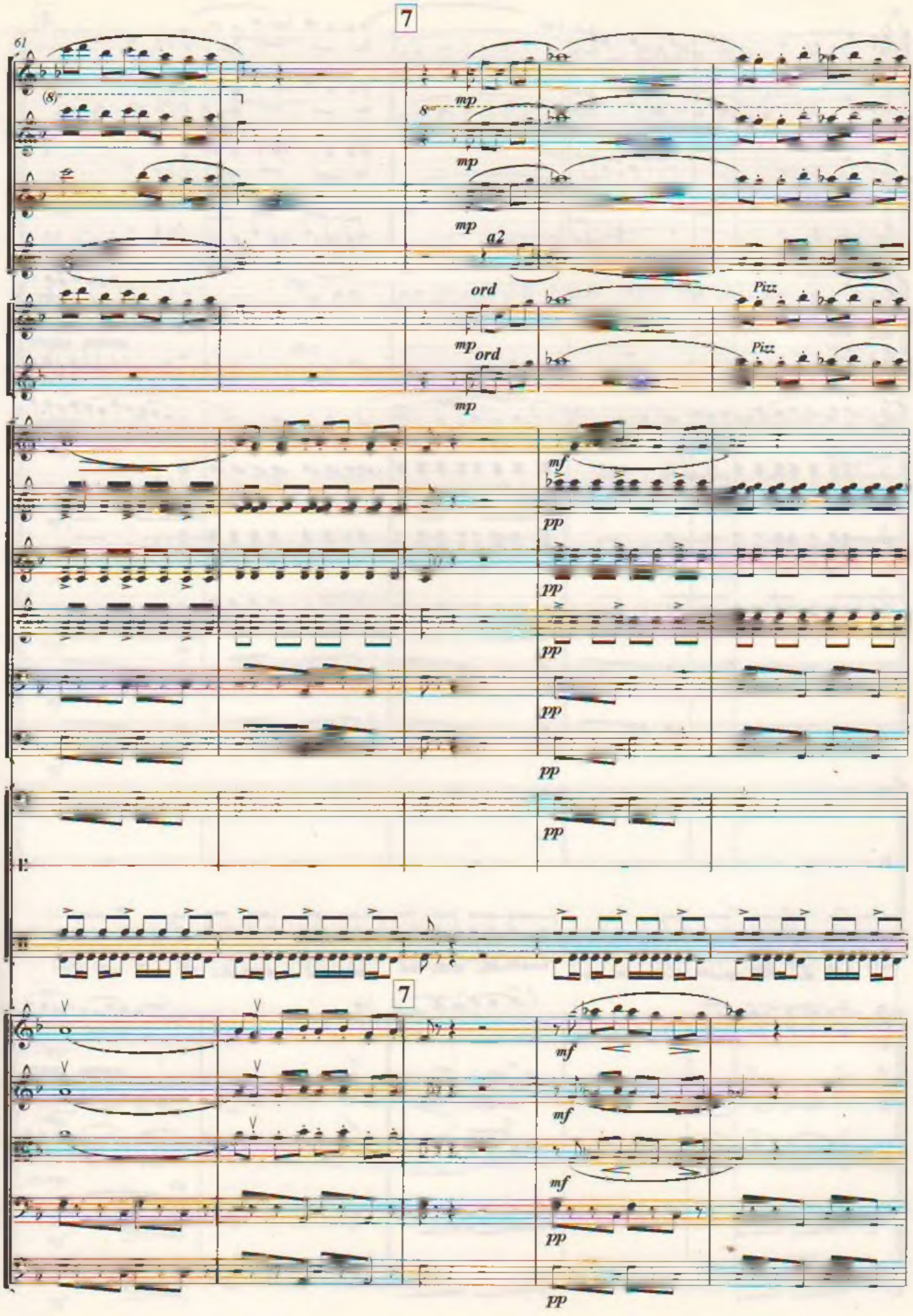
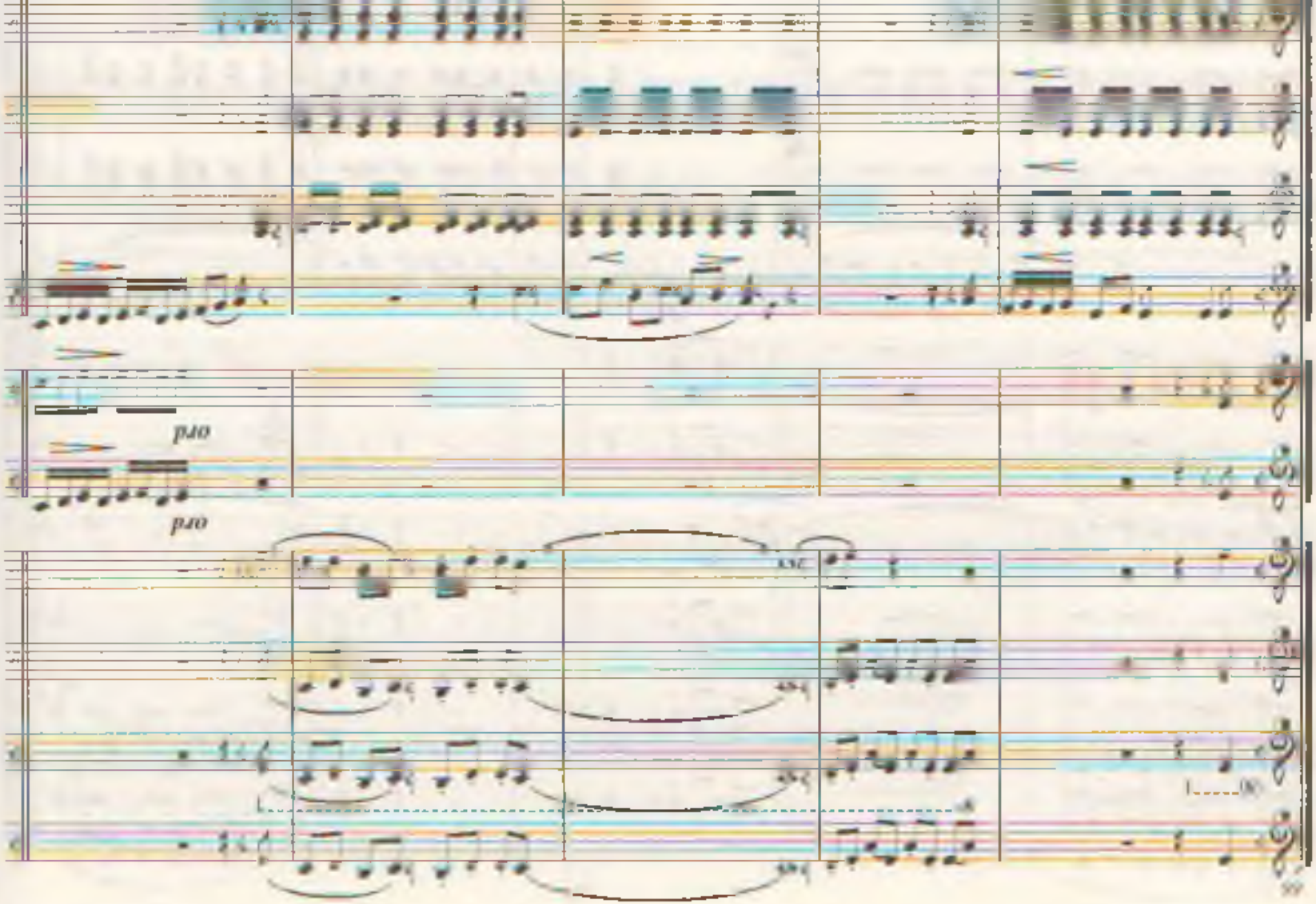
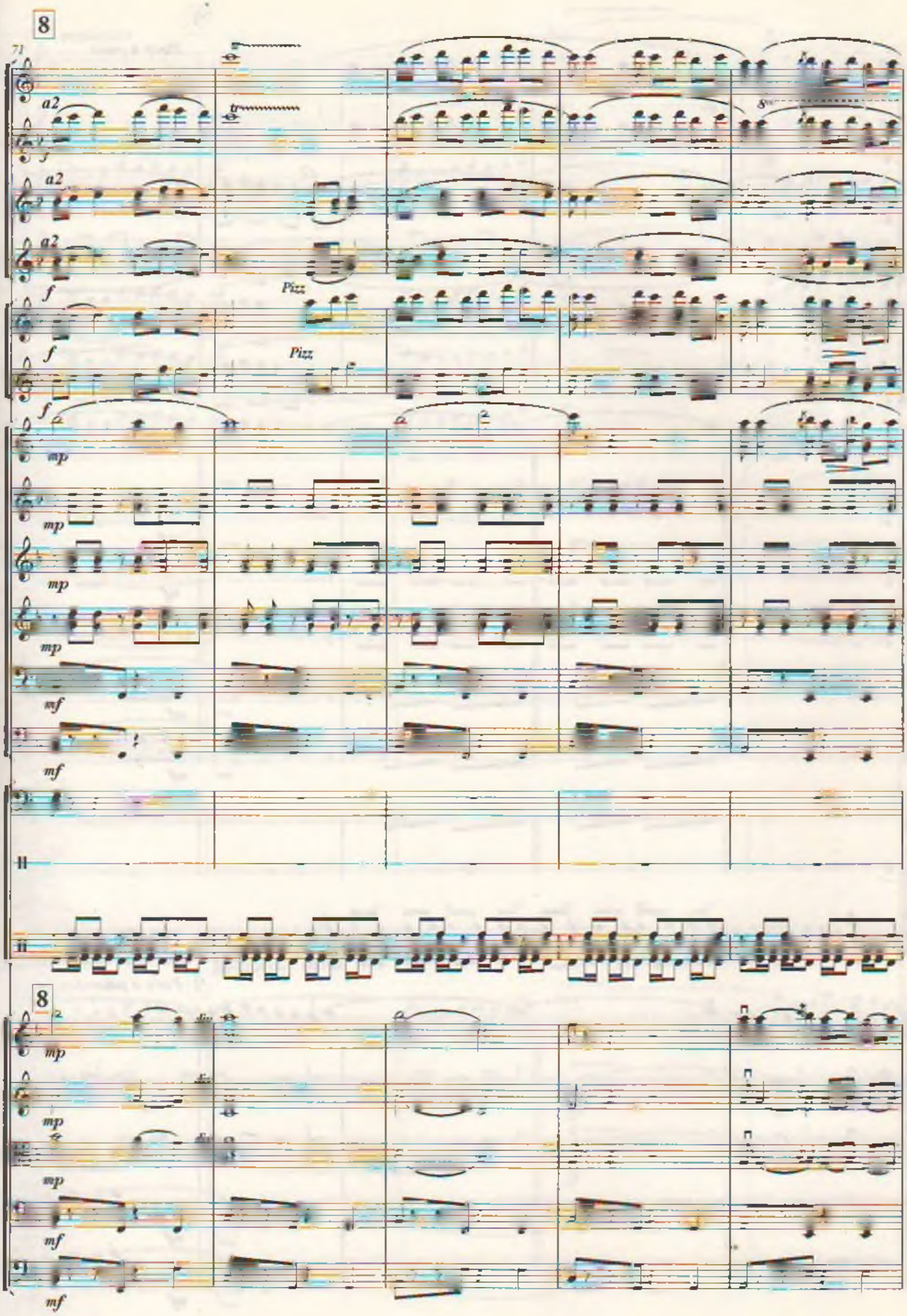
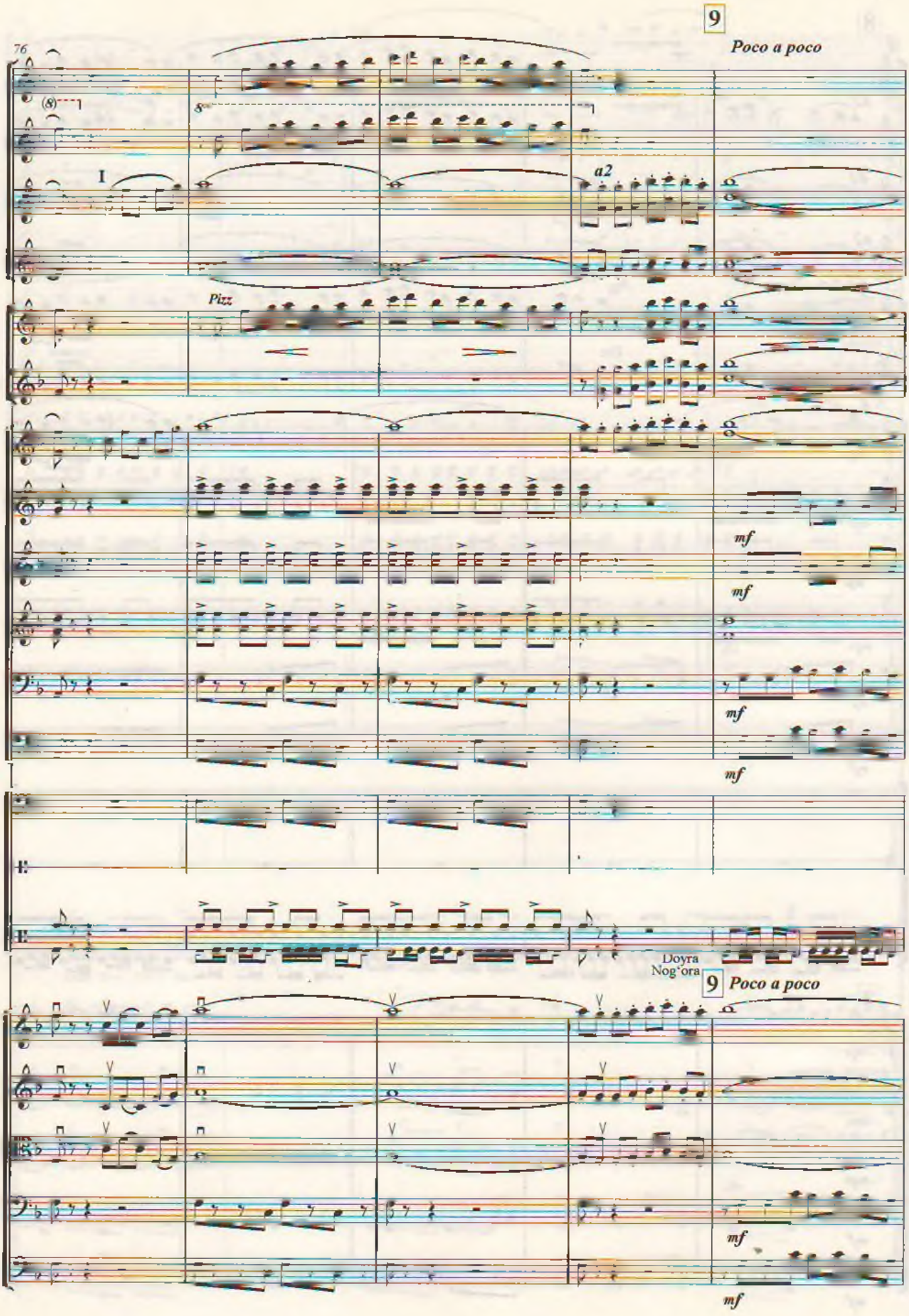
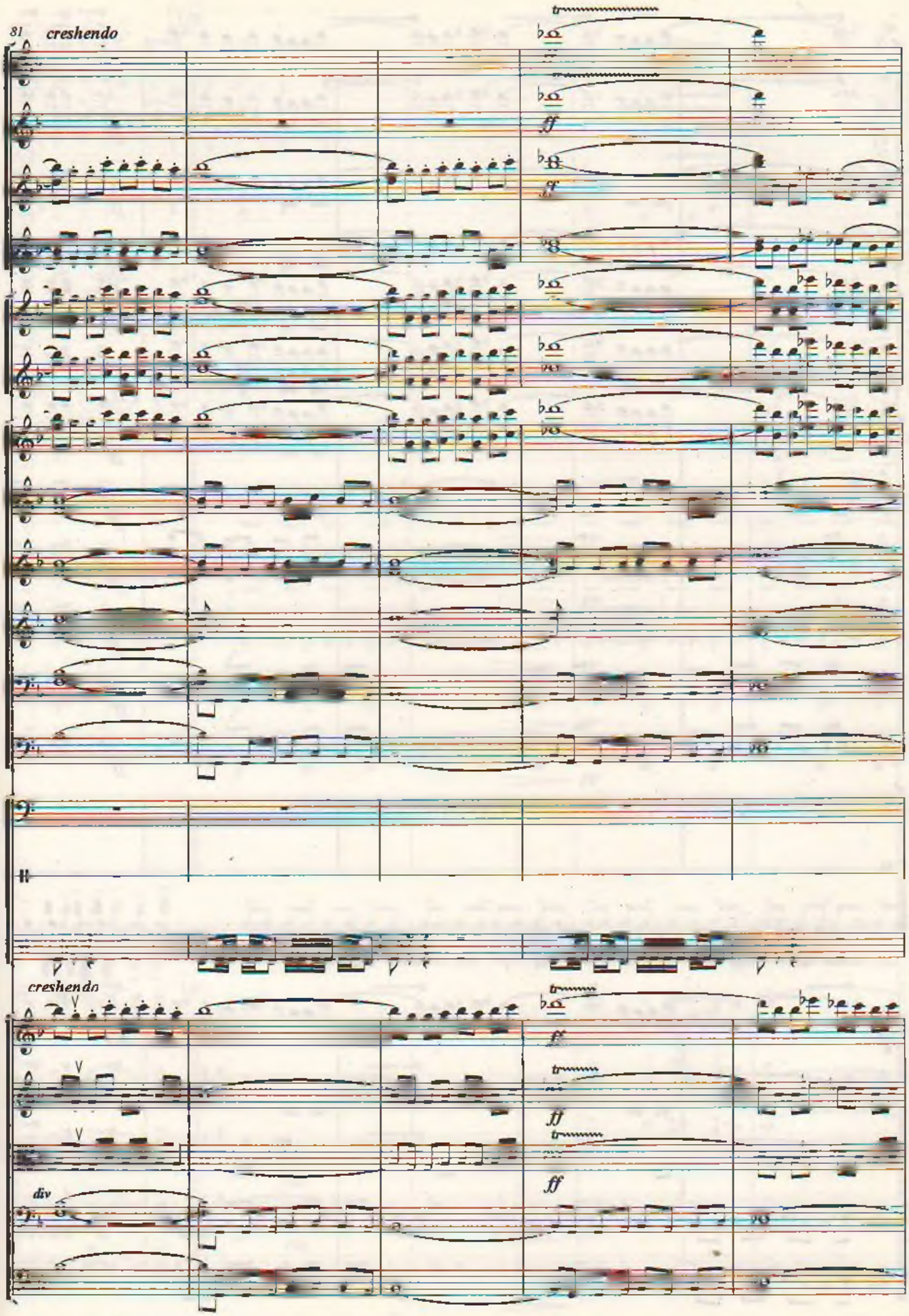
pp

