

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

**O'ZBEKISTON RESPUBLIKASI
MADANIYAT VAZIRLIGI**

**O'ZBEKISTON DAVLAT
SAN'AT VA MADANIYAT INSTITUTI**

FERUZA XAKIMOVA

“MAXSUS CHOLG‘U”

(Afg‘on rubobi sinfi uchun)

5111000 - Kasb ta'limi (5151600 - Xalq ijodiyoti (cholg‘u ijrochiligi)
ta'lim yo'nalishi uchun o'quv qo'llanma))

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Mazkur o‘quv qo‘llanma 5111000-Kasb ta’limi (5151600-Xalq ijodiyoti (cholg‘u ijrochiligi)) ta’lim yo‘nalishining o‘quv rejasiga asosidagi “Maxsus cholg‘u” fanining afg‘on rubob sinfi uchun mo‘ljallangan. O‘quv qo‘llanmada afg‘on rubobi cholg‘usi tarixidan qisqacha ma’lumot, cholg‘uning shakllanishi va rivojlanishi, sozandalarning ijrochilik faoliyatları tahlil etilgan. Afg‘on rubobi cholg‘usi bo‘yicha dastlabki ijro etish malakalarini egallash va kelgusida xalq kuylari, bastakorlar assarlari, maqomlar hamda sharq xalq kuylarini o‘zlashtirishi va ansambl ijrosi uchun tavsiyalar berilgan.

Ushbu o‘quv qo‘llanmadan “Xalq cholg‘ularini o‘rganish” fani hamda “Maxsus cholg‘u” fanlarida oliy o‘quv yurtlari talabalari foydalanishi mumkin.

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O‘zbekiston davlat san’at va madaniyat instituti Ilmiy kengashining 2019-yil 9 - fevraldagisi yig‘ilishida (133-sonli bayonnomma) nashrga tavsiya etilgan.

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Kirish

Inson tarbiyasi, uni kamolga yetkazish muammosi har doim ham eng muhim vazifalardan hisoblangan. Boshqacha so‘z bilan aytganda insoniyatning kelajagi, ijtimoiy taraqqiyotning omili avvalo ta’lim-tarbiya va shakllangan ma’naviy-ma’rifiy muhitga bog‘liqdir. Shubhasiz, bunda yoshlар tarbiyasi, ular tafakkuridagi o‘zgarishlar muhim ahamiyatga ega.

Istiqlolning dastlabki yillaridan boshlab, mamlakatimizda ta’lim-tarbiyaning eng ta’sirli vositalaridan biri bo‘lmish musiqa san’atiga jiddiy e’tibor qaratilib, musiqiy ta’lim-tarbiya tizimi tubdan isloh qilindi. Islohotlarga “Ta’lim to‘g‘risida”gi Qonun va “Kadrlar tayyorlash milliy dasturi” asos bo‘ldi.

Madaniyat sohasini izchil rivojlantirish, jahon miqyosidagi ijobiy tajriba va tendensiyalar, yutuq va natijalarni har tomonlama chuqr o‘rganish asosida madaniyat va san’at muassasalari faoliyatini samarali yo‘lga qo‘yish, ularning tarmog‘ini kengaytirish, moddiy-texnik bazasi, kadrlar salohiyatini mustahkamlash masalalariga alohida e’tibor berilib, 2002 yilda O‘zbekiston Respublikasi birinchi Prezidentining farmoniga binoan Toshkent davlat konservatoriyasiga - “O‘zbekiston davlat konservatoriysi” maqomi berildi.

2012 yil 4 iyundagi PQ-1771-sonli qarori bilan Toshkent davlat san’at instituti va Abdulla Qodiriy nomidagi Toshkent davlat madaniyat instituti negizida yangi “O‘zbekiston davlat san’at va madaniyat instituti” tashkil etildi. Ularga jahon andozalari asosida yangidan maxsus binolar barpo etilib, zamonaviy jihozlar bilan ta’minlandi.

Mamlakatimizda barcha soha va tarmoqlar qatori madaniyat va san’at, adabiyot, ommaviy axborot vositalari rivojiga katta e’tibor

berilmoqda. Ayniqsa, keyingi paytda bu soha ravnaqini yangi bosqichga ko‘tarish bo‘yicha ulkan ishlar amalga oshirildi. Xalqimizning boy madaniy merosini tiklash va o‘rganish maqsadida bir qator yirik loyihamalar amalga oshirilmoqda. 2017 yil 3 avgust kuni O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyev mamlakatimiz ijodkor ziyolilari vakillari bilan uchrashuv o‘tkazdi. Uchrashuvda milliy madaniyatimiz, adabiyot va san’atimizni rivojlantirish bilan bog‘liq dolzarb masalalar, ularni hal etish yo‘llari, bu borada ijodiy uyushmalar va davlat tashkilotlari oldida turgan muhim vazifalar haqida atroflicha fikr almashildi.

Davlatimiz rahbarining uchrashuvdagi ma’ruzasida madaniyatimiz va san’atimizning rivojlanish jarayonlari, bu boradagi ijobiy tendensiyalar bilan birga, ayrim salbiy holatlar, ularning jamiyat hayotiga ta’siri xolisona va tanqidiy baholanib, o‘z yechimini kutayotgan dolzarb muammolar va ularni bartaraf etish yo‘llari haqida atroflicha fikr yuritildi. Ijodiy uyushmalar, Madaniyat vazirligi hamda uning tarkibidagi birlashma va tashkilotlar faoliyati chuqur tahlil etildi.

Ijodkor ziyolilarning bugungi kunda jamiyat hayoti, islohotlar jarayonidagi o‘rni va vazifasi haqida muhim va dolzarb fikrlar bayon qilindi.

Prezidentimiz xalqimizning ma’naviy kamolotida ijodkorlarning xizmati beqiyos ekanini alohida ta’kidlab, taraqqiyotimizning hozirgi bosqichida barcha sohalar vakillari qatori madaniyat va san’at ahlidan ham yanada faollik, yangi-yangi ijodiy g‘oya va tashabbuslar bilan yashash, izlanish ruhi talab etilayotganini ta’kidladi. Prezidentimiz bo‘lib o‘tgan ochiq va samimiyl muloqotning ahamiyati, mantiqiy natijasi haqida so‘z yuritib, “**Bizning havas qilsa arziydigan buyuk tariximiz bor. Havas**

qilsa arziydigan ulug‘ ajdodlarimiz bor. Havas qilsa arziydigan beqiyos boyliklarimiz bor. Va men ishonaman, nasib etsa, havas qilsa arziydigan buyuk kelajagimiz, buyuk adabiyotimiz va san’atimiz ham albatta bo‘ladi¹, degan fikrni qat’iyat bilan ta’kidladi.

Shu bilan birga oliy ta’lim tizimini tubdan takomillashtirish, mamlakatimizni ijtimoiy-iqtisodiy rivojlantirish borasidagi ustuvor vazifalarga mos holda, kadrlar tayyorlashning ma’no-mazmunini tubdan qayta ko‘rib chiqish, xalqaro standartlar darajasida oliy malakali mutaxassislar tayyorlash uchun zarur sharoitlar yaratish maqsadida O‘zbekiston Respublikasi Prezidentining «Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida»gi, PQ-2909-son qarori qabul qilindi.

Qabul qilingan qarorga ko‘ra, oliy ta’lim tizimini kelgusida kompleks rivojlantirishda har bir oliy ta’lim muassasasi tomonidan xorijdagi yetakchi tursdosh ilmiy-ta’lim muassasalari bilan istiqbolli hamkorlik aloqalarini yaqindan yo‘lga qo‘yish, o‘quv jarayoniga xalqaro ta’lim standartlariga asoslangan eng zamonaviy pedagogik texnologiyalarni joriy etish, oliy ma’lumotli kadrlarni tayyorlashning maqsadli mezonlarini shakllantirish, oliy ta’lim muassasalaridagi ixtisoslik yo‘nalishlari va mutaxassisliklarni hududlar va sohalar bo‘yicha joriy etilayotgan dasturlarning talab va ehtiyojlari, yangi avlod o‘quv qo‘llanmalarini yaratish va oliy ta’lim tizimiga keng tatbiq etish hamda oliy ta’lim muassasalarini zamonaviy o‘quv-metodik va ilmiy adabiyotlar bilan ta’minlash eng muhim vazifalari etib belgilab olindi.

¹ Xalq sozi gazetasi 2017й. 4 августъ .

Respublikamizning barcha ta’lim muassasalari kabi oliy ta’lim muassasalari talaba va professor-o‘qituvchilari uchun ham yangi avlod o‘quv adabiyotlarini yaratish ishiga barcha mutaxassislar tomonidan jiddiy yondoshilmoxda. Bu borada erishilayotgan muvaffaqiyatlarning salmog‘i katta.

Mazkur o‘quv qo‘llanma ham Oliy ta’lim muassasalarining ilmiy salohiyatini mustahkamlash, oliy ta’lim tizimida ilmiy tadqiqotlarni yanada rivojlantirish, ularning akademik ilm-fan bilan integratsiyasini kuchaytirish, professor-o‘qituvchilar tarkibining ilmiy faoliyati samaradorligini oshirish, iqtidorli talaba-yoshlarni ilmiy faoliyat bilan shug‘ullanishga ularning qalbi va ongiga milliy istiqlol g‘oyasini, xalqimizning yuksak ma’naviyati va insonparvarlik an’analariga sadoqat tuyg‘usini chuqur singdirish maqsadida 5111000-Kasb ta’limi (5151600-Xalq ijodiyoti (cholg‘u ijrochiligi)) ta’lim yo‘nalishi bo‘yicha ta’lim olayotgan talabalar uchun mo‘ljallangan.

Qo‘llanmada afg‘on rubobi cholg‘usi tarixi, cholg‘uning shakllanishi va rivojlanishi, sozandalarning ijrochilik faoliyatları yoritilgan. Talabalarning afg‘on rubobi cholg‘usi bo‘yicha dastlabki ijro etish malakalarini egallashlari va kelgusida xalq kuylari, bastakorlar asarlari, mumtoz asarlar hamda sharq xalq kuylarini o‘rganishlari va ansambl ijrosi uchun tavsiyalar berilgan.

Ushbu o‘quv qo‘llanmadan “Maxsus cholg‘u” fani bilan bir qatorda “Xalq cholg‘ularini o‘rganish” fani o‘qitilishida ham keng foydalanish mumkin.

I Bob. Afg‘on rubobi

Ushbu bobda afg‘on rubobi cholg‘usining qisqacha tarixi, cholg‘uning ikki xil nomlanishi, Sharq allomalarining cholg‘u haqidagi ta’rifi haqida so‘z yuritiladi. Dastlabki ijrochilik va cholg‘uning keyingi turi haqida ma’lumotlar keltirilgan.

1.1. Afg‘on rubobi yohud Buxoro rubobining qisqacha tarixidan

Afg‘on rubobi - sharq xalqlarining juda qadimiy torli-mizroblı musiqa cholg‘usidir. Afg‘on rubobi Afg‘oniston, Hindiston, Pokiston, Misr, Xitoy kabi mamlakatlarda, shuningdek, O‘rta Osiyoda O‘zbek va tojik xalqlari orasida keng qo‘llaniladi. Bu cholg‘u Afg‘on rubobi yoki Buxoro rubobi deb ham ataladi. Afg‘on rubobining kelib chiqish tarixi haqida aniq ma’lumotlar bo‘lmaseda, turli ma’nbalarda turlicha ma’lumotlar berilgan.

Al Forobiy (X asr) o‘z davrining musiqa cholg‘ularini tavsiflar ekan, rubobda bir-biridan farq qiladigan ijroga erishish mumkinligini unung afzalliklaridan biri deb hisoblaydi: “Rubobda boshqa yaxshi sifatlar ham bor. Bular faqat unung o‘zigagina xos. Unda baland va mayin chalish mumkin”²

Darvesh Ali (XVII asr) “Musiqa haqida risola” asarida musiqa cholg‘ularining tuzilishini bayon qilar ekan: “Rubob - torli musiqa cholg‘usi. O‘rta Osiyoda Sulton Muhammad Xorazmshoh (1200-1220) davrida tarqaldi... shu davrda Xorazmshoh saroyida tengi yo‘q rubob chaluvchi usta Mahmud yashar edi... Rubobda beshta tor bo‘lib, ulardan to‘rttasi ipakdan va bittasi kumushdan edi” ³, -deb yozadi.

Afsonalarda aytishicha: “Buxoro amirligi davrida qo‘shni Afg‘oniston xududidan Buxoroyi-Sharifga bir musofir afg‘on kelib qolgan.

Biroq u zardushtiyalar va buddaviylardan qolgan “Mag‘oki” masjidi oldidagi shotut daraxti soyasida o‘tirib qoladi. Bu davrda masjidning o‘ng tomonidagi madrasaning rasta-do‘konchalari qatorida buxorolik usta sozgar Mahmud ham bo‘lgan va u bu musofirni ko‘rib, uning kayfiyati va g‘amgin qiyofasi ko‘ziga ko‘rinib, uni uzoq kuzatadi. Xullas, sozgar Mahmud musofirni o‘ziga chaqirib, urf-odatga ko‘ra izzat-hurmat va e’htirom bilan mehmon qiladi. Tanishganlaridan so‘ng, mayda ishlar bilan uzoq vaqt ta’minlab turadi, keyinchalik Afg‘onistonlik musofir “Qobullik”ni shogirdlikka oladi.” (Qobul Afg‘oniston poytaxti)

Buxoro ahli u yo bu tomonga o‘tayotganlarida ushbu antiqa rubobni afg‘on-bola qo‘lida ko‘rib, uning ajoyib tovushi va ko‘rinishi bilan tanishib boradilar. Shuningdek, cholg‘u afg‘on-bola qo‘lida yasalgani va u muallif ekanligini bilib, “Kimning yaratgan cholg‘usi?” - usto sozgar Mahmud deb so‘raganlarga, Buxoroyinning shogirdi sozgar afg‘on – qobuliy ixtirosi, demak afg‘onni!”, deya tilga olinib kelingan. Ammo u - “Buxoro-rubobi” dir, deyilgan.

Ma’lumotlardan ham bilish mumkinki, afg‘on yoki Buxoro rubobi deyilishi bejiz emas.

Afg‘on rubobi ikki xil ko‘rinishda bo‘lib, qadimgi an’anaviy hamda hozirgi professional ijrodagi takomillashtirilgan turlari mavjud.



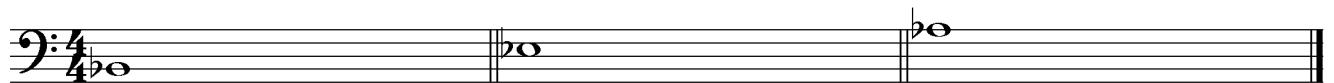
An’anaviy afg‘on rubobining ko‘rinishi

Afg'on rubobining kosasi ponasimon shaklda katta va chuqur bo'lib, yon tomonlarida o'yiplari bor, dastasi kalta (8-10sm) bo'lib, uchi bir oz orqaga qayrilgan. Kosasi, bilan dastasi yaxlit yog'ochdan (ko'pincha tutdan) o'yib yasaladi. Dastasi pardalarga bo'linadi, unung pastki qismi kengaya borib qopqoqqa ulanib ketadi va kosaning ustini o'yiplarga qadar yopadi. Dastaning qolgan qismiga teri qoplanadi.

Afg'on rubobining umumiy uzunligi 70-80 sm. Uning dastasiga, 4-5ta asosiy parda, taxta qoplamasiga esa 6-7 ta qo'shimcha xasparda o'rnatilgan.

Afg'on rubobi kvartaga sozlanib, ohangdor tovush hosil qiluvchi 5ta asosiy tor va yon quloqlarga tortilib sekundaga sozlanadigan aks sado beruvchi 10-11 ta yordamchi torlari bo'lib, asosiy torlar ichakdan, yordamchilari esa metal (po'lat)dan tayyorlangan. Ularda bir oktavadan ortiqroq diapazonagi diatonik tovushqator hosil qiladi.

An'anaviy afg'on rubobining sozlanishi



Sado beruvchi torlari



Bu afg'on rubobida mohir sozanda, o'zbek musiqa san'atini rivojlantirishga o'z hissasini qo'shgan ustozlardan "O'zbekistonda xizmat ko'rsatgan o'qituvchi" (1902-1966) Najmiddin Nasriddinov, taniqli sozanda, xalq maorifi a'lochisi xalq kuylarining mohir ijrochisi, alohida

ijro mактабига eга bo‘lgan ustoz (1912-1997) To‘ra Jo‘raev, O‘zbekistonda xizmat ko‘rsatgan san’at arbobi (1918-1983) Tovur Jumayev, mohir sozanda (1919-1985) Umarjon Hamidov hamda “O‘zbekistonda xizmat ko‘rsatgan artist”, taniqli bastakor, iste’dodli murabbiy va atoqli ijrochi (1922-1994) Ergash Shukurullayevlar tomonidan kuylar ijro qilingan.

Afg‘on rubobi, boshqa cholg‘ular singari XX asrning 30-yillari oxiri va 40-yillarning boshlarida San’atshunoslik institutining eksperimental laboratoriyasida professor A.I.Petrosyans boshchiligidagi (hozirgi vaqtida O‘zbekiston davlat konservatoriyasi ixtiyorida) takomillashtirildi.

Cholg‘uning yordamchi sado beruvchi torlari olib tashlanib, dastasi uzaytirildi, qorni ixchamlashtirilib, dastaga temperatsiyalangan to‘la xromatik yarim ton tovushqatorga asoslangan ebonit qalamchalardan pardalar o‘rnatildi. Cholg‘uning asosiy ochiq 5ta torlari kvartaga sozlanadigan bo‘ldi. Takomillashtirilgan afg‘on rubobining diapozoni kengaytirilishi sozandaga bir qancha qulayliklar yaratdi. Ijrochining texnika imkoniyatlarini yaxshilashga imkon berdi. Shuningdek milliy an’anaviy kuy-qo‘shiqlarimiz bilan birga jahon kompozitorlarining yirik shakldagi asarlarini ijro qilish imkoni tug‘ildi.

O‘zbek sozandachilik san’atida ko‘p cholg‘ular qatorida afg‘on rubobi o‘zining jarangdorligi, ko‘rinishi va inson qalbiga yaqinligi, o‘rganish hamda ijro etish bir muncha qulayligi bilan xalqimizning sevimli cholg‘ularidan biriga aylangan. Hozirgi kunda afg‘on rubobi o‘zbek xalq cholg‘ulari ansambllari hamda orkestrlarida o‘z mavqeyiga ega bo‘lib, yakkasoz cholg‘u sifatida keng tarqalgan.

Ushbu cholg‘u respublikamiz ijrochilik madaniyatining, musiqa ta’lim tizimida ilk bor maxsus sinf sifatida 1960-yilda R.M Glier nomidagi Respublika o‘rta maxsus musiqa maktabida va 1964-yilda O‘zbekiston davlat konservatoriyasida, 1974 yildan O‘zbekiston davlat san‘at va madaniyat (Toshkent davlat madaniyat) institutida ochildi. Hozirgi kunga qadar respublikamizning barcha viloyatlarida bolalar musiqa va san‘at maktablari hamda madaniyat va san‘at kollejlarida alohida sinf sifatida yoshlarga o‘rgatilib kelinmoqda.

