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**CHOLG'U IJROCHILIGI
TARIXIDAN**

85 2/15
10-97

O'ZBEKISTON RESPUBLIKASI MADANIYAT VA SPORT ISHLARI
VAZIRLIGI
RESPUBLIKA METODIKA VA AXBOROT MARKAZI

Fazilat Shukurova

CHOLG'U IJROCHILIGI TARIXIDAN
(XARRATOVLAR SULOLASI)

*Oliy va o'rta maxsus madaniyat hamda san'at ta'lim muassasalari
uchun o'quv qo'llanma*

36/10/05
Toshkent - 2005

Aliy ba eno muassasasi

96/1000/

O'zbekiston davlat konservatoriyasi Ilmiy kengashi tomonidan nashrga
tavsiya etilgan

Mas'ul muharrir: san'atshunoslik fanlari nomzodi,
dotsent *Soibjon BEGMATOV*

Muharrir: filologiya fanlari nomzodi,
dotsent *Halima YO'LDOSHEVA*

Taqrizchilar: O'zbekistonda xizmat ko'rsatgan san'at arbobi,
professor *Ahmad ODILOV*

san'atshunoslik fanlari nomzodi,
dotsent *Botir MATYOQUBOV*

dotsent v.b. *Manzura AKMALJONOVA*

Shukurova, Fazilat.

Cholg'u ijrochiligi tarixidan (Xarratovlar sulolasi): Oliy va o'rta maxsus madaniyat
va san'at ta'lim muassasalari uchun o'quv qo'llanma. O'zbekiston Respublikasi
Madaniyat va sport ishlari vazirligi: Respublika metodika va axborot markazi, 2005.-
120 b.

Qo'llanmada o'zbek musiqa san'atida o'chmas iz qoldirgan Xarratovlar
sulolasi haqidagi ma'lumotlar bayon etilgan. San'at namoyandalari hamda
musiqa ijrochiligiga xos ma'lumotlar va nota namunalari o'z aksini topgan.
O'quv qo'llanma musiqa san'ati sohasidagi oliy va o'rta maxsus ta'lim
muassasalari talabalari hamda o'qituvchilari uchun mo'ljallangan.

MUALLIFDAN

Ma'lumki, o'zbek xalq musiqa san'ati o'zining qadimiyligi,
an'analarga boyligi va sarmazmunligi bilan ma'naviyatimiz sarhadlarida
alohida ahamiyat kasb etib kelgan. O'zbek xalqining naqadar
san'atsevarligi aynan uning san'atida o'z ifodasini topgan. Behisob
folklor musiqa namunalari, chuqur ahamiyat kasb etuvchi mumtoz
musiqiy meros, jahonga ko'z-ko'z qilishga arzigulik musiqa cholg'ulari
- barcha-barchasi fikrimizga dalil bo'la oladi. Ayniqsa, musiqani ilmiy-
nazariy jihatdan o'rganish va tadqiq etish, O'rta Osiyo olimlarining
olamshumul ishlaridan hisoblanadi. Abu Nasr Forobiy, Ibn Sino,
Safiuddin Urmaviy, Zaynulobiddin Husayniy, Najmiddin Kavkabiyy
Buxoriy, Abdurahmon Jomiy, Darvesh Ali Changiy, Abdurauf
Fitratlarning yaratgan musiqiy risolalari bunga misol bo'la oladi. Ular
musiqa ilmini alohida fan sifatida namoyon etgan allomalardir.

Musiqa ma'naviyatimizning ko'zgusi deyishadi. Bu o'rinda o'zbek
xalqini nechog'lik buyuklikka ega ekanligini ko'rish mumkin. Musiqa
cholg'ulari insoniyat ruhiyatiga xos, ma'naviyatiga mos, milliy an'analari
negizida dunyoga keladi, yaratiladi. Qaysi xalqning ma'naviyati yuksak
bo'lsa, musiqiy cholg'ulari ham mukammal bo'ladi. O'zbek musiqa
cholg'ulari xilma-xil va turlichadir. Ular O'rta Osiyo xalqlarining o'tmish
zamonlaridan yuzaga kela boshlagan.

Tarixiy manbalarda bu haqda alohida bo'limlar va risolalar bitilgan.¹
Amaliyotda, Sharq xalqlari ijrochilik an'alarida, musiqa cholg'ulari
juda ko'p va rang-barang tarzda shakllanib, rivojlangan. O'zbek xalqining
tanbur, dutor, g'ijjak, nay, chang, qonun, ud, rubob, surnay, karnay,
nog'ora va doyra kabi musiqiy cholg'ulari shakllangan. Bu
cholg'ularning har biri o'ziga xos va mukammaldir. Ularning o'z
shakllanish tarixi, amaliyotdagi o'mi va mavqei mavjud, shular qatorida
chang cholg'usi ham qadimiy ajdodlarimizdan bizga merosdir.
Zamonaviy chang yaratilgunga qadar o'ziga xos ko'rinishga ega
bo'lganligi manbalarda zikr etilgan.

¹ Al Forobiy (IX), Safiuddin Urmaviy (XIII), Ahmadiy (XIY), Abdurahmon Jomiy (XY),
Darvesh Ali Changiy (XYII), Fitrat (XX).

Chang cholg'usining ibtidoiy shakli turlicha bo'lganligi, ya'ni "arfa"simon hamda ijro uslubi ham arfa kabi bo'lganligi ilm ahliga ma'lum. Dunyo xalqlarining jamiyat ravnaqiga yuz tutishi munosabati bilan, har bir xalqning milliy ruhi, g'ururi va qadriyati asosida o'z milliy merosi shakllana boshlanadi. Chang ham butun dunyo xalqlarida amalda bo'lgan arfasimon cholg'u, hozirgi ko'rinishda va shaklda takomillashgan desak adashmagan bo'lamiz. Agar zamonaviy chang tarixini A. I. Petrosyans², A. Odilov³, R. Ne'matov⁴ kabi mualliflar o'z kitoblarida yoritgan bo'lsalar, sharq changining shaklu-shamoyili va o'rni xususida Al Forobiy, Firdavsiy, Ahmadiy, Navoiy, Darvesh Ali Changiy kabi allomayu-mutafakkir shoirlar o'z asarlarida ta'rif berganlar. Biz o'zimizning kamtarona risolamizda cholg'u xususida emas, balki hayotini shu cholg'u ijrochiligi bilan bog'lagan, hamda o'zgacha takomillashtirib, rivojlantirishga muvaffaq bo'lgan Xarratovlar sulolasi haqida so'z yuritamiz. Ya'ni, o'zbek musiqa san'atida alohida o'ringa ega bo'lgan Matyoqub Xarratov, o'zbek musiqa san'ati shakllanishi va rivojida samarali faoliyat ko'rsatgan Matyusuf Xarratov, hamda ota-bobosining ishini davom ettirib, bir qator shogirdlar tarbiyalagan, chang sozining dovrug'ini jahonga taratishda o'z ulushini qo'shgan san'atkor – changchi Fozil Xarratovlar hayoti va ijodiy faoliyati xususida fikr yuritamiz.

Shu nuqtai nazardan kitobning birinchi bo'limi ushbu sulola asoschisi, tarix zarvaraqlarida nomlari bitilgan san'at va madaniyat namoyandasi Matyoqub Xarrat faoliyatiga bag'ishlangan. Ikkinchi bo'limda ustozning o'g'li Matyusuf Xarratovning ijodiy faoliyati xususida so'z yuritiladi. Uchinchi bo'limda sulola davomchisi Fozil Xarratov bilan bog'liq bo'lgan turli yo'nalishlardagi ijodiy jarayon yoritilgan. Qolaversa, muallifning ustoz bilan bo'lgan ustoz-shogirdlik jarayoni, ijodiy hamkorlik rishtalari va konsert ijrochilik faoliyati xususida so'z yuritiladi. To'rtinchi bo'limda tariqli san'at arboblarning ustoz haqidagi fikr va mulohazalari joy olgan. So'ngra ustozning chang soziga moslashtirgan nota namunalari keltiriladi, ularning sharhi zikr etiladi. O'ylaymizki, ushbu ish o'quvchi-

² Петросяни А. Инструментоведение. Т., Уздиплиграфиздат, 1951.

³ Odilov A. Chang darsligi. T., O'qituvchi, 1976.

⁴ Ne'matov R. Davrim sadosi. G'.G'ulom nom. nashriyat, 1991.

mushtariylarga har tomonlama ma'lumot olishlari uchun bir manba vazifasini o'taydi.

Muallif risolani yaratish jaryonida har tomonlama ko'mak bergan san'at sohiblariga, ustozlarga chuqur minnatdorchilik bildiradi.

YODNOMA

XX asr o'zbek musiqasi tarixida ulkan nom qoldirgan, xalqimiz sevgan sozanda-san'atkor nomlarini eslaganimda, birinchi navbatda ko'z oldimda ajoyib otashnafas inson, zukko san'atkor, changchilarning sardorlaridan biri bo'lmish, O'zbekistonda xizmat ko'rsatgan artist, dotsent Fozil Xarratov namoyon bo'ladi. Bu ulug' inson, mohir sozanda va pedagog bilan birinchi gal Toshkent davlat konservatoriyasida studentlik davrimizda tanishganimizdan boshlab, do'stligimiz rishtalari umrining oxirgi daqiqasigacha uzilmadi. Do'stim 1956 yili konservatoriyani bitirishda, Davlat imtihonida o'zbek mumtoz kuylari, hamda Ovrupo va rus klassik kompozitorlarining mashhur asarlarini nozik did bilan mohirona ijro qilganda, zalda o'tirgan tomoshabinlar uzoq gulduros qarsaklar bilan olqishlaganlarini guvohi bo'lganman.

Do'stim Fozil Xarratov ota meros kasbni bolaligidan egallashga kirishdi. Alloh bergan iste'dodi bilan u musiqa olamiga kirib keldi va otasidan chang sadolari sirlarini puxta o'rgandi, sozanda sifatida turli musiqiy ansambl, guruhlar bilan konsertlarda faol qatnashdi va o'z repertuarini kun sayin boyitdi. Konservatoriyada o'qib yurgan kezlari dayoq u yakka ijrochi sifatida musiqa shinavandalarining hurmat-e'tiboriga sazovor bo'lgan edi. O'qishni bitirgach, u o'ziga xos ijrochilik uslubini egallagan san'atkor sifatida shuhrat qozondi. U Moskva va boshqa yirik shaharlarda, Belorussiya, Ukraina, Tojikiston, Kavkaz va Boltiqbo'yi respublikalari va Xitoyning yirik shaharlarida hamda turli san'at festivallarida o'tkazilgan konsertlarda o'z ijrosi bilan tomoshabin-tinglovchilarni lol qoldirib, olqishlarga sazovor bo'ldi. U ijro etgan asarlarni befarq tinglash mumkin emas edi. Uning mahoratiga qoyil qolib, faxrlanar edim.

Albatta, har qanday san'at sirlarini osonlikcha o'zlashtirib bo'lmaydi, bunga Alloh bergan iste'doddan tashqari tinib-tinchimaslilik, mehnat, mijja qoqmay izlanishlar, iztirob chekishlar yotadi. Foziljon do'stim

ham tinib-tinchimas, mehnatkash, izlanuvchan san'atkor edi. U o'z kasbini sevardi, san'at ahlini hurmat qilardi, lekin san'atga adashib kirib qolganlar to'g'risida kuyib-yonardi. Respublikamizda zamonaviy professional musiqa san'atining barcha tarmoqlarini rivojlantirish jarayonida tug'ilgan muammolarga ayrim mansabdor shaxslarning san'atga, san'atkorlarga bilib-bilmay qilgan nohaq munosabatlarga befarq qarolmas edi. U yonardi, yuraklari abgor bo'lganida, O'zbekiston kompozitorlar uyushmasiga yuragini bo'shatgani kelardi va biz bir piyola choy ustida muloqotda bo'lar edik. Ayrim masalalar, muammolarning yechimini topishda, do'stimni tinchitishga yordam berardim. U har doim suhbat jarayonida shunday derdi: "Musiqiy san'at, barcha san'atlar orasida eng nozik, insonning go'zal his-tuyg'ularini namoyon qila oladigan san'atni nihoyatda e'zozlash darkor, "falsh" bo'lmasligi kerak, haqiqiy san'atkorning his-tuyg'ulari juda nozik bo'ladi. Ular ijrochilik mahoratlari bilan xalqning badiiy-estetik saviyasini ko'tarishi lozim. Busiz musiqa san'atining hojati ham qolmaydi, san'at abadiyatga chorlashi darkor, deb tushunaman. Shuning uchun o'z ustida ishlamagan, yoki san'atga adashib kirib qolgan mansabdorlarni qilmishlariga chidab turolmayman", - derdi.

Do'stim Foziljon Xarratovning ijodiy rejalari ulkan edi. U o'z repertuarini o'zbek mumtoz kuylari, O'zbekiston va qardosh respublikalarni, hamda jahon mumtoz kompozitorlarning noyob asarlari bilan boyitib, konsert dasturlarida ijro qilishlarini musiqa shinavandalari betoqatlik bilan kutardilar. Uning mahoratli ijrosi bayramga aylanib ketardi. Ilhombaxsh ijrochilik san'ati bilan, Ona Vatanga, mehnat ahliga bo'lgan mehr-muhabbati bilan yashadi va xizmat qildi. U mohirona san'ati va pedagoglik faoliyati bilan san'atkor deb atalmish ulug' e'tiqod ufqlarini yanada kengaytirdi. Ming afsuski, do'stim Foziljon Xarratov 1971 yili bevaqt olamdan ko'z yumdi. Ruhi shod. oxirati obod bo'lsin.

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MUHAMMAD YOQUB XARRAT
(MATYOQUB XARRATOV)
(1867-1939)

MUHAMMAD YOQUB XARRAT

O'zbek musiqa san'ati rivojiga munosib hissa qo'shib, el ardog'i, xalq hurmatiga sazovor bo'lgan o'tmish ustoz san'atkorlar orasida Muhammad Yoqub Xarrat (Matyoqub Xarratov)⁵ ning nomi alohida hurmat bilan tilga olinadi. Uning nomi o'zbek mumtoz musiqa merosi zarvaraqlarida munosib o'rini topgan.

