

**O‘ZBEKISTON RESPUBLIKASI OLIY TA’LIM, FAN VA
INNOVATSIYALAR VAZIRLIGI**

O‘ZBEKISTON RESPUBLIKASI MADANIYAT VAZIRLIGI

O‘ZBEKISTON DAVLAT KONSERVATORIYASI

DILNOZ KAMILOVA

CHOLG’ULASHTIRISH

(O‘zbek xalq cholg’ulari orkestri)

60211500 - “Cholg’u ijrochiligi (xalq cholg’ulari)”

*OTM bakalavriat ta’lim yo’nalishi uchun
o’quvqo’llanma*

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Ushbu qo'llanma O'zbekiston Respublikasi Madaniyat vazirligi, O'zbekiston davlat konservatoriyasining ilmiy kengashi tomonidan nashirga tavsiya etilgan.

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Mazkur o'quv qo'llanma OTMsida 60211500 - "Cholg'u ijrochiligi (o'zbek xalq cholg'ulari orkestri)" bakalavriat ta'lim yo'nalishi bo'yicha tahsil oluvchi talabalar uchun mo'ljallangan bo'lib, shuy o'nalishning o'quv dasturi asosida tuzilgan.

"Cholg'ushunoslik" fanidan egallangan nazariy bilimlarni qo'llash asnosida musiqiy asarlarni turli cholg'ugu ruhlari, hamda to'liq orkestr uchun cholg'ulashtirish bo'yicha amaliy ko'nikmalarni egallashga qaratilgan.

Данное учебное пособие предназначено для студентов обучающихся в вузах по направлению 60211500 - "Инструментальное исполнительство (оркестр узбекских народных инструментов)" бакалавриата и создано на основе учебного плана данного направления.

Оно направлено на приобретение практических навыков инструментовки музыкальных произведений для различных инструментальных групп и полного оркестра с применением теоретических знаний, полученных по предмету «Инструментоведение».

This textbook is intended for students studying at the State Conservatory of Uzbekistan in the direction 60211500 - "Instrumental performance (orchestra of uzbek folk instruments)" of the bachelor's degree and was created on the basis of the curriculum of this direction.

It is aimed at acquiring practical skills in instrumentation of musical works for various instrumental groups and a full orchestra using the theoretical knowledge gained in the subject of "Instrumentation".

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KIRISH

Cholg'ulashtirish fani talabalarga soha ko'nikmalarini o'rgatishda muhim o'rin tutadi. Ushbu fan Cholg'ushunoslik, Partitura o'qish, Dirijyorlik fanlari bilan uzviy bog'liq bo'lib, fanlardan tashkil topgan turkumga oid zaruriy bilimlarni yanada mukammal o'zlashtirishga qaratilgan.

Cholg'ulashtirish fanini o'zlashtirish chog'ida talabalardan cholg'ularning sozlanishi, diapazoni, texnik va badiiy imkoniyatlari, tembri va tuzilishi, ijro uslublari haqida tushunchalarga ega bo'lish talab etiladi.

Fanni o'zlashtirishdan kelib chiqadigan vazifalar-talabalar turli orkestr guruhlar uchun cholg'ulashtirish mashqlarini bajara olishlari, yakkaxon yoki yakkanavozlar va orkestr uchun cholg'ulashtirish ko'nikmalariga ega bo'lish, ma'lum bir orkestr uchun tugallangan asar partiturasini yarata olishi, orkestr uchun yozilgan o'zbek va horij kompozitorlari qalamiga mansub sara asarlarning partituralarini tahlil qila bilishi zarur.

Cholg'ulashtirish jarayoni asarning badiiy ifodaviyligiga turlicha natija berishi mumkin va bu tabiiy holdir. Har bir musiqachi u yoki bu musiqiy asarni turlicha qabul qiladi va anglaydi. Shunga ko'ra, muayyan bir asarni turli ko'rinishlarda cholg'ulashtirish mumkin. Bu ijodkor tasavvurining kengligi, ichki eshitish qobiliyatining boyligi va albatta bilim doirasi, musiqiy tasavvuriga bog'liqdir.

Cholg'ulashtirish fanining ahamiyati juda katta. Negaki, asarni cholg'ulashtirish orqaligina kompozitorning asl g'oyasini haqqoniy yetkazib berish imkoniyati mavjud. Shuning uchun talaba nafaqat partitura qanday yangrashini eshita olishi, balki shu taqlid yangrashga erishish yo'llarini ham bilish kerak. Buning uchun turli orkestrlar ijrosidagi asarlarni muntazam tinglash talab etiladiki, bu o'z o'rnida, cholg'ularning alohida tembrini va ularning biri kuvi natijasida hosil bo'ladigan ohangdoshlikni to'g'ri tasavvur qilish ko'nikmasini beradi.

Cholg'ulashtirish jarayonida asarning mukammal yangrashiga erishibgina qolmay, balki tuzilgan musiqiy matoning cholg'uchilar uchun qulay bo'lishi kerakligini ham yodda tutish zarur.

* * *

Har bir cholg'u va cholg'u guruhlar yorqin rang-barang bo'yoqlarga ega. Cholg'ularning o'zaro birikib yangrashini turli temblarni yuzaga keltiradi. Bu juda qiziqjar ayondir. Misol uchun, agar kuyni cholg'ulashtirayotganda melodiya, garmoniya fon, pedal tovushlarni barchasini bir cholg'u guruhiga bersak, tabiiyki, musiqaning umumiy yangrashini soddalashadi. Negaki, cholg'ularning birgina guruhiga murojaat etadigan bo'lsak, uning tarkibiga kiruvchi sozlar o'rtasidagi

tembrlarning bir-biriga o'xshashi hisobiga nisbatan sodda yangrashiga guvoh bo'lamiz. Shuning uchun ijod korish ustida kengroq fikrlashi joiz.

Cholg'ulashtirish jarayoni qaysidir ma'noda kompozitorning ijodkorlik vazifasiga yaqinlashadi. Chunki fortepiano uchun yozilgan asarni katta orkestr jamoasi uchun cholg'ulashtirish ijodkorga juda katta ma'suliyat yuklaydi. Bu jarayonda avval asar g'oyasini, badiiy obrazini, garmoniyasini, metr-ritmini, fakturasini o'rganib chiqish kerak. So'ngpa rtituraning umumiy rejasini, shaklini, avj nuqtasini, frazirovkalarini tuzib chiqish zarur bo'ladi. Partiturani boshidanto'g'rituzish, musiqiy ifoda vositalariga oid barcha belgilarni aniq ko'rsatish muhim hisoblanadi. Ularni quyidagicha tizimlarshtirish mumkin:

1. Partitura umumiy qavs bilan, alohida cholg'u guruxlari esa alohida qo'shimcha qavslar ostida birlashtiriladi.
2. Har bir nota qatori boshida cholg'uning to'liq nomi ko'rsatiladi.
3. Yakkaxon partiyasi torli-kamonli cholg'ular guruhidan yuqoriqa torda yoziladi.
4. Dinamika belgilari har bir partiya uchun alohida ko'rsatiladi.
5. Har bir cholg'u uchun yoziladigan shtrixlar aniq va to'g'ri yozilishi kerak.
6. Asar davomida tsifralar qo'yish joiz.

O'zbek xalq cholg'ulari orkestri

The musical score is arranged in a system with multiple staves. The instruments and parts are listed on the left side of the score:

- Nay I, II
- Surnay I, II
- Qo'shnay I, II
- Chang I
- Chang II
- Rubob prima
- Qashqar rubob
- Afg'on rubob
- Dutor alt
- Dutor bass
- Dutor kontrabass
- Doyra
- Safoil yoki boshqa urma zarb.
- Nog'ora
- Solo
- G'ijjak 1
- G'ijjak 2
- G'ijjak alt
- G'ijjak bass
- G'ijjak kontrabass

The score is written in 2/4 time. The key signature is one flat (B-flat). The tempo is marked "Andante". The score is divided into three measures. The first measure contains the main melody for the Nay, Surnay, and Qo'shnay instruments, with the Chang instruments playing a chromatic accompaniment. The second and third measures feature a more complex arrangement with the Rubob, Qashqar rubob, and Afg'on rubob instruments, along with the Dutor instruments and the Solo part. The G'ijjak instruments provide a rhythmic accompaniment throughout the piece.

O'zbek xalq cholg'ulari orkestrining cholg'u guruhlarining tuzilishi:

1. Puflamacholg'ularguruhi:

Kichik nay
Naylar
Surnaylar (goboy)
Qo'sh naylar

2. Torli-urmacholg'ularguruhi:

Changlar
Qonun

3. Torli-chertma (mizrobli) cholg'ularguruhi:

Prima ruboblar
Qashqar ruboblar
Afg'on ruboblar
Dutor primalar
Dutor altlar
Dutor baslar
Dutor kontrabaslar

4. Zarblicholg'ularguruhi:

Litavralar
Doyra
Nog'ora
Qayroq
Safoil
Kichik baraban
Katta baraban
Zil (tarelkalar) va boshqalar

5. Torli-kamonlicholg'ularguruhi:

G'ijjaklar I va II
G'ijjak-altlar
G'ijjak baslar
G'ijjak kontrabaslar

O'zbek xalq cholg'u orkestrining «Damli (puflama) cholg'ular guruhi» tarkibi:

Kichiknay (nay pikkolo)

Sozlanishi – Diatonik tovush qatorga ega.

Diapazoni bo'yicha yozilishi- «Re» birinchi oktavadan – «Sol» uchinchi oktavagacha. Bir oktava yuqoriga transpozitsiya qilinadi.

Nay

Sozlanishi - Diatonik tovush qatorga ega.

Diapazoni bo'yicha yozilishi - «Lya» birinchi oktavadan – «Re» to'rtinchi oktavagacha.

Surnay

Sozlanishi - Diatonik tovush qatorga ega.

Diapazoni bo'yicha yozilishi - «Re» birinchi oktavadan – «Re» uchinchi oktavagacha.

Qo'shnay

Sozlanishi - Diatonik tovush qatorga ega.

Diapazoni yozilishi bo'yicha - «Re» birinchi oktavadan – «Sol» ikkinchi oktavagacha.

O'zbek xalq cholg'u orkestrining «Torli-urma cholg'ular (changlar) guruhi» tarkibi:

Chang

Sozlanishi – Yarim tondan temperatsiya bo'yicha sozlanadi.

Diapazoni bo'yicha yozilishi- «Sol» kichik oktavadan – «Fadiez» uchinchi oktavagacha.

Qonun

Sozlanishi – Yarim tondan temperatsiya bo'yicha sozlanadi.

Diapazoni bo'yicha yozilishi- «Fa» kichik oktavadan – «Mi» uchinchi oktavagacha:

O'zbek xalq cholg'u orkestrining «Torli-chertma (mizrobli) cholg'ular guruxi» tarkibi:

Rubob - prima

Sozlanishi - 1-tor«Mi» ikkinchi oktava;

2-tor «Lya» birinchi oktava;

3-tor «Re» birinchi oktava;

4-tor «Sol» kichik oktava.

Diapazoni bo'yicha yozilishi- «Sol» kichik oktavadan – «Mi» to'rtinchi oktavagacha.

Qashqar rubobi

Sozlanishi - 1-va 2- qo'shtorlar - «Lya» birinchi oktava; 3- va 4- qo'shtorlar «Mi» birinchi oktava; 5-tor «Si» yoki «Lya» kichik oktava.

Diapazoni bo'yicha yozilishi- «Si» yoki «Lya» kichik oktavadan – «Lya» uchinchi oktavagacha. Yozilganiga nisbatan bir oktava past eshitiladi.

Afg'on rubobi

Sozlanishi -1-va 2- qo'shtorlar- «Lya» birinchi oktava; 3- va 4- qo'shtorlar «Mi» birinchi oktava; 5-tor «Si» yoki «Lya» kichik oktava.

Diapazoni bo'yicha yozilishi- «Si» yoki «Lya» kichik oktavadan – «Lya» uchinchi oktavagacha. Yozilganiga nisbatan bir oktava past eshitiladi.

Dutor prima

Sozlanishi -1-tor «Mi» birinchi oktava; 2-tor «Lya» birinchi oktava.

Diapazoni bo'yicha yozilishi «Mi» birinchi oktavadan – «Lya» uchinchi oktavagacha. Yozilishiga nisbatan bir oktava baland eshitiladi.

Dutor sekunda

Sozlanishi -1-tor «Lya» kichik oktava; 2-tor «Re» kichik oktava.

Diapazoni bo'yicha yozilishi «Lya» kichik oktavadan – «Re» ikkinchi oktavagacha.

Dutor alt

Sozlanishi -1-tor «Lya» kichik oktava; 2-tor «Mi» kichik oktava.

Diapazoni bo'yicha yozilishi «Mi» kichik oktavadan – «Lya» ikkinchi oktavagacha. Yozilishiga nisbatan bir oktava past eshitiladi.

Dutor tenor

Sozlanishi -1-tor «Re» kichik oktava; 2-tor «Lya» katta oktava.

Diapazoni bo'yicha yozilishi «Lya» katta oktavadan – «Re» ikkinchi oktavagacha. Yozilishiga nisbatan bir oktava past eshitiladi.

Dutor bas

Sozlanishi -1-tor «Lya» kichik oktava;

2-tor «Re» kichik oktava;

3-tor «Sol» katta oktava;

4-tor «Do» katta oktava.

Diapazonibo'yichayozilishi- «Do» katta oktavadan – «Lya» ikkinchi oktavagacha.

Dutor kontrabas

Sozlanishi -1-tor «Sol» kichik oktava;

2-tor «Re» kichik oktava;

3-tor «Lya» katta oktava;

4-tor«Mi» katta oktava.

Diapazoni bo'yicha yozilishi- «Mi» katta oktavadan – «Sol» birinchi oktavagacha.

O'zbek xalq cholg'u orkestrining «Zarbli cholg'ular guruxi» tarkibi

Litavralar

Sozlanishi -Cholg'uning o'lchamiga qarab sozlanadi, zamonaviy cholg'ularda tepki bilan soz o'zgartiriladi.

Diapazoni yozilishi bo'yicha - «Mi» katta oktavadan – «Sol» kichik oktavagacha.

Doyra

Sozlanishi -Sozlanmaydi, me'yorida tortilgan teri qizdiriladi, umumiy partiturada bir chiziqda «bum-bak» usul shaklida yuqoridan yoki pastdan yoziladi. Yakkanaovozlik asarlarida o'z yozuv nota grafikasiga ega.

Nog'ora, Safoyil, Qayroq, Kichik baraban, Katta baraban, Zil (tarelkalar) sozlanmaydi, bir chiziqda ritmik usul shaklida yoziladi.

*Shuningdek, boshqa xalqlarga mansub turli cholg'ular – ksilofon, kastanyeta, qo'ng'iroqchalar, vibrafon, qo'ng'iroq, buben, jarangli uch burchak hamork estrda ishlatilishi mumkin.

