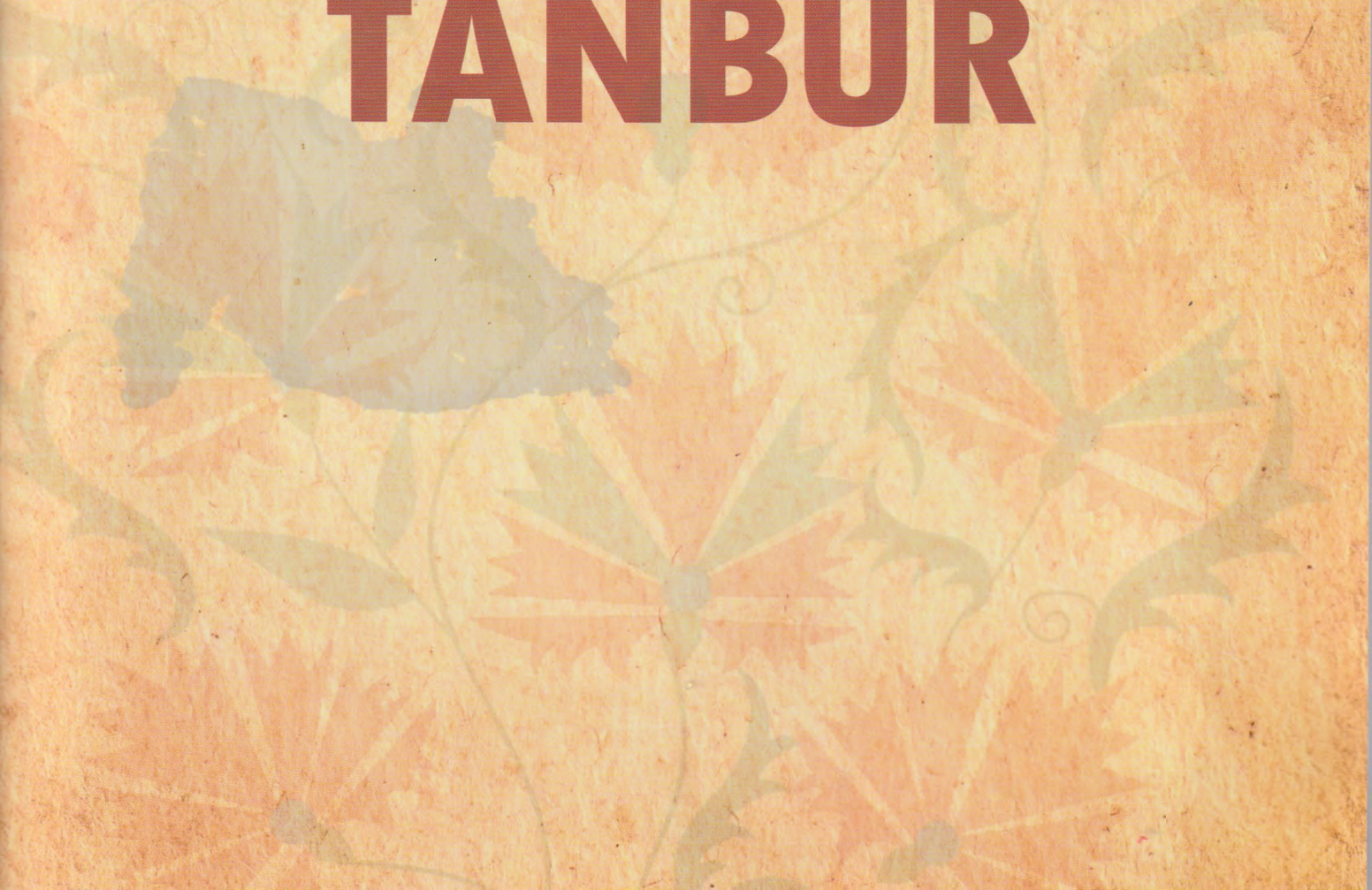




O'ZBEKISTON RESPUBLIKASI
MADANIYAT VAZIRLIGI

YUNUS RAJABIY NOMIDAGI
O'ZBEK MILLIY MUSIQA SAN'ATI INSTITUTI

An'anaviy
TANBUR



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O'ZBEKISTON RESPUBLIKASI MADANIYAT VAZIRLIGI

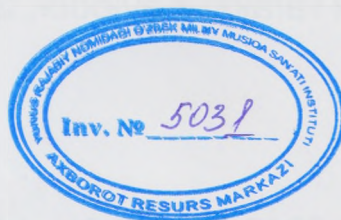
RESPUBLIKA MADANIYAT MUASSASALARI FAOLIYATINI
TASHKIL ETISH ILMIY – METODIK MARKAZI

YUNUS RAJABIY NOMIDAGI
O'ZBEK MILLIY MUSIQA SAN'ATI INSTITUTI

Abror Zufarov

AN'ANAVIY TANBUR

O'quv qo'llanma



Toshkent
«Tafakkur avlodi»
2022

UO'K 780.614(075.8)

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Z 98

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ANNOTATSIYA

O'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyev tomonidan 2020-yil 26-27-iyun kunlari Namangan viloyatiga tashrifi doirasida, viloyat faollari ishtirokida o'tkazilgan yig'ilishda berilgan topshiriqlar hamda 2022-yil 2-fevraldagi PQ-112-sonli "Madaniyat va san'at sohasini yanada rivojlantirishga doir qo'shimcha chora-tadbirlar to'g'risida"gi qaror ijrosini ta'minlash maqsadida Yunus Rajabiy nomidagi O'zbek milliy musiqa san'ati inistituti "Maqom cholg'u ijrochiligi" kafedراسi professor-o'qituvchilari tomonidan ishlab chiqilgan **"An'anaviy tanbur"** o'quv qo'llanmasi institut Kengashi tomonidan nashrga tavsiya etilgan.