Afg‘on rubobi haqida so‘z borganda benazir sozanda, cholg‘u ijrochiligi san‘ati an’anaviy va akademik iじro yo‘lining mohir ustasi, professor Suleyman Taxalov ijodiga to‘htalishni joiz topdik.

Suleyman Taxalov 1935 yilda Buxoro shahrida ziyolilar oilasida tug‘ilgan. Otasi Mani Xaimovich Taxalov (1890-1975) birinchilardan bo‘lib “O‘zbekistonda xizmat ko‘rsatgan o‘qituvchi” unvoniga sazovar bo‘lgan. Onasi Nekkadam Taxalova (1905-1945) mehribonlik uyida tarbiyachi, maktabda o‘qituvchi lavozimida ishlab kelgan. Yosh Suleyman Taxalov bolaligidan diniy adabiyotlarga va soznavoz ishlarga ishtiyoqi baland bo‘lgan. 1953-1958 yillar Buxoro davlat musiqa bilim yurtida afg‘on rubobi bo‘yicha O‘zbekistonda xizmat ko‘rsatgan o‘qituvchilar Najmiddin Nasretdinov va maqomchi tanburchi Ma’rufjon Toshpo‘latov hamda Aminjon Ismatovlardan, musiqa nazariyasi bo‘yicha ustozi O‘zbekistonda xizmat ko‘rsatgan artist, mohir pedagog, dirijor hamda kompozitor Axmadjon Ixtiyorovdan bilim olgan. 33 yil (1958-1991) davomida Toshkent davlat konservatoriyasida mehnat qilgan. Ish faoliyati davomida 80 dan ortiq O‘zbekiston, Tojikiston, Qoraqalpog‘iston, Turkmaniston Respublikalarida xizmat ko‘rsatgan artistlar, dotsentlar,

doktorlar, professorlar hamda qator tanlovlardan laureatlaridan shogirdlar etishtirdi.

O‘zbekiston, Qoraqalpog‘iston xalq artisti, professor X.Lutfullayev, O‘zbekiston davlat san‘at va madaniyat instituti professori Tohir Yo‘ldoshev, O‘zbekiston davlat konservatoriysi professori Rifatilla Qosimov, O‘zbekiston Bastakorlar uyshmasi Buxoro viloyat bo‘limi rayisi, Buxoro musiqa va san‘at maktabi direktori Mashrab Qodirov, Ist’edodli tanburchi va murabbiy, mohir xonanda Respublika tanlovlari laureati Shodi Sharipov, Afg‘on rubobi bo‘yicha Respublika tanlovlari laureati ko‘p yillar xalq cholg‘ular kafedrasida ijod qilgan Ilyos Raximov, Taniqli sozanda tanburchi ustoz Qahramon Qosimov, Qashqar rubobchi Ilhom Irtoev, Qashqar rubobi bo‘yicha Respublika tanlovlari laureati Rustamjon Karimov, Buxoro davlat universiteti musiqa kafedrasи dotsenti, pedagogika fanlari nomzodi Fayzulla To‘rayev singari iste‘dodli san‘atkori va murabbiylar hozirgi kunda ustozning ishlarini davom ettirib musiqa san‘atini rivojlantirishda o‘z hissalarini qo‘shmoqdalar.

Professor Suleyman Taxalov bizgacha yetib kelgan xalq kuylari, maqom, shashmaqomlarni milliy cholg‘ularimizda an‘anaviy yo‘lda ijro etish maxoratini takomillashtirishga birinchilardan bo‘lib o‘z xissasini qo‘shgan moxir sozanda, taniqli ustozdir. Suleyman Taxalov “Afg‘on rubobini chalishga o‘rgatish metodikasi asoslari” metodik qo‘llanmasining muallifidir. Ushbu qo‘llanmada milliy cholg‘ularimizda an‘anaviy ijrochilikni, nota yozuvi va tavsifini takomillashtirish sohasida katta ilmiy-nazariy, amaliy tadqiqot ishlarini targ‘ibot qilgan. Milliy cholg‘ularimiz afg‘on rubobi, qashqar rubobi, tanbur va ud sozlarida milliy bezaklarni nota asosida qanday ijro qilishni o‘rgatishning asoschilaridan hisoblanadi.

Milliy cholg‘ularimizni o‘rganishda ushbu o‘quv qo‘llanma barcha ijrochilar uchun asosiy poydevor bo‘lib hizmat qilmoqda.

I bob yuzasidan savollar.

1. Afg‘on rubobi cholg‘usi haqida Sharq allomalarining fikrlari.
2. Afg‘on rubobi cholg‘usi haqida nimalar bilasiz?
3. A’nanaviy afg‘on rubobi ijrochilaridan kimlarni bilasiz?
4. A’nanaviy afg‘on rubobidan, takomillashtirilgan afg‘on rubobining farqi ?
5. O‘zbek xalq cholg‘ulari orasida afg‘on rubobining tutgan o‘rni?
6. “Afg‘on rubobini chalishga o‘rgatish metodikasi asoslari” metodik qo‘llanmasininng muallifi kim?
7. Suleyman Taxalov qachon tug’ilgan?
8. Suleyman Taxalov hayoti va ijodi haqida nimalar bilasiz?

I bob yuzasidan topshiriqlar.

1. S.Taxalovning “Afg‘on rubobini chalishga o‘rgatish metodikasi asoslari” metodik qo‘llanmasi bilan tanishib chiqing.
2. Afg‘on rubobi cholg‘usining mohir ijrochilari haqida ma’lumot to‘plash.
3. An’anaviy afg‘on rubobi va takomillashtirilgan afg‘on rubobining farqini ijroda sinab ko‘ring.
- 4 .S.Taxalov hayoti va ijodi haqida to‘liq ma’lumot bering.
5. S.Taxalov ijrosidagi audio tasmalardan tinglang.
6. O‘zbek xalq cholg‘ulari orasida afg‘on rubobining tutgan o‘rni haqida gapirib bering.

II Bob. Milliy cholg‘uda ijro etish ko‘nikmasi

2.1. Afg‘on rubobini ijro etish uslublari xususida

Milliy cholg‘uda ijro etish ko‘nikmasini hosil qilish uchun talaba auditoriya mashg‘ulotlaridan tashqari mustaqil talim davrida o‘z ustida kop ishlashi lozim.

Musiqa - yunoncha so‘z bo‘lib u insonning hayoti davomida, ruhiyatning so‘z bilan emas, balki tovushlar uyg‘unligi bilan ifodalanuvchi nag‘ma - ovozlardir. Musiqani afg‘on rubobi cholg‘usida o‘rganib, uni ilmiy, nazariy, amaliy tadbiq etib, mohir sozanda bo‘lish uchun, musiqa qonun-qonuniyatlarini bilishini hayot taqozo etadi.

O‘quv qo‘llanmaning asosiy vazifalaridan biri o‘quvchi-talabalarga xalqimizning boy merosi bo‘lgan xalq mumtoz kuylari, maqomlar va qardosh xalqlar kuylari bilan birga jahon kompozitorlari asarlarini mukammal, to‘laqonli ijro etishni o‘rgatish va uni targ‘ibot qilishdir. Xalq mumtoz kuylari, maqomlarni an’anaviy yollarda ijro etish, afg‘on rubobi ijrochilarini milliy musiqamizga bo‘lgan e’tiborini oshirsa, qardosh xalq kuylari va jahon kompozitorlari asarlari o‘quvchi-talabalarni ijro mahoratini oshishida, shakllanishida yordam beradi.

Musiqa cholg‘u ijrochilagini mukammal egallamoqchi bo‘lgan o‘quvchi, qiziqishi bilan birga boshlang‘ich musiqa bo‘yicha bilim, ko‘nikmaga ega bo‘lishi shart. Chunki nota bilan o‘qitish, solfedjio va musiqa nazariyasi bo‘yicha olingan bilimlar o‘quvchilarni oliy ta’lim tizimida o‘qishni davom ettirish jarayonida qiyinchiliklar tug‘dirmaydi.

Bu sohadagi mutaxassis o‘qituvchi, talabada kasbga, o‘zi tanlagan cholg‘uga ma’suliyat bilan qarash hissini tarbiyalay olishi kerak. Afg‘on rubobi cholg‘usida yuqori mahorat bilan ijro etish uchun talaba

mashaqqatli mehnatga tayyor, sabr-toqatli, tirishqoq, irodali va o‘z ustida muntazam ishlashi darkor. Bu xislatlar ijro paytida talabadan har bir tovushni sadolanishini his etish va eshitish malakasini oshirib, afg‘on rubobi cholg‘usida aniq, sof tovush hosil qilish, kuylarni xotirada saqlab qolish qobiliyatini oshiradi.

Notaga qarab ijro etish ancha murakkab jarayon bo‘lib, talabadan sabr-toqat, diqqat e’tiborni talab qiladi. Talaba muntazam ravishda kuylarni notaga qarab ijro etish bilan shug‘ullanganda turli davrga mansub bo‘lgan rang-barang musiqa asarlari bilan tanishadi. Notaga qarab ijro etishga qancha ko‘p vaqt sarflansa, bu o‘z navbatida ma’lum ijobiy natija beradi. Notaga qarab ijro etishning eng muhim shartlaridan biri ijrochining nigohi nota matnidan uzulmasligidadir. Notaga qarab ijro etishni amalga oshirilayotgan paytda talabadan nota matnidagi barcha belgilarni, asarning tuzilishi, mazmuni, shakli va boshqa xususiyatlari bilan tanishish imkoniyati tug‘iladi. Musiqiy asarlarni birinchi mashg‘ulotlaridan boshlab, matnni to‘g‘ri sanab o‘rgatishni yaxshi yo‘lga qo‘yish lozim. O‘qituvchi tomonidan sanoq, shtrix, temp, dinamika va applikatura qoidalari jiddiy ma’suliyat bilan o‘rgatilsa, kelgusida o‘quvchi-talaba hech qiyalmay o‘z sohasini mukammal egallaydi. Bundan kelib chiqadiki, asarlarni notaga qarab ijro etish talabaning nazariy va amaliy bilimlarini boyitib, umumiyyusiqiy rivojlanishiga yordam beradi.

Mutaxassis o‘qituvchi talabaga bizgacha meros bo‘lib kelgan xalq mumtoz kuylari va maqomlarni ijro etishda xalq an’anaviy ijrochilik yo‘llari bilan birga jahon kompozitorlari asarlarini o‘rganishga katta ahamiyat berishi lozim. Buning uchun mutaxassis - o‘qituvchining o‘zi tajribali ustoz, mohir sozanda bo‘lishi kerak. Shundagina u o‘quvchi,

talabalarga o‘zbek, xalq mumtoz kuylari, maqomlari bilan birga qardosh xalq kuylarini ijro etishdagi uslublari, ijrochilik yo‘llarini to‘liq, singdira oladi. Talaba o‘z ustida ishlash orqali yillar davomida olgan nazariy va amaliy bilimlarini mustahkamlab ijro mahoratini oshirib boradi.

2.2. Afg‘on rubobi cholg‘usining tuzilishi

Afg‘on rubobi cholg‘usining tovush tembri ud cholg‘usiga juda yaqin, lekin sozlanishi, ijro etish uslublari hamda texnik imkoniyatlari qashqar rubobi bilan bir xil.

Afgon rubobi cholg‘usi asosan, kosa, dasta, va bosh qismidan tashkil topgan.

Kosa – bir-biriga yopishtirilgan bir nechta taxtachadan, pastki va yuqorigi qopqoqdan, torlarni mahkamlashga mo‘ljallangan ilmoqlardan iborat. Ustki qopqoqqa baliq teri qoplangan bo‘lib, unga xarrak o‘rnataladi. Hozirgi kunda ustalarimiz kosani tut daraxtidan o‘yma yoki qovurg‘asimon qilib ham tayyorlamoqdalar. Pastki qopqoq yog‘ochdan tayyorlanib kosaga zinch qilib biriktiriladi.

Dasta - kosaga mahkam biriktirilib, unga 19 ta parda o‘rnataladi. Ular ebonit materialidan tayyorlanib ohangdor, mayin, jarangli musiqiy sado hosil qilishga yordam beradi. O’rganuvchi sozandalarga qulay bo‘lishi uchun pardalarning tartib raqami yuqori xarrakdan boshlab (2,5,7,10,12,14,17,19) pardalari dumaloq belgilar bilan ajratiladi. Dasta qulay va pishiq bo‘lishi lozim. Dastaning o‘lchami - qalinligi, torlarning ishchi qismi uzunligi, pardalar va torlarning dastadan qancha balandda turishi afg‘on rubobini chalish qulay bo‘lishi uchun qo‘yiladigan eng muhim talablardandir.

Afg'on rubobining bosh qismida - torlarni sozlanishini ta'minlaydigan va tortish uchun mo'ljallangan 5 ta qulqlar o'rnatalgan.

MIZROB (mediator)

Afg'on rubobi cholg'usida tovush chiqarish mizrob (mediator) yordamida torlarni chertish natijasida hosil qilinadi.

Tovushning sof chiroyli yangrashi faqat cholg'uning sifatigagina emas, balki mediatorning sifatiga ham bog'liqdir. Mediator ebonit yoki plastmassadan tayyorlanadi. A`nanaviy ijroda yog'och yoki suyakdan tayyorlangan mediatoridan foydalilanigan. Ebonitdan tayyorlangan mediator ancha pishiq va iじro uchun qulay hisoblanadi. Ijro davomida edirilmaydi, tiniq, to'la tovush beradi. Mediator qattiq, egilmaydigan bo'lishi kerak. Mediatorning katta-kichikligi musiqa cholg'usining hajmiga bog'liq.

Ijro vaqtida sozanda qo'lidan sirg'alib tushib ketmasligi uchun uning keng qismiga o'yilalar (ikki tomonidan) qilinadi.



Mediator o'ng qo'lning bosh va ko'rsatkich barmoqlari bilan ushlanadi. Ko'rsatkich barmoq go'yo yarim aylana hosil qilgan tarzda bo'g'irlari bukiladi. Mediator shu barmoqning birinchi bo'g'imiga yaqinroq, y'ani tirnoqqa yaqin tutilib, ikkinchi tomonidan esa bosh barmoqning etli qismi bilan qisiladi. Ko'rsatkich va bosh barmoqlar tuxumsimon shakl hosil qilishi lozim.

Boshqa barmoqlar (o‘rta, nomsiz barmoq va jimjiloq) ko‘rsatkich barmoqqa bukilib, birlashtirilishi kerak. Barmoqlarni o‘rta bo‘g‘imlarda keng yoyish tavsiya etilmaydi, chunki harakat vaqtida sozandaning qo‘l holatining erkinligiga halaqit beradi.



Afg‘on rubobi cholg‘usi ikkita juft torlardan iborat bo‘lib, uchinchi tori yakkadir. Cholg‘u torlari pastdan yuqoriga 1,2,3 tartibda sanalib, torlar oralig‘i kvarta intervaliga sozlanadi. Afg‘on rubobi cholg‘usini sozlashda ustozlar yordamiga tayanib, quloqlarimiz orqali tovushlarni his etib, eshitib pianino yoki ovoz belgilovchi asboblardan (kamerton) foydalanishni tavsiya etamiz. Cholg‘uda chalish qulayligi va tovush hosil qilish sifati torlarni tanlash, ular o‘rtasidagi masofaning qandayligiga bog‘liq. Torlar juft-juft qilib, albatta bir xil yo‘g‘onlikda va quyidagi kesimda tanlanadi.

Misol: Cholg‘u torlarining diametri millimetrl bilan o‘lchanadi:

- 1 – juft torining diametri 0.7-0.8 mm.
- 2 – juft torining diametri 1.2-1.3 mm.
- 3 – toq torining diametri 1.9-2 mm.

2.3. Afg‘on rubobi cholg‘usini sozlash

Afg‘on rubobi cholg‘usining birinchi juft tori **lya**, ikkinchi juft tori **mi** hamda oxirgi bittalik tori **si** yoki asarga qarab **lya** tovushlariga sozlanadi.



Afg‘on rubobi cholg‘usi transpozitsiya qilinadigan cholg‘ular guruhiga mansub bo‘lib, nota yozuvida yozilganiga nisbatan bir oktava past eshitiladi. Diapazoni kichik oktava “**lya**” tovushidan uchinchi oktava “**mi**”-“**fa**” tovushigacha.

2.4. Cholg‘uchining ijro paytidagi holati

Ijro paytida gavda va cholg‘uni erkin holatda to‘g‘ri tutish, tashqi ko‘rinishni chiroyli bo‘lishiga e’tibor berish, afg‘on rubob cholg‘usida ijrochilikni yaxshi o‘zlashtirish uchun eng muhim vazifalardan biridir.



Ijro etish paytida o‘rindiqga suyanmasdan, o‘rindiqning yarmiga o‘tirish lozim.

O‘ng oyoq chap oyoq tizzasiga qo‘yilib, chap oyoq butun kafti bilan yerga (polga) tegib turadi. Oyoq uchlariga tayanish tavsiya etilmaydi. To‘g‘ri o‘tirilganda afg‘on rubobi cholg‘usida 3 ta asosiy tayanch nuqtasi bo‘ladi;

1 - tayanch nuqta afg‘on rubobini kosasini o‘ng oyoq soniga qo‘yish;

2 - tayanch nuqta o‘ng bilakni kosaning yuqori qismiga osiltirib qo‘yish;

3 - tayanch nuqta ko‘krak qafasining o‘ng tomoni bilan kosa qismini bir oz qisish;

4 - qoshimcha nuqta, dastani chap qo‘l yordamida ushlab turish;

Cholg‘uning dastasi taxminan chap elka balandligida ushlab turiladi. Stulga o‘tirgan vaqtda sozanda gavdasini bir oz oldinga cholg‘uga tomon chiqarib, egilmay o‘tirishi, boshini dasta tomonga yarim burib to‘g‘ri tutishi lozim, Gavdani oldinga harakatlantirganda uning og‘irlilik tayanchi o‘ng oyoqqa ko‘chiriladi.

2.5. O‘ng qo‘l holati

O‘quvchi-talaba ijro paytida o‘ng qo‘lning erkin harakatiga erishish uchun to‘g‘ri holatni aniqlab, mizrobni ushslash paytida barmoqlarning zich turishiga katta e’tibor berishi kerak. Torlarning oraliq masofalarini ham e’tiborga olish lozim. Ayniqsa ijro etish harakati amalga oshirilayotgan paytda, tordan-torga o‘tish jarayonida o‘ng qo‘l bilaklari qisilmasdan erkin holatda bo‘lishi, mediatoryni pastga-tepaga urganda torlar orasidagi oraliq

masofa bir xil bo‘lmog‘i zarur. Afg‘on rubobi cholg‘usining ijro paytdagi ovoz sifati o‘ng qo‘l bilagini cholg‘uga to‘g‘ri qo‘yilishi va toliqmasligiga bog‘liqdir. Bunda o‘ng qo‘l bilagini tirsakkacha qopqoqning yuqori qismiga osiltirib qo‘yib, ya’ni torlar boylanadigan tortutqichlarning ustiga qo‘yiladi. Bilak ijro paytida siqilmasdan erkin holatda bo‘lmog‘i zarur ana shunda cholg‘uda chiroyli va to‘la qiymatli tovush hosil bo‘ladi.