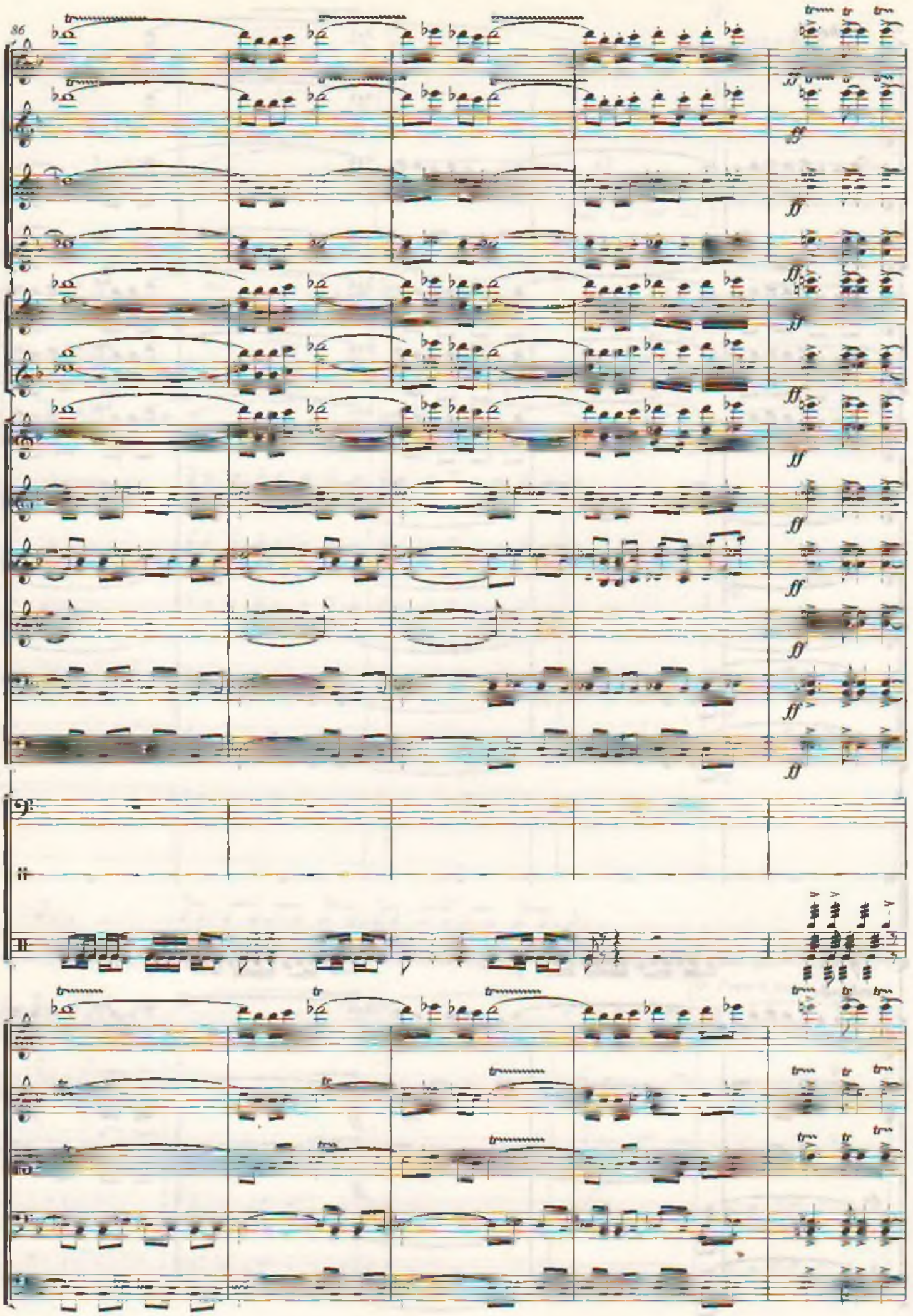

7
61
(8)
mp
mp
mp
a2
ord
Pizz
mp
ord
Pizz
mp
mf
pp
pp
pp
pp
pp
7
mf
mf
mf
pp
pp


pizz
pizz
arco


8
a2
a2
a2
Pizz
Pizz
mp
mp
mp
mp
mf
mf
8
mp
mp
mp
mf
mf


9
Poco a poco
76
(8)
8va
I
a2
Pizz
mf
mf
mf
mf
II:
II:
Doyra
Nog'ora
9
Poco a poco
mf
mf


81
creshendo
ff
ff
creshendo
ff
ff
ff
div


86
ff

10

91

tr tr tr

f f f f

Pizz

mf ord

mf

f

f f f f

pp pp pp pp

Nog'ora

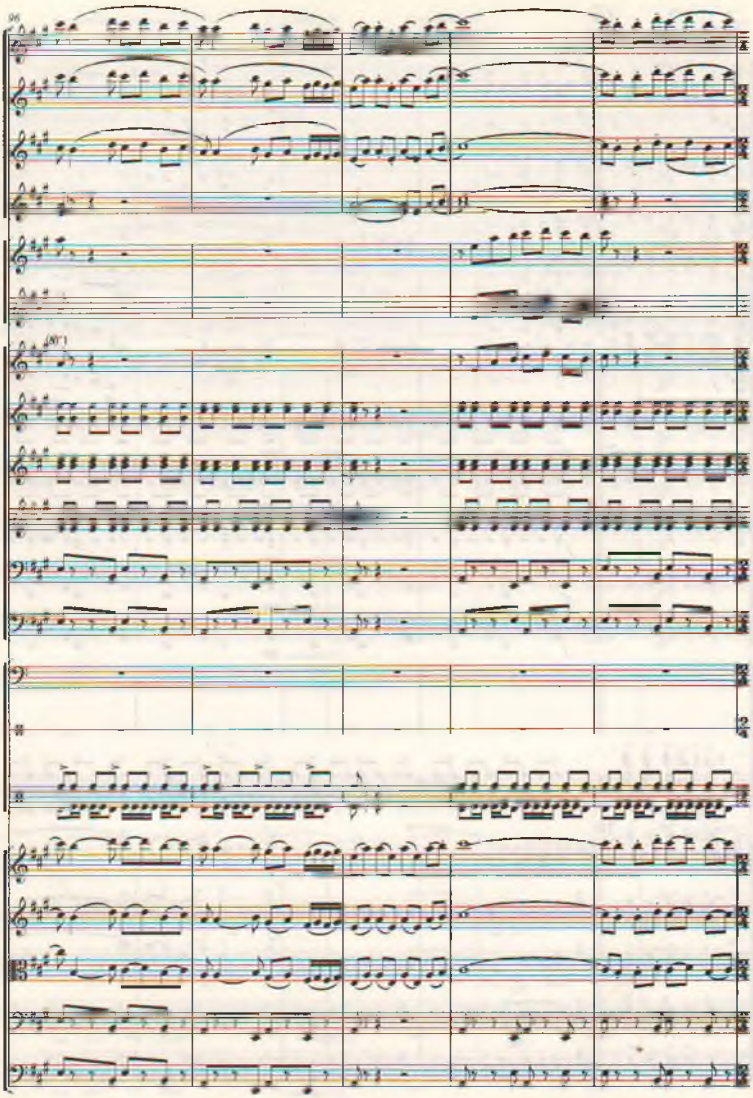
10

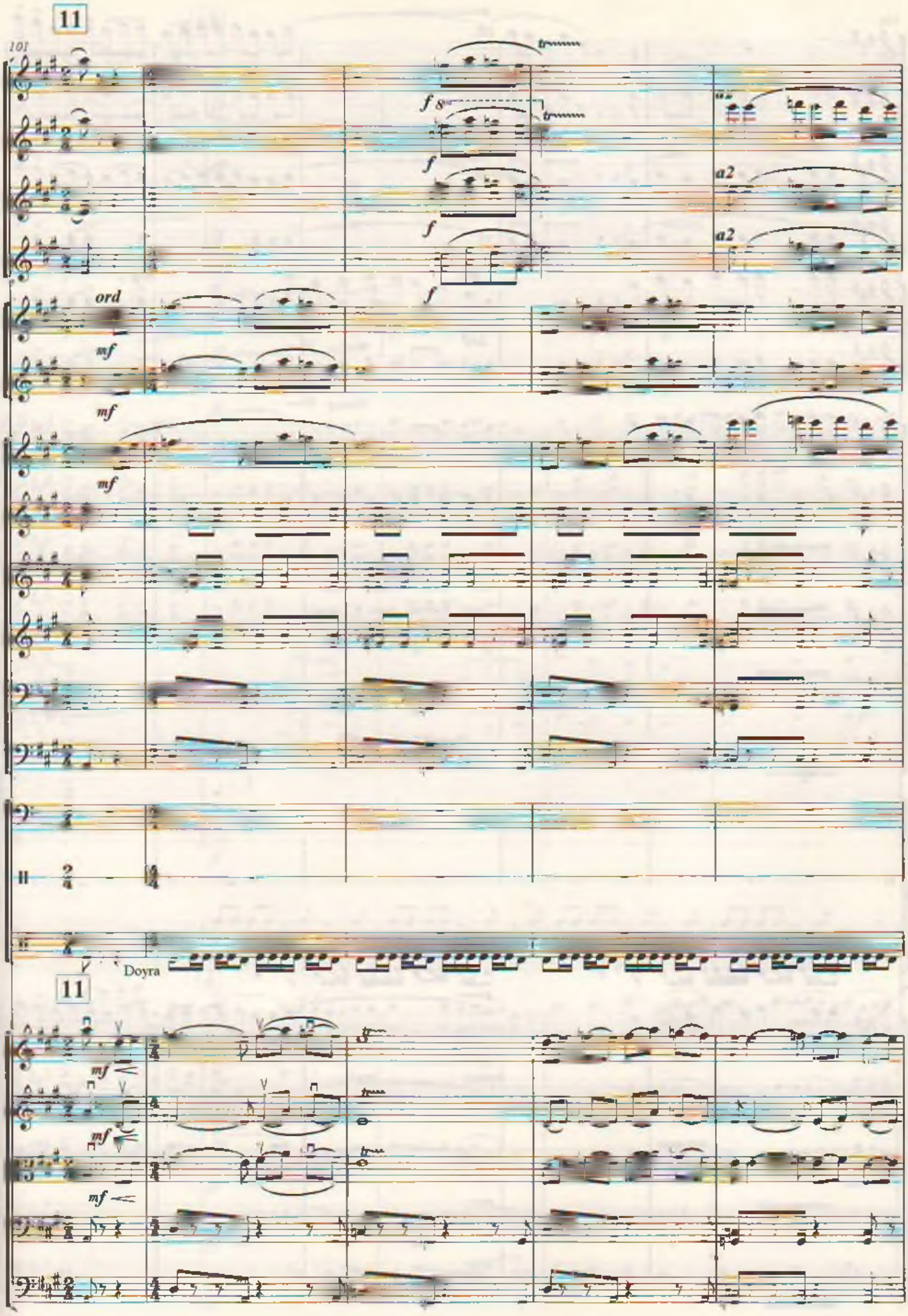
f f f f

Pizz Pizz

f f

pp pp




11
101
f
8va
a2
ord
mf
Doyra
11

106

Pizz

ord

ord

div

arco

arco

div

12

III

8va

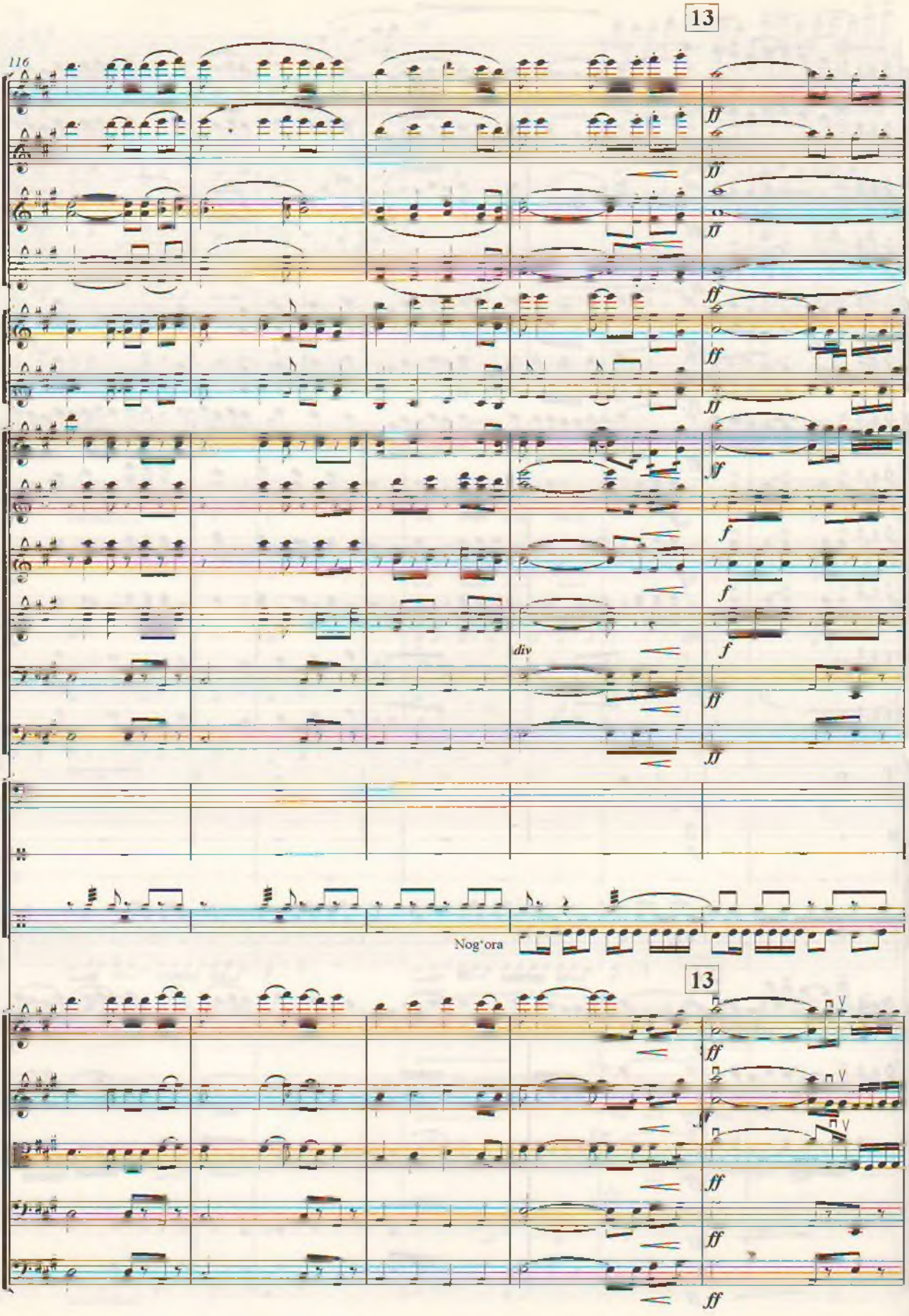
ff

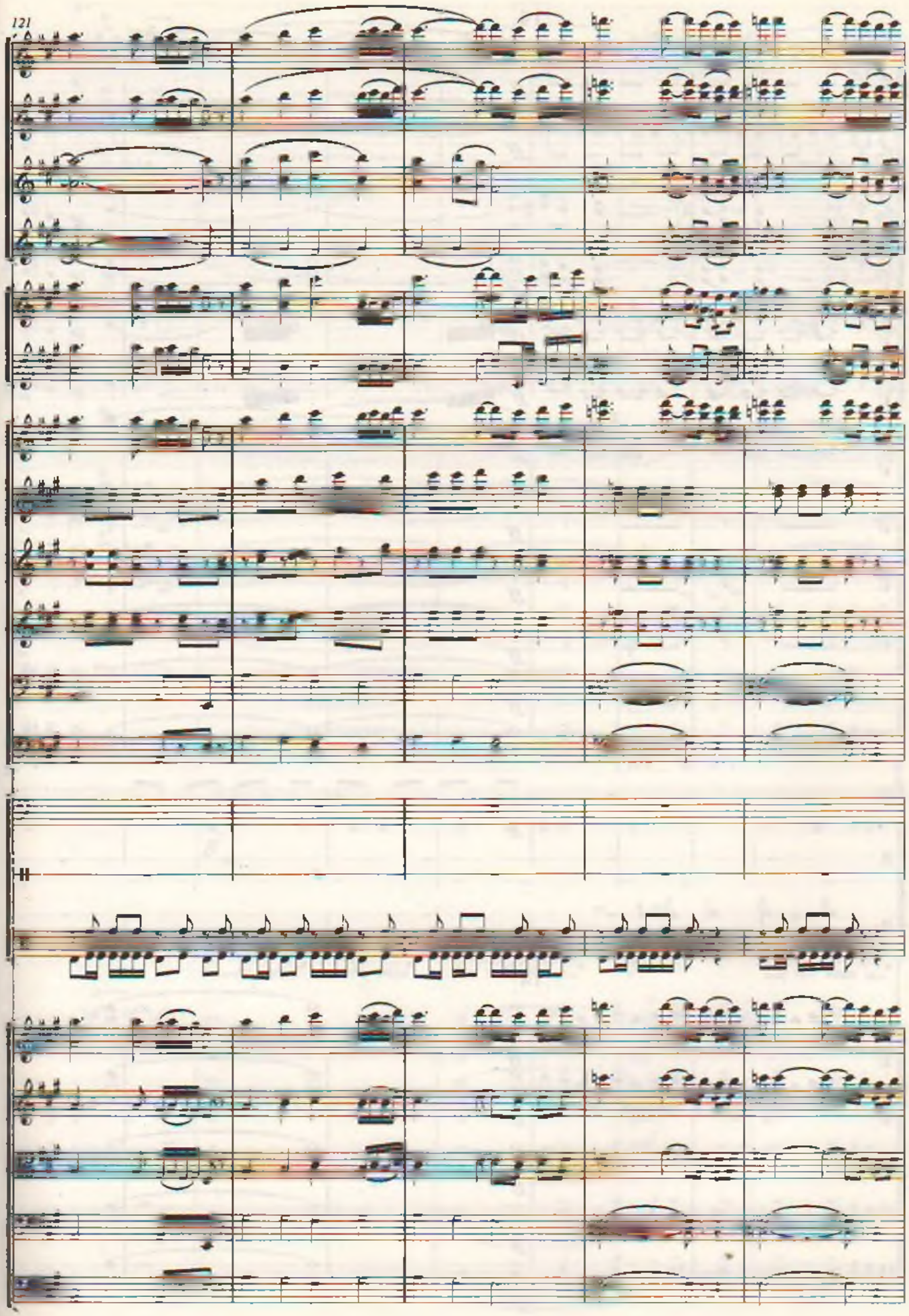
a2

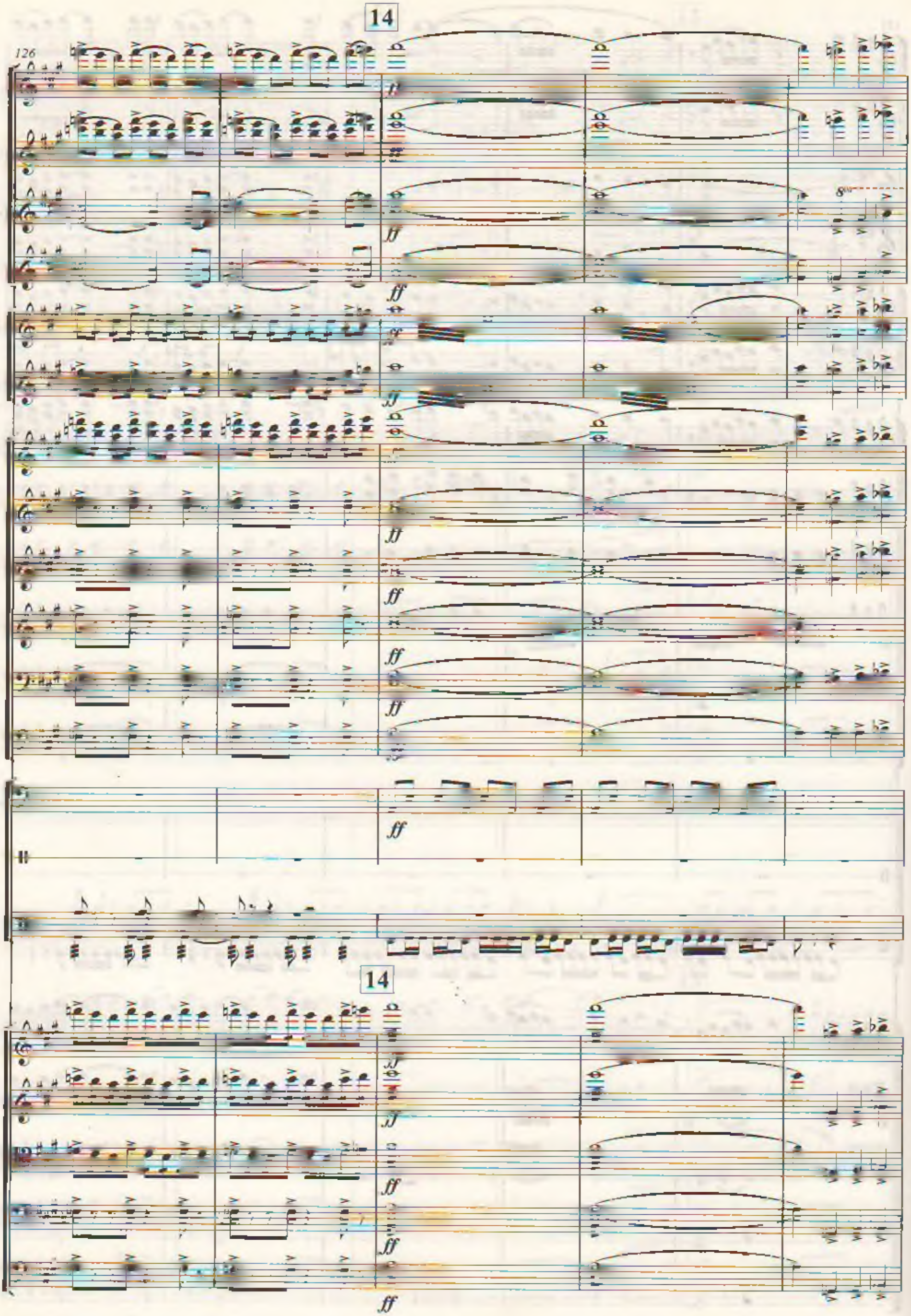
mf

f

12


13
116
ff
ff
ff
ff
ff
f
f
f
div
ff
ff
Nog'ora
13
ff
ff
ff
ff
ff


121


14
126
ff
14

131

ff

136

Poco meno mosso

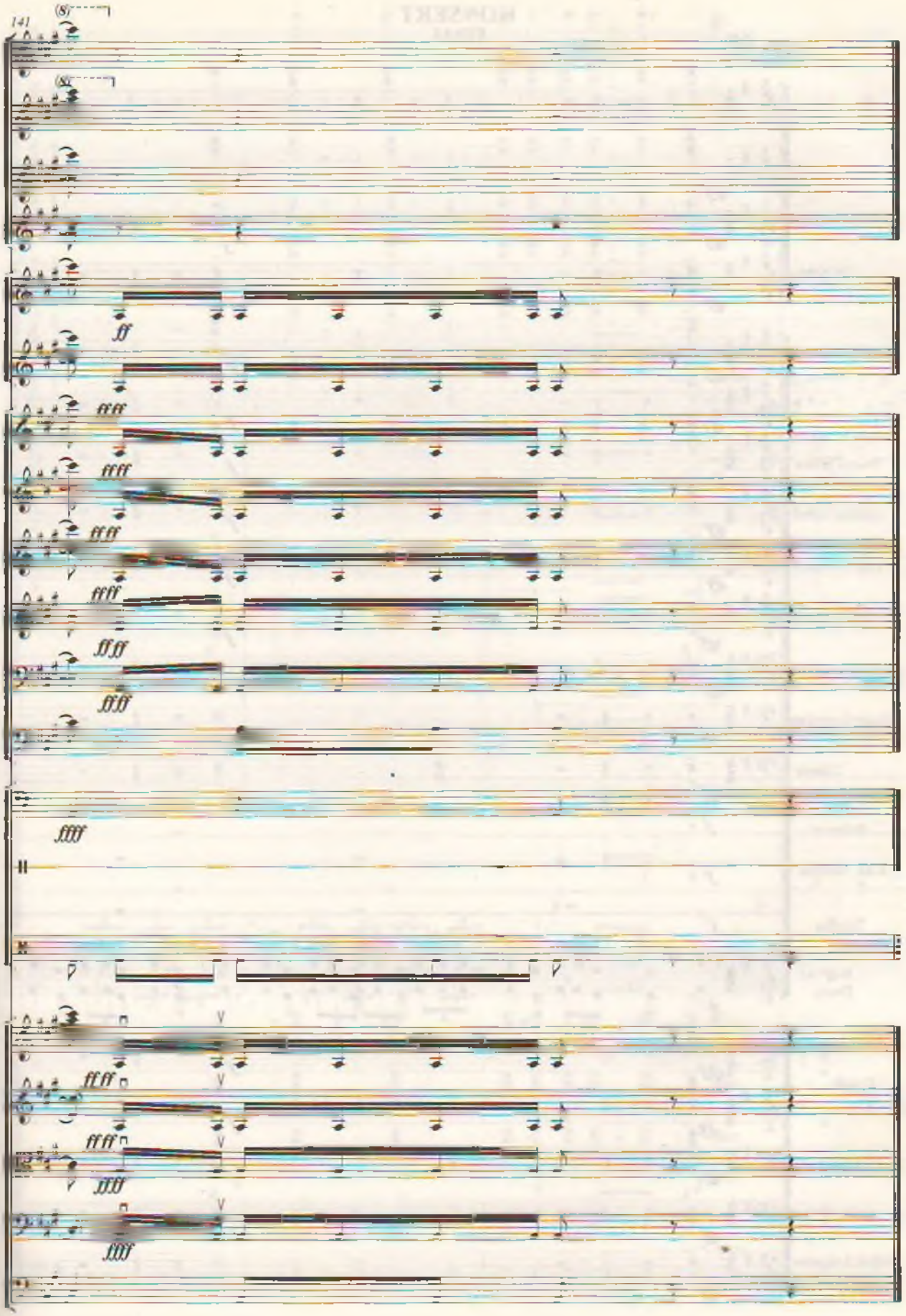
a - tempo

mf

Poco meno mosso

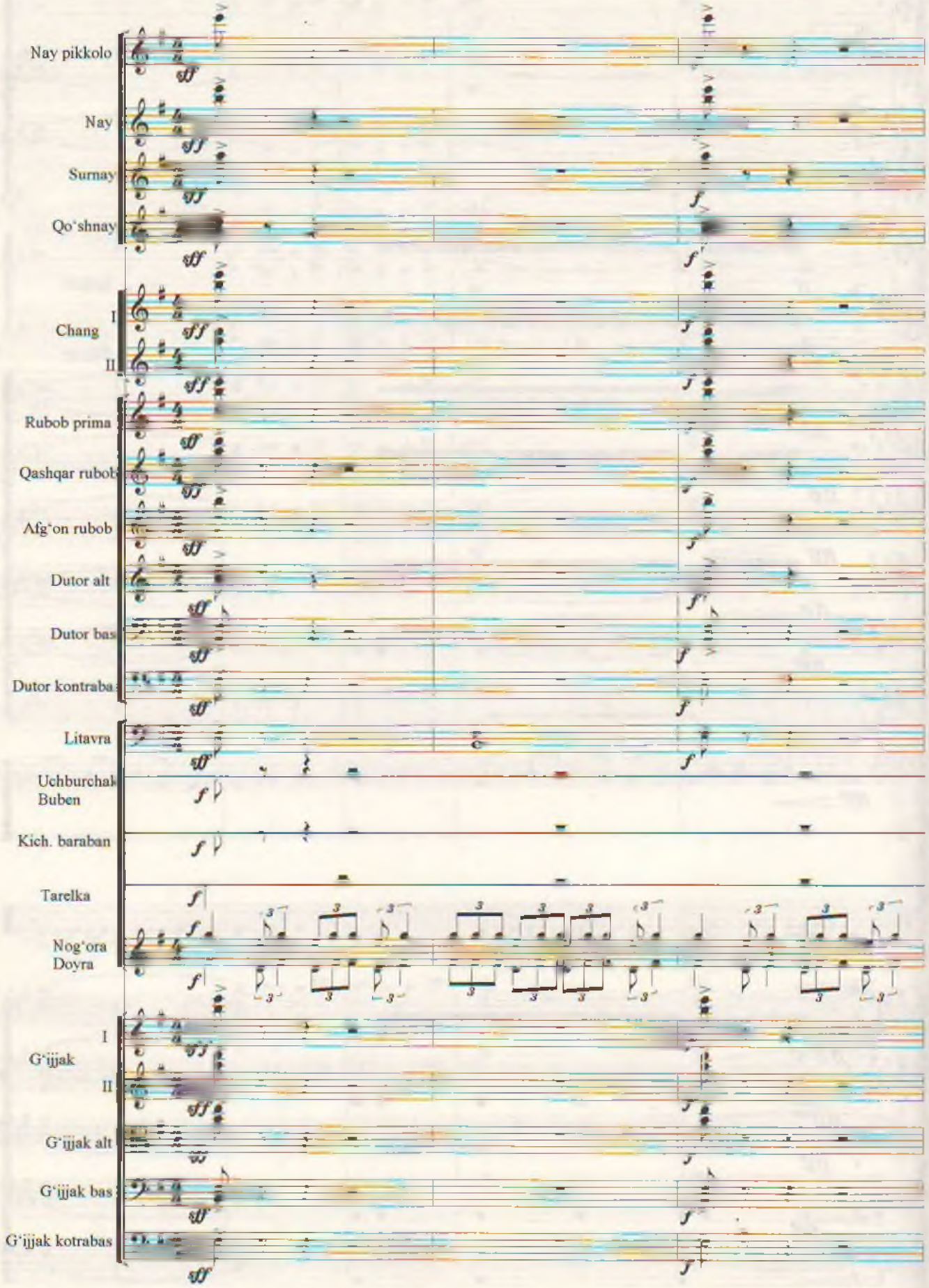
mf

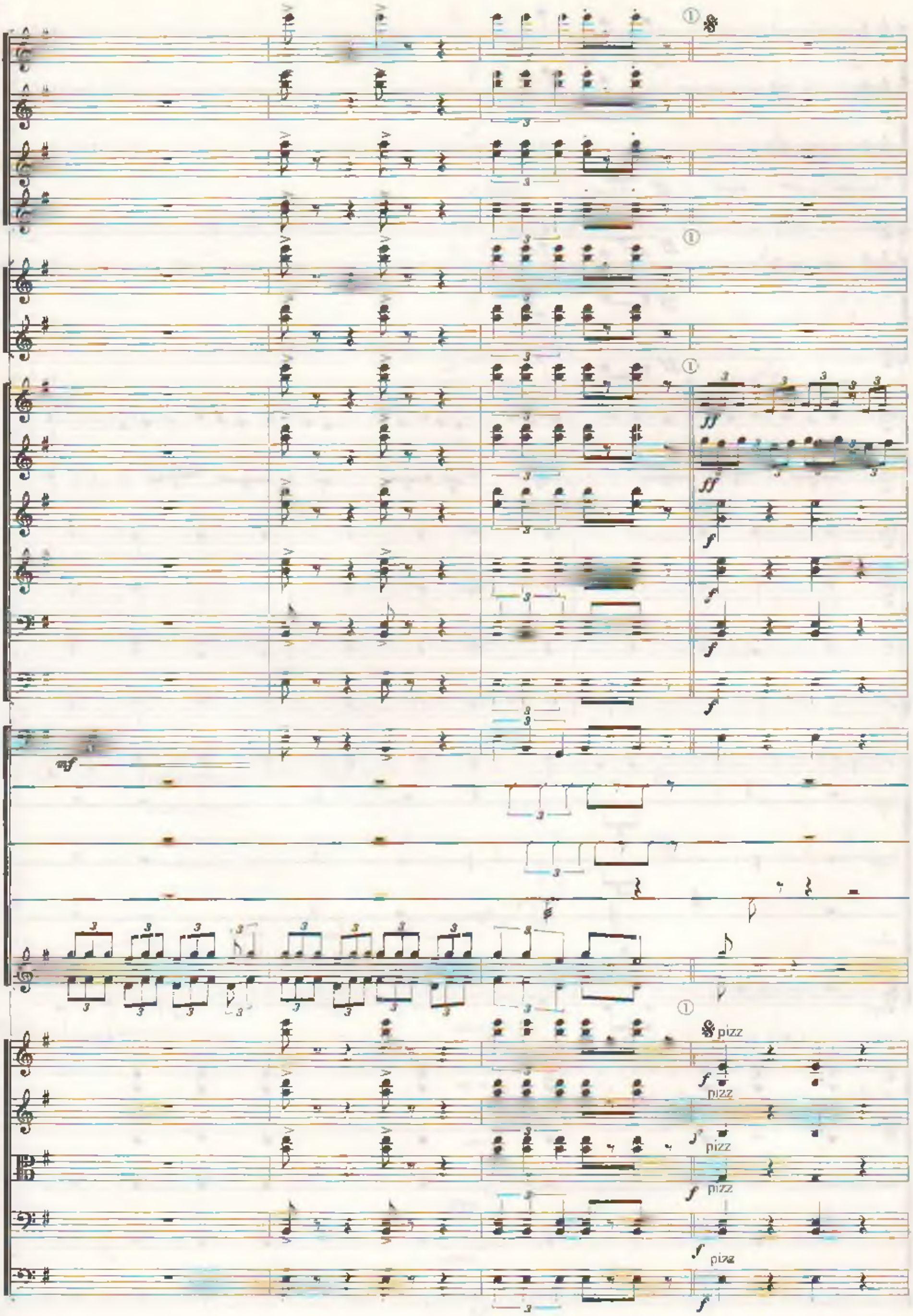
a - tempo

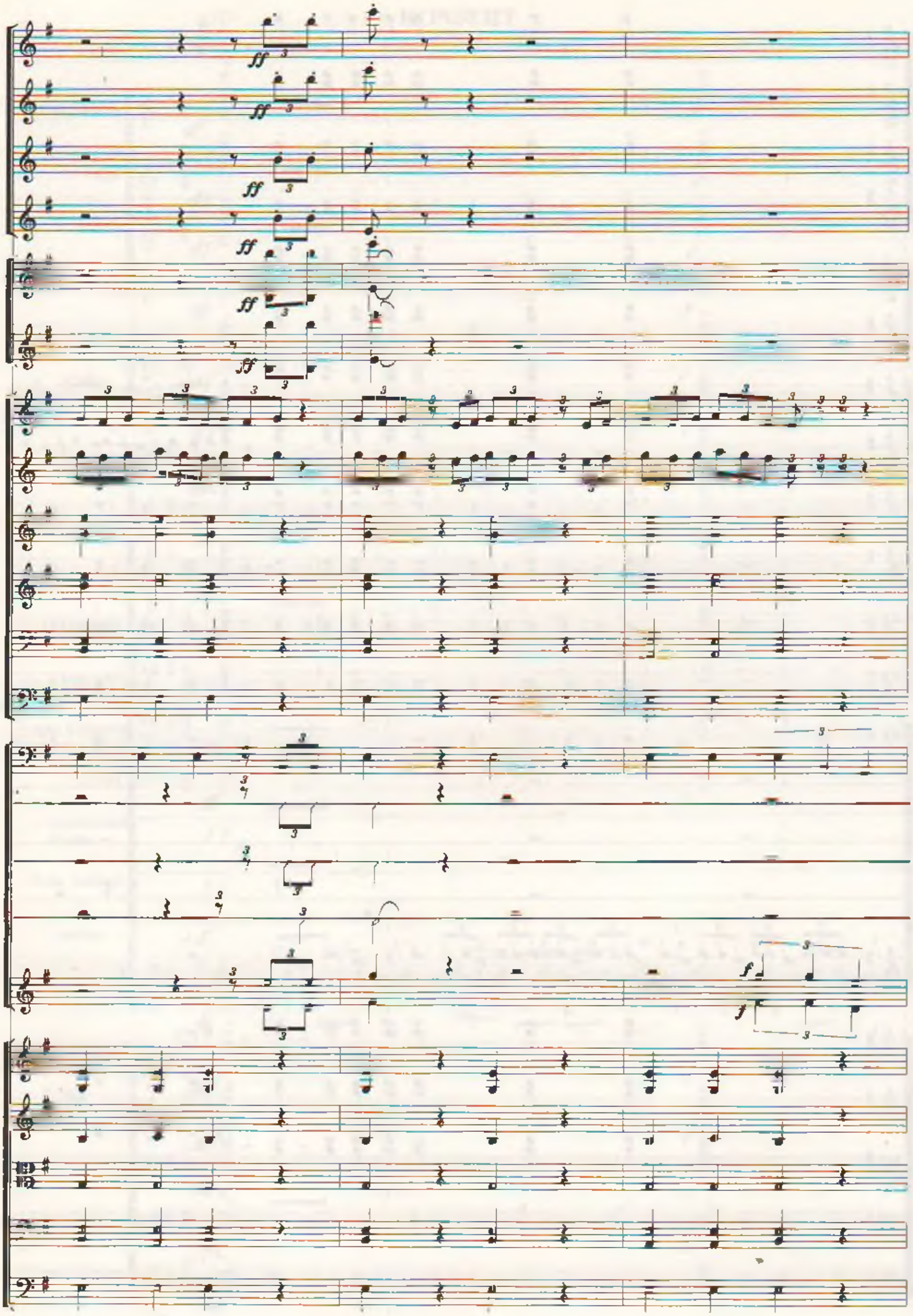

141
(8)
(8)
ff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff

KONSERT
FINAL

Allegro con brio




pizz
pizz
pizz
pizz
pizz



f

f

f

f

mf

mf

mf

mf

arco

arco

arco

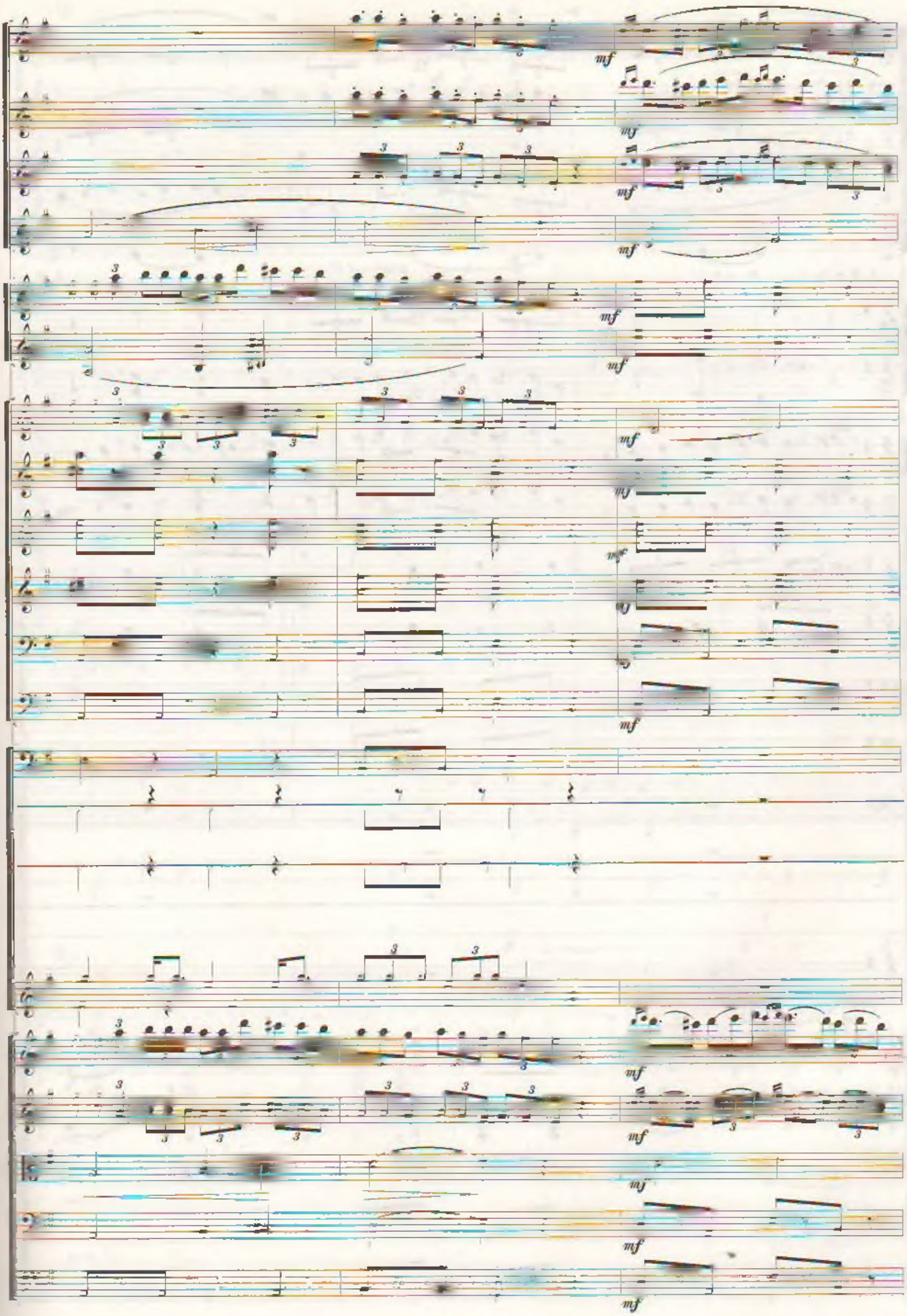
mf

arco

mf

mf

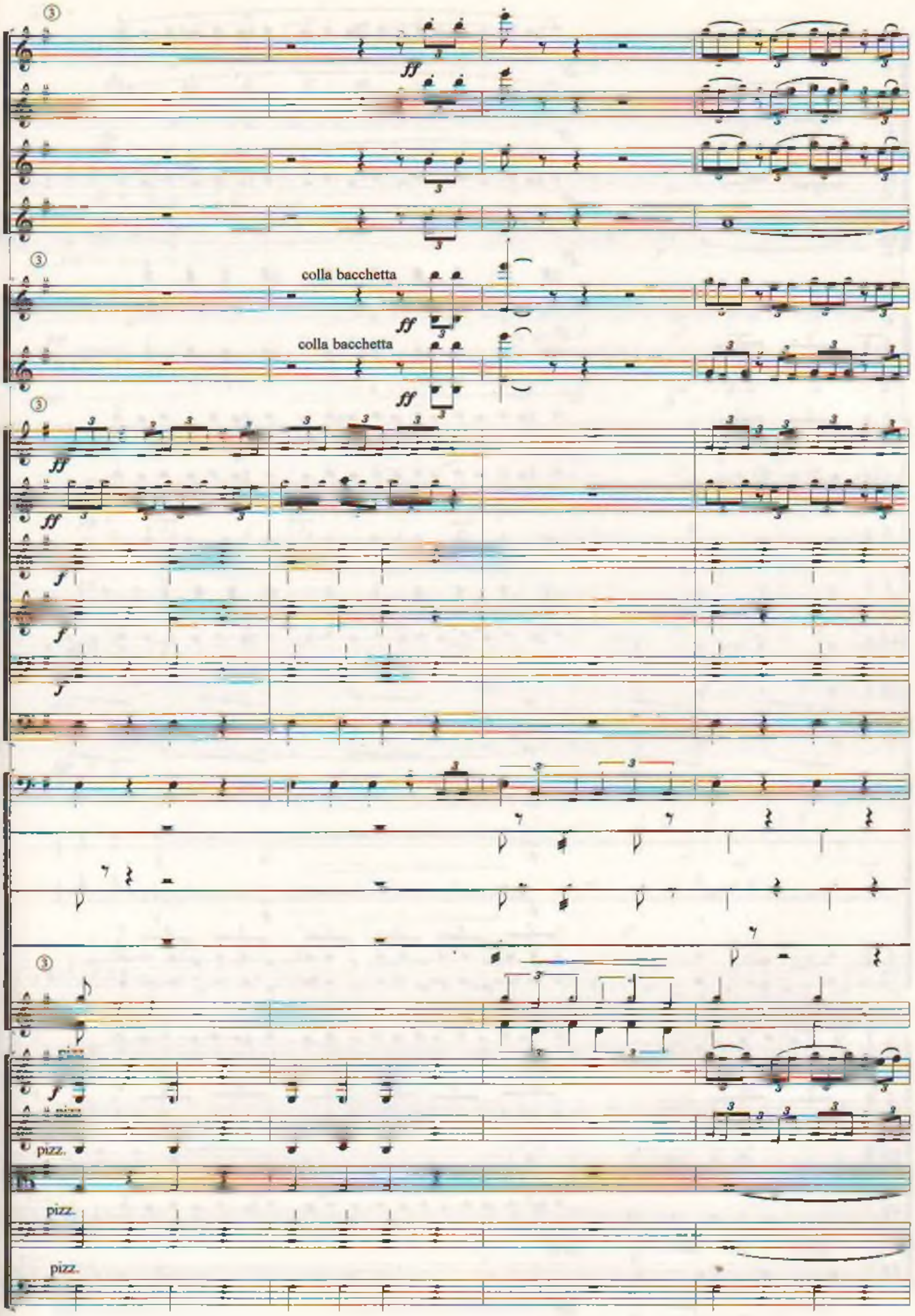
div.


mf

8va

pizz.

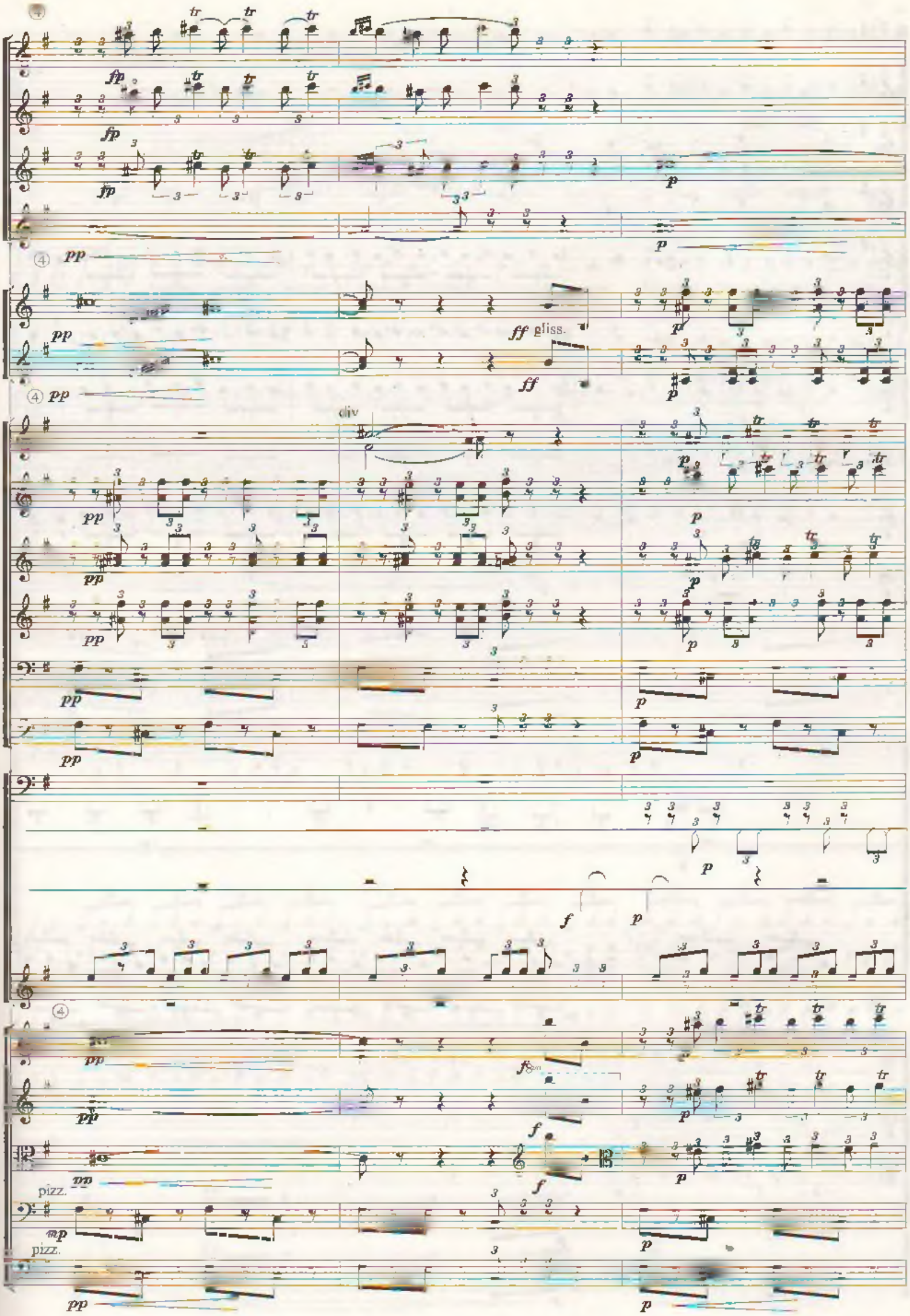
pizz.


colla bacchetta
colla bacchetta
pizz.
pizz.
pizz.

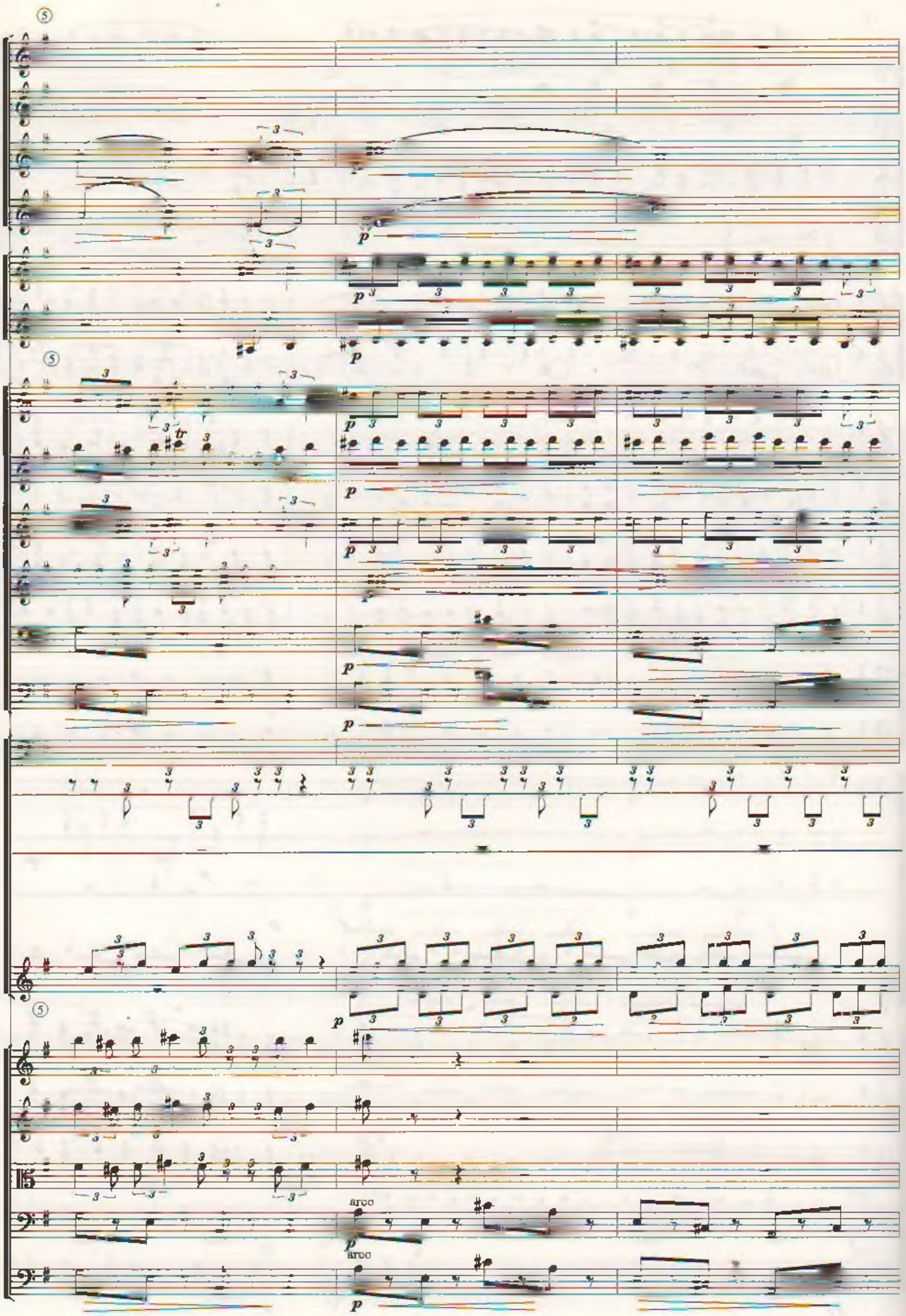
ff

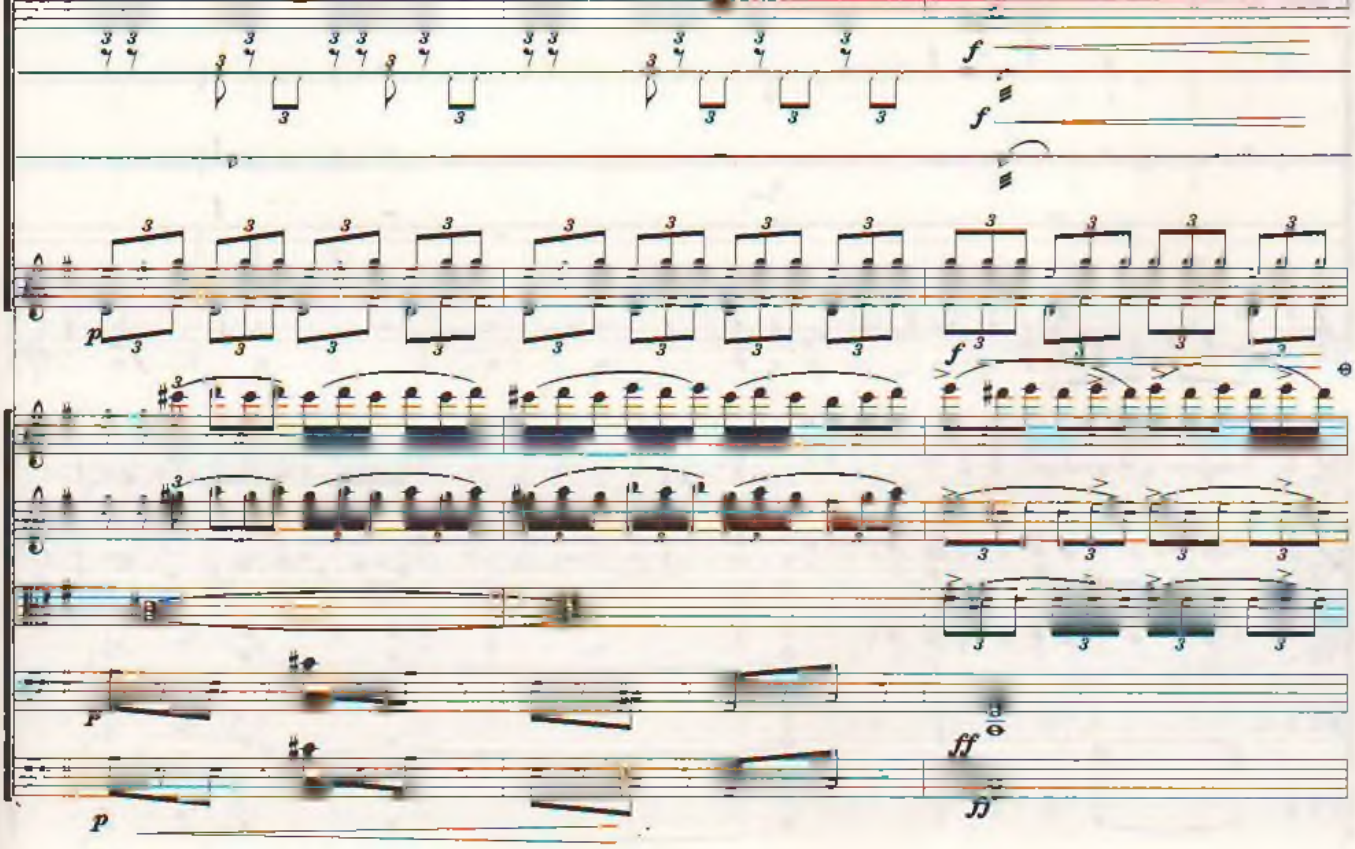
ff

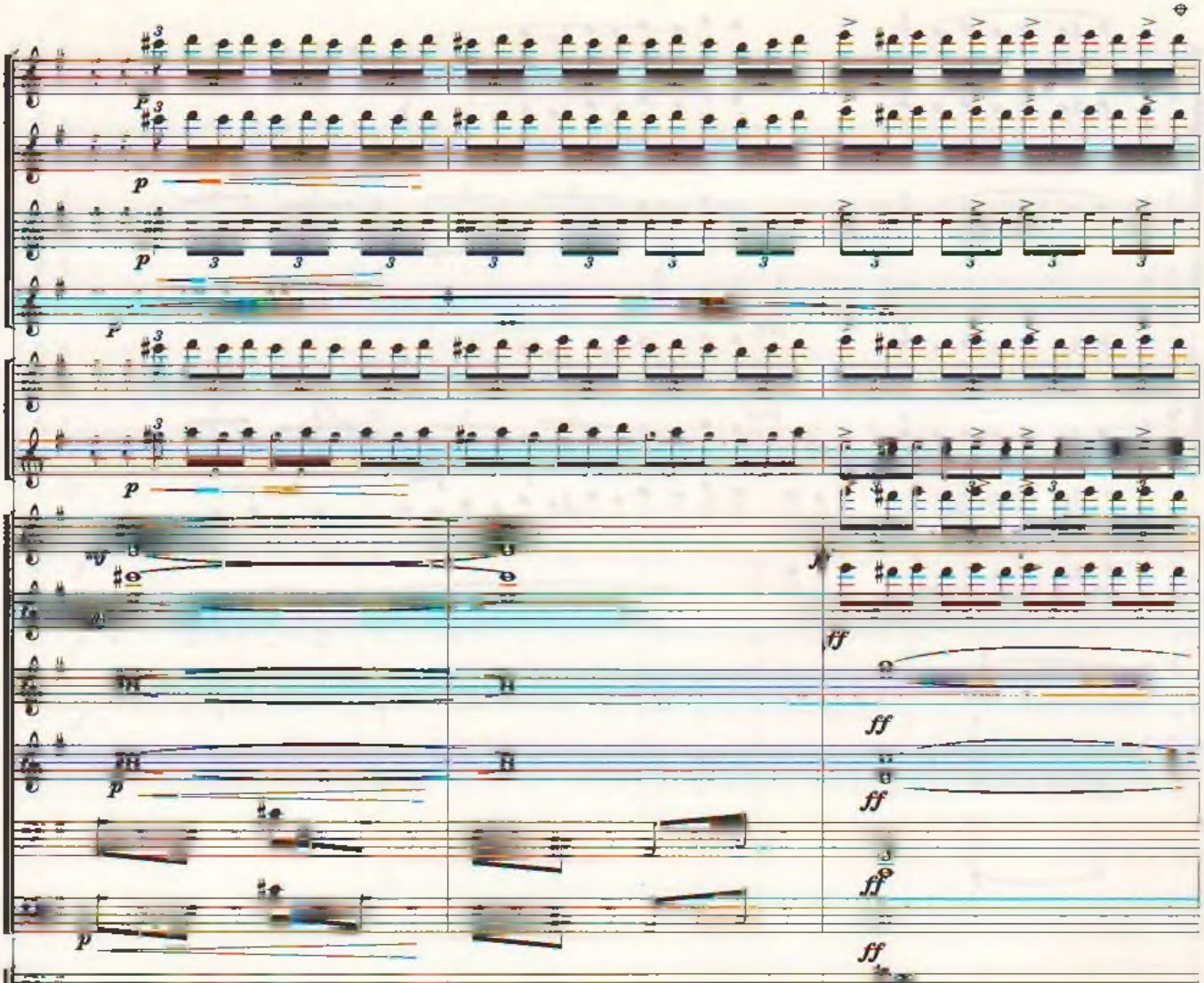
ff



fp
pp
ff gliss.
div
pizz.
mp


arco
arco


f
f
p
f
p
ff
p
ff


p
p
p
p
p
ff
ff
ff
ff
ff

pizz.

pizz.

f

f

f

colla bacchetta

pizz.

pizz.

pizz.

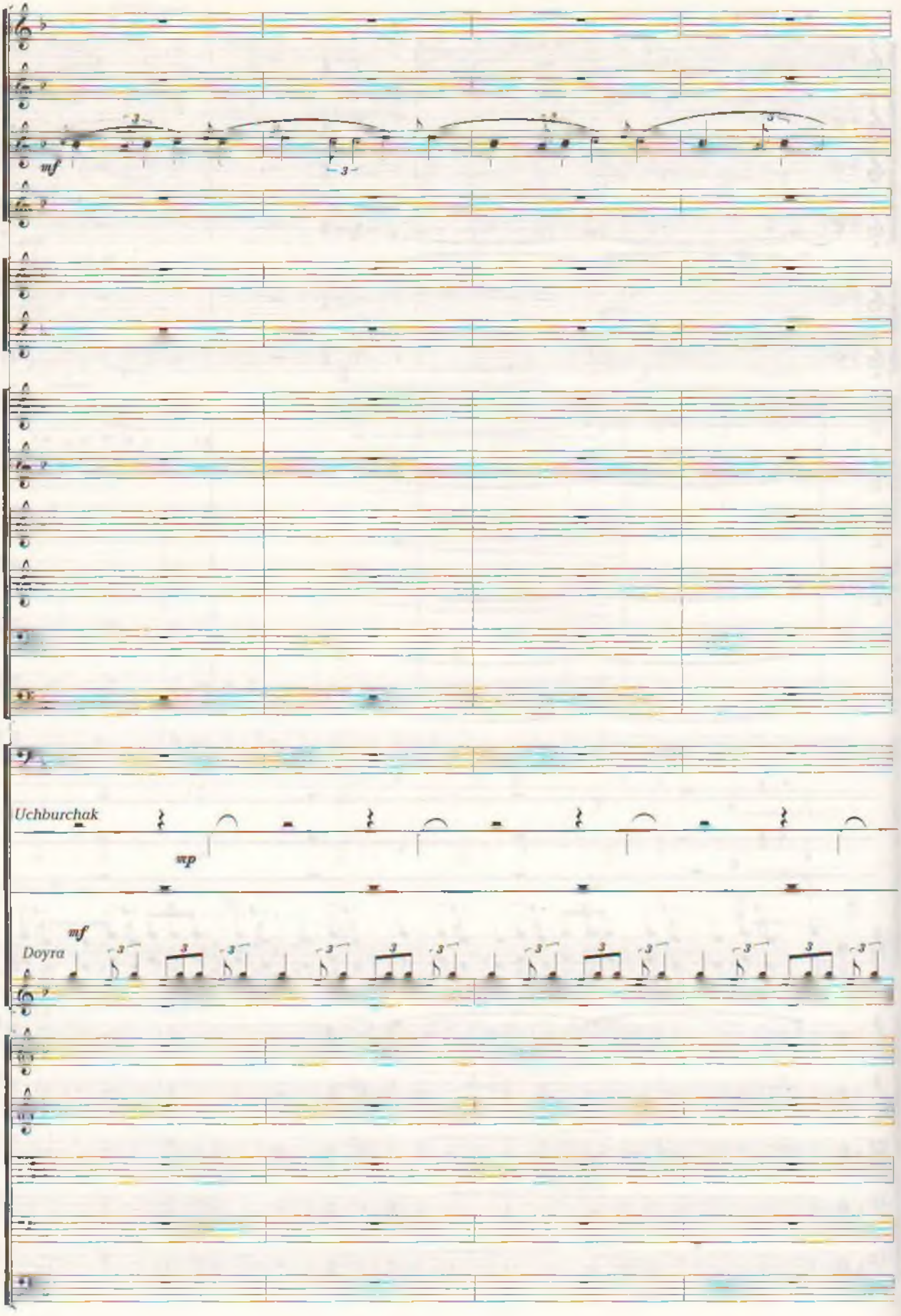
pizz.

