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O‘ZBEKISTON DAVLAT KONSERVATORIYASI

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XALQ CHOLG‘ULARIDA IJROCHILIK
(nay)

*O‘zbekiston davlat konservatoriyasining
5150700 – bakalavriat bosqichida
ta‘lim olayotgan 2 kurs talabalari uchun
o‘quv qo‘llanma*

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Nay cholg‘usida murakkab asarlarni ijro etishda nimalarga e‘tibor berish kerak?

O‘zbekiston davlat konservatoriyasining “Xalq cholg‘ularida ijrochilik” kafedrasida – nay mutaxassisligi bo‘yicha ta‘lim olayotgan talabalar uchun mo‘ljallangan ushbu o‘quv qo‘llanmaga, O‘zbekiston kompozitorlarining yirik shaklda yozilgan asarlari kiritilgan. Unda asarlarning ijrochilik tahlili hamda uslubiy ko‘rsatmalar o‘rin olgan bo‘lib, yuqoridagi savolga mukammal javob topasiz.

Shuningdek, o‘quv qo‘llanmadan musiqaga ixtisoslashgan o‘quv yurtlaridagi talabalar va professional ijrochilar ham, o‘z konsert repertuarlarini boyitish maqsadida foydalanishlari mumkin.

На что следует обращать внимание при исполнении сложных произведений на нае?

Этот учебник – предназначен для студентов, специализирующихся на най кафедры исполнения на народных инструментах Узбекской государственной консерватории, где включены произведения композиторов Узбекистана написанные в крупной форме. Он включает в себя исполнительский анализ и методические рекомендации, где вы найдете ответы на поставленный выше вопрос.

Учебник также может быть использован студентами-музыкантами и профессиональными исполнителями для обогащения своего концертного репертуара.

What should you pay attention to when performing a complex piece on a nai?

This textbook is intended, for students specializing in the nai department of folk instruments performance of the Uzbek State Conservatory, which includes works by Uzbek composers written in large form. It includes performance analysis and guidelines where you will find answers to the above question.

The textbook can also be used by music students and professional performers to enrich their concert repertoire.

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KIRISH

O‘zbekiston Respublikasi «Ta’lim to‘g‘risida»gi Qonun¹ va “Kadrlar tayyorlash milliy dasturi”² ijrosidan kelib chiqqan holda ta’lim muassasalarida musiqa ta’limi tizimini tubdan takomillashtirish, yoshlar iste’dodini har tomonlama kamol toptirish, madaniy saviyasini yuksaltirish, ularning milliy va jahon musiqa san’atining yuksak namunalaridan bahramand bo‘lishi uchun zarur sharoit yaratish kabi vazifalar ham bosqichma-bosqich ravishda hayotga tatbiq etilayapti. Ana shunday keng ko‘lamli ishlarning samarasi o‘laroq bugungi kunda yurtimizda ajdodlarimizning boy musiqiy merosini, qadimiy va serqirra musiqa madaniyatimizni o‘rganish va targ‘ib etish, o‘sib kelayotgan yosh avlodni ushbu bebaho merosdan bahramand etish barobarida ularga milliy va jahon musiqa san’ati durdonalari keng o‘rgatilmoqda.

Bu bejiz emas, albatta. Zotan, musiqa millatning o‘ziga xos qiyofasini belgilovchi muhim omillardan biri sanalib, inson ruhiy-ma’naviy kamoloti, tafakkurining rivojlanishida, qalbiga yuksak va beg‘ubor tuyg‘ularni singdirish, uni ezgu va xayrli ishlarga da’vat etishda, ma’naviyatini yuksaltirishda beqiyos ahamiyatga ega. Shu nuqtayi nazardan fikr yuritadigan bo‘lsak, yoshlarimizning ma’naviyatini yuksaltirish, ularni teran tafakkur, ezgu fazilatlar sohiblari etib tarbiyalashda, qalbi va ongida ona Vatanga muhabbat, milliy an’ana va qadriyatlarimizga sadoqat tuyg‘ularini mustahkam qaror toptirishda musiqa san’atining o‘ziga xos o‘rni bor. Prezidentimiz Sh.M.Mirziyoyev ta’kidlaganidek, "Bizni hamisha o‘ylantirib keladigan yana bir muhim masala – bu yoshlarimizning odob-axloqi, yurish-turishi, bir so‘z bilan aytganda, dunyoqarashi bilan bog‘liq. Bugun zamon shiddat bilan o‘zgaryapti. Bu o‘zgarishlarni hammadan ham ko‘proq his etadigan kim – yoshlar. Mayli, yoshlar o‘z davrining talablari bilan uyg‘un bo‘lsin. Lekin ayni paytda o‘zligini ham unutmasin. Biz kimmiz, qanday ulug‘ zotlarning avlodimiz, degan da’vat ularning qalbida doimo aks-sado berib, o‘zligiga sodiq qolishga undab tursin. Bunga nimaning hisobidan erishamiz? Tarbiya, tarbiya va faqat tarbiya hisobidan", deya ta’kidlaydi.³ Bugungi kunda yoshlarning ta’lim olishi bilan birga, ularning tarbiyasiga ham Hukumatimiz tomonidan katta e’tibor berilmoqda. Zero, oxir oqibatda o‘zimiz intilgan umumbashariy taraqqiyot yo‘lidan chetga chiqib qolishimiz mumkin. Istiqlolimizning tayanchi bo‘lishi ma’naviy barkamol ham ma’nan sog‘lom avlodni tarbiyalab yetishtirishda musiqa san’atining o‘rni nihoyatida beqiyosdir. O‘zbek xalqi boy madaniy tarixga ega. Bu madaniy meros tarixiy taraqqiyot mobaynida shakllangan ma’naviy boyliklarni, shu jumladan musiqa san’atini ham qamrab oladi.

Ushbu o‘quv qo‘llanma ham, avvalo: davlatimiz siyosatining Oliy o‘quv yurtlarida saboq berib kelayotgan o‘qituvchilariga, darsliklar va o‘quv qo‘llanmalar yaratish borasida qo‘yilayotgan talablariga javob berish, nay sinfida ta’lim olayotgan talabalarning ijrochilik repertuarini boyitish, asarlarning ijrochilik tahlili bilan chuqur tanishtirish maqsadida yaratilgan. Bu o‘quv qo‘llanma muallifning ilk ilmiy - ijodiy

¹ Qonunchilik palatasi tomonidan 2020-yil 19-mayda qabul qilingan, Senat tomobidan 2020-yil 7-avgustda ma’qullangan.

² O‘zR 29.08.1997 y. 463-I-son Qonuni bilan tasdiqlangan.

³ Sh. Mirziyoyev - 16.06.2017-yilda poytaxtimizning Uchtepa tumanidagi 78-umumta’lim maktabini borib ko‘rish chog‘idagi TVga bergan intervyusidan.

mahsuli bo‘lib, unda O‘zbekiston kompozitorlarining aynan nay cholg‘usi uchun yaratilgan yirik shakldagi asarlari o‘rin olgan.

O‘quv qo‘llanma 3 bobdan iborat bo‘lib, ular:

I bob – Nay sozi va uning tarixi, hozirgi kunda aynan ushbu cholg‘uda olib borilayotgan ijodiy ishlar,

II bob – Nay cholg‘usida ijrochilik madaniyati, uslublari hamda shtrixlar,

III bob – O‘quv qo‘llanmada berilgan asarlarning ijrochilik tahlili, asar mualliflari, tarix va bugungi kunda nay cholg‘usi ijrochiligida katta yutuqlarga erishgan ustozlarning hayoti va ijodlari borasida so‘z yuritiladi.

Shuningdek, asarlar ijro texnikasini shakllantirish uchun etyudlar (mashqlar), mavzularni o‘zlashtirish borasida savollar, topshiriqlar va testlar (100 ta) berilgan.

Ilovada esa, asarlarning klavirlari va glossariy o‘rin olgan.

Nay cholg‘usi uchun ko‘plab o‘quv qo‘llanmalar va darsliklar yaratilayotgan bo‘lsa-da, ushbu o‘quv qo‘llanma: berilgan asarlarning yangiligi, ularning ijrochilik tahlillari hamda uslubiyoti tomonlari bilan o‘ziga xosdir. Zero, ijod hamisha davom etadi, nay sozandalarining ijro mahoratlari o‘sib, kompozitorlarimiz tomonidan yangidan - yangi asarlar yaratilaveradi.

Muallif



I BOB. Nay cholg'usi: tarix va hozirgi kunda

Tarix. Ma'lumki, O'rta Osiyo xalqlari juda ko'p tarixiy voqealarni boshidan kechirgan. Har bir davrda – barcha fanlar qatori musiqa ilmi ham goh rivojlanib, goh tushkunlikka uchrab, musiqa ahli turli xil holatda yashab ijod etishdi. Ijtimoiy hayot ba'zi cholg'ularni rivojlanishiga, ba'zilarini esa muomaladan chiqib ketishiga sabab bo'ldi.

Hozirgi kunda O'rta Osiyo hududida qadimiy musiqa cholg'ulari bilan bir qatorda ko'p ovozlilikka moslashtirilgan (rekonstruksiya) musiqa cholg'ulari mavjud. O'rta Osiyoning yirik shaharlaridan Toshkent, Dushanbe, Olma Ota, Samarqand shaharlarida O'rta Osiyo va Umumjahon miqyosidagi musiqiy anjumanlar o'tkazilib milliy musiqa ijrochiligiga xos asarlar jumladan, milliy musiqa cholg'ularining ijrolari namoyish etilmoqda.

Olma Ota shahrida 1973-yilda o'tkazilgan Osiyo davlatlarining musiqiy tribunasi, Dushanbe shahrida 1990-yilda Borbad Marvazining tavalludini 1400 yilligiga bag'ishlab o'tkazilgan umumjahon musiqiy anjumani, Toshkent shahrida 1975-yilda o'tkazilgan «Maqom, mugam va zamonaviy bastakorlar ijodi» hamda Samarqand shahrida ko'p yillardan buyon o'tkazilayotgan «Sharq taronalari» Xalqaro musiqiy anjumanlari shular jumlasidandir.

Milliy musiqa cholg'u ijrochiligining yo'qolib borishini oldini olish maqsadida, 1972-yilda Toshkent davlat konservatoriyasida san'atshunoslik fanlari doktori, professor Fayzullo Karomatov rahbarligida maqom asarlarini ijrolari, umuman milliy musiqa ijrochiligi bo'yicha «Sharq musiqasi» kafedrasi tashkil etildi. Unda milliy musiqa cholg'ulari ijrochiligi qayta tiklanib – ud, tanbur, qonun, nay, g'ijjak, dutor, rubob, doira, surnay, qo'shnay, sato va boshqa cholg'ularning milliy uslubdagi ijrolari o'rganila boshlandi.

Musiqa ilmining tarixi juda qadim-qadimlargacha borib taqaladi. Lekin, barcha musiqiy ma'lumotlar bizgacha yetib kelmagan.

Keyingi yillarda olimlarimizning izlanishlari natijasida - arxeologik qazishmalardan topilgan uy - ro'zg'or buyumlaridagi musiqa cholg'ulari va ijrochilarning tasvirlari aks ettirilgan suratlar hamda haykalchalarga tayanib, musiqa ilmi juda qadim tarixga ega ekanligiga guvoh bo'lishimiz mumkin.

Musiqa ilmi qachon paydo bo'lgan degan savolga jo'ngina qilib, odamzod yaratilgan lahzada deb javob berish mumkin. Rivoyatlarda aytilishicha - Alloh Taolo Hazrati Odamni yaratib, uning vujudiga jonni kiritish jarayonida musiqa sadolari "arzu samo"ni to'ldirib turgan ekan. Musiqa haqida gap ketganda «Jonbaxsh» sifatining qo'llanilishi ham shundan bo'lsa ajab emas⁴.

Miloddan oldingi davrda yashab ijod etgan ko'pgina allomalar fanning turli sohalarida ijod etish bilan birga, musiqa ilmiga ham alohida e'tibor berganlar.

Masalan: Arestotel, Pifagor, Forobiy, Ibn Sino, Urmaviy, Marog'iy, Jomiy, Navoiy, Kavkabiy, Husayniy, Darvesh Ali Changiy, Komil Xorazmiy va boshqalar IX asrlardan boshlab «Musiqa» ilmi va uning ijrochiligiga oid risolalar yaratila boshlandi. Forobiyning «Kitobu-l-musiqiy al kabir» (Musiqa o'ldirish katta kitob) X-XI asrlarda Abu Ali Ibn Sinoning «Kitobu-sh-shifo», «Donishnoma» kitoblaridagi maxsus boblar.

⁴ Nafas Shodmonov. "Temuriylar davrida musiqashunoslik". T., 1995, 3-b.

Abdulqodir Marog'iyning «Maqosid-ul-alhom» (Kuylar maqsadlari) Urmaviyning «Risolatush-sharafiya), Qutbiddin Sheroziyning «Durratuttoj» musiqiy risolalari. Abdurahmon Jomiyning «Risolayi- musiqiy» (Musiqqa ilmi risolasi). Kavkabiyning «Risolayi-musiqiy» asari, ya'ni «Risola dar bayoni duvozda maqom» «O'n ikki maqom bayoniga bag'ishlangan risola», Husayniyning «Qonuni-ilmi» va «Amaliy musiqiy», Darvesh Ali Changiyning «Tuhfatu-s-surur» asarlari shular jumlasidandir.

O'quv qo'llanma aynan nay cholg'usi ijrochiligiga bag'ishlanganligi uchun, ushbu cholg'u tarixiga mos manbaalarga to'xtalamiz.

IX-X asrlarda yashab ijod qilgan, Sharqning buyuk allomasi Abu Nasr al-Forobiy o'zining „Katta musiqiy kitobi“ risolasida ta'riflangan “nay cholg'usi -zamonaviy naydan deyarli farq qilmaydi” deb yozgan bo'lsa, XVI asrda yashab o'tgan musiqashunos, bastakor, sozanda, hofiz va shoir Darvish Ali Changiy o'zining “Risolai musiqiy” traktadida shunday so'zlarni keltiradi: “Nay hazrati sarvari koinot, yaralmishlar peshvosi, ehson bog'ining guli, inson bog'chasining nuri, me'roj qiblasining semurg'i, ilohiy qurb ka'basi, Alloh sirlarining ma'dani Muhammad Rasululloh (s.a.v.) zamonidagi sozdir.

Naqldurki, uning paydo bo'lganining sababi shul ediki, Hazrat me'rojdin qaytgandilar. Jami sirlarni mardlar sarvari, Xudo sheri Hazrat Amir al-mo'minin Ali karramallohu vajhahuga aytib berdilar. So'ng unga amr qildilar: “Ushbu sirlarni begonalardan pinhon saqla, oshkora qilma!”. Insoniylik taqozosiga ko'ra, Hazrat Amir al-mo'minin Ali raziyallohu anhu beorom va betoqat bo'la boshladilar. Hazrat Rasululloh sollallohu alayhi vasallamning buyruqlari hech bir kimsaga, jonga sirni oshkor etmaslik haqida bo'lgan edi. U betoqat va beoromlik ko'pligidan biyobonga bosh olib ketdi. Bir quduqni ko'rib, o'sha quduqqa sirlarni aytdi. Ilohiy farmon bo'lib, o'sha quduqda bir qamish ko'karib chiqdi. Bir cho'pon uni qirqib oldi va labiga qo'yib puflay boshladi. Bir ovoz undan zohir bo'ldiki, barcha vahshiy, qush va jonlar eshitishi bilanoq oromlarini yo'qotdi. Vallohu a'lam bi-s-savob!

Bilginki, nay qiyshiq bo'lgan, so'ng uni taroshlab to'g'rilaganlar hamda unga nayi rost deb nom qo'yganlar. Qiyshiq naydan bir qancha maqomlarni chiqarib bo'lmaydi, to'g'ri naydan esa nima xohlasalar, chiqarish mumkin. Zotan, Mubaraq' pardasi bor. U yettinchi parda bo'lib, Rost maqomidandir. Panjgoh ham, so'ng zilkulli bor Navo ham shunday. Segoh ulardan keyin chiqadi. To'g'ri nayni *zeru bam* ham deydlar.”⁵

Yoki Abdurauf Fitrat o'zining „O'zbek klassik musiqasi va uning tarixi“ kitobida “nay qamish ma'nosidagi forsiycha so'zdir. Bizda brinj (bronza) yoki baqir (mis) dan yasaladi” deb izohlangan.

Yana shunday ma'lumotlardan birida – “nay go'yo temirchilarning olovini havo orqali puflab beradigan narsasiga qiyos qilib Xorazmshoh Mavlano Safjiddin Al-Mo'min tomonidan ixtiro qilingan deyiladi. Nay musiqqa cholg'usi zardoli, tut, g'arov, nuqra, kumush yoki misdan yasaladi. Unda yetti ovoz chiqaruvchi teshik pardalar bo'lib, bittasi alohida og'izdan nafas berish uchun, oltitasi bir joyda birin-ketin olti barmoqqa moslanib, bular asosiy sado chiqaruvchi aylana pardalar hisoblanadi”.

1924-yillarda Buxoroda mavjud nay cholg'usi to'g'risida quyidagicha ma'lumotlar berilgan: „Nay qamish ma'nosida forsha bir so'zdir. Nay «birinj» yo «baqir» dan (kumush yoki mis) yasaladur”¹⁵. Yana bir asarda tanbur musiqqa cholg'usini sozlanishida Buxoroda mavjud naylardan foydalanilganligi, ya'ni mis nay

⁵ Darvish Ali Changiy „Traktat o muzike“. Tashkent, 1989.

¹⁵ N.Mironov. Muzika uzbekov, Samarkand, 1929

«sol», yog‘och nay «lya-bemol», g‘arov nay «lya» tovushlarini berib, asar ijrosida tanbur yuqoridagi naylardan bir- biri «sol», «lya-bemol» yoki «lya» tovushlariga soz qilinar ekan.

Hozirgi kun. Nay cholg‘usi katta tarixga ega bo‘lsa-da, bugungi kunda ushbu cholg‘u – ijrochilik jihatidan ikki xil yo‘nalishga:

- 1 – an‘anaviy ijrochilik – bastakorlar ijodi, maqom, xalq kuy-qo‘shiqlari;
- 2 – nota orqali ijro - bastakorlar ijodi, maqom, xalq kuy-qo‘shiqlari bilan birga, O‘zbekiston va jahon kompozitorlarining turli janrlarda yozilgan asarlarini ijro etish.

Ma‘lumki XX asrning 30-50-yillarida o‘zbek xalq cholg‘ularini takomillashtirish borasida, O‘zbekiston musiqa san‘atining ko‘zga ko‘ringan bir nechta olimlari tomonidan katta ilmiy-amaliy tadqiqotlar amalga oshirildi. Unga ko‘ra: o‘zbek xalq cholg‘ulari faqatgina - bastakorlar ijodi, maqom, xalq kuy-qo‘shiqlari ijrochiligi bilan cheklanib qolmasdan, uning texnik imkoniyatlarini oshirish, diapozonini kengaytirish va shu orqali bastakorlar ijodi, maqom, xalq kuy-qo‘shiqlari bilan birga O‘zbekiston va jahon kompozitorlarining turli janrlarda yozilgan asarlarini ijro etish va shu orqali dunyo musiqasi durdonalari bilan tanishib, jahon miqyosida o‘tkazilayotgan turli festival hamda tanlovlarda ishtirok etish imkoniyatini yaratish asosiy masalalar sifatida qo‘yilgan.

Toshkent davlat konservatoriyada nay sinfi (“Xalq cholg‘ulari” bo‘limida) 1950-yilda ochilgan bo‘lib, A.Qodirov va M.H. Toirov mazkur sinfda ta‘lim olgan ilk talabalardir. A.I.Petrosiyans va P.Yunusov nay sinfini tashkil qilish tashabbuskorlari bo‘ldi. Ular naydan tovush chiqarish yo‘llari va applikator usullarini ham sistemalashtirishdi. 1956-yildan buyon nay sinfini oliy ma‘lumotli mutaxassis Mirza Hakimovich Toirov olib borgan⁶.

Olib borilgan tadqiqotlar natijasiga ko‘ra nay cholg‘usining oilasi paydo bo‘ldi va uning ijrochilik diapazoni kengaytirildi:

1. Nay pikkolo – do, re, mi, fa pardalaridan;
2. Nay tenor – sol’, lya, si pardalaridan;
3. Nay al’t –mi, fa, sol’ pardalaridan;
4. Nay bas – lya, si do, re pardalaridan.



Hozirda nayning ushbu turlarida O‘zbekiston va jahon kompozitorlarning turli janrlarda yaratgan asarlari chalinib, konsertlarda, shuningdek, Xalqaro hamda Respublika tanlovlarida ishtirok etib kelinmoqda. Tanlovlarda ishtirok etgan jamoalar yoki yakkanavoz sozandalar birinchi va “oliy” o‘rinlarni olib, o‘zbek musiqa ijrochigini dunyo sahnalarida targ‘ib etib kelishmoqda. O‘zbekiston musiqa ijrochiligi – o‘quvchi yoshlarning madaniy va ma‘naviy saviyasini shakllantirish yo‘lida beqiyos o‘rni borligi katta ahamiyat kasb etadi. Yosh avlodning musiqiy savodxonligini oshirishda Milliy cholg‘u asboblarning tarkibiy tuzilishi va ijro madaniyatini o‘rganishda musiqa va san‘at maktablari, san‘at kollejlari, madaniyat kolleji va oliygohlarning musiqa

⁶ Hozirgi kunda M.H.Toirov ishini uning shogirdi, Xalqaro va Respublika tanlovlari g‘olibi, katta o‘qituvchi B.X.Dosimbetov davom ettirib kelmoqda.

kafedralarida muntazam mashg'ulotlar keng ko'lamda olib borilmoqda.

Mavzu bo'yicha savollar:

1. Musiqa ilmi va uning ijrochiligiga oid qanday ilmiy asarlar yaratilgan va ularning mualliflari haqida nimalarni bilasiz?
2. Darvish Ali Changiy o'zining "Risolai musiqiy" traktadida, nay cholg'usi haqida qanday fikrlarni yozdirib qoldirgan?
3. "Xalq cholg'ulari" kafedrasida, ilk bora nay mutaxassisligi bo'yicha talabalarga saboq bergan ustoz kim?

Mavzu bo'yicha topshiriqlar:

1. O'quv qo'llanmada nomlari keltirilgan naychi ustozlar va o'zingiz yashab turgan viloyat yoki shaharda, nay cholg'usi bo'yicha faoliyat olib borayotgan sozandalar haqida chuqur o'qib o'rganing.
2. Musiqa haqida gap ketganda, nima uchun «Jonbaxsh» sifatining qo'llanilishini tushuntirib bering.
3. Nay turlari va ularning registrali to'g'risida ma'lumotlar to'plang, ularning asar ijrosidagi o'rni haqida tushuntirish bering.



I BOB. Nay cholg'usida ijroni tashkil etish – yo'lga qo'yish va umumiy holat

Nay sozida ijro etish uchun – “tashkil etish”, “yo'lga qo'yish”, “tutish”, “ushlash” iboralari ishlatilib, unda ijrochi gavdasining holati, cholg'uni ushlab (tutish) usuli va ijrochilik harakatining xususiyati (xarakteri) tushuniladi. Tajribada turli ko'rinishdagi holatlarini ko'rish mumkin: cholg'u dastasini (korpusini) to'g'ri ushlab bilan yelka biroz burilgan, tirsak esa yengil (sal) ko'tarilgan bo'lishi va bunda ko'krak qafasi siqilgan bo'lmasligi hamda nafas olish erkin bo'lishi lozim. Qo'l holati shunday bo'lishi kerakki – har bir barmoqlarni mustaqil, erkin harakatini ta'min eta olsin.

Nay cholg'usini gorizontal holatda tutib (ushlab) turish bilan uning o'ng tomonini pasaytirib yubormaslik kerak. Cholg'uni barqaror holati va hamma barmoqlarning harakat erkinligini tashkil etishda, cholg'u uchta asosiy holatga tayanishi lozim:

1. pastki daxan, nay bosh qismiga tegib tursin;
2. chap qo'lning katta barmog'i va kichik barmoq nayga tashqi tomondan bosib turishi asos bo'ladi;
3. o'ng qo'lning ham katta va kichik barmoqlari cholg'uga tayanib, uni ushlab (tutib) turadi.

Shunday usulda nay chalish hamma barmoqlarni erkin harakat qila olishi va cholg'uni barqaror holatda bo'lishini ta'minlaydi.

Nay sozida tovush hosil qilish. Nay cholg'usidagi tovushlarning hosil bo'lish manbai o'pkadan chiqadigan havo (nafas) dir, o'pka havoni yuborib turadi, chiqqan havo (nafas) ikkita bronx va traxeya orqali o'tadi. Chiqib kelayotgan nafasni tovush hosil qiluvchi holatga keltirishda qorin bilan ko'krak qafasini ajratib turuvchi parda (diafragma) xizmat qiladi. Chiqayotgan jarang (ovoz), tovush naychalarining tebranishi natijasida yuzaga keladi. Tovush hosil qilishda nafas asosiy vositalardan hisoblanadi. Nafas olish uch turga bo'linadi:

1. Kiftdan nafas olish

Nafas ko'krakning yuqori qismida olinib, kiflar (yelkalar) ko'tariladi, bunday nafas olish zararli bo'lib, u o'quvchini tez charchatadi.

2. Ko'krak-qorin orqali nafas olish, bunday nafas olganda o'rta qovurg'alar, biqin harakatga keladi va ular kengayadi.

3. Aralash nafas olish, ya'ni pastki qovurg'alar diafragma ishtirokida nafas olish. Bunda ko'krak qafasi va kiflar ko'tarilmaydi.

Tovushning balandligi – tovush naychalarining uzunligi, tarangligi va tebranish miqdoriga bog'liq. Tebranish qancha ko'p bo'lsa, tovush shunchalik baland bo'ladi, tovush naychalari qancha nozik bo'lsa, u shuncha tez tebranadi, natijada tovush baland chiqadi. Tovushni paydo qiluvchi va kuchaytiruvchi vositalardan biri – rezonator (kuchaytirilgan ohang-tovushni kuchaytirib beruvchi moslama) deb ataladi. Tovush tembrining hosil bo'lishida yuqori rezonator – og'iz, burun bo'shliqlari juda muhimdir, bunda til asosiy o'rinni egallaydi.

Akustika tovushlarni ikkiga: *aniq balandlikka ega* bo'lgan tovush (musiqali tovush) hamda *balandligi noaniq* tovush (shovqin)larga bo'linadi. Musiqada bularning har ikkisi ham qo'llaniladi.

Nay sozi bilan tanishuvda ijrochilik nafasini rivojlantirish. Nay sozandasing holati – o'ng oyoq bir oz oldinga surilgan, bosh to'g'ri tutilgan va gavda og'irligini ikkala oyoqqa baravar taqsimlagan bo'lishi lozim. Saboq berishning birinchi kunlaridan boshlab – o'qituvchi o'quvchining nay chalishdagi chiqarayotgan tovushining xususiyatiga katta e'tibor berishi kerak. O'rnatilgan, turg'un, barqaror, intonatsion talaffuz, uyg'unlik jihatdan aniq tovushlarni puflab chiqara olishda nafasni to'g'ri olish – ijrochi sog'ligiga katta foydasi borligi borasida tushuntirish ishlari olib borib, to'g'ri yo'naltirish kerak.

Tovush so'zi ikki xil tushunchani bildiradi:

1. fizik holatdagi tovush;
2. sezgi holatdagi tovush.

So'zlayotganda, chalayotganda, ashula aytayotgandagi tovushlarning hosil bo'lish manbai o'pkadan chiqayotgan havo – nafasdir, demak, o'pka havoni yuborib turadi, bu havo ikkita bronx va traxeya orqali o'tadi. Tovush hosil qilishda nafas asosiy vositalardan hisoblanib - u hayotiy zaruratdir.

Nafas olish uch turga bo'linadi:

1. *Kiftdan nafas olish* (yelkarni ko'tarib) – noto'g'ri nafas.

Nafas ko'krakning yuqori qismida olinib, kiflar (yelkalar) ko'tariladi – erkin va me'yorida nay chalishga imkon bermaydi, tez-tez to'xtab qoladi.

2. *Ko'krak-qorin orqali nafas olish*, bunday nafas olganda o'rta qovurg'alar, biqin harakatga keladi, ya'ni ular kengayadi. Bunday holatda nay chalganda o'quvchi o'zini yengil his etadi, charchamaydi, ko'krak bilan nafas olishda ko'krak qafasi har tomonga kengayishi, qorin devori biroz oldinga ko'tarilishi va havo o'pkaning yuqori qismini to'ldirishi kerak. Tez sur'atdagi kuyni ijro etishda naychi qisqa (to'lqinsiz stakkato tarzida) nafas olishi va tezlikda burun orqali nafas chiqarib, labni naydan (labiumdan) uzmasligi kerak. Ko'krak orqali qisqa nafas chiqarishda bir maromda shoshilmaslik lozim, toki bir nafas yo'lida ijrochi bitta musiqa (kuy) jumlasini chalib ulgurishi kerak. Uzlüksiz biron-bir kuy, mashq, etyudni chalishga to'g'ri kelib qolsa (ko'proq o'n oltitalik notalarda uchraydi), iloji boricha zaxira havo olish talab etiladi. Organizm hamma vaqt – o'z atrofidagi muhitdan kislorodning kelib turishiga va hujayradagi moddalar bilan to'qnashuvi natijasida paydo bo'lgan oksidlanish tufayli vujudga keladigan, ortiqcha karbonat angidrid gazni hamda qisman suv bug'ini tashqariga chiqarib turishga muhtojdir.

Nafas olish tez, chiqarish esa tekis va davomli bo'lishi lozim. Chuqur nafas olganda barcha o'pka pufakchalari kengayib, o'pka hajmi kattalashadi va ko'krak qafasini – ham uzunasiga ham eniga kengaytiradi. Ko'krak qafasining uzunasiga kengayishi natijasida ko'krak-qorin to'sig'i, ya'ni diafragma gumbazi birmuncha qisqaradi, yassilanadi, pasayadi, bu paytda qovurg'alardan tortib hatto umurtqa suyakgacha turlicha me'yorda kengayadi.

3. *Aralash – diafragmal ko'krak-qorin (qursoq) to'sig'i orqali nafas olish*. U – cho'zib, ohista, mayin chalinadigan bir nechta taktlardan iborat jummalarni bir nafasda ulab ijro etiladigan kuylarda ko'proq qo'laniladi. Bu turda havo o'pkaning yuqori va pastki qismlarini to'liq to'ldiradi. Nay, qo'shnay, surnay, balabon kabi cholg'ularda musiqa asarlarini badiiy ijro etilishi ko'p jihatdan to'g'ri nafas olishga bog'liqdir. Puflashni o'rganib, mashq qilib borish jarayonida ma'lum bir musiqiy jumla – iboraning cho'zilishini bir nafasda chalinishiga erishish mumkin

Nota yo'lida nafas olish belgisi, ya'ni tsezura – lotincha “V” ko'rinishida

ifodalanadi, u takt chizig‘i ustiga qo‘yiladi.

Ma‘lum bir musiqiy jumlaning, mashqni oxirigacha chalmasdan, to‘xtab nafas olish va yana to‘xtagan joydan chalishni davom ettirish holati noto‘g‘ri deb hisoblanadi. Nafasning eng noto‘g‘ri uslubi diafragmal yoki ko‘krak-qorin uslubidir - yelkani ko‘tarmasdan, nayni yelkaga tekkizmasdan va bo‘yin muskullarini zo‘riqtirmasdan nafas olinishi kerak.

Ko‘krak qafasini kengaytirish uchun boshlang‘ich mashqlarni cholg‘usiz ham bajarish mumkin (go‘yo sport bilan shug‘ullangandek faraz qilish kerak). Muttasil mashqlar qilish natijasida qovirg‘a oralig‘i muskullari va diafragma rivojlanib, erkin nafas chiqarishga erishiladi.

Nafas olish. Nafas – organizmga kislorod (havo) kirib turishi, organik moddalarning biologik oksidlashida, uning sarflanishi va moddalar almashinuvi jarayonida hosil bo‘ladigan karbonat angidrid gazini organizmdan chiqarib tashlashni ta‘minlovchi jarayon yig‘indisidir. Hujayralarda bo‘ladigan biologik oksidlanish natijasida quvvat ajralib chiqib, organizm hayot faoliyatini ta‘minlashishiga sarf bo‘ladi.

Nafas organlari – burun bo‘shlig‘i, halqum, hiqildoq, tranxeya, bronxlar va o‘pka – havoning kirib-chiqib turishi va gazlar almashinuvini ta‘minlaydi. Nafas yo‘llarining shilliq pardasi *hilpillovchi epiteliy* bilan qoplangan, hujayralarining tashqi yuzasida ingichka o‘simtalar – qisqara oladigan tuklar bor.

Nafas harakatlari, ya‘ni nafas muskullarining bir maromda qisqarib borishi tufayli ko‘krak qafasi hajmining galma-gal kengayib va torayib turishi *nafas olish va chiqarishga* – o‘pkaga havo kirib - chiqib turishiga imkon beradi, bu *o‘pka ventilatsiyasi* (havo almashtirib beruvchi vosita) deb ataladi.

Nafas chiqarishda oz bo‘lsa ham yelka ko‘tarilsa o‘pkada nafas chiqarishning noto‘g‘ri holati ro‘y beradi, bunday usulda *diafragma* umuman ishlamaydi, nafas olish yuzaki holatda, nafas chiqarish esa qisqa va sayoz bo‘ladi.

Shunday qilib, nafas olish qoidalari nuqtayi nazaridan aniq va oddiy: ular diafragmaning faolligi bilan pastki (quyi) va o‘rta qovurg‘alar hamda nafas olishda yelka umuman harakatsizlanishi bilan yakunlanadi.

Boshlovchi ijrochilarni diqqat bilan kuzatib borish lozim va u barcha to‘g‘ri ko‘rsatmalarga amal qilishi muhim. Ayrim pedagoglar nafas olishni –“ko‘krak-qorin va o‘pka”dan boshqa “ko‘krak va qorin-qursoq” xillarig ajratadilar. Lekin shuni hisobga olish kerakki, nafas olishning sof xillari aniq tajribaga ega emas va u doim aralash xususiyatga ega bo‘lgan. Nafas olishni u yoki bu xiliga kirgazish har bir insonning shaxsiy organizmi va mushaklariga asoslanadi. Nafas olishning ma‘lum bosqichlarida hamma nafas olish mushaklari ishtirok etishi bilan birga, yurak to‘qimalarining mushaklari ham ishtirok etadi. Har bir holatda ijrochi o‘ziga eng munosib va qulay usullaridan foydalanishi maqsadga muvofiqdir. Nafasning rivojlanishi sekinlik bilan o‘zlashtirilishi kerak. Shu sababli, boshlovchi yosh ijrochilardan zo‘r berib talab qilishi yaxshi oqibatlarga olib kelmaydi. Bir nafasda katta musiqiy jumla – ibora bajarishdagi nafas olish butun nafas mushaklarini faollashtiradi, uning yordamida o‘pkada juda ko‘p havo yig‘iladi, yig‘ilgan havo sekin-astalik bilan sarflanishi esa *ijro etilayotgan musiqa dinamikasi va xarakteriga bog‘liq*. Mashqlarning birinchi davrlarida go‘yo boshlovchi ijrochilarda havo yetishmayotgandek tasavvur hosil bo‘ladi. Bu esa nafas mushaklari faol nafas chiqarishga moslashmagan, mushaklar hali zaif, tovush hosil qilishda havo tejamkorlik bilan sarflanmaydi deb tushuniladi. Boshlang‘ich mashqlarda

davomiy tovush bo'lmashligi, kichik jumladan tashkil topgan bo'lishi muhim. Shu orqali yosh naychi qiynalmasdan dinamik ijroni o'zlashtiradi, bir tekis tovush chiqarishga erishadi va intonatsion kamchiliklardan xoli bo'ladi.

Keyingi ijro nafasining rivoji davomli tovushni asta-sekin kuchayishi va pasayishidagi nafas chiqarishdan iborat. Bunday mashqlar yordamida qovurg'a mushaklari va diafragma rivojlanadi hamda faol o'rinsiz nafas chiqarishga moslashadi.

Inson organizmining o'sishida jismoniy mashqlar va nafas apparatining ahamiyati haqida so'z yuritganda – "ijro nafasi" faqat ijro jarayoni natijasida rivojlanishini nazarda tutish kerak. Har qanday mashqlarni cholg'usiz bajarilishi nafasni tashkil etishda o'quvchiga hech qanday naf keltirmaydi. Nafas chiqarishning ijro sifati - eshitish qobiliyati orqali nazorat etiladi, tovushni uqib olish shunday nafas chiqarishning natijasidir.

Pedagogik amaliyotda gammalarni sekin sur'atda turli nyuanslar (tovush ohangdoshligi) bilan ijro etib foydalanish maqsadga muvofiqdir. Ayrim ijrochilar nafas chiqarayotgan paytda, havoning bir qismi burundan chiqib ketishi natijasida tovush bo'linib ketadi va ma'lum miqdorda *tovush tusi - tembr sifatini yo'qotadi*. Bunday kamchilik har doim bo'lmasada uchrab turadi.

Nafas – musiqiy ta'sir kuchining eng asosiy vositalaridan biridir. Ijrochida nafas qanchalik rivojlangan bo'lsa, tovush ohangdoshligi (nyuans) ham shunchalik xilma-xil bo'ladi. Lekin nafas olishda ijroning dinamik tomonlari tovush sifatigagina bog'liq emas, nafas yordami bilan musiqiy jumlar bir-biridan ajratiladi. Nafasning tez-tez almashib turishi ba'zan hayajonlanishga olib keladi, natijada kuchli qisqa musiqiy jumlar ifodalanishga sabab bo'lishi mumkin.

Havo zaxirasi ijrochida tugagan paytda, nafas olish tasodifan bo'lishi mumkin emas. Ijrochining nafas olishini tinglovchi sezmasligi lozim, yaxshi notiq ma'ruzasida qachon va qanday nafas olayotgani tabiiy, hech kimning o'y - xayoliga kelmaydi. Xuddi shunday sozanda ham bitta musiqiy jumlaning boshidan boshqasiga o'tayotganda mantiqiy va tabiiy ijro asosini yaratmog'i lozim. Bir nafasda ko'proq musiqa chala olish — sozandaning nafas tajribasi mukammal ekanligidan dalolat beradi. Ayrim paytda juda uzun musiqiy jumlaning uchratish mumkin, uni bir nafasda ijro etishning hech iloji yo'q. Shunda, jumlaning biron taktida nafas olish uchun joy izlanadi. Bunda ijro etilayotgan musiqiy jumla ma'nosi buzilmasligi lozim. Bunday joyni doim topish mumkin, *liga* nafas uchun to'siq bo'lib xizmat qilmasligi kerak, u faqat bir tekis, silliq va bog'lamlil ijroni ko'rsatadi. Liga orqali nafas olgandan keyin navbatdagi tovushga *urg'u bermaslik lozim*.

