ZAMIRA RAHIMOVA

FOLKLOR CHOLG'U IJROCHILIGI

TOSHKENT – 2009

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ABDULLA QODIRIY NOMIDAGI
TOSHKENT DAVLAT MADANIYAT INSTITUTI

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(Madaniyat va san’at oliy o‘quv yurtlari uchun uslubiy qo‘llanma)

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1952(c)

Mazkur uslubiy qo'llanma folklor cholg'u ijrochiligi bilan bog'liq masalalarni o'z ichiga oladi. Shuningdek, qo'llanmaga ayrim cholg'ular va ularning ijrosiga mos asarlar kiritilgan.

Qo'llanma madaniyat va san'at yo'nalishidagi o'quv yurtlarining talabalari uchun mo'ljallangan.

Mas'ul muharrirlar: ***R.Tursunov – O'zbekistonda xizmat ko'rsatgan madaniyat xodimi, p.f.n., professor,***
R.Jomonov – p.f.n., professor

Taqrizchilar: ***B.Azimov – p.f.n., dotsent***
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Nashr uchun mas'ul: ***N.Qosimov – f.f.n., professor v.b.***

Abdulla Qodiriy nomidagi Toshkent davlat madaniyat instituti Ilmiy Kengashi tomonidan nashrga tavsiya etilgan.

Kirish

Mustaqillik sharofati bilan milliy qadriyatlarimiz tiklanib, o'zligimizni namoyon etadigan milliy folklor va an'analarimizga katta e'tibor berila boshladi. Xalqimiz tarixi, o'tmishi, urf-odatlari, qadriyatlari va madaniy merosimizga munosabat o'zgardi. Jamiyat a'zolarini tarbiyalash va azaliy qadriyatlarimizni tiklash, yoshlar ongida milliy mafkurani shakllantirish borasida milliy urf-odatlar va an'analardan keng foydalanish muhim vazifalardan biriga aylandi. Shu munosabat bilan folklor musiqa ijrochiligida umuman foydalanilmayotgan, unutilish darajasiga yetib qolgan sodda musiqa cholg'ulariga qayta jon bag'ishlandi. Masalan, havaskor folklor jamoalari faoliyatida hamda akademik yo'nalishdagi professional jamoalar va hatto estrada ijrochiligida ham chanqovuz, sibizg'a, do'mbira, qayroq, qoshiq, sopol nay kabi xalqimizning qadimiy cholg'ularidan foydalanishga alohida ahamiyat berilmoqda. Buning natijasida respublikamizda rang-barang folklor-etnografik jamoalari paydo bo'lib, o'z san'atlarini namoyish etish uchun katta-katta sahnalar, maydonlarda o'tkaziladigan ommaviy tomoshalarda qatnashish imkoni yaratildi.

Yurtimizda mazkur jamoalar bilan ishlash, repertuarlarini boyitish, shu bilan birgalikda o'zligini alohida namoyon etadigan jamoalar tashkil etish uchun soha mutaxassislarini tayyorlash zarurati tug'ildi. Shu maqsadni ro'yobga chiqarish uchun respublikamiz bolalar musiqa va san'at maktablari, madaniyat va san'at kollejlarida folklor bo'limlari ochildi. Bu ta'lim muassasalari uchun o'quv – uslubiy qo'llanmalar, darsliklar nashr etish zamon talabiga aylandi.

Shu maqsadda folklor cholg'u ijrochiligi yo'nalishi bo'yicha mazkur qo'llanmani yaratishga qo'l urdik.

Cholg'u ijrochiligi

Folklor cholg'u ijrochiligi ixtisoslik fanlarining asosiylaridan biri hisoblanadi.Ushbu fanning asosiy maqsadi musiqiy cholg'ular tarixi va ijro an'analari haqida talabalarga bilim berishdan iborat. Soz chalishni bilmagan xonanda mukammal ijrochi hisoblanmaydi. Hazrat Navoiy bobomiz aytganlaridek, "Ham cholg'ay, ham aytg'ay, ko'ngil mulkiga qo'zg'alonlar solg'ay "!

O'zbek xalq musiqa madaniyatining tarixi juda boy va qadimiydir. Jahon xalqlari musiqiy merosi, ayniqsa milliy cholg'ulari bir tamoyil orqali tasnif etilib kelinadi. Shunday tamoyillardan biri rubob cholg'usida ijro usuli va vositalari nuqtayi - nazaridan tasnif etish hisoblanadi. Ana shu jihatdan o'zbek milliy musiqa cholg'ulari quyidagi guruhga bo'linadi:

Urma musiqiy cholg'ular: doira, nog'ara, qayroq, safoil, chin tavlak, sagat (tarelka).

Damli cholg'ular: sibizg'a, nay, qo'shnay, surnay, bulomon, karnay.

Torli cholg'ular: bu cholg'ular ham o'z navbatida quyidagilarga bo'linadi.

A) Torli, noxunli, mezrobli cholg'ular: qashqar rubobi, tanbur. ud. qonun.

B) Urma torli cholg'ular: chang.

S) Chertma cholg'ular: do'mbira, dutor,

D) Kamonli cholg'ular: g'ijjak, qubiz, sato.

E) Chertma: ag'rafon (damli) cholg'ular – chanqovuz .

Musiqiy cholg'ularning vujudga kelishida xalqning hayoti, turmush tarzi ruhiy olami, hissiy (emotsional) boyligi, dunyoqarashi, an'analari muhim hisoblanadi. Umuman sozlarning yaratilishi insonning

dunyoqarashi, falsafiy estetik kechinmalarini badiiy ifodalashdagi boy ma'naviy ehtiyoji bilan bog'liqdir.

Quyida o'zbek musiqiy cholg'ularidan ba'zilari haqida ma'lumot beramiz.

Doira – 2000 yil oldin paydo bo'lgan, hozirgi kunda ham barcha o'zbek xalq cholg'ulari orasida alohida o'rin egallaydi. U yakka holda yoki ansambl ijrosida foydalaniladi. Hozirgi kunga kelib doirachilardan tashkil topgan turli ansambllar ko'paymoqda.

Doira imkoniyati juda keng cholg'ulardan hisoblanadi. Akademik Yunus Rajabiy maqomlarni notaga olish jarayonida doira usullarini yozish uchun bitta nota chizig'idan foydalangan. Hozirda esa doira usullarini notaga tushirish va kelajak avlodlarga yetkazish maqsadida to'rtta nota chizig'idan foydalaniladi. Bu esa har bir qo'l va barmoqlar uchun alohida usullarni, cho'zimlarni belgilash imkonini beradi. Doirachilik maktabi asosan ustoz va shogird an'analari asosida rivojlanib bizgacha yetib kelgan. Bunga misol qilib ustoz doirachilardan Usta Olim Komilov, To'ychi Inog'omov, G'ofur Azimov, Qahramon Dadayev, Odil Kamolxo'jayev, Elmurod, Xolmurod va Dilmurod Islomovlar, Hasan va Husan Nosirovlarning xizmatlarini alohida ta'kidlash mumkin.

Qayroq – urma musiqa cholg'usi bo'lib, O'rta Osiyo xalqlari orasida keng tarqalgan. U yapaloq, tekis qilib silliqlangan to'rtta qayroqtoshdan iborat ; ular har bir qo'lga bir juftdan ushlanib, silkitib yoki titratib chalinadi. Odatda qayroqni raqsga tushuvchining o'zi chaladi. Qayroqlarni titratib ritm (usul) chiqarishda raqqos ularni bir-biriga urilishidan chiqqan ritmik tovushni o'z raqsiga jo'r qiladi.

Nay – qadimiy puflab chalinadigan damli musiqa cholg'usi bo'lib qattiq yog'och tanasidan yoki bambukdan yasaladi. Unda bir dona puflanadigan va olti dona tovush balandligini o'zgartiradigan teshiklar bo'ladi. Nay tabiatan diatonik tovush qatoriga ega, zarur bo'lganda tovushlarni ko'tarish va tushurish, nay teshikchalarini qisman yopish orqali amalga oshiriladi. Nayning tovushi baland bo'lganidan ansamblda ko'proq boshlovchilik vazifasini bajaradi. Barmoqlar bilan berkitiladigan olti teshikcha diatonik tovush qatoriga ega. Umumiy ovoz hajmi birinchi oktavadagi lya dan to'rtinchi oktavadagi re ga qadar. Notalar skripka sol kalitida yoziladi. Nay teshikchalarini barmoqlar bilan to'la yoki yarim berkitish, shuningdek, turlicha puflash yo'li bilan xilma-xil baland va past tovushlar chiqariladi. Nayning umumiy uzunligi 500-600 mm. Nay cholg'usi nafaqat bizda, balki Tojikiston, Turkmaniston, Eron va Janubiy Xitoyda ham qo'llaniladi.

Karnay – o'zbek xalq musiqiy cholg'ularidan biridir. U misdan yasaladi. Uzunligi ikki metrdan oshiqroq bo'ladi. Karnay bayramlarda, tantanali marosimlarda surnay, nog'ara, doiralar bilan birgalikda qo'shib chalinadi.

Surnay - cholg'usi ham qadimiy tarixga ega bo'lib, bu cholg'u ham yuqorida aytib o'tilganidek tantanalar, bayramlar, sayllar va to'ylarda doira, nog'ara, karnay cholg'ulari bilan birgalikda ishlatiladi. Karnay va surnay ovozi juda kuchli bo'lgani sababli ko'proq ochiq maydonlarda foydalaniladi. Surnay cholg'usida ijro etiladigan kuy yo'llari va ishlatilish o'rni jihatidan boshqa musiqa cholg'ularidan tubdan farq qiladi.

Surnay tut, yong'oq yoki o'rik yog'ochidan tayyorlanadi. Ovoz hajmi kichik oktavadagi lya dan ikkinchi oktavadagi mi ga qadar.

Bo'lamon – cholg'u asbobi bo'lamon, bolabon, bolamon deb ataladigan qadimiy o'zbek xalq cholg'ularidan biridir. Bu cholg'u ko'proq Xorazmda tarqalgan bo'lib, yog'och, tut daraxtidan yasalib, boshdan-oxiriga qadar parmalab yaxshilab ishlov berish natijasida yasaladi. Bo'lamonning shakli surnayga o'xshash, lekin undan ko'rinishi bir oz kichik, shuning uchun (nomi ham surnayning bolasiman) uzunligi taxminan 300 mm. Bulamonning yuqori qismiga o'rnashtirilgan "tili" qamishdan tayyorlanib, II (shu) shaklida qirqiladi. Bo'lamonda sakkizta teshik mavjud bo'lib, buning yettitasi ust va biri orqa tomonda. Orqa tomondagi teshik yuqorida bo'lib, chap qo'lning bosh barmog'i bilan berkitiladi. Tovushqatori diatonik, kichik oktavadagi re va re-bemoldan boshlab uch oktavaga yaqinlashib boradi. Amaliy ishlatiladigan tovushlari quyidagilar:

Bo'lamonda yakka ijro qilish mumkin bo'lganidek, turli ansambllarda ham chalinadi. Shuningdek, bu cholg'u hozirgi kunda jamoalarida folklor ansambllarining chiqishlarida ham keng qo'llanilib kelinmoqda.

Qashqar rubobi - XI asr musiqachisi Abu Bakr Rubobiy yozgan she'riy asarida rubob to'g'risida misralar keltirgan. Shundan bilish mumkinki, rubob juda qadimiy cholg'ulardan hisoblanadi. O'sha davr ruboblari hozir qo'llanilayotgan qashqar rubobi ko'rinishidan keskin farq qilgan, lekin negizi bir-biriga bog'liqliligidadir. Qadimiy ruboblarda beshta sim bo'lib, to'rtta simi ipakdan, bitta simi kumushdan iborat bo'lgan.

Qashqar rubobi hozirda yakkanavoz soz sifatida o'zbek xalq ansambllarida yetakchi o'rinni egallaydi. Diapazoni (yozilishi) kichik

oktava lya tovushidan uchinchi-oktava lya tovushigacha. Qashqar rubobining beshta simi bor. To'rttasi aralashmasidan, bittasi ichak yoki ipakdan iborat. Sozlanishi *kvarta* yoki *kvinta* oralig'ida bo'ladi, ya'ni birinchi sim – lya tovushiga, ikkinchisi mi tovushiga, uchinchi sim lya yoki si tovushiga sozlanadi.

Afg'on rubobi - asosan, kosa, dasta, bosh qismdan tashkil topgan. Kosa bir-biriga yopishtirilgan bir nechta taxtachadan, pastki va yuqorigi qopqoqdan, torlari mahkamlangan va mo'ljallangan ilmoqchalardan iborat. Ustki qapqoqqa baliq teri qoplangan bo'lib, unda xarrak o'rnatiladi. Hozirgi vaqtda ustalar kosani tut daraxtidan o'yma yoki qavirg'asimon qilib ham ishlamoqdalar. Pastki qopqoq yog'ochdan tayyorlanib, kosaga zich qilib biriktiriladi.

Dasta – kosaga mahkam biriktirilib, unga 19 ta parda o'rnatiladi. O'rganuvchi sozandalarga qulay bo'lishi uchun 2, 5, 7, 10, 12, 14, 17, 19 pardalariga dumaloq belgilar qo'yiladi. Dastani hozirgi vaqtda ustalar yong'oq daraxtidan ishlamoqdalar. Bosh qismida – torlarni mahkamlash uchun quloqlar o'rnatilgan.

Afg'on rubobi takomillashgandan keyin 5 ta ochiq torlari sof kvarta intervallariga sozlanadigan bo'ldi.

Sozning torlari ichakdan bo'lib, 1 juft torlar kesimi 0,8 mm, 2 juft torlar kesimi 1,2 mm, 3 tor (bittalik) kesimi 1,8 – 2 mm bir xil yo'g'onlikda taqiladi.

Tanbur - maxsus metaldan ishlangan noxun vositasida chertib ijro etiluvchi cholg'u, noxun o'ng qo'lning ko'rsatkich barmog'iga kiritilib, ana shu barmoq yordamida birinchi tori ijro etiladi. Tanburning birinchi torida kuy ijro etilib, qolgan torlarida hamnavozlik uchun ijro

qilinadi.Tanbur ijrochiligiga xos zarblarning asosiy to'qqiz xili haqida qisqacha ma'lumot beramiz. Bular: yakka qo'sh zarb, zarbi, parron (urmazarb), pirrang, bilak zarb, rez, kalta rez, zarb ufor zarb.

Yosh tanburchi sozandalarning chap va o'ng qo'l barmoqlarning harakati musiqiy asar ijro etish oldidan jonlantirish va tavsiya etilayotgan kuy pardalariga ko'nikma hosil qilishdir.

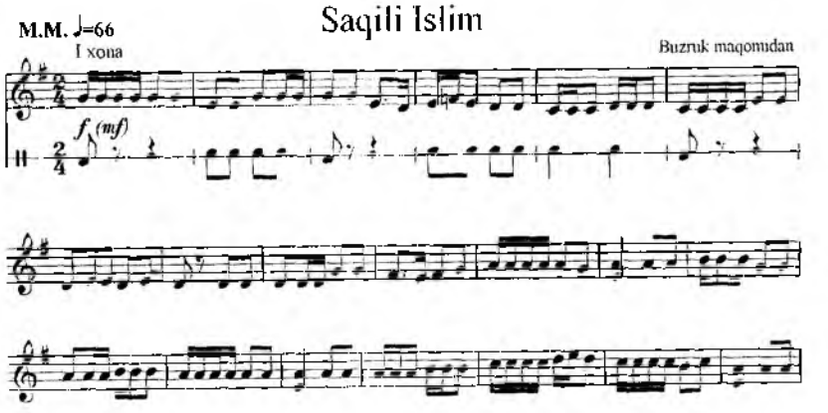
Tanbur zarblarining belgilari: noxunni pastga urish. Nota usti belgisi pastga yo'qoriga urish belgisi bilan ifodalanadi.Yakka zarb tanburda tovush chiqarishning eng oddiy va birinchi usuli-yakka zarb, noxunni torlarda pastga va yuqoriga bir zarb urish bilan hosil qilinadi.

Tanburning yaratilishi va uning taraqqiyot jarayonini dastlab Movaraunnahr hamda Xrosonning musiqa bilimdonlari o'z asarlarida ilmiy nuqtayi-nazardan tadqiq etganlar. Masalan, musiqashunoslar Abu Nasr Forobiy, Kotibiy Xorazmiy, Ibn Sino, Ibn Zayla Isfaxoniy va boshqalar o'z asarlarining ayrim boblarida tanburga oid muhim izohlarni berganlar.Tanbur atamasining ma'nosi turli yozma asarlarda turlicha izohlangan. Jumladan, Darvishali Changiy Buxoriy (XII asr Tihfat-is-surur) ning ta'kidlashicha *tanbur* yunoncha soz bo'lib, "Tan"-yurak, "bur"-tirnash ma'nosini anglatar ekan.Tanbur uch xil sozlanadi:

-Birinchisi -Rost muzrobi.

-Ikkinchisi-Navo muzrobi, Navo maqomiga oid kuylar shu sozda chalinadi.

-Uchinchisi-Segoh muzrobi. Segoh, Iroq, Buzruk, Dugoh maqomlariga oid kuylar shu sozda chalinadi.



Rez – noxun bilan pastga va yuqoriga zarb berishning tez va ustma-ust almashuvidan iborat bo'lib, tovushlarni bir-biriga bog'lab (uzluksiz) ijro etish usulidir. Rez faqat katta cho'zimli (yarimtali va butun) notalar emas, balki bir necha taktlardagi kuy jumlalarini uzmasdan ijro etilishida ham keng qo'llaniladi.Yuqorida kalta rez uchun berilgan "Gulyor" kuyining 2-4 taktidagi "Sol" va 7-8 taktlaridagi "Re" nota yozuvi bunga misol bo'la oladi. Ufor zarb o'zbek xalq yalla va raqs kuylari uchun xarakterlidir. Mumtoz musiqa amaliyotida uforlar ikki xil, ya'ni 6/8 va 3/4 o'lchovlarida notalar orqali aks ettirilgan. Ufor kuylari notaga yozilishida ko'proq 6/8 o'lchovda bo'lib, ular sho'x va raqsga chorlovchi xarakterga ega. Og'ir uforlar (3\4), mumtoz musiqiy merosimiz hisoblanmish maqom ashula turkumlarining yakunlovchi qismlarida uchraydi.

Do'mbira – juda qadimiy o'zbek xalq torli tirnama cholg'ularidan biri, dutor tuzilishidagi do'mbirada ipak yoki ichakdan qilingan ikkita tor bo'lib, bu torlar ko'proq kvarta oralig'ida sozlanadi. Do'mbira dastasida bog'langan yoki doimiy pardalar bo'lmaydi. Unda baxshilar o'z dostonlariga jo'r bo'ladilar. Baxshilarning eng yaqin hamrohi, tinglovchi

bilan muloqotda yaqin yordamchi hisoblangan. Do'mbiradan asosan Surxondaryo baxshilari xalq termalarida, folklor ijrochilik san'ati yo'llarida keng foydalanishadi. Do'mbira-baxshilarning eng sevimli va eng ardoqli cholg'ulari hisoblanib, Surxon vohasida bu cholg'uda ijro etiladigan aytishuv va baxshichilik asarlarini xalq sevib tinglashadi.

Dumbira asosan o'rik (zardoli), pista, archa, tut, tol, nok daraxtlarining yog'ochidan tayyorlanadi.

Dutor – tojik tilida "ikki tor" ma'nosini beradigan, eng sevimli va omallashgan o'zbek musiqiy cholg'ularidan biridir. Dutor kuylari asosan birinchi torda ijro etilsa-da, ikkinchi tor o'sha kuyga qo'shilib, doimiy sado berib turishi bilan boshqa cholg'ulardan ajratib turadi. Dutorning sadosi juda mayin bo'lib, tovush tembri baland bo'lmasa-da quloqqa juda yoqimli va yaxshi eshitiladi.

Dutor ikki qismdan (dasta va kosadan) iborat bo'lib, bularni birlashtiruvchi qismni "qoburg'a"chalarning birlashganidan qilinishi mumkin deb ta'kidlab o'tgan I.A.Akbarov "Muzika lug'ati" kitobida."O'yma dutor asosan Samarqand, Xorazm va Turkmanistonda qo'llanilib, quritilgan tut yog'ochidan o'yib ishlanadi. Dutorning kosa ustida yopishtiriladigan qopqoq ham tut yog'ochidan tayyorlanadi. Dutorning dasta qismi esa olma yog'ochidan qilinib, unga 13-14 ichak parda bog'lanadi. Dutorning umumiy uzunligi 1200-1300 mm. Ayrim joylarda 750 – 800 mm.bo'lib ipakdan qilingan ikki tori kvarta (o'rta parda sozi), kvinta (bosh parda sozi), unison (qo'sh parda sozi) va oktavalarga sozlanadi. Bulardan ko'proq qo'llanadigan "Munojot" (kvinta) va "Tanovar" (kvarta) sozlaridir. Bu sozlar aniq bir balandlikda bo'lmay, ijrochi va ashulachi xohishi bo'yicha, turlicha balandlikda bo'lishi

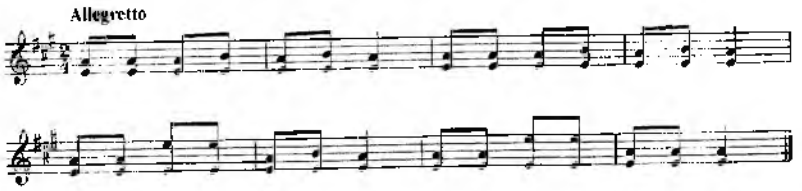
mumkin. Dutor hozirgi kunda ansamblda va yakka soz sifatida qo'llanilib kelmoqda. Dutorning ovozi past va mayin bo'lganligi uchun ko'proq yakkanavoz tarzida ijro qilinadi. Shuning uchun ham maxsus dutor kuylari bor: "Rohat", "To'rg'ay" "Dutor bayoti" va boshqalar. Dutor o'zbek xalq cholg'u asboblaridan biri bo'lib, bu ayniqsa ayollarimiz orasida keng tarqalgan. Respublikamiza sadaflar va o'ymakorlik bilan chiroyli dutor yasashda Usta Usmon Zafarov mashhurdir.[1]

Chanqovuz – Changqobuz, changqo'biz deb ham yuritilgan, ikki lab orasiga qo'yilib, unga qo'l barmoqlari bilan chalinadigan cholg'u asbobi bo'lib temirdan qilingan aylanma ramka oralig'iga po'lat til o'rnatilgan, chalganda barmoq bilan tilni harakatga keltirilib to'lqinlantiriladi. Og'iz bo'shlig'i tovush beruvchi rezonans xizmatini bajaradi. Chanqovuz oktava hajmi oralig'ida tovush beradi. Chanqovuzning umumiy uzunligi 10-15 sm, eni taxminan 2sm, atrofida. Undagi asosiy tovush egiluvchan po'latdan tayyorlangan "til" qismida hosil qilinadi. Chanqovuz O'rta Osiyo xalqlari xotin-qizlari orasida keng tarqalgan. Chanqovuz asosan Surxondaryo va Qashqadaryo viloyatlarida uchraydi. Chanqovuz cholg'usidan ansambl tarkibida foydalanish unchalik yaxshi natija bermaydi. Chunki chanqovuzda hosil qilinadigan tovush kuchi anchagina past bo'lib, jarangdor musiqiy cholg'ular hamohangligida eshitilmay qoladi. Chanqovuzda yakka holda, chanqovuzchilar ansambli holida ijro etish uchun uning ijrosini to'liq va sifatli eshitish imkoniyatini yaratadi. Do'mbira, sibizg'a yoki sopol nay bilan birga chalinganda uning sadosini yaxshi eshitish mumkin. Hozirgi kunda chanqovuzdan folklor cholg'u ansamblларida, estrada ijrochiligida "lavha" (epizod) ijro etishda

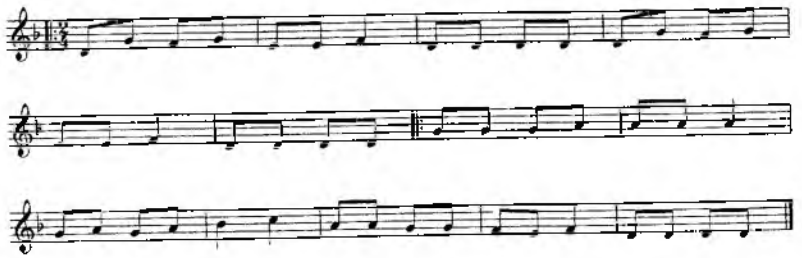
[1] И.А.Акбаров "Музика луғати" Ғафур Ғулом номидаги Адабиет ва санъат нашриети Т.1987.

foydalanilib kelinmoqda. Shuningdek, Yoqut xalqlarida erkaklar ham chanqovuz chaladi. Hurmatli kitobxonlar bu to'g'rida kengroq ma'lumotga ega bo'lishni istasangiz O'.Toshmatovning "Cholg'ushunoslik" (T.2006.) o'quv qo'llanmasidan foydalanishingizni maslahat qilgan bo'lardim.