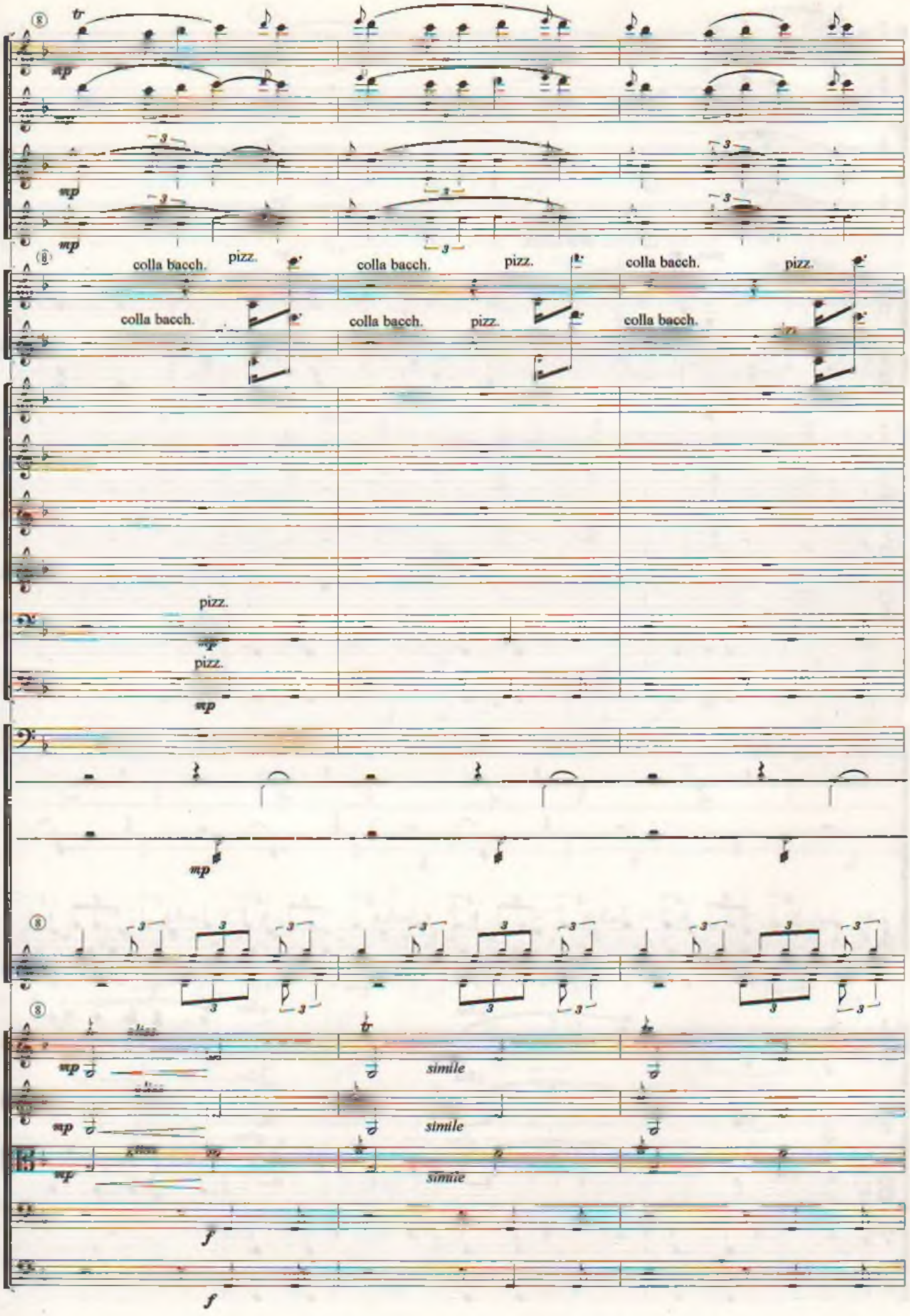
⑦

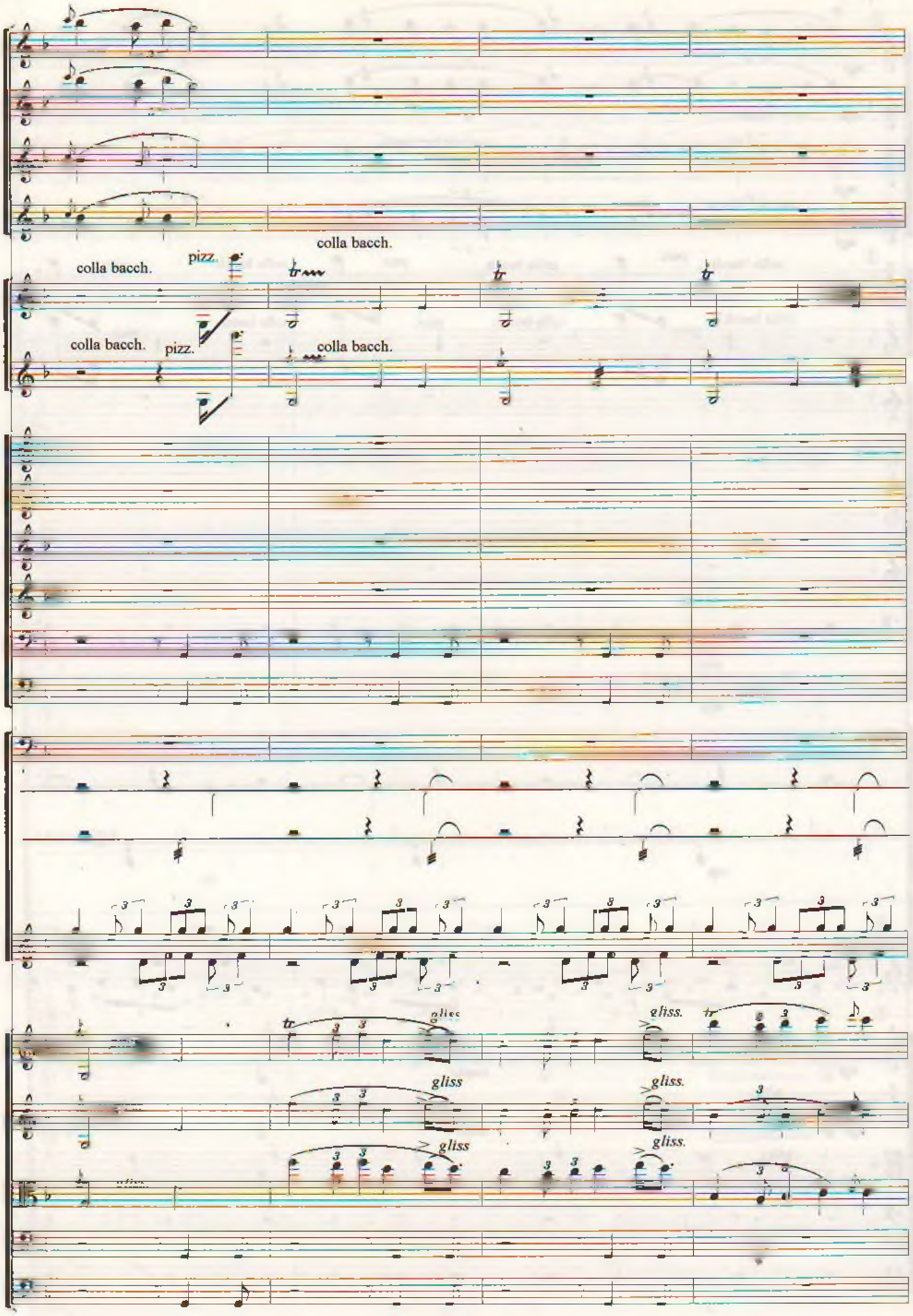
⑦

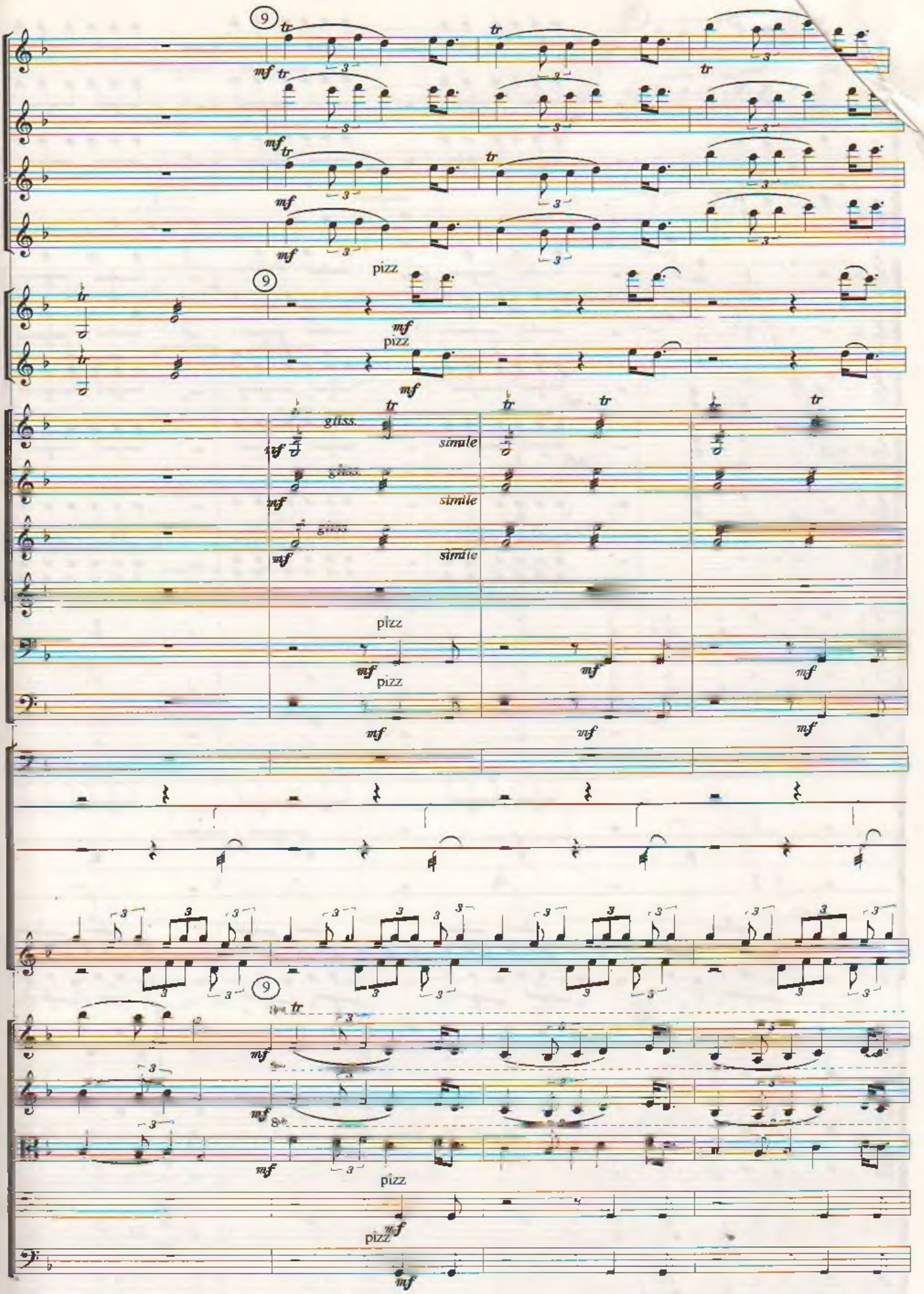
⑦

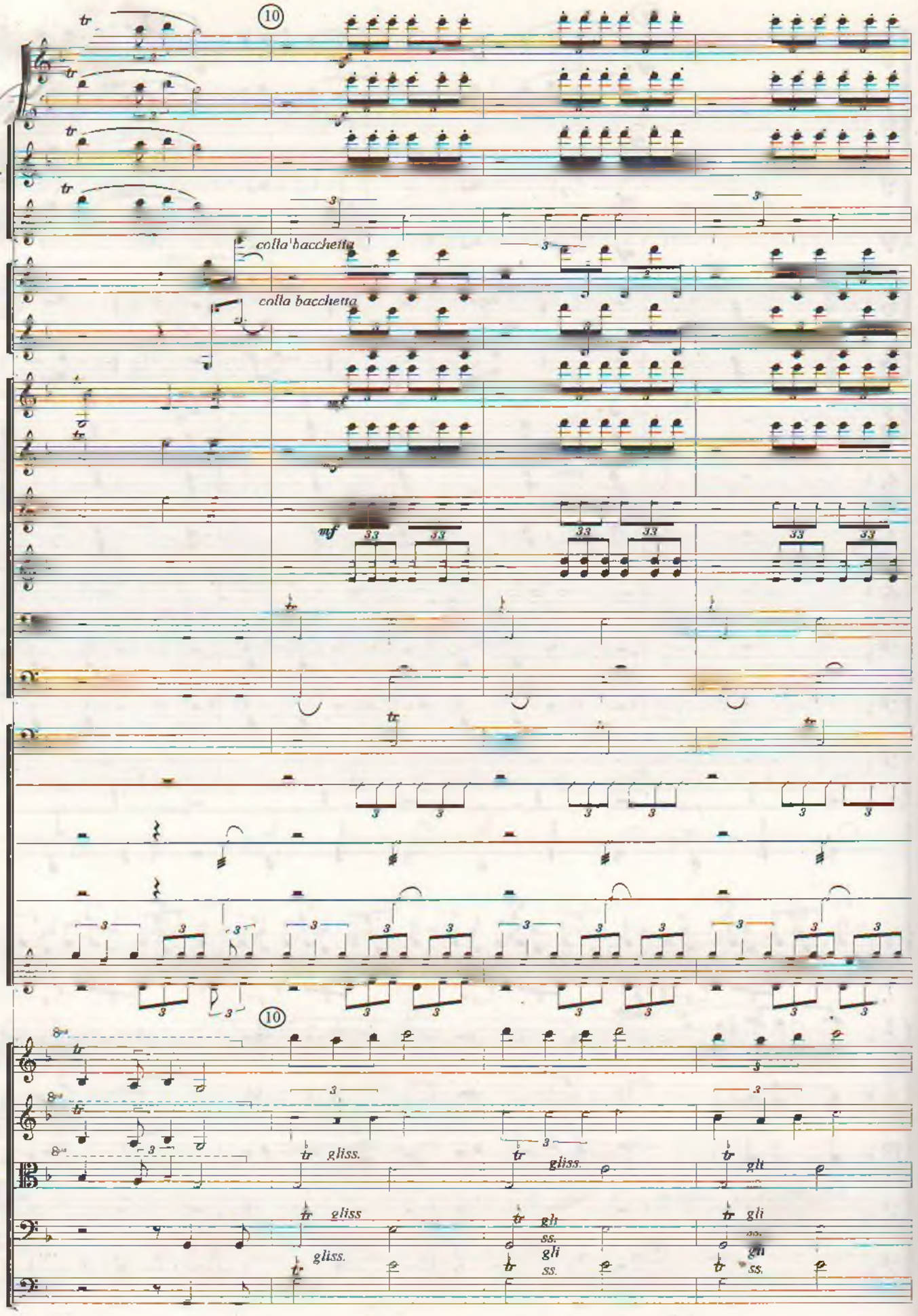
⑦


mf
Uchburchak
wp
mf
Doyra


mp
colla bacch.
pizz.
colla bacch.
pizz.
colla bacch.
pizz.
colla bacch.
pizz.
colla bacch.
pizz.
colla bacch.
pizz.
mp
mp
simile
simile
simile
f
f


colla bacch.
pizz.
colla bacch.
colla bacch.
pizz.
colla bacch.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.


9
tr
mf
pizz
gliss.
simile
8va


10
colla bacchetta
colla bacchetta
mf
10
gliss.
gliss.
gliss
gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

11

tr

pizz

p

gliss.

11

mf

mf

mf

pizz

pizz

mf

mf

mp

mf

molto vibrato

molto vibrato

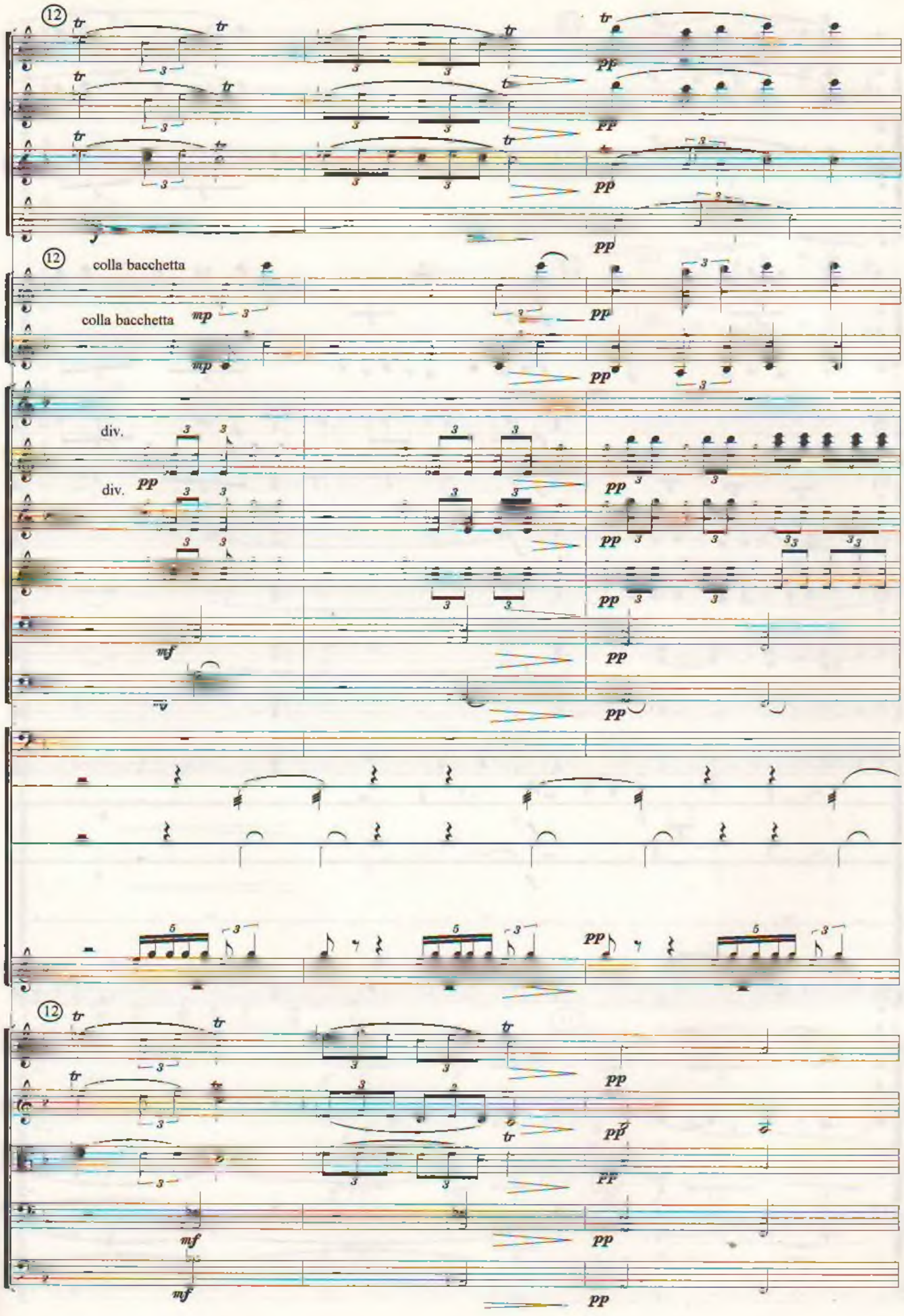
molto vibrato

pizz

pizz

arco

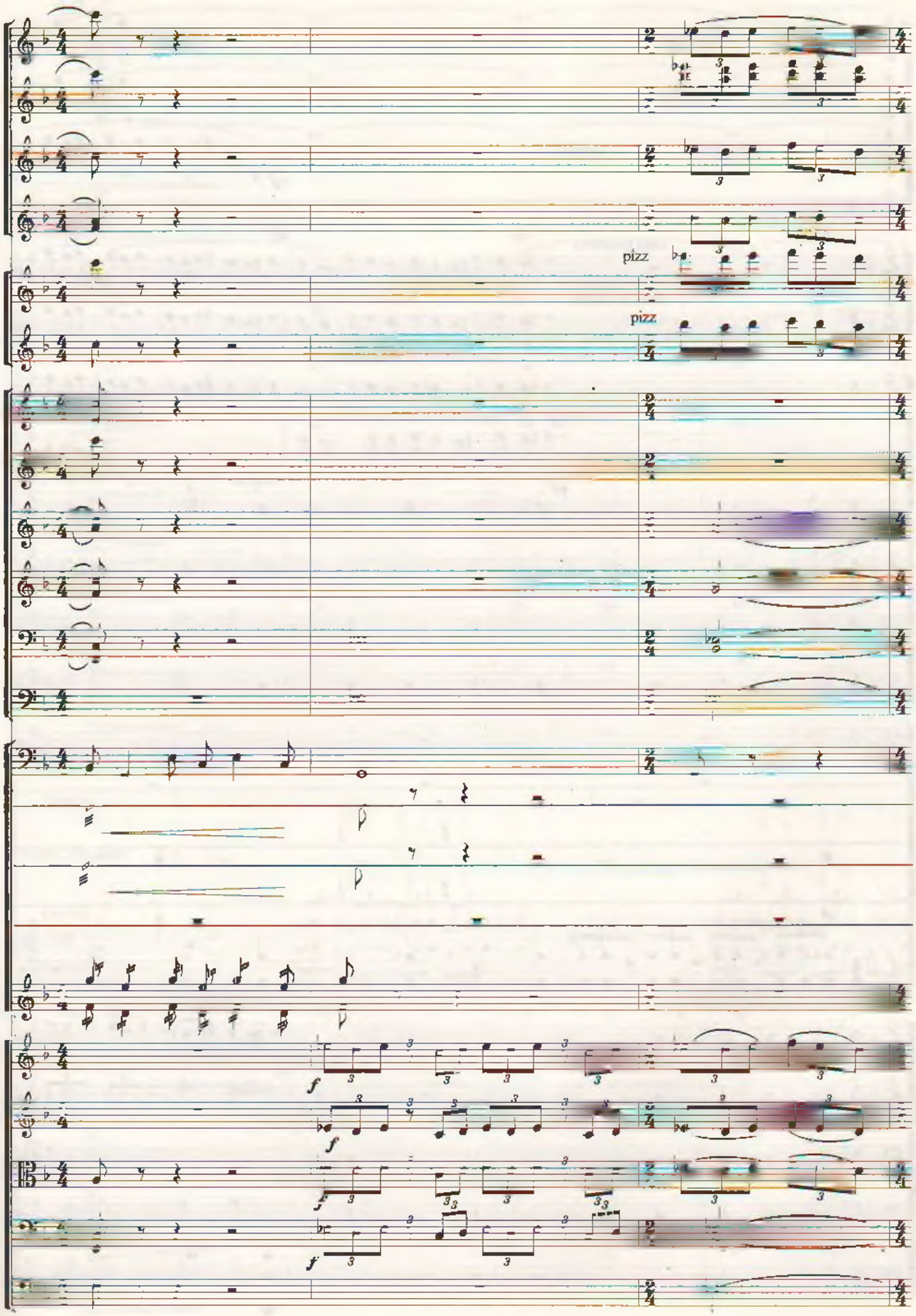
arco

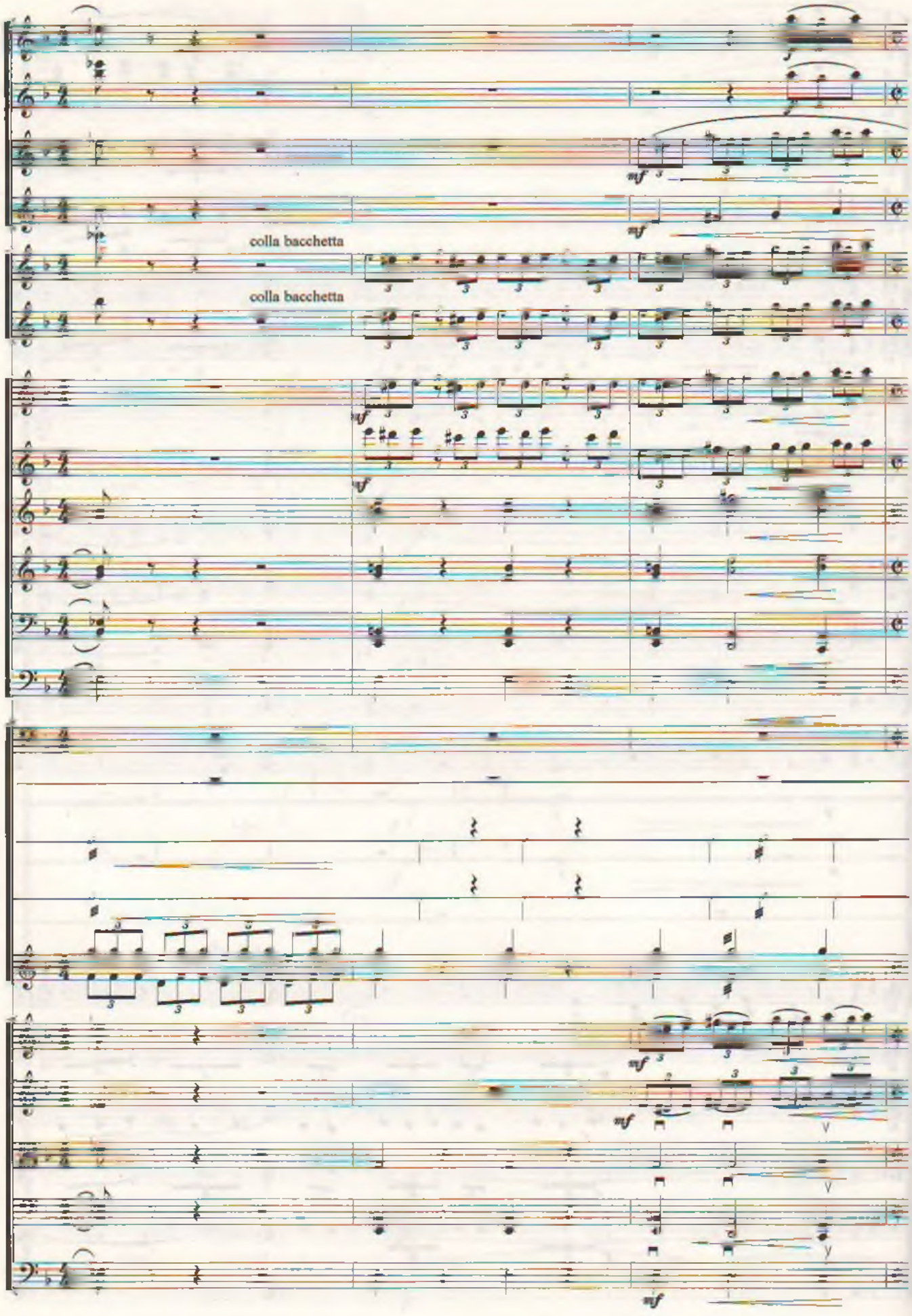

12
colla bacchetta
colla bacchetta
div.
div.
12
12

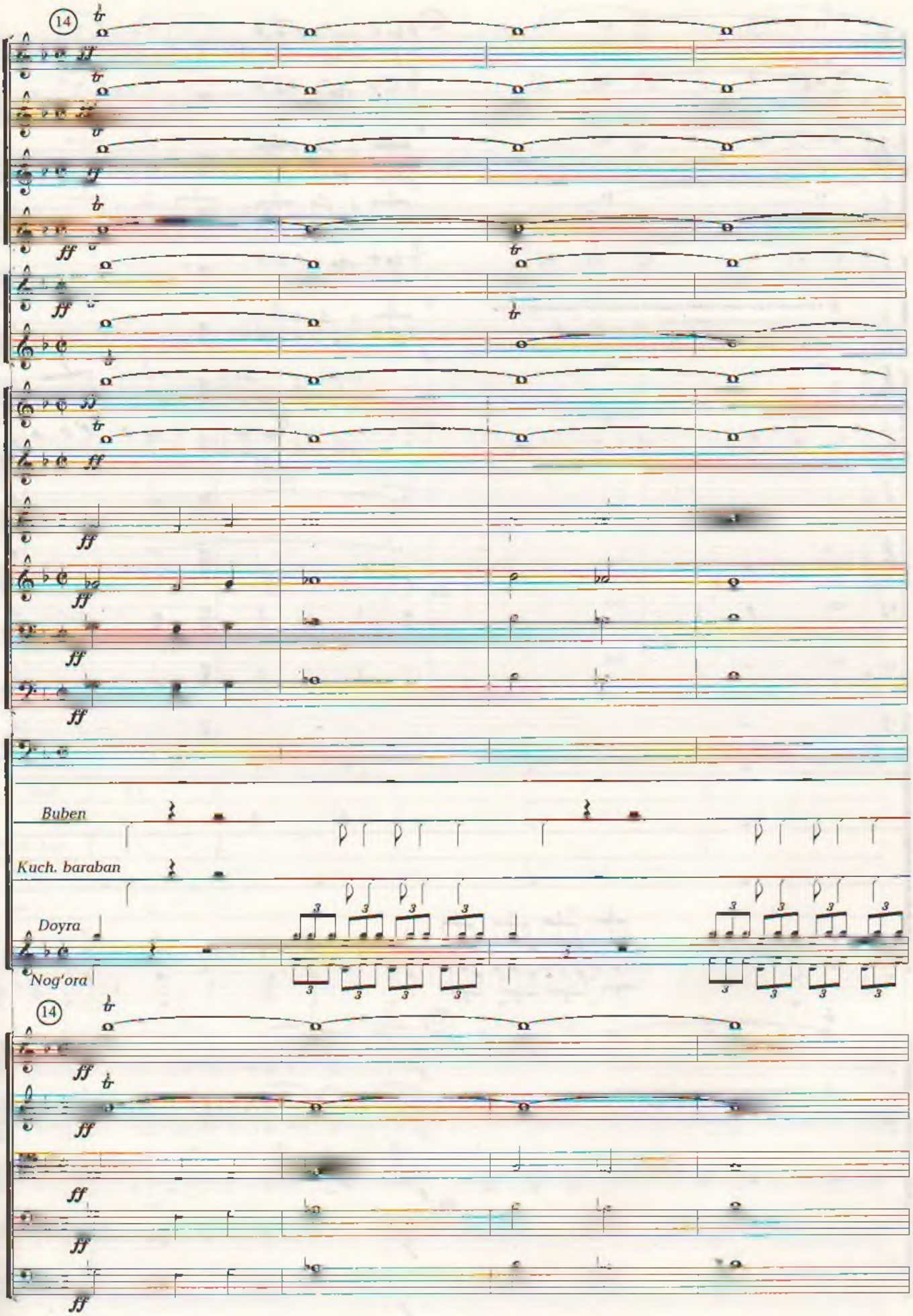
13

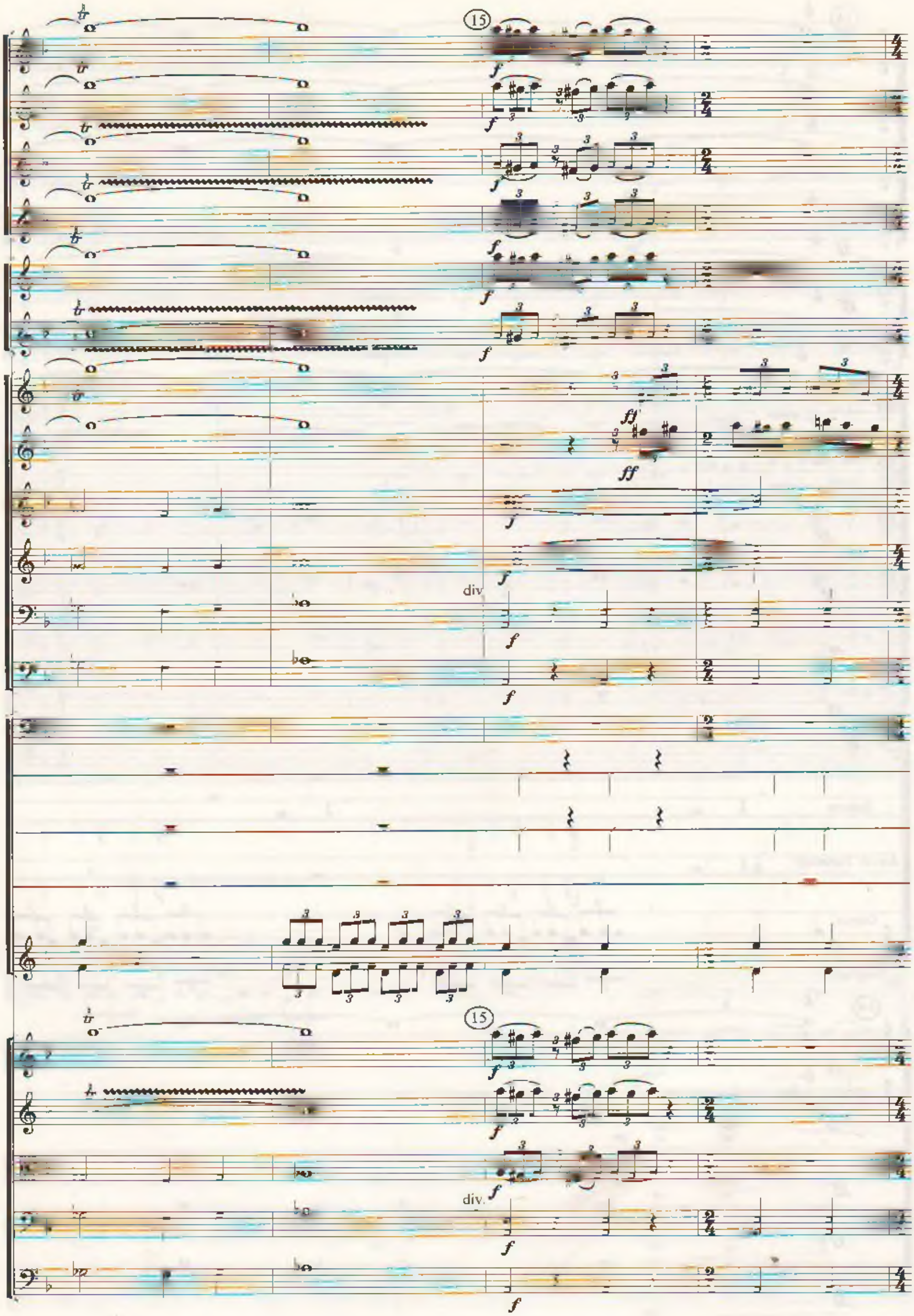
13

13


pizz
pizz


colla bacchetta
colla bacchetta


14
ff
Buben
Kuch. baraban
Doyra
Nog'ora
14
ff


15
div
15
div.

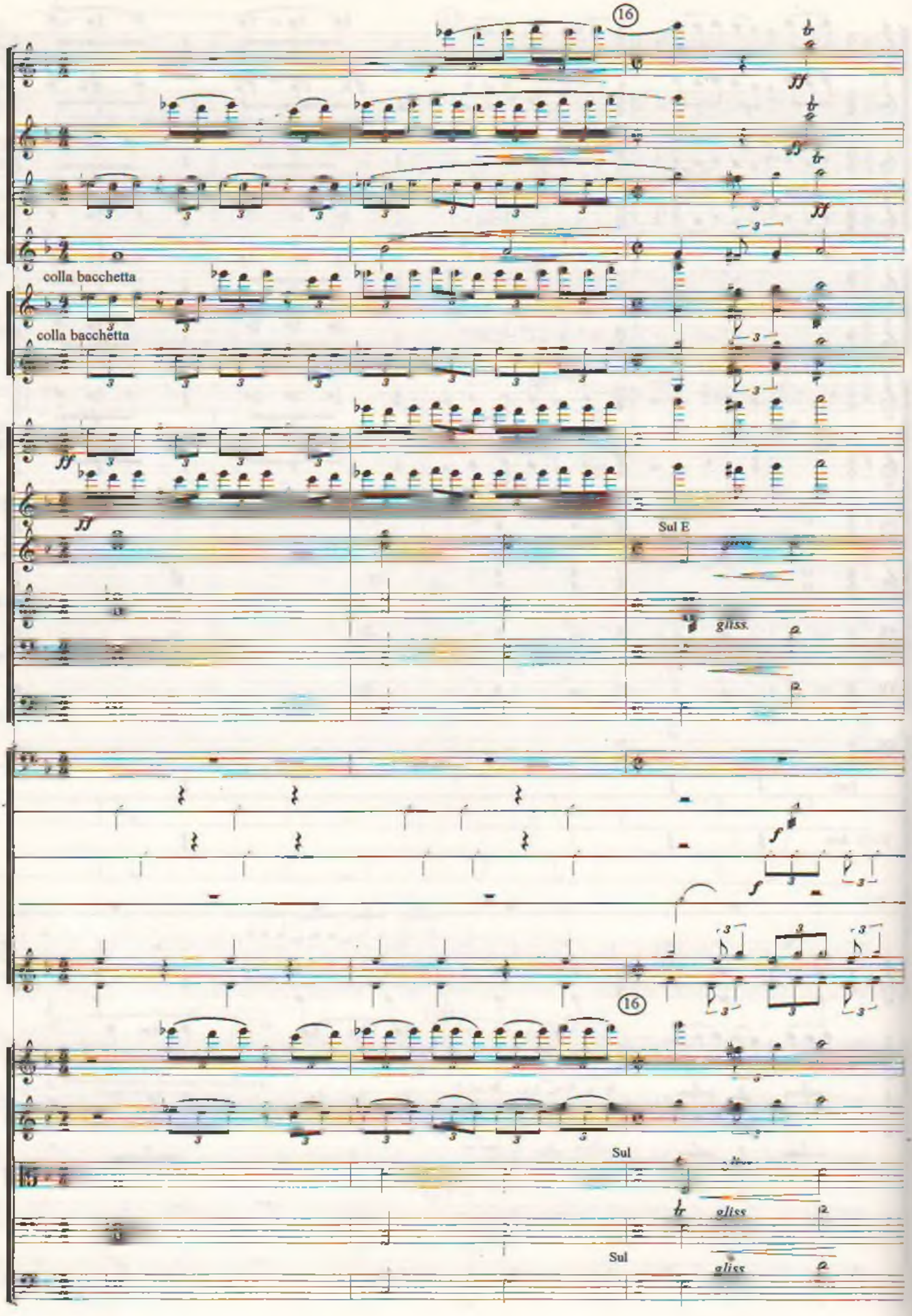
pizz.

pizz.

Bub.

Kich. bar.

Tar.


16
colla bacchetta
colla bacchetta
Sul E
gliss.
16
Sul
gliss
Sul
gliss

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

Sul

gliss.

Sul

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

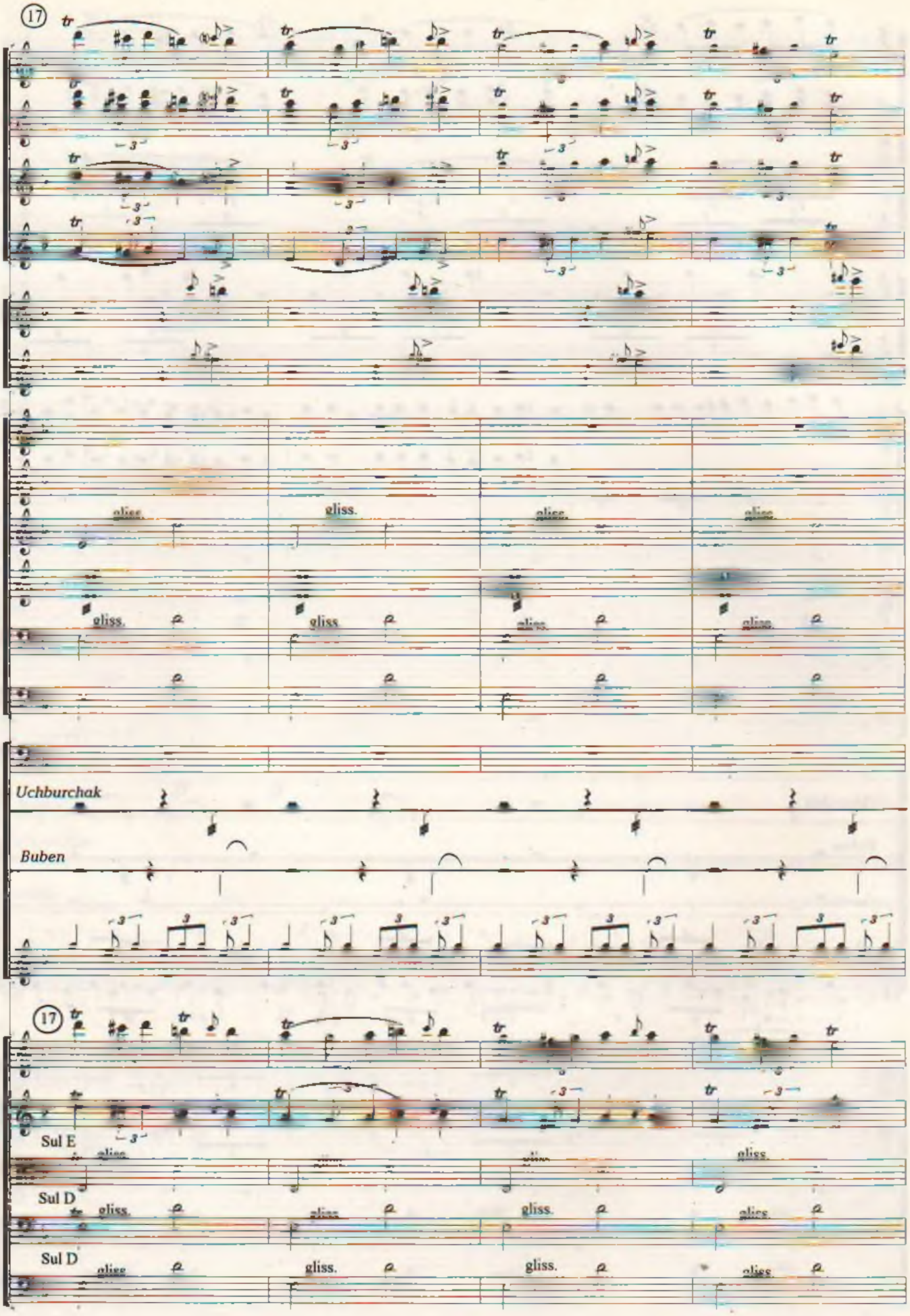
gliss.