Nafas almashtirishni to'g'ri taqsimlash – ifodali ijro uchun katta ahamiyatga ega. Shuning uchun pedagog ish boshlanishidan oldin, sozandaning asarini ijro etish imkoniyatlarini hisobga olib, qayerda nafas olish (sezura) kerakligini to'liq ko'rsatib berishi muhimdir. Asarning nafas tahlili jarayonida o'quvchi ham qatnashishi maqsadga muvofiq. Bu orqali u asta-sekin mustaqil ravishda ma'lumotlarni ajrata oladigan va nafas olishda to'g'ri xulosa chiqarishni o'rgana boshlaydi.

Nafas olish texnikasini har tomonlama rivojlantirish va uni musiqiy ifoda vositasi sifatida to'liq o'rganish kerak. Nay chalishni o'rgatishda *artikulatsiya* texnikasini – ijroning eng asosiy vositasi deb hisoblash lozim. Uning sifatiga *intonatsion aniqlik* va *tovush ko'rkamligi* bog'liq bo'ladi. Ushbu texnikaning rivojlanishida - ijrochi lab bilan cholg'u asbobida katta kuch talab qiladigan ishni bajaradi.

Inson yuzi mushaklar tuzumiga ega bo'lib, cheksiz imkoniyatlar bilan ta'minlaydi. Har xil balandlik va kuchga ega tovushlarni chiqarishda lab mushaklariga zo'r berish lozim bo'ladi. Past va o'rta tovushlar uchun ozroq zo'r berishlik yetarli bo'lsa, yuqori (baland) tovushlar uchun esa kuchli zo'r berish talab etiladi va ushbu tajribaga erishishga davomli hamda muntazam mashq natijasida erishiladi. Lekin ijrochiga lab mushaklarining kuchi va chidamli bo'lishigina yetarli bo'lmaydi. Shuningdek, harakatchanlik, qobiliyat kabi fazilatlar ham asqotadi. Bevaqt yuqori tovushlarning muvaffaqiyatli ijrosi ketidan quvish - o'rinsiz natijalarga olib keladi. Lab mushaklari kerakli kuch va mustahkamlikka erishmasa, haddan tashqari zo'riqishga olib keladi va tovush sifati qoniqarli bo'lmaydi. Bunday holatda shipildoq aks sadolar va xira tovushlar ijroning doimiy xususiyatiga aylanib qoladi va bu kamchilik bilan kurashishda - keyinchalik sabot-qat'iylik ham kerakli natijani bermaydi. Shuning uchun, lab chidamliligini rivojlantirish borasida, shunday ma'lumot tanlash kerakki: diapozonni yuqoriga va pastga kengaytirish asta-sekin yetarli bo'lsin. Unga erishish borasida kuy, ohang, maqom ruhida gammasifat mashqlardan foydalanish mumkin. Bu borada - yondosh holatdagi labning izchil harakatchan rivoji zarur bo'ladi. Har bir tovush uchun uning balandligi va kuchidan qat'i nazar ma'lum darajada labga zo'r berish talab qilinadi. Lab taraqqiyotida harakatchanlik mavjud bo'lib, uchtovushlik va boshqa akkordlarda turli hamohanglardan (kombinatsiyalardan) tuzilgan mashqlar xizmat qiladi. Bu maqsad uchun gammalar bo'lib-bo'lib bajariladigan - tertsiyalar, sekstalar, dominantseptakord kabi misollardan iborat bo'ladi. Lab texnikasining taraqqiyotida yaxshi rivojlangan ichki eshitish qobiliyati ham katta ahamiyatga ega. Tembri bo'yicha qoniqarli va intonatsiya bo'yicha nuqsonsiz sof tovush bo'lishi uchun aniq, mos darajada labga diqqatni kuchaytirib nafas chiqarish lozim. Agar ijrochi o'zining ichki eshitish qobiliyati bilan sof tovush balandligini o'ziga aniq tasavvur eta olsa – bu uning muvaffaqiyatga erishishni osonlashtiradi. Faqat shundagina xatosiz darajada yuz mushaklarini zo'r bermasligi va intonatsion aniqlik va tovush sifati ijrosiga erishadi. Ijro mahoratini shu tariqa muvaffaqiyatli mustahkamlab, diqqat bilan, doimiy eshitish qobiliyatini to'xtovsiz ravishda ishga solgan holda mukammal tovush chiqarishga erishish mumkin.

Har bir ijrochi uchun nay sozini tutish holatini (postanovka) to'g'ri tashkil etishda bitta umumiy qoida bilan hal etib bo'lmaydi. Naychining ijro apparatini munosiblik bilan to'g'ri tashkil etish zarurligini topmoq lozim. Agar bu masala qoniqarli hal etilsa, yana bitta eng muhim va jiddiy bosqich qoladi. U ham bo'lsa, lab texnikasi va u bilan bog'liq yuz mushaklarining uyg'unligiga erishmoq kerakdir. Bu maqsadga erishishda sozandaning mustaqil ravishda olib borgan mehnatining sifati va miqdoriga ham bog'liq. Bu yerda shuni hisobga olish lozimki, ijrochi bunday faoliyati jarayonida bir qancha harakat va to'siqlarni yengib o'tadi.

Shunday qilib, sozanda tomonidan tovush chiqarish ko'nikmasini birinchi navbatda talab qilish – tovush va uning sifatini tashkil etishning asosiy talablaridan biridir. Tovush sifati esa intonatsiya sofligi bilan chambarchas bog'liq.

Pedagog tovush sifatiga va sozandaning intonatsiya muayyanligiga diqqatni qancha kuchaytirsa, sozanda o'z ishini bajarishga shunchalik talabchan bo'ladi. Tovush mustahkamligini keng tarqalgan usullaridan biri sekin sur'atda musiqani eshitishdir, shunday mashqlarning qulayligi natijasida, ijrochining ovoz sifatini eshitish uchun bo'sh vaqti bo'ladi va u har bir tovushga o'z diqqatini jamlaydi.

Nay sozida ijro nafasini rivojlantirish. Oddiy nafas olishda nafas olish va

nafas chiqarish vaqti taxminan bir xil. Puflama cholg'ularda ijro qilayotganda tez, keskin nafas olish, nafas chiqarishda esa gohida bir tekis yoki sekinlatish talab etiladi. Hammasi ijro etish ohanglariga (tusga) bog'liq. Til va nafas texnikasini rivojlantirish uchun – ijrochidan muntazam ravishda mashqlar bajarishga ehtiyoj seziladi. Nafas va tilda erkinlikka erishish – qovurg'alar orasidagi mushaklar va diafragmalardagi zo'riqishlarni to'xtatadi, ijrochining nafas chiqarishi faollashadi. O'zgarmaydigan tovush kuchi esa, nafas mushaklarini asta-sekin kuchsizlanishiga olib keladi, tovushning kuchsizlanishi esa asta-sekin nafas chiqarishni sekinlatadi.

Tembrga nisbatan sifatli, sof tovush chiqarish uchun, aniq qoidaga amal qilmoq lozim. Sozanda labiga ortiqcha zo'r berishi kerak emas. Nafas chiqargandagi havo oqimi lablar orasidagi yoriqni kengaytirmasligi, labni cho'zish mo'tadil holatda bo'lishi shart. Nafas chiqargandagi havo oqimi nay bosh qismidagi teshik o'rtasiga (labium) yo'naltirilishi lozim. Lablar orasidagi yoriqning noaniqligi, nayning bosh qismidagi teshikka mutanosib bo'lmasa – mukammal tovush chiqarishga salbiy ta'sir qilish mumkin.

Cholg'uning umumiy sozi (lya birinchi oktava – 140 gerts) asosiy belgilangan miqdordan kam bo'lmasligi kerak. Agar umumiy sozni tushirishda (pasaytirishda) nayning bosh qismi o'zidan biroz nari burilsa – soz pasayadi. Unda tovushning tembr sifati va uning softligi ham biroz pasayishi mumkin va aksincha. Cholg'uni normal sozlanishida ijrochining pastki labi puflab chalinadigan teshikning yarmiga yaqin qismini berkitishi lozim.

Mavzu bo'yicha savollar:

1. Nafas va uning vazifalari haqida nimalarni bilasiz?
2. Nay ijrochiligida, yuzdagi mushaklar qanday vazifalarni bajaradi?
3. Artikulatsiya nima?

Mavzu bo'yicha topshiriqlar:

1. Nafasni rivojlantirish uchun, har bir notalarga fermata belgisini qo'yib gammalar ijro eting va ularning toza ijrosiga e'tibor bering.
2. Diafragma va uning ijrodagi ahamiyati haqida ma'lumot to'plang. Ma'lumotlardan nimalarni uqqaningizni tushuntirib bering.
3. Ijro paytida nafas olish va chiqarish jarayonlarini kuzating, organizmda nimalar sodir bo'layotganligiga ahamiyat bering.

Shtrixlar va ularning ijro yo'llari

Musiqada shtrixlarning o'z vaqtida qo'llanishi va ularning mukammal ijrosi muhim sanaladi. Ular orqali asarning to'laqonli xarakteri oshib beriladi.

Nay sozida shtrixlar *til va nafas xizmati* bilan birgalikda olib boriladi. O'zlashtirilgan barcha ijobiy fazilatlarini ifoda etish – til texnikasining taraqqiyotiga chambarchas bog'liq. Til o'zining serharakatligi tufayli tovush chiqarish usullarini nozik tomonlarini ochib bera oladi. Til qopqoq (klapan) vazifasini bajarib, nayga havo yo'naltirishda teshiklarni ochib - yopib turadi. Til harakati bilan tovushlar sozlanadi, ijro cho'zimi ortadi va shtrixlar ijrosi tartibga solinadi. Bunday harakatlar **T. D. K.** undosh tovushlarining talaffuzi bilan mos keladi.

Nay ijrosida quyidagi shtrixlar ko'p uchraydi:

Staccato – ajratilgan, alohida, uzib, qisqa ijro etish. Ushbu ijroni amalga

oshirish uchun uzun tovushlarni til harakatlari bilan to‘xtatib nayga havo yo‘naltiriladi, natijada tovushlar oralig‘ida pauzalar vujudga keladi, pauza qancha ko‘proq bo‘lsa, tovushlar shuncha qisqa bo‘ladi.

Legato usulini ijro etish yo‘llari shundan iboratki, bir tovushdan ikkinchisiga o‘tishda to‘xtovsiz nafas yo‘llash orqali til harakatisiz holatda sodir bo‘ladi.

Non legato – notalar bir-biriga ulanmagan holda, jumlani silliq ijro etish.

Qo‘sh stakkato usulini qo‘llash hozirgi paytda naychi sozandalar tomonidan yaxshi o‘zlashtirilgan bo‘lib, ushbu ijro uslubidan keng foydalanilmoqda. Qo‘sh stakkato oddiy stakkatodan tez va ravon jaranglashi bilan farqlanadi.

Triol tovushlarni qo‘sh stakkato uslubida ijro etish quyidagicha:



T K T T K T T K T T K T

Kvintol tovushlarni ijro etish ham mutlaqo o‘xshash bo‘lib, unda uchta nota o‘rniga beshta nota ijro etiladi:



T K T K T K T K T K

Qo‘sh stakkato usuli bilan ijro etishning afzalligi shundaki, til ikkala turdagi (T,K) harakatlarda bir tekis ishga solinadi.

Eski uslubdagi triollarni ijro etish quyidagicha bo‘lgan:



T T K T T K T T K T T K

Til mushaklariga asosiy og‘irlik birinchi harakatga (T) to‘g‘ri kelsa, ikkilamchi og‘irlik mushaklarga va tilning ikkinchi harakatiga (K) tushadi.

Shunday qilib, ikkinchi uslubdagi ijro turini ijrosi (K), birinchi turni (T) ijro etishga nisbatan birmuncha kuchsiz, zarur aniqlikka ega bo‘lmaydi. Ushbu uslubdagi ijro – tilning tez toliqishiga sabab bo‘lishi mumkin. Shu tufayli, ijrochilikning ushbu texnik uslubini o‘rganishni kechiktirmaslik kerak. O‘quvchi cholg‘uda asosiy ijro etish usullarini qat’iy o‘zlashtirib olgandan keyin, uning ravnaqini yo‘lga solib, kuzatib borish lozim.

Qo‘sh stakkato ijrosini o‘zlashtirish, bir qadar kechroq boshlanishi mumkin, chunki bunda o‘quvchining musiqiy yetukligi asosiy talablardan biridir.

Qo‘sh stakkato, yuqorida aytib o‘tganimizdek – so‘nggi davrdagi nay ijrochiligida ko‘p uchrayotgan bo‘lsada, ta‘limning ilk davrlarida uning o‘zlashtirilishi uchun ko‘p vaqt sarflash to‘g‘ri emas.

Frullato (ital. frullato; ingl. flutter-tonguing) – nayda ijrochilik uslubi – tremoloning bir turidir. Ushbu shtrix musiqa ijrosi jarayonida “r” tovushini uzoq vaqt ushlab turish bilan ifodalanadi. Furlato juda kam uchrasada, aynan nay (yoki fleyta) cholg‘ulari uchun yozilgan asarlarda, kompozitorlar tomonidan ko‘p qo‘llanadi. Ushbu shtrix ijrosi, asardagi aynan qaysidir jumlaning ifodali va badiiy tomondan boy ijrosini

ta'minlaydi.

Frullato ijrosini tashkil etishning yana bir turi, tomoqda joylashgan tilcha bilan bog'liq. Unda, inson tomoqni chayqash jarayonida, o'sha tilchaning vibratsiyasi paydo bo'lishini eslash lozim. Ushbu uslub, shtrix (frullato) texnikasini ilk bor o'zlashtirayotgan sozandalar uchun juda foydalidir.

Aynan frullato ijrochilik uslubining texnik ijrosini o'zlashtirishdan avval, sozandadan asosiy ijrochilikda to'g'ri va maksimal darajada sifatli ovoz chiqarishni yetarli darajada o'zlashtirib olish talab etiladi.

Nay sozini chalishda labga qo'yiladigan qism

Puflama cholg'ularini chalish jarayonidagi og'iz muskullarining to'plami (majmui), labning holati va cholg'uni labga qo'yib chalinadigan qismlari umumiy – **ambushyur** (mundstuk, qalpoqcha) deb nomlanadi. Har bir registr va baland-past tovushlarni hosil qilish uchun muskullarning keskinligi turlicha bo'ladi. O'rta registrdagi tovushlarni hosil qilishda keskinlik juda kam, quyi registrda kuchliroq, yuqorigi registrda esa ambushyurning keskinligi ortadi. Nay chalishni o'rganish paytida labni ishlatishga katta ahamiyat berish kerak, chunki puflab chiqarilayotgan tovushning sifati asosan shunga bog'liq.

Nay sozining asosiy tovushqatoridagi oraliq tovushlar

Asosiy tovushqatoridagi yuqori (baland) tovushlar qattiq, kuchli puflab chalish yo'li bilan hosil qilinadi. Shuningdek, eng yuqori tovushlarni - juda kuchli puflash yo'li bilangina hosil qilinadi va murakkab (kombinatsiyali) applikaturada olinadi. **Baland – forte (f)** va **past – piano (p)** puflash hamda barmoqlar bilan teshiklarni ochib-yopish holatini o'zgartirish natijasida nay chaluvchilar xromatik tovushqator (nimparda), ya'ni yarim ton hosil qilib, nayning diapozonini (oraliqni) ikki yarim oktavaga, ya'ni birinchi oktava "lya" tovushidan to to'rtinchi oktava "re" (mi) tovushigacha ijro eta oladilar. Ushbu notalar oralig'i to'rtta - quyi (past), o'rta, baland va eng yuqori registrnlarni o'z ichiga oladi. Registr – ma'lum bir maqsadda bir qism tovushqatorining qo'shni tovushlar bilan qo'shib kelishidir. Nay tovush hajmi jihatidan yuqori registrga ega, uning asosiy tovushqatori - kuychan (melodik) va nafisdir ("lya" minor).

Nay sozini saqlash qoidalari. O'qituvchi yosh sozandalarga nay cholg'usini saqlash qoidalarini eslatib o'tishi zarur. Nay sozini toza va quruq saqlagan holatda tutib, saboqdan bo'sh vaqtda matodan tikilgan g'ilof (chexol) yoki qattiq buyumdan (yog'ochdan) yasalgan qutida (futlyarda) doim ma'lum bir belgilangan joyda tik yoki yotiq holatda saqlash kerak.

Vaqti-vaqti bilan nayning ichki qismini - o'simlik yog'i (pista) bilan artilib tozalab turiladi. Unda sozlagich (tiqin) siljib ketmasligi lozim, aks holda soz tushib ketadi. Nay ustki qismi esa mayin mato bilan artiladi.

Sozlagichning qurib qolmasligi uchun tiqin yog'lab turiladi. Nay cholg'usini qattiq zarbdan, issiq-sovuqning salbiy ta'siridan saqlash lozim. Sovuq kunlarda tashqaridan xonaga soz bilan kirilganda, xona haroratida nay va qo'l barmoqlarini isitib olish va besh daqiqadan so'nggina sozni chalish mumkin bo'ladi.

Mavzu bo'yicha savollar:

1. Nay sozining pastki, ishchi va yuqori registrlari qanday oktava va notalarni o'z ichiga oladi?
2. Frullato ijrosini amalga oshirish uchun nimalarga e'tibor berish kerak?
3. Non legato va legato ijrolarining farqi nimada?

Mavzu bo'yicha topshiriqlar:

1. Pastki va yuqori registrlardagi notalarda shtrixlar ijrosini o'zlashtiring hamda ularning sofligiga e'tibor bering.
2. Nay ijrosida "til xizmati" borasida qanday ma'lumotlarga ega ekanligingizni tushuntirib bering.
3. Aynan nay sozi uchun O'zbekiston kompozitorlari tomonidan yaratilgan asarlar haqida ma'lumotlar to'plang. Ularning ijro xarakterlari to'g'risida so'zlab bering.



II bob. Asarlarning ijrochilik tahlili

O.Abdullayeva. Nay va orkestr uchun konsert

Kompozitor Oydin Abdullayevaning ushbu konserti XXI asrda nay uchun yaratilgan eng yorqin va o‘ziga xos yirik asarlardan biridir.

Asar bir qismli bo‘lib, sonata shaklida yaratilgan. Cholg‘uning ijro imkoniyatlari rang-barang, ohang ko‘lami esa keng qamrovli ravishda ishlatilgan bo‘lib, nay cholg‘usining musiqiy-estetik salohiyatidan to‘laqonli foydalanilgan.

Konsert⁷ katta ashula janrini eslatuvchi rechitativ bilan boshlanadi. Bunday holat O‘zbekiston kompozitorlarining asarlarida uchrab turadi:

The image shows a musical score for a concert for Nay and Piano. The Nay part is written in the upper staff, starting with a series of sixteenth notes and a glissando. The Piano part is written in the lower staff, starting with a forte (f) dynamic and a series of chords. The key signature has one sharp (F#) and the time signature is 4/4.

Kirish qismida yangraydigan mavzu musiqiy shaklning bosh partiyasiga asos bo‘lib xizmat qiladi. Undagi milliy qochirimlar va xonishlar butun asarning tematizmiga xos badiiy-estetik tasvirni namoyish etadi.

Bosh partiyaning mavzusi harakatchan, intiluvchan xarakterga ega. Unga jo‘r bo‘luvchi ritmik-garmonik usul orkestrning bass ovozida o‘z ifodasini topgan. Mavzu si-frigiy ladida boshlanib, o‘zining rivojlanishi davomida xalq kuylariga xos bo‘lgan lad o‘zgaruvchanligi bo‘ylab o‘tadi:

⁷ Konsert — (nem. Konzert, ital. concerto, lot.concerto — musobaqalashaman). Bitta yakkanavoz (kamdan-kam hollarda bir nechta yakkanavoz) va orkestr yoki ansambl uchun yozilgan yirik shakldagi asar. Unda yakkanavoz o‘zining ijrochilik mahorati bilan orkestr ijrochilari bilan ijodiy musobaqalashadi.

Musical score for the first system, featuring a Nay and Piano. The Nay part starts with a whole rest followed by a half note G4. The Piano part has a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*.

Bosh partiyaning mavzusi mayda texnik ifoda vositalaridan tuzilgan bo‘lib, virtuoza xarakterda o‘z ifodasini topgan. Bir ko‘rishda texnik murakkab ko‘ringan bosh partiya o‘zining badiiy-estetik obrazi bilan diqqatni tortadi. Demakki, bosh partiyaning musiqiy matosi cholg‘uchidan nafaqat texnik tayyorgarlik, balki obrazning hissiy tomonini aks ettirishga qaratilgan badiiy mahoratni ham talab etadi.

Konsertning *yondash mavzusi* o‘zining xarakteriga ko‘ra bosh mavzuga tafovut hosil qiladiki, bu holat sonata shakliga xos xususiyat hisoblanadi. **Andante** sur‘atida yangraydigan yondosh partiya og‘ir, mahzun xarakterni ifoda etadi. Ushbu bo‘limda musiqiy mato o‘zbek milliy musiqasiga xos bo‘lgan qochirimlar vositasida yangrash maqsadga muvofiqdir. Yondosh mavzuni ijro etayotgan cholg‘uchi o‘zining cholg‘usini naqadar mukammal egallaganini namoyish etish imkoniyatiga ega. Negaki, ushbu bo‘lim asarning lirik markazini tashkil etib, asar dramaturgiyasida muhim o‘rin egallaydi. Asarning ma‘naviy barkamol bo‘lib yangrashida yondosh mavzuning xarakteri va kuychan qiyofasi mukammal aks ettirilishi shart:

Musical score for the second system, featuring a Nay and Piano. The tempo is marked *Andante* with a quarter note equal to 50. The Nay part starts with a half note G4. The Piano part has a melody in the right hand and a bass line in the left hand. Dynamics include *mp dolce*.

Konsertning o'рта qismi shaklda *rivojlov* vazifasini bajaradi. U jadal sur'atda harakatlanib, bosh mavzuning tematik va garmonik jihatdan rivojlanishi asosida qurilgan. Bu bo'limni ijro etishda cholg'uchidan musiqiy lادلarning o'zaro munosabatini tinglay bilish tajribasi talab etiladi. Musiqiy matoning rivojlanishi jarayonida garmoniyaning har safar yangilanishi va shu munosabat bilan, alteratsiya belgilarining ham turli xil tuslanishiga alohida e'tibor qaratish zarur. Rivojlov qismini shartli ravishda uch bosqichga bo'lish mumkin. Bu do-diez frigiyladiga tayangan bo'lim, re-diez frigiyladi va undan keyin sol'-diez frigiyladiga asoslangan bo'limlardir. Ular birin-ketin almashib, melodik-garmonik izchillik ortgani sayin obrazning hissiy qizg'inligi ham o'z maromiga yetadi. Bu esa, obrazning rivojlanishiga ham katta ta'sir ko'rsatadi.

Rivojlov jarayonida yakkanavoz cholg'uchi hamda orkestr o'rtasida o'ziga xos musobaqalashuv jarayoni kuzatiladi. Binobarin, nay partiyasida o'tayotgan barcha melodik-garmonik jarayonlar orkestr cholg'ularining partiyasida ham o'z ifodasini topadi. Bunday izchillik yakkanavoz va orkestrning ijro mahoratini sinaydi.

Asarning dramaturgik avji rivojlov bo'limining so'nggiga to'g'ri keladi. Bunda o'zining murakkab ijrochilik yo'lini mukammal bosib o'tgan yakkanavoz ijro navbatini orkestrga beradi. O'z navbatida, orkestr rivojlov qismiga munosib ravishda nuqta qo'yadi.

Cholg'u konsert janri uchun xos bo'lgan eng asosiy element – kadensiya. Ushbu qismda yakkanavoz o'zining bor imkoniyatini namoyish etadi. Tahlil etilayotgan konsertda kadensiya avvaliga yondosh mavzuning materiali asosida rivojlanadi. Bu holatni shakl nuqtayi nazaridan yondosh mavzuning reprizasi deya baholash mumkin. Nayning yakka qolib, yondosh mavzuni erkin holda ijro etishi asar dramaturgiyasiga o'ziga xos lirik chekinish olib kiradi. Kadensiyadagi lirik kayfiyat asta-sekin jo'shqinlik sari amalga oshiriladigan harakat bilan almashadi. Bunda nayning partiyasi melodik-ritmik usulga asoslangan figuratsiya orqali bosh mavzuga tomon harakatlanadi. Bunda nay ijrochisi o'zining mahoratini ishlatib, turli shtrixlarni qo'llashi mumkin:



Repriza bosh mavzu yangraydi. Bunda reprizani umumiy dramaturgiyaning xotimasi sifatida baholash mumkin. Negaki, repriza asarga xulosa yasash asnosida, tonallikning turg'unlik (si frigiyladi) holatiga kelishini ta'minlaydi. Turli xil obrazlar va musiqiy jarayonlardan o'tib, yakuniy marraga yetib kelayotgan yakkanavoz cholg'uchi o'zining virtuozligini yana bir bor namoyish etish imkoniyatiga ega bo'ladi.

Asarning stilistikasini ko'rib chiqar ekanmiz, uning musiqiy tilida turli elementlarning sintezini kuzatishimiz mumkin. Bular, xalq musiqasi, shuningdek, klassitsizm, romantizm va zamonaviy musiqaga xos elementlardir. Bu holat esa, asar tinglovchilari doirasining kengayishini ta'minlaydi. Zero, asarni tinglagan har bir inson o'zi uchun yaqin bo'lgan va uning shaxsiy ehtiyojlariga javob beradigan hissiy tuyg'uni topishi mumkin.

Asarning yondosh mavzusi bosh mavzuga nisbatan og'irroq tempda frigiya dedida (si frigiya) yozilgan. Bu holat aynan yondash partiya mavzusiga xos bo'lib asarning melodik ohangi sharqona uslubdagi kuychan mavzu bilan qism davomida bir necha bor o'tib boradi. Bu qismda ijrochi aynan al't nay cholg'usida mavzuni xarakterini ochib berishi asarning mohiyatini yanada boyitadi.

Bu qismning yana o'ziga xosligi polifonik imitatsiyalardan foydalanilganligi alohida ahamiyatga ega.

Asarning reprizaga zarbli cholg'ular orqali o'tishi tinglovchiga yana ham ko'tarinkilik baxsh etadi. Reprizada bosh mavzu takrorlanadi. Asar so'ngidagi xotima garmonik jihatdan mukammal boyitilib asar yakuniga haqiqiy tugallov xarakterini ochib bergan.

Milliy ohanglarni o'z ichiga olgan mazkur asar ijrochiga har tomonlama cholg'uni naqadar yuqori darajada imkoniyatlarni bilishligi va uning mukammal darajada ijro qila olishligi muhimligini ko'rsatib beradi. Shuni ta'kidlash joizki asar ijrochi bilan birga

hamsuhbatlikda yozilganligi bois asar yuqori darajadagi dasturga molik hisoblanib keyinchalik ham yosh avlodga namuna bo‘lib xizmat qiladi deb o‘ylayman.

Mavzu bo‘yicha savollar:

1. Kompozitor Oydin Abdullayeva haqida qanday ma’lumotlarga egasiz?
2. “Konsert” so‘zining ma’nosini tushuntirib bering?
3. Frigiy ladi haqida qanday tushunchaga egasiz?

Mavzu bo‘yicha topshiriqlar:

1. Klavirda qanday musiqiy atamalar qo‘yilganligini aniqlang va ularning ijrolari borasida tushuntirish bering.
2. Asar tahlilini o‘qib, tushunmagan so‘zlaringizni yozib oling. Ular haqida ma’lumot to‘plang yoki ustozingizdan so‘rab o‘rganing.
3. Al’t nay va uning asar ijro ahamiyati borasida tushuncha bering.

Sherzod Sobirov. Nay va orkestr uchun Fantaziya

Sh.Sobirovning Fantaziyasi⁸ zamonaviy o‘zbek kompozitorlik yo‘nalishining yana bir yangicha qarashlari bilan o‘ziga xosdir.

Asarda cholg‘uning turli imkoniyatlarini yaratish borasida, asarning *kirish qismi* zamonaviy nota yozuvlaridan ham foydalanilgan. Bundan tashqari – asar davomida bir necha bor lad o‘zgarishlarini kuzatishimiz mumkin.



Kirish qismida yangragan mavzu haqiqiy o‘zbek milliy musiqasining jozibador koloritini eslatadi.

Bosh partiyaning mavzusi raqsona xarakterda yozilgan bo‘lib, uning o‘ziga xosligi - ijrochidan kuchli mahorat talab etadi. Mazkur qism davomida cholg‘uning turli texnik uslublari ijrochi tomonidan cholg‘uning birin-ketin almashish jarayonlarini kuzatishimiz mumkin. Ya’ni oddiy nay cholg‘usi bilan boshlanib keyinchalik nay pikkolo cholg‘usiga o‘tishi asarning yana bir o‘ziga xos jihatlaridan biridir.

⁸ Fantaziya (yunonchadan - phantasm –“Tasavvur”) - cholg‘u ijrochiligi ichun yaratilgan asar turi. Bu kabi asarlar odatda, improvizatsiya (badihago‘ylik) bilan boshlanib, muallif o‘z fikrlarini erkin va keng holda bayon etishi mumkin.

Asarning *yondosh mavzusi* bosh mavzuga nisbatan og'irroq tempda frigiyladida (si minor) yozilgan. Bu holat aynan yondosh partiya mavzusiga xos bo'lib asarning melodik ohangi sharqona uslubdagi kuychan mavzu bilan qism davomida bir necha bor eslab o'tiladi. Bu qismda ijrochi aynan al't nay cholg'usida mavzuni xarakterini ochib berishi asarning mohiyatini yanada boyitadi.

Bu qismning yana o'ziga xosligi polifonik imitatsiyalardan foydalanilganligi alohida ahamiyatga ega.

Asarning *reprizaga* zarbli cholg'ular orqali o'tishi tinglovchiga yana ham ko'tarinkilik baxsh etadi. Reprizada bosh mavzu takrorlanadi. Asar so'ngidagi xotima garmonik jihatdan mukammal boyitilib, asar yakuniga haqiqiy tugallov xarakterini ochib bergan.

Milliy ohanglarni o‘z ichiga olgan mazkur asar ijrochiga har tomonlama cholg‘uni naqadar yuqori darajada imkoniyatlarni bilishligi va uning mukammal darajada ijro eta olishligi muhimligini ko‘rsatib beradi.

Shuni aytib o‘tish kerakki, asar B.Dosimbetov bilan hamkorlikda yaratilganligi sababli, go‘zal va mukammal asar sifatida tan olinadi.

Mavzu bo‘yicha savollar:

1. Kompozitor Sherzod Sobirov haqida qanday ma‘lumotlarga egasiz?
2. “Fantaziya” so‘zining ma‘nosi nima? Nay uchun yozilgan yana qanday fantaziyalarni bilasiz?
3. Polifonik imitatsiya nima?

Mavzu bo‘yicha topshiriqlar:

1. Asar shakli va ularning qismlari haqida so‘zlab bering.
2. Bosh va yordamchi (yondosh) partiyalar bir – biridan nimalari bilan farq qilishini tushuntiring.
3. Nay ijrosida vibratsiya va uning ahamiyati haqida so‘zlab bering.

M.Atadjanov. Nay va orkestr uchun Konsert

Ushbu konsert 2018-yilning bahor oylarida yaratilgan va mohir sozanda B.Dosimbetovga bag‘ishlangan.⁹

Konsert bir qismli bo‘lib (asosiy tonalligi re major, Allegro, 4/4), asosiy ohangda o‘ziga xos sharqona ohanglarga yo‘g‘rilgan milliylik sezilib turadi. Ushbu ohanglar rivojlanib jaz yo‘nalishida davom etadi. Ritmik usullar ham ohangga qarab o‘zgarib boradi. Kadensiya qismida “Chapandozi Suvora”¹⁰ “sitata” sifatida ishlatilgan.

⁹ Kompozitor klavirga aynan shunday so‘zlarni kiritgan.

¹⁰ Suvora (fors. — otliq) — 1) Shashmaqomning Buzruk maqomi asosida yaratilgan kuy va ashulalar. 2) Xorazmda mashhur bo‘lgan maqom ashula yo‘llari va mumtoz ashulalar turkumi. Ushbu maqomlarda Suvoralar asosiy sho‘balardan keyin o‘rin olgan. Murakkab shaklli Suvora ashula yo‘llari ham xalq orasida keng tarqalgan. Ular 7 ta yirik ashula turkumlariga birlashgan bo‘lib, har bittasida 2 tadan Savt va Ufarlar mavjud: «Suvora» («Tani» yoki «Ona S»),

Konsert sonata shaklida yozilgan, rivojlanish qismi o‘rniga epizod ishlatilgan. Asarda nay cholg‘usiga xos texnika, turli shtrixlar va zamonaviy ijro uslublari tez-tez almashib keladi va ijro uchun sozandadan yuqori mahorat talab etadi.

Repriza qismi esa oynaviy (zerkalniy) shaklda yozilgan.

Asar orkestr ijrosi (fortepiano) bilan boshlanadi va to‘rt takt davom etadi. Xarakter jihatdan lirik jaranglasada, ichki hayajon sezilib turadi. Beshinchi taktdan solo (nay) ijrosi boshlanadi. Yakkanavoz partiyasi o‘n olitalik notalar aksent belgilari bilan berilgan bo‘lib, shiddatli xarakterga ega. Dinamika (*f*). Orkestrdagi ritmik ijro hayajonni yanada oshiradi. Agar, yakkanavoz va jo‘rnavoz sezgisi hamjihat bo‘lsa, eshituvchilarni tezda o‘ziga jalb qilib oladi. Shuni esdan chiqarmaslik kerakki, yakkanavoz partiyasida berilgan aksentlarning o‘z joyida ijrosi juda muhimdir.



To‘qqizinchi taktdan konsertning o‘ziga xos ko‘rinishlari eshitila boshlaydi. Unda nay va orkestrning ijrochilik bo‘yicha kichik musobaqasi rivojlanish tomon o‘sib borishiga ishora beradi. Yakkanavozdan to‘liq ijro talab etiladi. Har bir taktda ligalar berilgan bo‘lsada, notalarning dona-dona ijrosini ta‘minlash uchun harakat qilish lozim. Zero, asarning o‘ziga xos xarakteriga putur yetadi.

2

O'ttizinchi taktdan tonallik almashadi (Re major – sol' minor). Ushbu taktdan yondosh partiya kirib keladi. Alteratsiya belgilari sol minorga tegishli bo'lsada, asosiy ohang mi minorda jaranglaydi va o'ziga xos lirik xarakterda jaranglaydi. Lekin, ohangda berilgan o'n oltitalik notalar, triollar va garmonik og'ishmalar ichki hayajonni ushlab turadi.

31

Qirq uchinchi taktdan yana re major o'zining tantanavor xarakteri bilan kirib kelsada, ohangda yordamchi partiyadagi mayinlik sezilib turadi. Trellar yengil olinib, liga va legatolarga chuqurroq ahamiyat beriladi. Labni nayga niqtash va yengil nafas olish jumlani to'laqonli ijrosiga to'sqinlik qiladi. Shu sababli, aynan ushbu qismda lirik ijroni sezib turish maqsadga muvofiqdir.

Keyingi jumlarlar do diez minor va re majorlarda jumlarlar o'tadi. Ular ijrosida ham yuqorida aytib o'tilgan ijro uslublari saqlanib qoladi.

To'qsoninchi taktdan jaz ijrosi boshlanib, rivojlov qismi kirib keladi. Orkestr ijrosida ikki takt davom etgan ritmik tuzilish, noturg'un ritmg'a o'xshab eshitiladi. Lekin bu aynan jazning yaqqol ko'rinishlaridan biri bo'lib, yaxshi ijrochi ritmik ijroni tezda anglab oladi. Usulning ikkinchi taktining ikkinchi yarmiga yakkaxon ijrosi

boshlanishi sababli, bu taktlarda ritmni yaxshi his etib turish juda muhimdir.

Jaz ijrosi, sozandadan: ritmni a'lo darajada sezish, nafas va lab texnikalari, jumla va dinamik ijroni his etish qobiliyatlarini talab etadi. Shu sababli, ayna ushbu qismga ichki tayyorgarlik yuqori darajada bo'lmog'i shart.



Jaz ijrosi o'z ichiga re major, do diez minor va so'ngi lya minorlardagi jummalarni o'z ichiga oladi va bir yuz o'ttiz birinchi takdagi Kadensiyaga olib kelib beradi (lya minor).

Shuni esda tutish lozimki, kadensiya – sozandaning bor mahoratini ko'rsatadigan qismdir. Kompozitor ijrochining barcha qirralarini ishga solish uchun, shtrixlar, ijro uslublari, dinamika, milliy va nomilliy ohanglardan keng foydalangan. Shuningdek, “Chapandozi Suvora”ning ashula yoki musiqa yo'lini yaxshilab eshitib olishingizni maslahat beramiz. Chunki, yuqorida aytib o'tganimizdek, kompozitor ushbu maqomdan bir qism ishlatgan. Agar, siz ushbu maqom yo'lini yaxshi bilsangiz, o'sha jumlani bemalo topib, xalqona yo'lda ijro etishingiz mumkin va bunday ijro sizning qobiliyatingizni yana bir bor namoyon etadi.



178 – taktdan repriza qismi kirib keladi (Mi minor). Yuqorida aytib

o‘tganimizdek, ushbu qism oynaviy (zerkalniy) shaklda¹¹ yozilgan. Unga ko‘ra avvalo yordamchi ijrosi boshlanadi. Ushbu qism bosh partiyaga nisbatan xarakter jihatdan yumshoqroq, lekin ichki hayajon bilan ijro etiladi. Bosh partiya boshlanishida alohida alteratsiya belgisi qo‘yilmagan bo‘lsada, Re majorda jaranglaydi. Shiddat va dinamika oshib boradi. Asar xarakterini tushirib yubormaslik uchun, nafas va texnik ijrolardan oqilona foydalanish zarur. Chunki, ijroning ushbu uslublariga ahamiyat bermaslik, asarning mukammal va komil ravishda tamomlash uchun to‘sqinlik qiladi.

Konsert, ko‘tarinki kayfiyatdagi *ff* dinamikasida tamomlanadi.

The image shows a musical score for a concerto, measures 216-219. The score is in G major and 2/4 time. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The piano part has a 'gliss.' marking and a 'ff' dynamic marking. The score ends with a double bar line.

Mavzu bo‘yicha savollar:

1. Kompozitor Muhammadjon Otajonov haqida qanday ma’lumotlarga egasiz?
2. “Suvora” so‘zining ma’nosini tushuntirib bering?
3. Konsertning qaysi qismida jaz imitatsiyalarini sezdingiz?

¹¹ Oynaviy shakl (зеркальная реприза) – sonata shaklidagi repriza qismining o‘ziga xos tuzilishi, sonata shaklidagi repriza qismining o‘ziga hos tuzilishi. O.Sh.da – ekspozitsiya qismida berilgan mavzularning o‘rni aksincha joylashadi, ya’ni yordamchi partiya birinchi va yordamchi partiya ikkinchi bo‘lib ijro etiladi.

