

**O‘ZBEKISTON RESPUBLIKASI
MADANIYAT VAZIRLIGI**

**O‘ZBEKISTON RESPUBLIKASI
OLIIY VA O‘RTA MAXSUS TA‘LIM VAZIRLIGI**

**O‘ZBEKISTON DAVLAT
SAN‘AT VA MADANIYAT INSTITUTI**

S.Turatov

XALQ CHOLG‘ULARINI O‘RGANISH

(5151600-Xalq ijodiyoti (cholg‘u jamoalariga rahbarlik) yo‘nalishi
bo‘yicha o‘quv qo‘llanma)

TOSHKENT – 2018

Mas'ul muharrir

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"Cholg'u ijrochiligi" kafedrası professori

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Mazkur o'quv qo'llanma 5151600-Xalq ijodiyoti (cholg'u jamoalariga rahbarlik) ta'lim yo'nalishida o'qitiladigan "Xalq cholg'ularini o'rganish" fani bo'yicha o'zbek xalq cholg'ularini o'rganish uchun tayyorlangan. Unda o'zbek xalq cholg'ulari orkestri partiturası bo'yicha cholg'ulardan nay, surnay, qo'shnay, chang, qonun, rubob prima, qashqar rubobi, afg'on rubobi, dutorlar oilasi, urma zarbli cholg'ular (doyra nog'ora va h.k.), kamonli cholg'ular (g'ijjak, g'ijjak alt, qo'biz bas, qo'biz kontrabas) to'g'risida ma'lumot va ularda ijro qilish ko'nikmalari hamda cholg'ular uchun maxsus asarlar keltirilgan.

Ushbu o'quv qo'llanmadan oliy ta'lim muassasasidagi 5151600-Xalq ijodiyoti (turlari bo'yicha) bakalavr yo'nalishi talabalari foydalanish mumkin.

Kirish

Musiqqa san'ati qadimdan komil insonni tarbiyalash ishiga munosib hissa qo'shib keladi. Uning ohanglari inson qalbining eng nozik tuyg'ulariga ta'sir etishga qodir. Xalq cholg'ularining xilma-xilligi, ulardan taralayotgan sadolarning tiniqligi, o'ziga xos maftunkorligi va ohangrabosi yoshlarni sozandachilik san'atiga jalb qiladi, e'tiborini tortadi. Yoshlarni musiqa ijrochiligi va uni tinglash orqali tarbiyalashda muhtaram prezidentimiz I.A.Karimov "Agar insonning qulog'i yengil-yelpi, tumtaroq ohanglarga o'rganib qolsa, bora-bora uning badiiy didi, musiqa madaniyati pasayib ketishi, uning ma'naviy olamini soxta tushunchalar egallab olishi ham hech gap emas. Oxir-oqibatda bunday odam "Shashmaqom" singari milliy merosimizning noyob durdonalarini ham, Motsart, Betxoven, Bax va Chaykovskiy kabi dunyo tan olgan buyuk kompozitorlarning asarlarini ham qabul qilishi qiyin bo'ladi.

Bunday holatlarning oldini olish uchun san'atkorlar orasida sog'lom ijodiy muhit tashkil qilish, o'sib kelayotgan yosh avlodning ma'naviy olami va madaniy saviyasini yuksaltirish, yoshlarimizning milliy va jahon musiqa madaniyatining mumtoz asarlari bilan birga, ularning kayfiyati va intilishlariga mos keladigan zamonaviy estrada san'ati namunalaridan keng bahramand bo'lishi uchun zarur shart-sharoitlar yaratish, musiqiy ta'limni yanada rivojlantirish masalalari o'ta muhim ahamiyat kasb etadi."¹ – deb ta'kidlagan. Shu jumladan yoshlarni musiqa ijrochiligi san'ati bo'yicha tarbiyalashda o'zbek xalq cholg'ularining o'z o'rni bor.

Bunda yoshlar o'zbek xalq cholg'ularining turlari, tarixi, yasalishi, cholg'ularning tuzilishi, qismlari, sozlanishi, diapozoni, tovush chiqarish madaniyati o'ng va chap qo'l harakati uyg'unligi, ijro holati va qoidalari, ijrochilik uslublari, shtrixlar turini o'zlashtirish, applikator, pozitsiya, sozandalik maktabi, cholg'u ijrochilar faoliyati, partitura bo'yicha cholg'ular joylashuvi va cholg'ularni saqlashni o'zlashtiradi.

Har bir sozanda yoshlar xalq cholg'ularining rang-barangligini his qilishda dastlabki ijro malakalari, zarblari, temp, o'lchov, ritm, dinamika, ijro mahoratini

¹ Karimov I.A. Yuksak ma'naviyat –yengilmas kuch. –T.: "Ma'naviyat", 2008. 143-144 betlar.

oshirish uchun gamma, etyudlar, hamda kichik kuylar ijrosini egallashlari orqali o‘z bilim va ko‘nikmalarini hosil qiladilar. Bu esa o‘zbek xalq kuy-qo‘shiqlari va jahon klassik asarlari meroslari bilan tanishib, xalq cholg‘ularinining rang-barangligidan foydalanish uchun ularning kelgusi faoliyatlarida muhim ahamiyat kasb etadi.

1-bob. Puflama cholg'ular

O'zbek xalq cholg'ularining puflab ijro qilinadigan guruhi keng bo'lib, unda qamish, suyak hamda yog'ochdan yasalgan (nay va uning turlari, sibizg'a, qo'shnay, bo'lamon, surnay) cholg'ular alohida o'rin tutadi. Shundan, qamishdan yasaladigan cholg'ularga – nay, sibiziq, qo'shnaylar cholg'ulari kiradi. Nay cholg'usi metallardan (mis) ham yasaliib sozandalar tomonidan ijro qilinmoqda. Suyakdan yasalgan cholg'u bu g'ajir nay bo'lib, u mahalliy cho'l burguti – g'ajir (cholg'uning nomi ham shundan olingan) qanotining suyagidan yasalgan hushtak qurilmasiz bo'ylama nay. Yog'ochdan yasalgan cholg'ularga bulamon va surnaylar kiradi. Bu puflama cholg'ularda tovush chiqarish har xil bo'ladi. Jumladan, tilli, naypachoqli, mundshtukli. Quvurga to'g'ridan-to'g'ri havo yuborish orqali tovush hosil qilinadigan qamish nay, g'ajir nay, nay cholg'ulari;

Til yordamida tovush hosil qilinadigan sibizg'a, qo'shnay, bulaman cholg'ulari;

Naypachoq yordamida tovush hosil qilinadigan surnay;

Mundshtuk yordamida tovush hosil qilinadigan karnay;

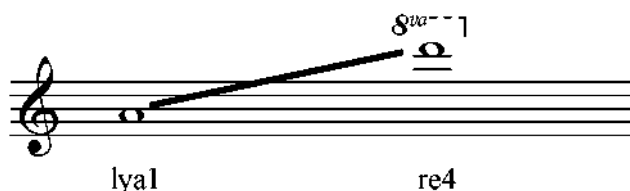
Sun'iy havo siqish moslamasi yordamida tovush hosil qilinadigan sopol nay kabi cholg'ular milliy o'zbek xalq cholg'ular guruhini tashkil etadi. Shundan "Cholg'u jamoalariga rahbarlik" yo'nalishi bo'yicha tahsil olayotgan talabalar 6 semestr ichida o'zbek xalq cholg'ulari orkestrida qo'llaniladigan cholg'ularni amaliy ijro uslublarini o'zlashtirishi lozim bo'ladi.

1.1 Nay cholg'usi

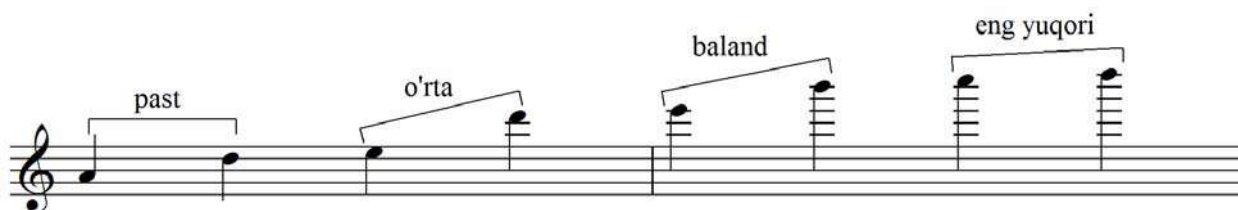
Nay – puflab chalinadigan eng qadimiy cholg'ulardan biri bo'lib, u qamish, g'arov (bambuk), jez (mis), suyak (so'ngak), oq tunika(birinj) kabilardan yasaladi. Nayning eng ko'p tarqalgan turi yog'och va g'arovdan yasalganidir. Nay O'zbekistonda keng tarqalgan bo'lib, ansamblda, o'zbek xalq cholg'ulari orkestrida muhim o'rin tutadi, yakka holda ham ijro qilinadi. Nayda barmoqlar bilan bekutiladigan oltita va lab bilan "labium" puflash uchun bitta teshik bor. Yuqoridagilardan tashqari hech qanday vazifani bajarmaydigan ijroda ishtirok etmaydigan 2 ta yoki 3 ta teshiklar ham bo'ladi. Sozning balandligi nayning

yuqori qismining ichkarisida joylashgan tiqin (probka) va harakatlantiruvchi golovka bilan tartibga solib turiladi. Gayuvka yoki probkani siljitish bilan havo to‘lqinini ko‘paytirish va shu bilan birga tovushni pasaytirish va ko‘tarish mumkin.

Nayning diapozoni birinchi oktavaning “lya” tovushidan to‘rtinchi oktavaning “re” tovushigacha:



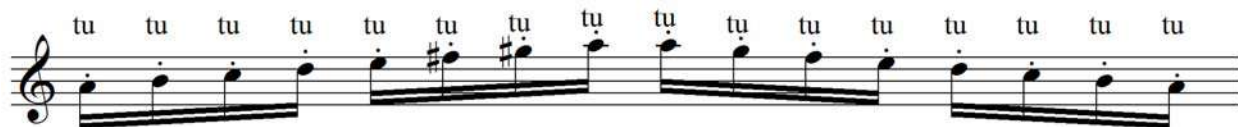
Nayning diapazoni taxminan to‘rt registrga bo‘linadi. Past, o‘rta, baland va eng yuqori registrlardir.



Nayda turli shtrixlarni ishlatish yo‘li bilan ijro qilish mumkin. Shuningdek stakkato, tilni ikki marta tegizish, tilni uch marta tegizish va legato, non legato, portamentolar.

Stakkatto usuli - ambushyur² teshikning devoriga havo oqimining urishi va bu havo oqimini tezlikda til bilan bekitib qo‘yishdir. Tilni tegizish vaqtida taxminan “tu” (tovush) bo‘g‘ini talaffuz etiladi.

Misol:



Tilni ikki marta tegizish – tilni ikki marta tegizishda til uchida oddiy urish bilan tilning orqa ya’ni til uchida urishi vaqt-vaqti bilan almashinib turadi. Tilni ikki marta tegizishda “tu-ku” bo‘g‘inlari talaffuz etiladi.

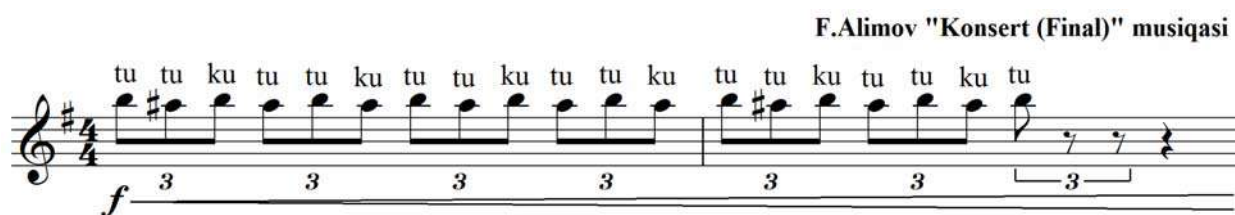
Misol:

² ambushyur – puflab ijro qilinadigan cholg‘ularni ijro qilganda og‘iz muskullarining majmui va labning holati ambushyur deyiladi.



Tilni uch marta tegizish – ikki marta tegizishning til uchi va tilning orqa qismi bilan urishning ketma-ket almashinib turishi. Bunda “tu-tu” va tilning orqa qismi bilan bir urishda hosil bo‘lgan “ku” bo‘g‘inlari talaffuz qilinadi ya’ni (“tu-tu-ku”).

Misol:



Legato – tilni tegizish. Umumiy liga bilan birlashgan faqat birinchi notada o‘tish orqali tovush hosil qilishdagi asosiy usullar legatodir.

Misol:



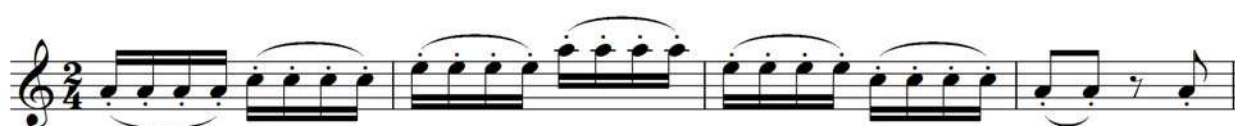
Nonlegato – tilning sekin tegishi bilan alohida bog‘lanmagan tovushlarni hosil qilish.

Misol:



Portamento – tilning mayin tegishi yordami bilan yuzaga keladigan, tovushdan tovushga ravon o‘tishini ta’minlaydigan, tovushlarning maksimal uzunligini ushlab turishdagi umuman davomli havo oqimidan tovush hosil qilish usulidir.

Misol:



Nay ijrochiligida mohir usta naychilardan Y.Rajabiy, R.Hamdamiyov, M.Muxammedov, D.Soatqulov, Abduqodir Ismoilov, Saidjon Kalonov va hozirgi kunda Mirza Toirov, Halimjon Jo'rayev, Abdulahat Abdurashidov, Yusuf Voxidovlar nomi barchaga ma'lum.

Amaliy mashg'ulot

1.2 Nay cholg'usida ijrochilik san'atini egallashda gamma va etyudlar.

Do major (C-dur)

Garmonik Iya minor (a-moll)

Melodik Iya minor (a-moll)

Sol major (G-dur)

Garmonik mi minor (e-moll)

Two staves of musical notation for the Harmonic E minor scale in C major. The first staff shows the ascending scale: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff shows the descending scale: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

Melodik mi minor (e-moll)

Two staves of musical notation for the Melodic E minor scale in C major. The first staff shows the ascending scale: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows the descending scale: C5, B4, A4, G4, F4, E4, D4, C4.

Fa major (F-dur)

Two staves of musical notation for the F major scale in 3/4 time. The first staff shows the ascending scale: F3, G3, A3, B3, C4, D4, E4, F4. The second staff shows the descending scale: F4, E4, D4, C4, B3, A3, G3, F3.

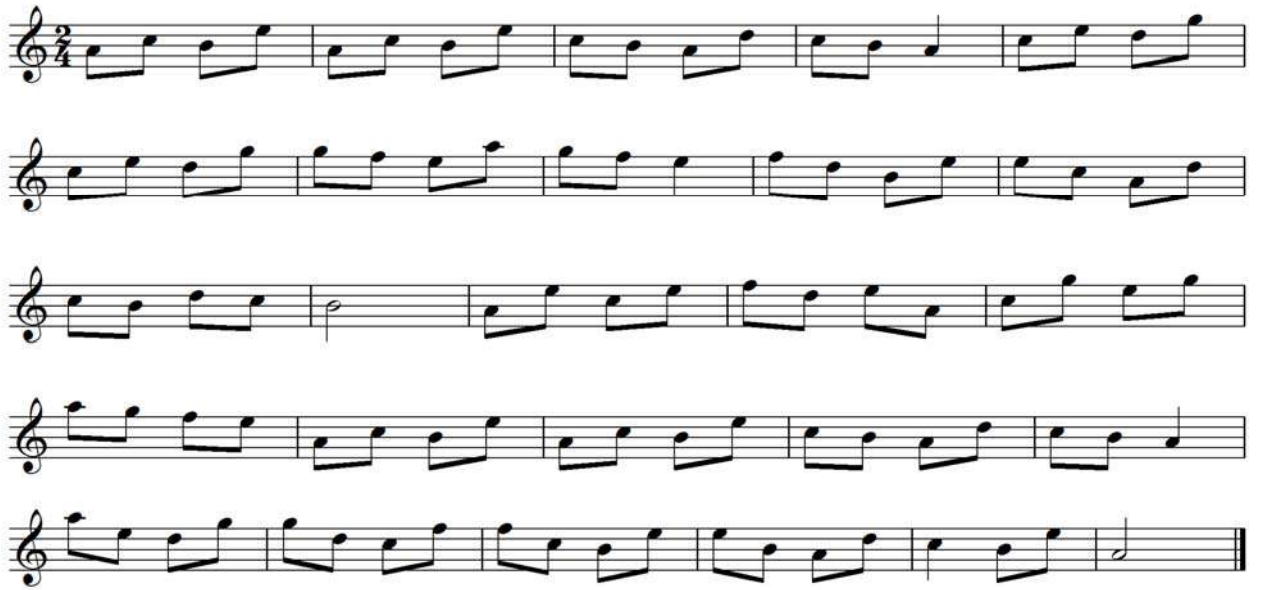
Garmonik re minor (d-moll)

Two staves of musical notation for the Harmonic D minor scale in B-flat major. The first staff shows the ascending scale: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, Ab4, G4, F4, Eb4, D4, C4. The second staff shows the descending scale: C5, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3, G3, F3, Eb3, D3, C3.

Melodik re minor (d-moll)

Two staves of musical notation for the Melodic D minor scale in B-flat major. The first staff shows the ascending scale: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5. The second staff shows the descending scale: C5, Bb4, Ab4, G4, F4, Eb4, D4, C4.

1-etyud



Musical score for 1-etyud, consisting of five staves of music in 2/4 time. The key signature is one sharp (F#). The melody is written in a single voice on a treble clef. The first staff begins with a treble clef and a 2/4 time signature. The piece concludes with a double bar line and repeat dots.

2-etyud



Musical score for 2-etyud, consisting of five staves of music in 3/4 time. The key signature is two sharps (F# and C#). The melody is written in a single voice on a treble clef. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The piece concludes with a double bar line and repeat dots.

3-etyud

tu ku tu ku tu ku tu ku tu ku tu ku va h.k.

The musical score consists of five staves of piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. The first staff begins with the lyrics 'tu ku tu ku tu ku tu ku tu ku tu ku va h.k.' The accompaniment features a variety of rhythmic textures, including steady eighth-note patterns, sixteenth-note runs, and occasional rests. The piece concludes with a double bar line.

Gullola

I. Akbarov musiqasi
nay uchun moslashtirilgan

Moderato

f

p

Yangi tanovar

M.Mirzayev musiqasi
M.Nasimov qayta ishlagan
nay uchun moslashtirilgan

Allegro

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a whole rest followed by eighth-note patterns. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment. The bass line features a steady eighth-note pattern, while the treble line has chords and moving lines. The key signature has two sharps (F# and C#), and the time signature is 2/4.

The second system continues the piece with three staves. The top staff features a melodic line with a slur over the first two measures. The middle staff shows the piano accompaniment with a more active treble line. The bottom staff continues the bass line pattern. The notation includes various note values and rests.