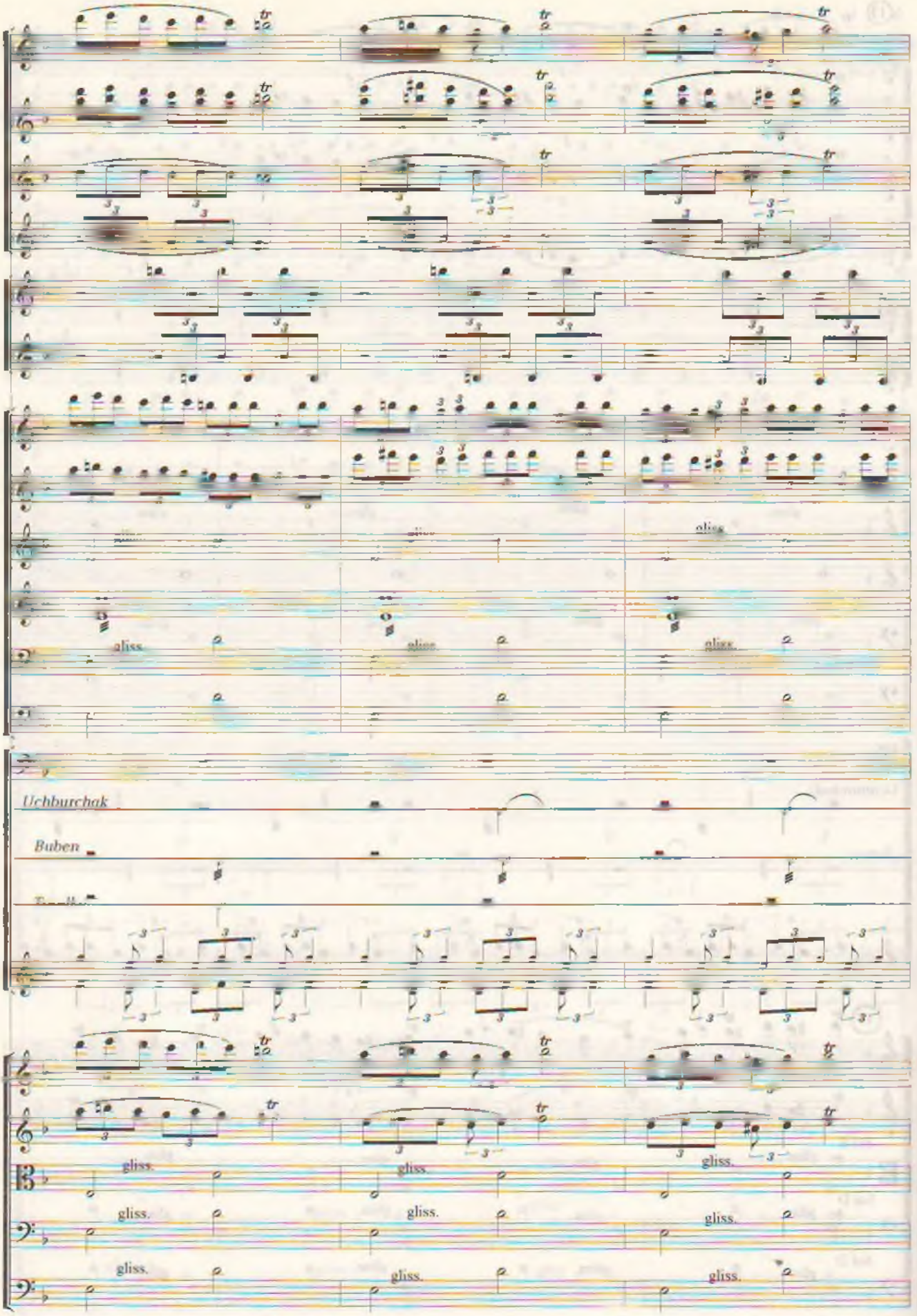
gliss.

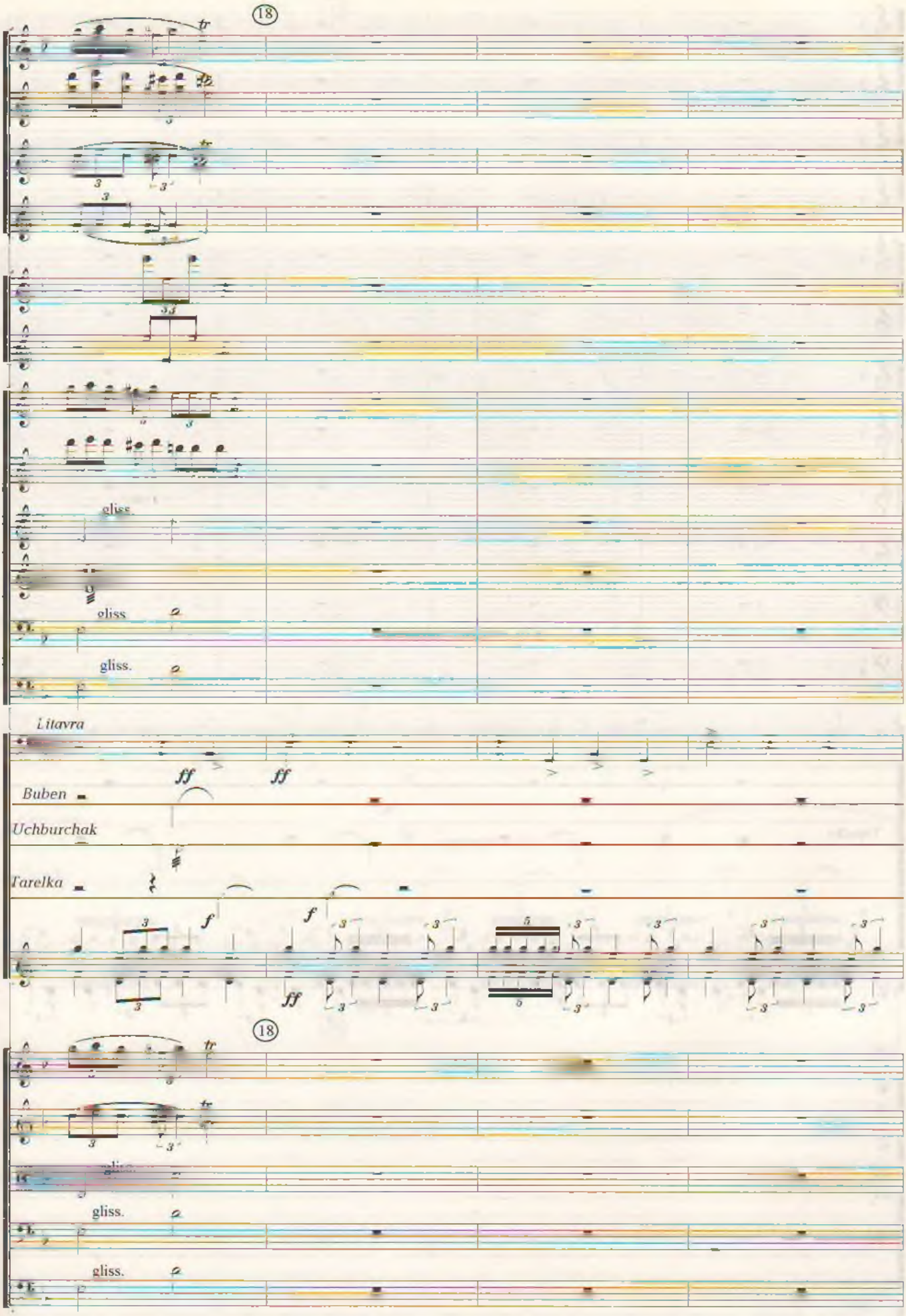
gliss.

gliss.

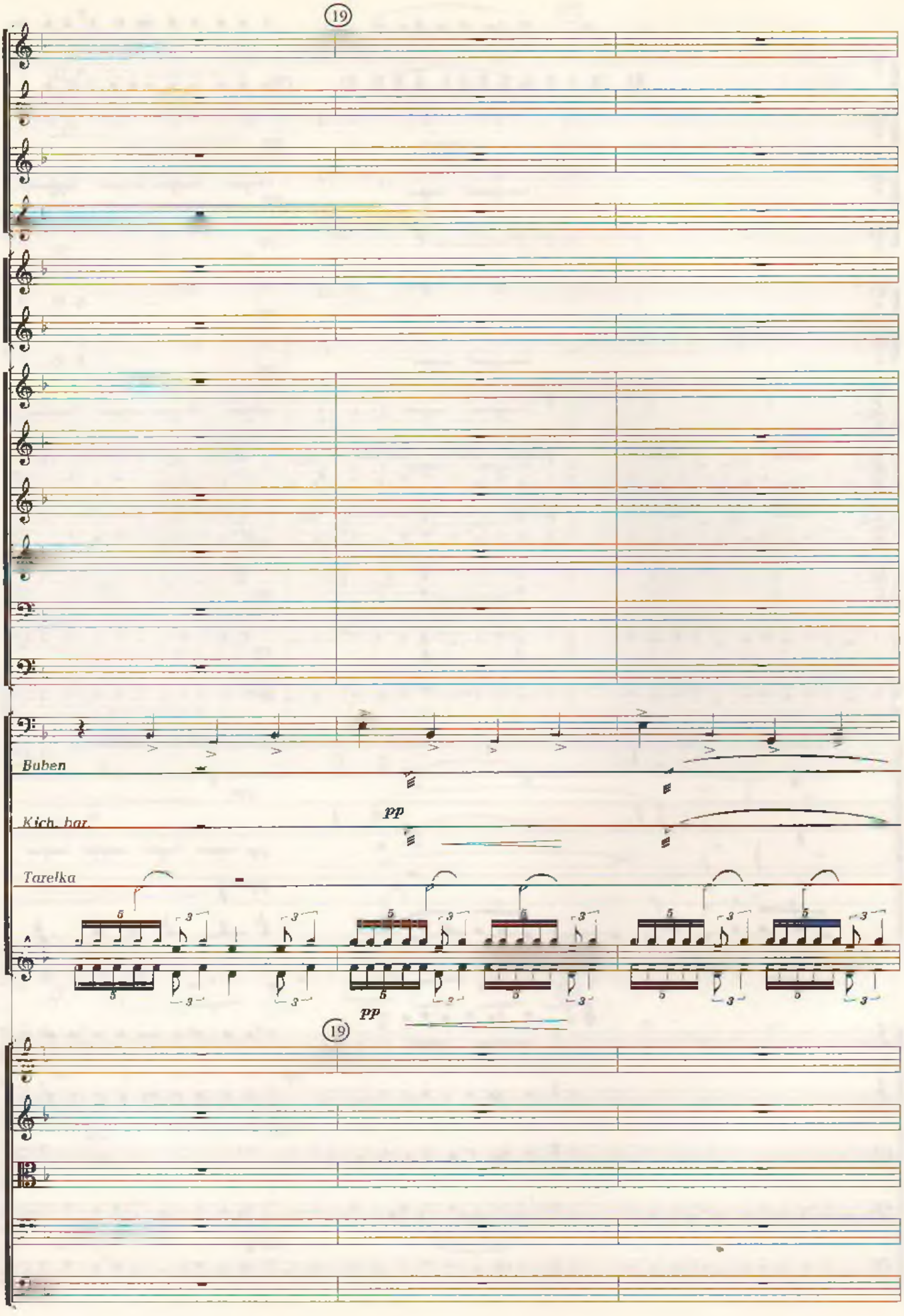
gliss.


17
gliss.
Uchburchak
Buben
17
Sul E
Sul D
Sul D


gliss.
gliss.
gliss.
Uchburchak
Buben
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.


18
tr
gliss.
gliss.
gliss.
Litavra
ff
ff
Buben
Uchburchak
Tarelka
f
f
ff
18
tr
gliss.
gliss.