Matyoqub Xarratov zamonasining bilimdon san'atkori, musiqiy cholg'ulardan g'ijjak, dutor, doira ijrochiligini yaxshi bilgan. Ayniqsa tanbur ijrochiligida mohirlikka erishgan ustoz san'atkoridir. U Xorazm maqomlarining bilimdoni hamda mohir ijrochisi, taniqli arbob Komil Xorazmiyning izdosh shogirdlaridan va tadqiqotining davomchilaridan biridir.

Xarrat bobo nomi bilan mashhur bo'lgan Matyoqub Xarratov Xorazm vohasi, Xiva shahrining yaqinidagi qishloqlarning birida hunarmand oilasida dunyoga keladi. Avlodi yog'och ustalari bo'lib, otasi Qurbon ota ham shu kasb orqali Xarrat laqabi bilan mashhur bo'lgan⁶. Matyoqub Xarratov oilasining mashg'uloti bilan ilg'aya boshlaydi. Uning san'atga bo'lgan ishtiyoqi ham oshib, tez orada oshkora bo'ladi. Buni sezgan otasi usta Qurbon farzandini davrining ziyoli kishilaridan biri, xorazmlik taniqli olim, musiqashunos, shoir hamda bastakor Pahlavon Niyoz Mirzaboshi Komilga shogirdlikka beradi. Shu davr Xorazmda Pahlavon Mirzaboshi yirik musiqashunos sanalardi. U musiqanigina emas, balki adabiyotni ham yaxshi bilgan, yaxshigina she'rlar biladigan shoir edi. Shu bilan birga tanbur chertib, g'ijjak chalishni ham maromida bilar edi. Matyoqub Xarratov 17 yoshigacha ustoz qo'lida tarbiya oladi. U musiqa ilmi, cholg'ular chalish bilan birga xattotlik ilmidan ham saboq oladi. Natijada, husnixatda ilg'or, musiqada mohir san'atkor bo'lib yetishadi. Pahlavon Niyoz Mirzaboshining tavsiyasi bilan Matyoqub Xarratov xon saroyidagi maqomchilar ansambliga musiqachi va xat ko'chiruvchi xattot sifatida ishga qabul qilinadi.

⁵ Muhammad Yusuf Xarratning ismi amaliyotda Matyoqub Xarratov bo'lib tanilgan. Biz ham shu nomni asos qilib olamiz.

⁶ Qadimga ko'ra Xorazm vohasida yog'och buyumlar yasab, shu hunar bilan shug'ullanuvchilarni Xarrat deb atashgan.

"Muhammad Rahimxon Soniy saroyida, shu paytda... Komil Xorazmiy rahbarligidagi maqomchilar ansamblida Avaz dorchi, Abdurahmonbek tanburchi, Abdujabbor maxsum, Majid Qambar kabi mashhur sozanda va go'yandalar bor edi" - deb yozadi Matniyoz Yusupov.⁷

Matyoqub Xarratov o'z zamonasining ilg'or san'atkorlari davrasida faoliyat ko'rsata boshlaydi. U Xorazm maqom yo'llarini o'zlashtirish bilan birga ustozining ilmiy-tadqiqot ishlarida ham faol qatnashadi. Ayniqsa, tanbur chizig'ini ixtiro qilishda, Xorazm maqomlarini xatga tushirishda ustoziga ko'maklashadi. Uning Xorazm maqomlarini yaxshi idroklashining sabablaridan biri ham shundadir. Chunki, manbalarda Matyoqub Xarratov Xorazmning olti yarim maqomini yaxshi bilgan, degan fikrlar bayon etilgan. XX asrning 20-yillaridan boshlab, Xorazmda Sho'ro hukumati o'rnatiladi. 1921-22-yillar Matyoqub Xarratov mahalliy inqilobiy idorada kotiblik vazifasida ishlaydi. So'ngra, 1923-yil Xivada tashkil etilgan bolalar musiqa maktabida o'qituvchilik faoliyatini olib boradi. U musiqa maktabida shu davr bolalariga xos yangi o'quv-ta'lim usullarini qo'llashga intiladi. Sinflarda ommaviy shaklda qo'shiq aytish, mumtoz va xalq musiqalarini tinglash-idroklash, yangicha nota yozish savodini o'zlashtirish masalalariga alohida e'tibor bilan yondoshadi. Bu haqda K. Alimbaeva va M. Ahmedovlar yozadilar: "1923-yili Xivada musiqa maktabi ochiladi. Matyoqub Xarratov o'zbek xalq cholg'ulari bo'limida o'zbek musiqasidan dars beradi"⁸.

Iqtidorli yoshiarning mohir san'atkor bo'lib yetishishlariga o'z hissasini qo'shadi. Matyoqub Xarratov shogirdlarining nomlari el orasida hurmat ila tilga olina boshlaydi. Uning sabog'ini olgan Mamadsafo tanburchi, Yunus tanburchi, Asqar tanburchi, Matpano tanburchi va xonanda Matyusuf tanburchilarning nomlari musiqamiz rivojidadamuhim o'rin tutadi.

1934 yilda mashhur musiqashunos olimlar Yelena Romanovskaya va Ilyos Akbarovlar Xorazmda ijodiy folklor-etnografik ekspeditsiya safarida bo'lishadi. Bu safar sharofati o'laroq juda ko'p musiqa va

⁷ Yusupov M. Xorazm maqomlari. I tom. T., 1980. 10 b.

⁸ Alimbaeva K., Ahmedov M. Народные музыканты Узбекистана. T., 1959. 7 b.

qo'shiqlar, jumladan "Navo", "Dugoh", "Iroq", "Buzruk", "Rost", "Segoh" va "Panjgoh" kabi Xorazm maqom namunalari yangi qabul qilingan Ovroqpa notasiga solinadi. Shunindek, Matyoqub Xarratovning tanburdagi ijrosi orqali Xorazm maqomlari notalashtirildi. Shu asosda "Xorazm klassik musiqasi" nomi bilan kitob chop etildi. "Xorazm klassik musiqasi" to'plami O'zbekiston san'atshunoslik ilmiy-tadqiqot instituti homiyligida alohida kitob qilingan.⁹ Matyoqub Xarratovning o'zi esa Toshkentga ishga taklif etiladi. Uning ijrosidagi musiqqa namunalari plastinkalarga yozib olinadi. Ustozning juda ko'p niyatlari bor edi, ular yetolmagan, ado etolmagan ishlarni shogirdlari davom ettiradi. Ulardan biri Matniyoz Yusupov Xorazm olti yarim maqomini notaga olib, 1972 yilda alohida kitob holida nashr ettiradi. Ustoz darajasiga yetib, kelajak avlodga qoldiradigan munosib merosi bor ijodkor tarixda qolishi muqarrar. Ustozning hayoti ko'p sonli shogirdlari, farzandlari hayotida (o'g'li – Matyusuf Xarratov, nabirasi – Fozil Xarratov) davom etadi. Butun umrini san'atga bag'ishlagan Matyoqub Xarratov 1939 yili 73 yoshlarida Xiva shahrida vafot etdilar.

⁹ Романовская Е. Хорезмская классическая музыка. Ред. Акбаров И. Записи от Мухаммад Якуб Харратова. Т., Узяифгиз, 1939. (научно-исследовательский институт искусствознания).



MATYUSUF XARRATOV
(1889-1952)

MATYUSUF XARRATOV

Matyusuf Xarratov - Xorazm madaniy muhitining eng ilg'or va fozil kishilaridan biri, taniqli bastakor, mohir sozanda va xonanda, benazir shoir va pedagogdir.

Matyusuf Xarratov 1889 yil Xorazm viloyatining Xiva shahridagi Shayxlar qishlog'ida mashhur maqom bilimdoni Matyoqub Devonzoda Xarrat oilasida tug'ildi. Bolalik chog'ini ajoyib musiqachi Xoji Niyoz bobosining uyida o'tkazadi. Matyusufning musiqaga bo'lgan qobiliyati juda erta uyg'ongan. Ota-onalari boladagi musiqaga bo'lgan kuchli intilishni ko'rib, Pahlavon Niyoz Mirzaboshining katta o'g'li Marasul Niyozga shogirdlikka beradilar. Matyusuf ustozidan musiqqa nazariyasi hamda cholg'ularda ijro etishdan tashqari husnixat, arab va fors tillarini hamda she'r yozishni o'rganadi. Keyinroq mashhur musiqachilardan Matyoqub Pozachi (ashulachi), Qalandar Do'nmas (changchi), Masharif Qambar (dutorchi) va Qurbon Sozchi (garmonchi) kabi ustalardan musiqqa ijrochilik an'analari o'rganadi. O'sha vaqtlarda musiqachilik hunari bilangina tirikchilik o'tkazish qiyin bo'lgani uchun, Matyusuf bir vaqtning o'zida bobosidan duradgorlikni ham o'rganadi. 25 yoshga yetgach, Xarratov musiqachi bo'lib taniladi. Uni to'ylarga va bayramlarga tez-tez taklif qila boshlaydilar. Matyusuf Xarratov Xorazmda Sho'ro hukumati o'rnatilishi bilan (1920-y.) maktablar, klublar, choyxonalar tashkil etishda faol qatnashadi. U 1923-yildan boshlab Xiva musiqqa maktabining direktori lavozimida ishlaydi va nulliy cholg'u musiqasi bo'limini boshqaradi.

Matyusuf Xarratov 20-yillarning oxirida xalq musiqqa namunalarini yozish sohasidagi ishlarni keng rivojlantirib yuborgan Samarqand ilmiy-tekshirish institutiga chaqiriladi. Bu dargohda u Domla Halim Ibovov va Hoji Abdulaziz Abdurasulov bilan birga Xorazm maqomlari va ijro yo'llaridan dars beradi. Shu bilan birga ilmiy-tadqiqot ishlariga aralashib, bir qancha Xorazm ashulalarini yozib olinishida ishtirok etadi. Bu ashulalarning ayrimlari institutda nashr etilgan "Farg'ona, Buxoro va Xiva ashulalari" to'plamiga kiritilgan. Matyusuf Xarratov 1935-yili O'zbekiston Radiokomiteti qoshidagi ansamblga ishga o'tadi.

Chang sozi Matyusuf Xarratovning eng sevimli musiqqa asboblardan biri edi. Lekin, bu asbob diapazonining kichikligi va diatonik tuzilishi unda turli xalqlarning asarlarini ijro etishga imkon bermas edi. Ayub o'tish joizki, oldingi changlar diatonik tovushqatorida va ixcham shaklda ishlangan edi. Asbobning noqulaylik tomonlaridan yana biri — yangi piyesani ijro etishdan oldin uni qaytadan (nayga qarab) sozlash kerak bo'lar edi. M. Xarratov asbobni takomillashtirish ustida o'ylay boshlaydi. Bu izlanishlar natijasida changning yuqori registrini qo'shimcha torlar bilan boyitish hisobiga kengaytiriladi. Cholg'uning bunday o'zgartirilishi musiqqa jamoatchiligi tomonidan ma'qullanadi.

Matyusuf Xarratovning yaxshi xislatlaridan biri shu ediki, u doim yangi narsalarni o'rganish, malakasini oshirish ustida ishlardi. Tanilgan musiqachi bo'lishiga qaramay, u 1936-yilda Toshkent konservatoriyasining kompozitsiya sinfi bo'yicha tayyorlov bo'limida o'qiydi.

Matyusuf Xarratov 1937-yil Moskvada bo'lib o'tgan O'zbekiston adabiyoti va san'ati kunlari munosabati bilan N. N. Mironov rahbarligida tashkil etilgan xalq cholg'ulari orkestri tarkibida changchi sozanda sifatida ishtirok etadi. Shuningdek, Belorussiya respublikasida bo'lib o'tgan konsertlarda qatnashadi. "Sayil va kolxoz to'yi" insenirovkasidagi "Mustahzod ufori" raqsi uning musiqasi asosida sahnalashtirilgan.

Matyusuf Xarratov o'z ijodini keyingi yillarda O'zbek davlat opera va balet teatri qoshidagi sozandalar ansamblida musiqachi sifatida davom ettiradi.

U Ulug' Vatan urushi yillarida "Sevikli Vatan", (1941-y., M. Xarratov she'ri va musiqasi), "Bahodir yigitlar" (1941-y., M. Xarratov musiqasi, Oybek she'ri), "Qahramon uchuvchilar" (M. Xarratov musiqasi, Z. Diyor she'ri), "Farhod ufori" (1943-y., cholg'u musiqasi), "O'zing" (M. Xarratov she'ri va musiqasi) va boshqa shu kabi ashulalarni yaratdi. M. Xarratov ashulalarining ohangi xalq ashulariga yaqin, mavzulari zamon voqeligi bilan bog'langan.

Bobojon Tarrohning¹⁰ yozishicha: "Shoirning nomi Muhammad Yusuf. Otasining ismi Yoqub Xarrat Devon bo'lg'on. Bu odam olti

¹⁰ B. Tarroq (1878-1975) Xivalik tarixchi va tazkiranavis (shoir, sozanda hayoti va ijodi haqidagi asarlar yaratuvchi shaxs).

yarim maqom sozini to'liq bilgan. Muhammad Yusufning adabiy nomi Chokar bo'lib, bu nomni Muhammad Rahimxon ikkinchi qo'ygan.

"Chokar Shayxlar degan qishloqda qozi Inoyat oilasida tug'ilgan.

Uning otasi olti yarim maqomni to'liq bilgani uchun, Chokarni mutrib oilasidan chiqqan desa bo'ladi. Chokar to'rt ilmga ega bo'lgan: birinchidan, olti yarim maqom sozini bilg'on; ikkinchidan, xushqalam kotib bo'lgan, uchinchidan, romalni¹¹ bilg'on, bu borada ustoz Avaz O'tar bo'lg'on; to'rtinchidan, tabibchilikni bilg'on. Chokar devon tartib berg'an"¹².

Demak, o'z zamonasining musiqa bilimdomi sifatida bu vohaga xos olti yarim Xorazm maqomlarini ijro yo'lini bilgan. Tanbur chertishda mohir va ibratli bo'lgan. Uning xushqalamligi, Hasanmurod Qori Laffasiy ta'rifida quyidagicha: "... Chokariy eski diniy maktablarda o'qib savodlik bo'ladi. Xat mashqini (xattotlik-husnixat) otasidan o'rganib xiyla xushxat, xushxon bo'lg'oni sababli Muhammad Rahimxon Chokarg'a turli bayoz (tanlangan she'riy va adabiyot nafislik asarlarni qoragichdan, ya'ni original nusxadan oq - ommaviy mutolaa uchun husnixatga olish uchun devonlar yozdiradur."¹³

M. Xarratov romalni bilganini izohlab, u yaratgan adabiy merosni qayd etish joizdir. Chokar shoir sifatida uchta devon yaratib, bizga boy madaniy meros qoldirdi.