The third system consists of three staves. The top staff has a melodic line with a long slur. The middle staff features a piano accompaniment with chords and moving lines. The bottom staff continues the bass line. The notation includes various note values and rests.

The fourth system consists of three staves. The top staff has a melodic line with a slur. The middle staff shows the piano accompaniment with a more active treble line. The bottom staff continues the bass line pattern. The notation includes various note values and rests.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a half note chord, followed by a series of eighth notes. The lower staff is in bass clef and provides a piano accompaniment with chords and eighth notes.

The second system continues the piece. The upper staff features a melodic line with eighth notes and a half note. The lower staff has a more active piano accompaniment with chords and eighth notes, including some triplets.

The third system shows a change in the piano accompaniment. The upper staff has a melodic line with eighth notes and a half note. The lower staff features a more active piano accompaniment with chords and eighth notes, including some triplets.

The fourth system concludes the piece. The upper staff has a melodic line with eighth notes and a half note. The lower staff features a piano accompaniment with chords and eighth notes, ending with a final cadence.

Bulbul qo'shig'i

A.Alyabyev

Ohista

Ohista

System 1: Treble clef with a melodic line of eighth notes and quarter notes. Bass clef with a bass line of quarter notes and chords. Key signature: three sharps (F#, C#, G#).

System 2: Treble clef with a melodic line of quarter notes and eighth notes. Bass clef with a bass line of quarter notes and chords. Key signature: three sharps (F#, C#, G#).

System 3: Treble clef with a melodic line of eighth notes and quarter notes. Bass clef with a bass line of quarter notes and chords. Key signature: three sharps (F#, C#, G#).

System 4: Treble clef with a melodic line of eighth notes and quarter notes. Bass clef with a bass line of quarter notes and chords. Key signature: three sharps (F#, C#, G#).

Yovvoyi ushshoq

Moderato

Xalq kuyi
D.Zokirov qayta ishlagan

The first system of musical notation consists of four measures. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains four whole rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of three sharps and a 2/4 time signature. It contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bottom staff is a bass clef with a key signature of three sharps and a 2/4 time signature. It contains a bass line of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2.

The second system of musical notation consists of four measures. The top staff is a treble clef with a key signature of three sharps and a 2/4 time signature. It contains four whole rests. The middle staff is a grand staff with a key signature of three sharps and a 2/4 time signature. It contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bottom staff is a bass clef with a key signature of three sharps and a 2/4 time signature. It contains a bass line of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2.

The third system of musical notation consists of four measures. The top staff is a treble clef with a key signature of three sharps and a 2/4 time signature. It contains four whole rests. The middle staff is a grand staff with a key signature of three sharps and a 2/4 time signature. It contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bottom staff is a bass clef with a key signature of three sharps and a 2/4 time signature. It contains a bass line of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2.

The fourth system of musical notation consists of four measures. The top staff is a treble clef with a key signature of three sharps and a 2/4 time signature. It contains four whole rests. The middle staff is a grand staff with a key signature of three sharps and a 2/4 time signature. It contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bottom staff is a bass clef with a key signature of three sharps and a 2/4 time signature. It contains a bass line of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2.

The first system of music consists of a vocal line and piano accompaniment. The key signature is A major (three sharps: F#, C#, G#). The vocal line begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment features a treble clef with a quarter rest, a quarter note G4, and a quarter note A4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The system concludes with a double bar line.

The second system continues the piece. The vocal line starts with a quarter rest, followed by a quarter note B4, a quarter note C5, and a quarter note D5. The piano accompaniment in the treble clef has a quarter rest, a quarter note B4, and a quarter note C5. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The system ends with a double bar line.

The third system shows more complex accompaniment. The vocal line begins with a quarter note B4, followed by a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment in the treble clef has a quarter rest, a quarter note B4, and a quarter note C5. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The system concludes with a double bar line.

The fourth system features a repeat sign. The vocal line has a quarter rest, followed by a quarter note B4, a quarter note C5, and a quarter note D5. The piano accompaniment in the treble clef has a quarter rest, a quarter note B4, and a quarter note C5. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. The system ends with a double bar line and a fermata over the final notes.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and quarter notes, some with slurs. The middle and bottom staves form a grand staff (treble and bass clefs) with piano accompaniment. The bass line features a steady eighth-note pattern. The piano accompaniment includes chords and some slurs.

The second system continues the musical piece. The treble clef staff shows a melodic line with a slur over the first two measures. The grand staff continues the piano accompaniment with similar rhythmic patterns and chordal structures.

The third system shows further development of the melody. The treble clef staff has a slur over the first measure. The piano accompaniment in the grand staff continues with consistent rhythmic accompaniment.

The fourth system concludes the page. The treble clef staff has a final melodic phrase with a slur. The grand staff concludes the piano accompaniment with a final chord and a few notes in the bass line.

The first system of music consists of a treble clef staff and a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The treble staff contains a melodic line with eighth and quarter notes, some beamed together. The grand staff provides a piano accompaniment with chords in the right hand and a simple bass line in the left hand.

The second system continues the musical piece. The treble staff shows a melodic line with a dotted quarter note and an eighth note. The grand staff accompaniment features chords in the right hand and a bass line with eighth notes.

The third system features a melodic line in the treble staff with a fermata over a half note. The grand staff accompaniment includes a fermata over a chord in the right hand and a bass line with a half note.

The fourth system concludes the piece. The treble staff has a melodic line ending with a fermata. The grand staff accompaniment features chords in the right hand and a bass line with a half note.

The first system of music consists of two staves. The upper staff is a treble clef containing a melodic line with a quarter rest, followed by eighth and quarter notes, and a phrase of four eighth notes beamed together. The lower staff is a grand staff (treble and bass clefs) with a harmonic accompaniment of chords and a bass line of quarter notes.

The second system continues the piece. The upper staff features a melodic line with a long slur over a series of eighth and quarter notes. The lower staff provides harmonic support with chords and a bass line of quarter notes.

The third system shows further development. The upper staff has a melodic line with a quarter note, a dotted quarter note, and a phrase of eighth notes. The lower staff continues with harmonic accompaniment.

The fourth system concludes the piece. The upper staff has a melodic line that ends with a whole note. The lower staff features a more complex bass line with chords and a final cadence.

System 1: Treble clef with a whole rest. Piano accompaniment in G major (three sharps) and 4/4 time. The right hand features a melodic line with eighth notes and a half note, while the left hand provides a bass line with eighth notes and a half note. A fermata is placed over the final notes of both hands.

System 2: Treble clef with a melodic line of eighth notes. Piano accompaniment continues with chords and bass notes. A fermata is placed over the final notes of both hands.

System 3: Treble clef with a melodic line of eighth notes. Piano accompaniment features a series of chords in the right hand and bass notes in the left hand. A fermata is placed over the final notes of both hands.

System 4: Treble clef with a melodic line of eighth notes. Piano accompaniment features a series of chords in the right hand and bass notes in the left hand. A fermata is placed over the final notes of both hands.

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#). The vocal line features a melodic phrase with a slur over the first two notes and a fermata over the final note. The piano accompaniment includes chords in the right hand and a bass line in the left hand.

Second system of musical notation. It continues the piece with similar notation. The vocal line has a melodic line with a slur and a fermata. The piano accompaniment features chords in the right hand and a bass line in the left hand.

Third system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment includes chords in the right hand and a bass line in the left hand.

Fourth system of musical notation, the final system on the page. The vocal line concludes with a few notes. The piano accompaniment features chords in the right hand and a bass line in the left hand, ending with a fermata and a double bar line.

1-bob yuzasidan mustaqil ta'lim bo'yicha savollar va topshiriqlar

1. Damli cholg'ular oilasiga mansub cholg'ularning mohir ijrochilaridan kimlarni bilasiz?
2. G'ajir nayning ikkinchi nomi qanday ataladi va uni kimlar qayerda ijro qilishgan?
3. Nay pikkalo cholg'usining diapazoni qanday?
4. Til yordamida tovush hosil qilinadigan cholg'ular qaysilar va ularning biridan farqi nimada?
5. Naypachoq yordamida tovush hosil qilinadigan cholg'u hamda cholg'u ijrochilari to'g'risida kimlarni bilasiz?
6. Nay cholg'usida qanday shtrixlardan foydalanish mumkin va ularga izoh bering?
7. Nay cholg'usi tahminiy nechta registrga bo'linadi?
8. Gamma va etyud so'zlariga izoh bering.
9. Nay cholg'usida mohir ijrochilardan kimlarni bilasiz?
10. Nay cholg'usida eng ko'p ijro qilingan mashhur asarlardan qaysilarni bilasiz?

Talabalar uchun asarlar tanlashda M.Toirov va A.Petrosyanslarning "Nay" nomli darsligi va H.Jo'rayev, H.Rixsiyevlarning "Yosh naychi" o'quv qo'llanmalaridan foydalanish tavsiya etiladi.

2-bob. Urma torli cholg'ular

Urma torli cholg'ular o'zbek xalq cholg'ulari orkestr partiturasida bo'yicha ikkinchi guruh hisoblanadi. Unda asosan chang va qonun cholg'ulari kiradi. Bu ikkala cholg'u O'zbekiston hududi tarixiy davrga ega bo'lib, jumladan, cholg'ular to'g'risida XVII asrda yashab ijod qilgan buxorolik buyuk hofiz, sozanda Darvish Ali Changiy o'zining risolasining beshinchi va oltinchi boblarida chang – Zuhro yulduziga bag'ishlangan 26 ta torli va 7 maqomni ijro etish xususiyatiga ega cholg'uligi, qonun – 6 xil sozlanishi mumkin bo'lgan tirnama cholg'u ekanligi to'g'risida ma'lumotlar keltirgan.

Bu ikkala cholg'ularni “Xalq cholg'ularini o'rganish” fanida chang cholg'usida o'qiyotgan talabalar qonun cholg'usini qonun cholg'usida o'qiyotgan talabalar chang cholg'usini o'zlashtirishlari mumkin.

2.1 Chang cholg'usi

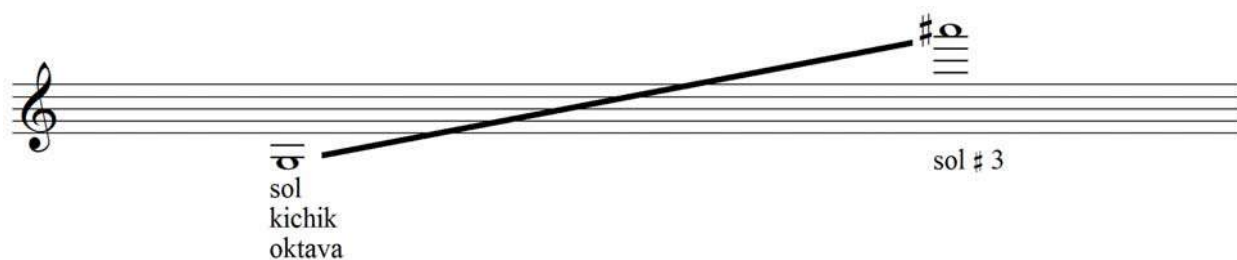
Chang – urma torli cholg'u bo'lib, ma'lumotlarga qaraganda “uning tovushqatori diatonik bo'lgan va tovushqatordagi 14 ta bosqichning 13 tasida uchta va faqat bittasi toq torlari bo'lib, jami 40 tori bo'lgan”³.

Hozirgi kunda qayta ishlangan chang cholg'usi rezina qoplangan maxsus bambukdan yasalgan cho'p bilan urib ijro qilinadi. Changning 75 ta tori bo'lib, har uchta tori bir tovushga sozlanadi.

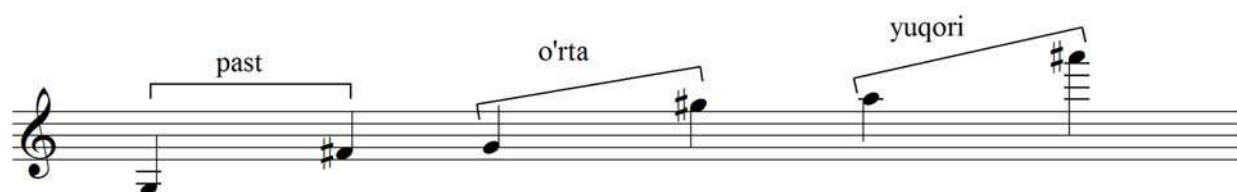
Chang cholg'usining takomillashtirilishi natijasida changlar turi yaratildi. Jumladan bularga chang prima, chang pikkolo, chang tenor va chang bas kabi turlari barpo etildi. Shundan hozirgi kunda istemolda ommalashgan chang bu chang prima hisoblanadi. Shuningdek chang pikkolo, chang tenor, chang bas kabi cholg'ular amaliyotda o'z o'rnini topa olmadi.

Changning diapozoni kichik oktavaning “sol” tovushidan uchinchi oktavaning “sol diyez” tovushigacha bo'lib, jami uch oktavani qamrab oladi.

³ Toshmatov O., Turatov S. Ko'hna cholg'ular ijrochiligi. –T.: “Navro'z”, 2015. 33-bet.



Chang cholg'usining diapazoni tahminan uch registrga bo'linadi. Past, o'rta, yuqori registrlardir.



Chang cholg'usida turli ijro uslublari va shtrixlarni ishlatish yo'li bilan ijro qilish mumkin. Shuningdek tremolo, legato, cho'p chertmak, barmoq chertmoq, pitssikato, urma-zarb, cho'p tarak, tebratma, cho'p-chizma, terma zarb, qo'sh notalarni chalish, legato uslublari.

Urma zarb uslubi changda tovush chiqarishning asosiy ijrochilik uslubidir. Cho'plar bilan torlarga urilganda chuqur, to'la tovush chiqishi kerak. Zarb qanchalik erkin bo'lsa, torning jarangi shunchalik yorqin bo'ladi.

Torlarni o'ng yoki chap qo'l bilan chertish quyidagicha belgilanadi:

O' – o'ng qo'l zarbi;

Ch – chap qo'l zarbi;

O'.Ch – ikkala qo'lda baravariga zarb;

Tremolo - tremolo (rez) - ikkita cho'p yordamida uzluksiz, tez zarblarning ketma-ketligidir.

Changda uzluksiz tovushni faqat ikkita qo'lning erkin harakatida tremolo uslubi yordamida chiqarish mumkin, yuqori, sifatli tovush hosil qilish uchun esa ijrochi bir tekis va erkin zarbga erishishi kerak.

Changda tremolo uslubini ikkitalik notalarda ijro etish imkoniyati ham bor.

Legato - (bog'lama) - tordan torga sezilmas uzluksiz tremolo yordamida ehtiyotlik bilan o'tish uslubidir.

Cho'p chertmak - pizz col legno - cho'pning tekis bo'lgan orqa yassi qismi bilan torlarni tirnab chertish yordamida tovush hosil qilinadi. Bu uslubga o'tilganda cho'plarni yuqoriga o'girib, bosh va ko'rsatkich barmoqlar yordamida siqiladi. Chertish huddi zarbga o'xshab ijro etiladi.

Barmoq chertmoq - pizzicato - uslubida torlarga barmoqlar bilan mayin chertiladi. Bu uslub amaliyotga chang ijrochiligining takomillashuvi natijasida kiritildi. Changda pizzicato quyidagicha ijro etiladi: ikkita qo'l barmoqlari bilan ikki va undan ko'p tovushlarni chertish; qo'llarning birida bittadan to uchtagacha tovushlarni chertish; bir vaqtning o'zida bitta qo'lda chertib, ikkinchi qo'ldagi cho'pda esa zarb berish yoki chertish ham mumkin.

Pissikato – uslubida bemalol uch, to'rt, olti tovushdan iborat akkordlarni ijro etish mumkin. Pissikato ijrosi rr dan to p gacha bo'lgan jarang dinamikasini chegaralaydi. To'rt tovushli akkordda katta va o'rta barmoqlar qatnashadi. Olti tovushli akkordda katta, o'rta va kichkina barmoqlar ishlatiladi. Ochiq pedalda tovushlar uzoq vaqtgacha tinmaydi.

Garmoniyani o'zgartirganda pedal mexanizmidan foydalanish kerak. Pissikato uslubini chang diapazonining ixtiyoriy bo'lagida ijro etish mumkin, lekin uni changning o'rta registr qismida qo'llash qulayroqdir.

Urma-zarb - staccato con sordino - uslubida bir qo'l bilan torga berilgan zarbni bir zumda ikkinchi qo'l barmog'i bilan tovush ohangi so'ndiriladi. Bu uslub yordamida tovush jarangining odatdagi uzunligi kamaytiriladi, tovush yumshatilib, kuchsizlantiriladi.

Urma-zarbni, odatda, birinchi pastgi guruhda, ya'ni kichik oktava soldan, birinchi oktava solgacha bo'lgan diapazonda qo'llash tavsiya etiladi.

Cho'p tarak - col legno - uslubida cho'pning ikkinchi yassi, yalang qismi bilan torlarga zarb beriladi. Bu esa shovqin effektini beradi. Bu uslubni ijro etayotganda bilaklar va cho'plar zarbdan keyin bir zumda torlardan qochishi kerak. Shundagina jarangli uzluksiz tovush hosil bo'ladi. Bu uslub birinchi marta

S. Boboyevning xalq cholgʻulari orkestri bilan ijro etgan “Konsertino” asarida qoʻllanilgan. Choʻp tarak changning oʻrta registrida juda yaxshi jaranglaydi. Ikkilangan notalar, tremolo, legato, turli arpedjiolarni ham ijro etish mumkin. Tovushlarni ijro etishda imkon qadar *r* yoki *tr* da ijro etish maqsadga muvofiqdir.

Tebratma- vibrato - (vibratsiya) uslubida qoʻl barmoqlari bilan torga zarb berilgandan soʻng ikkinchi qoʻl barmogʻi bilan asta-sekin tebratiladi. Bu uslubning odatda, choʻp tarak uslubi bilan birgalikda qoʻllanilishi maqsadga muvofiqdir.

Choʻp-chizma - glissando col legno - (glissando) uslubida bir tordan boshqasiga choʻpning yassi tomoni bilan kerakli tovushgacha sirgʻanib oʻtiladi. Bunda notalar uzunliklariga qarab, tez yoki sekin templarda xromatik yoʻllar hosil boʻladi. Glissandoni bir vaqtning oʻzida ikkita qoʻlda cholgʻuning butun diapazonida ijro etish ham mumkin. Oʻng qoʻl boshlaydi, chap qoʻl davom ettiradi yoki aksincha.

Sakratma-zarb – staccato - (stakkato) uslubida oʻng va chap qoʻllarda choʻplar torlarga yengil va tez zarb berilishi natijasida tovush hosil qilinadi. Zarbdan soʻng aniq boʻlingan aksentli tovush hosil boʻladi. U bitta tordan yoki bir tordan boshqasiga oʻtilayotganda ham ijro etilishi mumkin.

Terma zarb - arpejio - (arpedjio) uslubini changning butun ijro diapazonida qoʻllash mumkin. Ayniqsa garmonik akkordlar changda yaxshi jaranglaydi. Changdagi arpedjio ijrosi rus xalq cholgʻusi - jarangdor guslini eslatadi.

