

**O'ZBEKISTON RESPUBLIKASI OLIY VA O'RTA
MAXSUS TA'LIM VAZIRLIGI**

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**FORTEPIANO O'QITISH METODIKASI
(o'quv qo'llanma)**

5150600 – VOKAL SAN'ATI (AN'ANAVIY XONANDALIK)

5150700 – CHOLG'U IJROCHILIGI (XALQ CHOLG'ULARI)

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ANNOTATSIYA

Ushbu o'quv qo'llanma o'quv yurtlari hamda madaniyat va san'at muassasalari musiqa fakultetlarining pedagogik va konsert repertuarlariga tegishli bo'lgan xarakter va janrlari bo'yicha turli fortepiano asarlari asosida tuzilgan. Izohlarda bastakor, uning ijodi, shuningdek ushbu fortepiano asarlarini musiqiy tahlili to'g'risida ma'lumotlar berilgan.

Ushbu nashr texnik masalalarni etishga qaratilgan uslubiy va nazariy yo'nalishga ega.

Ushbu qo'llanma pedagogik va fortepiano repertuarini boyitishga, oliy o'quv yurtlari talabalarining mamlakatimiz va horijiy davlatlar bastakorlari asarlarini mualliflik uslubiyati bilan yaqindan tanishishga xizmat qiladi.

Ushbu o'quv qo'llanma ixtisoslashtirilgan musiqa maktablari hamda pedagogik oliy bilim yurtlari talabalar va o'qituvchilari uchun mo'ljallangan.

АННОТАЦИЯ

Настоящее учебное пособие составлено на основе разнообразных по характеру и жанрам фортепианных произведений, относящиеся к педагогическому и концертному репертуару музыкальных факультетов учебных заведений и учреждений культуры и искусств. В комментариях даётся информация о композиторе, его творчестве, а также музыкальный анализ данных фортепианных произведений. Настоящее издание имеет методическую и теоретическую направленность на решении технических задач.

Данное пособие служит целям обогащения педагогического и фортепианного репертуара, знакомству студентов высших учебных заведений с авторской стилистикой произведений отечественных и зарубежных композиторов.

Учебное пособие предназначено для студентов и преподавателей музыкальных специализированных школ и педагогических вузов.

ANNOTATION

This textbook is compiled on the basis of piano works of various nature and genres, related to the pedagogical and concert repertoire of the music faculties of educational institutions and cultural and art institutions. The comments provide information about the composer, his work, as well as a musical analysis of these piano works. This publication has a methodological and theoretical focus on solving technical problems.

This manual serves the purpose of enriching the pedagogical and piano repertoire, acquainting students of higher educational institutions with the author's style of works by domestic and foreign composers.

The manual is intended for students and teachers of specialized music schools and pedagogical universities.

Taqrizchilar: **X.Rahimov – O’zbekiston Respublikasi sa’nat arbobi,
davlat mukofoti sohibi, professori.**

**I.Muxamedjanova-Termiz ixtisoslashtirilgan san’at
maktabi, maxsus fortepiano kafedrasи o’qituvchisi.**

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KIRISH

«*Madaniyat va san'at ahli faollik, yangi-yangi ijodiy go'ya va tashabbuslar bilan yashashi lozim»*
Sh. Mirziyoyev.

O'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyev raisligida 2020 yil 19 mart kuni yoshlarga e'tiborni kuchaytirish, yosh avlodni madaniyat, san'at, jismoniy tarbiya va sportga keng jalb etish, ularda axborot texnologiyalardan to'g'ri foydalanish ko'nikmasini shakllantirish, yoshlar o'rtasida kitobxonlikni targ'ib qilish, xotin-qizlar bandligini ta'minlash masalalariga bag'ishlangan yig'ilish bo'lib o'tdi. Ma'lumki, davlatimiz rahbari ijtimoiy, ma'naviy-ma'rifiy sohalardagi ishlarni yangi tizim asosida yo'lga qo'yish bo'yicha beshta muhim tashabbusni ilgari surgan edi. Aynan birinchi tashabbus yoshlarning musiqa, rassomlik, adabiyot, teatr va sa'natning boshqa turlariga qiziqishlarini oshirishiga, iste'dodini yuzaga chiqarishga xizmat qiladi. Bugungi kunda 800 dan ortiq madaniyat markazi, 312 ta musiqa san'at mакtabiga 130 ming o'g'il-qiz qamrab olingan, mazkur muassasalarning aksariyati o'quv qo'llanmalari, nota to'plami, musiqa asboblari va jihozlar bilan yetarli darajada ta'minlanmagani qayd etildi. Shu o'rinda bugungi kunda ijod ahliga ko'maklashish ularning iste'dodini qo'llab-quvvatlash har birimizning dolzarb vazifalarimizdan biridir.

Har qanday jamiyatning yetukligini ta'minlashda inson zotining musaffoligi va ma'naviy dunyosining boyligi hisoblangan musiqa san'ati va cholgu ijrochiligining ahamiyati kattadir. Milliy qadriyatlarimiz tiklanishiga keng yo'l ochilgan. O'zbekiston Respublikasi birinchi Prezidenti Islom Abdug'anievich Karimov «Yuksak ma'naviyat yengilmas kuch» asarida «Musiqa sadolari qaysi xalq yoki millat tomonidan ijro etilmasin, eng ezgu, yuksak va nozik insoniy kechinmalarni ifoda etadi» deb yozgan edi. Shunday ekan o'zbek musiqasida milliy musiqiy asarlarimizning tutgan o'rni va ahamiyati, rivojlanish bosqichlari bugungi kungacha taraqqiyot bosqichlari ahamiyatlidir.

O'zbek fortepiano musiqasi chorakkam bir asrlik davrni o'z ichiga oladi. Lekin u juda qisqa davr ichida fantastik rivoj jarayonini boshidan kechirdi va Yevropaning zabardast monumental fortepiano asarlariga mos keladigan yetuk o'zbekona namunalar yaratishga muvaffaq bo'lindi. Bugungi kunga kelib yurtimizda musiqa sohasida bir qator yangi asarlar xalqimiz e'tiboriga havola etilmoqda. Yoshlarimiz ham bu borada misli ko'rilmagan yutuqlarni qo'lga kiritmoqda.

Musiqa san'atida fortepano ijrochiligi eng ommalashgan turlardan biri sanaladi. Har bir xalqning o'z milliy cholg'u sozlari bo'lishi barchaga ma'lum. Bugungi kunda dunyoning barcha xalqlari orasida eng ommalashgan umuminsoniy cholg'u sozlari ham mavjud. Bulardan biri – fortepiano cholg'usidir. Ushbu cholg'u uchun jahonning barcha taniqli kompozitorlari qatorida O'zbekiston kompozitorlari ham yorqin asarlar yaratdilar. Ular yosh ijrochilar tomonidan sevib ijro etib kelinmoqda.

Fanning mazmuni

Fortepiano fani umumkasbiy fan hisoblanib, barcha sohalarda bilim oladigan talabalar fortepiano cholg'usida ijro etish ko'nikmalariga ega bo'lishini talab qiladi. Kompozitorlar asarlarini ijro etishda, jo'rnavoz sifatida mashg'ulotlarini olib borishda ushbu cholg'uning o'rni beqiyosdir. Bakalavriat bosqichi uchun tuzilgan mazkur dastur – bakalavriat ta'lim yo'naliishlarining Musiqiy ta'lim, Bastakorlik san'ati, San'atshunoslik (musiqashunoslik), Dirijyorlik, Vokal san'ati, cholg'u ijrochiligi va Texnogen san'at (musiqiy ovoz rejissyorligi) ixtisosliklari bo'yicha tahsil oladigan talabalar uchun mo'ljallangan.

Fanning maqsadi

Fortepiano fanining maqsadi - talabalar cholg'uning tembri, tuzilishi, sozlanishi, diapazoni, badiiy va texnik imkoniyatlari, rang-barang ijro uslublari haqida aniq tasavvurga ega bo'lishga qaratilgan. Fortepianoning amaliy qo'llanilishi oliy ta'lim muassasasining barcha pog'onalarida o'qitilish jarayonida ijrochi

bilimining mukammallahib borishida va uning keyingi kasbiy faoliyatida tutgan o'rnini o'rganishdan iborat.

Fanning vazifalari

1. Talabalar turli yo'nalishlardagi bilimlarga ega bo'lganliklarini namoyish etishlari.
2. Fortepiano fani bo'yicha talaba polifonik asarlar, ko'povozlik va arxitektonik ta'lim, yirik shakldagi asarlarda shakl hissi, keng hajmlilik va musiqiy obrazlarning qarama-qarshiligi borasidagi tushuncha va tasavvurlarga ega bo'lishi.
3. Mazkur fanni o'zlashtirish natijasida talaba Davlat ta'lim standartlarida belgilangan bilim, malaka va ko'nikmaga ega bo'lishi, xususan: - konserdasturlarini sahnada namoyish qilish;
4. Nota yozuvlarni erkin o'qish, eshitganlarini chala biliш va tonalliklar bo'ylab ko'chirish.
5. O'z asarlarini o'rganish, ijro etish haqida tasavvurga ega bo'lishi.
6. Jahon Fortepiano adabiyotini o'rganish.
7. O'zbekiston kompozitorlari Fortepiano ijodiyotini bilishi va ulardan foydalana olishi.
8. Turli xil uslub, janr, zamonlarga oid asarlarni ijro etish yo'llari, shu jumladan asosiy Fortepiano ixtisoslik bilan bog'liq jo'rnavozlik va ansamblarda ijro etish ko'nikmalariga ega bo'lishi.

Fanning boshqa fanlar bilan o'zaro bog'liqligi

Fortepiano fani barcha ijrochilik ixtisosliklari uchun umumkasbiy fan hisoblanib, u – Garmoniya, Solfedjio, Musiqiy asarlar tahlili kabilar bilan o'zaro uzviy bog'liqdir. O'zlashtirilgan ijrochilik ko'nikmalari, ularni yanada keng va chuqurroq o'rganishga ma'lum darajada ko'mak bo'ladi.

I Bob. Nazariy mashg'ulotlar

Ma'ruzalar matni

1-ma'ruza: Fortepiano fanining o'rni. Repertuarni tanlash.

Reja

1. Fortepianoda o'tirish, ijrochilik holati.
2. Repertuarni tanlash.
3. Musiqiy tovushlar va fortepiano klaviaturasi bilan tanishuv.
4. Musiqiy kalitlar.

"Fortepiano" fani barcha ijrochilik ixtisosliklari uchun umumkasbiy fan hisoblanib, u – Garmoniya, Solfedjio, Musiqiy asarlar tahlili kabilar bilan o'zaro uzviy bog'liqdir. O'zlashtirilgan ijrochilik ko'nikmalari, ularni yanada keng va chuqurroq o'rganishga ma'lum darajada ko'mak bo'ladi.

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Ushbu cholg'u uchun jahonning barcha taniqli kompozitorlari qatorida O'zbekiston kompozitorlari ham yorqin asarlar yaratdilar. Ular yosh ijrochilar tomonidan sevib ijro etib kelinmoqda.

Fortepianoda o'tirish, ijrochilik holati. Ma'lumki, har qanday cholg'uni ijro etishni o'rganishda avval cholg'u oldida to'g'ri o'tirib, gavdani, oyoq-qo'llarni erkin tutish kabi ko'nikmalarni o'zlashtirish muhimdir. Bu ko'nikmalarning o'zlashtirilishi *ijrochilik holatining* to'g'ri shakllanishiga yordam beradi. Fortepiano ijrochiligida 3 ta tayanch nuqtalari mavjud bo'lib, bular oyoq holati, o'rindiqda (stulda) o'tirish holati va "qo'l holati" (barmoqlar)dir.



1. Oyoqlarning holati.

Tizza bug‘imidagi burchak 90 gradus bo‘lishi kerak, shunda oyoqda yetarlicha tayanch bo‘ladi. Agar o‘quvchining bo‘yi bunday sharoitni hisobga olgan holda oyog‘ini to‘g‘ri qo‘yishga imkon bermasa, unda bunday vaziyatni to‘g‘irlash uchun oyoq uchun mahsus taglik mavjud. Oyoqlar pedal oldida yoki pedal ustida joylashadi, agar ular ishlatilsa, ya’ni

pedallar. Pedal, oyoq tagi (tovon) bilan emas, balki oyoq uchi bilan olinadi. Oyoqlar-tovushni to‘g‘ri olishda, ayniqsa kuchli fortega, (qattiq chalish) o‘tishda zarur bo‘lgan tayanch. Oyoqlarni to‘g‘ri qo‘yishda siz ijro davomida ham stuldan yengil turishingiz mumkin.

2. Ijro jarayonida ijrochi tomonidan egallananadigan o‘rindiq balandligi (stulni balandligi) va kursi maydonining hajmi.

O‘rindiqda (stulda) o‘tirganda, butun o‘rindiqqa emas, balki uning yarmiga mustahkam o‘tirish kerak. O‘rindiqning balandligi esa maxsus burama moslama yoki taxtachalar bilan shogirdga moslashtirilgan bo‘lishi lozim. Uning balandligi shunday qo‘yilgan bo‘lishi kerakki, unda tirsaklar klavishdan pastda emas, balki ular bir tekis balandlikda bo‘lishi maqsadga muvofiqdir.





3. Qad-qomati va qo'l holati

Qad-qomatning to‘g‘riligini his etish orqa (umurtqa) bo‘ylab o‘tuvchi, tananing egiluvchanligi, butun gavdaning, bel mushaklarining mustahkam ushlab “sterjen” (“tayoqchani”) tarangligini his etish bilan bog‘liqdir.

Barmoqlar uchinchi – eng muhim tayanch nuqtalardan biri sanaladi.

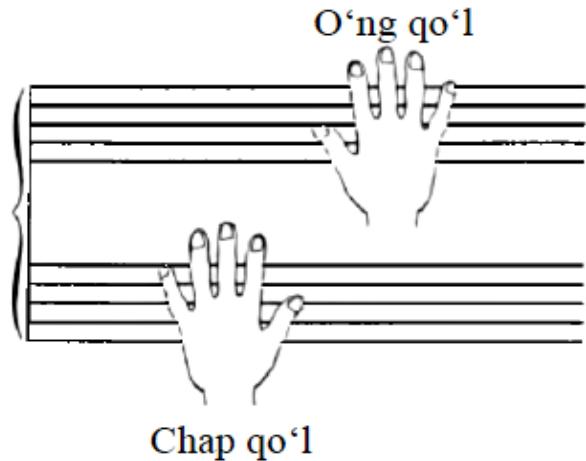
Gavdani tik tutgan holda qomatni biroz oldinga, cholg‘uga yaqin tutib, “*qo'l holati*” (barmoqlar)ni qo‘yganda bilak tepaga ko‘tarilmagan, tirsak tanadan **30** gradus ***burchak ostida*** bo‘lishi maqsadga muvofiq. Yelkalar erkin holatda hamda o‘quvchining qaddi rostlangan bo‘lishi lozim. Qo‘llar yumaloq va klavishni bosganda barmoqlar uchiga tayangan bo‘lishi kerak.

Ko‘p miqdorda turli balandlikdagi tovushlarni ikki qo‘lda ijro etish uchun bir-biriga chiziq bilan bo‘lingan ikkita nota yo‘lidan foydalilanadi: yuqoridagi qator o‘ng qo‘lda, pastdagi qator esa chap qo‘lda ijro etish uchun mo‘ljallangan.

Ularning “*akkolada*” deb nomlanuvchi yoy birlashtirib turadi.

Talabalar o‘rganishlari lozim bo‘lgan eng birinchi kichik asarlar – bir ovozli qo‘sishlar bo‘lib, ular navbatma-navbat ikki qo‘l bilan chalish uchun mo‘ljallangan.

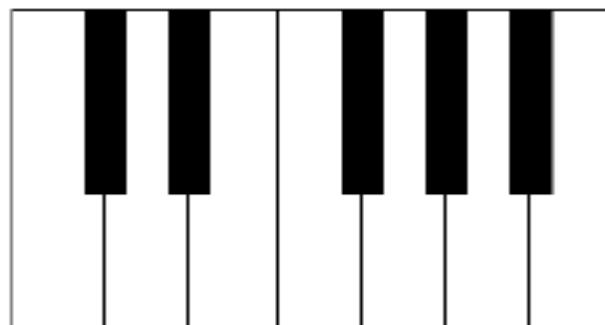
Repertuarni tanlash. Fortepiano ijrochiligining boshlang‘ich davrida ijro repertuarining ko‘لامи nihoyatda kengdir. Jahon kompozitorlarining musiqiy namunalari bilan birga, O‘zbekiston kompozitorlarining milliy ruh bilan



sug‘orilgan ko‘plab namunalari, o‘zbek xalq kuylarining fortepiano uchun moslashtirilgan variantlari mavjuddir. Talabalarning badiiy ijrochilik tafakkurini boyitish, texnik imkoniyatlarini rivojlantirish uchun turli xarakterdagi asarlarni tanlash, zamonaviy kompozitorlarning asarlari bilan birga, O‘zbekiston va jahon musiqa madaniyati durdonalaridan namunalar bilan tanishib borish muhim ahamiyatga ega. O‘quvchilar o‘rganishi kerak bo‘lgan ilk asarlar bir ovozli qo‘sinq namunalari bo‘lib, ular asta sekin ikki qo‘l bilan chalish uchun mo‘ljallanadi. Ikki qo‘l orasida taqsimlangan cholg‘u kuyini yanada aniq tushunish uchun sekin tempda kuyning she’riy matnini qo‘sinq qilib kuylash juda foydalidir.

