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O‘ZBEKISTON RESPUBLIKASI XALQ TA’LIMI VAZIRLIGI
RESPUBLIKA TA’LIM MARKAZI

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musiqa va san’at maktablari uchun
o‘quv-uslubiy qo‘llanma

SHEROBOD TUMAN
№ 8-SON BOLALAR MUSIQA
VA SAN`AT MAKTABI
KUTUBXONASI
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QASHQAR RUBOB

musiqa va san'at maktablari uchun
o'quv-uslubiy qo'llanma

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M.PARPIEV – Toshkent shahar №15-son musiqa va san'at maktabi o'qituvchisi

Mazkur o'quv qo'llanma bolalar musiqa va san'at maktablari o'qituvchilari va o'quvchilari uchun mo'ljallangan. Kitobdan nazariy bilimlar, uslubiy ko'rsatmalar, etyudlar, cholg'u haqida kengaytirilgan ma'lumotlar o'rin olgan. Shuningdek, o'quv-uslubiy qo'llanmada ilk bor qashqar rubobi ijrosi uchun moslashtirilgan ko'plab yangi kuylar va O'zbekiston kompozitorlari, hamda bastakorlarining asarlari bilan birga qardosh xalqlar musiqalaridan namunalar kiritilgan.

Nazarov, Odiljon
Qashqar rubobi: musiqa va san'at maktablariuchun o'quv-uslubiy qo'llanma; O'zbekiston Respublikasi Xalq ta'limi vazirligi. Respublika ta'lim markazi. - Toshkent; Nishon-Noshir, 2013. 232-b

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MUALLIFDAN

Musiqa san'ati, xususan cholg'u ijrochiligi doimiy rivojlanib boradigan jarayon bo'lganligi bois, san'at va musiqa maktablarida o'qitish ishida, ijrochilik amaliyotida yangi-yangi asarlar, ya'ni taalluqli repertuarga bo'lgan ehtiyoj birdek saqlanib qolaveradi. Bu ehtiyojni qondirish bugungi kun talabiga javob beradigan yanada mukammalroq, barkamol avlodga loyiq yangi qo'llanmalarni yaratish orqaligina amalga oshirilishi sir emas.

Bugungi kunda mamlakatimizda musiqiy ta'lim tizimida F.Vasilyevning «Qashqar rubob darsligi», Q.Usmonovning «Boshlang'ich rubob darsligi», H.Nurmatovning «Rubob darsligi» va «Qashqar rubobi», R.Qosimovning «An'anaviy rubob darsligi», A.Dadamuhamedovning «Rubob prima darsligi» hamda F.Ibragimovning «O'zbek xalq cholg'ulari uchun pyesalar» kabi ko'plab qo'llanmalari amaliyotda keng qo'llanib kelinmoqda. Mazkur «Qashqar rubobi» o'quv qo'llanmasi ham bolalar san'at va musiqa maktablari uchun mo'ljallangan. O'quv qo'llanmani yozish jarayonida san'at va musiqa maktablarida mavjud darslik va qo'llanmalarga bo'lgan munosabat, u erdagi talab va ehtiyojlar, hamda o'quvchilarning bilimi va savodxonlik darajalari bir qadar o'rganib chiqildi. Ilg'or o'qituvchilar fikr va mulohazalari bilan o'rtoqlashib, ilgari chop etilgan darslik va qo'llanmalar tajribasiga tayanildi.

Ushbu o'quv qo'llanmada yuqorida ta'kidlangan kitoblarda keltirilgan cholg'u haqidagi ma'lumotlar ancha kengaytirilib, rubob turlari, uning tuzilishi va sozlanishi to'g'risida to'liqroq ma'lumotlar berildi. Nazariy bilimlar bir muncha tartibga solinib, bolalar tushunishi osonroq bo'lgan ko'rinishda, «oddiydan-murakkab»ga tamoyilida bayon etildi. «Uslubiy ko'rsatmalar» qismida applikatura va pozitsiya tushunchalari qiyoslash, o'zaro solishtirish asosida, shtrixlar va musiqiy bezaklar esa aniq misollar yordamida yoritildi.

Gammalar, etyudlar va mashqlarga alohida, yangi bir ko'rinishda yondashildi. Bunda har bir sinf uchun muayyan maqsadni o'z ichiga olgan maxsus mashq va gammalar ishlab chiqilib, tushuntirishlar orqali tavsiya qilindi.

Etyudlar turli ijro shtrixlarini o'zlashtirishni o'z oldiga maqsad qilib qo'ygan. Barcha gamma, etyud va mashqlar applikaturasi aniq belgilangan bo'lib, ularga qat'iy rioya qilish zarur.

Ma'lumki, musiqa – muayyan millat tafakkuri chegarasidan kengroq ma'noda umumbashariy ahamiyatga molik san'at tushunchalaridan biri. Shu sabab, ushbu o'quv qo'llanmaga o'quvchilarning musiqiy tushunchalarini kengaytirish maqsadida – O'zbekiston madaniyati, shu bilan birga umumbashariy qadriyatlarga daxldor bo'lgan Y.Gaydn va A.Dvorjak kabi kompozitorlar asarlari hamda rus, ukrain, qozoq, qirg'iz, tojik, turkman, ozarbayjon va uyg'ur xalqlari musiqa merosidan ham namunalar kiritishni maqsadga muvofiq deb hisobladik.

Kitobning V qismida nota matnlari bilan birga har bir sinf uchun aniq, qat'iy talablarni o'z ichiga olgan «umumiy talablar» hamda har bir asar ijrosiga oid tavsiyalar, tushuntirishlar berildi. «Nota matnlari»ga hozirgi kun ijrochilik darajasining o'sib borayotganligini hisobga olgan holda, bir oz murakkab bo'lgan asarlardan ham tanlab olindi. Jumladan bir qancha asarlar «Sug'diyona» xalq cholg'ulari kamer orkestri repertuaridan olinib, muallif tomonidan qashqar rubobi uchun moslashtirildi va fortepiano partiyasi bilan qayta ishlandi. «Tinchlik qo'shig'i», «Boychechak», «O'zbekiston mustaqil», «O'zbekcha vals», «Ona qo'shig'i», «Kakku», «Bolalik kemasi», «Tulpor», kabi kuylar o'quvchilarni ona tabiatga, atrof-muhitga va Ona-Vatanga mehr-muhabbat ruhida tarbiyalashda muayyan vositalardan biri bo'lib, o'z samarasini beradi deb umid qilamiz.

Shu bilan birga oldingi o'quv qo'llanmalarda kuzatilmagan ayrim musiqiy janrlar, hamda mualliflar haqidagi qisqacha ma'lumotlarning o'quv-uslubiy qo'llanmaga kiritilishi qo'shimcha manbaa sifatida xizmat qiladi.

I QISM
CHOLG'U HAQIDA

QASHQAR RUBOBI HAQIDA MA'LUMOT

Rubob cholg'usi Markaziy Osiyo xalqlari - o'zbeklar, tojiklar, uyg'urlar orasida qadimiy va ommalashgan cholg'ulardan biri hisoblanadi. Qashqar rubobi qachon va qaerda paydo bo'lganligi haqida aniq ma'lumotlar yo'q. Shunga qaramay, tarixiy manbalarda «rabob», «rebab», «rubob» cholg'usi haqida ayrim lavhalar uchraydi.

Xususan bularni Abu Nasr Forobiy, Abdulqodir Marog'iy, Darvishali Changiy, Abdurauf Fitrat kabi allomalarning asarlarida kuzatish mumkin. XVI-XVII asrlarda yashagan Darvishali Changiyning «Tuhfat us-surur» («Yoshlik tuhfalari») nomli musiqaga oid risolasida uzoq va yaqin o'tmish cholg'ulari va sozandalari haqida qimmatli ma'lumotlar keltiriladi. O'sha davrlarda tanbur, chang, qonun, ud, rubob, qo'biz, g'ijjak cholg'ulari keng tarqalgan cholg'ulardan hisoblangan.

Sozandalar haqidagi ma'lumotlar orasida mashhur rubobchilar haqida ham so'z yuritiladi. Lekin bu asarlardagi rubob cholg'ulari aynan hozirgi yoki boshqa bir ko'rinishdagi qashqar rubobi ekanligi haqidagi ma'lumotlar uchramaydi.

Bugungi kunda uyg'ur xalq musiqa ijrochiligida rubob cholg'usining «qo'ychi rubob», «qashqar rubob», «do'lon rubob», «qumul rubob» va «bas rubob» deb nomlangan turlari mavjud.

Uyg'ur qashqar rubobi – bu xalqning eng ommalashgan cholg'usi sifatida yirik shaharlardan – to kichik qishloqlargacha tarqalgan. Uning birinchi tori 1-oktava *do* notasiga sozlanib to'rttadan oltitagacha rezonator torlari mavjud.

Qumul rubobi – to'rtta asosiy tori va yettita rezonator torlari bo'ladi.

Do'lon rubobi asosiy uchta tori: *lya-re-lya, lya-mi-lya* tarzida sozlanadi. Bundan tashqari o'ntagacha rezonator torlari bo'ladi.

Bas rubobi esa: *re-lya-re, re-sol-re* notalariga sozlanib orkestrlarda keng qo'llaniladi.[1]

Ma'lumotlarga qaraganda, XIX asr oxiri XX asr boshlarida ham O'zbekistonda bu cholg'u kam uchragan va dastasiga ichak bog'langan diatonik tovushqatorli cholg'ulardan biri bo'lgan.

Mutaxassislarning ta'kidlashlaricha 1936 yili Farg'ona vodiysining so'lim Shohimardon qishlog'ida bo'lib o'tgan xalq saylida mashhur rubobchi – O'zbekiston xalq artisti, bastakor Muhammadjon Mirzayev (1913-1999) qashqarlik bir sozandadan rubob cholg'usini xarid qiladi va Toshkentlik Usta Usmon Zufarov (1892-1981) bilan birga bu cholg'uni qayta takomillashtirish natijasida rubobning

[1] Nazarov O. – Qashqar rubobida o'qitish uslubiyoti. T.: 2008.

menzurasi uzaytirilib, dastasi latun qalamchalar bilan pardalarga teng bo'linadi va hozirgi ko'rinishdagi rubobni yaratadilar.[2]

RUBOB TURLARI

XX asrning 40-50 yillaridan boshlab, Toshkent Davlat konservatoriyasi (hozirgi O'zbekiston Davlat konservatoriyasi) qoshida cholg'ularni o'rganish va takomillashtirish maqsadida professor A.I.Petrosyants (1910-1978) boshchiligida eksperimental laboratoriya tashkil qilinib, unda o'zbek xalq cholg'ulari qayta ko'rib chiqila boshlandi. Jumladan, qashqar rubobi ham qayta ishlandi va uning temperatsiyali tovushqatorga asoslangan *prima, alt* va *metso-soprano* turlaridan iborat ruboblar oilasi yaratildi (1-rasm):

1-rasm

Natijada qashqar rubobida o'zbek xalq musiqasi bilan birga, ko'plab boshqa xalqlar kuylari, bastakorlar va kompozitorlar asarlarini ijro etish imkoniyati paydo bo'ldi. Hozirgi kungi amaliyotda qashqar rubobining alt va metso-soprano turlari qisman maktablarda va orkestr ijrochiligida qo'llanilayotgan bo'lsa, rubob prima yakka soz sifatida keng qo'llanilmoqda.

Rubob primaga metalldan ishlangan to'rtta tor taqiladi va ular quyidagicha sozlanadi:

1-tor – ikkinchi oktava *mi*,
2-tor – birinchi oktava *lya*,
3-tor – birinchi oktava *re*,
4-tor – kichik oktava *sol* notalariga sozlanadi.

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[2] Mohir sozanda – Sh.Mirzayevning ta'kidlashicha, rubobning qayd etilgan ilk nusxasi hozir ham M.Mirzayevning uyida saqlanmoqda.

Metso-soprano, alt va *qashqar rubob*lari besh torli bo'lib, ularning to'rttasi metall vabeshinchi tor ichak yoki ipakdan ishlanadi. Metall torlar juft-juft qilib, ipak tor esa alohida sozlanadi.

Metso-soprano rubobining:
1-juft torlari - birinchi oktava *lya*,
2-juft torlari - birinchi oktava *mi*,
3-tor esa - kichik oktava *si* notalariga sozlanadi.

Alt rubobining
1-juft torlari - birinchi oktava *re*,
2-juft torlari - kichik oktava *lya*,
3-tor - kichik oktava *mi* notalariga sozlanadi.

Qashqar rubobi sozlanishi haqida to'liq ma'lumot keyingi sahifalarda berildi. Qashqar rubobining tovushi yozilganidan bir oktava past eshitilsa, yangi yaratilgan ruboblar - nota yozuvi balandligiga mos sadolanadi.[3]

Takomillashtirish natijasida yaratilgan ruboblarni maxsus fabrikalarda keng miqyosda ishlab chiqarishni yo'lga qo'yish maqsadida, bu ruboblarning kosasi yog'och qovurg'alarni biriktirib ishlana boshlandi. Keyinchalik ustalar takomillashtirilgan ruboblarning o'yma kosali turlarini ham yarata boshladilar. Bugungi kunda qovurg'ali hamda an'anaviy o'yma qashqar rubob turlari amaliyotda keng qo'llanilmoqda.

Qovurg'ali rubob dastasining uzunligi an'anaviy o'yma qashqar rubobiga nisbatan qisqaroq va yog'och quloqlari o'rniga metalldan yasalgan mexanik quloqlar o'rnatilganligi bilan farq qiladi (2-3 rasmlar):

2-rasm

3-rasm

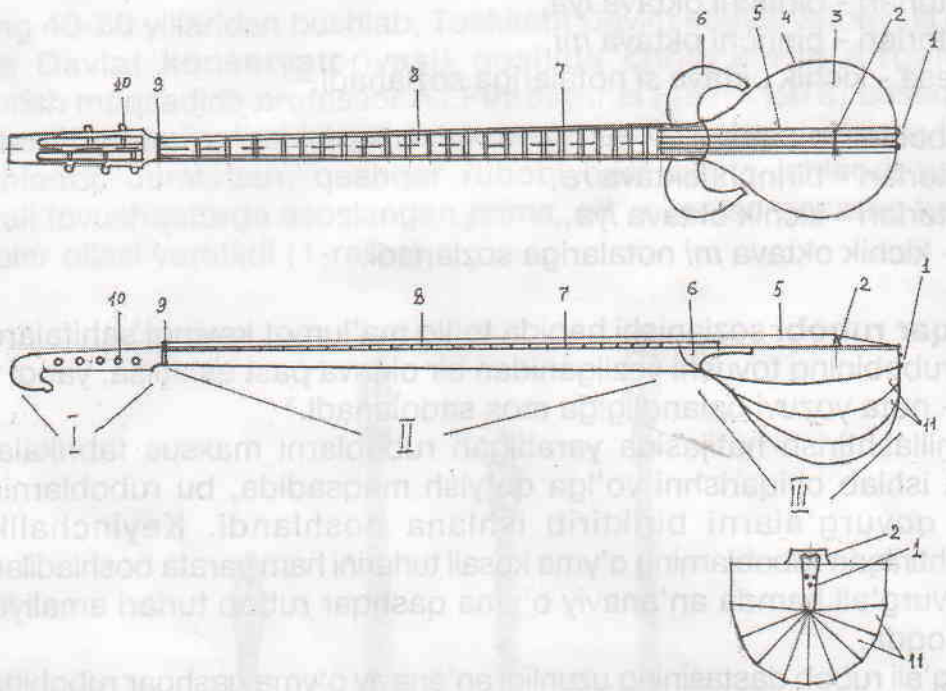
Qovurg'ali rubob asosan boshlang'ich o'quv davrida, o'zining ixchamligi va sozlash imkoniyatining birmuncha engilligi bilan nisbatan qulay hisoblanadi. An'anaviy o'yma qashqar rubobi esa menzurasi uzunligi sababli tovush jarangdorligi va tiniq sadolanishi bilan ajralib turadi.

QASHQAR RUBOB TUZILISHI

Qashqar rubobning kosasi asosan tut daraxtidan, dastasi esa o'rik daraxtidan yasaladi. Torlarni tortib turuvchi ilmoqlar cholg'uning kosa qismida joylashgan bo'lib, ular ham yog'ochdan yoki metalldan ishlangan bo'lishi mumkin. Qashqar rubobining dasta qismida asosan 24 ta metall pardalar joylashgan bo'lib, ular rubob tovushqatoriga xromatik tarzda 0,5 ton oralig'ida joylashtirilgan va tartib bo'yicha

[3] Petrosyans A. Cholg'ushunoslik. 3-nashr. G'.G'ulom nashriyoti. 1990.

bosh qismidan kosa qismiga qarab sanaladi. Dastaning bosh qismi tomonidan yuqori xarak[4] (musiqiy cholg'ularda torlarni ko'tarib turuvchi moslama)[5] o'rnatilgan bo'lib, torlar shu yuqori xarak orqali quloqlarga taqiladi. Yuqori xarak ochiq torlarning tayanchi hisoblanadi. Dastaning kosaga tutashgan joyida bezak shoxlari mavjud.



I qism – bosh qismi, II qism – dasta qismi, III qism – qorin qismi.[6]
1-ilmoqlar, 2-xarak, 3-teri parda, 4-kosa, 5-torlar, 6-bezak shoxlari,
7-latun qalamchalar, 8-pardalar, 9-shayton xarak,
10-quloqlar, 11-qovurg'achalar

Rubob kosasi odatda baliq teri bilan qoplanadi va unga xarak o'rnatiladi. Xarak yumshoq yog'och yoki plastmassadan yasalgan bo'lmasligi kerak, aksincha qattiq yog'ochdan va ixcham shaklda bo'lishi maqsadga muvofiqdir. Bundan tashqari xarakning balandligi va torlarning bir-biriga nisbatan joylashuvi ham juda muhim. Torlar orasi juda tor yoki keng bo'lishi mumkin emas, chunki torlar o'zaro yaqin bo'lsa barmoqlar bilan bosilganda bir-biriga tegib qoladi va aksincha torlar o'zaro masofasi me'yoridan kengroq bo'lsa, torlar barmoqlar ostidan chiqib ketishi mumkin. Juft torlarning o'rtasidagi o'zaro masofa orasi taxminan 3 mm bo'lsa, birinchi va ikkinchi torlar ya'ni *lya* tori bilan *mi* torining orasi hamda *mi* tori va uchinchi *si* tori oralig'i 10-12 mm bo'lishi maqsadga muvofiqdir.

Xarakning balandligi asosan cholg'uning sadolanishi va pardalarning aniq sozlanishiga muvofiq holda tanlanadi. Bunda torlar dastadan juda ham baland yoki past bo'lmay chap qo'l bilan torlarni pardaga bosish uchun qulay darajada bo'lgani ma'qul. Chunki, xarak baland bo'lsa juda noqulay, past bo'lsa ovozning sifati o'zgarib ketishiga sabab bo'ladi.

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[4] O'zbek tili izohli lug'ati – Rus tili nashriyoti. Moskva, 1981.

[5] Ilgari chop etilgan adabiyotlarda **xarrak** deb berilgan, bundan buyon ushbu atama **xarak** deb berildi.

[6] Ushbu chizma O'zbekiston davlat konservatoriyasi cholg'ular muzeyi fondidan olindi.

RUBOBNING SOZLANISHI

Qashqar rubobi *sof kvarta* intervali hamda *kvarta-kvinta* va *kvinta-kvarta* intervallari bo'yicha quyidagicha sozlanadi:

Kvarta intervali bo'yicha

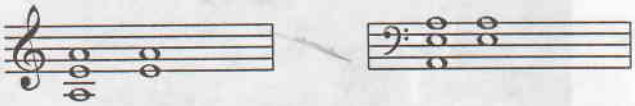
yozilishi eshitilishi

1-chi tor kichik oktava *LYA*
2-chi tor kichik oktava *MI*
3-chi tor katta oktava *SI*

Kvarta-kvinta intervali bo'yicha

yozilishi eshitilishi

1-chi tor kichik oktava *LYA*
2-chi tor kichik oktava *MI*
3-chi tor katta oktava *LYA*



Kvinta-kvarta intervali bo'yicha

yozilishi eshitilishi

1-chi tor kichik oktava *LYA*
2-chi tor kichik oktava *RE*
3-chi tor katta oktava *LYA*

Rubobning 1-juft torlari asosan 0,23- 0,24 mm, 2-juft torlar esa 0,25-0,28 mm qalinlikda bo'ladi. Lekin har bir cholg'u o'ziga xos bo'lganligini hisobga olib, bu o'lchovlarni rubobning ovoz sifati va sozlanishining eng yaxshi holatida tanlash maqsadga muvofiqdir. Yuqorida ta'kidlaganimizdek, qashqar rubobi transpozitsiyalanuvchi cholg'u bo'lib, yozilishiga nisbatan bir oktava past eshitiladi.

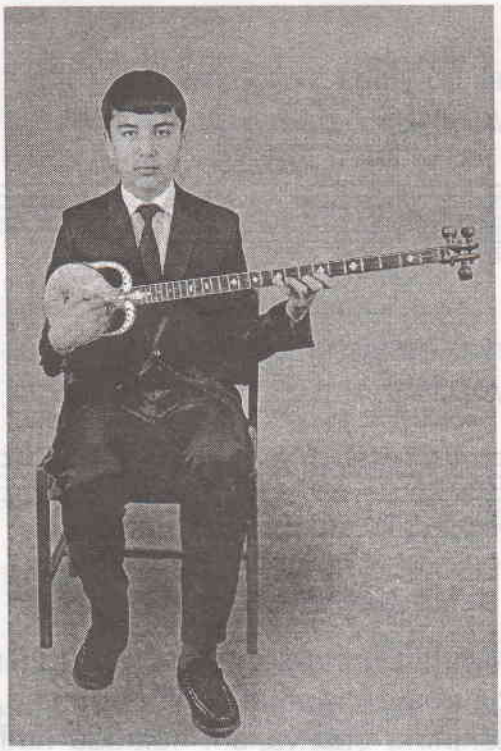
Qashqar rubobini sozlashda avval *LYA* tori sozlanib, keyin unga mos ravishda boshqa torlar sozlanadi. Torlarning sozlanganligini 1-torda *MI* notasini (agar kvinta-kvarta sozlangan bo'lsa *RE*) bosib 2-simning ochiq torlarini chalib - oktavani va aksincha 2-torning 5-pardasini (kvinta-kvarta sozlangan bo'lsa 7-parda) bosib, unison sozlanishini eshitib ko'rib, tekshirish mumkin. 3-tor ham xuddi shu usulda tekshiriladi.

Bundan tashqari har bir torlardagi ayrim pardalarni oktava oralig'ida sadolanishini albatta tekshirib ko'rish kerak. Chunki, faqat ochiq torlarning oktavasini tekshirish bilan cheklanilsa, torlarning eskirishi yoki teri pardaning har-xil temperaturada o'zgarishi hisobiga boshqa pardalar soz bo'lmay qolishi mumkin. Bunday holatda xarakni oldinga-orqaga surish bilan sozni to'g'rilash mumkin (agar pardalar ochiq torga nisbatan baland bo'lsa xarak ilmoqlar tomonga suriladi va aksincha).

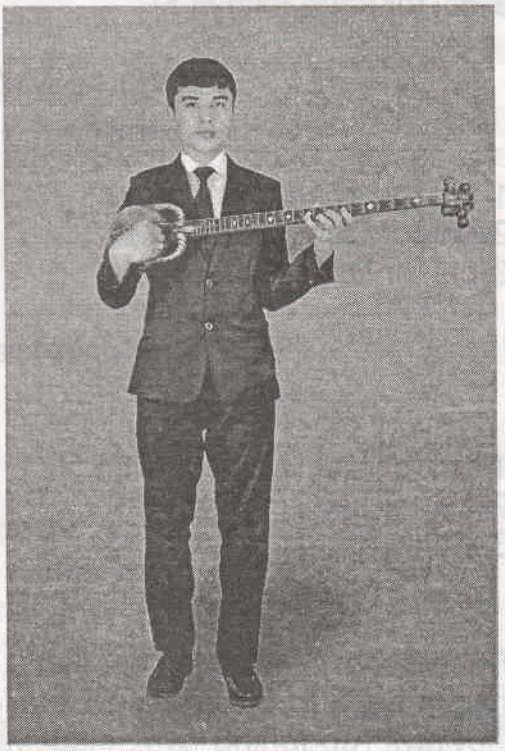
Agar juft torlardan biri uzilsa albatta yangi juft torlar qo'yish kerak bo'ladi, chunki uzilgan tor bilan uzilmagan torning cho'zilish darajasi har-xil bo'lib, torlar bir-biriga soz bo'lmaydi.

RUBOBNI USHLASH. IJROCHILIK HOLATI

Ma'lumki, har qanday cholg'uda ijroga o'rgatishdan oldin cholg'uni to'g'ri ushlash, gavdani, oyoq-qo'llarni erkin tutish kabi ko'nikmalar o'zlashtiriladi. Bu ko'nikmalarning to'g'ri o'zlashtirilishi *ijrochilik holati* (ya'ni postanovka)ning to'g'ri shakllanishiga olib keladi. Bunda o'ng va chap qo'llarning holati, ya'ni cholg'uni to'g'ri ushlash, dastani to'g'ri tutish, mizrobni to'g'ri ushlash kabi elementlarning bir-biri bilan o'zaro munosabatda bo'lishini ta'minlash eng asosiy vazifalardan biri hisoblanadi (4-5 rasmlar):

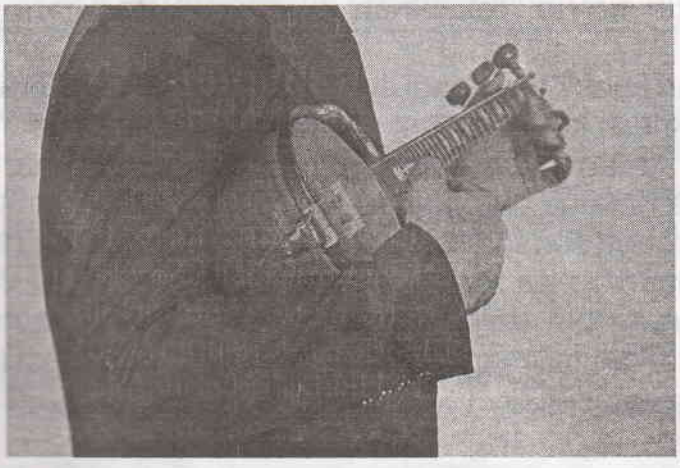


4-rasm



5- rasm

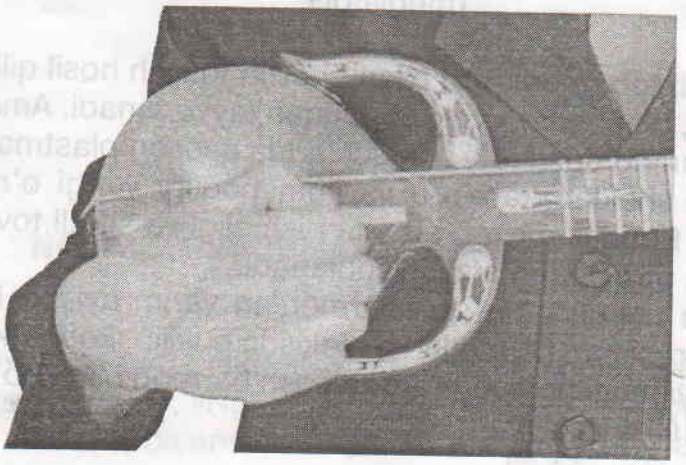
Rubob kosasi gavdaning quyidagi qismlari bilan ushlanadi:
a) gavdaning ko'krak qismi,
b) kosani ilmoqlar tomonidan tutib turuvchi bilakning yuqori qismi.
v) o'ng qo'lning rubob kosasini tagidan tutib turuvchi bilak qismi (6-rasm):



6-rasm

Bu uch nuqtaning har biri juda muhimdir. Ular rubob kosasini pastga tushib ketmasligini va aksincha tepaga yoki yonga chiqib ketmasligini ta'minlaydi.

O'ng qo'lning tirsak qismi rubob kosasini tagidan ushlab turadi. Demak, o'ng qo'lni rubob kosasining chetiga shunday qo'yish kerakki, mizrob rubob xaragidan 7-8 sm uzoqlikda joylashgan bo'lsin. Bunday holat aynan o'ng qo'lning pastga – yuqoriga erkin harakatlanishini va sifatli tovush hosil qilishni ta'minlaydi (7-rasm):

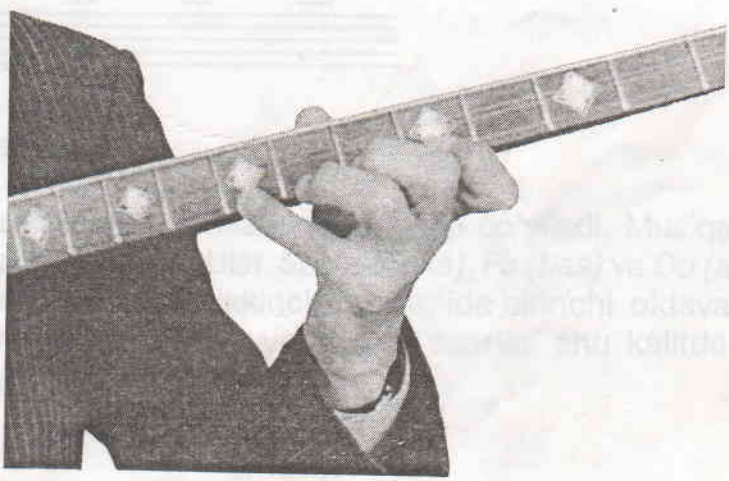


7-rasm

Agar mizrob xarakdan uzoqlashib ketsa, o'ng qo'l bilak qismining qotib qolishi va tovushning qo'pol yoki yoqimsiz bo'lib qolishi tajribada kuzatiladi. Aksincha, agar mizrob (ya'ni qo'lning panja qismi) xarakka juda yaqin bo'lsa bilakdagi kuch panjalargacha etib kelmay, faqat panja qismining o'zigina harakat qiladi. Bu esa, rubob kosasining qimirlab harakatlanishiga va texnik imkoniyatlarning kamayishiga, natijada tovush kuchi va sifatining pasayishiga olib keladi.

Chap qo'lning dastaga to'g'ri qo'yilishi, barmoqlarning harakatlanishi, pardalarni o'z vaqtida bosilishi toza tovush hosil qilish malakalarini o'zlashtirishda katta ahamiyatga ega.

Rubob dastasi bosh va ko'rsatkich barmoqlar o'rtasida bo'lib bunda dasta siqib ushlanmasligi, bosh barmoq esa ikkinchi va uchinchi barmoqlar o'rtasida turishi kerak. Bunda kaftning dastaga yopishib turmasligini doim nazorat qilish lozim va barmoqlarning oxirgi bo'g'ini albatta bukilgan bo'lishi va pardaga ko'ndalang emas, balki kosa tomonga qaratilib, shu tomonga ya'ni pardaga yaqin joyda bosish maqsadga muvofiqdir (8-rasm):



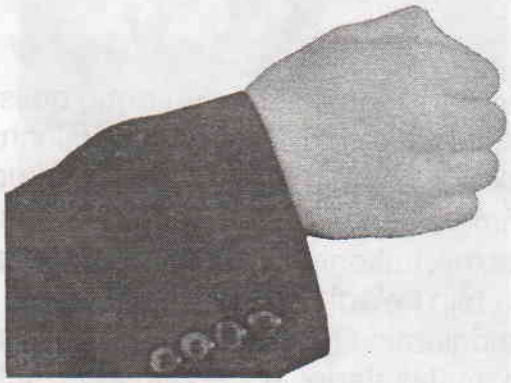
8-rasm

Rubobni ushlaganda dastaning uchi elka balandligi bilan barobar bo'lgani ma'qul. Chunki, bunday holat o'quvchi uchun qulay va shu bilan birga chiroyli ko'rinishga ega bo'ladi. Agar dastaning baland yoki past bo'lishi kuzatilsa, unda o'ng qo'lning holatida kamchilik bo'lishi mumkin, sababi ikkala qo'l bir-biri bilan uzviy boqliqdir.

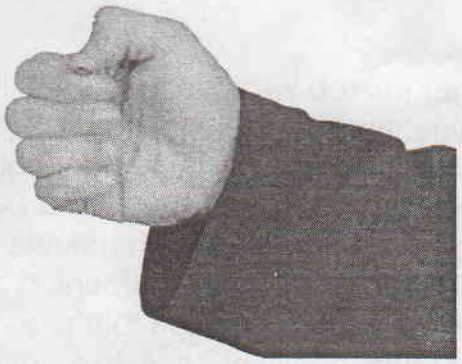
MIZROB
(mediator)

Rubob torlarini mizrob (mediator) bilan chertib tovush hosil qilinadi. Mizroblar shaklan har-xil bo'lib, plastmassa yoki ebonitdan tayyorlanadi. Amaliyotda musiqa maktablarida o'qitishning dastlabki bosqichlarida asosan plastmassa mizrobidan foydalaniladi. Uning shaklan kattaroq va yumshoqligi yangi o'rganilayotganda birmuncha qulaydir. Ebonitli mizrob albatta pishiqligi va sifatli tovush hosil qilishi jihatidan plastmassa mizrobdan afzal hisoblanadi.

Mizrobni ushlash uchun o'ng qo'l barmoqlari yarim aylana holga keltiriladi. Bunda barmoqlarning so'ngi bo'g'inlari bir tekisda bukilib, ko'rsatkich barmoqning tirnoqqa yaqinroq joyiga mizrob qo'yiladi va bosh barmoq bilan bo'g'inlari bukilgan holda ushlanadi (9-10-rasmlar):



9-rasm



10-rasm

II QISM
NAZARIY MA'LUMOTLAR

NOTA, TOVUSHQATOR, NOTA YO'LI, KALITLAR

Musiqiy tovushlar ma'lum balandlikka ega bo'lib, ularning balandligini *notalar* yordamida belgilash mumkin. «Nota» so'zi – lotinchadan olinib, «belgi» demakdir.

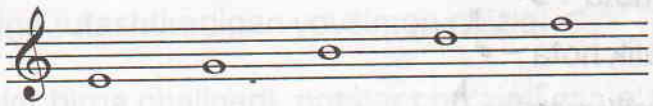
Tovushlarning ma'lum balandlik bo'yicha tartib bilan joylashuvi *tovushqator* deyiladi.

Tovushqator etti *pog'onadan* iborat:

I-do, II-re, III-mi, IV-fa, V-sol, VI-lya, VII-si

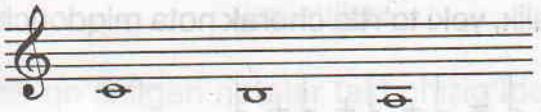
Tovushlar balandligini belgilash uchun 5ta gorizontal chiziqdan iborat *nota yo'li* ishlatiladi:

notalar shu chiziqlarga:

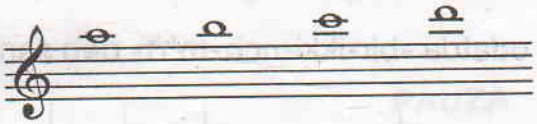


hamda chiziqlar orasiga:

ostki:



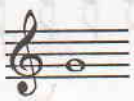
va ustki:



yordamchi chiziqlarga yoziladi

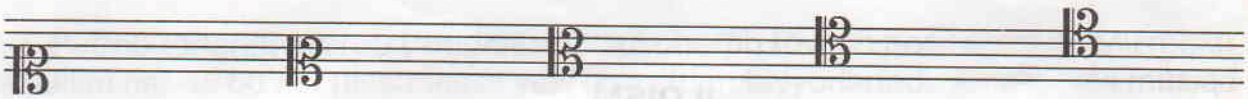
Nota yo'li boshiga *kalit* deb nomlanadigan belgi qo'yiladi. Musiqada hammasi bo'lib 10 ta musiqiy kalitlar mavjud. Ular *Sol (skripka)*, *Fa (bas)* va *Do (alt)* kalitlaridir.

Skripka kaliti nota yo'lining ikkinchi chizig'ida birinchi oktava *sol* notasini belgilaydi. Skripka cholg'usi uchun yaratilgan asarlar shu kalitda yozilganligi uchun *skripka kaliti* deb yuritiladi:



Pastki tovushlarni belgilash uchun *Fa* kaliti ishlatiladi. Bu kalit nota yo'lining to'rtinchi chizig'ida kichik oktava *fa* notasini belgilaydi. Bas ovozlari uchun asarlar shu kalitda yozilganligi sababli, bu kalit *Bas kaliti* deb yuritiladi.

Alt kaliti qo'yilgan chiziq birinchi oktava *do* notasini belgilaydi:



Soprano metso soprano alt tenor bariton

Qashqar rubobi *tovushqatori* – kichik oktava *lya* dan – uchinchi oktava *lya* notasigacha bo'lgan masofa – registrni o'z ichiga oladi:

NOTALAR CHO'ZIMI, NUQTALI NOTA, FERMATO, LIGA

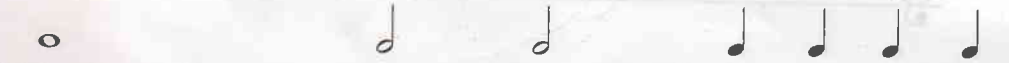
Notalar har-xil cho'zimga, ya'ni sadolanish davomiyligiga ega bo'ladi. Ular quyidagi ko'rinishlarda yoziladi.

butun nota – 𝅝
yarimtalik nota – 𝅗𝅥
chorak nota – ♩
sakkiztalik nota – ♪
o'n oltitalik nota – 𝅘𝅥𝅯
o'ttiz ikkitalik nota – 𝅘𝅥𝅰

Demak, butun nota ikkita yarimtalik, yoki to'rtta chorak nota miqdoricha cho'ziladi:

$$𝅝 = 𝅗𝅥 + 𝅗𝅥 = ♩ + ♩ + ♩ + ♩.$$

Butun, yarim va *chorak* notalar odatda «bir-ikki-uch-to'rt» deb sanaladi:



Bir, ikki, uch, to'rt bir, ikki, uch, to'rt Bir, ikki, uch, to'rt

Sakkiztalik notalar choraktalik notadan ikki barobar qisqa bo'lganligi uchun, sanoqni engillatish maqsadida «*i*» qo'shiladi:

Bir-i, ikki-i, uch-i to'rt-i

Sakkiztalik va o'n oltitalik notalar quyidagi ko'rinishda birlashtirilib yozilishi ham mumkin:

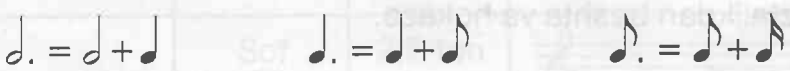
O'n oltitalik notalar sakkiztalik notalardan, ikki barobar qisqa bo'lganligi uchun ularni sanashda *«bir»* va *«i»*ga ikkitadan nota to'g'ri keladi:

Bir i-i ikki i-i uch i-i to'rt i-i

Notalar lotin harflari bilan ham belgilanadi:

do-C, re-D, mi-E, fa-F, sol-G, lya-A, si-H

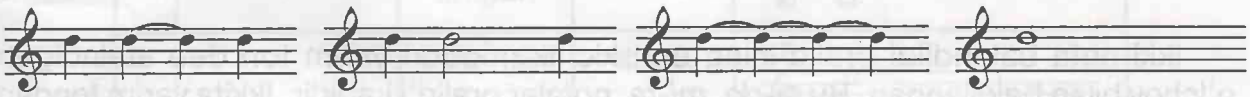
Agar nota yoki pauzaning yoniga nuqta qo'yilsa, shu nota yoki pauza cho'zimi *yarim* barobar ortadi:



Notalar cho'zimi haqida gap ketganda albatta *fermato* – 𝄐 – belgisi haqida to'xtalib o'tish kerak. Chunki *fermato* qo'yilgan notaning cho'zimi ham asarning xarakteriga qarab ma'lum darajada cho'ziladi.

Liga – ikki notani bir-biriga tutashtiradigan yoysimon chiziq:

U ikki notani birlashtirib, bular birga chalinadi, notalar cho'zimi esa o'zgaradi:



Yozilishi Ijro etilishi Yozilishi Ijro etilishi

Liga bilan qo'shilgan notalar takt chizig'idan keyin bo'lsa ham qo'shib, qayta sadolantirmay chalinadi. Ligani *legato* shtrixi bilan adashtirmaslik kerak.

PAUZA

Ba'zan musiqada hech qanday tovush eshitilmay, sadolanish to'xtab qoladi. Buni belgilash uchun *pauza* deb nomlanadigan belgilar ishlatiladi. Pauzalar ham xuddi notalar kabi – *butun, yarimtalik, choraktalik* va *o'n oltitalik* va hokazo cho'zimlarga ega bo'ladi va notalar sanalgandek sanaladi.

butun yarimtalik choraktalik sakkiztalik o'n oltitalik

TAKT, TAKT CHIZIG'I, O'LCHOVLAR, SINKOPA

Musiqiy asar cho'zimi jihatidan bir-biriga teng bo'lgan bo'laklardan tuziladi. Bular *takt* deb ataladi. Nota yo'lini tik kesib tushgan chiziq *takt chizig'i* deyiladi. Boshqacha qilib aytganda ikki takt chizig'i oralig'i bir taktni hosil qiladi. Taktning birinchi tovushi *kuchli hissa* – bo'lib, boshqa tovushlarga nisbatan kuchliroq chalinadi. Qolgan tovushlar esa kuchsiz hissa hisoblanadi.

Kuchli va kuchsiz hissaning o'rin almashinishi, ya'ni kuchli hissaning kuchsiz hissaga to'g'ri kelib qolishiga *sinkopa* deyiladi.

Har bir takt ma'lum o'lchovda bo'ladi. *O'lchov bir* takt ichida nechta hissa borligini bildiradi. Kalit oldiga qo'yilgan o'lchov belgisi kasr son ko'rinishida - ya'ni 2/4, 3/4, 4/4, 6/8, 5/8 kabi qo'yiladi. Bu kasr sonning maxraji nota cho'zimini bildirsa, sur'ati esa bir takt ichida shu cho'zimdagi notadan nechta borligini bildiradi.

Masalan:

2/4 – choraktalik notadan ikkita bor, ya'ni takt o'lchovi – 2 *i* ga teng.

4/4 – choraktalik notadan to'rtta bor, ya'ni takt o'lchovi – 4 *i* ga teng.

6/8 – sakkiztalikdan oltita,

5/8 – sakkiztalikdan beshta va hokazo.

Ikki va undan ortiq kuchli hissaga ega bo'lgan takt o'lchovlari *murrakab o'lchovlar* deyiladi.

Masalan: 4/4 = 2/4+2/4; 6/8 = 3/8 + 3/8; 9/8 = 3/8 + 3/8 + 3/8; 6/4 = 2/4 + 2/4 + 2/4.

4/4 o'lchovi ba'zan «C» belgisi bilan ham belgilanadi.

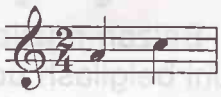
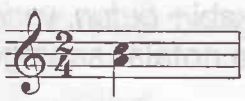
TON, YARIM TON

Ikki nota balandligi oralig'ining eng kichik miqdori yarim ton deb ataladigan o'lchov bilan belgilangan. Bu *si-do, mi-fa,* notalar oralig'i kabidir. Ikkita yarim tondan iborat oraliq *bir ton* yoki *ton* deb ataladi.

Masalan: *do-re, re-mi, fa-sol, sol-lya* va *lya-si* kabilar.

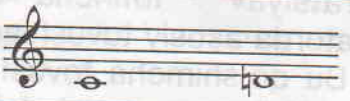
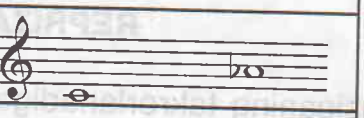
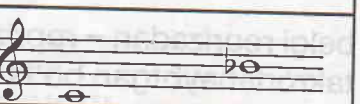
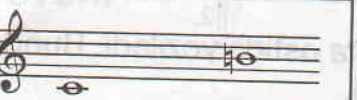
INTERVALLAR

«Interval» so'zi keng ma'noda – «oraliq», «masofa» degan ma'nolarni bildiradi. Musiqada esa turli balandlikdagi ikki musiqiy tovush oralig'iga – *interval* deyiladi.

Agar ikki tovush ketma-ket eshitilsa – *melodik interval*  va tovushlar bir vaqtda eshitilsa – *garmonik interval*  deyiladi.

Tovushlar orasidagi pog'onalar miqdoriga binoan, intervalning nomlanishi aniqlanadi. Intervallar ton va yarim tonliklar hisobi bilan o'lchanadi. Ular *katta, kichik, sof, orttirilgan* va *kamaytirilgan* turlarga bo'linadi:

INTERVALLAR JADVALI

T/r	Nomlanishi	Turi	Tonlar miqdori	Misol
1	Prima	Sof	0 ton	
2	Sekunda	Kichik	0,5 ton	
		Katta	1 ton	
3	Tersiya	Kichik	1,5 ton	
		Katta	2 ton	
4	Kvarta	Sof	2,5 ton	
		Orttirilgan	3 ton	
5	Kvinta	Sof	3,5 ton	
		Kamay-tirilgan	3 ton	
6	Seksta	Kichik	4 ton	
		Katta	4,5 ton	
7	Septima	Kichik	5 ton	
		Katta	5,5 ton	
8	Oktava	Sof	6 ton	

Eslatma: Agar interval miqdoriga 0,5 ton qo'shilsa – *ortirilgan*, 0,5 ton kamaytirilsa – *kamaytirilgan* interval deyiladi:

SHEROBOD TUMAN
№ 8-SON BOLALAR MUSIQA
VA SAN'AT MAKTABI
KUTUBXONASI
№ 82
«25» 12 2023 y.

orttirilgan sekunda | orttirilgan seksta | kamaytirilgan kvinta | kamaytirilgan septima va h.k.

ALTERATSIYA BELGILARI

«Alteratsiya»[7] – lotincha «alter» – «o'zgartirish» degan ma'noni bildiradi. Tovushqatorda asosiy tovushlar va ularning yonidagi qo'shimcha tovushlar ham mavjud. Bu qo'shimcha tovushlar asosiy tovush, (ya'ni asosiy nota)ning chap tomoniga qo'yilgan maxsus belgilar yordamida hosil bo'ladi. Ular alteratsiya belgilari deb atalib, quyidagilardan iboratdir:

♯ – «diyez» – notani yarim tonga ko'taradi.

♭ – «bemol» – notani yarim tonga tushiradi.

𝄪 – «dubl diyez» – notani bir tonga ko'taradi.

𝄫 – «dubl bemol» – notani bir tonga tushiradi.

♮ – «bekar» – alteratsiya belgisini bekor qiladi.

Agar «diyez» va «bemol» musiqiy asarning boshida – kalit oldida bevosita u yoki bu nota oldida qo'yilgan bo'lsa, bu belgilar asarning oxirigacha mazkur notalarga izchil ta'sir qiladi. Lekin alteratsiya belgisi bir takt uchun qo'yilgan bo'lsa, bu belgi faqat shu taktga tegishli bo'ladi va keyingi taktdagi mazkur notaga ta'sir qilmaydi.

REPRIZA, VOLTA, SEGNO, FONAR

Musiqaning takrorlanadigan qismi yoki bo'lagini ikki marta yozmaslik uchun repriza belgisi ishlatiladi:

Bu belgi reprizadan – reprizagacha bayon etilgan parcha qaytarilishini bildiradi. Biroq, takrorlanayotgan bo'lakning faqat oxirgi taktlarigina o'zgargan bo'lsa *volta* 1. | 2. – belgisi bilan belgilanadi va o'zgargan taktlar *ikkinchi volta* ostida yoziladi. Bunday takrorda *birinchi volta* chalinmay, *ikkinchi voltaga* o'tiladi.

Takrorlash belgilaridan yana biri *segno* 𝄋 – bo'lib, u ham *segnodan-segnoga* o'tish hamda 𝄇 – *fonar* belgisigacha chalib, keyingi 𝄇 – *fonarga* o'tishni bildiradi.

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[7] Akbarov I.A. Muzika lig'ati: 2-nashr. G'.G'ulom nomidagi adabiyot va san'at nashriyoti, 1997 (Mas'ul muharrir– s.f.d., professor T.G'ofurbekov)

SUR'AT (TEMP)

Musiqiy asar boshlanishida asarning sur'ati va ijro xususiyati ko'rsatilgan bo'ladi. Masalan: *sekin, tez, quvnoq, keng, engil, o'ynoqi* va hokazo. Bu belgilarni butun dunyoda italyan tilida belgilash qabul qilingan.

Bu belgilar asar boshiga qo'yiladi.

Adajio (adajio) – sekin
Largo (lyargo) – vazmin
Lento (lento) – keng
Andante (andante) – sekinroq
Andantino (andantino) – shoshmasdan
Sostenuto (sostenuto) – bosiq
Moderato (moderato) – o'rtacha
Allegretto (allegretto) – jonli
Allegro (allegro) – tez
Vivo (vivo) – ancha tez, engil
Vivace (vivache) – juda tez
Presto (presto) – eng tez
Prestissimo (prestissimo) – prestodan ham tez,
Pyesante (pezante) – og'ir
agitato (ajitato) – hayajonli
cantabile (kantabile) – kuychan
dolce (dolche) – nozik
accelerando (achchelerando) – tezlashtirib
ritenuto (ritenuto) – sekinlashtirib
A tempo (a tempo) – dastlabki sur'atda
Ad libitum (ad libitum) – erkin
meno (meno) – kamroq
piu (pyu) – ko'proq
mosso (mosso) – oldinga yurg'izib
molto (molto) – juda
poco a poco (poko a poko) – asta-sekin
assai (assai) – etarli darajada
subito (subito) – kutilmaganda
Fine (fine) – tugallash.
Simile (simile) – avvalgiga o'xshash.

TOVUSH KUCHINI KO'RSATUVCHI DINAMIK BELGILAR

f (forte) – baland
ff (fortissimo) – juda baland
mf (metso-forte) – o'rtacha balandlikda
p (piano) – past tovushda
pp (pianissimo) – juda past
sf, sub.f (subito-forte) – birdaniga, kutilmaganda baland
sp sub.p (subito-piano) – kutilmaganda past
fz, sfz (sforsando) – kutilmaganda baland

crescendo, cresc. yoki < (kreshchendo) – tovushni asta-sekin kuchaytirish
diminuendo, dim. yoki > (diminuendo) – tovushni asta-sekin pasaytirish

AYRIM MUSIQIY JANRLAR HAQIDA QISQACHA MA'LUMOTLAR [8]

Ashula – keng tarqalgan vokal musiqa janri va shakli bo'lib, unda she'riy va musiqiy obrazlar bir-biriga uyg'unlashgan holda gavdalanadi. Ashulaning xalq va mualliflik turlari mavjud. Ashula tuzilishi va ijrosi bo'yicha turli janrlarga bo'linadi . Masalan: ommaviy, estrada, ansambl, xor va boshqalar.

Ballada – (italyancha «*ballade*») – adabiy-poetik janr bo'lib, xalq o'tmishi haqidagi she'riy qissa. Qissa yoki hikoya qilib aytib berish xarakterida yozilgan cholg'u yoki vokal musiqa asari.

Vals – (fransuzcha «*valse*») - ikki birgalikda ohista o'ynaydigan raqs. Musiqa o'lchovi 3/4 bo'lib, tez, o'rtacha tez va vazmin sur'atlarda bo'ladi.

Konsert – (lotincha «*concertere*» – musobaqalashmoq) - simfonik orkestr yoki xalq cholg'u asboblari orkestrining jo'rligi bilan, yolg'iz bir cholg'u yoki ovoz uchun yirik shaklda yozilgan musiqa asari. Konsert ko'proq 3 qismdan iborat bo'lib, 1-qismi – dramatik xarakterda – sur'ati tez, asosan sonata allegrosi shaklida, 2-qismi lirik xarakterli – salmoqli suratda bo'lsa, 3-qismi – final, tantanali raqs shaklida yoziladi.

Konsertino – (italyancha – «*concertino*») – bir qismdan iborat kichik hajmdagi konsert.

Menuet – (fransuzcha – «*menuetto*», «*menu*» – kichik, mayda) – tekis harakatlar bilan salmoqli sur'atda ijro etiladigan qadimiy fransuz xalq raqsi. Takt o'lchovi uch hissali. Cholg'u musiqasida menuet – shaxdam sur'atli, raqs xarakteridagi pyesa.

Mazurka – (polyakcha – «*mazur*») – keskin ritmli va ildam xarakterdagi polyak xalq raqsi. Sur'ati turlicha bo'lib, takt o'lchovi 3/4 yoki 3/8, urg'u odatdagidek taktning kuchli hissasiga emas, balki boshqa hissalariga ham tushishi mumkin.

Passakaliya – (ispancha – «*pasa*» – o'tish, «*sale*» – ko'cha) 1) qadimiy ispancha raqs. Fransiyada Lyudovik XIV davrida yakka raqs tariqasida keng tarqalib, vazmin, uch hissali o'lchovda ijro etilgan. 2) Variatsiya shaklida organ uchun yozilgan musiqiy pyesa. Bunda asosiy kuy har doim basda qaytariladi, ya'ni basso ostinatoning bir turi bo'lib, uch hissali o'lchovda keladi.

Polonez – (fransuzcha – «*dance polonacie*»ning qisqartirilgani) – ohista qadamlar bilan tantanali ijro etiladigan, 3/4 o'lchovli qadimiy polyak raqsi. XIX asrga kelib, konsertlarda ijro qilinadigan cholg'u pyesasi sifatida shakllandi va keng tarqaldi.

Polka – (chex. «*pulka*» – yarim) – chex xalqining qadimiy raqsi. Raqqoslar juft-juft bo'lib, aylana shaklida ijro etadilar. Musiqa o'lchovi 2/4 raqs, sho'x va jonli xarakterga ega.

Poema – (yunoncha «*poema*» – ijod qilaman) – 1) Uncha katta bo'lmagan lirik xarakterdagi cholg'u asari; 2) Orkestr ijrosi uchun hamda orkestr jo'rligida yakkaxon cholg'u yoki ovoz uchun yaratilgan bir qismli yirik musiqa asari.

Prelyudiya – (lotincha – «*prea*» – oldin, «*ludus*» – o'yin) – asosiy musiqadan oldin ijro etiladigan kichik musiqiy pyesa, muqaddima. XI asrdan boshlab Yevropada qadimiy cholg'ular – lyutnya, klavesin va organ cholg'ulari ijrosida ommalashgan.

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[8] Ushbu ma'lumotlar foydalanilgan adabiyotlar ro'yxatida keltirilgan musiqa lug'atlaridan olindi.

Popurri – (fransuzcha – «*pot pourry*» – turli go'sht va sabzavotlardan tayyorlanadigan ovqat) – har-xil musiqa asarlaridan olingan parchalar asosida tuzilgan pyesa.

Rapsodiya – (yunoncha «*rhapsody*» – kuylanadigan yoki hikoya qilinadigan epik doston, qo'shiq) - xalq ohanglari asosida erkin yaratilgan cholg'u asari. Bunda bir necha xalq ohanglari erkin holda kengaytirilib, qayta ishlanadi.

Romans – (ispancha «*romance*» – roman). 1) Yakka ovoz uchun yozilgan asar. Turli mavzu, xarakter va tuzilishga ega bo'lib, cholg'u asboblari jo'rligida ijro etiladi; 2) Muayyan cholg'u uchun yozilgan ohangdor musiqiy pyesa.

Rondo – (fransuzcha «*roundeau*» – doira) – turli mazmundagi lavha (epizod)lar orasida bosh mavzu-refrenning – bir necha bor qaytarilishiga asoslangan musiqiy shakl. Rondoda bosh mavzu kamida uch marta asosiy tonallikda qaytarilishi shart.

Sonata – (lotincha «*conare*» – tovush berish) – ommaviylashgan kamer chol-g'u musiqa janri. XIV-XVII asrlardan yakkanavoz yoki turli cholg'u ansambllarga mo'ljallangan, odatda 3 qismli asar.

Sonatina – (italyancha «*sonatina*» – kichik sonata) – kichik hajmdagi sonata.

Serenada – (italyancha «*al cereno*» – ochiq, ravshan) – ilgarilari oqshom paytlarida muhabbatga loyiq bo'lgan xotin-qizlar uyi oldida ijro etiladigan vokal musiqa asari. Odatda lyutnya, mandolina yoki gitara jo'rligida ijro etilib, asosan Ispaniya va Italiyada keng tarqalgan.

Syuita – (fransuzcha «*suite*» – qator, tizma) – har bir qismi mustaqil, turli xarakterdagi musiqiy pyesalarining bog'lanib kelishiga asoslangan musiqiy asar.

Tarantella – (italyancha – «*toronto*» – Italiyaning janubidagi shahar nomi) - juda tez sur'atda ijro etiladigan Italiya xalq raqsi. Musiqa o'lchovi 6/8 yoki 3/8 da bo'lib, odatda triolli ritmda kelishi bilan xarakterlidir.

Ufor – 1) engil raqs musiqasi yoki doira usuli; 2) shashmaqom va boshqa maqom turkumlaridagi Nasr (ashula) bo'limining oxirida keladigan ba'zan raqsli ashula yo'li.

Fantaziya – (yunoncha – «*phantasy*» – tasavvur etish, hayol qilish) – erkin shaklda yozilgan cholg'u asari, pyesa. Dastlab, kamer janri tarzida vujudga kelgan, badiha (improvizatsiya) xarakterida, erkin shaklda bo'lgan. Ko'proq organ va klavesinlar uchun yaratilgan. XIX asrdan boshlab fortepiano uchun yozilgan, mahorat bilan ijro etiladigan pyesalar ham fantaziya deb atala boshlangan.

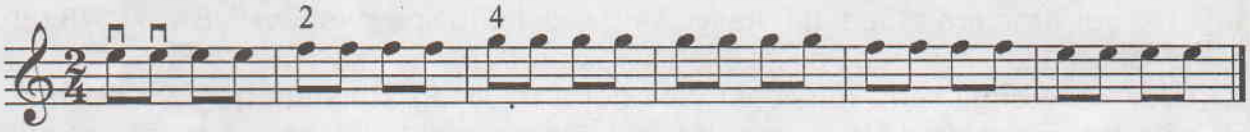
Qo'shiq – she'r va kuyi keyinchalik muayyan muallif (shoir va bastakor yoki kompozitor) xalq tomonidan ijod qilinib, keng tarqalgan musiqa janri. Qo'shiq she'rlari bir necha banddan iborat bo'lib, ba'zan naqarotli bo'ladi.

Yumoreska – kichik hajmli yumoristik, hazil xarakteridagi pyesa. Musiqa adabiyotida A.Dvorjak, P.Chaykovskiy, V.Rahmaninov va boshqa kompozitorlar yumoreskalari mashhur.

III QISM
USLUBIY KO‘RSATMALAR

TOVUSH HOSIL QILISH

Qashqar rubobida torlarga mizrob bilan pastga va yuqoriga zarb berib, tovush hosil qilinadi. Bu zarblarning turlicha kombinatsiyalaridan tovush chiqarishning xilma-xil usullari yuzaga keltiriladi. Pastga zarb – П, yuqoriga zarb esa – V belgisi bilan ifodalanadi. O‘rgatishning dastlabki bosqichida o‘quvchiga mizrobni to‘g‘ri ushlashni o‘rgatilgach, albatta pastga zarb bilan chalishni o‘rgatishdan boshlanadi. Bunda o‘ng qo‘l panjalari erkin harakat bilan pastga zarb beradi. Mashg‘ulot ochiq torlarda ma’lum vaqt davom ettirilib, keyin chap qo‘l bilan eng qulay bosiladigan pardalarda davom ettirilsa, o‘zlashtirish oson bo‘ladi:



Yuqoridagi misol va shunga o‘xshash mashqlarni chalganda o‘ng qo‘l navbatdagi zarbni berishga tepaga ko‘tarilayotganda mizrob simga tegib ketmasligi uchun aylanma harakat qilish kerakki, bu o‘ng qo‘lning siqilmasdan harakat qilishiga yordam beradi.

Yuqoriga beriladigan zarb esa mizrobning pastdan tepaga qarab urilishi bilan hosil qilinadigan eng oddiy usullardan biri. Lekin aynan shu usulning to‘liq o‘zlashtirilmasligi *rez, triol* va shu kabi usullarning ham to‘laqonli chiqmasligiga va keyinchalik ham sozandaning ijrosida tovush sifatsiz, kuchsiz va o‘z-o‘zidan musiqiy asarning ijrosi to‘laqonli bo‘lmasligiga sabab bo‘ladi.

POZITSIYA VA APPLIKATURA

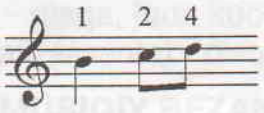
Pozitsiya va applikatura tushunchalarini aniq ajratib olish muhim. Bu ikki tushuncha bir-biriga yaqin bo‘lganligi uchun ko‘pincha o‘quvchilar ularni almashtirib yuborishadi. Pozitsiya – (lotincha «*position*» – «*vaziyat*») – cholg‘ularda ijro etish jarayonidagi qo‘l vaziyati, holati.

Applikatura – (nemischa – «*applicatur*», lotincha – «*applico*» – «*qo‘ymoq*», «*bosmoq*»)[9] – ijro jaryonida cholg‘u dastasiga barmoqlarni *to‘g‘ri qo‘yish* va *almashtirish tartibi.*

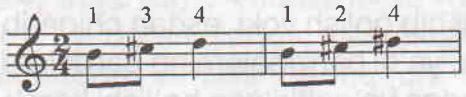
Qashqar rubobidagi pozitsiya boshqa torli mizrobli cholg‘ulardagi kabi, chap

[9] Евдокимов Ю., Аҳмедов И. Русча-ўзбекча қисқача музика терминлар луғати. Т.: Ўқитувчи. 1970.

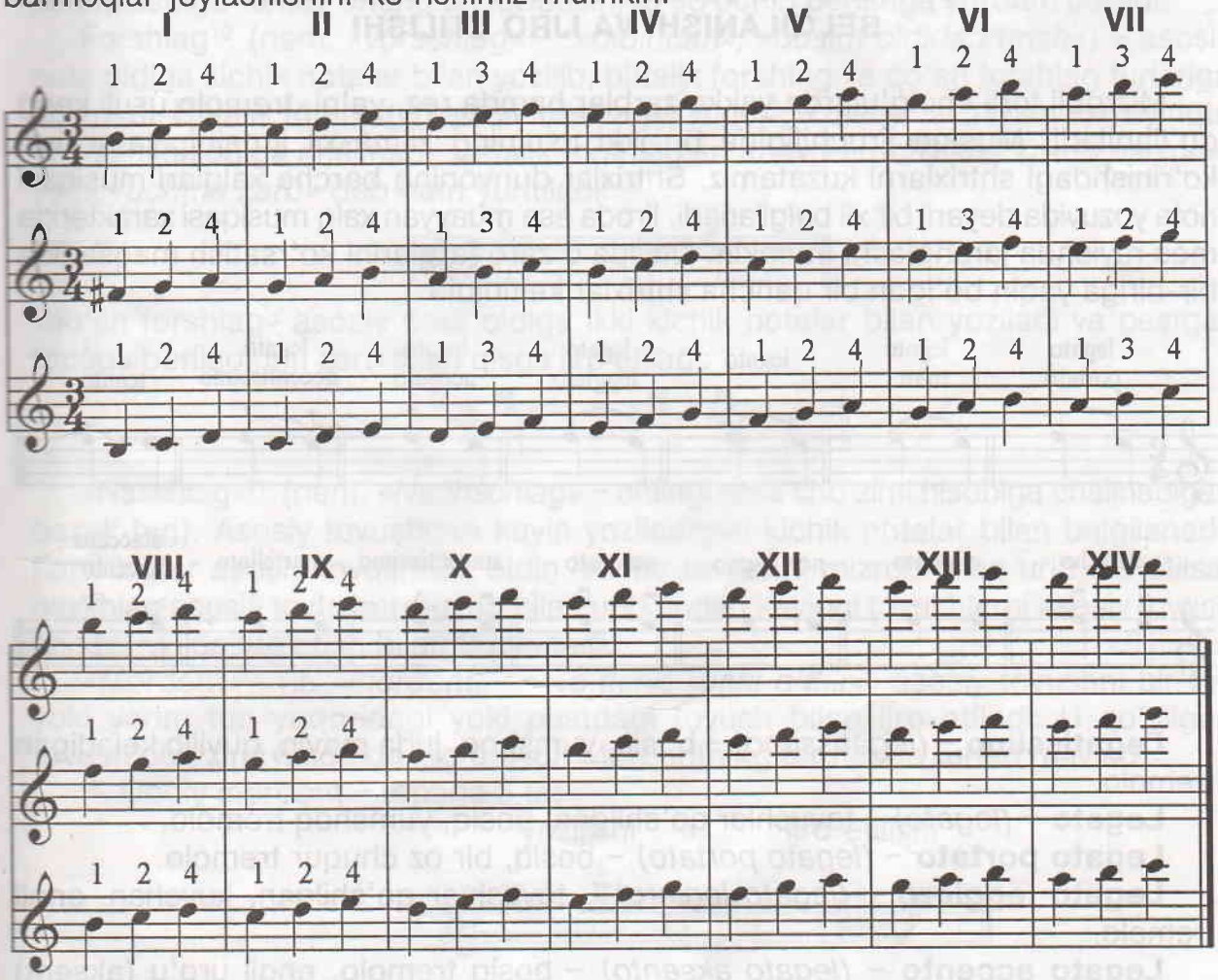
qo'l ko'rsatkich barmog'ining yuqori xarakka nisbatan joylashishiga qarab aniqlanadi. Agar qashqar rubobida barmoqlar quyidagicha, ya'ni birinchi torning *si* notasiga – birinchi barmoq, *do* notasiga – ikkinchi barmoq va *re* notasiga – to'rtinchi barmoq qo'yilsa, bunda barmoqlar 1-pozitsiyada turganligini bildiradi:



Asosiy tovushqatorning alteratsiya belgisi bilan o'zgarishi pozitsiyani o'zgartirmaydi, lekin barmoqlarning joylashish tartibi, ya'ni applikatura quyidagicha o'zgaradi:



Pozitsiyalarning hajmi birinchi va to'rtinchi barmoq o'rtasidagi masofa bilan belgilanadi. Yuqorida ko'rinib turganidek, bu masofa asosan kichik va katta tersiya intervalini tashkil qiladi. Quyidagi jadvalda qashqar rubobi pozitsiyalari va ularda barmoqlar joylashishini ko'rishimiz mumkin:



Demak, qashqar rubobida hammasi bo'lib 12 ta, qayta ishlangan ruboblarda esa 14 tagacha pozitsiyalar mavjud. Pozitsiyalarni mukammal o'rganish ijrochining yuksak texnik imkoniyatlariga erishishida va nota o'qish jarayonida katta ahamiyatga ega. Chunki, murakkab texnik asarlarni ijro etishda chap qo'lning yaxshi

rivojlanganligi, dastani va undagi pardalarni yaxshi his qilishi muhim rol o'ynaydi.

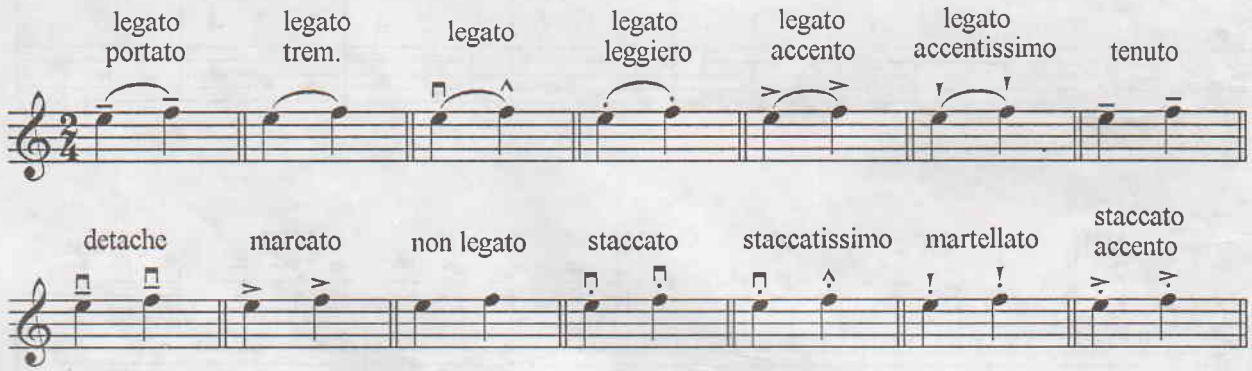
Qashqar rubobida chap qo'l barmoqlari quyidagicha belgilanadi:

1 – ko'rsatkich
2 – o'rta
3 – nomsiz
4 – jimjiloq

Qulay applikaturani tanlash o'quvchiga asarni yodlash va to'g'ri o'zlashtirish jarayonida ayniqsa muhim. Chunki, aynan applikaturaning qulayligi asarni eslab qolish jarayonini hamda tez sur'atli passajlar ijrosini engillashtiribgina qolmasdan konsert va imtixonlarda adashib qolish yoki esdan chiqarib qo'yish kabi holatlarning ham oldini oladi. Applikatura, ya'ni barmoqlarning pardalarda joylashishi ko'r-ko'rona bo'lmasdan, aniq bir maqsadga yo'naltirilgan bo'lishi kerak. Buning uchun o'qituvchi qashqar rubob applikatura asoslarini bilishi, xilma-xil ifoda va texnik imkoniyatlarni doimo rivojlantirib borishi kerak.

SHTRIXLAR. ULARNING NOTA YOZUVIDA BELGILANISHI VA IJRO ETILISHI

Mizrobli torli cholg'ularda yakka zarblar hamda rez, ya'ni tremolo usuli keng qo'llaniladi. Musiqa ijrochiligida bu ikki usulning xilma-xil ijrosini, ya'ni turli ko'rinishdagi shtrixlarni kuzatamiz. Shtrixlar dunyoning barcha xalqlari musiqasi nota yozuvida deyarli bir xil belgilanadi. Ijroda esa muayyan xalq musiqasi xarakteriga mos ravishda jaranglashi mumkin. Quyida o'zaro farqlarini ko'rsatish maqsadida bir-biriga yaqin bo'lgan bir qancha shtrixlar keltirildi.



Legatissimo – *(legatissimo)* – bosiq, yumshoq, juda mayin, quyilib keladigan tremolo.

Legato – *(legato)* – tovushlar qo'shilgan, bosiq, yumshoq tremolo.

Legato portato – *(legato portato)* – bosiq, bir oz chuqur tremolo.

Legato leggiero – *(legato legiero)* – tovushlar qo'shilgan, kuychan, engil tremolo.

Legato accento – *(legato aksento)* – bosiq tremolo, engil urg'u (aksent) bilan.

Legato accentissimo – *(legato aksentissimo)* – tremolo, kuchli urg'u (aksent) bilan.

Tenuto – *(tenuto)* – alohida, bosiq, cho'ziq tremolo.

Detache – *(detashe)* – alohida-alohida, juda aniq, bosim bilan tremolo.

Marcato – *(markato)* – alohida ajratib, qisqa tremolo urg'u bilan.
Non legato – *(non legato)* – vazmin tremolo, aniq ritm bilan, ajratib.
Staccato – *(stakkato)* – qisqa aniq zarb bilan.
Staccatissimo – *(stakatissimo)* – juda qisqa, aniq zarb bilan.
Martellato – *(martelato)* – qisqa, juda kuchli urg'u (aksent) bilan zarb.
Staccato accento – *(stakkato aksento)* – qisqa, urg'uli bosim bilan beriladigan zarb.

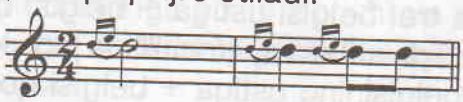
MUSIQIY BEZAKLAR

Musiqiy bezaklar kuyni har tomonlama boyitadi va uning xarakterini ochib berishda katta ahamiyatga ega. Musiqiy bezaklar har-xil melizmlar va qochirimlardan iborat.

Asosiy melizmlar «*trel*», «*forshlag*», «*mordent*» va «*gruppetto*» deb nomlanadi va deyarli barcha xalqlar kuy va qo'shiqlarida, bastakorlar va kompozitorlar ijodida keng qo'llaniladi. Shashmaqom va boshqa maqom turkumlari hamda umuman mumtoz o'zbek kuylarida uchraydigan bezaklar melizmlar deb atalishi bilan birga «qochirim», «nola» deb ham yuritiladi. Qochirim va nolalar milliy musiqiy bezaklarning deyarli barchasini o'z ichiga oladi: «bidratma», «sayqallar», «to'lqinlantirish», «naxshlag», «kashish», «molish» shular jumlasidan bo'lib, ular milliy musiqamizni haqqoniy jaranglashiga va kuy ohanglari jozibasini to'liq ochib berishga yordam beradi.

Forshlag[10] (nem. «*vorschlag*» – «*oldindan*», «*bosim oldidan urish*») – asosiy nota oldiga kichik notalar bilan yozilib, bittalik forshlag va qo'sh forshlag turlariga bo'linadi. Bittalik forshlag («qisqa forshlag») yuqoriga qisqa zarb bilan asosiy nota cho'zimi hisobiga chalinadi. Bittalik forshlag an'anaviy ijrochilikda «*zarbi parron*», ya'ni «*uchma zarb*» deb ham yuritiladi:

«qo'sh forshlag» asosiy nota oldiga ikki kichik notalar bilan yoziladi va pastga-tepaga beriladigan zarb bilan qisqa ijro etiladi:



«Naxshlag»[11] (nem. «*Nachschlag*» – oldingi nota cho'zimi hisobiga chalinadigan bezak turi). Asosiy tovushdan keyin yoziladigan kichik notalar bilan belgilanadi. Forshlaglar asosiy tovushdan oldin har bir tovushni mizrob bilan urib ijro etilsa, naxshlag asosiy tovushni mizrob bilan urib undan keyingi tovushlarni asosiy tovush sadosi ostida ijro etish bilan farqlanadi.

«Mordent»[12] (it. «*mordente*» – «*o'tkir*», «*uchi o'tkir*») asosiy tovushni bir ton yoki yarim ton yuqoridagi yoki pastdagi tovush bilan ijro etiladi. U qo'yilgan tovush cho'zimi hisobiga ijro etiladi. Mordentning bir necha turlari mavjud:

1. Oddiy mordent – tepaga 3 ta:

yozilishi ijro etilishi

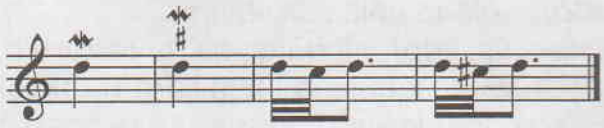
[10] Akbarov I.A. Muzika lug'ati: 2-nashr. G'.G'ulom nomidagi adabiyot va san'at nashriyoti. 1997 (Mas'ul muharrir – s.f.d. professor T.G'ofurbekov).

[11] Крунтяева Т.С., Молокова Н.В. Словарь иностранных музыкальных терминов Л.: Музыка, 1987.

[12] Евдокимов Ю., Аҳмедов И. Русча-ўзбекча қисқача музика терминлар луғати. Т.: Ўқитувчи. 1970.

2. Chiziqchali mordent – pastga 3 ta:

yozilishi ijro etilishi



3. Qo‘shaloq mordent – tepaga 5 ta:

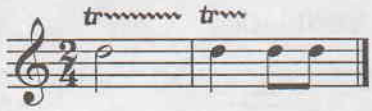
yozilishi ijro etilishi

4. Chiziqchali qo‘shaloq mordent – pastga 5 ta:

yozilishi ijro etilishi

«Trel»[13] (*«trillore» – «titramoq», «tebranmoq»*).

Trel qashqar rubobida pastga va tepaga tez sur'atdagi tremolo kabi tezlikda chalinib chap qo‘l barmoqlari bilan asosiy notani 0,5 ton, 1 ton, 1,5 ton oralig‘idagi notani qo‘shib chalinadi:



Trel an'anaviy ijrochilikda «*bidratma*» deb yuritiladi. «*Bidratma*»ning o‘ziga xos tomoni shuki, mizrob bilan urib chalish qatori, faqat bir zarb sadosi ostida ham ijro etish mumkinligidir. Bunda trel belgisi ustiga + belgisi qo‘yiladi.

«Sayqal» – qashqar rubobida an'anaviy ijrochilikda juda keng qo‘llaniladigan bezak turlaridan biri. U mordent belgisining ustiga + belgisi qo‘yib ifodalanadi. Uning 4 turi mavjud. Mordent bilan sayqalning asosiy farqi, agar mordentning barcha tovushlari mizrob bilan urilib ijro etilsa, sayqal faqat bir zarb bilan urilib, qolganlari esa shu zarb sadosi ostida chap qo‘l bilan torni bosish yo‘li bilan amalga oshiriladi.

«To‘lqinlatish» – vokal ijrochiligida hamda barcha cholg‘ulardagi kabi qashqar rubobida ham keng qo‘llaniladigan usul. U tor ustida chap qo‘l barmoqlari bilan torni to‘lqinlatib ijro etiladi.

«Glissando»[14] (ital. *«glissando»* – «sirg‘anmoq») – bir tovushdan ikkinchi tovushga sirg‘alib o‘tish. Qashqar rubobda glissando chap qo‘l barmog‘ini dasta bo‘ylab pastga yoki yuqoriga sirg‘altirib amalga oshiriladi:

«Molish» (fors. *«molash» – «silamoq»*) – o‘ng qo‘l bilan birinchi tovushga zarb berilgach shu tovush sadosi ostida glissando amalga oshiriladi. Bunda glissando qilib tushiladigan tovush ustiga + belgisi qo‘yib belgilanadi.

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[13] Крунтяева Т.С., Молокова Н.В. Словарь иностранных музыкальных терминов – Л.: Музыка, 1987.

[14] Евдокимов Ю., Ахмедов И. Русча-ўзбекча ўисўача музика терминлар луЁати. Т.: Ўқитувчи. 1970.

«Kashish» (fors. *«kashidan» – «tortmoq»*)[15] – bu usul qashqar rubobda torni barmoqlar bilan yuqoriga ko'tarib chalish usulida amalga oshiriladi. Bunda bir tovushni o'zida bir tongacha pastga yoki yuqoriga glissando qilib uning balandligini o'zgartirish mumkin. Bu tremolo va yakka zarblar usulida ham ijro etiladi.

MUSTAQIL MASHG'ULOT

Mustaqil mashg'ulot sinfda o'tilgan darsning uzviy davomi bo'lib, ular bir-biri bilan bevosita bog'liq. Shu sababli mustaqil mashg'ulotning qay darajada samarali bo'lishi sinfda o'tilgan darsning mazmuniga bog'liq.

O'quvchilarning qobiliyatlari har-xil bo'lishi tabiiy. Shunga qaramay eshitish, ritmni his qilish kabi musiqiy qobiliyati yaxshi va shu bilan birga, zehni tez, idrokli o'quvchilar kamroq bo'ladi. Bunday o'quvchilar berilgan topshiriqlarni o'z vaqtida bajaradi va ijro ko'nikmalarini tez o'zlashtiradi. Ko'pincha bir oz asabiy, o'ta ta'sirchan o'quvchilar ham uchrab turadi. Bunday o'quvchilar bilan asarning tuzilishi, shakli, sur'ati, dinamik xususiyatlarini tahlil qilib, kuyning qiyin joylarini alohida bo'laklarga bo'lib asta-sekin, yotig'i bilan tushuntirib boriladi.

Lekin ko'pgina o'quvchilar o'rtacha qobiliyatli bo'lib, berilgan vazifalarni yaxshi o'zlashtirmay, har darsda bir xil xatolarni takrorlayveradilar. O'qituvchilar odatda bunday o'quvchilarga musiqiy asarning har bir taktini hijjalab yodlatadilar. Bu juda ham to'g'ri yo'l hisoblanmaydi. Aksincha, o'quvchi oldiga aniq vazifalar qo'yib ularni tushuntirib, o'quvchi diqqatini asosiy narsaga - ko'zlangan maqsadga erishishga, pirovardida asarning badiiy ijrosiga qaratib, darsdan-darsga ijro sifatini yaxshilab borish lozim.

Uydagi mustaqil mashg'ulot xotirjam, diqqat yig'ilgan va fikrlar jamlangan holatda amalga oshirilishi kerak. O'quvchi o'z oldiga aniq maqsad qo'ya olishni bilishi lozim. Uyga vazifa berilayotganda bu maqsadlarni o'qituvchi aniq tushuntirib, iloji bo'lsa har darsda o'quvchi daftariga yozib berishi va uni nazorat qilishi yaxshi samara beradi. Chunki o'quvchi darsdan keyin sinfda aytilgan barcha kamchiliklarni eslab qolmasligi tabiiy, albatta.

Tajribada o'quvchi chap-o'ng qo'llarining noto'g'ri shakllangan holatlari ko'p uchraydi. Bunday kamchiliklarni tuzatish uchun o'rganilayotgan asarning applikaturasini aniqlab, notalarga aniq barmoqlar qo'yib berish, har-xil maqsadlarga yo'naltirilgan maxsus mashqlar tanlab olish va bu mashqlarni muntazam chalinishini kuzatib borish kerak. Buning uchun o'qituvchi dars jarayonida mashqlarni o'quvchi bilan birgalikda to'xtamasdan 10-15 minut chalib tursa, bu o'quvchiga qiziqarli bo'ladi va o'zi mustaqil ravishda doimiy chaladigan mashqiga aylanadi.

Shu bilan birga o'quvchining ritmni his qilish qobiliyatini rivojlantirib borish muhim omillardan biri ekanligi ko'pchilikka ma'lum. Sinfda fortepiano, doira jo'rligida, o'qituvchi nazorati ostida shug'ullanib ritm to'g'rilanib, asta-sekin rivojlantirib boriladi. Mustaqil mashg'ulotda esa o'quvchiga kuyni ovoz chiqarib sanab chalish yoki metronom yordamida shug'ullanish tavsiya etiladi.

O'rganilayotgan asarning xarakteri, mazmuni, ijro yo'nalishi, tovush kuchi va sifati, ifodaviylik xususiyatlari kabi muhim omillarni tushuntirib, o'quvchi ongiga singdirib borish kerak-ki, toki o'quvchi mustaqil shug'ullanganda ham bu omillarni e'tibordan chetda qoldirmasin.

Shu o'rinda o'quvchining mustaqil mashg'uloti kunning qay paytida amalga oshirilishi afzal yoki qancha vaqt davom etishi maqsadga muvofiq degan savol

[15] Nazarov O. – Qashqar rubobida o'qitish uslubiyoti. T.: 2008.

tug'ilishi mumkin. Ertalabki mashg'ulot yangi materialni o'zlashtirishda eng samarali vaqt hisoblanadi. Lekin hali organizm uyg'onmagan, muskullar uncha faol holatda bo'lmasligi bois, ertalab yangi asarni tahlil qilish, notadan o'qish, yodlash, darsda o'rganilgan asarni takrorlash kabi mashg'ulotlarni bajarish ayni muddao.

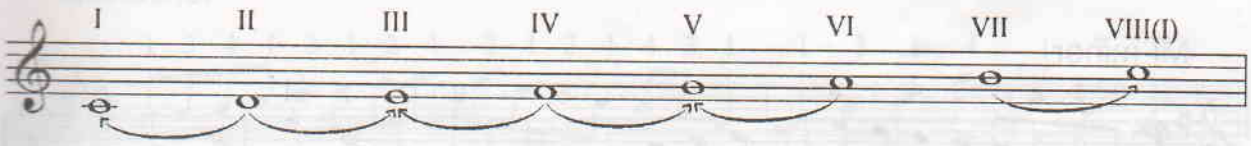
Kechki payt esa yodlangan asarning ijro shtrixlari, ifodaviylik xususiyatlari, tovushlar dinamikasi va ijro texnikasi ustida ishlash bilan birga har-xil qiyinchilikdagi mashqlar, etyudlar chalish tavsiya etiladi. Chunki kechki payt muskullar ish faoliyati ayni qizg'in holatda bo'ladi.

Xulosa qilib shuni aytish mumkinki, musiqiy ta'limda, xususan cholg'u ijrochiligida o'quvchi uy vazifasini o'zlashtirishi uchun aniq bir vaqt-miqdor kerak yoki «qancha ko'p shug'ullansa - shuncha yaxshi» degan fikr to'g'ri emas. Aksincha, har bir o'quvchi o'z qobiliyati imkoniyatidan va qo'yilgan maqsadlardan kelib chiqib, berilgan topshiriq o'zlashtirilguncha shug'ullanishi talab etiladi.

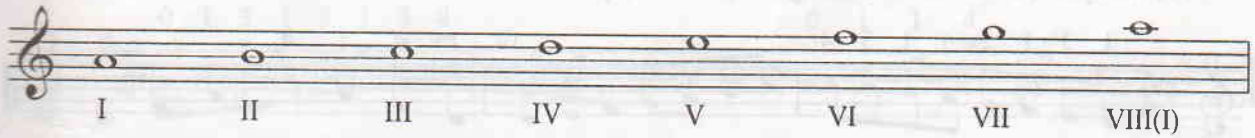
IV QISM
GAMMALAR. MASHQ VA ETYUDLAR

MAJOR, MINOR, UCHTOVUSHLIK, GAMMALAR

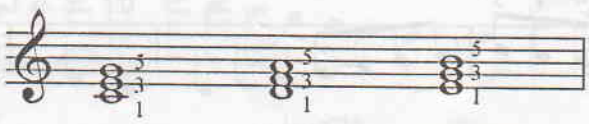
Major, major ladi – turg'un tovushlari katta uchtovushlikni hosil qilgan *lad*. Majorni *Dur* (dur) deb ham ataladi. Majorda I, III, va V pog'onalar turg'undir. Bu turg'un uchtovushlikka boshqa noturg'un pog'onalar tortiladi:



Minor, minor ladi – turg'un tovushlaridan kichik uchtovushlik hosil bo'ladigan *lad*. Minorni *moll* (moll) deb ham ataladi. Minorda I, III, va V pog'onalar turg'undir. Minorning uch turi mavjud: *tabiiy* minor, *garmonik* minor, *melodik* minor:



Uchtovushlik – tersiya bo'yicha taqsim qilinishi mumkin bo'lgan tovushlardan tuzilgan akkord. Masalan, *do-mi-sol, re-fa-lya, mi-sol-si* va boshqalar. Uchtovushlik kvinta hosil qiluvchi ikki tersiyadan tuziladi. Tersiyalarning turlicha kelishiga ko'ra uchtovushlik katta, kichik, orttirilgan va kamaytirilgan bo'ladi:

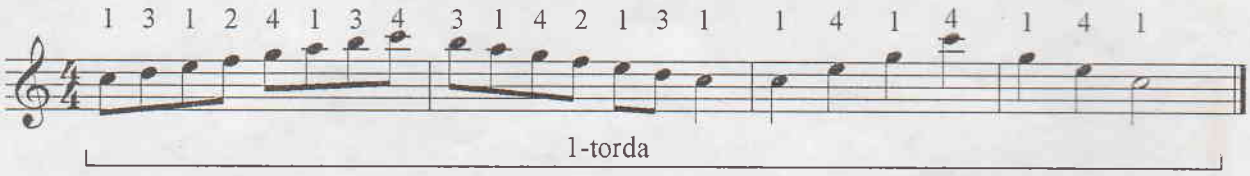


GAMMALAR

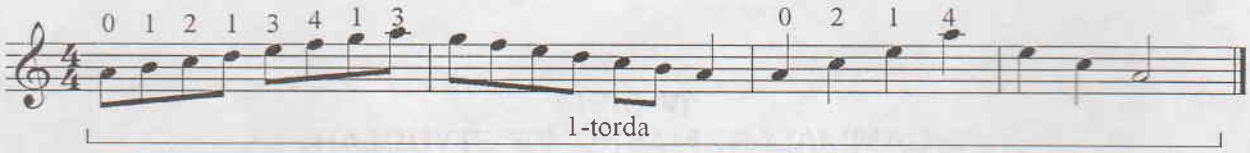
I sinf

Ushbu gammalar applikaturasi va dastadagi bosqichlari bir xil, faqat ular turli torlarda chalinadi. Bu o'quvchiga dastlabki bosqichda uch torda har xil gammalarni oson o'zlashtirish imkonini beradi. Shu bilan birga o'quvchi bu gammalar orqali torlardagi notalar joylashishini o'rganadi.