Mazkur o'quv qo'llanmada tanbur cholg'usining qisqacha tarixi, nazariy qoidalari, mashq hamda kuylardan iborat bo'lib, ulardan dars va mustaqil mashg'ulotlar jarayonida foydalanish tavsiya etiladi. O'quv qo'llanma tanbur cholg'usiga qiziquvchi o'quvchilarning mustaqil shug'ullanishlari uchun innovatsion texnologiyalardan unumli foydalanilgan. Har bir dars mavzusining audio va video yozuvlari **QR** – kod shtrixiga joylashtirilgan bo'lib, giper iqtiboslar orqali qo'l telefoni skaneri yordamida ochiladi.

"An'anaviy tanbur" – davlat ta'lim standartlariga binoan Musiqa va san'at maktablari boshlang'ich 1, 2, 3 sinflari hamda umumta'lim maktablarining 5, 6, 7 sinf o'quvchilari uchun mo'ljallangan.



KIRISH

Hayotiy tajribalar madaniyatni yaratadi, madaniyatdan an'ana yuzaga keladi, an'analardan esa qadriyatlar paydo bo'larkan. Musiqa ijrochiligining ulkan maktabi - an'anaviy cholg'u ijrochiligi ham xalqimizning bir necha yillik hayotiy tajribasi, madaniyatidan yaralgan meros, qadriyatdir.

Bugungi kunda Yunus Rajabiy nomidagi O'zbek milliy musiqa san'ati instituti "Maqom cholg'u ijrochiligi" kafedrası faoliyati ham o'tmish ustozlarning an'analariга uzviy bog'liq holda yuritib kelinadi. Tanbur musiqa cholg'usining ijrolarini o'rganish ham qadimdan "Ustoz va shogird" tizimi asosida ustozlardan og'zaki an'ana ijro yo'li asosida yo'lga qo'yilgan.

O'zbek milliy musiqasi, an'anaviy ijrochiligida Rixsi Rajabiy, Turg'un Alimatov kabi zabardast ustozlar tanbur musiqa cholg'usi ijrochiligi maktabining poydevorini o'rnatib ketgan bo'lsalar, Abdullo Umarov, Abdufattox Abdug'afforov, Abror Zufarov, Toir Qo'ziyev, Muhammadjon Mamatqulov kabi qator ustozlar bugungi kunda ularning ishlarini davom ettirmoqdalar.

Tanbur cholg'usining tarixiy shakllanishi va bizgacha yetib kelishi mashhur tanbur ijrochilarining nomlari bilan bog'liq bo'lib, har davrning ulug' ustoz tanburchi sozandalari o'zlarining betakror ijrolari bilan, tanbur cholg'u sozining bugungi mukammallashuviga olib kelganlar. Bugungi an'anaviy tanbur ijrochiligida eng keng o'rin egallagan ijrochilik maktabining shakllanishida buyuk ustoz Turg'un Alimatovning o'rni alohidadir.





USTOZ TURG'UN ALIMATOV

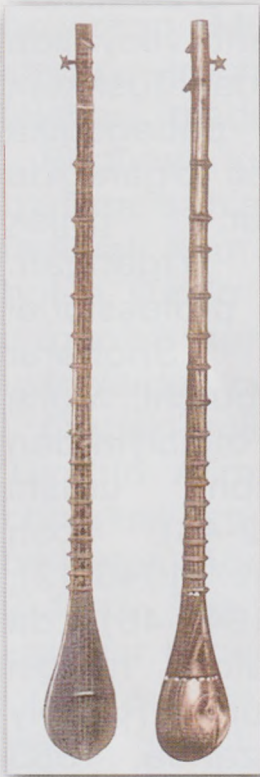


Turg'un Alimatov (1922-2008) - sozanda, O'zbekiston xalq artisti. Toshkent viloyatida tug'ilgan. 1930 yillardan Toshkent shahrida Toshkent pedagogika instituti ishchi fakulteti to'garagida (1937-40) tanbur, g'ijjak (skripka) chalishni o'rgangan. Keyinchalik xalq va professional ijro uslublarini Shobarat tanburchi, Nabi tanburchi, Mulla To'ychi hofiz, Yu.Rajabiylardan o'rgangan. 2-jahon urushi qatnashchisi (1942-43). Yosh tomoshabinlar teatri (1940-42), Muqimiy teatri (1943-46) da g'ijjakchi, O'zbekiston radiosi xalq cholg'ular orkestri (1947-52, 1957-59), Yunus Rajabiy nomidagi maqom ansambli (1959-85) da sozanda. 1985 yildan Toshkent davlat konservatoriyasi an'anaviy ijrochilik kafedrasida o'qituvchi, professor (1994 yildan). Alimatov dutor, tanbur va sato ijrochiligini mukammal o'rganib, o'ziga xos ijro uslubini yaratdi. Badihago'ylik, soz pardalarini nozik nolalantirib chalish Alimatov ijrochilik uslubiga xos. Repertuarida xalq kuylari, maqom va mashhur ashulalarning cholg'u yo'llari ("Dutor Navosi", "Tanavor I-II", "Tanbur Navosi", "Chorgoh", "Munojot", "Nola", "Navo", "Navro'zi Ajam", "Eshvoy", "Buzruk", "Ey, sabo", "Kuygay" va boshqalar) o'rin olgan. "Buyuk xizmatlari uchun" ordeni bilan mukofotlangan (1997).

