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INNOVATSIYALAR VAZIRLIGI
O‘ZBEKISTON RESPUBLIKASI MADANIYAT VAZIRLIGI
O‘ZBEKISTON DAVLAT KONSERVATORIYASI

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XALQ CHOLG‘ULARIDA IJROCHILIK (AFG‘ON RUBOBI)

*O‘zbekiston davlat konservatoriyasining 60211500 – bakalavriat
2-kurs talabalari uchun o‘quv qo‘llanma*

O‘zbekiston davlat konservatoriyasi
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Ushbu oʻquv qoʻllanma Oʻzbekiston davlat konservatoriyasining Ilmiy kengashi tomonidan nashrga tavsiya etilgan.

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Oʻzbekiston davlat konservatoriyasining “Xalq cholgʻularida ijrochilik” kafedrasida – afgʻon rubobi mutaxassisligi boʻyicha 2-kursda taʼlim olayotgan talabalar uchun moʻljallangan. Ushbu oʻquv qoʻllanmada, Gammalar, Etyudlar, Oʻzbekiston hamda jaxon kompozitorlarining durdona asarlari yozilgan va tahlil va talqin masalalari yoritilgan.

Shuningdek, oʻquv qoʻllanmadan musiqaga ixtisoslashtirilgan maktablarda iqtidorli oʻquvchilar bilan ishlashda foydalansa boʻladi.

Предназначено для студентов 2 курса специальности «афганский рубаб» кафедры “Исполнительства на народных инструментах” Государственной консерватории Узбекистана. В этом учебнике собраны гаммы, этюды, лучшие произведения композиторов Узбекистана и мира, а также вопросы анализа и интерпретации.

Учебник также может быть использован для работы с одаренными учащимися музыкальных школ.

Designed for 2nd year students majoring in afghan rubab at the Department of Performance on Folk Instruments of the State Conservatory of Uzbekistan. This textbook contains masterpieces of Gammas, Etudes, composers from Uzbekistan and the world, as well as issues of analysis and interpretation.

The textbook can also be used to work with gifted students in music schools.

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*«Adabiyot, san'at va madaniyat
yashasa, millat va xalq, butun
insoniyat bezavol yashaydi»*

Shavkat Mirziyoyev

KIRISH

O'zbekiston davlat konservatoriyasi yagona oliy o'quv yurti bo'lib, ko'plab mutaxassis sozandalarni tarbiyalab bormoqda. Bu-cholg'u sinfi qadimdan shakllanib kelgan "Ustoz-shogird" an'alarining zamonaviy ko'rinishidir. Chunki, cholg'uda o'rgatish yakka tartibda amalga oshiriladi. Sababi xar bir talaba individual qobiliyatga ega, shu bois ularning xar biriga aloxida yondoshuv talab etiladi. Oliy o'quv yurtlariga talabalar ma'lum darajada bilim va ko'nikmalarga ega holda kelishsada, ularni professional darajaga ko'tarish, ijrochilik (texnik) mahoratlarini o'stirish, musiqiy tafakkurini kengaytirish, zamonaviy ijrochilik sir-asrorlari bilan tanishtirish, aynan oliy o'quv yurti ta'limida amalga oshiriladi.

Mamlakatimiz mustaqillikka erishgach hukumatimiz tomonidan iqtidorli yoshlarni kashf etish, ularning intilishlarini qo'llab-quvvatlash maqsadida bir qancha qarorlar chiqarildi. Ayniqsa O'zbekiston Respublikasining 2017-yil 8-avgustdagi PQ-3178-sonli O'zbekiston davlat konservatoriyasi faoliyatini yanada rivojlantirish va takomillashtirish chora-tadbirlari to'g'risidagi, Mamlakatimizda mustaqillik yillarida madaniyat sohasini izchil rivojlantirish, jahon miqyosidagi ijobiy tajriba va tendensiyalar, yutuq va natijalarni har tomonlama chuqur o'rganish asosida madaniyat va san'at muassasalari faoliyatini samarali yo'lga qo'yish, ularning tarmog'ini kengaytirish, moddiy-texnik bazasi, kadrlar salohiyatini mustahkamlash masalalariga alohida e'tibor berilmoqda. 2018-yil 28-noyabrdagi O'zbekiston Respublikasi milliy madaniyatni yanada rivojlantirish konsepsiyasini tasdiqlash to'g'risidagi PQ-4038-sonli qaroriga asosan shu bilan birga 2019-yilning 19-mart kuni O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyev raisligida o'tkazilgan yoshlarga e'tiborni kuchaytirish, yosh avlodni madaniyat, san'at, jismoniy tarbiya va sportga keng jalb etish, ularda axborot texnologiyalaridan to'g'ri foydalanish ko'nikmasini shakllantirish, yoshlar o'rtasida kitobxonlikni targ'ib qilish masalalariga bag'ishlangan videoselektor yigilishi bo'lib o'tdi.

Vazirlar Mahkamasining 2008-yil 13-oktyabrdagi 226-sonli qarori ana shunday ilhombaxsh hujjatlardan bo'lib, yosh ijrochilarning dunyo sahnalarida o'z mahoratlarini namoyish etishga keng imkoniyatlar yaratdi. O'zbek sozandalari nafaqat Osiyo balki, Yevropa sahnalarida bo'lib o'tayotgan ko'rik tanlovlar, festivallarga qatnashib, nimalarga qodir ekanliklarini ko'rsatishmoqda. O'zbek

musiqiy cholg'ularining ijrochilik imkoniyatlari shu qadar keng-ki unda nafaqat milliy kuylar balki dunyo kompozitorlarining mohirona asarlarini ham ijro etish mumkin.

2022-yildagi ПҚ-112-sonli qaroriga binoan, Aholi, ayniqsa, olis hududlarda istiqomat qiladigan fuqarolarga madaniy dam olish xizmatlari ko'rsatish darajasini oshirish, respublikaning barcha hududlarida teatr, sirk va boshqa turdagi ommaviy-madaniy va konsert tomosha tadbirlarinitizimli ravishda yo'lga qo'yish, madaniyat va san'at sohasida iste'dodli yosh ijodkorlarni izlab topish va qo'llab quvvatlash, ta'limuassasalarini milliy cholg'ular, musiqa darsliklari, notalar to'plamlari va o'quv-metodik adabiyotlar bilan taminlashning yaxlit tizimini yaratish maqsadida amalga oshirilishi belgilandi.

Bir so'z bilan aytganda milliy musiqamizni ilmiy o'rganish, yangi shakllanayotgan ijrochilik maktablarini tadbiq etish, shunga yarasha yangi adabiyotlar yaratish kabilar bugungi dolzarb masalalardan biri xisoblanadi. O'quv maskanlarini barcha bosqichlarida ta'lim-tarbiya berish sifatini oshirish, turli nufuzli tanlovlarga talabalar tayyorlash asosiy vazifamizdir. Ushbu ishlarni amalga oshirishda, biz kabi yoshlar izlanish, ilmiy faoliyatni amaliy ijrochilik bilan uyg'unlikda olib borishni talab etadi.

Mazkur o'quv qo'llanma O'zbekiston davlat konservatoriyasining 2-bosqich talabalari uchun mo'ljallangan. Undan barcha oliy o'quv hamda kollej litsey o'quvchlari ham foydalanishi mumkin.

I BOB

1-MAVZU. XALQ CHOLG'ULARIDA IJROCHILIK (AFG'ON RUBOBI)

Reja:

- 1.1. Afg'on rubobi cholg'usi: tarixdan.
- 1.2. Ijrochilik mahoratini rivojlantirish.
- 1.3. Cholg'uda tovush sifatini yaxshilash ustida ishlash.
- 1.4. Afg'on rubobining ilk ustozlari hamda ijrochilik maktabi.

Tayanch iboralar: *O'zbek milliy cholg'ulari, Markaziy Osiyo, Hindiston va Afg'oniston, Al- Farobiy, Darvesh Ali, afg'on rubobi, takomillashtirish, mashqlar, chap qo'l texnikasi, ijrochilik maktabi.*

1.1. Afg'on rubobi cholg'usi: tarixdan

Musiqqa san'atimiz yosh avlodni tarbiyalash va musiqqa shonvandalarning manaviy dunyoqarashini shakllantirishda muhim mavqega ega. Bu borada xalqimizning ma'naviy boyligi bo'lmish musiqqa cholg'ularini o'rganish, tadbiq qilish va kelajak avlodga bezavol yetkazish ma'suliyatli burchimizdir. Ma'lumki azal-azaldan afg'on rubobi cholg'usi o'zining jozibali, mungli sado ohanglari bilan, insonlarning dilini xushnud etib, madaniy boyligiga munosib hissa qo'shganligi ayni haqiqatdir. Milliy cholg'ularimiz o'zining xilma xilligi bilan boshqa cholg'ulardan yaqqol ajralib turadi. Afg'on rubobining kelib chiqishi tarixi, dastlabki ilmiy ma'lumotlarni o'rta asrlarga oid yozma manbalarda ko'rishimiz mumkin. Qadimda an'anaviy afg'on rubobi o'sha davrlar musiqqa madaniyatida yetarlicha mashhur cholg'ulardan biri bo'lgan. «S.M.Taxalovning yozishicha: afg'on rubobi qadim zamonlardan o'zbek xalqi orasida, ayniqsa Buxoro va Samarqandda keng tarqalgan. Uning korpusi ponasimon shaklda katta va chuqur bo'lib, yon tomonlarida o'yirlari bor dastasi kalta (8-10 sm) bo'lib, uchi bir oz orqaga qayrilgan. Korpusi bilan dastasi yaxlit yog'ochdan (ko'pincha tutdan) o'yib yasaladi. Dastasi pardalarga bo'linadi, uning pastki qismi kengaya borib qopqoqqa ulanib ketadi va korpusning ustini o'yirlarga qadar yopadi. Korpusning qolgan qismi (o'yirlardan keying qismi)ga teri qoplanadi. Asbobning umumiy uzunligi 70-80 sm. Uning dastasiga, odatda 4-5 ta asosiy parda, taxta qoplamasiga esa 6-7 qo'shimcha xasparda o'rnatiladi.

Afg'on rubobi kvartaga sozlanib, ohangdor tovush hosil qiluvchi 5 asosiy tor va yon quloqlarga tortilib sekundaga sozlanadigan aks sado beruvchi 10-11 ta yordamchi tor bo'lib, asosiy torlar ichakdan, yordamchilari esa metal (po'lat) dan tayyorlangan. Ularda bir oktavadan ortiqroq diapazondagi diatonik tovush qator hosil qilinadi.»¹

1.S.M.Taxalov "afg'on rubobini chalishga o'rgatish metodikasi asoslari" Toshkent O'qituvchi 1983-yil 4-5 betlar.

«Bir rivoyatda afgʻon rubobining yaratilishi haqida shunday deyilgan. Bir kuni Buxoro xonining qizi betob boʻlib qolibdi. Shunda Xon yetti iqlimdan donishmand tabib va olimlarni oʻz saroyiga chorlabdi, bittayu-bitta qizini qanday qilib davolash mumkinligi haqida maslahat solibdi. Qancha harakat qilishmasin urinishlari behuda ketibdi. Shunda Balx shahrida tugʻilib, oʻzi Buxoroda muqim yashagan sozanda, Xonning huzuriga borib, uning qizini davolash uchun urinish koʻrishga ruxsat olibdi. Shunda Xon, “qizini kim davolasa yarim boyligi va qizini berishini– vaʼda qilgan ekan.

Oʻsha zamonlarda xonzodalarni koʻrish, ular bilan suhbatlashish man etilgan zamonlar boʻlganligi sabab yigit uning yonidagi yaqin sirdoshi boʻlgan kanizagi orqali u nimaga qiziqishi va koʻp hayol surishi va hech kim bilan nima sababdan gaplashishni istamasligini soʻrab bilishga xarakat qilibdi. Yigit shuni bilibdiki Xonning qizi judayam toʻvusga ihlosi balandligi, ayniqsa qanotlarini yoyib oʻz chiroyini koʻz-koʻz qilganda: -“Qani endi shu toʻvus kuylasa, mening dardimga davo boʻlardi”, - degan gapini kanizak yigitga yetkazibdi. Shundan keyin Balxlik yigit Buxorodagi oʻz ustaxonasida ilk bor toʻvusga oʻxshatib rubob yasaydi va Xonzoda huzuriga borib parda orqasida rubob chalib, uni maftun etadi. Xonzoda rubobdan chiqayotgan yoqimli sadolardan bahramand boʻlib, dardiga shifo topib, avvalgidan ham goʻzallashib ketibdi. Buni koʻrgan Xon vaʼdasida turib, sozandaga qizini va yarim boyligini beribdi. (Shunda bu rubob kimniki deb soʻraganida, bu ana shu afgʻonniki, - deb odamlar aytishibdi). Vaqt oʻtishi bilan yigit va Xonzoda uzoq yillar baxtli hayot kechirishib, farzandli boʻlishibdi va ularning farzandlari ham shu otasi ixtiro qilgan rubobni Buxoroda bir necha yillar davomida rivojlantirib, kuylar ijro etib kelishibdi.»²

Maʼlumki XX asrning 30-40 yillarida professor A.I.Petrosyan boshchiligida boshqa milliy cholgʻularimiz qatori afgʻon rubobicholgʻusi ham takomillashtirilgan, Cholgʻudan yordamchi torlar olib tashlandi, torlari va pardalari oʻzgartirildi, cholgʻuning dastasiga xromatik mustahkamlangan tovushqatorlar oʻrnatilib, cholgʻuning texnik imkoniyatlari yaxshilandi hamda ijro diapazoni kengaytirib 4 ta bogʻlangan parda va 6-7 hasparda oʻrniga 19 ta parda oʻrnatilib xromatik tovushqatoriga ega boʻldi. Natijada kichik oktava “**lya**” dan uchinchi oktava “**mi**” gacha yetkazildi. Takomillashtirilgan afgʻon rubobida 5 ta tor boʻlib ularning birinchi va ikkinchi torlari juft, uchunchisi esa yakka holda oʻrnatildi. Ijrochilik madaniyatimiz bilan bir qatorda repertuar ham boyidi hamda rivojlandi. Ustozlar va ijrochilar tomonidan koʻpgina asarlar cholgʻuga moslashtirildi.

Afgʻon rubobi cholgʻusini takomillashtirishda, ilmiy xodimlar va sozgar ustalarning xizmatlari katta boʻldi. Bugungi kunda ham ular ushbu cholgʻuni davr

2.Gʻulomqodir Ergashev “Afgʻon rubobi darsligi” Toshkent 2004 yil 14-15 betlar.

talabiga moslashtirish bo'yicha izlanishlar olib bormoqdalar. Ular sozgarlik an'analari va ustoz sozgarlar ishini muvaffaqiyatli davom ettirib kelmoqdalar. Barcha sozlar qatori afg'on rubobining umrboqiyliigi ham shubhasiz soha mutaxassisleri va sozgar ustalar faoliyatiga, ularning mahorati va ijodiy izlanishlariga bog'liqligi sir emas albatta.

Hozirgi kunda ijrochiligimizni rivojlanganligi, ijtimoiy tarmoqlarni ommaviylashganligi, albatta sozandalarga ham katta imkoniyatlar eshigini ochmoqda. Bunda har bir soha vakillari, jumladan sozandalarimiz ham unumli foydalanmoqda desak adashmagan bo'lamiz. Hozirda ijtimoiy tarmoqlardan qardosh va Yevropa kopozitorlari tomonidan yaratilayotgan yangi asarlarni olish mumkin va bu albatta professor o'qituvchilarning zamon bilan hamnafas bo'lishga undaydi.

Bundan tashqari yurtimizga dunyoning turli davlatlaridan musiqa ansambllari, kompozitorlari hamda dirijorlari tashrif buyurib, o'z konsert dasturlarini hamda bizning mohir sozandalarimiz bilan hamkorlikda ijrolarini namoyish etib kelmoqdalar. Bu holat o'zbek cholg'u ijrochiligi san'atining jahon sahnalaridagi o'rni va nufuzi yuqoriligi, milliy cholg'ularimizning dunyoga keng targib etilganligidan dalolat beradi.

Ijrochilik san'atini kompozitor va bastakorlar ijodisiz tasavvur qilib bo'lmaydi. O'zbekiston kompozitorlarining afg'on rubobi uchun yaratilgan maxsus asarlari ushbu cholg'uning yangi ufqlarini ochib bermoqda. Masalan, M.Bafoiyevning afg'on rubobi va xalq cholg'ulari orkestri uchun yozilgan «Konserti», M.Otajonovning afg'on rubobi va fortepiano uchun yozilgan maxsus «Konserti» hamda O.Abdullayevaning «Konsert -fantaziyasi»ni takidlab o'tish o'rinlidir.

Marhum afg'on rubobchi sozandalardan Usto Muxammad Umar, Toyir Jumayev, Ergash Shukrullayev, Umarjon Hamidov, G'ulomqodir Ergashev, Sotvoldi Karimov, hamda hozirgi kunda Ilhomjon Azimov, Azatgul Tashmatova, Alisher Djamaldinov, Anvarjon Xojinazarovlar o'zbek sanadini rivojlantirib kelayotganligi amaldagi isbotidir.

Bir so'z bilan aytadigan bo'lsak, bugungi kunning dolzarb masalalaridan bo'lmish milliy musiqamizni ilmiy o'rganish, ijrochilik maktablarini tadbiq etadigan adabiyotlarni yaratish O'zbekiston davlat konservatoriyasi professor-o'qituvchilarining asosiy vazifalaridir. Ushbu masuliyatli ishni amalga oshirishda biz kabi yoshlar ilmiy faoliyatni amaliy ijrochilik bilan uyg'unlikda olib borishimizni davr taqozo etadi.

1.2. Ijrochilik mahoratini rivojlantirish

Talabaning ijrochilik mahoratini rivojlantirishning ruhiy holatiga ko'p jihatdan bog'liqdir. Avvalam bor ustoz, mashg'ulotlarni talabaning qobiliyatini hisobga olgan holda boshlaydi. Bunda talabani qiziqitira olishi hamda mashg'ulotlarni jonli o'tkazishi muhim ahamiyatga ega. Ushbu jarayon talabada zavq-shavq o'yg'otib, uning tasavvurini va ijodiy faoliyatini ilhomlantirmog'i lozim. Mashg'ulot paytida uning faolligi ortib borsa talabaning o'zlashtirishi samarali bo'ladi. Mashg'ulotlarni zerikarli o'tishiga yo'l qo'ymaslik kerak aks holda talabaning tez orada qiziqmay qolishi xech gap emas. Mashg'ulotlarning boshlang'ich davrida talabaning imkoniyatiga mos keladigan kichik asarlar bilan boshlash maqsadga muvofiqdir. Ushbu uslub nafaqat dars jarayonini qiziqarli o'tishiga balki talabaning cholg'uga nisbatan qiziqishi yanada ortib boradi.

Barmoqlarning notalar bosim ostidagi harakatikuchi keng muhokama qilinadigan muammolardan biri desa ham bo'ladi. Ustoz, albatta talabaning barmoqlari harakatiga katta e'tibor berishi lozim va har bir holatda asarning harakteriga qarab qanday bosim bilan tovushni bosib ijro etishni va qay bosimda ya'ni katta va kichik kuchidan kelib chiqadigan ohangdagi qanday tovush hosil bo'lishini hamda ohanglardagi farqni tushuntirib berishi lozim.

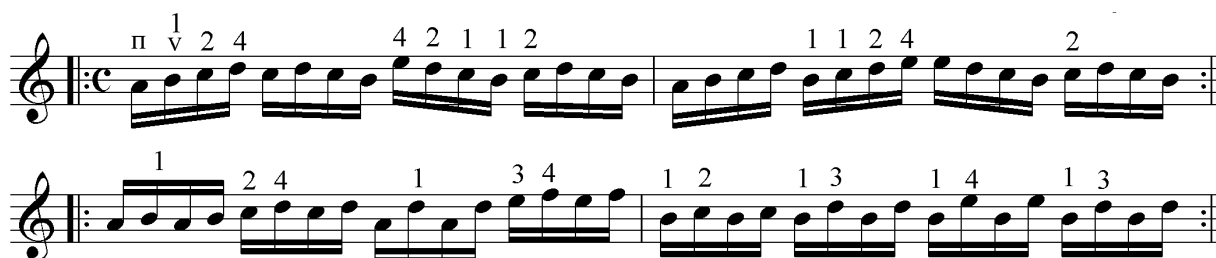
Talaba barmoqlarini kuchli yoki kuchsiz tovushlarni bosishiga va u yerda turli bosim ostida tovush chiqarishiga alohida e'tibor bermagan bo'lishi mumkin. Shuni aytilish ham kerakki, ijrochidan haqiqiy jismoniy holat talab etilishi yaqqol namoyon bo'ladi.

Chap qo'lning yana bir alohida jihati shundaki, chap qo'l anchagina chaqqon, tovushdan tovushga o'tayotganda glissandosiz o'tishi kerakligi, pozitsiyadan pozitsiyaga qiynalmasdan o'tishi, barmoqlarning erkin harakati uchun alohida mashqlar va ko'nikmalar orqali erishiladi.

Chap qo'l tabiatan o'ng qo'lga nisbatan zaifroqligi hammamizga ma'lum. Lekin biz musiqachi sifatida e'tibor bermagan bo'lishimiz mumkin. O'ng qo'lda ruchka, qaychidan foydala olamiz to'g'rimi, chap qo'lda esa yo'q, bundan ko'rinib turibdiki, chap qo'l anchagina kuchsiz, biz esa Ustoz sifatida talabaga chap qo'lini chaqqonlashishiga ko'maklashishimiz lozim. Bunda Ustoz, talabaga ko'p mashqlar yuklashi lozim. Chap qo'lning zarur texnikasini egallashning yagona va samarali usuli mavjud bo'lib, unga kerakli harakat erkinligi, kuch va moslashuvchanlikni, ya'ni barmoqlar uchun zarur bo'lgan fazilatlarni berishi mumkin.

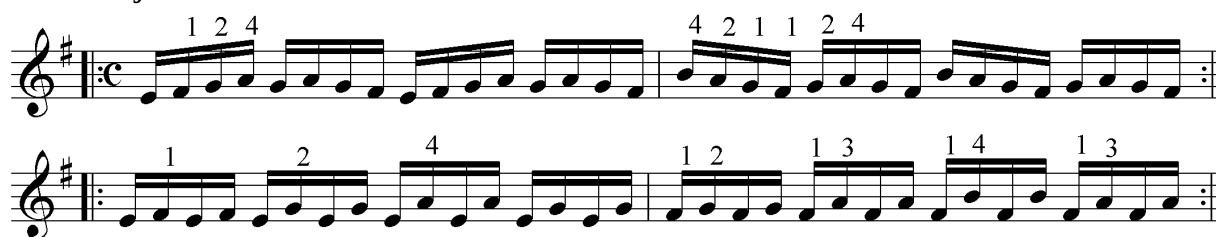
Misol

Birinchi juft tor “a”



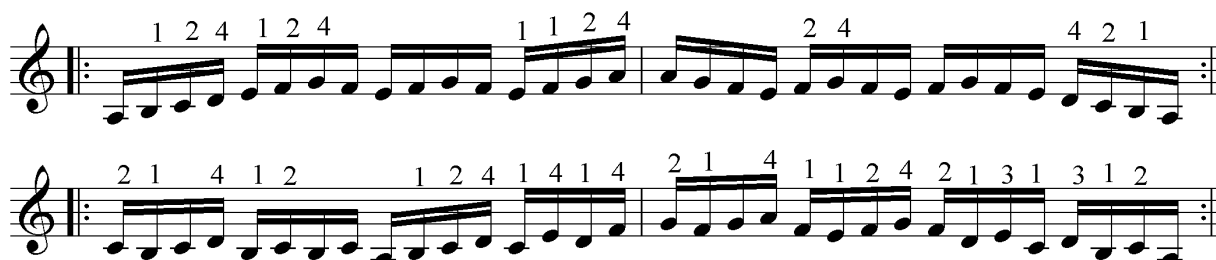
Misol

Ikkinchi juft tor “e”



Misol

Yakka (bum) tor “A”



Maxsus mashqlar orqali cholgʻu ijrochiligida mukammallikka intilayotganlarning barchasi, oʻz maqsadiga erishmoqchi boʻlsalar, bunda talabadan sabrli, shijoatli va mashaqqatli mehnat talab etiladi. Har bir ijrochi barmoqlarining mohirlik darajasi va hususiyatlarini bilishi lozim. Talabalarning ijro mahorati va ijrochilik darajasi turlicha boʻlgani kabi, hamma talabalarga bir xil munosabat bilan emas, balki ularning ijro imkoniyatlarini hisobga olib yuklamalar berilishi lozim. Baʼzan talabalar har qancha koʻp mashq ijro etsa ham uning ijrochilik mahoratida oʻzgarish koʻp boʻlmaydi, demakki talaba oʻzi ijro qilayotgan mashqlar qay darajada ijrochilik mahoratini oʻstirishini baholay olishi kerak, bu unchalik qiyin emas, yaʼniki ijrochi oʻziga yuklatilgan mashq va gammalarni murakkablashtirganida va tempini asta-sekinlik bilan tezlashtirib ijro etsa shundagina u qilayotgan mehnat samara beradi.

1.3. Cholg'uda tovush sifatini yaxshilash ustida ishlash

Afg'on rubobi sozida sifatli tovush bilan ijro etish uchun sozandadan yuqori darajada ko'plab mashqlar chalish talab etiladi. Sifatli tovush hosil qilish uchun tirishqoqlik, mashaqqatli mehnat, sabr-toqat, iroda va intizom asosiy qoidalardan biri hisoblanadi. Ya'ni ijrochi shu cholg'uning mohir mutaxassisi, sifatli tovush bilan ijro etuvchi sozanda bo'lishni hohlasa mehnat yo'li anchayin murakkabroq kechadi, ya'ni talaba har kuni muntazam va muayyan tartibda mashq qilishi zarur. Mashg'ulotlar ertalab va kunduzi o'tkazilgani maqul, chunki talaba bu vaqtda hali toliqmagan bo'ladi. Mashg'ulotlarga ajratilgan vaqtning miqdori har bir talabaning shaxsiy xususiyatlariga bog'liqdir. Mashg'ulotlar orasida bir oz tanaffus ham qilinadi. Chap qo'l texnikasi ijrochi uchun eng muhim jihatlardan hisoblanadi. Albatta bunda uzoq yillik ko'nikma bo'lishi bilan birga tezroq mukammallikka erishish uchun ko'proq maxsus mashqlar ijro etishi lozim. Unda barmoqlarimiz uchun alohida mashqlarni muntazam ravishda ijro etish, ijro sifatini oshiradi. Yarim tonlik mashqlarni muntazam ravishda ijro etish, ijro ko'nikmasini oshiribgina qolmay barmoqlarni faollashtiradi. Mashqlardan cholg'uda mahoratni o'stirish va rivojlantirish maqsadida keng foydalaniladi. Ma'lumki chap va o'ng qo'llarning mustahkam ravishda takomillashuvi ijrochilikda sifatli ijroni taminlaydi.

Avvalambor mashqlarni aniq sekin tempda yodlab ya'ni chap barmoqlarda yuqori darajada ko'nikma hosil qilish kerak, keyin asta sekinlik bilan jadal sur'atlarda ijro etiladi.