2.6. Chap qo‘l holati

Talabaning texnik tayyorgarligi, barmoqlarning chaqqonligi, pardalarda erkin harakatlanishi va sof umumiyligi tovush hosil qilish madaniyati chap qo‘lning to‘g‘ri qo‘yilishiga bog‘liq. Ijro etish vaqtida cholg‘uning dastasi chap qo‘lning bosh va ko‘rsatkich barmoq o‘rtasida joylashib bosh va o‘rta barmoqlar bir-birining to‘g‘risida bo‘ladi. Barmoqlar bilan dastani qattiq siqmagan holda, kaftni dastaga tekkizmasdan ushslash tavsiya etiladi. Ko‘pincha ba’zi talabalar chap qo‘lning kaftini cholg‘u dastasiga yopishtirib, tirsakni chap biqinga yaqinlashtirib oladilar. Bu noto‘g‘ri holat; tirsakni biqindan 10-15 sm masofa uzoqlikda tutish lozim, shunda chap qo‘l barmoqlarining erkin harakatiga halaqtit bermaydi. Chap qo‘l barmoqlarining asosiy vazifasi cholg‘uda dasta bo‘ylab turli ovozlar chiqarishga xizmat qiladi.

Talabaning cholg‘u dastasiga barmoqlarini aniq qo‘yishi ijro vaqtida toza sof tovush xosil qilish bilan birga, ijrochining tashqi ko‘rinishiga ham ijobiy yordam beradi.



II bob yuzasidan savollar.

1. Afg‘on rubobi cholg‘usi ijrochiligidagi nimalarga e’tibor berish kerak?
2. Cholg‘uchi ijro paytida nimalarga e’tibor berishi kerak?
3. Afg‘on rubob cholg‘usining tuzilishi haqida nimalar bilasiz?
4. Afg‘on rubobi cholg‘usining sozlanishi, diapazoni qanday?
5. Soz ijro etishda o‘ng va chap qo‘l vazifalari nimalardan iborat.?
6. Cholg‘uchining ijro paytidagi holati.

II bob yuzasidan topshiriqlar.

1. Afg‘on rubobi cholg‘usining tuzilishi haqida gapirib bering.
2. Pianino yoki ovoz belgilovchi asboblardan (kamerton) foydalangan holda mustaqil afg‘on rubobini sozlashni o‘rganing
3. Afg‘on rubobi bilan bir qatorda transpozitsiya qilinadigan cholg‘ular qaysilar
4. Qo‘lning erkin harakatiga erishish uchun o‘ng qo‘l mashqlari ustida ishlang.
5. Pardalarda erkin harakatlanish va sof tovush hosil qilish uchun chap qo‘l mashqlari ustida ishlang.

III Bob. Shtrixlar, tovushlarni bir-biriga bog'lash yollari

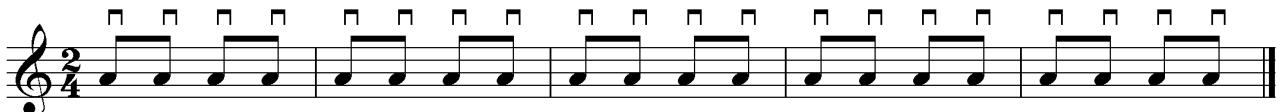
Ijro etish uslublari

Uslublar – musiqaviy fikrni mazmuni mohiyatini ochib berishga xizmat qiladi. Bezaklar – kuyni nechog'lik ta'sirchan, serjilo, yoqimli sadolanishiga va tinglovchilar qalbiga yetib borishiga xizmat qiladi.¹

Yakka zarb

Yakka zarb – tovush chiqarishning eng oddiy usuli bo'lib, afg'on rubobi cholg'usida ham, boshqa cholg'ular kabi chalishni o'rgatishning dastlabki davrida asosiy zarb sifatida foydalaniladi. Mizrobni pastga urish, nota ustiga "Π" belgisini qo'yish bilan belgilanadi.

Misol:



Qo'sh zarb

Mizrobni pastga va yuqoriga urib chalinadigan yakka zarb harakatlarining bir tekisda almashinib turishi natijasida hosil bo'lgan tovush chiqarish usuli qo'sh zarb deyiladi.

Pastga urish nota ustiga "Π" belgisi, pastdan yuqoriga urish esa "V" belgisi bilan belgilanadi.

Misol:



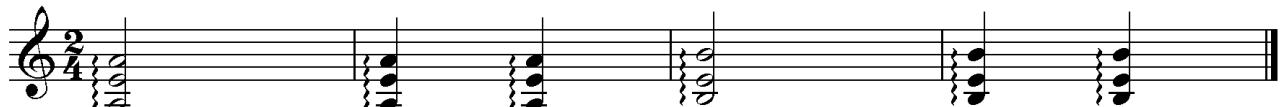
Bilak zarb

Bilak zarb – o'ng qo'lni butun tor bo'ylab yuqoridan pastga sirg'anma harakatlantirishda mediator bilan tovush chiqarish usuli. U

² S.Taxalov "Afg'on rubobini chalishga o'rgatish metodikasi asoslari" T. 1983 y.

boshqa cholg‘ularni chalishdagi arpedgio usulini eslatadi. Bu usul nota oldiga to‘lqinsimon chiziq qo‘yish bilan belgilanadi va uni ijro qilishda mediatorni torlar ustida birin-ketin sirg‘anma harakati bilan uzlucksiz bajariladi.

Misol:



Ufor zarb

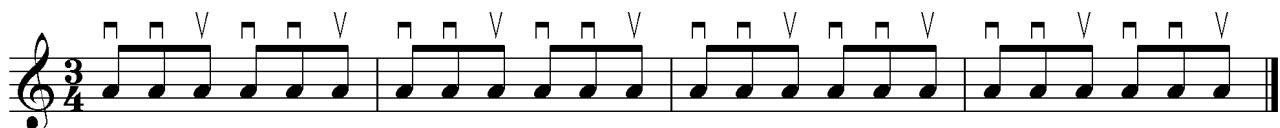
Ufor zarb – bu zarb o‘zbek xalq raqslariga xos bo‘lgan, maxsus ijrochilik usuli bo‘lib, nota cho‘zimining o‘zaro teng bo‘lakka bo‘linishidan iborat. Ufori zarb asosan ikki usul bilan ijro qilinadi.

Birinchisi: Evropa va rus kompozitorlari asarlarini ijro qilishda keng qo‘llaniladi.

Misol:



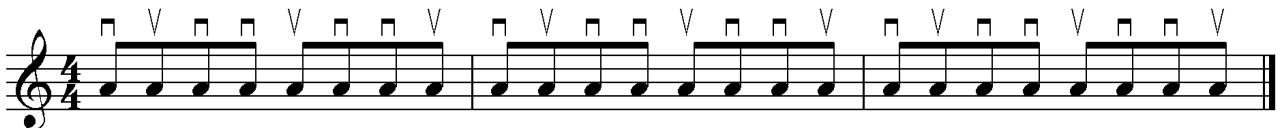
ikkinchisi: O‘zbek kompozitorlari asarlarini hamda xalq va maqom kuylarini ijro qilishda qo‘llaniladi.



Teskari zarb

Teskari zarb – o‘ziga xos sinkopali ritm xarakteriga ega bo‘lib, mizrob bilan bir tomonga (pastga) zarb berishning ikkinchi choragiga qat’iy rioya qilish va bir yo‘nalishdagi zARBning oxirgi chorakning

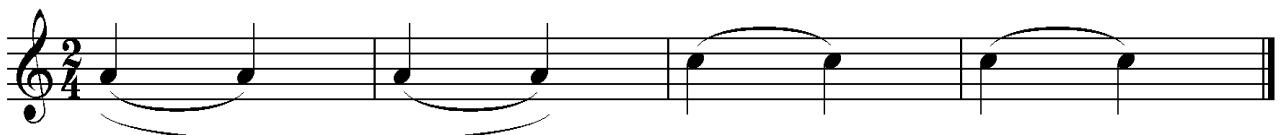
sakkizdan uchini birlashtirish natijasida hosil bo‘ladi. Ya’ni, mizrobnинг 1,3,4,6,7-zarblari pastga 2,5,8-zarblari yuqoriga chalish bilan belgilanadi. Misol:



Rez

Rez usuli – mizrob bilan pastga va yuqoriga zarb berishning tez navbat bilan jadal va ravon almashinishidan iborat bo‘lib, torlar ustidagi o‘ng qo‘lning bir xil maromdagi harakatidan hosil bo‘ladi. Shu sababli rez usuli bajarilayotgan paytda mizrobnи torlar ustida pastga-yuqoriga bo‘lgan xarakat masofasi teng bo‘lishi kerak. Kuylarda katta cho‘zimda yozilgan notalarning vertikal chiziqlari ustiga uchta ko‘ndalang chiziq qo‘yilsa, bu notalar rez usuli bilan chalishni ko‘rsatadi.

Misol:



Kalta rez

Kalta rez –katta cho‘zimdagи tovushlarni ijro qilishda rez usuli qollanilsa, ijrochilik tajribasida har bir notada alohida-alohida bir notadan ikkinchi notaga ot`may, rez berish hollari uchrab turadi.

Bunday usul kalta rez deb ataladi. Torli kamonli cholg‘u chalishdagi “detacbe” (detashe) ni eslatadi.

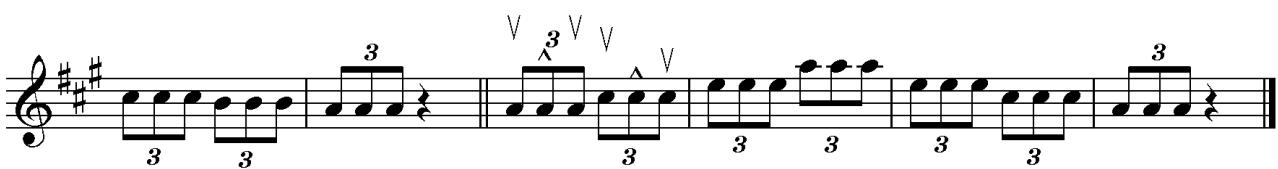
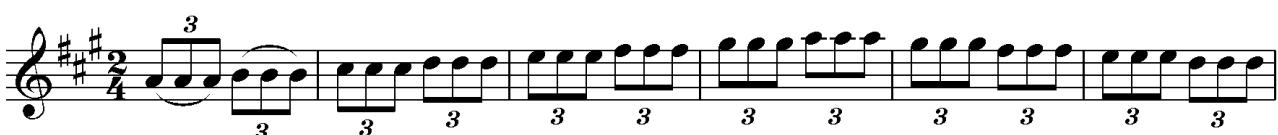
Afg‘on rubobida kuy ijro qilishda kalta rezdan bir xil va turli balandlikdagi tovushlarni ijro qilishda qo‘llaniladi.

Misol:



Applikatura

Applikatura – deb chap qo‘l barmoqlarining pardalarda joylashish holati va uni almashinish tartibiga aytiladi. Musiqa asarini ijro etishda tanlangan applikatura ijrochi uchun qulaylik yaratadi va asarning badiiy mazmunini to‘laqonli ochishga yordam beradi. Sozanda asarni ijro etishda applikatura mohiyatini anglab, uning barmoq texnikasi bilan bevosita bog‘liq ekanligini his etgan xolda ijrochilik pozitsiyasining eng qulay va to‘g‘ri yo‘lini izlashi lozim.



Pozitsiya

Pozitsiya – deb chap qo‘lni cholg‘u dastasi bo‘ylab surmasdan, ma’lum bir tovush qatorini chalish imkoniyatini beradigan holatga aytiladi. Pozitsiya birinchi ya’ni ko‘rsatkich barmoq bilan to‘rtinchi jimjiloq

o‘rtasidagi masofa bilan belgilanadi. Bir pozitsiyadan boshqa bir pozitsiyaga o‘tish pozitsiya almashinuvi deyiladi.

Misol:

III bob yuzasidan savollar.

1. Ijroda qanday uslublardan foydalangan ma’qul?
2. Applikatura nima?
3. Pozitsiya nima ?
4. Bir pozitsiyadan ikkinchi pozitsiyaga o‘tish nima deb ataladi?
5. Applikatura va pozitsiyalarni o‘zlashtirishda gamma va mashqlarning o‘rni qanday?

III bob yuzasidan topshiriqlar.

1. Afg‘on rubobida foydalanimagan uslublardan ijro qiling
2. Gamma va mashqlardan foydalangan holda mustaqil mashg‘ul olib boring (24-30-betlar) tavsiya qilinadi.
3. Yuqoridagi ijro uslublaridan foydalanimagan asarlar ustida mashg‘ul olib boring.
4. T.Yo‘ldoshevning “Afg‘on rubobi uchun xrestomatiya” o‘quv qo‘llanmasi bilan tanishib chiqing.

IV Bob. Etyud, gamma, mashqlar ijrosi

Gamma, mashq va etyudlar ijro etishning texnik imkoniyatlarini rivojlantirib, ijrochilik mahoratini oshiradi. Gamma, mashq va etyudlar ijro jarayonining ajralmas qismi bo‘lib xizmat qiladi. Asarlarning murakkab qismlarini o‘rganishda gamma, mashq va etyudlarni o‘zlashtirish yaxshi natija beradi. Mashqlarni sekin-tez jadal sur’atlarda (templarda) ijro etish, chap qo‘l barmoqlarini harakatini mustahkamlaydi, tezligini (jadalligini) oshiradi. Gamma, turli mashq va etyudlarni ijro etishning foydali tomonlari bor; musiqa asarining umumiyligi tuzilishi, applikaturani to‘g‘ri tanlash; ijro etish usuli va uslublarini, tovush kuchini to‘g‘ri aniqlab olishga yordam beradi.

Misol:

C-dur

G-dur

A musical score for G-dur in 2/4 time. The score consists of three staves of music. The first staff starts with a measure of two eighth notes followed by a measure of four eighth notes. The second staff starts with a measure of three eighth notes followed by a measure of four eighth notes. The third staff starts with a measure of two eighth notes followed by a measure of four eighth notes. The music is divided into measures by vertical bar lines. The notes are grouped by horizontal bar lines. The first staff has a bracket under the first two measures labeled 'e'. The second staff has a bracket under the first two measures labeled 'e'. The third staff has a bracket under the first two measures labeled 'e'.

D-dur

Musical score for D-dur in 2/4 time. The score consists of three staves of music. The first staff starts with a bass clef, the second with a treble clef, and the third with a treble clef. The music is divided into measures by vertical bar lines. Each measure contains four eighth notes. Above each measure, there are numbers indicating fingerings: 1, 2, 4, 1, 2, 4, 1, 2. Below the first staff, under the first measure, is the letter 'h'. Below the second staff, under the second measure, is the letter 'e'. Below the third staff, under the third measure, is the letter 'a'. The score concludes with a double bar line.

A-dur

Musical score for A-dur in 2/4 time. The score consists of two staves of music. The first staff starts with a bass clef, and the second with a treble clef. The music is divided into measures by vertical bar lines. Each measure contains four eighth notes. Above each measure, there are numbers indicating fingerings: 0, 1, 3, 1, 3, 1, 3, 1, 0. Below the first staff, under the first measure, is the letter 'h'. Below the second staff, under the second measure, is the letter 'e'. The score concludes with a double bar line.

E-dur

Musical score for E-dur in 2/4 time. The score consists of three staves of music. The first staff starts with a bass clef, the second with a treble clef, and the third with a treble clef. The music is divided into measures by vertical bar lines. Each measure contains four eighth notes. Above each measure, there are numbers indicating fingerings: 1, 2, 4, 1, 2, 4, 1, 2, 1, 4, 2, 1, 4, 2, 1, 1, 4, 1, 2, 1, 4, 1. Below the first staff, under the first measure, is the letter 'h'. Below the second staff, under the second measure, is the letter 'e'. Below the third staff, under the third measure, is the letter 'a'. The score concludes with a double bar line.

B-dur

Sheet music for B-dur in 2/4 time. The melody consists of eighth-note patterns. Fingerings are indicated above the notes: 1, 2, 4, 1, 2, 1, 3, 4. The notes are grouped into measures by vertical bar lines. Below the notes, underlines indicate fingerings: 'e' under the first measure, 'a' under the second, and 'e' under the third.

F♯-major

Sheet music for F♯-major in 2/4 time. The melody consists of eighth-note patterns. Fingerings are indicated above the notes: 1, 2, 4, 1, 2, 4, 1, 2. The notes are grouped into measures by vertical bar lines. Below the notes, underlines indicate fingerings: 'h' under the first measure, 'e' under the second, and 'a' under the third. Measures 9 through 17 show a repeating pattern of fingerings: 1, 4, 2, 1, 4, 2, 1; 1, 4, 2, 1, 4, 2, 1; 1, 4, 2, 1, 4, 2, 1.

Mashqlar

№ 1

The musical score for Mashqlar № 1 consists of three staves of music in 4/4 time with a treble clef. The first staff contains a continuous series of eighth notes, each marked with a 'V' above it. The second staff begins with a dotted half note followed by eighth notes marked with 'V' and '^'. The third staff continues the pattern of eighth notes marked with 'V' and '^'.

№ 2

The musical score for Mashqlar № 2 consists of three staves of music in 4/4 time with a treble clef. The first staff features eighth notes marked with 'V' and '^'. The second staff shows eighth notes marked with 'V' and '^'. The third staff concludes the pattern of eighth notes marked with 'V' and '^'.

№ 3

The musical score for Mashqlar № 3 consists of two staves of music in 4/4 time with a treble clef. The first staff contains eighth notes grouped in pairs, with the first note of each pair underlined. The second staff contains eighth notes grouped in pairs, with the first note of each pair underlined.

Nº 4



Nº 5



Nº 6



Nº 7



Etyud

T.Rajabiy



Etyud

G'.Qo'chqorov



Etyud-kuyi

R.Xamraqulov

Allegretto(o'rtacha tezlikda)

1 2 4 2 1 0 1 2 4 2 1
f.p.

1 3 4 3 1 1 3 1 3 4 3 1
f

p

3 1 1 3 1 2 1 1 0 0 1 0 4 1 2 4 2 1 1 3
f.p.

4 3 1

Kuychan etyud

R.Xamraqulolv

Musical score for Kuychan etyud, first page. Key signature: A major (no sharps or flats). Time signature: 2/4. Dynamics: *mf*. Fingerings: 0 1 V 2 □ 4 2 □ 4 2 1 V, 0 1 V □ 2 4 2 4 2 1 V, 2 □ V 1 □ V □ V. The score consists of two staves of sixteenth-note patterns.

Musical score for Kuychan etyud, second page. Key signature: A major (no sharps or flats). Time signature: 2/4. Dynamics: *mp*. Fingerings: 0 1 V 2 □ 4 V □ V, □ V □ V □ V. The score consists of two staves of sixteenth-note patterns.