1-dars



TANBURNING TUZILISHI



Tanbur — torli musiqa asbobi. O‘zbek mumtoz maqomlari aynan tanbur cholg‘usida ijro etilgan. Tanbur o‘ng qo‘lning ko‘rsatrgich barmog‘iga maxsus noxun (mediator) taqib chalinadi. Chalinganda faqat birinchi simi chertib chalinadi, qolganlari esa sadolanib turish uchun xizmat qiladi.

Tanburning noxsimon o‘yma kosasi yo‘g‘on va uzun dastasi bilan birga yaxlit tut yog‘ochidan yasaladi. Tanburning umumiy uzunligi 110-130 sm. Kosasining qopqog‘i, ko‘pincha, yupqa yog‘och taxtachadan qilinadi, unda rezonator teshikchalari bor. Dastasiga ichakdan qilingan pardalar bog‘lanadi. Tanburning 16-19 ta pardasi bor. Tanburning 4 ta mis tori mavjud.

Nazorat uchun savol va topshiriqlar:

1. Tanburning ko‘rinishi to‘g‘risida gapirib bering.
2. Tanburda nechta tor mavjud?
3. Nohun nima?
4. Tanbur pardalari nechta?



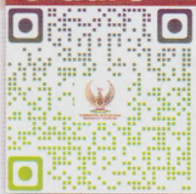
TANBUR IJRO QILISHDAGI HOLAT

Tanbur asosan o'tirgan holda chalinadi. Tanburning kosasi o'ng qo'lning uch barmoqlari (o'rta, nomsis va jimjiloq) bilan ohista tutib turiladi. Ko'rsatgich barmoqqa nohun taqib, pastdan yuqoriga chertib chalinadi. Dastasi esa chap qo'l kaftida erkin, ochiq barmoqlar bilan tutib, ko'rsatgich, o'rta, nomsiz barmoqlar bilan asta torlarini pardaga bosib chalinadi. Tanbur ushlab o'tirishda gavnani tik tutish, ikki qo'lning tirsaklarini erkin holga keltirib olish kerak. Tanbur kosasi pastdan barmoqlar bilan tepadan esa o'ng qo'l bilagi bilan tutib, qorinning o'ng qismiga qo'yib chalinadi. Nohun taqilgan barmoq ko'nikishi uchun davomli ravishda yechmasdan yurish tavsiya etiladi.









Nazorat uchun savol va topshiriqlar:

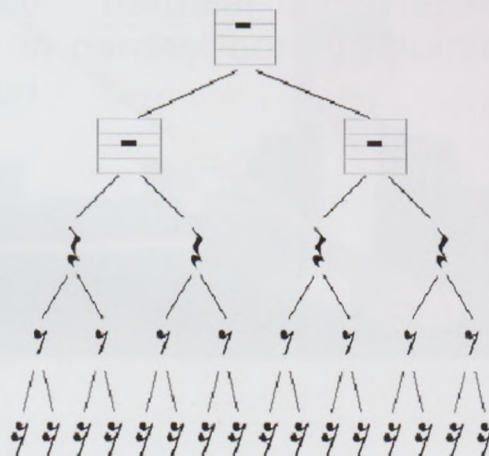
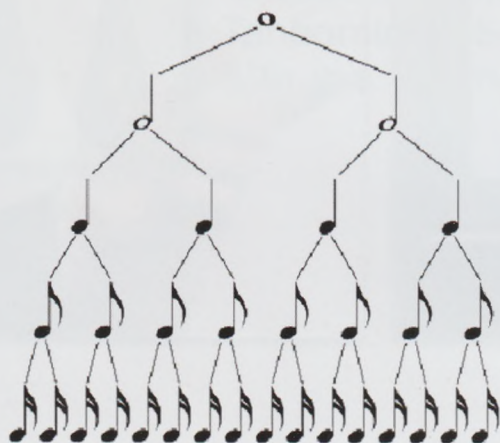
1. Tanburni ijro qilishda kosa qanday tutiladi?
2. Tanburni ushlab holati to'g'risida tushuncha bering.
3. Tanburni ijro qilishdagi holat haqida ma'lumot bering.
4. Nohunni qo'llash qanday bo'ladi?