Quyidagi mashqlar chap qo'l texnikasini oshirish uchun hamda chap qo'l barmoqlarini muntazam ravishda faol ishtirok etishiga kerakli hisoblanadi. Har bir sozanda har kuni ushbu mashqlarni ijro etib turishi maqsadga muvofiqdir.

Bundan tashqari ijrochio'z ustida ishlayotganda mashqlar qay darajada natija berayotganini, cholg'uni ijro etayotganida tovush sifatini talqin qila olishi kerak. Ya'ni bir yo'nalishdagi mashqlarni ijrochi 1hafta va 10 kun davomida ijro etganidan so'ng o'zida mahorati va tovush chalayotganida sifat darajasi o'sganligini sezmasa, demak bu yo'nalishdagi mashq unga samara bermayotganini anglab, samara beruvchi mashqlarni ijro etishi lozim. Musiqa ijrochisi sportchi kabi o'z mashqlariga bora-bora o'zgartirishi va murakkablashtirishi zarur. Chunki bir tempda chalinaveradigan mashqlar ijrochini o'stirmaydi, bir tempda bir joyda turavergan sari ijrochining mahorati ham bir joyda turaveradi. Bundan ko'rinadiki, mahoratni biz faqatgina rang-barang va turli tempdagi gammalar, har-xil shtrix va usullardagi texnik birin-ketinlikdagi mashqlar orqali erisha olamiz. Tovush chiqarishda sifat darajasini o'stira olsak o'z o'zidan cholg'u tembridagi tovush yaxshilanishiga erisha olamiz.

1.4. Afg'on rubobining ilk ustozlari hamda ijrochilik maktabi

Usto-Muhammad Umar «Qobulning Bog'bon ko'cha mahallasida 1906-yilda tug'ildi. Uning otasi Muhammad Ibrohim mashhur rubobchi va tablachi bo'lgan. Usto Muhammad Umar ilk bor ijrochilik darsini o'z otasidan olgan. 13 yoshidan boshlab xonandalik sirlarini mashhur hofiz, mumtoz xalq qo'shiqlari bilimdoni Usto Qosimdan o'rganadi. Shuning bilan bir qatorda Oqo-Muhammaddan ham dars oladi. Usto-Muhammaddning oila a'zolari musiqaga mehr qo'ygan bo'lib, uning amakivachchasi Muhammad Ayub ham rubobchi sozandalardan bo'lib, jiyanini zabardast, nihoyatda ijro usullarga boy bo'lgan, mohir sozanda va bastakor bo'lishiga o'z hissasini qo'shgan. Ustoz ko'p yillar davomida afg'on va hind ansamblida rubobchi sozanda bo'lib xizmat qiladi. 1944-48-yillari maxsus tuzilgan hay'at a'zolari qarori bilan unga "Ustod" degan faxriy unvon beriladi. 1957-yildan boshlab Qobul radiosi qoshidagi milliy ansamblga rahbarlik qiladi. 1960-yili bir guruh ijodkorlar bilan bir qatorda Moskva konservatoriyasida bo'lib, o'z ijodini yanada boyitadi.»³

«Usto-Muhammad Umar Qobuldagi Gyote Olmon institutida ham dars berib, shogirtlar tayyorlaganlar. Mohir sozanda va bastakor Usto-Muhammad Umar 1981-yil Qobulda vafot etadi. Usto-Muhammad Umar Qobuldagi Shuxodon Solixin nomli maqbaraga dafn etilgan»⁴.

Tovur Jumayev «1918-yili Buxoro shahrining Davlat Obod qishlog'ida dehqon oilasida tug'ilgan. U yoshligidanoq musiqaga ixlos qo'yadi. Avval oddiy maktab, keyin Buxoro shahridagi Sharq musiqa maktabiga o'qishga kiradi. U yerda mashhur sozanda va ustoz Najmiddin Nasriddinovdan afg'on rubobda chalish sirlarini va musiqa nazariyasi bo'yicha Ahmad Ixtiyorovdan ta'lim oladi.

O'qishni bitirgach, 1936-yildan 1939-yilgacha O'zbekiston davlat Filarmoniyasi qoshidagi To'xtasin Jalilov rahbarligidagi ansamblida afg'on rubobchi bo'lib ishlaydi. Shu ansambl rivojlanib 120 kishidan iborat katta orkestrga aylanadi. Shu orkestr bilan 1937-yili Moskvada o'tgan dekadada qatnashib, olqishlarga sazovor bo'ladi. 1939-1947-yillarda armiya safida xizmat qiladi. 1947-1974-yillarda Buxoro oblmusdramma teatrida direktor o'rinbosari, M.Qoriyoqubov nomidagi Filarmoniyada badiiy rahbar, Alisher Navoiy nomidagi Davlat katta akademik opera va balet teatri direktori, Madaniyat ishlari vazirligida kadr va o'quv ishlari boshqarma boshlig'i, San'at saroyi direktori 1978-1983-yili Hamza nomidagi Toshkent davlat musiqa bilim yurtining direktori lavozimlarida so'ngi damlarigacha ishladilar».⁵

³G'ulomqodir Ergashev "Afg'on rubobi darsligi" Toshkent 2004 yil 16 bet.

⁴Shu manba 17 bet.

⁵Shu manba 16 bet.

Ergash Shukurullayev «Taniqli bastakor, iste'dodli murabbiy va atoqli ijrochi Ergash Shukurullayev 1922-yil 9-mayda Buxoroda tug'ulgan. U dastlabki saboqni ustozlaridan domla Halim va Ahmadjon Ihtiyorovlardan saboq olgan. Ergash Shukurullayev Buxorodagi Fayzullo Xo'jayev nomli maktabda o'qigan, so'ngra Sharq musiqa maktabida tahsil oladi. Mohir sozanda Najmiddin Nasriddinovdan afg'on rubobi bo'yicha darslar oladi. Bu maktabda darslar musiqani esda saqlab qolib, ko'z bilan barmoqlarni yurishiga qarab kuylar o'rganilgan. Nota yozuvi bo'lmagan. Maktabni tugatib taniqli xonanda Sattor Yarashev ansamblida sozanda bo'lib ishlaydi. 1935-yildan boshlab E.Shukurullayevning hayoti Toshkentda kechdi; u poytaxtdagi musiqa bilim yurtini tamomladi. Yosh san'atkor 1937-yilda Moskva shahrida bo'lib o'tgan O'zbekiston san'ati 10 kunligida, 1951-yili Berlindagi III-Butunjahon yoshlar festivalida, keyinchalik Buxarestda o'tkazilgan IV-Xalqaro yoshlar festivalida ham muvaffaqiyatli ishtirok etib "laureat" bo'ldi.

1941-yildan boshlab E.Shukurullayev mashhur san'atkor xalq artisti Tamaraxonim ansamblida, O'zbekiston davlat Filarmoniyasining To'xtasin Jalilov nomli o'zbek xalq cholg'ulari orkestrida ham, sozanda sifatida faoliyat ko'rsatdi, turli shaharlarda, chet el safarlarida bo'lib, o'zining yuksak ijrochilik mahoratini ko'rsatgan. Ergash Shukurullayev ijrochilik bilan bir qatorda o'z bilimlarini orttirish maqsadida Toshkent Davlat konservatoriyasining xalq cholg'ulari bo'limini 1955-yil hamda bastakorlik bo'limini 1977-yilda bitirdi. San'atkor kompozitor-bastakorlik borasida ham elda taniqli va eozlidir. Uning ijodiyotiga oratoriya, romans, kvartet, xalq cholg'ulari orkestri uchun asarlar va ko'pgina qo'shiqlari, radiodagi "Tabassum" eshittirishlari-yu, kinofilmlar uchun yaratgan zavq-shavqli yumorli, ashulalar muallifidir. Mana shunday asarlar qatorida "Bahor", "Ko'xiston", "Orzu", "Yoshlik", "Dutor chertdilar", "Vatan", "Sartarosh", "Choyxonachi", "Qaynona kelin", kabilar bordir. Taniqli bastakor va mohir sozanda, ustoz Ergash Shukurullayev 1995-yil 14-noyabrda Toshkentda vafot etdi.

Taniqli ijodkorning Vatan, xalq, san'at oldidagi samarali xizmatlari yuksak baholandi. 1955-yili U "O'zbekistonda xizmat ko'rsatgan artist" unvoniga, shuningdek, "Hurmat belgisi" nishoni, O'zbekiston Oliy Kengashining Fahriy Yorliqlariga sazovor bo'ldi. U bastakorlar hamda teatr arboblari uyushmalarining azosidir»⁶.

⁶G'ulomqodir Ergashev "Afg'on rubobi darsligi" T., 2004 yil 17-bet.

Umarjon Hamidov «1919-yili Buxoro shahrida tugʻilgan. U ham koʻp isteʼdodli sozandalar qatorida yoshligidan musiqaga havas qoʻyib ustozlari domla Halim Ibodov, Ahmadjon Ixtiyorov hamda Najmiddin Nasriddinovlardan saboq olgan. Umarjon Hamidov Ergash Shukurullayev bilan Tovur Jumayevni ham oʻz ustози qatorida hisoblaganlar. 1937-yili Umarjon Hamidov ilk bor afgʻon rubobchi sozanda boʻlib Toshkentdagi Oʻzbekiston davlat filarmoniyasida, keyinchalik Muqimiy nomidagi teatrda faoliyat koʻrsatgan. Uni rafiqasi hurmatli xonanda Rohatoy Mannonova ustozni mashaqqatli musiqa sozandasi boʻlishlaridagi ulkan yoʻllarida hamdard boʻlgan. Umarjon Hamidov mashaqqatli urush davrida frontga borib, Vatanimizni ximoya qilish bilan birga oʻz sozidan ajralmagan holda “Katyusha” va oʻsha davrdagi askarlarni qoʻshiqlariga joʻr boʻlgan. Ustoz 1947-yilda urushdan qaytganlar. 1947-1985-yillargacha oʻz sozi bilan mohirona kuylar ijro etib kelgan. Hurmatli ustoz Umarjon Hamidov 1985-yili Toshkentda vafot etgan».⁷

Gʻulomqodir Ergashev 1946-yili 12-iyul kuni Toshkent shahrida tugʻilgan. Yakkasaroy tumanidagi 73-sonli oʻrta maktabga 1-sinfga oʻqishga kiradi. U yoshligidan musiqa sohasiga mehr qoʻyganligi sababli 1958-yili R.M.Glier nomidagi respublika maxsus musiqa maktab internatiga qashqar rubobi sinfiga oʻqishga kiradi. U Glier maktabida ustози Boʻrivoy Mirzaahmedovdan saboq ola boshlagan keyin 1961-yildan boshlab afgʻon rubobi sozida oʻqishni davom ettirdi. 1964-yili Muxtor Ashrafiy nomidagi Toshkent davlat konservatoriyasida Professor Feoktist Nikiforovich Vasilʼevda saboq ola boshladi hamda 1969-yili konservatoriyanı alʼo baholarga tamomlagan.⁸

«Gʻ.Ergashev ilk bor xalq cholgʻulari safiga kirgan afgʻon rubobida yangi metod (nota yozuvi) boʻyicha maxsus sinfda taʼlim olib, shu sozga har xil janrda dasturlar yaratadi. 1975-1978- yillari afgʻon rubobi cholgʻusi mutaxassisligi boʻyicha aspiranturani bitirib, 1988-yili dotsent ilmiy unvonga sazovor boʻlgan. Mohir sozanda va olim Gʻ. Ergashev 40 yildan ortiq ijrochilik va oʻqituvchilik faoliyatlari bilan Oʻzbekistonda musiqa madaniyati, professional ijrochilik sanʼatiga katta hissa qoʻshgan sanʼatkordir. Gʻ.Ergashev ilk bor yangi metod (nota yozuvi) boʻyicha professional afgʻon rubobi ijrochilik maktabini yaratgan yagona mutaxassis hisoblanadi. Shuningdek, u bir qator respublika va chet ellarda oʻtkazilgan koʻrik tanlovlar gʻolibidir. Uning ijrochilik (yakkasoz va joʻrnavor sifatida) faoliyati respublikamizning turli ijrochilik jamoa (Oʻzbek Davlat Filarmoniyasi, Oʻzteleradio kompaniyasi qoshidagi)lari bilan chambarchas bogʻliq».⁹

⁷Gʻulomqodir Ergashev “Afgʻon rubobi darsligi” T., 2004 yil 17-18 betlar.

⁸Oʻzbekistonda xizmat koʻrsatgan artist Toxir Rajabiy bilan 2022-yil 9-may kuni boʻlgan suxbatdan.

⁹Gʻulomqodir Ergashev “Afgʻon rubobi darsligi” T., 2004 yil 4-bet. Rustambek Abdullayev Oʻzbekiston respublikasi sanʼat arbobi, sanʼatshunoslik fanlari doktori, professor

Sotvoldi Karimov 1939-yilning 1-may kuni Toshkent viloyatining Bo'stonliq tumanidagi Sijjak qishlog'ida tavallud topgan. U san'atga bolalik chog'idanoq mehr qo'ygan edi. Yosh Sotvoldi turli o'zbek xalq cholg'u asboblari afg'on rubobi hamda tanbur sozlarini maromiga yetkazib chalar edi. Maktabda o'qigan kezlari musiqa to'garagiga qatnashar edi. Musiqaga bo'lgan qiziqishi esa alal-oqibat 1957-yili Toshkent shahridagi X.X.Niyoziy bilim yurtiga yetaklaydi.

S. Karimov 1961-yili bilim yurtini tamomlagach, shu yili Toshkent davlat konservatoriyasining "xalq cholg'ulari" fakultetiga tanbur mutaxassisligi bo'yicha o'qishga kiradi. Bir davrning o'zida qo'shimcha dirijorlik fanidan saboq ola boshladi. S. Karimov 1968-yildan Xamza nomidagi musiqa bilim yurtining xalq cholg'ulari bo'limi boshlig'i etib tayinlandi. U bilim yurtida mutaxassislik fanidan yoshlarga saboq berish bilan birga orkestrga rahbarlik ham qildi.

Sotvoldi Karimov oliy o'quv yurtida olgan bilim va tajribalarini, jamiyatimizning kelajagi bo'lgan yosh oquvchilarni kasbga o'rgatish bilan bir qatorda ularni vatanparvarlik, insonparvarlik, mehnatsevarlik, kamtarlik, yuksak sozanda qilib tarbiyalashga xizmat qildi. Sotvoldi Karimov 2018-yili vafot etgan.¹⁰

Mustaqil mashg'ulot uchun topshiriqlar:

1. Ijrochilik tarixi bo'yicha adabiyotlardan ma'lumotlar to'plang.
2. Musiqiy shakllarga oid kitoblarni ko'proq o'qing.
3. Kompozitorlar ijodi tarixi haqidagi yozma ma'lumotlarni o'rganing.
4. Chap qo'l barmoqlarining kamchiliklarini bartaraf etish yo'llarini toping.
5. Cholg'uda ko'proq tovushning sifatini yaxshilash uchun mashq qiling.
6. Mashqlarni muntazam ravishda aniq sekin tempda ijro eting.
7. D.A. Meliboyevni "Xalq cholg'ularida ijrochilik" o'quv qo'llanmasini o'qib chiqing.

¹⁰S. Karimovning o'g'li Xalqaro tanlovlar sovrindori Rustam Karimov bilan 2022-yil 17-fevral kuni bo'lgan suxbatdan.

II BOB

2-MAVZU. AKADEMIK KONSERTDA MURAKKAB ASARLARNI O'RGANIB, YUQORI NATIJALARGA ERISHISH

Reja:

- 2.1.O'zbek va jaxon kompozitorlarining ijodi.
- 2.2. Asarlarning ijrochilik hamda musiqiy tahlili.
- 2.3.Gamma va etyudlar (turli xil shtrixlarda). Mashqlar.
- 2.4.O'zbek va jahon kompozitorlari tomonidan yozilgan asarlar.

Tayanch iboralar: *Oydin Abdullayeva, pyesa, Astor Piazzolla, Oblivion, Grigoriy Diniku, Gadji Hanmamedov*

2.1. O'zbek va jaxon kompozitorlarining ijodi

OYDIN ABDULLAYEVA



O'zbekiston kompozitorlari va bastakorlari uyushmasi a'zolari safiga yorqin iste'dod sohibasi, Zulfiya nomidagi davlat mukofoti sovrindori, kompozitor Oydin Abdullayeva 2000-yili qabul qilindi. U konservatoriyada o'qib yurgan paytlaridan boshlab o'ziga xos «ovozi» va jamoatchilik faoliyati bilan zamonaviy o'zbek professional musiqa san'atiga kirib keldi. Oydin Utamurodovna Abdullayeva 1976-yilning 6-martida Toshkent shahrida tug'ilgan. Oydin Abdullayeva bolaligidan musiqaga qiziqadi. 1983-1994 yillarda R.Glier nomidagi Respublika maxsus musiqa maktab-internatida violonchel sinfida va bastakorlik mutaxassisligidan saboq oldi. 1994-1999 yillarda M.Ashrafiy nomidagi Toshkent davlat konservatoriyasining kompozitorlik fakultetida, 1999-2001 yillarda assistentura-stajirovkada A.Mansurov sinfida tahsil oldi. 2001 yilda Navoiy, Zulfiya va Erkin Vohidov she'rlari asosida rejissyor Ferudin Safarov librettosiga «Vafo» opera-oratoriyasini konservatoriyaning opera studiya jamoasi ijrosida (dirijor G'ani To'laganov) komissiyaga havola etib, konservatoriyaning assistentura-stajirovkasini muvaffaqiyatli tamomladi.

O.Abdullayeva o'qish jarayonidayoq eng yaxshi asarlar uchun talaba yoshlar o'rtasida o'tkazilgan bir necha tanlovlarda mukofotlarga sazovor bo'ldi. Musiqiy tanqid va jurnalistika bilan ham shug'ullanib, ilmiy anjumanlarda qatnashib turadi, maqolalari gazeta va to'plamlarda e'lon qilingan. O.Abdullayeva 1999-yildan buyon konservatoriyada yosh avlodga musiqa sirlaridan saboq berib kelmoqda. Bugungi kunda konservatoriyaning "Bastakorlik va cholg'ulashtirish" kafedrasida professor.

Kompozitorning afgʻon rubobi uchun «Konsert-fantaziyasi», afgʻon rubobi uchun «Pyesa», fortepiano uchun uch qismli Sonatinasi, Preljudyia va Tokkatasi, chang va fortepiano uchun «Konsert kuyi», violonchel uchun Fantaziyasi, torli trio uchun Syuitasi, truba va fortepiano uchun Fantaziyasi, damli cholgʻular kvarteti uchun Variatsiyalari, torli orkestr uchun Poemasi, bariton va fortepiano uchun Umar Xayyom ruboiylariga besh qismli turkumi, rubob-prima va fortepiano uchun «Konsert kuyi», simfonik orkestr uchun «Poema-fantaziya», saksofonlar kvarteti uchun jazz uslubidagi miniatyuralari, 4 qismli torli kvarteti, simfonik orkestr uchun A.Bedilning «Komde va Modan» asari asosida «Sevgi haqida doston» simfoniya, qashqar rubobi va xalq cholgʻulari orkestri uchun Konsert, soprano va fortepiano uchun Zulfiya sheʼriga «Hijron kunlarida» va ayollar xori uchun romanslari, Hamroqul Rizo sheʼriga «Yor-yor» va U.Xayyom ruboiylariga «Kelib ketmoqdamiz...», «Jadidlar xotirasi»ga bagʻishlangan simfonik poema, 50 dan ortiq estrada qoʻshiqlari tinglovchilarga yaxshi tanish. O.Abdullayeva teatr va kino musiqasi janrlarida ham faol ijod qilib kelmoqda. Uning “Osmonning bagʻri keng”, “Farishtali ayol” (S.Sirojiddinov asarlari), “Koʻnglimning koʻchasi” (N.Abbosxon asari), “Tobutdan tovush” (A.Qahhor asari), “Qizi borning nozi bor” (H.Rasul asari), “Parivashga parvonaman” (N.Abbosxon asari), “Soxta nogiron” (Qingʻir ishning qiyigʻi) singari musiqali drama va komediyalari Muqimiy nomidagi Oʻzbek davlat musiqali drama teatrida sahnalashtirilgan. 2004-yil “Oʻzbekteatr” ijodiy birlashmasi tomonidan oʻtkazilgan “30+1” zamonaviy teatr spektakllarining Respublika tanlovida «Eng yaxshi musiqali drama uchun» nominatsiyasida “Osmonning bagʻri keng” (S.Sirojiddinov asari) spektakliga yozgan musiqasi uchun gʻolib deb topilgan. Oʻzbekiston Davlat Milliy akademik teatrida ispan dramaturgi A.Kassone asari asosida sahnalashtirilgan “Daraxtlar tik turib jon beradi” spektakliga musiqa bastalagan. “Sevgi farishtasi”, “Yodgor” “Shohsupa”, “Dugonajonlar” teleseriallarining, “Hikmat chirogʻi” nomli bolalar filmining musiqasi muallifi.

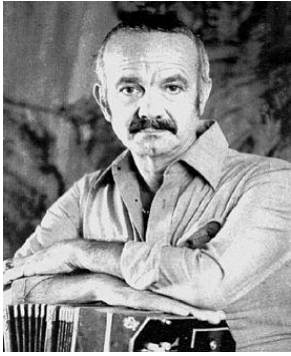
O.Abdullayeva «Ansambl cholgʻularini oʻrganish» nomli sanʼat kollej va litseylari talabalari uchun moʻljallangan oʻquv qoʻllanmasi, musiqa maktablarining 7-sinf oʻquvchilari uchun «Solfedjio», oliy oʻquv yurtlari talabalari uchun “Bastakorlik sanʼati”, “Cholgʻushunoslik” darsliklari muallifi.

O.Abdullayeva ijodiy, oʻqituvchilik, maʼrifiy-jamoatchilik faoliyati bilan respublikamiz musiqa rivojiga baholi qudrat hissa qoʻshib kelmoqda.

O.Abdullayeva 1997-yilda M.Ulugʻbek nomidagi Respublika jamgʻarmasining 1-darajali mukofoti, 1998-yili Respublika yoshlar «Kamolot» jamgʻarmasi mukofoti, 2000-yilda Zulfiya nomidagi Davlat mukofotiga, 2015 yilda “Eʼtirof” mukofotiga sazovor boʻldi.¹¹

¹¹Botir Dosimbetov “Xalq cholgʻularida ijrochilik oʻquv qoʻllanma” Toshkent 2021 yil 46-47betlar.

ASTOR PIAZZOLLA



Argentalik bastakor kompozitor hamda Bandoneon ustasi Astor Piazzolla 1921-yil 11-mart kuni Argentinaning Mar-del-Plata shahrida italyan oilasida tugʻilgan; Uning asarlari XX-asrning ikkinchi yarmida, tango janrini sezilarli darajada boyitgan va zamonaviy tarzda jazz va klassik musiqa elementlarini oʻz ichiga olgan; Astor Piazzolla tango nuevo (ispancha tango nuevo, "yangi tango") deb nomlangan uslubning asoschisi; A.Piazzolla asarlarini turli yoʻnalishdagi

musiqiy guruhlar bilan tez-tez ijro etgan. U Argentinadagi uyida "El Gran Ástor" ("Buyuk Astor") nomi bilan tanilgan. A.Piazzolla bolaligini ota-onasi bilan Nyu-Yorkda oʻtkazgan, u jazzni yaxshi koʻrgan. 1921-1929 yillarda oilasi bilan Grinvich qishlogʻida yashagan, 1930-yilda ular Kichik Italiyaga joylashdilar. Xuddi shu yili u bandoneon musiqa cholgʻusini chalishni oʻrgana boshladi. 1933-yilda u Raxmaninovning shogirdi Vengriyalik pianinochi Bela Vildadan saboq olishni boshladi, buning natijasida u I.S.Bax ijodiga qiziqib qoldi. Vilda bandoneonda Baxning ijrosini oʻzlashtirishni tavsiya qildi. Oʻsha yillarda u Karlos Gardel bilan uchrashdi, A.Piazzollani kinoda oʻzini sinab koʻrishga taklif qildi, Astor "Meni sevgan kun" filmida «kamo» roliga oʻynadi (1935-yil). 1937-yilda u Argentinaga qaytib keldi va tungi klublarda turli musiqachilar, jumladan Anibal Troilo bilan birgalikda asarlar ijro etishadi. U Alberto Ginasteradan saboq olishni davom ettirdi va 1946-yilda oʻzining birinchi orkestrini tuzdi. Astor Piazzolla 1950-yilda AQShda maxsus mukofot bilan hamda 1952-yilda Frantsiya bastakorlari mukofotiga sazovor boʻlgan. Frantsiya hukumati unga Nadiya Bulanjer bilan Parijda oʻqish uchun stipendiya taqdim etdi, buning natijasida u oʻzining musiqiy uslubini yarata boshladi. 1953-yilda uning Buenos-Ayres simfoniyasi Fabian Sevitskiy mukofotiga sazovor boʻldi. 1958-yilda oilasi bilan Nyu-Yorkka qaytib keldi va u yerda sozanda va aranjirovkachi sifatida ijod qilishni davom ettirdi. Qisqa vaqt ichida u oʻzining "Jazz Tango kvinteti" guruhini tuzdi, u bilan faqat ikkita asar yaratdi - jazz va tangoni aralashtirishga urinishlar muvaffaqiyatsiz tugadi. 1959-yil oktyabr oyida Xuan Karlos Kopes va Mariya Nieves bilan Puerto-Rikoda chiqish paytida Astor otasining oʻlimi haqidagi xabarni eshitdi. Bir necha kundan keyin Nyu-Yorkka qaytib kelganida, Astor yolgʻiz qolishni soʻradi va bir soatdan kamroq vaqt ichida otasi sharafiga mashhur "Adios Noninoruen" tangosini yozdi. Ikki yil oʻtgach, A.Piazzolla Buenos-Ayresga qaytib keladi va kvintet yaratadi. 1960-yillarning boshlarida u tango raqs uchun emas, balki tinglash uchun musiqa ekanligiga ishonch hosil qildi. 1960-yillarda Argentina, Braziliya va AQShda bir necha bor gastrollarda konsertlar berdi. 1963-yilda u Xirsh musiqa mukofotini qoʻlga kiritdi va oʻsha yili Pol Kletskiy boshchiligidagi orkestr tomonidan ijro etilgan "Uch simfonik harakati"

deb nomlangan asarini yozdi. 1965-yilda u Xorxe Luis Borxes bilan hamkorlik qilib, she'rlariga musiqa bastaladi. O'sha yili "Tango" nomli diski chiqdi. 1967-yilda Horasio Ferrer bilan hamkorlikda Buenos-Ayresdan Mariya operettasini yozdi. Keyin, Buenos-Ayres musiqiy ansambli rahbari Maestro Kalderonning iltimosiga ko'ra, u orkestr tomonidan AQShga gastrol paytida ijro etilgan "Tangaso" asarini yaratadi. A Piazzolla Ferrer bilan hamkorlik natijasidayangi janr - tango qo'shig'ini yaratadi. 1969-yilda "Majnun uchun ballada" asari dunyo miqyosida e'tirofqa sazovor bo'ldi. Ushbu ko'proq tijoriy janr A Piazzollani keng jamoatchilikka Buenos-Ayres musiqasining aniq vakili sifatida tanilgan, holbuki o'sha vaqtga qadar bastakorning tinglovchilari asosan tor doiradagi tashabbuskorlardan iborat edi. 1970-yilda Piazzolla Parijga jo'nab ketadi va Ferrer bilan birgalikda Sarbrukda premerasi bo'lgan "Yoshlar" oratoriyasini yaratadi. 1971-yilda A Piazzolla "To'qqizlik" ansamblini yaratdi, Argentina va xorijda kontsertlar uchun 2 yillik shartnoma imzoladi. Jamoa Lotin Amerikasida katta muvaffaqiyatlarga erishdi. 1972-yilda Italiyada Italiya-Amerika institutida konsert bo'lib o'tdi, Italiyada televideniye uchun bir nechta dasturlar yozildi. 1972-yil 17-avgustda A Piazzolla Colon teatrida ishlay boshladi, mashg'ulotlar musiqachiga Bernardo Bertoluchchining Parijdagi so'nggi tango filmi uchun musiqa yaratish taklifini qabul qilishiga to'sqinlik qildi. 1972-yil avgust oyida Buenos-Ayresda "Marvarid konserti" bo'lib o'tdi. 1974-yilda Milanda italiyalik musiqachilar orkestri hamda Jerri Mulligen bilan Summit albomini yozdi. Xuddi shu yili u o'zining eng mashhur asarlaridan biri - "Libertango" ("Ozodlik tangosi") ni yaratdi. 1976-yilda "Santyagoda yomg'ir yog'moqda" filmiga musiqa yozgan. 1985-yilda u fleyta va gitara uchun to'rt qismdan iborat "Tango tarixi (Histoire du Tango)" asarini yozdi va unda tangoning rivojlanish tarixi tasvirlangan. Bu asar Mark Grauels va Gi Lukovskidan iborat belgiyalik duet ishtirokida yozib olingan va 1986-yilda Genri Lemuan tomonidan nashr etilgan. 1986-yilda Gari Burton bilan birgalikda u "Vibrafon va yangi tango kvinteti uchun to'plam" ni yozdi. So'nggi yillarda A Piazzolla simfonik orkestrlar jo'rligida yakkanavoz sifatida kontsertlarda qatnashishni afzal ko'rди, ba'zida o'z kvinteti bilan kontsertlar berdi. AQSh, Yaponiya, Italiya, Germaniya, Fransiya, Lotin Amerikasida chiqish qilgan. 1990-yil 4-avgust kuni u og'ir insultni boshdan kechirdi, uning oqibatlari natijasida 1992-yil 4-iyulda Buenos-Ayresda vafot etdi. U katta Buenos-Ayresning bir qismi bo'lgan Pilar shahridagi Jardin de Paz qabristoniga dafn etilgan. 1993-yil fevral oyida Los-Anjelesda Astor Piazzolla 1992-yilgi Grammy mukofotiga "Eng yaxshi instrumental kompozitsiya" nominatsiyasida **"Oblivion"** nominatsiyasida nomzod bo'ldi. Xalqaro tanqidchilar bu spektaklni Piazzollaning eng yaxshi asarlaridan biri sifatida baholadilar.¹².