Tarelka

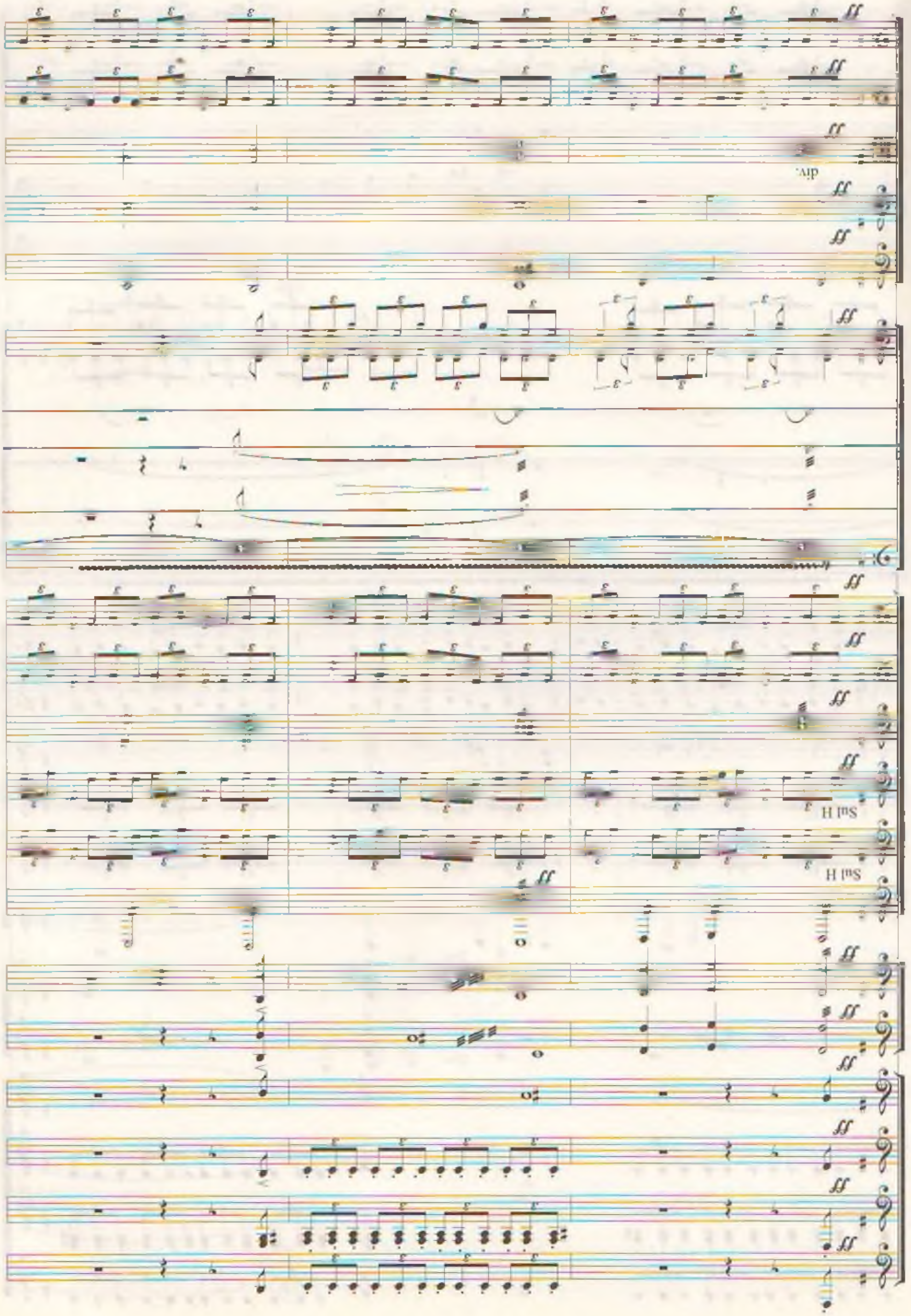

19
Buben
pp
Kich. bar.
Tarelka
pp
19

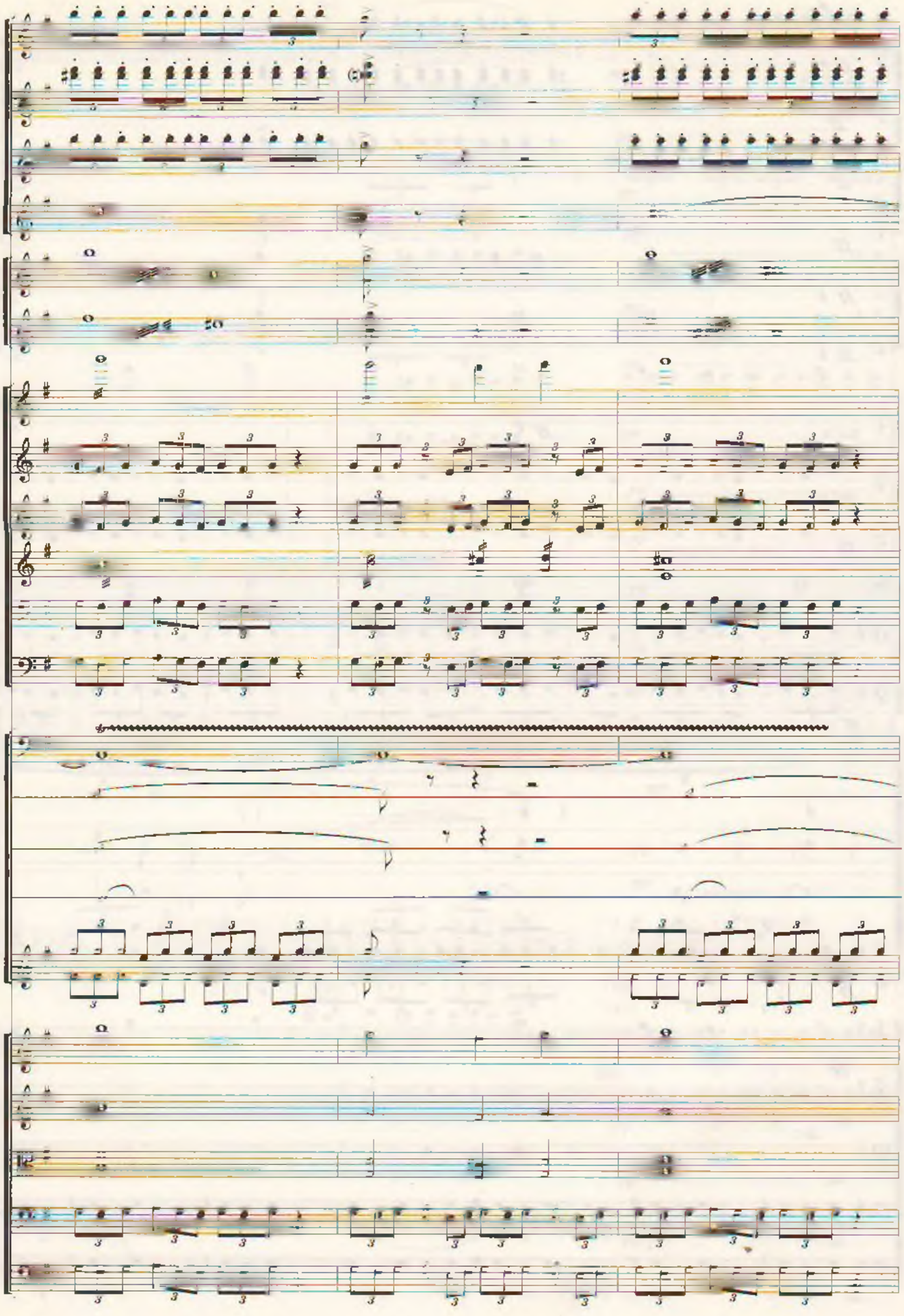
20

pp

pp

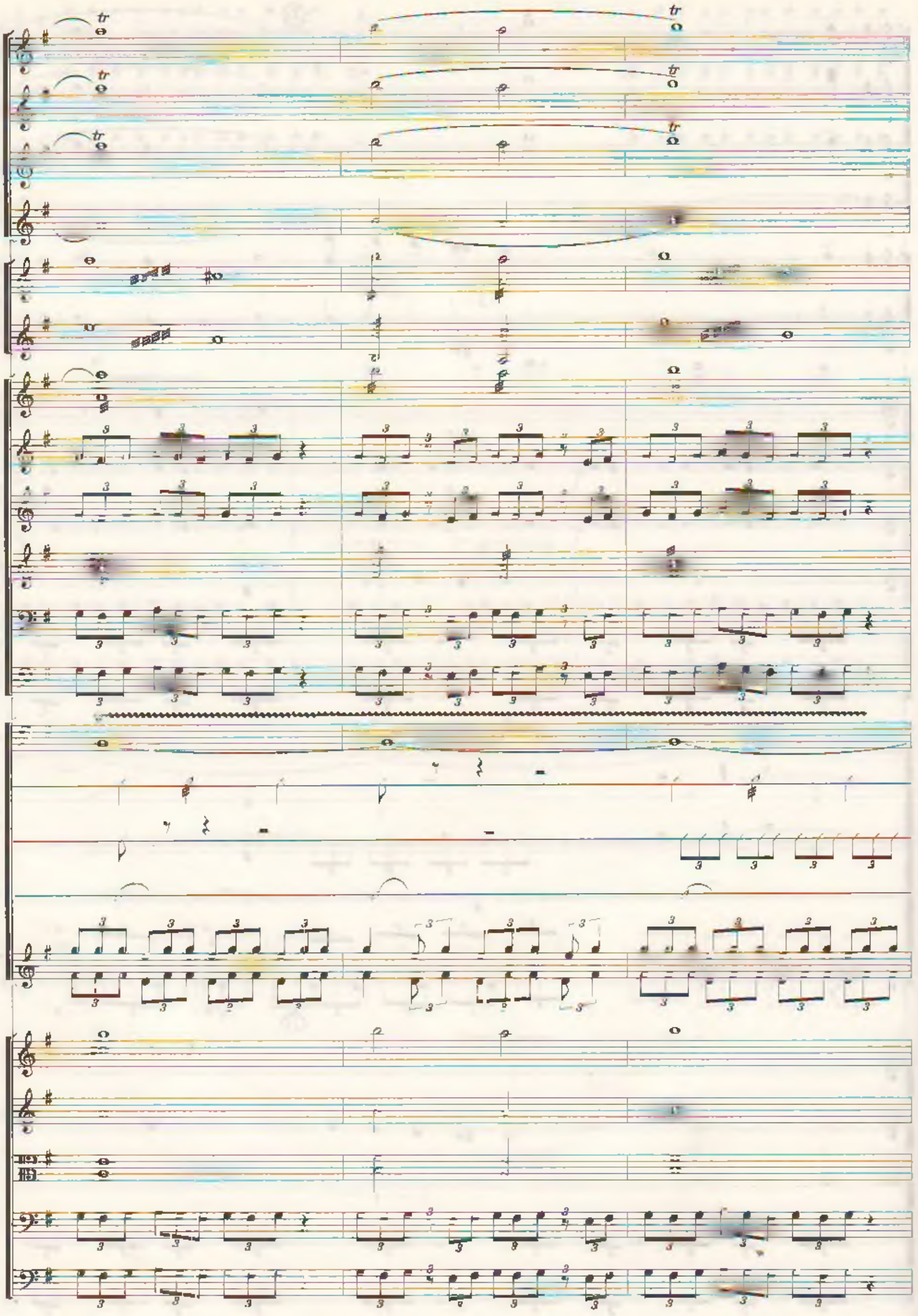
pp

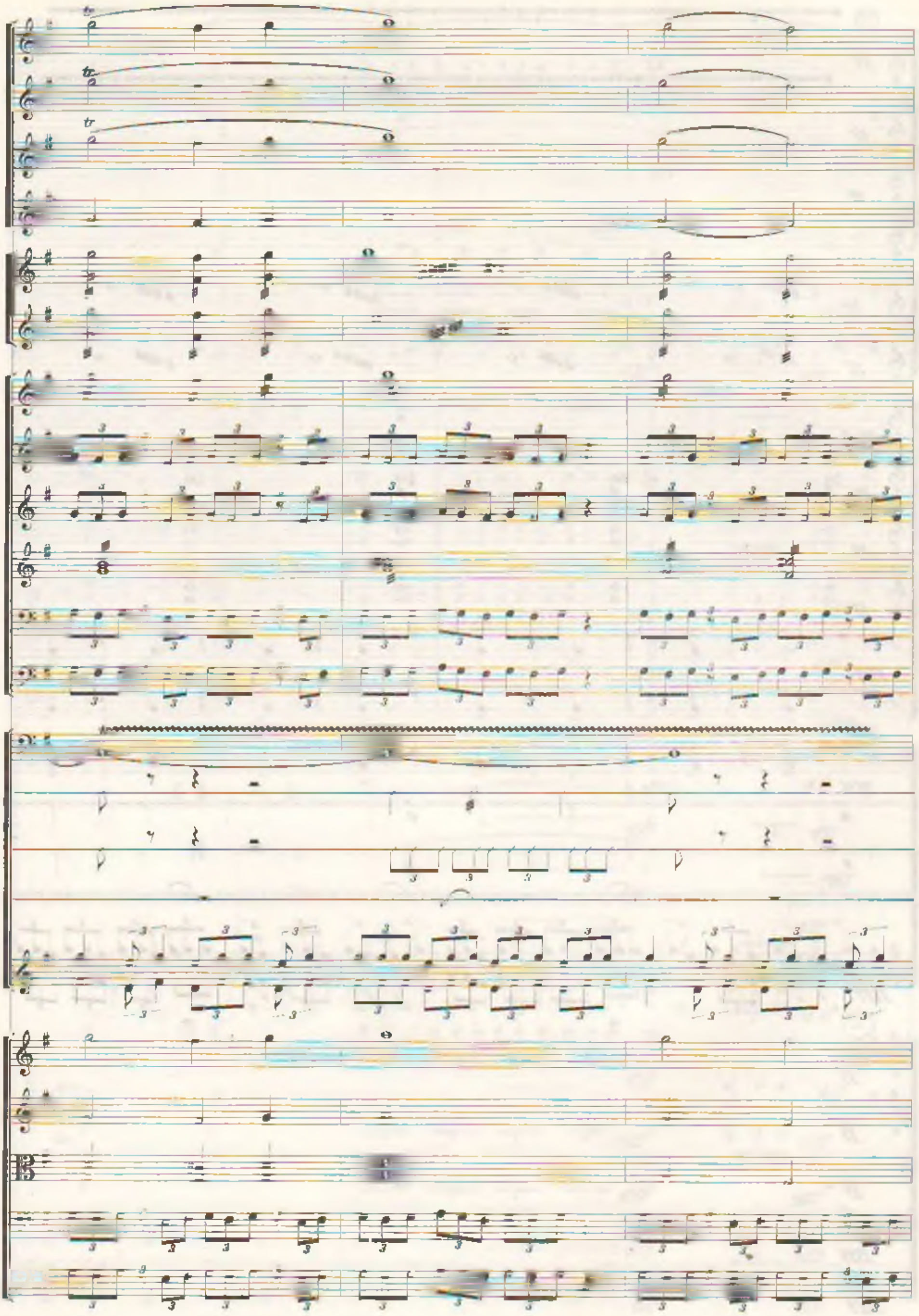

div.
H ps
H ps



21

21





22

ff

ff

ff

ff

ff

ff

ff

ff

ffff

ffff

ffff

22

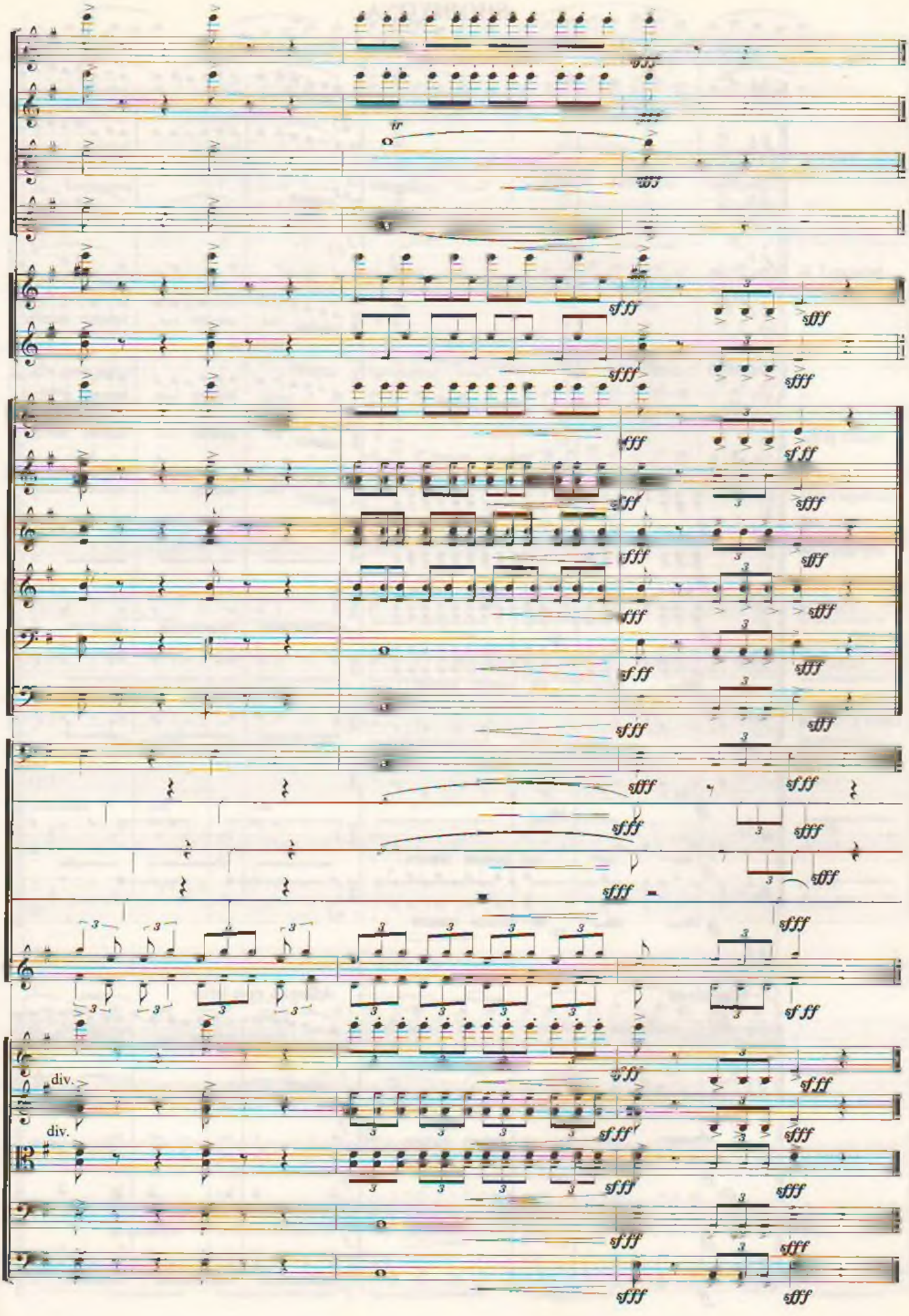
ff

ff

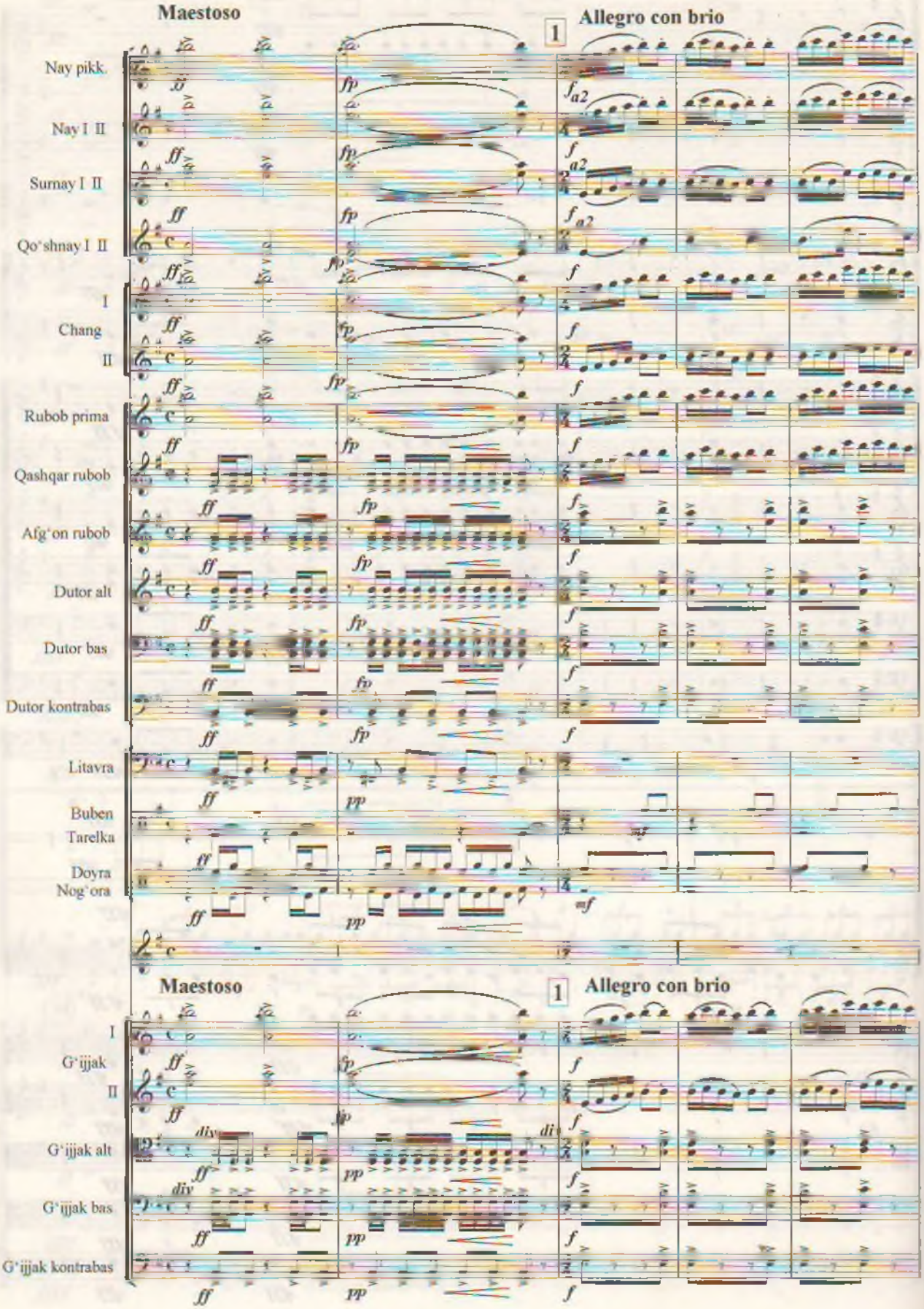
ff

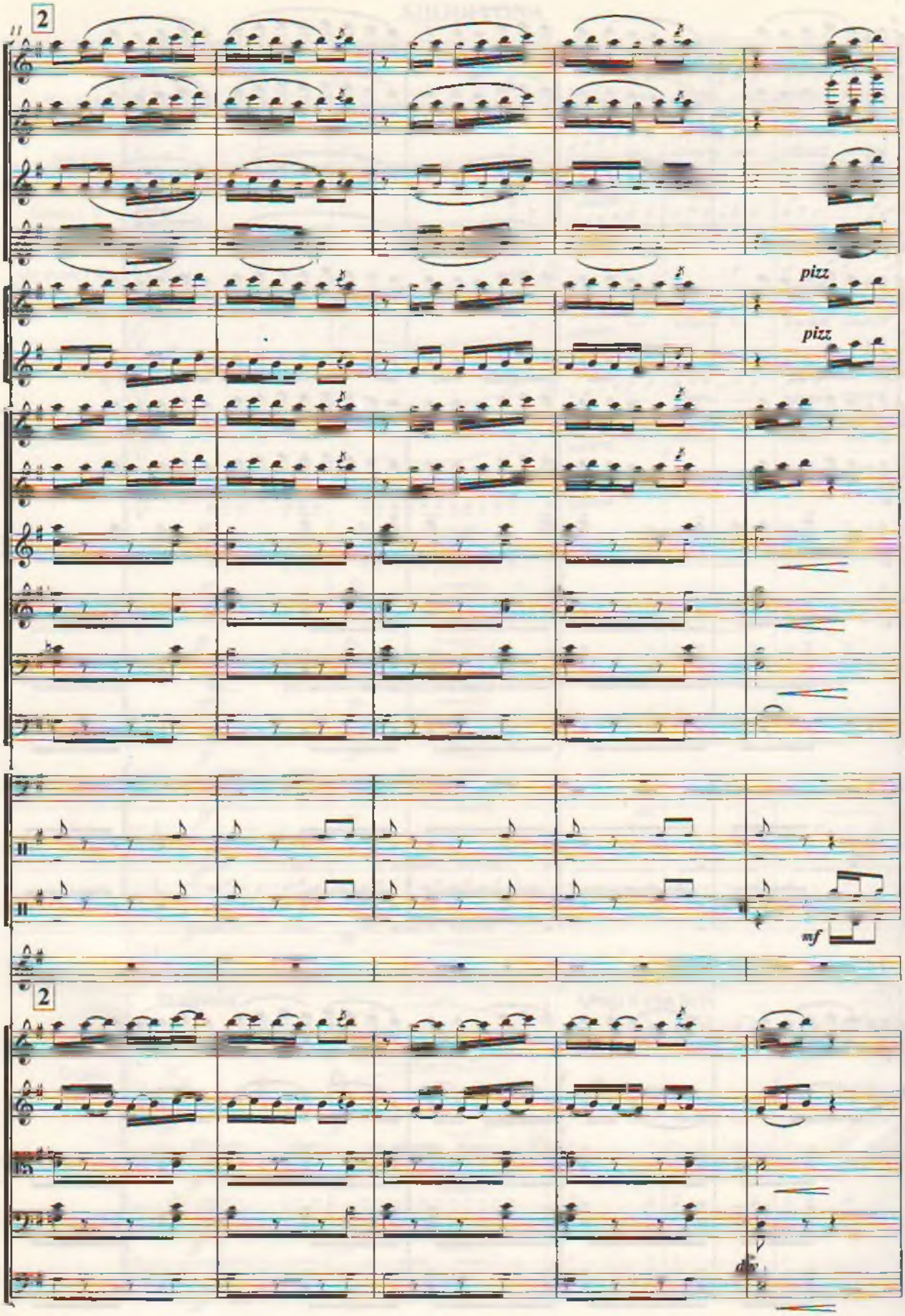
ffff

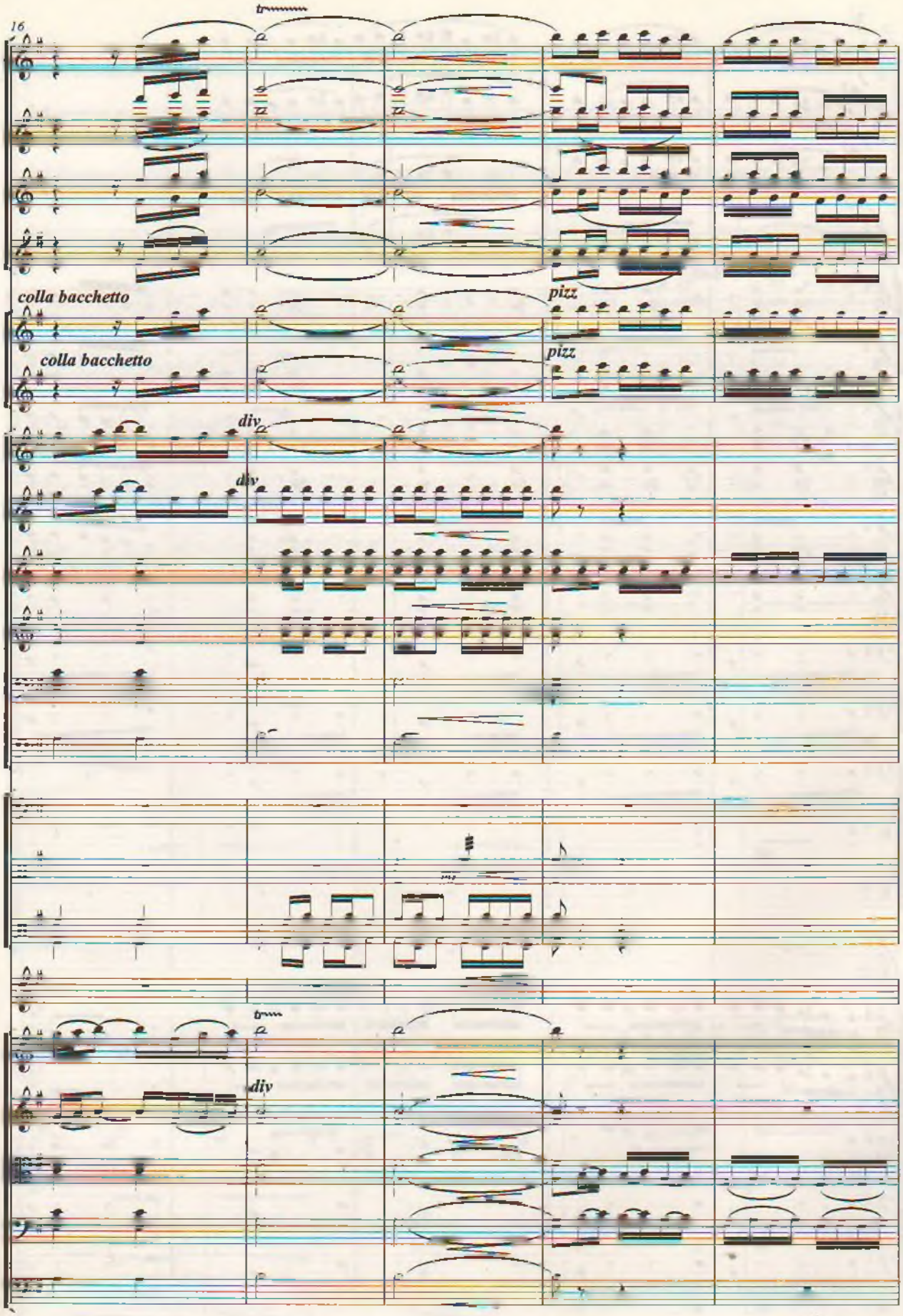
ffff

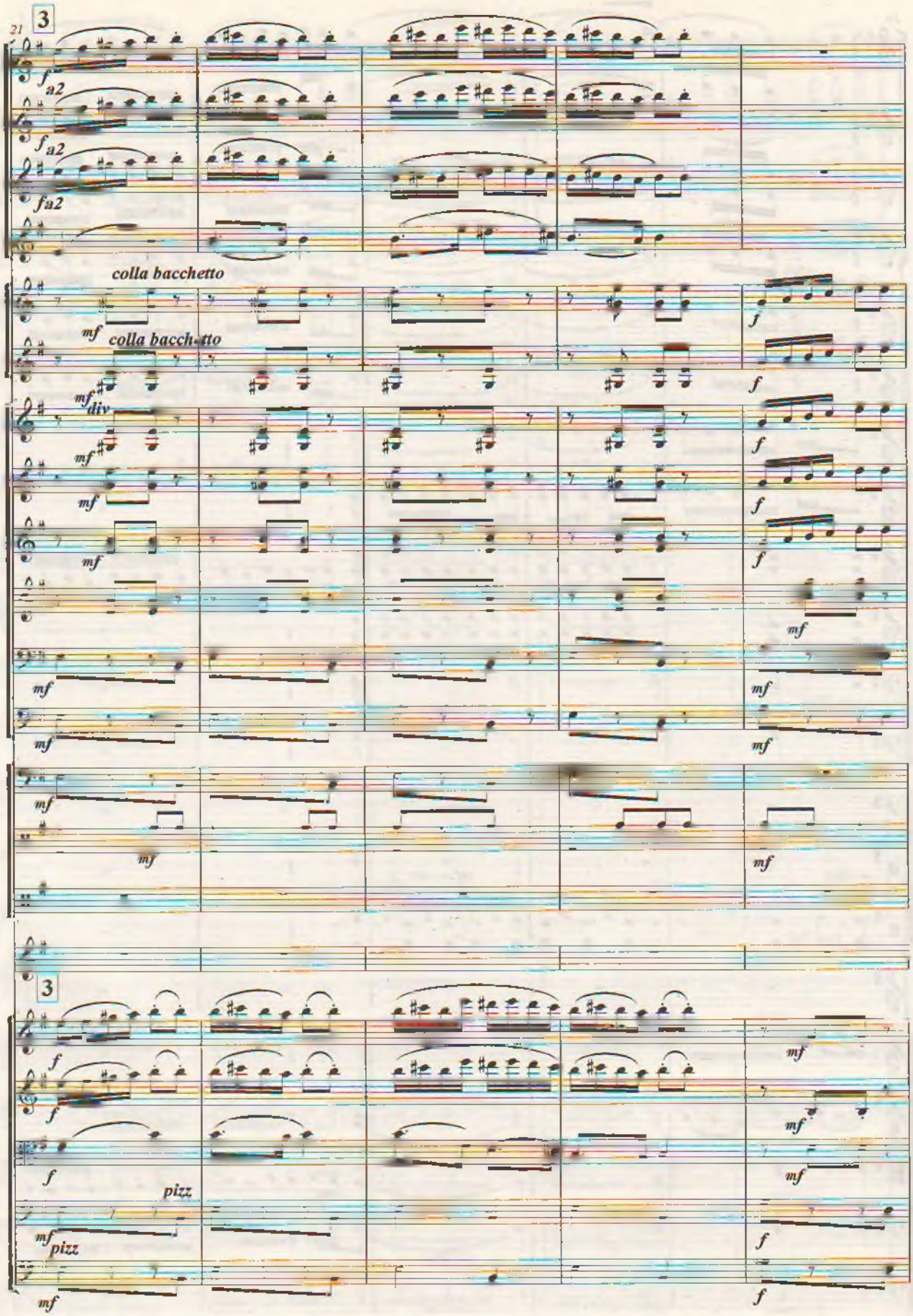

tr
sfff
sfff
sfff

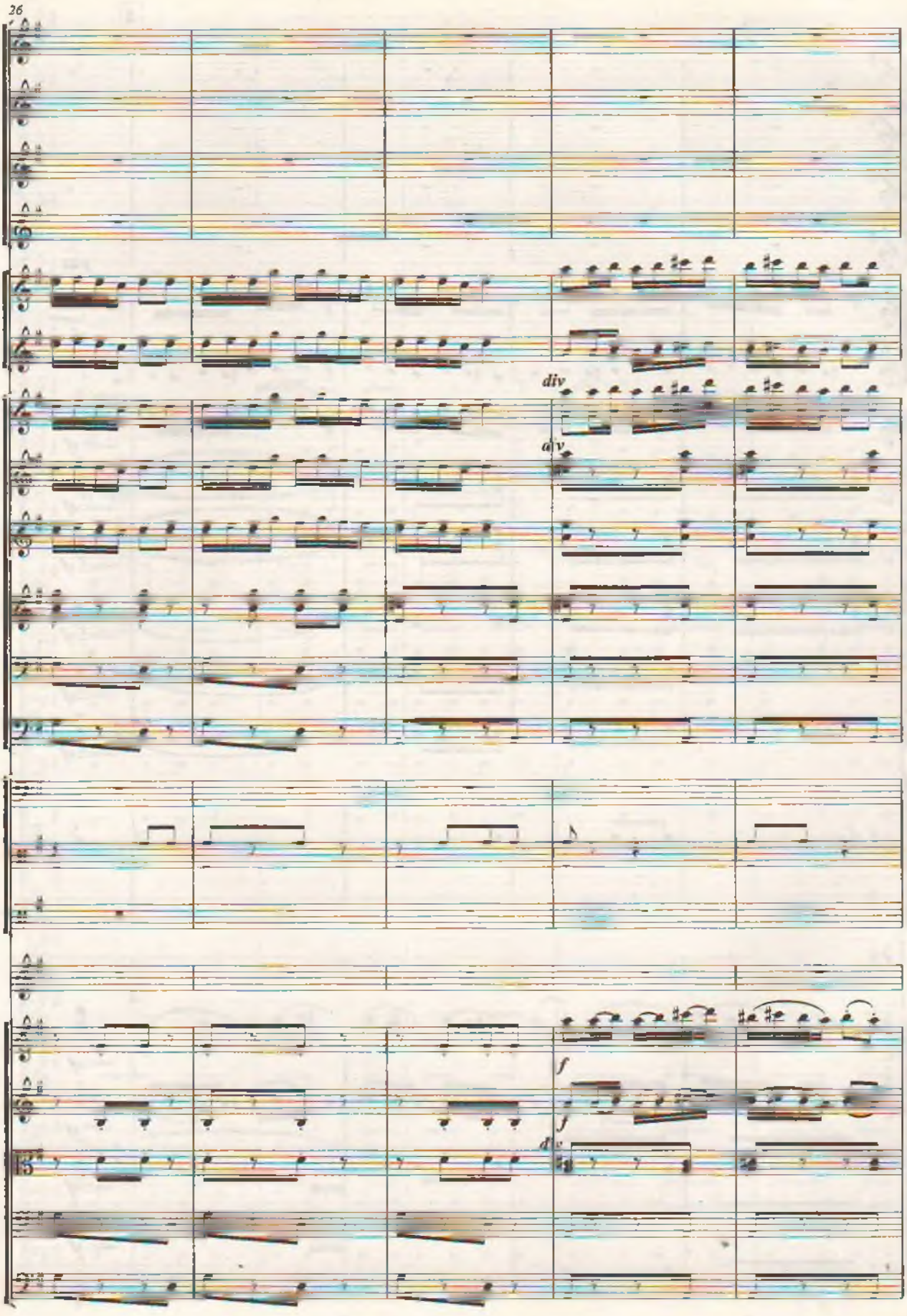
SHODIYONA


Maestoso
Allegro con brio
1
Nay pikk.
Nay I II
Surnay I II
Qo'shnay I II
I
Chang
II
Rubob prima
Qashqar rubob
Afg'on rubob
Dutor alt
Dutor bas
Dutor kontrabas
Litavra
Buben
Tarelka
Doyra
Nog'ora
Maestoso
Allegro con brio
1
I
G'ijjak
II
G'ijjak alt
G'ijjak bas
G'ijjak kontrabas

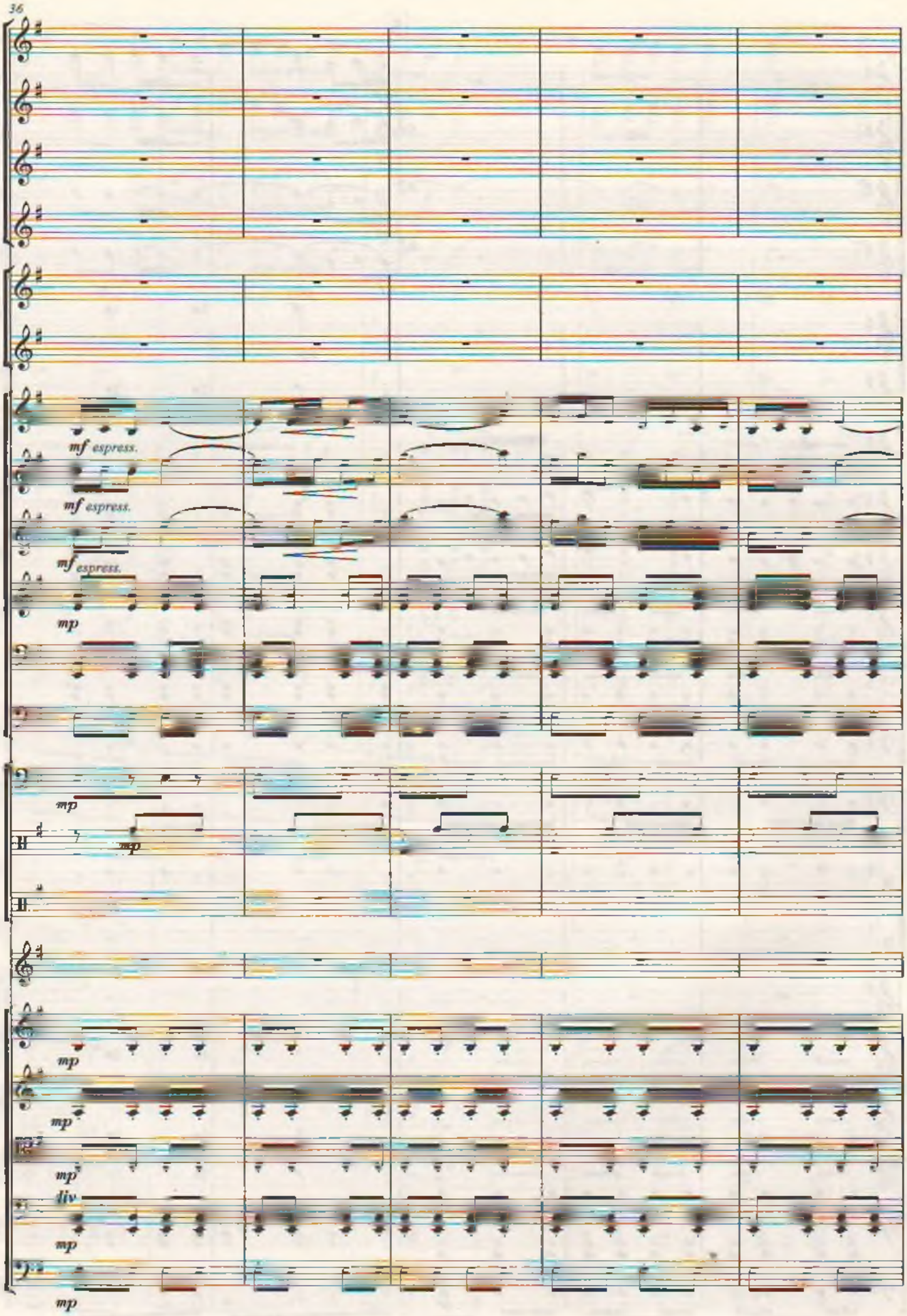

2
pizz
pizz
mf
2
div

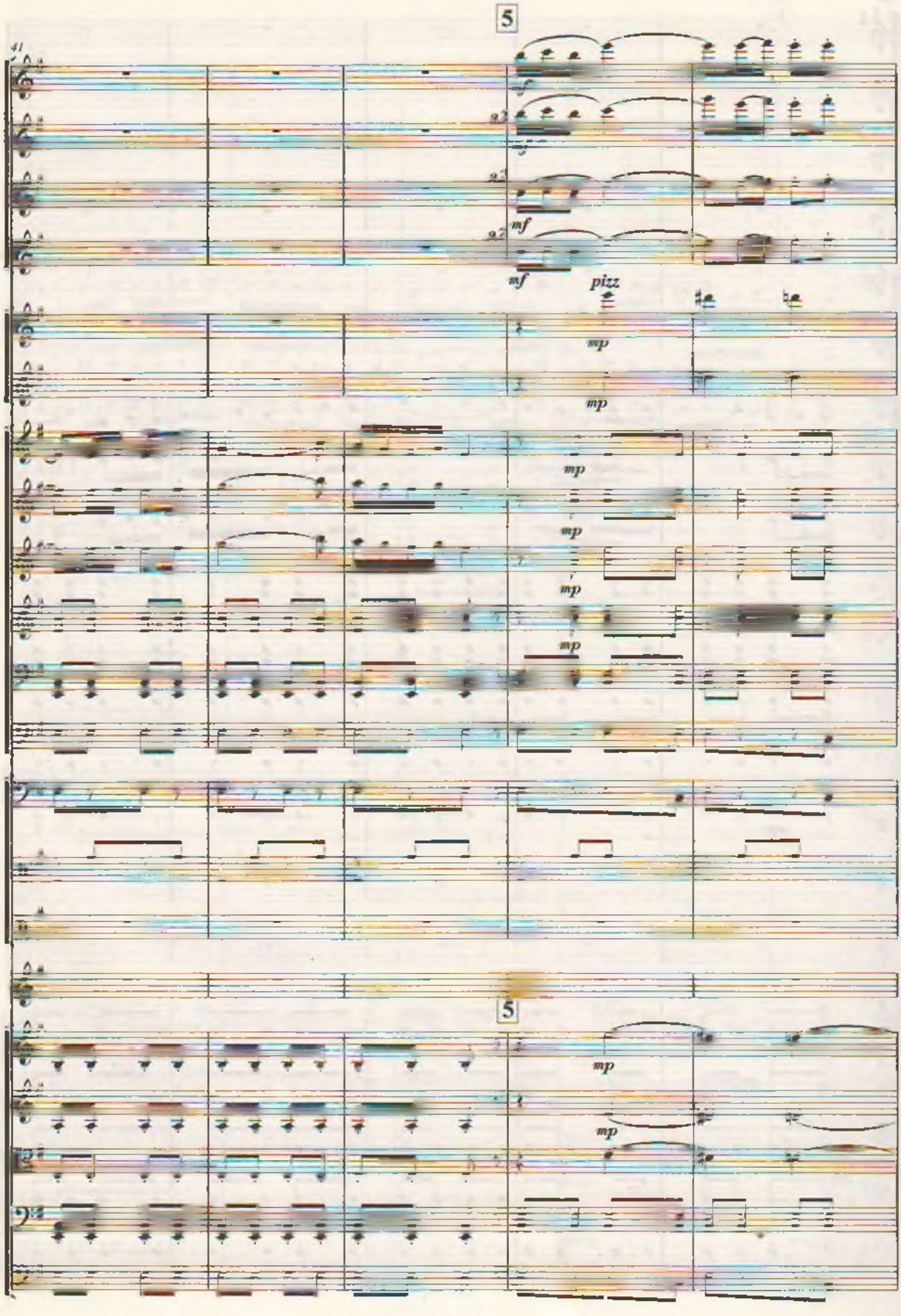

16
tr
colla bacchetto
colla bacchetto
pizz
pizz
div
div
tr
div

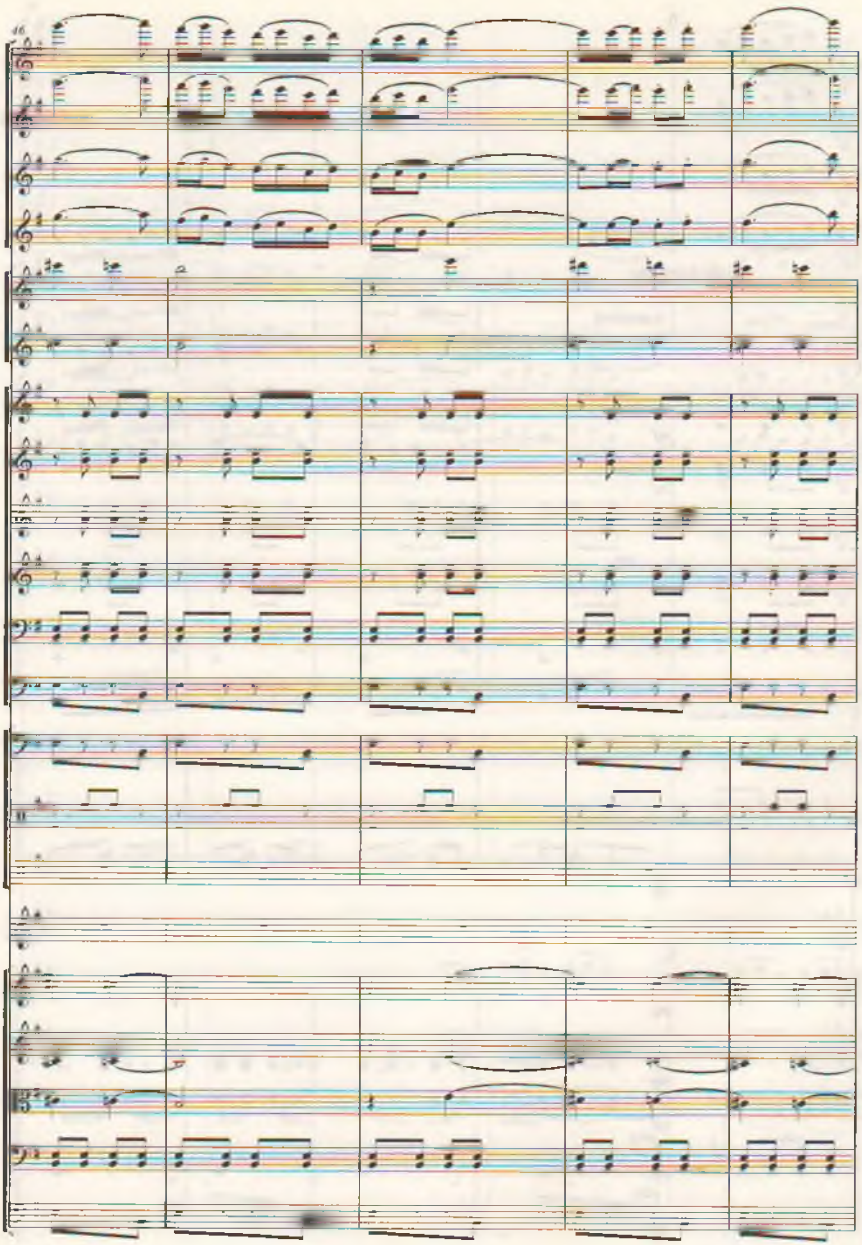

21
3
a2
a2
a2
colla bacchetto
colla bacchetto
div
3
pizz
pizz

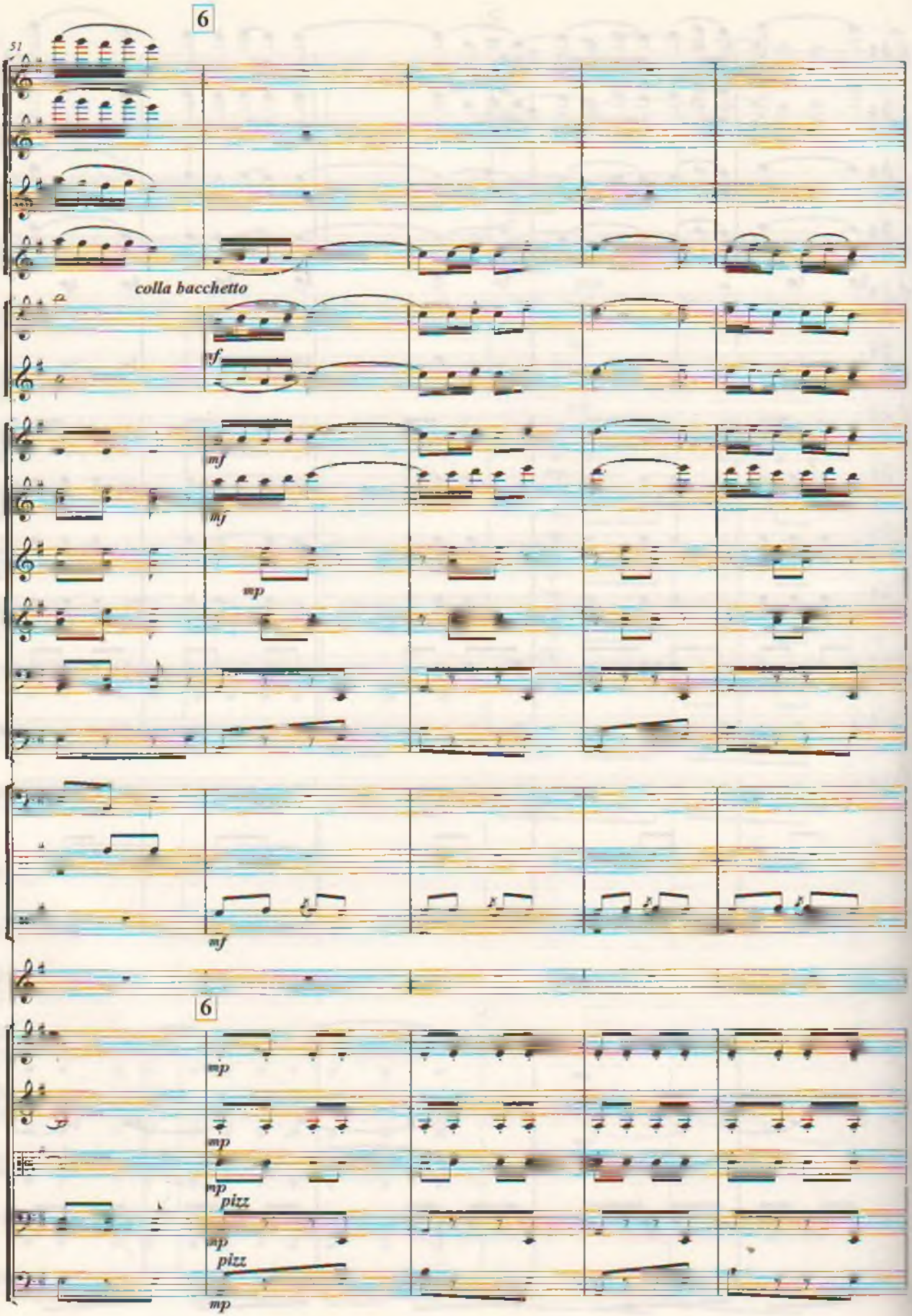

26
div
div
f
f
div

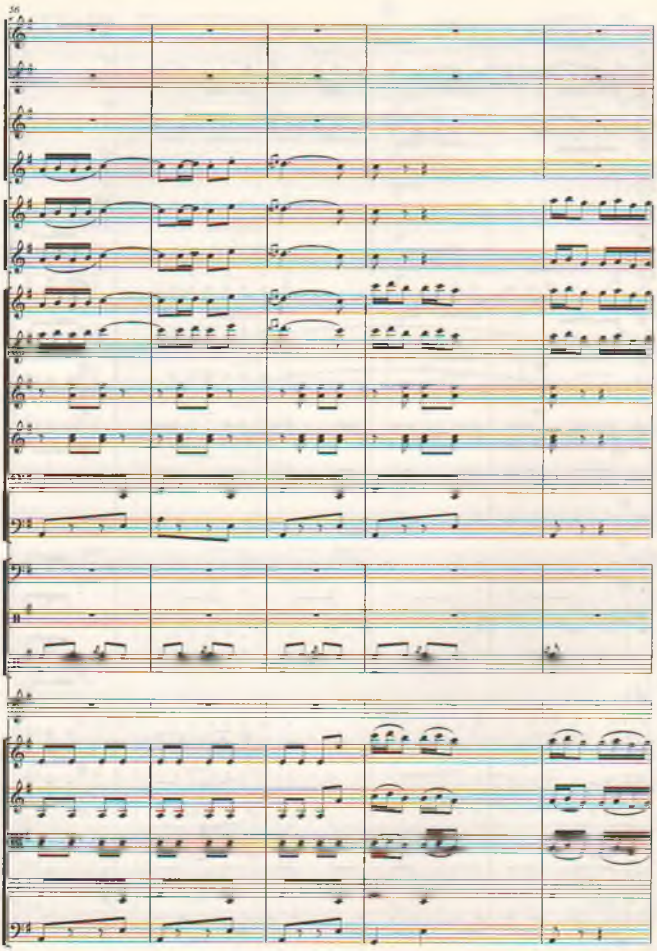
sf
arco
4

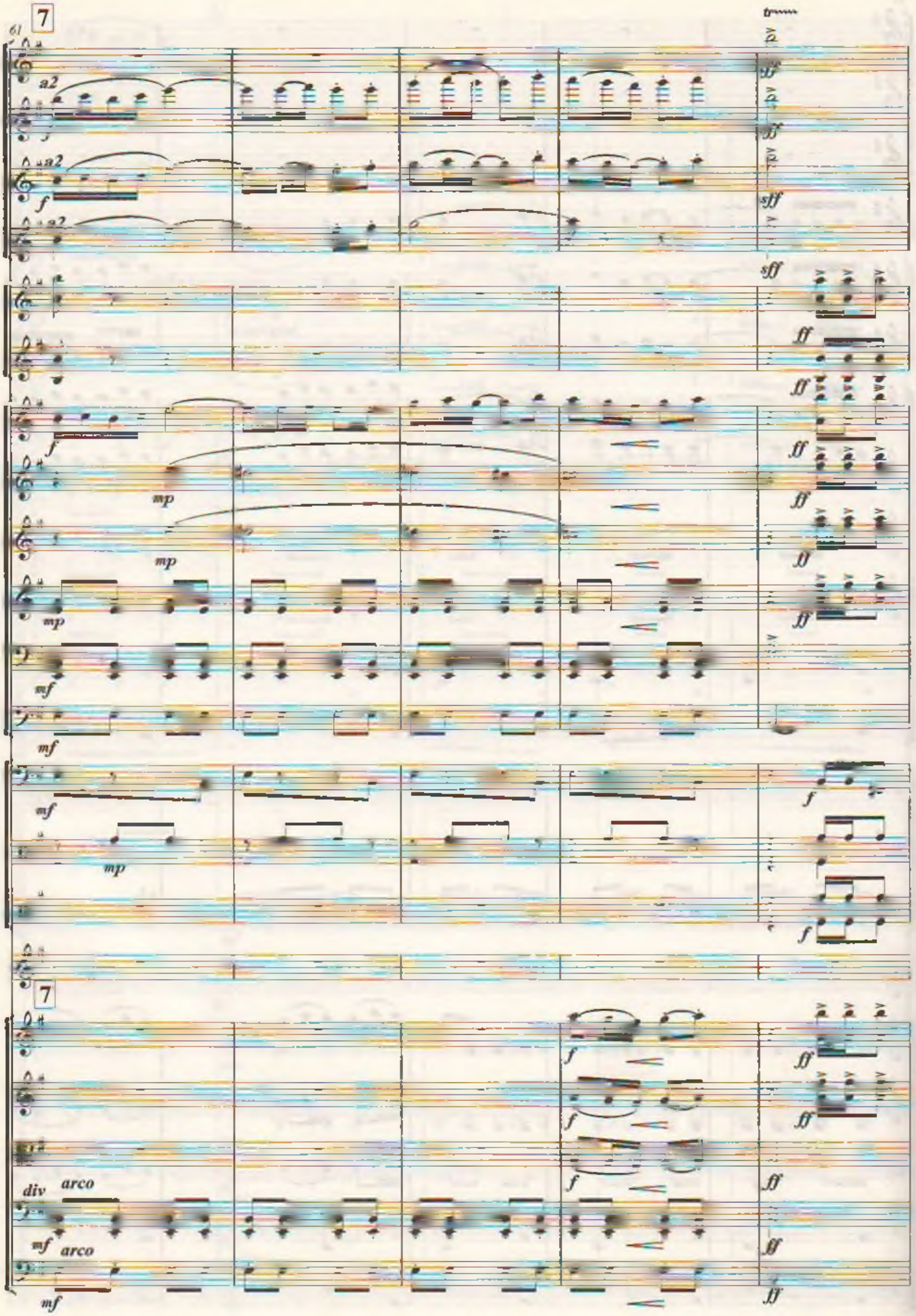

36
mf espress.
mf espress.
mf espress.
mp
mp
mp
mp
mp
mp
div
mp
mp

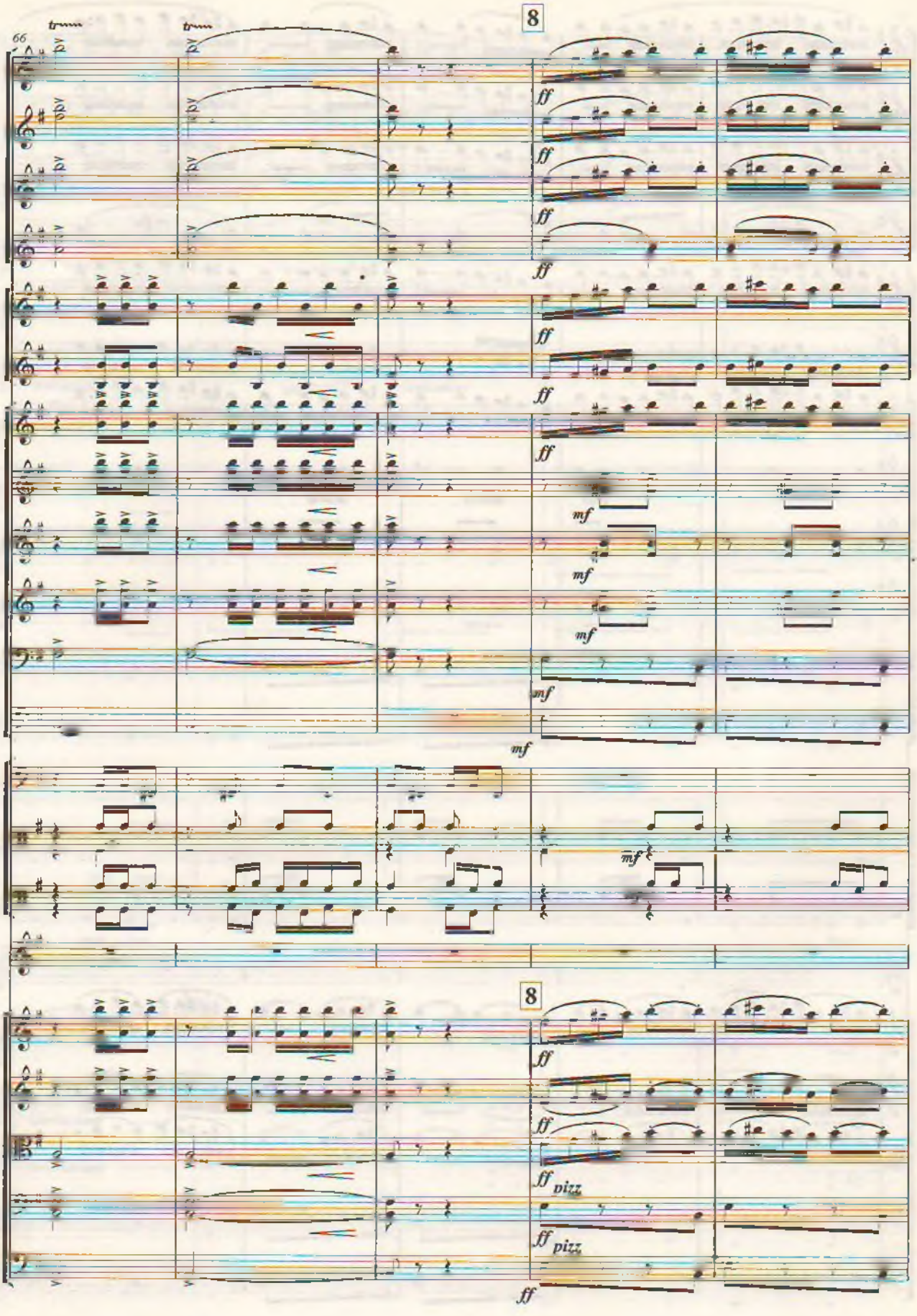

5
mf
mf
pizz
mp
mp
mp
mp
mp
mp
5
mp
mp

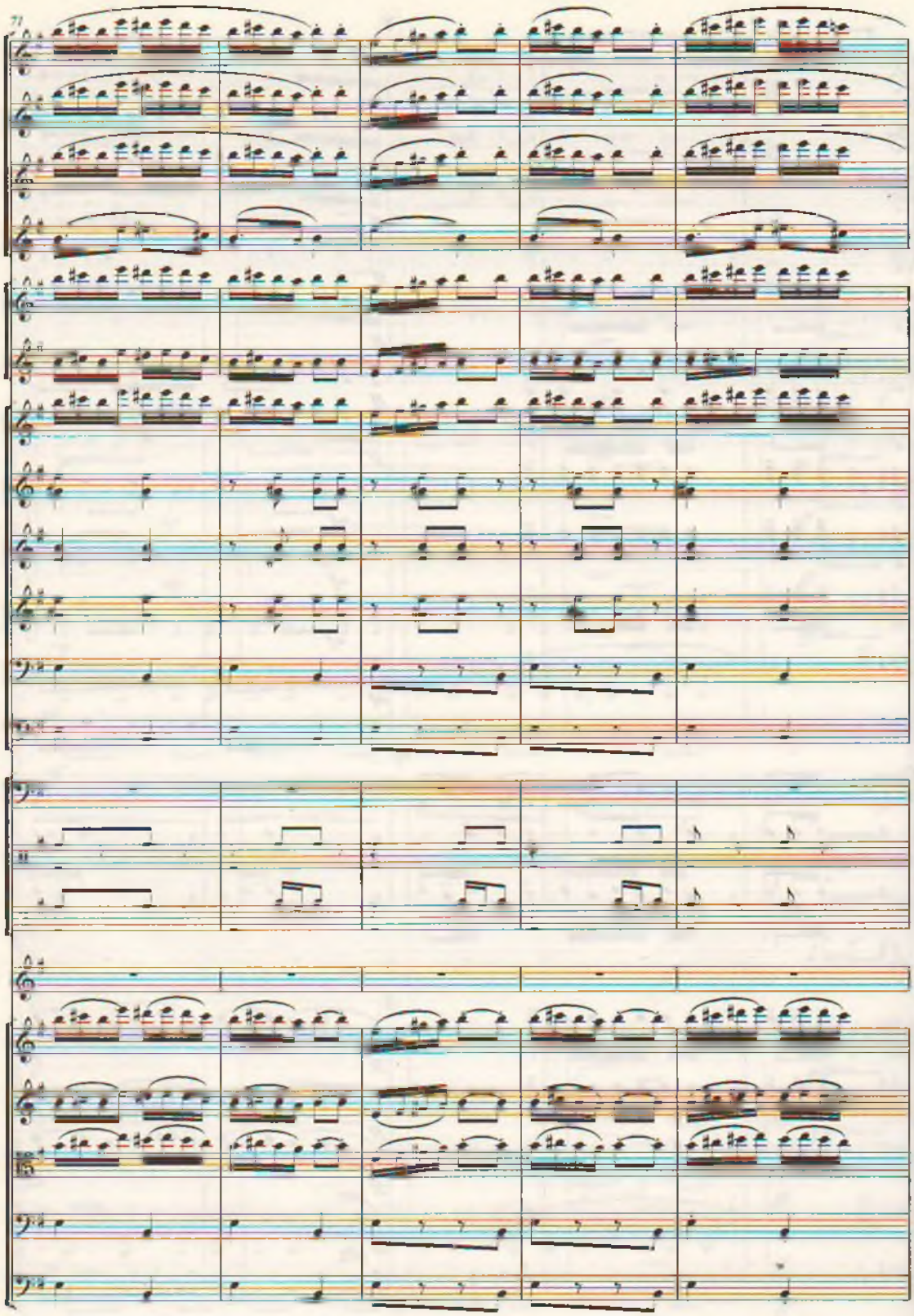


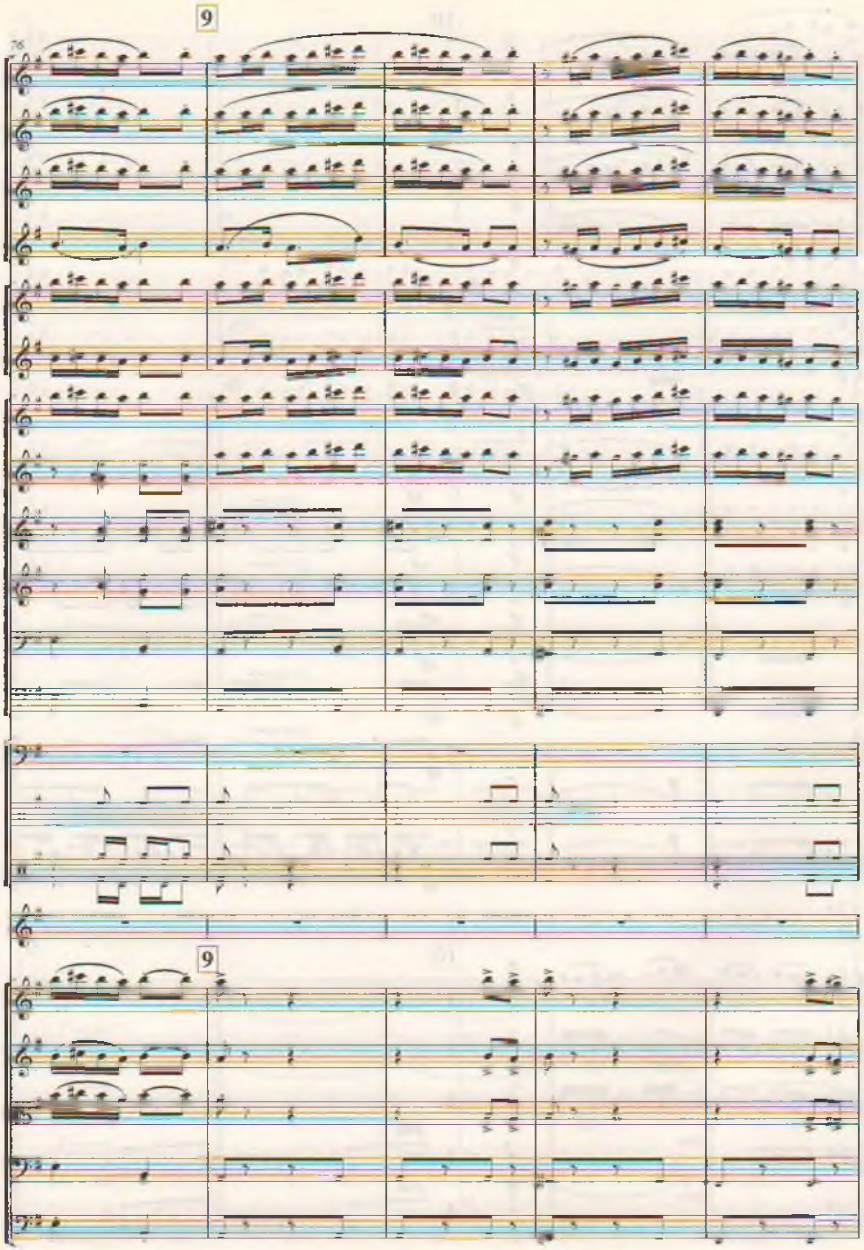

6
51
colla bacchetto
mf
mf
mf
mp
mf
6
mp
mp
mp
pizz
mp
pizz
mp

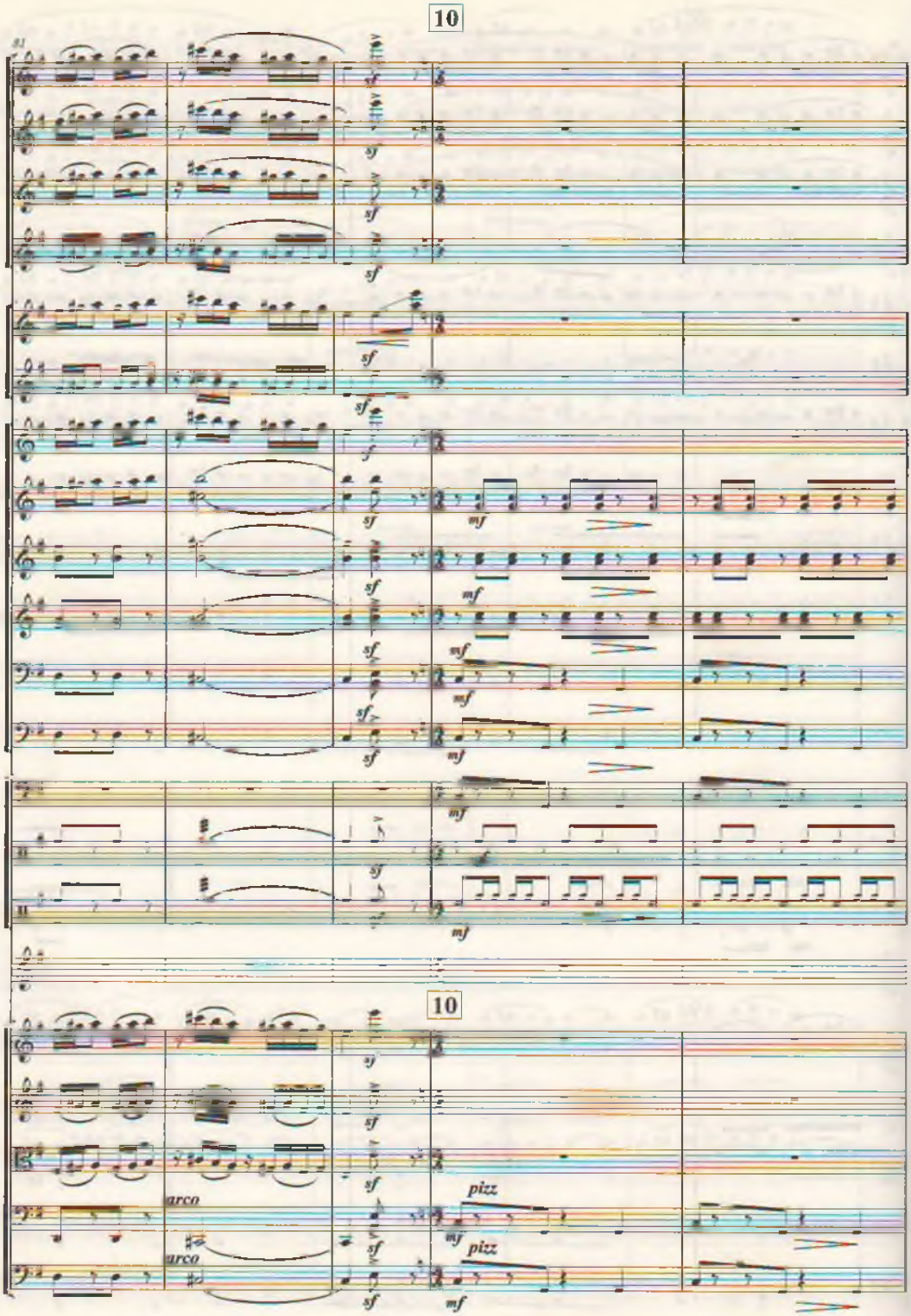


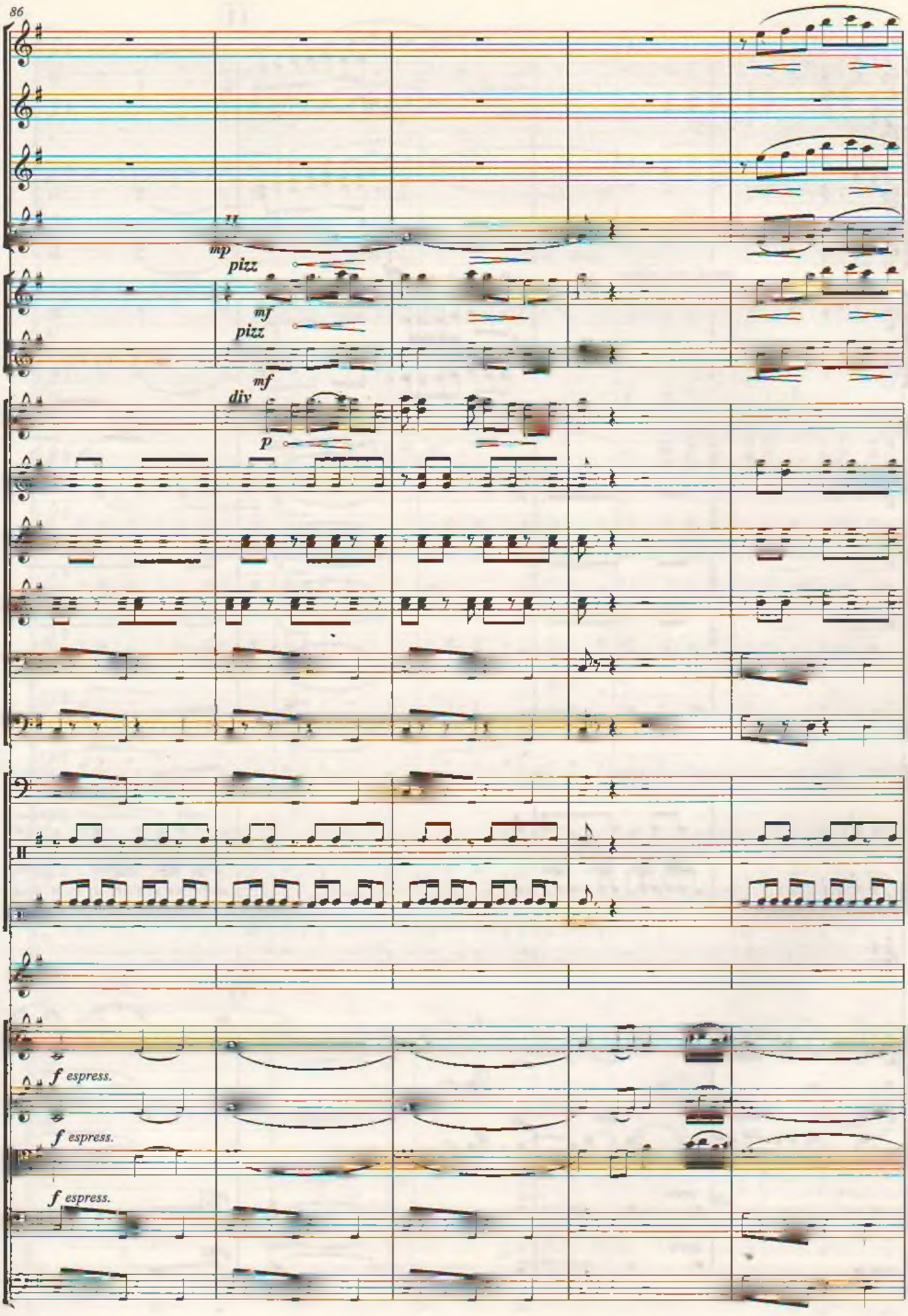

7
61
a2
f
mp
mf
sff
ff
div
arco


66
8
ff
mf
pizz
8




9
9


10
sf
mf
10
arco
arco
pizz
pizz


86
mp
pizz.
mf
pizz.
mf
div.
p
f espress.
f espress.
f espress.

