A. SROJOV

DOIRA UCHUN PYESALAR



Aslitdin SROJOV

DOYRA UCHUN PYESSALAR

O'zbekiston davlat san'at va
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ARM in'o'a
No 3643

KIRISH

Markaziy Osiyo xalqlarining musiqa madaniyati va ijrochilik san'ati yo'lida asos bo'lib, kishilar hayotidan beqiyos o'rin egallab kelgan, musiqiy cholg'ularning paydo bo'lishi ma'lumotlarga qaraganda eramizdan avvalgi XIII ming yillarga borib taqalishi ko'pgina manbalarda taxmin qilinadi.

Asrlar davomida rivojlanib, takomillashib, mukammallashgan shaklda bizgacha etib kelgan musiqiy cholg'ulardan, urma-zarbli cholg'ular o'zining shakli, tuzilishi, betakror sadosi, ijro uslubining murakkabligi va boshqa jihatlari bilan alohida o'rin tutadi.

Musiqiy cholg'ulardan dastlab urma-zarbli cholg'ularning paydo bo'lishiga sabab-odamzotning muntazam harakatlari muayan usuliy tartibni tashkil etganligi, urma zarbli cholg'ular sadolari orqali inson ruhiyatiga ta'sir o'tkazilib kelganligi va qadimda musiqa olami kurtaklarining ochila boshlashiga, kishilardagi ritmni his etib ta'kidlash (qarsak va harakatlar orkali) ishtiyoqining mujassamligi, muhim axamiyat kasb etdi. Ritm - muayan-shaxsiy yoki jamoaviy harakatlarning boshlang'ich nuqtasi, musiqada aniqlik, ma'nodorlik va ta'sirchanlik kabi omillardan biri hisoblanadi. Ritmni his etish, tug'ri ta'kidlash musiqaning boshlang'ich asoslaridan biri bo'lib, tarbiya jarayonida alohida o'rin egallaydi. Qadimda Ritm haqidagi tushuncha va ta'limotlar O'rta Sharqda «usul», «ilmi iyqo'», «advor»(doiralar) va boshqa atamalar bilan atalgan. Sharq olimlari o'z risolalarida musiqa ijrochiligi, musiqaning jamiyatda tutgan o'rni, ahamiyati, musiqa nazariyasi, o'zlari yashagan davrlarining musiqa madaniyati, musiqiy cholg'ularning xususiyatlari va boshqalar haqida ko'plab asosli ma'lumotlarni yozib qoldirgan. Abu Nasr Forobiy (873-950) «Kitabul-musiqiy al-kabir»(«musiqaga doir katta kitob»), «Kilamu fil- musiqiy»(«musiqaning uslublari haqida kitob»), «Kitabul-musiqiy»(Musiqa kitobi), «Kitabun fi-ixsa'il-ulum»(«fanlar klassifikatsiyasiga doir kitob»)-kitobining musiqaga oid qismi, «Kitabun fi ixsa'il-iqa'»(Musiqa ritmlari-iqo' klassifikatsiyasi haqida kitob). Abu Ali ibn Sino (980-1037) «Kitabun-shifa'»(«Shifo kitobi»), «Risalatun fi-ilmil musiqiy»(«Musiqa ilmi haqida risola»). «Kitabun-najat»(«Najot kitobi»). Al-Xorazmiy (IX-X asr) «Mafatixul-ulum»(«Ilmlar kaliti»)[1]. Safiuddin Abdulmu'min al-Urmaviy (XIII asrning ulkan olimi) «Risalatun-sharafiya» va «Kitabul-advar». Abdurahmon Jomiy (XV asr) «Musiqa haqida risola» Darvish Ali (XII asr) «Risolai musiqiy»[2] va shu kabi ko'plab kitoblardagi muhim ma'lumotlar shular jumlasidandir.

Afrosiyob, Tuproqqal'a, Termiz va boshqa shaharlar hududlaridan topilgan badiiy hunarmandchilik buyumlaridagi turli xil cholg'ularning tasviri,(tanbur, rubobsimon cholg'u, qonun, ud, nay, karnay, doirasimon cholg'ular cholayotgan mashshoqlar tasviri..) «Saymalitosh Farg'ona tog' tizmasidan topilgan qoyadagi tasvirlar (doirachi va diniy marosimdagi o'yin...), Niso shahri (miloddan avvalgi II asr)dan topilgan terrakota yodgorliklaridagi doirachi ayollar tasviri»[3] kabi madaniy yodgorliklar musiqiy cholg'ularning kishilar hayotidan joy olganligi, o'sha davrlardagi musiqa madaniyati va ijrochiligidan darak beradi.

Tasvirlarda musiqiy cholg'ular qatorida hozirgi doiraga o'xshash cholg'ularda ijrochilar mashq qilayotganlarini aks ettirilgani, doira asbobini ham juda qadimiy cholg'u asbobi bo'lganidan guvohlik beradi.

Ushbu tasvirlarda aks ettirilgan, musiqa dastalarida (guruhlarda) jo'r bo'lib ijro etila

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[1] Бу асарнинг асл нусхаси Лейденда чоп этилган:
Liber Mafatih al-olum explicans vakabula scientiarum. Auctore Abu Abdallah Mohammad ibn Jusuf al-Katib al-Khowarazmi. Leiden. 1895

[2] Дарвиш Алининг «Рисолаи мусикий» асари, проф. А.А. Семенов томонидан таржима килинган «Среднеазиатский трактад по музыке Дарвиша Али (XVII в)». Ташкент, 1946г.

[3] Проф. Р.Қодиров. «Популъярный музыкалъний глоссарий». Ташкент 2014г

boshlagan doira cholg'usi, zamonaviy o'zbek va tojik xalqlari tomonidan qo'llanib kelinayotgan doira cholg'ulariga o'xshab ketadi. Odatda sozandaning bitta doira bilan kuy ijro etishi keng ommalashgan bo'lsada, ba'zi hollarda ikkita-uchta doiralar bilan ijro etish mahoratini ko'rsatishi kuzatilgan. Biroq tarixiy manbalarda doira yakkanavozligi xaqida biron so'z yuritilmagan va bu holat XX asrning dastlabki davrigacha davom etib kelgan. Musiqiy manbalarda qadimgi davrlarda mashhur bo'lgan doirasimon cholg'ularning ijrochilari hakidagi ma'lumotlar bilan birga, cholg'uda ijro etilgan juda ko'plab qadimiy usullar ko'rsatilgan bo'lib, ular

davri avsat,
davri turkiy,
davri hindiy,
davri ravon,
davri asl,
davri kabir,
davri saqil yoki doirai derafshon,
doira du-yak,
doirai ufar,
doirai zarbul fatx,
doirai mitayn,
qaytarma,
lang,
qorazang,
haqqoniy,
ufar,
doirai muxammas,
doirai chorzarb,

doirai xafif - singari nomlar bilan atalgan. Bu usullarning bir qanchalari bizlargacha etib kelgan va amaliyotda ustoz san'atkorlar ularni doira usullari yoki nog'ora usullari tarzida saqlab kelmokdalar.

Doira usullari deganda, doira va nog'oralarda ijro etiladigan zarblar tuzilmasiga aytiladi. Yuqorida aytilgan musiqiy risolalardagi ritm birliklari (naqralar)da she'r vazni bilan musiqiy vaznlarning bir xildaligi bayon kilingan. «Naqr so'zi o'tmishda «zarb», «urish» ma'nolarida ishlatilgan, shu bilan birga, bu ibora «kesish», «bo'laklarga bo'lish» ma'nolarini ham beradi. Shuni aytish joizki nog'ora yoki naqqora cholg'u asbobining nomi ham «naqr» so'zidan olingan. Musiqiy risolalarning yaratuvchilari tomonidan «naqr»-quyidagicha ta'kidlangan; Ritm o'lchovlari ma'lum bir cheklangan vaqt jarayonida yaxlit holda talaffuz etiladi. Shu vaqtni esa ochiq bug'in-unli «A» harfi bilan ham cho'zib o'tkazish mumkin. Shu «A» harfi esa guyo ritm o'lchovlarida unsiz harflar bilan «bo'laklarga bo'linadi» va «T» bilan «N» esa naqr vazifasini o'taydi»[1].

Tan ta – na –nan tan tan -shaklda talaffuz etilgan
Bum ba – ka bak bum bak -tovush eshitilishi.

Keyinchalik musiqachilar bu usul qismlarini boshqacha tarzda, boshqa harflar va so'zlar bilan ifodalab kelganlar. Masalan, tak-taka-tum, taka-taka-tum yoki tak-tak-gup, takatak va xokazo. (Xorazm musiqiy tarixchasida, «taka-taka gup» shaklida keltirilgan.)[2] Biroq ular

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1 И.Ражабов. «Ма□омлар масаласига доир» Тошкент. 1963й

2 Мулла Бекжон ў□ли, Мухаммад Юсуф Девонзода «Хоразм муси□ий тарихчаси», Москваа 1925й (Араб алифбосида нашр этилган)

qanday shaklda olinmasin doira usulidagi uzun-kisqa zarblarni ifodalaydi. Natijada bu so‘z yoki belgi birikmalari vositasi yordamida o‘sha davrlarda doira usullarini yozma va og‘zaki tarzda tushintirishga erishgan.

IX asr oxiri XX asr boshlaridagi risola va ko‘lyozmalarda

 - shaklda tasvirlangan.

A.I.Petrosyans darsligida zamonaviy nota yozuvida ilk bor doira usullari

 -shaklda o‘z ifodasini topdi va jaxon musiqasi bilan hamohang tarzda yangi ijro uslublari (yo‘nalishlari) vujudga keldi, shakllandi. YA’ni doira fortepiano jo‘rligida o‘zbek xalq kuy - qo‘shiqlari moslashtira boshlandi. A.I.Petrosyansning «Rok qashqarcha», «Dilbar» kabi kuylari bo‘lsa, keyinchalik A.Levievning doira va fortepiano ijrosi uchun «Fantaziya» asari maxsus professional tarzda ijod qilingan va doira cholg‘usining imkoniyatlarini yanada kengrok yoritib bera oladigan ilk asarlardan bo‘lib kelmokda. Keyinchalik O‘zbekiston Konservatoriyasi dotsenti I.Ikromov «Doira darsligi»da M.Ashrafiyning «So‘zsiz qo‘shiq», F.Alimovning «Shodiyona», A.Mansurovning «YAngra doira» orkkestr uchun yozilgan asarlari keyingi davr doira ijrochiligining yangi qirralarini ochib berishga xizmat qilayotganlarini guvohi bo‘lib kelmoqdamiz.

XX asrning ikkinchi yarmiga kelib, o‘zbek madaniyati qo‘shiq va raqs san’ati bilan birgalikda ijrochilik mahorati ham keng rivojlana boshladi. Jumladan doira cholg‘usi ham yakkanavoz soz sifatida qo‘llanila boshlandi. Bunga atokli sozanda U.O.Komilov doira raqslarini ilk bor namoyon etib kata muvofaqiyatlarga erishganligidan bilishimiz mumkin. Yosh doirachilar dastasidan etishib chiqqan va hozirda dunyoning ko‘p mamlakatlarida doiraning sehrli sadosini, o‘zlarining ijrochilik mahoratlarini namoyish etib el nazariga tushgan, olqishlarga sazovor bo‘lgan o‘zbek milliy san’ati ustalari qatoridagi doirachilar; O‘bekiston xalq artistlari Q.Dadaev, T.Sayfutdinov, O‘zbekistonda xizmat ko‘rsatgan artistlar O.Kamolxo‘jaev, aka-uka Dilmurod, Xolmurod va Elmurod Islomovlar, H.Nosirov, A.Qosimov va I.Ikromovlar shularga yaqqol misol bo‘la oladi.

Musiqa ijrochiligida ya’ni Markaziy Osiyo xalqlari ayniqsa o‘zbek xalq ijrochiligida usullar o‘zining asosiy o‘rnini egallaydi.

Quyidagi qo‘llanmada O‘zbek xalq cholg‘ularidan bo‘lmish doiraning Samarqand-Buxoro ijrochiligi uslubiga xos usullardan:

“Shirabandi”



“Safolak”



"Chilliki"



"Shodiyona" , **"Larzon"** , kabilarni misol qilgan holda Samarqand musiqa ijrochiligi san'ati tarixida fidoiy san'atkor, murabbiy, Asliddin Sirojovning ijodi namunalari hamda ustozning "So'g'diyona zarblari" doirachilar dastasi repertuarlaridan misollar keltirishga harakat qilamiz.

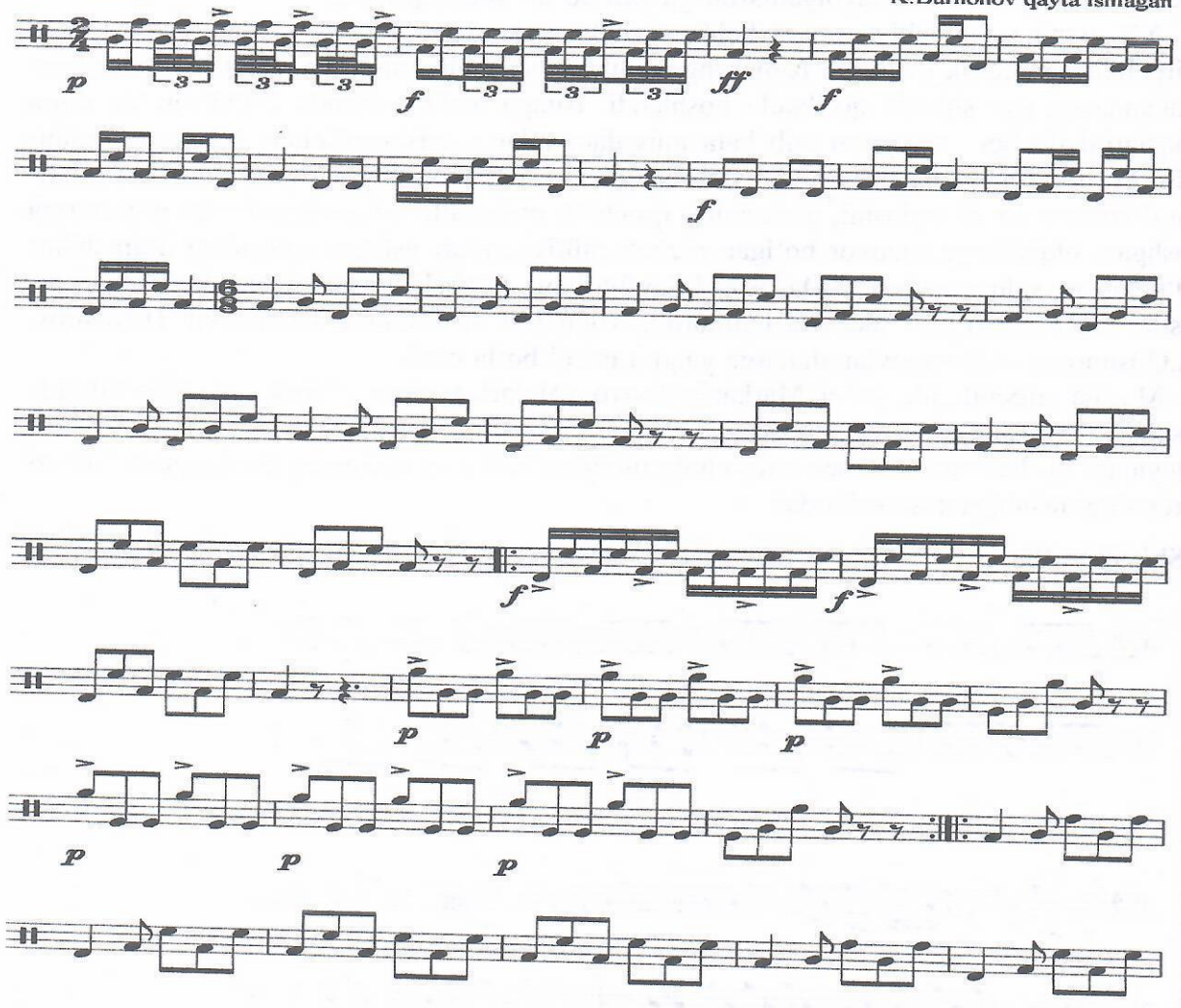
Parijon – ushbu asardagi usullar "Mirbaraka" usuli(4-5 takt) deb aytiladi, Samarqand-Buxoro ijrochilik uslublariga xosdir.

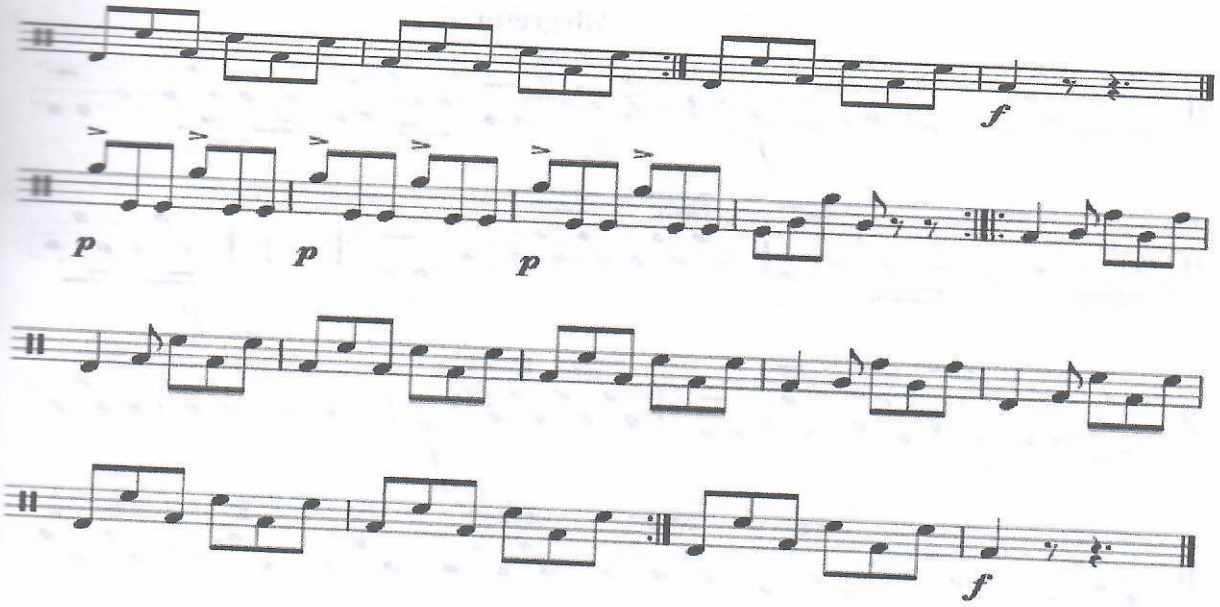
Bunda 2/4 o'lchov keyinchalik 6/8 o'lchovga o'zgarib, ravon-tekis o'tishi bilan usullarning teskari zarblarda bayon etilishi, triolli ritmika qo'llanilgan. Asarni Samarqandlik ustoz sozanda, Tojikistonda xizmat ko'rsatgan artist Karim Burhonov qayta ishlab, sayqallashtirgan.

Parijon

Allegro

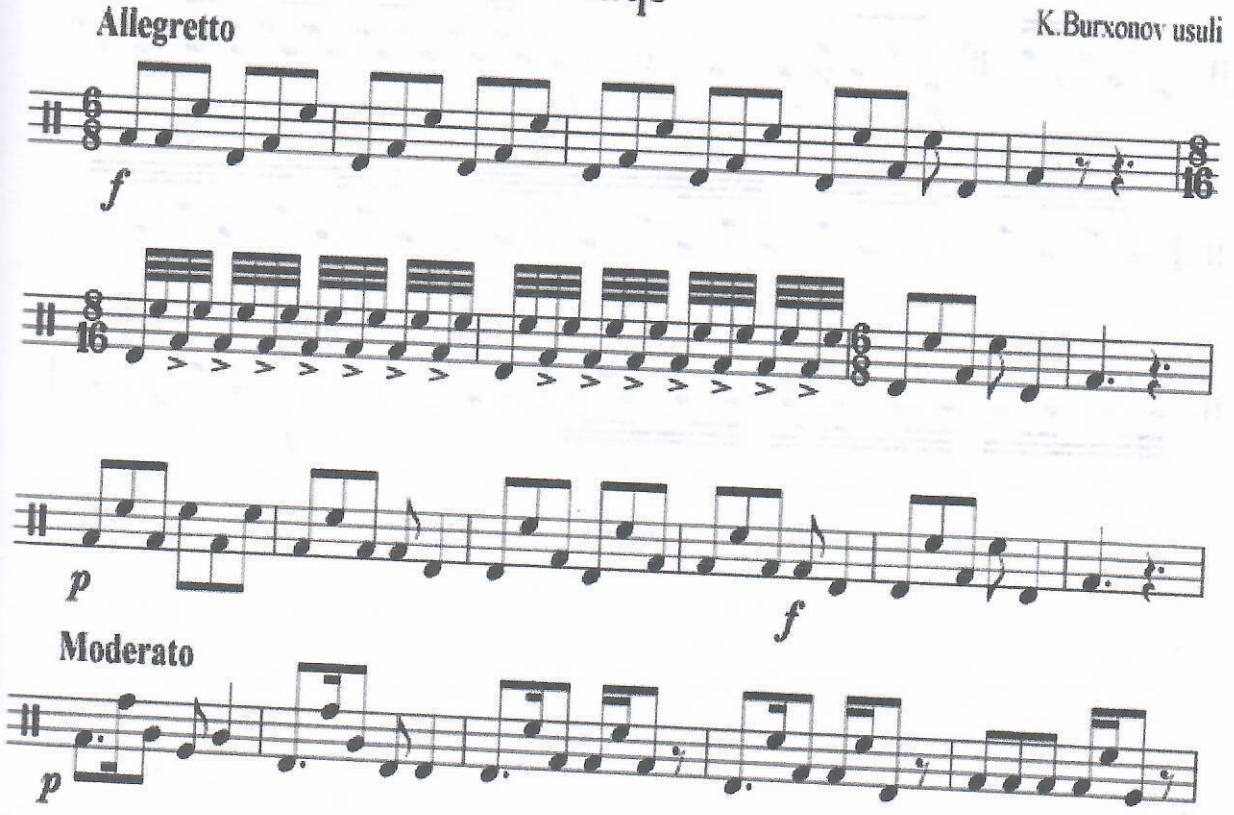
K.Maxkamov.
K.Burhonov qayta ishlagan



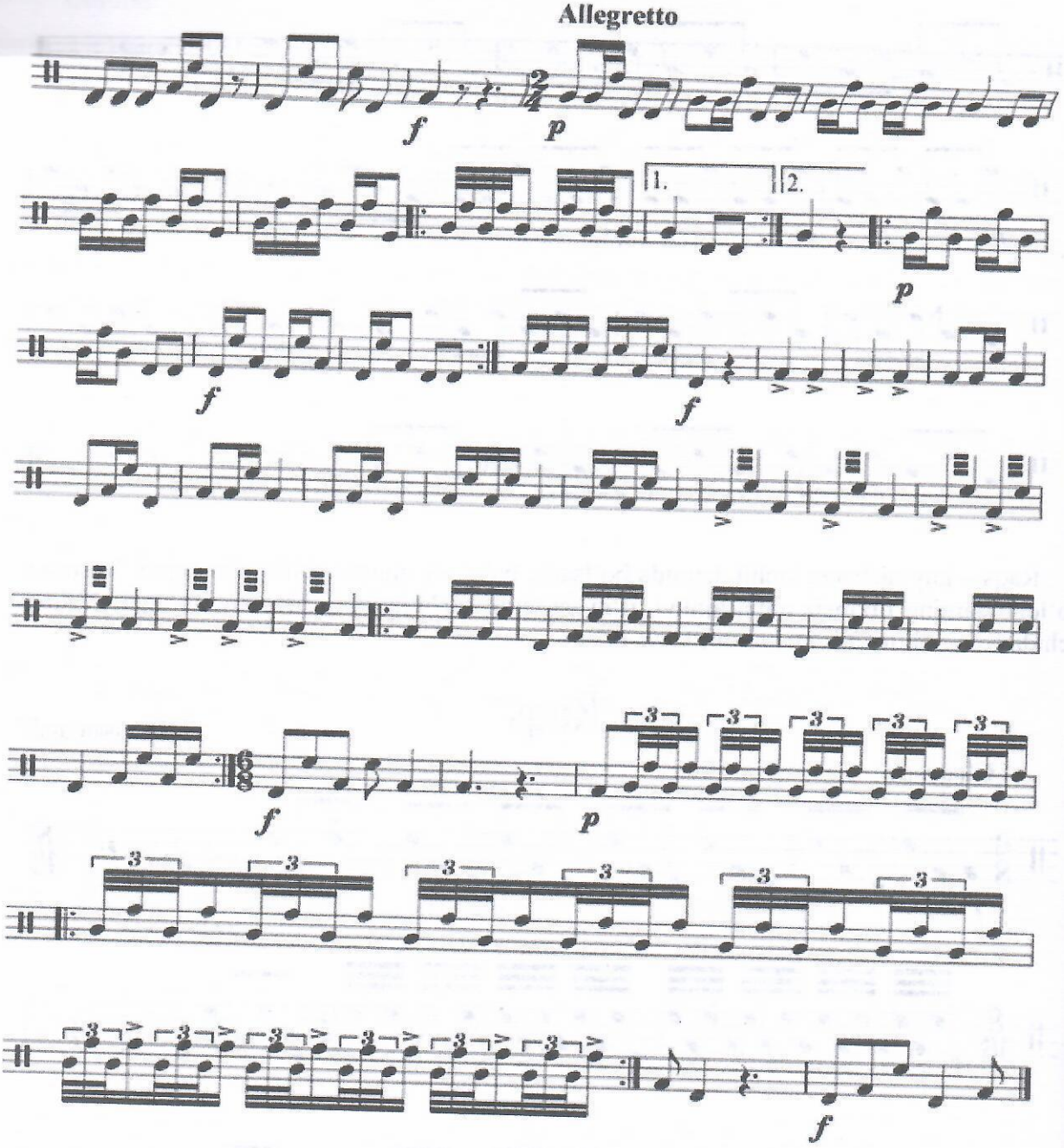


Raqs – kuy nisbatan kichik hajmda bo‘lsada, ba’zi bir murakkabliklari mavjud. Xususan, o‘lchovlarning tinimsiz almashinuvi, ritm va temp sur’atlarining beto‘xtov o‘zgarishi ijrochidan yuksak texnik mahoratni talab qiladi.

Raqs



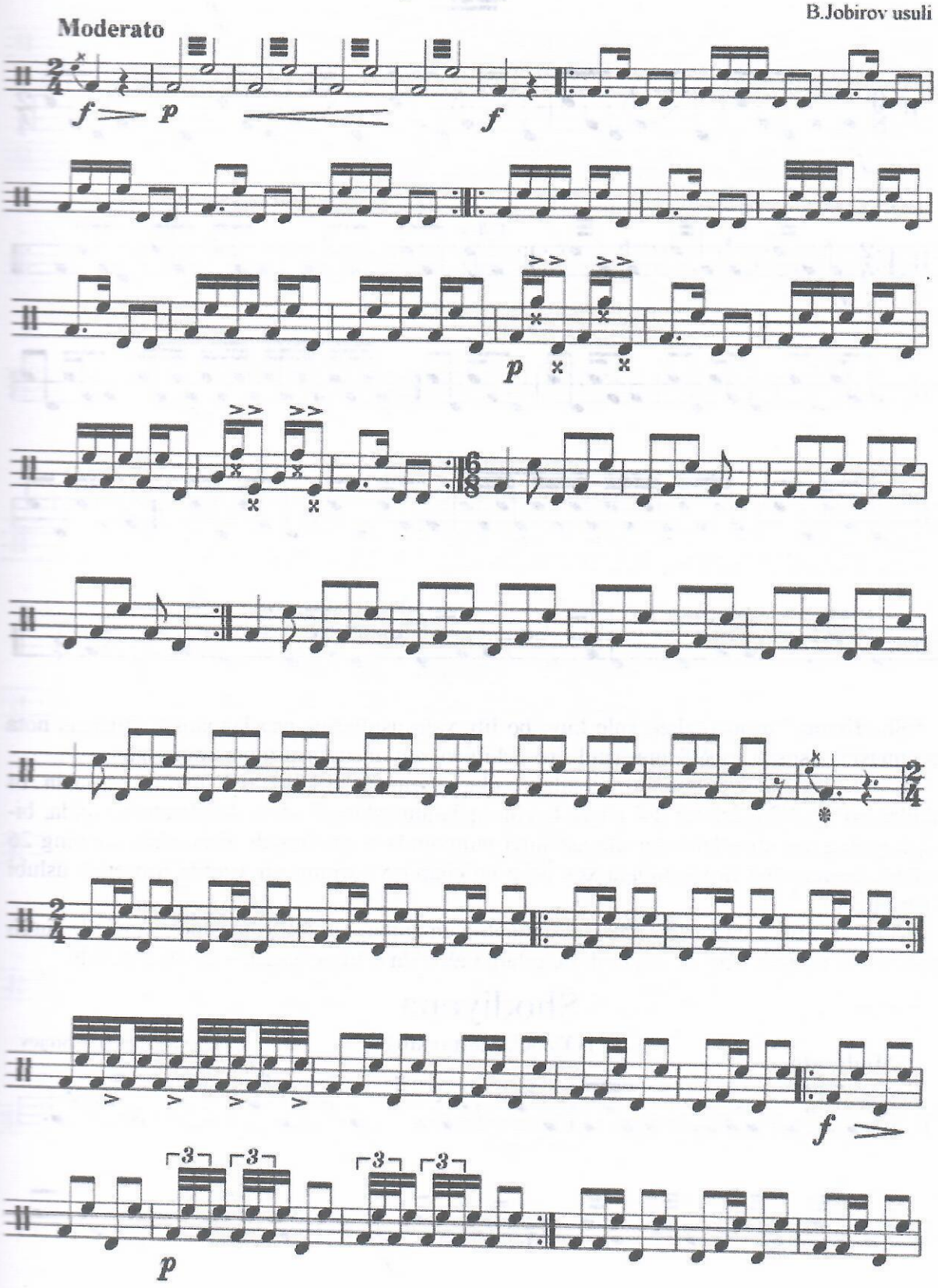
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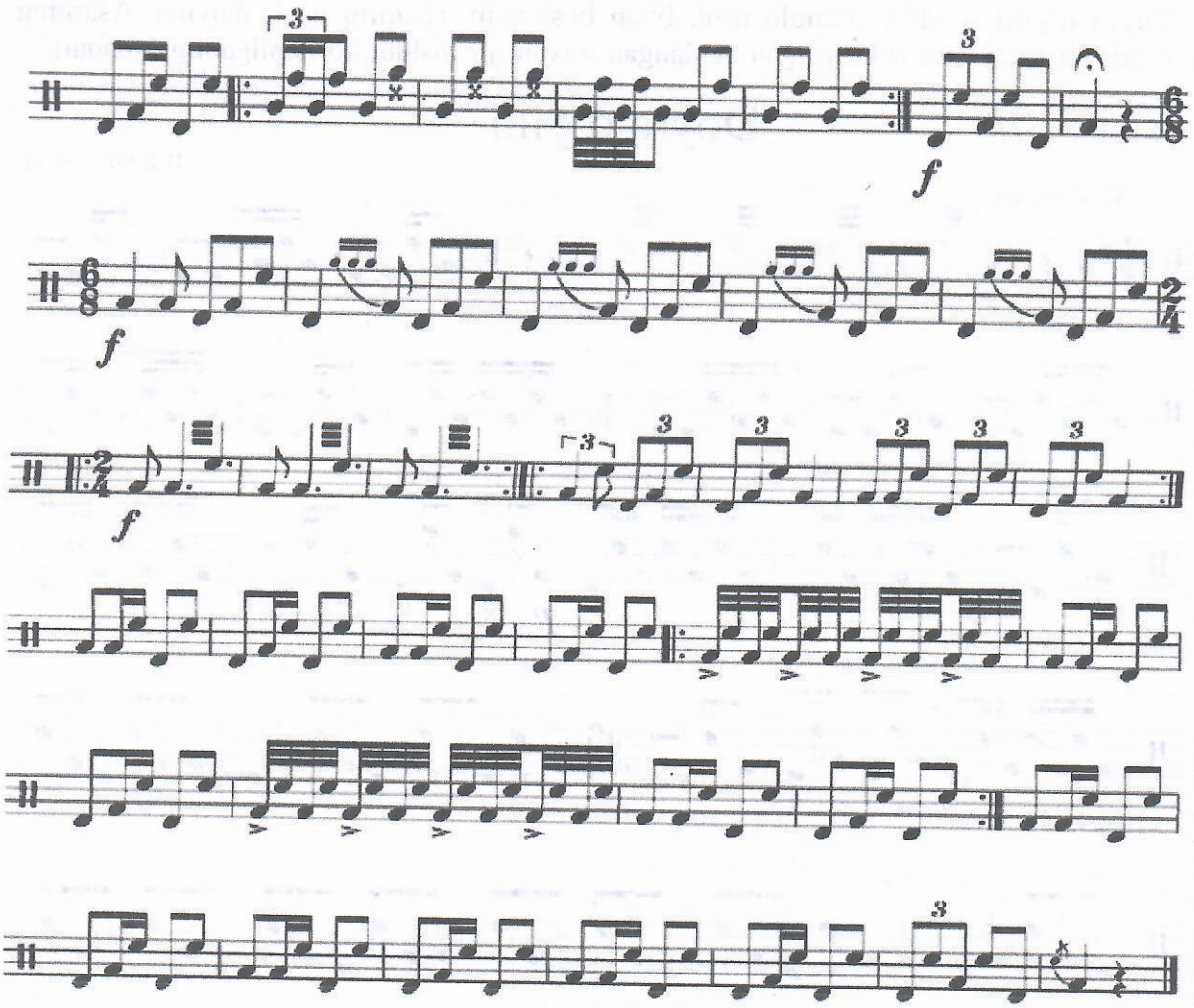

Allegretto
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Doyra o‘yini – oddiy tremolo usuli bilan boshlanib, chaqiriq usuli mavjud. Asarning o‘rtasida kamdan-kam uchraydigan uchlangan noxun ijro uslubi qo‘llanilganligi qiziqarli.

Doyra o‘yini

B.Jobirov usuli





"Shodiyona" asari o'zbek xalq kuyi bo'lib, xalq usullariga asoslangan. Keltirilgan nota namunasida asosan usul Samarqand ijro uslubiga xos unsurlarni mujassam etgan.

Kuyda bir qator ahamiyatli jihatlar borki, ularni ta'kidlab o'tish lozim. Masalan 14 taktdan so'ng 3/8 o'lchovi 2/4 ga va keyinroq ¾ almashinadi. Asar Moderato tempida, biroq kuyning sur'ati o'lchovlar almashinuvi jarayonida o'zgarmaydi. Binobarin kuyning 26 - taktda Samarqand ijro uslubiga xos o'ng va chap qo'llarning bir vaqtda ijro etish uslubi o'rin olgan.

YA'ni , ritmik jihatdan bir qator murakkab elementlar, nuqtali ritm, duol va triolli guruh usullar o'rin olgan. Kuyda dinamik belgilarga alohida e'tibor qaratish tavsiya etiladi.

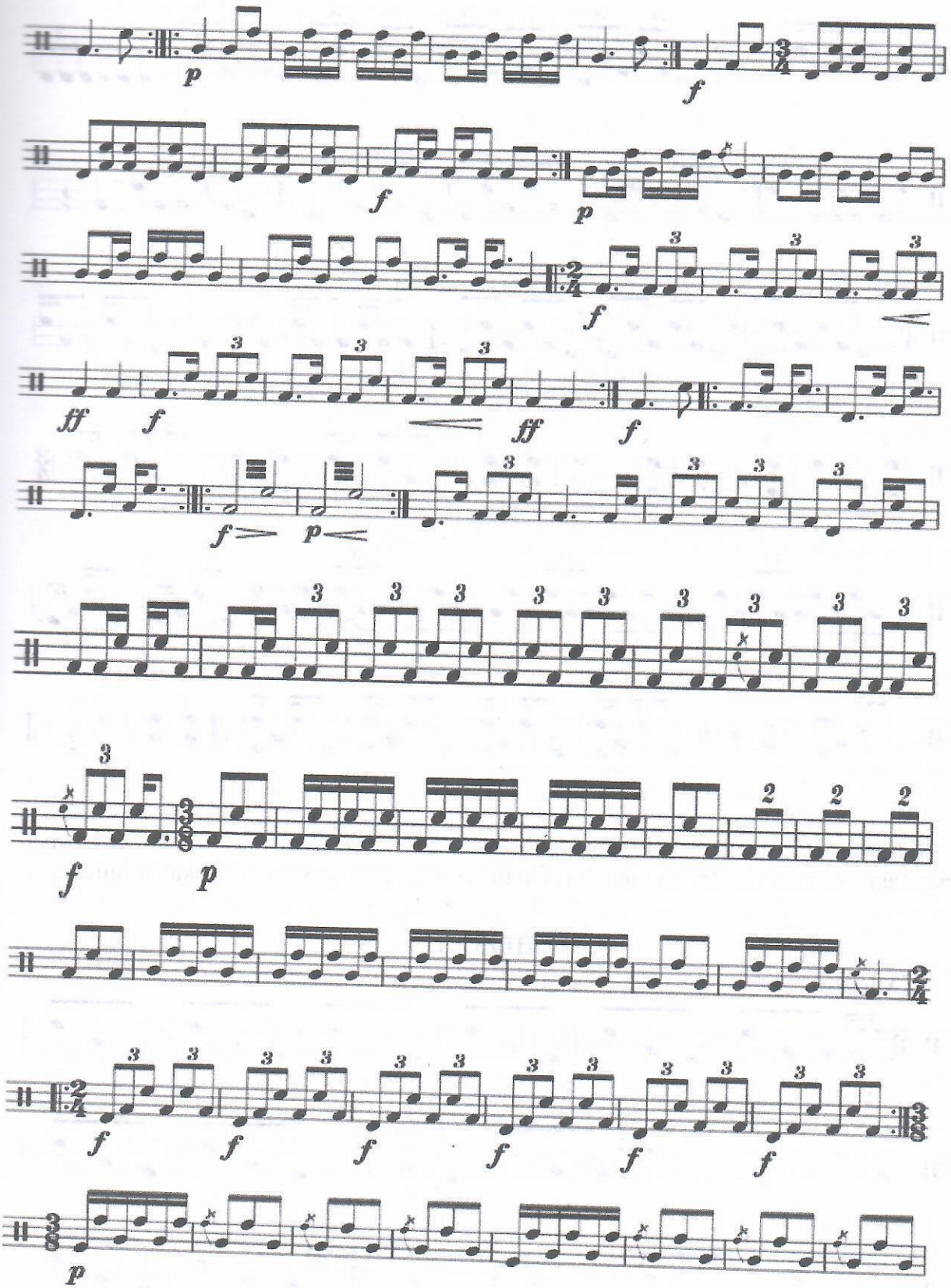
Shodiyona

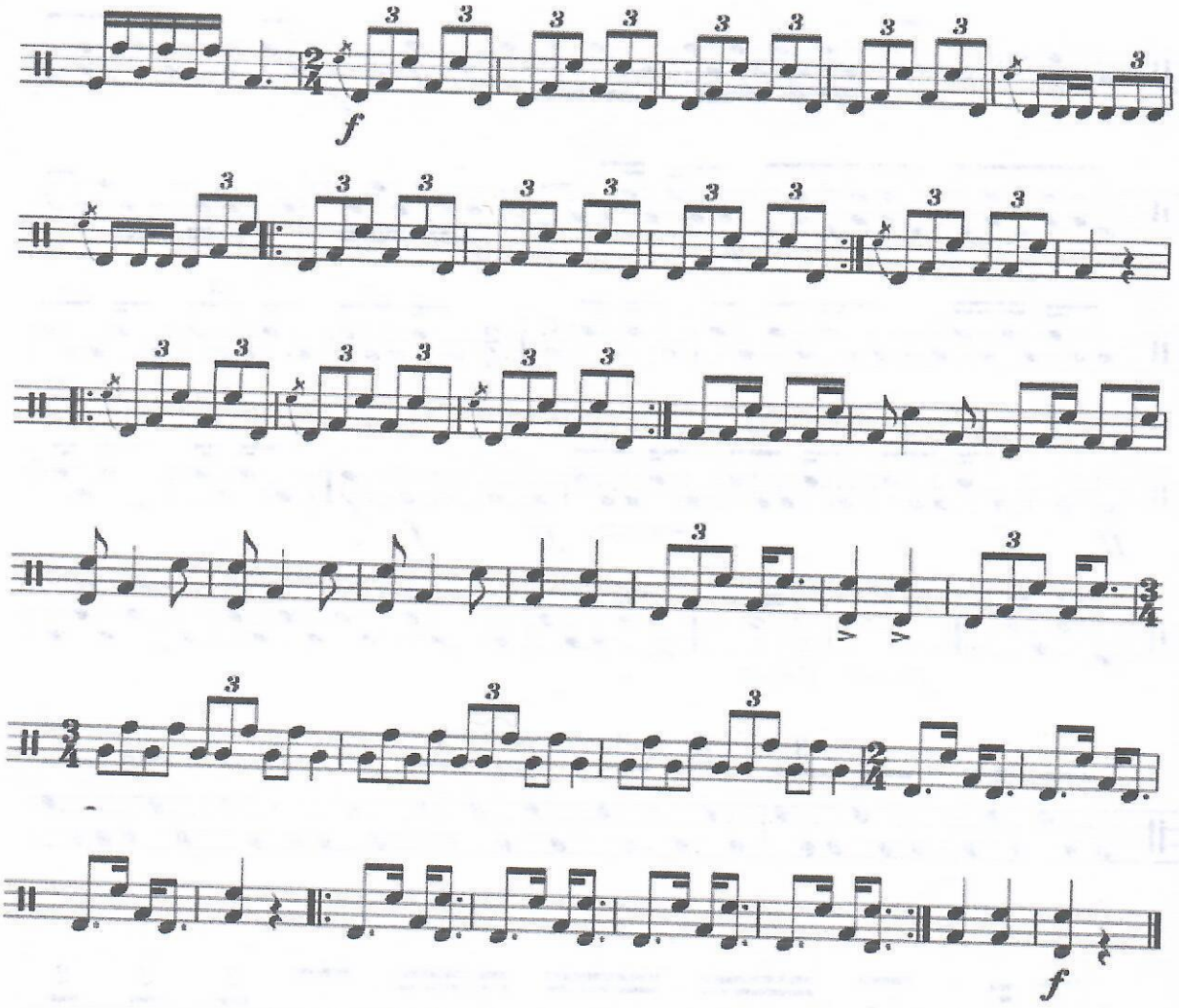
(O'zbek xalq usuli)

Moderato

Notaga oluvchi H.A.Srojov



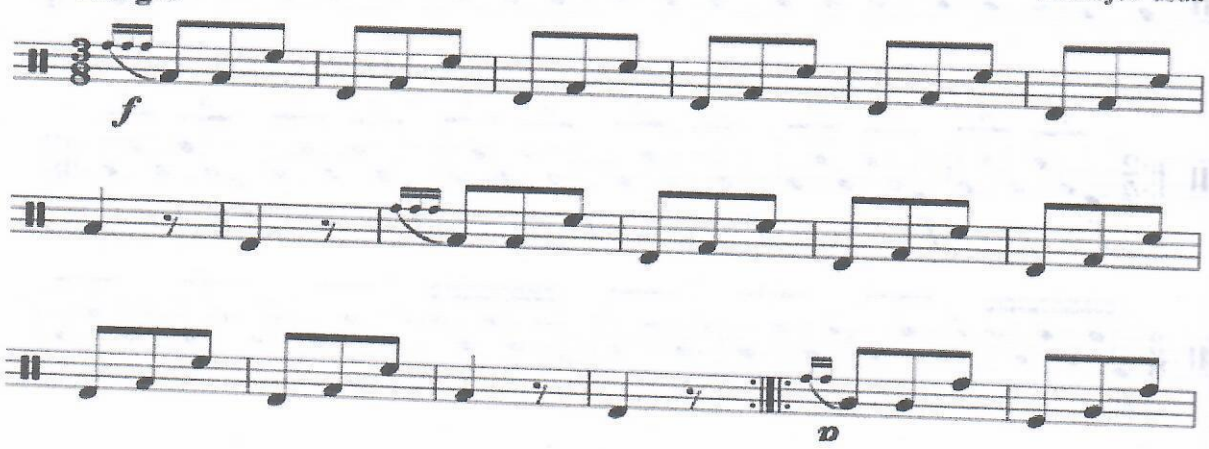

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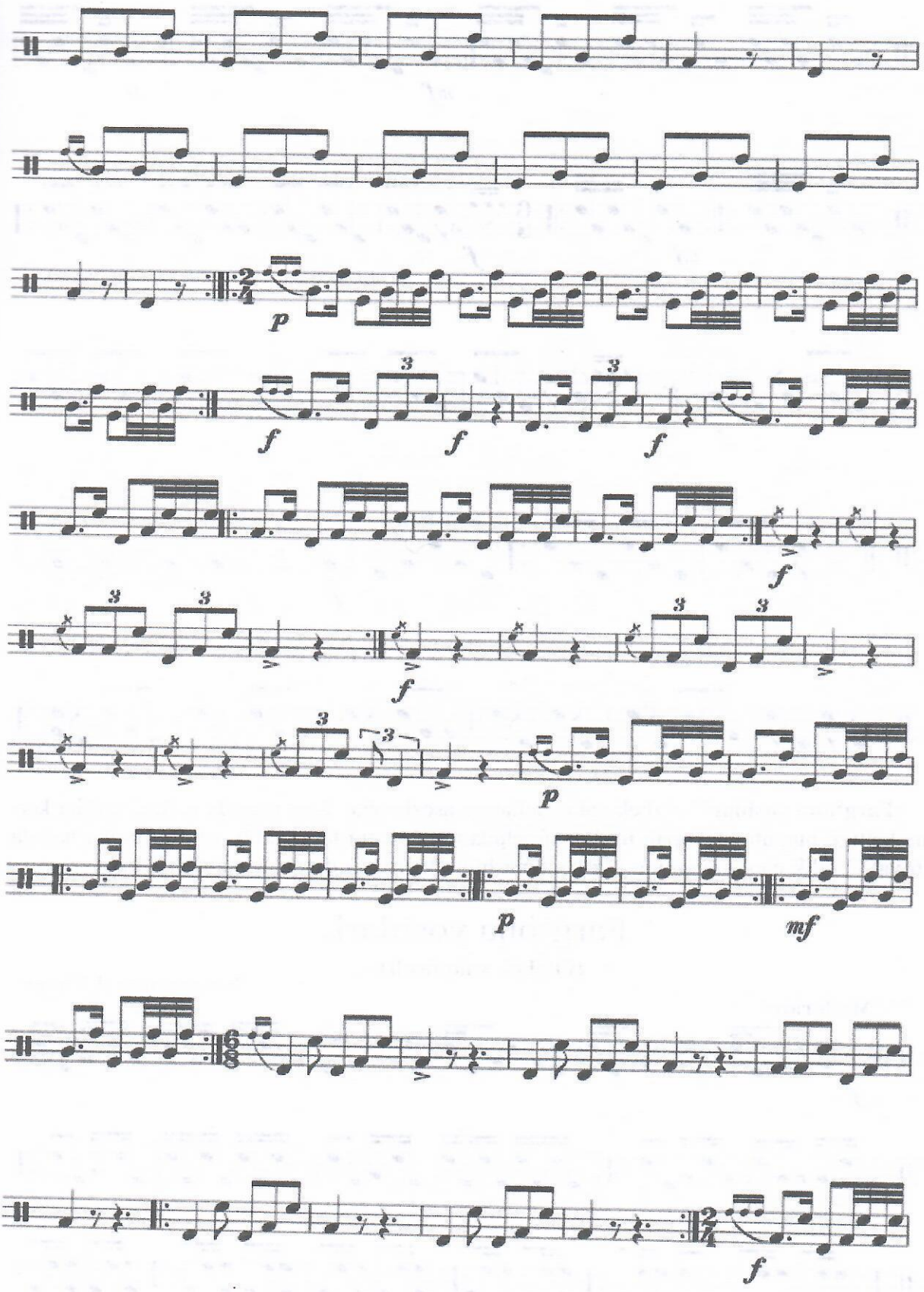


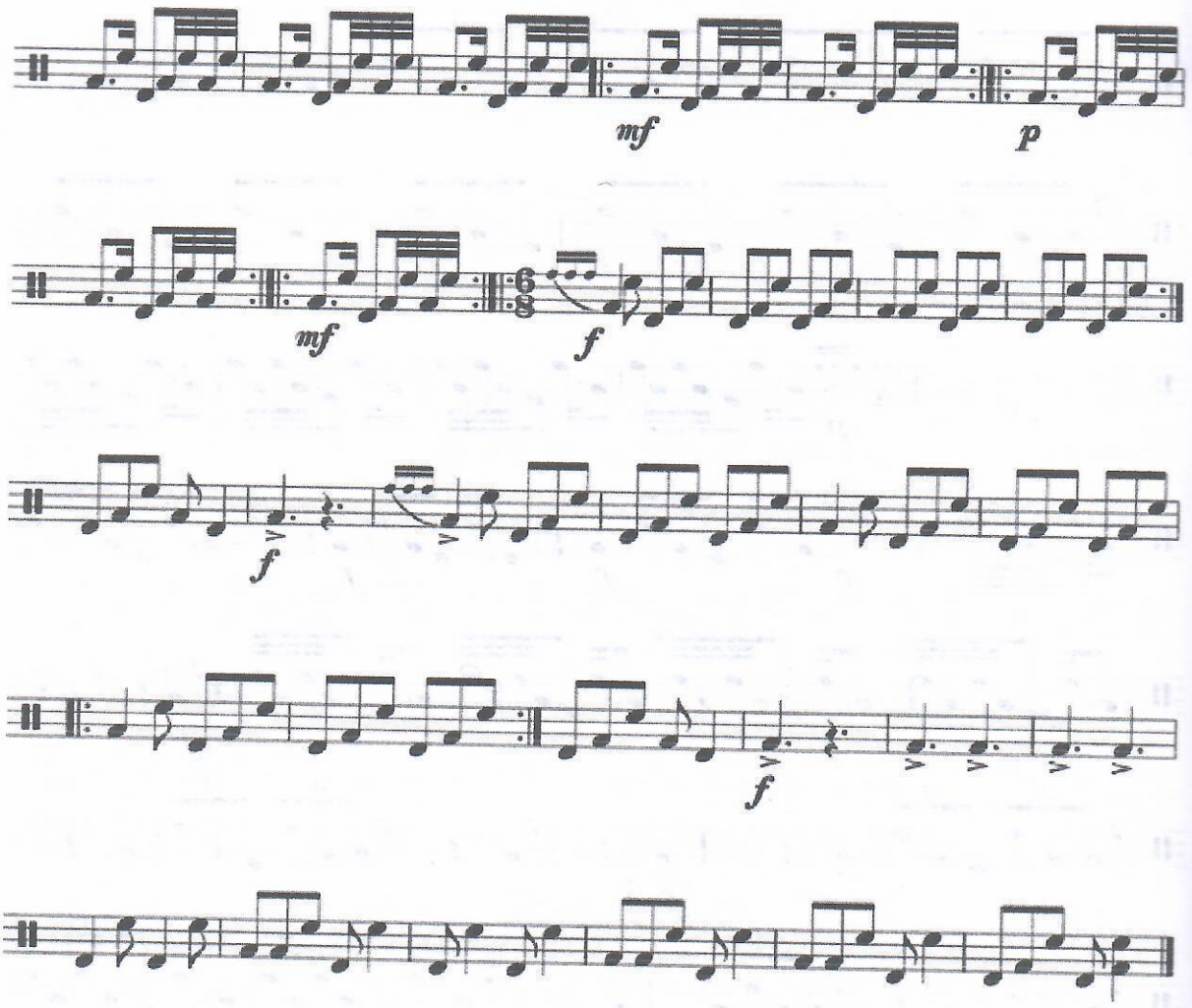
Larzon – asar nomidan ham ko'rinib turibdiki, kuy Buxorocha ijro usullariga asoslangan. Tekis 32 talik notalar va nuqtali (punktir) ritmika asar ijrosini murakkablashtiradi.