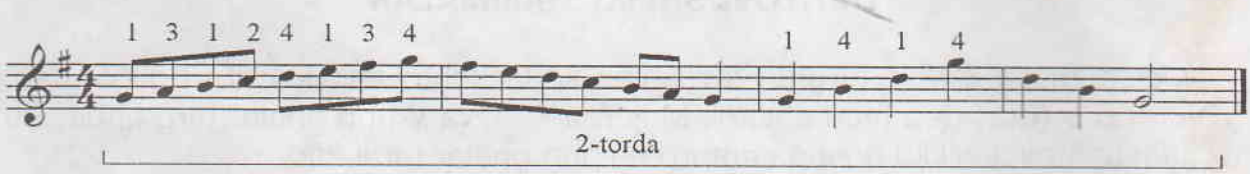
Do major



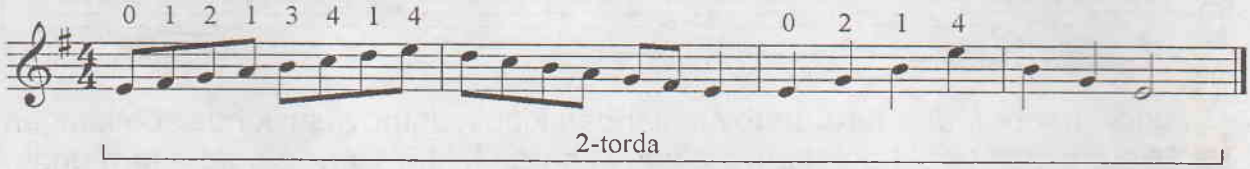
Lya minor



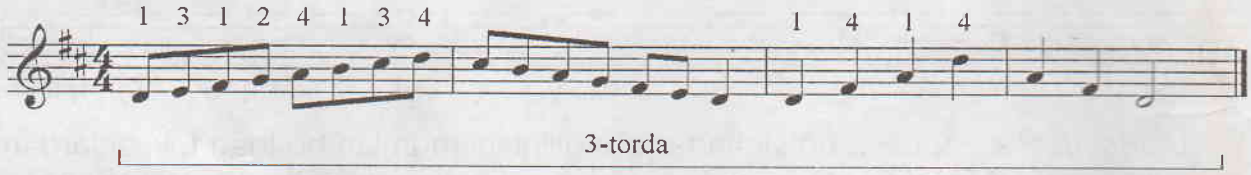
Sol major



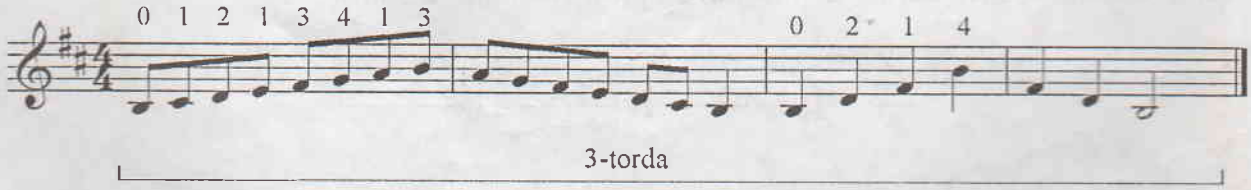
Mi minor



Re major (3-tor si notasiga sozlanadi)



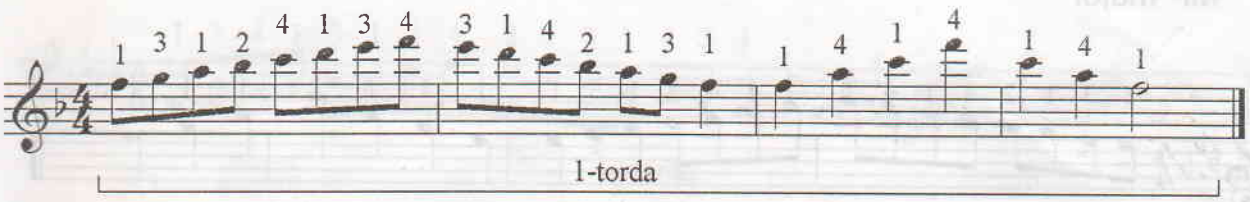
Si minor (3-tor si notasiga sozlanadi)



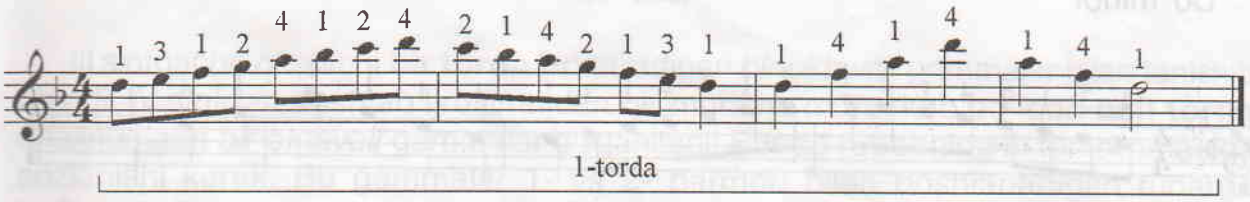
II sinf

II sinfda o'quvchi **bir torda** chalinadigan bemol tonallikdagi hamda, uchta diyezli tonallikdagi *bir oktavali* gammalarni o'zlashtirishi talab etiladi. O'quvchi bu orqali o'rganilgan gammalar tuzilishi hamda, rubob dastasidagi notalarning joylashishini o'rganadi.

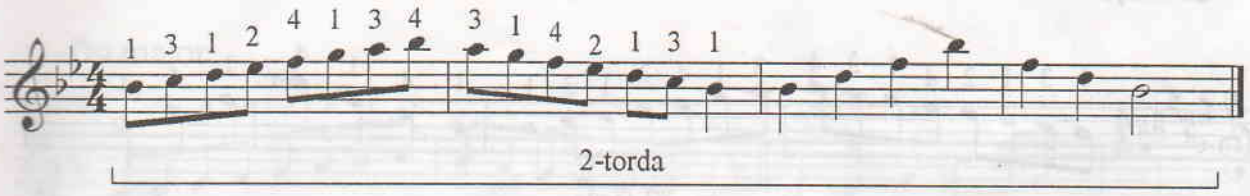
Fa major



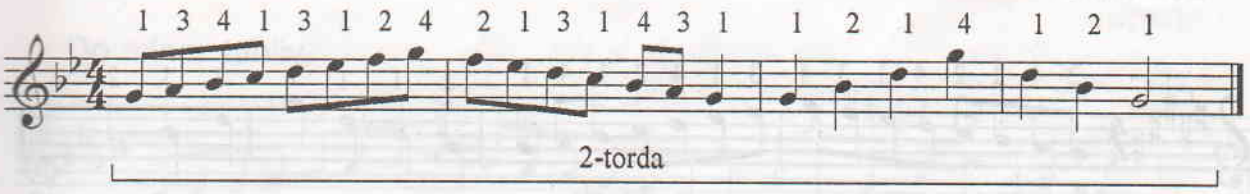
Re minor



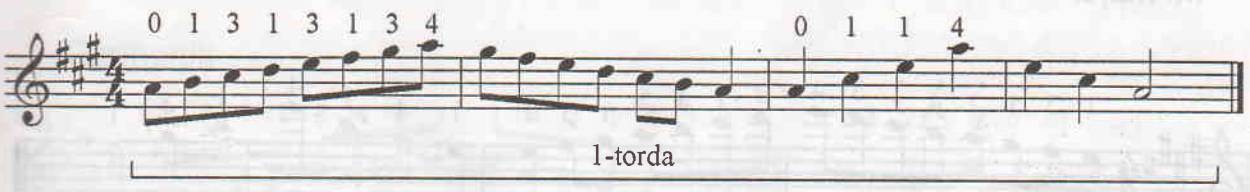
Si♭ major



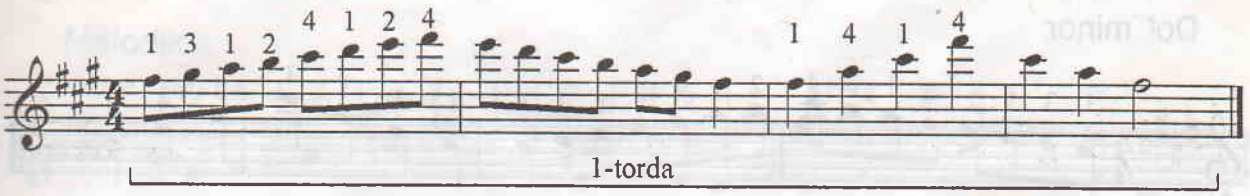
Sol minor



Lya major



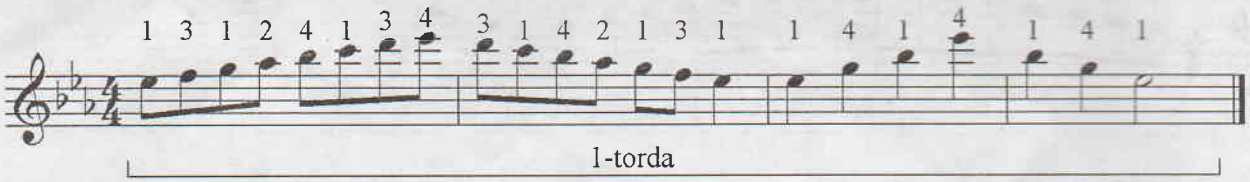
Fa♯ minor



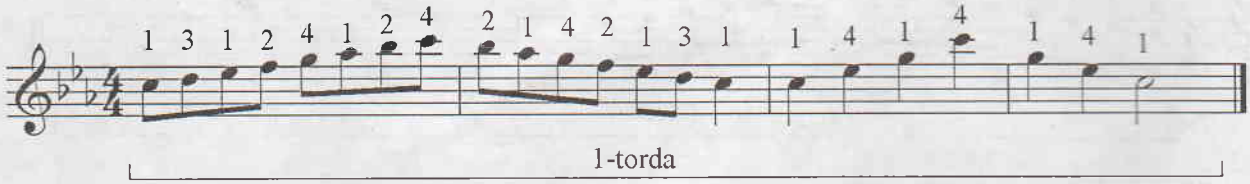
III sinf

O‘quvchilar II sinfda bemolli va diezli tonallikdagi engilroq bo‘lgan gammalardan bir nechtasini o‘zlashtirdi. Endi III sinfda **bir torda** ijro etiladigan *bir oktavali* uch va undan ortiq alteratsiya belgisi bo‘lgan tonallikdagi murakkabroq major va minor gammalari o‘rganiladi. Bu gammalar orqali o‘quvchi ularning tuzilishi, alteratsiya belgilari va mazkur notalarning rubob dastasida joylashuvini o‘rganadi.

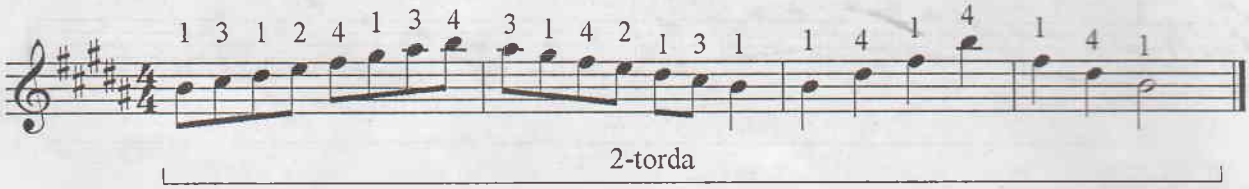
Mi♭ major



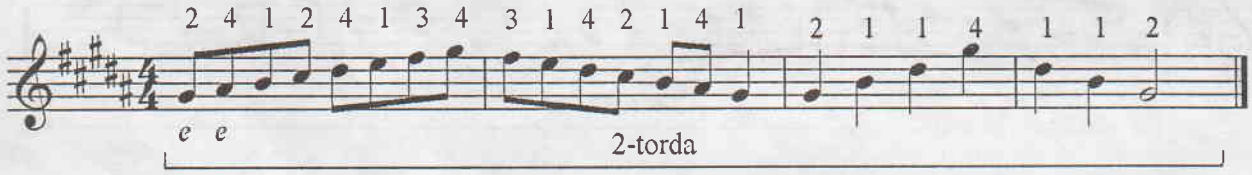
Do minor



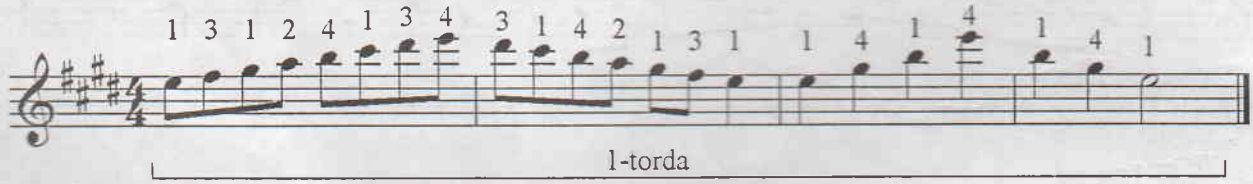
Si major



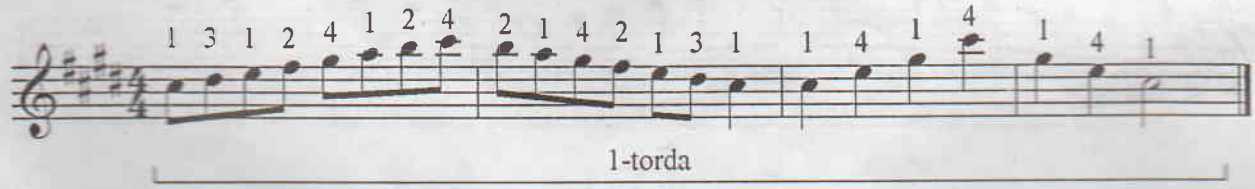
Sol♯ minor



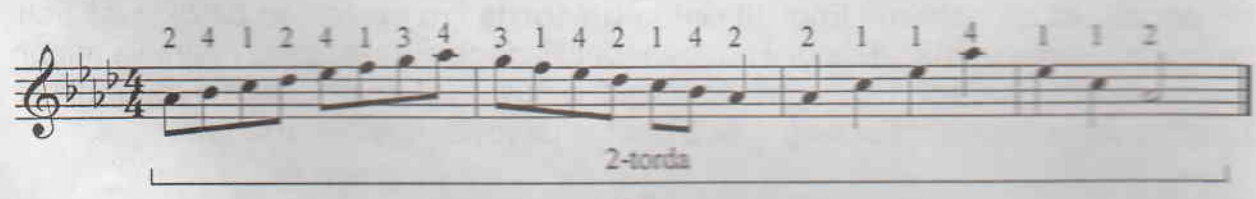
Mi major



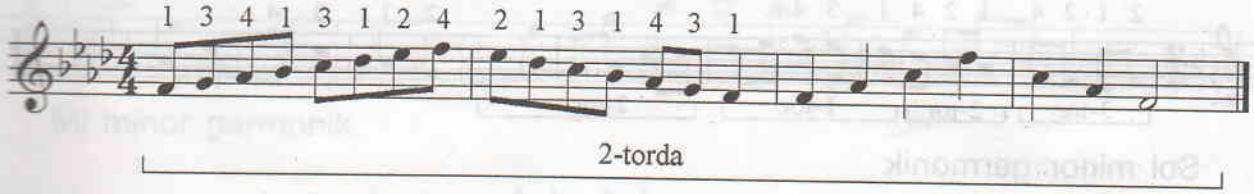
Do♯ minor



Lya ♭ major



Fa minor

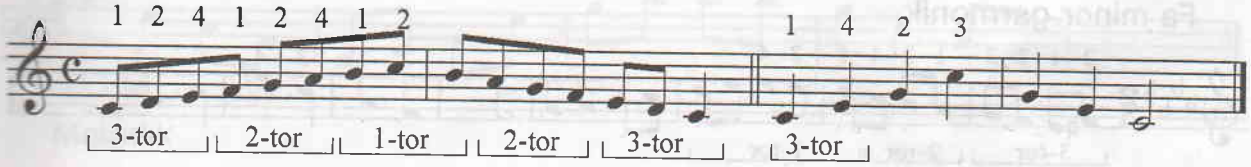


IV sinf

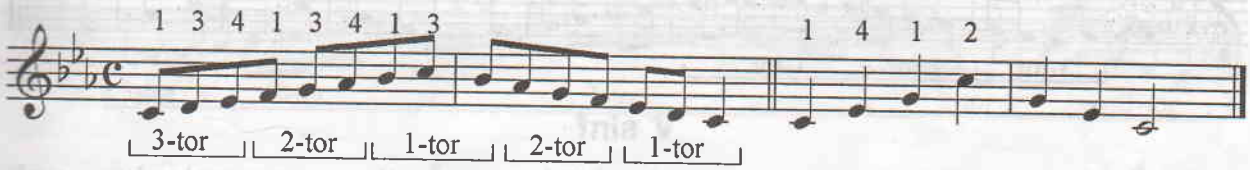
III sinfgacha o'quvchi **bir torda** ijro etiladigan *bir oktavali* gammalar bilan tanishib chiqdi. IV sinfdan boshlab ijro jihatidan bir muncha murakkab bo'lgan **uch torda** chalinadigan *bir oktavali* gammalar o'rganiladi. Bunda rubobning III tori *si* notasiga sozlanishi kerak. Bu gammalar 1- va 2- barmoq bilan boshlanadigan turlarga bo'linadi. Qashqar rubobida ushbu gammalar applikaturasi bir xil bo'ladi.

1-barmoq bilan boshlanadigan gammalar:

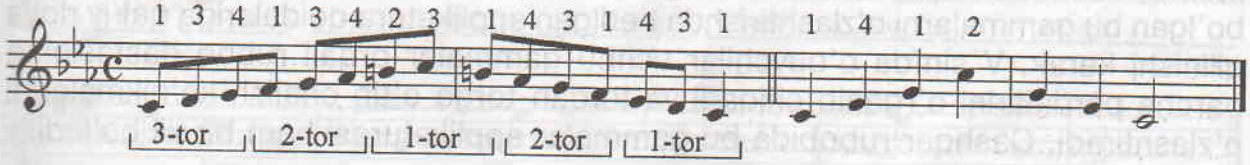
Do major



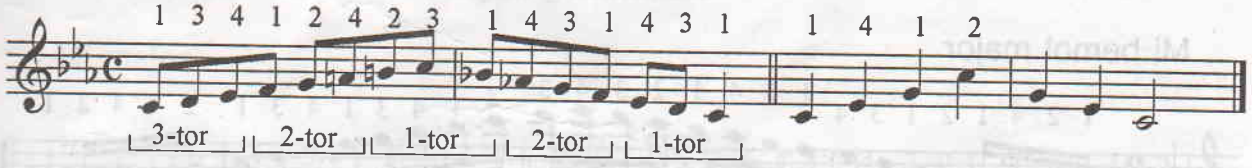
Do minor tabiiy



Garmonik

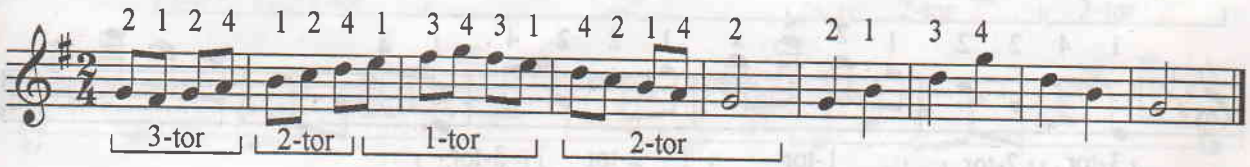


Melodik

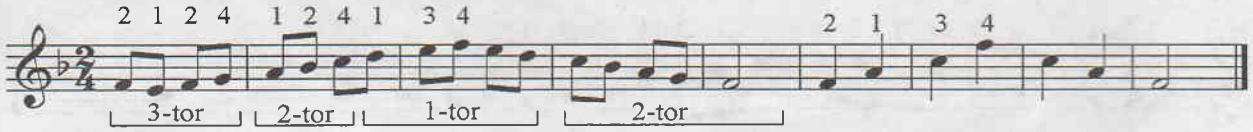


2-barmoq bilan boshlanadigan gammalar:

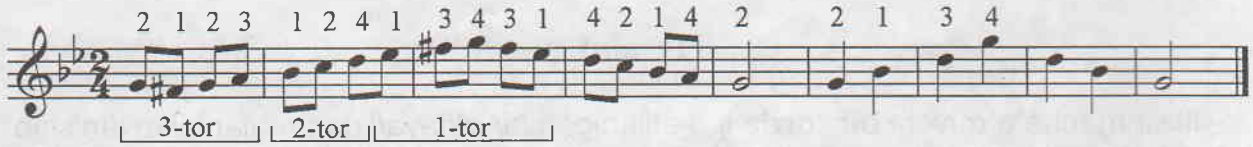
Sol major



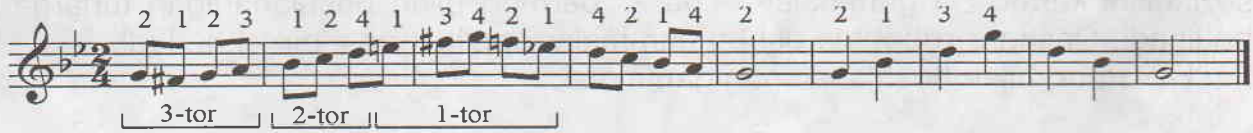
Fa major



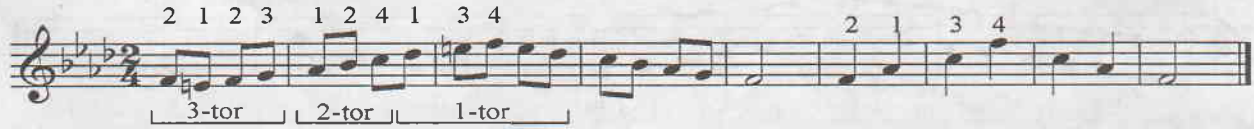
Sol minor garmonik



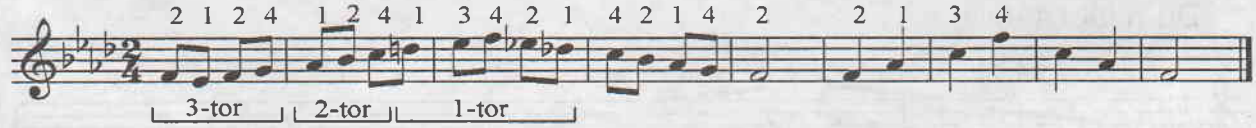
Melodik



Fa minor garmonik



Melodik

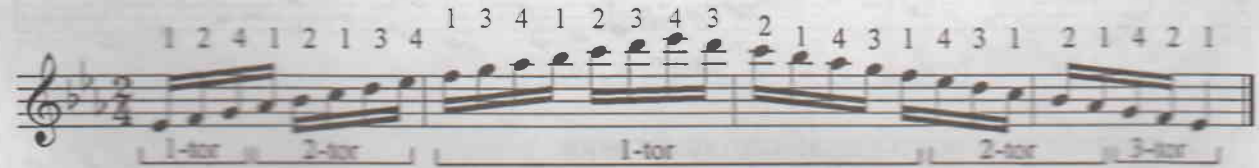


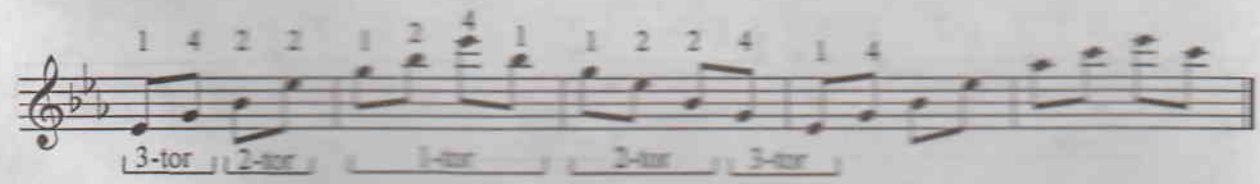
V sinf

Qashqar rubobida o'ziga xos murakkablikka ega bo'lgan gammalar bu – **uch torda** pozitsiyalar almashtirib chalinadigan *ikki oktavali* gammalardir. Bu gammalar ham 1- va 2- barmoq bilan boshlanadigan turlariga bo'linadi. Ijro jihatidan murakkab bo'lgan bu gammalarni o'zlashtirishda berilgan applikatura qoidalariga qat'iy rioya qilinishi kerak. V sinfda o'quvchilar ushbu gammalar orqali rubob dastasining barcha pardalarini o'rganib chiqadi va tordan-torga o'tib chalish ko'nikmalarini o'zlashtiradi. Qashqar rubobida bu gammalar applikaturasi ham bir xil bo'ladi.

1-barmoq bilan boshlanadigan gammalar:

Mi bemol major





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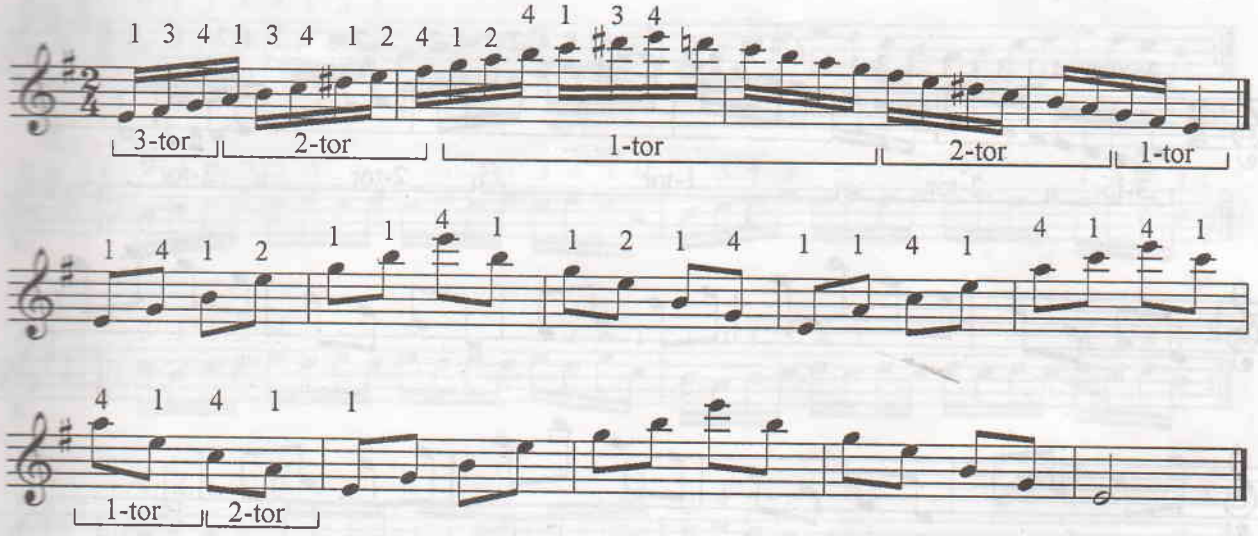

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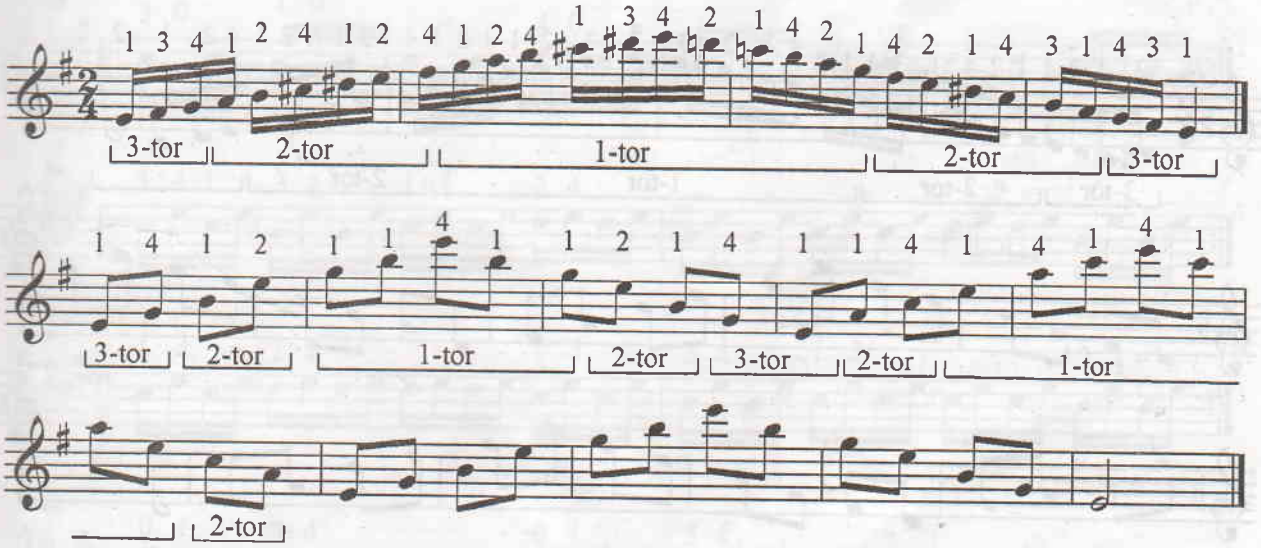
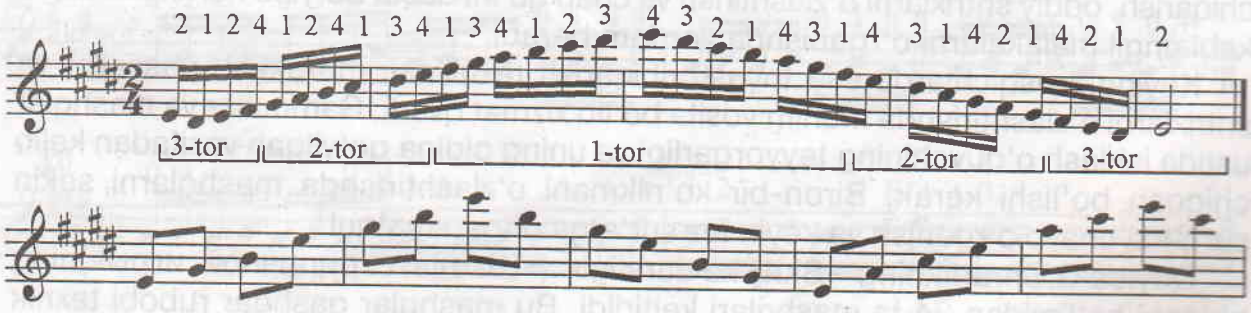
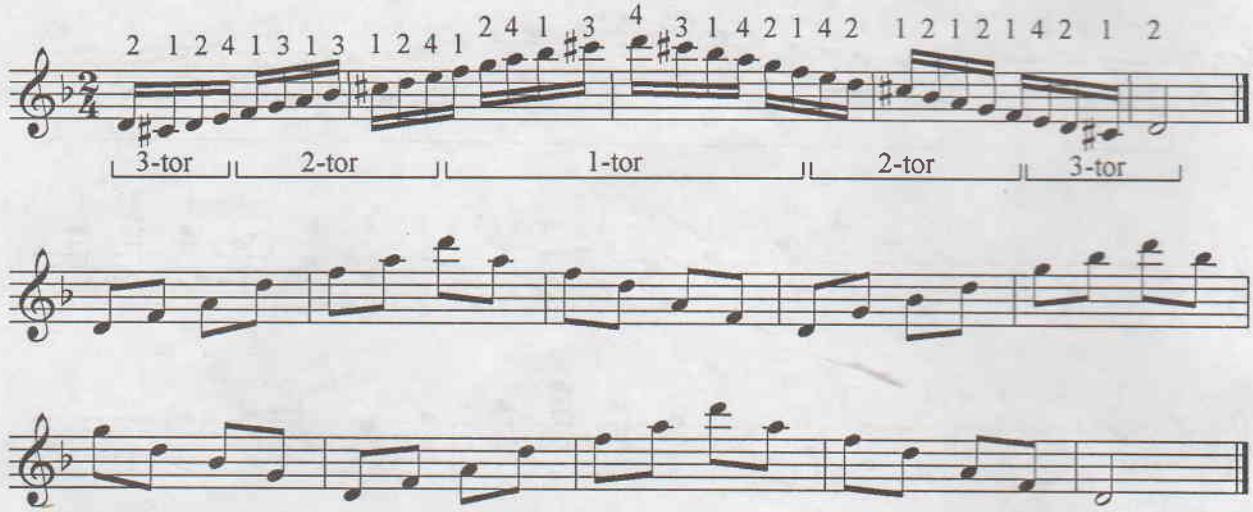


2-barmoq bilan boshlanadigan gammalar:

Mi major



Re minor garmonik



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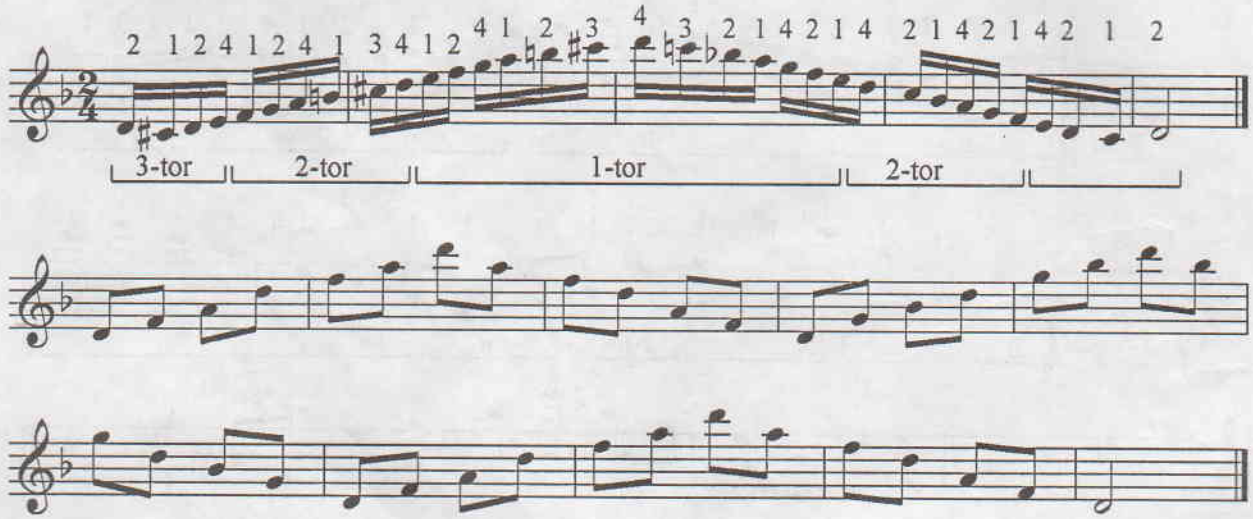


MASHQLAR

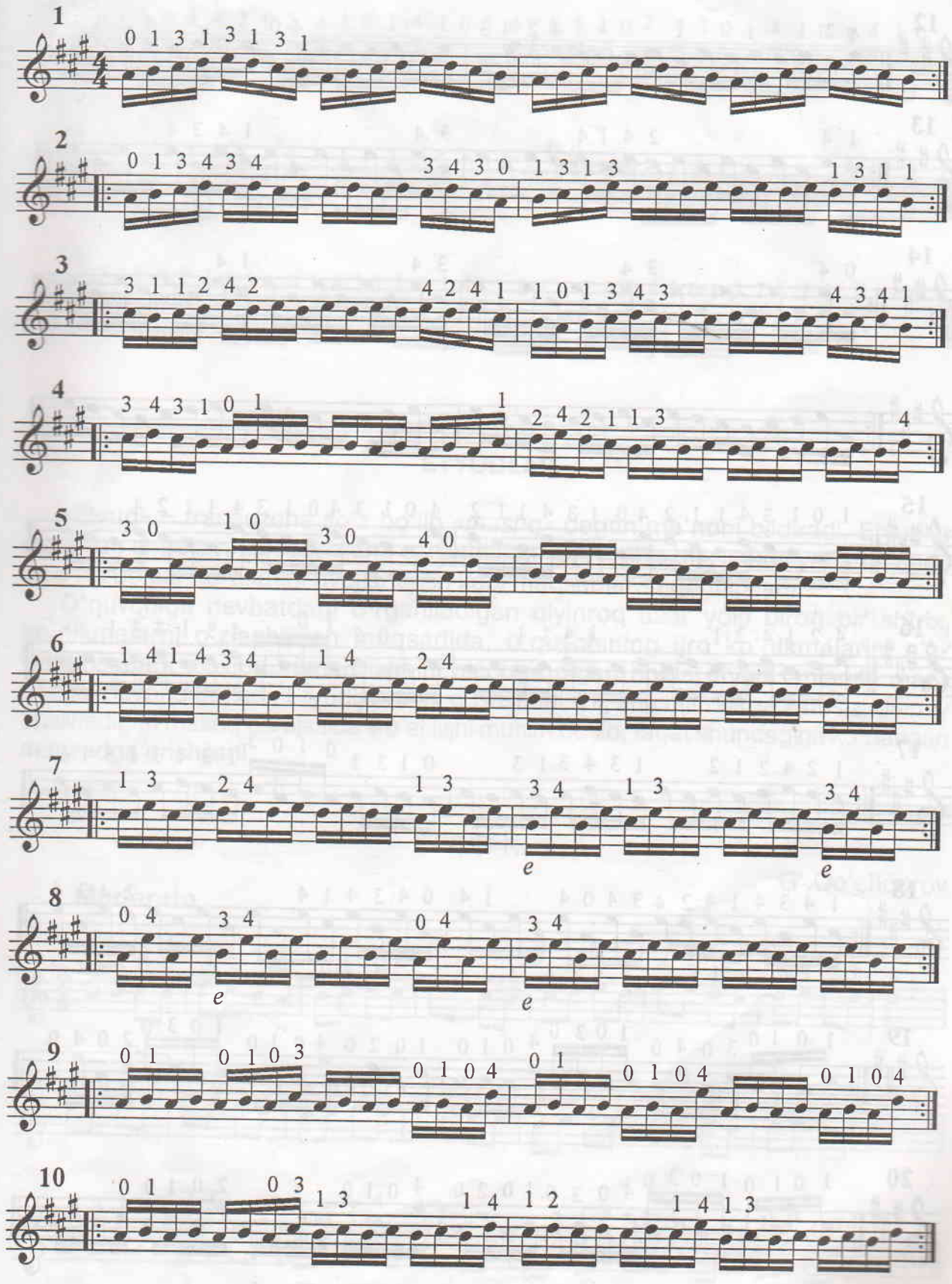
Gamma va mashqlar dastlabki bosqichlarda rubobni to‘g‘ri ushlash va ovoz chiqarish, oddiy shtrixlarni o‘zlashtirish va chap qo‘lni dasta bo‘ylab harakatlantirish kabi engil malakalarni o‘rganishda yordam beradi.

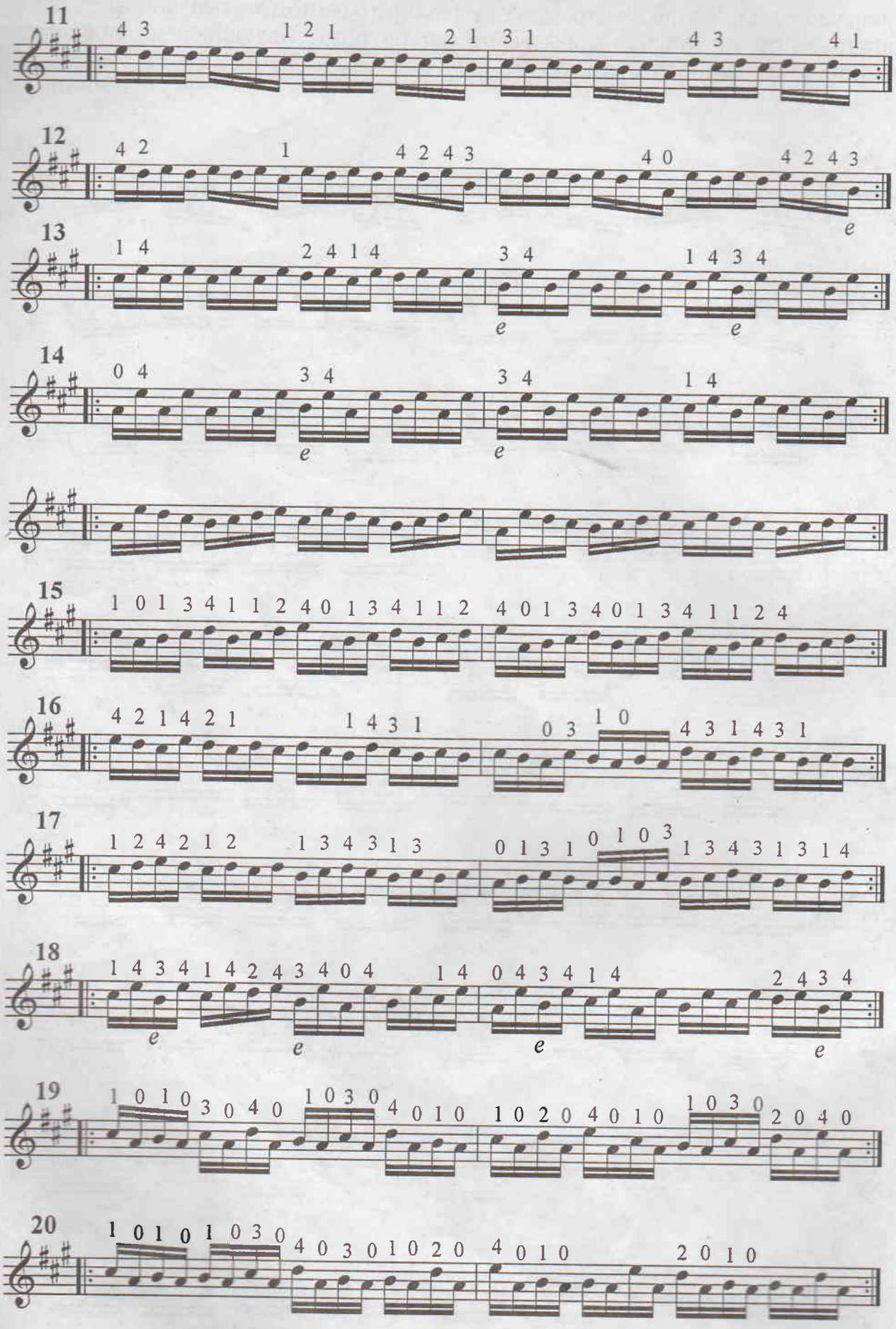
Keyingi bosqichlarda esa tovush chiqarish texnikasi, murakkab passajlar va shtrixlarni o‘zlashtirishda muhim vosita bo‘lib xizmat qiladi. Gammalar va mashqlar ustida ishlash o‘quvchining tayyorgarligi va uning oldiga qo‘yilgan vazifadan kelib chiqqan bo‘lishi kerak. Biron-bir ko‘nikmani o‘zlashtirishda mashqlarni sekin sur’atda chalib o‘rganish va keyin tez sur’atga o‘tgan ma’qul.

Quyida G.Shradikning «Skripka darsligi» («Школа скрипичной игры»)ning birinchi bo‘limidan 24 ta mashqlari keltirildi. Bu mashqlar qashqar rubobi texnik

imkoniyatlariga to'liq mos keladi va o'quvchining ijro texnikasini rivojlantirishda o'z samarasini beradi. Musiqa maktabining har bir o'quv bosqichida to'rt-beshta mashqlarni o'zlashtirish mumkin.

G.Shradik

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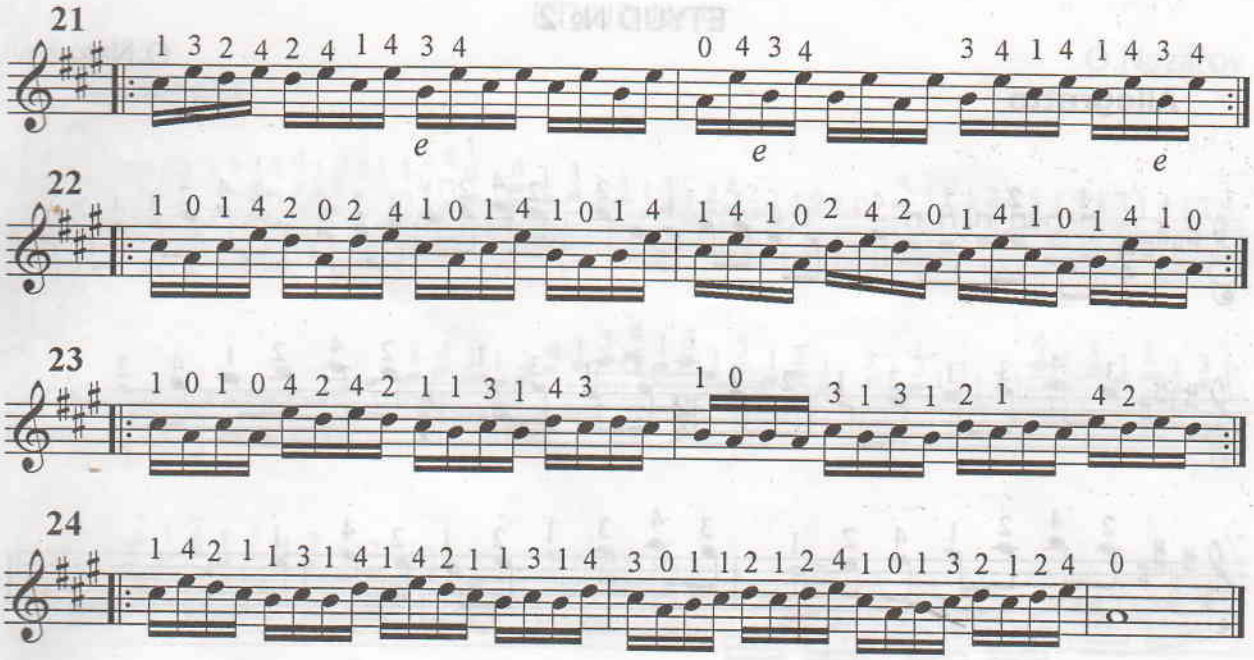


ETYUDLAR

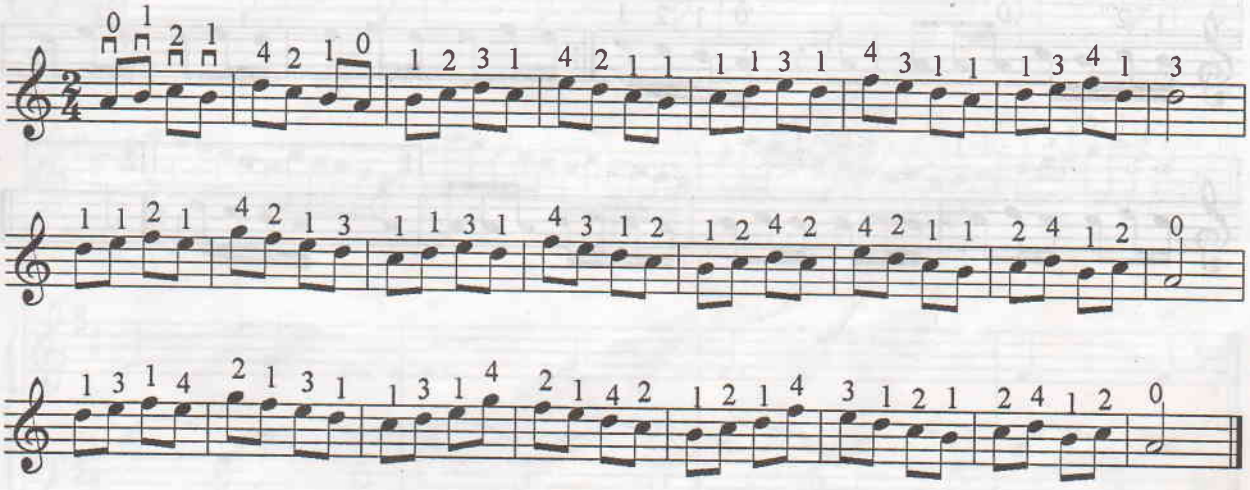
«Etyud» – fransuzcha so‘z bo‘lib «*mashq*» degan ma’noni bildiradi. Etyudlar muayyan shtrixlar, ko‘nikmalarni o‘zlashtirish yoki turli texnik imkoniyatlarni, chap va o‘ng qo‘llar harakatini rivojlantirish kabi maqsadlarda qo‘llaniladi.

O‘quvchiga navbatdagi o‘rganiladigan qiyinroq asar yoki biron bir shtrix, ko‘nikmalarni o‘zlashtirish maqsadida, o‘quvchining ijro ko‘nikmalarini o‘zlashtirishdagi mavjud kamchiliklarini hisobga olgan holda etyud tanlansa maqsadga muvofiq bo‘ladi. Etyudlar to‘liq o‘zlashtirilishi, shu bilin birga xatosiz, doimiy chalinadigan mashq darajasida ijro etilishi muhim bo‘lib, faqat shundagina ko‘zlangan maqsadga erishiladi.

ETYUD № 1

G‘.Qo‘chqorov

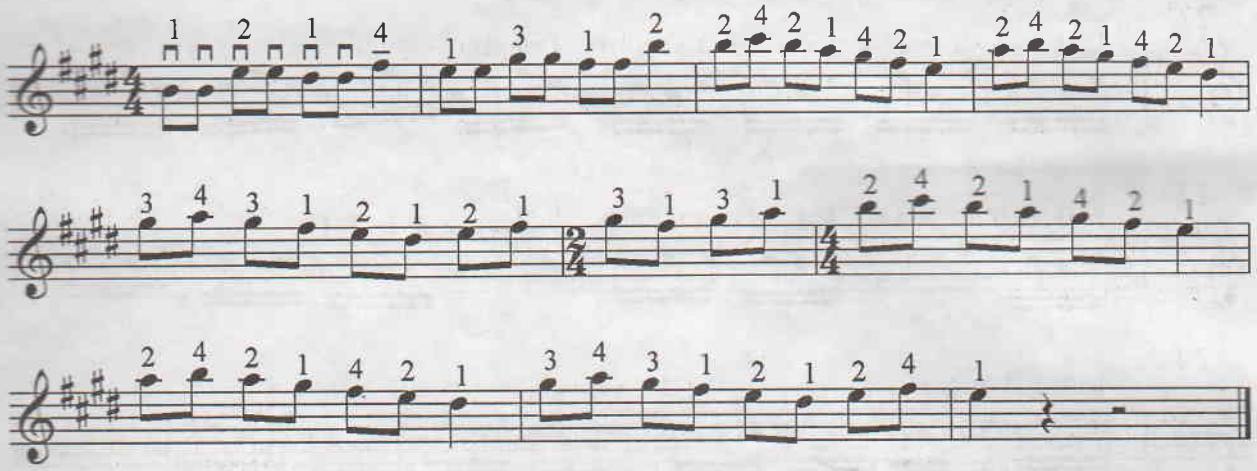
Moderato



ETYUD № 2

O.Nazarov

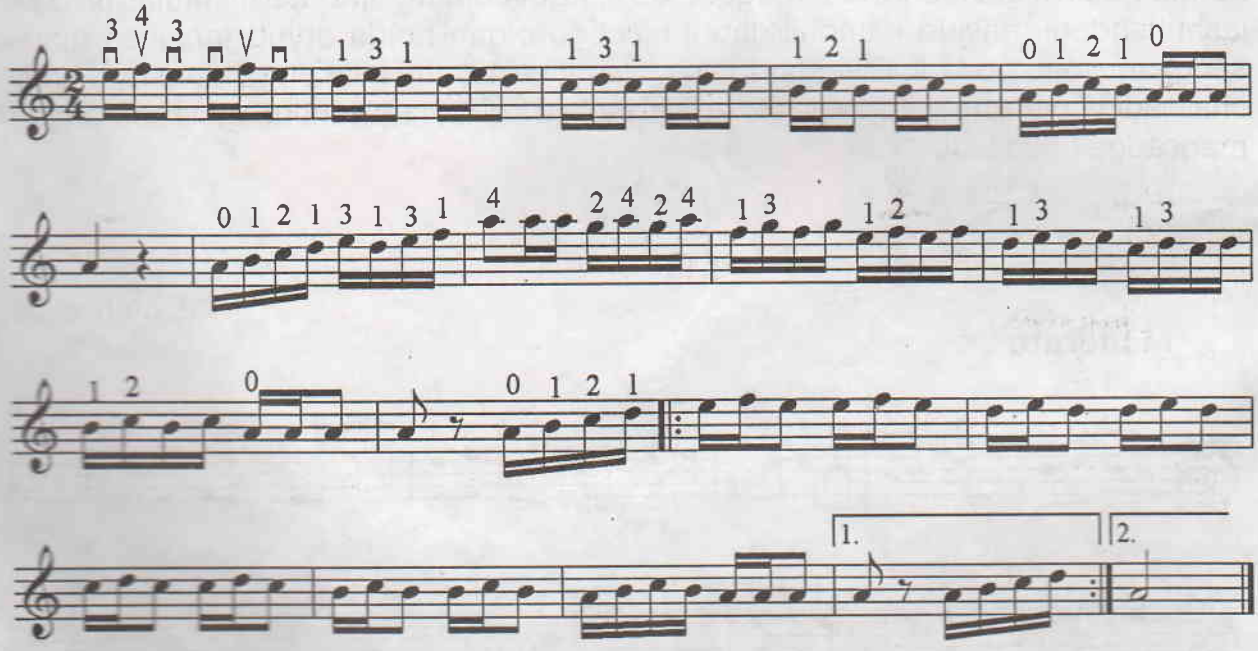
Allegretto



ETYUD № 3

Q.Usmonov

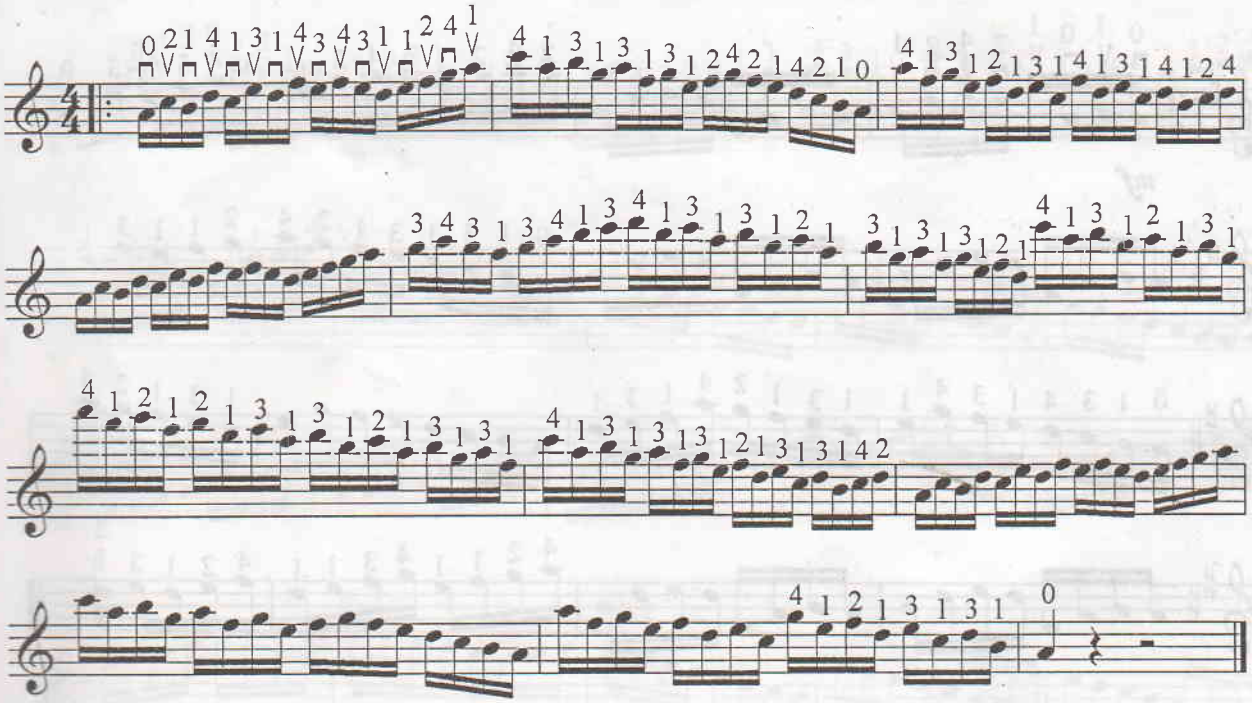
Allegretto



ETYUD № 4

O.Nazarov

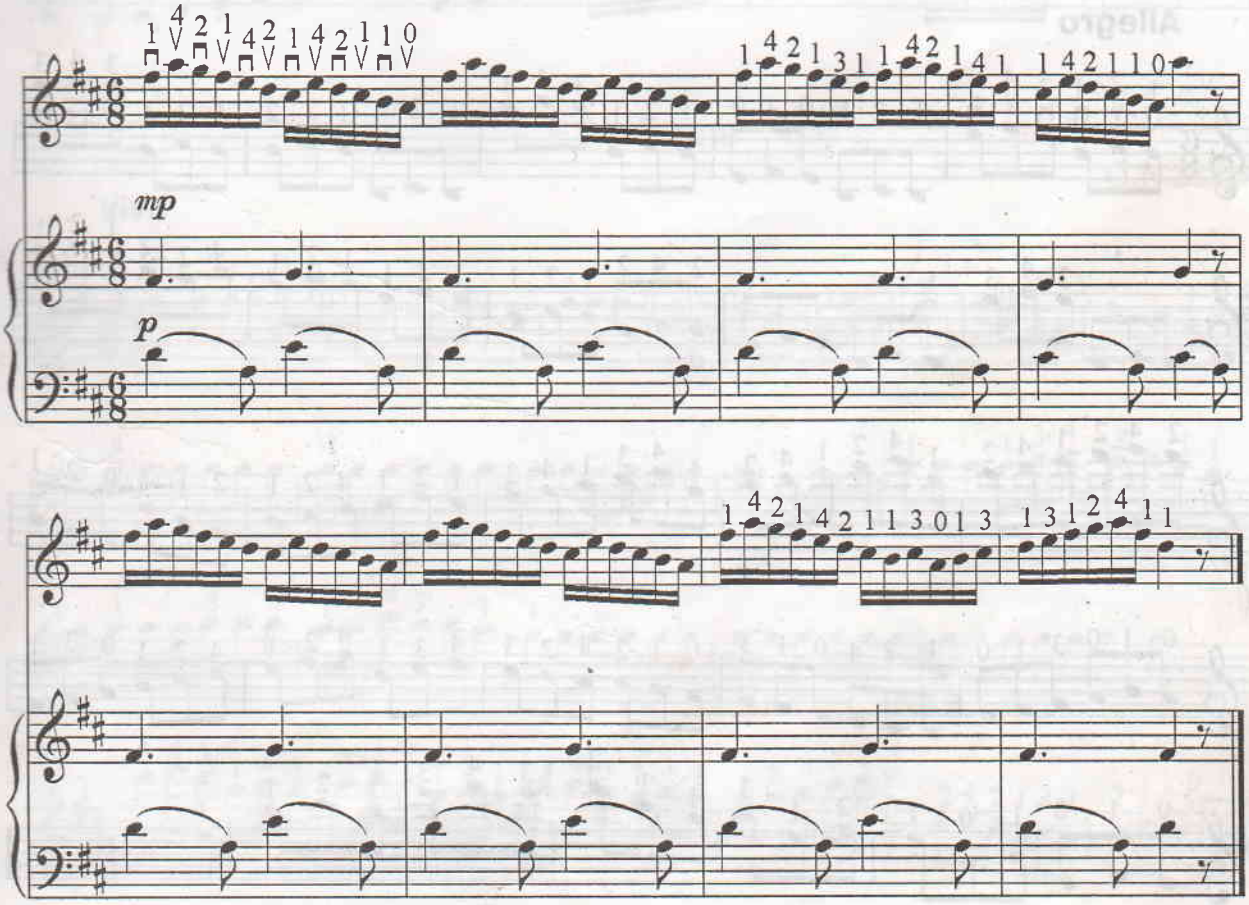
Moderato



ETYUD № 5

G.Berens

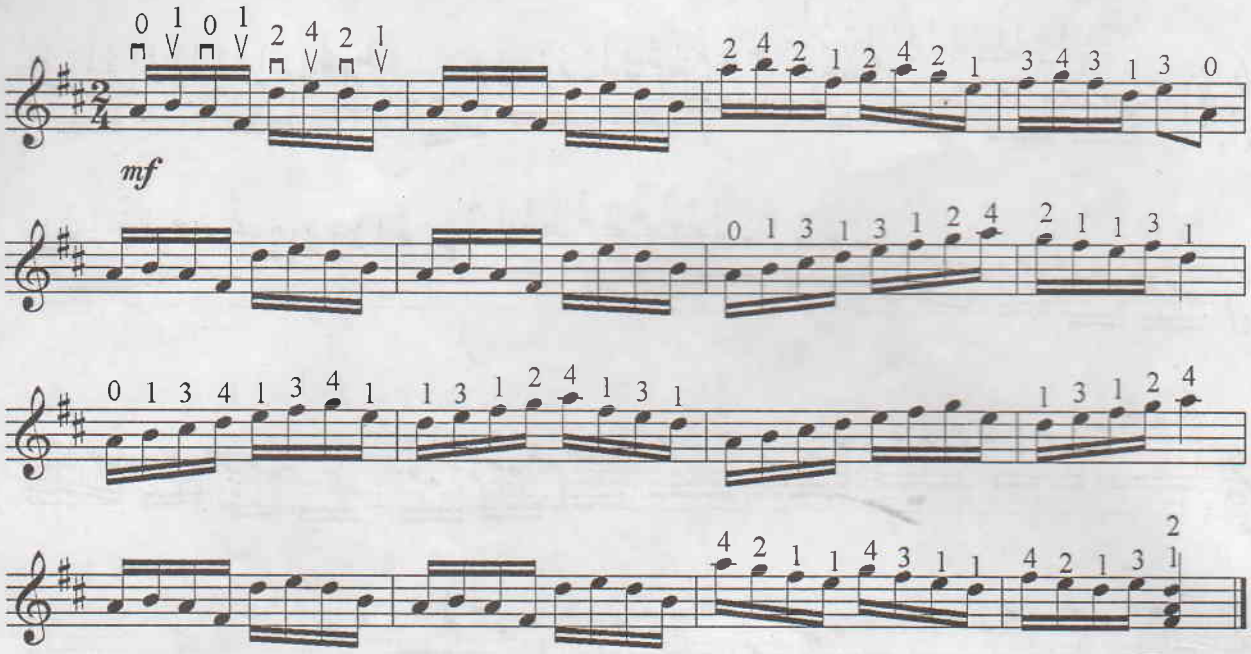
Allegro



ETYUD № 6

V.Kruglov

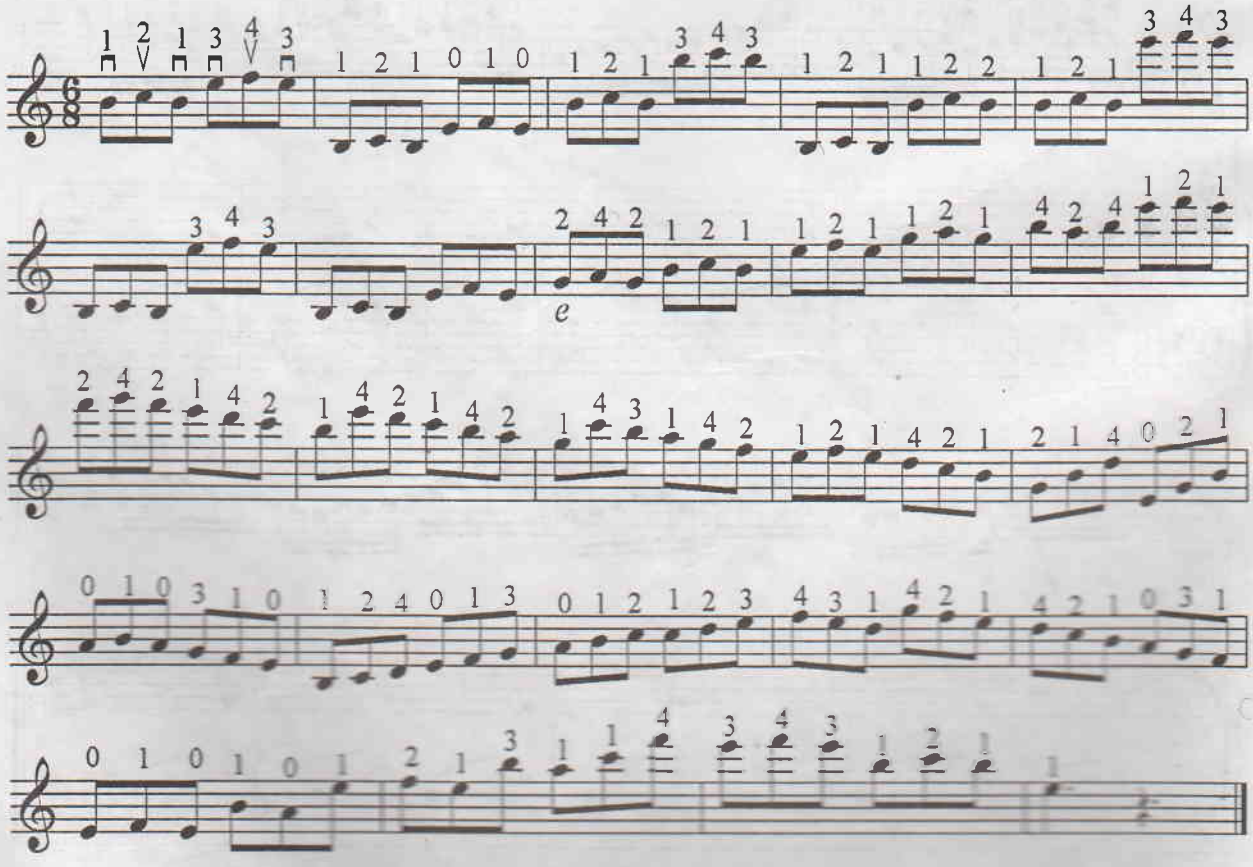
Allegro



ETYUD № 7

O.Nazarov

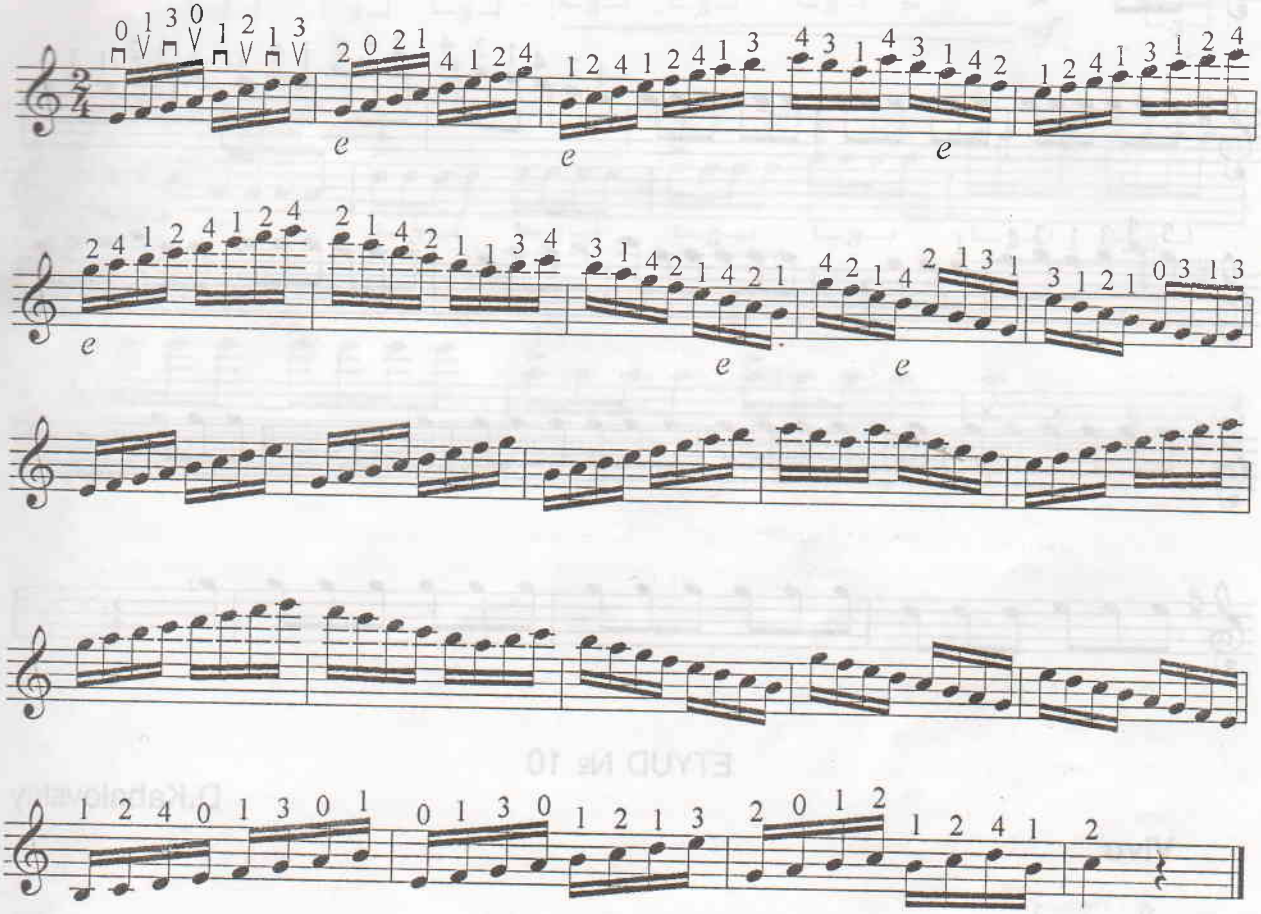
Allegro



ETYUD № 8

O.Nazarov

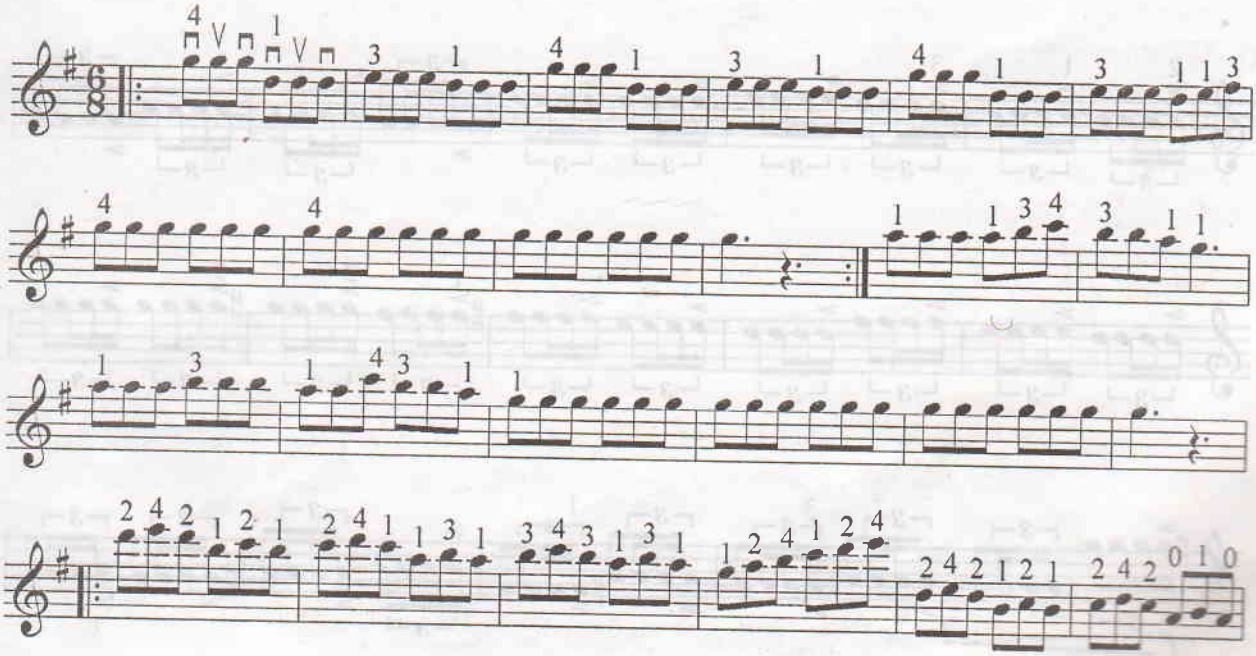
Allegro

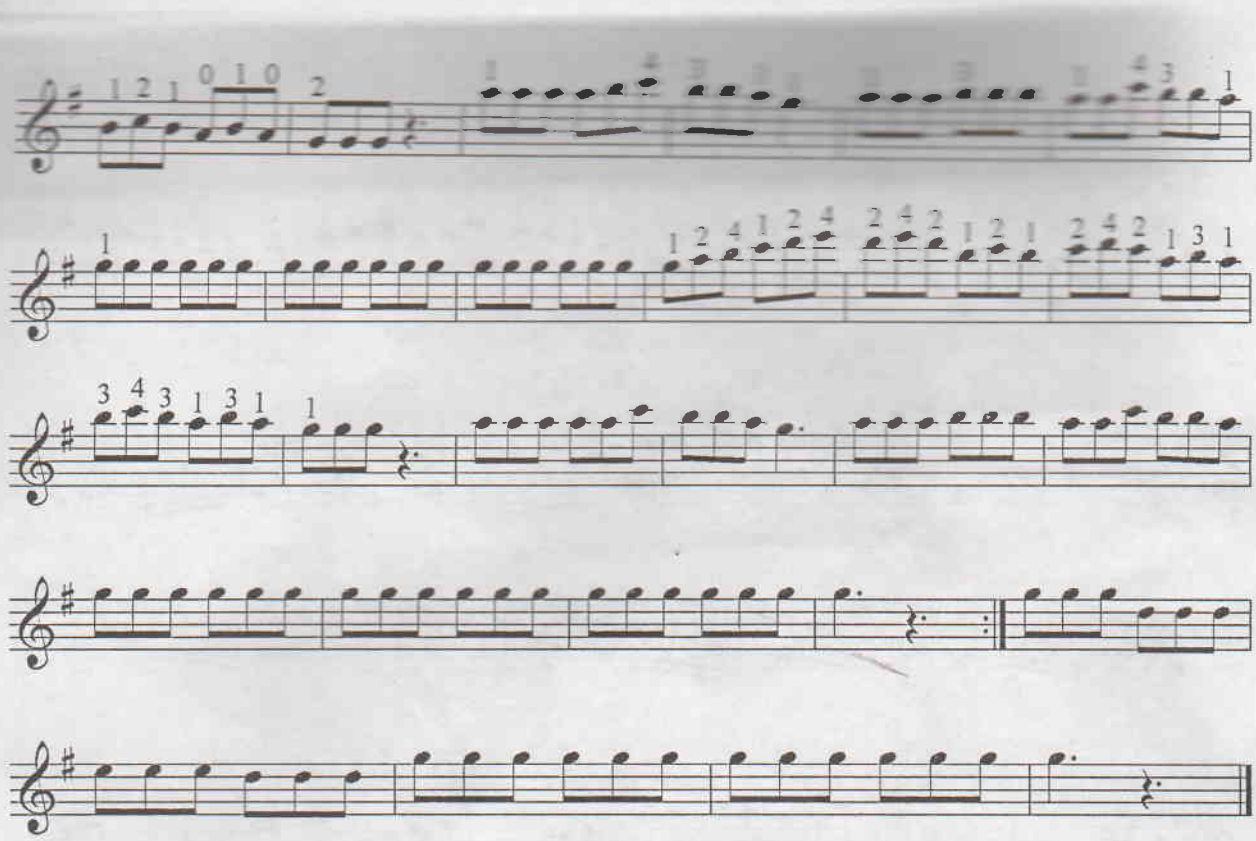


ETYUD № 9

O.Nazarov

Vivo

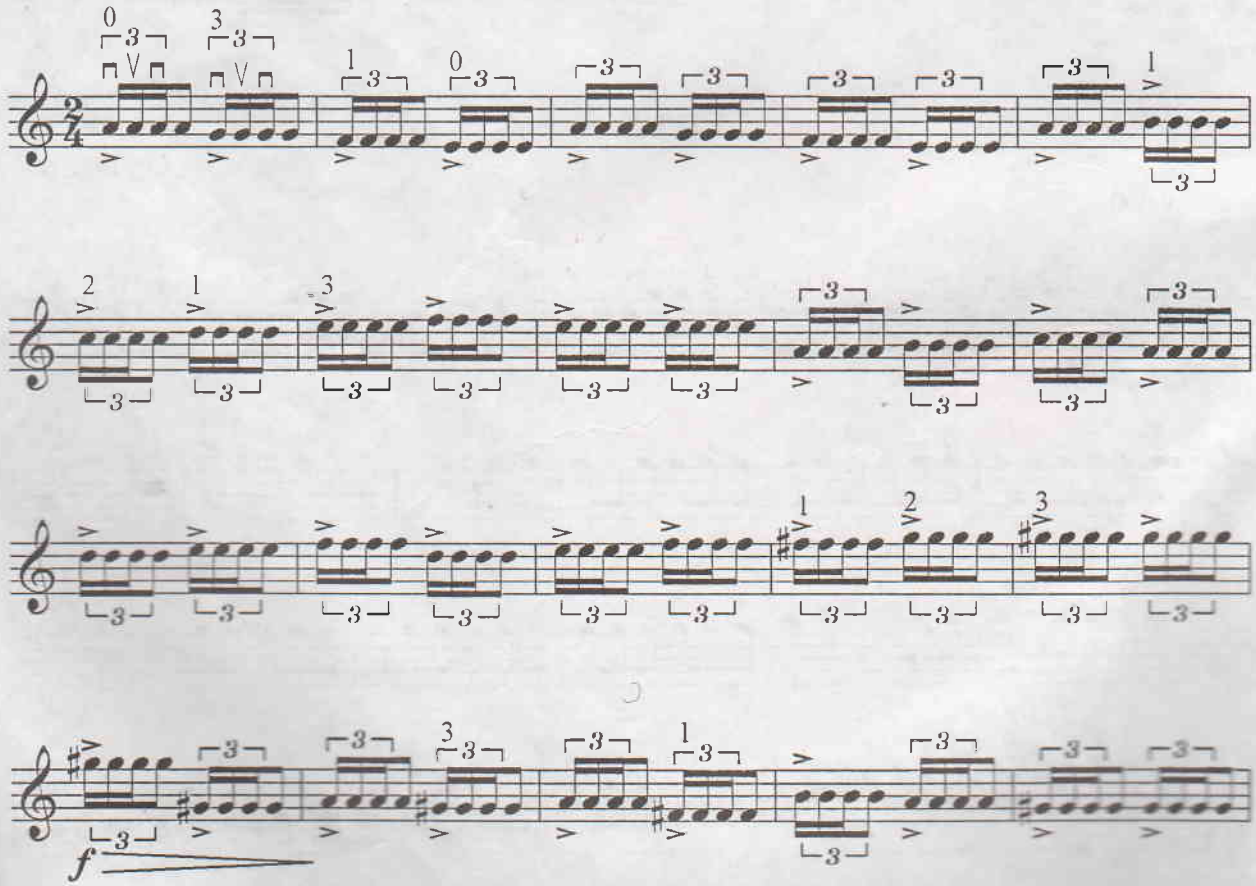


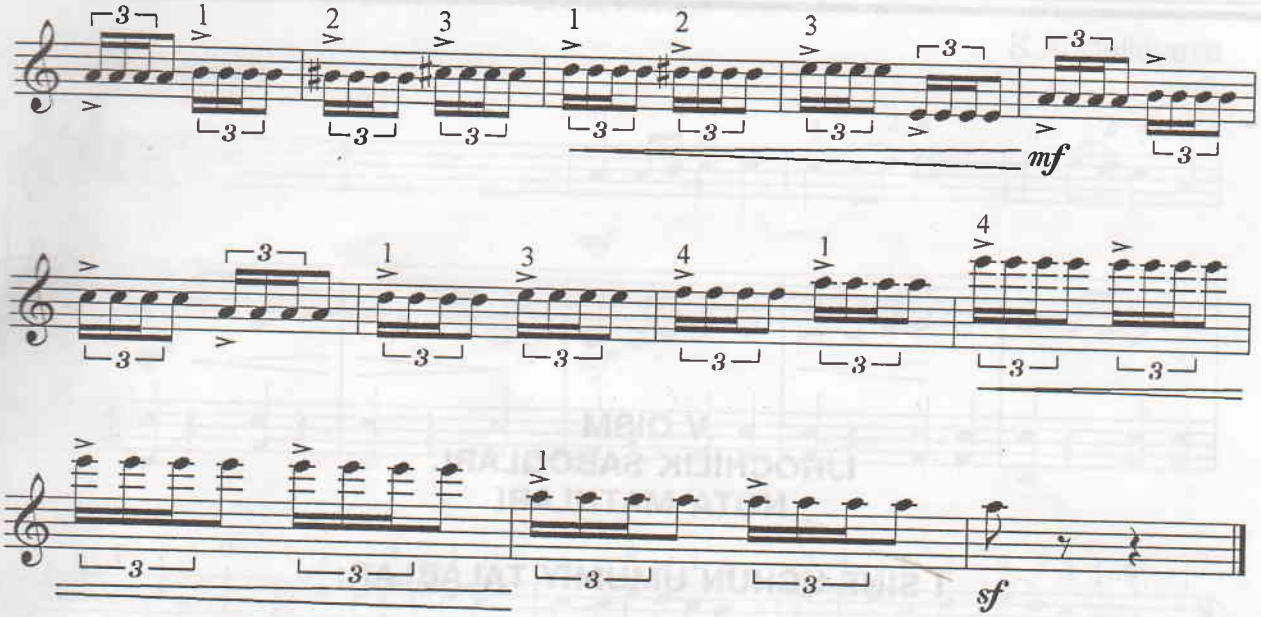


ETYUD № 10

D.Kabalevskiy

Vivo




mf
sf

V QISM
IJROCHILIK SABOQLARI.
NOTA MATNLARI

I SINF UCHUN UMUMIY TALABLAR:

– o'quv qo'llanmaning II qismidagi nazariy ko'nikmalarni to'liq o'zlashtirish;
– cholg'u haqida ma'lumotga ega bo'lish, uning tuzilishi, sozlanishini bilish, cholg'uni to'g'ri ushlash, ya'ni postanovkani o'zlashtirish;
– tovush chiqarishning dastlabki ko'nikmalarini o'rganishi;
– oddiy mashqlardan boshlab «Men bulbulman», «Kakku», «Bolalar va g'ozlar», «Onajonim» kabi kuylarni chalishni o'rganishi; asosan pastga-tepaga beriladigan zarblar, ularning bir necha xil kombinatsiyalarini ijro eta olish;
– o'quv qo'llanmada berilgan gammalarni 1-2 xil shtrixda ijro eta olish;
– eng kamida 2 ta etyudni yodlash;

NOTA MATNLARI

Eslatma: Berilayotgan asarlarga qo'yilgan applikaturaga rioya qilish shart! Bu – asarlarning to'laqonli o'zlashtirilishida muhim ahamiyatga ega. Shtrixlar kuylarning dastlabki taktlardagi notalarda berildi. Ushbu shtrixlar kuy davomida shunga o'xshash notalarda bir xil ijro etiladi:

I sinf uchun berilayotgan nota matnlari o'quvchining dastlabki ijro ko'nikmalarini o'zlashtirishga qaratilgan. Bu qo'shiqlarning fortepiano partiyasi M.Otajonovga qalamiga mansub.

«Bol ari», «Binafsha», «Tinchlik qo'shig'i» asarlari 2/4, 4/4 o'lchovlarida bo'lib, sodda tuzilmalardan iborat. Bu asarlar orqali 1- va 2- tordagi ayrim pardalarni, sakkiztalik va choraktalik notalarni sanab ijro etish ko'nikmalarini o'zlashtiradi.

«Onajonim», «Men bulbulman» asarlarida o'quvchi 3/4, 4/4 o'lchovlari bilan tanishadi.

«Davramizga kelingiz» «Boychechak», «Kolomiyka» kabi kuylarda o'quvchi o'n oltitalik cho'zimli notalarga duch keladi. Bu notalar sanog'ini o'rganish va pastga-tepaga zarblar ko'nikmasini o'zlashtirish asosiy maqsadlardan biridir.

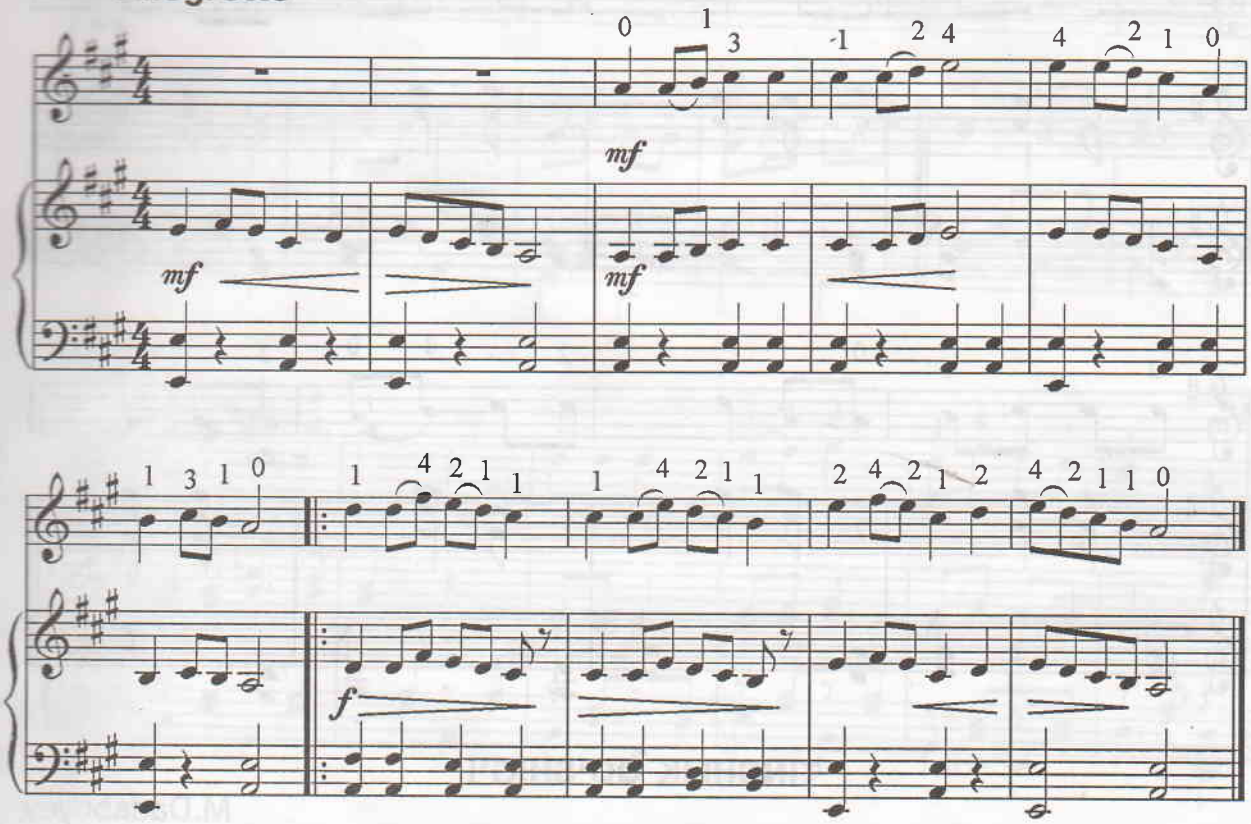
«Bolalar va g'ozlar», «Kakku» asarida notalar bilan birga pauzalar ham izchil ravishda almashinib keladi. Bu kuylar orqali o'quvchi pauzalar cho'zimini sanashni o'rganib, ritmni his qilish qobiliyati rivojlanadi.

«O'zbekiston mustaqil», «Salimvoyning tovug'i» kuylari 6/8, 3/8 o'lchovida yozilgan. Bu o'lchovlarni o'zlashtirish bir oz murakkab. Shuning uchun notalar cho'zimi hamda ritmga asosiy e'tibor qaratish zarur.