91

mf

mf

colla bacchetto

mf

pizz.

mf

pizz.

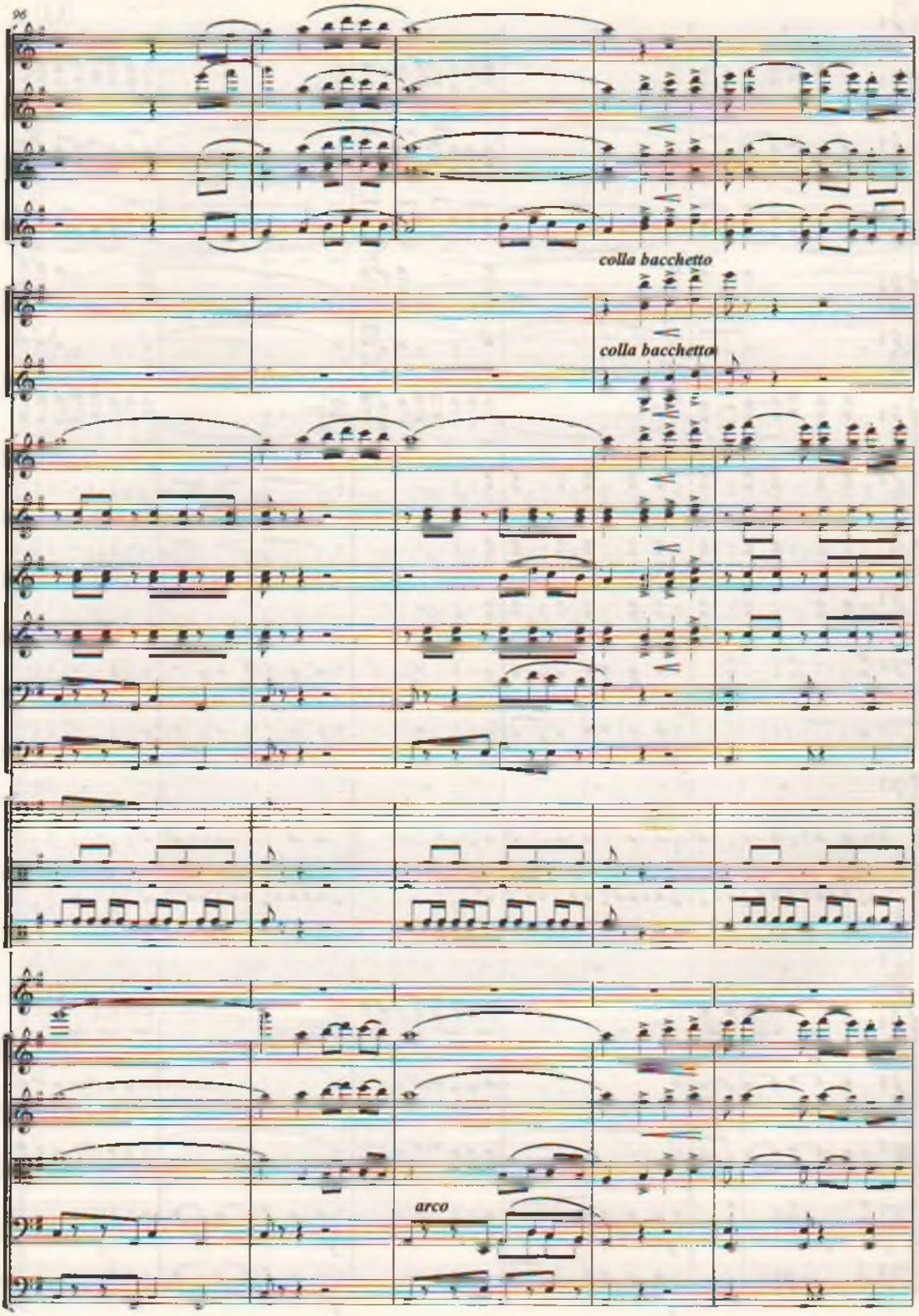
11

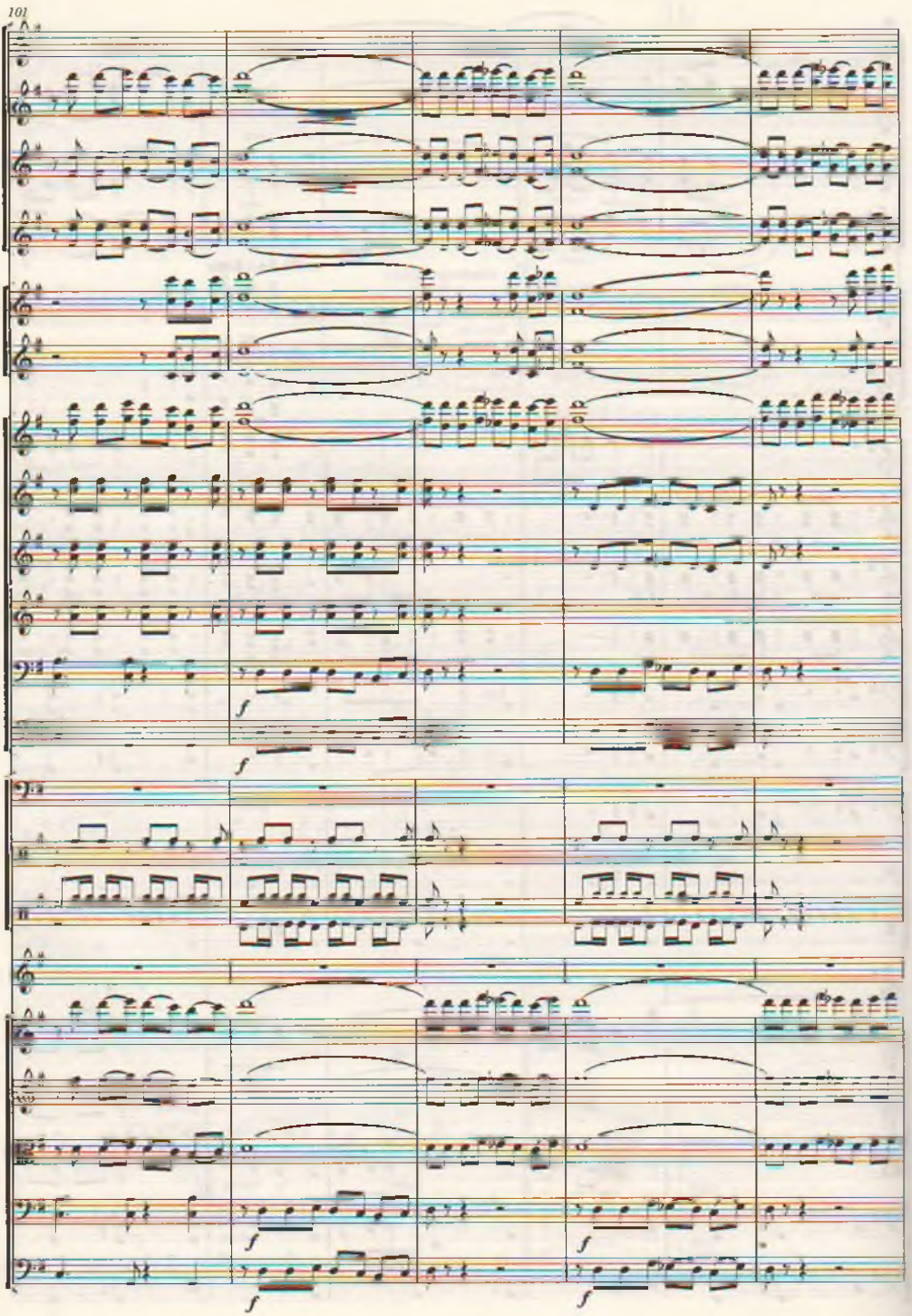
div. arco

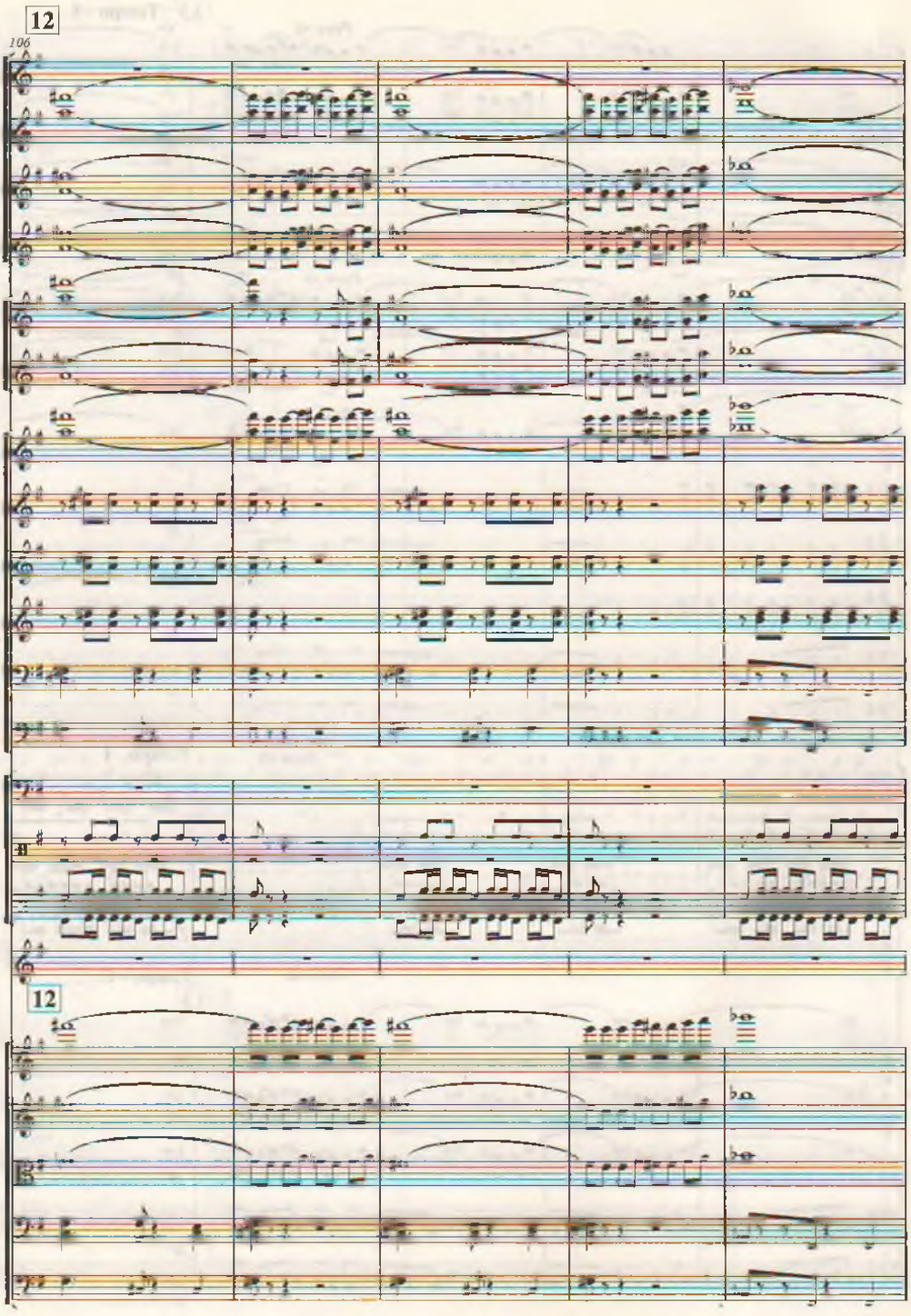
arco

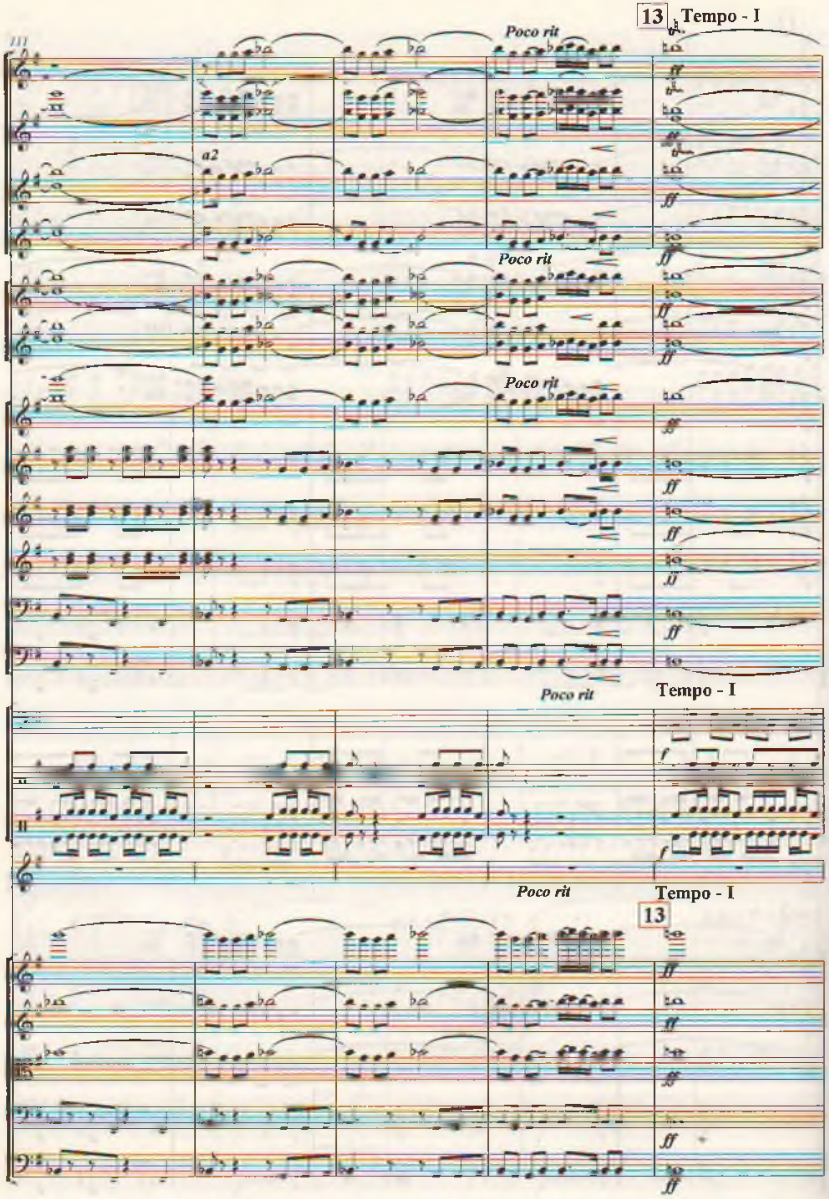
pizz.

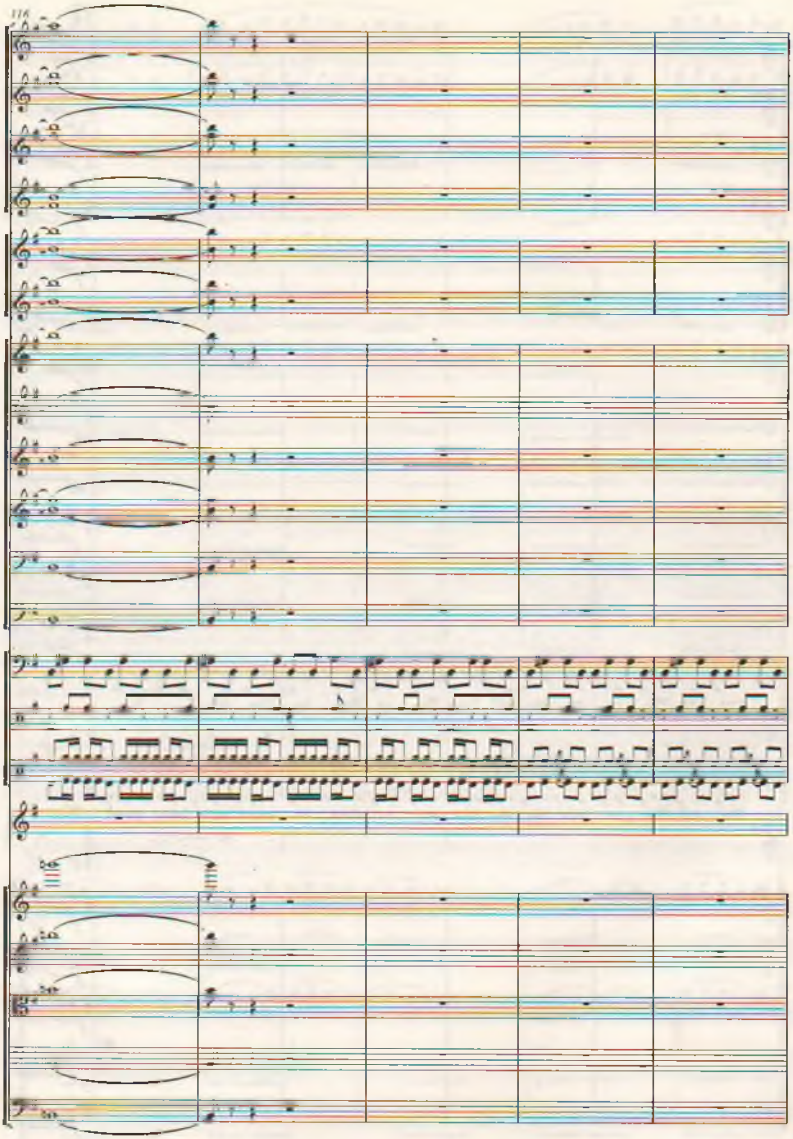
pizz.