O'zbek xalq cholg'u orkestrining «Torli-kamonli cholg'ular guruxi» tarkibi

G'ijjaklar

Sozlanishi -1-tor «Mi» ikkinchi oktava;

2-tor «Lya» birinchi oktava;

3-tor «Re» birinchi oktava;

4-tor «Sol» kichik oktava.

Diapazoni bo'yicha yozilishi- «Sol» kichik oktavadan – «Lya» to'rtinchi oktavagacha

G'ijjak-altlar

Sozlanishi -1-tor «Lya» birinchi oktava;

2-tor «Re» birinchi oktava;

3-tor «Sol» kichik oktava;

4-tor «Do» kichik oktava.

Diapazoni bo'yicha yozilishi «Do» kichik oktavadan – «Lya» uchinchi oktavagacha

G'ijjak baslar

Sozlanishi -1-tor «Lya» kichik oktava;

2-tor «Re» kichik oktava;

3-tor «Sol» katta oktava;

4-tor «Do» katta oktava.

Diapazoni bo'yicha yozilishi- «Do» katta oktavadan – «Re» uchinchi oktavagacha.

G'ijjak kontrabaslar

Sozlanishi -1-tor «Sol» kichik oktava;

2-tor «Re» kichik oktava;

3-tor «Lya» katta oktava;

4-tor «Mi» katta oktava.

Diapazoni bo'yicha yozilishi- «Mi» katta oktavadan – «Lya» ikkinchi oktavagacha.

Transpozitsiya yoki qilinmasligi – Yozilganidan bir oktava past eshitiladi

TRANSPOZITSIYAQILINUVCHICHOLG'ULAR

Cholg'uning nomi	O'zining yangrashiga nisbatan transport qilinishi
Kichik nay	Bir oktava yuqorida eshitiladi
Qashqar rubobi	Bir oktava past eshitiladi
Afg'on rubobi	Bir oktava past eshitiladi
Dutor alt	Bir oktava past eshitiladi
Dutor kontrabas	Bir oktava past eshitiladi
G'ijjak kontrabas	Bir oktava past eshitiladi

* * *

Qo'llanmada O'zbekiston kompozitorlarining fortepiano uchun yaratgan kichik hajmdagi asarlari tanlab olingan va cholg'ulashtirilgan. Jumladan, Oydin Abdullaevaning “Noktyurn”, “Yumoreska”, Dilnoz Zakirovaning “Sonatina”, Xurshida Xasanovaning “Tantana”, Jaxongir Shukurning “Shodiyona” asarlari turli

cholg'u guruhlari uchun cholg'ulashtirilgan bo'lib, talabalarga misol sifatida keltirilgan.

Yuqorida nomlari keltirilgan asarlarni cholg'u guruhlariga moslashtirish chog'ida har bir cholg'u guruhining o'ziga xos xususiyatiga amal qilish muhim hisoblanadi. Ammo bu yo'sinda cholg'ulashtirilgan misollar o'zining yagona ko'rinishida qolishi kerak degan xulosadan yiroqmiz.

Mashhur rus kompozitori N.Rimskiy-Korsakov "Cholg'ulashtirish- bu ijod" deb aytgan edi. Shunda ekan, har bir ijodkor asarni turlicha cholg'ulashtirishi, unga yangiliklar kiritishi mumkin.

Shu bois, har bir musiqiy parchani cholg'ulashtirganda musiqiy misollarning cholg'ulashtirish printsiplari o'rtasida o'ziga xos farq paydo bo'ladi.

Bunda har bir musiqiy parchani quyidagi tartibda cholg'ulashtiramiz:

- Torli-kamonli cholg'ular guruhi;
- Mizrobli cholg'ular guruhi;
- Damli va torli-kamonli cholg'ular guruhi;
- To'liq orkestr partiturasini.

Cholg'ulashtirishning har bir misolidan so'ng unga izoh berib o'tiladi va cholg'ulashtirish printsiplarining asoslari tushuntiriladi.

Quyida kompozitor Oydin Abdullaevaning fortepiano uchun "Noktyurn" nomli asaridan olingan parcha e'tiboringizga havola etilmoqda:

№1 Noktyurn

O. Abdullayeva

Andantino

p

6

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Ushbu asarni xalq cholg'u orkestrining torli-kamonli cholg'ular guruhi uchun moslashtiramiz:

№2 Noktyurn

O. Abdullayeva

Andantino

p

mp

p

mp

p

mp

mp

mp

6

11

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Ko'rib turganingizdek, fortepiano uchun yozilgan asarning musiqiy matosi tarkibiga kiruvchi barcha elementlar torli-kamonli cholg'ular guruhi partiturasiga ko'chirildi.

Bunda musiqiy matoning asosiy poydevori bo'lgan bas qatlamiga e'tibor bering. Fortepiano partiyasining chap qo'lida o'z ifodasini topgan hamda bas kalitida ifodalangan mato butunlay g'ijjak-bas va g'ijjak-alt partiyasiga ko'chirilgan. Fortepianoning chap qo'lida aks etgan figuratsiyaning ovoz amplitudasi keng bo'lgani bois, uning g'ijjak-bas va g'ijjak-alt partiyalari o'rtasida taqsimlanishi maqsadga muvofiq deb topildi. Shuning uchun, ijro vaqtida ikkala partiyaning o'zaro uyg'unligiga erishish katta ahamiyat kasb etadi.

Bas qatlamining mustahkamligi va orkestrda obertonlarning ishlab turishini ta'minlash maqsadida g'ijjak-kontrabas partiyasiga asosiy bas berilgan. Bu bilan, orkestr tafakkuriga xos bo'lgan fundament qatlami mustahkamlanadi.

Asarning melodiya birinchi va ikkinchi g'ijjaklar partiyalari o'rtasida muloqot shaklida taqsimlangan. Ya'ni, kuy avvaliga birinchi g'ijjaklar partiyasida boshlanib, ikkinchi g'ijjak partiyasida davom etadi, so'ngra ushbu kuy oktava unisonligida ikkala g'ijjak partiyasida o'z ifodasini topadi.

Asarning 2-4 taktlarida fortepianonig o'ng qo'lida aks etgan melodik bezak birinchi va ikkinchi g'ijjaklarga bo'lib berildi.

Torli-kamonli cholg'ular guruhining umumiy imkoniyatlarini hisobga olgan holda, fortepianoga xos tafakkur yordamida tuzilgan musiqiy mato torli cholg'ular ijrosida ham mukammal yangraydi.

Endigi navbatda yuqorida keltirilgan asarni mezrobli cholg'ular guruhi uchun moslashtiramiz:

№3 Noktyurn

O. Abdullayeva

Andantino

Score for the first system of "№3 Noktyurn" by O. Abdullayeva, marked Andantino. The score is in 3/4 time and B-flat major. The instruments are R. prima, Q. rubob, Avg. rubob, Dutor alt, Dutor bass, and Dutor c.b. The dynamics are *p* (piano) and *mp* (mezzo-piano).

The first system consists of six staves. The R. prima and Q. rubob parts have a melodic line starting in the second measure with a piano (*p*) dynamic, moving to mezzo-piano (*mp*) by the fifth measure. The Avg. rubob and Dutor alt parts are silent until the fifth measure, where they play a sustained chord at mezzo-piano (*mp*). The Dutor bass part has a continuous eighth-note pattern starting in the first measure at piano (*p*), moving to mezzo-piano (*mp*) in the fifth measure. The Dutor c.b. part plays a sustained bass note at piano (*p*) in the first measure, moving to mezzo-piano (*mp*) in the fifth measure.

Score for the second system of "№3 Noktyurn" by O. Abdullayeva, marked Andantino. The score is in 3/4 time and B-flat major. The instruments are R. prima, Q. rubob, Avg. rubob, Dutor alt, Dutor bass, and Dutor c.b. The dynamics are *p* (piano) and *mp* (mezzo-piano).

The second system continues the piece. The R. prima and Q. rubob parts continue their melodic lines. The Avg. rubob and Dutor alt parts continue with their sustained chords. The Dutor bass part continues its eighth-note pattern. The Dutor c.b. part continues with its sustained bass note. The dynamics remain consistent with the first system.

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Mizrobli cholg'ular o'ziga xos ovoz tembriga va ijro uslubiga ega. Cholg'ulashtirish jarayonida albatta bunga e'tibor berish kerak. Masalan, agar kuyda yarimtalik yoki butun cho'zimdagi notalar yozilgan bo'lsa, u holda mizrobli cholg'ular ushbu notalarni tremolo yo'li bilan ijro etadi.

Asarda chap qo'lda ifodalangan jo'rlik dutor bas va dutor kontrabas partiyalari o'rtasida taqsimlangan. Ya'ni, jo'rlikning kuchli hissasi dutor kontrabasda boshlanib, uning davomi dutor bas partiyasida davom etadi.

Asarning ikkinchi taktida fortepianoning o'ng qo'lida aks etgan forshlagli bezaklar prima cholg'usida o'ziga xos noqulaylik tug'dirishi sababli ushbu forshlaglardan voz kechish tavsiya etiladi. Shu bois, prima rubobining partiyasidagi oktava forshlagi qo'llanilmaydi. Bunda prima hamda qashqar rubobi torlarining tabiiy jarangi bilan kifoyalanish maqsadga muvofiqdir.

Asarning orkestr matosini yanada mukammal qilib tuzish maqsadida uni garmonik jihatdan to'ldirish zarur bo'ladi. Buning uchun dutor alt partiyasiga garmonik funktsiya yuklanadi. Bunda dutor alt cholg'usi asarga pedal vazifasini bajaruvchi kvarta-kvintadan iborat garmonik matoni hosil qiladi. Bu holat cholg'ulashtirishda pedalizatsiya deyiladi.

Odatda, pedalizatsiyadan orkestrlashtirishda unumli foydalaniladi. Fortepianoda pedaldan foydalanish musiqiy matoga qanchalik to'laqonlilik baxsh etsa, orkestr pedalizatsiyasi ham shunday ta'sir ko'rsatadi. Ammo bunda o'zgacha vositalar qo'llaniladi. Ya'ni, cholg'uning ijro ko'lamiga oid bo'lgan ohangdosh intervallarni ifodalash usulidan foydalaniladi. Asarning gorizontal garmonik yo'li vertikal qilib tuziladi va dutor alt partiyasiga topshiriladi. Ushbu pedalizatsiya usuli asosiy kuy yo'llari jarangdorligining yaxlitligiga halaqit bermasligi kerak.

Asarning kuy yo'li esa rubob prima va qashqar rubob partiyasiga yuklatiladi.

Keyingibo'limda asardamliivatorli-cholg'uguruhlar uchun cholg'ulashtirilgan.

Damli cholg'ularning har biri o'zgacha tembrga ega. Nay baxmalsimon tembrli, keng va kuychan diapazonga ega bo'lgan cholg'u hisoblanadi. Undan farqli o'laroq, qo'shnay cholg'usi anchagina jarangdor bo'lib, bir yarim oktava oralig'ida joylashadigan diapazonga ega. Shuningdek, damli cholg'ular gurug'ida surnay ham bor. Biroq surnayning ovozi juda yorqin bo'lgani bois uning o'rniga goboy cholg'usidan foydalanamiz.

№4 Noktyurn

O. Abdullayeva

Andantino

Nay I
II
Surnay
Qo'shnay
G'ijjak I
G'ijjak II
G'ijjak alt
G'ijjak bass
G'ijjak c.b.

The first system of the musical score is for measures 1 through 5. It features seven staves. The top three staves are for woodwinds: *Nay I* and *II* (treble clef, 3/4 time) and *Surnay* (treble clef, 3/4 time). The bottom four staves are for strings: *Qo'shnay* (treble clef, 3/4 time), *G'ijjak I* (treble clef, 3/4 time), *G'ijjak II* (treble clef, 3/4 time), *G'ijjak alt* (alto clef, 3/4 time), *G'ijjak bass* (bass clef, 3/4 time), and *G'ijjak c.b.* (bass clef, 3/4 time). The key signature has one flat (B-flat). Dynamics include *p* (piano) and *mp* (mezzo-piano). The *G'ijjak bass* staff has a melodic line starting in measure 1, while the others are mostly rests.

6

The second system of the musical score is for measures 6 through 10. It continues the same instrumentation as the first system. The *G'ijjak bass* staff continues its melodic line. The *G'ijjak alt* staff has a melodic line starting in measure 6. The *G'ijjak c.b.* staff has a melodic line starting in measure 6. The *G'ijjak I* and *G'ijjak II* staves have rests. The *Nay I* and *II* staves have rests. The *Surnay* staff has rests. The *Qo'shnay* staff has rests. The key signature remains one flat (B-flat). Dynamics include *p* (piano) and *mp* (mezzo-piano).

11

11

16

16

Damli va torli-kamonli cholg'u guruhlarining o'zaro qo'shilishi asarning yangrashiga yanada mukammallik baxsh etadi. Asarning quyi registrida joylashgan musiqiy qatlam doimgidek g'ijjak kontrabaslarga berilib, asosiy mavzusi esa g'ijjak va nay cholg'ulariga yuklatiladi. 13-16 taktlarda kuy yo'liga qo'shnay va surnaylar ham kelib qo'shiladi. Kuy yo'li tembr jihatidan yanada rang-barang bo'lib yangraydi. Bu cholg'ularning bir-biriga nisbatan mutanosib jaranglashini eshitish mumkin.

17-taktdan boshlab kuy yo'lini nay va g'ijjaklar davom ettiradi.

Orkestr cholg'ulari ijrosidagi unison partiyalarni hosil qilish talabaning ijodkorlik tasavvuri va musiqiy didiga havola etiladi.

Quyidagi musiqiy parcha o'zbek xalq cholg'ulari orkestri uchun cholg'ulashtirilgan.

Xalq cholg'ulari orkestriga cholg'ulashtirish jarayonida cholg'ularning o'zaro mutanosibligi, tembr xususiyatlari, registr, ohang ko'lami kabi vositalarni hisobga olgan holda asarni turli ko'rinishlarda cholg'ulashtirish mumkin. Bu juda qiziqarli jarayon.

Shunday ko'rinishlardan biri quyidagicha:

№5 Noktyurn

O. Abdullayeva

Andantino

The first system of the musical score includes the following parts and staves:

- Nay I II**: Two staves, both with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. They contain whole rests for all four measures.
- Surnay**: One staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains whole rests for all four measures.
- Qoshnay**: One staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains whole rests for all four measures.
- Chang I**: One staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains whole rests for the first two measures, followed by eighth-note patterns in the last two measures.
- Chang II**: One staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains whole rests for the first two measures, followed by eighth-note patterns in the last two measures.
- R. prima**: One staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains whole rests for the first three measures and a quarter rest in the fourth.
- Q. rubob**: One staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains whole rests for the first three measures and a quarter rest in the fourth.
- Afg'. rubob**: One staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains whole rests for all four measures.
- Dutor alt**: One staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains whole rests for the first three measures and a quarter rest in the fourth.
- Dutor bass**: One staff with a bass clef, a key signature of one flat, and a 3/4 time signature. It begins with a quarter rest, followed by eighth-note patterns.
- Dutor c.b.**: One staff with a bass clef, a key signature of one flat, and a 3/4 time signature. It contains whole rests for the first two measures, a half note in the third, and a whole note in the fourth.