Larzon

Allegro A.Srojov usuli




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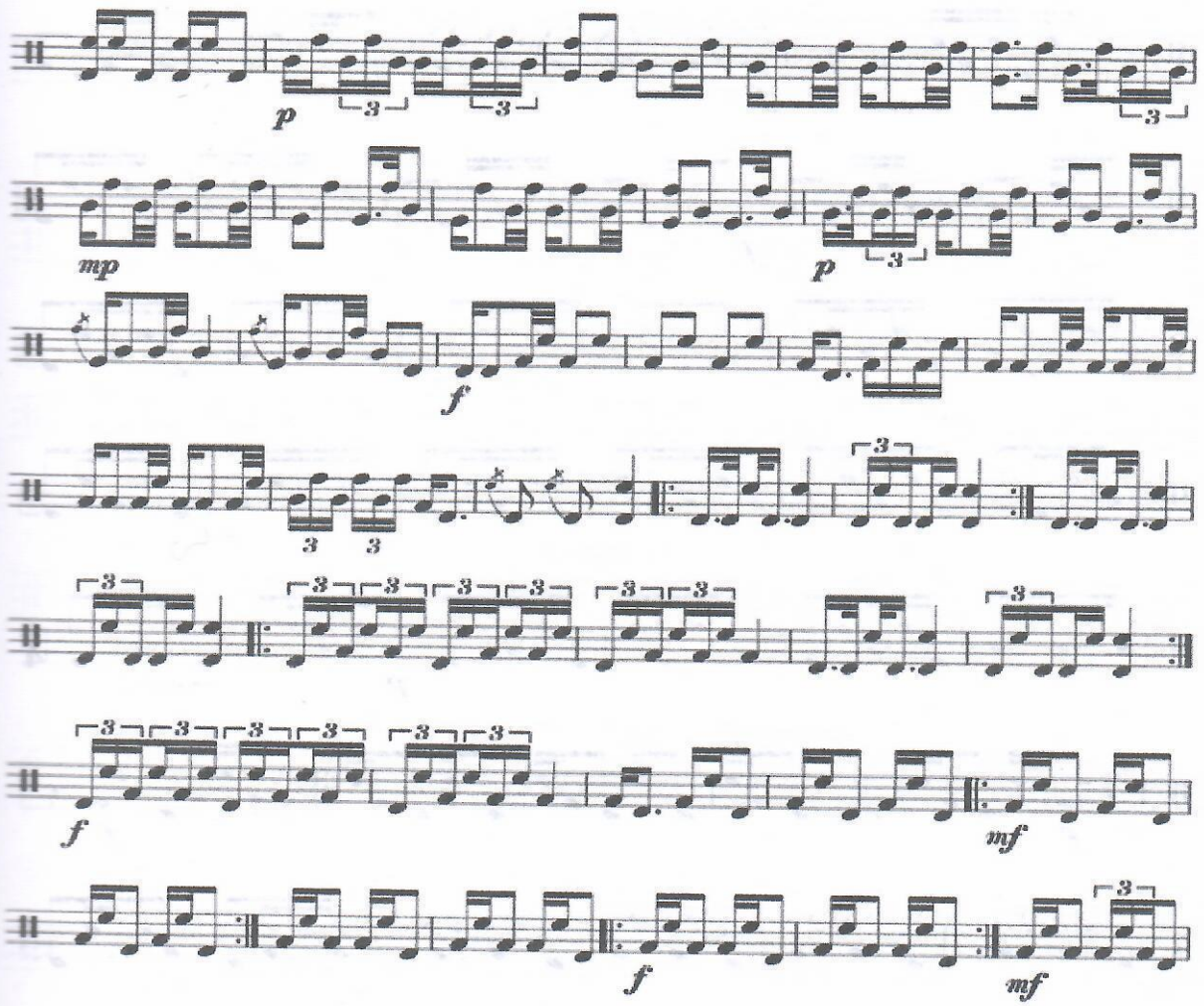
"Farg'ona yoshlari" o'zbek xalq usullariga asoslangan. Kuy ijrosida teskari zarblar ketma-ketligi, nuqtali, sinkopali usullar ijrochidan mahoratni talab qilib, triolli ritmika hamda 16 va 32 talik cho'zimlarning o'zaro almashinib kelishiga diqqatni qaratish darkor.

Farg'ona yoshlari

(O'zbek xalq usuli)

Notaga oluvchi H.A.Srojov





"Uzum terimi" – bu asar ham o'zbek xalq usullariga asoslangan bo'lib, forshlagli zarblar, birinchi hissaga to'g'ri kelgan sakkiz va o'n oltitalik cho'zimdagi pauzalar usulni teskari usulda yangrashiga sabab bo'ladi.

Uzum terimi

(O'zbek xalq usuli)

Allegro

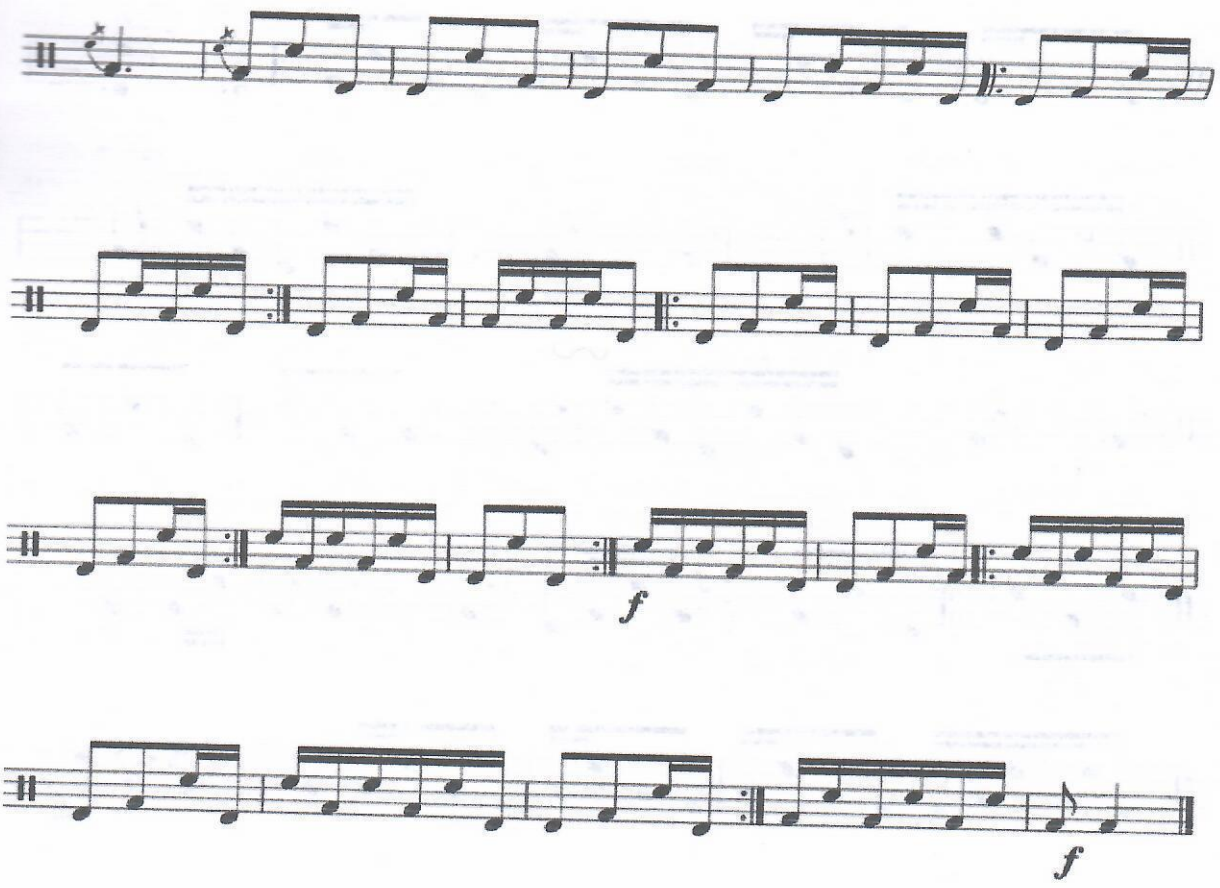
Notaga oluvchi H.A.Srojov




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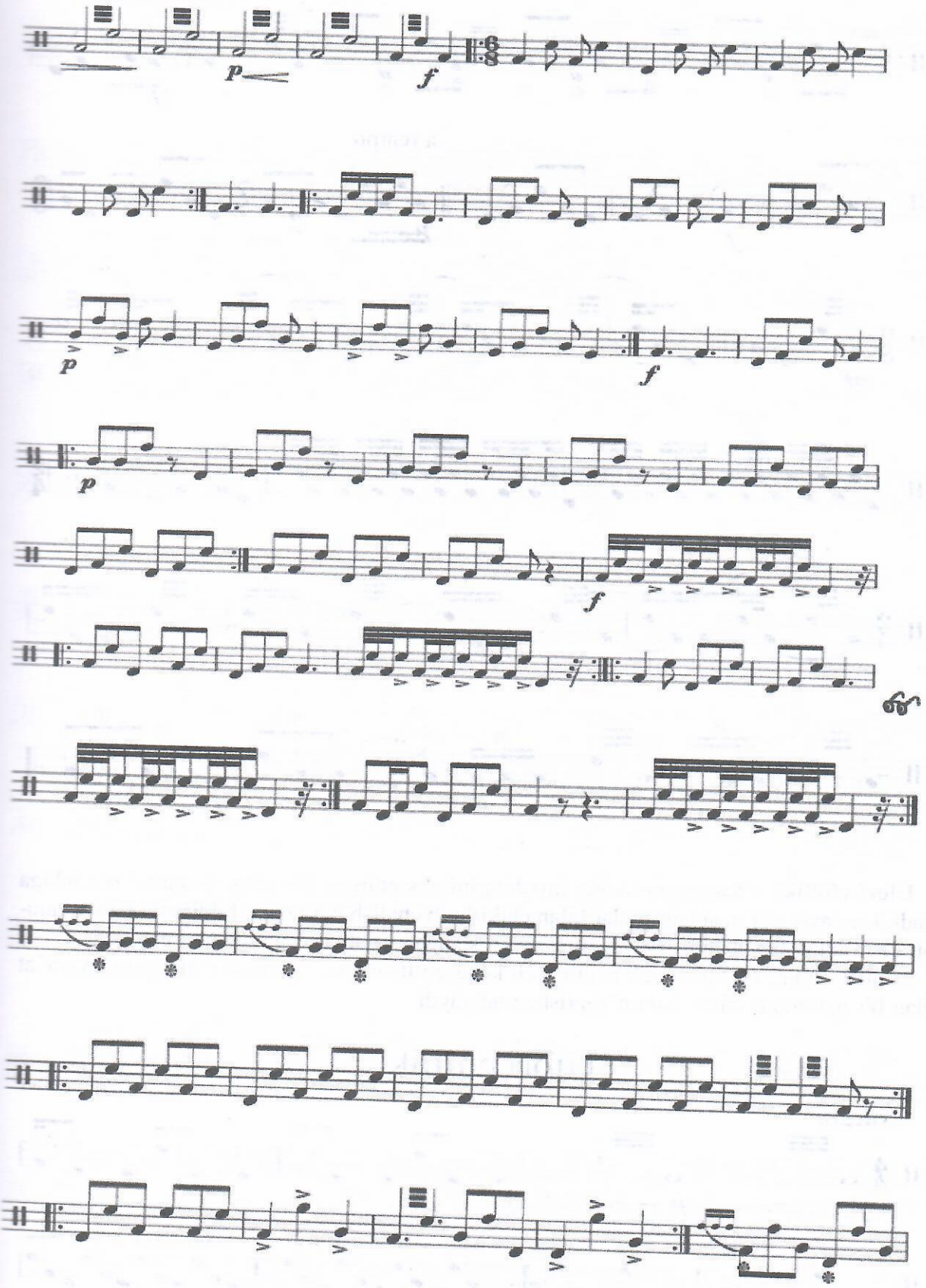
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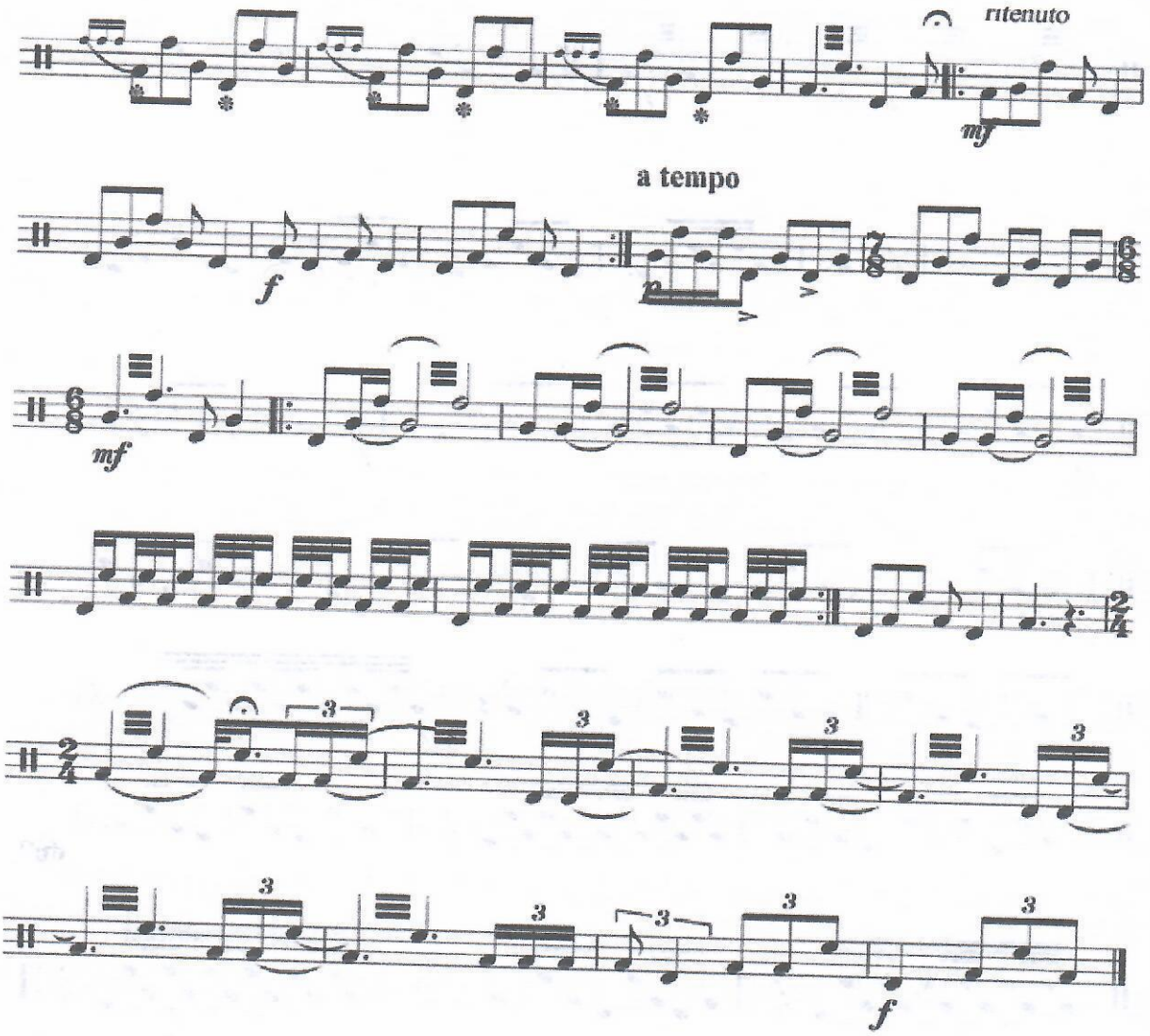


"Salom" asari nisbatan oddiy ko'rinishda bo'lsada, bir qator ahamiyatli jihatlari mavjud. Xususan, kuyda uchlangan forshlag va o'ng qo'lda katta bak va katta bumlarda sadoni "bug'ib" chalish  uslubi kiritilgan.

Asar so'nggida 2/4 o'lchovda sinkopali, Samarqand-Buxoro doira ijro uslubiga xos bo'lgan murakkab zarblar o'rin olgan. Nota misoli oxirgi 8 takt




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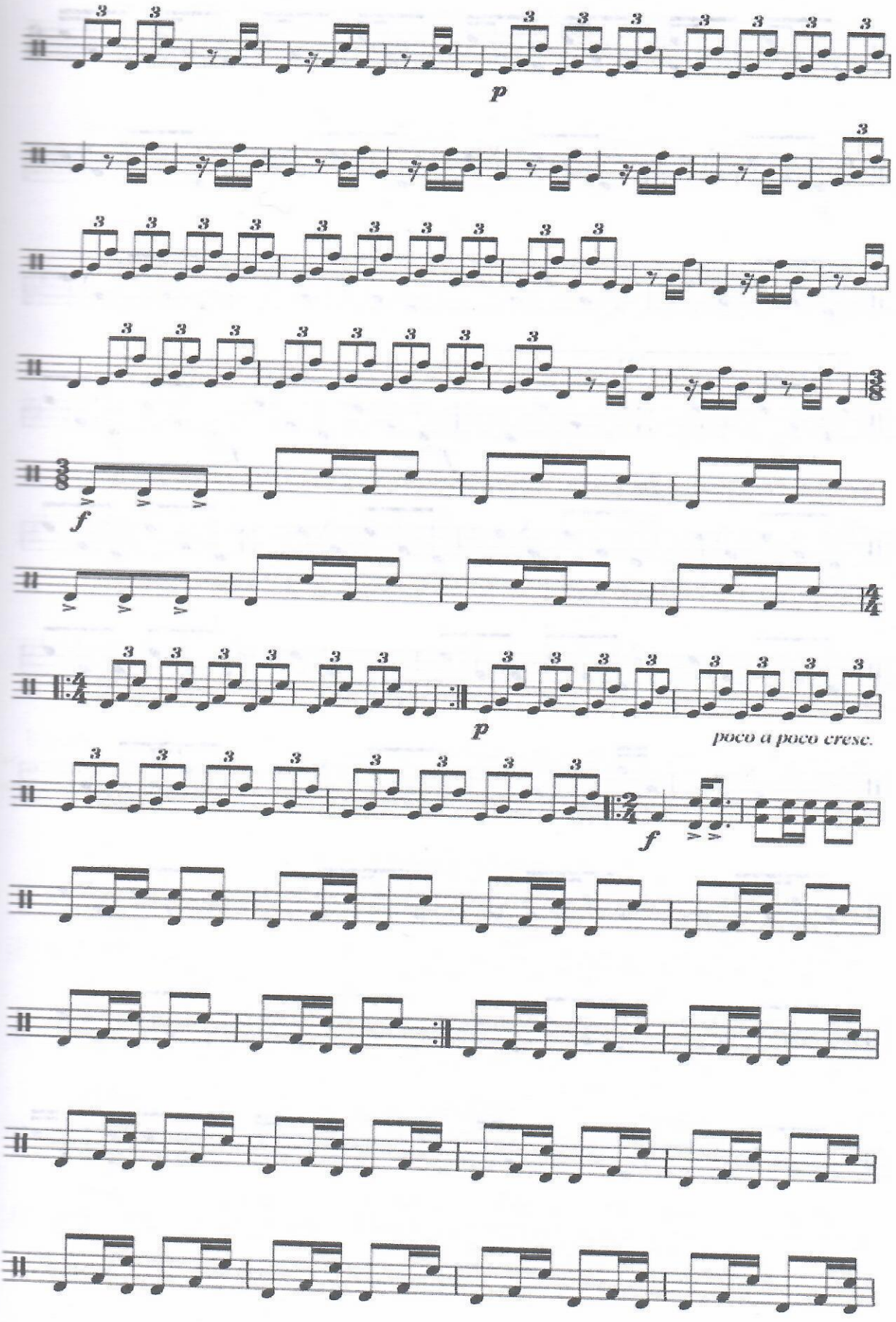


Ufori chilliki – Samarqand voha ijrochiligini aks ettirgan bir qator zarblarni o‘z ichiga oladi. Lug‘aviy ma’nosi barmoqlar bilan chikirlatib chalish ma’nosini bildiradi. Kuy tremololi qism bilan boshlanib, “oqsoq ritm”ga asoslangan forshlaglarga ulanib ketadi.

Triollar va urg‘uli va nuqtali ritm tizimi keng qo‘llanilgan. Asarning o‘rta qismida sur’at bilan bir qatorda o‘lchov ham o‘zgarishga uchraydi.

Ufori chilliki



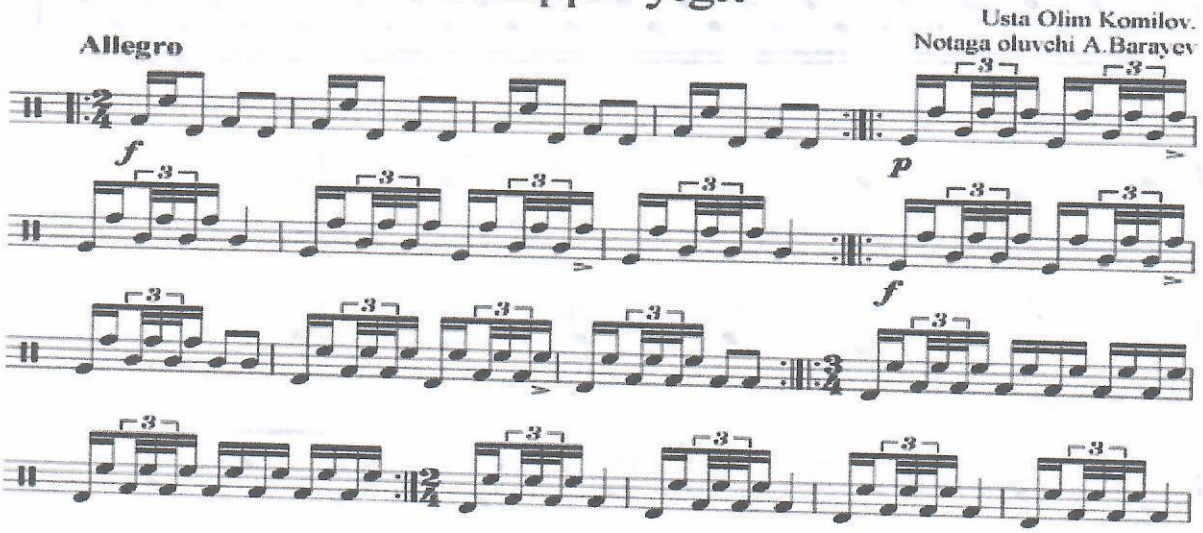

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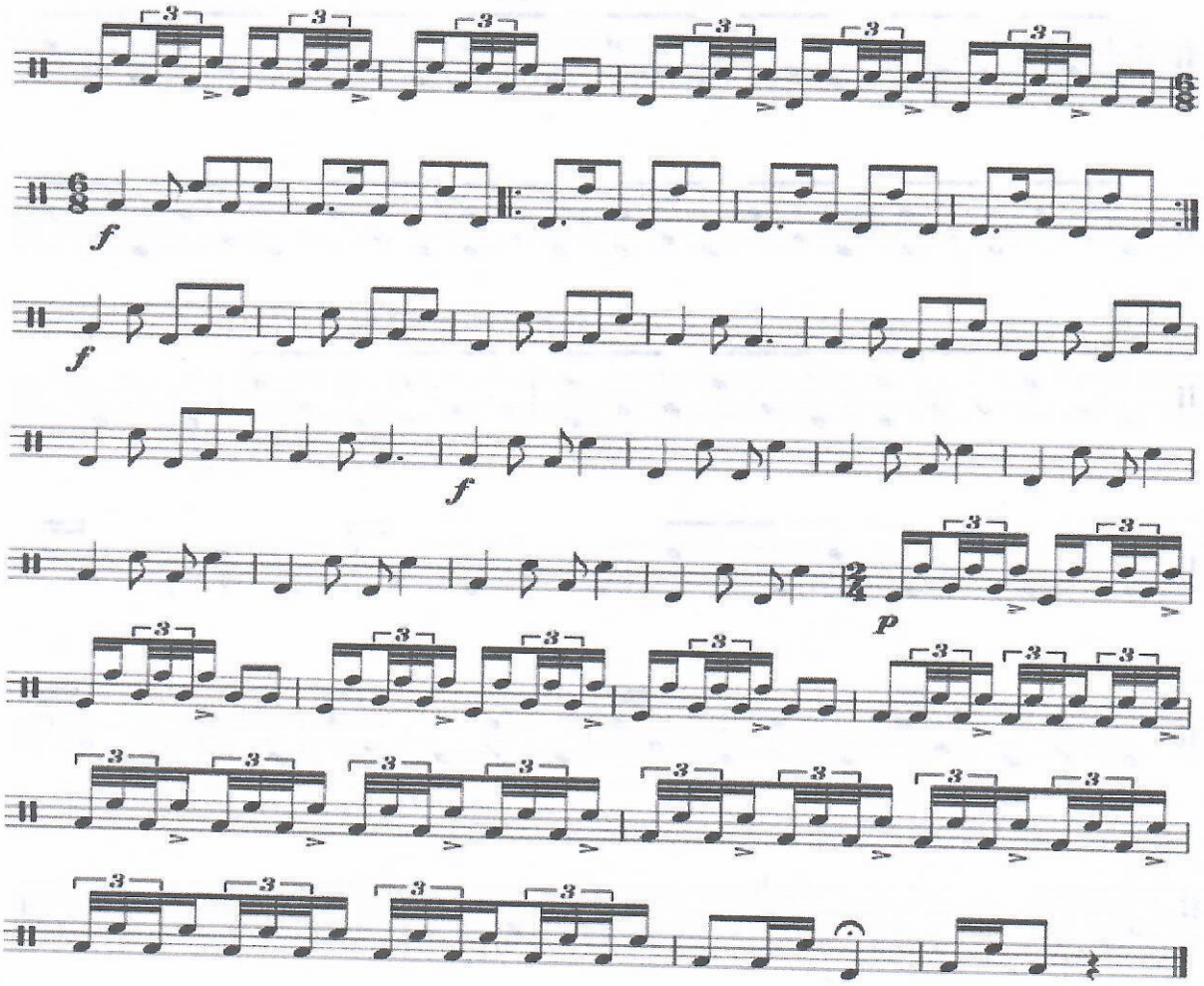

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f
f



Mashhur ustoz sozanda Usta Olim Komilovning ijro repertuarlaridan "Chaqqon yigit", "Farhod va Shirin" (V.Uspenskiy) musiqali dramasidan Farg'od va Shirin raqsi, "Gulsara", "Pilla" va "Katta o'yin" kabi betakror asarlar A.Sirojov ijro talqinida taqdim etilmoqda.

Chaqqon yigit

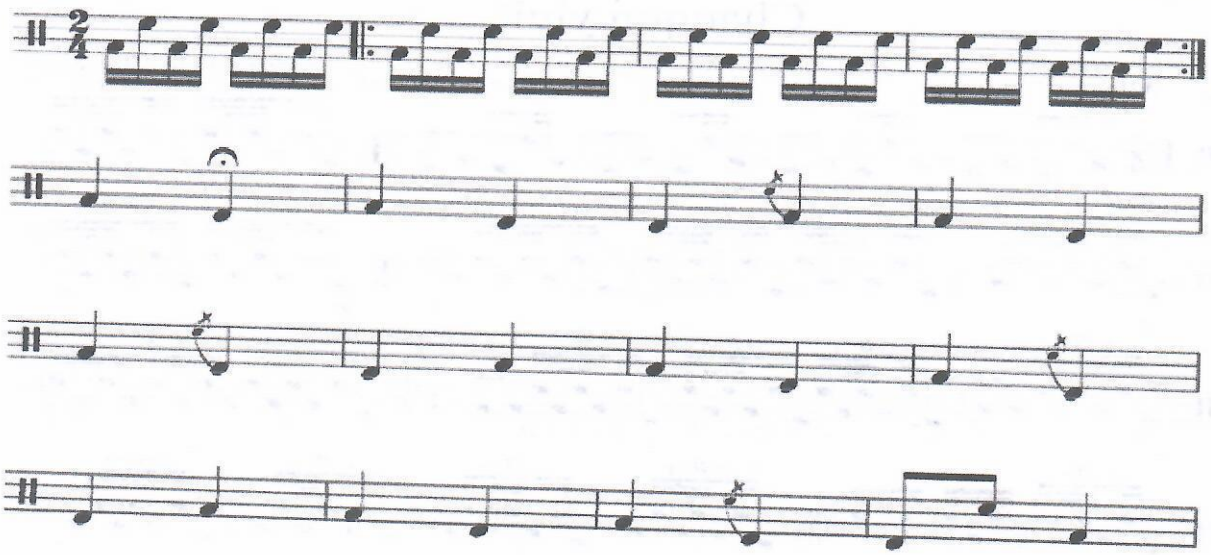


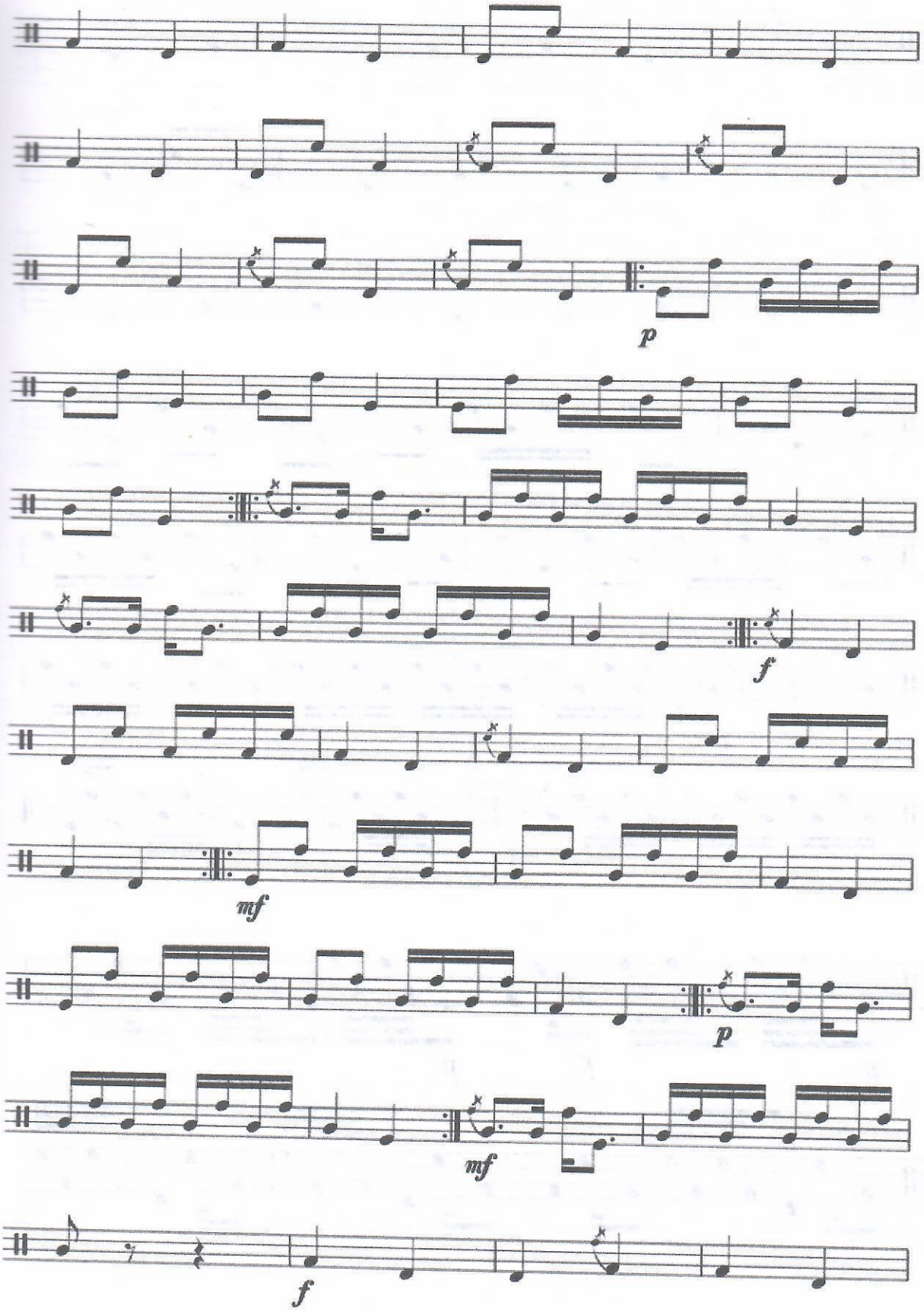


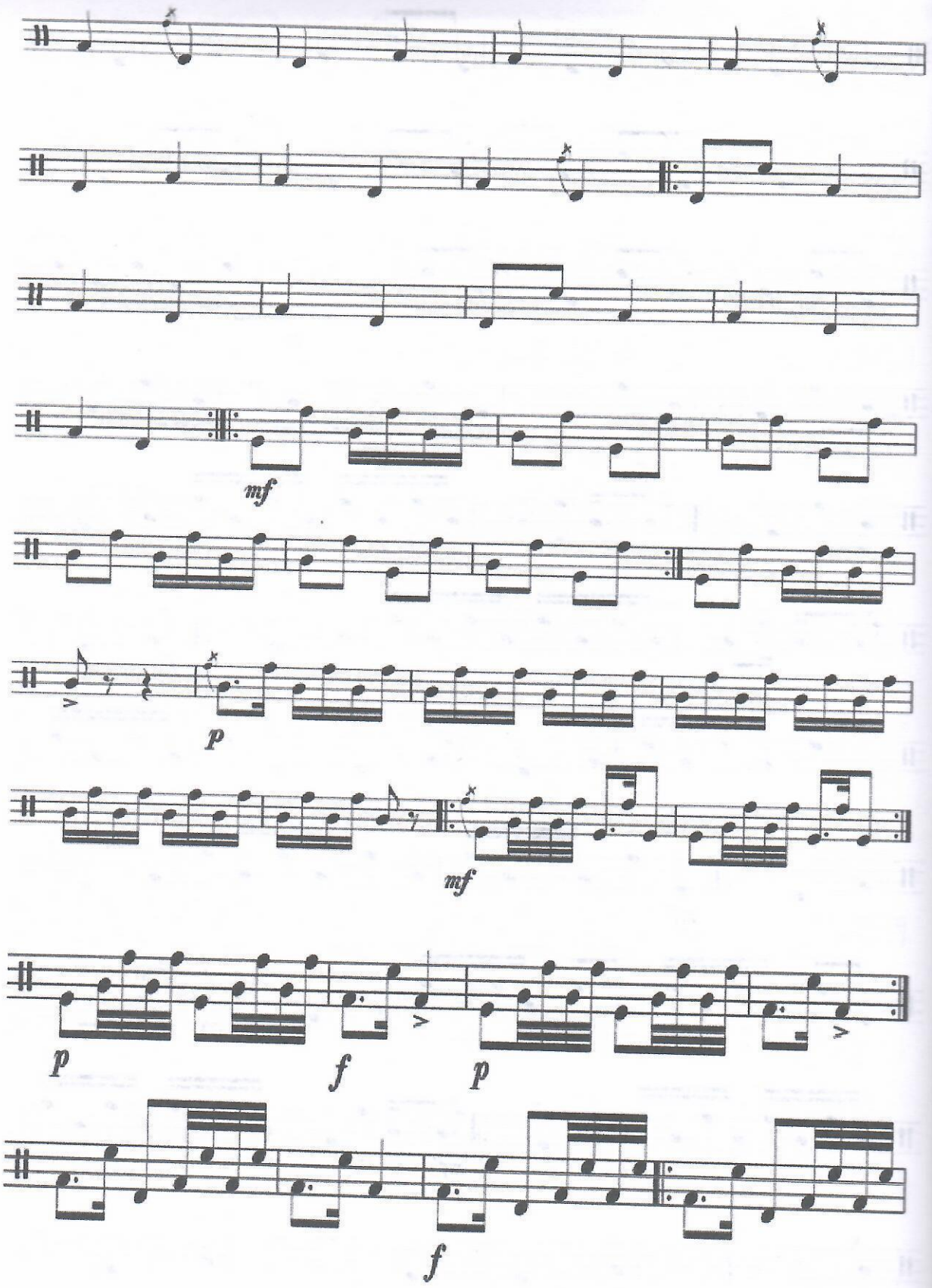
Farhod va Shirin

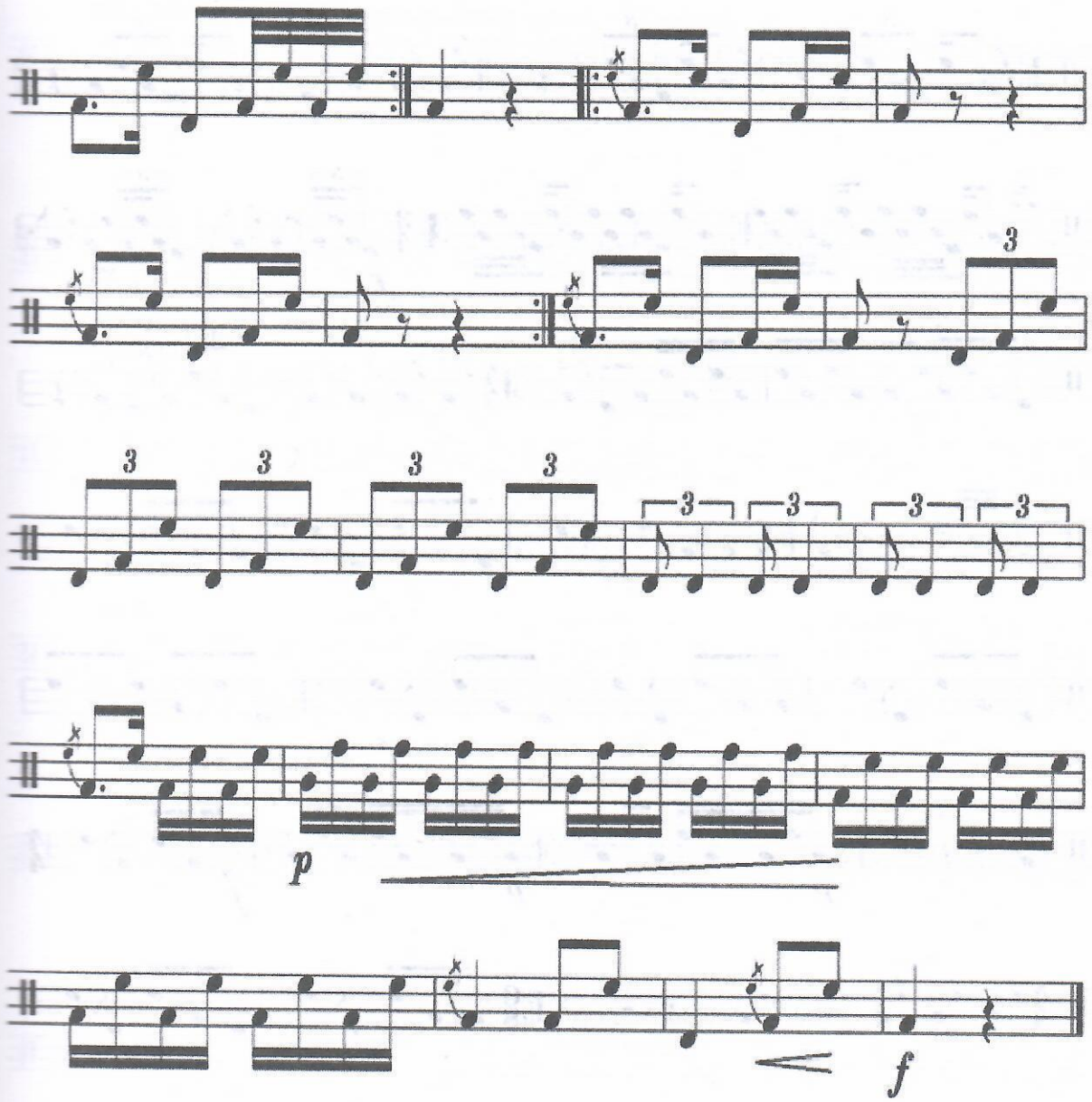
Usta O.Komilov.
Notaga oluvchi A.Barayev