BOL ARI

K.Abdullayeva

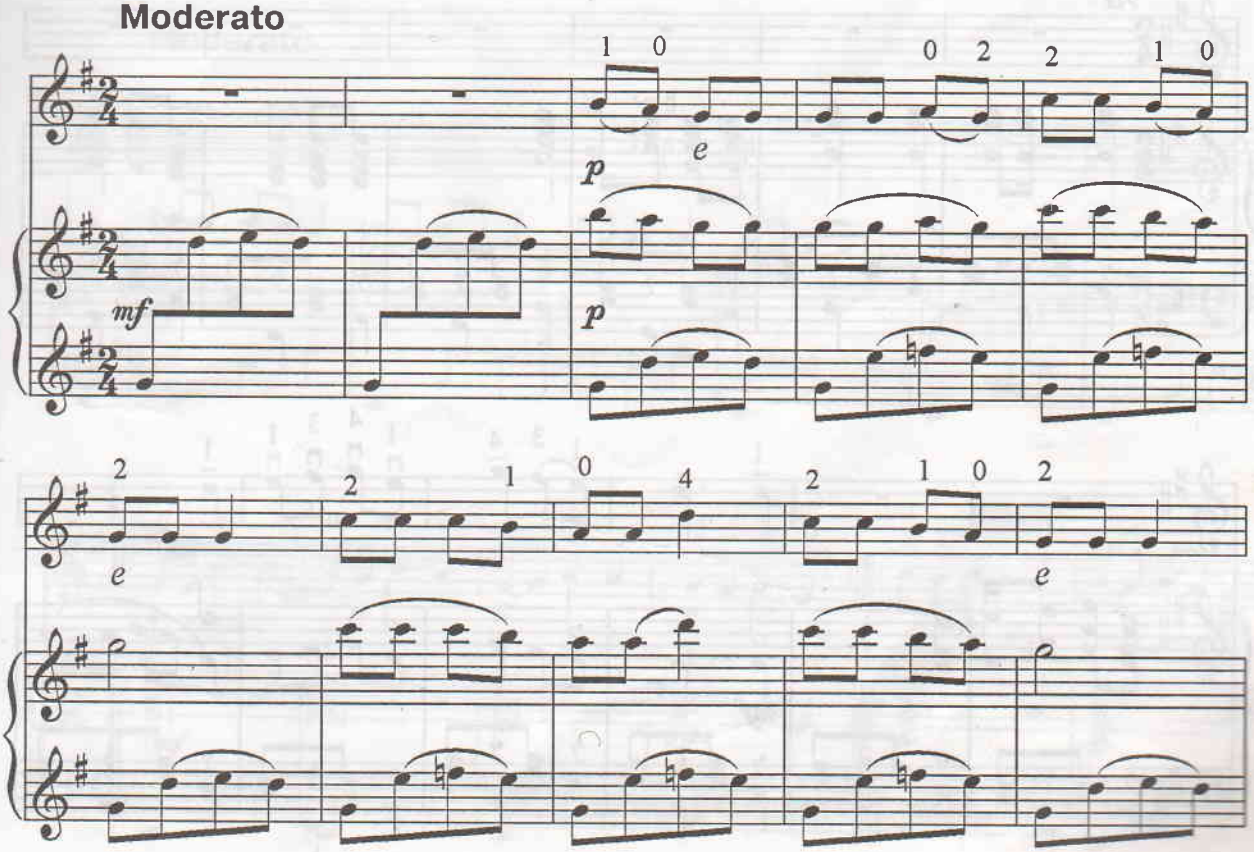
Allegretto

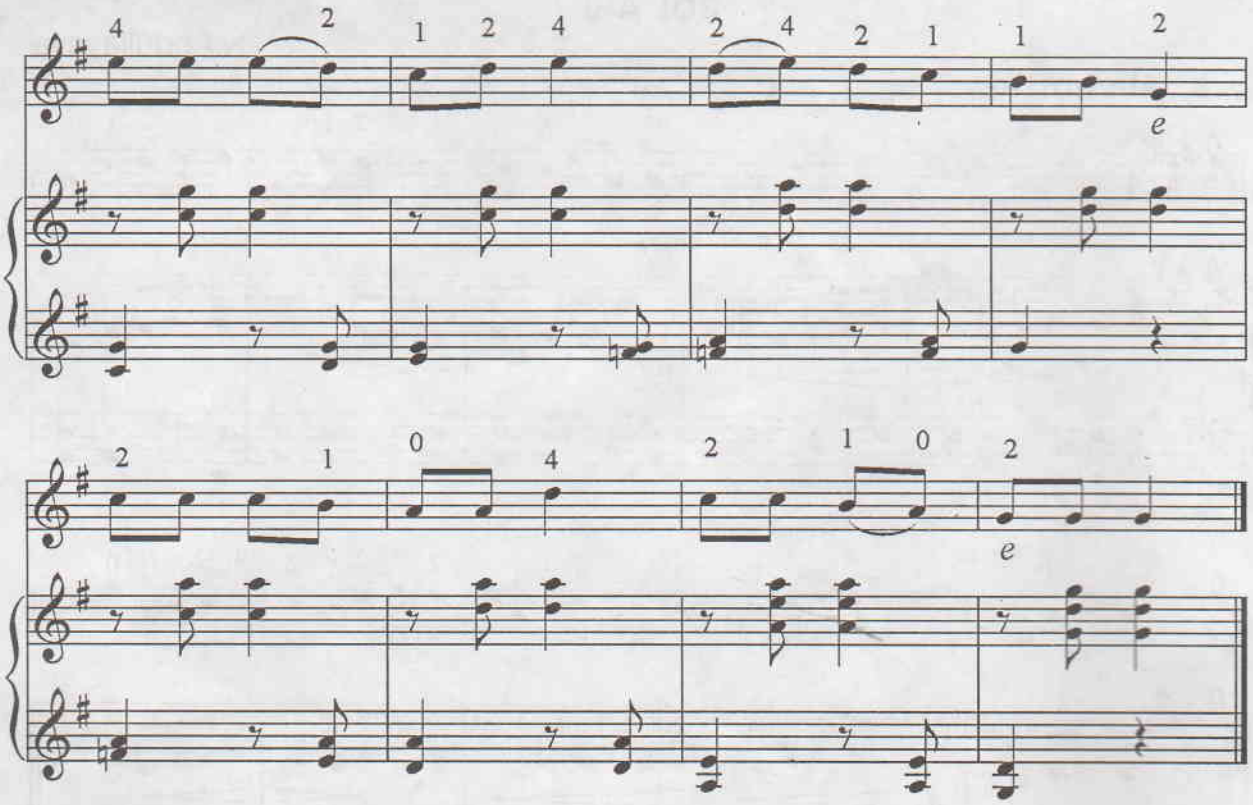


BINAFSHA

D.Zokirov

Moderato

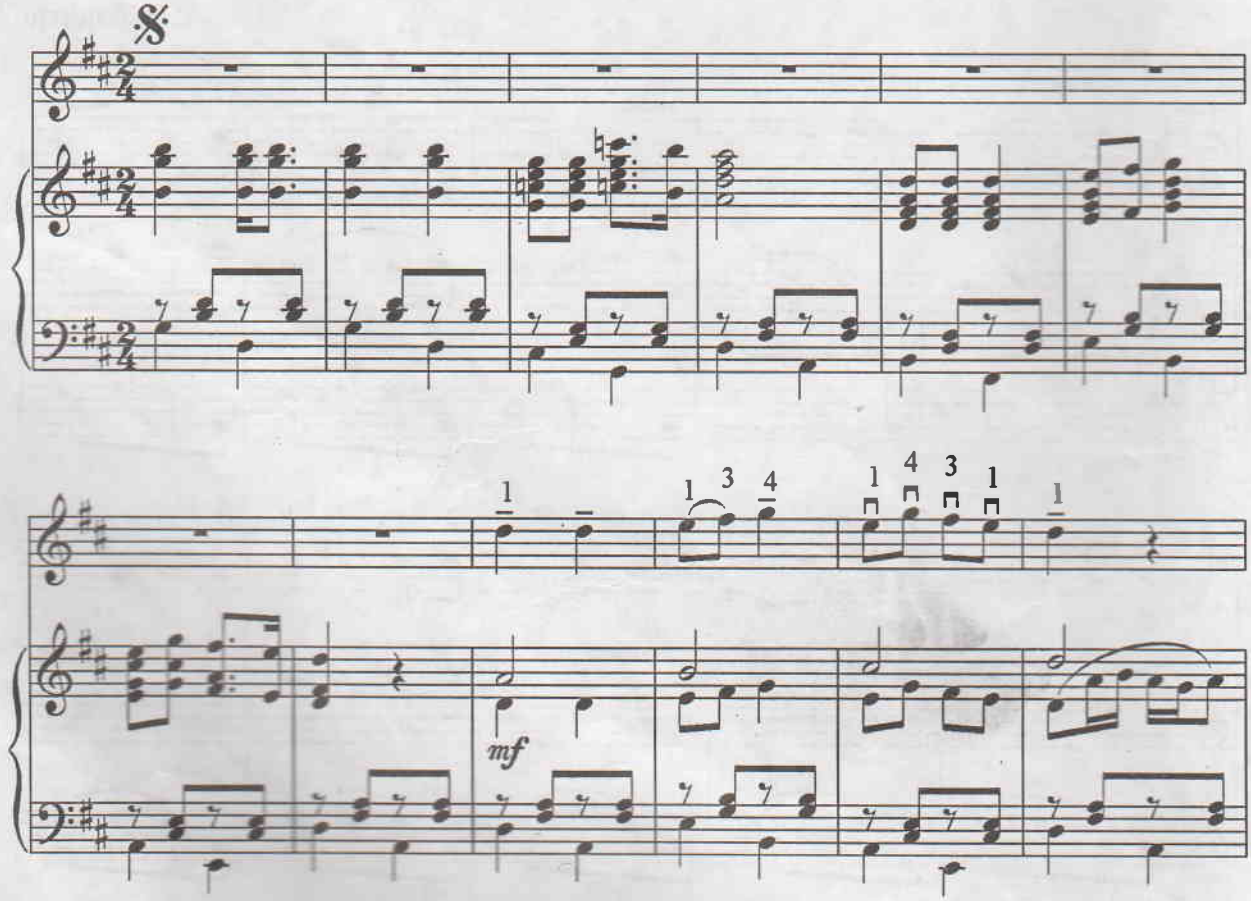


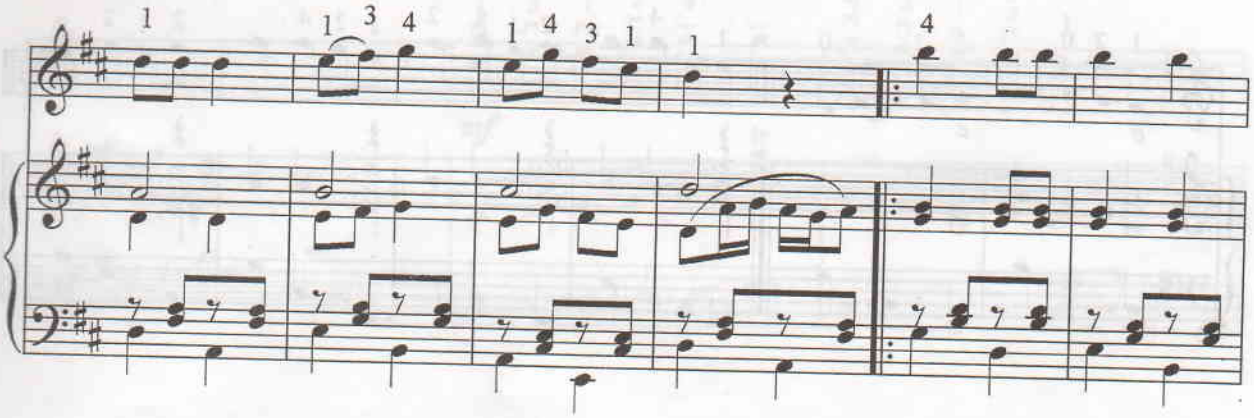


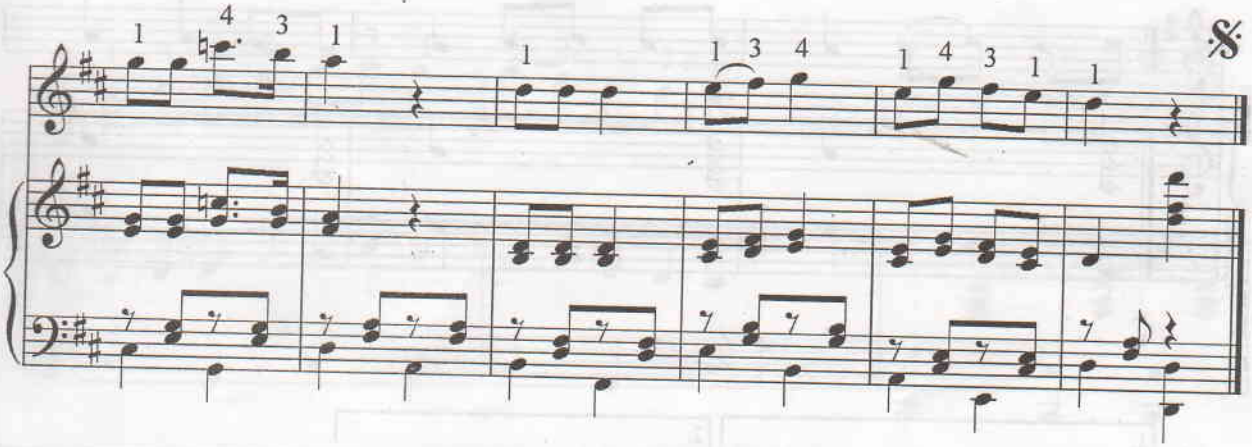
TINCHLIK QO‘SHIG‘I

M.Dadaboyev

Tempo di Marcia



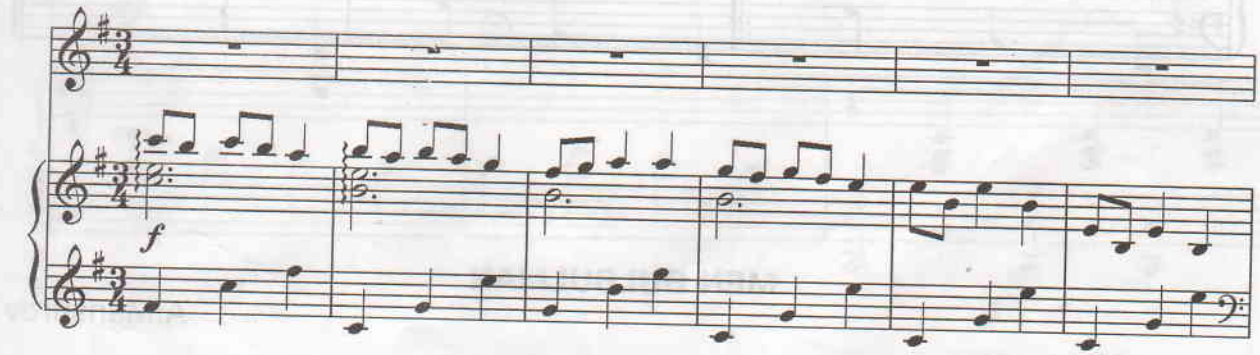


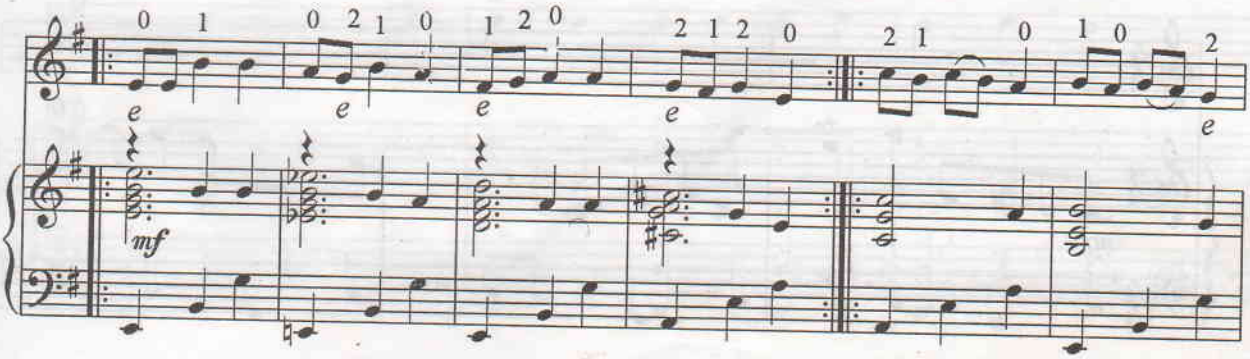


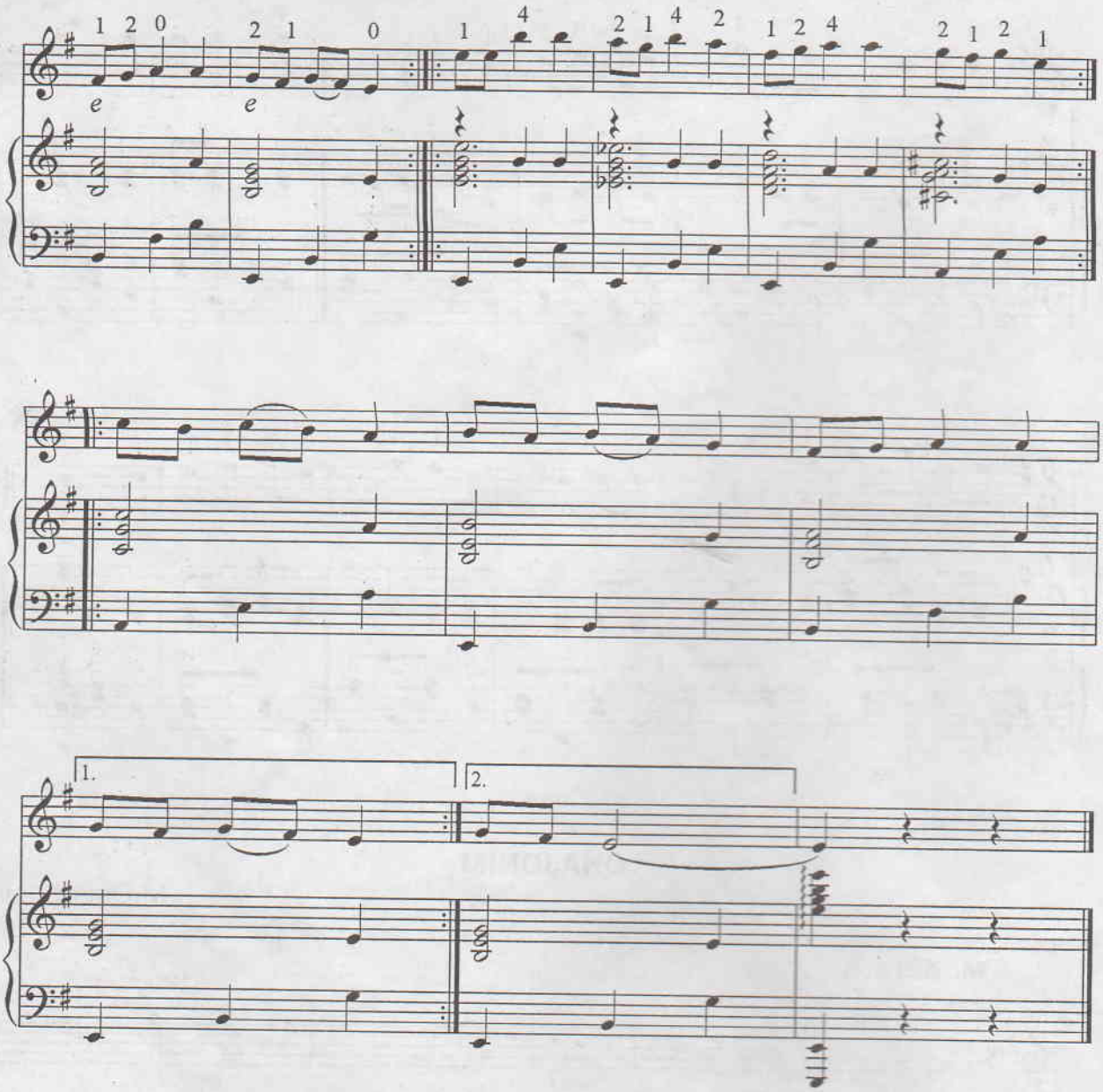
ONAJONIM

M.Dadaboev

Moderato



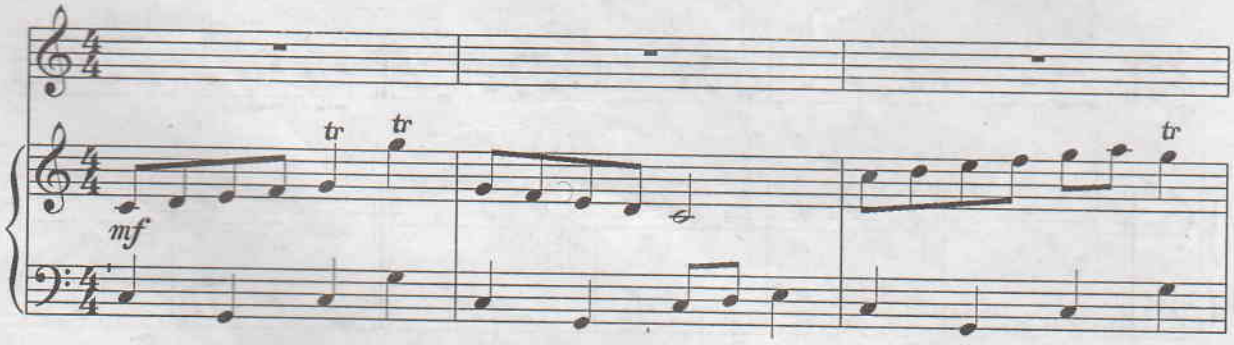


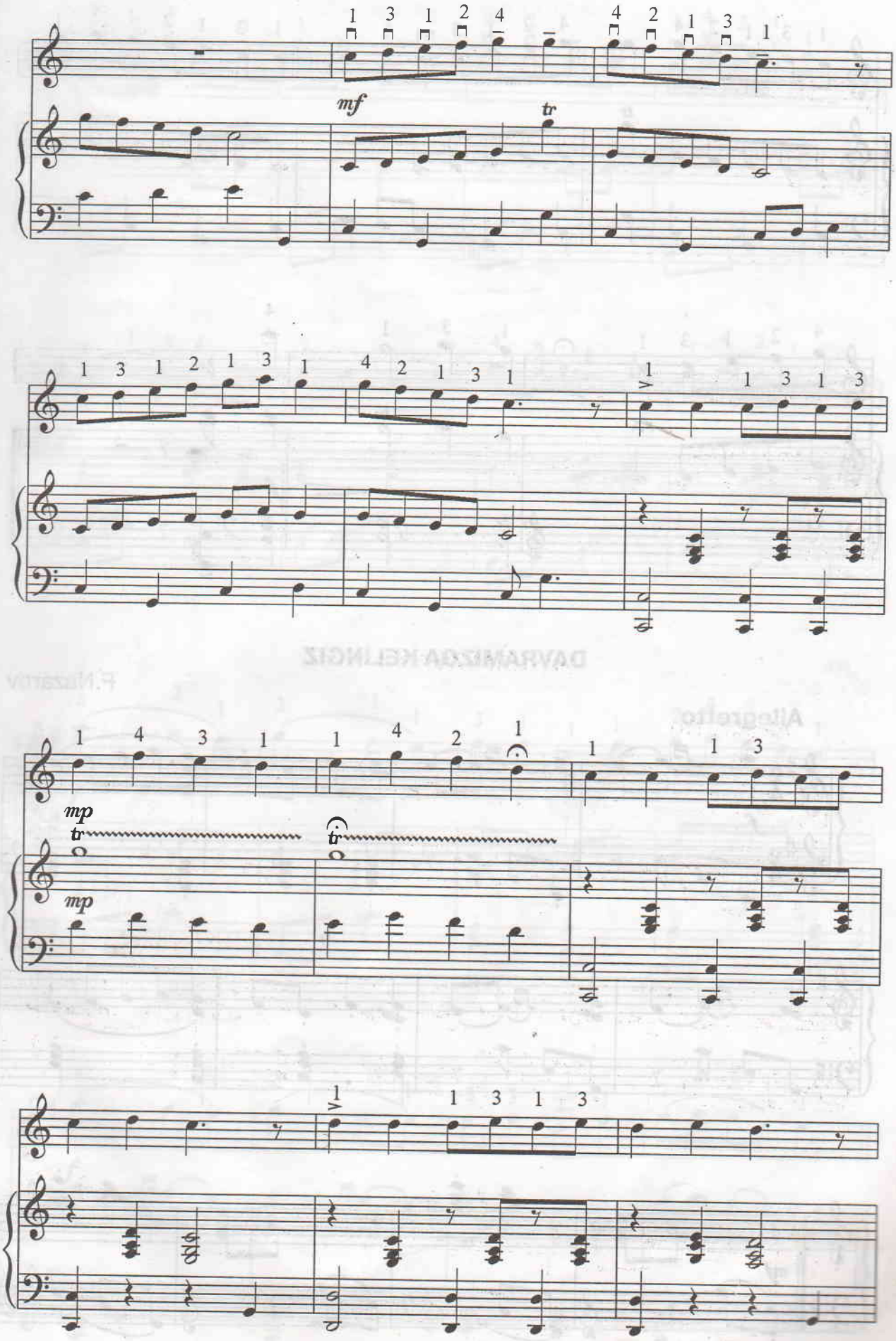


MEN BULBULMAN

A.Mansurov

Allegretto

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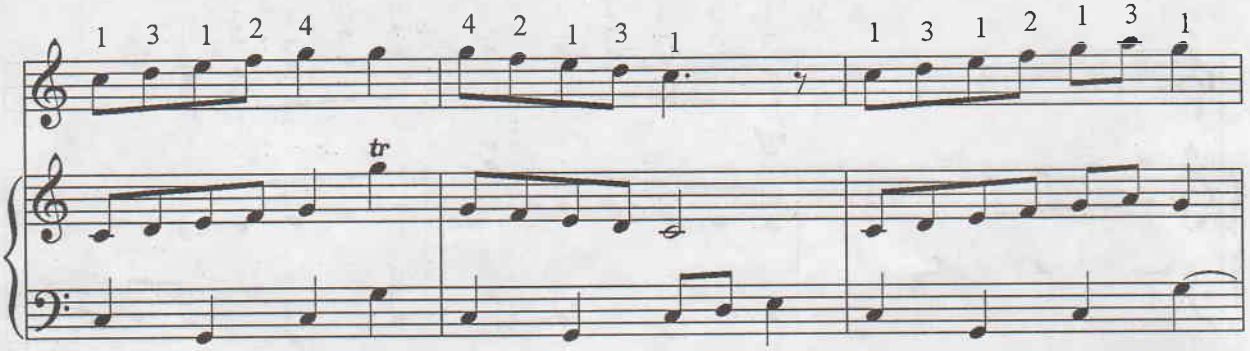
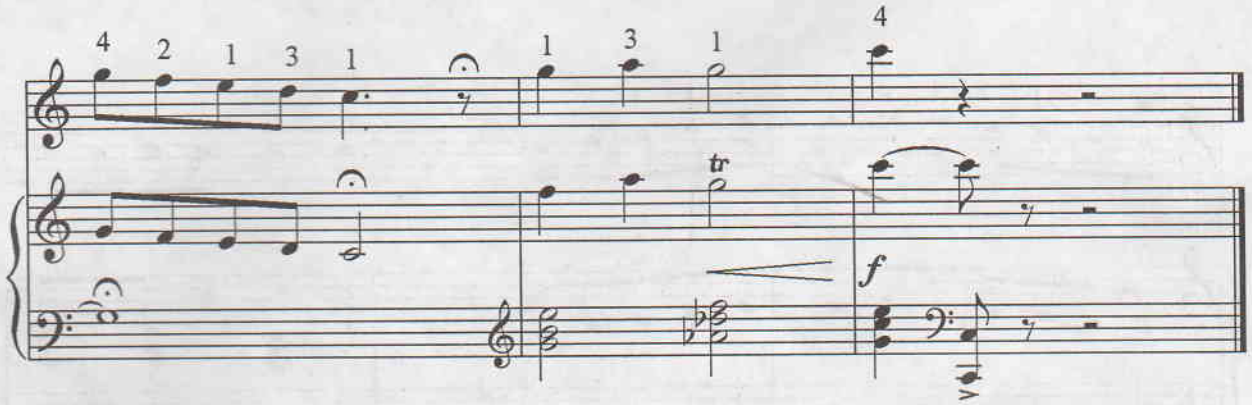
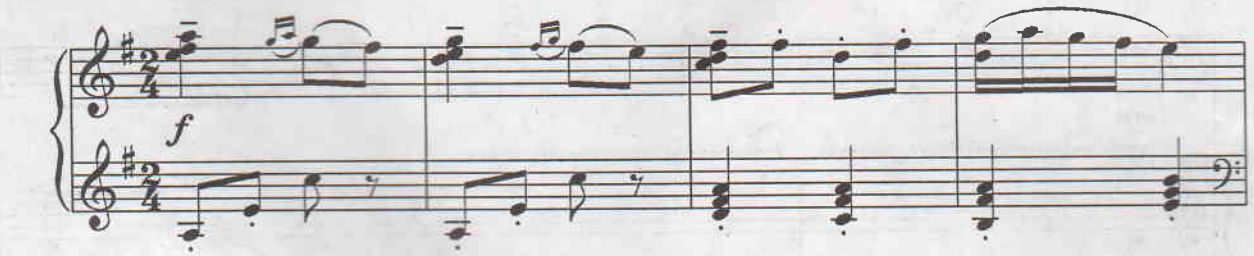


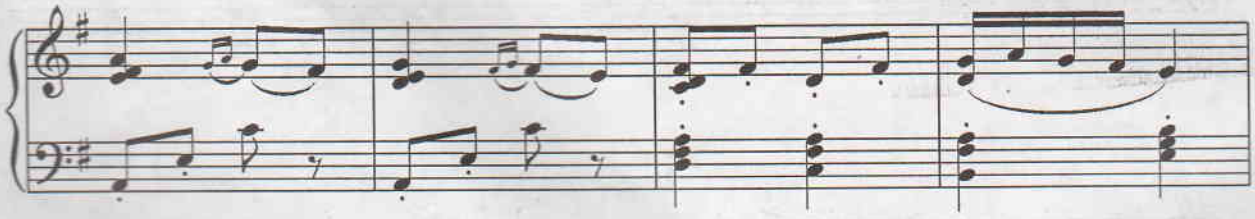


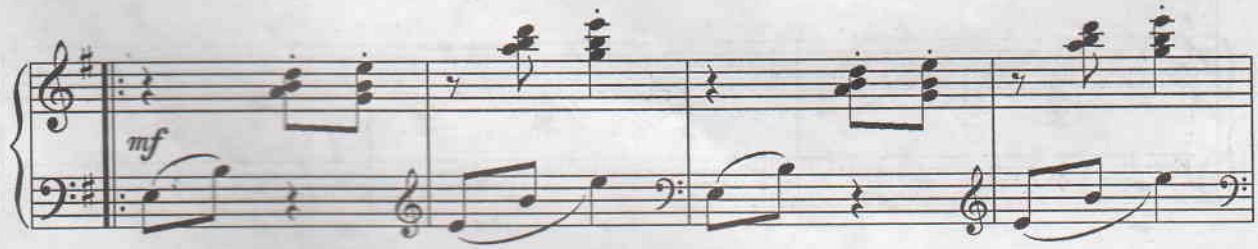
DAVRAMIZGA KELINGIZ

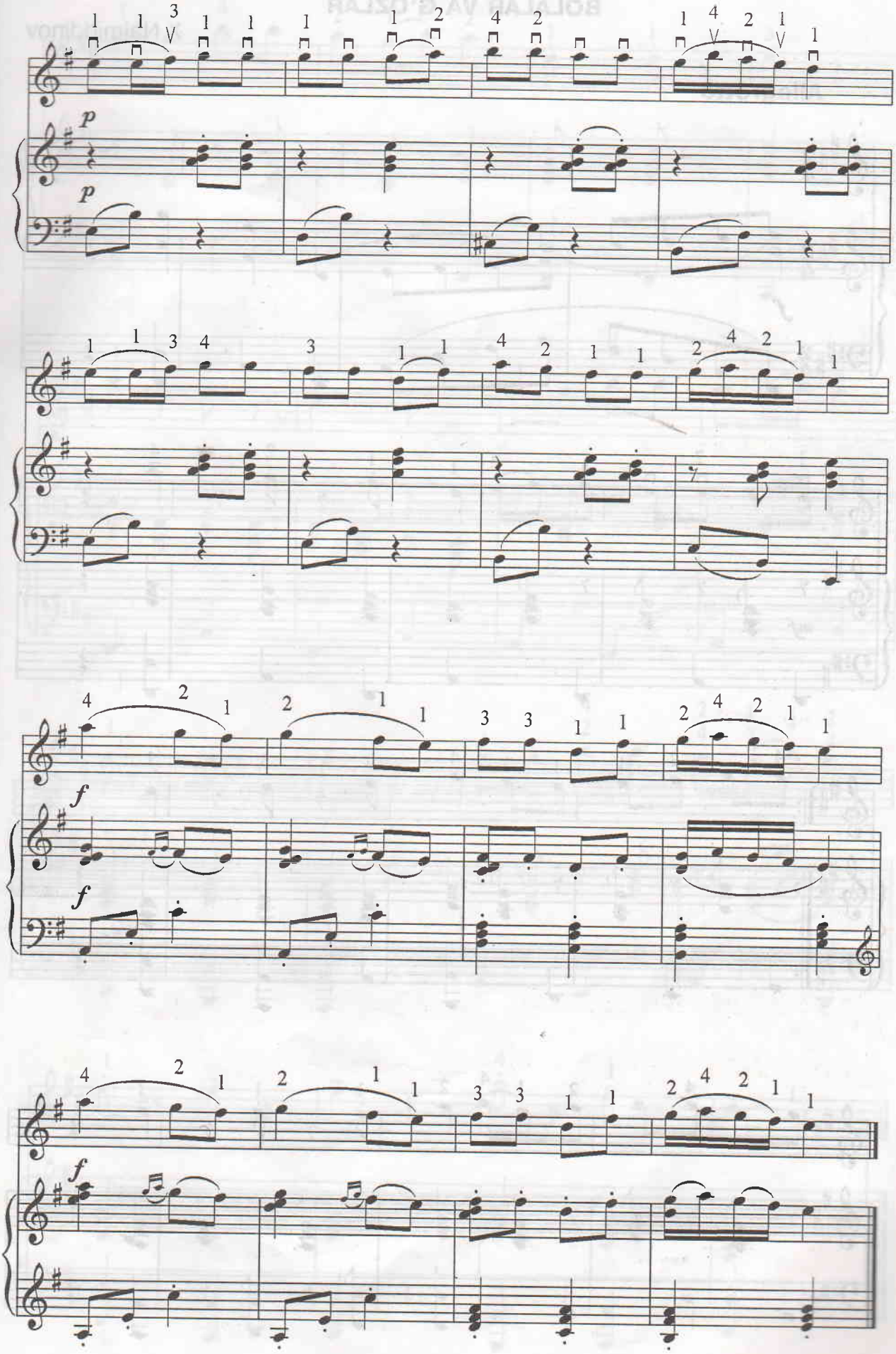
F.Nazarov

Allegretto





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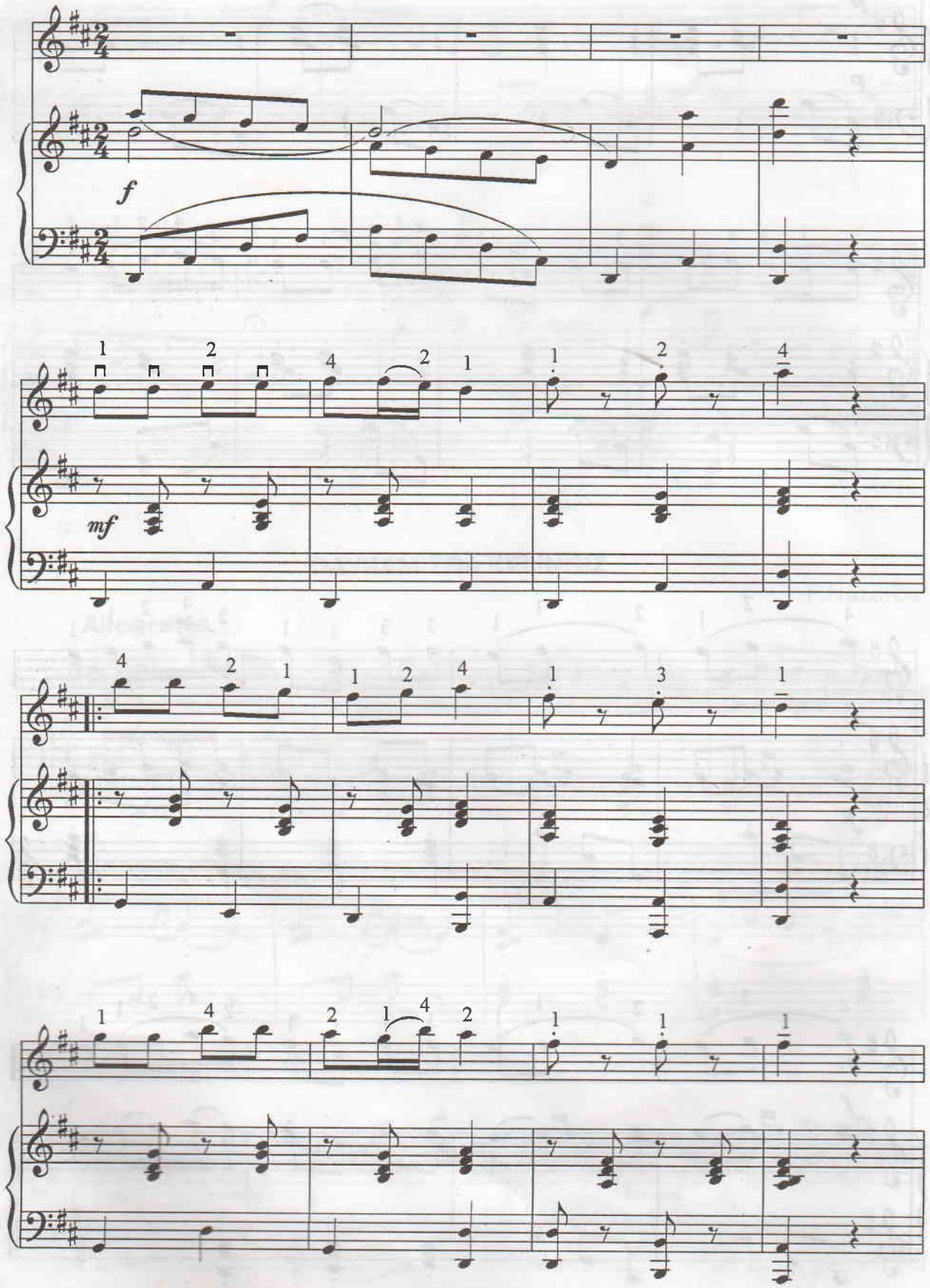
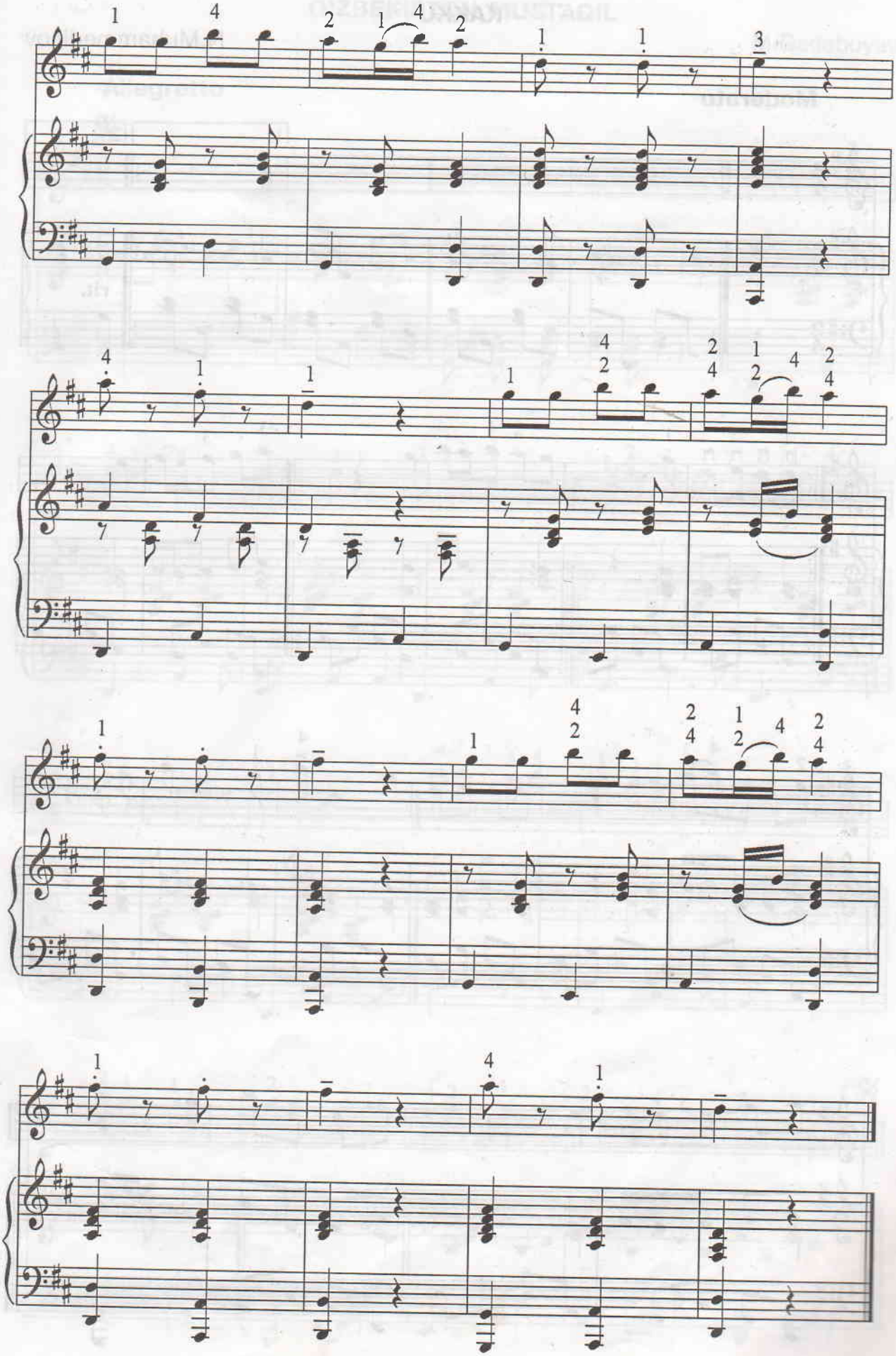
BOLALAR VA G'OZLAR

X.Najmiddinov

Allegretto

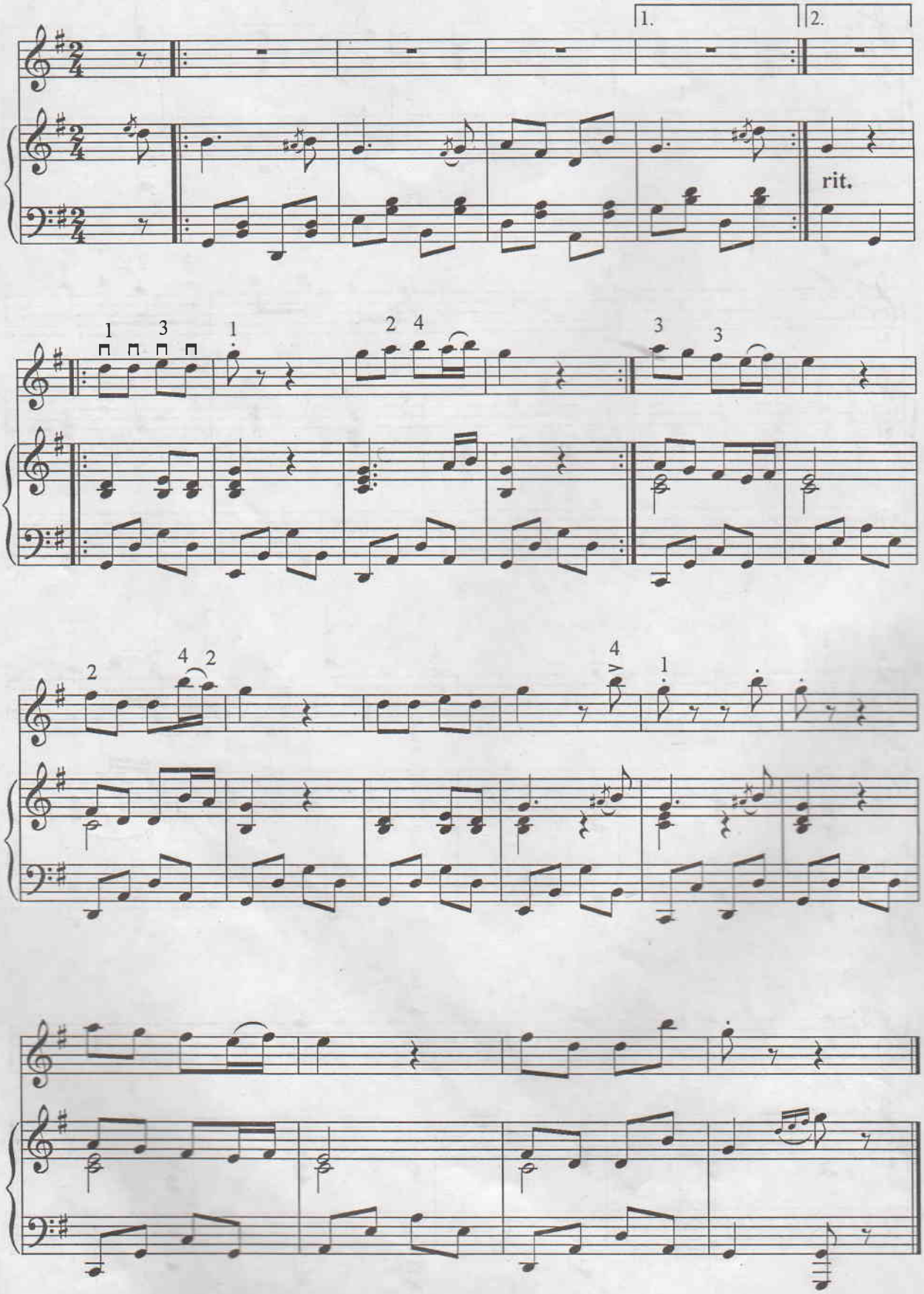




KAKKU

N.Muhammedinov

Moderato



O‘ZBEKISTON MUSTAQIL

M.Dadaboyev

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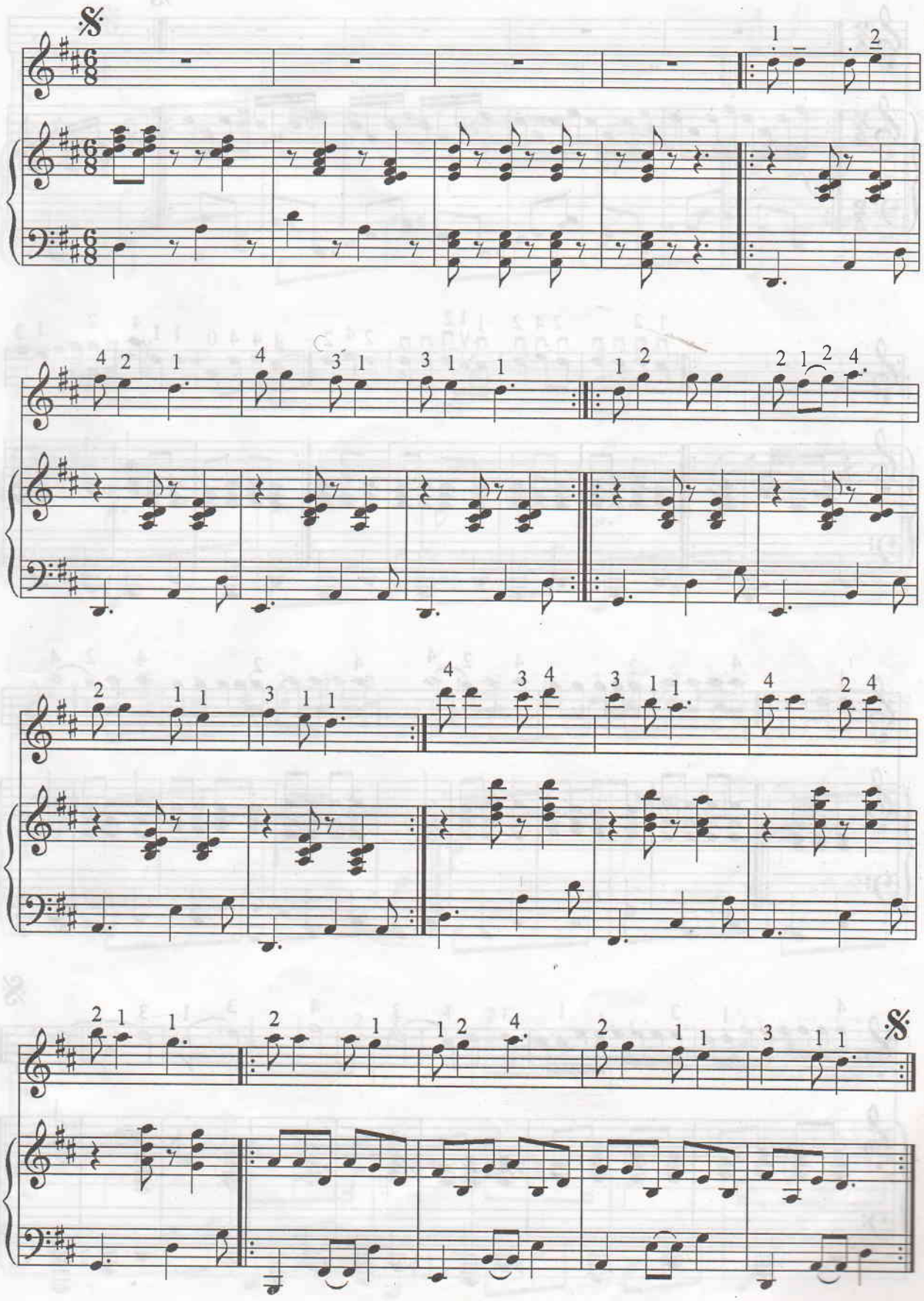
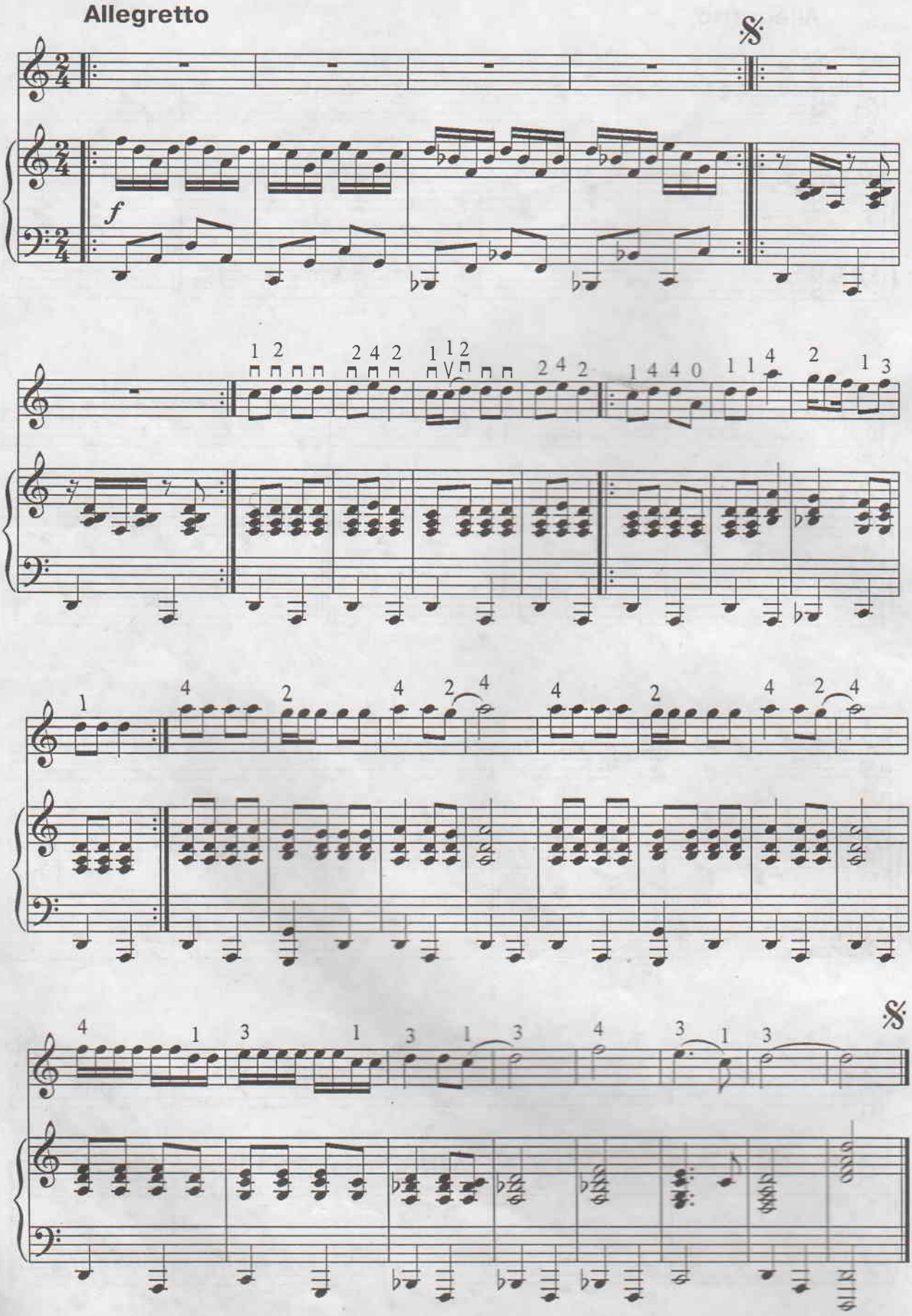


BOYCHECHAK

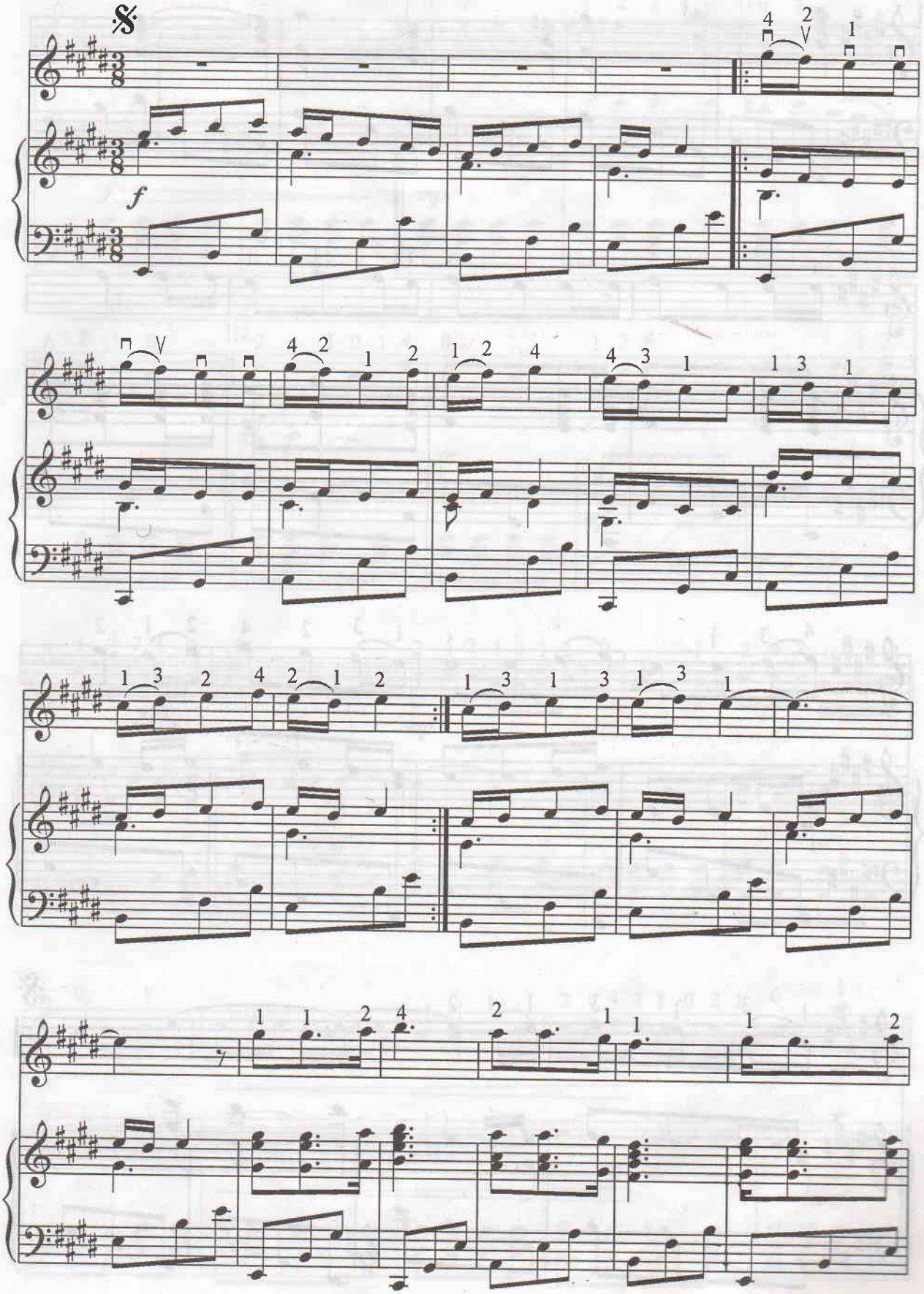
O‘zbek xalq qo‘shig‘i

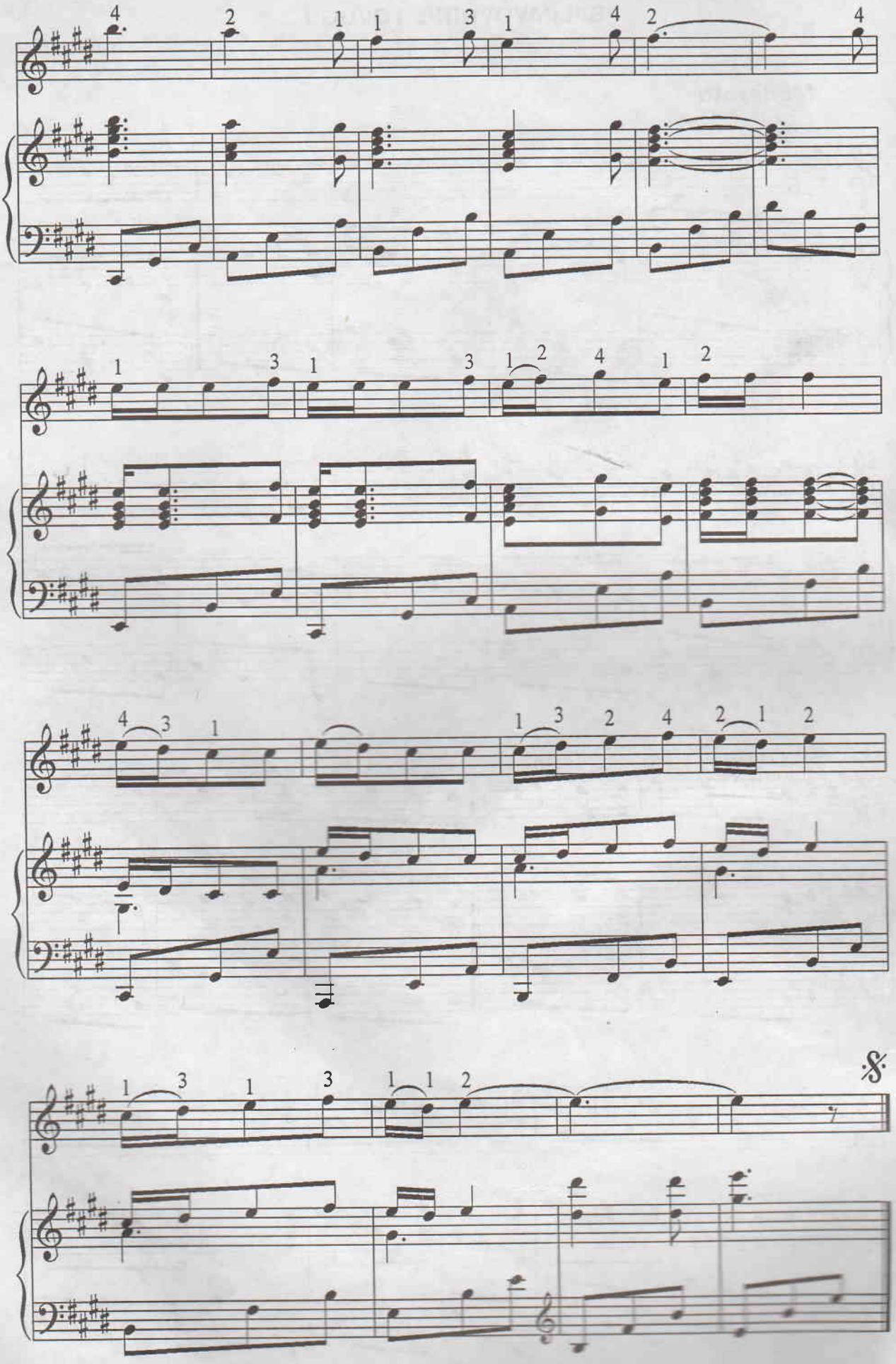


SALIMVOYNING TOVUG'I

I.Akbarov

Moderato

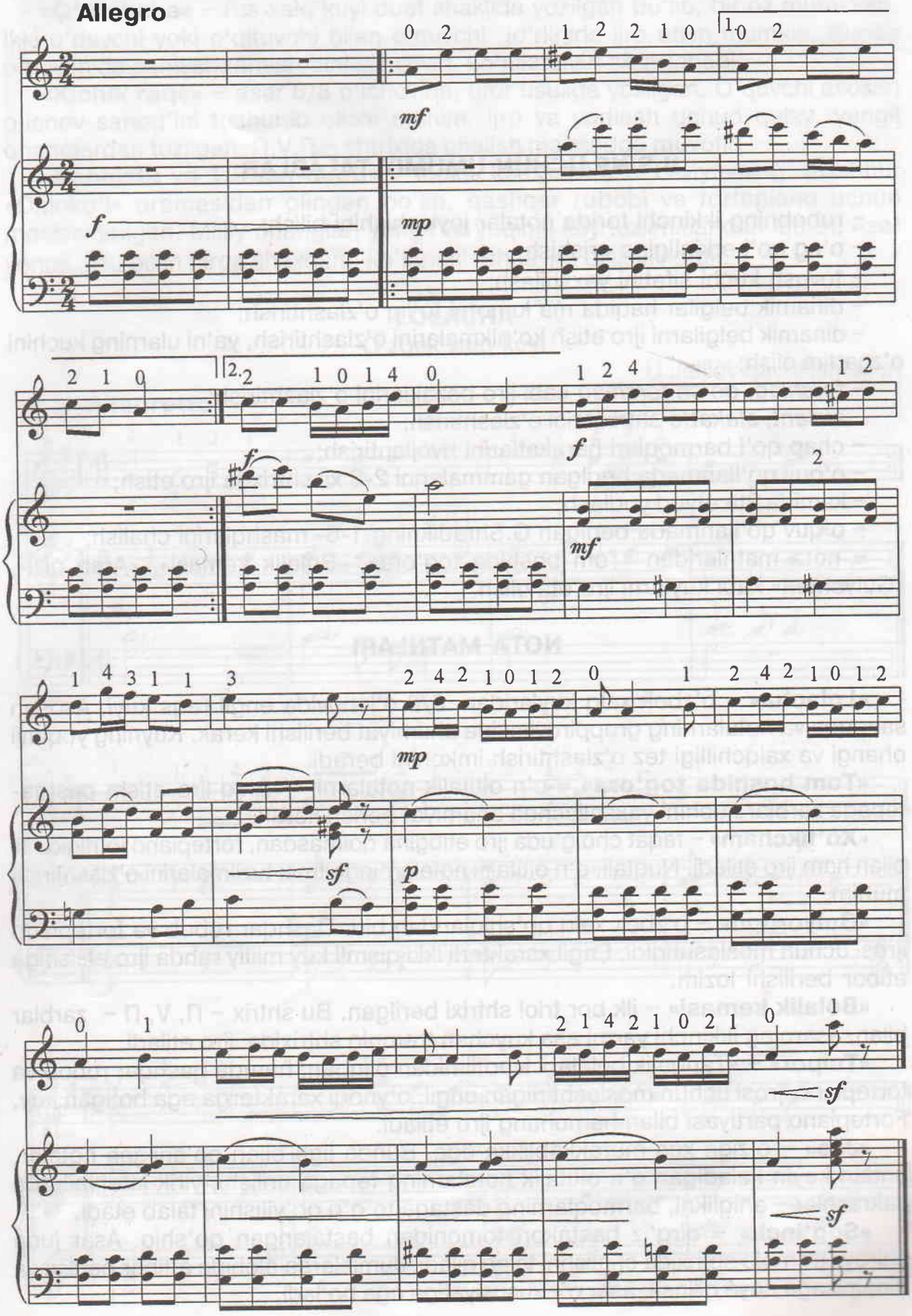




KOLOMIYKA

Ukrain xalq kuyi

V.Poponov qayta ishlagan



II SINF UCHUN UMUMIY TALABLAR:

- rubobning ikkinchi torida notalar joylashishini bilish;
- o'ng qo'l erkinligiga erishish;
- tovush kuchi sifatini yaxshilash;
- dinamik belgilar haqida ma'lumotni to'liq o'zlashtirish;
- dinamik belgilarni ijro etish ko'nikmalarini o'zlashtirish, ya'ni ularning kuchini o'zgartira olish;
- *forshlag, qo'sh forshlag* kabi ijro bezaklarini o'zlashtirish;
- *aksent, stakatto* shtrixlarini o'zlashtirish;
- chap qo'l barmoqlari harakatlarini rivojlantirish;
- o'quv qo'llanmada berilgan gammalarini 2-3 xil shtrixda ijro etish;
- kamida 2ta etyud yodlash;
- o'quv qo'llanmada berilgan G.Shradikning 1-6- mashqlarini chalish;
- nota matnlaridan «Tom boshida tog'ora», «Bolalik kemasi», «Arab qizi», «Gulyorxon» kabi kuylarni ijro eta olish.

NOTA MATNLARI

«Lolacha» – o'zbek xalq kuylaridan. 6/8 o'lchovida engil raqs kuyi. Asosan sanoqqa va notalarning gruppirovkasiga ahamiyat berilishi kerak. Kuyning yoqimli ohangi va xalqchilligi tez o'zlashtirish imkonini beradi.

«Tom boshida tog'ora» – o'n oltitalik notalarni aniq ijro etish, pastga-tepaga zarblar kuchini yaxshilashga ahamiyat berish kerak.

«Xo'tikcham» – faqat cholg'uda ijro etibgina qolmasdan, fortepiano jo'rligida til bilan ham ijro etiladi. Nuqtali, o'n oltitalik notalarning ritmik tuzilmalarini o'zlashtirish muhim.

«Gulyorhon» – o'zbek xalq qo'shiqlaridan biri. Qashqar rubob va fortepiano ijrosi uchun moslashtirildi. Engil xarakterli ikki qismli kuy milliy ruhda ijro etilishiga etibor berilishi lozim.

«Bolalik kemasi» – ilk bor triol shtrixi berilgan. Bu shtrix – П, V, П – zarblar bilan, asarning ikkinchi yarmi esa kuychan tremolo shtrixida ijro etiladi.

«Tulpor» – «Tangalik bolalar» kinofilmidan olingan, hamda qashqar rubob va fortepiano ijrosi uchun moslashtirilgan engil, o'ynoqi xarakterga ega bo'lgan kuy. Fortepiano partiyasi bilan hamohang ijro etiladi.

«Jilo» – o'ziga xos murakkablikka ega. Bunda liga bilan qo'shilgan notalar, undan keyin keladigan o'n oltitalik notalarning tepaga urilishi, yirik intervallarda sakrashlar – aniqlikni, barmoqlarning dastaga to'g'ri qo'yilishini talab etadi.

«Sog'inch» – qirg'iz bastakori tomonidan bastalangan qo'shiq. Asar juda chiroyli tremolo shtrixida chalishni talab qiladi. Jumlalarga alohida e'tibor berilsa va dinamikaga rioya qilinsa, asar o'z xususiyatiga ega bo'ladi.

«Arab qizi» – arab xalq kuyi bo'lganlagi uchun nota matnida qo'shimcha alteratsiya belgilari uchraydi. Kuyni milliy xususiyatini, xarakterini anglab ijro etishga harakat qilish lozim.

«O'rdakcha» – rus xalq kuyi duet shaklida yozilgan bo'lib, bir oz murakkab. Ikki o'quvchi yoki o'qituvchi bilan o'quvchi jo'rligida ijro etish mumkin. Bunda o'quvchida eshitish, ansamblni his qilish ko'nikmalari shakllanadi.

«Kichik raqs» – asar 6/8 o'lchovida, ufor usulida yozilgan. O'quvchi asosan o'lchov sanog'ini tushunib olishi muhim. Ijro va yodlash uchun qulay, yengil ohanglardan tuzilgan. П,V,П – shtrixida chalish maqsadga muvofiq.

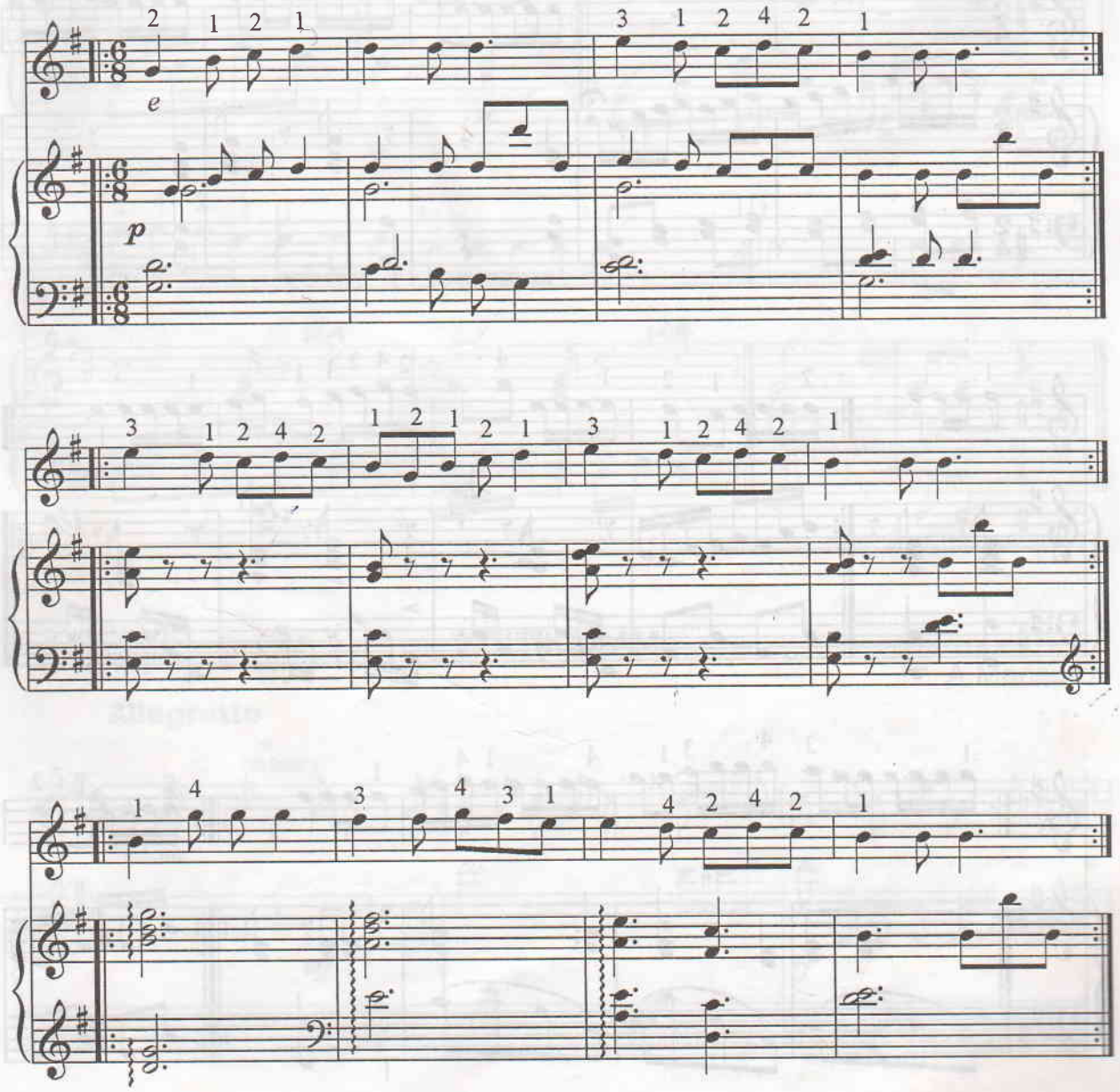
«Shohista va Tursun dueti» – taniqli kompozitor M.Leviyevning mashhur «Oltinko'l» dramasidan olingan bo'lib, qashqar rubobi va fortepiano uchun moslashtirilgan. Milliy ohanglar, yengil va yoqimli kuy tuzilmalaridan iborat. Asar yengil, shu bilan birga shaxdam, ko'tarinki ruhda ijro etilishi kerak.

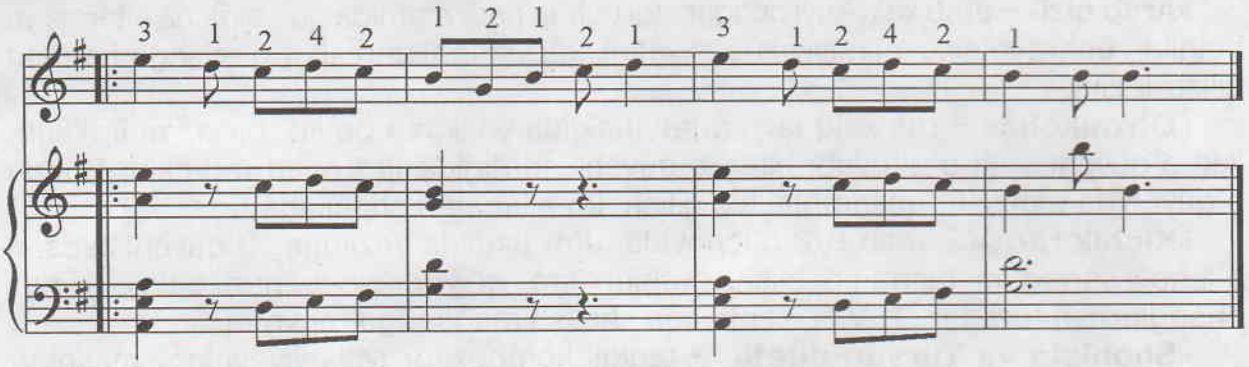
LOLACHA

O'zbek xalq kuyi

U.Jalilov qayta ishlagan

Allegretto



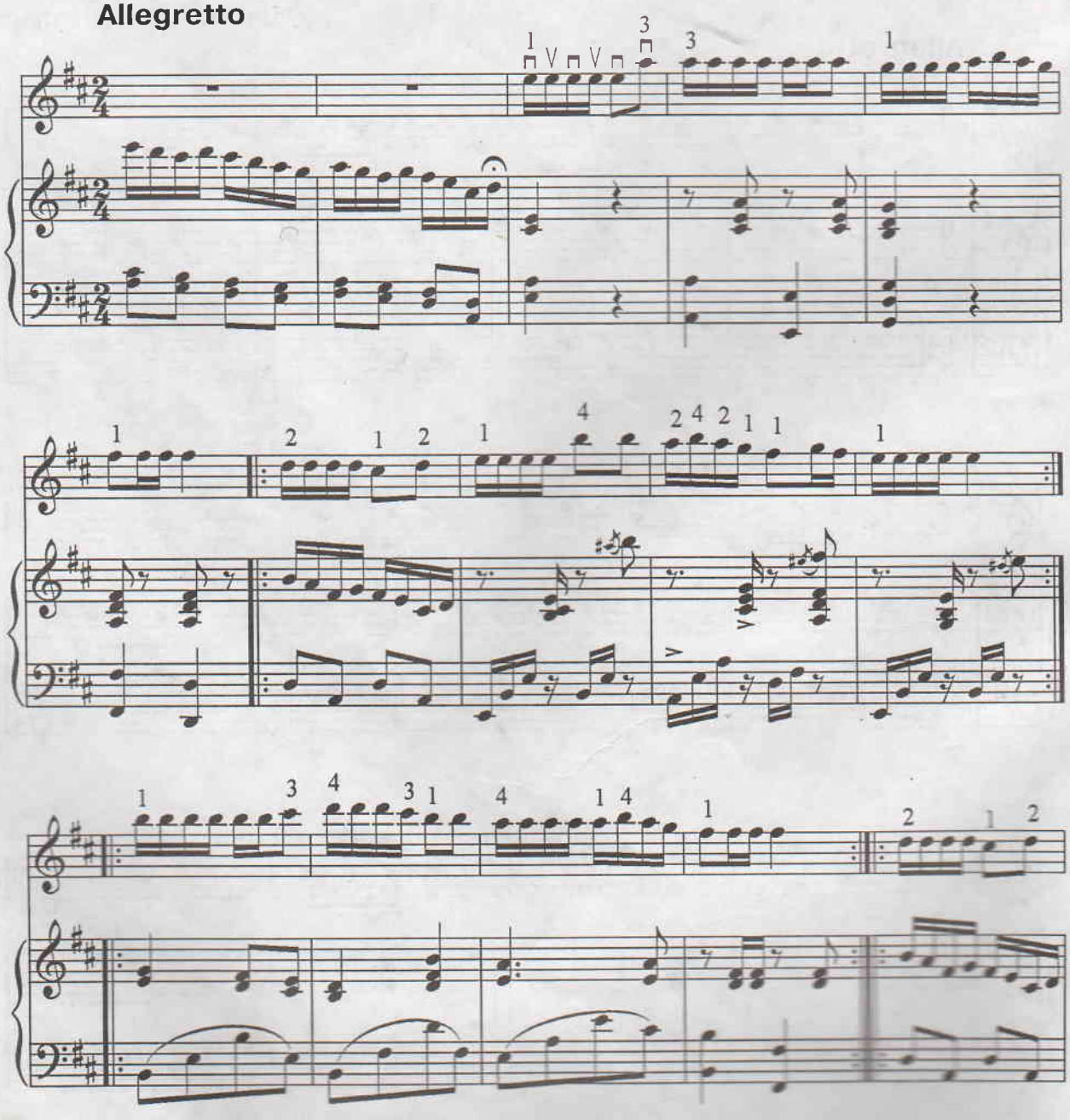


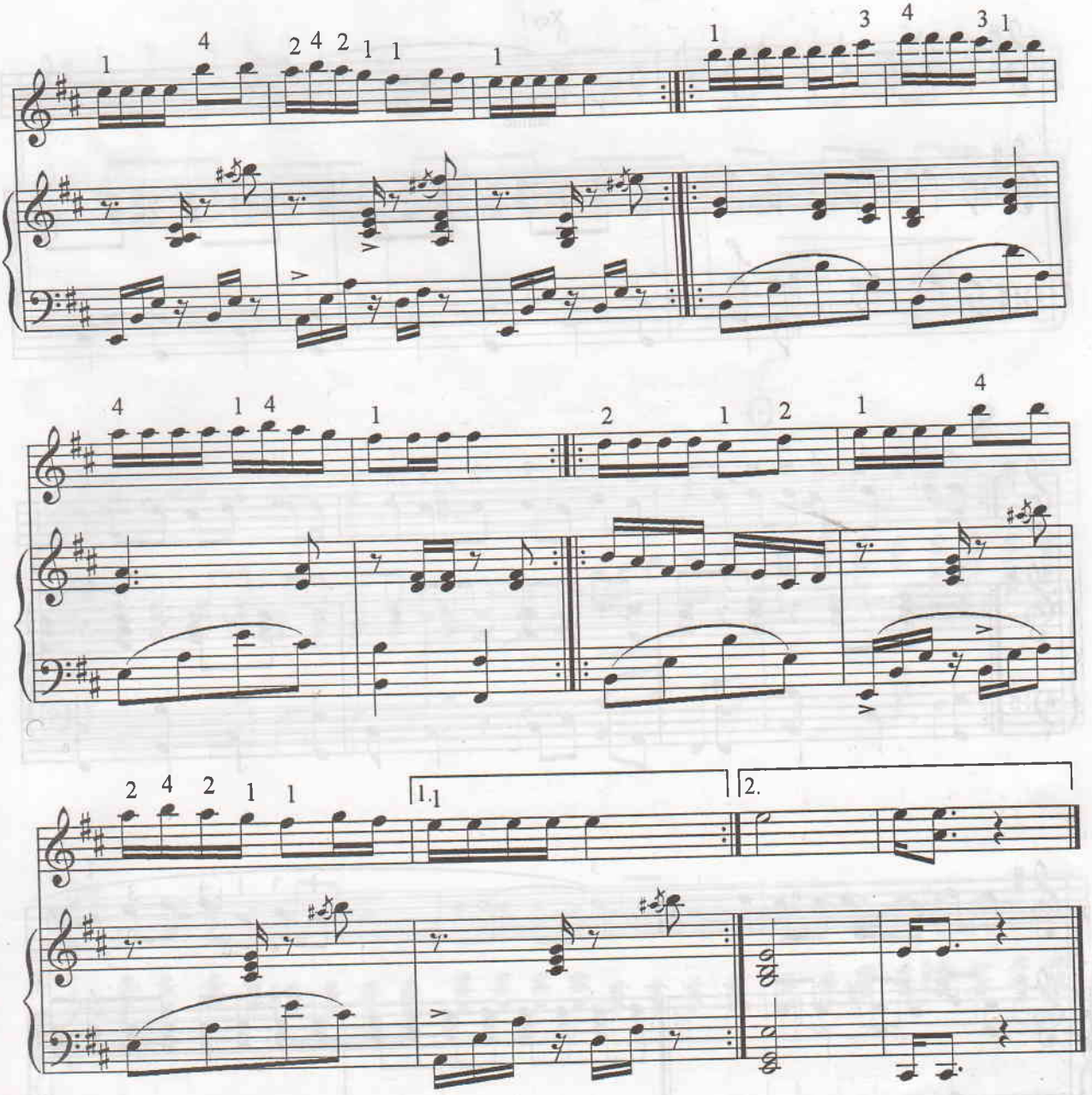
TOM BOSHIDA TOG‘ORA

O‘zbek xalq kuyi

O.Nazarov qashqar rubob uchun moslashtirgan

Allegretto

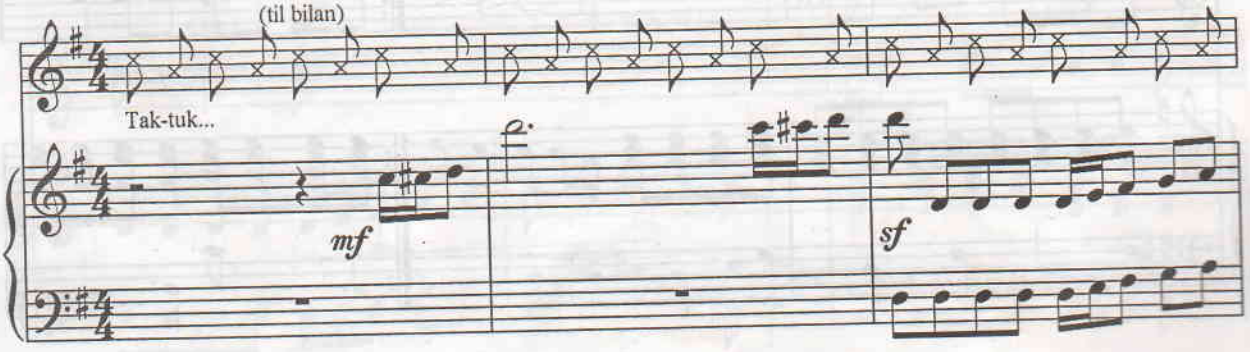


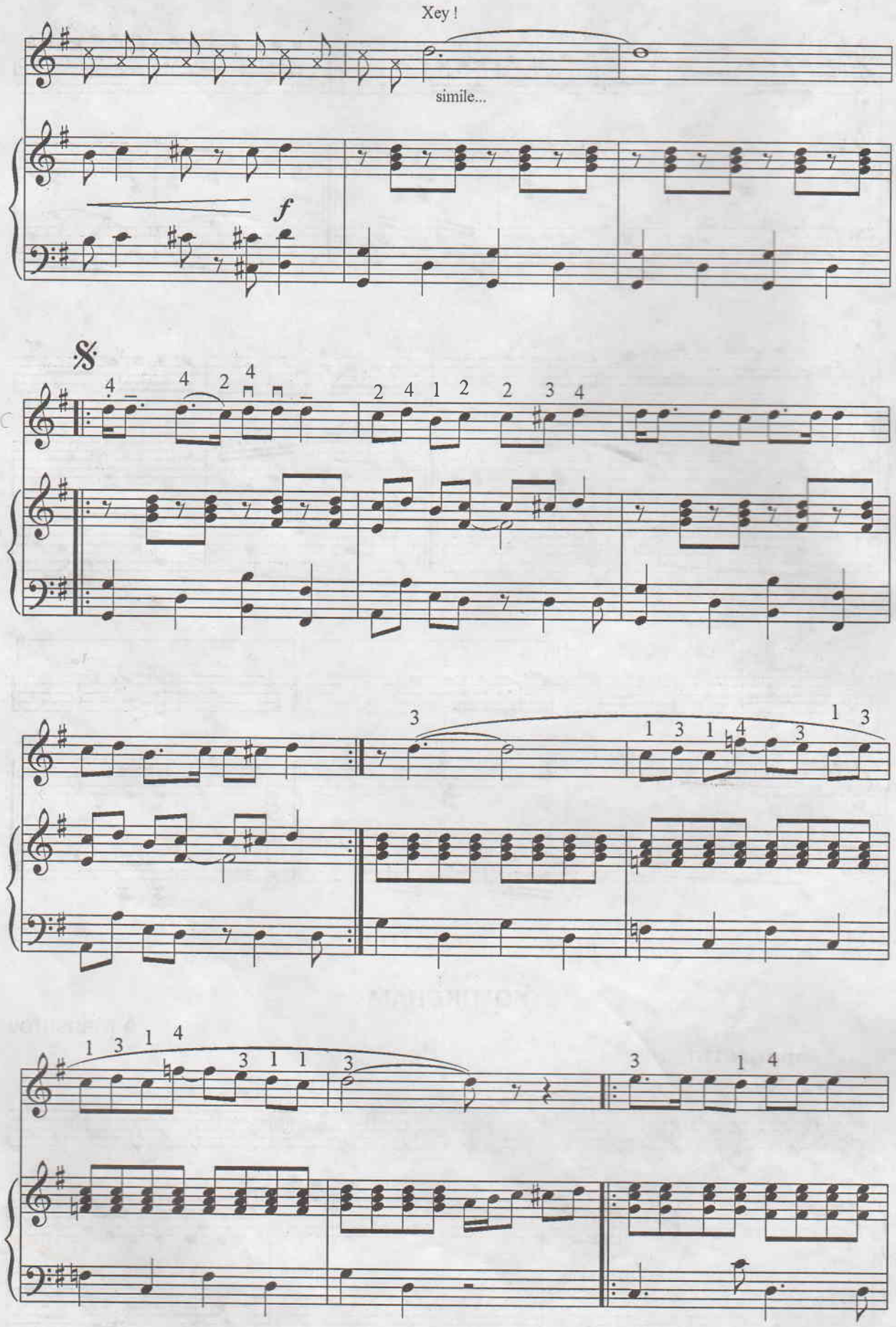


XO‘TIKCHAM

A.Mansurov

Allegretto

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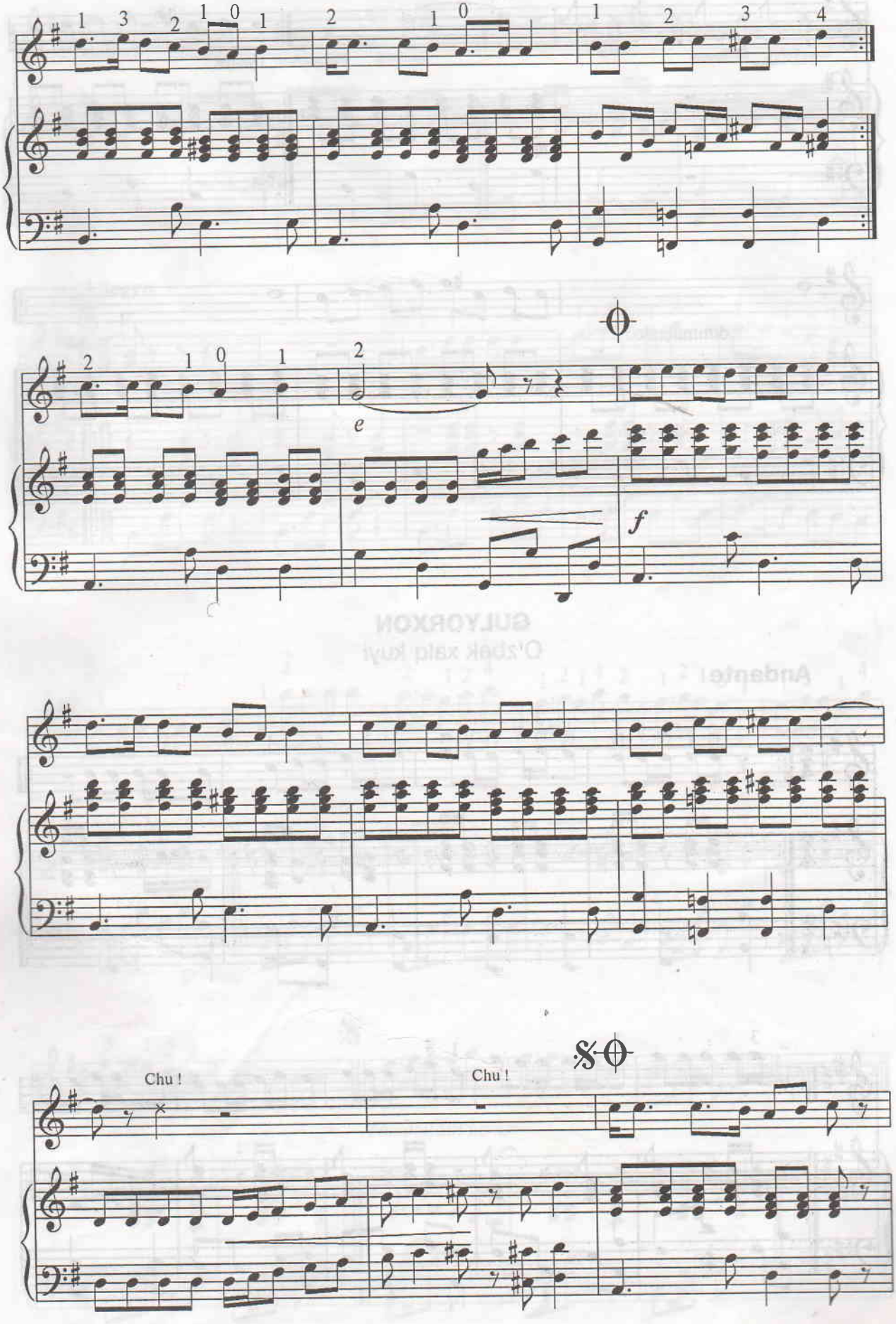
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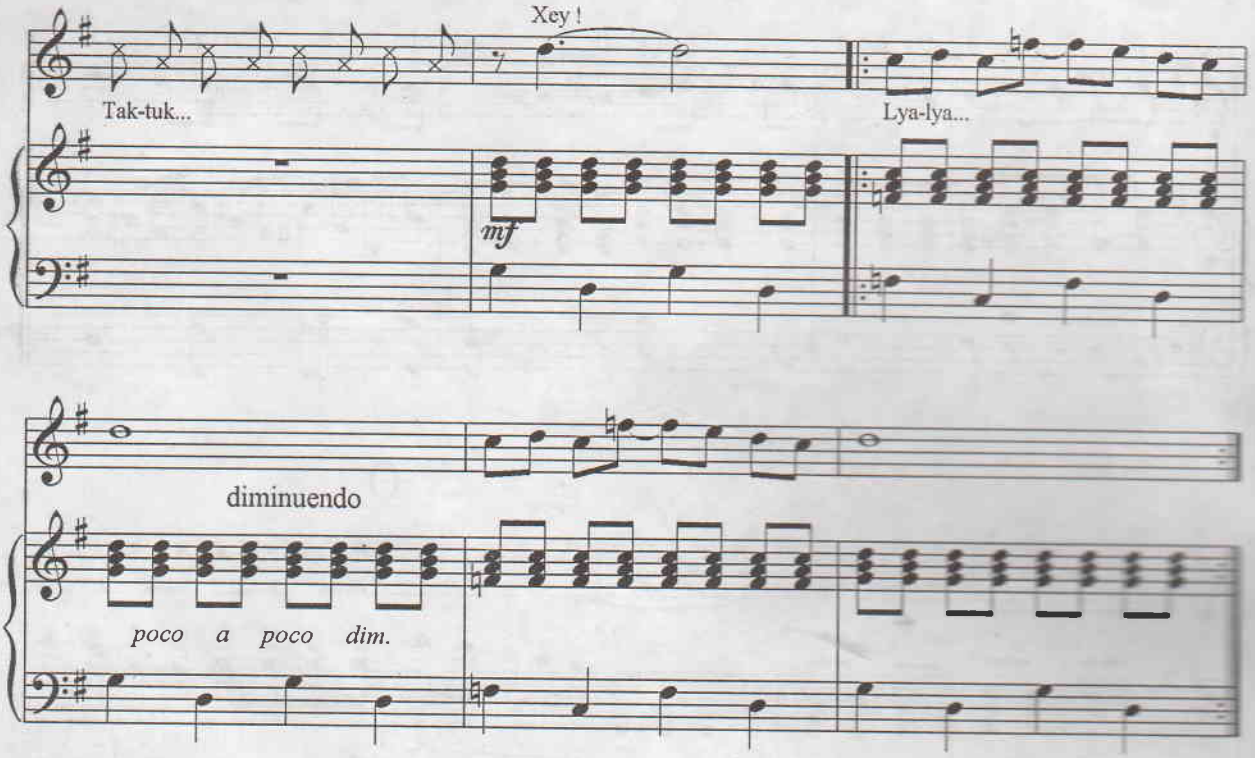
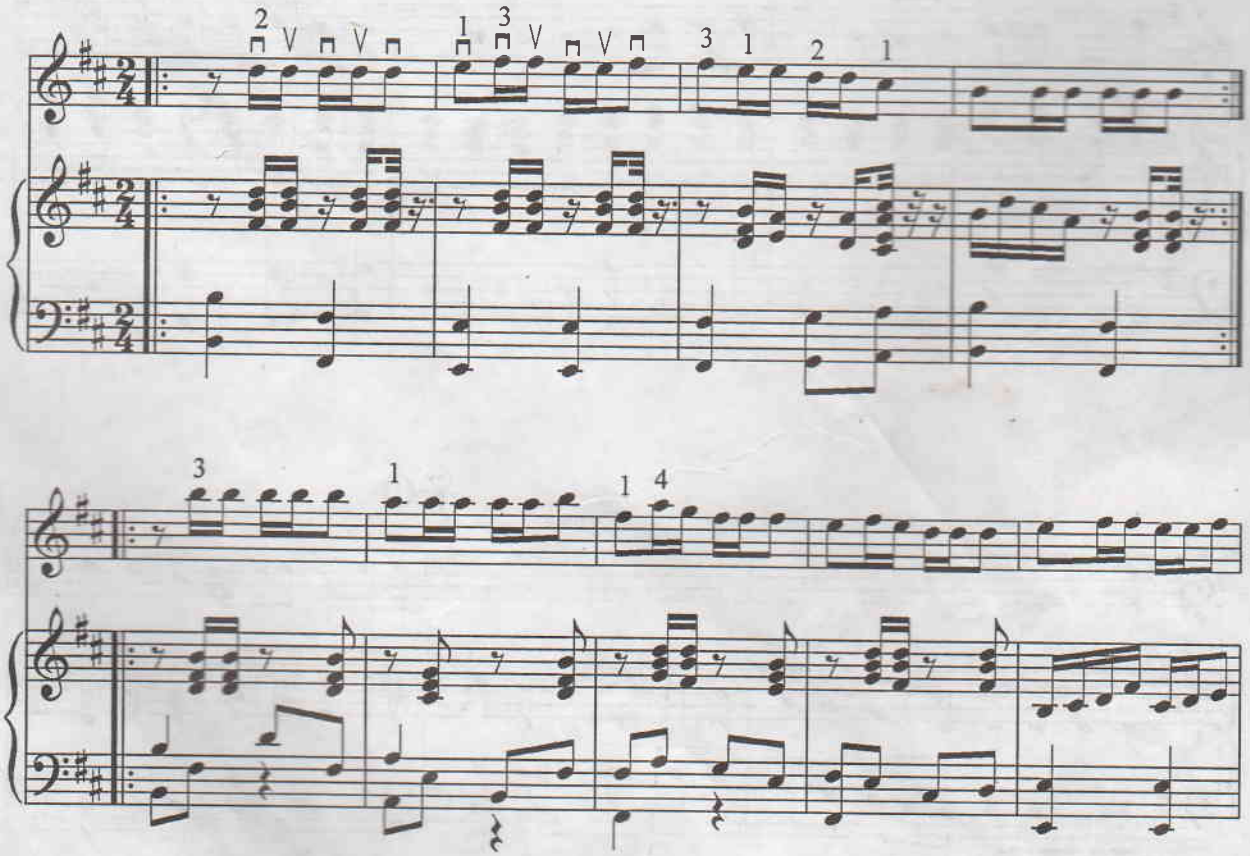
Chu !