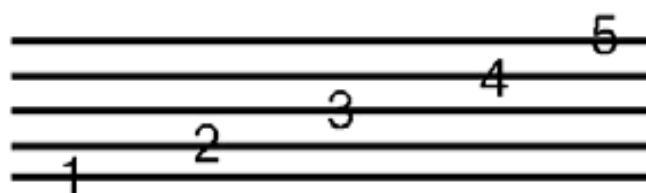
Musiqiy tovushlar va fortepiano klaviaturasi bilan tanishuv.

Musiqada 7 ta asosiy tovushlar bo‘lib, ular – “do, re, mi, fa, sol, lya, si” deb nomlanadi. Biror bir klavishni bosganimizda jaranglaydigan tovush ushbu klavishning nomini belgilaydi, ya’ni klavish ham xuddi tovush kabi «do», «sol» va hokazo deb nomlanadi.



Do, re , mi, fa, sol, lya, si.

Musiqada tovushlarni yozishda beshta chiziqdan foydalaniladi, ular «*nota yo‘li*» deb nomlanadi. Chiziqlar pastdan tepaga qarab sanalib, undagi doyra (dumaloq) shaklida yozilgan belgilar nota deb ataladi.



Musiqada yetta nota bo‘lib, ular nota yo‘lining beshta chizig‘ida joylashadi va quyidagicha yoziladi:



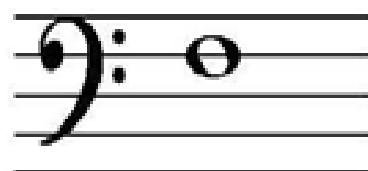
Do, re, mi, fa, sol, lya, si.

Musiqiy kalitlar. Kalit maxsus belgi bo‘lib, u nota chiziqlarining biriga qo‘yiladi hamda muayyan balandlikdagi tovushlarning o‘rnini aniqlaydi. Kalit nota yo‘lining boshiga qo‘yiladi. Fortepiano asarlarini yozish uchun ikki xil kalitdan foydalilaniladi. Har bir notaning nomi – nota yo‘lining boshida turgan kalitga qarab belgilanadi.

Bu **skripka kaliti** – uning aylanasi ikkinchi chiziqdan yoziladi va nota yo‘lida sol tovushini ochganligi sababli **sol kaliti** yoki **skripka kaliti** deb ataladi.



Bu **bas kaliti** – uning aylanasi to‘rtinchchi chiziqdan yoziladi va nota yo‘lida fa tovushini ochganligi sababli **fa kaliti** yoki **bas kaliti** deb ataladi



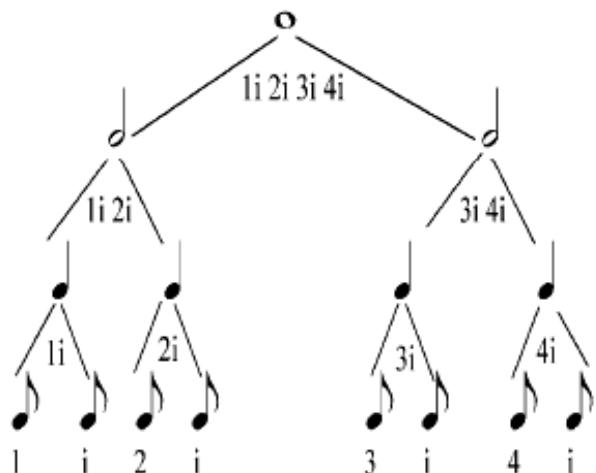
Birinchi oktava

Ikkinchi oktava

Kichik oktava

Katta oktava

Notalarning cho‘zimi



Butun nota 1i, 2i, 3i, 4i sanog‘iga sanaladi

Yarim nota 1i, 2i sanog‘iga sanaladi

Chorak nota 1i sanog‘iga sanaladi

Nimchorak nota 1 yoki i sanog‘iga sanaladi

Mavzuni mustahkamlash uchun savol va topshiriqlar

1. Musiqiy savodxonlikka doir nazariy bilimlaringizni mustahkamlash.
2. Bir va ikki qo‘lda ijro etish uchun mashq va kuy namunalarini o‘rganib kelish.

2-ma’ruza: Musiqa asarlar taxlili.

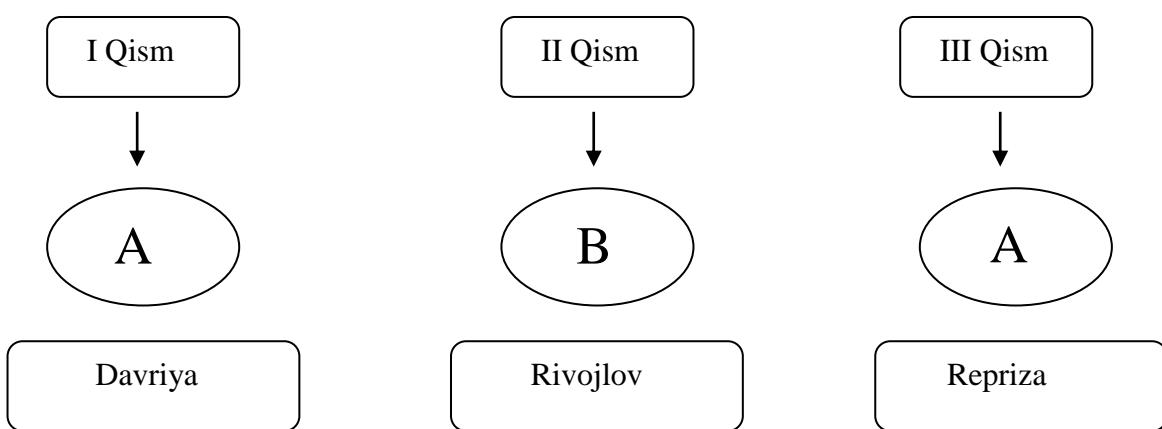
Reja

1. Tokkata.
2. Preljudiya «Sado»
3. Preljudiya «Sog’inch»
4. Preljudiya «Bag’ishlov»

Tokkata

Asar oddiy uch qismli shaklda yoritilib, a-moll (lya minor) tonalligida yozilgan. Asarning xarakteri sharqona va milliy ruhda tarranum etilgan. Janrga muvofiq asarda allegro tempning ifodalanishi, tokkata janriga mansub kompleks komponentlari (etyudli, texnikali, chaqqonlik, tez va aniq harakatlar shakli) ni qo’llanilishi, janrga xos ruhiyatini gavdalantirlishi, I qismning birinchi davriyasida namoyon bo’layapti, shu bilan birga ikkinchi davrida og’ishmalar yordamida modulyatsion o’zgarishlar bilan kuy rivojlanib, keyingi qismga ya’ni II-qismga juda katta kontrast bilan o’tmoqda. Albatta kontrastlik musiqaviy

tempga, tonallik hamda ladafunktsionalik tuzilmalar bilan keskin o'zgarishlarida namoyon bo'lmoqda. II Qism ya'ni o'rtaliq, tempning andante rubato ya'ni erkin ijro agogika musiqaviy termin tamoyilini qo'llanilishi asarni lirik chekinishiga turtki berib, kuchli farqlanishiga sabab bo'lmoqda. Ushbu qismda musiqiy melizmlar: trellar, forshlaglar, mordentlardan foydalanish milliy musiqamiz unsurlariga xos bo'lgan ohanglar bilan ifodalaniladi. Poco piu mosso ya'ni katta rivojlov, jarayoni dramatik holatlar, keskin dinamik burilishlar shu qatorda kuyning avj nuqtasi juda mag'rurlik bilan jo'shqinlantirilgan. III-qism repriza ya'ni takrorlov oynasimon ko'rinish bilan berilgan ya'ni birinchi qismning ikkinchi davriyasidan takrorlanib, so'ng birinchi qism takrorlanib, asarning tugallanishida kuchli gliss va dissonansakkordan foydalanilgan. Asarda shijoat, jo'shqinlik, chaqqonlik muhim rol o'ynaydi Shabl tuzilma ko'rinishi



Prelyudiya «Sado»

Ikki davriyadan iborat bo'lgan shabl oddiy qisqli shabl deb ataladi. Musiqaviy ta'rifga asosan ushbu asar oddiy ikki qisqli shaklda G-dur (sol major) tonalligida yozilgan. Ushbu asarda ishlatilgan jumlalar no kvadratli unsurda berilgan. I qism birinchi davriyada asar juda noziklik musiqaviy bo'yoqlar bilan tasvirlangan. Prelyudiya sostenuto (salobatli) tempida berilgan bu esa mavzu g'oyasini ya'nada jilolantiradi, o'lchov 4/4 va 5/4 bilan almashinib melodianing kengaytirilishi uni yaxlitligini ta'minlaydi. Ilk berilgan ikki takt kirish vazifasini o'taydi, asarning keyingi 8 ta taktlari kirish mavzusidagi musiqaviy matodan

olingan bo'lib, musiqachi ko'nglini to'lqinlantiradi. Shuni aytish mumkinki, asarda major va minor tonliklarining miks qilingan jihatlarini ham tinglash mumkin.

Masalan:

Shuningdek keskin hayajonli kulminatsion nuqtasi ya'ni 11 taktda juda shiddatli tarzda, ff dinamikasida ko'rsatilgan. 14 taktda kuy ohistalanib, lirk chekinish bilan ikkinchi eng yuqori nuqtasida I qism tugallanadi. II-qismda asar ritmik suratlar yani trellar va melodiyalarning o'zgarishi, kuyning ifoda vositalari yordamida lirk holatlarni mavjlanishi, rivojlanishi, dinamik ko'rinishlarning ma'noli harakati bilan yoritilgan asarning ikkinchi davriyasi milliy musiqamizga yaqin bo'lgan musiqiy nolalar, nozik ohanglar taronasi ta'siri ostida keng dramatik lirk lavhalar bilan sug'orilgan. Shuni aytish lozimki, asar janr jihatidan miniatyuralik xislatlarni ham o'zida sezilarli namoyon etadi. Ijrochi asarni tahlil qilishda uni muxlislarga ijro etishda ijrochidan noqulaylik tug'dirmaydi.

Prelyudiya «Sog'inch»

Asarni tahlil qilganimizda oddiy uch qismli shaklni ko'rishimiz mumkin. Asarning badiiy mazmun mohiyati lirk estrada ohanglar jilosida, zamonaviy va ko'tarinki ruhda yozilganligi bilan boshqa asarlardan farqlanadi. Asarni ijro etishda pianinochi musiqiy estetik did va chuqur musiqiy his talab etiladi. I qism: kirish ya'ni «Rezyume» 5 taktdan iborat musiqiy tuzilma sekvensiya tarzda namoyon bo'ladi.

Moderato ♩ =100

I qismida melodiya sezilarli darajada farqlanib turadi lirik holatlarni shu bilan birga romantik oqimdag'i kompozitorlar musiqiy ruhiyatini aks etib milliy estrada yo'naliشining qorishilgan ohanglar va qochirimlarini ko'rishimiz mumkin. II qismni tahlil qilganimizda musiqiy g'oya kompozitor nuqtai nazarida umum insoniy musiqa xususiyatlarini shuningdek buyuk kompozitorlar F.Shopen F.Mendelson kabi fundamental romantik davr ijodkorlar uslubi sintez qilingan. II qism keskin temp, tonal, garmonik faktura, musiqaviy mato, lad, tembr va og'ishmalar yordamida keskin farqlanadi.

II qismda yashirin polifonik tarzda mavzu ko'rinishini ko'rishimiz mumkin:

Prelyudiya «Bag'ishlov»

Asar a-tonal tonalligida yozilgan bo'lib, murakkab uch qisqli shaklda yaratilgan. Prelyudiya badiiy obrazi kompozitor ichki kechinmalari bilan sug'orilgan, nafis umum insoniy ohanglar, romantik musiqiy davrga xosdir. Asarning noan'anaviyligi shundan iboratki asarning boshlang'ich tonaligi no odatiy tonnalikda yozilgan ya'ni si-minor (h-moll) da asar boshlanib, asarni yakuni E dur (mi-major) da tugaydi. Bu holat kompozitor g'oyasi uning o'ziga xosligi va betakrorligidadir. Asar og'ishma va modulyatsion jihatlari bilan kuyda

keskin musiqaviy bo'yoqlari bilan ajralib turadi. I qism takt oldi va 4/4 o'lchovida boshlanib, musiqaviy faktura deyarli sekvensiya harakatida namoyon bo'lib, yashirin polifonik holatida yuqorigi ovozlarda mavzu monodik tarzda ifodalilaniladi. Asarning birinchi davriyasida 4/4 o'lchovning keskin 7/8 o'lchoviga almashinib rit. nota bilan 7 taktli birinchi davriya bilan tugallanadi.

Ikkinci davriya ham 7 taktli davriyadan tashkil topib 4/4 o'lchovidan 5/4 o'lchoviga o'tiladi bu esa kuyning ma'lum darajada kirish qismini anglatadi. Temp avval allegro 130 ko'rsatkichga teng bo'lsa keyingi etapda 140 ko'rsatkichda farqlanib, ushbu qismning rivojlanishi o'lchovlarning tez-tez o'zgarishi bilan qo'llaniladi. Kuy og'ishmalar yordamida o'sib modulyatsiyalar bilan o'zgarib mavjlanib yuksaklik sari intilib nozik lirk dramatik holatlarni o'zida mujassam etadi, shuningdek, 42 takt ritmik o'zgarishlar bilan boshlanib, bo'glovchi sifatida kuzatiladi. II qism I qismdan keskin farqlanadi jumladan temp (Meno mosso), tonalik dis moll (re diyez minor), musiqiy faktura, garmoniya, lad, badiiy obraz, mavzu, musiqa ifoda vositalari va hokazolar. II qismning o'zi ikki qismdan iborat (a-b). Birinchi ya'ni (a) qismda melodiya lirk ravon mp dinamik ko'rinishda rivojlanib, yuqoriga tomon kuyning dinamik harakati kuchayib ff ga keladi. Ikkinci ya'ni (b) qismda o'lchov o'zgarib vajohatli tusga kirib ritm va metr almashinib kuyning avj nuqtasida yakunlanadi. III qism repriza ya'ni I qismning takroridir. Oxirgi 2 takt arpedjioli harakatda E dur (mi major) tonaligida yakunlanadi.

Mavzuni mustahkamlash uchun savol va topshiriqlar

1. Tokkata nima?
2. Prelyudiya nima?
3. Prelyudiya «Bag'ishlov»ni tahlil qiling?

3-ma'ruza: Pyesa (DeSCH) va Ballada

Reja

1. Pyesa.
2. Ballada

Pyesa:

Ushbu asar buyuk jahon kompozitori D.Shostakovich motivi asosida yaratilgan. Berilgan musiqaviy matoni harfiy tizimda ko'rib chiqsak D harfi (re) tovushni,  eS (mi bemol) tovushni, C (do) tovushni, H (si) tovushni beradi bularni umumiylig' yig'sak DeSCh D.Shostakovich bo'ladi. Ushbu tushunchani mualliflik belgi, motiv, o'zining tonlar kombinatsiyasining monogrammasidir desak mubolag'a bo'lmaydi. Demak, asar III qismli murakkab shaklda bo'lib, I qism o'tkir drammatik holatlarni o'zida mujassam etib, kuchli dinamik, dissonansakkordlarni keskin qo'llanilishi, garmoniyaning izchilligi, fakturaning keng diapozonda qo'llanilishi, baslarning o'zaro kurashishi yaxlit bir revolyutsiyani o'zida singdiradi. Asarning badiiy mazmun mohiyati shiddatli urush kuchli janglar bilan tasvirlangan. II qism, I qismga nisbatan sezilarli darajada kuchli kontrastni sodir etib, undagi mavzu lirik chekinishga qarab harakatlanadi.