Mavzu bo'yicha topshiriqlar:

1. “Oynaviy qaytarish” (“zerkalnaya repriza”) so‘zi bo‘yicha nima ma’lumotga ega bo‘ldingiz va yana shunday tarzda yaratilgan qanday asarlarni bilasiz?
2. “Chapandozi Suvora” qaysi musiqiy turkumdan olingani va uning mavzusi asarning qaysi qismida qo‘llanilganligi haqida ma’lumot bering.
3. “Kadensiya” so‘zi va uning ijrosi haqidagi tushunchangizni so‘zlab bering.

H.Rahimov. Nay va orkestr uchun “Turkcha fantaziya”

Bugungi kunda davlatimizning barcha sohalar kabi – o‘zbek musiqa ijrochiligi san’atiga bo‘lgan katta e’tibori, shu sohada faoliyat olib borayotgan barcha ijodkorlarni chin dildan ishlashga undamoqda. O‘zbekiston kompozitorlari tomonidan yaratilayotgan ko‘plab zamonaviy talqindagi asarlar, ushbu e’tibor tufayli dunyoga kelmoqda desak mubolag‘a bo‘lmaydi.

Kompozitor Habibulla Rahimovning zamonaviy talqinda yozgan, “Turkcha fantaziya”si ana shunday asarlardan biridir. Asar o‘zining go‘zal ohanglarga, texnik ijro, shtrixlar, shuningdek murakkab obrazlarga boyligi bilan alohida ajralib turadi. Asar nay va o‘zbek xalq cholg‘ulari orkestri uchun yozilgan, shuni alohida ta’kidlab o‘tish joizki, ushbu asar ijrosi jarayonida, nay cholg‘usining uchta – al’t, oddiy va pikkolo turlari ishlatiladi.

Fantaziya sonata allegrosi shaklida yozilgan. Asosiy tonalligi sol’ minor (garmonik), asar davomida musiqiy surat (temp) va o‘lchovlar almashib keladi. Xarakter jihatidan – o‘ychan, falsafiy va jo‘shqin.

Fortepianoning ilk akkordi (dissonans) ijrosi, eshituvchiga o‘ychanlik olib keladi. Uning asosiy ohangi ikkinchi oktavada berilgan bo‘lsada, o‘zining mazmundor va chuqurligi sezilib turadi.

Asosiy mavzu birinchi oktava re notasidan boshlanadi. Ushbu nota oddiy nayda bo‘lmaganligi sababli, al’t nayda ijro etiladi. Uning chuqur va yo‘g‘on ovozi – **Sostenuto rubato** musiqiy atamasining talablariga javob bergan holda ohangga mung va o‘ychanlik olib kiradi. Jo‘rnovozda ritmik ijrolar bo‘lmaganligi sababli, yakkanavoz ijrosi uchun erkinlik yaratiladi.

Nafaslar chuqur olinib, to‘liq ovozda ijro etishga erishish lozim. Buning uchun sozandadan, avvalo, ichki xotirjamlik va ruhiy tayyorgarlik zarur. Notalarga qo‘yilgan aksentlar va dinamik ishoralarga diqqat bilan yondashish - asar mohiyatining ochib berish borasida muhim ahamiyatga ega.

Asosiy mavzu keng bo‘lib, agogika¹² va ichki hayajonga boydir.

¹² Agogika (yunoncha) – musiqa ijrochiligi san’atida, asar badiiyligini yanada boyitish uchun, asosiy temp va ritmdan biroz sekinlash yoki tezlash.

Sostenuto rubato

Habibulla Rahimov

The first system of the musical score consists of three staves. The top staff is a single treble clef staff for the violin, starting with a *mf* dynamic. The middle and bottom staves are a grand staff for piano, with a treble clef on top and a bass clef on the bottom. The piano part features sustained chords and arpeggiated figures. The violin part includes trills and melodic lines. A first ending bracket labeled '1' is present in the violin staff, with a *mf p* dynamic marking.

Yordamchi partiya – asosiy mavzuga nisbatan birmuncha harakatchan va texnik ijrochilik tomonidan yanada mukammallashgan. Ushbu partiya ham keng jumлага ega bo‘lib, o‘ziga xos ichki agogikaga ega. Jo‘rnavozdagi garmonik tuzilmalar asosiy ohangni yanada boyitadi va yakkaxonni yanada hayajonli ijroga undaydi. Buning uchun yakkaxondan – texnik ijro, ichki sezgi, ansamblni eshitish, ohangdorlikni ma‘romida his etish kabi kasbiy fazilatlar talab etiladi.

The second system of the musical score consists of two staves. The top staff is a single treble clef staff for the violin, starting with a *mp* dynamic. It features a 7-measure phrase followed by a trill, and then a triplet of eighth notes. The bottom staff is a single treble clef staff for the piano, featuring a continuous eighth-note accompaniment. A *p* dynamic marking is present in the violin staff.

Rivojlov qismi – yakkanaovozda mayin va legatoli ohang berilgan bo‘lsa-da, jo‘rnavozda berilgan yoyiq garmoniyadagi sekstol va yordamchi mavzular ichki hayajonni oshiradi. Ijrodagi temp, ekspozitsiya qismiga nisbatan bir oz oldinga siljishi kuzatiladi. Detashe shtrixida berilgan sakkaztalik va choraktalik triollar asarda o‘ziga xos sinkopa yaratadi. Bu esa eshituvchiga ichki bezovtalik va jumla so‘ngi qanday tugashini tezroq bilish hissini uyg‘otadi. Kalitda alteratsiya belgilari berilmagan bo‘lsa-da, notalar oldiga qo‘yilgan belgilardan Mi major ekanligini sezamiz.

9 *mf dolce cantabile*

Rivojlov qismining eng avj qismi orkestr (fortepiano) ijrosiga berilgan bo‘lib, temp jihatidan yanada tezlashadi (achchelerando). Dinamik va agogik ijrolar o‘zaro bellashadi. Ijrochidan asar xarakteri, shiddat hamda harakat to‘xtab qolmasligini talab etadi. Unda *ff* dinamikasidagi **tutti** ijrosi asosiy jummalarni egallaydi. Ushbu qism dissonans akkordlardagi ijro bilan tugab, yakkanavozning kadensiya ijrosiga olib keladi.

13 *poco accel.*

ff

Kadensiya boshlanishida, jo‘navoz ijrosidan so‘ng ko‘p kutib qolmaslik kerak. Aksincha, jo‘navoz tugatgan fikr va hayajonni tezroq davom ettirib ketish lozim. Nayda to‘rtinchi oktavada berilgan si notasi - nay pikkoloda olinganligi ma‘qul. Orada cholg‘uni almashtirib olishga yakkanavozda yetarli vaqt bo‘lganligi uchun bemalol ulgursa bo‘ladi. Shuni esda tutish lozimki, kadensiya yakkanavozning har tomonlama mahoratini, kompozitorning fikri va asarning tub mohiyatini ochib beradigan asosiy qismidir. Shu sababli, ushbu qismga diqqat va e‘tibor bilan yondashish lozim. Unda kompozitor tomonidan qo‘yilgan har bitta shtrix va musiqiy ko‘rsatmalarga rioya qilish talab etiladi.

14 Cadenza senza metrum ad libitum

Repriza qismi oynali shaklda bo‘lib, unda – ushbu uslubning talabiga ko‘ra – avvalo yordamchi partiya kirib keladi. Musiqiy tezlik – Allegretto, o‘lchov 4/4, sol’ minor.

Ushbu jumlada yakkanavoz ijrosidagi asosiy ohang va orkestrdagi yordamchi ohang bir - birini o‘zaro to‘ldirib boradi. Ijro xarakteri – ohanglar va garmonik uyg‘unlikda yanada hayajonli tus oladi.

15 Allegretto

Asar asosiy mavzu ohanglari bilan yakunlanadi. Unda – o‘tgan hayajon va to‘lqinlarni yana bir bora eslash maqsadi ilgari surilgan. Bunda bosh partiyaning (asosiy mavzuning) g‘am va o‘ychanlik ruhidagi ijrosini esga olish lozim. So‘nggi uchinchi taktda *sf* berilgan bo‘lsa-da, yakkanavoz va jo‘navoz ijrolari asar so‘ngiga qadar so‘nib boradi (*diminuendo* va *pp*) bu esa tinglovchi qalbida ichki xotirjamlik bilan bir oz o‘ychanlik qoldiradi.



Asar juda qiziqarli bo'lib, yuqori kasbiy mahorat bilan puxta yozilgan. Ijro jarayonida uch xil nayning ishlatilishi va agogikaning ko'p uchrashi, sozandalardan o'ziga xos mahorat talab etilishiga yaqqol misoldir.

O'zbek kompozitorlari tomonidan bunday salmoqli asarlar kamdan - kam bo'lsa-da yaratilgan va yaratilmoqda. Bu esa sozandalarning kasbiy mahoratini o'sishiga katta yordam bo'libgina qolmasdan, ularning konsert ijrochiligini repertuarini munosib tarzda to'ldirib, tomoshabinlarning ma'naviy dunyosini o'sishiga katta yordam berib kelmoqda.

Mavzu bo'yicha savollar:

1. Kompozitor Habibullo Rahimovning xalq cholg'ulari uchun yozgan yana qanday asarlarini bilasiz?
2. Asarda al't nayi nima uchun ishlatilgan?
3. Konsertning qaysi qismida jaz imitatsiyalarini sezdingiz?

Mavzu bo'yicha topshiriqlar:

1. Chet el mavzularida (masalan: turk, arab, hind, venger va h.k.) aynan xalq cholg'ulari uchun yozilgan asarlar borasida ma'lumot to'plang va ular haqida so'zlab bering.
2. Ushbu asar nima uchun g'amgin ruhiyatda tugatilganligi borasidagi fikrlaringizni tushuntirib bering.
3. Asarda berilgan barcha musiqiy atamalarni daftaringizga yozib oling va ularning ma'nolarini yodlab oling.

N.Baxadirov. Nay va orkestr uchun Intermezzo

Noil Bahodirov uzoq yillardan beri pedagoglik (Guliston san'at kolleji) faoliyatni olib borish bilan birga, kompozitor sifatida ham turli cholg'u va orkestrlarga go'zal asarlar yaratishi bilan elga tanilgan hamda musiqa sohasi vakillari orasida o'z obro'siga ega. Uning orkestr bilan (dirijyor) bergan barcha konsertlari tomoshabinlar tomonidan gulduros qarsaklar bilan kutib olinadi. Konsert borasida repertuarlarni o'zi tanlab, yakkanavoz sozanda o'quvchilarni tayyorlab konsertlarga olib chiqadi.

Ana shunday ajoyib asarlaridan biri nay va orkestr uchun “Intermetso”¹³ asari bo‘lib, ushbu asar ham o‘zining xalqona ohanglarga, ritmik jo‘shqinligi bilan sozandalar va tinglovchilarni qalbidan munosib o‘rin olgan.

Asar qirim tatar (xaytarma) va bolgarlarning (xoro) xalq kuylari mavzulariga juda o‘xshash bo‘lib, raqsbop xarakterga ega. O‘lchov – 2/4, Presto, mi minor, oddiy uch qismli shaklida yozilgan.

To‘rt taktlik kirish qismiga ega – **Allegro moderato**. Xarakteri salmoqli va salobatli. Nafaslar chuqur, notalar bo‘liq olinsada, ijroda yengillik saqlanib qoladi.

Allegro moderato N.Bahadirov

Birinchi qism mavzusi yengil va quvnoq xarakterda. 2/3 va 3/2 o‘lchovlar aralashib keladi. Ohanglar asosan o‘n oltitalik nota cho‘zimidagi triollarga asoslangan. Ushbu uslub bolgar va qrim-tatar xalqlarining musiqa ijrochiligiga mos bo‘lib, ushbu millatlarga xos rang va xarakter beradi. Texnik ijrosi – tez. Ijro jarayonida jumlar orasidagi nafaslarni o‘z joyiga qo‘yib olish juda muhim.

O‘rta qism kichik kadensiya orqali re majorga o‘tadi. Lekin, shiddat jihatidan birinchi qismga nisbatan tez va olovli. Muallif tomonidan **con moto, imit, zimb., ritmico** (harakat bilan, simbalaga¹⁴ o‘xshatib, yanada aniq ritm bilan) atamaları berilganligi, ushbu qism yanada tezroq va aniqroq ijro etilishi lozim.

¹³ Intermetso (ital.intermezzo, lot. intermedins – „o‘rtadagi“, „bog‘lovchi“) – asosan operalarda xor, vokal yoki cholg‘u uchun yaratiladi. XIX asrda intarmetso mustaqil asar sifatida yaratila boshlangan. (Shuman, Brams, Mendelson asarlarida).

¹⁴ Simbala – qadimiy urma – torli cholg‘u bo‘lib, asosan Bolgariya, Ukraina, Rossiyaning shimoliy-g‘arbi, Ruminiya, Vengriya, Polsha, Chexiya, Slovakiya, Sloveniya va Xorvatiya kabi davlatlarda, milliy cholg‘u sifatida qadrlanadi.

77

ad. lib.

tr

con moto, imit. zimb., ritmico

mp

Birinchi va uchinchi qismlarini o‘zaro bog‘lovchi kadensiya qismi yana mi minorda kirib keladi. Yuqorida aytib o‘tgarimizdek - kadensiya yakkanavozning har tomonlama mahoratini, kompozitorning fikri va asarning tub mohiyatini ochib beradigan asosiy qismdir. Shu sabali, ushbu qismga diqqat va e‘tibor bilan yondashish lozim. Unda kompozitor tomonidan qo‘yilgan har bitta shtrix va musiqiy ko‘rsatmalarga rioya qilish talab etiladi.

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3

3

3

Uchinchi qism ham birinchi qism kabi shiddatli va raqsbob xarakterga ega bo‘lib, mi minorda davom etadi hamda ritmik va o‘lchov o‘zgarishlariga boy. Trellar ijrosini o‘z vaqtida ijro etish juda muhim bo‘lib, bu orqali xalqona va sho‘x kayfiyatni yaratishga erishiladi.

Asar shiddatli *ff* ijrosida tugaydi.

Asarning to'liq obrazli ijrosini ushlab turish uchun, ijrochidan texnika, lab hamda nafasdagi erkinlik, ichki harakat va albatta kasbiy mahorat talab etiladi.

Ushbu asar, quloqqa tez o'rnaydigan ohanglarga ega bo'lsa-da, barcha talabalarga ham berilavermaydi. Uning mukammal ijrosini yetkazib berish uchun, nay cholg'usida ma'lum malakaga ega va barcha ijro imkoniyatlarini ishga erkin sola oladigan sozandalarga berish tavsiya etiladi.

Mavzu bo'yicha savollar:

1. O'zbek xalq cholg'ulariga o'xshash, boshqa xalqlarning yana qanday cholg'ularini bilasiz?
2. Intermetso nima?
3. Noil Bahodirovning xalq kuylari asosida yaratilgan yana qanday asarlarini bilasiz?

Mavzu bo'yicha topshiriqlar:

1. Intermetsoğa o‘xshash – rapsodiya, qasida, syuita kabi janrlar haqida maʼlumot to‘plang va ularning o‘ziga xos tomonlarini tushuntirib bering.
2. **Ad libitum**ga o‘xshash yana qanday musiqiy atamalar bor va ular ijroda nimalari bilan farq qiladi?
3. *Sonata allegrosi* shakli haqida nimalarni bilasiz va u qanday qismlardan iborat?

M. Bafoyev. Nay va orkestr uchun konsert

Kompozitor Mustafó Bafoyev O‘zbekistonning zabardast kompozitorlaridan biri bo‘lib, musiqaning barcha janrlarida ijod qilgan. Uning barcha asarlari tomoshabinlar tomonidan gulduros qarsaklar bilan kutib olinadi. Kompozitor xalq cholg‘ulari ijrosiligida ham o‘zining go‘zal asarlari bilan, kompozitor sifatida alohida o‘rin tutadi. Chunki u xalq cholg‘ularining barcha sozlari uchun maxsus yozilgan, kichik pyesalardan tortib yirik shakldagi asarlargacha yozib ulgurgan va ular sozandalar tomonidan sevib ijro etib kelinmoqda.

Nay va orkestr uchun yaratilgan ushbu konsert ham, ana shunday yirik shakldagi asarlardan biri bo‘lib, uch qismdan iborat. Unda nay cholg‘usining ijro imkoniyatlarini yuqori darajada ochib bergan.

Birinchi qism. *Ekspozitsiya.* Lya minor tonligi, Allegro. Asosiy mavzu, uch qismdan tashkil topgan.

The image shows the first system of a musical score. The top staff is for the Nay (flute), and the bottom staff is for the Piano (Pno.). The Nay part begins with a rest, then plays a series of notes with trills (tr) and a forte (f) dynamic. The Piano part provides a rhythmic accompaniment with a mezzo-forte (mf) dynamic. A box with the number '1' is placed above the first measure of the Nay part.

Bosh mavzu – sol’ minorda, fortepiano temasi nay partiyasiga kontrapunkt sifatida jaranglaydi. Ushbu jumlada yangi bir ohang paydo bo‘ldi. Unga zid ravishda esa kontrapunkt – yangi bir yo‘l paydo bo‘ldi. Jumlaning ikkinchi bo‘lagida nayda kechikib ijro etish, ya’ni kanon ijrosi ko‘rinishlari bor.

The image shows the second system of a musical score. The top staff is for the Nay (flute), and the bottom staff is for the Piano (Pno.). The Nay part begins with a rest, then plays a series of notes with trills (tr) and a fortissimo (ff) dynamic. The Piano part provides a rhythmic accompaniment with a forte (f) dynamic. A box with the number '4' is placed above the first measure of the Nay part.

Yordamchi mavzuda ritm va o'lchov o'zgaradi (7/8). Lya minor. Tonalligiga dominanta, ya'ni 5-bosqichga harakat qilgan (mi). Kontrast yanada kuchayib, fa majorga yechilgan. Lekin, ohangda ko'proq kuychanlik paydo bo'ladi. Ushbu jumlada etyud texnikasini ishlatish bilan birga, ohangdorlik, qo'shiq, bir oz ruhiy tushkunlik xarakterida bo'lishi, bir so'z bilan aytganda – nay kuylashi kerak.

The image shows a musical score for a piece titled 'Yordamchi mavzuda'. It consists of two staves: 'Nay' (flute) and 'Pno.' (piano). The Nay staff begins with a rest, followed by a melodic line starting on a middle C, marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic, featuring a steady eighth-note bass line and chords in the right hand. The score includes trills ('tr') and various dynamic markings like *mf* and *mp*.

Rivojlov qismida ritm, o'lchov, tonalliklar (si bemol minor, do minor, lya minor) va xarakter o'zgaradi. Bosh mavzu qayta ishlanib, ijroda bir oz ichki hayajon kuchayadi (Meno mosso). Aralash o'lchovlar almashinib (5/8, 4/8) kelayotganligi sababli, ijrochidan ritmik sezgi va undagi ohanglarni ma'romiga yetkazib chalish qobiliyati zarur bo'ldi.

The image shows a musical score for the 'Rivojlov' section, starting at measure 12. The tempo is marked 'Meno mosso' with a quarter note equal to 230 (♩ = 230). The score is in 5/8 time and features a key signature of one flat (B-flat minor). The 'Nay' staff has rests, while the 'Pno.' staff has a complex, rhythmic accompaniment starting with a forte (*f*) dynamic. The piano part includes sixteenth-note patterns and rests.

Repriza (qaytarish) qismi oynaviy shaklda yozilgan bo'lib, sonata allegrosidagi odatiy tuzilish – avval bosh partiya emas, balki yordamchi partiya kirib keladi. E'tibor berib qaralsa, ushbu partiya ekspozitsiya qismida lya minor ladida berilgan bo'lsa, ushbu qismda yaqqol lya major tonalligida namoyon bo'ladi. Bu esa uchinchi – repriza qismining o'ziga xos shaxdamlik bilan kirib kelishiga dalolatdir. Dinamika (*f*), o'lchov – 7/8.

14

16 Più mosso ♩ = 280

Nay

Pno.

Nay

Pno.

Ushbu qism umuman olganda, kompozitor M.Bafoyevning uslubiga xos bo‘lib, unda – ritmik, usul, o‘lchov, tonalliklar tez-tez o‘zgarib tursada, milliylik va ohangdorlikni saqlab qolgan.

2-qism uch qisimli murakkab shaklda yozilgan. O‘lchov 3/4, ohista (Andante) va sokin kayfiyatda yozilgan bo‘lib, ijrochidan chuqur nafas, sezgi va noziklikni talab etadi. Re minor – frigiya ladi. Shu o‘rinda frigiya ladi haqida. Ushbu lad turli millatlarning xalq kuy qo‘shiqlarida keng tarqalgan bo‘lib, o‘zbek xalq musiqalari ham bundan mustasno emas. Bundan ko‘rinib turibdiki, konsertning 2-qismi xalqona ohangdorlikka boydir.

Uch qisimli murakkab shaklning birinchi qismi:

The image displays two systems of musical notation. The first system features a single staff for the Nay instrument, which begins with a rest and then plays a melodic phrase starting with a half note G4, followed by eighth notes F4, E4, and D4, all under a slur. A dynamic marking of *p* is placed below the first note. A boxed number '1' is positioned above the staff. The piano accompaniment consists of two staves (treble and bass clefs). The right hand plays chords in the treble clef, while the left hand plays a bass line with eighth notes and rests. A dynamic marking of *pp* is located in the middle of the piano part. The second system continues the Nay melody with a more complex rhythmic pattern of eighth notes and sixteenth notes, also under a slur. The piano accompaniment continues with similar chordal and bass line patterns, featuring a dynamic marking of *p* in the right hand.

Ijro davomida ligalarni o‘z o‘rniga qo‘yib ijrosini ijro etish, asar badiiyligi va jummlarning ifodalarini yanada oshiradi. Unda zo‘riqib nafas berish va lablarni nayga qattiq tirab olish yaxshi natija bermaydi. Shu sababli, ijrochi – erkin va ichki sezgi bilan chalishi maqsadga muvofiqdir.

Uch qismli murakkab shaklning ikkinchi qismi bir oz ichki harakat bilan ijro etiladi (*Piu mosso*). Major tonalligida berilgan bo‘lsada (sol’ major), ohangdagi kuychanlik va yengillik sezilib turadi.

6 Più mosso ♩ = 80

Nay

Pno.

Bu qismdagi asosiy ohang – nay ijrosida *f* berilgan bo‘lsa-da, jo‘rnavor bilan uyg‘unlikni ta‘minlash borasida, fortepiano ijrosini ham eshitib borish juda muhimdir. Ijrochida (nayda) ichki entikish sezilish mumkin, bunga sabab – kompozitor tomonidan berilgan musiqiy tezlikning bir oz oshishidir (Piu mosso). Shu sababli, asosiy ohang ijrosi boshlanguncha, fortepiano ijrosidagi ikki takti yaxshilab eshitish, shuning bilan birga – ritm, tezlik va badiiy ijroni sezib olish muhimdir.

Uch qismli murakkab shaklning uchinchi qismida, birinchi qismdagi asosiy mavzu oktava yuqorida berilgan bo‘lib, aynan 2-qismning avji deb atash mumkin. Bu jumlada tezlik bir oz kamaysada, (Andante) fortepiano dagi garmonik va ritmik ijro yanada boy va quyuq jaranglaydi. Nay ijrochisini badiiylik va sezgi borasidagi ichki qobiliyatini ko‘proq ishga solib ijro etishga undaydi. Ichki hayajon oshadi (danimika *ff*).

8 Andante ♩ = 70

Nay

Pno.

Lekin, asar so‘ngida dinamik ijro sokinlashib boradi. Unda ichki hayajon saqlanib qolsada, mazmunan o‘ychanlik va ichki xotirjamlik kirib keladi. *rit.* ijrosi bilan *pp* dinamikasida asar ehtiyotkorlik bilan tugatiladi. Forte piano partiyasida berilgan arpedjio ushbu qismning mazmunan boy tugatilishida o‘ziga xos rang beradi.

3-qism rondo shaklda yozilgan va ushbu shaklni ko‘pchilik kompozitorlar o‘z asarlarida ishlatgan. Rondo shakli – bir nechta epizodlardan tashkil topgan bo‘lib, asar boshida berilgan asosiy mavzu qaytarilib keladi. (Refren). Bu shaklni chuqurroq tushunish uchun, maqomlarimizdagi “xona” va “bozgo‘y” qismlarini eslang. Shuningdek “Taranella”, “Lezginka” asarlari ham shu shaklga xos. Ushbu qismda 3/8 o‘lchovi asos qilib olingan bo‘lsada, asar ijrosi jarayonida 2/8, 6/8 va 3/4 o‘lchovlar ham sezilib turadi. Texnik ijro, shtrix va dinamikalariga boy. Shu sababli, ushbu qism ijrosini boshlash oldidan, ijrochidan ruhiy tayyorgarlik va kasbiy mahorat talab etiladi.

Ekspozitsiya. Asosiy mavzu Farg‘ona - Toshkent yo‘llaridagi “Bog‘im bor” o‘zbek xalq kuyi asosiy mavzu qilib olingan. Xalq kuylarini o‘z asarlarida asosiy mavzu sifatida ishlatilishi: jahon kompozitorlari (M.Teodorakis, P.I.Chaykovskiy, J.Rossini, F.Amirov, U.Xojibekov, M.Glinka va b.) bilan birgalikda O‘zbekiston kompozitorlarining (M.Burhonov, M.Otajanov, R.Abdullayev, U.Musayev, M.Tojiyev, M.Ashrafiy va b.) asarlarida ham keng tarqalgan.

Asosiy mavzu, asar tezligi **Presto:**

Presto ♩ = 250

M.Bafoyev

The musical score is written for two instruments: Nay and Piano. It is in 3/8 time and marked Presto with a tempo of ♩ = 250. The score is divided into two systems. The first system shows the Nay part with a whole rest and the Piano part with a forte (f) dynamic. The second system, marked with a '1' in a box, shows the Nay part with a forte (f) dynamic and the Piano part with a mezzo-forte (mf) dynamic. The Piano part features a rhythmic accompaniment of eighth notes.

1-epizod (ko‘rinish) si minorda, dinamika (*f*), yordamchi mavzu. 3/4 o‘lchovi saqlab qolingan bo‘lsa-da, ijro go‘yoki 2/4 o‘lchovida jaranglaydi, xarakter jihatidan esa lirik va bir oz soкин bo‘lib, asosiy mavzuga qarama-qarshidir. Dinamika (*mf*). shunday bo‘lsa-da, ijrochilardan ichki intilish va asar ruhiyatini saqlab qolish talab etiladi.

The first system of the musical score consists of two staves. The top staff is for the Nay, written in a treble clef. It begins with a series of eighth notes, followed by a quarter rest and a half rest. The bottom staff is for the Piano (Pno.), written in a grand staff (treble and bass clefs). It features a complex accompaniment with chords and moving lines. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano).

Rivojlov. Ushbu epizoddan keyingi keladigan refren – asosiy mavzu, bir oz o‘zgargan shaklda kirib keladi (re minor). Unga ko‘ra asosiy mavzu fortepianoda (yoki orkestrda) bo‘lib, yakkaxonning ijro yo‘li ikkinchi darajaga o‘tadi. Lekin keyinchalik nay ijrosi duol, triol va o‘n oltitalik notalar bilan rivojlanib borishini hisobga olib, asosiy ohang ijrosi yaxshi eshitilib turishiga e‘tibor berish lozim.

The second system continues the musical piece. The Nay part (top staff) shows a more rhythmic and melodic development, starting with a series of eighth notes and quarter notes, marked with a forte (*f*) dynamic. The Pno. part (bottom staff) continues with a complex accompaniment, featuring chords and moving lines, with dynamic markings like *mf* and *f*.

Keyingi keladigan epizod ham, lirik va o‘ziga xos xalqona ohanglarda yozilgan. Tonallik sol’ major, eshitilish jihatidan 2/4 o‘lchovida jaranglaydi. Repriza qismiga qadar jumlar rivojlanib boradi. Ijro davomida jo‘rnavor va yakkavor partiyalarida o‘ziga xos savol-javob, ya‘ni ichki musobaqa paydo bo‘ladi.

14

Nay

Pno.

Repriza. Asosiy mavzu Iya minorda kirib keladi (20 raqam). Ijroda yana jo‘shqinlik va hayajon boshlanadi. Ijrochilikdagi ichki musobaqa, jumalar ichida yanada kuchayadi.

20

Nay

Pno.

Asar *Koda* qismi bilan yakunlanadi (24 raqam). Jo‘rnavor partiyasida **tutti** ijrolari sezilsa, yakkanavor partiyasida aksent, stakkato shtrixlari bilan birga, o‘n oltitalik triollar, keyinchalik esa oltmish to‘rttalik kvartollar bilan paydo bo‘ladi.

Konsert kuchli dinamika (*ff*), texnik ijrolar, nayda frullato va orkestrning aksentli akkordlari bilan tantavor kayfiyatda tugatiladi. Ushbu kayfiyatni paydo qilish uchun, ijrochilar so‘ngi kuchlari va mahoratlarini ishga solish lozim. Zero, asar tomoshabinlarni hayratga solishi, sozandalarning aynan Koda qismi ijrosiga katta e‘tibor bilan qarashi hamda uning ijrosida mukammallikka erishish bilan bog‘liqdir.

Mavzu bo‘yicha savollar:

1. Ekspozitsiya nima va u nimalarni o‘z ichiga oladi?
2. Konsertda qanday o‘lchovlar ishlatilgan va ular qanday turga mansub? Aralash o‘lchov nima?
3. “Repriza” qismi boshqa klassik uslubda yaratilgan konsertlardan nimasi bilan farq qiladi?

Mavzu bo‘yicha topshiriqlar:

1. Kompozitor M.Bafoyevning hayoti va ijodini o‘rganing. Uning ijodidagi o‘ziga xos tomonlarini aytib bering.
2. Rondo shakli haqida tushuntirish bering va yana ushbu shaklda yozilgan asarlar haqida ma‘lumot to‘plang.
3. O‘zbek musiqasida “Farg‘ona – Toshkent” maqom yo‘llariga qanday asarlar kirish borasida ma‘lumot to‘plang va yana qanday maqom yo‘llari borligi to‘g‘risida so‘zlab bering.

III bob. Kompozitorlar va naychi ustozlarning hayoti va ijodi

Oydin Abdullayeva



O‘zbekiston kompozitorlari va bastakorlari uyushmasi a‘zolari safiga yorqin iste’dod sohibi, Zulfiya nomidagi davlat mukofoti sovrindori, kompozitor Oydin Abdullayeva 2000-yilda qabul qilindi. U konservatoriyada o‘qib yurgan paytlaridan boshlab o‘ziga xos «ovozi» va jamoatchilik faoliyati bilan zamonaviy o‘zbek professional musiqa san’atiga kirib keldi.

Oydin Otamurodovna Abdullayeva 1976-yilning 6-martida Toshkentda tug‘ilgan. Oydin bolaligidan musiqaga qiziqadi. 1983-1994 yillarda R.Glier nomidagi Respublika maxsus musiqa maktab-internatida violonchel’ sinfida va bastakorlik mutaxassisligidan saboq oldi. 1994-1999 yillarda M.Ashrafiy nomidagi Toshkent davlat konservatoriyasining kompozitorlik fakultetida, 1999-2001-yillarda assistentura-stajirovkada A.Mansurov sinfida tahsil oldi. 2001-yilda Navoiy, Zulfiya va Erkin Vohidov she’rlari asosida rejissor Ferudin Safarov librettosiga «Vafo» opera-oratoriyasini konservatoriyaning opera studiya jamoasi ijrosida (dirijor G‘ani To‘laganov) komissiyaga havola etib, konservatoriyaning assistentura-stajirovkasini muvaffaqiyatli bitirdi.

O.Abdullayeva o‘qish jarayonidayoq eng yaxshi asarlar uchun talaba yoshlar o‘rtasida o‘tkazilgan bir necha tanlovlarda mukofotlarga sazovor bo‘ldi. Musiqiy tanqid va jurnalistika bilan ham shug‘ullanib, ilmiy anjumanlarda qatnashib turadi, maqolalari gazeta va to‘plamlarda e’lon qilingan.

O.Abdullayeva 1999-yildan buyon konservatoriyada yosh avlodga musiqa sirlaridan saboq berib kelmoqda. Bugungi kunda konservatoriyaning “Bastakorlik va cholg‘ulashtirish” kafedrasini mudiri, professor vazifasini bajaruvchi lavozimlarida faoliyat olib bormoqda.

Kompozitorning fortepiano uchun uch qismli Sonatinasi, Prellyudiya va Tokkatasini, chang va fortepiano uchun «Konsert kuyi», violonchel uchun Fantaziyasi, torli trio uchun Syuitasi, truba va fortepiano uchun Fantaziyasi, damli cholg‘ular kvarteti uchun Variatsiyalari, torli orkestr uchun Poemasi, bariton va fortepiano uchun Umar Hayyom ruboiylariga besh qismli turkumi, rubob-prima va fortepiano uchun «Konsert kuyi», simfonik orkestr uchun «Poema-fantaziya», saksofonlar kvarteti uchun jaz uslubidagi miniaturalari, 4 qismli torli kvarteti, simfonik orkestr uchun A.Bedilning «Komde va Modan» asari asosida «Sevgi haqida doston» simfoniyasi, qashqar rubobi va xalq cholg‘ulari orkestri uchun Konsert, soprano va fortepiano uchun Zulfiya she’riga «Hijron kunlarida» va ayollar xori uchun romanslari, Hamroqul Rizo she’riga «Yor-yor» va U.Hayyom ruboiylariga «Kelib ketmoqdamiz...», «Jadidlar xotirasi»ga bag‘ishlangan simfonik poema, 50 dan ortiq estrada qo‘shiqlari tinglovchilarga yaxshi tanish.

O.Abdullayeva teatr va kino musiqasi janrlarida ham faol ijod qilib kelmoqda. Uning “Osmonning bag‘ri keng”, “Farishtali ayol” (S.Sirojiddinov asarlari), “Ko‘nglimning ko‘chasi” (N.Abbosxon asari), “Tobutdan tovush” (A.Qahhor asari), “Qizi borning nozi bor” (H.Rasul asari), “Parivashga parvonaman” (N.Abbosxon

asari), “Soxta nogiron” (Qing‘ir ishning qiyig‘i) singari musiqali drama va komediyalari Muqimiy nomidagi O‘zbek davlat musiqali drama teatrida sahnalashtirilgan. 2004-yil “O‘zbekteatr” ijodiy birlashmasi tomonidan o‘tkazilgan “30+1” zamonaviy teatr spektakllarining Respublika tanlovida «Eng yaxshi musiqali drama uchun» nominatsiyasida “Osmonning bag‘ri keng” (S.Sirojiddinov asari) spektakliga yozgan musiqasi uchun g‘olib deb topilgan. O‘zbekiston davlat milliy akademik teatrida ispan dramaturgi A.Kassone asari asosida sahnalashtirilgan “Daraxtlar tik turib jon beradi” spektakliga musiqa bastalagan. “Sevgi farishtasi”, “Yodgor” “Shohsupa”, “Dugonajonlar” teleseriallarining, “Hikmat chirog‘i” nomli bolalar fil‘mining musiqa muallifi.

O.Abdullayeva «Ansambl cholg‘ularini o‘rganish» nomli san‘at kollej va litseylari talabalari uchun mo‘ljallangan o‘quv qo‘llanmasi, musiqa maktablarining 7-sinf o‘quvchilari uchun «Sol‘fedjio», oliy o‘quv yurtlari talabalari uchun “Bastakorlik san‘ati”, “Cholg‘ushunoslik” darsliklari muallifi.

O.Abdullayeva ijodiy, o‘qituvchilik, ma‘rifiy-jamoatchilik faoliyati bilan respublikamiz musiqa rivojiga baholi qudrat hissa qo‘shib kelmoqda.

O.Abdullayeva 1997-yilda M.Ulug‘bek nomidagi Respublika jamg‘armasining 1-darajali mukofoti, 1998-yili Respublika yoshlar «Kamolot» jamg‘armasi mukofoti, 2000-yilda Zulfiya nomidagi Davlat mukofotiga, 2015-yilda “E‘tirof” mukofotiga sazovor bo‘ldi.

Nail Baxadirov



Nail Sharifovich Baxadirov 1951-yil 8-aprelda Sirdaryo viloyati Guliston shahrida xizmatchi oilasida 5-6 yoshda garmoshka, keyinchalik bayan chalishni o‘rgandi. Xalq kuylarini radio va gramplastinkalar orqali og‘zaki tarzda yodlab, do‘stlari va qarindoshlari orasida ijro etardi. O‘rta maktabda o‘qigan yillari davomida turli ko‘rik tanlov va festivallarda qatnashdi. Maktabda o‘qish bilan bir vaqtda Guliston shahri o‘quvchilar saroyi qoshidagi musiqa maktabiga ham qatnaydi. 1966-yili Toshkent davlat musiqa bilim yurtiga qabul qilinadi. N.Baxadirov xalq cholg‘ulari bo‘limining bayan sinfida o‘qituvchi P.A.Nikolayev va dirijorlikdan o‘qituvchi T.A. Xomyakovlardan ta‘lim oladi.

N.Baxadirovning mehnat faoliyati 1967-yildan boshlandi: u “Oktabr inqilobi” klubi qoshidagi musiqa togaragidagi va ayniqsa A.F. Volkov rahbarligidagi vokal to‘garagida jo‘rnavor bo‘lib ishlagani esida qolgan. Chunki bu togarakda o‘z vaqtida taniqli xonandalar B.Zokirov, G.Shin, Yu.Turayevlar tahsil olishgan.

1970-1972-yillari harbiy xizmatni o‘tadi. 1972-yildan Gulistondagi musiqa maktabida ishlab, o‘quvchilar orkestri tuzib unga rahbarlik qiladi. Ushbu orkestrda dirijorlik uslubini amaliyotda o‘zlashtiradi.

1977-1982-yillari Moskva davlat Madaniyat institutida o‘qiydi. Institutda N.Baxadirov mutaxassislik bo‘yicha taniqli sozanda, Rossiya Federatsiyasida xizmat ko‘rsatgan sa‘nat arbobi V.N.Lyutov, orkestr dirijorligi sinfi bo‘yicha o‘qituvchi S.I.Butinova, cholg‘ulashtirish fanidan taniqli kompozitor E.N.Artem‘yevdan ta‘lim

oladi. Moskvada o'qigan yillari turli konsertlarda bo'lib, taniqli dirijorlar va nufuzli orkestrlarning chiqishlarini tomosha qiladi. N.Baxadirov ko'p vaqtini turli orkestrlar repetitsiyalarida dirijorlarining ish jarayonini kuzatib yurgan damlarida o'tkazadi. Bu ham unga ma'lum darajada maktab bo'ldi: u mashhur san'atkorlar bilan uchrashadi, ulardan kerakli maslahatlar oladi.

1980-yildan Guliston davlat san'at bilim yurtida ishlay boshlaydi. U yerda N.Baxadirov o'zbek xalq cholg'ulari orkestriga rahbarlik qilib, ijod va ijro mahoratini oshiradi. Orkestr uchun rang-barang asarlarni qayta ishlaydi, o'zi ham orkestr uchun turli janrlarda asarlar yaratadi.