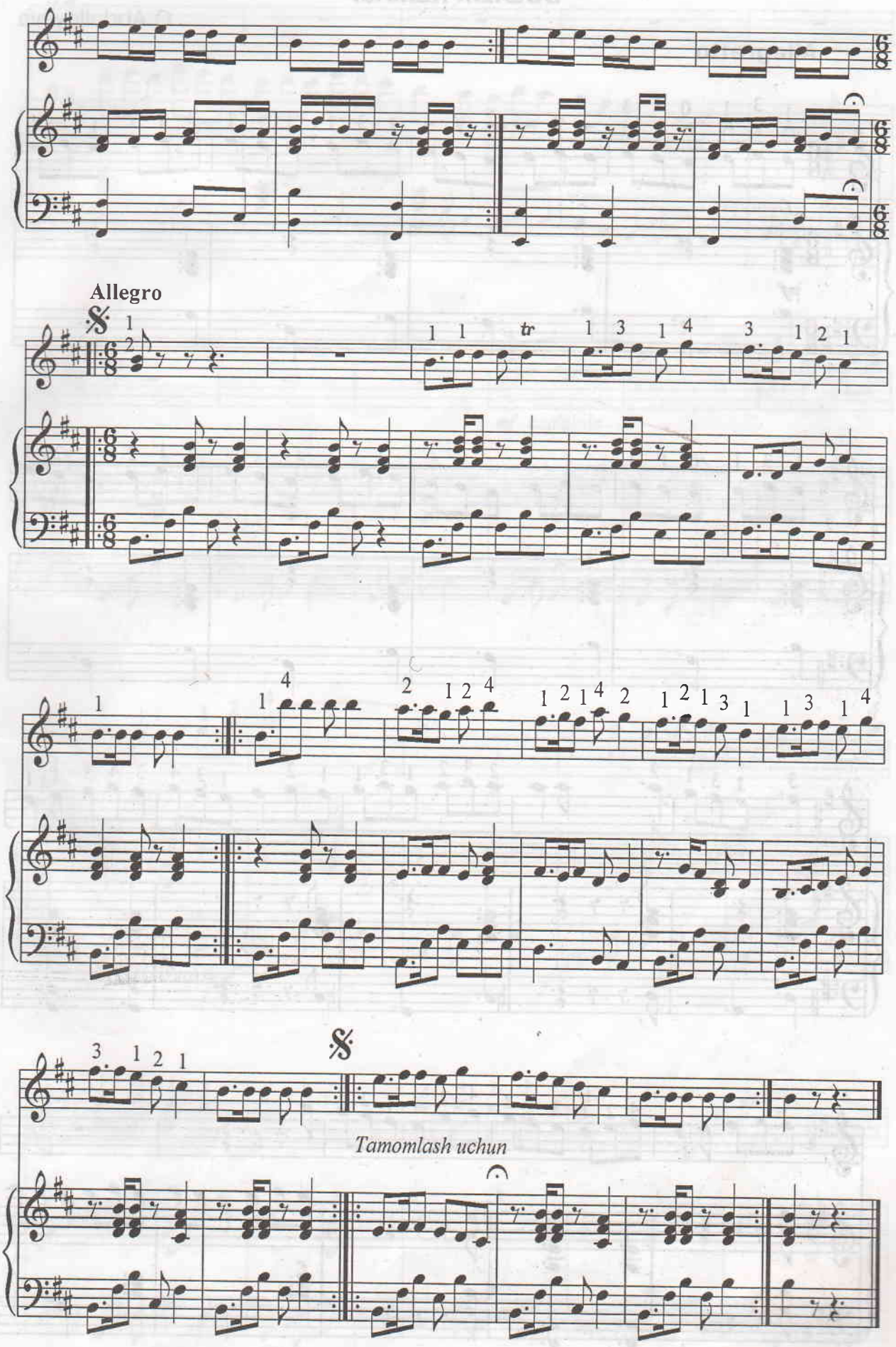


GULYORXON

O‘zbek xalq kuyi

Andante

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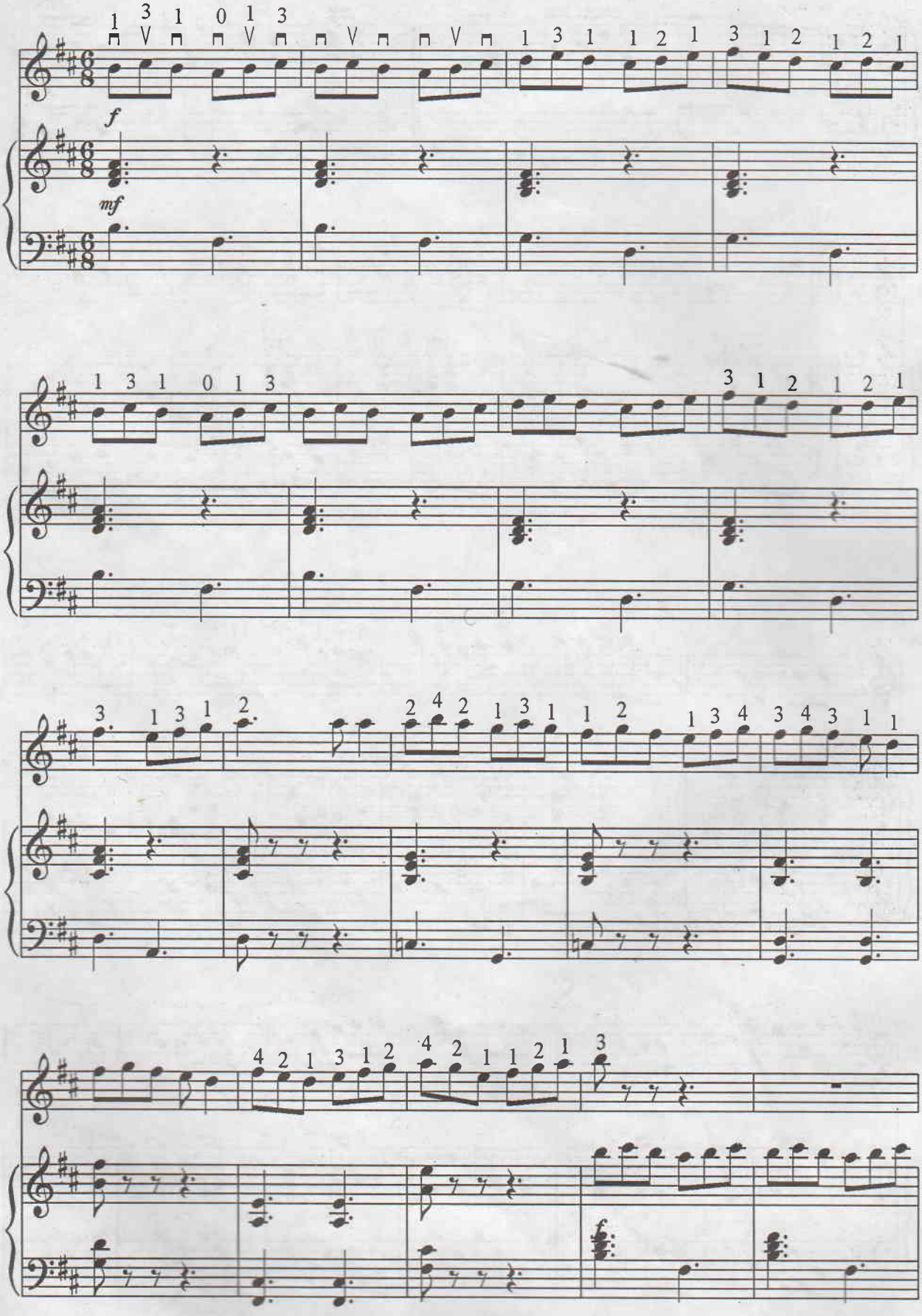
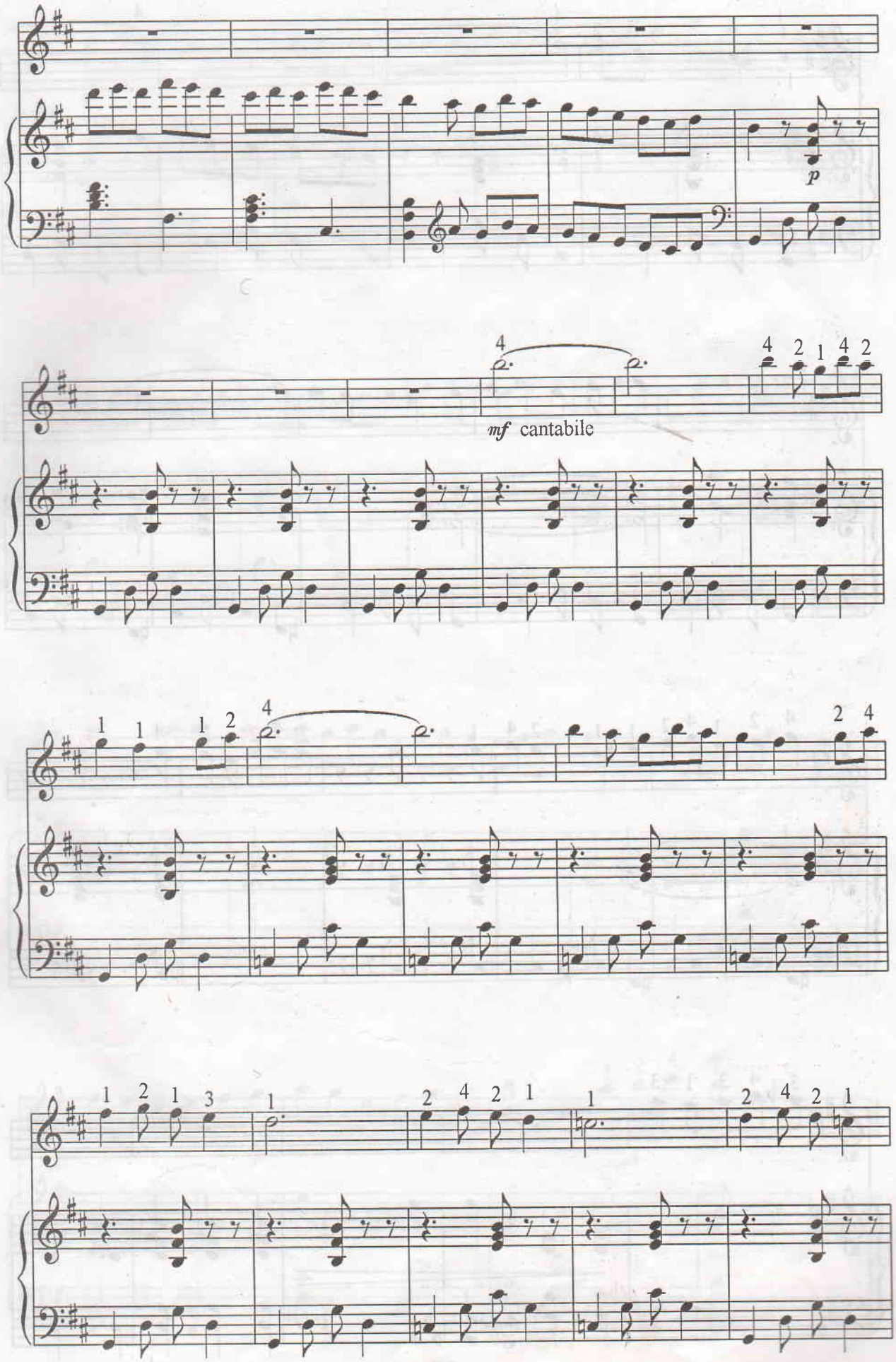
BOLALIK KEMASI

O.Abdullayeva

Allegretto

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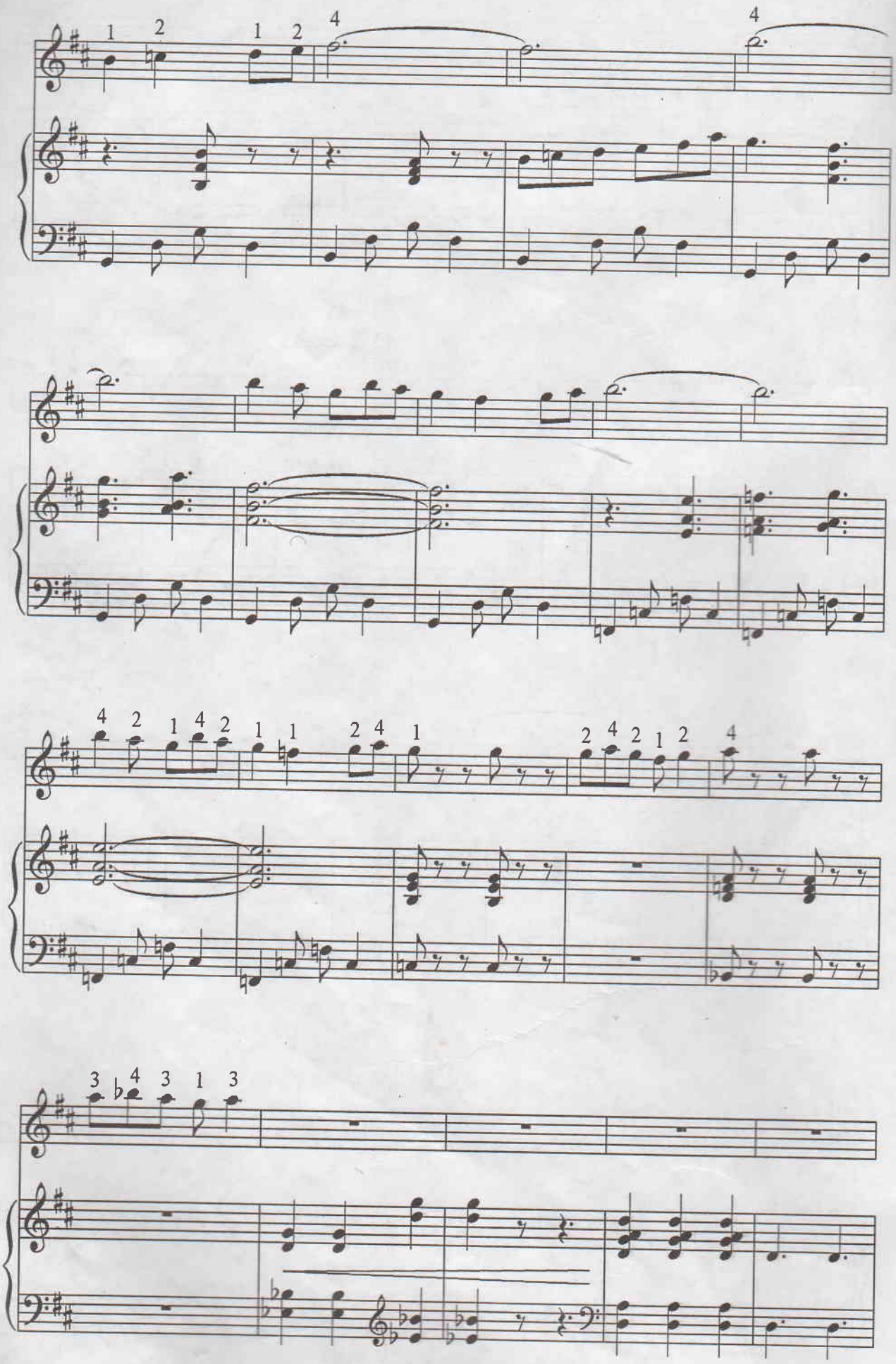

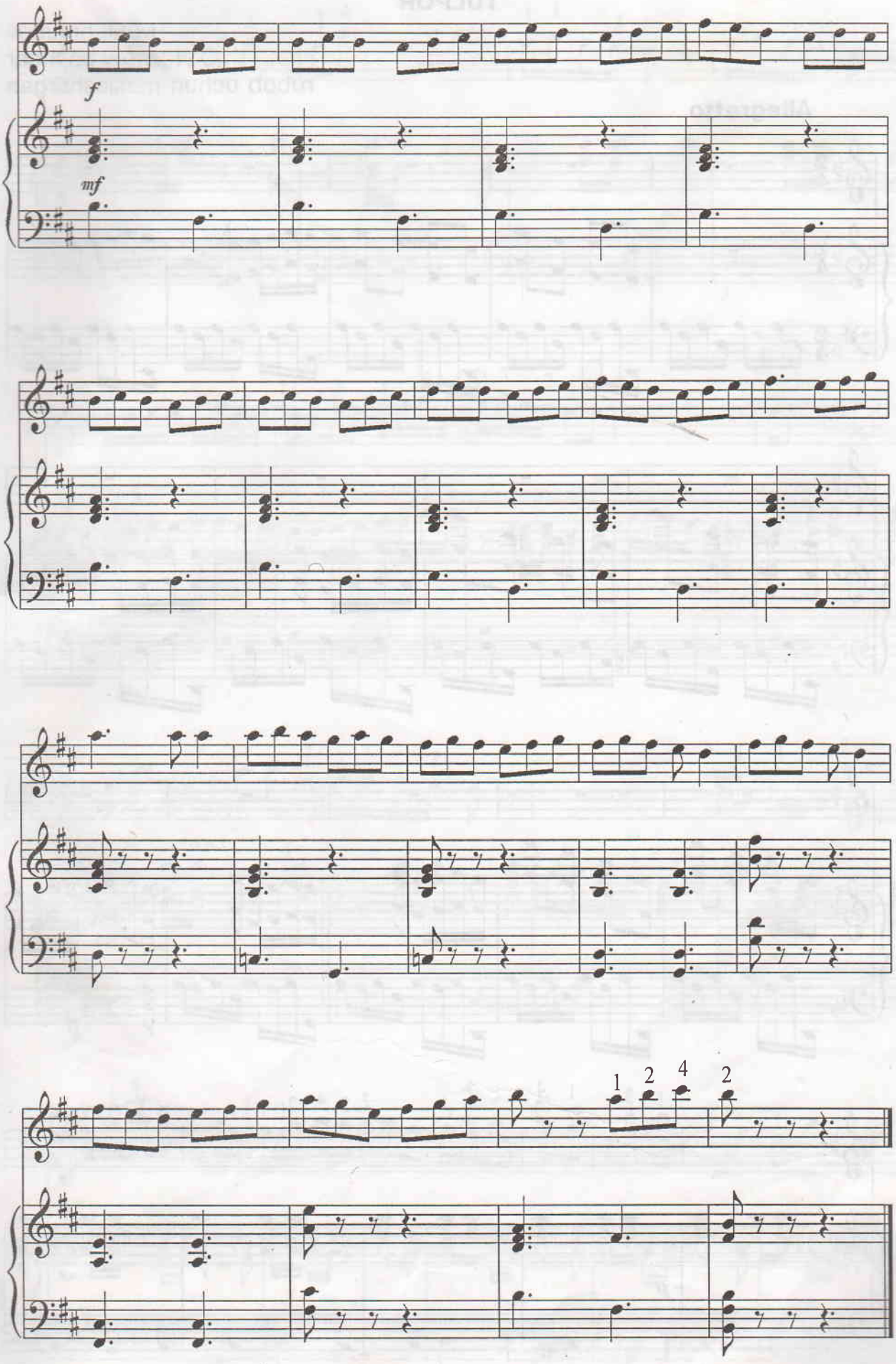
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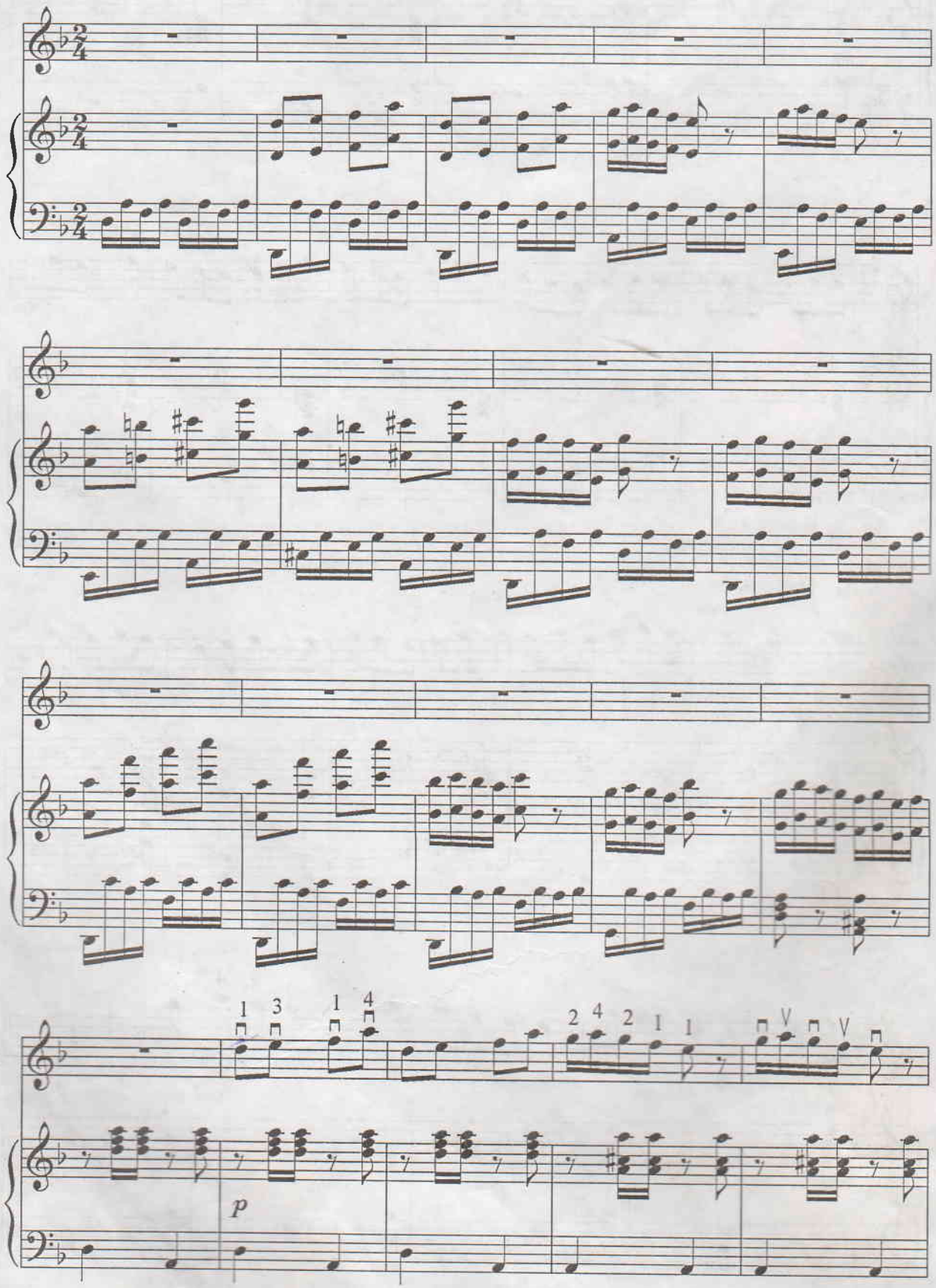
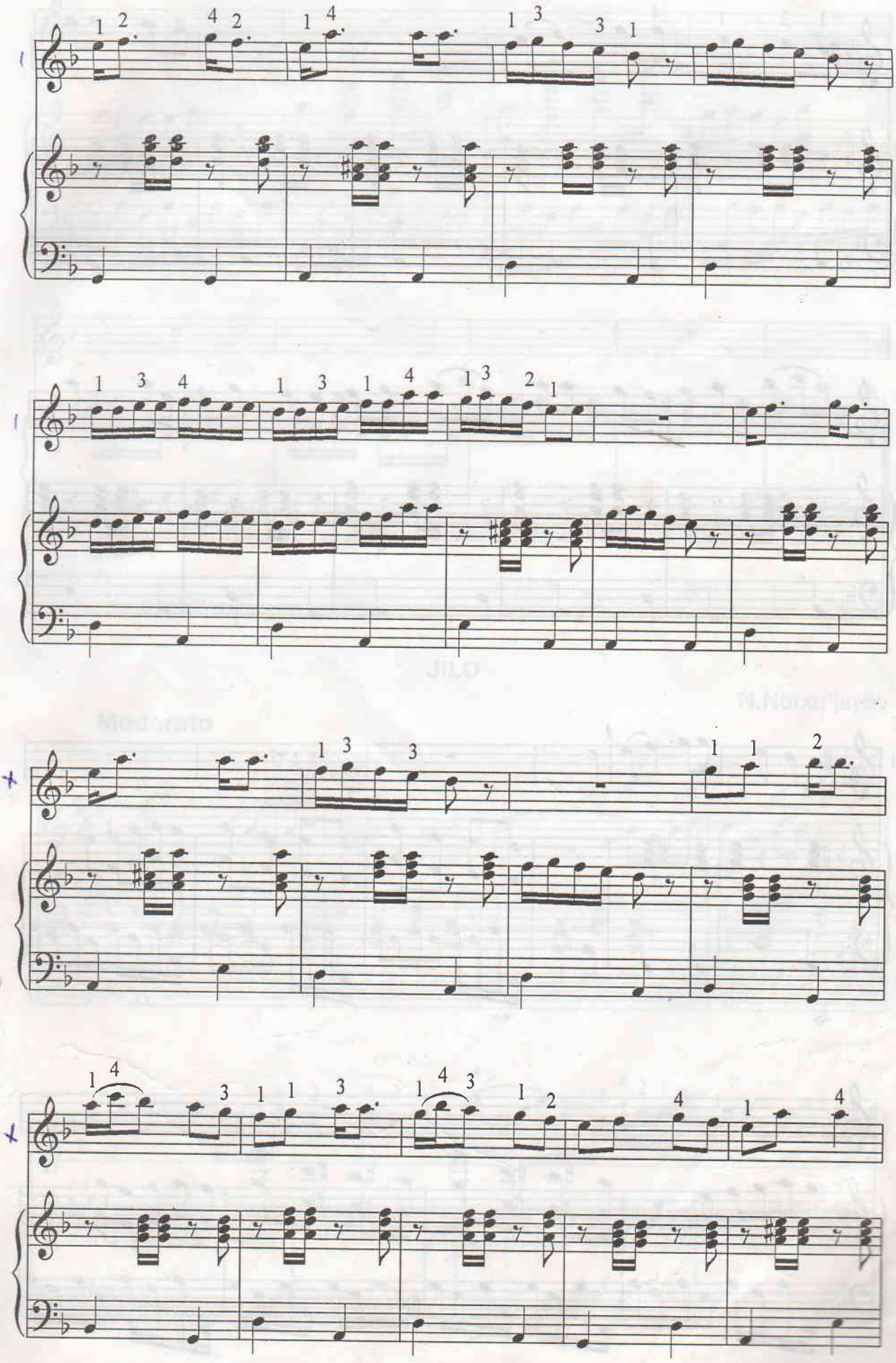
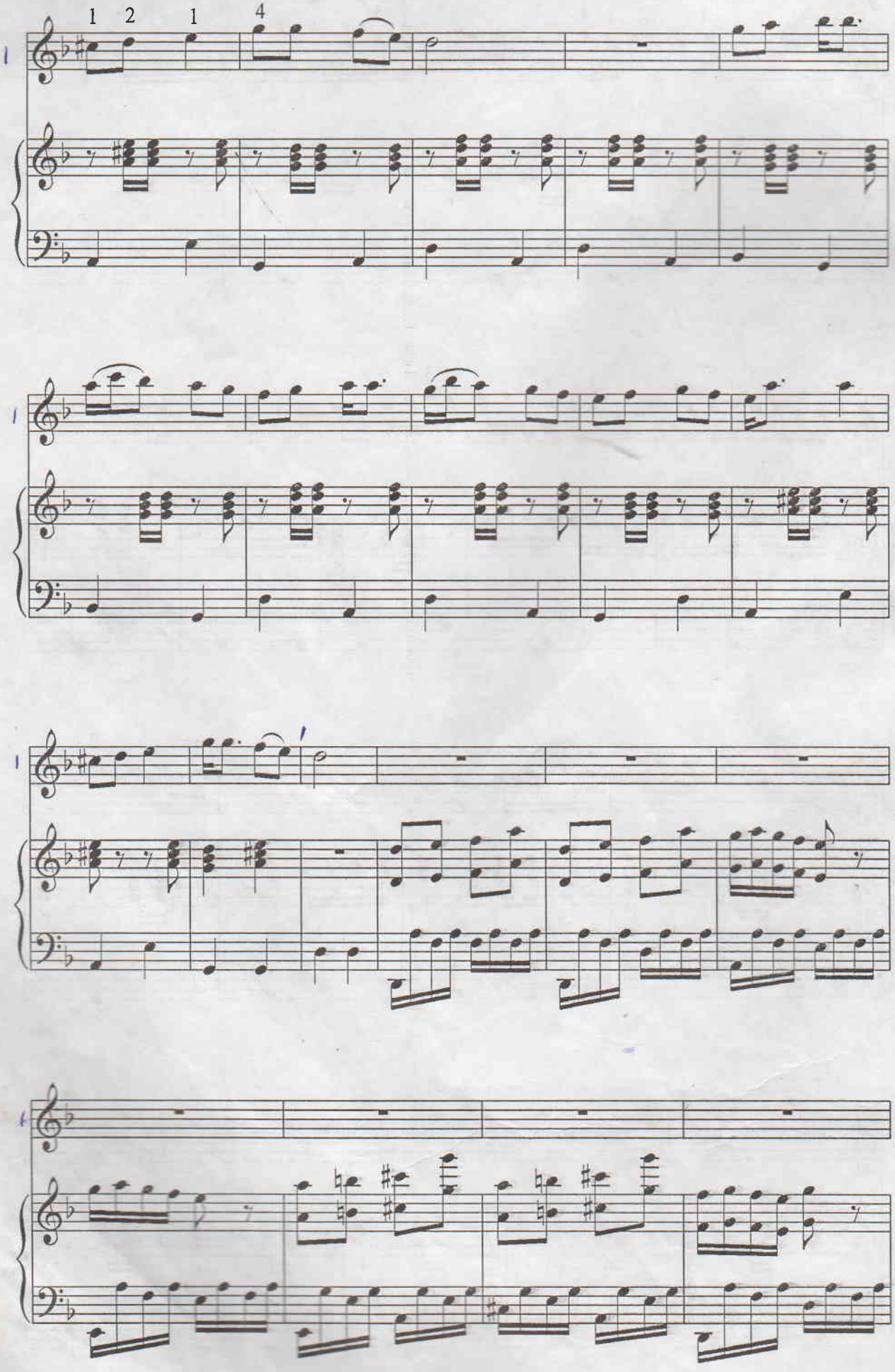
O.Nazarov qashqar
rubob uchun moslashtirgan

Allegretto



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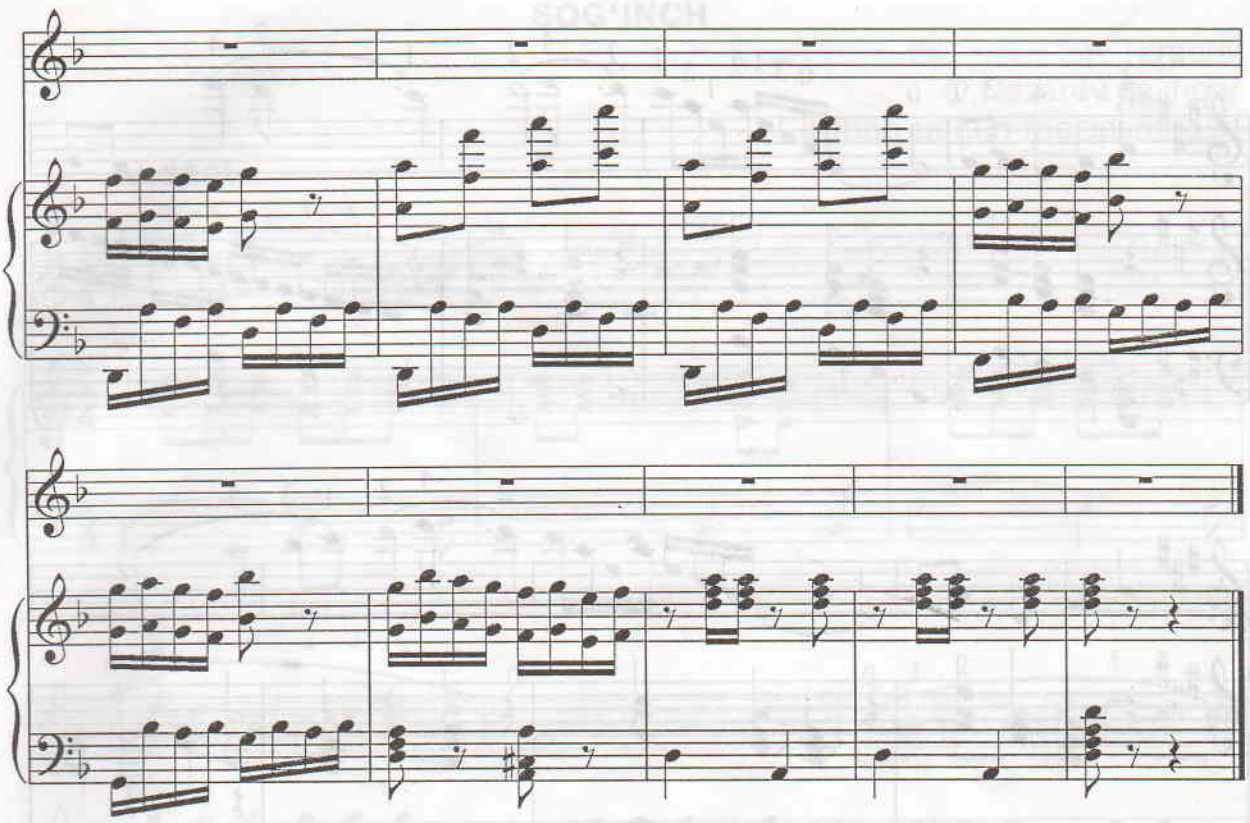
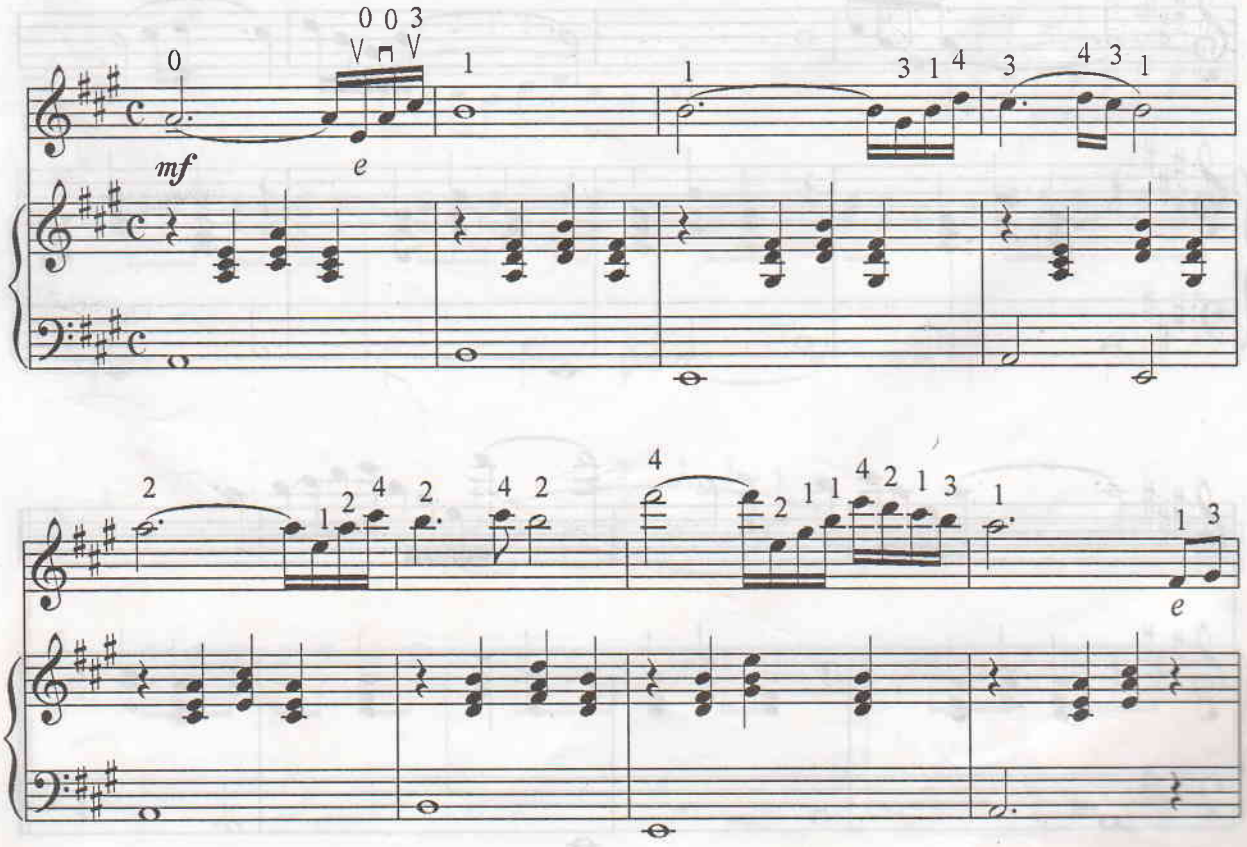
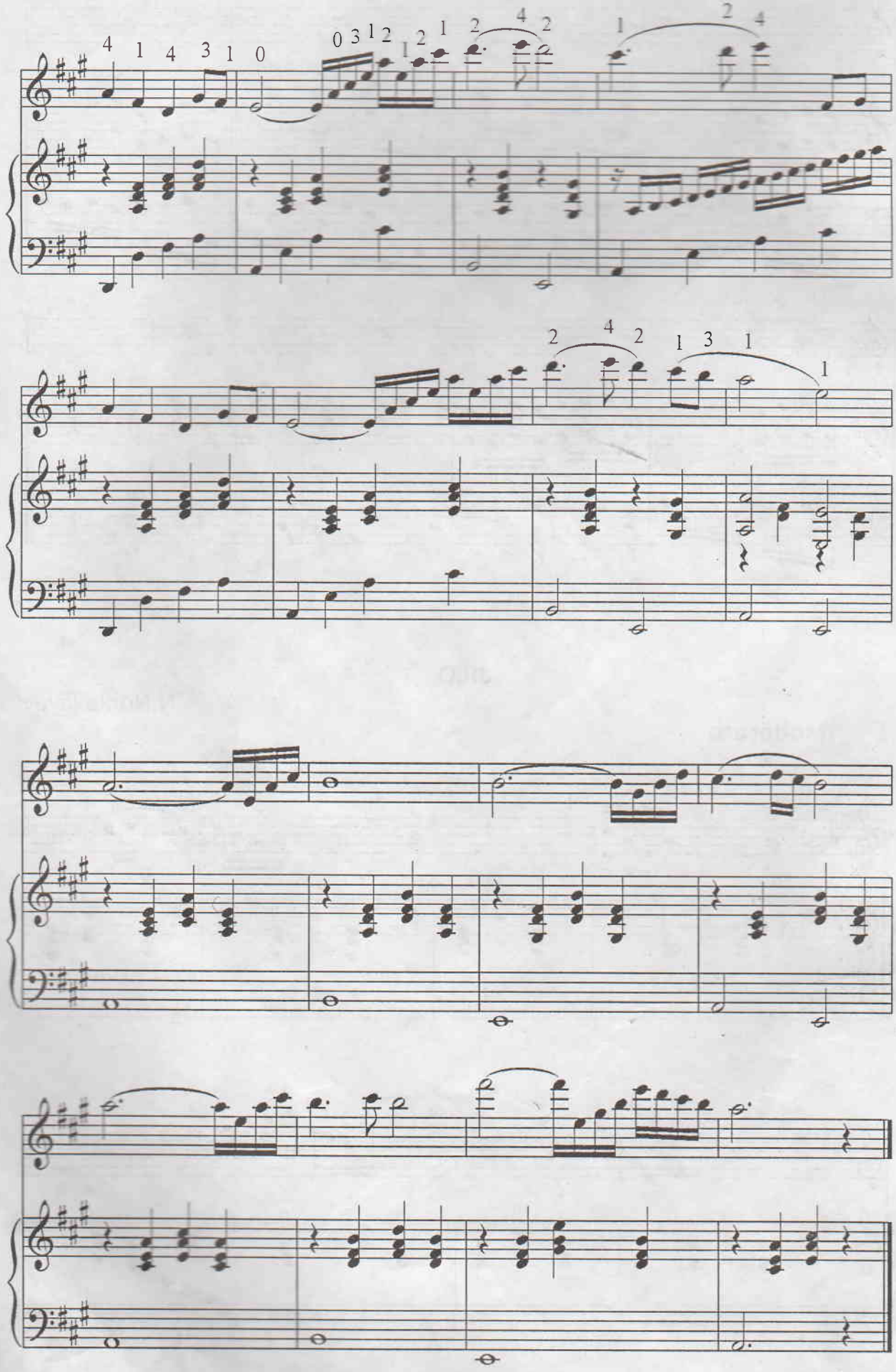


JILO

N.Norxo'jayev

Moderato

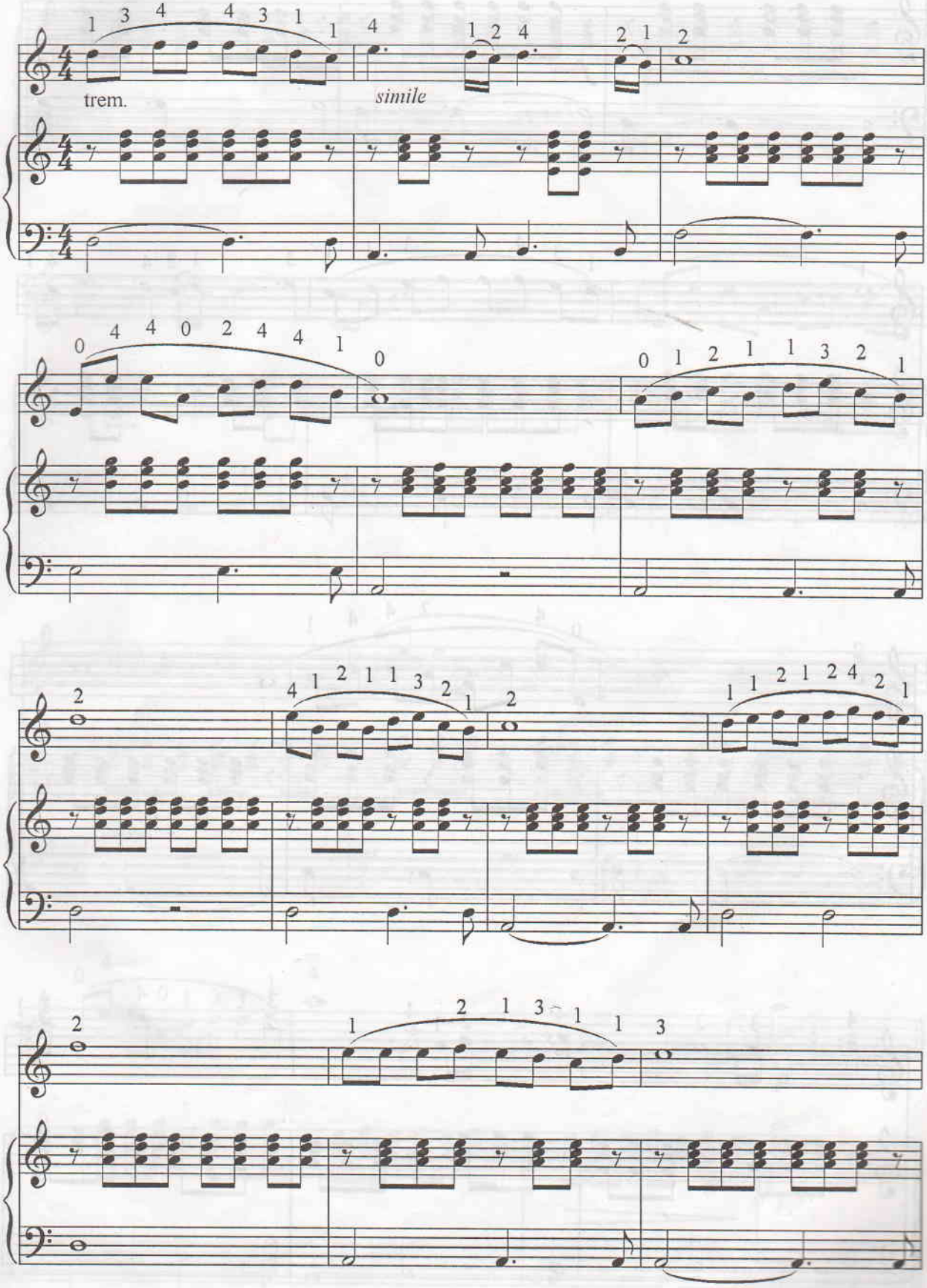


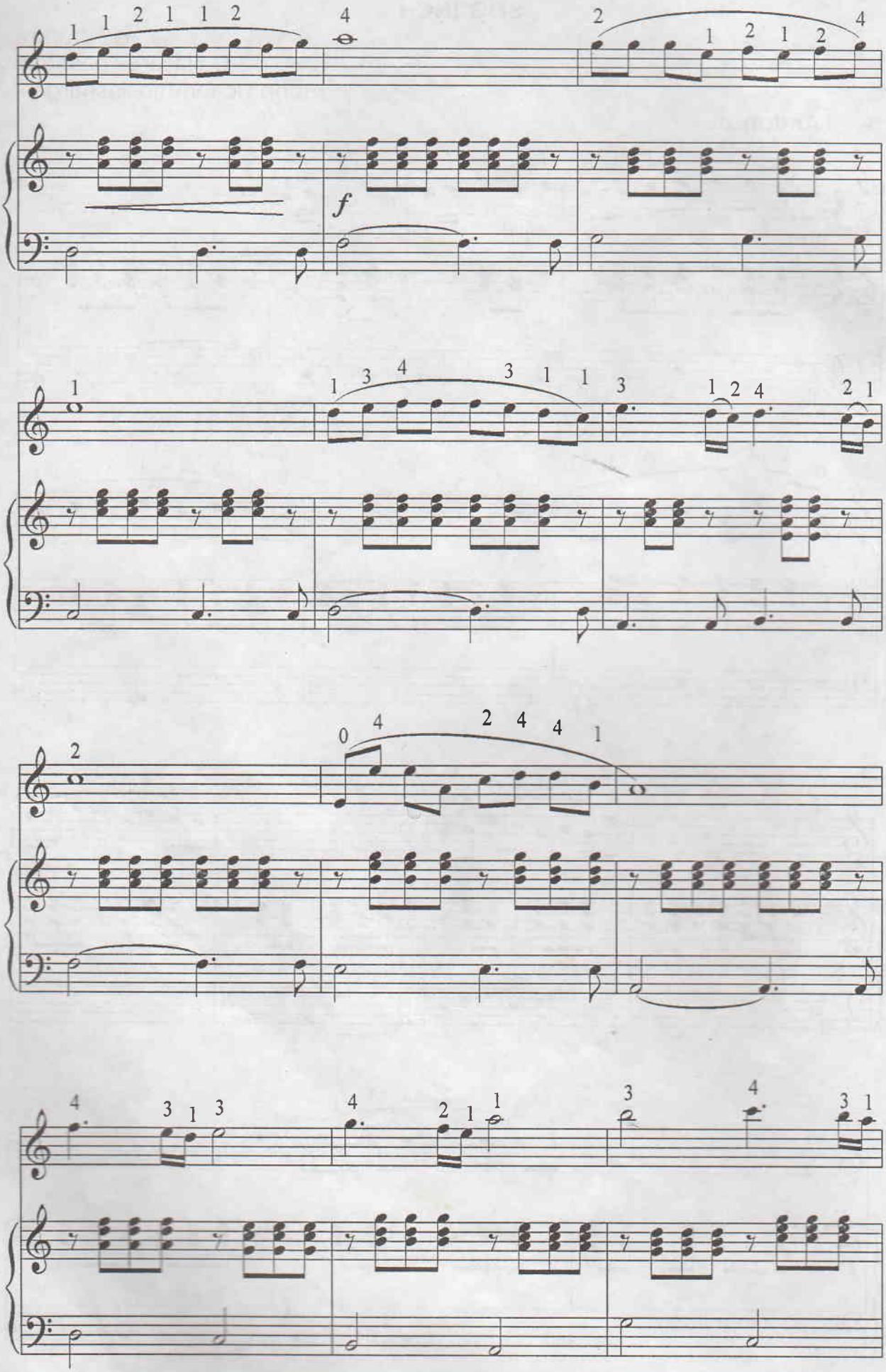


SOG‘INCH

K.Turapov
O.Nazarov qashqar
rubob uchun moslashtirgan

Andante

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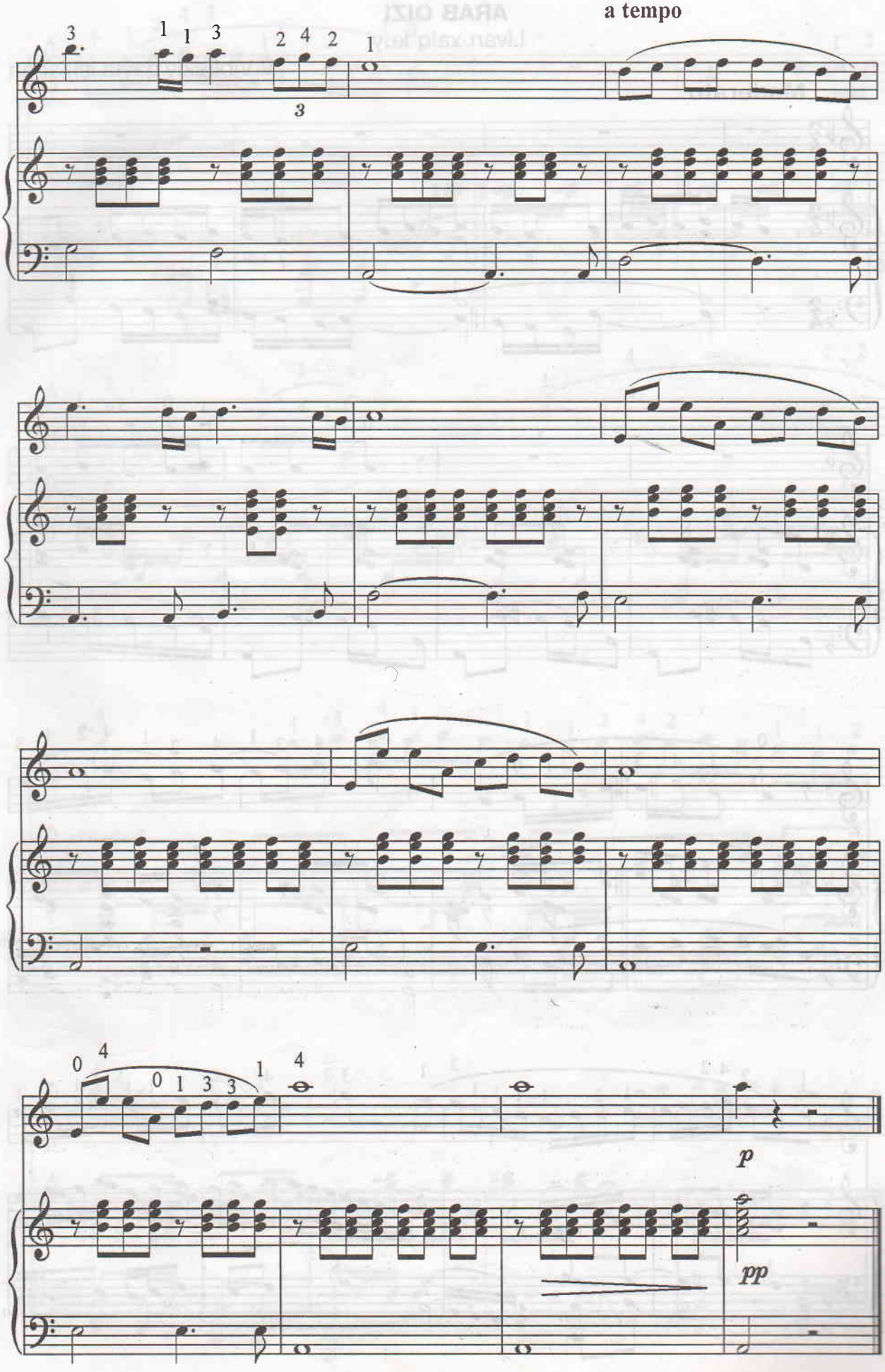
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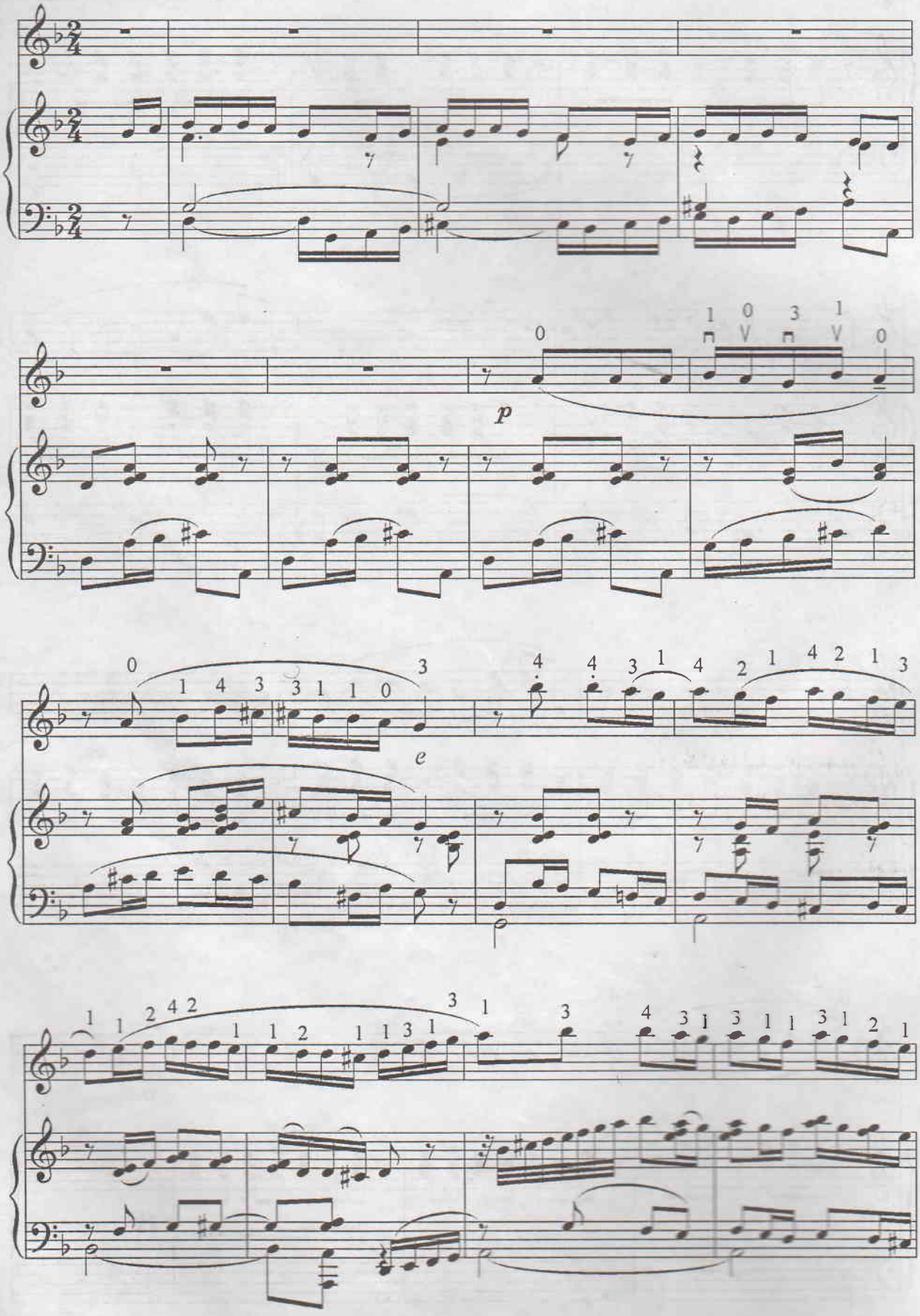
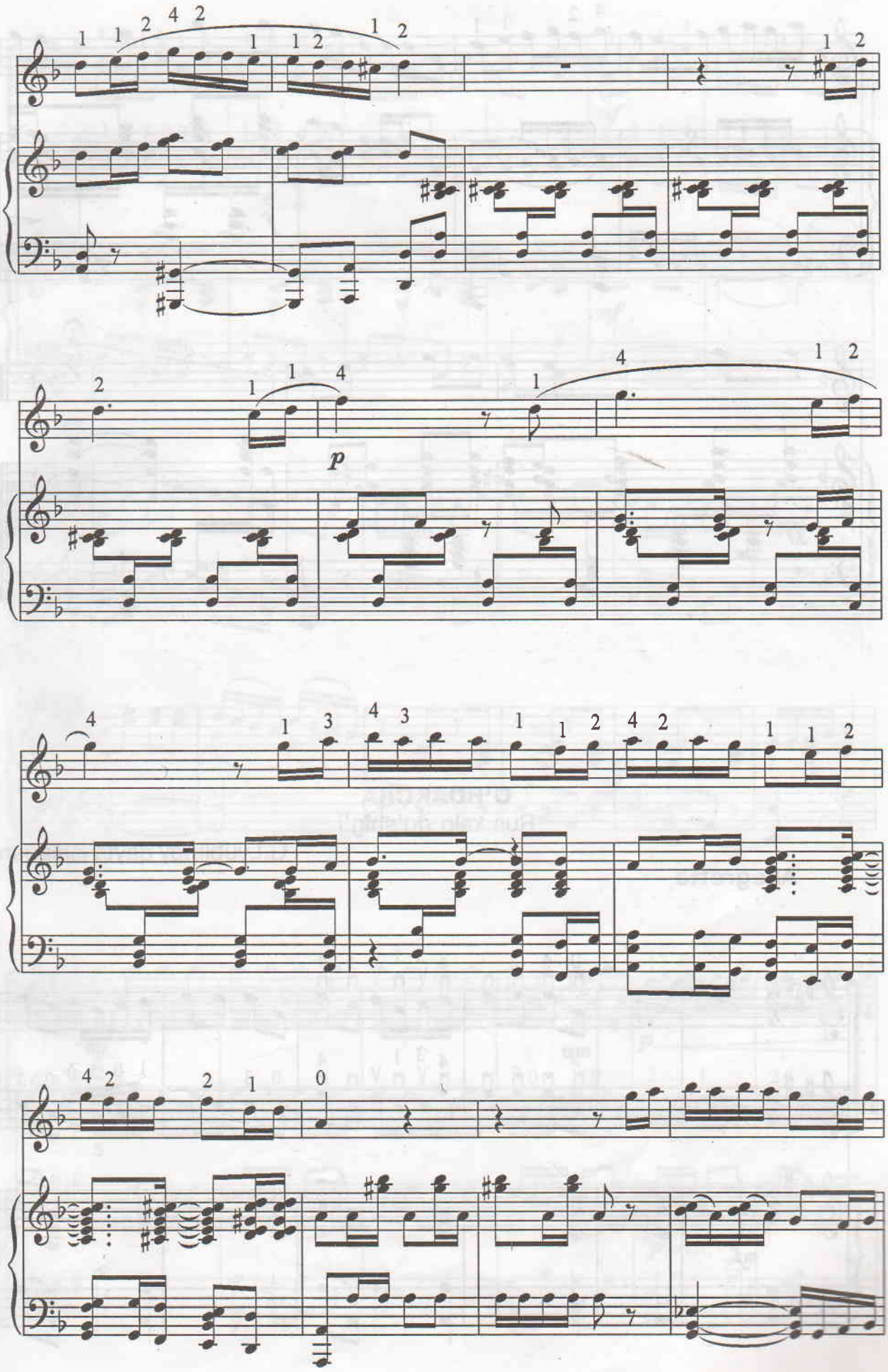
ARAB QIZI

Livan xalq kuyi

V.Vibirskiy qayta ishlagan

Moderato

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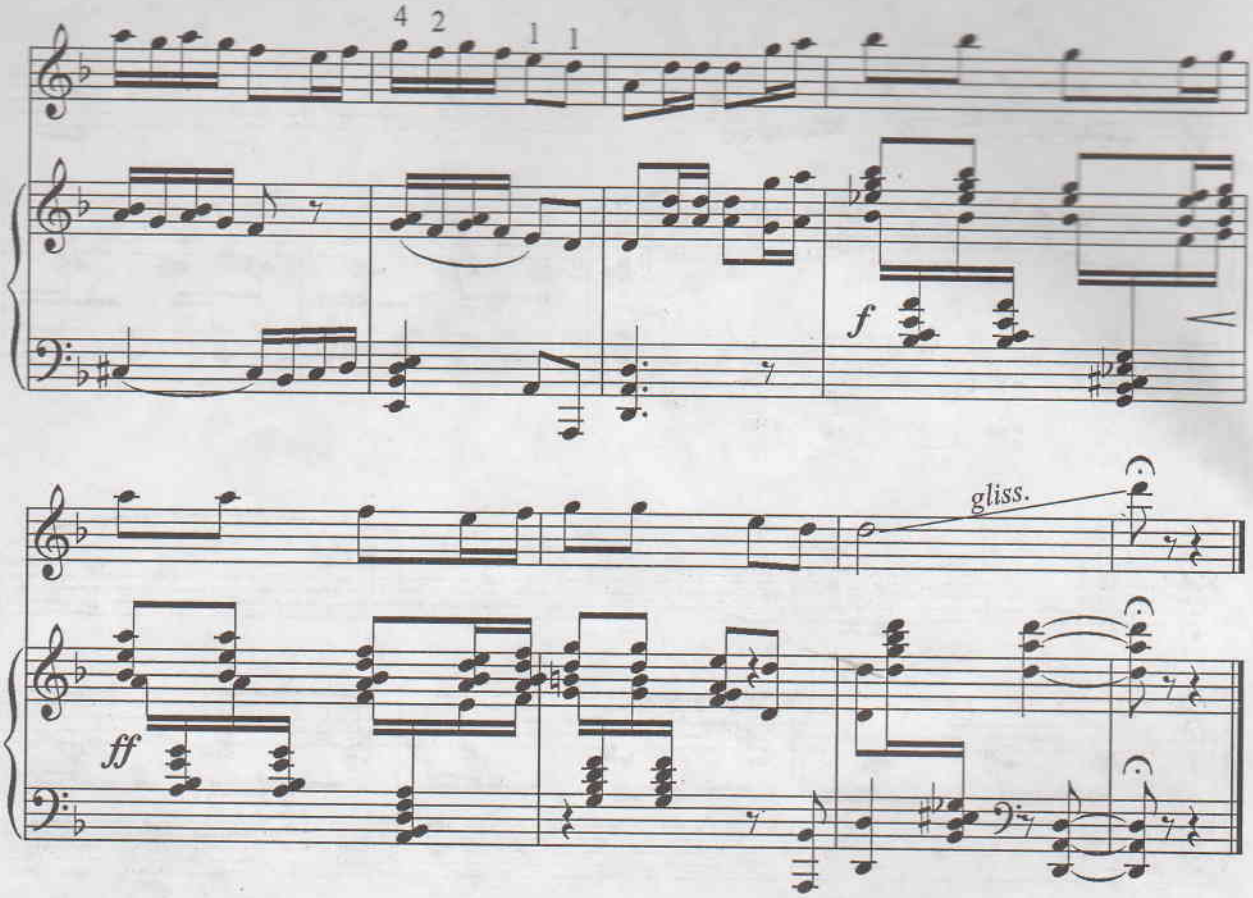
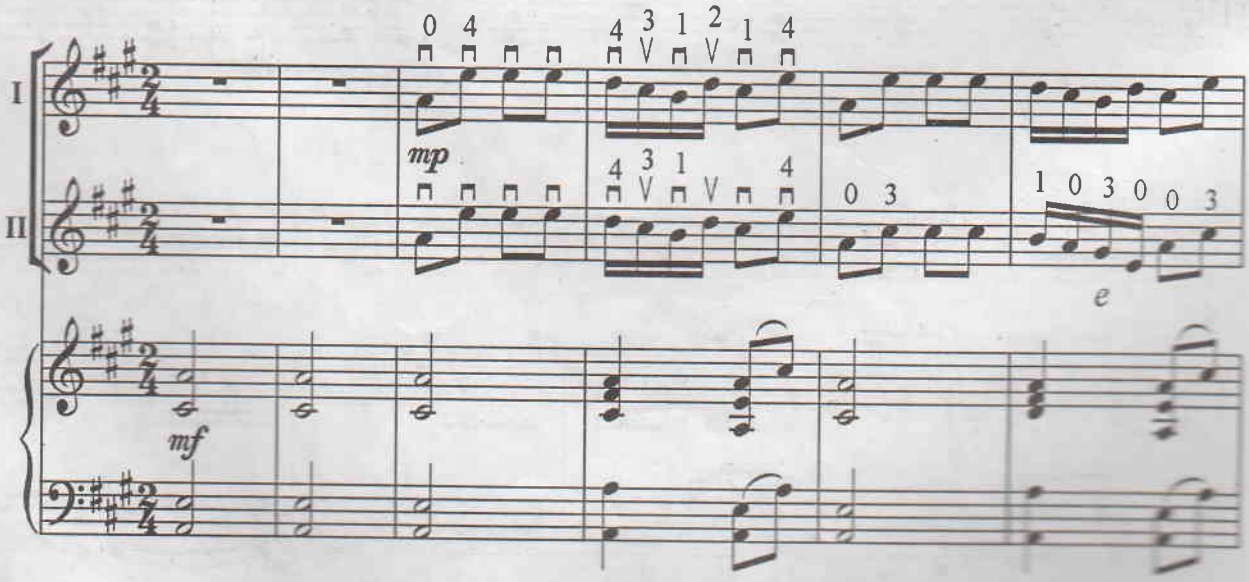


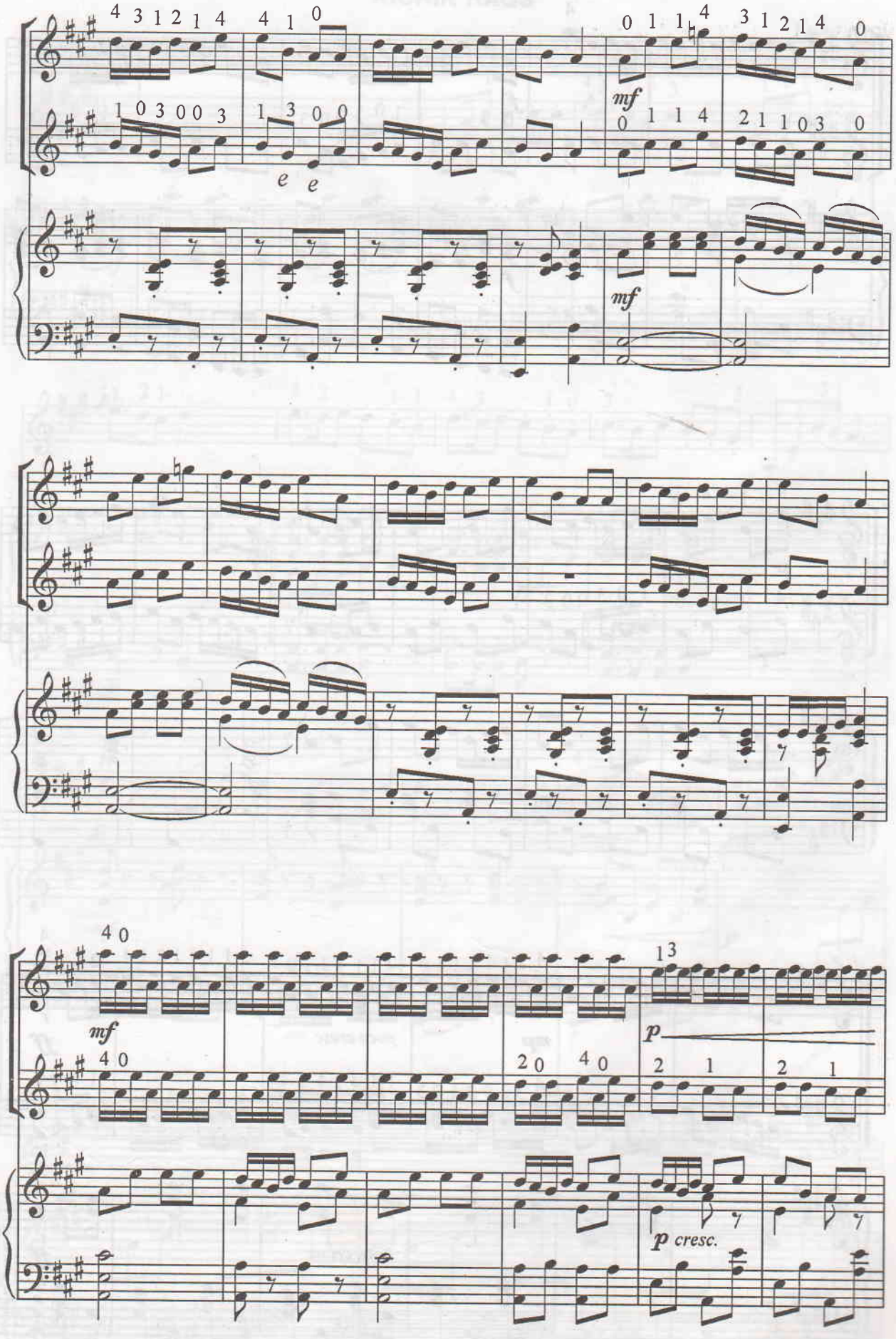
O‘RDAKCHA

Rus xalq qo‘shig‘i

G.Lyubimov qayta ishlagan

Allegretto

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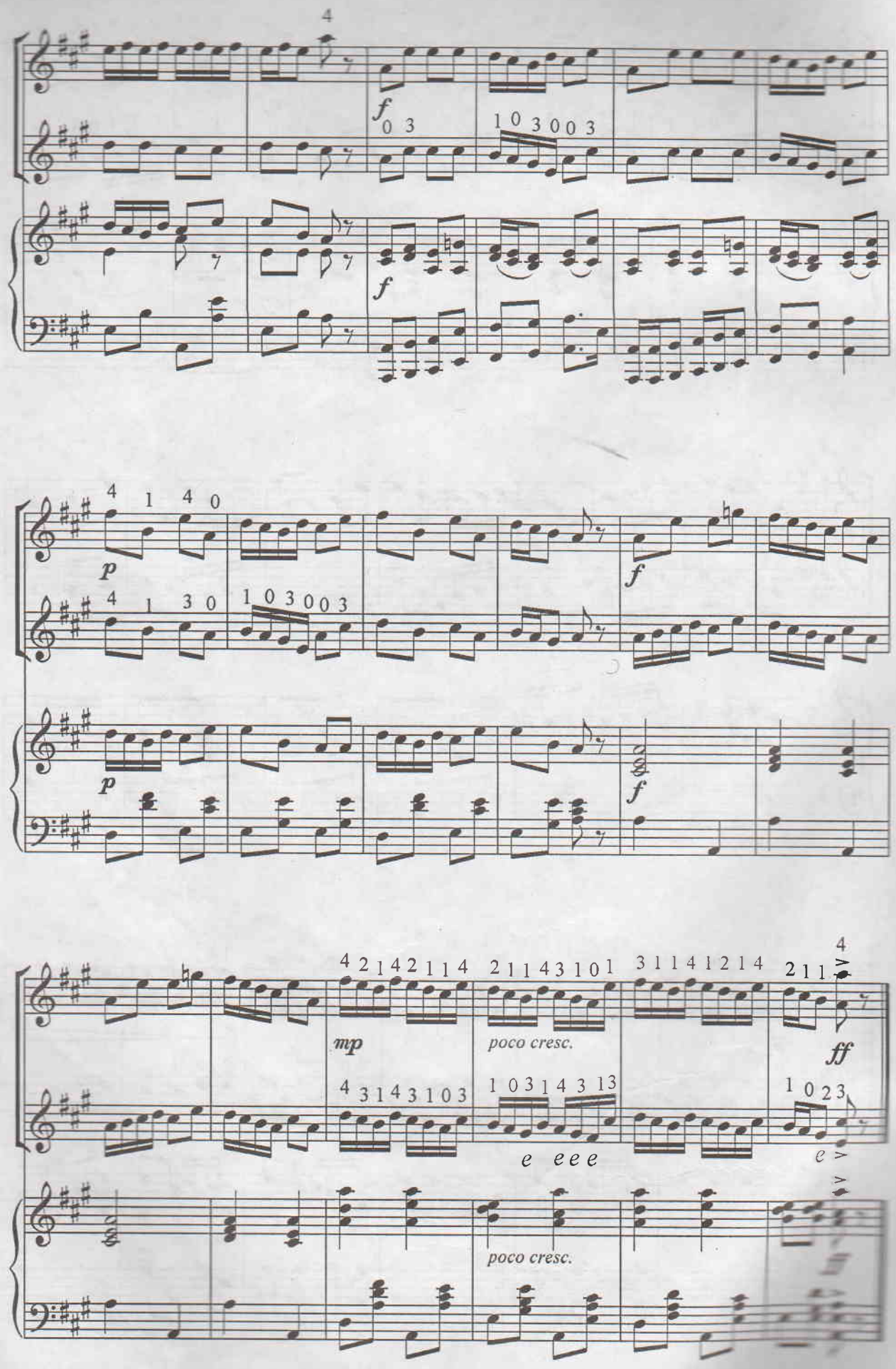
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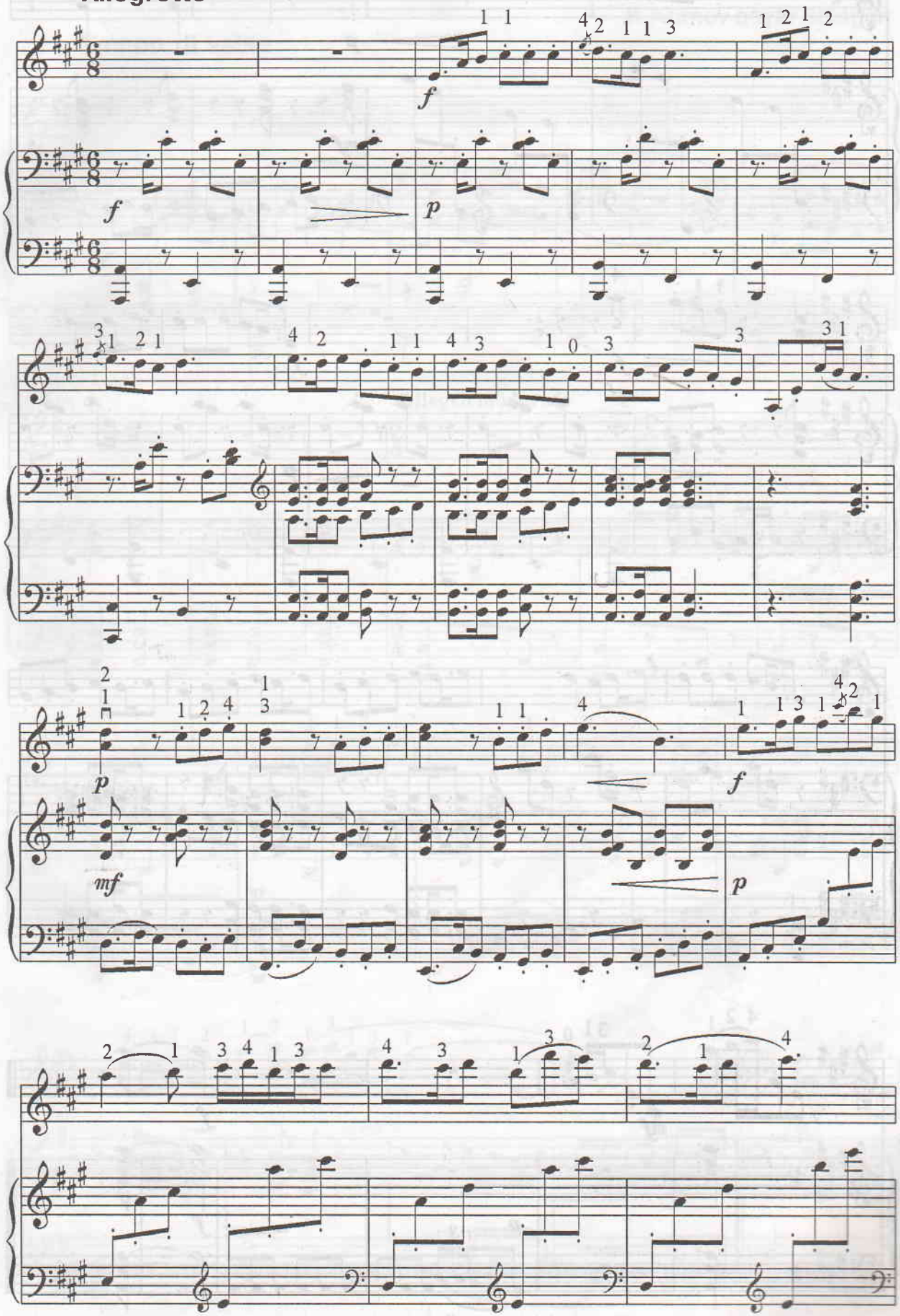
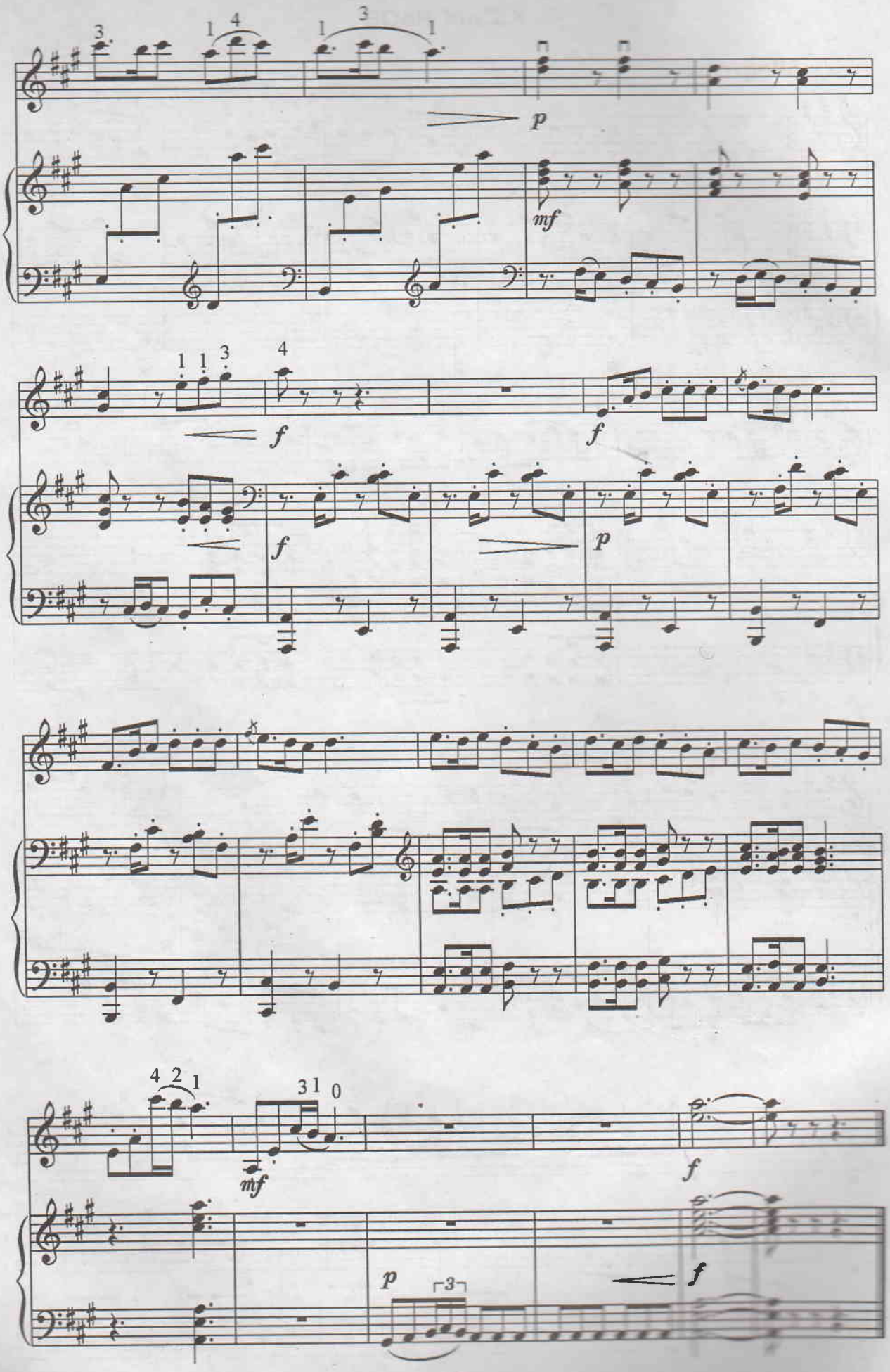
KICHIK RAQS

K.Azimov

Allegretto




p
mf
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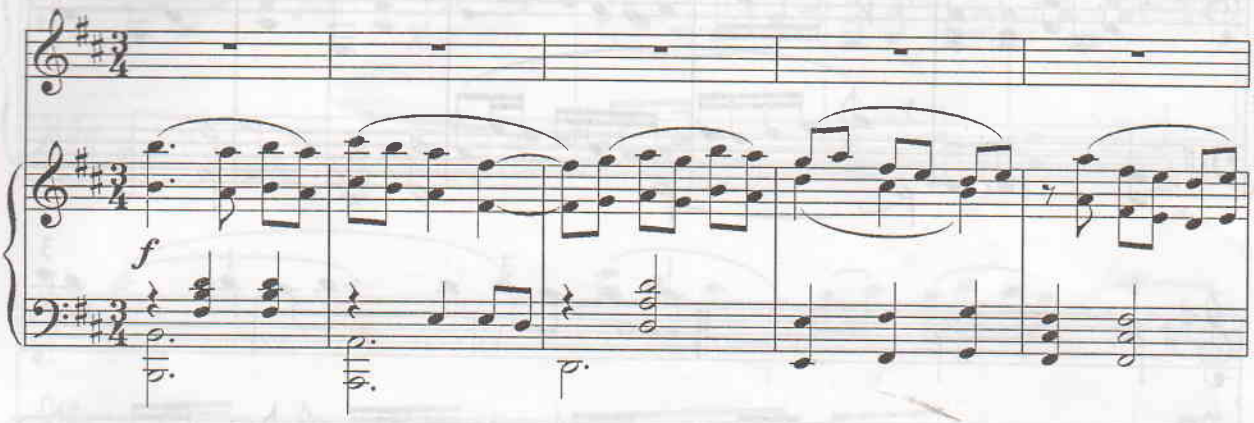
f

SHOHISTA VA TURSUN DUETI

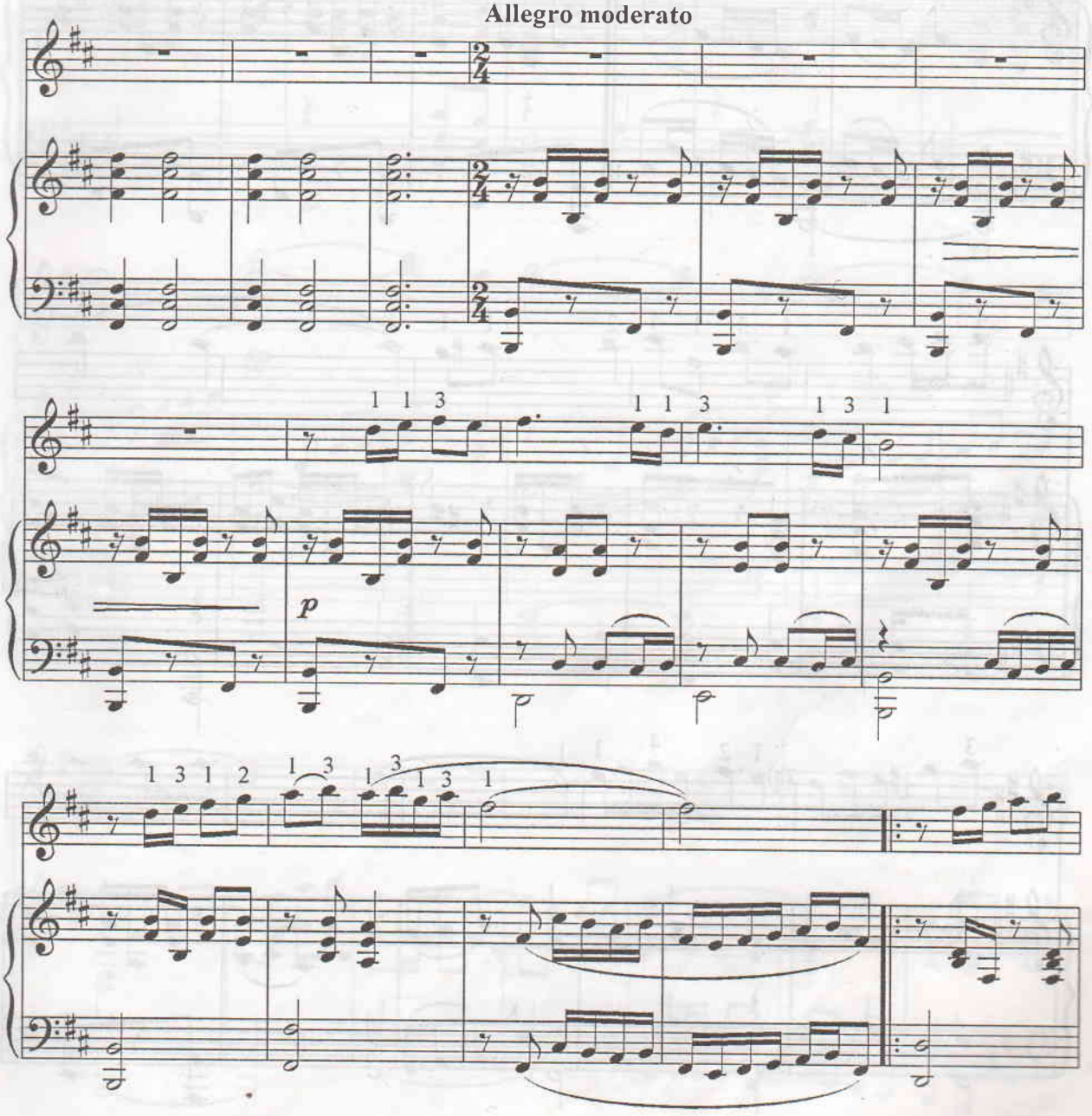
«Oltin ko'l» musiqali dramasidan

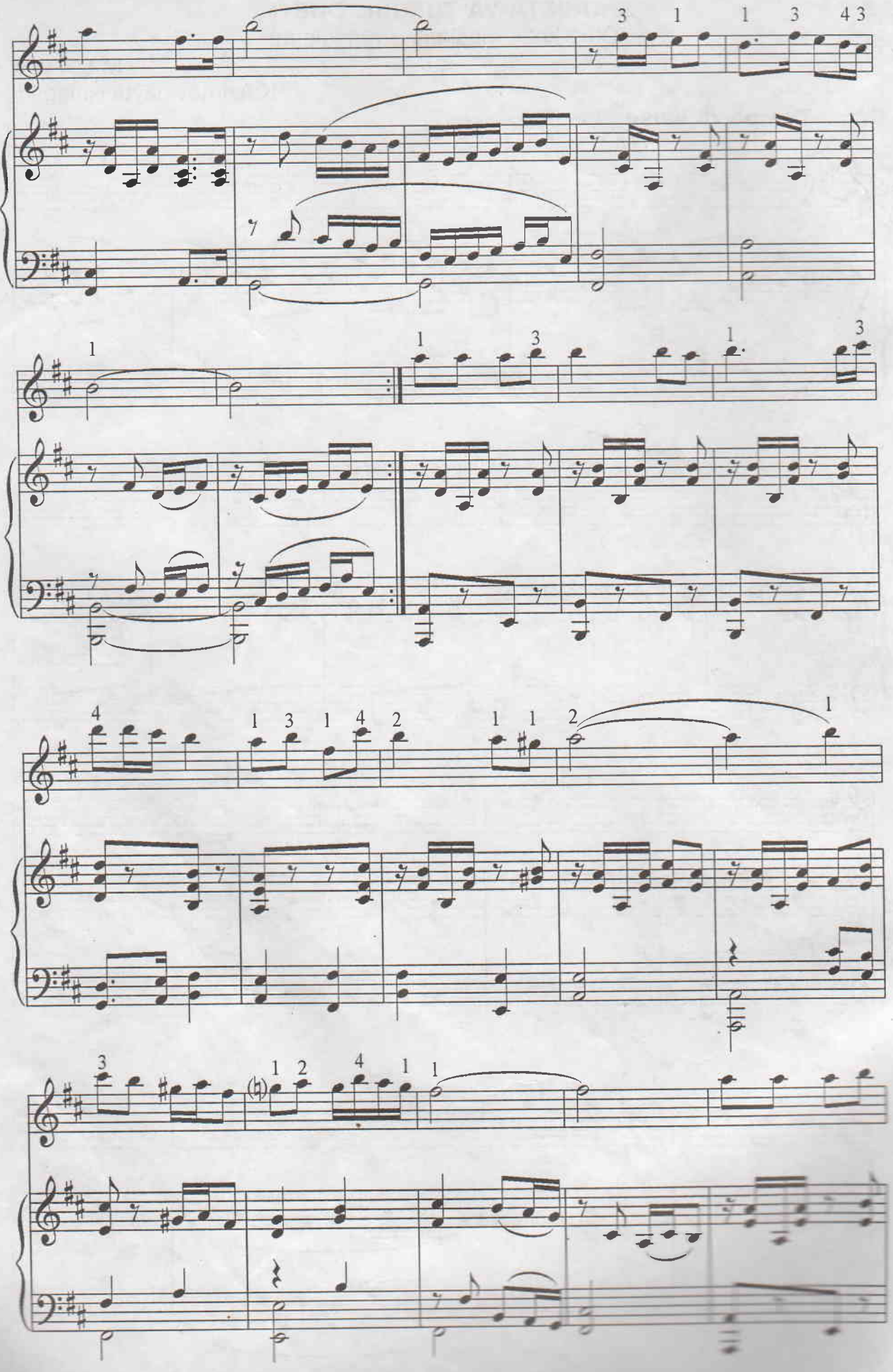
M.Leviyev
K.Azimov qayta ishlagan

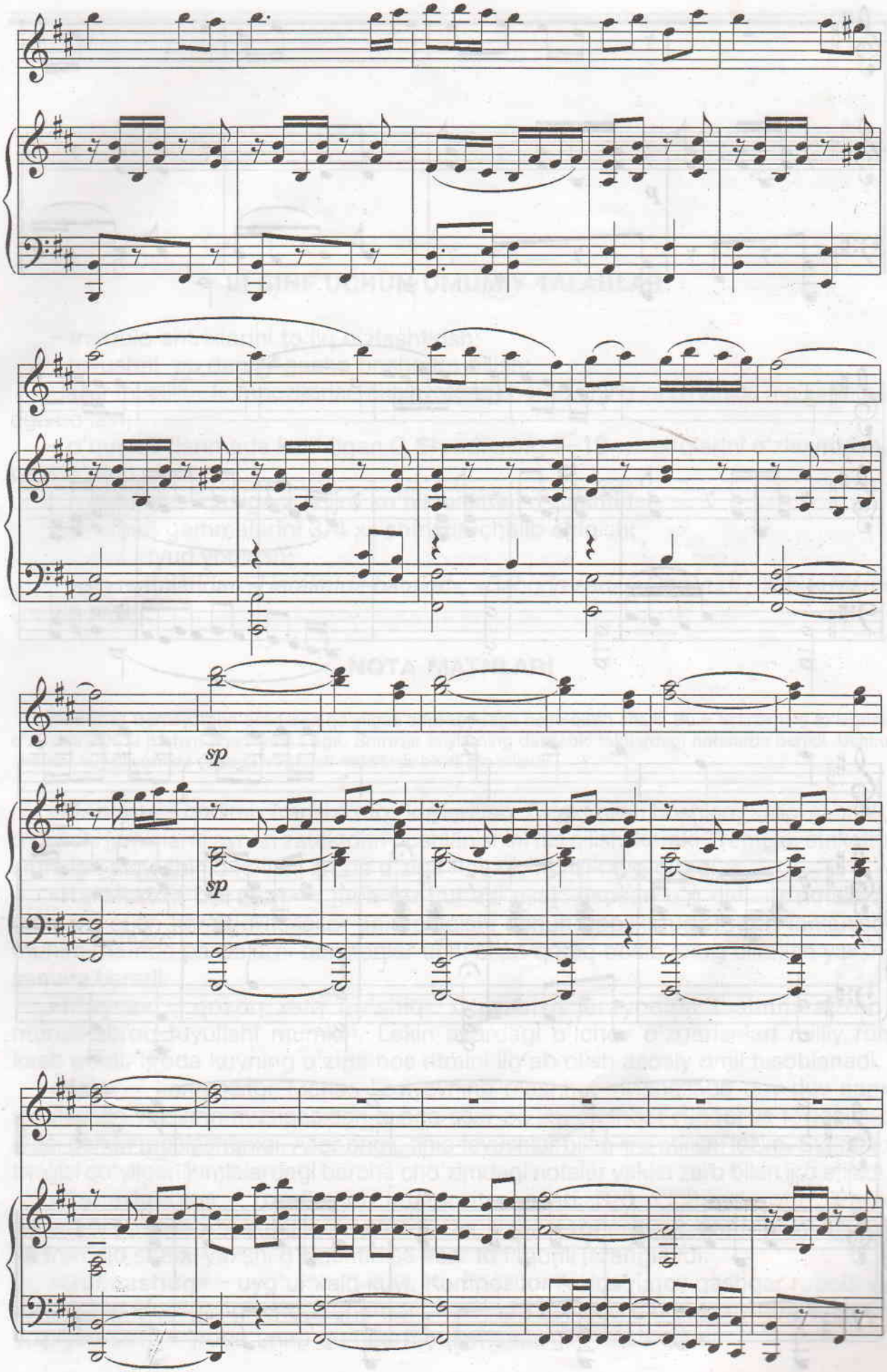
Tempo di valse



Allegro moderato



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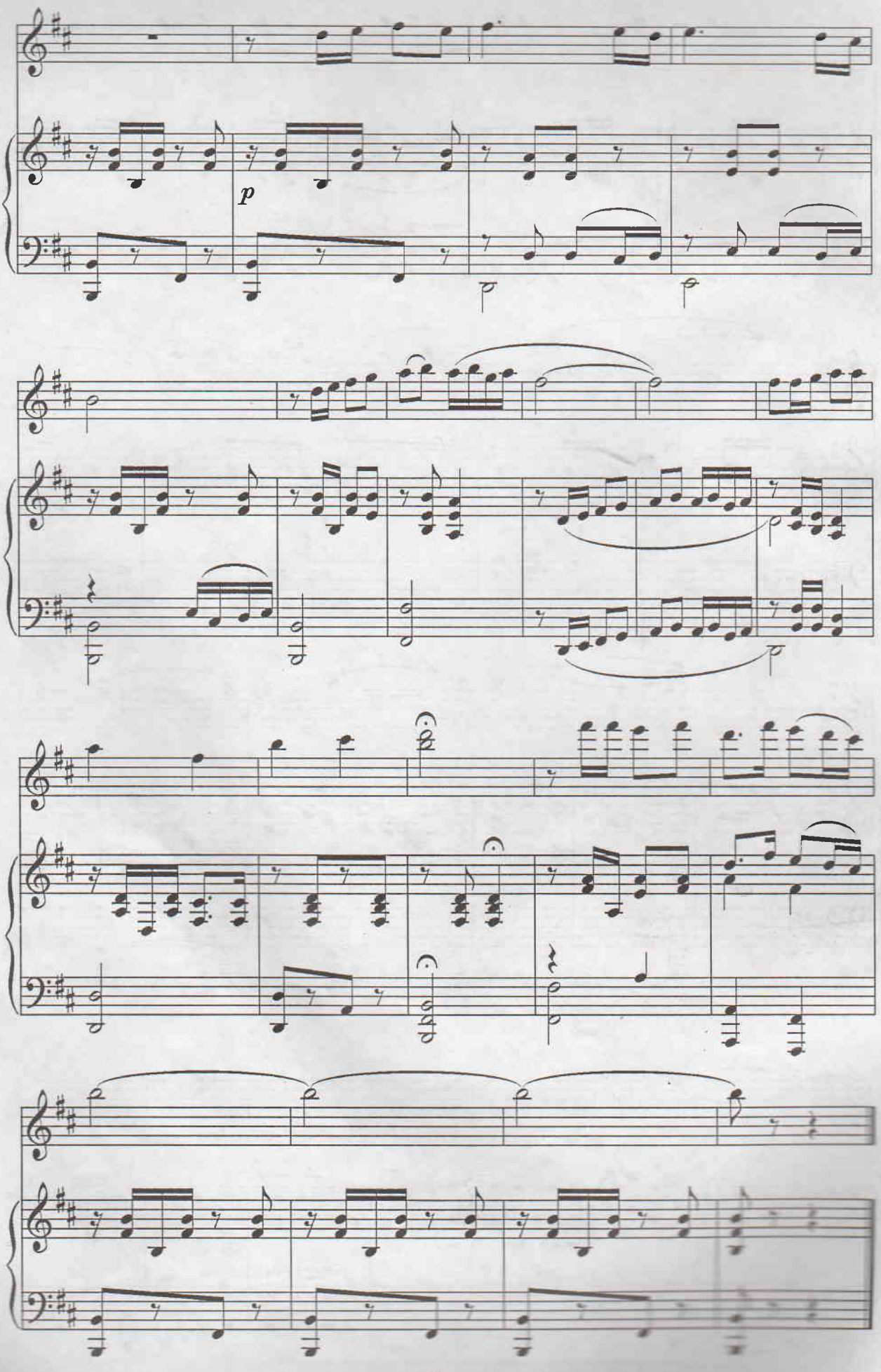
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III SINF UCHUN UMUMIY TALABLAR:

– *tremolo* shtrixlarini to'liq o'zlashtirish;
– tovushni *pp* dan *ff* gacha boshqara bilish;
– asar muallifi – kompozitorlar, chalayotgan asar va uning janri haqida ma'lumotga ega bo'lish;
– o'quv qo'llanmada keltirilgan G.Shradikning 7–12-mashqlarini o'zlashtirish, tez sur'atda chalish;
– o'zbek musiqasiga xos ijro ko'nikmalarini o'zlashtirish;
– berilgan gammalarini 3-4 xil shtrixda chalib chiqish;
– 3-4ta etyud yodlash;
– nota matnlaridan «*Harakatda barakat*», «*Bahorimsan*», «*Ona yurti*» kabi kuylarni ijro eta olishi.