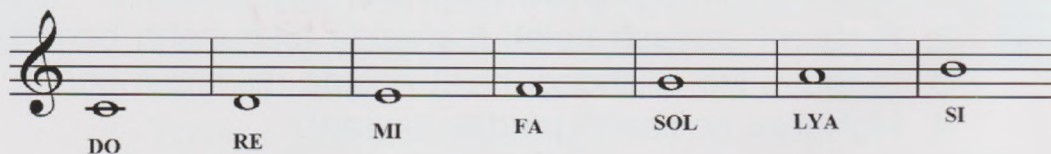
NOTA CHO'ZIMLARI VA UNING JOYLASHUVI

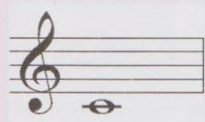
Nota cho'zimplari

- | | | | |
|--|---|------------------------|----------------------------------|
| 1.  | - | Butun nota | 1i-2i-3i-4i ga sanaladi |
| 2.  | - | Yarim nota | 1i-2i ga sanaladi |
| 3.  | - | Chorak nota | 1i ga sanaladi |
| 4.  | - | Nimchorak nota | 1 yoki i ga sanaladi |
| 5.  | - | O'n oltitalik | to'rttasi 1i ga sanaladi |
| 6.  | - | O'ttiz ikkitali | sakkiztasi 1i ga sanaladi |

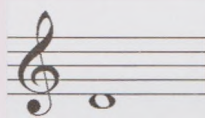


Notalar joylashuvi:

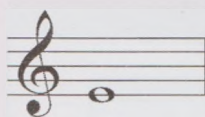




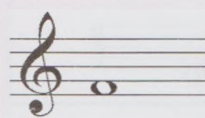
DO – tovushi birinchi qo‘shimcha chiziqning o‘zida joylashgan



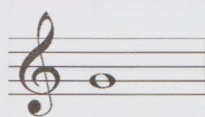
RE – tovushi birinchi asosiy chiziqning tagida joylashgan



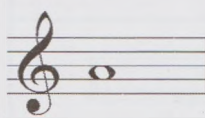
MI – tovushi birinchi asosiy chiziqning o‘zida joylashgan



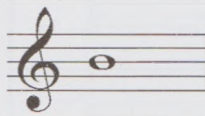
FA – tovushi birinchi va ikkinchi chiziq orasida joylashgan



SOL – tovushi ikkinchi asosiy chiziqning o‘zida joylashgan



LYA – tovushi ikkinchi va uchinchi chiziq orasida joylashgan



SI – tovushi uchinchi chiziqning o‘zida joylashgan



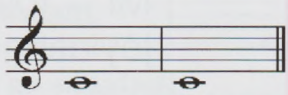
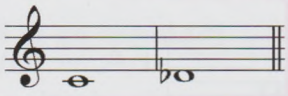
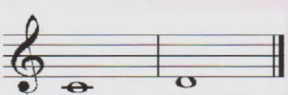
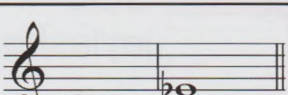
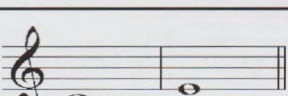
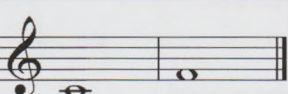
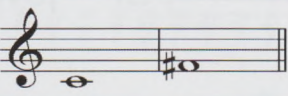
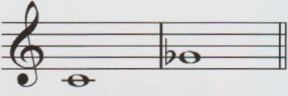
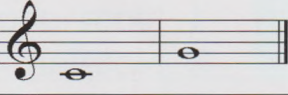
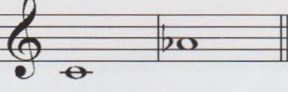
Nazorat uchun savol va topshiriqlar:

1. Nota cho‘zimplari haqida gapirib bering.
2. Notalarning joylashuvi haqida gapirib bering.



ALTERATSIYA BELGILARI VA INTERVALLAR

Interval deb ikki tovush oraliq'iga aytiladi. Intervallar tovush oraliq'idagi miqdorga qarab turli xil nomlanadi

Intervallar nomi	Tonlar miqdori	Misollar
Sof prima	0	
Kichik sekunda	0,5	
Katta sekunda	1	
Kichik tersiya	1,5	
Katta tersiya	2	
Sof kvarta	2,5	
Ortirilgan kvarta	3	
Kamaytirilgan kvinta	3	
Sof kvinta	3,5	
Kichik seksta	4	



Katta seksta	4,5	
Kichik septima	5	
Katta septima	5,5	
Sof oktava	6	

Alteratsiya belgilari:

– **Diez** tovushni yarim ton ko'taradi.

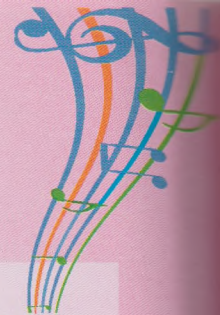
b – **Bemoll** tovushni yarim ton pasaytiradi.

♮ – **Bekar** diez va bemol ta'sirini bekor qiladi.



Nazorat uchun savol va topshiriqlar:

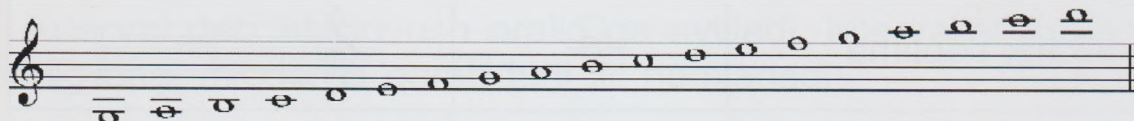
1. Alteratsiya nima degani?
2. Interval deb nimaga aytiladi?