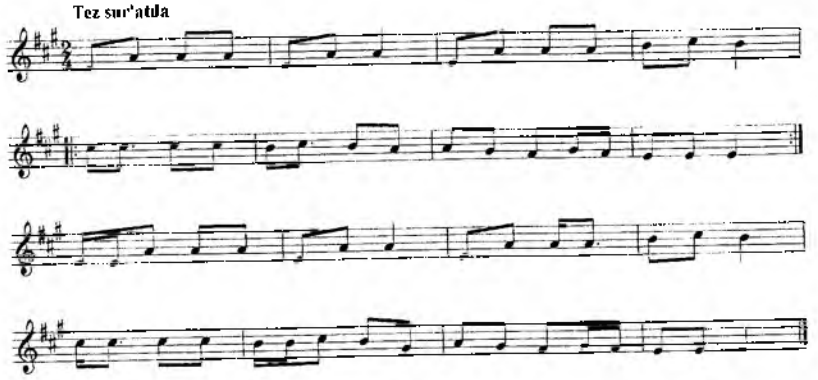
Chittigul



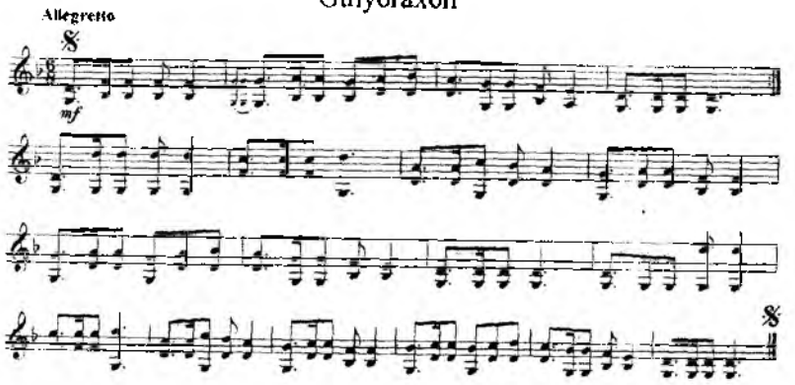
Qilpillama



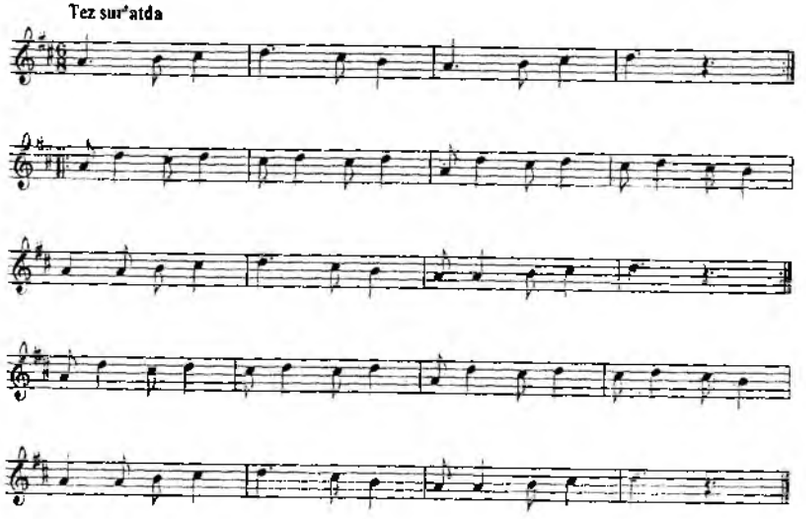
Bulung'urning yo'llari



Gulyoraxon



Oziqli ot horimas



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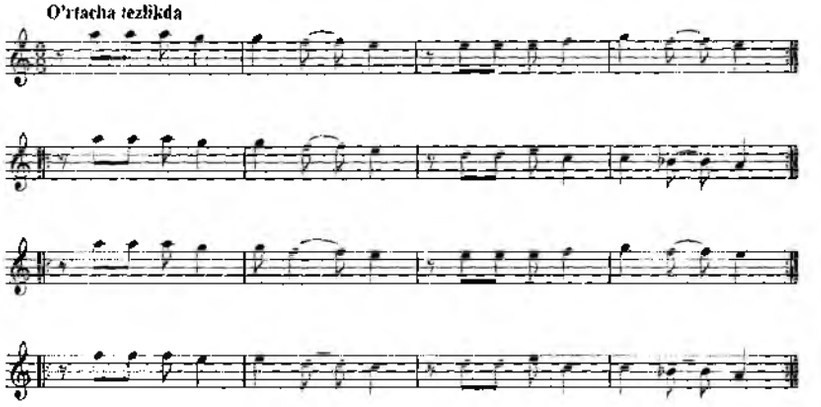

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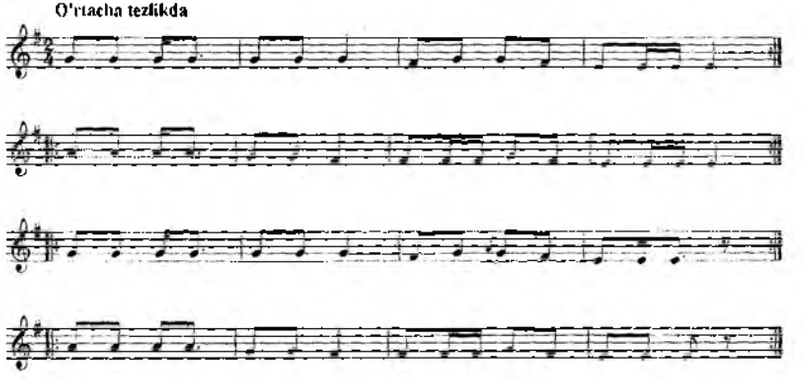

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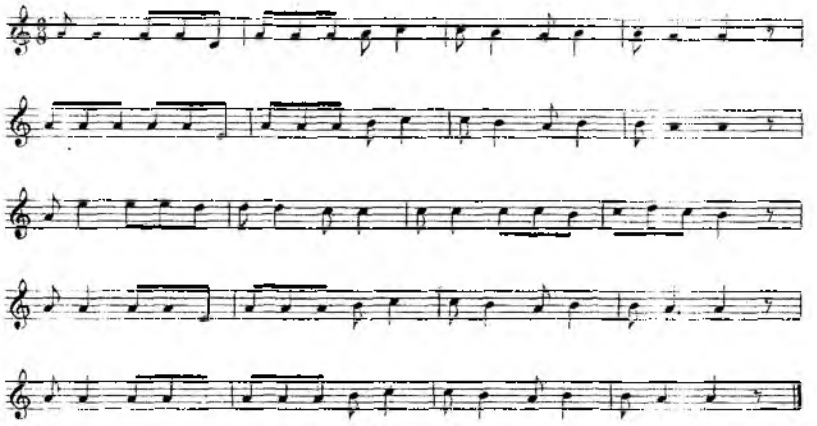

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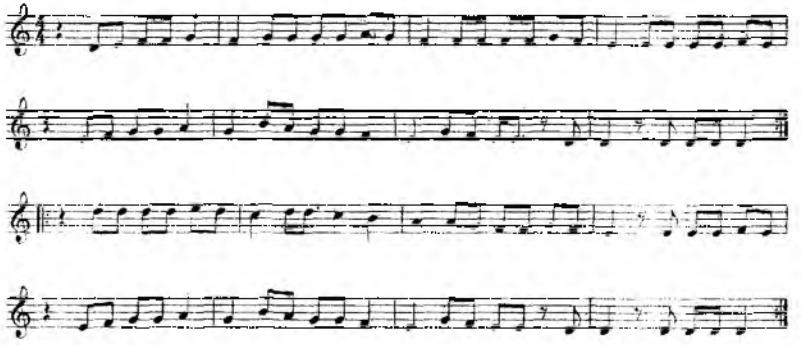

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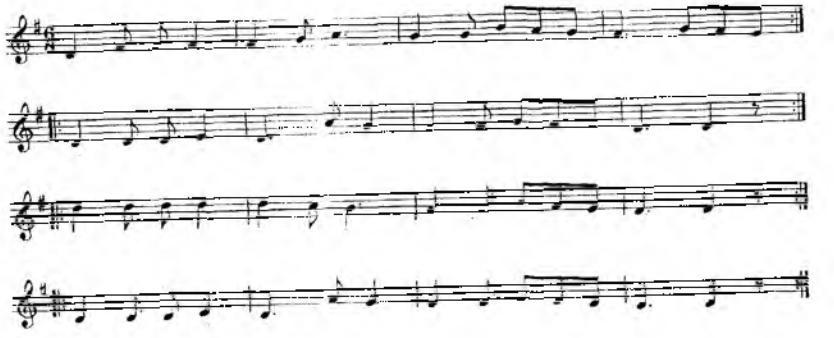

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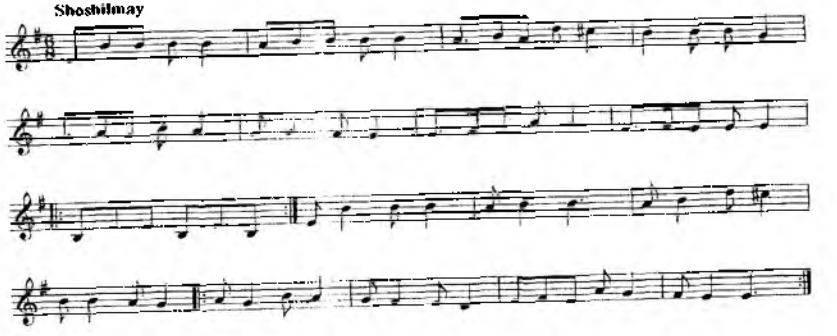

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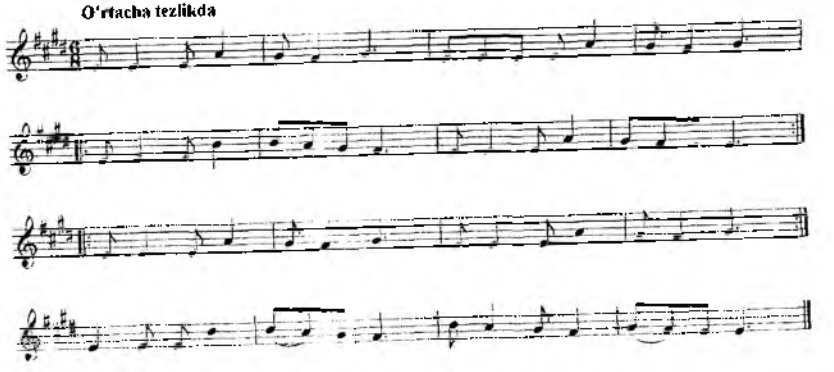

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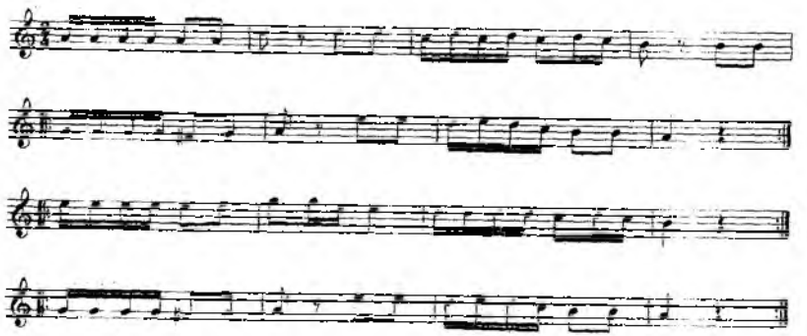

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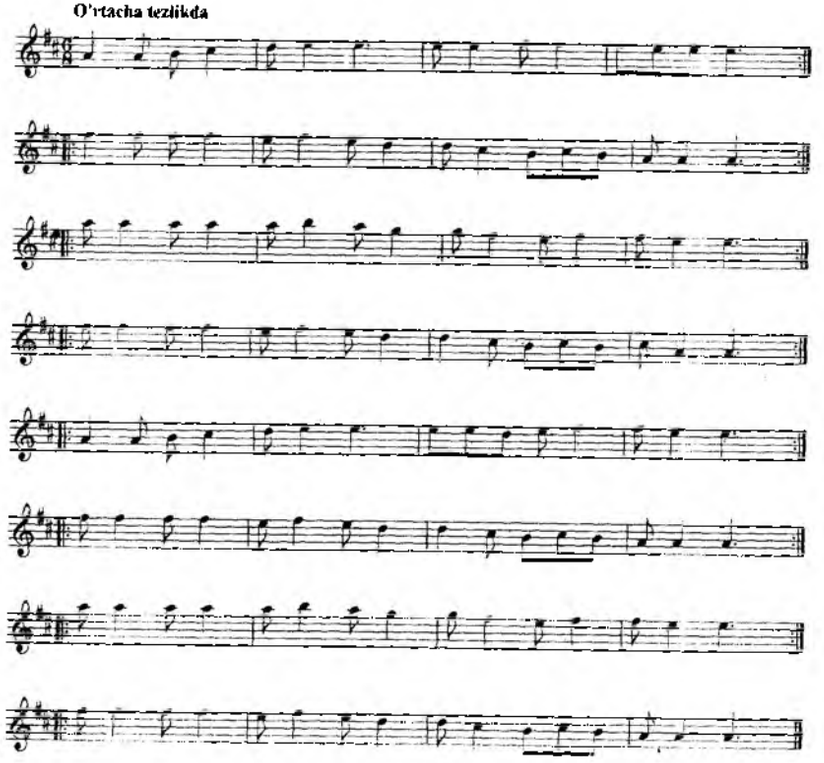

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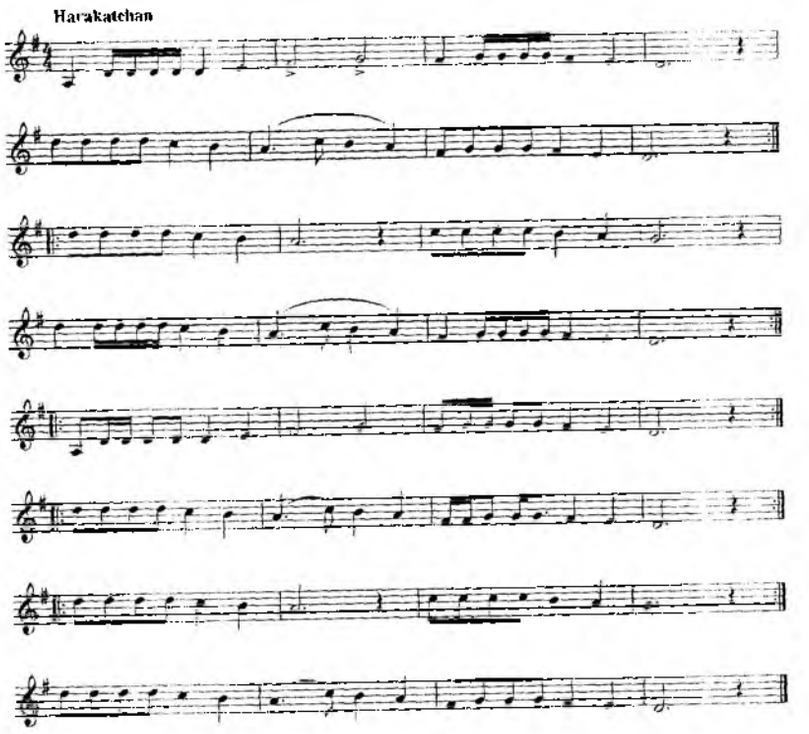

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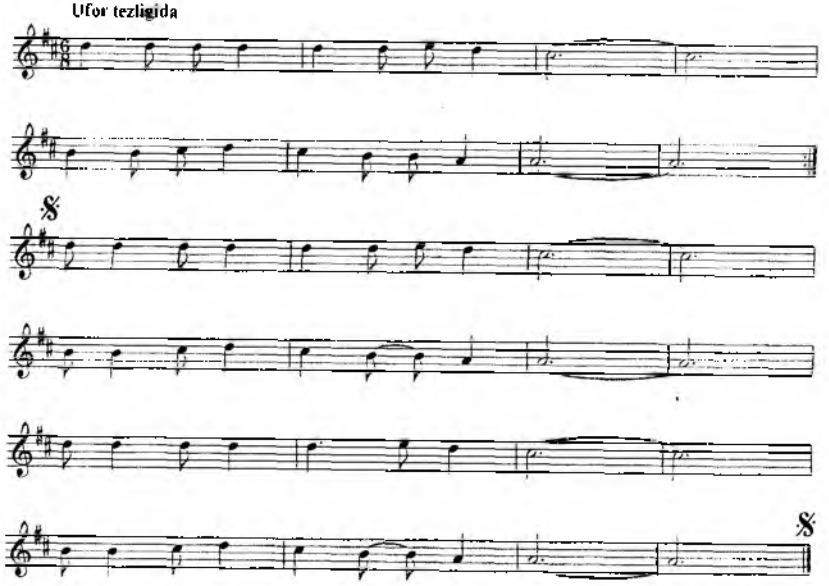

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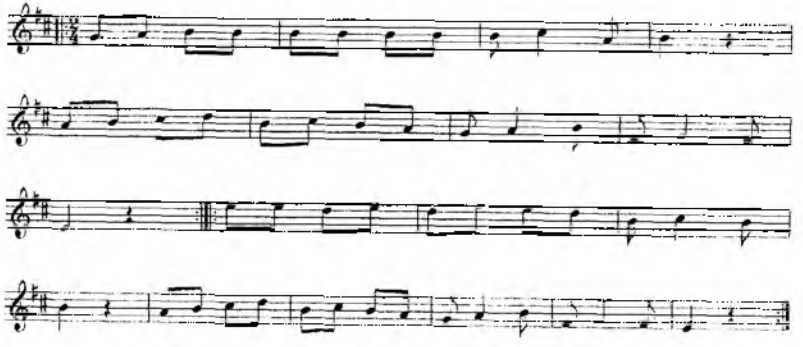

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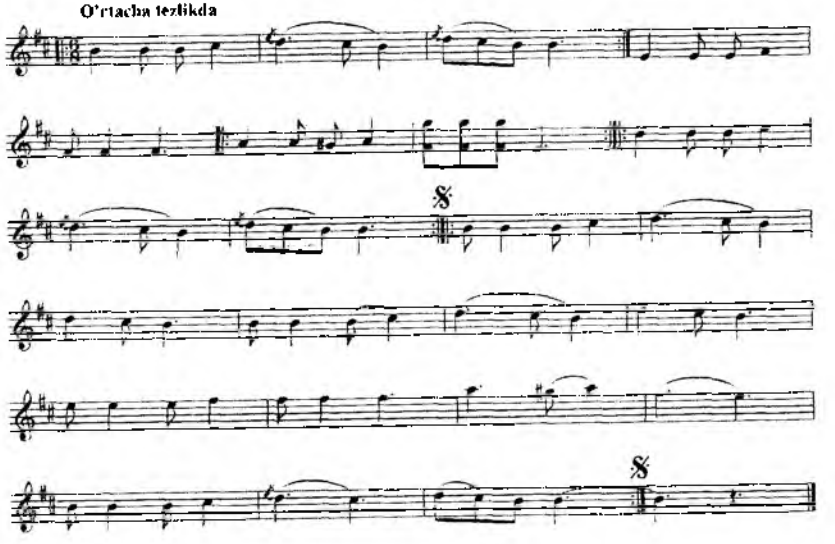

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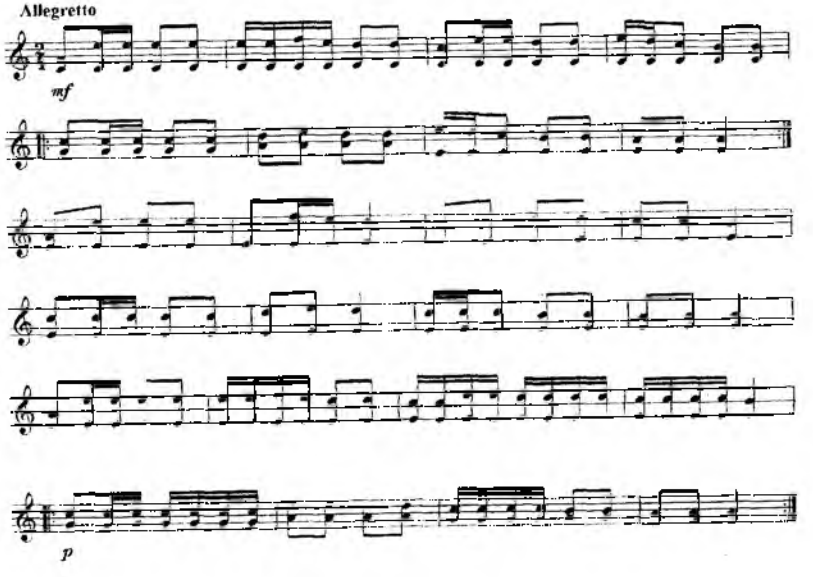