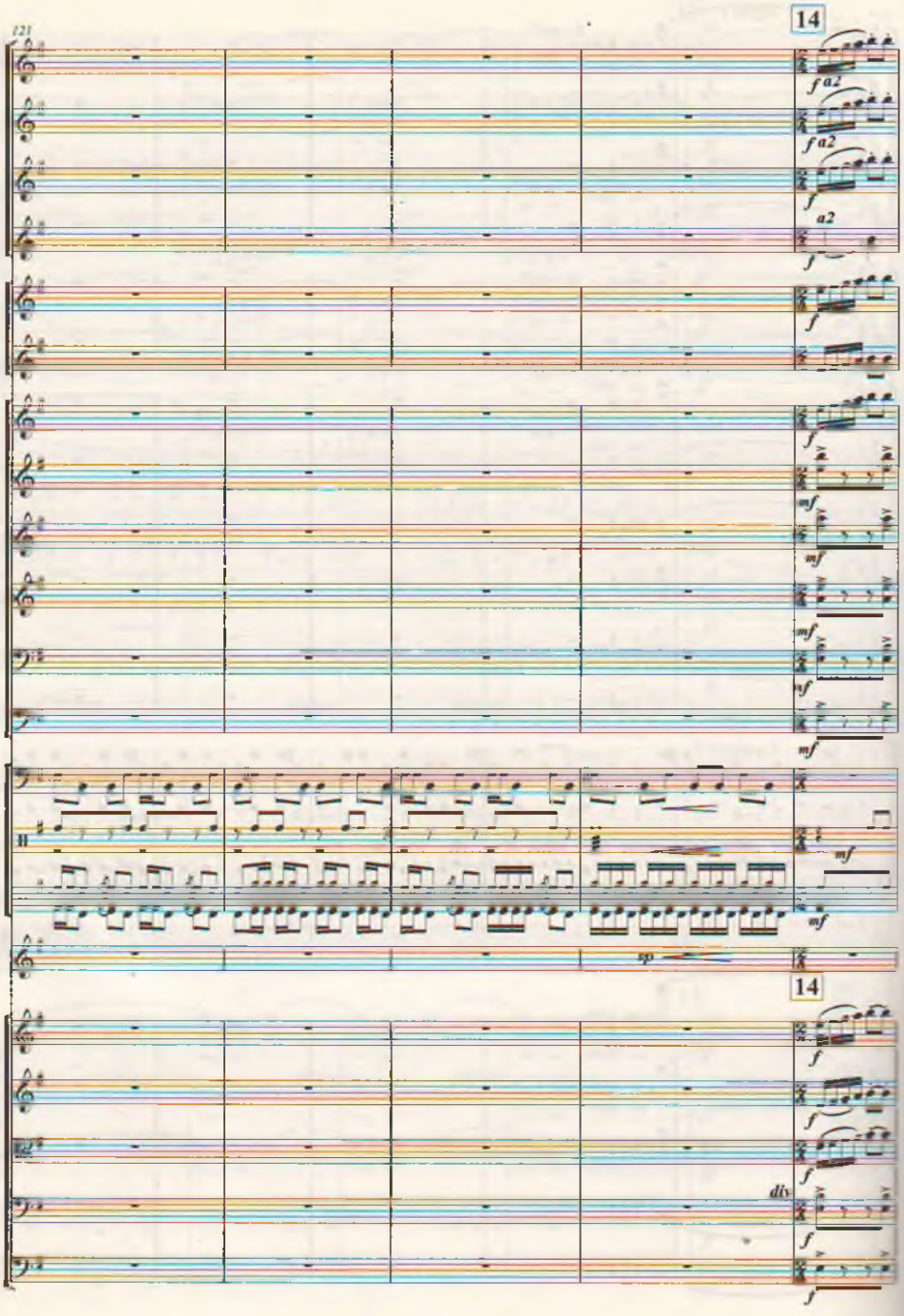

colla bacchetto
colla bacchetto
arco

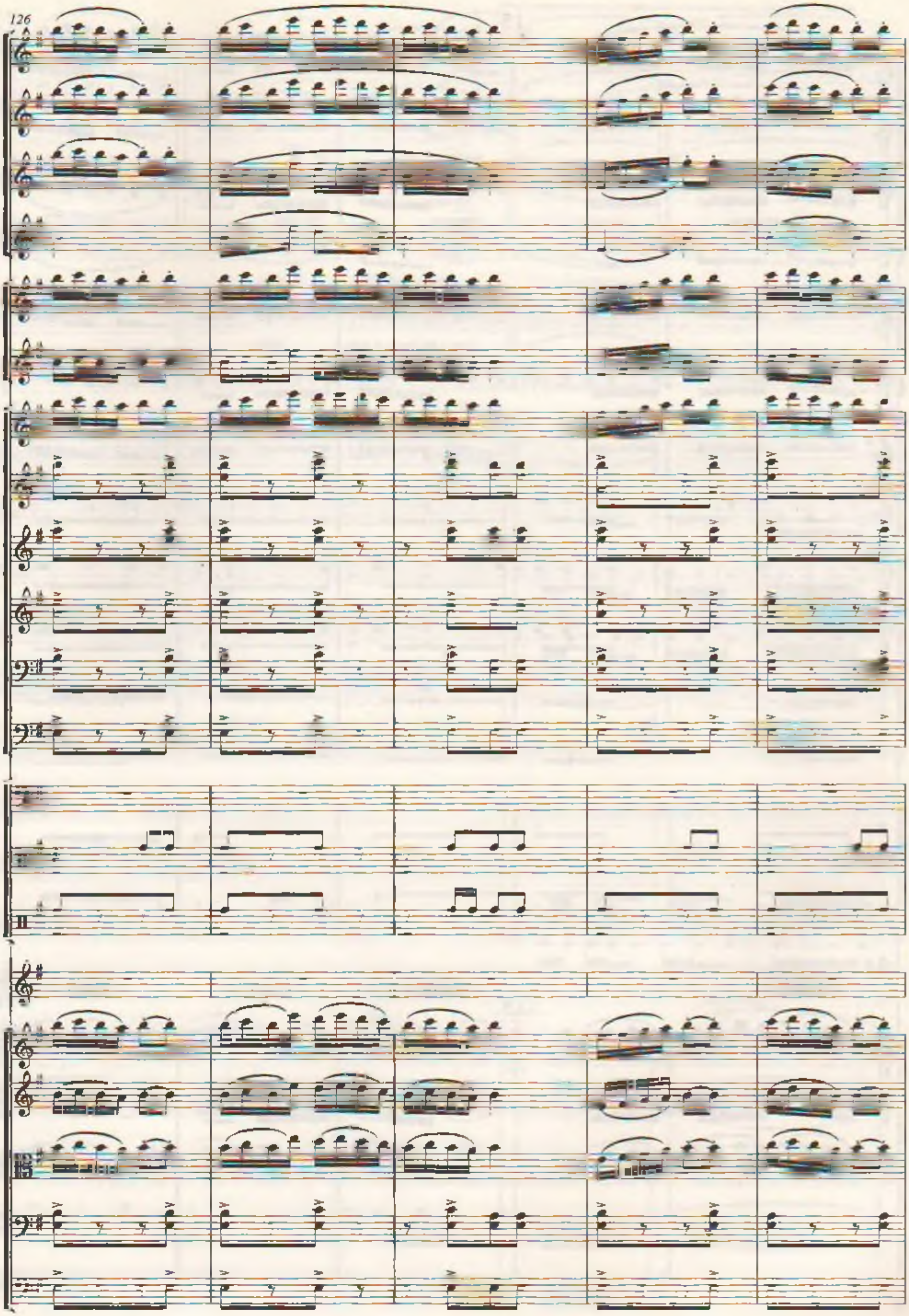

101
f
f
f
f
f
f


12
106
12


13
Tempo - I
Poco rit
a2
Poco rit
Poco rit
Poco rit
Tempo - I
Poco rit
Tempo - I
13



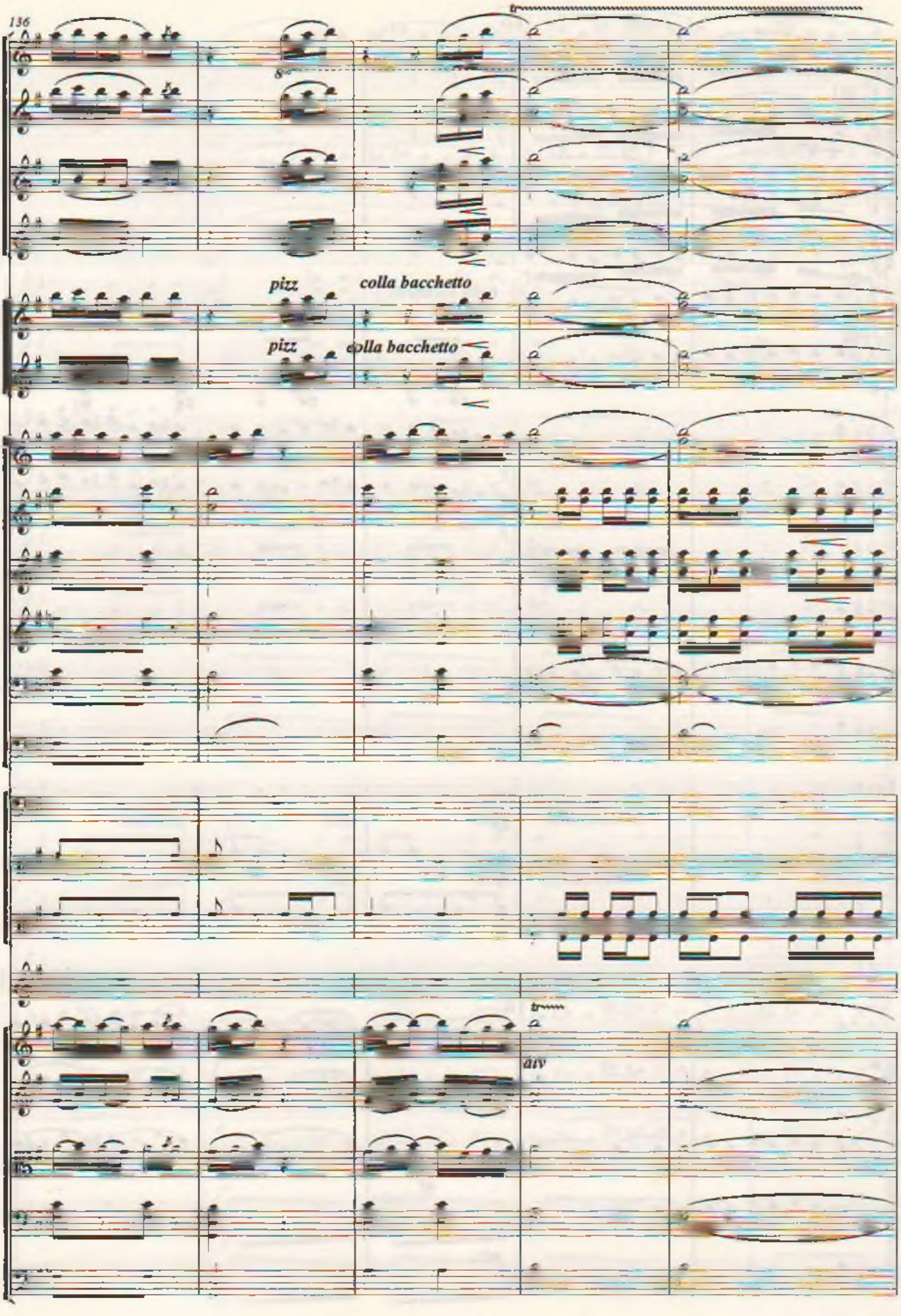

121
14
f a2
f a2
f
a2
f
f
f
mf
mf
mf
mf
mf
mf
sp
14
f
f
f
div.
f
f

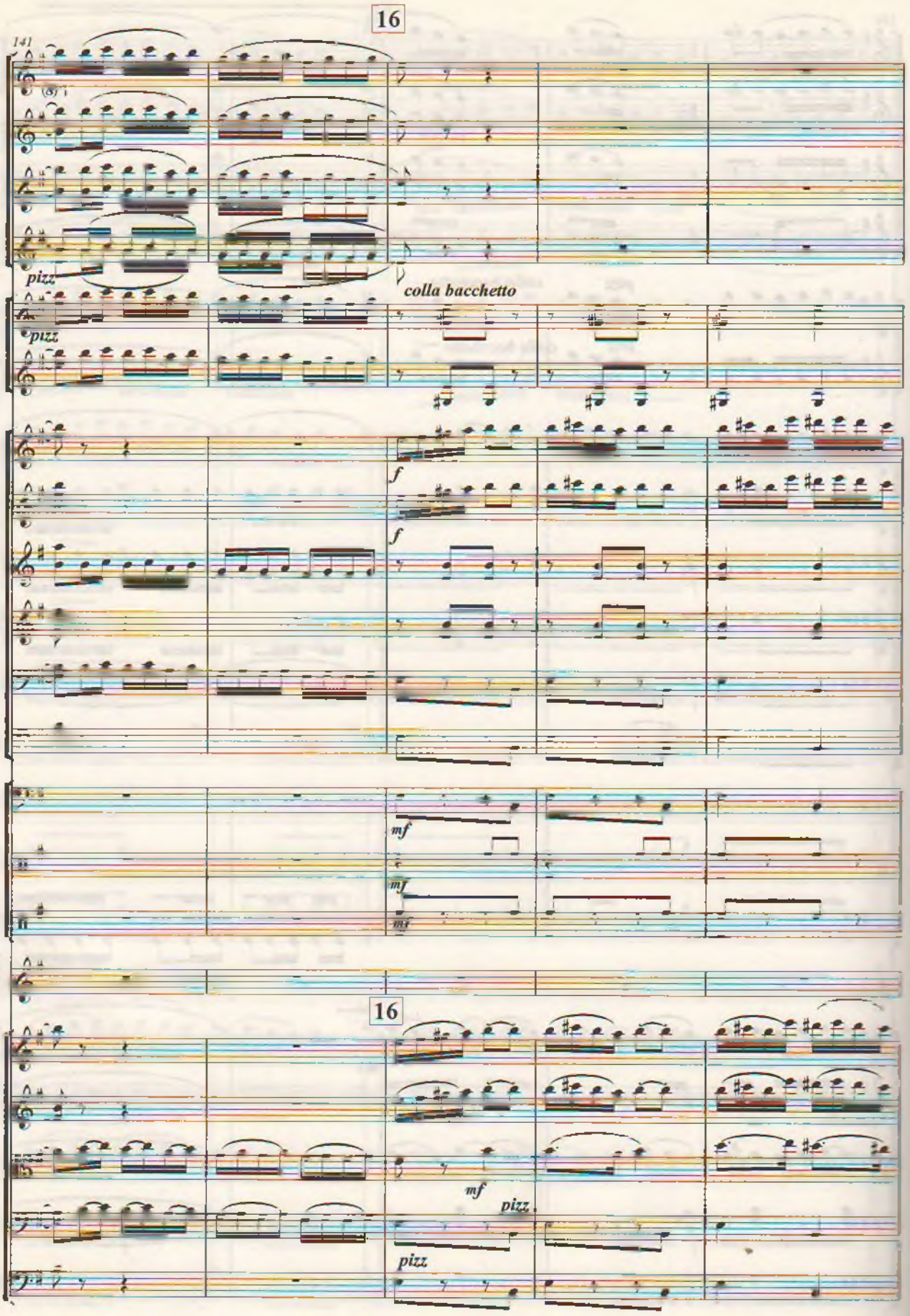


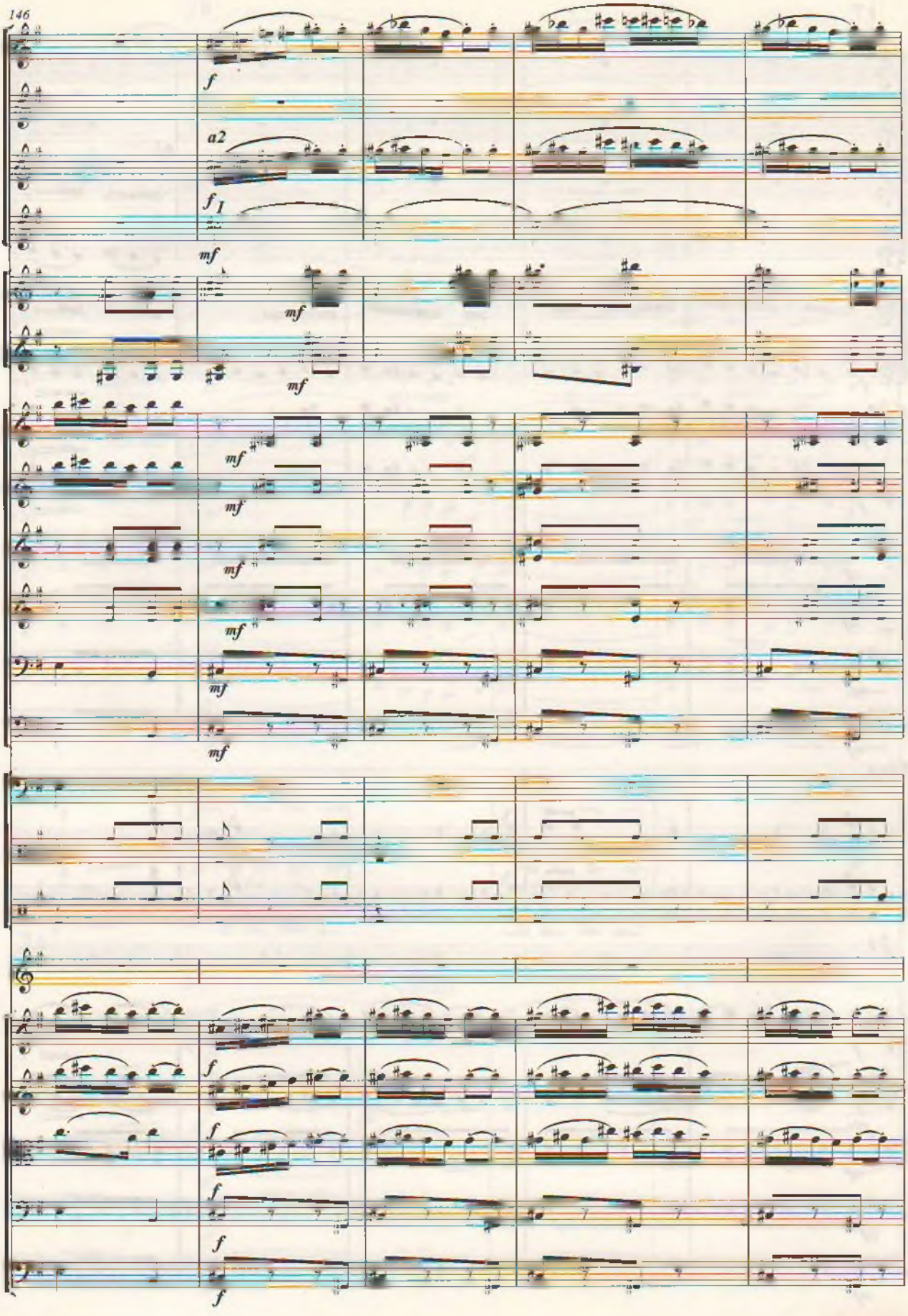
15

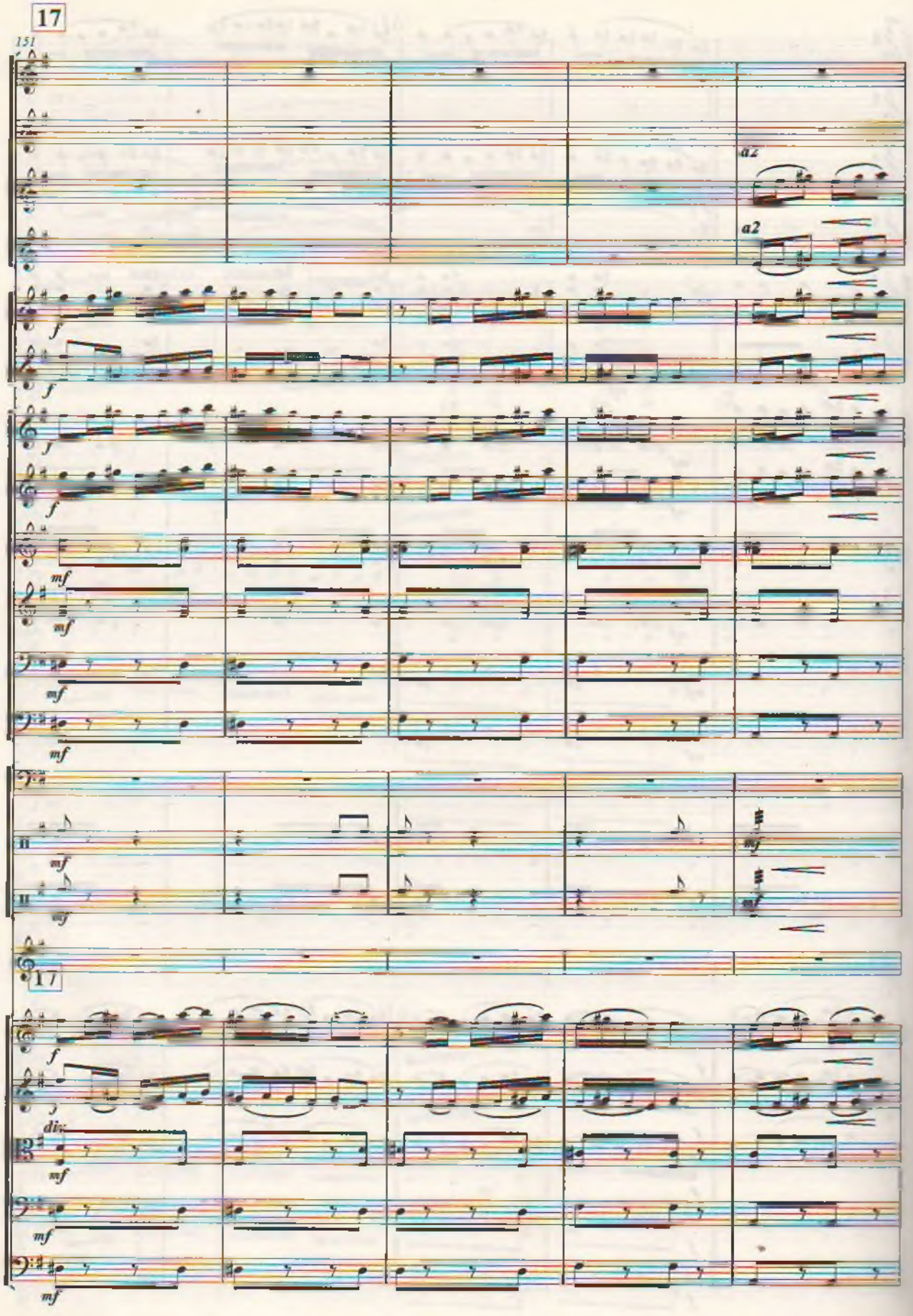
131

15


136
pizz
colla bacchetto
pizz
colla bacchetto
div


16
141
pizz
pizz
colla bacchetto
f
f
mf
mf
mf
16
mf
pizz
pizz


146
f
a2
f
mf
mf
mf
mf
mf
mf
mf
mf
f
f
f
f
f


17
151
a2
a2
f
f
f
f
mf
mf
mf
mf
mf
mf
17
f
div.
mf
mf
mf

18

156

ff

ff

ff

marcato

ff

marcato

div

ff

div

ff

ff

di

ff

ff

ff

ff

ff

ff

18

marcato

div

ff

div

ff

div

ff

ff

ff

161

meno mosso

a - tempo

pp

meno mosso

a - tempo

pp

pp

meno mosso

a - tempo

pp

pp

pp

pp

a - tempo

p

meno mosso

a - tempo

pp

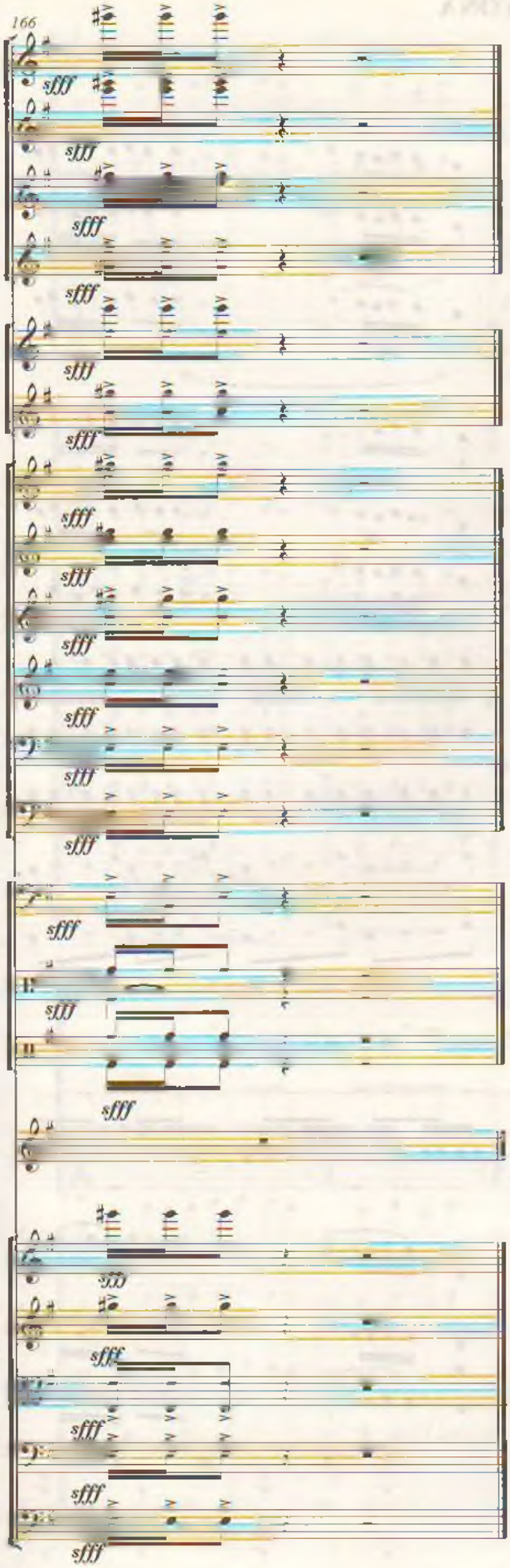
pp

div

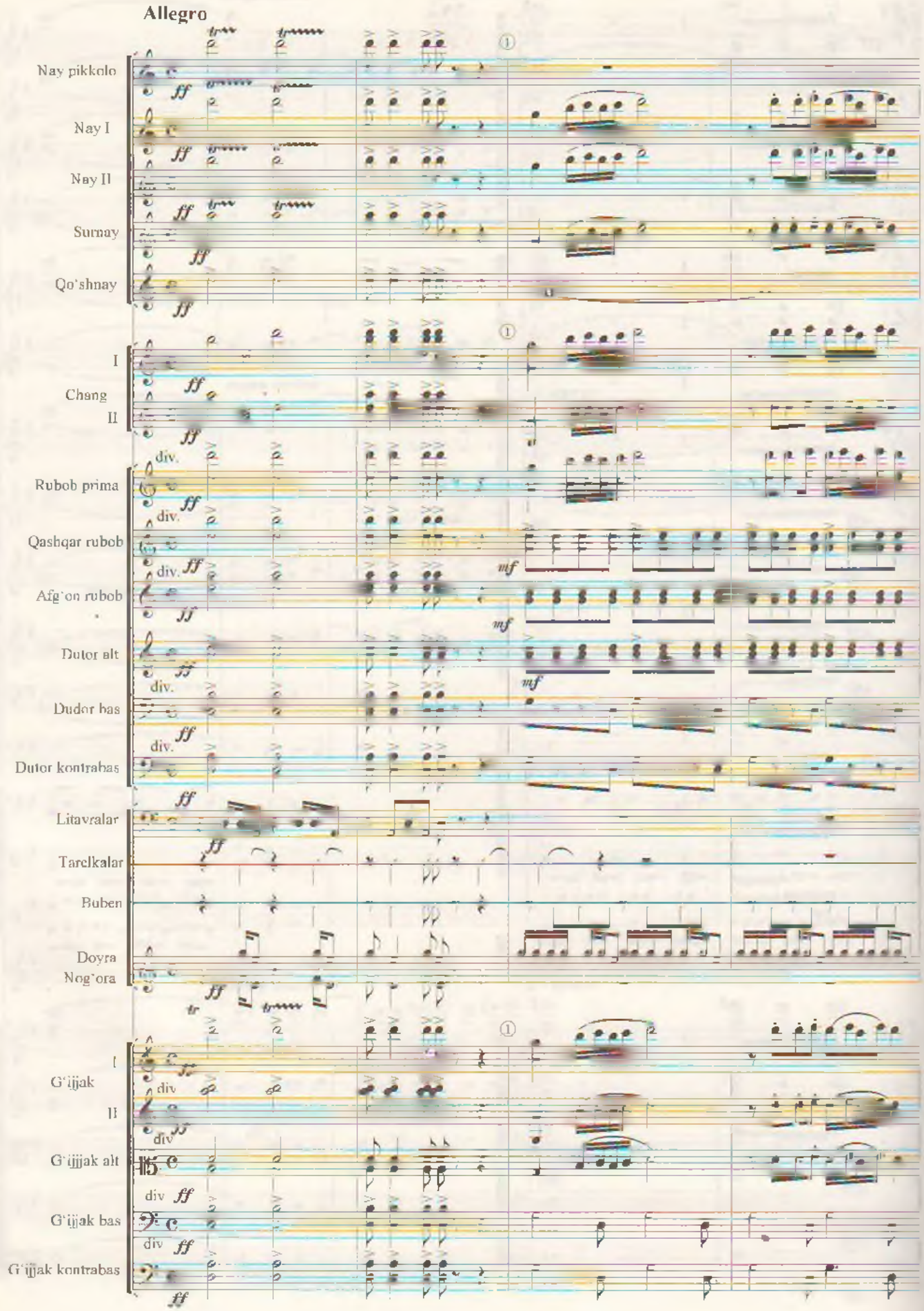
pp

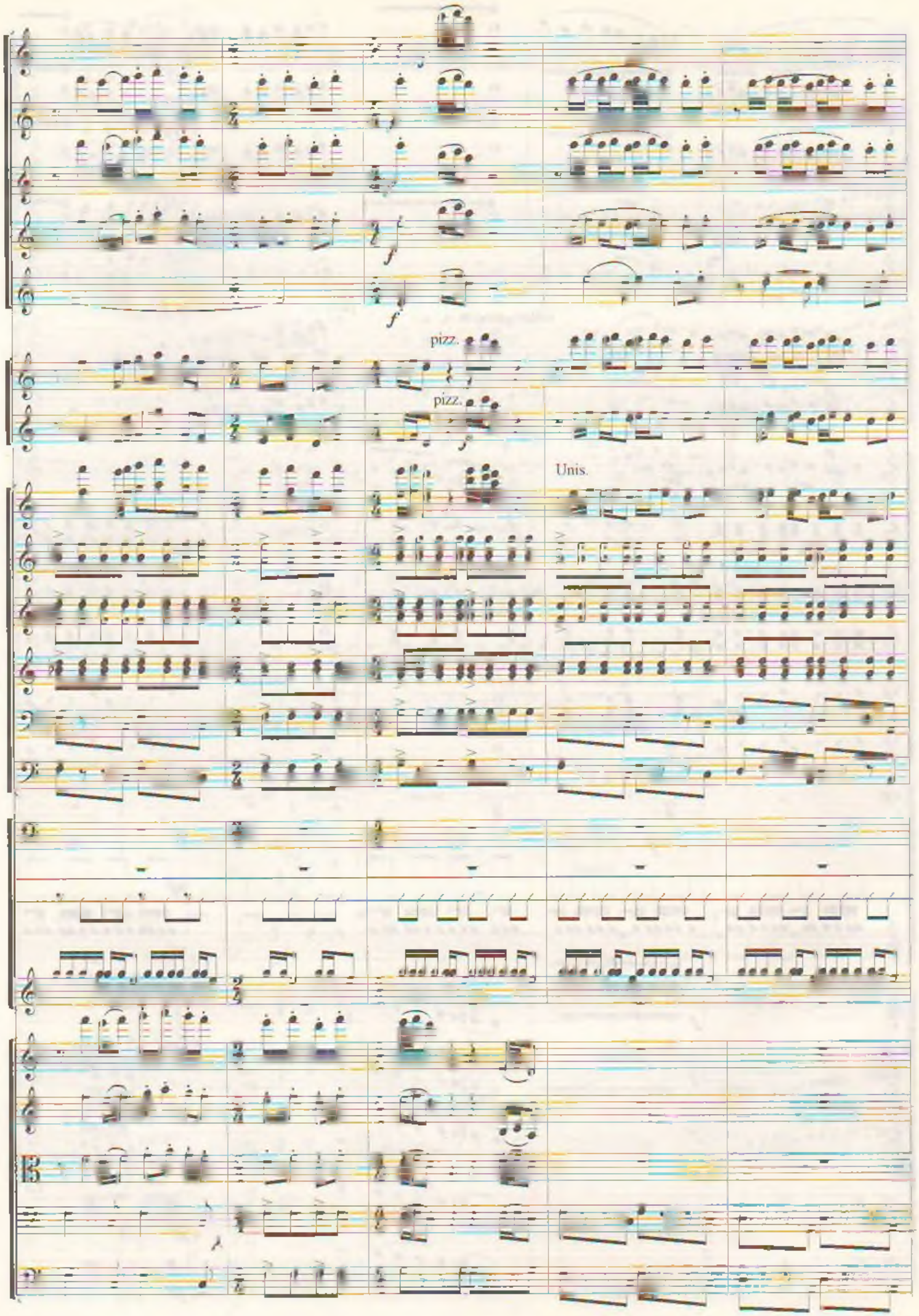
pp

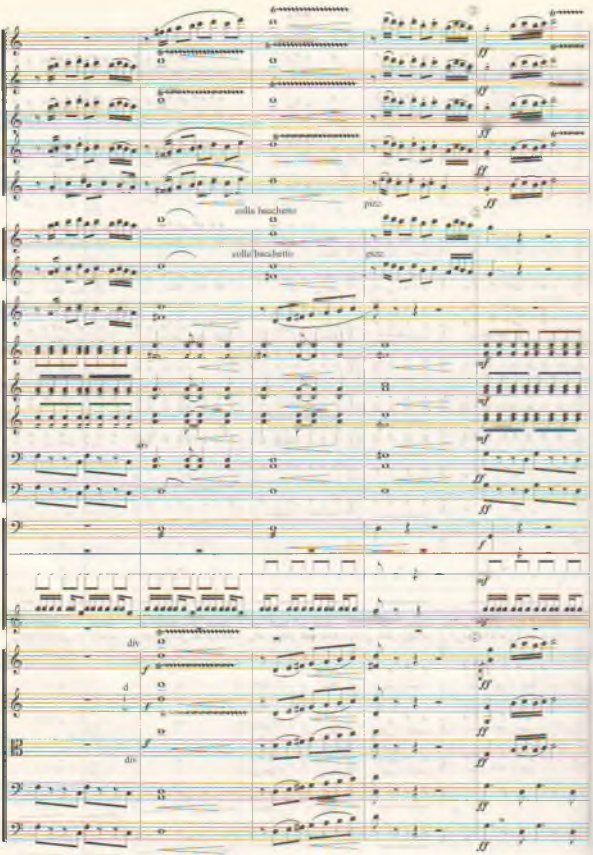
pp

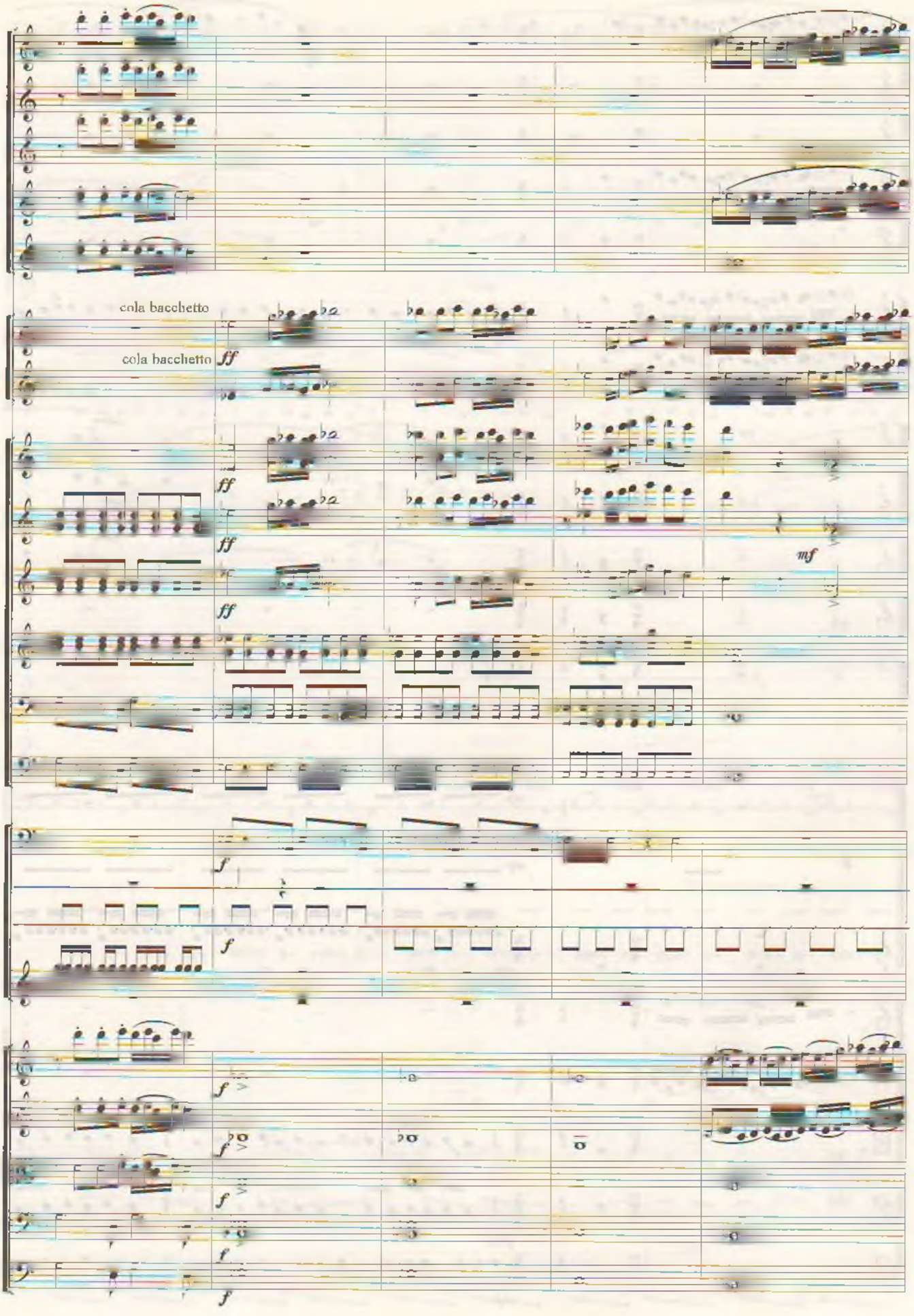

166
sfff

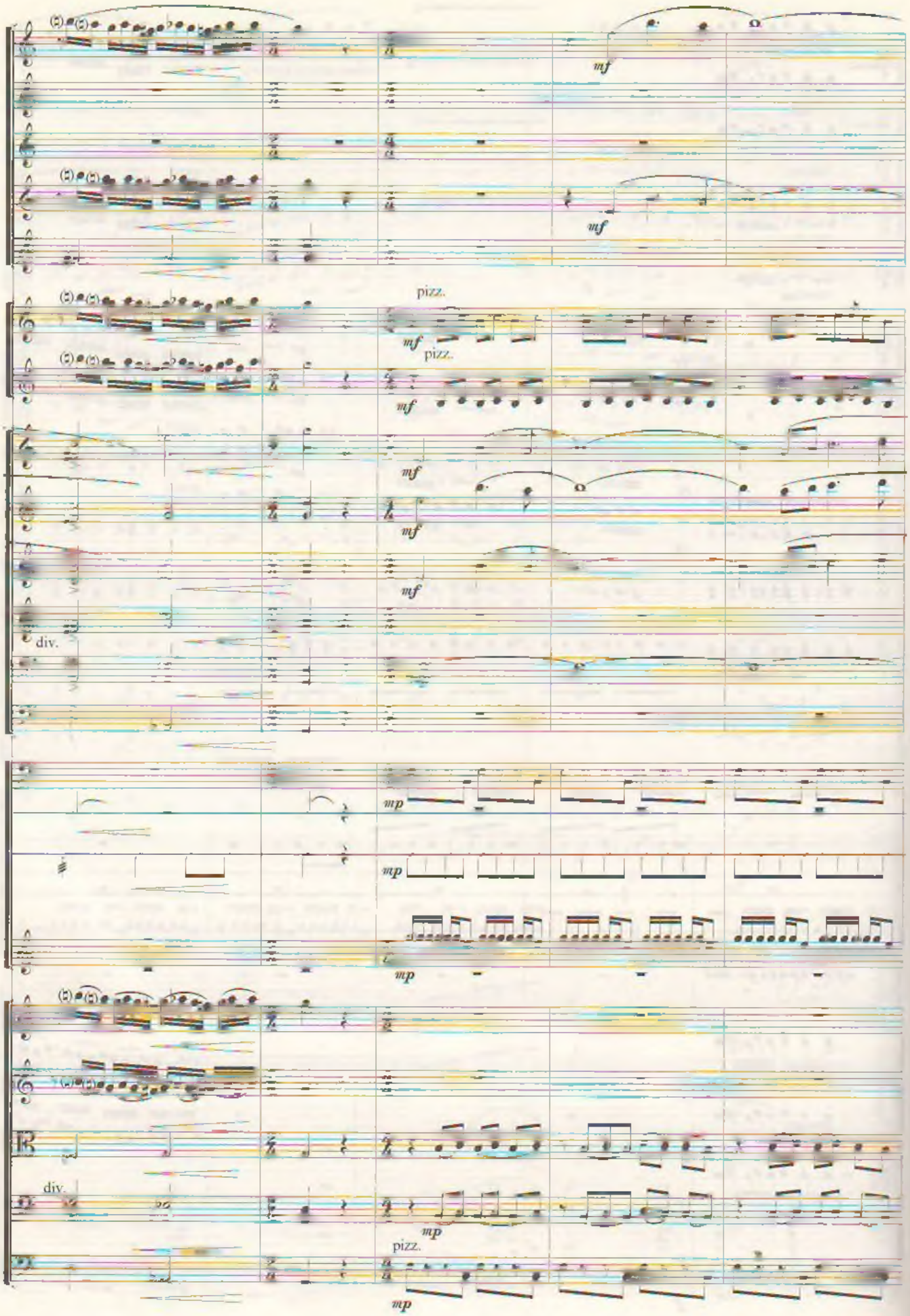
TO‘YONA

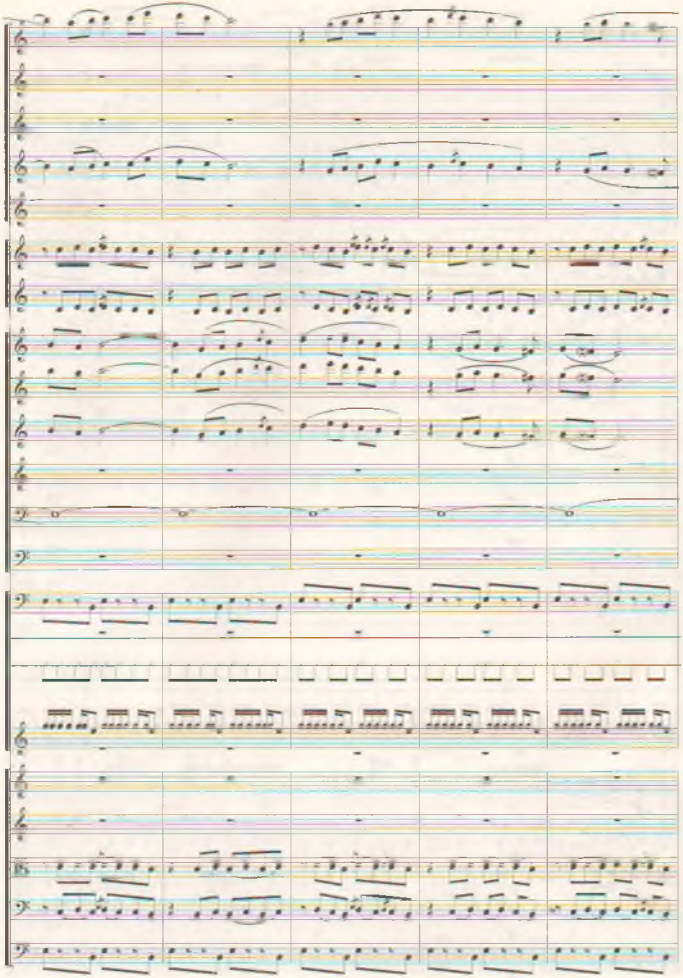

Allegro
Nay pikkolo
Nay I
Nay II
Surnay
Qo‘shnay
I
Chang
II
Rubob prima
Qashqar rubob
Afg‘on rubob
Dutor alt
Dudor bas
Dutor kontrabas
Litavralar
Tarelkalar
Buben
Doyra
Nog‘ora
I
G‘ijjak
II
G‘ijjak alt
G‘ijjak bas
G‘ijjak kontrabas
div.
ff
mf

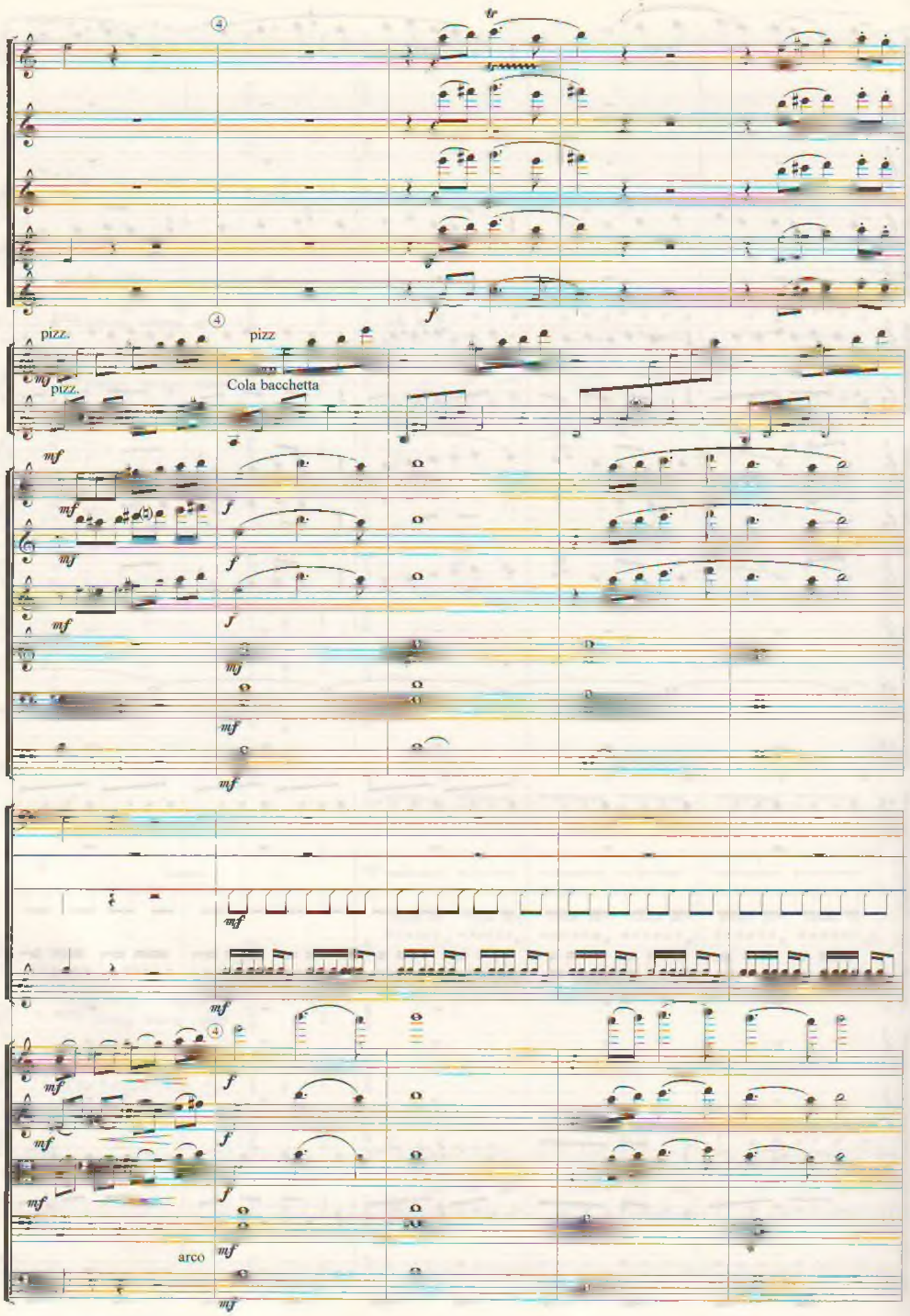

pizz.
pizz.
Unis.