"G'azaliyoti Chokar" nomli birinchi devonida shoirning 4288 misradan iborat 283 g'azali, ikkinchi devonida 5044 misradan iborat 389 g'azali va uchinchi devonidan esa 856 misradan iborat 100 dan ortiq g'azali o'rin olgan. Shuningdek shoirning Abu Rayhon Beruniy nomli sharqshunoslik institutida 125 sahifadan iborat qo'lyozma daftari ham mavjud bo'lib, bu daftarda uning so'nggi yillarda yaratgan she'rlari saqlanmoqda. Uning ishqiy lirik qo'shiqlarining ba'zilari o'ychan oshiqning ichki tuyg'ularini ifodalasa, boshqalari Xorazm laparlari ruhiyatini aks ettiradi. "O'zing", "O'lmagaysiz", "Ey, mehrbonim", "Mustahzod" va boshqa qo'shiqlari xalqimiz orasida sevib aytib kelinmoqda. Bu qo'shiqlarning barchasi urush yillari yozilgandir. Bundan

¹¹ "Roma" - Aruz vasni o'ichovlar, ya'ni bahrlardan biri.

¹² Bobojon Jarroh. "Xorazm navozandalari" T., 1994., 82-85 b.

¹³ Xasanmurod Qori Laffasiy. Xiva shoir va adabiyotchilarining tarjimai hollari. T., 1963.

tashqari, "Kolxoz to'yi", "G'ayrat paxtaga", "Paxtani tering", "Mudofaa marshi", "Zindabod Dehqoniy", "Chinidani paxta" kabi kuy va qo'shiqlari bor. Bu kuy va qo'shiqlarning musiqasi xalq kuylariga yaqindir.

Quyida Chokarning "Navo" maqomi talqinida aytiladigan g'azalidan bir bayt keltiriladi:

Qatl etarga ishq elin qoshi -

kamonim sizmusiz,

Yoki jon baxsh etgali

isonishonim sizmusiz.

"Dugoh" maqomi taronasida aytiladigan:

Keling, bu kecha pinhon, o'lmag'aysiz,

Ayo mahbubi jonon, o'lmag'aysiz.

M. Xarratov davlat va jamiyat ahamiyatiga molik xizmatlari uchun munosib taqdirlandi. U 1921-yilda Xorazmning "Qizil bayroq", 1924-yilda "Mehnat Qizil bayroq" ordenlarini, shuningdek 1944-yilda O'zbek madaniyatining taraqqiyotidagi barakali xizmatlari va yosh sozandalarni tarbiyalashdagi xizmatlari uchun unga "O'zbekistonda xizmat ko'rsatgan san'at arbobi" faxriy unvoni berildi.

Matyusuf Xarratov - Chokar 1953-yilda Toshkentda vafot etdi. Uning nomini abadiylashtirish maqsadida 1962-yilda Urganchdagi Xorazm viloyat musiqa bilim yurtiga Matyusuf Xarratov nomi berilgan. Matyusuf Xarratovning to'rtta farzandi bo'lib, ulardan eng kattasi Muslima opadir. U teatr aktrisasi, Ulug' Vatan urushi front konsert brigadasining veterani. Ular to'umrining oxirigacha Toshkent shahrida yashagan va 1990-yil 12-iyunda vafot etganlar. O'g'illari Tohirjon va Komiljonlar Vatanimizni nemis-fashistlaridan himoya qilishda jon fido qilganlar. Kenja farzandi Foziljon esa otasi izidan borib, mohir changchi bo'lib yetishdi.



FOZIL XARRATOV
(1924-1971)

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FOZIL XARRATOV

IJODI, IJROCHILIK VA USTOZLIK FAOLIYATI

Fozil Xarratov o'z davrida el-yurt hurmatiga sazovor bo'lgan hamda, mohir chang cholg'uchisi bo'lganligi respublika musiqiy jamoatchiligiga ma'lum. Xalq sevgan changchi, shuningdek iste'dodli ustoz san'atkor, qisqa umr ko'rgan bo'lsada, keyingi avlod uchun munosib meros qoldirdi desak adashmagan bo'lamiz. U Xiva shahrida, san'atkor Matyusuf Xarratov oilasida tavallud topdi. Bolalik yillari ko'hna Xiva shahrida o'tdi. Oiladagi ijodiy muhit, yorqin ijrochilik taassurotlari yosh Fozil qalbida sozandachilik san'atiga bo'lgan mehrini alanga oldiradi. Umumta'lim maktabida o'qib yurgan kezlari dayoq u musiqa olamiga kirib bo'lgan edi. Tabiat odamga cheksiz nur, iste'dod bergan ekan - uni ardoqlash lozimligini yosh Fozil Xarratov yaxshi bilardi. U otasi ijrosidagi Xorazm xalq musiqalari bilan birga, turli-tuman xalq cholg'u kuylari ijrosini eshitib, diliga jo qiladi va musiqaga ishq tushadi. Uning yuragida cholg'u ijrochilik san'atiga bo'lgan o'ziga xos muhabbat, ishtiyoq borgan sari o'sib boradi.

Ma'lum bo'lishicha, Matyusuf Xarratov xonadonida o'z davriming ilg'or kishilari, mashhur shoirlar, bastakorlar, sozanda-ijrochilar yig'ilishib turar ekan. Uyida o'tkazilgan ijodiy bellashuvlar, qiziqarli musiqiy suhbatlar, ijodiy yig'inlar yosh Fozil Xarratovda unutilmas taassurot qoldirdi. Oilaviy sharoitda u dastavval doira sozini chalishni mashq qila boshlagan. Otalari tanbur chalib, kuylashni boshlagan zahoti yosh Foziljon doirani olib, jo'rlik qila boshlar edi. Buni ko'rgan otasi zavqlanib, o'g'limi sozanda-san'atkor bo'lishiga qat'iy ishonch hosil qiladi. Otasi o'g'lidagi musiqaga bo'lgan bunday intilishni, ishqibozligini e'tiborga olib, doira cholg'usidan tashqari garmon, rubob, tor, nay, g'ijjak va chang cholg'ularini astoydil o'rgata boshlaydi. Fozil Xarratov chang cholg'usiga alohida mehr qo'yadi. Tez orada chang sozida mustaqil, erkin ijro etishni o'zlashtirib oladi. Aytish joizki, otasi Matyusuf Xarratov tanbur, dutor, doiradan tashqari chang sozini ham mukammal bilgan. Yillar davomida otasi rahbarligida chang ijrochilligining noyob

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sirlarini qunt bilan o'zlashtiradi. Garmon, tanbur, skripka, dutor, doira ijrosini o'rganadi. Turli sozlarda muvaffaqiyat bilan ijro qilgan bo'lsalarda, Fozil Xarratov changning sehrli tovushi, undagi ijro imkoniyatlarining boyligiga yurakdan mehr qo'ydi.

Fozil Xarratov chang sozida turli xil musiqiy asarlarni o'rganib, changchi sozanda sifatida ulg'ayadi. Vaziyat yosh changchi Foziljon Xarratovga kelajakda sozandachilik yo'lidan ketishiga zamin yaratadi. 1947-yili u Hamza nomidagi musiqa bilim yurtida tahsil oladi va yirik mutaxassislardan ko'p narsalarni o'rganadi. Ayrim sabablarga ko'ra Xarratovlar oilasi Samarqanddan markazga, ya'ni Toshkent shahriga ko'chib kelishadi. Ular Toshkent shahri Chorsu dahasiga yaqin joylashgan Chaqar mahallasida yashay boshlaydilar. 1941-yili II Jahon urushi boshlanadi. Hamma oilalar qatori Fozil akaning oilasiga ham bu urush o'z ta'sirini ko'rsatdi. Katta akalari Komil Xarratov¹⁴ urushga chaqiriladi. U 1944-yili mardlarcha halok bo'lgan.

F. Xarratov endi 16 yoshga to'lgan paytida (1942-yili) changchi-sozanda sifatida Toshkent davlat sirki tasarrufidagi kamer cholg'u orkestriga qabul qilinadilar. Bu orkestr tarkibi o'zbek sozlari bilan birga skripka, urma asboblar, puflab chaluvchi sozlardan iborat bo'lib, unda musiqani eng go'zal ohanglarda tarannum etishga harakat qilinadi. F. Xarratov esa changda ularga jo'r bo'lib, o'z malakasini oshirar edi. Ikki yil davomida har tomonlama ijrochilik mahoratini, ijro dasturlarini boshqa xalqlar kuylari hisobiga boyitdi.

Ma'lumki, bu davrda turli shakldagi ansambllar tuzilib, xalqqa xizmat qilish maqsadida konsert gastrollari uyushtirilardi. Toshkentda 1936 yili O'zbek davlat filarmoniyasi tuzilib, uning qoshida turli ijodiy guruhlar tuzilgan edi, ular "Sexlar"¹⁵ deb nomlanib, uning tarkibida "Xor", "Orkestr", "Ansambllar mavjud bo'lgan.

Shulardan biri "Katta ashula va raqs" ansambli bo'lib, unga rahbarlik qilishni xalqimizning sevimli san'atkori ustoz sozanda, bastakor To'xtasin

¹⁴ Komil Xarratov ham chang sozida ijro qilib, yaxshigina sozanda bo'lgan.

¹⁵ Kulolchilik, qassobchilik sexlari qatorida musiqachi va san'at ustalaridan tashkil topgan jamoalar ham inqilobgacha mavjud edi Musiqachi va artistlardan tashkil topgan sexlarda aniq va ravshan ish rejasi bo'lib, usta va shogird an'analari bo'yicha ish yuritilar edi. Rahbar lavozimiga o'ta pishiq, hamda iste'dodli sozanda tayinlanar edi". A. Троицкая. Из истории народного театра и цирка в Узбекистане. Т., Советская этнография, 1948., № 3.

Jalilovga topshirildi. Ansambli 98 nafar sozandani birlashtirdi. O'zbek cholg'ularining hamma turlari, hattoki "Katta g'ijjak", ya'ni Usta Usmon Zufarov tomonidan yaratilgan soz kiritildi. Buni o'sha davrga xos ko'povozli ijroning ko'rinishi, ansamblni past tovushlar bilan boyitish maqsadidagi bir urinish desa bo'ladi.

Ansamblda o'zlarining ijrochilik faoliyatlarini endigina boshlayotgan (kelajakda yetuklikka erishgan) iqtidorli san'atkorlar: Doni Zokirov, Saidjon Kalonov (nay), Said Aliev (g'ijjak), Salohiddin To'xtasinov (g'ijjak), Ashurali Yusupov, Abduqodir Ismoilov (nay), Ahmad Odilov (chang)lar bilan birgalikda ishlay boshlaydi. Ansambli bilan konsert gastrol safarlarda birga bo'lgan Fozil Xarratov o'zbek xalq musiqalaridan "Sayqal", "Segoh", "Mirzadavlat", "Duchava" kuylarini mukammal o'rganib oldi.

Tarixda sozlarni mukammallashtirishda o'z hissalarini qo'shgan juda ko'p taniqli sozanda va xonandalarni aytib o'tish mumkin. Toshkentlik hofiz Shorahim Shoumarov, ustoz Matyusuf Xarratov, Usta Usmon Zuparovlar shular jumlasidandir.

Boshqa musiqa sozlari qatori "Chang" sozi ham qayta ta'mirlangan. Uning tovushqatori va tovush joylashtirish tartibi bir necha bor takomillashtirilgan. Oqibatda changning ijro imkoniyatlari kengaytirildi, butun dunyo kompozitorlarining asarlarini ijro etishga yo'l ochildi. Chang uchun juda ko'p o'zbek xalq hamda klassik kuylar qayta ishlandi va alohida chang uchun qator kuylar maxsus bastalandi. Shu bilan birga chet el va rus kompozitorlarining fortepiano uchun yozilgan asarlari ham qayta moslashtirilib, ijro qilina boshlandi. Masalan: Ferens Listning fortepiano uchun yozilgan 2-rapsodiyasi.

1937-yili taniqli musiqashunos, kompozitor N. N. Mironov, T. Jalilov rahbarligida faoliyat ko'rsatayotgan ansambli qatnashchilari orasidan 24 nafar sozandani tanlab oladi. Bundan maqsad - nota asosida ijro etadigan sozandalar ansamblini tuzish edi. Sekin-asta bu guruh uchun o'zbek xalq kuylarini moslashtirildi va alohida asarlar ham yozila boshlandi. T. Jalilovning "Etnografik" ansambli bu guruhning farqi shunda ediki, ansambлга N. N. Mironov tomonidan fortepiano, truba va trombonlar qo'shilgan edi. Bu o'z davrida umuman yangi yo'nalish

hisoblanib, keyinchalik bu narsa ko'p ovozi orkestrning yaratilishiga zamin bo'ldi.

Nihoyat, 1944-yili O'zbek davlat filarmoniyasi qoshida A. I. Petrosyans rahbarligi ostida "O'zbek xalq cholg'ulari orkestri" o'z ishini boshlaydi. Fozil Xarratovni orkestrga changchi – sozanda sifatida ishga taklif qilishadi. U orkestrda yakkanavoz changchi sifatida ham o'zini ko'rsatadi. Endi u Muhiddin Qori Yoqubov, Yunus Rajabiy, To'xtasin Jalilov, Faxriddin Sodiqov, Suren Gabrielyan kabi ustoz san'atkorlar bilan ijodiy hamkorlik qila boshlaydi. O'zbek milliy kuylarini yanada chuqurroq o'rganadi, umumli ijodiy natijalarga erishadi.