Allegro




p
f
mf
p
mf
f

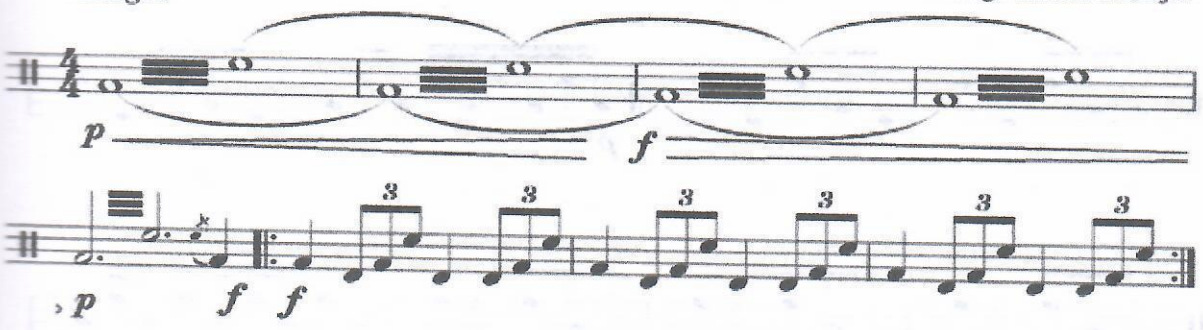

mf
p
mf
p
f
p
f

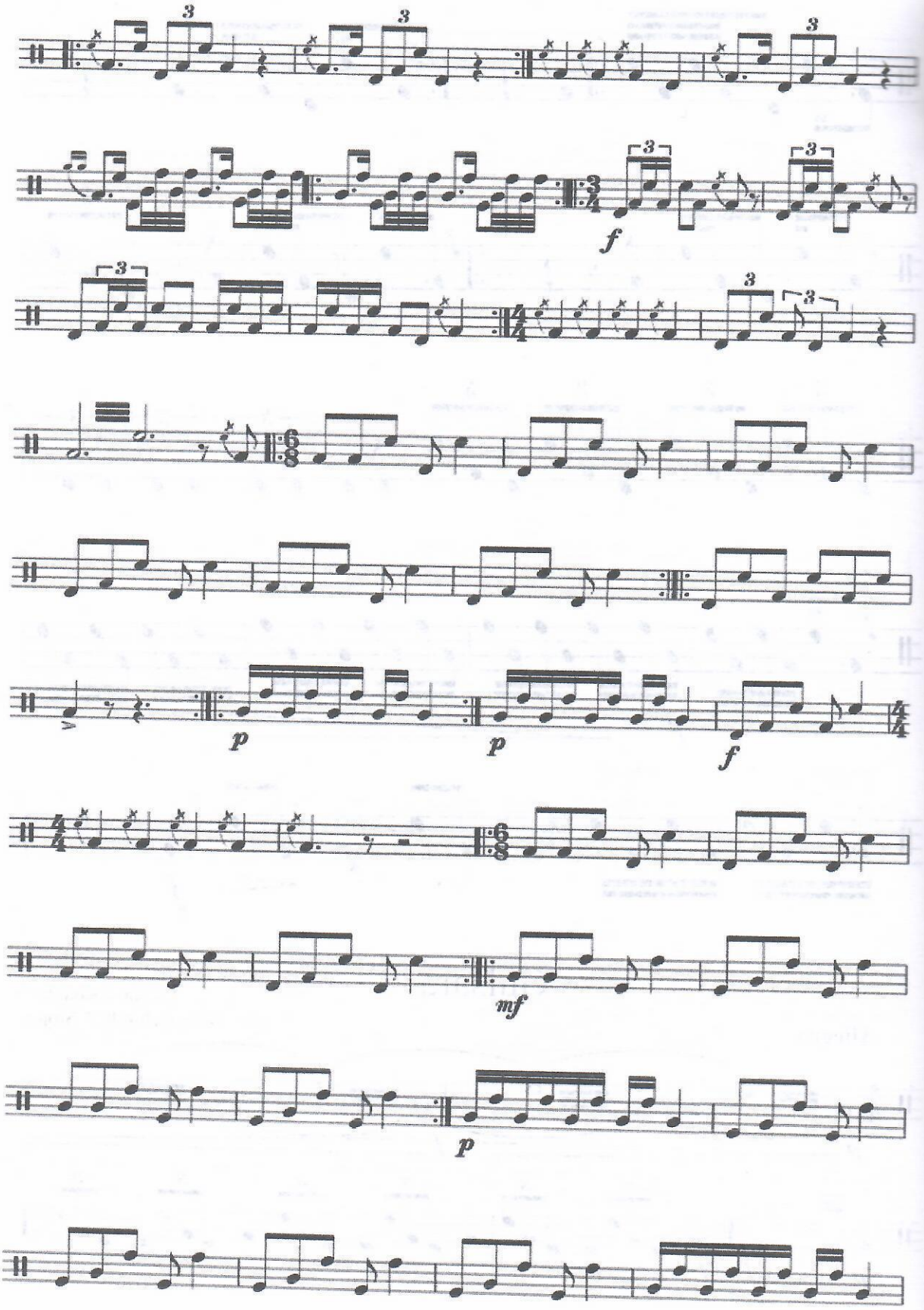


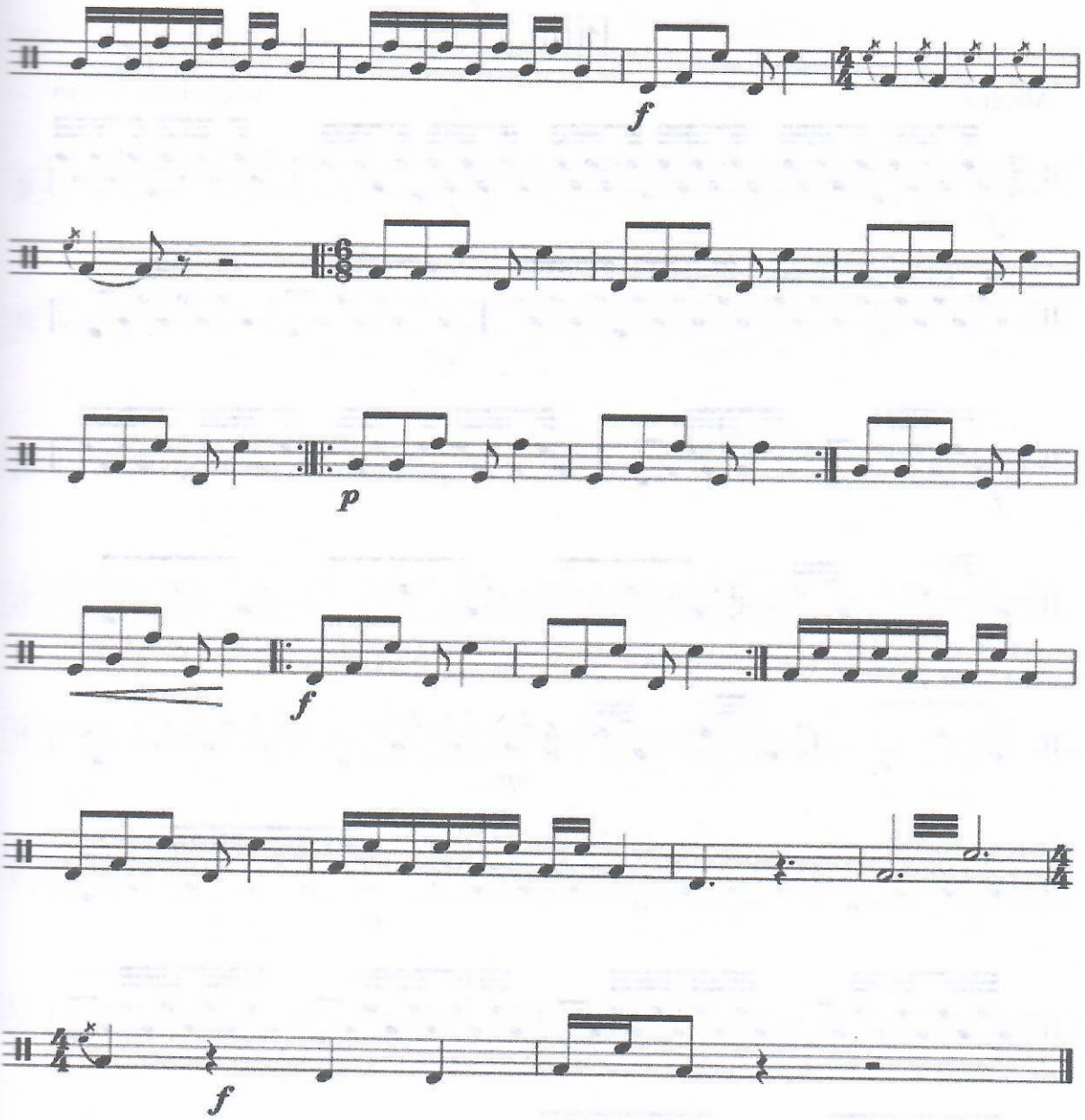
Gulsara

Usta O.Komilov.
Notaga oluvchi A.Srojov

Allegro



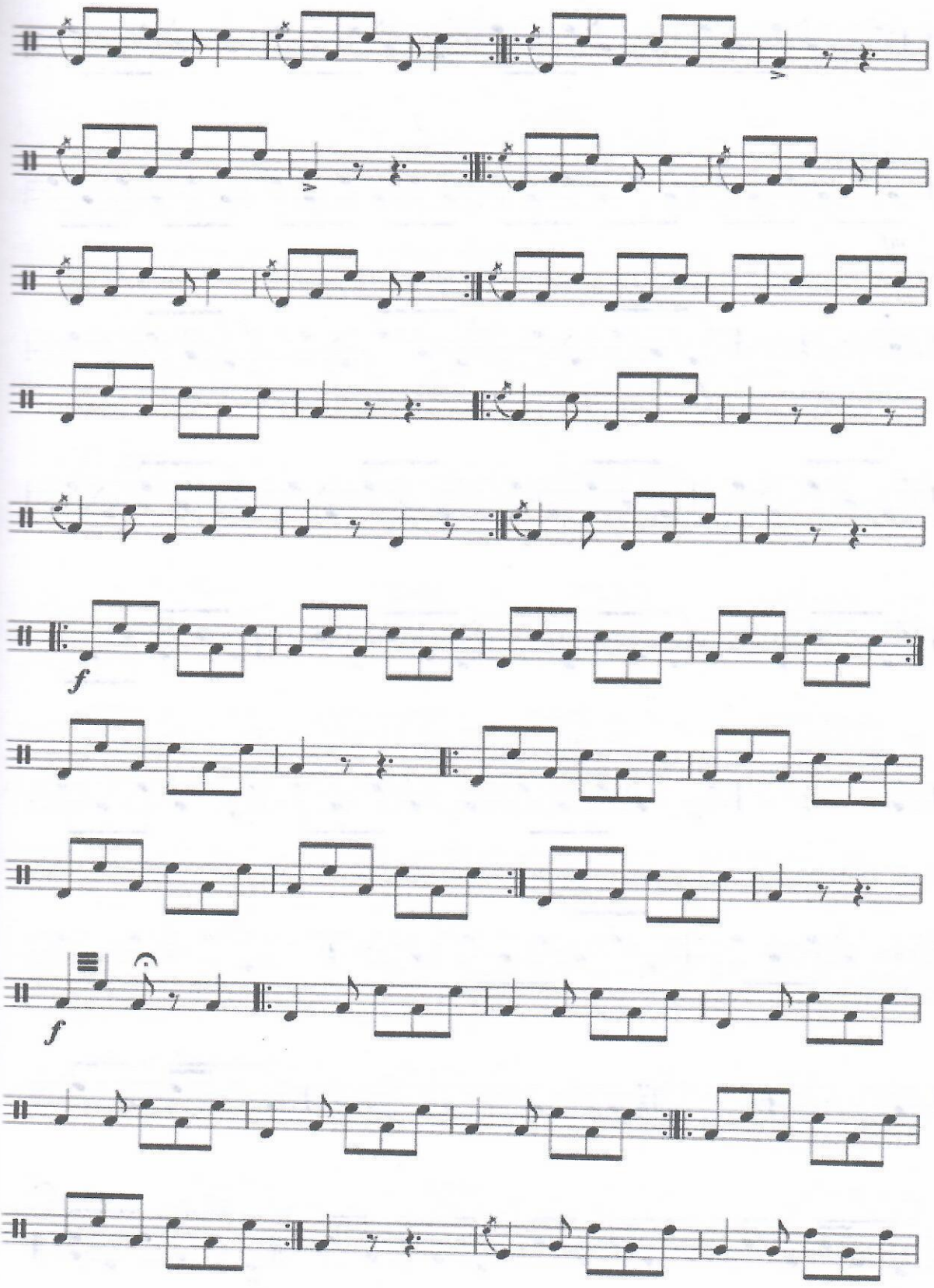

3
3
3
3
3
f
3
3
3
3
p
p
f
mf
p


f
p
f
f

Pilla

Usta O.Komilov.
Notaga oluvchi A.Srojov



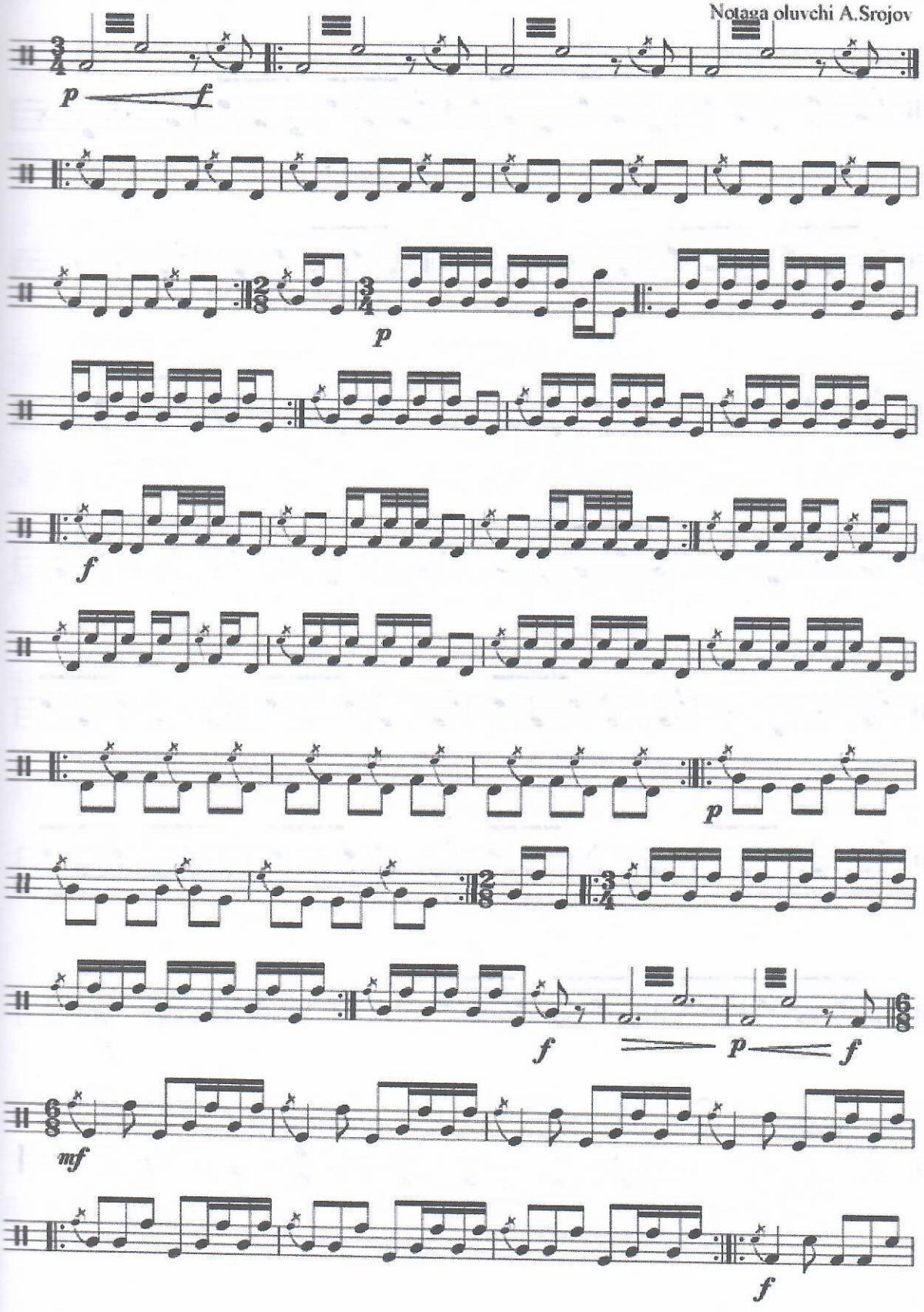

f
f


mf
f
3
3
f

Katta o‘yin

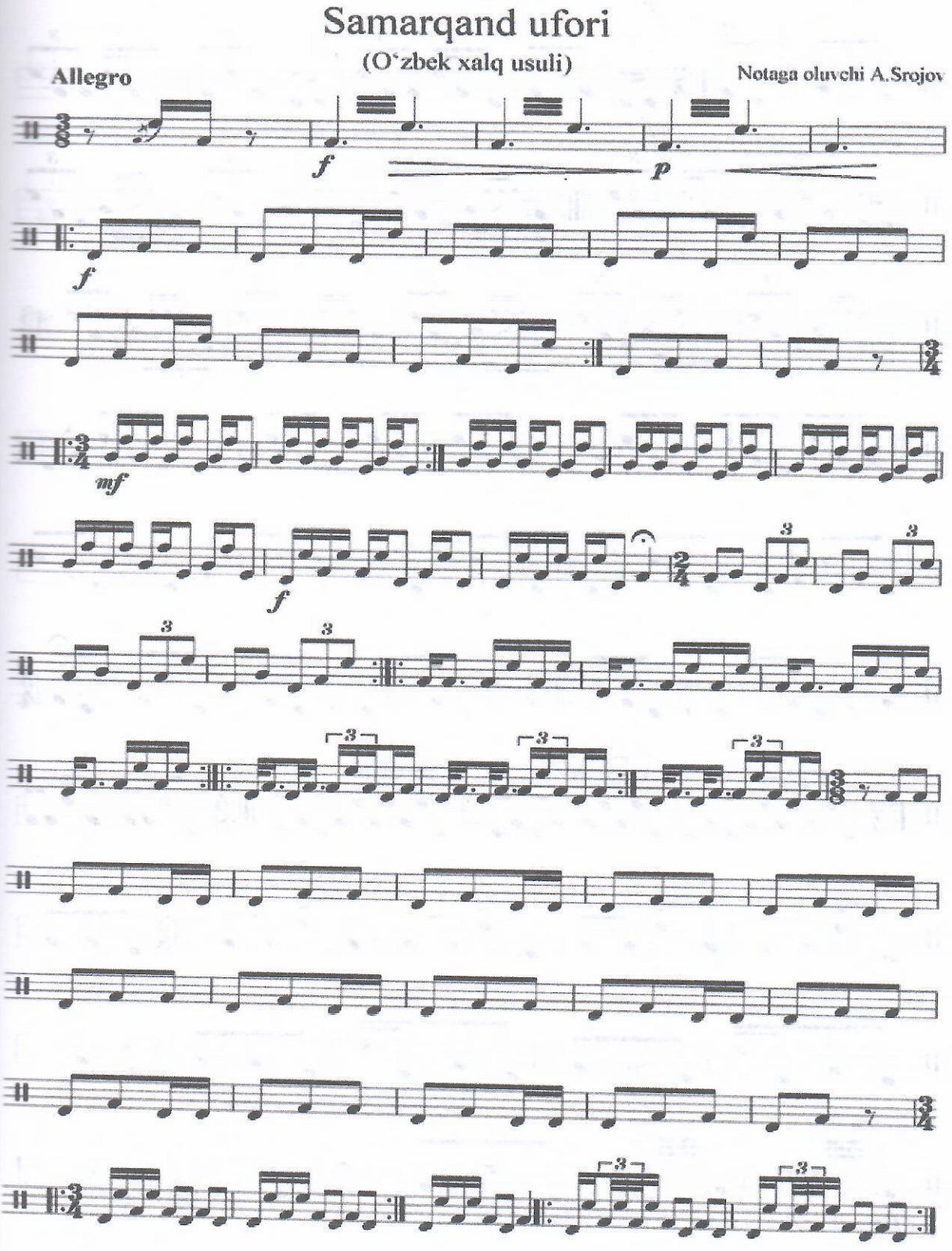
Allegro

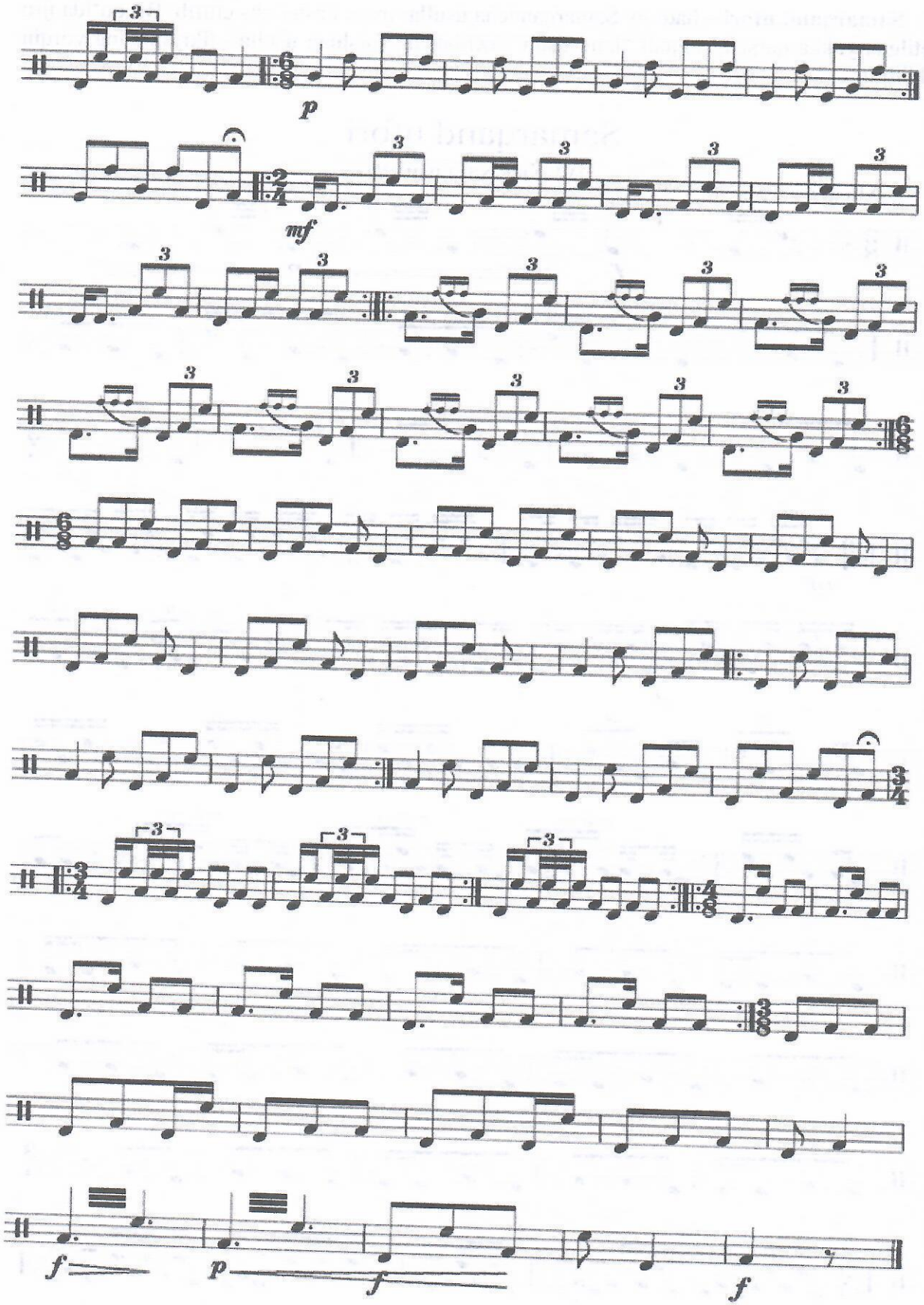
Usta O.Komilov.
Notaga oluvchi A.Srojov



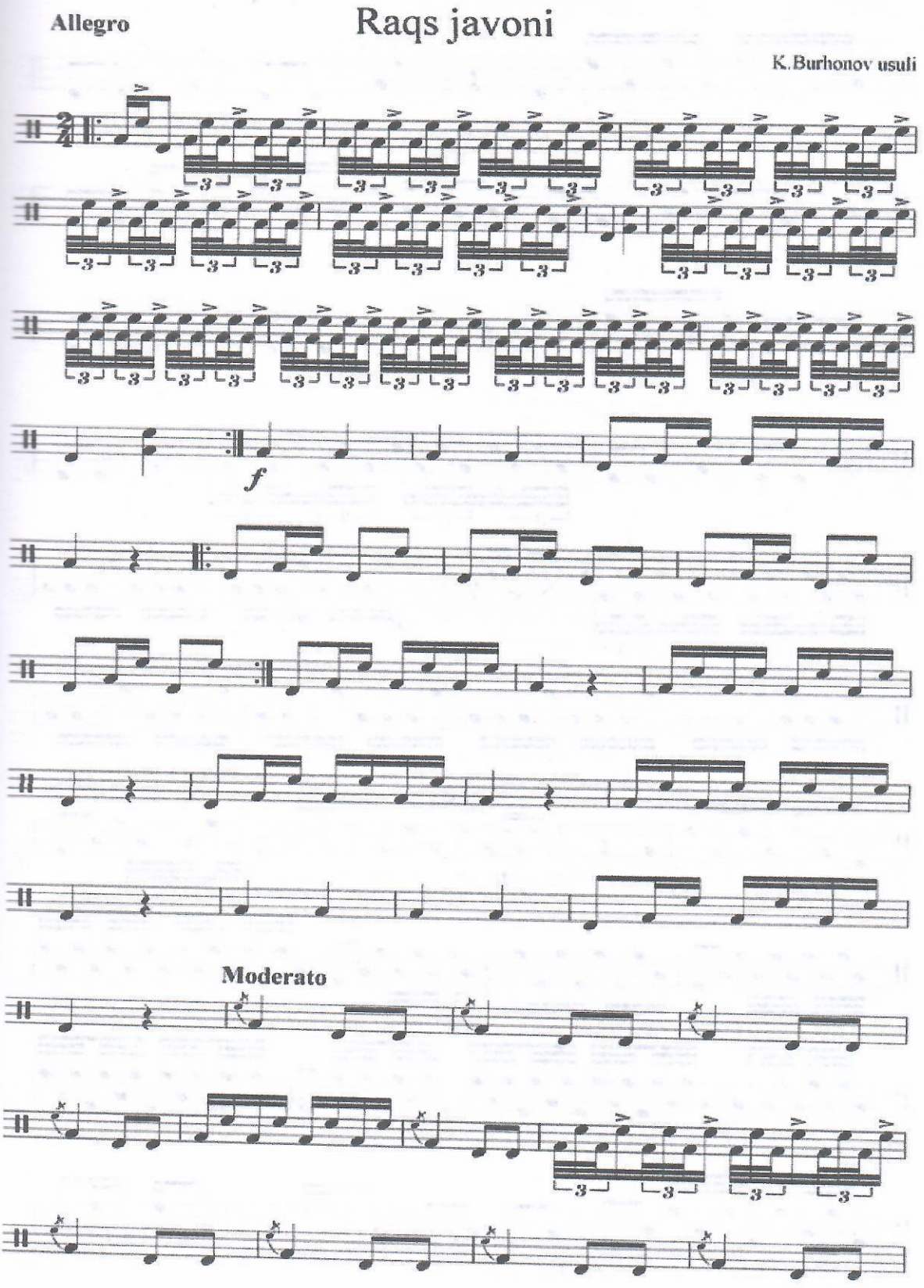

f
f

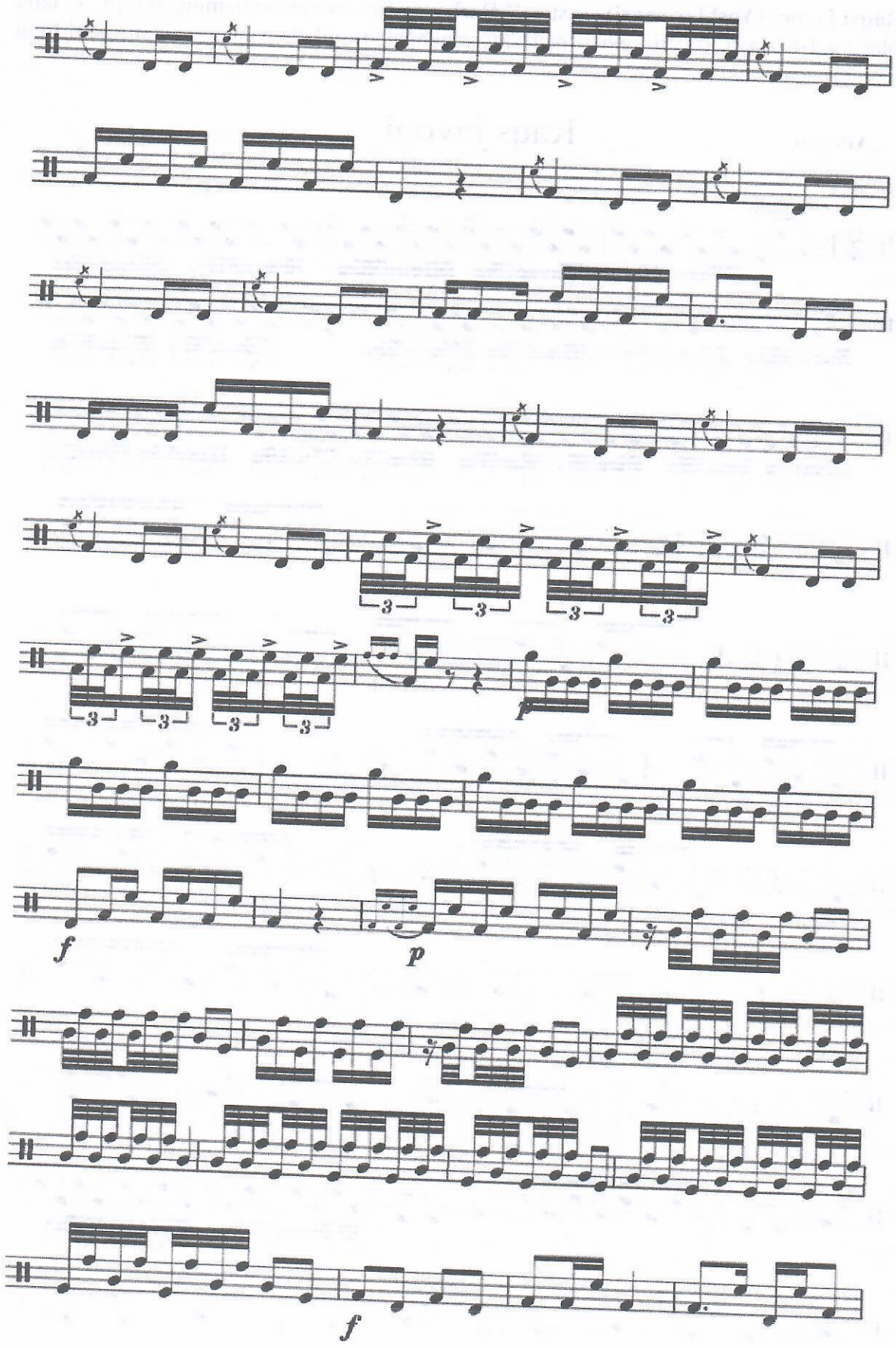
Samarqand ufori – haqiqiy Samarqandcha usullar majmuasini aks ettirib, Bir qo'lda ijro etilgan yakka qarslar, nuqtali "lang usuli", uchlangan forshlag usullari fikrimizning yorqin dalilidir.

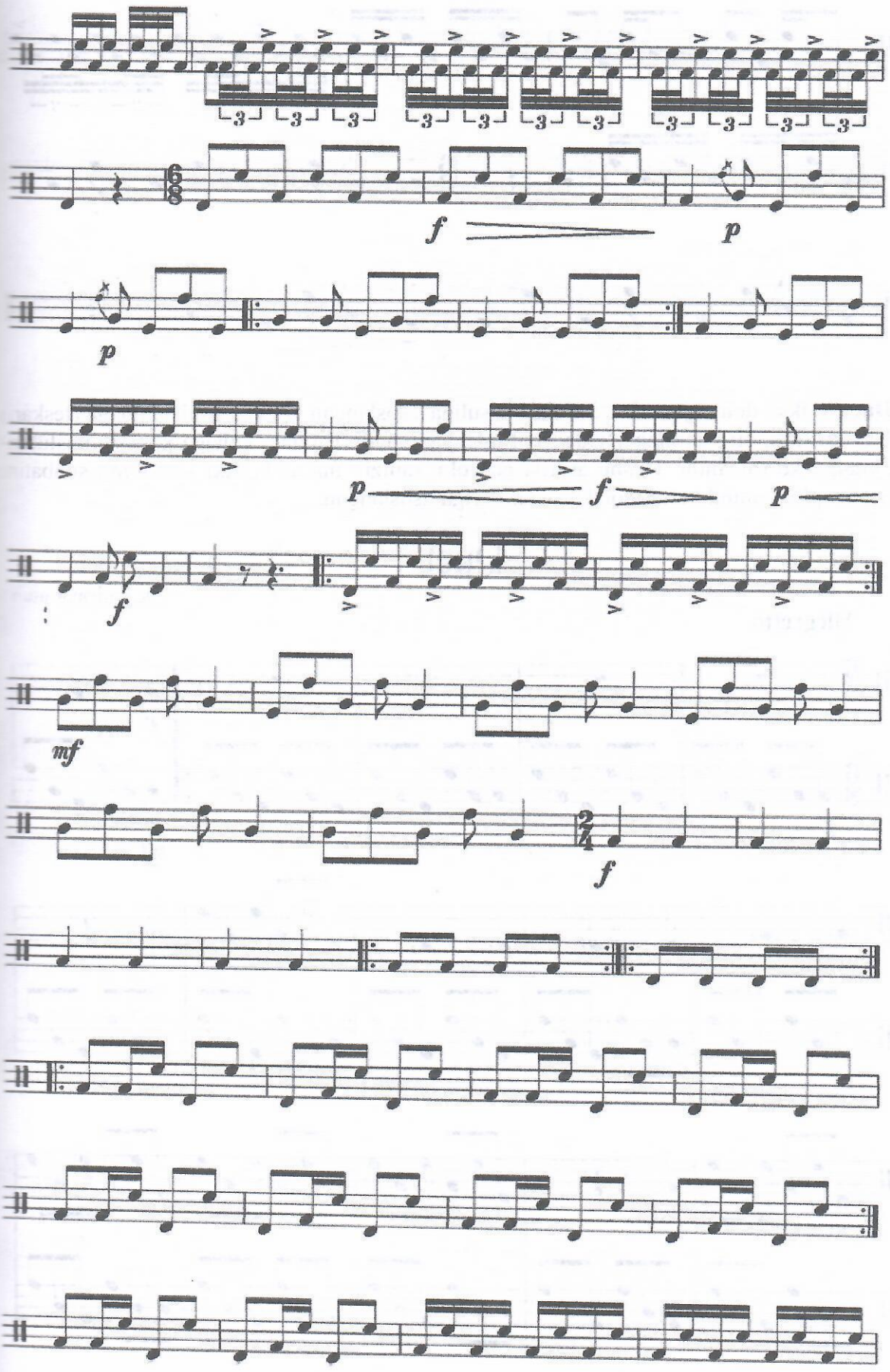



p
mf
f
p
f
f

Raqsi javoni (Yoshlar raqsi) – ustoz K.Burhonov ijro uslubidan namuna bo‘lib, 32 talik zarblar va 1-hissaga to‘g‘ri kelgan pauzalar, sinkopali ritmik bayon ijrochidan mohirlikni talab etadi.




3
3
3
3
3
3
3
3
f
p
f


f
p
p
p
f
p
f
mf
f

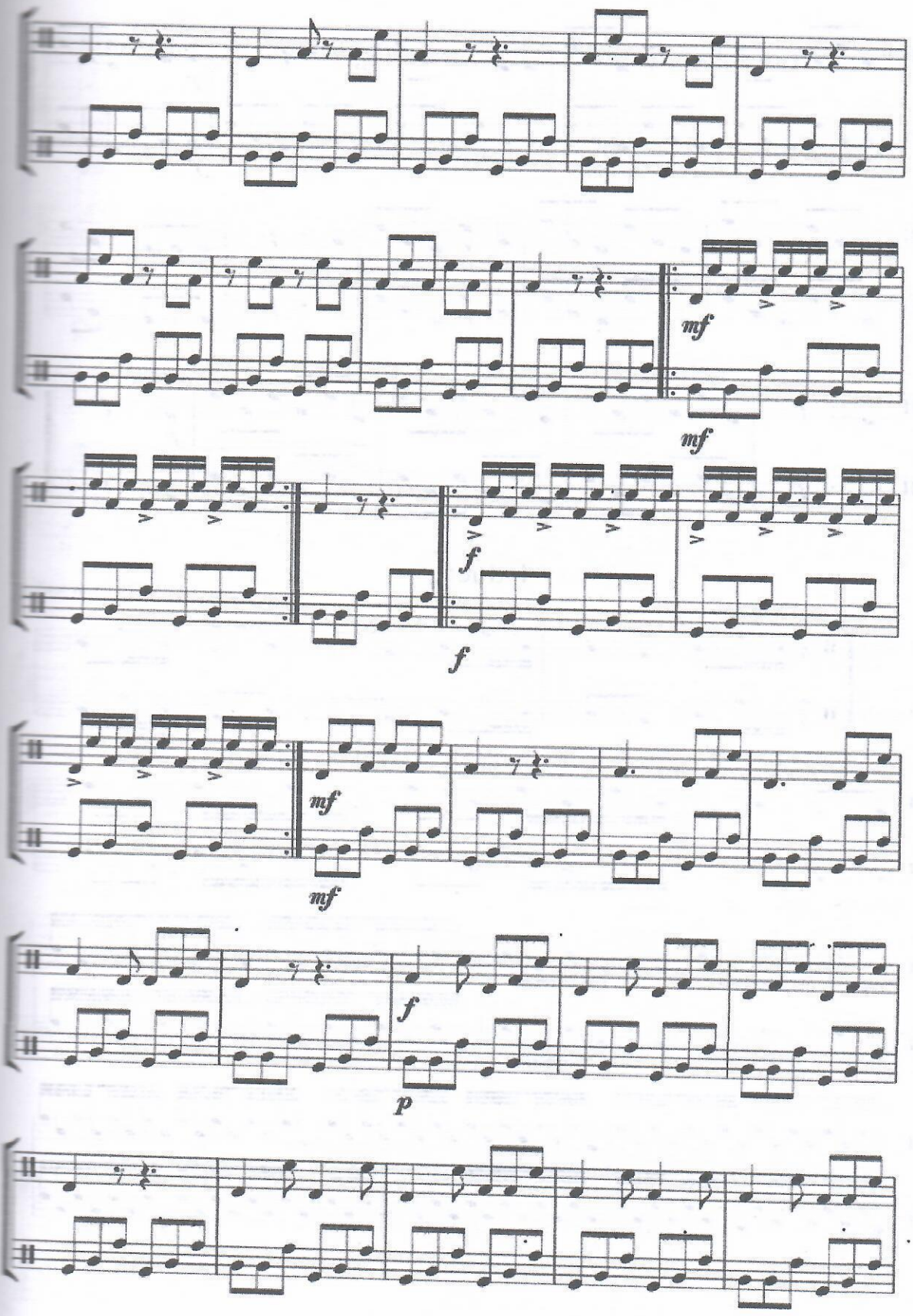


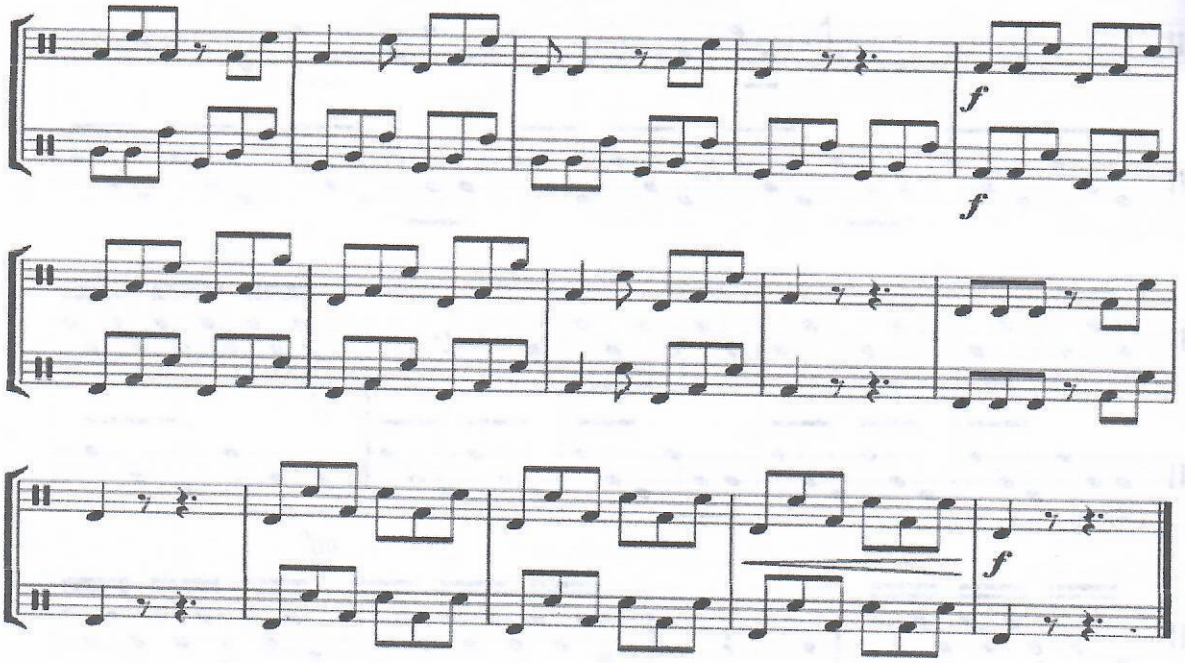
Duet – ikki doira ijrosida "Safolak" usuliga asoslangan bo'lib, usul ichidagi (teskari) zarblar kiritilib, bir vaqtning o'zida 2 xil usul yangraydi. Bu ham vohaga xos ijro usulubining yaqqol ko'rinishidir. Ushbu asarda go'yoki, ramziy ma'noda ikki insonning suhbatini tasavvur qilish mumkin. "Safolak" – zarblariga asoslangan.

Duet

Allegretto K.Burhonov usuli




mf
mf
f
f
mf
mf
f
p

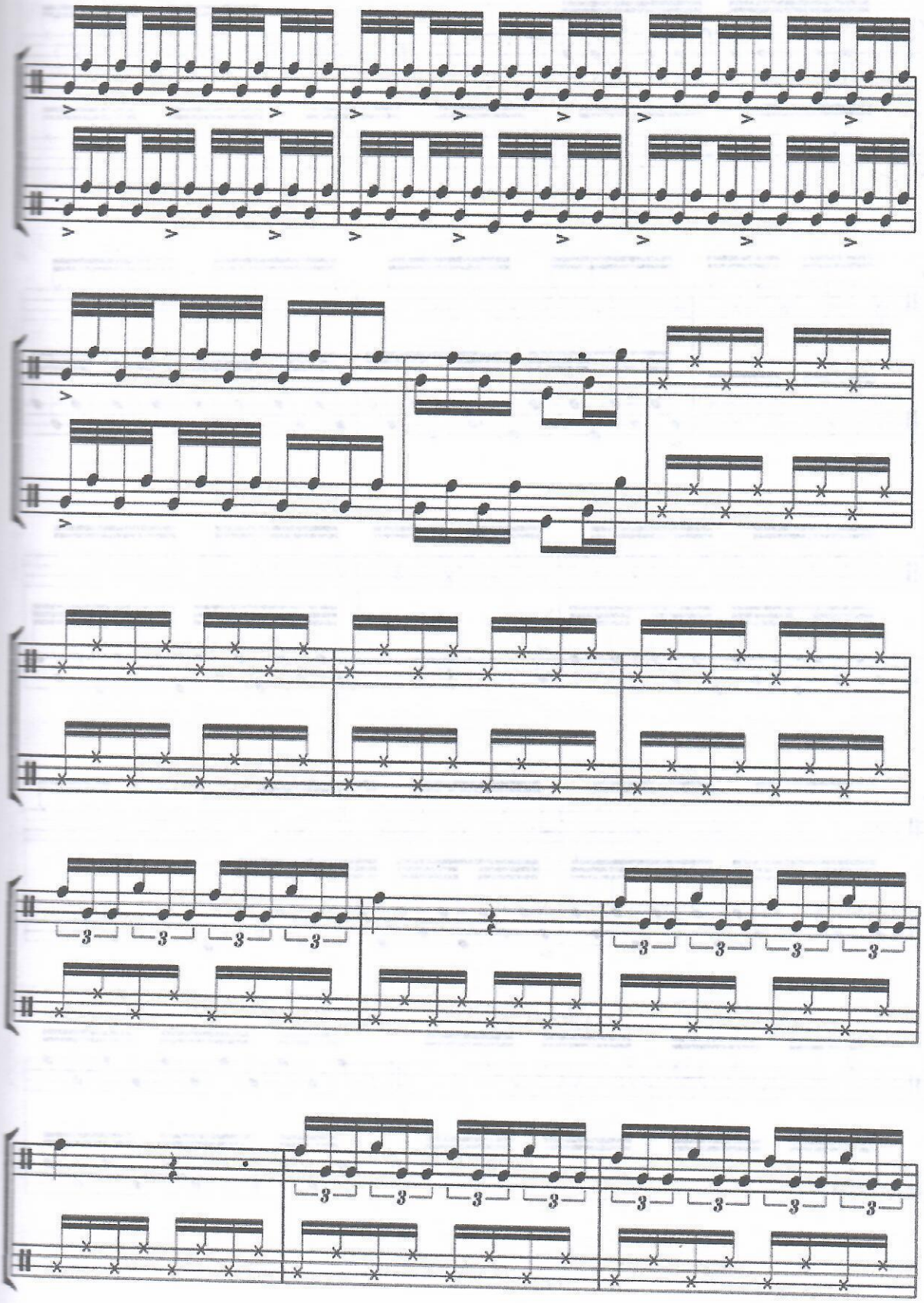


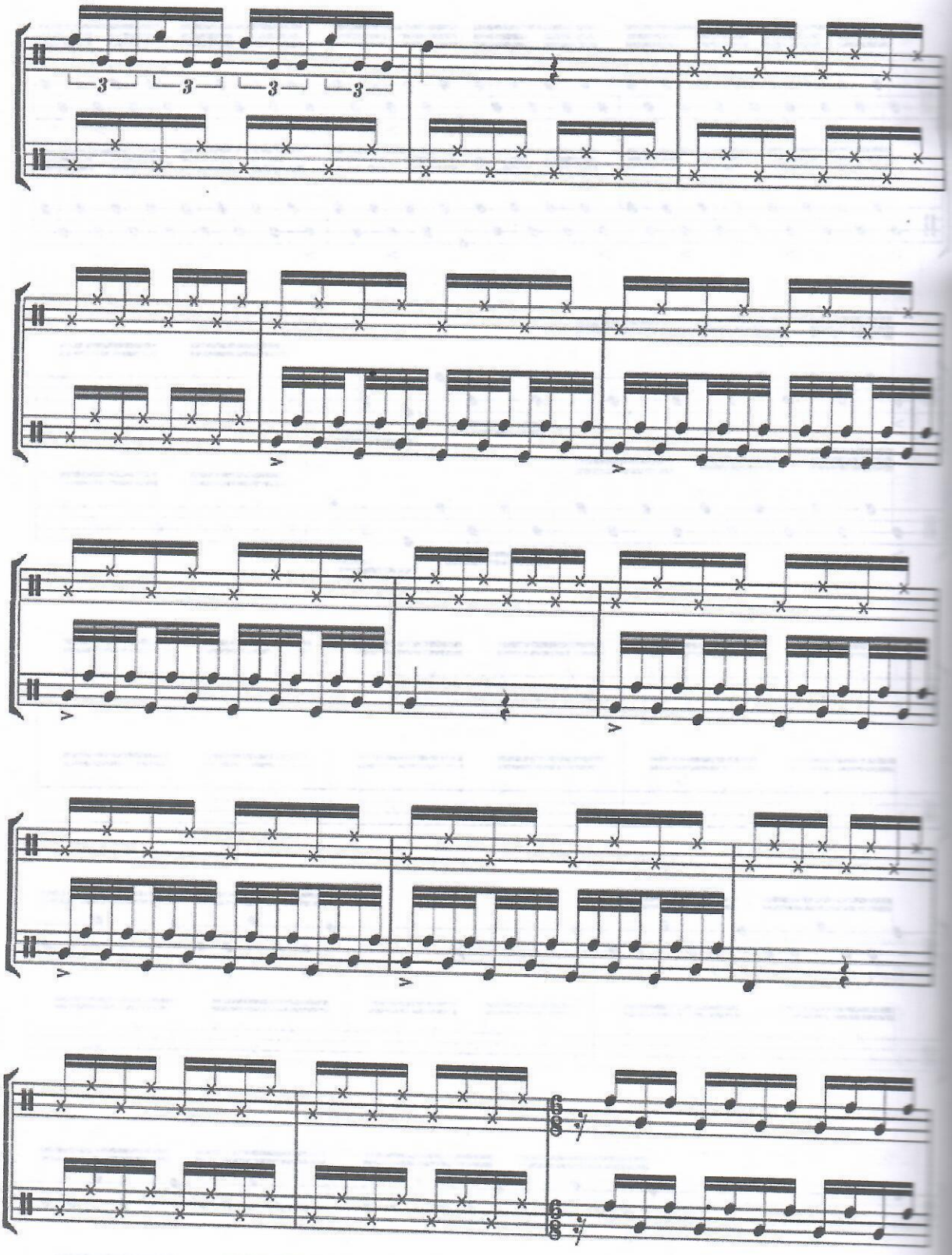
1-duet

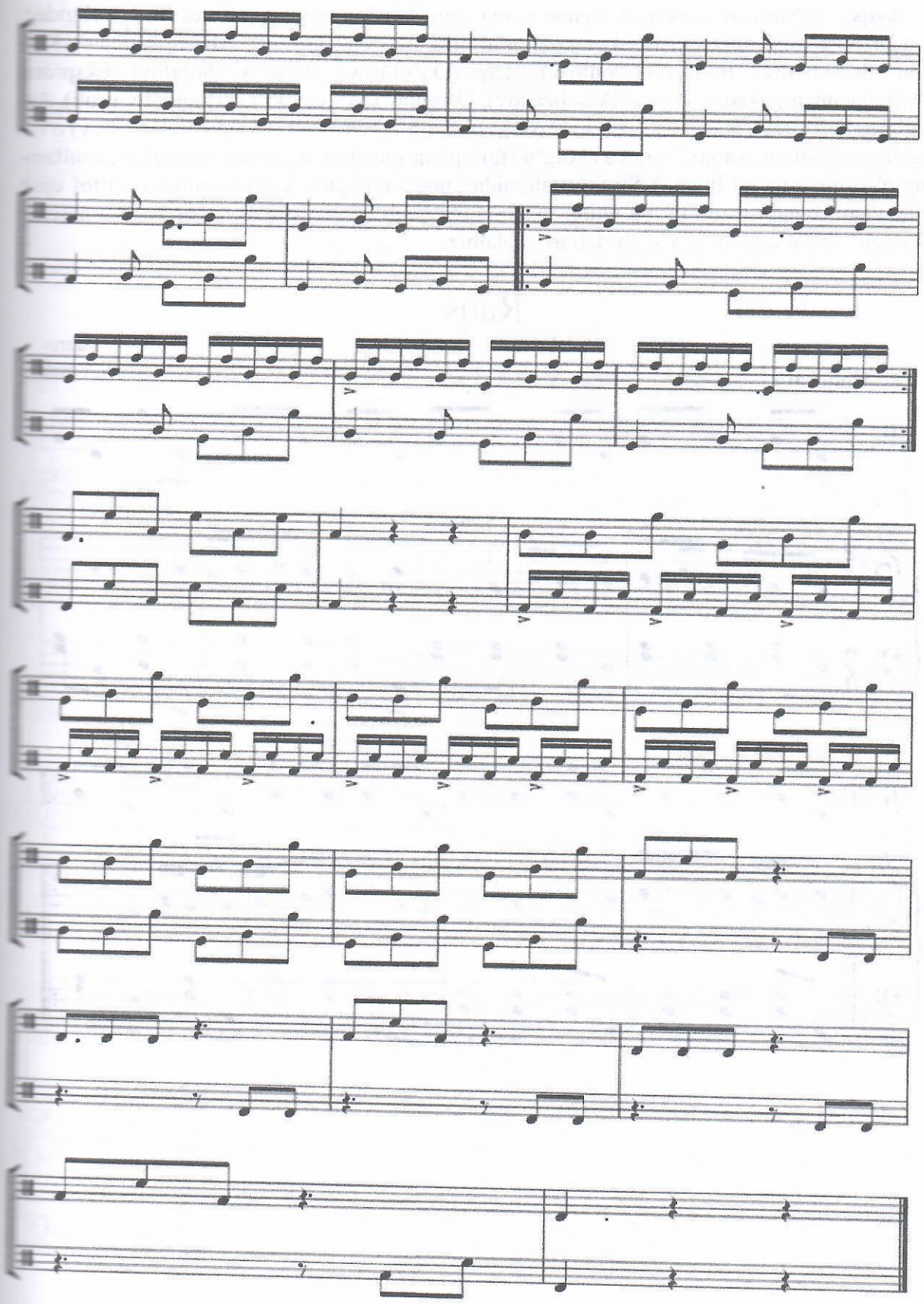
Allegretto

K.Burhonov usuli







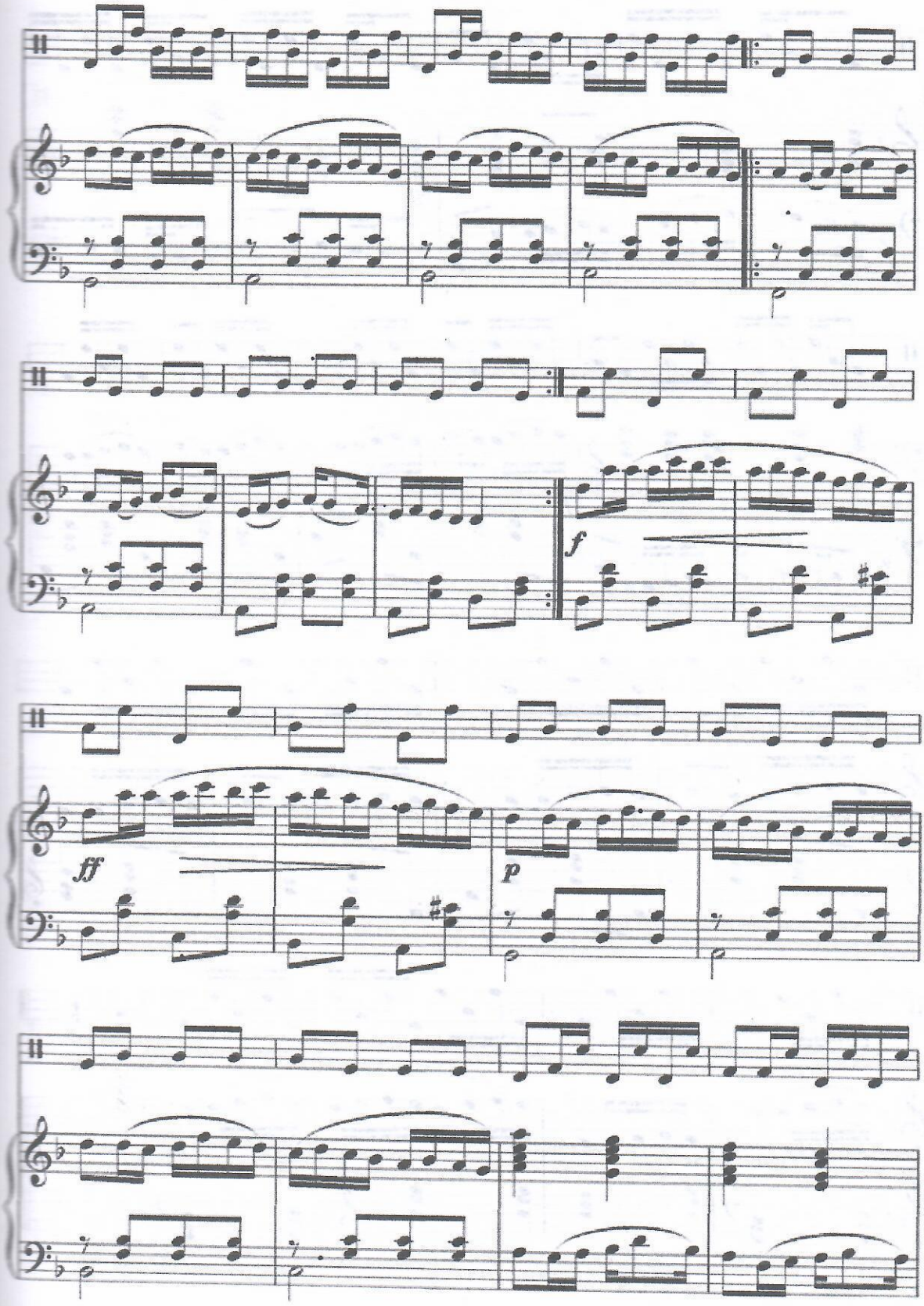


Raqs – F.Nazarov musiqasi. Aynan mana shu qismdan doyra va fortepiano jo'rligidagi kuylar boshlanib, O'zbekiston kompozitorlarining mashhur asarlari: Alla (S.Varelas), Karvon (Ik.Akbarov), Raqs (G'.Qodirov), Raqs (D.Zokirov), Raqs (G'.Sobitov), Ekspromt (A.Babajanyan), Raqsi sho'x (YA.Sabzanov), O'rgulay (M.Leviev, YA.Haqqulov usuli), Askerano (K.Kuliev), Raqs (Z.Shahidiy), Aslon qo'shig'i (F.Amirov), Raqs (Sh.Gavrilov) o'rin egallagan. Ushbu asarlar doira va cholg'u (fortepiano) jo'rligida taqdim etilar ekan, usullarning akkomponiment bilan A.Sirojov talqinida yuqori darajada keltirilganligini e'tirof etish joiz. Zero, bunda usul kuy va uning mazmuniga hech qanday salbiy ta'sir ko'rsatmasdan, aksincha uni g'oyaviy boyitgan deb ayta olamiz.

