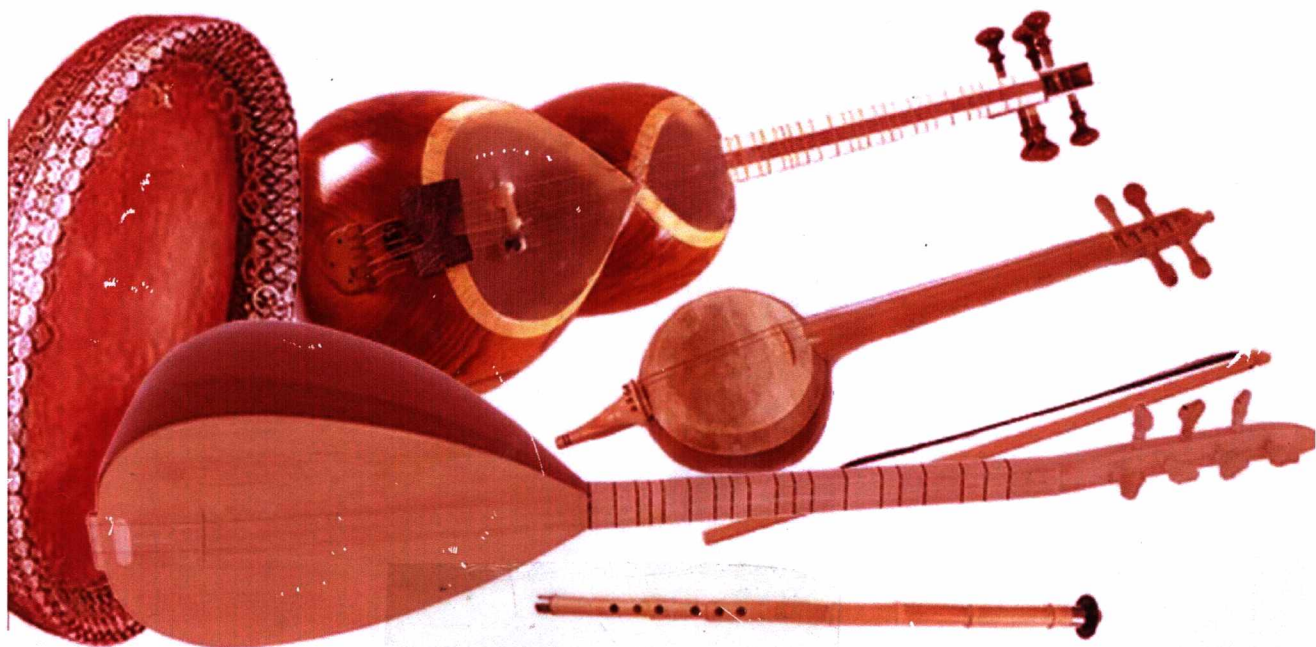


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ANVAR LUTFULLAYEV

**XALQ  
CHOLG'ULARIDA  
IJROCHILIK**  
(CHANG)



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L 97

O'ZBEKISTON RESPUBLIKASI  
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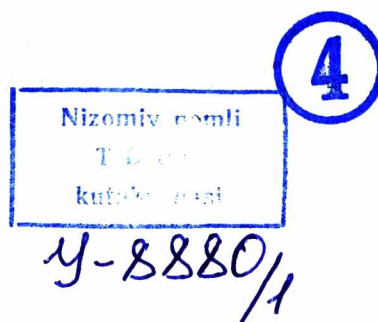
ANVAR LUTFULLAYEV

# XALQ CHOLG'ULARIDA IJROCHILIK

(CHANG)

*Oliy ta'lim muassasalari uchun  
o'quv qo'llanma*

Ta'lim yo'nalishi: 5150700- Cholg'u ijrochiligi (xalq cholg'ulari)



«Musiq» nashriyoti  
Toshkent  
2022

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**Lutfullaev, Anvar.**

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nashrga tavsiya etilgan (№ 434. 28.06.2017)*

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“Xalq cholg'ularida ijrochilik (Chang)” o'quv qo'llanmasi yangi avlod o'quv qo'llanmalari va o'quv adabiyotlariga qo'yilgan talablar asosida tayyorlangan. Mazkur o'quv qo'llanma Oliy ta'lim muassasalari talabalari, o'qituvchilari, jo'rnavozlari va sohaga qiziquvchi keng jamoatchilikka mo'ljallangan.

Настоящее учебное пособие «Исполнительство на народных инструментах (Чанг)» подготовлен на основании требований учебных пособий нового поколения. Данное учебное пособие предназначен для студентов, педагогам, концертмейстерам высших учебных заведений, а также интересующимся общественности в этой области искусства.

This manual “The performing of folk instruments” (Chang) euated according to the regnirements of nev practical quides and tertbooks. This manual is intended for teachers and students of High Educational institutes and for the uide spread andience.

**KBK 85.315я7**  
**UO'K 785 (075.8)**

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## KIRISH

“Xalq cholg‘ularida ijrochilik (Chang)” fani. O‘zbekiston Respublikasi “2017-2021 yillarda O‘zbekiston Respublikasini rivojlantirishning beshta ustuvor yo‘nalish bo‘yicha Harakatlar strategiyasi” hamda uning “Xalq bilan muloqot va inson manfaatlarini yili”da amalga oshirishga oid Davlat dasturi”ning 4-yo‘nalishida oliy ta‘lim samaradorligini oshirish, jumladan, musiqa ta‘limini kuchaytirish va sohada yuksak malakali kadrlar tayyorlashni takomillashtirish vazifalari qo‘yilgan. SHu sababli O‘zbekiston Respublikasi Oliy va o‘rta maxsus ta‘lim vazirligi hamda O‘zbekiston Respublikasi Madaniyat vazirligi tomonidan oliy musiqa ta‘limi tizimi o‘quv adabiyotlarini yangilash, takomillashtirish va optimallashtirish ishlari amalga oshirilmoqda.

Kadrlar tayyorlash milliy Dasturida oliy musiqa ta‘limini yanada rivojlantirish va davlat ta‘lim standartlari talablari asosida musiqa ta‘limi yo‘nalishlari bo‘yicha yuksak malakali mutaxassislar tayyorlash belgilangan. Mazkur hujjatlarga muvofiq “Xalq cholg‘ularida ijrochilik” fanining Namunaviy dasturi iishlab chiqilgan. Dasturda xalq cholg‘ularida ijrochilik yo‘nalishi bo‘yicha professional kadrlar tayyorlash nazarda tutilgan. Ushbu Namunaviy dastur asosida “Xalq cholg‘ularida ijrochilik (Chang)” Ishchi o‘quv dasturi tuzilgan bo‘lib, u ixtisoslik fanlari tarkibiga kiradi. Mazkur o‘quv qo‘llanma ana shu “Xalq cholg‘ularida ijrochilik (Chang)” Ishchi o‘quv dasturi asosida tayyorlandi.

**Fanning maqsadi.** “Xalq cholg‘ularida ijrochilik (Chang)” fanining Chang cholg‘u ijrochiligi bo‘yicha yuksak nazariy bilim va ijro mahoratiga ega oliy ma‘lumotli professional mutaxassislarni tayyorlashdan iborat.

**Fanning vazifalari.** “Xalq cholg‘ularida ijrochilik (Chang)” fanining asosiy vazifalari quyidagillardan iborat, talabalarning:

- Chang cholg‘u ijrochiligi asoslari bo‘yicha bilimni oshirish;
- cholg‘u ijrochiligi bo‘yicha nazariy bilimlar berish va ularning musiqiy fikrlash layoqatini shakllantirish;
- cholg‘u ijrochilik mahoratini shakllantirish va ijodiy maktablar hamda ijrochilik uslublari bilan tanishtirish;
- mazkur cholg‘u asarlarini tahlil qilish ko‘nikmasini tarkib toptirish;
- ijodkorlik qobiliyatini o‘stirish.

**Fan bo‘yicha qo‘yiladigan talablar.** Davlat ta‘lim standartlari va mazkur “Xalq cholg‘ularida ijrochilik (Chang)” fanida qo‘yilgan talablardan kelib chiqib o‘quv qo‘llanmada quyidagi talablar qo‘yilgan, talaba:

- Chang cholg‘u ijrochiligining nazariy va amaliy asoslarini chuqur egallashi;
- ijro mahorati ko‘nikmasiga ega bo‘lishi;

- professional konsert ijrochiligi, orkestr (ansambl) ijrochiligi va yakkaxon ijrochilik ko'nikmasini egallashi;
- cholg'uda turli janrdagi asarlarni ijro eta olish va ularni musiqiy tahlil qilish malakasiga ega bo'lishi kerak.

Ushbu o'quv qo'llanmani tuzishda fanning ana shu maqsadi, vazifalari va fan bo'yicha qo'yiladigan talablar hisobga olindi.

O'quv qo'llanmani tayyorlashda bir necha masalalarga asosiy e'tibor qaratildi: birinchidan, oliy ta'lim davlat ta'lim standartlaridan kelib chiqib, Chang cholg'u ijrochiligi bo'yicha bo'lajak oliy ma'lumotli mutaxassislarga soha bo'yicha nazariy bilimlarni to'liq berish; ikkinchidan, mazkur cholg'u ijrochiligi bo'yicha talabalarni metodologik asoslar bilan yuksak darajada tanishtirish, ularning mahoratini takomillashtirish va ularning individual ijro uslubini shakllantirish; uchinchidan, talabalarni Chang cholg'u ijrochiligi tarixi va uning ijodiy maktablari bilan qurollantirish; to'rtinchidan, bo'lajak oliy ma'lumotli mutaxassislarning Chang cholg'u asarlarini musiqiy tahlil qilish layoqatini o'stirish va ularning ilmiy tafakkurini kuchaytirish; beshinchidan, talabalarni ijodiy faoliyatga tayyorlash; oltinchidan amaldagi o'quv qo'llanmalarning sinovdan o'tgan tajribalarini umumlashtirish. O'quv qo'llanmada nazariya va amaliyot uyg'unligi tamoyiliga asoslanildi.

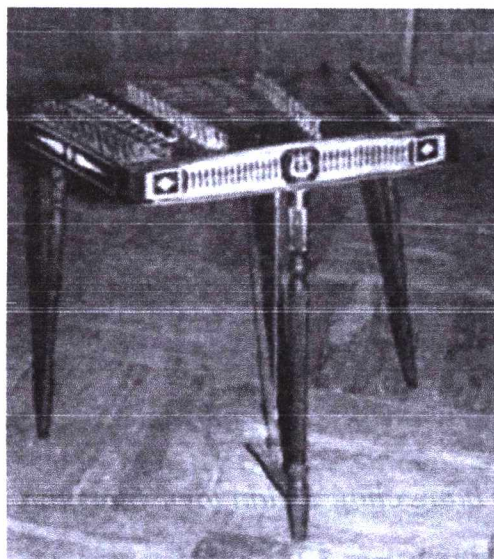
O'quv qo'llanmaga doir mutaxassislar va keng jamoatchilikning fikr-mulohazalarini kutib qolamiz.

## I BO'LIM. CHANG CHOLG'U IJROCHILIGI NAZARIYASI VA TARIXI

### 1-mavzu: Chang cholg'u ijrochiligi va cholg'uning tovush imkoniyatlari

O'zbekiston xalq cholg'ulari va ularning ijrochiligida *Chang cholg'usi* muhim o'rin tutadi. Musiqa san'atimizda hozirgi kunda amalda bo'lgan Chang cholg'usi 1938-1943 yillar davomida V.Romanchenko, A.Kevxayans, S.Didenko va A.Petrosyans tomonidan takomillashtirilgan Pikollo – Chang, Tenor-Chang va Bas-Chang turlariga ega.

Chang cholg'usi o'ziga xos *tuzilishga* ega bo'lib, u quti, torlar, quloqchalar va tovushni so'ndiruvchi tepki mexanizmidan iborat. Qutisi o'z navbatida chorcho'p hamda ikki yuqori va pastki qopqoqlarga bo'linadi. Ustki qopqoqning ichki tomoniga ikkita yog'och taxtacha o'rnatilgan bo'lib, ular prujina vazifasini bajaradi va qopqoqni mustahkam ushlab turadi. CHolg'uning 75 torlarini tarang qilib tortish uchun chorcho'pning o'ng tomoniga metall quloqchalar, chap tomoniga esa torlarning ikki uchini ilib qo'yish uchun ilmoqchalar o'rnatilgan va cholg'u bamburdan yasalgan maxsus cho'p bilan ijro etiladi.



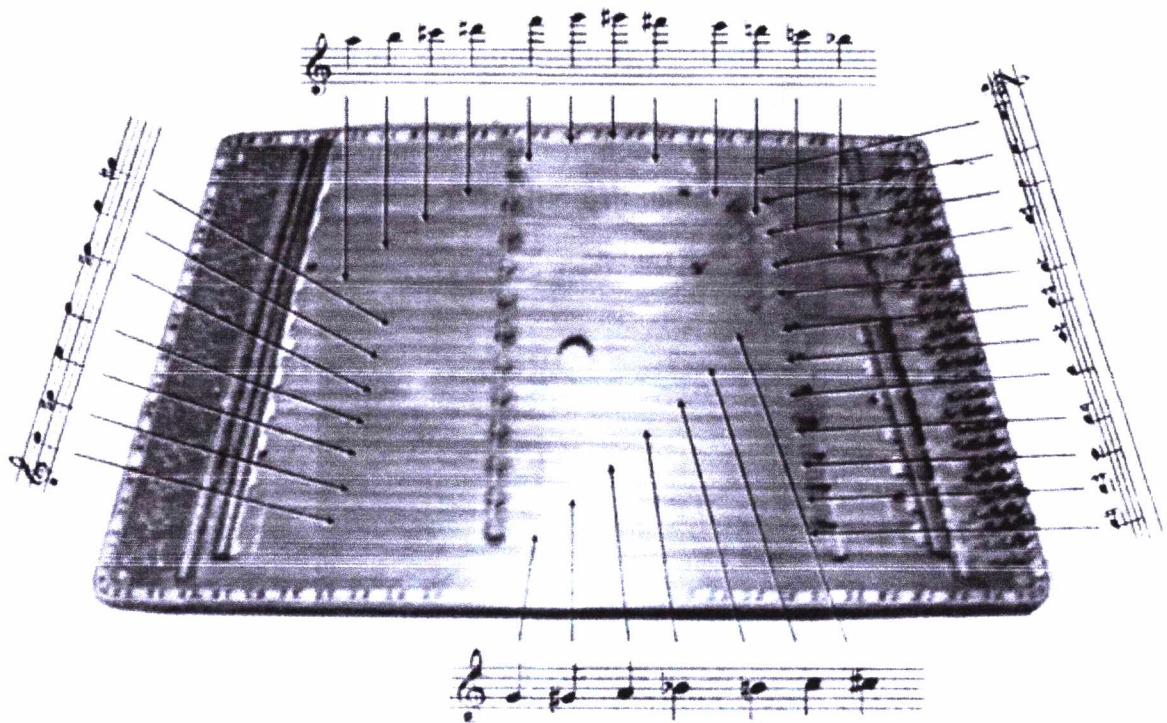
*1-rasm. Changning umumiy ko'rinishi*

Chang cholg'usi yuqori sadolanish xususiyatiga ega. Uning torlari xarraklar yordamida uch guruhga bo'linishini ta'kidlash joiz. Birinchi guruh o'n ikkita uch qatorlik torlardan iborat bo'lib (uchalasi ham yakkaovozda sozlanib, bir tor deb hisoblanadi), o'n xarrak va chap pog'ona orqali o'tadi, mazkur torlar tovushqatori faqat yarim tonlardan iborat bo'lgan xromatik 12 tovushni beradi (soldan birinchi aptavadagi Fa diezgacha; ikkinchi guruh ettita uch qavatli tordan iborat bo'lib, o'ng

pogʻona, chap xarrak va chap pogʻona oraqali oʻtadi, ular xromatik tovushqatorning oʻn toʻrt tovushi sadolanadi (birinchi oktavadagi soldan ikkinchi oktavadan sol diezgacha); uchinchi guruh uch qator tordan iborat boʻlib, ular yuqoridagi qoʻshimcha va chapdagi asosiy xarraklar orqali asosiy pogʻona oʻtadi (ikkinchi oktavadagi Lya dan uchinchi oktavadagi Mi gacha).

Chang cholgʻusi turlarining sadolanish imkoniyatlari quyidagicha;

- 1) Pikollo Chang – diapazoni birinchi oktavadagi Do dan uchinchi oktavadagi Lya gacha;
- 2) Tenor Chang – diapazoni katta oktavadagi soldan ikkinchi oktavadagi Mi gacha va kichik oktavadagi Do dan birinchi oktavadagi solgacha;
- 3) Bas Chang – diapazoni katta oktavadagi Do dan kichik oktavadagi solgacha.



2-rasm. Chang cholgʻusida tovushlarning joylashuvi

### Mustahkamlash uchun savollar:

1. Chang cholgʻusi qanday tuzilishga ega va uning torlari qanday xususiyatlarni ifodalaydi?
2. Chang cholgʻusining tovush imkoniyatlari qanday?
3. Chang turlari qanday sadolanish xususiyatiga ega?

## 2-mavzu: Chang cholg‘u ijrochiligi tarixi

O‘zbekiston xalq cholg‘ulari ijrochiligi tarixida *Chang cholg‘u ijrochiligi tarixi* ham muhim o‘rin tutadi. Chang cholg‘u ijrochiligi mazkur cholg‘u yaratilgan davrdan boshlanadi. Ko‘p xalq cholg‘ularida kuzatilganidek, ushbu cholg‘u ham qachon ixtiro qilingani to‘g‘risida aniq ma‘lumot yo‘q. Lekin, *arxeologik va yozma manbalar* orqali. Chang cholg‘usining juda qadimligi haqida ma‘lumotlar etib kelgan. Chunonchi Boborahim Mashrab (XVII asr) bir g‘azalida deydi:

*Mug‘lardin o‘t va Chang cholg‘usi keldi,  
Bu Mashrabning qalbi g‘amga to‘ldi.<sup>1</sup>*

“Mug‘lar” bu – otashparastlar bo‘lib, “Avesto”ning Gotlar qismini (gotlar maqomlardagi “goh” tushunchasining qadimgi ildizi) xor bo‘lib kuylashgan va bunda albatta, musiqa jo‘r bo‘lgan. Mashrabning ishorasi bo‘yicha Chang cholg‘usining qadimgi shakllari Zardushtiylik dini bo‘lgan.

1940 yili Surxondaryo viloyati, Termiz shahri yaqinidagi Ayritom qo‘rg‘onida arxeologik qazishmalar chog‘ida Chang cholg‘usining qadimgi shakli bo‘lgan arfa chalayotgan ayol frizi topildi. Bu cholg‘u uch burchak bo‘lib, 13 torga ega. Tarixchi olim K.Trever to‘g‘ri qayd etganidek, “Ayritom qo‘rg‘onida topilgan frizlarning barchasi mahalliy hunarmandlar tomonidan yasalgan va ular eramiz avvalgi XVIII asrga borib taqaladi”.<sup>2</sup> SHu ma‘noda Chang cholg‘u ijrochiligi musiqa san‘atimizda juda qadimgi tarixga egadir.

“Chang” nomini *XIII asrda* uchratamiz. Qutbiddin SHeroziy (XIII asr) “Durr ut-toj” (Musiqa haqida dur asar) risolasida qonun, nusxa, navxi kabi qadimgi cholg‘ular asarida Chang cholg‘usini ham tilga olib, “tovushi ochiq torlardan sadolanuvchi cholg‘ular” tarkibiga kiritadi.<sup>3</sup> Jaloliddin Rumiy (XIII asr) “Masnaviyi ma‘naviy” asarida xorazmlik *Piri Changiy* (Changchilar ustози) degan shaxsning VII asrda Arabistonning Madina shahriga borib xalifa Umar ibn Xattobga uchrashgani, islom dini vakillari yurtimiz Movoraunnahrda musiqani ta‘qiqlashganini etkazadi va uning Chang ijrochisini tinglagan xalifa Umar Movoraunnahrga musiqa islomga zid emasligi to‘g‘risidagi buyruqni Piri Changiydan berib yuborganligini hikoya qiladi.<sup>4</sup> Bu ma‘lumot Chang ijrochilarining islom dinida musiqaning e‘tirof etilishi ishida faol ishtirok etishganini ko‘rsatadi.

Alisher Navoiy (XV asr) “Sab‘ai sayyor” (Etti sayyora) dostonida Dilorom obrazi vositasida Xorazmda Chang cholg‘u ijrochiligi yuksak darajaga ko‘ratilgani va

<sup>1</sup> Бобораҳим Машраб. Мехрибоним қайдасан. –Т., 1990. 161-бет.

<sup>2</sup> Тревер К. Памятники греко – бактрийского искусства. –М.-Л., 1940.с. 131.

<sup>3</sup> Аш-Шерозий. Жемчужина короны. // Музыкальная эстетика народов стран Востока. Часть тексты. –М. 1967. –с. 292.

<sup>4</sup> Румий Ж. Маснавий маънавий. 2-китоб. –Т., 2005. 31-38-бетлар.

dilorom Chang ijrochilarining xomiysi Zuhraning ramzi edi, - deydi.<sup>5</sup> Bu hol ham Chang cholg'usi Zardushtiylik dini vakillari tomonidan yaratilganini yana bir dalillaydi, chunki "Avesto" Xorazmda yaratilgani ma'lum. Alisher Navoiy yana bir she'rida deydi:

*Oyog'chi, ketur jomni lab ba lab  
Ki, to'y bo'ldi ayyomi ishq tarab.  
Mug'anniy urub Changa zebanida Chang,  
Navo chekki hay-hay o'lang, jon o'lang.*

Mazmuni: "Ey soqiy, ishq mayini limmo-lim qilib quyki, to'y bo'lmoqda. Unda cholg'uchi cho'pi bilan Chang cholg'usini chalmogda, "Hay-hay o'lan, jon o'lan qo'shig'ini kuylaylik". Demak, XV asrda "YOr-yor" qo'shiqlarini kuylashda Chang cholg'usidan foydalanilgan.

Darvesh Ali Changiy-Buxoriy (XV asr) "Risolai musiqiy" (Musiqqa risolasi) asarida XVII asrda Chang cholg'usi "32 torli bo'lgan"ligini ta'qidlab, mazkur cholg'uni "cholg'ular malikasi" deb ataydi.<sup>6</sup> Uning fikricha, "juda qadim zamonlarda Horut va Morut farishtalari Chang cholg'usini Zuhra yulduzidan erga olib tushib, Bobil minorasi (hozirgi Iroq va Mis davlatlari hududida –A.A.) quruvchilariga chalib berishgan. SHu sababli Chang cholg'u ijrochiligi Bobildan Xitoygacha bo'lgan hududda keng tarqalgan". Uning xabar berishicha, "Xoji Sa'd Jo'yboriy (XV asr) ichog'riq kasaliga duchor bo'lganida tabib Sulton Muhammad unga Chang kuylarini tinglashni tavsiya qilgan. Darvesh Ali uch oy davomida ertalab va kechqurun bemor Xoja Sa'd Jo'yboriy uchun Chang ijro qilgan va bemor sag'aygan". Demak, Darvesh Ali Changiy mohir ijrochi bo'lgan va Chang sadolari bemorga ruhiy ta'sir ko'rsatgan.

Darvesh Alining yana ma'lumot berishicha, XVII asrda "7 parda (rad) bo'lgan, birinchi pardada Rost maqomi, ikkinchisida Navo maqomi, uchinchisida Hijoz maqomi, to'rtinchisida Zangula maqomi, beshinchisida Husayniy maqomi, oltinchisida Iroq maqomi va ettinchi pardada Ko'chik maqomi ijro etilgan". Bu o'rinda Darvesh Ali maqomlar ijrosida ularning xususiyatiga mos ravishda Chang cholg'usini ijro qilish kerakligiga ishora qiladi. SHu sababli, "mohir ijrochi barcha 12 maqomda Chang ijro qila oladi", - deydi.

Har bir davrda mohir Chang cholg'u ijrochilari bo'lishgan. Ulardan biri Mirak Changiydir (XIV asrda).<sup>7</sup> U olim va mohir Chang ijrochisi bo'lib Buxoroda kamolga etgan. Madrasa ta'limidan so'ng Xorazmgga borgan va u erda Chang sozandalarining ustozlari sifatida faoliyat yuritgan.

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<sup>5</sup> Навоий А. Хамса. –Т., 1960. 420-510-бетлар.