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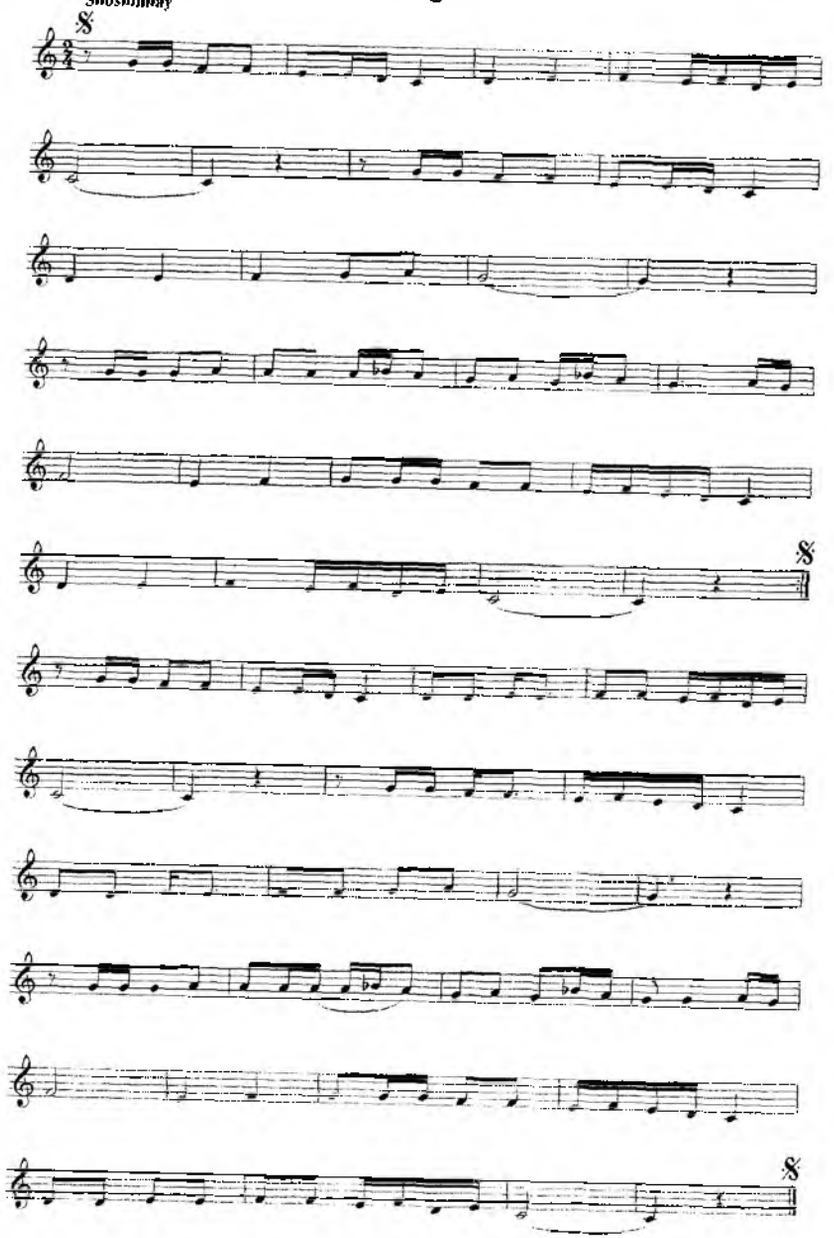

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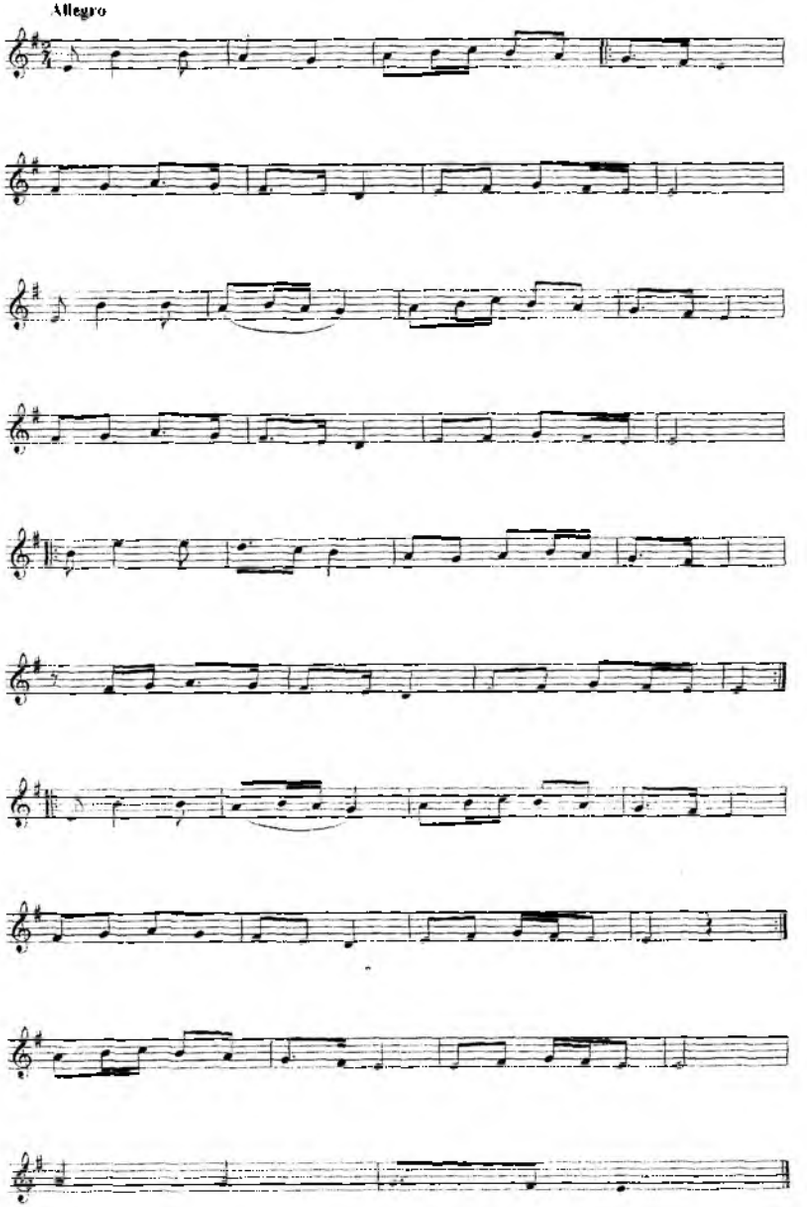
Allegro



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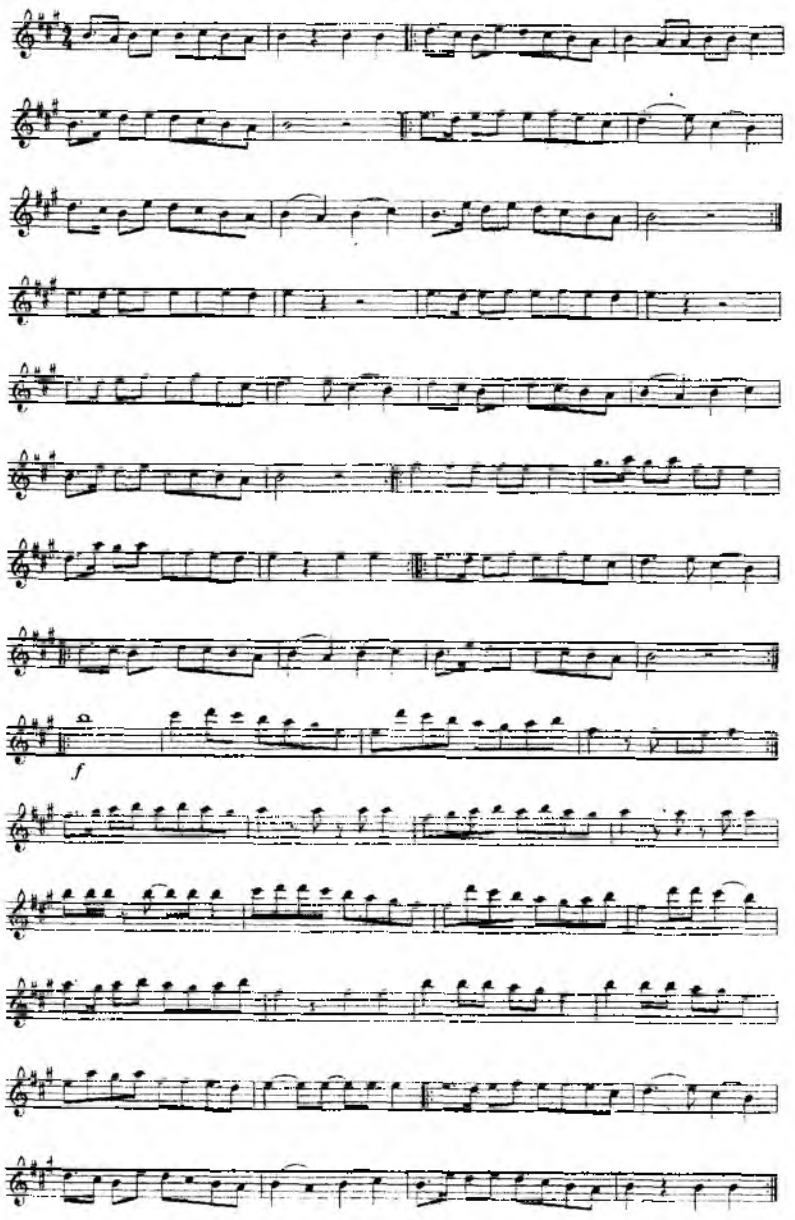

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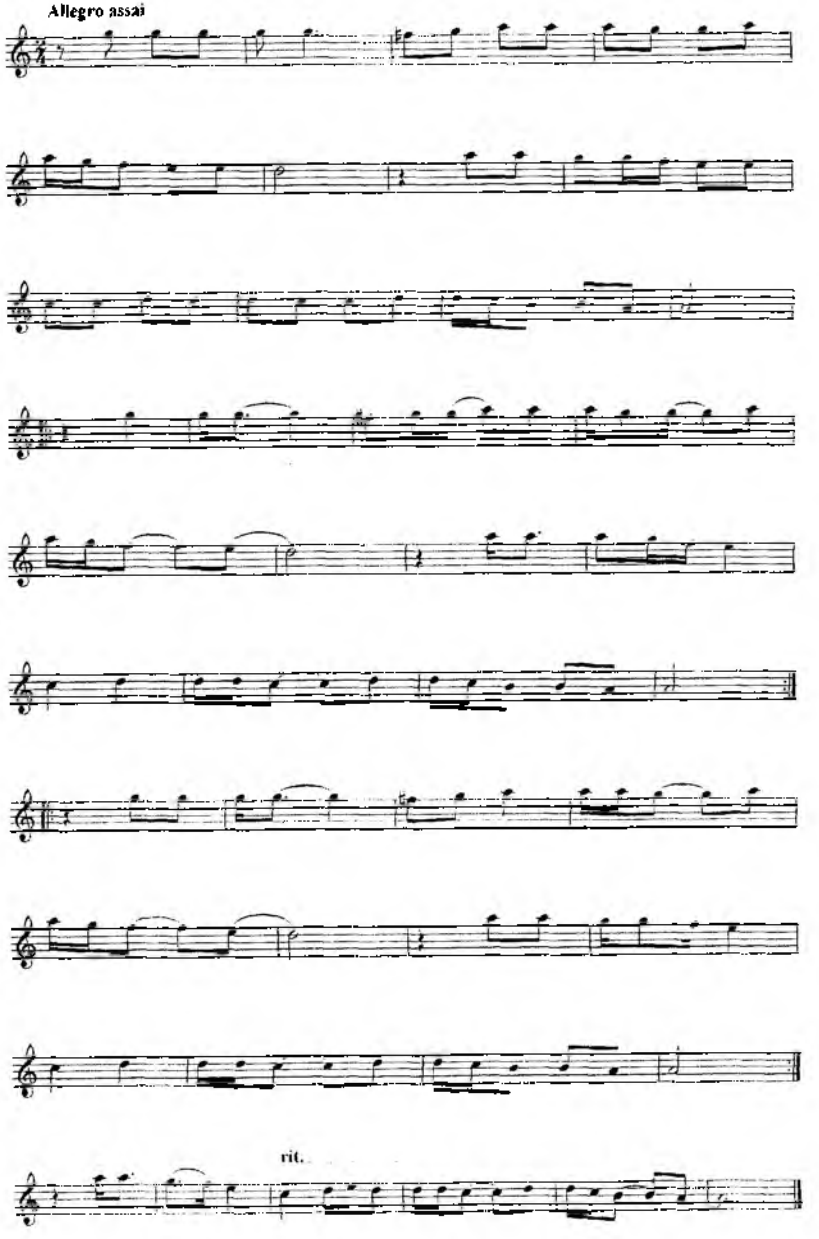

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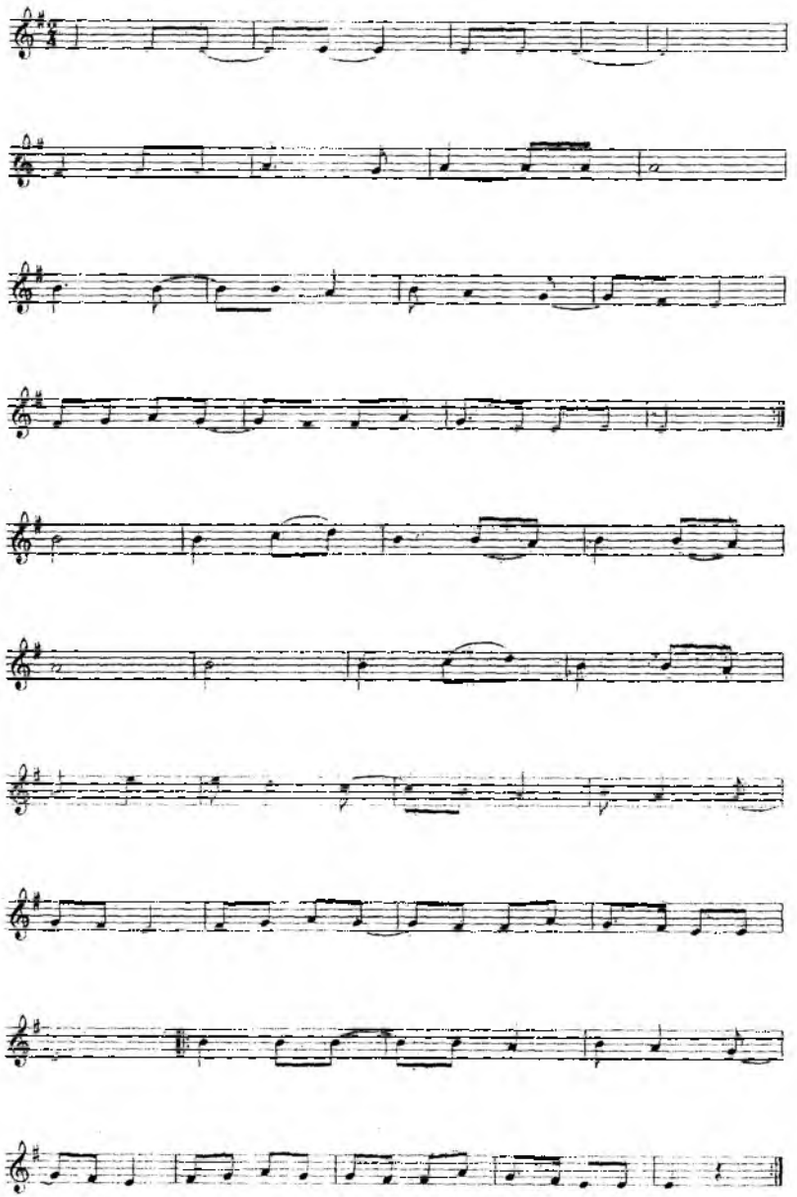

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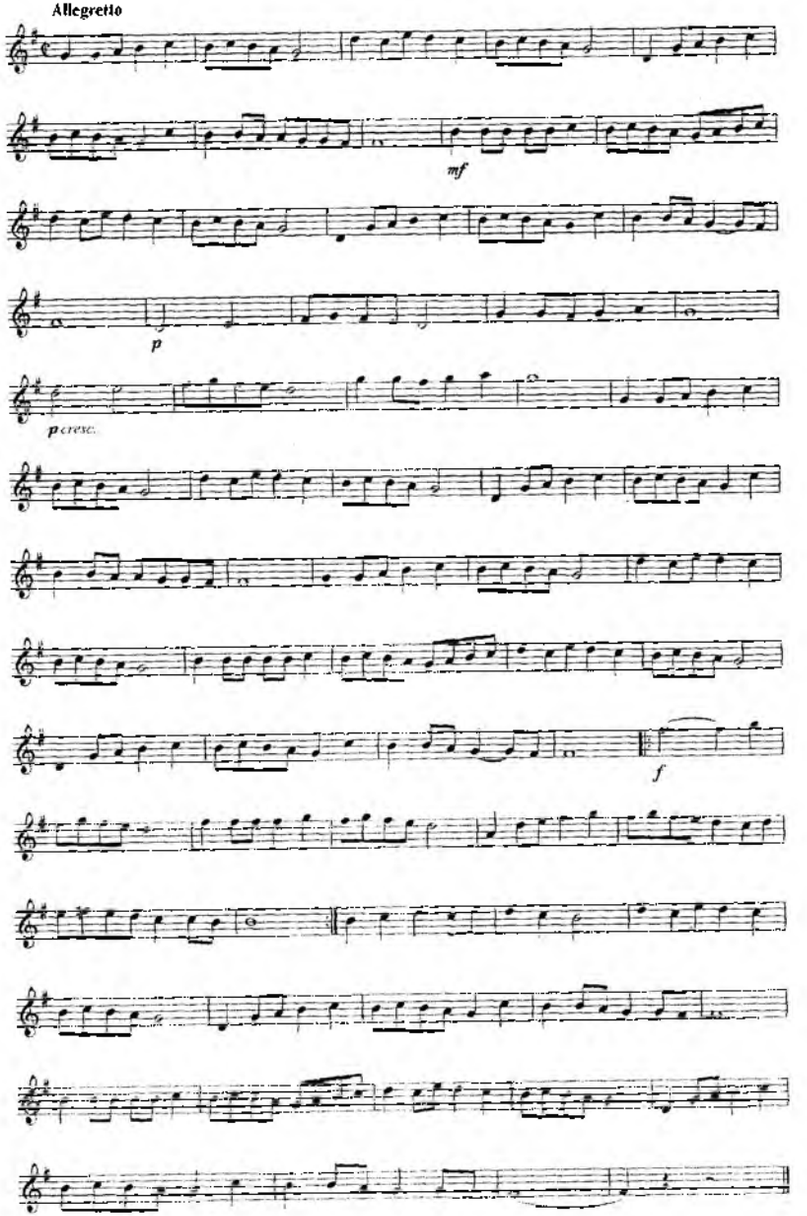

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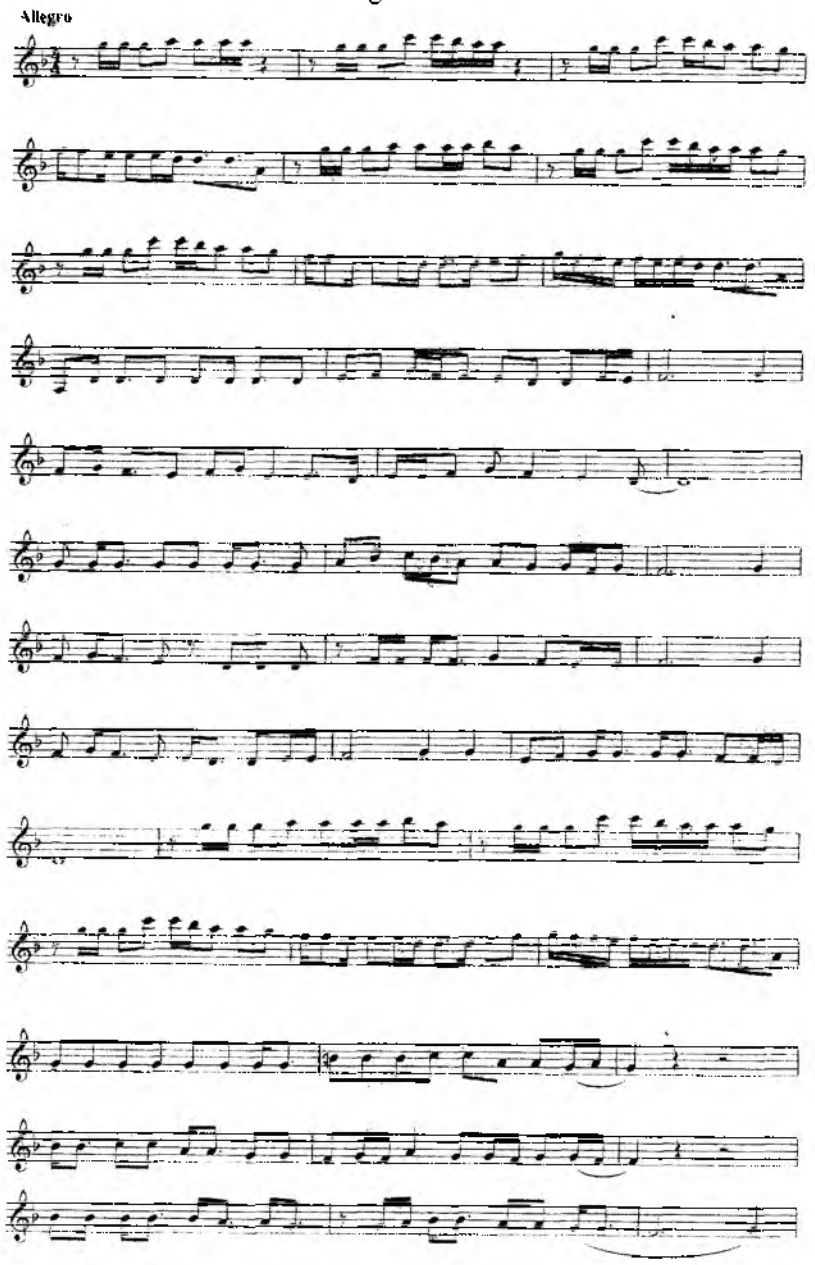