Dynamic markings include *p* (piano) under the Chang I and II staves in the second measure, and under the Dutor bass and Dutor c.b. staves in the first measure. The tempo marking **Andantino** appears below the Dutor c.b. staff.

[illegible]

9

This musical score page contains measures 9 through 12 of a piece. The notation is organized into two systems, each with a grand staff (treble and bass clefs) and a separate staff for a third instrument, likely a cello or double bass. The key signature has one flat (B-flat). Measure 9 features a melodic line in the upper treble staff and a bass line in the lower bass staff. Measure 10 continues the melodic development with some chromatic movement. Measure 11 shows a more active bass line with eighth notes. Measure 12 concludes the system with a sustained chord in the upper treble and a final bass note. The notation includes various musical symbols such as notes, rests, beams, and slurs.

This musical score consists of two systems, each containing four measures. The key signature is B-flat major (two flats). The first system includes a vocal line and two piano accompaniment staves. The vocal line features a melodic line with eighth and quarter notes, while the piano accompaniment provides harmonic support with chords and moving lines. The second system continues the musical material, with the vocal line featuring a melodic line and the piano accompaniment providing harmonic support. The score is written for a vocal part and two piano accompaniment parts.

17

This musical score block contains measures 17 through 20. It is divided into two systems. The first system (measures 17-18) features a piano part with two staves (treble and bass clef) and an organ part with two staves (treble and bass clef). The piano part has a melody in the right hand and a bass line in the left hand. The organ part has a treble staff with chords and a bass staff with a bass line. The second system (measures 19-20) features a piano part with two staves and an organ part with two staves. The piano part continues the melody and bass line. The organ part has a treble staff with chords and a bass staff with a bass line. The score is written in G major (one sharp) and 4/4 time. The piano part is marked with a piano (p) dynamic. The organ part is marked with a piano (p) dynamic. The score ends with a double bar line and repeat dots.

Musiqaning asosiy elementlari – kuy, garmoniya va ritm ekanini hisobga olgan holda, cholg'ulashtirish usulini tahlil qilamiz:

- **Kuy yo'li**– musiqiy matoning yuqori registrda joylashgani bois, damli cholg'ular, prima rubobi va qashqar rubobi, g'ijjak partiyalariga yuklatilgan. Ushbu cholg'ularning melodik xususiyati yorqin bo'lgani uchun ham ular kuychanlik vazifasini bekamu ko'st ado etadi. Shu bilan birga, kuy yo'li ushbu cholg'ularning ohang ko'lamiga mos keladi;

- **Garmonik yo'l** – asosan afg'on rubobi, dutoral t va ikkinchi g'ijjak partiyalarida o'z ifodasini topmoqda. Garmonik vositalar ushbu cholg'u partiyalariga intervallar ko'rinishida berilgan. Ushbu intervallar akkord tarkibiga kiruvchi tovushlardan tarkib topib, o'zaro garmonik uyg'unlik kasb etadi.

Shu bilan birga, partiturada changlar va g'ijjak-altlar gorizontal holda ko'rinadigan garmonik figuratsiya matosini tashkil etmoqda. Agar ushbu gorizontal matoni vertikal qilib yig'adigan bo'lsak, unda muayyan garmoniya vujudga keladi. Shu bois ham, garmonik yo'lni ushbu cholg'ular partiyasida davom etgan, deyish mumkin.

- **Ritmik yo'l** – changlar, g'ijjak alt va g'ijjak bas partiyalariga yuklatildi.

Yuqorida cholg'ulashtirilib, tahlil etilgan asar ushbu ko'rinishda e'tiboringizga havola etildi. Asarga yanada ijodkorona yondashish istagi bo'lgan talabalar asarning mazmuniga qarab, unga boshqa ko'rish berishi ham mumkin. Masalan, kuy yo'li hamisha ham yuqori registrda aks etavermasligi o'zingizga hamma'lum. Misol uchun, kuy yo'lini dutor bas va g'ijjak baslar ham yuksak mahorat bilan ijro etishi mumkin. Bu hol asar mazmuniga yanada teranlik bag'ishlaydi. U holda garmonik va ritmik vazifalarning joyi o'zgaradi. Buning ustida fikr-mulohaza yuritib ko'rishingizni maslahat beramiz.

Keyingi navbatda kompozitor Dilnoz Zakirovaning fortepiano uchun yozgan "Sonatina" asarini tahlil etamiz.

№6 Sonatina

D.Zakirova

Allegro

Measures 1-3 of the sonatina. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 1 starts with a forte (*f*) dynamic and a *secco* marking. The right hand plays a series of eighth notes, while the left hand plays a bass line with eighth notes and rests. Pedal points are indicated at the end of measures 1 and 3.

Measures 4-5 of the sonatina. Measure 4 continues the eighth-note pattern in the right hand. Measure 5 features a rapid sixteenth-note run in the right hand, while the left hand plays a simple bass line. A pedal point is indicated at the end of measure 5.

Measures 6-7 of the sonatina. Measure 6 continues the eighth-note pattern in the right hand. Measure 7 features a more complex bass line in the left hand with eighth notes and rests. Pedal points are indicated at the end of measures 6 and 7.

Measures 8-9 of the sonatina. Measure 8 begins with a *dim.* (diminuendo) marking over a sixteenth-note run in the right hand. Measure 9 features a *cresc.* (crescendo) marking over a sixteenth-note run in the right hand. Pedal points are indicated at the end of measures 8 and 9.

Measures 10-11 of the sonatina. Measure 10 starts with a forte (*f*) dynamic and a *secco* marking. The right hand plays a series of eighth notes, while the left hand plays a bass line with eighth notes and rests. Measure 11 continues the eighth-note pattern in the right hand. A pedal point is indicated at the end of measure 11.



Asar tez sur'atda yozilgan bo'lib, musiqiy matoda turli sakramalar, gammasimon harakatlar, akkordlar va passajlar kuzatiladi. Fortepiano uchun yaratilgan ushbu asar aynan pianistik xususiyatlarga asoslangani bois fortepianoning ovoz ko'lamini bo'ylab faol harakatlanadi. Bunday asarni cholg'ulashtirish jarayonida pianistik xususiyatlarni qayta ko'rib chiqib, orkestr cholg'ulariga moslash talab etiladi.

Ushbu asarni torli-kamonli cholg'ular guruhi uchun cholg'ulashtiramiz.

№7 Sonatina

Allegro

D. Zakirova

G'ijjak I
G'ijjak II
G'ijjak alt
G'ijjak bass
G'ijjak c.b

3

f

pizz.

arco

pizz.

arco

pizz.

arco

5

7

dim.

9

cresc. *f* pizz. *f* pizz. *f* pizz. *f*

11

arco

arco

arco

13

Sonatinaning kuy yo'li yuqori registrda aks etgani bois birinchi g'ijjak partiyasiga yuklatildi.

Fortepianoga xos passajlarni birgina cholg'uning o'zida ham ifoda etish mumkin. Bunday holat ko'pincha yakkaxon cholg'u uchun yozilgan asarlarda o'z aksini topadi. Negaki, yakkaxon cholg'u o'zining mustaqil pozitsiyasiga ega bo'lib, o'zining ijodiy maydonida barcha imkoniyatlari va mahoratini namoyish etishi mumkin.

Ansamblda esa musiqiy hatti-harakat biroz boshqacha bo'ladi. Ya'ni, guruhda oiladosh cholg'ular mavjud bo'lib, har qaysi biri ma'lum bir ohang ko'lamini egallaydi. Shunga ko'ra, musiqiy matoning qatlamlarida har bir oiladosh cholg'uning o'z o'rnini bor va uning o'rnini hech kim egallab olishishi mumkin emas. Ya'ni basning o'rnini alt yoki skripka egallashga harakat qilmaydi. Yoki skripkaning o'rnini bas egallamaydi. Ammo kreativ yondoshilgan cholg'ulashtirish ishlarida bunday holat uchrashi mumkin.

Asarga qaytadigan bo'lsak, fortepiano passajlari torli cholg'ularning ijro diapazonini hisobga olgan holda ular o'rtasida taqsimlab berilgan. Bunda bitta keng ko'lamli passaj birinchi g'ijjak, ikkinchi g'ijjak, alt va bas partiyalariga bo'lib berilgan.

Bunday taqsimlanish ijro uchun katta mas'uliyat yuklaydi. Passajning yaxlit musiqiy mato sifatida yangrashiga erishish uchun repetitsiyalar chog'ida uning ustida puxta ishlash talab etiladi.

Fortepianoning chap qo'lida ifodalangan akkordlar ikkinchi g'ijjak, g'ijjak-alt va g'ijjak-bas o'rtasida taqsimlandi. Bu partiyalar asarning garmonik vazifasini bajarmoqda.

G'ijjak kontrabas har doimgidek quyi bas vazifasini bajaribgina qolmay, balki ayrim nuqtalarda passajning quyi registrdagi bo'lagini ham o'z zimmasiga oladi.

№8 Sonatina

D.Zakirova

Allegro

First system of musical notation for the first two measures. The staves are labeled on the left: *R.prima*, *Q.rubob*, *Afg. rubob*, *Dutor alt*, *Dutor bass*, and *Dutor c.b.*. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first measure begins with a forte (*f*) dynamic marking. The notation includes various musical symbols such as notes, rests, beams, and slurs.

Second system of musical notation, starting with a measure number '3' at the beginning. This system continues the musical piece for the next two measures, maintaining the same instrumentation and key signature as the first system. The notation includes various musical symbols such as notes, rests, beams, and slurs.

5

Musical score system 5, measures 5-6. The system consists of six staves. The top staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It features a complex melodic line with many sixteenth notes, some beamed together, and a long slur over the first measure. The second staff has a treble clef and a key signature of three flats, with a few notes and rests. The third staff has a treble clef and a key signature of three flats, with a few notes and rests. The fourth staff has a treble clef and a key signature of three flats, with a few notes and rests. The fifth staff has a bass clef and a key signature of three flats, with a few notes and rests. The sixth staff has a bass clef and a key signature of three flats, with a few notes and rests.

7

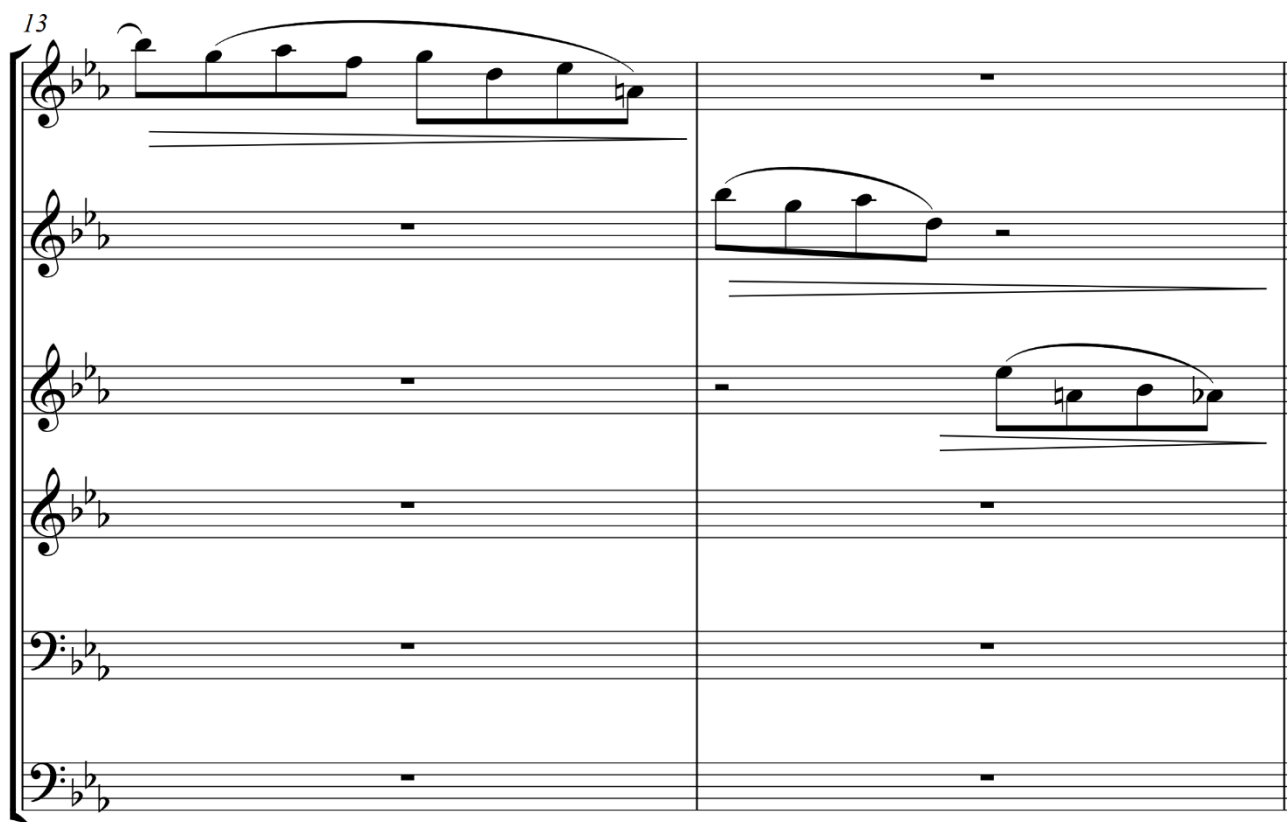
Musical score system 7, measures 7-8. The system consists of six staves. The top staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It features a complex melodic line with many sixteenth notes, some beamed together, and a long slur over the first measure. The second staff has a treble clef and a key signature of three flats, with a few notes and rests. The third staff has a treble clef and a key signature of three flats, with a few notes and rests. The fourth staff has a treble clef and a key signature of three flats, with a few notes and rests. The fifth staff has a bass clef and a key signature of three flats, with a few notes and rests. The sixth staff has a bass clef and a key signature of three flats, with a few notes and rests. The word "dim." is written above the second staff in measure 8.

9

Measures 9-10. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measures 9-10 show a crescendo in the first four staves and a forte (*f*) dynamic in the last two staves.

11

Measures 11-12. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measures 11-12 show a continuation of the musical themes from the previous system.



Yuqorida ko'rsatilgan musiqiy parcha mizrobli cholg'ular uchun cholg'ulashtirilgan.

Ushbu misolda asosiy melodik matnni prima rubobi va qashqar ruboblar ijro etadi.