1986-1988-yillari O'zbek filarmoniyasining T.Jalilov nomidagi xalq cholg'ulari orkestrida ishlaydi. Bu davr ham N.Baxadirov uchun juda foydali buldi. Professional orkestr darajasida uning tabiatini va imkoniyatlarini chuqurroq o'rgandi, dirijyorlik san'ati bo'yicha malakasini oshirdi.

Muhammadjon Atadjanov



Kompozitor Muhammadjon Atadjanov 1959-yil 16-sentyabrda Urganch shahrida tug'ilgan. 1982-yilda Toshkent davlat konservatoriyasini fortepiano, 1989-yilda bastakorlik ixtisosliklari bo'yicha tugatgan. O'zbekiston davlat konservatoriyasi bastakorlik va cholg'ulashtirish kafedrasini dotsenti. M.Atadjanov Respublika qo'shiqlar va pianinotchilar tanlovlari sovrindori.

M.Atadjanovning asarlari professional darajada yaratilganligi, o'zining milliyligi, serjiloligi bilan ajralib turadi. Kompozitor ijodiy faoliyati jarayonida bir qator janrlarga murojaat etgan. Forteplano va orkestr uchun №1, №2 Konsertlari, chang va xalq cholg'u orkestri uchun Konsert, simfonik orkestr uchun syuitalar, kamer cholg'u asarlari, «Bobur», «Chirog'imni kim yoqadi», «Dilbar yuraklar» musiqali dramalari, «Gunoh» fil'miga yaratilgan musiqa kompozitor ijodining yorqin namunalarini tashkil etadi. «Shirin xotira», «Yashnagan o'lkamga boq», «O'zing yagona», «Ona yurtim» kabi 50 dan ortiq qo'shiqlari, «Qarashlaring», «Shirin xotira», «Sog'indim», «Yashnagan o'lkamga boq», «Gulchehra qiz o'ynasin», «To'y bo'lsin», «Ona yurtim» estrada qo'shiqlari tinglovchilar tomonidan yuqori baholangan.

Bolalar qo'shiqchiligi va ijrochiligi borasida ham kompozitor bir qator samarali yutuqlarga erishdi. 2000-yilda kompozitorning bolalar uchun «Guldasta» nomli forteplano pyesalari to'plami nashr etildi. «Sho'x chumchuq», «Bolalarning ko'zlari», «Onajon O'zbekiston», «Yurt diyori» kabi 50 ga yaqin bolalar uchun yaratgan qo'shiqlari jajji va o'smir bolajonlar tomonidan sevib kuyulib kelinmoqda.

M.Atadjanov Respublikamiz bo'ylab ko'pgina musiqa maktablari, kollejlari va litseylarda muntazam konsert uchrashuvlar tashkil etib, o'quvchilarning ma'naviy dunyosini yanada kengayishida o'z hissasini qo'shib kelmoqda. Kompozitorning asarlari «Mustaqillik» va «Navro'z» davlat tantanalarida ham muntazam ijro etib kelinmoqda. Xususan, kompozitor qalamiga mansub «Jajji go'zal» qo'shig'i

«Bulbulcha» bolalar xor jamoasi tomonidan 2001-yil Navro‘z davlat bayrami konsertda muvaffaqiyatli yangradi.

1996-yildan buyon o‘tkazib kelinayotgan Xalq ta’limi tizimidagi «O‘zbekiston Vatanim manim» Respublika qo‘shiqlar ko‘rik tanlovining doimiy qatnashchisi, g‘olibi, hay’at raisi va a‘zosi. 2003-yilda Toshkent shahar tizimidagi qo‘shiq bayrami ko‘rik tanlovida hakamlar hay’ati raisi sifatida qatnashdi. Kompozitorning «Qashqadaryo», «Urganch», «Navoiy» nomli qo‘shiqlari Shahrisabz, Xiva, Navoiy shaharlarida bolalar tomonidan gala konsertlarda muvaffaqiyatli ijro etib kelinmoqda.

Sherzod Sobirov



Sobirov Sherzod Somixjonovich, 1988-yilning 30-noyabrda Bekobod shahrida tug‘ilgan.

1995-yilda Bekobod shahar 8-o‘rta maktabga kirib. 1998-2003-yillar davomida 11-bolalar musiqa san’at maktabida qashqar rubobi bo‘yicha tahsil olgan.

2004-yilda o‘rta maktabning 9-sinfini bitirib, Bekobod san’at kollejining “Akademik xonandalik” yo‘nalishi bo‘yicha o‘qishni davom ettirdi.

2007-yilda kollejni tamomlab, O‘zbekiston Davlat konservatoriyasining “Bastakorlik” kafedrasiga talabalar safiga qabul qilindi. O‘qish davrida bir qancha asarlar yaratdi. Shulardan, Fortepiano uchun prelyudiyalar turkumi, Qashqar rubobi va fortepiano

uchun “Poema”, Torli cholg‘ular uchun kvartet, Simfoniya va h.z. 2011-yili konservatoriyaning bakalavr bosqichini tamomlab, shu yili magistraturaga o‘qishga qabul qilindi va muvaffaqiyatli tamomladi. (Professor Oydin Abdullayeva sinfi). O‘quv yillari davomida bir qator tanlovlarda ishtirok etib yuqori sovrinlarga erishgan.

Hozirda yangi asarlar ustida ish olib boryapdi.

Habibulla Rakhimov



Zamonaviy o‘zbek professional musiqa san’atining namoyandalaridan biri, O‘zbekiston Respublikasi san’at arbobi, kompozitor Habibulla Rakhimov 1970-yillarning ikkinchi yarmida O‘zbekiston Bastakorlar uyushmasi safiga kirib keldi. U turli mavzu, shakl va janrlarda xilma-xil, barkamol asarlar yaratib, musiqa shinavandalarini xushnud etib kelmoqda.

Rahimov Habibulla G‘aybullayevich Tojikiston Respublikasi Xo‘jand viloyatining Nov tumanida 1946-yilning 31-oktabrida taniqli sozanda G‘aybulla Rakhimov oilasida dunyoga keldi. H.Rahimov Sodirxon Hofiz nomidagi Xo‘jand davlat musiqa bilim yurtida o‘qidi. G‘ijjak chalish bilan bir qatorda, unda musiqa bastalashga ishtiyoq tug‘iladi. Musiqa bilim yurtini bitirgach, 1964-yili Toshkent

davlat konservatoriyasi kompozitorlik fakultetining tayyorlov bo'limiga o'qishga kirib, B.F.Gienko sinfida tahsil oladi. 1974 yili Davlat imtihoniga shoir To'liqin so'ziga badiiy so'z ustasi, yakkaxonlar, xor va simfonik orkestr uchun «Osventsim» nomli oratoriyasini taqdim etdi. 1974-1976-yillarda konservatoriyada assistent-stajerlik bo'yicha professor B.I.Zeydman sinfida kasb malakasini oshirdi.

H.Rahimov konservatoriyada o'qish bilan bir paytda 1969-1974-yillarda Respublika damli cholg'ular maktab internatida musiqa nazariyasi fanidan o'qituvchilik qildi. 1977-1989-yillarda A.Qodiriy nomidagi Toshkent davlat madaniyat institutida o'qituvchi, katta o'qituvchi, dotsent, 1989 -2018-yillar mobaynida O'zbekiston davlat konservatoriyada dotsent, professor lavozimlarida faoliyat yuritdi. Konservatoriyada ishlash bilan bir qatorda H.Rahimov 1992-yildan buyon O'zbekiston kompozitorlari va bastakorlari uyushmasining rais o'rinbosari lavozimida ishlamoqda.

H.Rahimov yaratgan simfonik va vokal-simfonik asarlar O'zbekiston milliy simfonik orkestri repertuarini yanada boyitdi. «Simfonik poema» (1974), al't va simfonik orkestr uchun «Konsert» (1975), ovoz (yakkaxon) va simfonik orkestr uchun «Konsert» (1977), Ibn Sino she'rlariga «Beshta ruboiy» (1980), Uvaysiy g'azallariga «Beshta romans» (1983), simfonik orkestr uchun to'rtta simfoniya — № 1 «Segoh» (1978), № 2 (1984), № 3 (1991), №4 (koreys ohanglari asosida-2007); koreys xalq kuylariga «Fantaziya» (1992), «Sayil» (1984), «Qutlov» (2000), «Xorazm jilolari» (2006) uvertyuralari, «Do'stlik sadolari» variatsiyalari, «Mavrigi» pyesasi, «Yoshlik orzusi» uvertyurasi (2018), fortepiano va simfonik orkestr uchun «Konsertno» (1996), fleyta va simfonik orkestr uchun «Turkcha fantaziya» (2008) shular jumlasidan. Kamer orkestr uchun «Rast» (1996), «Raqs» va «Tong» (1998), «Fidayda-1, -2» (2000) kuylari, ud va kamer orkestr uchun «Fantaziya» (1997), fleyta va kamer orkestr uchun «Oqshom qo'shig'i» (1999), dutor va kamer orkestr uchun «Qo'shtor» (2000), «Termalar» fantaziyasi (2001), qashqar rubobi va orkestr uchun «Arabcha konsert- poema» (2000). H.Rahimov o'zbek kompozitorlaridan birinchi bo'lib organ cholg'usi, arfa, torli va zarbli cholg'ular uchun «Konsert-fantaziya» (1976) yaratdi.

H.Rahimov o'zbek xalq cholg'ulari orkestri uchun ham bir qator asarlar yaratdi. Jumladan, qashqar rubobi va orkestr uchun «Qo'shiq va raqs» (1981), nay va orkestr uchun «Armug'on» (1990), rubob - prima va orkestr uchun «Naqsh va tarona» (1990), qonun va orkestr uchun «Tarona va ufor» (1992), dutor va orkestr uchun «Sharqona navo», «Arirang jozibalari» (2004) asarlari, turkman kuylari asosida «Fantaziya» (2000), orkestr uchun Syuita (1983), «Muborakbod», «Tasanno» uvertyuralari «Tasnif» va «Ufor» asarlari, fortepiano va orkestr uchun «Yoshlik bayrami» (1985) konsertnosi, ovoz va orkestr uchun M.Ali so'ziga «Noma'lum soldat xotirasi»ga (1986) poemasi, orkestr uchun «Konsert» (1990), rubob va orkestr uchun «Konsert» (1991), fortepiano va orkestr uchun «Fantaziya» (1993), «Arabcha raqs», «Yaponcha raqs», «Oydin kecha» (xitoy kuylari asosida) (2001), «Sirli tun» (2004), «To'y hangomasi» (2005), «Bayramona» (2006), «Toshkent fasllari» (2010), «Shahrizoda hikoyalari» (2009), yapon kuyi asosida «Sakura» (2012), ovoz va orkestr uchun Navoiy g'azaliga «Poema» (1990), xonanda, xor va orkestr uchun Y.Muqimov so'ziga «Bahouddin Balogardon»

(1993), J.Jabborov soʻziga «Sohibqiron abadiyati» (1996) va T.Niyoz soʻziga «Istiqlol» (1998), Y.Muqimov soʻziga «Xojai Jahon» (2007) oratoriyalarini yozdi. Bu asarlar orkestr repertuarlarini boyitish bilan bir qatorda Oliy va oʻrta maxsus oʻquv yurtlari repertuarlariga kiritilgan.

H.Rahimov damli cholgʻular xususiyatlarini, cholgʻulashtirish yoʻllarini puxta oʻrganib, bu borada ham katta muvaffaqiyatlarga erishdi. Kompozitor damli cholgʻular orkestri uchun «Shodiyona» (1982), «Tong» (1987) uvertyuralarini, «Yumoreska» (1985), «Skertso» (1986), «Raqs» (1987), «Yoshlik» (1987) pyesalarini, 2 ta syuita (1989, 1990), 3 ta marsh (1993-95) yaratdi. 1988-yili damli cholgʻular orkestri partiturasini oʻqish uchun «Majmua» (Xrestomatiya) tuzdi.

H.Rahimov 1975-yili Uygʻun bilan hamkorlikda «Parvona» nomli ilk musiqali dramasi yozdi. Kompozitorning «Ona qalbi» deb nomlangan birinchi operasi shoir Jamol Kamolning «Armon» dostoni asosida yaratilgan. Uning librettosi mashhur rejissyor F.Safarov qalamiga mansub. Ushbu operaning premyerasi Alisher Navoiy nomidagi opera va balet teatrining kichik sahnasida 1987-yili boʻlib oʻtdi. Kompozitor yaratgan «Mushkul savdo» (M.Boboev pʻyesasi) musiqali dramasi 1989-yili, «Kelin tanlov» (R.Azizxoʻjaev) musiqali komediyasi 1997-yili sahna yuzini koʻrdi. 1999-yili esa H.Rahimov U.Azimov librettosiga «Alpomish va Oybarchin» operasini, 2012-yilda «Farhod va Sonnyo» baletini yaratdi.

H.Rahimov qoʻshiq va romans janrlarida ham ijod qildi. Muallifning «Sogʻinganda» (1984) nomli toʻplamiga Ibn Sino ruboiylari turkumi, Hamid Olimjonning «Sogʻinganda», Ramz Bobojonning «Uzoqda», «Yulduzlar», «Boʻron», «Mening sevgim» kabi romanslari kiritilgan. «Mehrim guli» toʻplamida «Oʻzbekiston» (Oybek sheʻri), «Toshkent qasidasi» (M.Jabbor sheʻri), «Qalbim dunyosi» (Gulruxsor sheʻri), «Doʻstlik madhi» (Nazarmat sheʻri), «Toshkent-Dushanbe» (Nazarmat sheʻri) qoʻshiqlari va «Favvora», «Visol» (B.Boyqobilov sheʻri), «Boqishlaring» (Nazarmat sheʻri), «Orzu» (Uvaysiy gʻazali) romanslari oʻrin olgan.

H.Rahimovning vatanparvarlik mavzuida bastalagan «Gʻalaba bongi», «Askarlar qoʻshigʻi» (Nazarmat sheʻrlari), «Turkiston marshi» (J.Kamol soʻzi) kabi qoʻshiqlari Respublika qoʻshiq tanlovlarida gʻolib chiqqan.

Kompozitor bolalar uchun ham bir qator qoʻshiqlar yaratdi. Ular orasida «Doʻmboqchalar qoʻshigʻi», «Bogʻcha opam», «Oy bolamiz — toy boʻlamiz», «Buxoro», «Samarqand» (S.Barnoyev soʻzlari) alohida ajralib turadi. Shuningdek, fortepiano uchun «Alʼbom»iga 16 ta asar, fortepiano uchun 18 ta xalq kuylarini moslashtirdi, qashqar rubobi taronalari, dutor, gʻijjak va fortepiano uchun pyesalar, klarnet va truba uchun sonatalar yozdi.

H.Rahimovning sara asarlari nafaqat Oʻzbekiston va Markaziy Osiyo respublikalarida, balki chet ellarda - Rossiya, Turkiya, Misr, Bolgariya, Fransiya, Yaponiyada ham muvaffaqiyatli ijro etilgan.

H.Rahimov 1997-yili «Shuhrat» medali bilan mukofotlandi, 2001-yili «Oʻzbekiston Respublikasi sanʼat arbobi» unvoniga sazovor boʻldi.

Mustafo Bafojev



O‘zbekiston Respublikasi san‘at arbobi, A.Qodiriy nomidagi Davlat mukofoti laureati, “ASCAP” (Amerika Kompozitorlari, ijodkorlari va noshirlari mualliflik jamiyati assotsiatsiyasi) a‘zosi, kompozitor Mustafo Bafojev 1946-yil 10-noyabrda Buxoro viloyati Kogon tumanida tug‘ilgan. Toshkent davlat konservatoriyasini o‘zbek xalq cholg‘ulari (1977) hamda bastakorlik (1979) ixtisosliklari bo‘yicha tugatgan. O‘zbekiston davlat konservatoriyasi bastakorlik va cholg‘ulashtirish kafedrasida dotsenti

(2003).

O‘zbek musiqa san‘ati rivojiga katta hissa qo‘shib kelayotgan taniqli kompozitor, jamoat arbobi, ustoz murabbiy. Mustafo Bafojevning nomi, uning yaratgan mukammal va serko‘lam asarlari nafaqat O‘zbekistonda, balki MDH davlatlari, AQSH, Misr, Germaniya, Fransiya, Turkiya kabi chet ellarda ham keng tanilgan. Jumladan, 1997-yilda Parijda kompozitorning «Buyuk Ipak yo‘li» spektakli prem‘erasi bo‘lib o‘tdi. 2000-yilda AQSHning Nyu York shahrida o‘tkazilgan «Buyuk Ipak yo‘li» xalqaro festivalida kompozitorning violonchel’ va xalq cholg‘ulari orkestri uchun «Buxorochocha» konsert, 2004-yilda Yaponiyaning Tokio shahrida o‘tkazilgan «Osiyo ovozi» festival va simpoziumida tanbur va simfonik orkestr uchun konsert, 2006-yilda Turkiyaning Antaliya shahrida goboy va simfonik orkestr uchun yaratilgan «O‘rta Yer dengizi to‘lqinlari» konserti muvaffaqiyatli ijro etildi. Kompozitor asarlarining dunyo bo‘ylab yangrashishi ulardagi mazmun mohiyat, an‘ana va zamon ruhiyatining aks etganligi, insoniyat kamoloti uchun zarur bo‘lgan omillarni o‘zida mujassam etganligi bilan xarakterlanadi. Mustafo Bafojev «Umar Hayyom», «Ahmad Farg‘oniy», «Lisonut tayr», «Buxoroi sharif» operalari, 5 ta simfoniya, truba va simfonik orkestr uchun konsert – rapsodiya, «Buxoronoma», «Toshkent haqida qo‘shiq», «Hajnom», «Zafarnoma» kabi oratoriyalar, xalq cholg‘ulari orkestri uchun 5 ta Konsert, kamer cholg‘u asarlari, 200 dan ortiq vokal asarlari muallifidir. M.Bafojev janrlarni umumlashtirgan holda yangi yo‘nalishlarni ochishda izlanishlar olib borib, «Nodirabegim», «Ulug‘bek burji», «Moziydan nur» kabi telebaletlarni, «Buyuk Ipak yo‘li» shou-baletini, «Buxoroi sharif» teleopera - dostonlarini yaratdi. Milliy musiqa va folklor meroslariga murojaat etgan holda o‘zbek xalq cholg‘ulari uchun «Bayram» poemasini, «Buxorcha zang», «Alpomishni o‘qigandan so‘ng» kabi yirik asarlarini yaratdi. Bir qator musiqali komediya va dramalarga, kinofilmlarga musiqa yozib, tomoshabinlar e‘tiborini qozondi.

M.Bafojevning asarlari «Mustaqillik» va «Navro‘z» tantanalarida, buyuk allomalarimiz va qadimiy shaharlarimizning yubiley sanalarida muntazam ijro etib kelinmoqda.

M.Bafojev ijod qilish bilan bir qatorda keng jamoatchilik ishlarida ham faollik ko‘rsatib kelmoqda. O‘zbekiston Bastakorlar uyushmasi kengashi a‘zosi, respublika tanlovlarida hay‘at raisi va a‘zosi sifatida muntazam qatnashib keladi.

NAYCHI USTOZLAR

Respublikamizda o'z nay cholg'usi bilan shinavandalar qalbidan chuqur joy olgan ustoz naychilar: Abduqodir Ismoilov, Saidjon Kalonov, Dadaali Soatqulov Ayub Qodirov, Hamid Jalolov, Isoq Qodirov, Maxmudjon Muxammedov, Rabbim Hamdamov va Yusufjon Dadajonov, Ahmadjon Dadajonovlarni alohida ta'kidlash joiz.



Abduqodir Ismoilov 1888-yil Qo'qonda tug'ulgan. U 13 yoshidan otasi Ismoil Naychidan „Tanovar“ „Yovvoyi Chorgoh“ „Dugoh“ „Suvvora“ „Sarbozcha“ „Mirzadavlat“ „Ajam“ yo'llarini o'rgangan. Ahmad qo'shnay, Yusuf Qiziq, Muhiddin Qori Yoqubov, Tamaraxonim, Usta Olim Komilov kabi san'atkorlar safida bo'lgan. 1926-yilda tashkil etilgan „Etnografiya gruppasi“ safida ansamblda ishlagan. 1927-yildagi Rossiya va Kavkaz gastrollarida qatnashgan. 1928-yilda Samarqand musiqa va xoreografiya institutida, keyin O'zbek musiqa teatrida (1929-1935) ishlagan. 1935-yildagi Xalqaro raqs festivalida (London) da qatnashgan va oltin medaliga sazovor bo'lgan. O'zbek adbiyoti va 1937-yilda san'ati dekadasi va 1930-yildagi teatr olimpiyadasida ishtirok etgan. Xalq kuylari va mumtoz o'zbek cholg'u kuylarini fonografga yozdirgan. S.Kalonov, A. Qodirov, D. Soatqulov kabi yetuk naychilarga ustozlik qilgan. 1951-yil Toshkentda vafod etgan.



Saidjon Kalonov 1914-yilda Chust tumanidagi Karkidon qishlog'ida tug'ulgan. Otasi musiqa ishqibozlaridan edi. U bo'sh vaqtlarida dutor chalar, o'g'li esa zavq bilan tinglardi, ayniqsa, unga nay yoqardi. Nayga ishqiboz bo'lgan Saidjon qayerda musiqa sadosini eshitsa, o'sha yerga borar va cholg'uchilar ro'parasidan nari ketmay, ular chalayotgan kuylarni diqqat bilan tinglar, hatto ularning har bir harakatini kuzatardi. Musiqaga bo'lgan havasi tobora ortib bordi, xalq kuylarini qayta-qayta eshitib, ularni yodda saqlab qolishga urindi. Iste'dodli bolani musiqaga havasi va undan mohir sozanda yetishib chiqishi maktab havaskorlar to'garagiga qatnab yurganidayoq ma'lum bo'ldi. 1925-yilda uni Toshkent musiqa maktabiga o'qishga yubordilar. Bu yerda atoqli musiqachilar Abdusattor Vahobov va Shorahim Shoumarov boshchiligidagi milliy cholg'u asboblari sinfida o'qiydi. Saidjon Kalonov o'qishni tugatib milliy ansamblga naychi bo'lib ishga kirdi. Shu davrda mashhur xalq hofizi Mullato'ychi Toshmuhammedov va boshqa bir necha atoqli musiqachilar bilan birga ishladi. 1929-yilda Saidjon Mullato'ychi Toshmuhammedov tuzgan guruh bilan Samarqanga borib, musiqa va xoreografiya institutida, atoqli naychi Abduqodir Ismoilov ustozligida ikki yil o'qidi, nay chalish sirlarini, sozandalik mahoratini egalladi. Shundan so'ng mahoratli jamoalarda ishlay boshladi. Farg'ona „Musiqqa bo'limi“ ning boshlig'i vazifasiga tayinlandi.

1936-1942-yillar mobaynida O'zbekiston filarmoniyasida naychi bo'lib ishladi. 1937-yili Moskvada bo'lib o'tgan O'zbek san'ati va adbiyoti dekadasi qatnashishga muyassar bo'ldi. Farg'onada mashhur askiyachi va doirachi Yusufjon qiziq,

xonandalardan Jo'raxon Sulstonov, Ma'murjon Uzuqovlar bilan tanishdi. Toshkentga kelganida esa To'xtasin Jalilov kabi ustoz musiqachilar davrasida bo'ldi.

1945-yildan O'zbekiston radiosi cholg'u orkestrida sozanda bo'lib ishladi. Orkestrda yangragan nay sadosi o'zining ta'sirchanligi va yoqimlilik bilan maftunkor yangraydi. Saidjon Kalonov sozanda bo'libgina qolmay, moxir bastakor ham edi. "Assalom", "Yorga istab", "Vafo qilsang", "Mexrining payvandimu", "Dil navozim", "Bog'larda gul", kabi qo'shiqlar Saidjon Kalonovning ijodiy izlanishlari samarasidir.

Bastakor bir necha kuylar ham yaratgan. Uning "Amrug'onim", "Istak" nomli musiqasi konsertlarda bir necha bor yangragan. Saidjon Kalonovning O'zbek musiqa san'atini rivojlantirishdagi xizmatlari munosib taqdirlanib, u "Hurmat belgisi" ordeni va "Shavkatli mehnati uchun" medali bilan mukofotlandi, "O'zbekistonda xizmat ko'rsatgan artist" degan yuksak unvonga sazovor bo'ldi. Mohir sozanda bastakor Saidjon Kalonov peshqadam san'atkorlardan biri edi. U chalgan "Yovvoyi chorgoh", "Yovvoyi ushshoq", "Patns ushshog'i" kabi kuylar xalqimiz qalbidan joy olgan.



Mahmudjon Muhammedov 1916-yil 2-martda Farg'ona vodiysining go'zal go'shalaridan biri –Namangan shahrida, san'atkorlar oilasida tug'uldi. Otasi- Muhammad Musayev – tanburchi, onasi- Tursunoy Musayeva uy bekasi. Buvasim Raimjon Muhammedov naychi, singlisi-Ma'rifat Muhammedova uy bekasi bo'lgan. Aslida otasi Muhamad Musayev san'atkor bo'lmagan, lekin cholg'u ijrochiligiga mehri baland va tanbur

ijrochiligida yaxshigina mahorat egasi edi. Raimjon Muhammedovning ham san'atga qiziqishi yoshlik chog'idan 1926- yilda boshlangan va xalq cholg'ularidan nay sozini qunt bilan o'rgangan. Ukasi Mahmudjonning qo'liga nay tutqazib, sozga mehr uchqunlarini uyg'otgan ham akasi Raimjon Muhammedovdir. Shu sabab Mahmudjon akasidan nay ijrochilik sirlarini o'rgandi. Nayning beg'uborligi, undan taralishi mumkin bo'lgan sexrli sadolar Mahmudjonni tobora o'ziga rom etib bordi. U qayerda bo'lmasin, maktabdami, mahalladami, uylarning tomlarida o'yin bilan ovora bo'lmasin, yaylovlarda, ariqlar bo'yida o'tirmasin, qo'lidan nay tushmadi. Nay ijrochiligi bilan birga o'sib ulg'aydi. Nay ijrosini o'zlashtirgan sari, unga shunchalik bog'lanib, mehri oshib borardi.

Mahmudjon Muhammedov avvaliga taniqli san'atkor Abduqodir Ismoilovdan, keyinchalik ustoz sozanda Usta Ro'zimatxon Isaboyevdan saboq olgan. Ustozlar davrasida birgalikda ishlaydi. Uning Namangan shahridagi Alisher Navoiy nomli musiqali drama va komediya teatrida sozandalar ansambli tarkibidagi faoliyati ham ijrochilik an'analarini va musiqa merosini tubdan o'zlashtirishga zamin bo'ldi. Bu dargohda u 1941-yilgacha ishlaydi va yilning oxiriga kelib, Toshkentga ishlash uchun taklif etiladi. Ikkinchi jahon urishi yillarida Mahmudjon Muhammedov taniqli san'atkor, xalq artisti Halima Nosirova ansamblida sozanda bo'lib faoliyat olib boradi.1940-yillarining oxirida Mahmudjon Muhammedov xalq artisti Tamaraxonim ansambliga ishga taklif etiladi. Ushbu jamoa bilan u dunyoning bir qator mamlakatlariga ijodiy safar qiladi. Dunyo xalqlari musiqa san'ati, madaniyati bilan yaqindan tanishadi. O'zbek musiqa san'atini munosib targ'ib etishda faol qatnashadi. O'zining otashnafas ijrosi bilan jahon xalqlarini olqishiga sazovor bo'ladi.

Dunyo xalqlari musiqalaridan ruhlangan ustoz shunday fikrlarni bayon etadi:

“Men ko‘p mamlakatlarni kezdirdim va ularni madaniyati, musiqasi, chog‘ulari hamda ijrolariga qiziqdim. Har qaysi mamlakatning milliy ijro uslublarini qanday saqlanishini eshitib, ko‘rib keldim. Masalan: Shanxayda bir asar ijro etilsa, qolgan jo‘r bo‘luvchi sozlar tonikani (fonni) ushlab turadi va bu narsa juda katta bezak bo‘lar ekan. Ansambl jo‘rligi yakka ijrochiga to‘la imkoniyat berilsa, bu kuy ijro etish uchun yengillik yaratadi. Nay sozida ko‘proq Arabiston, Turkiya, Eron, Pokiston, Hindiston, Qashqar umuman sharq davlatlari kuyini juda yaxshi ijro etsa bo‘ladi. Naysimon cholg‘ular Hindistonda raga, Xitoyda fulut, Afg‘onistonda gnula, Indoneziyada suling, Turkiyada bulbul, O‘zbekistonda, Tojikistonda- nay deyiladi. Sharq mamlakatlari, xususan Eron, Turkiya, Arabiston, Hindiston, Pokistonda cholg‘u sozlar ijrochilik uslublari o‘zgacha bo‘lib, turli sozlar improvizatsiya uslubida, navbatma-navbat ijro etiladi. Ayrim mamlakatlarda, xususan Vengriya, Chexoslovakiya, Polsha, Hindiston, Pokistonda, Eron, Turkiya, Jazoir, Malayziyada gastrol safarlarida bo‘lganman. Aslida nayni cho‘ponlar yaylovlarda, tog‘, qirlarda ijro etishgan. Nay sozi ko‘proq yovvoyi, erkin va yakka ijroga xos hisoblanadi. Shuning uchun bo‘lsa kerak, o‘zbek kuylarini nayda avvalari yakka ijroda, keyinchalik doira bilan va nihoyat, ansambl jo‘rligida ijro etilgan”.

Darhaqiqat nay ijrochiligi tarixiga nazar solarsak ekanmiz, A. Qodirov, A. Ismoilov, S. Kalonov, Usta qori kabi benazir naychi sozandalarni asosan yakka ijrochi sifatida el orasida mashhur bo‘lganliklarining guvohi bo‘lamiz. Ularning har biri ijrochilikda erishgan uslubi, ijro etgan asarlarini xalqimiz yaxshi biladi. Mening nazarimda bu uslublar hozirgi davrda ham yoshlar uchun ibrat bo‘la oladi. Mahmudjon Muhammedov ijro etgan asarlaridan misollar keltiramiz „Dilbarim“ (Mahmudjon Muhammedov), „Nargizitonim va Tasadduq“ (T. Jalilov) „Tamanno“ (Xalq kuyi) Xalq cholg‘u asboblari ansambli jo‘r bo‘ladi. „Orzu“ (T. Jalilov) „Pokiston xalq kuyi“, „Umid“ (O‘zbek xalq kuyi) „Sitora“ (T. Jalilov) Xalq cholg‘u asboblari ansambli jo‘r bo‘ladi. Nodira Qurbonova fortapianoda ijro etgan. Va yana ko‘plab asarlarni ham ijro etgan.

XX asrning 20-yillaridan boshlab nay sozandalar ansambli tarkibida munosib o‘rnini topdi, ommalashdi va bu cholg‘uda mohir sozandalar yetishib chiqdilar. Yu. Rajabiy, R. Hamdamov, M. Muhammedov, D. Soatqulov, M. Toirov, G‘. Jo‘rayev, A. Abdurashidov, A. Sobirovlar shular jumlasidandir.



Dadaali Soatqulov O‘zbekiston xalq artisti, mashhur naychi sozanda, pedagog, kompozitor, jamoat arbobi Dadaali Soatqulov XX asr o‘zbek musiqasi tarixida yorqin iz qoldirdi. U bolaligidan milliy musiqa an‘analarida tarbiya oldi. Ko‘p ovozli musiqa san‘atining shakli va janr xususiyatlarini o‘zlashtirib, zamonaviy musiqa ijodkorligining rivojlanishiga barakali hissa qo‘shdi. Uning yaratgan jozibali qo‘shiqlari, kuylari, kamer cholg‘u, simfonik va vokal-simfonik asarlari, ayniqsa, musiqali dramalari ijro jamoalar repertuarini boyitdi.

Dadaali Soatqulov 1917-yilda Namangan viloyatining Pop tumanining Pillo qishlog‘ida, dehqon oilasida tug‘uldi. 1924-yili Dadaali Soatqulovni qishloq maktabiga o‘qishga beradi. U 7-sinfni bitirib, 1931-1934 yillarda Namangan shahridagi maktabning Pop tumani bo‘limida o‘qidi. Maktabda o‘qib yurgan yillari nay chalishga qiziqdi. Dadaali badiiy havaskorlik to‘garagiga qatnashadi va tez orada naychi sifatida taniladi. Mazkur maktabda o‘qish bilan bir paytda Pop-Chust

tumanlararo teatrida ishladi. Naychi sozanda bo‘lib shakllanishida bu teatr uning uchun haqiqiy maktab bo‘ldi. 1934-yilda Hamza nomidagi Qo‘qon davlat teatri rahbariyati yosh sozandani ishga taklif qiladi. Tez orada u teatrning musiqa bo‘limi mudiri vazifasiga tayinlanadi. Teatrtdagi ishi bilan bir vaqtda u Qo‘qon davlat xotin-qizlar pedagogika bilim yurti va Neft texnikumida badiiy havafkorlik to‘garagini tashkil qildi. Mazkur jamoalarda ishlab yurgan paytlarida qo‘shiq, raqs kuylarini bastalaydi.

1940-yili D.Soatqulov kompozitor bo‘lish niyatida Toshkent davlat konservatoriyasining tayyorlov bo‘limiga o‘qishga kiradi. O‘qish davrida O‘zbekiston radiosi qoshidagi xalq cholg‘ulari ansamblida naychi bo‘lib ishlaydi. Keyinchalik u eslab yozgan edi. “Urishning kasofati bilan konservatoriyadagi o‘qishim 1942-1944-yillarda to‘xtab qoldi. G‘ijjakchi S.Aliyev, rubobchi M.Mirzayev, doirachi Sh. Hamdamov, bayanchi N.Nalevayko, men naychi, laparchi M.Omonova, xonandalar N.Yoqubova, S.Samandorova va raqqosa T.Mahmudovalardan iborat “, “Front konsert brigade”, si tuzildi. Brigadamiz butun 1943-yili va 1944-yilning aprel oyiga qadar Shimoliy-G‘arbiy Belorusiya, Lelingrad, Volxov frontlarida jangchilarga konsertlar berib xizmat qildi. Jangchilarga bergan konsertlarimiz dasturida men yaratgan “Olg‘a bos”, “Vatan uchun”, “Zafar”, “Hujum”, “G‘oliblar marshi”, “Vatan”, kabi vatanparvarlik ruhida bastalagan qo‘shiqlarim ham jaranglar edi. 1944-yilning aprelda vatanimiz jonajon Toshkentga qaytib keldik. Men radiodagi ishimni, konservatoriyada sentabrdan o‘qishimni davom etdim. Davlat imtihon komissiyasiga F.G‘ulom so‘ziga “Paxtakorlar tinchlik uchun” nomli yakkaxon, xor va simfonik orkestr uchun kantatani taqdim etib, konservatoriyani 1953-yili muvaffaqiyatli bitirdim”.

D.Soatqulov konservatoriyani bitirgach, turli mas‘ul vazifalarda ishladi. 1953-1959-yillarda M.Qoriyoqubov nomidagi O‘zbek davlat teleradio komiteti badiiy raxbari, 1960-1963-yillarda filarmoniya direktori, 1963-1969-yillar Muqimiy nomidagi musiqali teatr direktori, 1969-1970-yillar filarmoniyaning direktori, 1971-1972-yillar radio musiqiy tahririyatining bosh muharriri bo‘lib ishladi. 1972-1974-yillarda faqat ijod bilan shug‘ullandi. 1975-1985-yillarda Toshkent davlat teatr va rassomlik instituti musiqiy kafedrasida katta o‘qituvchi va dotsent lavozimlarida umrining oxirigacha ishladi. Dadaali Soatqulov 1949-yili “O‘zbekistonda xizmat ko‘rsatgan artist”, 1967-yili “O‘zbekiston xalq artisti”, faxriy unvoni bilan mukofotlangan. Bu texnikumda Ma‘rufjon Toshpo‘latov, Ostonaqul Nurjonov, Usta Tohir singari tajribakor sozandalar ta‘lim berishardi. Usta Tohir nay, rubob singari cholg‘u asboblari yasash bilan ham, tanilgan edi. Ahmadjon Ixtiyorov nota savodidan dars berardi. Ayubjon bir qator xalq kuylarini o‘rganib olgach yosh sozandalar qatoriga qo‘shiladi. Ular Qizil choyxonalarda tashviqot brigadalari bilan konsertlar berishardi.



Ayyub Qodirov atoqli o‘zbek xalq sozandalari Abduqodir Ismoilov va Saidjon Kalonov singari naychilar san‘atining davomchilaridir. Ayyub Qodirov 1918-yili Buxoro shahrida o‘qituvchi oilasida dunyoga keldi. Go‘daklik chog‘ida otasi vafot etib, onasining qo‘lida qoldi.

Ayyubjon boshlang‘ich maktabda o‘qib yurgan paytlari qo‘shnisi Abdusamatning nay chalishiga, uning Buxoro shahar musiqa maktabida o‘qishiga havasi kelib yurardi. O‘sha vaqtlarda Buxoro Sharq musiqasi texnikumi musiqaga xohishi bo‘lgan yoshlarni imtihonsiz qabul qilsa-da, haddan tashqari

ozg'in bo'lganligi uchun uni „nay puflashga chidamaysan”, deb qabul qilmaydi. Ayyubjon o'z so'zida qattiq turib oladi va maqsadiga erishadi. u o'n yoshida (1928) Buxoro Sharq musiqasi texnikumining talabasi bo'ladi.

Bu texnikumda Ma'rufjon Toshpo'latov, Ostonaqul Nurjonov, Usta Tohir singari tajribakor sozandalar ta'lim berishardi. Usta Tohir nay, rubob singari cholg'u asboblari yasash bilan ham tanilgan edi. Ahmadjon Ixtiyorov nota savodidan dars berardi. Ayyubjon bir qator xalq kuylarini o'rganib olgach, yosh sozandalar qatoriga qo'shiladi. Ular Qizil choyxonalarda tashviqot brigadalari bilan konsertlar berishardi.

Oradan ko'p o'tmay Ayyubjonning onasi ham vafot etadi. „Gul yetimlik”, ketidan „Shum yetim”lik qismatiga uchragan Ayyubjon butun g'am-anduhini musiqa bilan yengadi. Erta-kech musiqa bilan mashg'ul bo'ladi. Ayyub Qodirov 1934-yili Buxoro musiqa texnikumini tamomlab, shu yerda nay sinfi bo'yicha o'qituvchilik qiladi, bundan tashqari hamm qo'shimcha ishlaydi. 1936-yili Qodirov hayotida muhim voqea sodir bo'ladi. U o'n to'rt nafar yosh sozandalar bilan birga Toshkentga keladi. Muxtor Ashrafiy boshchiligidagi komissiya ularni O'zbekiston Davlat Filarmoniyasi huzuridagi xalq cholg'u asboblari ansambliga tavsiya qiladi. Bu ansambl 1937-yili Moskvada o'tkaziladigan o'zbek san'ati o'n kunligiga tayyorgarlik munosabati bilan tashkil etilgan edi. Buxorodan kelgan yoshlar orasida Tovur Jumayev, Said Aliyev, Ergash Shukrullayev, Xayri Izomov, Ibrohim Hamrayev kabi yoshlar bor edi. Yuz kishidan iborat bo'lgan bu orkestrni To'xtasin Jalilov boshqarardi, Respublikamizning ko'zga ko'ringan sozandalari shu yerga yig'ilgandi.