NOTA MATNLARI

Eslatma: Berilayotgan asarlarga qo'yilgan applikaturaga rioya qilish shart! Bu – asarlarning to'laqonli o'zlashtirilishida muhim ahamiyatga ega. Shtrixlar kuylarning dastlabki taktlardagi notalarda berildi. Ushbu shtrixlar kuy davomida shunga o'xshash notalarda bir xil ijro etiladi:

«Menuet» – qadimiy fransuz raqs kuylaridan. Zatakt bilan boshlanganligi sababli, o'quvchi jumlalarni aynan zataktdan boshlanishini his qilishi kerak. Tremolo, stakatto shtrixlari almashinib kelishi ijroda o'ziga hos qiyinchilik tug'diradi.

«Harakatda barakat» – juda tez sur'atli asar. Asosan o'n oltitalik notalarni aniq ijro etish kerak. Passajlar aniq chiqishi uchun applikatura to'g'ri tanlanishi muhim, hamda pardalarni barmoqlar uchi bilan qattiq bosib shug'ullanish yaxshi samara beradi.

«Mayra» – qozoq xalq qo'shiqi. O'rganish jarayonida tushunarsizroq, murakkabroq tuyulishi mumkin. Lekin asardagi o'lchov o'zgarishlari milliy ruh kasb etadi. Ijroda kuyning o'ziga hos ritmini ilg'ab olish asosiy omil hisoblanadi.

«Vals» – kompozitor Manas Leviyevning mashhur «Mahallada duv-duv gap» kinofilmiga yozilgan musiqasidan olinga asar bo'lib, qashqar rubobi va fortepiano ijrosi uchun moslashtirildi. Asar engil, tiniq tovushlar bilan ijro etilishi lozim. Stakkato belgisi qo'yilgan jumlalardagi barcha cho'zimdagi notalar yakka zarb bilan ijro etiladi.

«Bahorimsan» – ozarbayjon kompozitori asari. 3/8 o'lchovida o'n oltitalik notalarni P, V – zarblar bilan ijro etiladi. Qo'yilgan barmoqlarga qat'iy amal qilinsa va tremolo shtrixi yaxshi o'zlashtirilsa asar to'laqonli jaranglaydi.

«Gulmashuq» – uyg'ur xalq kuyi. Kompozitor A.Hoshimov qashqar rubobi va fortepiano ijrosi uchun moslashtirgan. Milliy lad asosida o'n oltitalik notalar bilan yozilgan asar – ijroda chap qo'l barmoqlari aniqligini talab qiladi.

«Yumoreska» – muayyan kuy, bir necha boshqa ruhdagi kuy bo'laklari bilan almashinib keladigan yaxlit asar. Ritmik shakllarning aniqligi, keskinligi talab etiladi. Shu bilan birga akkordli jumlalarni chalishda har ikki tordagi tovushlarning tekis sifatli jaranglashi asosiy mezonlardan biridir.

«Qishloq manzaralari» – duet, ikki o'quvchi yoki o'qituvchi bilan o'quvchi jo'rligida ijro etilishi mumkin. Akkordlarni aniq olish chap qo'lning dastadagi harakatlarini rivojlantiradi. Ansambl – bir-birini eshitish ko'nikmalarini rivojlantiradi.

«Paxta raqsi» – raqs xarakteridagi vals. Engil ruhda o'ynoqi, jo'shqin kayfiyatdagi ushbu asarning asosiy ijro shtrixi tremolo bo'lib, jumlalar bir-biriga bog'lab ifodali ijro etilishi lozim.

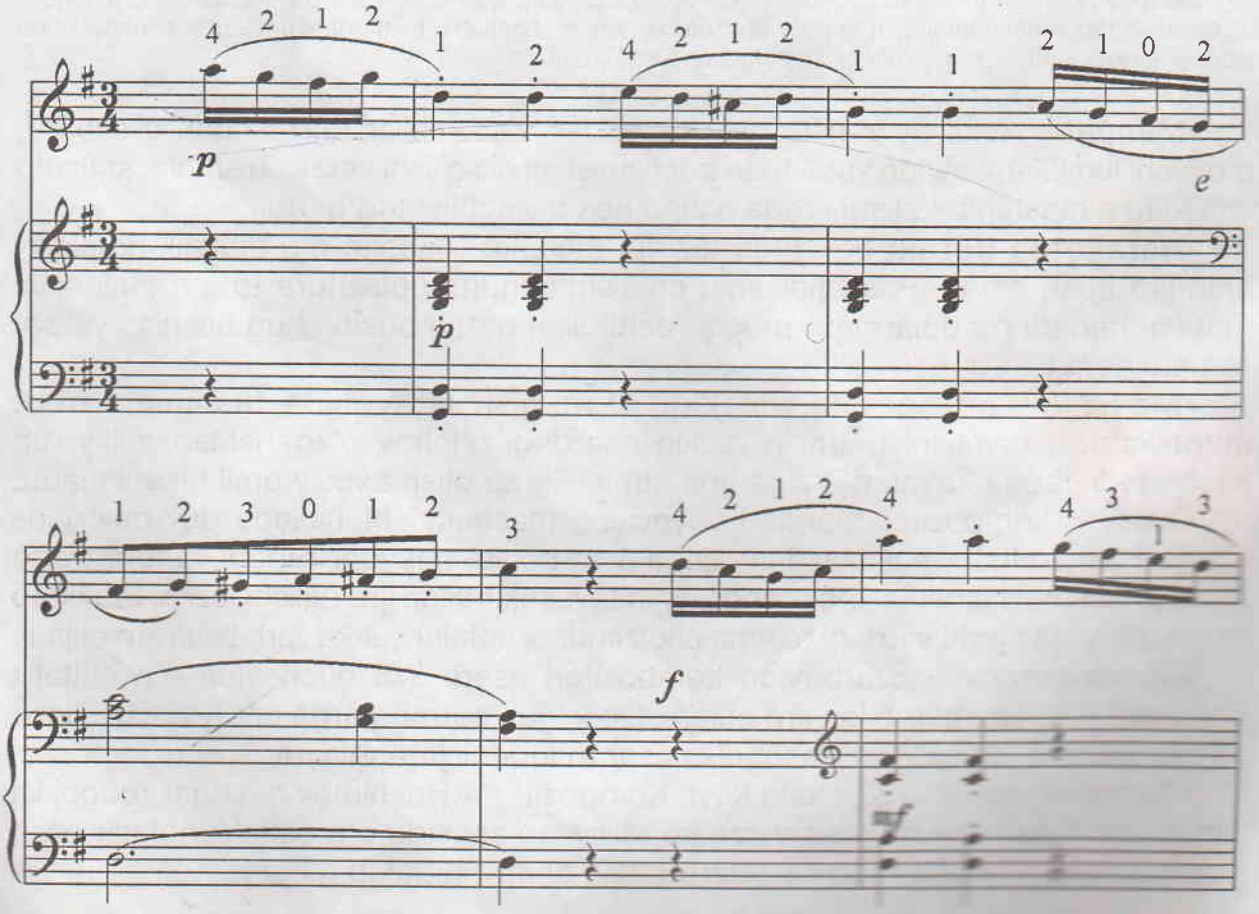
«Ona yurtim» – kompozitor S. Jalilning mashhur qo'shiqlaridan biri bo'lib, ilk bor qashqar rubobi va fortepiano uchun moslashtirilgan. Ko'plab taniqli honandalar tomonidan kuylangan, 6/8 o'lchoviga hamda, milliy bezaklarga e'tibor berish zarur. Asar yengil, shu bilan birga salmoqli xarakterda ijro etilishi kerak.

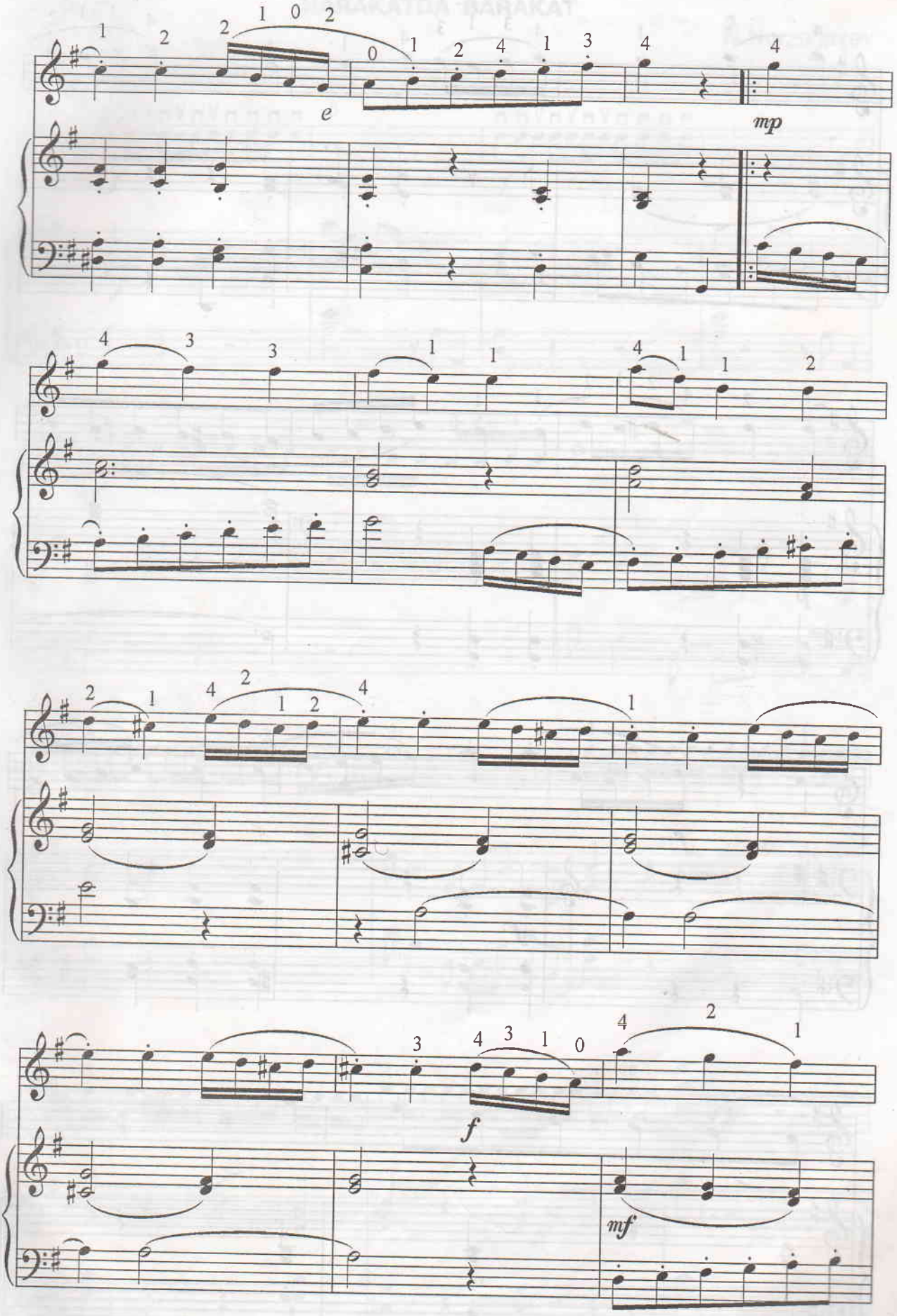
«Orom» – milliy ijro ko'nikmalarini o'zlashtirish uchun mo'ljallangan. Shuning uchun ko'rsatilgan applikaturaga qat'iy amal qilinishi lozim. Asarda faqat yakka zarb shtrixi qo'llaniladi. Bunda asosan tovush jarangdorligiga, uning sadolanish davomiyligiga erishish muhim.

«Konsert» – kompozitor R.Abdullayevning qashqar rubobi va simfonik orkestri uchun yozilgan uch qismli Konsertining ikkinchi qismi III sinf o'quvchilari o'zlashtirishi uchun birmuncha qulay. 6/8 o'lchovida yozilgan asar kuy ohanglari Xorazm xalq qo'shiqlariga yaqin bo'lib, kuychan, yoqimli xarakterga ega. Tovushning sifatli bo'lishiga erishish, hamda zarblarning aniq va tiniq bo'lishi ahamiyatga ega.

MENUET

Allegretto Y.Gaydn

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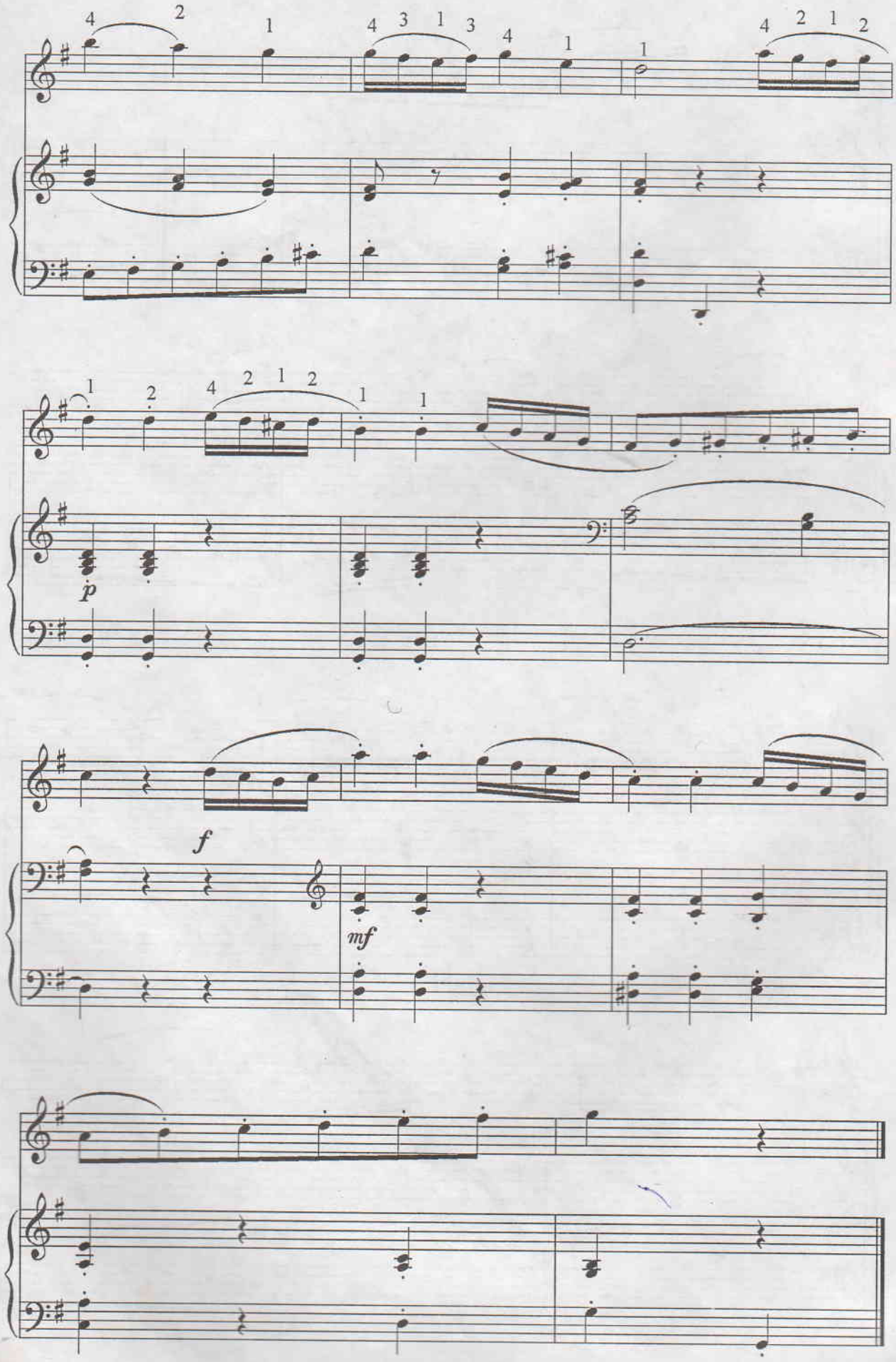
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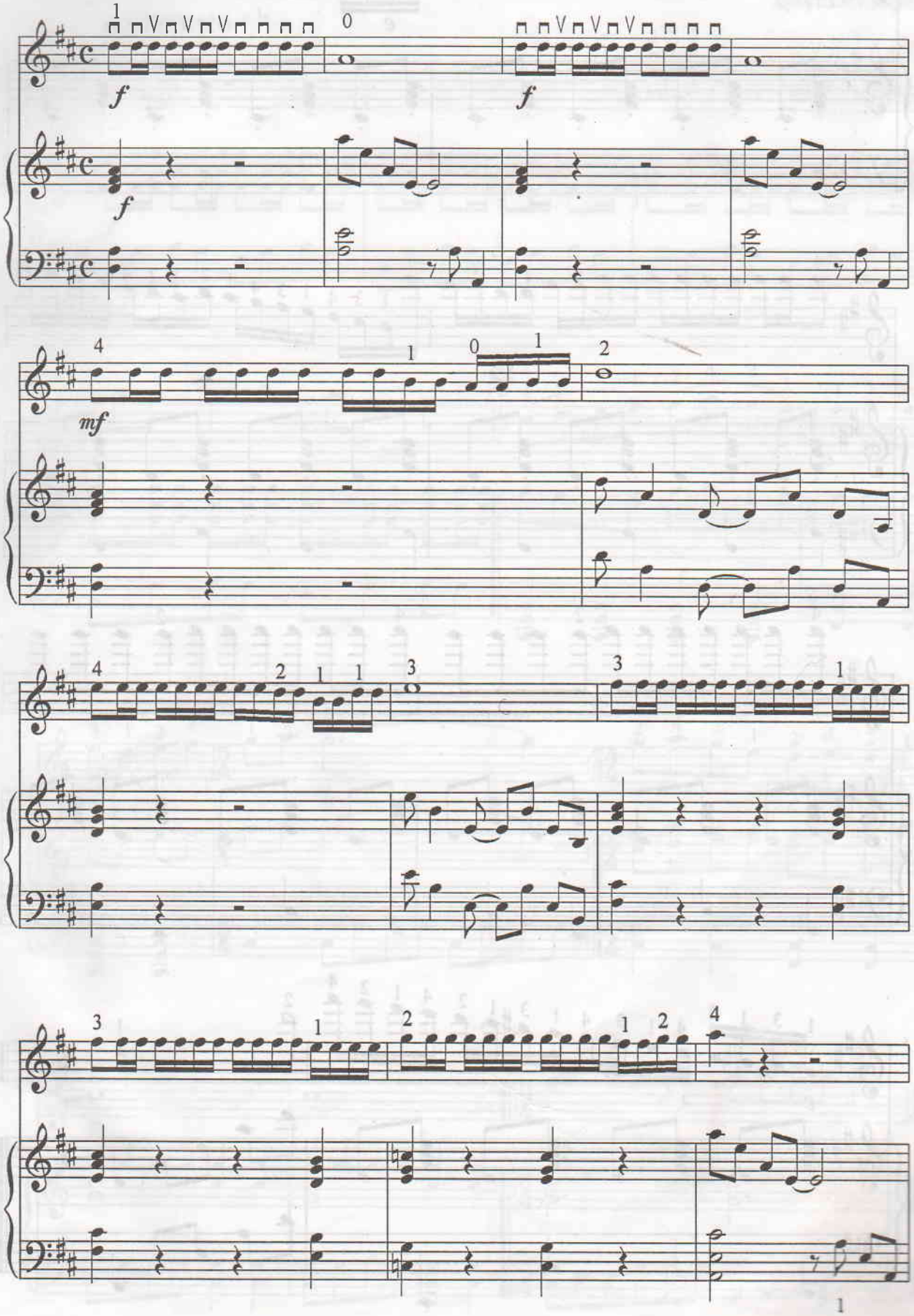
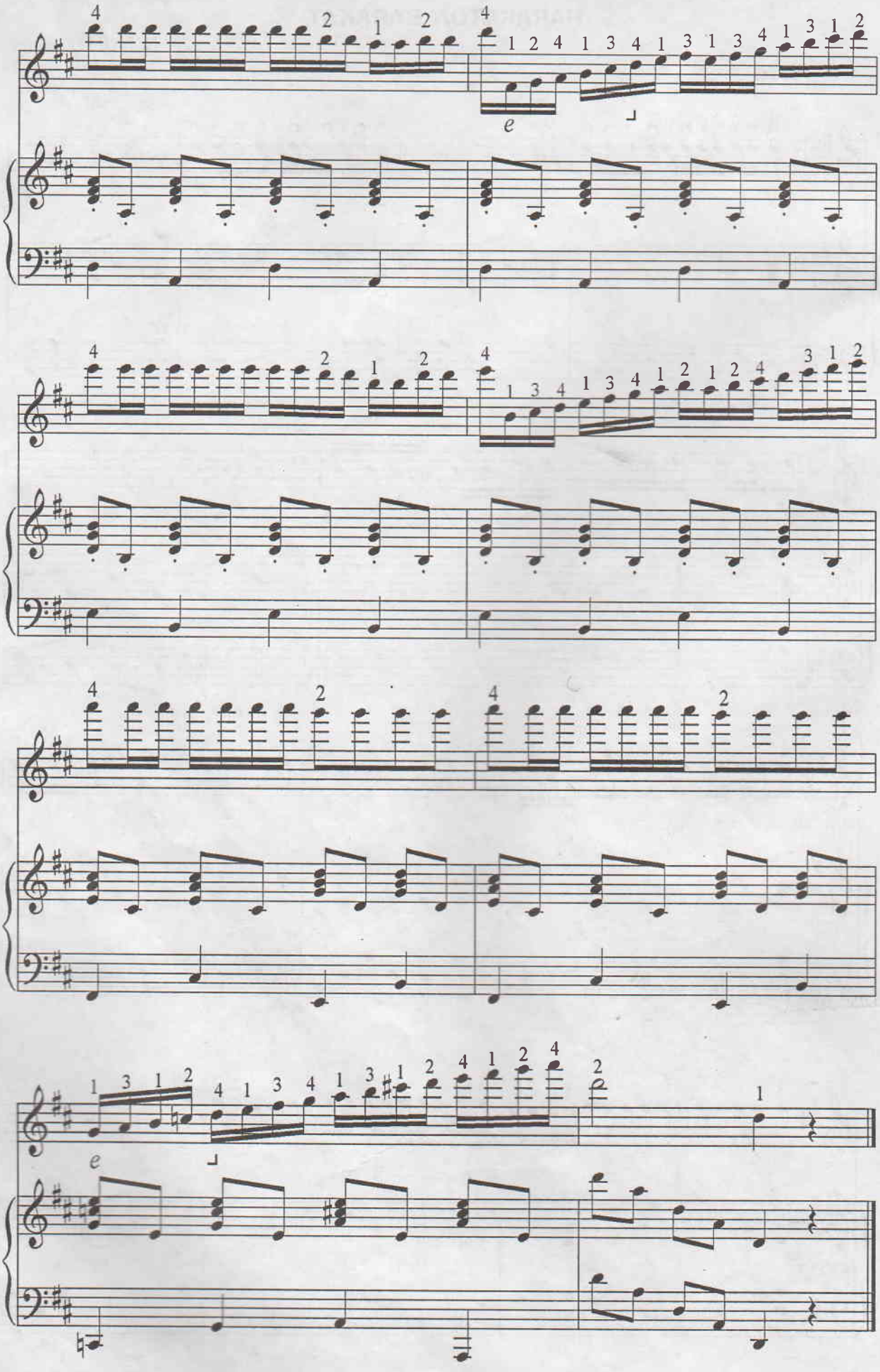
HARAKATDA BARAKAT

N.Norxo'jayev

Vivo



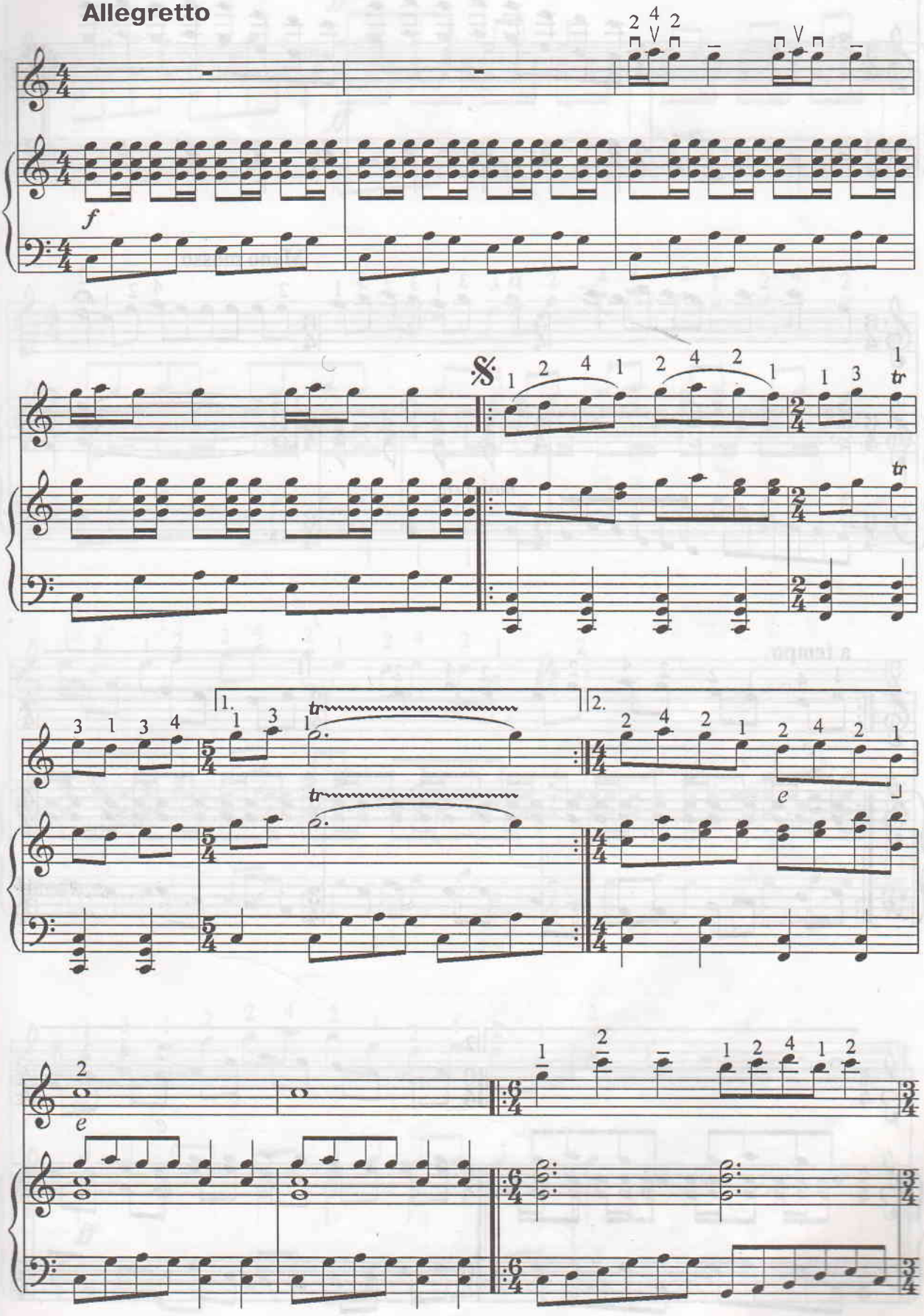


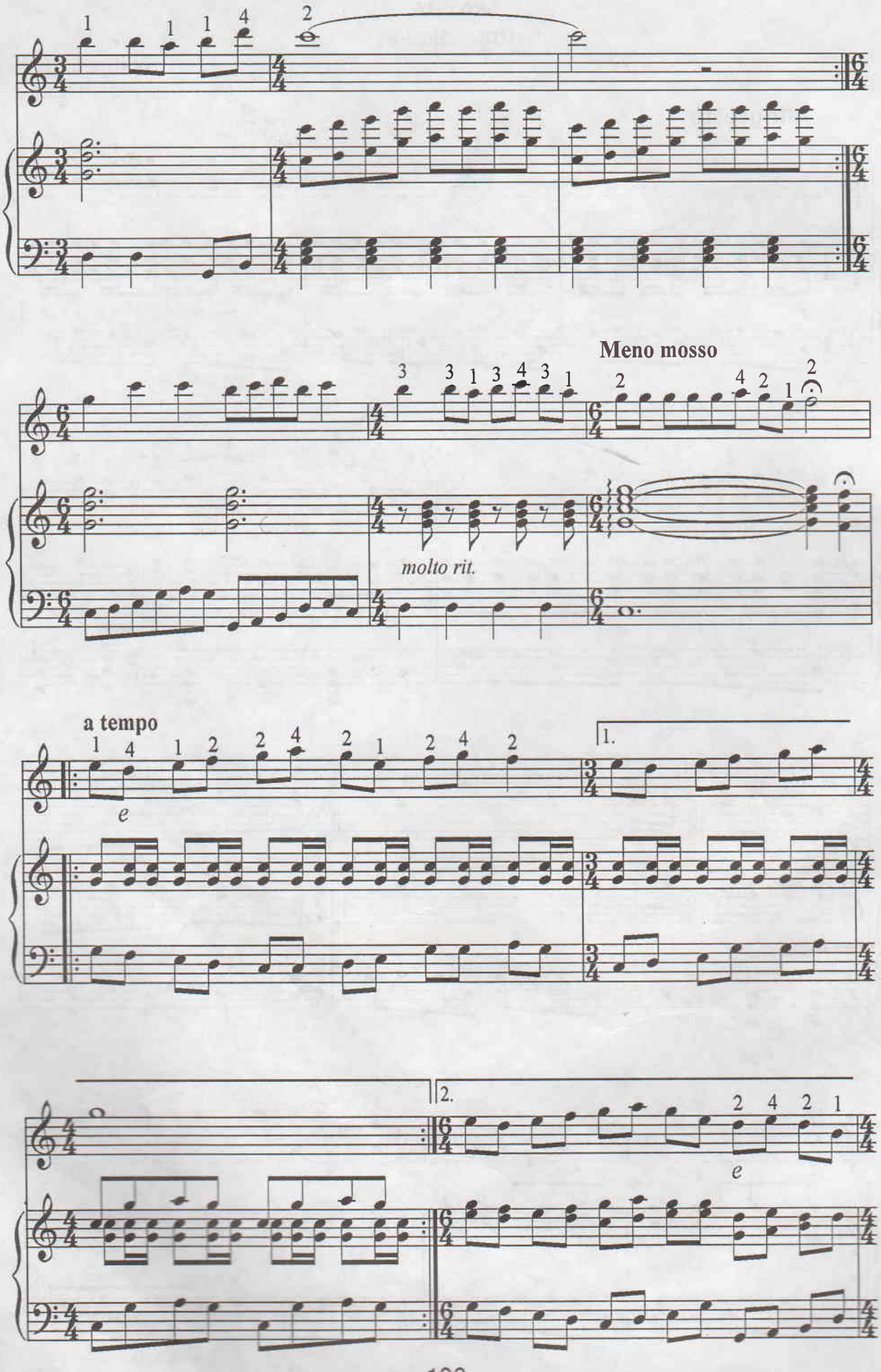
MAYRA

Qozoq xalq kuyi

N.Ibragimov
qayta ishlagan

Allegretto

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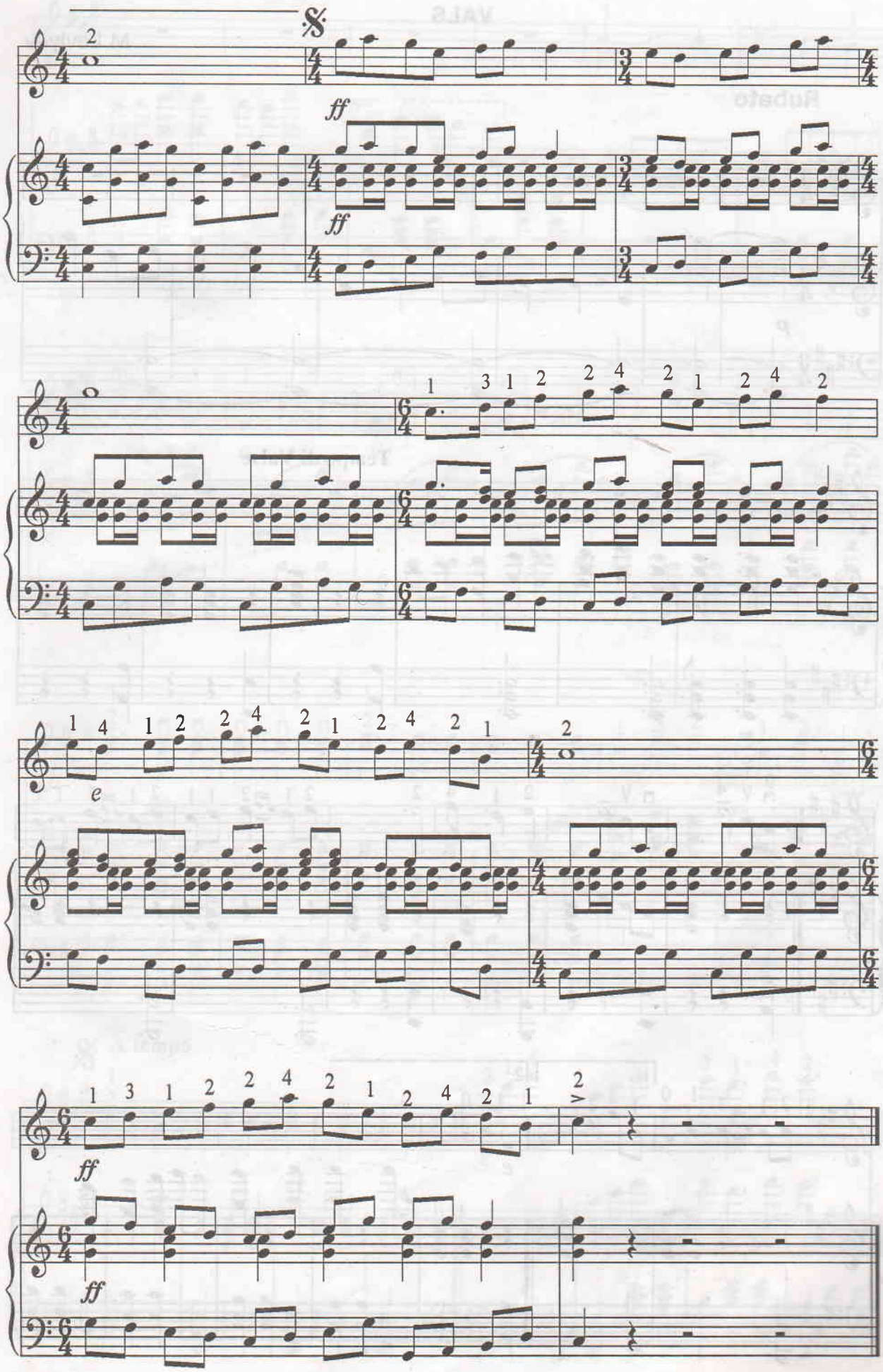
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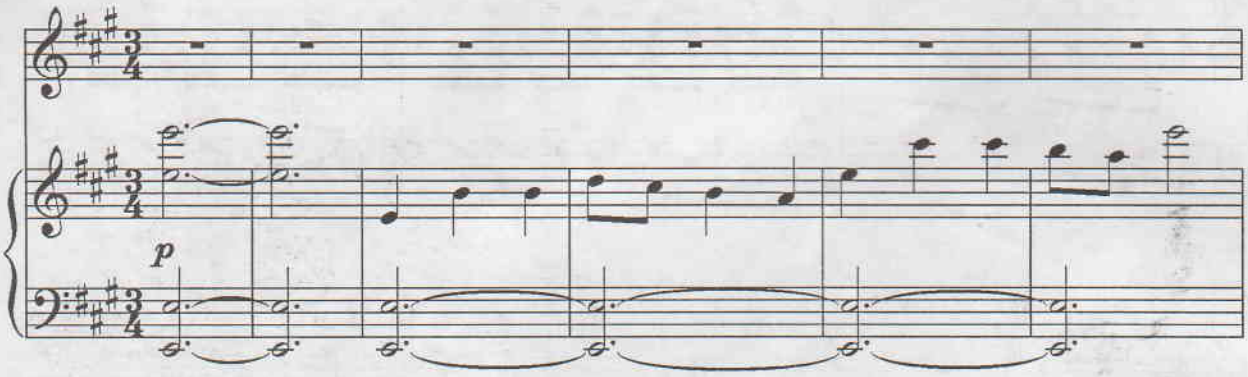
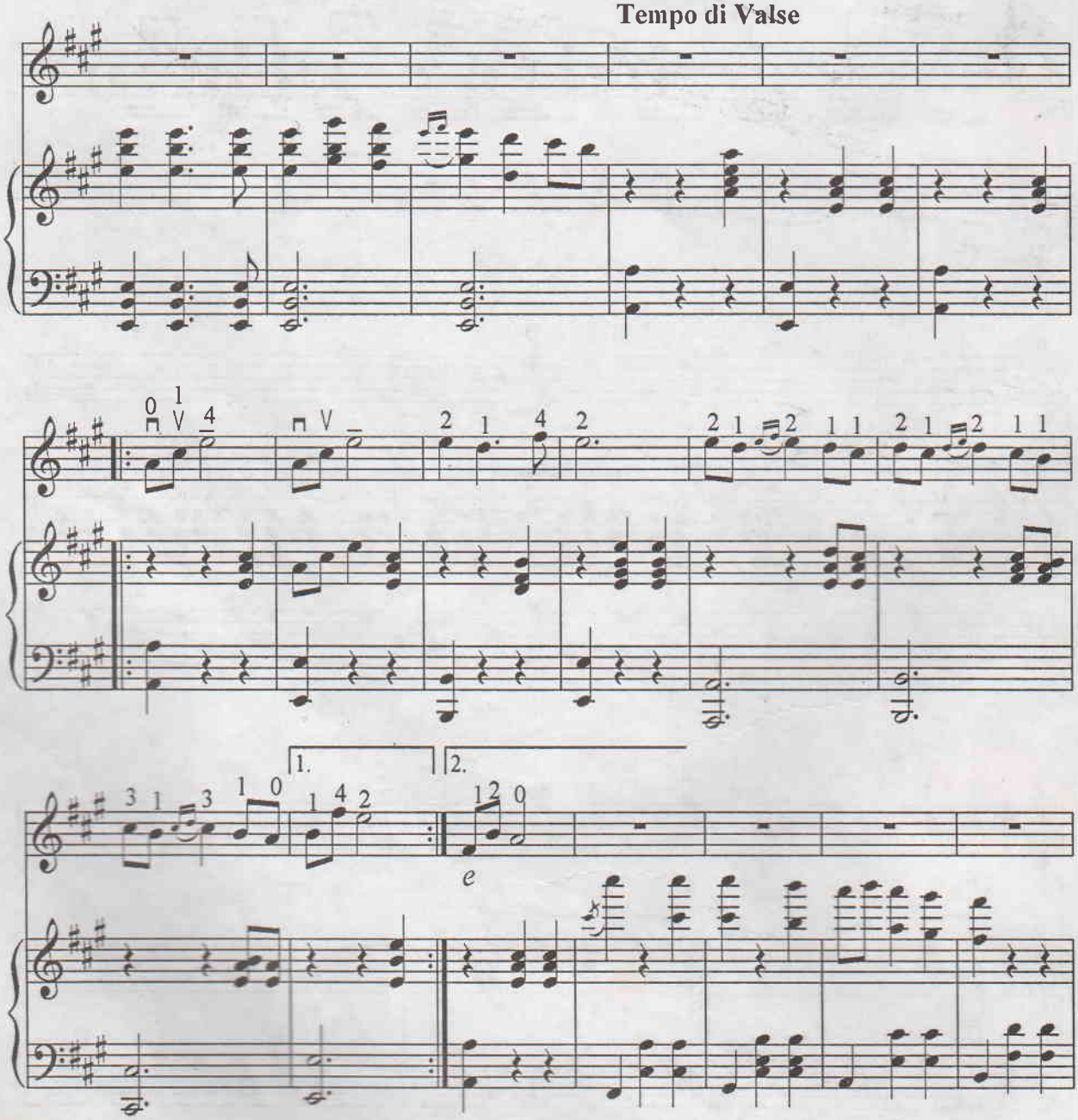
VALS

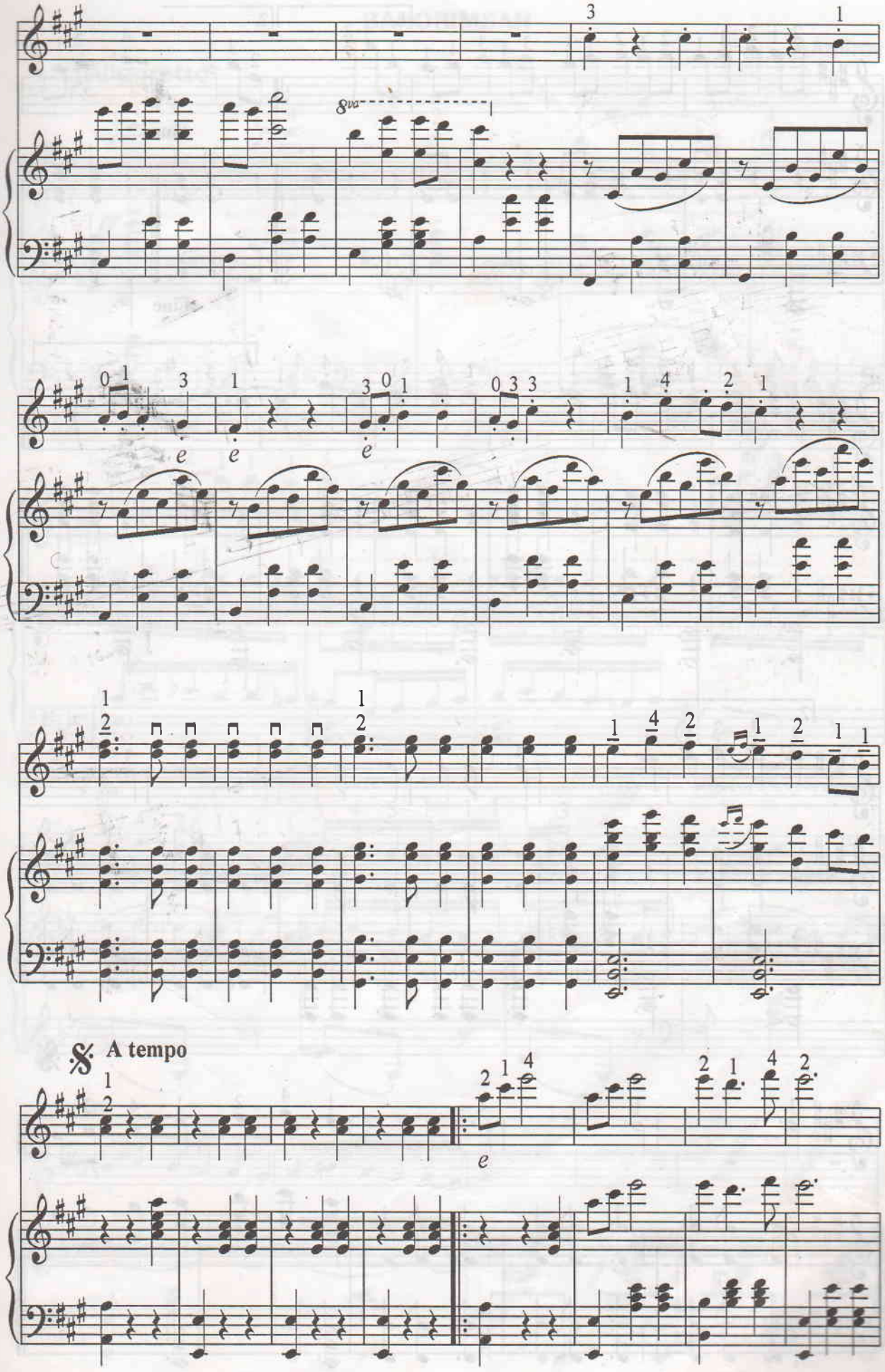
M.Leviyev

Rubato



Tempo di Valse

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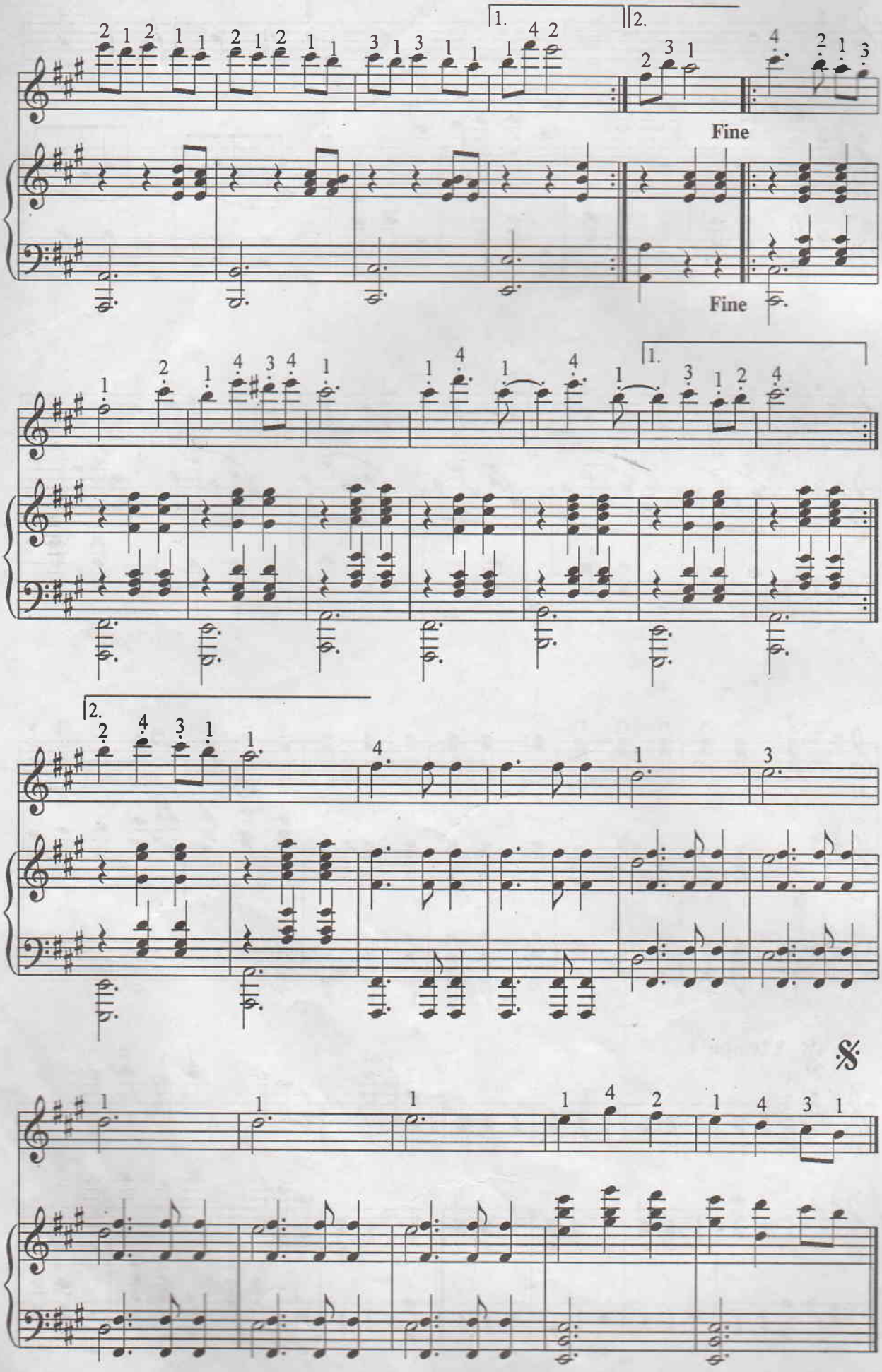
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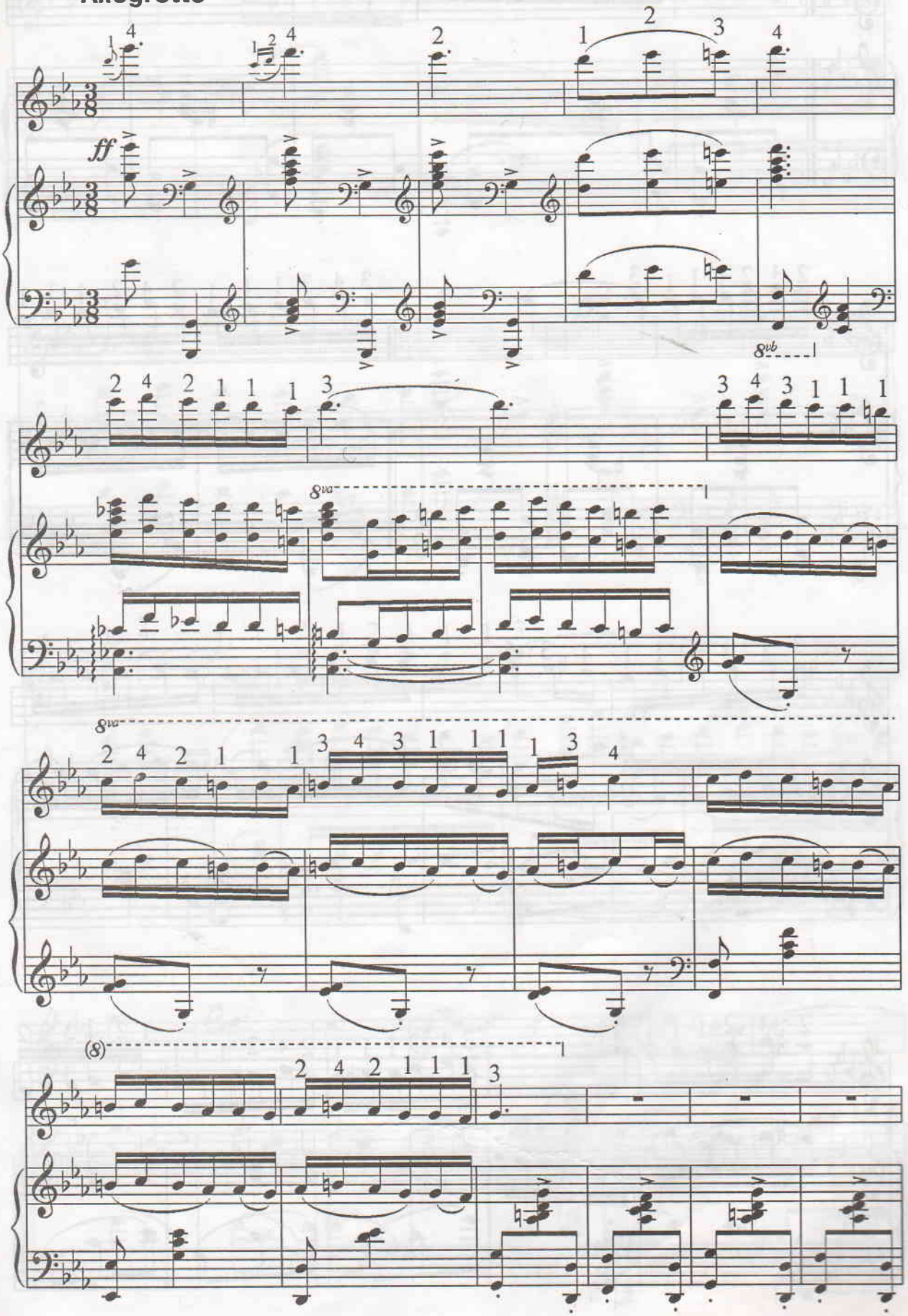
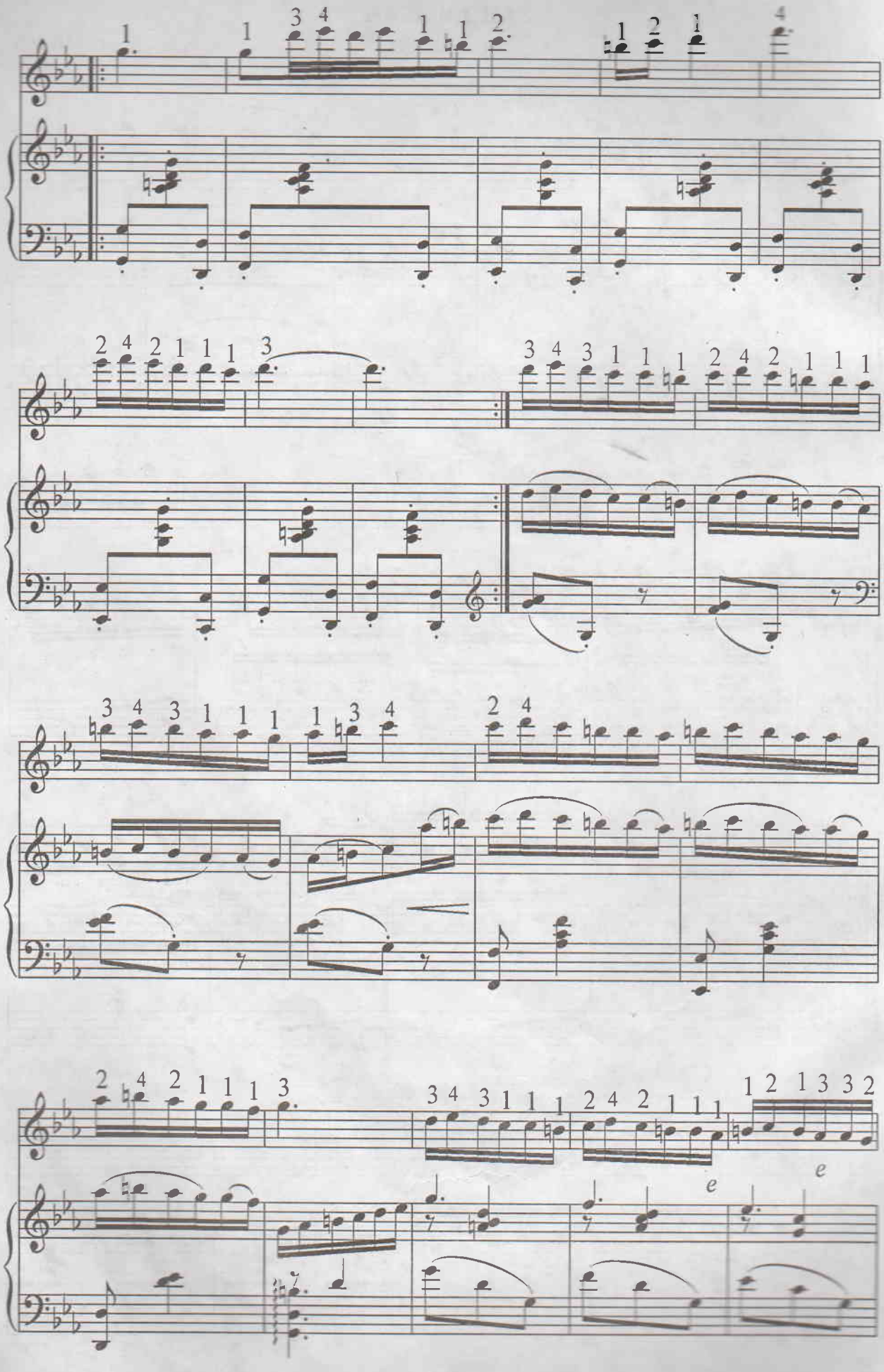
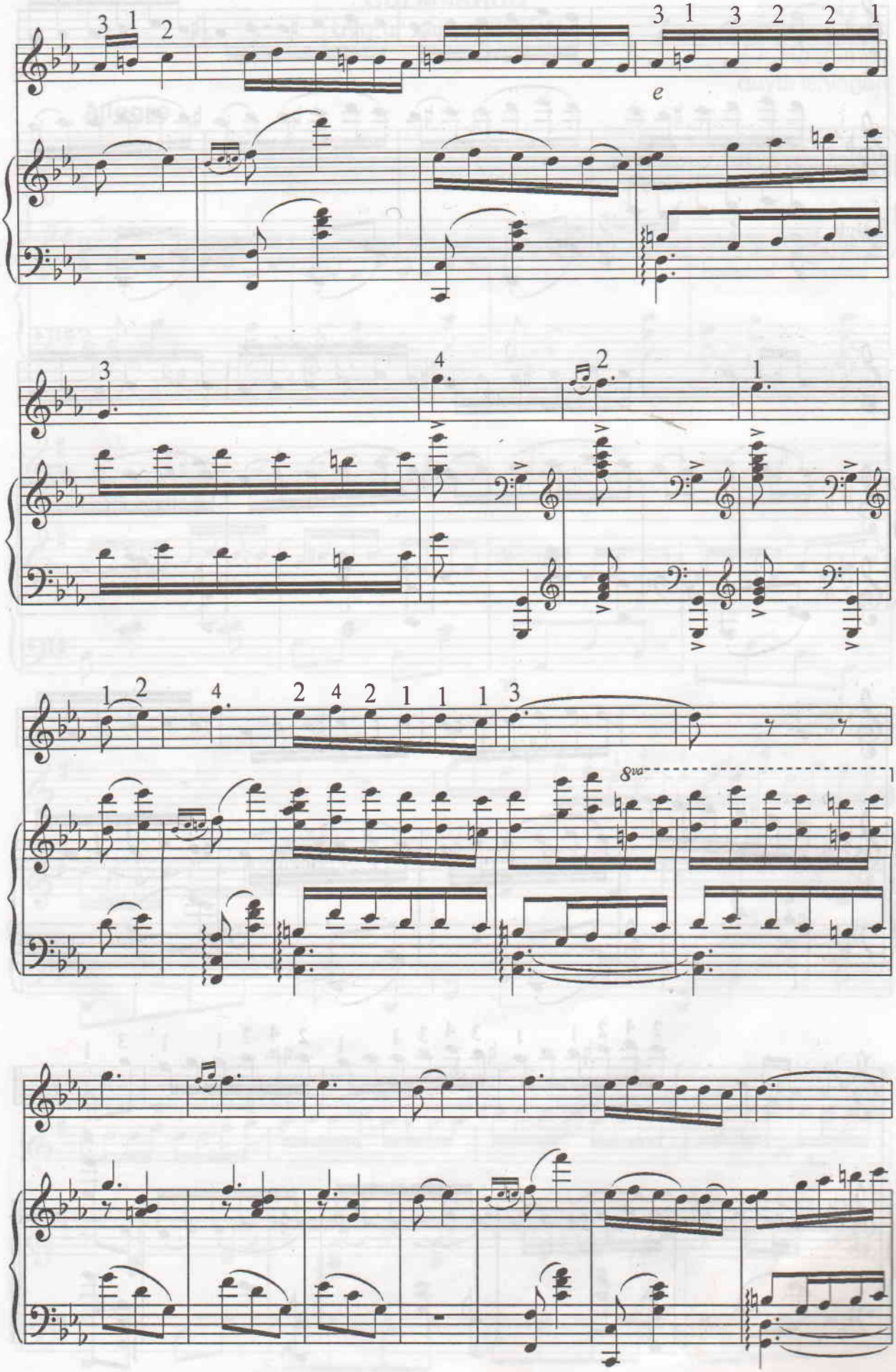
BAHORIMSAN

F.Amirov

Allegretto



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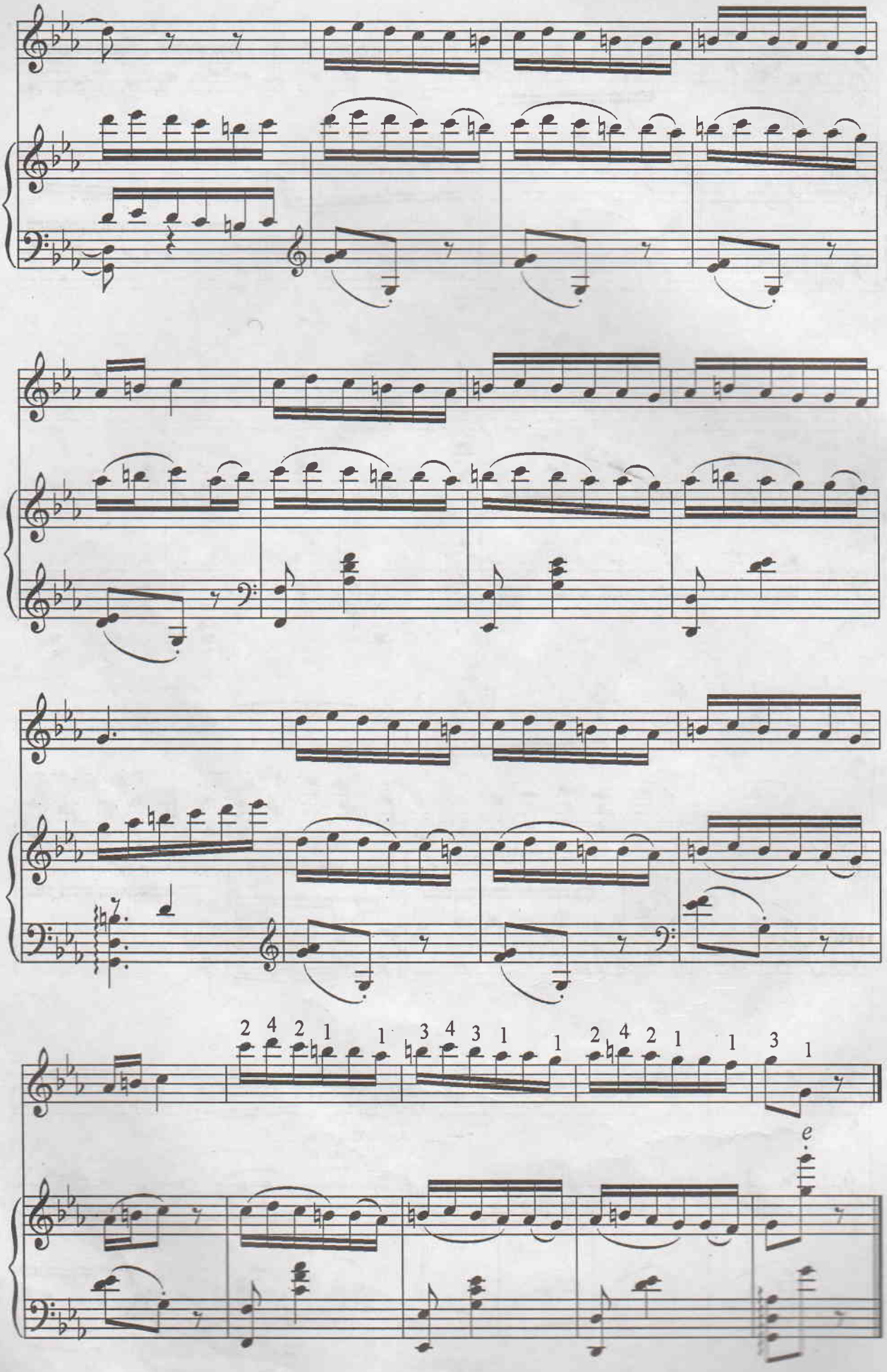
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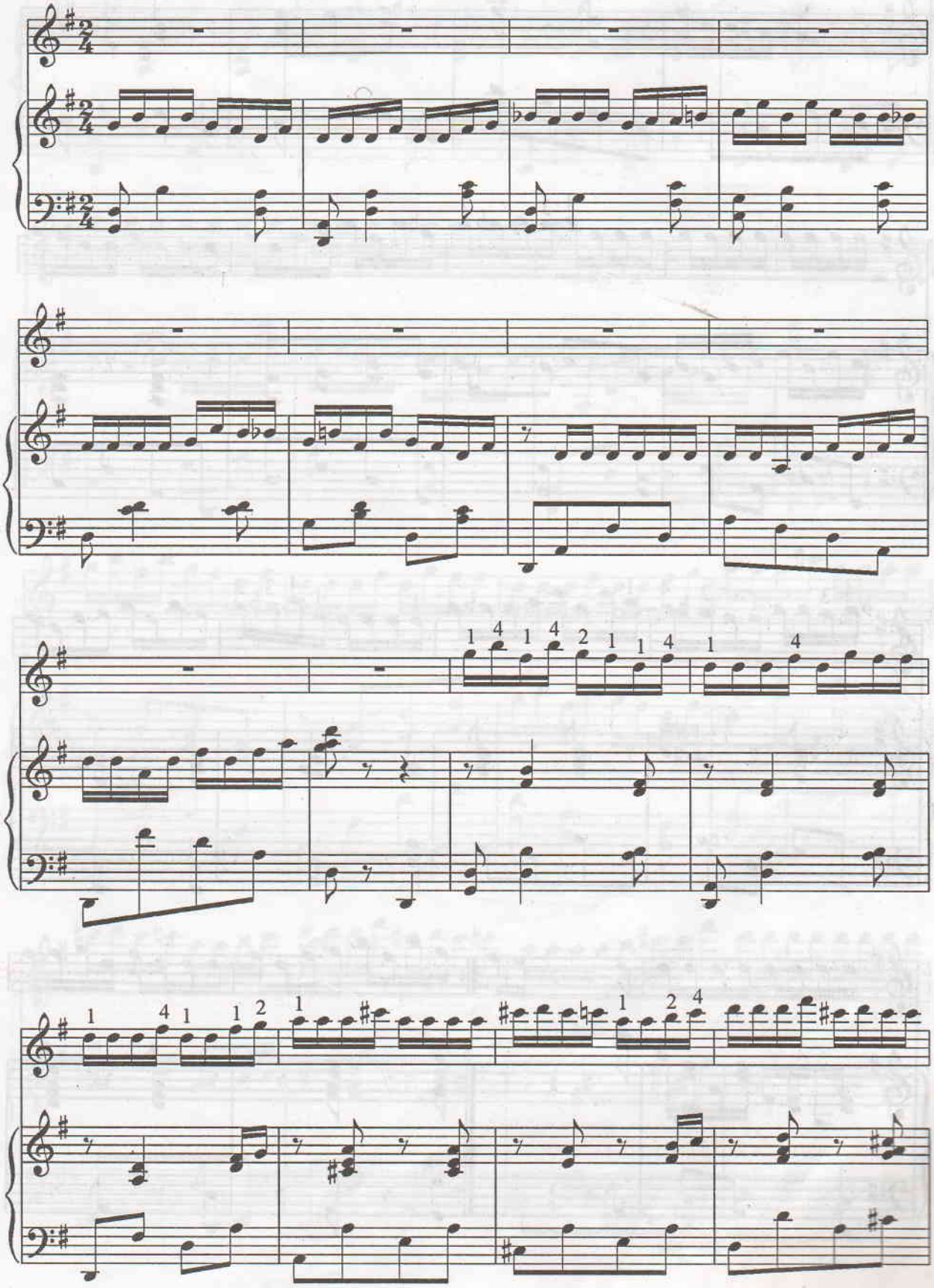
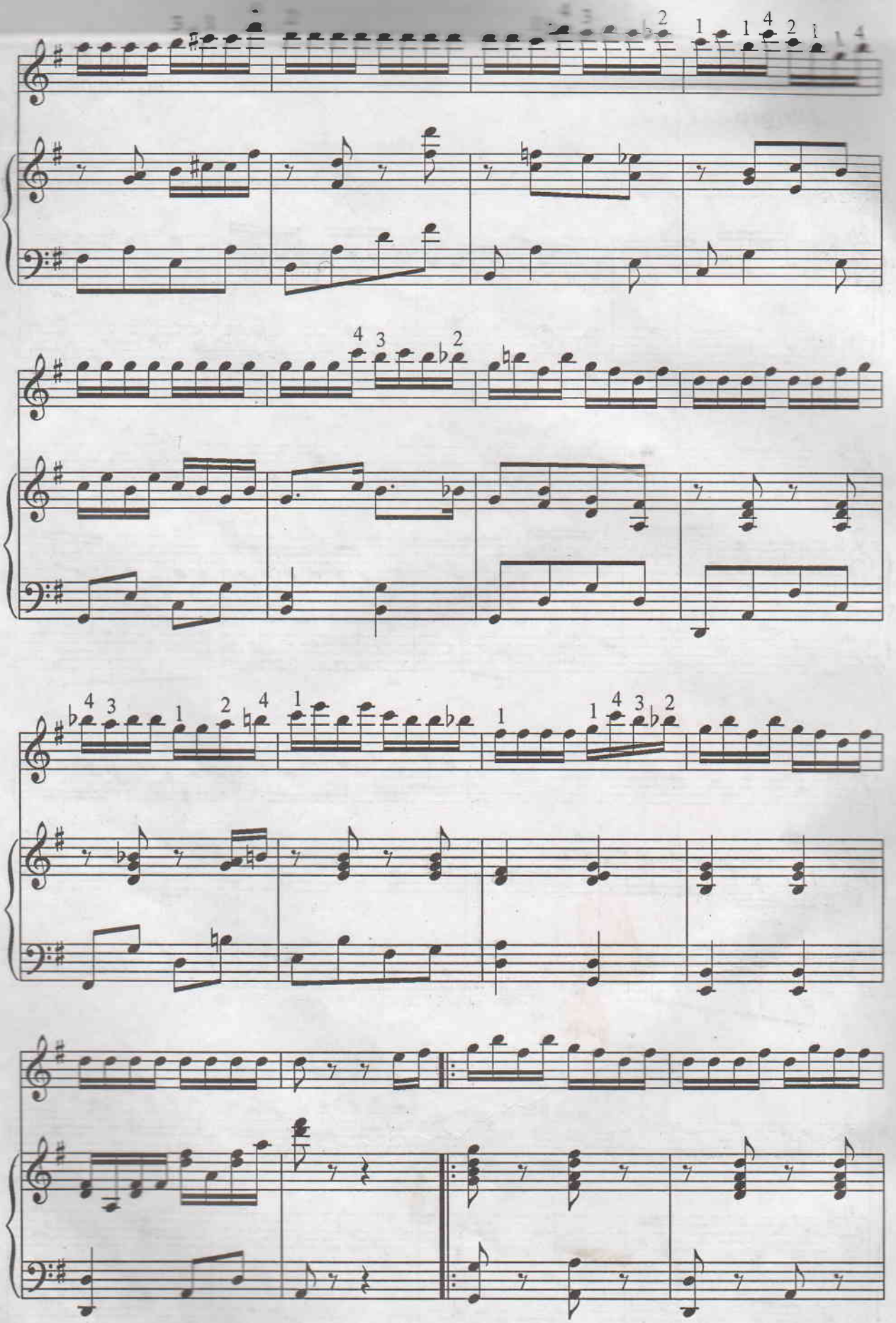
GULMASHUQ

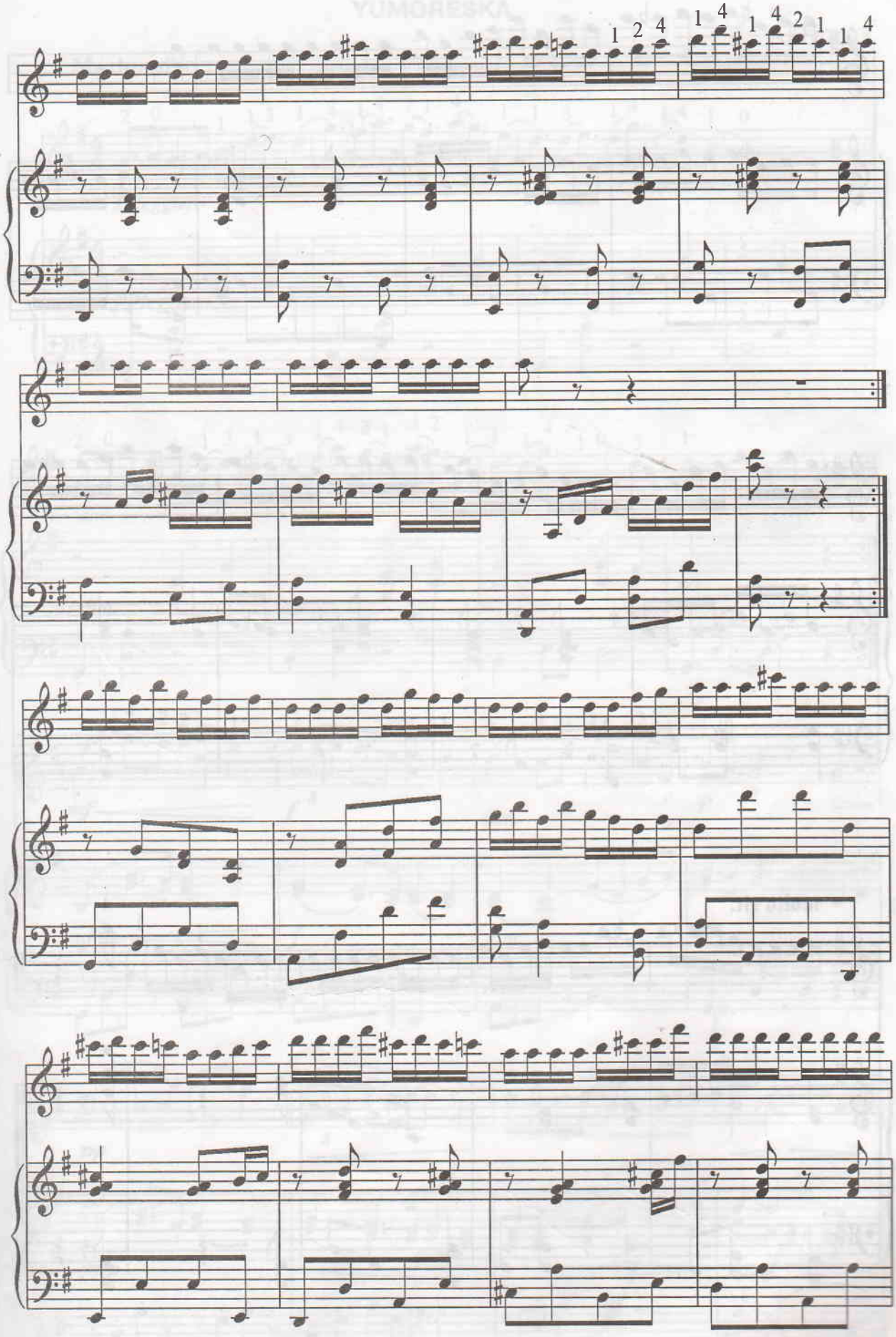
Uyg‘ur xalq qo‘shig‘i

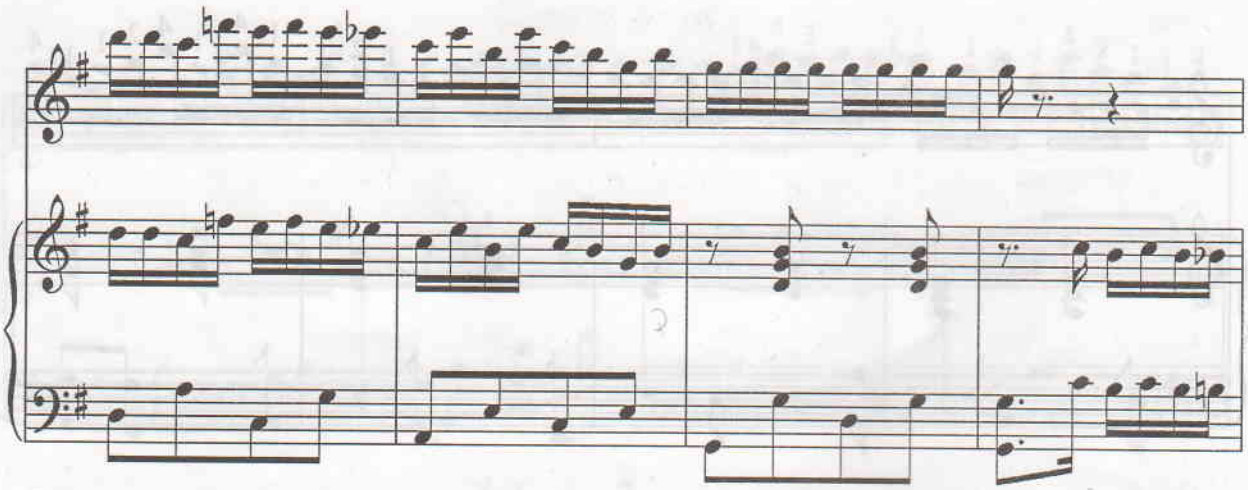
A.Hoshimov
qayta ishlagan

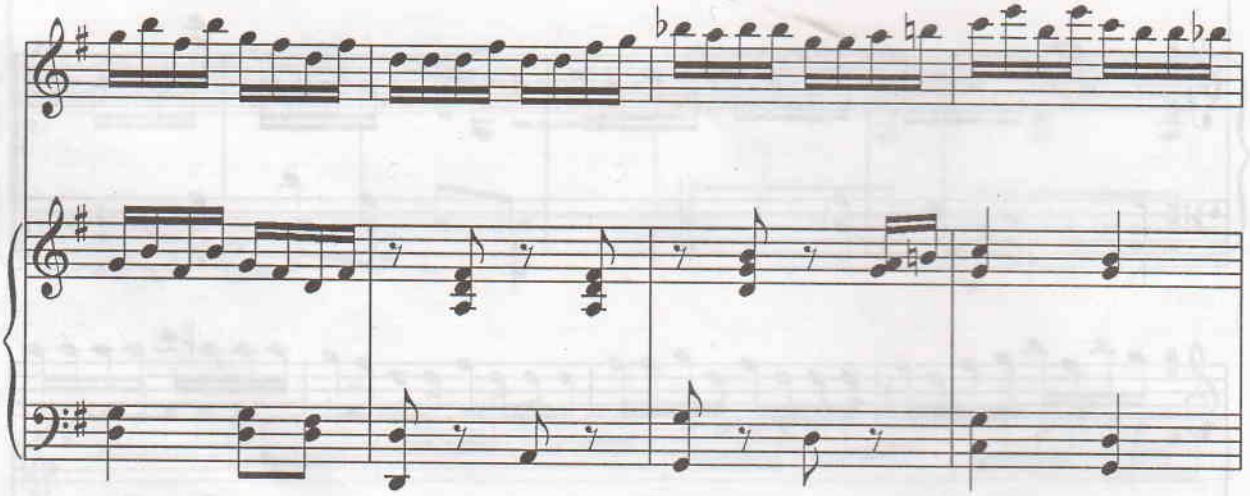
Allegro

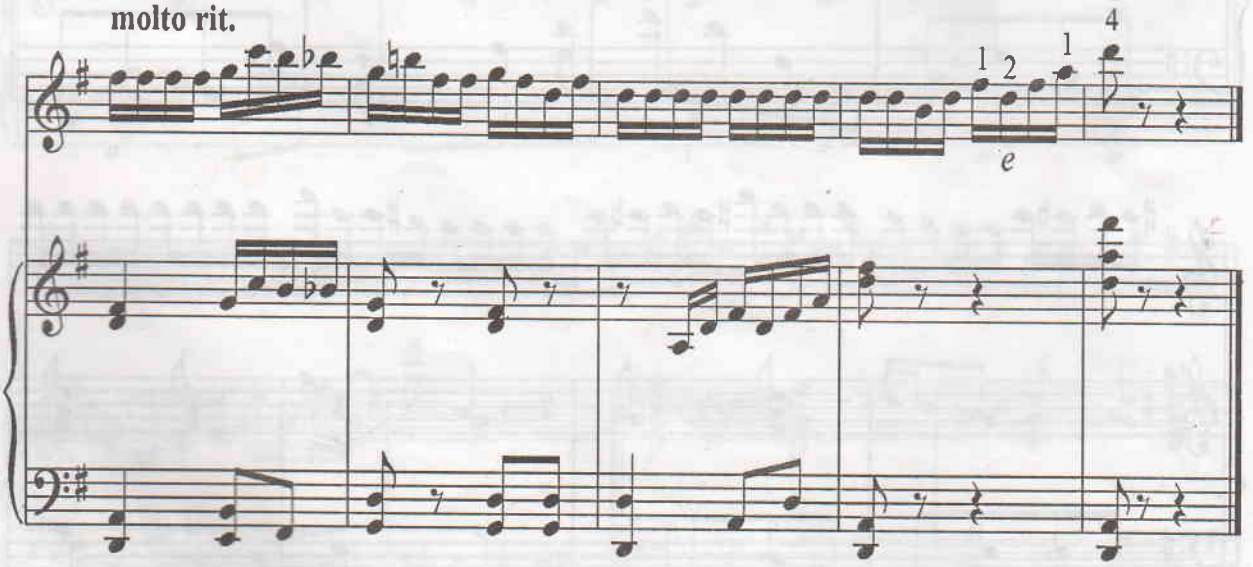








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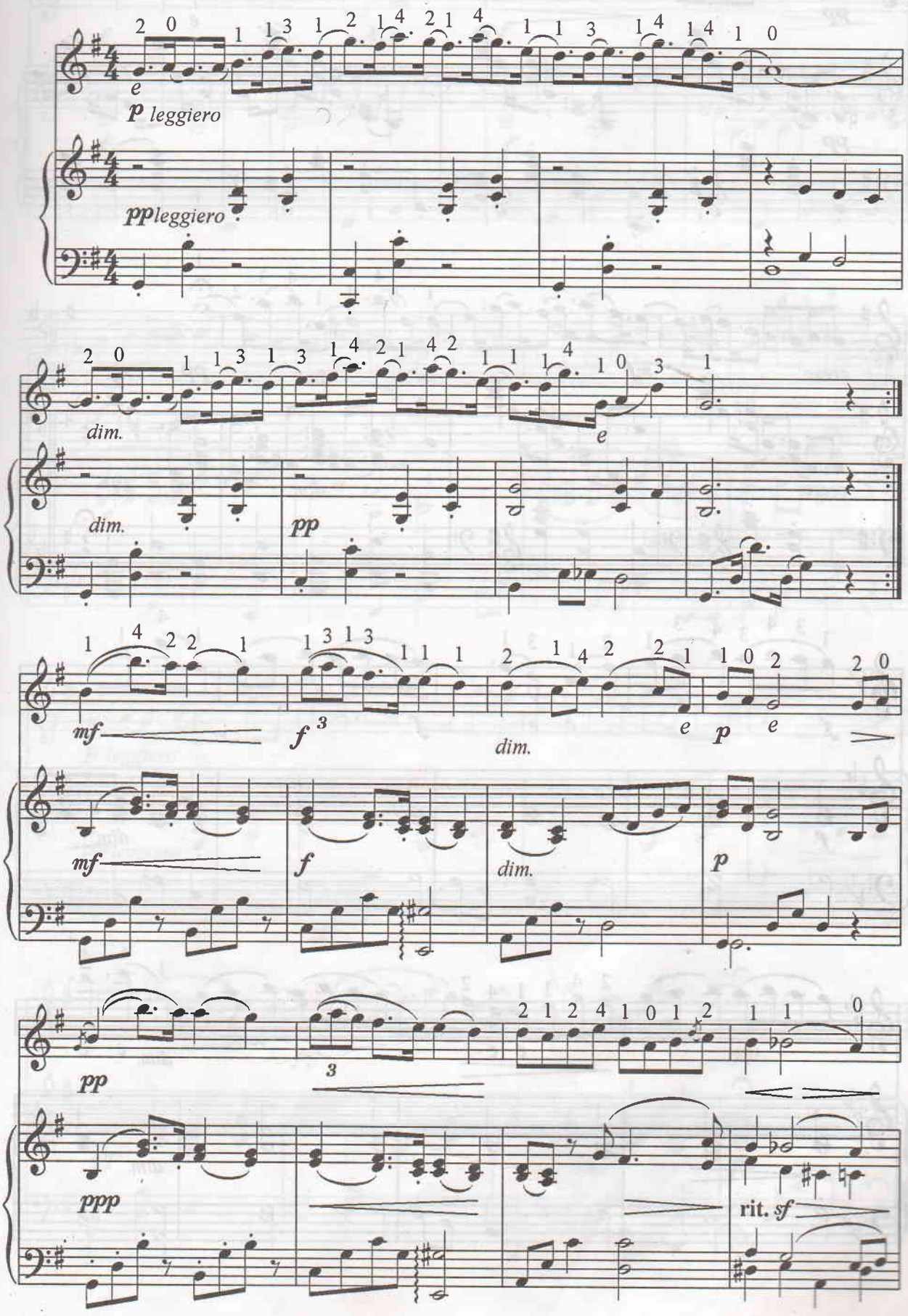
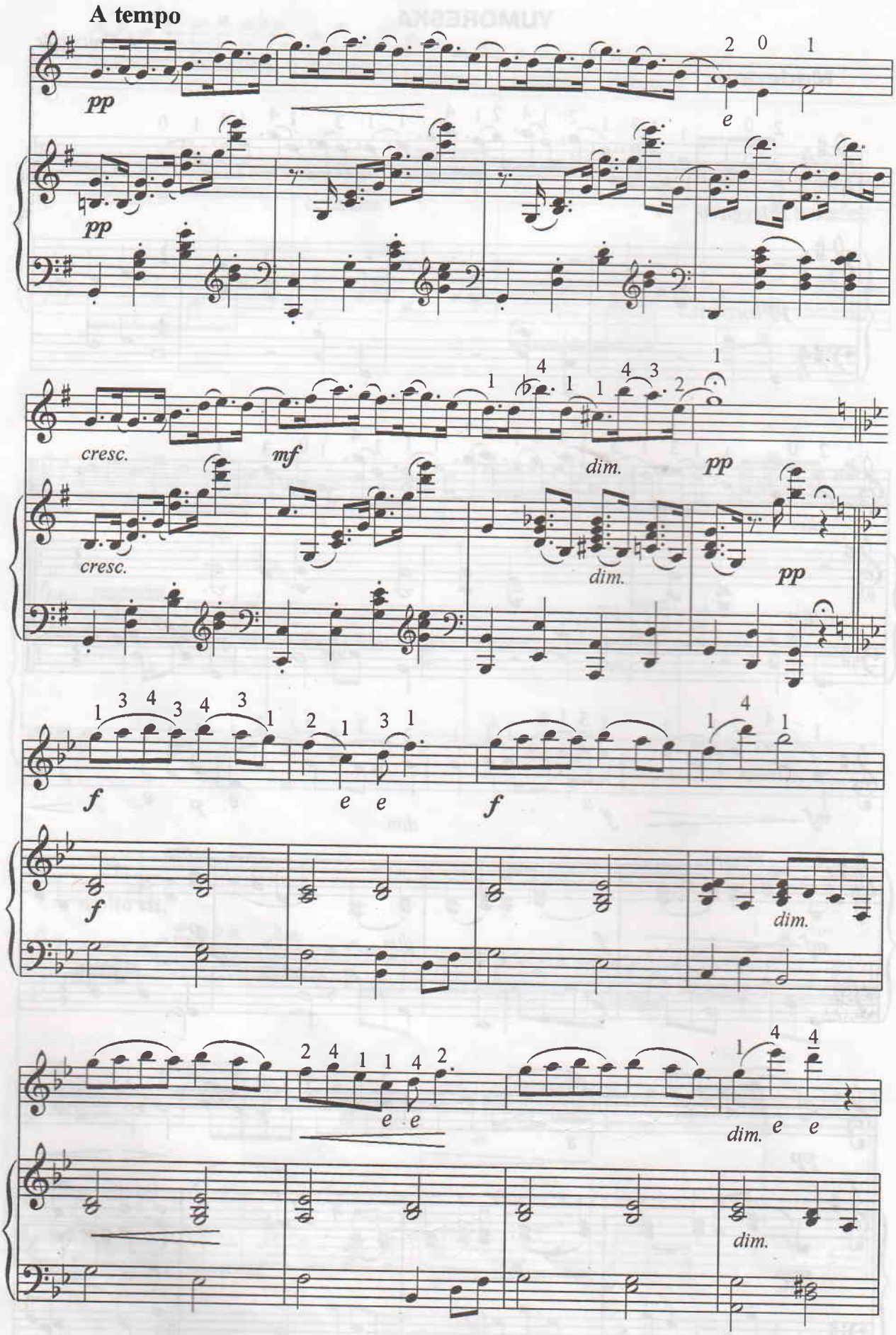
YUMORESKA