Ijrochilik repertuarini jahon xalqlari va jahon mumtoz kompozitorlarining nodir musiqiy asarlari hisobiga kengaytirib boradi. Yakkanavoz changchi sifatida orkestr jo'rligida "Gulbahor va tanovar", "Eshvoy qal'abandi", "Aliqambar", "Norim-norim" kabi xalq va bastakorlarimiz asarlari bilan birga zamonaviy kompozitorlarning yozgan asarlarini birdek mahorat bilan ijro etish darajasiga yerishadi. 1949-yilning noyabrda Butunittifoq kompozitorlar uyushmasi taklifi bilan O'zbek xalq cholg'u orkestri Moskva shahriga konsert safariga jo'nab ketadi. Orkestr 3-chi Butunittifoq kompozitorlar plenumi doirasida o'tkazilgan konsertlarda faol qatnashadi. Konsert dasturida F. Xarratov boshqa yakkanavoz ijrochilar qatori M. Burhonov, M. Leviev, A. Muhamedov, S. Yudakov kabi O'zbekistonning taniqli kompozitorlari asarlarini maromiga yetkazib ijro etadi. Plenumning ochilishi va asosiy konsertlar P. I. Chaykovskiy nomidagi konsert zalida o'tkaziladi. Chiqishlarning davomi esa Moskva konservatoriyasining katta zalida. Gnesinlar nomidagi musiqa bilim yurtining konsert zalida musiqiy jamoatchilik ishtirokida bo'lib o'tadi.

1950-yilning noyabr oyida navbatdagi gastrol safari Xitoy Respublikasining Uyg'ur avtonom viloyatida o'tkazilishi rejalashtiriladi. Orkestr ijodiy jamoasi bilan birgalikda Xitoy ijodiy safarida katta san'at ustalari guruhi bo'lgan mashhur xalq artistlari Halimaxonim Nosirova, Sora Eshonto'rayeva, Mukarrama Turg'unboeva, Nazira Ahmedova, G'ulom Abdurahmonov, Komiljon Otaniyozov, Noilaxon Xoshimova, Halima Komilova, Mehri Abdullayeva, Muhammadjon Mirzayevlar

qutorida yakkanavoz sozandalardan Ayub Qodirov (nay), Ergash Shukrullayev (rubob), Fozil Xarratov va Ahmad Odilovlar (chang) ham konsertda qatnashib, yuksak ijrochilik mahoratlarini namoyish etdilar. Shinjon viloyati bo'ylab bir oydan ortiq muddat mobaynida davom etgan gastrol safarlari G'ulja, Urumchi, Qashqar, Qargash, Xotan, Ko'char, Yorkent shaharlarida bo'lib o'tdi.

O'zbek san'atkorlari ko'p sonli tinglovchilar huzurida bo'lib, o'z san'atlarini namoyish etdilar. Konsert chiqishlarida Fozil aka Xarratov rang-barang chang navolari bilan safarga o'zgacha fayz qo'shgan. Konsertlarda xalq musiqasi bilan bir qatorda J. Bizening "Karmen" operasidan uverturani, F. Shopenning mashhur valsini birdek mohirona ijro etib, tinglovchilar olqishiga sazovor bo'ladi.

O'zbekiston san'at ustalarining Xitoy mamlakatida dastlabki o'tkazgan konsert safari do'stlik bayramiga aylanib ketadi. San'atkorlar o'z iste'dodlarini, yuksak ijrochilik mahoratlarini xitoylik tomoshabinlarga namoyish etadilar. O'sha yillarda o'zbek musiqa san'atining erishilgan yutuqlarini xorijda keng targ'ib etilishi ko'p sonli tinglovchilar qalbida saqlanib qoladigan darajada o'tkazildi. Xitoy konsert safarlari muvaffaqiyatli yakunlanganidan so'ng, 1951-yili F. Xarratov Toshkent davlat konservatoriyasiga o'qishga qabul qilinadi.

Fozil Xarratov chang cholg'usida ijrochilik san'atining sir-asrorlarini o'rganishni davom etib, bilimni chuqurlashtiradi. Oliy o'quv yurti quchog'ida u musiqiy-nazariy, ilmiy-ijodiy, konsert ijrochiligi sohalari bo'yicha yetakchi professor-o'qituvchilar R. Felitsiant, A. Odilovlardan bilim oladi.

Navbatdagi katta konsert safari 1952-yilning iyulida Ukraina Respublikasida o'tadi, so'ngra Belorussiyada namoyish etiladi. Belorus xalqi O'zbekiston san'ati bilan yaqindan tanishish imkoniyatiga muayassar bo'ladi. O'ndan ortiq konsertlarda Fozil Xarratov o'z san'atini yuksak darajasida namoyish etadi.

Belorussiya san'atkorlari bilan bo'lgan birgalikdagi konsertlar, do'stlik kechalari, ijodiy uchrashuvlar konsert safarlariga alohida fayz kiritdi. Belorus xalqining "Simbal" nomli sozi, bizning chang sozimizga o'xshash bo'lib, ushbu soz belorus xalq cholg'ulari orkestri tarkibida

yetakchi o'rinni egallaydi. O'zbekistonlik changchi va belorusiyalik simbal cholg'uchilarining birgalikdagi jozibali ijrosi barchada katta taassurot qoldirdi. Ayniqsa Fozil Xarratovda bu uchrashuvdan bahra olish bilan birga shunga o'xshash, ya'ni changchilardan tuzilgan ansambl yaratish g'oyasi tug'iladi. Keyinchalik bu yaxshi niyat qisman bo'lsa ham amalga oshadi. U konservatoriyani 1956-yilda imtiyozli diplom bilan tugatadi. 1957 yili esa Moskvada bo'lib o'tgan yoshlar va talabalarning VI Jahon festivalida qatnashishga muyassar bo'ladi. O'zining o'tkir iste'dodi, dillardan joy topa olgan dilrabo, sermazmun kuylari bilan nufuzli festivalda faol qatnashib, yuksak laureatlik unvoni bilan taqdirlanadi.

Oliy san'at dargohida besh yillik o'qish qator ijodiy izlanishlar, yuksak ijrochilik san'ati sirlarini o'zlashtirish uning keyingi musiqiy-ijodiy va o'qituvchilik faoliyatida o'zining samarali ta'sirini ko'rsatdi.

O'qituvchilik kasbi bilan Fozil Xarratov konservatoriyada "Chang" mutaxassisligidan saboq berib, yillar davomida ishlay boshlaydi va kelajakda ustoz-murabbiylik kasbida elga tanilgan To'xtamurod Abduhamidov, Rustam Ibragimov, Rustam Ne'matov, Tilash Xo'jamberdiyev, Abdusalom Mutalov, Mahmud Teshaboyev, Soraxon Bozorova, Hasan Yusupov, Sultonmurod Muhamedov, Fazilat Shukurova, Ergashi Azizov, Muhammadjon Mahkamboyev, Ibrohim Xolbekov, Qutbiddin Obidxo'jayev, Yahyo Mo'minov va boshqa talaygina shogirdlar tarbiyalashga erishadi.

USTOZNI YOD ETIB

Har bir sozanda uchun eng ahamiyatli jarayon - bu ustoz-shogirdlik davridir. Ustozimizning dars berish uslubi o'ziga xos bo'lgan. Eng avvalo, changlarni mukammal sozlanishiga alohida e'tibor berar edilar. Sinfda 2 ta chang bo'lishi shart edi. Birida talaba ijro qilardi, ikkinchisi ustozni oldida tayyor turar edi. Asarning chiqmagan, xomroq bo'laklarini ustoz chalib berar, qanday shtrixda chalsa yana-da yoqimliroq eshitilishini aytib o'tar edilar. Fikrimizning dalili sifatida ba'zi bir keksa avlod vakillarini yangi o'rganayotgan changchilarning ijrosini eshitganda "Yashshavor, Fozil

Xarratovni shogirdi" deb yuborishlarini keltirishimiz mumkin.

O'zbekiston bulbuli sanalmish Xalq artisti Halimaxonim Nosirova o'z esdaliklarida shunday yozadilar: "Fozilxondagi toshqinlik, ijodiy to'laqonlik, juda-juda ibratli, erishgan yutuqlari bilan faxrlanmas edilar, binobarin olgan faxriy unvonlari o'zi aytib turibdi"¹⁶.

O'zbekiston davlat konservatoriyasining professori, O'zbekistonda xizmat ko'rsatgan san'at arbobi Ahmad Odilov eslaydilar: "Foziljon yetuk sozanda bo'lishiga qaramasdan u o'zining musiqiy-nazariy bilimlarini, ijrochilik san'atini yana-da chuqurlashtirish niyatida murakkab musiqiy asarlarni o'rganish va o'zlashtirishni asosiy vazifa qilib olgandi. Shu bois konservatoriyaning birinchi bosqichidanoq o'qishga alohida e'tibor berganlar. Musiqiy qobiliyati nihoyatda o'tkir bo'lib, eshitish qobiliyati, xotirasi, musiqiy sezgirlik xislatlari ham o'ta namunali bo'lgan. Tengqurlari orasida chang cholg'usini tiniq va toza sozlashda unga teng keladigami kamdan-kam bo'lgan. Shuning uchun ham mashg'ulodarga muntazam qatnashib, o'zlariga ma'qul va istagan asarlarni o'quv rejasiga kiritar edik. F. Listning "2-Vengercha rapsodiya"si, M. Glinkaning "Ruslan va Lyudmila" operasiga muqaddima, "Javoronok", I. Shtrausning valsleri, A. Xachaturyaning "Gayane" baletidan "Qilichbozlar raqsi", "Lezginka" va boshqa asarlar shular jumlasidandir. Bunday nodir musiqiy asarlarni zudlik bilan o'zlashtirib, qator konsert chiqishlarida ham ijro etib turardilar. Ular ijro qilgan A. Motsartning "Rondo"si, A. Xachaturyaning "Gayane" baletidan "Qilichbozlar raqsi" hanuzgacha muxlislar qalbidan chiqmaydi"¹⁷.

Ustoz Fozil Xarratov shogirdlariga birdek munosabatda bo'lar edilar. Shunga qaramasdan, shogirdlari orasida Abdusalom Mutalovni o'zlariga yaqin olib ko'proq hamsuhbat bo'lar, hamda nota ko'chirish sirlarini o'rgatib, ularga ko'proq suyanib yurar edilar.

"Ustoz saboqlari hamisha yodimda, - deb eslaydilar Abdusalom Mutalov. Ustozimizning avvalam bor o'z shogirdlariga bo'lgan g'amxo'rliigi, har bir shogirdini o'z farzandidek hurmat bilan e'zozlashi, qolaversa ularni kelgusida katta san'at yo'lida o'z o'rinlarini topib

¹⁶ H. Nosirova bilan bo'lgan subbatdan. 1998.

¹⁷ O'zbekiston davlat konservatoriyasi professori A. Odilov bilan bo'lgan subbatdan. 1996.

ketishliklariga katta ishonch bildirishlari, ko'z o'ngimizda namoyon bo'laveradi. Hurmatli ustozimiz Fozil Xarratov mehri daryo, bag'ri keng, nihoyatda kamtarin, soddadil, ulug' sozanda edilar.

Doimo bizga to'g'riso'z, kamtarin dilkash insonlar bo'lib yetishishimizni uqtirganlar. Dunyoda insonlarning yolg'onchi va qallobliklarini hecham singdira olmas edilar¹⁸.

Sozandaning har tomonlama elga manzur bo'ladigan darajada ish tutishi, barcha shogirdlariga aynan ustozdan o'tgan bir xislatdir.

Men ham 10 yil davomida ustozimiz sabog'idan bahramand bo'ldim. Hozirgidek esimda... 1967 yil agitpoezdda ko'plab san'at ustalari Andijon viloyati bo'yab konsert berishga o'tanishdi. Bir necha konsert guruhiga bo'lingan bu san'atkorlar orasida, menga ham hurmatli ustoz bilan qator konsertlarda ishtirok etish nasib etdi. Har kuni erta bilan turib "Chang" chalib mashq qilardik. Mashg'ulotdan so'ng, cholg'u sozlarimizni sozlab, kechki konsertga tayyorlab qo'yar edik. Shunday mashqlardan birida biz shaharni tomosha qilish maqsadida chiqib ketdik, qaytgandan so'ng mehmonxonaga kirsak, ustozimiz hali ham changlarni sozlab o'tiribdilar. E'tibor bersam, changlarining ba'zilarini sozi o'zgacha. Men xayron bo'lib "Domla, nima sababdan ba'zi pardalarni sezilar-sezilmas darajada past yoki baland qilib sozlayapsiz?" - deb savol berdim. Shunda ustoz o'zlariga xos bo'lgan kamtarona xushchaqchaqlik bilan yaxshi kayfiyatda menga - "Sezib qoldingizmi-a?" deb sozlashni davom ettirdilar, menga qarab gapira ketdilar: - "Men ko'plab yirik mohir sozandalarning ijrochilik sirlarini o'rganganman. Mumtoz maqom kuylarimiz tovushqatorlariga asoslangan holda har bir yirik sozanda o'z ijrochilik uslubiga ega bo'lganligi sababli pardalarni sezilmaydigan darajada past yoki baland ijro etadilar. Bugun biz o'yingohdagi konsertda barcha ijodiy guruh sozandalarini bilan birga ishtirok etar ekanmiz. Bular orasida bir necha hurmatli ustoz-sozandalar bor. Shu bois men bu san'atkorlarga changimni moslamoqdaman. Sizga ham maslahatim shuki, butun hayotingiz davomida har bir yirik sozandalarning ijrochilik maktabini o'rgangan holda ularga juda katta hurmat bilan qarang"¹⁹ - dedilar.

¹⁸ A. Mutalov bilan bo'lgan suhbatdan. 2003.

¹⁹ 1970-yil Andijondagi gastrol safarida.

O'zbek musiqa ijrochiligi amaliyotida ko'plab chang torlarini chertgan sozandalar o'tgan, ammo o'z ijrochilik uslubini yaratib, uni maktab darajasiga ko'targanlar barmoq bilan sanarli darajadadir.

Men o'z fikrimni ustozimizning o'ziga xos betakror ijrochi ekanliklari to'g'risida bildirar ekanman, shuni alohida qayd qilib o'tmoqchimanki, jahon xalqlari kuylarini Fozil Xarratovchalik o'rgangan va ijro eta oladigan sozandalar juda kam edi desam mubolag'a bo'lmaydi. Yer yuzida yashayotgan qaysi millatni so'rasangiz, o'sha millatning kuy yoki qo'shig'ini changda ijro etib berar edilar.

Ustozimiz Fozil Xarratov shogirdlari orasida Xalq artisti, O'zbekistonda xizmat ko'rsatgan artist, Xizmat ko'rsatgan madaniyat xodimlari unvonlariga sazovor bo'lganlar nafaqat O'zbekistonda, balki qo'shni respublikalarda ham bor.