Bu ijro uslublarni amaliyotda qoʻllash va oʻrganish ijrochi- changchilarning kasbiy mahoratini oʻstirishiga yordam beradi.

Qoʻsh notalarni ijro qilish – changda turli intervaldagi qoʻsh notalarni istalgan usulda ijro qilish mumkin. Biroq qoʻsh notalar ijro qilinganda ijro etish tezligi ozgina sekinlashadi, chunki ijrochi bir qoʻlning oʻzida bir necha bor harakat qiladi.

Chang cholgʻusi boʻyicha mohir sozandalar Faxriddin Sodiqov, Fozil Xarrotov, Ahmad Odilov, Rustam Negmatov, Fazilat Shukurova, Ergash Toshmatov, Temur Maxmudov, Farrux Mirusmonov, Abdusalom Mutalov,

This page of musical notation consists of 15 staves of music in a single system. The key signature is one sharp (F#), and the time signature is 3/4. The notation is as follows:

- Staff 1: Treble clef, starting with a quarter rest, followed by eighth-note patterns.
- Staff 2: Treble clef, eighth-note patterns.
- Staff 3: Treble clef, eighth-note patterns.
- Staff 4: Treble clef, eighth-note patterns.
- Staff 5: Treble clef, quarter-note patterns with triplet markings (3) above the notes.
- Staff 6: Treble clef, eighth-note patterns with triplet markings (3) below the notes.
- Staff 7: Treble clef, eighth-note patterns with triplet markings (3) below the notes.
- Staff 8: Treble clef, eighth-note patterns with triplet markings (3) below the notes.
- Staff 9: Treble clef, eighth-note patterns with triplet markings (3) below the notes.
- Staff 10: Treble clef, eighth-note patterns with triplet markings (3) below the notes.
- Staff 11: Treble clef, eighth-note patterns with triplet markings (3) below the notes.
- Staff 12: Treble clef, eighth-note patterns with triplet markings (3) below the notes.
- Staff 13: Treble clef, eighth-note patterns with triplet markings (3) below the notes.
- Staff 14: Treble clef, eighth-note patterns with triplet markings (3) below the notes.
- Staff 15: Treble clef, eighth-note patterns with triplet markings (3) below the notes.

Do'loncha

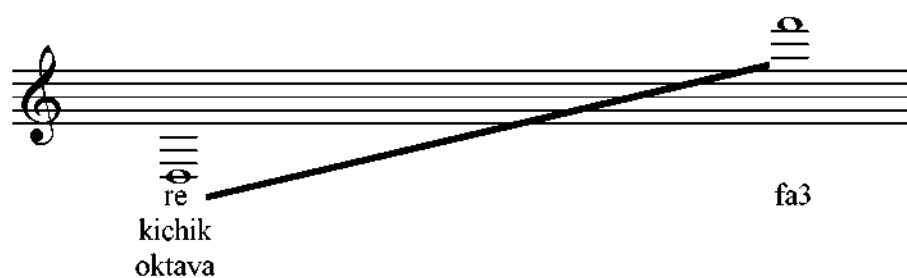
F. Vasilev qayta ishlagan

Allegretto

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of four systems of music. The first system includes a violin part and a piano part. The piano part has a treble and bass clef. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The second system continues the piano part with a *p* (piano) marking. The third system features a violin part with *f* and *p* markings, and a piano part with *f* and *p* markings. The fourth system continues the piano part with a *p* marking. The score includes various musical notations such as slurs, accents, and repeat signs.

2.3 Qonun cholg'usi

Qonun – Sharq xalqlari musiqa ijrochiligining cholg'u yo'li ijrosida qonun musiqa cholg'usining ham o'ziga xos o'rni bo'lib, musiqa ijrochiligida keng qo'llaniladi. Qonun so'zining lug'aviy ma'nosi musiqa ilmining qonuni, tartibga keltirilishi ma'nolarni anglatadi. Zaynulobidin Mahmudiy Husatniy o'zining “Qonuni ilmi va amali musiqiy” (“Musiqa ilmining amaliy va nazariy qonunlari”) asarida sozlar, ovozlari, musiqiy asarlar haqida ma'lumot bergan. Qonun musiqa cholg'usi Arabiston, Eron, Turkiya, Kavkaz xalqlari musiqa ijrochiligida keng qo'llanilib kelinmoqda. 1972 yilda O'zbekiston davlat konservatoriyasi professori Fayzulla Karomatov rahbarligida “Sharq musiqasi” kafedrasini tashkil qilinib, to hozirgi kungacha qonun sinfi bo'yicha O'zbekistonda xizmat ko'rsatgan artist Abdurahmon Xoltojiyev ustozlik qilib kelmoqda. Hozirgi kunda O'rta va Oliy musiqa dargohlarida qonun sinflari faoliyat ko'rsatib, qonun ijrosi o'rganilmoqda. Qonunda 24-25 ta uch qator ichakdan tayyorlangan torlar tortilib, qonunning diapozoni kichik oktavaning “re” tovushidan uchinchi oktavaning “fa” tovushigacha. Qonun sozandaning ikkala ko'rsatkich barmog'iga moslab tayyorlangan aylana mis va shoxdan tayyorlangan mizrob vositasida ijro etiladi.



Qonun cholg'usining diapazoni taxminan uch registrga bo'linadi. Past, o'rta, yuqori registrlardir.

Ijrochilik amaliyotida uning shogirdlari Asqarali Akbarov, Qosimjon Mirzayev, Komiljon Shermatov, Sirojiddin Usmonov, Roza Haydarova, Ulug'bek Xudoynazarov, Mirzohid A'zamov kabi sozandalar qonun cholg'u ijrochiligini zamonaviy jarayonda munosib targ'ib etmoqdalar.

2.3 Qonun cholg'usida ijrochilik san'atini egallashda gamma, etyudlar va tahminiy asarlar.

Gopak

M. Krasev qayta ishlagan

The first system of the musical score for 'Gopak' consists of two staves. The upper staff is a single treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains four measures of music with eighth and sixteenth notes. The lower staff is a grand staff (treble and bass clefs) with the same key signature and time signature. It contains four measures of music, primarily consisting of chords and simple bass lines.

The second system of the musical score for 'Gopak' consists of two staves. The upper staff is a single treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains four measures of music with eighth and sixteenth notes. The lower staff is a grand staff (treble and bass clefs) with the same key signature and time signature. It contains four measures of music, primarily consisting of chords and simple bass lines.

The third system of the musical score for 'Gopak' consists of two staves. The upper staff is a single treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains four measures of music with eighth and sixteenth notes. The lower staff is a grand staff (treble and bass clefs) with the same key signature and time signature. It contains four measures of music, primarily consisting of chords and simple bass lines.

The fourth system of the musical score for 'Gopak' consists of two staves. The upper staff is a single treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains four measures of music with eighth and sixteenth notes. The lower staff is a grand staff (treble and bass clefs) with the same key signature and time signature. It contains four measures of music, primarily consisting of chords and simple bass lines.

System 1: Treble clef with a melodic line of eighth and sixteenth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand.

System 2: Treble clef with a melodic line of eighth and sixteenth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand.

System 3: Treble clef with a melodic line of eighth and sixteenth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand.

System 4: Treble clef with a melodic line of eighth and sixteenth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand.

2-bob yuzasidan mustaqil ta'lim bo'yicha savollar va topshiriqlar

1. Chang cholg'usining tarixini aytib bering?
2. Changda nechta torlari mavjud va ular qaysi interval oralig'ida sozlanadi?
3. Chang cholg'usi sinfining namoyandalaridan kimlarni bilasiz?
4. Chang cholg'usida qanday uslubiy ijro imkoniyatlari mavjud?
5. Changda qanday repertuarlarni ijro etish mumkin?
6. Qonun cholg'usining tarixini tushuntirib berish?
7. Qonun ergologiyasini tushuntirib bering?
8. Qonun cholg'usida qanday shtrixlar va ijro uslublarini bilasiz?
9. Qonun cholg'usida yetuk mutaxassis ijrochilardan kimlarni bilasiz?

Talabalar uchun asarlar tanlashda "Davrim sadosi" changchi R.Ne'matov repertuaridan va A.Odilov, A.Lutfullayevlarning "Chang" nomli o'quv qo'llanmalaridan foydalanish tavsiya etiladi.

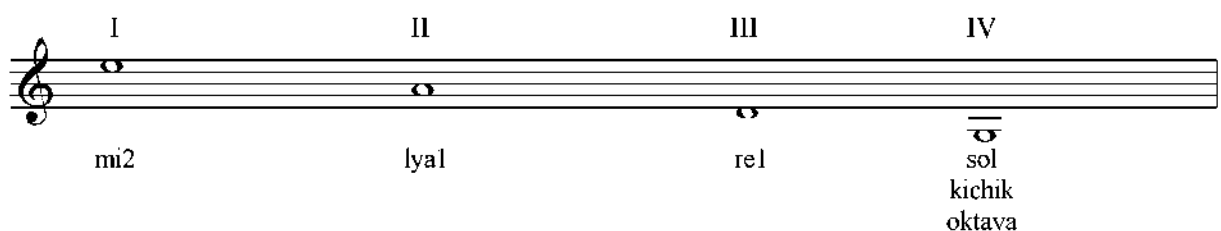
3-bob. Mezrobli cholg'ular

O'zbek xalq cholg'ulari orkestrida mezrobli cholg'ular guruhi deyarli katta guruh hisoblanadi. Chunki bu guruhda asosan asarning badiiy ifodasi hamda ritmik shaklini ijro qilish uchun barcha ovozlari yig'ilgan. Jumladan, rubob prima – o'zbek xalq cholg'ulari orkestrida diapazon jihatdan katta va ijro mahorati bo'yicha asarning badiiy va akkompoment qismini ijro qilish imkoniyati bor. Qashqar rubobi – o'zbek milliy melizm hamda barcha ovozlari bilan uyg'unlasha oladigan cholg'u. Afg'on rubobi asosan xarakteri jihatidan mungli va kuychan hamda akkompoment (jo'r bo'lish) vazifasini bajaradi. Dutor alt asosan akkompoment vazifasini, ya'ni ikki ovozni bir paytda ijro qilish imkoniyati bor. Dutor bas – bas kalitidagi yuqori va o'rta registrdagi ijro imkoniyatlarini ijro qilish mumkin. Dutor kontrabas o'zbek xalq cholg'ularida asosan ritmik bas pozitsiyasi ijro qilinadi. Yuqorida ta'riflab o'tgan cholg'ularimiz “Xalq cholg'ularini o'rganish” fanida bevosita o'zbek xalq cholg'ulari orkestrini boshqarish yoki o'zbek xalq cholg'ularining ovozlari registri farqlashda katta ahamiyatga ega.

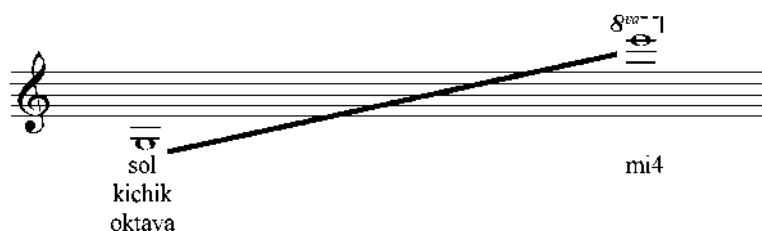
3.1 Rubob prima cholg'usi

Prima rubobi – o'zbek xalq cholg'ularini takomillashtirilishi natijasida qashqar rubobining shakli asosida vujudga keltirilgan. Shakli jihatdan qashqar rubobiga o'xshasada hajmi, tovush tembri, diapozoni, sozlanishi hamda ijro etishning ayrim uslublari bo'yicha undan farq qiladi. Rubob prima cholg'usi yakkaxon, shuningdek ansambl va orkestr ijrosi uchun mo'jjallangan.

Prima rubobida to'rtta tor bo'lib, uning birinchi tori ikkinchi oktavaning “mi” tovushiga, ikkinchi tori birinchi oktavaning “lya” tovushiga, uchinchi tori birinchi oktavaning “re” tovushiga, to'rtinchi tori kichik oktavaning “sol” tovushiga sof kvinta oralig'ida sozlanadi.



Prima rubobining diapozoni kichik oktavaning “sol” tovushidan to‘rtinchi oktavaning “mi” tovushigacha.



Rubob primaning mohir ijrochilik imkoniyatlari va o‘zbek xalq cholg‘ulari orkestrida o‘zi xos ovozi bilan ajralib turadi.

Rubob-primada to‘rtta tor bo‘lib, ular o‘zaro yo‘g‘onligi jihatdan farq qiladi.

1. Mi torining diametri -0,25 mm.
2. Lya torining diametr -0,30 mm.
3. Re torining diametri -0,30 mm va o‘rama 0,15mm.
4. Sol torining - 0,35 diametri mm va o‘ramasi 0,20 mm.

Uchinchi va to‘rtinchi torlarning usti zich qilib o‘ralgan jez sim bilan qoplangan bo‘ladi.

Rubob-primaning menzurasi-360 mm.

Ijrochining ijro paytidagi holati – Rubob-prima stulga o‘tirib ijro qilinadi. Bunda suyanchiqqa suyanilmasdan, stulning oldi qismiga o‘tiriladi. Gavdaning umumiy holati erkin va to‘g‘ri tutiladi. Chap oyoq ustiga o‘ng oyoq bir oz ko‘tarilgan holda qo‘yiladi. O‘ng oyoq son qismining o‘rtarog‘iga cholg‘uning kosa qismi joylashtiriladi.

Mediator – grekcha so‘z bo‘lib, vositachi ma’nosini anglatadi. Uning ko‘rinish shakli yarmi aylana, ikkinchi yarmi esa qirrali bo‘lib, asosan ebonet, yoki qattiq plastmassalardan tayyorlanadi. Tovush hosil qilayotgan paytda mediatorni nisbatan qiyaroq holda ushlanishi maqsadga muvofiqdir. Mediator cholg‘u dastasining pastki qismi tugagan joyidan tahminan 1-1,5 sm pastroqda, xarrakdan esa 4,5-5 sm yuqoriroqda harakat qilishi tovushning sifatli chiqishiga olib keladi

Rubob primada turli shtrixlarni va ijro uslublarini ishlatish yo‘li bilan ijro qilish mumkin. Shuningdek pastga zarb, yuqoriga zarb, rez usuli, pitssikato, flojolet, stakkato, legato, glisando, forshlag, mordent, trel, pozitsiyalar.

Pastga zarb – mediator yordamida xarakat bilan torni tebrantirish natijasida tovush hosil etish usulidir. Bunda o‘ng qo‘l batamom erkin va tabiiy xarakat qilmog‘i zarur. Shuni ham aytib o‘tish zarurki, pastga zarb usuli bajarilishida panjaning xarakat masofasi barcha torlarda bir xil bo‘lmog‘i kerak.

Yuqoriga zarb – mediator yordamida past zarbga qarshi tomon xarakat qilish bilan amalga oshiriladi. Yuqoriga zarbning asosiy xususiyatlaridan biri shundaki, o‘ng qo‘l panjasining yuqoriga bo‘lgan xarakati pastga bo‘lgan xarakatga nisbatan kuchsiz va no qulay bo‘lib, alohida mashq talab etadi. Bunda yuqoriga zarb bilan hosil etilayotgan tovushning kuchi pastga yo‘naltirilgan zarbning tovush kuchi bilan teng bo‘lishini ta’minlash kerak.

Rez-usuli – paytida zarblarni navbat bilan pastga va yuqoriga qilib jadal ravishda ijro etish orqali amalga oshiriladi. Pastga va yuqoriga zarblar qanchalik puxta va erkin bo‘lsa shunchalik rez usuli muvaffaqiyatli ijro etilishi ta’minlanadi.

Rubob-primada ijro etilayotgan asarlarda faqat bitta torda emas, balki bir nechta torda rez usulini bajarish lozim bo‘lgan bo‘laklar uchrab turadi. Bu asosan akkordlarning ijrosidir. Bunday paytda bajarilayotgan rezning xarakat masofasi oshadi. Pastga va yuqoriga bo‘lgan xarakatlarni shunday bajarish kerakki, toki ikkala yoki uchala tovush ham bir-biriga tenglikda eshitilishi kerak.

Pitssikato – o‘ng qo‘lning bosh barmog‘i bilan quyidagicha ijro etiladi: mediator o‘ng qo‘l orasiga olinadi va bosh barmoq yordamida yuqoridan pastga qarab ijro xarakati bilan tovush hosil qilinadi. Bosh barmoq torning dastaga yaqin joyida ijro etilsa, sifatli tovush hosil bo‘lishiga erishiladi.

Chap qo‘l bilan ijro etiladigan pitssikato usulida bir yo‘la ikkita barmoq ishtirok etadi. Bunda birinchi barmoq kerakli pardaga bosiladi, ikkinchisi esa shu pardani tebratib tovush hosil qilish orqali amalga oshiriladi. Bunda tovush hosil qiladigan barmoqning xarakati dastaning pardalar joylashgan sathiga parallel bo‘ladi.

Flojolet – fransuzcha so‘z bo‘lib, puflab ijro qilinadigan cholg‘u “svirel” ma’nosini anglatadi. Flojolet usuli bilan tovush hosil qilishda chap qo‘l barmog‘ini torga yengil tekkaziladi va mediator yordamida shu tor chertilgan zahoti chap qo‘l

barmog‘i tordan olinadi. Natijada, torning ma‘lum qismi tebranib, nisbatan ingichka va tiniq tovush hosil bo‘ladi. Torning teng 2,3,4,5 va 6 qismiga bo‘lingan nuqtalarida tabiiy flojolet usuli bilan tovush hosil qilish mumkin.



Stakkato – uslubida ijro etish mediator zarbidan keyin pardadagi barmoqni tezlik bilan ko‘tarish orqali amalga oshiriladi. Bunda tor shu lahzaning o‘zida jaranglashdan to‘xtaydi va tovushlar qisqa “sakratma” harakterda bo‘ladi. Nisbatan jadal tezlikda chalinadigan asarlarni bunday uslubda ijro etish imkoniyati bo‘lmaydi va bu holda tovushning qisqaligi tezlik hisobiga erishiladi.

Misol:



Legato - tovushlarni bir-biriga bog‘lab chalinishini bildiradi. Rubob primada ushbu uslub asosan rez bilan amalga oshiriladi va rez to‘xtatiladi. Rezni mediatorni yuqoriga yo‘naltirilgan holatda to‘xtatgan ma‘qul. Rubob-prima va boshqa mezrobli xalq chog‘ularini o‘rganishni boshlayotgan sozandalar yana shunga e‘tibor berishlari lozimki, tovushning boshlanishi tugashiga nisbatan kuchliroq bo‘ladi va tugashi esa birmuncha kuchsizdir. Shuning uchun rez holatini yuqoriga yo‘naltirilgan holda tamomlash maqsadga muvofiqdir.

Rubob-primada **legato** uslubini ijro etishda yana bir hususiyatga e‘tibor berish lozim. Bu hususiyat tordan-torga o‘tib ijro qilishdir. Legato belgisi

qo'yilgan musiqa asarini tordan-torga o'tib va shu bilan bir qatorda tovushlarni bir-biriga ulab ijro qilish ijrochidan katta mahoratni talab qiladi.