¹²https://ru.wikipedia.org/wiki/Пьяццолла,_Астор

GRIGORIY DINIKU



Ruminiyalik bastakor va virtuoz-skripkachi Gregori (Grigori) Diniku 1889-yil 3-aprel kuni Buxarestda irsiy lo'li musiqachilar oilasida tug'ilgan. 1930-yillarda u Ruminiyalik lo'lilar siyosiy harakatida ishtirok etadi va Ruminiya lo'lilar birlashgan ittifoqining faxriy prezidenti etib saylanadi. Yasha Kheifets bir kuni Diniku u eshitgan eng buyuk skripkachi ekanligini aytadi. Grigori Diniku Buxarest konservatoriyasiga o'qishga kirib, D.Kyriakdan skripka chalishni o'rganadi. Uning ustozlari orasida eng mashhuri 1902-yildan beri u bilan birga tahsil olgan Karl Flesch edi. Konservatoriyanı tamomlagach, u Xalq ta'limi vazirligining orkestri bilan birga, ko'pincha yakkaxon ijrochi sifatida ham qatnashgan. 1906-yildan 1946-yilgacha qirq yil davomida u mashhur musiqa kontsertlariga rahbarlik qiladi. 1906 yilda o'zi yaratgan xalq cholg'ulari orkestri (tarafa)ning yakkaxon va dirijori sifatida chet elda (Angliya 1928), (Frantsiya 1929, 1937), (AQSH 1939) ham bo'lgan. Diniku, shuningdek, Buxarest va G'arbiy Yevropadagi tungi klublar, mehmonxonalar, restoranlar va kafelarda juda ko'p yengil pop musiqalarini ijro etgan. Shu bilan birga, u akademik repertuar bilan-Djordje Kocha boshchiligidagi Pro-Arte konservatoriyasi orkestrining yakkaxoni va hamrohligida ham chiqish qiladi. Dinik keng tarqalgan musiqiy asarlarga ega. Uning musiqasi asosan skripka va pianino uchun yozilgan, garchi mashhur "Chora Stakkato" keyinchalik boshqa cholg'ular uchun (skripka va orkestr uchun, truba va fortepiano uchun, Pancho Vladigerov tomonidan orkestr aranjirovkasi va boshqalar) uchun yozilgan. Dinikuning boshqa asarlari: Hora spiccato (kuchli xor), Hora de concert (konsert xori), Diniku, shuningdek, bobosi Anjelusning "The Skylark" (rum. Ciocarlia) musiqasini ham ommalashtirgan.

Grigoriy Diniku Buxarestda 1949-yil 28-martkuni vafot etdi¹³.

¹³https://ru.wikipedia.org/wiki/Динику,_Григораш

GADJI HANMAMEDOV



Gadji Dadash o'g'li Hanmamedov (Hanmagomedov) 1918 yil 15-aprel kuni Azarbayjonning Derbent shahrida tug'ilgan. 14 yoshida Baku shahriga ko'chib kelgan, Taniqli Ozarbayjon kompozitori Uzeir Gadjibekov bilan tanishadi Hanmamedovning keyingi taqdirini aniqlaydi. Uzeir Gadjibekovning iltimosiga binoan Gadji Dadash o'g'li G.Hanmamedov Ozarbayjon davlat konservatoriyasining ishchi fakultetiga Said Rustamovning Tor cholg'u sinfiga qabul qilinadi. 1943-yilda Uzeir Gadjibekov

Gadji Dadash o'g'li Hanmamedovni Ozarbayjon davlat radiosi qoshidagi xalq cholg'ulari orkestriga yakkaxon sozanda sifatida ishga qabul qiladi. Ozarbayjon davlat teatrning opera va balet sahnasida Uzeir Gadjibekovning "Kyor og'li" operasining premyerasi vaqtida, 7-taklif qilingan torchilardan biri Gadji Dadash o'g'li Hanmamedov bo'lgan. 1943-yilda Gadji Dadash o'g'li Hanmamedov Uzeir Gadjibekov tashabbussi bilan Ozarbayjon davlat konservatoriyasi qoshidagi "Xalq musiqa asoslari" kafedrasiga ishga qabul qilingan.

Ulug' Vatan urushi yillarida Gadji Dadash o'g'li Xanmamedov Ozarbayjon Davlat musiqali komediya teatrida dirijyorlik qilish bilan birga bir qator qo'shiq va marshlar, jumladan, xalq cholg'ulari orkestri uchun o'sha davrda mashhur bo'lgan "Go'zal Peri" va "Qahramonlik" qo'shig'ini yozdi.

1946-yilda Tabriz filarmoniyasining badiiy rahbari bo'lgan. 1947-yilda Gadji Dadash o'g'li Xanmamedov Ozarbayjon Davlat Konservatoriyasining bastakorlik fakultetida dastlab Baris Zeydman sinfida o'qishni davom ettirdi, keyin esa tengdoshi, taniqli bastakor Gara Garayev sinfiga o'tgan. 1951-yilda Gadji Dadash o'g'li Xanmamedov KPSS a'zosi bo'ldi. 1952-yilda Ozarbayjon Davlat Konservatoriyasini Gara Garayev sinfida tamomladi. 1952-1954 yillarda Ozarbayjon Davlat ashula va raqs ansambli badiiy rahbari. 1966-1968 yillarda Ozarbayjon davlat filarmoniyasi direktori hamda shu bilan bir qatorda u pedagogik faoliyatini ham davom ettirdi. Gadji Dadash o'g'li Hanmamedov 1980-yilda dotsent ilmiy unvoniga sazovor bo'ldi. 2005 yil 7-aprel kuni vafot etgan¹⁴.

¹⁴https://ru.wikipedia.org/wiki/Ханмамедов,_Гаджи_Дадаш_оглы

2.2. Asarlarning ijrochilik hamda musiqiy tahlili

“Pyesa” Kompozitor Oydin Abdullayevaning ushbu asari afgʻon rubobi va fortepiano uchun yozilgan. Asar oʻzining ohanglarga boyligi, yoqimli va kuychanligi, texnik jihatdan murakkabligi, shtrixlar rang-barangligibilan alohida ajralib turadi. Muallif afgon rubobi tabiatini yaxshi bilganligi tufayli, ijrochilik imkoniyatlarini keng yoritib bergan. Asar murakkab noodatiy 4 qismdan iborat 6/8 oʻlchovida yozilgan.

Birinchi qism 16 takt davriya shaklida *re* minorda yozilgan va bu shakl ikki marta takrorlanadi. Xar bir davriya 8 takt jumlalardan iborat, takroriy jumladir.

PYESA

Afgʻon rubobi va fortepiano uchun

Oydin Abdullayeva

1 Allegro



Asarning oʻrta qismida 12-raqamining 5-taktida ijrochidan nafaqat yuqori ijro balki chaqqonlik va sezgirlik bilan ijro etish mahoratini ham oʻzlashtirish talab etiladi. Asar boshidan oxirigacha keskin ruhda davom etadi. Har bir mavzu oʻzining rang barang xarakteriga ega.



Ushbu asarning tugallash qismida usullarni aniq ravon ijro etish uchun triol koʻnikmalarini puxta oʻrganish kerak.



“**Oblivion**” XX-asrning ikkinchi yarmida, tango janrini sezilarli darajada boyitgan Argentinalik zabardast bastakor kompozitorlaridan biri Astor Piazzollaning asarlari o‘z davrida tomoshabinlar tomonidan gulduros qarsaklar bilan kutib olingan. Shulardan biri **Oblivion** asaridir. Asarning kirish qismi 4/4 o‘lchovida yozilgan bo‘lib, yangraydigan mavzu fortepianoning o‘n yetti taktlik musiqiy shaklning bosh partiyasiga asos bo‘lib xizmat qiladi.

OBLIVION

Astor Piazzolla



Asosiy mavzu ikkinchi oktava si notasidan boshlanadi. Sozandaga, avvalo ichki xotirjamlik va ruhiy tayyorgarlik zarur. Asosiy mavzu keng bo‘lib, xar bitta notani mayda tremolo ya’ni agogika¹⁵ bilan ijro etishi maqsadga muvofiqdir.



Ikkinchi davriya - asosiy mavzuga nisbatan bir muncha texnik ijrochilik tomonidan yanada mukammallashgan. Ushbu partiya ham keng jumlagaga ega. Jo‘rnavoqdagi garmonik tuzilmalar asosiy ohangni yanada boyitadi va yakkaxonni yanada hayajonli ijroga undaydi.

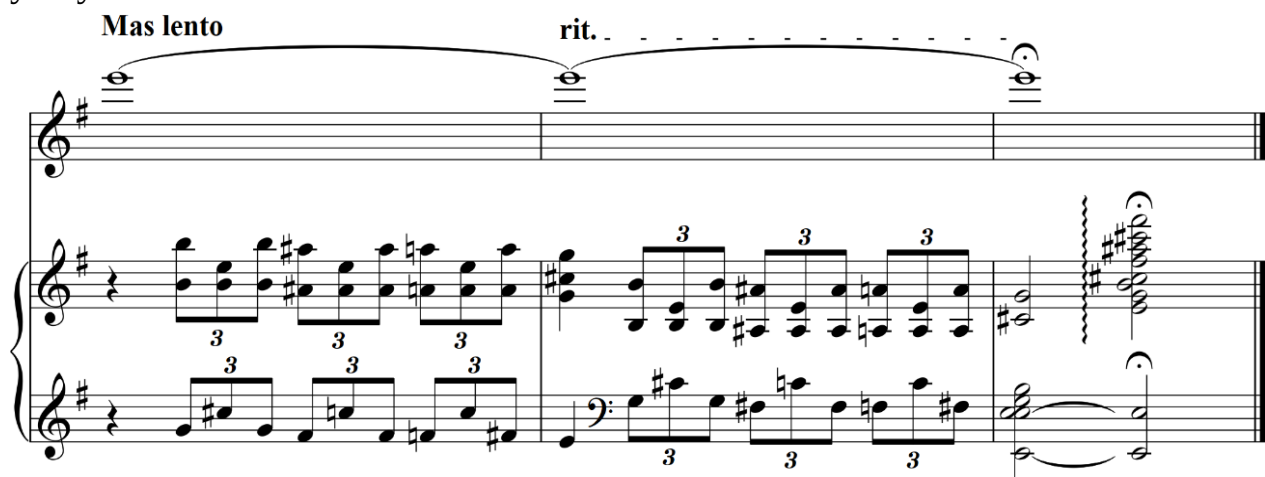
¹⁵Agogika (yunoncha) – musiqa ijrochiligi san’atida, badiiylilikning yanada boyitish uchun, asosiy ritm va tempning biroz sekinlash yoki tezlashish.



Repriza (qaytarish) qismi ushbu jumlada yakkanavoz ijrosidagi asosiy ohang takrorlansada joʻrnavozdagi garmonik tuzilmalar asosiy ohangni yanada boyitadi va yakkaxonni yanada hayajonli ijroga undaydi.



Asarning **Koda** qismi joʻrnavoz uchun biroz murakkab partiya xisoblanib **trio**l ijrosi bilan tugasada, yakkanavoz mayda tremolo, ichki hayajon bilan asarga yakun yasaydi.



“Xora stakkato” Ruminiyalik bastakor va virtuoz-skripkachi (Gregori) Grigori Dinikuning yozgan “Xora stakkato” asarini, afgʻon rubobi cholgʻusida ijrochilik mahorati yuqori sozandalarga berish tavsiya etiladi. Asar oddiy uch qismlik shaklda yozilgan. Kirish, birinchi qismi fortepianoning uch taktlik shiddatli va raqsona yangraydigan mavzusi bilan boshlanadi.

HORA STAKKATO

Grigoriy Diniku

Con persistenza ritmica

♩ = 120-132

Repriza. Asosiy mavzu (10-raqam)ga yarim takt oldin kirib keladi. Asarning repriza qismida applikaturadan to'g'ri foydalanish talab etiladi. Ushbu qismida yakkanavoz sozanda o'n oltitalik notalarni aniq ijro etish kerak.

Umuman olganda asarning mavzusi, ijrochidan texnika, erkinlik, ichki harakat va albatta kasbiy mahorat talab etiladi. Asar quvnoq kayfiyatda tugaydi.

“Konsert” Kompozitor Gadji Hanmamedovning ushbu Konserti kemancha va simfonik orkestri uchun yozilgan eng yorqin va o'ziga xos yirik asarlardan biridir. Asarning birinchi qismi uch qismlik sonata allegro shaklida yozilgan. Konsert¹⁶nibirinchi qismida kirish fortepianoda o'n bir taktlik yangraydigan mavzu bilan boshlanadi.

¹⁶Konsert — (nem. Konzert, ital. concerto, lot.concerto — musobaqalashaman). Unda yakkanavoz so'zining ijrochilik mahoratini orkestr ijrochilari bilan ijodiy musobaqalashadi.

KONSERT

I-qism

kemancha va simfonik orkestri uchun

X.Xanmamedov musiqasi.
D.Meliboyev afg'on rubobi
uchun moslashtirgan.

Allegro moderato

Asosiy mavzu uchinchi oktava do notasidan boshlanadi. Yakkanavozning birinchi ijro etiladigan notasi afg'on rubobi cholg'usida eng yuqori notalardan bo'lganligi sababli aniq ijro talab etiladi. Asosiy tonalligido-major (garmonik), ladida boshlanadi asar davomida musiqiy sur'at (temp) va o'lchovlar almashib keladi.

Yordamchi mavzu—sol minor tonalligida davom etadi, asosiy mavzuga nisbatan bir muncha texnik ijrochilik tomonidan yanada mukammallashgan. Ushbu partiya ham keng jumlagaga ega bo'lib, o'ziga xos ichki agogikaga ega. Jo'navozdagi asosiy ohangni yanada boyitadi va yakkaxondan yanada sergaklik, texnik ijro, ichki sezgi, ansamblni eshitish, ohangdorlikni ma'romida xis etish kabi kasbiy fazilatlar talab etiladi.



Yakunlovchi mavzu-Adagio Iya bemol minor tonalligida yozilgan Ushbu qismda fortepianoning mavzusi yanada asarga yangi bir ohang yozilganligini ko‘rishimiz mumkin. Ushbu qismida kompozitorning o‘ziga hos betakror uslubida davom etadi.



Rivojlovqismi –A tempo to‘rt taktlik fortepianoning ijrosidan **C** ritm yani “**ekvivalenten (alla breve)**”¹⁷ o‘lchoviga o‘tadi, so‘ng si minor tonalligida yakkanavoz ijroni davom ettiradi. Ijrochi ohanglarni aniq ijro etishi zarur.



Kadensiya sol minor tonalligida yozilgan bo‘lib, ijrochining har tomonlama mahoratini hamda kompozitorning fikri va asarning mazmun mohiyatini ochib beradigan asosiy qismdir. Ushbu qism sozandadan, diqqat va e‘tibor bilan yondoshish lozimligini talab qiladi. Unda kompozitor tomonidan qo‘yilgan har bir dinamik hamda shtrixlarga rioya etish kerak.

¹⁷ Ekvivalent-biror narsaga teng yoki unga mos keladigan narsa, uni almashtirish yoki uning ifodasi sifatida xizmat qilish.



Repriza Yakkanavoz kadensiyaning tugallash qismida reprizaga musiqiy tezlik – **a tempo** tezligiga olib keladi. Asosiy mavzu fortepianoning ijrosida davom etish bilan bir qatorda ohanglar va garmonik uyg'unligini yanada boyitadi.

Ushbu jumlada 13 takt ijro yakkanavozning asosiy ohangini yanada boyitish bilan bir qatorda o'zaro to'ldirib boradi.

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Konsertni yakunlovchi qismida yakkanavoz o'zining mohirona uslublaridan foydalanib hamda yuqori kayfiyatda **ff** dinamikasida tamomlanadi.



II-qism Murakkab uch qismlik shaklre minor tonalligida yozilgan. Kirish qismi **Largo** tempida fortepianoning to'rt taktlik hayajonli ijrosidan boshlanadi.

II-qism

Largo



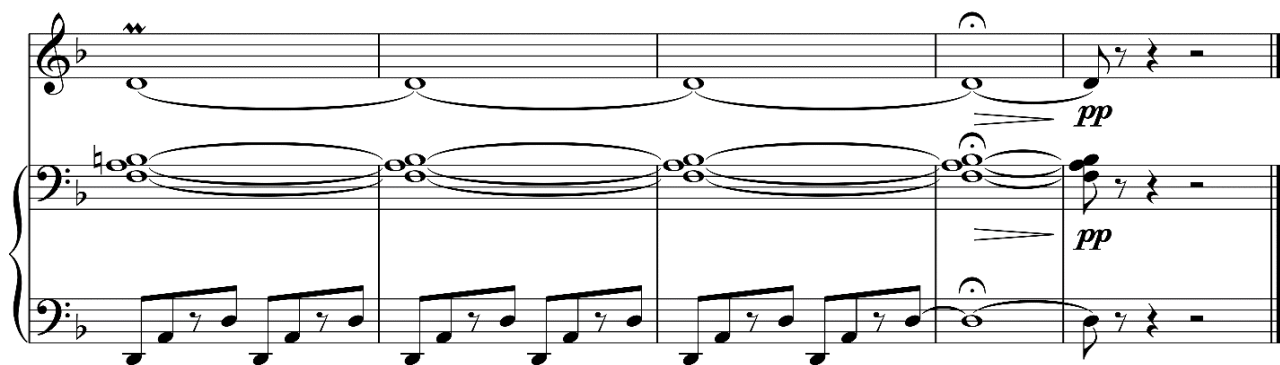
Asosiy birinchi mavzu ijrochilik jihatidan murakkab. Kompozitor tomonidan qo'yilgan **mordent** asarning o'z o'rnida ijro etish maqsadga muvofiqdir.



Ikkinchi mavzu **Moderato** tempida davom etadi. Ushbu mavzu keng jumлага ega bo'lib, o'ziga xos ichki hayajonga ega. Yakkanavozning ijro etiladigan notasi afg'on rubobi cholg'usida eng yuqori notalardan bo'lganligi sababli mayda tremolo bilan bir vaqtda **mordentlar** o'z o'rnida aniq ijro etilishi kerak.



Ikkinchi qismi kichik oktava re notasida mayda tremolo bilan yakunlanadi.



Uchinchi qism Kirish do minor tonalligida boshlanadi, raqsbob xarakterga ega bo'lib, fortepianoning o'n taktlik yangraydigan mavzusi bilan boshlanadi. Ushbu qism birinchi qism kabi ritmik va o'lchov o'zgarishlarga boy.

III-qism

Allegro moderato

Asosiy mavzu birinchi qismdagidek asosiy mavzu yuqorida uchinchi oktava mi notasidan boshlansada, yakkanavoz ijrosida **f** (forte) hamda **mordent** belgisiga e'tibor berib ijro etish kerak. Shu sababli uchinchi qismga diqqat va e'tibor bilan yondoshish lozim. Asosiy mavzu kompozitor tomonidan qo'yilgan musiqiy ko'rsatmalarga rioya qilish talab etiladi. Chunki asarning mukammal ijrosini tinglovchilarga yetkazib berish ijrochidan yuqori darajadagi ko'nikma talab etiladi.



Asarning reprizaqismi do minor tonalligida 22-raqamdan davom etadi. Mazkur qismda bosh mavzu takrorlanadifortepianoning aniq ijrosi muhim hisoblanadiChunki, repriza asarga xulosa yasash asnosida, turli xil obrazlar va musiqiy jarayonlardan o‘tib, yakuniy marraga yetib kelayotgan yakkanavoz cholg‘uchi o‘zining virtuoziqligini yana bir bor namoyish etish imkoniyatiga ega bo‘ladi.

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Konsert kuchli dinamika (*ff*), bilan tantanavor kayfiyatda tugatiladi. Uning mukammal ijrosini yetkazib berish uchun, sozanda Koda qismi ijrosiga katta e‘tibor berishi va asarning mohiyatini ochib berish borasida muhim ahamiyatga ega.

2.3. Mashqlar, gamma va etyudlar (Turli xil shtrixlarda)

Avvalambor har bir sozanda-talaba cholg'uda turli mashqlar gamma va etyudlar bilan chalishni boshlash kerak. Ushbu o'quv qo'llanmada mashqlar gamma va etyudlar afg'on rubobi uchun maxsus yozilgan bo'lib, ularda musiqa ijrochiligi yo'nalishi va uslublari aks ettirilgan. O'quv yilining boshida ijrochi-talaba dasturidan o'rin olgan gamma va etyudlarni o'rganishi maqsadga muvofiqdir. Har bir talaba chalishdan oldin albatta turli gammalar, mashqlar va etyudlarga alohida e'tibor qaratishi maqsadga muvofiqdir.

Mashqlar gamma va etyudlar chap qo'l barmoqlarining cholg'uda yengil harakatlanishini va o'ng qo'l harakatlari rivojlanib borishi orqali turli shtrixlarni yaxshi o'zlashtirishda albatta o'z samarasini beradi. Ijro mahoratini takomillashib borishi uchun sozanda-talaba muntazam ravishda mashqlar gamma va etyudlar to'xtovsiz ijro etishi talab etiladi.

O'quv dasturida belgilanganidek ikkinchi kurs talabasi bitta majburiy etyud va bitta ixtiyoriy tanlangan etyudlarni o'rganib imtihonda topshirishi shart. Deyarli bir xil bo'lgan uchta etyud majburiy berilgan bo'lib, talaba o'z ustoz bilan ulardan birini tanlab ijro etishi mumkin.

Mashq—malaka hosil qilish, bilim-ko'nikmani mustaxkamlash, tajriba orttirishga xizmat qiladi. Musiqada o'ng va chap qo'l texnikalarini rivojlantirishga qaratilgan maxsus mashqlar mavjud albatta, lekin biz bir asarni ijro jihatdan qiyin, pozitsiya nuqtai nazardan noqulay bo'laklarini qo'llashimiz ham mashqdir. Bu o'z navbatida talabada asarga nisbatan ko'nikma hosil qiladi va asarni to'liq sifatli o'zlashtirishga imkon yaratadi. Mashqlar biron bir maqsadda har xil ko'rinishdagi kichik yoki kattaroq musiqiy jumalarni mashq qilsa ham bo'ladi. Mashqlarni dars jarayonida o'qituvchi bilan yoki bir necha talaba birgalikda chalishi yaxshi natija beradi. Mashqlar o'ng va chap qo'llarga mo'ljallangan bo'lib, har biri alohida-alohida maqsadni ko'zda tutadi. Mashqlar, ijro jarayonining ajralmas qismi hisoblanadi va ijrochilik mahoratini oshiradi. Asarlarni murakkab qismlarini o'zlashtirishda yaxshi natija beradi.

Biz ko'pincha o'ng qo'l uchun shtrixlar ya'ni tremolo, yakka zarb va boshqa zarblar ustida ko'proq ishlaymiz, lekin ijrochining chap qo'li vazifalari va uning ijrodagi hususiyatlari alohida o'ringa ega. Chap qo'l barmoqlarining tovushdan tovushga glissandosiz o'tishiga erishilish lozim. Yana bir katta jihatlaridan biri chap qo'l barmoqlarining turli bosim bilan tovushlarni bosishiga biz ahamiyat qaratmagan bo'lishimiz mumkin.

Mashqlarning ijro etish tartibi.

1- 2- barmoqlar uchun mashqlar :

Birinchi barmoq kichik oktava **si bemol** nota ustiga, ikkinchi barmoq esa kichik oktava **si** notasi ustiga bosiladi(1-mashq). Sekin asta ijroni tempini tezlatib ijro etish mumkin.

Mashq №1



Keyingi sur'atdagi mashq quyidagicha: birinchi barmoq birinchi oktava **fa** nota ustiga ikkinchi barmoq esa birinchi oktava **fa diyez** notasi ustiga bosiladi. Ketma-ketlik bilan takrorlaymiz (2-mashq).

Mashq №2



Yuqoridagi mashqlarni cholg'uning boshqa torlarida ham ijro etish mumkin. Birinchi barmoq birinchi oktava **si bemol** nota ustiga, ikkinchi barmoq esa birinchi oktava **si** notasi ustiga bosiladi(3-mashq).

Mashq №3



1- 3- barmoqlar uchun mashqlar :

Yuqorida 1-2 barmoqlar chaqqonligini oshirish uchun berilgan mashqlar kabi 1-va 3-barmoqlar uchun ham mashqlarni keltirib o'tamiz.