Fozil Xarratov konservatoriyada ishlash bilan bir qatorda, Alisher Navoiy nomli O'zbek Davlat katta opera va balet teatri qoshida tashkil qilingan o'zbek xalq cholg'ulari ansambtida ham faol ijod qiladi. Ansamblning asosiy maqsadi o'zbek mumtoz kuy va qo'shiqlari bilan birga o'zbek operalaridan ijro qilinadigan ariyalarni targ'ib qilish edi. Ayniqsa, chet ellik mehmonlarni musiqa merosimizdan joy olgan, benazir durdonalar bilan tanishtirar edilar.

O'zbek san'atining faxri bo'lgan Xalq artistlari Halima Nosirova, Saodat Qobulova, Galiya Izmaylova, Mukarrama Turg'unboyeva, Tamaraxonimlar, O'zbekiston xalq artistlari: Karim Zokirov, Jamol Nizomxo'jayev, Mixail Davidov, Klara Yusupova, Gulnora Mavayeva, Halima Komilova, Ergash Yo'ldoshevlar o'zbek mumtoz va opera balet san'atini targ'ib qilishda ushbu ansambl tarkibida ishtirok etganlar. Ansambldagi jo'rnavoz-sozandalardan yuqori professional darajadagi ijro talab qilinardi, ular nafaqat jo'rnavoz, balki, yakkanavozlikda ham o'zlarini ko'rsatishlari lozim edi. Bu bilan har bir sozanda o'z cholg'usida qator kuylarni yaxshi o'zlashtirgan bo'lishi taqazo etilardi. Chalnadigan kuylar avvalo o'zbek xalq va mumtoz asarlaridan olingan, shu bilan birga qardosh xalqlar va kompozitorlik ijodi namunalaridan iborat bo'lgan. Ansamblda F. Xarratov (chang), Salohiddin To'xtasinov (g'ijjak), Anvar Barayev (doira), Rahim Isaxo'jayev (doira), Hamid

Jalolov (nay), Tohir Rajabov (rubob), Sulaymon Taxalov (rubob), Komunar Komitov (g'ijjak) sozlarda o'z mahoratlarini namoyish etardilar.

Fozil Xarratovning ajoyib bir xislatlari bor edi. Odatda, bunday xususiyat hamma o'qituvchilarda ham uchramaydi. F. Xarratov ko'p gastrol safarlarida chet ellarda bo'lib qaytar edilar. Har bir gastroldan so'ng, ustoz safar taassurotlari haqida talaba-o'quvchilari bilan o'rtoqlashardilar. Konsertlarda qaysi kuyni qayerda va qanday eshituvchilar e'tiboriga havola etish kerakligini, ularning mavqelariga qarab qanday asar tanlash zarurligi xususida uqtirib, misollar keltirardilar.

Ko'p yillar birgalikda, yonma-yon ishlagan katta san'atkorlardan biri, Xalq artisti, raqqosa Galiya Izmaylova shunday eslaydilar: "Jamoada ishlashda eng avvalo iste'dod emas, balki san'atkorning qat'iyiligi, mehnati birinchi o'rinda turadi. Fozil akada shu xislatlar bor. U kishi o'zining yuksak madaniyatligi, sadoqatligi bilan o'z sozini, o'zbek xalqining madaniyatini dunyoga tanitib keldi. Uning nafaqat odamiylik, kamtarinlik xislati yuqori darajada bo'lgan, balki shunga xos soz ijrochiligini ham mukammal bilardi".²⁰

Ma'lumki, Galiya Izmaylova bir qator dunyo xalqlari raqs san'atidan xabardor bo'lib, o'z ijodida unumli foydalangan. Ansambl ijrochilaridan esa har bir xalq musiqasini qat'iy intizom bilan, yuqori professional darajada ijro etishni talab qilar edi.

Xalq artisti "Bahor" xalq raqs ansamblining rahbari Mukarrama Turg'unboyeva ham aynan shunday talabchan sozandani ardoqlay oladigan inson bo'lgan. Ular ijrosidagi "Tanovar", "Munojot", "Savti Munojot", "Ufori Munojot", "Farg'ona ruboiy"si, "Rohat" raqslari qay darajada milliy ruhga ega bo'lgani barchaga ma'lum. Lekin, raqqosaning har bir harakatini jonlantiruvchi ohangga, o'ziga xos tovushlarga ham katta e'tibor bergan. Bu esa chang talqinida sozandaga bo'lgan e'tiborning qanchalar jiddiy bo'lganidan dalolatdir.

1962 yilda Fozil Xarratov hayotida unutilmas voqea ro'y beradi. O'sha yili Moskva shahrida S'yezdlar saroyining ochilishi tantanasiga bag'ishlangan tadbir o'tkaziladi. Bu katta konsertga boshqa respublikalar qatori O'zbekistondan ham bir guruh san'atkorlar qatnashdi. Shular

²⁰ Galiya Izmaylova bilan bo'lgan suhbardan, 1996.

orasida changchilardan tuzilgan beshlik (ya'ni kvintet) bor edi. Fozil Xarratov (rahbar), Baxtiyor Aliyev, Tilash Xo'jamberdiyev, Abdusalom Mutalov va kamina - Fazilat Shukurovalardan iborat bu guruh Pablo Sarasatening mashhur asari "Siganskie napevi"(Lo'lilar ohanglari)ni Katta simfonik orkestr jo'rligida ijro etilishi kerak edi. Orkestr bilan ko'rib olish uchun bir yoki ikki marta vaqt berilgan bo'lsa ham, hammamiz ustozni eshitib, orkestrdan orqada qolmaslik uchun dirijorning qo'lini his qilib borish va qolaversa sahnada o'zimizni yo'qotmasdan, asardagi hamma talablarni - shtrix, dinamikalariga bir xilda yondoshishga harakat qildik. Bu yerda shuni aytib o'tish joizki, simfonik orkestr sahnaning tagida, ya'ni "yama"da, biz - kvintet sahnada o'tirar edik. Bunday talqin dirijyor uchun ham mushkulliklarni yuzaga keltirganligini hisobga olib, orkestrni diqqat bilan eshitishga harakat qilinardi. Qilingan mehnatning natijasi o'z samarasini berdi. Bizning ijromiz tomoshabinlar tomonidan yaxshi kutib olindi. Bu Fozil Xarratovning orkestr tuzish g'oyasini amalga oshirish yo'lidagi birinchi qadami bo'lgan bo'lishi ehtimoldan holi emas.

Darhaqiqat shunday ham bo'ldi. Hurmatli ustozimiz Ahmad Odilov konservatoriyaning o'zbek xalq cholg'ulari fakultetida tahsil olayotgan yosh changchi talaba-sozandalardan iborat bo'lgan "changchilar ansambli"ni tuzdi va tez orada o'zining samarali faoliyatini boshladi.

Fozil Xarratov konservatoriyada o'qituvchi, keyinchalik dotsent sifatida faoliyatini davom ettirish bilan birga juda ko'p o'zbek, xorazm xalq kuylarini qayta ishlab "chang" soziga moslashtirgan va ularni radio magnit lentalariga va plastinkalarga yozishga muvaffaq bo'ldi. Fozil Xarratovning changga moslashtirgan asarlari chang ijrosi uchun juda qulay hamda cholg'uning keng imkoniyatlarini ochib beradi. F. Xarratov unda zamonaviy changning barcha imkoniyatlaridan ustalik bilan foydalangan. Masalan: "Munojot", "Savti munojot", "Ufori munojot", "Gulbahor va tanovor", "Farg'onacha rez", "Ilg'or", "Soyaiy" (fortepiano jo'rligida) kabi ko'plab asarlarni bunga misol qilib ko'rsatish mumkin.

Ustoz mehnatlari hukumatimiz tomonidan munosib qadrlanib, ularga 1964-yili O'zbekistonda xizmat ko'rsatgan artist unvoni berildi. Ustozimiz Fozil Xarratov o'zining qisqa, sermazmun, sermahsul

ijodiy faoliyati bilan hayoti davomida xalqimiz qalbida va shogirdlari yuragida so'nmas iz qoldirdi. Ustoz 1972-yili Toshkentda vafot etdilar.

Changda chalish texnikasini yuqori professional darajaga ko'tarishda "gamma"ning o'rni beqiyos ekanligi haqida doimo uqtirilardi. Mashg'ulotlarimiz haftada ikki marta o'tkazilardi va biz - simf talabalari bu mashg'ulotlarni besabrlik bilan kutar edik.

Qo'shni mamlakatlar yoki chet el bo'ylab qilingan gastrol safarlari katta konsert zallarida o'tsa, O'zbekistonda esa ko'pincha, ochiq havoda mehnatkashlar orasida, paxta dalalarida bo'lib o'tardi. Shu sababli changni sozlash ham sharoitga bog'liq bo'lar edi. Chunki chang sozi havoning o'zgarishini yoqtirmaydi. Havo o'zgarishi bilan soz ham o'zgaradi.

Doira jo'rligida yoki ansambl jo'rligida ijro qilinishiga to'g'ri kelsa, albatta ansamblda nay soziga moslab sozlangan. Nay ijrochisining ijro yo'llarini yaxshi bilgan holda ayrim pardalarni ko'taribroq sozlab qo'yar edilar.

Boltiqbo'yi mamlakatlari, Ozarbayjon o'lkasi, Belorussiya, Tojikiston bo'ylab juda ko'p hududlarda, Qirg'iziston shaharlari, viloyatlarida "O'zbekiston adabiyoti va san'ati 10 kunligi"da birga yonma-yon chang chalishga muyassar bo'lganman. Bu katta anjumanlarda tantanalarning "ochilish" va "yopilish" marosunidagi katta konsert chiqishlarida O'zbekistondan borgan hamma san'atkorlar qatnashar edi. Shu sababli konsert dasturidagi asarlarni mukammal bilish kerak bo'lar edi. Shunda ustoz o'zbek kuylarini ijro qilishda ko'proq "kvinta", "kvarta" intervalini akkord tarzida olib usul berib turishimni uqtirar edilar.

Ansamblida ijro qilishning mushkul tomonlarini tushuntirib, avvalambor, ijro etiladigan kuymi yodlab olish lozimligi bo'lsa, ikkinchidan yonidagi sozandalarni eshitib chalishni doimo qayta-qayta aytar edilar. Texnik jihatdan murakkab musiqiy namunalarning ayrim bo'laklarini, frazalarini alohida-alohida, bir necha martadan qaytarib mashq qilish yaxshi natija berar edi. Asarlarni boshdan oxirigacha to'la o'zlashtirmasdan chalishga yo'l qo'ymas edilar. Yoz mavsumida changni ko'taribroq, qishda esa sovuq binolarda bo'ladigan konsertlardan oldin pastroq tushirib sozlar edilar. Buning sababi - issiqda chang

sozining simlari bo'shshib, soz tushib ketar edi, qishda simlar ko'tarilib ketardi. Shularni hisobga olish, esdan chiqarmasligimizni aytib, sozlash sirlarini tinimsiz mashqlarda o'rgatib borar edilar.

Ustoz o'g'itlaridan yana biri - ijro etiladigan asarlarimizni nota matnini o'z qo'limiz bilan ko'chirib olish bo'lgan. Chunki, nota ko'chirish jurayoni matnini tez eslab qolishga yordam beradi. Fozil Xarratovning o'zlari ham juda chiroyli husnixatlari bo'lgan va notani chiroyli ko'chirar edilar. Xattotlik san'ati ustozning bobolaridan meros edi.

Xattotlik san'atlari shogirdlar orasidan Abdulalom Mutalovga o'tgan va ular bu kasbni ham mehr bilan davom ettirmoqdalar.

"Changda texnikaning mukammal darajaga yetkazishning yana bir yo'li - changni ustiga mato yopib mashq qilishdir". - derdilar. Shuning uchun ham konsertlarda ustoz umuman changga qaramasdan ijro etar edilar.

Ustoz o'z sozlarini hech kimga chalishga bermas edilar. Bizga lumina o'z soziga ega bo'lishini uqtirib, "har bir sozandaning o'z ijro yo'li bor, bu yillar davomida shakllanadi. Qo'llardagi zarblar chang sunlariga urilganda, u shunga moslashib qoladi, boshqa biron chalgan sozda chala olmayman", - deb aytgan edilar.

Chang - bu sizlarning noningiz-ku, uni ardoqlab ko'rpachaga qo'yib, o'zlarinigiz yerda o'tirishingiz kerak, - deb bir voqeani so'zlab bergan edilar. Alisher Navoiy nomidagi Katta opera va balet teatri jamoasi bilan bo'lgan gastrol safarlaridan birida, chetroq qishloqqa borishga to'g'ri keladi. Avtobuslar qatnamaganligi sababli san'atkorlar aravalarda borishlariga to'g'ri keladi. Shunda ustoz aravaning ustiga changlarni joylashtirib, o'zlari shimning pochalarini shimarib, tuproq kechib ketganlarini eslab shogirdlariga so'zlab bergan edilar.

Ustozning shogirdlari baholi qudrat o'z ustozlari faoliyatini davom ettirib, Respublikamizning turli tashkilotlarida xizmat qilmoqdalar. Xalqimizning ma'naviyati rivojiga o'zlarining hissalarini qo'shmoqdalar. Quyida ularning ismu-shariflari, faoliyat ko'satayotgan muassasalari va lavozimlari qayd etiladi:

Abduhamidov To'xtamurod - Yu. Rajabiy nomidagi o'qituvchilar bilim yurti o'qituvchisi.