Raqs

F.Nazarov
A.Srojov usuli



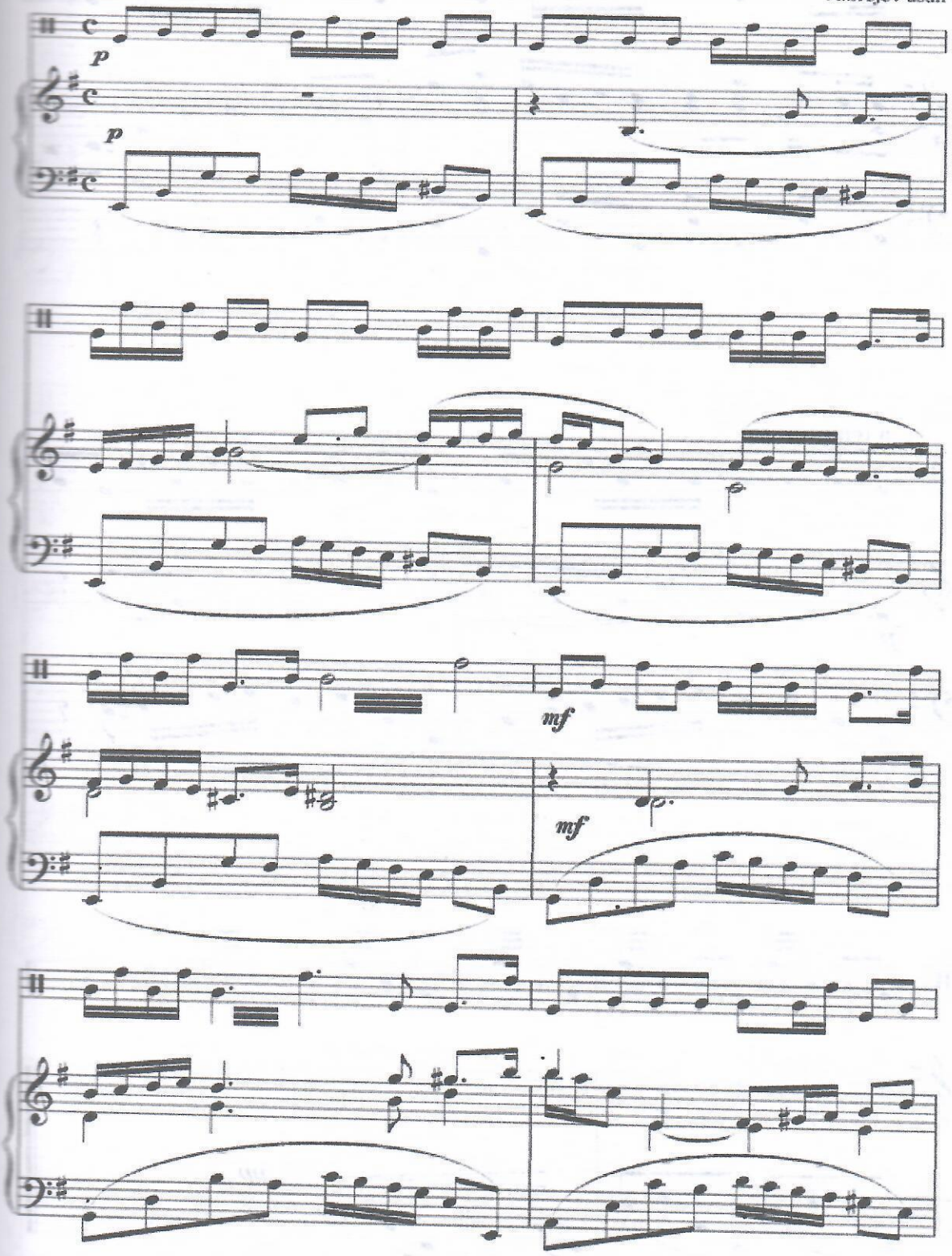

f
ff
p


mf
f
p
f

Alla

Andante cantabile

S.Varelas.
A.Srojov usuli

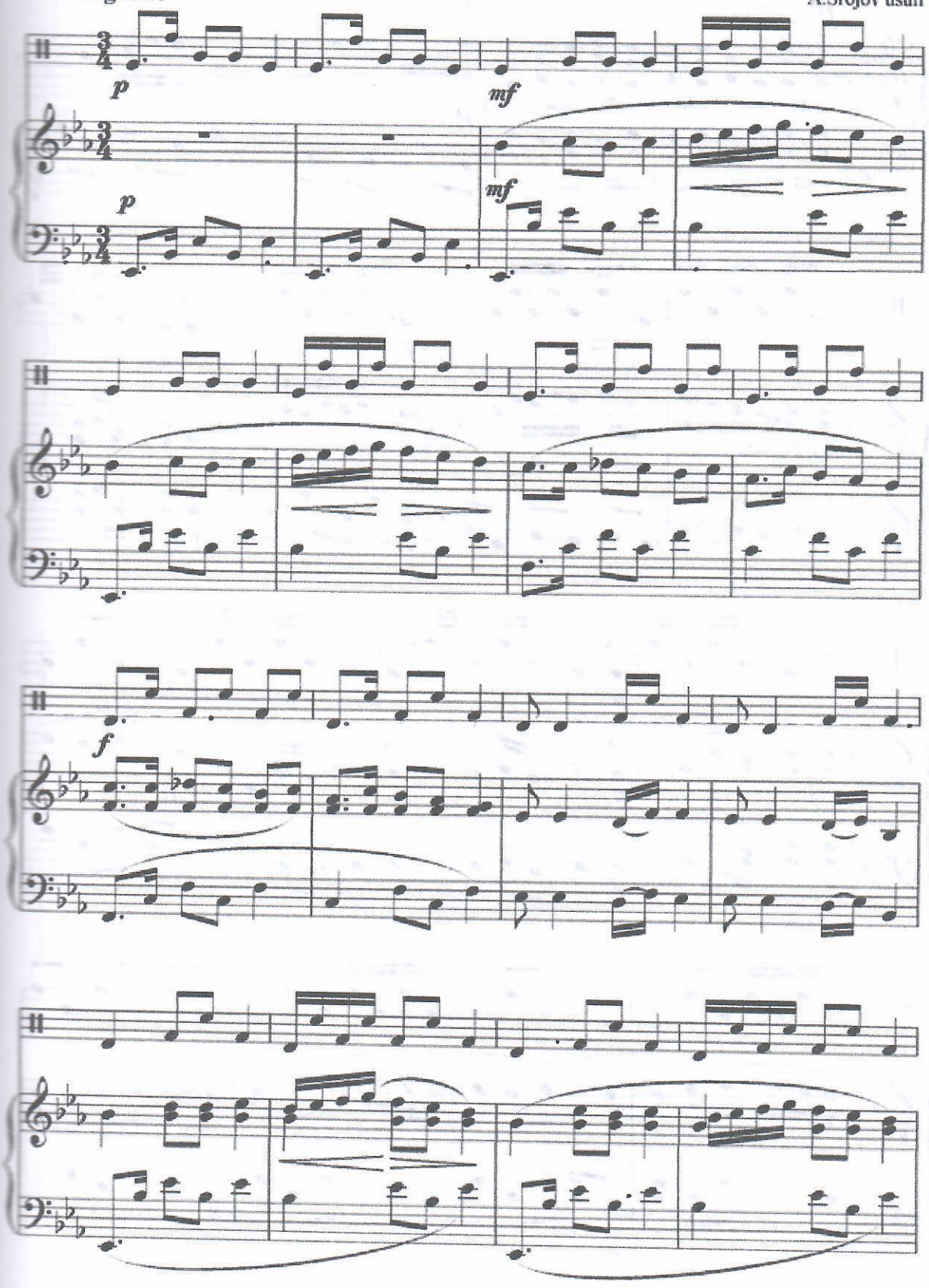


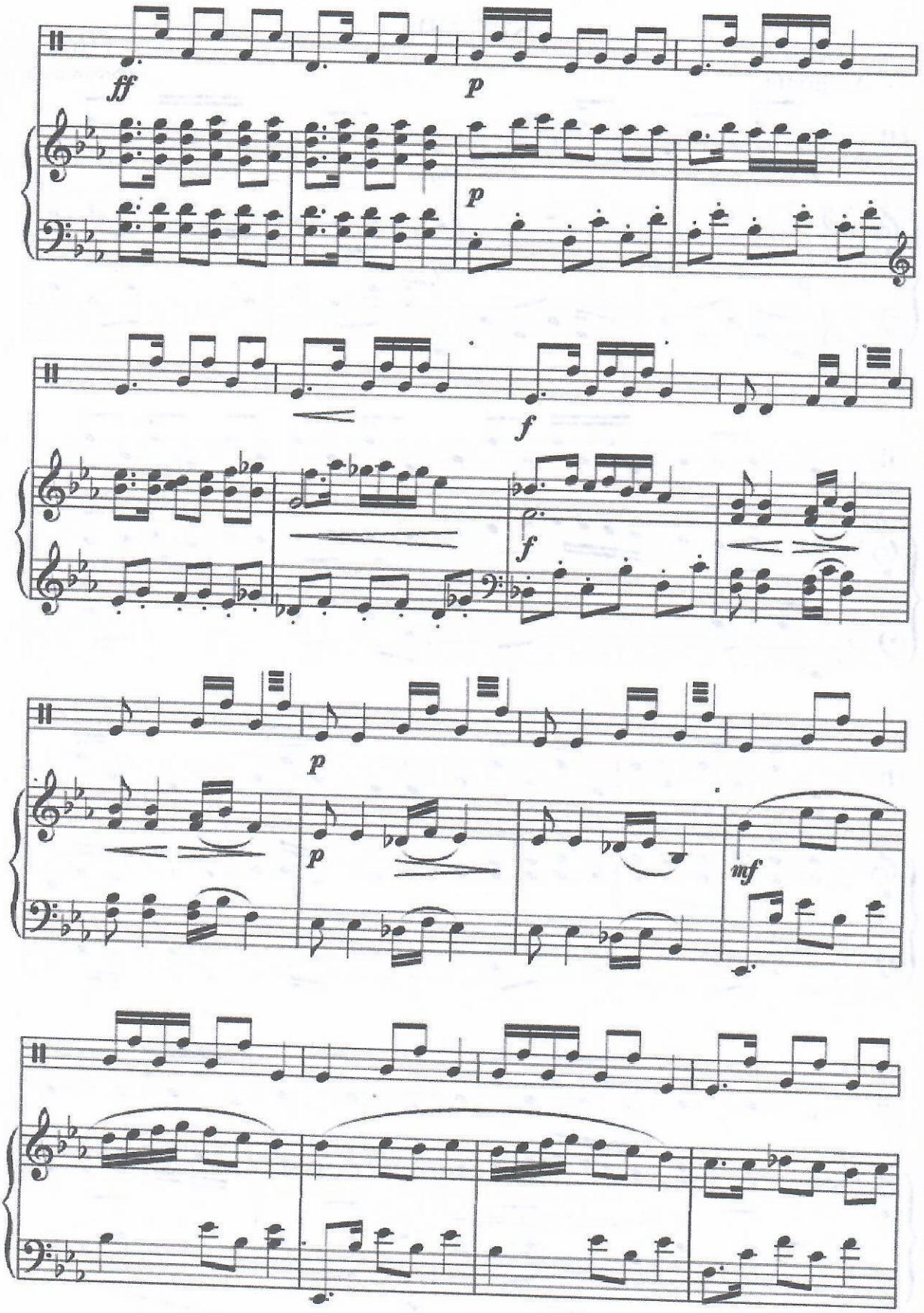

rit.
f
f
a tempo
p
rit.
pp
pp

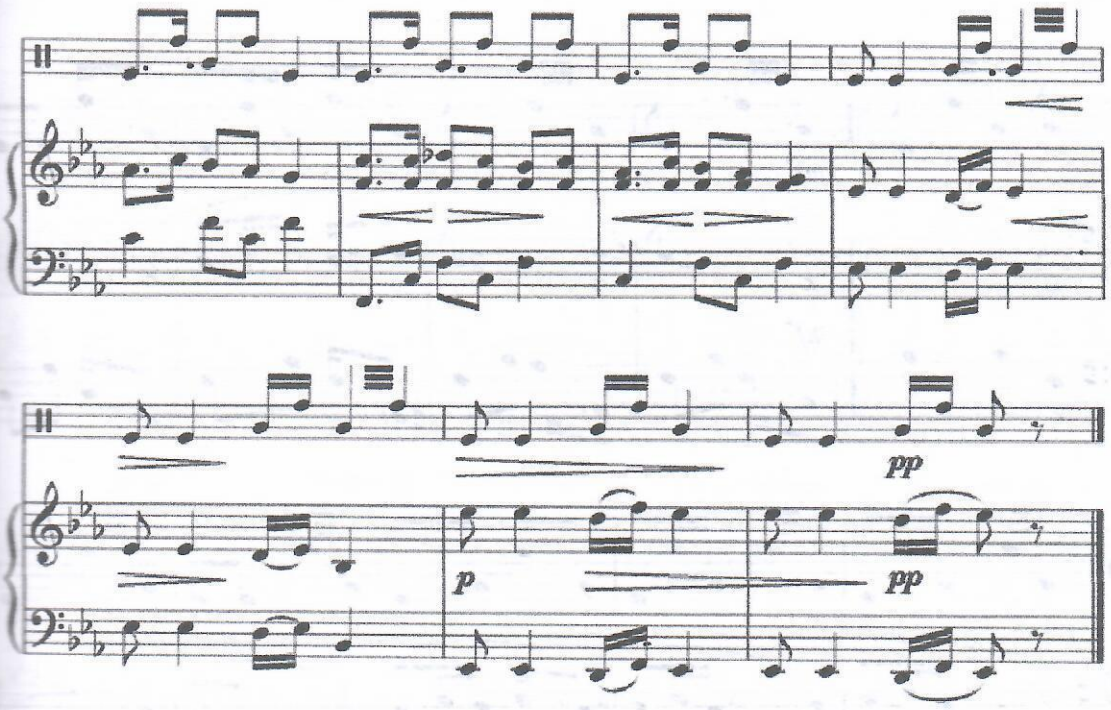
Karvon

Allegretto

I.Akbarov.
A.Srojov usuli




ff
p
p
f
f
p
p
mf

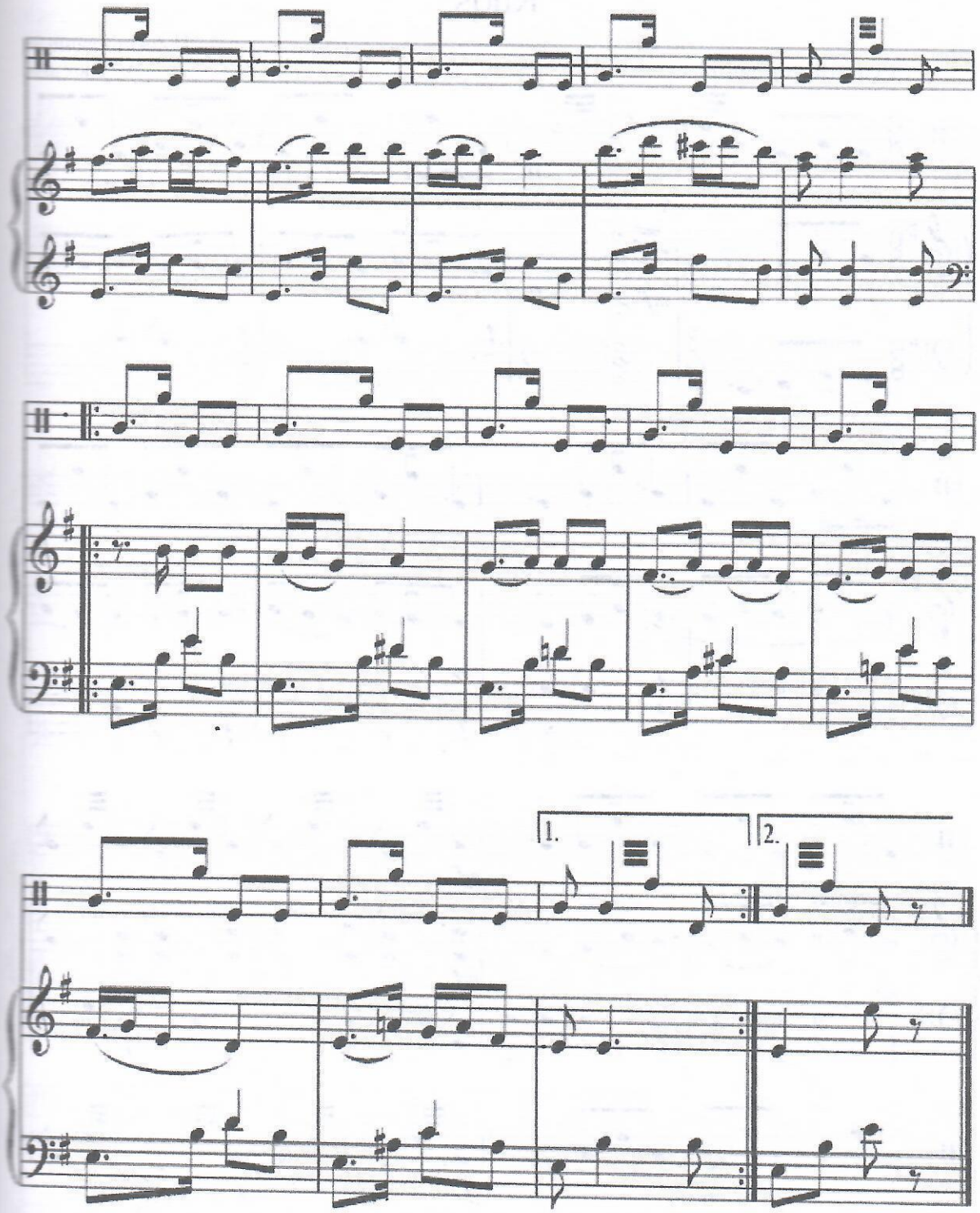


Raqs

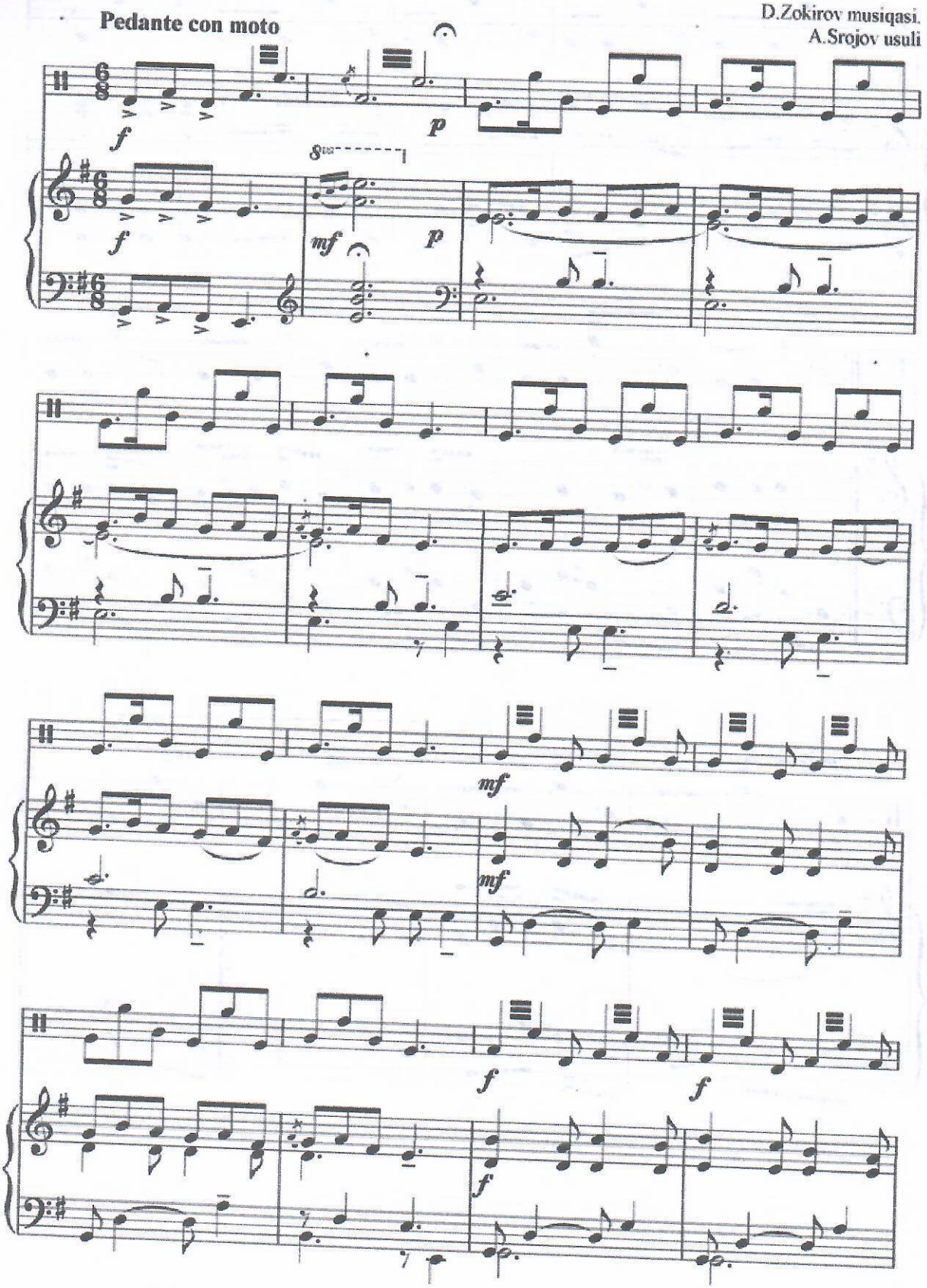
G.Sobitov musiqasi.
A.Srojov usuli

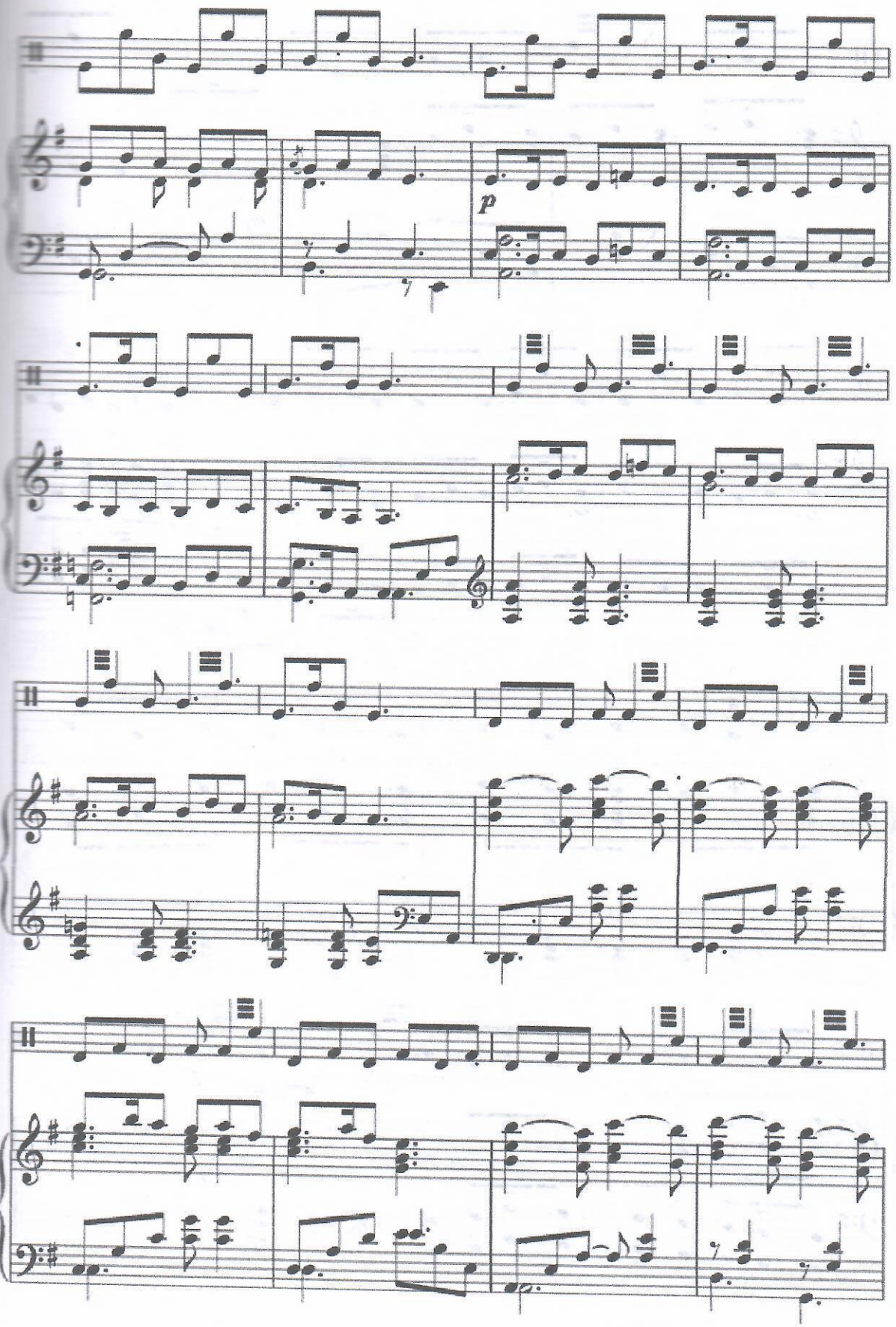



mf
mf
f
dim.
p


1.
2.

Raqs



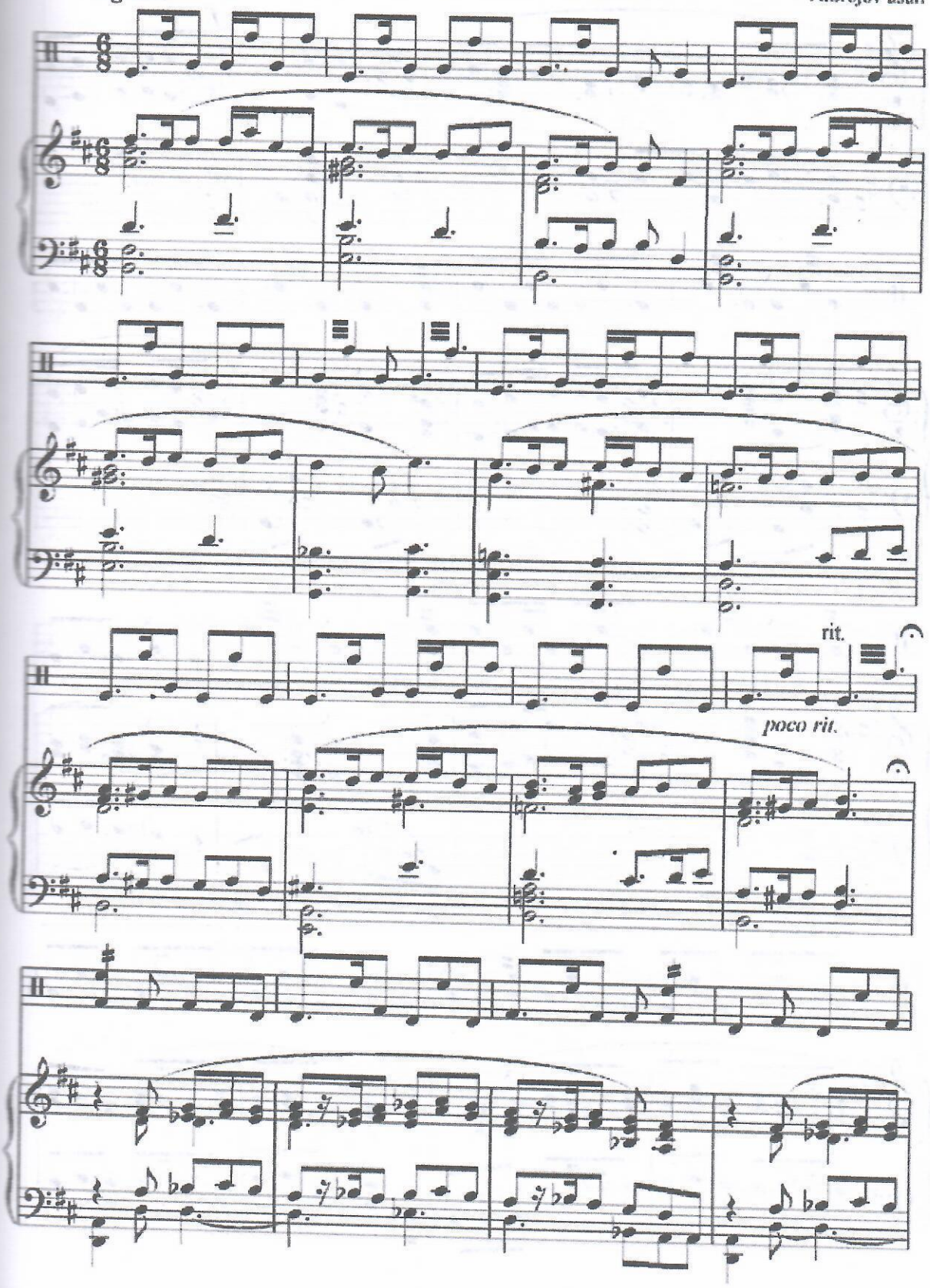

p

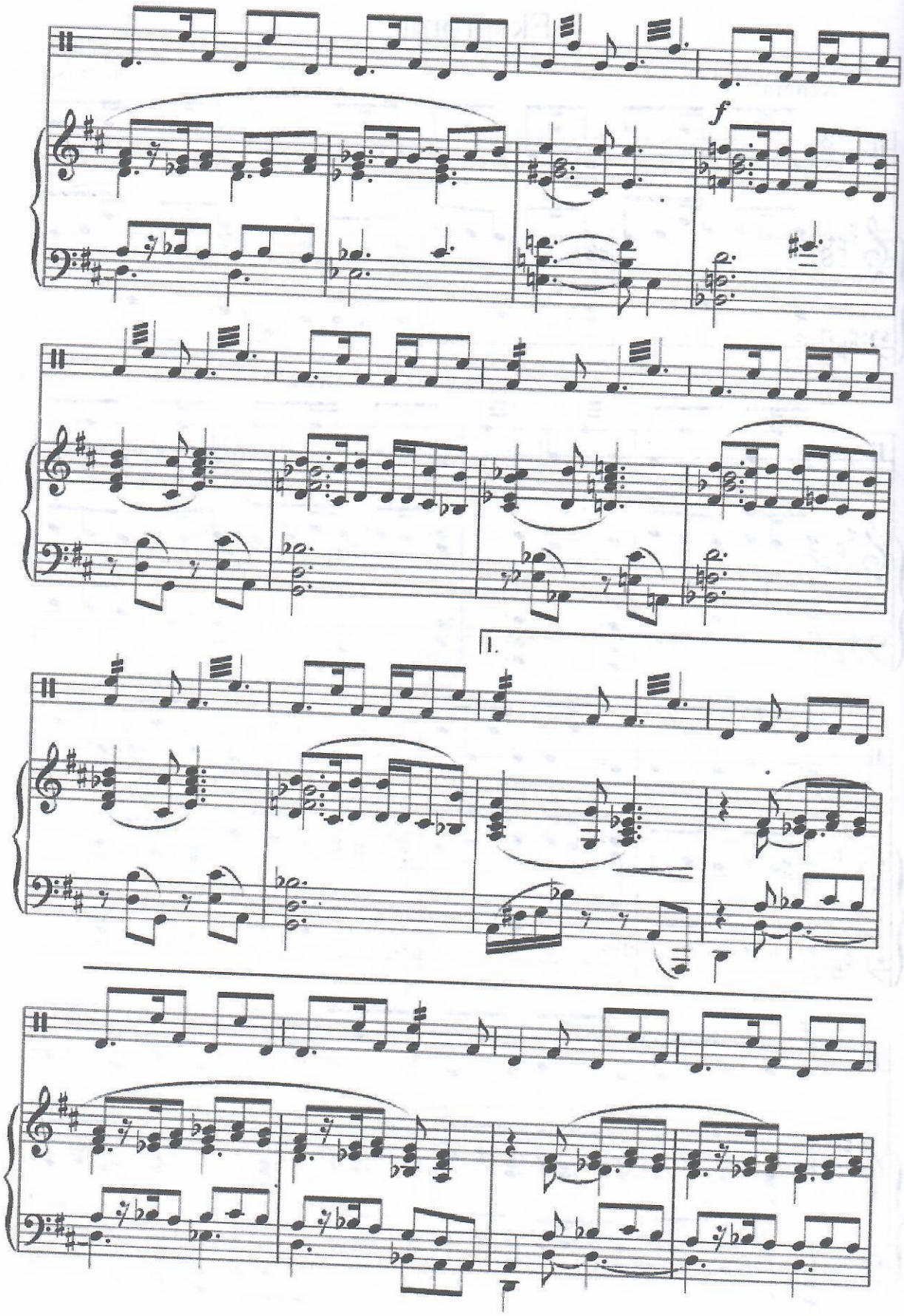

mp
8va
(8)
rit.
f
f

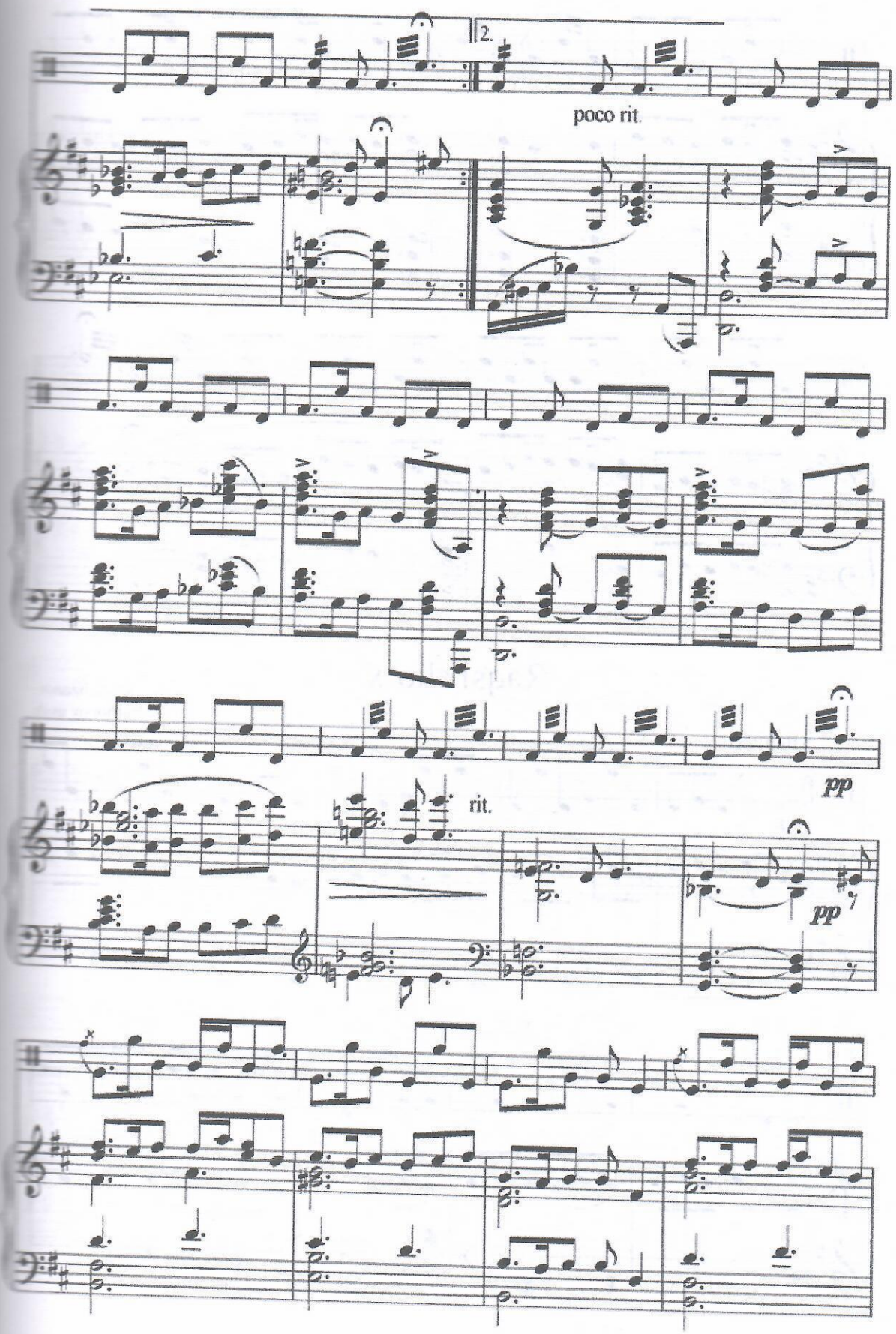
Ekspromt

A.Babadjanyan.
A.Srojov usuli

Agitato




f
1.

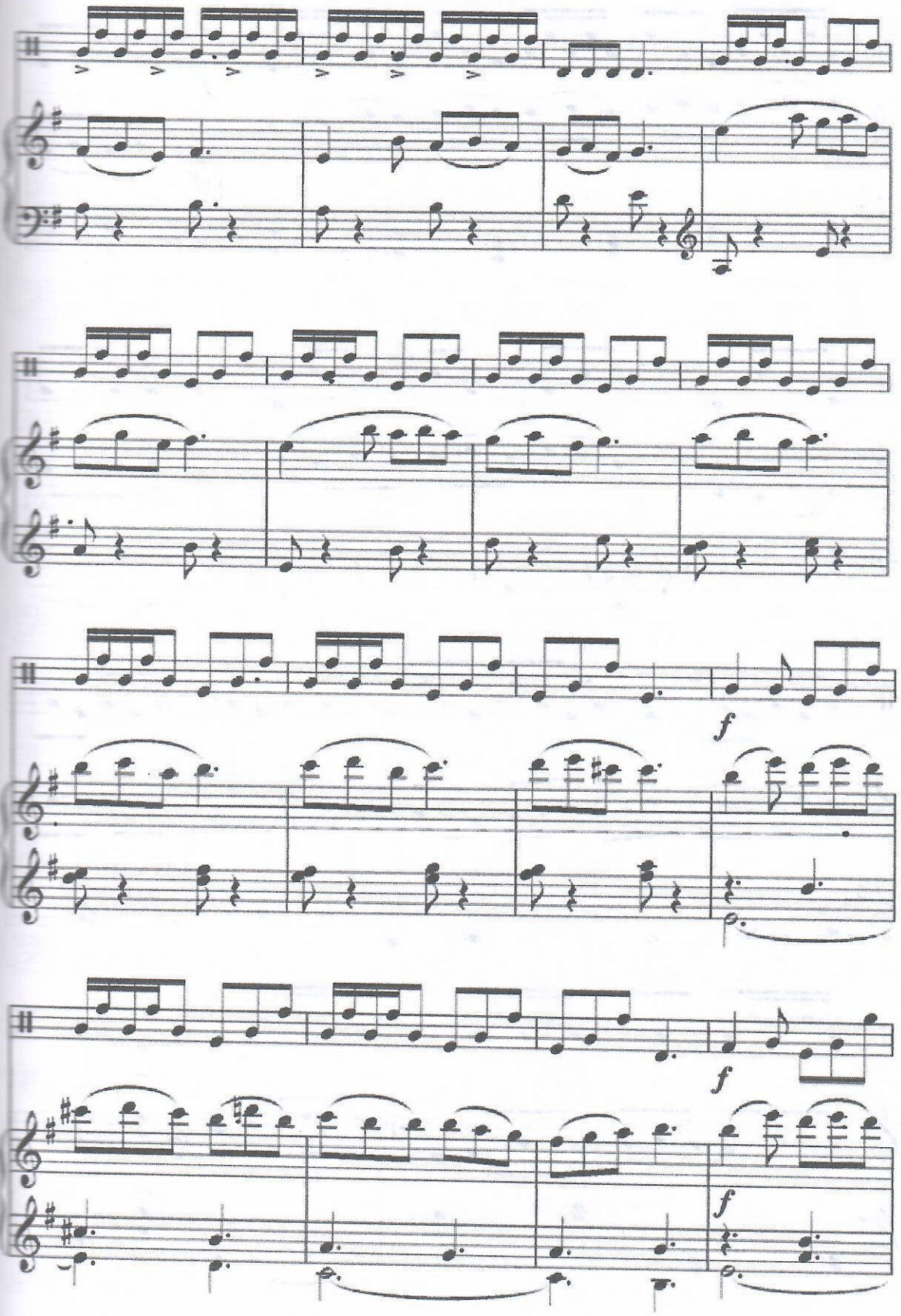

2.
poco rit.
rit.
pp
pp

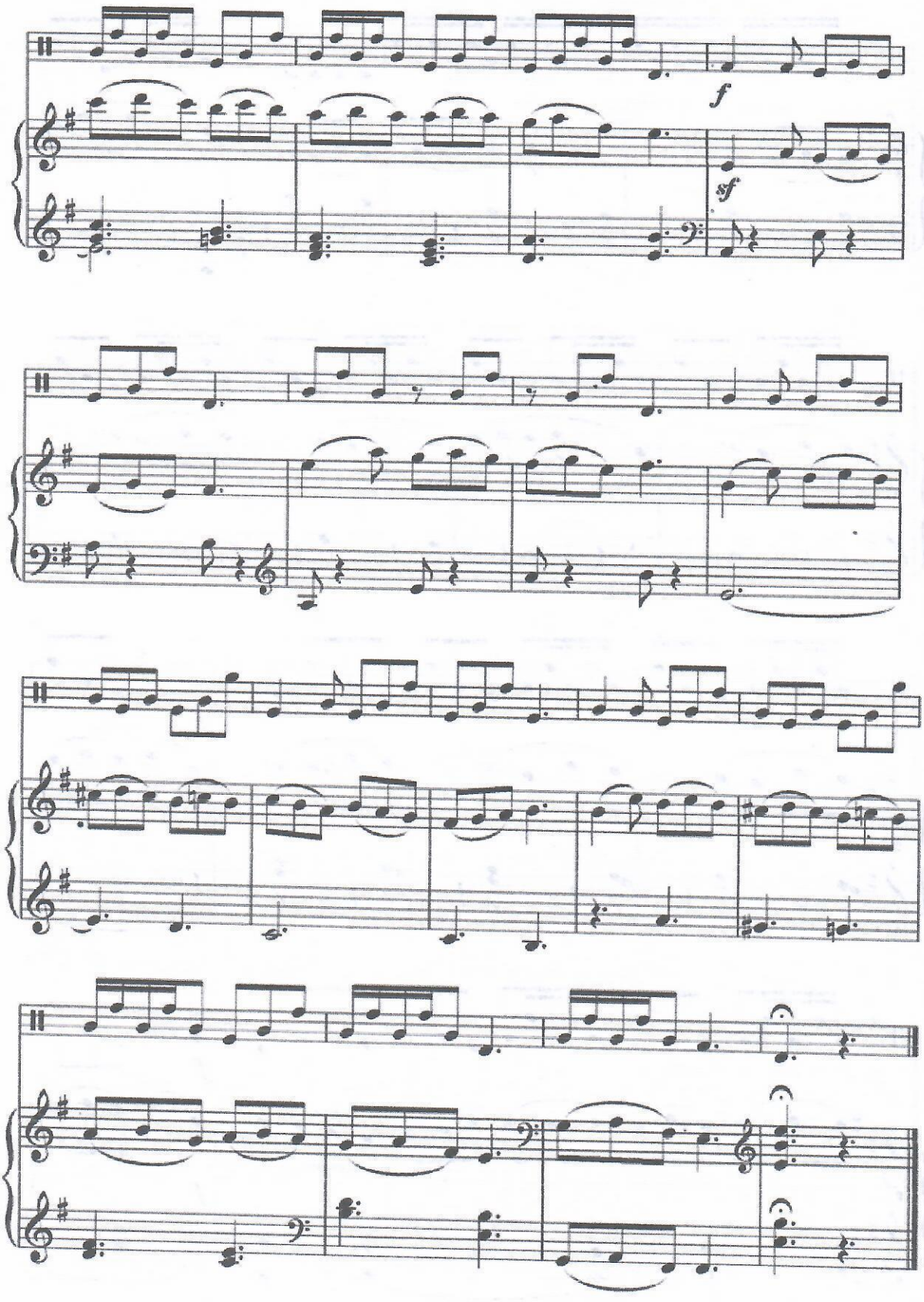


Raqsi sho‘x

Ya.Zabzanov.
K.Burhonov usuli



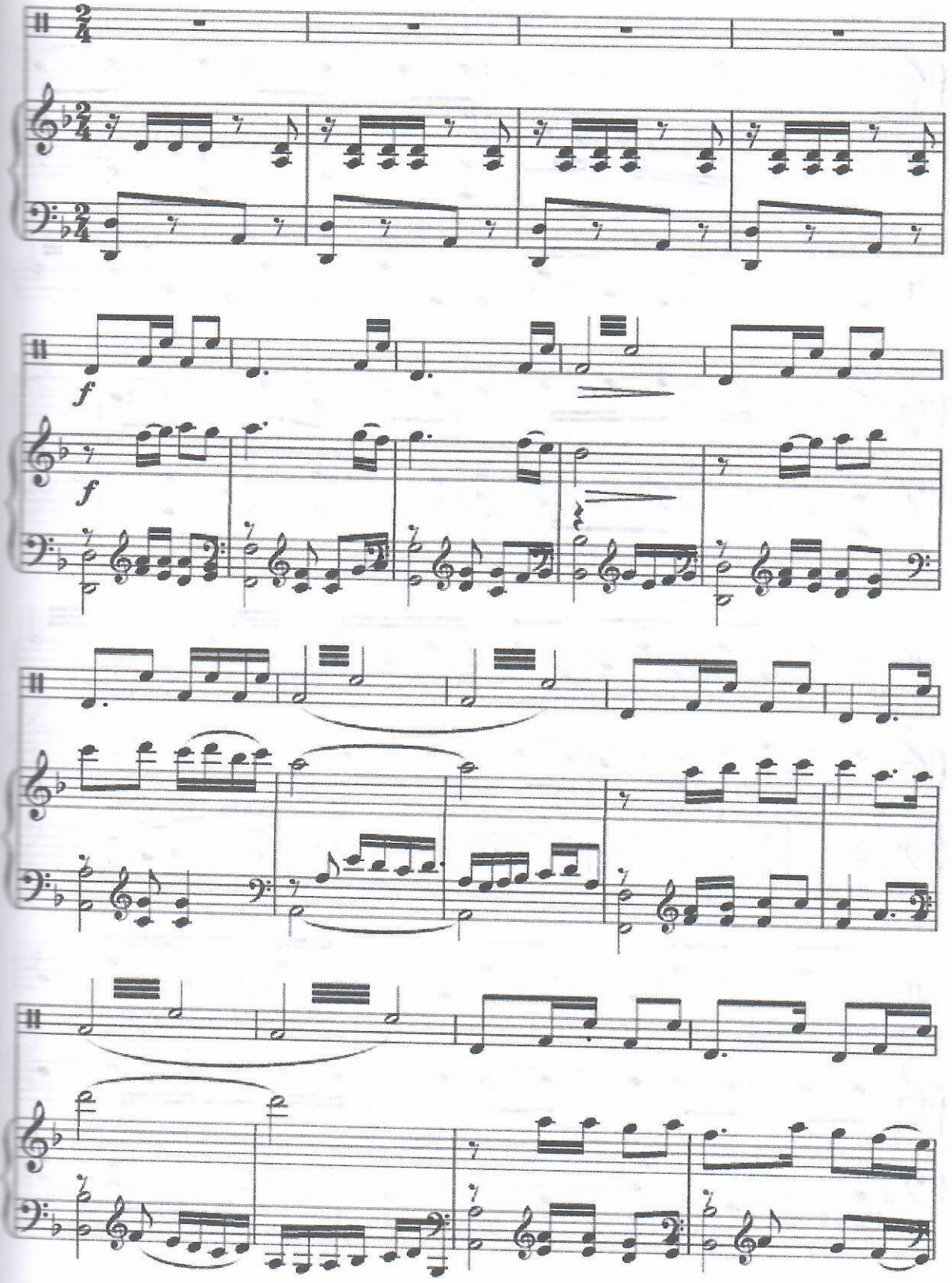

f
f
f

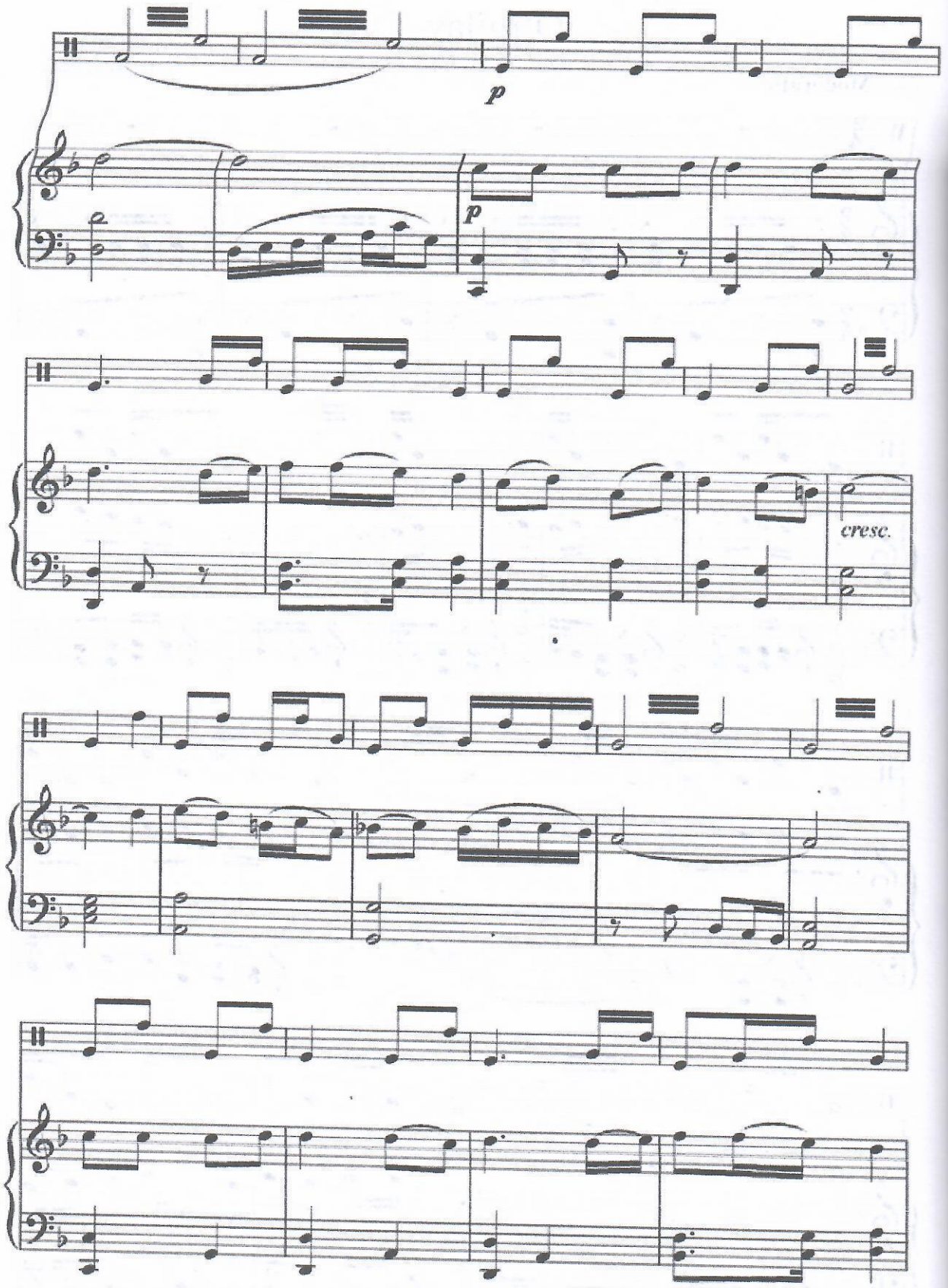

f
sf

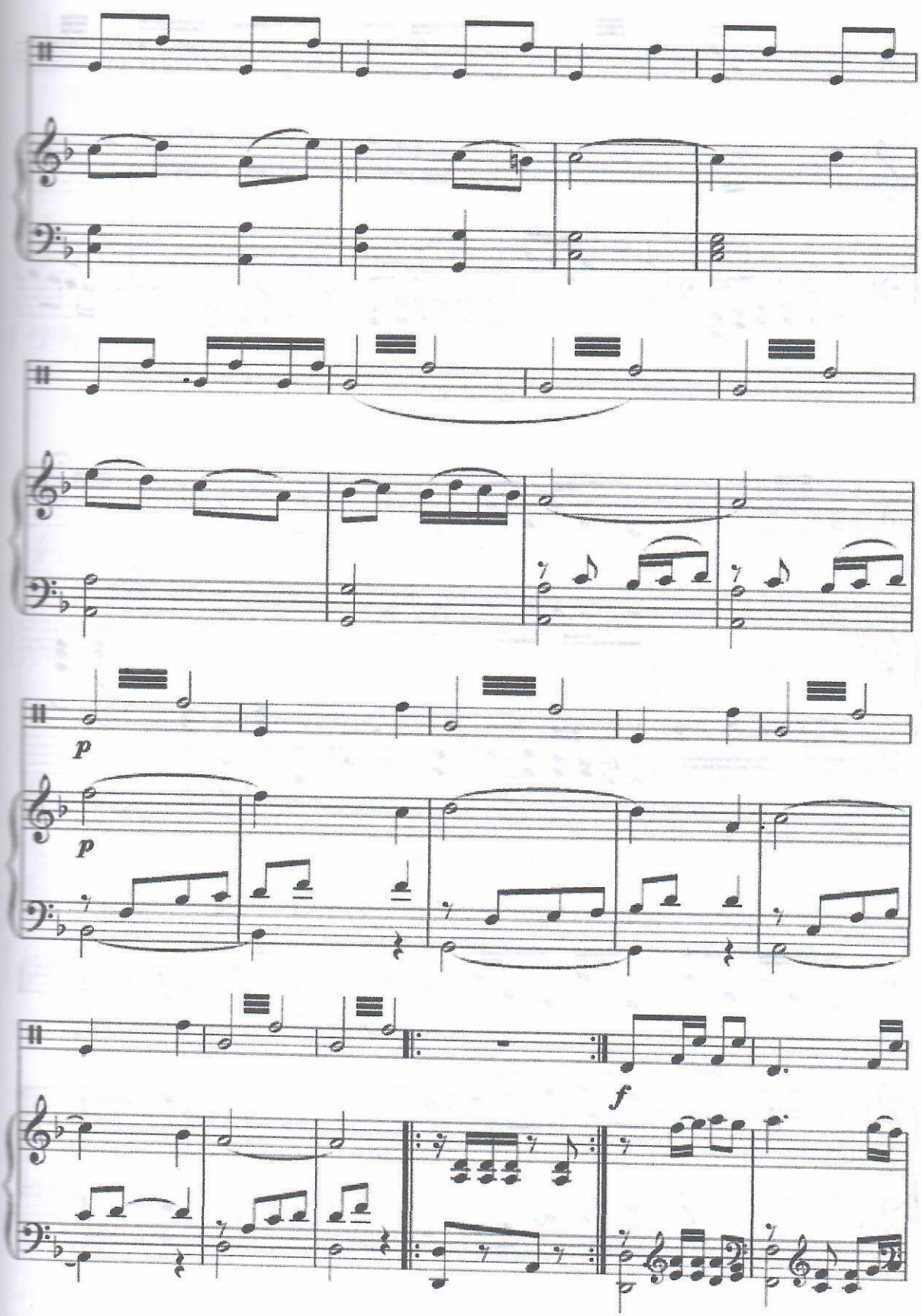
O‘rgilay

M.Leviyev musiqasi.
Ya.Haqqulov usuli

Moderato

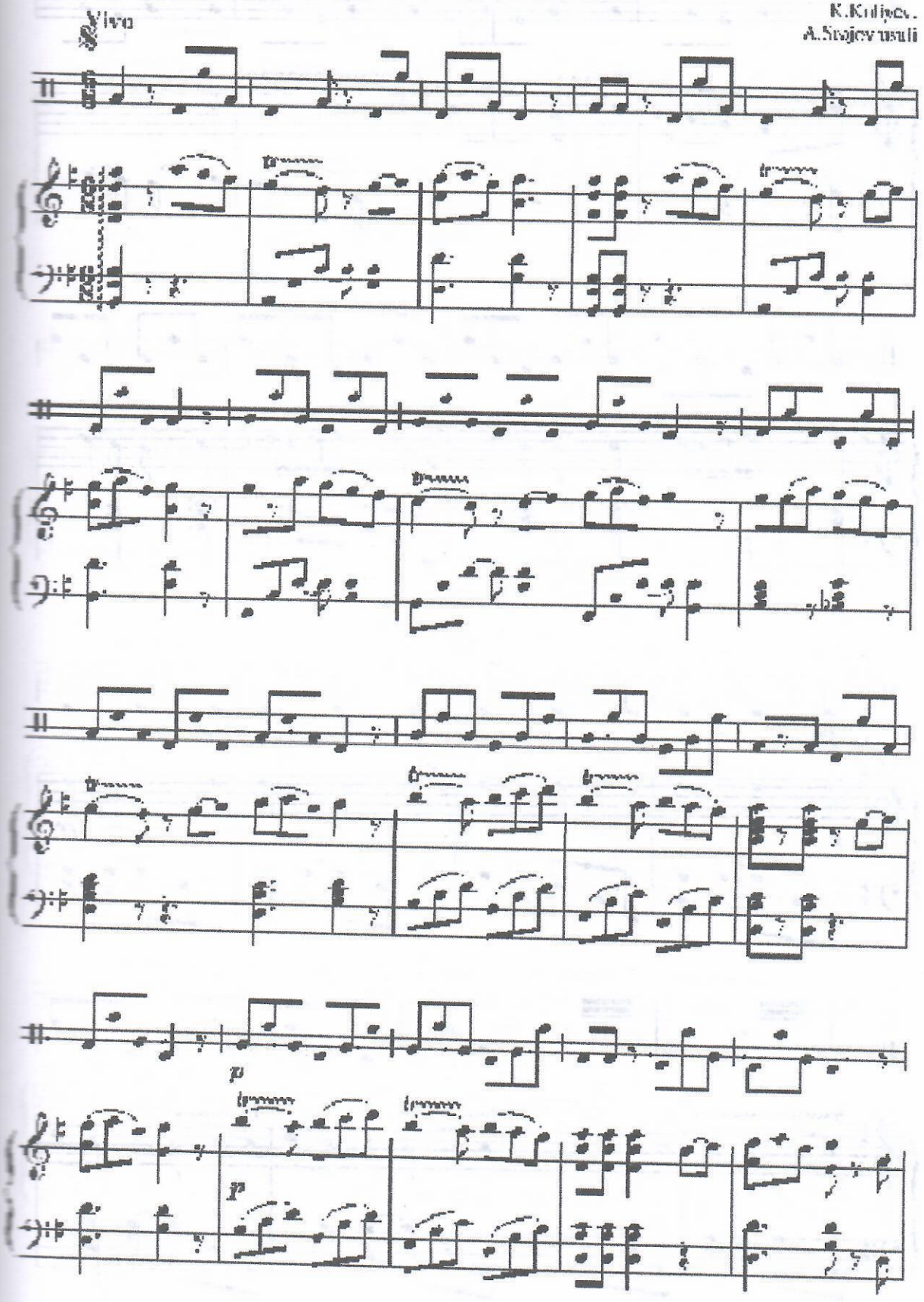



p
p
cresc.


p
p
f


rit.