Misol:



Glissando – bir notadan ikkinchi notaga sirg'alib o'tish uslubidir. Bir tovushdan ikkinchi tovushga sirg'alish tezligi bir maromda bo'lishi va ikkinchi tovush o'z vaqtida chalinishi kerak bo'ladi. Bundan tashqari tovushning jarangi bir meyorda bo'lishi kerak. Sirg'alish kuchli barmoq yordamida amalga oshirish maqsadga muvofiqdir.

Forshlag – bu ham bezak turi bo'lib, uning ikkita turi mavjud.

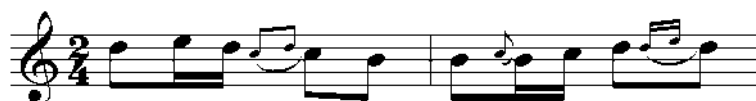
Birinchisi, chiziqchali forshlag oldingi cho'zim hisobiga ijro etiladi.

Misol:



Ikkinchisi, chiziqchasiz forshlag bo'lib, asosan g'arbiy yevropa klassik kompozitorlari asarlarida uchraydi va keyin tovush hisobiga ijro etiladi.

Misol:



Mordent – asosiy tovush yuqoridagi yoki pastki bilan ijro etish bezagi.

Mordentlarning barcha turlarida ham birinchi tovush o'rtacha zarb bilan ijro etiladi. Sababi, birinchi zarb mordent qo'yilgan tovushning boshlanishidir.



Trel – asosiy tovushning o‘zidan keyin bir pog‘ona yuqorigi tovush bilan tez su‘ratda almashinib ijro etilishidir.

Trelning asosiy qiyinchiliklaridan biri o‘ng qo‘l va chap qo‘llar harakatining munosib kelishidir. Aynan 1, 2-barmoqlar boshqalariga nisbatan kuchliroq bo‘lib, ijro birmuncha qulay kechadi.

Trelni ijro qilish ko‘nikmasini amalga oshirishda juda vazmin, kuchli tovush bilan mashq qilish yaxshi samara beradi. Bunda tezlikni asta –sekin jadaltirib boriladi.



Pozitsiya – deb chap qo‘lni cholg‘u dastasi bo‘ylab yugurmasdan, ma’lum bir tovush qatorni ijro qilish imkoniyatini beradigan holatga aytiladi. Pozitsiya joylanishi chap qo‘lning birinchi barmog‘i va yuqori harrak oralig‘idagi masofa bilan belgilanadi. Bu masofaning o‘zgarishi o‘z navbatida pozitsiyani o‘zgarishiga olib keladi.

Rubob - primada hamma torlar bo‘yicha yettita pozitsiya ishlatiladi. MI torida esa bundan ham yuqori pozitsiyalarda ijro etish mumkin. Rubob-prima tovushqatorlarining pozitsiyalar bo‘linishi va barmoqlarning joylashuvini quyidagi holat orqali ko‘rsatish mumkin.

Rubob-primada pozitsiyalarni o‘rganish chap qo‘l barmoqlari texnikasini rivojlantirish borasida muhim ahamiyat kasb etadi. Bu cholg‘uchiga chap qo‘lning erkin xarakati uchun imkoniyat yaratib beradi. Bundan tashqari pozitsiyalarni o‘rganishning yana foydali tomonlari quyidagilardan iborat.

- 1) Nota yozuviga qarab ijro etishga yordam beradi;
- 2) Jadal tezlikdagi passajlarning ijrosida qulaylik yaratadi;
- 3) O‘ng qo‘l usulublaridan to‘g‘ri foydalanish imkoniyatini beradi;
- 4) Cholg‘uning barcha registridagi tovushlardan bir xil foydalanish imkoniyatini beradi.

Ijroni o‘rganishning dastlabki davrlaridan pozitsiyalarni birinchi barmoq bilan boshlanadigan bir yoki ikki oktavali major va minor gammalari misolida o‘rganish yaxshi natija beradi.

Talaba har bir pozitsiyani alohida o‘rganganidan so‘ng, pozitsiya almashinuvi bor musiqa asarlarini, etyudlar, mashqlar va gammalarni asta sekinlik bilan ijro etishlari mumkin.

Pozitsiya chap qo‘lning dasta bo‘ylab ma’lum bir masofaga surilishiga aytiladi. Pozitsiya almashinuvining ikki xil turi mavjud:

- 1) Dasta bo‘ylab yuqoriga,
- 2) Dasta bo‘ylab pastga.

Misol:



3.2 Rubob prima cholg‘usida ijrochilik san’atini egallashda gamma, etyudlar va tahminiy asarlar.

Etyud
Mi-major

Shoshilmasdan, aniq

A. Dorojkin

The image displays a musical score for a study piece in Mi-major (three sharps) and 2/4 time. It consists of six staves of music. The first staff begins with the tempo marking 'Shoshilmasdan, aniq' (Allegretto). The score features a series of eighth-note patterns and slurs, characteristic of a technical exercise. The piece concludes with a double bar line and repeat dots.

Etyud

Vivace

A.Kamorovskiy

The image displays a musical score for a piece titled "Etyud" by A. Kamorovskiy. The tempo is marked "Vivace". The score consists of nine staves of music, all written in a single treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The music is characterized by a continuous sequence of eighth-note triplets. The first staff begins with a triplet of eighth notes, and this pattern continues throughout the piece. The notation includes various accidentals (sharps and naturals) and rests, indicating a complex rhythmic and melodic structure. The piece concludes with a final triplet of eighth notes followed by a quarter rest and a double bar line.

Kontrdans

L. Beethoven

Allegretto

mp sf mp sf mp

cresc. f mf

sf cresc. sf sf sf p

Polka

M. Glinka

Allegretto

The first system of the Polka consists of four measures. The right-hand part (treble clef) begins with a melody in B-flat major, marked *mf*. The left-hand part (bass clef) provides a simple accompaniment, marked *mp*. The key signature has one flat (B-flat), and the time signature is 2/4.

The second system continues the piece with measures 5-8. The right-hand part features a melodic line with a dynamic marking of *p*. The left-hand part continues with its accompaniment, marked *mp*.




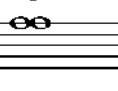


The third system contains measures 9-12. The right-hand part has a more active melodic line with a dynamic marking of *f*. The left-hand part continues with its accompaniment, marked *mf*.

The fourth system contains measures 13-16. The right-hand part continues with a melodic line, marked *mf*. The left-hand part continues with its accompaniment, marked *mp*. The piece concludes with a final cadence in the right-hand part.

3.3 Qashqar rubobi cholg'usi

Qashqar rubobi - xalq orasida keng ommalashgan va eng sevimli cholg'ulardan biri hisoblanadi. XI asr saroy musiqachisi Abu Bakr Rubobiy haqida yozilgan she'riy asarda rubob to'g'risida ayrim misralar keltirgan. Shundan bilishimiz mumkinki rubob juda qadimiy cholg'u hisoblanadi. O'sha davr ruboblari hozirgi biz qo'llayotgan qashqar rubobi ko'rinishidan keskin farq qilgan, lekin negizi bir-biri bilan bog'liqdir. Qadimiy ruboblar besh torli bo'lgan. To'rtta simi ipakdan, bittasi esa kumushdan yasalgan.

Hozirgi kundagi qashqar rubob cholg'usi transpozitsiya qilinadigan sozlar guruhiga mansub, ijroda yozilganiga nisbatan bir oktava past eshitiladi. Qashqar rubobidagi besh torning to'rttasi sim tor bo'lib, beshinchisi ichak tordan iboratdir. Birinchi juft torlar birinchi oktavaning "lya" tovushiga (unison), ikkinchi juft torlar birinchi oktavaning "mi" tovushiga (unison), uchinchi ichak tor esa kichik oktavaning "si" tovushiga (ba'zan zarurat tufayli "lya" tovushiga ham) sof kvarta oralig'ida sozlanadi.

yozilishi			eshitilishi		
I	II	III	I	II	III
					
lya	mi	si kichik oktava	lya kichik oktava	mi kichik oktava	si katta oktava

Qashqar rubobining diapozoni kichik oktavaning "si" tovushidan uchinchi oktavaning "si bemol" tovushigacha.

yozilishi	eshitilishi
	
si kichik oktava	si katta oktava
	
sib3	sib2

Qashqar rubobida qo‘llaniladigan shtrixlar va ijro uslublari.

Yakka zarb – tovush hosil qilishning eng oddiy usuli bo‘lib, rubob torlariga qarata pastga yoki yuqoriga bitta yagona zarb berish bilan amalga oshiriladi. Yakka zarb qo‘lni yuqoridan pasga harakatlantirib zarb berish usuli bilan bajariladi, bu holda nota ustiga (u) belgisi qo‘yiladi. Xuddi shunday pastdan yuqoriga qarata zarb berib tovush hosil qilinishi (p) belgisi bilan belgilanadi. Bu usullardan asosan o‘rgatishning dastlabki bosqichida foydalaniladi.

Qo‘sh zarb – pastgi va yuqorigi zarblarni birin-ketin, bir tekisda urib chalinishiga aytiladi.

Bilak zarb – O‘ng qo‘l panjasining barcha torlar bo‘ylab yuqoridan pastga yo‘naltirilgan sirg‘anma harakati bilan mazkur ijro usuli amalga oshiriladi. U «arpedjio» uslubini eslatadi. Bilak zarb usulini ijro etishda mizrob bilan barcha torlar bir tekisda ravon (arpedjio tarzida) chertiladi.

Rez – noxun (mediator) bilan pastga va yuqoriga zarb berishning tez va ketma-ket almashuvidan iborat bo‘lib, tovushlarni bir-biriga bog‘lab (uzluksiz) ijro etish usulidir. Rez tovush hosil qilish usulidan aksariyat hollarda erkin ijroga xos bo‘lgan surnay yo‘llarini, katta ashulalarni ijro etishda foydalaniladi. Rezni bir tekisda ifodali ijro etish sozandadan katta mahorat talab etadi buning uchun muntazam mashq qilish lozim.

Ufori zarb – o‘zbek xalq yalla va raqs kuylari uchun xarakterlidir. Mazkur usul an’anaviy musiqa ijrosiligida keng qo‘llaniladi. Oddiy xalq kuylaridan boshlab, murakkab musiqa janri – Shashmaqomning ikkinchi gurux sho‘balarining mavjud beshinchi-tugallanish qismlarida, Toshkent- Farg‘ona maqom ashula yo‘llarida, vohalarga mansub kuy va qo‘shiqalarda ko‘plab uchraydi. Bu usul xalqda “ufori zarb” deb ataladi.

Zarbi parron – chalish uslubi ijrochilikda ko‘p qo‘llaniladigan zarblardan hisoblanadi. U rubob bilan birga tanbur, ud, chang kabi cholg‘ular uchun ham xarakterlidir.

Ma'lumki rubobda noxun bilan pastdan yuqoriga va yuqoridan pastga, tez zarb berib chalinadi. U asosiy tovushga yordamchi notasi bo'lgan bittalik forshlagini eslatadi.

Bidratma – ikki yonma-yon tovush tebranishidan hosil qilinadi. U eng qisqa va eng uzun tebranishdan iborat bo'lishi mumkin. Noxunni torga urib va torga urmasdan ijro etish usuli bitratmaga ham taalluqlidir.

To'qinlatish – (vibrato) deyarli barcha xalq cholg'ulari va ashula ijrochiligi uchun xos bezak. Rubobda barmoqni pardada bosib noxun bilan urilgandan so'ng barmoqlarning o'zida torni vertikal holda bosib titratish yo'li bilan hosil qilinadi. Shuningdek, ushbu bezakdan butun, yarimtalik, choraktalik va nimchorak notalarni ijro etganda foydalanish mumkin.

Nolish – yarim tongacha bo'lgan o'ziga xos yirik bidratma. Rubob ijro qilganda bu usul chap qo'l barmoqlarini vertikal, bosib xarakatlantirish bilan ijro etiladi.

Molish – barmoqni bir tovushdan ikkinchi tovushga ohangdor, ohista sirg'altirish usuli. U "glissando" ga yaqin bo'lib, badiiy talqin etishning muhim vositalaridan hisoblanadi. Shu bilan birga, tovush chiqarishning bir necha turlari bilan xarakterlanadi.

Kashish – yarim ton doirasida amalga oshiriladigan bezak usuli. Bunda barmoqlar rubob dastasida pardaga bosiladi va ikkinchi barmoq bilan vertikal holda yarim tongacha tor eziladi.

Qashqar rubobi bo'yicha Muhammadjon Mirzayev, Ergash Shukrullayev, Shavkat Mirzayev, Qobiljon Usmonov, Sulaymon Taxalov, Ari Boboxonov, Tohir Rajabiy kabi sozandalar mohir sozandalar hisoblanadi.

Amaliy mashg'ulot

3.4 Qashqar rubobi cholg'usida ijrochilik san'atini egallashda gamma va etyudlar.

Mashq №1

Musical notation for Mashq №1, consisting of three staves of music in 4/4 time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures of eighth-note patterns. The third staff contains four measures of eighth-note patterns, ending with a double bar line.

Mashq №2

Musical notation for Mashq №2, consisting of two staves of music in 2/4 time. The first staff contains four measures of eighth-note patterns with fingerings: 2, 1 2, 4, 1 4, 3 1, 1. The second staff contains five measures of eighth-note patterns with fingerings: 1 3, 1 2, 1, 1 2, 1, 2. The piece ends with a double bar line.

Etyud

O'rtacha tez

E.Gnesina-Vitachyok

Musical notation for Etyud, consisting of four staves of music in C major and common time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures of eighth-note patterns. The third staff contains four measures of eighth-note patterns. The fourth staff contains four measures of eighth-note patterns, ending with a double bar line.

Qirlar osha

(Rus xalq kuyi)

Ye.Avksenev qayta ishlagan

Moderato

The first system of the musical score consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a *mf* dynamic marking and contains several measures with fingerings (1, 3, 4, 3, 1) and accents (^) above the notes. The middle staff is the right-hand piano accompaniment, also in treble clef, with a *mf* dynamic marking, featuring chords and eighth-note patterns. The bottom staff is the left-hand piano accompaniment, in bass clef, with a *mf* dynamic marking, providing a simple harmonic foundation.

The second system continues the piece with three staves. The vocal line starts with a *f* dynamic marking and includes fingerings (3, 1, 3, 4, 3, 1) and accents (^) above the notes. The piano accompaniment continues with similar textures, including chords and eighth-note patterns in both hands.

The third system features three staves. The vocal line begins with a *mp* dynamic marking and contains fingerings (1, 3, 4, 3, 1) above the notes. The piano accompaniment continues with a consistent eighth-note pattern in the right hand and a steady bass line in the left hand.

The fourth system concludes the piece with three staves. The vocal line starts with a *mp* dynamic marking and includes fingerings (3, 1, 3, 4, 3, 1) above the notes. The piano accompaniment continues with the established eighth-note textures in both hands.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Above the notes are fingerings: 1, 3, 4, 3, 1. The lower staff is in bass clef and contains a bass line with notes G2, A2, B2, C3, B2, A2, G2. A forte dynamic marking 'f' is placed below the first note of both staves.

The second system of music also consists of two staves. The upper staff continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4. Above the notes are fingerings: 3, 1, 3, 4, 3, 1. The lower staff continues the bass line with notes G2, A2, B2, C3, B2, A2, G2. A forte dynamic marking 'f' is placed below the first note of both staves. The system concludes with a double bar line.

Tarje navo

R.Qipchqov qayta ishlagan
X.Rixsiyev garmoniyalashtirgan

Andante

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a dynamic marking of *f* and a tempo marking of *Andante*. It features a melodic line with a repeat sign and a first ending. The middle staff is the right-hand piano accompaniment, starting with a dynamic marking of *f* and a *mf(p)* marking. The bottom staff is the left-hand piano accompaniment, featuring a bass line with chords and moving lines.

The second system of the musical score consists of three staves. The top staff continues the vocal line with a dynamic marking of *mf(p)* and includes first and second endings. The middle staff is the right-hand piano accompaniment, featuring chords and moving lines, with a dynamic marking of *p*. The bottom staff is the left-hand piano accompaniment, featuring a bass line with chords and moving lines.

The third system of the musical score consists of three staves. The top staff continues the vocal line with a dynamic marking of *mf* and includes first and second endings. The middle staff is the right-hand piano accompaniment, featuring chords and moving lines. The bottom staff is the left-hand piano accompaniment, featuring a bass line with chords and moving lines.

The fourth system of the musical score consists of three staves. The top staff continues the vocal line with a dynamic marking of *mf* and includes a first ending. The middle staff is the right-hand piano accompaniment, featuring chords and moving lines, with a dynamic marking of *p*. The bottom staff is the left-hand piano accompaniment, featuring a bass line with chords and moving lines.

2.

Allegro

First system of a musical score in G major. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dotted quarter note G, followed by quarter notes A and B, a quarter rest, and then eighth notes C, D, E, F, G. The piano accompaniment features a bass line with quarter notes G, A, B, C and a treble line with chords and eighth notes.

Second system of the musical score. The vocal line has a first ending (1.) with a half note G and a second ending (2.) with a half note G, marked with a forte *f* dynamic. The piano accompaniment continues with rhythmic patterns in both hands.

Third system of the musical score. The vocal line begins with a crescendo *cresc.* leading to a forte *f* dynamic, featuring eighth notes G, A, B, C, D, E, F, G. The piano accompaniment provides harmonic support with chords and moving lines.

Fourth system of the musical score. The vocal line has a first ending (1.) with a half note G and a second ending (2.) with a half note G. The piano accompaniment concludes the system with rhythmic patterns.

First system of musical notation. The treble clef staff contains a melodic line starting with a whole note, followed by a repeat sign and a phrase of eighth notes. The grand staff (right and left hands) provides accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff features a melodic line with a first ending bracket labeled "1." above it. The grand staff continues with accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with a second ending bracket labeled "2." above it. The right hand of the grand staff includes a triplet of eighth notes. The left hand provides accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with a first ending bracket labeled "1." above it. The grand staff continues with accompaniment.

2.

f *cresc.* *f*

1.

4/4

A tempo

2.

4/4

4/4


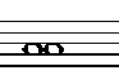




3.5 Afg'on rubobi cholg'usi

Afg'on rubobi - transpozitsiya qilinadigan cholg'ular guruhiga mansub bo'lib, ijroda yozilganiga nisbatan bir oktava past eshutiladi. Afg'on rubobi, asosan, kosa, dasta, bosh qismdan tashkil topgan. Kosa – bir-biriga yopishtirilgan bir nechta taxtachadan, pastki va yuqorigi qopqoqdan, torlarni mahkamlashga mo'ljallangan ilmoqlardan iborat. Ustki qopqoqqa baliq teri qoplangan bo'lib, unga xarrak o'rnatiladi. Hozirgi vaqtda ustalarimiz kosani tut daraxtidan oyma yoki qovurg'asimon qilib ham ishlaymoqdalar. Pastki qopqoq yog'ochdan tayyorlanib kosaga zich qilib biriktiriladi. Dasta – kosaga mahkam biriktirilib, unga 19 ta parda o'rnatiladi. O'rganuvchi sozandalarga qulay bulishi uchun 2, 5, 7, 10, 12, 14, 17, 19 pardalariga dumaloq belgilar qoyiladi. Dastani hozirgi vaqtda ustalar yong'oq daraxtidan ishlaymoqdalar. 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.