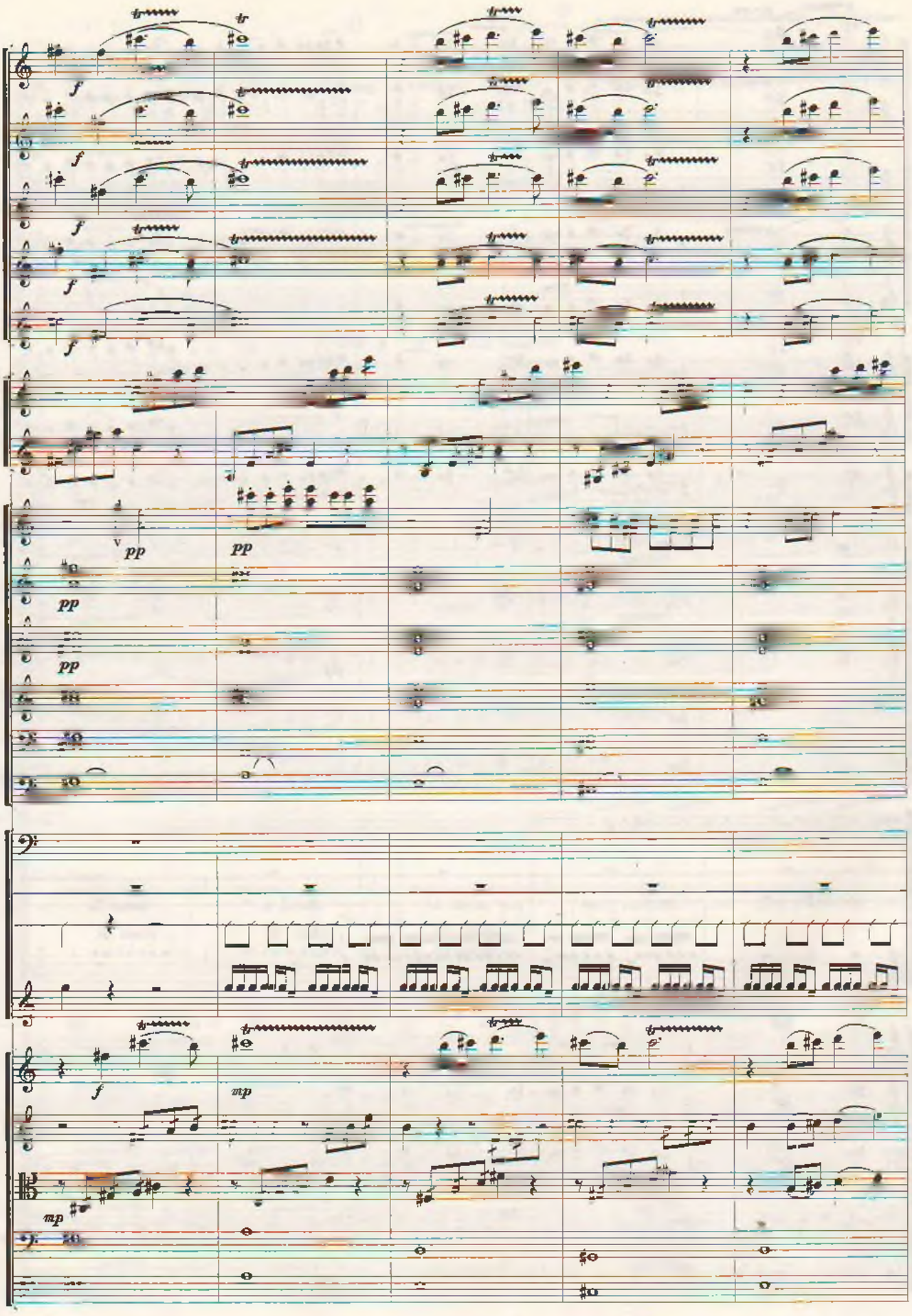

sulla bacchetta
pizz.
sulla bacchetta
pizz.
div
div

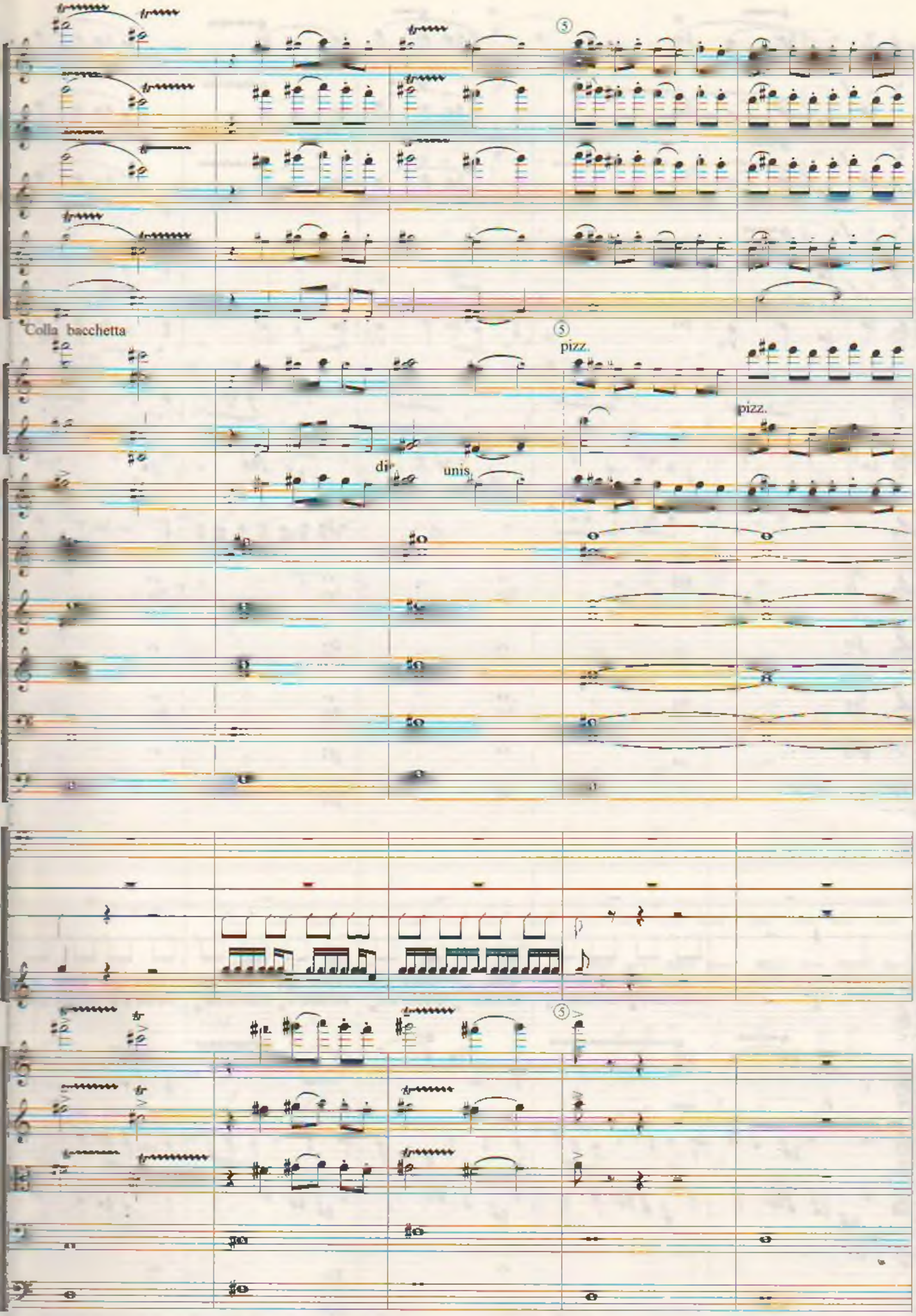

cola bacchetto
cola bacchetto
ff
ff
ff
ff
mf
f
f
f
f
f
f
f

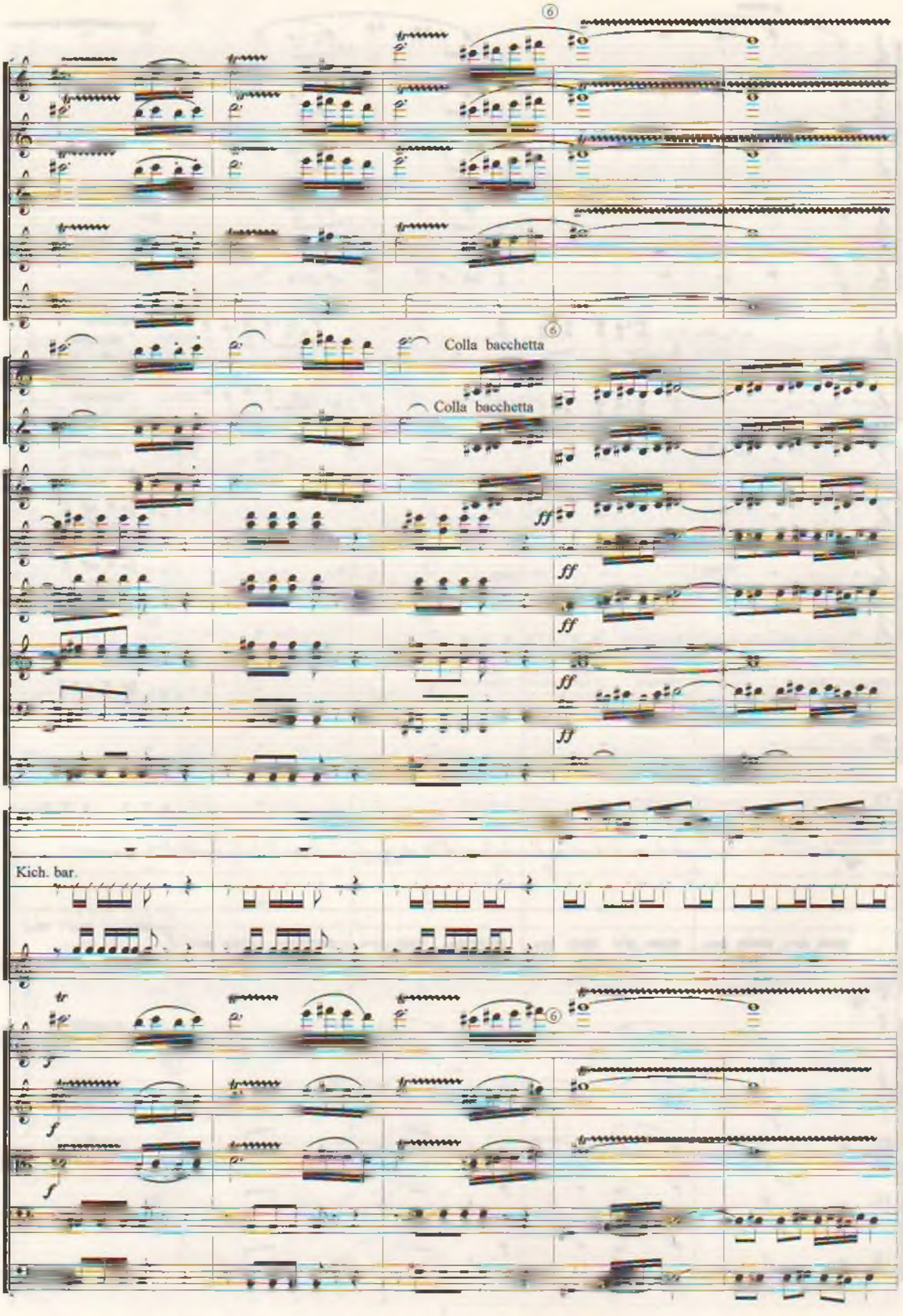

mf
mf
pizz.
mf
pizz.
mf
mf
mf
mf
div.
mp
mp
mp
div.
mp
pizz.
mp

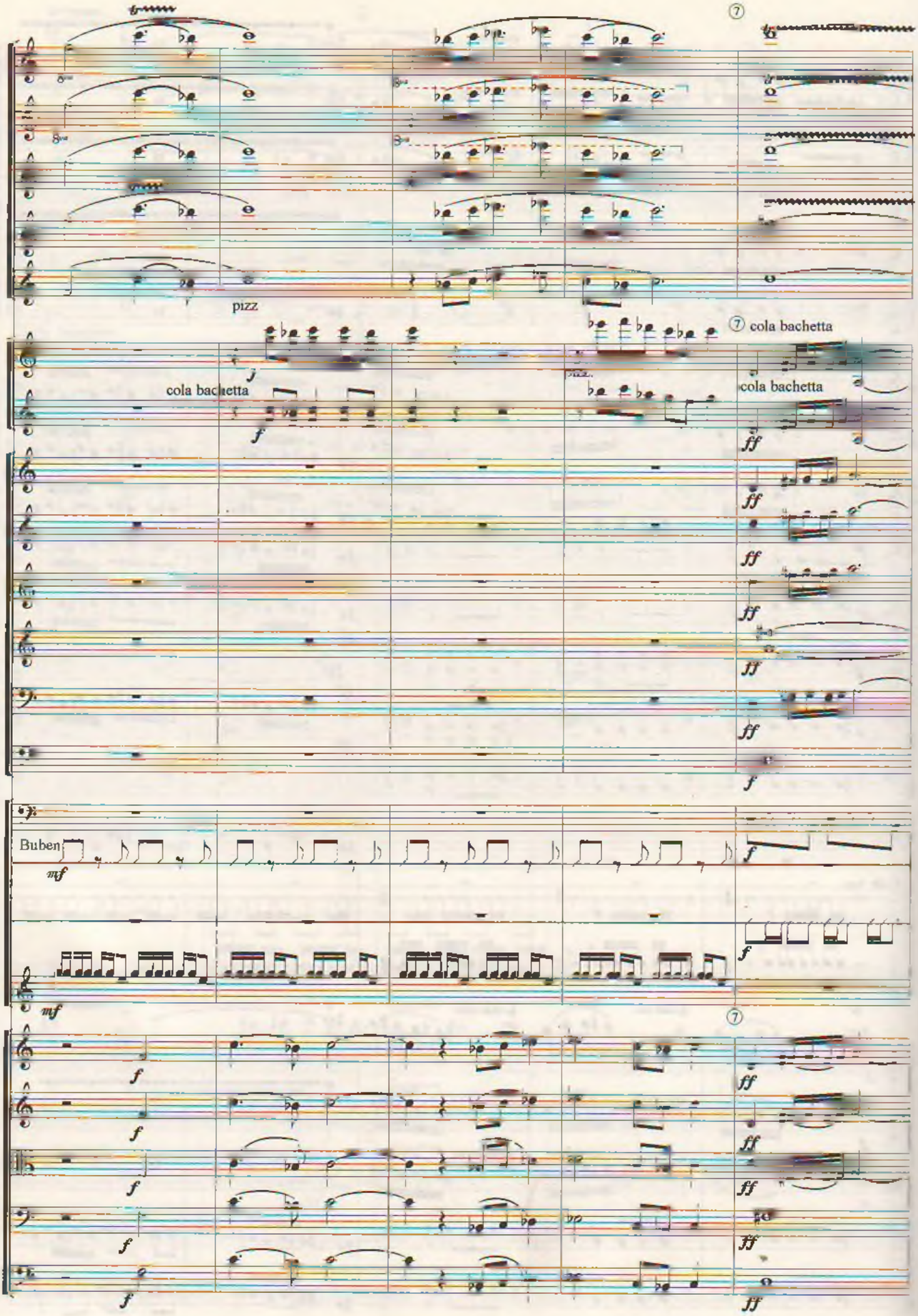


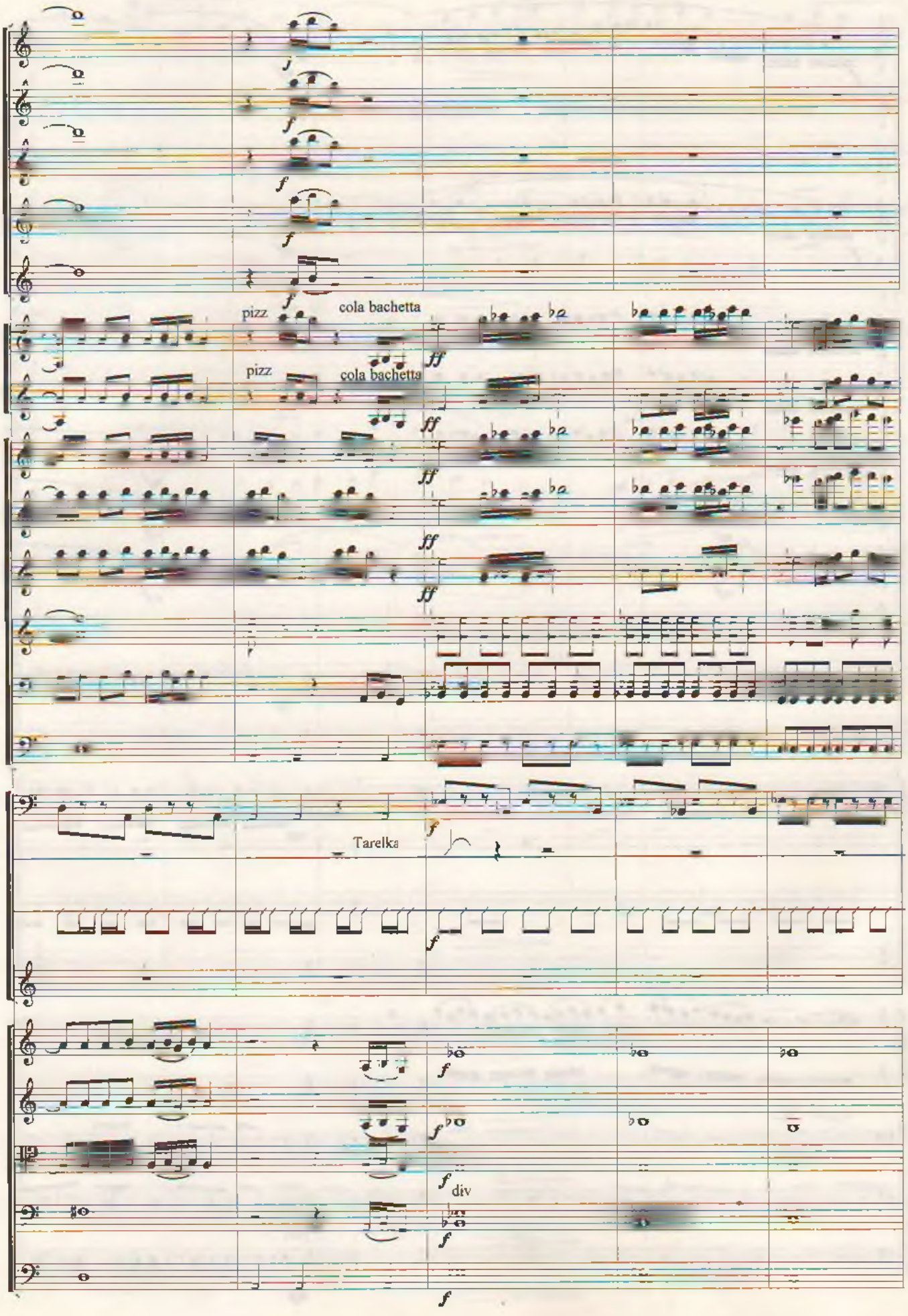

pizz.
pizz
pizz.
Cola bacchetta
arco

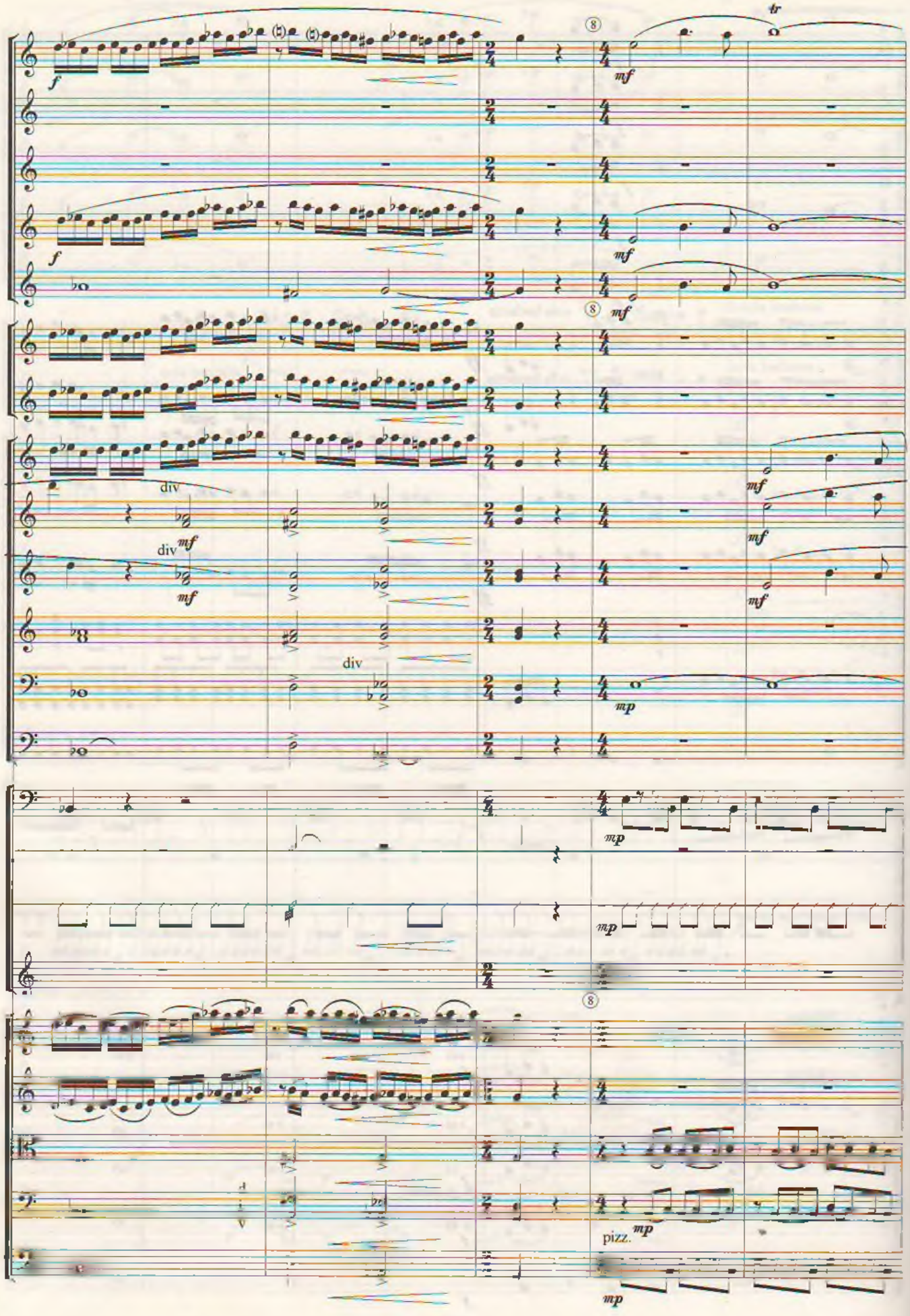

f
pp
mp

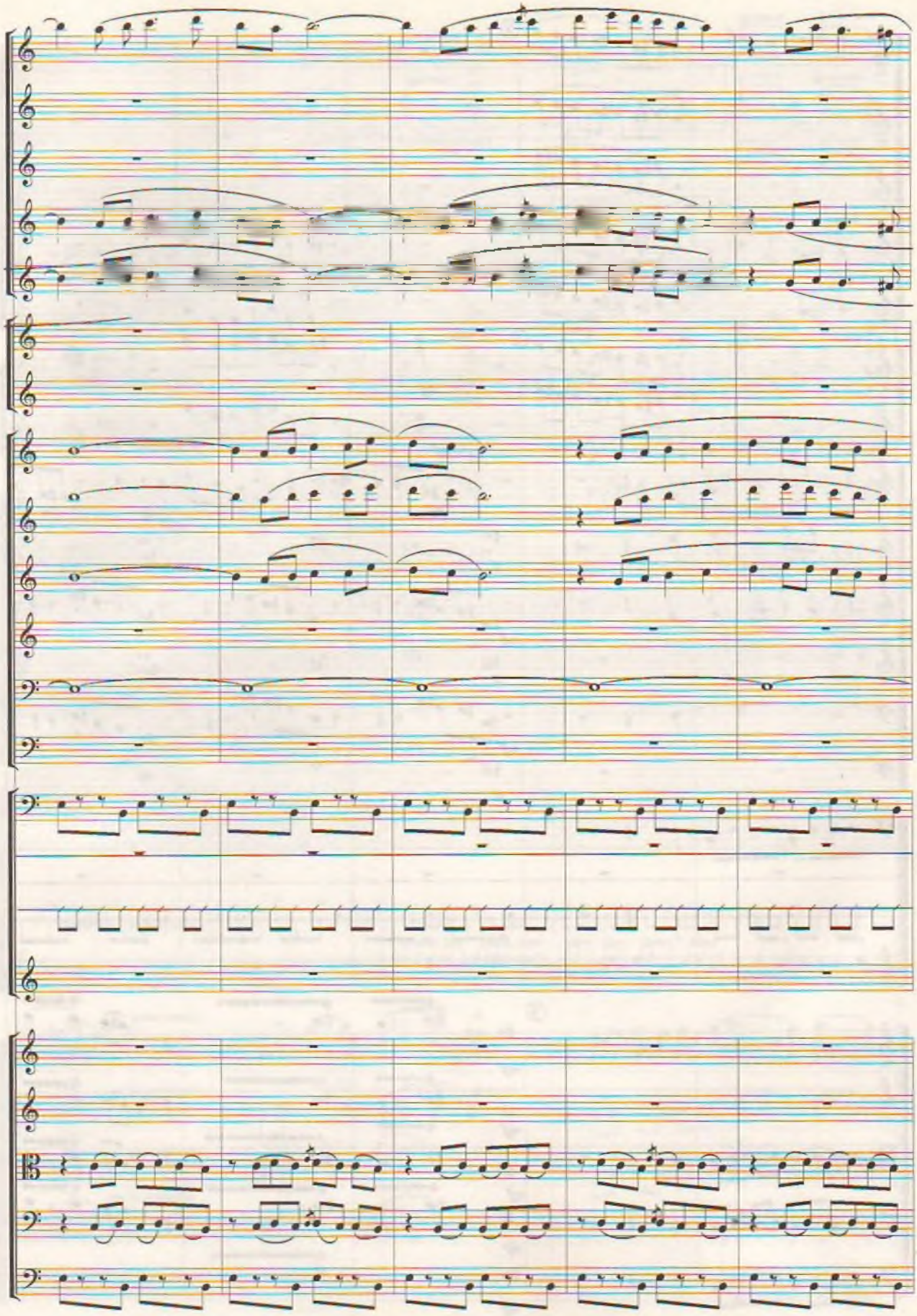

Colla bacchetta
pizz.
pizz.
div.
unis.

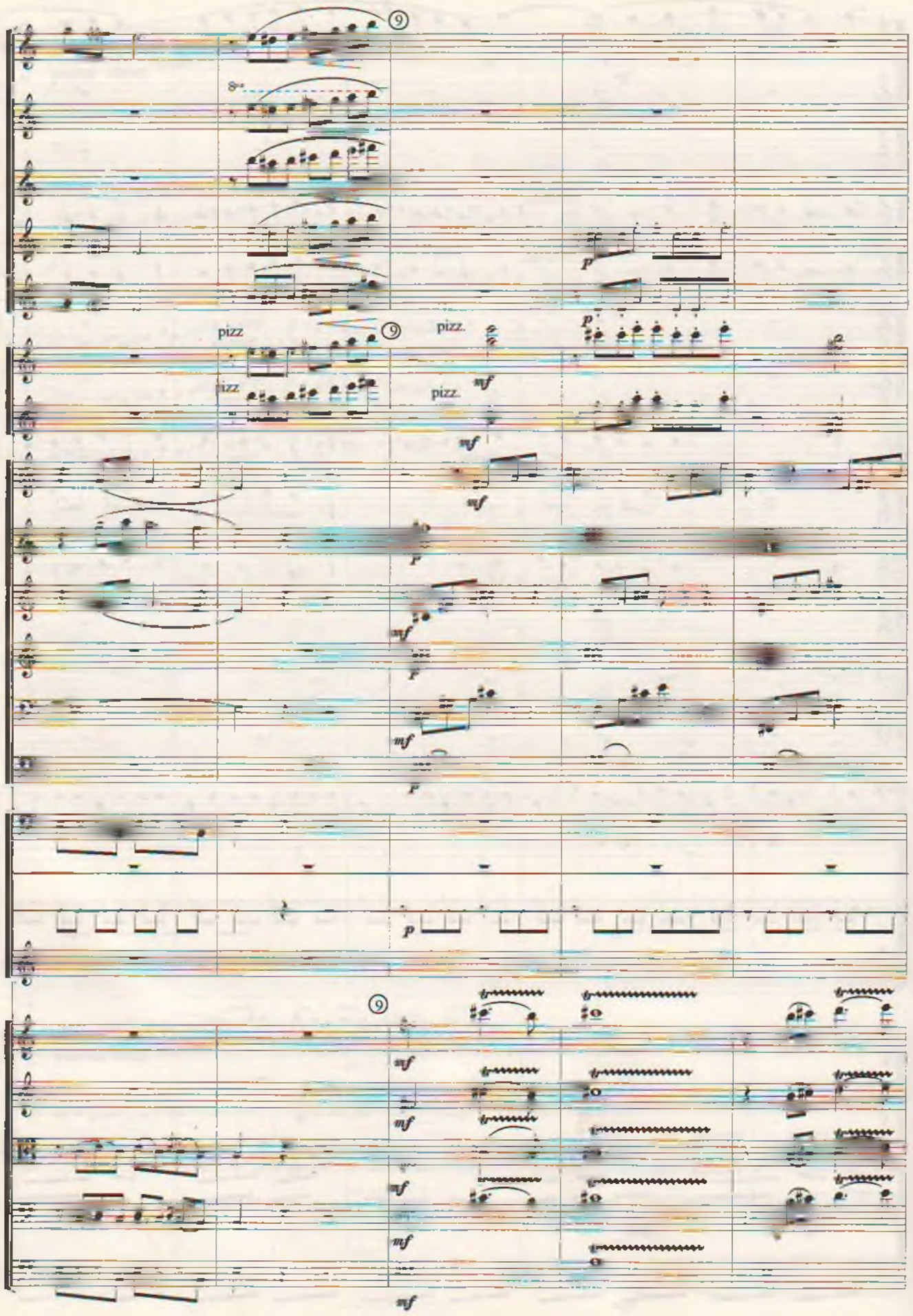

Colla bacchetta
Colla bacchetta
Kich. bar.

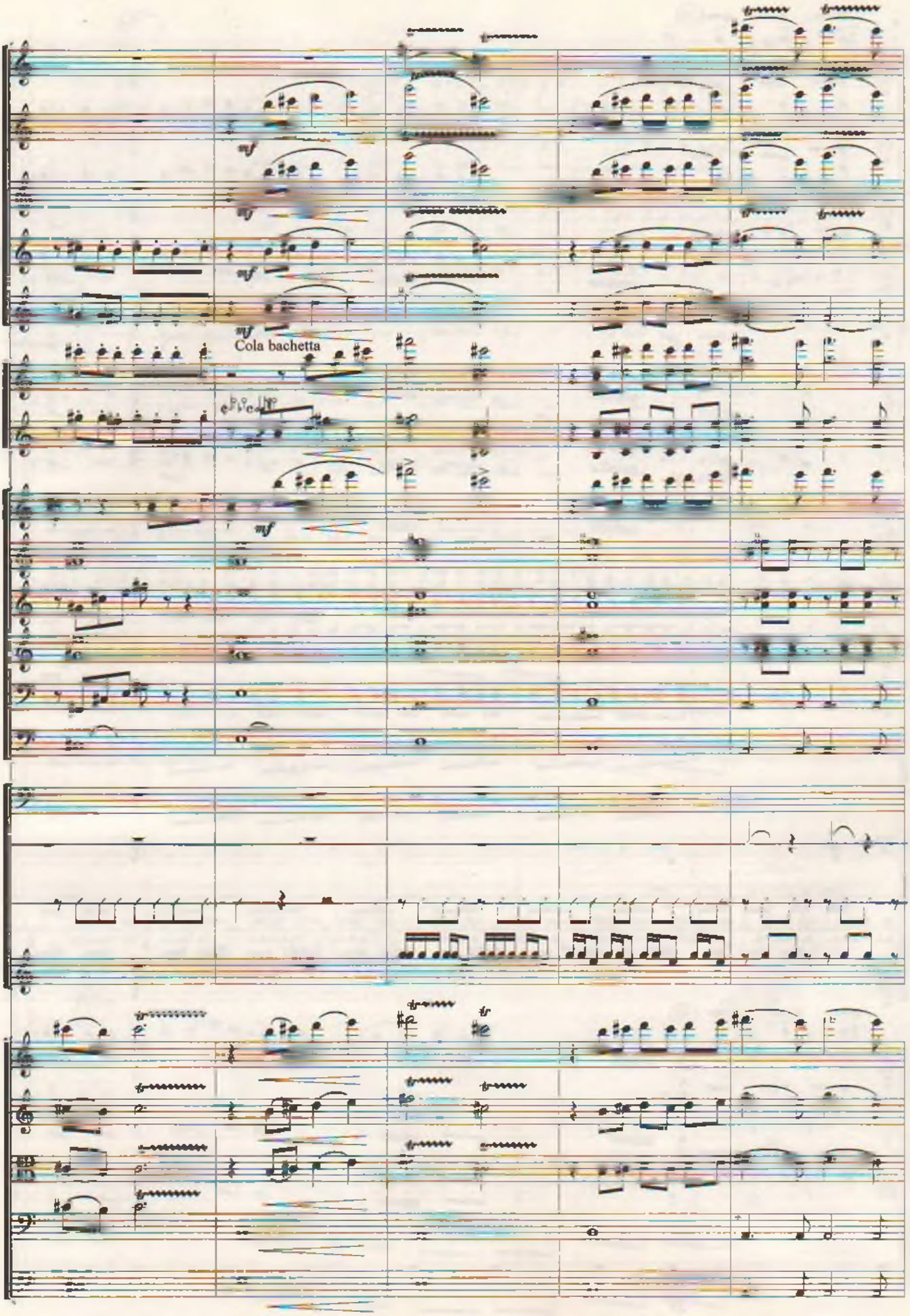

⑦
pizz
⑦ cola bachetta
cola bachetta
cola bachetta
Buben
mf
f
ff
⑦

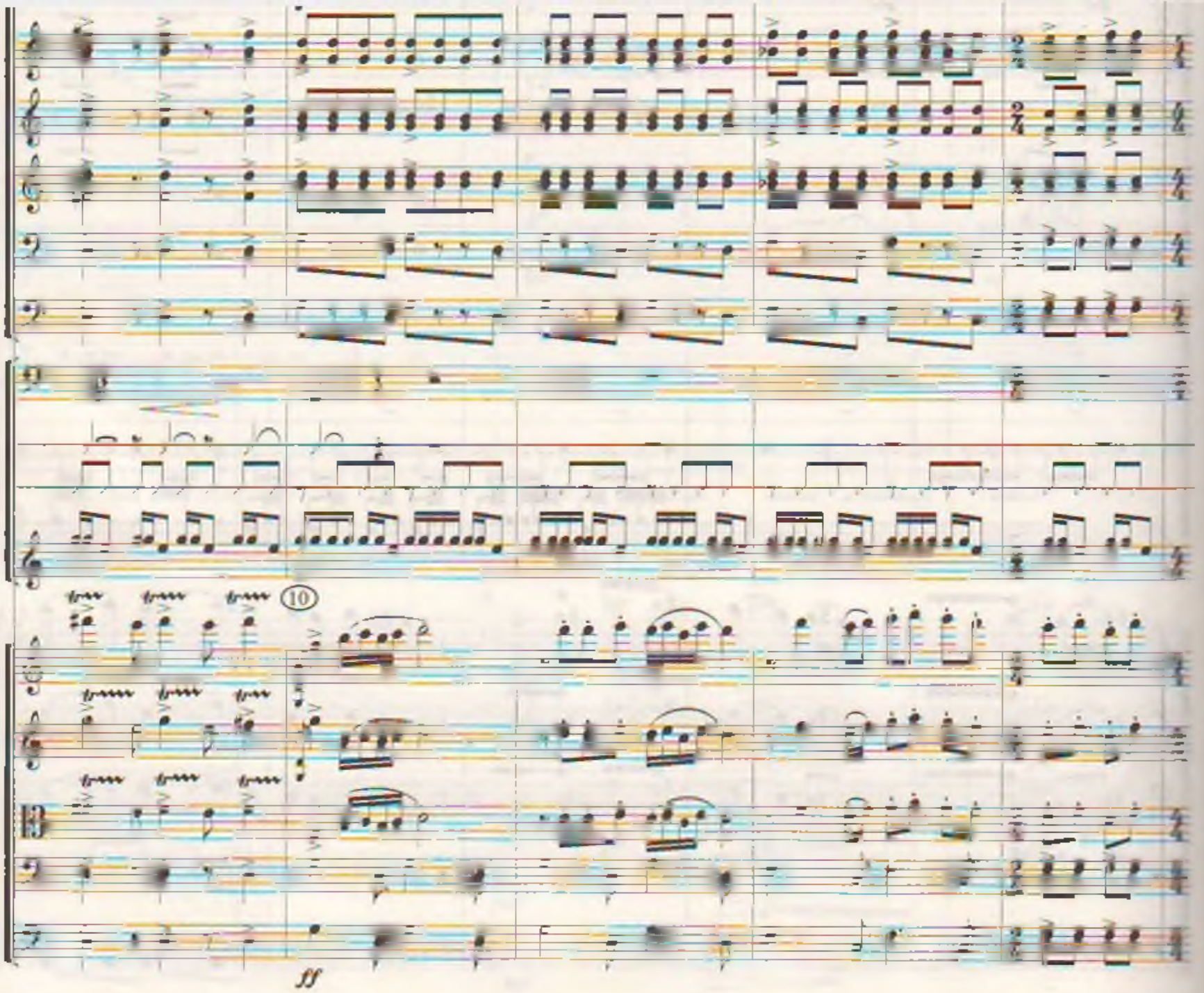

pizz
cola bachetta
pizz
cola bachetta
Tarelka
div

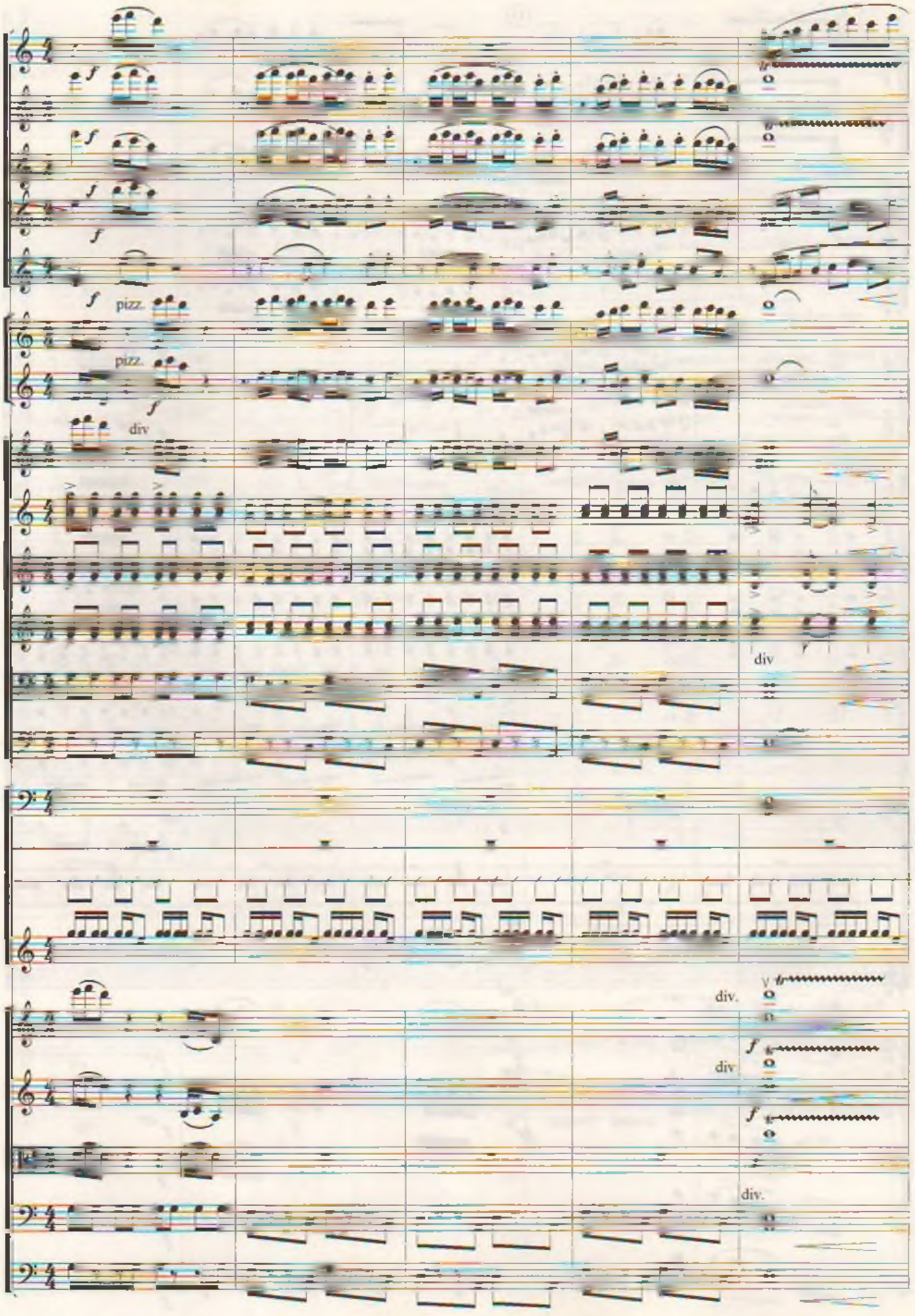

tr
f
mf
div
mp
pizz.

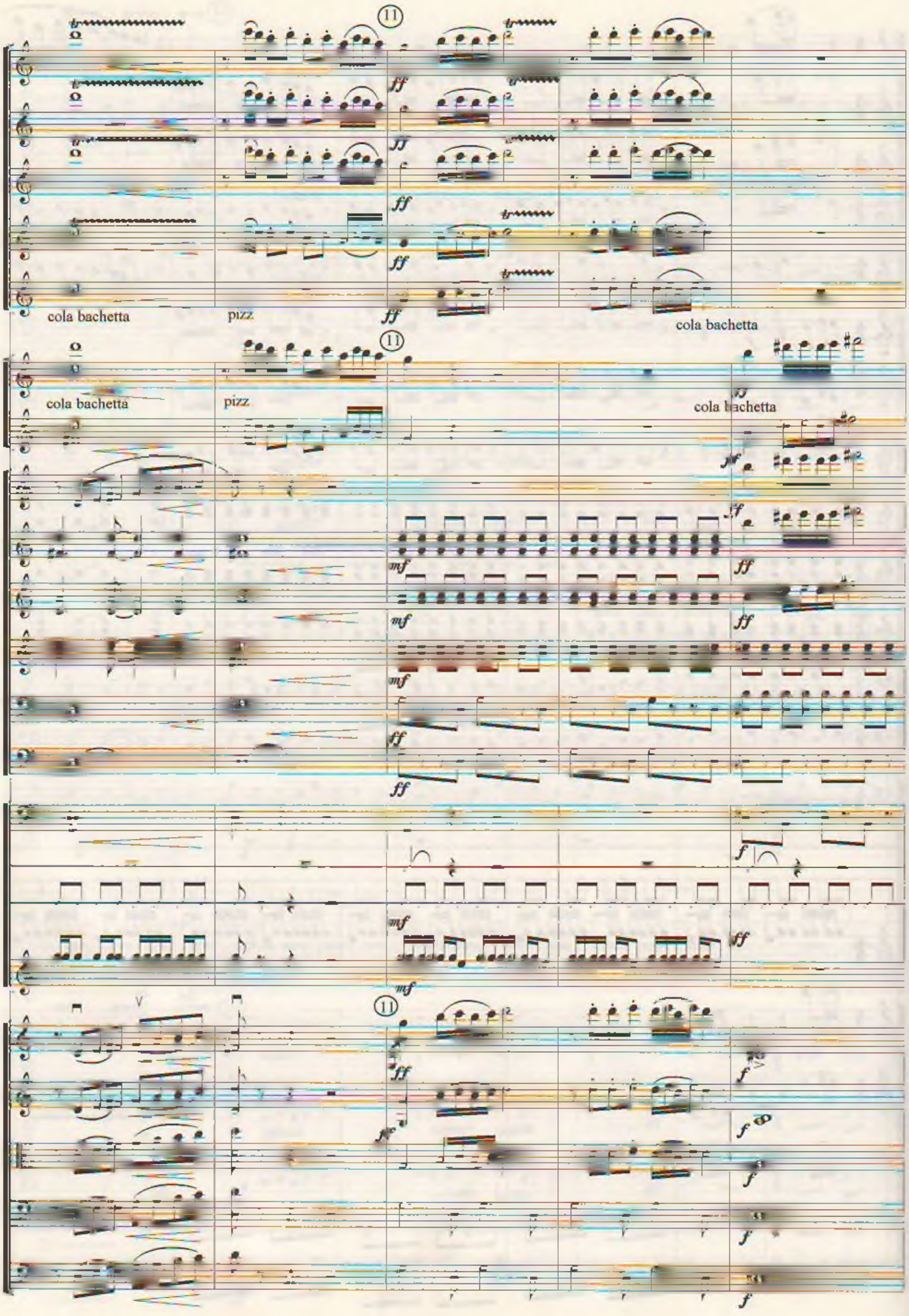


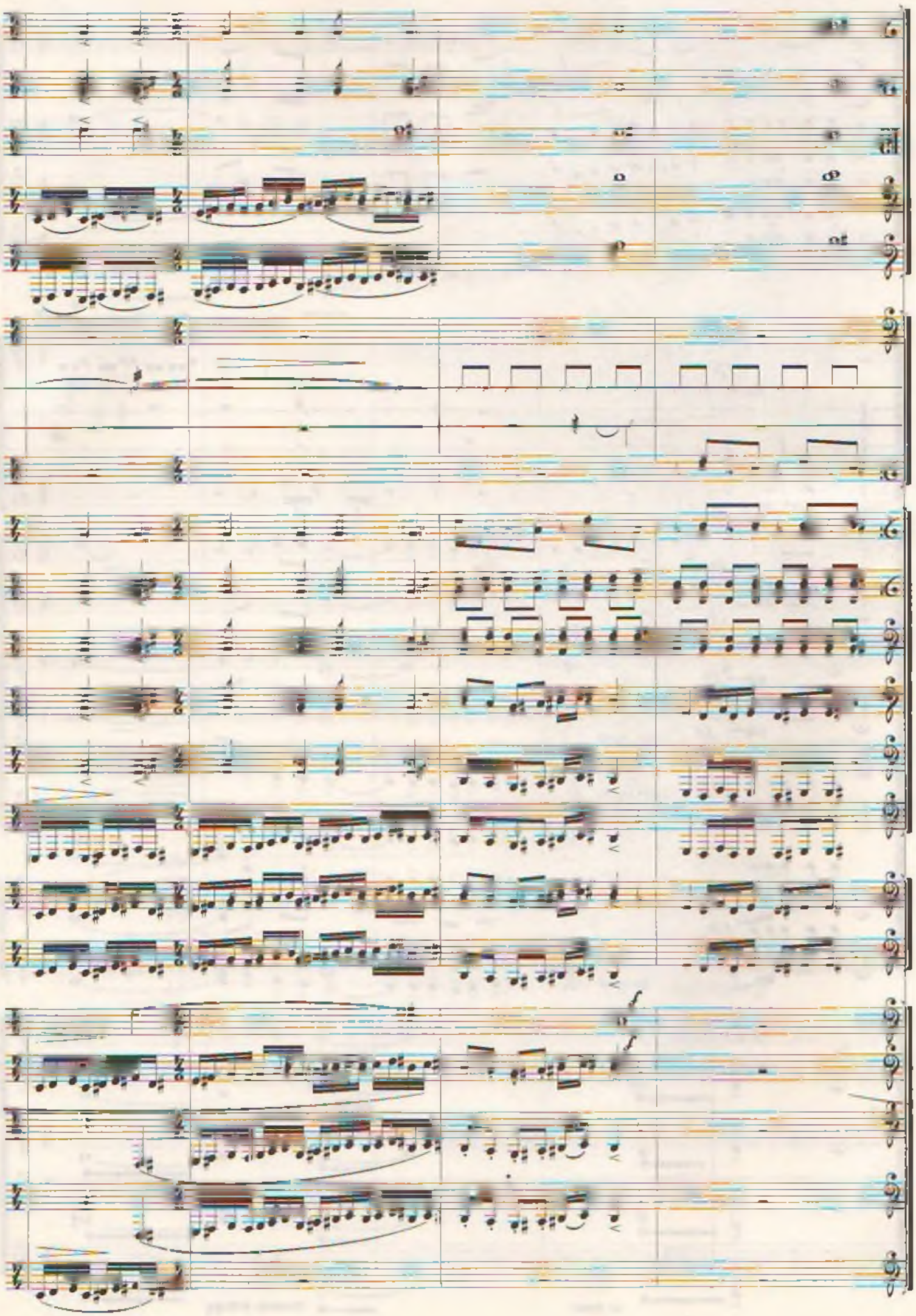

pizz
pizz.
pizz.
pizz.

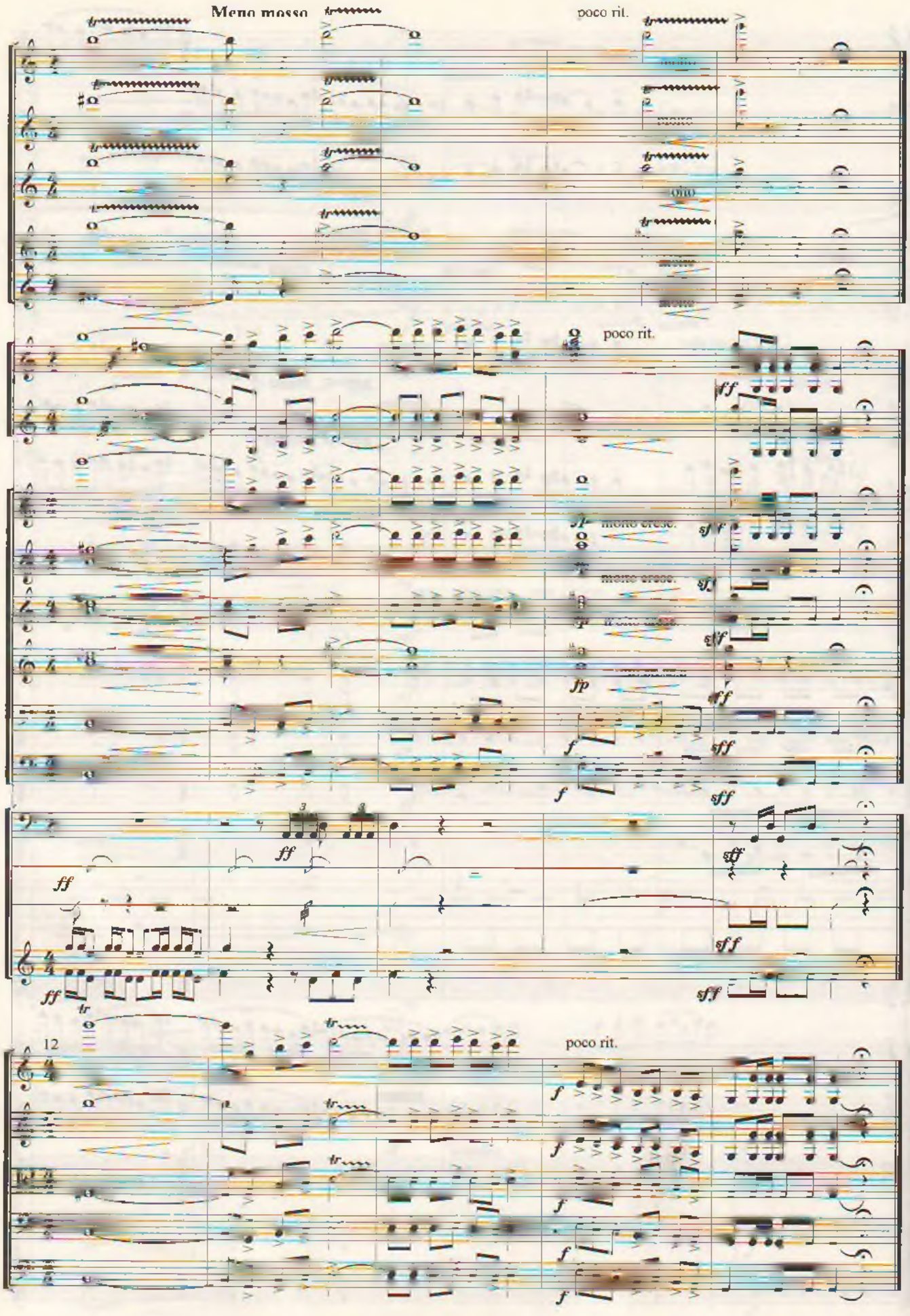

mf
mf
mf
Cola bachetta
mf


10
ff


pizz.
pizz.
div
div
div.
div
div.


11
cola bachetta
pizz.
cola bachetta
11
cola bachetta
pizz.
cola bachetta
11




Meno mosso
poco rit.
poco rit.
molto cresc.
molto cresc.
molto cresc.
12
poco rit.

MUNDARIJA

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