<sup>6</sup> Семёнов А. Среднеазиатский трактат по музыке Дервеш-Али Чанги (XVII в.) –Т., 1946. –с.16. кўчирмалар шу манбадан олинди.

<sup>7</sup> Шу манба. 26-28-бет.

Yana bir mohir Chang cholgʻu ijrochisi *Mavlono Hasan Kavkabiy* (XVII asr) edi.<sup>8</sup> Buxoroda faoliyat koʻrsatgan va Chang ijro qilish bilan bir qatorda ashula ham kuylagan. Darvesh Ali u bilan koʻrishib, suhbatlashgan va uning aytishicha, Hasan Kavkabiyning tomogʻida bez paydo boʻlgan. Sanʼatkor “Chang ijro qilib, oʻzini-oʻzi davolagan”.

Zero, asrlar davomida Chang ijrochiligi rivojlanib keldi. XX asrda Chang cholgʻu ijrochiligi yangi bosqichga koʻtarildi. CHolgʻuning nota tizimi yaratildi, u takomillashtirildi va cholgʻu uchun maxsus asarlar yozildi. Matyusuf Xarratov, Ahmadjon Odilov kabi oʻnlab mohir ijrochilar etishib chiqqan. Chang cholgʻusi boʻyicha oʻrta maxsus va oliy maʼlumotli kadrlar tayyorlash yoʻlga qoʻyildi.

### **Mustahkamlash uchun savollar:**

- 1.Chang cholgʻu ijrochiligi tarixi boʻyicha nimalarni bilasiz?
- 2.Chang cholgʻu ijrochiligi boʻyicha maʼlumot beruvchi asosiy manbalar nimalardan iborat?
- 3.Chang cholgʻu ijrochiligining mumtoz davriga qanday xususiyatlar xos?

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<sup>8</sup> Шу манба. 51-52-бет.

### 3-mavzu: Chang cholg‘u asarlari va ularni o‘zlashtirishga qo‘yiladigan nazariy talablar

Barcha xalq cholg‘ularida kuzatilganidek, Chang cholg‘u asarlari ham ikki turli bo‘ladi: 1) Chang cholg‘usiga moslantirilgan musiqiy asarlar; 2) Chang cholg‘usi uchun maxsus yaratilgan musiqiy asarlar. Bu o‘rinda e‘tiboringizni eng *ommaviy* Chang cholg‘u asarlariga *janr* imkoniyatlari bo‘yicha tortamiz.

*Mashq*. “Mashq” so‘zi “malaka hosil qilish” degan ma‘noni anglatadi va Chang cholg‘u musiqiy asarining eng kichik hajmlisi hisoblanadi. Mashq turidagi asarlar ikki xil bo‘ladi: 1) muayyan asardan olingan parcha; 2) maxsus engil hajmda yaratilgan musiqiy asar.

Zero, Mashq turidagi asardan ikki asosda foydalaniladi: 1) ijroga kirishishdan oldin fikr jamlash va qo‘llarni “qizdirish” uchun; 2) muayyan yirik musiqiy asarni o‘zlashtirish uchun. Bu boradagi misol uchun darslikning ilova qismida berilgan asarlarga qarang.

*Gamma*. “Gamma” so‘zi “bir tekis” ma‘nosini anglatadi. Chang cholg‘u asarlari tarkibida Gammalar oktavadan kam bo‘lmagan oraliqdagi tovushqatorining bir tekis ko‘tarilish yoki pasayishini anglatadi. Gamma turidagi asarlar yunonlarda uchinchi harf nomi bo‘lib, u bilan o‘rta asrlardagi eng pastki tovush, ya‘ni katta oktavadagi sol (S) tovushi ko‘rsatilgan.

Gamma turidagi musiqiy asarlar Mashq turidagi asarlardan nisbatan hajman yirikroq bo‘ladi va ulardan ijro mahoratini oshirish yoki individual ijro uslubni shakllantirish uchun foydalaniladi. Bu boradagi misol uchun darslikning ilova qismida berilgan asarlarga qarang.

*Kuylar*. Kuy (yunoncha “melodiu”) – bu turli baland va uzunlikdagi tovushlarning ma‘lum bir ritm va ladda badiiy holatda kelishidir. Chang cholg‘u asarlari ichida kuy musiqiy asarning asosini tashkil qiladi va hajm jihatidan eng yirigi hisoblanadi.

Chang cholg‘usi kuylari bir necha turlarga bo‘linadi: 1) maxsus cholg‘u kuylari; 2) ashula (qo‘shiq) ishorasiga bo‘ladigan kuylar; 3) raqs ijrosiga jo‘r bo‘ladigan kuylar.

Zero, Chang cholg‘u asarlari o‘ziga xosligi va mazkur cholg‘uning keng imkoniyatlarini ifodalashi bilan ajralib turadi.

Davlat ta‘lim standartlari, Namunaviy o‘quv dasturi va Ishchi o‘quv rejasi asosida *har bir o‘quv yil uchun* Chang cholg‘u ijrochiligini o‘zlashtirishga oid nazariy talablar qo‘yiladi. Biz tomonimizdan shakllantirilib, tajribadan o‘tkazilgan quyidagi Namunaviy nazariy talablarni eslab qoling:

## O'quv yilida Chang cholg'u ijrochiligini o'zlashtirish uchun qo'yiladigan NAMUNAVIY NAZARIY TALABLAR

- 1-hafta: 1-dars. Talabanning yozgi ta'tildan keyingi ijrochilik holatini tekshirib ko'rish, uni tiklash uchun mashqlar berish, cholg'uni tartibga keltirish, mashg'ulotlar jadvalini aniqlash;  
2-dars. Oldingi berilgan dasturlarni tahlil qilish. YAngi dastur tanlash. Mashqlarni davom ettirish. Sinfda birga mashqlarni ijro etish.
- 2-hafta: 3-dars. Bastakor \_\_\_\_\_ ning \_\_\_\_\_ asarini tahlil qilish. SHtrix tanlash, templarni aniqlash, o'lchovini va o'zgaradigan qismlarni o'zlashtirish. Nota matnini varaqdan ravon o'qish ko'nikmalarini rivojlantirish  
4-dars. Berilgan vazifalarni tekshirish. CHiqmayotgan qismlar ustida alohida ishlash. O'ng va chap qo'llar harakatini aniqlash, ular ustida ishlash. Kuyni yodlash.
- 3-hafta: 5-dars. Asarning qiyin qismlarini, murakkab passajlarini sekin tempda, applikatura asoslarini to'g'ri qo'llagan holda ijro etish. Uyda chalish uchun qo'shimcha mashqlar berish. Ularni sinfda o'zlashtirib olish.  
6-dars. Berilgan mashqlarni tekshirish. Kuyni yoddan chalinishini aniqlash. Dinamika ustida ishlash. Dinamikaning o'ziga xos darajasini aniqlash, uni ijro eta olish ko'nikmalarini takrorlash, o'rganish.
- 4-hafta: 7-dars. Vazifalarni tekshirib chiqish. Asarni fortepiano jo'rligida ijro etish. Temp ustida ishlash. Asar xarakteri ustida ishlash. Har bir jumla, qismlarni alohida ijro etish.  
8-dars. Asarda uchraydigan melizmlar ustida ishlash, ularning xarakterini ochib berish, tovush sifati, kuchini boshqara olish ko'nikmalari ustida ishlash.
- 5-hafta: 9dars. YAngi \_\_\_\_\_ ning \_\_\_\_\_ asarini tahlil qilish. Applikatura qo'yish. Pozisiyalarni aniqlash. Ma'lum qismi ustida alohida ishlash.  
10-dars. O'tgan darsda yodlangan asarni tekshirish. F-no jo'rligida ansambl ustida ishlash, bir-birini eshitish ko'nikmalariga alohida e'tibor berish. YAngi asarning shtrixlari ustida ishlash.
- 6-hafta: 11-dars. Uyga berilgan mashqlarni eshitib ko'rish. Stakkato, spikatto, aksent, sforsando, subito piano shtrixlari ustida alohida ishlash. Har birini turli holatlarda ijro etib ko'rsatib berish. Uyga vazifalarni belgilab olish.  
12-dars. Ijroda chap qo'l barmoqlari harakatini rivojlantirish. Ularning harakat tezligini rivojlantirish uchun alohida mashqlar berish.

Skachyoklarda barmoqlarning aniqligini va intonasion tozaligi ustida ishlash.

7-hafta: 13-dars. O'tgan darsda berilgan mashqlardan keyingi o'zgarishlarni tekshirish. Kuyning II-qismini tahlil qilish. Fortepiano jo'rligida nota matnlarini aniqlashtirish, barmoqlar qo'yish.

14-dars. Kuyning II-qismini yoddan chalish. Tovush chiqarish ustida ishlash. Kuyning xarakterini ochib berish. F-no jo'rligida kuyni ijro etish.

8-hafta: 15-dars. Oldingi darslarda o'rganilgan har ikki kuyni yoddan chalish. Joriy nazorat eshitishiga tayyorlanish. Kuyning chiqmayotgan qismlari ustida alohida ishlash.

16-dars. F-no jo'rligida asarlarni badiiy xususiyatlarini ochib bergan holda ijro etish ustida ishlash. Templar ustida alohida ishlash, ularni yana bir bor aniqlashtirish.

9-hafta: 17-dars. Talabaning asar haqida, muallif haqida, kuyning nazariy tahlili haqidagi bilimlarini tekshirish. Savol-javoblar. Asarlarni f-no jo'rligida ijro etish.

18-dars. Talaba bilan suhbatlashish. Uning boshqa darslarga qatnashishi, o'zlashtirishi haqida surishtirish. Asarlarning badiiy xususiyatlari ustida ishlash.

10-hafta: 19-dars. \_\_\_\_\_ning \_\_\_\_\_ asarining tahlili. YAngi asarni nazariy tahlili. Uni ijro etish dagi o'ziga xosliklarni aniqlash, ma'lum qismlarga ajratish, notani varaqdan sinfda o'qish.

20-dars. Vazifalarni tekshirish. "crescendo", "diminuendo", "sforzando-piano", "sforzando-forte" shtrixlari ustida ishlash. Uyga vazifalar berish.

11-hafta: 21-dars. Dinamikalarni tekshirish. Tovush kuchini o'zgartirish ko'nikmalari ustida ishlash. Intonasiya ustida ishlash. Maxsus gammalar tanlab, ijro etish. Uyga topshiriqlar berish.

22-dars. Kuyni f-no jo'rligida ijro etish. Ansamblga e'tibor berish. Skachyoklar, simdan simga o'tish texnikasi ustida ishlash. Asarni yodlashni uyga vazifa qilib berish.

12-hafta: 23-dars. Asarni yoddan chalinishini tekshirish. Xatolarni aniqlash. Esdan chiqarib qo'yish holatlarini tuzatish. Maxsus mashqlar qilish. Konsertmeyster bilan yoddan chalish.

24-dars. Berilgan vazifalarni tekshirish. Asarning badiiy hususiyatlari ustida ishlash. Asar muallifi, asarning janri, yaratilgan davri haqida to'liq ma'lumotlar berish. Uyga vazifalarni aniqlab olish.

- 13-hafta: 25-dars. Berilgan nazariy topshiriqlarni tekshirish. Bilimlarni baholash. Talaba bilan nazariy fanlar yuzasidan suhbat o'tkazish. Muayyan topshiriqlar berish.  
26-dars. Asarni to'liq holda yoddan chalib ko'rish. Konsertmeyster bilan ansambl bo'lmayotgan bo'laklarini ishlash.
- 14-hafta: 27-dars. Uyga berilgan topshiriqlarni tekshirish. Asarni f-no jo'rligida ijro etish. Yod bo'lmagan qismlari ustida ishlash.  
28-dars. Asarda uchraydigan "legato", "staccato", "detashe", "portamento", shtrixlari ustida ishlash. Mediator, kamon, Chang cho'plari bilan bu shtrixlarni ijro etishda o'ziga xosliklari ustida ishlash.
- 15-xafta: 29-dars. \_\_\_\_\_ ning \_\_\_\_\_ asari tahlili. Asar, uning muallifi haqida ma'lumotlarni talaba o'zi mustaqil ravishda o'zlashtirish. Asar janrining nazariy tahlili.  
30-dars. O'tgan darsda berilgan nazariy bilimlarni tekshirish. Asarning applikatorasini aniqlash, uning o'ziga xosligi haqida talaba bilan fikr almashish. Notani varaqdan o'qish.
- 16-hafta: 31-dars. Asarni nazariy jihatdan qismlarga (fraza) jummalarga ajratish va ularni ma'lum bo'laklarga ajratib har biri ustida alohida ishlash.  
32-dars. Ijro paytida dinamika ustida ishlash. "Crescendo", "diminuendo", "forte", "piano", "subito", "sforzando" kabi shtrixlar ustida ishlash.
- 17-hafta: 33-dars. Asar dinamikasini yaxshilash uchun tovush kuchini o'zgartirish ko'nikmasi ustida ishlashni davom ettirish. Maxsus mashqlar tanlash. Uyga vazifa berish.  
34-dars. Kuyni yoddan chalish. Esdan chiqib qolayotgan qismlarini alohida tayyorlash. Cholg'u ijrochiligida musiqiy xotira ustida ishlash.
- 18-hafta: 35-dars. O'tgan darslarda yodlangan asarni takrorlash. Oraliq hamda yakuniy nazorat tinglovlariga tayyorgarlik  
36-dars. Asarlarni badiiy xususiyatlari ustida ishlash. Melizmlar, musiqiy bezaklar hamda tempda va dinamikani joyiga keltirish.
- 19-hafta: 37-dars. Oldingi semestrda qilingan ishlar tahlili. Ijrochilik haqida, hozirgi kunda cholg'u ijrochiligi rivojlanish darajasi haqida suhbat. Yangi semestr dasturlarini muhokama qilish.  
38-dars. \_\_\_\_\_ ning \_\_\_\_\_ asari tahlili. Ijrochilik holatiga e'tiborni susaytirmaslik, uni muntazam nazorat qilish. SHu xususda har bir cholg'uning ijrochilik holati, uning asosiy tayanchlari, buzilishi mumkin bo'lgan holatlar, haqidagi ma'lumotlar bilan o'rtoqlashish.

- 20-hafta: 39-dars. Musiqiy asarning nota matnigi applikatura tanlash. Skachyok, xromatik passajlar, shuningdek sekin templi qismlarida applikaturaning o'ziga xos tanlanishi.  
40-dars. O'tgan darsda o'tilgan mashqlarni takrorlash. CHap qo'l barmoqlari aniqligi, tezligi ustida ishlash. YAxshi ishlayotgan barmoqlarni rivojlantirish uchun maxsus mashqlar tanlash.
- 21-hafta: 41-dars. Pozisiya. To'g'ri pozisiya tanlash. Intonasiya ustida ishlash. Dastaning turli qismlarida chap qo'l harakati va intonasiya.  
42-dars. O'tgan darsdagi ko'nikmalarni o'zlashtirishni davom ettirish. "Pizzikato", "arco", "portamento", "tremolo" shtrixlari ustida ishlash.
- 22-hafta: 43-dars. Olingan asar uchun alohida shtrixlar tanlash. Ularni qo'llab ko'rish. Asarning badiiy mohiyatini to'liqroq ochib beradigan shtrixlarni aniqlab olish, ular ustida ishlash.  
44-dars. Asarni doira jo'rligida ijro etish. Usulni his qilish. Talaba usulni o'rganishi o'zi chala olishi kerak. O'zbek musiqasidagi usullar ularning ahamiyati haqida tushunchalar berish.
- 23-hafta: 45-dars. Ijroda badiiylik hususiyatlariga e'tibor berish. Bu hususiyatlarni amalga oshirishdagi asosiy omillar, shtrixlar, tovush dinamikasi, tovush kuchi va sifati kabi tomonlar ustida ishlash.  
46-dars. \_\_\_\_\_ ning \_\_\_\_\_ asarini nota matnini varaqdan o'qish. Asar haqida to'liq nazariy ma'lumotlarni o'rganishni talabaga mustaqil ish qilib berish.
- 24-hafta: 47-dars. Mustaqil ishni tekshirish. Baholash. YUtuq va kamchiliklarni aniqlab, talabaga tushuntirib berish. Asar ustida ishlashni davom ettirish.  
48-dars. Jo'rnavorlikda ijro etish. Jo'rnavorlikning o'ziga xos hususiyatlari va zaruriyatini talabaga tushuntirib berish. Jo'rnavor bilan birga chalish.
- 25-hafta: 49-dars. Asarni magnit tasmasidagi yozuvini tinglash. Turli cholg'ulardagi turli ijrolarni solishtirish, tahlil qilish. Eshitish qobiliyatini rivojlantirish.  
50-dars. Magnit tasmasidagi yozuvdan nota matnisiz yodlanadigan \_\_\_\_\_ ning \_\_\_\_\_ asarini tinglash. YOdlashga vazifa qilib berish. Eshitib ijro eta olish ko'nikmasini rivojlantirish.
- 26-hafta: 51-dars. Uyga berilgan asarni tinglash. Kamchiliklar ustida ishlash. Asarni qayta tinglab ko'rish. Nola, qo'chirimlarga e'tibor berish.  
52-dars. "Sayqal", "to'lqinlatish", "molish", "kashish", "bidratma", shtrixlari ustida ishlash. Talabaga chalib ko'rsatib berish. O'zlashtirilishi qiyin bo'lgan shtrixlarni qayta-qayta tinglash.

- 27-hafta: 53-dars. Asarni doira joʻrligida ijro etish. Usulni his qilish. Tempni bir tekisda ushlay olish ustida ishlash. Asarni turli templarda chalib koʻrsatib, oʻz tempini topish.  
54-dars. Oldingi darslarda chalingan asarlarni takrorlash. Joriy nazorat tingloviga, imtihonga tayyorlanish.
- 28-hafta: 55-dars. \_\_\_\_\_ ning \_\_\_\_\_ etyudini tahlil qilish. Asosiy eʼtibor beriladigan jihatlarini aniqlash. Oʻng qoʻl texnikasi ustida ishlash.  
56-dars: CHap qoʻl tezligi ustida ishlash. Ijro texnikasini rivojlantirish. Intonasiyaga eʼtibor berish. Uni tozalash.
- 29-hafta: 57-dars. \_\_\_\_\_ gammalari ustida ishlash. Gammalar arpedjiolari, ularning pozitsiyasi, applikaturasi ustida ishlash. Barmoqlar tezligi aniqligini oʻstirish va intonasiyani tozalash.  
58-dars. \_\_\_\_\_ gammalar uchtovushliklari va ularning aylanmalarini ijro etish. Skachyoklarda aniqlik etishmasligi ustida ishlash. Intonasiyani tozalash, dinamika asosida chalish. Uyga vazifa berish.
- 30-hafta: 59-dars. Etyud va gammalarni birga tempida, toʻxtovsiz chalish. Ijro texnikasini oʻstirish. Imtixonga tayyorlanish.  
60-dars. Texnik imtixon kollokviumga tayyorlanish. Nazariy bilimlarni takrorlash. Savol-javob. Uyga yangi nazariy vazifalar berish.
- 31-hafta: 61-dars. \_\_\_\_\_ ning \_\_\_\_\_ asarini nota matnlari tahlili. Notani varaqdan oʻqish. Qismlar, jumlar (frazalar)ni aniqlash va shu boʻlaklar ustida alohida ishlash.  
62-dars. “Trel”, triol”, “kvintol”, “seksol” kabi gruppirovkalar ustida ishlash. “Gruppetto”, “Mordent” shtrixlarini chiqarish.
- 32-hafta: 63-dars. Asarni akkomponimenti bilan chalish. Bir-birini eshitish. Ansamblga eʼtibor berish. Savol-javob.  
64-dars. Asarning oʻzgaruvchan templari ustida ishlash. “Meno mosso”, “piu mosso”, “accelerando”, “a tempo”, “piu vivo” kabi surʼatlarning oʻzaro munosabati va farqlarini aniqlab olish, ular ustida ishlash.
- 33-hafta: 65-dars. Asarni metronom bilan chalish. Tempga eʼtibor berish. Ijro texnikasini tezlatish ustida ishlash. Passajlar, skachyoklar, intonasiya ustida alohida ishlash.  
66-dars. \_\_\_\_\_ ning \_\_\_\_\_ asari nota matnini tahlil qilish, korrektirovka qilish. Oldingi asarni joʻrnavor bilan chalish. Uyga vazifa berish.
- 34-hafta: 67-dars. Berilgan vazifalarni tekshirish. Asarni tinglash. I-qismini

yoddan chalish. Musiqiy bezaklar ustida ishlash.

68-dars. Asarning II-qismini yoddan chalish. Jo'rnavez bilan birga ansambl ustida ishlash. Templarni aniqlash. Intonasiyalarni tozalash.

35-hafta: 69-dars. Asarni to'liq yoddan chalish. Badiiy xususiyatlar ustida ishlash. "Tremolo", "stakkato", "pissikato", "liga", "legato" larning shu asar uchun ko'zlangan darajasini topish.

70-dars. Oraliq hamda yakuniy nazorat imtixonlariga tayyorlanish. Asarlarni badiiy hususiyatlari ustida ishlash. Yoddan, adashmasdan chalish.

36-hafta: 71-dars. Asarlarni takrorlash. Jo'rnavez bilan chalish. temp, dinamika, texnikaga e'tibor berish. Qo'shimcha repetisiyalar belgilash.

72-dars. Imtixonga oxirgi tayyorgarlik. Asarlar ijrosini puxtalashtirish. Nazariy bilimlarni takrorlash. Kollokviumga tayyorlanish.

### **Chang cholg'u ijrochiligi bo'yicha kuchaytirilgan mashg'ulotlar uchun talablar**

1-hafta: 1-dars. Talabaning yozgi ta'tildan keyingi ijrochilik formasini tekshirib ko'rish, uni tiklash uchun mashqlar berish, cholg'uni tartibga keltirish, dars jadvalini aniqlash.

2-dars. Oldingi berilgan dasturlarni tahlil qilish. Yangi dastur tanlash. Mashqlarni davom ettirish. Sinfda birga mashqlarni ijro etish.

3-dars. \_\_\_\_\_ ning \_\_\_\_\_ asarini tahlil qilish. SHtrix tanlash, templarni aniqlash, razmer va o'zgaradigan qismlarni o'rganish. Nota matnini varaqdan o'qish.

2-hafta: 4-dars. Berilgan vazifalarni tekshirish. Chiqmayotgan qismlar ustida alohida ishlash. O'ng va chap qo'llar harakatini aniqlash, ular ustida ishlash. Kuyni yodlash.

5-dars. Kuyning qiyin qismlarini, murakkab passajlarini sekin tempda, applikatura asoslarini to'g'ri qo'llagan holda ijro etish. Uyda chalish uchun qo'shimcha mashqlar berish. Ularni sinfda o'zlashtirib olish.

6-dars. Berilgan mashqlarni tekshirish. Kuyni yoddan chalinishini aniqlash. Dinamika ustida ishlash. Dinamikaning o'ziga xos darajasini aniqlash, uni ijro eta olish ko'nikmalarini takrorlash, o'rganish.

3-hafta: 7-dars. Vazifalarni tekshirib chiqish. Asarni fortepiano jo'rligida ijro etish. Temp ustida ishlash. Asar xarakteri ustida ishlash. Har bir jumla, qismlarni alohida ijro etish.

8-dars. Asarda uchraydigan melizmlar ustida ishlash, ularning xarakterini ochib berish, tovush sifati, kuchini boshqara olish ko'nikmalari ustida ishlash.

9-dars. YAngi \_\_\_\_\_ ning \_\_\_\_\_ asarini tahlil qilish. Applikatura qo'yish. Pozitsiyalarni aniqlash. Ma'lum qismi ustida alohida ishlash.

4-hafta: 10-dars. O'tgan darsda yodlangan asarni tekshirish. F-no jo'rligida ansambl ustida ishlash, bir-birini eshitish ko'nikmalariga alohida e'tibor berish. YAngi asarning shtrixlari ustida ishlash.

11-dars. Uyga berilgan mashqlarni eshitib ko'rish. Stakkato, spikatto, aksent, sforsando, subito piano shtrixlari ustida alohida ishlash. Har birini turli holatlarda ijro etib ko'rsatib berish. Uyga vazifalarni belgilab olish.

12-dars. Ijroda chap qo'l barmoqlari harakatini rivojlantirish. Ularning harakat tezligini rivojlantirish uchun alohida mashqlar berish. Skachyoklarda barmoqlarning aniqligini va intonasion tozaligi ustida ishlash.

5-hafta: 13-dars. O'tgan darsda berilgan mashqlardan keyingi o'zgarishlarni tekshirish. Kuyning II-qismini tahlil qilish. Fortepiano jo'rligida nota matnlarini aniqlashtirish, barmoqlar qo'yish.