Masalan: birinchi barmoq kichik oktava **si bemol** nota ustiga, uchinchi barmoq esa birinchi oktava **do** notasi ustiga bosiladi (4-mashq). Sekin asta ijroni tempini tezlatib ijro etish mumkin.

Mashq №4



Shu ko'rinishdagi mashqlarni boshqa tovushlardan ijro etamiz: birinchi barmoq birinchi oktava **fa** nota ustiga uchinchi barmoq esa birinchi oktava **sol** notasi ustiga bosiladi(5-6-mashqlar). Sekin asta ijroni tempini tezlatib ijro etish mumkin.

Mashq №5



Mashq №6



1- 4- barmoqlar uchun mashqlar :

Barmoqlarimizning faolligi birdek emas, 1-2-3- barmoqlarimiz chaqqon, 4 - barmog‘imiz esa anchagina kuchsiz bo‘lganligi sababli, tinimsiz mashqlar evaziga texnikasi oshiriladi. Birinchi barmoq kichik oktava **si bemol** notasi ustiga ikkinchi barmoq esa birinchi oktava **do diyez** notasi ustiga bosiladi(7-mashq). Sekin asta ijroni tempini tezlatib ijro etish mumkin.

Mashq №7



Birinchi barmoq birinchi oktava **fanotasi** ustiga to‘rtinchi barmoq esa birinchi oktava **soldiyez** notasi ustiga bosiladi(8-mashq). Sekin asta ijroni tempini tezlatib ijro etish mumkin.

Mashq №8



Quyidagi mashq (9-mashq) cholg‘uning Iya simi uchun yozilgan bo‘lib, yuqoridagi mashq kabi ijro etiladi. Ijrochi shu kabi mashqlarni boshqa tovushlarda shu tarzda davom ettirishi mumkin.

Mashq №9



2-3-barmoqlar uchun mashqlar :

Yuqorida 1-2 barmoqlarni texnikasini oshirishda yordam beradigan mashqlarni 2-3 barmoqlar uchun ham tavsiya etamiz. Bundan tashqari maxsus mashqlar ham taqdim qilib bermoqchimiz. 2-barmoq birinchi oktava **si** notasi ustiga, ikkinchi barmoq esa ikkinchi oktava **do** notasi ustiga bosiladi(10-mashq). Sekin asta ijroni tempini tezlatib ijro etish mumkin.

Mashq №10



Ijro texnikasini oshirishda mashqlarning turli-tumanligi, turli tovushlardan ijro etilishi texnika oshirishda juda ham katta rol o‘ynaydi(11-12- maqshqlar).

Mashq №11



Mashq №12



3-4-barmoqlar uchun mashqlar :

3-4 barmoqlar ijrosi asarlarda ketma-ket sur’atlarda ko‘proq uchraydi, ya’ni birin-ketinlikda ijro etiladi. Bundan ko‘rinadiki faol barmoqlardan keyin ijro etilgan barmoqlar o‘zining kuchsizligini sezdirmasligi lozim. Bunda faqatgina maxsus mashqlar orqali erishiladi.

Masalan uchinchi barmoq ikkinchi oktava **donotasi** ustiga to‘rtinchi barmoq esa ikkinchi oktava **dodiyeznotasi** ustiga bosiladi(13-mashq). Sekin asta ijroni tempini tezlatib ijro etish mumkin.

Mashq №13



Mashq №14



Quyidagi mashqlar berilgan misolning barmoqlar joylashuvi belgisiga rioya qilib ijro etiladi (14-15-mashqlar).

Mashq №15



Har bir ijrochi individual shaxs hisoblanib, u o‘z ustida ishlay boshlaganida, muntazam ravishda ijro etilgan mashqlar, etyudlar orqali u o‘zining ijro imkoniyatlarini kashf etishi, qaysi yo‘sindagi mashqlar unga foyda berishini bilishi lozim, shu yo‘sinda o‘zining kunlik yuklamalarini murakkablashtirishi, unumli va foydali bilimlar egallashiga xarakat qilishi lozim. Shundagina har bir ijrochi mohir sozanda, yetuk mutaxassis bo‘la oladi.

Mashq

"Birinci juft" a" tori uchun"

Xar bir reprizani bir necha bor takrorlasa maqsadga muvofiq bo'ladi.

Dilshodjon Meliboyev

The musical score is composed of ten staves, each containing a single melodic line. The time signature is 2/4. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Fingerings are indicated by numbers 1, 2, 3, and 4 placed above the corresponding notes. The score is divided into sections by double bar lines with repeat dots. The first staff begins with a key signature of one flat (Bb) and a common time signature (C). The music is a technical exercise for the right hand, focusing on dexterity and finger control.

Mashq

"Ikkinchi juft"e" tori uchun"

Xar bir reprizani bir necha bor takrorlasa maqsadga muvofiq bo'ladi.

Dilshodjon Meliboyev

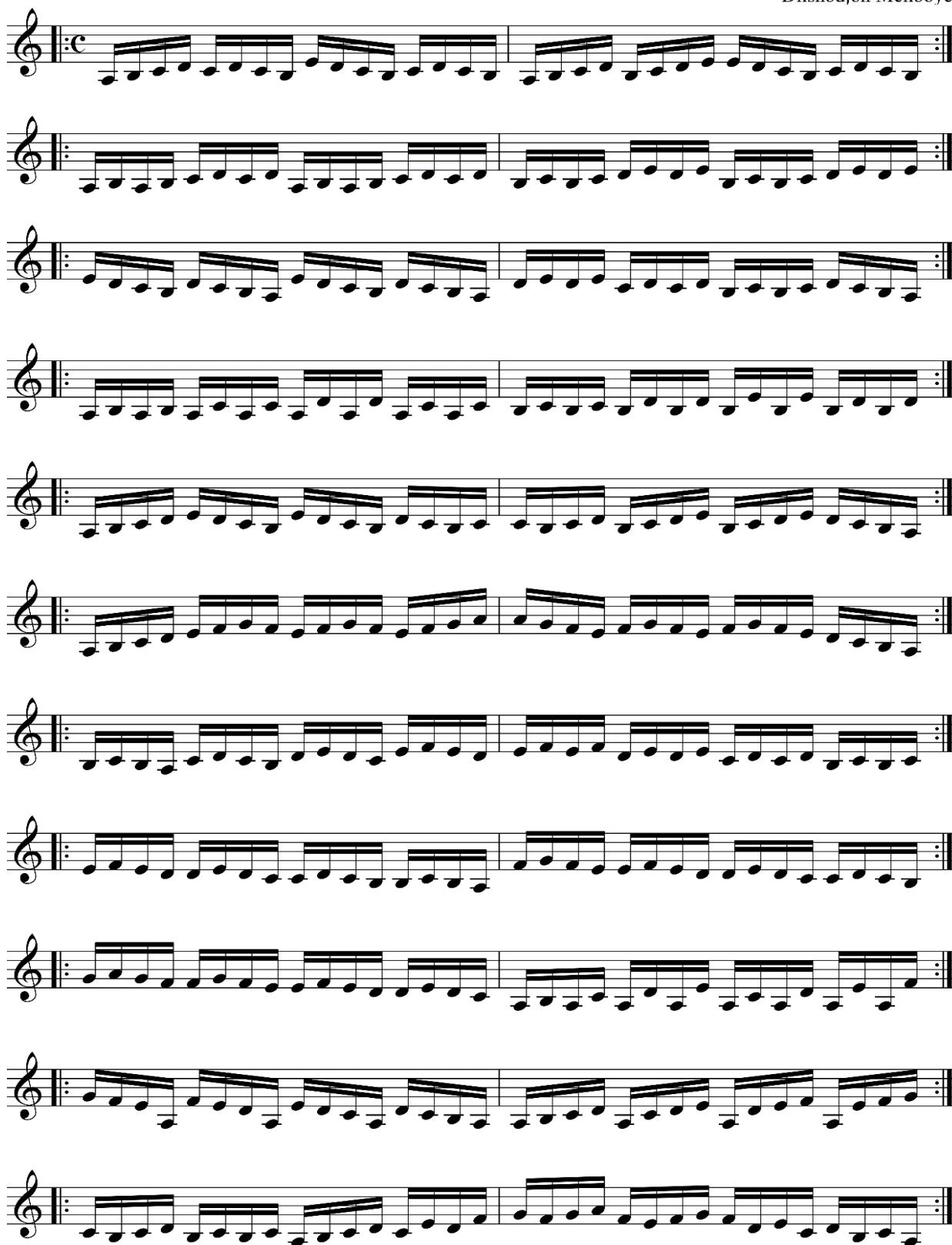
The musical score is written for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is composed of ten staves, each containing a series of rhythmic patterns primarily based on eighth and sixteenth notes. Fingering is indicated by numbers 1, 2, 3, and 4 above specific notes. The score includes several repeat signs (double dots with vertical lines) to indicate sections that should be repeated. The piece is a technical exercise (Mashq) designed for the second pair of fingers (middle and ring fingers) of the right hand.

Mashq

"Uchinchi yakka (toq) "A" tori uchun"

Xar bir reprizani bir necha bor takrorlasa maqsadga muvofiq bo'ladi.

Dilshodjon Meliboyev



Gamma-Oktava oralig'idagi tovushlar va undan ortiq tovush qatorining yuqorilab yoki pastga qarab borishi gammani tashkil etadi¹⁸. Gammalar o'z navbatida major (*dur*) minor (*moll*) bo'lib, *natural*, *garmonik* va *melodic* turlarga bo'linadi. Gamma tovush qatori doimiy ravishda aniq pog'onalarni bosib u yoki bu shtrix asosida ijro etiladi. Ijrochini chap qo'l texnikasini oshirishda tuzilishi bo'yicha xromatik gammalarni o'rni beqiyos. Ushbu gammalarning barchasi sozandada avvalo tonni toza eshitish, dastada barmoqlarni to'g'ri joylashishi, harakatlanishi (applikaturasi) barmoqlarning ketma-ket almashib kelishini rivojlantirishga, kerakli ijro ko'nikmalarini takomillashtirishga xizmat qiladi. Gammalar o'quv dasturida har bir kurs uchun alohida ishlab chiqiladi. Shuningdek birinchi kurslar uchun ham maxsus gammalar ham ishlab chiqilgan bo'lib, ularni o'zlashtiribgina qolmasdan, balki sozandaning ijrochilik mahoratini oshirib boradi. Tovushlarni tarbiyalashda gammalarning ahamiyati katta. Shuningdek, gammalarni tez-tez ijro etish chap qo'l barmoqlarining tezkorligini va chaqqonligini orttiradi. Gamma, ijro mahoratini oshirishda asosiy ahamiyati shundaki, bunda qo'llar belgilangan applikatura asosida, ijro etiladi. Aynan shu holat gammalarni mashqlardan ajratib turadi. Gamma va uchtovushliklarni turli xil shtrixlarda va musiqa o'lchovining xar xil ko'rinishlarida mashq qilish tavsiya etiladi.

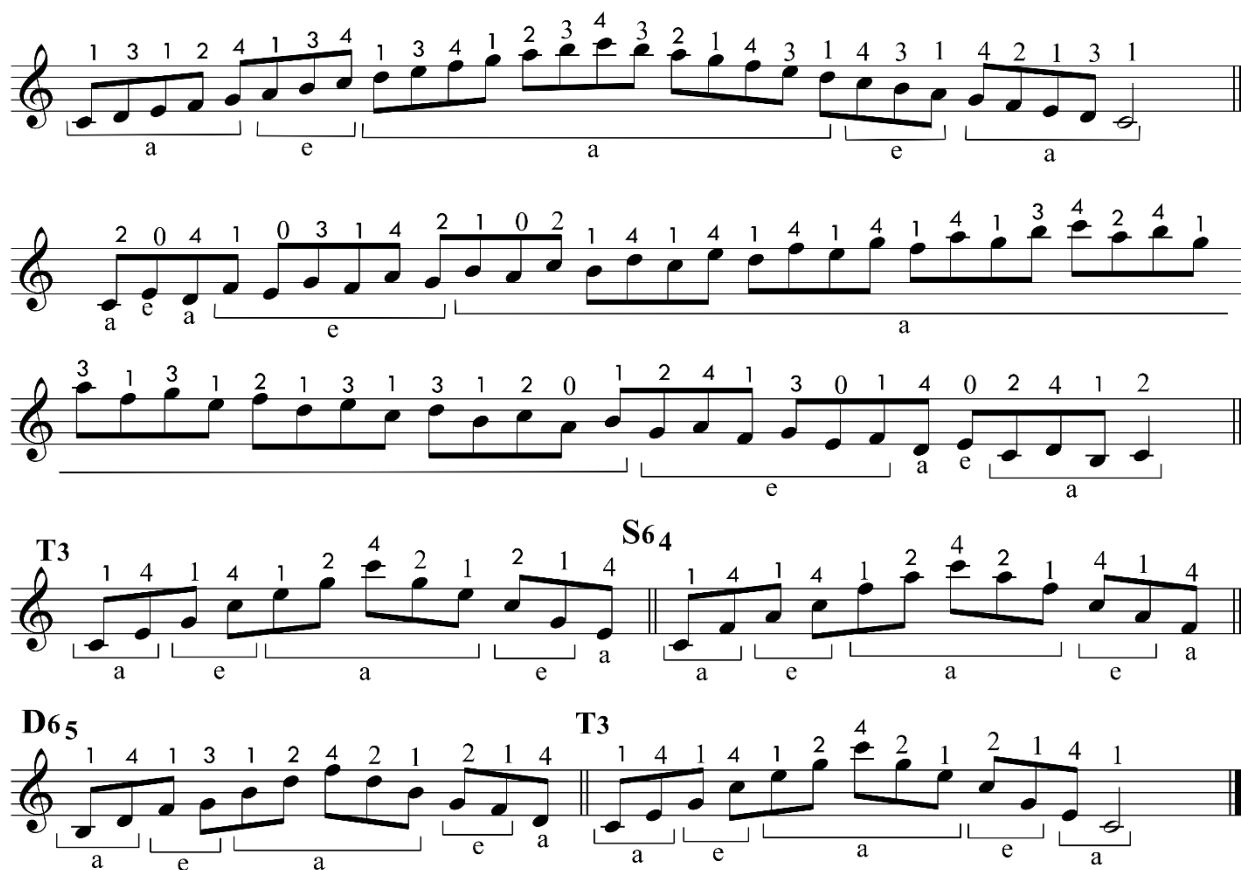
Etyud-Ijrochi sozanda yuksak didli, mahoratli bo'lishi, ijro jarayonida erkin harakat qilishi muhim jihatlardan biri xisoblanadi. Shundagina asarni mukammal ijro eta oladi. Etyudlar eng yaxshi metodik vosita sifatida ijrochi sozandaning erkin harakat qilishiga yordam beradi. Xar kungi mashg'ulotda talaba mashq, gamma, etyudlarni muttasil ijro etishga odatlanishi shart. Bundan ko'zlangan maqsad barmoqlarning xarakatini asta-sekin ijroga shakllantirib, boradi. Etyudlarni mashq gammalar kabi ijro etish, o'ng va chap qo'l xarakatini uyg'unlashtirib, yaxlit holiga keltiradi va ijro texnikasini rivojlantirishda muxim ahamiyat kasb etadi. Sozandaning ijro texnikasini har tomonlama boyitadi hamda musiqa asarlarini yuksak mahorat bilan ijro etishi uchun xizmat qiladi. Har xil o'lchovli etyudlarni ijro etish asarlarda uchraydigan qiyinchiliklarni bartaraf etadi va barmoqlar chaqqon bo'ladi. Etyudlarni notaga qarab ijro etish sozandaning nota o'qish malakasini oshirsa, uni yoddan ijro etishi esa esda qoldirish qobiliyatini rivojlantiradi. Asarlarni yodda saqlash ham etyudlar asosiy vosita bo'lib xizmat qiladi. Ushbu o'quv qo'llanmaga kiritilgan etyudlar maxsus afg'on rubobi uchun yozilgan bo'lsada boshqa torli cholg'ularda xam ijro etish mumkin.

Mustaqil mashg'ulot uchun topshiriqlar:

1. Ijrochini chap qo'l texnikasini oshirishda gammalarni o'rni qay darajada muhim.
2. O'ng va chap qo'l texnikalarini rivojlantirishga oid etyudlarni ko'proq ijro eting.
3. Ijro texnikalarini rivojlantirishga doir mashqlarni muntazam ravishda ijro eting.
4. Sozanda-talabada gammalarning ijro mahoratiga tasiri qay darajada?
5. Nima uchun gamma mashqlar ijro etiladi?
6. Xromatik mashqlarni muntazam ravishda ijro eting.

¹⁸B. Mirpayazov – “Soz darsligi”, G'ulom, T.:2006 yil. B. 28.

C-dur

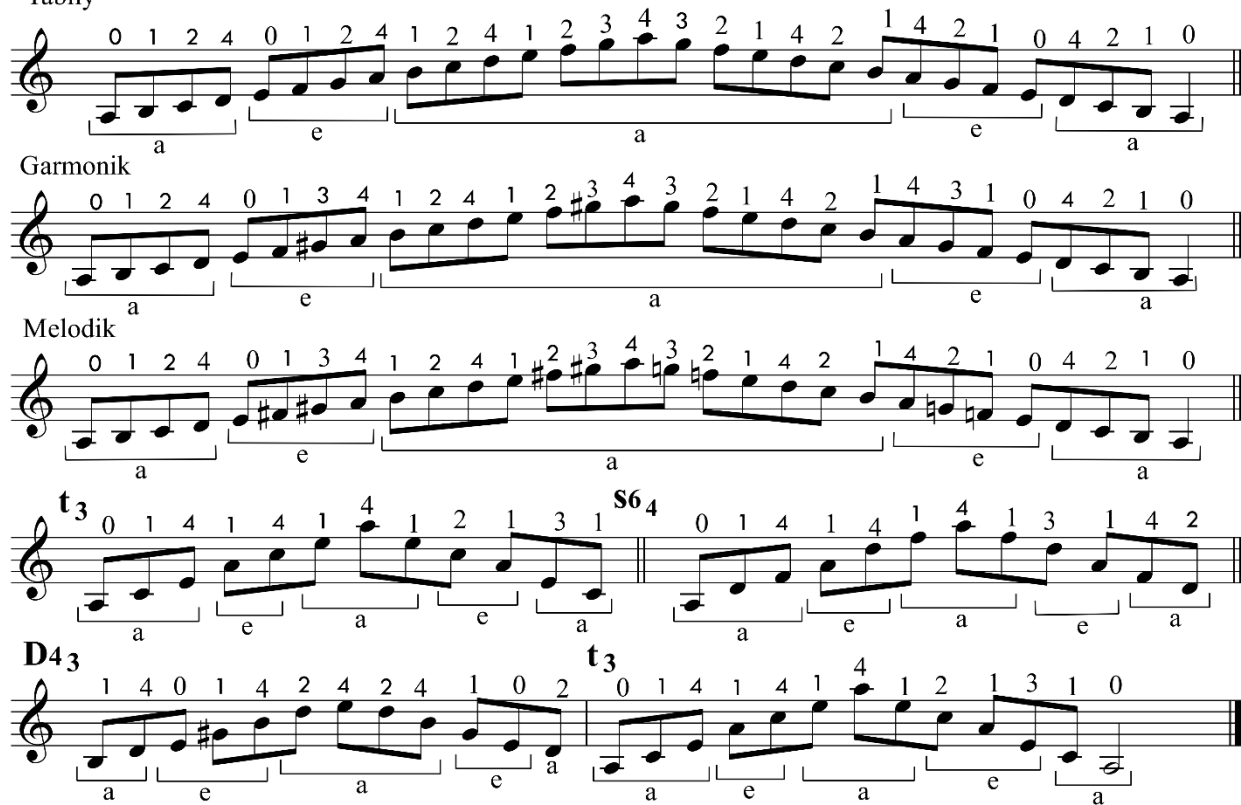


Five staves of guitar scale exercises in C major. Each staff contains a sequence of notes with fingerings (1-4) and fret numbers (0-4) indicated above. Brackets below the notes group them into patterns labeled 'a' and 'e'. The exercises are as follows:

- Staff 1: 1 3 1 2 4 1 3 4 1 3 4 1 2 3 4 3 2 1 4 3 1 4 3 1 4 2 1 3 1
- Staff 2: 2 0 4 1 0 3 1 4 2 1 0 2 1 4 1 4 1 4 1 4 1 4 1 3 4 2 4 1
- Staff 3: 3 1 3 1 2 1 3 1 3 1 2 0 1 2 4 1 3 0 1 4 0 2 4 1 2
- Staff 4: T3 1 4 1 4 1 2 4 2 1 2 1 4 1 4 1 2 4 2 1 4 1 4 1 4 1 4
- Staff 5: D65 1 4 1 3 1 2 4 2 1 2 1 4 1 4 1 2 4 2 1 2 1 4 1

a-moll

Tabiiy



Five staves of guitar scale exercises in A minor. Each staff contains a sequence of notes with fingerings (1-4) and fret numbers (0-4) indicated above. Brackets below the notes group them into patterns labeled 'a' and 'e'. The exercises are as follows:

- Staff 1: 0 1 2 4 0 1 2 4 1 2 4 1 2 3 4 3 2 1 4 2 1 4 2 1 0 4 2 1 0
- Staff 2: Garmonik 0 1 2 4 0 1 3 4 1 2 4 1 2 3 4 3 2 1 4 2 1 4 3 1 0 4 2 1 0
- Staff 3: Melodik 0 1 2 4 0 1 3 4 1 2 4 1 2 3 4 3 2 1 4 2 1 4 2 1 0 4 2 1 0
- Staff 4: t3 0 1 4 1 4 1 4 1 2 1 3 1 S64 0 1 4 1 4 1 4 1 3 1 4 2
- Staff 5: D43 1 4 0 1 4 2 4 2 4 1 0 2 t3 0 1 4 1 4 1 4 1 2 1 3 1 0

Cis-dur

1 3 1 2 4 1 3 4 1 3 4 1 2 3 4 3 2 1 4 3 1 4 3 1 4 2 1 3 1

a e a e a

1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 3 4 2 4 1

a e a

3 1 3 1 2 1 3 1 3 1 2 1 4 1 3 1 3 1 4 1 3 1 3 1 2

e a

T₃ 1 4 1 4 1 2 4 2 1 2 1 4 **S₆₄** 1 4 1 4 1 2 4 2 1 4 1 4

a e a e a a e a e a

D₆₅ 1 4 1 3 1 2 4 2 1 2 1 4 **T₃** 1 4 1 4 1 2 4 2 1 2 1 4 1

a e a e a a e a e a

ais-moll

Tabiiy

1 3 1 2 4 1 2 4 1 2 4 1 2 3 4 3 2 1 4 2 1 4 2 1 4 2 1 3 1

a e a e a

Garmonik

1 3 1 2 4 1 3 4 1 2 4 1 2 3 4 3 2 1 4 2 1 4 3 1 4 2 1 3 1

a e a e a

Melodik

1 3 1 2 4 1 3 4 1 2 4 1 2 3 4 3 2 1 4 2 1 4 2 1 4 2 1 3 1

a e a e a

t₃ 1 4 1 4 1 2 4 2 1 3 1 4 **S₆₄** 1 4 1 4 1 2 4 2 1 4 1 4

a e a e a a e a e a

D₄₃ 1 4 1 4 1 2 4 2 1 3 1 4 **t₃** 1 4 1 4 1 2 4 2 1 3 1 4 0

a e a e a a e a e a

D-dur

1 3 1 2 4 1 3 4 1 3 4 1 2 3 4 3 2 1 4 3 1 4 3 1 4 2 1 3 1
 a e a e a

4 1 0 2 1 4 2 1 0 3 1 4 1 4 1 4 1 4 1 4 1 3 4 2 4 1
 a e a

3 1 3 1 2 1 3 1 3 1 2 1 3 0 1 2 4 1 2 0 1 2 4 1 2
 e a

T3 1 4 1 4 1 2 4 2 1 2 1 4 1 4 1 2 4 2 1 4 1 4
 a e a e a a e a e a

S64 1 4 1 4 1 2 4 2 1 2 1 4 1 4 1 2 4 2 1 4 1 4
 a e a e a a e a e a

D65 1 4 1 3 1 2 4 2 1 2 1 4 1 4 1 2 4 2 1 2 1 4 1
 a e a e a a e a e a

T3 1 4 1 4 1 2 4 2 1 2 1 4 1 4 1 2 4 2 1 2 1 4 1
 a e a e a a e a e a

h-moll

Tabiiy

1 3 4 1 3 4 1 2 4 1 2 4 1 2 4 2 1 4 2 1 4 2 1 4 3 1 4 3 1
 a e a e a

Garmonik

1 3 4 1 3 4 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2 1 4 3 1 4 3 1
 a e a e a

Melodik

1 3 4 1 2 4 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2 1 4 3 1 4 3 1
 a e a e a

t3 1 4 1 4 1 2 4 2 1 3 1 4 1 4 1 2 4 2 1 4 1 4
 a e a e a a e a e a

S64 1 4 1 4 1 2 4 2 1 4 1 4 1 2 4 2 1 4 1 4
 a e a e a a e a e a

D43 1 4 1 4 1 2 4 2 1 3 1 0 1 4 1 4 1 2 4 2 1 3 1 4 1
 a e a e a a e a e a

t3 1 4 1 4 1 2 4 2 1 3 1 4 1 4 1 2 4 2 1 3 1 4 1
 a e a e a a e a e a

Des-dur

1 3 1 2 4 1 3 4 1 3 4 1 2 3 4 3 2 1 4 3 1 4 3 1 4 2 1 3 1

a e a e a

4 1 4 2 1 4 2 1 4 3 1 4 1 4 1 4 1 4 1 4 1 3 4 2 4 1

a e a e a

3 1 3 1 2 1 3 1 3 1 2 1 3 4 1 2 4 1 2 4 1 2 4 1 2

e a e a e a

T3 **S64**

1 4 1 4 1 2 4 2 1 2 1 4 1 4 1 4 1 2 4 2 1 4 1 4

a e a e a a e a e a

D65 **T3**

1 4 1 3 1 2 4 2 1 2 1 4 1 4 1 4 1 2 4 2 1 2 1 4 1

a e a e a a e a e a

b-moll

Tabiiy

1 3 4 1 3 4 1 2 4 1 2 4 1 2 4 2 1 4 2 1 4 2 1 4 3 1 4 3 1

a e a e a

Garmonik

1 3 4 1 3 4 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2 1 4 3 1 4 3 1

a e a e a

Melodik

1 3 4 1 2 4 1 2 4 1 2 4 1 3 4 2 1 4 2 1 4 2 1 4 3 1 4 3 1

a e a e a

t3 **S64**

1 4 1 4 1 2 4 2 1 3 1 4 1 4 1 4 1 2 4 2 1 4 1 4

a e a e a a e a e a

D43 **t3**

1 4 1 4 1 2 4 2 1 3 1 0 1 4 1 4 1 2 4 2 1 3 1 4 1

a e a e a a e a e a

E-dur

1 3 1 2 4 1 3 4 1 3 4 1 2 3 4 3 2 1 4 3 1 4 3 1 4 2 1 3 1

a e a e a

0 3 1 4 3 1 0 3 1 4 1 4 1 4 1 4 1 4 1 4 1 3 4 2 4 1

e a

3 1 3 1 2 1 3 1 3 1 2 1 3 1 3 0 1 3 4 1 3 0 1 4 0

e a e

T3 S64

1 4 1 4 1 2 4 2 1 2 1 4 1 4 1 4 1 2 4 2 1 4 1 4

a e a e a a e a e a

D65 T3

1 4 1 3 1 2 4 2 1 2 1 4 1 4 1 4 1 2 4 2 1 4 1

a e a e a a e a e a

cis-moll

Tabiiy

1 3 4 1 3 4 1 2 4 1 2 4 1 2 4 2 1 4 2 1 4 2 1 4 3 1 4 3 1

a e a e a

Garmonik

1 3 4 1 3 4 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2 1 4 3 1 4 3 1

a e a e a

Melodik

1 3 4 1 2 4 1 2 4 1 2 4 1 3 4 2 1 4 2 1 4 2 1 4 3 1 4 3 1

a e a e a

t3 S64

1 4 1 4 1 2 4 2 1 3 1 4 1 4 1 4 1 2 4 2 1 4 1 4

a e a e a a e a e a

D43 t3

1 4 1 4 1 2 4 2 1 3 1 0 1 4 1 4 1 2 4 2 1 3 1 4 1

a e a e a a e a e a

Es-dur

Es-dur scale exercises in treble clef. The exercises consist of several lines of music with various fingering patterns (1, 2, 3, 4) and interval groupings (a, e). The exercises are as follows:

- Line 1: A series of eighth notes with fingering 1 3 1 2 4 1 3 4 1 3 4 1 2 3 4 3 2 1 4 3 1 4 3 1 4 2 1 3 1.
- Line 2: A series of eighth notes with fingering 4 2 1 4 3 1 4 3 1 4 1 4 1 4 1 4 1 4 1 4 1 3 4 2 4 1.
- Line 3: A series of eighth notes with fingering 3 1 3 1 2 1 3 1 3 1 2 1 3 1 3 4 1 3 4 1 2 4 1 3 4.
- Line 4: Labeled T3 and S64. It shows two measures of eighth notes with various fingering patterns.
- Line 5: Labeled D65 and T3. It shows two measures of eighth notes with various fingering patterns.

c-moll

c-moll scale exercises in treble clef. The exercises are categorized into three sections: Tabiiy, Garmonik, and Melodik. Each section contains several lines of music with various fingering patterns (1, 2, 3, 4) and interval groupings (a, e).