Musical score for Kuychan etyud, third page. Key signature: A major (no sharps or flats). Time signature: 2/4. Dynamics: *f p*. Fingerings: 0 1 2 4 2 1. The score consists of two staves of sixteenth-note patterns.

Musical score for Kuychan etyud, fourth page. Key signature: A major (no sharps or flats). Time signature: 2/4. Dynamics: *f mp*. Fingerings: 0 1 3 4, 0 1 2 4, 2 1. The score consists of two staves of sixteenth-note patterns.

Musical score for Kuychan etyud, fifth page. Key signature: A major (no sharps or flats). Time signature: 2/4. Fingerings: 0 1 3 4, 0 1 2 4. The score consists of two staves of sixteenth-note patterns.

Musical score for Kuychan etyud, sixth page. Key signature: A major (no sharps or flats). Time signature: 2/4. Dynamics: *f*. Fingerings: 1 2 3, 2 1 2 4, 1 2 4, 2 1. The score consists of two staves of sixteenth-note patterns.

Musical score for Kuychan etyud, seventh page. Key signature: A major (no sharps or flats). Time signature: 2/4. Fingerings: 1 1 2 4. The score consists of two staves of sixteenth-note patterns.

Musical score for Kuychan etyud, eighth page. Key signature: A major (no sharps or flats). Time signature: 2/4. Dynamics: *mf*. Fingerings: 2 1, 2 0. The score consists of two staves of sixteenth-note patterns.

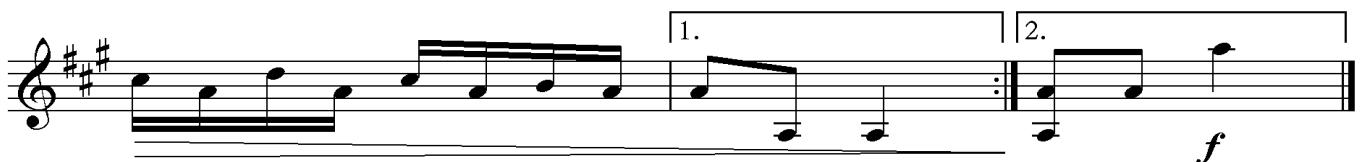
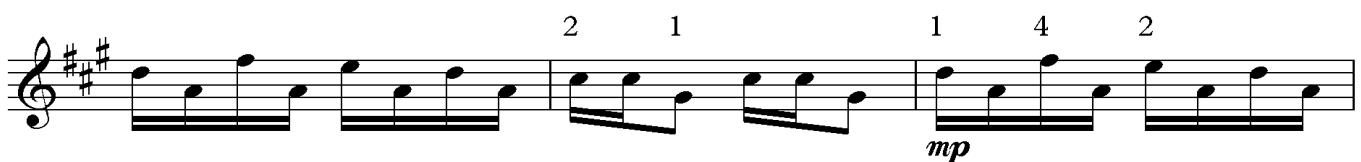
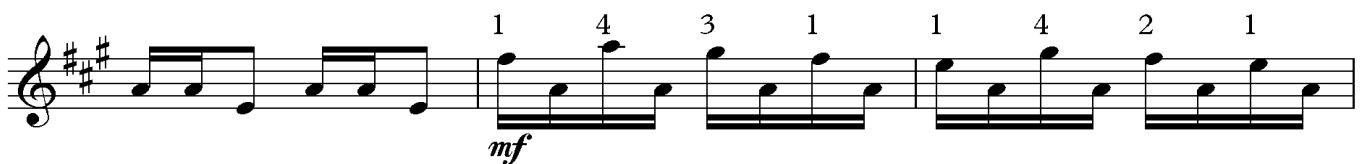
Musical score for Kuychan etyud, ninth page. Key signature: A major (no sharps or flats). Time signature: 2/4. Dynamics: *mp*, *mf*. Fingerings: 1., 2. The score consists of two staves of sixteenth-note patterns.

Etyud

Moderato(o'rtacha)

R.Xamroqulov

The sheet music for "Etyud" by R.Xamroqulov is composed of ten staves of musical notation. The key signature is A major (three sharps). The time signature is 2/4. The tempo is indicated as "Moderato(o'rtacha)". The music begins with a dynamic of **p**. The notation includes various note heads with vertical strokes (V) and horizontal strokes (—) indicating specific fingerings or techniques. The first staff shows a pattern of eighth notes and sixteenth notes. The second staff starts with a dynamic of **f**, followed by **mp**. The third staff continues the rhythmic pattern. The fourth staff features a series of eighth-note pairs with fingerings 1, 4, 2, 1, 1, 3, 4, 1. The fifth staff is marked **mf**. The sixth staff begins with a dynamic of **0**, followed by fingerings 1, 3, 4, 3, 4. The seventh staff has fingerings 1, 4, 2, 2. The eighth staff has fingerings 1, 3, 4, 3, 4. The ninth staff has fingerings 1, 0, 3, 0, 4, 0, 1, 0, 1, 3, 4. The tenth staff concludes with fingerings 1, 2, 1, 3, 1.



Qo‘llanmaga kiritilgan asarlar haqida qisqacha ma’lumotlar

Shashmaqom o‘zbek xalq musiqa merosida juda katta o‘rin tutadi. Shashmaqom tojikcha olti maqom demakdir. Shashmaqom tarkibidagi Buzruk, Rost, Navo, Dugoh, Segoh va Iroq maqomlarining har biri yirik shakldagi turkumli asarlar bo‘lib, 20 tadan 45 tagacha kichik va katta hajmdagi maqom yo‘llarini o‘z ichiga oladi. Maqomlarning har biri ikki bo‘limdan cholg‘u (Mushkilot) va ashula (Nasr) bo‘limlaridan iborat.

Mushkilot bo‘limi.

Maqomlarning cholg‘u bo‘limlaridan bir xil nom bilan ataladigan cholg‘u qismlari bo‘lib, ularning ohanglari turlicha bo‘lsa-da , doira usullari bir xildir. Ular Tasnif, Tarji, Gardun, Muhammas va Saqil nomlari bilan mashhur. Maqom cholg‘u yo‘llarining kuy tuzilishi murakkab bo‘lsada, o‘zining rang-barangligi, ohangdorligi bilan eshituvchini maftun etadi. Ular uchun xos narsa shuki, har bir cholg‘u qism “Xona” va “Bozgo‘y”lardan tarkib topgan.

“**Xona**” –uy, bo‘lma, musiqa islohatida kuyning o‘zgaruvchan va faol rivojlanuvchi bo‘lagidir. Unda kuy ohanglari o‘zgarib, yangicha uslubda avjiga tomon harakatlanib boradi va bosh pardaga qaytib tushadi. ’’Xona’’ tufayli kuy mazmuni boyib boradi

“**Bozgo‘y**” tojik tilida - qayta aytish, qaytariq demakdir va tuzilma kuyning “xona”laridan so‘ng takrorlanadi, binobarin, ularni tugallovchi vazifasini ham bajaradi. “Xona”lar bilan kuy takomillashadi, mazmunan chuqurlashadi va boyiydi. Bozgo‘ylar esa musiqiy fikrni yakunlab, umumlashtirib beradi.

“Buzruk” maqomi

Buzruk olti maqomning birinchisi “**Buzruk**” nomi bilan mashhur bo‘lib kelgan.

“Buzruk” iborasi forscha-tojikcha “Buzruk” so‘zining o‘zgargan shakli bo‘lib, “katta”, “ulug” ma’nolarini bildiradi. “Buzruk” maqomi cholg‘u va ashula bo‘limlaridan tashkil topgan. Uning cholg‘u bo‘limi Tasnifi Buzruk, Garduni Buzruk, Muhammasi Buzruk, Muhammasi Nasrulloyi, Soqiliy Islomiy, Soqiliy Sulton deb nomlangan cholg‘u asarlaridan iborat. Buzruk maqomining hamma cholg‘u qismlari kuy tuzilishi jihatidan mukammal va betakror asarlar bo‘lib, oxangdorligi bilan kishini maftun etadi.

“Rost” maqomi

Bu maqom o‘tmish musiqa risolalarida o‘n ikki maqomlardan biri sanalgan. Sharq musiqa nazariyasiga oid kitoblarda Rostning eng qadimiy maqom ekani to‘g‘risida gapirilib, bu haqda afsona keltiriladi. Odam Ato Momo Xavo ishqida sarson-sargardon bo‘lib, uni axtaradi. Go‘yo Odam Atoning chekkan nolasi “oxu voxи” Rost maqomi pardalaridagi kuydan iborat. Shuning uchun musiqa kitoblari mualliflari Rost maqomini “Ummul-advar” yani maqom lad doirakarining onasi hisoblaganlar.

“**Rost**” iborasi “mos keladigan”, “to‘g‘ri tushadigan” degan ma’nolarni bildiradi. Musiqa risolalarida aytishicha, bu maqomning ladiga juda ko‘p kuy va ashulalar mos kelgani uchun “Rost” deb nomlangan. Darhaqiqat o‘zbek va tojik xalqlari musiqasida hozirda ham bu maqom ladiga mos musiqa asarlari ko‘p.

“Rost” maqomi ham cholg‘u va ashula bo‘limlaridan iborat.

Dastlab uning cholg‘u qismlari “Tasnifi Rost”, “Garduni Rost”, “Muhammasi Rost”, “Muhammasi Ushshoq”, “Muhammasi Panjgoh”, “Soqili Vazmin”, “Soqili Gach-Gach” deb nomlanadi.

Afg‘oncha raqs

Asarni To‘lqin Toshmatov afg‘on rubobi uchun moslashtirgan. Afg‘oncha raqs quvnoq, raqsnamo xarakterda bo‘lib, uni bayon etish uchun sozanda yakka zARB, qo‘sh zARB shtrixlarini hamda tremoloni puxta egallagan bo‘lishi lozim.

Surud va raqsi cho‘pon

Asar tojik kompozitorlari U.Tolmasov L.Birnovlar tomonidan g‘ijjak cholg‘usi uchun yozilgan. Asarning oxanggi va diapazoni yaqinligi sababli afg‘on rubobiga moslashtirildi. Asarning boshlanish qismi Lento, Andante tempida bo‘lib, o‘rta qismi kadensiyasi Rubato cad hamda ikkinchi qismida Allegro tempida sho‘x engil ijro qilinadi. O‘lchovlar ham o‘zgarib turadi. Bu asar ijrochiga o‘zgaruvchan temp hamda o‘lchovlarning almashinib kelishiga tezda moslashishni o‘rgatadi.

Arabcha kuylar jilosi

Kuyni professor O‘.Toshmatov notaga olgan. Fortepiano jo‘rligini G.Alimatova bastalagan. Afg‘on rubobi uchun professor T.Yo‘ldoshev qayta ishlagan. Asarning birinchi qismi As-dur tonalligidagi boshlanib o‘rta qismi kodensiyadan iborat, ikkinchi qismida tonallik G-durga o‘tib, tezroq tempda ijro qilinadi. Uchinchi qism G dur tonalligiga almashib, tez tempda ijro qilinadi. Ijrochidan qo‘l shtrixlari va barmoqlarga (applikatura) alohida e’tibor berish lozim. Bu asar o‘zining o‘zgaruvchan o‘lchovlari, dinamik belgilari, shtrixlari hamda tempining o‘zgaruvchanligi bilan sozandan mukammal ijro maxoratini talab qiladi.

Lirik qo'shiq

Asar Azarbajon kompozitori Said Rustamov tomonidan yozilgan. Asar Allegretto tempida 6/8 o'lchovida. Ijrochidan shtrixlardan foydalanish bilan birga mayin tremoloni talab qiladi.

Konsert

Konsert – o'zbek kompozitori Mustafo Bafoyev tomonidan ustoz G'ulomqodir Ergashevga bag'ishlab afg'on rubobi, fortepiano va orkestr uchun yozilgan. Asar yirik shaklda yozilgan bo'lib, birinchi qism **Andante maestoso** tempida 4/4 o'lchovida boshlanib, 6 - taktdan 3/4 o'lchoviga o'tadi. Ikkinci qism **Allegro** tempida 7/8 o'lchovida, uchinchi qism **Moderato** tempida 5/8 o'lchovida hamda o'rta qism kadensiya va oxirgi qism **Presto** tempida 6/8 o'lchovida yozilgan.

Vanka-tanka

Asar rus kompozitori A.Dargomijskiy tomonidan do'mra cholg'usi uchun duet tarzida yozilgan. Asar C-dur tonalligida allegro tempida bo'lib, diapazoni jihatidan afg'on rubobi cholg'usiga mos kelganligi sababli moslashtirildi. Bu asar ijrochining ijro mahoratini oshirish bilan birga, ansamblda bir-birini eshitish, ohangni his qilish va uyg'unlikda ijro qilish texnikasini shakllantiradi.

Utushka lugovaya

Rus xalq qo'shig'i bo'lib S. Lyubimova tomonidan qayta ishlangan. Asar do'mra cholg'usi uchun A-dur tonnalligida yozilgan. Asar afg'on rubobchilar dueti uchun moslashtirilgan. Asar engil, sho'x va tez sur'atda bo'lib, ijrochilardan bir xil shtrix va tezlikni talab qiladi.

Serenada

Serenada (italyancha sera- oqshom so‘zidan olingan) Evropada eshik yoki deraza ortida turib ma’shuqaga bo‘lgan hislarni ifodalovchi ishqiy qo‘shiq. Asar Frans Shubert tomonidan g-moll tonalligida Moderato tempida yozilgan. Asarni afg‘on rubobi ansambliga F.Xakimova moslashtirgan.

Tbilisi haqida qo‘shiq

Tbilisi haqida qo‘shiqning so‘zi P.Gruzinskogo musiqasi Gruzin kompozitori Revaz Lagidze Iich (1921-1981) tomonidan yaratilgan. Asarni afg‘on rubobchilar ansambliga professor T.Yo‘ldoshev moslashtirgan. Asar oxanggi mungli o‘ychan bo‘lganligi sababli afg‘on rubobi tembriga juda mos. Allegretto tempida o‘lchovi $\frac{3}{4}$, g-moll tonalligida yozilgan. Ijrochidan bir butunlikni oxanglarni his qilib, ansambl bo‘lib ijsro qilish bilan birga mayin tremoloni amalga oshirishni talab qiladi.

Saqili Sulton

Buzruk maqomidan

Afg'on rubobi uchun

T.K Yo'ldoshev moslashtirgan

1xona

$\text{♩} = 63$



Bozgo'y





Bozgo'y



Bozgo'y





4 Xona

A musical staff in treble clef, key signature of two sharps. It consists of six measures of eighth-note patterns with vertical strokes indicating specific notes.

Bozgo'y



Panjgox Muxammasi

"Rost" Maqomidan

The musical score consists of ten staves of notation, each with a treble clef and a key signature of two sharps (F major). The time signature varies between common time and 2/4 throughout the piece.

- Staff 1:** Features a continuous pattern of eighth and sixteenth notes. A performance marking "Bozgo'y" is placed above the staff.
- Staff 2:** Continues the eighth and sixteenth note pattern, with a performance marking "2" above the staff.
- Staff 3:** Shows a mix of eighth and sixteenth notes, with a performance marking "2" above the staff.
- Staff 4:** Contains a mix of eighth and sixteenth notes, with a performance marking "2" above the staff.
- Staff 5:** Features a mix of eighth and sixteenth notes, with a performance marking "3" above the staff and a circled "e" below it.
- Staff 6:** Continues the mix of eighth and sixteenth notes, with a performance marking "2 xona" above the staff.
- Staff 7:** Shows a mix of eighth and sixteenth notes, with a performance marking "1 3 4 3 1" above the staff and a circled "e" below it.
- Staff 8:** Features a mix of eighth and sixteenth notes, with a performance marking "2 1 2" above the staff and a circled "e" below it.
- Staff 9:** Continues the mix of eighth and sixteenth notes, with a performance marking "3 xona" above the staff.
- Staff 10:** Shows a mix of eighth and sixteenth notes, with performance markings "1 3", "2", and "1 2" above the staff.
- Staff 11:** Features a mix of eighth and sixteenth notes, with performance markings "3", "1 3", "2", and "1 2" above the staff.
- Staff 12:** Shows a mix of eighth and sixteenth notes, with performance markings "V", "1", "V", "2", and "V" above the staff.
- Staff 13:** Features a mix of eighth and sixteenth notes, with performance markings "V", "1", "V", "2", and "V" above the staff.

4 xona

Bozgo'y

15 xona

e

6 xona

e

e

7 xona

8 xona

Bozgo'y

e

Afg'oncha raqs

Allegretto

To'lqin Toshmatov
qayta ishlagan

The musical score consists of two staves of music. The top staff is in common time (indicated by '8') and the bottom staff is in 6/8 time. Both staves use a treble clef. The key signature is one sharp. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures. Dynamics such as *fp* (fortissimo), *mf* (mezzo-forte), and *p* (pianissimo) are indicated throughout the score.

1.
 2.

sforzando
pianissimo
p

(8)

ff

8va

p



Surud va raqsi cho'pon

Takmili ozodi
U. Tolmasov,
L. Birnov

Lento

Andante

1

2

3

4

A musical score page featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 1 starts with a dynamic *p*. Measures 2 and 3 show eighth-note patterns with dynamics *mf* and *p*. Measure 4 begins with a sixteenth-note pattern. A *rit.* (ritardando) instruction is followed by a measure of rests. Measure 5 starts with a dynamic *p dolce*.

A musical score page featuring three staves. The top staff starts with a dynamic *mp*. Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a dynamic *cresc.* (crescendo). Measures 5 and 6 show eighth-note patterns.

5

Rubato cad.

A musical score page featuring three staves. The top staff starts with a dynamic *f*. Measures 2 and 3 show eighth-note patterns. Measures 4 and 5 show eighth-note patterns. Measures 6 and 7 show eighth-note patterns.

A musical score page featuring three staves. The top staff shows sixteenth-note patterns with a dynamic *p cresc.* Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a dynamic *f*.

A musical score page featuring three staves. The top staff shows sixteenth-note patterns. Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a dynamic *mf*. Measures 5 and 6 show eighth-note patterns. Measure 7 begins with a dynamic *poco dim.*

6

Allegro

A musical score page featuring three staves. The top staff starts with a dynamic *p*. Measures 2 and 3 show eighth-note patterns with a dynamic *mf*. Measures 4 and 5 show eighth-note patterns. Measure 6 begins with a dynamic *p*. Measures 7 and 8 show eighth-note patterns.

7

8

9

10

Arabcha kuylar jilosi

Kuyni O'. Toshmatov notaga olgan
Fortepiano jo'rligini Alimatova T.X. bastalagan
Afg'on rubob uchun Yo'ldoshev T qayta ishlagan

Allegretto

Musical score for Fortepiano and Rubob. The score consists of two systems of music. The top system starts with a dynamic of *mf*. The bottom system features a bass line with eighth-note patterns. Measure 1 ends with a fermata over the bass line.

Continuation of the musical score. The top system begins with a dynamic of *sforzando* (*sforz.*). The bottom system continues its bass line. Measure 1 ends with a fermata over the bass line.

Continuation of the musical score. The top system begins with a dynamic of *(8)*. The bottom system continues its bass line. Measure 1 ends with a fermata over the bass line.