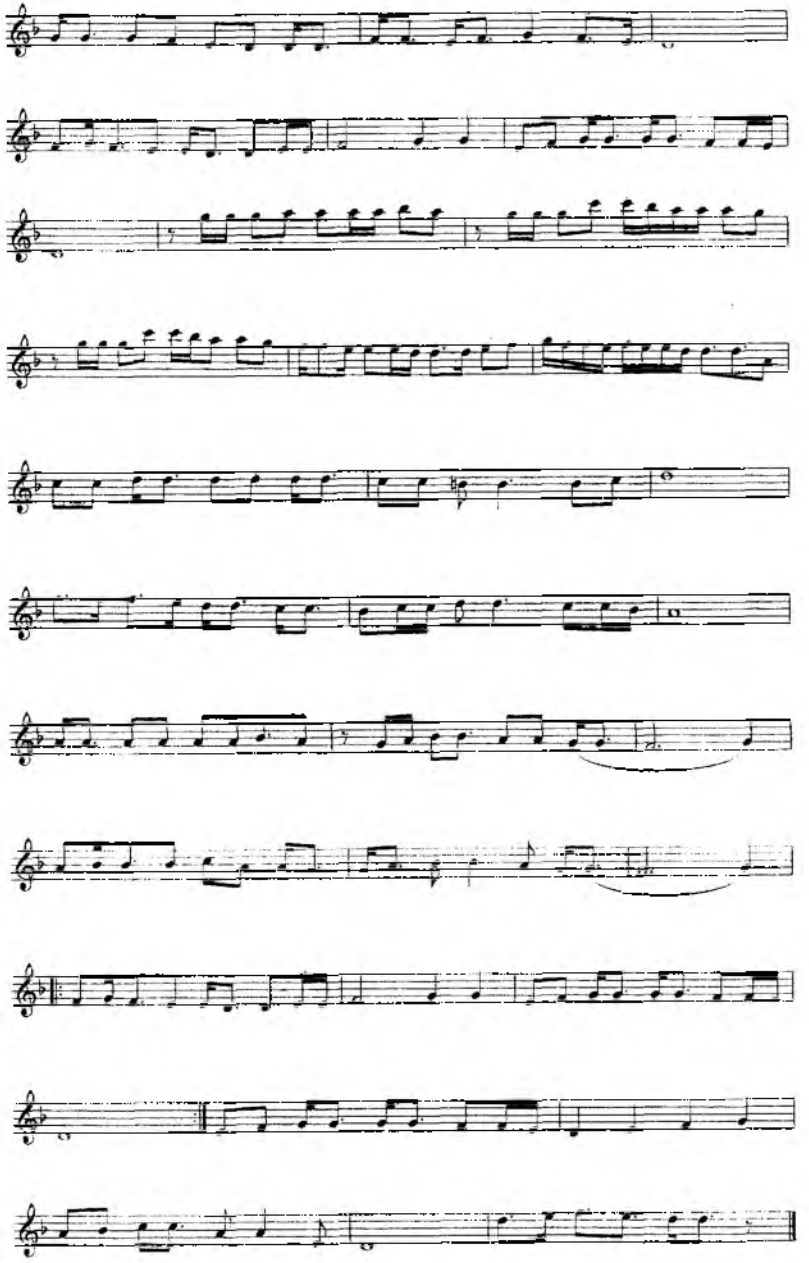

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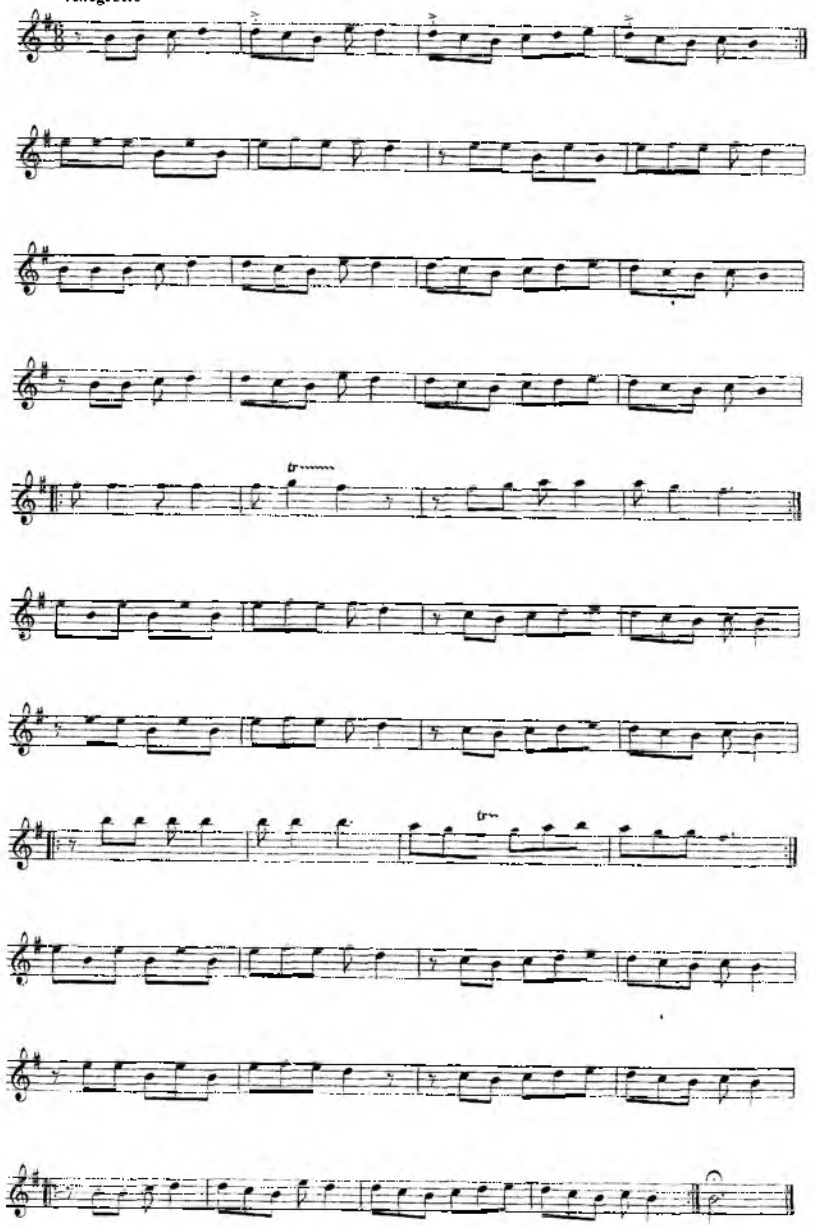
O. Toshmatov notaga olgan

Allegretto



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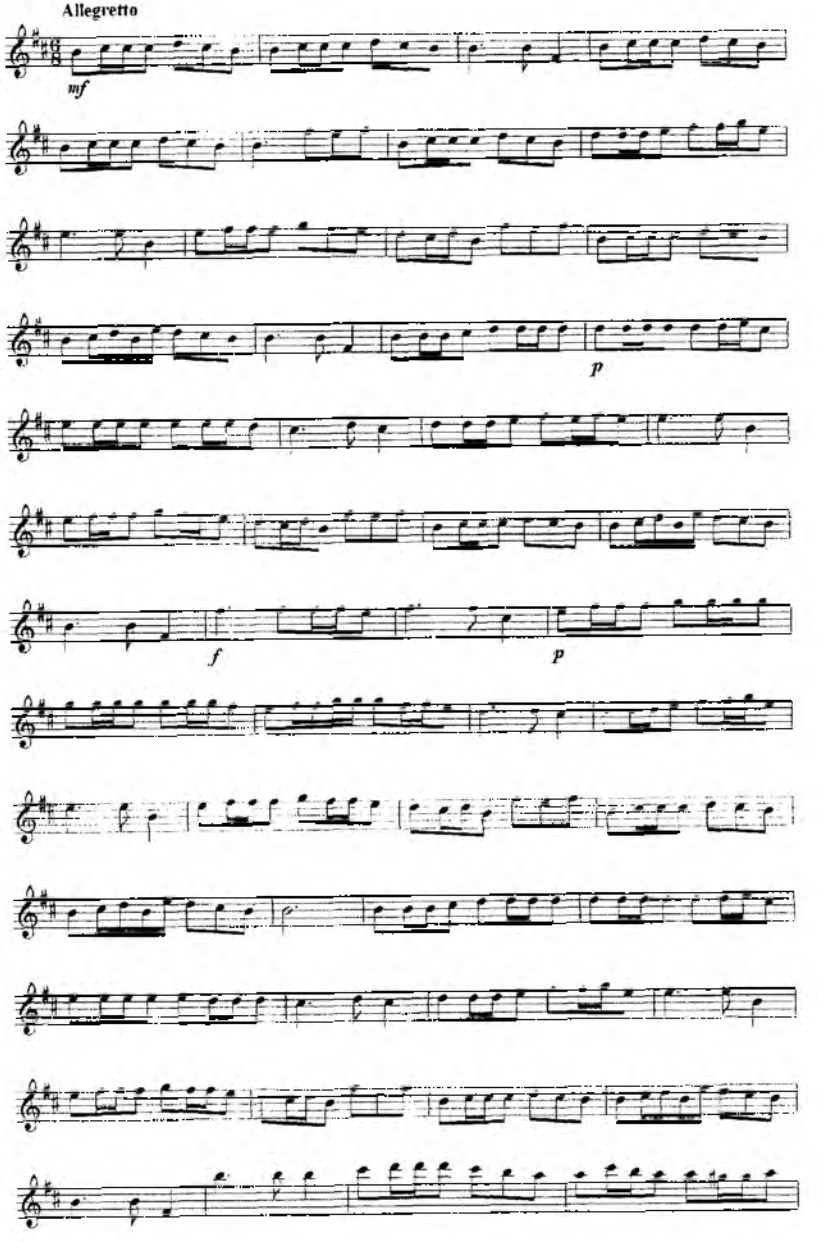

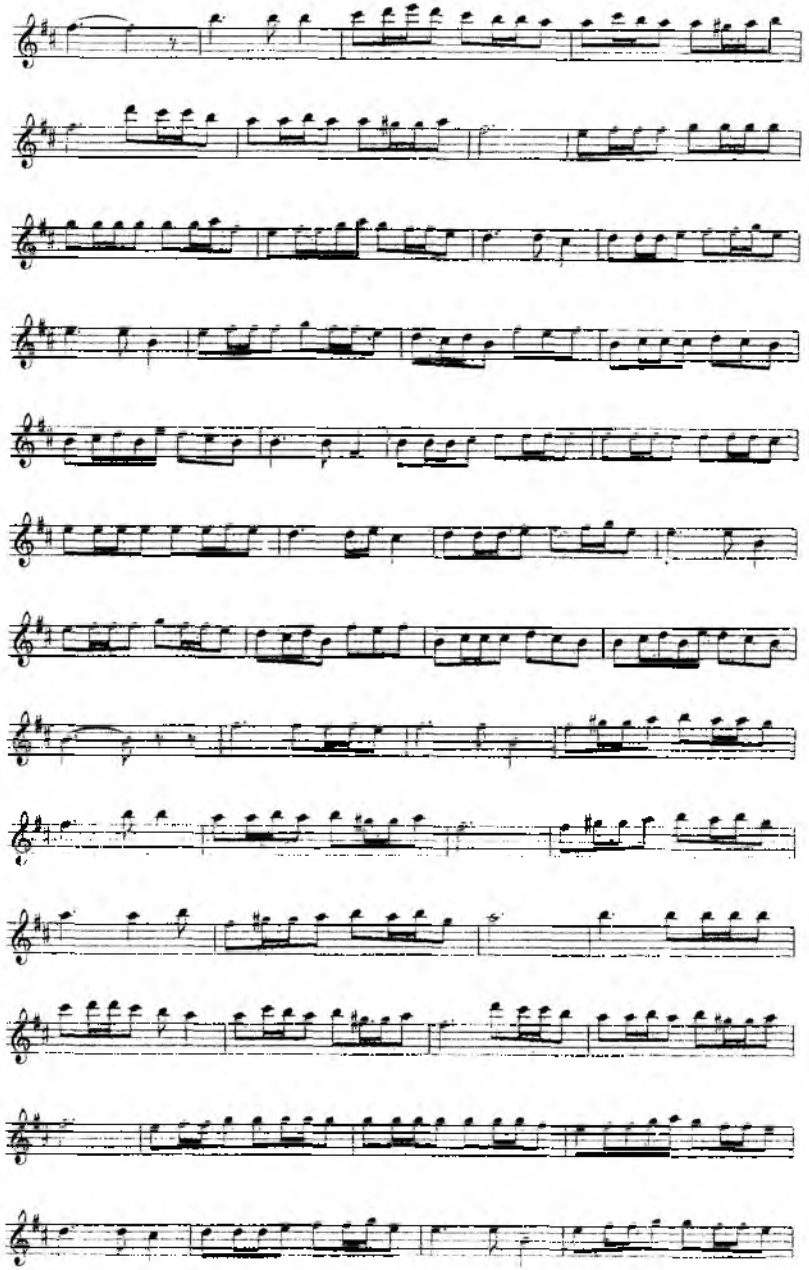

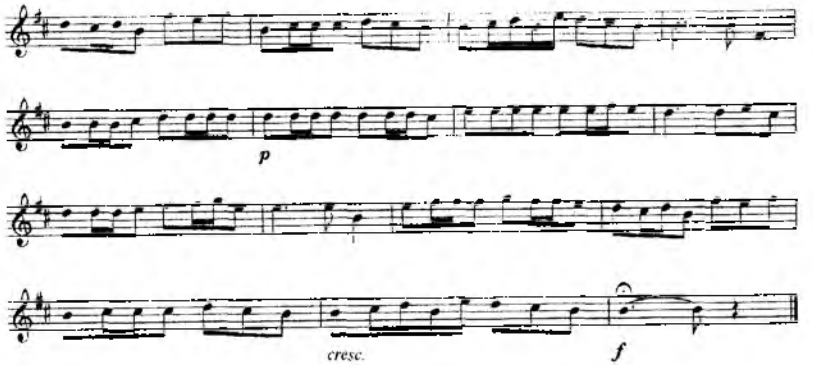

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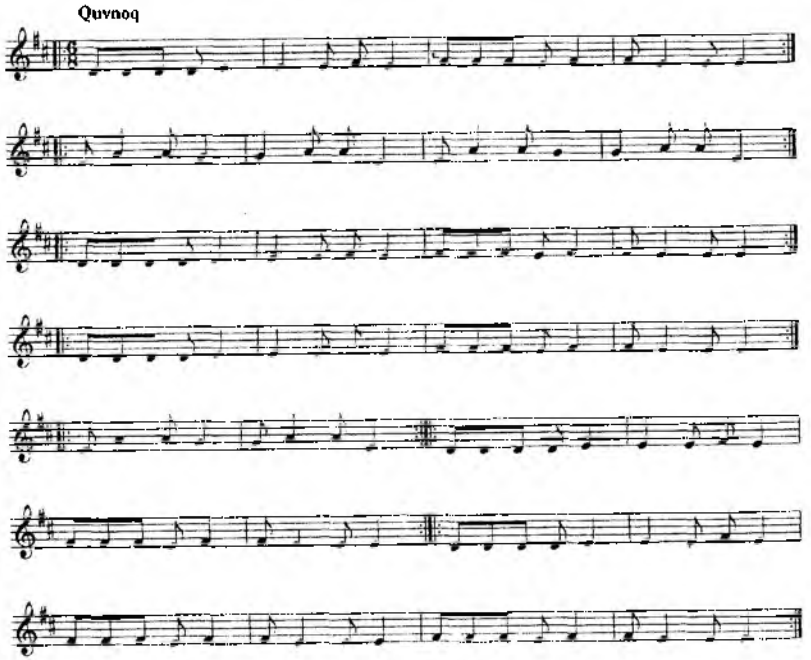

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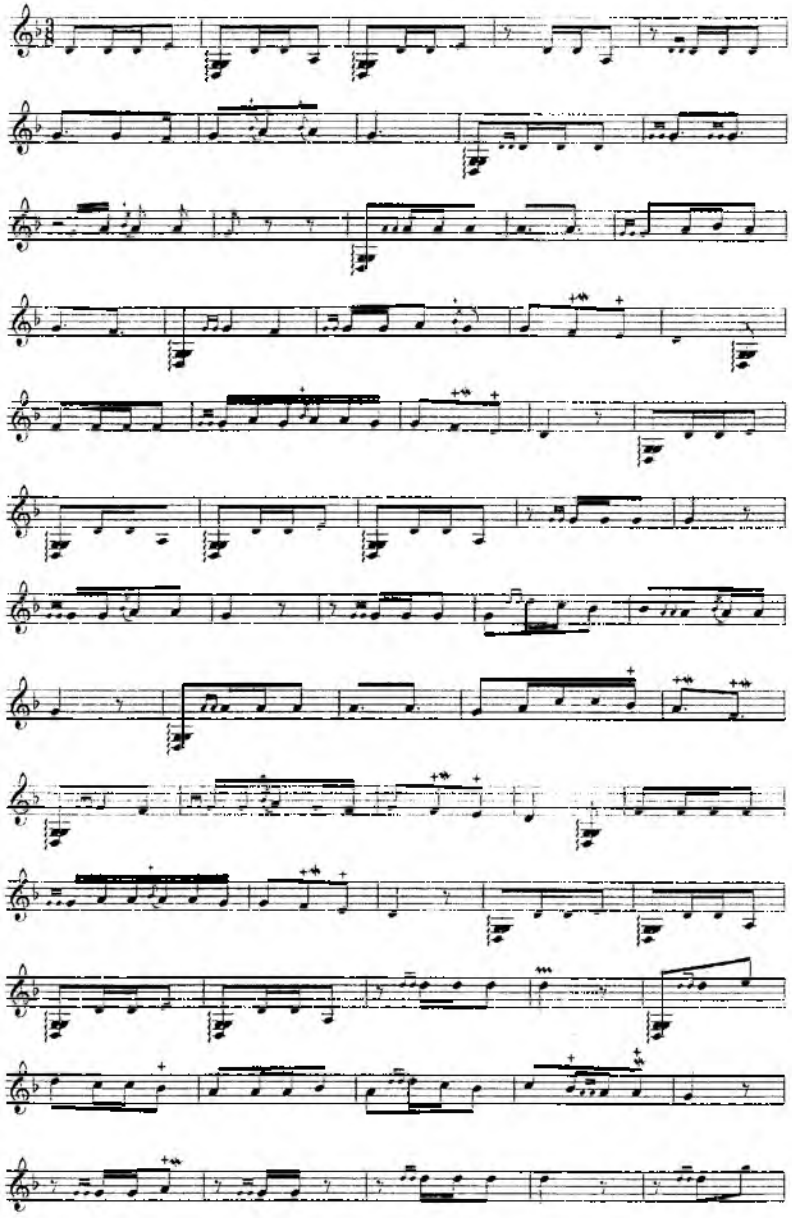

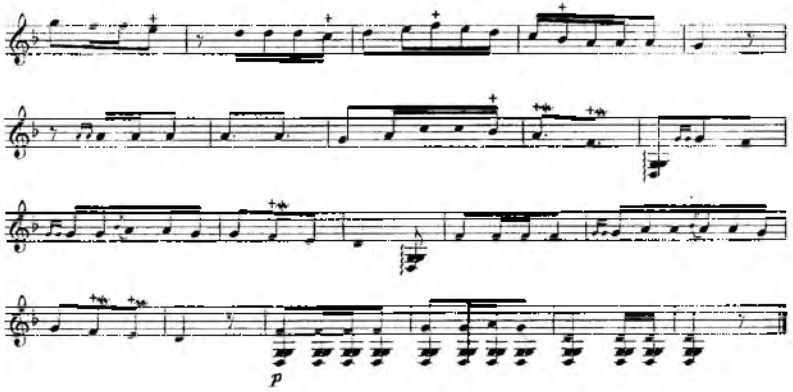

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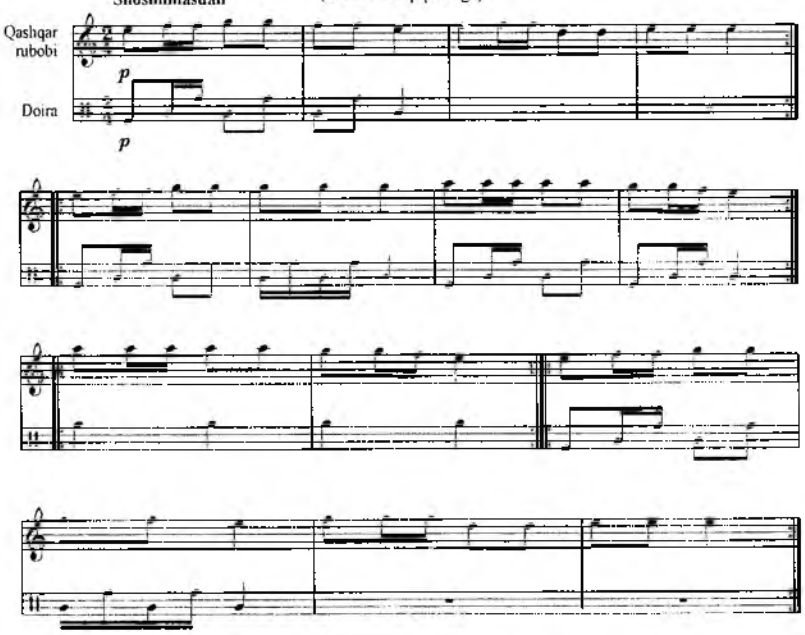
(O'zbek xalq qo'shig'i)