Moderato con anima. ♩ = 80

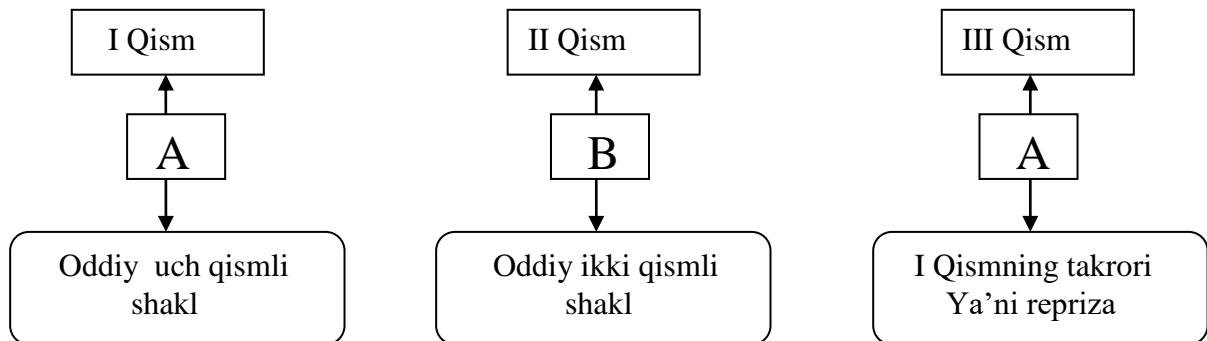


Undagi mavzu milliy va zamonaviy ohanglar bilan qovushilgan va ularni to'lqinlanish bezaklari mumtoz kolorit baxsh etadi. Pyesani ijro etishda ovoz talqinlariga erishish uchun qator o'ziga xos uslubga qattiq rioya qilish maqsadga muvofiq bo'ladi. Chunki barmoqlarning to'g'ri ishlatalishi, kaft harakatini kerakli

nuqtaga yo'naltirishi, cholg'uning pedali yordamida kuchli dinamizatsiya va avj nuqtasi, qolaversa, musiqaviy urg'uga katta e'tibor bermoq kerak bo'ladi. Kuyning rivojlanishi keskin kurashlar dinamik avj nuqtasida keladigan, ulkan va dahshatli «Maestoso» III qismga tegishlidir kompozitsion nuqtai nazarda g'oyani chuqur yoritishda kuyda mag'rurlik va ruhiy buyuklik kashf etilgan.

Ballada

Mazkur asar murakkab uch qisqli shaklda yozilgan bo'lib, iztirob, dard, mungli, qaygu, lirik va dramatik holatlarni o'zida mujassam etgan. Biz asarni umumiy holatini musiqiy tuzilma orqali anglashimiz mumkin.



Asar epik xarakterlar bilan boshlanib, lirik dramatik holatlarni o'zida qamrab olib melodiyaning teranligi, real hayotiy dostonlar, hikoyalar zamirida bunyod etilgan obrazdir. I qism «A» oddiy uch qisqli shakl bo'lib, «A» (a) sokinlik ya'ni andante tempda ko'rsatilgan undagi mavzu skripka cholg'usi tembrni aks etib noziklik hayajonli voqeliklar bilan sug'orilgan. «A» (b) allegro tempida kutilmagan musiqiy ohanglar bilan limo-limdir. «A» (c) temp sur'ati tezlashib musiqa to'lqinlanib rivojlanib, zo'rayib avj nuqtasiga to'xtaladi. II qism «B» jumla va davriyalar umumiy yaxlit bir qismlarni tashkil etadi. Davriyalar (a va b) ni templar yozilganligiga qarab farqlashimiz mumkin. III qism repriza ya'ni repriza o'zgartirilmagan holatda III qismga yakun yasaydi. Ushbu asar buyuk rus kompozitori pianinochi, dirijyor S.V.Raxmaninovning asarlari ta'siri ostida yaratilgan.

Asar kantilena va epik holatlarda sayqal topganini ko'rishimiz mumkin.



Mavzuni mustahkamlash uchun savol va topshiriqlar

1. Pyesa nima?
2. Ballada nima?

4-ma’ruza: Polifoniya va tovush ijrosi ustida ishlash.

Reja

1. Polifoniya
2. Ovozosti polifoniya
3. Qarama-qarshi ovozlar polifoniysi
4. Tovush ijrosi ustida ishlash
5. Etyud

Polifoniya - yunoncha poli-ko‘p, fone-tovush, ovoz – ko‘p ovozli musiqa turi, har biri alohida mustaqillikga ega bo‘lgan, bir necha kuyning garmonik qo‘silib, murakkablashib rivojlanishidir. Polifoniyadagi ovozlar turli ohang intonastiya, ritm, avj - kulminastiya, intonastiya, kadanslar va hatto dinamik tuslar va tembrlarida bo‘lishlaridan qat’iy nazar, bular qo‘silib bir umumiy eshitilishga bo‘ysunadilar. Musiqa tuzilishida polifoniyaning ahamiyati juda muhim, chunki bundagi kuy, ritm, lad va garmoniyalar o‘zaro uzviy bog’liq holda rivojlanadi. Shuning uchun musiqa janrlarining turli shakllari - fuga, invenstiya va kanon va boshqalarda polifonik tuzilishlar qo‘llaniladi.

Polifonik pyesalarni o’rganish ansambl hissini tarbiyalashda, o’ziga xos dialogda musiqiy hamkorni tinglash va eshitish ko’nikmalarini hosil qilishda muhim asos bo’lib xizmat qiladi. Bundan tashqari polifonik asarlar nozik musiqiy

eshitish qobiliyatini kuychanlik tarafdan ham shakllantirishga yordam beradi. Bu asarlarni o’rganishda avval har bir ovoz ustida alohida, hamma shtrixlarni bajargan holda, to’g’ri artikulyatsiyaga erishib ishslash, so’ngra esa ovozlarni birlashtirish maqsadga muvofiqdir. Asarlarda polifoniylar ovozosti, qarama-qarshi, imitastion yozuvda uchraydi.

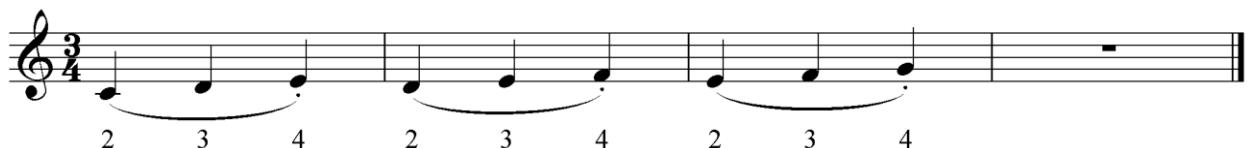
Ovozosti polifoniya – asosiy ovoz rivojlanib, qolganlari u qadar mustaqillikga ega bo‘limgani holda asosiy ovozga tobe bo‘ladi. Ayrim hollarda bu ovozlar muayyan o‘zgarishlar bilan takrorlab, u bilan paralel ravishda rivojlanadi. Bundan boshqa hollarda esa bu ovozlar asosiy ovozlardan farq qilib, umumiy rivoj konturlarida birlashishi mumkin. Har qaysi hollarda ham ovoz osti polifoniysi melodik rivojning umumiy kuylanishini kengaytirishga xizmat qiladi.

Qarama-qarshi ovozlar polifoniysi - melodik boshlovchilikning turli ovozlarda rivojlanishidir. Natijada ovozlar navbatma-navbat oldingi o‘ringa chiqadi.

Tovush ijrosi ustida ishslash.

Fortepiano cholg‘usi o‘ziga xos xususiyatga ega. Unda ijro etishda tovushni tiniq, ravon ijro etish uchun ularning imkoniyatlarini nazariy va amaliy jihatdan bilish hamda ularda ijro etish ko‘nikmalarini o‘zlashtirish talab etiladi. Ijro etilayotgan asarlarni qismlarga va qismlarni jumla va frazalarga bo‘lish orqali musiqaning aniq ijro etishga erishiladi. Bir nechta musiqiy jumladan esa asarning qismi paydo bo‘ladi. Yangi asarlarni o‘zlashtirish jarayonida har bitta fraza, jumla uchun alohida tovush kuchi talab etilishi mumkin.

Etyud — fransuzcha “etude” — “o‘rganish”, “mashq” ma’nosini anglatadi. Etyud – texnik xarakterdagi asar yoki yakunlangan musiqiy tuzilmadagi mashqdir. Siz uni o‘rganish jarayonida ustozingiz ko‘magida notalarni ovozingizni chiqarib sanab, ritmiga qarsak bilan jo‘r bo‘lib, o‘rganishingiz mumkindir.





O'ng qo'l



Chap qo'l



Etyudlarni ijro etishda barmoqlarni to‘g‘ri olinishiga, shtrixlarni aniq va to‘g‘ri bajarilishiga e’tibor qarating. Ularni o‘rganishda o’n oltitalik notalar gruppirovkasini 1, 4, 8 va xokazo tovushlariga to‘xtab ijro etib o‘rganish ham yaxshi samara beradi.

Mavzuni mustahkamlash uchun savol va topshiriqlar

1. Polifoniya nima?
2. Qarama-qarshi ovozlar polifoniyasini ta’riflang?
3. Etyud nima?

5-ma’ruza: Fortepiano pedagogikasining paydo bo’lishi va rivojlanishi

Reja

1. Fortepiano pedagogikasi paydo bo’lishi davri.
2. Pianinochini tarbiyalash.

Sinfda yakka tarzda o’tkaziluvchi darslar o’quv-tarbiyaviy ishning asosiy shakli hisoblanadi. Fortepiano o’qituvchisiga xuddi mutaxassislikdan dars beruvchi o’qituvchi singari talabani professionallik qirralarini rivojlantirish

vazifasi yuklanadi. Fortepiano sinfidagi o'quv-tarbiyaviy jarayonning samaradorligi ko'p jihatdan o'qituvchi va o'quvchining o'zaro munosabatlari bilan bog'liq, ya'ni ishonch, hurmat, qiziqtira olish kabilar nazarda tutiladi.

O'qituvchi o'z talabalariga nisbatan talabchan bo'lishi, o'quv jarayonida umummusiqiy bilim doirasini doimiy tarzda orttirib borishi, intizomga e'tibor berishi kerak. Fortepiano o'qituvchisi talabalarning mutaxassislik bo'yicha ustozi va boshqa fanlardan dars beruvchi o'qituvchilar bilan doimiy muloqotda bo'lishi maqsadga muvofiqdir. Fortepiano sinfida, xuddi mutaxassislik sinfidagi kabi talabaning dunyoqarashi ahamiyatli darajada shakllanadi.

Ushbu ish natijasi fortepiano uchun asarlardan iborat bo'lgan repertuar va musiqiy adabiyot tanlashga bog'liq. U talabaning musiqiy-nazariy va mutaxassislikdan olgan bilimlarini chuqurlashtirishga yordam beradi.

O'zbekiston kompozitorlarining asarlarini ijro repertuariga kiritish pedagogik ishning muhim uslubiy yo'nalishidir. Talaba va o'quvchilarga o'zbek mualliflarining asarlaridagi milliy ohanglarni tinglash va anglash, har birining yakka, o'ziga xos ijodiy qirralarini topish va ajrata bilish ko'nikmalarini hosil qilinishida yordam berish kerak. Bunda o'zbek, rus va Yevropa kompozitorlarining eng sara asarlari o'rganiladi va natijada talabaning ma'naviy tarbiyasiga ham ma'lum ma'noda ta'sir ko'rsatiladi.

Fortepiano sinfida olib boriladigan o'quv-tarbiyaviy ishning muhim bo'lmlaridan biri talabalarning madaniy-o'quv faoliyatidir. Tarbiyaviy ishning shakllaridan biri talabalar kontsertining muhokamasidir. Bunda talabada ijrochilikka nisbatan tanqidiy nazar paydo bo'ladi va mustaqil tarzdagi o'qituvchilik faoliyatiga ham ma'lum darajadagi tayyorgarlik boshlanadi.

Fortepiano kursi bo'yicha o'quv jarayonining ko'rsatkich darajasi asosan darsning tashkiliy tomonlari bilan bog'liq. O'quv-tarbiyaviy ishning olib borilishi ta'lim jarayonining mazmuni, shakli, uslubini aniqlab beradi. Talabalarning o'zlashtirish darajasi asosan o'quv rejasing maqsadga yo'naltirilgan tarzda tuzilganligi bilan uzviy bog'liq. Unda aniq pedagogik vazifalar belgilanib berilishi lozim: talabaning individual qirralari, tayyorgarlik darajasi, musiqiy

materialni o'rganish ketma-ketligi va hokazo. Ijro repertuariga o'zbek va klassik asarlar, shuningdek xorijiy kompozitorlarning turli shakl, mazmun, uslubdagi badiiy jihatdan yuksak asarlari kiritilishi kerak.

Ushbu o'quv qo'llanmaning bosh maqsadi shundan iboratki, talabada fortepiano cholg'usida mustaqil tarzda amaliy ish olib borish ko'nikmalarini hosil qilish, professional darajasida faoliyatini olib borish uchun zarur ijroviy ko'nikmalarni rivojlantirish.

Asosiy vazifalar quyidagilardan iborat: fortepiano ijrosi borasida avvalgi bosqichlarida olingan mavjud ko'nikmalarini mustahkamlash va yanada rivojlantirish; turli davr va uslubdagi asarlarni chuqur idroklash va ijro talqinini yaratish, notadan o'qiy bilish, jo'rnavozlik va transpozitsiya qilish ko'nikmalarini yanada takomillashtirish. Qo'yilgan vazifalarning bajarilishi o'quv jarayonining asosiy muammolari yechimini hal etishda ahamiyatlidir.

Fortepiano pedagogikasi paydo bo'lishi davri XVIII asrda Evropada fortepiano o'zidan oldingi «cholg'ular qiroli» - klavesinni mutlaqo siqib chiqarib, uning o'rnini egallagan paytdan deb hisoblash mumkin. O'sha davrlardan, fortepiano pedagogikasi o'zining eng yuqori cho'qqisiga chiqdi. Buning sababi esa, u klavesinda ijrochilik gullab yashnagan davrdan klavir pedagogikasi, u orqali esa uyg'onish davri organ - klavir pedagogikasidan ko'p narsalarni olganligi bilan izohlanadi. Shunday qilib, fortepiano pedagogikasini klavishli cholg'ularda ijro qilishning ko'p yillik rivojlanish bosqichlaridan biri deb qarash mumkin.

Bu bosqichlarning har biri o'ziga xos xususiyatga egadir. Klavishli – torli cholg'ular - klavir, keyinchalik esa fortepianoda o'qitish ancha zamonlardan buyon musiqiy ta'lif - tarbiya maqsadlariga xizmat qilar edi.

Organ - klavir pedagogikasining asosini tashkil qiluvchi g'oya, har tomonlama rivojlangan, ijodiy fikrlovchi shaxsni - ijod va ijro qiluvchi, ta'lif beruvchi musiqachi kasbining yaxlit qirralari bo'lgan kompozitor, pedagog va ijrochini tarbiyalashdir. Bu g'oya o'ta taraqqiy parvar bo'lib, keyingi

davrdagi ko'pgina musiqachilar faoliyatini ilhomlantirdi. Tabiiyki, har xil tarixiy davrlarda bu g'oyani aniq tushunish o'zgarib yangi mazmun bilan to'ldirib turilgan, bu esa pedagogik ish metodlari va shakllarining o'zgarishlariga olib kelgan.

Klavesinchilikning yuqori darajada gullab - yashash davri XVIII asrga to'g'ri keldi. Klavesin pedagogikasi uyg'onish davrining organ - klavir san'ati asosiy an'analarini yangi davr talabiga muvofiq davom qildirdi va rivojlantirdi. I.S.Bax o'z kitobining so'z boshida: klavirchi: har xil fantaziyalar ijod qila bilishi, berilgan mavzularni garmoniya va melodiyaning barcha qonuniyatlari asosida qayta ishlay bilishini, barcha tonalliklarda ijo qila olishini - ko'p sonli bemolli va diezli tonalliklar o'sha davrda amaliyotga endi kira boshlangan xoxlagan asarni darhol va bexato transpozitsiya qilishni va notadan o'qiy bilishni, general - bas bo'yicha jo'rnavozlik qila olishini sanab o'tgan edi. Sanab o'tilgan talablarni juda ham baland deb aytish mumkin emas. Ularni bajarish faqat ijrochilik va kompozitorchilik sohasida mustahkam ta'lim olgan musiqachigina eplay olishi mumkin bo'lib, ular har xil musiqa faoliyatlari uchun zarur ko'pgina amaliy ko'nikmalarni egallashga qaratilgan bo'lishi kerak edi. XVIII asr yaxshi klavirchisining ushbu ko'nikma va malakalarga ega bo'lganligi hozirgi davr musiqachisi tasavvurida deyarli erishib bo'lmas daraja bo'lib ko'rindi. Aslida esa, hozirgi davrda konservatoriya, musiqa fakultetlari, universitet musiqa bo'limlarini talabalari xohlagan asarni varaqdan o'qiy olishlari, xohlagan asarni xohlagan tonallikka transpozitsiya qilishlari, general basni tahlil qila olishlari va har fantaziyalarni improvizatsiya qila olishlar mumkin.