Continuation of the musical score. The top system begins with a dynamic of *(8)*. The bottom system continues its bass line. Measure 1 ends with a fermata over the bass line.

Kadensiya

Continuation of the musical score. The top system begins with a dynamic of *(8)*. The bottom system continues its bass line. Measure 1 ends with a fermata over the bass line.

Continuation of the musical score. The top system begins with a dynamic of *(8)*. The bottom system continues its bass line. Measure 1 ends with a fermata over the bass line.

1

2

tr~~~~~ *tr~~~~~*

tr~~~~~ *tr~~~~~* *sust-----*

3

*Usul
soz qopqog'ida*

4

5

6

8th

rit..

7 Allegro

rit..

(8)-----

8th

p(f)

e

8th

e

8th

8

p-----

tr---- tr-----

v v

v v

Lirik qo'shiq

Allegretto

S.Rustamov

1

h cresc.

p

mf

0

p cresc.

mf

2

f

cresc.

3

mf

4

mf

1 3 2

1 1 4

cresc.

4 3 1

1 3 2 1 2

1 $\overline{4} \overline{3}$ $\overline{3} \overline{1}$ 1 2 1 3
 p

$\overline{2} \overline{3} \overline{2} \overline{1} \overline{3} \overline{1}$ $\overline{2} \overline{1} \overline{3} \overline{1} \overline{3} \overline{2} \overline{1} \overline{3} \overline{1} \overline{0}$ 1 3 $\overline{2} \overline{1} \overline{4} \overline{1} \overline{1} \overline{1} \overline{1}$
mf

dim. *gliss.* $\overline{3} \overline{2} \overline{3} \overline{1} \overline{0} \overline{4} \overline{3} \overline{1} \overline{3} \overline{0}$
p

mf *p*

dim. *pp* *p*

A page of sheet music for piano, featuring four staves of musical notation. The music is in common time and includes various dynamics such as *p*, *pianissimo* (*pp*), and *fortissimo* (*f*). Articulation marks like dots and dashes are present, along with slurs and grace notes. Performance instructions include "V", "1.", "2.", "10.", "8va--1", and fingerings like "2 1 2", "3 1 1", and "4 3 1". The music consists of a mix of homophony and polyphony, with some staves featuring single melodic lines while others provide harmonic support.

Measures 0-2. The top staff features a melodic line with grace notes and slurs, numbered 0, 2, 3, 4, 1, 3, 4, 2. The bottom staff provides harmonic support with sustained notes. Dynamics include p and f .

Measures 1-6. The top staff shows a melodic line with grace notes and slurs, numbered 1, 2, 3, 4, 2, rit. The bottom staff shows harmonic support with sustained notes. Dynamics include f and ff . Measure 6 ends with a dynamic of ff .

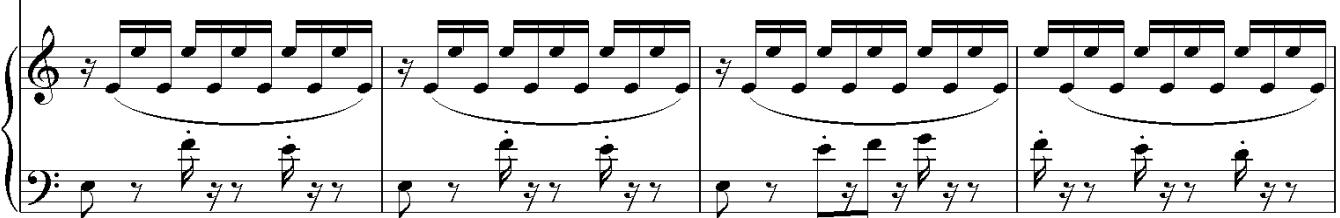
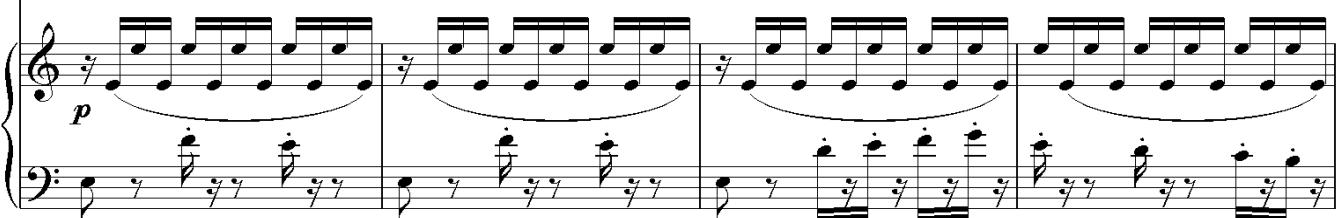
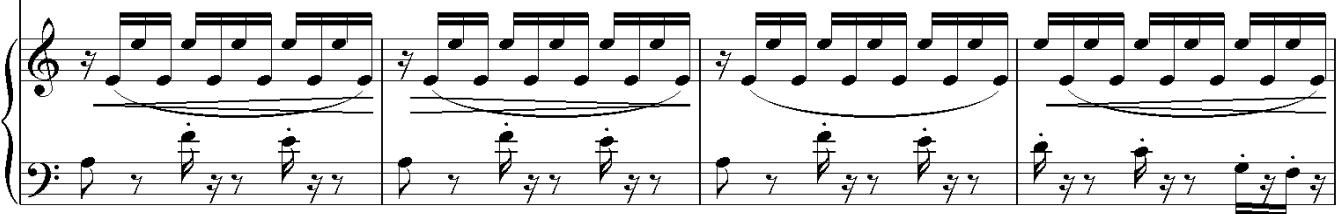
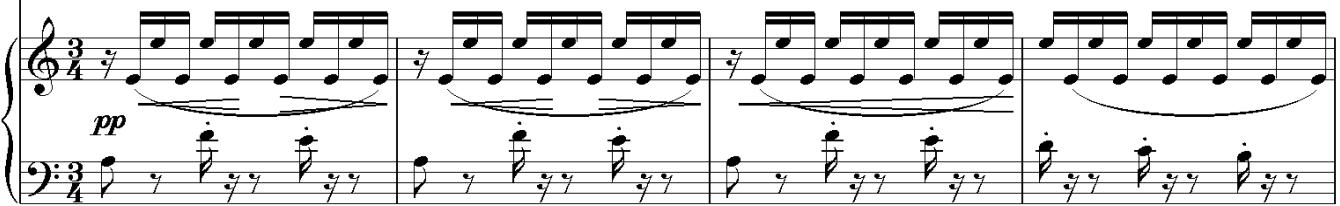
Measures 7-10. The top staff shows a melodic line with grace notes and slurs, labeled "A tempo". The bottom staff shows harmonic support with sustained notes. Dynamics include ff and $cresc$.

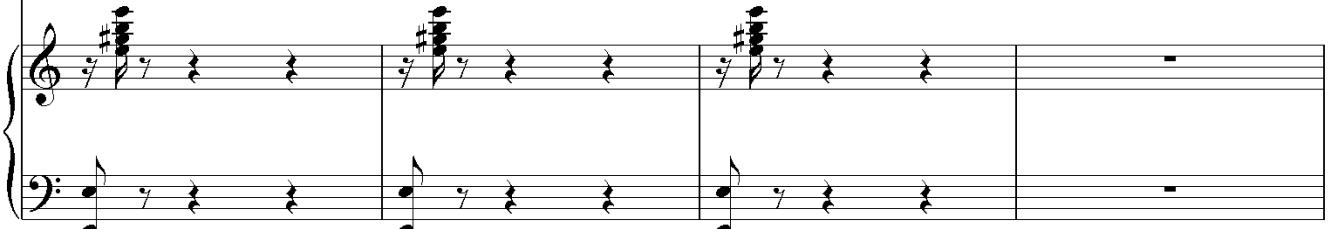
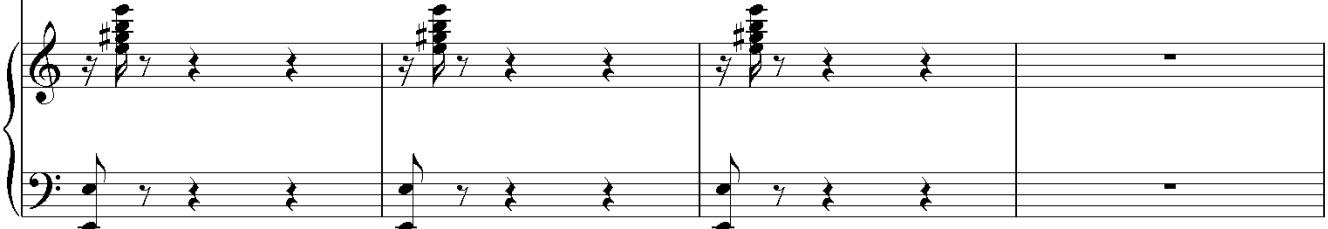
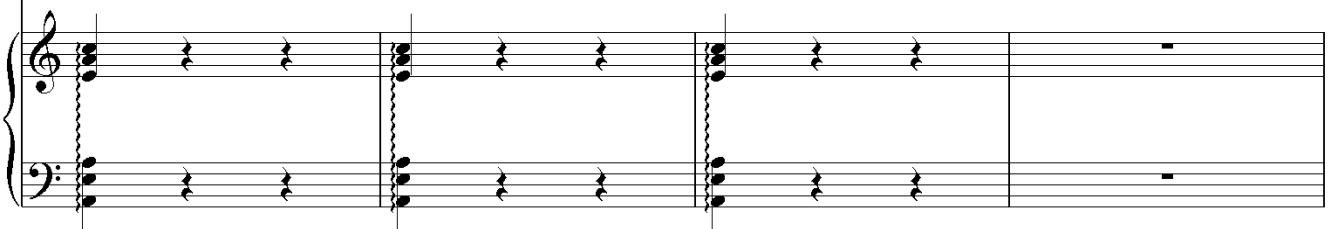
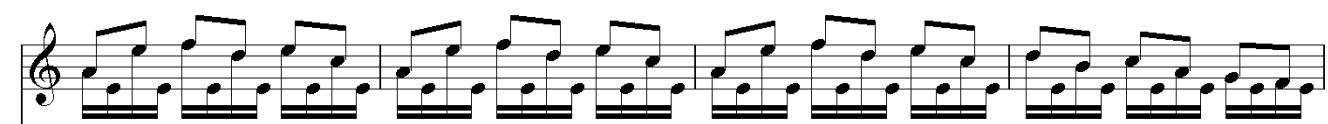
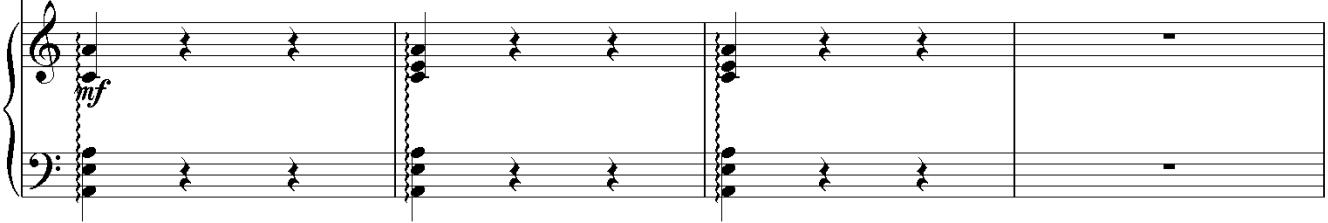
Asturya

(Prelyudiya)

I.Albenis
(1860-1909)

Allegro





Musical score page 1. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. The piano part consists of two staves. The first measure shows eighth-note patterns in both staves. The second measure starts with a dynamic of ***ff*** and a tempo marking of ***marcato***. The piano part features eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff.

Musical score page 2. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. The piano part consists of two staves. The first measure shows eighth-note patterns in both staves. The second measure starts with a dynamic of ***ff*** and a tempo marking of ***marcato***. The piano part features eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff.

Musical score page 3. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. The piano part consists of two staves. The first measure shows eighth-note patterns in both staves. The second measure starts with a dynamic of ***ff*** and a tempo marking of ***marcato***. The piano part features eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff.

Musical score page 4. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. The piano part consists of two staves. The first measure shows eighth-note patterns in both staves. The second measure starts with a dynamic of ***poco a poco dim.*** The piano part features eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff.

Musical score page 1. The top staff shows a continuous eighth-note pattern. The middle staff has eighth-note pairs with a fermata over the first pair. The bottom staff consists of quarter note rests.

Musical score page 2. The top staff starts with a dynamic *p*. The middle staff shows eighth-note pairs. The bottom staff consists of quarter note rests.

Musical score page 3. The top staff features eighth-note pairs with dynamics *pp* at the end. The middle staff shows eighth-note pairs. The bottom staff consists of quarter note rests.

Più Lento

Musical score page 4. The top staff includes slurs and a dynamic *p*. The middle staff features eighth-note pairs with a fermata over the first pair. The bottom staff consists of quarter note rests.

rit.

A tempo

p

pp

rit.

A tempo

rit.

pp

pp

rit.

A tempo

p

rit.

rit.

A tempo

pp

rit.

pp

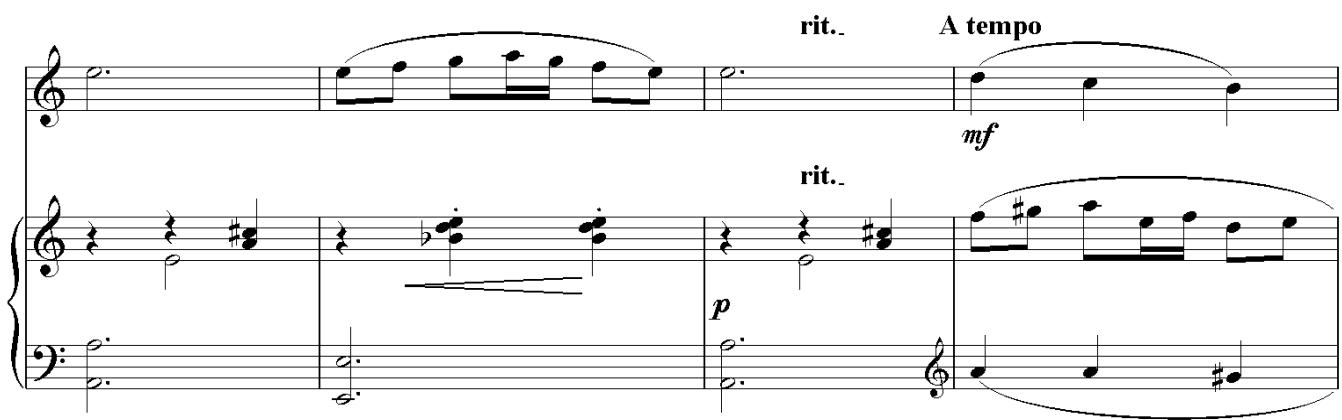
p.

Musical score for piano. The top staff shows a sustained note followed by a half note and a sharp. The middle staff shows a half note and a sharp. The bass staff shows a half note and a sharp.

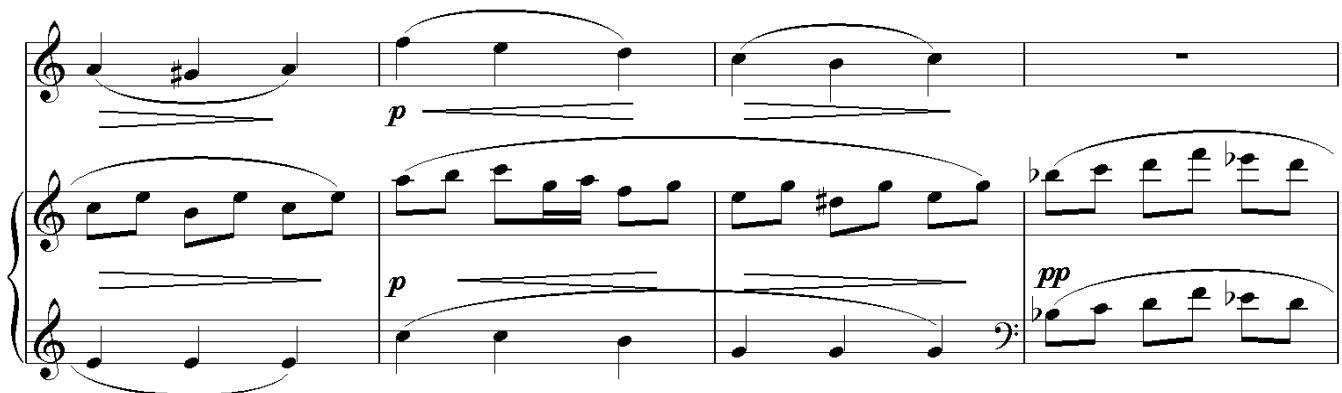
Musical score for piano. The top staff starts with a half note and a sharp, followed by a ritardando (rit.) and a half note. The middle staff shows a half note and a sharp. The bass staff shows a half note and a sharp. Dynamics: *pp*, *p*.

Musical score for piano. The top staff shows a half note and a sharp, followed by a sixteenth-note pattern. The middle staff shows a half note and a sharp. The bass staff shows a half note and a sharp. Dynamics: *rit.*, *A tempo*. The right hand then plays a sixteenth-note pattern.

Musical score for piano. The top staff shows a half note and a sharp. The middle staff shows a half note and a sharp. The bass staff shows a half note and a sharp. Dynamics: *p*, *pp*. The right hand then plays a sixteenth-note pattern. The left hand enters with a sixteenth-note pattern labeled "stretto".



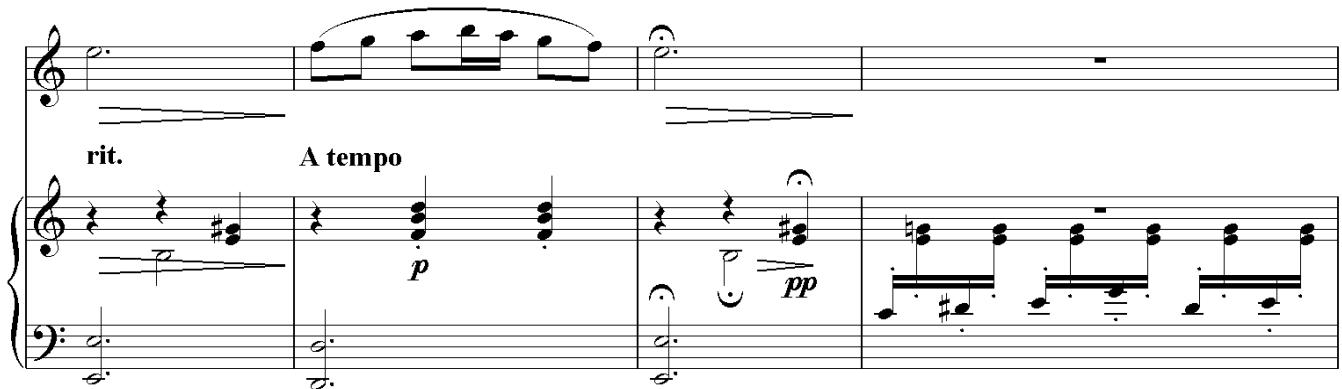
Musical score page 1. The top staff shows a treble clef, common time, and a melodic line with eighth-note patterns. The bottom staff shows a bass clef, common time, and harmonic support. Measure 1 ends with a fermata over the bass note. Measure 2 begins with a dynamic *p*. Measure 3 starts with a dynamic *p*, followed by a dynamic *mf*. Measure 4 starts with a dynamic *rit.*



Musical score page 2. The top staff continues the melodic line with eighth-note patterns. The middle staff shows harmonic support. The bottom staff shows a bass line. Measure 1 starts with a dynamic *p*. Measure 2 starts with a dynamic *p*. Measure 3 starts with a dynamic *p*. Measure 4 starts with a dynamic *pp*.