- Tabiiy**:
 - Line 1: A series of eighth notes with fingering 1 3 4 1 3 4 1 2 4 1 2 4 1 2 4 2 1 4 2 1 4 3 1 4 3 1.
- Garmonik**:
 - Line 2: A series of eighth notes with fingering 1 3 4 1 3 4 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4 3 1 4 3 1.
- Melodik**:
 - Line 3: A series of eighth notes with fingering 1 3 4 1 2 4 1 2 4 1 2 4 1 3 4 2 1 4 2 1 4 3 1 4 3 1.
- Line 4: Labeled t3 and S64. It shows two measures of eighth notes with various fingering patterns.
- Line 5: Labeled D43 and t3. It shows two measures of eighth notes with various fingering patterns.

A-dur

0 1 3 4 0 1 3 4 1 3 4 1 2 3 4 3 2 1 4 3 1 4 3 1 0 4 3 1 0

0 3 1 4 3 0 4 1 0 4 1 4 3 1 0 3 1 4 1 4 1 4 1 3 4 1 3 1

3 1 3 1 2 1 3 0 1 3 4 1 3 0 1 4 0 3 4 1 3 0 1 0

T₃ **S₆₄**

0 1 4 1 4 1 4 1 3 1 3 1 1 4 1 4 1 2 4 2 1 0 1 4

D₆₅ **T₃**

1 3 1 3 1 2 4 2 1 3 1 3 0 1 4 1 4 1 3 1 3 1

fis-moll

Tabiiy

1 3 4 1 3 1 2 4 2 1 3 1 4 3 1

Garmonik

1 3 4 1 3 1 3 4 3 1 3 1 4 3 1

Melodik

1 3 4 1 3 1 3 4 2 1 3 1 4 3 1

t₃ **S₆₄**

1 4 1 4 1 2 1 1 1 4 1 4 1 3 1

D₄₃ **t₃**

1 4 1 4 1 2 1 1 1 4 1 4 1 3 1

H-dur

1 3 1 2 4 1 3 4 1 3 4 1 2 3 4 3 2 1 4 3 1 4 3 1 4 2 1 3 1

a e a e a

1 4 2 0 4 1 0 3 1 4 2 1 4 2 1 4 1 4 1 4 1 4 1 3 4 1 3 1

a e a a e a

3 1 3 1 2 1 3 1 3 1 2 4 1 2 4 0 1 4 0 2 4 1 3 1 2

e a e a e a

T3 1 4 1 4 1 2 4 2 1 2 1 4 || 1 4 1 4 1 2 4 2 1 4 1 4

a e a e a a e a e a

D65 1 4 0 2 1 2 4 2 1 2 0 3 || 1 4 1 4 1 2 4 2 1 2 1 4 1

a e a e a a e a e a

gis-moll

Tabiiy

1 3 4 1 3 4 1 3 1 4 3 1 4 3 1

e a e

Garmonik

1 3 4 1 3 4 x 1 2 1 4 3 1 4 3 1

e a e

Melodik

1 3 4 1 2 4 1 2 1 4 3 1 4 3 1 || 1 4 1 4 1 2 1 || 1 4 1 4 1 3 1

e a e e a e e a e a e

D43 1 4 1 x 2 4 2 1 4 1 || 1 4 1 4 1 2 1

e a e e a e

Etyud 3

M.M. ♩ = 100

Dilshodjon Meliboyev

The musical score for "Etyud 3" is written for a single melodic line in B-flat major (two flats) and 7/8 time. The tempo is marked as M.M. ♩ = 100. The piece consists of 12 staves of music. The notation includes eighth notes, sixteenth notes, and rests. There are several accents (marked with a ^) and a flat (marked with a b) in the later staves. The piece concludes with a double bar line.

Etyud 5

Dilshodjon Meliboyev

Presto

The musical score is written for a single melodic line on a treble clef staff. The key signature consists of three sharps (F#, C#, G#), and the time signature is 6/8. The piece is marked 'Presto'. The notation includes various eighth and sixteenth note patterns, often beamed together, and some notes with natural signs (b) indicating a change from the key signature. The score is organized into ten measures across ten staves.



Etyud 6

Dilshodjon Meliboyev

Allegretto (♩ = 100)





Etyud 7

Dilshodjon Meliboyev

Allegro (♩ = 90)



A musical score consisting of ten staves of music in G major (one sharp). The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. The first nine staves end with a double bar line, while the tenth staff concludes with a final double bar line and a fermata. A triplet of eighth notes is marked with a '3' below it in the final measure of the tenth staff.

III BOB. NOTA ILOVALAR.

2.4. O'zbek va jahon kompozitorlari tomonidan yozilgan asarlar.

PYESA

Afg'on rubobi va fortepiano uchun

Oydin Abdullayeva

1 Allegro

The first system of the musical score is in 6/8 time and B-flat major. It consists of a melody for the rubobi (treble clef) and a piano accompaniment (grand staff). The rubobi part begins with a half note B-flat, followed by quarter notes A, G, F, E, and a half note D. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some rests. The dynamic marking *mf* is present at the beginning of both staves.

2

The second system continues the melody and accompaniment. The rubobi part has a half note D, followed by quarter notes C, B, A, G, and a half note F. The piano accompaniment continues with eighth-note patterns and some chordal textures. The dynamic marking *mf* is also present at the beginning of the piano part.

The third system continues the melody and accompaniment. The rubobi part has a half note E, followed by quarter notes D, C, B, A, and a half note G. The piano accompaniment continues with eighth-note patterns and some chordal textures. The dynamic marking *mf* is also present at the beginning of the piano part.

3

The fourth system continues the melody and accompaniment. The rubobi part has a half note F, followed by quarter notes E, D, C, B, and a half note A. The piano accompaniment continues with eighth-note patterns and some chordal textures. The dynamic marking *mf* is also present at the beginning of the piano part.

4

The musical score for Example 4 is written in 2/4 time. It consists of three systems. The first system features a treble staff with a melody and a grand staff with a piano accompaniment. The melody begins on G4, moves to A4, then B4, and has a half note G4. The piano accompaniment has a left hand with a bass line and a right hand with chords. The second system continues the melody and accompaniment. The third system concludes the piece with a final chord in the piano and a half note G4 in the melody.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a single melodic line in G major, 3/4 time, with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in G major, 3/4 time, with a key signature of one sharp (F#). The melody is a simple, catchy tune, and the piano accompaniment provides a harmonic foundation with chords and a bass line. The score is written in a clear, legible font, and the overall layout is clean and professional.

A musical score for the song "The Rose Tree". The score is written for three parts: Soprano, Alto, and Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The Soprano part consists of a single line of music with a long rest in the first measure, followed by a melody in the subsequent measures. The Alto and Bass parts are written in a grand staff (treble and bass clefs). The Alto part begins with a melody in the first measure, followed by a rest, and then continues with a melody. The Bass part begins with a chord in the first measure, followed by a rest, and then continues with a melody. The score includes a "Ped." (pedal) marking under the Bass part in the third measure, and an asterisk (*) marking under the Bass part in the fifth measure.

6

mp cantabile

p

7

System 7, measures 1-6. The system consists of two staves. The upper staff is a single melodic line in G-flat major, featuring a half note G4, a quarter note A-flat4, a quarter note B-flat4, a half note C5, and a half note D5. The lower staff is a piano accompaniment in G-flat major, featuring a continuous eighth-note pattern in the right hand and a bass line in the left hand.

System 7, measures 7-12. The system continues the musical material from the previous system. The upper staff continues the melodic line, and the lower staff continues the piano accompaniment.

8

System 8, measures 1-6. The system consists of two staves. The upper staff begins with a half note G-flat4, followed by a half note A-flat4, and then a half note B-flat4. The lower staff continues the piano accompaniment.

System 8, measures 7-12. The system continues the musical material from the previous system. The upper staff continues the melodic line, and the lower staff continues the piano accompaniment.

9

10

11

12

Musical score for measures 12-15. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note F#4, and then rests. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A *mf* dynamic marking is present in measure 14.

Musical score for measures 16-20. The vocal line has a half rest in measure 16, followed by a half note G4 in measure 17, and then a melodic phrase. The piano accompaniment continues with the same bass line and chords. A *sempre* marking is in the piano part in measure 16, and a *mf* marking is under the vocal line in measure 17.

13

Musical score for measures 21-25. The vocal line continues with a melodic phrase. The piano accompaniment maintains the same rhythmic and harmonic pattern.

14

Musical score for measures 26-30. The vocal line has a half note G4, followed by a quarter note F#4, and then rests. The piano accompaniment features a steady eighth-note bass line and chords. The system ends with a half rest in the vocal line in measure 30.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is a single treble clef with a key signature of one flat (B-flat) and a common time signature. It contains five measures of music. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It contains five measures of music, primarily consisting of chords in the bass. The melody in the top staff is: G4 (half note), A4-B4 (quarter notes), C5-B4 (quarter notes), A4-G4 (quarter notes), F#4 (half note). The accompaniment in the bottom staff consists of chords: G2-B2 (first measure), G2-B2 (second measure), G2-B2 (third measure), G2-B2 (fourth measure), G2-B2 (fifth measure).

15

Musical score for Example 15, showing a piano accompaniment for a vocal line. The piano part consists of a right hand and a left hand. The right hand plays a melody in the treble clef, and the left hand plays a bass line in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and a large number of ties. The vocal line is shown in the upper staff, with a treble clef and a key signature of one flat. It begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The vocal line is mostly silent, with only a few notes visible.

16

The image shows a musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody begins with a quarter note G4, followed by a half note A4-B4, then a quarter note G4. This is followed by a half note F#4, then a quarter note E4. The melody continues with a half note D4, then a quarter note C4. The bottom staff is a bass clef with a key signature of one flat (B-flat). It features a series of chords, primarily triads and dyads, in the left hand. The chords are: G2-B2-D3, A2-B2-C3, G2-B2-D3, A2-B2-C3, G2-B2-D3, A2-B2-C3, G2-B2-D3, A2-B2-C3, G2-B2-D3, A2-B2-C3, G2-B2-D3, A2-B2-C3. The score is for a piano and voice, with the piano part providing harmonic support for the vocal melody.

17

Musical score for Example 17, measures 17-22. The score is in 3/4 time with a key signature of one flat (B-flat). The melody in the right hand starts with a half note B-flat, followed by a quarter note A, and then a half note G. The bass line consists of a steady eighth-note accompaniment pattern: B-flat, A, G, F, E, D, C, B-flat.

17 18

19 20

21 22

23 24

Red.

mf

mf

Ped.

21

mf

mf

22

mf

mf

f

f

23

Measures 23-27 of a musical score. Measure 23 is marked with a box containing the number 23. The score is written for a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melody consists of eighth and quarter notes. The piano accompaniment features chords in the right hand and a bass line in the left hand.

24

Measures 28-32 of a musical score. Measure 28 is marked with a box containing the number 24. The score continues with the same melodic and piano parts. The piano accompaniment includes some chords with ledger lines in the bass staff.

Measures 33-37 of a musical score. The melodic line continues with eighth and quarter notes, including some rests. The piano accompaniment features chords and a bass line with some ledger lines.

Measures 38-42 of a musical score. The melodic line concludes with a double bar line. The piano accompaniment also concludes with a double bar line. The final measure of the piano part includes a bass line with ledger lines.

OBLIVION

Astor Piazzolla

The musical score for "Oblivion" by Astor Piazzolla is presented in five systems. The first system shows the initial piano introduction with a complex bass line featuring triplets and a sustained treble accompaniment. The second system continues the piano part with a more active treble line. The third system introduces the violin part with the instruction "Opcional intro corta desde aqui" (Optional short intro from here). The fourth system shows the violin playing a melodic line while the piano provides harmonic support. The fifth system begins with a first ending bracket labeled '1' over the violin part, leading to a final piano accompaniment.

Opcional intro corta desde aqui

1

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It begins with a half note, followed by a quarter note, and then a half note. The middle staff is a piano accompaniment in treble clef, featuring a series of eighth and sixteenth notes with some grace notes. The bottom staff is a piano accompaniment in bass clef, featuring a series of eighth and sixteenth notes.

The second system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It begins with a half note, followed by a quarter note, and then a half note. The middle staff is a piano accompaniment in treble clef, featuring a series of eighth and sixteenth notes with some grace notes. The bottom staff is a piano accompaniment in bass clef, featuring a series of eighth and sixteenth notes.

The third system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It begins with a half note, followed by a quarter note, and then a half note. The middle staff is a piano accompaniment in treble clef, featuring a series of eighth and sixteenth notes with some grace notes. The bottom staff is a piano accompaniment in bass clef, featuring a series of eighth and sixteenth notes.

The fourth system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It begins with a half note, followed by a quarter note, and then a half note. The middle staff is a piano accompaniment in treble clef, featuring a series of eighth and sixteenth notes with some grace notes. The bottom staff is a piano accompaniment in bass clef, featuring a series of eighth and sixteenth notes.

First system of musical notation, measures 1-4. The key signature has one sharp (F#). The melody in the upper staff begins with a half note F#4, followed by a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment in the lower staff consists of eighth and sixteenth notes, with some chords.

Second system of musical notation, measures 5-8. A box containing the number "4" is placed above the first measure of the upper staff. The melody continues with eighth and sixteenth notes, including triplets. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

Third system of musical notation, measures 9-12. The melody in the upper staff includes a triplet of eighth notes. The piano accompaniment in the lower staff becomes more complex, featuring multiple triplet markings in both the right and left hands.

Fourth system of musical notation, measures 13-16. A box containing the number "5" is placed above the first measure of the upper staff. This system is characterized by extensive triplet markings throughout both the melody and the piano accompaniment, creating a rhythmic complexity.

First system of a musical score. The top staff is a single melodic line in treble clef, starting with a whole note and followed by a half note. The bottom staves are a grand staff (treble and bass clefs). The right hand plays chords and triplets, while the left hand plays a continuous triplet pattern. The key signature has one sharp (F#).

Second system of the musical score, starting with a measure number '6' in a box. The top staff continues the melodic line with a long slur. The right hand of the grand staff features complex triplet patterns and chords. The left hand continues with triplet patterns. The key signature remains one sharp.

Third system of the musical score. The top staff continues the melodic line. The right hand of the grand staff features a long, sustained chord in the third measure, indicated by a large oval. The left hand continues with triplet patterns. The key signature remains one sharp.

Fourth system of the musical score, starting with a measure number '7' in a box. The top staff continues the melodic line with a long slur. The right hand of the grand staff features chords and eighth notes. The left hand continues with eighth notes and chords. The key signature remains one sharp.

First system of musical notation. The top staff (treble clef) features a melodic line with a half note, a quarter note, and a half note, all under a slur. The bottom staff (bass clef) provides a harmonic accompaniment with eighth and quarter notes.

Second system of musical notation. The top staff begins with a measure containing a circled '8'. The melody continues with a half note and a quarter note. The bottom staff continues the accompaniment with eighth and quarter notes.

Third system of musical notation. The top staff shows a melodic line with a half note and a quarter note. The bottom staff features a more complex accompaniment with chords and eighth notes.

Fourth system of musical notation. The top staff contains a half note and a whole note, with the instruction "Mas lento" above the first measure and "rit." above the second. The bottom staff features a series of triplets (marked with a '3') in both the treble and bass staves, leading to a final chord.

HORA STAKKATO

Grigoriy Diniku

Con persistenza ritmica

$\text{♩} = 120-132$

The musical score is written for a vocal line and a piano accompaniment. The key signature is one flat (B-flat major), and the time signature is 2/4. The tempo is marked 'Con persistenza ritmica' with a metronome indication of 120-132 beats per minute. The score is divided into three systems. The first system begins with a vocal line in the treble clef, featuring a trill (tr) and a dynamic marking of *mf*. The piano accompaniment is in the grand staff (treble and bass clefs), with a dynamic marking of *mf* and a tenuto mark (ten.) in the bass line. The second system continues the piano accompaniment, with a trill (tr) in the vocal line. The third system features a vocal line with trills (tr) and a piano accompaniment. The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings (mf, ten.).

3

tr tr

tr

tr tr

4

tr tr

tr

tr tr tr

First system of a musical score. The top staff is a single melodic line in treble clef, featuring eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and slurs. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), consisting of chords and single notes, mostly using eighth notes.

Second system of the musical score, starting with a measure number '5' in a box. The top staff continues the melodic line with more complex rhythmic patterns and trills marked 'tr'. The piano accompaniment in the bottom staff continues with chords and moving lines in both hands.

Third system of the musical score. The top staff features a long, flowing melodic phrase with trills and slurs. The piano accompaniment in the bottom staff provides harmonic support with chords and moving bass lines.

Fourth system of the musical score, starting with a measure number '6' in a box. The top staff begins with a piano dynamic marking 'p' and includes trills. The piano accompaniment continues with its characteristic chordal and melodic patterns.

7

First system of a musical score. The upper staff (treble clef) begins with a triplet of eighth notes, followed by a half note, and then a series of half notes with slurs. The lower staff (bass clef) features a steady eighth-note accompaniment. A dynamic marking of *mf* is placed below the first half note in the upper staff.

Second system of the musical score. The upper staff continues with eighth-note patterns and includes a trill (tr) on a half note. The lower staff maintains the eighth-note accompaniment with some chromatic movement.

Third system of the musical score. The upper staff features a crescendo (cresc.) leading into a trill (tr) on a half note. The lower staff continues the accompaniment, with some chords marked with a fermata.

Fourth system of the musical score. The upper staff includes a trill (tr) and a series of eighth notes. The lower staff features a half note with a trill (tr) and a dynamic marking of *mf* below it.

First system of a musical score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). The top staff contains a melodic line with eighth and sixteenth notes, some with accents. The grand staff contains a harmonic accompaniment with chords and single notes, including some with accents.

8

Second system of the musical score, continuing from the first. It features the same three-staff layout. The melodic line in the top staff continues with various rhythmic patterns. The grand staff accompaniment includes chords and moving lines, with some notes marked with a 'b' (flat) and others with an accent.

Third system of the musical score. The top staff shows a melodic line with some long notes and slurs. The grand staff accompaniment consists of chords and moving lines, with some notes marked with a 'b' and others with an accent.

Fourth system of the musical score. The top staff features a melodic line with trills (marked 'tr') and a final phrase marked with a 'V' (crescendo). The grand staff accompaniment includes chords and moving lines, with some notes marked with a 'b' and others with an accent.

First system of a musical score. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a trill (tr) on a B-flat note, followed by a series of sixteenth-note runs. The lower staff is in bass clef and consists of chords and single notes. A measure rest is present in the second measure of the lower staff.

Second system of the musical score. The upper staff continues with the melodic line, featuring a trill and a measure rest. A box containing the number '9' is positioned above the staff. The lower staff continues with its accompaniment, including a measure rest and a half note in the second measure.

Third system of the musical score. The upper staff features a long, flowing melodic line with various intervals. The lower staff continues with chords and single notes, including some sixteenth-note patterns.

Fourth system of the musical score. The upper staff includes a trill (tr) and a dynamic marking of *p* (piano). The lower staff continues with its accompaniment, featuring sixteenth-note patterns in the final measures.

10

tr

(tr)

11

tr

dim.

(senza rit.)

dim.

pizz.

KONSERT

I-qism

kemancha va simfonik orkestri uchun

X.Xanmamedov musiqasi.

D.Meliboyev afg'on rubobi

uchun moslashtirgan.

Allegro moderato

The musical score is written for Violin and Piano. It begins with a treble clef and a common time signature (C). The first system shows the violin part with a whole rest and the piano part with a forte (f) dynamic. The second system continues the piano part with a melodic line in the right hand and a supporting bass line in the left hand. The third system introduces a first ending bracket (1) and a fortissimo (ff) dynamic for the violin, which plays a rapid sixteenth-note scale. The piano part provides harmonic support with chords and moving lines. The fourth system features a piano (pp) dynamic for the violin, which plays a descending scale, while the piano part continues with chords. The fifth system shows the violin part with a forte (f) dynamic and a melodic line, and the piano part with a mezzo-forte (mf) dynamic and a supporting bass line. The sixth system continues the violin part with a forte (f) dynamic and a melodic line, and the piano part with a mezzo-forte (mf) dynamic and a supporting bass line.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a key signature of one flat (B-flat). It features eighth-note runs, a trill marked 'tr' on a dotted quarter note, and a measure with a boxed '2' above it. The lower staff (bass clef) provides harmonic support with chords and eighth-note patterns, including a trill on a dotted quarter note.

Second system of musical notation. The upper staff continues the melodic line with trills and a long note. The lower staff features a sustained chord in the right hand and a bass line with eighth notes. A dynamic marking of *f* (forte) is present in both staves.

Third system of musical notation. The upper staff shows a melodic line with eighth notes and a trill. The lower staff has a bass line with chords and eighth notes, including a trill on a dotted quarter note.

Fourth system of musical notation. The upper staff includes a triplet of eighth notes and a dynamic marking of *f*. The lower staff features a bass line with chords and eighth notes, ending with a trill on a dotted quarter note.

3

System 3, measures 1-5. The score is in 2/4 time with a key signature of one flat (B-flat). The right hand (RH) plays a continuous eighth-note pattern in the first two measures, then a series of eighth-note chords in the third measure, and finally a melodic line with a trill in the fifth measure. The left hand (LH) plays a series of chords in the first two measures, then a series of eighth-note chords in the third measure, and finally a series of eighth-note chords in the fifth measure. Dynamics include *pp* (pianissimo) and *f* (forte).

System 3, measures 6-10. The RH continues with a melodic line featuring trills and slurs. The LH continues with a series of eighth-note chords. Dynamics include *pp* and *f*.

4

System 4, measures 1-5. The RH plays a series of half notes and whole notes, starting with a forte (*f*) dynamic. The LH plays a series of eighth-note chords. Dynamics include *f*.

System 4, measures 6-10. The RH continues with a series of half notes and whole notes. The LH continues with a series of eighth-note chords. Dynamics include *f*.

5

System 5 of a musical score. The top staff (treble clef) begins with a whole rest, followed by a half note G#4, and then a series of eighth notes: A#4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7. The bottom staff (bass clef) has a whole rest, followed by a half note G2, and then a series of eighth notes: A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5. Dynamics include *f* (forte) and *p* (piano).

6

System 6 of a musical score. The top staff (treble clef) begins with a whole rest, followed by a half note G#4, and then a series of eighth notes: A#4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7. The bottom staff (bass clef) has a whole rest, followed by a half note G2, and then a series of eighth notes: A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5. Dynamics include *f* (forte) and *mf* (mezzo-forte).

System 7 of a musical score. The top staff (treble clef) begins with a whole rest, followed by a half note G#4, and then a series of eighth notes: A#4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7. The bottom staff (bass clef) has a whole rest, followed by a half note G2, and then a series of eighth notes: A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5. Dynamics include *f* (forte).

System 8 of a musical score. The top staff (treble clef) begins with a whole rest, followed by a half note G#4, and then a series of eighth notes: A#4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7. The bottom staff (bass clef) has a whole rest, followed by a half note G2, and then a series of eighth notes: A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5. Dynamics include *f* (forte).

7

System 7, measures 1-5. The score is in 2/4 time. The right hand (RH) starts with a whole rest in measure 1, then plays a series of eighth notes with accents in measures 2-5. The left hand (LH) plays a descending eighth-note scale in measure 1, followed by a half note in measure 2, and then a series of quarter notes in measures 3-5. Dynamics include *f* (forte) in measure 2 and *p* (piano) in measure 3.

Continuation of system 7, measures 6-10. The RH continues with eighth notes and accents. The LH continues with quarter notes. Dynamics include *f* (forte) in measure 6 and *p* (piano) in measure 7.

8

System 8, measures 1-5. The RH starts with whole rests in measures 1-3, then plays a series of eighth notes with accents in measures 4-5. The LH plays a descending eighth-note scale in measure 1, followed by a half note in measure 2, and then a series of quarter notes in measures 3-5. Dynamics include *f* (forte) in measure 2 and *f* (forte) in measure 4.

Continuation of system 8, measures 6-10. The RH continues with eighth notes and accents. The LH continues with quarter notes. Dynamics include *f* (forte) in measure 6 and *f* (forte) in measure 7.

9

Measures 9-10 of a musical score. The score is written for a single melodic line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). Measure 9 features a melodic line with eighth notes and a piano accompaniment with a long, sustained chord. Measure 10 begins with a double bar line and a key signature change to two flats (B-flat, E-flat). The melodic line starts with a whole note, followed by a half note, and then a quarter note. The piano accompaniment consists of a steady eighth-note pattern. The dynamic marking *ff* (fortissimo) is present in both staves.

Continuation of measures 9-10. The melodic line continues with a whole note, followed by a half note, and then a quarter note. The piano accompaniment consists of a steady eighth-note pattern. The dynamic marking *ff* (fortissimo) is present in both staves.

10

Measures 11-12 of a musical score. The score is written for a single melodic line and a piano accompaniment. The key signature has two flats (B-flat, E-flat). Measure 11 features a melodic line with a triplet of eighth notes, followed by a quarter note, and then a half note. The piano accompaniment consists of a steady eighth-note pattern. The dynamic marking *f* (forte) is present in the melodic line, and *p* (piano) is present in the piano accompaniment.