5-dars



TANBUR PARDALARIDA NOTANING JOYLASHUVI



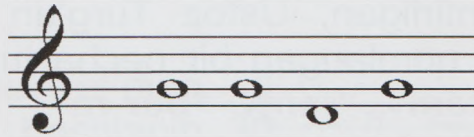
Nazorat uchun savol va topshiriqlar:

1. Tanbur cholg'usida notalarning joylashuvini yodlab gapirib bering

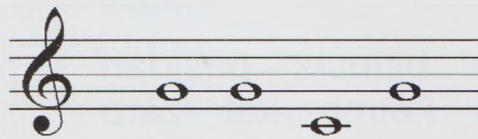


TANBURNI SOZLASH

Tanbur asosan ikki hil sozlanadi. Kvarta va kvinta. Kvarta sozida birinchi, ikkinchi va to'rtinchi torlari solga, uchunchisi rega sozlanadi:

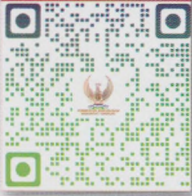


Kvinta sozida esa birinchi, ikkinchi va to'rtinchi torlari solga, uchunchisi doqa sozlanadi:



Nazorat uchun savol va topshiriqlar:

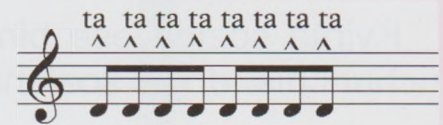
1. Tanburning necha hil sozi bor?
2. Har bir torini qaysi notaga sozlanishini aytib bering
3. Tanburni tyuner yordamida sozlashni o'rganing



ZARBLAR

Har bir cholgʻu asosan zarblar va pardalarning muayyanligida ijro etiladi. Ana shu zarblar, pardalar haqidagi nazariy tushunchalarni ifoda etish qadimdan bevosita amaldagi atamalar, ogʻzaki koʻrsatmalardan olinishi anʼana boʻlib qolgan. Masalan, doira zarblarini **“bum-bak”**, **“gum-taq”** deb tushuntirilgan. Ustoz Turgʻun Alimatovni nohun zarblarini ogʻzaki nomlangan bir necha turini keltirib oʻtamiz: **“ta-ta”**, **“ta-la”**, **“tam”**, **“ram”**, **“bur-ra”**, **“bur-ram”**, **“bur-ra-ba”**, **“bur-ra-badam”**.

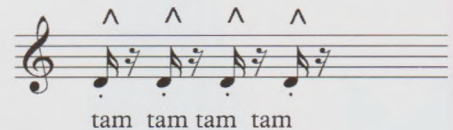
1. **“ta-ta”** nohunni pastdan yuqoriga eng oddiy chertish. Bunda ketma ket pastdan chertiladi.



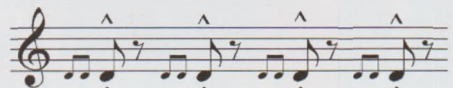
2. **“ta-la”** nohun birinchi pastdan keyin yuqoridan ketma ket zarb beriladi.



3. **“tam”** nohunni pastdan yuqoriga eng qisqa chertish.



4. **“ram”** nohunni pastdan yuqoriga eng qisqa rez shakli.



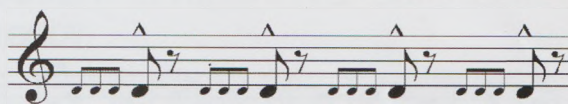
Nazorat uchun savol va topshiriqlar:

1. Birinchi zarbning nomi qanday?
2. Ikkinchi zarbda nohun qanday chertiladi?
3. Uchinchi zarb qaysi notalarda koʻrsatilgan?
4. Oʻrgangan zarblarni nota yordamida qaytaramiz.

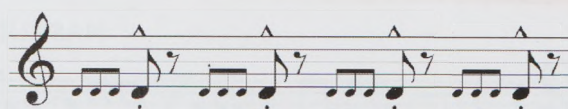


MURAKKAB ZARBLAR

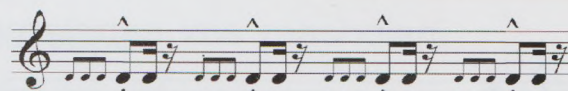
1. **“bur-ra”** bu o‘rta cho‘zimdagi rez bo‘lib, zarb pastdan boshlanib yuqorida uziladi.



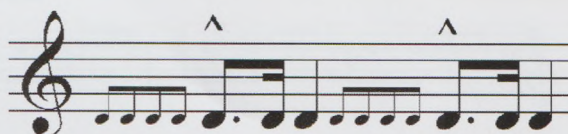
2. **“bur-ram”** **“bur-ra”**ning zarb pastdan boshlanib pastda tugaydigan xili.



3. **“bur-ra-ba”** **“bur-ra”** ga zarb so‘ngida bitta zarb qo‘shib chertilishi. zarb pastdan pastdan boshlanib pastda tugaydi



4. **“bur-ra-badam”** eng cho‘ziq rez bo‘lib, **“bur-ra-ba”**ga yana bir zarb orttiriladi. Zarb pastdan boshlanib pastda tugaydi.



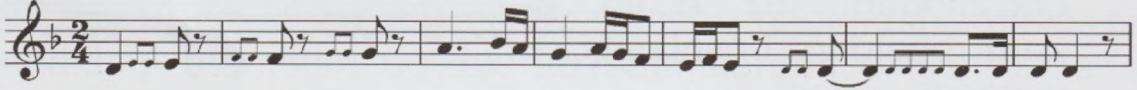
Nazorat uchun savol va topshiriqlar:

1. Murakkab zarblar qaysi?
2. Beshichi zarb og‘zaki qanday ifodalanadi?
3. Sakkizinchi zarb og‘zaki qanday ifodalanadi?
4. Oltinchi zarbda qanday notalar qo‘llanilgan?