O'tgan davrlar pedagogikasining katta yutuqlari sirini ijodiy o'quvchi shaxsini ertadan va reja bo'yicha tarbiyalab, uni musiqa asbobida ijo qilish bilan bog'lab olib borilganligi va pedagogik jarayon o'ta faolligi bilan izohlash mumkin. Shu o'rinda, I.S.Baxning pedagogik faoliyatini esga olish o'rinnlidir. Ma'lumki, u o'zining inventsiyalarini yaratar ekan, o'quvchi oldiga:

nafaqat ikki ovozda sof ijro qila olishi va undan keyin uchta partiya bilan yaxshi va to'g'ri muomala qila olish, shu bilan bir paytda yaxshi fikrlashni o'zlashtirish va yana shuningdek, kompozitsiya uchun salmoqli tayyorgarlikka ega bo'lish kabi katta vazifalarni qo'yari edi. Agar o'quvchi o'zining oldin olgan barcha musiqiy tarbiyasi bilan muallifning ijodiy laboratoriyasiga go'yoki kirib ketgan bo'lsa, bu pyesalarni ijro qilish qanchalik darajada muvaffaqiyatli bo'lishini tasavvur qilish qiyin emas. Bu esa shaxsiy ijodiy izlanishlar uchun rag'batlantiruvchi kuchdir.

Fortepiano cholg'usining boshqa klavishli cholg'ularidan ajralib chiqishi, musiqa san'ati taqdirida chuqur o'zgarishlar davri bo'ldi. Asta-sekin kompozitor, pedagog ijrochi kasblari orasida ajralish ro'y bera boshladi. Bu esa musiqa asarlari mualliflari o'zlarining ijodiy g'oyalarini nota matnida to'liq ifodalay boshlashi, ijrochilar esa amalda kompozitsiya va improvizatsiya qilishdan mutlaqo holi bo'lganligi sababli ro'y berdi. Shu bilan bir paytda virtuozlizka bo'lgan qiziqish oqimi - ijrochilik mahoratini sayqallahsga nisbatan o'ta yuqori darajadagi talablarni qo'ydi. Bularning barchasi pedagog - musiqachilar diqqatini har xil kompozitorlik vazifalarini yenga oladigan musiqachini tarbiyalashdan, cholg'u asbobida ajoyib ijro qila oladigan virtuozlarni tayyorlashga qaratishga majbur qildi.

XIX asrning eng yaxshi pedagoglari texnikachilik sohasidagi musiqachini tarbiyalashda garmoniyaning yo'qolishiga olib kelayotgan burilishning xavfini sezib turar edilar. Ulardan ko'pchiligi bunga qarama-qarshi oldingi ta'llim tizimini qo'yishiga harakat qildilar. Masalan, 20 yildagi improvizatsiya bo'yicha qo'llanmada san'atning bu sohadagi rivoji virtuozi - pianinochining majburiyatini va bezagi deb yozilgan edi.

Pianinochini tarbiyalashning boshqa yo'nalishi - interpretatsiya muammosi, ya'ni muallif g'oyasini amalga oshirish ancha istiqbolli bo'lib ko'rindi. Bu yo'nalish, masalan, I.Gummel qo'llanmasida yaqqol ko'rindi. Shu bilan birga parallel ravishda pianinochini bir tomonlama virtuozlizka

o'qitishning tor yo'llarini kengaytirish muammolarini yechish usullari ham axtarib ko'rildi. Shu ma'noda F.List kabi novator musiqachining pedagogik faoliyati katta ahamiyatga egadir. Uning pedagog faoliyati, keng bilimli, o'zi ijro qilayotgan asarlar poetik mazmuniga chuqur kirib boruvchi va ularni o'z ijrosida tadbiq qila oluvchi musiqachini tarbiyalashga qaratilgan edi.

Hozirda fortepianoda ijro qilish san'ati eski maktablar davrlaridan ancha ilgarilab ketdi. Ko'plab yaxshi tayyorlangan o'qituvchi kadrlar yetishib chiqdi. Fortepianoda o'qitish metodikalari o'zgardi. Pedagog va pianinochilar uchun bir qator bebaho qo'llanmalar yaratildi. Bir so'z bilan aytganda musiqiy cholg'ularda ommaviy o'qitishning sifat darajasi ancha yuqori darajaga o'sdi.

Lekin, bu hali bizning fortepiano amaliyotimizda bir qator kamchiliklar uchramaydi degan so'z emas. Bir qator muammolar o'zining yechilishini kutayotgan bo'lib, ular orasida o'z ahamiyati bo'yicha bиринчи о'rnlarda turadigan, oldindan meros bo'lib kelayotgan rivojlovchi ta'lim muammolaridir.

Shunday qilib, fikrlar kurashi, ilg'or badiiy g'oyalar to'qnashuvi va har xil regressiv tendentsiyalar jo'rligida hozirgi zamon pianinochi va pedagoglarga ta'lim berishning eng yaxshi tamoyillari yuzaga keldi.

Mavzuni mustahkamlash uchun savol va topshiriqlar

1. Fortepiano pedagogikasining paydo bo'lishi davri nechanchi asrlarga to'g'ri keladi?
2. Fortepianoda durdona asar yaratgan jahon va O'zbekiston kompozitorlarini ta'riflang?
3. O'zbekistonda ijod qilayotgan mohir fortepiano ijrochilarini ta'riflang.

II Bob. Amaliy mashg'ulotlar
Fortepiano asarlaridan namunalar

Etyud

K.Cherni

Allegro

1 3 5
5 1 3 2 1 2 5
9 1 1 2 5
13 1 3 2 1 2 5

Etyud

K.Cherni

Menuet

G.Gendel

Andante

Musical score for the first system of the Menuet. The key signature is one flat (B-flat). The time signature is common time (indicated by '3'). The piano part consists of two staves: treble and bass. The treble staff starts with a dynamic 'p' (piano). The bass staff begins with a note followed by a rest. Fingerings are indicated above the notes: 3, 5, 4, 5, 3, 2, 1. The bass staff has fingerings below the notes: 4, 2, 4, 2, 1, 1.

Musical score for the second system of the Menuet. The key signature changes to no sharps or flats. The time signature remains common time (indicated by '3'). The piano part consists of two staves. The treble staff has fingerings: 2, 1, 1, 4, 3. The bass staff has fingerings below the notes: 3, 1, 3, 1, 2, 1, 3.

Musical score for the third system of the Menuet. The key signature changes back to one flat (B-flat). The time signature remains common time (indicated by '3'). The piano part consists of two staves. The treble staff starts with a dynamic 'p'. The bass staff begins with a note followed by a rest. Fingerings are indicated above the notes: 9, 2, 1, 1, 4, 3.

Musical score for the fourth system of the Menuet. The key signature changes to no sharps or flats. The time signature remains common time (indicated by '3'). The piano part consists of two staves. The treble staff starts with a dynamic 'p'. The bass staff begins with a note followed by a rest. Fingerings are indicated above the notes: 13, 2, 1, 2.

"Kuy"

Andante $\text{♩} = 50$

A. Mansurov

The musical score consists of six staves of music, each with a different dynamic and tempo marking. The first staff starts with pp legato. The second staff begins with mp . The third staff starts with mf . The fourth staff begins with f . The fifth staff starts with p . The sixth staff ends with p .

1. Staff: pp legato (measures 1-2)

2. Staff: mp (measures 3-4)

3. Staff: mf (measures 5-6)

4. Staff: f (measures 7-8)

5. Staff: p (measures 9-10)

6. Staff: p (measures 11-12)

14

16

19

Vals

S.Maykapar

Allegretto

The sheet music consists of five staves of musical notation. The first staff starts with a dynamic **p** and a marking *grazioso*. The second staff begins with a dynamic **mp**. The third staff starts with a dynamic **p**. The fourth staff starts with a dynamic **f**. The fifth staff ends with a dynamic **p**.

8 15 22 28

Navro'z raqsi

D.Omonullayeva

Quvnoq

1

5

11

15

"Sehrli nay" operasidan parcha

V.A. Motsart

The musical score consists of two staves of piano music. The top staff uses a treble clef and common time, with dynamics *mf* and *p*. The bottom staff uses a bass clef and common time, with dynamics *p* and *p*. Measure 1 starts with eighth-note patterns. Measures 2-4 show sixteenth-note patterns. Measure 5 begins with eighth-note patterns. Measures 6-8 show sixteenth-note patterns. Measure 9 starts with eighth-note patterns, followed by measures 10-12 which feature eighth-note chords.

Turna

Ukrain xalq qo'shig'i

Moderato

The musical score consists of four systems of music for two staves (treble and bass). The key signature is one sharp. The tempo is indicated as **Moderato**. The score includes dynamic markings such as *mf*, *p*, and *f*, as well as various slurs and grace notes. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes.

Prelyudiya

F. Shopen

Largo *espressivo*

4 *sempre molto tenuto*

7

11

15 *stretto*

18

22

smorz

pp

Sonata

D. Scarlatti

Andante ♩ = 104

Sheet music for piano, five staves:

- Staff 1 (Treble): Measure 1-3. Dynamics: *p*. Measure 4: *tr*.
- Staff 2 (Bass): Measures 1-3. Measure 4: *p*. Measures 5-6: *mf*. Measure 7: *tr*.
- Staff 3 (Treble): Measures 1-3. Measures 4-5: *p*. Measure 6: *pp*. Measure 7: *tr*.
- Staff 4 (Bass): Measures 1-3. Measures 4-5: *tr*. Measure 6: *pp*. Measure 7: *tr*.
- Staff 5 (Treble): Measures 1-3. Measures 4-5: *tr*. Measures 6-7: *mf*. Measure 8: *tr*.

Measure 13: *A tempo ♩ = 104*. Dynamics: *p*, *pp*, *poco rit.*, *3*, *p*.

16

cresc.

mf

19

mf

3

21

p

tr

3

23 (tr)

mf

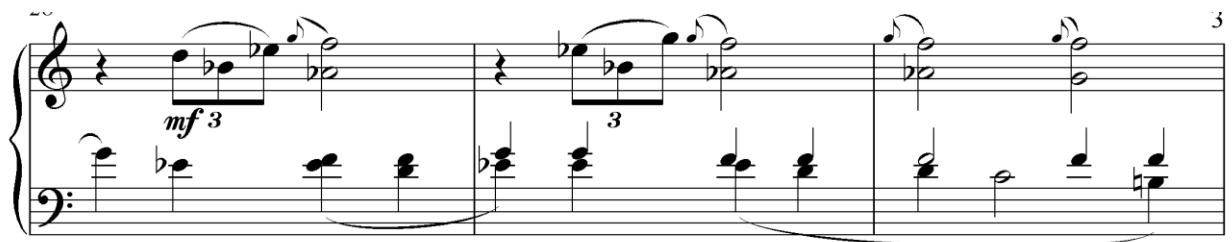
tr

3

25

3

3



Musical score page 34, measures 33-34. Treble and bass staves. Measure 33: Treble staff has sixteenth-note pairs with grace notes, bass staff has eighth-note pairs. Measure 34: Treble staff has sixteenth-note pairs with grace notes, bass staff has eighth-note pairs.

Musical score page 34, measures 35-36. Treble and bass staves. Measure 35: Treble staff has sixteenth-note pairs with grace notes, bass staff has eighth-note pairs. Measure 36: Treble staff has sixteenth-note pairs with grace notes, bass staff has eighth-note pairs.

Musical score page 34, measures 37-38. Treble and bass staves. Measure 37: Treble staff has sixteenth-note pairs with grace notes, bass staff has eighth-note pairs. Measure 38: Treble staff has sixteenth-note pairs with grace notes, bass staff has eighth-note pairs.

Musical score page 34, measures 39-40. Treble and bass staves. Measure 39: Treble staff has sixteenth-note pairs with grace notes, bass staff has eighth-note pairs. Measure 40: Treble staff has sixteenth-note pairs with grace notes, bass staff has eighth-note pairs.

"Mart"

Yil fasillari turkumidan.

P.I Chaykovskiy

Andantino espressivo

1
6
10
15
20

un pochettino piu mosso

24

poco rit..

A tempo

27

32

37

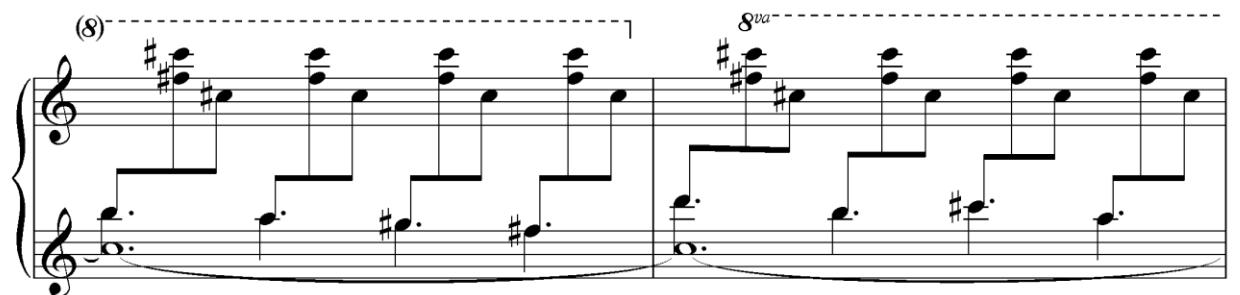
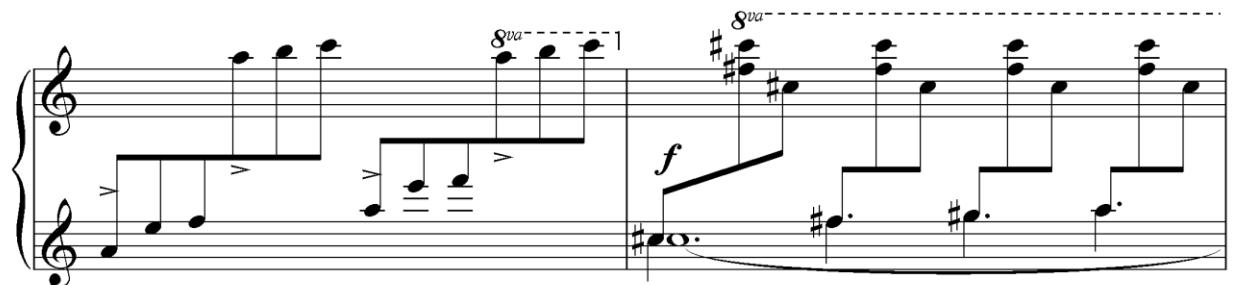
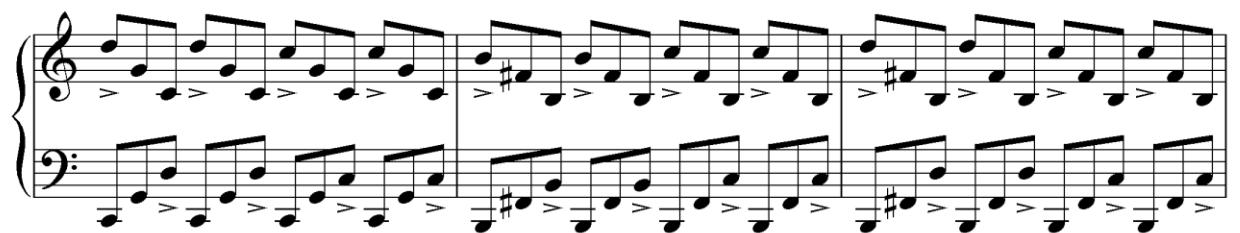
42

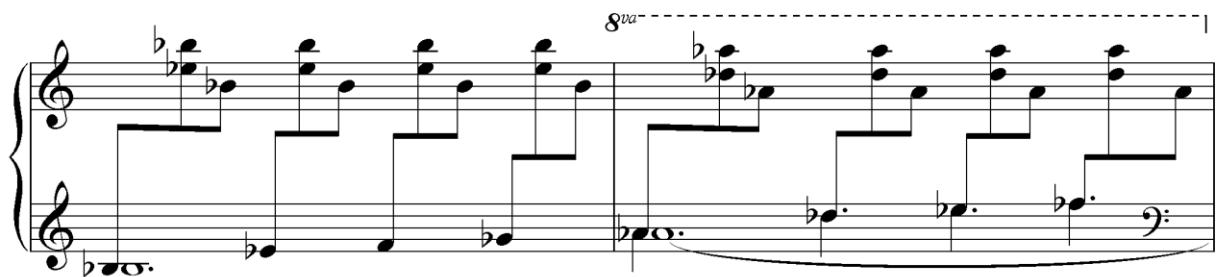
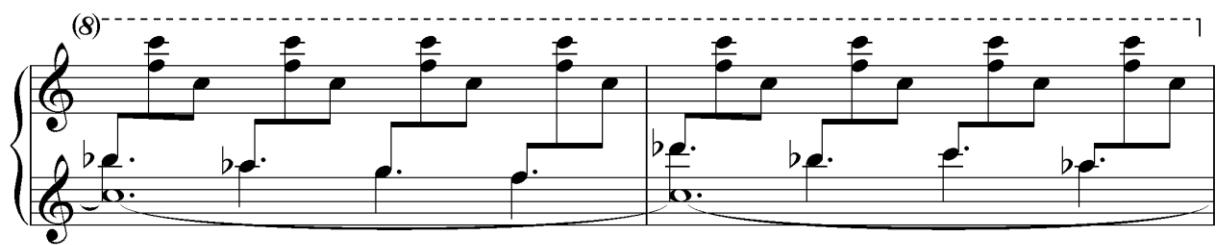
Tokkata

F. Nazarov

Allegro $\text{♩} = 120$

The musical score consists of five staves of music for two voices. The top staff uses a treble clef and 12/8 time signature, starting with a dynamic of *mf*. The second staff uses a bass clef and 12/8 time signature. The third staff uses a treble clef and 12/8 time signature. The fourth staff uses a bass clef and 12/8 time signature. The fifth staff uses a treble clef and 12/8 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, with dynamics such as *cresc.* and *decresc.* The notation includes vertical bar lines and measures separated by vertical bar lines.