Birinchi juft torlar birinchi oktavaning "lya" tovushiga (unison), ikkinchi juft torlar birinchi oktavaning "mi" tovushiga (unison), uchinchi tor esa kichik oktavaning "si" tovushiga sof kvarta oralig'ida sozlanadi.

yozilishi			eshitilishi		
I	II	III	I	II	III
					
lya	mi	si kichik oktava	lya kichik oktava	mi kichik oktava	si katta oktava

Afg'on rubobining diapozoni kichik oktavaning "si" tovushidan uchinchi oktavaning "mi" tovushigacha.



3.8 Dutor alt cholg'usi

Dutor – o‘zbek, tojik, turkman va uyg‘ur xalqlari orasida keng tarqalgan torli tirnama cholg‘udir. Dutor cholg‘usining takomillashtirilishi natijasida dator prima, dator sekunda, dator alt, dator tenor, dator bas va dator kontrabas kabi cholg‘u turlari vujudga keldi.

Dutor alt, dator bas, dator kontrabas cholg‘ulari o‘zbek xalq cholg‘ulari orkestrlari tarkibidan doimiy o‘rin egalladi. Dutor prima, dator sekunda va dator tenor kabi cholg‘ular o‘zining ijro va jarang jihatidan sozanda talabiga javob bera olmaganligi bois amaliyotda juda kam qo‘llaniladi. Ular asosan ijro uchun tanlangan asarning mazmun-mohiyatiga qarab qo‘llanilmoqda.

Dutor cholg‘usida ijrochilik ko‘nikmalarini hosil qilishda quyidagi zarblarni va ijro uslubini egallash lozim bo‘ladi. Shuningdek yakka zarb, teskari zarb, terma zarb va ufori zarb hamda pitssikato uslublari.

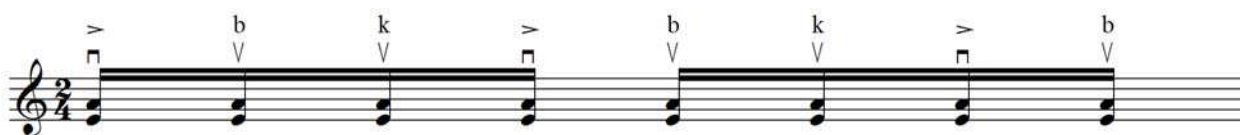
Yakka zarb – (II-II) pastga panja, ya’ni 4,3,2,1 barmoqlar bilan dator torlariga urib ijro qilinadi. (V) – bu belgi esa yuqoriga bosh barmoq bilan ijro qilishni bildiradi.

Misol:



Teskari zarb – bilak va alohida barmoqlar bilan quyidagicha ijro qilinadi.

Misol:



Bu zarbni 1, 4 va 7 zarbi kuchli, ya'ni aksent bilan boshqa zarblar yuqoriga bosh va ko'rsatgich barmoqlar bilan sadolantiriladi. Teskari zarbni terma zarb va pirranglar bilan bezam ijro qilish mumkin.

Misol:



Ufori zarb – doira zarbi nomi bilan atalib, dutor cholg'usi ijrosida juda keng qo'llaniladi. Yozilishi va ijro uslubi quyidagicha.

Misol:



Pitssikato – dutor ijrochiligiga balalayka va gitara cholg'ularidan kirib kelgan. U dutor cholg'usida 2 xil ijro qilinadi. Bittalik pitssikato bosh barmoq bilan faqat pastga ijro qilishdir, bitta toridan tovush chiqariladi.

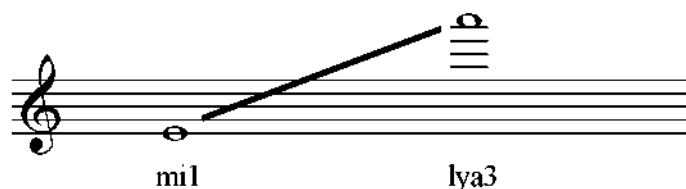
Ikkitalik pitssikato pastga bosh barmoq va yuqoriga ko'rsatgich barmoq bilan bitta toridan tovush chiqariladi va qisqartirib *pizz.* so'zi bilan belgilanadi.

Dutor cholg'usining turlari:

Dutor prima – Birinchi tori birinchi oktavaning “lya” tovushiga, ikkinchi tori birinchi oktavaning “mi” tovushiga sof kvarta oralig'ida sozlanadi.



Dutor primaning diapozoni birinchi oktavaning “mi” tovushidan uchinchi oktavaning “lya” tovushigacha.



Dutor alt – transpozitsiya qilinadigan cholgʻular guruhiga mansub boʻlib, ijroda yozilganiga nisbatan bir oktava past eshitiladi. Birinchi tori birinchi oktavaning “lya” tovushiga, ikkinchi tori birinchi oktavaning “mi” tovushiga sof kvarta oraligʻida sozlanadi.



Dutor altning diapozoni birinchi oktavaning “mi” tovushidan uchinchi oktavaning “lya” tovushigacha.



Dutor ijrochiligida mohir usta dutorchilardan Turgʻun Alimatov, Faxriddin Sodiqov, Orif Qosimov, Gʻulom Qoʻchqorov, Mirsodiq Ergashev, Malika Ziyayeva va Boqijon Rahimjonovlar nomi barchaga maʼlum.

Amaliy mashgʻulot

3.9 Dutor cholgʻusida ijrochilik sanʼatini egallashda gamma va etyudlar

Etyud

V.Gleyxman

Musical score for Etyud by V.Gleyxman, consisting of four staves of music in 2/4 time. The key signature has one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The music features a series of eighth and sixteenth notes, with some slurs and ties. The second staff continues the melodic line. The third staff shows a change in the melodic pattern, including a sharp sign above a note. The fourth staff concludes the piece with a double bar line.

Etyud

G.Muxammedova

Musical score for Etyud by G.Muxammedova, consisting of three staves of music in 2/4 time. The key signature has two sharps (F# and C#). The first staff begins with a treble clef and a key signature of two sharps. The music is characterized by a dense texture of chords, primarily triads and dyads, often beamed together. The second staff continues this chordal texture. The third staff concludes the piece with a double bar line.

Etyud

G.Muxammedova

Musical score for Etyud by G.Muxammedova, consisting of three staves of music in 2/4 time. The key signature has two sharps (F# and C#). The first staff begins with a treble clef and a key signature of two sharps. The music features a complex texture of chords, often with sixteenth-note patterns. The second staff continues this intricate chordal texture. The third staff concludes the piece with a double bar line.

O'rtoqlar

Yu.Rajabiy musiqasi

Allegro

The first system of musical notation consists of three staves. The top staff is the melody, written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a treble clef and a common time signature (C) that is crossed out and replaced with 2/4. The melody is composed of eighth and sixteenth notes. The middle staff is the right-hand accompaniment, and the bottom staff is the left-hand accompaniment, both in bass clef. The accompaniment features chords and single notes.

The second system of musical notation continues the piece. The top staff has a double bar line followed by the word "Fine" in italics. The melody and accompaniment continue with similar rhythmic patterns.

The third system of musical notation features a repeat sign (double bar line with two dots) in the middle of the top staff. The melody and accompaniment are repeated.

The fourth system of musical notation concludes the piece. The top staff ends with a double bar line and a common time signature (C) that is crossed out and replaced with a final double bar line. The word "Da capo al 'Fine'" is written in italics below the staff. The accompaniment continues to the end.

Dugonajon

E.Musabekov musiqasi

The first system of the score consists of three staves. The top staff is a single treble clef staff with a 2/4 time signature, containing a sequence of eighth notes. The middle and bottom staves are grouped as a grand staff (treble and bass clefs), with the bass staff containing a sequence of eighth notes and the treble staff containing chords.

The second system of the score consists of three staves. The top staff is a single treble clef staff with a 2/4 time signature, containing a sequence of eighth notes. The middle and bottom staves are grouped as a grand staff, with the bass staff containing a sequence of eighth notes and the treble staff containing chords.

The third system of the score consists of three staves. The top staff is a single treble clef staff with a 2/4 time signature, containing a sequence of eighth notes. The middle and bottom staves are grouped as a grand staff, with the bass staff containing a sequence of eighth notes and the treble staff containing chords.

The fourth system of the score consists of three staves. The top staff is a single treble clef staff with a 2/4 time signature, containing a sequence of eighth notes. The middle and bottom staves are grouped as a grand staff, with the bass staff containing a sequence of eighth notes and the treble staff containing chords.

The first system of music consists of two staves. The upper staff (treble clef) contains a sequence of notes: quarter notes G4, A4, B4, C5, followed by a half note G4, then quarter notes F4, E4, D4, and a whole note C4. The lower staff (bass clef) contains quarter notes C3, D3, E3, F3, followed by quarter notes G3, A3, B3, C4, and then quarter notes D4, E4, F4, G4.

The second system of music consists of two staves. The upper staff (treble clef) has quarter notes G4, A4, B4, C5, followed by a whole rest, then a repeat sign, and quarter notes G4, A4, B4, C5. The lower staff (bass clef) has quarter notes C3, D3, E3, F3, followed by quarter notes G3, A3, B3, C4, then a repeat sign, and quarter notes D4, E4, F4, G4.

The third system of music consists of two staves. The upper staff (treble clef) has quarter notes G4, A4, B4, C5, followed by quarter notes D5, E5, F5, G5, then quarter notes A5, B5, C6, and a whole note G5. The lower staff (bass clef) has quarter notes C3, D3, E3, F3, followed by quarter notes G3, A3, B3, C4, then quarter notes D4, E4, F4, G4, and finally quarter notes A4, B4, C5, and a whole note G4.

The fourth system of music consists of two staves. The upper staff (treble clef) has quarter notes G4, A4, B4, C5, followed by quarter notes D5, E5, F5, G5, and then quarter notes A5, B5, C6, and a whole note G5. The lower staff (bass clef) has quarter notes C3, D3, E3, F3, followed by quarter notes G3, A3, B3, C4, then quarter notes D4, E4, F4, G4, and finally quarter notes A4, B4, C5, and a whole note G4.

Chamanda gul

Moderato

O'zbek xalq kuyi

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest in each of the four measures. The middle and bottom staves are a grand staff (treble and bass clefs). The middle staff begins with a dynamic marking of *f* and contains a melodic line with eighth and sixteenth notes. The bottom staff provides a bass line with eighth and sixteenth notes, often in a rhythmic pattern that complements the upper line.

The second system of musical notation consists of three staves. The top staff has a whole rest in the first measure, followed by a double bar line, and then a series of eighth notes with a dynamic marking of *f(p)*. The middle and bottom staves continue the accompaniment. The middle staff features chords and rests, while the bottom staff continues with a rhythmic bass line.

The third system of musical notation consists of three staves. The top staff features a melodic line with eighth notes and a dynamic marking of *f(p)*. The middle and bottom staves provide accompaniment with chords and a rhythmic bass line. A double bar line is present in the middle of the system.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line with eighth notes. The middle and bottom staves continue the accompaniment with chords and a rhythmic bass line. The system concludes with a final chord in the middle staff.

First system of a musical score in G major. The top staff (treble clef) features a melodic line with eighth-note patterns and rests. The middle staff (treble clef) provides harmonic accompaniment with chords and rests. The bottom staff (bass clef) features a simple bass line with quarter notes and rests.

Second system of the musical score, continuing the piece. The top staff (treble clef) continues the melodic line. The middle staff (treble clef) continues the harmonic accompaniment. The bottom staff (bass clef) continues the bass line. The system concludes with a double bar line and repeat dots.

Sevinch

G'.Qo'chqorov musiqasi

Sho'x, o'ynoqi

The musical score is written for piano and includes a vocal line. It is in the key of D major (two sharps) and 2/4 time. The piece is titled "Sevinch" and is by G'.Qo'chqorov. The tempo/style is "Sho'x, o'ynoqi". The score consists of six systems of music. The first system includes a vocal line and piano accompaniment. The second system is piano accompaniment. The third system features a piano accompaniment with a forte (f) dynamic in the right hand and mezzo-forte (mf) in the left hand. The fourth system continues with a mezzo-forte (mf) dynamic. The fifth and sixth systems conclude the piece with a final cadence.

System 1: Treble clef with a key signature of two sharps (F# and C#). The first staff contains a complex rhythmic pattern of eighth and sixteenth notes with accents (^) and breath marks (V). The second staff (treble) has a simple accompaniment of quarter notes and rests. The third staff (bass) has a simple accompaniment of eighth notes.

System 2: Treble clef with a key signature of two sharps. The first staff continues the complex rhythmic pattern from System 1. The second staff (treble) continues the simple accompaniment. The third staff (bass) continues the simple accompaniment.

System 3: Treble clef with a key signature of two sharps. The first staff features a more intricate rhythmic pattern with many sixteenth notes and accents (^) and breath marks (V). The second staff (treble) continues the simple accompaniment. The third staff (bass) continues the simple accompaniment.

System 4: Treble clef with a key signature of two sharps. The first staff continues the complex rhythmic pattern. The second staff (treble) continues the simple accompaniment. The third staff (bass) continues the simple accompaniment.

System 1: Treble clef with a key signature of two sharps (F# and C#). The first staff contains a series of chords with downward accents (>) and a melodic line with upward accents (^) and downward accents (>). The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a rhythmic pattern of eighth notes.

System 2: Treble clef with a key signature of two sharps. The first staff continues the melodic line with upward and downward accents. The piano accompaniment features a right-hand staff with chords and a left-hand staff with a rhythmic pattern of eighth notes.

System 3: Treble clef with a key signature of two sharps. The first staff shows a dense texture with many notes and upward accents. The piano accompaniment continues with a right-hand staff of chords and a left-hand staff of eighth notes.

System 4: Treble clef with a key signature of two sharps. The first staff features a melodic line with upward and downward accents. The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a rhythmic pattern of eighth notes.

System 1: Treble clef with a continuous eighth-note accompaniment. Bass clef with a rhythmic pattern of eighth notes and chords.

System 2: Treble clef with a continuous eighth-note accompaniment. Bass clef with a rhythmic pattern of eighth notes and chords.

System 3: Treble clef with a continuous eighth-note accompaniment. Bass clef with a rhythmic pattern of eighth notes and chords.

System 4: Treble clef with a continuous eighth-note accompaniment. Bass clef with a rhythmic pattern of eighth notes and chords.

System 1: Treble clef with a continuous sixteenth-note arpeggiated pattern. Bass clef with a sparse accompaniment of chords and eighth notes.

System 2: Treble clef with a sixteenth-note arpeggiated pattern starting with a forte (*ff*) dynamic. Bass clef with a sparse accompaniment of chords and eighth notes.

System 3: Treble clef with a sixteenth-note arpeggiated pattern featuring accents (^) and slurs. Bass clef with a sparse accompaniment of chords and eighth notes.

System 4: Treble clef with a sixteenth-note arpeggiated pattern. Bass clef with a sparse accompaniment of chords and eighth notes.

System 1: Treble clef with a key signature of two sharps (F# and C#). The first staff contains a complex rhythmic pattern of eighth and sixteenth notes. The second staff contains a melody of quarter and eighth notes. The third staff contains a bass line with chords and eighth notes. Above the first staff, there are six dynamic markings: \wedge , \vee , \wedge , \vee , \wedge , \vee .

System 2: Treble clef. The first staff features a series of chords with accents (\wedge) and a melodic line starting with a forte (*f*) dynamic. The second staff contains chords with accents and rests. The third staff contains a bass line with eighth notes and chords.

System 3: Treble clef. The first staff contains a complex rhythmic pattern of eighth and sixteenth notes. The second staff contains chords with accents and rests. The third staff contains a bass line with chords and eighth notes.

System 4: Treble clef. The first staff contains a complex rhythmic pattern of eighth and sixteenth notes. The second staff contains chords with accents and rests. The third staff contains a bass line with eighth notes and chords.

System 1: Treble clef with a complex, fast-moving melodic line. Bass clef with a simple accompaniment of chords and eighth notes.

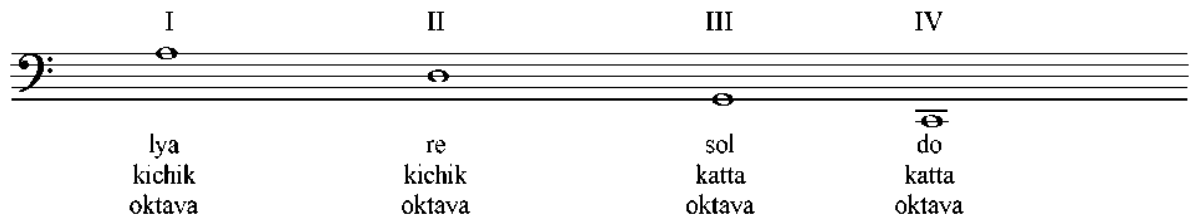
System 2: Treble clef with a melodic line featuring a *mf* dynamic marking. Bass clef with a rhythmic accompaniment featuring a *p* dynamic marking.

System 3: Treble clef with a melodic line. Bass clef with a rhythmic accompaniment.

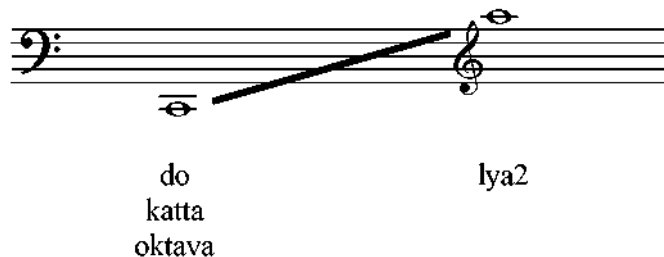
System 4: Treble clef with a first ending (1.) and second ending (2.). Bass clef with a rhythmic accompaniment.

3.9 Dutor bas va dutor kontrabas cholgʻulari

Dutor bas – dutorning kattalashtirilib ishlangan turidir. Dutor basning toʻrtta tori boʻlib, birinchi tori kichik oktavaning “lya” tovushiga, ikkinchi tori kichik oktavaning “re” tovushiga, uchinchi tori katta oktavaning “sol” tovushiga, toʻrtinchi tori katta oktavaning “do” tovushiga sof kvinta oraligʻida sozlanadi.



Dutor basning diapozoni katta oktavaning “do” tovushidan ikkinchi oktavaning “lya” tovushigacha.



Dutor bas cholgʻusini ijro qilish uchun qoʻllaniladigan turli shtrixlar va ijro uslublar. Bir taraflama chertish, ikki taraflama chertish, stakkato, tremolo, pitssikato applikatura va pozitsiya.

Bir taraflama chertish – 1. torlarni balanddan pastga qarab chertish – uncha murakkab boʻlmagan va keng tarqalgan usul boʻlib, bunday chertishda ovoz ancha aniq, toʻliq va kuchli sadolanadi. Notada bu holat nota ustiga (v) belgisi bilan ifodalanadi. 2. Pastdan yuqoriga – bu usul ijro amaliyotida tez-tez qoʻllaniladi, xususan sharq musiqasini ijro etishda koʻproq uchraydi. Unda noxunak (mediatr) pastdan yuqoriga qarab birdaniga bir necha tovush chiqarish uchun bir taraflama zarb beradi, baʼzi holda butun bir jumlani ijro etib, shu bilan jarangdorlikning oʻziga xos xarakteriga erishiladi. Bu usul nota ustidagi (^) belgisi bilan ifoda qilinadi.