Bu katta ansamblida Domla Halim Ibodov, Mulla To'ychi Toshmuhammedov, Berkinboy Fayziyev, Usta Olim Komilov, Abduqodir Ismoilov, Ahmadjon Umrzoqov kabi ustozlar bor edi. Ayyubjon o'n kunlikning „Sayil va kolxoz to'yi” tomoshasida qatnashib, Boyvochcha rolini ijro etgan edi. Ayyubjon dekadadan keyin O'zbekiston Davlat Filarmoniyasining tashakkurnomasi va soat bilan taqdirlandi. Tamaraxonim ansamblida uzoq yillar (1938-1946) ishlashi sozanda repertuarini yanada boyitdi. Bu ansambl bilan birga sobiq Sovet Ittifoqining ko'pgina shaharlarida va chet ellarda bo'ldi. Ular Vatan urushi yillarida ansambl bilan birga Ukraina va Zakavkaze Uzoq Sharq frontlari jangchilariga berilgan konsertlarda qatnashadi. Ayyub Qodirov 50-60-yillarda ko'pgina chet el safarlarida bo'ldi. Qohirada, Eronda, Jazoirda, Birmada, Afg'onistonda va Yevropaning Chexoslovakiya, Vengriya, Polsha singari sotsiyalistik mamlakatlarida o'z san'atini namoyish etdi. Har bir gastrol safaridan boy taassurotlar bilan qaytdi. Repetuari Hind, Arab, Afg'on xalq qo'shiq va kuylari bilan boyitdi.

Sozanda 1950-1956-yillar orasida filarmoniya ishidan ajralmagani holda, konservatoriyaning o'zbek xalq cholg'u asboblari fakultetida o'qib, nay sinfini bitirdi.

Konservatoriyaning tamomlagach, Ayyub Qodirov O'zbek Davlat Filarmoniyasi qoshidagi xalq ashula va raqs ansambliga musiqa rahbari qilib tayinlandi. Bu ansambl nota asosida ish olib bordi. Ansambl 1957-yildagi Butunittifoq ansamblar festivalining laureati bo'ldi. Shundan keyin Estoniya, Tojikiston, Qirg'iziston, Turkmaniston kabi respublikalarda o'zbek musiqasini namoyish qilib, tashakkurnomalar oldi.

Ayyub Qodirov ko'pgina shogirdlar yetishtirdi. M. Toirov, N. Shokirov, O.Jo'rayev, Qozoqov kabi naychilar shular jumlasidandir. Ayyub Qodirov kuylarni erkin ijro etadi, ijro texnikasi o'zining mukammaligi va ijro etilayotgan asar mazmunini chuqur his qilishi, nay ifoda vositalaridan keng foydalanishi bilan ajralib turadi. Uning repertuarida „Farg'onacha”, „Subhidam”, „Cho'li Iroq”, „Chaman yalla”, „Segoh”, „Qaytarma”, „Muborak”, „Tong oromi”, „Muxammasi Husayniy”, „Xayr endi” kabi

klassik kuylar mavjud. Sozanda ko'p yillik xizmatlari uchun faxriy yorliqlar, medallar bilan mukofotlandi. 1958-yil Respublikada xizmat ko'rsatgan artist, 1970-yil O'zbekiston SSR xalq artisti degan yuksak faxriy unvonlar bilan taqdirlandi.



Mirza Toirov 1930-yil 1-yanvarda Toshkent shahrida ishchi oilasida tug'ildi. 5-6 yoshidan boshlab musiqaga qiziqib borishining asosiy sababi, o'z hovlisidagi ustuniga osib qo'yilgan radio karnayi orqali beriladigan konsertlarni muntazam ravishda tinglab borgan. Ayniqsa, yangrab turgan cholg'ular orasida, naydan chiroyli taralib chiqayotgan tovushi bilan o'ziga rom etardi. Kunlardan bir kun yosh Mirza ko'chada

o'rtoqlari bilan koptok tepishib yurgan bir payitda, mahallasidagi Ne'mat ismli o'rtog'i kelib, unga koptoginga nay almashmaysanmi dedi, shunda ha deb almashib, o'sha kundan boshlab uydagi radio karnayi orqali berilayotgan kuylarga qo'shib chalishga harakat qildi. Maktabda o'qib yurgan davrida maktab o'qituvchisi rasm fanidan dars beradigan Vosiq Xalilov havaskorlar to'garagida nay cholg'usidan saboq ola boshladi. Shu vaqtda maktab rahbari To'lagan Narimonov Respublika pionerlar saroyi direktori lavozimiga tayinlanadi. Shunda, To'laganov Narimon, Mirza Toirovni pionerlar saroyi musiqa to'garagiga (1942-yilda) borishni tavsita etadi, shu bilan birgalikda (1943-1947-yillar) Aviasozlar zavodining Madaniyat saroyiga O'zbekiston xalq artisti, bastakot Hakim Nishonov rahbarlik qilayotgan „Ashula va raqs“ togaragiga naychi sozanda sifatida ham qatnashadi.

Hakim Nishonovning tashabbusi va tavsiyasi bilan Mirza Toirov O'zbek Davlat Filarmoniyasining direktori Muhiddin Qoriyoqubov qabulida bo'lib, O'zbekistonda xizmat ko'rsatgan artist Ali Ardobus tuzayotgan yangi konsert brigadasiga ishga qabul qilindi. Shu kundan boshlab 1947-yil Mirza Toirov o'z ijodiy mehnat faoliyatini boshlaydi. Shu yilning o'zidayoq konsert brigadasi 2 oylik gastrol safari bilan Farg'ona vodiysiga borishadi. Gastroldan qaytgandan so'ng, Ali Ardobus ansamblini O'zbekiston xalq artisti Gavhar Rahimova rahbarlik qilayotgan ansamblga qo'shib yuborganligi ma'lum bo'ladi. Shundan keyin Muhiddin Qoriyoqubov yana Miza Toirovni o'z qabuliga chaqirib – “ikkita ansambl birlashib ketdi, Gavhar Rahimova rahbar etib tayinlandi, xohlasang shu ansamblga yoki bo'lmasa bizda notali orkestr ham bor, uning rahbari Ashot Ivanovich Petrosiyans, ular seni orkestrda ishlash uchun taklif qilmoqdalar, shu masala bo'yicha ota-onang bilan maslahatlashib javobini menga ayt” degan edi. O'sha vaqtlarda changchi – Ahmad Odilov, g'ijjakchi – Ikrom Islomov, prima rubobchi- Abbas Bahromov doirachi – Abduvohid Yusupovlar orkestrda ishlashar edi. Mirza Toirov ular bilan uchrashib qolib, bo'lgan voqeani aytib beradi va ularning maslahatlariga ko'ra hech ikkilanmasdan orkestrga ishga kiradi. Lekin shu vaqt Mirza Toirov nota bilan chalishni bilmasligiga qaramay, yuqoridagi ijrochi-sozandalarning yordamiga tayangan holda, 1947-yildan boshlab orkestrda o'z mehnat faoliyatini boshlaydi.

Orkestrning rahbari Ashot Ivanovich Petrosiyans 1947-yil Mirza Toirovga Hamza bilim yurtida o'qish uchun joylashtirishga yordam beradi va o'zi ustozlik qiladi. Bilim yurtini bitirgach, A.I.Petrosiyans shu bilim yurtida nay sinfini olib borishga taklif etadi. Hamda Toshkent davlat konservatoriyasida o'qishni davom ettirishini tavsiya etdi va konservatoriyada ham ustozlik qildi. 1956 yil Toshkent davlat Konservatoriyani muafaqiyatli bitirgandan keyin, 1957-yildan boshlab Mirza Toirov Toshkent davlat

konservatoriyada ham nay sinfi bo'yicha o'qituvchilik faoliyatini boshlaydi.

Mirza Toirov 1957-yilda Toshkentda o'tkazilgan 1- ko'rik tanlovda, shu yilning o'zida Moskvada bo'lib o'tgan VI Jahon yoshlari va talabalari festivalida qatnashib laureatlik unvonlariga sazovor bo'ladi. Shuningdek, Sochi shahrida „Jahonga tinchlik“, Shimoliy Koreaning Pxenyan shahrida, Germaniyaning Berlin shahrida bo'lib o'tgan festivallarda ham faol qatnashib g'oliblik supasidan o'rin oladi. Mirza Toirov 1951 va 1959-yillarda Moskva shahrida, 1967-yil Turkmanistonda, 1968 va 1980-yillarda Tojikistonda, 1972-yil Qozoqistonda, Estoniyada, Ozarbayjonda, Mo'g'ilistonda bo'lib o'tgan O'zbekiston adabiyoti va san'ati dekadalarida, boshqa xorijiy davlatlarda ham konsert-ijrochilik gastrol safarlarida qatnashadi. Jumladan: Afg'oniston, Xitoy, Koreya, Mo'g'iliston, Yemen, Misr, Suriya, Livan, Mali, Vengriya, Germaniya, Polsha, Ruminiya, Chexoslovakiya mamlakatlarida o'tkazilgan turli xil tadbirlarda, faol ishtirok etadi.

Mirza Toirovga o'zbek san'atini rivojlantirishdagi ko'p yillik samarali mehnatlari uchun O'zbekiston Respublikasi hukumati tomonidan 1969-yili – “O'zbekistonda xizmat ko'rsatgan artist” unvoni berildi. 2001-yili – “El-yurt hurmati” ordeni bilan mukoflandi. Shuningdek, Tojikiston, Estoniya, Mo'g'iliston davlatlarining faxriy yorliqlari bilan taqdirlandi. Mirza Toirov 1963-yili Mo'g'iliston xalq Respublikasi rahbariyati iltimosiga ko'ra, O'zbekiston Madaniyat vazirligining tavsiyasiga binoan puflama cholg'ular bo'yicha o'qituvchi sifatida uch yildan ortiq muddat bilan ishga yuborilib, u yerda o'ndan ortiq yaqin kadrlarni tayyorlaydi, Mo'g'iliston xalq cholg'ulari orkestrini tashkil topishiga yordam beradi.

Mirza Toirovning shu kunga qadar tayyorlagan va tarbiyalagan ko'p sonli shogitrlari orasida o'z ijrochilik san'atini ko'pchilik tomoshabinlarga manzur eta olgan, cholg'u ijrochilik san'atining mohir ustalari, O'zbekiston xalq artisti Abdulahad Abdurashidov, O'zbekistonda xizmat ko'rsatgan artistlar Shukurullo Ahmadjonov, G'ofur Norboyev, O'zbekistonda xizmat ko'rsatgan artist Halimjon Jo'rayev, O'zbekistonda xizmat ko'rsatgan o'qituvchi Abduvali Hoshimov, O'zbekistonda xizmat ko'rsatgan madaniyat xodimi Abdurahmon Zavqiyev, Xalqaro va Respublika tanlovlarning laureatlari Abdurahmon Babashev, Botir Dosimbetov, Madina Babasheva, Bohodir Tojimetov, Saida Saidova, Rahim Xolmirzayev, Ne'mat Qosimov, Bekzod To'rayev, Mirza Toirov shogirdlari Vetnamda Xon Thay, Xitoyda Ozarbayjonda Ilhom Ibragimovlar o'zlarini san'atlari bilan holmay tolmay ishlab kelmoqda.

Omon Azizov, Ilxom Javdatov, Ergash Rahimov, Ne'mat Qosimov, Raximbek Xolmirzayevlar, Xonjon Turdiboyev, Surayyo Xo'jayeva, Barno To'laganovalar musiqa va san'at kollejlari, oliygohlarda, Alisher Qurbonov, Bekzod To'rayev, Hamidullo Karimov, Botir Dosimbetovlar badiiy jamoalarda faol ishlab kelmoqdalar.

Mirza Hakimovich Toirov bir qancha plastinkalar chiqargan bular: “Subhidam”, “Mirza Toirov chaladi” nomlari bilan atalgan (plastinkalar) chiqazganlar, ko'plab mohirona ijro etgan asarlari radio va televideniya tasmalariga yozib olingan. “Bahor tongi”, “Nay yallasi”, “Bir kelsun”, “Yovvoyi ushshoq”, “Yovvoyi chorgoh”, “Dilbarim”, “Subhidam”, „Chaman yalla“, „Cho'li iroq“, „Fasli bahor“, „Tun oqshomi“, „Kichik oqqushlar raqsi“ Oqqush ko'li baletidan „Ispancha raqs“, „Mirodil“ „Nagin“ hind kinofilmidan kabi bir qancha asarlarni notaga yozib olganlar va ijro qilganlar. Nay uchun musiqa va san'at maktablari, kollejlari, oliygohlari uchun dasturlar, pyesalar to'plamlarini yaratgan.

**O‘quv qo‘llanmada berilgan asarlarni texnik va badiiy o‘zlashtirish uchun
MASHQ va ETYUDlar**

Etyud №1

Viktor Handamyan

$\text{♩} = 104$

Nay

5

10

16

20

24

28

32 

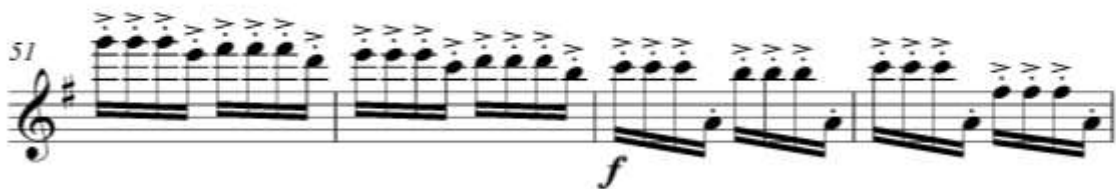
37 

42 

mf

47 

f *mf* *ff*

51 

f

55 

mf *< f* *mf* *< f*

59 

ff

62 

ppp

Etyud № 2

Viktor Handamyan

Nay

$\text{♩} = 118$

mp flautando

3

6

9

12

14

15

Musical staff 15: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with eighth and sixteenth notes, some beamed together. There are slurs over the first two measures and the last two measures. A flat (Bb) is present in the second measure.

17

Musical staff 17: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. There are slurs over the first two measures and the last two measures.

20

Musical staff 20: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. There are slurs over the first two measures and the last two measures. A flat (Bb) is present in the second measure. The dynamic marking *ff* is below the staff.

23

Musical staff 23: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. There are slurs over the first two measures and the last two measures. The dynamic marking *p* is below the staff.

26

Musical staff 26: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. There are slurs over the first two measures and the last two measures. The dynamic markings *f* and *ff* are below the staff.

28

Musical staff 28: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. There are slurs over the first two measures and the last two measures. The dynamic marking *pp* is below the staff.

Etyud №3

Viktor Handamyan

♩ = 118

Nay

6

11

16

21

26

29



Etyud №4

Viktor Handamyan

♩=124





65

Musical staff 65: Treble clef, four measures of eighth-note chords with accidentals.

69

Musical staff 69: Treble clef, four measures of eighth-note chords with accidentals.

73

Musical staff 73: Treble clef, four measures of eighth-note chords with accidentals.

77

Musical staff 77: Treble clef, four measures of eighth-note chords with accidentals.

81

Musical staff 81: Treble clef, six measures of eighth-note chords with accidentals.

86

Musical staff 86: Treble clef, six measures of eighth-note chords with accents.

92

Musical staff 92: Treble clef, seven measures of eighth-note chords with accents.

99

Musical staff 99: Treble clef, seven measures of eighth-note chords with accents.

106

Musical staff 106: Treble clef, starting with three eighth notes (F4, G4, A4) with accents and a grace note, followed by sixteenth-note runs.

112

Musical staff 112: Treble clef, sixteenth-note runs.

117

Musical staff 117: Treble clef, sixteenth-note runs with sharps.

121

Musical staff 121: Treble clef, sixteenth-note runs with sharps.

125

Musical staff 125: Treble clef, sixteenth-note runs with sharps.

130

Musical staff 130: Treble clef, sixteenth-note runs with sharps.

135

Musical staff 135: Treble clef, sixteenth-note runs with sharps.

140

Musical staff 140: Treble clef, sixteenth-note runs with sharps, ending with a double bar line.

Etyud №5

♩=116

Viktor Handamyan



31

Musical staff 31: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains five measures of music with eighth-note patterns.

36

Musical staff 36: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains five measures of music with eighth-note patterns.

41

Musical staff 41: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains five measures of music with eighth-note patterns.

46

Musical staff 46: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains five measures of music with eighth-note patterns.

51

Musical staff 51: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains five measures of music with eighth-note patterns.

55

Musical staff 55: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains five measures of music with eighth-note patterns.

60

Musical staff 60: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains five measures of music with eighth-note patterns.

64

Musical staff 64: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains five measures of music with eighth-note patterns.

68

Musical staff 68: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains five measures of music with eighth-note patterns.

72

76

80

84

88

92

96

99

Etyud

Sherzod Sobirov

Piccolo

Allegro

f

8

p

16

mf

24

p ————— *f* *mf*

32

40

46

Etyud №2

Sherzod Sobirov

Nay

Vivo

sf mf sf mf

6 *f*

11 *p*

17 *f*

22

28

34

39 *ff*

45 *sf mf f*

50 *ff p*

**O'quv qo'llanmada berilgan mavzularni mustahkamlash uchun
TESTLAR**

1. "Maqom, mugam va zamonaviy bastakorlar ijodi" musiqiy tanlovi qaysi shaharda qachon o'tkazilgan?
 - A. Samarqand shahrida, 1988-yil
 - B. Toshkent shahrida, 1975-yil
 - C. Olma Ota shahrida, 1998-yil
 - D. Dushanbe shahrida, 1974-yil

2. Abu Ali ibn Sino o'zining musiqa haqidagi fikrlarini qaysi kitobida bayon etgan?
 - A. "Donishmandnoma"
 - B. "Risolayi-musiqiy"
 - C. "Qonuni-ilmi"
 - D. "Tuhfatu-s-surur"

3. "Kitobu-l-musiqiy al kabir" (Musiqaga oid katta kitob) asari muallifi?
 - A. Qutbiddin Sheroziy
 - B. Kavkabiy
 - C. Darvesh Ali Changiy
 - D. Forobiy

4. Toshkent davlat konservatoriyada nay sinfi ("Xalq cholg'ulari" bo'limida) nechinchi yilda ochilgan?
 - A. 1940
 - B. 1941
 - C. 1950
 - D. 1951

5. Nay sinfida faoliyat olib borgan ilk o'qituvchi ("Xalq cholg'ulari" bo'limida)?
 - A. Shukrullo Ahmadjonov
 - B. Mirza Toirov
 - C. Dadaali Soatqulov
 - D. Said Aliyev

6. V. Melkamini qanday cholg'u mutaxassisligi bo'yicha konservatoriyada dars bergan?
 - A. Fleyta
 - B. Goboy
 - C. Klarnet
 - D. Fagot

7. Qorin bilan ko'krak qafasini ajratib turuvchi parda qanday nomlanadi?
 - A. O'pka
 - B. Bronx
 - C. Traxeya
 - D. Diafragma

8. Aniq balandlik (musiqali tovush) hamda balandligi noaniq tovush (shovqin)larga bo‘linadigan fan nomi?
A. Klinika
B. Logistika
C. Akustika
D. Fizika
9. Nota yo‘lida nafas olish belgisi (“V”) nima deb ataladi?
A. Menzura
B. Senzura
C. Lyuft pauza
D. Sezura
10. Yuz mushaklarida badiiy ifodalash san’ati?
A. Mimika
B. Panika
C. Karma
D. Darbuka
11. Nay cholg‘usining ko‘rinishi qanday?
A) Ikkita naychadan iborat cholg‘u.
B) Bir naydan iborat cholg‘u.
C) Uchta naychadan iborat cholg‘u.
D) To‘rtta naychadan iborat cholg‘u.
12. Nay cholg‘usi nimadan yasaladi?
A) Temirdan
B) Yog‘ochdan
C) Qamishdan(bambukdan)
D) Plastikdan
13. Nay cholg‘usida barmoq bilan nota bosadigan teshikchalari nechta?
A) 5 ta
B) 7ta
C) 8 ta
D) 6 ta
14. Nay cholg‘usining tovush ko‘lami qanday?
A) ikki yarim oktava
B) bir oktava
C) bir yarim oktava
D) to‘rtta nota
15. Nay cholg‘usining eng pastki tovushi qaysi?
A) birinchi oktava do notasi
B) birinchi oktava lya notasi
C) kichik oktava lya notasi
D) kichik oktava si notasi

16. Nay cholgʻusining hamma pardalari bosilganda qanday nota jaranglaydi?
A) si bemolʻ
B) do bekar
C) Iya
D) fa diez
17. Nay cholgʻusining tovushi nimani ovozi oʻxshaydi?
A) Erkaklar ovozigaga
B) Hayvonlar ovozigaga
C) Ayollar ovozigaga
D) Bolalar ovozigaga
18. Nay cholgʻusining bir qoʻlda chalish mumkinmi?
A) ikkalasini chalish shart
B) uchtasini chalish ham mumkin
C) toʻrttasini chalish shart
D) bit qoʻlda chalish ham mumkin
19. Nay qanday cholgʻular guruhiga kiradi?
A) puflama cholgʻular
B) urma cholgʻular
C) torli cholgʻular
D) hech qaysi guruhga kirmaydi
20. Nay cholgʻusini ansambl va orkestrlarda chalish mumkinmi?
A) ansamblda mumkin, orkestrda mumkin emas
B) ansambllar va orkestrlarda chalish mumkin
C) ansambllar va orkestrlarda chalib boʻlmaydi
D) orkestrda mumkin, ansamblda chalib boʻlmaydi
21. Nay cholgʻusini hajmi qanday?
A) katta cholgʻu
B) kisik cholgʻu
C) oʻrtacha cholgʻu
D) oʻrtachadan kichik va kichkinadan katta cholgʻu
22. Nay qaysi millatning cholgʻusi?
A) Ruslarning cholgʻusi
B) Forslarning cholgʻusi
C) Turkmanlarning cholgʻusi
D) Oʻzbeklarning cholgʻusi
23. Nay cholgʻusi qachon paydo boʻlgan?
A) qachon paydo boʻlgani nomaʼlum, ammo qadimiyligi aniq (choʻponlar)chalgan
B) qachon paydo boʻlgani nomaʼlum ammo yangiligi aniq
C) bizga boshqa millatlardan kelib qolgan cholgʻu
D) qachon paydo boʻlgani ham, eski yangiligi nomaʼlum

24. Nay cholg'usi O'zbekistonning qaysi viloyatida ko'proq mashhur?
 A) Andijon viloyatida
 B) Hamma viloyatlarda
 C) Qashqadaryo viloyatida
 D) Navoiy viloyatida
25. Mashhur naychilardan kimlarni bilasiz?
 A) G'.Toshmatov, A.Ismoilov, Z.Suyunova
 B) T.Jalilov, E.Samandarov, D.Sottixo'jayev
 C) S.Kalonov, M.Muhammedov, M.Toirov, A.Abdurashidov.
 D) O.Hayitova, B.Hamdamov, R.Qurbonov
26. Nay cholg'usini hamma teshikchalarini ochib puflasa qanday tovush hosil bo'ladi?
 A) birinchi oktava re notasi
 B) kichik oktava lya notasi
 C) birinchi oktava mi notasi
 D) ikkinchi oktava sol diez notasi
27. Nay cholg'usini o'rganish osonmi yoki....?
 A) juda qiyin
 B) juda oson
 C) boshqa cholg'ularga nisbatan qiyin
 D) boshqa cholg'ularga nisbatan oson
28. Nay cholg'usida texnik kuylarni chalsa bo'ladimi ?
 A) boshqa cholg'ularga nisbatan qiyin
 B) harakat qilsa bo'ladi
 C) boshqa cholg'ularga nisbatan oson
 D) juda oson
29. Nay cholg'usini 5 ta teshikchasini berkitsa qaysi nota..?
 A) do
 B) lya
 C) si
 D) re
30. Nay cholg'usini 3 ta teshikchasini berkitilsa qaysi nota..?
 A) lya
 B) mi
 C) si
 D) re
31. Nay cholg'usini 4 ta teshikchasini berkitilsa qaysi nota jaranglaydi?
 A) mi
 B) re
 C) mi
 D) do

32. Tovushlarni ajratib, alohida-alohida, uzib, qisqa ijro etish uslubi?
A) Stakkato
B) Frulatto
C) Legato
D) Merkato
33. Triol ijrosi uslubi qaysi variantda to‘g‘ri ko‘rsatilgan?
A) T K T, K T T
B) T T K, T T K
C) T K T, T K T
D) T K T, K T K
34. Qo‘sh stakkato ijrosi uslubi qaysi variantda to‘g‘ri ko‘rsatilgan?
A) T K T, K T T
B) T T K, T T K
C) T K T, T K T
D) T K T, K T K
35. Fleyta va naysimon cholg‘ularda, trellsifat ijro turi?
A) Agitato
B) Frullato
C) Markato
D) Legato
36. Nayning labga qo‘yib chalinadigan qismining nomlanishi?
A) Artikl
B) Navoza
C) Laboza
D) Ambushyur
38. Nayda nechta registr bor?
A) 6
B) 5
C) 4
D) 3
39. Ushbu so‘z “musobaqalashish” ma’nosiga ega?
A) Konsert
B) Sonata
C) Syuita
D) Kantata
40. Yirik shakldagi asarlar qanday musiqiy shaklda yoziladi?
A) Rondo
B) Uch qismli shakl
C) Sonata allegrosi
D) Variatsiya

41. Bosh va yordamchi partiyalar kirgan, asarning birinchi qismi nima deb nomlanadi?
- A) Muqaddima
 - B) Bosh mavzu
 - C) Pozitsiya
 - D) Ekspozitsiya
42. Maqomlarimizdagi “xona” va “bozgo‘y” qismlarining ijrolari, qaysi musiqiy shakl talabiga javob beradi?
- A) Fantaziya
 - B) Rondo
 - C) Variatsiya
 - D) Sonata
43. Maqomlarimizdagi “xona” va “bozgo‘y” qismlarining ijrolari, qaysi musiqiy shakl talabiga javob beradi?
- A) Fantaziya
 - B) Rondo
 - C) Variatsiya
 - D) Sonata
44. Sonata allegrosi shaklining yordamchi – beshinchi qismining nomlanishi?
- A) Koda
 - B) Final
 - C) Oda
 - D) Konal
45. Andante atamasining ma’nosi?
- A) Harakat bilan
 - B) Bir oz tezlashib
 - C) Ohista, shoshilmay
 - D) Jadal
46. Har qanday cholg‘u yoki ovozning o‘ziga xos rangi?
- A) Bariton
 - B) Gortan
 - C) Tanbur
 - D) Tembr
47. Rivojlov asarning qaysi qismida keladi?
- A) Bosh
 - B) O‘rta
 - C) Kirish
 - D) Qaytarish

48. Ikkinchi pog'onasi yarim tonga tushirilgan, asosan xalq kuy-qo'shiqlarida uchraydigan, minor lad turi?
- A) Frigiy
 - B) Lidiy
 - C) Garmonik
 - D) Miksolidik
49. Bir nechta mustaqil yo'nalishga ega ohanglarning o'zaro uyg'unligi?
- A) Sonata
 - B) Preljudyia
 - C) Garmoniya
 - D) Polifoniya
50. Kompozitor Oydin Abdullayeva ijodiga mansub musiqiy drama?
- A) "Orxon va Hijron"
 - B) "G'urur va tabassum"
 - C) "Osmonning bag'ri keng"
 - D) "Devonai Mashrab"
51. Fantaziya so'zining ma'nosi?
- A) Fazo
 - B) Orzu
 - C) Tasavvur
 - D) Koninot
52. Suvora so'zining ma'nosi?
- A) Lashkar
 - B) Otliq
 - C) Boshqaruvchi
 - D) Suv sotuvchi
53. Tonika uchtovushligiga kiruvchi notalar, qanday notalar turkumiga mansub?
- A) Noturg'un
 - B) Oraliq
 - C) Turg'un
 - D) O'tkinchi
54. Repriza qismida, yondosh va bosh partiyalarning almashib kelishi qanday nomlanadi?
- A) Oynaviy
 - B) Murakkab
 - C) Oddiy
 - D) Tugallovchi
55. Kompozitor Muhmmadjon Otajonovning asari qaysi variantda to'g'ri ko'rsatilgan?
- A) "Per Gyunt" syuitasi
 - B) "Arlezianka" syuitasi
 - C) "Ilonshox va uning amir-amaldorlari" ertak syuitasi
 - D) "Diaglessa" ertak - syuitasi

56. Uyg'unlashmagan notalarning bir paytdagi ijrosi (akkord)?
- A) Konsonans
 - B) Dissonans
 - C) Perfomans
 - D) Kontradans
57. Uyg'unlashgan notalarning bir paytdagi ijrosi (akkord)?
- A) Konsonans
 - B) Dissonans
 - C) Perfomans
 - D) Kontradans
58. Musiqa ijrochiligi san'atida, asar badiiyligini yanada boyitish uchun, asosiy temp va ritmdan bir oz sekinlash yoki tezlash uslubi?
- A) Evrika
 - B) Keramika
 - C) Ritmika
 - D) Agogika
59. Shtrix turi?
- A) Detashe
 - B) Lyuft
 - C) Forte
 - D) Subito
60. Kuchli va kuchsiz hissalarining o'zaro almashib kelishi?
- A) Agogika
 - B) Ritm
 - C) Sinkopa
 - D) Metr
61. Achchelerando so'zining ma'nosi?
- A) Sustlashish
 - B) Tezlashish
 - C) Harakat bilan
 - D) To'liqlantirib
62. G'amgin, sho'x, raqsbob, jo'shqin fazilatlarining umumlashgani?
- A) Mimika
 - B) Obraz
 - C) Xarakter
 - D) Harakat
63. G'amgin, sho'x, raqsbob, jo'shqin fazilatlarining umumlashgani?
- A) Mimika
 - B) Obraz
 - C) Xarakter
 - D) Harakat

64. Kompozitor Habibulla Rahimov qanday ilmiy va ijodiy unvonlarga ega?
A) O‘zbekiston xalq artisti, professor
B) San‘at arbobi, professor
C) O‘zbekistonda xizmat ko‘rsatgan artist, dotsent
D) San‘at arbobi, faxriy professor
65. „O‘rtadagi“, „bog‘lovchi“ ma‘nolarini beruvchi asar turi?
A) Serenada
B) Tango
C) Frandola
D) Intermetso
66. Asosan slavyan xalqlarida tarqalgan, urma-torli cholg‘u turi?
A) Simbala
B) Santur
C) Gusli
D) Chang
67. Kompozitor Mustafo Bafoyev tug‘ilib o‘sgan viloyat?
A) Xo‘jand
B) Xorazm
C) Navoiy
D) Buxoro
68. Kompozitor Mustafo Bafoyev O‘zbekiston musiqa sana’tiga olib kirgan janr?
A) Ertak-syuita
B) Operetta
C) Telebalet
D) Musiqiy manzara
69. Qanday o‘lchov turi yo‘q?
A) Oddiy
B) Sodda
C) Murakkab
D) Aralash
70. 7/8 qanday o‘lchov turiga mansub?
A) Oddiy
B) Sodda
C) Murakkab
D) Aralash
71. Engarmonik tovushlar qaysi variantda to‘g‘ri ko‘rsatilgan?
A) Fa diez, sol bemol
B) Fa diez, sol
C) Sol bemol, Iya dubl bemol
D) Fa diez, Iya dubl diyoz

72. Tarantella janrining vatani?

- A) Ispaniya
- B) Italiya
- C) Avstriya
- D) Braziliya

73. "Opera otasi" nomini olgan kompozitor?

- A) U.Xojibekov
- B) J.Rossini
- C) V.Motsart
- D) M.Ashrafiy

74. M.Bafoyevning nay va orkestr uchun yaratgan konsertning 3-qismida qaysi xalq kuyi ishlatilgan?

- A) Qari Navo
- B) Bilakuzuk
- C) Yallama yorim
- D) Bog'im bor

75. Naychi ustoz?

- A) Abduqodir Ismoilov
- B) Dilmurod Islomov
- C) Abduhoshim Ismoilov
- D) Elmurod Islomov

76. O'zbekiston xalq artisti, laparchi xonanda?

- A) Lutfixonim
- B) Halimaxonim
- C) Tamaraxonim
- D) Soraxonim

77. 1917-yilda Namangan viloyatining Pop tumanida tavallud topgan naychi ustoz?

- A) Halimjon Jo'rayev
- B) Dadaali Soatqulov
- C) Said Aliyev
- D) Sattor Yarashev

78. Naychi ustoz - Mirza?

- A) Aliev
- B) Toirov
- C) Jo'raev
- D) Yarashev

79. Naychi, xalq cholg'ulari orkestri dirijori?

- A) Aliyev
- B) Toirov
- C) Jo'rayev
- D) Yarashev

80. Uning ma'nosi "Oshiqlar qo'shig'i"?
- A) Ariya
 - B) Arioza
 - C) Noktyurn
 - D) Serenada
81. Ilk o'zbek operasi?
- A) Katta Farg'ona kanali
 - B) O'tgan kunlar
 - C) Bo'ron
 - D) Dilorom
82. O'zbek xalq bolalar qo'shig'i?
- A) Chitti gul
 - B) Do'lana
 - C) Yallama yorim
 - D) Tanovar
83. Mutal Burhonovning to'liq ismi?
- A) Mutalbek
 - B) Mutal
 - C) Mutavakkil
 - D) Tavakkal
84. Vals qiroli, Avstriya kompozitori va dirijyori?
- A) Pyotr Chaykovskiy
 - B) Iogann Shtraus
 - C) Amadey Motsart
 - D) Edvard Grig
85. 1880-yillarda Janubiy Amerikada paydo bo'lgan, juftlik raqs turi?
- A) Lambada
 - B) Vals
 - C) Tango
 - D) Tvist
86. P.I.Chaykovskiyning "Oqqush ko'li" asari qanday janrda yozilgan?
- A) Balet
 - B) Opera
 - C) Operetta
 - D) Myuzikl
87. M.Bafoyevning "Bahrom va Dilorom" xoreografik manzarasi, Alisher Navoiyning qanday asari asosida yaratilgan?
- A) "Layli va Majnun"
 - B) "Farhod va Shirin"
 - C) "Lison-ut-tayr"
 - D) "Saddi Iskandariy"

88. Re dubl bemol ijro etilsa - qaysi nota jaranglaydi?
A) Mi bemol
B) Fa diez
C) Do toza
D) Si toza
89. O‘zbekiston davlat konservatoriyasida “dutor bas” mutaxassisligidan dars bergan ilk ustoz?
A) Ashot Nazarov
B) Ashot Petrosyan
C) Doni Zokirov
D) Doni Ilyosov
90. Sakkiz kishilik ansabl nomlanishi?
A) Septet
B) Oktet
C) Nonet
D) Sekstet
91. Miloddan avvalgi III-II asrlarga tegishli, ud ko‘targan ayol haykalchasi topilgan Nukus shahri yaqinidagi tepalik nomi?
A) Oytog‘
B) Ayritom
C) Qirq qiz
D) Qiz tepa
92. O‘zbek kompozitori Nazarov?
A) Sarvar
B) Anvar
C) Anor
D) Solijon
93. Yaqin va O‘rta Sharq davlatlarida keng tarqalgan puflama xalq cholg‘u?
A) Banjo
B) Setor
C) Santur
D) Zurna
94. O‘zbekiston xalq artisti, raqqosa?
A) Mukarrama Turg‘unboyeva
B) Sora Eshonto‘rayeva
C) Ra‘no Sharipova
D) Nazira Ahmedova
95. Klassitsizm namoyondasi, kompozitor?
A) J.Bize
B) I.Gaydn
C) F.Mendelson
D) A.Lyadov

96. Hindistonda keng tarqalgan puflama milliy cholgʻu turi?

- A) Fleyta
- B) Ney
- C) Shexnay
- D) Zurna

97. Hindistonda keng tarqalgan puflama milliy cholgʻu turi?

- A) Fleyta
- B) Ney
- C) Shexnay
- D) Zurna

98. Balet janri ilk bor paydo boʻlgan mamlakat?

- A) Italiya
- B) Germaniya
- C) Avstriya
- D) Fransiya

99. Oʻzbekistonda “Zaripovlar sulolasi” qanday sanʼat turida faoliyat olib borgan?

- A) Dorbozlik
- B) Sirk
- C) Xoreografiya
- D) Rassomchilik

100. Sahna asarlarining oʻrtasida, tomoshabinlarga beriladigan tanaffusning xalqaro nomlanishi?

- A) Antrakt
- B) Kofe brik
- C) Lanch
- D) Rest

TEST JAVOBLARI

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



Glossariy

<i>Yozilishi</i>	<i>Qaysi tildan</i>	<i>O‘qilishi</i>		<i>Tarjimasi</i>
A				
abstrich	<i>nem.</i>	<i>abshtrix</i>	-	kamonning (sm‘ichok) pastga harakati
abwechselnd	<i>nem.</i>	<i>abvksel‘nd</i>	-	almashtirib (cholg‘ularni)
a capella	<i>ital.</i>	<i>a kapella</i>	-	jo‘rnavoqsiz xor ijrosi (xorning o‘zi)
accelerando	<i>ital.</i>	<i>achchelerando</i>	-	tezlashib
adagietto	<i>ital.</i>	<i>adajietto</i>	-	<i>adagioga</i> nisbatan sal tezroq
adagio	<i>ital.</i>	<i>adajio</i>	-	sekin
affetto	<i>ital.</i>	<i>affetto</i>	-	sezgi; <i>affettuoso</i> (affettuozo) – sezib
agitato	<i>ital.</i>	<i>ajitato</i>	-	ehtiros bilan, hayajon bilan
alcuna licenza	<i>ital.</i>	<i>alkuna lichentsa</i>	-	bir oz erkin ijro, ritm va musiqiy sur‘atdan bir oz chiqish
alla	<i>ital.</i>	<i>alla</i>	-	...ga o‘xshatib, ... kayfiyatida (a la – frants.)
alla breve	<i>ital.</i>	<i>alla breve</i>	-	yarimtalik notalar bilan hisoblanadigan (choraktalik emas) 4 hissali takt. Unda taktlar ikki hissali harakat bilan dirijorlik qilinadi.
allargando	<i>ital.</i>	<i>allargando</i>	-	sekinlashtirish, kengaytirib
alla stretta	<i>ital.</i>	<i>alla stretta</i>	-	tezlashib
allegretto	<i>ital.</i>	<i>allegretto</i>	-	<i>allegro</i> ga nisbatan sekinroq musiqiy sur‘at
allegro	<i>ital.</i>	<i>allegro</i>	-	tez
allmahlich	<i>iem.</i>	<i>al‘mexlix</i>	-	asta – sekin
alto	<i>ital.</i>	<i>al‘to</i>	-	al‘t (ovoz)
altri	<i>ital.</i>	<i>al‘tri</i>	-	solistsiz (yakkanavoqsiz, yakkaxonsiz) guruh
an	<i>nem.</i>	<i>an</i>	-	...ga
andante	<i>ital.</i>	<i>andante</i>	-	oshiqmasdan, oshiqmay
andantino	<i>ital.</i>	<i>andantino</i>	-	<i>andante</i> ga nisbatan bir oz tezroq
anfang	<i>nem.</i>	<i>anfang</i>	-	boshlanish
anima	<i>ital.</i>	<i>anima</i>	-	ko‘ngil, yurak. <i>con anima</i> – sezib, sezgi bilan; <i>animato</i> – ilhom bilan, jonlanib
aperti, aperto	<i>ital.</i>	<i>aperti, aperto</i>	-	ochiq ovoz bilan (misli damli cholg‘ularda surdinasiz, urma zarbli cholg‘ularda ovozni bo‘g‘masdan chalish).