Andante rubato
p con animato

<img alt="Staff 1: Treble clef, 2 flats, dynamic tr. Staff

(8)

8va

f

cresc.

Poco più mosso

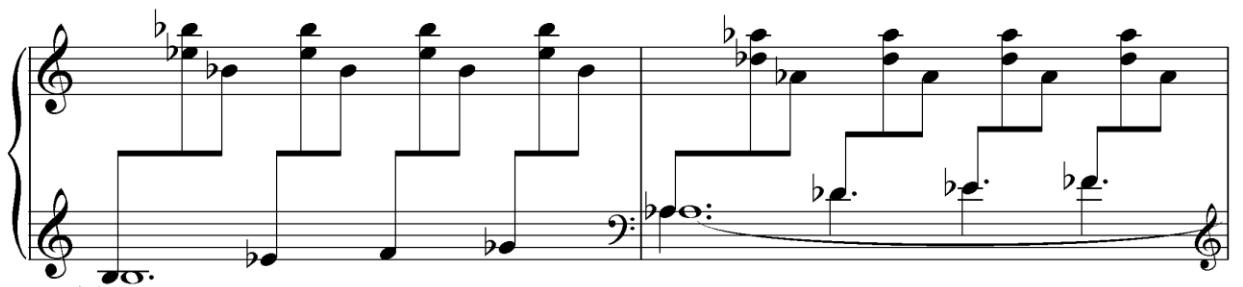
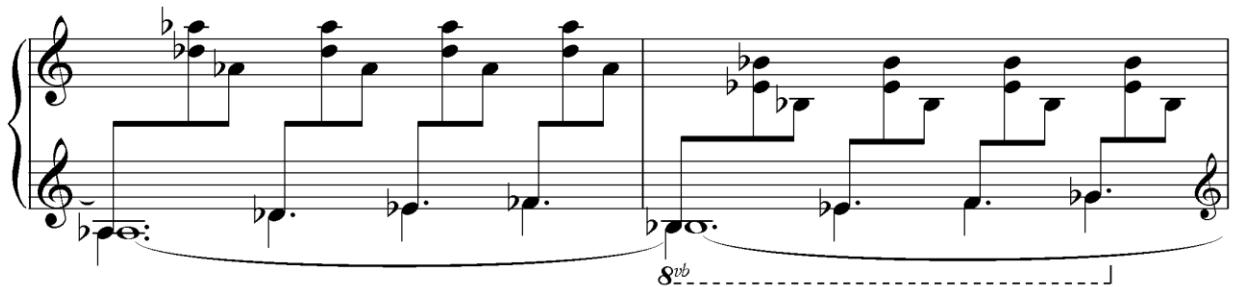
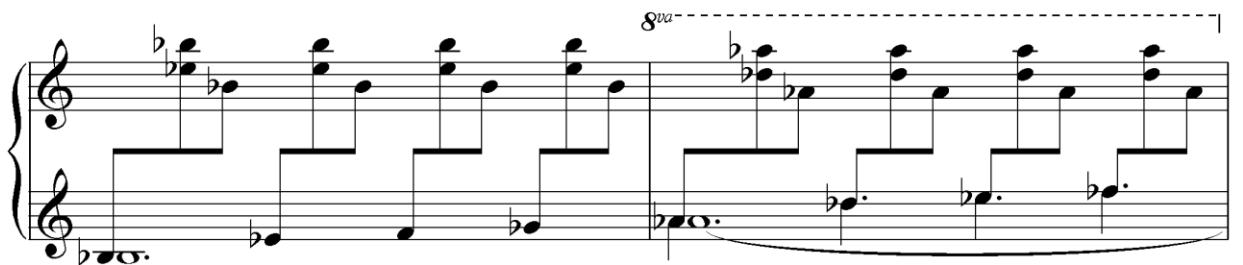
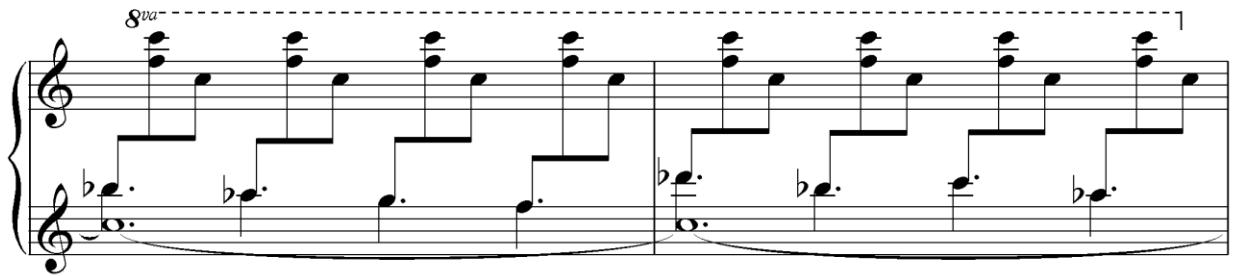
sempre più ff

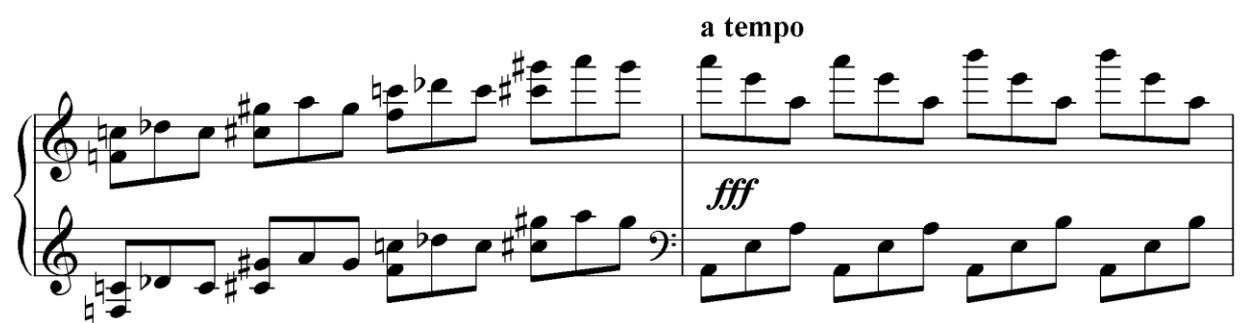
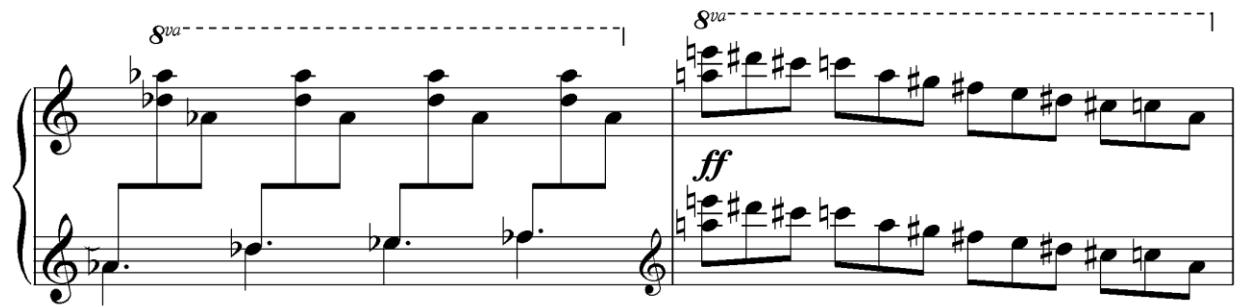
marcato

3

Musical score for piano, divided into five staves:

- Staff 1:** Treble and bass staves in 3/4 time. Features various chords and grace notes.
- Staff 2:** Treble and bass staves in 3/4 time. Includes dynamic markings like **fff** and 3.
- Staff 3:** Bass staff starts with a tempo change to **12/8**, marked **a tempo** and **glibr.**. The treble staff also changes to 12/8. Measures include **ff**.
- Staff 4:** Treble and bass staves in 12/8 time. Starts with **(8)** and ends with **8va**.
- Staff 5:** Treble and bass staves in 12/8 time. Starts with **(8)** and ends with **8va**.





The sheet music consists of five staves. The first four staves are identical, showing a continuous eighth-note pattern in G major. The fifth staff begins with eighth-note chords, followed by sixteenth-note patterns. Dynamic markings include ^{8va}, ^{8vb}, ^{gliss.}, ^{sffz}, and ^{8vb}.

Prelyudiya "Sado"

F. Nazarov

sostenuto = ♩ 80

The musical score consists of five staves of piano music. Staff 1 (measures 1-4) starts with a sustained note, followed by eighth-note pairs and chords. Staff 2 (measures 5-8) features sixteenth-note patterns with grace notes and dynamic markings like *mf* and *tr*. Staff 3 (measures 9-12) includes eighth-note chords and sustained notes. Staff 4 (measures 13-16) shows dense sixteenth-note patterns with dynamic *ff*. Staff 5 (measures 17-20) concludes with eighth-note chords and sustained notes.

18

20

23

26

28

Prelyudiya "Sog'inch"

(Asar Tamara Aleksandrovnaga bagishlanadi)

F. NAZAROV

Moderato $\text{♩} = 100$

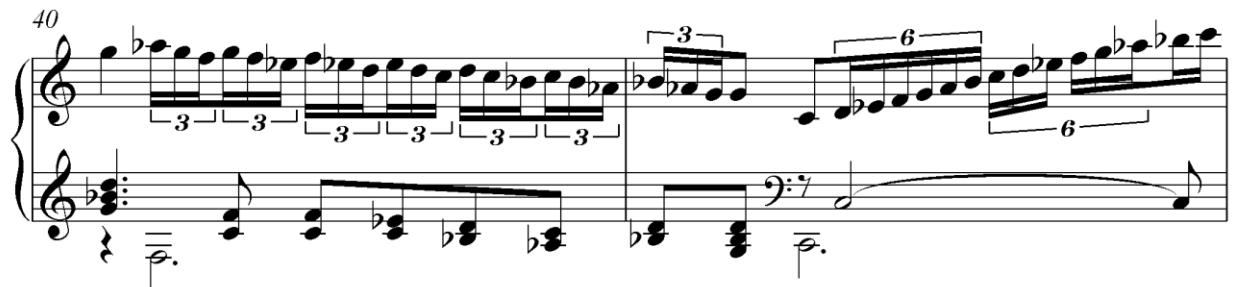
Musical score page 1. The score consists of two staves. The top staff is in treble clef, 4/4 time, and has a dynamic marking of **p dolce**. The bottom staff is in bass clef, 4/4 time. The music begins with eighth-note patterns in the treble clef staff, followed by a section with sixteenth-note chords in the bass clef staff.

Musical score page 2. The score continues with two staves. The top staff is in treble clef, 3/4 time, with a crescendo marking (*cresc.*). The bottom staff is in bass clef, 3/4 time. The music features eighth-note patterns in the treble clef staff and sixteenth-note chords in the bass clef staff.

Musical score page 3. The score continues with two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 3/4 time. The music consists of eighth-note patterns in the treble clef staff and sixteenth-note chords in the bass clef staff. A dynamic marking **mf** is present in the bass clef staff.

Musical score page 4. The score continues with two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 3/4 time. The music features eighth-note patterns in the treble clef staff and sixteenth-note chords in the bass clef staff.

Musical score page 5. The score continues with two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 3/4 time. The music consists of eighth-note patterns in the treble clef staff and sixteenth-note chords in the bass clef staff. Measure numbers 21 and 56 are indicated above the staves.



42

Moderato $\text{♩} = 100$

rit.

46

$8va$

49

Allegro $\text{♩} = 150$

ff

52

ff

54

ff

56

 58

 60

 62

 64

 66

68

70

72

74

rit.

Moderato $\text{d} = 100$

76

p

79

Prelyudiya "Bag'ishlov"
(Zaxro Muxammedjanovaga bag'ishlanadi)

F.Nazarov

Allegro ♩ = 130

<img alt="Musical score for Prelyudiya 'Bag'ishlov' by F. Nazarov. The score consists of five staves of music for piano. Staff 1 (treble) has eighth-note patterns with dynamics 'mf'. Staff 2 (bass) has sustained notes. Staff 3 (treble) has eighth-note patterns. Staff 4 (bass) has eighth-note patterns. Staff 5 (treble) has eighth-note patterns. Measure 1 ends with a fermata over the treble staff. Measure 2 begins with a bass note. Measure 3 begins with a bass note. Measure 4 begins with a bass note. Measure 5 begins with a bass note. Measure 6 begins with a bass note. Measure 7 begins with a bass note. Measure 8 begins with a bass note. Measure 9 begins with a bass note. Measure 10 begins with a bass note. Measure 11 begins with a bass note. Measure 12 begins with a bass note. Measure 13 begins with a bass note. Measure 14 begins with a bass note. Measure 15 begins with a bass note. Measure 16 begins with a bass note. Measure 17 begins with a bass note. Measure 18 begins with a bass note. Measure 19 begins with a bass note. Measure 20 begins with a bass note. Measure 21 begins with a bass note. Measure 22 begins with a bass note. Measure 23 begins with a bass note. Measure 24 begins with a bass note. Measure 25 begins with a bass note. Measure 26 begins with a bass note. Measure 27 begins with a bass note. Measure 28 begins with a bass note. Measure 29 begins with a bass note. Measure 30 begins with a bass note. Measure 31 begins with a bass note. Measure 32 begins with a bass note. Measure 33 begins with a bass note. Measure 34 begins with a bass note. Measure 35 begins with a bass note. Measure 36 begins with a bass note. Measure 37 begins with a bass note. Measure 38 begins with a bass note. Measure 39 begins with a bass note. Measure 40 begins with a bass note. Measure 41 begins with a bass note. Measure 42 begins with a bass note. Measure 43 begins with a bass note. Measure 44 begins with a bass note. Measure 45 begins with a bass note. Measure 46 begins with a bass note. Measure 47 begins with a bass note. Measure 48 begins with a bass note. Measure 49 begins with a bass note. Measure 50 begins with a bass note. Measure 51 begins with a bass note. Measure 52 begins with a bass note. Measure 53 begins with a bass note. Measure 54 begins with a bass note. Measure 55 begins with a bass note. Measure 56 begins with a bass note. Measure 57 begins with a bass note. Measure 58 begins with a bass note. Measure 59 begins with a bass note. Measure 60 begins with a bass note. Measure 61 begins with a bass note. Measure 62 begins with a bass note. Measure 63 begins with a bass note. Measure 64 begins with a bass note. Measure 65 begins with a bass note. Measure 66 begins with a bass note. Measure 67 begins with a bass note. Measure 68 begins with a bass note. Measure 69 begins with a bass note. Measure 70 begins with a bass note. Measure 71 begins with a bass note. Measure 72 begins with a bass note. Measure 73 begins with a bass note. Measure 74 begins with a bass note. Measure 75 begins with a bass note. Measure 76 begins with a bass note. Measure 77 begins with a bass note. Measure 78 begins with a bass note. Measure 79 begins with a bass note. Measure 80 begins with a bass note. Measure 81 begins with a bass note. Measure 82 begins with a bass note. Measure 83 begins with a bass note. Measure 84 begins with a bass note. Measure 85 begins with a bass note. Measure 86 begins with a bass note. Measure 87 begins with a bass note. Measure 88 begins with a bass note. Measure 89 begins with a bass note. Measure 90 begins with a bass note. Measure 91 begins with a bass note. Measure 92 begins with a bass note. Measure 93 begins with a bass note. Measure 94 begins with a bass note. Measure 95 begins with a bass note. Measure 96 begins with a bass note. Measure 97 begins with a bass note. Measure 98 begins with a bass note. 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$\frac{1}{2}$ = 140

marcato *cresc.*

5

4

3

4

3

4

3

4

A musical score for piano, consisting of four staves of music. The top three staves are in common time (indicated by '4') and the bottom staff is in 2/4 time (indicated by '2'). The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of the fourth measure of each staff. The music features eighth-note patterns with vertical stems and small 'v' markings above them. Measure numbers 1 through 12 are present above the staves. The score concludes with a repeat sign and the instruction '8va' (octave up) above the bottom staff.

8va

p

8va

cresc.

8va

poco rit..

mf

3

3 3

3

3 3 3 3

3

Meno mosso $\text{♩} = 80$

Sheet music for piano, two staves. Treble staff: dynamic *mf*, instruction *legato*. Bass staff: dynamic *mp*. Measures 1-3.

Sheet music for piano, two staves. Treble staff: dynamic *mf*. Bass staff: dynamic *mp*. Measures 4-6.

Sheet music for piano, two staves. Treble staff: dynamic *mf*. Bass staff: dynamic *mp*. Measures 7-9.

Sheet music for piano, two staves. Treble staff: dynamic *mf*. Bass staff: dynamic *mp*. Measures 10-12.