Asarning garmonik matosi afg'on rubob, dutor alt, dutor bas va dutor kontrabaslar o'rtasida taqsimlangan. Ya'ni, fortepiano uchun yozilgan asarning chap qo'lidagi akkordlar ushbu cholg'ularga yuklatildi.

Fortepiano fakturasidagi keng ko'lamli passajlar prima rubobi, qashqar rubobi, afg'on rubobi va g'ijjak bas cholg'ularining partiyalarida o'z ifodasini topadi.

7-8 taktlarda uchraydigan sekunda intervali dutor alt va afg'on ruboblari uchun qulaylashtirilgan holda seksta, kvarta va tertsiya intervallariga o'girildi. Bunda umumiy garmonik matoning vazifasi to'laligicha saqlanib qoldi.

№9 Sonatina

Allegro

D. Zakirova

Nay I, II

Qo'shnay

G'ijjak I

G'ijjak II

G'ijjak alt

G'ijjak bass

G'ijjak c.b.

f

pizz.

arco

3

pizz.

arco

pizz.

arco

pizz.

arco

5

6

7

8

dim.

dim.

9

cresc. *f* *pizz.*

cresc. *f* *pizz.*

cresc. *f* *pizz.*

cresc. *f* *pizz.*

cresc. *f*

11

arco

arco

arco



Navbatdagi misol damli va torli cholg'u guruhlar uchun cholg'ulashtirib ko'rsatilgan.

Damli cholg'ularga cholg'ulashtirish jarayonida nafas olish bilan bog'liq qulayliklar hisobga olindi. 1-4 taktlarda kuy matosini qo'shnay va g'ijjak cholg'ulari boshlab beradi.

Qo'shnay va birinchi g'ijjaklar asosiy melodik matoni ijro etadi. Qolgan torli-kamonli cholg'ular jo'rlik vazifasini bajarib, kuyning ritmik qatlamini bajaradi.

5-7 taktlarda melodik matoni nay va birinchi g'ijjaklar davom ettiradi. 7-9 taktlarda passaj torli-kamonli cholg'ular hamda damli cholg'ular o'rtasida taqsimlanadi.

№10 Sonatina

D.Zakirova

Allegro

Nay I,II
Surnay
Qoshnay
Chang I
Chang II
R.prima
Q.rubob
Afg'. rubob
Dutor
Dutor bass
Dutor c.b.
Timpani
f
Allegro
Piatti
G'ijjak I
G'ijjak II
G'ijjak alt
G'ijjak bass
G'ijjak c.b.

3

The musical score is written for a string ensemble, likely a quartet or quintet, in B-flat major (two flats) and 4/4 time. The score is divided into three systems, each containing two measures.

System 1 (Measures 3-4): The first measure (measure 3) features a complex texture with many notes, including eighth and sixteenth notes. The second measure (measure 4) continues this texture with similar note values and some ties.

System 2 (Measures 5-6): The first measure (measure 5) shows a change in texture, with some staves having rests and others playing longer notes. The second measure (measure 6) continues this texture with similar note values and some ties.

System 3 (Measures 7-8): The first measure (measure 7) shows a return to a more active texture, with 'pizz.' (pizzicato) markings. The second measure (measure 8) continues this texture with 'arco' (arco) markings.

5

The musical score is written for piano and voice. It consists of two measures, 5 and 6. The key signature is B-flat major (two flats). The time signature is 4/4. The piano part is written on multiple staves. In measure 5, the right hand plays a rapid sixteenth-note passage, while the left hand plays sustained chords. In measure 6, the right hand continues with a similar passage, and the left hand plays single notes. The vocal line is written on a single staff. In measure 5, the voice has a melodic phrase, and in measure 6, it is at rest.

[illegible]

9

The musical score consists of two measures, 9 and 10. Measure 9 begins with a series of rests on the upper staves, followed by a crescendo (cresc.) marking and a series of eighth notes. The lower staves feature a steady eighth-note accompaniment. Measure 10 continues the musical development, with a forte (f) marking and a pizzicato (pizz.) instruction for the upper staves. The score is written in B-flat major (two flats) and 4/4 time.

11

arco

arco

13

This musical score is for a 13-measure piece in B-flat major. It is written for a large ensemble, including multiple staves for woodwinds, strings, and a solo instrument. The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 13. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major, and the time signature is not explicitly shown but appears to be 4/4 based on the note values. The score is written in a standard musical notation style with a clear layout and a professional appearance.

Ushbu misolda Sonatinaning musiqiy parchasini to'liq partitura shaklida ko'rishimiz mumkin.

Partituraga urma zarbli cholg'ulardan litavralar va tarelka kiritilgan. Melodik mato damli cholg'ularga berilgan.

Musiqiy matoni yanada to'ldirib mustahkamlash maqsadida mizrobli cholg'ularga qo'shimcha vazifalar yuklatildi.

Qolgan cholg'ular jo'rlik vazifasini bajaradi va asarning ritmik xususiyatini kuchaytirishga xizmat qiladi.

9 taktda pastdan yuqoriga qarab xarakatlanadigan passaj torli-kamonli, mizrobli va damli cholg'ular o'rtasida taqsimlangan.

Bunda registrlar o'rtasidagi munosabat va tembr bo'yoqlari ko'zga tashlanib, cholg'ugu ruhlarining o'zaro aks-sadosi o'ziga xos yangraydi. Xuddiki, cholg'ular o'zaro suhbat qurganidek tasvir yuzaga keladi.

SAVOLLAR:

1. Orkestr turlarini sanab o'ting.
2. Xalq cholg'ulari orkestrida qaysi cholg'ularal tkalitida yoziladi?
3. Xalq cholg'ulari orkestr guruhlarini partitura bo'yicha joylashuv tartibini sanab o'ting.
4. Epizodik cholg'ularga qanday cholg'ular kiradi?
5. Torli-kamonli cholg'ularda qo'llaniladigan ijro shtrixlari (usullari) haqida gapirib bering.
6. Musiqa asarlari partituralarida kalitlar ishlatilishidan maqsad nima?
- 7.O'zbek xalq cholg'ularidan tashkil topgan orkestrlar qachon shakllana boshlagan?
8. O'zbek xalq cholg'ulari orkestri necha ovozli musiqalarni ijro eta oladi?
- 9.O'zbek xalq cholg'ulari orkestri nechta cholg'ular guruxlaridan iborat?
- 10.Partiturada yozilishi bo'yicha nay, kichik nay nechanchi cholg'ular guruxiga kiradi?

№11 Yumoreska

8^{va}-----]

Allegro

O. Abdullayeva

Measures 1-3 of the piece. The music is in 6/8 time. The first system shows a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature of 6/8. The bass staff has a key signature of one flat (B-flat) and a common time signature of 6/8. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign at the end of the first measure.

Measures 4-6 of the piece. The music continues in 6/8 time. The treble staff has a key signature of one flat (B-flat) and a common time signature of 6/8. The bass staff has a key signature of one flat (B-flat) and a common time signature of 6/8. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign at the end of the first measure. The word "simile" is written above the treble staff.

Measures 7-9 of the piece. The music continues in 6/8 time. The treble staff has a key signature of one flat (B-flat) and a common time signature of 6/8. The bass staff has a key signature of one flat (B-flat) and a common time signature of 6/8. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign at the end of the first measure.

Measures 10-12 of the piece. The music continues in 6/8 time. The treble staff has a key signature of one flat (B-flat) and a common time signature of 6/8. The bass staff has a key signature of one flat (B-flat) and a common time signature of 6/8. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign at the end of the first measure.

Measures 13-15 of the piece. The music continues in 6/8 time. The treble staff has a key signature of one flat (B-flat) and a common time signature of 6/8. The bass staff has a key signature of one flat (B-flat) and a common time signature of 6/8. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign at the end of the first measure.



“Yumoreska” so’zi nemis tilidan olingan. Hazil mutoiba harakteriga ega bo’lgan pyesa ma’nosini anglatadi. Oydin Abdullaevaning ushbu asari quvnoq, jozibador harakterga ega. Bunda turli registrda yangraydigan sekunda sakramalarini, o’ng qo’lda yangraydigan forshlag bezaklarini kuzatishimiz mumkin. Chap qo’lda keladigan stokkato ko’rinishidagi tovushlar kuyga yengillik jozibasini beradi.

Asarni quyida torli-kamonli cholg’u guruhi uchun cholg’ulashtiramiz:

№12 Yumoreska

O. Abdullayeva

Allegro

G'ijjak I
G'ijjak II
G'ijjak alt
G'ijjak bass
G'ijjak c.b.

mf

mf

mf

mf

mf

mf

4

7

Measures 7-9 of a musical score. The score is written for five staves. The top two staves are in treble clef, the third is in alto clef, the fourth is in bass clef, and the fifth is a grand staff. Measures 7-9 show a complex melodic line in the upper staves with many beamed sixteenth notes and slurs, and a more rhythmic accompaniment in the lower staves.

10

Measures 10-12 of a musical score. The score continues with five staves. Measures 10-12 show a continuation of the complex melodic line in the upper staves, with some rests and slurs, and a rhythmic accompaniment in the lower staves.

13

pizz.

pizz.

16

cresc.

arco

arco

Asar torli-kamonli cholg'u guruhi uchun cholg'ulashtirilgan, gomofon-garmonik fakturada o'z ifodasini topgan. Ya'ni melodiya va garmonik jo'rlik. Shunga ko'ra, kuy yo'li g'ijjaklar partiyasiga yuklatilgan. Yumoreskaning ikkinchi taktida uchraydigan 4-oktavadagi "fa" va "sol" notalari yuqori registrda bo'lganligi

sababli g'ijjaklar uchun 3-oktavada yaxshiroq jaranglashini inobatga olgan holda o'zgartirildi.

Kuyning jo'rlik partiyasi, aniqrog'i, garmonik qatlami g'ijjak alt va g'ijjak bas partiyasiga berilgan. 11-14 taktlarda musiqiy mato yuqori registrda ifodalangani sababli, g'ijjak bas va g'ijjak kontrabas partiyasida pauza ushlanadi.

Klassik davr partituralarida bas va kontrabaslar oktava oralig'ida unison harakatlanishi kuzatiladi. Bu hol bas qatlamining yanada keng qamrovli bo'lishi va obertonlarning samaralilashi uchun amalga oshirilgan.

Yumoreskaning 15-taktidan boshlab aynan shu uslubni qo'llaymiz, hamda bas va kontrabaslarni oktava oralig'idagi unison shaklida harakatlantiramiz.

Torli-kamonli cholg'ularning ijro imkoniyatlari juda keng bo'lganligi bois, turli shtrixlardan foydalanish taqozo etiladi. Bu, kuyning rang-barang jaranglashini ta'minlaydi.

№13 Yumoreska

O. Abdullayeva

Allegro

R. prima

Q. rubob

Afg'. rubob

Dutor alt

Dutor bass

Dutor c.b.

mf

mf

mf

mf

4

Musical score system 4, measures 4-6. The system consists of six staves. The first two staves (treble clef) feature a rapid sixteenth-note melody with slurs and accents. The third staff (treble clef) has a slower melody with slurs. The fourth staff (treble clef) contains block chords. The fifth staff (bass clef) has a melody with slurs. The sixth staff (bass clef) has a simple bass line with eighth notes and rests.

7

Musical score system 7, measures 7-10. The system consists of six staves. The first two staves (treble clef) feature a rapid sixteenth-note melody with slurs and accents, marked with *mf*. The third staff (treble clef) has a slower melody with slurs. The fourth staff (treble clef) contains block chords. The fifth staff (bass clef) has a melody with slurs. The sixth staff (bass clef) has a simple bass line with eighth notes and rests.

10

This system contains measures 10 through 13. It features six staves. The top two staves (treble clef) play a melodic line with eighth-note patterns and slurs. The third staff (treble clef) plays a harmonic line with dotted eighth notes and sixteenth notes. The fourth staff (treble clef) plays a harmonic line with dotted eighth notes and sixteenth notes. The fifth staff (bass clef) plays a harmonic line with dotted eighth notes and sixteenth notes. The sixth staff (bass clef) is mostly empty, with a few notes in the first measure.

14

This system contains measures 14 through 16. It features six staves. The top two staves (treble clef) play a melodic line with eighth-note patterns and slurs. The third staff (treble clef) plays a harmonic line with dotted eighth notes and sixteenth notes. The fourth staff (treble clef) plays a harmonic line with dotted eighth notes and sixteenth notes. The fifth staff (bass clef) plays a harmonic line with dotted eighth notes and sixteenth notes. The sixth staff (bass clef) is mostly empty, with a few notes in the first measure.

17

cresc. *mf* *f*

f

20

Mizrobli cholg'ular uchun cholg'ulashtirilgan ushbu kuy, 1-2 taktlardan oq barcha cholg'ularni o'ziga jalb etgan. Dutor kontrabaslardan boshlab, rubob

primalar pastki registrdan yuqoriga qarab harakatlanadi. 3-taktdan boshlab asosiy kuyni prima ruboblari va qashqar ruboblari ijro etadi. Asarning chap qo'l partiyasini afg'on ruboblari va dutor baslari jro etadi. Dutoral tlar xuddi shu jo'rlik partiyasini sakkiztalik cho'zimlar emas, balki nuqtali chorak cho'zimlar bilan pedal vazifasini bajaruvchi sifatida ko'rsatib beradi. Dutor kontrabaslar esa kuyning kuchli xissasini ifoda etadi.

№14 Yumoreska

O. Abdullayeva

Allegro

Nay I

Nay II

Surnay

Qoshnay

G'ijjak I

G'ijjak II

G'ijjak alt

G'ijjak bass

G'ijjak c.b.

mf

mf

mf

mf

mf

mf

4

The musical score is presented in two systems. The first system consists of four staves: two treble clefs and two bass clefs. The first two staves contain complex, rapid melodic lines with many beamed sixteenth and thirty-second notes, often with slurs and accents. The last two staves of the first system are mostly empty, with only a few notes. The second system also consists of four staves: two treble clefs, one alto clef (C-clef), and one bass clef. The first two staves continue the complex melodic patterns. The third staff (alto clef) contains a more active bass line with eighth and sixteenth notes. The fourth staff (bass clef) also contains a more active bass line with eighth and sixteenth notes. The score is written in a single key and time signature, with a common time signature 'C' visible at the beginning of the first staff.

7

The musical score is written for piano. It consists of two systems of staves. The first system contains four staves: two treble clefs and two bass clefs. The second system contains four staves: two treble clefs, one bass clef with a C-clef (alto), and one bass clef. The music is characterized by intricate rhythmic patterns, primarily using beamed sixteenth and thirty-second notes, often grouped with slurs and accents. The first system's bass staves are mostly empty, while the second system's bass staves have more active accompaniment.

10

pizz.

14

17

cresc.

f

arco

cresc.

arco

pizz.

f

arco

pizz.

f

20

f

Ushbu misol damli va torli-kamonli cholg'u guruhlari uchun cholg'ulashtirilgan.