Musical score page 3. The top staff shows a melodic line with eighth-note patterns. The middle staff shows harmonic support. The bottom staff shows a bass line. Measure 1 starts with a dynamic *p*. Measure 2 starts with a dynamic *p*. Measure 3 starts with a dynamic *rit.* followed by a dynamic *A tempo*. Measure 4 starts with a dynamic *p*.



Musical score page 4. The top staff shows a melodic line with eighth-note patterns. The middle staff shows harmonic support. The bottom staff shows a bass line. Measure 1 starts with a dynamic *rit.* followed by a dynamic *A tempo*. Measure 2 starts with a dynamic *p*. Measure 3 starts with a dynamic *p*. Measure 4 starts with a dynamic *pp*.

Musical score page 1. The top staff shows a single note followed by a dynamic *p*. The bottom staff shows a continuous eighth-note pattern in common time.

Musical score page 2. The top staff shows a dynamic *p*. The bottom staff shows a dynamic *pp*. The bass clef changes to a treble clef in the middle of the page.

Musical score page 3. The top staff starts with a dynamic *pp*, followed by *rit.* and *Tempo I*. The bottom staff shows a dynamic *pp*, followed by *rit.* and *ff*.

Musical score page 4. The top staff shows a continuous sixteenth-note pattern. The bottom staff shows a continuous eighth-note pattern.

Musical score for piano, three staves. Top staff: treble clef, common time, eighth-note pattern. Middle staff: treble clef, common time, eighth-note pattern. Bass staff: bass clef, common time, eighth-note pattern. Dynamics: *ff* (fortissimo) at the end of the first section.

Continuation of the musical score. Treble clef, common time, eighth-note pattern. Bass clef, common time, eighth-note pattern. Measures show a transition with eighth-note patterns and dynamics.

Continuation of the musical score. Treble clef, common time, eighth-note pattern. Bass clef, common time, eighth-note pattern. Dynamics: *mf* (mezzo-forte) at the beginning of the section.

Continuation of the musical score. Treble clef, common time, eighth-note pattern. Bass clef, common time, eighth-note pattern. Dynamics: *p* (pianissimo) at the beginning of the section.

Musical score page 1. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music consists of two measures of eighth-note patterns. The first measure has a fermata over the eighth note on the fourth line. The second measure has a fermata over the eighth note on the third line.

Musical score page 2. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music consists of three measures. The first measure has dynamic markings *p* and *pp*. The second measure has a dynamic marking *p*. The third measure features a large oval-shaped grace note slurred to the main note, with a dynamic marking *p*.

Musical score page 3. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music consists of four measures. The first measure has a dynamic marking *p*. The second measure has a dynamic marking *p*. The third measure has a dynamic marking *p*. The fourth measure has a dynamic marking *p*.

Musical score page 4. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The music consists of five measures. The first measure has a dynamic marking *p*. The second measure has a dynamic marking *p*. The third measure has a dynamic marking *p*. The fourth measure has a dynamic marking *p*. The fifth measure has a dynamic marking *p*.

Tempo I

Musical score for piano, Tempo I. The score consists of two staves. The top staff uses a treble clef and shows a pattern of eighth notes. The bottom staff uses a bass clef and shows a pattern of sixteenth notes. The music is divided into measures by vertical bar lines. The first measure starts with a dynamic of ff . The second measure starts with a dynamic of ff . The third measure starts with a dynamic of ff . The fourth measure starts with a dynamic of ff .

Continuation of the musical score for piano. The top staff starts with a dynamic of ff . The bottom staff starts with a dynamic of ff .

Konsert

M.Bafoyev

G'ulomqodir Ergashevga bag'ishlanadi

Andante maestoso

1 2 3
ff 5 6
tr tr tr
tr tr tr

(tr)
(tr)
(tr)

tr
fff
fff

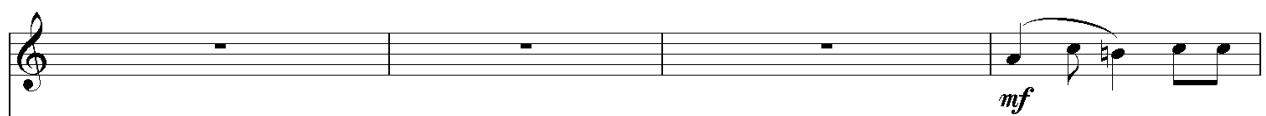
2

cantabile



senza metrum(zento)

3 Allegro


Musical score for two staves (Treble and Bass clefs). The score consists of eight measures. Measures 1-3 feature eighth-note patterns with grace notes and trills. Measure 4 begins with a forte dynamic (f) and a measure repeat sign (4). Measures 5-6 show sixteenth-note patterns with grace notes and trills. Measures 7-8 feature eighth-note patterns with grace notes and trills. The bass staff provides harmonic support with sustained notes and chords.

5

mf

5

v

f

6

mf

6

7

8

8

tr *tr* *tr*

ff

ff

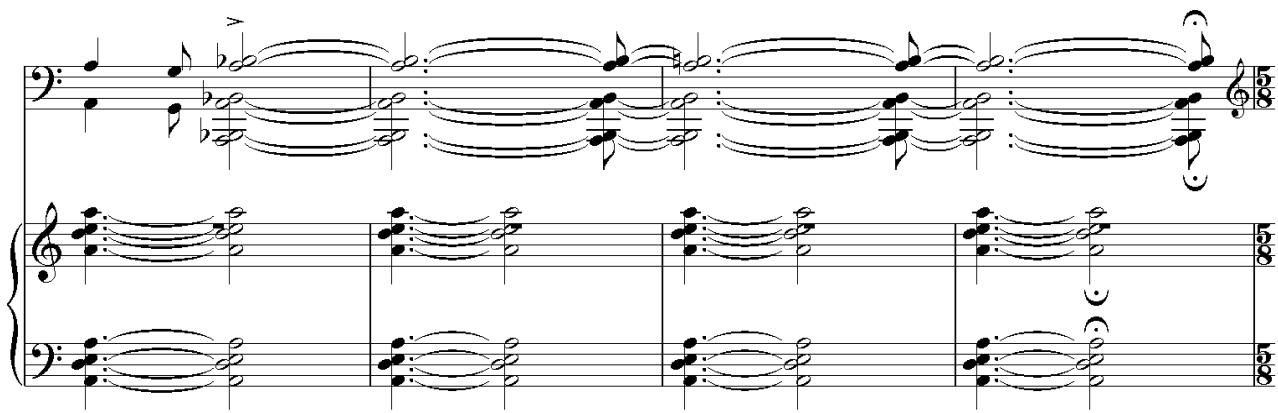
v

v

v

v

v



9 **Moderato**

Musical score for measure 9. The score continues with three staves: Bassoon, Trombone, and Piano. The dynamic is $\frac{5}{8}$. The Bassoon and Trombone play eighth-note patterns, and the Piano provides harmonic support. The measure ends with a repeat sign and a box labeled "9", indicating a repeat of the previous measure's dynamics and tempo.

Musical score for measure 10. The score consists of three staves: Bassoon, Trombone, and Piano. The dynamic is $\frac{5}{8}$. The Bassoon and Trombone play eighth-note patterns, and the Piano provides harmonic support. The measure features trills on the first two notes of the Trombone part.

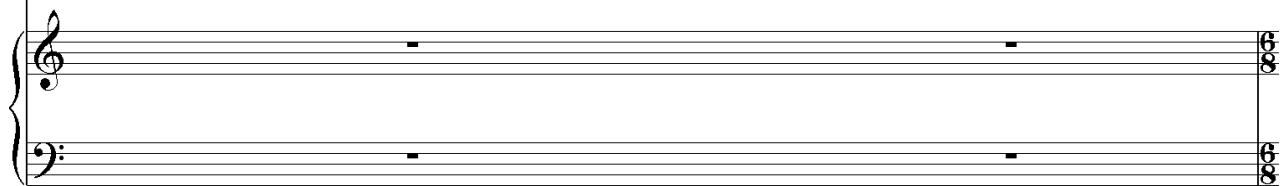
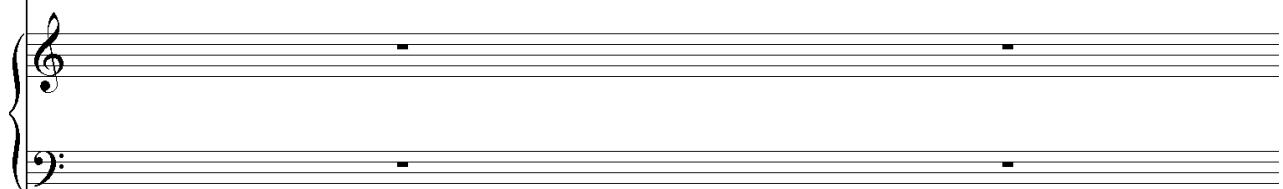
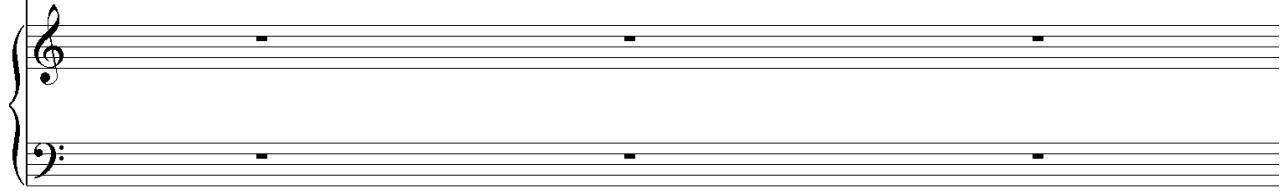
Musical score for measure 11. The score consists of three staves: Bassoon, Trombone, and Piano. The dynamic is $\frac{5}{8}$. The Bassoon and Trombone play eighth-note patterns, and the Piano provides harmonic support. The measure features trills on the first two notes of the Trombone part, with a grace note preceding the first note of the trill.

10

10

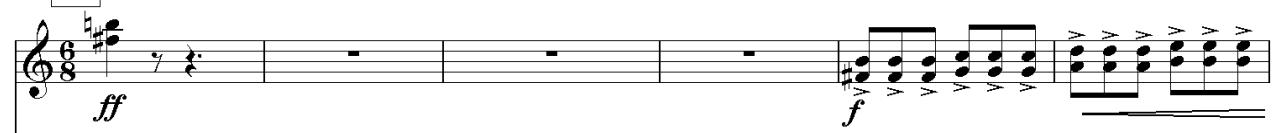
11

12
(tr) Senza metrum (Moderato)



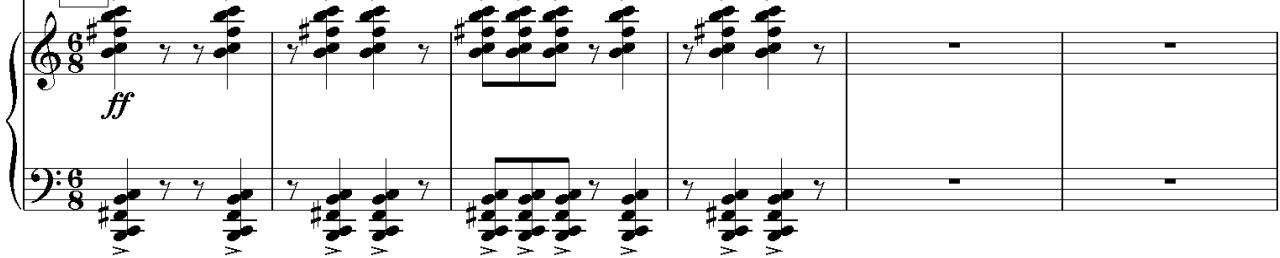
Presto

13

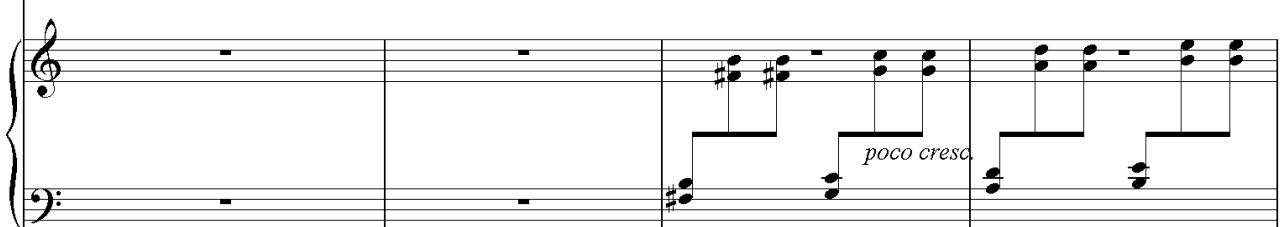


Presto

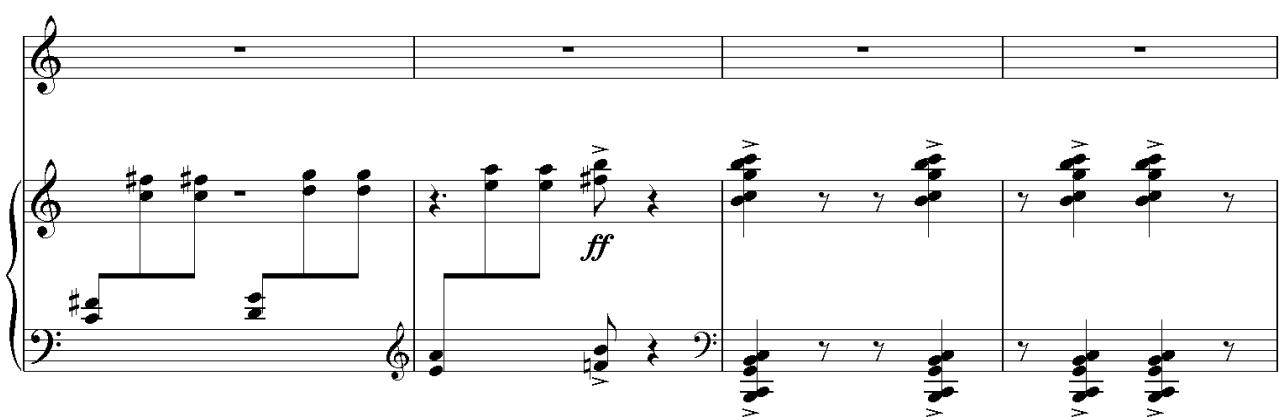
13



ff



poco cresc.



ff
poco cresc.



Musical score for page 90, measures 13-14. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. It features a dynamic marking of *ff* (fortissimo) over a series of eighth-note chords. The bottom staff has a bass clef and a key signature of one sharp. It shows a progression from a rest to a bass note, followed by a dynamic of *f* (forte), then *poco* (poco anima), and finally *cresc.* (crescendo) leading to a sharp chord.

14

Continuation of the musical score for page 90, measure 14. The top staff remains silent. The bottom staff continues with a bass line, starting with a dynamic of *ff* (fortissimo). The bass notes are marked with vertical stems pointing down. The measure ends with a sharp chord.

14

Continuation of the musical score for page 90, measure 15. The top staff begins with a dynamic of *f* (forte). The bottom staff features a bass line with sustained notes and vertical stems pointing up. A dynamic of *mf* (mezzo-forte) is indicated above the staff.

Continuation of the musical score for page 90, measure 16. The top staff consists of a continuous eighth-note pattern with a dynamic of *tremolo* (tremolo) indicated above the staff. The bottom staff features a bass line with sustained notes and vertical stems pointing up.

(tr)

15

(tr)

15

Musical score page 1. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of $\text{tr} \sim$. The bottom two staves show bass clefs and a key signature of one sharp. Measures 1-4 show eighth-note patterns in the treble and bass staves. Measure 5 is a rest. Measures 6-9 show eighth-note patterns.

Musical score page 2. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of $\text{tr} \sim$. The bottom two staves show bass clefs and a key signature of one sharp. Measures 1-4 show eighth-note patterns in the treble and bass staves. Measures 5-8 are rests.

Musical score page 3. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of (tr) . The bottom two staves show bass clefs and a key signature of one sharp. Measures 1-4 show eighth-note patterns in the treble and bass staves. Measures 5-8 are rests.

Musical score page 4. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of $\text{tr} \sim$. The bottom two staves show bass clefs and a key signature of one sharp. Measures 1-4 show eighth-note patterns in the treble and bass staves. Measure 5 is a rest. Measures 6-9 show sixteenth-note patterns in the bass staff, with a dynamic marking of f .