14-dars. Kuyning II-qismini yoddan chalish. Tovush chiqarish ustida ishlash. Kuyning xarakterini ochib berish. F-no jo'rligida kuyni ijro etish.

15-dars. Oldingi darslarda o'rganilgan har ikki kuyni yoddan chalish. Joriy nazorat eshitishiga tayyorlanish. Kuyning chiqmayotgan qismlari ustida alohida ishlash.

6-hafta: 16-dars. F-no jo'rligida asarlarni badiiy xususiyatlarini ochib bergan holda ijro etish ustida ishlash. Templar ustida alohida ishlash, ularni yana bir bor aniqlashtirish.

17-dars. Talabaning asar haqida, muallif haqida, kuyning nazariy tahlili haqidagi bilimlarini tekshirish. Savol-javoblar. Asarlarni f-no jo'rligida ijro etish.

18-dars. Davlat attestasiyasi dasturini tinglash. 1-bosqich 2 ta asar tayyorlangan.

7-hafta: 19-dars. Asarlarni takrorlash. Jo'rnavoz bilan chalish. Temp, dinamika, texnikaga e'tibor berish. Qo'shimcha repetitsiyalar belgilash.

20-dars. Imtixonga oxirgi tayyorgarlik. Asarlar ijrosini puxtalashtirish. Nazariy bilimlarni takrorlash. Kollokviumga tayyorlanish.

21-dars. Talaba bilan suhbatlashish. Uning boshqa darslarga qatnashishi, o'zlashtirishi haqida surishtirish. Asarlarning badiiy xususiyatlari ustida ishlash.

- 8-hafta: 22-dars. \_\_\_\_\_ ning \_\_\_\_\_ asarining tahlili. Yangi asarni nazariy tahlili. Uni ijro etishdagi o'ziga xosliklarni aniqlash, ma'lum qismlarga ajratish, notani varaqdan sinfda o'qish.
- 23-dars. Vazifalarni tekshirish. "Crescendo", "diminuendo", "sforzando-piano", "sforzando-forte" shtrixlari ustida ishlash. Uyga vazifalar berish.
- 24-dars. Dinamikalarni tekshirish. Tovush kuchini o'zgartirish ko'nikmalari ustida ishlash. Intonasiya ustida ishlash. Maxsus gammalar tanlab, ijro etish. Uyga topshiriqlar berish.
- 9-hafta: 25-dars. Kuyni f-no jo'rligida ijro etish. Ansamblga e'tibor berish. Skachyoklar, simdan-simga o'tish texnikasi ustida ishlash. Asarni yodlashni uyga vazifa qilib berish.
- 26-dars. Asarni yoddan chalinishini tekshirish. Xatolarni aniqlash. Esdan chiqarib qo'yish holatlarini tuzatish. Maxsus mashqlar qilish. Konsertmeyster bilan yoddan chalish.
- 27-dars. Berilgan vazifalarni tekshirish. Asarning badiiy hususiyatlari ustida ishlash. Asar muallifi, asarning janri, ratilgan davri haqida to'liq ma'lumotlar berish. Uyga vazifalarni aniqlab olish.
- 10-hafta: 28-dars. Berilgan nazariy topshiriqlarni tekshirish. Bilimlarni baholash. Talaba bilan nazariy fanlar yuzasidan suhbat o'tkazish. Muayyan topshiriqlar berish.
- 29-dars. Asarni to'liq holda yoddan chalib ko'rish. Konsertmeyster bilan ansambl bo'lmayotgan bo'laklarini ishlash.
- 30-dars. Uyga berilgan topshiriqlarni tekshirish. Asarni f-no jo'rligida ijro etish. Yod bo'lmagan qismlari ustida ishlash.
- 11-hafta: 31-dars. Asarda uchraydigan "legato", "staccato", "detashe", "portamento", shtrixlari ustida ishlash. Mediator, kamon, Chang cho'plari bilan bu shtrixlarni ijro etishda o'ziga xosliklari ustida ishlash.
- 32-dars. \_\_\_\_\_ ning \_\_\_\_\_ asari tahlili. Asar, uning muallifi haqida ma'lumotlarni talaba o'zi mustaqil ravishda o'zlashtirish. Asar janrining nazariy tahlili.
- 33-dars. O'tgan darsda berilgan nazariy bilimlarni tekshirish. Asarning applikaturasini aniqlash, uning o'ziga xosligi haqida talaba bilan fikr almashish. Notani varaqdan o'qish.
- 12-hafta: 34-dars. Asarni nazariy jihatdan qismlarga (frazalarga) ajratish va ularni ma'lum bo'laklarga ajratib har biri ustida alohida ishlash.
- 35-dars. Ijro paytida dinamika ustida ishlash. "Crescendo", "diminuendo", "forte", "piano", "subito", "sforzando" kabi shtrixlar ustida ishlash.
- 36-dars. Asar dinamikasini yaxshilash uchun tovush kuchini o'zgartirish

ko'nikmasi ustida ishlashni davom ettirish. Maxsus mashqlar tanlash. Uyga vazifa berish.

13-hafta: 37-dars. Kuyni yoddan chalish. Estdan chiqib qolayotgan qismlarini alohida tayyorlash. CHolg'u ijrochiligida musiqiy xotira ustida ishlash. puxtalashtirish. Nazariy bilimlarni takrorlash. Kollokviumga tayyorlanish.

38-dars. O'tgan darslarda yodlangan asarni takrorlash. Oraliq hamda yakuniy nazorat tinglovlariga tayyorgarlik

39-dars. Asarlarni badiiy xususiyatlari ustida ishlash. Melizmlar, musiqiy bezaklar hamda tempda va dinamikani joyiga keltirish.

14-hafta: 40-dars. Oldingi semestrda qilingan ishlar tahlili. Ijrochilik haqida, hozirgi kunda cholg'u ijrochiligi rivojlanish darajasi haqida suhbat. YAngi semestr dasturlarini muhokama qilish.

41-dars. Davlat attestasiyasi dasturini tinglash. II-bosqichga tayyorlanish.

42-dars. Asarlarni takrorlash. Jo'mavoz bilan chalish. Temp, dinamika, texnikaga e'tibor berish. Qo'shimcha repetisiyalar belgilash.

15-hafta: 43-dars. Imtixonga oxirgi tayyorgarlik. Asarlar ijrosini puxtalashtirish. Nazariy bilimlarni takrorlash. Kollokviumga tayyorlanish.

44-dars. \_\_\_\_\_ ning \_\_\_\_\_ asari tahlili. Ijrochilik holatiga e'tiborni susaytirmaslik, uni muntazam nazorat qilish. SHu xususda har bir cholg'uning ijrochilik holati, uning asosiy tayanchlari, buzilishi mumkin bo'lgan holatlar, haqidagi ma'lumotlar bilan o'rtoqlashish.

45-dars. Musiqiy asarning nota matnigi applikatora tanlash. Skachok, xromatik passajlar, shuningdek sekin templi qismlarida applikatoraning o'ziga xos tanlanishi.

16-hafta: 46-dars. O'tgan darsda o'tilgan mashqlarni takrorlash. CHap qo'l barmoqlari aniqligi, tezligi ustida ishlash. YAxshi ishlayotgan barmoqlarni rivojlantirish uchun maxsus mashqlar tanlash.

47-dars. Pozisiya. To'g'ri pozisiya tanlash. Intonasiya ustida ishlash. Dastaning turli qismlarida chap qo'l xarakati va intonasiya.

48-dars. O'tgan darsdagi ko'nikmalarni o'zlashtirishni davom ettirish. "Pizzikato", "arco", "portamento", "tremolo" shtrixlari ustida ishlash.

17-hafta: 49-dars. Olingan asar uchun alohida shtrixlar tanlash. Ularni qo'llab ko'rish. Asarning badiiy mohiyatini to'liqroq ochib beradigan shtrixlarni aniqlab olish, ular ustida ishlash.

50-dars. Asarni doira jo'rligida ijro etish. Usulni his qilish. Talaba usulni o'rganishi o'zi chala olishi kerak. O'zbek musiqasidagi usullar

ularning ahamiyati haqida tushunchalar berish.

51-dars. Ijroda badiiylik hususiyatlariga e'tibor berish. Bu hususiyatlarni amalga oshirishdagi asosiy omillar, shtrixlar, tovush dinamikasi, tovush kuchi va sifati kabi tomonlar ustida ishlash.

18-hafta: 52-dars. \_\_\_\_\_ ning \_\_\_\_\_ asarini nota matnini varaqdan o'qish. Asar haqida to'liq nazariy ma'lumotlarni o'rganishni talabaga mustaqil ish qilib berish.

53-dars. Mustaqil ishni tekshirish. Baholash. Yutuq va kamchiliklarni aniqlab, talabaga tushuntirib berish. Asar ustida ishlashni davom ettirish.

54-dars. Jo'rnavoqlikda ijro etish. Jo'rnavoqlikning o'ziga xos hususiyatlari va zaruriyatini talabaga tushuntirib berish. Jo'rnavozi bilan birga chalish.

19-hafta: 55-dars. Asarni magnit tasmasidagi yozuvini tinglash. Turli cholg'ulardagi turli ijrolarni solishtirish, tahlil qilish. Eshitish qobiliyatini rivojlantirish.

56-dars. Magnit tasmasidagi yozuvdan nota matnisiz yodlanadigan \_\_\_\_\_ ning \_\_\_\_\_ asarini tinglash.

YOdlashga vazifa qilib berish. Eshitib ijro etish olish ko'nikmasini rivojlantirish.

57-dars. Uyga berilgan asarni tinglash. Kamchiliklar ustida ishlash. Asarni qayta tinglab ko'rish. Nola, qo'chirimlarga e'tibor berish.

20-hafta: 58-dars. "Sayqal", "to'lqinlatish", "molish", "kashish", "bidratma", shtrixlari ustida ishlash. Talabaga chalib ko'rsatib berish. O'zlashtirilishi qiyin bo'lgan shtrixlarni qayta-qayta tinglash.

59-dars. Asarni doira jo'rligida ijro etish. Usulni his qilish. Tempni bir tekisda ushlay olish ustida ishlash. Asarni turli templarda chalib ko'rsatib, o'z tempini topish.

60-dars. Oldingi darslarda chalingan asarlarni takrorlash. Joriy nazorat tingloviga, imtihonga tayyorlanish.

21-hafta: 61-dars. \_\_\_\_\_ ning \_\_\_\_\_ etyudini tahlil qilish. Asosiy e'tibor beriladigan jihatlarini aniqlash. O'ng qo'l texnikasi ustida ishlash.

62-dars. CHap qo'l tezligi ustida ishlash. Ijro texnikasini rivojlantirish. Intonasiyaga e'tibor berish. Uni tozalash.

63-dars. \_\_\_\_\_ gammalari ustida ishlash. Gammalar arpedjiolari, ularning pozitsiyasi, applikaturasi ustida ishlash. Barmoqlar tezligi aniqligini o'stirish va intonasiyani tozalash.

22-hafta: 64-dars. Davlat attestatsiyasi dasturini tinglash. III-bosqich. Unga tayyorlanish.

65-dars. Asarlarni takrorlash. Jo‘navoz bilan ishlash. Temp, dinamika, texnikaga e‘tibor berish. Qo‘shimcha repetisiyalar belgilash.

66-dars. Imtixonga oxirgi tayyorgarlik. Asarlar ijrosini puxtalashtirish. Nazariy bilimlarni takrorlash. Kollokviumga tayyorlanish.

23-hafta: 67-dars. \_\_\_\_\_ gammalar uchtovushliklari va ularning aylanmalarini ijro etish. Skachyoklarda aniqlik etishmasligi ustida ishlash. Intonasiyani tozalash, dinamika asosida chalish. Uyga vazifa berish.

68-dars. Etyud va gammalarni birga tempida, to‘xtovsiz chalish. Ijro texnikasini o‘stirish. Imtixonga tayyorlanish.

69-dars. Texnik imtixon kollokviumga tayyorlanish. Nazariy bilimlarni takrorlash. Savol-javob. Uyga yangi nazariy vazifalar berish.

24-hafta: 70-dars. \_\_\_\_\_ ning \_\_\_\_\_ asarini nota matnlari tahlili. Notani varaqdan o‘qish Qismlar, jumlar (frazalar) ni aniqlash va shu bo‘laklar ustida alohida ishlash.

71-dars. “Trel”, “trio”, “kvintol”, “seksol” kabi gruppirovkalar ustida ishlash. “Gruppetto”, “Mordent” shtrixlarini chiqarish.

72-dars. Asarni akkomponimenti bilan chalish. Bir-birini eshitish. Ansamblga e‘tibor berish. Savol-javob.

25-hafta: 73-dars. Asarning o‘zgaruvchan templari ustida ishlash. “Meno mosso”, “piu mosso”, “accelerando”, “atempo”, “piu vivo” kabi sur‘atlarning o‘zaro munosabati va farqlarini aniqlab olish, ular ustida ishlash.

74-dars. Asarni metronom bilan chalish. Tempga e‘tibor berish. Ijro texnikasini tezlatish ustida ishlash. Passajlar, skachyoklar, intonasiya ustida alohida ishlash.

75-dars. \_\_\_\_\_ ning \_\_\_\_\_ asari nota matnini tahlil qilish, korrektirovka qilish. Oldingi asarni jo‘navoz bilan chalish. Uyga vazifa berish.

26-hafta: 76-dars. Berilgan vazifalarni tekshirish. Asarni tinglash. I-qismini yoddan chalish. Musiqiy bezaklar ustida ishlash.

77-dars. Asarning II-qismini yoddan chalish. Jo‘navoz bilan birga ansambl ustida ishlash. Templarni aniqlash. Intonasiyalarni tozalash.

78-dars. Asarni to‘liq yoddan chalish. Badiiy xususiyatlar ustida ishlash. “Tremolo”, “stakkato”, “pissikato”, “liga”, “legato” larning shu asar uchun ko‘zlangan darajasini topish.

27-hafta: 79-dars. Oraliq hamda yakuniy nazorat imtixonlariga tayyorlanish. Asarlarni badiiy xususiyatlari ustida ishlash. YOddan, adashmasdan chalish.

80-dars. Asarlarni takrorlash. Jo‘navoz bilan chalish. Temp, dinamika,

texnikaga e'tibor berish. Qo'shimcha repetitsiyalar belgilash.

81-dars. Imtixonga oxirgi tayyorgarlik. Asarlar ijrosini puxtalashtirish. Nazariy bilimlarni takrorlash. Kollokviumga tayyorlanish.

28-hafta: 82-dars. Davlat attestasiya dasturini tinglash. IV-bosqich. To'liq dasturni eshitish.

83-dars. Asarlarni takrorlash. Jo'rnavor bilan tayyorlanish. Temp, dinamika, texnikaga ahamiyat berish. Qo'shimcha repetitsiyalar belgilash.

84-dars. Imtixonga oxirgi tayyorgarlik. Asarlarni puxta ijro etish. Nazariy bilimlarni takrorlash. Kollokviumga tayyorlanish.

SHunday qilib, Chang cholg'u ijrochiligining nazariy masalalari mazkur cholg'u ijrochiligi bo'yicha asosiy bilimlar majmuini o'zlashtirishga yo'naltirilgan.

### **Mustahkamlash uchun savollar:**

1. Chang cholg'u asarlarining asosiy janrlari nimalardan iborat?
2. Chang cholg'u ijrochiligi asarlarini o'zlashtirish uchun qanday talablar qo'yiladi?
3. Chang cholg'u asarlarini o'zlashtirishda chuqurlashtirilgan nazariy talablar nimalardan iborat?

### **I bo'lim mavzulari bo'yicha mustahkamlash uchun savollar:**

1. Chang cholg'usi tizilishi qanday xususiyatlarga ega?
2. Chang cholg'usining tovush imkoniyatlari qanday?
3. Chang cholg'usi ijrochiligi tarixi bo'yicha nimalarni bilasiz?
4. Chang cholg'u asarlarining asosiy janrlari nimalardan iborat?
5. Chang cholg'u ijrochiligini o'zlashtirish uchun qanday nazariy talablar qo'yiladi?

## II BO‘LIM. CHANG CHOLG‘U IJROCHILIGI METODOLOGIYASI

### 4-mavzu: Chang cholg‘u pardalari haqida umumiy tushuncha

Chang cholg‘u kuyinin

g ta’sirchanligini oshirish maqsadida musiqa asaridagi tovushlar ma’lum bir tartibga solinadi. Bu tartib tovushlarning baland-pastligi va bir-biri bilan bo‘lgan o‘zaro munosabatiga asoslanadi. Bu tartibga kiruvchi tovushlarning bir qismi barqaror (ustoychivga) tovushlardan iborat bo‘lib, ular tayanch vazifasini o‘taydilar. Tovushlarning ikkinchi qismi beqaror (neustoychivga) tovushlar bo‘lib, ular musiqiy fikrning tugallanmaganligini bildiradi.

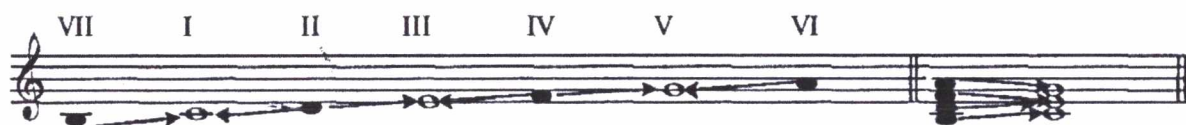
Tugallikni anglatuvchi barqaror va tayanchli tovushlardan biri *tonika* deb ataladi. Barqaror tovushlarning xislati shundan iboratki, ular tayanchli tovushlarga qarab intiladilar. Bu intilish esa tovushlarni tartibga solishda, ularni o‘zaro bog‘lab turishda muhim ahamiyatga ega bo‘ladi. Beqaror tovushlarning barqaror tovushlarga aylanishi *echim* deb ataladi.

SHunday qilib, tonika yordamida bir tartibga tushadigan baland tovushlarning o‘zaro bog‘lanishi *parda* deb ataladi. Pardani tashkil etuvchi tovushlar soni, odatda, cheklangan bo‘ladi. Aksariyat pardalarda ettita tovush bo‘ladi, lekin shu bilan bir qatorda, tovushlari ettidan ortiq va kam bo‘lgan pardalar ham uchraydi.

Eng ko‘p tarqalgan pardalar – major va minor pardalarvdir.

Birgaliqda major uchtovushligi (trezvuchie)ni tashkil etuvchi uchta barqaror tovush pardadagi barcha beqaror tovushlarni echsa (barqaror tovushlarga aylantirsa), bunday parda major par-d a s i deb ataladi.

### LAD BOSQICHLARI:



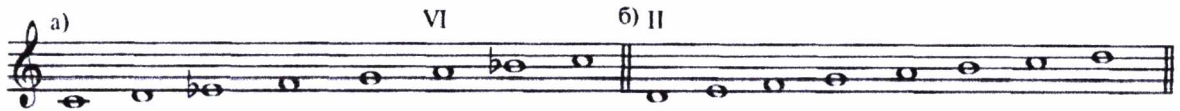
### Qadimiy yunon ladlari

Qadimiy yunon musiqiy ladlari yunon olimlari tomonidan o‘rganilib, tartibga keltirilgan. Ladlar qadimiy yunon qabilalari nomiga qo‘yilgan – eng muhimlari: doriy, frigiya, lidiya, miksolidiy va boshqalardir.

1. Ioniya ladi – sof major tovushqatori bilan teng bo‘lgan lad.



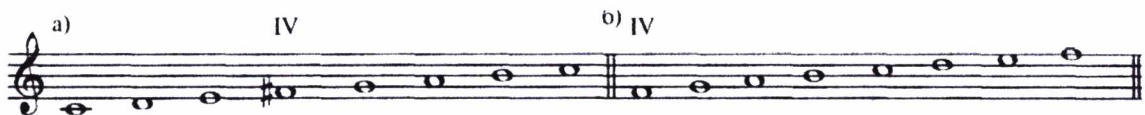
2. Doriy ladi – sof minor ladidan oltinchi bosqichining ko‘tarilishi bilan ajralib turadi; b) DO major ladining ikkinchi bosqichidan boshlanadigan tovushqatoriga to‘g‘ri keladi.



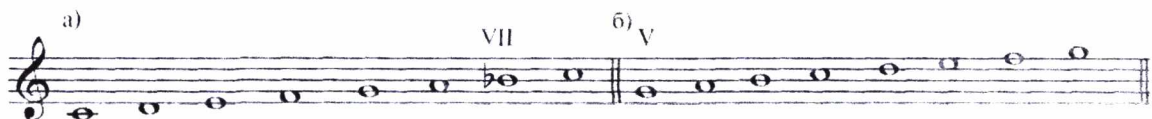
3. Frigiy ladi – a) tabiiy minor ladidan ikkinchi bosqichining pasaytirilishi bilan ajralib turadi; b) DO major ladining uchinchi bosqichidan boshlanadigan tovushqatoriga to‘g‘ri keladi.



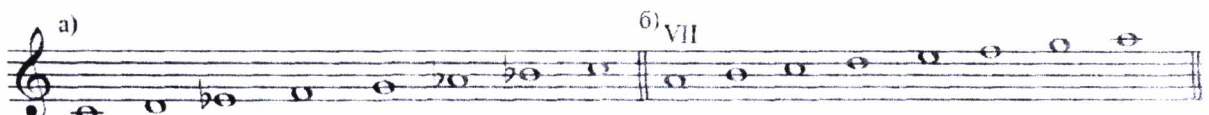
4. Lidiy ladi – a) tabiiy major ladidan to‘rtinchi bosqichining ko‘tarilishi bilan ajralib turadi; b) DO major ladining to‘rtinchi bosqichidan boshlanadigan tovushqatoriga to‘g‘ri keladi.



5. Miksolidiy ladi – a) tabiiy major ladidan etganchi bosqichining pasaytirilishi bilan ajralib turadi; b) DO majorning beshinchi bosqichidan boshlanadigan tovushqatoriga to‘g‘ri keladi.



6. Eoliy ladi – a) sof minor tovushqatori ladiga teng lad; b) DO major ladining oltinchi bosqichidan boshlanadigan tovushqatoriga to‘g‘ri keladi.



7. Lokriy ladi - a) oddiy minor ladidan ikkinchi va beshinchi bosqichlarini pasaytirilishi bilan ajralib turadi; b) DO major ladining ettinchi bosqichidan boshlanadigan tovushqatoriga to‘g‘ri keladi.



## Gammalar va tonalliklar

Parda tovushqatorlaridagi barcha tovushlarning tonikadan birin-ketin yuqorilashib yoki pastlashib borishiga *g a m m a* (tovushlar jami) deyiladi.

Gammadagi har bir tovush uning bosqichi hisoblanadi. Gammaning bosqichlari pastdan yuqoriga qarab tartibli ravishda rim raqamlari bilan ifoda etiladi. Gammada 7 ta bosqich bor. Gammadagi sakkizinchi nota keyingi oktavadagi birinchi tovush bo‘lib, gammadagi dastlabki tovushning qaytarilishidir. SHuning uchun ham u VIII va I raqamlari bilan ifodalanadi. Gammaning I bosqichi *t o n i k a* deb ataladi. Gamma tuzish uchun istagan bosqichdan tonikani tanlab olish mumkin. Ammo bunda u yoki bu pardadagi butun va yarim tonlarning tartib bilan almashib ketilishiga qat’iy rioya qilish kerak. Tonika va pardaga qarab gammaning tonligi va nomi aniqlanadi. Pardaning past-balandlik holati *t o n l i k* deb ataladi.

Gammalar pardalariga qarab major va minor gammalarga bo‘linadi.

Barcha major gammalardagi butun va yarim tonlarning bosqichlar bo‘yicha joylanish tartibi quyidagicha:

1, 1, 0,5; 1, 1, 1, 0,5. (ton, ton, yarim ton; uch ton, yarim ton.)

Tabiiy minor gammasidagi tartib quyidagicha:

1, 0,5; 1, 1, 0,5; 1, 1. (ton, yarim ton; ton, ton, yarim ton; ton, ton.)

Musiqqa amaliyotida tabiiy minordan tashqari melodik va g. armonik minor ham uchraydi, melodik minor gammaning yuqoriga ko‘tarilish paytida VI–VII bosqichlar ko‘tarilib, pastga qarab tushishida esa minor gamma aslicha holda qoladi.



Garmonik minor gammaning yuqorigi va pastki harakati paytlarida VII bosqich ko‘tarilgan holatda bo‘ladi.