appassionato	<i>ital.</i>	<i>appass'onato</i>	-	ehtiros bilan
archet	<i>fran.</i>	<i>arshe</i>	-	kamon (sm'ichok)
archi	<i>ital.</i>	<i>arki</i>	-	torli - kamonli cholg'ular
arco	<i>ital.</i>	<i>archo</i>	-	kamon; <i>soll arco</i> – kamon bilan chalish
arpa	<i>ital.</i>	<i>arpa</i>	-	arfa
assai	<i>ital.</i>	<i>assai</i>	-	g'oyat, juda
attacca	<i>ital.</i>	<i>attakka</i>	-	asarning keyingi qismiga to'xtovsiz o'tish
auf	<i>nem.</i>	<i>auf</i>	-	...ga
aufstrich	<i>nem.</i>	<i>aufshtrix</i>	-	kamonning yuqoriga harakati
auftakt	<i>nem.</i>	<i>auftakt</i>	-	nafas, taktoldi
aus	<i>nem.</i>	<i>aus</i>	-	...dan, bilan
B				
bachetta	<i>ital.</i>	<i>bakchetta</i>	-	1) zarbli cholg'ular uchun tayoqcha, 2) kamonning yog'och qismi; <i>bachetta di timpani</i> – litavra cho'pi (tayoqchasi) (<i>baguette</i> – frants. <i>baget</i>)
banda	<i>ital.</i>	<i>banda</i>	-	1) damli cholg'ular orkestri, 2) opera yoki simfonik orkestrlardagi qo'shimcha misli damli cholg'ular guruhi
bassoon	<i>fran.</i>	<i>basson</i>	-	fagot
baton	<i>ingl.</i>	<i>beten</i>	-	dirijor tayoqchasi (<i>Baton</i> – frants. <i>beten</i>)
batterie	<i>fran.</i>	<i>batri</i>	-	bir nechta urma - zarbli cholg'ulardan tashkil topgan guruh
battuta	<i>ital.</i>	<i>battuta</i>	-	1) zarb, 2) takt, 3) dirijorlik tayoqchasi; <i>a battuta</i> – ritmik aniq ijroga qaytish
becken	<i>nem.</i>	<i>bekken</i>	-	tarelkalar
belebend	<i>nem.</i>	<i>belebend</i>	-	ilhom bilan, jonlanib
bewegung	<i>nem.</i>	<i>bevegung</i>	-	harakat, <i>Bewegt</i> – hayajon bilan
bis	<i>lot.</i>	<i>bis</i>	-	qaytarish, biror bir qismni ikki marta qaytarish.
blaser	<i>nem.</i>	<i>blezer</i>	-	damli cholg'u (yoki <i>blasininstrumente</i> - blyaziinstrumente)
bogen	<i>nem.</i>	<i>bogen</i>	-	kamon
bois	<i>fran.</i>	<i>bua</i>	-	qadimiy damli cholg'u
bouche	<i>fran.</i>	<i>bushe</i>	-	val'torning yopiq ovozi
bratsche	<i>nem.</i>	<i>bratshe</i>	-	al't (kamonli cholg'u)
breit	<i>nem.</i>	<i>brayt</i>	-	keng
brio	<i>ital.</i>	<i>brio</i>	-	jonli, quvnoq (<i>con brio</i> - jonlanib,

				quvnoq)
C				
caccia	<i>ital.</i>	<i>kachcha</i>	-	XIV – XVI asrlar vokal mus. janri
cadenza	<i>ital.</i>	<i>kadentsa</i>	-	1) kadans, 2) kadentsiya
caisse	<i>fran.</i>	<i>kes</i>	-	baraban
calando	<i>ital.</i>	<i>kalandò</i>	-	ovoz kuchini pasaytirib borish
campana	<i>ital.</i>	<i>kampana</i>	-	qo‘ng‘iroq (kolokol)
campanello	<i>ital.</i>	<i>kampanello</i>	-	qo‘ng‘iroqcha
cantabile	<i>ital.</i>	<i>kantabile</i>	-	kuychan
canto	<i>ital.</i>	<i>kanto</i>	-	1) qo‘shiq, ohang, hirgoyi 2) yuqori ovoz: diskant, soprano
capo	<i>ital.</i>	<i>kapo</i>	-	bosh, boshlanish
cassa	<i>ital.</i>	<i>kassa</i>	-	baraban
castagnette	<i>ital.</i>	<i>kastan’ette</i>	-	kastaneta
celesta	<i>ital.</i>	<i>chelesta</i>	-	chelesta
cembalo	<i>ital.</i>	<i>chembalo</i>	-	chembalo, klavesin
cinelli	<i>ital.</i>	<i>chinelli</i>	-	tarelkalar
claquebois	<i>fran.</i>	<i>klyakbua</i>	-	ksilofon
clarinetto	<i>ital.</i>	<i>klarinetto</i>	-	klarnet
clarino	<i>ital.</i>	<i>klarino</i>	-	tabiiy (asl) truba
cloche	<i>fran.</i>	<i>klyosh</i>	-	qo‘ng‘iroq
coda	<i>ital.</i>	<i>koda</i>	-	koda (tugallovchi qism)
col (colla)	<i>ital.</i>	<i>kol’ (kolla)</i>	-	bilan, <i>colla parte (kolla parte)</i> – partiya bilan birgalikda (asosiy partiyani kuzatib)
come	<i>ital.</i>	<i>kome</i>	-	...dek, xuddi <i>come sopra (kome sopra)</i> – (xuddi) boshidagidek
comodo	<i>ital.</i>	<i>komodo</i>	-	qulay, engil, zo‘riqmasdan
con	<i>ital.</i>	<i>kon</i>	-	bilan, ... bilan birga
conducteur	<i>fran.</i>	<i>kondyukter</i>	-	dirijor
continuo	<i>ital.</i>	<i>kontinuo</i>	-	har doim, to‘xtovsiz, davomli basso continuo (<i>basso continuo</i>) – to‘xtovsiz, davomli bas
contrabasso	<i>ital.</i>	<i>kontrabasso</i>	-	kontrabas
contrafagotto	<i>ital.</i>	<i>kontrafagotto</i>	-	kontrafagot
coperto	<i>ital.</i>	<i>koperto</i>	-	yopiq ovoz
corda	<i>ital.</i>	<i>korda</i>	-	tor, sim
cornet-a-pistons	<i>fran.</i>	<i>kornet-a-piston</i>	-	kornet-a-piston

cornetta	<i>ital.</i>	<i>kornetta</i>	-	kornet
corno	<i>ital.</i>	<i>korno</i>	-	valtorna, <i>corno inglese</i> (<i>ital. korno inglese</i>) – ingliz rojogi
coro	<i>ital.</i>	<i>koro</i>	-	xor
crescendo	<i>ital.</i>	<i>kreshendo</i>	-	ovoz kuchini asta – cekin kuchaytirish
cymbales	<i>fran.</i>	<i>senbal'</i>	-	tarelkalar
		D		
da capo al fine	<i>ital.</i>	<i>da kapo al' fine</i>	-	boshidan oxirigacha qaytarish
damfer	<i>nem.</i>	<i>demfer</i>	-	surdina
deciso	<i>ital.</i>	<i>dechizo</i>	-	jur'at bilan, qo'rqmasdan
decrescendo	<i>ital.</i>	<i>dekreshendo</i>	-	ovoz kuchini asta – cekin pasaytirish
detache	<i>fran.</i>	<i>detashe</i>	-	kamonli cholg'ularda ijro shtrixi, har bir ovoz tordan uzilmagan holda alohida yo'nalishlarda ijro etiladi.
diminuendo	<i>ital.</i>	<i>diminuendo</i>	-	ovoz kuchini asta pasaytirib borish
direction	<i>fran.</i>	<i>direks'on</i>	-	dirijorlik
divisi	<i>ital.</i>	<i>divizi</i>	-	bir xil turdagi cholg'u guruhlarining bo'linib chalishi, (masalan: akkordlarni); non divisi (<i>ital. non divizi</i>) – bo'linmasdan ijro etish
dolce	<i>ital.</i>	<i>dolche</i>	-	mayin
dolente	<i>ital.</i>	<i>dolente</i>	-	arz bilan, dard bilan
doppelzunge	<i>nem.</i>	<i>doppel'tsunge</i>	-	damli cholg'ularda tilni ikki marta urish
doppio	<i>ital.</i>	<i>doppio</i>	-	ikki karra <i>doppio movimento</i> (<i>doppio movimento</i>) – ikki karra tez
double	<i>fran.</i>	<i>dubl'</i>	-	qo'sh, qo'shaloq, qaytarish
drangent	<i>nem.</i>	<i>drengend</i>	-	tezlashib
due	<i>ital.</i>	<i>due</i>	-	ikki; <i>a deux</i> (<i>fran. a de</i>) – ikkalasi, 2 cholg'u
		E		
echo	<i>fran.</i>	<i>eko</i>	-	exo, valtornada ijro uslubi
edition	<i>fran.</i>	<i>edison</i>	-	nashriyot
eilen	<i>nem.</i>	<i>aylen</i>	-	shoshilib
einfach	<i>nem.</i>	<i>aynfax</i>	-	oddiy, engil
en dehors	<i>fran.</i>	<i>an deor</i>	-	ohangni ajratish yoki alohida ovoz
energico	<i>ital.</i>	<i>enerjiko</i>	-	energiya bilan, kuchli, shijoat bilan

englischhorn	<i>nem.</i>	<i>englishxorn</i>	-	ingliz rojogi
espressivo	<i>ital.</i>	<i>espressivo</i>	-	ifodali
etwas	<i>nem.</i>	<i>etvas</i>	-	bir oz, ozgina
		F		
fagott	<i>nem.</i>	<i>fagot</i>	-	fagot
fast	<i>ital.</i>	<i>fast</i>	-	kuchli, tez
feierlich	<i>nem.</i>	<i>fayerlix</i>	-	tantanali, bayramona
ferme	<i>nem.</i>	<i>ferme</i>	-	yopiq ovoz
feroce	<i>ital.</i>	<i>feroche</i>	-	g'azab bilan, yovvoyi
feuer	<i>nem.</i>	<i>foyer</i>	-	olov, qaynoq
fiati	<i>ital.</i>	<i>f'yati</i>	-	damli cholg'ular
fine	<i>ital.</i>	<i>fine</i>	-	tamom
flagioletto	<i>ital.</i>	<i>fladjoletto</i>	-	1) flajolet (kamonli cholg'ular va arfadagi ijro uslubi, 2) qadimiy fleyta turi
flat	<i>ingl.</i>	<i>flet</i>	-	bemol
flatterzunge	<i>nem.</i>	<i>flattersunge</i>	-	damli cholg'ularda ijro uslubi (tremolo turi)
flautando	<i>ital.</i>	<i>flautando</i>	-	kamon bilan grifga yaqin chalish (fleyta ovoziga o'xshatib)
forte	<i>ital.</i>	<i>forte</i>	-	kuchli, qattiq; fortissimo – juda kuchli
frullato	<i>ital.</i>	<i>frullato</i>	-	damli cholg'ularda ijro uslubi (tremolo turi)
fuoco	<i>ital.</i>	<i>fuoko</i>	-	olov; <i>con fuoco</i> – olov bilan
		G		
geige	<i>nem.</i>	<i>gayge</i>	-	skripka
gemachlich	<i>nem.</i>	<i>gemelix</i>	-	osuda, tinch
gemessen	<i>nem.</i>	<i>gemessen</i>	-	aniq, o'lchovdan chiqmasdan
gesang	<i>nem.</i>	<i>gezang</i>	-	qo'shiq
gestopft	<i>nem.</i>	<i>geshtopft</i>	-	yopiq ovoz
geteilt	<i>nem.</i>	<i>getayl't</i>	-	bir turdagi kamonli cholg'ular guruhining ikkiga bo'linib chalishi
giocoso	<i>ital.</i>	<i>jokozo</i>	-	shodlanib, quvnoq, o'ynoqi
giusto	<i>ital.</i>	<i>justo</i>	-	to'g'ri, aniq, o'lchovda
glissando	<i>ital.</i>	<i>glissando</i>	-	glissando
glocke	<i>nem.</i>	<i>gloke</i>	-	qo'ng'iroq
gran	<i>ital.</i>	<i>gran</i>	-	katta
grandioso	<i>ital.</i>	<i>grandiozo</i>	-	salobatli

grave	<i>ital.</i>	<i>grave</i>	-	ogʻir, tantanali
grazia	<i>ital.</i>	<i>gratsia</i>	-	gratsiya, ehtiyot bilan
grosso	<i>ital.</i>	<i>grosso</i>	-	katta, yirik
gusto	<i>ital.</i>	<i>gusto</i>	-	maʼnoli (shirali)
		H		
halfte	<i>nem.</i>	<i>xelbfte</i>	-	yarim
harfe	<i>nem.</i>	<i>xarfe</i>	-	arfa
harmonique	<i>fran.</i>	<i>armonik</i>	-	garmonik (akkord)
harpegiert	<i>nem.</i>	<i>xarpedjirt</i>	-	arpedjiro
hastig	<i>nem.</i>	<i>xastix</i>	-	shoshilib
hauptsatz	<i>nem.</i>	<i>xaupzats</i>	-	bosh partiya
hautbois	<i>fran.</i>	<i>obua</i>	-	goboy
heftig	<i>nem.</i>	<i>xeftix</i>	-	... ga tomon intilib
heimlich	<i>nem.</i>	<i>xaymlix</i>	-	sirli, yopiq
heraus	<i>nem.</i>	<i>xeraus</i>	-	...dan tashqari, ichida emas; biror – bir ovozni ajratib ijro etish
herzlich	<i>nem.</i>	<i>xertslix</i>	-	chin dildan, yurakdan
hinter	<i>nem.</i>	<i>xinter</i>	-	orqada
hoboe	<i>nem.</i>	<i>xoboe</i>	-	goboy
hohe	<i>nem.</i>	<i>xoe</i>	-	balandlik
horn	<i>nem.</i>	<i>xorn</i>	-	valtorna
humor	<i>nem.</i>	<i>xumor</i>	-	yumor, hazil
		I		
imitando	<i>ital.</i>	<i>imitando</i>	-	oʻxshatib
immer	<i>nem.</i>	<i>immer</i>	-	har doim, hamma vaqt
in	<i>ital.</i>	<i>in</i>	-	...ga, ...ga tomon, ...dan
incalzando	<i>ital.</i>	<i>inkalʼtsando</i>	-	tezlashib
intrada	<i>lot,</i> <i>nem.</i>	<i>intrada</i>	-	kirish
		K		
kettle-drums	<i>ital.</i>	<i>ketl-dramz</i>	-	litavrular
klagend	<i>nem.</i>	<i>klagend</i>	-	arz bilan
klang	<i>nem.</i>	<i>klang</i>	-	ovoz, ton, tembr
klarinette	<i>nem.</i>	<i>klarinette</i>	-	klarnet
klavier	<i>nem.</i>	<i>klavir</i>	-	torli-klavishli cholgʻularning umumiy atalishi (klavesin, f-no va b.)

klein	<i>nem.</i>	<i>klyayn</i>	-	kichik
kraft	<i>nem.</i>	<i>kraft</i>	-	kuch
kurz	<i>nem.</i>	<i>kurts</i>	-	qisqa, uzib
		L		
laissez vibrer	<i>fran.</i>	<i>lesse vibre</i>	-	1) for-nonning o'ng pedalida chalish, 2) arfada torlar vibratsiyasini to'xt.
lamento	<i>ital.</i>	<i>lamento</i>	-	yig'i, xo'rsinish
langsam	<i>nem.</i>	<i>langzam</i>	-	sekin
largetto	<i>ital.</i>	<i>largetto</i>	-	<i>Largo</i> dan tezroq, <i>andante</i> dan sekinroq
largo	<i>ital.</i>	<i>largo</i>	-	keng, sekin
laut	<i>nem.</i>	<i>laut</i>	-	qattiq
leader	<i>ingl.</i>	<i>liide</i>	-	boshqaruvchi (dirijor, konsertmeyster)
lebhaft	<i>nem.</i>	<i>lebxaft</i>	-	jonli
leer	<i>nem.</i>	<i>leer</i>	-	bo'sh, <i>leere seite (lere zayte)</i> – ochiq sim.
legato	<i>ital.</i>	<i>legato</i>	-	legato. notalarni bo'lmasdan, ulab chalish <i>Non legato</i> – notalarni bo'lib chalish
leggero	<i>ital.</i>	<i>ledjero</i>	-	yengil
legno	<i>ital.</i>	<i>len'o</i>	-	kamonning yog'och qismi, con <i>legno</i> – kamonning yog'och qismi bilan chalish.
leise	<i>nem.</i>	<i>lyayze</i>	-	sekin, sokin
lento	<i>ital.</i>	<i>lento</i>	-	sekin, kuchsiz, cho'zib
liberta	<i>ital.</i>	<i>liberta</i>	-	ozod, erkin
libitum	<i>lot.</i>	<i>libitum</i>	-	istalgan, ad libitum – xoxishga qarab.
loco	<i>lot.</i>	<i>loko</i>	-	yozuv bo'yicha chalish
lungo	<i>ital.</i>	<i>lungo</i>	-	uzun, uzoq
lustig	<i>nem.</i>	<i>lyustix</i>	-	quvnoq, kulgili
		M		
ma	<i>ital.</i>	<i>ma</i>	-	lekin
maestoso	<i>ital.</i>	<i>maestozo</i>	-	tantanavor, ulug'vor
main	<i>fran.</i>	<i>men</i>	-	qo'l
marcato	<i>ital.</i>	<i>markato</i>	-	ajratib
marcia	<i>ital.</i>	<i>marcha</i>	-	marsh
marlete	<i>fran.</i>	<i>marlete</i>	-	kamonli cholg'ularda shtrix turi
marziale	<i>ital.</i>	<i>martsiale</i>	-	jangovar
meno	<i>ital.</i>	<i>meno</i>	-	...roq, ozroq, bir oz, <i>meno mosso</i> - sekinroq
mezzo	<i>ital.</i>	<i>metsdzo</i>	-	yarim, o'rtacha <i>mezzo forte</i> – o'rtacha

				kuch bilan <i>f</i>
militaire	<i>fran.</i>	<i>militer</i>	-	harbiy
mit	<i>nem.</i>	<i>mit</i>	-	bilan, birga
mixte	<i>nem.</i>	<i>mikst</i>	-	aralash, har –xil, turli
moderato	<i>ital.</i>	<i>moderato</i>	-	o‘rtacha
moglich	<i>nem.</i>	<i>myoglix</i>	-	bo‘lishi mumkin, balki
molto	<i>ital.</i>	<i>mol‘to</i>	-	juda, g‘oyat
mordente	<i>ital.</i>	<i>mordent</i>		o‘tkir, uchli (melizm turi)
morendo	<i>ital.</i>	<i>morendo</i>	-	ovozning yo‘qolib borishi
moto	<i>ital.</i>	<i>moto</i>	-	harakat, <i>con moto</i> – harakat bilan
muta	<i>lot.</i>	<i>muta</i>	-	almashtir. <i>Muta in ...</i> - ga almashtir. Partiyalarda ko‘rsatiladi. Masalan: doirani nog‘oraga
		N		
nach	<i>nem.</i>	<i>nax</i>	-	...ga, ...da, ...dan keyin
nachlassend	<i>nem.</i>	<i>naxlassend</i>	-	pasaytish (ovoz), kuchsizlanish, hotirjam
naturlich	<i>nem.</i>	<i>natyurlix</i>	-	tabiiy, odatiy. M: <i>pizz.</i> dan keyin <i>nat.</i>
nicht	<i>nem.</i>	<i>nixt</i>	-	emas, ...masdan M: <i>nicht schnell</i> – shoshmasdan
niederschlag	<i>nem.</i>	<i>nidershlag</i>	-	dirijor tayoqchasining pastga harakati
nimmt	<i>nem.</i>	<i>nimt</i>	-	oling. M: <i>nimmt B-Klarinette</i> – sozandaga <i>in B</i> klarnetini olish ko‘rsatmasi
noch	<i>nem.</i>	<i>nox</i>	-	yana
		O		
obbligato	<i>ital.</i>	<i>obbligato</i>	-	kerakli, majburiy
oboe	<i>ital.</i>	<i>oboe</i>	-	goboy
offen	<i>nem.</i>	<i>offen</i>	-	ochiq ovoz, surdinasiz
oft	<i>nem.</i>	<i>oft</i>	-	tez - tez
ohne	<i>nem.</i>	<i>one</i>	-	...siz, ...dan tashqari
opus	<i>lot.</i>	<i>opus</i>	-	asar
ordinario	<i>ital.</i>	<i>ordinarno</i>	-	odatiy (ijro). M: <i>pizz.</i> dan keyin <i>arco</i>
organo	<i>ital.</i>	<i>organo</i>	-	organ
ossia	<i>ital.</i>	<i>ossia</i>	-	yoki, engil variant (odatda tekstni yengillashtirish)
ostinato	<i>ital.</i>	<i>ostinato</i>	-	mustahkam, o‘jar. M: <i>basso ostinato</i> – ohang yoki ritmik ko‘rinishni o‘zgartirmasdan bir hil qaytarib chalib

				turish.
ouvert	<i>fran.</i>	<i>uver</i>	-	ochiq ovoz
		P		
partitura	<i>ital.</i>	<i>partitura</i>	-	partitura
passione	<i>ital.</i>	<i>pass'one</i>	-	ehtiros, qiziqib
pauken	<i>nem.</i>	<i>pauken</i>	-	litavra
pausa	<i>ital.</i>	<i>pauza</i>	-	pauza
percussione	<i>ital.</i>	<i>perkussione</i>	-	urma – zarbli cholg'ular guruhi
petit	<i>fran.</i>	<i>pti</i>	-	kichik
peu	<i>fran.</i>	<i>pyo</i>	-	bir oz, ozgina
piacere	<i>ital.</i>	<i>p'yachere</i>	-	hohishga qarab, erkin ijro
pianissimo	<i>ital.</i>	<i>pianissimo</i>	-	juda sekin (ovoz)
piano	<i>ital.</i>	<i>piano</i>	-	sekin (ovoz)
piatti	<i>ital.</i>	<i>p'yatti</i>	-	tarelka (urma-zarbli cholg'u)
piccolo	<i>ital.</i>	<i>pikkolo</i>	-	kichik
piu	<i>ital.</i>	<i>piu</i>	-	bir oz ...
pizzicato	<i>ital.</i>	<i>pitstsikato</i>	-	barmoq bilan chalish
poco	<i>ital.</i>	<i>poko</i>	-	bir oz, kamroq M: <i>poco allegro</i> – unchalik tez emas
poi	<i>ital.</i>	<i>poi</i>	-	keyin, keyinroq, ...dan keyin
portamento	<i>ital.</i>	<i>portamento</i>	-	1) qo'shiq va damli cholg'ularda bir notadan ikkinchisiga sirpanib o'tish, 2) kamonli cholg'ularda ijro shtrixi turi.
posaune	<i>nem.</i>	<i>pozaune</i>	-	trombon
position	<i>fran.</i>	<i>pozis'on</i>	-	chap qo'lning grifdagi joylashuv holati
possibile	<i>ital.</i>	<i>possibile</i>	-	mumkin, bo'lishi ko'proq
pour	<i>fran.</i>	<i>pur</i>	-	uchun
poussee	<i>fran.</i>	<i>pusse</i>	-	kamonning yuqoriga harakati
prachtvoll	<i>nem.</i>	<i>praxtfol'</i>	-	ajoyib, g'urur bilan
presto	<i>ital.</i>	<i>presto</i>	-	tez
prima	<i>ital.</i>	<i>prima</i>	-	birinchi
		Q		
quasi	<i>ital.</i>	<i>kuazi</i>	-	huddi, ...ga o'xshatib
		R		
rallentando	<i>ital.</i>	<i>rallentando</i>	-	sekinlashib
rasch	<i>nem.</i>	<i>rash</i>	-	tez, jadal

recitativo	<i>ital.</i>	<i>rechitativo</i>	-	rechitativ (ovoz chiqarib o‘qish, deklamatsiya qilish)
resto	<i>ital.</i>	<i>resto</i>	-	qolgan qism, boshqa qism
retardant	<i>fran.</i>	<i>retardan</i>	-	sekinlashib
risoluto	<i>ital.</i>	<i>rizolyuto</i>	-	shahdam, shahd bilan
ritardando	<i>ital.</i>	<i>ritardando</i>	-	sekinlashib
ritenuto	<i>ital.</i>	<i>ritenuto</i>	-	sekinlashish
rubato	<i>ital.</i>	<i>rubato</i>	-	erkin ijro
ruhig	<i>nem.</i>	<i>ruix</i>	-	sekin, tinch, hotirjam
		S		
saite	<i>nem.</i>	<i>zayte</i>	-	tor, sim
saltando	<i>ital.</i>	<i>sal'tando</i>	-	kamonli cholg‘ularda shtrix turi. Kamonni torga tashlash (urish) va sakratib chalish.
sans	<i>fran.</i>	<i>san</i>	-	...siz, emas
sautillue	<i>fran.</i>	<i>sotiye</i>	-	kamonli cholg‘ularda shtrix turi. yengil spiccato
saxsophon	<i>nem.</i>	<i>saksofon</i>	-	saksofon
scherzando	<i>ital.</i>	<i>skertsando</i>	-	hazilona, o‘ynoqi
scherzo	<i>nem.</i>	<i>skertso</i>	-	skertso, hazil
schleppend	<i>nem.</i>	<i>shleppend</i>	-	tortib
schnell	<i>nem.</i>	<i>shnel’</i>	-	tez
score	<i>Ingl.</i>	<i>skoo</i>	-	partitura
secco	<i>ital.</i>	<i>sekko</i>	-	quruq, yulib, birdan
segno	<i>ital.</i>	<i>sen’o</i>	-	qaytarish belgisining bir turi
sehr	<i>nem.</i>	<i>zer</i>	-	g‘oyat, juda
semplice	<i>ital.</i>	<i>sempliche</i>	-	tabiiy, oddiy
sempre	<i>ital.</i>	<i>sempre</i>	-	doim, hamma vaqt, har doim
senza	<i>ital.</i>	<i>senza</i>	-	...siz, emas
sforzando	<i>ital.</i>	<i>sfortsando</i>	-	biron - bir tovush yoki akkorda birdan paydo bo‘lgan aktsent
silenzio	<i>ital.</i>	<i>silentsio</i>	-	jimlik, tinchlik
silofono	<i>ital.</i>	<i>silofono</i>	-	ksilofon
simile	<i>ital.</i>	<i>simile</i>	-	o‘xshatib, xuddi oldingidek
small	<i>ingl.</i>	<i>smol</i>	-	kichik, katta emas
sola	<i>ital.</i>	<i>sola</i>	-	bitta, yakkanavoz, yakkaxon
sordina	<i>ital.</i>	<i>sordina</i>	-	surdina, <i>con sordini</i> – surdina bilan
sostenuto	<i>ital.</i>	<i>sostenuto</i>	-	shoshilmay, ovozni kengaytirib, ushlab

sotto	<i>ital.</i>	<i>sotto</i>	-	Ostida, tagida
soutenu	<i>fran.</i>	<i>sutenyu</i>	-	shoshilmay, hotirjam
spiccato	<i>ital.</i>	<i>spikkato</i>	-	kamonli cholg‘ularda shtrix turi. Kamonni yengil sakratib chalish.
spirito	<i>ital.</i>	<i>spirito</i>	-	ruh, aql, sezgi
spitze	<i>nem.</i>	<i>shpitse</i>	-	kamonning uchi (qismi)
staccato	<i>ital.</i>	<i>stakkato</i>	-	uzib-uzib chalish.
stark	<i>nem.</i>	<i>shtark</i>	-	kuchli, qudratli
steigernd	<i>nem.</i>	<i>shtaygernd</i>	-	tezlashib, intilish bilan
stesso	<i>ital.</i>	<i>stesso</i>	-	shuning o‘zi, shunday
stimme	<i>nem.</i>	<i>shtimme</i>	-	ovoz
strepitoso	<i>ital.</i>	<i>strepitozo</i>	-	shovqinli, qattiq
stringendo	<i>ital.</i>	<i>strinjendo</i>	-	tezlashib
subito	<i>ital.</i>	<i>subito</i>	-	birdan
		T		
tace	<i>ital.</i>	<i>tache</i>	-	pauza cho‘zimini ko‘rsatish, (jimlik)
takt	<i>nem.</i>	<i>takt</i>	-	takt
tamburino	<i>ital.</i>	<i>tamburino</i>	-	shiqildoq (buben)
tamburo	<i>ital.</i>	<i>tamburo</i>	-	baraban
tamtam	<i>ital.</i>	<i>tamtam</i>	-	tam-tam (urma zarbli cholg‘u)
tempo	<i>ital.</i>	<i>tempo</i>	-	temp (musiqiy sur‘at), ritm, takt
tenuto	<i>ital.</i>	<i>tenuto</i>	-	berilgan cho‘zimdagi notani oxirigacha kuch bilan ushlab chalish
timbro	<i>ital.</i>	<i>timbro</i>	-	tembr (rang)
timpani	<i>ital.</i>	<i>timpani</i>	-	litavra
tranquillo	<i>ital.</i>	<i>trakuillo</i>	-	hotirjam, zo‘riqmasdan (dam olib)
tre	<i>ital.</i>	<i>tre</i>	-	3 (uch)
tremolando	<i>ital.</i>	<i>tremolando</i>	-	tremolo, (qaltiratib)
triangolo	<i>ital.</i>	<i>triangolo</i>	-	uchburchak (treugol’nik)
tromba	<i>ital.</i>	<i>tromba</i>	-	truba
trombone	<i>ital.</i>	<i>trombone</i>	-	trombon
trommel	<i>nem.</i>	<i>trommel</i>	-	baraban
trompette	<i>fran.</i>	<i>trompet</i>	-	truba
troppo	<i>ital.</i>	<i>troppo</i>	-	juda, g‘oyat
tuba	<i>ital.</i>	<i>tuba</i>	-	tuba
tutti	<i>ital.</i>	<i>tutti</i>	-	1) bir xil turdagi cholg‘u guruhining barcha a‘zolari, 2) asardagi orkestr ijrosi

				(solistda pauza paytida, 3) butun orkestr yoki xor ijrosi.
		U		
ultimo	<i>ital.</i>	<i>ul'timo</i>	-	so'ngi, ohirgi
un	<i>ital.</i>	<i>un</i>	-	bir, yolg'iz
und	<i>nem.</i>	<i>und</i>	-	va
unisono	<i>ital.</i>	<i>unisiono</i>	-	1) unison, prima. 2) ajratib chalish belgisidan so'ng biror guruh a'zolarini bir hil chalish ko'rsatkichi
unmerklich	<i>nem.</i>	<i>unmerklix</i>	-	bilintirmasdan
		V		
veloce	<i>ital.</i>	<i>veloche</i>	-	tez, chopqir
verlag	<i>nem.</i>	<i>verlag</i>	-	noshir, nashriyot
vide	<i>lot.</i>	<i>vide</i>	-	qara. <i>vi – de</i> – partiyalarda biror bir jumlani boshlanishi va tugallanishi
viel	<i>nem.</i>	<i>fil'</i>	-	ko'p
vif	<i>fran.</i>	<i>vif</i>	-	jonli, tez, qaynoq
viola	<i>ital.</i>	<i>viola</i>	-	al't (kamonli cholg'u)
violino	<i>ital.</i>	<i>violino</i>	-	skripka
violoncello	<i>ital.</i>	<i>violonchello</i>	-	violonchel
vite	<i>fran.</i>	<i>vit</i>	-	tez
vivace	<i>ital.</i>	<i>vivache</i>	-	tez <i>allegro</i> dan tezroq (<i>vivo - vivo</i>)
voce	<i>ital.</i>	<i>voche</i>	-	1) ovoz, 2) partiya (nota), <i>sotto voce</i> – yarim ovozda
voix	<i>fran.</i>	<i>vua</i>	-	ovoz
volk	<i>nem.</i>	<i>fol'k</i>	-	xalq
voll	<i>nem.</i>	<i>fol'</i>	-	to'liq
volti	<i>ital.</i>	<i>vol'ti</i>	-	varaqlash, ochish volti subito (<i>volti subito</i>) – tezda varaqlash, ochish (v.s.)
vuota	<i>ital.</i>	<i>vuota</i>	-	ochiq (ochiq simda chalish ko'rsatkichi)
		W		
wand	<i>ingl.</i>	<i>uond</i>	-	dirijor tayoqchasi
wechseln	<i>nem.</i>	<i>veksel'n</i>	-	almashtirish
weg	<i>nem.</i>	<i>veg</i>	-	olish, yashirish <i>Damfer weg</i> (<i>demfer veg</i>)- surdinani olish (yechish)

weich	<i>nem.</i>	<i>veyx</i>	-	yumshoq, nozik
wenig	<i>nem.</i>	<i>venix</i>	-	bir oz, kamroq, ozroq
werk	<i>nem.</i>	<i>verk</i>	-	asar, ijodiy ish
wie	<i>nem.</i>	<i>vi</i>	-	qanday
wieder	<i>nem.</i>	<i>vider</i>	-	yana, yangidan
wild	<i>nem.</i>	<i>vil'd</i>	-	yovvoyi
wichtig	<i>nem.</i>	<i>vuxtix</i>	-	og'ir
		X		
xylophone	<i>fran.</i>	<i>ksilofon</i>	-	ksilofon
		Z		
zart	<i>nem.</i>	<i>tsart</i>	-	yumshoq, kuchsiz
zugleich	<i>nem.</i>	<i>tsuglyayx</i>	-	bir vaqtda (ijro)
zunge	<i>nem.</i>	<i>tsunge</i>	-	yog'ochli damli cholg'ularda trost (qamish)
zusammen	<i>nem.</i>	<i>tsuzammen</i>	-	birga, unison
zwischen	<i>nem.</i>	<i>tsvishen</i>	-	orasida

ILOVA



Puflama cholg'ular guruhi; S.Nurmuhamedov, M.Toirov, A.Qodirov, V.Melkamini, X.Majidov, K.Odilov, N.Nig'matov.



Ustozlar konsert jarayonida: O'zbekistonda xizmat ko'rsatgan artisti, professor Mirza Hakimovich Toirov (o'ngda), O'zbekistonda xizmat ko'rsatgan artist Shukrulla Ahmadjonov (chapda) va O'zDSMI "Cholg'u ijrochiligi" kafedrasining katta o'qituvchisi Yusuffjon Vaxidov (o'rtada)



Katta o‘qituvchi B.X.Dosimbetov dars jarayonida. Jo‘rnavez – Lola Abdualyamova



Sinf konserti oldidan



Kompozitor Oydin Abdullayeva, dotsent PFN Baxtiyor Azimov
va katta o'qituvchi Batir Dosimbetovlar ijod jarayonida



Sinf konsertdan so'ng



Shogirdlar yutuqlaridan

3 Март 2017 йил

Ўзбекистон Республикаси
Маданият вазирлиги
Ўзбекистон давлат консерваторияси
Орган зал

3 Март 2017 йил

“Халқ чолгуларида ижрочилик” кафедраси
Биринчи босқич талабаси
Халқаро кўрик танлов галиби
Шукуруллаев Тоштемурнинг
ЯККАХОН
концерти

Дастурда Европа ва ўзбек композиторлари асарлари ижро этилади.
Ўқитувчи: Халқаро ва республика кўрик танловлар галиби
Ботир Досимбетов синфи
Жўрнавоз: Халқаро ва республика кўрик танловлари галиби
Лола Абдулямова
Кириш сўзи: Ўзбекистонда хизмат кўрсатган артист
Ш.Ахмаджонов

Халқ чолгуларида ижрочилик кафедраси мудири профессор А.К. Лутфуллаев

Бошланиш вақти: соат 17:00 да

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ МАДАНИЯТ ВАЗИРЛИГИ

2017 Ўзбекистон давлат консерваторияси 2017
ЙИЛ йил
17 17
МАЙ МАЙ

ОРГАН ЗАЛ

“Халқ чолгуларида ижрочилик” кафедраси
магистратура 1-курс талабаси
Махмуджон Али

音乐会

ДАСТУРДА: ЖАХОН ВА ЎЗБЕК, УНГУР, ХИТЛАЙ, ТУРКИК, ИНОУЎЛМА АСАРЛАРИ ИЖРО ЭТИЛАДИ.
ЎҚИТУВЧИ: ХАЛҚАРО ВА РЕСПУБЛИКА КЎРИК ТАНЛОВЛАРИ ГОЛИБИ
БОТИР ДОСИМБЕТОВ
ЖЎРНАВОЗ: ХАЛҚАРО ВА РЕСПУБЛИКА КЎРИК ТАНЛОВЛАРИ ГОЛИБИ
ЛОЛА АБДУЛЯМОВА

Халқ чолгуларида ижрочилик кафедраси мудири профессор А.К. Лутфуллаев

БОШЛАНИШ ВАҚТИ: 17:00



“Xalq cholg‘ularida ijrochilik” kafedresi ustozlari bilan konsert oldidan



Konsert jarayoni

KONSERT

nay va fortepiano uchun

sozanda Batir Dosimbetovga bag'ishlangan

Oydin Abdullayeva

Ad libitum ♩=60

ff

f

gliss.

6

11

16 **1** ♩=110

mf

20

f

23

26

28

2

30

32

Musical score for measures 32-33. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 32 features a rapid sixteenth-note melody in the treble staff with slurs, while the grand staff provides a steady accompaniment of eighth notes.

34

Musical score for measures 34-35. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 34 shows a melodic phrase in the treble staff that ends with a fermata, followed by a repeat of the sixteenth-note pattern. The grand staff continues with eighth-note accompaniment.

36

Musical score for measures 36-38. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 36 features a very fast sixteenth-note run in the treble staff, marked with a box containing the number '3' and a fermata, with a *ff* dynamic marking below. The grand staff has a *f* dynamic marking and includes a triplet of eighth notes in the treble staff and eighth-note accompaniment in the bass staff.

39

Musical score for measures 39-41. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 39 is a whole rest in the treble staff. The grand staff continues with eighth-note accompaniment in both staves.

42

4

44

mf

4

mp

47

49

51

54

5

56

58

61

64

6

ff

6

ff

67

70

73

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

76 **7** Andante ♩=50

mp dolce

7

p

82

88

93 **8**

8

100

9

mf cantabile

106

111

10

mf

10

mp

117

10

mp

p

123

11

11

mf

130

135

140

12

12

mp

p

145

Musical score for measures 145-151. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and some slurs.