Fortepianodagi kuy yo'li asosan yuqori registrda ifodlangani bois, ushbu misoldagi kuy qatlami g'ijjaklar va damli cholg'ular zimmasiga yuklatildi. 17-18 taktlarda kuy yo'li damli cholg'ular o'rtasida xuddi aks-sado misoli taqsimlab berilgan bo'lib, tembr bo'yoqlarining rang-barangligini namoyish etish imkoniyati tug'iladi.

Garmonik jo'rlik vazifasi esa torli-kamonli cholg'ularning partiyasida o'z aksini topmoqda.

№15 Yumoreska

O. Abdullayeva

Allegro

Allegro

Nay I
II

Surnay

Qoshnay

Chang I
mf

Chang II
mf

R. prima

Q. rubob
mf

Afg'. rubob
mf

Dutor alt.

Dutor bass
mf

Dutor c.b.
mf

Allegro

Timpani
p *mf*

Doira
mp

Piatti
p *mf*

G'ijjak I
mf

G'ijjak II
mf

G'ijjak alt.
mf

G'ijjak bass
mf

G'ijjak c.b.
mf

pizz.

5

This musical score page contains measures 5 through 8 of a piece. It is organized into four systems, each with multiple staves. The first system (measures 5-6) features two treble staves with rapid sixteenth-note passages and two empty bass staves. The second system (measures 7-8) includes two treble staves with similar rapid passages, a middle staff with eighth-note chords, a bass staff with a steady eighth-note line, and a final empty bass staff. The third system (measures 9-10) shows two treble staves with rapid passages, a middle staff with eighth-note chords, a bass staff with a steady eighth-note line, and a final empty bass staff. The fourth system (measures 11-12) features two treble staves with rapid passages, a middle staff with eighth-note chords, a bass staff with a steady eighth-note line, and a final empty bass staff. The notation includes various musical symbols such as treble and bass clefs, time signatures, and various note values and rests.

9

Musical score for a piano piece, measures 9-12. The score is written for piano (p) and includes a variety of musical notations such as eighth notes, sixteenth notes, and rests. The piece features a complex texture with multiple staves. The first system (measures 9-12) shows a dense arrangement of notes in the upper staves, with some rests in the lower staves. The second system (measures 13-16) continues the melodic lines, with some staves showing a change in texture. The third system (measures 17-20) includes a *pizz.* (pizzicato) marking in the upper staves, indicating a change in playing technique. The score is written in a standard musical notation style with a key signature of one flat and a time signature of 4/4.

13

The musical score is written for a 12-part ensemble. The first system (measures 1-4) features a complex texture with many sixteenth and thirty-second notes, including triplets and slurs. The second system (measures 5-8) shows a more rhythmic texture with eighth and quarter notes, and rests. The third system (measures 9-12) continues the rhythmic pattern with eighth and quarter notes. The fourth system (measures 13-16) shows a continuation of the rhythmic pattern. The score includes various staves: treble clef, bass clef, and a grand staff (treble and bass clef). The notation includes notes, rests, slurs, and triplets.

17

The musical score consists of two systems. The first system (measures 17-19) includes staves for woodwinds and strings. The second system (measures 20-22) includes staves for strings and a cello/bass line. Dynamics include crescendo (cresc.), forte (f), and arco. The notation includes various note values, rests, and articulation marks.

System 1 (Measures 17-19):

- Measures 17-18: Woodwinds and strings play a melodic line with a crescendo. Dynamics: *cresc.*
- Measure 19: The melodic line continues with a forte dynamic. Dynamics: *f*

System 2 (Measures 20-22):

- Measures 20-21: The cello/bass line plays a rhythmic pattern with a crescendo. Dynamics: *cresc.*
- Measure 22: The cello/bass line continues with a forte dynamic. Dynamics: *f*

20

This musical score page contains measures 1 through 3 of a piece. It features a complex arrangement of staves. The first system consists of three staves: the top two are treble clefs with eighth-note patterns, and the bottom is a blank bass staff. The second system also has three staves with similar eighth-note patterns in the top two. The third system contains six staves: the top two are treble clefs with eighth-note patterns, the next two are treble clefs with eighth-note patterns and rests, and the bottom is a bass staff with eighth-note patterns. The fourth system contains five staves: the top two are treble clefs with eighth-note patterns, the next two are treble clefs with eighth-note patterns and rests, and the bottom is a bass staff with eighth-note patterns. The fifth system contains four staves: the top two are treble clefs with eighth-note patterns, the next two are treble clefs with eighth-note patterns and rests, and the bottom is a bass staff with eighth-note patterns. The sixth system contains three staves: the top two are treble clefs with eighth-note patterns, and the bottom is a bass staff with eighth-note patterns. The seventh system contains two staves: the top is a treble clef with eighth-note patterns, and the bottom is a bass staff with eighth-note patterns. The eighth system contains one staff: a treble clef with eighth-note patterns. The ninth system contains one staff: a treble clef with eighth-note patterns. The tenth system contains one staff: a treble clef with eighth-note patterns. The eleventh system contains one staff: a treble clef with eighth-note patterns. The twelfth system contains one staff: a treble clef with eighth-note patterns. The thirteenth system contains one staff: a treble clef with eighth-note patterns. The fourteenth system contains one staff: a treble clef with eighth-note patterns. The fifteenth system contains one staff: a treble clef with eighth-note patterns. The sixteenth system contains one staff: a treble clef with eighth-note patterns. The seventeenth system contains one staff: a treble clef with eighth-note patterns. The eighteenth system contains one staff: a treble clef with eighth-note patterns. The nineteenth system contains one staff: a treble clef with eighth-note patterns. The twentieth system contains one staff: a treble clef with eighth-note patterns.

Asarni to'liq orkestrga cholg'ulashtirish jarayoni eng qiziq jarayonlardan biri hisoblanadi. Bunda barcha cholg'u guruhlarini jal betilib, orkestr keng ko'lamli registr, tembr rang-barangligini namoyish etadi.

Bu misolda asarga o'zgacha milliy kolorit berish maqsadida doira cholg'usi kiritilgan.

Shu bilan birga, Yumoreska tantanavor ruhda litavralar va tarelkalarning tremolosidan boshlanadi. 3-taktdan asosiy kuy mavzusi har bir cholg'u guruhining cholg'ularida jarang sochadi. 11-taktdan boshlab esa asosiy melodik mato fakat damli cholg'ularga beriladi. Qolgan cholg'ular, ya'ni torli-kamonli cholg'ular jo'rlik partiyasini *pizz* da ijro etishadi. Mezrobli cholg'ular va changlar ularga yordam sifatida jo'rlik qiladi.

Keyingi tahlil qilinadigan asarimiz Xurshida Hasanovaning fortepiano ansambli uchun yaratgan "Tantana" asaridir. Yuqorida berilgan asarlardan farqlio'laroq, "Tantana" ikkita fortepiano uchun yozilgan bo'lib, cholg'ulashtirish jarayonida yanada ko'proq imkoniyatlarga ega bo'ladi.

№16 Tantana

X.Xasanova

The musical score is for a piece titled "Tantana" by X.Xasanova. It is written for two piano parts. The tempo is marked "Allegro" and the dynamics are marked "f" (forte). The time signature is 2/4. The score is divided into two systems. The first system has a treble clef on the left and a bass clef on the right. The second system has a treble clef on the left and a bass clef on the right. The first system is marked "Allegro" and "f". The second system is also marked "Allegro" and "f". The score includes various musical notations such as notes, rests, and dynamic markings.

5 (8)

9

13

17

21

25

29

№17 Tantana

Allegro

X. Xasanova

8va-----

Gijjak I

f

Gijjak II

f

Gijjak alt

f

Gijjak bass

f

Gijjak c.b.

f

5

8

9

13

17

This musical score consists of five staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The last three staves are in bass clef with a key signature of one flat (B-flat). The music is written in 4/4 time. Measures 17-20 are shown. Measure 17: Treble staves have eighth-note patterns with slurs; bass staves have quarter notes and rests. Measure 18: Treble staves have eighth-note patterns with slurs; bass staves have quarter notes and rests. Measure 19: Treble staves have eighth-note patterns with slurs; bass staves have quarter notes and rests. Measure 20: Treble staves have a half note and a quarter note; bass staves have quarter notes and rests.

21

25



Yuqorida berilgan musiqiy parcha torli-kamonli cholg'u guruhi uchun cholg'ulashtirilgan.

Musiqiy matoning kuy yo'li I-II g'ijjaklar partiyasiga berilgan. Garmonik mato g'ijjak alt va g'ijjak bas partiyasiga taqsimlanib berilgan. Bas vazifasi g'ijjak kontrabaslarga yuklatilgan. Shu o'rinda, g'ijjak kontrabas musiqiy matoning pulsatsiyasini ifoda etib, asarning ritmik asosini tashkil etadi.

Endigina vbatda musiqiy parcha mizrobli cholg'ular uchun cholg'ulashtirilgan.

Asarning kuy yo'lini prima rubob va qashqar ruboblar oktava unisoni oralig'ida ijro etadi. Musiqiy matoning garmonik qatlami afg'on rubob va dutoral partiyasiga yuklatilgan. Bas qatlami esa dutor bas va dutor kontrabaslar o'rtasida o'zaro taqsimlangan. Ushbu holatda garmonik va bas qatlamining o'rtasida o'ziga xos ansambl hosil bo'lgan bo'lib, dutor bas va dutor kontrabaslar bas yo'lining musiqiy parchasini ijro etishsa, afg'on rubob va dutor alt cholg'ulari kuyning kuchsiz hissasini ifoda etadi.

№18 Tantana

X.Xasanova

Allegro

8va

Score for the first system of "№18 Tantana". The score is written for six parts: *R. prima*, *Q. rubob*, *Afg. rubob*, *Dutor alt*, *Dutor bass*, and *Dutor c.b.*. The time signature is 2/4. The key signature has one flat (B-flat). The first four measures are marked with a forte (*f*) dynamic. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Score for the second system of "№18 Tantana", starting at measure 5. The system is marked with a forte (*f*) dynamic. The notation continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The system concludes with a repeat sign.

9

System 9 (Measures 9-12):

- Staff 1 (Treble): Melodic line with eighth and sixteenth notes, including slurs and ties.
- Staff 2 (Treble): Similar melodic line to Staff 1, with slurs and ties.
- Staff 3 (Treble): Chordal accompaniment with eighth notes and rests.
- Staff 4 (Treble): Chordal accompaniment with eighth notes and rests.
- Staff 5 (Bass): Steady eighth-note bass line.
- Staff 6 (Bass): Steady eighth-note bass line.

13

System 13 (Measures 13-15):

- Staff 1 (Treble): Melodic line with eighth and sixteenth notes, including slurs and ties.
- Staff 2 (Treble): Similar melodic line to Staff 1, with slurs and ties.
- Staff 3 (Treble): Chordal accompaniment with eighth notes and rests.
- Staff 4 (Treble): Chordal accompaniment with eighth notes and rests.
- Staff 5 (Bass): Steady eighth-note bass line.
- Staff 6 (Bass): Steady eighth-note bass line.

16

Musical score for measures 16-20. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features six staves: two treble staves (1-2), two alto staves (3-4), and two bass staves (5-6). Measures 16-17 show a melodic line in the treble staves and a harmonic accompaniment in the bass staves. Measures 18-20 continue the melodic and harmonic development.

21

Musical score for measures 21-24. The score continues from the previous system. Measures 21-22 show a melodic line in the treble staves and a harmonic accompaniment in the bass staves. Measures 23-24 continue the melodic and harmonic development.

25

Measures 25-28. The score consists of six staves. The first two staves are treble clef, and the last four are bass clef. The key signature has two flats (B-flat and E-flat). Measures 25-28 show a melodic line in the upper staves and a harmonic accompaniment in the lower staves. The accompaniment features chords and eighth notes.

29

Measures 29-32. The score consists of six staves. The first two staves are treble clef, and the last four are bass clef. The key signature has two flats (B-flat and E-flat). Measures 29-32 show a melodic line in the upper staves and a harmonic accompaniment in the lower staves. The accompaniment features chords and eighth notes.

№19 Tantana

Allegro

X.Xasanova

a2

8va

Nay I

II

f

Surnay

f

Qo'shnay

8va

G'ijjak I

f

G'ijjak II

f

G'ijjak alt

f

G'ijjak bass

f

G'ijjak c.b.

f

5

(8)

1

(8)

1

9

Musical score for measures 9-12. The score is in B-flat major (two flats) and 4/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble line with eighth-note patterns. The melody is in the upper staves, consisting of eighth-note runs and a final half-note resolution.

13

Musical score for measures 13-16. The score continues in B-flat major and 4/4 time. Measures 13-15 show the piano accompaniment continuing with eighth-note patterns, while the melody in the upper staves includes some rests and a final half-note resolution in measure 16.

17

f

21

25

25

29

29

Keyingi navbatda yuqorida berilgan kuy parchasini damli va torli-kamonli cholg'u guruhlari uchun cholg'ulashtiramiz.

Asarning kuy yo'li nay va surnaylar tomonidan ijro etiladi. Naylarning diapazon imkoniyatlari keng bo'lganligi sababli kuyni bir oktava yuqorida ifoda etish mumkin bo'ldi.

17-taktdan boshlab melodik vazifasini bajarayotgan damli cholg'ularga qo'shnay qo'shiladi va kuy yo'lining yangrashiga rang-baranglik baxsh etadi.

Shu bilan birga, musiqiy matoda kuy yo'lini I-II g'ijjaklar oktava unisonligi oralig'ida ijro etadi. Garmonik qatlam vazifasini g'ijjak alt, g'ijjak bas va g'ijjak kontrabaslar bajaradi.

Navbatdagi asarning parchasi katta orkestr uchun cholg'ulashtirilgan. Asar harakterining jozibadorligini yanada yorqin ko'rsatish uchun musiqiy matoga urma zarbli cholg'ulardan ksilofon va tamburin cholg'ulari qo'shilgan. Kuy yo'li nay, prima rubob, qashqar rubob, I-II g'ijjaklar va ksilofon cholg'ulariga taqsimlanib berilgan. Asarning bas yo'li dutor bas, dutor kontrabas, g'ijjak bas va g'ijjak kontrabaslarga topshirilgan. Asarning garmonik qatlami esa I-II changlar, afg'on rubobi, dutor alt va g'ijjak altlar partiyasiga yuklatilgan.