Askerani



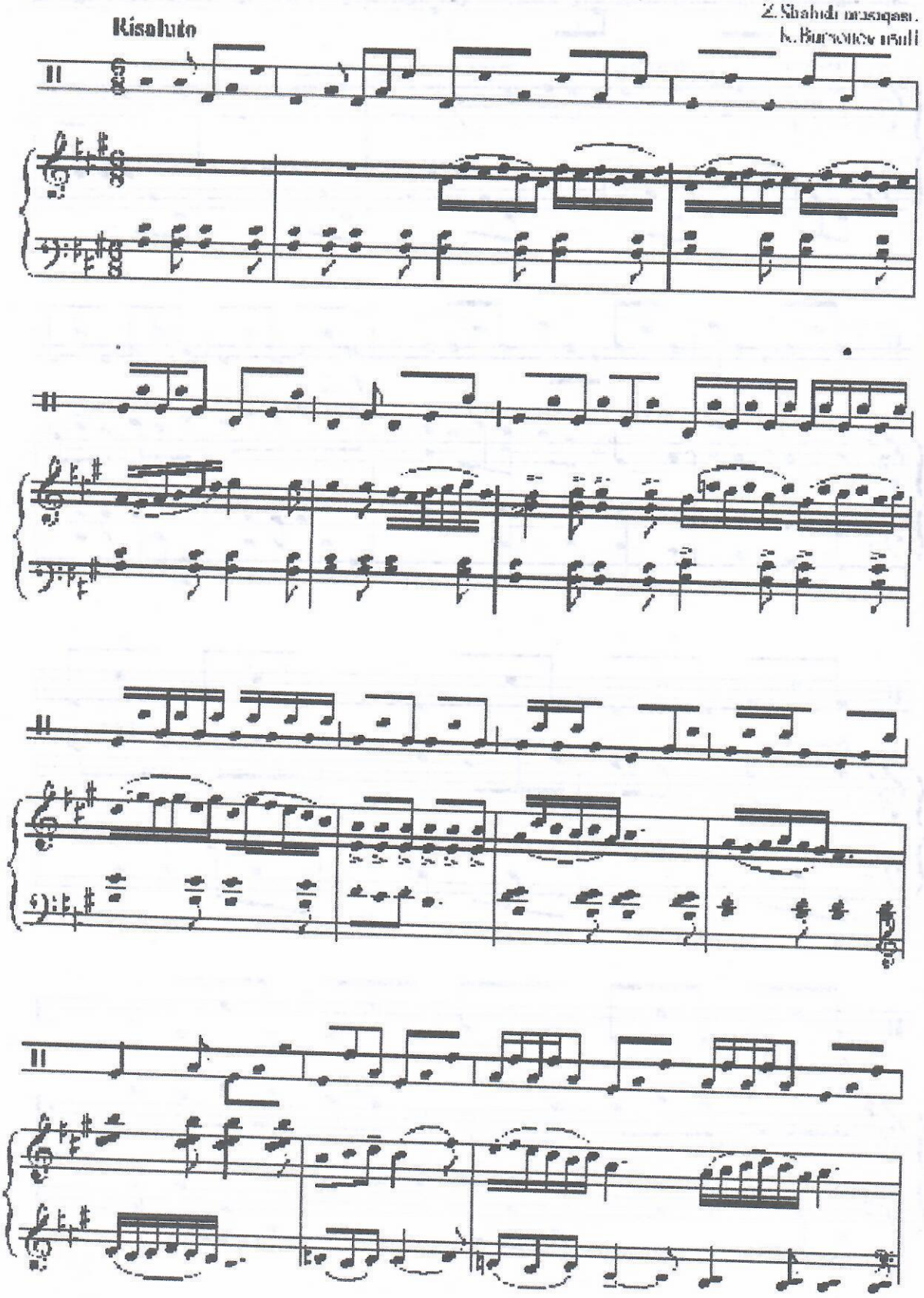

p
p
ff

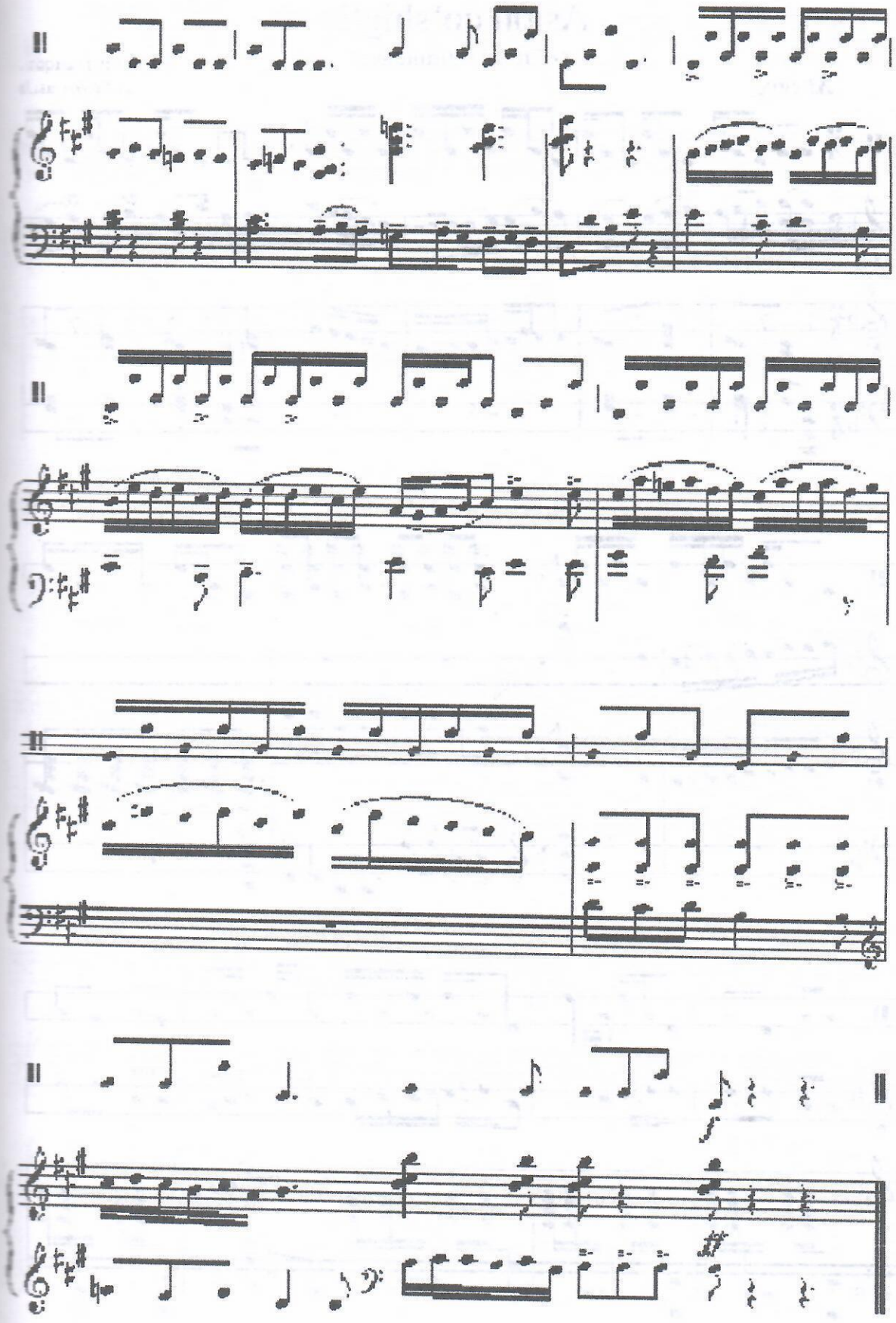


Raqs

Z. Shahidi musiqasi.
N. Barsonice misli

Risoluto



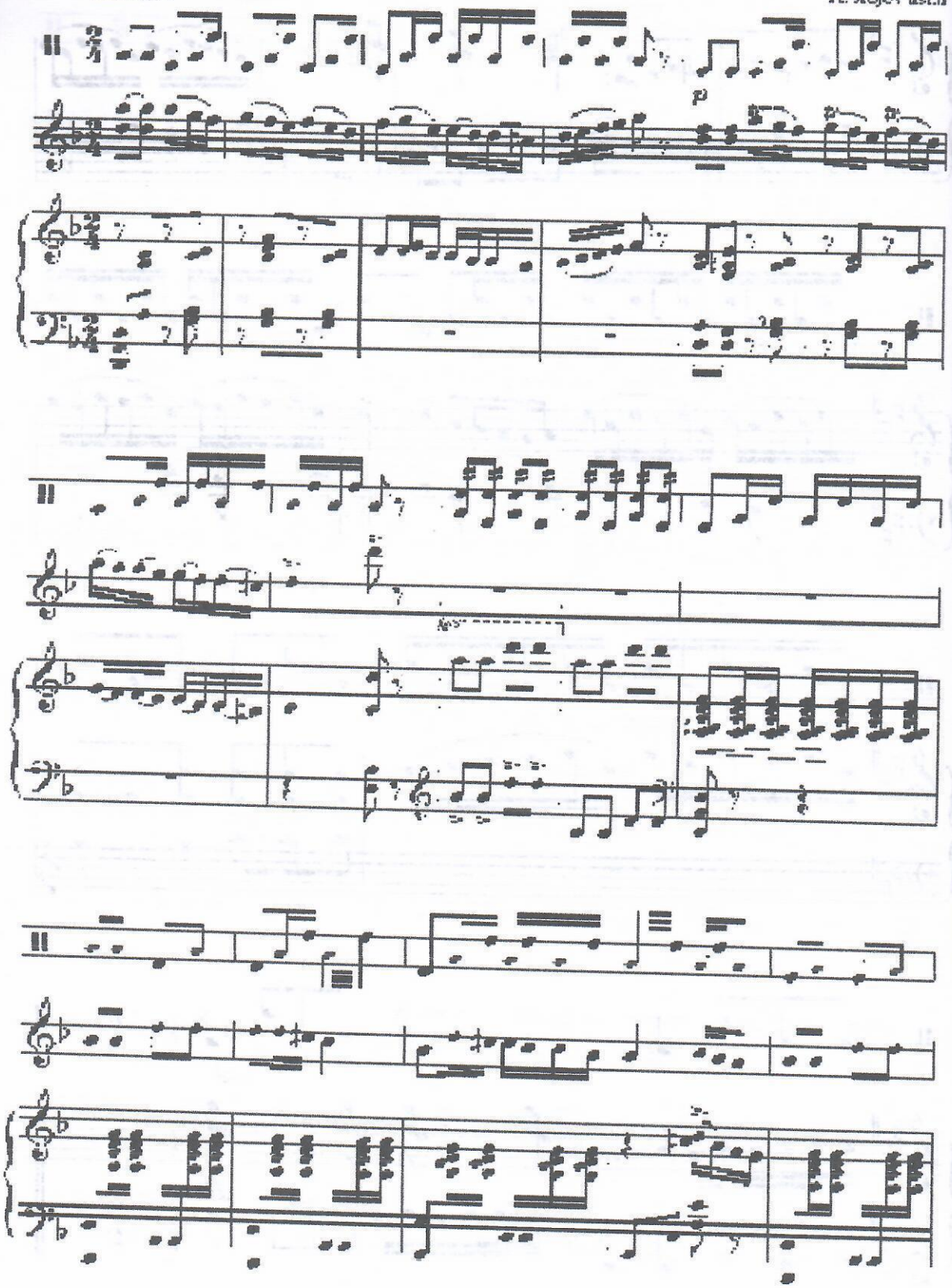


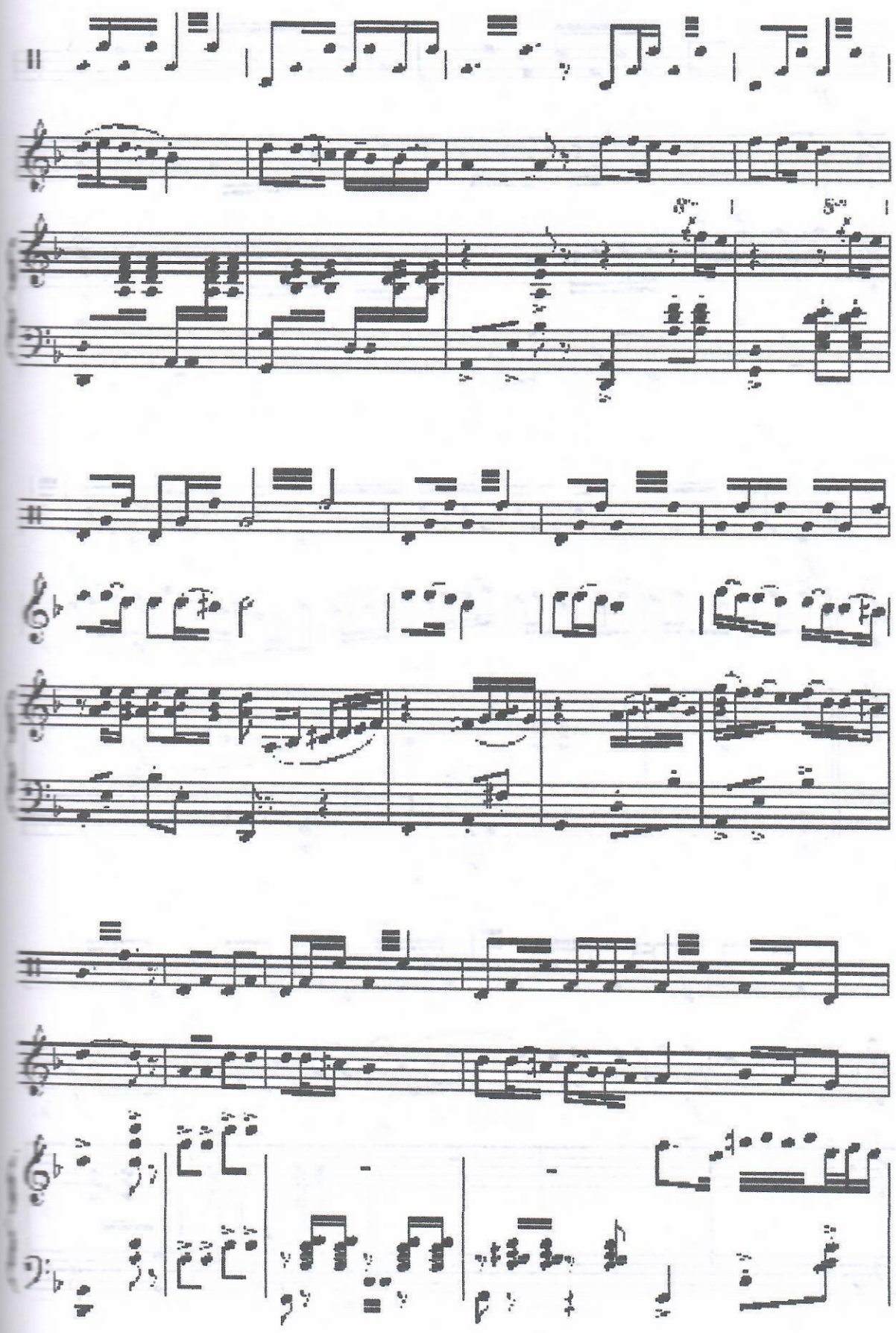
Aslon qo‘shig‘i

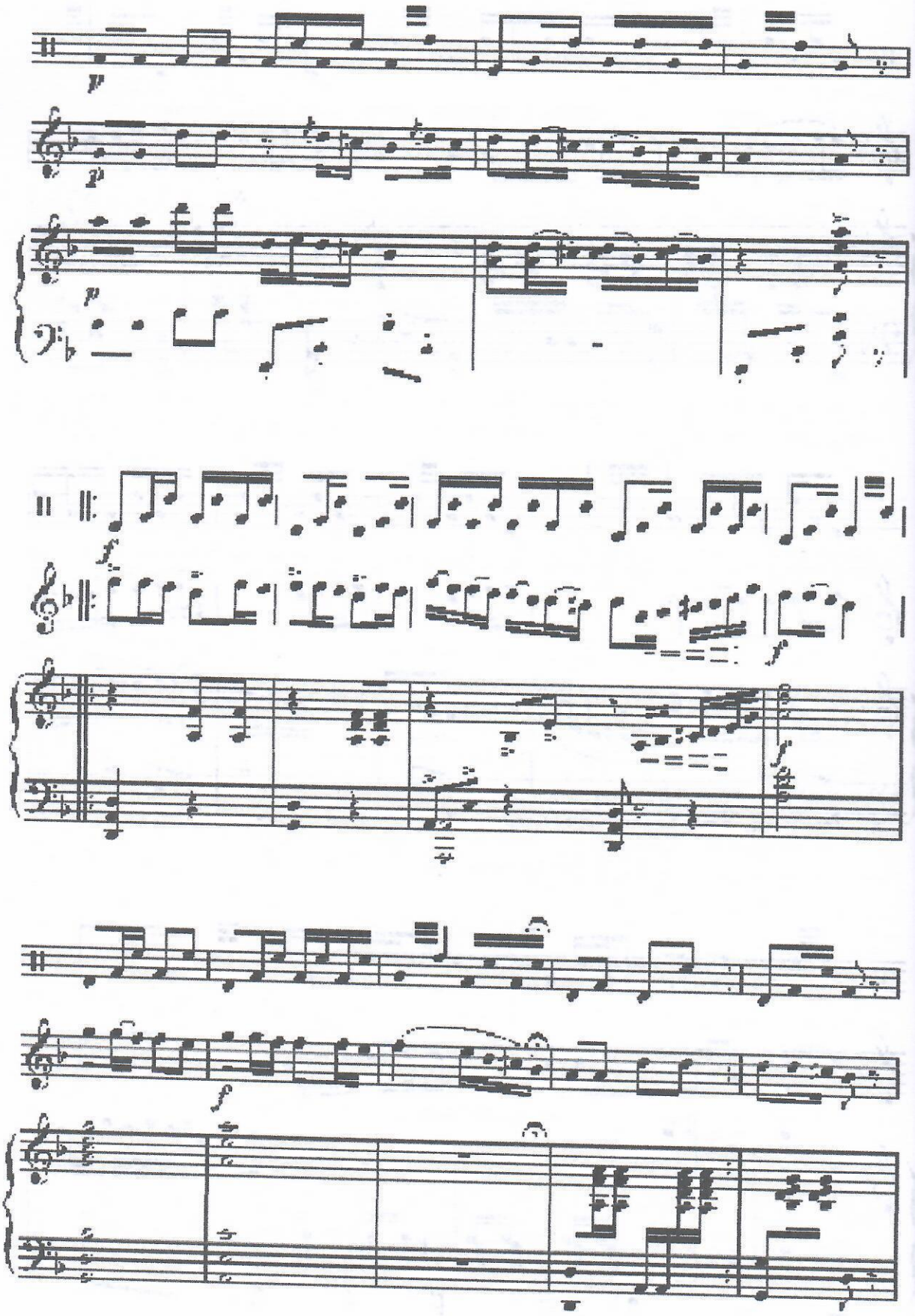
(«Ertalab» filmidan)

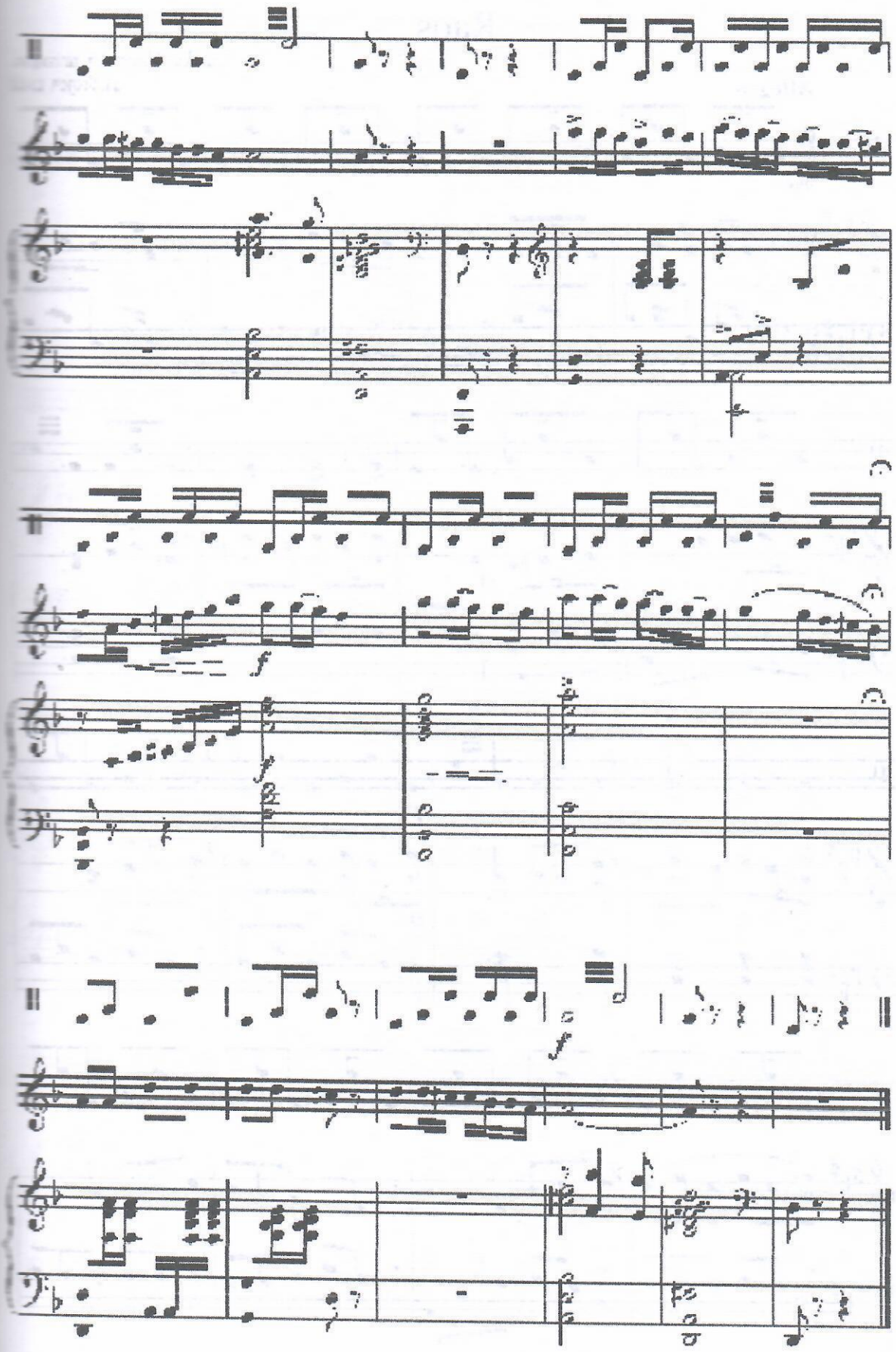
F.Anarov musiqasi,
A.Sirojov she’ri

Allegro





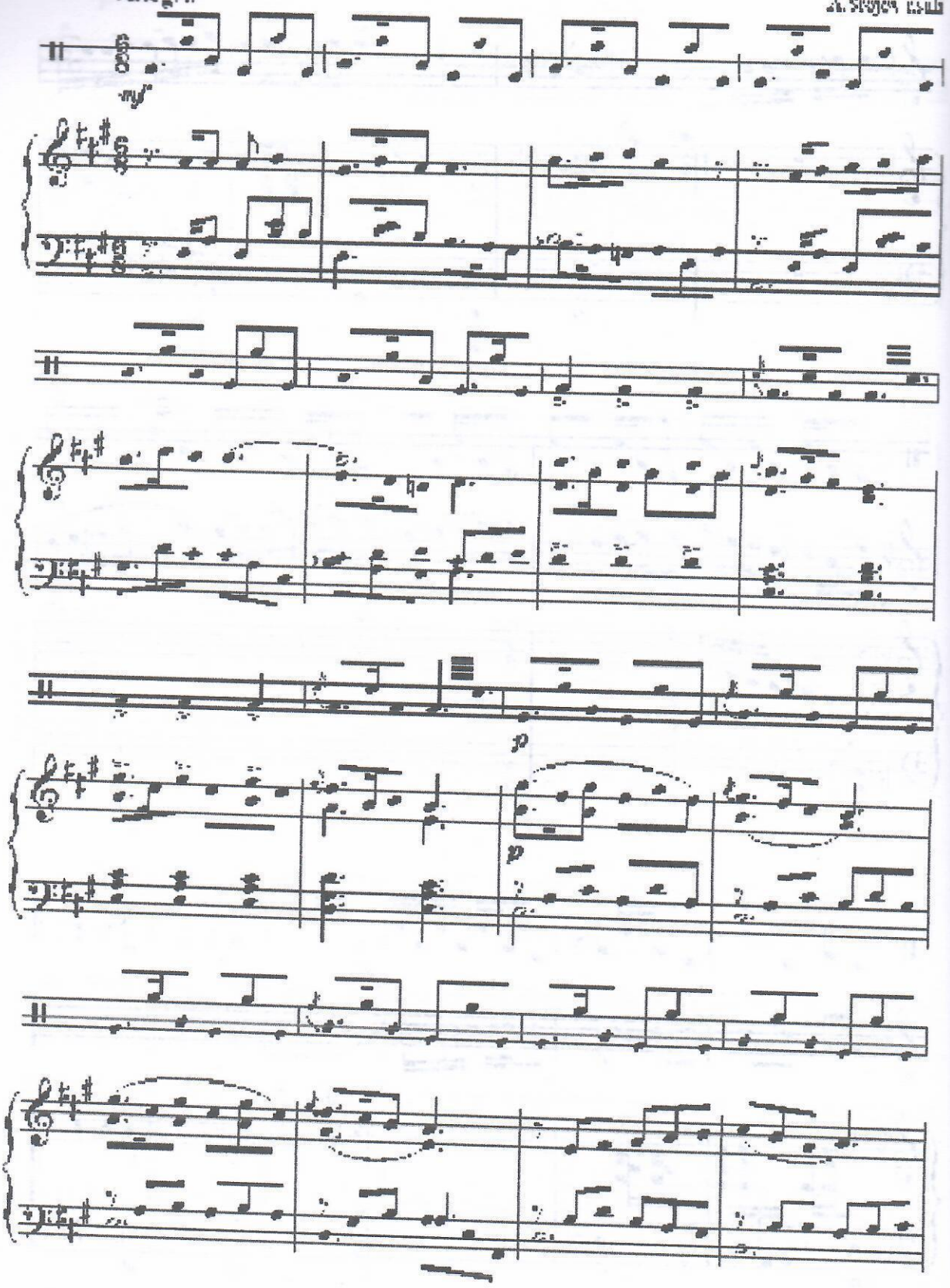




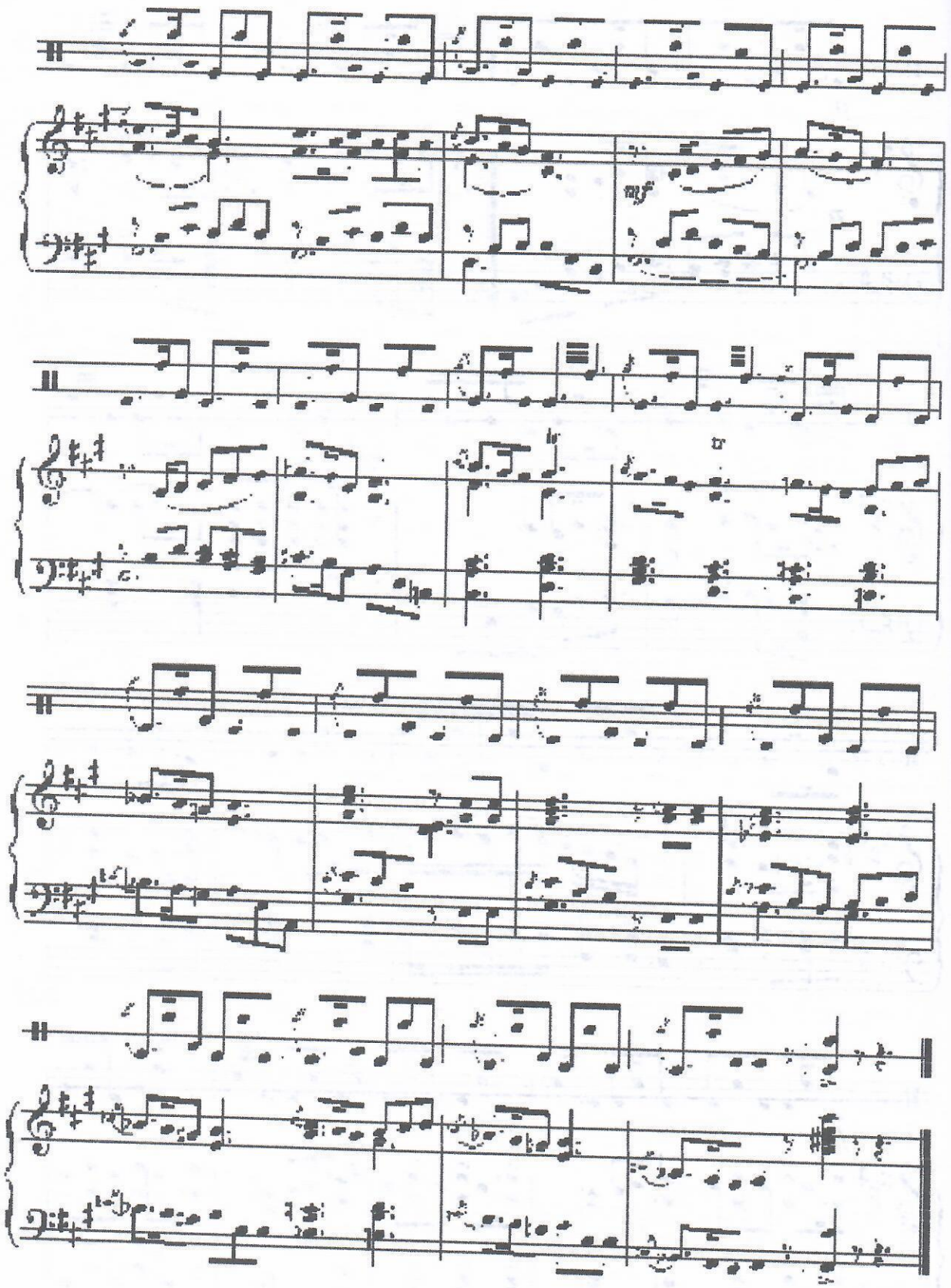
Raqs

Sandur Garrick arranged
A. Sojer (adi

Allegro





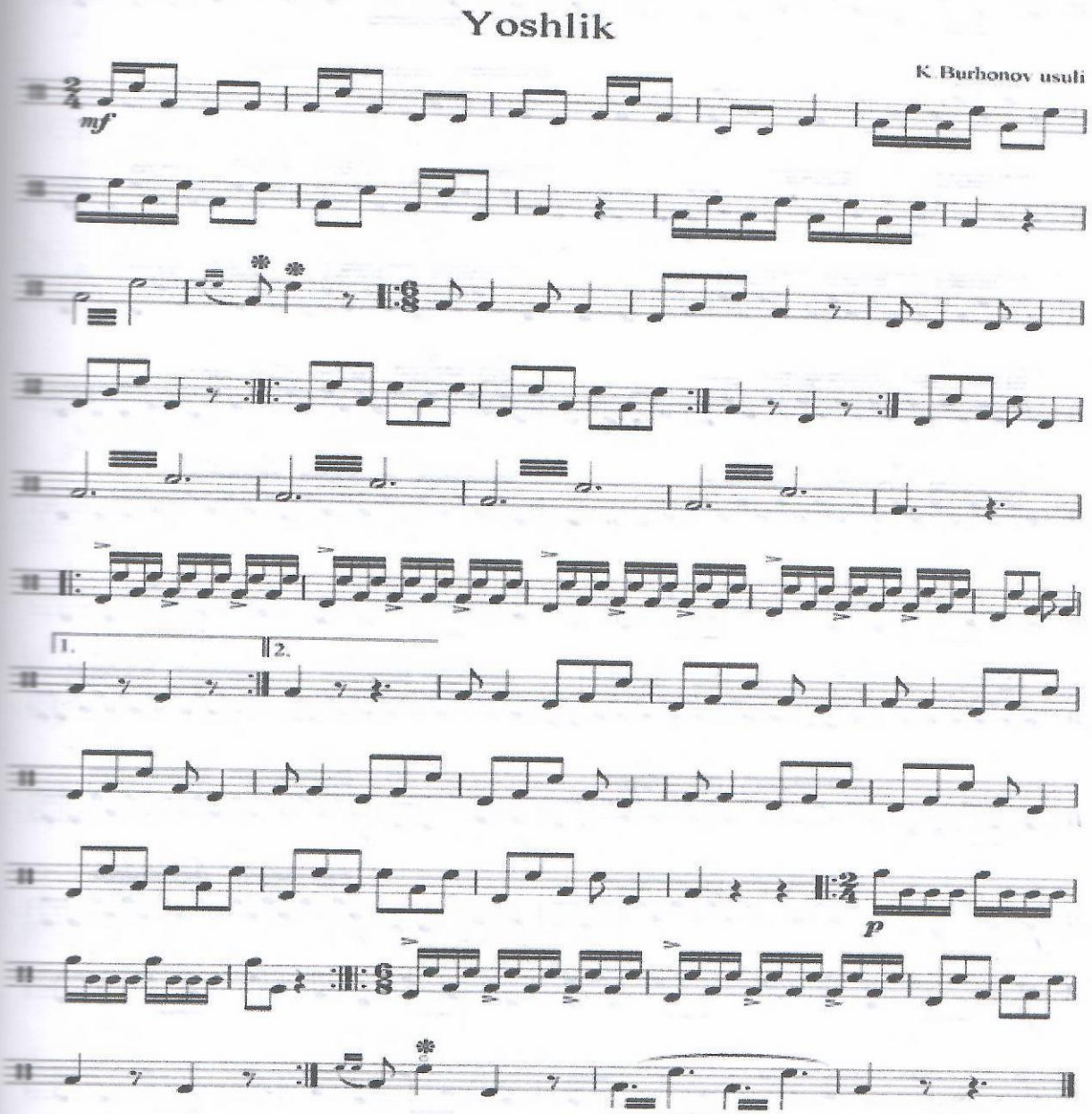


SHuningdek, yuqorida ta'kidlangan asarlar uzoq yillardan buyon doira ijrochiligida keng qo'llanib kelinmoqda.

IKKINCHI QISM

Mazkur qismda ustoz san'atkor Karim Burhonovning ijro repertuaridan o'rin olgan va ijrochidan yuqori mahorat talab qiladigan bir qator asarlarni o'z ichiga olgan.

YOshlik – asari 2/4 o'lchovda, keyinchalik 6/8 o'lchovga o'zgaradi. Kuyning alohida xususiyati shundaki, unda (chap qo'lda) () uslubi, nuqtali ritmika hamda qo'sh urshlaglar mavjud.



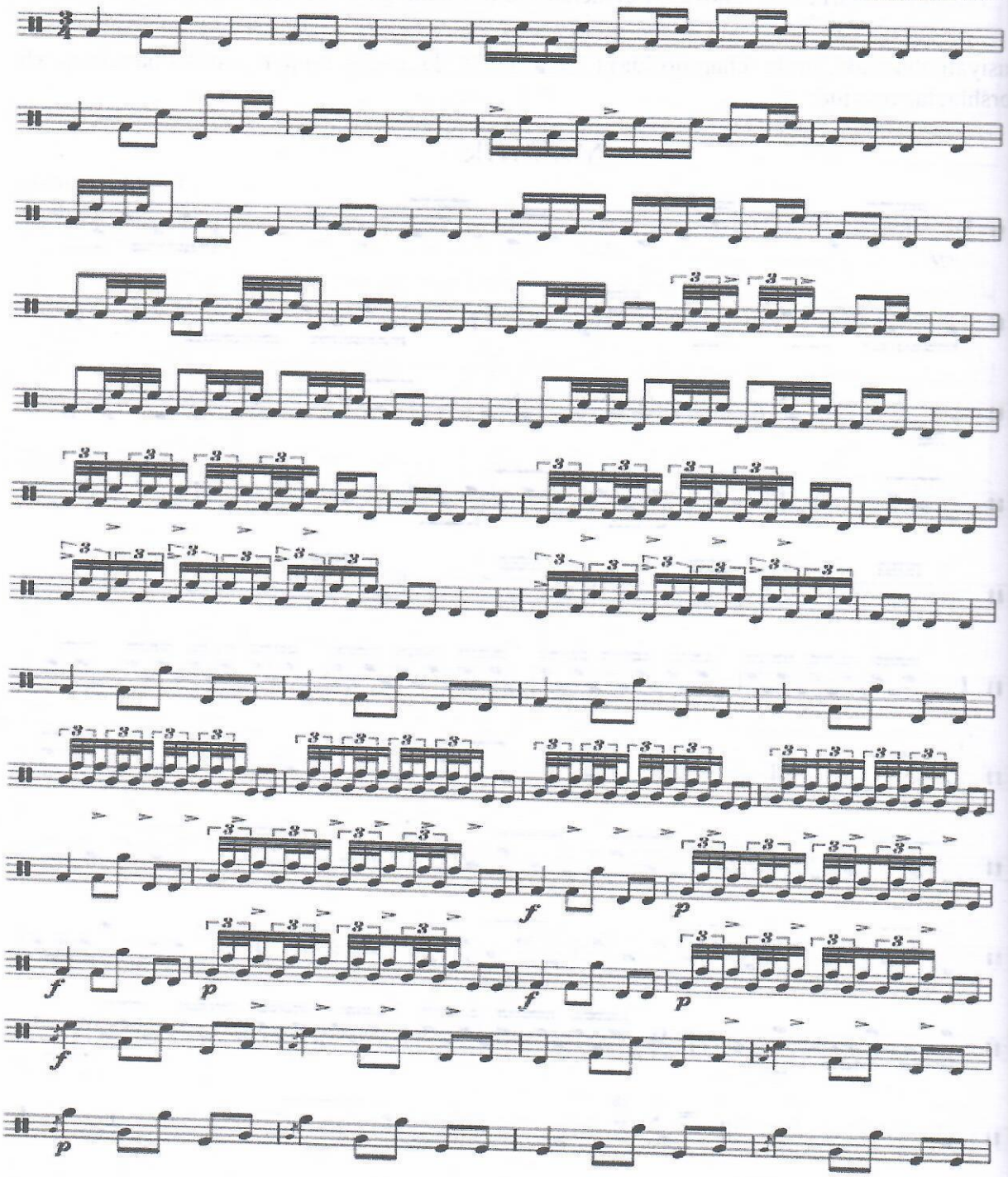
Mardona – ¾ o'lchovda yozilgan bo'lib, asar sarlavhasidan ham ko'rinib turibdiki, tezkor, shijoat bilan ijro etishni talab qiladi.

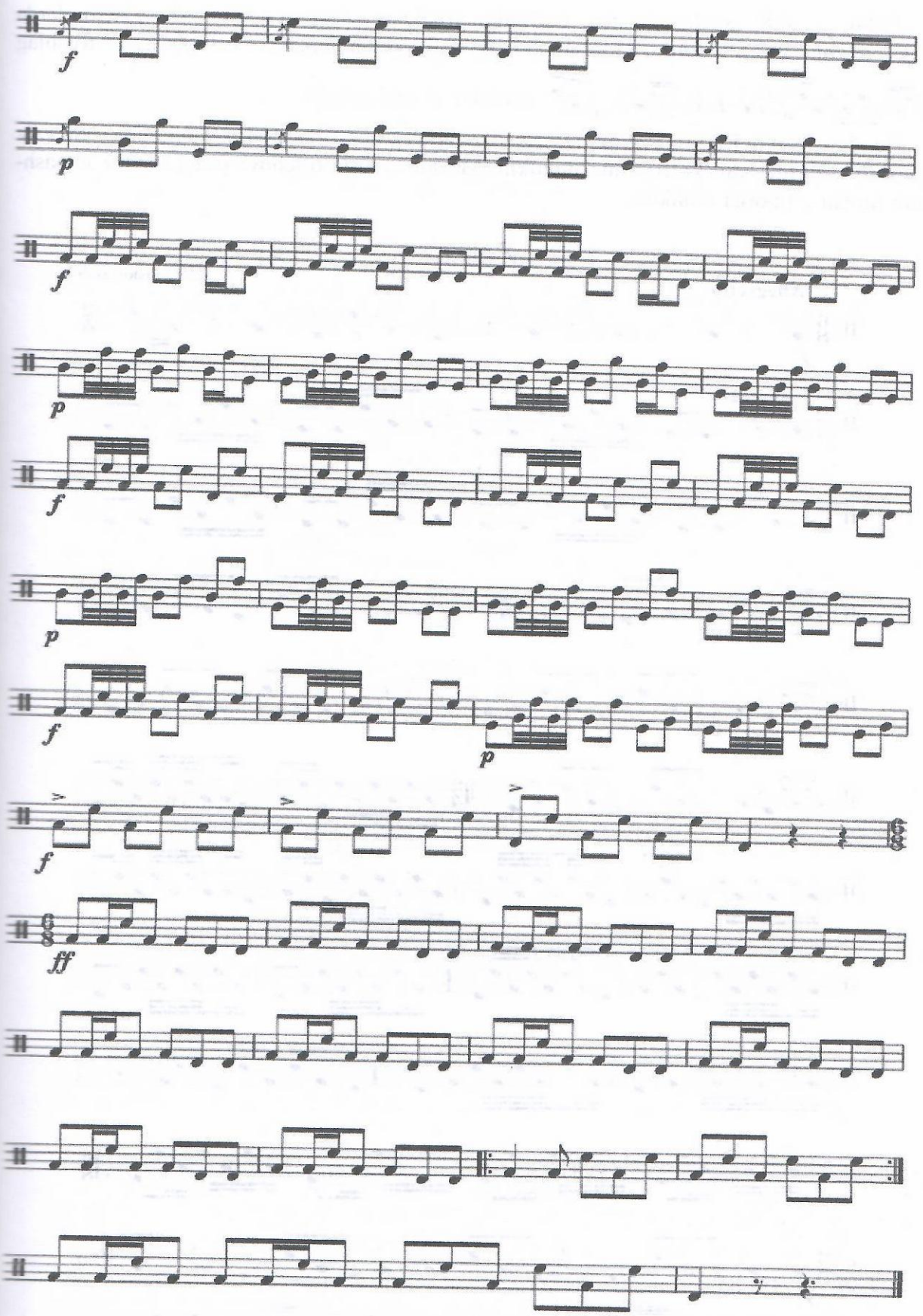
32 talik zarblar va ularning teskari ko'rinishda keltirilishi bir muncha murakkablik tug'diradi. Asarning o'rta qismida triolli 32 talik cho'zimda urg'uli usullar ketma-ketligi

bayon etiladi. So‘nggi qismda o‘rin olgan forshlagli melizm Samarqand ijro uslubiga xos “lang usul”ni hosil qilib, ijroda alohida diqqatga sazovordir.

Mardona

K.Burhonov usuli

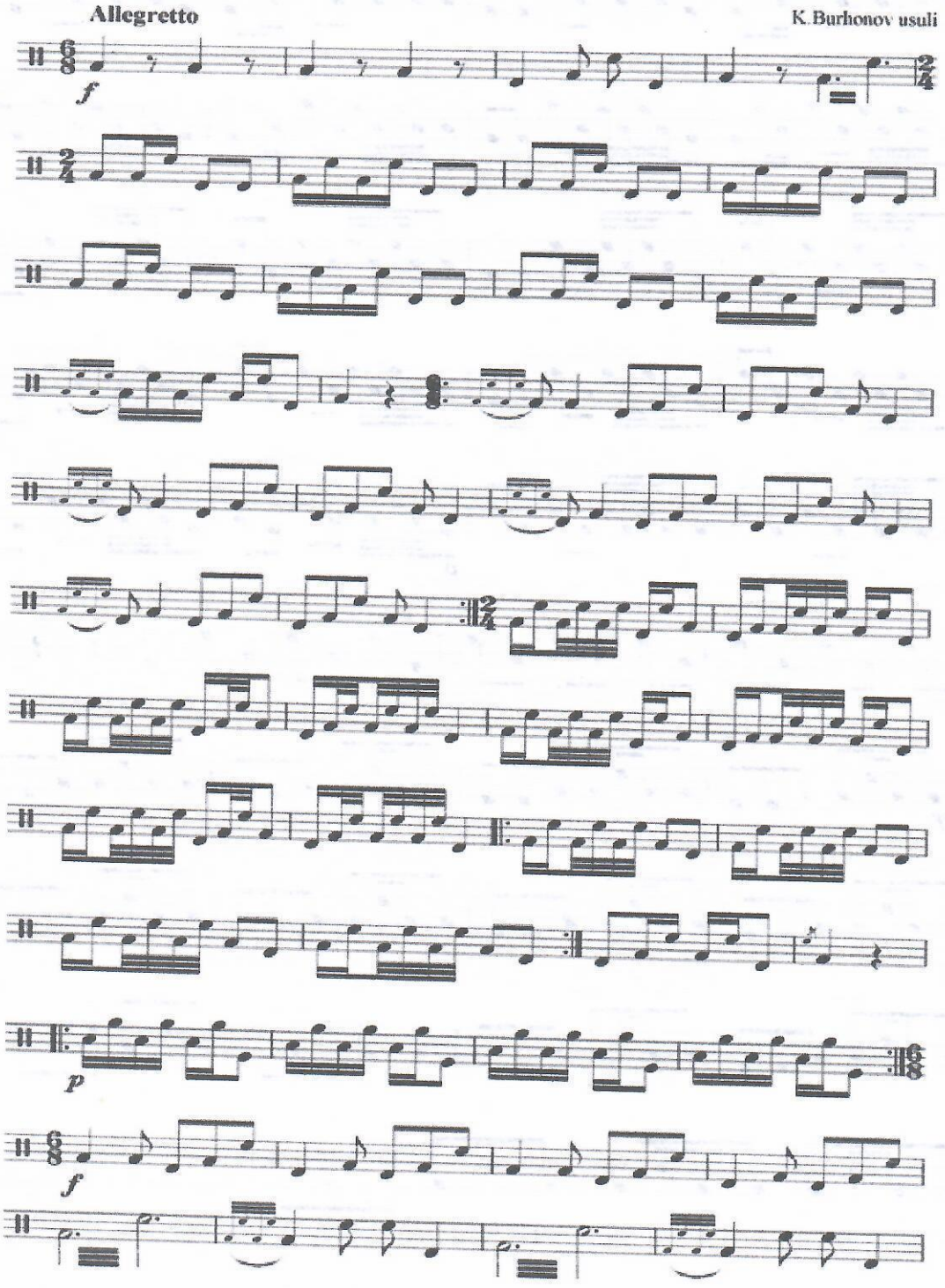



f
p
f
p
f
p
f
p
ff

Zebo – 6/8 o'lchovda tez sur'atda yozilgan. Asosan 32 talik cho'zimlarda kuy bayon etilib, doira ijrochiligida 4 talik kamdan-kam uchraydigan forshlag  usulidan foydalanilgan.

Bunday usulni I.Ikromovning "Doira darsligida" keltirilgan M.Ashrafiyning "So'zsiz qo'shiq" asarida ham ko'rishimiz mumkin. Mazkur asarda o'lchovlarning tez-tez almash-inib turishi e'tiborga molikdir.

Zebo

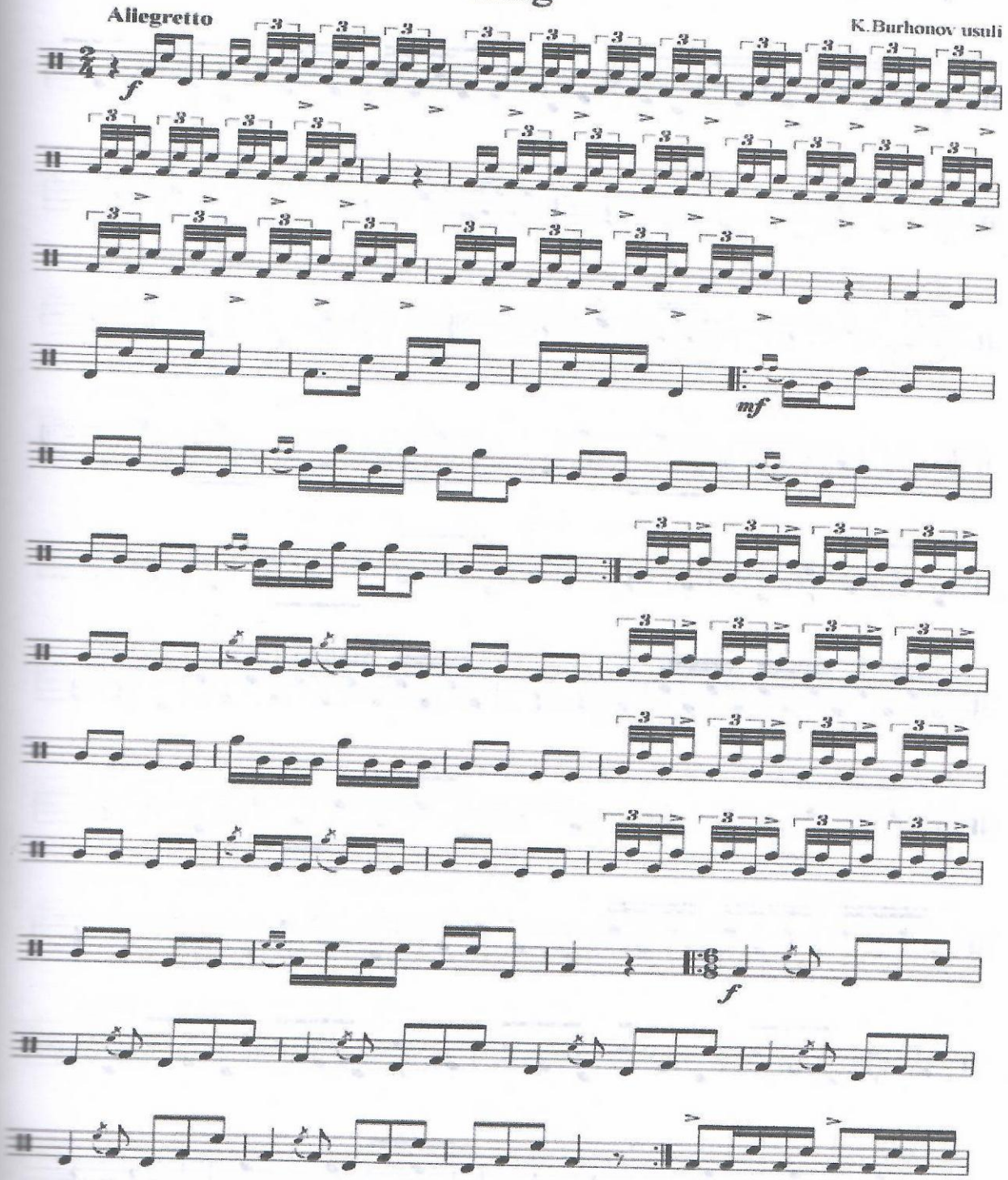


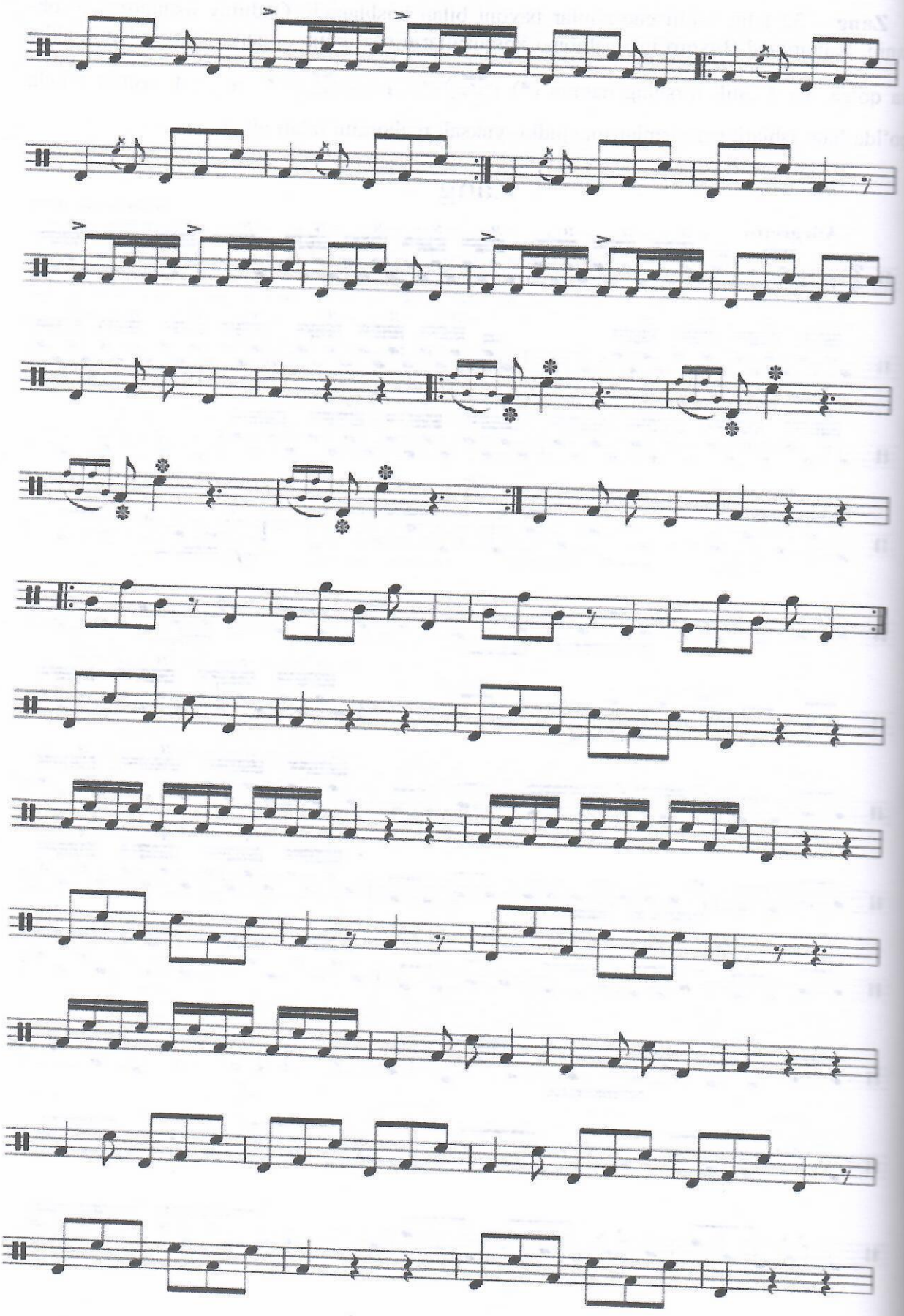

f

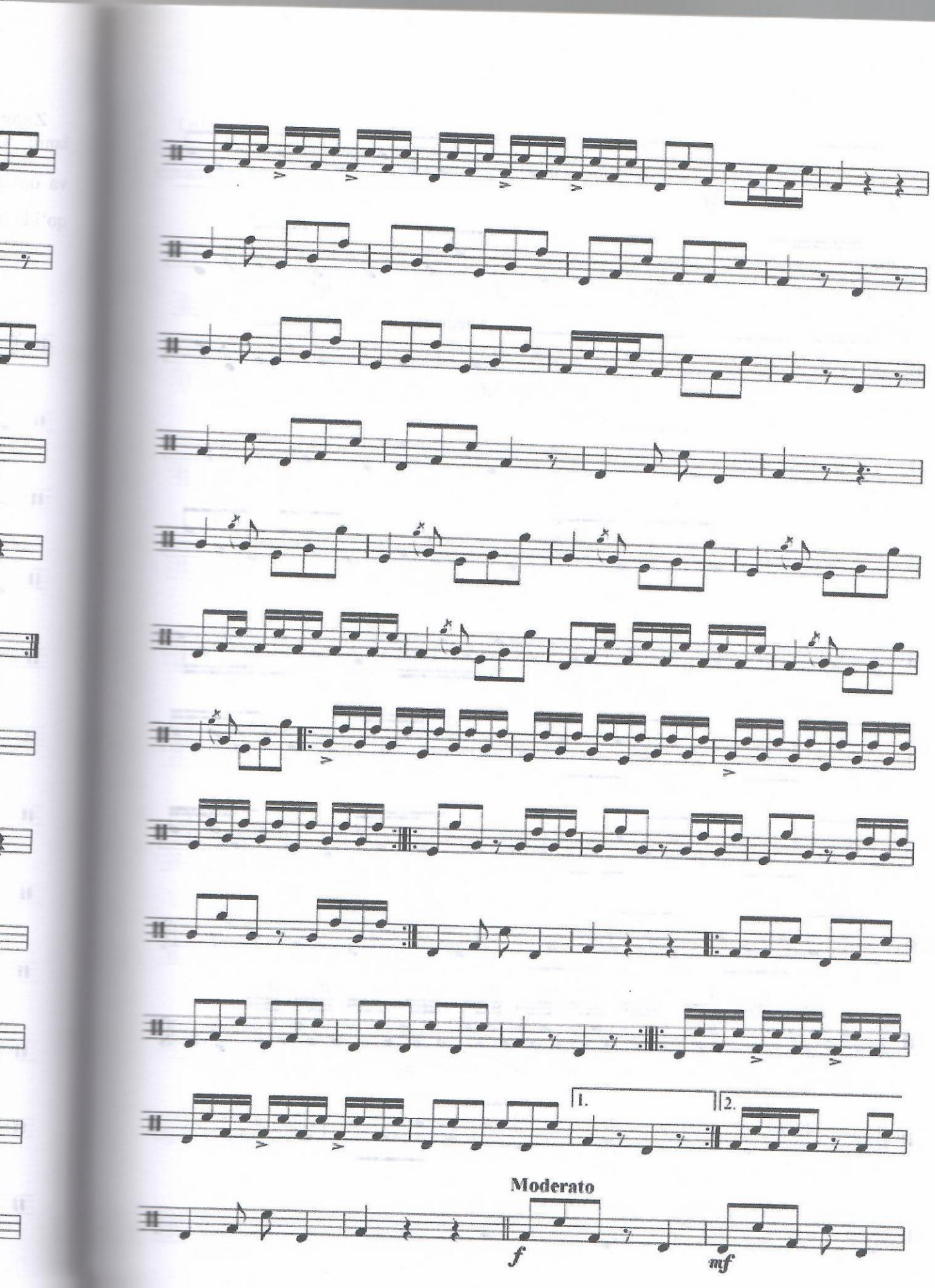

3
3
3
Allegro
f
ff

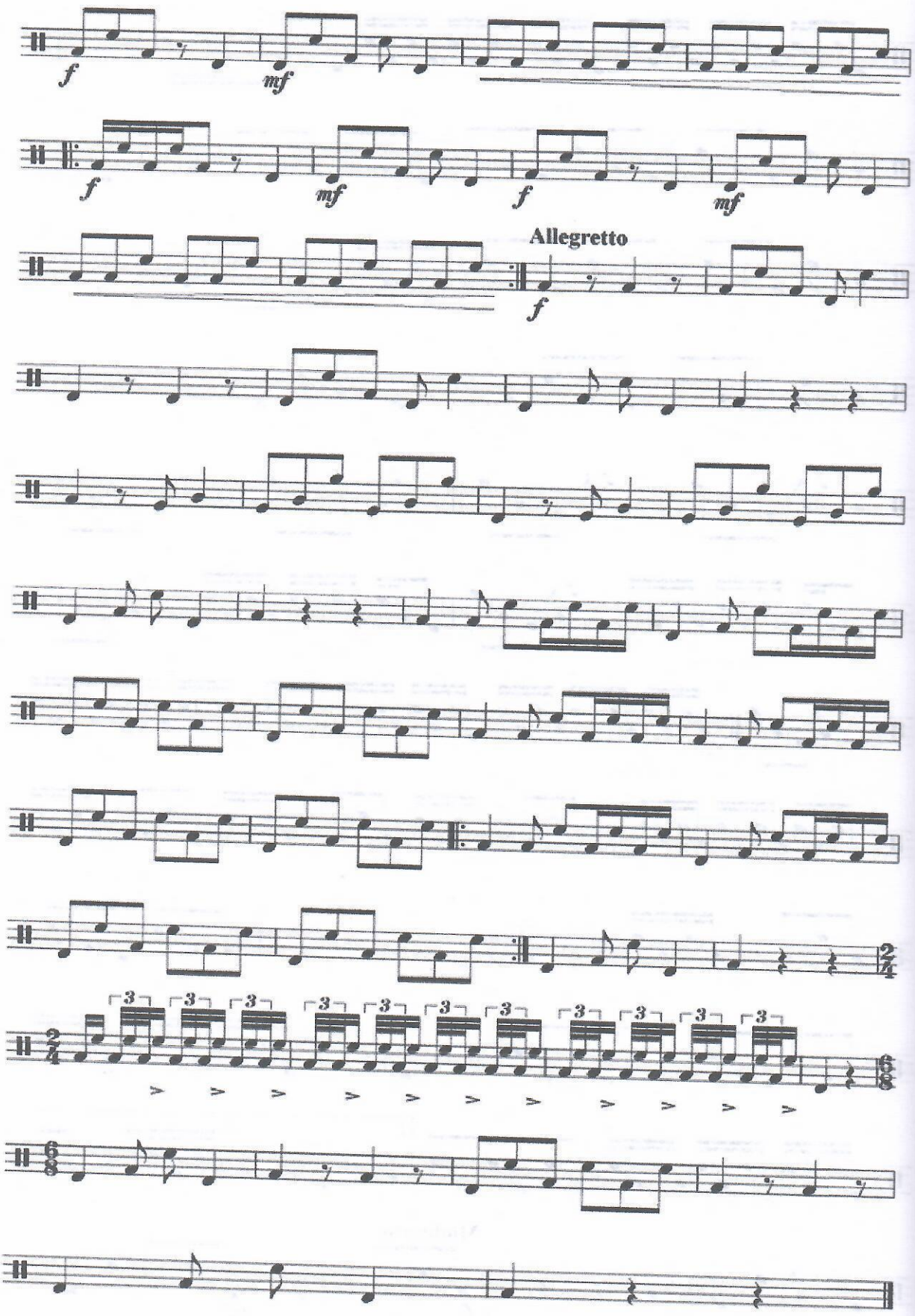
Zang – 32 talik triolli cho‘zimlar bayoni bilan boshlanadi. Qadimiy usullardan hisoblanib, Samarqand-Buxoro ijro uslubiga xos usullarni o‘z ichiga olgan. Bu erda ham yakka va qo‘sh, va 4 talik forshlag hamda (*)  uslubi ikkala qo‘lda ham ishlatilgan qismlar mavjudki, yuksak mahoratni talab qiladi.