Ibragimov Rustam – Jizzax teatri dirijyori, Jizzax san'at kolleji o'qituvchisi

Ne'matov Rustam – A. Qodiriy nomidagi Madaniyat instituti professori

Xo'jamberdiyev Tilash – O'zbekiston xalq artisti, umrining oxirigacha O'zbekiston Teleradiokompaniyasi cholg'u ansamblida musiqa rahbari, D. Zokirov nomli o'zbek xalq cholg'ulari orkestrida bir necha yil changchi – sozanda bo'lib ishlaganlar

Abdusalom Mutalov – O'zbekistonda xizmat ko'rsatgan artist, D. Zokirov nomli orkestrda bir necha yillar changchi-sozanda, hamda dirijyor bo'lib ishlagan, hozirda Toshkent madaniyat kolleji o'qituvchisi

Mahmud Teshaboev – Toshkent viloyati Qibray tumani musiqa maktabi o'qituvchisi

Bozorova Soraxon – Samarqand viloyati Kattaqo'rg'on shahar musiqa maktabi direktori

Yusupov Hasan – Samarqand davlat universiteti dotsenti

Sultonmurod Muhamedov – Respublika musiqa kolleji o'qituvchisi

Shukurova Fazilat – O'zbekistonda xizmat ko'rsatgan madaniyat xodimi, O'zbekiston davlat konservatoriyasi dotsenti, Birinchi Respublika yosh sozandalarning ko'rik-tanlovi sovrindori

Azizov Ergash

Muhammadjon Mahkamboyev

Xolbekov Ibrohim

Yahyo Mo'minov

Obidxo'jayev Qutbiddin

Abduvaliyev Mahkam

Qobuljon Shokirovlar ustoz-murabbiylik kasbida elga tamildilar.

O'zbekistonda xizmat ko'rsatgan artist, ustoz Fozil Xarratov O'zbekiston davlat konservatoriyasida o'qituvchilik, keyinchalik dotsentlik faoliyatini davom ettirish bilan birga juda ko'p o'zbek, xorazm xalq kuylarini qayta ishlab, chang soziga moslashtirganlar va ularni radio magnet lentalariga va gramplastinkalarga yozishga muvaffaq bo'ldilar. Hukumatimiz tomondan qadrlanib, berilgan unvonlar, faxriy yorliqlar bunga isbotdir.

15 yillik (1956-1971) o'qituvchilik faoliyati qisqa vaqtni o'z ichiga olgan bo'lsa ham o'nlab ajoyib shogirdlar yetishtirdilar, ilmiy, uslubiy ishlarni yaratdilar, eng qimmatlisi, o'z maktabini qoldirib ketdilar.

Ustozimiz Fozil Xarratov o'zining qisqa umri davomida, sermahsul ijodiy faoliyati, benazir ijrosi, insiniyligi bilan xalqimiz qalbida va shogirdlari yuragida o'chmas iz qoldirdilar.

Yorqin xotiralari oldida ta'zim qilamiz. Ruhlarini yod va shod etish burchimizdir.

FOZIL XARRATOV IJROSIDA PLASTINKAGA YOZILGAN KUYLAR

1. O'zbek klassik kuyi "Munojot", "Savti munojot", "Ufori munojot".
2. O'zbek xalq kuyi – "Tanovar-2".
3. U.Hojibekov – "Raqs", "Go'r o'g'li" operasidan.
4. J.Bize – "Karmen" operasiga muqaddima.

FOZIL XARRATOV IJRO ETGAN ASARLAR RO'YXATI

1. "Dilorom" - 4922 – 3.15 – xorazm xalq kuyi, doirada G'..Azimov.
2. "Muhammasi doston" - xorazm xalq kuyi – 4925 – 3.10.
3. "Ufori qal'abandi" - O'zbek xalq kuyi – 790 – 2.57. E.Yusupov.
4. "Farg'onacha rez" - 789 – 2.23, doira.
5. "Gulbahor va tanovar" - 491 – 2.30.
6. "Ufori norim-norim" - 69 – 2.37, doira.
7. "Aliqambar" - 3122 – 1859 – 4.51.
8. "Sauti munojot" - doyra – 4439 – 2.50.
9. "Ufori Nasrulloi" - 787 – 1.57, doira.
10. "Rost panjgoh qashqarchasi" - O'zbek xalq kuyi – 4923 – 3.11.
11. "Jazoir" - O'zbek xalq kuyi – D 72255 – 2.15, doira.
12. "Otush" - uyg'ur xalq kuyi – D 50441 – 2.15, doira (2709, 17.22 – 2.09).
13. "Ikki beloruscha qo'shiq" - fortepiano – 3403 (2033) – 3.00.
14. "Jam-jami" - tojik xalq kuyi – 4924 – 3.00, doira.
15. "Uyg'urcha kuy", "Kichik anor" - 2710 – 3.10.
16. "Pomircha raqs" - 4748 – 3.17, doira.
17. "Sarahbori ko'histon" - doyra – 4738 – 2.25.
18. "Hasratim" - uyg'ur xalq kuyi – 778 – 1.23.
19. Turkman xalq kuyi "Sen-sen" va "Bibijon" - doira – 4742 – 2.05.
20. "Materaxu" - ("Yulduz") – arabcha – doira – 4739 – 2.25.
21. "Gullar raqsi" - afg'on xalq kuyi – 792 – 2.02, doira.
22. Brams. "Vengercha raqs" – 11474 – 3.10.

23. Motsart. "Rondo" - 27434 – 3.08.
24. List. "Venger rapsodiyasi" - 11479 – 8.53.
25. Xachaturyan. "Gayane" baletidan "Qilichbozlar raqsi" - 6325 – 2.10.
26. "Karmen" operasidan Uvertyura – 11710 – 2.05.
27. Go'r o'g'li" operasidan raqs – fortepiano – 11473 – 3.00

FOZIL XARRATOVNING ASOSIY ILMIY-IJODIY ISHLARI RO'YXATI

1. Chang uchun o'zbek xalq kuylaridan tuzilgan to'plam. 1960-y.
2. Chang uchun o'zbek xalq kuylaridan tuzilgan to'plam. 1962-y.
3. Xorazm xalq kuylari va maxsus chang uchun yozilgan asarlar to'plami. 1969-y.
4. Chang uchun moslashtirilgan o'zbek xalq kuylari to'plami. 1965-y.
5. Chang uchun moslashtirilgan 15 ta xorazm xalq kuylari to'plami. 1966-y.
6. Chang uchun moslashtirilgan sharq xalqlari musiqasi to'plami. 1967-y.
7. Chang va fortepiano uchun O'zbekiston va boshqa xalqlar kompozitorlari asarlaridan namunalar. 1968-y.
8. Chang uchun moslashtirilgan o'zbek xalq va mumtoz musiqa asarlari to'plami. 1969-y.

FOZIL XARRATOV TOMONIDAN CHANG UCHUN
MOSLASHTIRILGAN XALQ KUYLARI

1. Galdr I-II
2. Farg'onacha rez
3. Ilg'or
4. Munojot
5. Savti munojot
6. Ufori munojot
7. Tanovar II
8. Soyai
9. Gulbahor va tanovar
10. Buzruk
11. Nasrullo
12. Nasrullo II
13. Nasrullo III
14. Mushkiloti Segoh
15. Nasri Segoh
16. Muxammasi Ushshoq
17. Cho'li iroq
18. Edastai
19. Dugoh taronasi
20. Qal'abandi

21. Segoh
22. Ufori segoh
23. Ufori nasri segoh
24. Garduni Segoh
25. Samoi Dugoh
26. Ufori samoi dugoh
27. Dilorom
28. Hafif
29. Ufori Hafif
30. Ushlini Uforisi
31. Baxtimiz
32. Nolanma
33. Aylading
34. O'lmisham
35. Bahri taviil
36. Kuz mavsumi
37. Gulandom
38. Lazgi
39. Orazbon
40. Bog'bon orzusi



F. Xarratov Moskvadagi Kolonnalar zali sahnasida kuy ijro etmoqda. 1951-y.



O'zbek xalq cholg'u orkestri sozandalari. Chapdan o'ngga: A. Qodirov (nay), V. Borisenko (rub.-prima), B. Mirzaahmedov (qashqar rubobi), A. Bahromov (rub.-prima), F. Xarratov, A. Odilov (chang) 1951-y.



F. Xarratov Moskvada o'tkazilgan O'zbekiston adabiyoti va san.ati kunlarida. 1959-y.



F. Xarratov shogirdi F. Shukurova bilan mashg'ulot paytida. 1962-y.



Kiyev shahri. Konsert-gastrol safarida bir guruh san.atkorlar bilan. 1959-y.



1-qatorda (chapdan o'ngga) S. Karakash, M. Tupg'unboyeva, Q. Dadayev, R. Hamdamov, Z. Rahimboboyeva, B. Yo'ldoshev, F. Xarratov. 1966-y.



I. Jinovich, A. Petrosyans, F. Xarratov va belorusiyalik simbalchilar orkestri ijrochilari. 1968-y.



F. Xarratovning shogirdlari A. Mutalov, F. Shukurova va T. Xo'jamberdiyev Dairada R. Ibragimov. 1977-y.

NOTA MATNLARIGA SHARHLAR

GULBAHOR VA TANOVAR

(xalq musiqasi)

Chang uchun F. Xarratov, fortepiano partiyasini Boris Gienko moslashtirgan.

Xalq musiqa merosidan o'rin olgan yorqin namunalardan biri. Odatga ko'ra ikki qismdan iborat bo'lib, uzluksiz, ketma-ket ijro etiladi. 1-qismi "Gulbahor" kuyi vazmin tempda boshlanib, $\frac{3}{4}$ o'lchovda ijro qilinadi. Har bir jumlar 2 martadan qaytarilganligi sababli, 2 xil dinamikada, ya'ni birinchi marta f-(forte), ikkinchi marta p-(piano)da ijro etiladi. Ikkinchi qism xalq kuyi "Tanovar" deb nomlanadi, asosan qo'shiq shaklida xalqimiz orasida keng tarqalgan. Asar "Allegro", ya'ni tez tempda o'ynoqi usulda yozilgan bo'lib, $\frac{4}{4}$ o'lchovda ijro etiladi. Asarni asosiy negizini yo'qotmagan holda 16 talik notalarning nafis ijrosini hosil qilishga harakat qilinadi.

SIGNAL

To'xtasin Jalilov musiqasi, A. Odilov chang va fortepianoga moslashtirgan.

Asar tempi marsh ruhida va $\frac{4}{4}$ o'lchovda ijro qilinadi. Chang sozi uchun mos bo'lgan sol-major (G-dur) tonalligi changchi sozandaga yana-da qulaylik tug'diradi. Shu bilan birga ijrochidan texnikaning mukammalligi talab etiladi. Oktava holatda boshlangan musiqa ijrochidan zarblarni to'liq aksentlar bilan ifodalashga undaydi. Bu asar o'zining hayramonaligi bilan ajralib turadi.

QILICHBOZLAR RAQSI

A. Xachaturyanning "Gayane" baletidan parchani chang uchun F. Shukurova moslashtirgan.

Asar kompozitor tomonidan sahnadagi holatni ifodalab, uning mazmun-mohiyatini mohirona yoritib bergan. Ayniqsa, asarni tinglagan inson, uni aynan chang cholg'usiga mo'ljallab yozilgandek his etadi. Tezligi - Allegro vivace, C-dur tonalligida yozilgan bo'lishiga qaramay, xarakterlar ifodasida turli alteratsiya belgilaridan foydalanilgan. Asarning o'zi ham fa#-2-oktava tovushidan boshlanadi. O'rta qismida ham sol-minor (g-moll) tonalligida si-bemol, mi-bemol tovushlari uchraydi.

RAQS

U. Hojibekovning "Ko'r o'g'li" operasidan parchani F. Xarratov chang uchun moslashtirgan.

Asar $\frac{6}{8}$ o'lchovida do-minor (c-moll) tonalligida bo'lib, uch qismdan iboratdir. Birinchi qism Allegro, ya'ni tez sur'atda, raqsop ruhda ijro etiladi. Bu qismda sozanda tovushlarni uzib-uzib ijro etish uchun cho'plarni ushlagan barmoqlar keskin holatda, tez-tez ko'tarib oladi va bir taktning o'zida qarama-qarshilik hosil qilib f-p-dinamikalarni ustalik bilan bajarishi zarur. Ikkinchi qism Ozarbayjon xalq qo'shiqlari yo'nalishida yozilgan bo'lib, mayda tremololarni "kreshendo", "diminuendo" va yana to'satdan f-p-dinamikalarda bajarish talab etiladi. Moderato sur'ati tanlanib, $\frac{4}{8}$ o'lchovda yozilgan. Birinchi qismiga nisbatan sekinroq hamda pardalarni mag'zini his etgan holda ijro etiladi va yana birinchi qism bilan asar yakunlanadi.

LEZGINKA

A. Xachaturyanning "Gayane" baletidan, chang partiyasini F. Xarratov moslashtirgan.

A. Xachaturyanning "Gayane" baletini ko'pchilik sahna ko'rinishlaridagi asarlari qatorida bu raqs o'z nomi bilan tog'lik Kavkaz

xalqlarining erkaklar ijrosidagi mardonavor hamda juda yengil, sho'x oyoq harakatlarini tasvirlab beruvchi namunadir. Bu asar Lya-major (A-dur) tonalligida boshlanib, o'rta qismi lya-minor (a-moll)da yozilgan va C-allya breve tempida ijro qilinadi. Yakuniy qismi o'ta keskin ff (fortissimo) bilan yakunlanadi, ya'ni tantanavor ruhda tugaydi.

NEOPOLITANCHA TARANTELLA

P. Rossini musiqasi, chang partiyasini F. Shukurova moslashtirgan.

Bu musiqa asari "neopolitancha" ovoz uchun yozilgan bo'lib, chang cholg'usiga moslashtirilgan. U ko'pchilik changchi-ijrochilarning konsert dasturidan o'rin olgan, tinglovchilar qalbidan joy olishga muvaffaq bo'lgan. Chang sozining imkoniyatlaridan kelib chiqqan holda ohang jarangdorligini ifodalovchi pardalarga moslashtirilgan. Allegro con brio tez va jo'shqin sur'atda, $\frac{6}{8}$ o'lchovida, a-moll - lya-minorda yozilgan. Asar neopolitan raqslari ruhida bastalangan.

BELORUSCHA RAQSLAR

I. Jinovich musiqasi, chang uchun F. Shukurova moslashtirgan.

Kuy D-dur (re-major) tonalligida yozilgan bo'lib, $\frac{2}{4}$ o'lchovda, Allegro sur'atida boshlanadi. Kichik oktava lya tovushida yarimtalik tremolo, 1-oktava lya tovushida, so'ngra 2-oktava lya tovushlarida kirish qismi boshlanib, lyuft tanaffus berilgandan so'ng asosiy ohang boshlanadi. o'ynoqi raqs usulidagi asosiy ohang 5-taktdan boshlanadi. Kuy-ohang belorus, slavyan xalqlariga xos mazmunda davom etadi. Bu asarning mohiyati shundaki, bir nechta xalq raqslarini o'z ichiga olgan va har bir qismlar fermata yoki to'satdan uzilishlardan iboratdir. Ijro jarayonida asta-sekin tezlatish yoki shtrixlarni o'zgartirib ijro etish xarakterlidir.