Continuation of measures 11-12. The melodic line continues with a triplet of eighth notes, followed by a quarter note, and then a half note. The piano accompaniment consists of a steady eighth-note pattern. The dynamic marking *f* (forte) is present in the melodic line, and *p* (piano) is present in the piano accompaniment.

First system, measures 1-5. The right hand has a whole rest in every measure. The left hand plays a sequence of eighth and quarter notes, ending with a triplet of eighth notes in measure 5.

11

Second system, measures 6-10. Measure 6 has a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The right hand plays eighth-note patterns with accents. The left hand features a triplet of eighth notes in measure 7 and a half note in measure 8.

Third system, measures 11-15. The right hand continues with eighth-note patterns and accents. The left hand has a triplet of eighth notes in measure 11 and a half note in measure 12.

Fourth system, measures 16-20. The right hand features sixteenth-note runs in measures 16 and 18, and eighth-note patterns with accents in measures 17 and 19. The left hand has a triplet of eighth notes in measure 16 and a half note in measure 17.

12

First system of music for measure 12. The treble clef staff begins with a melodic phrase marked with a fermata, followed by a series of eighth-note runs. The piano accompaniment in the grand staff features a simple harmonic support with quarter notes and rests.

Second system of music for measure 12. The treble clef staff continues the melodic line with eighth-note patterns and a fermata. The piano accompaniment provides a steady harmonic foundation with quarter notes.

Third system of music for measure 12. The treble clef staff shows a continuation of the eighth-note runs. The piano accompaniment features a more complex texture with chords and sustained notes in both staves.

13

Measure 13. The treble clef staff has a whole rest for the first four measures, followed by a melodic phrase marked with a fermata. The piano accompaniment consists of chords and moving lines in both staves. A dynamic marking of *p* (piano) is present in the final measure of the piano part.

First system of a musical score. The upper staff (treble clef) contains a melody with eighth and sixteenth notes, some with grace notes. The lower staff (bass clef) features a piano accompaniment with chords and single notes, including a triplet of eighth notes in the first measure.

Second system of the musical score. The upper staff continues the melodic line with eighth notes. The lower staff features a piano accompaniment with sustained chords in the right hand and moving lines in the left hand.

14

Third system of the musical score, starting at measure 14. The upper staff is mostly rests. The lower staff features a piano accompaniment with a forte (*ff*) dynamic marking. It includes sustained chords and moving lines in both hands.

15

Fourth system of the musical score, starting at measure 15. The upper staff begins with rests followed by a melodic line with eighth notes and grace notes, marked with a forte (*f*) dynamic. The lower staff features a piano accompaniment with chords and moving lines in both hands.

First system of a musical score. The upper staff (treble clef) contains a melodic line with eighth-note patterns and trills. The lower staff (bass clef) provides harmonic support with quarter notes and rests.

Second system of the musical score. The upper staff continues the melodic line. The lower staff features a sustained bass note in the first two measures, followed by a melodic phrase in the final two measures.

Third system of the musical score. The upper staff shows a melodic line with a key signature change at the end. The lower staff has a long sustained bass note in the first two measures and chordal accompaniment in the last two measures.

16 Adagio

Fourth system, marked 'Adagio'. The upper staff has whole rests. The lower staff features a complex accompaniment with chords and moving lines, including dynamic markings *ff* and *f*.

First system of a musical score. It consists of three staves. The top staff is a single melodic line with whole rests. The middle and bottom staves are a grand staff. The middle staff has a series of chords, some with a forte (*f*) dynamic marking. The bottom staff has a melodic line with eighth notes and rests.

Second system of the musical score. It also consists of three staves. The top staff has whole rests. The middle and bottom staves continue the musical themes from the first system. A "rit." (ritardando) marking is placed above the middle staff. The system ends with a double bar line and a repeat sign.

17 Andante

Third system of the musical score, starting at measure 17. It consists of three staves. The top staff has a melodic line with eighth notes and accents, marked *mf*. The middle staff has a piano accompaniment with chords and eighth notes, marked *p*. The bottom staff has a simple bass line with eighth notes.

Fourth system of the musical score. It consists of three staves. The top staff continues the melodic line with eighth notes and accents. The middle and bottom staves continue the piano accompaniment and bass line from the previous system.

18

System 18, measures 1-6. The music is in 3/4 time with a key signature of five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The upper staff features a melodic line with eighth and sixteenth notes, including trills and grace notes. The lower staff provides a harmonic accompaniment with eighth notes and rests. A dynamic marking of *f* (forte) appears in measure 5.

System 18, measures 7-11. The upper staff continues the melodic development with various articulations. The lower staff maintains the accompaniment pattern, with some measures featuring a half note in the bass line.

System 18, measures 12-16. The upper staff introduces sustained chords and some melodic fragments. The lower staff continues the accompaniment, with a crescendo hairpin indicating a gradual increase in volume.

19

System 19, measures 1-6. The upper staff begins with a melodic phrase marked with a trill. The lower staff continues the accompaniment. A dynamic marking of *p* (piano) is present in measure 5, accompanied by a decrescendo hairpin.

First system of a musical score. The top staff is a single melodic line in a key with five flats (B-flat major or D-flat minor) and common time. It features eighth and sixteenth notes with accents. The bottom staff is a piano accompaniment in the same key and time, consisting of a steady eighth-note bass line and chords in the right hand.

Second system of the musical score. The top staff includes the instruction "pizz." (pizzicato) for the first measure and "arco" (arco) for the subsequent measures. It ends with a *pp* (pianissimo) dynamic marking. The bottom staff continues the piano accompaniment, with some measures featuring chords in the right hand.

Third system of the musical score, starting with the tempo marking "A tempo". The system includes a rehearsal mark "20" in a box. The top staff begins with a whole rest followed by a series of eighth notes with accents. The bottom staff features a steady eighth-note bass line and chords in the right hand.

Fourth system of the musical score. The top staff continues the melodic line with eighth notes and accents. The bottom staff continues the piano accompaniment with a steady eighth-note bass line and chords in the right hand.

21

Musical score for measures 21-26. The key signature is two sharps (F# and C#). The melody in the right hand starts with a quarter note F#4, followed by eighth notes G#4, A4, B4, C#5, and D5. Measures 22-26 are whole rests. The piano accompaniment in the left hand begins in measure 22 with a fortissimo (ff) dynamic. It features a series of chords (F#4-A4, G#4-B4, A4-C#5, B4-D5) with a descending bass line (F#3, E3, D3, C#3, B2, A2). The right hand has a series of eighth notes (F#4, G#4, A4, B4, C#5, D5) with a descending bass line (F#3, E3, D3, C#3, B2, A2).

Musical score for measures 27-31. The key signature is two sharps (F# and C#). The melody in the right hand continues with eighth notes (F#4, G#4, A4, B4, C#5, D5) and a descending bass line (F#3, E3, D3, C#3, B2, A2). Measures 27-31 are whole rests. The piano accompaniment in the left hand continues with a series of chords (F#4-A4, G#4-B4, A4-C#5, B4-D5) with a descending bass line (F#3, E3, D3, C#3, B2, A2).

22

Musical score for measures 32-37. The key signature is two sharps (F# and C#). The melody in the right hand starts with a quarter note F#4, followed by eighth notes G#4, A4, B4, C#5, and D5. Measures 32-37 are whole rests. The piano accompaniment in the left hand begins in measure 32 with a fortissimo (ff) dynamic. It features a series of chords (F#4-A4, G#4-B4, A4-C#5, B4-D5) with a descending bass line (F#3, E3, D3, C#3, B2, A2).

23

Musical score for measures 38-43. The key signature is two sharps (F# and C#). The melody in the right hand starts with a quarter note F#4, followed by eighth notes G#4, A4, B4, C#5, and D5. Measures 38-43 are whole rests. The piano accompaniment in the left hand begins in measure 38 with a fortissimo (f) dynamic. It features a series of chords (F#4-A4, G#4-B4, A4-C#5, B4-D5) with a descending bass line (F#3, E3, D3, C#3, B2, A2).

24

pp

25

26

f

27

Measures 27-31 of a musical score. The system consists of a single treble staff and a grand staff (treble and bass). The treble staff contains a melodic line with eighth and sixteenth notes, including accents and a trill. The grand staff provides harmonic support with chords and single notes, including a trill in the bass line.

Measures 32-36 of a musical score. The system consists of a single treble staff and a grand staff. The treble staff continues the melodic line. The grand staff features chords and single notes, with a trill in the bass line in measures 34 and 35.

Measures 37-41 of a musical score. The system consists of a single treble staff and a grand staff. The treble staff has whole notes. The grand staff features a melodic line in the bass and chords in the treble. A forte (*f*) dynamic marking is present in measure 38.

Measures 42-46 of a musical score. The system consists of a single treble staff and a grand staff. The treble staff has whole notes. The grand staff features a melodic line in the bass and chords in the treble. A *rit.* (ritardando) marking is above the treble staff in measure 42. A fortissimo (*ff*) dynamic marking is present in measure 45. The system concludes with a double bar line and a key signature change to one flat.

28

Cadenza ad libitum

Musical score for a Cadenza ad libitum, featuring various dynamics and articulations. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The tempo is marked "A tempo".

Dynamics include *mf*, *f*, *ff*, *p*, *f*, *pp*, and *mf*.

Articulations include accents, slurs, and trills. The score includes a section with triplets marked "3".

The score is divided into two main sections: the first section (measures 1-24) is marked "Cadenza ad libitum" and the second section (measures 25-36) is marked "A tempo".

29

Measures 29-32 of a musical score. The top staff is a single treble clef with a whole rest in each measure. The bottom system consists of a grand staff (treble and bass clefs). In measure 29, the treble clef has a forte (*f*) dynamic and a series of eighth notes, while the bass clef has a whole rest. In measure 30, the treble clef continues with eighth notes, and the bass clef has a whole rest. In measure 31, the treble clef has eighth notes with a flat key signature change, and the bass clef has a whole rest. In measure 32, the treble clef has eighth notes with a flat key signature change, and the bass clef has a whole rest.

Measures 33-36 of a musical score. The top staff is a single treble clef with a whole rest in each measure. The bottom system consists of a grand staff (treble and bass clefs). In measure 33, the treble clef has a series of eighth notes with a flat key signature change, and the bass clef has a whole rest. In measure 34, the treble clef continues with eighth notes, and the bass clef has a whole rest. In measure 35, the treble clef has eighth notes with a flat key signature change, and the bass clef has a whole rest. In measure 36, the treble clef has eighth notes with a flat key signature change, and the bass clef has a whole rest.

Measures 37-40 of a musical score. The top staff is a single treble clef with a whole rest in each measure. The bottom system consists of a grand staff (treble and bass clefs). In measure 37, the treble clef has a series of eighth notes with a flat key signature change, and the bass clef has a whole rest. In measure 38, the treble clef continues with eighth notes, and the bass clef has a whole rest. In measure 39, the treble clef has eighth notes with a flat key signature change, and the bass clef has a whole rest. In measure 40, the treble clef has eighth notes with a flat key signature change, and the bass clef has a whole rest.

30

Measures 41-45 of a musical score. The top staff is a single treble clef with a series of eighth notes and a flat key signature change. The bottom system consists of a grand staff (treble and bass clefs). In measure 41, the treble clef has a series of eighth notes with a flat key signature change, and the bass clef has a whole rest. In measure 42, the treble clef continues with eighth notes, and the bass clef has a whole rest. In measure 43, the treble clef has eighth notes with a flat key signature change, and the bass clef has a whole rest. In measure 44, the treble clef has eighth notes with a flat key signature change, and the bass clef has a whole rest. In measure 45, the treble clef has eighth notes with a flat key signature change, and the bass clef has a whole rest.

ff

f

31

f

pp

b

First system of a musical score. The upper staff (treble clef) contains a continuous eighth-note triplet pattern. The lower staff (bass clef) features a melody with slurs and a key signature change to one flat (B-flat) in the third measure.

Second system of the musical score. The upper staff continues with eighth-note triplet patterns. The lower staff has a melody with a long slur spanning two measures, followed by a key signature change to two flats (B-flat and E-flat) in the third measure.

Third system of the musical score, starting at measure 32. The upper staff continues with eighth-note triplet patterns. The lower staff features a melody with slurs and a key signature change to two flats (B-flat and E-flat) in the third measure.

Fourth system of the musical score. The upper staff contains a continuous eighth-note triplet pattern. The lower staff features a melody with slurs and a key signature change to two flats (B-flat and E-flat) in the third measure. The system begins with a *mf* (mezzo-forte) dynamic marking.

33

ff

ff

ff

II-qism

Largo

The musical score is written for piano and voice. It begins with a piano introduction in the first system, marked *p* (piano). The tempo is *Largo*. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part consists of a steady eighth-note accompaniment in the left hand and chords or single notes in the right hand. The vocal part enters in the second system, marked *mf* (mezzo-forte). The melody is written in the treble clef and includes various ornaments (wavy lines) and a final melodic flourish. The piano part continues with the same accompaniment pattern. The score is divided into five systems, each with a piano and a vocal staff. The piano part features a steady eighth-note accompaniment in the left hand and chords or single notes in the right hand. The vocal part includes a melody with various ornaments and a final melodic flourish.

2

p *f*

3 Moderato

First system of a musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with a trill on the first measure, followed by eighth and sixteenth notes, and a triplet of eighth notes. The grand staff features a piano introduction with a sustained chord in the right hand and a moving bass line in the left hand. A triplet of eighth notes appears in the bass line. The system concludes with a double bar line and a common time signature 'C' below the bass staff.

4

Second system of the musical score. The treble staff begins with a rest, followed by a melodic phrase marked *ff* (fortissimo). The grand staff continues the piano accompaniment with a sustained chord in the right hand and a moving bass line. The right hand of the grand staff features a triplet of eighth notes. The system concludes with a double bar line and a common time signature 'C' below the bass staff.

Third system of the musical score. The treble staff contains a melodic line with a trill on the first measure, followed by eighth and sixteenth notes, and a triplet of eighth notes. The grand staff features a piano introduction with a sustained chord in the right hand and a moving bass line in the left hand. A triplet of eighth notes appears in the bass line. The system concludes with a double bar line and a common time signature 'C' below the bass staff.

5

Fourth system of the musical score. The treble staff contains a melodic line with a trill on the first measure, followed by eighth and sixteenth notes, and a triplet of eighth notes. The grand staff features a piano introduction with a sustained chord in the right hand and a moving bass line in the left hand. A triplet of eighth notes appears in the bass line. The system concludes with a double bar line and a common time signature 'C' below the bass staff.

First system of a musical score. The top staff is a single treble clef with a key signature of three sharps (F#, C#, G#) and contains whole rests. The bottom staff is a grand staff (treble and bass clefs) with the same key signature. It features a complex texture with triplets, slurs, and various note values.

Second system of the musical score, continuing the grand staff texture from the first system with similar rhythmic and melodic patterns.

Third system of the musical score. This system concludes with a double bar line and a key signature change to one sharp (F#). The notation includes various articulations like accents and slurs.

6 **Largo**

Fourth system of the musical score, marked **Largo**. The top staff is a single treble clef with a key signature of one flat (Bb) and contains whole rests. The bottom staff is a grand staff with the same key signature, starting with a *pp* (pianissimo) dynamic marking. The texture is more sparse than the previous systems, featuring sustained chords and simple rhythmic patterns.

First system of musical notation. The upper staff (treble clef) begins with a mezzo-forte (*mf*) dynamic and contains eighth-note patterns with accents. The lower staff (bass clef) starts with a piano (*p*) dynamic and features a continuous eighth-note accompaniment. The system concludes with a long, sweeping slur over the final notes of both staves.

Second system of musical notation. The upper staff continues with eighth-note patterns and accents. The lower staff maintains the eighth-note accompaniment, with some notes beamed together. The system ends with a slur over the final measures.

Third system of musical notation. The upper staff features a mix of eighth and sixteenth notes with accents. The lower staff continues the eighth-note accompaniment. The system concludes with a slur over the final notes.

Fourth system of musical notation. The upper staff has a long, sustained note with a slur, ending with a piano-piano (*pp*) dynamic marking. The lower staff continues the eighth-note accompaniment and also ends with a piano-piano (*pp*) dynamic marking. The system concludes with a double bar line.

III-qism

Allegro moderato

The first system of musical notation for 'III-qism' consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It features a series of eighth-note chords, each marked with an accent (>). The lower staff is in bass clef with the same key signature and time signature, containing whole rests for the first three measures and a half rest for the fourth measure. A fortissimo (ff) dynamic marking is placed at the beginning of the first measure of the upper staff.

The second system of musical notation continues the piece. The upper staff in treble clef shows a sequence of eighth-note chords, some with accents. The lower staff in bass clef features a series of half notes, each marked with an accent (>). The key signature remains three flats and the time signature is common time.

The third system of musical notation begins with a first ending bracket labeled '1' over the first measure of the upper staff. The upper staff in treble clef contains a melody with eighth notes and a fortissimo (f) dynamic marking. The lower staff in bass clef provides a harmonic accompaniment with half notes and a piano (p) dynamic marking. The key signature is three flats and the time signature is common time.

The fourth system of musical notation continues the melody and accompaniment. The upper staff in treble clef features a melody with eighth notes and a fortissimo (f) dynamic marking. The lower staff in bass clef provides a harmonic accompaniment with half notes and a piano (p) dynamic marking. The key signature is three flats and the time signature is common time.

First system of a musical score. The upper staff (treble clef) contains a melody with eighth and sixteenth notes, including a trill on the second measure. The lower staff (bass clef) provides harmonic support with chords and single notes. The key signature has three flats (B-flat, E-flat, A-flat).

2

Second system of the musical score, marked with a '2' in a box. The upper staff is mostly empty, with a few notes in the final measure. The lower staff continues the harmonic accompaniment with various rhythmic patterns and chords.

3

Third system of the musical score, marked with a '3' in a box. The upper staff features a melody starting with a forte (*f*) dynamic. The lower staff includes a piano (*p*) section in the final measures. The key signature remains three flats.

Fourth system of the musical score. The upper staff continues the melody with various rhythmic figures. The lower staff provides a steady harmonic accompaniment with chords and single notes.

4

System 4, measures 1-5. The music is in a key with three flats (B-flat, E-flat, A-flat) and common time. The vocal line (top staff) has rests in measures 1-4 and a half note in measure 5. The piano accompaniment (bottom staves) features a melodic line in the right hand and a bass line in the left hand. Measure 2 includes a forte (*f*) dynamic marking and an accent (>) over a quarter note. Measure 4 includes a triplet of eighth notes in the right hand.

System 4, measures 6-9. The vocal line (top staff) has rests in measures 6-8 and a half note in measure 9. The piano accompaniment (bottom staves) continues the melodic and bass lines. Measure 9 includes a forte (*f*) dynamic marking. The system concludes with a double bar line and a key signature change to one sharp (F#).

5

System 5, measures 1-5. The key signature is one sharp (F#). The vocal line (top staff) contains a melodic line with various ornaments (trills, grace notes) and rests. The piano accompaniment (bottom staves) features a piano (*p*) dynamic marking in measure 1. The right hand plays a sustained chord, while the left hand plays a rhythmic pattern of eighth notes.

6

System 6, measures 1-5. The key signature is one sharp (F#). The vocal line (top staff) contains a melodic line with ornaments and rests. The piano accompaniment (bottom staves) features a forte (*f*) dynamic marking in measure 4. The right hand plays a sustained chord, while the left hand plays a rhythmic pattern of eighth notes.

7

f

p

8

f

ff

First system of a musical score. It consists of three staves. The top staff is a single treble clef staff with whole rests. The middle and bottom staves are a grand staff (treble and bass clefs). The middle staff begins with a melodic line in B-flat major, marked with a forte (*f*) dynamic and accents. The bottom staff provides harmonic support with chords and whole notes.

9

Second system of the musical score, starting at measure 9. The top staff continues the melodic line with a forte (*f*) dynamic. The middle staff has a piano (*p*) dynamic and features a sustained chord. The bottom staff continues with a steady bass line of eighth notes.

Third system of the musical score. The top staff features a melodic line with trills. The middle staff continues the melodic development with trills and slurs. The bottom staff maintains the rhythmic foundation with eighth notes.

10

Fourth system of the musical score, starting at measure 10. The top staff continues the melodic line. The middle staff features a melodic line with a forte (*f*) dynamic and a trill. The bottom staff continues with eighth notes, ending with a sustained chord.

First system of a musical score. It features a grand staff with a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat). The vocal line contains six measures of whole rests. The piano accompaniment begins with a melodic phrase in the right hand, marked with a fermata, and a supporting bass line in the left hand. The system concludes with a final chord in the right hand.

Second system of the musical score. The vocal line continues with six measures of whole rests. The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line. The system ends with a sustained chord in the right hand.

Third system of the musical score. The vocal line remains silent with six measures of whole rests. The piano accompaniment shows a continuation of the melodic and harmonic themes, with the right hand featuring a mix of eighth and quarter notes. The system concludes with a final chord in the right hand.

Fourth system of the musical score. The vocal line continues with six measures of whole rests. The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line. The system ends with a sustained chord in the right hand.

11

Measure 11: The system consists of three staves. The top staff (treble clef) has a whole rest. The middle staff (treble clef) has a whole note chord of G4, A4, and B4, followed by a whole note chord of G4, A4, and B4 with a fermata. The bottom staff (bass clef) has a whole note chord of G3, A3, and B3, followed by a whole note chord of G3, A3, and B3 with a fermata.

12

Measure 12: The system consists of three staves. The top staff (treble clef) has a whole rest. The middle staff (treble clef) has a whole note chord of G4, A4, and B4, followed by a whole note chord of G4, A4, and B4 with a fermata. The bottom staff (bass clef) has a whole note chord of G3, A3, and B3, followed by a whole note chord of G3, A3, and B3 with a fermata.

13

Measure 13: The system consists of three staves. The top staff (treble clef) has a whole note chord of G4, A4, and B4, followed by a whole note chord of G4, A4, and B4 with a fermata. The middle staff (treble clef) has a whole note chord of G4, A4, and B4, followed by a whole note chord of G4, A4, and B4 with a fermata. The bottom staff (bass clef) has a whole note chord of G3, A3, and B3, followed by a whole note chord of G3, A3, and B3 with a fermata.

Measure 14: The system consists of three staves. The top staff (treble clef) has a whole note chord of G4, A4, and B4, followed by a whole note chord of G4, A4, and B4 with a fermata. The middle staff (treble clef) has a whole note chord of G4, A4, and B4, followed by a whole note chord of G4, A4, and B4 with a fermata. The bottom staff (bass clef) has a whole note chord of G3, A3, and B3, followed by a whole note chord of G3, A3, and B3 with a fermata.

14

15

rit.

16 Andante

First system of a musical score. The top staff is a single melodic line in a key with four flats (B-flat, E-flat, A-flat, D-flat) and a common time signature. It features eighth-note patterns with accents. The bottom staff is a piano accompaniment with a treble and bass clef. The treble clef part has chords and single notes, while the bass clef part has a steady eighth-note accompaniment. A slur connects the first two measures of the piano part.

Second system of the musical score. The top staff continues the melodic line. The piano accompaniment in the bottom staff includes dynamic markings: *mf* (mezzo-forte) in the first measure and *p* (piano) in the second measure. A slur spans across the piano part from the first measure to the fifth measure.

Third system of the musical score. The top staff continues the melodic line. The piano accompaniment in the bottom staff continues with the eighth-note accompaniment. A slur spans across the piano part from the first measure to the fourth measure.

17

Fourth system of the musical score, starting at measure 17. The top staff contains whole rests for five measures. The piano accompaniment in the bottom staff begins with a forte (*f*) dynamic. The treble clef part features chords with eighth-note patterns, and the bass clef part continues with the eighth-note accompaniment.

18

Measure 18. Treble staff: melodic line with eighth and sixteenth notes, some with grace notes. Grand staff: piano (p) dynamic marking. Bass staff: steady eighth-note accompaniment. A long slur covers the first four measures of the grand staff.

19

Measure 19. Treble staff: melodic line with eighth and sixteenth notes, some with grace notes. Grand staff: piano (p) dynamic marking. Bass staff: steady eighth-note accompaniment. A long slur covers the first four measures of the grand staff.

Measure 20. Treble staff: melodic line with eighth and sixteenth notes, some with grace notes. Grand staff: piano (p) dynamic marking. Bass staff: steady eighth-note accompaniment. A long slur covers the first four measures of the grand staff.

Measure 21. Treble staff: melodic line with eighth and sixteenth notes, some with grace notes. Grand staff: piano (p) dynamic marking. Bass staff: steady eighth-note accompaniment. A long slur covers the first four measures of the grand staff.

20 A tempo

Measure 20: Treble clef, key signature of three flats, common time. Melody: quarter rest, eighth notes. Piano: half note chords. Dynamics: *f* (forte) and *mf* (mezzo-forte).

21

Measure 25: Continuation of melody and piano accompaniment. Measure 26: Key change to two flats. Measure 27: Continuation in new key. Measure 28: Ends with a double bar line. Dynamics: *mf* (mezzo-forte).

Measure 29: Continuation of melody and piano accompaniment. Measure 30: Introduction of triplets in the melody. Measure 31: Continuation of triplets. Measure 32: Ends with a double bar line. Dynamics: *mf* (mezzo-forte).

Measure 33: Continuation of melody and piano accompaniment. Measure 34: Introduction of triplets in the melody. Measure 35: Continuation of triplets. Measure 36: Ends with a double bar line. Dynamics: *mf* (mezzo-forte).

Measures 20-21. The right hand plays a continuous eighth-note triplet pattern. The left hand provides a harmonic accompaniment with chords and single notes.

22

Measures 22-24. Measure 22 continues the triplet pattern. Measures 23-24 feature a forte (*ff*) dynamic with a dense, rapid sixteenth-note texture in the right hand.

Measures 25-29. The right hand continues the rapid sixteenth-note texture. The left hand features a melodic line with slurs and ties, and sustained bass notes.

23

Measures 30-34. Measure 30 starts with a forte (*f*) dynamic in the right hand. The left hand has a piano (*p*) dynamic. Measures 31-34 show a melodic development in the right hand with a slur.

24

Musical score for measure 24. The system consists of three staves. The top staff is a single melodic line in a key with two flats, featuring a trill on the first note and a half note. The middle staff is a piano accompaniment with a treble and bass clef, showing a melodic line with a trill and a bass line with a steady eighth-note pattern. The bottom staff continues the bass line. The measure ends with a forte (*ff*) dynamic marking.

Musical score for measure 25. The system consists of three staves. The top staff is a single melodic line in a key with two flats, featuring a trill on the first note and a half note. The middle staff is a piano accompaniment with a treble and bass clef, showing a melodic line with a trill and a bass line with a steady eighth-note pattern. The bottom staff continues the bass line. The measure ends with a forte (*ff*) dynamic marking.

25

Musical score for measure 26. The system consists of three staves. The top staff is a single melodic line in a key with two flats, featuring a trill on the first note and a half note. The middle staff is a piano accompaniment with a treble and bass clef, showing a melodic line with a trill and a bass line with a steady eighth-note pattern. The bottom staff continues the bass line. The measure ends with a piano (*p*) dynamic marking.