Zang

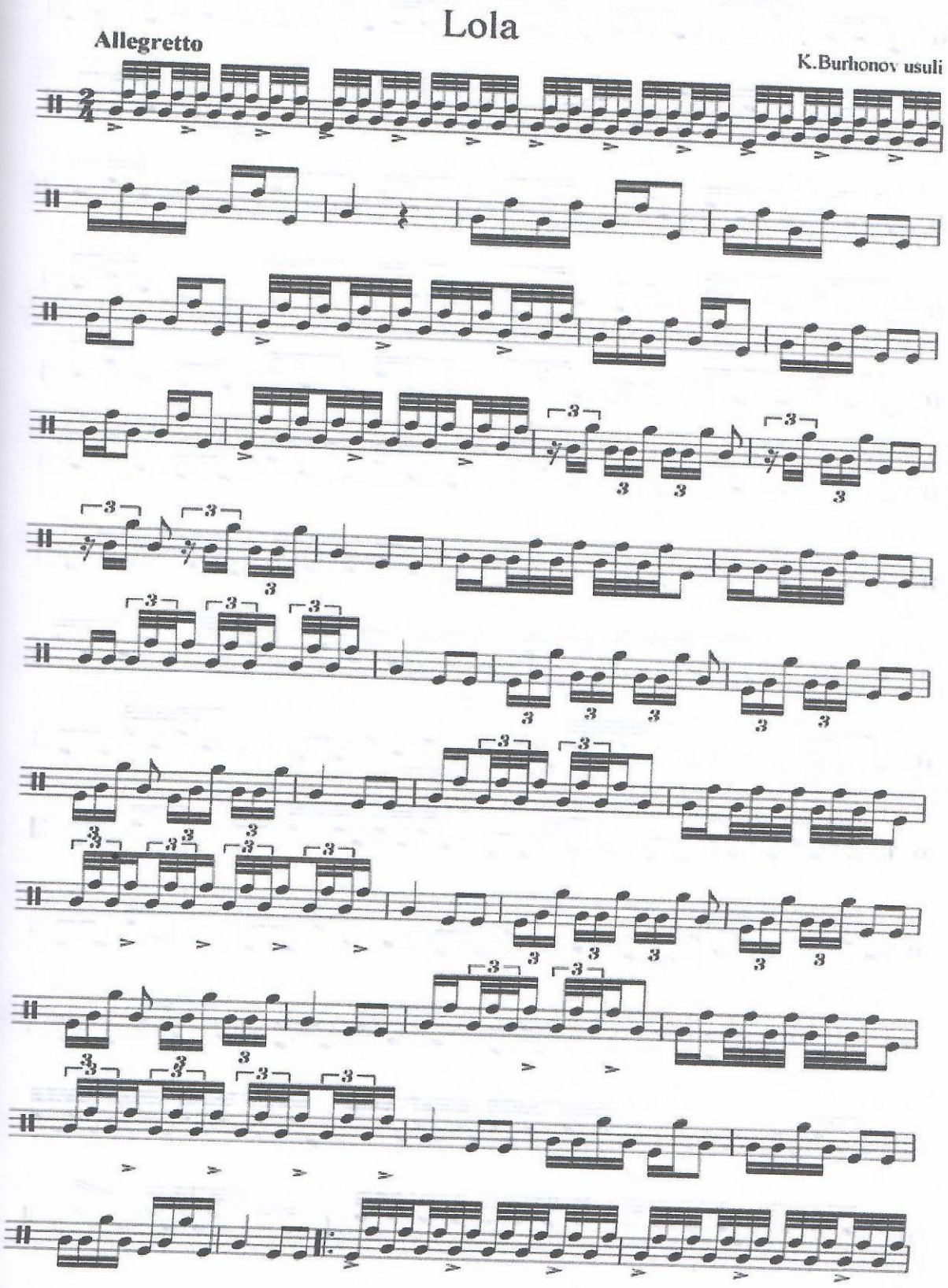


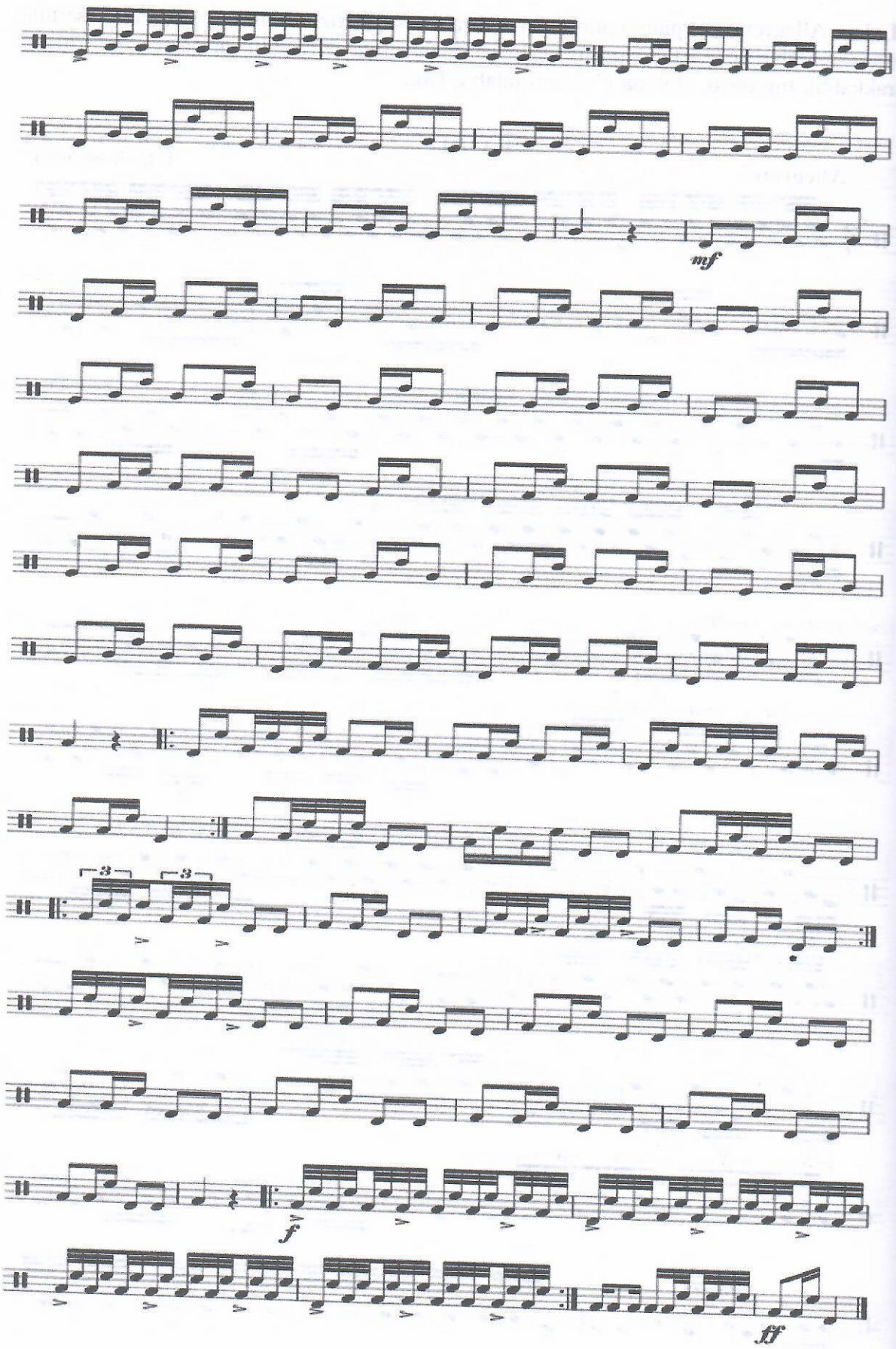



1.
2.
Moderato
f
mf


f
mf
f
mf
f
mf
Allegretto
f

Lola – Allegretto tempida tremolo sifat 32 talik usullar tizimi bilan boshlanadi. Asarning keyingi jumlalarida (15 takt) triolli usulda birinchi hissaga 16 talik qisqa pauza kiritilishi murakkablik tug'dirib, alohida e'tiborni talab qiladi.



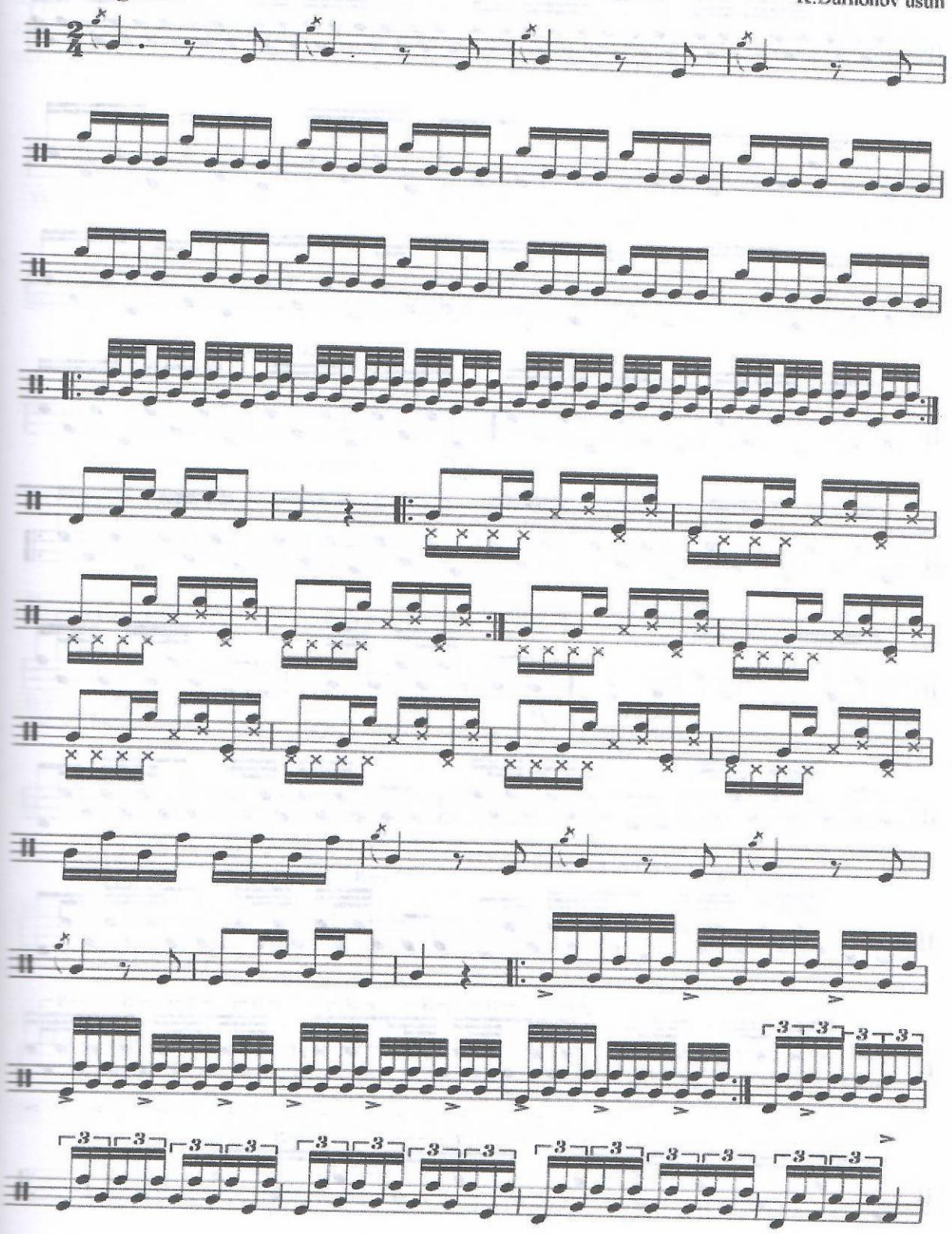

mf
3
3
f
ff

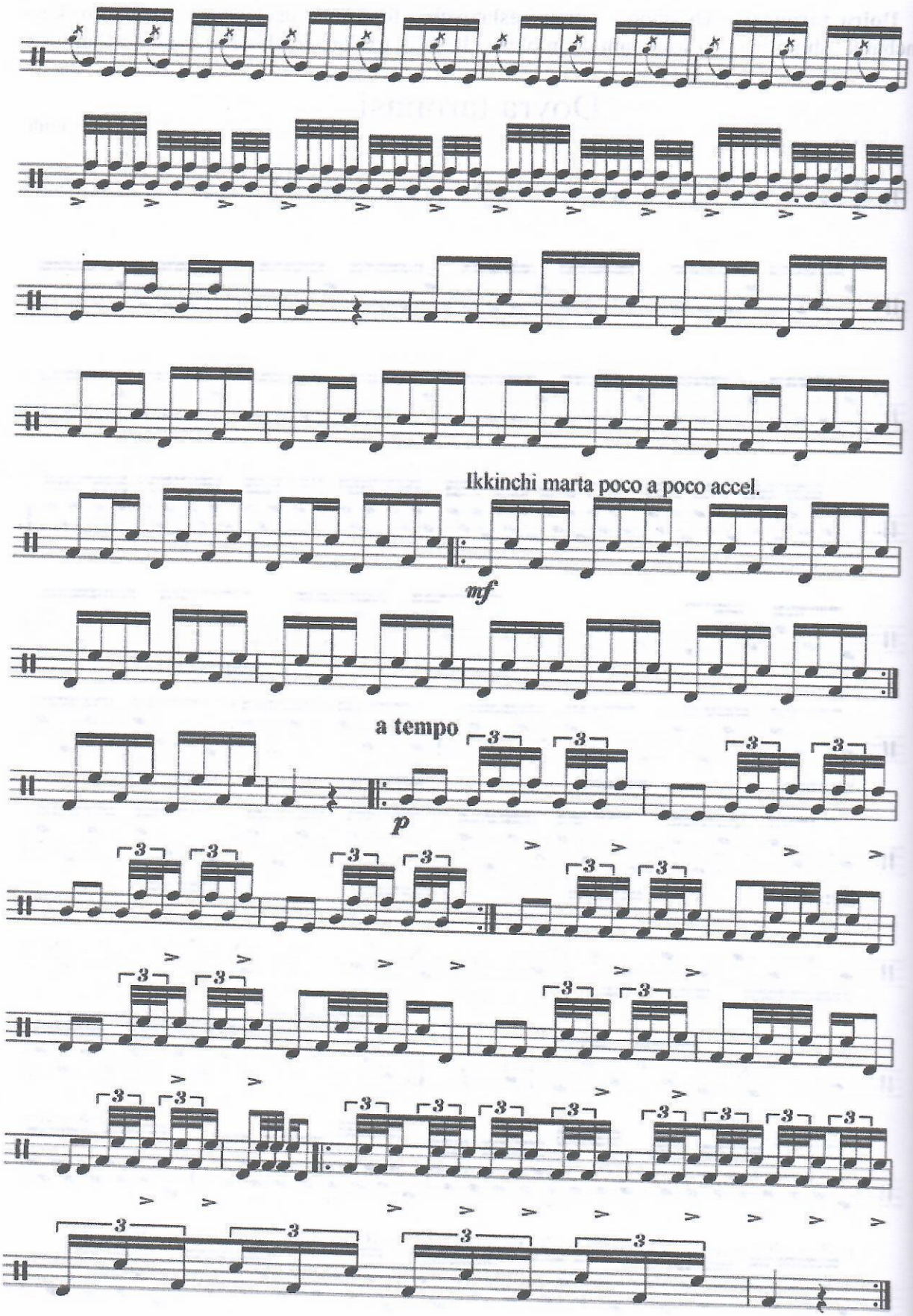
Doira taronasi – Ushshoq ritmini eslatuvchi forshlagli usul bilan boshlanib, keyinchalik "shing'iroq" li usul ham o'rin olgan. 16 talik triollar, forshlaglar keng qo'llanilgan.

Doyra taronasi

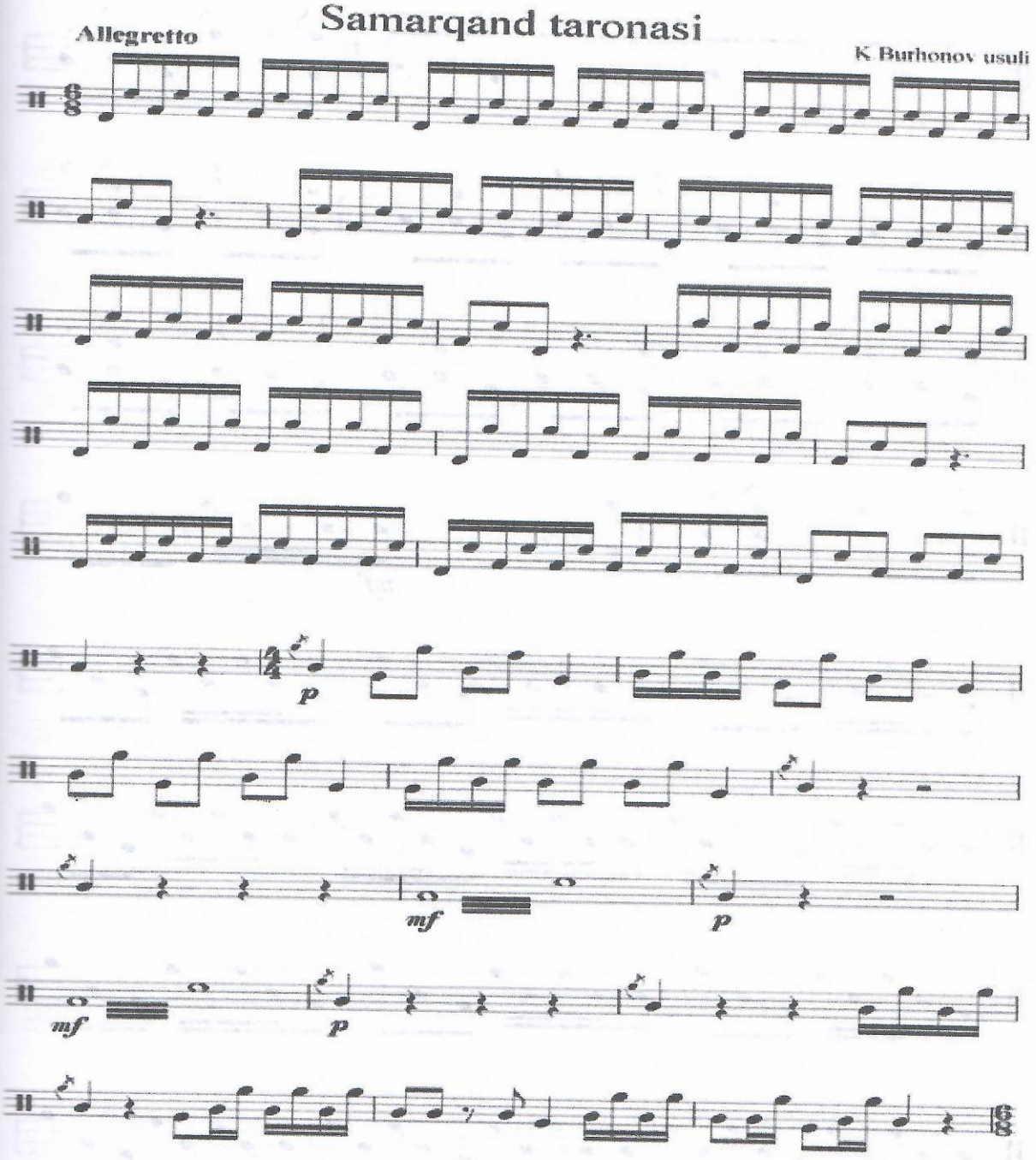
Allegretto

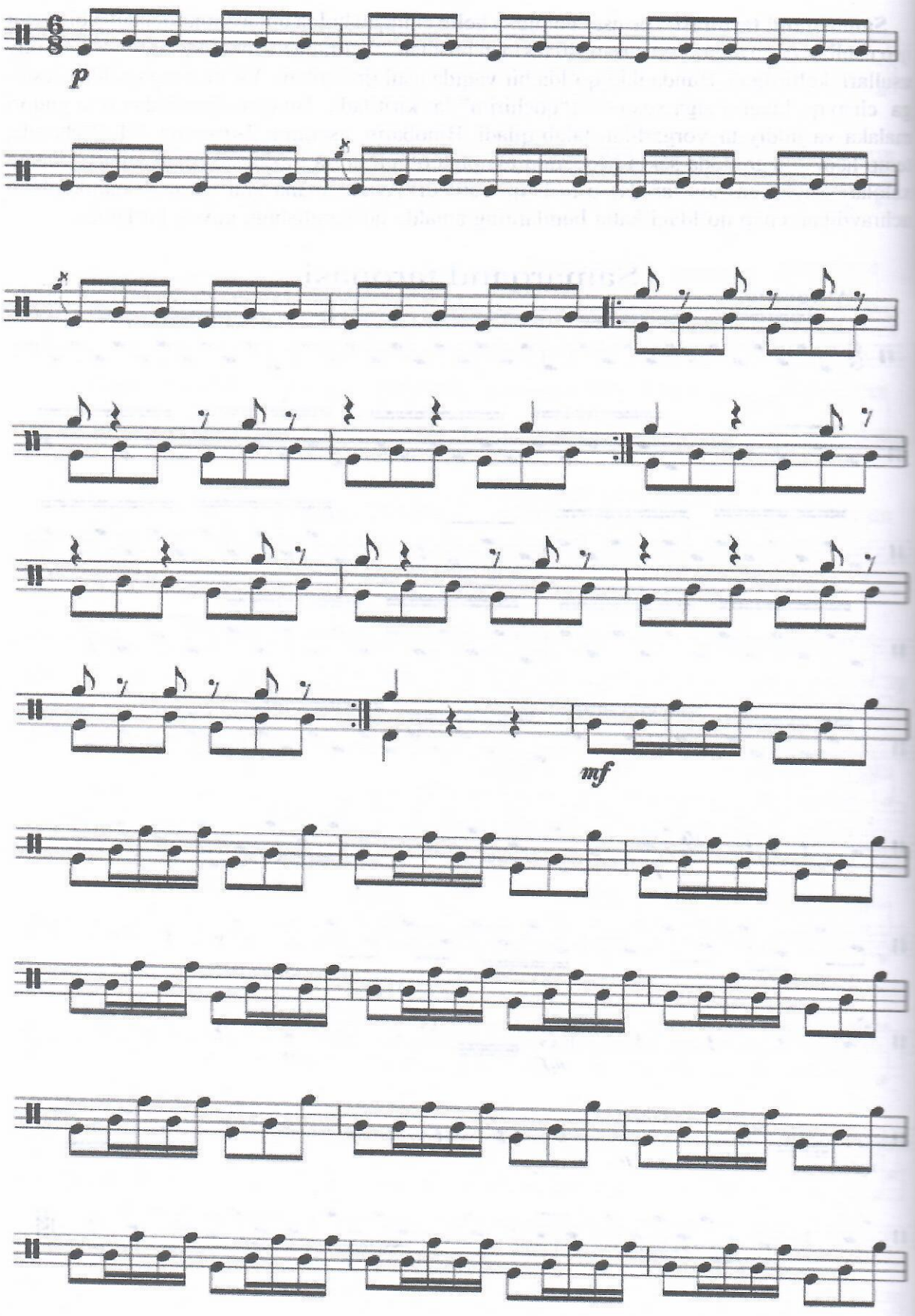
K.Burhonov usuli

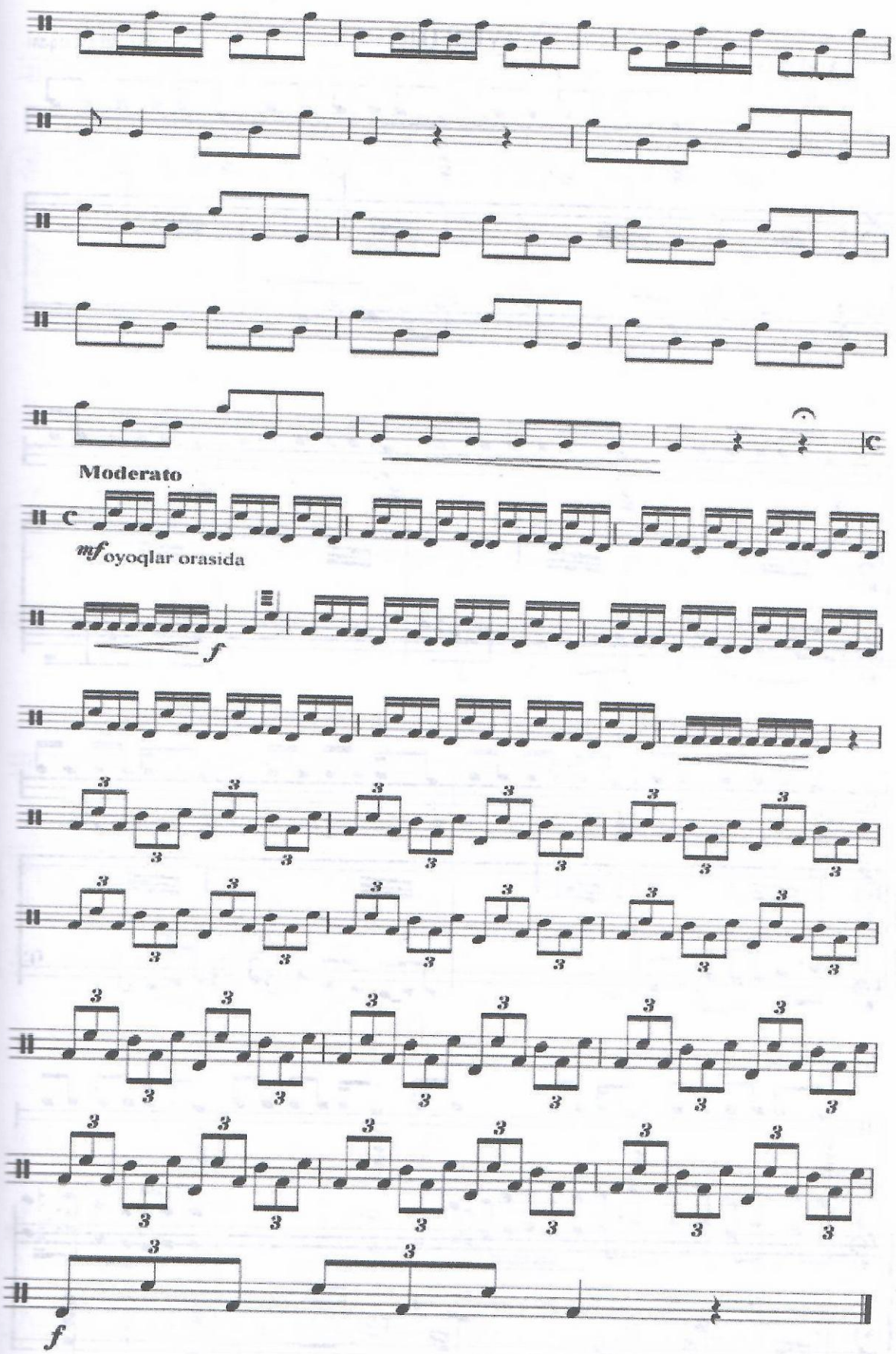



Ikkinchi marta poco a poco accel.
mf
a tempo
p

Samarqand taronasi – bu asar nomidan kelib chiqqan holda unda Samarqandcha bir qator ijro usullari o'rin olgan . Xususan, 40 taktdan boshlab, "SHirabandi"hamda "Safolak"qadimiy usullari keltirilgan. Bunda ikki qo'lda bir vaqtda usul ijro etiladi. YA'ni, o'ng qo'ldagi usulga chap qo'ldagi o'ziga xos usul ("qochirim")lar kiritiladi. Bu qism ijrochidan o'ta yuqori malaka va jiddiy tayyorgarlikni talab qiladi. Binobarin, asarning 2-qismida 4/4 o'lchovda, temp ham Allegrettoda sekin Moderato tempiga o'tadi doira tizzalar orasiga olinib, (SHarq xalqlari kuylariga xos tarzda) o'tirib ijro etiladi. Aynan mana shu qismda kamdan-kam uchraydigan chap qo'ldagi katta bumlarning amalda qo'llanilishiga guvoh bo'lamiz.



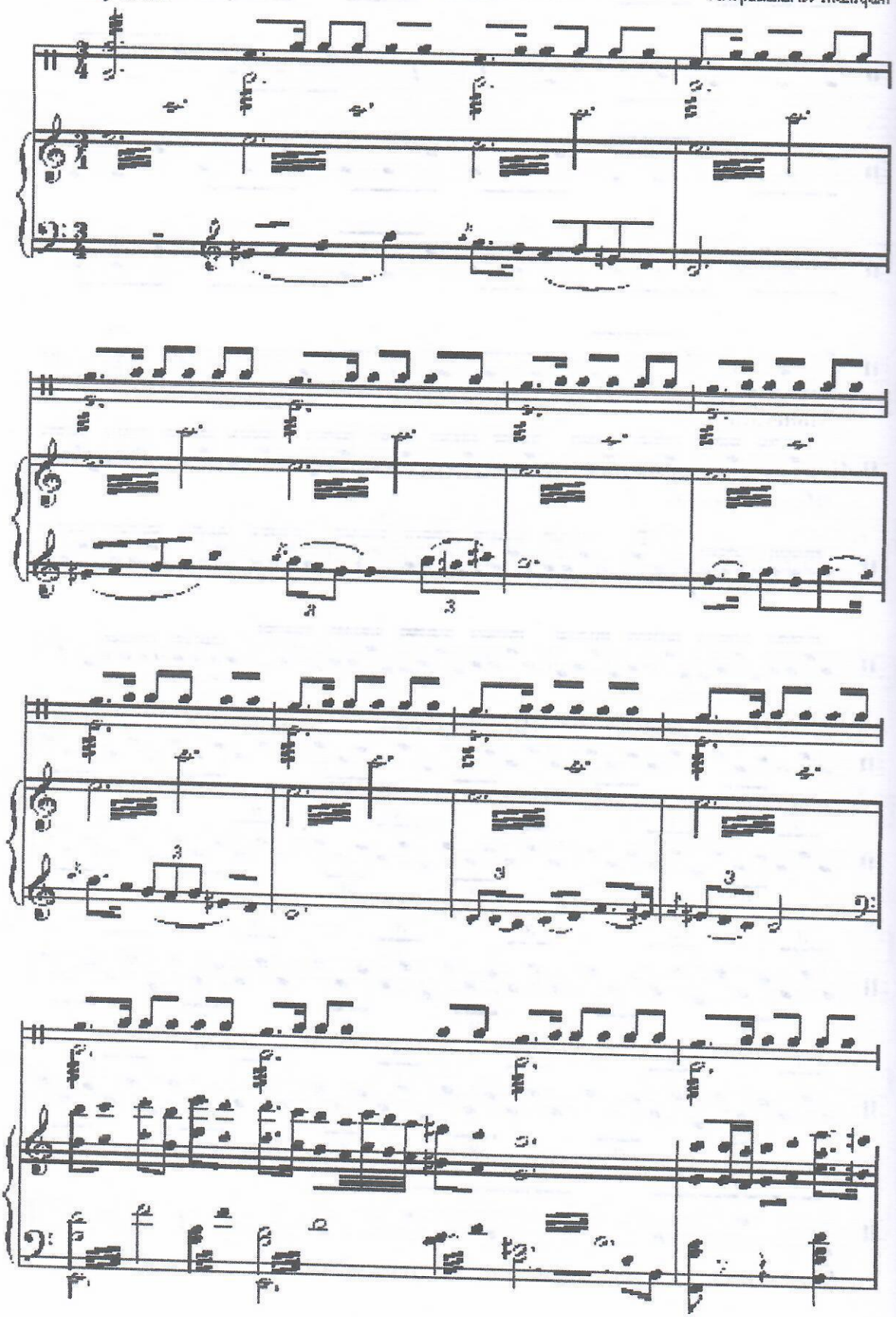

p
mf

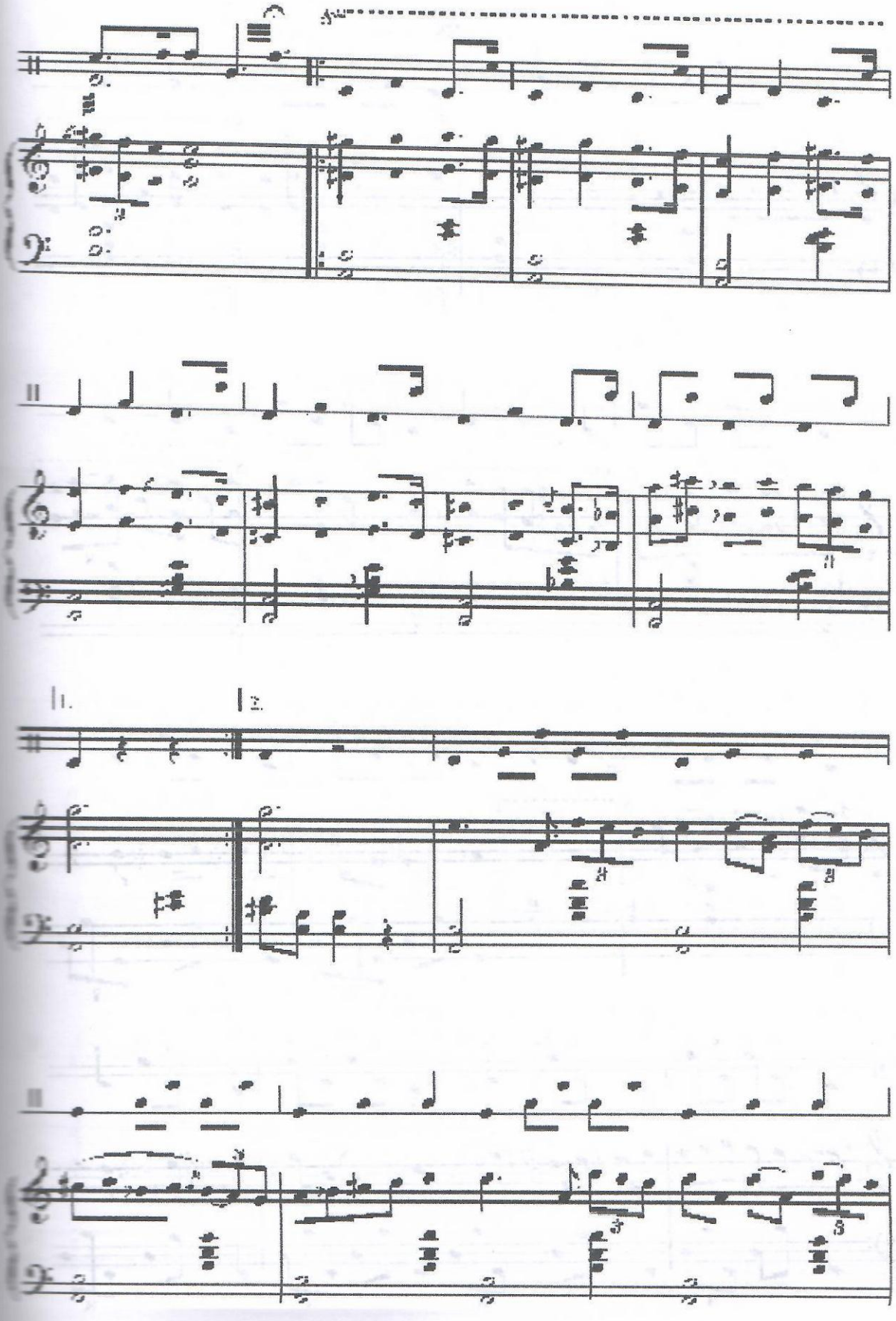

Moderato
mf oyoqlar orasida
f
f

Xaytarma

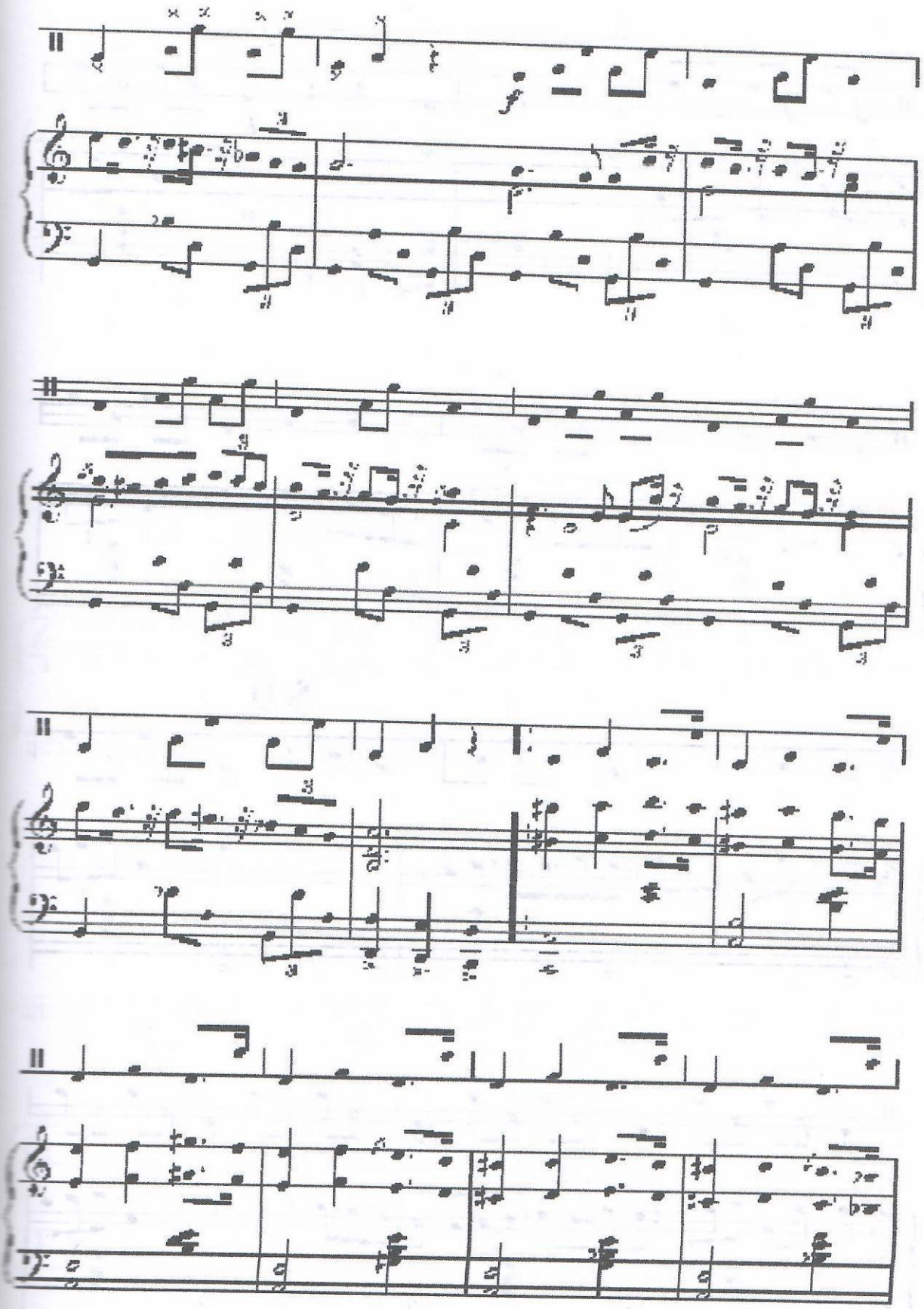
Andante

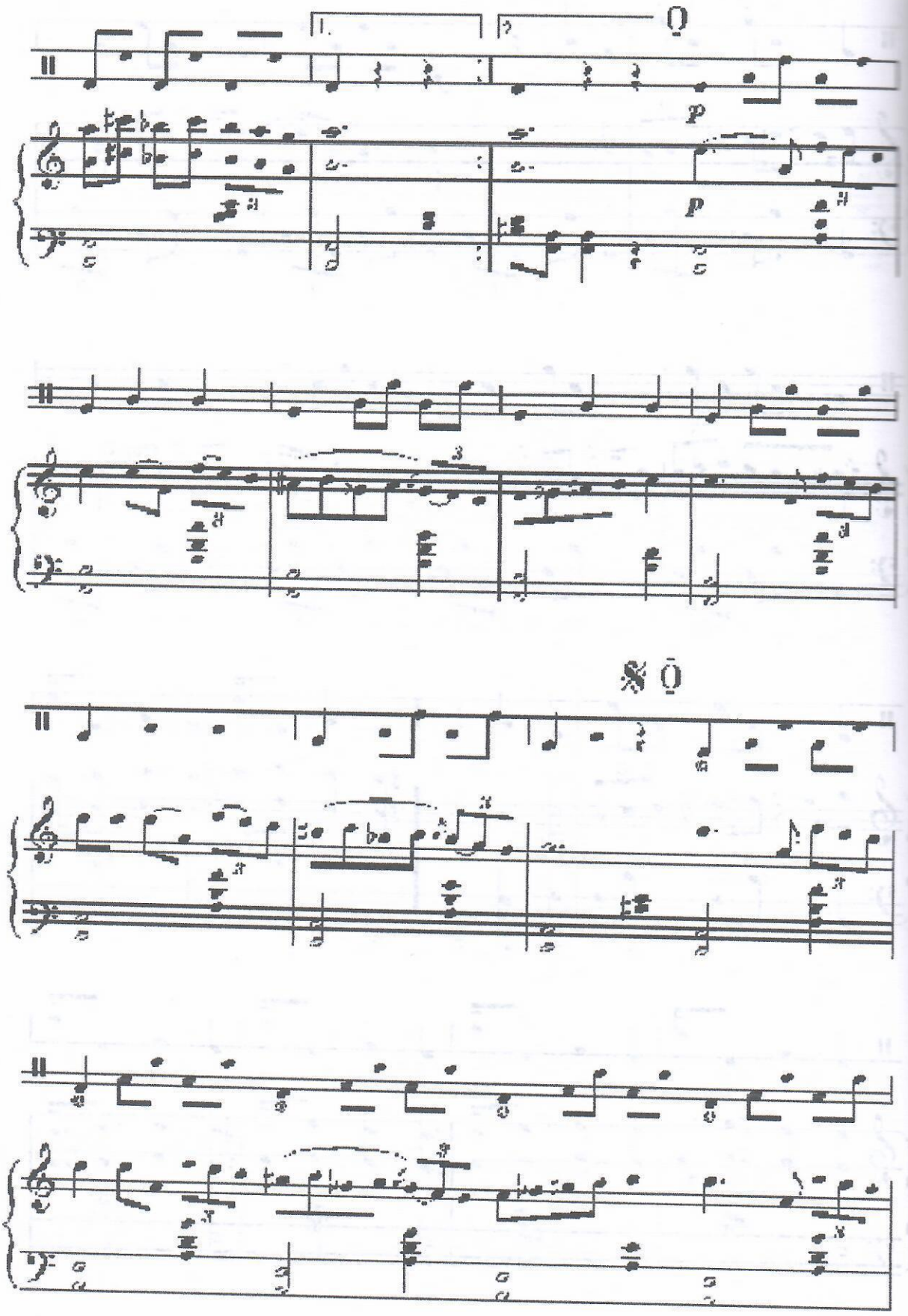
A.Spendiarov musiqasi

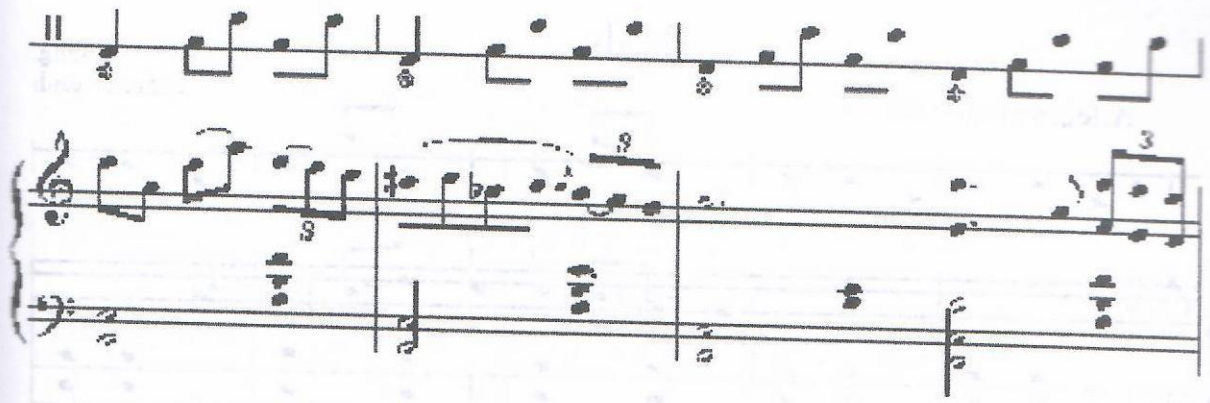




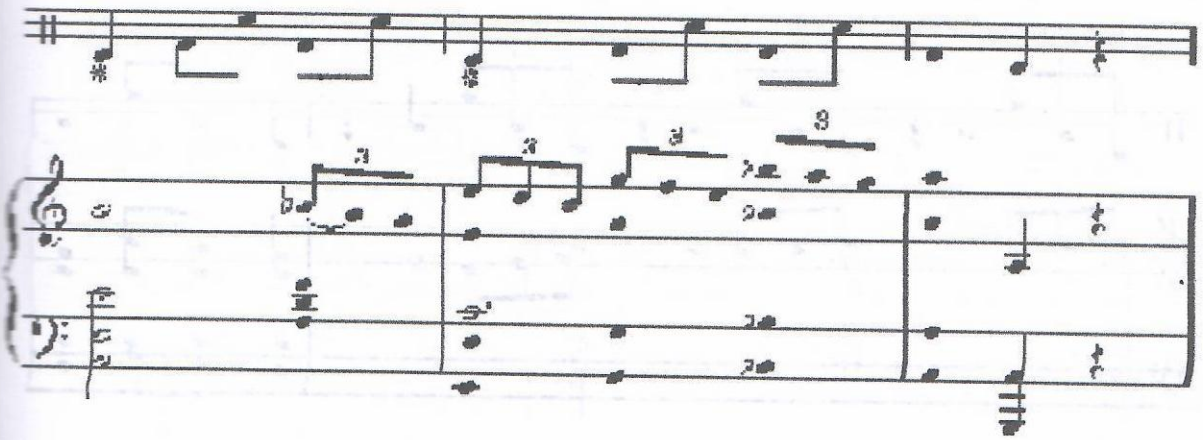





1.
2.
Q
P
p
3
&
Q




cresc.