A.Dvorjak

Moderato

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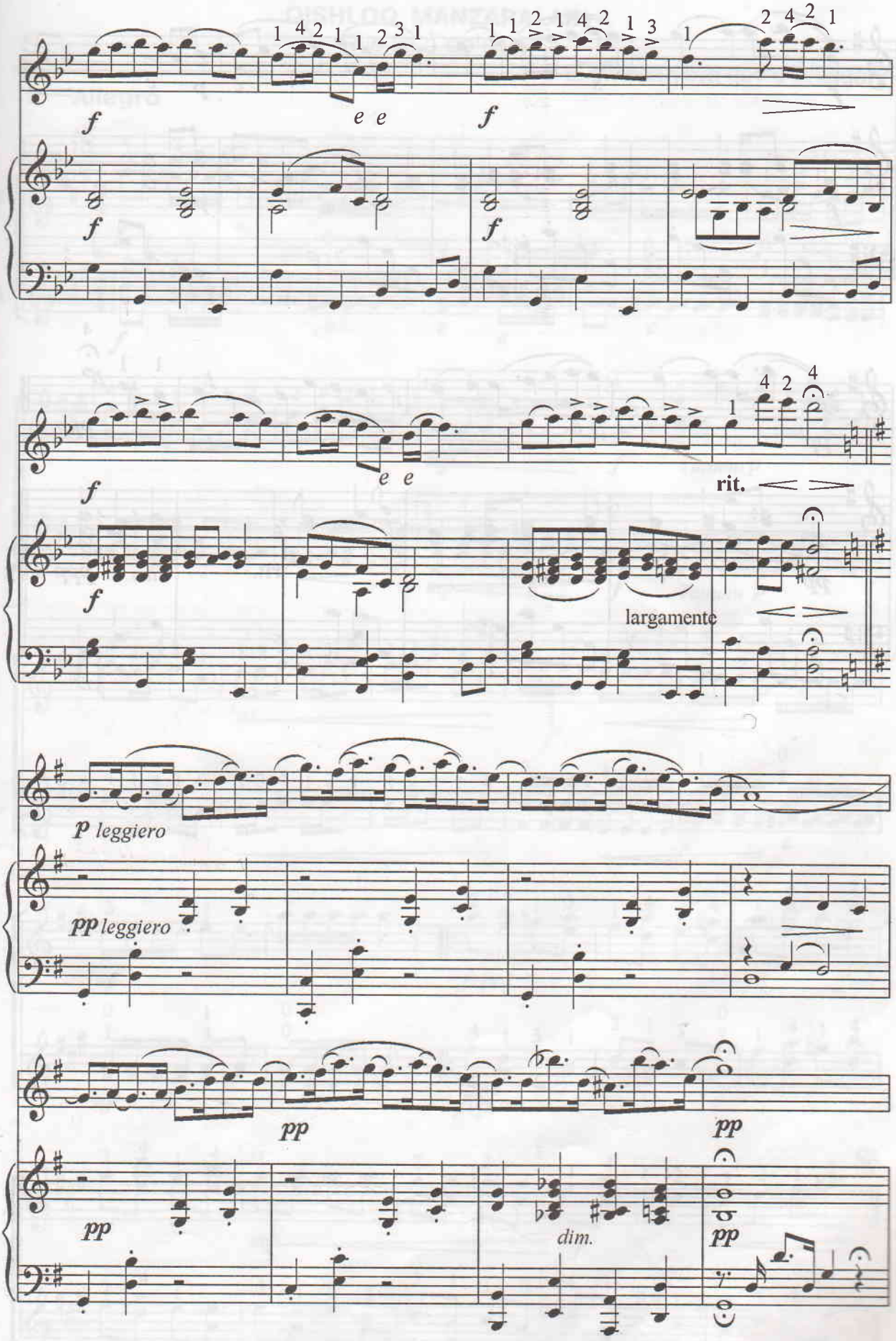
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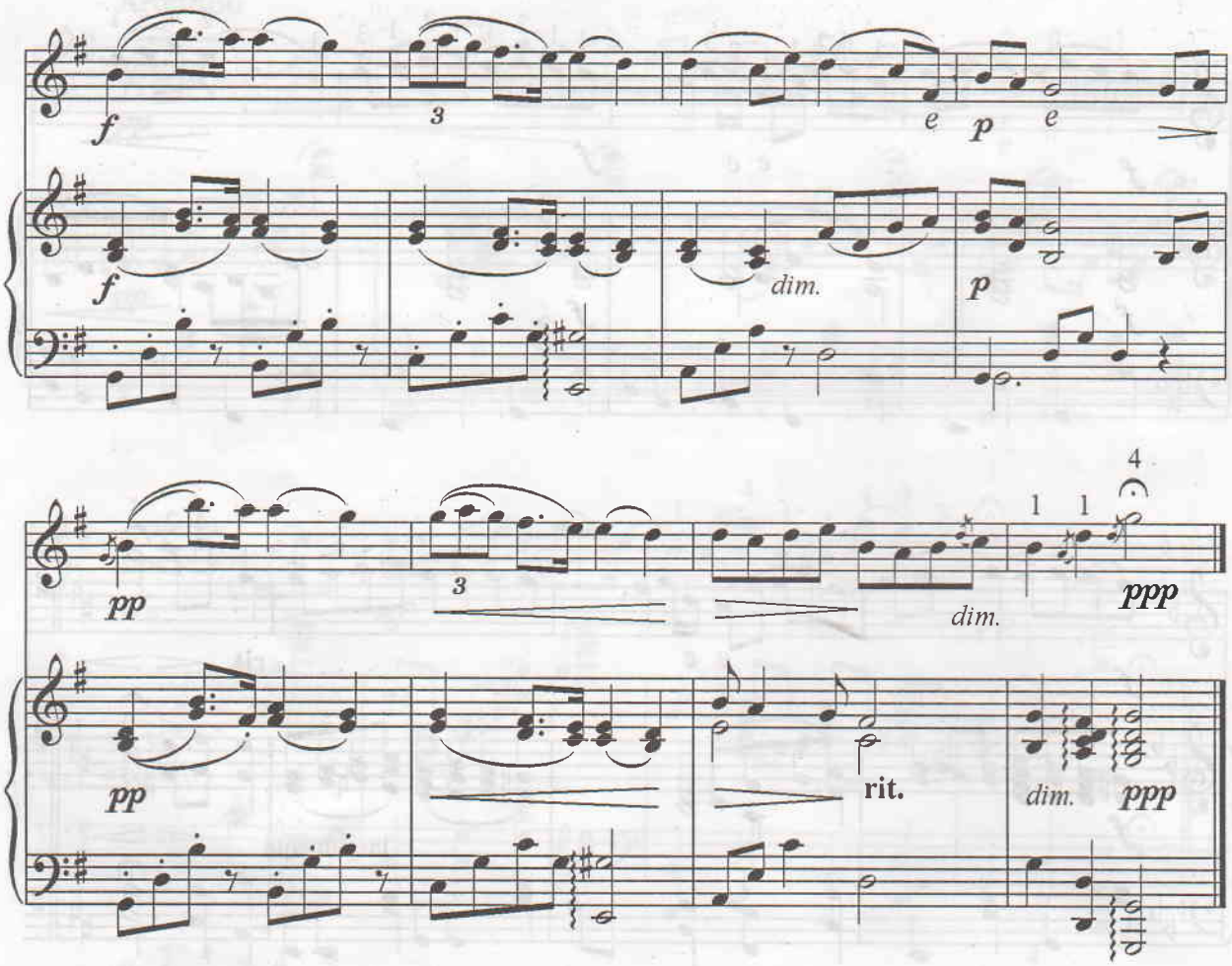
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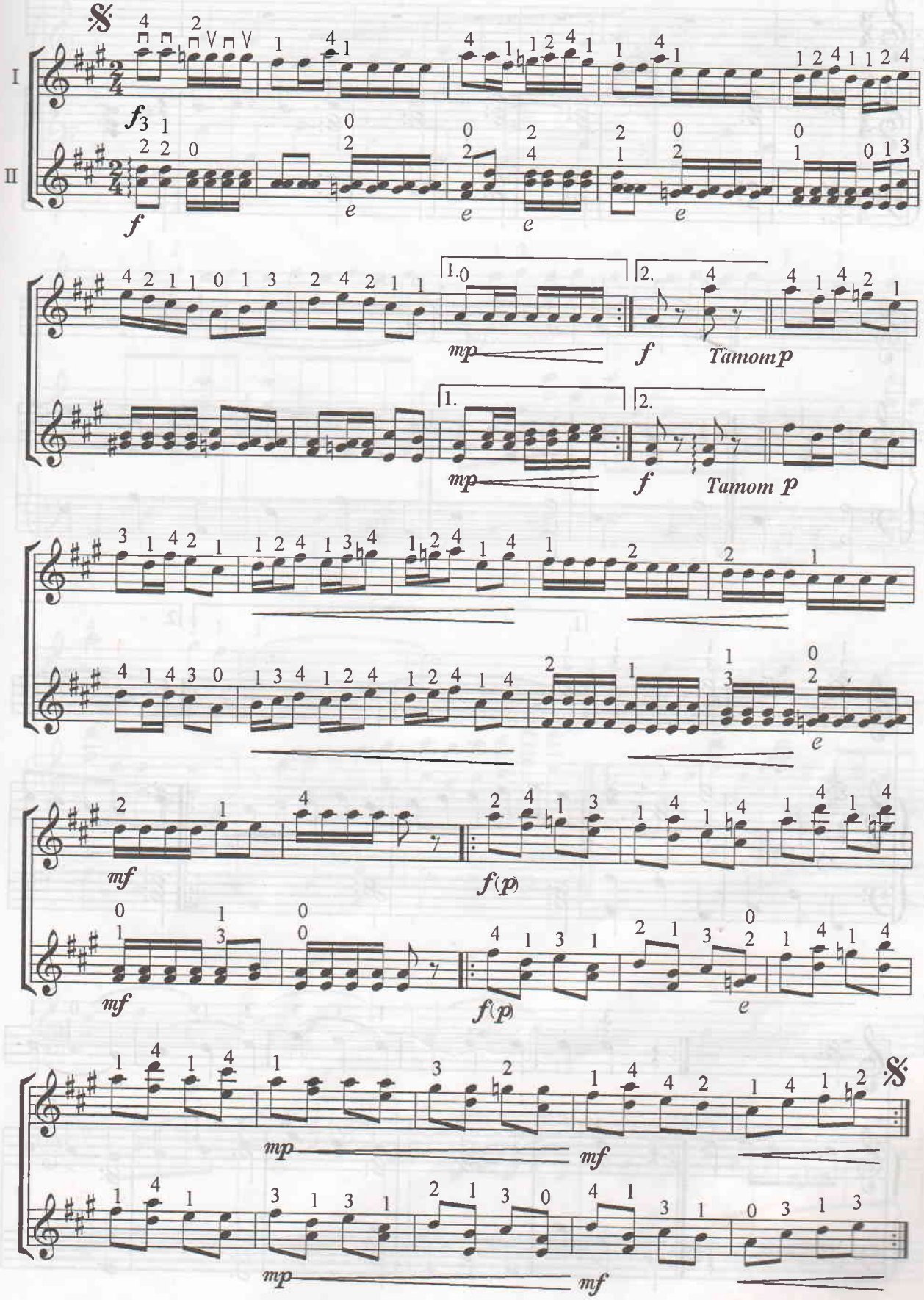
QISHLOQ MANZARALARI

Rus xalq qo'shigi

E.Avksentyeva qayta ishlagan

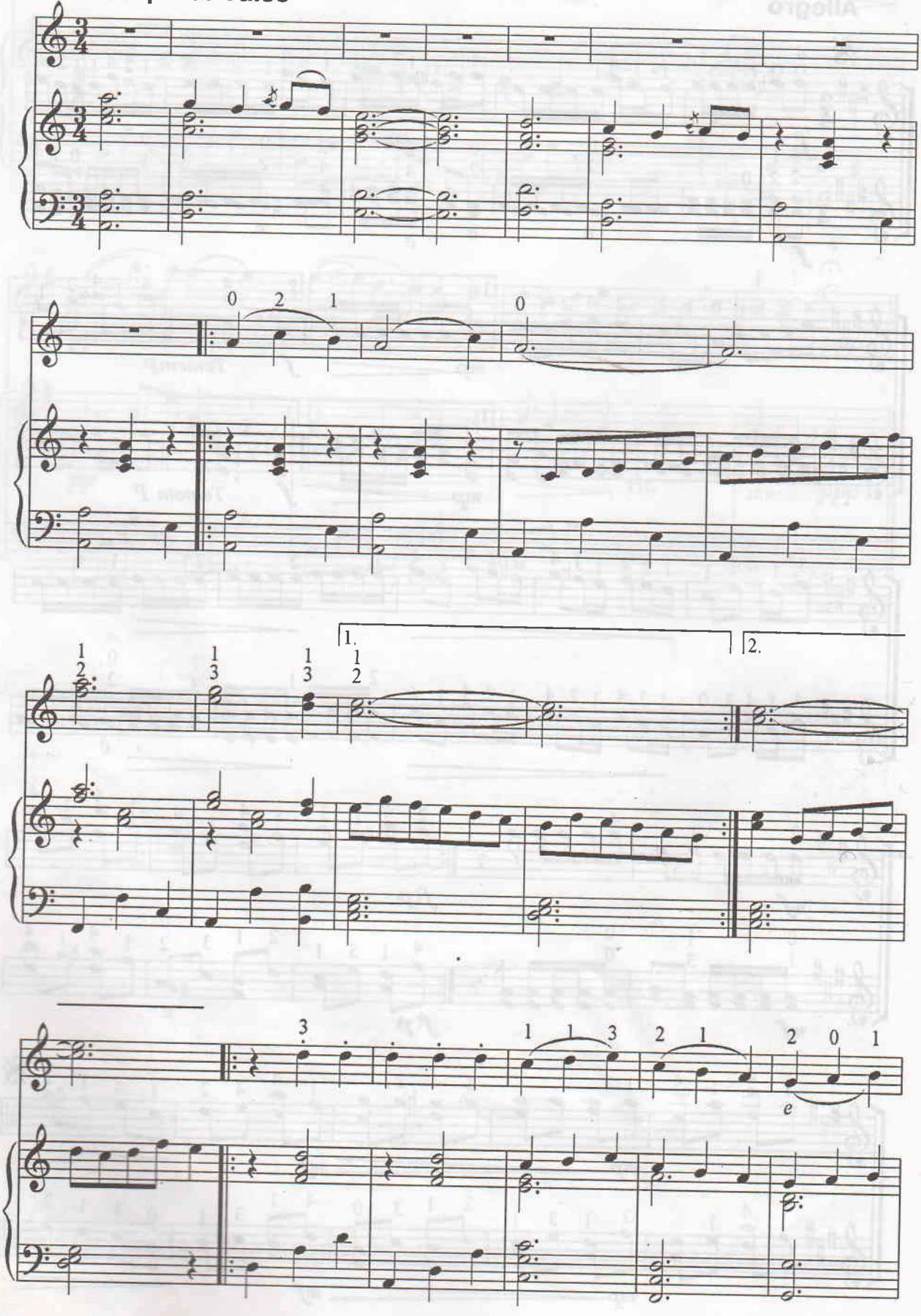
Allegro

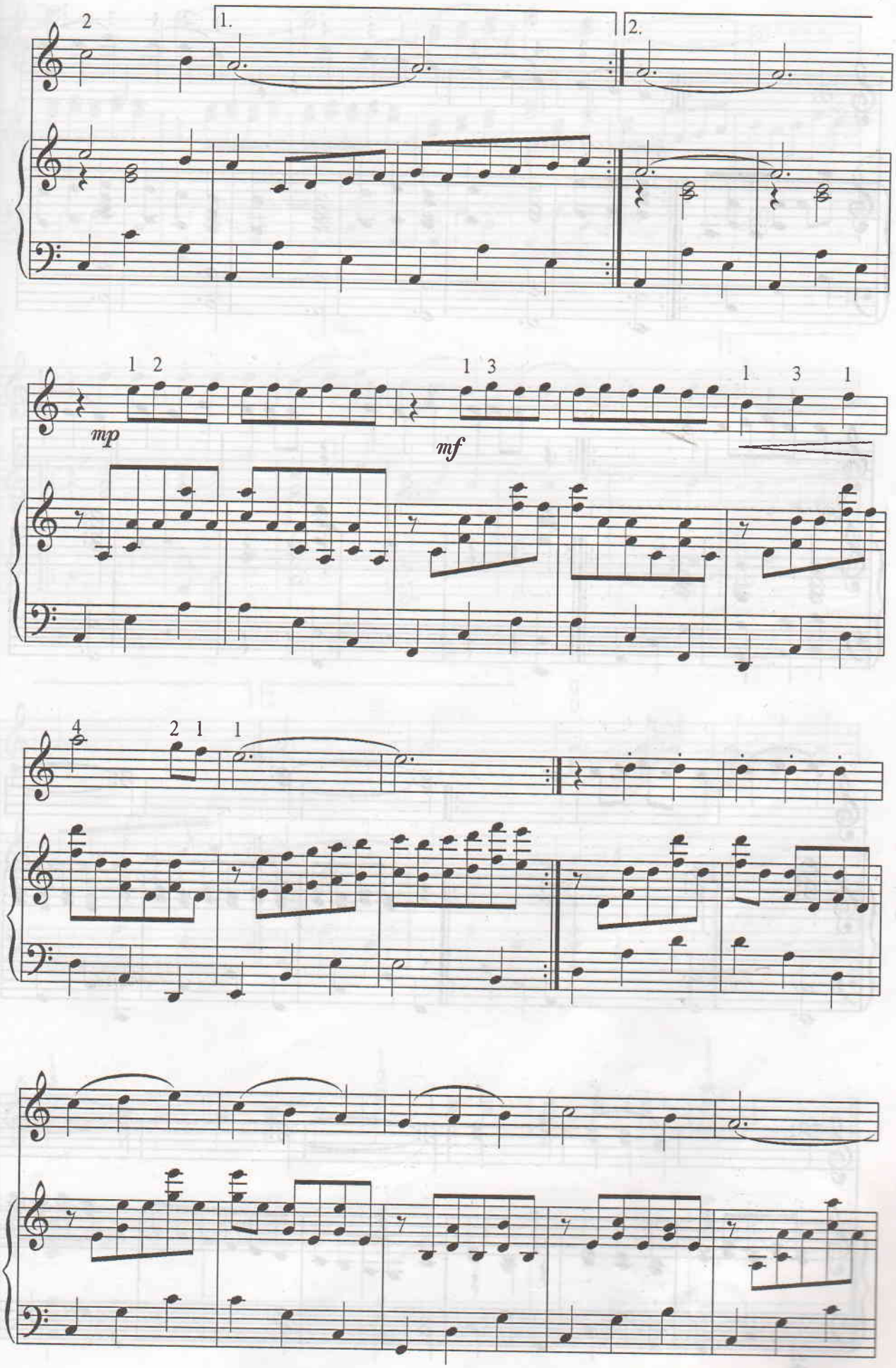


PAXTA RAQSI

B.Aliyev
A.Hoshimov qayta ishlagan

Tempo di Valse

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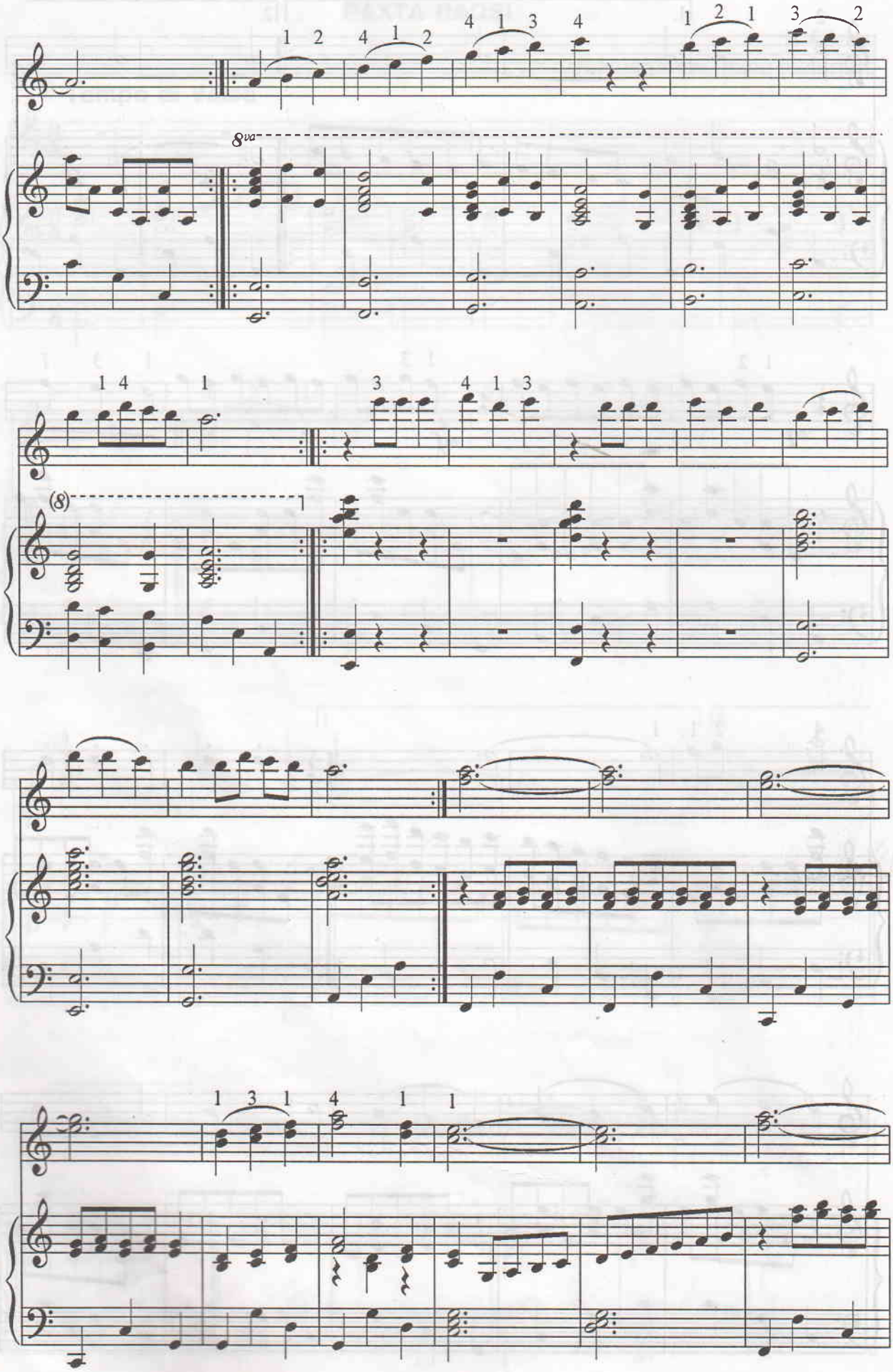
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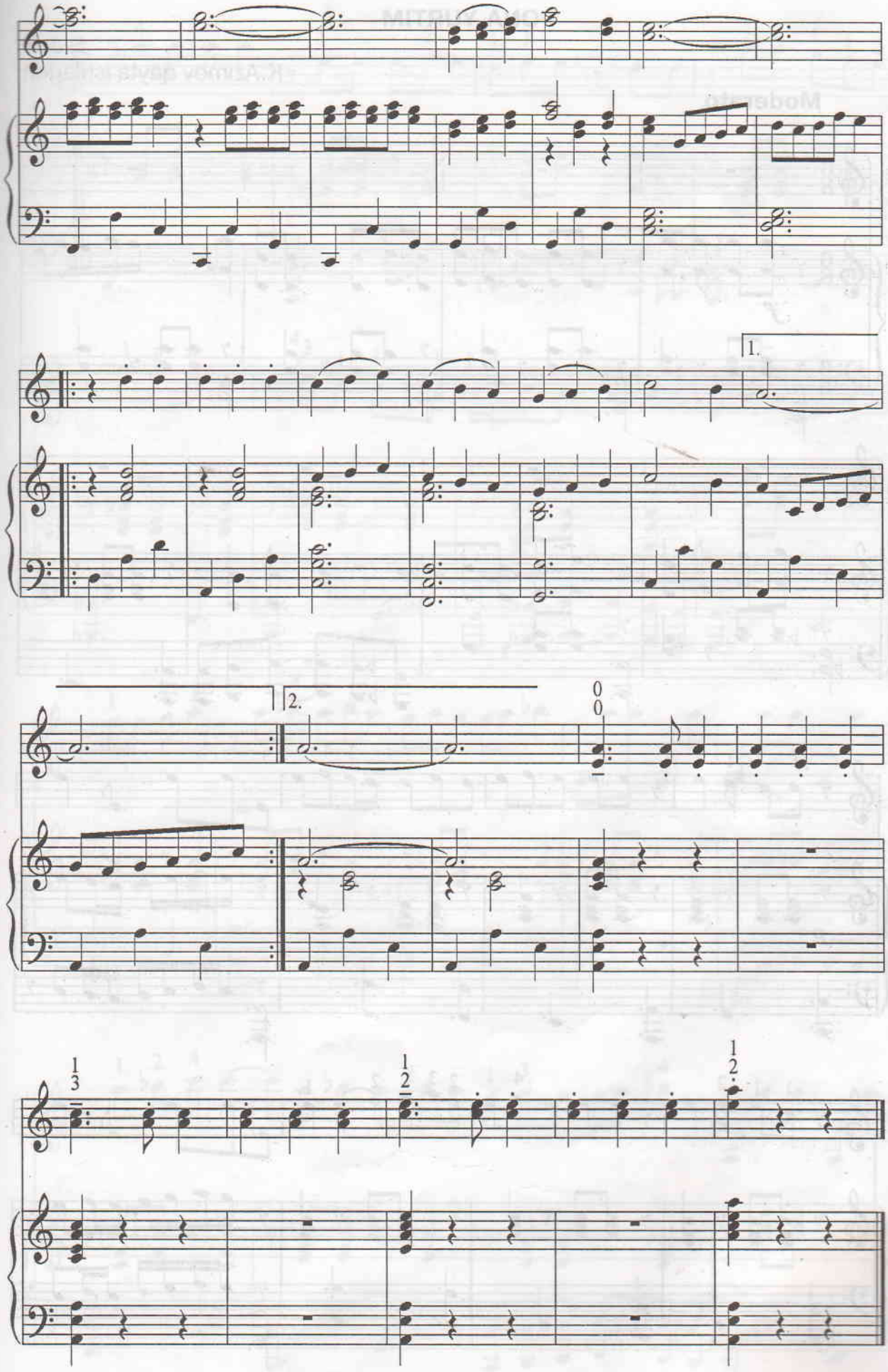
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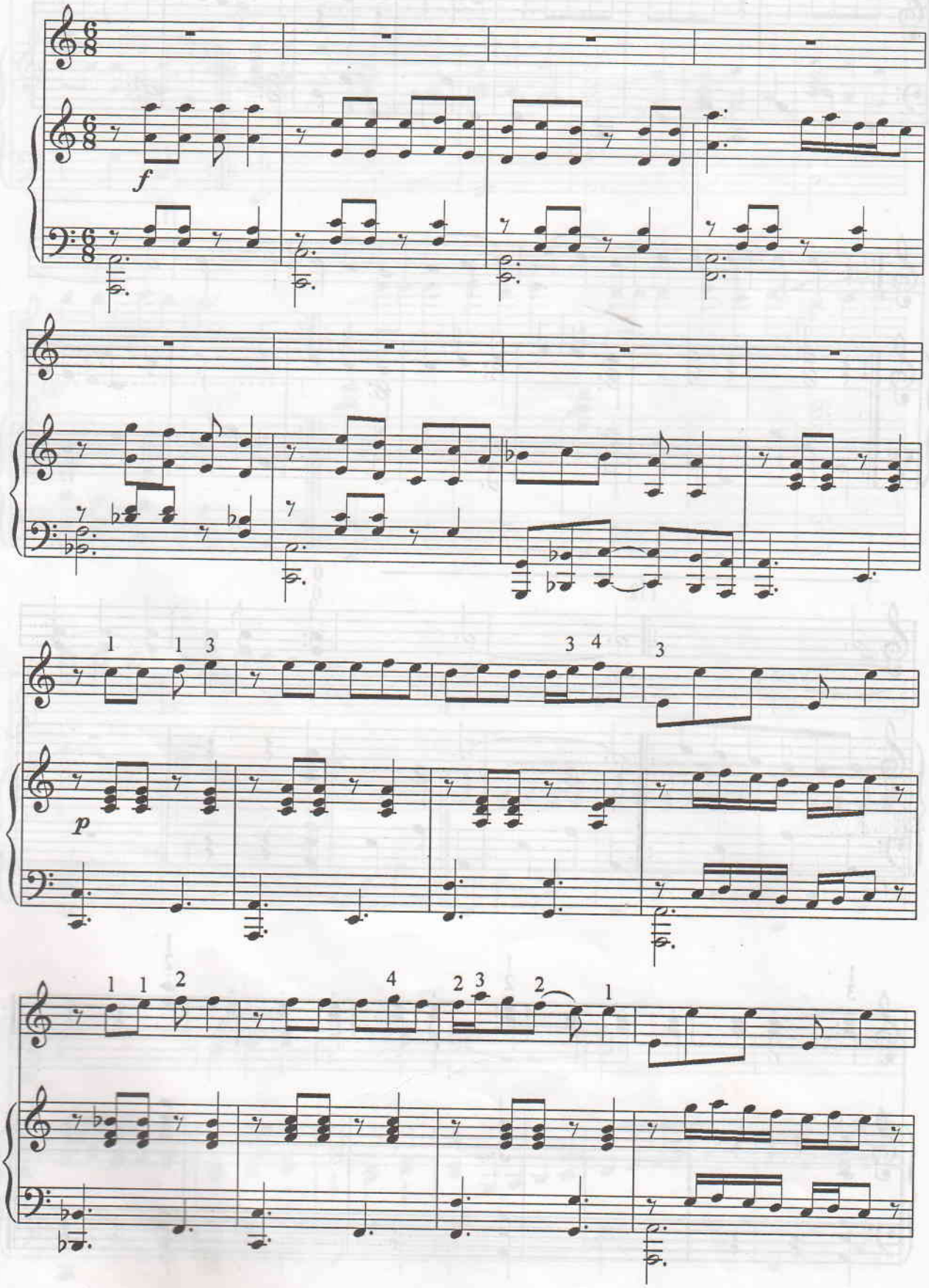
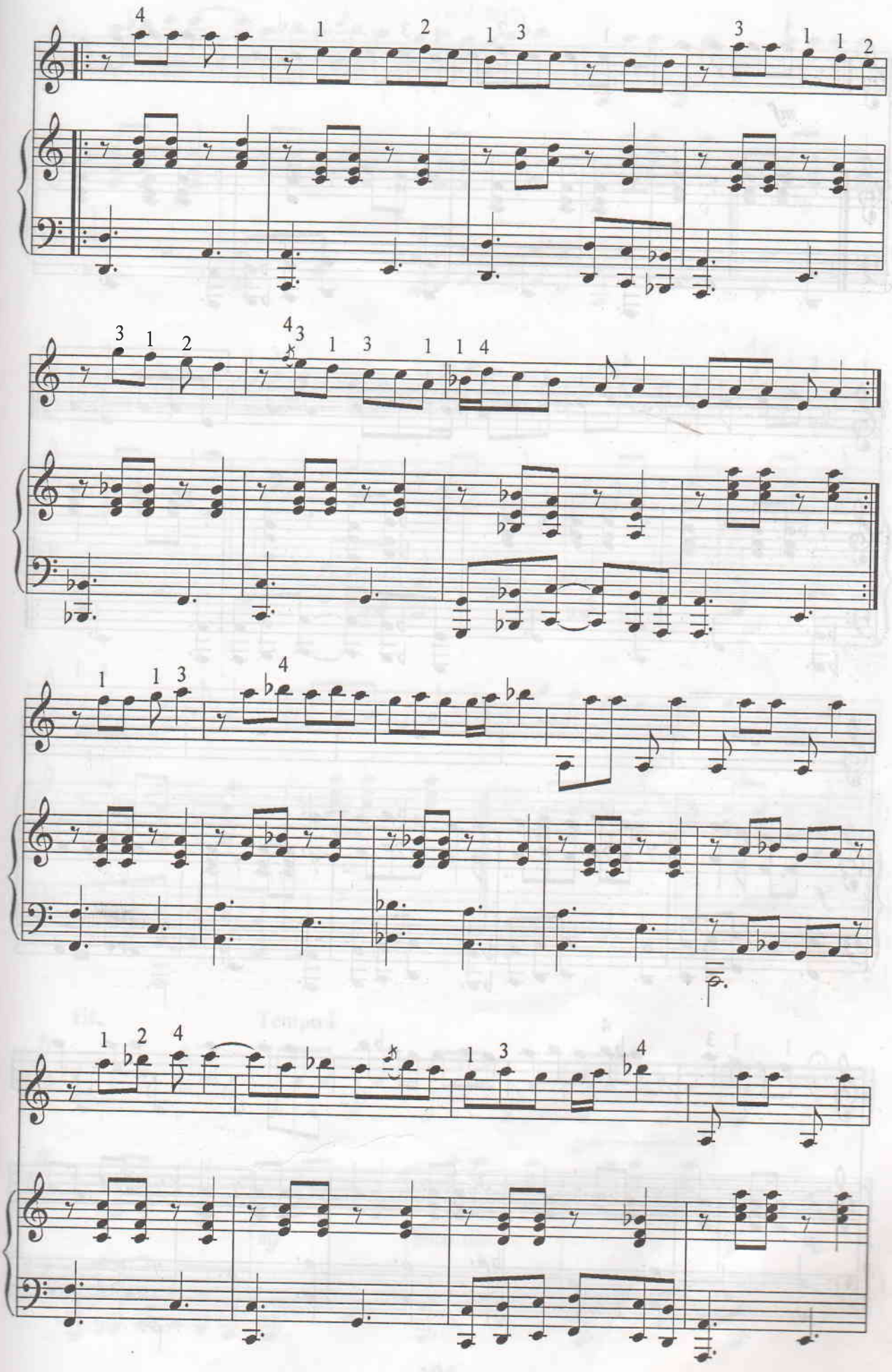
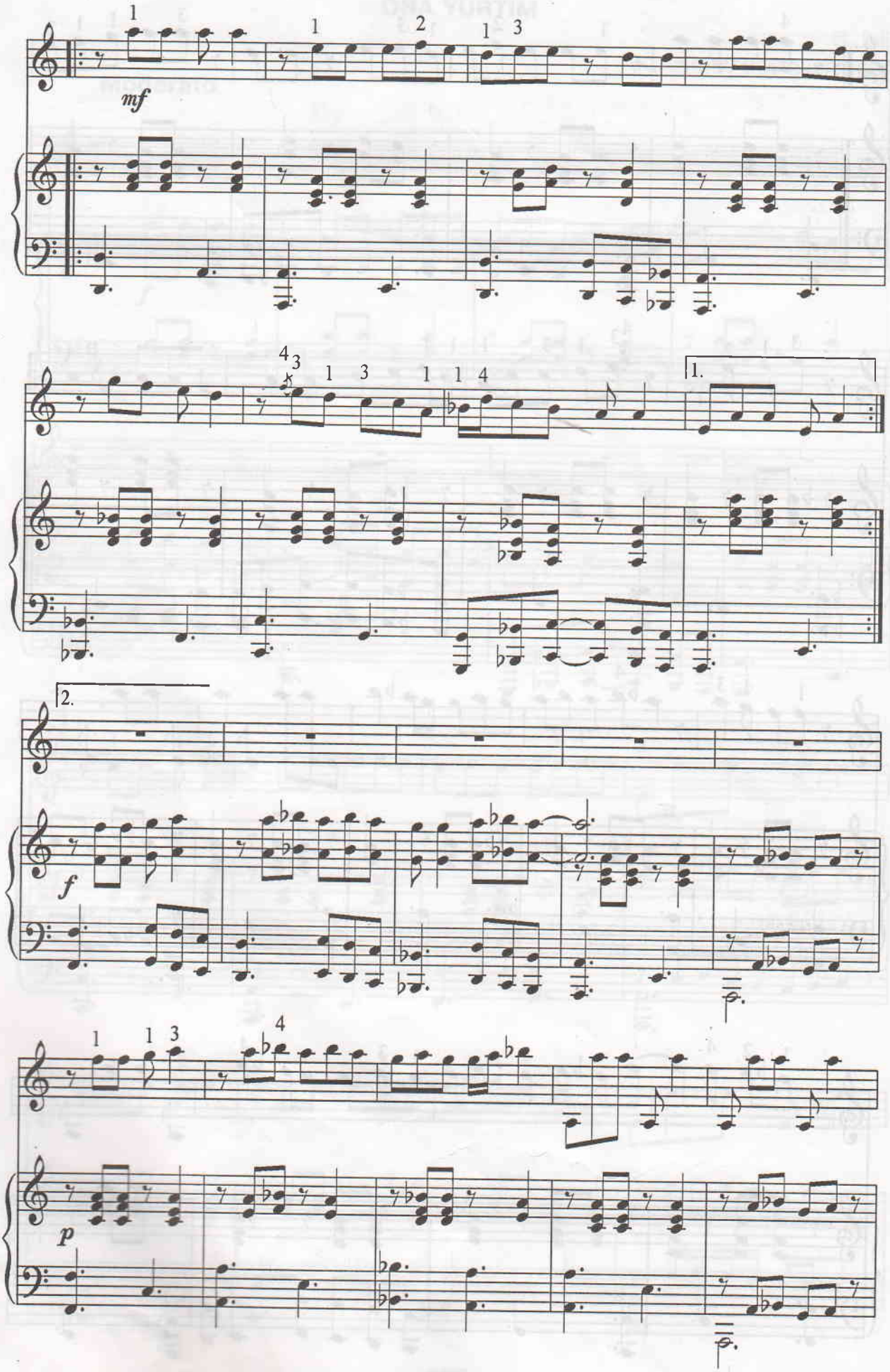
ONA YURTIM

S.Jalil
K.Azimov qayta ishlagan

Moderato



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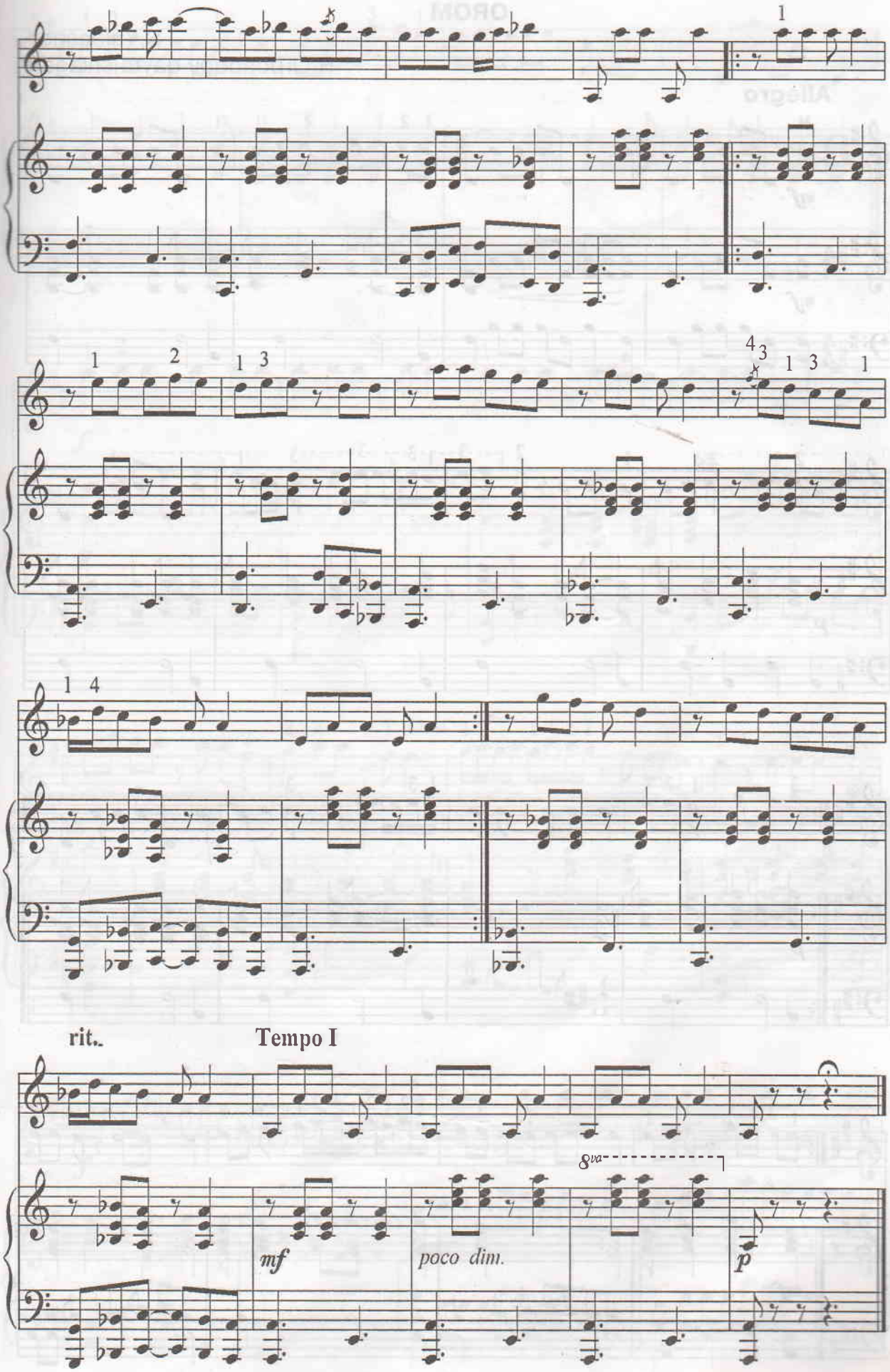
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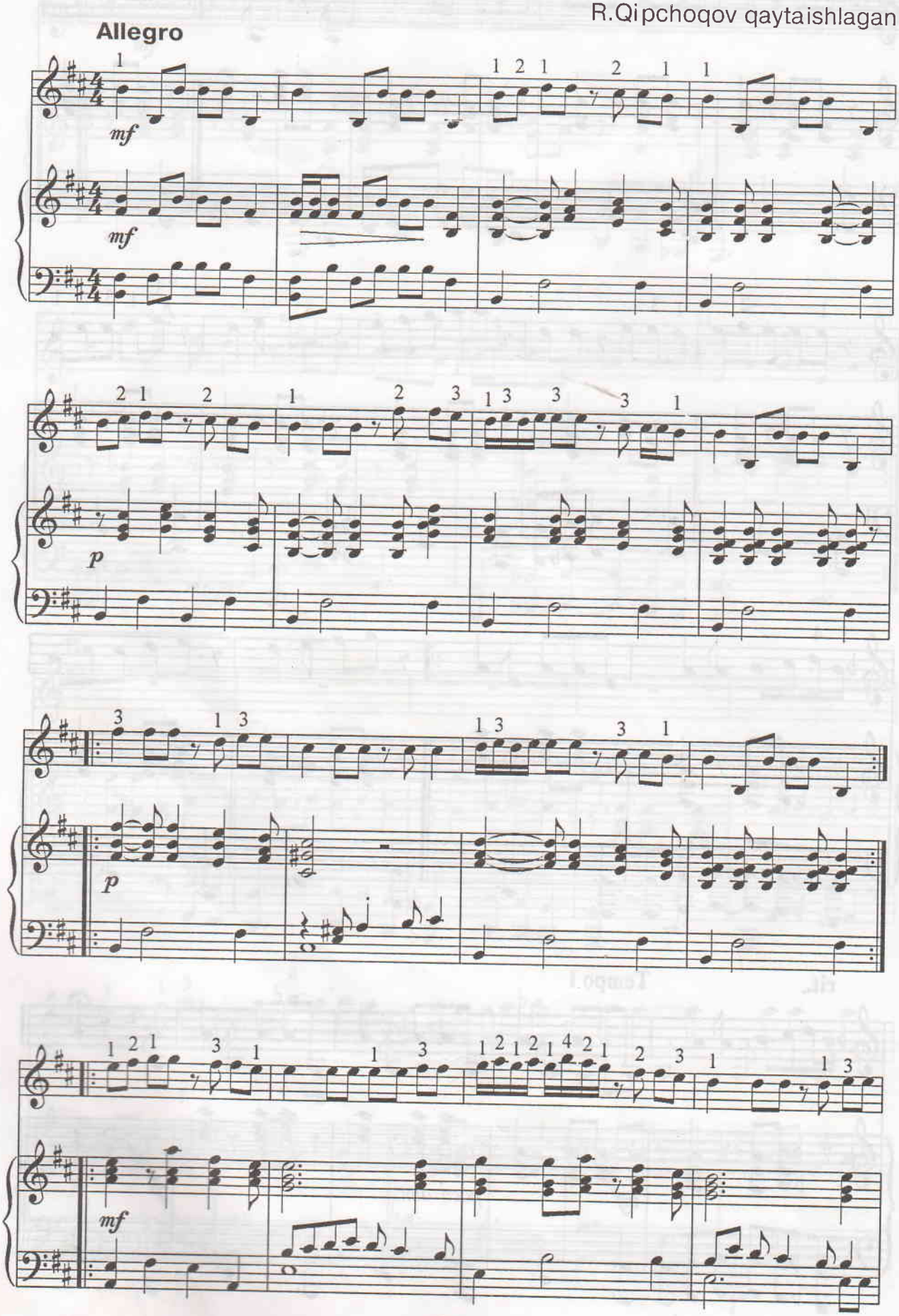
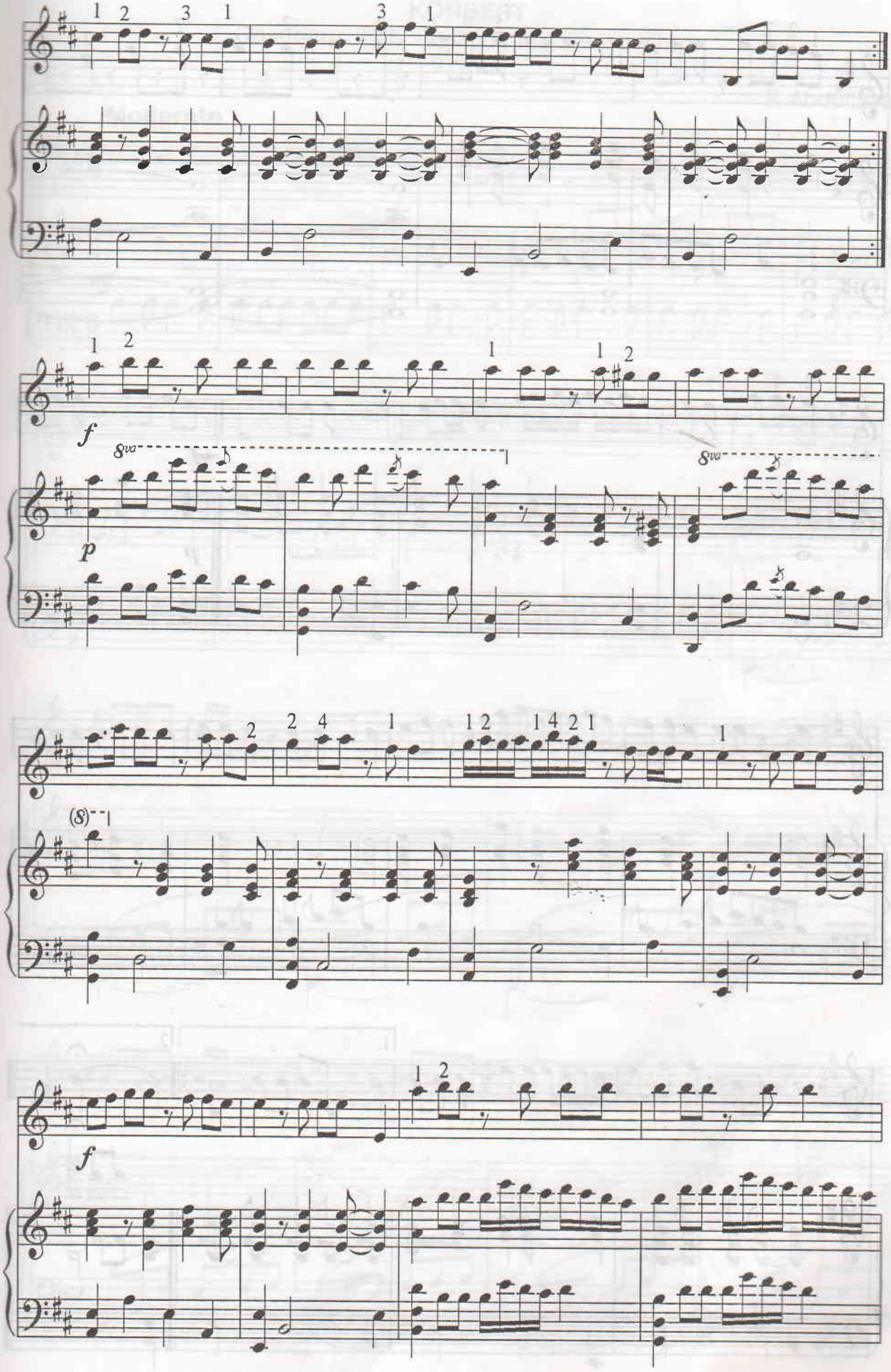
OROM

S.Yuldashev
R.Qipchoqov qaytaishlagan

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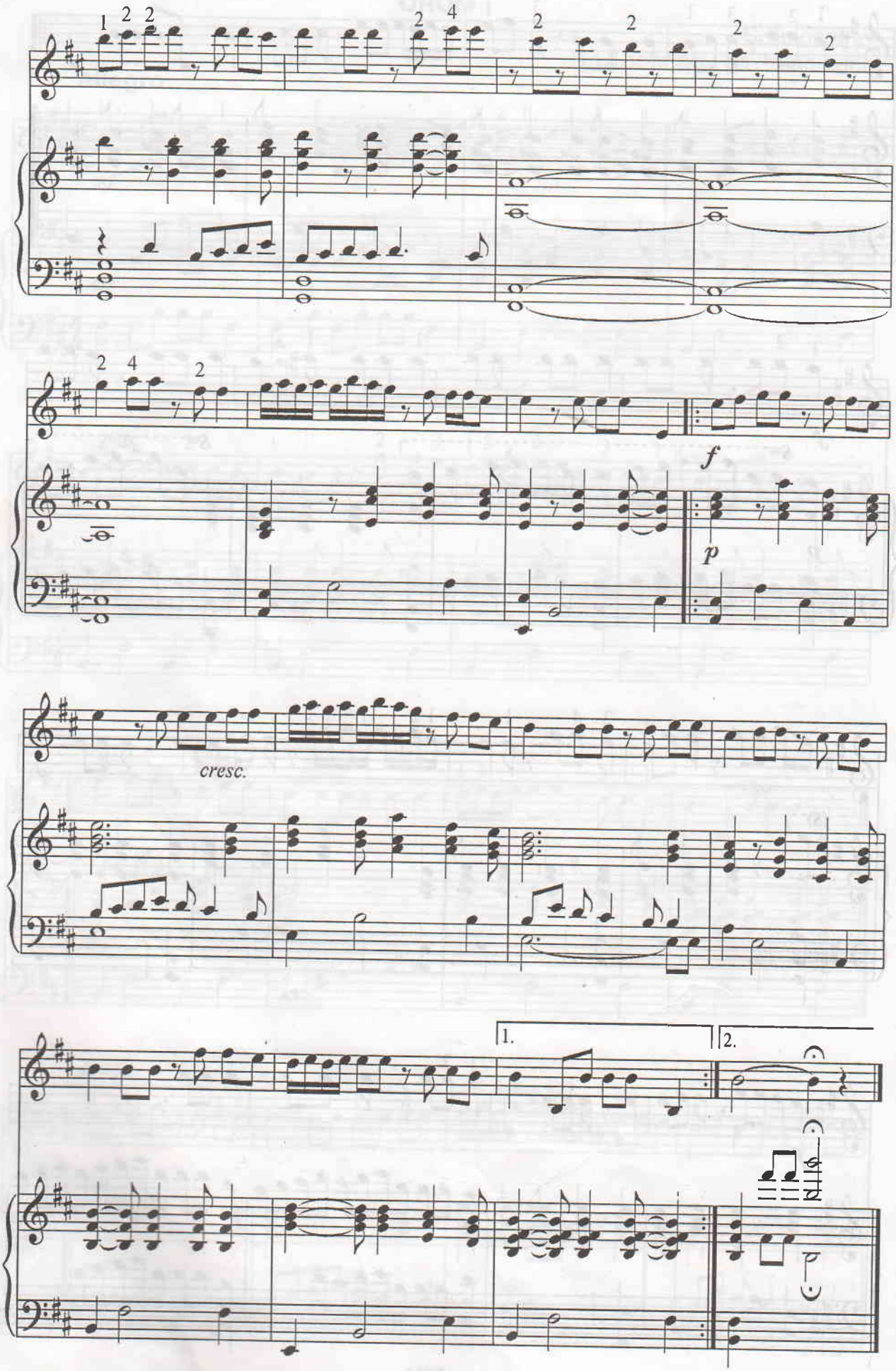
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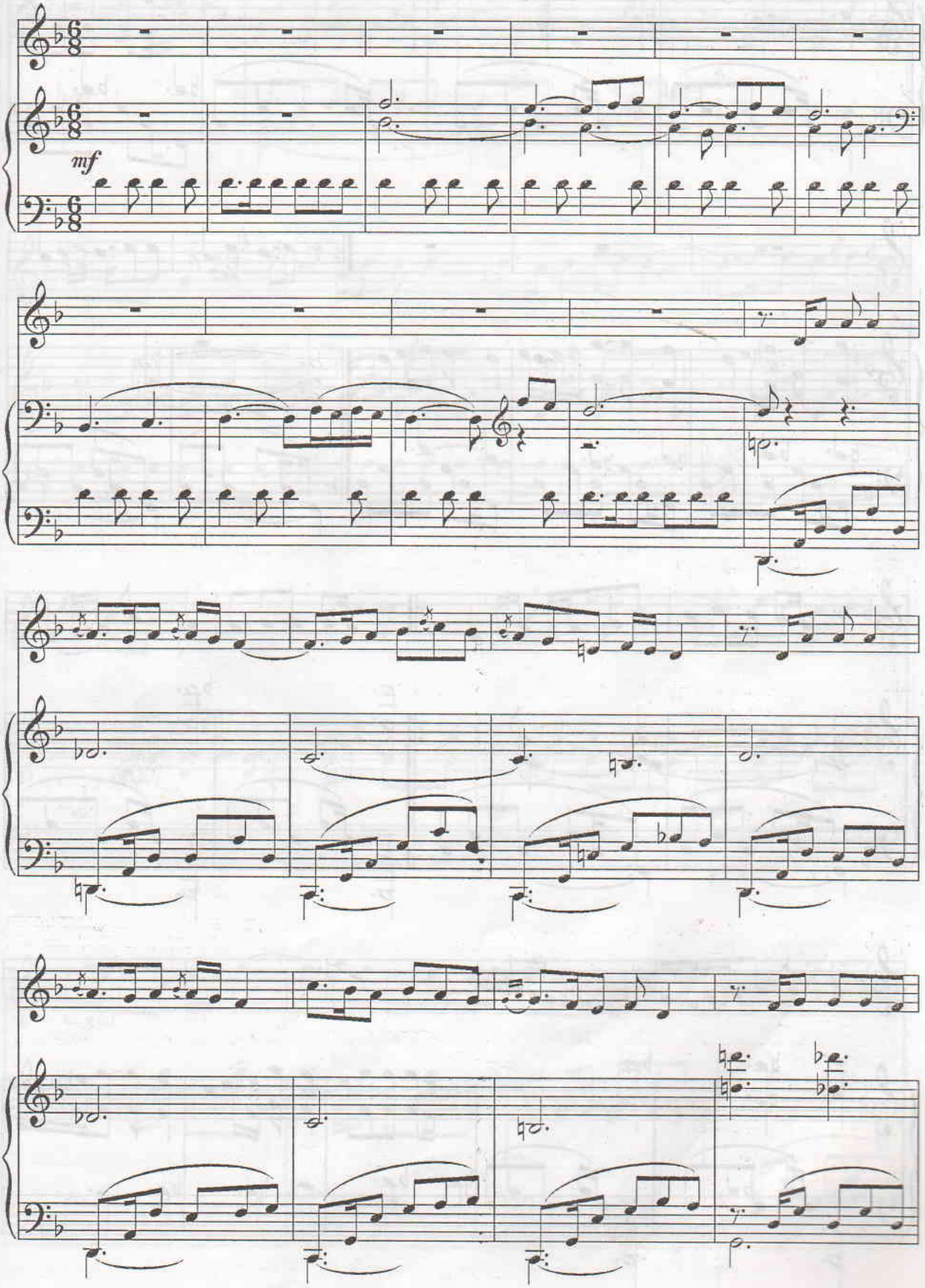
KONSERT

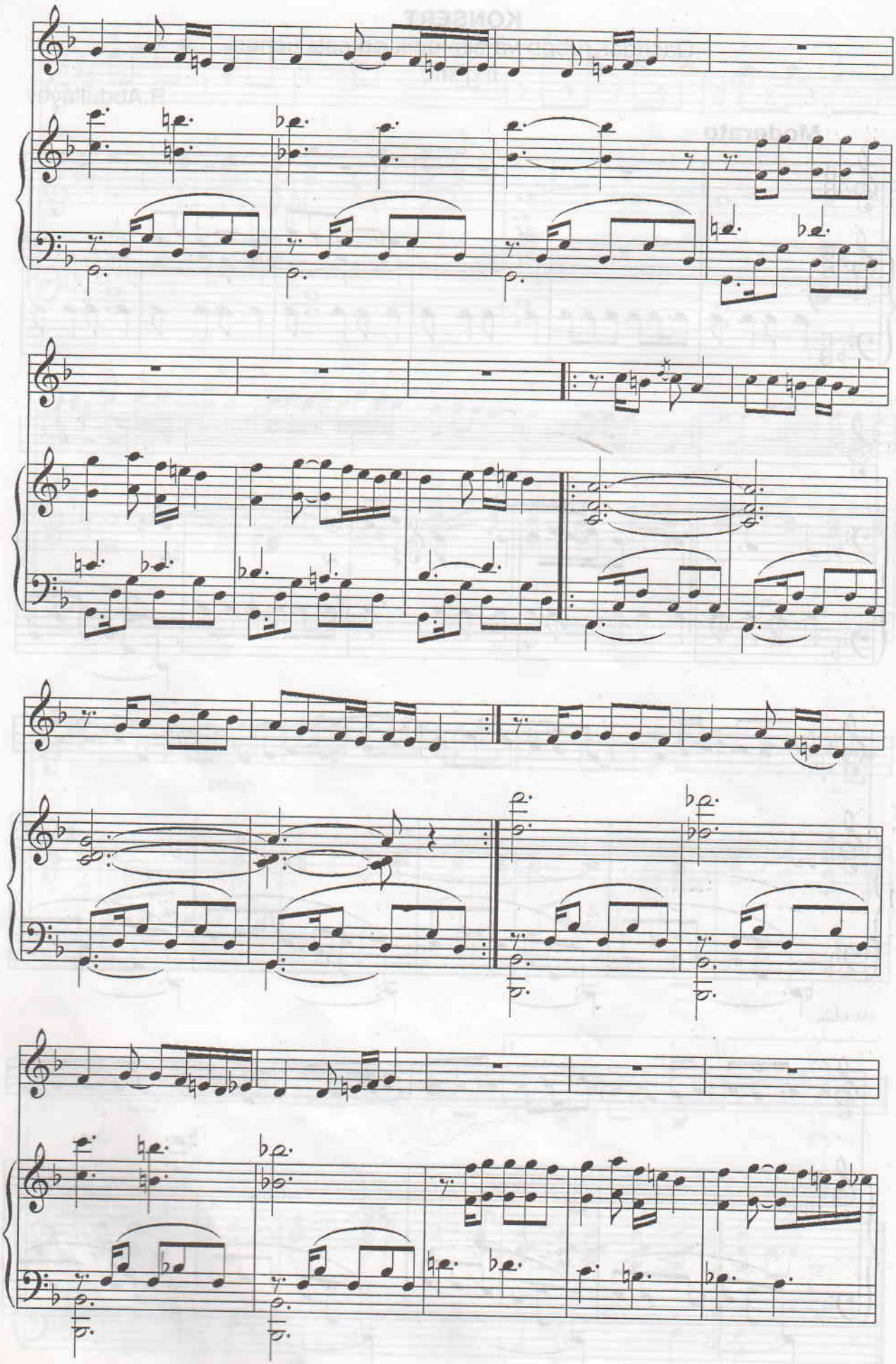
Qashqar rubob va simfonik orkestr uchun

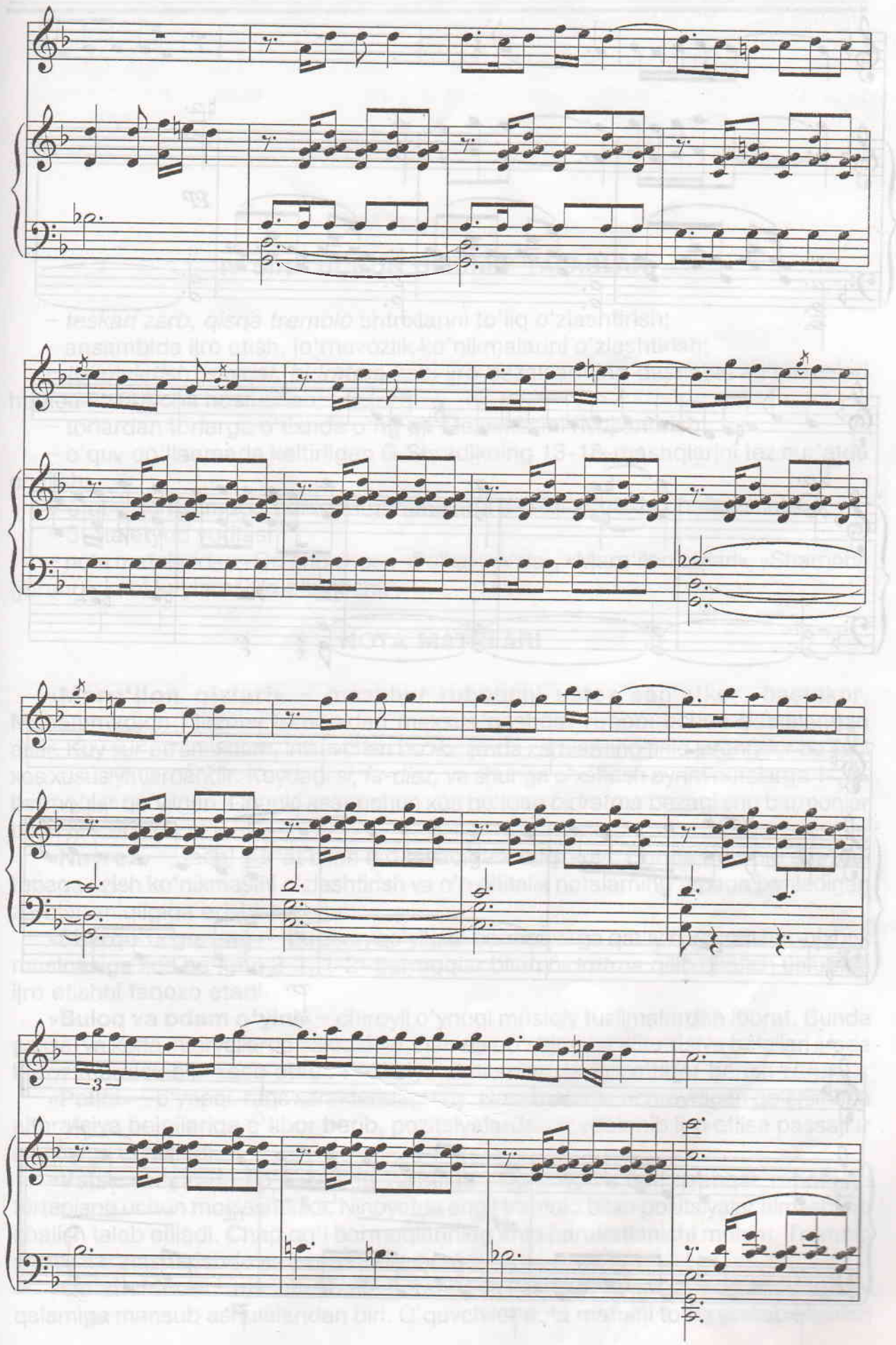
II qism

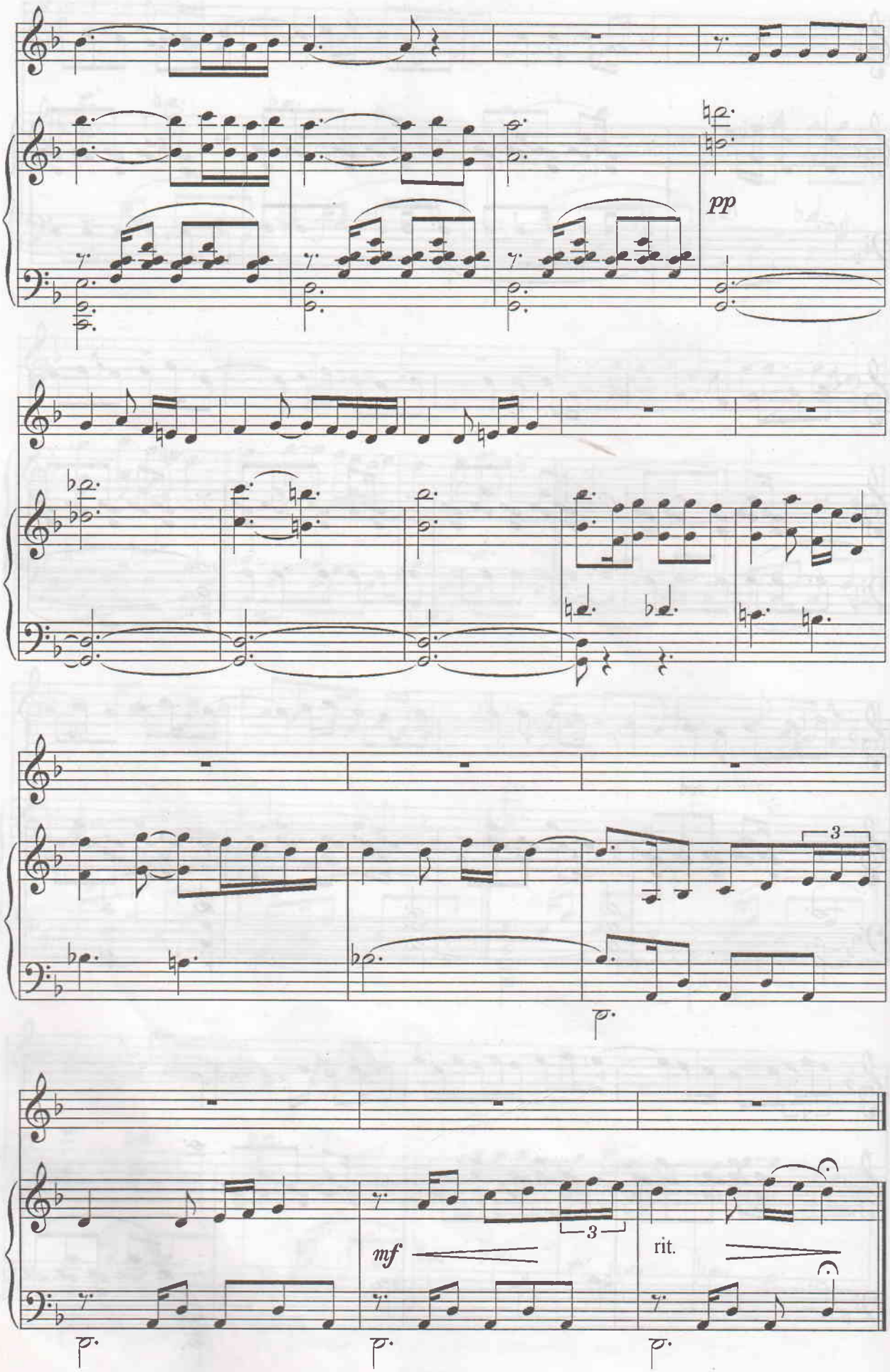
R.Abdullayev

Moderato





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IV SINF UCHUN UMUMIY TALABLAR:

– *teskari zarb, qisqa tremolo* shtrixlarini to'liq o'zlashtirish;
– ansamblda ijro etish, jo'rnavozlik ko'nikmalarini o'zlashtirish;
– *to'lqinlatish, sayqal, bidratma* kabi ijro bezaklarining dastlabki ko'nikmalari haqida tushuncha hosil qilish;
– torlardan torlarga o'tishda o'ng qo'l texnikasini rivojlantirish;
– o'quv qo'llanmada keltirilgan G.Shradikning 13-18-mashqlarini tez sur'atda chalish;
– o'quv qo'llanmada berilgan gammalarni 3-4 xil shtrixda chalib chiqish;
– 3-4ta etyud yodlash;
– nota matnlaridan «Qo'shchinor», «Polka», «Vals», «Marg'ilon qizlari», «Sharqona gurung» kabi kuylarni ijro eta olishi.

NOTA MATNLARI

«Marg'ilon qizlari» – mashhur rubobchi ustoz san'atkor, bastakor, Muhammadjon Mirzaev tomonidan maxsus qashqar rubobi uchun bastalangan asar. Kuy sur'ati shaxdam, intiluvchan bo'lib, ijroda zarblarning tiniq jarangdor bo'lishi xos xususiyatlardandir. Kuydagi *si, fa-diez,* va shunga o'xshash ayrim notalarga 1-, 2-barmoqlar qo'yilgan. Chunki asar uchun xos bo'lgan *bidratma* bezagi shu barmoqlar bilan ijro etiladi.

«Nayrez» – jadal sur'at bilan ijro etiladigan xalq kuyi. Bunda tremolo shtrixini tepaga uzish ko'nikmasini o'zlashtirish va o'n oltitalik notalarning tepaga beriladigan zarblar aniqligiga erishish zarur.

«Sharqona gurung» – bu asar, qo'yilgan barmoqlarga qat'iy rioya qilishni, o'zbek musiqasiga xos bo'lgan 2-1, 1-2- barmoqlar bilan *bidratma* qilib chalish uslubida ijro etishni taqozo etadi.

«Buloq va odam o'yini» – chiroyli o'ynoqi musiqiy tuzilmalardan iborat. Bunda passaj va katta intervallarga sakrashlar, hamda qo'shimcha alteratsiya belgilari ijroda bir oz murakkablik kasb etadi. Pozitsiya almashinuvlariga e'tibor berish zarur.

«Polka» – o'ynoqi, raqs xarakteridagi kuy. Nota matnida uchraydigan qo'shimcha alteratsiya belgilariga e'tibor berib, pozitsiyalardan foydalanib ijro etilsa passajlar aniqligiga erishiladi.

«Vals» – estrada yo'nalishida yaratilgan bu kuy, ilk bor qashqar rubobi va fortepiano uchun moslashtirildi. Nihoyatda engil tremolo bilan pozitsiyalar almashtirib chalish talab etiladi. Chap qo'l barmoqlarining aniq harakatlanishi muhim. Tremolo shtrixini o'zlashtirishda yaxshi samara beradi.

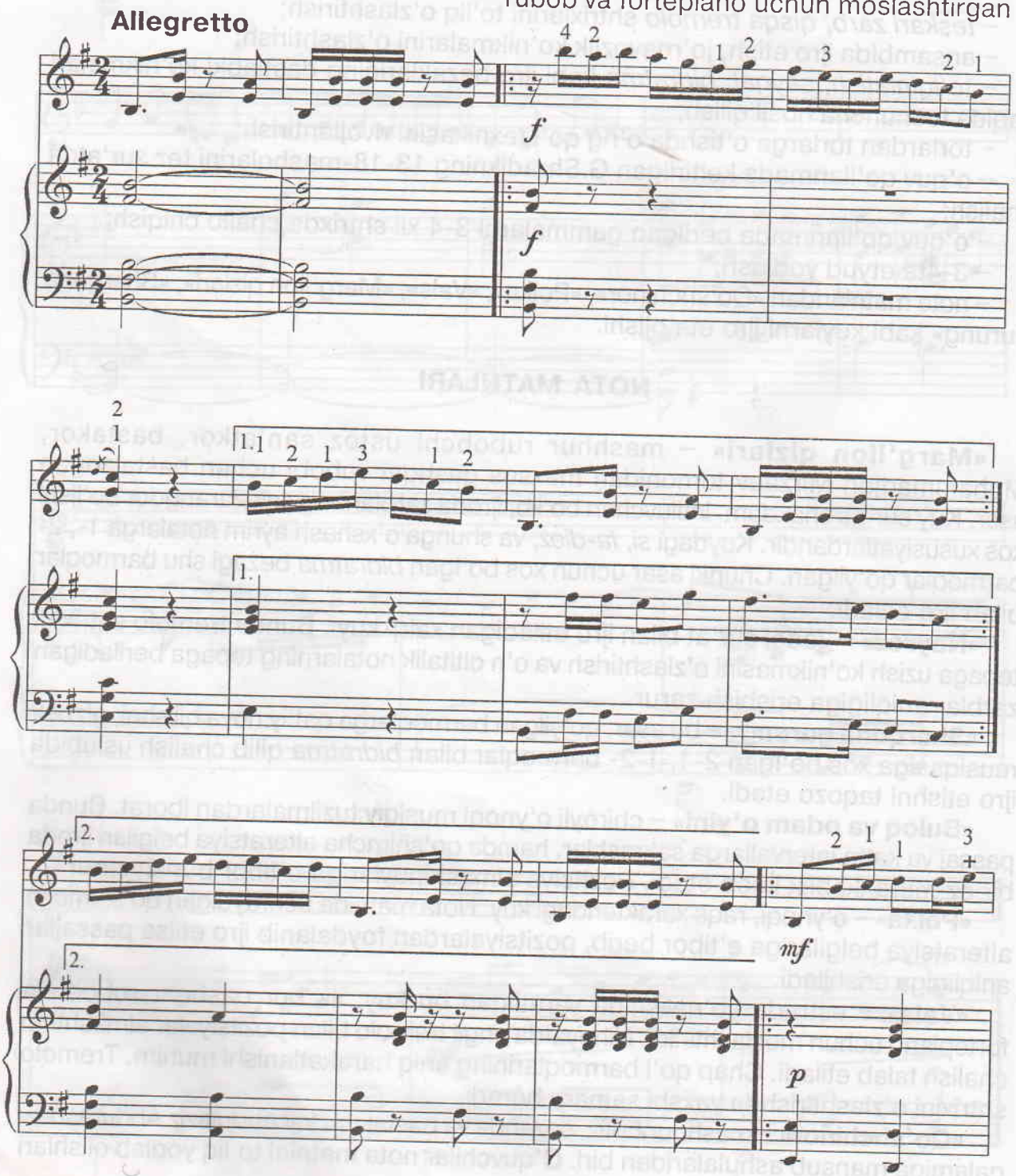
«Qo'shchinor» – mashhur hofiz, sozanda va bastakor Hoji Abdulaziz Abdurasulov qalamiga mansub ashulalaridan biri. O'quvchilar nota matnini to'liq yodlab olishlari

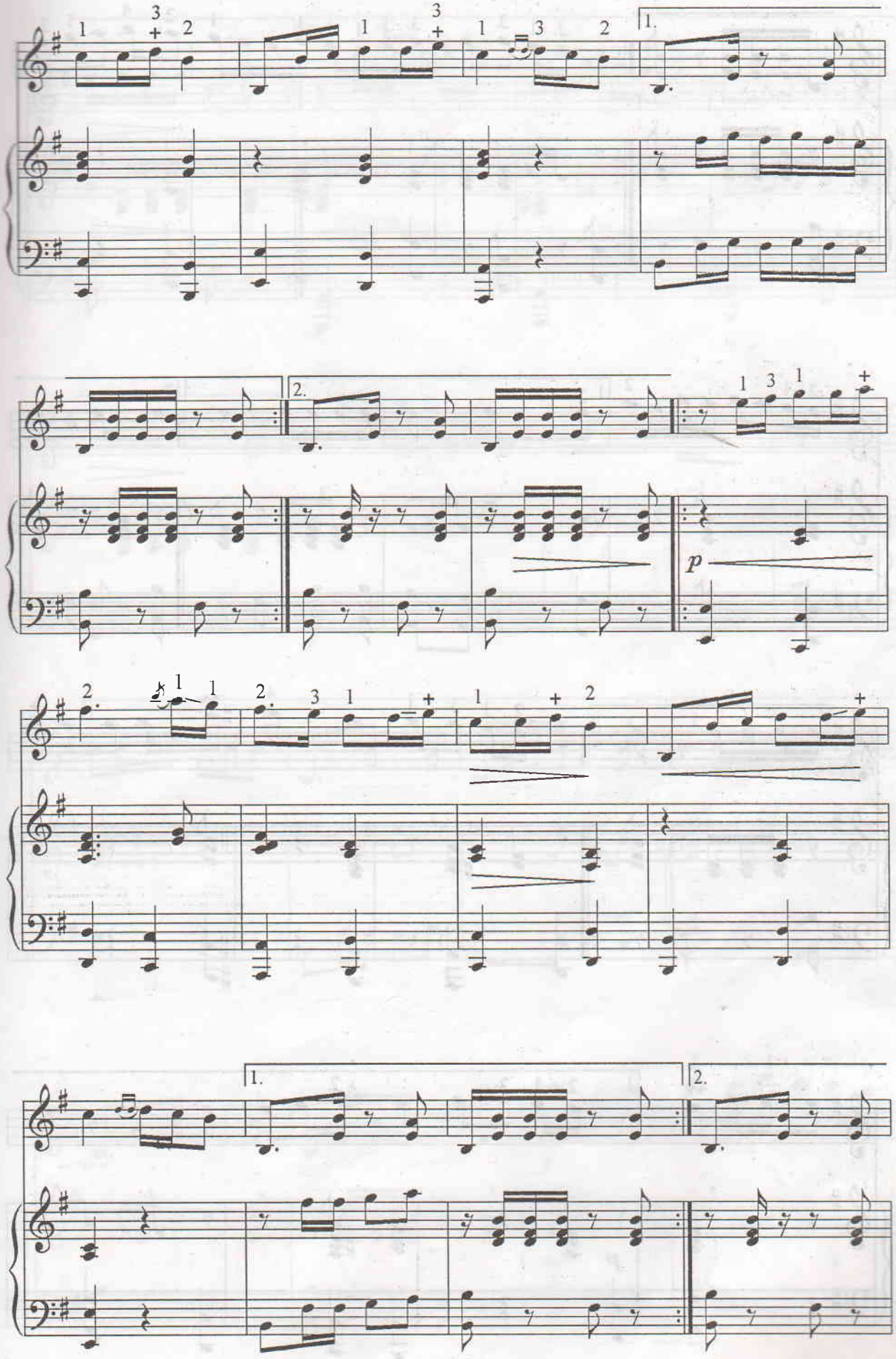
kerak. Ijro ildam, shaxdam xarakterda bo'lish bilan birga, tovushlar sifatiga e'tibor berilishi zarur.

«Rondo» – asosan 16talik notalar ijrosiga e'tibor berish zarur. Bunda pastga-tepaga beriladigan zarblar kuchi tengligiga erishish muhim. Akkordli tremololarda o'ng qo'lda ikki torda tekis chalinishiga erishish kerak.