26

Musical score for measure 27. The system consists of three staves. The top staff is a single melodic line in a key with two flats, featuring a trill on the first note and a half note. The middle staff is a piano accompaniment with a treble and bass clef, showing a melodic line with a trill and a bass line with a steady eighth-note pattern. The bottom staff continues the bass line. The measure ends with a piano (*p*) dynamic marking.

27

27

f

ff

f

mf

28

f

ff

mf

ff

mf

First system of musical notation. The upper staff (treble clef) begins with a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (B4, C5, D5). The lower staff (bass clef) has a whole note chord (F3, B2) in the first measure, followed by a whole note chord (C3, F2) in the second measure. The third measure of the upper staff has a fortissimo (*ff*) dynamic marking. The system concludes with a half note (F4) in the upper staff and a whole note (F2) in the lower staff.

Second system of musical notation. The upper staff continues with a half note (F4), followed by a half note (G4), and then a quarter note (A4). The lower staff features a half note (F2) in the first measure, followed by a half note (C3) in the second measure. The third measure of the upper staff has a piano (*p*) dynamic marking. The system concludes with a quarter note (A4) in the upper staff and a quarter note (F2) in the lower staff.

Third system of musical notation. The upper staff contains a continuous eighth-note pattern (F4, G4, A4, B4, C5, D5). The lower staff has a whole note chord (F3, B2) in the first measure, followed by a whole note chord (C3, F2) in the second measure. The system concludes with a half note (F4) in the upper staff and a whole note (F2) in the lower staff.

Fourth system of musical notation. The upper staff contains a continuous eighth-note pattern (F4, G4, A4, B4, C5, D5). The lower staff has a whole note chord (F3, B2) in the first measure, followed by a whole note chord (C3, F2) in the second measure. The system concludes with a half note (F4) in the upper staff and a whole note (F2) in the lower staff. The final measure of the system has a fortissimo (*ff*) dynamic marking.

Talabalarning mustaqil ta'limini rivojlantirish

URAGSHAA

B.Usma musiqasi.
D.Meliboyev afg'on rubobi
uchun moslashtirgan

Allegro = 120

ff marcatisimo

f

The musical score is written for a single melodic instrument, likely the Afghani Rubab, in a 4/4 time signature. The key signature has two flats (B-flat major). The tempo is marked 'Allegro' with a metronome marking of 120. The score is divided into five systems, each with a single staff. The first system includes a dynamic marking of 'ff marcatisimo' and a forte 'f' marking. The melody is characterized by eighth and sixteenth notes, often beamed together. The accompaniment in the left hand features a steady bass line with triplets and sixteenth notes, providing a rhythmic foundation. The score concludes with a final cadence in the fifth system.

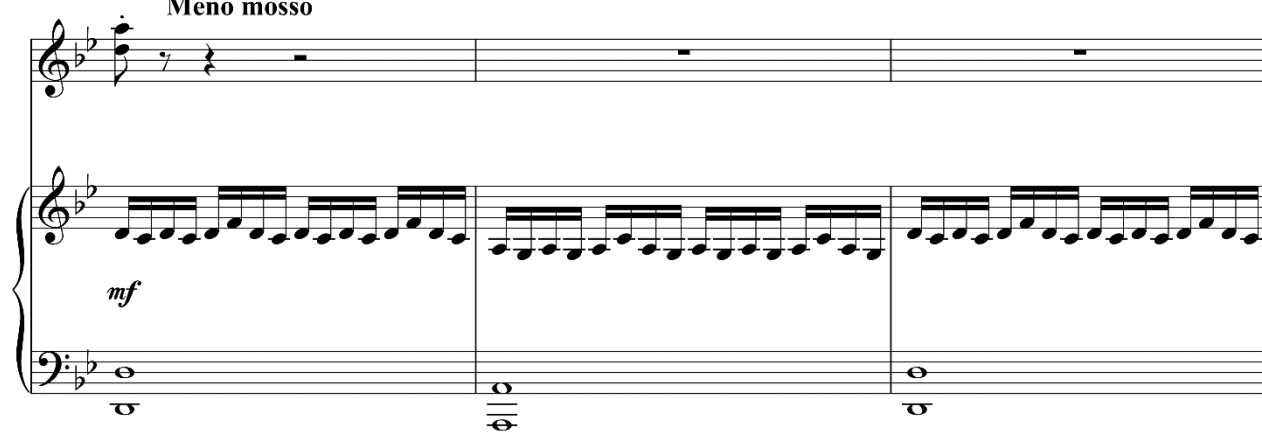
The first system of musical notation consists of three staves. The top staff is a single melodic line in G-flat major, featuring eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clef) with a complex accompaniment of chords and moving lines. The bottom staff is a single bass line with a steady eighth-note pattern.

The second system continues the piece. The top staff has a melodic line with some chromaticism. The middle staff features a series of chords in the treble clef, some with grace notes. The bottom staff continues the eighth-note bass line.

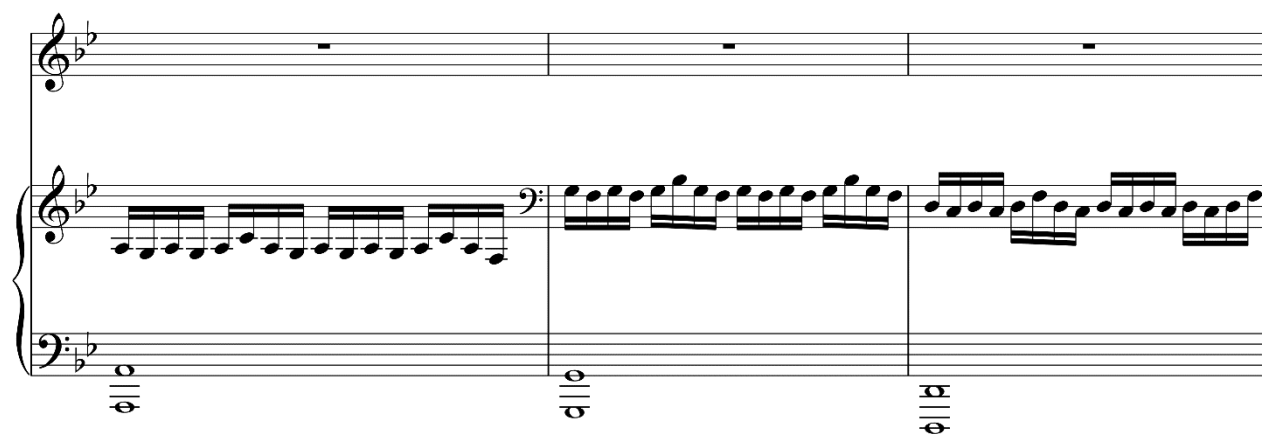
The third system shows further development of the themes. The top staff has a more active melodic line. The middle staff has chords with grace notes, and the bottom staff continues the rhythmic pattern.

The fourth system concludes the page. The top staff ends with a melodic phrase marked *rit.* (ritardando). The middle and bottom staves continue their respective parts, with the bottom staff ending on a final chord.

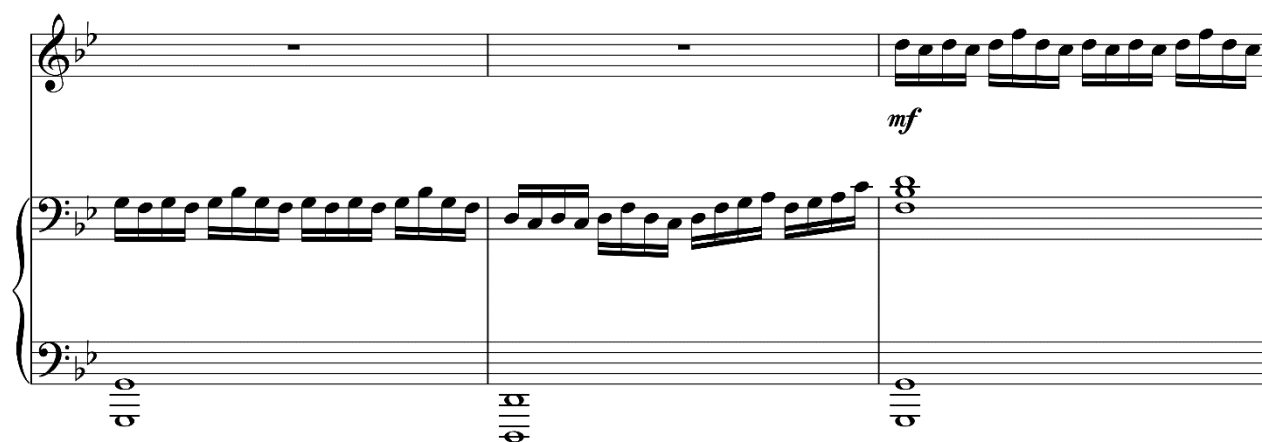
Meno mosso



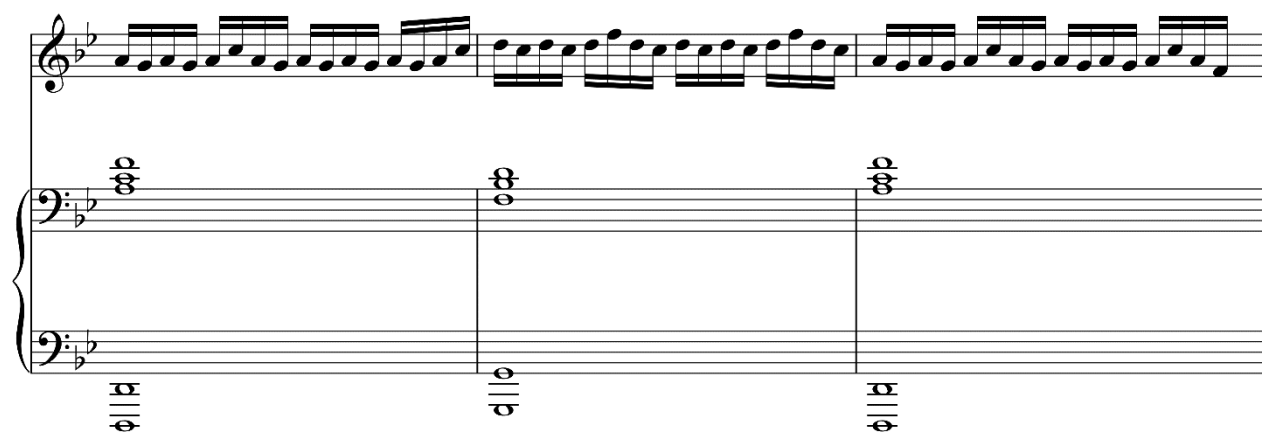
The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains a whole rest in the first measure, followed by two empty measures. The middle staff is a grand staff (treble and bass clefs) with a key signature of two flats. It begins with a mezzo-forte (*mf*) dynamic marking. The right hand plays a continuous eighth-note pattern. The left hand plays a single note in the first measure, followed by a double bar line and a single note in the second measure, and then a single note in the third measure.



The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of two flats and a common time signature, containing whole rests in all three measures. The middle staff is a grand staff with a key signature of two flats. The right hand continues the eighth-note pattern. The left hand plays a single note in the first measure, followed by a double bar line and a single note in the second measure, and then a single note in the third measure.



The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of two flats and a common time signature. It contains whole rests in the first two measures, followed by an eighth-note pattern in the third measure, with a mezzo-forte (*mf*) dynamic marking. The middle staff is a grand staff with a key signature of two flats. The right hand continues the eighth-note pattern. The left hand plays a single note in the first measure, followed by a double bar line and a single note in the second measure, and then a single note in the third measure.



The fourth system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of two flats and a common time signature, containing eighth-note patterns in all three measures. The middle staff is a grand staff with a key signature of two flats. The right hand plays a single note in the first measure, followed by a double bar line and a single note in the second measure, and then a single note in the third measure. The left hand plays a single note in the first measure, followed by a double bar line and a single note in the second measure, and then a single note in the third measure.

System 1: Treble clef contains a continuous eighth-note pattern. Bass clef contains a sustained octave chord (C2 and C3) with a tremolo effect.

System 2: Treble clef features a melodic line starting with a forte (*f*) dynamic. Bass clef continues the octave chord with tremolo.

System 3: Treble clef continues the melodic line. Bass clef introduces a more complex rhythmic pattern with sixteenth-note runs.

System 4: Treble clef has a melodic line with some rests. Bass clef features a dense, fast-moving sixteenth-note texture.

First system of musical notation. The treble clef staff contains a melody with a half note, a quarter note, and an eighth-note triplet, followed by a whole note. The piano accompaniment in the bass clef consists of a continuous eighth-note triplet pattern in the right hand and a simple harmonic bass line in the left hand.

Second system of musical notation. The treble clef staff continues the melody with a half note, a quarter note, and an eighth-note triplet, followed by a whole note. The piano accompaniment maintains the eighth-note triplet pattern in the right hand and the harmonic bass line in the left hand.

Third system of musical notation. The treble clef staff shows the melody ending with a whole note, followed by a double bar line and a key signature change to three flats. The piano accompaniment continues with the eighth-note triplet pattern in the right hand and the harmonic bass line in the left hand.

Fourth system of musical notation. The treble clef staff begins with a forte (*f*) dynamic marking and a sixteenth-note triplet, followed by a quarter note, a half note, and a whole note. The piano accompaniment features a complex texture with chords and sixteenth-note patterns in both hands.

The first system of musical notation consists of a single melodic line in the treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The melody features eighth and sixteenth note patterns. The piano accompaniment includes chords and a steady eighth-note bass line.

The second system of musical notation includes a melodic line and piano accompaniment. It begins with a *rit.* (ritardando) marking and a key signature change to two sharps (F# and C#). This is followed by a **Tempo I** marking. The piano part features a prominent *ff* (fortissimo) section with dense chordal textures and moving lines in both staves.

The third system of musical notation continues the melodic and piano parts. It features a key signature change to one flat (B-flat) and includes various rhythmic patterns, including rests and moving eighth-note lines in both the melody and piano accompaniment.

The fourth system of musical notation concludes the page. It features a melodic line and piano accompaniment with a key signature of one flat (B-flat). The piano part includes a long, sustained chord in the right hand and a moving bass line in the left hand, ending with a final melodic flourish.

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a half note, a quarter note, and a half note. The middle staff is a piano accompaniment in treble clef, with a half note, a quarter note, and a half note. The bottom staff is a piano accompaniment in bass clef, with a half note, a quarter note, and a half note. The key signature has two flats (B-flat and E-flat).

The second system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a half note, a quarter note, and a half note. The middle staff is a piano accompaniment in treble clef, with a half note, a quarter note, and a half note. The bottom staff is a piano accompaniment in bass clef, with a half note, a quarter note, and a half note. The key signature has two flats (B-flat and E-flat).

The third system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a half note, a quarter note, and a half note. The middle staff is a piano accompaniment in treble clef, with a half note, a quarter note, and a half note. The bottom staff is a piano accompaniment in bass clef, with a half note, a quarter note, and a half note. The key signature has two flats (B-flat and E-flat).

The fourth system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a half note, a quarter note, and a half note. The middle staff is a piano accompaniment in treble clef, with a half note, a quarter note, and a half note. The bottom staff is a piano accompaniment in bass clef, with a half note, a quarter note, and a half note. The key signature has two flats (B-flat and E-flat).

The first system of musical notation consists of three staves. The top staff is a single melodic line in G-flat major (one flat) and 4/4 time, featuring eighth-note patterns. The middle staff is a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The bass line features a steady eighth-note accompaniment, while the treble line has occasional chords and rests. The system concludes with a repeat sign.

The second system of musical notation continues the piece with the same three-staff structure. The melodic line in the top staff maintains its eighth-note flow. The piano accompaniment in the middle and bottom staves includes more complex chordal textures and rests, with a piano (p) dynamic marking. The system ends with a repeat sign.

The third system of musical notation is the final system on the page. The top staff features a more active melodic line with sixteenth-note passages. The piano accompaniment in the middle and bottom staves includes sustained chords and a rhythmic bass line, marked with a piano (p) dynamic. The system concludes with a double bar line.

TESTLAR

1. O'ng qo'lning pastga yoki yuqoriga harakatlarining xarfiy belgilari qaysilar?
A) "П"; "k"
B) "П"; "V"
C) "b.z."; "t.z"
D) "v"; "b"
2. O'zbekiston davlat konservatoriyasida afg'on rubobi sozida ilk ustozlarni aniqlang?
A) Ergash Shukrullayev, Umarjon Xamidov
B) G'ulomqodir Ergashev, Ilxom Azimov, Anvarjon Xojinazarov
C) Usto Muhammad Umar, Tovur Jumaev
D) Sotvoldi Karimov, Xamidulla Sa'dullayev
3. Musiqada yetti sozandadan iborat bo'lgan ansambl nomini aniqlang?
A) kvintet
B) Sekstet
C) Septet
D) Setro
4. So'g'diyona XCHoda ishlagan ilk afg'on rubobchi sozanda kim?
A) Dilshodjon Meliboyev
B) Alisher Djamaldinov
C) Ilxom Azimov
D) Anvarjon Xojinazarov
5. Cholg'ulardan qay biri transport qilinmaydi?
A) Afg'on rubobi
B) Nay pikkolo
C) Qashqar rubobi
D) Prima rubobi
6. Do major gammasida nechta belgi bor?
A) Belgi yo'q
B) 3 ta belgi bor
C) 2 ta belgi bor
D) 6 ta belgi bor
7. Oltita sozandadan iborat bo'lgan ansambl qanday nomlanadi?
A) Oktet
B) Sekstet
C) Septet
D) Nonet

8. Mashq – bu nima?

- A) Musiqada o'ng va chap qo'l texnikalarini rivojlantirishga qaratilgan maxsus musiqiy shakl
- B) Malaka xosil qilish, bilim-ko'nikmani mustaxkamlash, tajriba orttirish
- C) O'z navbatida ijrochida asarga nisbatan ko'nikma hosil qiladi
- D) Asarni ijro jixatdan qiyin, pozitsiya nuqtai nazardan noqulay bo'laklarini qayta-qayta ijro qilish mashqdir

9. M.Ashrafiy nomli Toshkent davlat konservatoriyasida afg'on rubobi sozida faoliyat olib borgan ilk ustoz kim bo'lgan ("Xalq cholg'ulari" bo'limida)?

- A) Ilxom Azimov
- B) Anvarjon Xojinazarov
- C) Alisher Djamaldinov
- D) Sulaymon Taxalov

10. Afg'on rubobi cholg'usida eng pastki nota qaysi?

- A) Birinchi oktava do notasi
- B) Birinchi oktava lya notasi
- C) Kichik oktava lya notasi
- D) Katta oktava si notasi

11. Re major gammasida nechta belgi bor?

- A) 3 ta bemol
- B) 4 ta diyez
- C) 2 ta diyez
- D) 5 ta bemol

12. Do diyez major gammasida nechta belgi bor?

- A) 6 ta bemol
- B) 4 ta diyez
- C) 2 ta bemol
- D) 7 ta diyez

13. Sakkizta sozandalik ansambl musiqada qanday nomlanadi?

- A) Oktet
- B) Sekstet
- C) Septet
- D) Nonet

14. Sotvoldi Karimov tavallud topgan yil?

- A) 1935-yil
- B) 1942-yil
- C) 1938-yil
- D) 1941-yil

15. Afg'on rubobi cholg'usida chet el xalq kuylarini ijro etsa bo'ladimi ?

- A) Xa, bo'ladi
- B) Boshqa cholg'ularga nisbatan qiyin
- C) Yo'q, bo'lmaydi
- D) Boshqa cholg'ularga nisbatan oson

16. Yirik shakldagi asarlar qanday musiqiy shaklda yoziladi?

- A) Rondo
- B) Uch qismli shaklda
- C) Sonata allegro
- D) Variatsiya

17. Diapazon nima?

- A) Garmonik ohangdosh tovushlar
- B) Cholg'u asbobi
- C) Eng past va eng baland tovush oralig'i
- D) Sozlaydigan moslama

18. Usto Muhammad Umar nechanchi yil tavallud topgan?

- A) 1903-yil
- B) 1908-yil
- C) 1907-yil
- D) 1906-yil

19. Murakkab o'lcho'vni aniqlang.

- A) $7/8$; $6/8$; $4/4$
- B) $5/4$; $12/8$; $6/4$
- C) $3/8$; $3/4$; $3/2$
- D) $3/2$; $2/4$; $4/4$

20. Arpedgio nima?

- A) Tovushlarni tartibsiz birin-ketin ijro qilish
- B) Tovushlarni tartib bilan birin-ketin ijro qilish
- C) Tovushlarni tartibsiz bir vaqtda ijro qilish
- D) Tovushlarni tartib bilan bir vaqtda ijro qilish

21. Afg'on rubobi cholg'usining ikkinchi juft "mi" tori qaysi oktavaga sozlanadi?

- A) Kichik oktava
- B) Birinchi oktava
- C) Uchinchi oktava
- D) Ikkinchi oktava

22. Vibratsiya – bu?

- A) Tovushni tebratish, to‘lqinlatish
- B) Tovushni cho‘zib turish
- C) Tovushni aks sadosi
- D) Tovushni siltalash, cholg‘u pardasini bosish

23. Re bemol major gammasida nechta belgi bor?

- A) 5 ta diyez
- B) 5 ta bemol
- C) 2 ta belgi bor
- D) Belgi yo‘q

24. Tez sur‘atdagi templarni aniqlang.

- A) Allegro, Vivo, Prestissimo
- B) Allegro moderato, Vivace, Presto
- C) Allegretto, Allegro, Moderato
- D) Presto, Prestissimo, A tempo

25. Tovur Jumaev nechanchi yil tavallud topgan?

- A) 1917-yil
- B) 1918-yil
- C) 1916-yil
- D) 1919-yil

26. Mi major gammasida nechta belgi bor?

- A) Belgi yo‘q
- B) 4 ta diyez
- C) 2 ta bemol
- D) 1 ta diyez

27. Improvizatsiya tushunchasi bu?

- A) Badiha, badihago‘ylik
- B) Sozanda erkin ijrosi
- C) Asarning ma’lum bir qismi
- D) Bir laddan ikkinchi ladga o‘tish

28. G‘ulomqodir Ergashevning tavallud topgan yili?

- A) 1946 yili
- B) 1944 yili
- C) 1942 yili
- D) 1948 yili

29.Etyud - bu?

- A) (Fran. – etude) mashq, o‘rganishdir
- B) (Nem. – etude) mahoratni oshirmoqdir
- C) (Lot. – etude) mahoratni oshirmoqdir
- D) (Ingl. – etude) rasm chizmoq

30.Ergash Shukrullayev nechanchi yil tavallud topgan?

- A) 1925-yil
- B) 1921-yil
- C) 1922-yil
- D) 1926-yil

31.Afg‘on rubobi cholg‘usining ikkinchi nomi?

- A) Rebab
- B) Rubob
- C) Buxoro rubobi
- D) Xind rubobi

32.Ansamblida ikki sozanda?

- A) Duet deb nomlanadi
- B) Duo deb ataladi
- C) Duot deb ataladi
- D) Dur deb nomlanadi

33.Lya major gammasida nechta belgi bor?

- A) 4 ta
- B) Belgi yo‘q
- C) 2 ta bemol
- D) 3 ta diyez

34.Kvintetda sozandalar soni?

- A) 6ta
- B) 3ta
- C) 5ta
- D) 4ta

35.Afg‘on rubobi cholg‘usi qadimda qaysi xalqlar orasida ommalashgan?

- A) Markaziy Osiyo, Hindiston va Afg‘onistonda
- B) Afrikada
- C) Janubiy Amerikada
- D) Shimoliy Koreyada

36.Umarjon Xamidov tavallud topgan yil?

- A) 1917-yil
- B) 1913-yil
- C) 1920-yil
- D) 1919-yil

37.Musiqa lug‘atida Dur nima degani?

- A) Aplikatura degani
- B) Minor degani
- C) Major degani
- D) Vibratsiya degani

38.Uch sozandadan tashkil topgan ansambl?

- A) Uchlik ansambl
- B) Trio deb ataladi
- C) Troi deb yuritiladi
- D Segoh deb yuritiladi

39.Afg‘on rubobi cholg‘usining ustozlarini aniqlang?

- A) O.Hayitova, T.Jalilov
- B) T.Jalilov, E.Samandarov
- C) O.Hayitova, R.Qurbonov
- D) I.Azimov, A.Xojinazarov,D.Meliboyev

40.Kvartetda nechta sozanda mavjud?