15

16

ff

tr

16

tr

f

mf

tr

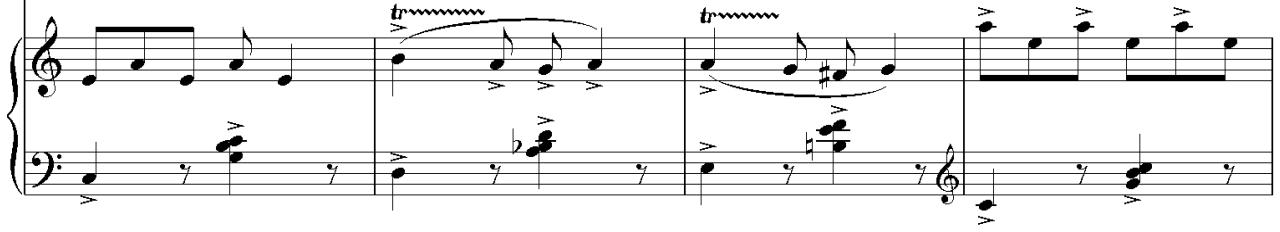
tr

8va

tr

(8)

17



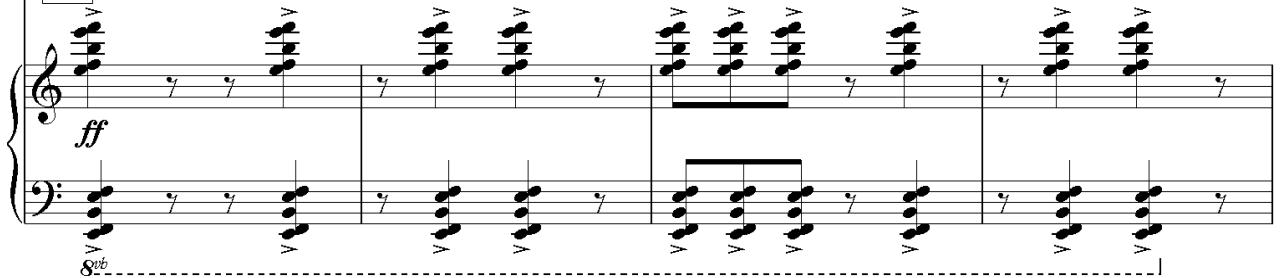
18

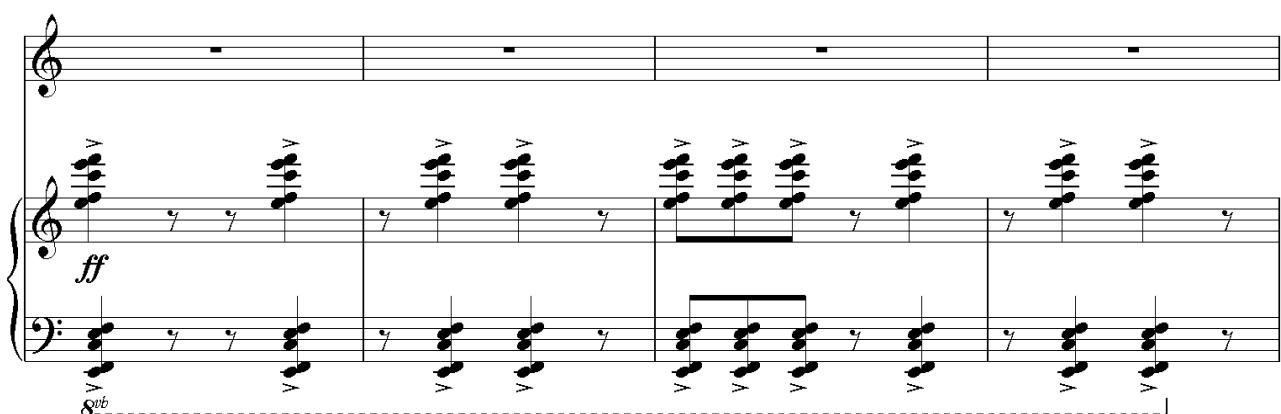
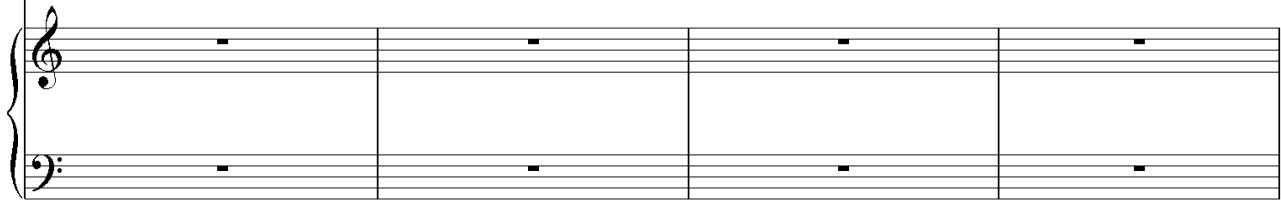
(tr)



18

ff





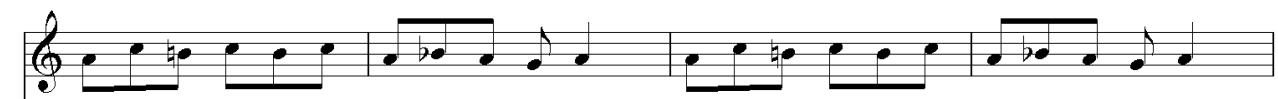
f
cresc.
ff

f
cresc.
 cresc.
f

19

cresc.
ff
gliss.

gliss.
gliss.
p
#

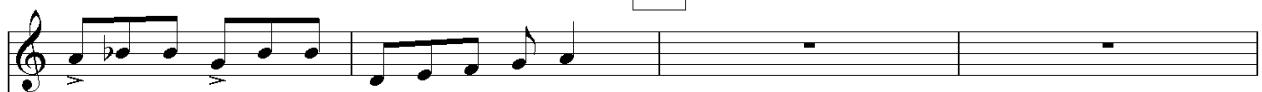
A continuation of the musical score from the previous page. It shows two staves for measures 17 through 20. The top staff has eighth-note patterns, and the bottom staff has eighth-note patterns with some slurs and dynamic markings like p (piano) and f (forte).

A continuation of the musical score from the previous page. It shows two staves for measures 17 through 20. The top staff has eighth-note patterns, and the bottom staff has eighth-note patterns with slurs and dynamic markings.



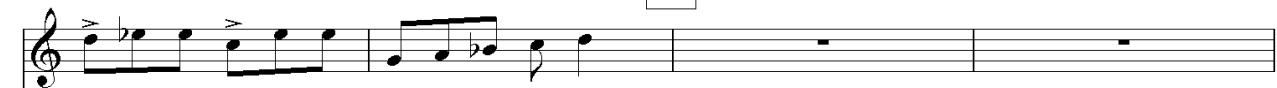
A continuation of the musical score from the previous page. It shows two staves for measures 17 through 20. The top staff has eighth-note patterns, and the bottom staff has eighth-note patterns with slurs and dynamic markings.

20

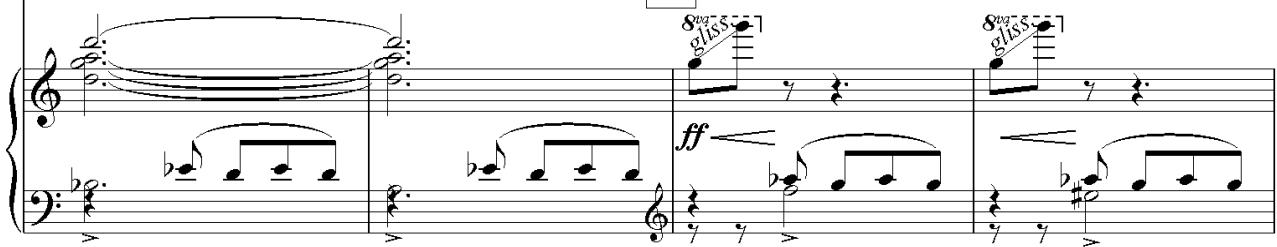
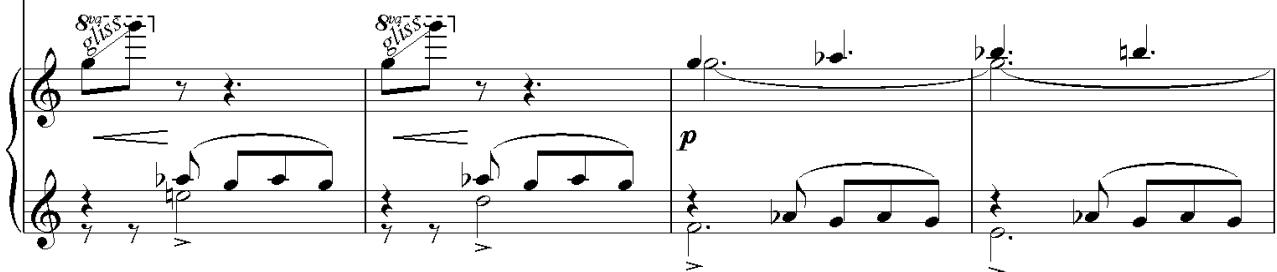
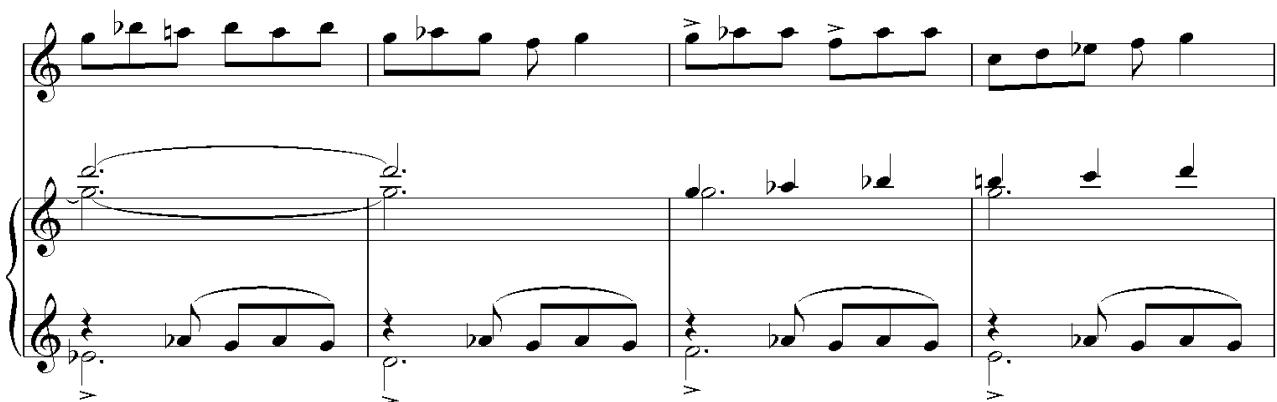
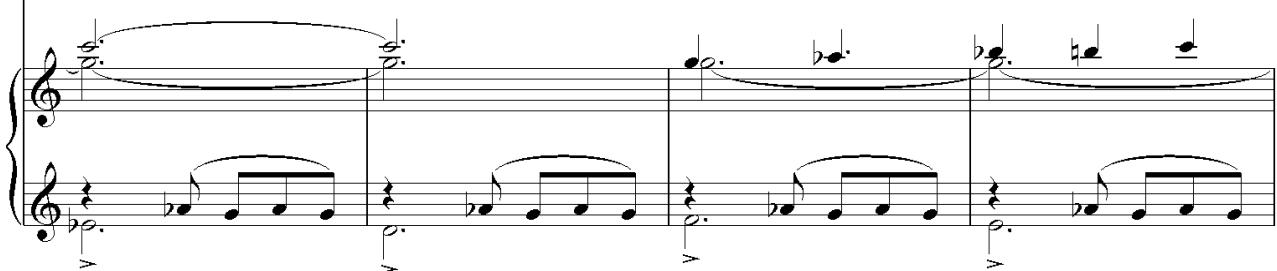
A continuation of the musical score from the previous page. It shows two staves for measures 17 through 20. The top staff has eighth-note patterns, and the bottom staff has eighth-note patterns with slurs and dynamic markings. Measure 20 includes a forte dynamic ff and two glissando markings labeled "gloss.".

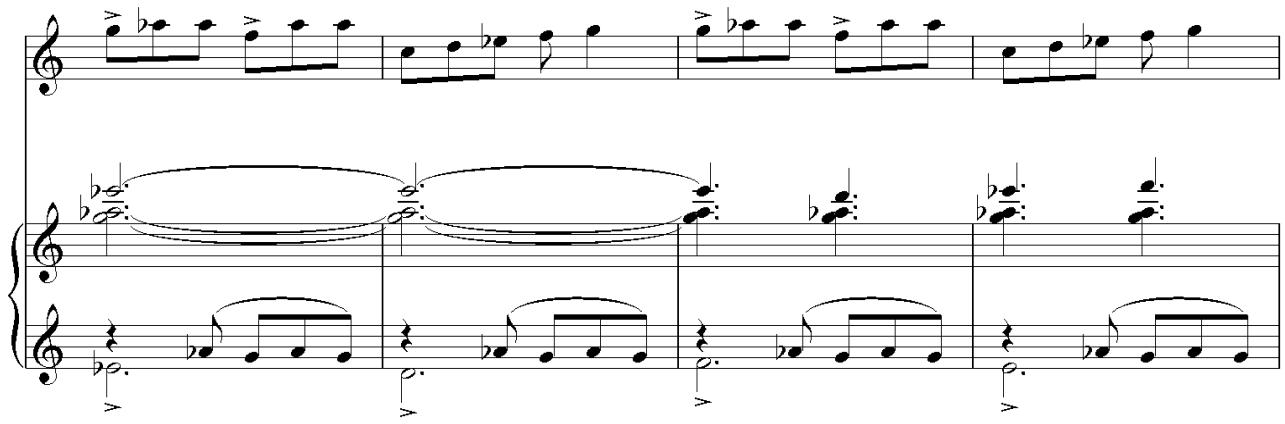
The musical score consists of six systems of two staves each. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one flat. Measure 1 starts with a rest followed by a sixteenth-note glissando. Measures 2-3 show eighth-note patterns with grace notes and slurs. Measures 4-5 feature eighth-note patterns with grace notes and slurs. Measures 6-7 show eighth-note patterns with grace notes and slurs. Measures 8-9 show eighth-note patterns with grace notes and slurs. Measures 10-11 show eighth-note patterns with grace notes and slurs. Measures 12-13 show eighth-note patterns with grace notes and slurs. Measures 14-15 show eighth-note patterns with grace notes and slurs. Measures 16-17 show eighth-note patterns with grace notes and slurs. Measures 18-19 show eighth-note patterns with grace notes and slurs. Measures 20-21 show eighth-note patterns with grace notes and slurs. Measures 22-23 show eighth-note patterns with grace notes and slurs. Measures 24-25 show eighth-note patterns with grace notes and slurs. Measures 26-27 show eighth-note patterns with grace notes and slurs. Measures 28-29 show eighth-note patterns with grace notes and slurs. Measures 30-31 show eighth-note patterns with grace notes and slurs. Measures 32-33 show eighth-note patterns with grace notes and slurs. Measures 34-35 show eighth-note patterns with grace notes and slurs. Measures 36-37 show eighth-note patterns with grace notes and slurs. Measures 38-39 show eighth-note patterns with grace notes and slurs. Measures 40-41 show eighth-note patterns with grace notes and slurs. Measures 42-43 show eighth-note patterns with grace notes and slurs. Measures 44-45 show eighth-note patterns with grace notes and slurs. Measures 46-47 show eighth-note patterns with grace notes and slurs. Measures 48-49 show eighth-note patterns with grace notes and slurs. Measures 50-51 show eighth-note patterns with grace notes and slurs. Measures 52-53 show eighth-note patterns with grace notes and slurs. Measures 54-55 show eighth-note patterns with grace notes and slurs. Measures 56-57 show eighth-note patterns with grace notes and slurs. Measures 58-59 show eighth-note patterns with grace notes and slurs. Measures 60-61 show eighth-note patterns with grace notes and slurs. Measures 62-63 show eighth-note patterns with grace notes and slurs. Measures 64-65 show eighth-note patterns with grace notes and slurs. Measures 66-67 show eighth-note patterns with grace notes and slurs. Measures 68-69 show eighth-note patterns with grace notes and slurs. Measures 70-71 show eighth-note patterns with grace notes and slurs. Measures 72-73 show eighth-note patterns with grace notes and slurs. Measures 74-75 show eighth-note patterns with grace notes and slurs. Measures 76-77 show eighth-note patterns with grace notes and slurs. Measures 78-79 show eighth-note patterns with grace notes and slurs. Measures 80-81 show eighth-note patterns with grace notes and slurs. Measures 82-83 show eighth-note patterns with grace notes and slurs. Measures 84-85 show eighth-note patterns with grace notes and slurs. Measures 86-87 show eighth-note patterns with grace notes and slurs. Measures 88-89 show eighth-note patterns with grace notes and slurs. Measures 90-91 show eighth-note patterns with grace notes and slurs. Measures 92-93 show eighth-note patterns with grace notes and slurs.

21



21

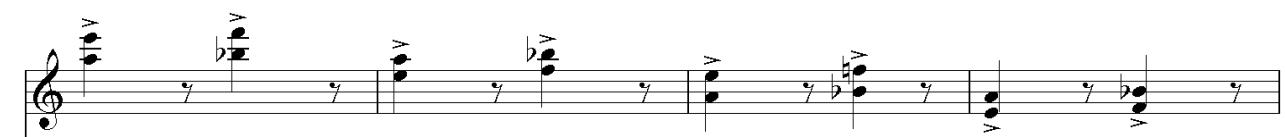
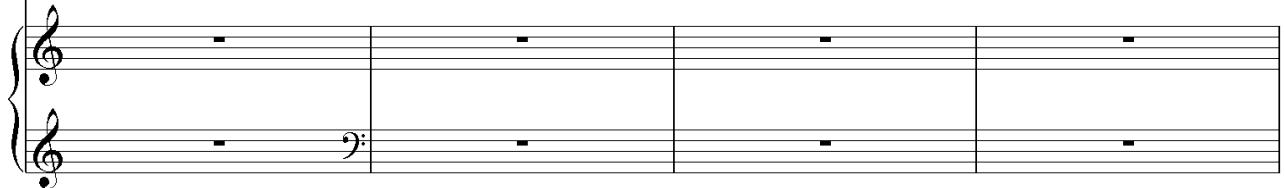
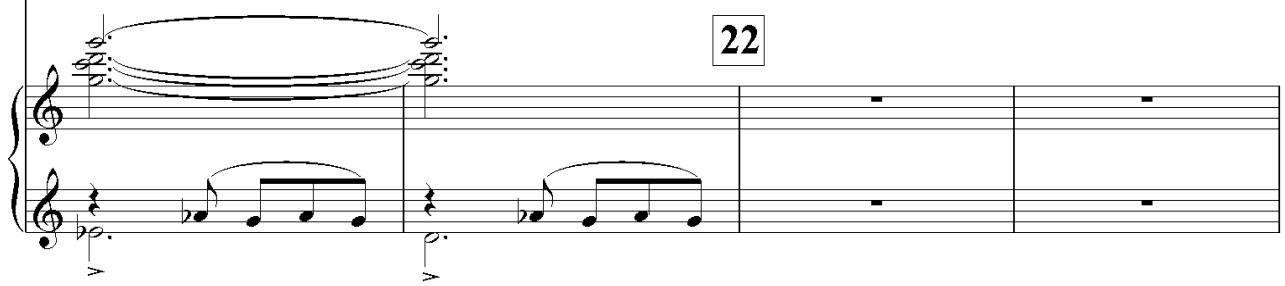
*p**p*



22



22



The musical score consists of two staves (treble and bass) across five systems. The key signature changes between systems. Measures 1-4 show a repeating pattern of eighth-note chords and sixteenth-note figures. Measures 5-8 introduce a trill and grace notes. Measures 9-12 continue the pattern with some variations. Measure 13 begins a new section labeled "(tr.)" with a trill.

23

(tr)

23

Musical score page 105, measures 21-24. The top staff consists of four measures of eighth-note patterns. The bottom staff consists of four measures: the first two show chords in G major (B7, E7, A7) with vertical stems; the third measure is a rest; the fourth measure is also a rest.

Musical score page 105, measures 25-28. The top staff consists of four measures of eighth-note patterns. The bottom staff consists of four measures: each measure shows a chord in G major (B7, E7, A7) with horizontal stems and slurs connecting the notes.

Musical score page 105, measures 29-32. The top staff consists of four measures of eighth-note patterns. The bottom staff consists of four measures: each measure shows a chord in G major (B7, E7, A7) with vertical stems.

Musical score page 105, measures 33-36. The top staff consists of four measures of eighth-note patterns. The bottom staff consists of four measures: all four measures are rests.

Musical score page 106, measures 1-4. The top staff consists of a single line of eighth notes. The bottom two staves show chords with vertical stems and 'v' markings.

Musical score page 106, measures 5-8. The top staff consists of a single line of eighth notes. The bottom two staves show chords with vertical stems and 'v' markings, with some notes connected by horizontal lines.

Musical score page 106, measures 9-12. The top staff consists of a single line of eighth notes. The bottom two staves show chords with vertical stems and 'v' markings, with some notes connected by horizontal lines.