Major va parallel minor tonalliklari:

До мажор	ля минор
Соль мажор	ми минор
Ре мажор	си минор
Ля мажор	фа-диез минор
Ми мажор	до-диез минор
Си мажор	соль-диез минор
Фа-диез мажор	ре-диез минор
До-диез мажор	ля-диез минор

До мажор	ля минор
Фа мажор	ре минор
Си-бемоль мажор	соль минор
Ми-бемоль мажор	до минор
Ля-бемоль мажор	фа минор
Ре-бемоль мажор	си-бемоль минор
Соль-бемоль мажор	ми-бемоль минор
До-бемоль мажор	ля-бемоль минор

**Mustahkamlash uchun savollar:**

1. Chang cholg'u pardalari qanday xususiyatlarga ega?
2. Chang cholg'u pardalarining qanday turlari mavjud?
3. Chang cholg'u gammalari va tonalniklari haqida nimalarni bilasiz?

## 5-mavzu: Intervallar, tovushlar va templarning turlari

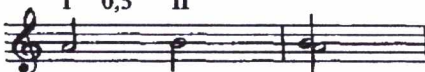
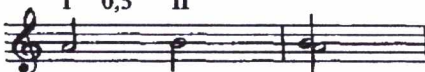
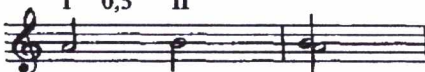







Oldinma-ketin yoki baravar kelgan ikki tovushning baland-pastlik tafovuti interval yoki tovushlar oralig'i deb ataladi.

Intervallar o'z hajmiga qarab bosqichlik va tonlik (kuy holidayi) intervallarga bo'linadi.

Bosqichlik interval deb, shu intervalga kiruvchi bosqichlarning yig'indisiga aytiladi. Oktavaga kiruvchi bosqichli intervallar sakkizta bo'lib, ular: p r i m a (unison), s e k u n d a, tersiya, kvarta, kvinta, seksta, septima, oktava va boshqalardan iborat.

Tonlik interval deb, shu intervalga kiruvchi butun va yarim tonlarning yig'indisiga aytiladi. Tonlik intervallarning hajmi sifat bilan belgilanadi: sof, katta, kichik, orttirilgan, kamaytirilgan va hokazo.

Quyidagi intervallar, ayniqsa, ko'p qo'llaniladi:

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Turli bosqichlardan xohlagan intervalni tuzish mumkin.

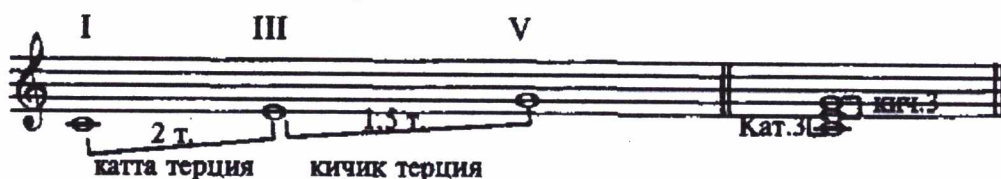
## Akkord va uchtovushlik

Tersiya asosida tuzilgan yoki shu asosda tuzilishi mumkin bo'lgan uch va undan ortiq tovushning birdaniga chalinishiga **akkord** (tovushlar jamlamasi) deyiladi.

Uchta tovushdan iborat bo'lgan akkord uchtovushlik deb ataladi<sup>9</sup>. Uchtovushlikning asosiy turlaridan major va minor uchtovushliklari hosil bo'lib, ular katta, kichik tersiyalardan tuzilishi bshn bir-biridan farq qiladi.

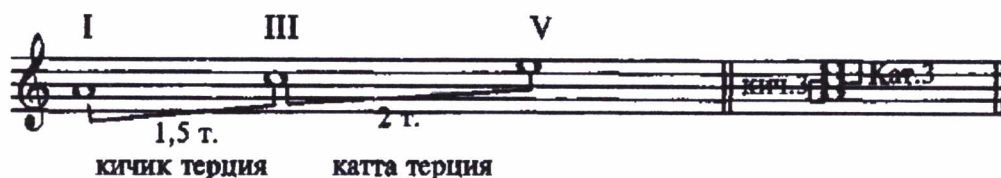
Major uchtovushlik pastki katta, yuqorigi kichik tersiyalardan iboratdir.

DO major uchtovushligi



Minor uchtovushlik esa pastki kichik, yuqorigi katta tersiyalardan iboratdir.

LYA minor uchtovushligi



Kamaytirilgan (ikkita kichik tersiya) va orttirilgan (ikkita katta tersiya) uchtovushlj turlari ham mavjud. Akkord tovushlari birdaniga chalinmay, birin-ketin (odatda, pastdan yuqoriga qarab) chalinishi ham mumkin. Akkordning bunday chalinishiga arpedjio deyiladi. Arpedjio shu so'zning o'zini yozish yoki har bir akkordning oddiga vertikal to'liqinsimon egri chiziq chizish bilan ko'rsatib qo'yiladi.



<sup>9</sup> Музыка назариясида тўрт хил уchtovushlikлар mavjud: major, minor, orttirilgan, kamaйтирилган.

## Templarning turlari va ularning yozilishi

Biron-bir musiqa asarini yoki uning biron qismini ijro etish tezligi va xarakteriga *tempo* deyiladi<sup>10</sup>. Templarning nomi asarning boshiga, nota yo'lining ustiga yoziladi. Ko'p qo'llaniladigan asosiy templar quyidagilardan iborat:

Largo	– lyargo	– juda cho'zib chalinadi (eng og'ir temp).
Lento	– lento	– sekin-asta, cho'zib.
Adagio	– adajio	– og'ir-vazmin, salmoqli.
Andante	– andante	– sekin-asta, shoshmasdan.
Andantino	– andantino	– andantedan tezroq.
Moderato	– moderato	– shoshilmay (o'rta tezlikda, muloyim).
Allegretto	– allegretto	– bir qadar tezroq, jonliroq.
Allegro	– allegro	– jadal, xushchaqchaq.
Vivo, vivace	– vivo, vivache	– jaxd-jadal bilan.
Presto	– presto	– tez.
Prestissimo	– prestissimo	– juda tez.

## Templarni sekinlashtirish va tezlashtirish belgilari

Accelerando	– achchelerando	– tezlashtirib.
Animando	– animando	– jonlantirib.
Rallentando	– rallentando	– sekinlashtirib.
Ritardando	– ritardando	– og'irlashtirib.
Ritenuto	– ritenuto	– sekin-asta, cho'zib.
Stretto	– stretto	– ixchamlatib (tezlatib).

*A tempo*, *tempo primo* – *a tempo*, *tempo primo* – dastlabki tempga qaytish.

## Tovush kuchini o'zgartirish (dinamika) belgilari

<i>pp</i>	– <i>pianissimo</i>	– juda sekin.
<i>p</i>	– <i>piano</i>	– sekin.
<i>mp</i>	– <i>mezzo piano</i>	– o'rta past.
<i>mf</i>	– <i>mezzo forte</i>	– o'rta baland.
<i>f</i>	– <i>forte</i>	– qattiq.
<i>ff</i>	– <i>fortissimo</i>	– juda qattiq.
	– <i>diminuendo</i>	– asta-sekin pasaytirish.

<sup>10</sup> Музыкальный ижрочилик амалиётида уч хил темп(суръат)лар қўлланилади. Булар: тез, ўртача, мулойим, орир (вазмин) темплар.

	– kreshchendo	– asta-sekin kuchaytirish.
sf	– sforsando	– ayrim tovushlarni birdaniga qattiq ijro etish.
Morendo	= morendo	= sekinlashtirish.
Calando	– kolando	– tovush kuchini pasaytirib, sur'atni og'irlashtirish.

### **Mustahkamlash uchun savollar:**

1. Chang cholg'u intervallarining qanday turlari mavjud?
2. Chang cholg'usi qanday akkord va uchtovushlikka ega?
3. Chang cholg'usining templari qanday yoziladi?

## 6-mavzu: Chang cholg'usida ijro etish belgilari

Chang cholg'usini ijro etish o'ziga xos professional belgilarga asoslanadi. Bu o'rinda asosiy belgilarga e'tiboringizni tortamiz.

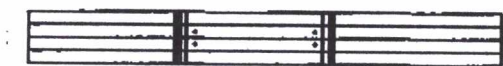
### Ijro etish xarakterini bildiruvchi belgilar

Maestoso	– maestoso	– tantanali, ulug'vor.
Espressivo	– espressivo	– ta'sirli, oydin.
Cantabile	– cantabile	– musiqiy, kuysimon.
Dolce	– dolce	– nozik.
Gracioso	– gracioso	– latif, ulug'lash.
Animato	– animato	– jonli.
Non troppo	– non troppo	– o'rtamiyona.
Allegro non troppo	– allegro non troppo	– o'rtacha tezliqda.
Molto	– molto	– juda, nihoyatda.
Lento molto	– lento molto	– juda cho'zib.
Poco a poco	– poco a poco	– oz-oz, asta-sekin.
Roso a roso accelerando	– poco a poco	– achchelerando – sekin-asta tezlata borish.
Piu	– piu	– birdaniga.
Piu animato	– piu animato	– birdaniga jonliroq.
Poco piu	– poco piu	– szl, xiyol.
Sempre	– sempre	– hamisha, doimiy.
Con moto	– con moto	– jonliroq harakat bilan, tezlashtirib.
Leggiero	– leggero	– engil, nozik.
Largamente	– largamente	– og'ir.
Meno	– meno	– bir oz.
Meno mosso	– meno mosso	– bir oz sekinroq.
Appassionato	– appassionata	– hayajonli.
Brio	– brio	– otashin.
Ad Libitum	– ad libitum	– xohishiga ko'ra.
Doloroso	– doloroso	– qayg'uli.
Giocoso	– giocoso	– o'ynoqi, hazilona.
Capriccioso	– capriccioso	– injiqlik bilan.
Cantilena	– cantilena	– kuysimon.

## Nota yozuvini qisqartiruvchi asosiy belgilar

Biron-bir musiqa asari yoki uning biron qismi takrorlansa, quyidagicha belgilanadi:

Qaytarish belgilari:



Agar takrorlangan vaqtda musiqa asarining oxiri o'zgarsa, u holda takror belgisiga qo'shimcha qilib nota yo'lining ustiga v o l t a belgilari qo'yiladi.



Ba'zi hollarda takror belgisiga *Da capo al Fine* (qisqargan holda *D.c. al F.*) qo'shiladiki, bu paytda asar «boshidan», «oxiri» degan belgigacha takrorlanadi. Agar asar boshidan takrorlanmasa, unga *D.S. (Dal Segno)* belgisi qo'yilib, shu (*Segno*) belgi qo'yilgan joydan boshlab takrorlanadi. Buninguchun ..... yoki ..... belgilari ishlatiladi.

Bir taktни takrorlash belgisi:



Икки тактни takrorlash belgisi:



Bir to‘da notalarni takrorlash belgisi:

yoziyadi:



ijro etiladi:



Bundan so‘ng q o‘ etish zarurligini ko‘rsatish uchun *simile*, ya‘ni bir xilda davom ettirish degan ma‘noni anglatadi.

### Mustahkamlash uchun savollar:

1. Chang cholg‘usini ijro etish xarakterini bildiruvchi qanday belgilar mavjud?
2. Chang cholg‘usi nota yozuvini qisqartiruvchi asosiy belgilar nimalardan iborat?
3. Chang cholg‘u ijrosiga xos bo‘lgan yana qanday xarakterli belgilarni bilasiz?

### 7- mavzu: Chang cholg‘u ijrosi metodikasi chang cholg‘usini sozlash

Chang temperasiya qilingan (o‘tmas deb ataladigan)<sup>11</sup> kvinta bilan sof oktava bo‘yicha sozlanadi. Sozlashdan avval, birinchi navbatda, o‘rta xarrakni o‘rnatib olish zarur. Xarrak shunday o‘rnatilgan bo‘lishi kerakki, uning har ikki tomonidagi torlardan chiqqan tovush temperasiya qilingan kvintaning interval nisbatiga teng bo‘lishi lozim. O‘rta xarrak o‘rnatilgandan keyin birinchi oktavadagi LYA kamertonga moslab sozlanadi. Bu uch qator tor o‘rta xarrak orqali o‘tganligi sababli sozlangan vaqtda uning ikkinchi qismini sof kvinta baland qilib (ikkinchi oktavadagi MI) sozlanadi. Ikkinchi oktavadagi MI ga qarab birinchi oktavadagi MI va shu oktavadagi SI sozlanadi. SHunday qilib, Chang quyidagi tartibda sozlanadi.



Tovushlarning to‘g‘ri yoki noto‘g‘ri sozlanganligini tekshirib ko‘rish uchun ikkinchi oktavadagi RE ga qarab shu oktavadagi temperasiya qilingan kvintani– ikkinchi oktavadagi LYA ni sozlash va uni boshlang‘ich tovush bilan, ya‘ni birinchi oktavadagi LYA bilan solishtirib ko‘rish kerak.

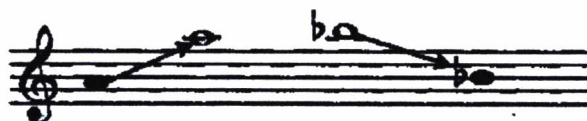
<sup>11</sup> Темперация қилинган (ўтмас) квинта соф квинтани салгина, тахминан 1/100 бутун тон пасайтириш билан ҳосил қилинади.



Agar birinchi oktavadagi RE va ikkinchi oktavadagi LYA tovushlari boshlangich tonga moslashmasa, demak Chang noto'g'ri sozlangan bo'ladi. Bunday hollarda temperasiya qilingan kvintani aniqlashda xatoga yo'l qo'yilgan bo'ladi. Agar birinchi oktavadagi RE va ikkinchi oktavadagi LYA tovushlari haddan tashqari baland bo'lsa, bunday holda qolgan o'n bir tovushni (asosiy LYA dan tashqari) salgina pasaytirish kerak, lekin bunda ortiqcha balandlik barcha tonlarga baravar taqsimlanishi lozim. Agar yuqorida ko'rsatilgan tovushlar hadsan tashqari past bo'lsa, unda qolgan barcha tovushlarni bir oz ko'tarish kerak bo'ladi. Changning o'rta registri to'g'ri sozlanganligiga ishonch hosil qilingandan keyin boshqa torlarni sozlashga o'tish mumkin. Birinchi oktavadagi RE dan past bo'lgan tovushlar ilgari sozlangan nomdosh tovushlarga qarab sof oktava bo'yicha sozlanadi.



Ikkinchi oktavadagi LYA va undan baland bo'lgan tovushlar quyidagi tartibda sozlanadi: ikkinchi oktavadagi LYA ni (birinchi oktavadagi LYA bo'yicha) sozlab, torning ikkinchi qismi to'g'ri ekanligi tekshirib ko'riladi, ya'ni ikkinchi oktavadagi SI bemol birinchi oktavadagi SI bemol bilan solishtiriladi.



Agar ikkinchi oktavadagi SI bemol keragidan ko'ra balandroq bo'lsa, unda yuqoridagi qo'shimcha xarrakni o'ng tomonga salgina surib qo'yish kerak. Agar bu tovush keragidan ko'ra pastroq bo'lsa, unda xarrakni chapga surish kerak bo'ladi. Qolgan tovushlar ham shu tartibda sozlanadi.



## Changni temperasiya qilingan musiqa cholg'usi yordamida sozlash

YUqorida aytib o'tilgan sozlash tartibi ma'lum darajada tajriba va mahorat talab qiladi. SHuning uchun ham o'rganishning dastlabki paytlarida temperasiya qilingan musiqa cholg'ulari yordamida sozlash tavsiya qilinadi. Bunday musiqa cholg'ulari jumlasiga royal, bayan, mandolina, do'mbira, qashqar rubobini kiritish mumkin<sup>12</sup>. Temperasiya qilingan musiqa cholg'ulari yordamida sozlash tartibi quyidagicha bo'ladi: tekshiruvchi cholg'uda ma'lum tovush chalinadi va Chang unga moslab sozlanadi.

Chang tovushqatorini sozlashda quyidagi tartib tavsiya qilinadi.



Changning o'rta registridagi tovushlarini sozlashda quyidagilarni nazarda tutish kerak:

a) torlar tortilganda ularning qismlari o'rtasidagi taqsimot bir xil bo'lishi kerak; Har uchala torning diametri bir xil o'lchovda bo'lishi shart. Xarrakning to'g'ri joylanishidan qati nazar, torning biron-bir qismi sozlanganda uning ikkinchi qismi keragidan ko'ra baland yoki past tovush berishi mumkin. Masalan, birinchi oktavadagi LYA ni sozlaganimizda ikkinchi oktavadagi MI tovushi keragidan birmuncha past eshinishi mumkin. Torlarni baravar taqsimlash uchun, binobarin LYA va MI singari to'g'ri sozlangan sof tovushlarni olish uchun MI tovushi to'g'ri sozlanguncha torni taranglashtirish va so'ngra LYA tovushiga moslashguncha bo'shatish zarur. Ba'zi hollarda torning qismlari o'rtasidagi notekislikni bartaraf qilish uchun barmoq bilan torni bosish kifoya qiladi.

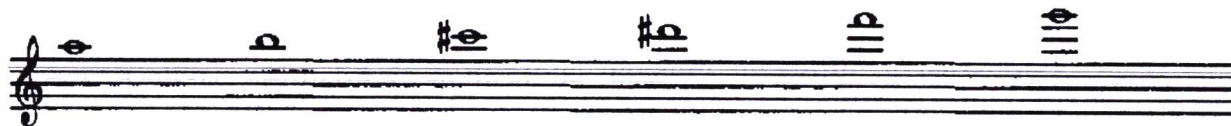
b) o'rta xarrak to'rri joylashgan bo'lishi lozim;

Agar o'rta xarrak to'g'ri joylashmagan bo'lsa, o'rta registrdagi tovushlarni sozlash mumkin emas. SHuning uchun Changning o'rta registrini sozlamasdan avval xarrakni to'g'ri o'rnatib olish zarur. Buning uchun tekshiruvchi asbob yordamida Changning birinchi oktavasidagi LYA torini sozlab olamiz, uning ikkinchi qismi ikkinchi oktavadagi MI tovushini berishi lozim. Bu tovushning to'g'riligini

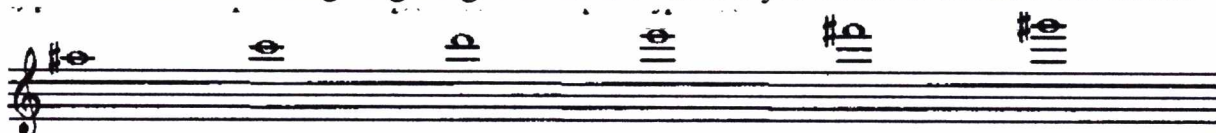
<sup>12</sup> Бу ерда яхши созланган чолғулар кўзда тутилади. Мандолина, дўмбира ва рубобга мурожаат этилганда, уларнинг харраклари тўғри жойлашганини текшириб кўриш зарур.

tekshiruvchi kontrol asbobga qarab bilamiz. Xarrakni u yoq-bu yoqqa surib, tovushlarni bir-biriga moslaymiz. Bunda oʻrta yoki chap xarrak ustidan oʻtgan torlarning har ikkala qismi bir tekisda tortilmaganligini ham nazarda tutish kerak.

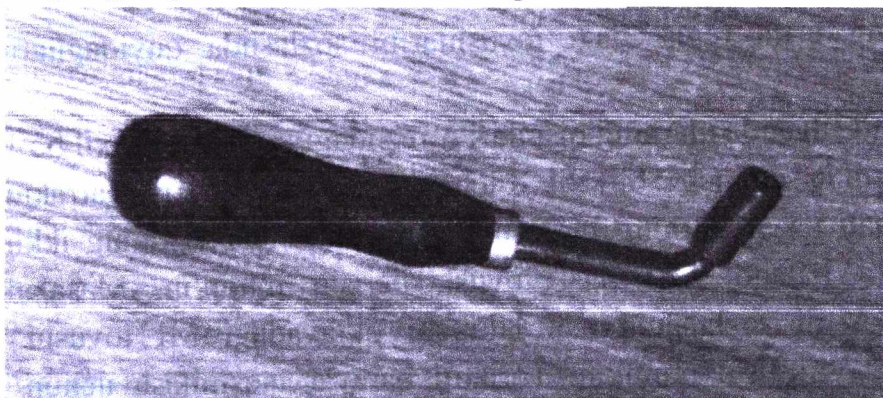
v) Changning yuqori registridagi tovushlarini sozlashda dastavval xarrakning chap tomonidagi tovushlar sozlanadi.



Oʻng tomondagi ularga mos boʻlgan tovushlar esa kichik sekunda yuqori eshinishi zarur. Buning toʻgʻriligi esa kontrol asbob yordamida tekshirib koʻriladi.



Bu tovushlarning baland-pastligi yuqorigi qoʻshimcha xarrakni u yoq-bu yoqqa surish bilan oʻzgartiriladi. Changdagi barcha tovushqatorlarni sozlashda ularning tovushini kontrol asbob yordamida toʻla-toʻkis ikki marta tekshirib chiqish–yaxshi sozlanishning garovidir. Ijrochi yaxshi eshinish, tovush oraligʻini (intervallarni) toʻliq ifodalash qobiliyatiga ega boʻlmori shart. Chang maxsus kalit bilan sozlanadi.



Kalit quloqchaga kiydirilib, ehtiyotlik bilan oʻng yoki chap tomonga sekin-asta buraladi. Kalitni burashda uning dastasini kuch bilan yuqori koʻtarish yoki pastga bosish yaramaydi. Bunday harakat quloqchalarni qimirlaydigan va emiriladigan qilib qoʻyishi mumkin.

Chang hadeb sozlayverilsa, uning quloqchalari oʻrnashgan teshikchalar kengayib, Changning sozi tez-tez buziladigan boʻlib qoladi. Changni hamma vaqt futlyar (gʻilof) da tutish lozim. Futlyarning ichi yumshoq mato bilan oʻralgan boʻlishi kerak. Bunday qilish Changni bir joydan ikkinchi joyga koʻchirish yoki olib yurishda turli shikastlardan saqlaydi, binobarin, uning sozi buzilmaydi.

Changni namgarchilikdan va temperatura keskin oʻzgaradigan sharoitlardan ehtiyot qilib saqlash kerak.



Tremolo uslubi, ya'ni cho'plar bilan torni tez-tez almashib urish—Chang chalishdagi eng murakkab usul hisoblanib, bunda uzluksiz, bir tekis tovush jami hosil bo'layotgandek tuyuladi. Ana shunday tez chalinadigan paytlarda qo'l panjalari nihoyatda engil harakat qilishi kerak.

Tremolo uslubi quyidagicha belgilanadi:



Tremolo uslubvda bir tovush chalinganida, shu uslubda ikki tovush ijrosiga qaraganda kuchliroq va cho'ziqroq tovush chiqadi.

Chang chalishning bunday asosiy urma zarb (cho'p bilan torga urib chalish) usulidan tashqari boshqa usullari ham borki, ular Changaing ta'sirchailik kuchini orttiradi. CHunonchi:

1. *Pizzicato col legno* (*pizz. col legno*) – (cho'p chertmoq) cho'pning orqa yassi qismi bilan torlarni garnab (chertib) chalish.
2. *Pizzicato* (*pizz.*) – (barmoq bilan chertmoq) qo'l barmoqlari bilan torlarni mayin chertish.
3. *Col legno* (*col leg.*) – (cho'p tarak) cho'pning orqa yassi qismida torlarni taqillatib urib chalish.
4. *Staccato con sordini* (*stacc.con sord.*) – (surdinali bo'g'iq stakkato) jaranglab turgan Chang torlarini ikkinchi bo'sh qo'l barmoqlari bilan tez-tez so'ndirish.
5. *Vibrato* (*vib.*) – (tebratma) jaranglab turgan torlarni yon qatoriga tutashgan qismini bo'sh qo'l barmog'i bilan asta bosib tebratish.
6. *Glissando col legno* (*gliss.c.l.*) – (cho'p sirg'antirish) cho'pning orqa yalang qismi bilan bir tordan ikkinchi torlargacha pastdan yuqoriga yoki yuqoridan pastga sirg'antirib chizma tarzda chertish.

Pissikato uslubi bilan uch, to'rt (ba'zan undan ham ortiq) tovushlik akkordlarni chalish mumkin. *Pizzicato col legno* usuli bilan esa faqatgina ikkita tovushni chalish mumkin. Chalishning asosiy hamda tremolo usullari *rr* dan to *ff* gacha, shuningdek,



*sp* va *sf* gacha bo'lgan barcha dinamik va texnik imkoniyatlardan to'la foydalanishga imkon beradi.