- A) 4ta
- B) 6ta
- C) 3ta
- D 5ta

TEST JAVOBLARI

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
B	B	C	C	D	A	B	B	D	C
11.	12.	13.	14.	15.	16.	17.	18.	19.	20.
C	D	A	C	A	B	C	D	B	B
21.	22.	23.	24.	25.	26.	27.	28.	29.	30.
B	A	B	A	B	B	D	A	A	C
31.	32.	33.	34.	35.	36.	37.	38.	39.	40.
C	A	D	C	A	D	C	B	D	A

**M.Ashrafiy nomli Toshkent davlat konservatoriyasida
“afg‘on rubobi” sinfi bakalavriat bosqichida tahsil olgan talabalar**

№	Ismi Sharifi	Tugallanmagan ta'lim dargohi	Ta'lim davri
1.	<i>Ergash Shukrullayev</i>	<i>Sharq musiqa maktabi</i>	<i>1950-1955 o‘quv yili</i>
2.	<i>G‘ulomqodir Ergashev</i>	<i>R.M.Glier nomidagi RIMMI</i>	<i>1964-1969 o‘quv yili</i>
3.	<i>Foruq Sadiqov</i>	<i>R.M.Glier nomidagi RIMMI</i>	<i>1965-1970 o‘quv yili</i>
4.	<i>Xamidulla Sa’dullayev</i>	<i>X.X.Niyoziy san‘at bilim yurti</i>	<i>1976-1981 o‘quv yili</i>
5.	<i>Rahmatjon Tojiboyev</i>	<i>Farg‘ona san‘at bilim yurti</i>	<i>1977-1982 o‘quv yili</i>
6.	<i>Azatgul Tashmatova</i>	<i>X.X.Niyoziy san‘at bilim yurti</i>	<i>1978-1983 o‘quv yili</i>
7.	<i>Ilxom Azimov</i>	<i>Namangan san‘at bilim yurti</i>	<i>1983-1990 o‘quv yili</i>
8.	<i>Rustamjon Mamatqulov</i>	<i>Andijon san‘at bilim yurti</i>	<i>1984-1989 o‘quv yili</i>
9.	<i>Baxtiyorjon Ergashboyev</i>	<i>Andijon san‘at bilim yurti</i>	<i>1986-1993 o‘quv yili</i>
10.	<i>Ibroxim Tukliyev</i>	<i>Buxoro san‘at bilim yurti</i>	<i>1987-1993 o‘quv yili</i>
11.	<i>Baxtiyor Yaxyoyev</i>	<i>Buxoro san‘at bilim yurti</i>	<i>1988-1993 o‘quv yili</i>
12.	<i>Baxtiyorjon Turdiyev</i>	<i>Andijon san‘at bilim yurti</i>	<i>1992-1997 o‘quv yili</i>
13.	<i>Xusniddin Suyarov</i>	<i>R.M.Glier nomidagi RIMMI</i>	<i>1992-1998 o‘quv yili</i>
14.	<i>Muxtorali Axmedov</i>	<i>Namangan san‘at bilim yurti</i>	<i>1993-1998 o‘quv yili</i>
15.	<i>Alisher Djamaldinov</i>	<i>R.M.Glier nomidagi RIMMI</i>	<i>1994-1999 o‘quv yili</i>
16.	<i>Otabek Meliyev</i>	<i>Qarshi san‘at bilim yurti</i>	<i>1995-1999 o‘quv yili</i>
17.	<i>Anvarjon Xojinazarov</i>	<i>R.M.Glier nomidagi RIMMI</i>	<i>1995-1999 o‘quv yili</i>
18.	<i>Rovshan Akbarov</i>	<i>X.X.Niyoziy san‘at bilim yurti</i>	<i>1996-2000 o‘quv yili</i>
19.	<i>Dilmurod Hakimov</i>	<i>R.M.Glier nomidagi RIMMI</i>	<i>1996-2000 o‘quv yili</i>
20.	<i>Valisher Xojimatov</i>	<i>Guliston san‘at bilim yurti</i>	<i>1997-2001 o‘quv yili</i>
21.	<i>Nozimjon Boynazarov</i>	<i>R.M.Glier nomidagi RIMMI</i>	<i>1997-2001 o‘quv yili</i>

**O‘zbekiston davlat konservatoriyasida “afg‘on rubobi” sinfi
bakalavriat bosqichida tahsil olgan talabalar**

№	Ismi Sharifi	Tugallanmagan ta’lim dargohi	Ta’lim davri
1.	<i>Ikromjon Botirov</i>	<i>Namangan san’at bilim yurti</i>	<i>1998-2003 o‘quv yili</i>
2.	<i>Jo‘rabek Jonaliyev</i>	<i>Guliston san’at bilim yurti</i>	<i>1999-2003 o‘quv yili</i>
3.	<i>Akmaljon Obidov</i>	<i>Farg‘ona san’at bilim yurti</i>	<i>1999-2003 o‘quv yili</i>
4.	<i>Sherzod Ernazarov</i>	<i>Xorazm san’at bilim yurti</i>	<i>2000-2004 o‘quv yili</i>
5.	<i>Mirzohid Madraximov</i>	<i>Andijon san’at bilim yurti</i>	<i>2001-2005 o‘quv yili</i>
6.	<i>Nodira Shodiyeva</i>	<i>X.X.Niyoziy san’at bilim yurti</i>	<i>2002-2006 o‘quv yili</i>
7.	<i>Ilyosbek Mamajonov</i>	<i>Andijon san’at bilim yurti</i>	<i>2003-2007 o‘quv yili</i>
8.	<i>Fazliddin Shafoatov</i>	<i>R.M.Glier nomidagi RIMMI</i>	<i>2003-2007 o‘quv yili</i>
9.	<i>Bahodir Elmurodov</i>	<i>Guliston san’at bilim yurti</i>	<i>2004-2008 o‘quv yili</i>
10.	<i>Nodir Matmusayev</i>	<i>X.X.Niyoziy san’at bilim yurti</i>	<i>2004-2008 o‘quv yili</i>
11.	<i>Sardor Azimov</i>	<i>Namangan san’at bilim yurti</i>	<i>2004-2008 o‘quv yili</i>
12.	<i>Dilshodjon Meliboyev</i>	<i>R.M.Glier nomli RIMAL</i>	<i>2005-2009 o‘quv yili</i>
13.	<i>Shuxrat Nosirov</i>	<i>Guliston san’at kolleji</i>	<i>2005-2009 o‘quv yili</i>
14.	<i>Umid Nosirov</i>	<i>X.X.Niyoziy san’at kolleji</i>	<i>2005-2009 o‘quv yili</i>
15.	<i>Sohibjon Qurbonov</i>	<i>X.X.Niyoziy san’at kolleji</i>	<i>2006-2010 o‘quv yili</i>
16.	<i>Azamat Reymov</i>	<i>X.X.Niyoziy san’at kolleji</i>	<i>2006-2010 o‘quv yili</i>
17.	<i>Rafiqjon Mamadaliyev</i>	<i>Namangan san’at kolleji</i>	<i>2006-2010 o‘quv yili</i>
18.	<i>Faxriddin Gulmatov</i>	<i>Farg‘onasan’at kolleji</i>	<i>2007-2011 o‘quv yili</i>
19.	<i>Zohidjon Boltayev</i>	<i>Buxoro san’at kolleji</i>	<i>2008-2012 o‘quv yili</i>
20.	<i>Mamurjon Ergashev</i>	<i>Namangan san’at kolleji</i>	<i>2008-2012 o‘quv yili</i>
21.	<i>Xamidullo Xayrullayev</i>	<i>Bekobod san’at kolleji</i>	<i>2008-2012 o‘quv yili</i>
22.	<i>Muxtorjon Muxamadaliyev</i>	<i>R.M.Glier nomli RIMAL</i>	<i>2009-2013 o‘quv yili</i>
23.	<i>Rashid Niyozov</i>	<i>Buxoro san’at kolleji</i>	<i>2009-2013 o‘quv yili</i>
24.	<i>Abdurazzoq Abdusalilov</i>	<i>Toshkent madaniyat kolleji</i>	<i>2010-2014 o‘quv yili</i>
25.	<i>Jahongir Asqarov</i>	<i>Toshkent madaniyat kolleji</i>	<i>2010-2014 o‘quv yili</i>
26.	<i>Bobur Gulmatov</i>	<i>Guliston san’at kolleji</i>	<i>2010-2014 o‘quv yili</i>
27.	<i>Sayyora Xakimova</i>	<i>T.Sodiqov nomli 7-MMI</i>	<i>2010-2014 o‘quv yili</i>
28.	<i>Azimjon Nabiye</i>	<i>T.Sodiqov nomli 7-MMI</i>	<i>2010-2014 o‘quv yili</i>
29.	<i>Maxmud Normurodov</i>	<i>Guliston san’at kolleji</i>	<i>2011-2015 o‘quv yili</i>
30.	<i>Ixtiyor Abdunabiyev</i>	<i>R.M.Glier nomli RIMAL</i>	<i>2011-2015 o‘quv yili</i>
31.	<i>Ulug‘bek Solijonov</i>	<i>Farg‘onasan’at kolleji</i>	<i>2011-2015 o‘quv yili</i>
32.	<i>To‘xtaboyev Muhammadsoli</i>	<i>Andijon san’at kolleji</i>	<i>2011-2015 o‘quv yili</i>
33.	<i>Usmonov Davron</i>	<i>X.X.Niyoziy san’at kolleji</i>	<i>2011-2015 o‘quv yili</i>
34.	<i>Dushan Tog‘ayev</i>	<i>Toshkent madaniyat kolleji</i>	<i>2012-2016 o‘quv yili</i>
35.	<i>Muzaffar G‘ofurov</i>	<i>Namangan san’at kolleji</i>	<i>2012-2016 o‘quv yili</i>
36.	<i>Xusniddin Orzumatov</i>	<i>Toshkent madaniyat kolleji</i>	<i>2012-2016 o‘quv yili</i>
37.	<i>Tohir Abdurazzoqov</i>	<i>Samarqand san’at kolleji</i>	<i>2012-2016 o‘quv yili</i>
38.	<i>Shixnazar Ibrohimov</i>	<i>Xorazm san’at kolleji</i>	<i>2012-2016 o‘quv yili</i>

39.	<i>Madad Ibodov</i>	<i>Buxoro san 'at kolleji</i>	<i>2013-2017 o 'quv yili</i>
40.	<i>Valisher Choriyev</i>	<i>R.M.Glier nomli RIMAL</i>	<i>2013-2017 o 'quv yili</i>
41.	<i>Abduazim Mannopov</i>	<i>R.M.Glier nomli RIMAL</i>	<i>2013-2017 o 'quv yili</i>
42.	<i>Abror Mirzayev</i>	<i>Namangan san 'at kolleji</i>	<i>2014-2018 o 'quv yili</i>
43.	<i>Raxmatillo Sattiyev</i>	<i>Namangan san 'at kolleji</i>	<i>2014-2018 o 'quv yili</i>
44.	<i>Bobur Abduraxmonov</i>	<i>Andijon san 'at kolleji</i>	<i>2014-2018 o 'quv yili</i>
45.	<i>Umidjon Azimov</i>	<i>Qo 'qon san 'at kolleji</i>	<i>2014-2018 o 'quv yili</i>
46.	<i>Azizbek Abdurasulov</i>	<i>O 'zDK huzuridagi RIMAL</i>	<i>2015-2019 o 'quv yili</i>
47.	<i>Furqat Olimjonov</i>	<i>Andijon san 'at kolleji</i>	<i>2015-2019 o 'quv yili</i>
48.	<i>Abbos Kozimjonov</i>	<i>Andijon san 'at kolleji</i>	<i>2016-2020 o 'quv yili</i>
49.	<i>Sadullo Ismoilov</i>	<i>Buxoro san 'at kolleji</i>	<i>2016-2020 o 'quv yili</i>
50.	<i>Alisher Ubayev</i>	<i>Namangan san 'at kolleji</i>	<i>2017-2021 o 'quv yili</i>
51.	<i>Shaxzod Eshmurodov</i>	<i>Qarshi san 'at kolleji</i>	<i>2017-2021 o 'quv yili</i>
52.	<i>Normuhammad Qoraboyev</i>	<i>R.M.Glier nomli RIMAL</i>	<i>2017-2021 o 'quv yili</i>
53.	<i>Rustamali Yo 'ldoshaliyev</i>	<i>Toshkent madaniyat kolleji</i>	<i>2017-2021 o 'quv yili</i>
54.	<i>Xayotxon Boqijonova</i>	<i>Farg 'onasan 'at kolleji</i>	<i>2018-2022 o 'quv yili</i>
55.	<i>Nurbek Qudratullayev</i>	<i>R.M.Glier nomli RIMAL</i>	<i>2018-2022 o 'quv yili</i>
56.	<i>Firdavs Naimov</i>	<i>Buxoro san 'at kolleji</i>	<i>2018-2022 o 'quv yili</i>
57.	<i>Sherzod Ashrabov</i>	<i>O 'zDK huzuridagi RIMAL</i>	<i>2018-2023 o 'quv yili</i>
58.	<i>Islombek Nuriddinov</i>	<i>R.M.Glier nomli RIMAL</i>	<i>2019-2023 o 'quv yili</i>
59.	<i>Muhiddin Normatov</i>	<i>Guliston san 'at kolleji</i>	<i>2019-2023 o 'quv yili</i>
60.	<i>Foziljon Alijonov</i>	<i>O 'zDK huzuridagi RIMAL</i>	<i>2018-2024 o 'quv yili</i>
61.	<i>Abbos Ramazonov</i>	<i>Navoiy madaniyat san 'at kolleji</i>	<i>2019-2024 o 'quv yili</i>
62.	<i>Shamsiddin Odilov</i>	<i>T.Sodiqov nomli 7-MMI</i>	<i>2020-2024 o 'quv yili</i>
63.	<i>Bekzod Abduvohidov</i>	<i>V.A. Uspenskiy nomli RIMAL</i>	<i>2020-2024 o 'quv yili</i>
64.	<i>Muhammad Muhitdinov</i>	<i>Buxoro san 'at kolleji</i>	<i>2020-2024 o 'quv yili</i>
65.	<i>Shaxboz Karimov</i>	<i>Namangan san 'at kolleji</i>	<i>2020-2024 o 'quv yili</i>

O'zbekiston davlat konservatoriyasida “afg'on rubobi” sinfida magistratura bosqichida tahsil olgan talabalar

№	F.I.SH	Tugallanmagan ta'lim dargohi	O'zbekiston davlat konservatoriyasida tahsil olgan yili
1.	<i>Anvarjon Xojinazarov</i>	<i>R.M.Glier nomidagi RIMMI</i>	<i>2000-2002 o 'quv yili</i>
2.	<i>Nodira Shodiyeva</i>	<i>X.X.Niyoziy san 'at bilim yurti</i>	<i>2006-2008 o 'quv yili</i>
3.	<i>Fazliddin Shafoatov</i>	<i>Glier maktab internati</i>	<i>2007-2009 o 'quv yili</i>
4.	<i>Dilshodjon Meliboyev</i>	<i>R.M.Glier nomli RIMAL</i>	<i>2009-2011 o 'quv yili</i>
5.	<i>Shuxrat Nosirov</i>	<i>Guliston san 'at kolleji</i>	<i>2009-2011 o 'quv yili</i>
6.	<i>Sohibjon Qurbonov</i>	<i>X.X.Niyoziy san 'at kolleji</i>	<i>2010-2012 o 'quv yili</i>
7.	<i>Ilyosbek Mamajonov</i>	<i>Andijon san 'at bilim yurti</i>	<i>2021-2023 o 'quv yili</i>
8.	<i>Alisher Ubayev</i>	<i>Namangan san 'at kolleji</i>	<i>2021-2023 o 'quv yili</i>

Glossariy – Lug‘at

Yozilishi	Qaysi tildan	O‘qilishi		Tarjimasi
abwechselnd	<i>nem.</i>	<i>abvksel’nd</i>	-	almashtirib (cholg‘ularni)
accelerando	<i>ital.</i>	<i>achchelerando</i>	-	tezlashib
adagietto	<i>ital.</i>	<i>adajietto</i>	-	adagioga nisbatan sal tezroq
adagio	<i>ital.</i>	<i>adajio</i>	-	sekin
affetto	<i>ital.</i>	<i>affetto</i>	-	sezgi; <i>affettuoso</i> (affettuozo)–sezib
agitato	<i>ital.</i>	<i>ajitato</i>	-	ehtiros bilan, hayajon bilan
alcuna licenza	<i>ital.</i>	<i>alkuna lichentsa</i>	-	bir oz erkin ijro, ritm va musiqiy sur‘atdan bir oz chiqish
allargando	<i>ital.</i>	<i>allargando</i>	-	sekinlashtirish, kengaytirib
alla stretta	<i>ital.</i>	<i>alla stretta</i>	-	tezlashib
allegretto	<i>ital.</i>	<i>allegretto</i>	-	Allegroga nisbatan sekinroq musiqiy sur‘at
allegro	<i>ital.</i>	<i>allegro</i>	-	tez
allmahlich	<i>iem.</i>	<i>al’mexlix</i>	-	asta – sekin
andante	<i>ital.</i>	<i>andante</i>	-	oshiqmasdan, oshiqmay
andantino	<i>ital.</i>	<i>andantino</i>	-	andantega nisbatan bir oz tezroq
anfang	<i>nem.</i>	<i>anfang</i>	-	boshlanish
appassionato	<i>ital.</i>	<i>appass’onato</i>	-	ehtiros bilan
assai	<i>ital.</i>	<i>assai</i>	-	g‘oyat, juda
attacca	<i>ital.</i>	<i>attakka</i>	-	asarning keyingi qismiga to‘xtovsiz o‘tish
belebend	<i>nem.</i>	<i>belebend</i>	-	ilhom bilan, jonlanib
bewegung	<i>nem</i>	<i>bevegung</i>	-	harakat, Bewegt – hayajon bilan
bis	<i>lot.</i>	<i>bis</i>	-	qaytarish, biror bir qismni ikki marta qaytarish.
breit	<i>nem.</i>	<i>brayt</i>	-	keng
brio	<i>ital.</i>	<i>brio</i>	-	jonli, quvnoq (<i>con brio</i> - jonlanib, quvnoq)
sadenza	<i>ital.</i>	<i>kadentsa</i>	-	1) kadans, 2) kadentsiya
santabile	<i>ital.</i>	<i>kantabile</i>	-	kuychan
capo	<i>ital.</i>	<i>kapo</i>	-	bosh, boshlanish
soda	<i>ital.</i>	<i>koda</i>	-	koda (tugallovchi qism)

somodo	<i>ital.</i>	<i>komodo</i>	-	qulay, engil, zo‘riqmasdan
son	<i>ital.</i>	<i>kon</i>	-	bilan, ... bilan birga
sontinuo	<i>ital.</i>	<i>kontinuo</i>	-	har doim, to‘xtovsiz, davomli basso continuo (basso kontinuo)– to‘xtovsiz, davomli bas
sorda	<i>ital.</i>	<i>korda</i>	-	tor, sim
srescendo	<i>ital.</i>	<i>kreshendo</i>	-	ovoz kuchini asta – cekin kuchaytirish
da capo al fine	<i>ital.</i>	<i>da kapo al’ fine</i>	-	boshidan oxirigacha qaytarish
deciso	<i>ital.</i>	<i>dechizo</i>	-	jur‘at bilan, qo‘rqmasdan
decrescendo	<i>ital.</i>	<i>dekreshendo</i>	-	ovoz kuchini asta – cekin pasaytirish
diminuendo	<i>ital.</i>	<i>diminuendo</i>	-	ovoz kuchini asta pasaytirib borish
divisi	<i>ital.</i>	<i>divizi</i>	-	bir xil turdagi cholg‘u guruhlarining bo‘linib chalishi, (masalan: akkordlarni); non divisi (ital. non divizi) – bo‘linmasdan ijro etish
dolce	<i>ital.</i>	<i>dolche</i>	-	mayin
eilen	<i>nem.</i>	<i>aylen</i>	-	shoshilib
einfach	<i>nem.</i>	<i>aynfax</i>	-	oddiy, engil
en dehors	<i>fran.</i>	<i>an deor</i>	-	ohangni ajratish yoki alohida ovoz
energico	<i>ital.</i>	<i>enerjiko</i>	-	energiya bilan, kuchli, shijoat bilan
espressivo	<i>ital.</i>	<i>espressivo</i>	-	ifodali
fast	<i>ital.</i>	<i>fast</i>	-	kuchli, tez
feierlich	<i>nem.</i>	<i>fayerlix</i>	-	tantanali, bayramona
ferme	<i>nem.</i>	<i>ferme</i>	-	yopiq ovoz
feroce	<i>ital.</i>	<i>feroche</i>	-	g‘azab bilan, yovvoyi
fine	<i>ital.</i>	<i>fine</i>	-	tamom
flat	<i>ingl.</i>	<i>flet</i>	-	bemol
forte	<i>ital.</i>	<i>forte</i>	-	kuchli, qattiq; fortissimo – juda kuchli
gemachlich	<i>nem.</i>	<i>gemexlix</i>	-	osuda, tinch

gemessen	<i>nem.</i>	<i>gemessen</i>	-	aniq, o‘lchovdan chiqmasdan
gestopft	<i>nem.</i>	<i>geshtopft</i>	-	yopiq ovoz
giocoso	<i>ital.</i>	<i>jokozo</i>	-	shodlanib, quvnoq, o‘ynoqi
giusto	<i>ital.</i>	<i>justo</i>	-	to‘g‘ri, aniq, o‘lchovda
glissando	<i>ital.</i>	<i>glissando</i>	-	glissando
grandioso	<i>ital.</i>	<i>grandiozo</i>	-	salobatli
grave	<i>ital.</i>	<i>grave</i>	-	og‘ir, tantanali
grazia	<i>ital.</i>	<i>gratsia</i>	-	gratsiya, ehtiyot bilan
grosso	<i>ital.</i>	<i>grosso</i>	-	katta, yirik
gusto	<i>ital.</i>	<i>gusto</i>	-	ma‘noli (shirali)
harmonique	<i>fran.</i>	<i>armonik</i>	-	garmonik (akkord)
harpeggiert	<i>nem.</i>	<i>xarpedjirt</i>	-	arpedjiro
hastig	<i>nem.</i>	<i>xastix</i>	-	shoshilib
hinter	<i>nem.</i>	<i>xinter</i>	-	orqada
imitando	<i>ital.</i>	<i>imitando</i>	-	o‘xshatib
immer	<i>nem.</i>	<i>immer</i>	-	har doim, hamma vaqt
incalzando	<i>ital.</i>	<i>inkal‘tsando</i>	-	tezlashib
klein	<i>nem.</i>	<i>klyayn</i>	-	kichik
kraft	<i>nem.</i>	<i>kraft</i>	-	kuch
kurz	<i>nem.</i>	<i>kurts</i>	-	qisqa, uzib
langsam	<i>nem.</i>	<i>langzam</i>	-	sekin
larghetto	<i>ital.</i>	<i>largetto</i>	-	<i>Largo</i> dan tezroq, <i>andante</i> dan sekinroq
largo	<i>ital.</i>	<i>largo</i>	-	keng, sekin
lebhaft	<i>nem.</i>	<i>lebxaft</i>	-	jonli
leer	<i>nem.</i>	<i>leer</i>	-	bo‘sh, <i>leere seite</i> (<i>lere zayte</i>)–ochiq sim.
legato	<i>ital.</i>	<i>legato</i>	-	legato. notalarni bo‘lmasdan, ulab chalish <i>Non legato</i> – notalarni bo‘lib chalish
leggero	<i>ital.</i>	<i>ledjero</i>	-	yengil
leise	<i>nem.</i>	<i>lyayze</i>	-	sekin, sokin
lento	<i>ital.</i>	<i>lento</i>	-	sekin, kuchsiz, cho‘zib
liberta	<i>ital.</i>	<i>liberta</i>	-	ozod, erkin
libitum	<i>lot.</i>	<i>libitum</i>	-	istalgan, ad libitum – xoxishga qarab.

loco	<i>lot.</i>	<i>loko</i>	-	yozuv bo'yicha chalish
lungo	<i>ital.</i>	<i>lungo</i>	-	uzun, uzoq
maestoso	<i>ital.</i>	<i>maestozo</i>	-	tantanavor, ulug'vor
marcato	<i>ital.</i>	<i>markato</i>	-	ajratib
marcia	<i>ital.</i>	<i>marcha</i>	-	marsh
marziale	<i>ital.</i>	<i>martsiale</i>	-	jangovar
mezzo	<i>ital.</i>	<i>metsdzo</i>	-	yarim, o'rtacha <i>mezzo forte</i> – o'rtacha kuch bilan <i>f</i>
mixte	<i>nem.</i>	<i>mikst</i>	-	aralash, har –xil, turli
moderato	<i>ital.</i>	<i>moderato</i>	-	o'rtacha
moglich	<i>nem.</i>	<i>myoglix</i>	-	bo'lishi mumkin, balki
molto	<i>ital.</i>	<i>mol'to</i>	-	juda, g'oyat
mordente	<i>ital.</i>	<i>mordent</i>		o'tkir, uchli (melizm turi)
morendo	<i>ital.</i>	<i>morendo</i>	-	ovozning yo'qolib borishi
moto	<i>ital.</i>	<i>moto</i>	-	harakat, <i>con moto</i> – harakat bilan
offen	<i>nem.</i>	<i>offen</i>	-	ochiq ovoz,
opus	<i>lot.</i>	<i>opus</i>	-	asar
ordinario	<i>ital.</i>	<i>ordinarno</i>	-	odatiy(ijro). M: <i>pizz.</i> dan keyin <i>arco</i>
ouvert	<i>fran.</i>	<i>uver</i>	-	ochiq ovoz
passione	<i>ital.</i>	<i>pass'one</i>	-	ehtiros, qiziqib
pausa	<i>ital.</i>	<i>pauza</i>	-	pauza
petit	<i>fran.</i>	<i>pti</i>	-	kichik
peu	<i>fran.</i>	<i>pyo</i>	-	bir oz, ozgina
piacere	<i>ital.</i>	<i>p'yachere</i>	-	hohishga qarab, erkin ijro
pianissimo	<i>ital.</i>	<i>pianissimo</i>	-	juda sekin (ovoz)
piano	<i>ital.</i>	<i>piano</i>	-	sekin (ovoz)
piccolo	<i>ital.</i>	<i>pikkolo</i>	-	kichik
piu	<i>ital.</i>	<i>piu</i>	-	bir oz ...
pizzicato	<i>ital.</i>	<i>pitstsikato</i>	-	barmoq bilan chalish
poco	<i>ital.</i>	<i>poko</i>	-	bir oz, kamroq M: <i>poco allegro</i> – unchalik tez emas
position	<i>fran.</i>	<i>pozis'on</i>	-	chap qo'lning grifdagi joylashuv holati
presto	<i>ital.</i>	<i>presto</i>	-	tez
prima	<i>ital.</i>	<i>prima</i>	-	birinchi
rallentando	<i>ital.</i>	<i>rallentando</i>	-	sekinlashib

rasch	<i>nem.</i>	<i>rash</i>	-	tez, jadal
resto	<i>ital.</i>	<i>resto</i>	-	qolgan qism, boshqa qism
ritenuto	<i>ital.</i>	<i>ritenuto</i>	-	sekinlashish
rubato	<i>ital.</i>	<i>rubato</i>	-	erkin ijro
saite	<i>nem.</i>	<i>zayte</i>	-	tor, sim
segno	<i>ital.</i>	<i>sen' o</i>	-	qaytarish belgisining bir turi
sehr	<i>nem.</i>	<i>zer</i>	-	g'oyat, juda
semplice	<i>ital.</i>	<i>sempliche</i>	-	tabiiy, oddiy
sempre	<i>ital.</i>	<i>sempre</i>	-	doim, hamma vaqt, har doim
sforzando	<i>ital.</i>	<i>sfortsando</i>	-	biron - bir tovush yoki akkorda birdan paydo bo'lgan aktsent
silenzio	<i>ital.</i>	<i>silentsio</i>	-	jimlik, tinchlik
simile	<i>ital.</i>	<i>simile</i>	-	o'xshatib, xuddi oldingidek
small	<i>ingl.</i>	<i>smol</i>	-	kichik, katta emas
sola	<i>ital.</i>	<i>sola</i>	-	bitta, yakkanavoz, yakkaxon
sostenuto	<i>ital.</i>	<i>sostenuto</i>	-	shoshilmay, ovozni kengaytirib, ushlab
soutenu	<i>fran.</i>	<i>sutenyu</i>	-	shoshilmay, hotirjam
staccato	<i>ital.</i>	<i>stakkato</i>	-	uzib-uzibchalish.
stringendo	<i>ital.</i>	<i>strinjendo</i>	-	tezlashib
subito	<i>ital.</i>	<i>subito</i>	-	birdan
takt	<i>nem.</i>	<i>takt</i>	-	takt
tempo	<i>ital.</i>	<i>tempo</i>	-	temp (musiqiy sur'at), ritm, takt
timbro	<i>ital.</i>	<i>timbro</i>	-	tembr (rang)
tremolando	<i>ital.</i>	<i>tremolando</i>	-	tremolo, (qaltiratib)
vivace	<i>ital.</i>	<i>vivache</i>	-	tez <i>allegro</i> dan tezroq (<i>vivo</i> - <i>vivo</i>)
voll	<i>nem.</i>	<i>fol'</i>	-	to'liq
weich	<i>nem.</i>	<i>veyx</i>	-	yumshoq, nozik
werk	<i>nem.</i>	<i>verk</i>	-	asar, ijodiy ish
wuchtig	<i>nem.</i>	<i>vuxtix</i>	-	og'ir
zart	<i>nem.</i>	<i>tsart</i>	-	yumshoq, kuchsiz
zugleich	<i>nem.</i>	<i>tsuglyayx</i>	-	bir vaqtda (ijro)
zusammen	<i>nem.</i>	<i>tsuzammen</i>	-	birga, unison ¹⁹

¹⁹Botir Dosimbetov "Xalq cholg'ularida ijrochilik o'quv qo'llanma" Toshkent 2021 yil 89-101betlar.

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XALQ CHOLG‘ULARIDA IJROCHILIK (AFG‘ON RUBOBI)

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