MARG'ILON QIZLARI

M.Mirzayev
R.Qipchoqov qashqar
rubob va fortepiano uchun moslashtirgan

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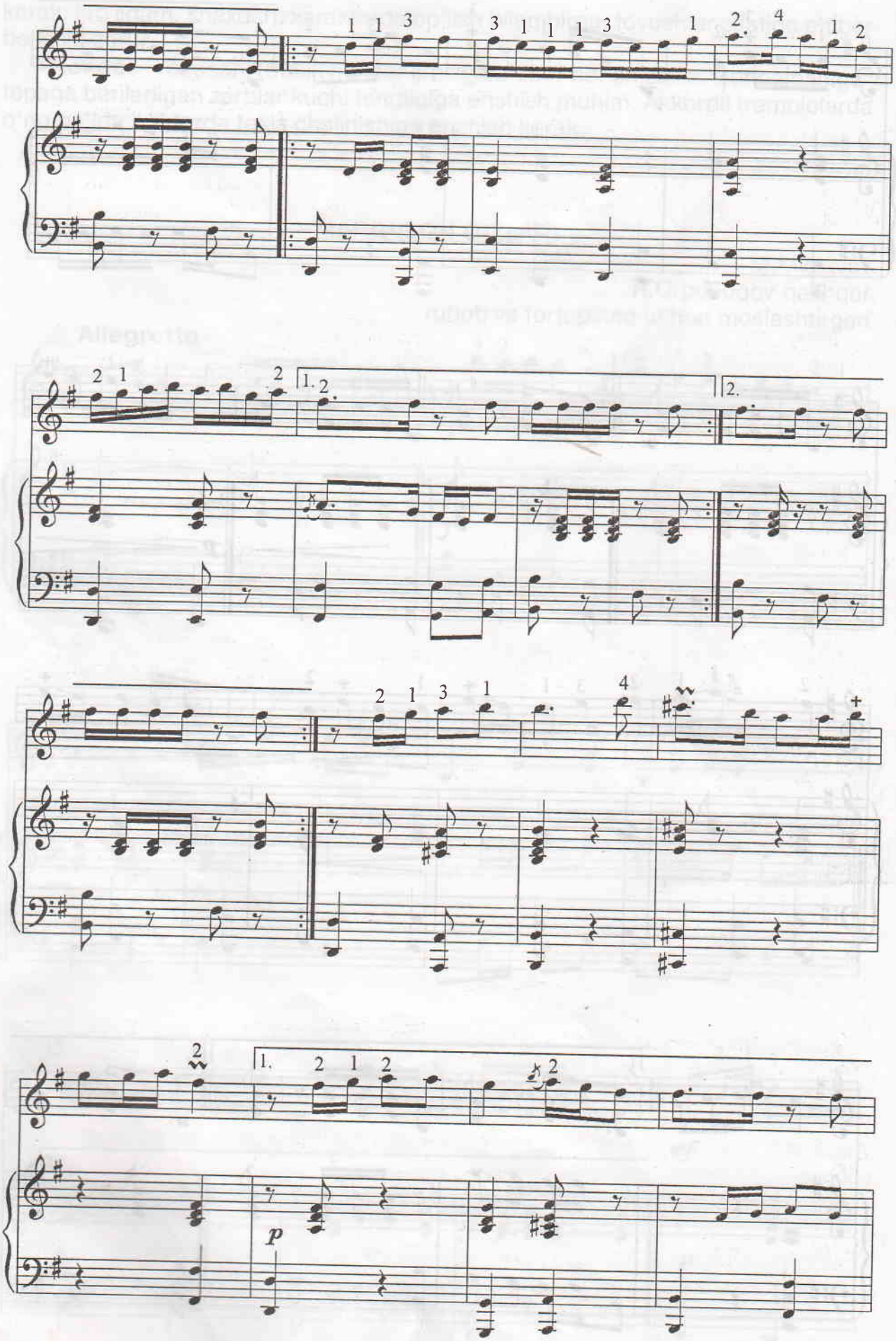
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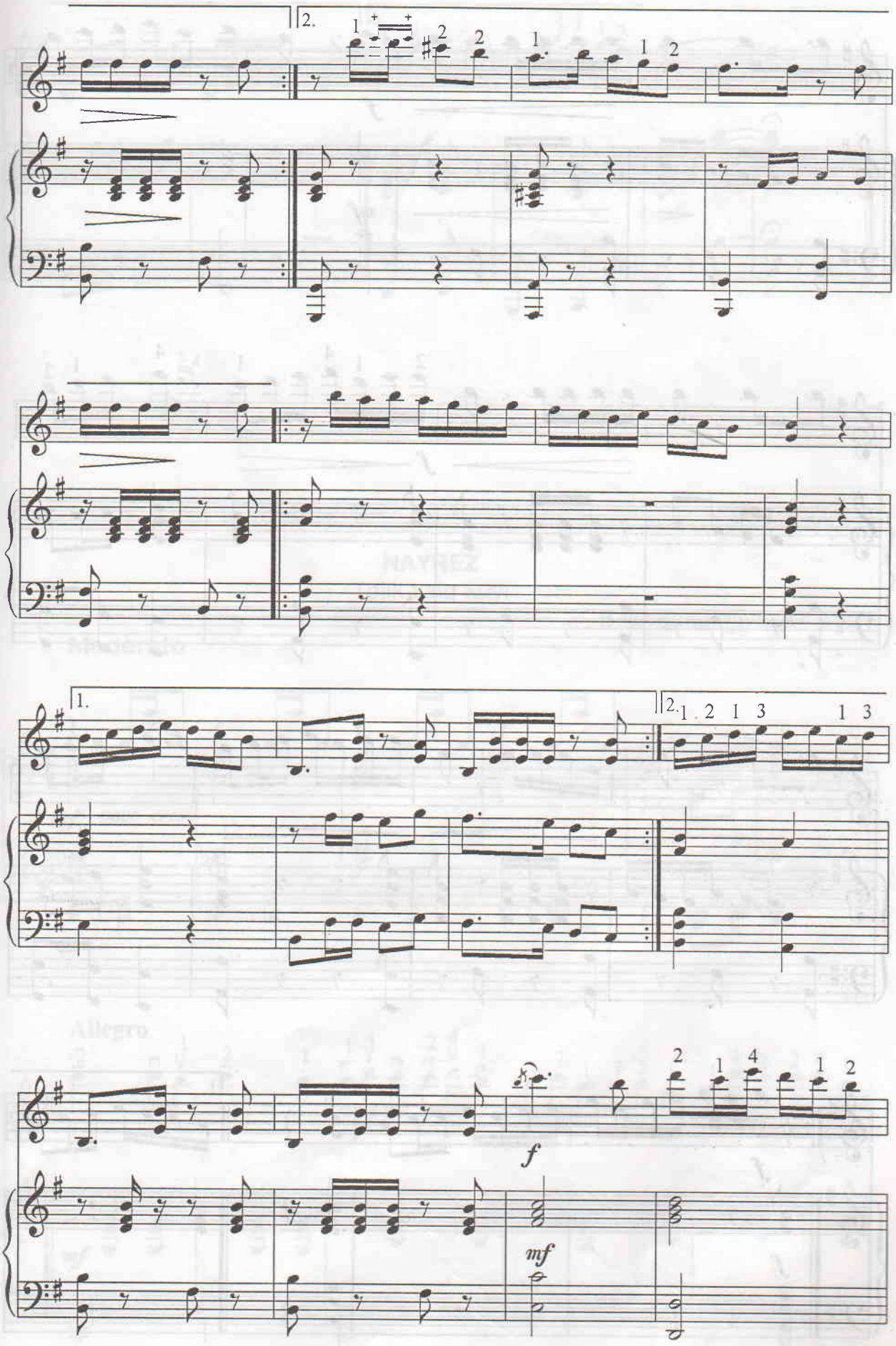
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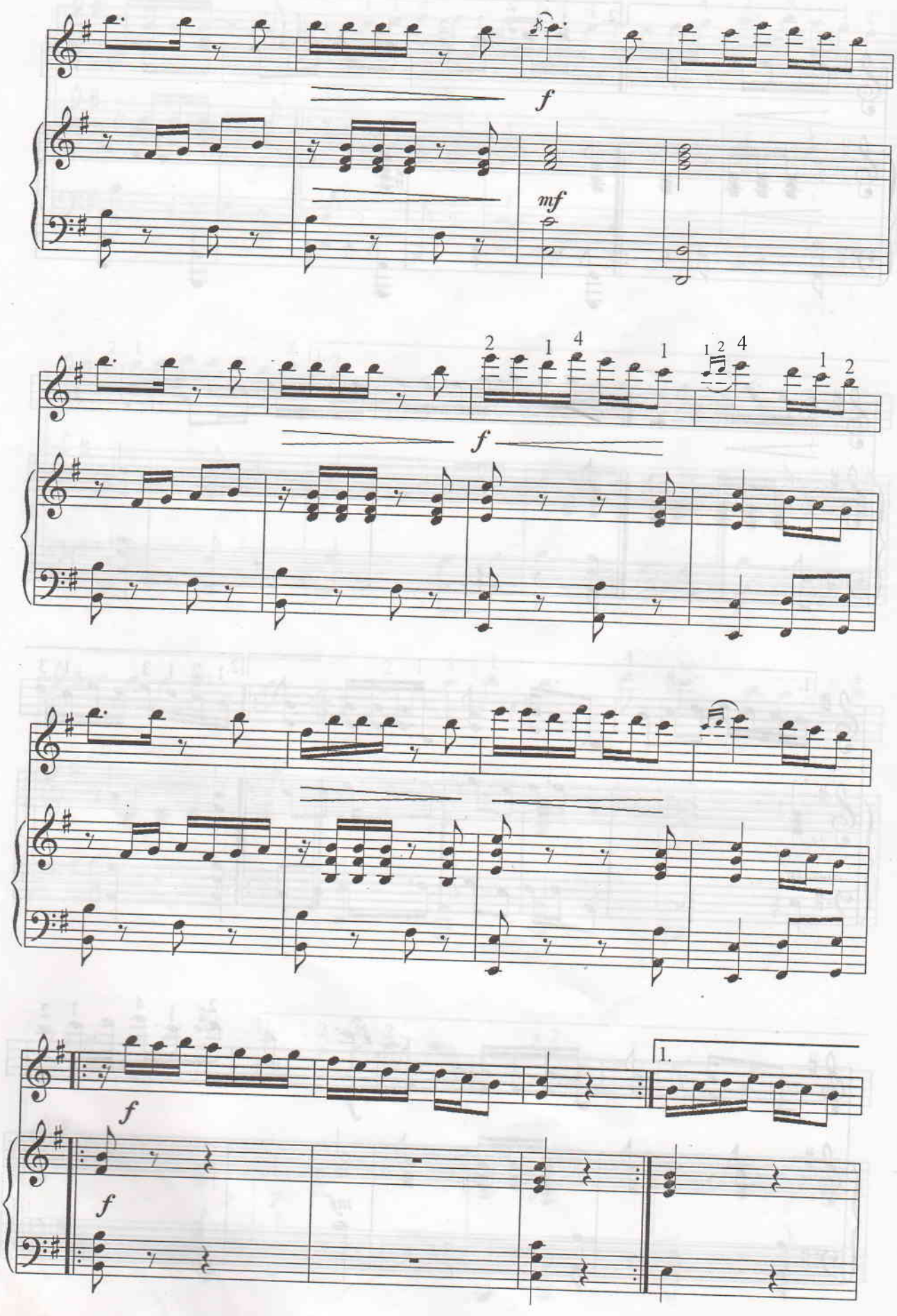
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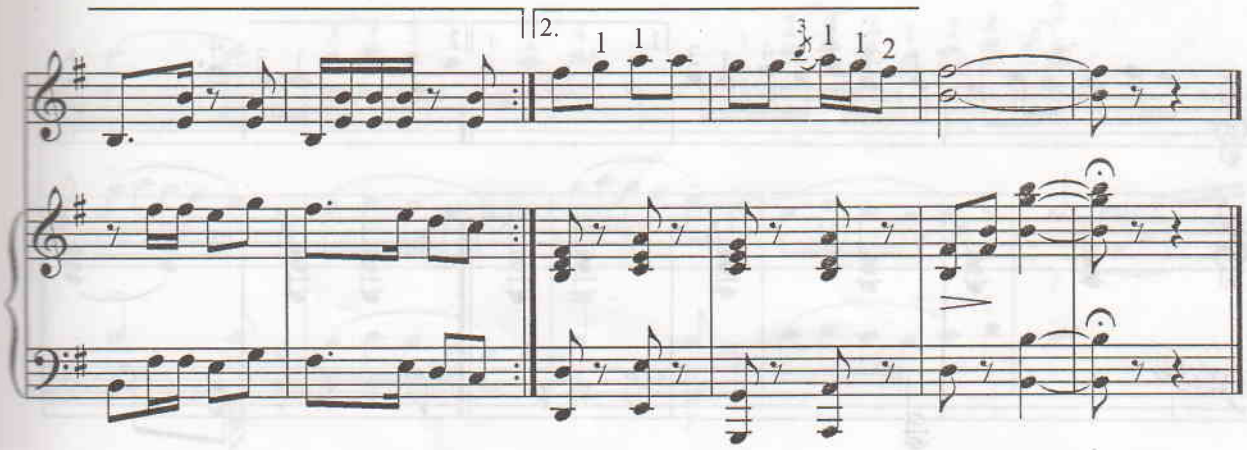
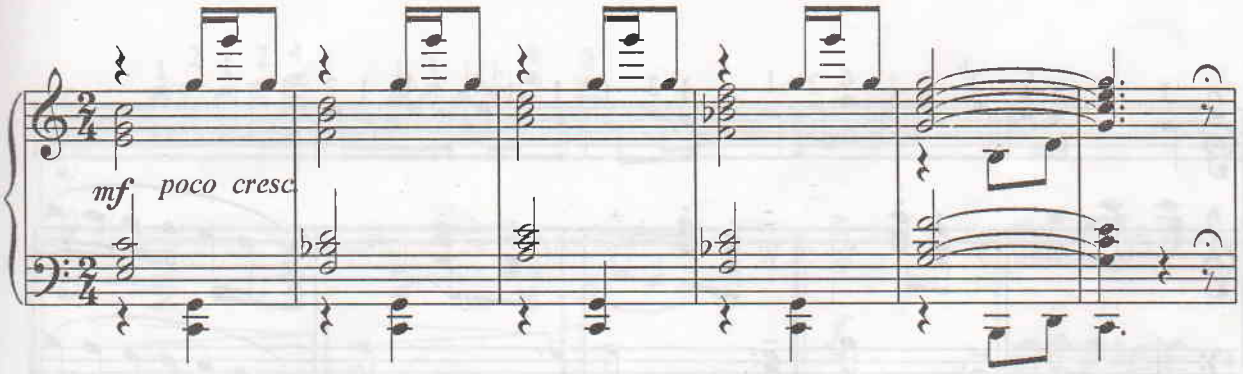


NAYREZ

Tojik xalq kuyi

B.Giyenko qayta ishlagan

Moderato



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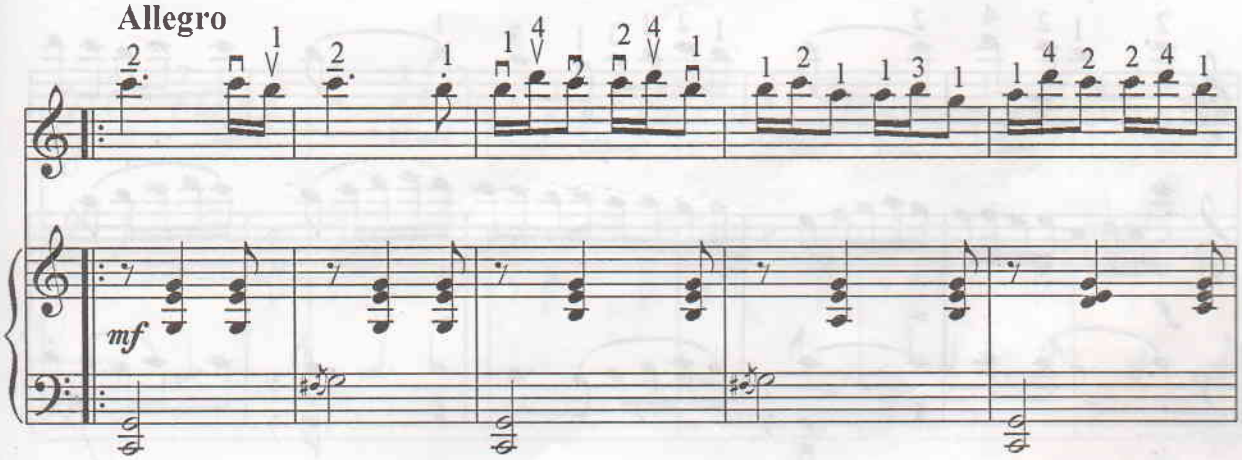

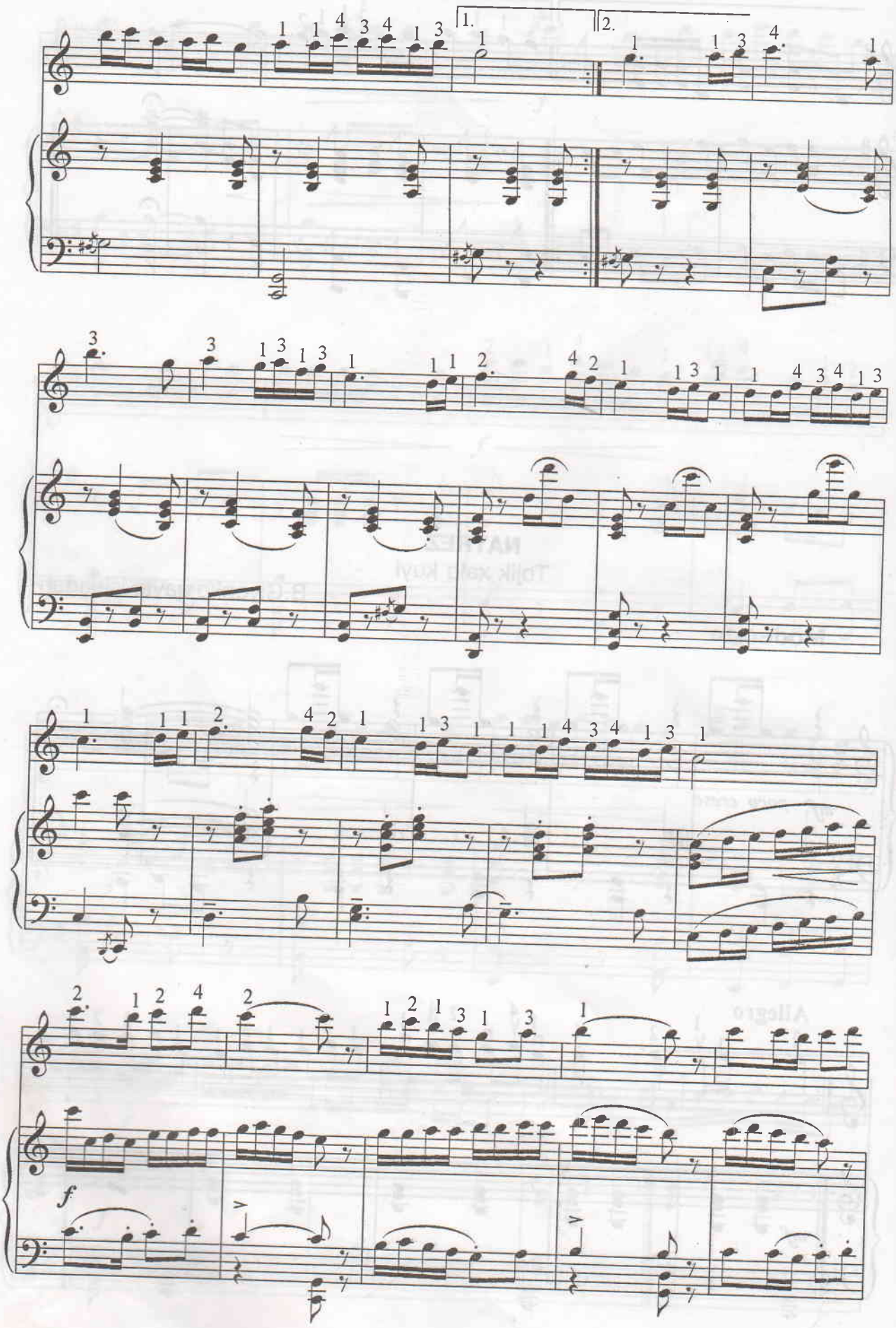
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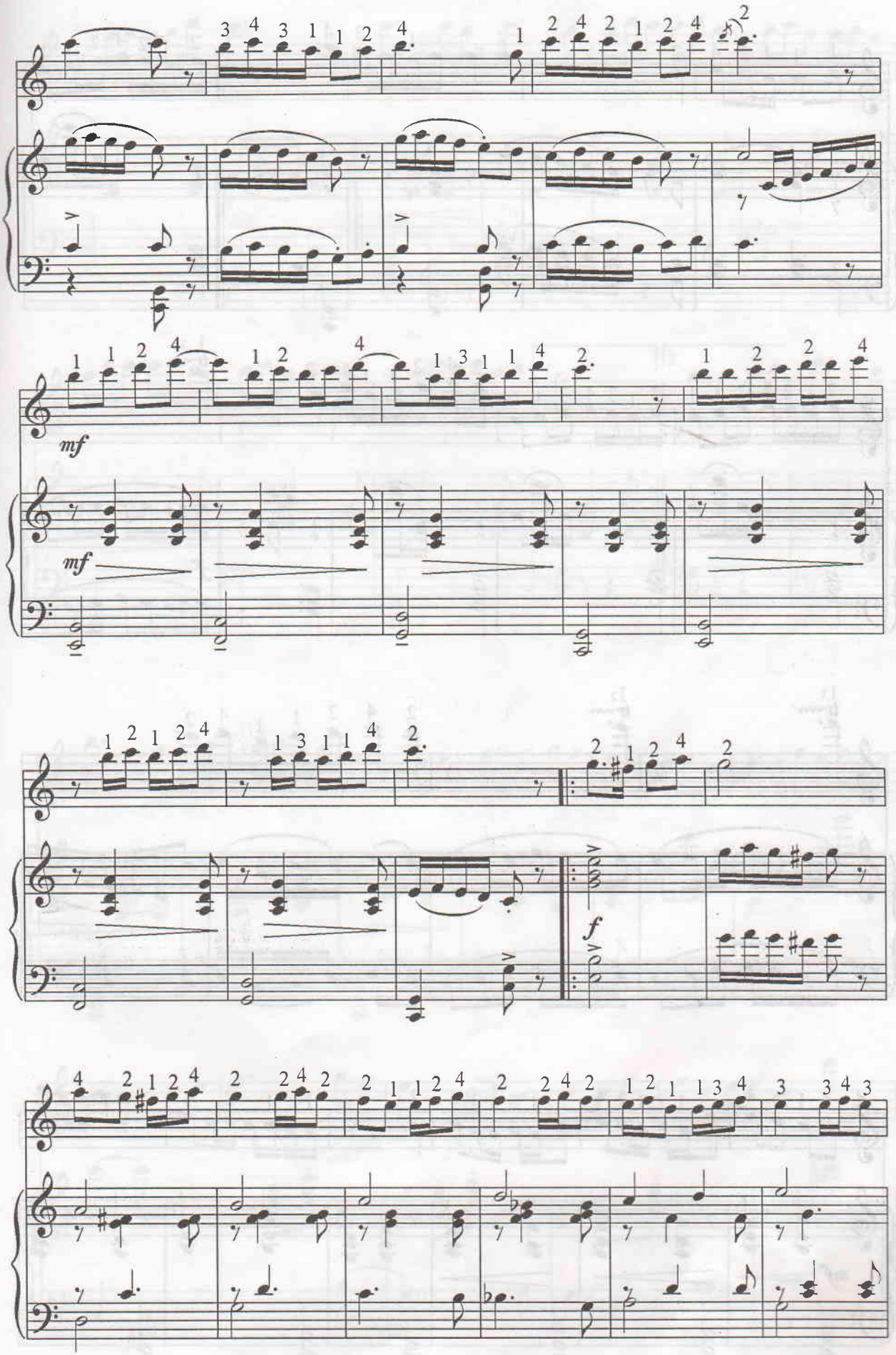
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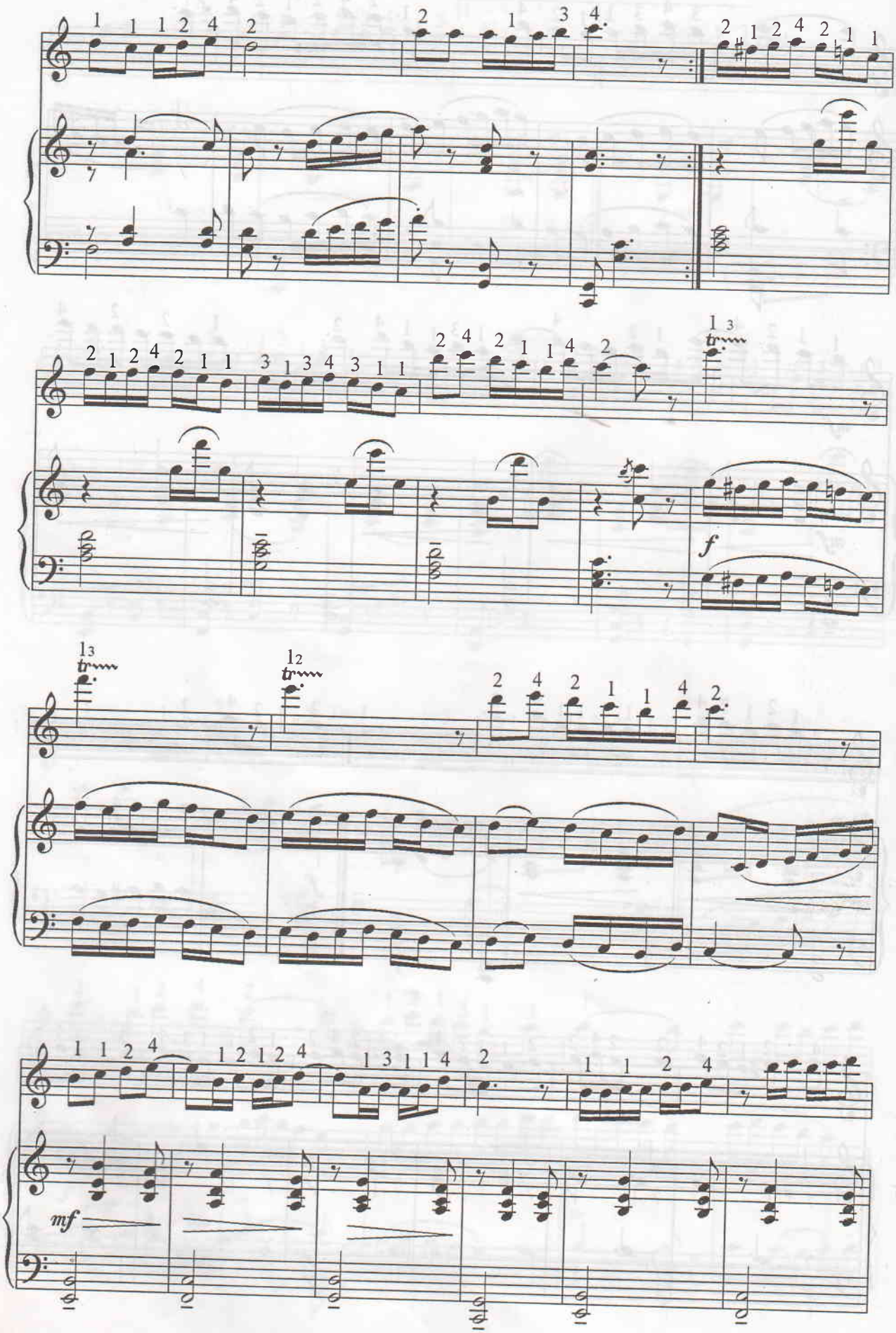
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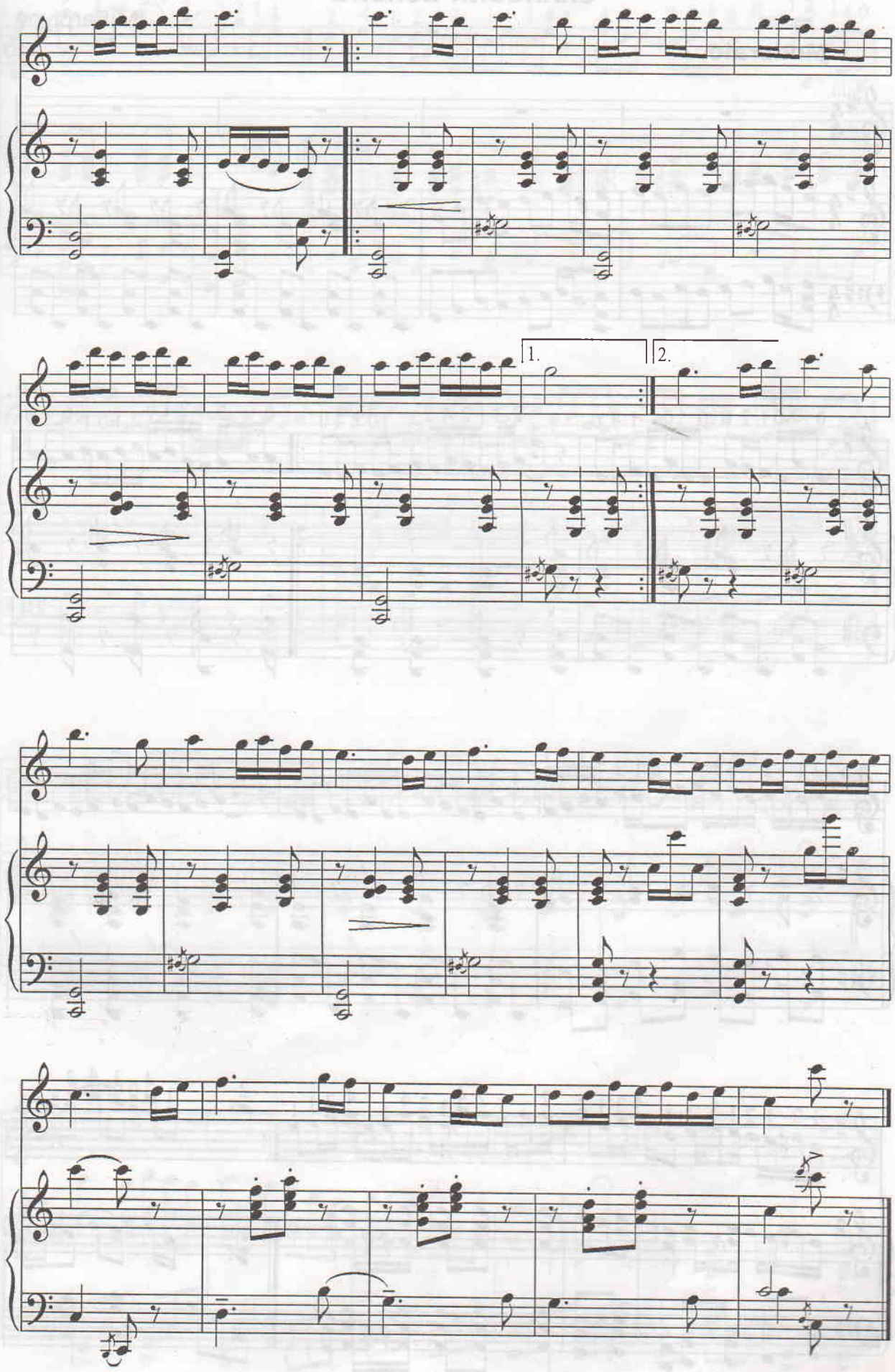
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SHARQONA GURUNG

M.Parpiyev

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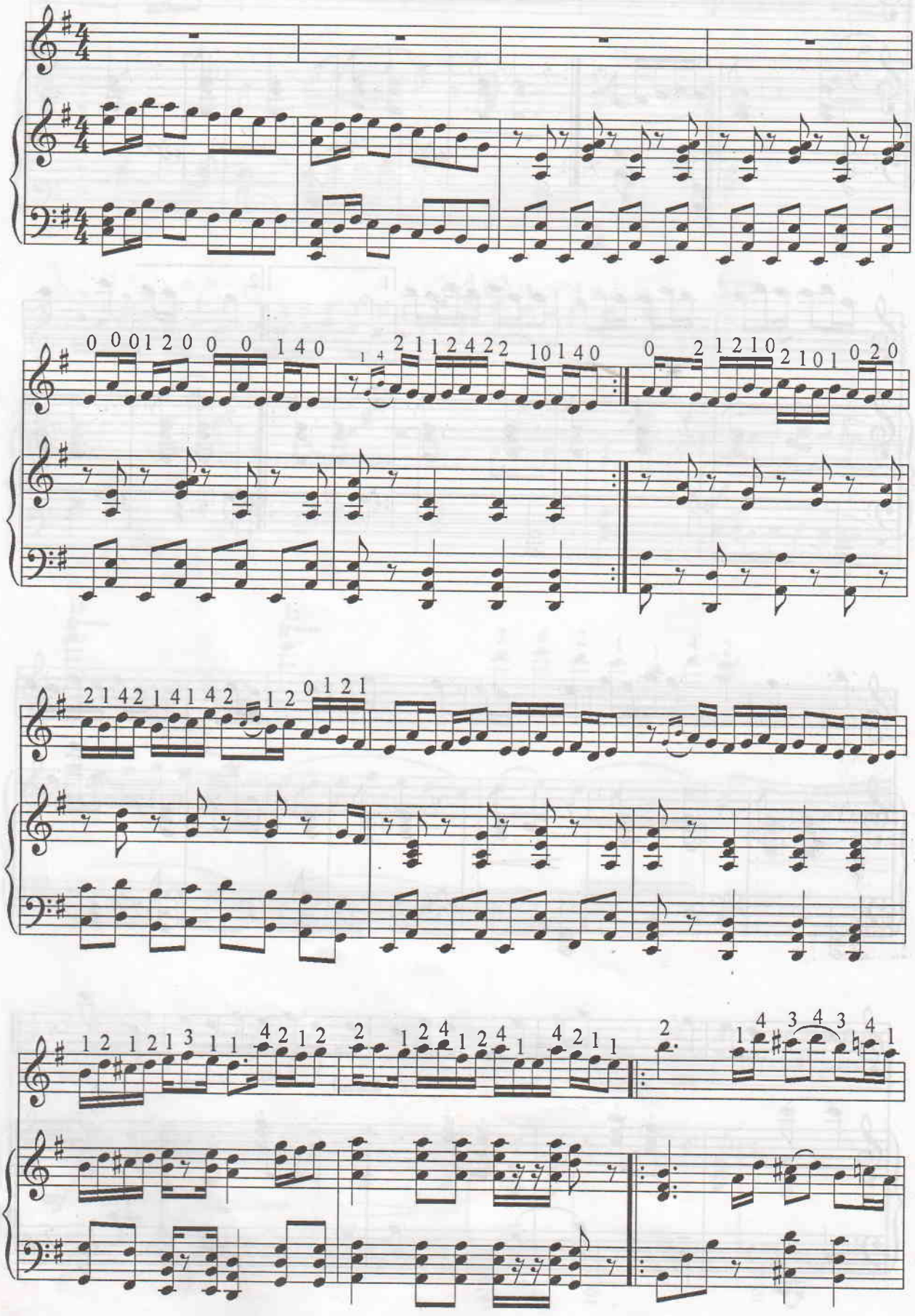

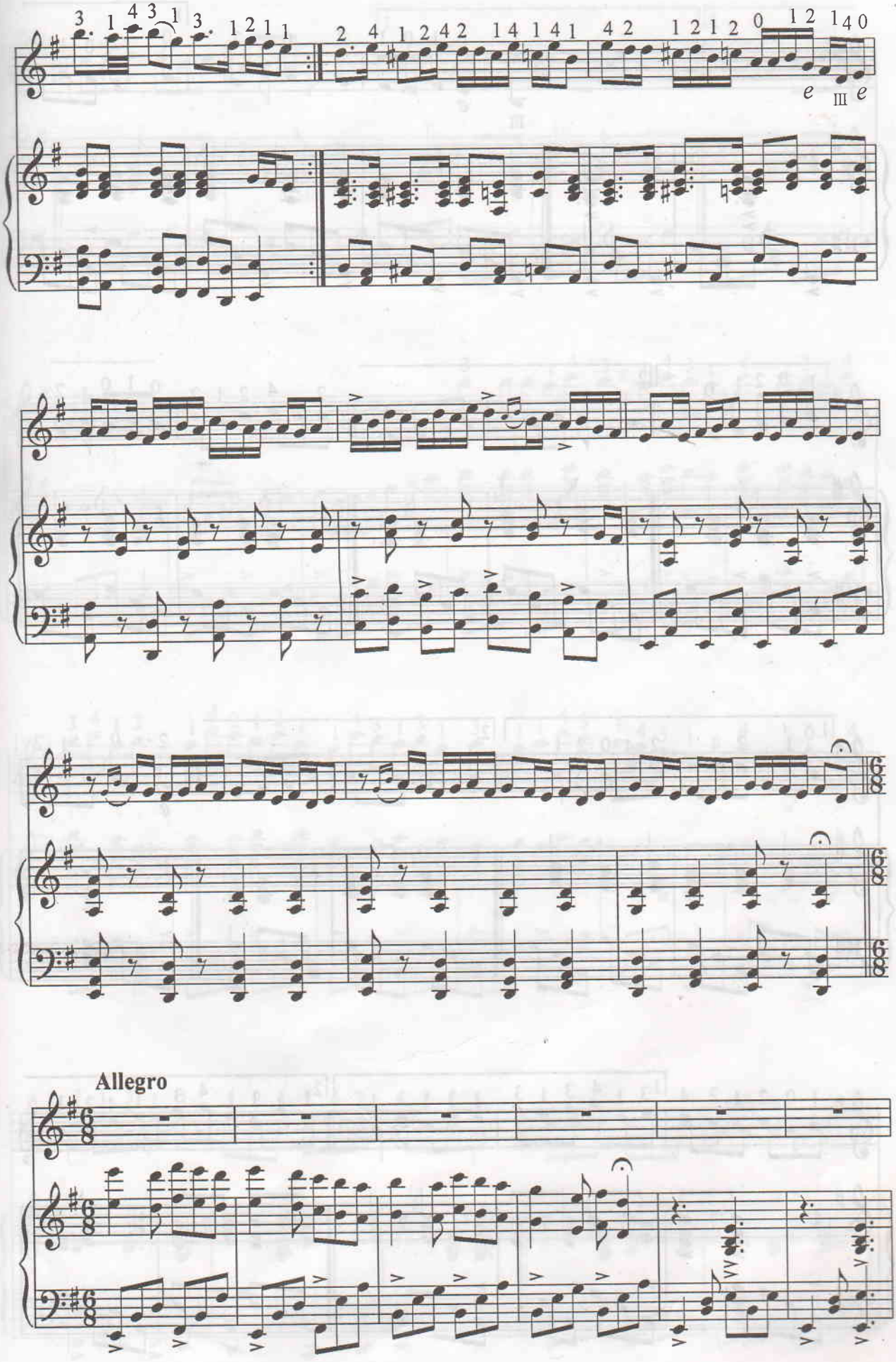
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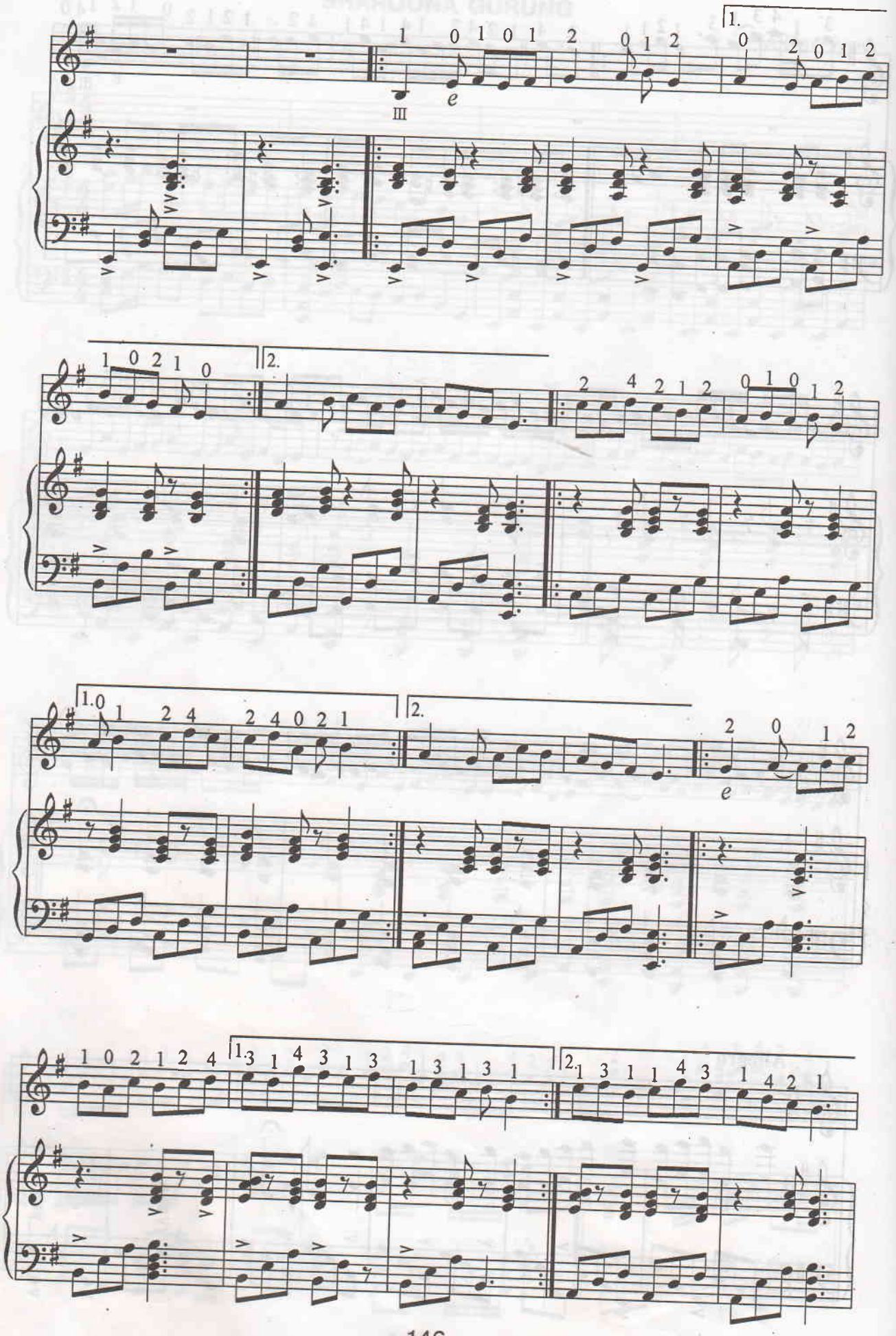
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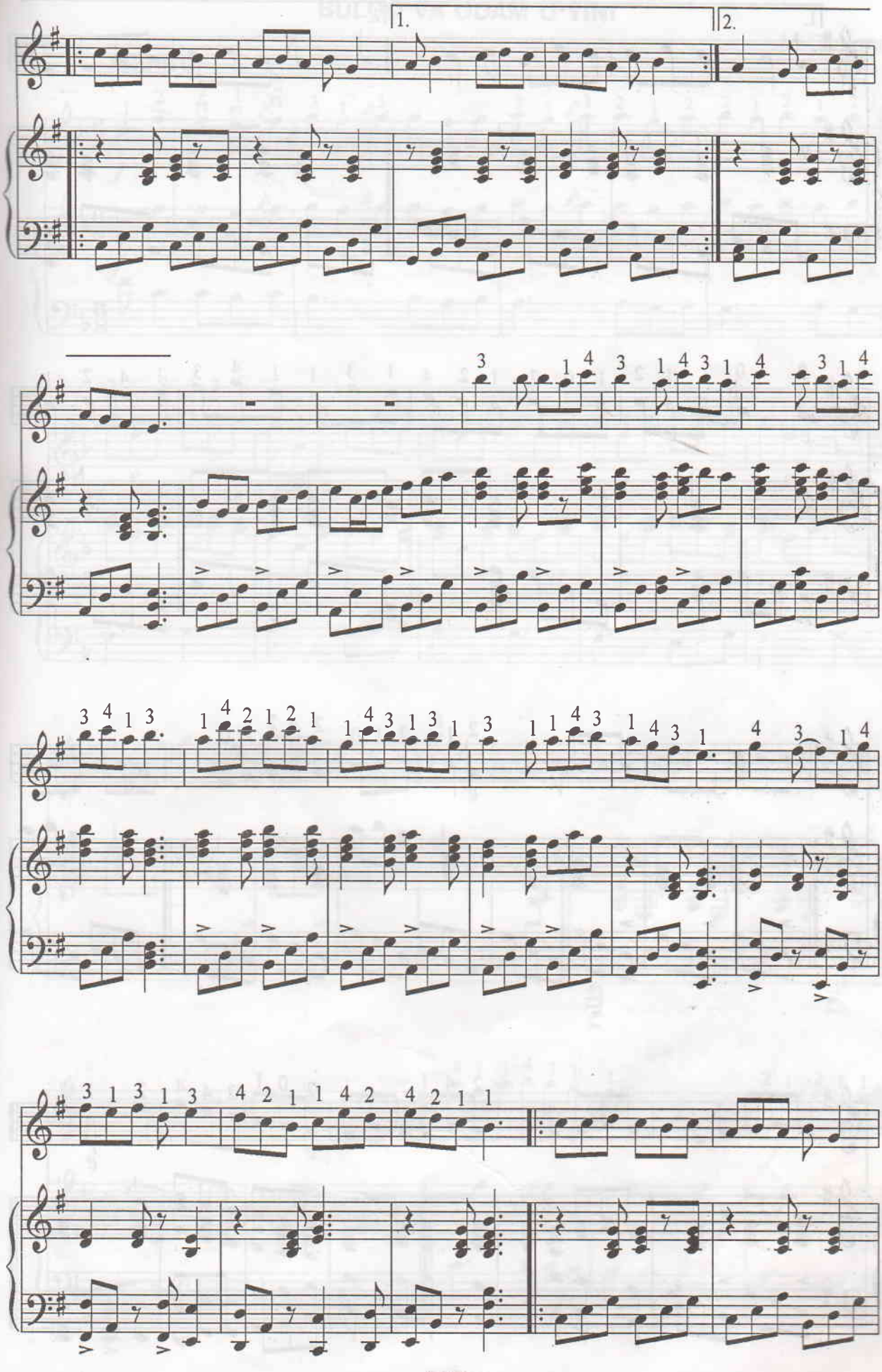
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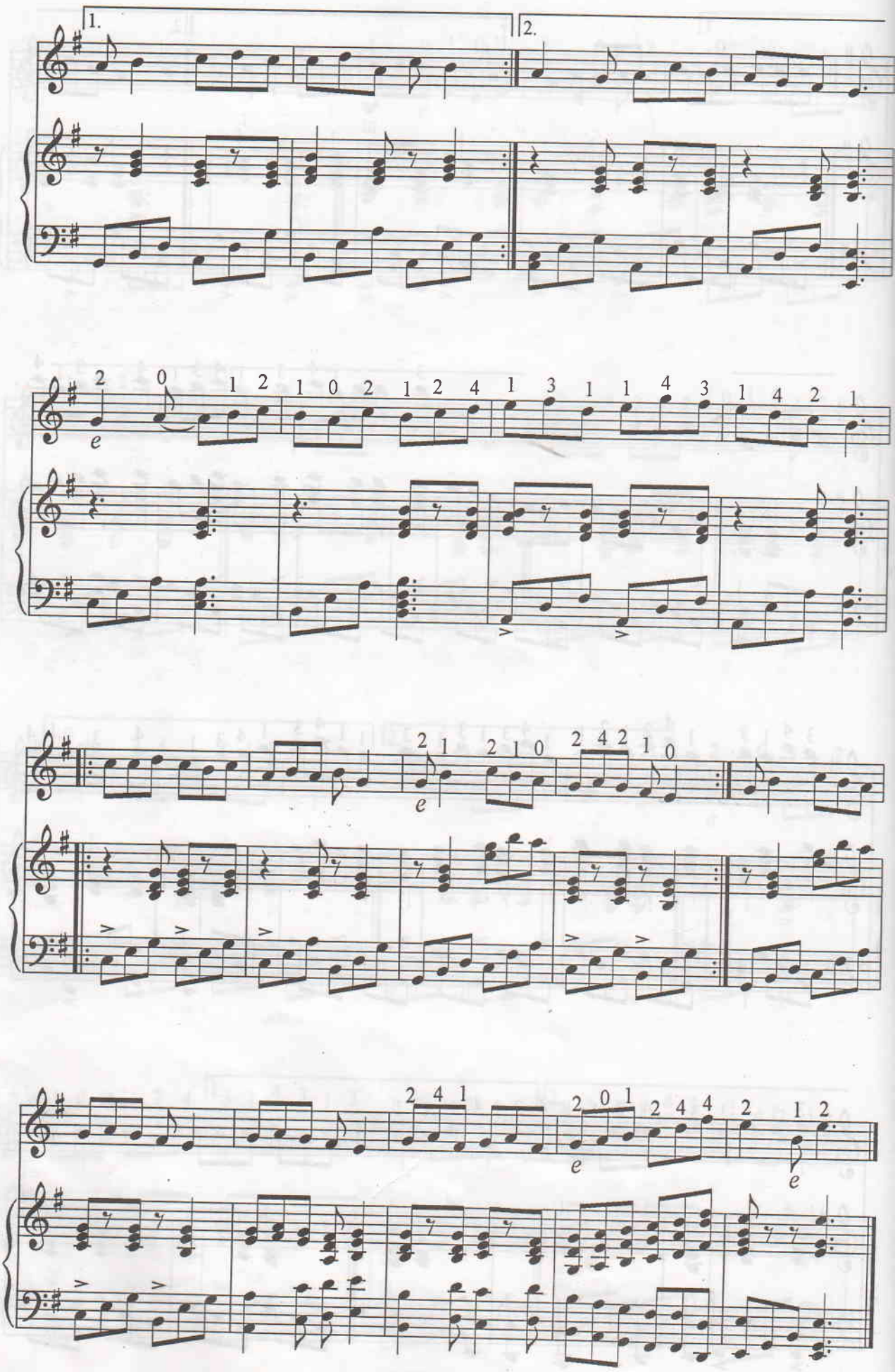
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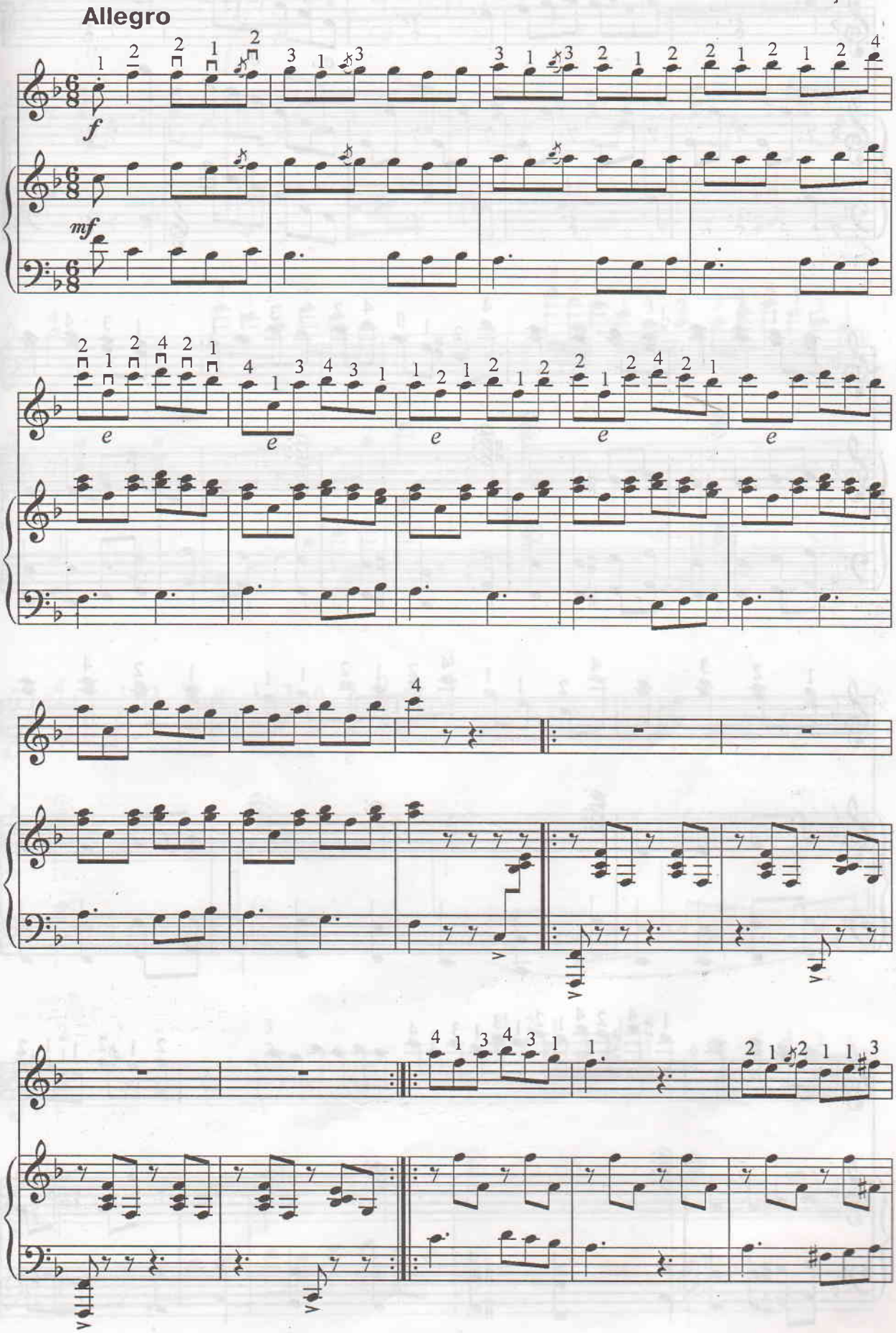
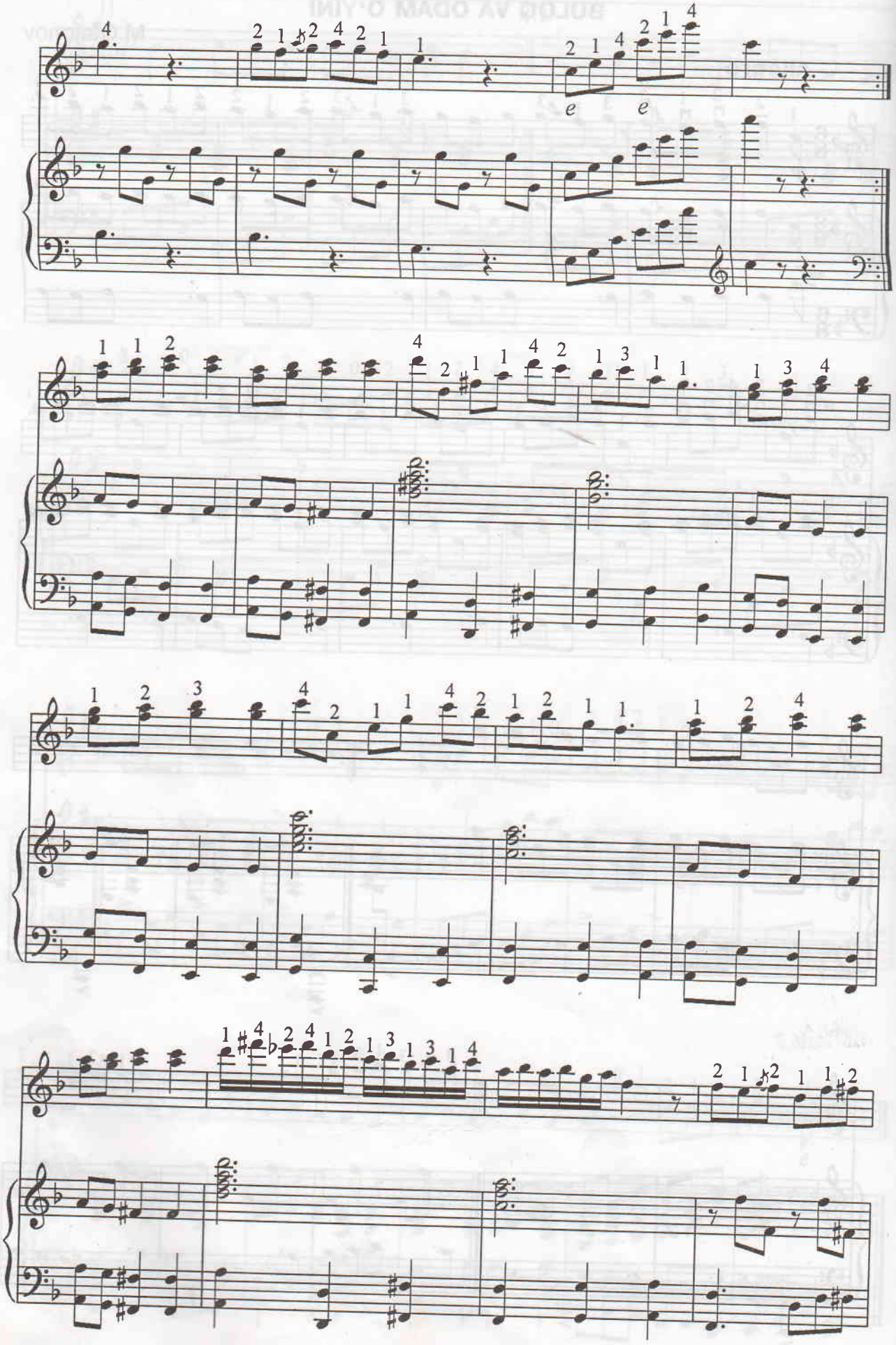
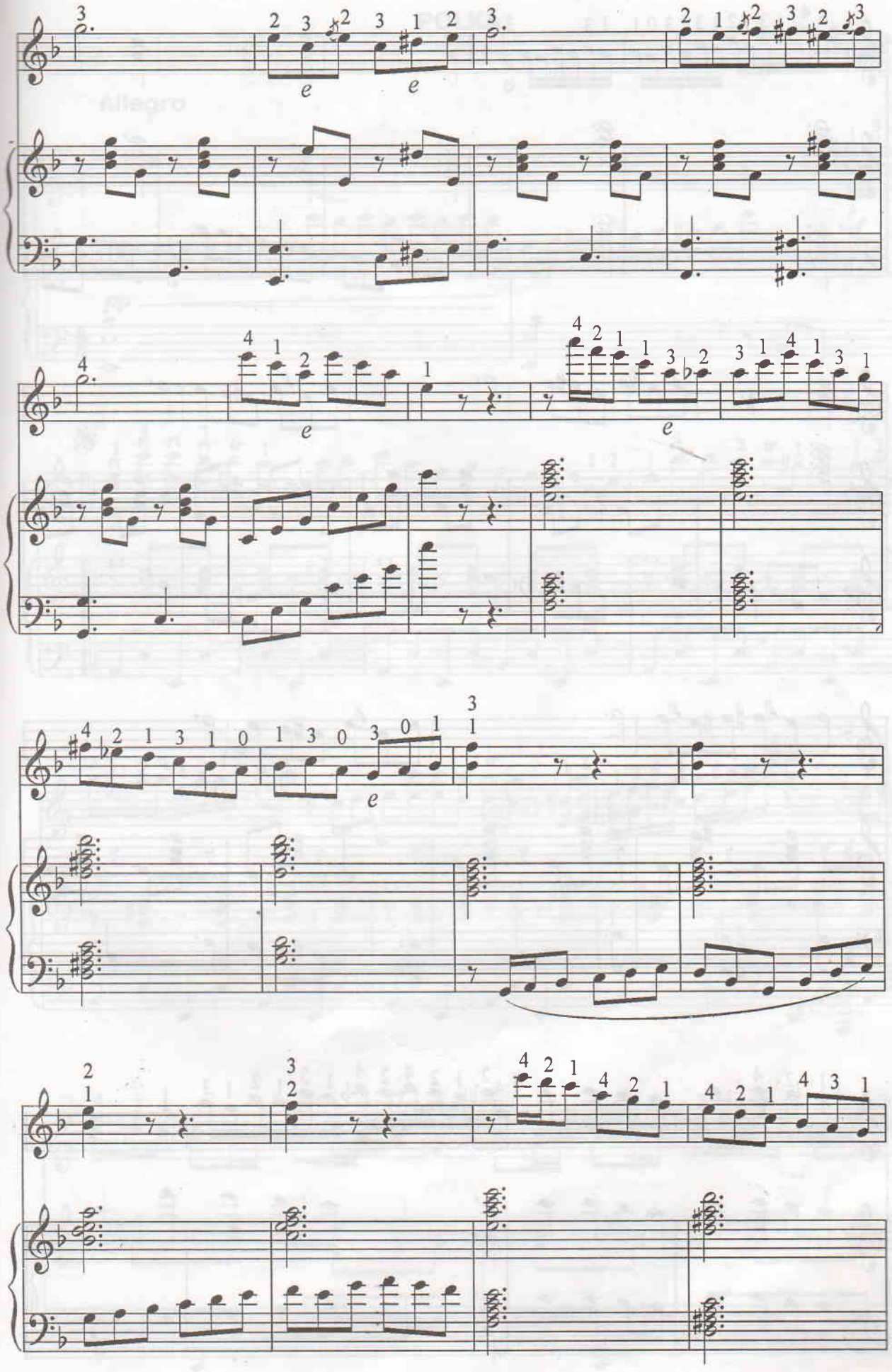
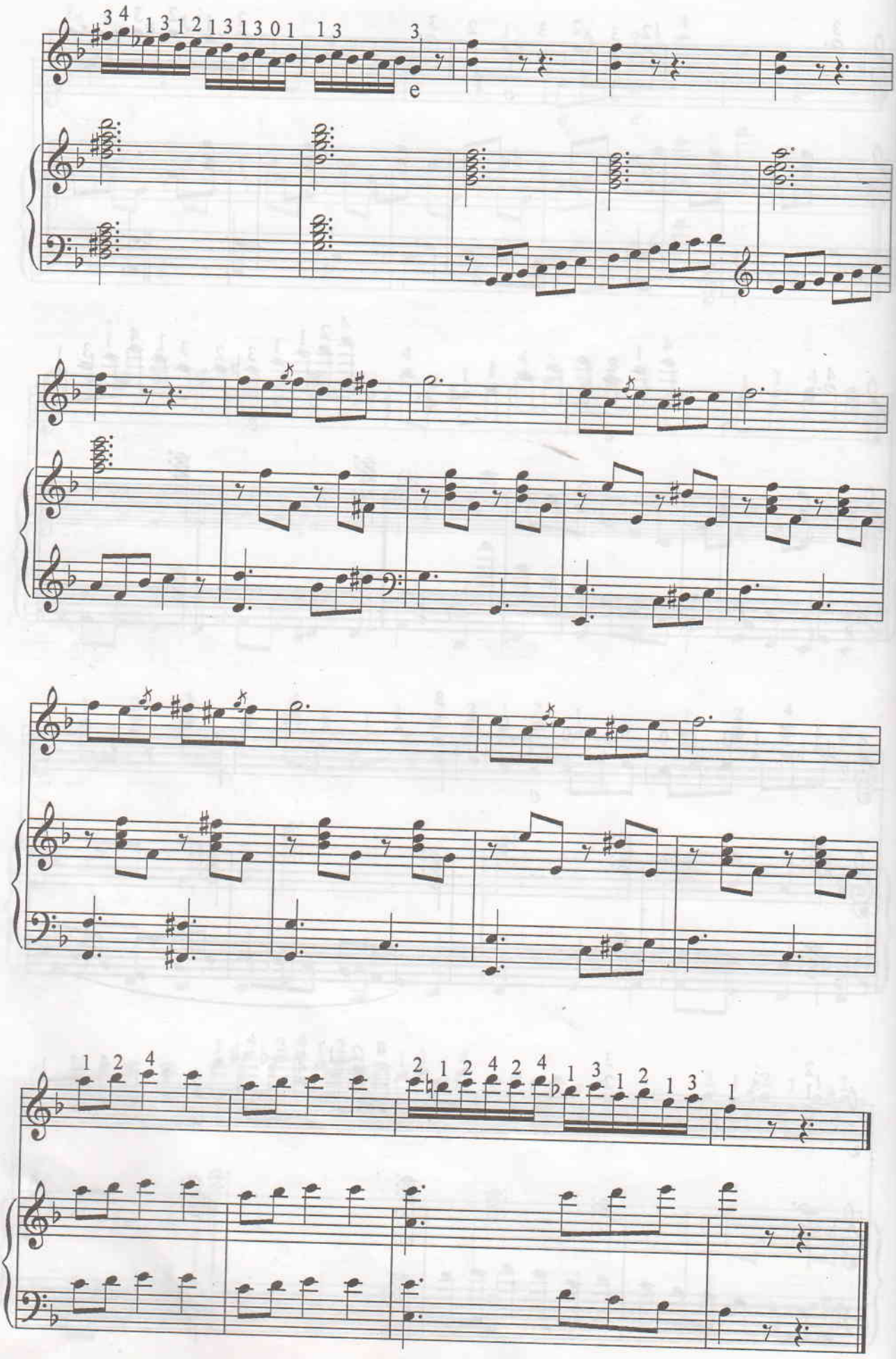
BULOQ VA ODAM O'YINI

M.Otajonov





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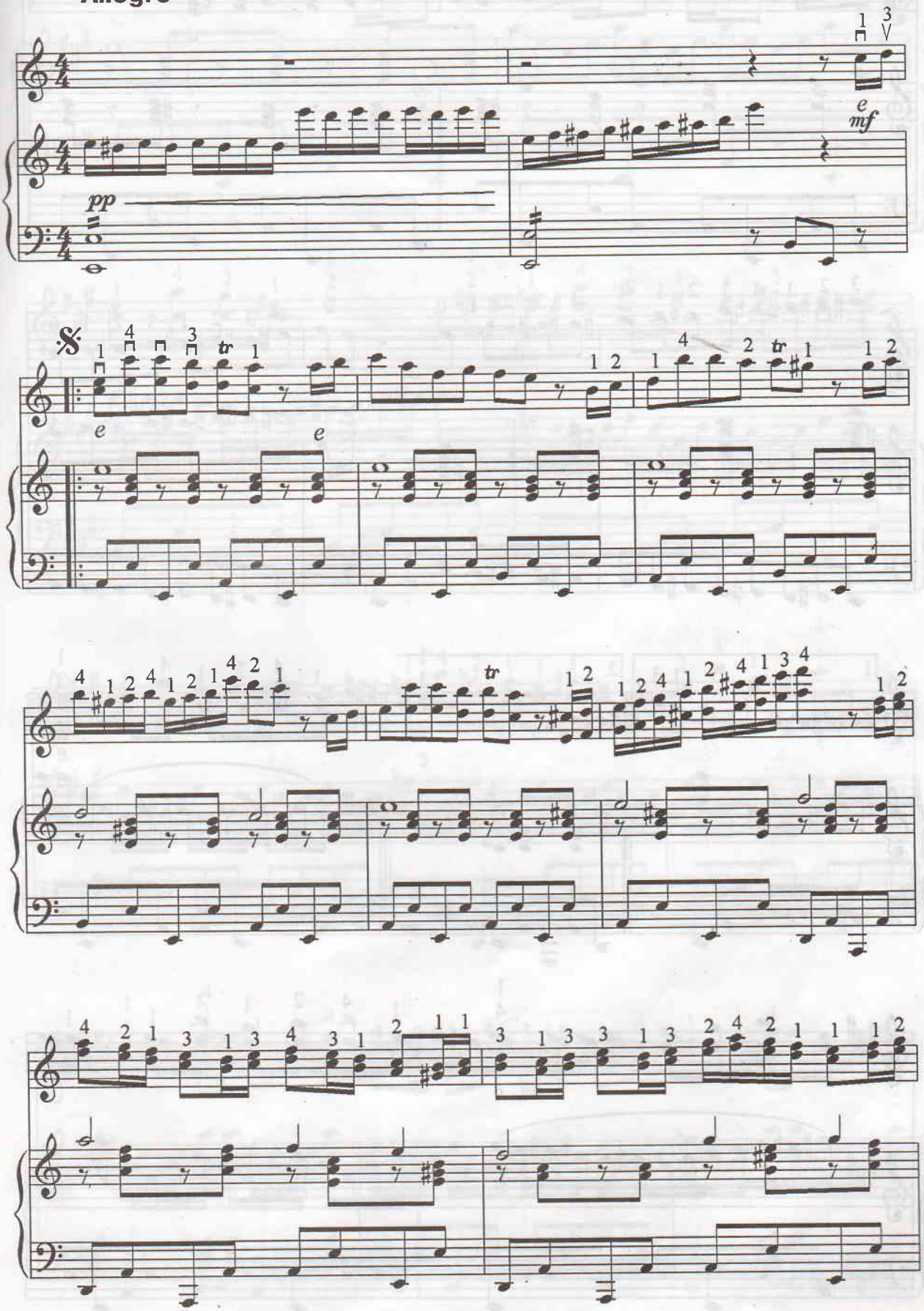
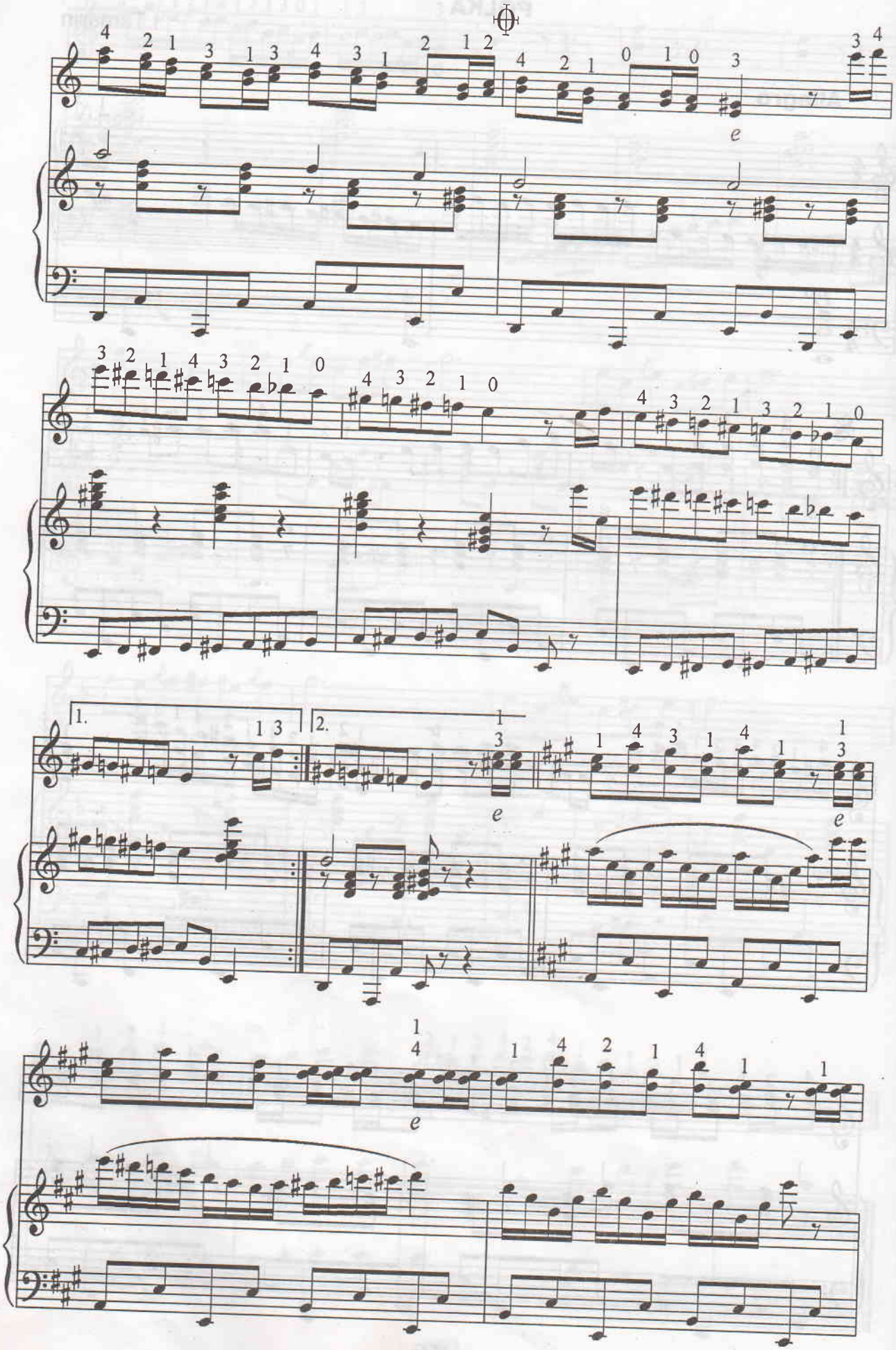
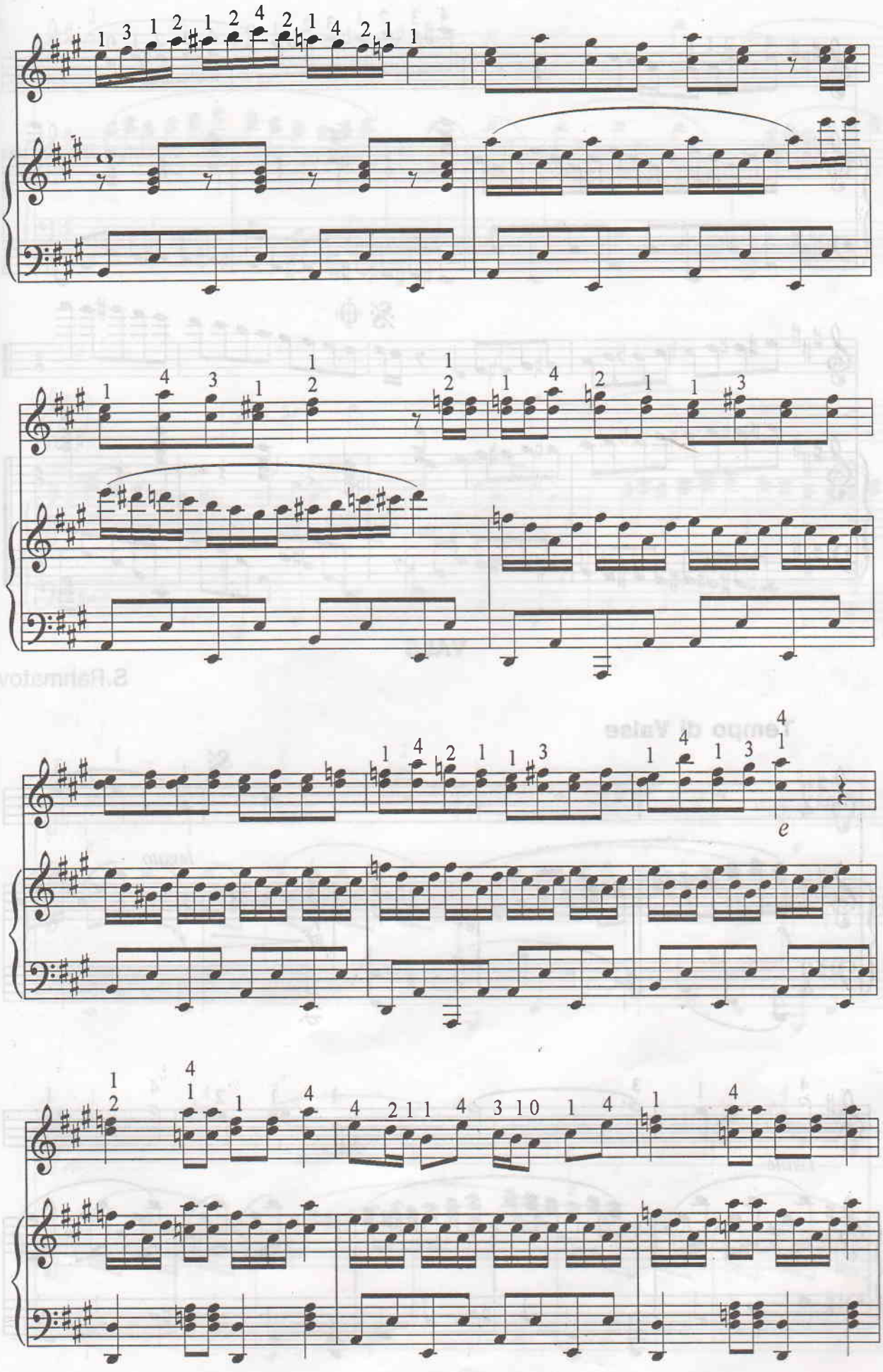
POLKA