I. Vasilyev qayta ishlagan

Shoshilmasdan

Qashqar rubobi

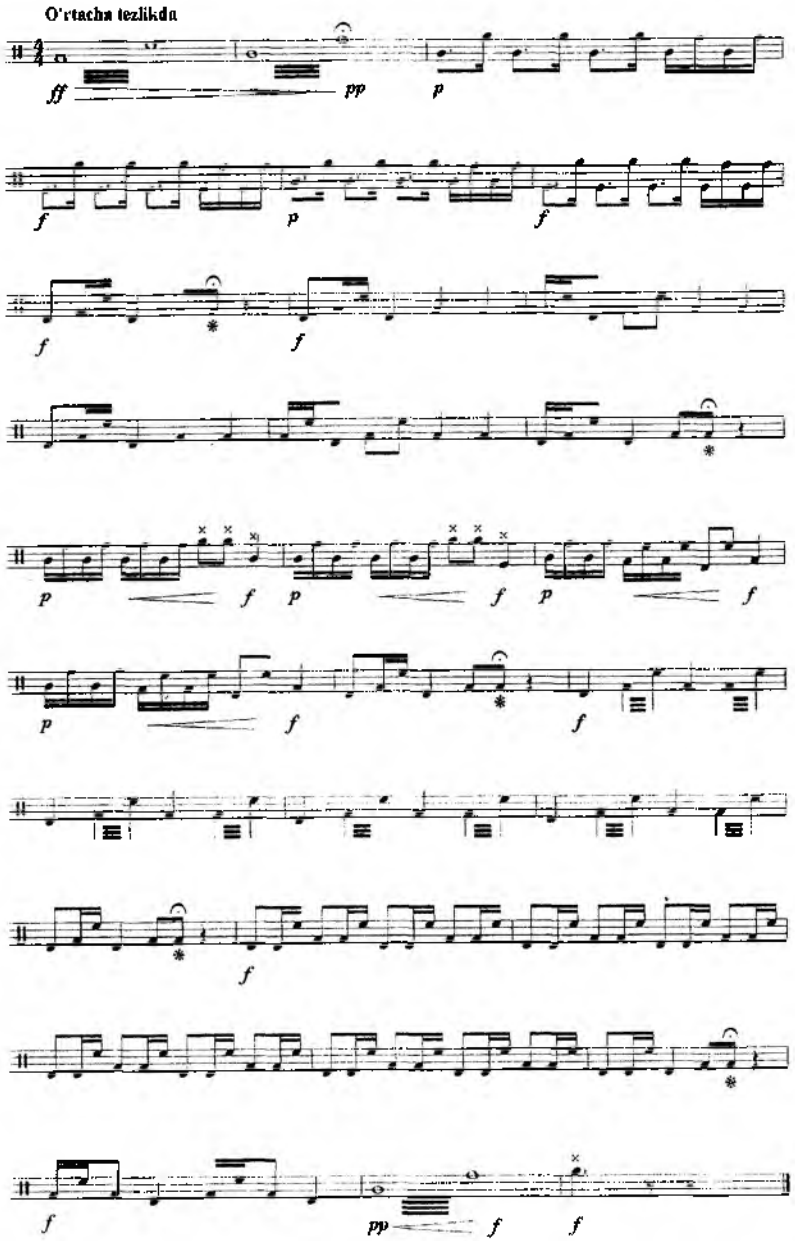
Doira



O'zbek xalq usullari

Yashin Haqqulov

O'rtacha tezlikda



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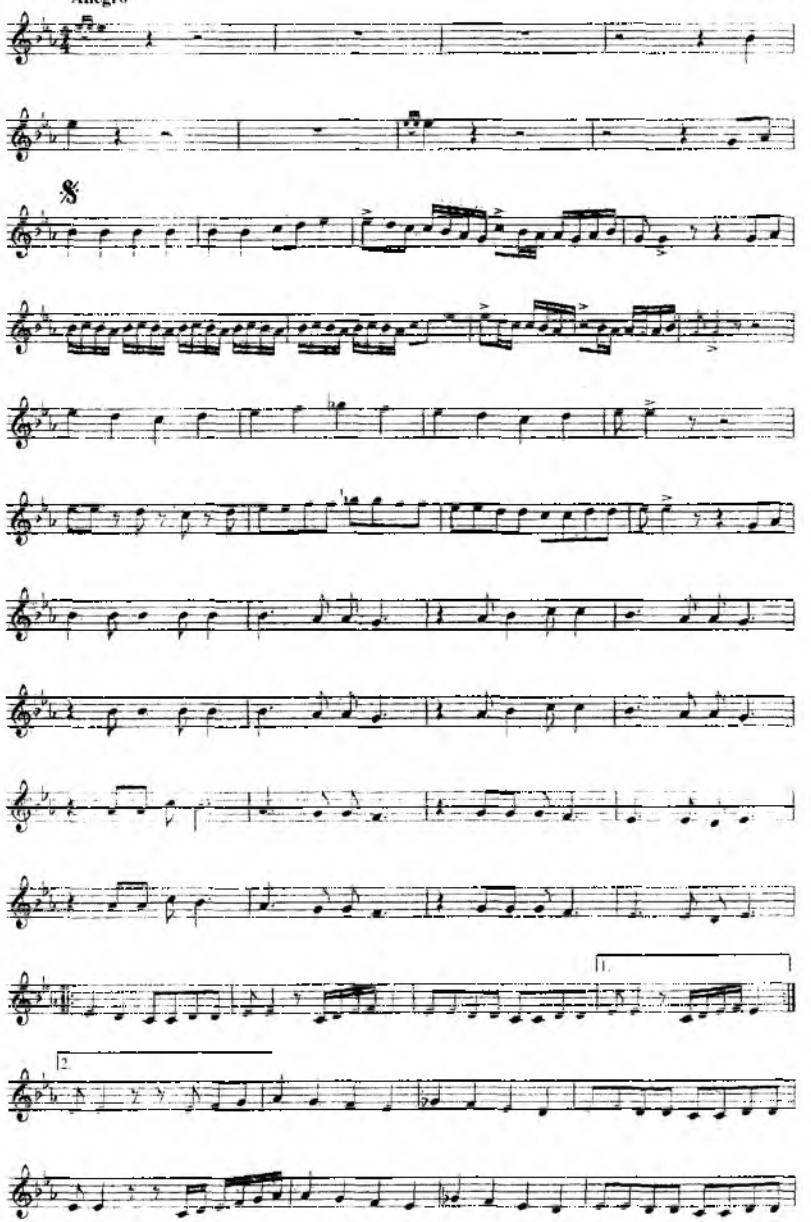
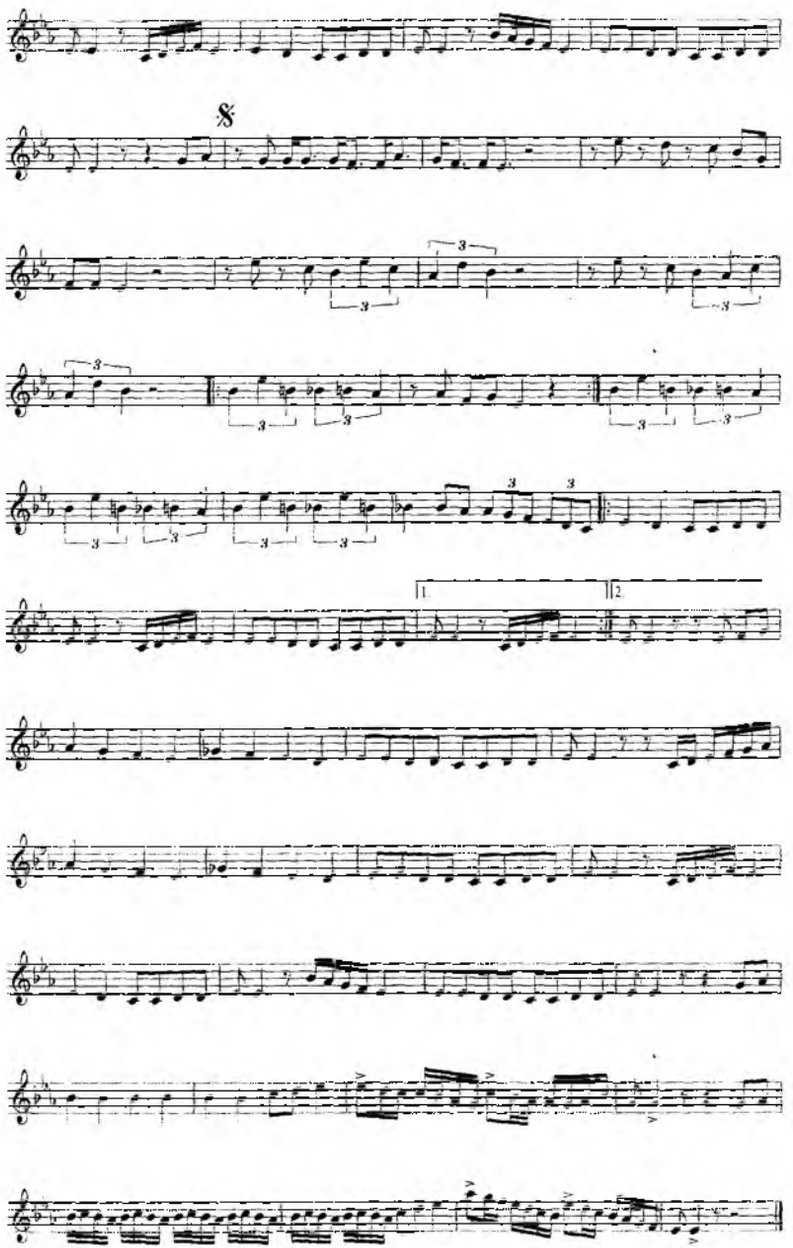
Allegro





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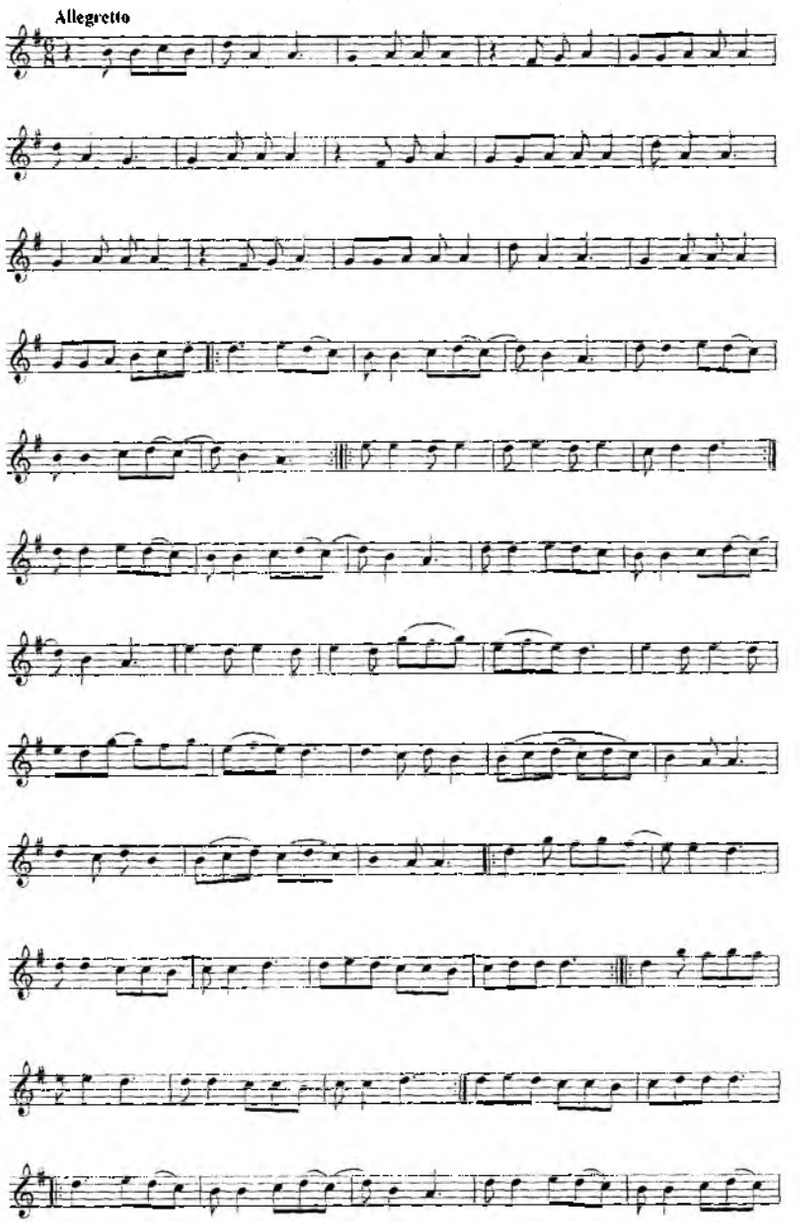

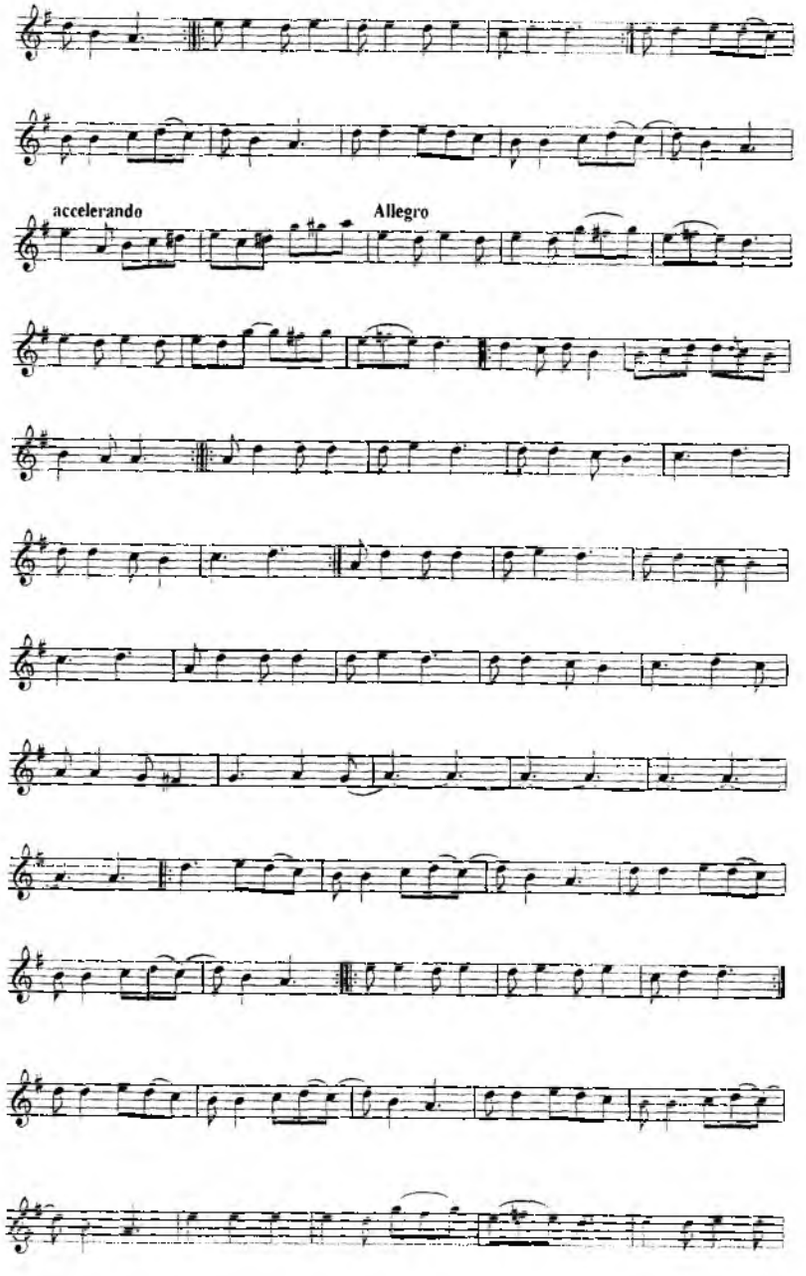
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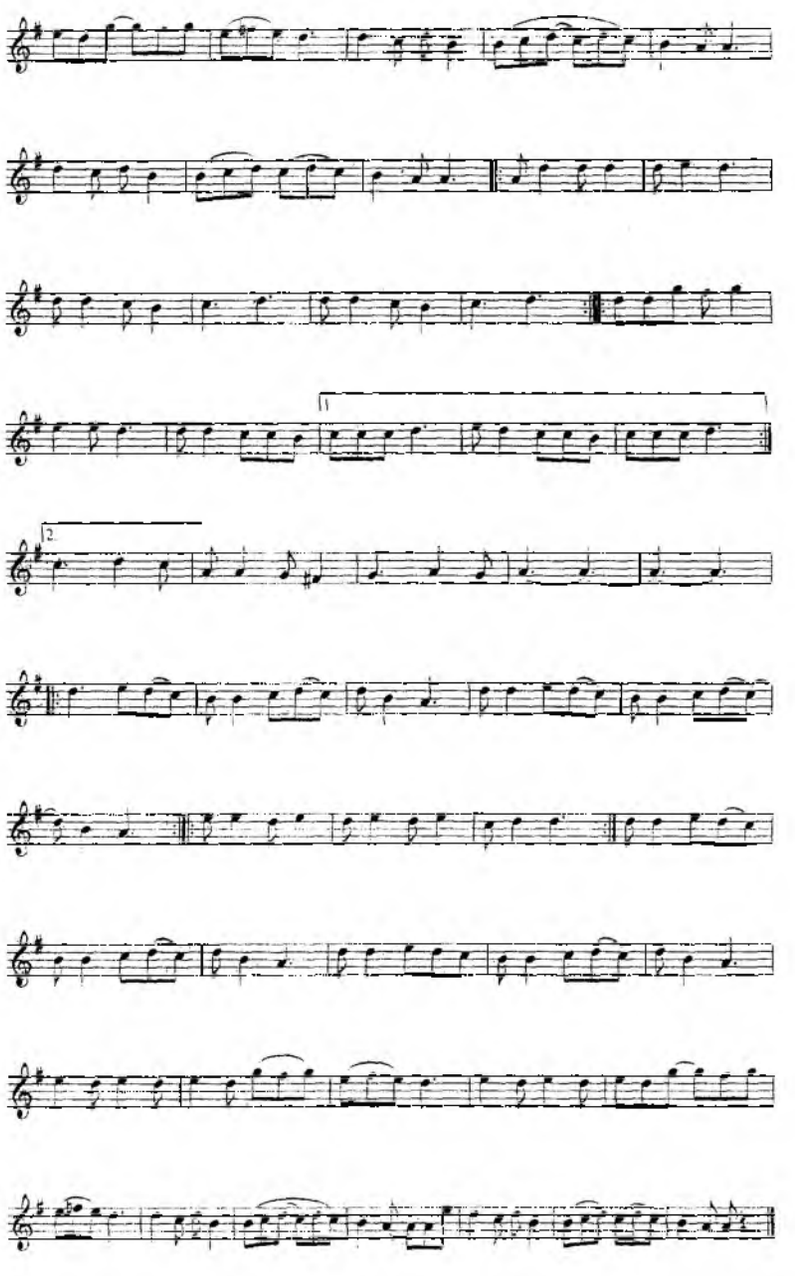

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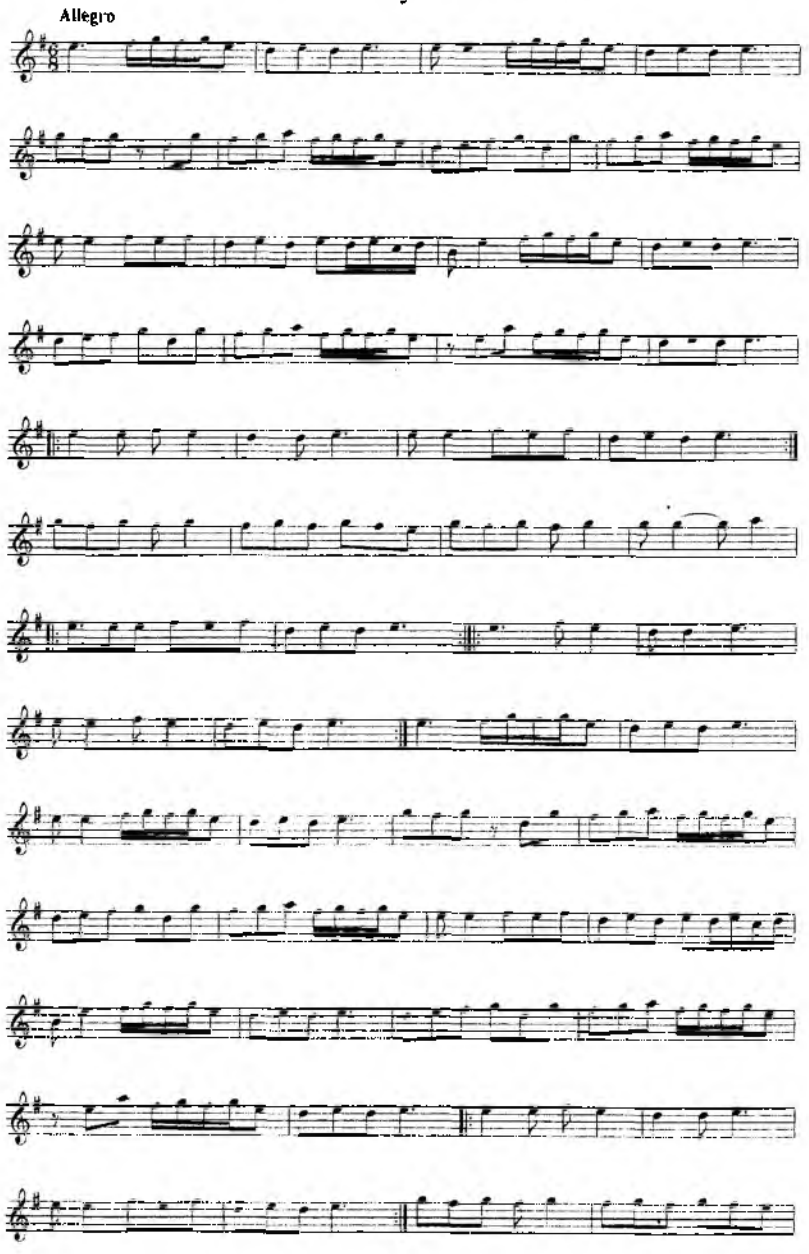