Asarni cholg'ulashtirish jarayonida bir xillikdan qochgan xolda, asarning kuy yo'lini turli guruhlarga berish orqali cholg'ular o'rtasida o'ziga xos aks-sadoni hosil qilish, shu bilan birga, tembrlar rang-barangligini ko'rsatish maqsadga muvofiqdir. Masalan, 1-8 taktlarda kuy mavzusini naylar va surnay ijro etsa, 8-16 taktlarda kuy yo'li faqat surnayga berilgan. 17-taktdan boshlab esa kuy yo'li barcha damli cholg'ular ijrosida davom etadi:

№20 Tantana

X.Xasanova

Allegro

 a_2

The first system of the musical score includes the following parts and staves:

- Nay I** and **Nay II**: Treble clef, 2/4 time, key of B-flat. Both parts start with a forte (*f*) dynamic and feature eighth-note patterns.
- Surnay**: Treble clef, 2/4 time, key of B-flat. Starts with a forte (*f*) dynamic and features eighth-note patterns.
- Qo'shnay**: Treble clef, 2/4 time, key of B-flat. This part is silent, indicated by a whole rest.
- Chang I** and **Chang II**: Treble clef, 2/4 time, key of B-flat. Both parts start with a forte (*f*) dynamic and feature eighth-note patterns.
- R. prima**: Treble clef, 2/4 time, key of B-flat. Starts with a forte (*f*) dynamic and features eighth-note patterns.
- Q.rubob**: Treble clef, 2/4 time, key of B-flat. Starts with a forte (*f*) dynamic and features eighth-note patterns.
- Afg. rubob**: Treble clef, 2/4 time, key of B-flat. Starts with a forte (*f*) dynamic and features eighth-note patterns.
- Dutor alt**: Treble clef, 2/4 time, key of B-flat. Starts with a forte (*f*) dynamic and features eighth-note patterns.
- Dutor bass**: Bass clef, 2/4 time, key of B-flat. Starts with a forte (*f*) dynamic and features eighth-note patterns.
- Dutor c.b.**: Bass clef, 2/4 time, key of B-flat. Starts with a forte (*f*) dynamic and features eighth-note patterns.

The tempo marking **Allegro** is placed below the Dutor c.b. staff.

[illegible]

9

This musical score page contains measures 9 through 12 of a piece. It is written for a piano and a string ensemble. The piano part is in the upper system, featuring a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment of chords. The string ensemble is in the lower system, with parts for Violins I, Violins II, Violas, Cellos, and Double Basses. The strings play a rhythmic pattern of eighth notes and chords. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four measures, each containing a system of piano and string parts.

This musical score for page 13 consists of several systems of staves. The first system has three staves: the top staff is mostly empty, the middle staff contains a melodic line with eighth and sixteenth notes, and the bottom staff is empty. The second system has four staves: the top two staves contain chords and rests, and the bottom two staves contain a bass line with eighth notes. The third system has six staves: the top two staves have melodic lines with slurs, the middle two staves have chords, and the bottom two staves have a bass line. The fourth system has two staves: the top staff has a melodic line, and the bottom staff has a bass line. The fifth system has four staves: the top two staves have melodic lines with slurs, and the bottom two staves have a bass line. The sixth system has four staves: the top two staves have melodic lines with slurs, and the bottom two staves have a bass line. The key signature is B-flat major (two flats), and the time signature is 4/4.

17

The musical score is written for a piano introduction. It begins with a forte (*f*) dynamic. The first system consists of two staves, each with a piano introduction. The second system consists of two staves, each with a piano introduction. The third system consists of two staves, each with a piano introduction. The fourth system consists of two staves, each with a piano introduction. The fifth system consists of two staves, each with a piano introduction. The sixth system consists of two staves, each with a piano introduction. The seventh system consists of two staves, each with a piano introduction. The eighth system consists of two staves, each with a piano introduction. The ninth system consists of two staves, each with a piano introduction. The tenth system consists of two staves, each with a piano introduction.

21

The musical score is written for piano and consists of 25 measures. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into two systems. The first system contains measures 21-23, and the second system contains measures 24-25. The notation includes treble and bass clefs, a key signature of two flats, and various musical symbols such as notes, rests, and bar lines. The texture is complex, with multiple staves for each system. In measures 21-23, the upper staves feature a dense melodic and harmonic texture, while the lower staves provide a harmonic foundation. In measures 24-25, the upper staves have sustained chords, and the lower staves continue with moving lines. The piece concludes with a final chord in measure 25.

This musical score is for a 12-part ensemble, consisting of six staves in the upper system and six in the lower system. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as treble and bass clefs, key signatures, and time signatures. The score is divided into four measures, each containing complex musical notation for all parts. The notation includes various musical symbols such as treble and bass clefs, key signatures, and time signatures. The score is divided into four measures, each containing complex musical notation for all parts. The notation includes various musical symbols such as treble and bass clefs, key signatures, and time signatures. The score is divided into four measures, each containing complex musical notation for all parts.

29

The musical score consists of six systems of staves, each containing four staves. The first system (measures 29-32) includes a piano (p) dynamic marking. The notation is in a key with one flat (B-flat) and a 4/4 time signature. The score features a variety of musical elements: eighth and quarter notes, rests, and accidentals (flats and naturals). The first system shows a melodic line in the upper staves and a bass line in the lower staves. The second system continues the melodic development. The third system introduces a new melodic line. The fourth system features a more complex texture with multiple voices. The fifth system shows a continuation of the melodic and harmonic material. The sixth system concludes the passage with a final chord and a double bar line.

So'nggi ko'rib chiqadigan asarimiz "Shodiyona". Jaxongir Shukurning
fortepiano ansambli uchun asari:

№21 Shodiyona

J.Shukur

Piano

♩=140

f

Piano

♩=140

f

5

9

13

Musical score for measures 13-16. The score is written for piano in G major (one sharp). It consists of three systems, each with a grand staff (treble and bass clef).
Measure 13: Treble clef has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Bass clef has a half note G3, quarter note A3, quarter note B3, and quarter note C4. Dynamics: *mp*.
Measure 14: Treble clef has a half note F#4, quarter note G4, quarter note A4, and quarter note B4. Bass clef has a half note F#3, quarter note G3, quarter note A3, and quarter note B3. Dynamics: *mp*.
Measure 15: Treble clef has a half note E4, quarter note F#4, quarter note G4, and quarter note A4. Bass clef has a half note E3, quarter note F#3, quarter note G3, and quarter note A3. Dynamics: *p*.
Measure 16: Treble clef has a half note D4, quarter note E4, quarter note F#4, and quarter note G4. Bass clef has a half note D3, quarter note E3, quarter note F#3, and quarter note G3. Dynamics: *p*.

17

Musical score for measures 17-20. The score is written for piano in G major (one sharp). It consists of two systems, each with a grand staff (treble and bass clef).
Measure 17: Treble clef has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Bass clef has a half note G3, quarter note A3, quarter note B3, and quarter note C4.
Measure 18: Treble clef has a half note F#4, quarter note G4, quarter note A4, and quarter note B4. Bass clef has a half note F#3, quarter note G3, quarter note A3, and quarter note B3.
Measure 19: Treble clef has a half note E4, quarter note F#4, quarter note G4, and quarter note A4. Bass clef has a half note E3, quarter note F#3, quarter note G3, and quarter note A3.
Measure 20: Treble clef has a half note D4, quarter note E4, quarter note F#4, and quarter note G4. Bass clef has a half note D3, quarter note E3, quarter note F#3, and quarter note G3.

21

Musical score for measures 21-24. The score is written for piano in G major (one sharp). It consists of two systems, each with a grand staff (treble and bass clef).
Measure 21: Treble clef has a half note G4, quarter note A4, quarter note B4, and quarter note C5. Bass clef has a half note G3, quarter note A3, quarter note B3, and quarter note C4.
Measure 22: Treble clef has a half note F#4, quarter note G4, quarter note A4, and quarter note B4. Bass clef has a half note F#3, quarter note G3, quarter note A3, and quarter note B3.
Measure 23: Treble clef has a half note E4, quarter note F#4, quarter note G4, and quarter note A4. Bass clef has a half note E3, quarter note F#3, quarter note G3, and quarter note A3.
Measure 24: Treble clef has a half note D4, quarter note E4, quarter note F#4, and quarter note G4. Bass clef has a half note D3, quarter note E3, quarter note F#3, and quarter note G3.

№22 Shodiyona

J.Shukur

♩=140

1

G'ijjak I

G'ijjak II

G'ijjak alt

G'ijjak bass

G'ijjak c.b.

f

div. f

f

5

unis.

9

pp

pizz. pp

pp

13

mp p mp p mp p

This system contains measures 13 through 16. It features five staves: two treble staves, a middle C-clef staff, and two bass staves. The music is in 4/4 time. Measures 13 and 14 are marked *mp* (mezzo-piano), while measures 15 and 16 are marked *p* (piano). The notation includes eighth and sixteenth notes, often beamed together, and rests. The key signature has one flat (B-flat).

17

This system contains measures 17 through 20. It continues with the same five-staff arrangement. Measures 17 and 18 are marked *mp*, and measures 19 and 20 are marked *p*. The musical notation includes various rhythmic patterns and rests, maintaining the B-flat key signature.

21

This system contains measures 21 through 24. It follows the same five-staff format. Measures 21 and 22 are marked *mp*, and measures 23 and 24 are marked *p*. The notation includes eighth and sixteenth notes, with some measures ending in whole notes or rests. The key signature remains one flat.

“Shodiyona” asarini torli-kamonli cholg’ulari uchun cholg’ulashtiramiz. Kuyning 1-2 taktlarida I-II g’ijjaklar va g’ijjak alt, g’ijjak bas va g’ijjak kontrabaslarning o’zaro aytishuvini (savol-javob) ko’rishimiz mumkin.

Yuqorida keltirilgan tahlillarga asoslanib, musiqiy matoning uchta qatlamini odatdagidek cholg’u guruhlari o’rtasida taqsimladik.

Ya’nikuy yo’li I-II g’ijjaklar, garmonik mato g’ijjak alt va g’ijjak bas partiyasiga, bas qatlami g’ijjka kontrabaslarga topshirildi.

Torli-kamonli cholg’ularga asarni cholg’ulashtirish jarayonida sozlarning ijro imkoniyatlari muhimdir. Cholg’uchi uchun berilgan akkordlar, melodik ketma-ketlik qulayligini ham inobatga olishimiz kerak.

№23 Shodiyona

♩=140 J.Shukur.

R. prima

Q. rubob

Afg'. rubob

Dutor alt

Dutor bass

Dutor c.b.

6

6

11

11

pp

mp

p

pp

mp

p

mp

p

mp

p

16

17

18

19

p

20

21

22

23

24

Endilikda kuy parchasini mezrobli cholg’u guruhiga moslashtiramiz. Asarning boshida o’z ifodasini topgan melodik figuratsiya prima rubobi va qashqar ruboblari partiyasidan boshlanib, afg’on rubob, dutor bas partiyalariga o’tadi. 7-10 taktlarda pedal vazifasini bajarish maqsadida dutor altlar “mi, lya” tovushlarini tremolo shtrixi orqali ifoda etadi. 11-14 taktlarda afg’on rubob, dutor alt, dutor bas va dutor kontrabaslar jo’rnavoz partiyasini ijro etishadi. Keyinchalik asosiy kuy mavzusi turli cholg’ularga bo’lib berilgan. Mezrobli cholg’ularda berilgan uzun cho’zimli notalar tremolo shtrixi orqali ijro etiladi.

№24 Shodiyona

$\text{♩} = 140$ J.Shukur.

The musical score is written for eight instruments in 6/8 time, with a tempo of 140 beats per minute. The key signature has one flat (B-flat). The instruments and their parts are:

- Nay I II:** Starts with a melodic line, marked *f* (forte).
- Surnay:** Starts with a melodic line, marked *f* (forte).
- Qo'shnay:** Starts with a melodic line, marked *f* (forte).
- G'ijjak I:** Starts with a melodic line, marked *f* (forte).
- G'ijjak II:** Starts with a melodic line, marked *f* (forte).
- G'ijjak alt:** Starts with a melodic line, marked *f* (forte). It features a tremolo trill (div.) in the 11th measure.
- G'ijjak bas:** Starts with a melodic line, marked *f* (forte).
- G'ijjak c.b.:** Starts with a melodic line, marked *f* (forte).

The score is divided into four measures. The first measure contains the initial melodic lines for all instruments. The second measure contains the continuation of these lines. The third and fourth measures contain the continuation of the melodic lines, with the G'ijjak alt part featuring a tremolo trill in the third measure.

5

unis.

9

pp

pizz. pp

13

mp *mp* *mp* *mp* *mp* *mp*

p *p* *p* *p*

mp *p*

17

mp *mp* *mp* *mp* *mp* *mp*

p *p* *p* *p*



“Shodiyona” kuyini damli va torli-kamonli cholg’u guruhlari uchun cholg’ulashtirib ko’rsatamiz.

Kuy yo’li avval yuqori registrdagi cholg’ular (nay, surnay, qo’shnay, g’ijjaklar), so’ng quyi registrdagi cholg’ular (g’ijjakalt, g’ijjak bas va g’ijjak kontrabaslar) ketma-ketligiga topshiriladi. 3-6 taktlarda yuqoridan pastka ketadigan melodik figuratsiyani naylar, surnay, qo’shnay, g’ijjaklar, g’ijjak altlarda kuzatsak, 7-10 taktlarda ushbu harakatni g’ijjak bas va g’ijjak kontrabaslar davom ettiradi. So’ng ikkinchi fortepiano partiyasida ifodalanganj o’rlik g’ijjak alt, g’ijjak bas va g’ijjakk ontrabaslarga taqsimlab berildi. Asar davomida aytishuvga o’xshash ketma-ketlikni kuzatish mumkin. Shuning uchun cholg’ulashtirish jarayonida cholg’ularni ularning diapazonlaridan kelib chiqqan xolda taqsimlash maqsadga muvofiq..

№25 Shodiyona

J.Shukur.

♩=140

Nay I, II

Surnay

Qo'shnay

Chang I

Chang II

R. prima

Q. rubob

Afg'. rubob

Dutor alt

Dutor bass

Dutor c.b.

Triangle

Doira

G'ijjak I

G'ijjak II

G'ijjak alt

G'ijjak bass

G'ijjak c.b.

5

The musical score is written for a 12-part ensemble, organized into three systems of four staves each. The first system consists of two staves (treble and bass). The second system consists of four staves (two treble, two bass). The third system consists of four staves (two treble, two bass). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'unis.'.

System 1 (Staves 1-2):

- Staff 1 (Treble): Melodic line with eighth notes and quarter notes, followed by a rest.
- Staff 2 (Bass): Melodic line with eighth notes and quarter notes, followed by a rest.

System 2 (Staves 3-6):

- Staff 3 (Treble): Melodic line with eighth notes and quarter notes, followed by a rest.
- Staff 4 (Bass): Melodic line with eighth notes and quarter notes, followed by a rest.
- Staff 5 (Treble): Melodic line with eighth notes and quarter notes, followed by a rest.
- Staff 6 (Bass): Melodic line with eighth notes and quarter notes, followed by a rest.

System 3 (Staves 7-10):

- Staff 7 (Treble): Melodic line with eighth notes and quarter notes, followed by a rest.
- Staff 8 (Bass): Melodic line with eighth notes and quarter notes, followed by a rest.
- Staff 9 (Treble): Melodic line with eighth notes and quarter notes, followed by a rest.
- Staff 10 (Bass): Melodic line with eighth notes and quarter notes, followed by a rest.