Ikki taraflama (almashuvchi) – yuqoridan pastga va pastdan yuqoriga qarab zarb berish usuli. Bular \vee (pastga), \wedge (yuqoriga) belgilari bilan ifodalanadi. Mazkur usul tez sur’atli asarlarni ijro etishda qo’llaniladi.

Stakkato – qisqa-qisqa, uzoq tovush, noxunakning torlarga pastga yoki balandga qarab sekin va mo’tadil kelib urilishidan hosil bo’ladi. Noxunak torga kelib urilishi bilan chap qo’l barmog’i tordan ko’tariladi. Tez sur’atlarda stakkato noxunakning turli tomonlarga zarb berishi bilan ijro etiladi. Bunday holda uzoq sur’at hisobiga amalga oshiriladi. Stakkato usuli nota osti yoki ustiga nuqta qo’yish bilan ifodalanadi.

Tremolo (rez) – mezrobli cholg’ularda mediatrning torga galma-galdan pastga-balandga, bir maromda tez-tez zarb berishi bilan paydo bo’lib, har qanday uzoq davom etuvchi kuyga muntazam jarang beradi.

Ijrochilikda tremolo eng ko’p tarqalgan usul bo’lib, xususan kuylar ijro etish xarakteridagi pesalarda qo’llaniladi. Bu usulni o’rganish ancha qiyin, shuning uchun rez usulining asosi hisoblangan mediatorning ikki taraflama (pastga-yuqoriga) zarb berishini chuqur o’zlashtirib olgandan keyingina unga o’tish tavsiya etiladi. Panjaning tez-tez tebranma xarakatlari ravonlashgach, mediatrning torlarga bir xil kuch bilan kelib urilishi ta’minlangach, rezda yaxshi kuy ijro etishga erishish mumkin bo’ladi. Panjaning tebranma xarakati tezligi tor tebranishi bilan ma’lum mutanosiblikda bo’lishi kerak, torning tebranish holatini panja tebranishi yo’lga solib turadi. Ijrochilikdagi ma’nodorlik bilan bog’liqligi tufayli ham u haddan tashqari tezlashib yoki sekinlashib ketmasligi lozim.

Pitssikato – torni bosh barmoqning yumshoq uchi bilan bosish. Bunda mayin, shirali ovoz chiqadi. Pitssikato pizz. (bosish) degan belgi bilan ifodalanadi. Mediatr bilan yangidan ijro etishni complector deyiladi. Bas dutorda pitssikatoning akkordlari, ayniqsa arpedjiatoning ijro etishi yaxshi samara beradi.

Applikatura (lot. Apliso – qo’yaman, qisaman) – musiqali cholg’uda kuy ijro etilayotganda bormoqlarning joylashuv uslubi va almashinuv tartibi bo’lib, notada uning shartli belgisi ham shu nom bilan ataladi. Cholg’ularda kuy ijro etish amaliyotida applikaturaning ahamiyati katta. To’g’ri tanlangan applikatura kuyni

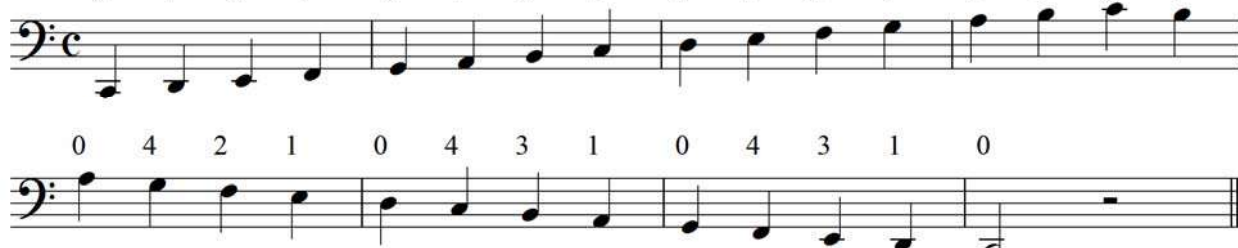
mazmundor qiladi va asarning melodiyasining o‘qilishini va texnik qiyinchiliklarini bartaraf etilishini yengillashtiradi.

Pozitsiya (positio – holat) cholg‘u dastasida chap qo‘lning holati demak. Birinchi pardadan tortib, o‘ng ikkinchi pardagacha bo‘lgan diatonik ketma-ketlikdagi birinchi torning tovush qatorini va birinchi barmoqdan boshlab ketma-ket har bir tovushni olsakda, qolgan uchta barmoqni diatonika tovushlari bo‘yicha galma-galdan xarakat etishlariga qo‘yib qo‘ysak, tovush qatorning pozitsiyadagi taqsimiga ega bo‘lamiz. Shunday qilib pozitsiya birinchi barmoqning cholg‘u grifidagi holatiga qarab aniqlanadi. Bas dutorda har bir pozitsiya grifda barmoqlarning joylashuviga qarab to‘rt yoki besh pardani qamrab oladi.


Amaliy mashg‘ulot

3.9 Dutor bas cholg‘usida ijrochilik san‘atini egallashda gamma va etyudlar


Do major (C-dur)
 0 1 3 4 0 1 3 4 0 1 2 4 0 1 2 1




Lya minor (a-moll)
 1 3 4 0 1 2 4 0 4 2 1 0 4 3 1



Garmonik lya minor (a-moll)
 1 3 4 0 1 2 4 0 4 2 1 0 4 3 1



Melodik lya minor (a-moll)
 1 3 4 0 1 2 4 0 4 2 1 0 4 3 1



Sol major (G-dur)

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

Mi minor (e-moll)

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

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

Garmonik mi minor (e-moll)

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

Melodik mi minor (e-moll)

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

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

Gammalarni sakkiztalik va o'n olitalik shtrixlar bilan yuqoriga pastga mediatrni torlarga chertish orqali dastlabki ijro ko'nikmalarini egallash mumkin.

Etyud

A.Nazarov

Moderato

mf

f

dim.

rit.

A tempo

mf

dim.

p

Etyud

A.Nazarov

Allegretto

mf

rit.

Andante

mp

f

p

Tempo primo

mf

sf

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature. It consists of six systems of music. The first system is marked 'Allegretto' and 'mf', featuring a continuous eighth-note pattern. The second system is marked 'rit.', showing a gradual deceleration of the eighth-note pattern. The third system is marked 'Andante' and 'mp', featuring a slower, more spacious melody with slurs. The fourth system is marked 'f', showing a dynamic increase in the melodic line. The fifth system is marked 'p', showing a dynamic decrease. The sixth system is marked 'Tempo primo' and 'mf', featuring a return to a faster eighth-note pattern with triplets. The final measure of the sixth system is marked 'sf' and features a forte dynamic with a vibrato symbol above the notes.

Yanka

Belorus xalq raqsi

S.Polyanskiy qayta ishlagan

Allegro

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of four systems, each with three staves: a bass staff, a grand staff (treble and bass clefs), and a piano accompaniment staff. The tempo is marked 'Allegro' and the dynamics are 'mp' (mezzo-piano). The bass line features a rhythmic pattern of eighth notes, often beamed in pairs. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The piece concludes with a double bar line.

Kamarinskaya

Allegro

P.Chaykovskiy

2 0 1 4 2 0 1 4

f

4 2 0 2 1 4 0 0 3 0

p

3 1 0 3 0

f

This system contains the first six measures of the piece. The bass line features a melodic line with fingerings 3, 1, 0, 3, and 0, and a chordal accompaniment. The treble and grand staff parts provide harmonic support with chords and arpeggiated textures.

This system contains the next six measures. The bass line continues with a steady eighth-note accompaniment. The treble and grand staff parts maintain the harmonic texture with various chord voicings.

p *cresc. poco a poco*

This system contains the next six measures. The bass line begins a melodic phrase marked *p* (piano) with a *cresc. poco a poco* (crescendo) instruction. The treble and grand staff parts continue with their accompaniment.

1 3 1 3 4

f

This system contains the final six measures. The bass line concludes with a melodic phrase marked *f* (forte) and includes fingerings 1, 3, 1, 3, and 4. The piece ends with a final chord in the grand staff.

Dutor bas ijrochiligida mohir usta naychilardan A.Nazarov, **F.Saidov**, **Sh.Umarovlar** nomi barchaga ma'lum.

Dutor kontrabas – dutorning juda katta qilinib ishlangan turidandir. U transpozitsiya qilinuvchi cholg'ular guruhiga mansub bo'lib, ijroda yozilganiga nisbatan bir oktava past eshitiladi. Dutor kontrabasning to'rtta tori bo'lib, birinchi tori kichik oktavaning “sol” tovushiga, ikkinchi tori kichik oktavaning “re” tovushiga, uchinchi tori katta oktavaning “lya” tovushiga, to'rtinchi tori katta oktavaning “mi” tovushiga sof kvarta oralig'ida sozlanadi.

yozilishi				eshitilishi			
I	II	III	IV	I	II	III	IV
sol kichik oktava	re kichik oktava	lya katta oktava	mi katta oktava	sol katta oktava	re katta oktava	lya kontroktava	mi kontroktava

Dutor kontrabasning diapozoni katta oktavaning “mi” tovushidan ikkinchi oktavaning “do” tovushigacha.

yozilishi	eshitilishi		
mi katta oktava	do2	mi kontroktava	do1

3-bob yuzasidan mustaqil ta'lim bo'yicha savollar va topshiriqlar

1. Mezrobli cholg'ular guruhidagi cholg'ularning bir-biridan farqi nimada?
2. Rubob prima cholg'usi kim tomonidan qayta ishlangan va rubob primada ijrochilik ko'nikmalari qanday amalga oshiriladi?
3. Qashqar rubobining tuzilishini va unda ijrochilik uslublarini o'zlashtirish haqida nimalar bilasiz?
4. Qashqar rubob cholg'usi ijrochilaridan kimlarni bilasiz?
5. Afg'on rubobi qaysi asrda kim tomonidan ishlangan?
6. Afg'on rubobining bugungi kundagi o'rnini va ahamiyati haqida sharhlang?
7. Afg'on rubobida mohir ijrochilardan kimlarni bilasiz?
8. Dutorlar oilasi haqida nimalarni bilasiz?
9. Dutor prima cholg'usining diapazoni va undagi ijrochilik ko'nikmalari haqida nimalarni bilasiz?
10. Dutor sekunda cholg'usi qanday sozlanadi va uning diapazonini ta'riflang?
11. Dutor alt va dator tenorning farqi va ulardagi ijrochilik ko'nikmalari qanday amalga oshiriladi?
12. Dutor bas cholg'usi kim tomonidan qayta ishlangan?
13. Dutor bas cholg'usini o'zlashtirishda qanday dastlabki shtrixlar va uslublar mavjud?
14. Dutor kontrabas cholg'usini ta'riflab bering?

Katta bum

Kichik bum

Katta bak

Kichik bak

Noxun

Doira ijrochisi avvalambor ijro vaqtida qo‘l, oyoq va gavdani to‘g‘ri tutishga alohida e‘tibor berishi zarur.

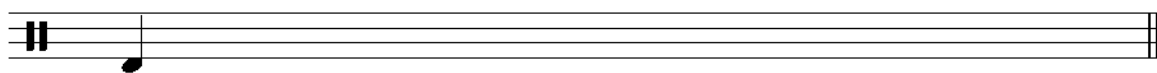
Doirachi yelkalarini to‘g‘ri tutgan holda suyanchiqqa suyanmasdan stul chetiga yaqinroq o‘tirishi kerak. Ikkala qo‘l tirsaklari ham gavdaga tegib turmasligi maqsadga muvofiqdir. Tirsaklar biroz ko‘tarilib turishi, oyoqlar esa polga tiralib turishi kerak. O‘ng oyoq chap oyoqqa paralell bo‘lgan holda 10 – 15 sm orqaroqda turadi. Asosiy og‘irlik o‘ng oyoqqa tushadi. Tik turib doira chalayotganda ham xuddi shunday ijro etiladi.

Doirada aniq tovush chiqarish uchun membranaga (teriga) to‘g‘ri urish kerak. Ikkala qo‘l barmoqlari ham bir xil harakat qilgani ma‘qul. Tovush effektini chiqarishda ikkala qo‘l va barmoqlar bir xil xizmat qiladi. Doira ijro etish texnikasida tovush chiqarish harakterlari bilan bog‘liq bir necha asosiy usullar mavjud bo‘lib, bular nota yozuvida ifodalanadi.

Quyida tovush hosil qilish va ulardan har birining nota belgilari keltiriladi.

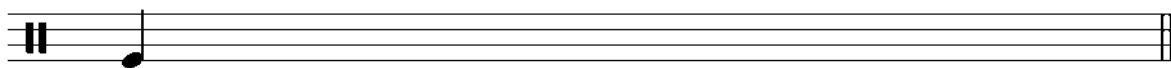
O‘ng qo‘l uchun mo‘ljallangan katta bum barmoqlar (4 barmoq)ni zich juftlagan holda membranaga urib ijro etiladi. Bosh barmoqqa kiygizilgan tasma doira gardishi o‘rtasiga zich tegib turishi lozim. Bunda tovush barmoqlarning keskin harakati bilan chiqariladi. Baland bo‘g‘iq tovush chiqadi.

Katta bum



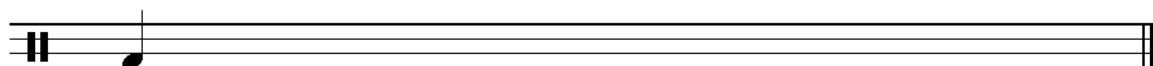
O‘ng qo‘l uchun mo‘ljallangan kichik bum o‘rta barmoqni sal bukib uriladi. Bunda asta dang‘illagan tovush chiqadi, boshqa barmoqlar membranaga tegmaydi. O‘ng qo‘l bilan ijro etiladigan hamma holatlarda bosh barmoq katta bum uchun ko‘rsatilgan vaziyatda bo‘ladi.

Kichik bum



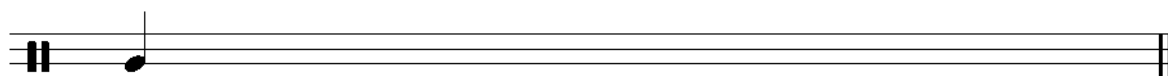
“Katta bak” – doiraning chekkasiga kaft bilan hamda membrananing o‘rtasiga barmoqlarni kergan holda urib ijro etiladi. Bosh barmoq gardish o‘rtasiga bog‘ich bilan mustahkamlanadi. Kuchli dang‘illagan, yangroq tovush chiqadi.

Katta bak



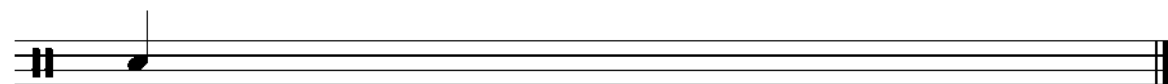
O‘ng qo‘l uchun mo‘ljallangan kichik bak membrananing cheti – gardishga yaqin joyiga to‘rtinchi barmoqni keskin urib ijro etiladi. Boshqa barmoqlar kerilgan holatda bo‘lib, membranaga tegmaydi. Bunday holatda jaranglagan, yangroq tovush chiqadi.

Kichik bak



Noxun jimjiloqni to‘rtinchi barmoq ustidan sirg‘antirilib doiraning chekkasiga chertganday urib ijro etiladi. Qo‘l barmoqlari harakatga kelmaydi. Aniq, jaranglagan keskin tovush chiqadi.

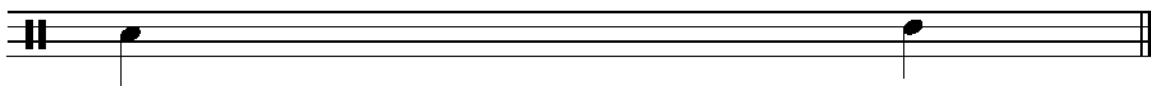
Noxun



Chap qo‘l uchun mo‘ljallangan katta bumda doira tizzalar orasiga olib chalinadi. Buning uchun chap qo‘lni doira tutishdan ozod qilinadi. Barmoqlar juftlangan holda yuqoridan pastga qarab uriladi. Tovushlar o‘ng qo‘l bilan ijro etiladigan katta bumdagidan farq qilmaydi.

Chap qo‘l uchun mo‘ljallangan kichik bum ham xuddi o‘ng qo‘ldagidek o‘rta barmoqni sal bukkan holda asta urib ijro etiladi. Bu holda ham doirani ikki tizza orasida tutiladi. Dang‘illagan, bo‘g‘iq tovush chiqadi.

Chap qo‘l uchun mo‘ljallangan katta va kichik bum quyidagi belgi bilan izohlanadi. Masalan:



O‘zbek kuylarini ijro etishda chap qo‘l uchun mo‘ljallangan katta va kichik bum juda kam ishlatiladi. Undan hind, arab, Lotin Amerikasi va Afrika mamlakatlari kuylarini ijro etganda foydalanish mumkin.

Chap qo‘l uchun mo‘ljallangan katta bak doirani chap qo‘l kaftida tutilgan holatda ijro etiladi. Bosh barmoq gardishni ichki tomondan kaftga qisib turadi. Qolgan to‘rt barmoq esa keskin harakatlar bilan membranaga pastdan yuqoriga qarab uriladi. Tovush xuddi o‘ng qo‘ldagiga o‘xshash yangroq, kuchli bo‘ladi.

Chap qo‘l uchun mo‘ljallangan kichik bak ham xuddi o‘ng qo‘ldagidek to‘rtinchi barmoqning uchi bilan panjaning keskin harakati orqali membrananing chetiga urib ijro etiladi. Tovush yangroq, jaranglagan bo‘ladi. Bosh barmoq gardishni ichki tomonidan tutib turadi.

Noxun chap qo‘l orqali ijro etilganda ham o‘ng qo‘ldagi holatni takrorlaydi – jimjiloq nomsiz barmoq ustidan sirg‘anib membrananing gardishga yaqin qismiga uriladi. Jaranglagan, keskin tovush chiqadi. Odatda tovush o‘ng qo‘lda ijro etilgandagidan kuchliroq bo‘ladi. Lekin ijrochi tovushning ikkala qo‘l bilan ijro etilgandagi bir xilligiga erishishi kerak.

Doira usullarini (ritmlarini) nota ifodalashda qo‘shimcha belgilardan foydalaniladi. Bu belgilar tembrli tovushlarni aniq ifodalash va o‘qishga yordam beradi.

+ belgisi ikkala qo‘lning nomsiz barmoqlariga noxun kiyib chalish zarurligini ko‘rsatadi. Noxunlar diametri 30 mm dan katta bo‘lmagan mis plastinkadan yasaladi. Noxunlar ijrochining buyurtmasiga binoan barmoq hajmiga

mos qilib ishlanadi. Ular barmoqqa leykoplastir bilan mahkamlanadi. Metall noxunlardan qattiq, kuchli effektga ega bo'lgan tovush chiqadi. Ko'proq yakka ijro etilganda foydalaniladi. Metall noxunlar bilan ijro etish quyidagicha bajariladi.

Kichik bum va noxunlarni ijro etishda metall noxunlardan foydalanilmaydi.

Agar + belgisi noxunning ustiga qo'yilgan bo'lsa, metall noxunlar doiraning gardishiga urib chalinadi.