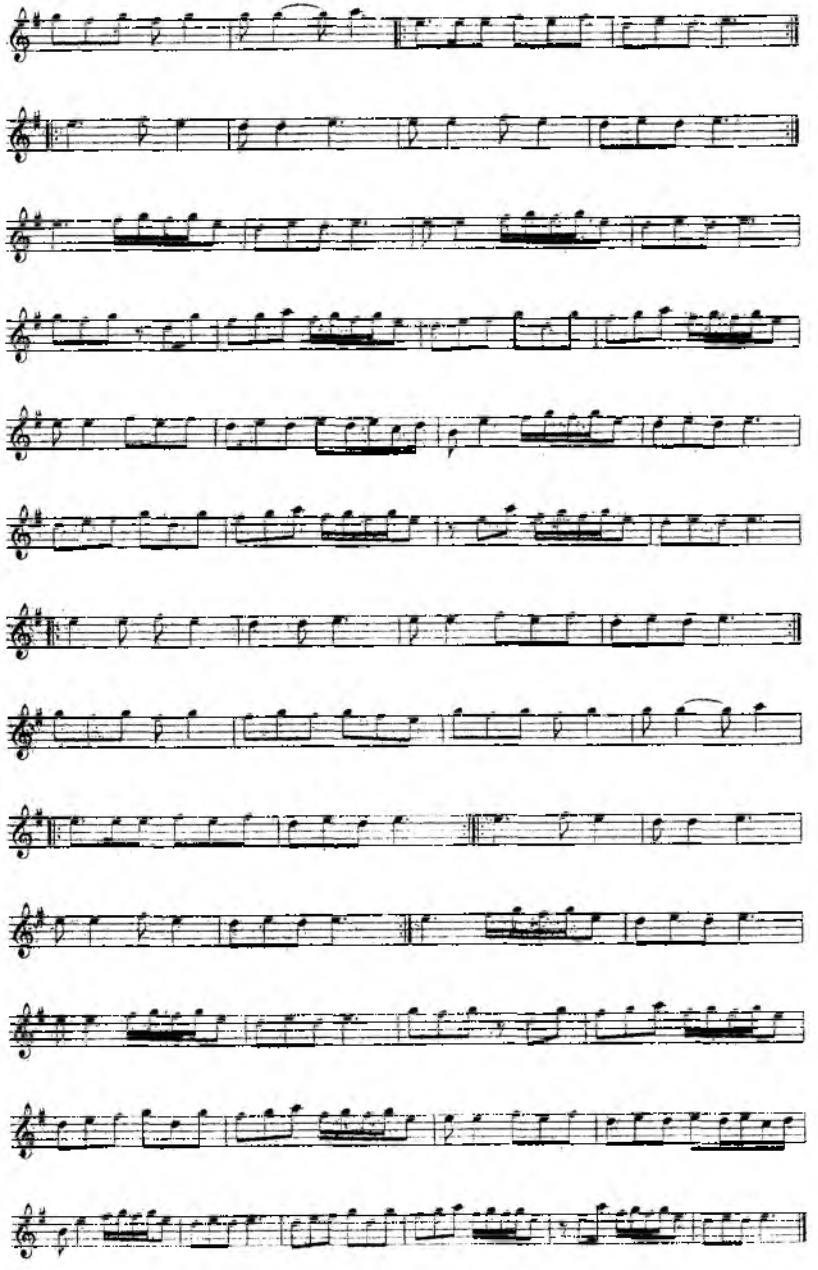

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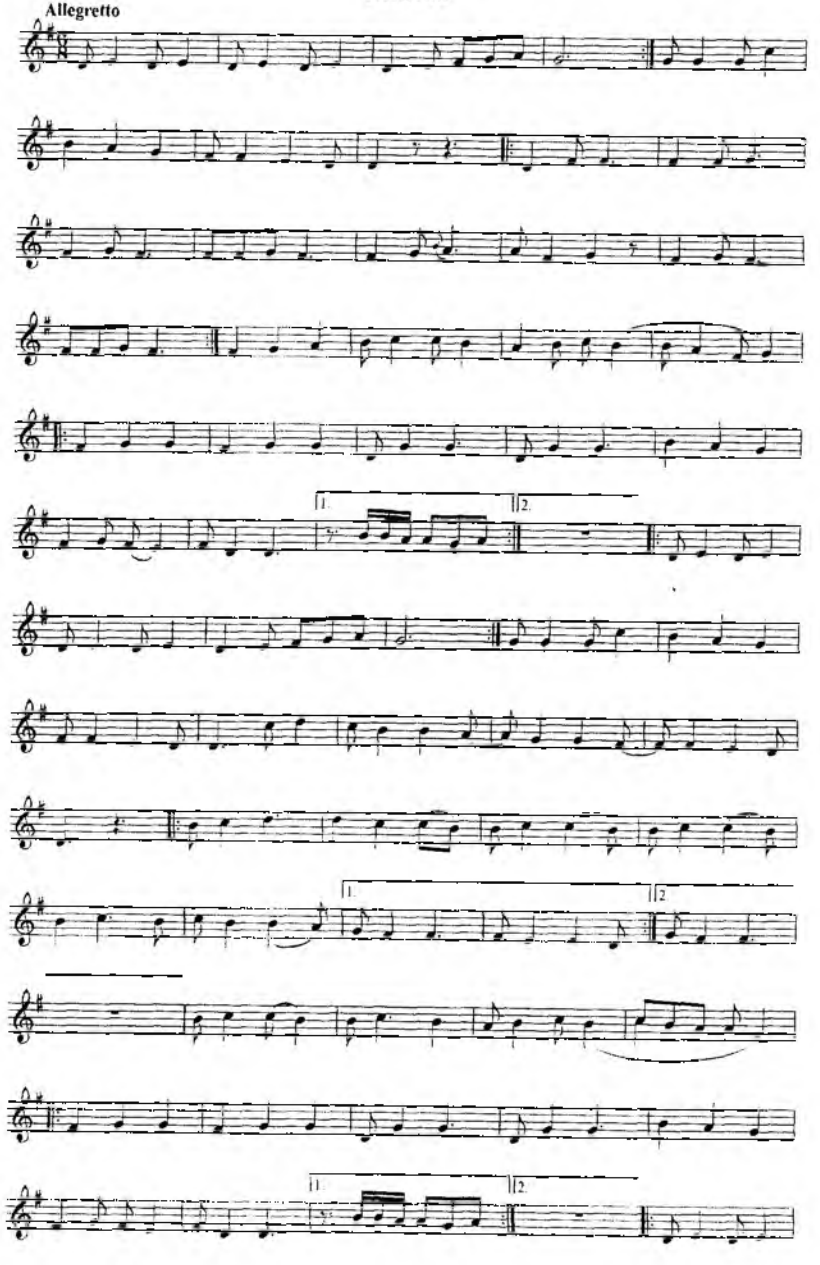

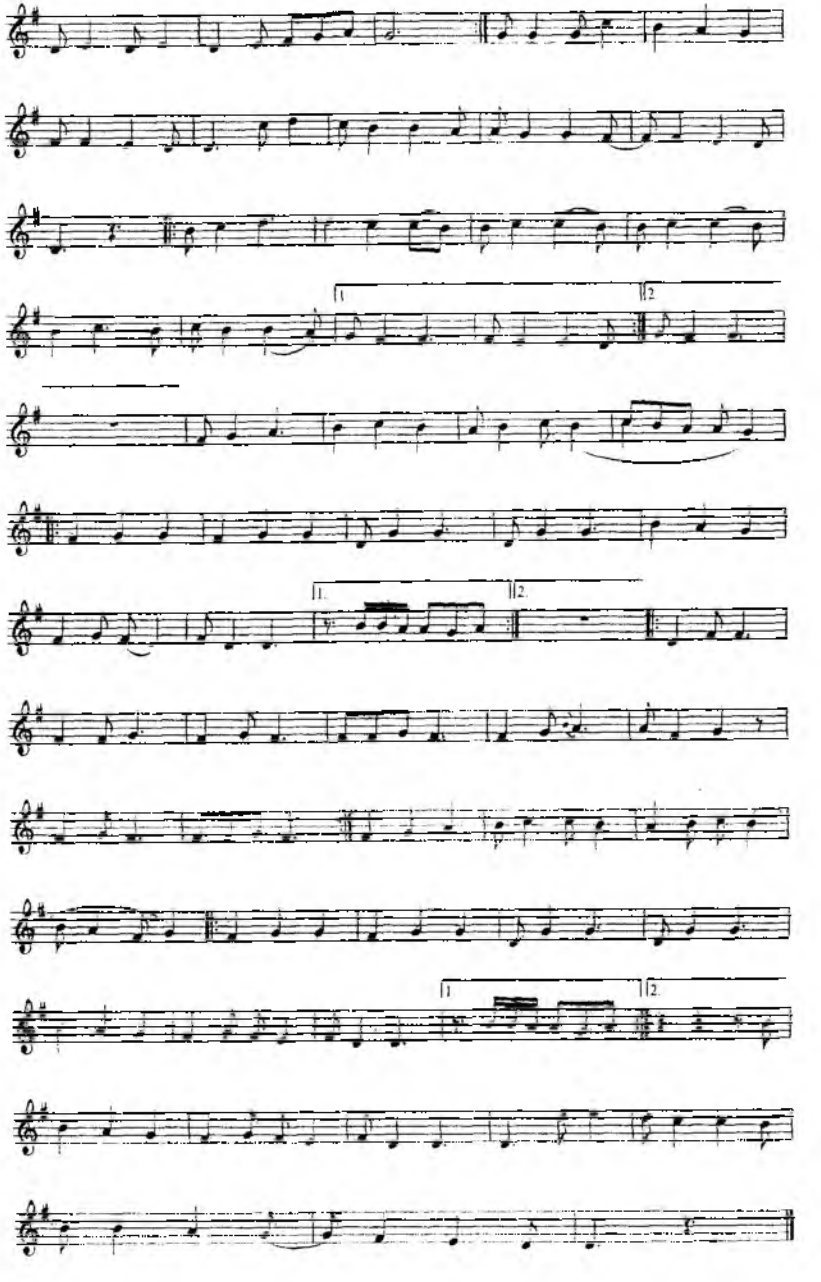

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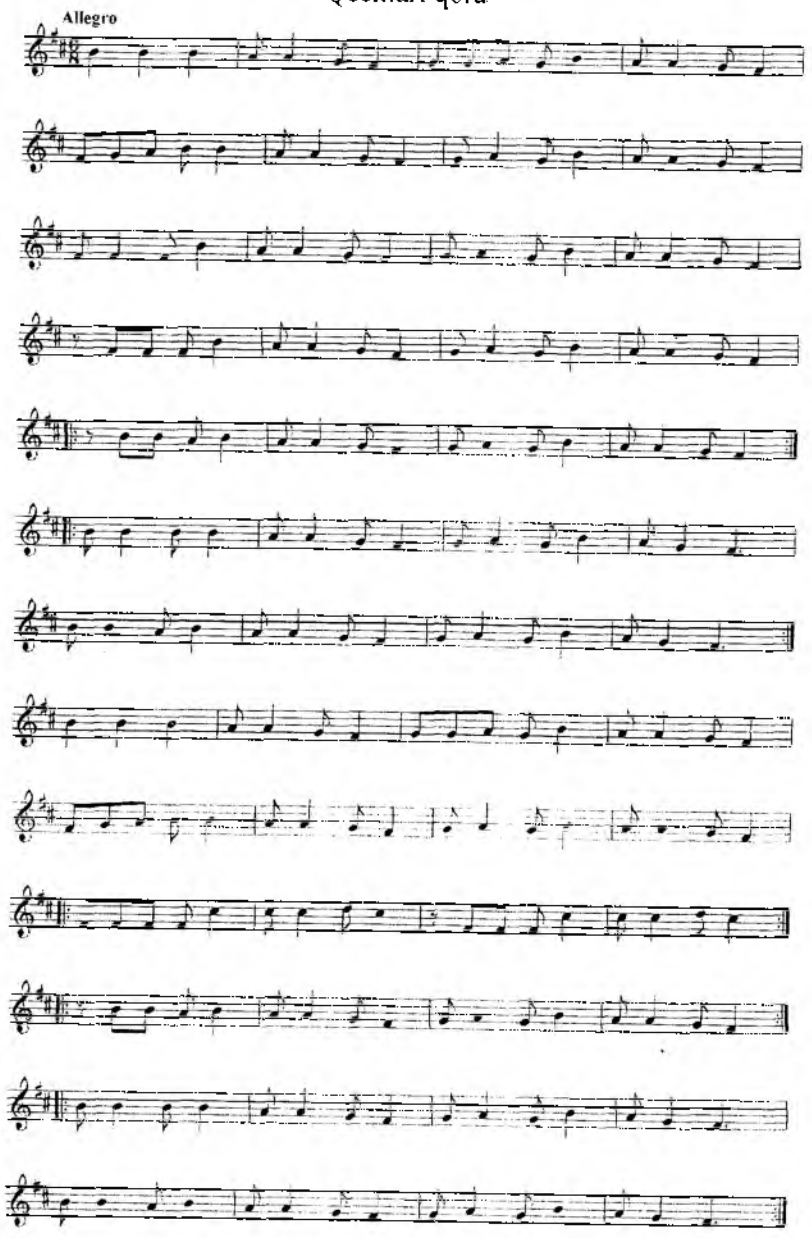

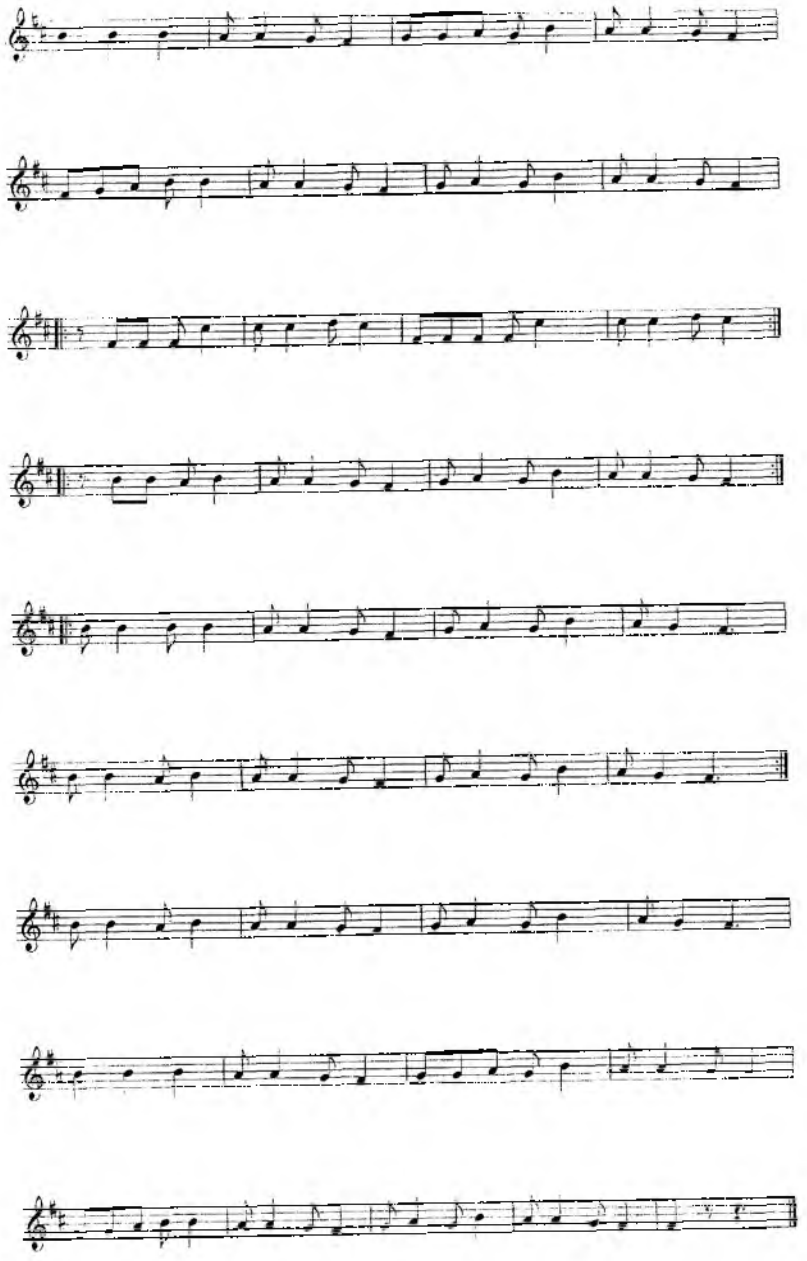

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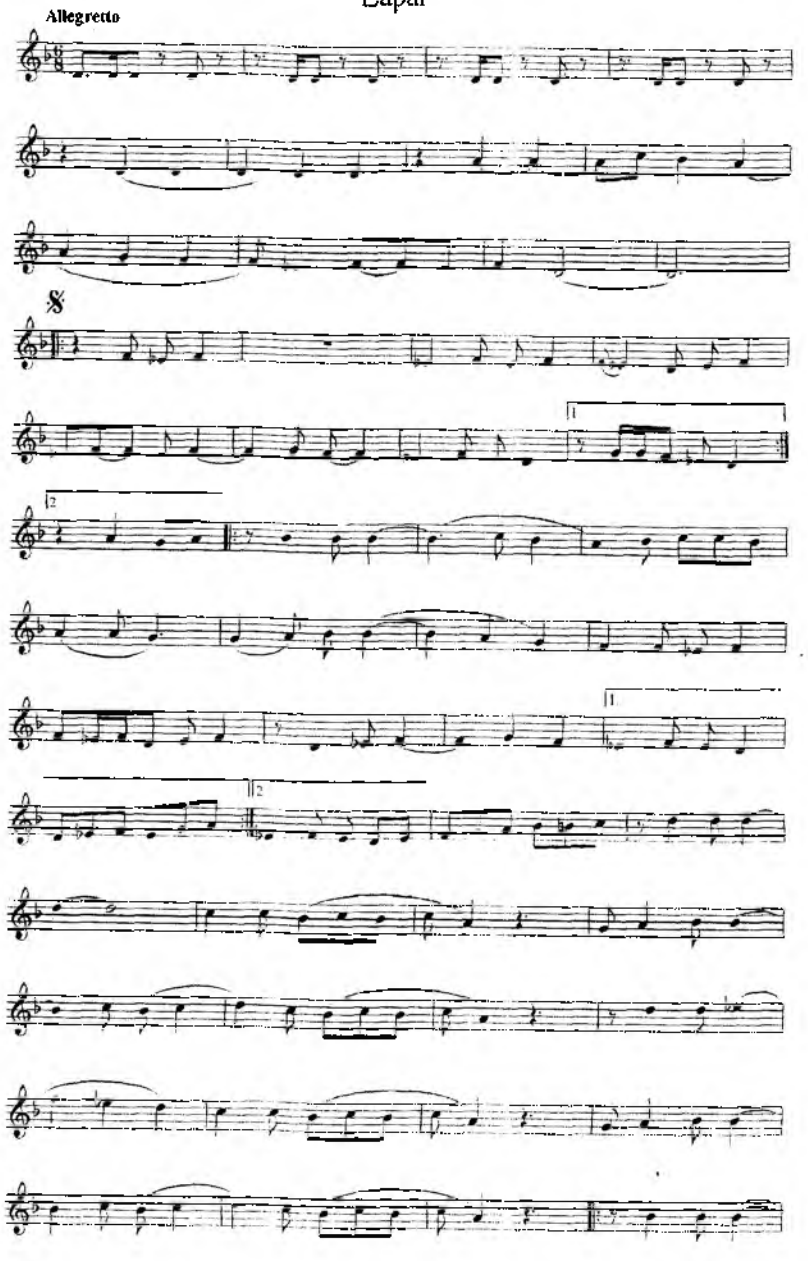

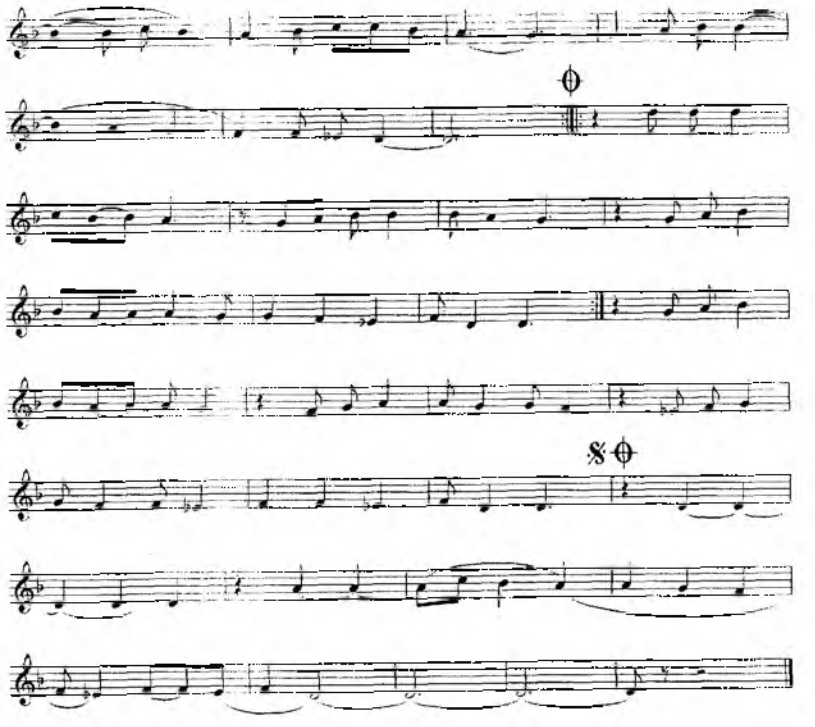

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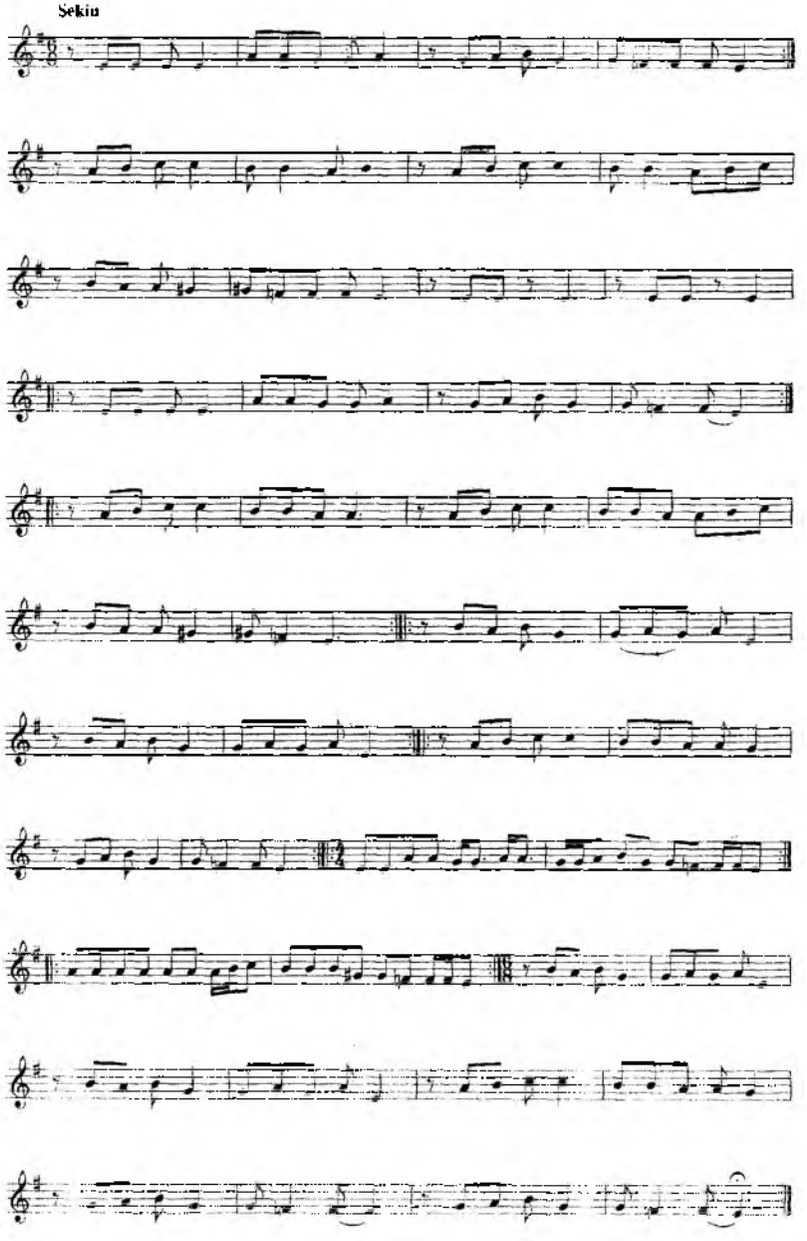