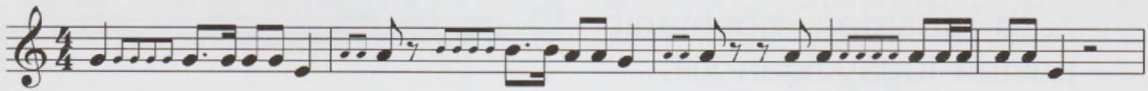


ZARBLARNI KUYLAR YORDAMIDA O'RGANAMIZ

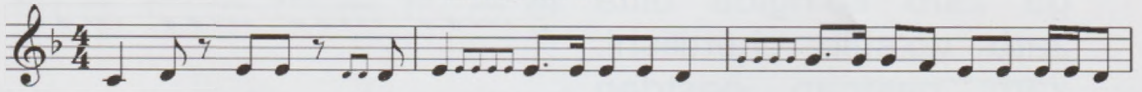
YOLG'IZ



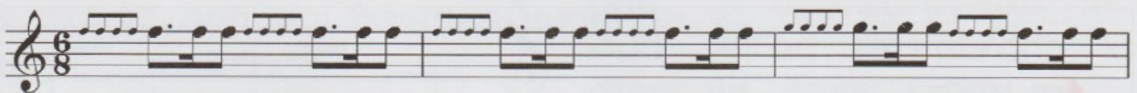
NASRULLO



NASRI SEGOH



ROHAT



Nazorat uchun savol va topshiriqlar:

1. "Yolg'iz" kuyida qaysi zarb ishlatilgan ekan?
2. "Nasrullo" kuyida qaysi zarb ishlatilgan ekan?
3. "Nasri segoh" kuyida qaysi zarb ishlatilgan ekan?
4. "Rohat" kuyida qaysi zarb ishlatilgan ekan?



TANBUR PARDALARI

Tanburda boshqa torli cholg'ulardek ochiq tordan boshlab kuy chalinmaydi. Tanburda asosan to'rtinchi va sakkizinchi pardalardan boshlab kuy chalinadi.

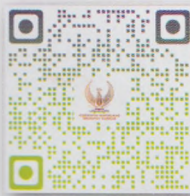
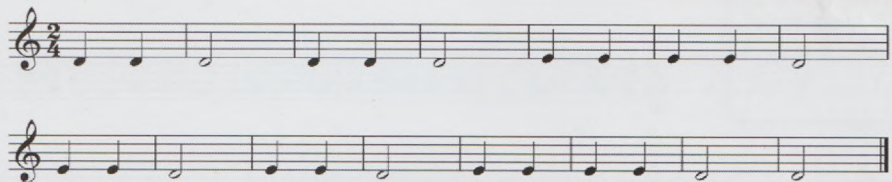
Bular **Re** va **Sol**.



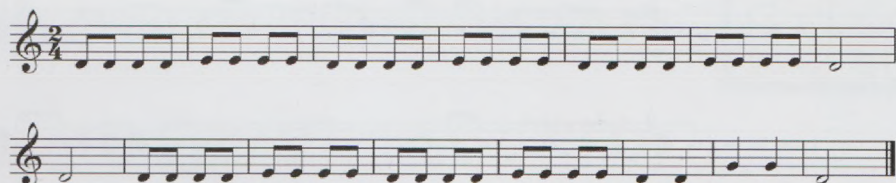
Tanbur pardalariga xos mashqlar:

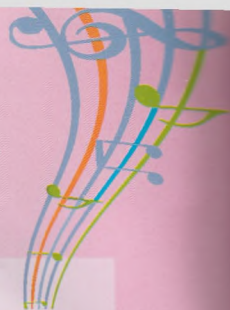


1-mashq

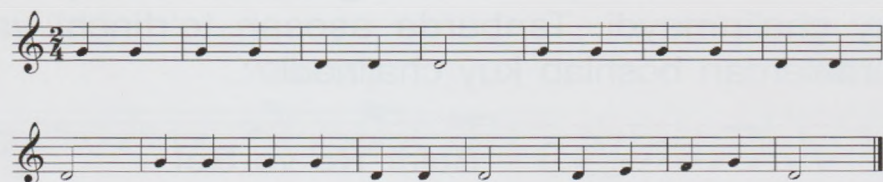


2-mashq

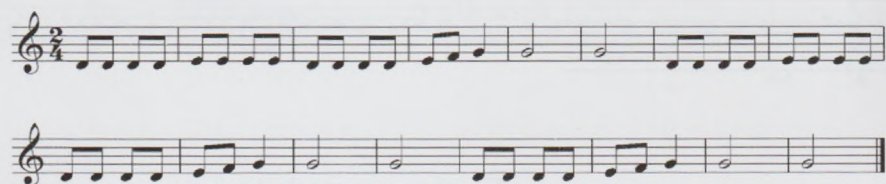




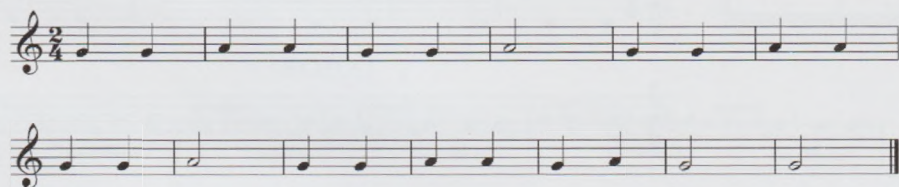
3-mashq



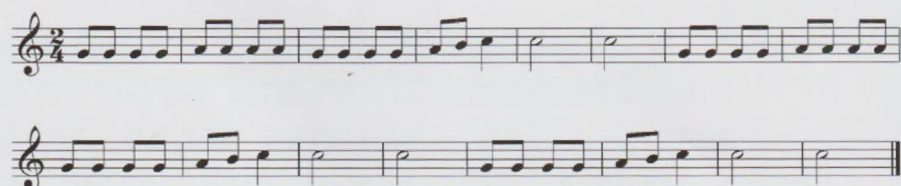
4-mashq



5-mashq

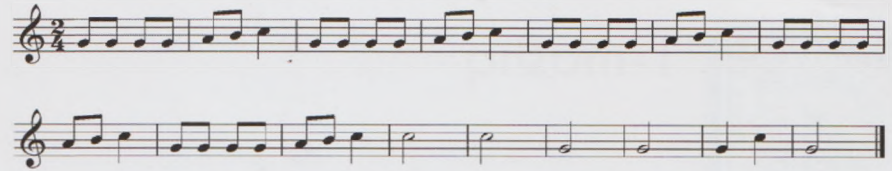


6-mashq

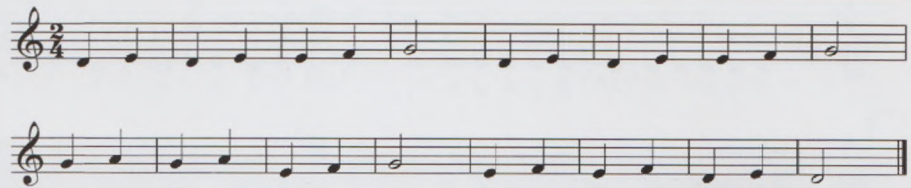




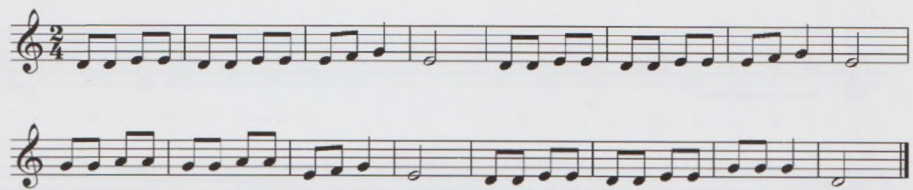
7-mashq



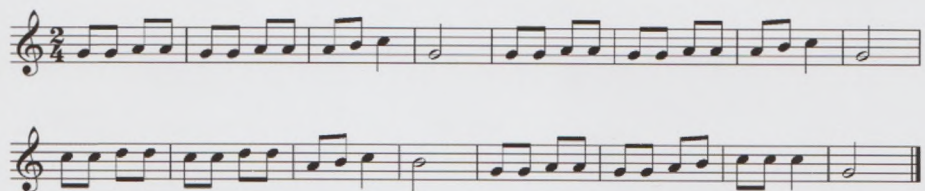
8-mashq

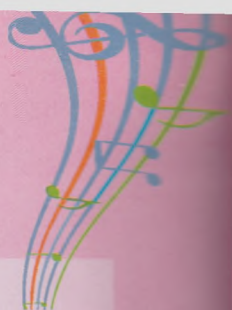


9-mashq



10-mashq





MURAKKAB MASHQLAR



1-mashq

m.m. ♩ = 100

The musical score consists of five staves of music in 4/4 time. Each staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked as m.m. ♩ = 100. The score includes various rhythmic patterns and rests, with specific markings below the notes: \wedge for accents and \vee for slurs. The staves are numbered 1, 6, 11, 17, and 21.





2-mashq

m.m. ♩ = 100

The musical score consists of six staves of music in 4/4 time. The tempo is marked as m.m. ♩ = 100. The key signature has one sharp (F#). The score includes rhythmic markings (accents and slurs) below the notes. The staves are numbered 7, 13, 19, 25, and 30.



4-mashq

m.m. ♩ = 100

6

11

17

23

29

34



5-mashq

m.m. ♩ = 100

The musical score consists of seven staves of music in 4/4 time, with a tempo marking of m.m. ♩ = 100. The score includes various rhythmic markings such as accents (^) and slurs (V) under the notes. The first staff starts with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and quarter notes, with some measures containing slurs. The score is divided into sections by repeat signs (double bar lines with dots). The staves are numbered 6, 11, 17, 23, 29, and 34. The final staff ends with a double bar line and a fermata over the final notes.



6-mashq

m.m. ♩ = 100

6

11

16

GLOSSARIY

Cholg'ʻu – musiqa san'atida cholg'ʻu deb kuy chalinadigan asboblarga aytiladi. Ularning turlari juda ko'p.

Nota – musiqani belgilar bilan yozishda qo'llaniladigan yozuv.

Zarb – musiqada zarb deb ritm, o'ng qo'lida torga chertib ohang chiqarish tushuniladi.

Usul – har bir kuy yoki qo'shiqning o'z usuli, ya'ni ritmi bor ular asosan doira kabi urma asboblarda chalinadi.

Tor – tor deb cholg'ʻu asboblarning iplari, simlari tushuniladi. Tor deb nomlanuvchi cholg'ʻu ham bor.