Pissikato usulida chalinganda tovush dinamikasi *rr* va *r* dan tashqariga chiqmaydi.

Pissikato usuli cho'p bilan ijro etilganda (*pizzicol legno*) o'tkir, jarangdor va aniq tovush hosil bo'ladi. *Tremolo, col legno; pizz. col legno* va *pizzicato* usullari Chang chalishda ta'sirchanlik va texnik imkoniyatlarni ancha boyitadi. Ilgarilari bu usullar an'anaviy musiqa ijrochiligida qo'llanilmas edi. Bu usullardan bir vaqning o'zida baravariga foydalanish ham mumkin. Misollar:

**Pizz col legno**

**Pizz col legno**

**y.** **Ped.** **Ped.** **Ped.**

**pizz.** **col legno** **Ped.** **Ped.** **Ped.**

Changning butun diapazoni hajmida xromatik glissandoni ijro etsa ham bo'ladi. *Glissando col legno* usulida agar o'tkir tovush zarur bo'lsa, cho'pning yog'och qismi bilan, agar mayin tovush zarur bo'lsa, bosh barmoq bilan chalinadi.

### Qo'sh notalarni chalish

Changda turli intervaldagi qo'sh notalarni istalgan usulda chalish mumkin. Biroq qo'sh notalar chalinganda ijro etish tezligi bir oz sekinlashadi, chunki ijrochi bir qo'lning o'zida bir necha bor harakat qiladi.

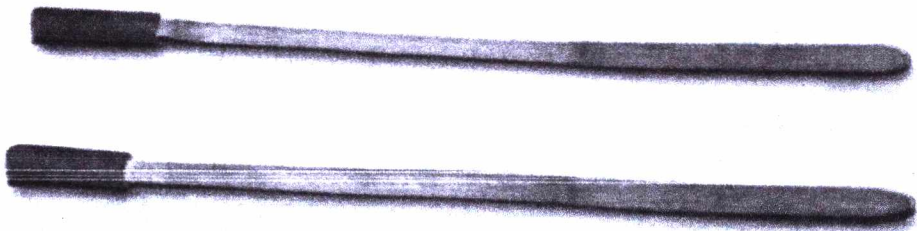
### Legato uslubi

Musiqadagi ayrim birikmalarni uzluksiz chalishni, ya'ni bir tovushdan ikkinchi tovushga to'xtovsiz o'tish paytida *legato* degan so'z bilan yoki ma'lum notalarni o'z ichiga oluvchi yoysimon chiziq (liga) bilan ifoda etiladi. Legatoni ijro etishda cho'plar torlardan torlarga to'xtovsiz bir tekisda iloji boricha aloqador, siltanmay o'tishi kerak. Qo'l nihoyatda erkin harakat qilishi lozim. Torlarning oralig'i

qanchalik yaqin bo'lsa, ularning biridan ikkinchisiga o'tish shunchalik engillashadi. Binobarin, legato ma'lum darajada torlar va xarraklarning joylanishiga bog'liq bo'ladi.

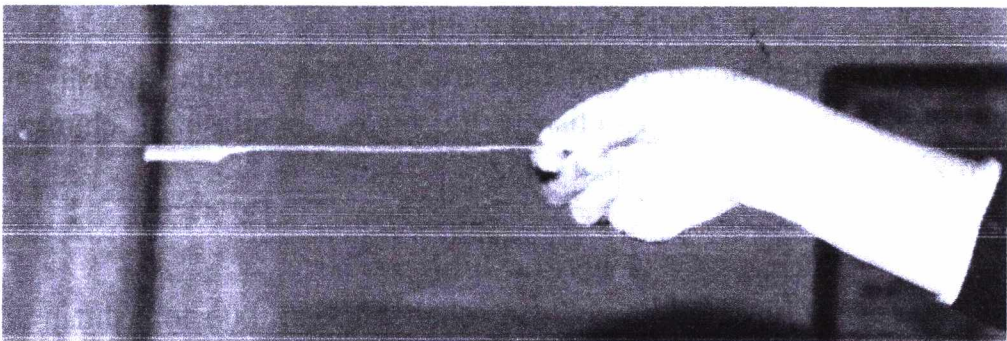
### **Chang cho'plari**

Chang cho'plari pishgan bambuqsan yasaladi. Cho'plar egiluvchan bo'lishi kerak. Cho'pning bir uchiga (bolg'acha qismiga) rezina yoki fils kiygiziladi; ikkinchi ushlash uchi (yog'och qismi) bir oz yassi bo'lib, *pizz. col legno* usulida chertib chalish vazifasini ham o'taydi. Tovushning tembr va kuchi ko'pincha cho'plarning vazni, egiluvchanligi hamda yumshoq rezina kiydirilgan bolg'achalariga bogliq bo'ladi.



### **Chang cho'plarini ushlash qoidasi**

Cho'plar o'ng va chap qo'lda, bir-biriga parallel ravishda to'g'ri harakatlantiriladi. Cho'p ko'rsatkich barmoqning birinchi ich bo'g'ini bilan o'rta barmoqning ikkinchiga yaqin bo'g'imi orasiga joylashadi (uchinchi barmoq cho'pga qisman tegib turadi). Bosh barmoq cho'pning oxiridan taxminan 2 – 3 sm yuqorida bo'ladi.



### **Torlarning chalinadigan qismi**

Chang tovushining tembr va kuchi ko'pincha cho'p bilan torlarning qaysi qismiga urilishiga bog'liq. Amalda shu narsa tasdiqyaangan: to'liq va aniq tovush

chiqarish uchun Chang choʻplari xarraqdan taxminan 3–4 sm uzoqlikka urilishi lozim. Biroq bundan torlarning boshqa joylariga urmaslik kerak, degan xulosa chiqmaydi. Negaki, xarrakning yaqinroq va uzoqroq joylariga urish bilan kerak boʻlgan xarakterdagi kuchli va kuchsiz mayin, yoqimli tovushlarni chalish mumkin.

### **Tovushlarni soʻndirish**

Choʻp bilan torga urilgach, Changdan chiqqan tovush hadeganda soʻna qolmaydi. SHuning uchun ham diatonik va xromatik gammalar ijro etilganda, shuningdek, bir xil balandliqdagi (hamohang) notalar almashinib chalinganda tovushlar bir-biriga aralashib, chalkash eshitiladi. Ortiqcha tovushlarni oʻz vaqtida tez soʻndira bilish—Chang chaluvchining ijrochilik mahoratlaridan biri sanaladi.

Changning tovushini ikki xil yoʻl bilan soʻndirish mumkin: maxsus tepki mexanizmi yordamida; yoki qoʻl kafti bilan. Oʻng oyoq yordami bilan ishlaydigan mexanizm Changdagi har qanday tovushni birdaniga soʻndira oladi.

### **Mustahkamlash uchun savollar:**

1. Chang cholgʻusi qanday sozlanadi va uning tovush chiqarish yoʻllari qanday xususiyatlarga ega?
2. Chang cholgʻusida qoʻshnotalar qanday ijro etiladi?
3. Chang cholgʻusining chalinadigan torlari qanday qismlarga ega?

## **8-mavzu: Chang cholg‘u ijrochiligiga xos xususiyatlar ijrochining o‘tirish holati**

Chang chalish mahoratini egallash cholg‘u asbobining to‘g‘ri o‘rnatilishi, Changchining o‘tirishi, qo‘llarining to‘g‘ri harakatiga bog‘liq.

Changni o‘rnatish – chalishdan avval Chang maxsus uchta oyoqchalarga, o‘tirgan ijrochining tirsaklari balandligida o‘rnatiladi.

Ijrochining o‘tirishi – ijrochi stulda o‘tirishi, biroq uning suyanchig‘iga suyanmasligi, shu bilan birga, gavdasini oldinga uncha egib yubormasligi kerak. Tepki mexanizmni ishlatish uchun uning o‘ng oyog‘i bir oz oldinroqqa chiqib turadi.

Qo‘llarning holati – Changni chalishda ijrochining qo‘llari egilgan bo‘lib, Chang torlari uning tirsaklaridan pastda turishi kerak. Qo‘llarning yig‘ilgan kaflari bir-birlariga qaragan bo‘lishi lozim.



### **Applikatura (torlar ustida qo‘llarning joylanishi)**

Har ikkala qo‘lni o‘z o‘rnida ishlata bilish – Chang chalishning asosiy xususiyatidir. Biroq bu holat ba‘zi hollarda quyidagi sabablarga ko‘ra o‘zgaradi: a) badiiy ta’sirchanlikda; b) chalishdagi qulayliqda; v) qo‘sh notalarni ijro etishda (tremolo uslubidan tashqari); g) tovushlarni qo‘l bilan so‘ndirish va hokazolarda.

SHunga ko'ra, qaysi qo'lda chalishlikni P. va V. ishoralar bilan belgilanadi:

P. – o'ng qo'l bilan.

V. – chap qo'l bilan.

P. V. – ikkala qo'l bilan.

Qo'llarning o'z o'rnida almashib to'g'ri holatda ishlatilishiga Chang applikatorasi deyiladi. Ijroning ta'sirchanligini oshirish va, shuningdek, chalishda texnik qiyinchiliklarni osonlashtirish ma'lum darajada qo'l harakatlarini to'g'ri taqsimlashga bog'liq bo'ladi. Biroq, bunday qulaylikni hamma vaqt ham saqlab turish qiyin. Qo'llarning bir~biriga to'qnashuvi, birining ustidan ikkinchisining chalkashib o'tishi, bir qo'l bilan va ikki torni oldinma-ketin urish-bularning hammasi ijrochi uchun texnik qiyinchiliklar va noqulayliklar tug'diradi.

Bunday hollarni amalda bartaraf qilib bo'lmasligi sababli bu murakkab uslublarni puxta o'rganib olish kerak bo'ladi. Misollar:

ноқулай



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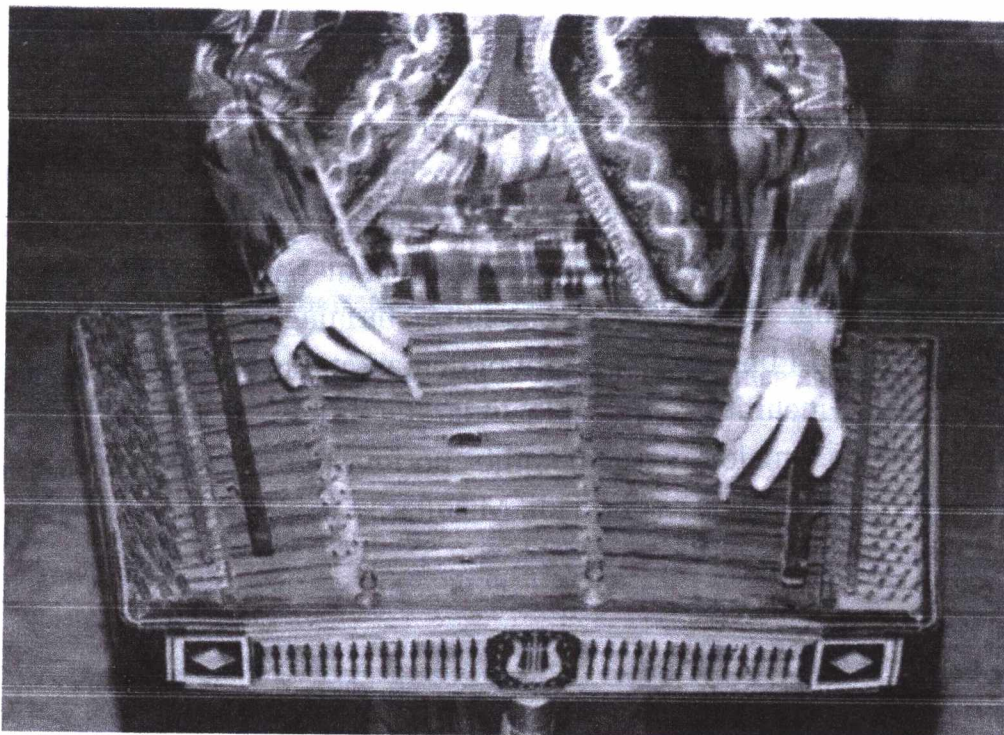
juda qulay



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I l o v a: qavs ichiga olingan zarblar chalkash zarblardir.

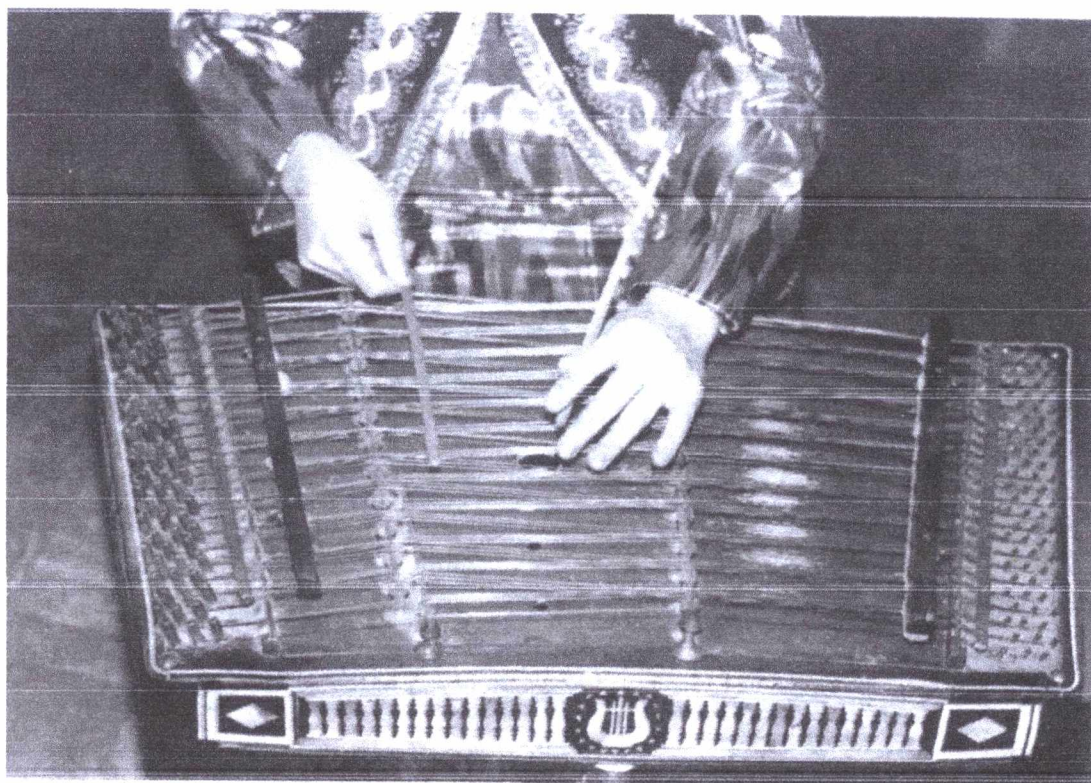
## Changda tovush chiqarish yoʻllari



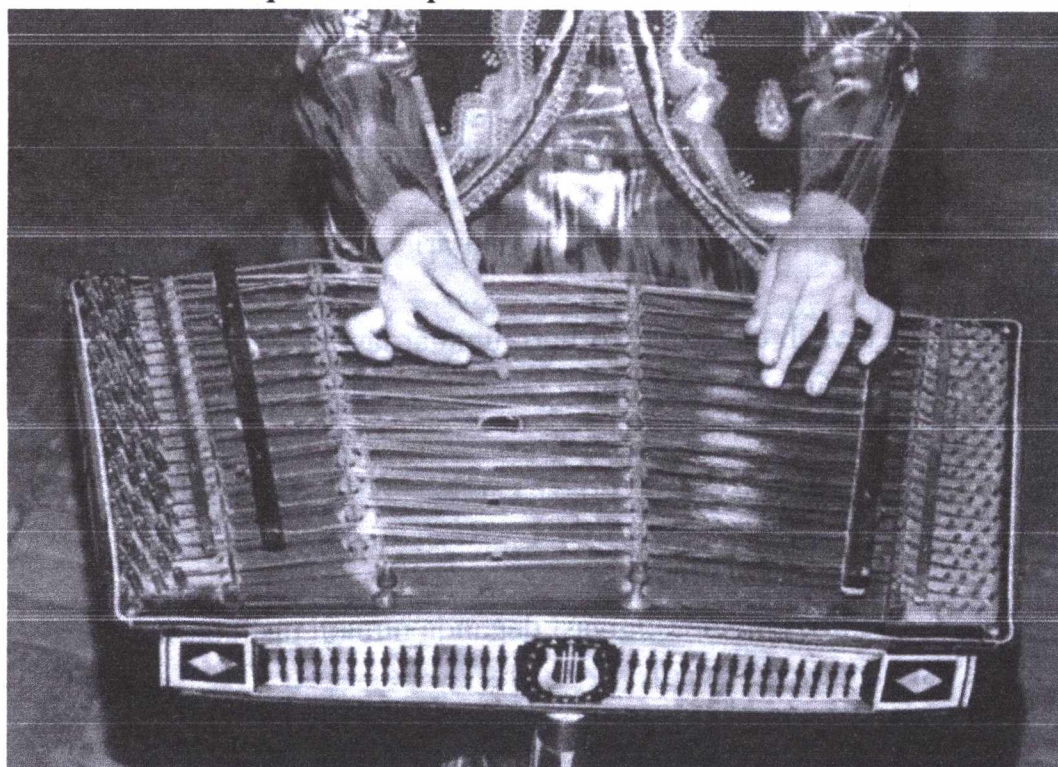
*Pizzicato col legno (pizz. col legno)* – (choʻp chertmak) choʻpning orqa yassi qismi bilan torlar tinab chalish.



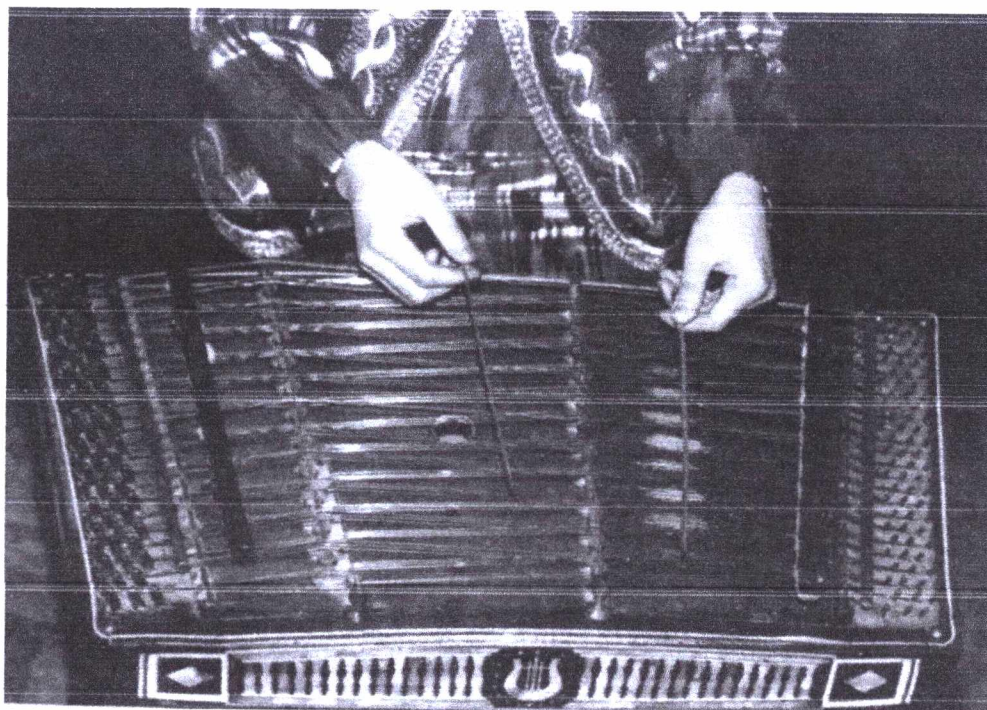
*Pizzicato (pizz.)* – (barmoq chertmak) qoʻl barmoqlari bilan torlarni mayin chertish.



*Staccato con sordini (Stac.con sord.)* – (bo‘g‘ma zarb) jaranglab turgan Chang torlarini ikkinchi bo‘sh qo‘l barmoqlari bilan tez-tez so‘ndirish.



*Vibrato (vib.)* – (tebratma) jaranglab turgan torlarni yon qatorga tutashgan qismini bo‘sh barmog‘i bilan asta bosib tebratish.



*Col legno* – (cho‘p tarak) cho‘pning orqa yalang qismi bilan torlarni urib chalish.

SHunday qilib Chang cholg‘u ijrochiligi metodologiyasini chuqur o‘zlashtirish mazkur cholg‘u ijrochiligida mahoratni egallash asosi hisoblanadi.

### **Mustahkamlash uchun savollar:**

- 1.Chang cholg‘u ijrochisining o‘tirish holatlari va qo‘l harakatlari qanday xususiyatlarga ega?
- 2.Chang cholg‘usida tovush chiqarish yo‘llari nimalardan iborat?
- 3.Chang cholg‘u ijrochisining kasbiy holati bo‘yicha yana nimalarni bilasiz?

### **II BO‘LIM MAVZULARI BO‘YICHA MUSTAHKAMLASH UCHUN SAVOLLAR:**

1. Chang cholg‘u ijrochiligi metodologiyasi deganda nimani tushunasiz?
2. Chang cholg‘usi qanday sozlanadi?
3. Chang cholg‘usida tovushlar qanday orttiriladi?
4. Chang cholg‘u ijrochiligida musiqiy belgilar qanday o‘rin tutadi?
5. Takomillashtirilgan Chang cholg‘usining tovush imkoniyatlari qanday?
6. YUqori keltirilgan Chang cholg‘u asarini o‘zlashtiring va uni individual uslubda ijro qilishga harakat qiling.

### III BO'LIM. CHANG CHOLG'U IJROCHILIGI UCHUN ASARLAR VA ULARNING TAHLILI

#### 9-mavzu: Chang cholg'u asarlarini tahlil qilish metodikasi

Chang cholg'u asarlarini *tahlil qilish* mazkur cholg'u ijrochiligi nazariyasi va amaliyoti masalalari uyg'unligi asoslanadi. Bu borada malakaga ega bo'lish ijodiy layoqat va ijro mahoratini oshirib borishga poydevor bo'ladi.

Xalq cholg'ularining asosiy turlaridan biri bo'lgan Chang cholg'u asarlarining musiqiy asarlar umumtahliligiga asosan "asarni yaxlit badiiy asar sifatida tahlil qilish" tamoyiliga asoslanadi.<sup>13</sup> Bunda quyidagi *metodga* asoslanish kerak: 1) asar janriga e'tibor berish; 2) asarning badiiy tuzilishini aniqlash; 3) asar kompozitsiyasini (ohanglar, tovushlar uyg'unligi va o'zaro bog'liqligini) tahlil qilish; 4) asar mazmunini belgilash; 5) ijro uslubiga e'tibor berish. Bu metod asosida Chang cholg'u asari to'g'risida ma'lumotga ega bo'linadi. Mazkur metod Chang cholg'u asarlarini o'zlashtirish, o'rganish va ularning ijrosini egallash uchun asos bo'ladi. Chang cholg'u asarlarining musiqiy tahlilidan xabardor bo'lish ularning turli ijro uslublarini o'zlashtirishga zamin yaratadi. SHu sababli mazkur cholg'u asarlarini badiiy-estetik, g'oyaviy-ijtimoiy hamda boshqa uslublarda tahlil qilish maqsadga muvofiqdir.

Zero, Chang cholg'u asarlarini tahlil qilishning bir necha turlari bo'lib, ularning asosiylari quyidagilardir: 1) badiiy-estetik tahlil; 2) garmonik tahlil; 3) g'oyaviy-falsafiy tahlil. *Badiiy – estetik* tahlilda Chang cholg'u asarlarining badiiy bezakdorligi ohang va tovushlarning sadolanish xususiyatlari va tinglovchiga etkazish usullari masalasiga e'tibor qaratiladi. *Garmonik tahlilda* musiqiy asarning figuralari, obrazlari, umuman elementlarining asar kompozitsiyasiga mosligiga diqqat qilinadi. *G'oyaviy-falsafiy tahlilda* esa musiqiy asarning g'oyasi, mazmuni va uning tinglovchiga ta'siri masalalariga urg'u beriladi.