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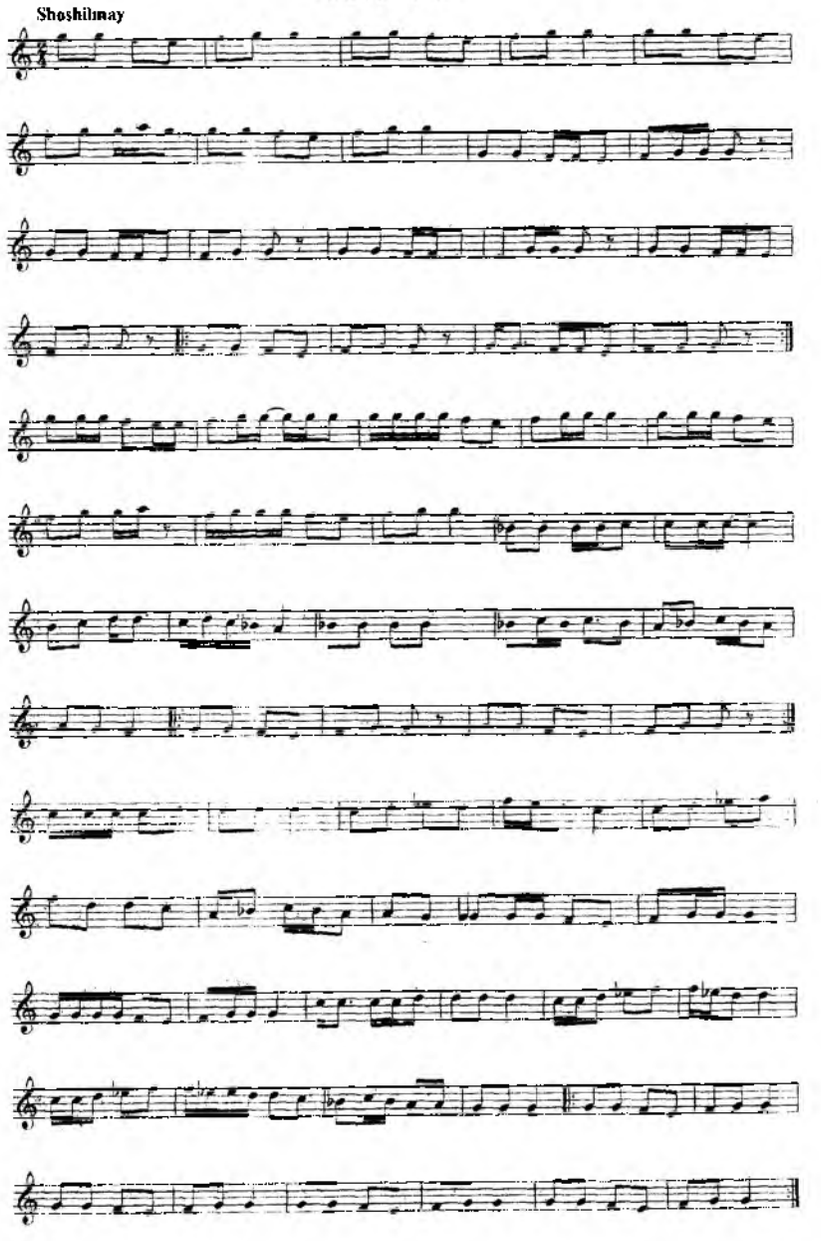

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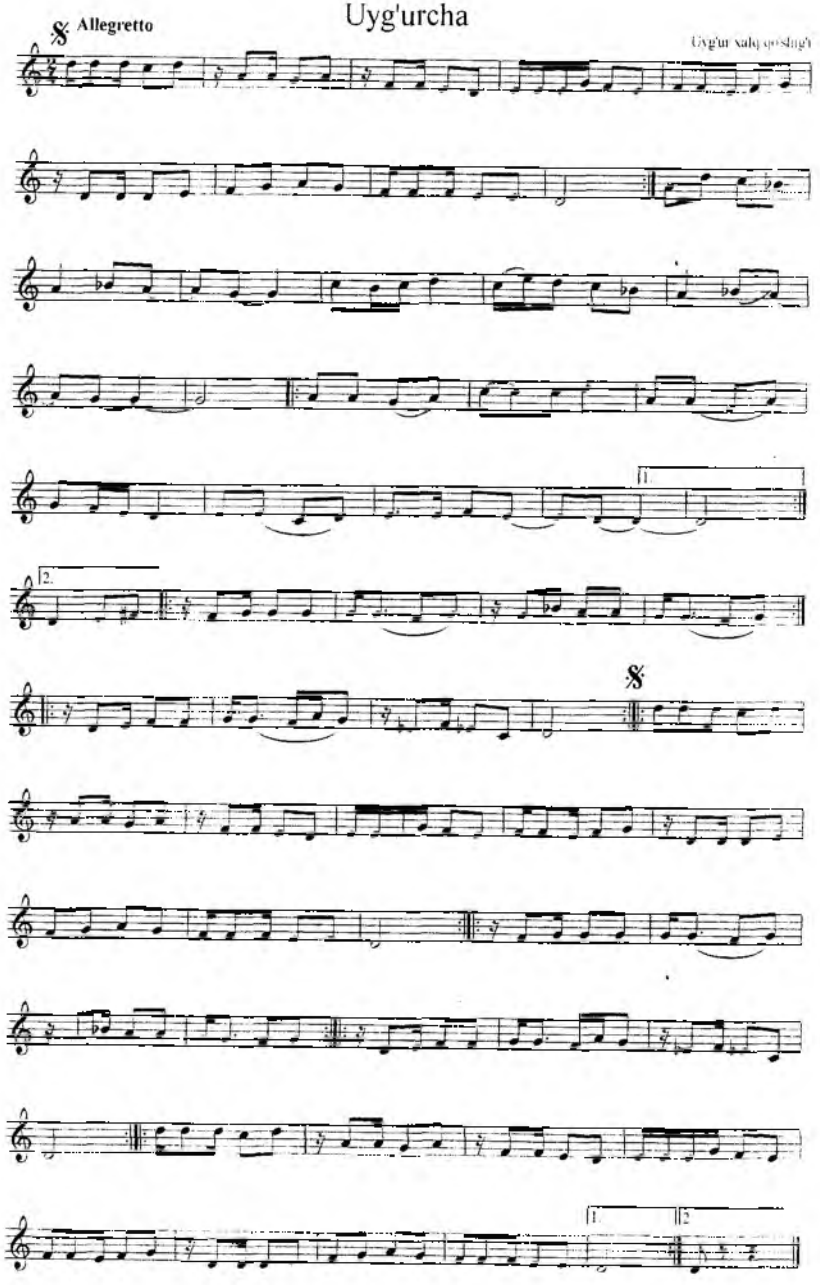

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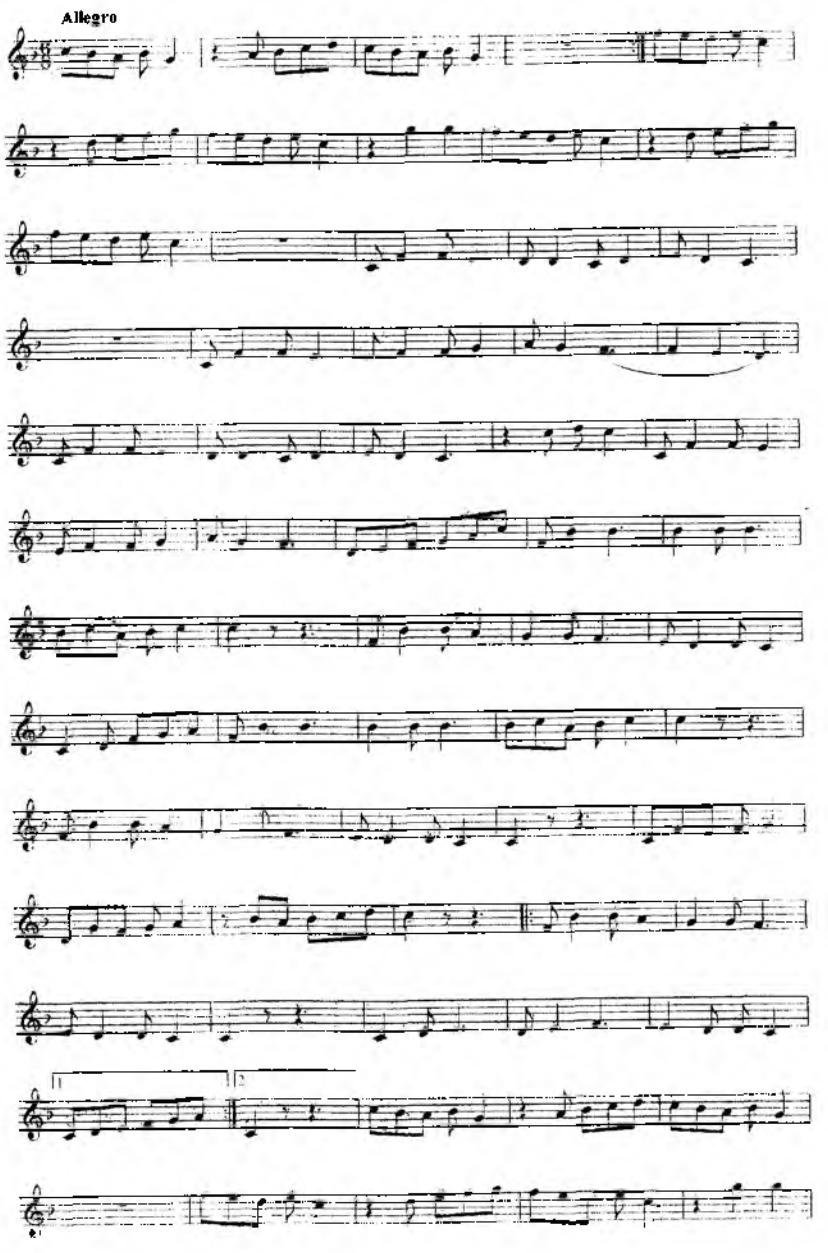

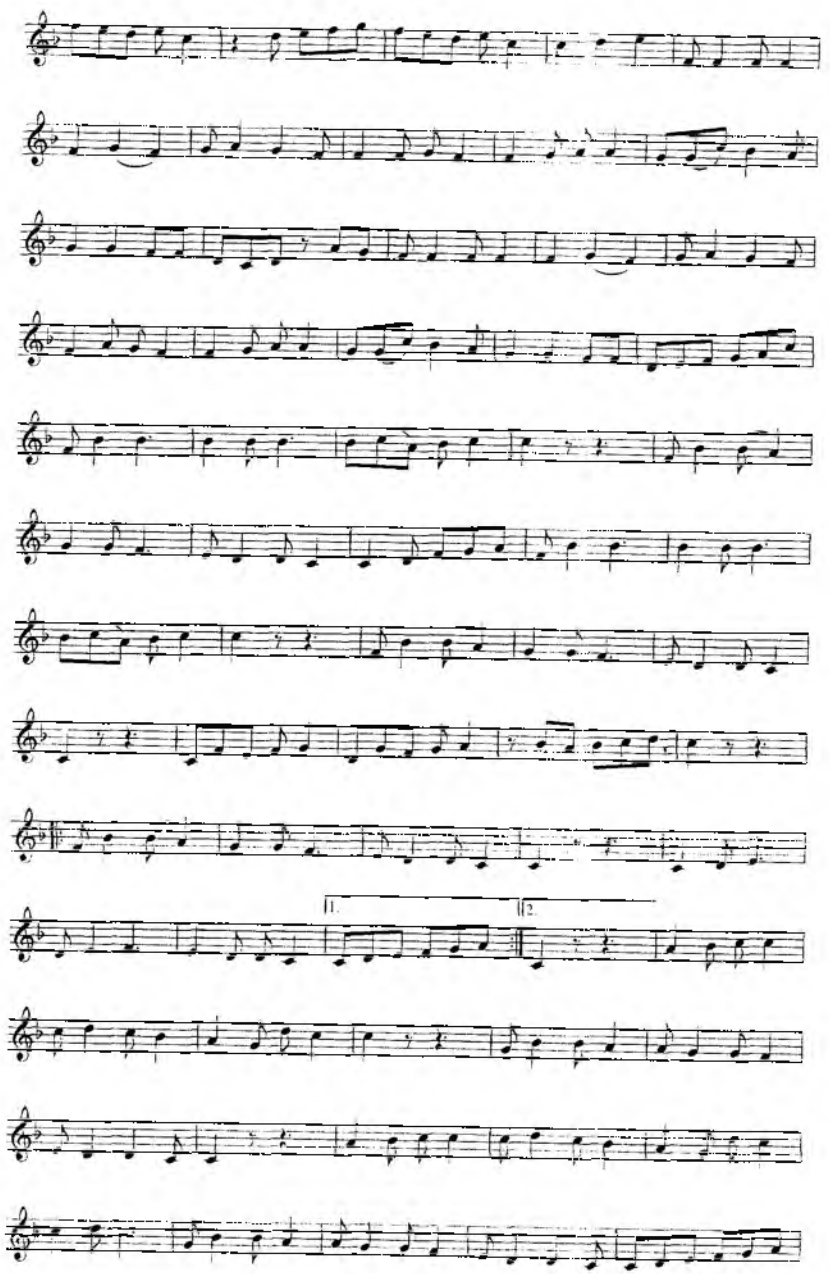
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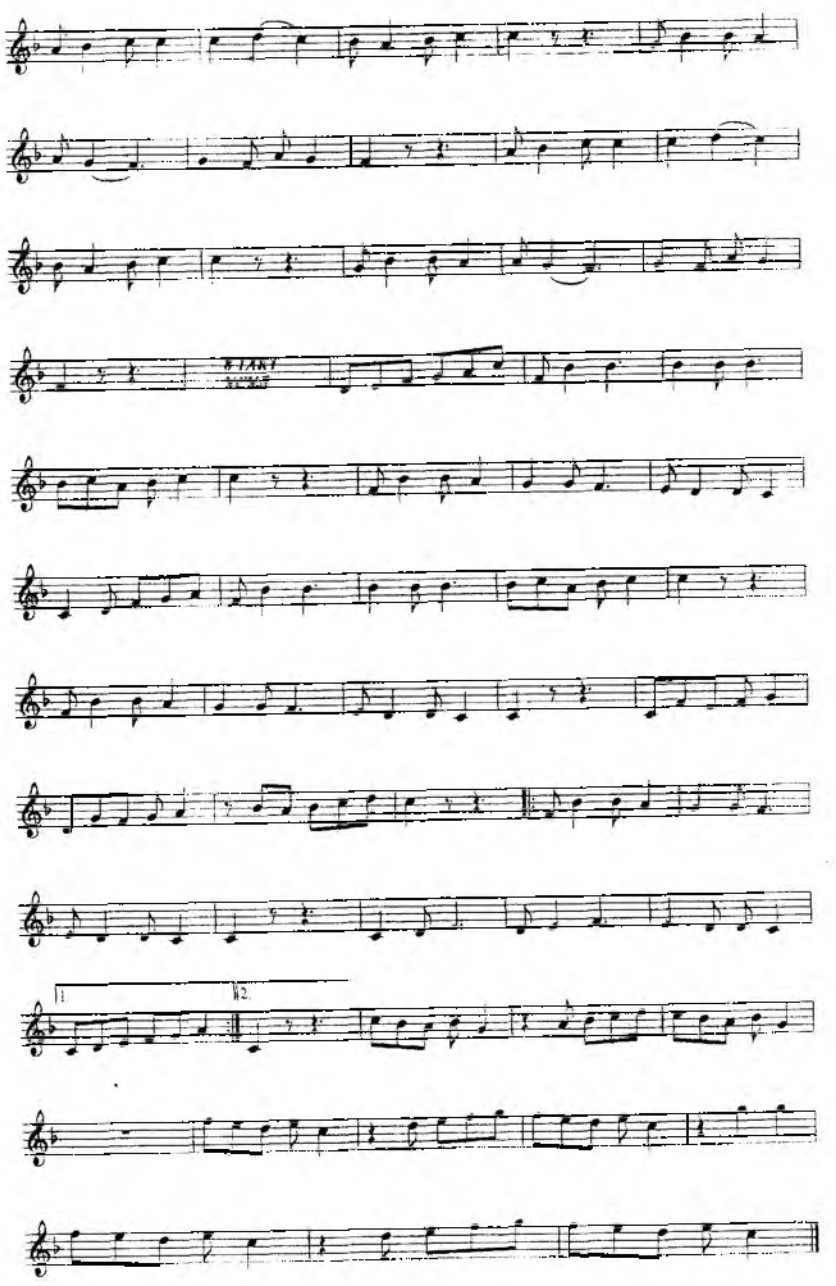
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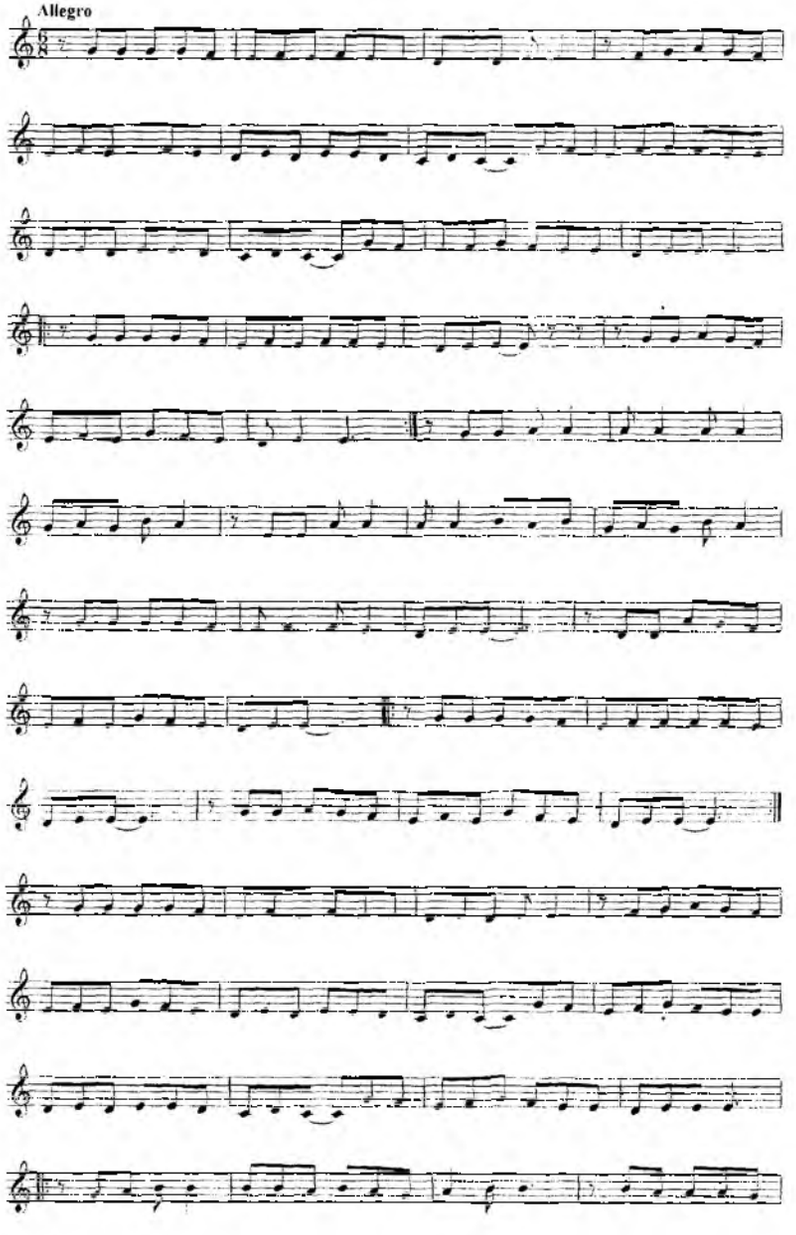

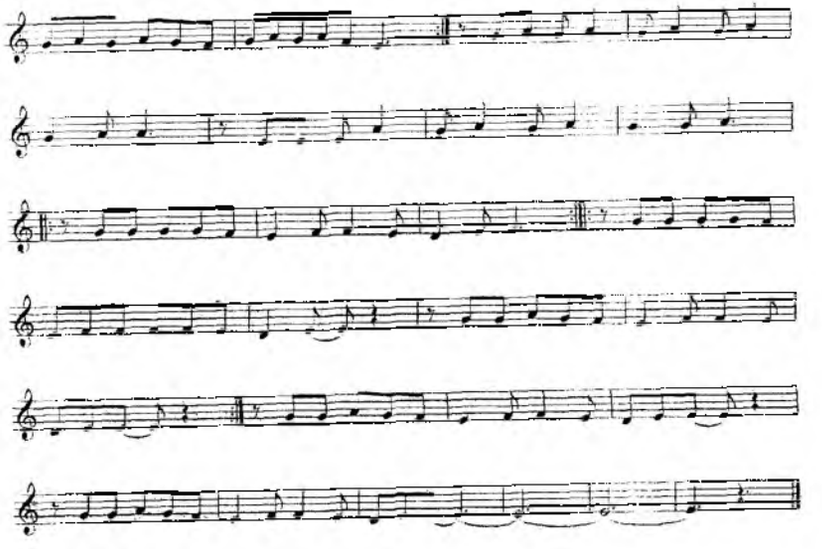

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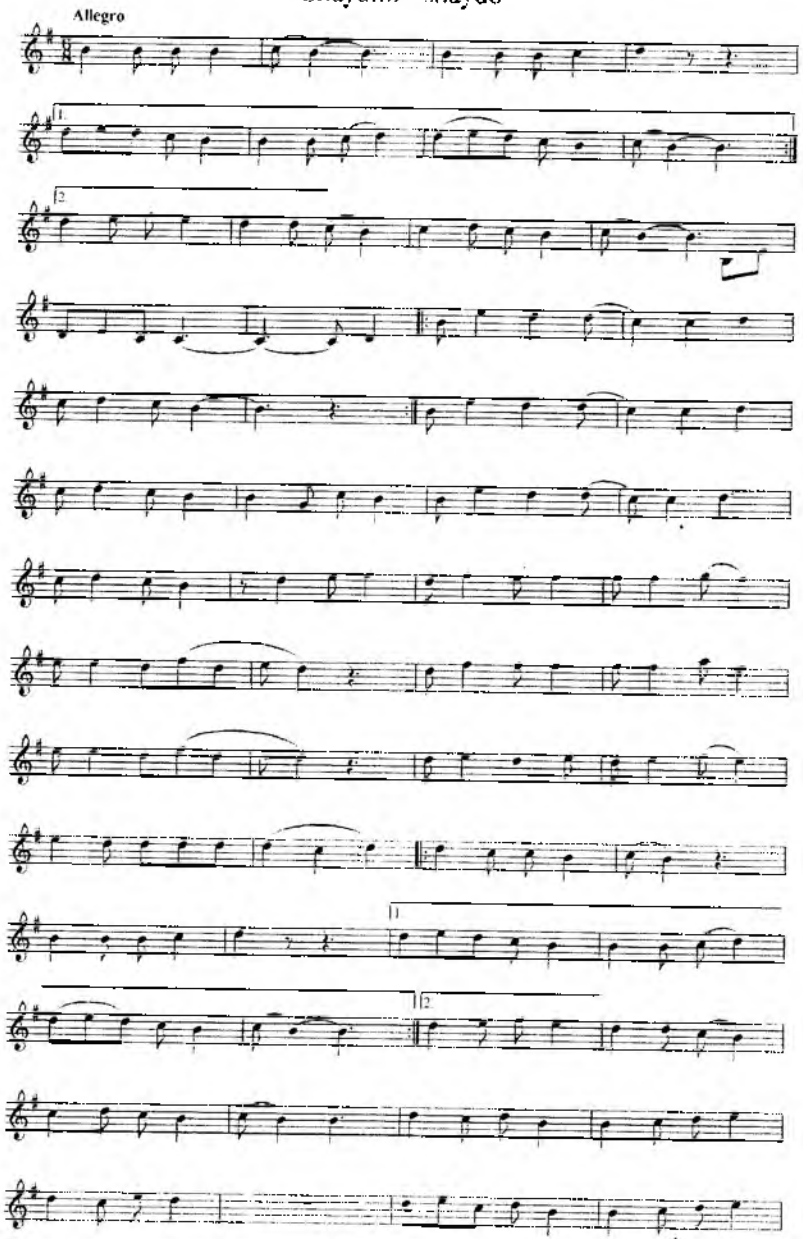