Bu asarning qulayligi shundaki, asar belorus milliy cholg'usi "Simbal" uchun maxsus yozilgan. Simbal sozi chang cholg'usiga aynan o'xshashligini e'tirof etish lozimdir.

YOSHLIK VALSI

Matyusuf Xarratov musiqasi.

Vals tempida bastalangan kuy $\frac{3}{4}$ o'lchovda, g-moll tonalligida yozilgan bo'lib, chang soziga bastalangan vals shaklidagi ilk asardir. Kompozitorlardan asosan I. Shtraus, F. Shopen, keyinchalik M. Glinka, P. Chaykovskiy, A. Xachaturyanlar "Vals" shaklidan ustalik bilan foydalanishgan. M. Xarratov bu asarda o'zbekona ohangni yo'qotmagan holda yangilik olib kirib, chang sozini yana bir karra imkoniyatlari qirrasini ochishga muvaffaq bo'ldi.

Asar D. Zokirov nomidagi o'zbek xalq cholg'ulari orkestri jo'rligida muallif ijrosida magnit lentalariga yozib olingan. Orkestr va chang uchun bastakor Tursun Azimov moslashtirgan.

GULBAHOR VA TANOVAR (xalq musiqasi)

Fozil Xarratov va
Boris Giyenko moslashtirgan

The musical score for 'Gulbahor va Tanovar' is presented in four systems. The first system is marked 'Allegro moderato' and features a treble and bass clef with a 3/4 time signature. The second system is marked 'a tempo' and includes dynamic markings 'mf' and 'p'. The third and fourth systems continue the piece with various rhythmic patterns and dynamics. The score is written for a piano and a chang (Uzbek string instrument).

musical score for page 44, featuring piano and violin parts. The score is written in treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings. The piano part is in the lower staves, and the violin part is in the upper staves. The score is divided into systems, with the piano part and violin part each having two staves. The tempo and dynamics are indicated by markings such as *mf*, *p*, and *un poco stringendo*.

musical score for page 45, featuring piano and violin parts. The score is written in treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings. The piano part is in the lower staves, and the violin part is in the upper staves. The score is divided into systems, with the piano part and violin part each having two staves. The tempo and dynamics are indicated by markings such as *p*, *poco poco*, and *cresc.*

dim.

Musical notation for the first system on page 46, featuring a treble and bass clef with various notes and rests.

2 Allegro con animo *tremolo*
mf *ma espressivo*

Musical notation for the second system on page 46, including a tempo marking and dynamic instructions.

Musical notation for the third system on page 46, showing a continuation of the piece with various rhythmic patterns.

Musical notation for the fourth system on page 46, concluding the page with a final cadence.

Musical notation for the first system on page 47, starting with a treble clef and various notes.

trem.
p *poco a*

Musical notation for the second system on page 47, including a tempo marking and dynamic instructions.

poco cresc.
poco cresc.

Musical notation for the third system on page 47, featuring a crescendo marking.

Musical notation for the fourth system on page 47, concluding the page with a final cadence.

Musical score for page 48, featuring piano and violin parts. The score includes dynamics such as *f*, *dim.*, and *P (mf)*. It also features articulations like accents and slurs. The piano part consists of chords and arpeggiated figures, while the violin part has a melodic line with various ornaments and phrasing.

Musical score for page 49, top section, featuring piano and violin parts. It includes a *trem.* marking and dynamics like *mf* and *f*. The piano part has a steady accompaniment, and the violin part has a melodic line with a tremolo effect.

SIGNAL

Tempo di marcia

T. Jalilov musiqasi
 Chang va fortepiano uchun
 A. Odilov moslashtirgan

Musical score for page 49, bottom section, featuring piano and violin parts. The score includes dynamics such as *f*, *mf*, and *p*. It features various articulations like accents, slurs, and ornaments. The piano part provides a rhythmic accompaniment, while the violin part has a melodic line with intricate phrasing.

Musical score for page 50, featuring a piano and violin part. The score is written in G major and 2/4 time. It consists of six systems of music. The piano part is in the lower staves, and the violin part is in the upper staves. The dynamics range from *p* (piano) to *f* (forte). The violin part includes various ornaments and trills.

Musical score for page 51, featuring a piano and violin part. The score is written in G major and 2/4 time. It consists of six systems of music. The piano part is in the lower staves, and the violin part is in the upper staves. The dynamics range from *p* (piano) to *f* (forte). The violin part includes various ornaments and trills. A specific instruction *pizz. c. l.* is present in the first system of the violin part.

musical score for page 52, featuring piano and violin parts. The score is in 2/4 time and G major. It consists of three systems of staves. The first system has a violin part with sixteenth-note runs and a piano accompaniment of chords and eighth notes. The second system continues the violin part with a *mf* dynamic and piano accompaniment. The third system is marked *maestoso* and features a slower violin line and piano accompaniment. Dynamics include *p* and *mf*.

musical score for page 53, featuring piano and violin parts. The score is in 2/4 time and G major. It consists of three systems of staves. The first system has a violin part with eighth-note patterns and a piano accompaniment of chords. The second system continues the violin part with a *p* dynamic and piano accompaniment. The third system features a violin part with a *cresc.* marking and a piano accompaniment with a *pizz. c. l.* marking. Dynamics include *p* and *cresc.*.

gliss.
p
gliss.
p
cresc.
cresc.
y.
p
poco a poco
cresc.
pizz. c. l.
mf
y.
p
poco a poco
cresc.
pizz. c. l.
mf

poco a poco
cresc.
gliss. c. l.
y.
gliss.
p
p
RAQS
«Ko'ro'g'li» operasidan
U. Hojibekov musiqasi
Chang uchun F. Xarrazov
moslashtirgan
Allegro
f
mf
mf

Musical score for page 56, featuring a vocal line and piano accompaniment. The score is written in a minor key and 3/4 time. It consists of seven systems of staves. The first system includes a vocal line and a grand staff (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The third system shows the vocal line with a fermata and the piano accompaniment. The fourth system features a vocal line with a circled '1' above it, indicating a first ending, and dynamic markings *f* and *pp*. The fifth system continues the vocal line with a circled '1' and dynamic markings *f* and *pp*. The sixth system shows the vocal line with a circled '1' and dynamic markings *f* and *pp*. The seventh system concludes the page with the vocal line and piano accompaniment.

Musical score for page 57, featuring a vocal line and piano accompaniment. The score is written in a minor key and 3/4 time. It consists of seven systems of staves. The first system includes a vocal line with a circled '3' above it, and dynamic markings *f* and *pp*. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system features the vocal line and piano accompaniment. The fifth system continues the vocal line and piano accompaniment. The sixth system shows the vocal line with a circled '4' above it, and dynamic markings *f* and *pp*. The seventh system concludes the page with the vocal line and piano accompaniment.

Musical score for page 58, featuring piano and violin parts. The score is in 3/4 time and consists of 12 measures. The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single treble clef. The key signature has two flats. The score includes dynamic markings such as *f* (forte) and *rit.* (ritardando). A first ending bracket is present over measures 10 and 11, with a second ending bracket over measure 12. The piece concludes with a double bar line and repeat dots.

Musical score for page 59, featuring piano and violin parts. The tempo is marked *Moderato*. The score is in 3/4 time and consists of 12 measures. The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single treble clef. The key signature has two flats. The score includes dynamic markings such as *f* (forte) and *p* (piano). A first ending bracket is present over measures 10 and 11, with a second ending bracket over measure 12. The piece concludes with a double bar line and repeat dots.

Musical score for page 60, featuring vocal and piano parts. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of six systems of music. The first system includes a vocal line with a fermata and a piano accompaniment. The second system has a circled '6' above the vocal line. The third system continues the vocal and piano parts. The fourth system features a piano accompaniment with a forte (*ff*) dynamic marking. The fifth system shows the vocal line with a fermata. The sixth system concludes the page with a piano accompaniment.

Musical score for page 61, featuring vocal and piano parts. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of six systems of music. The first system includes a vocal line with a circled '7' above it and a piano accompaniment with a forte (*ff*) dynamic marking. The second system continues the vocal and piano parts. The third system features a piano accompaniment with a circled '8' above it. The fourth system shows the vocal line with a circled '9' above it. The fifth system continues the vocal and piano parts. The sixth system concludes the page with a piano accompaniment.

Musical score for page 62, featuring a vocal line and piano accompaniment. The score is written in a minor key and 3/4 time. It consists of six systems of music. The first system includes a circled measure number '8'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line consists of eighth and quarter notes with some slurs.

Musical score for page 63, featuring a vocal line and piano accompaniment. The score is written in a minor key and 3/4 time. It consists of six systems of music. The first system includes a circled measure number '10'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line consists of eighth and quarter notes with some slurs.

Musical score for page 64, featuring a vocal line and piano accompaniment. The score includes dynamic markings such as *f* and *pp*, and a *rit.* marking. A circled number 12 is present above the vocal line.

QILICHBOZLAR RAQSI

«Gayane» baletidan

A. Xachaturyan musiqasi
 Chang va fortepiano uchun
 F. Shukurova moslashtirgan

Allegro vivace

Musical score for page 65, featuring a piano accompaniment. The score includes dynamic markings such as *f* and *rit.*, and a circled number 1 above the piano line.

Musical score for page 66, featuring piano and violin parts. The score consists of eight systems. The piano part is written in grand staff (treble and bass clefs), and the violin part is in treble clef. The music includes various dynamics such as *f* and *f* *espressivo*, and includes performance markings like *tr* (trills) and *acc* (accents). The key signature has one flat (B-flat), and the time signature is 4/4. The violin part features several slurs and trills, while the piano accompaniment consists of chords and moving lines in both hands.

Musical score for page 67, featuring piano and violin parts. The score consists of eight systems. The piano part is written in grand staff (treble and bass clefs), and the violin part is in treble clef. The music includes various dynamics such as *p* and *f*, and includes performance markings like *gliss.* (glissando) and *tr* (trills). The key signature has one flat (B-flat), and the time signature is 4/4. The violin part features several slurs and trills, while the piano accompaniment consists of chords and moving lines in both hands.

Musical score for page 68, consisting of four systems of piano and violin parts. The piano part is written in a grand staff (treble and bass clefs). The violin part is written in a single staff with a treble clef. The score includes dynamic markings such as *sf* and performance instructions like *gliss.* and *pizz c. l.* The music is characterized by dense textures and complex rhythmic patterns.

Musical score for page 69, continuing the piano and violin parts from the previous page. It consists of four systems of piano and violin parts. The piano part is written in a grand staff. The violin part is written in a single staff with a treble clef. The score includes dynamic markings such as *f* and performance instructions like *pizz c. l.* The music continues with dense textures and complex rhythmic patterns.

First system of musical notation on page 70, consisting of a treble clef staff and a bass clef staff. The music is marked with a piano (*p*) dynamic.

LEZGINKA
«Gayane» baletidan

Allegro impetuoso $\text{♩} = 96$

A. Xachaturyan musiqasi

Second system of musical notation on page 70, including piano (*ff*) and simile (*simile*) markings. It consists of a treble clef staff and a bass clef staff.

Third system of musical notation on page 71, featuring piano (*p*) and forte (*f*) dynamics. It consists of a treble clef staff and a bass clef staff.

Musical score for page 72, featuring a vocal line and piano accompaniment. The score is written in G major and 3/4 time. It consists of six systems of music. The first system includes a vocal line with a fermata and a piano accompaniment. The second system includes a vocal line with a fermata and a piano accompaniment. The third system includes a vocal line with a fermata and a piano accompaniment. The fourth system includes a vocal line with a fermata and a piano accompaniment. The fifth system includes a vocal line with a fermata and a piano accompaniment. The sixth system includes a vocal line with a fermata and a piano accompaniment. The word "cantabile" is written below the piano accompaniment in the sixth system.

Musical score for page 73, featuring a vocal line and piano accompaniment. The score is written in G major and 3/4 time. It consists of six systems of music. The first system includes a vocal line with a fermata and a piano accompaniment. The second system includes a vocal line with a fermata and a piano accompaniment. The third system includes a vocal line with a fermata and a piano accompaniment. The fourth system includes a vocal line with a fermata and a piano accompaniment. The fifth system includes a vocal line with a fermata and a piano accompaniment. The sixth system includes a vocal line with a fermata and a piano accompaniment.

Musical score for page 74, featuring a piano accompaniment and a vocal line. The score is written in G major and 3/4 time. The piano part consists of a treble and bass clef. The vocal line is in the treble clef. The music is characterized by a steady eighth-note accompaniment in the piano and a melodic line in the voice. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features a consistent eighth-note pattern in the bass clef and chords in the treble clef. The vocal line consists of a series of eighth notes, often with slurs and accents. The score concludes with a double bar line and a repeat sign.

Musical score for page 75, featuring a piano accompaniment and a vocal line. The score is written in G major and 3/4 time. The piano part consists of a treble and bass clef. The vocal line is in the treble clef. The music continues from page 74, with a similar eighth-note accompaniment in the piano and a melodic line in the voice. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features a consistent eighth-note pattern in the bass clef and chords in the treble clef. The vocal line consists of a series of eighth notes, often with slurs and accents. The score concludes with a double bar line and a repeat sign.

Musical score for page 76, consisting of four systems of piano and guitar parts. The piano part is written in the bass clef, and the guitar part is in the treble clef. The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows a melodic line in the guitar and a supporting bass line in the piano. The second system includes the instruction "gliss pizz" above the guitar staff. The third and fourth systems continue the melodic and harmonic development.

Musical score for page 77, consisting of four systems of piano and guitar parts. The piano part is in the bass clef, and the guitar part is in the treble clef. The score includes dynamic markings such as "p", "cresc.", and "poco". The first system shows a melodic line in the guitar and a supporting bass line in the piano. The second system includes the instruction "poco" above the guitar staff. The third and fourth systems continue the melodic and harmonic development, with the fourth system featuring a fortissimo (**ff**) dynamic marking.