Musical score page 2. The top staff starts with a dynamic *cresc.*. The bottom staff continues from the previous page. The music consists of four measures. Measure 1: Treble staff has eighth-note pairs (B, D#) and (D#, F#). Bass staff has sixteenth-note pairs (G, B) and (B, D#). Measure 2: Treble staff has eighth-note pairs (C, E) and (E, G). Bass staff has sixteenth-note pairs (A, C#) and (C#, E). Measures 3-4: Both staves show continuous sixteenth-note patterns.

Musical score page 3. The top staff starts with a dynamic *f*. The bottom staff continues from the previous page. The music consists of three measures. Measure 1: Treble staff has eighth-note pairs (C, E) and (E, G). Bass staff has sixteenth-note pairs (A, C#) and (C#, E). Measure 2: Treble staff has eighth-note pairs (D, F#) and (F#, A). Bass staff has sixteenth-note pairs (B, D#) and (D#, F#). Measure 3: Treble staff has eighth-note pairs (E, G) and (G, B). Bass staff has sixteenth-note pairs (C, E) and (E, G). Measure 4: Treble staff has eighth-note pairs (F, A) and (A, C#). Bass staff has sixteenth-note pairs (D, F#) and (F#, A).

Musical score page 4. The top staff starts with a dynamic *fff*. The bottom staff continues from the previous page. The music consists of five measures. Measure 1: Treble staff has eighth-note pairs (G, B) and (B, D#). Bass staff has sixteenth-note pairs (E, G) and (G, B). Measure 2: Treble staff has eighth-note pairs (A, C#) and (C#, E). Bass staff has sixteenth-note pairs (F, A) and (A, C#). Measure 3: Treble staff has eighth-note pairs (B, D#) and (D#, F#). Bass staff has sixteenth-note pairs (G, B) and (B, D#). Measure 4: Treble staff has eighth-note pairs (C, E) and (E, G). Bass staff has sixteenth-note pairs (A, C#) and (C#, E). Measure 5: Treble staff has eighth-note pairs (D, F#) and (F#, A). Bass staff has sixteenth-note pairs (B, D#) and (D#, F#).

$\text{J} = 150$

f marcato *cresc.*

The musical score consists of five staves of music for harp, arranged vertically.
 Staff 1 (Treble clef) and Staff 2 (Bass clef) both begin in G major (no sharps or flats).
 Staff 3 (Treble clef) begins in G major and transitions to A major (one sharp).
 Staff 4 (Treble clef) begins in A major.
 Staff 5 (Treble clef) begins in A major and includes a dynamic instruction *rit.* (ritardando) and a performance instruction *sforzando* (*sforz.*).
 The music features various note heads with vertical stems and horizontal dashes, indicating rhythmic values.
 Measures are separated by vertical bar lines, and a repeat sign with a circled '3' is present in the middle section.
 Dynamics include *p* (pianissimo), *pp* (pianississimo), and *f* (fortissimo).

Pyesa (DeSCH)

F Nazarov

Allegro $\text{♩} = 100$

8va

f

8va

f

8va

8vb

8va

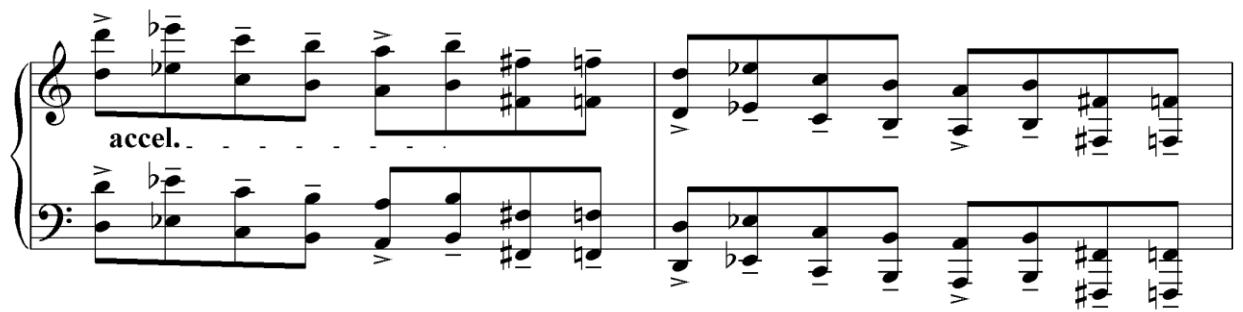
1

8va

(8)

8vb

f



Musical score page 2. The top two staves continue in common time. The key signature changes to two sharps. The first staff has a dynamic marking 'cresc.'. The second staff has a dynamic marking 'ff'.

Musical score page 3. The top two staves show a treble clef and bass clef respectively, both in common time. The key signature changes to one sharp. The first staff has a dynamic marking 'ff'. The second staff has a dynamic marking 'ff'.

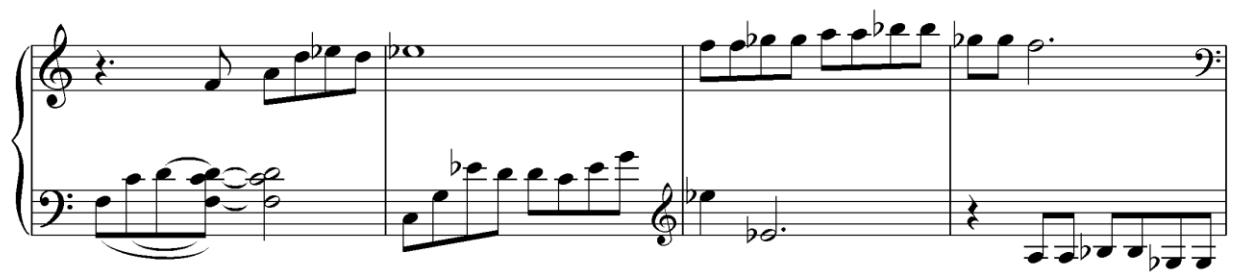
Musical score page 4. The top two staves show a treble clef and bass clef respectively, both in common time. The key signature changes to one sharp. The first staff has a dynamic marking 'ff'. The second staff has a dynamic marking 'ff'.

Musical score page 5. The top two staves show a treble clef and bass clef respectively, both in common time. The key signature changes to one sharp. The first staff has a dynamic marking 'ff'. The second staff has a dynamic marking 'ff'.

(8)

Moderato con anima. $\text{♩} = 80$

mp



Musical score page 73, measures 5-8. The score consists of two staves. The top staff is in bass clef and has a dynamic marking of *pp*. The bottom staff is in treble clef. Measure 5: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Measure 6: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Measure 7: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs. Measure 8: Bass staff has eighth-note pairs. Treble staff has eighth-note pairs.

Musical score page 73, measures 9-12. The score consists of two staves. The top staff is in bass clef and has a dynamic marking of *mp*. The bottom staff is in bass clef. Measure 9: Bass staff has eighth-note pairs. Measure 10: Bass staff has eighth-note pairs. Measure 11: Bass staff has eighth-note pairs. Measure 12: Bass staff has eighth-note pairs.

Musical score page 73, measures 13-16. The score consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.



Agitato

Musical score page 74, measures 5-8. The top staff is in treble clef, G major (two sharps), and 4/4 time. It features eighth-note patterns and dynamics *ppp* followed by *cresc.* The bottom staff is in bass clef, C major (no sharps or flats), and 4/4 time. It features eighth-note patterns.

Musical score page 74, measures 9-12. The top staff is in treble clef, G major (two sharps), and 4/4 time. It features eighth-note patterns. The bottom staff is in bass clef, C major (no sharps or flats), and 4/4 time. It features eighth-note patterns.

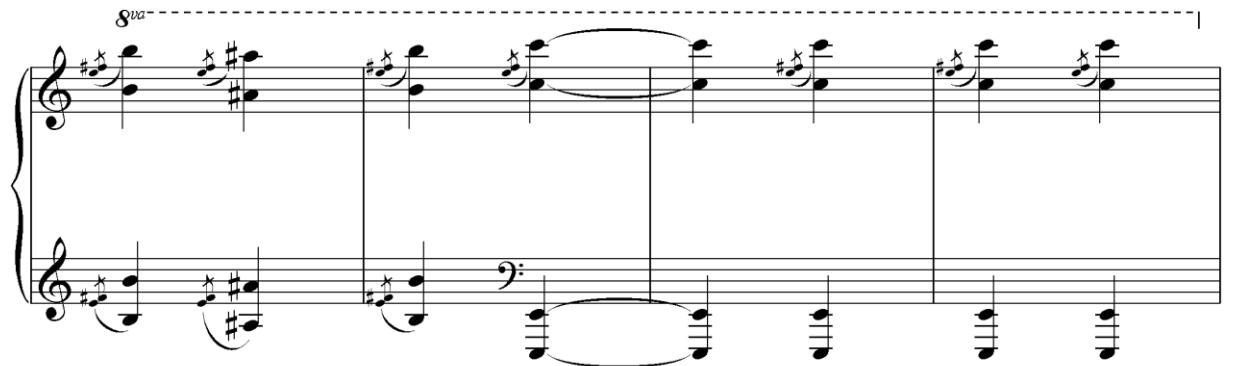
Musical score page 74, measures 13-16. The top staff is in treble clef, G major (two sharps), and 4/4 time. It features eighth-note patterns. The bottom staff is in bass clef, C major (no sharps or flats), and 4/4 time. It features eighth-note patterns.

(8)

Musical score page 74, measures 17-20. The top staff is in treble clef, G major (two sharps), and 4/4 time. It features eighth-note patterns. The bottom staff is in bass clef, C major (no sharps or flats), and 4/4 time. It features eighth-note patterns.

(8)

(8)



Musical score page 1, measures 5-8. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 5: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C#). Bass staff has eighth-note pairs (B, D), (A, C), (G, B). Measure 6: Treble staff has eighth-note pairs (E, G#), (F, A), (G, B). Bass staff has eighth-note pairs (C, E), (D, F#), (E, G#). Measure 7: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C#). Bass staff has eighth-note pairs (B, D), (A, C), (G, B). Measure 8: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C#). Bass staff has eighth-note pairs (B, D), (A, C), (G, B).

Musical score page 1, measures 9-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 9: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C#). Bass staff has eighth-note pairs (B, D), (A, C), (G, B). Measure 10: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C#). Bass staff has eighth-note pairs (B, D), (A, C), (G, B). Measure 11: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C#). Bass staff has eighth-note pairs (B, D), (A, C), (G, B). Measure 12: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C#). Bass staff has eighth-note pairs (B, D), (A, C), (G, B).

Musical score page 1, measures 13-16. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 13: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C#). Bass staff has eighth-note pairs (B, D), (A, C), (G, B). Measure 14: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C#). Bass staff has eighth-note pairs (B, D), (A, C), (G, B). Measure 15: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C#). Bass staff has eighth-note pairs (B, D), (A, C), (G, B). Measure 16: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C#). Bass staff has eighth-note pairs (B, D), (A, C), (G, B).

Maestoso

6/4 *ff* 3 3

6/4 *ff* 3 3

6/4 *ff* *ff* *ff*.

3 3 3 8va

3 3 3 4/4

3 3 3 4/4

3 3 3 4/4

5 *8va*

 7 (8)

Ballada

F. Nazarov

Andante

poco piu andante

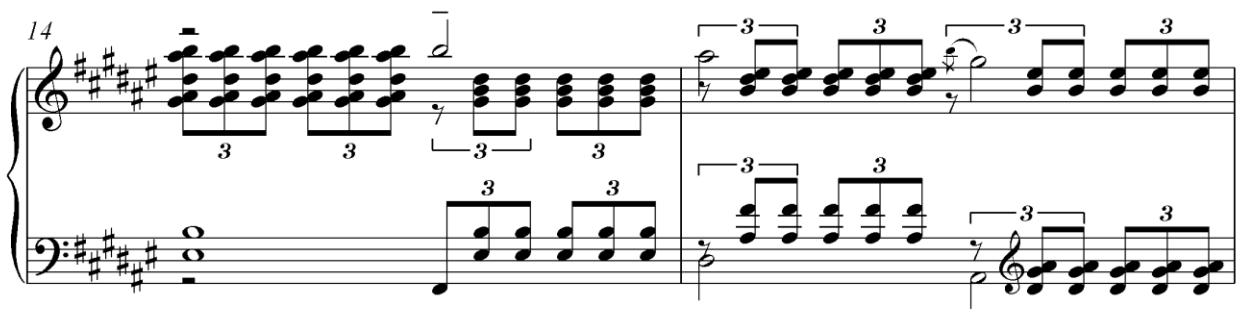
4

6

9

12

8va



A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of seven sharps. The music consists of sixteenth-note patterns. Measure 16 starts with a sixteenth-note cluster with a '3' below it, followed by a sixteenth-note cluster with a '3' below it, then a sixteenth-note cluster with a '3' below it, then a sixteenth-note cluster with a '3' below it. The right hand continues with a sixteenth-note cluster with a '3' below it, followed by a sixteenth-note cluster with a '3' below it, then a sixteenth-note cluster with a '3' below it, then a sixteenth-note cluster with a '3' below it.

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of seven sharps. The music consists of sixteenth-note patterns. Measure 18 starts with a sixteenth-note cluster with a '3' below it, followed by a sixteenth-note cluster with a '3' below it, then a sixteenth-note cluster with a '3' below it, then a sixteenth-note cluster with a '3' below it. The right hand continues with a sixteenth-note cluster with a '3' below it, followed by a sixteenth-note cluster with a '3' below it, then a sixteenth-note cluster with a '3' below it, then a sixteenth-note cluster with a '3' below it.

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of seven sharps. The music consists of sixteenth-note patterns. Measure 20 starts with a sixteenth-note cluster with a '3' below it, followed by a sixteenth-note cluster with a '3' below it, then a sixteenth-note cluster with a '3' below it, then a sixteenth-note cluster with a '3' below it. The right hand continues with a sixteenth-note cluster with a '3' below it, followed by a sixteenth-note cluster with a '3' below it, then a sixteenth-note cluster with a '3' below it, then a sixteenth-note cluster with a '3' below it.

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of seven sharps. The music consists of sixteenth-note patterns. Measure 22 starts with a sixteenth-note cluster with a '3' below it, followed by a sixteenth-note cluster with a '3' below it, then a sixteenth-note cluster with a '3' below it, then a sixteenth-note cluster with a '3' below it. The right hand continues with a sixteenth-note cluster with a '3' below it, followed by a sixteenth-note cluster with a '3' below it, then a sixteenth-note cluster with a '3' below it, then a sixteenth-note cluster with a '3' below it.

Allegro $\text{♩}=180$

24 rit.

26

Più mosso

28

31

34

37

rit.

mf

=200

40

44

48

51

55

 59

 63

 67

 71

75

79

83

87

91

95

99

103

107 (8)

109 (8) - 1

111

113

115

117 *tranquillo*

119

123

3

3

126

3

3

128

3

130

3

132

3

134

x 3

136

3

138

x 8 8

140

p

142

x 8 8

144

146

148

150

153

156

160

163

più fff

166

8va

Presto
♩=250

173 (8) -

177

181

185

189

Andante con moto

193

rit.

f

197

199

201

203

205

207

209

211

213

215

217

219

221

224

227

230

233

8va

235

238

241

241

3 3 3 3 3 3

3 3 3 3 3 3

244

rall.

3 3

3 3 3

3 3 3

246

3 3 3

3 3 3

ppp

8 8

8 8

XULOSA

Yetuk sozanda va xonanda sifatida barkamol ijodkor bo'lish barcha zamonlarda inson aql-zakovati, musiqa ilmi tushunchalari yo'naltirilgan eng muhim soha sifatida qarashgan. V. A. Suxomlinskiy musiqa tarbiya –bu musiqachi tarbiyasi emas, inson tarbiyasidir, shunday ekan, hozirgi kelajak avlodni tarbiyalashda san'at muhim o'rinni tutadi. San'at insonparvarlik va odamiylik hamkorligi ruhida uning hissiyotini o'stirishda yordam berib, ijodkorlik qobiliyatini rivojlantiradi.

Mazkur o'quv qo'llanmada keltirilgan musiqa asarlari va ularning nazariy tushunchalari XXI asr kompozitorlarining bugungi kunda olib borayotgan ijodiy izlanishlari, zamonamiz ruhidagi va milliy musiqamiz ohanglarini keng targ'ib etgan holda, xalqimiz o'tmishi, va ertasi madaniyati timsolidir. Berilgan asarlar ijrochilarimiz tomonidan kutilgan va kutilayotgan fortepiano uchun yangi ijod namunalari demakdir. Jonajon O'zbekistonimizning mustaqilligi 28 yoshni qarshi oldi shu davr mobaynida fortepiano ijrochiligidagi kompozitorlarimiz tomonidan qator asarlar yaratilib nashrga berilmoqda ammo bu yetarlicha emas. Shu boisdan biz ularni respublikamizda targ'ib va tashviq qilish ishlarini keng ko'lamda olib borishimiz darkor. Kerak bo'lsa ushbu musiqiy mahsulotlarni jahon bozorlariga olib chiqishda tashabbus ko'rsatishimiz zarur. Ushbu asarlarda ijrochilar har tomonlama mohir ijrochi bo'lib shaklanishida, har bir asar o'z hissasini salmoqli qo'shami. Jumladan: texnik mahoratni o'stirishda, badiiy asarlarni chuqur his etishda, kompozitor asarlarning uslub va garmoniyasini farqlashda, musiqa janr tushunchalarini chuqur anglashda, musiqa asar tahlili faniga oid ya'ni musiqa shakl tushunchasini nazariy shuningdek amaliy ko'rsatma tushunchalarini rivojlantirishda xizmat qiladi. Respublikamizda serunum ijod etayotgan musiqachilarimiz o'zimizning milliy kompozitorlarimiz qalamiga mansub asarlarni davlat ta'lim dasturlarida shakllantirish maqsadga muvofiq.