Ta'kidlash lozimki, Chang cholg'u asarlarini qayd etilgan turlarini alohida yoki umumiy qo'llagan tarzda tahlil qilish mumkin. Bundan qo'yilgan *maqsadlar* kelib chiqiladi. Qo'yiladigan maqsadlarning asosiylari quyidagilardir: 1) asarni o'zlashtirish; 2) asarni tushuntirish (o'qitish); 3) asarni targ'ibot qilish. Asosiy masala asar mazmuni va ijro uslublarini yuksak darajada o'zlashtirishdadir.

Zero, Chang cholg'usi uchun yaratilgan asarlar o'ziga xos xususiyatlarga egaligi bilan ajralib turadi. Kezi kelganda, ta'kidlash lozimki har bir Chang cholg'u ijrochisi imkon qadar asarlar yaratishga harakat qilishi maqsadga muvofiq hisoblanadi.

<sup>13</sup> Асафьев П. Музыкальная форма как процесс. Книга 1. –М.-Л., 1930. Акбаров И. Музыка луѓати. –Т., 1997.

### **Mustahkamlash uchun savollar:**

- 1.Chang cholg‘u asarlari tahlili deganda nimani tushunasiz?
- 2.Chang cholg‘u asarlari tahlilining asosiy metodlari nimalardan iborat?
- 3.Chang cholg‘u asarlari tahlilining muhim turlarini nimalar tashkil qiladi?

### **10-mavzu: Chang cholg‘u asarlari tahlilida ijodkorlik metodi**

Chang cholg‘u asarlari tahlilida ijodiylik metodi muhim ahamiyatga ega. Bu metodga ko‘ra, muayyan asar individual yondoshuvga asosan ijodiy tahlil qilinadi. Bundan maqsad: 1) asarning o‘ziga xos xususiyatlarini aniqlash; 2) asarni individual ijro uslubini yaratish; 3) asarni muayyan cholg‘u jo‘rligidagi (masalan, Chang fortepiano jo‘rligida) ijroga moslashtirishdir. Mana shu nuqtai nazardan mashhur Chang cholg‘u ijrochisi Ahmad Odilovning (1928-2005) ijod metodiga e‘tibor bering.

Ahmad Odilov ilmiy-metodik ko‘rsatmalar, bastalangan kuylar, chaig va fortepiano uchun moslashtirilib notalashtirilgan xalq musiqa namunalari, darsliklar, to‘plamlar muallifi va tuzuvchisidir. O‘zbek xalq cholg‘ularida ijrochilik san‘ati tarixiga oid A. Odilovning risola — kitoblarini O‘zbekistondan tashqarida ham zo‘r qiziqish bilan o‘rganishmoqda. Bular zarur o‘quv-uslubiy, amaliy qo‘llanma sifatida san‘at va madaniyat oliy o‘quv yurtlarida, o‘rta musiqa va san‘at bilim yurtlarida, bolalar musiqa maktablarida keng qo‘llanilmoqda.

Ahmad Odilovni ijodiy va bastakorlik faoliyati ham samarali va ko‘p qirralidir. Iqtidorli ijodkor bir asarni yozib tugallash bilanoq, zudlik bilan ikkinchi asarni yaratishga kirishadi. Uning barakali ijodiy faoliyati uch yo‘nalishda kechadi:

1. O‘zbek xalq cholg‘ulari uchun darsliklar, o‘quv qo‘llanmalari va musiqiy asarlar to‘plamlarini yaratish.
2. Chang cholg‘usiga maxsus musiqiy asarlar yaratish, kompozitorlar asarlarini Chang va fortepiano cholg‘ulariga moslashtirish bo‘yicha to‘plamlar yaratish.
3. Bebaho boy musiqiy merosimiz bo‘lgan o‘zbek xalq musiqasini, Chang cholg‘usi ijrochiligi imkoniyatlariga moslashtirib, fortepiano jo‘rligida notalashtirilgan to‘plamlarni yaratishdan iboratdir.

A. Odilovning ilmiy-metodik ko‘rsatmalari, dars liklari, o‘zbek xalq cholg‘ularida ijrochilik tarixini sharhlovchi risolalari shu qadar ko‘pki, ularni birmabir sanash amri mahol, ammo ular orasida to‘rtta asarni tilga olmaslikning sira iloji yo‘q.

Bular: «Chang uchun darslik» (A. I. Petrosyans bilan hamkorlikda yozilgan) 1961, 1978 yillarda o‘zbek va rus tillarida nashr etilgan, yuqori ilmiy saviyada

yoʻzilgan. Bu darslikning maydonga kelishi musiqiy madaniy hayotimizda katta voqea boʻldi.

Ahmad Odilov mazkur muallif bilan hamkorlikda nashrga tayyorlagan ikki jildli «Chang uchun darslik» uch marta qayta nashr etildi. Darslikka oʻzbek xalq musiqasi hisobiga kengaytirilgan dastur asosida zamonaviy oʻrgatishning yangi uslublari kiritildi. «Chang uchun gamma mashq va etyudlar» nomli oʻquv qoʻllanmasi ham ijodkorning koʻp yillik izlanishlari natijasida yaratilgan asardir. Chang cholgʻusida ijrochilik texnikasini oʻstirishga moʻljallangan bu qoʻllanma, Chang ijrochiligi tarixida birinchi bor xalq musiqasi asosida yaratildi. Chang uchun oltita original etyudlar kiritilgan- ligi asarning ilmiy va ijodiy ahamiyatini yanada oshirgan. «Chang taronalari» nomli birinchi, ikkinchi, uchinchi kitoblari faqat Oʻzbekistonda emas, balki undan tashqarida katta qiziqish bilan oʻrganilmoqda. Kitoblarda A. Odilovning Chang va fortepianoga bastalagan asarlari, Chang va fortepianoga koʻchirilgan Oʻzbekiston kompozitorlarining nodir asarlari mavjud. CHunonchi, A. Odilovning Chang va simfonik orkestr uchun uch qismli konserti, I. Hamroevning Chang va xalq cholgʻulari orkestri uchun uch qismli konserti, Gʻ. Qodirovning Chang va orkestr uchun uch qismli syuitasi shular jumlasidandir.

Ahmad Odilov hozirgi zamon oʻzbek xalq cholgʻularida ijrochilik sohasining peshqadam namoyondalaridan biri sifatida, cholgʻularning taraqqiyoti va ijrochilik tarixini oʻrganishga katta eʼtibor berib, talaygina kitob va maqolalar nashr ettirgan.

Bulardan eng muhimi «Oʻzbek xalq cholgʻularida ijrochilik tarixi» risolasidir. Unda koʻpdan beri qalamga olinmagan oʻzbek xalq cholgʻularida musiqa ijrochilarining asosiy bosqichlari haqida ilk bor soʻz yuritilgan. Risolada xalq cholgʻulari koʻhna tarixidan to hozirgi kungacha boʻlgan davr qamrab olingan. SHuningdek, tarixiy risolada mashhur soz ijrochilarining ijodiy faoliyatlariga alohida-alohida oʻrin berilgan. Muhammad YOqub Xarratov, Ota — Jaloliddin Nosirov, Hoji Abdulaziz Rasulov, Usta Olim Komilov, Abduqodir Ismoilov, Ahmadjon Umurzoqov, Toʻxtasin Jalilov, Nikolay Nazarovich Mironov, Muhiddin Qoriyoqubov, Ashot Ivanovich Petrosyans, YUnus Rajabiy singari ustozlarning meroslarini yuzaga chiqarish uchun alohida oʻrin ajratilganligi diqqatga sazovordir. Sanʼat va madaniyat oʻquv yurtlari muallimlari va talabalari uchun gʻoyat foydali oʻquv qoʻllanmadir.

Ahmad Odilovning uchinchi yoʻnalishdagi barakali ishlari ham mazmunlidir. Oʻzbek xalq cholgʻuchilik madaniyatiga sinchiklab nazar tashlasak, sozandachilik amaliyoti xilma-xil janrlar bilan bogʻlanganligining guvohi boʻlamiz. Xalq ogʻzaki merosida maqomlar, dostonlar va musiqiy ijrochilik ijodida shakllangan durdona kuylar ijrochilik sanʼatining sermazmunligidan dalolat beradi. XX asrda sozandachilikning rivojlanishi uchun yangi sahifa ochiladi. Bu bilan birga, anʼanaviy monodik yoʻnalishdan tashqari kup ovozi gomo- fongarmonik tizimi mustahkam

urin ola boshlaydi. Yangi kompozitorlar avlodi yildan yilga ko'payib bormoqda. Tez vaqt orasida ushbu izlanishlar ommaviy tinglovchilarga ma'qul bo'lib, yangi milliy san'at yo'nalishi darajasida tan olindi.

SHunday qilib, sozanda-ijrochilarning dasturidan o'zbek xalq musiqasini cholg'ularga moslashtirilgan, notalashtirilgan, o'girilgan orkestr yoki fortepiano jo'rliqidagi namunalari alohida o'rin oldi. Jumladan, bu yangi yo'nalish, yangi milliy san'at Ahmad Odilovning bastakorlik ijodida o'z aksini topdi. Bastakorlik bo'yicha ustozlar B. B. Nadejdin, B. F. Gienkolardan olgan bilim va ijodiy tajribalari asosida 1950 yillardan boshlab bu xayrli ishga astoydil kirishib, ijobiy natijalarga erishadi. Chang va fortepiano uchun xalq kuylari asosida qator pesa va raqslar bastalaydi. O'tgan davr ichida 80 taga yaqin o'zbek xalq musiqasi, o'zbek xalq kuylari namunalari, bastakorlar asarlarini Chang va fortepiano cholg'ulariga notalashtirib, erkin moslashtirishga muvofiq bo'ldi. A. Odilovning ijodidan namunalar to'plam sifatida chiqarilib, keng ko'lamda qo'llanilmoqda.

Bular: I. O'zbek an'anaviy musiqa merosidan turkumli asarlar: Munojot, Savti Munojot, Ufori Munojot, Navro'zi Ajam, Ajam taronalari, Mushkuloti Dugoh, Mushkuloti Dugoh Mo'g'ilchasi, Ufori Mushkuloti Dugoh, Segoh, Ufori Segoh, Nasri Segoh, Ufori Nasri Segoh, Samoiy Dugoh, Nasrullo, Ufori Nasrullo, Garduni Dugoh, Garduni Segoh, Garduni Navo, Eshvoy va Ufori Qalabandi, Hoji Niyoz I, II, III.

II. O'zbek xalq kuylari: Farg'onacha jonon, CHaman yalla, Farg'onacha, Qo'shchinor, Ne ajab — Dildor, Rohat, Aliqambar, CHO'li Irok, Gulbahor va Tanovar, Usmoniya, Jazoir, YOlg'iz, Oromijon, SHarob.

O'zbek bastakorlarining asarlaridan: H. Rasulov— Guluzorim,- Bozurgoniy, ,YU. Rajabiy — Rajabiy 2, Kuygay, Koshki, M. Mirzaev— SHodlik, Ufori sanam va yangi tanovar, Dildor.

Ahmad Odilovning yaratgan kuylari, Chang uchun yaratilgan qonsert uslubidagi etyudlari, darslik va o'quv qo'llanmalari, musiqa va san'at o'quv yurtlarida keng qo'llanilmoqda. Respublika tanlovlari, konsert chiqishlari dasturlaridan salmoqli o'rin egallamoqda. Binobarin, sozandachilik rivojiga o'z hissasini qo'shib kelmoqda.

Bu ajoyib inson o'zining butun umrini musiqa va san'atga bag'ishlamoqda. Hozir Ahmad Odilovning ayni kuch-quvvatga to'lgan payti. U «O'zbek xalq cholg'ularini o'rgatish uslubiyati» kitobini yaratish, maqom namunalari Chang cholg'usiga notalashtirish ustida ijod qilmoqda. Birinchi mahsuloti A. Nazarov bilan hamkorlikda O'zbekiston kompozitorlari ijodidan tuzilgan «O'zbek xalq cholg'ulari uchun» nomli to'plami nashrdan chiqdi (T., 1997).

SHunday qilib, Chang cholg'u ijrochiligi uchun tayyorlangan asarlar va ularning tahlili shuni ko'rsatadiki, mazkur cholg'u asarlari o'ziga xos xususiyatlarga ega.

### **Mustahkamlash uchun savollar:**

- 1.Chang cholg‘u asarlarini tahlil qilishdan asosiy maqsad nima?
- 2.Mashhur Chang ijrochisi Ahmadjon Odilovning o‘ziga xos ijrochilik metodini nimalar tashkil qiladi?
- 3.Chang cholg‘u ijodkorligi bo‘yicha individual ijro metodi deganda nimani tushunasiz?

### **III-bo‘lim mavzulari bo‘yicha mustahkamlash uchun savollar:**

1. Chang cholg‘u asari deganda nimani tushunasiz?
2. Chang cholg‘u asarlarining qanday asosiy janrlari bor?
3. Chang cholg‘u asarlari qanday usullarda tahlil qilinadi?
4. Chang cholg‘u asarlarining badiiy – estetik tahlili qanday bo‘ladi?
5. Chang cholg‘u asarlari qanday yaratiladi?
6. Daftaringizga Ahmadjon Odilovning hayoti va faoliyatini yozing.

## TESTLAR

1. Chang cholgʻu ijrochiligi nazariyasi nima?
  - A) CHolgʻu ijrochiligi asoslari boʻyicha bilimlar majmui
  - B) CHolgʻu ijrochiligi tarixi boʻyicha maʼlumotlar
  - V) Nota tizimi
  - G) CHolgʻu uchun asarlar
2. Chang cholgʻu qachon takomillashtirilgan?
  - A) 1920- yillarda
  - B) 1930-yillarda
  - V) 1940-yillarda
  - G) 1950-yillarda
3. Chang cholgʻusi qadimiy hisoblanadimi?
  - A) Yoʻq
  - B) Boʻlishi mumkin
  - V) Ha
  - G) Bilmadim
4. Chang nomi cholgʻuga nisbatan ishlatilganini qay asarda duch kelamiz?
  - A) X asr
  - B) XI asrda
  - V) XII asrda
  - G) XIII asrda
5. Mashhur olim Darvesh Ali Changiy Buxoriy qaysi asrda yashagan?
  - A) XVII asrda
  - B) XVIII asrda
  - V) XVI asrda
  - G) XV asrda
6. Chang cholgʻusi qaysi tovush imkoniyatlariga ega?
  - A) Qisqa
  - B) Baland
  - V) Uzun
  - G) YUqori

7. Chang cholgʻu asarlarining asosiy janrlari qaysi?
- A) Etyud
  - B) Gamma
  - V) Kuylar
  - G) Hammasi toʻgʻri
8. Chang cholgʻu ijrochiligini oʻzlashtirish uchun qanday nazariy talablar qoʻyiladi?
- A) CHuqur bilim va mahoratlik
  - B) Mahoratlik
  - V) Malakalik
  - G) Bilimdonlik
9. Chang cholgʻu ijrochiligi metodologiyasi deganda nimani tushunasiz?
- A) YUksak mahoratlik
  - B) Ijrochilik texnikasini egallash
  - V) Mashgʻulotlarni oʻzlashtirish
  - G) Bilmayman
10. Chang cholgʻu ijrochiligi nota tizimi qachon yaratilgan?
- A) X asrda
  - B) XV asrda
  - V) XX asrda
  - G) XIX asrda
11. Takomillashtirilgan Chang cholgʻusining tovush imkoniyati qanday?
- A) Oʻrrtaga
  - B) Past
  - V) YUqori
  - G) eʻtibor bermapman
12. Siz oʻzingizni individual ijro uslubiga ega deb hisoblaysizsi?
- A)

YOzing: \_\_\_\_\_

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13. Chang cholgʻu asarini tahlil qilish mumkinmi?
- A) Yoʻq
  - B) Ha
  - V) Bilmadim
  - G) Mumkin emas
14. Chang cholgʻu asarining badiiy = estetik tahlili nima?
- A) Asarni badiiy tahlil qilish
  - B) Asarni mazmunan tahlil qilish
  - V) Asarni gʻoyaviy tahlil qilish
  - G) Asarni amaliy tahlil qilish

IV-BO'LIM. BADIYASARLAR

Gulzorim

Moderato

1

Musical score for Gulzorim, measures 1-6. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked Moderato. The first system consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte). Measure numbers 1 through 6 are indicated above the vocal line.

Musical score for Gulzorim, measures 7-11. The score continues from the previous system. The vocal line and piano accompaniment are shown. The piano part maintains the rhythmic pattern established in the first system. Measure numbers 7 through 11 are indicated above the vocal line.

2

Musical score for Gulzorim, measures 12-16. The score continues from the previous system. The vocal line and piano accompaniment are shown. The piano part maintains the rhythmic pattern established in the first system. Measure numbers 12 through 16 are indicated above the vocal line.

18

3

Musical score for measures 18-23. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in measure 18, followed by a rest in measure 19, and then continues with a melodic line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mf* is present in measure 19.

24

4

Musical score for measures 24-29. The system consists of a vocal line and a piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

30

Musical score for measures 30-35. The system consists of a vocal line and a piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

36

5

Musical score for measures 36-41. The system consists of a vocal line and a piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

42

6

48

54

7

60

65

Musical score for measures 65-69. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand.

70

8

Musical score for measures 70-75. The system consists of a vocal line and a piano accompaniment. A box containing the number "8" is placed above the vocal line at the start of measure 70. The vocal line begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment has a right hand with eighth notes and a left hand with quarter notes.

76

9

Musical score for measures 76-80. The system consists of a vocal line and a piano accompaniment. A box containing the number "9" is placed above the vocal line at the start of measure 76. The vocal line starts with a quarter rest, followed by eighth and quarter notes. The piano accompaniment features eighth notes in the right hand and quarter notes in the left hand.

81

Musical score for measures 81-85. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a series of eighth notes. The piano accompaniment has a right hand with eighth notes and a left hand with quarter notes.

87 **10**

Musical score for system 10, measures 87-92. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The music features a melodic line in the upper treble staff and a rhythmic accompaniment in the grand staff. The accompaniment consists of a steady eighth-note bass line and chords in the right hand.

**11**

93

Musical score for system 11, measures 93-98. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The music features a melodic line in the upper treble staff and a rhythmic accompaniment in the grand staff. The accompaniment consists of a steady eighth-note bass line and chords in the right hand.

99

Musical score for system 12, measures 99-104. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The music features a melodic line in the upper treble staff and a rhythmic accompaniment in the grand staff. The accompaniment consists of a steady eighth-note bass line and chords in the right hand.

**12**

105

Musical score for system 13, measures 105-110. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The music features a melodic line in the upper treble staff and a rhythmic accompaniment in the grand staff. The accompaniment consists of a steady eighth-note bass line and chords in the right hand.

112 13

Musical score for measures 112-117, system 13. The treble clef contains a melodic line with eighth and quarter notes. The piano accompaniment consists of chords and eighth notes. Dynamics include piano (p) and sforzando (sf).

118 14

Musical score for measures 118-123, system 14. The treble clef contains a melodic line with eighth and quarter notes. The piano accompaniment consists of chords and eighth notes. Dynamics include sforzando (sf) and piano (p). A 'sfz' marking is present above the piano part.

124

Musical score for measures 124-129, system 15. The treble clef contains a melodic line with eighth and quarter notes. The piano accompaniment consists of chords and eighth notes.

130 15

Musical score for measures 130-135, system 16. The treble clef contains a melodic line with quarter notes and rests. The piano accompaniment consists of chords and eighth notes.

136 16 7

143

150 17

157 *8va*-----

18

164

Musical score for measures 164-170. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with chords and arpeggios. A circled measure number (8) is placed above the piano staff, with a dashed line indicating a specific measure.

19

171

Musical score for measures 171-176. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with chords and arpeggios.

20

177

Musical score for measures 177-181. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with chords and arpeggios.

182

Musical score for measures 182-187. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with chords and arpeggios.

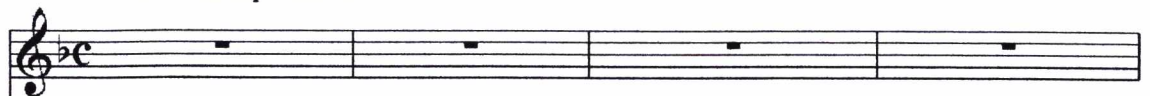
187

The musical score consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The melody begins on G4, moves to A4, then B4, and continues with a series of eighth and quarter notes, ending with a half note G4. The middle staff is the piano accompaniment, starting with a treble clef and a key signature of one sharp. It features a rhythmic pattern of eighth notes and chords, primarily in the right hand, with some chords in the left hand. The bottom staff is the piano accompaniment in the bass clef, featuring a steady eighth-note bass line and chords in the right hand. The piece concludes with a double bar line.

# NASRI SEGOH, UFORI NASRI SEGOH

Moderato espressivo

Chang



Moderato espressivo

Piano



5



8



11

Musical score for measures 11-13. The system includes a single treble clef staff and a grand staff (treble and bass clefs). The treble staff has a wavy hairpin above it. The grand staff has a wavy hairpin above the treble clef staff. The music is in a key with one flat and 3/4 time signature.

14

*mf*

*p*

Musical score for measures 14-16. The system includes a single treble clef staff and a grand staff. The treble staff has a wavy hairpin above it. The grand staff has a wavy hairpin above the treble clef staff. The music is in a key with one flat and 3/4 time signature.

17

*mf*

Musical score for measures 17-19. The system includes a single treble clef staff and a grand staff. The treble staff has a wavy hairpin above it. The grand staff has a wavy hairpin above the treble clef staff. The music is in a key with one flat and 3/4 time signature.

20

Musical score for measures 20-22. The system includes a single treble clef staff and a grand staff. The treble staff has a wavy hairpin above it. The grand staff has a wavy hairpin above the treble clef staff. The music is in a key with one flat and 3/4 time signature.

23

Musical score for measures 23-25. The system consists of a vocal line and a piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (B-flat). It features a melodic line with a trill in measure 23, a repeat sign in measure 24, and a *p* dynamic marking in measure 25. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It provides harmonic support with chords and a bass line. A *p* dynamic marking is also present in the piano part in measure 25.

26

Musical score for measures 26-28. The system consists of a vocal line and a piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat. It features a melodic line with a trill in measure 28 and a *p* dynamic marking. The piano accompaniment is in a grand staff with a key signature of one flat, providing harmonic support with chords and a bass line. A *p* dynamic marking is present in the piano part in measure 28.

29

Musical score for measures 29-31. The system consists of a vocal line and a piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat. It features a melodic line with a trill in measure 31. The piano accompaniment is in a grand staff with a key signature of one flat, providing harmonic support with chords and a bass line.

32

Musical score for measures 32-34. The system consists of a vocal line and a piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat. It features a melodic line with a trill in measure 32 and a *mf* dynamic marking. The piano accompaniment is in a grand staff with a key signature of one flat. It features a melodic line in the right hand and a bass line in the left hand, both marked with *mf*.

34

pizz. c.l  
mf

This system contains measures 34, 35, and 36. The music is in 3/4 time with a key signature of one flat. Measure 34 features a treble clef with eighth-note patterns and a bass clef with a simple accompaniment. Measure 35 includes a trill in the treble. Measure 36 is marked 'pizz. c.l' and 'mf'.

37

mf

This system contains measures 37, 38, and 39. Measure 37 has a treble clef with a sixteenth-note run and a bass clef with chords. Measure 38 continues the sixteenth-note run in the treble. Measure 39 is marked 'mf' and features a trill in the treble.

40

mf

This system contains measures 40, 41, and 42. Measure 40 has a treble clef with a sixteenth-note run and a bass clef with chords. Measure 41 continues the sixteenth-note run in the treble. Measure 42 is marked 'mf' and features a trill in the treble.

43

mf  
p

This system contains measures 43, 44, and 45. Measure 43 has a treble clef with a sixteenth-note run and a bass clef with chords. Measure 44 is marked 'mf' and features a trill in the treble. Measure 45 is marked 'p' and features a trill in the treble.

46

*p*

49

*p*

53

*p* *cresc.*

55

58 pizz. c.l.  
*mf*

61  
*mf* ————— *f*

64  
*mf* ————— *f*      *mf* *cresc.*

67

70 pizz. c.l.  
*p*

73  
*f*

77  
*p*

80  
*mf*  
*p*

83

Musical score for measures 83-85. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with eighth and sixteenth notes, including a trill in measure 85. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

86

Musical score for measures 86-88. The system consists of a single treble clef staff and a grand staff. The treble staff features a melodic line with a trill in measure 86. The grand staff accompaniment includes a piano (*p*) dynamic marking in measure 88.

89

Musical score for measures 89-91. The system consists of a single treble clef staff and a grand staff. Both staves are marked with a *rit.* (ritardando) instruction. The system concludes with a first ending bracket labeled "1." in both staves.