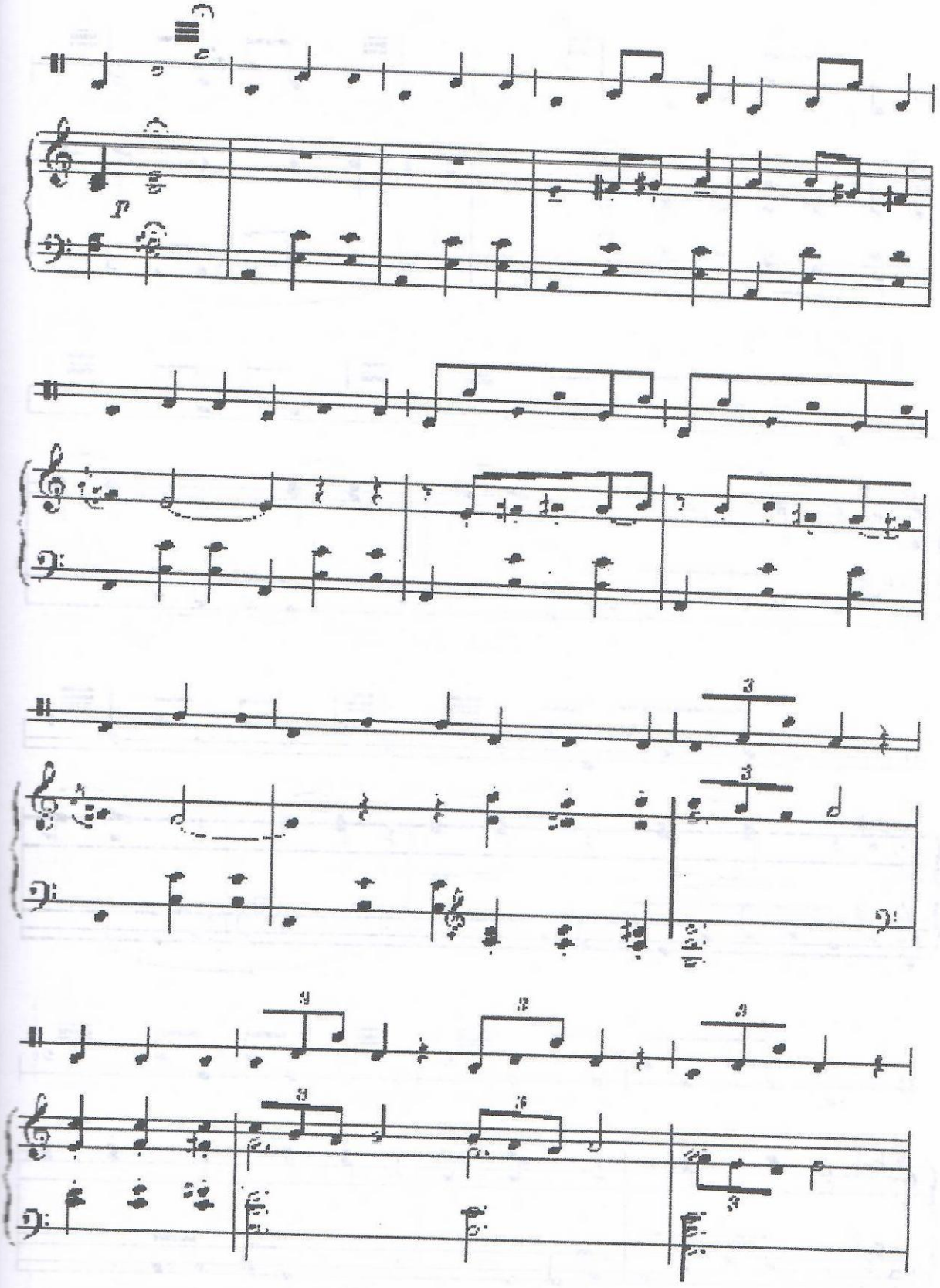


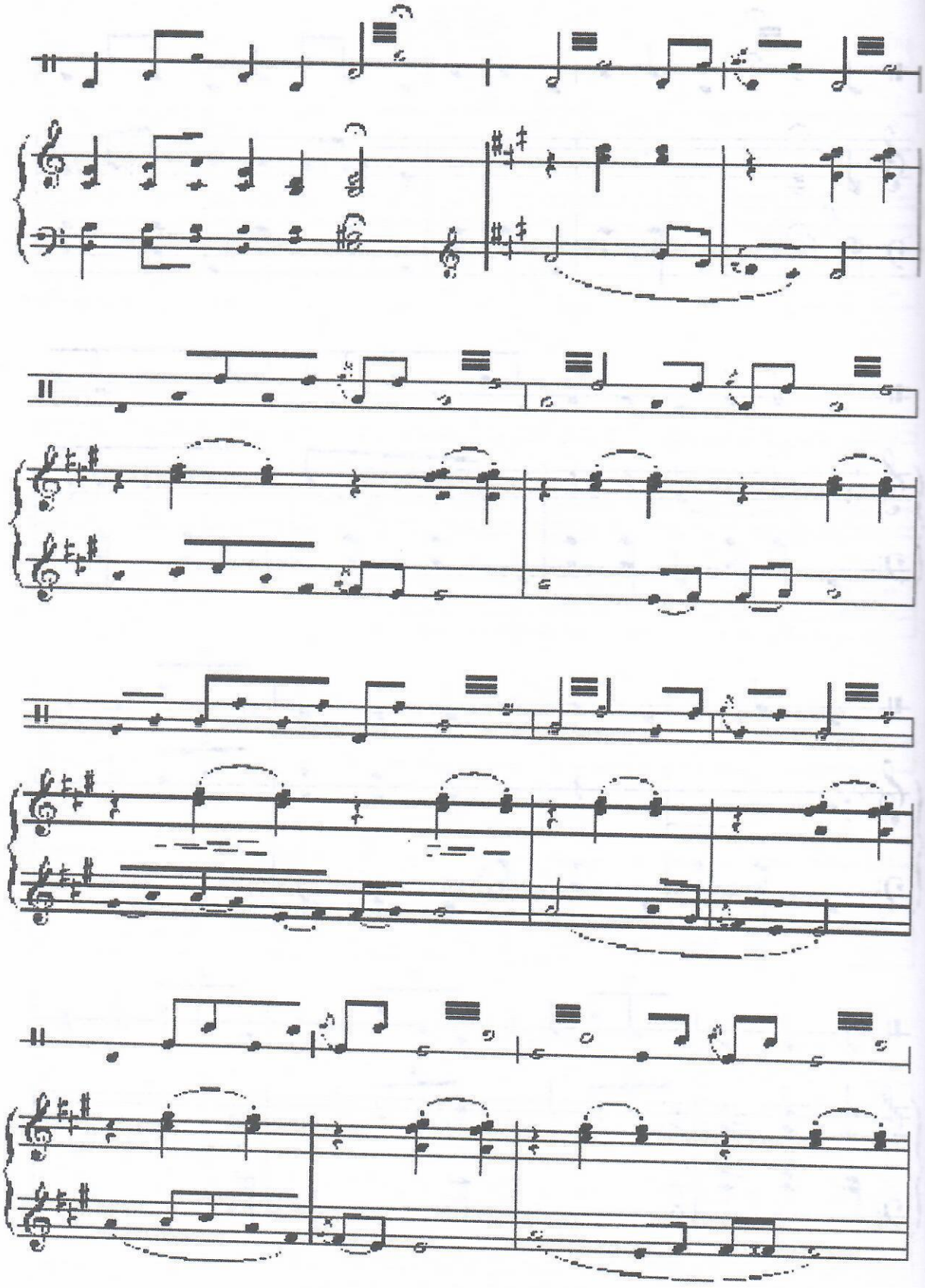
Vals

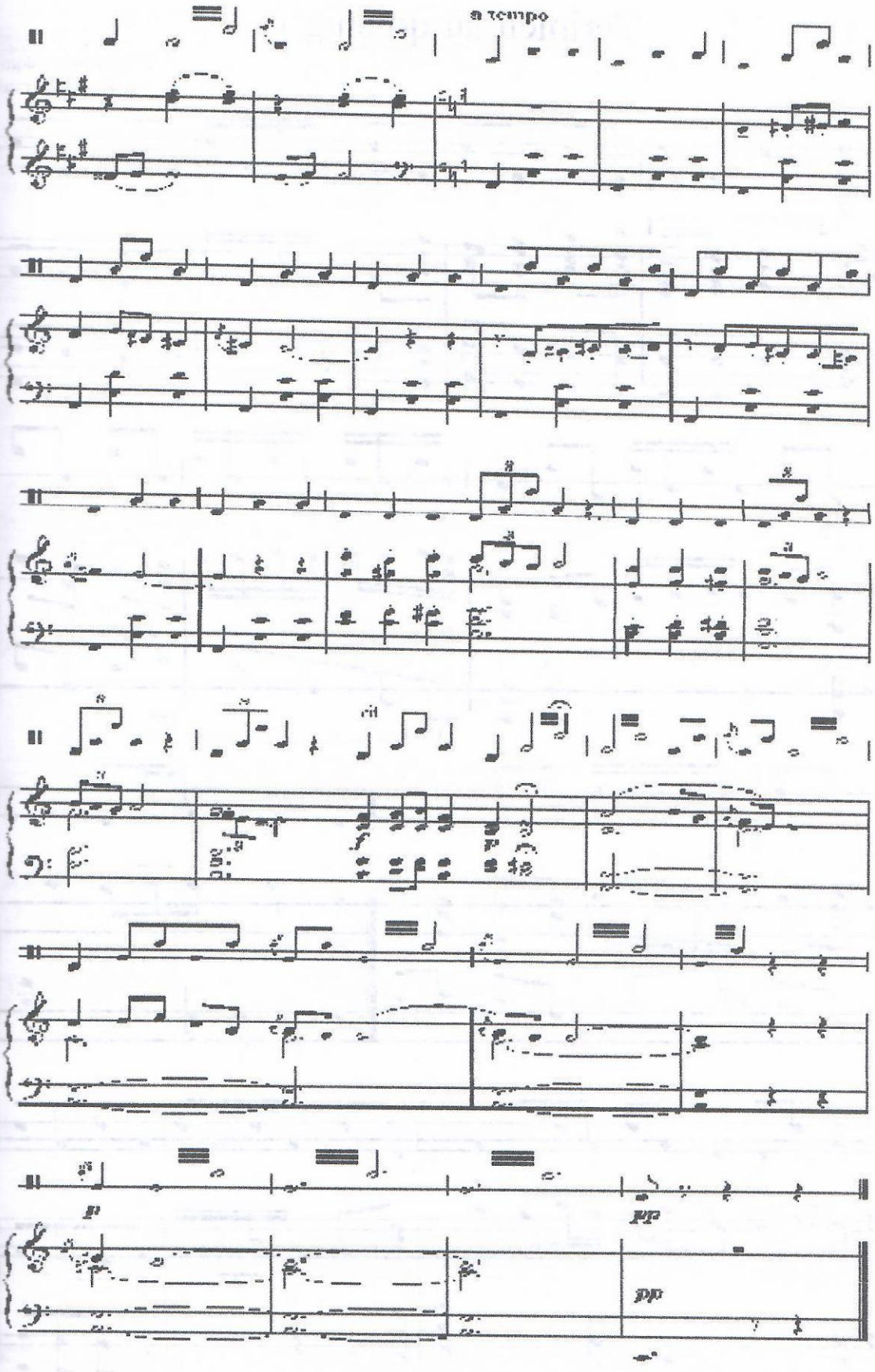
L. Grig
A.Sagor-nsh

Allegro moderato




p

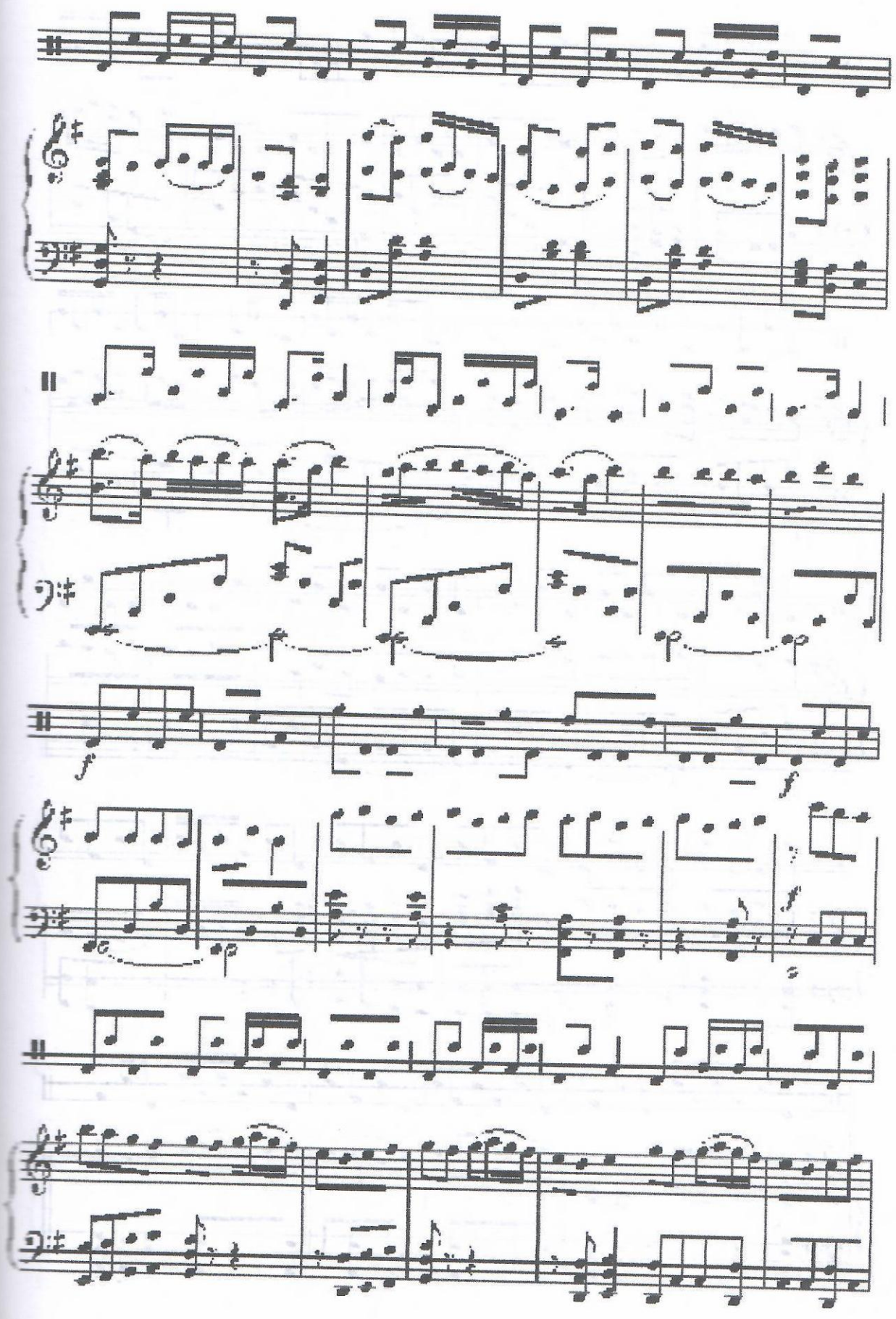



a tempo
p
pp

Terimchilar qo'shig'i

S.Yudakov musiqasi
Yashin Haqqulov nashri




f
f
f



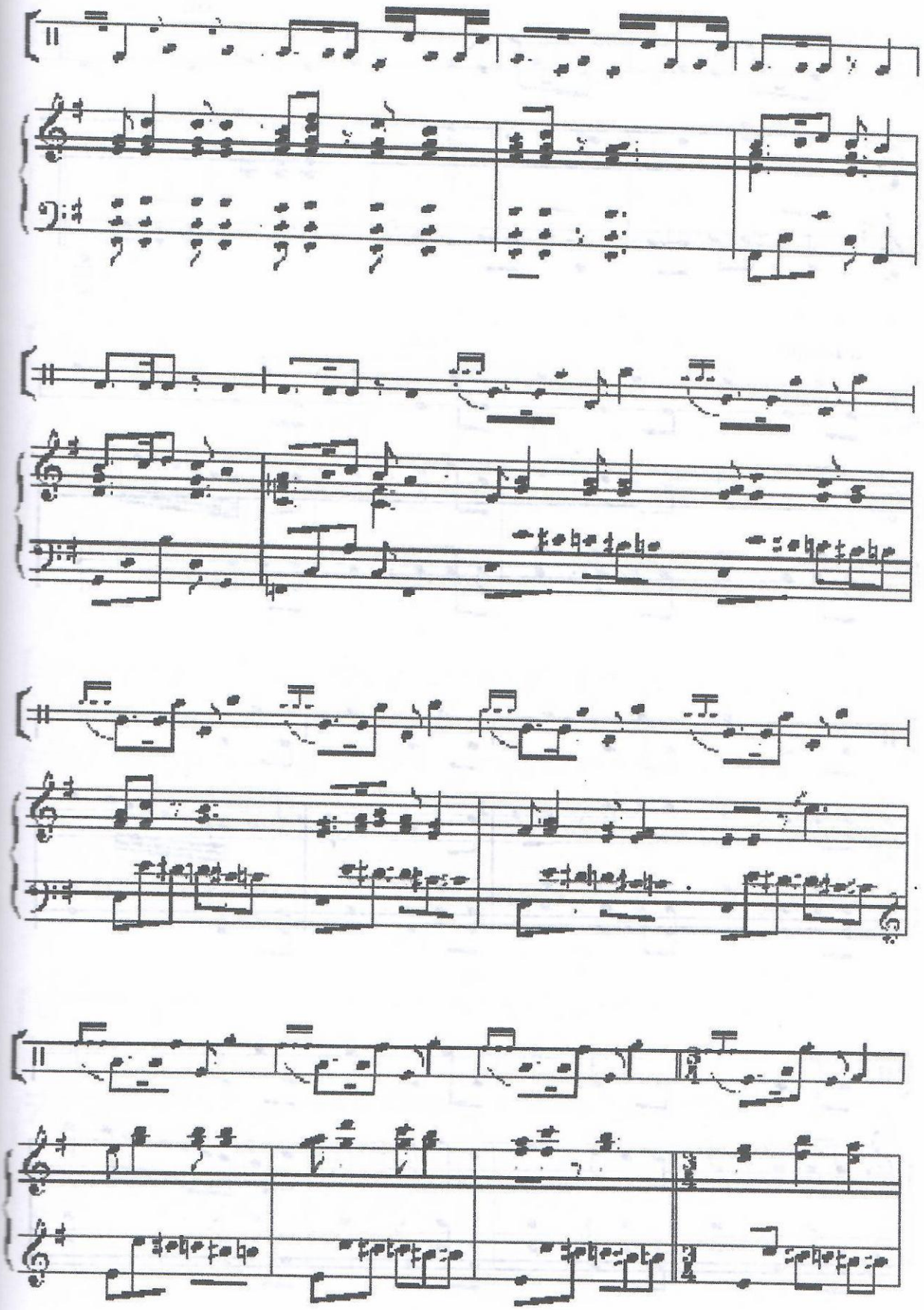
Raqs

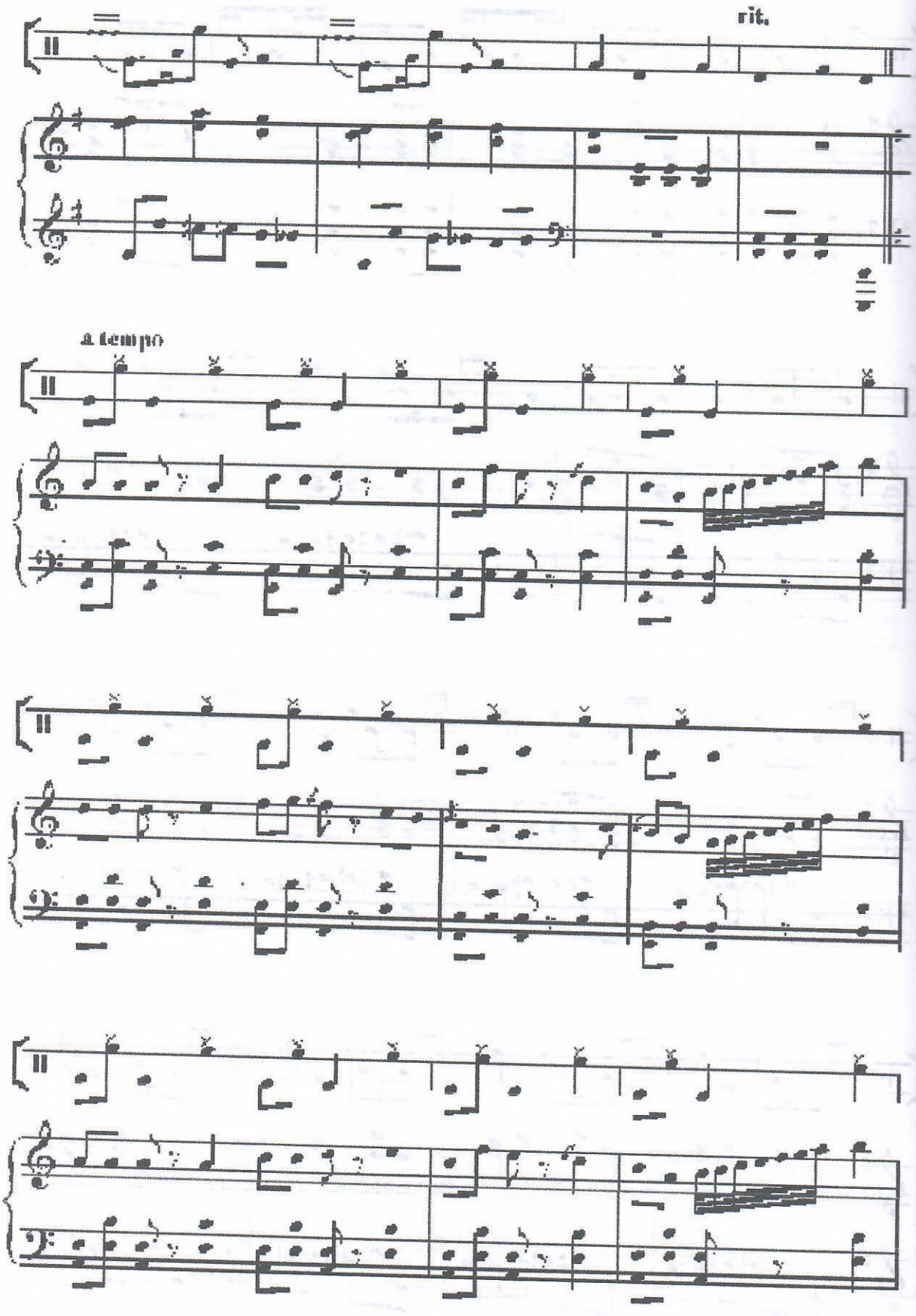
Allegretto

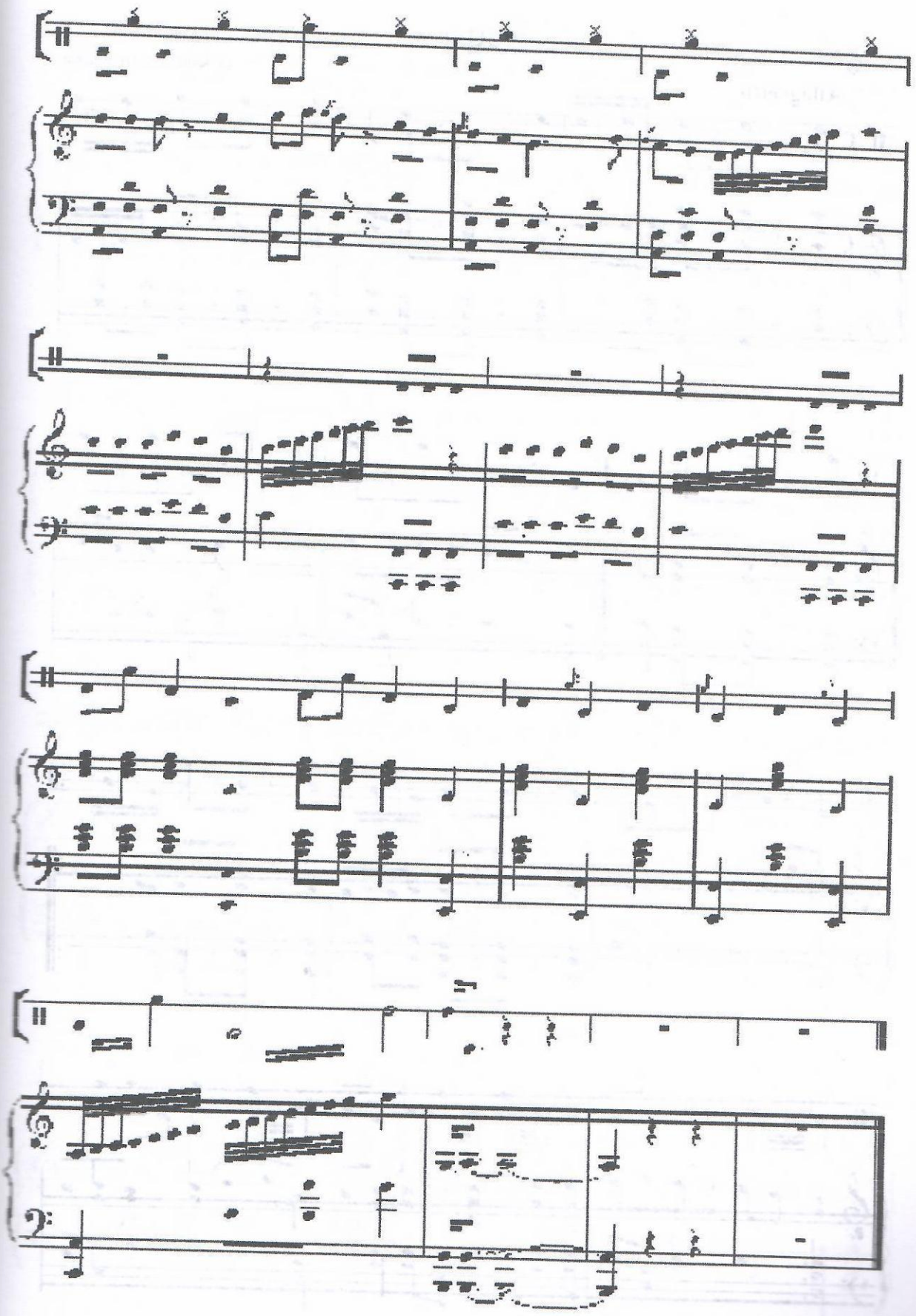
G. Veskenyan musiqasi




2.
p
f
p
f



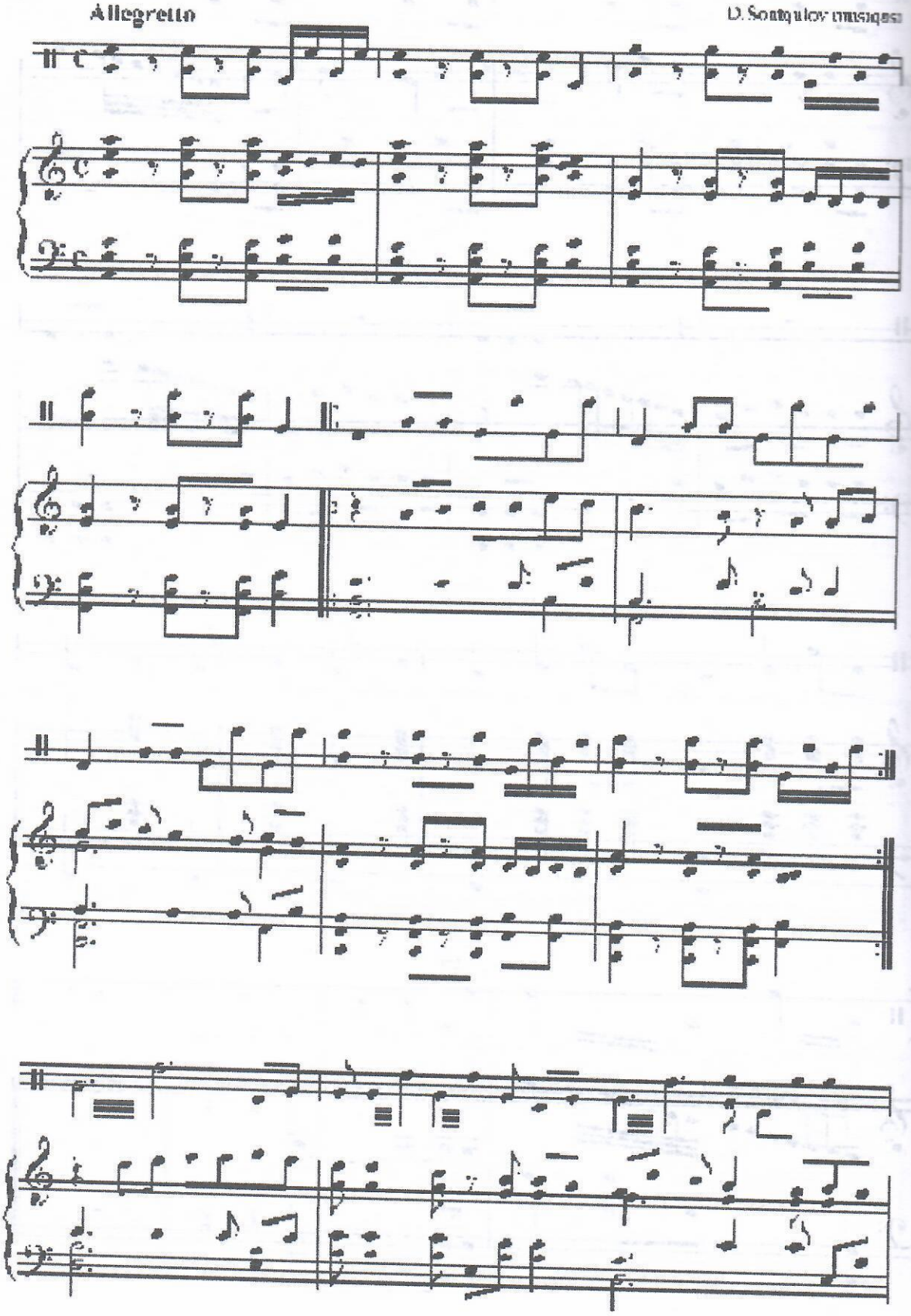

rit.
a tempo

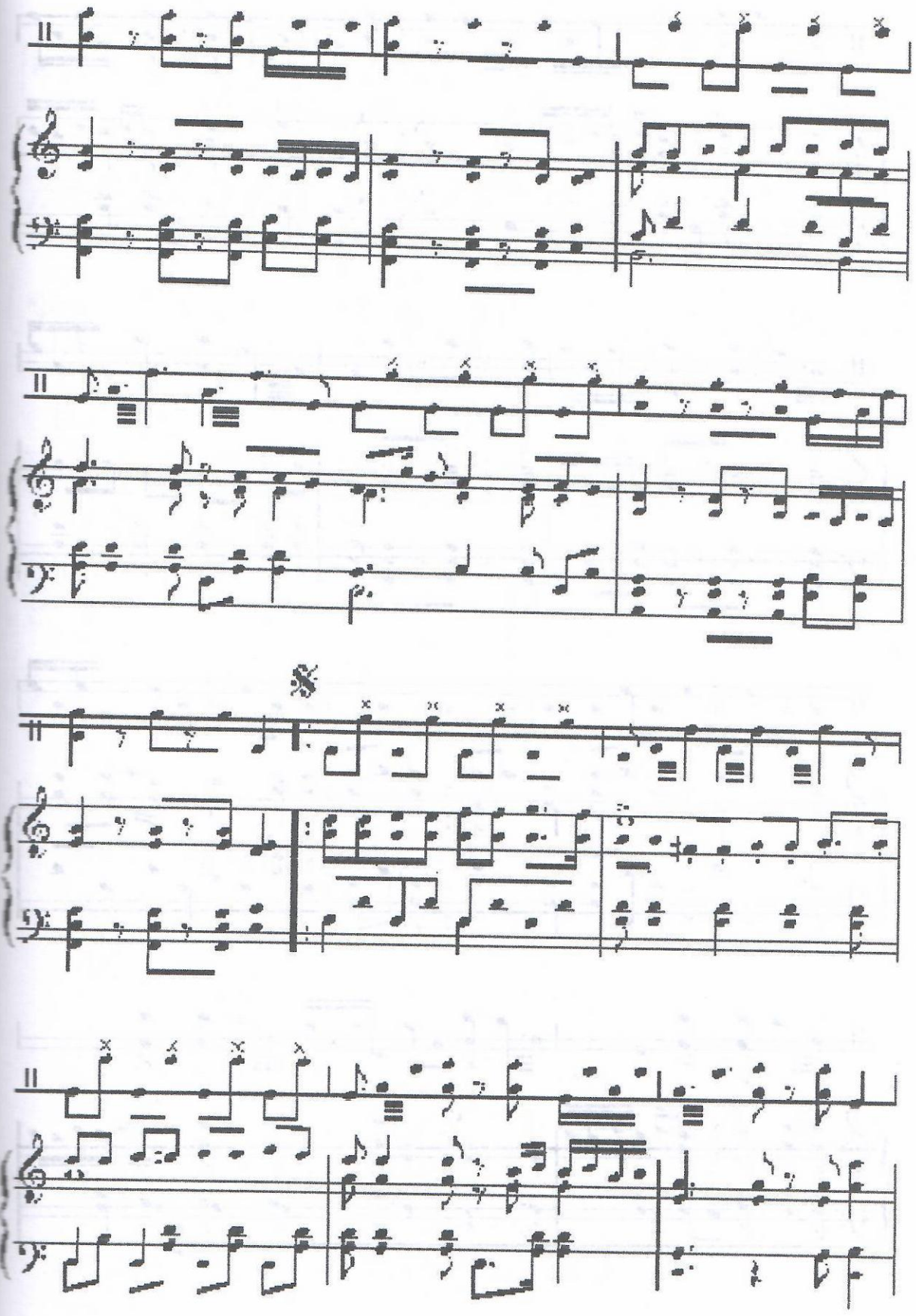


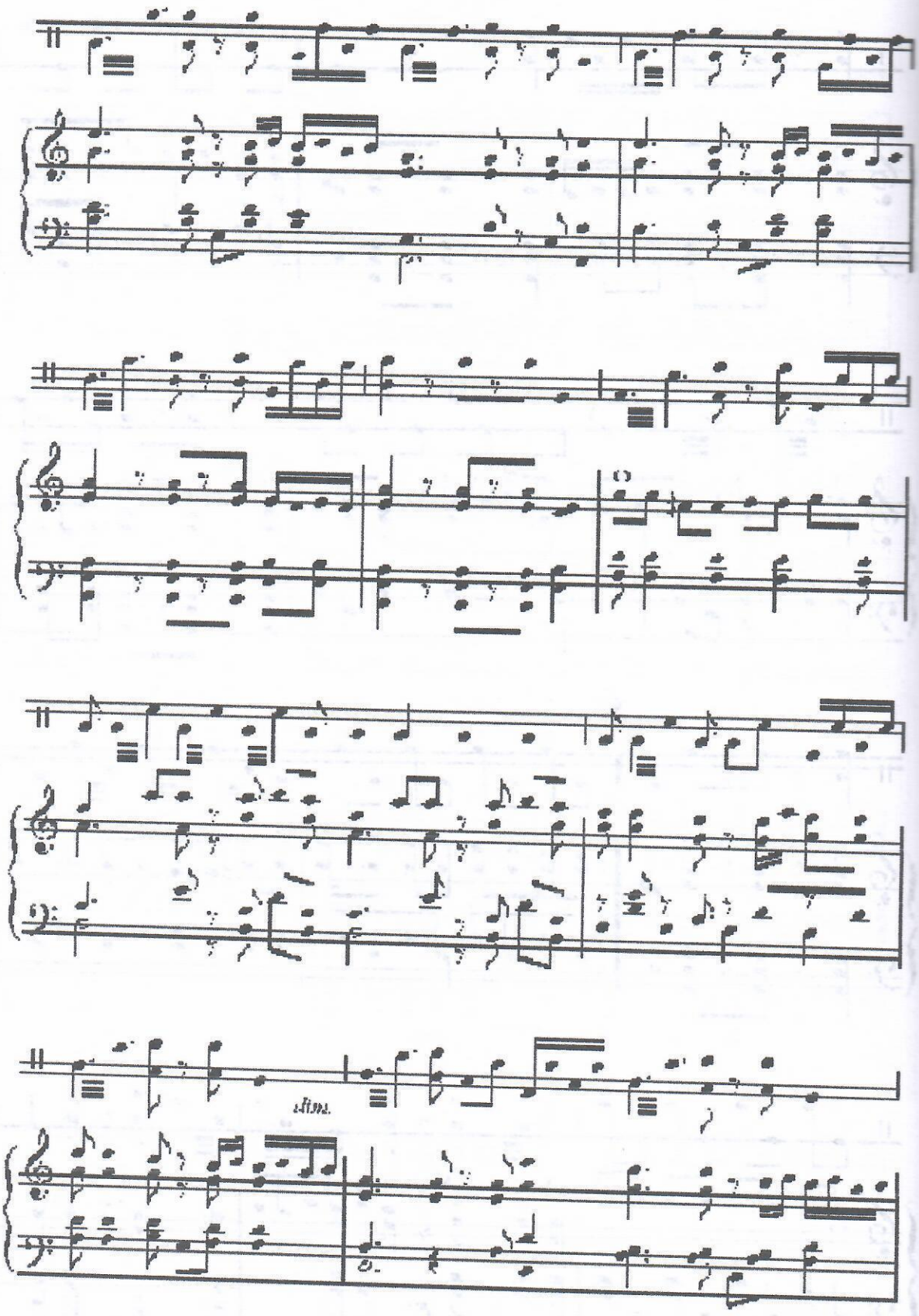
Raqs

Allegretto

D. Soutqulov musiqasi



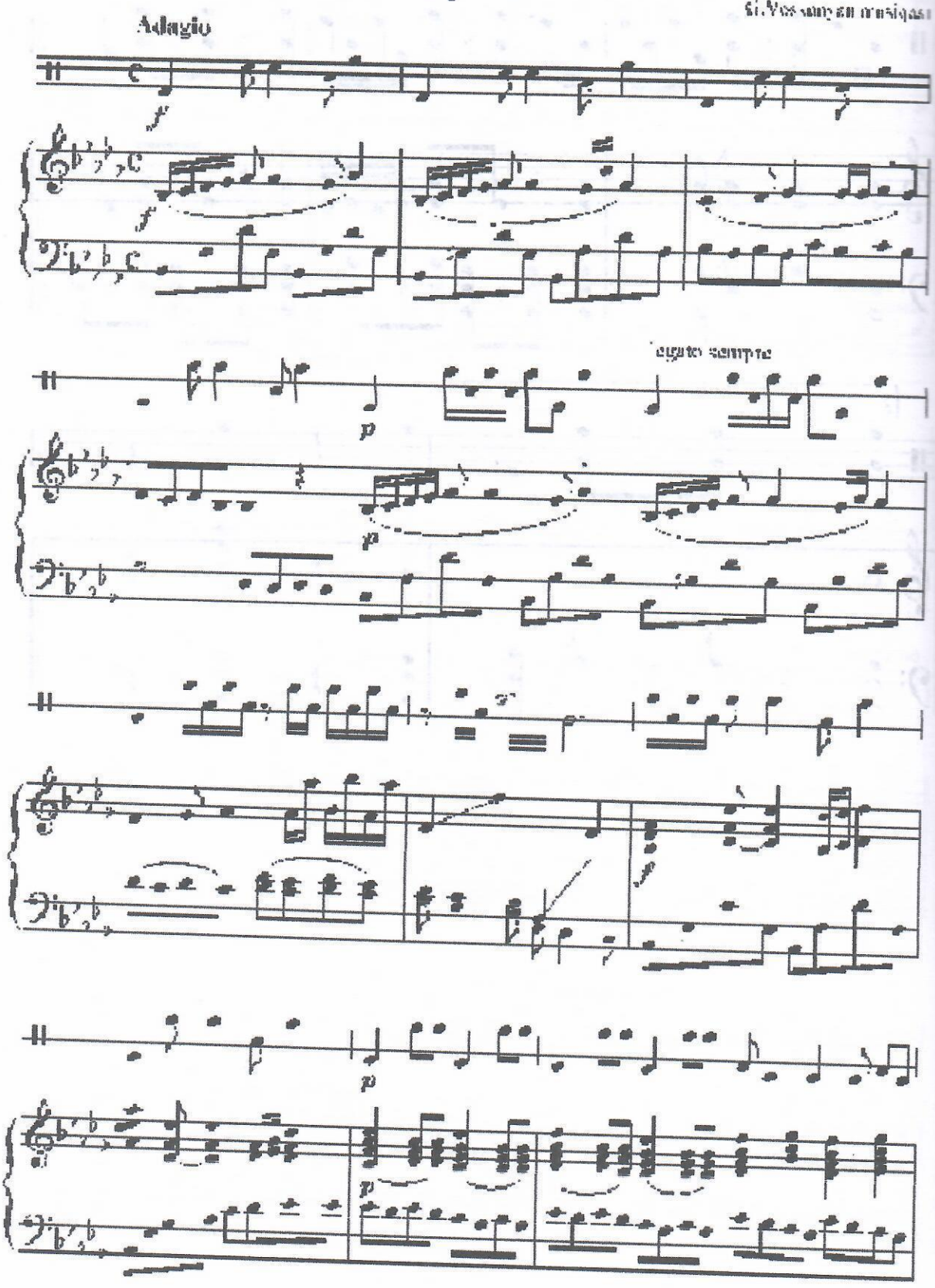



dim.



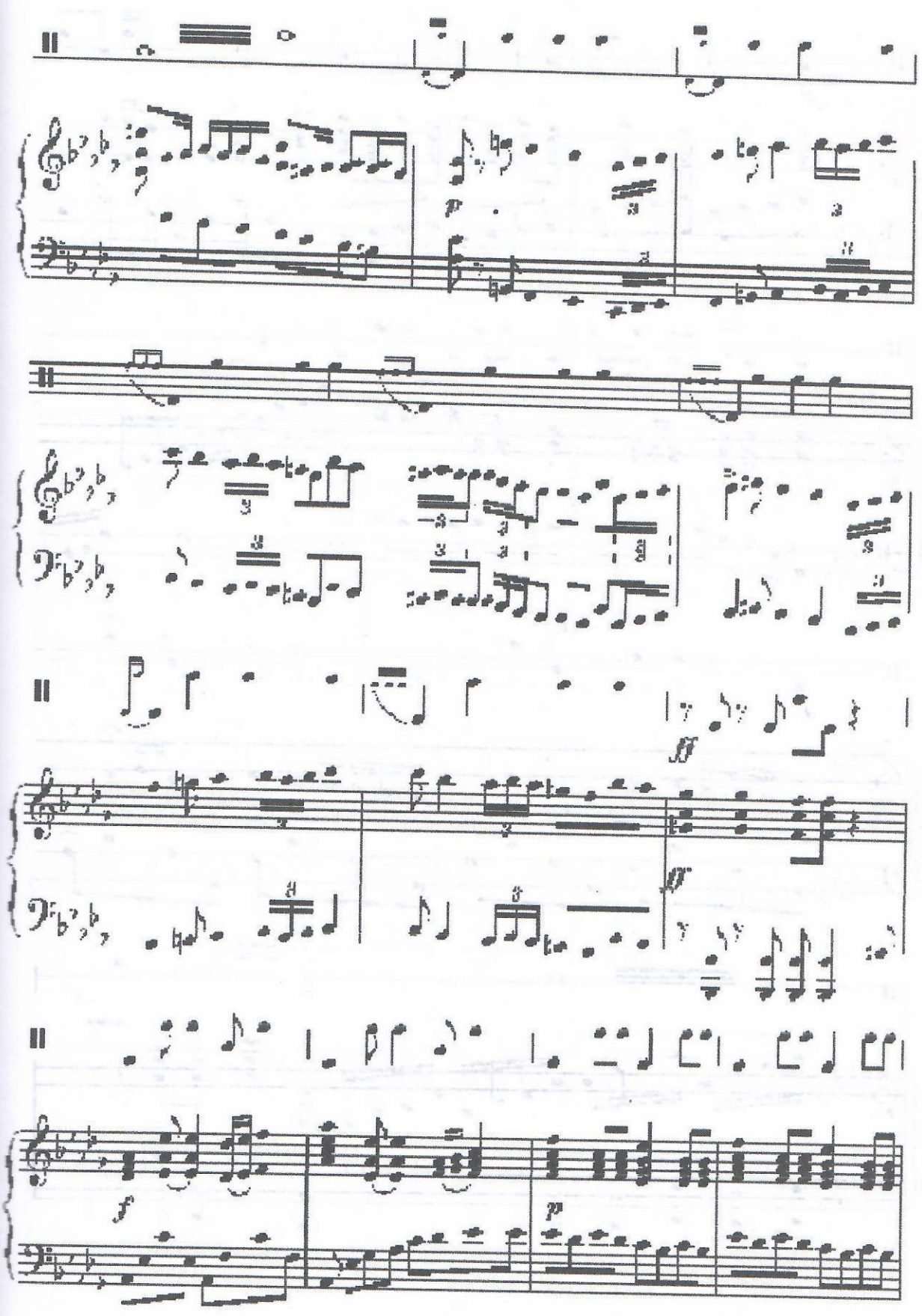
Pyesa

Si Vos amyga musiqua




f
f
ff
mf
mf





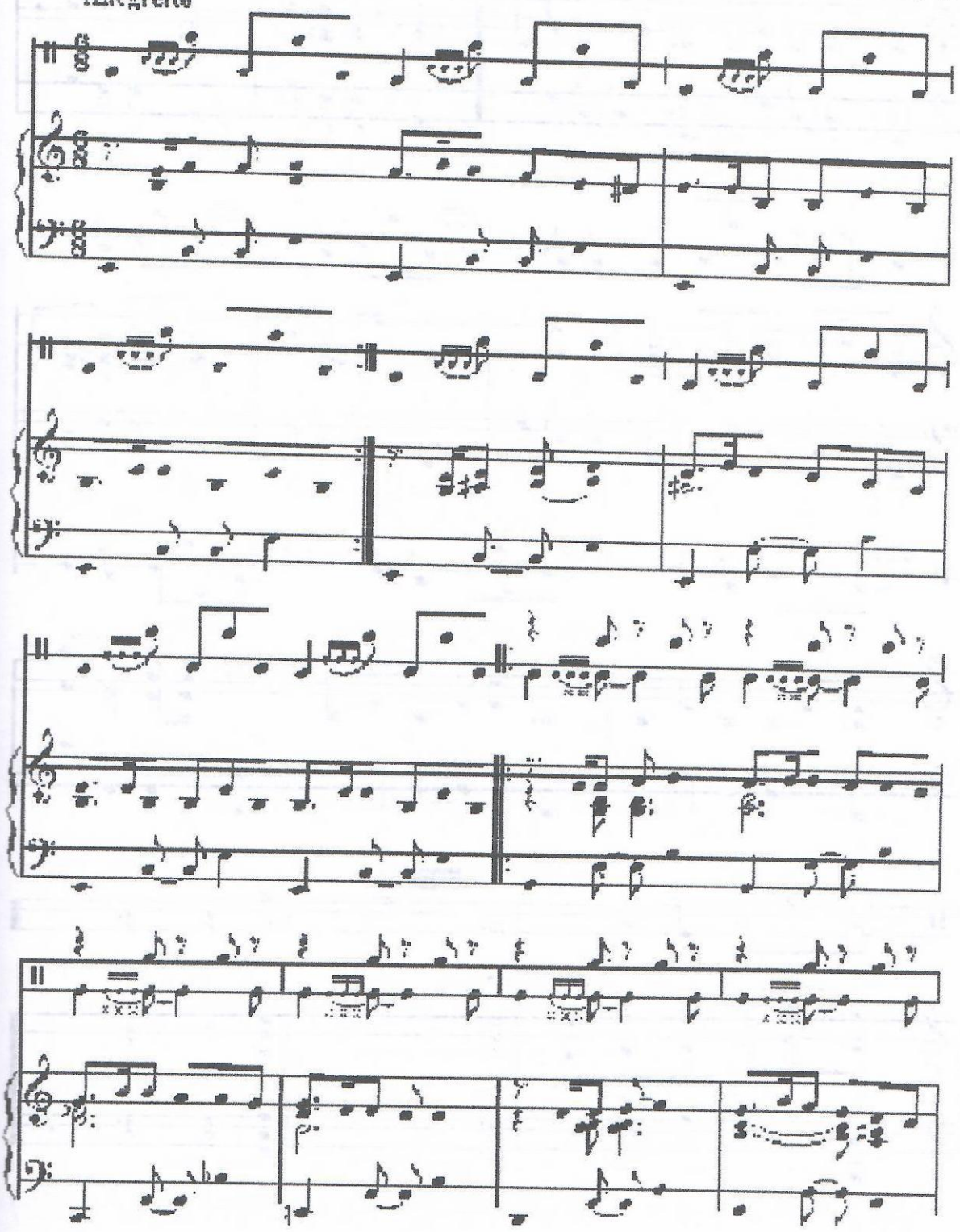

rit.
rit

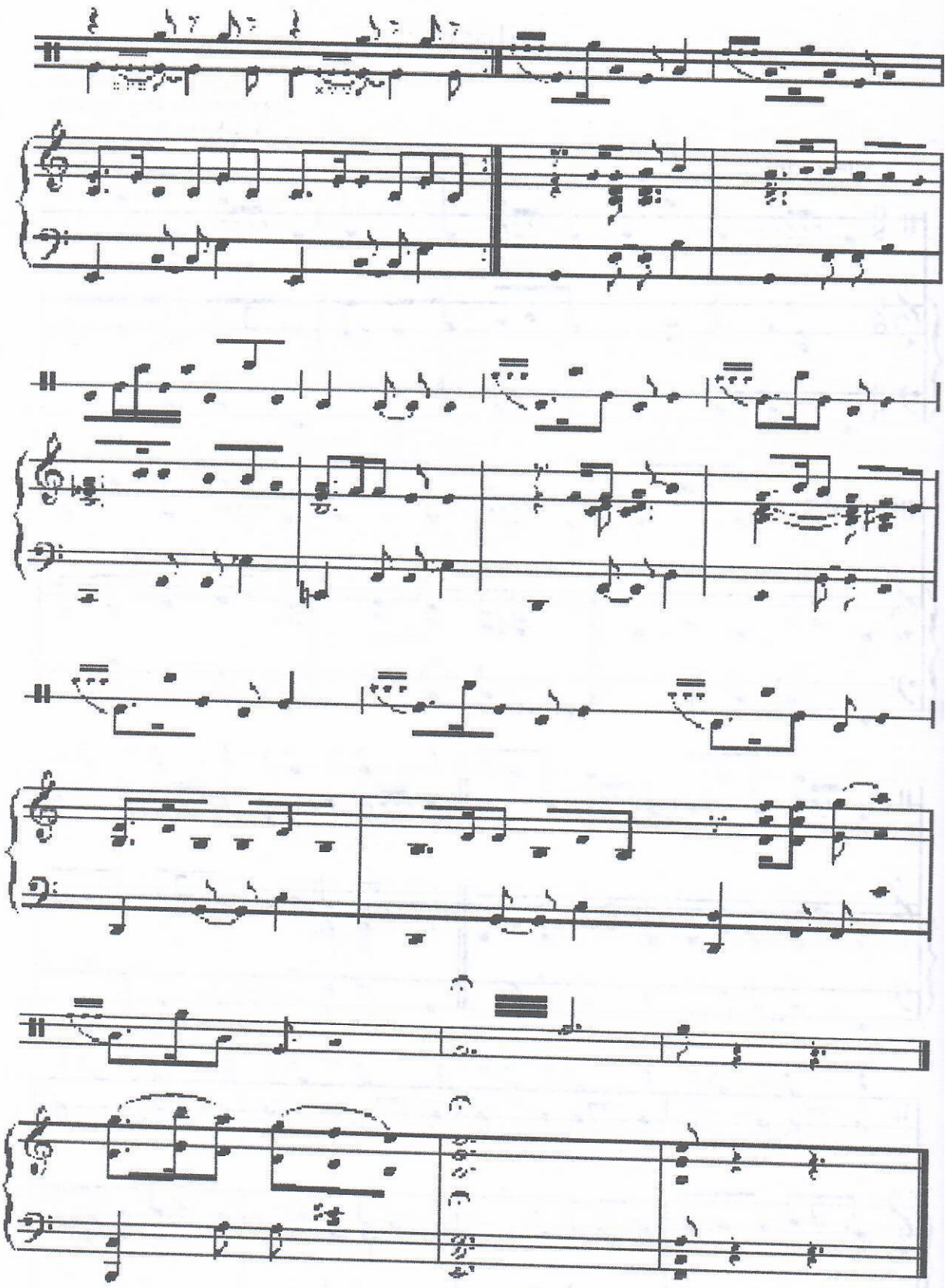
Dilbar

(Xorazm xalq kuyi)

Qayta ishlovchi U.Giyenko.
Dutar partiyasi Integ'amervaki.
Yozib olguvchi A.Petrosyans