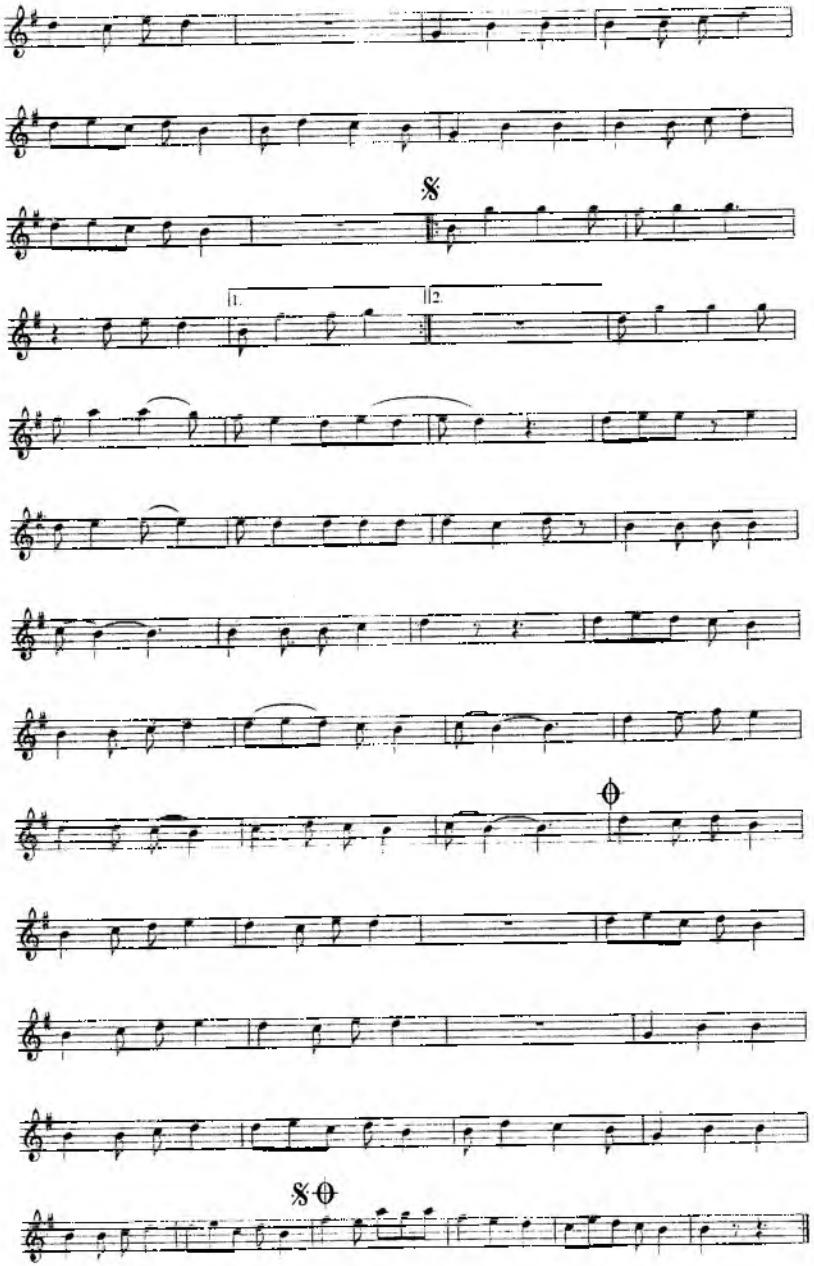

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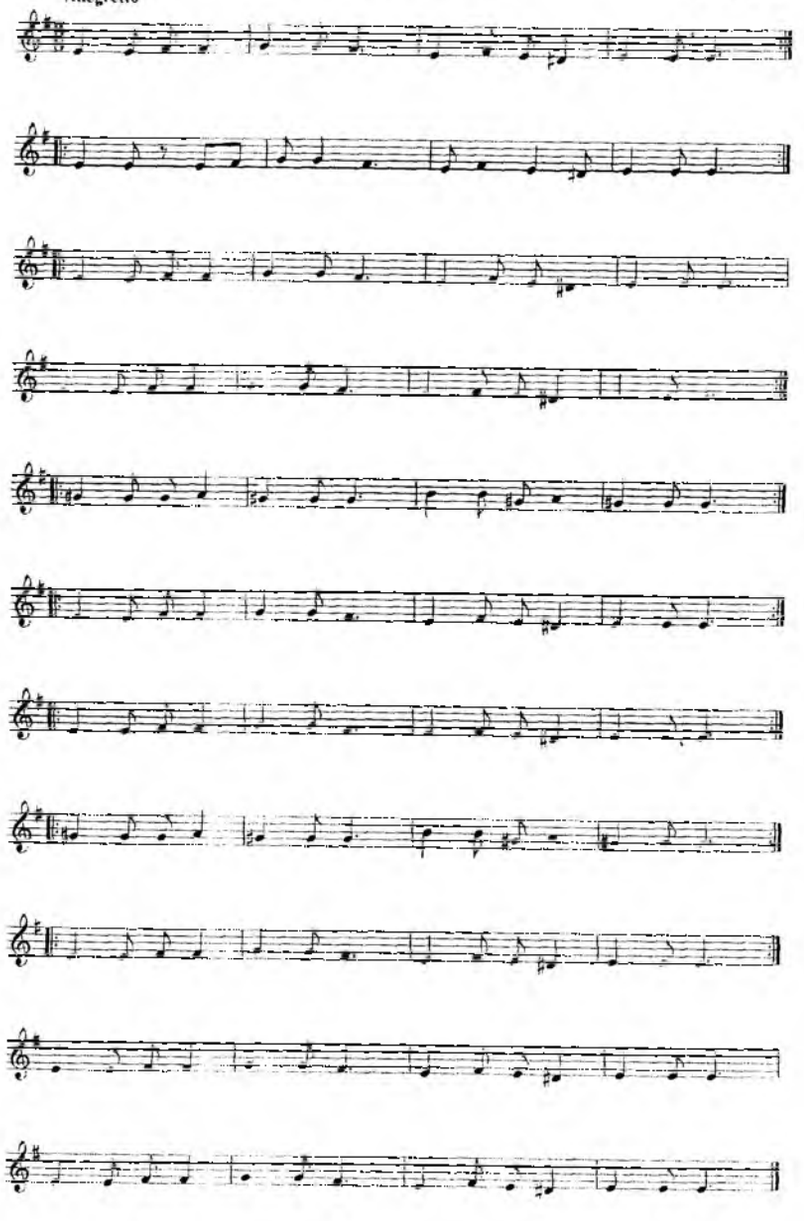
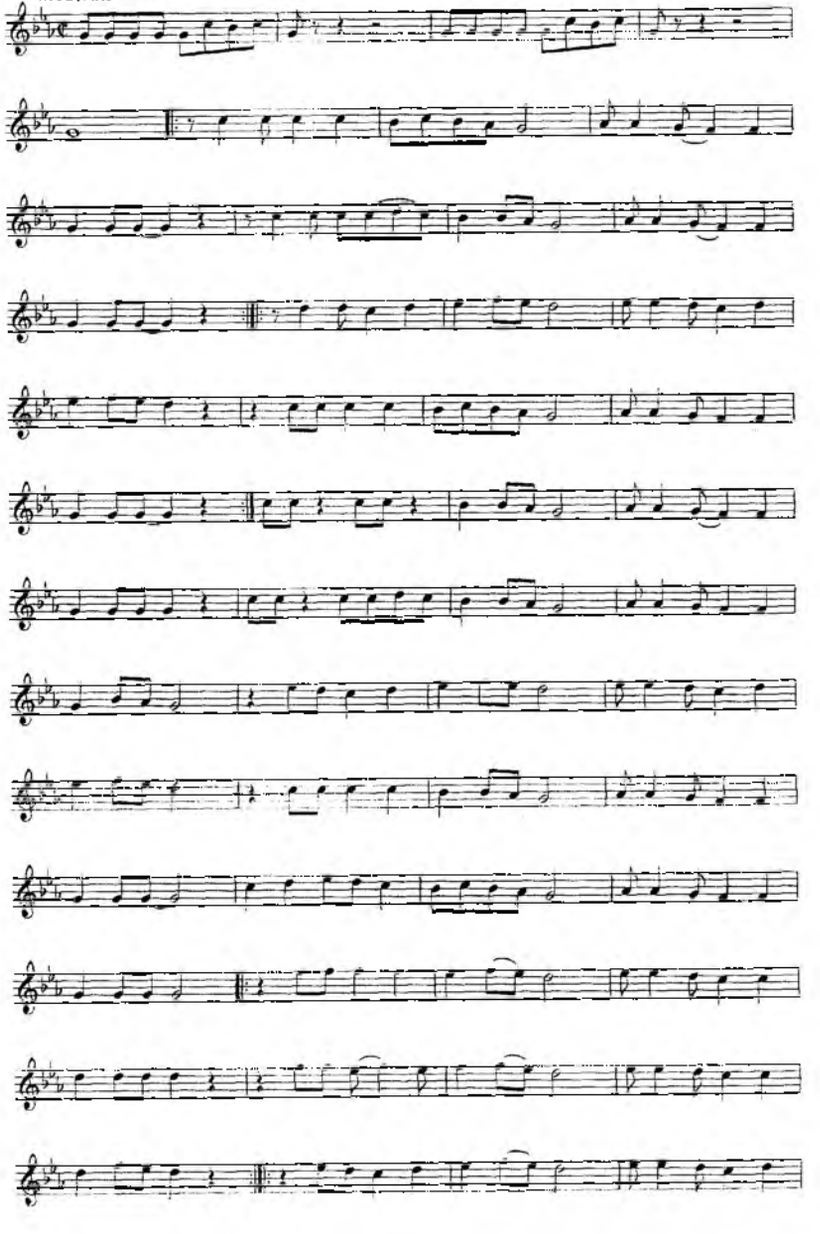
Tojik xalq qo'shig'i

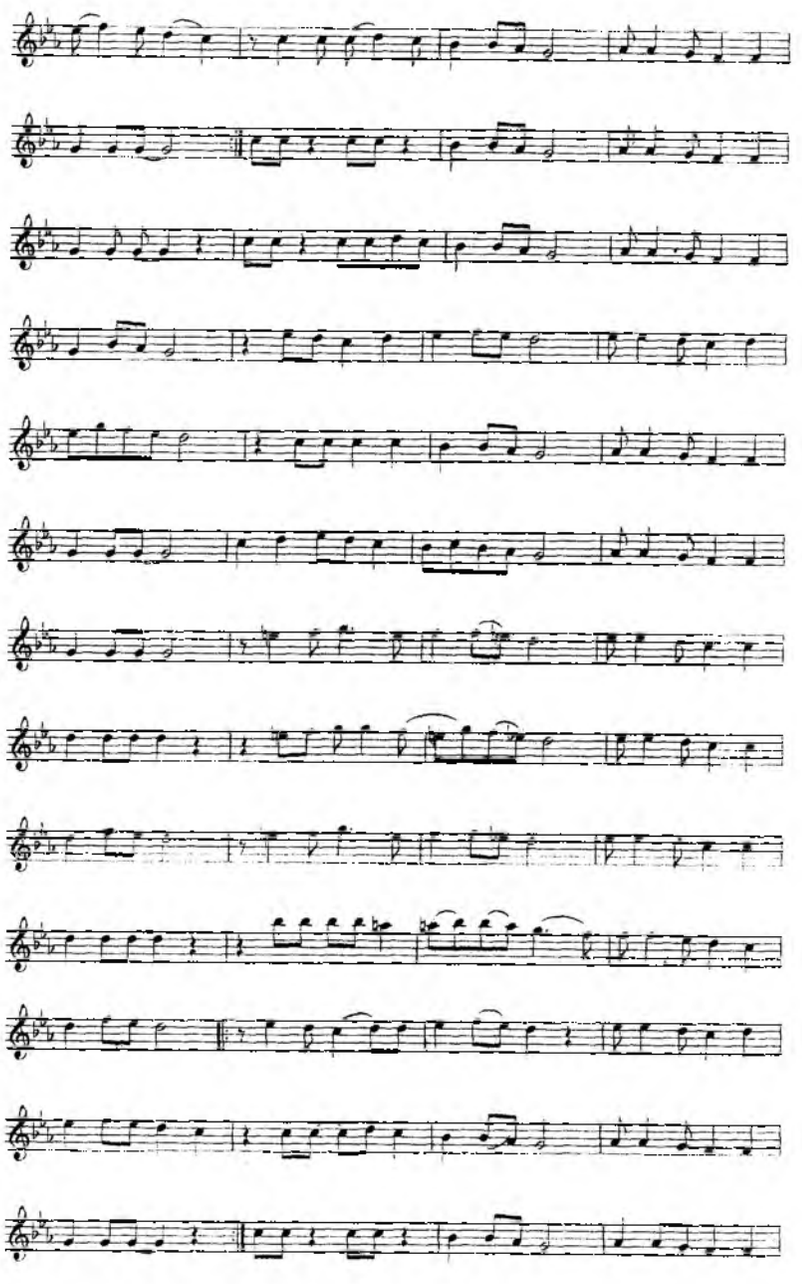
Allegretto

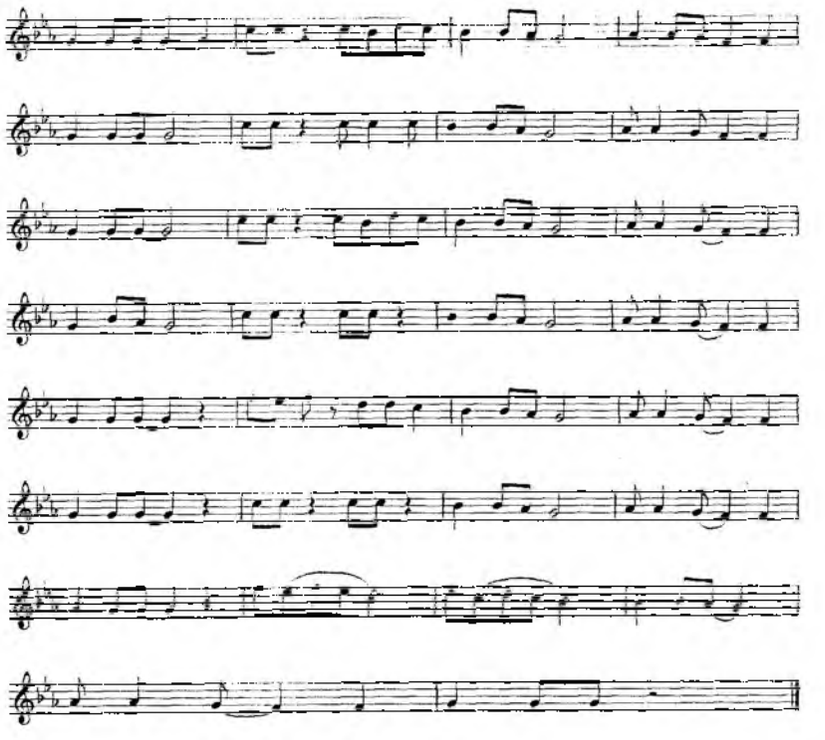


Shirin jonim

Moderato







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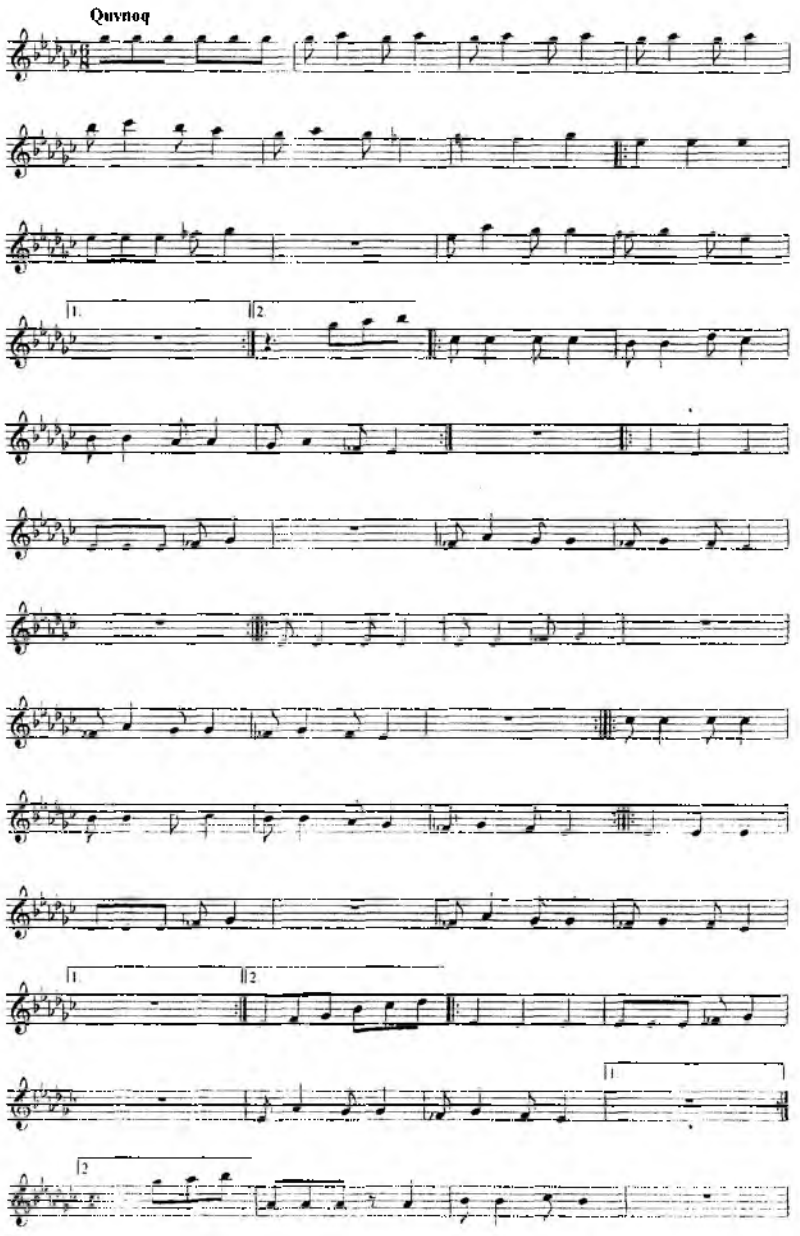

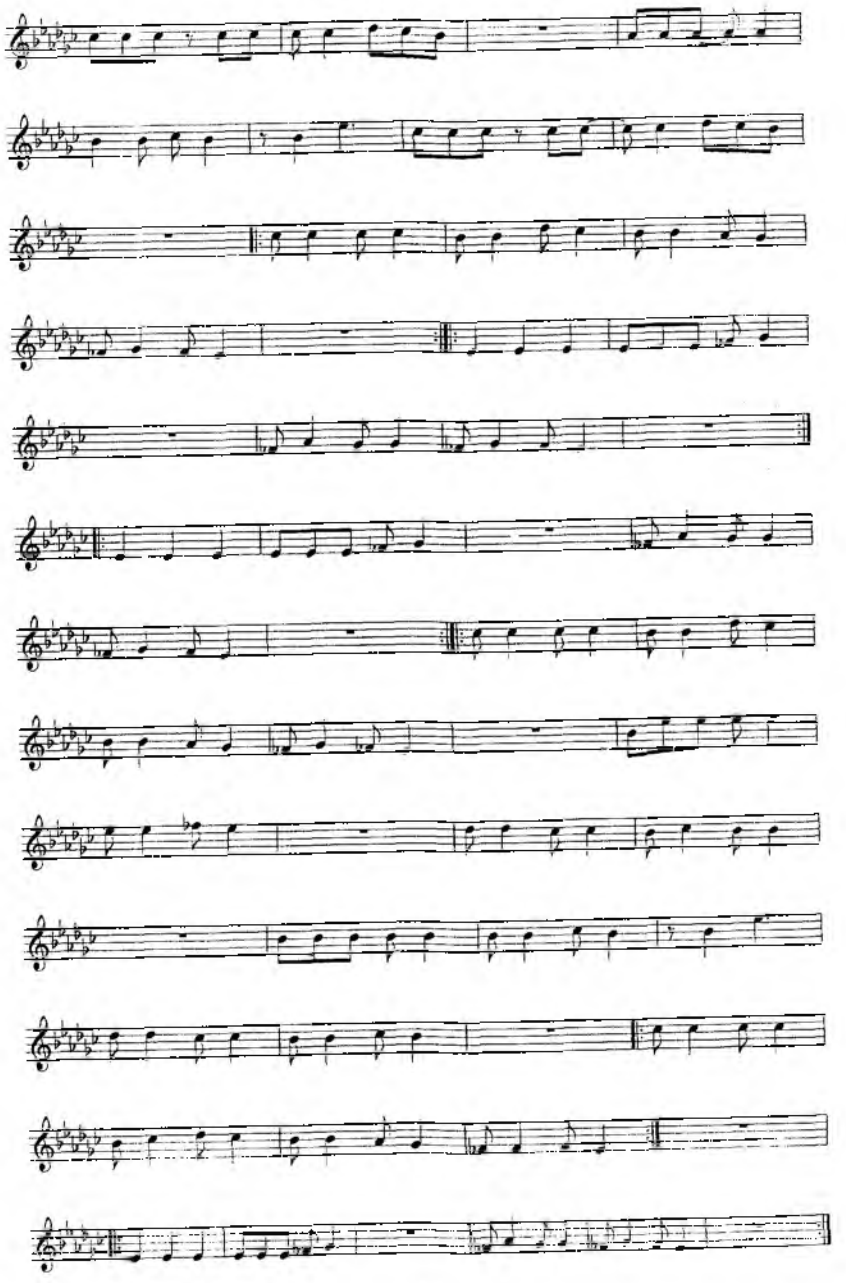

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Zamira Rahimova

FOLKLOR CHOLG‘U IJROCHILIGI

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TOSHKENT DAVLAT MADANIYAT INSTITUTI

Ilmiy kengashning
27.02.09 yilda 6/6 raqamli
majlis bayonida nashrga tavsiya etilgan.

Buyurtma № 10. Adadi 1a.

O’zR FA Asosiy kutubxonasida chop etilgan.