Musiqaga doiraning silkishdan hosil bo'ladigan tovushlar kiritiladigan bo'lsa, (x) belgisi qo'yiladi. Bu tovush "shing'iroq" deb ataladi. Bu o'ziga xos ovoz bo'lib, shildirab oquvchi suvning ohangini beradi. Uni mustaqil va musiqaning boshqa usullari orqali ijro etiladigan tovush effektlariga qo'shib ijro etish mumkin. Shing'iroqning mustaqil ijro etilishi quyidagicha: shing'iroqning boshqa tovushlar bilan birga ifodalanishi ∞ belgisi bosh barmoq uchlari bilan terida sirpantiriladi. Membranaga urib hosil qilinadigan tovush effektini bildiradi.

□ belgisi ijrochi membranaga urib tovush chiqarganda, qo'lni membranadan uzmaslik kerakligini bildiradi. Bu usul bilan tovushni taqqa to'xtashishga erishiladi.

5 belgisi gardishining eng chekkasiga jimjiloqning nomsiz barmoq ustidan sirg'antirilishi yordamida ko'ndalanroq urilib ijro etishni bildiradi. Belgi faqatgina o'ng yoki chap qo'l uchun berilgan "noxun" ustiga qo'yiladi. "Jimjiloq qoqma" usuli xalq ijrochiligida burundan ishlatilib keladi.

Mashqlar va etyudlar doira musiqasining turli metro – ritmik texnik elementlari asosida tuzilgan.

Mashq №1

O.Kamolxo'jayev

MM♩ = 100

The musical score for "Mashq №1" is written in 4/4 time with a tempo of MM♩ = 100. It begins with a forte (*f*) dynamic and a section marked with a repeat sign and a first ending bracket labeled "1". The first ending concludes with a repeat sign and a fermata. The second ending, labeled "2", starts with a piano (*p*) dynamic and includes a trill. The score concludes with a final section marked with a repeat sign and a fermata.

Mashq №2

MM $\text{♩} = 100$

The musical score consists of ten staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of MM $\text{♩} = 100$. The first measure is marked with a forte *f* dynamic. The second staff contains a first ending, indicated by a box with the number '1' above it, and is marked with a fortissimo *f(p)* dynamic. The third staff includes notes with an 'x' above them, likely indicating a specific articulation or ornament. The fourth staff continues the melodic line. The fifth staff contains a second ending, indicated by a box with the number '2' above it. The sixth staff begins with a note marked with an 'x' above it. The seventh and eighth staves continue the melodic development. The ninth staff concludes with a note marked with an 'x' above it. The final staff ends with a double bar line and a fermata-like symbol.

Konsert etyudi №1

M.M. ♩ = 100

1

2

3



Konsert etyudi №2

1 M.M. ♩ = 100

pp

p

cresc.

2

mf

cresc.

3

f

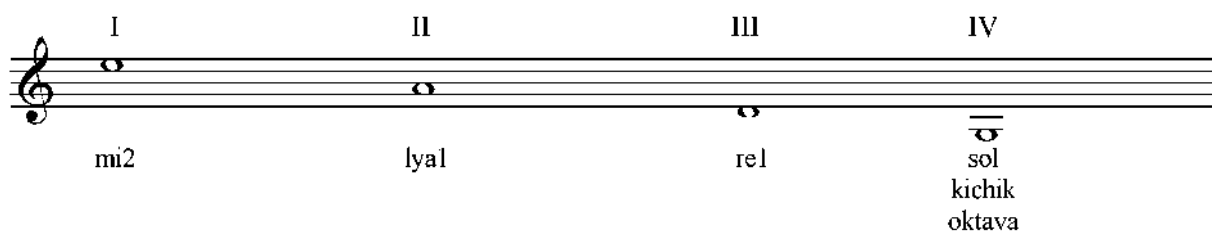


5-bob. Kamonli cholg'ular

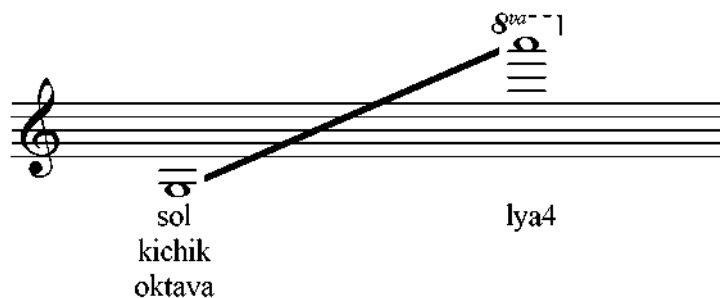
5. “Kamonli cholg'ular” guruhi – o'zbek xalq cholg'ulari orkestri partiturasining beshinchi guruhi bo'lib, unda g'ijjakchilar, g'ijjak alt, g'ijjak bas, g'ijjak kontrabas cholg'ulari kiradi. Shundan, “Xalq cholg'ularini o'rganish” fanida bevosita g'ijjak cholg'usida kamonni ishlatish va undan tovush chiqarish ko'nikmalari tavsiya qilinadi. G'ijjak alt, g'ijjak bas va g'ijjak kontrabas (qobuz kontrabas) cholg'ulari to'g'risida dastlabki ijrochilik ma'lumotlari keltiriladi.

5.1 G'ijjak cholg'usi

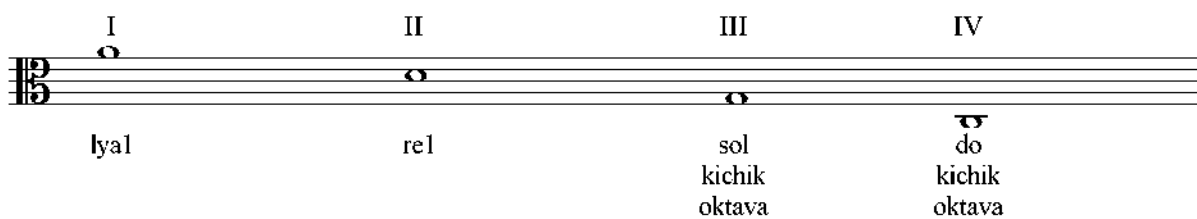
G'ijjak – O'rta Osiyo xalqlari, xususan, o'zbeklar orasida qadimdan keng tarqalgan kamoncha bilan ijro qilinadigan torli cholg'udir; kosasi qovoqdan, kokos yong'og'i (norjid yong'oqdan) va o'rtasi kovak qilinib o'yilgan yog'ochdan yasaladi. Kosaning ustiga baliq terisi yo pufak qoplanadi. Dastasi dumaloq bo'lib, kosaga yaqinlashgan sari ingichkalashtirilib ishlanadi. Kosaga o'rnatilgan temir oyoqchani ijrochi tizzasiga qo'yib, o'tirib ijro etadi. g'ijjakda avval uchta tor bo'lgan, ular kvarta bo'yicha sozlangan. Sozlanishi har doim aniq bir tovushda bo'lmay, ashulachining ovozi yo chalinadigan kuyning xarakteriga moslashgan. Ovoz hajmi bir yarim oktava oralig'ida bo'lgan. 1920 – yillarda sozandalar g'ijjak ovozini baland qilish maqsadida unison qilinib sozlangan qo'shtorlar ishlatganlar. Kamonchasi ot dumidan ishlanib, ijro etish vaqtida o'ng qo'l barmoqlari bilan tortib turiladi. 30 – yillarga kelib, g'ijjak cholg'usi qaytadan ishlandi: to'rtta tor joriy qilindi; bular skripkadek kvinta oralig'ida, 4 – eng pastki yo'g'on tor kichik oktavadagi *sol* ga, 3 – tor birinchi oktavadagi *re* ga, 2 – tor birinchi oktavadagi *lya* ga va oxirgi 1 – tor ikkinchi oktavadagi *mi* ga sozlanadi; ovoz hajmi (diapozoni) kichik oktavadagi *sol* dan to'rtinchi oktavadagi *lya* ga kadar. Orkestrda ijro etish uchun g'ijjakning katta – kichik (alt, bas, kontrabas) turlari ishlangan. Hozirda g'ijjak tojik, ozarbayjon, turkman, arman, uyg'ur xalqlarida uchraydi. Uning dastasida pardalari bo'lmaganligi sababli kerakli tovushlarni hosil qilish sozandadan yaxshi eshitish qobiliyati va yuksak mahorat talab qiladi. G'ijjak yakka soz holida, ansambl va orkestr tarkibida keng qo'llaniladi.



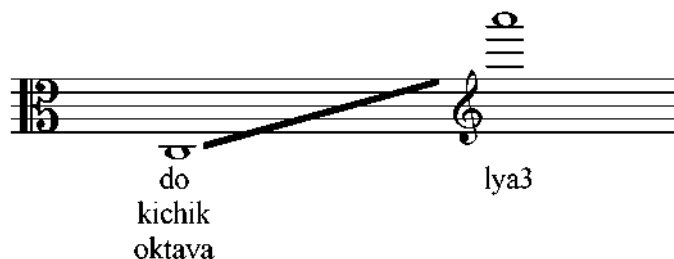
G'ijjakning diapozoni kichik oktava ning “sol” tovushidan to‘rtinchi oktava ning “lya” tovushigacha.



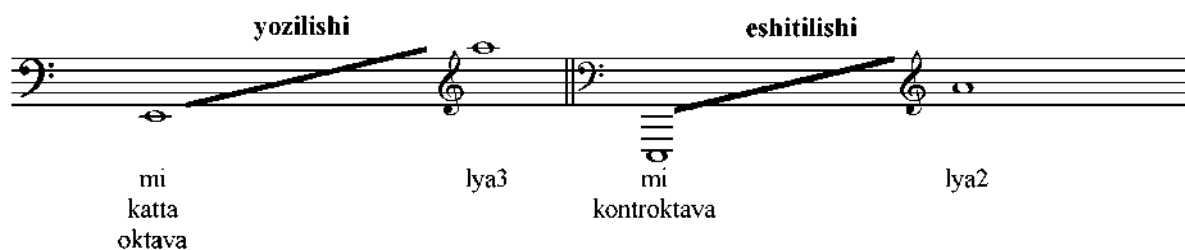
G'ijjak alt - asosiy g'ijjakning bir oz kattaroq qilib ishlangan turi. Torlar kvinta oralig‘ida, 4 – tor kichik oktavadagi *do*, 3 – tor kichik oktavadagi *sol*, 2 – tor birinchi oktavadagi *re* va 1 – tor birinchi oktavadagi *lya* ga sozlanadi. Ovoz hajmi (diapozoni) kichik oktavadagi *do* dan uchinchi oktavadagi *lyaga* qadar. Notalar alt va (baland tovushlari) skripka kalitida yoziladi.



G'ijjak altning diapozoni ning kichik oktava “do” tovushidan uchinchi oktavaning “lya” tovushigacha.



G‘ijjak kontrabasning diapozoni katta oktavaning “mi” tovushidan ikkinchi oktavaning “lya” tovushigacha.



G‘ijjak cholg‘usida ijro qilishda qo‘llaniladigan shtrixlar va ijro uslublari quyidagicha nomlanadi. Detashe (detache), legato (legato), parpato, markato (markato), martle (martele), stasiato (staccato), spikkato (spiccato), saitile (sautille), pitssikato (pizzicato), вибрасия, флажолет va hokazolar.

Bu belgilar kamonli cholg‘u ijrochiligida juda muhimdir. Ularni o‘zlashtirish shart.

Ijrochi o‘z kamonidan juda unumli hamda tejamkorlik bilan foydalanishi tavsiya etiladi.

Detashe – kamon g‘ijjakni simlarida, qaysi barmoq bosishidan qat’iy nazar, pastdan yoki yuqoridan ravon, juda mayin, har bir tovush aniq, dona-dona ijro etilishi bilan harakterlanadi va notalarning tagi alohida punktir chiziqlar bilan belgolanadi.

G‘ijjak ijrochiligida ushbu kamon harakati belgisi maqom ijrochlligidagi cholg‘u yo‘llarining asosiy mezonlaridan biri hisoblanadi. Tasniflar, tarje’, gardun, muxammas, saqillarni barchalarida bu (ijro uslubi) belgi juda muhim vazifani bajaradi. Maqom ijrochiligida nota yozuvlarini, ya’ni, frazalarni bir-biriga o‘xshashligini ko‘p uchratamiz. Ijroda ular bir-biridan farq qilishi uchun yuqorida aytib o‘tgan belgilarni o‘z o‘rnida meyoridan oshirmagan holda ishlatish kerak bo‘ladi.

Legato – notalarni uzluksiz ijro etish uslubi. YA’ni, kamonning bir tomonga harakatida ikki va undan ortiq tovushlarni bir-biriga ulab chalish demakdir. Aynan shu uslubda ham kamonning bo‘linishining kerakli ahamiyati bor.



Pozitsiya – sozandaning chap qo‘lini cholg‘u dastasidagi o‘rniga nisbatan barmoqlarini mutanosib harakatlantirilishiga aytiladi. Ijrochi, avvalo, boshlang‘ich pozitsiyada juda ko‘p mashqlar qilishi talab etiladi. YA’ni chap qo‘l barmoqlari dastada o‘z o‘rinlarini tez hamda aniq topib olishlari shart. Qaysi barmoqda qaysi tovush yangrashi mumkin, bu holatlarni ijrochi tezkorlikda anglab olishi kerak bo‘ladi.

Vibratsiya – g‘ijjak cholg‘usida notani bosgan holda uni ko‘tarib-pasaytirib sadolantirishi vibratsiya deyiladi.

Flajolet (fransuzcha - flageolet) – naycha puflama cholg‘uning nomi. Kamonli cholg‘ularda mayin, ingichka, hushtakka o‘xshash tovush hosil qilish uslubi flajoleto deyiladi⁴.

Мисол:



An’anaviy ijrochilikda ishlatiladigan musiqiy bezaklar.

To‘lqinlatish – chap qo‘l barmoqlaridan birini muhim bir pardada tutib, ikkinchi barmoq bilan 1 tongacha bo‘lgan kuy (kuy ohangiga qarab belgilanadi) oraliqlarida simga tekizib tez harakat orqali amalga oshiriladigan bezak. Bu bezak nafaqat g‘ijjak ijrochiligida, balki o‘zbek va boshqa xalqlar musiqa sozlarida, ashula ijrochiligida ham keng qo‘llaniladi.

Forshlag – muhim notaga qo‘shimcha kiritiladigan tovush orqali amalga oshiriladigan musiqiy bezak.

Qo‘shforshlag – bir barmoqni muhim joyda tutib ikkinchi barmoq bilan marotaba simga tegish orqali hosil qilinadi.

⁴ Мурод Тошмухамедов Гижжак дарслиги. –Т.: “Ўқитувчи”, 1995. 13-бет.

Naxshlag – oddiy va qo‘sh forshlagga qaraganda ozgina ijrochidan mahorat talab qiladi. Naxshlagni chiqarishda 4, 3, 2 – barmoqlar juda tez harakat qilish kerak bo‘ladi. Naxshlag ham ijro etilishi mumkin.

Kashish – yarim va bir ton oralig‘ida yuqoridan pastga va pastdan yuqoriga qarab chap qo‘l barmoqlarining sirg‘alishi natijasida amalga oshiriladi. Musiqa san‘atida mavjud bo‘lgan glissando – uslubining o‘ziga xos ko‘rinishidir. Kashish bezagi Hindiston ragasi, Uyg‘ur maqomlarida alohida ahamiyat kasb etadi. G‘ijjak ijrochiligida u quyidagicha hosil qilinadi. Chap qo‘lning barmoqlarni yarim va undan ortiq ton oralig‘ida yuqoridan yoki pastdan sirg‘altirish orqali muhim notaga tegishida kashish hosil bo‘ladi.

Molish – g‘ijjakchilarga xos bo‘lgan, ijro uslublaridagi tez-tez uchratib turiladigan bezakdir.

Molish – an‘anaviy mumtoz kuy va maqomlarda notalarning bir-biriga ulovchi vositasini bajaradi. Bir qarashda kashish bezagiga ham o‘xshab ketishi mumkin. Lekin ahamiyat berib qaralsa surkalish juda ko‘p bo‘lmaydi. Odatda, molish bir barmoq muayyan notani ushlab turadi, ikkinchi barmoq esa sekin-asta bir parda yuqoridan yumshoqlik bilan sirg‘alib kelib asosiy tovush bilan uyg‘unlashadi.

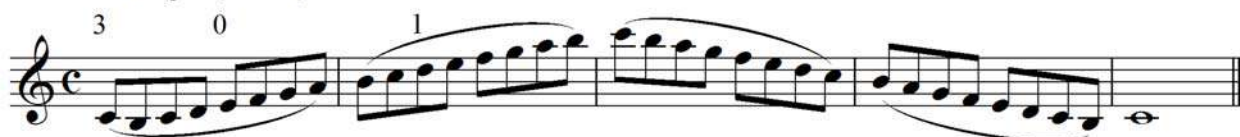
Rez – g‘ijjakda kamonning uchki qismida o‘ng qo‘lni tez va ravon harakati orqali amalga oshiriladi. o‘ng qo‘lning bilak qismining iloji boricha bo‘shroq tutish e‘tiborga olinishi zarur. (Shu bilan birga qo‘lni tirsak qismi ham bilak qismiga yordamchi vositasini bajaradi).

G‘ijjak cholg‘usida mohir sozandalardan Mo‘minjon Sobirov, Komiljon Jabborov, To‘xtasin Jalilov, Nabijon Xasanov, G‘anijon Toshmatov, G‘ulomjon Xojiqulov, Salohiddin To‘xtasinov, Abduhoshim Ismoilov, O‘lmas Rasulov, Ziyovuddin Qosimov, Tursunboy Jo‘rayev, Ahmadjon Dadayev, Muhammadjon Marahimov, Salohiddin Azizboyev, O‘tkir Qodirov, Murodjon Norqo‘ziyev, Ulug‘bek Xojiqulovlar va boshqalar.