152

13 Allegro ♩=110

13

p

Musical score for measures 152-160. Measure 152 has a slur over the right hand. Measure 153 has a repeat sign. Measure 154 has a key signature change to three sharps. Measure 155 has a repeat sign. Measure 156 has a key signature change to two sharps. Measure 157 has a key signature change to one sharp. Measure 158 has a key signature change to natural. Measure 159 has a key signature change to two sharps. Measure 160 has a key signature change to one sharp. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and some slurs.

157

mp

Musical score for measures 157-160. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and some slurs.

161

Musical score for measures 161-163. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and some slurs.

164

167

14

14

170

172

175

mf

mf

178

181

15

15

mf

184

mf

mp

187

190

193

196

16

f

16

f

199

202

205

208

211

214

17

ff

17

ff

217

219

221

223

rall.

Musical score for measures 223-226. Measure 223 is a whole rest. Measures 224-226 contain piano accompaniment with a 'rall.' marking above the staff.

227 Cadenza. Ad libitum ♩=50

Musical score for measures 227-231. Measure 227 starts with a piano (*p*) dynamic. The piano accompaniment is empty for these measures.

232

Musical score for measure 232, showing a melodic line with eighth notes.

236

Musical score for measure 236, showing a melodic line with eighth notes and slurs.

240

♩=110

Musical score for measure 240, starting with a piano (*p*) dynamic and a tempo marking of ♩=110, transitioning to mezzo-forte (*mf*).

243

improvization pid box

Musical score for measure 243, showing a melodic line with eighth notes.

246

accel.

Musical score for measure 246, showing a melodic line with eighth notes and an 'accel.' marking.

249

mp

251

mf

18

254

ff

18

ff

257

ff

260

Musical score for measures 260-262. The system consists of three staves. The top staff is a single treble clef staff with a whole rest in each of the three measures. The middle and bottom staves are a grand staff (treble and bass clefs). The middle staff contains a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The bottom staff contains a simpler rhythmic pattern of eighth notes.

19

263

Musical score for measures 263-265. The system consists of three staves. The top staff is a single treble clef staff with a dynamic marking of *mf*. It contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are a grand staff. The middle staff has a dynamic marking of *mp* and contains a series of chords. The bottom staff contains a rhythmic pattern of eighth notes.

19

266

Musical score for measures 266-267. The system consists of three staves. The top staff is a single treble clef staff with a melodic line of eighth notes. The middle and bottom staves are a grand staff. The middle staff contains a series of chords. The bottom staff contains a rhythmic pattern of eighth notes.

268

Musical score for measures 268-270. The system consists of three staves. The top staff is a single treble clef staff with a melodic line of eighth notes. The middle and bottom staves are a grand staff. The middle staff contains a series of chords. The bottom staff contains a rhythmic pattern of eighth notes.

271

Musical score for measures 271-272. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The top staff contains a melodic line with eighth-note runs and slurs. The grand staff provides harmonic support with chords and a bass line of eighth notes.

273

Musical score for measures 273-274. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The top staff continues the melodic line with eighth-note patterns and slurs. The grand staff continues the harmonic accompaniment.

275

Musical score for measures 275-277. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The top staff features a more complex melodic line with sixteenth-note runs and slurs. The grand staff continues the harmonic accompaniment.

278

Musical score for measures 278-280. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The top staff shows a melodic line with slurs and rests. The grand staff continues the harmonic accompaniment.

281

20

ff

20

ff

284

286

289

291

f

294

tr.

gliss.

fff

fff



Konsert

Nay va fortepiano uchun

Muhammadjon Atadjanov

Allegro

The first system of the musical score is in 4/4 time and D major. The right-hand part (treble clef) contains four measures of music, each starting with a fermata. The notes are: D4-E4-F#4-G4, D4-E4-F#4-G4, D4-E4-F#4-G4, and D4-E4-F#4-G4. The left-hand part (bass clef) contains four measures of chords: D4-F#4-A4, D4-F#4-A4, D4-F#4-A4, and D4-F#4-A4. The dynamic marking *mf* is placed below the first measure.

The second system of the musical score starts at measure 5. The right-hand part (treble clef) contains four measures of eighth-note patterns. The notes are: D4-E4-F#4-G4, D4-E4-F#4-G4, D4-E4-F#4-G4, and D4-E4-F#4-G4. The left-hand part (bass clef) contains four measures of chords: D4-F#4-A4, D4-F#4-A4, D4-F#4-A4, and D4-F#4-A4. The dynamic marking *f* is placed below the first measure of the right-hand part, and *mf* is placed below the first measure of the left-hand part.

The third system of the musical score starts at measure 8. The right-hand part (treble clef) contains two measures. The first measure has a fermata over a quarter note D4. The second measure has a fermata over a quarter note D4. The left-hand part (bass clef) contains two measures of chords: D4-F#4-A4 and D4-F#4-A4. The dynamic marking *mf* is placed below the first measure of the left-hand part.

10

Musical score for measures 10-11. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 10 shows a whole rest in the top staff and a sixteenth-note arpeggiated pattern in the grand staff. Measure 11 features a melodic line in the top staff and a similar arpeggiated pattern in the grand staff. A fermata is placed over the end of measure 11 in the grand staff.

12

Musical score for measures 12-13. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 12 shows a whole rest in the top staff and a sixteenth-note arpeggiated pattern in the grand staff. Measure 13 features a melodic line in the top staff and a similar arpeggiated pattern in the grand staff. A fermata is placed over the end of measure 13 in the grand staff.

14

Musical score for measures 14-15. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 14 shows a whole rest in the top staff and a sixteenth-note arpeggiated pattern in the grand staff. Measure 15 features a melodic line in the top staff and a similar arpeggiated pattern in the grand staff. A fermata is placed over the end of measure 15 in the grand staff.

16

Musical score for measures 16-18. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 16 shows a whole rest in the top staff and a sixteenth-note arpeggiated pattern in the grand staff. Measure 17 features a melodic line in the top staff and a similar arpeggiated pattern in the grand staff. Measure 18 features a melodic line in the top staff and a similar arpeggiated pattern in the grand staff. A fermata is placed over the end of measure 18 in the grand staff.

19

Musical score for measures 19-21. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). Measure 19 features a treble staff with a sixteenth-note run and a bass staff with a similar run. Measure 20 shows a treble staff with a complex chordal structure and a bass staff with a sixteenth-note run. Measure 21 continues the treble staff's complex structure and the bass staff's run.

22

Musical score for measures 22-23. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 22 features a treble staff with a quarter-note melody and a bass staff with a sixteenth-note run. Measure 23 features a treble staff with a quarter-note melody and a bass staff with a sixteenth-note run, including a triplet in the treble staff.

24

Musical score for measures 24-25. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 24 features a treble staff with a quarter-note melody and a bass staff with a sixteenth-note run. Measure 25 features a treble staff with a quarter-note melody and a bass staff with a sixteenth-note run.

26

Musical score for measures 26-27. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 26 features a treble staff with a sixteenth-note triplet run and a bass staff with a sixteenth-note run. Measure 27 features a treble staff with a sixteenth-note triplet run and a bass staff with a sixteenth-note run.

28

Musical score for measures 28-30. The system consists of three staves. The top staff is a single treble clef line with a key signature of two sharps (F# and C#) and a common time signature. It contains a few notes and rests. The middle and bottom staves are joined by a brace on the left, representing a grand staff. The middle staff has a treble clef and contains dense chordal textures with many beamed notes. The bottom staff has a bass clef and contains a rhythmic accompaniment of eighth notes.

31

Musical score for measures 31-33. The system consists of three staves. The top staff is a single treble clef line with a key signature of two flats (Bb and Eb) and a common time signature. It contains a melodic line with eighth notes and some accidentals. The middle and bottom staves are joined by a brace on the left. The middle staff has a treble clef and contains chordal accompaniment. The bottom staff has a bass clef and contains a rhythmic accompaniment of eighth notes.

34

Musical score for measures 34-35. The system consists of three staves. The top staff is a single treble clef line with a key signature of two flats (Bb and Eb) and a common time signature. It contains a melodic line with eighth notes and some accidentals. The middle and bottom staves are joined by a brace on the left. The middle staff has a treble clef and contains chordal accompaniment. The bottom staff has a bass clef and contains a rhythmic accompaniment of eighth notes.

36

Musical score for measures 36-38. The system consists of three staves. The top staff is a single treble clef line with a key signature of two flats (Bb and Eb) and a common time signature. It contains a melodic line with eighth notes and some accidentals, including triplets. The middle and bottom staves are joined by a brace on the left. The middle staff has a treble clef and contains chordal accompaniment. The bottom staff has a bass clef and contains a rhythmic accompaniment of eighth notes.

38 *tr* 

40 

42 

45 

48

Musical score for measures 48-51. The system includes a vocal line with trills and a piano accompaniment with chords and eighth notes.

52

Musical score for measures 52-54. The system includes a vocal line with a melodic phrase and a piano accompaniment with a sixteenth-note pattern.

55

Musical score for measures 55-57. The system includes a vocal line with a melodic phrase and a piano accompaniment with a sixteenth-note pattern.

58

Musical score for measures 58-60. The system includes a vocal line with a melodic phrase and a piano accompaniment with a sixteenth-note pattern.

61

65

69

73

76

Musical score for measures 76-77. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 76 features a treble staff with a melodic line of eighth notes and a grand staff with a bass line of eighth notes. Measure 77 continues the melodic lines with some rests and a change in the bass line.

78

Musical score for measures 78-79. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps. Measure 78 features a treble staff with a melodic line of eighth notes and a grand staff with a bass line of eighth notes. Measure 79 continues the melodic lines with some rests and a change in the bass line.

80

Musical score for measures 80-81. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps. Measure 80 features a treble staff with a melodic line of eighth notes and a grand staff with a bass line of eighth notes. Measure 81 continues the melodic lines with some rests and a change in the bass line.

82

Musical score for measures 82-84. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps. Measure 82 features a treble staff with a melodic line of eighth notes and a grand staff with a bass line of eighth notes. Measure 83 continues the melodic lines with some rests and a change in the bass line. Measure 84 continues the melodic lines with some rests and a change in the bass line.

85

88

91

94

97

1.

100

2.

103

103

106

106

109

Musical score for measures 109-111. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). Measure 109 features a melodic line in the treble staff with eighth notes and a rhythmic accompaniment in the bass staff with eighth notes. Measure 110 is a repeat of the previous measure. Measure 111 continues the melodic and rhythmic patterns.

112

Musical score for measures 112-113. The system consists of a single treble clef staff and a grand staff. Measure 112 shows a melodic line with a first ending bracket. Measure 113 is a repeat of the previous measure with a first ending bracket.

114

Musical score for measures 114-115. The system consists of a single treble clef staff and a grand staff. Measure 114 features a melodic line with a second ending bracket. Measure 115 is a repeat of the previous measure with a second ending bracket.

116

Musical score for measures 116-117. The system consists of a single treble clef staff and a grand staff. Measure 116 features a melodic line with a trill and a first ending bracket. Measure 117 is a repeat of the previous measure with a first ending bracket.

118

Musical score for measures 118-119. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 118 features a melodic line in the treble staff with eighth notes and a bass line with chords and eighth notes. Measure 119 continues the melodic and harmonic development.

120

Musical score for measures 120-121. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature changes to two sharps (F#, C#). Measure 120 shows a melodic line in the treble staff and a bass line with chords. Measure 121 continues the melodic and harmonic development.

122

Musical score for measures 122-123. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F#, C#). Measure 122 features a melodic line in the treble staff and a bass line with chords. Measure 123 continues the melodic and harmonic development.

124

Musical score for measures 124-125. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F#, C#). Measure 124 features a melodic line in the treble staff with a trill and a bass line with chords. Measure 125 continues the melodic and harmonic development.

126

Musical score for measures 126-127. Measure 126 has a fermata on a quarter note. Measure 127 features a sixteenth-note run in the right hand and a bass line with eighth-note chords in the left hand.

128

Musical score for measures 128-130. Measure 128 has a trill on a quarter note. Measure 129 has a sixteenth-note run. Measure 130 has a trill on a quarter note.

131 Cadenza

Musical score for measure 131, the start of the Cadenza. It features a sixteenth-note run with a trill on the final note.

135

Musical score for measure 135, featuring a sixteenth-note run.

139

Musical score for measure 139, featuring sixteenth-note runs with slurs and fingerings 6, 7, and 9.

142

Musical score for measure 142, featuring a sixteenth-note run.

145

Musical score for measure 145, featuring a sixteenth-note run followed by a series of trills.

150

Musical score for measure 150, featuring a sixteenth-note run.

154

Musical score for measure 154, featuring sixteenth-note runs with slurs and fingerings 5, 3, 3, 3, 3.

158

Musical score for measure 158, featuring a sixteenth-note run.

161

tr

165

173

rit. Allegro

rit. Allegro

179

182

Musical score for measures 182-184. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. Measure 182 starts with a treble clef staff containing a series of eighth notes with a slur and a fermata. The grand staff accompaniment consists of chords and eighth notes. Measure 183 continues the melodic line with a slur and a fermata. Measure 184 shows the melodic line continuing with a slur and a fermata, while the accompaniment features chords and eighth notes.

185

Musical score for measures 185-187. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. Measure 185 starts with a treble clef staff containing a series of eighth notes with a slur and a fermata. The grand staff accompaniment consists of chords and eighth notes. Measure 186 continues the melodic line with a slur and a fermata. Measure 187 shows the melodic line continuing with a slur and a fermata, while the accompaniment features chords and eighth notes.

188

Musical score for measures 188-190. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. Measure 188 starts with a treble clef staff containing a series of eighth notes with a slur and a fermata. The grand staff accompaniment consists of chords and eighth notes. Measure 189 continues the melodic line with a slur and a fermata. Measure 190 shows the melodic line continuing with a slur and a fermata, while the accompaniment features chords and eighth notes.

191

Musical score for measures 191-193. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. Measure 191 starts with a treble clef staff containing a series of eighth notes with a slur and a fermata. The grand staff accompaniment consists of chords and eighth notes. Measure 192 continues the melodic line with a slur and a fermata. Measure 193 shows the melodic line continuing with a slur and a fermata, while the accompaniment features chords and eighth notes.

193

Musical score for measures 193-194. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 193 shows a treble staff with a quarter rest, a quarter note G4, and a quarter rest. The grand staff has a long melodic line in the treble and a bass line with quarter notes. Measure 194 continues the grand staff with a long melodic line in the treble and a bass line with quarter notes.

195

Musical score for measures 195-196. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 195 shows a treble staff with a long melodic line. The grand staff has a treble staff with chords and a bass staff with chords. Measure 196 continues the treble staff with a long melodic line and the grand staff with chords. A fermata is present over the final note of the treble staff in measure 196.

197

Musical score for measures 197-199. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 197 shows a treble staff with a quarter note G4 and a quarter rest. The grand staff has a treble staff with a long melodic line and a bass staff with chords. Measure 198 continues the treble staff with a long melodic line and the grand staff with chords. Measure 199 continues the treble staff with a long melodic line and the grand staff with chords.

200

Musical score for measures 200-201. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 200 shows a treble staff with a quarter rest and a long melodic line. The grand staff has a treble staff with a long melodic line and a bass staff with chords. Measure 201 continues the treble staff with a long melodic line and the grand staff with chords.

202

205

208

210

212

Musical score for measures 212-213. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 212 features a sixteenth-note arpeggiated pattern in the treble staff, starting on G4 and ascending to D5. The bass staff provides a harmonic accompaniment with chords and single notes. Measure 213 continues the arpeggiated pattern, with a flat (b) indicating a change in the bass line.

214

Musical score for measures 214-215. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 214 features a sixteenth-note arpeggiated pattern in the treble staff, starting on G4 and ascending to D5. The bass staff provides a harmonic accompaniment with chords and single notes. Measure 215 continues the arpeggiated pattern, with a sharp (#) indicating a change in the bass line.

216

Musical score for measures 216-218. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 216 features a sixteenth-note arpeggiated pattern in the treble staff, starting on G4 and ascending to D5. The bass staff provides a harmonic accompaniment with chords and single notes. Measure 217 features a sixteenth-note arpeggiated pattern in the treble staff, starting on G4 and ascending to D5. The bass staff provides a harmonic accompaniment with chords and single notes. Measure 218 features a sixteenth-note arpeggiated pattern in the treble staff, starting on G4 and ascending to D5. The bass staff provides a harmonic accompaniment with chords and single notes.

219

Musical score for measures 219-221. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 219 features a sixteenth-note arpeggiated pattern in the treble staff, starting on G4 and ascending to D5. The bass staff provides a harmonic accompaniment with chords and single notes. Measure 220 features a sixteenth-note arpeggiated pattern in the treble staff, starting on G4 and ascending to D5. The bass staff provides a harmonic accompaniment with chords and single notes. Measure 221 features a sixteenth-note arpeggiated pattern in the treble staff, starting on G4 and ascending to D5. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line. The dynamic marking *ff* is present in measure 220, and the instruction *gliss.* is written above the treble staff in measure 221.

Konsert

nay va fortepiano uchun
sozanda Batir Dosimbetovga bag'ishlangan
I - qism

Allegro ♩ = 140

Mustafo Bafoyev

1

2

First system of musical notation. The upper staff (treble clef) contains a melodic line with trills and slurs. The lower staff (bass clef) contains a rhythmic accompaniment with slurs and rests.

Second system of musical notation, continuing the piece with similar melodic and accompanimental patterns.

Third system of musical notation. A box containing the number '3' is positioned above the first measure of the upper staff, indicating a triplet. The notation includes trills and slurs.

Fourth system of musical notation, featuring more complex melodic lines with trills and slurs in both staves.

First system of musical notation. The top staff is a single treble clef line with a melodic line featuring trills and slurs. The bottom part consists of two staves (treble and bass clefs) for piano accompaniment, with chords and moving lines.

Second system of musical notation, starting with a measure number '4' in a box. The top staff contains a complex melodic line with many sixteenth notes and slurs. The bottom part has two staves with piano accompaniment, including dynamic markings 'ff' and 'f', and trills.

Third system of musical notation, continuing the complex melodic line in the top staff and piano accompaniment in the bottom two staves.

Fourth system of musical notation, starting with a measure number '5' in a box. The top staff features a series of sixteenth-note runs. The bottom part continues with piano accompaniment and trills.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a complex rhythmic pattern with many sixteenth notes. Trills are indicated by 'tr' above notes, and there are several flats throughout the system.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. A box containing the number '6' is positioned above the second measure of the top staff. The music continues with similar rhythmic complexity and trills.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The notation includes various rhythmic figures and trills.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music concludes with similar rhythmic patterns and trills.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth-note patterns and trills. The grand staff contains a piano accompaniment with similar rhythmic patterns and trills. The key signature has two flats, and the time signature is 7/8.

Second system of the musical score, continuing the melodic and piano accompaniment from the first system. It features eighth-note runs and trills in both the upper and lower parts.

Third system of the musical score. A box containing the number '7' is positioned above the first measure of the top staff. The system includes a change in dynamics to *mf* (mezzo-forte) in the top staff and *mp* (mezzo-piano) in the piano accompaniment. The piano part features a steady eighth-note accompaniment.

Fourth system of the musical score. This system is characterized by prominent trills (marked 'tr') in the upper part of the melody. The piano accompaniment continues with a consistent eighth-note pattern. Dynamics are marked as *mf* and *mp*.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a trill (tr) over a quarter note. The grand staff features a bass line with quarter notes and a treble line with chords and eighth notes. A dynamic marking of *mf* is present in the fourth measure of the grand staff.

Second system of the musical score. It begins with a measure containing a circled number '8' above the staff. The top staff has a trill (tr) over a quarter note. The grand staff continues with a bass line and a treble line with chords and eighth notes. Dynamic markings of *mp* and *mf* are used. A trill (tr) is also present in the fourth measure of the grand staff.

Third system of the musical score. The top staff features a series of trills (tr) over quarter notes. The grand staff continues with a bass line and a treble line with chords and eighth notes. Dynamic markings of *mp* and *mf* are used.

Fourth system of the musical score. The top staff has a circled fermata over the first measure. The grand staff continues with a bass line and a treble line with chords and eighth notes. A trill (tr) is present in the second measure of the grand staff.

9 *mp*

mf *pp*

frull.

frull. *tr*

frull. 10 *f*

This musical score is arranged in two systems, each containing a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single treble clef. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and trill ornaments labeled *tr*. A section marker with the number **11** is placed above the vocal staff in the second system. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef and begins with a fermata over a whole note. The piano accompaniment is in a grand staff (treble and bass clefs) and features a trill in the right hand and a melodic line in the left hand.

The second system continues the vocal and piano parts. The vocal line has a long melodic phrase with a fermata. The piano accompaniment features a steady bass line and a more active right hand.

12 *Meno mosso* ♩ = 230

The third system begins with a 5/8 time signature. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment is in a grand staff and features a strong *f* dynamic and a rhythmic pattern of eighth notes.

The fourth system continues the piano accompaniment from the previous system. It features a complex rhythmic pattern with many accidentals and a strong *f* dynamic.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff and contains three measures of music. Each measure begins with a half note followed by a quarter note, with a slur over the two notes. The notes are G4, A4, Bb4, and C5. The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand plays a continuous eighth-note accompaniment, while the left hand plays a similar eighth-note accompaniment. The key signature has one flat (Bb), and the time signature is 4/4.

13

The second system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff and contains three measures of music. The first measure has a half note G4, followed by a quarter note A4. The second and third measures are whole rests. The piano accompaniment is written in grand staff notation. The right hand plays a continuous eighth-note accompaniment, while the left hand plays a similar eighth-note accompaniment. The key signature has one flat (Bb), and the time signature is 4/4.

The third system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff and contains four measures of music. The first measure is a whole rest. The second, third, and fourth measures each begin with a half note followed by a quarter note, with a slur over the two notes. The notes are C5, Bb4, A4, and G4. The piano accompaniment is written in grand staff notation. The right hand plays a continuous eighth-note accompaniment, while the left hand plays a similar eighth-note accompaniment. The key signature has one flat (Bb), and the time signature is 4/4.

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff and contains four measures of music. The first measure has a half note G4, followed by a quarter note A4. The second and third measures each begin with a half note followed by a quarter note, with a slur over the two notes. The notes are Bb4, C5, Bb4, and A4. The fourth measure has a half note G4, followed by a quarter note A4. The piano accompaniment is written in grand staff notation. The right hand plays a continuous eighth-note accompaniment, while the left hand plays a similar eighth-note accompaniment. The key signature has one flat (Bb), and the time signature is 4/4.

14

The first system of exercise 14 consists of three staves. The top staff is a single treble clef staff with a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5, then a quarter rest, and finally a descending eighth-note scale from D5 to G4. The middle and bottom staves are grand staff notation (treble and bass clefs). The middle staff has a melodic line with eighth-note patterns and some slurs. The bottom staff has a bass line with eighth-note patterns and some slurs.

The second system of exercise 14 consists of three staves. The top staff is a single treble clef staff with a melodic line of eighth-note patterns. The middle and bottom staves are grand staff notation. The middle staff has a melodic line with eighth-note patterns and some slurs. The bottom staff has a bass line with eighth-note patterns and some slurs.

The third system of exercise 14 consists of three staves. The top staff is a single treble clef staff with a melodic line of eighth-note patterns. The middle and bottom staves are grand staff notation. The middle staff has a melodic line with eighth-note patterns and some slurs. The bottom staff has a bass line with eighth-note patterns and some slurs.

15

The first system of exercise 15 consists of three staves. The top staff is a single treble clef staff with a melodic line that is mostly a quarter rest, followed by eighth-note patterns. The middle and bottom staves are grand staff notation. The middle staff has a melodic line with eighth-note patterns and some slurs. The bottom staff has a bass line with eighth-note patterns and some slurs.

The first system of the musical score consists of four measures. The top staff (treble clef) features a melodic line with eighth-note patterns. The middle staff (treble clef) has a similar eighth-note pattern. The bottom staff (bass clef) provides a harmonic accompaniment with eighth notes and rests. The time signature is 4/8.

The second system consists of four measures. The top staff (treble clef) has rests in the first three measures followed by a melodic phrase in the fourth. The middle staff (treble clef) continues with eighth-note patterns. The bottom staff (bass clef) continues with eighth-note accompaniment. The time signature is 4/8.

16 Più mosso ♩ = 280

The third system consists of four measures in 7/8 time. The top staff (treble clef) begins with a melodic phrase marked *f* (forte) and ends with a phrase marked *mf* (mezzo-forte). The middle staff (treble clef) has rests. The bottom staff (bass clef) has a rhythmic accompaniment of eighth notes, marked *f* in the first two measures and *mp* (mezzo-piano) in the last two.

The fourth system consists of four measures. The top staff (treble clef) features melodic lines with trills (tr) and slurs. The middle staff (treble clef) has rests in the first two measures followed by a melodic phrase marked *mf*. The bottom staff (bass clef) has a rhythmic accompaniment of eighth notes, marked *mp* in the first two measures.

First system of a musical score. The top staff is a single treble clef with a trill (tr) over the first note. The bottom part consists of two staves (treble and bass clefs) with piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a steady bass line. A dynamic marking of *mf* is present in the right hand.

Second system of the musical score. The top staff features a trill (tr) over a note. The piano accompaniment continues with dynamic markings of *mp* and *mf*. The right hand has a trill (tr) over a note in the middle of the system.

Third system of the musical score. The top staff has multiple trills (tr) over notes. The piano accompaniment includes a dynamic marking of *mf* in the right hand.

Fourth system of the musical score. The top staff continues with melodic lines. The piano accompaniment consists of chords and moving lines in both hands.

17

18

The musical score for page 18 consists of five systems, each with a piano (p) part and a violin (v) part. The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single treble clef. The key signature has three sharps (F#, C#, G#). The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). Trills are indicated by 'tr' above notes in both parts. The piano part features complex chordal textures and melodic lines, while the violin part has more melodic and rhythmic patterns, often with trills. The systems are connected by a large brace on the left side.

First system of a musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff features a melodic line with trills (tr) and a double sharp (##) on the final note. The grand staff provides harmonic accompaniment with chords and moving lines in both hands. A dynamic marking of *mf* is present.

Second system of the musical score, continuing the melodic and harmonic development from the first system. It maintains the same instrumental layout and key signature.

Third system of the musical score. It includes a measure with a circled number '7' above it, indicating a specific fingering or measure count. A dynamic marking of *ff* (fortissimo) is shown. The system concludes with a 4/4 time signature change and a dynamic marking of *f* (forte).

Fourth system of the musical score, featuring a series of trills (tr) in the treble staff and corresponding accompaniment in the grand staff. The system ends with a final measure in the grand staff.

Musical score for measures 18-20. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). Measure 18 features a trill in the treble staff and chords in the grand staff. Measure 19 continues the trill and chordal accompaniment. Measure 20 shows the trill concluding and the grand staff moving to a new rhythmic pattern.

20

Musical score for measures 21-23. The system consists of a single treble clef staff and a grand staff. Measure 21 begins with a trill in the treble staff and a steady accompaniment in the grand staff. Measure 22 continues the trill and accompaniment. Measure 23 concludes the trill and accompaniment.

Musical score for measures 24-26. The system consists of a single treble clef staff and a grand staff. Measure 24 features a trill in the treble staff and chords in the grand staff. Measure 25 continues the trill and chordal accompaniment. Measure 26 shows the trill concluding and the grand staff moving to a new rhythmic pattern.

21

Musical score for measures 27-29. The system consists of a single treble clef staff and a grand staff. Measure 27 begins with a trill in the treble staff and a steady accompaniment in the grand staff. Measure 28 continues the trill and accompaniment. Measure 29 concludes the trill and accompaniment.

First system of a musical score. The upper staff (treble clef) features a melodic line with a key signature of one sharp (F#) and a series of trills marked with 'tr'. The lower staff (bass clef) provides a rhythmic accompaniment with chords and eighth notes.

Second system of the musical score, continuing the melodic and accompanimental lines from the first system. The trills in the upper staff continue, and the bass line shows more complex rhythmic patterns.

Third system of the musical score, starting with a measure number '22' in a box. The upper staff contains a series of sixteenth-note runs with slurs. The lower staff features a melodic line with trills and a dynamic marking of *ff* (fortissimo).

Fourth system of the musical score, continuing the sixteenth-note runs in the upper staff and the melodic line with trills in the lower staff. The dynamic *ff* is maintained.

23

Musical score for measures 23-25. The first system shows measure 23 with a treble clef staff containing a melodic line with a slur and a box containing the number 23. The piano accompaniment consists of two staves with chords and eighth-note patterns. Measures 24 and 25 continue the melodic and accompanimental patterns.

Musical score for measures 26-28. The first system shows measure 26 with a treble clef staff. The piano accompaniment continues with chords and eighth-note patterns. Measures 27 and 28 continue the melodic and accompanimental patterns.

Musical score for measures 29-31. The first system shows measure 29 with a treble clef staff. The piano accompaniment continues with chords and eighth-note patterns. Measures 30 and 31 continue the melodic and accompanimental patterns.

24

Musical score for measures 32-34. The first system shows measure 32 with a treble clef staff. The piano accompaniment continues with chords and eighth-note patterns. Measures 33 and 34 continue the melodic and accompanimental patterns.

The first system of music consists of three measures. The top staff features a continuous eighth-note pattern in the right hand, starting with a flat. The middle staff has a melody with a trill in the first measure, followed by quarter notes. The bottom staff provides a bass line with eighth notes and a trill in the first measure.

The second system continues the piece for three measures. The top staff has eighth-note patterns. The middle staff features a trill in the first measure, followed by quarter notes. The bottom staff has a bass line with eighth notes and trills in the first and third measures.

25

The third system consists of three measures. The top staff has eighth-note patterns. The middle staff has a melody with a trill in the first measure, followed by quarter notes. The bottom staff has a bass line with eighth notes and trills in the first and third measures.

The fourth system consists of three measures. The top staff has eighth-note patterns. The middle staff has a melody with a trill in the first measure, followed by quarter notes. The bottom staff has a bass line with eighth notes and trills in the first and third measures.

System 1: Treble clef with a melodic line of eighth notes and sixteenth notes. Bass clef with a steady eighth-note accompaniment.

System 2: Treble clef with a melodic line of eighth notes. Bass clef with a steady eighth-note accompaniment.

System 3: Treble clef with a melodic line of eighth notes. Bass clef with a steady eighth-note accompaniment.

System 4: Treble clef with a melodic line of eighth notes. Bass clef with a steady eighth-note accompaniment.

System 5: Treble clef with a melodic line of eighth notes. Bass clef with a steady eighth-note accompaniment. The system concludes with a glissando in both staves, indicated by a slur and the word "gliss." above the notes.

II - qism

Andante ♩ = 70

The first system of the musical score is in 3/4 time. It features a vocal line and a piano accompaniment. The piano part begins with a mezzo-piano (*mp*) dynamic. The vocal line starts with a whole rest, followed by a melodic phrase in the second measure. The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with quarter and eighth notes.

The second system continues the piece. It includes a first ending bracket labeled '1' above the vocal line. The piano part features a piano (*p*) dynamic in the vocal line and a pianissimo (*pp*) dynamic in the piano accompaniment. The piano accompaniment includes a right-hand melody with eighth notes and a left-hand bass line with quarter notes.

The third system concludes the piece. It features a second ending bracket labeled '2' above the vocal line. The piano part includes a piano (*p*) dynamic. The piano accompaniment consists of a right-hand melody with eighth notes and a left-hand bass line with quarter notes.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth-note patterns and slurs. The grand staff contains accompaniment with chords and eighth-note patterns.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line. The grand staff features a more complex accompaniment with slurs and a dynamic marking of *mp* (mezzo-piano) in the bass line.

Third system of musical notation. It consists of three staves. The top staff begins with a triplet of eighth notes, indicated by a '3' in a box above the notes, with a dynamic marking of *mp*. The grand staff has a dynamic marking of *p* (piano) and features a more active bass line with chords and eighth notes.

Fourth system of musical notation. It consists of three staves. The top staff continues the melodic line with slurs. The grand staff features a dynamic marking of *mp* and includes a section with a slur over a series of eighth notes in the upper voice of the grand staff.

4

mf

3 3 3 3

This system contains measures 4 through 7. The music is marked *mf*. The upper staff features a melodic line with a long slur over measures 4-7, containing several triplet eighth notes. The lower staff provides a harmonic accompaniment with eighth-note patterns.

3 3 3

This system continues the musical score for measures 4 through 7. It shows the continuation of the melodic and harmonic lines from the previous system, with triplet markings under the eighth notes in the upper staff.

5

mp

mp

This system contains measures 8 through 11. The music is marked *mp*. The upper staff has a melodic line with slurs and accents over eighth notes. The lower staff features a steady accompaniment of eighth notes.

This system continues the musical score for measures 8 through 11, showing the continuation of the melodic and harmonic lines from the previous system.

The first system of the musical score consists of three staves. The top staff is a vocal line with a whole rest in the first measure. The middle staff is the piano accompaniment, starting with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mp*. It features a melodic line with a slur over the first two measures and a fermata over the second measure. The bottom staff is the bass line, starting with a whole rest in the first measure and a rhythmic pattern of eighth notes in the second measure.

6 Più mosso ♩ = 80

The second system of the musical score consists of three staves. The top staff is a vocal line starting with a whole rest in the first measure, followed by a melodic line with a dynamic marking of *f*. The middle staff is the piano accompaniment, starting with a treble clef, a dynamic marking of *f*, and a series of chords. The bottom staff is the bass line, starting with a whole rest in the first measure and a rhythmic pattern of eighth notes.

The third system of the musical score consists of three staves. The top staff is a vocal line with a melodic line and a dynamic marking of *mf*. The middle staff is the piano accompaniment, starting with a treble clef, a dynamic marking of *mf*, and a series of chords. The bottom staff is the bass line, starting with a whole rest in the first measure and a rhythmic pattern of eighth notes.

The fourth system of the musical score consists of three staves. The top staff is a vocal line with a melodic line. The middle staff is the piano accompaniment, starting with a treble clef and a series of chords. The bottom staff is the bass line, starting with a whole rest in the first measure and a rhythmic pattern of eighth notes.

7

First system of musical notation. The top staff (treble clef) begins with a melodic phrase, followed by a whole rest, and then a series of eighth notes with a forte (*f*) dynamic marking. The bottom staff (bass clef) features a rhythmic accompaniment of eighth notes with a forte (*f*) dynamic marking, transitioning to a mezzo-forte (*mf*) dynamic in the final two measures.

Second system of musical notation. The top staff continues with a melodic line of eighth notes. The bottom staff maintains the eighth-note accompaniment, with some measures featuring chords in the right hand.

Third system of musical notation. The top staff continues with a melodic line of eighth notes. The bottom staff maintains the eighth-note accompaniment, with some measures featuring chords in the right hand.

Fourth system of musical notation. The top staff continues with a melodic line of eighth notes. The bottom staff maintains the eighth-note accompaniment, with some measures featuring chords in the right hand.

8 Andante ♩ = 70

Musical score for measures 8-9. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The tempo is marked 'Andante' with a quarter note equal to 70 beats per minute. The dynamic is *ff*. The music features a melodic line in the upper treble staff and a complex accompaniment in the grand staff.

9

Musical score for measures 10-11. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The dynamic is *f*. The music continues with the melodic line in the upper treble staff and the accompaniment in the grand staff. A dynamic change to *mp* occurs at the start of measure 11.

Musical score for measures 12-13. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The dynamic is *mp*. The music continues with the melodic line in the upper treble staff and the accompaniment in the grand staff.

10

Musical score for measures 14-15. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The dynamic is *p*. The music continues with the melodic line in the upper treble staff and the accompaniment in the grand staff.

The first system of music consists of four staves. The top staff is a single melodic line with a long slur over measures 1-4. The piano accompaniment is in two staves. The right-hand piano part has a slur over measures 1-4, with a *mf* dynamic marking. The left-hand piano part has a *mp* dynamic marking in measure 2 and a *mf* dynamic marking in measure 4.

The second system of music consists of four staves. The top staff features a continuous eighth-note pattern with slurs and triplet markings (3) under measures 5, 6, 7, and 8. The piano accompaniment in the two staves below consists of eighth-note chords and single notes.

The third system of music consists of four staves. The top staff has a slur over measures 9-12. The piano accompaniment in the two staves below includes triplet markings (3) in measures 10 and 11. A *mp* dynamic marking is present in the right-hand piano part in measure 12.

The fourth system of music consists of four staves. The top staff has a continuous eighth-note pattern with slurs and triplet markings (3) under measures 13, 14, 15, and 16. The piano accompaniment in the two staves below consists of eighth-note chords and single notes.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a melodic line of eighth notes, followed by a quarter rest and a half note. The lower staff is in piano clef with the same key signature, providing harmonic support with chords and moving lines. Both staves feature dynamic markings of *p* (piano) in the third measure.

The second system of music also consists of two staves. The upper staff begins with a half note chord, followed by a quarter rest and a melodic line of eighth notes, ending with a quarter note. The lower staff continues the harmonic accompaniment. Dynamic markings include *pp* (pianissimo) in the second measure of both staves and a *rit.* (ritardando) marking above the upper staff in the second measure. The system concludes with a double bar line.



III - qism

Presto ♩ = 250

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a 3/8 time signature, containing a whole rest. The middle and bottom staves are a grand staff (treble and bass clefs). The middle staff begins with a forte (*f*) dynamic and features a melodic line with slurs and accidentals. The bottom staff provides a rhythmic accompaniment with eighth and sixteenth notes.

1

The first system of the first measure is divided into two systems. The top system has a treble clef staff with a forte (*f*) dynamic, showing a melodic line with slurs and accidentals. The bottom system has a grand staff with a mezzo-forte (*mf*) dynamic, featuring a rhythmic accompaniment of eighth and sixteenth notes.

The second system of the first measure continues the melodic and rhythmic lines from the first system, maintaining the same dynamics and notation.

2

The second system of the second measure is divided into two systems. The top system has a treble clef staff with a melodic line featuring slurs and accidentals. The bottom system has a grand staff with a rhythmic accompaniment of eighth and sixteenth notes.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords and a melodic line with some rests. The lower staff is in bass clef and features a bass line with chords and a melodic line. The key signature has two sharps (F# and C#).

3

The second system continues the piece. The upper staff has a measure of rest in the fourth measure, indicated by a box containing the number '3'. The lower staff continues with its bass line and chords. The key signature remains two sharps.

The third system shows further development of the musical themes. The upper staff features more intricate eighth-note patterns. The lower staff maintains a steady bass line with chords. The key signature is still two sharps.

4

The fourth system concludes the page. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with chords and a melodic line. The key signature is two sharps.

First system of a musical score. The top staff is a single treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a continuous eighth-note melody. The bottom part consists of two staves: a treble clef and a bass clef. The bass clef contains a steady eighth-note accompaniment. The treble clef contains chords and occasional melodic fragments.

Second system of the musical score, continuing the melody and accompaniment from the first system. The notation and structure are consistent with the previous system.