Musical score for page 78, consisting of four systems of piano accompaniment. Each system includes a treble clef staff and a grand staff (left and right bass clefs). The first system is marked with a piano (*p*) dynamic. The second system is marked with mezzo-forte (*mf*) dynamics. The score contains various musical notations such as slurs, accents, and dynamic markings.

Musical score for page 79, consisting of four systems of piano accompaniment. Each system includes a treble clef staff and a grand staff (left and right bass clefs). The second system is marked with fortissimo (*ff*) dynamics. The score contains various musical notations such as slurs, accents, and dynamic markings.

System 1 of page 80. The right hand features a continuous eighth-note melody. The left hand provides a steady accompaniment with eighth-note chords. Dynamics include *mf* and *f*.

System 2 of page 80. The right hand continues the eighth-note melody. The left hand accompaniment remains consistent. Dynamics include *p* and *f*.

System 3 of page 80. The right hand continues the eighth-note melody. The left hand accompaniment remains consistent. Dynamics include *mf* and *f*.

System 4 of page 80. The right hand continues the eighth-note melody. The left hand accompaniment remains consistent. Dynamics include *mf* and *f*.

System 1 of page 81. The right hand continues the eighth-note melody. The left hand accompaniment remains consistent. Dynamics include *f*.

System 2 of page 81. The right hand continues the eighth-note melody. The left hand accompaniment remains consistent. Dynamics include *f* and *mf*.

System 3 of page 81. The right hand continues the eighth-note melody. The left hand accompaniment remains consistent. Dynamics include *f* and *mf*.

System 4 of page 81. The right hand continues the eighth-note melody. The left hand accompaniment remains consistent. Dynamics include *f* and *mf*. The instruction *cantabile* is written above the right hand staff.

Musical score for page 82, featuring four systems of piano and violin parts. The score is written in G major and 3/4 time. The piano part consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The violin part features a melodic line with slurs and accents. The systems are arranged in two pairs, with the first pair on the left and the second pair on the right of the page.

Musical score for page 83, featuring four systems of piano and violin parts. The score continues from page 82. The piano part maintains the eighth-note accompaniment. The violin part includes a section marked with a circled 'ff' (fortissimo) and a slur. The systems are arranged in two pairs, with the first pair on the left and the second pair on the right of the page.

Musical score for page 84, featuring a vocal line and piano accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings like *ff*.

NEAPOLITANCHA TARANTELLA

D. Rossini musiqasi
 Chang va fortepiano uchun
 F. Shukurova moslashtirgan

Allegro con brio

Musical score for page 85, featuring a vocal line and piano accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings like *ff*.

Musical score for page 86, featuring a vocal line and piano accompaniment. The score is divided into three systems. The first system includes a vocal line with a fermata and piano accompaniment. The second system includes a vocal line with a circled '2' and piano accompaniment. The third system includes a vocal line with a circled '3' and piano accompaniment. Dynamics include *f*, *mf*, and *f*. Articulation marks include accents and slurs.

Musical score for page 87, featuring a vocal line and piano accompaniment. The score is divided into two systems. The first system includes a vocal line with a fermata and piano accompaniment. The second system includes a vocal line with a circled '4' and piano accompaniment. Dynamics include *p*, *cresc.*, *f*, and *ff*. The tempo marking *a tempo* is present. Articulation marks include accents and slurs.

Musical score for page 88, featuring a vocal line and piano accompaniment. The score is divided into six systems. The first system shows a vocal line with a melodic line and a piano accompaniment with a steady eighth-note pattern. The second system includes a circled measure number '6' and a dynamic marking 'p'. The third system includes a circled measure number '7' and dynamic markings 'p' and 'f'. The fourth system includes a circled measure number '8' and a dynamic marking 'f'. The fifth system includes a circled measure number '9' and a dynamic marking 'p'. The sixth system includes a circled measure number '10' and a dynamic marking 'pp'.

Musical score for page 89, continuing the vocal and piano parts. The score is divided into six systems. The first system includes a circled measure number '11' and a dynamic marking 'f'. The second system includes a circled measure number '12' and a dynamic marking 'p'. The third system includes a circled measure number '13' and a dynamic marking 'f'. The fourth system includes a circled measure number '14' and a dynamic marking 'f'. The fifth system includes a circled measure number '15' and a dynamic marking 'f'. The sixth system includes a circled measure number '16' and a dynamic marking 'pp'.

Musical score for page 90, measures 1-4. The score is in 3/4 time and G major. It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *f* and *pp*.

Musical score for page 90, measures 5-8. The score continues with the vocal line and piano accompaniment. Dynamics include *f* and *pp*.

Musical score for page 90, measures 9-12. The score continues with the vocal line and piano accompaniment. Measure 11 is marked with a circled 11. Dynamics include *f*.

Musical score for page 90, measures 13-16. The score continues with the vocal line and piano accompaniment. Measure 13 is marked with a circled 13. Dynamics include *f*.

Musical score for page 91, measures 1-4. The score continues with the vocal line and piano accompaniment. Measure 1 is marked with a circled 13. Dynamics include *f*.

Musical score for page 91, measures 5-8. The score continues with the vocal line and piano accompaniment. Measure 5 is marked with a circled 14. Dynamics include *p*.

Musical score for page 91, measures 9-12. The score continues with the vocal line and piano accompaniment. Measure 9 is marked with a circled 15. Dynamics include *mf*, *rit.*, *p*, and *a tempo*.

Musical score for page 91, measures 13-16. The score continues with the vocal line and piano accompaniment. Dynamics include *f*.

Musical score for page 92, measures 16-18. The score is written for voice and piano. Measure 16 (marked with a circled 16) features a vocal line with a melisma and piano accompaniment. Measure 17 (marked with a circled 17) continues the vocal line and piano accompaniment. Measure 18 (marked with a circled 18) shows the vocal line and piano accompaniment. Dynamics include *mf*, *f*, and *pp*. There are also markings for accents and phrasing slurs.

Musical score for page 93, measures 19-20. The score is written for voice and piano. Measure 19 (marked with a circled 19) features a vocal line and piano accompaniment. Measure 20 (marked with a circled 20) continues the vocal line and piano accompaniment. Dynamics include *p*, *pp*, *f*, and *sf*. There are also markings for accents and phrasing slurs.

Musical score system 1 (measures 20-21). Treble clef, piano. Measure 20 is marked with a circled 20. Measure 21 is marked with a circled 21. Dynamics include *f* and *p*.

Musical score system 2 (measures 22-23). Treble clef, piano. Measure 22 is marked with a circled 22. Measure 23 is marked with a circled 23. Dynamics include *f*, *p*, and *pp*.

Musical score system 3 (measures 24-25). Treble clef, piano. Measure 24 is marked with a circled 24. Measure 25 is marked with a circled 25. Dynamics include *f* and *p*.

Musical score system 4 (measures 26-27). Treble clef, piano. Measure 26 is marked with a circled 26. Measure 27 is marked with a circled 27. Dynamics include *f* and *p*.

Musical score system 1 (measures 28-29). Treble clef, piano. Measure 28 is marked with a circled 28. Measure 29 is marked with a circled 29. Dynamics include *f* and *p*.

Musical score system 2 (measures 30-31). Treble clef, piano. Measure 30 is marked with a circled 30. Measure 31 is marked with a circled 31. Dynamics include *f* and *p*.

Musical score system 3 (measures 32-33). Treble clef, piano. Measure 32 is marked with a circled 32. Measure 33 is marked with a circled 33. Dynamics include *f* and *p*.

Musical score system 4 (measures 34-35). Treble clef, piano. Measure 34 is marked with a circled 34. Measure 35 is marked with a circled 35. Dynamics include *f* and *ff*.

BELORUS RAQSLARI

I. Jirovich musiqasi
Chang va fortepiano uchun
F. Shukurova moslashtirgan

Allegro

Musical score for page 96, measures 1-12. The score is in 2/4 time and G major. It features a piano accompaniment with chords and a melody with slurs and accents. Measure 11 has a first ending bracket. Measure 12 has a second ending bracket.

Musical score for page 97, measures 13-24. The score continues from page 96. It features a piano accompaniment with chords and a melody with slurs and accents. Measure 17 has a first ending bracket. Measure 20 has a piano (p) dynamic marking. Measure 21 has a pianissimo (pp) dynamic marking.

④

p

⑤ *pizz. col legno*

⑥

p

yu

p

v

Musical score for page 100, featuring piano and violin parts. The score is in 2/4 time and G major. It consists of six systems. The piano part is written in grand staff (treble and bass clefs), and the violin part is in treble clef. The piano part includes dynamic markings *p* and *f*. The violin part includes dynamic markings *f* and *p*, and a circled '1' above a measure in the third system.

Musical score for page 101, featuring piano and violin parts. The score is in 2/4 time and G major. It consists of six systems. The piano part is written in grand staff (treble and bass clefs), and the violin part is in treble clef. The piano part includes dynamic markings *p* and *f*. The violin part includes dynamic markings *f* and *p*, and a circled '2' above a measure in the third system. A tempo and performance instruction is present at the beginning of the page.

② Moderato pizz. col legno accelerando

10) Presto ут.

11) Allegro pizz.

12) улар.

ул

⑬ *Meno*

rit Poco *rit* *ff*

ff

⑭ *a tempo*

p *p*

⑮

⑯

⑰

⑱ *pizz*

ya.

17

18

YOSHLIK VALSI

Vals tempida

Matyusuf Xarratov musiqasi

1

2

3

4

5
5-рақамни бир марга чалиш керак

6

7

8

Detailed description: This page contains musical notation for measures 4 through 8. Measure 4 is marked with a circled '4'. Measure 5 is marked with a circled '5' and includes the instruction '5-рақамни бир марга чалиш керак'. Measure 6 is marked with a circled '6'. Measure 7 is marked with a circled '7'. Measure 8 is marked with a circled '8'. The notation consists of a single melodic line on a treble clef staff in a minor key.

9

10 pizz

11

p

12

1

2

fine

Detailed description: This page contains musical notation for measures 9 through 12. Measure 9 is marked with a circled '9'. Measure 10 is marked with a circled '10' and includes the instruction 'pizz'. Measure 11 is marked with a circled '11' and includes the instruction 'p'. Measure 12 is marked with a circled '12'. The notation consists of a single melodic line on a treble clef staff in a minor key. The piece concludes with a double bar line and the word 'fine'.

F. Xarratov moslashtirgan va notaga olgan Xorazm kuylari

DILOROM

Allegretto

mf

f

mp

cresc.

ff

mf

pizz. c. l.

1

2

3

y

Pizz

y

Pizz

mf

f

ff

XAFIF

Allegretto

p

mf

f

Musical score for page 112, consisting of 12 staves. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *p* (piano) and *mf* (mezzo-forte) are indicated throughout the piece.

UFORI XAFIF

Allegro

Musical score for page 113, titled "UFORI XAFIF", consisting of 12 staves. The tempo is marked "Allegro". The notation includes various rhythmic patterns and dynamics such as *p* (piano) and *f* (forte). Specific performance instructions include "gliss. c.l." (glissando on the left hand) and *mf* (mezzo-forte) markings.

Musical score for the first system on page 114, consisting of five staves of music. The notation includes various rhythmic values, dynamic markings such as *p* and *f*, and a *fine* marking at the end of the fifth staff.

USHLINI UFORISI

Allegretto

Musical score for the second system on page 114, consisting of seven staves of music. The tempo marking *Allegretto* is placed above the first staff. The notation includes various rhythmic values, dynamic markings such as *p* and *f*, and a *mf* marking.

Musical score for the first system on page 115, consisting of ten staves of music. The notation includes various rhythmic values, dynamic markings such as *p* and *f*, and a *mf* marking.

Musical score for page 116, consisting of ten staves of music. The first two staves include dynamic markings *p* and *mf*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is in a single system across the ten staves.

Allegretto

BAXTIMIZ

Musical score for page 116, featuring two staves of music for the section "Allegretto BAXTIMIZ". The music is in a single system across the two staves, showing a melodic line and a supporting bass line.

Musical score for page 117, consisting of ten staves of music. The notation continues from the previous page, featuring complex rhythmic patterns and melodic lines across the ten staves.

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Shukurova Fazilat

**CHOLG'U IJROCHILIGI TARIXIDAN
(XARRATOVLAR SULOLASI)**

Madaniyat va san'at ta'lim muassasalari uchun o'quv qo'llanma

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Chop etishga berildi 18.10.2005 йил. Bichimi 60x84 1/16
ofset qog'ozda ofset usulda. Shartli bosma tobog'i 7,5.
Nusxa 200 dona. Buyurtma N118

«OTIS» shu'ba korxonasi bosmaxonasida chop etildi.
MANZIL:
O'zbekiston Respublikasi, Toshkent sh., Halqlar Do'stligi, 44-a.



O'zbekiston davlat konservatoriyasi Orkestr dirijyorligi kafedrasida dotsenti, O'zbekistonda xizmat ko'rsatgan madaniyat xodimi, 1-Respublika xalq cholg'u va bayan bo'yicha yosh ijrochilar ko'rik-tanlovi g'olibi, xotin-qizlardan birinchi changchi-sozanda Fazilat Shukurova 1946-yil 16-iyunda Samarqand viloyati Payshanba qishlog'ida xizmatchi oilasida tavallud topdi. Maktab davridan boshlangan musiqaga bo'lgan havas uni san'at olamiga yetaklab keldi. 1967-yili Toshkent davlat konservatoriyasining xalq cholg'ulari bo'limini chang mutaxassisligi bo'yicha tamomlab, ilk ish faoliyatini O'zbekiston davlat filarmoniyasida boshladi. Chet el gastrol safarlarida bo'lib, o'zbek sozi - chang ijrosida o'zbek mumtoz, xalq kuy-qo'shiqlarini, O'zbekiston hamda chet el kompozitorlari asarlarini targ'ib qilib keldi.

1980-yildan boshlab O'zbekiston davlat konservatoriyasining Orkestr dirijyorligi kafedrasida dirijyorlik va chang sinfi bo'yicha o'qituvchilik qilib kelmoqda. Yosh talabalarni har tomonlama yetuk inson bo'lib tarbiyalanishiga o'z ulushini qo'shib, bor kuchini ayamasdan xizmat qilmoqda. O'zbekiston davlat konservatoriyasining xotin-qizlar qo'mitasi raisi sifatida talaba-qizlarga boshchilik qilishdek mas'uliyatli vazifani ham bajarib kelmoqda.