5.2 Amaliy mashg'ulot

G'ijjak cholg'usida ijrochilik san'atini egallashda gamma va etyudlar

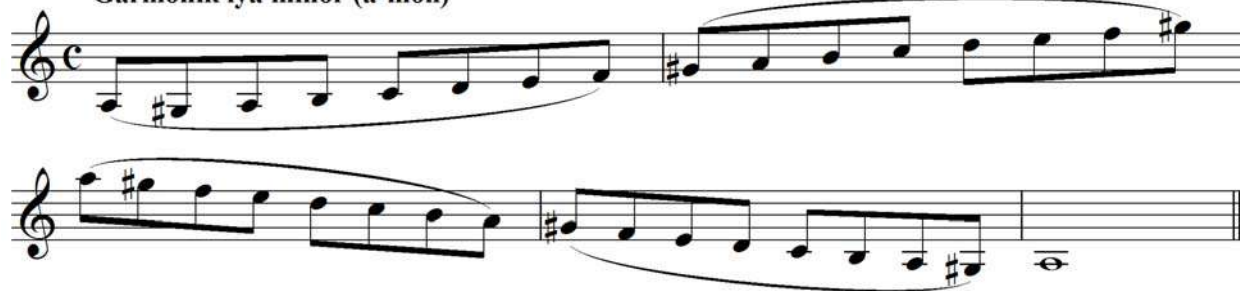
Do major (C-dur)



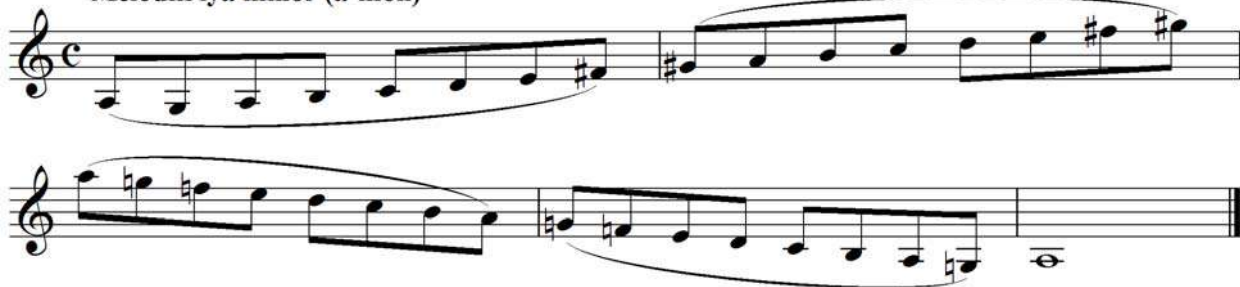
Lya minor (a-moll)



Garmonik lya minor (a-moll)



Melodik lya minor (a-moll)



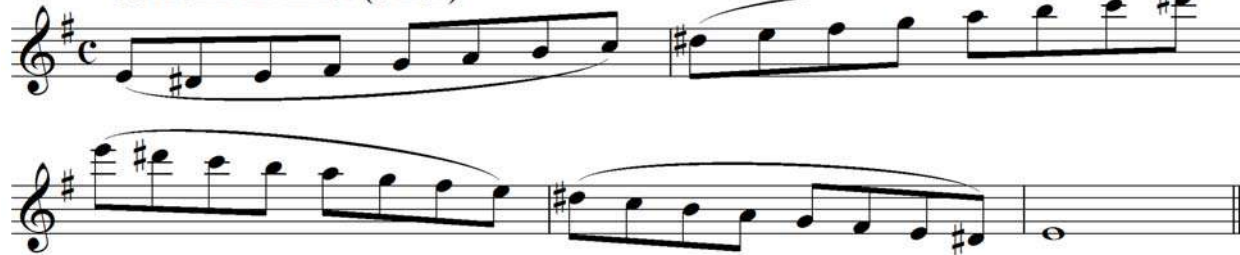
Sol major (G-dur)



Mi minor (e-moll)



Garmonik mi minor (e-moll)



Melodik mi minor (e-moll)

Re major (D-dur)

Garmonik si minor (b-moll)

Melodik si minor (b-moll)

Alla

V.Motsart musiqasi
g'ijjak uchun moslashtirilgan

Moderato

Chitti gul

Allegro

Bolalar qo'shigi

Musical score for 'Chitti gul' in G major, 2/4 time. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble.

May

Allegro

G'.Qodirov

Musical score for 'May' in G major, 2/4 time. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment and includes a first and second ending. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. The first ending leads to a repeat, and the second ending leads to a final cadence.

Yulduzcham

Andante cantabile

A.Muxamedov

The musical score for "Yulduzcham" is written in 2/4 time and the key of D major. It begins with a tempo marking of "Andante cantabile". The score is divided into six systems, each containing a vocal line and a piano accompaniment. The first system starts with a piano dynamic marking of *mf*. The second system includes a first ending bracket with a "1." marking. The third system starts with a "0" marking. The fourth system concludes with a first ending bracket and a "1." marking. The fifth system begins with a second ending bracket and a "2." marking. The sixth system concludes with a piano dynamic marking of *mf*. The score is marked with a double bar line and repeat sign at the end of the fifth system.

Qushlar

Allegretto

F. Amirov

The musical score is written in 2/4 time and consists of four systems. The first system shows the vocal line starting with a rest, followed by a melodic phrase marked *mf*. The piano accompaniment begins with a *p* dynamic. The second system features a vocal line with dynamics *p* and *f*, and piano accompaniment with *pp* and *p* dynamics. The third system continues the vocal line with a *p* dynamic and piano accompaniment with *pp* and *mf* dynamics. The fourth system concludes with a vocal line marked *p* and *pizz.*, and piano accompaniment with *p* dynamics. Fingerings 0 and 4 are indicated for the vocal line in the first two systems.

Sayyora

Moderato

S.Yudakov qayta ishlagan

The musical score for 'Sayyora' is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The score begins with a vocal line that starts with a rest followed by a melodic phrase marked *mf*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The first system concludes with a double bar line. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal line moving to a lower register. The fourth system includes a measure with a fermata and a measure with a measure rest, followed by a final melodic phrase. The piano accompaniment in the fourth system is marked *f*. A measure rest in the vocal line of the fourth system is marked with the number '4' above it.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff contains a melodic line with quarter and eighth notes. The grand staff contains a piano accompaniment with chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

Second system of a musical score, starting with a measure number '2' above the first staff. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff contains a melodic line with quarter and eighth notes. The grand staff contains a piano accompaniment with chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

Third system of a musical score, starting with a measure number '4' above the first staff. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff contains a melodic line with quarter and eighth notes, starting with a forte (*f*) dynamic. The grand staff contains a piano accompaniment with chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

Fourth system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff contains a melodic line with quarter and eighth notes. The grand staff contains a piano accompaniment with chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

4

System 1: Treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter notes: A4, B4, C5, D5, followed by a whole note rest. A repeat sign follows, with a fermata over the first measure. The second measure of the repeat contains a quarter note G4, an eighth note F#4, and an eighth note E4. The piano accompaniment features a bass line of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, and a treble line of chords: A4-B4, C5, D5, E5, F#5, G5, A5, B5.

System 2: Treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter notes: A4, B4, C5, D5, E5, F#5, G5, A5. The piano accompaniment features a bass line of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, and a treble line of chords: A4-B4, C5, D5, E5, F#5, G5, A5, B5.

1.

System 3: Treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter notes: A4, B4, C5, D5, E5, F#5, G5, A5, followed by a whole note rest. A first ending bracket spans the final two measures. The piano accompaniment features a bass line of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, and a treble line of chords: A4-B4, C5, D5, E5, F#5, G5, A5, B5.

2.

System 4: Treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of a whole note rest, followed by a quarter note A4, a quarter note G4, and a quarter note F#4. A second ending bracket spans the final two measures. The piano accompaniment features a bass line of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, and a treble line of chords: A4-B4, C5, D5, E5, F#5, G5, A5, B5.

Glossariy

A Tempo – ilgari suratda.

Agogika – lot.yurgizish, ergashtirish, musiqa ijrochiligida badiiy niyatni ko'zlab asar sur'atini bir oz o'zgartirish, tezlatish yo sekinlatish haqidagi bilim.

Akkompanement – fr.jo'r bo'lish, ashula aytganda yoki biror cholg'uda ijro qilinganda unga jo'r bo'lish.

Akt – lot.harakat musiqali drama, opera, balet, operetta va boshqa sahna asarlarining tugallangan bir qismi, pardasi.

Akustika – yun.tinglashga oid, teatr, kontsert zallarida tovushlarning binoda barobar eshinishi.

Aktsent – lot.urg'u, ta'kidlash, biror tovush yoki akkordni qattiq chalish.

Allargando – it.allegretto, kengaytirib, vazminlashtirib ijro etish.

Allegretto – it.allegretto, tezroq, musiqa ko'rsatgichi. Allegro bilan Andante o'rtasidagi tezlik belgisi. Qiqartirib Allto holida ham yoziladi.

Alteratsiya – lot. o'zgartaman, 7 pag'onadagi [do, re , mi , fa , sol , lya , si] tovushlarning balandligini yarim yo butun tonga o'zgartirish, diyez oshirish, bemol pasaytirish belgisi.

Analiz – yun.qismlarga bo'lish, tahlil qilish, musiqa asarining tuzilish tahlili.

Applikatura – nem. applikatur, lot.appliko – qoymoq, bosmoq, musiqa cholg'usida barmoqlarni to'g'ri qoyish va almashtirish tartibi.

Arko – it. arko – kamoncha bilan ijro.

Artist – fr. san'atkor, ijodkor.

Asar – ijod, kompozitor yaratgan musiqa asari.

Avj [arab. – chuqqi] – musiqa bayoni va rivojida eng yuqori nuqta.

A Kapella – sozsiz cholg'u jo'risiz odatda xor tomonidan ijro etiladigan musiqa asari.

Akkord – turli balandlikdagi uch va undan ortiq tovushlarning qo'shilib yaxlit holda yangrashi.

Aktsent – biror tovush yoki akkordni qattiq chalish.

Allegro – tez va jonli ijro ko'rsatkichi.

Ansambl – vokal yo cholg'u musiqasi asarini bir necha ijrochi tomonidan ijro etilishi.

Ashula – keng tarqalgan vokal musiqa janri va shakli bo'lib unda shery va musiqiy obrazlar bir birga uyg'unlashgan holda gavdalanadi.

Afisha – fr. qoyish, ko'rsatish ma'nosida, spektakl, kontsert, leksiya v.b.lar haqida chiqarilgan e'lon.

Bastakor – [fors- toj , basta –bog'lov ,kor –ish , mashg'ulot] - monodiya uslubida asar asosan qo'shiq ashula cholg'u kuy Lar yaratuvchisi ijodkor.

Baxshi shoir – do'mbira yoki dutor jo'rligida doston yo'llarini ijro etish Bilan birga turli mavzularda o'zlari xam sher va dostonlar yaratuvchisi.

Bagatel – fr. bekorchi, arzimagan narsa, cholg'u musiqa, asari, hajmi, kichik, chuqur ma'noga ega bo'lmagan, ijrosi yengil asar.

Barbat – torli cholg'u, qadim zamonlarda O'ta Osiyo hududida qo'llanilgan

Barkarola – it. qayiq, qayiq haydovchi baliqchilar ashulasi, Venetsiyada keng tarqalgan.

Bosqich, pag'ona – gamma, lad tovush qatordagi har bir musiqa tovushi, pog'onasi.

Boshlang'ich musiqa nazariyasi – nota yozuvi va musiqaning asosiy elementlari tovush, tovush qator akkord, tonallik, ritm, metr, dinamika, tembr va boshqalarni o'rgatuvchi musiqa fani

Fermata – nota va pauzalarning uzunlik miqdorini istalgancha cho'zish uchun qo'llaniladigan maxsus belgi .

Variatsiya – musiqa mavzui kuyi yoki jo'r qismining turlanishi

Virtuoz – it. virtiozo, lot. virtuz, talant, virtuoz, musiqa asarlarini zo'r mahorat bilan ijro etuvchi sozanda.

Gamma – oktavadan kam bo'lmagan oraliqdagi tovush qatorini bir tekis ko'tarilish yoki pasayishi.

Gardun – falak, osmon, taqdir.

Gastrol – nem. gast – mehmon, rol – artist yoki teatr, ansambl, orkestr, xor kabi ijrochi jamoalarning boshqa shahar, chet davlatlarda kontsert berishlari, tomosha ko'rsatishlari.

Glissando – it. sirg'anib, bir tovushdan ikkinchisiga sirg'anib o'tishi.

Janr – fr. tur, uslub, musiqa asarlarining turlari.

Kalit – nota yo'lining boshiga qoyiladigan maxsus belgi, tovushning balandligi va nomini aniqlab beradi.

Kalitoldi belgilar – kalitdan so'ng qoyiladigan alteratsiya belgilari.

Konkurs – lot. to'qnashish, musobaqa.

Konservatoriya – it. konservatorio, lot. konservo – saqlayman – oliy musiqa o'quv yurti. Ilgari Italiyada ota – onasiz yetim bolalarni turli hunarlarga o'rgatuvchi maktab. (birinchi marta 1537 yili Neapolda tashkil qilingan. 17 – asrda bu yetim xonada musiqa o'rgatila boshlanadi va bu asosiy mashg'ulotga aylana boradi. Sobiq Ittifoqda eng keksa K. 1832 yilda Sank Peterburgda tashkil qilingan. Toshkent d.k. 1936 yili oliy musiqa maktabi (1934) zaminida tashkil etilgan).

Kulminatsiya – musiqa asari yo uning ma'lum bir qismining eng yuqorigi nuqtasi avji.

Mashq – malaka hosil qilish.

Melizm – kuyni turlicha qisqa tovushlar bilan bezatuvchi belgilar, 17 – asrdan boshlab qo'llanila boshlangan: forshlag, gruppeto, mordent, chizilgan mordent, trel va boshqalar kiradi.

Meloman – musiqa va ashulani juda yaxshi ko'ruvchi muxlis.

Musiq savodi – musiqa nazariyasi haqida boshlang'ich ta'limot.

Musiq tarixi – musiqa san'atining paydo bo'lishida hozirgi zamongacha bo'lgan taraqqiyotini o'rganuvchi fan.

Musiq tovushi – aniq balandlikka ega bo'lgan tovush – ton. M. tovushi ma'lum tartibda tashkil qilingan musiqa sistemasiga kiradi.

Musiq tuzumi – musiqada qo'llaniladigan tovushlarning o'zaro bog'lanishlari.

Musiqa shakli – musiqa asarining kompozitsiyasi, ya'ni tuzilishi. Bunga musiqaning kuy, ritm, garmoniya va boshqalar kiradi.

Musiqa estetikasi – musiqa san'atining mohiyati, voqelikka munosabati, ijtimoiy roli, badiiy shakllari va uslublarni o'rganadigan fan.

Musiqa etnografiyasi – musiqa folklori, xalq qo'shig'i, cholg'u musiqasining va musiqa bilan bog'langan xalq turmushini o'rganuvchi fan. Musiqaning asl holda eshitilishiga tayanadi.

Naqorat – ashulaning bir necha bor qaytariladigan qismi.

Nola – ashula aytganda so'zning bir bo'g'inidan ovozni titratib cho'zish, cholg'uda ham ijro qilinadi.

Nota – musiqa tovushlarini yozib ko'rsatadigan maxsus belgi.

Nota yozuvi – musiqa tovushlarini yozib ko'rsatuvchi grafik belgilar yig'indisi.

Pauza – vaqtincha jim turish ya'ni musiqa asarining biror qismida yoki ayrim ovozlarida tovush chiqazmay to'xtash yo ma'lum bir muddat to'xtash belgisi.

Passaj – tez sur'atda ijro etiladigan musiqa asarning bir qismi.

Pozitsiya – cholg'u ijrosida qo'l vaziyati.

Popuri – fr. rot – rourri – turli go'sht va sabzovotdan qilingan ovqat – turli musiqa asarlaridan olingan parchalar asosida tuzilgan pesa.

Pyupitr – fr. minbar, nota qoyish uchun yasalgan maxsus kursi.

Solo – bir ijrochining yakka o'zi ijro etishi ansambl xor yoki orkestrdagi eng muhim partiya parcha.

Solist - yakkaxon, yakka ijrochi.

Solo – bir ijrochining yakka o'zi ijro etishi.

Takt – lot. tegish, ta'sir etish, bir kuchli hissadan ikkinchi kuchli hissaga qadar oraliq.

Takt o'lchovi - taktlar miqdorini bildiruvchi ko'rsatgich.

Temp sur'at – it. vaqt, musiqa asarining ijro etilishi sur'ati, musiqaning harakterini aniqlashga yordam beradi.

Terma – o‘zbek folklorlarining janr turlaridan bo‘lib aytiladigan ashula so‘zining har bir bandi turlicha mazmundan iborat.

Transpozitsiya – tovushlarni boshqa balandlikka ko‘tarish.

Tutti – musiqa asarining orkestrdagi hamma musiqachi yoki butun xor tomonidan ijro etilishi.

Shtil – notalar yonidan pastga yoki yuqori tomon qoyiladigan chiziqcha.

Shtrix – cholg‘ularda ijro jarayonida qo‘llaniladigan turli zarblar, m. legato, stakatto, detashe, spikaato, tremolo...

Elegiya – hasrat, zorlanish, oychang, qayg‘uli harakterda bo‘lgan musiqa asari.

Yakka noxun, yakka zarb - bir zarb ma‘nosida. Xalq cholg‘ularidan tanburda noxun bilan bir marta urish ijro uslubi.

Xulosa

“Xalq cholg‘ularini o‘rganish” fani o‘zbek xalq cholg‘ularining kelib chiqish tarixi, cholg‘ular to‘g‘risida umumiy ma‘lumotlar, mohir sozandalar va o‘zbek xalq cholg‘ularida ijrochilik ko‘nikmalarini egallash lozim bo‘lgan nazariy hamda amaliy bilimlarni berishga qaratilgan. Mustaqillik davrida talaba yoshlarni milliy qadriyatlar ruhida tarbiyalash ta‘lim tizimining muhim vazifalaridan hisoblanadi.

O‘zbek xalq cholg‘ulari uch guruhga bo‘linib, jumladan,

1. Qadimiy folklor cholg‘ulari: sibizg‘a, sopolnay (shullovuk), g‘ajirnay (cho‘pon nay), bulaman, surnay, karnay, do‘mbira, qayroq, qoshiq, qo‘bizlar kiradi.

2. An‘anaviy cholg‘ular: nay, qo‘shnay, chang, qonun, rubob, afg‘on rubob, dutor, tanbur, sato, doira, nog‘ora, g‘ijjak.

3. A.I.Petrosyans boshchiligida mahalliy ustalar tomonidan qayta ishlangan 12 pog‘onali tempratsiya qilingan cholg‘ular: Nay pikkolo, changlar oilasi (chang pikkolo, chang prima, tenor, bas), ruboblar oilasi (rubob prima, rubob metssosaprano, rubob alt, qashqar rubob, afg‘on rubob), dutorlar oilasi (dutor prima, dutor sekunda, dutor alt, dutor tenor, dutor bas, dutor kontrabas), g‘ijjaklar oilasi (g‘ijjak prima, g‘ijjak alt, g‘ijjak bas, g‘ijjak kontrabas). Ularning har biri uzoq o‘tmish, tarkibiy rivojlanish va texnikaviy takomillashish jarayonidan o‘tganligi bilan alohida ahamiyat kasb etadi.

Yuqorida qayd etilgan cholg‘ular o‘zbek milliy cholg‘ulari deb nomlanib, bu cholg‘ularni an‘anaviy va akademik tarzda o‘rgatilib kelinadi.

An‘anaviy musiqa cholg‘u ijrochilik san‘ati ustoz-shogird an‘anasida ya‘ni ustoz ijro qilib ko‘rsatadi, shogird uni qaytarishi va takror-takror eshitish natijasida o‘rgatiladi.

Akademik musiqa cholg‘u ijrochilik san‘ati nota asosida ijro qilish orqali o‘rgatilib kelinadi.

“Xalq cholg‘ularini o‘rganish” fanidan so‘ng bevosita talabalar badiiy jamoalar bilan ishlashda barcha sozandalar bilan muloqot qila oladi va o‘zbek xalq cholg‘ularida ijrochilik qoidalarini nazariy va amaliy bilib, ularning ovozlarni

farqlay oladi. Shuningdek barcha badiiy jamoalarda va jahon xalqlari cholgʻulari bilan farqlanishi hamda cholgʻularning joʻr boʻlish vazifalarini bilishi nazarda tutilgan.

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