92

Musical score for measures 92-95. The system consists of a single treble clef staff and a grand staff. The treble staff begins with a mezzo-forte (*mf*) dynamic marking. The grand staff accompaniment begins with a piano (*p*) dynamic marking. The time signature changes to 6/8.

96

Musical score for measures 96-100. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with eighth-note patterns. The grand staff provides a harmonic accompaniment with chords and bass notes. A dynamic marking of *p* (piano) is present in the treble staff.

101

Musical score for measures 101-105. The system consists of a single treble clef staff and a grand staff. The treble staff features a melodic line with eighth-note patterns and a repeat sign. A dynamic marking of *mf* (mezzo-forte) is present in the treble staff. The grand staff provides a harmonic accompaniment with chords and bass notes. A dynamic marking of *p* (piano) is present in the bass staff.

106

Musical score for measures 106-110. The system consists of a single treble clef staff and a grand staff. The treble staff features a melodic line with eighth-note patterns and a repeat sign. A dynamic marking of *p* (piano) is present in the treble staff. The grand staff provides a harmonic accompaniment with chords and bass notes.

111

Musical score for measures 111-115. The system consists of a single treble clef staff and a grand staff. The treble staff features a melodic line with eighth-note patterns and a repeat sign. A dynamic marking of *p* (piano) is present in the treble staff. The grand staff provides a harmonic accompaniment with chords and bass notes. A dynamic marking of *p* (piano) is present in the bass staff.

First system of musical notation. The upper staff is a single melodic line in treble clef. The lower staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in a key with one flat and a 3/4 time signature.

Second system of musical notation. The upper staff begins with a *p* dynamic marking, followed by a *cresc.* marking, and ends with a *f* marking. The lower staff begins with a *p* marking and ends with a *f* marking. The piano accompaniment features a consistent rhythmic pattern of chords.

Third system of musical notation. The upper staff features a *sub p* marking. The lower staff also features a *sub p* marking. The piano accompaniment continues with its rhythmic pattern.

Fourth system of musical notation. The upper staff begins with a *mf* marking. The lower staff begins with a *p* marking. The piano accompaniment continues with its rhythmic pattern.

System 1: Treble clef with a melodic line of eighth and sixteenth notes. Piano accompaniment in the left hand consists of chords with a rhythmic pattern of eighth notes.

System 2: Treble clef with a melodic line. Dynamics include *mf* and *p*. The piano accompaniment continues with chords and eighth notes.

System 3: Treble clef with a melodic line. Dynamics include *mf* and *p*. The piano accompaniment continues with chords and eighth notes.

System 4: Treble clef with a melodic line. Dynamics include *mf*. The piano accompaniment continues with chords and eighth notes.

First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of one flat. It begins with a *pizz. c.l.* marking. The bottom two staves are a grand staff in bass clef. The first measure of the grand staff has a *mf* dynamic marking. The second measure of the grand staff has a *p* dynamic marking.

Second system of musical notation. The top staff continues the melodic line. The bottom two staves continue the accompaniment. The first measure of the grand staff has a *mf* dynamic marking. The second measure of the grand staff has a *p* dynamic marking.

Third system of musical notation. The top staff continues the melodic line. The bottom two staves continue the accompaniment. The first measure of the grand staff has a *p* dynamic marking. The second measure of the grand staff has a *mf* dynamic marking.

Fourth system of musical notation. The top staff continues the melodic line. The bottom two staves continue the accompaniment. The first measure of the grand staff has a *p* dynamic marking. The second measure of the grand staff has a *p* dynamic marking.

*mf*

rit. . . . .

**Tempo I**  
**Moderato espressivo**

rit. . . . .

**Tempo I**  
**Moderato espressivo**

# KONSERTINO

K.Kuliyev

Чанг

Allegro moderato *f*

Фортепиано

Allegro moderato *f*

7

*mf*

12 rit. **1** Allegro *f*

rit. **1** Allegro *mf*

17

*mf*

22

27

2

*sf*

2

32

36

3

*f*

3

*f*

42

4

*mf cresc.*

4

*f*

48

53

*f*

*poco a poco cresc.*

*f*

*poco a poco cresc.*

59 **5**

*ff*

*ff*

67 **6**

*ff*

73 **7**

*ff*

78 **8**

*mf*

85

9

9

*f*

92

10

10

100

11

11

*f*

107

11

11

*poco a poco cresc.*

*ff*

113 **12** Moderato

Solo, dolce

*mf*

119 **13**

*p*

*mf*

**13**

125

*f*

*mf*

132

*mf*

139

14

14

146

15

*mf*

15

153

*f*

*mf*

*f*

*mf*

159

16

*f*

*ff*

16

*f*

*ff*

Cadenza  
(Rubato)

rit..

165

166

169

174

179

184

189 *pp cresc.* *mf* *sim*

194 *pp cresc.* *f*

199 *p cresc.* *sim.*

203 *rit.*

207

212 *pp poco a poco cresc.*

215 *f p* *rit.* *p mf*

220 **17** A tempo

*f*

**17** A tempo

*mf*

225

230 **18**

**18**

235 **19**

**19**

240

20 Solo

*f*

20

*mf*

245

21 Allegro

*poco a poco ritenuo*

*f*

21 Allegro

*mf*

250

*mf*

255

260

Musical score for measures 260-264. The top staff is a single melodic line with eighth-note patterns. The bottom staff is a piano accompaniment with chords and eighth-note patterns.

265

22

*f*

22

*f*

Musical score for measures 265-269. Measure 265 has a rest in the top staff and a piano accompaniment. Measures 266-269 feature a dense piano accompaniment with chords and eighth notes.

270

Musical score for measures 270-273. The top staff has a rest. The bottom staff features a piano accompaniment with chords and eighth notes.

274

23

*ff*

*cresc.*

23

*ff*

Musical score for measures 274-278. Measure 274 has a melodic line in the top staff and piano accompaniment in the bottom staff. Measures 275-278 feature a melodic line in the top staff and piano accompaniment in the bottom staff.

282 **24**

287

288 **25**

292

293

299

300 **26**

305

305

*f* *poco a poco accelerando*

310

*f*

*ff*

V

# NOZI DILBAR

Ch.Obidpur musiqasi

Andante

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and contains a bass line with a few notes and rests. The key signature has one flat (B-flat) and the time signature is 4/4.

The second system of music consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. The tempo markings *Poco cresc.* and *accel.* are present in the second and third measures of the upper staff.

The third system of music consists of two staves. The upper staff contains a series of chords, some with accidentals. The lower staff contains a series of eighth notes, some beamed together.

The fourth system of music consists of two staves. The upper staff contains a melodic line with a few notes and rests. The lower staff contains a bass line with a few notes and rests. The tempo marking *rit.* is present in the second measure of the upper staff.

Moderato

The fifth system of music consists of two staves. The upper staff contains a melodic line with a series of eighth notes, some beamed together, and a few quarter notes. The lower staff contains a bass line with a few notes and rests. The dynamic marking *mf* is present in the first measure of the upper staff.

First system of a musical score. The top staff is a single melodic line in treble clef with a key signature of one flat and a common time signature. The bottom staff is a grand staff (treble and bass clefs) with chords and accompaniment. The music features a mix of eighth and sixteenth notes with various accidentals.

Second system of a musical score. The top staff continues the melodic line. The bottom staff features a more active accompaniment with sixteenth-note patterns. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the system.

Third system of a musical score. The top staff continues the melodic line. The bottom staff features a more active accompaniment with sixteenth-note patterns. A dynamic marking of *mp* (mezzo-piano) is present at the beginning of the system.

Fourth system of a musical score. The top staff continues the melodic line. The bottom staff features a more active accompaniment with sixteenth-note patterns. A dynamic marking of *f* (forte) is present at the beginning of the system.

mf Poco rit.

This system contains three staves of music. The top staff is a single melodic line with a series of eighth and sixteenth notes, some beamed together. The middle and bottom staves are piano accompaniment, featuring chords and rhythmic patterns. The dynamic marking *mf* and the tempo instruction *Poco rit.* are placed above the top staff.

A tempo

mp

p

This system contains three staves of music. The top staff has a melodic line with dotted rhythms. The middle and bottom staves are piano accompaniment. The dynamic marking *mp* is above the top staff, and *p* is below the middle staff. The tempo instruction *A tempo* is above the top staff.

mf

Poco rit.

Poco rit.

This system contains three staves of music. The top staff has a melodic line with eighth notes. The middle and bottom staves are piano accompaniment. The dynamic marking *mf* is above the top staff. The tempo instruction *Poco rit.* appears twice, once above the top staff and once below the bottom staff.

Quasi Cadenza

Poco accel.

This system contains three staves of music. The top staff has a melodic line with long notes and rests. The middle and bottom staves are piano accompaniment. The dynamic marking *Poco accel.* is below the middle staff. The section title *Quasi Cadenza* is above the middle staff.

First system of piano accompaniment. The right hand features a continuous eighth-note pattern. The left hand has a bass line with some slurs and accents.

Second system of piano accompaniment, continuing the eighth-note pattern in the right hand and the bass line in the left hand.

Third system of piano accompaniment. The right hand continues with eighth notes. The left hand has a more active bass line. Performance markings include *molto accel.* and *Poco rit.* with a dashed line indicating a tempo change.

Fourth system of piano accompaniment. It includes a section labeled *Quasi Cadenza* with a fermata. The right hand has a melodic line with a *f* dynamic. The left hand has a bass line with a *Poco rit.* marking and a circled 8. The system ends with a double bar line.

Fifth system of piano accompaniment. The right hand has a melodic line with a *Moderato* tempo marking. The left hand has a bass line with a *mf* dynamic. The system ends with a double bar line.

First system of a musical score. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It features eighth-note patterns and rests, with two 'V' markings above the first two measures. The piano accompaniment consists of two staves (treble and bass clefs) with chords and eighth-note lines.

Second system of the musical score. The top staff continues the melodic line with eighth notes and rests, including 'tr' markings above the second and fourth measures. The piano accompaniment features chords and eighth-note lines in both staves.

Third system of the musical score. The top staff shows a melodic line with eighth notes and rests, including a 'tr' marking above the second measure. The piano accompaniment has chords and eighth notes. Dynamics include *mf* and *cresc.* in the top staff, and *p* in the piano part. A hairpin crescendo symbol is present.

Fourth system of the musical score. The top staff continues the melodic line with eighth notes and rests, including a 'tr' marking above the second measure. The piano accompaniment features chords and eighth notes in both staves.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 2/4 time signature. The top staff features a melodic line with slurs and accents. The grand staff provides harmonic support. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line in the top staff continues with various rhythmic patterns and slurs. The grand staff accompaniment includes some phrasing slurs. Dynamics are not explicitly marked in this system.

Third system of musical notation. The top staff continues the melodic development. The grand staff accompaniment shows more complex rhythmic patterns, including some sixteenth-note runs. Dynamics are not explicitly marked.

Fourth system of musical notation. The top staff includes a *trm* (trill) marking and several accents (*v* and *v+*). The grand staff accompaniment features some sustained chords and bass lines. Dynamics are not explicitly marked.

mp

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords and a bass line. The dynamic marking 'mp' is placed below the first staff.

Second system of the musical score, continuing the melodic and accompaniment lines from the first system. The melodic line features some chromaticism and trills. The piano accompaniment provides harmonic support with chords and a steady bass line.

Third system of the musical score. The melodic line includes trills and grace notes. The piano accompaniment features chords and a bass line. There are 'V' markings (accents) above the final notes of the melodic line and the final chord of the piano accompaniment.

mp

Fourth system of the musical score. The melodic line includes trills and grace notes. The piano accompaniment features chords and a bass line. There are 'V' markings (accents) above the final notes of the melodic line and the final chord of the piano accompaniment. The dynamic marking 'mp' is placed below the first staff.

*Poco a poco dim.*

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase marked with 'v' (vibrato) and includes a repeat sign. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes and a repeat sign. The piano accompaniment uses large slurs to encompass several measures of chords in both hands.

**Allegro**

The third system begins with a vocal line that is mostly silent, indicated by a long horizontal line. The piano accompaniment starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes in the bass and chords in the treble.

The fourth system shows the vocal line entering with a melodic phrase marked with a forte (*f*) dynamic. The piano accompaniment continues with a rhythmic eighth-note pattern. The system concludes with a *stacc.* (staccato) marking over the final notes of the vocal line.

System 1: Treble clef with a key signature of one sharp (F#). The melody consists of quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

System 2: Treble clef with a key signature of one sharp. The right hand plays chords, while the left hand has a more active eighth-note melody.

System 3: Treble clef with a key signature of one sharp. Similar to system 2, with chords in the right hand and an active eighth-note melody in the left hand.

System 4: Treble clef with a key signature of one sharp. The melody includes trills, indicated by the word "trill" above the notes. The piano accompaniment continues with eighth-note patterns in the left hand and chords in the right hand.

trump

*mp* *cresc.*

*p* *cresc.*

This system contains three staves. The top staff is a single treble clef line with two trumps, each marked with a *trump* dynamic. The middle and bottom staves are grand staff notation. The middle staff begins with a *mp* dynamic and a *cresc.* marking. The bottom staff begins with a *p* dynamic and a *cresc.* marking. The music features a mix of quarter and eighth notes with some rests.

*f*

*f*

This system contains three staves. The top staff is a single treble clef line with a *f* dynamic. The middle and bottom staves are grand staff notation, both with a *f* dynamic. The music features a mix of quarter and eighth notes with some rests.

This system contains three staves. The top staff is a single treble clef line. The middle and bottom staves are grand staff notation. The music features a mix of quarter and eighth notes with some rests.

*p*

This system contains three staves. The top staff is a single treble clef line. The middle and bottom staves are grand staff notation, both with a *p* dynamic. The music features a mix of quarter and eighth notes with some rests.

First system of a musical score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). The top staff contains a melodic line with eighth notes and a trill marked with a 'b' and 'trm'. The grand staff contains a piano accompaniment with chords and eighth notes. The dynamic marking *f* is present in both the top and bottom staves of the grand staff.

Second system of the musical score. It consists of three staves: a single treble staff at the top and a grand staff below. The key signature has one sharp (F#). The top staff contains a melodic line with eighth notes and a trill marked with a 'b' and 'trm'. The grand staff contains a piano accompaniment with chords and eighth notes. The dynamic marking *ff* is present in the top staff of the grand staff.

Third system of the musical score. It consists of three staves: a single treble staff at the top and a grand staff below. The key signature has one sharp (F#). The top staff contains a melodic line with eighth notes and a trill marked with a '+' and 'trm'. The grand staff contains a piano accompaniment with chords and eighth notes.

Fourth system of the musical score. It consists of three staves: a single treble staff at the top and a grand staff below. The key signature has one sharp (F#). The top staff contains a melodic line with eighth notes and slurs. The grand staff contains a piano accompaniment with chords and eighth notes. The dynamic marking *mf* is present in both the top and bottom staves of the grand staff.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth notes and a trill marked with a '+' and 'trm'. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Second system of a musical score. It consists of three staves. The top staff has a melodic line starting with a dynamic marking *p* and a crescendo *cresc.*. The middle staff is a grand staff with chords and a crescendo *cresc.* marking. The bottom staff is a single bass clef staff with a moving line.

Third system of a musical score. It consists of three staves. The top staff has a melodic line with a dynamic marking *f*. The middle staff is a grand staff with chords and a dynamic marking *f*. The bottom staff is a single bass clef staff with a moving line.

Fourth system of a musical score. It consists of three staves. The top staff has a melodic line with chords. The middle staff is a grand staff with chords and a melodic line. The bottom staff is a single bass clef staff with a moving line.

First system of a musical score. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. It features a series of eighth notes, followed by a trill marked "trm" on a quarter note. The bottom staff is a grand staff (treble and bass clefs) with block chords in the treble and a bass line in the bass clef.

Second system of the musical score. The top staff continues the melodic line with a trill marked "trm" on a quarter note. The middle staff is a grand staff with block chords in the treble and a bass line in the bass clef, marked with a mezzo-forte dynamic "mf".

Third system of the musical score. The top staff features a melodic line with a slur over four measures. The middle staff is a grand staff with a melodic line in the treble and a bass line in the bass clef.

Fourth system of the musical score. The top staff has a melodic line with a slur over four measures. The middle staff is a grand staff with a melodic line in the treble and a bass line in the bass clef, marked with a decrescendo dynamic "dim.".

dim.

[Cadenza ad lib.]

*mf*

*p*

*mf*

*mf*

Musical score system 1. Treble clef, key signature of one sharp (F#). The melody consists of eighth notes with trills and grace notes. There are four triplets marked with a '3' and a 'V' above them. The tempo marking is *Poco rit.*. The piano accompaniment is a continuous tremolo in the bass clef.

Musical score system 2. Treble clef, key signature of one sharp (F#). The melody continues with eighth notes and trills. A dynamic marking of *f* is present. The piano accompaniment is a continuous tremolo in the bass clef.

Musical score system 3. Treble clef, key signature of one sharp (F#). The melody features eighth notes with trills and grace notes. A dynamic marking of *mf* is present. The piano accompaniment is a continuous tremolo in the bass clef.

Musical score system 4. Treble clef, key signature of one sharp (F#). The melody is slower, with a tempo marking of *[Andante]*. It includes a *rit.* marking and a dynamic marking of *p dolce*. Trills are indicated with 'tr'. The piano accompaniment is a continuous tremolo in the bass clef.

First system of a musical score. The treble clef staff contains a melodic line with a *cresc.* marking and an *accel.* marking. The line includes several triplet markings (3) and dynamic markings (V). The bass clef staff contains a continuous tremolo pattern.

Second system of a musical score. The treble clef staff continues the melodic line with dynamic markings (V) and triplet markings (3). The bass clef staff continues the tremolo pattern.

Third system of a musical score. The treble clef staff features a *Poco rit.* marking, a *p* dynamic marking, and a *gliss.* marking. The bass clef staff continues the tremolo pattern.

Fourth system of a musical score. The treble clef staff is mostly empty, with a few notes at the end. The bass clef staff contains a melodic line with a few notes and rests.

Vivo

*mf*  
*mp*

1.

2.

*f*

1. 2.

First system of musical notation. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line of eighth notes, starting with a dynamic marking of *ff*. The grand staff contains a piano accompaniment with chords and moving lines in both hands, featuring long horizontal phrasing lines.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with some rests and accents. The grand staff below contains piano accompaniment. A dynamic marking of *ff* is present in the middle of the system. There are some markings above the top staff, possibly indicating articulation or phrasing.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with some rests. The grand staff below contains piano accompaniment. The system concludes with a double bar line. There are some markings above the top staff, possibly indicating articulation or phrasing.

# SHARQONA RAQS № 4

M.Tojiyev musiqasi

Andante

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It begins with a whole rest, followed by a quarter rest, and then a sixteenth-note scale starting on G4 and ascending to B4. This is followed by a series of sixteenth-note chords, with the number '5' written below the notes. The lower staff is in bass clef and contains a piano (*pp*) dynamic marking. It features a series of chords and rests, with some notes beamed together.

The second system continues the piece. The upper staff features a seven-note scale starting on G4 and ascending to E5, marked with a '7'. This is followed by sixteenth-note chords, with the number '5' written below. The lower staff continues with chords and rests, maintaining the piano (*pp*) dynamic.

The third system shows a more complex melodic line in the upper staff, consisting of a series of sixteenth notes with various accidentals (flats and naturals). The number '6' is written below the notes. The lower staff features a series of chords, with some notes beamed together, and a large oval shape spanning across the staves.

The fourth system continues the melodic line in the upper staff, with a series of sixteenth notes and accidentals. The number '6' is written below the notes. The lower staff features a series of chords, with some notes beamed together, and a large oval shape spanning across the staves.

ord.



First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a whole rest, followed by a half note chord (Bb, D, F) and a quarter note chord (Bb, D, F). The grand staff contains a complex rhythmic accompaniment with many sixteenth notes and slurs. The system ends with two measures containing repeat signs (double slashes with dots).



Second system of the musical score, continuing the grand staff from the first system. It features a dense texture of sixteenth-note patterns in both the treble and bass clefs, with various slurs and accents throughout.

(Col legno) pizz.



Third system of the musical score. The top staff starts with a *fff* dynamic marking and a *Col legno* instruction. The grand staff continues with a *p* dynamic marking. The system concludes with two measures containing repeat signs.



Fourth system of the musical score. The top staff continues with a melodic line of eighth and sixteenth notes. The grand staff contains four measures, each containing a repeat sign, indicating a section of the score that is repeated.

System 1: Treble clef with triplets (3, 3, 5) and a fermata. Dynamics: *ff* and *p*. Grand staff with long horizontal lines in the piano part.

System 2: Treble clef with triplets (3, 5, 6, 6, 6) and a sextuplet (6). Grand staff with rests and chords in the piano part.

System 3: Treble clef with a sextuplet (6) and triplets (3, 3, 3). Grand staff with rests and chords in the piano part.

(Col legno) pizz.

System 4: Treble clef with a dynamic marking of *p*. Grand staff with rests and chords in the piano part.

ord.

First system of a musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a melodic line in 3/4 time, marked with a fermata and a dynamic of *ff*. The grand staff provides harmonic accompaniment, with the bass line featuring a steady eighth-note pattern. The key signature has two flats.

Second system of the musical score. The treble staff continues the melodic line with various intervals and rests. The grand staff accompaniment remains consistent, with the bass line providing a rhythmic foundation. The key signature remains two flats.

Third system of the musical score. The treble staff features a melodic line with a fermata. The grand staff accompaniment continues, with the bass line showing some rhythmic variation. The key signature remains two flats.

Fourth system of the musical score. The treble staff has a melodic line with a fermata. The grand staff accompaniment includes a dynamic marking of *f* in the treble staff. The bass line features a long, sweeping slur across several measures. The key signature remains two flats.

(Col legno) pizz.

*mf*

*mp*

This system contains two staves. The upper staff is for woodblock, starting with a series of eighth notes, followed by a rest, and then a series of eighth notes with a dynamic marking of *mf*. The lower staff is for piano, with a treble clef and a key signature of one flat. It features a series of chords and some melodic fragments, with a dynamic marking of *mp* at the end.

ord.

*mp*

*mp*

This system contains two staves. The upper staff is for woodblock, starting with a series of eighth notes, followed by a rest, and then a series of eighth notes with a dynamic marking of *mp*. The lower staff is for piano, with a treble clef and a key signature of one flat. It features a series of chords and some melodic fragments, with a dynamic marking of *mp* at the end.

This system contains two staves. The upper staff is for woodblock, with a series of rests and a dynamic marking of *mp*. The lower staff is for piano, with a treble clef and a key signature of one flat. It features a series of chords and some melodic fragments, with a dynamic marking of *mp* at the end.

*p* *ff*

This system contains two staves. The upper staff is for woodblock, starting with a series of eighth notes, followed by a rest, and then a series of eighth notes with a dynamic marking of *p*. The lower staff is for piano, with a treble clef and a key signature of one flat. It features a series of chords and some melodic fragments, with a dynamic marking of *ff* at the end.

(Col legno) pizz.

*pp*

The first system consists of a treble clef staff with a melodic line of eighth notes, and a grand staff (treble and bass clefs) with rests in all staves.

*p* — *ff*

The second system features a treble clef staff with a melodic line that includes a dynamic change from *p* to *ff*. The grand staff provides accompaniment with chords and moving lines in both hands.

**Allegro**

*f*

The third system is marked **Allegro** and *f*. It features a treble clef staff with a melodic line and a grand staff with a rhythmic accompaniment of chords.

The fourth system continues the piece with a treble clef staff and a grand staff. The melodic line in the treble clef has some rests, while the grand staff accompaniment continues with chords.

The first system of music consists of three staves. The top staff is a treble clef with a melodic line of eighth notes. The middle and bottom staves form a grand staff with a bass clef, providing a chordal accompaniment of eighth notes. The key signature has one flat (B-flat).

The second system continues the musical piece. The top staff shows a melodic line with some rests and a repeat sign. The grand staff below continues with the accompaniment, also featuring rests and a repeat sign. The key signature remains one flat.

The third system features a more active melodic line in the top staff with eighth notes and some accidentals. The grand staff below has a simpler accompaniment of half notes. The key signature remains one flat.

The fourth system shows a melodic line in the top staff with eighth notes and a long note. The grand staff below has a simple accompaniment of half notes, with a long note in the final measure. The key signature remains one flat.

First system of musical notation. The top staff is a single melodic line in treble clef, starting with a dynamic marking of *f*. The bottom two staves are a grand staff (treble and bass clefs) with chords and some melodic fragments. A fermata is placed over the first measure of the grand staff.