5

Third system of the musical score. The top staff continues the eighth-note melody. The bottom part features a more complex accompaniment with a treble clef staff containing a melodic line and a bass clef staff with chords. A dynamic marking of *mf* (mezzo-forte) is present in the bass clef staff.

Fourth system of the musical score. The top staff features a melodic line with a dynamic marking of *mf*. The bottom part consists of two staves: a treble clef with a melodic line and a bass clef with chords. Dynamic markings of *mp* (mezzo-piano) and *mf* are used throughout the system.

6

First system of musical notation, measures 6-7. It consists of a single treble clef staff and a grand staff (treble and bass clefs). Measure 6 features a series of eighth notes with slurs and accents, followed by a half note. Measure 7 continues with a half note and a quarter note, ending with a fermata.

Second system of musical notation, measures 8-9. It consists of a single treble clef staff and a grand staff. Measure 8 continues the eighth-note pattern from measure 6. Measure 9 features a half note with a fermata, followed by a quarter note.

7

Third system of musical notation, measures 10-11. It consists of a single treble clef staff and a grand staff. Measure 10 continues the eighth-note pattern. Measure 11 features a half note with a trill (tr) and a quarter note.

Fourth system of musical notation, measures 12-13. It consists of a single treble clef staff and a grand staff. Measure 12 continues the eighth-note pattern. Measure 13 features a half note with a trill (tr) and a quarter note.

8

Musical score for measures 8-9. Measure 8 features a long melodic line in the right hand and a complex accompaniment in the left hand. Measure 9 continues the melodic line with some rests in the right hand.

9

Musical score for measures 10-11. Measure 10 has a rhythmic pattern of eighth notes in the right hand. Measure 11 features a melodic line in the right hand and a complex accompaniment in the left hand.

Musical score for measures 12-13. Measure 12 has a melodic line in the right hand and a complex accompaniment in the left hand. Measure 13 continues the melodic line with some rests in the right hand.

Musical score for measures 14-15. Measure 14 has a rhythmic pattern of eighth notes in the right hand. Measure 15 features a melodic line in the right hand and a complex accompaniment in the left hand.

10

Musical notation for system 10, measures 1-4. The system consists of three staves. The top staff is a single treble clef staff with whole rests. The middle and bottom staves are a grand staff (treble and bass clefs). The music begins with a forte (f) dynamic. The middle staff features a melodic line with slurs and a sharp sign. The bass staff provides a rhythmic accompaniment with eighth notes.

Musical notation for system 10, measures 5-8. The system consists of three staves. The top staff continues the melodic line with slurs and a sharp sign. The middle and bottom staves continue the accompaniment. The middle staff has a sharp sign in measure 6. The bass staff has a 'v' marking in measure 6.

Musical notation for system 10, measures 9-12. The system consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the accompaniment. The middle staff has a sharp sign in measure 10. The bass staff has a 'v' marking in measure 10.

11

Musical notation for system 11, measures 1-4. The system consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the accompaniment. The middle staff has a sharp sign in measure 3. The bass staff has a 'v' marking in measure 2.

First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains several measures of music, including a measure with a whole rest and a measure with a whole note. The grand staff contains a complex accompaniment with many sixteenth notes and chords. Some notes in the treble staff are marked with a 'v' and a dot.

12

Second system of musical notation, consisting of a single treble clef staff and a grand staff. The treble staff continues with sixteenth-note patterns and chords. The grand staff accompaniment is dense with sixteenth-note figures. Some notes in the treble staff are marked with a 'v' and a dot.

Third system of musical notation, consisting of a single treble clef staff and a grand staff. The treble staff features a continuous sixteenth-note pattern. The grand staff accompaniment consists of rhythmic patterns in both hands. Some notes in the treble staff are marked with a 'v' and a dot.

Fourth system of musical notation, consisting of a single treble clef staff and a grand staff. The treble staff continues with sixteenth-note patterns. The grand staff accompaniment is consistent with the previous systems. Some notes in the treble staff are marked with a 'v' and a dot.

13

The first system of exercise 13 consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#) and a common time signature. It begins with two rests, followed by a series of eighth-note runs. The middle staff is the right-hand part of a grand staff, starting with eighth-note chords and moving to quarter-note chords. The bottom staff is the left-hand part, featuring a steady eighth-note bass line.

The second system of exercise 13 continues the piece. The top staff shows eighth-note runs and a brief rest. The middle staff features quarter-note chords and some eighth-note patterns. The bottom staff maintains the eighth-note bass line, with some chords in the left hand.

The third system of exercise 13 concludes the piece. The top staff has eighth-note runs and ends with two rests. The middle staff has quarter-note chords and eighth-note patterns. The bottom staff has an eighth-note bass line and chords in the left hand.

14

Exercise 14 consists of two systems. The first system has a treble clef staff that is mostly empty, with a few notes and a slur starting in the fourth measure. The dynamic marking *mf* is placed below the first note. The second system is a grand staff. The right-hand part starts with a series of chords, some with a '2' in a box below them, and ends with a slur. The left-hand part has a steady eighth-note bass line and chords in the left hand.

Musical score for the first system, measures 1-4. The right hand features a melodic line with slurs and fingerings (2, 4). The left hand provides harmonic support with chords and slurs. Dynamics include *mp* and *p*.

15

Musical score for the second system, measures 5-14. The right hand continues with a melodic line, including a measure with a 4-fingered chord. The left hand has a steady accompaniment. Dynamics include *p*.

16

Musical score for the third system, measures 15-24. The right hand continues with a melodic line, including a measure with a 4-fingered chord. The left hand has a steady accompaniment. Dynamics include *mf*.

Musical score for the fourth system, measures 25-34. The right hand continues with a melodic line, including a measure with a 2-fingered chord. The left hand has a steady accompaniment.

17

Musical score for measures 17-18. The first system shows the beginning of measure 17 with a treble clef staff containing a melodic line with slurs and fingerings (2, 4) and a grand staff with accompaniment. Measure 18 begins with a forte (*f*) dynamic. The second system continues the piece, showing the continuation of the melodic line and accompaniment.

Musical score for measures 19-20. The first system shows the continuation of the melodic line with slurs and fingerings (2) and a forte (*f*) dynamic. The second system continues the piece, showing the continuation of the melodic line and accompaniment.

18

Musical score for measures 21-22. The first system shows the beginning of measure 21 with a treble clef staff containing a melodic line with slurs and fingerings (2, 4) and a mezzo-piano (*mp*) dynamic. Measure 22 begins with a piano (*p*) dynamic. The second system continues the piece, showing the continuation of the melodic line and accompaniment.

Musical score for measures 23-24. The first system shows the continuation of the melodic line with slurs and fingerings (2, 4) and a piano (*p*) dynamic. The second system continues the piece, showing the continuation of the melodic line and accompaniment.

19

Musical score for measures 19-20. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with eighth-note patterns and slurs. The grand staff contains a piano accompaniment with chords and arpeggiated figures. Fingerings are indicated by numbers 1-5 in brackets. Measure numbers 2, 4, 2, 2, 4 are placed below the treble staff. Measure numbers 2, 2 are placed below the grand staff.

Musical score for measures 21-22. The system consists of a single treble clef staff and a grand staff. The treble staff continues the melodic line with slurs. The grand staff continues the piano accompaniment. Fingerings are indicated by numbers 2, 2, 4, 2, 2. Measure numbers 2, 4 are placed below the treble staff. Measure numbers 2, 2 are placed below the grand staff.

20

Musical score for measures 23-24. The system consists of a single treble clef staff and a grand staff. The treble staff has rests for the first three measures, followed by a melodic line starting in measure 24. The grand staff continues the piano accompaniment. Fingerings are indicated by numbers 2, 4, 2. Measure numbers 2, 4, 2 are placed below the treble staff. Measure numbers 2, 2 are placed below the grand staff. A dynamic marking *f* is present in measure 24.

Musical score for measures 25-26. The system consists of a single treble clef staff and a grand staff. The treble staff has rests for the first five measures, followed by a melodic line starting in measure 26. The grand staff continues the piano accompaniment. A dynamic marking *f* is present in measure 26. A dynamic marking *mf* is present in measure 25. Measure numbers 2, 2 are placed below the grand staff.

The first system of music consists of two staves. The upper staff is a treble clef staff containing a melodic line with eighth and sixteenth notes, including rests. The lower staff is a grand staff (treble and bass clefs) with piano accompaniment, primarily using chords and simple melodic fragments.

21

The second system continues the musical piece. The upper staff shows a melodic line with some sixteenth-note passages. The lower staff provides piano accompaniment with chords and simple melodic lines.

The third system features more complex melodic patterns in the upper staff, including sixteenth-note runs. The piano accompaniment in the lower staff continues with chords and simple melodic lines.

The fourth system concludes the piece. The upper staff ends with a melodic phrase and a final rest. The piano accompaniment in the lower staff provides a final harmonic support.

22

The first system of exercise 22 consists of two staves. The upper staff is a single treble clef with a melody of eighth notes, starting with a quarter rest followed by a dotted quarter note. The lower staff is a grand staff (treble and bass clefs) with a bass line of eighth notes and a right-hand accompaniment of chords.

The second system of exercise 22 continues the melody in the upper staff and the accompaniment in the lower staff. The right-hand part of the lower staff features a rhythmic pattern of eighth notes and chords.

23

The first system of exercise 23 features a more complex melody in the upper staff, including sixteenth notes and eighth notes. The lower staff continues with a bass line and right-hand accompaniment.

The second system of exercise 23 continues the intricate melody in the upper staff and the accompaniment in the lower staff, maintaining the same rhythmic and harmonic structure.

First system of musical notation. The upper staff (treble clef) begins with a melodic line marked *ff*. The lower staff (bass clef) features a bass line marked *f*. The system contains six measures of music.

Second system of musical notation. The upper staff continues the melodic line with various articulations. The lower staff provides a complex accompaniment with many beamed notes. The system contains six measures.

Third system of musical notation. The upper staff features a melodic line with many slurs and accents. The lower staff continues the accompaniment. The system contains six measures.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a bass line with many beamed notes and slurs. The system contains six measures.

First system of a musical score. The top staff (treble clef) contains a melodic line with sixteenth-note runs and four-measure rests. The bottom staff (grand staff) contains a piano accompaniment with eighth-note patterns and chords.

Second system of a musical score. The top staff (treble clef) continues the melodic line with sixteenth-note runs and four-measure rests. The bottom staff (grand staff) continues the piano accompaniment with eighth-note patterns and chords.

Third system of a musical score. The top staff (treble clef) concludes the melodic line with a final sixteenth-note run and a fermata, marked "frull.". The bottom staff (grand staff) concludes the piano accompaniment with a final chord and fermata.

Intermetso

Allegro moderato

Nail Bahadirov

The first system of the score is in 2/4 time and G major. The right hand begins with a triplet of eighth notes (marked '3') followed by a five-note eighth-note scale (marked '5') and the instruction 'elegante'. The left hand provides a rhythmic accompaniment with eighth-note chords and single notes.

The second system starts at measure 5 and is marked 'Presto'. The right hand features a sixteenth-note scale with trills (marked 'tr') and a sixteenth-note triplet (marked '8va'). The left hand continues with a steady eighth-note accompaniment.

The third system starts at measure 9. The right hand continues with sixteenth-note patterns and trills. The left hand accompaniment remains consistent with eighth-note chords.

The fourth system starts at measure 12 and includes a first ending bracket labeled '2'. The right hand has a sixteenth-note triplet (marked '8va') and a trill (marked 'tr'). The left hand accompaniment continues with eighth-note chords. The system concludes with a 3/4 time signature change.

16 *tr.*

19 3

22 *tr.*

25 4

ff con agilita

mf

28 5 ϕ

f

f

tr

32

f

tr

36 6

f

40

f

tr

43

tr. 8va

47

tr. 7 8va tr tr tr

51

tr. tr. tr.

55

8va tr

59

60

61

62

63

64

65

66

67

68

69

70

71

72 **10**

3 tr. 8va tr. tr. 3

75

77

ad. lib.

tr. con moto, imit. zimb., ritmico mp

80 **11**

dolce, c amore

83 *8va* *3* *tr* *3* *rit.* *3* *3* *3*

87 *8va* *3* *tr* *8va* *3* *tr* *3* *12*

91 *8va* *3* *tr* *tr* *tr* *tr* *3* *3*

p

95 *8va* *tr* *tr* *tr* *tr* *3*

shu erda belgisidan Φ belgisigacha qaytarib,
"Davomi" deb yozilgan joydan davom ettiramiz

120

123

Davomi

15 Φ

126

8^{va}

129

132 **16**

Musical score for measures 132-134. The right hand features a complex melodic line with triplets and trills. The left hand provides a harmonic accompaniment with chords and single notes.

135

Musical score for measures 135-138. The right hand continues with intricate triplet and trill patterns. The left hand accompaniment includes chords and moving lines.

139 **17**

Musical score for measures 139-142. Measure 139 includes a trill and triplet. Measure 140 has a rest in the right hand. Measure 141 features a dynamic marking of *mf*. Measure 142 has a trill and triplet.

143

Musical score for measures 143-145. The right hand has a fast, continuous melodic line with trills. The left hand accompaniment consists of chords and single notes.

146 18

Musical score for measures 146-149. The system includes a treble clef staff with a melodic line featuring eighth-note patterns and trills, and a grand staff (treble and bass clefs) with a piano accompaniment. A dynamic marking 'f' is present in measure 149.

150 *8^{va}*

Musical score for measures 150-152. The system includes a treble clef staff with a melodic line featuring eighth-note patterns and trills, and a grand staff (treble and bass clefs) with a piano accompaniment. A dynamic marking 'f' is present in measure 152.

153

Musical score for measures 153-155. The system includes a treble clef staff with a melodic line featuring eighth-note patterns and trills, and a grand staff (treble and bass clefs) with a piano accompaniment.

156 19

Musical score for measures 156-159. The right hand features a complex melodic line with trills and slurs. The left hand provides a rhythmic accompaniment with chords and single notes.

160

Musical score for measures 160-162. The right hand continues with melodic patterns and trills. The left hand has a more active role with chords and moving lines. A forte (*ff*) dynamic is indicated.

163 20

Musical score for measures 163-165. The right hand has melodic lines with trills. The left hand features chords and a melodic line. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*).

166

Musical score for measures 166-169. The right hand has melodic lines with trills and a triplet. The left hand has chords and a melodic line. Dynamics include *dim.*, *ff*, *sf*, and *sff*.

Fantaziya

Nay va fortepiano uchun
Ijrochi Batir Dosimbetovga bag'ishlangan

Sherzod Sobirov

Andante ♩ = 65

The first system of the musical score is in 4/4 time. It begins with a treble clef staff containing four whole rests. Below it, the piano accompaniment is shown in grand staff notation (treble and bass clefs). The piano part starts with a piano (*p*) dynamic and features a series of chords in the right hand and a steady eighth-note bass line in the left hand.

The second system begins at measure 6. The treble clef staff features a melodic line with dynamics *mp*, *p*, and *mf*. It includes a vibrato (*vib.*) marking and a breath mark (*v*). The piano accompaniment continues with a consistent eighth-note bass line and chords in the right hand.

The third system begins at measure 10. The treble clef staff shows a melodic line with a vibrato (*vib.*) marking and a piano (*p*) dynamic. The piano accompaniment maintains its eighth-note bass line and chordal accompaniment.

The fourth system begins at measure 14. The treble clef staff features a melodic line with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

18

vib.

pp

f

23

27

rit.

Allegro

$\text{♩} = 170$

p

f

32

37

f *cresc.*

mp

42

cresc.

cresc.

47

mp

cresc.

Nay picc.
8^{va}

52

f

mf

57 (8)

Musical score for measures 57-61. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. A dashed line above the treble staff indicates an 8-measure phrase. A 'v' (accents) is placed above the first note of the fifth measure.

62 (8)

Musical score for measures 62-66. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. A dashed line above the treble staff indicates an 8-measure phrase. A 'v' (accents) is placed above the first note of the fifth measure.

67 (8)

Musical score for measures 67-71. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. A dashed line above the treble staff indicates an 8-measure phrase. A 'v' (accents) is placed above the first note of the fifth measure.

72 (8)

Musical score for measures 72-76. The system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. A dashed line above the treble staff indicates an 8-measure phrase.

77

Musical score for measures 77-82. The system consists of a vocal line and a piano accompaniment. The vocal line is mostly silent, with a few notes in measure 82. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, often with a dynamic marking of *f*.

83

Nay picc. 8^{va}

Musical score for measures 83-87. The system includes a vocal line and a piano accompaniment. The vocal line begins in measure 83 with a dynamic marking of *f* and continues with eighth notes. The piano accompaniment has a dynamic marking of *mf* and features a rhythmic accompaniment of eighth notes in the right hand and a simpler bass line in the left hand.

88 (8)

Musical score for measures 88-92. The system includes a vocal line and a piano accompaniment. The vocal line continues with eighth notes. The piano accompaniment features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand.

93 (8)

Musical score for measures 93-97. The system includes a vocal line and a piano accompaniment. The vocal line continues with eighth notes. The piano accompaniment features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand, with a dynamic marking of *mp* in measure 97.

98 (8)

103 (8)

108 (8)

Nay alt vib.

mf legato

115

123

Musical score for measures 123-130. The top staff is a single melodic line with a 'V' marking above measure 125. The bottom two staves are a piano accompaniment with block chords in the right hand and a simple bass line in the left hand.

131

Musical score for measures 131-138. The top staff is a single melodic line with a 'V' marking above measure 131. The bottom two staves are a piano accompaniment with block chords in the right hand and a simple bass line in the left hand.

139

Musical score for measures 139-146. The top staff is a single melodic line with a 'V' marking above measure 139. The bottom two staves are a piano accompaniment with block chords in the right hand and a simple bass line in the left hand.

147

Musical score for measures 147-154. The top staff is a single melodic line with a 'V' marking above measure 147. The bottom two staves are a piano accompaniment with block chords in the right hand and a simple bass line in the left hand.

155

Musical score for measures 155-162. The right hand features a melodic line with a 'v' marking above the first measure. The left hand provides a steady bass line with chords.

163

Musical score for measures 163-170. The right hand features a melodic line with a 'v' marking above the first measure. The left hand provides a steady bass line with chords and a 'mf' dynamic marking.

171

Musical score for measures 171-178. The right hand features a melodic line with a 'v' marking above the first measure. The left hand provides a steady bass line with chords.

179

Musical score for measures 179-186. The right hand features a melodic line with a 'v' marking above the first measure. The left hand provides a steady bass line with chords and a 'f' dynamic marking.

186

Musical score for measures 186-192. The system includes a vocal line and a piano accompaniment with treble and bass staves. The piano part features a steady bass line and complex chordal textures in the right hand.

193

Musical score for measures 193-199. The system includes a vocal line and a piano accompaniment with treble and bass staves. The piano part continues with a steady bass line and complex chordal textures in the right hand.

200

Musical score for measures 200-206. The system includes a vocal line and a piano accompaniment with treble and bass staves. The piano part continues with a steady bass line and complex chordal textures in the right hand.

207

Musical score for measures 207-213. The system includes a vocal line and a piano accompaniment with treble and bass staves. The piano part continues with a steady bass line and complex chordal textures in the right hand.

214

Musical score for measures 214-220. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. It features a melodic line with a 'v' marking above the fourth measure. The piano accompaniment has a grand staff with treble and bass clefs, featuring chords and a bass line with a flat sign.

221

Musical score for measures 221-227. The system includes a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat, with a melodic line that ends with a rest. The piano accompaniment has a grand staff with treble and bass clefs, featuring chords and a bass line with a flat sign and a 'f' dynamic marking.

228

Musical score for measures 228-234. The system includes a vocal line and a piano accompaniment. The vocal line is a whole rest. The piano accompaniment has a grand staff with treble and bass clefs, featuring chords and a bass line with a flat sign.

235

Musical score for measures 235-241. The system includes a vocal line and a piano accompaniment. The vocal line is a whole rest. The piano accompaniment has a grand staff with treble and bass clefs, featuring chords and a bass line with a flat sign.

242

Musical score for measures 242-248. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two flats (B-flat and E-flat) and a common time signature. Measures 242-248 show a melodic line in the treble clef staff and a complex accompaniment in the grand staff. A key signature change to one flat (F major) occurs at the end of measure 248.

249

Musical score for measures 249-253. The system consists of three staves. Measure 249 features a dynamic marking of *f* (forte) in the treble clef staff. A dynamic marking of *mp* (mezzo-piano) is present in the bass clef staff of measure 252. A key signature change to one flat (F major) occurs at the beginning of measure 252. A first ending bracket is indicated by a dashed line above the treble clef staff, spanning measures 252 and 253.

254

Musical score for measures 254-258. The system consists of three staves. A first ending bracket is indicated by a dashed line above the treble clef staff, spanning measures 254 and 255. A key signature change to one flat (F major) occurs at the beginning of measure 254.

259

Musical score for measures 259-263. The system consists of three staves. A first ending bracket is indicated by a dashed line above the treble clef staff, spanning measures 259 and 260. A dynamic marking of *f* (forte) is present in the bass clef staff of measure 263. A key signature change to one flat (F major) occurs at the beginning of measure 259.

264

Musical score for measures 264-269. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains whole rests for all six measures. The grand staff contains a rhythmic accompaniment of eighth notes with grace notes. A dynamic marking *mp* is present in the bass staff at measure 267.

270

Musical score for measures 270-274. The system consists of three staves. The top staff begins with a dotted line labeled *8va* above it, indicating an octave transposition. The grand staff continues with the accompaniment. A dynamic marking *mp* is present in the bass staff at measure 271.

275

Musical score for measures 275-279. The system consists of three staves. The top staff begins with a dotted line labeled *(8)* above it, indicating an octave transposition. The grand staff continues with the accompaniment.

280

Musical score for measures 280-284. The system consists of three staves. The top staff begins with a dotted line labeled *(8)* above it, indicating an octave transposition. The grand staff continues with the accompaniment. A dynamic marking *mf* is present in the bass staff at measure 283.

285

Musical score for measures 285-290. The top staff is a treble clef with a whole rest. The middle and bottom staves are a grand staff with eighth-note patterns. Measure 290 has a fermata over the final notes.

291

Musical score for measures 291-296. Measure 291 has a fermata in the top staff. Measures 291-296 feature a piano accompaniment with chords and eighth notes. Dynamic markings *f* are present in measures 291 and 296.

297

Musical score for measures 297-300. Measures 297-300 feature a piano accompaniment with chords and eighth notes. Dynamic markings *f* are present in measures 297 and 300.

301

Musical score for measures 301-304. Measure 301 has a fermata in the top staff. Measures 301-304 feature a piano accompaniment with chords and eighth notes. Dynamic markings *ff* and *pp* are present.

Turkcha fantaziya

(Turk kuyi asosida)
nay va fortepiano uchun

Sostenuto rubato

Habibulla Rakhimov

The musical score is written for flute and piano. It begins with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo and mood are indicated as "Sostenuto rubato".

The first system consists of two staves. The upper staff (flute) starts with a dynamic marking of *mf* and features a melodic line with trills and slurs. The lower staff (piano) provides a harmonic accompaniment with sustained chords and octaves.

The second system is marked with a first ending bracket labeled "1". The flute part includes trills and slurs, with a dynamic marking of *mf p*. The piano accompaniment continues with sustained chords.

The third system is marked with a second ending bracket labeled "2". The flute part features a series of slurs and trills, starting with a dynamic marking of *p*. The piano accompaniment remains consistent with sustained chords.

The final system shows the flute part with a melodic line and slurs, and the piano accompaniment with sustained chords.

3

The first system of exercise 3 consists of three staves. The top staff is a single treble clef line with a melodic line featuring eighth-note triplets and a trill. The middle and bottom staves are grand staff notation (treble and bass clefs). The bass line features a series of sustained chords, with some notes tied across measures.

The second system of exercise 3 consists of three staves. The top staff has a melodic line with eighth-note triplets. The middle staff has a melodic line with quarter notes and eighth-note triplets. The bottom staff has a bass line with chords and eighth-note triplets. A dynamic marking of *mf* is present.

The third system of exercise 3 consists of three staves. The top staff features a melodic line with trills and eighth-note patterns. The middle staff has a melodic line with eighth-note patterns and a dynamic marking of *f*. The bottom staff has a bass line with chords and eighth-note patterns.

4

The first system of exercise 4 consists of three staves. The top staff has a melodic line with a trill and a dynamic marking of *mp*. The middle staff has a melodic line with eighth-note patterns and a dynamic marking of *sf*. The bottom staff has a bass line with chords and eighth-note patterns.

First system of a musical score. The upper staff (treble clef) contains a melodic line with a triplet of eighth notes marked with a '3' and a dynamic marking of *p*. The lower staff (bass clef) contains a sustained chord with a dynamic marking of *mf*.

Second system of a musical score. The upper staff (treble clef) features a continuous eighth-note pattern with a dynamic marking of *p*. The lower staff (bass clef) contains a simple harmonic accompaniment.

Third system of a musical score, starting with the instruction *poco accel.* The upper staff (treble clef) has a melodic line with a series of triplets marked with '3' and a dynamic marking of *p*. The lower staff (bass clef) provides a harmonic accompaniment. The time signature is 2/4.

Fourth system of a musical score. The upper staff (treble clef) continues the melodic line with a dynamic marking of *f*. The lower staff (bass clef) features a sustained chord with a dynamic marking of *f*. The time signature is 2/4.

First system of a musical score. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two flats and one sharp (B-flat, E-flat, A-sharp). The time signature is 4/4. The top staff contains a melodic line with eighth notes and slurs. The grand staff contains sustained chords with long horizontal lines indicating they are held across the measure.

Second system of a musical score, starting with a measure number '5' in a box. It consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature and time signature (4/4) are the same as the first system. The top staff features a more active melodic line with eighth notes and slurs. The grand staff continues with sustained chords.

Third system of a musical score. It consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature and time signature (4/4) are consistent. The top staff has a melodic line that begins with a half note and then continues with eighth notes. The grand staff has a dynamic marking of *f* (forte) and includes the instruction *poco rit.* (poco ritardando). The music shows a gradual deceleration.

Fourth system of a musical score, starting with a measure number '6' in a box. It consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature and time signature (4/4) are consistent. The top staff has a melodic line with some grace notes. The grand staff has a dynamic marking of *mf* (mezzo-forte) and features a more active accompaniment with eighth notes.

First system of a musical score. The top staff is a single treble clef with a key signature of one flat and one sharp (B-flat major). It contains a melodic line with eighth-note patterns and slurs. The bottom part consists of a grand staff (treble and bass clefs) with a key signature of one flat and one sharp. The bass line is mostly silent, indicated by a dash.

Second system of the musical score. The top staff continues the melodic line with eighth-note patterns and slurs. The bottom grand staff shows some accompaniment in the treble clef, with a key signature of one flat and one sharp. The bass line remains silent.

Third system of the musical score. The top staff features a melodic line with eighth-note patterns and slurs, ending with four triplet markings. The bottom grand staff is mostly silent, with a dash in the bass line.

Fourth system of the musical score, starting with a boxed number '7' above the first measure. The top staff begins with a rest, followed by a melodic line in 4/4 time with a dynamic marking of *p*. The bottom grand staff features a complex accompaniment with triplets in both the treble and bass clefs, with dynamic markings of *f* and *mf*.

First system of a musical score. The top staff (treble clef) contains a melodic line with eighth-note patterns and trills. The bottom staff (bass clef) contains a rhythmic accompaniment of eighth notes. Dynamics include *f* and *p*.

Second system of a musical score. The top staff features trills and triplet eighth notes. The bottom staff includes trills and triplet eighth notes. Dynamics include *f* and *p*.

8

Third system of a musical score, starting with a boxed number 8. The top staff is mostly empty. The bottom staff features a melodic line with eighth notes and triplets, marked *mf*.

Fourth system of a musical score. The top staff contains a melodic line with triplets and a fermata. The bottom staff features a complex accompaniment with triplets and a fermata.

System 1: Treble clef contains sixteenth-note runs with slurs and accents. Bass clef contains sustained chords with slurs.

System 2: Treble clef features slurs and accents over sixteenth-note runs. Bass clef has sustained chords with slurs.

System 3: Treble clef has rests. Bass clef contains triplets and is marked *mf*.

System 4: Treble clef has slurs and accents. Bass clef contains sextuplets and is marked *p*. A box with the number 9 is above the first measure.

This musical score is arranged in six systems, each consisting of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is written in a key with one sharp (F#) and a 3/4 time signature. The first system features a melodic line in the treble staff with slurs and accents, and a piano accompaniment in the grand staff with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The second system continues this pattern. The third system introduces a measure with a circled number '10' above it, followed by a melodic phrase with slurs. The fourth system features a melodic line with triplets (marked '3') and a piano accompaniment with sixteenth-note patterns. The fifth system continues with similar melodic and accompaniment patterns, including a triplet in the right hand. The sixth system concludes with a melodic phrase and a piano accompaniment with sixteenth-note patterns.

First system of musical notation. The top staff (treble clef) features two measures of music, each containing a triplet of eighth notes. The bottom staff (bass clef) contains two measures of music, each with a sixteenth-note triplet. The first measure of the bottom staff includes a sixteenth-note triplet with a '6' above it, and the second measure includes a sixteenth-note triplet with a '3' above it.

Second system of musical notation. The top staff (treble clef) features two measures of music, each containing a triplet of eighth notes. The bottom staff (bass clef) contains two measures of music, each with a sixteenth-note triplet. The first measure of the bottom staff includes a sixteenth-note triplet with a '6' above it, and the second measure includes a sixteenth-note triplet with a '3' above it.

Third system of musical notation. The top staff (treble clef) features two measures of music, each containing a triplet of eighth notes. The bottom staff (bass clef) contains two measures of music, each with a sixteenth-note triplet. The first measure of the bottom staff includes a sixteenth-note triplet with a '6' above it, and the second measure includes a sixteenth-note triplet with a '3' above it.

Fourth system of musical notation. The top staff (treble clef) features two measures of music, each containing a triplet of eighth notes. The bottom staff (bass clef) contains two measures of music, each with a sixteenth-note triplet. The first measure of the bottom staff includes a sixteenth-note triplet with a '6' above it, and the second measure includes a sixteenth-note triplet with a '3' above it.

11

Piu mosso

Fifth system of musical notation. The top staff (treble clef) features two measures of music, each containing a triplet of eighth notes. The bottom staff (bass clef) contains two measures of music, each with a sixteenth-note triplet. The first measure of the bottom staff includes a sixteenth-note triplet with a '6' above it, and the second measure includes a sixteenth-note triplet with a '3' above it.

Sixth system of musical notation. The top staff (treble clef) features two measures of music, each containing a triplet of eighth notes. The bottom staff (bass clef) contains two measures of music, each with a sixteenth-note triplet. The first measure of the bottom staff includes a sixteenth-note triplet with a '6' above it, and the second measure includes a sixteenth-note triplet with a '3' above it.

First system of a musical score. The top staff is a single treble clef with a dynamic marking of *f* (forte). The bottom two staves are a grand staff (treble and bass clefs) with a 6/8 time signature. The bass line features a continuous eighth-note pattern with a slur and a '6' above it, indicating a sextuplet.

Second system of the musical score. The top staff is a single treble clef. The bottom two staves are a grand staff with a 6/8 time signature. The bass line continues with the sextuplet eighth-note pattern, marked with a '6' and a slur.

Third system of the musical score. The top staff is a single treble clef. The bottom two staves are a grand staff with a 6/8 time signature. The bass line continues with the sextuplet eighth-note pattern, marked with a '6' and a slur.

Fourth system of the musical score. The top staff is a single treble clef. The bottom two staves are a grand staff with a 6/8 time signature. The bass line continues with the sextuplet eighth-note pattern, marked with a '6' and a slur.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a slur over the first two measures and a flat sign in the second measure. The grand staff features a complex accompaniment with sixteenth-note patterns in the bass clef, each marked with a '6' and a slur. The right hand of the grand staff has a melodic line with slurs and trills.

Second system of a musical score, starting with a boxed measure number '12'. It features three staves. The top staff has a melodic line with trills and slurs. The middle staff has a melodic line with slurs. The bottom staff (bass clef) has a rhythmic accompaniment of sixteenth notes with slurs and '6' markings.

Third system of a musical score. It features three staves. The top staff is mostly empty with a few notes. The middle staff has a melodic line with slurs and a dynamic marking of *mf*. The bottom staff (bass clef) has a rhythmic accompaniment of sixteenth notes with slurs and '6' markings.

Fourth system of a musical score. It features three staves. The top staff is mostly empty. The middle staff has a melodic line with slurs and trills. The bottom staff (bass clef) has a rhythmic accompaniment of sixteenth notes with slurs and '6' markings.

First system of a piano score. The right hand features a melodic line with slurs and triplets of eighth notes. The left hand plays a steady eighth-note accompaniment with sixths. The key signature has two flats, and the time signature is 3/4.

Second system of the piano score. It begins with a dynamic marking of *f* (forte). The right hand continues with slurred triplets. The left hand accompaniment remains consistent with sixths.

13

Third system of the piano score. The right hand has a dynamic marking of *p* (piano) and includes the instruction *poco accel.* (poco accelerando). The left hand accompaniment continues with sixths.

Fourth system of the piano score. The right hand features a melodic line with slurs and triplets. The left hand accompaniment includes a dynamic marking of *ff* (fortissimo) and continues with eighth-note patterns.

The first system of music shows a piano accompaniment. The right hand features a melodic line with eighth notes and triplets. The left hand provides a rhythmic accompaniment with eighth notes and triplets. The key signature has one flat (B-flat).

The second system continues the piano accompaniment. It features dense textures with triplets and chords in both hands. The right hand has a melodic line with triplets, while the left hand has a rhythmic accompaniment with triplets and chords. The key signature has one flat (B-flat).

14 Cadenza senza metrum ad libitum

The third system begins with a cadenza section marked "8va" (octave). The right hand has a melodic line with eighth notes and triplets. The left hand has a rhythmic accompaniment with triplets and chords. The key signature has two flats (B-flat and E-flat).

The fourth system continues the piano accompaniment. It features a melodic line in the right hand with eighth notes and triplets, and a rhythmic accompaniment in the left hand with triplets. The key signature has two flats (B-flat and E-flat).

The fifth system continues the piano accompaniment. It features a melodic line in the right hand with eighth notes and triplets, and a rhythmic accompaniment in the left hand with triplets. The key signature has two flats (B-flat and E-flat).

The sixth system continues the piano accompaniment. It features a melodic line in the right hand with eighth notes and triplets, and a rhythmic accompaniment in the left hand with triplets. The key signature has two flats (B-flat and E-flat).



15 Allegretto

The first system of the musical score consists of three staves. The top staff is a single treble clef staff in 4/4 time, featuring a melodic line with eighth-note patterns and slurs. The second and third staves are grand staff notation (treble and bass clefs) with a common key signature of one flat and one sharp (B-flat major/E minor). The bass line is a simple eighth-note accompaniment. The dynamic marking *mf* is placed below the grand staff. The number '6' appears below the eighth notes in the top staff, indicating a sixteenth-note subdivision.

The second system continues the exercise with three staves. The top staff features a more complex melodic line with sixteenth-note runs and slurs. The grand staff accompaniment remains consistent with the first system, providing a steady eighth-note bass line.

The third system continues the exercise with three staves. The top staff features a melodic line with sixteenth-note runs and slurs. The grand staff accompaniment remains consistent with the first system, providing a steady eighth-note bass line.

The fourth system concludes the exercise with three staves. The top staff features a melodic line with sixteenth-note runs and slurs. The grand staff accompaniment remains consistent with the first system, providing a steady eighth-note bass line.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat and one sharp. The top staff features a melodic line with slurs and a trill. The grand staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. It follows the same three-staff layout. The top staff continues the melodic line with a trill. The grand staff accompaniment includes a section marked *mf* (mezzo-forte) with a slur over the right-hand part.

Third system of musical notation, starting with a box containing the number 16. The top staff begins with a rest followed by a melodic line with slurs and trills. The grand staff accompaniment features chords and a section marked *mf* with a slur and the number 7. The bottom staff has a long, sustained chord.

Fourth system of musical notation. The top staff continues with a melodic line featuring slurs and trills, ending with a triplet of eighth notes marked with the number 3. The grand staff accompaniment includes chords and a section marked *mf* with a slur and the number 3.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat and one sharp (B-flat major or D minor). The first measure of the treble staff contains a trill. The grand staff features two triplet markings (indicated by '3') in both the treble and bass clefs. The music is characterized by dense sixteenth-note passages.

Second system of the musical score. The treble staff continues with sixteenth-note runs, featuring two sextuplet markings (indicated by '6'). The grand staff is mostly empty, with only a few notes in the bass clef.

Third system of the musical score. The treble staff contains two sextuplet markings (indicated by '6') and continues with sixteenth-note passages. The grand staff remains empty.

Fourth system of the musical score, starting with a boxed measure number '17'. The treble staff has a trill marking (*trm*) and a mezzo-piano (*mp*) dynamic marking. The grand staff features a mezzo-forte (*mf*) dynamic marking and contains dense sixteenth-note passages in both the treble and bass clefs. The system concludes with a fermata over a chord in the treble staff.

First system of a musical score. The top staff (treble clef) contains a melodic line with a trill, a triplet of eighth notes, and a series of eighth notes. The middle staff (treble clef) features a complex chordal texture with multiple overlapping lines. The bottom staff (bass clef) has a simple bass line with long notes.

Second system of a musical score. The top staff (treble clef) has a melodic line with two triplets of eighth notes. The middle staff (treble clef) shows a complex chordal texture with multiple overlapping lines. The bottom staff (bass clef) has a simple bass line with long notes.

Third system of a musical score. The top staff (treble clef) features a melodic line with trills and eighth notes. The middle staff (treble clef) has a complex chordal texture with multiple overlapping lines. The bottom staff (bass clef) has a simple bass line with long notes.

Fourth system of a musical score. The top staff (treble clef) contains a melodic line with five triplets of eighth notes, a trill, and a note marked with a trill symbol. A box containing the number '18' is positioned above the staff. The middle staff (treble clef) has a complex chordal texture with multiple overlapping lines. The bottom staff (bass clef) has a simple bass line with long notes, including a triplet of eighth notes marked with 'mf'.

First system of a musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has one flat and one sharp. The first measure of the grand staff has a piano (*p*) dynamic. A dotted line with an *8va* marking indicates an octave shift in the right hand. The system ends with a piano (*p*) dynamic.

Second system of a musical score. It consists of three staves. The first measure of the grand staff has a mezzo-forte (*mf*) dynamic, followed by a crescendo to a fortissimo (*sf*) dynamic. The system ends with a decrescendo to a pianissimo (*pp*) dynamic. The grand staff features long, sustained notes in the right hand and a melodic line in the left hand.

Third system of a musical score, identical in notation to the first system. It features a piano (*p*) dynamic at the beginning and ends with a piano (*p*) dynamic. An *8va* marking is present in the right hand.

Fourth system of a musical score, identical in notation to the second system. It features a mezzo-forte (*mf*) dynamic at the beginning, a fortissimo (*sf*) dynamic, and ends with a pianissimo (*pp*) dynamic. The grand staff features long, sustained notes in the right hand and a melodic line in the left hand.

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