Yosh kompozitor Farxodjon Nazarov 2019 yil Termiz davlat universiteti magistratura bo'limi musiqa ta'lim va san'at mutaxassisligi bo'yicha o'qishga kirib, talabalik yillari o'zining ijodiy va ilmiy izlanishlarini davom etmoqda.

Bastakor yoshlari o'rtasida o'tkazilgan barcha tanlovlarda faol qatnashib omma e'tiborini o'ziga jalg etdi. Uning ijodiga mansub asarlardan fortepiano uchun yozilgan tokkata, ballada va bir qator pyesalar, ovoz va fortepiano uchun bir qator romanslar Z.Furqat g'azallariga 2 ta romans, M.Yahyo she'riga "Bu hayot" nomli romansi, acapella xori uchun 2 ta asar, aralash xor va fortepiano uchun "Ona vatanim" qo'shig'i, katta simfonik orkestr uchun uvertyura-fantaziya, bastakorning bir qator asarlari, O'zbekiston davlat konservatoriysi hamda musiqa akademik litseylari va musiqa maktablarida bo'lib o'tgan kontsertlarda ijro qilinib, tinglovchilar tomonidan iliq kutib olinmoqda. U ijrochi kompozitor sifatida nafaqat yurtimizda balki chet davlatlarda muallif tomonidan ijro etilib, o'zbek kompozitorlik san'atini keng tarranum etmoqda, jumladan: Rossiyaning Moskva va Sankt-Peterburg, hamda Chernagoriya va Italiya davlatlarida ijro etilgan. Uning milliy musiqiy merosga nisbatan ehtiyotkorona munosabati bir ovozli o'zbek xalq musiqiy namunalarini garmoniyallashda va fortepiano cholg'usi yordamida tarranum etishda o'z tashabbuskorligini ko'rsatmoqda. F.Nazarov bugungi kunda mustaqil ijod qilish yo'llarini to'la o'rgangan holda, zamon ruhiga mos asarlar yaratishga qodir kompozitordir. F.Nazarovning fortepiano ijodiga to'xtaladigan bo'lsak, uning o'ziga xos uslubi, mazmun va mohiyati bilan ajralib turadi hamda asarlarning o'ziga xos shakli, mazmuni, dramaturgiyasi va albatta, badiiy g'oyasi mavjud. Asarlar o'zining xarakteri jihatdan kontsertlik holatini o'zida namoyon etadi. Uning fortepiano asarlari milliy mumtoz musiqalarimiz bilan sug'orilgan holda, milliy qadriyatlarimiz, shuningdek, sharq xalq musiqasi bilan xarakterlanadi.

Kompozitorning asarlari kuchli dramatik hamda falsafiy lirik holatlarni o'zida mujassam etgan. Asardagi mazmun va ohang sehri kishi qalbidan nozik joy egallyaydi. Mazkur asarlarni ijro etishda ijrochidan juda katta texnik mahorat talab etiladi. Shuningdek ijrochidan katta emotsional ruhiy tasavvurni qo'llash bilan kuy obrazini chuqr hissiyot bilan ifodalash talab etiladi. Kompozitor tomonidan asarlar pianistik hamda vertuoqlikni o'zida namoyon etadi.

Ushbu o'quv qo'llanmada keltirilgan asarlar ijrochilarning ma'naviy musiqiy ongiga qator yangi ijodiy g'oyalar bilan o'rtoqlashadi. Demak, har bir asarlarni ijro etishda ma'lum darajada ko'nikma va bilimga ega bo'lish bilan birga, ijro madaniyati saviyasiga, ijro sifatlariga, e'tibor berilsa, maqsadga muvofiq bo'ladi.

Glossary

Avj – (arab.-cho'qqi, baland) musiqa asarining eng yuqori cho'qqisi, pardasi.

Acappella (а капелла) – cholg'u jo'rligisiz kuylash.

Akkolada – (fransuzcha accolade–qavs bilan bog'lash) – ikkita yoki bir nechta nota yo'lidagi ijroni ko'rsatuvchi qavs.

Akkord – (ital.accordo fr.accord–birdamlik) – uch va undan ortiq tovushlarning bir vaqtida yangrashi.

Aksent – biror tovush yokiakkordni qattiq chalish.

Allegro – (allegro, ital.-jonli, xushchaqchaq) – musiqada tez va jonli ijo etilishining ko'rsatkichi.

Alteratsiya – (lot. alteration– o'zgartirish) musiqiy tovushlarning balandligini o'zgartirish.

Andante – (andante, ital. –piyoda yurmoq) – musiqada o'rtacha tezlikda ijo etilish ko'rsatkichi.

Animato (animato, ital–jonli) – musiqada jonli, hisli ijo etilish ko'rsatkichi.

Arpedgio – (ital. arpeggio, arpedgiare – arfada chalmoq) –akkordning yo'yilgan ijrosi, odatda, pastdan yuqoriga birin–ketin olingan tovushlari sadolantiriladi.

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

Ballet – sintetik sa'nat turlaridan biri, sahnada ko'rsatilgan badiiy asar asosan musiqa va xoreografiya vositalari bilan ifoda qilinadi.

Bastakor – monodiya uslubida asarlar yaratuvchi ijodkor.

Bekar – alteratsiya belgisi diyez yordamida yarim ton ko'tarilgan yoki bemol yordamida yarim ton pasaygan tovushlarni asil holiga qaytaradi.

Bemol – tovushlarni yarim ton pasaytirish belgisi.

Vals – ikki kishidan bo'lib, ohista o'ylanadigan raqs.

Variatsiya – musiqa asari mavzui, kuyi yoki jo'r qismining turlanishi.

Vokaliz – ashulachilar so'zsiz aytadigan mashq yoki etyudlar.

Vokalist – ashulachi.

Volta—bir nota yozuvida musiqa asarining ma'lum qismini, qayta takrorlashda turlicha tugatish uchun qo'yiladigan belgi.

Gamma—oktavadan kam bo'lмаган oraliqdagi tovushqatorning bir tekis ko'tarilishi yoki pasayishi.

Garmoniya— bir yo'la eshitilgan bir necha tovushlarning o'zaro bog'lanishda kelishi.

Gimn—badiiy – ramziy ma'noga ega asar, qo'shiq.

Glissando—bir tovushdan ikkinchi tovushga sirg'anib o'tish.

Davriya—tugallangan kichik bir musiqa tuzilishi bo'lib, bu turlicha kadanslar bilan tugallangan ikki jumlaning qo'shilishidan xosil bo'ladi.

Diapazon— ashulachining ovozi, cholg'u asbob, tovushqator, lad, kuy va boshqalarning tovush xajmi.

Diatonik yarim ton —tovushqatordagi ikki turli pog'onadan tuzilgan yarim ton bo'lib, kichik sekunda intervalini xosil qiladi.

Diyez—tovushlarni yarim ton yuqori ko'tarish belgisi.

Dinamika— musiqa tovushlarining qattiq—sekin ijro qilinishi.

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

Dissonans— tinglovchini bezovta qiluvchi, go'yo o'zaro qovushmagan tovushlar.

Janr— (frans.genre, lot. genus – tur, xil, urug') — musiqiy asarlar turlarini ifodalovchi ko'p ma'noli tushuncha.

Zatakt—takt oldi, to'la bo'lмаган boshlang'ich takt.

Interval— aniq balandlikka ega bo'lган ikki tovushning balandlik bo'yicha oralig'i.

Kadentsiya— (ital. cadenza, lot. cado— tushmoq, tugallanmoq) — yakunlovchi garmonik yo'ki melodik tuzilma bo'lib, musiqa asariga yo'ki uning lavhasiga tugallanganlik, yaxlitlik bag'ishlaydi.

Kakfoniya—musiqada nosozlik, qulqoqqa yoqmaydigan xunuk, yoqimsiz tovush.

Kamer musiqa—orkestr va xorlardan farq qiluvchi kichik bir to'da ijrochilar uchun yaratilgan cholg'u yoki vokal.

Kantata— (ital. cantata, lot.cantare – ashula aytmoq) — yiriq vokal cholg’u asari, ko’pincha yakka xonanda, xor va orkestr uchun.

Kapella—xor jamoasi.

Kanon (yun.kanon – qoida, nusxa) – bir kuyni imitatsiya asosida bir necha ovozda oldin-ketin qaytariladigan ko’povozli musiqa shakli.

Koda— (ital.coda, lot.cauda- dum) — musiqa asarining tonalligi va mazmun-g’oyasini tasdiqllovchi qo’shimcha xotima qismi.

Koloratura— kuyni turli mayday o’lchovdagi tovushlar bilan bezash.

Koloraturali soprano— ayollarning eng yuqori, virtuozi, o’ynoqi bazaklarga ega ovozi.

Kompozitor— musiqa asarini yaratuvchi ijodkor.

Konservatoriya— oliy musiqa o’quv yurti.

Kuy— musiqada bir ovozli tuzilma, badiiy tugallangan fikr, asosiy ifoda vositasi.

Lad – turli balandlikda bo’lgan tovushlarning o’zaro aloqasi.

Libretto –teatrga moslangan yirik musiqa asarining mukammal yozma matni.

Melodeklamatsiya – musiqa jo’rligida badiiy o’qish.

Modulyatsiya—musiqa asarida bir tonallikdan ikkinchi tonallikka ko’chish.

Motiv— musiqa mavzusini ifodalovchi kichik bir musiqa bo’lagi ohangi.

Musiqa— turli tuman tovushlar bilan badiiy obraz yaratib beruvchi, g’oyaviy-emotsional mazmunga ega bo’lgan san’atning bir turi.

Naqorat—ashulaning bir necha bor qaytariladigan qismi.

Nona—to’qqiz pog’ona kengligida bo’lgan interval, bu 9 raqami bilan ko’rsatiladi.

Nota yozuvi— musiqa tovushlarini yozib ko’rsatuvchi grafik belgilar yig’indisi.

Nuqta—nota va pauzalarning uzunligini oshiruvchi belgi.

Nyuans—tovush ohangdoshligi.

Opera— (ital.oper—a sar) – yirik musiqali sahna asari.

Operetta— (ital.operetta— kichik opera) – komediya janridagi musiqaviy sahna asari.

Orkestr—turli cholg'u asboblarda chaluvchi sozandalardan tuzilgan jamoa bo'lib, shu tarkib uchun yaratilgan musiqa asarini ijro etadi.

Partitura— ko'p ovozli musiqa asarining (orkestr, xor ansambl uchun) noya yo'zuvi.

Pionissimo—musiqa asarining juda sekin ijro etilishi.

Pitsikato—torli-kamonli cholg'ularda kamonsiz, barmoqlar bilan tirnab chalish uslubi.

Polonez (frans. danse polonaise— polyak raqsi)—qadimiy polyak raqsi.

Polifoniya— ikki va undan ortib, nisbatan mustaqil kuy va ovozlar uyg'ulnashuviga asoslangan ko'povozli musiqa turi.

Poema—uncha katta bo'lмаган lirik yoki hikoyaviy lirik xarakterdagi cholg'u musiqa asari, piesa.

Rapsodiya — xalq mavzularida erkin shakli yaratilgan cholg'u asar.

Registr — musiqa cholg'usi yo'ki xonanda ovozi bir tembriga ega bo'lgan diapazonning ma'lum bir qismi.

Rechitativ — vokal musiqaning bir turi bo'lib, intonatsiya va ritm jihatidan deklomatsiyali so'zga yaqin bo'ladi.

Ritm — (yun.rhythmos, lot.rheo— oqaman) — vaqt ko'rsatkichi.

Romans — ovoz va cholg'u jo'rligi uchun kamer ravon, sokin va mayinli vocal asar.

Rondo — bosh mavzuni bir necha bor, turli mazmundagi epizodlardan so'ng har doim qaytarilishidan tuzilgan musiqali shakli.

Royal — (frans.royal— qirolga xos, qirolniki) — torli urma klavishli musiqa cholg'u asbobi, fortepiano turidan eng kattasi.

Sekventsiya — kuy parchasi yo'ki ko'povozli tuzilmaning boshqa balandligida ketma-ket qaytarilishi.

Simfoniya—orquestr musiqasining etakchi janri.

Sinkopa — qattiq chalinadigan notaning odatdagi kuchli xissadan kuchsiz xissaga ko'chishi.

Syuita — bir necha qismlardan iborat bo'lgan cholg'u turqumi.

Takt – musiqiy lavha yo’ki asarning kuchli va kuchsiz hissasiga asoslangan metr birligi va o’ziga xos shakli. Nota yo’zuvida har bir metr birligidan so’ng takt chizigi qo’yiladi.

Tembr – tovush tusi xar– bir musiqa cholg’u asbobining yoki ashulachi ovozining o’ziga xos tovush harakteri.

Tonallik – ladning past- balandlig bo’yicha joylashuvi.

Tonika – laddagi eng turg’un pog’ona.

Transpozitsiya – tovushlarni boshqa balandlikka ko’chirish.

Trio – uch ijrochidan tuzilgan musiqiy ansambl.

Uvertyura – opera, balet, oratoriya, drama, kinofilm, va boshqalarning boshlanishi oldidan ijro etiluvchi cholg’u piesasi bo’lib, orkestr uchun yoziladi.

Unison – bir xil balandlikdagi ikki tovushning bir yo’la yangrashi.

Filarmoniya – yuksak badiiy musiqa asarlari va ijrochilik san’atining targ’ib etuvchi konsert tashkiloti.

Final – simfoniya, sonata, konsert, trio, kvartet va shu kabi ko’p qisqli musiqa asarlarining oxirgi qismi.

Folklor – xalq ijodiyotini ifodalovchi atama.

Fortepiano – (ital.forte–piano-qattiq-sekin) – klavishli torli musiqq chilg’ularining (royal, pianino) umumiy nomi.

Xor – vokal, xor musiqasini aytuvchi ijrochi jamoa.

Xromatizm – yarim tonli intervallar tizimi.

Chardash – venger xalq raqsi.

Engarmonizm – past-ballandligi bir xil, nomlanishi har xil bo’lgan tovush, interval,akkord yo’ki tonalliklar.

Test savollari

1. Non legato usuli qaysi tarkibni o’z ichiga oladi?

- A. Legato va stakkato *
- B. Stakkato va markato
- C. Markato va glissando
- D. Glissando va portamento

2. XVI asr bastakorlarining asarlari qaysi shakl musiqasida yo’zilgan?

- A. Kantata, Oratoriya, Messa
- B. Motet, Messa, Madrigal*
- C. Kantata, Oratoriya, Opera
- D. Messa, Rekviyem, Oratoriya

3. Tovush kuchini kuchaytirish berish belgisi- bu

- A. Diminuendo
- B. Kreshchendo*
- C. Sforzando
- D. Mezzo forte

4. vokal musiqa janri bo‘lib, tuzilishi bo‘yicha opera oratoriya yoki kantata tarkibida yakunlangan lavha sifatida, kuychanligi bilan ajralib turadi, yakkaxon xonanda tomonidan orkestr jo‘rligida ijro etiladi ?

- A. Sonata
- B. P’yesa
- C. Simfoniya
- D. Ariya *

5. - eng ommalashib ketgan bal raqslaridan biri. O‘rta va tez tempda, uch hissali o‘lchamda, juftliklarni sokin aylanmali harakati misolida namoyon bo’ladi.

A. Polka

B. Vals *

C. Jigo

D. Tango

6. Nota yozuvini amaliyotga kiritgan italyan musiqachisi kim?

A. Gvido de Aretsso*

B. Ramo

C. Motsart

D. Gilyom de Masho

7. XIV asrga kelib shakllangan “Yangi san’at” qanday nomlangan?

A. "Ars nova" *

B. Romantizm

C. Ars antique

D. Klassitsizm

8. (lot.-ko‘cha, iste’dod) - o‘z kasbining mahoratlari ijrochisi.

A. Maestro

B. Solist

C. Virtuoz *

D. Rassom

9. Niderland polifonik maktabi ustalari kimlar?

A. Dj. Palestrina, Dj. Gabriyeli

B. U. Byord va T. Talis

C. Y. Turnovskiy, K. Garant

D. G.Dyufai, I.Okegem, Ya.Obrext, J.Depre, O.Lasso *

10. "Barokko" so‘zining ma’nosi qanday?