Nohun – tirnoq degani. Tanburchilar o'ng qo'l ko'rsatgich barmog'iga temirdan ishlangan maxsus kiyma tirnoq, ya'ni nohun taqib chalishadi.

Xarrak – torli cholg'ʻularda qopqoq ustida torlarini ko'tarib turuvchi moslama.

Avj – milliy musiqada asarning eng baland pardalariga chiqish joyi tushuniladi.

Tanbur – to'rt torli, tirnama musiqiy cholg'ʻu. Tanbur qadimiy cholg'ʻulardan bo'lib, O'zbekiston, Tojikiston xalqlarida keng tarqalgandir.

Tovush – jism tebranishidan paydo bo'ladigan to'lqinning ohangi, sadosi.

Ansambl – ikki va undan ortiq ko'p sozandalar yoki xonandalar guruhi. Ansambl ijrochiligi lokal cholg'ʻu ijrochiligining yashovchanligini ta'minlab kelmoqda. Ansamblning havaskorlik va professional shakllari mavjud.

Alt (“baland”) – takomillashtirilgan cholg'ʻularning baland va yo'g'on ovozli turi.

Dinamika (“kuch”) – tovushlarning kuchli yoki kuchsiz ijrosi.

Etyud (“o'rganish”) – ijrochilik mahoratini oshirish uchun yaratilgan ko'nikmaviy musiqa asari.

Maqom ijrochiligi – qadimdan ustozdan shogirdga uzatib kelinayotgan, qat'iy tartib va ijro usullariga xos cholg'ʻu



va ashula ijrochilik yo'li. Maqom ijrochiligining mumtoz va zamonaviy shakllari mavjud. Bunda mumtoz maqom ijrochiligi deganda qadimgi davrlardan XIX asr oxiriga qadar bo'lgan muddat nazarda tutiladi, zamonaviy davr esa XX-XXI asrlarni qamrab oladi. Chunki XX asrdan boshlab maqom ijrochiligi ilmiy asoslarga tayana boshladi.

Parda – cholg'u ijrochiligida torli cholg'ularda belgilab qo'yilgan, chap qo'l barmoqlari bilan bosiladigan o'rni.

Sozanda – cholg'u ijrochiligi bo'yicha nazariy bilim, amaliy ko'nikma va mahoratga ega mutaxassis.

Takt – musiqiy lavha, asarning kuchli va kuchsiz hissasiga asoslangan o'lchov birligi va o'ziga xos shakli.

Major (lot. major – katta) – ko'p ovozli kompozitorlik musiqa ijodida asosiy garmonik lادلardan biri (aksi – minor). Yevropa musiqasida 16-17-asrlardan rivoj topdi. Uning tayanch tovushlari (I, III va V pog'onalari) katta 3 tovushli akkordni hosil qiladi. Major tizimida bastalangan asarlarga ko'proq yorqinlik, ko'tarinkilik ruhi, “ijobiy” his-tuyg'ular xosdir. Major va minor orasidagi qarama-qarshilik musiqa san'atining nihoyatda muhim ifoda vositalaridan hisoblanadi.

Minor (lot. minor – kichik) (musiqada) – garmoniyaga asoslangan ko'p ovozli musiqada asosiy lادلardan biri (aksi – major). Yevropa musiqasida 16-17-asrlardan rivoj topgan. Uning tayanch tovushlari (I, III va V pog'onalari) kichik uch tovushli akkordni hosil qiladi. Minor tizimida bastalangan asarlarga ko'proq g'amgin, mungli tus xosdir. Minor va major orasidagi qarama-qarshilik musiqa san'atining muhim ifoda vositalaridan hisoblanadi.

Ohang (fors.-toj.) — tovush, nag'ma, kuy.

Alteratsiya (lot. - o'zgartirish) — musiqiy tovushlarning balandligini o'zgartirish.



Foydalanilgan adabiyotlar ro'yxati:

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MUNDARIJA

ANNOTATSIYA.....	3
KIRISH.....	4
USTOZ TURG'UN ALIMATOV	5
1-dars TANBURNING TUZILISHI	6
2-dars TANBUR IJRO QILISHDAGI HOLAT	7
3-dars NOTA CHO'ZIMLARI VA UNING JOYLASHUVI	8
4-dars ALTERATSIYA BELGILARI VA INTERVALLAR.....	10
5-dars TANBUR PARDALARIDA NOTANING JOYLASHUVI	12
6-dars TANBURNI SOZLASH	13
7-dars ZARBLAR	14
8-dars MURAKKAB ZARBLAR.....	15
9-dars ZARBLARNI KUYLAR YORDAMIDA O'RGANAMIZ	16
10-dars TANBUR PARDALARI	17
1-mashq.....	17
2-mashq.....	17
3-mashq.....	18
4-mashq.....	18
5-mashq.....	18
6-mashq.....	18
7-mashq.....	19
8-mashq.....	19
9-mashq.....	19
10-mashq	19
Murakkab mashqlar	
1-mashq.....	20
2-mashq.....	21
3-mashq.....	22
4-mashq.....	23
5-mashq.....	24
6-mashq.....	25
GLOSSARIY	26
FOYDALANILGAN ADABIYOTLAR RO'YXATI	28



O'quv nashr

Abror Zufarov

AN'ANAVIY TANBUR

“Tafakkur avlodi” nashriyoti, 2022

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