Musical score page 106, measures 13-16. The top staff consists of a single line of eighth notes. The bottom two staves show chords with vertical stems and 'v' markings, with some notes connected by horizontal lines. Measure 14 has a dynamic instruction '8va'.

26

26

A page of musical notation for three staves. The top staff has a treble clef and a common time signature. The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music consists of six measures. Measures 1-3 show eighth-note patterns in the top staff and chords in the middle and bottom staves. Measures 4-6 show eighth-note patterns in the top staff and sustained notes with grace notes in the middle and bottom staves. Measure 6 concludes with a dynamic marking 'fff'.

Vanka-Tanka

A.Dargomjiskiy

Allegro

Allegro

Allegro

Allegro

Musical score for piano, measures 4-7. The score consists of two staves. The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. Measure 4 starts with a forte dynamic (f) and ends with a piano dynamic (p). Measure 5 starts with a forte dynamic (f) and ends with a piano dynamic (p). Measure 6 starts with a piano dynamic (p) and ends with a forte dynamic (f). Measure 7 starts with a piano dynamic (p).

Musical score for piano, measures 8-11. The score consists of two staves. The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. Measure 8 starts with a piano dynamic (p) and ends with a forte dynamic (f). Measure 9 starts with a forte dynamic (f) and ends with a piano dynamic (p). Measure 10 starts with a piano dynamic (p) and ends with a forte dynamic (f). Measure 11 starts with a forte dynamic (f) and ends with a piano dynamic (p).

Musical score for piano, measures 12-15. The score consists of two staves. The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. Measure 12 starts with a forte dynamic (f) and ends with a piano dynamic (p). Measure 13 starts with a piano dynamic (p) and ends with a forte dynamic (f). Measure 14 starts with a forte dynamic (f) and ends with a piano dynamic (p). Measure 15 starts with a piano dynamic (p) and ends with a forte dynamic (f).

Утешка луговая

G.Lyubimova

The sheet music consists of eight staves of musical notation for a piano. The top staff (right hand) starts with a rest followed by eighth-note patterns. The bottom staff (left hand) starts with a rest followed by eighth-note chords. Both staves continue with various patterns of eighth and sixteenth notes, with dynamics like *mp*, *mf*, *p*, and *f*. The music includes several measures of chords and eighth-note patterns, with some sixteenth-note patterns in the later sections. The overall style is melodic and harmonic, typical of a piano piece.

accel.

mp

poco cresc.

mp

poco cresc.

accel.

Serenada

Moderato

F.Shubert

The sheet music is a musical score for two voices. It begins with a treble clef staff and a bass clef staff, both in 3/4 time with one flat. The tempo is marked as 'Moderato'. The first system starts with a rest followed by a measure of rests, then a measure of eighth-note pairs in the treble staff, and a measure of eighth-note chords in the bass staff. The second system begins with eighth-note chords in both staves. The third system introduces sixteenth-note patterns in the treble staff, with dynamic markings 'p' and '3' over a measure. The fourth system continues with sixteenth-note patterns in the treble staff, with dynamic markings 'pp' and '3'. The fifth system shows a transition with eighth-note chords in the bass staff. The sixth system returns to sixteenth-note patterns in the treble staff, with dynamic markings 'mf' and '3'. The seventh system concludes with eighth-note chords in the bass staff. The score is composed of five systems of music.

1

2

3

TBILISI HAQIDA QO'SHIQ

1 Allegretto

R. LAGIDZE

Musical score for section 1, Allegretto. The score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The music features eighth-note patterns with grace notes and sustained notes. Measure 1 starts with a grace note followed by an eighth note. Measures 2-3 show eighth-note pairs with grace notes. Measures 4-5 show eighth-note pairs with sustained notes. Measures 6-7 show eighth-note pairs with grace notes.

2

Musical score for section 2. The score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The key signature changes to one sharp (F#). The time signature is common time (indicated by '4'). The music features eighth-note patterns with grace notes and sustained notes. Measure 1 starts with a grace note followed by an eighth note. Measures 2-3 show eighth-note pairs with grace notes. Measures 4-5 show eighth-note pairs with sustained notes. Measures 6-7 show eighth-note pairs with grace notes.

3

Musical score for section 3. The score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The key signature changes to one sharp (F#). The time signature is common time (indicated by '4'). The music features eighth-note patterns with grace notes and sustained notes. Measure 1 starts with a grace note followed by an eighth note. Measures 2-3 show eighth-note pairs with grace notes. Measures 4-5 show eighth-note pairs with sustained notes. Measures 6-7 show eighth-note pairs with grace notes.

Musical score for three staves (treble, bass, and middle) in common time and G minor. Measure 4 starts with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff. Measure 5 begins with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff. Measure 6 begins with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff.

Musical score for three staves (treble, bass, and middle) in common time and G minor. Measure 7 starts with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff. Measure 8 begins with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff. Measure 9 begins with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff.

Musical score for three staves (treble, bass, and middle) in common time and G minor. Measure 10 starts with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff. Measure 11 begins with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff. Measure 12 begins with eighth-note pairs in the treble staff, followed by sixteenth-note patterns in the bass staff.

7

8

1.

1.

9

Musical score for page 4, measures 9 and 10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 9 begins with a forte dynamic. Measure 10 follows, continuing the musical line.

10

Continuation of the musical score from measure 10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music continues with a series of eighth-note patterns and chords.

Final continuation of the musical score. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music concludes with a final series of eighth-note patterns and chords.

“Maxsus cholg‘u ” fanidan test savollari

1. O‘zbek xalq cholg‘ularini takomillashtirish ishlariga kim boshchilik qilgan

- A) Muxtor Ashrafiy
- B) To‘xtasin Jalilov
- S) Ashot Petrosyans
- D) Baxtiyor Yo‘ldoshev

2. Xalq cholg‘ulari necha pog‘onali teng temperatsiya asosida takomillashtirilgan.

- A) 6 pog‘onali
- B) 10 pog‘onali
- S) 8 pog‘onali
- D) 12 pog‘onali

3. Afg‘on rubobi cholg‘usining torlari qaysi interval oralig‘ida sozlanadi.

- A) prima
- B) tertsiya
- S) sof kvarta
- D) sof kvinta

4. Kuyga zeb beruvchi belgilarni aniqlang.

- A) treble
- B) mordent
- S) forshlag
- D) hamma javob to‘g‘ri

5. Tez tempni aniqlang

- A) moderato
- B) allegro
- S) lento
- D) largo

6. Applikatura nima?

- A) kuyni ijro etish vaqtida ishlatiladigan bezak
- B) barmoqlarning pardada joylashuv tartibi
- S) ma’lum bir tovushqatorni ijro etish
- D) texnik imkoniyatni rivojlantirish

7. Sol major gammasida nechta belgi bor?

- A) 2ta
- B) 4ta
- S) 1ta
- D) 6ta

8 “O‘zbekistonda xizmat ko‘rsatgan o‘qituvchi” Najmiddin Nasriddinov qachon tug’ilgan?

- A) 1902 yil
- B) 1912 yil
- S) 1908 yil
- D) 1910 yil

9. T.Yo‘ldoshevning “Kurd” afg‘on rubobi uchun o‘quv qo‘llanmasi qachon nashrdan chiqqan?

- A) 2000 yilda
- B) 2001 yilda
- S) 1994 yilda
- D) 1998 yilda

10. Ijrochilik mahoratining o‘sishida muhim vosita nima?

- A) doimiy mashg‘ulot
- B) gamma va mashqlar ustida ishslash
- S) sifatli cholg‘u
- D) hamma javob to‘g‘ri

11. Tovur Jumayev qachon tug’ilgan?

- A) 1912 yil
- B) 1918 yil
- S) 1919 yil
- D) 1922 yil

12. Afg‘on rubob cholg‘usining nechta sozlagich qulog‘i bor?

- A) 4ta
- B) 5ta
- S) 6ta
- D) 7ta

13. Afg‘on rubob cholg‘usi qaysi daraxtdan yasaladi?

- A) tut
- B) yong‘oq
- S) o‘rik
- D) olma

14. Afg‘on rubob cholg‘usi qaysi vosita yordamida ijro qilinadi?

- A) kamon
- B) noxun
- S) barmoq
- D) mizrob

15. Afg‘on rubob cholg‘usi nechta pardadan iborat?

- A) 20ta
- B) 21ta
- S) 19ta
- D) 22ta

16. Afg‘on rubob cholg‘usi necha oktavadan iborat?

- A) 1,5
- B) 2
- S) 2,5
- D) 3

17. Afg‘on rubob cholg‘usi qaysi ladga mansub?

- A) diatonik
- B) xromatik
- S) lidiy
- D) miksolidiy

18. Afg'on rubob cholg'usining qaysi musiqa kalitida ijro etiladi?

- A) bas
- B) alt
- S) skripka
- D) tenor

19. Afg'on rubob cholg'usining birinchi va ikkinchi torlari necha juftdan iborat?

- A) 2
- B) 3
- S) 4
- D) 5

20. Afg'on rubob sozining kosasi qaysi materialdan qoplanadi?

- A) baliq terisi
- B) yurak pardasi
- S) buzoq terisi
- D) ishlov berilgan taxta

21. Afg'on rubob cholg'usining birinchi juft tori qaysi pardaga sozlanadi?

- A) do
- B) re
- S) fa
- D) lya

22. Afg'on rubob cholg'usining ikkinchi juft tori qaysi tovushga sozlanadi?

- A) re
- B) mi
- S) fa
- D) lya

23. Afg'on rubob cholg'usining uchinchi tori qaysi pardaga sozlanadi?

- A) do
- B) si
- S) fa
- D) lya

24. Afg‘on rubob cholg‘usida nechta xarrak bor?

- A) 1ta
- B) 2ta
- S) 3ta
- D) 4ta

25. Afg‘on rubob cholg‘usining ikkinchi nomi?

- A) rubob
- B) rebab
- S) buxoro rubobi
- D) pokiston rubobi

26. Afg‘on rubobi, musiqa cholg‘ularining qaysi guruhiba kiradi?

- A) puflama
- B) urma-zarbli
- S) torli-urma
- D) mizroblı

27. “Afg‘on rubobi uchun xrestomatiya” o‘quv qo‘llanmasining muallifi kim?

- A) G‘.Egrashev
- B) T.Yo‘ldoshev
- S) R.Tursunov
- D) I.Dehqonov

28. 2009 yil “Nihol” mukofoti bilan kim taqdirlangan?

- A) D.Meliboyev
- B) B. Elmurodov
- S) F.Shafoatov
- D) Sh. Yuldashev

29. “Tasanno -2009” faxriy diplom sovrindori kim?

- A) F.Shafoatov
- B) Sh.Yuldashev
- S) B. Elmurodov
- D) D.Meliboyev

30. Suleyman Taxalov qachon tug'ilgan?

- A) 1938 yil
- B) 1940 yil
- S) 1935 yil
- D) 1936 yil

31. “Afg'on rubobini chalishga o'rgatish metodikasi asoslari” metodik qo'llanmasining muallifi kim?

- A) S.Taxalov
- B) M.Mirzayev
- S) O.Nazarov
- D) Q.Usmonov

32. M.Bafoyevning qaysi asari G'ulomqodir Ergashevga bag'ishlangan?

- A) Konsert
- B) Poema
- S) Simfoniya
- D) Gullar raqsi

33. “Saqili Sulton” qaysi maqomidan olingan?

- A) Buzruk maqomidan
- B) Rost maqomidan
- S) Iroq maqomidan
- D) Dugoh maqomidan

34. Afg'on rubob cholg'usi qaysi notalarga sozlanadi?

- A) lya, lya, si
- B) lya, mi, lya
- S) do, re, si
- D) sol, fa, do

35. Ergash Shukurullayev qachon tug'ilgan?

- A) 1921 yil
- B) 1918 yil
- S) 1919 yil
- D) 1922 yil

36. “Muhammasi Panjgoh” qaysi maqomdan?

- A) Iroq maqomidan
- B) Dugoh maqomidan
- S) Rost maqomidan
- D) Buzruk maqomidan

Javoblar

1	S	13	A	25	S
2	D	14	D	26	D
3	S	15	S	27	B
4	D	16	S	28	S
5	B	17	B	29	D
6	B	18	S	30	S
7	S	19	A	31	A
8	A	20	A	32	A
9	B	21	D	33	A
10	D	22	B	34	B
11	B	23	B	35	D
12	B	24	A	36	S

GLOSSARIY

Allegro vivace	allegro vivache	jivo	tez, jonli
Presto	Presto	bistro	tez
Prestissimo	Prestissimo	ochen bistro	juda tez
Vivo	Vivo	jivo	jonli, tez
Vivace	Vivache	ochen jivo	o‘ta jonli, tez
Veloce	Veloche	skoro	tez
Allegro	Allegro	ojivlenno	tez, shitob ila
Allegro maestose	allegro mayestoza	skoro, velichestvenno	tez, tantanavor
Allegro con moto	allegro kon moto	skoro, s dvijeniyem	allegrodan tez, xarakat bilan
Allegro agitato	allegro adjitato	skoro, vzvolnovanno	tez, hayajonli
Allegro con brio	allegro kon brio	skoro, s jarom	tez, g‘ayrat bilan
Allegro con fuaco	allegro kon fuako	skoro, s ognem	tez, jo‘shqinlik bilan
Andante	Andante	ne spesha	shoshmay, osoyishta ijro qilinadigan sur’at
Andantino	Andantino	nemnogo skoreye chem andante	andantedan tezroq, o‘rtacha tezlikdagi sur’at
Allergo-moderato	allergo-moderato	umerenno skoro	o‘rtacha (xiylagina) tez
Allegretto	Allegretto	dovolno skoro, podvijno	xiyla tez, serharakatlik bilan
Allegro non troppo	allegro non troppo	ne slishkom skoro	shoshilmay, qoniqarli tezlikda
Commado	Kommado	udobno, spokoyno	tinch, osoyishta, bemalol
Moderato	Moderato	umerenno	o‘rtacha, mo‘tadil sur’at

Sostenuto	Sostenuto	sderjanno	vazminlik, bosiqlik bilan
Adagio	Adajio	medlenno	sekin, tinch, og‘ir
Adagio assai	adajio assay	vesma medlenno	juda sekin
Lento	Lento	medlenno	sokin, cho‘zib
Largo	Lyargo	shiroko	yayrab, keng
Larghetto	Lyargetto	nemnogo skoreye chem lyargo	lyargodan sal tezroq, vazmin sur’at
A tempo	a tempo (tempo-prima)	pervonachalniy temp	dastlabki sur’at
Allargande	Allyargando	rasshiryaya, zamedlyaya	yayrabroq, vazminlashtirib ijro etish
Ad libitum	ad libitum	po jelaniyu	istagan sur’atda, xohishga qarab
Animate	Animato	voodushevlenno, ojivlenno	shod-xurramlik bilan
Agitate	Adjitato	vozbujdenno, vzvolnovanno	hayajonlanib, to‘lqinlanib
All marcia	allya marchya	v duxe marsha	marsh ruhida
Appesienate	Appassyonato	otrastno	kuchli extiros bilan
Accelerando	Achchelerando	uskoryaya	sur’atni tobora tezlata borib
Cantabile	Kantabile	pevuche	yoqimli, xonish
Con dolore	kon dolore	s grustyu	qayg‘uli
Con spirito	kon spirito	s chustvom	ixlos bilan
Capriccioso	Kaprichchiozo	kaprizno	tantiqlik, nozu karashma bilan
Doloroso	Dolorozo	s bolyu, s toskoy	dardli, g‘amgin
Dolente	Dolente	grustno, jalobno	g‘amgin, mungli ovozda
Dolce	Dolche	nejno	mayin, muloyim
Eledante	Elegante	elegantno	orastalik, zebolik bilan

Energico	Energiko	energichno	g‘ayrat bilan, qat’iy
Espressive (eapr.)	Ekspressivo	virazitelno	ifodali, ma’nodor qilib
Grandioso	Grandiozo	velichestvenno	ulug‘vor, tantanavor
Listesse tempo	listesso tempo	totje temp	o‘sha sur’at
Marcialo	Marchalo	legko	yengil
Marsiale	mars’ale	voinstvenno	jangari, larzakor
Mesto	Mesto	pechalno	mayus (g‘amgin)
Marcato	Markato	podcherkivaya	ta’kidlab, urg‘u berib
Meno mosso	meno mosso	meneye podvijno	bir oz bo‘shashib
Piu mosso	pyu mosso	boleye podvijno	xarakatchanroq (sur’atning tezlashishi)
Pesante	Pezante	tyajelo, gruzno	vazmin, salmoqli
Poko a poko	poko a poko	malo po malo	asta-sekin
Rallentando (rall.)	Rallentando	zamedlyaya	sekinlata borish
Risolute (risol.)	Rizolyuto	reshitelno	dadil
Ritenute (rit.)	Ritenuto	zamedlyaya, sderjivaya	sekinlata borish
Smorzande	Smorsando	Zamedleniye, osobleniye	tovushni pasaytira borish, ijroni sekinlatish
Sonore	Sonore	evuchno	yangroq, jarangdor
Scherzando	Skersando	shutlivo	hazilomuz
Scherzoso	Skersozo	shutlivo	hazilomuz, askiyatomiz
Tempestoso	Tempestozo	burno	suronli, jo‘shib
Tempo rubato	tempo rubato	svobodniy temp	erkin sur’at
Tenebroso	Tenebrozo	mrachno,	dardli, sirli

		tainsivenno	ravishda
Tenero	Tenero	nejno	muloyim

pp – pianissimo (pianissimo) – juda past;

p – piano (piano) – past;

mp – mezzo piano (metsso piano) – o‘rtacha past, pianoga nisbatan biroz kuchliroq;

mf – mezzo forte (metsso forte) – o‘rtacha kuchli, metso pianoga nisbatan biroz kuchliroq;

f – forte (forte) – kuchli;

ff – fortissimo (fortissimo) – juda kuchli;

cresc., crescendo (kreshendo) yoki –  (chizma shakli) belgisi asta-sekin tovushni kuchaytirib borishni ko‘rsatadi.

dim., diminuendo (diminuendo) yoki  (chizma shakli) belgisi – tovushni asta-sekin pasaytirib borishni ko‘rsatadi.

ppp (piano-pianissimo yoki pianississimo) – judayam past;

fff (forte-fortissimo yoki fortississimo) – judayam kuchli;

sf – sforzando (sforsando) belgisi biror-bir nota yokiakkordni keskin zarb bilan ajratib ijro etilishini ko‘rsatadi.

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

**O'ZBEKISTON RESPUBLIKASI
MADANIYAT VAZIRLIGI**

**O'ZBEKISTON DAVLAT
SAN'AT VA MADANIYAT INSTITUTI**

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03.10.2019 yilda bosishga ruxsat etildi. Bichimi 60 x 84 $\frac{1}{8}$.

Times New Roman garniturası. Shartli b.t. 8,5.

Adadi 50 nusxa.

“Fan va ta'lif poligraf” MChJ bosmahonasida chop e'tildi.

Toshkent shahar, Do'rmon yo'li ko'chasi, 24-uy.