Dynamic marking: *unis.* (unison) is present in the third system, indicating that the instruments play the same note.

9

pp

pp

pp

pp

pizz. pp

13

The musical score consists of three systems of staves. The first system has five staves: three treble clefs and two bass clefs. The second system has five staves: three treble clefs and two bass clefs. The third system has five staves: two treble clefs, one alto clef (C-clef), and two bass clefs. The music is in a key with one flat (B-flat) and a 3/4 time signature. Dynamics include *mp* (mezzo-piano) and *p* (piano). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, with some notes beamed together. There are also slurs and accents.

17

This musical score page contains measures 17 through 20. It is divided into two systems. The first system (measures 17-18) features a piano part with three staves (treble, middle, and bass) and a percussion part with two staves (snare and tom). The second system (measures 19-20) features a piano part with four staves (treble, two middle, and bass) and a percussion part with two staves (snare and tom). The piano part includes various melodic lines, chords, and arpeggiated figures. The percussion part provides a rhythmic accompaniment with snare and tom patterns. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

21

“Shodiyona” asarinining musiqiy parchasi o‘zbek xalq cholg‘ulari orkestri uchun cholg‘ulashtirilgan. Yuqorida ko‘rib chiqilgan musiqiy parchalarning cholg‘ulashtirilgan misollaridan farqli o‘laroq, katta orkestr uchun cholg‘ulashtirish

jarayonida boshqa cholg'ular ham qo'shiladi. Masalan changlar, tarelkalar, doira va x.k. Ushbu asarda urma zarbli cholg'ulardan doira va uchburchak cholg'ulari qo'shilgan. Mazkur cholg'ular kuyning boshidan 1-3 taktlarda birinchi va ikkinchi hissaga tushadigan kuy yo'li bilan boshlanadi. Doira 11- taktdan boshlab asarning ritmik matosini ko'rsatib beradi. Bu esa asarga o'zbekona milliy kolorit baxs hetadi.

Katta orkestr uchun cholg'ulashtirish jarayoni juda qiziqdir. Ushbu jarayonga ijodiy tassavvur, eshitish qobiliyati, bilim ko'nikmalarini jamlagan xolda yondoshish kerak.

SAVOLLAR:

1. O'zbek xalq cholg'ulari orkestrining birinchi cholg'ular guruxi tarkibiga qanday cholg'ular kiradi?
2. Partiturada yozilishi bo'yicha nog'orala rnechanchi cholg'ular guruxi tarkibiga kiradi?
3. Partiturada O'zbek xalq cholg'ulari orkestrining to'rtinchi cholg'ular guruxi qanday nomlanadi?
4. Kichik nay yana qanday nomlanishi mumkin?
5. G'ijjakning nechta simi bor?
6. G'ijjak altning torlarini sanab o'ting.
7. Torli kamonli cholg'ular guruxidagi transpozitsiya qilinadigan cholg'ularni sanab o'ting.
8. Nay cholg'usining diapazonini ayting.
9. Mizrobli (torli-chertma) cholg'ular guruxidagi transpozitsiya qilinadigan cholg'ularni sanab o'ting.
10. O'zbek xalq cholg'ulari orkestrining ikkinchi cholg'ular guruxi tarkibiga qanday cholg'ular kiradi?

Mustaqil ish

Yuqorida ko'rsatilgan misollarni o'rgangan holda, ushbu fortepiano uchun yozilgan asarlarni to'liq xolda xalq cholg'ulari orkestri uchun cholg'ulashtiring.

№26 Yumoreska

Allegro 8^{va}-----7 O. Abdullayeva

4 *simile*

7

10

13

16

cresc.

19

f

21

23

25

poco a poco *cresc.*

28

f

31

34

36

38

ff

41

44

№27 Noktyurn

O. Abdullayeva

Andantino

p

6

11

16

21

mp

25

29

mf *strigendo* *ritand*

35

A tempo

41

strig. *poco a poco cresc.*

47

ff *8va*

52

fff *rall.* *dim.*

58

rit.. *p tranquillo*

64

70

76

80

№28 Tantana

X.Xasanova

Allegro

Piano

f

Piano

f

The first system of the musical score for 'Tantana' consists of two systems of piano accompaniment. The top system has two staves, both in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro' and the dynamics are 'f' (forte). The music features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some melodic variation in the right hand. The bottom system also has two staves, continuing the same rhythmic and melodic patterns. The dynamics remain 'f'.

5

(8)

The second system of the musical score for 'Tantana' consists of two systems of piano accompaniment. The top system has two staves, both in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro' and the dynamics are 'f' (forte). The music features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some melodic variation in the right hand. The bottom system also has two staves, continuing the same rhythmic and melodic patterns. The dynamics remain 'f'.

9

Measures 9-12 of a musical score. The score is written for three systems. The first system consists of a grand staff (treble and bass clefs) with a key signature of one flat. The second system also consists of a grand staff. The third system consists of two staves (treble and bass clefs). The music features a mix of eighth and sixteenth notes, with some rests and ties.

13

Measures 13-16 of a musical score. The score is written for three systems. The first system consists of a grand staff (treble and bass clefs) with a key signature of one flat. The second system also consists of a grand staff. The third system consists of two staves (treble and bass clefs). The music features a mix of eighth and sixteenth notes, with some rests and ties.

17

Measures 17-20 of a musical score. The score is written for three systems. The first system consists of a grand staff (treble and bass clefs) with a key signature of one flat. The second system also consists of a grand staff. The third system consists of two staves (treble and bass clefs). The music features a mix of eighth and sixteenth notes, with some rests and ties.

21

Measures 21-24 of a musical score. The score is written for three systems of staves. The first system consists of a grand staff (treble and bass clef) with a key signature of one flat. The second system consists of two staves (treble and bass clef) with a key signature of one flat. The third system consists of two staves (treble and bass clef) with a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

25

Measures 25-28 of a musical score. The score is written for three systems of staves. The first system consists of a grand staff (treble and bass clef) with a key signature of one flat. The second system consists of two staves (treble and bass clef) with a key signature of one flat. The third system consists of two staves (treble and bass clef) with a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

29

Measures 29-32 of a musical score. The score is written for three systems of staves. The first system consists of a grand staff (treble and bass clef) with a key signature of one flat. The second system consists of two staves (treble and bass clef) with a key signature of one flat. The third system consists of two staves (treble and bass clef) with a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The final measure of the third system includes a double bar line and a key signature change to three flats.

33

(8)-----|

(8)-----|

mp

37

8va-----

mf

41

(8)-----|

mp

45

Measures 45-48 of a musical score. The system consists of two staves. The upper staff is a grand staff with a treble and bass clef, containing a continuous eighth-note accompaniment. The lower staff is a grand staff with a treble and bass clef, containing a melody. The melody starts with a half note, followed by a quarter note, and then a half note. The dynamic marking *mf* is present in the first measure of the lower staff.

49

Measures 49-52 of a musical score. The system consists of two staves. The upper staff is a grand staff with a treble and bass clef, containing a continuous eighth-note accompaniment. The lower staff is a grand staff with a treble and bass clef, containing a melody. The melody starts with a half note, followed by a quarter note, and then a half note. The dynamic marking *mf* is present in the first measure of the lower staff.

53

Measures 53-56 of a musical score. The system consists of two staves. The upper staff is a grand staff with a treble and bass clef, containing a continuous eighth-note accompaniment. The lower staff is a grand staff with a treble and bass clef, containing a melody. The melody starts with a half note, followed by a quarter note, and then a half note. The dynamic marking *mf* is present in the first measure of the lower staff.

57

61

65

8^{va}

69 (8)

73

77

f

f

8va

82 (8)

86 (8)

90

94

Measures 94-97 of a musical score. The score is written for three systems, each with a grand staff (treble and bass clef). The key signature has one flat (B-flat). Measure 94 features a piano introduction with eighth notes in the bass and a melodic line in the treble. Measures 95-97 continue the piece with various rhythmic patterns, including eighth and sixteenth notes, and rests.

98

Measures 98-101 of a musical score. The score is written for three systems, each with a grand staff (treble and bass clef). The key signature has one flat (B-flat). Measure 98 features a piano introduction with eighth notes in the bass and a melodic line in the treble. Measures 99-101 continue the piece with various rhythmic patterns, including eighth and sixteenth notes, and rests.

102

Measures 102-105 of a musical score. The score is written for three systems, each with a grand staff (treble and bass clef). The key signature has one flat (B-flat). Measure 102 features a piano introduction with eighth notes in the bass and a melodic line in the treble. Measures 103-105 continue the piece with various rhythmic patterns, including eighth and sixteenth notes, and rests.

106

8^{va}-----|

8^{vb}-----|

№29 Sonatina

D.Zakirova

Allegro

f *secco*

Ped.┘

3

Ped.┘

5

Ped.┘

Ped.┘

7

dim.

Ped. _____

Ped. _____

9

cresc.

f

Ped. _____

Ped. _____

11

13

15

p

mp

17

19

21

23

25

27

30

32

34

36

38

40

42

44

46

48

50

52

54

56

№30 Shodiyona

J.Shukur

Piano

♩=140

f

6

11

mp

p

pp

pp

mp

p

16

21

26

31

dim.

36

41

mp

mp

45

p

49

53

f

1. 2.

fp

1. 2.

58

Musical score for measures 58-62. The score is written for two systems of piano accompaniment. The first system consists of a grand staff (treble and bass clefs) with a forte (*f*) dynamic marking. The second system also consists of a grand staff. The music features flowing sixteenth-note passages in the right hand and more rhythmic, often eighth-note, patterns in the left hand. Measure 62 concludes with a final chord in the right hand and a single note in the left hand.

“CHOLG’ULASHTIRISH” FANI BO’YICHA TEST SAVOLLARI:

O’zbek xalq cholg’ularidan tashkil topgan orkestrlari qachon shakllana boshlagan?

XXI asrning boshida

XX asrning 2-yarmida

XX asrning 1-yarmida

Miloddanavval

O’zbek xalq cholg’ulari orkestri necha ovozli musiqalarni ijro eta oladi?

1 ovozli

2 ovozli

3 ovozli

Ko’p ovozli

O’zbek xalq cholg’ulari orkestri nechta cholg’ular guruhidan iborat?

2 ta

3 ta

5 ta

10 ta

Partitura bo’yicha nay, kichik nay, necha cholg’ular guruh tarkibiga kiradi?

2-guruhga

1-guruhga

4-guruhga

5-guruhga

Partitura bo’yicha changlar nechanchi cholg’ular guruhi tarkibiga kiradi?

1-guruhga

2-guruhga

3-guruhga

4-guruhga

Partitura bo'yicha qashqar ruboblar nechanchi cholg'ular guruhi tarkibiga kiradi?

2- guruhga

1- guruhga

3- guruhga

5- guruhga

Partitura bo'yicha nog'oralar nechanchi cholg'ular guruhi tarkibiga kiradi?

1- guruhga

2- guruhga

3- guruhga

4- guruhga

O'zbek xalq cholg'ular orkestrining beshinchi cholg'ular guruhi tarkibiga kiradigan cholg'ularni belgilang:

G'ijjak, g'ijjak alt, g'ijjak bas, g'ijjak kontrabas

Qo'shnay, surnay

Afg'on rubobi, dutor, dutor-bas

Nog'oralar

O'zbek xalq cholg'ular orkestrining to'rtinchi cholg'ular guruhi tarkibiga kiradigan cholg'ularni belgilang:

G'ijjak, g'ijjak-alt

Litavralar, nog'ora, doyra, qayroq, safoyil, kichik va katta barabanlar, zil (tarelkalar) va boshqalar

Dutor, qashqar rubobi

Chang, qonun

O'zbek xalq cholg'ular orkestrining uchinchi cholg'ular guruhi tarkibiga kiradigan cholg'ularni belgilang:

Qo'shnay, surnay

G'ijjak, g'ijjak-bas

Rubob prima, qashqar rubobi, Afg'on rubobi, dutor, dutor-bas, dutor kontrabas

Qonun

O'zbek xalq cholg'ular orkestrining ikkinchi cholg'ular guruhi tarkibiga kiradigan cholg'ularni belgilang:

Changlar

G'ijjak-alt, g'ijjak-bas

Nay, qo'shnay

Dutor, dutor-bas

Safoil, zil (tarelkalar)

O'zbek xalq cholg'ular orkestrining birinchi cholg'ular guruhi tarkibiga kiradigan cholg'ularni belgilang:

G'ijjak, g'ijjak-alt, g'ijjakbas, g'ijjak kontarabas

Kichiknay, nay, qo'shnay, surnay (karnay ham ishlatilishi mumkin)

Dutor, dutor-bas

Litavralar, qo'ng'iroqchalar

Partiturada o'zbek xalq cholg'ularining 1- cholg'ular guruhi qanday nomlanadi:

Puflama cholg'ular guruhi

Torli urma cholg'ular guruhi

Torli-chertma (mizrobli) cholg'ular guruhi

Zarbli cholg'ular guruhi

Torli-kamonli cholg'ular guruhi

Partiturada o'zbek xalq cholg'ularining 2- cholg'ular guruhi qanday nomlanadi:

Puflama cholg'ular guruhi

Torli urma cholg'ular guruhi

Torli-chertma (mizrobli) cholg'ular guruhi

Zarbli cholg'ular guruhi

Torli-kamonli cholg'ular guruhi

Partiturada o'zbek xalq cholg'ularining 3- cholg'ular guruhi qanday nomlanadi:

Puflama cholg'ular guruhi

Torli urma cholg'ular guruhi

Torli-chertma (mizrobli) cholg'ular guruhi

Zarbli cholg'ular guruhi

Torli-kamonli cholg'ular guruhi

Partiturada o'zbek xalq cholg'ularining 4- cholg'ular guruhi qanday nomlanadi:

Puflama cholg'ular guruhi

Torli urma cholg'ular guruhi

Torli-chertma (mizrobli) cholg'ular guruhi

Zarbli cholg'ular guruhi

Torli-kamonli cholg'ular guruhi

Partiturada o'zbek xalq cholg'ularining 5- cholg'ular guruhi qanday nomlanadi:

Puflama cholg'ular guruhi

Torli urma cholg'ular guruhi

Torli-chertma (mizrobli) cholg'ular guruhi

Zarbli cholg'ular guruhi

Torli-kamonli cholg'ular guruhi

Partiturada uchraydigan transpozitsiya qilinadigan cholg'ularni belgilang

Baraban, changnay

Litavralar, zil (tarelkalar)

Kichik nay, qashqar rubobi, Afg'on rubobi, dutor, dutor kontrabas, qo'ng'iroqchalar, g'ijjak kontrabaslar

Surnay, safoil

Kichik nayni yana qanday nomlash mumkin

Surnay

Karnay

Nay-pikkolo

Qo'shnay

Kichik nay, ya'ni nay pikkoloning diapazonini yozilishi bo'yicha belgilang:

“Re” birinchi oktavadan – “Sol” uchinchi oktavagacha

“Lya” birinchi oktavadan – “Re” to'rtinchi oktavagacha

“Si” kichik oktavadan – “Sol” uchinchi oktavagacha

“Re” birinchi oktavadan – “Sol” ikkinchi oktavagacha

Kichik nay, ya'ni nay pikkoloning diapazonini eshitalishi bo'yicha belgilang:

“Lya” birinchi oktavadan – “Re” to'rtinchi oktavagacha

“Si” kichik oktavadan – “Sol” uchinchi oktavagacha

Yozilganidek eshitaladi

“Re” birinchi oktavadan – “Sol” to'rtinchi oktavagacha

Nayning diapazonini belgilang:

“Re” birinchi oktavadan – “Sol” to'rtinchi oktavagacha

“Lya” birinchi oktavadan – “Re” to'rtinchi oktavagacha

“Si” kichik oktavadan – “Sol” uchinchi oktavagacha

“Re” birinchi oktavadan – “Sol” ikkinchi oktavagacha

Qo'shnayning diapazonini belgilang:

“Re” birinchi oktavadan – “Sol” uchinchi oktavagacha

“Lya” birinchi oktavadan – “Re” to'rtinchi oktavagacha

“Si” kichik oktavadan – “Sol” uchinchi oktavagacha

“Re” birinchi oktavadan – “Sol” ikkinchi oktavagacha

Changning diapazonini belgilang:

“Sol” kichik oktavadan - “Mibemol” to'rtinchi oktavagacha

“Do” birinchi oktavadan - “Do” to'rtinchi oktavagacha

“Re” kichik oktavadan - “Re” uchinchi oktavagacha

“Sol” kichik oktavadan - “Fadiez” uchinchi oktavagacha

Rubob-prima cholg’usining sozlanishi

«Mi» ikkinchi oktava, «Lya» birinchi oktava, «Re» birinchi oktava, «Sol» kichik oktava

«Mi» uchinchi oktava, «Lya» ikkinchi oktava, «Re» ikkinchi oktava, «Sol» birinchi oktava

«Re» ikkinchi oktava, «Sol» birinchi oktava, «Do» birinchi oktava, «Fa» kichik oktava

«Do» ikkinchi oktava, «Fa» birinchi oktava, «Sibemolъ» kichik oktava, «Mibemolъ» kichik oktava

Rubob-prima cholg’usining diapazoni

«Si» kichik oktavadan – «Lya» uchinchi oktavagacha

«Sol» kichik oktavadan – «Mi» to’rtinchi oktavagacha

«Mi» yoki “Re” kichik oktavadan – «Si» ikkinchi oktavagacha

«Do» katta oktavadan – «Lya» birinchi oktavagacha

Qashqar rubobining yozilishi bo’yicha diapazoni

«Do» katta oktavadan – «Lya» birinchi oktavagacha

«Mi» katta oktavadan – «Sol» birinchi oktavagacha

«Si» yoki “Lya” kichik oktavadan – «Lya» uchinchi oktavagacha

«Mi» yoki “Re” kichik oktavadan – «Si» ikkinchi oktavagacha

Qashqar rubobining eshtilishi bo’yicha diapazoni

«Fa» yoki “Mibemol” katta oktavadan – «Si» birinchi oktavagacha

Yozilganidek eshtiladi

«Si» yoki “Lya” katta oktavadan – «Lya» ikkinchi oktavagacha

«Si» yoki “Lya” katta oktavadan – «Lya» ikkinchi oktavagacha

Afg'on rubobining yozilishi bo'yicha diapazoni

«Do» katta oktavadan – «Lya» birinchi oktavagacha

«Si» yoki “Lya” kichik oktavadan – «Lya» uchinchi oktavagacha

«Mi» katta oktavadan – «Sol» birinchi oktavagacha

«Mi» yoki “Re” kichik oktavadan – «Si» ikkinchi oktavagacha

Afg'on rubobining eshitalishi bo'yicha diapazoni

«Fa» yoki “Mibemol” katta oktavadan – «Si» birinchi oktavagacha

«Mi» yoki “Re” katta oktavadan – «Si» birinchi oktavagacha

«Si» yoki “Lya” katta oktavadan – «Lya» ikkinchi oktavagacha

Yozilganidek eshitaladi

Dutor cholg'usining yozilishi bo'yicha diapazoni

«Do» katta oktavadan – «Lya» birinchi oktavagacha

«Mi» yoki “Re” kichik oktavadan – «Si» ikkinchi oktavagacha

«Mi» katta oktavadan – «Sol» birinchi oktavagacha

«Sol» kichik oktavadan – «Mi» to'rtinchi oktavagacha

Dutor cholg'usining eshitalishi bo'yicha diapazoni

Yozilganidek eshitaladi

«Mi» kontroktavadan – «Sol» kichik oktavagacha

«Sol» kichik oktavadan – «Mi» to'rtinchi oktavagacha

«Mi» yoki “Re” katta oktavadan – «Si» birinchi oktavagacha

GLOSSARIY

Archi – torli cholg'ular guruhining belgilanishi

Arco – kamon

Batterie (frantsuzcha) – zarbli cholg'ular guruhining belgilanishi

Campana – qo'ng'iroq

Divisi – bo'lingan

Glissado – sirg'anib

Non divisi – bo'linmagan

Orchestra – orkestr

Partitura – partitura

Pizzicato – chertib

Solo – yakka

Spiccato – kamon bilan sakratib chalish

Staccato – sakratib

Tremolo – rez

Tutti – hamma

Un, Uno – yakka

Unisono – birovovda, birga

Vibrato – titratib

Orkestr– musiqa cholg'uchilarini birlashtirgan yirik jamoa.

Cholg'u jamoasi– musiqa cholg'ulari ijrochilaridan tashkil topgan jamoa.

Cholg'u ansambli– cholg'uchilardan tashkil topgan kichik jamoa.

Kamer orkestri, kamer ansambli– Yopiq binoda ijro etishga mo'ljallangan cholg'u jamoalari.

Musiqa cholg'usi– musiqa hosil qilishda foydalaniladigan barcha asboblari.

Cholg'ular tasnifi– musiqa cholg'ularini muayyan uslubda guruhlarga bo'lish.

Sun'ycholg'ular– musiqa hosil qilishda foydalaniladigan inson tomonidan yaratilgan moslamalar.

Damli cholg'ular– Havo yordamida musiqa tovushi hosil qilishga mo'ljallangan moslamalar.

Urma cholg'ular– qo'l yoki biror moslama bilan urish yordamida musiqiy ritm hosil qilishga mo'ljallangan (qattiq jismdan tayyorlangan) moslamalar.

Torli cholg'ular– torni tebratish orqali musiqa tovushi hosil qilishga mo'ljallangan moslamalar.

Tilli damli cholg'ular– bir yoki ikki yoqlama tilni tebratish orqali musiqa hosil qilinadigan damli cholg'ular.

Folklor cholg'ulari– oddiy xalq tomonidan tayyorlanib, o'z his-tuyg'usini ifodalashga xizmat qiladigan sodda musiqa cholg'ulari.

Rekonstruksiya qilingan (qayta ishlangan) cholg'ular– ma'lum bir cholg'u asosida yangidan yaratilgan cholg'ular.

Takomillashtirilgan cholg'ular– muqaddam iste'molda bo'lib, keyinchalik Ijro imkoniyatlari kengaytirilgan cholg'ular.

Qayta tiklangan cholg'ular– muqaddam iste'molda bo'lib, ma'lum davr Unutilgan va keyinchalik yana qayta tiklangan cholg'ular.

An'anaviy cholg'ular– An'anaviy musiqa ijrochiligida foydalaniladigan cholg'ular.

Etnik cholg'ular– turli xalqlarga mansub musiqa cholg'ulari.

Cholg'u guruxi– orkestr yoki ansambl tarkibidagi bir turga mansub cholg'ularni birlashtirgan guruh.

Cholg'u oilasi– bitta cholg'u asosida yaratilgan cholg'ularning umumiy nomi (masalan, dutor oilasi).

Urma jarangli torli cholg'ular– tortilgan torni maxsus moslama vositasida urish orqali tovush hosil qiladigan musiqa cholg'ulari.

Tirnama cholg'ular– tortilgan torlarni tirnash vositasida tovush hosil qiladigan musiqa cholg'ulari.

Mezrobli (plektorli) cholg'ular– tortilgan torlarni maxsus moslama Vositasida tirnash orqali tovush hosil qiladigan musiqa cholg'ulari.

Kamonli cholg'ular– kamonni torga ishqalash orqali tovush hosil qiladigan musiqa cholg'ulari.

**“Cholg’ulashtirish” fanidan o’zlashtirilgan bilimlarni mustahkamlash uchun
berilgan test savollarining JAVOBLARI**

O’zbek xalq cholg’ularidan tashkil topgan orkestrlari qachon shakllana boshlagan?

*XX asrning 1-yarmida

O’zbek xalq cholg’ulari orkestri necha ovozli musiqalarni ijro etadi?

*Ko’povozli

O’zbek xalq cholg’ulari orkestri nechta cholg’ular guruhida naborat?

*5 ta

Partitura bo’yicha, kichik nay nechanchi cholg’ular guruhiga kiradi?

*1-guruhga

Partitura bo’yicha changlar nechanchi cholg’ular guruxi tarkibiga kiradi?

*2-guruhga

Partitura bo’yicha qashqar ruboblar nechanchi cholg’ular guruhi tarkibiga kiradi?

*3- guruhga

Partitura bo’yicha nog’oralar nechanchi cholg’ular guruhi tarkibiga kiradi?

*4- guruhga

O’zbek xalq cholg’ular orkestrining beshinchi cholg’ular guruhi tarkibiga kiradigan cholg’ularni belgilang:

*G’ijjak, g’ijjak-alt, g’ijjak bas, g’ijjak kontrabas

O’zbek xalq cholg’ular orkestrining to’rtinchi cholg’ular guruhi tarkibiga kiradigan cholg’ularni belgilang:

*Litavralar, nog’ora, doyra, qayroq, safoyil, kichik va katta barabanlar, zil (tarelkalar) va boshqalar

O’zbek xalq cholg’ular orkestrining uchinchi cholg’ular guruhi tarkibiga kiradigan cholg’ularni belgilang:

*Rubob prima, qashqar rubobi, Afg’on rubobi, dutor, dutor-bas, dutor kontrabas

O'zbek xalq cholg'ular orkestrining ikkinchi cholg'ular guruhi tarkibiga kiradigan cholg'ularni belgilang:

*Changlar

O'zbek xalq cholg'ular orkestrining birinchi cholg'ular guruhi tarkibiga kiradigan cholg'ularni belgilang:

*Kichik nay, nay, qo'shnay, surnay (karnay ham ishlatilishi mumkin)

Partiturada o'zbek xalq cholg'ularining 1- cholg'ular guruhi qanday nomlanadi:

*Puflama cholg'ular guruhi

Partiturada o'zbek xalq cholg'ularining 2- cholg'ular guruhi qanday nomlanadi:

*Torli urma cholg'ular guruhi

Partiturada o'zbek xalq cholg'ularining 3- cholg'ular guruhi qanday nomlanadi:

*Torli-chertma (mizrobli) cholg'ularguruhi

Partiturada o'zbek xalq cholg'ularining 4- cholg'ular guruhi qanday nomlanadi:

*Zarbli cholg'ular guruhi

Partiturada o'zbek xalq cholg'ularining 5- cholg'ular guruhi qanday nomlanadi:

*Torli-kamonli cholg'ular guruhi

Partiturada uchraydigan transpozitsiya qilinadigan cholg'ularni belgilang.

*Kichik nay, qashqar rubobi, Afg'on rubobi, dutor alt, dutor kontrabas, qo'ng'iroqchalar, g'ijjak kontrabaslar

Kichik nayni yana qanday nomlash mumkin

*Nay-pikkolo

Kichik nay, ya'ni nay pikkoloning diapazonini yozilishi bo'yicha belgilang:

*"Re" birinchi oktavadan – "Sol" uchinchi oktavagacha

Kichik nay, ya'ni nay pikkoloning diapazonini eshutilishi bo'yicha belgilang:

*«Re» ikkinchi oktavadan – «Sol» to'rtinchi oktavagacha

Nayning diapazonini belgilang:

* «Lya» birinchi oktavadan – «Re» to'rtinchi oktavagacha

Qo'shmayning diapazonini belgilang:

*«Re» birinchi oktavadan – «Sol» ikkinchi oktavagacha

Changning diapazonini belgilang:

*«Sol» kichik oktavadan - «Fadiez» uchinchi oktavagacha

Rubob-prima cholg'usining sozlanishi.

*«Mi» ikkinchi oktava, «Lya» birinchi oktava, «Re» birinchi oktava, «Sol» kichikoktava

Rubob-prima cholg'usining diapazoni.

*«Sol» kichik oktavadan – «Mi» to'rtinchi oktavagacha

Qashqar rubobining yozilishi bo'yicha diapazoni.

*«Si» yoki «Lya» kichik oktavadan – «Lya» uchinchi oktavagacha

Qashqar rubobining eshitilishi bo'yicha diapazoni.

*«Si» yoki «Lya» katta oktavadan – «Lya» ikkinchi oktavagacha

Afg'on rubobining yozilishi bo'yicha diapazoni.

*«Si» yoki «Lya» kichik oktavadan – «Lya» uchinchi oktavagacha

Afg'on rubobining eshitilishi bo'yicha diapazoni.

*«Si» yoki «Lya» katta oktavadan – «Lya» ikkinchi oktavagacha

Dutor alt cholg'usining yozilishi bo'yicha diapazoni.

*«Mi» yoki «Re» kichik oktavadan – «Si» ikkinchi oktavagacha

Dutor alt cholg'usining eshitilishi bo'yicha diapazoni.

*«Mi» yoki «Re» katta oktavadan – «Si» birinchi oktavagacha

XULOSA

Cholg'ulashtirish fanini o'qitish jarayonda talabaning asosiy e'tiborini mustaqil ishga qaratish lozim. Ushbu o'quv qo'llanma talabalarga cholg'ulashtirish fanining ko'nikmalarini egallashga yordam beradi.

Shunga ko'ra, talabaga nafaqat nazariy, balki amaliy bilimlarini mustaxkamlashga, va nihoyat, u yoki bu asarlarni mustaqil ravishda cholg'ulashtirish ko'nikmasiga ega bo'lishga yordam beradi. Bunda talaba o'ziistagan asarni turli cholg'u guruhlariga, xalq cholg'u orkestriga cholg'ulashtirishi mumkin. Ushbu holat orkestrning repertuarini kengaytirishga yordam beradi. Bu esa bugungi kunda ijodiy jamoalarning eng dolzarb muammolaridan biridir.

Umid qilamizki, yuqorida keltirilgan tavsiyalar talabalarga amaliy yordam bo'lib xizmat qiladi.

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