Allegretto





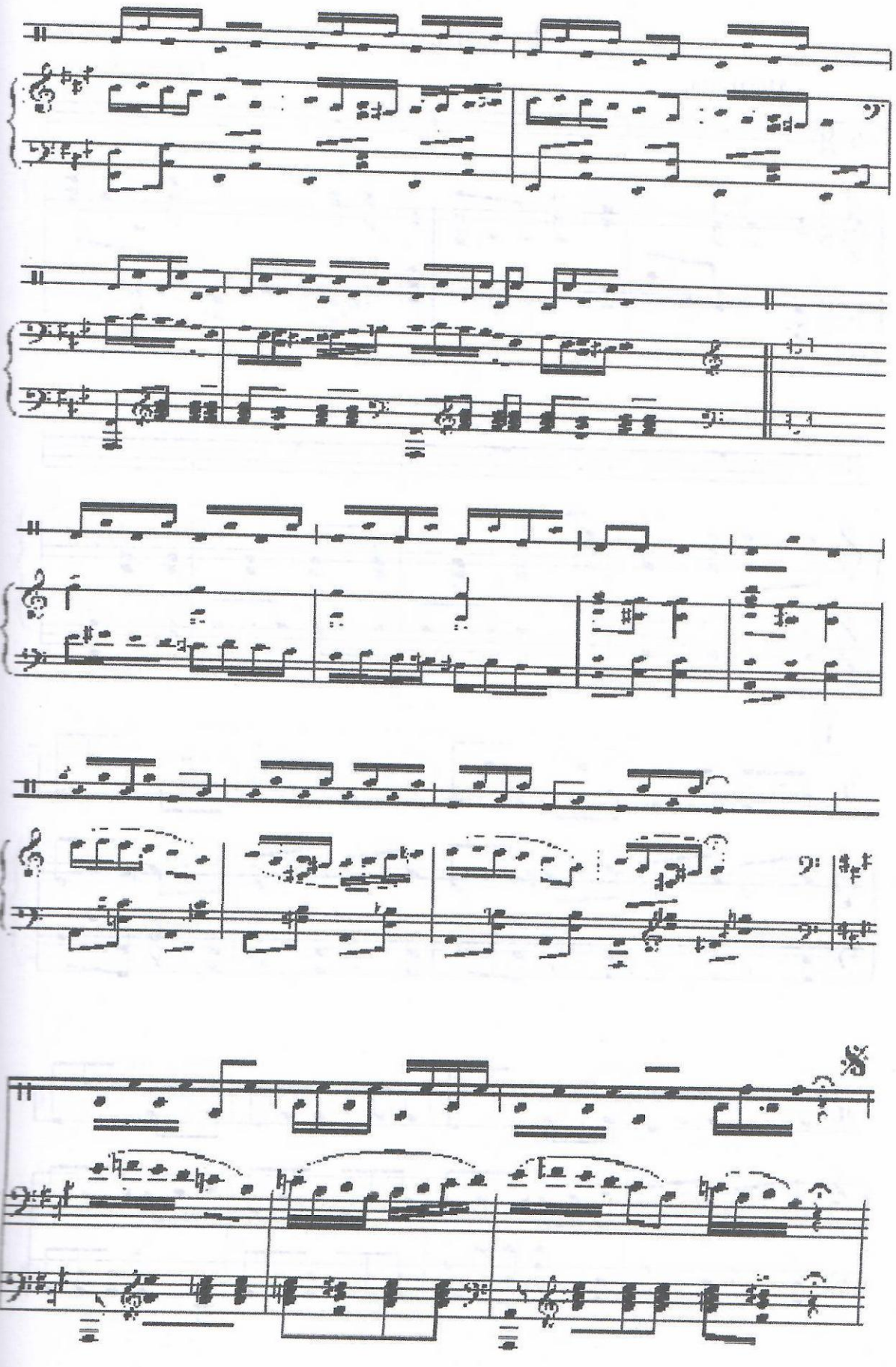
Norvegcha raqs

Andante

E.Grig



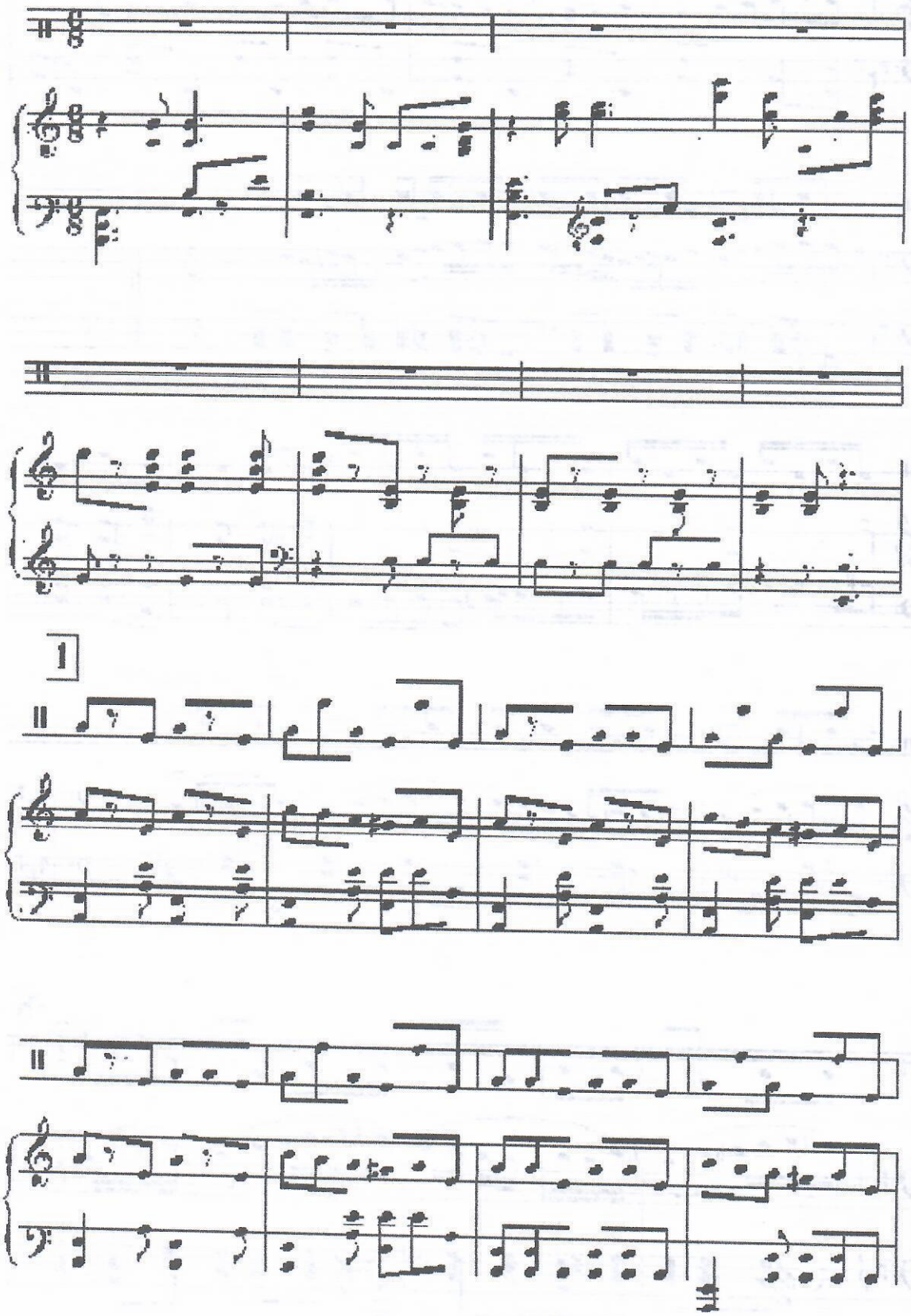

Fine
Allegro

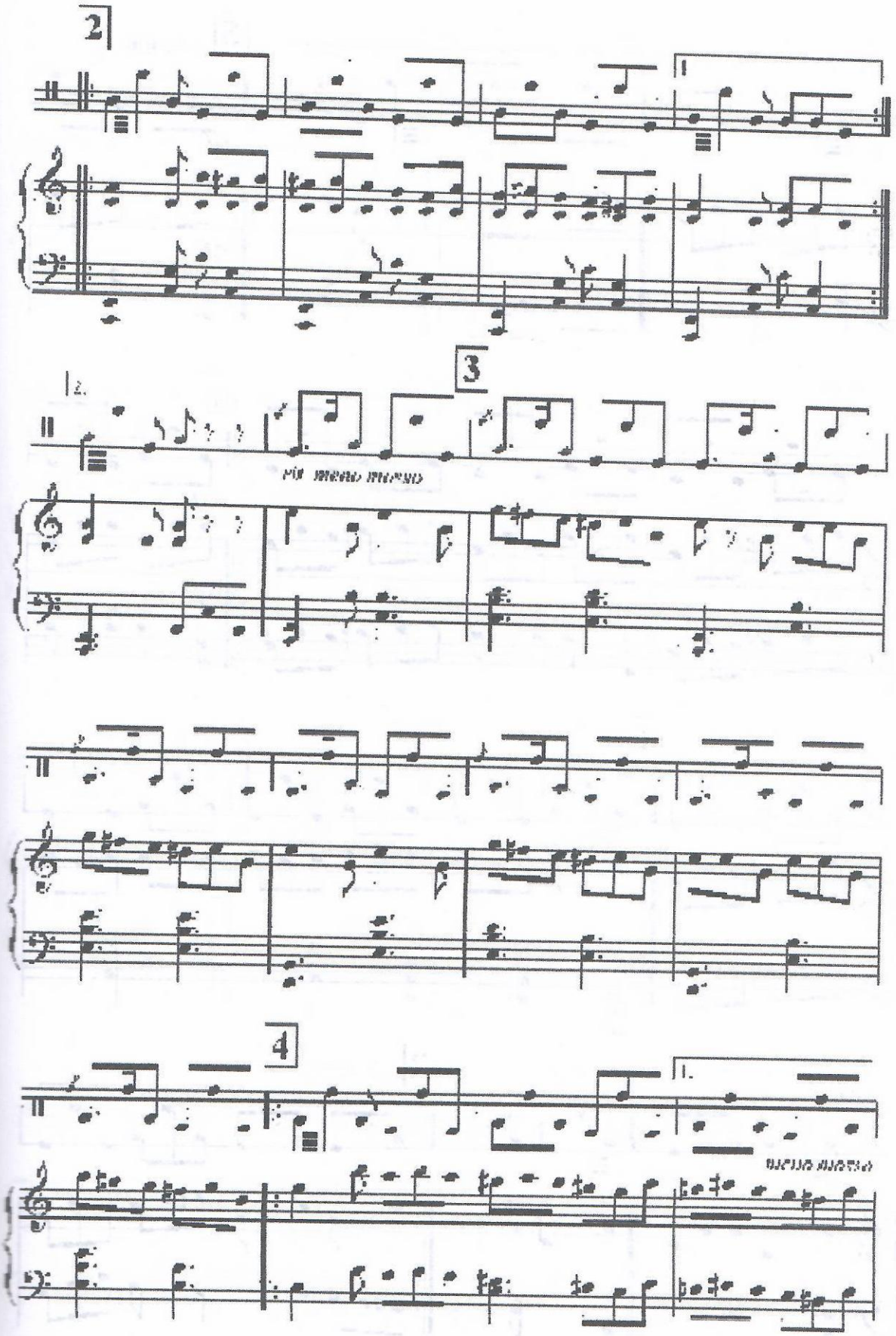


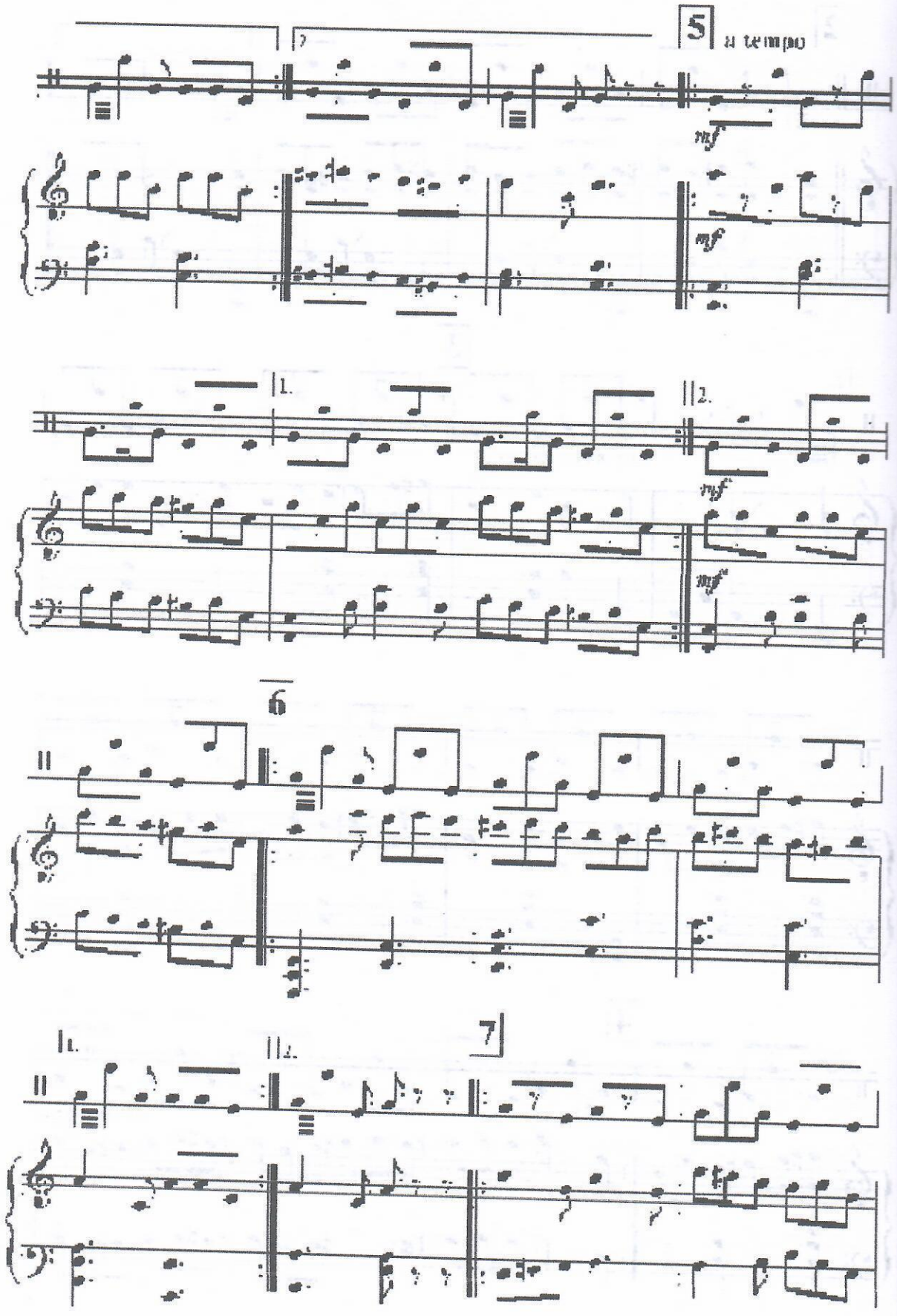
Lezginka

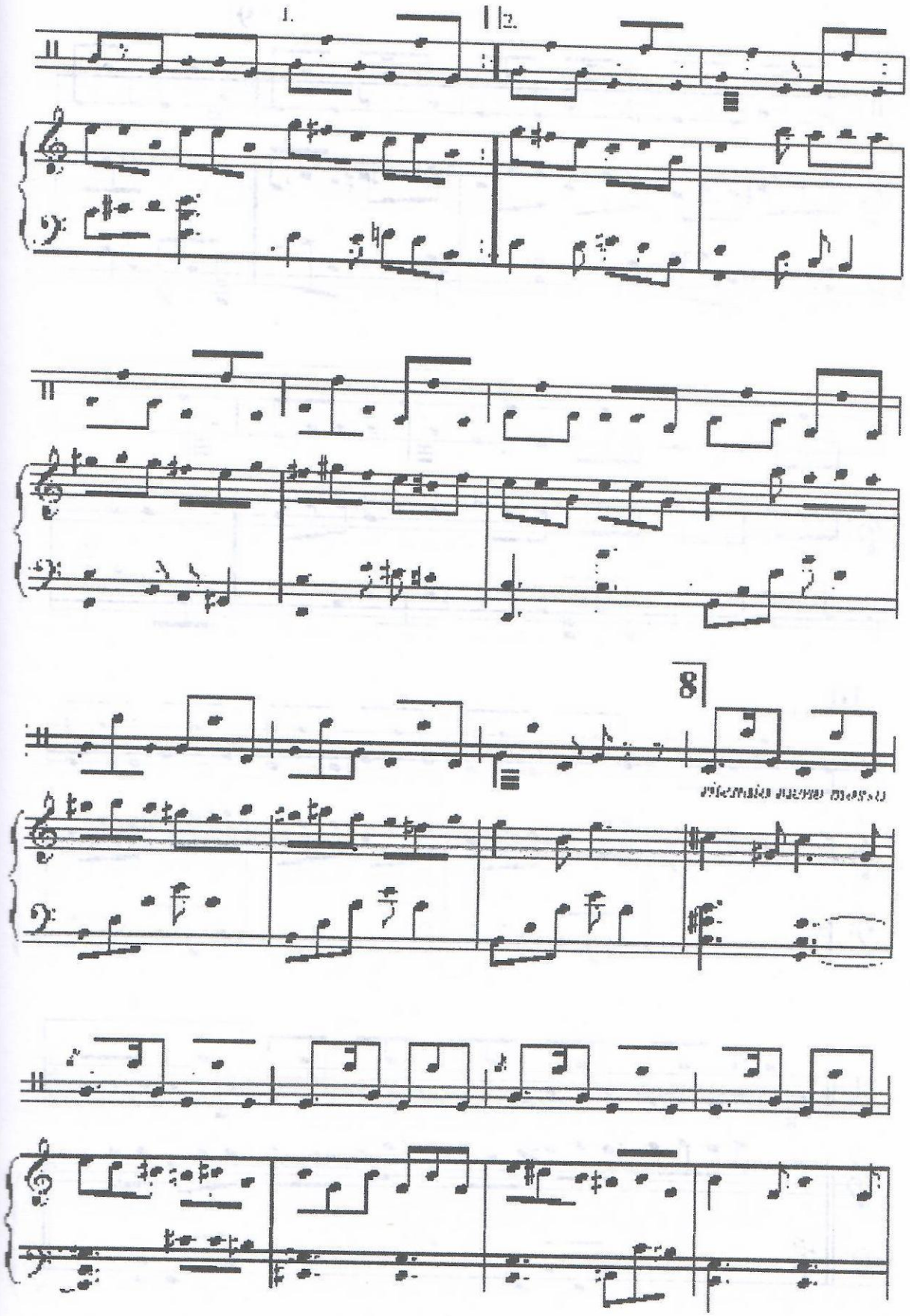
Allegretto

Kabetov. Kanzanov



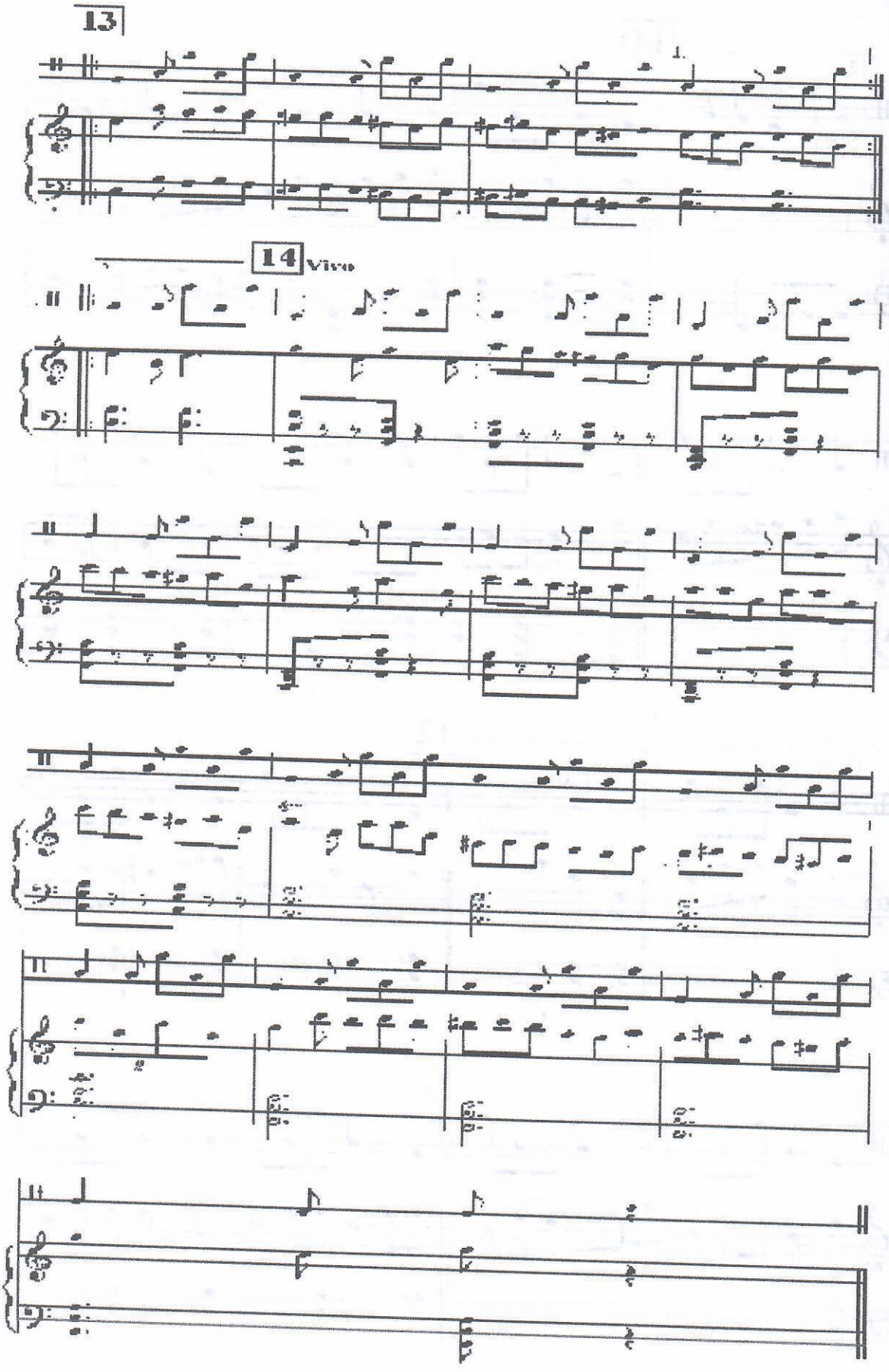

2
3
4


5
a tempo
mf
mf
1.
2.
mf
mf
6
7
1.
2.


1.
2.
8

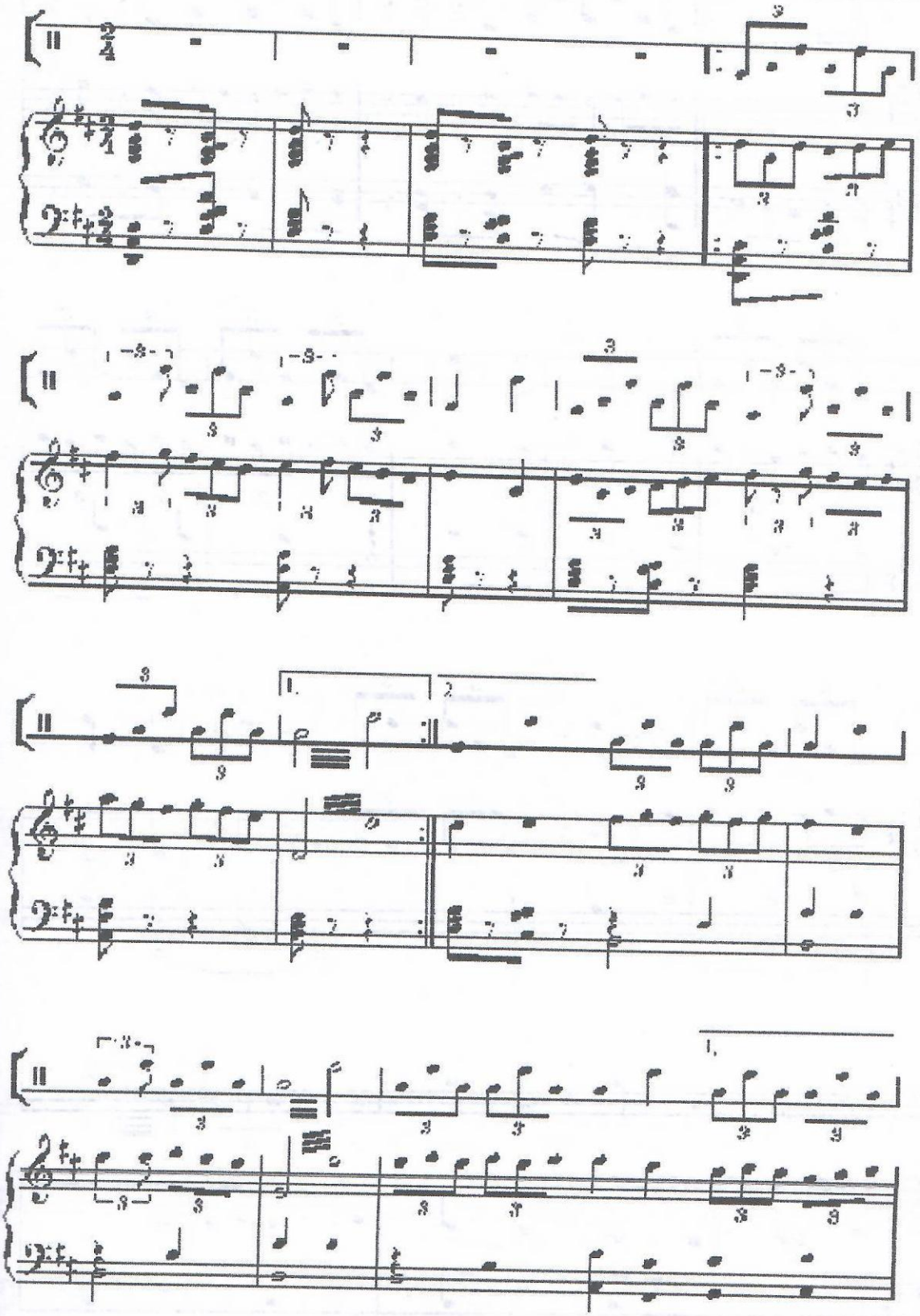

9
1.
2.
10
a tempo

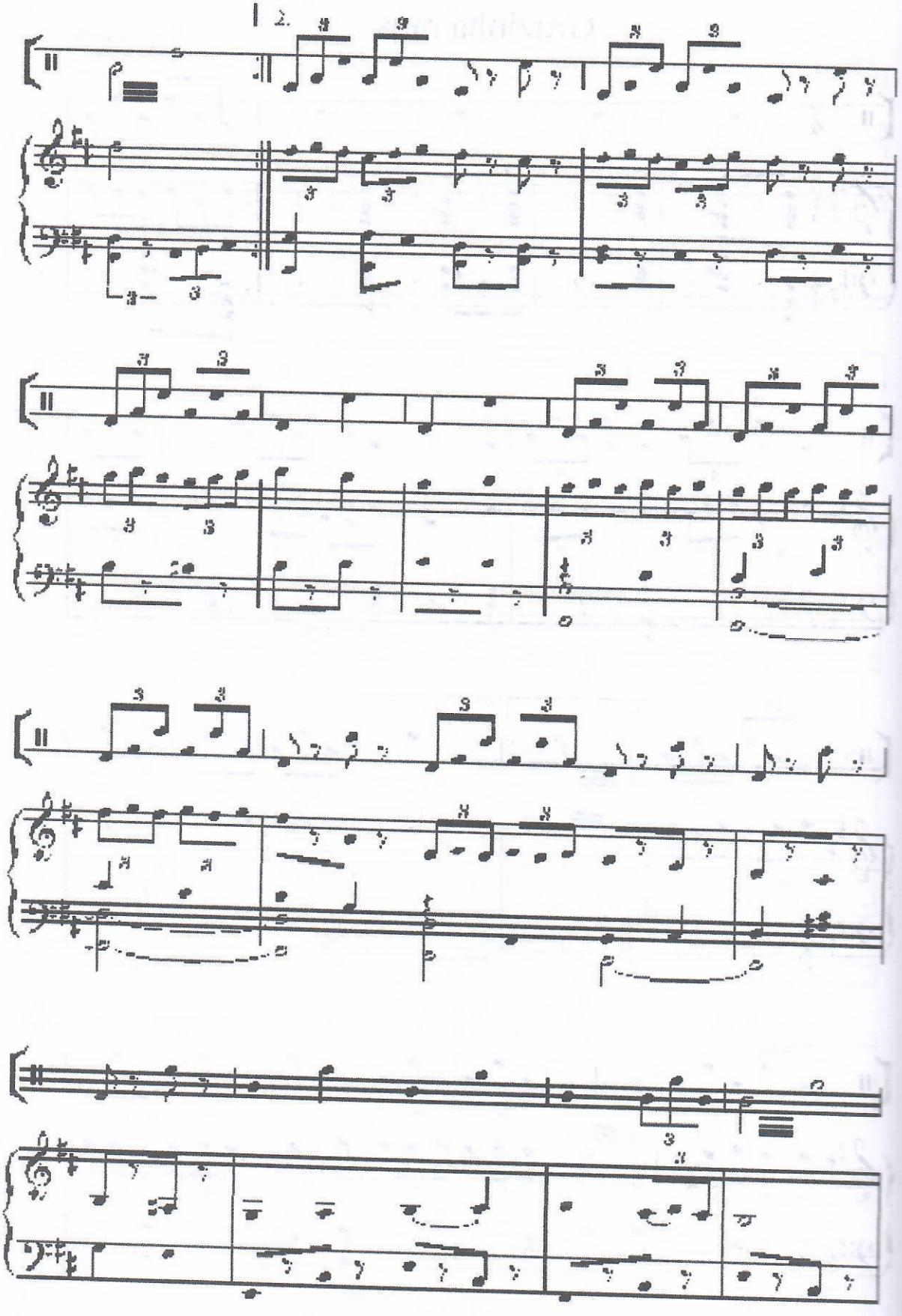

11
12

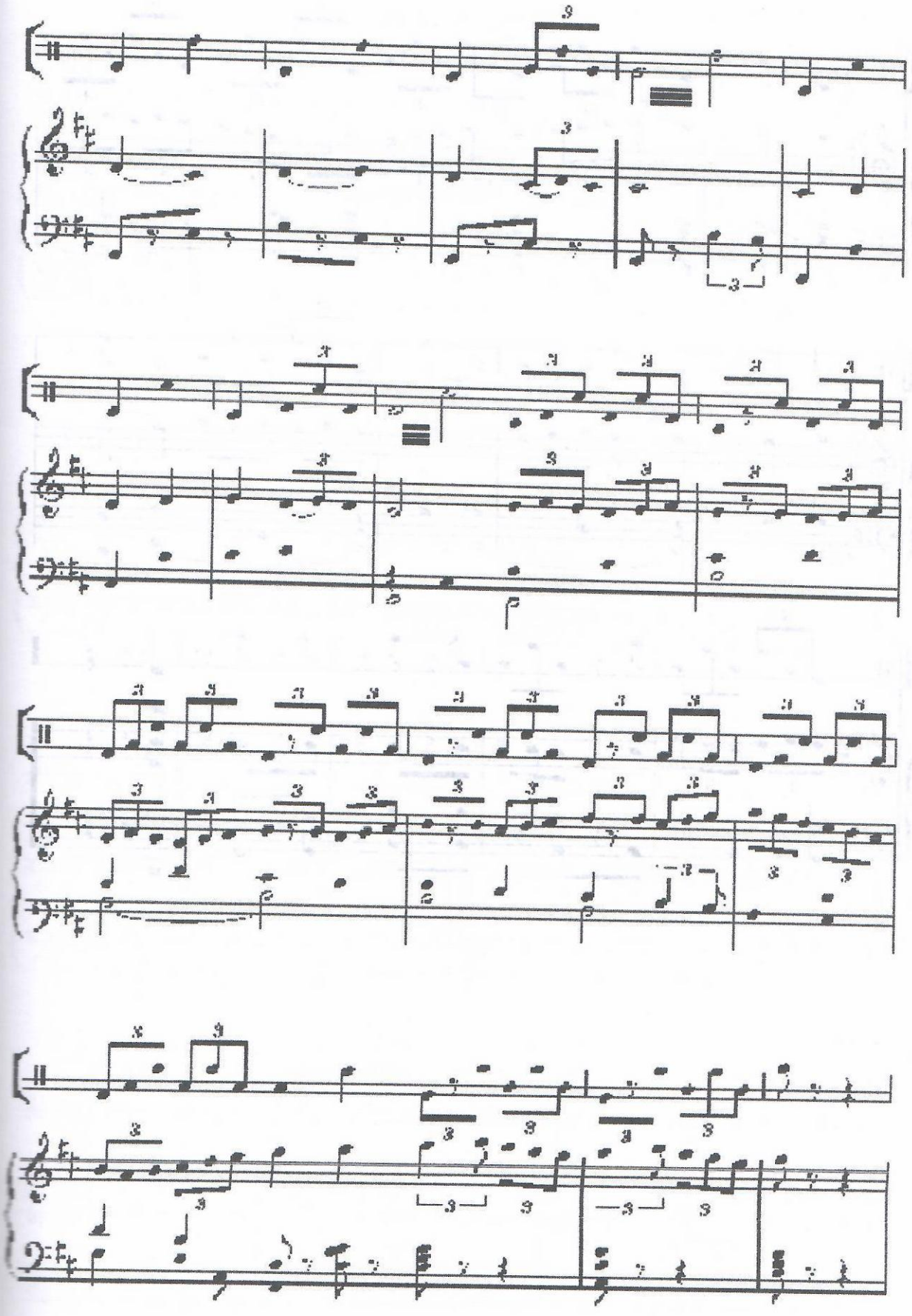

13
1.
14
Vivo

Gruzinha raqs

D. Narmanidze



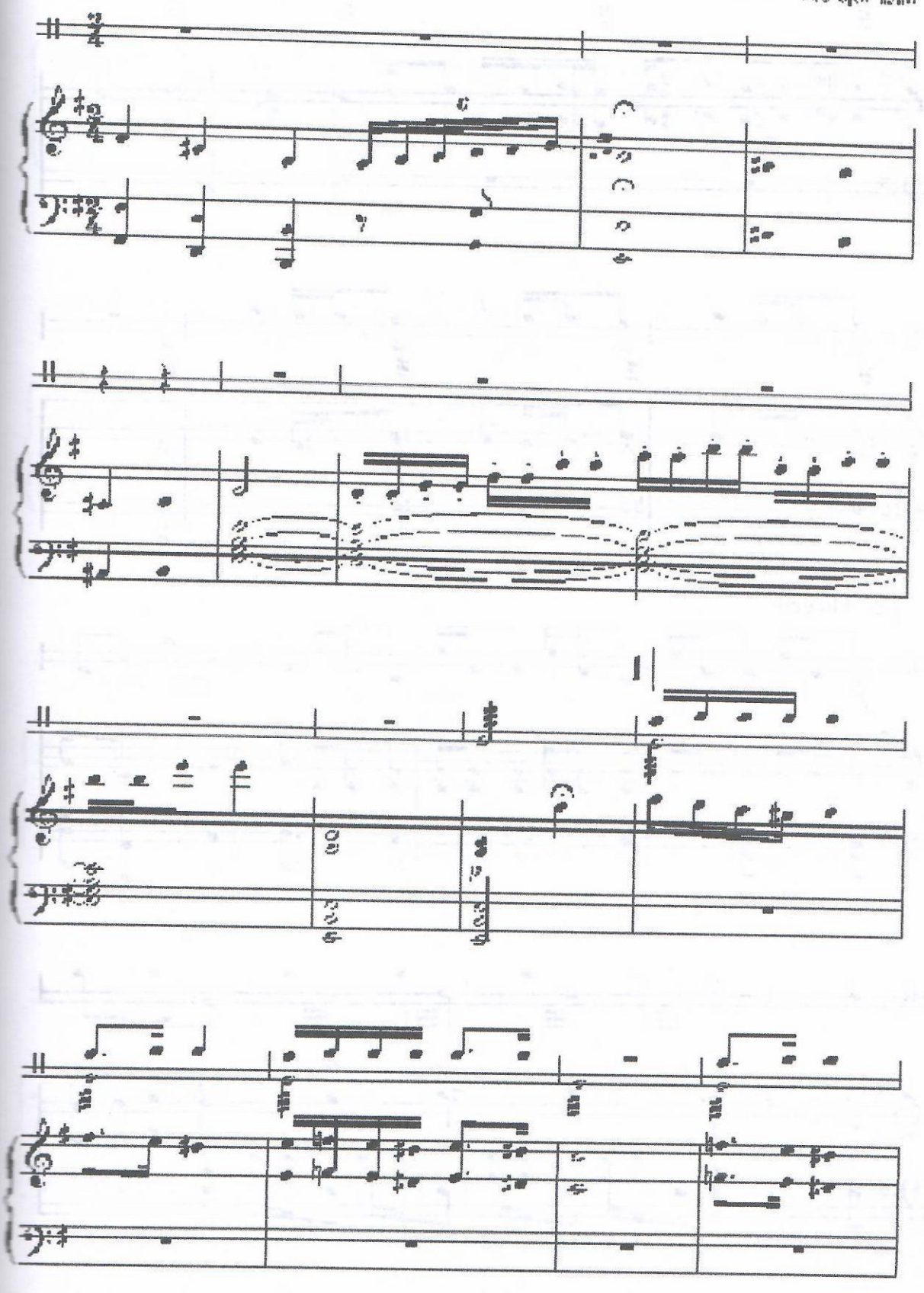






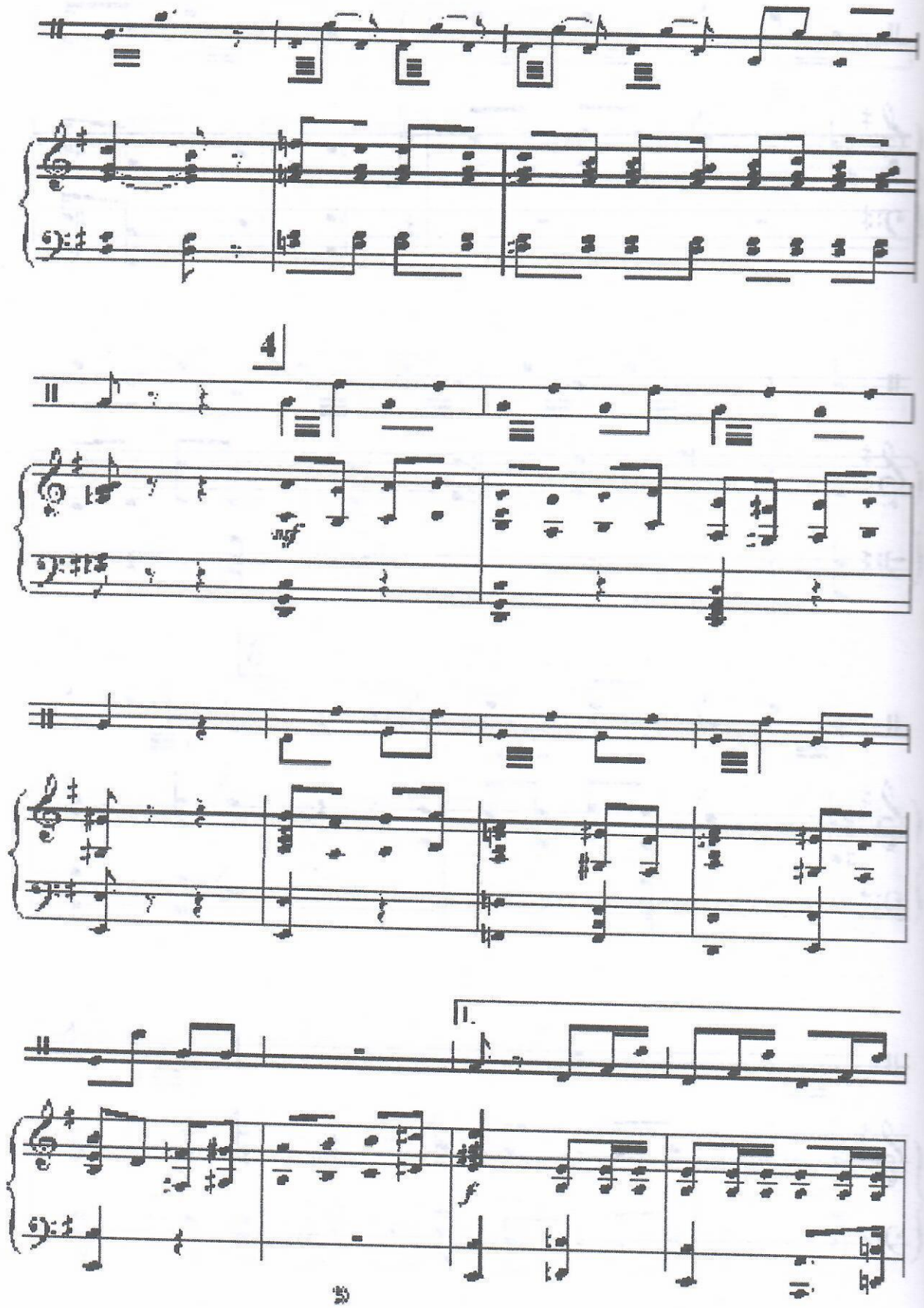
Manti gaspar

Andante

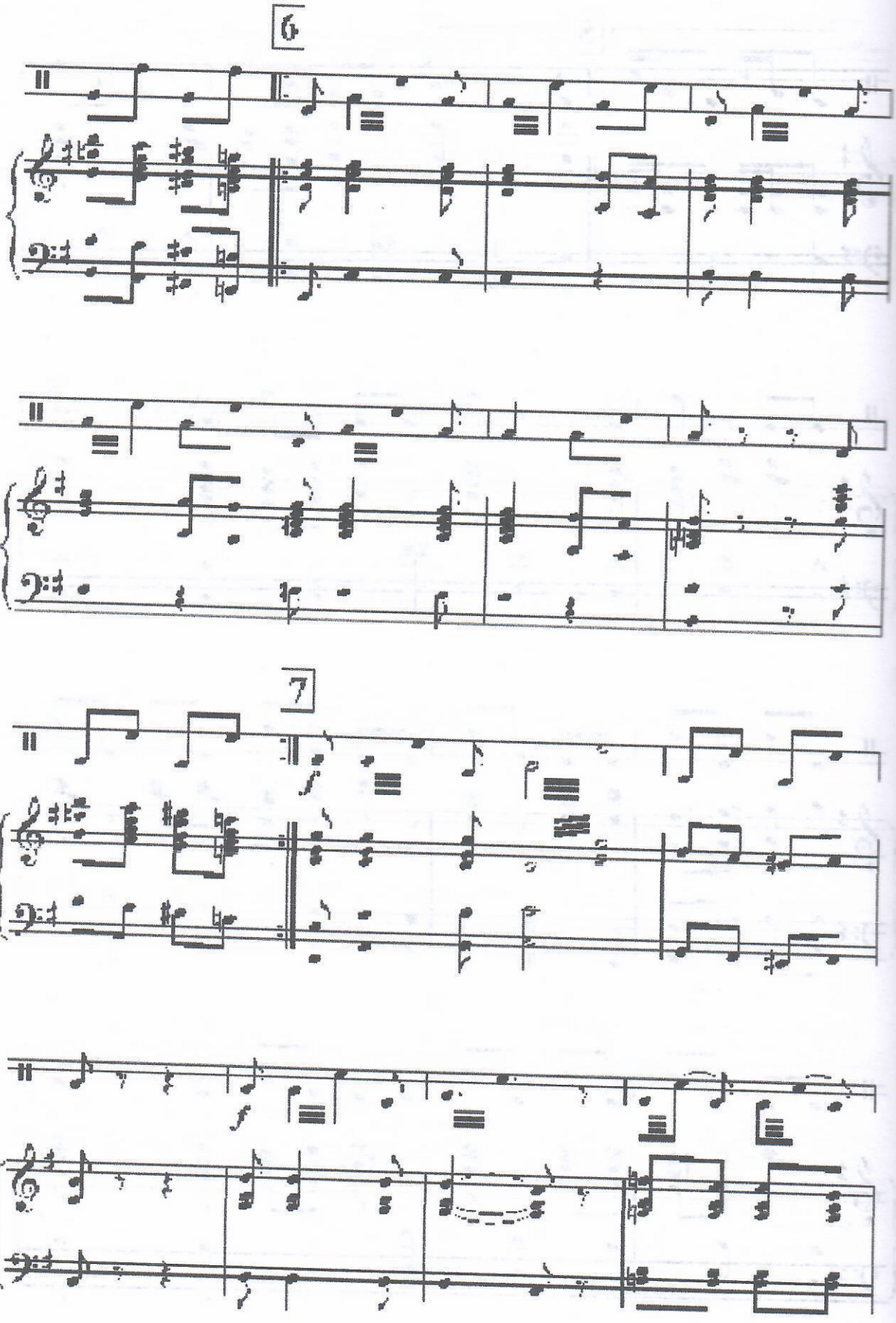



2 Allegro
f
tr
tr
tr
tr
p


3


4
mf
1.
f


5

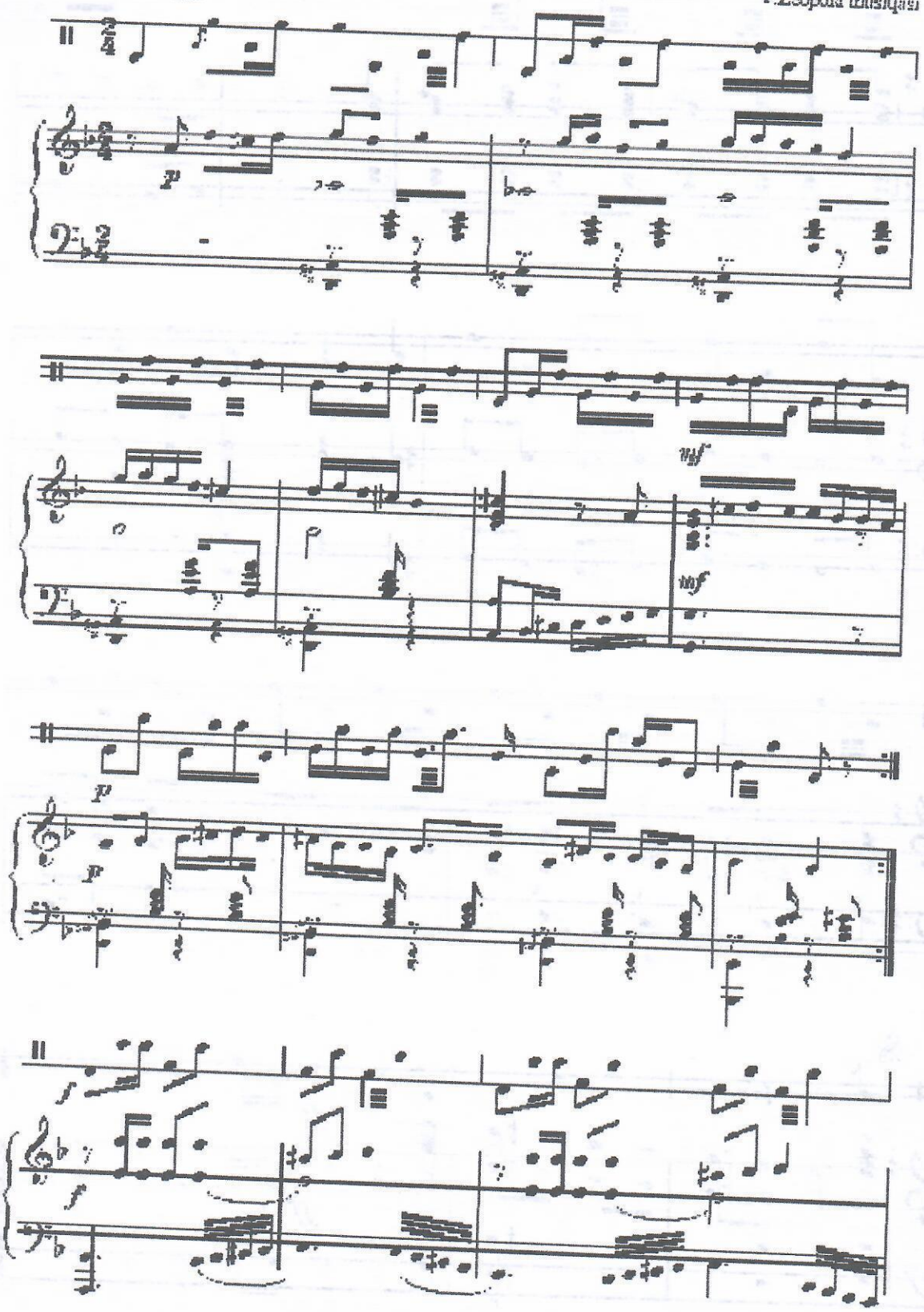

6
7


ff
ff

Araviya

Andante

V.Leopold musiqasi




p
p
1



2 **Allegro**




1.
2.
p
p


1.
2.
1.
2.
1.
2.
1.
2.
1.
2.
1.
2.
1.
2.


1.
2.
1.
2.



Bahor tongi sadosi

S.Boboyev musiqasi
A.Srojov usuli

Allegro








1.
2.




Kadensiya 40 takt



Muhabbat raqsi

S.Karim-Hoji musiqasi.
A.Srojov usuli

Allegretto




3
8va
f


4
f
diminuendo

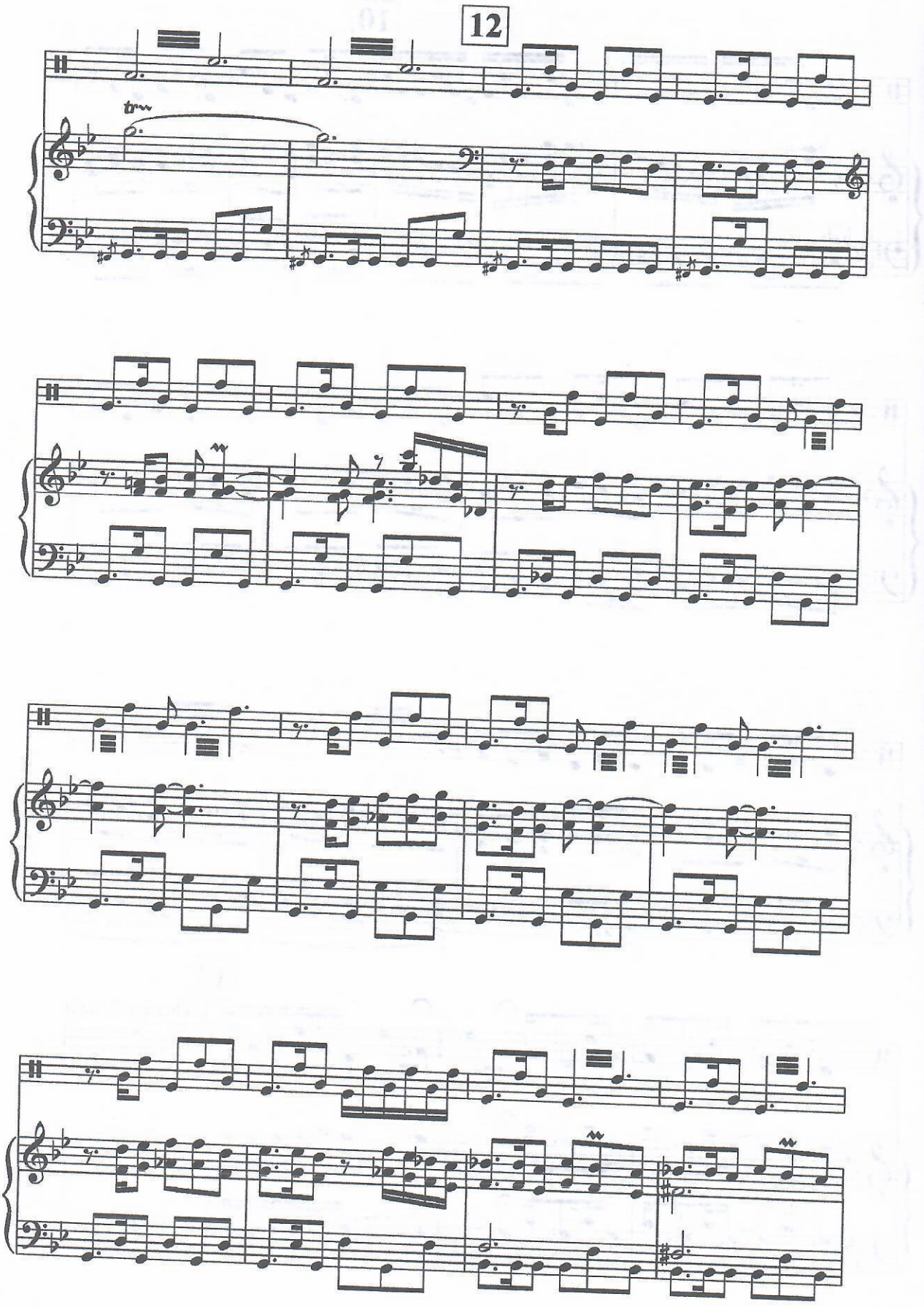

5
mp
simile
6
mf


cresc.
7
ff


8
accelerando


9


10
11
Kadensiya 35 takt


12


13
f
14