Second system of musical notation. The top staff continues the melodic line. The grand staff below features a large fermata spanning the first two measures, with notes underneath. The bass line has a few notes in the first measure.

Third system of musical notation. The top staff continues the melodic line. The grand staff below has a more active bass line with several chords and notes.

Fourth system of musical notation. The top staff continues the melodic line. The grand staff below has a bass line with chords and notes, and the treble staff has some notes in the first two measures.

First system of a musical score. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (grand staff) features a piano accompaniment with chords and rests. A dynamic marking of *ff* (fortissimo) is present in the first measure of the piano part.

Second system of the musical score. The upper staff continues the melodic line. The lower staff shows the piano accompaniment with various chordal textures and rests.

Third system of the musical score. The upper staff continues the melodic line. The lower staff shows the piano accompaniment with various chordal textures and rests.

Fourth system of the musical score. The upper staff contains a melodic line with a dynamic marking of *p* (piano) in the first measure. The lower staff features a piano accompaniment with chords and rests, including some long notes.

*Poco meno mosso*

The first system consists of a treble clef staff and a grand staff. The treble staff contains a melodic line with eighth and sixteenth notes, ending with a fermata. The grand staff (treble and bass clefs) provides piano accompaniment with chords and some melodic fragments.

**Andante**

The second system begins with a 4/4 time signature and a key signature of one flat. It features a treble clef staff with a few notes and rests, and a grand staff with piano accompaniment. The piano part includes a wavy line in the right hand, possibly indicating a tremolo or a specific texture.

The third system is in 15/4 time. The treble clef staff contains a complex melodic line with sixteenth-note runs, marked with '6' and '5'. The grand staff features piano accompaniment with a prominent wavy line in the right hand.

The fourth system continues in 15/4 time. The treble clef staff shows a complex melodic line with sixteenth-note runs, marked with '5' and '3'. The grand staff features piano accompaniment with a prominent wavy line in the right hand.



## GLOSSARIY

### a) Xalq cholg'ulari haqida:

**Nay** - qadimiy puflama o'zbek xalq musiqa asbobi. Nay O'zbekistonda keng tarqalgan bo'lib, ansamblida, o'zbek xalq asboblari orkestrida muhim o'rin tutadi, yakka holda ham chalinadi. Ovoz hajmi kengligidan xalq kuylarida, maqomlarda qo'llaniladi. Tovushi baland bo'lganidan ansamblida ko'proq boshlovchilik vazifasini ham bajara oladi. Barmoqlar bilan berkitiladigan olti teshikchadan iborat diatonik tovushqatoriga ega. Umumiy ovoz hajmi **birinchi oktavadagi *lya*** dan **to'rtinchi oktavadagi *re*** ga qadar. Notalar skripka kalitida eshitilganicha yoziladi.

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

Bu cholg'u nay va qo'shnay cholg'ulariga nisbatan tovushi ancha baland, eniga qalin bo'lib, uzunligi esa nay bilan tengroq bo'ladi ovoz hajmi **kichik oktavadagi *lya*** dan **ikkinchi oktavadagi *mi*** ga qadar. Notalar eshitilganicha skripkalar kalitida yoziladi.

**Sibizg'a** yoki sibiziq juda qadimiy musiqiy cholg'ulardan biri ekanligi ma'lum bo'lib, u chorvachilik rivojlangan hududlarda paydo bo'lgan, deb taxmin qilinadi. Sibizg'a g'arov qamish bo'lagidan tayyorlanadi va qat'iy o'lchamlari belgilanmagan bo'ladi. Har bir ijrochi o'z ixtiyoriga ko'ra xohlagan hajmda tayyorlab, 5 tagacha teshiklar ochishi mumkin. Sibizg'a cholg'usining takomillashtirilgan va ikki donasini birgalikda qo'shib chalinishidan hosil bo'lgan musiqiy cholg'u - qo'shnaydir.

**Qo'shnay** tayyorlanadigan qamishlar bir oz yo'g'onroq va qalinroq bo'ladi. Har ikkala qamish bo'laklari xuddi sibizg'adagi singari til ochiladi va har bir bo'lakning uzunligi va yo'g'onligi bir xil bo'lishi talab qilinadi. Kerakli tovushlarni hosil qilish uchun esa har ikkala bo'lakda ham bir xil masofada 7 donadan teshiklar ochiladi. Qo'shnay cholg'usi Xorazmda kengroq qo'llaniladi. Uning sadolanishida «g'izillashga» o'xshagan tebranish seziladi.

Qo'shnayda ijro etish uslubida ikkita naychaga barobar puflanadi va har ikkala naychada yondosh joylashgan ettita teshikchaning tegishlilari barmoq bilan bosiladi. Ovoz hajmi **birinchi oktavadagi *re*** dan **ikkinchi oktavadagi *sol*** ga qadar, ayrim qo'shnaychilar **ikkinchi oktavadagi *lya*, *si***, hatto bundan yuqori tovushlarni ham

hosil qiladilar. Qo‘shnayda o‘zbek musiqasi uchun xos bo‘lgan melizmlarni ijro etish juda qulaydir.

**Bulaman** (balabon) surnaydan ko‘ra birmuncha kichikroq, qattiq yog‘och tanasidan ishlangan cholg‘u bo‘lib, tovush hosil qilinadigan qismi surnaynikidan farq qiladi. Bulamanda «nay pachoq» o‘rnida sibizg‘asimon til ochilgan qamish bo‘lagidan foydalaniladi. Bulamanda ham kerakli tovushlarni hosil qilish uchun teshiklar ochilib, ularning ettitasi ustki tomonda va bittasi pastki tomonda bo‘ladi. Bulamanning tovush tembri (kuchi) surnaynikidan pastroq bo‘ladi. SHuning uchun ham bu cholg‘uni ansambl tarkibiga kiritib, qo‘shiq ijrochilariga jo‘r bo‘lishda foydalanish mumkin. Bu cholg‘u Xorazmdan tashqari boshqa hududlarda deyarli ishlatilmaydi.

**Karnay** - o‘zbek damli musiqiy cholg‘ularining eng kattasi (2 metrdan oshiqroq) va eng kuchli tovush tembriga ega desak, xato bo‘lmaydi. Uning hajmi kattaligini inobatga olgan holda, og‘ir bo‘lmasligi uchun, yupqa mis tunukadan tayyorlanadi va alohida 3 ta bo‘lakni bir-biriga qo‘shib kiydirish orqali yig‘iladigan ko‘rinishda tayyorlanadi. Bu cholg‘udan surnay, doyra, nog‘ora bilan birgalikda ochiq joylarda ijro etish mumkin bo‘lgan ansambllarda foydalaniladi. Qadimda karnaylardan harbiy yurishlarda ham keng foydalanilgan. Karnay bayramlarda, tantanali marosimlarda, surnay, nog‘ora va doyraga qo‘shib chalinadi. Karnay ijrosida asosiy tovushdan sof kvinta yoki kichik septima intervali eshitiladi.

**Chang** - qadimiy musiqiy cholg‘u hisoblansa-da, bizning hududimizga XX asrning boshlarida kirib kelgani haqida ma‘lumotlar bor. Chang - O‘rta Osiyo xalqlarining urma-torli cholg‘u-sidir. Changda unisonga sozlangan uchtdan tor bo‘lib, ovoz hajmi **kichik oktava sol** dan **uchinchi oktavada sol diez** ga qadar. Ilgari ijrochilik amaliyotida qo‘llanilgan Changning tovushqatori diatonik ladda bo‘lgan. Notalar skripka kalitida yoziladi. Changning ustki qismi rezinka bilan qoplangan to‘qmoqcha kabi maxsus ingichka ikkita cho‘plar bilan urib chalinadi. XVII asrda yashagan musiqqa olimi Darvishali Changiy Changning juda qadimiy asboblighi va undan kasalliklarni davolashda foydalanilganini yozgan. Hozir Chang qayta ishlanib, tovushqatori xromatik, ya‘ni yarim tonlik qilingan. Ijrochining o‘tirib ijro etishiga qulay bo‘lishi uchun vintlarga o‘rnatilgan uchta oyoqlari bor. Davomli sadoni yo‘qotish uchun pedal ishlangan. Orkestrda ijro etish uchun Changning katta-kichik (pikkalo, prima, tenor va bas) turlari ishlab chiqilgan.

**Qashqar rubobining** asli kelib chiqishi SHarqiy Turkiston (hozirgi Xitoyning Uyg‘ur Avtonom Okrug) ning Qashqar degan joy nomi bilan bog‘liq bo‘lsa-da, o‘zbek milliy cholg‘ulari ichida eng keng tarqalgan va ommalashgan cholg‘u hisoblanadi. Musiqani endigina o‘zlashtirayotganlarning 50 foizidan ortig‘i ana shu cholg‘udan foydalanishi ma‘lum. Qashqar rubobi juda jarangdor va yoqimli sadoga ega bo‘lib, nisbatan tez o‘zlashtirilishi mumkin bo‘lgan cholg‘ular qatoriga kiradi.

**Rubob-prima** cholg'usi qashqar rubobi oilasini kengaytirish maqsadida yangidan yaratilgan sozdir. U **kichik oktavadagi sol** dan **to'rtinchi oktavadagi mi** tovushigacha keng diapazonga egadir.

Rubob-prima uch asosiy: kosa, dasta va bosh qismdan iboratdir. Rubob-primaning kosasi yarim sharsimon cho'zinchoq shaklga ega bo'lib, pastki qismi taxtachali qovurg'alardan yasaladi. Kosaning ustki qismi esa teri bilan qoplanadi. Kosaning va terining birikkan joyi tasma bilan jiyaklangan. Kosaning tagida to'rtta tugmacha-ilmoq bo'lib, torlarning bir uchi ana shu ilmoqlarga ilinadi. Teriga o'rnatilgan xarrak torlari pardalar uzra kerakli balandlikda ko'tarib turadi.

Rubob-prima to'rtta torga ega: **I – ikkinchi oktavadagi mi; II – birinchi oktavadagi lya; III – birinchi oktavadagi re; IV – kichik oktavadagi sol.**

**Afg'on rubobining** ikkinchi nomi Buxoro rubobidir. Ushbu cholg'u ko'proq forsiy zabolli xalqlarda keng tarqalgan va tovushining yo'g'onligi, mayinligi bilan ajralib turadi. Biroz boshqacharoq ko'rinishdagi afg'on rubobi Hindiston, Pokiston, Eron, Tojikiston, ba'zi Kavkaz xalqlari va arab davlatlarida ham uchraydi. XX asrning 40-yillaridan keyin takomillashtirilib, xromatik tovush qatoriga keltirilgan afg'on rubobi yakka holda va cholg'u jamoalari tarkibida ijro etish uchun moslashtirildi. Ruboblar turiga kiruvchi sozlardan afg'on rubobining qashqar rubobidan farqi shuki, bu rubobning bo'yi, shakli qashqar rubobiga o'xshashligi juda kam.

**G'ijjak** - O'rta Osiyo xalqlari, xususan, o'zbeklar orasida qadimdan keng tarqalgan kamoncha bilan chalinadigan torli cholg'udir; kosasi qovoqdan, kokos yong'og'i (norjid yong'oqdan) va o'rtasi kovak qilinib o'yilgan yog'ochdan yasaladi. Kosaning ustiga baliq terisi yo pufak qoplanadi. Dastasi dumaloq bo'lib, kosaga yaqinlashgan sari ingichkalashtirilib ishlanadi. Kosaga o'rnatilgan temir oyoqchani ijrochi tizzasiga qo'yib, o'tirib ijro etadi.

G'ijjakda to'rtta tori bor; bular **skripkadek kvinta oralig'ida, 4-eng pastki yo'g'on tor kichik oktavadagi sol** ga, **3-tor birinchi oktavadagi re** ga, **2-tor birinchi oktavadagi lya** ga va oxirgi **1-tor ikkinchi oktavadagi mi** ga sozlandi; ovoz hajmi **kichik oktavadagi sol** dan **to'rtinchi oktavadagi lya** ga kadar. Orkestrda ijro etish uchun g'ijjakning katta-kichik (alt, bas, kontrabas) turlari ishlangan.

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

**G'ijjak bas** - asosiy g'ijjakning katta qilib ishlangan turi bo'lib, violonchel vazifasini bajaradi. Torlar kvinta oralig'ida, **4-eng pastki tor katta oktavadagi do**,

**3-tor katta oktavadagi sol, 2-tor kichik oktavadagi re va 1-tor kichik oktavadagi la** ga sozlanadi. Ovoz hajmi **katta oktavadagi do dan uchinchi oktavadagi re** ga qadar. Notalari bas va (baland tovushlar) skripka kalitida yoziladi.

**G'ijjak kontrabas** asosiy g'ijjakning eng katta qilib ishlangan turi – kontrabas vazifasini bajaradi. Torlar kvarta oralig'ida – **4-eng pastki tor kontroktavadagi mi, 3-tor kontroktavadagi la, 2-tor katta oktavadagi re va 1-tor katta oktavadagi sol** ga sozlanadi. Ovoz hajmi **kontroktavadagi mi dan birinchi oktavadagi sol** ga qadar. Notalar bas kalitida, eshitalishiga nisbatan oktava yuqorida yoziladi.

**Doyra** (o'zb. dapp, childirma, chirmanda) – o'zbek, tojik va uygur xalqlari orasida keng tarqalgan, tovush balandligi noaniq urma cholg'u asbobdir. Diametri taxminan 400 mm, gardishi ilgarilari uzum zangidan qilingan, so'nggi vaqtlarda yog'ochni egib yoki kichik yog'och bo'lakchalarini bir-biriga ulab yasalmog'da. Doyra gardishiga buzoq yoki baliq terisi qoplanadi qirqdan ortiq halqachalar taqilib, bular doyrani chalganda qo'shimcha sado beradi. Doyrada ikkita asosiy tovush bor. Biri past «bum» (Xorazmda «gup»), ikkinchisi baland «bak» (Xorazmda «toq») deb yuritiladi.

Doyra - o'zbek musiqiy ijrochiligida usul beruvchi eng asosiy cholg'u hisoblanadi, nafaqat ansambl yoki orkestr ijrosini, hatto ko'pgina yakka cholg'uchilar ijrosini ham tinglash qiyin.

**Nog'ora** - urib chalinadigan o'zbek xalq cholg'ularidan. Nog'ora sopoldan yasilib, ustiga echki yoki kiyik terisi qoplanadi. Nog'oraning ko'pincha ikkitasi chalinadi; hajmi jihatidan birinchisi ikkinchisiga nisbatan kichikroq bo'ladi. Nog'ora ma'lum bir sozga ega emas. SHunga ko'ra, tovushi ham aniq bir balandlikda emas. Nog'oralardan birinchisi (kichigi) - bak, ya'ni baland, ikkinchisi - bum, ya'ni past tovush beradi. Nog'orada asosan ikkita tovush (bak va bum) bo'lgani uchun ham uning notalari bir chiziqda yoziladi.

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

**Dutor** - tojik tilida ikki tor ma'nosini beradigan, eng sevimli va ommalashgan o'zbek musiqiy cholg'ularidan biridir. Haqiqatdan ikkita torga ega bo'lgan dutorda kuy asosan birinchi torda ijro etilsa-da, ikkinchi tor o'sha kuyga doimiy qo'shilib sado berishi tufayli boshqa cholg'ulardan ajralib turadi. Dutorning sadosi juda mayin eshitaladi.

Dutor ikki qismdan (dasta va kosadan) iborat bo'lib, bularni birlashtiruvchi qismi «bo'g'iz» deb ataladi. Dutor kosasi o'yma yoki «qovurg'a» chalarning birlashganidan qilinishi mumkin.

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

**Dutor bas** - dutorning katta qilinib ishlangan turi. Dutor-basning to'rtta tori bo'lib, bular kvarta bo'yicha to'rtinchi tor **katta oktavadagi do**, **uchinchi tor katta oktavadagi sol**, **ikkinchi tor kichik oktavadagi re** va **birinchi tor kichik oktavadagi lya** ga sozlanadi; **lya** tori ichakdan qilingan bo'lib, qolganlari metallandir. Notalar eshitalishi bo'yicha, bas kalitida yoziladi. Ovoz hajmi **katta oktavadagi do** dan **birinchi oktavadagi sol** ga qadar.

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

**Sato** - tanburning bir ko'rinishidir. Avvalda oddiy tanburdan sato sifatida foydalanilgan bo'lsa, hozirda tanburning biroz kattalashtirilgan va ko'rinishi biroz o'zgartirilgan turi bo'lib ishlatilmoqda. Sato ijrosida noxun o'rniga g'ijjak va skripka cholg'ularini ijro etishda ishlatiladigan kamondan foydalaniladi. Satoning tovushi juda mayin va ulug'vordir.

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

**Ud** - yunonlarning lirasi kabi SHarq xalqlarida mashhur bo'lgan cholg'udir. Udning milodiy I asrda ham mavjudligi aniqlangan. Ud cholg'usi ming yillar davomida musiqiy cholg'ularning «shohi» va eng mukammali hisoblanib kelingan. Ud cholg'usi tovushining yoqimliliigi va inson ovozigiga yaqinligi har doim eshituvchilarni lol qoldirib kelgan.

Udning kosasi yog'ochdan (**ud** - arab tilida «yog'och» demak), qovoqdan yasaliib, dastasi kalta va pardalar bog'lanmaydi. Ud mizrobli cholg'ulardan hisoblanadi. Tovushi uncha baland bo'lmasa-da, o'ta muloyimligi bor. Zamonaviy ud sozining torlari besh qo'shtorlidir.

**Qayroq** - Markaziy Osiyo xalqlari o'rtasida tarqalgan urma musiqa cholg'ularidan biridir.

Bir-biriga urilib chalinadigan asboblardan - qayroq, yog'och qoshiq, qo'ng'iroqchalarni (raqsga tushganda qo'l va oyoqlarga kiyiladi) eslatib o'tish mumkin.

Qayroq, suv bo'ylaridan topiladigan silliq va yupqa tosh qayroqchalardir. Raqqos va raqqosalar o'ng va chap qo'llariga juft-juft qayroqlarni ushlab, musiqa usullarini chertib, o'z raqslarini bezatib, jilo beradilar.

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

### **b) Musiqiy terminlar:**

**Adajio** (ital. Adajio, adajjo – og'ir, tinch):

1. Asarni og'ir, vazmin sur'atda ijro etish belgisi.
2. Baletda asosiy qahramonlar xususiyatini ochib beruvchi, odatda, vazmin, salobatli raqs.
3. Salmoq bilan ijro etiladigan cholg'u asar, pesa.

**Allegro** (ital. Allegro – jonli, xushchaqchaq):

1. Tez va jonli ijro ko'rsatkichi.
2. SHu sur'atda yozilgan, lekin alohida nomga ega bo'lmagan musiqa asari – pesa.
3. Sonatinoning birinchi qismi (qarang: Sonata allegrosi).

**Allegro moderato** (ital. Allegro moderato) – o'rta sur'atda ijro ko'rsatkichi.

**Allegro molto** (ital. Allegro molto) – juda tez. -

**Allegro vivace** (ital. Allegro vivace) – tezroq, jonli.

**piu allegro** (ital. piu allegro) – tezroq.

**Allegro non troppo** (ital. Allegro non troppo) = juda ham tez emas.

**Allegro non tanto** (ital. Allegro non tanto) – juda ham jadal emas.

**Andante** (ital. Andante – bormoq, yurmoq):

1. O‘rtacha tezlikda bo‘lgan sur‘at ko‘rsatkichi, shoshmasdan, osyishta ijro etiladigan sur‘at.
2. Muayyan nomga ega bo‘lmagan musiqa asari (odatda, cholg‘u pesa) ham andante deb ataladi.
3. Sonata davrasining (siklining) vazmin ijro etiladigan qismi, ko‘proq shu sur‘atda yoziladi.

**Andantino** (ital. Andantino – kichik) – andantedan tezroq bo‘lgan sur‘at ko‘rsatkichi, muayyan nomga ega bo‘lmagan kichik cholg‘u pesa.

**Andantino commato** (ital. Andantino sommato – harakatchan).

**Andante con moto cantabile** (ital. Andante con moto cantabile) = ohangdor, yoqimli, muloyim.

**rallentando** (ital. rallentando – sekinlashtirib, og‘irlashtirib) – sur‘atni biroz vazminlashtirish, qisqacha rall.

**A tempo** (ital. A tempo, Tempo prima, Tempo I = ilgarigi sur‘atda) = biror musiqa asarini ijro etish vaqtida tez yoki vazminlashtirilganidan so‘ng yana boshlang‘ich sur‘atga qaytishdar.

**giocoso** (ital. giokoso) – hushchaqchaq, shod, shodlik.

**dolento** (ital. dolento) = qayg‘uli, g‘amginlik.

**Dolce** (ital. dolce) – nozik, yumshoq, juda nozik, lazzatli, yoqimli.

**Da capo** (ital. Da capo – boshidan) – pesani boshidan boshlab “tamom” degan so‘zgacha qaytarish, ya‘ni da capo al Fine.

**Largo** (ital. largo = keng):

1. Musiqada qo‘llaniladigan eng vazmin sur‘at.
2. Maxsus nomga ega bo‘lmagan va shu sur‘atda yozilgan musiqa asari – pesa.

**largetto** (ital. largetto) = largo sur‘atiga nisbatan jonliroq, musiqa xususiyati vazmin, ohista.

**lento** (ital. lento – sekin, ohista, yumshoq, mayin, sust) – sekin.

**listesso tempo** (ital. listesso tempo – ilgarigi sur‘atda) – sur‘atni o‘zgartirmay, shunday sur‘at.

**con allegrezza** (ital. con allegrezza) – jadal va hushchaqchaq.

**con moto** (ital. con moto) – harakatli, sur‘atni tezlatish ko‘rsatkichi.

**moto** (ital. moto) – harakat, yurmoq.

**mosso** (ital. mosso) = harakat, yurish, gavjum, tez. Sur‘at tezligini bildiradi.

**Meno** (ital. Meno) – ozroq, kamroq.

**piu mosso** (ital. riu mosso) – jadal, tez, biroz jonli.

**un poco** (ital. un poko) – biroz, kamroq, birqancha.

**un poco piu mosso** (ital. un poko piu mosso) – biroz jonliroq.

**Sostenuto** (ital. sostenuto) – mo‘‘tadil, og‘ir, vazmin.

**piu** (ital. piu) – kuchliroq, ozmi-ko‘pmi, birmuncha, tobora.

**lento ma non troppo** (ital. lento ma non troppo) – juda ham sekin emas.

**Moderato** (ital. Moderato – shoshilmay) – ohista, mo‘‘tadil, o‘rtacha tez.

Musiqada qo‘llaniladigan Allegro va Allegretto oralig‘ida keladigan o‘rtacha tezlikdagi sur‘at ko‘rsatkichi.

**Pesante** (ital. Pesante) – og‘ir, sekin.

**Risoluto** (ital. Risoluto) – dadil, qat‘iy, mardonavor.

**piu tranquillo** (ital. piu trankvillo) – ohista, vazmin.

**Molto** (ital. Molto) – ko‘p, juda.

**Molto allegro** (ital. Molto allegro) – juda tez.

**Molto adagio** (ital. Molto adajio) – juda sekin.

**Presto** (ital. Presto – tez):

1. Juda tez chalinadigan sur‘at ko‘rsatkichi.
2. SHu nom bilan yuritiladigan pesa.

**Prestissimo** (ital. prestissimo – juda tez) – juda ham tez sur‘at ko‘rsatkichi.

**ritardando** (ital. ritardando – kechikib qolmoq) – sur‘atni sekinlashtirib (og‘irlashtirib) borish, qisqartirib rit. tarzida yoziladi.

**ritenuto** (ital. ritenuto – kechiktirmoq, ushalb qolmoq) – sur‘atni sekinlashtirib borish, qisqartirib rit. deb yoziladi.

**stretta** (ital. stretta) – tezlatish, tezlashtirish, jadallashtirish.

**Tanto** (ital. tanto) – shunday, shuncha.

**Tempo di Menuetto un poco Allegretto** – Menuet sur‘atida, biroz tezroq.

**Tempo di Marcia** (ital. Tempo di Marsia) – marsh sur‘atida.

**Tempo di valse** (ital. Tempo di valse) – vals sur‘atida.

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(elektron versiyasi)

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3. V
4. G
5. A
6. A
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8. A
9. B
10. V
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ANVAR LUTFULLAYEV

# XALQ CHOLG‘ULARIDA IJROCHILIK

(CHANG)

*Oliy ta'lim muassasalari uchun  
o'quv qo'llanma*

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