- A. Lotin tilida "quvnoq" deb izoh etiladi
- B. Nemis tilida "jiddiy" deb izoh etiladi
- C. Italiany tilida "ajoyib", "g‘aroyib" deb izoh etiladi *
- D. Ingliz tilida "go‘zal" deb izoh etiladi

11. I.S. Bax va G.F. Gendel, Pyorsell, Monteverdi ijodi uslubi.

- A. Rokoko
- B. Romans
- C. Syuita
- D. Barokko *

12. Musiqiy asarda tanaffus vaqtি?

- A. Pauza *
- B. Prem’era
- C. Antrakt
- D. Interval

13. Oratoriya bu...?

- A. Xor uchun mo‘ljallangan ikki qismli shakl
- B. Muqaddas xristian kitobi asosidagi vogeliklarni yorituvchi xor, yakkaxonlar va orkestr uchun mo‘ljallangan shakl *
- C. Teatrlashgan spektakl
- D. Konsert turi

14. Turli balandlikdagi bir necha tovushlarni ohangdoshligi?

- A. Gamma
- B.Arpedjio

C. Interval

D. Akkord *

15. Oratoriyalar ilk bor qayerda ijro etilgan?

A. Maxsus ajratilgan cherkov xonalarida *

B. Saroyda

C. Sahnada

D. To‘g‘ri javob yo‘q

16. Birinchi oratoriya muallifi kim ?

A. Amrosiy Mediolanskiy;

B. Grigoriy I;

C. Emilio del Kava Jyeri; *

D. Stefano Landi.

17. Venetsian opera maktabining namoyandalari kim ?

A. Stefano Landi

B. Emilio del Kavalyeri

C. K. Monteverdi

D. Franchesko Kovalli va Mark Antonio Chesti *

18. Opera-seria bu...?

A. Kichik opera

B. Katta hajmli opera

C. Jiddiy opera *

D. Lirik opera

19. Opera-buffa bu...?

A. Kichik opera

B. Katta hajmli opera

- C. Jiddiy opera
- D. Hajviy opera *

20. Fransuz operasining otaxoni kim?

- A. Djuzeppe Verdi
- B. Jan Batista Lyulli *
- C. Rixard Vagner
- D. Kristof Villibald Glyuk

21. Syuita bu...?

- A. Simfonik orkestr uchun mo‘ljallangan asar
- B. Organ uchun mo‘ljallangan polifonik asar
- C. Raqs turkumi *
- D. Sahnaviy asar turi

22. An'anaviy syuita tarkibiga kirgan raqslarni aniqlang.

- A. Polonez, mazurka, krakovyak
- B. Gopak, xorovod
- C. Allemanda, sarabanda, kuranta, jiga, menuet, burre *
- D. Barcha javoblar to‘g’ri

23. “Bel canto” so‘zining ma’nosi nima?

- A. Go‘zal kuylash *
- B. Nolib kuylash
- C. Tez kuylash
- D. Ilhomlanib kuylash

24. “Lamento”(nolish qo‘shig‘i) nomi bilan mashhur bo’lgan ariya turini yaratuvchisi kim?

- A. K.Monteverdi *

B. G.Gendel

C. V.Motsart

D. Dj.Verdi

25. “Recitative secco” so‘zining ma’nosi nima?

A. Jo‘rsiz rechitativ

B. Barcha javob to‘g‘ri

C. quruq rechitativ, ya’ni asosan me’yoriy deklamatsion tuzilmalardan iborat bo’lib, klavesinning kamnamoakkordlari jo ‘rligida ijro etilgan *

D. Hayajonli, jonli rechitativ

26. “Recitative accompagnato” so‘zining ma’nosi nima?

A. Jo'rlik rechitativ, orkestrni jo‘rligi bilan to’ldirib turgan *

B. Barcha javob to‘g‘ri

C. Jo‘rsiz rechitativ

D. To‘g‘ri javob yo‘q

27. Beshta pog‘onani qamrab olgan interval?

A. Kvarta

B. Septima

C. Kvinta *

D. Seksta

28. Concerto grosso janrining rivoji uchun o‘z hissasini qo‘shgan kompozitorlar kim?

A A.Korelli, A.Vivaldi *

B. J.Ramo

C. I.S.Bax

D. G.Gendel

29. Mashhur italiyan skripka cholg‘usi ustalari kim?

- A. Antonio Stradivari
- B. Nikolo Amati
- C. Barcha javoblar to‘g‘ri *
- D. Djuzeppe Gvarneri

30. Fransuz klavesin musiqa matabining yirik namoyandasini kim?

- A. Dj.Gabriyelli
- B. Fransua Kupperen *
- C. Dj.Palestrina
- D. I.S.Bax

31. I.S.Bax bilan bir yilda tavallud topgan kompozitorlar kim?

- A. Georg Fridrix Gendel
- B. Fransua Kupperen
- C. Domenikko Skarlatti
- D. "a" va "c" javoblari *

32. Ikki jildli “Yaxshi temperatsiya qilingan klavir” muallifi kim?

- A. Georg Fridrix Gendel
- B. Fransua Kupperen
- C. Domeniko Skarlatti
- D. I.S. Bax *

33. Kuy so‘ziga sinonim (rus tilida)?

- A. Muzika *
- B. Sonata
- C. Simfoniya
- D. P’yesa

34. To'rtta pog'onani qamrab olgan interval?

- A. Kvinta
- B. Seksta
- C. Septima
- D. Kvarta *

35. - motam messa, vafot etgan inson xotirasiga bagishlanib ijro etiladi.

- A. Libretto
- B. Rekviyem *
- C. Melodramma
- D. Melodiklomatsiya

36. Jarangdor qo'ng'iroqchalarga o'xshash urma cholg'u. Tovushi birmuncha quruq jarangli ?

- A. Saksofon
- B. Svirel
- C. Dodekafon
- D. Ksilofon *

37. - kuylashning deklamatsion shakli bo'lib, tabiiy nutqiga yaqinlashishga asoslanadi. Operada ariyalardan oldin keng o'rinn oladi?

- A. Rechitativ *
- B. Opera
- C. Libretto
- D. Ariya

38. - keng tarqalgan musiqiy shakllardan biri. Uning asosida hamisha takrorlanib kelgan bosh mavzu - refrenni o'zgargan lavhalar bilan ketma-ket almashishi yotadi?

- A. Messa

B. Rondo *

C. Mazurka

D. P'yesa

39. Musiqiy asarning takrorlanish bo‘limi?

A. Akkolada

B. Repriza *

C. Sezura

D. Sinkopa

40. “Leningrad” simfoniyasi muallifi?

A. Chaykovskiy

B. Glinka

C. Rimskiy-Korsakov

D. Shostakovich *

41. “Romeo va Julietta” asari muallifi?

A. Prokov'yev *

B. Rimskiy-Korsakov

C. Glinka

D. Borodin

42. Sintezator jo‘rligidagi ritmik musiqa?

A. Pop

B. Texno *

C. Sinto

D. Rok

43. Romantizm atamasi qaysi so‘zdan olingan?

A. Roman *

B. Romantika

C. Ritorika

D. Janr

44. Shubertning “Tugallanmagan simfoniyasi” nechta qismdan tashkil topgan?

A. 5

B. 6

C. 7

D. 2*

45. Shopen ijodi qaysi G‘arbiy-Yevropa musiqiy yo‘nalishiga mansub?

A. Romantizm*

B. Klassitsizm

C. Impressionizm

D. Avangardizm

46. Shopen o‘z asarlarini qaysi cholg‘u uchun yozgan?

A. Skripka

B. Goboy

C. Akkordeon

D. Fortepiano*

47. Shopenning do-minorli etyudi qanday ataladi?

A. Inqilobiy*

B. Qahramonona

C. Fojiaviy

D. Motam

48. Shopen nechta prelyudiya yozgan?

- A. 10
- B. 15
- C. 8
- D. 24*

49. Shopen nechta sonata yozgan?

- A. 10
- B. 15
- C. 18
- D. 3*

50. List nechta simfoniya yozgan?

- A. 10
- B. 15
- C. 2*
- D. 12

51. List nechta Vengercha rapsodiya yozgan?

- A. 19*
- B. 2
- C. 5
- D. 6

52. List nechta simfonik poema yozgan?

- A. 9
- B. 2
- C. 5
- D. 12*

53. F.Listning yashagan yillariq?

A. 1811 - 1886*

B. 1770-1829

C. 1685- 1750

D. 1700-1780

54. F.Shubert ijodi qaysi G ‘arbiy-Yevropa musiqiy yo‘nalishiga mansub?

A. Romantizm*

B. Klassitsizm

C Barokko

D. Impressionizm

55. Qish yo‘li” vokal turkumining muallifi kim?

A. Motsart

B. Betxoven

C. Chaykovskiy

D. Shubert*

56. F. Shopen nechta prelyudiya yozgan?

A. 2

B. 4

C. 6

D. 24*

57. Shopenning 24 ta prelyudiyasi qanday tartibda joylashgan?

A. Tertsiyalar bo‘yicha

B. Kvinta doirasi bo‘yicha*

C. Kvartalar bo‘yicha

D. Sekstalar bo‘yicha

58. Kim etyud janrini yuksak badiiy asar sifatida rivojlantirishdagi yangi yo'nalishni birinchilardan bo'lib boshlab berdi?

- A. Gendel
- B. Bax
- C. Motsart
- D. Shopen*

59. "Vengriya rapsodiyasi" kitobning muallifi kim bo'lgan?

- A. Betxoven
- B. Motsart
- C. List*
- D. Grig

60. Chernomor marshi transkriptsiyasini kim qilgan?

- A. Verdi
- B. Motsart
- C. Grig
- D. List*

61. "Prelyudlar" simfonik poemasini kim yozgan?

- A. Verdi
- B. List*
- C. Grig
- D. Motsart

62. Listning "Faust" simfoniyasiga kimning syujeti asos qilib olingan?

- A. Dyumaning
- B. Shekspirning
- C. Alfons Dodening
- D. Gyotening*

63. “Faust” simfoniyasi nechta qismdan iborat?

- A. 2
- B. 1
- C. 3*
- D. 5

64. “Gunnlar jangi” simfonik poemasining muallifi kim?

- A. List*
- B. Shopen
- C. Glyuk
- D. Shubert

65. F. List o‘z kitobini kompozitorlar ichida kimga bag‘ishlagan?

- A. Shubertga
- B. Shopenga*
- C. Glyukka
- D. Listga

66. Quyidagi kompozitorlardan qaysi biri buyuk pianinochi bo‘lgan?

- A. Shubert
- B. Motsart
- C. Glyuk
- D. List*

67. Quyidagi kompozitorlardan qaysi biri buyuk dirijor bo‘lgan?

- A. Shubert
- B. List*
- C. Glyuk
- D. Motsart.

68. “Prometey” simfonik poemasining muallifi kim?

- A. Berlioz
- B. Motsart
- C. Veber
- D. List*

69 “Dante” simfoniyasining muallifi kim?

- A. Berlioz
- B. Motsart
- C. List*
- D. Veber

70. Opera turlari ?

- A. “Buffa” va “seria”
- B. “Zingshpil”
- C. “Katta lirik” va “hajviy”
- D. Barcha javoblar to‘g‘ri *

71. Romantizm oqimi musiqa san’atiga nechanchi asrda kirib kelgan?

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

72. Romantizm oqimi ilk bor qaysi san’at turida namoyon bo‘ldi?

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

73. Romantizm davrida musiqaning qaysi sohasida programmalik xususiyat keng qo'llanila boshladi ?

- A. Vokal musiqada
- B. Cholg'u musiqada*
- C. Raqs musiqasida
- D. Barcha javoblar to'g'ri

74. "Tugallanmagan simfoniya" nechta qismdan tashkil topgan va muallifi kim ?

- A. 2 ta, F.Shubert *
- B. 3 ta, F.Mendelson
- C. 4 ta, F.List
- D. 5 ta, F.Shopen

75. Musiqada "Vokal turkum" janrining asoschisi kim?

- A. R.Shuman
- B. K.M.Veber
- C. F.Shubert*
- D. E.Grig

76. Ferens List o'z simfonik asarlarida qo'llagan tamoyil?

- A. Leytmotivlik
- B. Monotematizm*
- C. Poliritmik
- D. Motivli qayta ishslash

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

- A. Klassitsizm

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

78. Karl Mariya Veber nemis operasini qanday mavzular bilan boyitdi?

- A. Xalq fantastik-ertak
- B. Barcha javoblar to‘g‘ri *
- C. Xalq afsonalari
- D. Ritsarlik afsonalari

79. XVI - XVIII asr Yevropa shaharlarining o‘rtacha - tez harakatli raqslari ?

- A. Pavana, allemanda, sarabanda, chakona
- B. Adajio, andante, vivace
- C. Gal’yarda, burre, gavot, jiga
- D. Kuranta, menuet*

80. Friderik Shopen qaysi millat kompozitori ?

- A. Nemis
- B. Polyak*
- C. Venger
- D. Norveg

81. Qaysi kompozitor venger xalq musiqasini butun Yevropaga mashhur qilgan?

- A. Ferens List*
- B. Edvard Grig
- C. A.Dvorjak
- D. B.Smetana

82. “Per Gyunt” asarining muallifi kim?

- A. Ferens List
- B. Edvard Grig*
- C. A.Dvorjak
- D. B.Smetana

83. Gektor Berlioz ijodida simfonik janrning qanday turi rivoj topdi?

- A. Opera-simfoniya
- B. Sonata-simfonik tarkum
- C. Programmali simfoniya*
- D. Simfoniya-balet

84. Raqs syuitalariga asos bo‘lib xizmat qilgan raqslar?

- A. Rigodon, gavot, menuet, passakal’ya
- B. Allemanda, kuranta, sarabanda, jiga*
- C. Chakona, ekosez, passakalya
- D. Kontradans, branl, ariya

85. Jiga raqsining milliy kelib chiqishi?

- A. Ingliz raqsi*
- B. Fransuz raqsi
- C. Nemis raqsi
- D. Polsha raqsi

86. Sarabanda raqsining turlari?

- A. Gavot va menuet
- B. Allemanda va kuranta
- C. Chakona va passakalya*
- D. Burre va jiga

87. Transpozitsiya nima?

- A. Transpozitsiya bir tonlikda tugatilishi
- B. Transpozitsiya bir tonlikdan boshqa bir tonlikda tugatilishi
- C. Ikki tonlikdan bir tonlikga ko'tarish
- D. Transpozitsiya bir tonlikdan boshqa bir tonlikka kuchirilishi *

88. Modulyatsiya nima?

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

89. Temp deb nimaga aytildi?

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

90. “Glissando” so'zining ma'nosi?

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

91. Musiqiy templarni aniq ko'rsatuvchi asbob nomini aniqlang?

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

92. Tovushning qattiq jaranglashini ifoda etuvchi dinamik tuslar?

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

93. “Dinamik” so’zi qaysi tildan olingan va u qanday ma’noni bildiradi?

- A. Lotincha so’zdan olingan bo’lib, “qo’shiq” degani
- B. Lotincha so’zdan olingan bo’lib, “kuch” degani
- C. Grekcha so’zdan olingan bo’lib, “kuch” degani.*
- D. Fransuzcha so’zdan olingan bo’lib, “qo’shiq” degani

94. “Agogika” so’zi qaysi tildan olingan va u qanday ma’noni bildiradi?

- A. Fransuzchadan olingan bo’lib, “harakatning tezligi, temp” degan ma’noni anglatadi
- B. Grekchadan olingan bo’lib, “harakatning tezligi, temp” degan ma’noni anglatadi*
- C. Lotinchadan olingan bo’lib, “harakatning tezligi, temp” degan ma’noni anglatadi
- D. O’zbekchadan olingan bo’lib, “harakatning tezligi, temp” degan ma’noni anglatadi

95. Akkolada nima?

- A. Ikkita yo’ki undan ortiq nota yo’llarini bog’laydigan maxsus kavs *
- B. To’rta yo’ki undan ortiq nota yo’llarini bog’ladigan maxsus kavs
- C. Oltita yo’ki undan ortiq nota yo’llarini bog’ladigan maxsus belbog
- D. Ikkita va to’rta nota yo’llarini bog’laydigan maxsus kavs

96. Sezura nimani bildiradi?

- A. Asarning qismlari chegarasi *
- B. Asarning qismlari boshi

C. Asarning qismlari o'rtalari

D. Asarning qismlari

97. Fermato nimani bildiradi?

A. Tovushni ikki barabar cho'zishni

B. Tovush cho'zimini vaqt bilan cheklanmagan uzayishni *

C. Tovush ch'ozimini qisqartirishni

D. Cho'zimni to'xtatib turishni

98. «Nyuans»lar nimani ifodalarydi?

A. Ovozlarning baland pastligini *

B. Asar sur'atini

C. Asar xarakterini

D. Asar o'lchovini

99. Koda deb nimaga aytildi?

A. Asarning xotima qismi *

B. Musiqa bezaklari

C. Tovush almashishi

D. Muqaddima

100. Tovushning past eshitilishini ifoda etuvchi dinamik tuslar?

A. PP, p, mp*

B. Mf, f, ff

C. Kreshchendo

D. Diminuendo

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