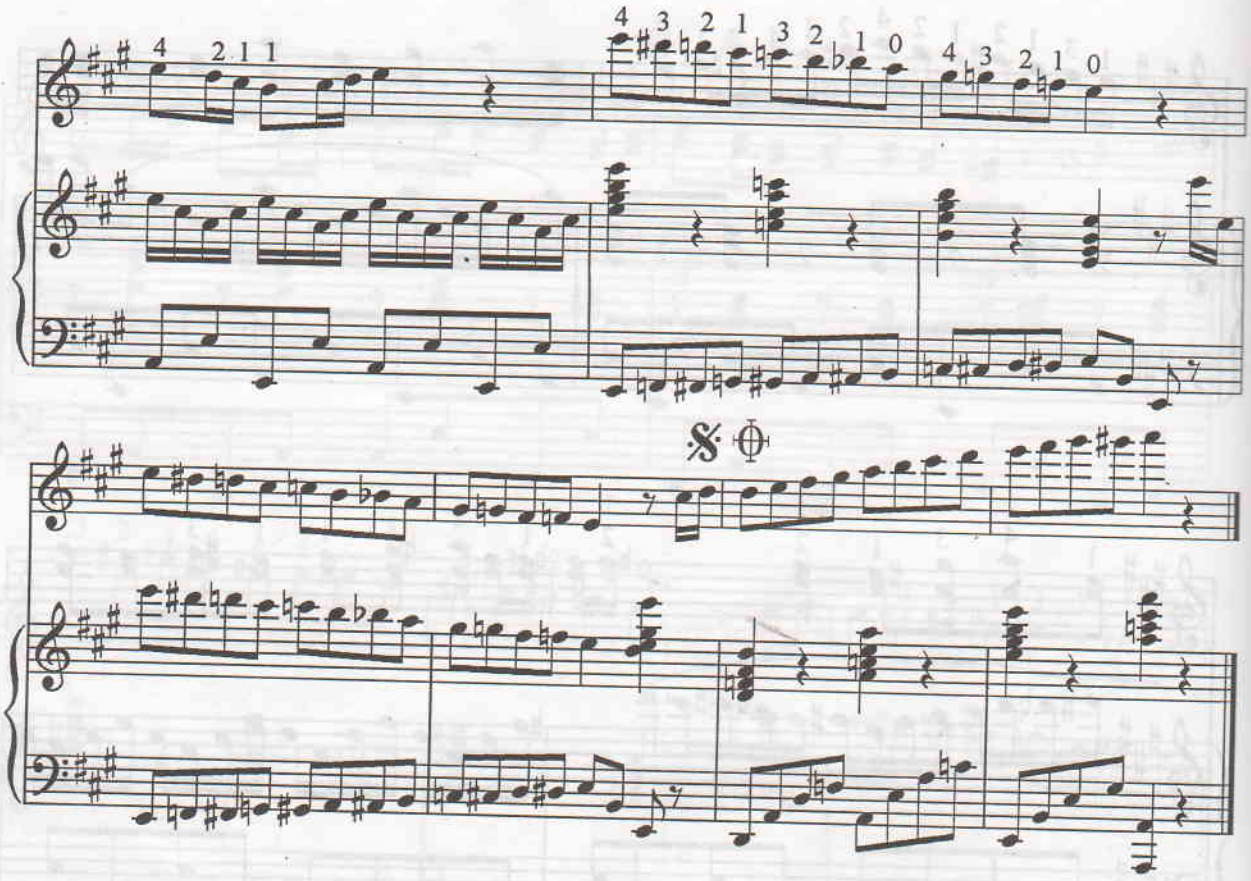
I.Tamarin

Allegro





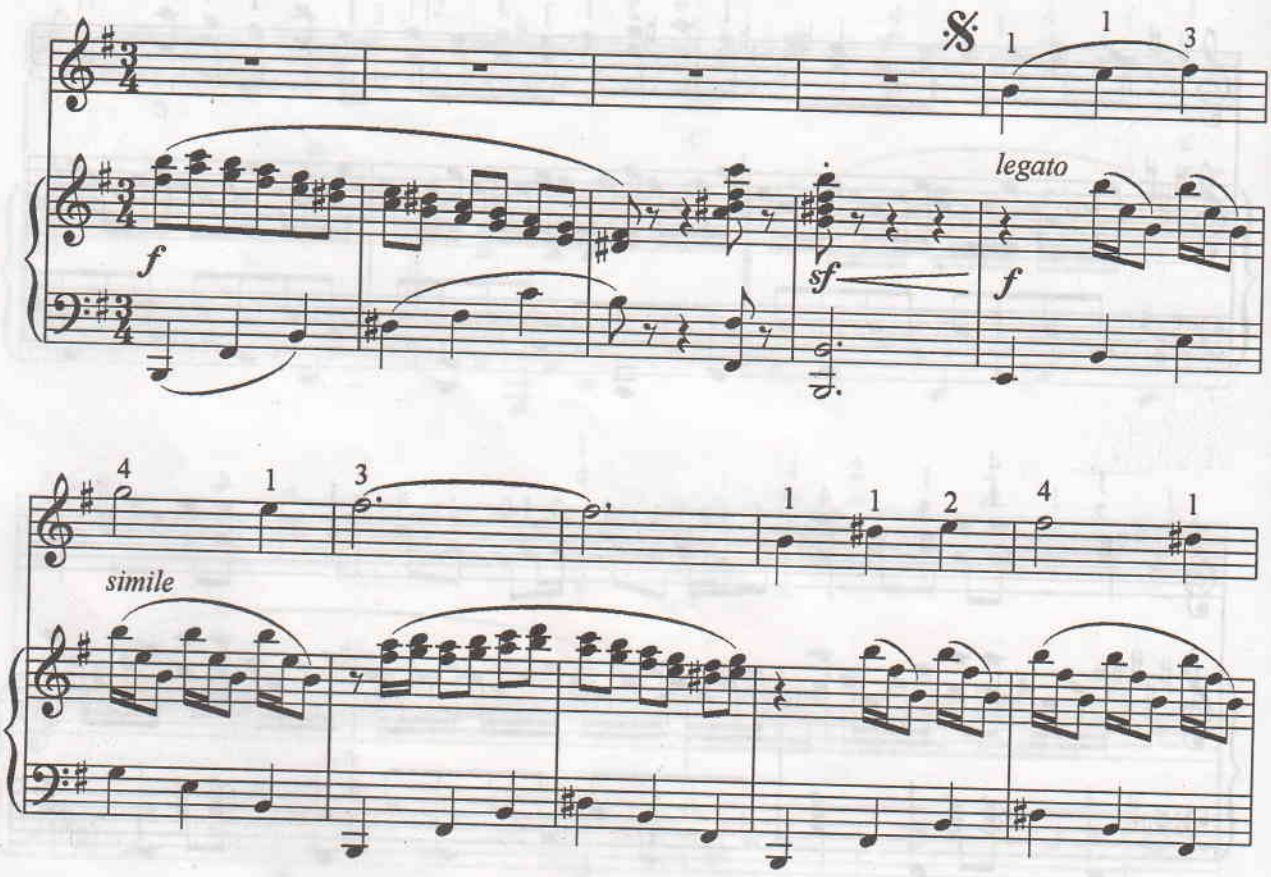


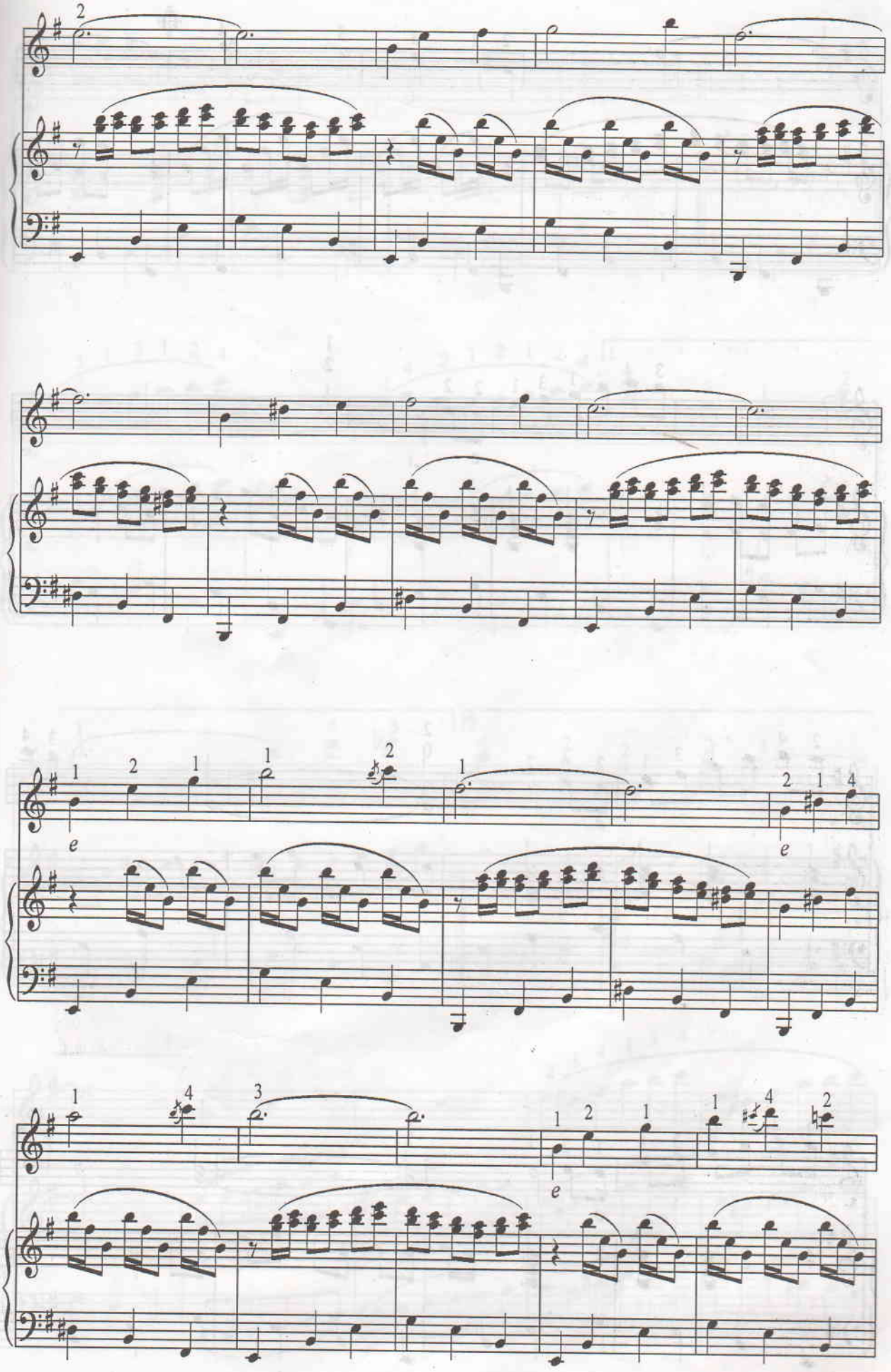


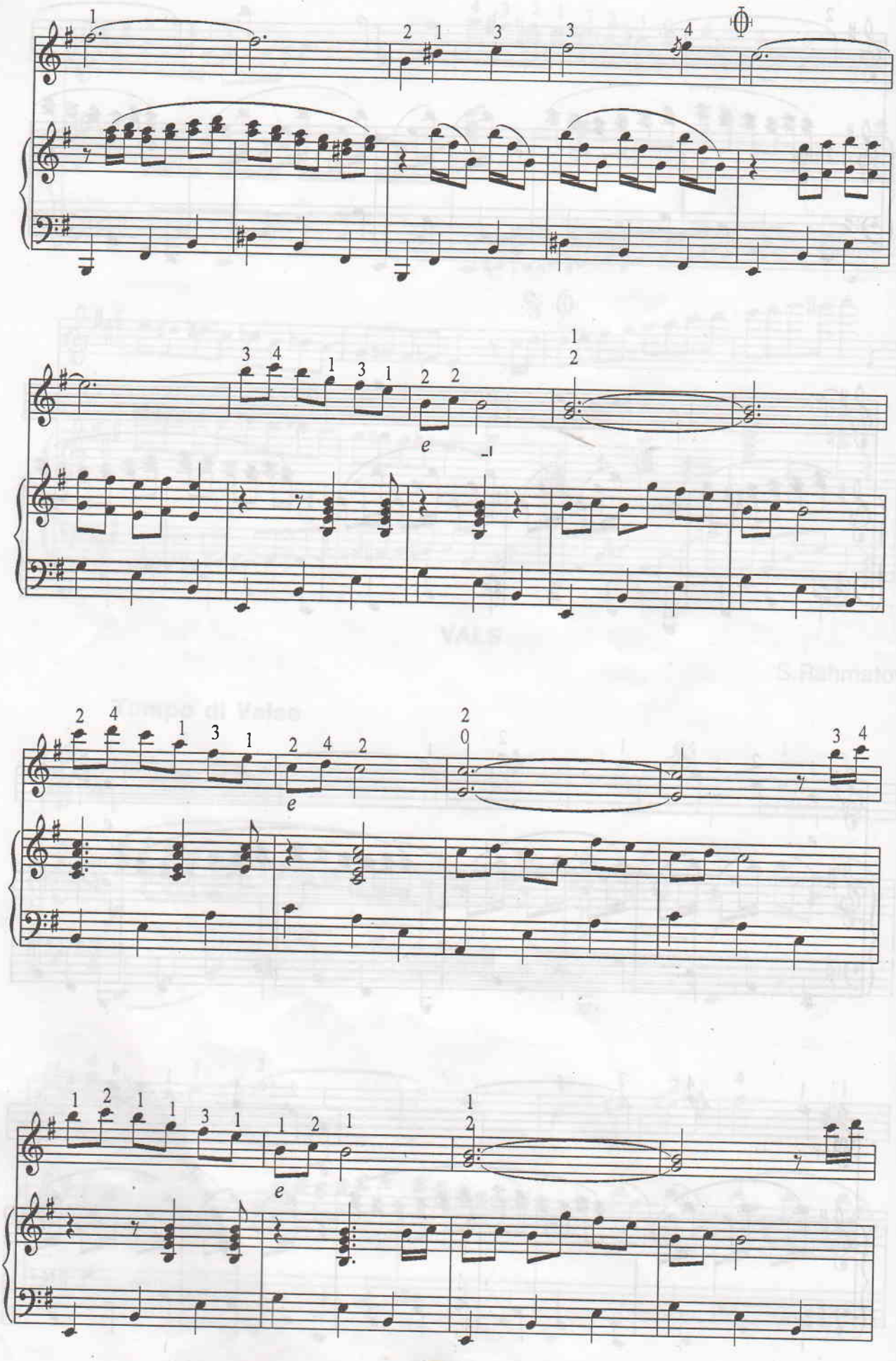
VALS

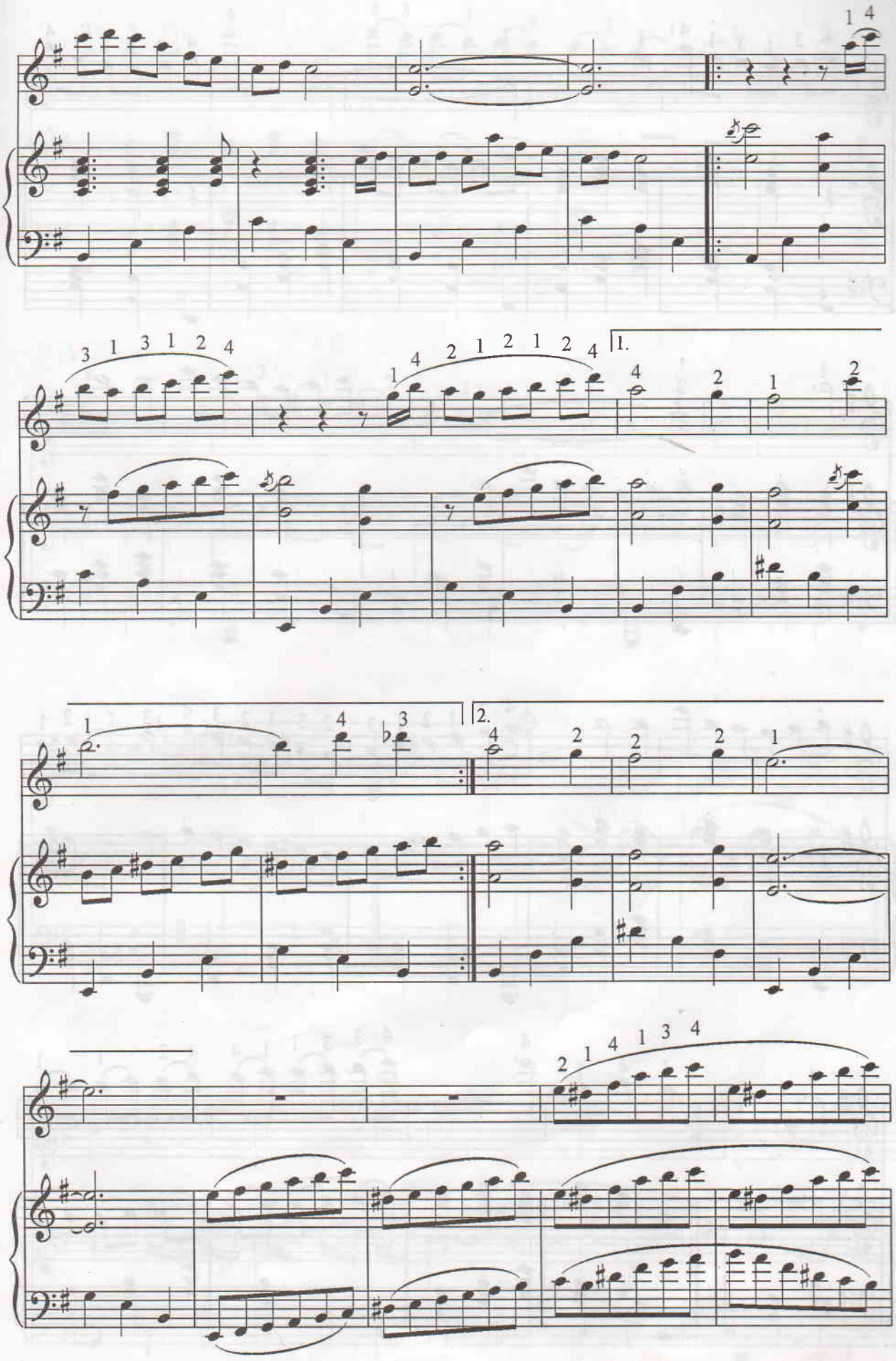
S.Rahmatov

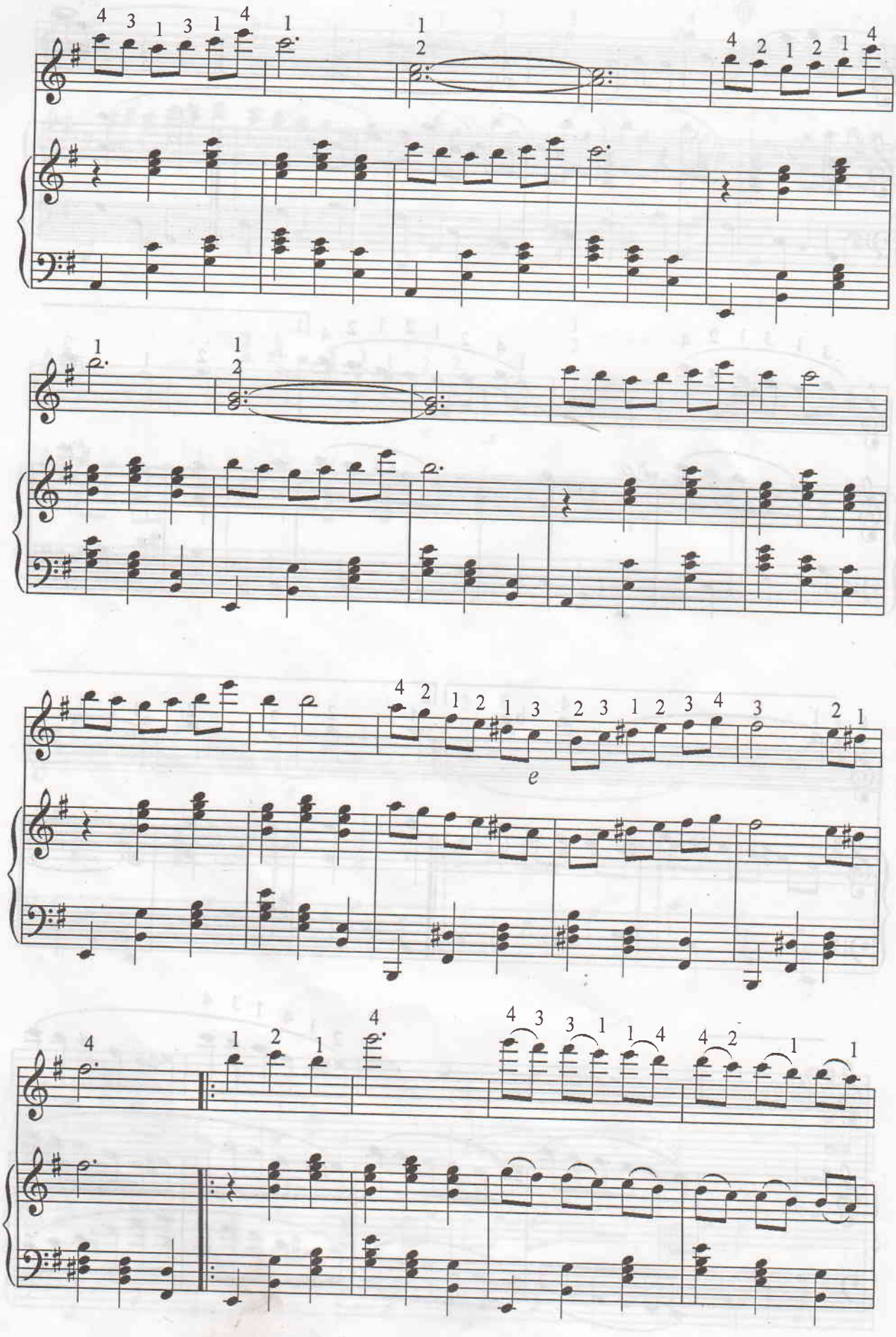
Tempo di Valse







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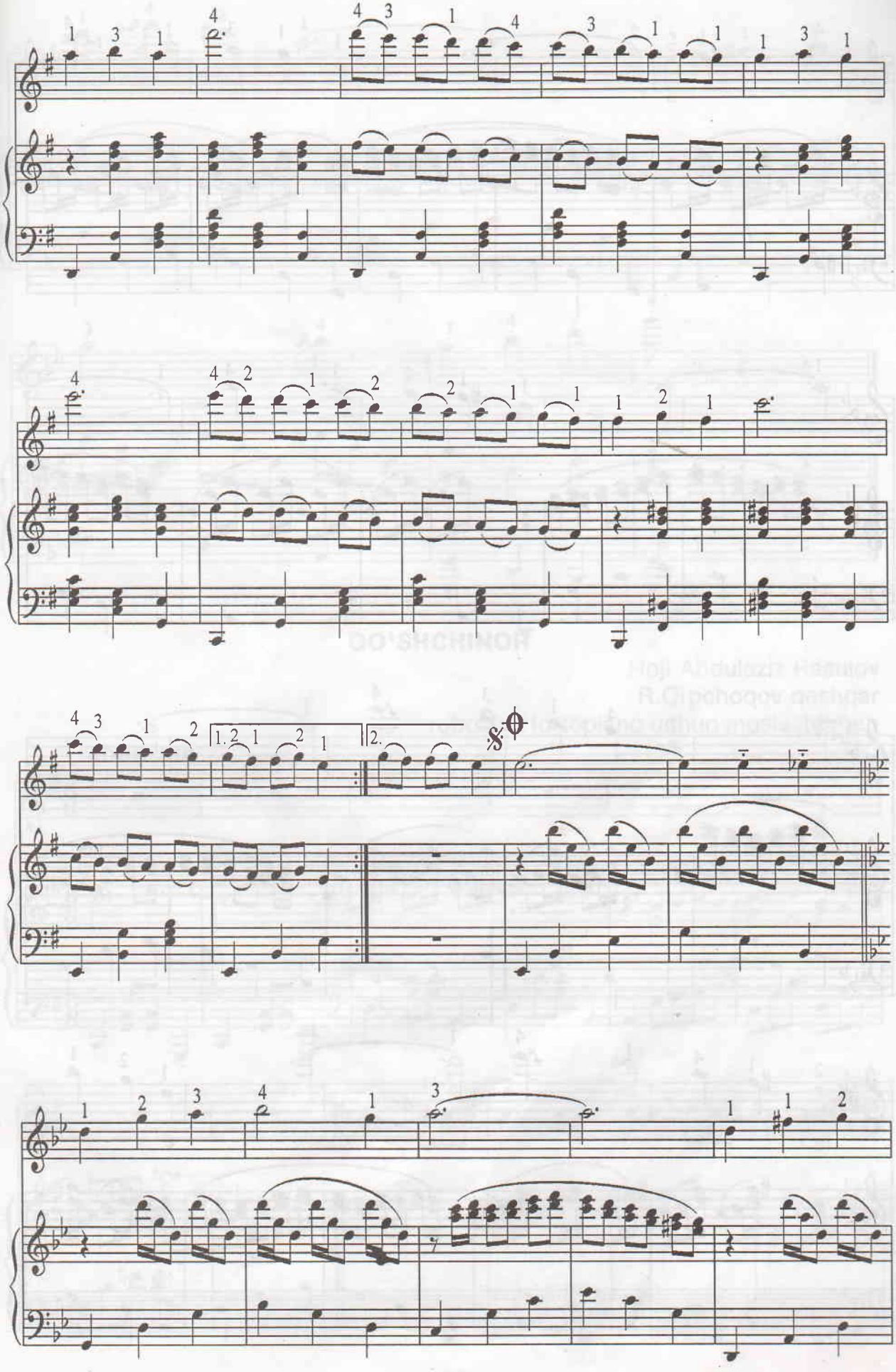
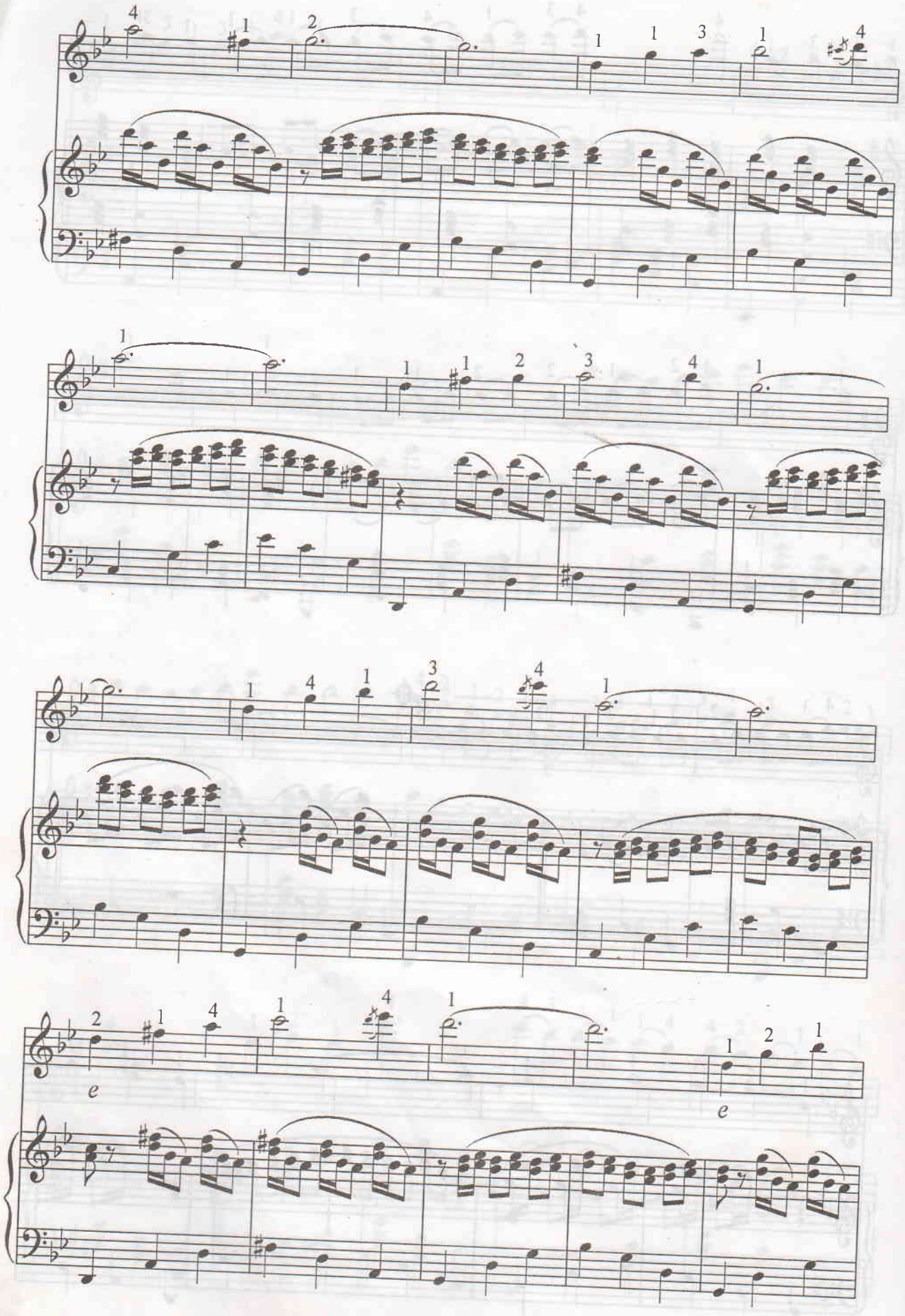
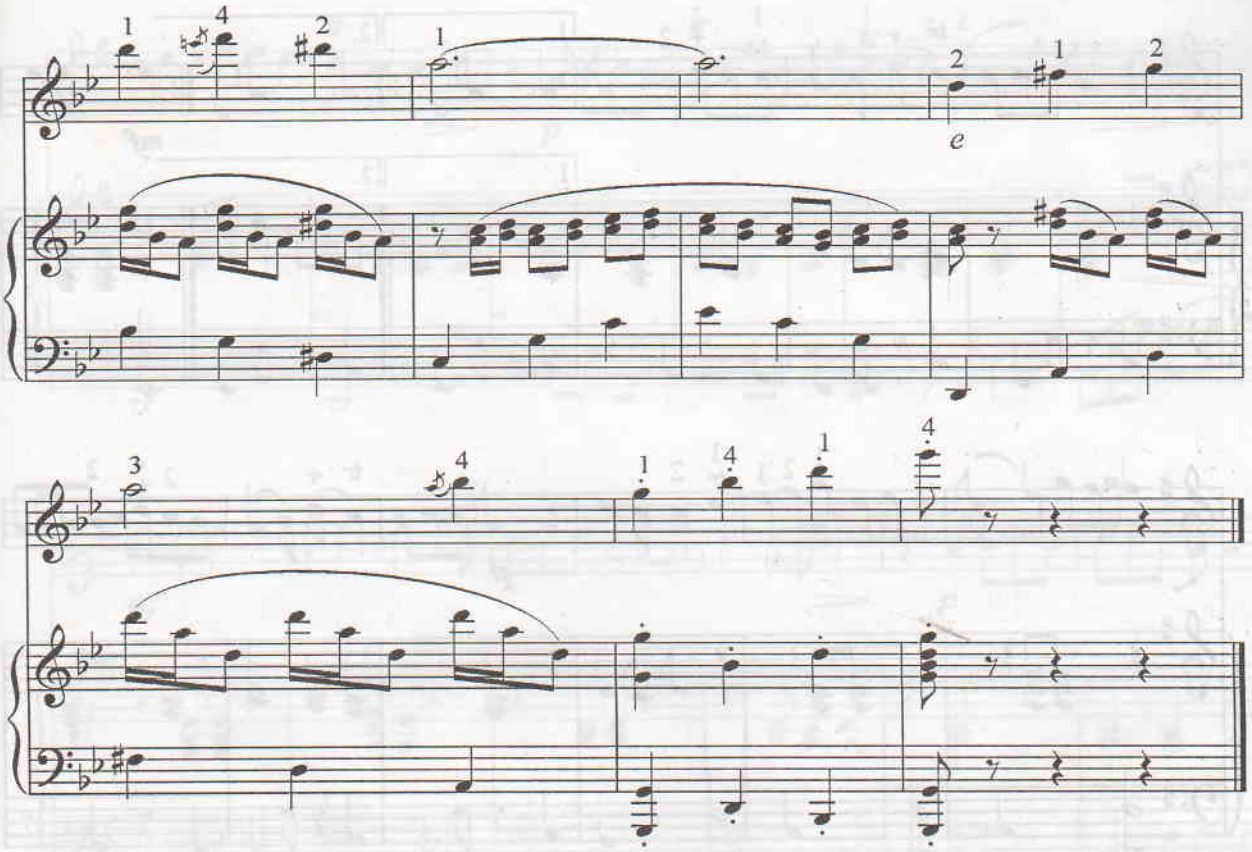


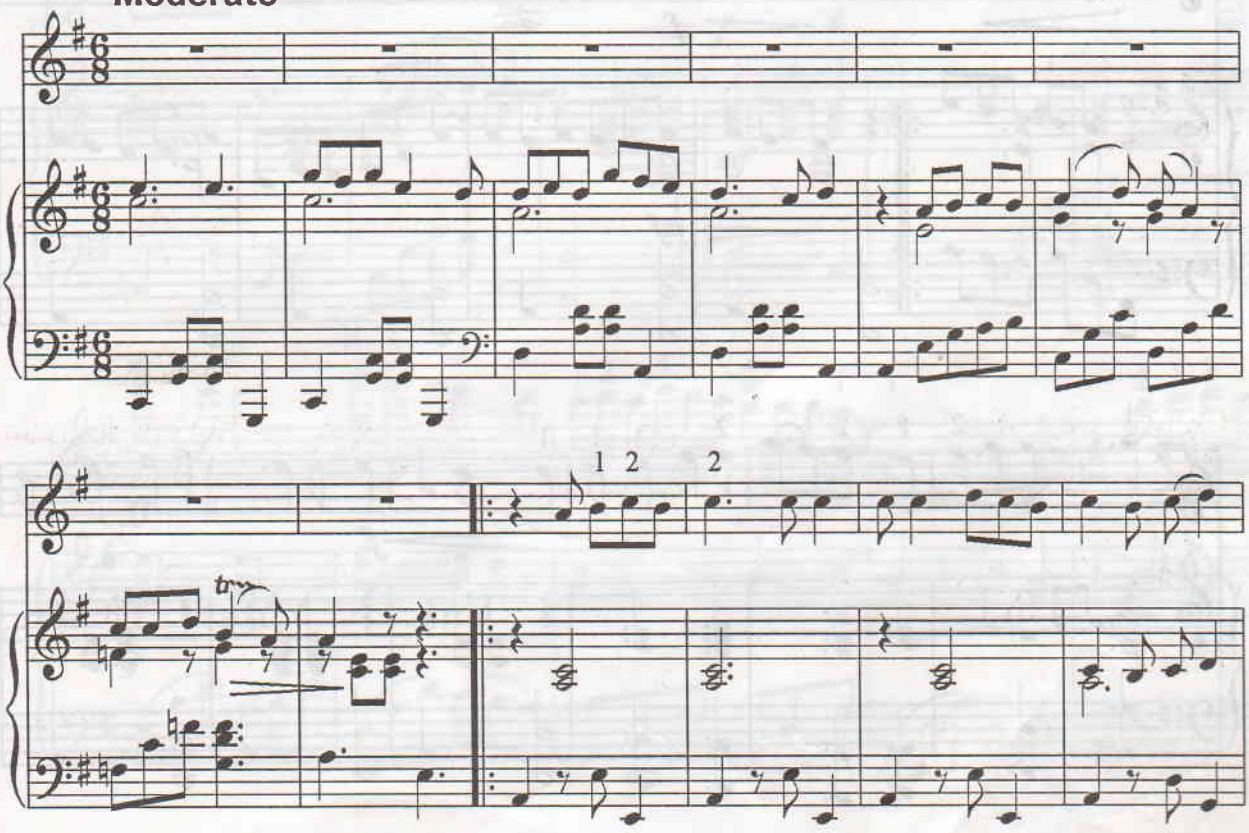


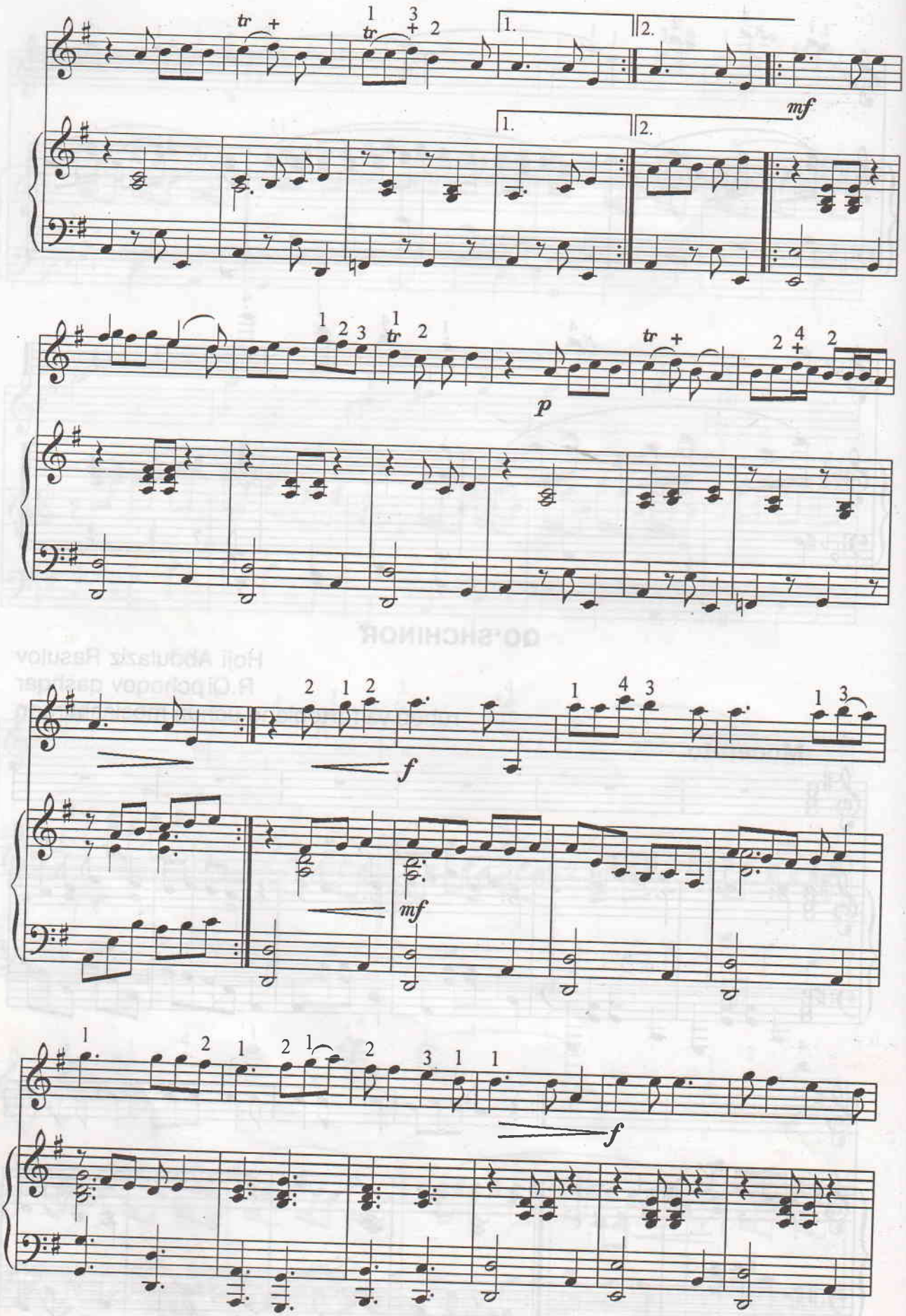


QO‘SHCHINOR

Hoji Abdulaziz Rasulov
R.Qipchoqov qashqar
rubob va fortepiano uchun moslashtirgan

Moderato

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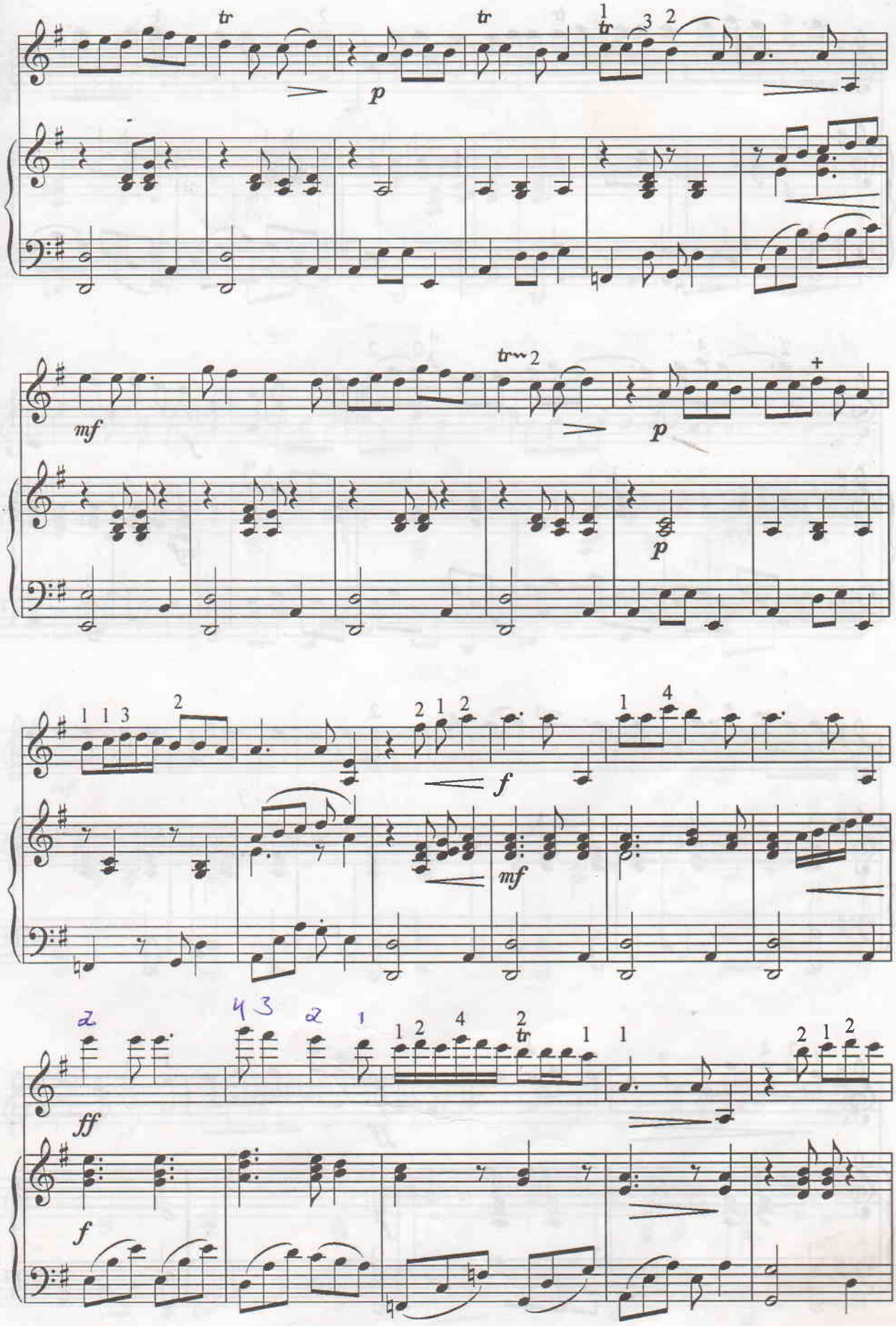
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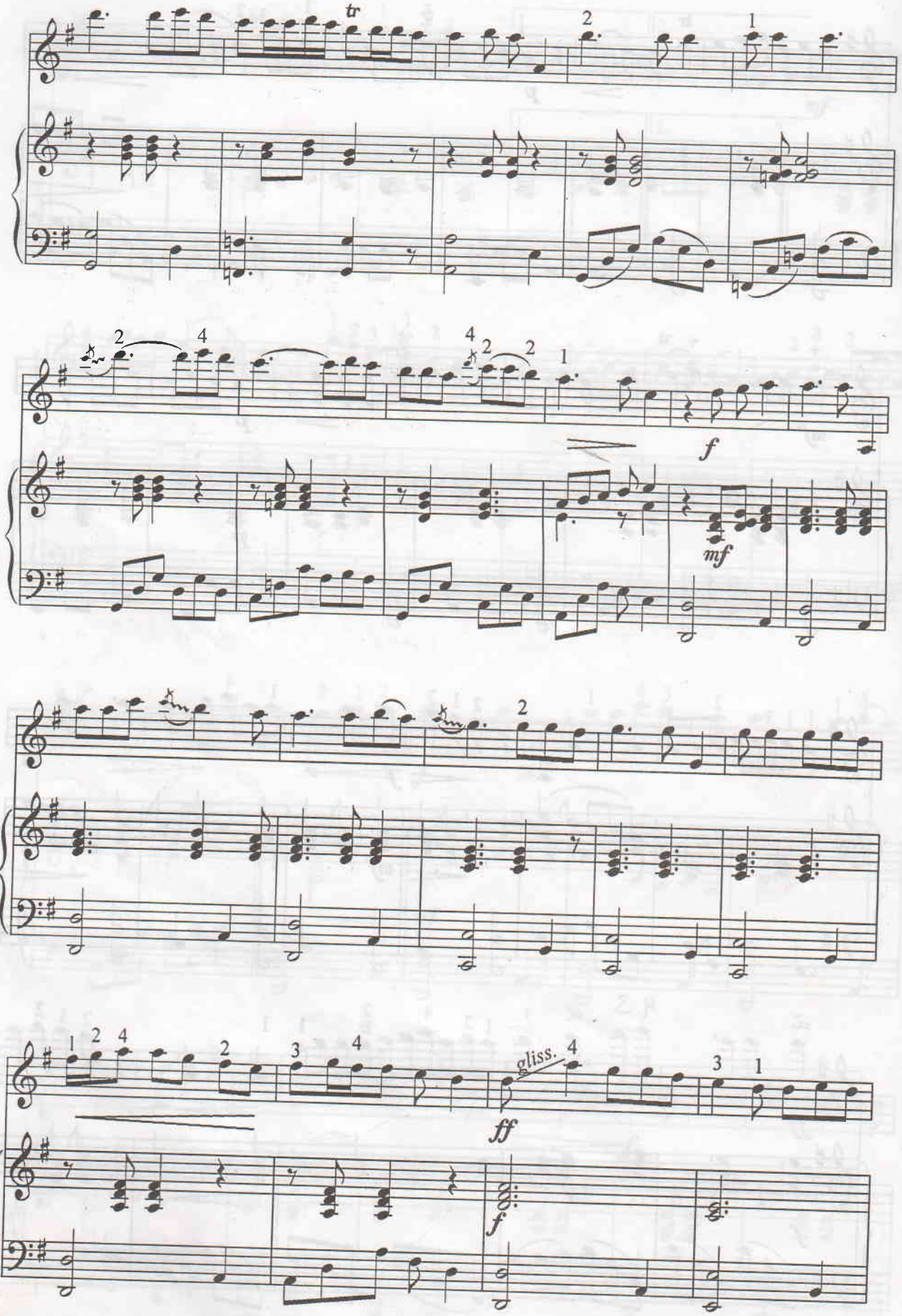
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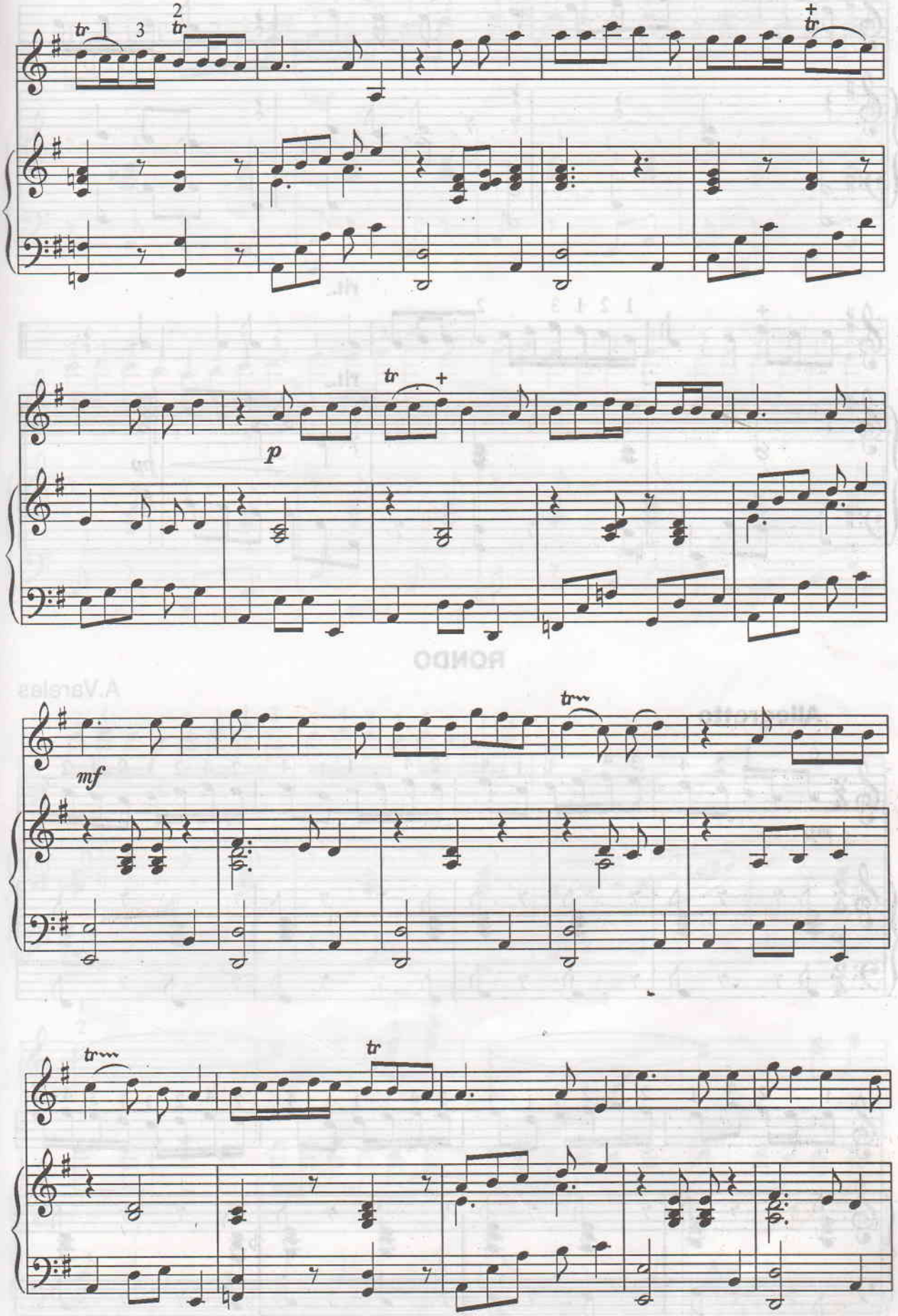
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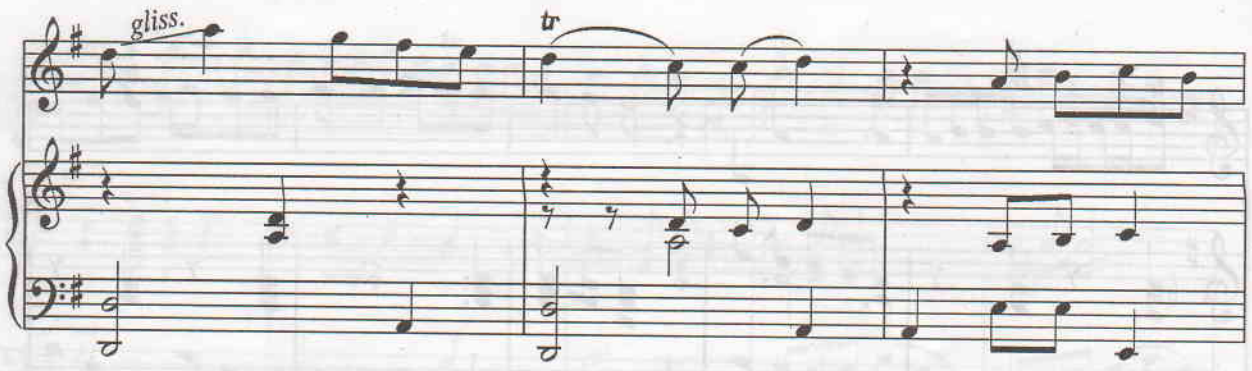
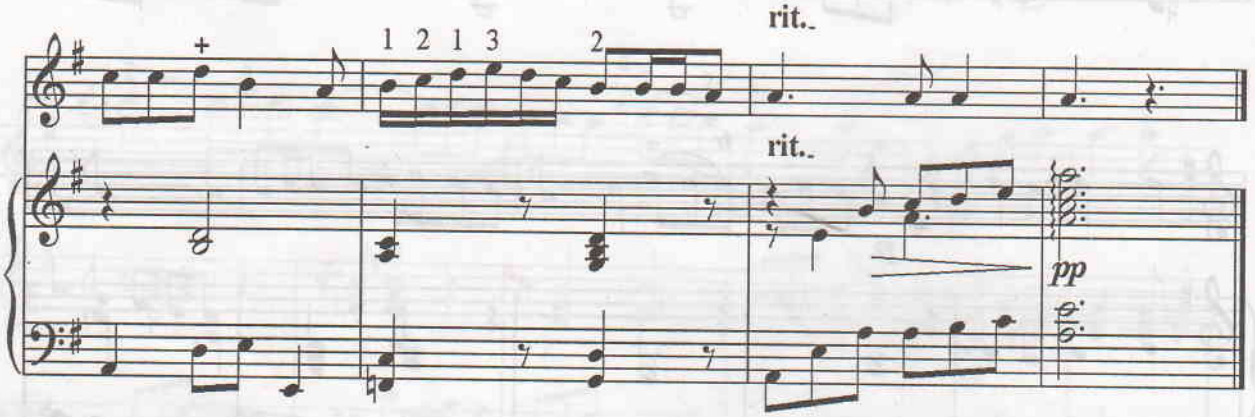
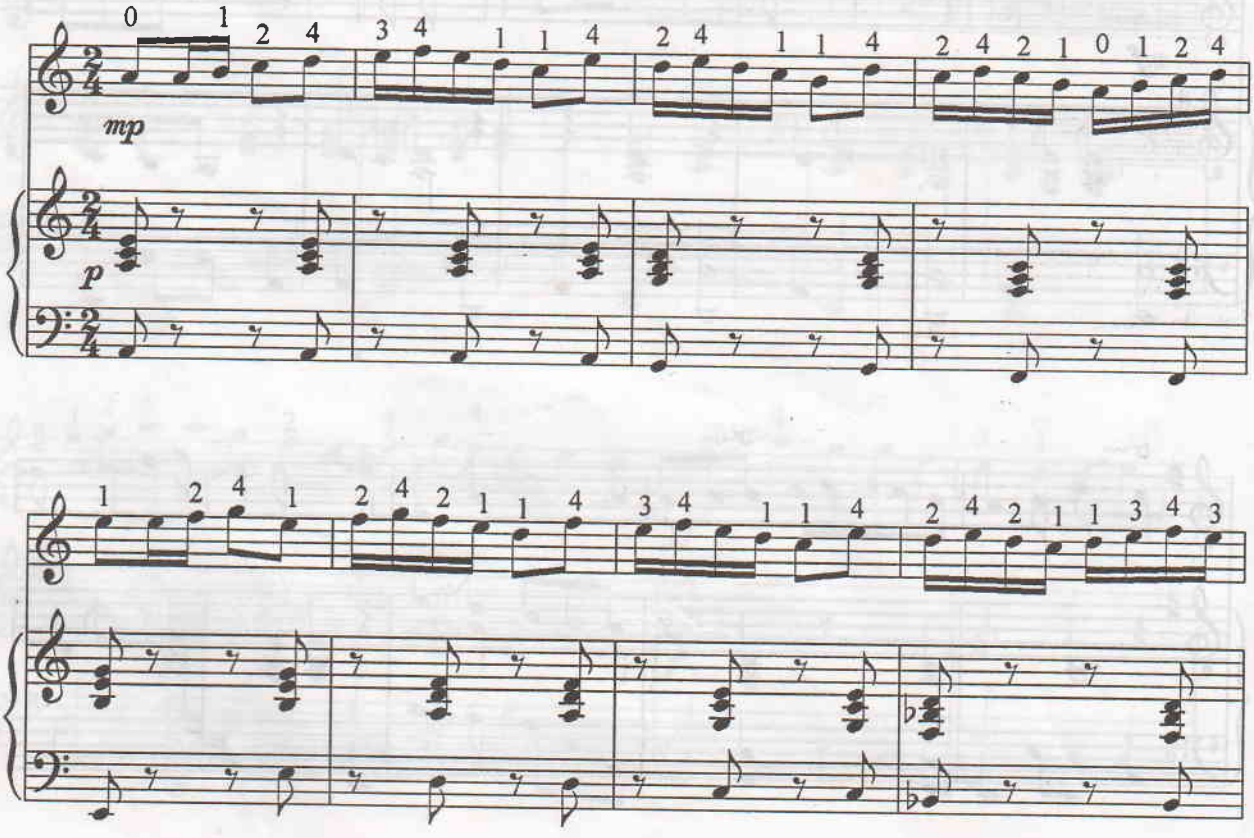


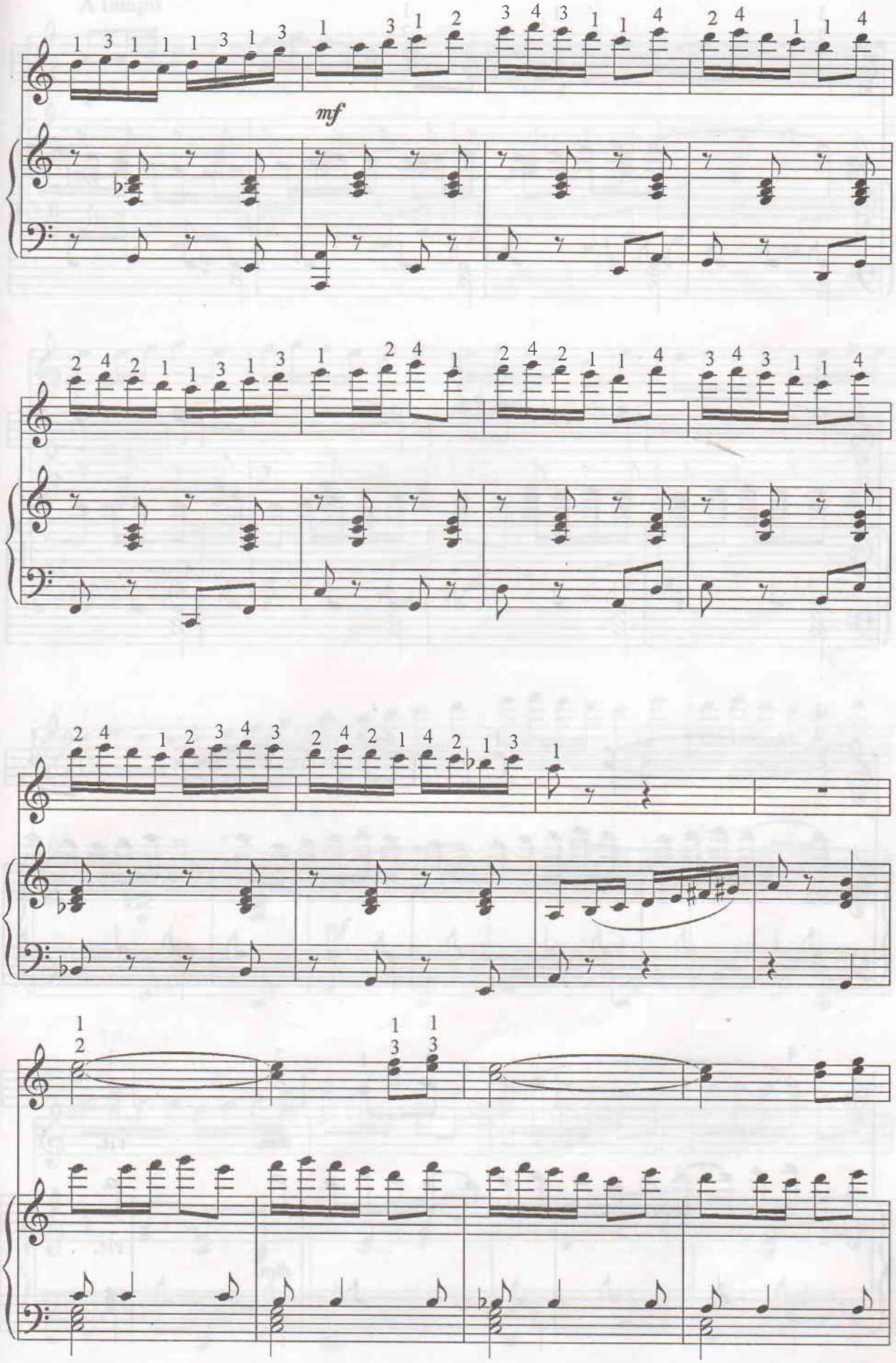


RONDO

A.Varelas

Allegretto

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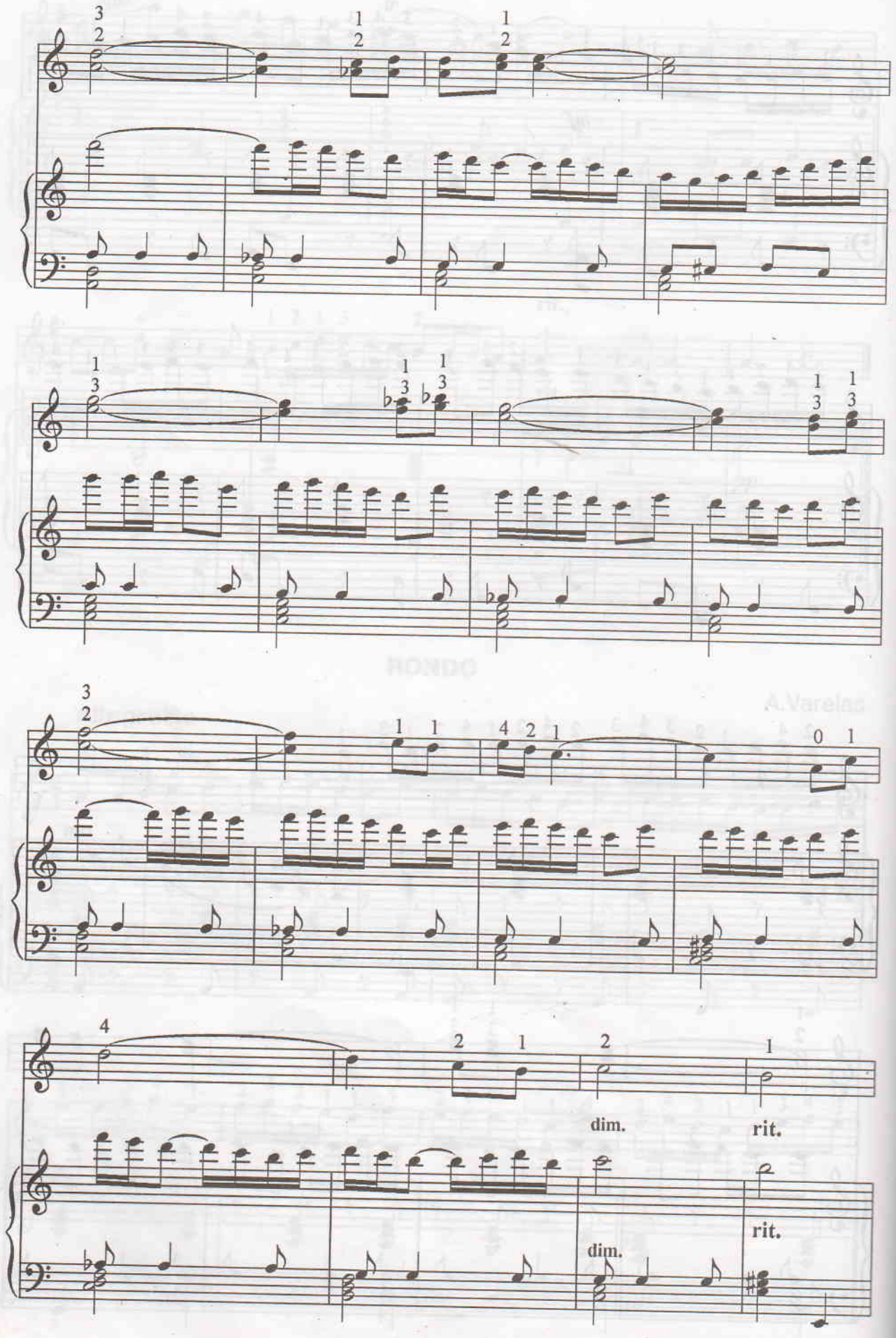
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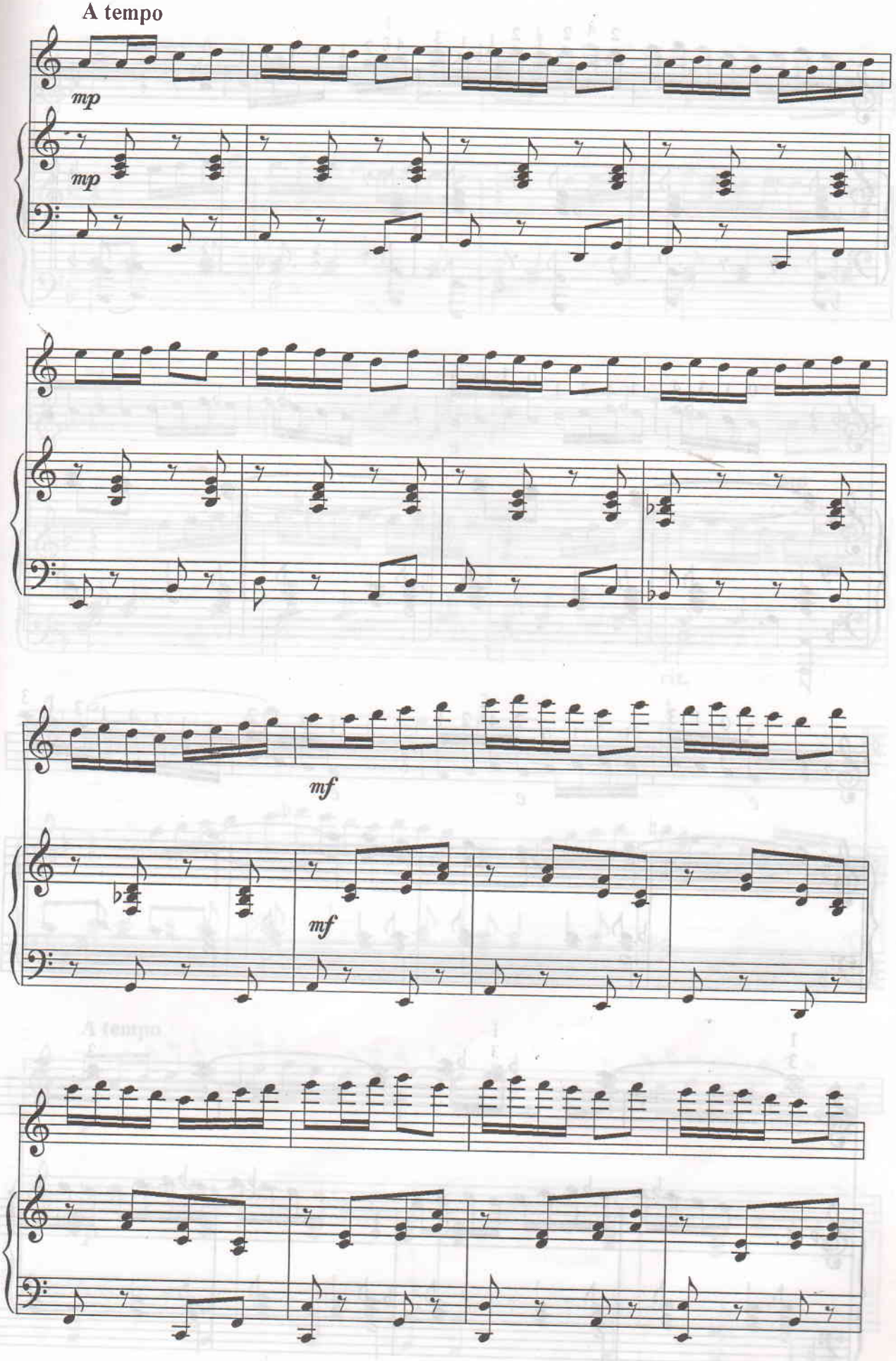
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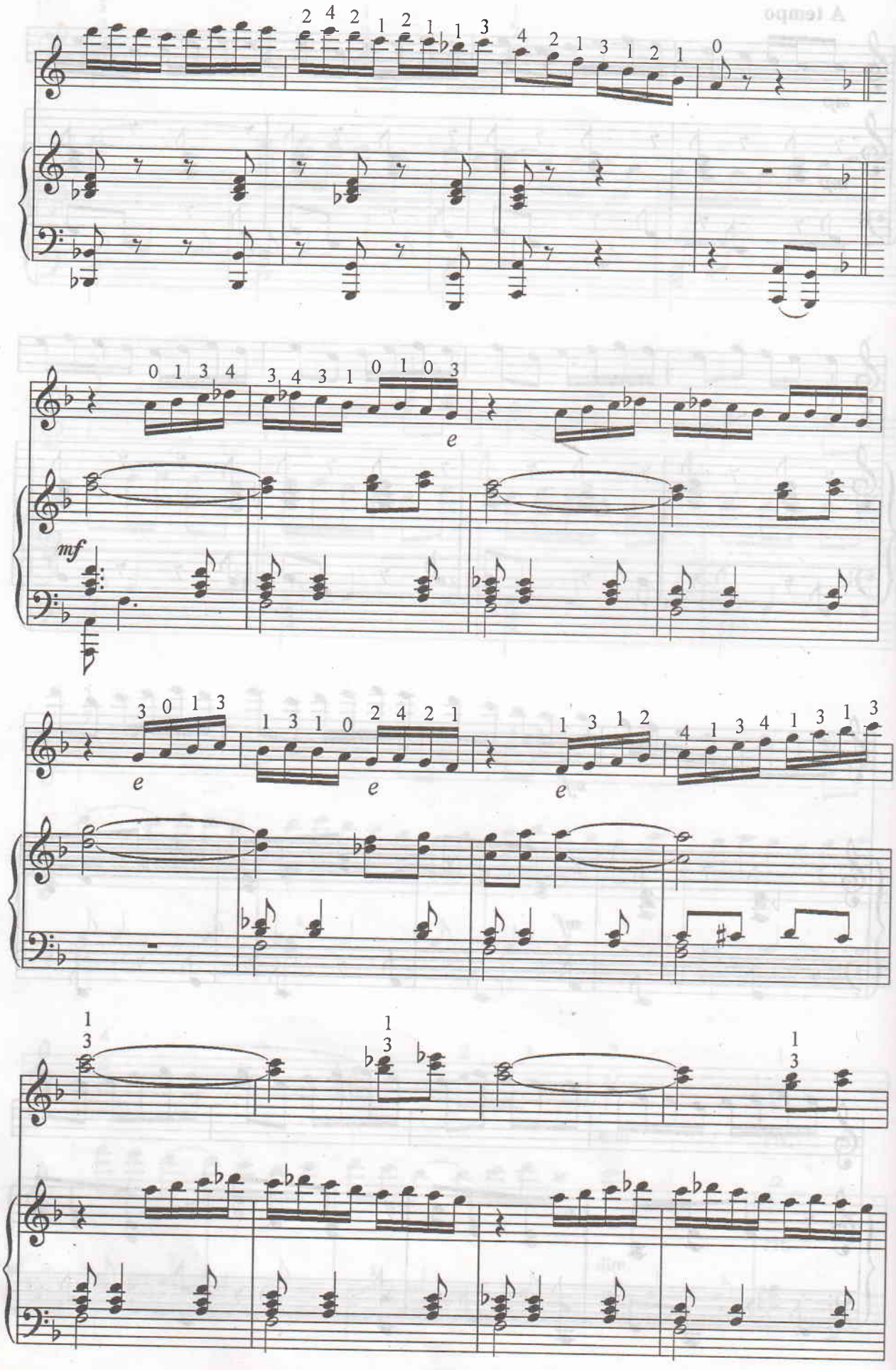
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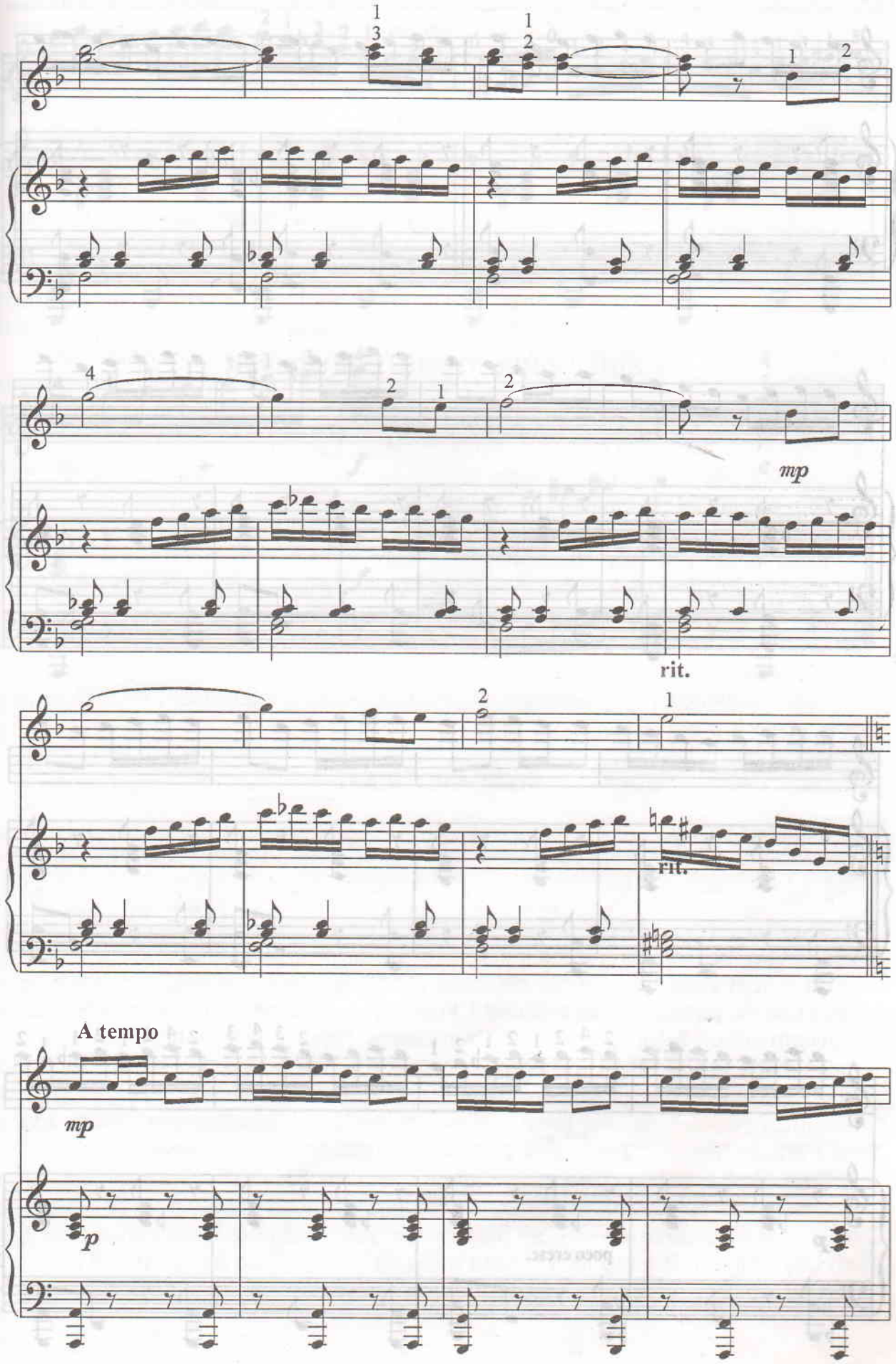
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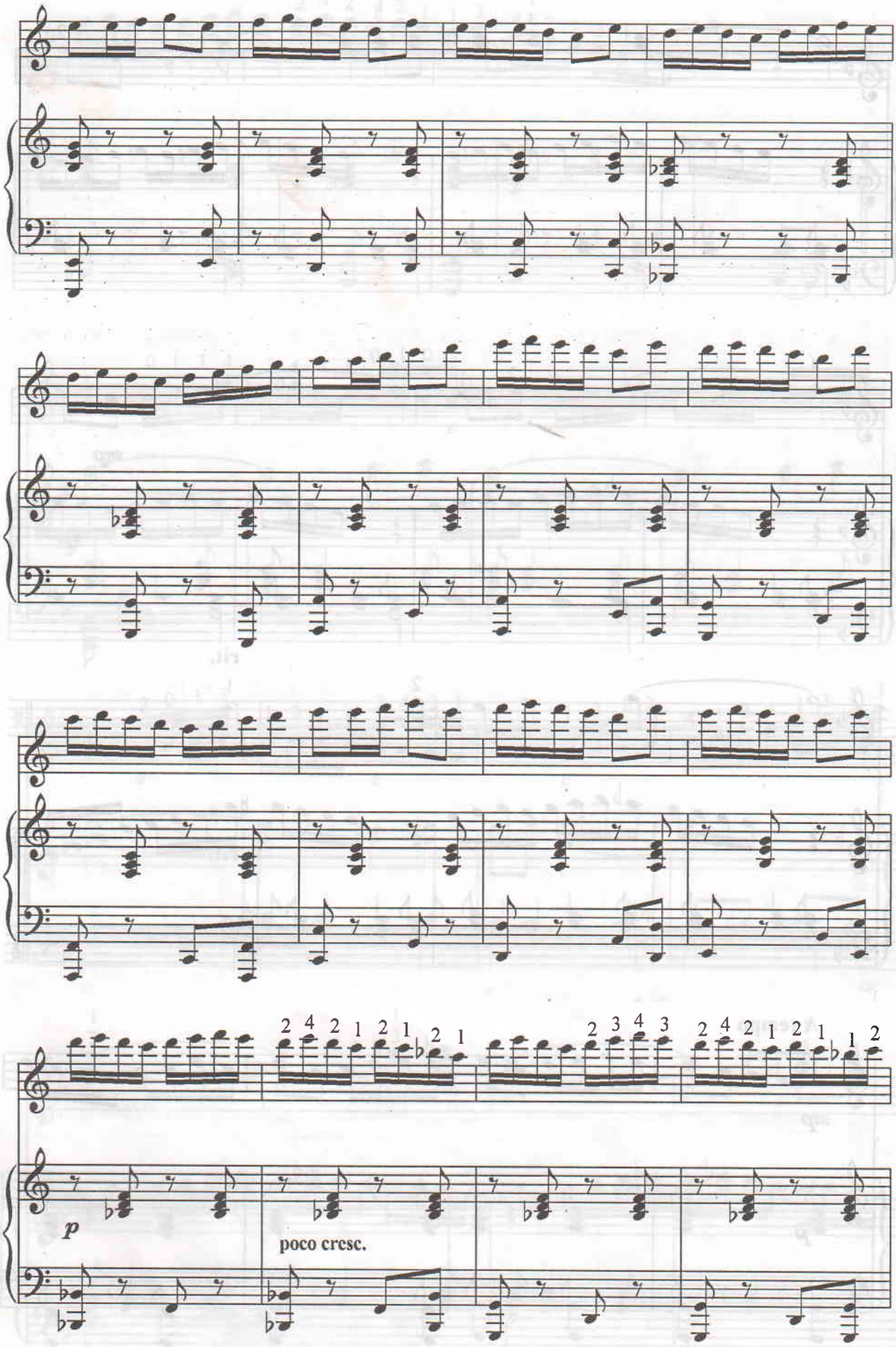
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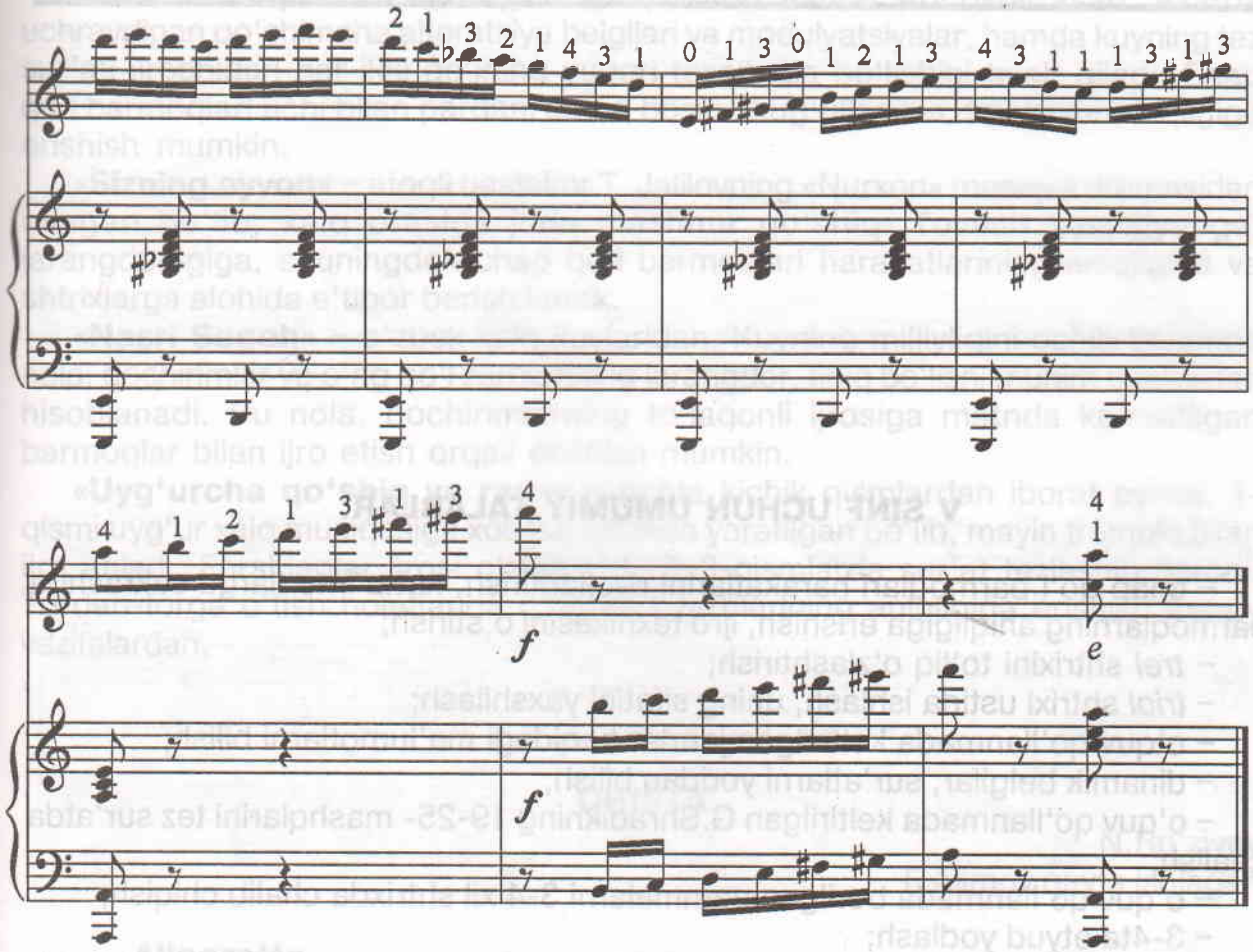
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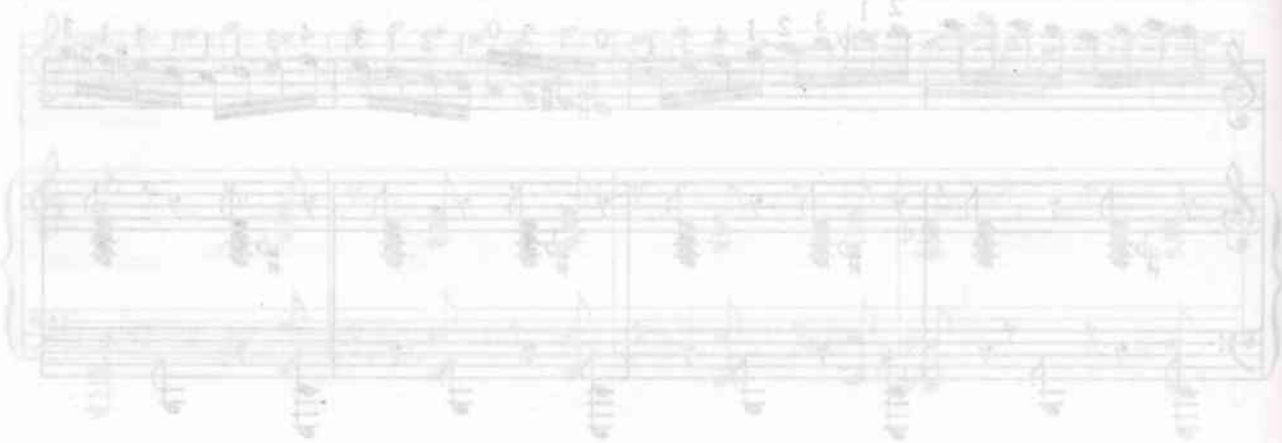


V SINF UCHUN UMUMIY TALABLAR:

– chap qo'l barmoqlari harakatlarini rivojlantirish, katta interllarga sakrashda barmoqlarning aniqligiga erishish, ijro texnikasini o'stirish;
– *trel* shtrixini to'liq o'zlashtirish;
– *triol* shtrixi ustida ishlash, uning sifatini yaxshilash;
– o'quv qo'llanmada keltirilgan janrlar haqidagi ma'lumotlarni bilish;
– dinamik belgilar, sur'atlarni yoddan bilish;
– o'quv qo'llanmada keltirilgan G.Shradikning 19-25- mashqlarini tez sur'atda chalish;
– o'quv qo'llanmada berilgan gammalarni 3-4 xil shtrixda chalib chiqish;
– 3-4ta etyud yodlash;
– nota matnlaridan «O'zbekcha vals», «Afsona»,«Bayram taronasi», «Yoshlik raqsi» kabi kuylarni ijro eta olishi.

NOTA MATNLARI

Eslatma: Berilayotgan asarlarga qo'yilgan applikaturaga rioya qilish shart! Bu – asarlarning to'laqonli o'zlashtirilishida muhim ahamiyatga ega. Shtrixlar kuylarning dastlabki taktlardagi notalarda berildi. Ushbu shtrixlar kuy davomida shunga o'xshash notalarda bir xil ijro etiladi:

«Ohista» – raqs xarakteridagi engil kuy. Tremolo mayin tepaga uzilishi zarur. O'zbekcha nola, qochirimlari bilan ijro etishga harakat qilish kerak.

«Karnaval valsi» – tremolo shtrixida yengil, ijro talab etiladi. Bunda tremolo tepaga uzilishi, passajlar aniq bajarilishi, kuyning mohiyatini ochib beradi. Kuy ijrosini yaxshilash uchun 3-torda tremolo mashqlaridan foydalanish maqsadga muvofiq.

«Bayram taronasi» – turkman kompozitori Rejep Rejepov asari. Turkman xalq ohanglari asosida yaratilgan. Birinchi qism – juda tez sur'atda bo'lganligi bois triol shtrixini П, V – zarblar bilan chalingani ma'qul. Ikkinchi qism – ikkita torda tekis tremolo qilish ko'nikmasini yaxshilab o'zlashtirishni talab qiladi.

«O'zbekcha vals» – ustoz san'atkor bastakor Fahriddin Sodiqov qalamiga mansub o'zbek musiqasida yaratilgan birinchi vals bo'lib, qashqar rubobi va fortepiano ijrosi uchun moslashtirildi. O'zbek milliy musiqasiga xos nota-qochirimlar bilan ijro etish talab etiladi. Buning uchun nota matnida ko'rsatilgan bir qarashda noqulay yoki noto'g'ri bo'lib ko'ringan applikatura bilan ijro etish qat'iy talab etiladi.

«Yoshlik raqsi» – ozarbayjon kompozitori Ashraf Abbosov asari. Asarda uchraydigan qo'shimcha alteratsiya belgilari va modulyatsiyalar, hamda kuyning tez sur'ati ijrochidan har ikki qo'lning yuqori texnikada bo'lishini talab qiladi. Chap qo'l barmoqlari uchi bilan pardani qattiq bosib shug'ullanilsa, tovushlar aniqligiga erishish mumkin.

«Sizning ayvon» – atoqli bastakor T. Jalilovning «Nurxon» musiqali dramasidan olingan bo'lib, xalq orasida juda mashhur qo'shiq. Tovush xususiyatiga, jarangdorligiga, shuningdek chap qo'l barmoqlari harakatlarining aniqligiga va shtrixlarga alohida e'tibor berish kerak.

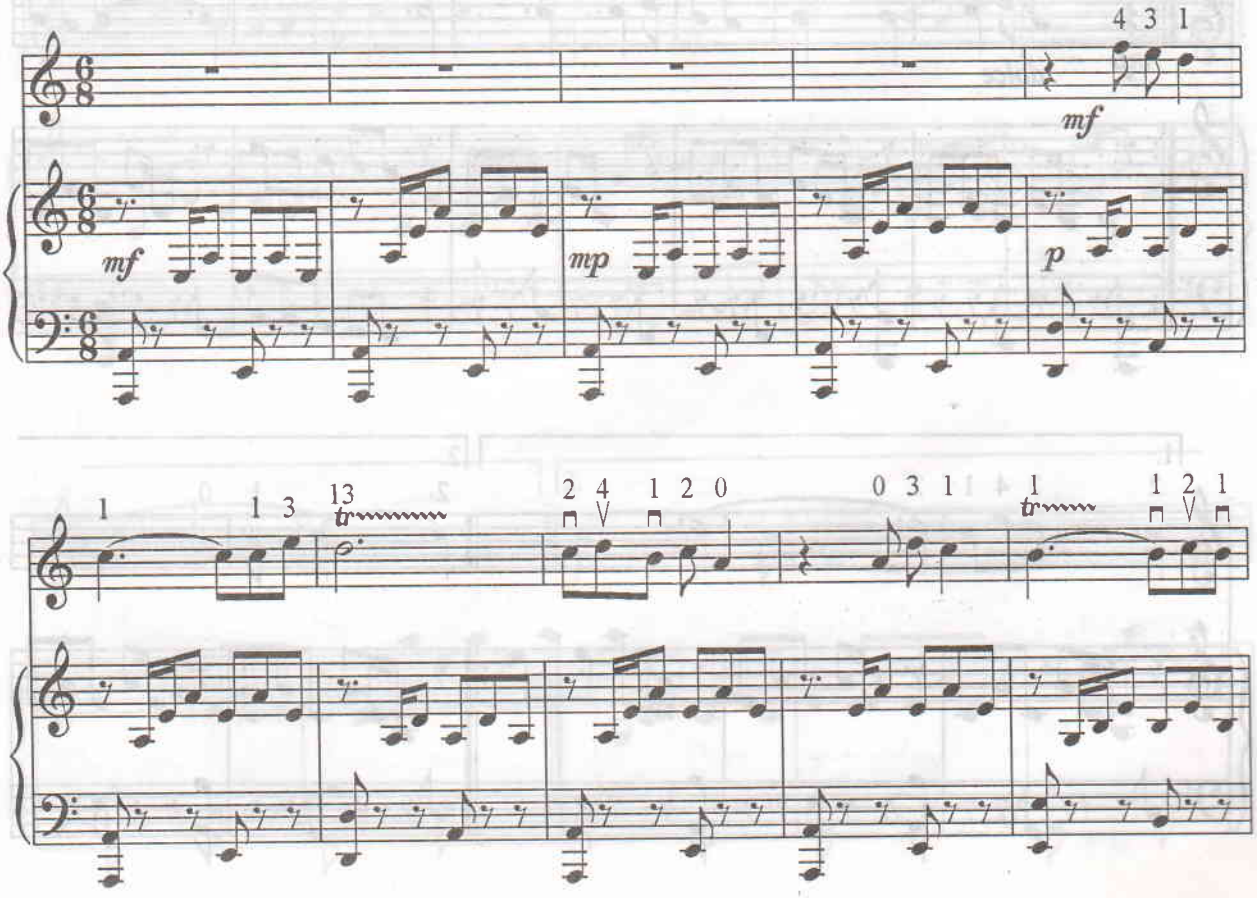
«Nasri Segoh» – o'zbek xalq kuylaridan. Kuyning milliyligini ochib berishda nola, qochirimlar va o'ng qo'l zarblarining jarangdor, tiniq bo'lishi muhim omillardan hisoblanadi. Bu nola, qochirimlarning to'laqonli ijrosiga matnda ko'rsatilgan barmoqlar bilan ijro etish orqali erishish mumkin.

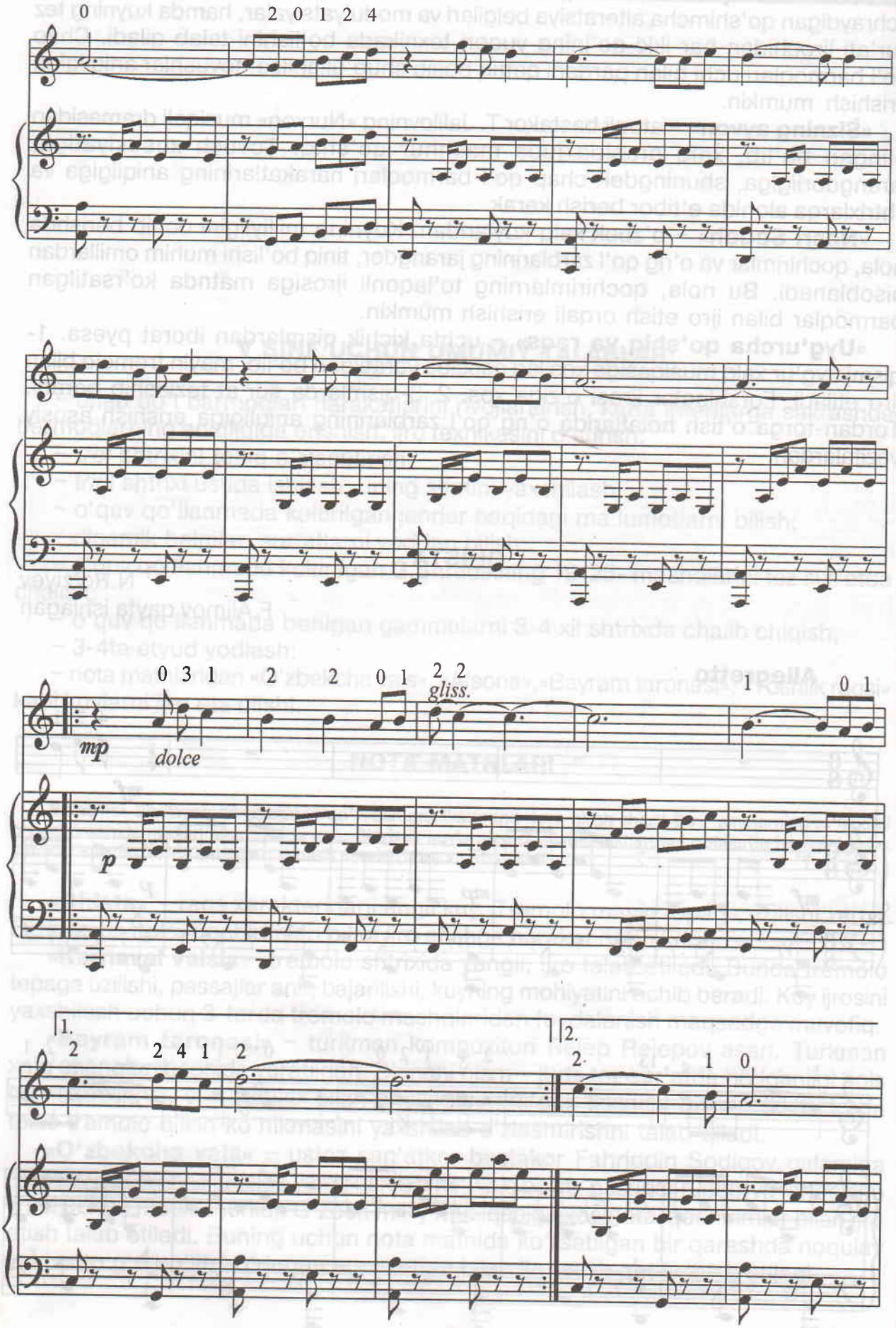
«Uyg'urcha qo'shiq va raqs» – uchta kichik qismlardan iborat pyesa. 1-qismi uyg'ur xalq musiqasiga xos lad asosida yaratilgan bo'lib, mayin tremolo bilan ijro etiladi. Forshlaglar ijrosi o'ziga xos. 2–3-qismlarda sur'at tezlashib boradi. Tordan-torga o'tish holatlarida o'ng qo'l zarblarining aniqligiga erishish asosiy vazifalardan.

OHISTA

N.Ro'ziyev
F.Alimov qayta ishlagan

Allegretto

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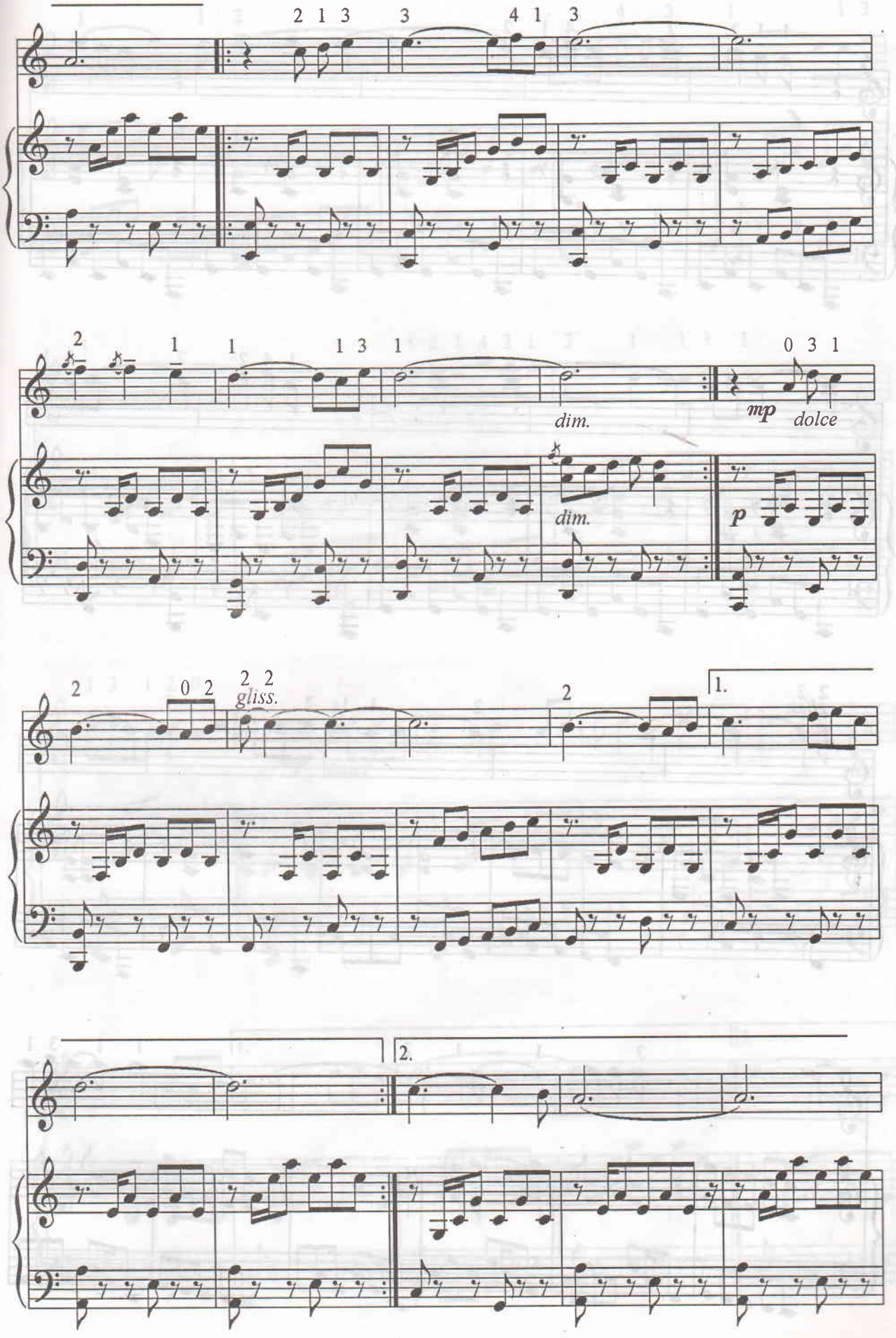
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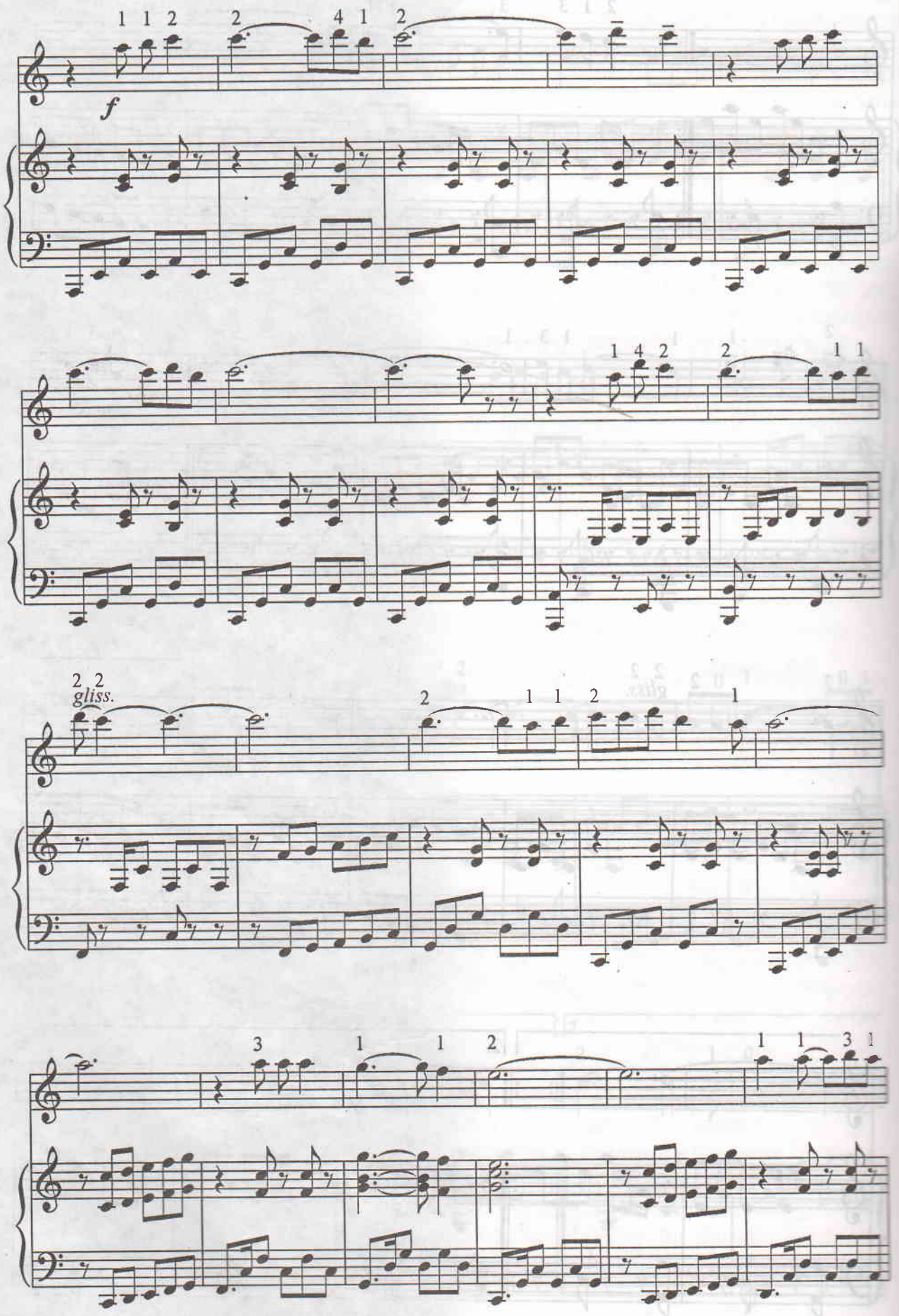
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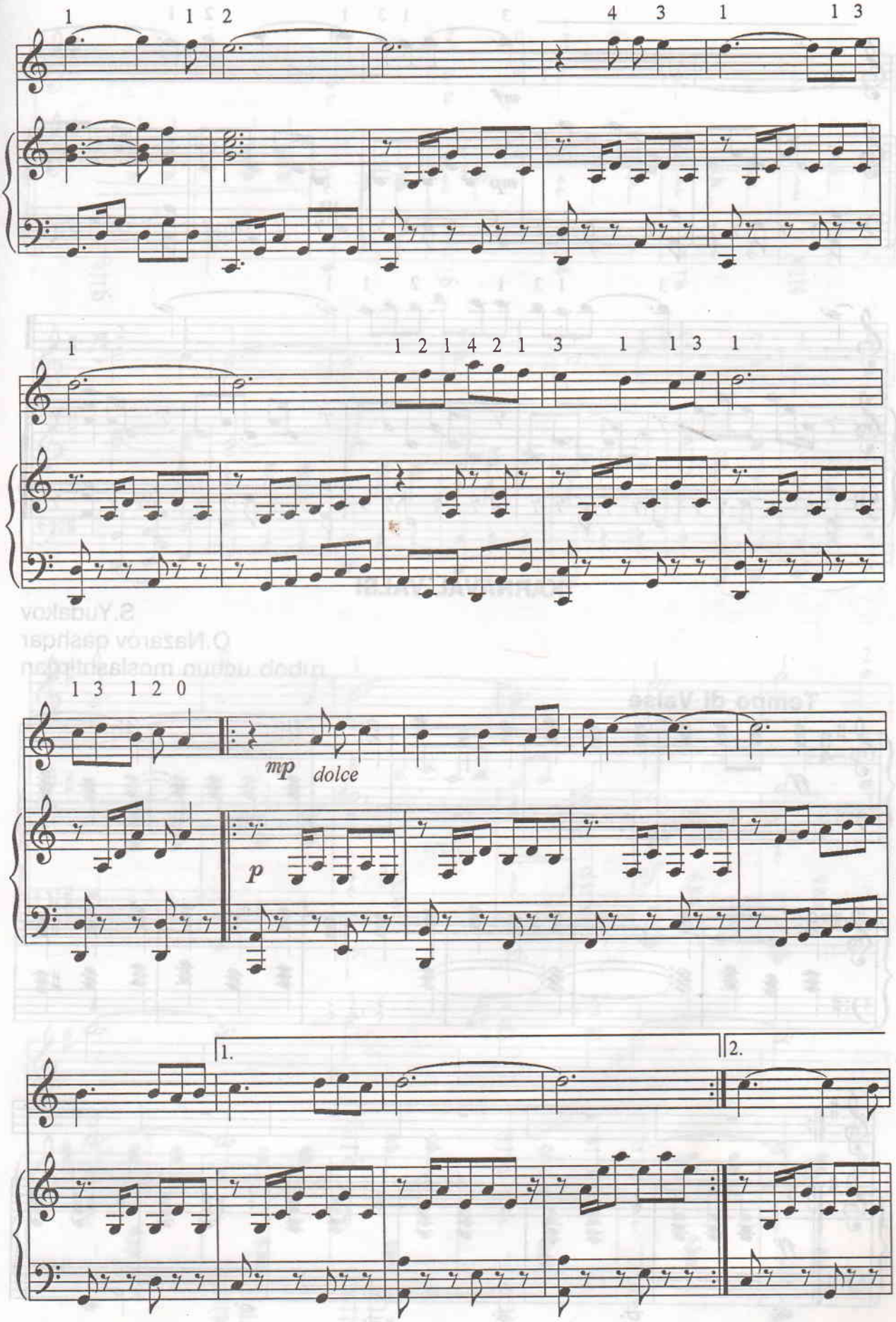
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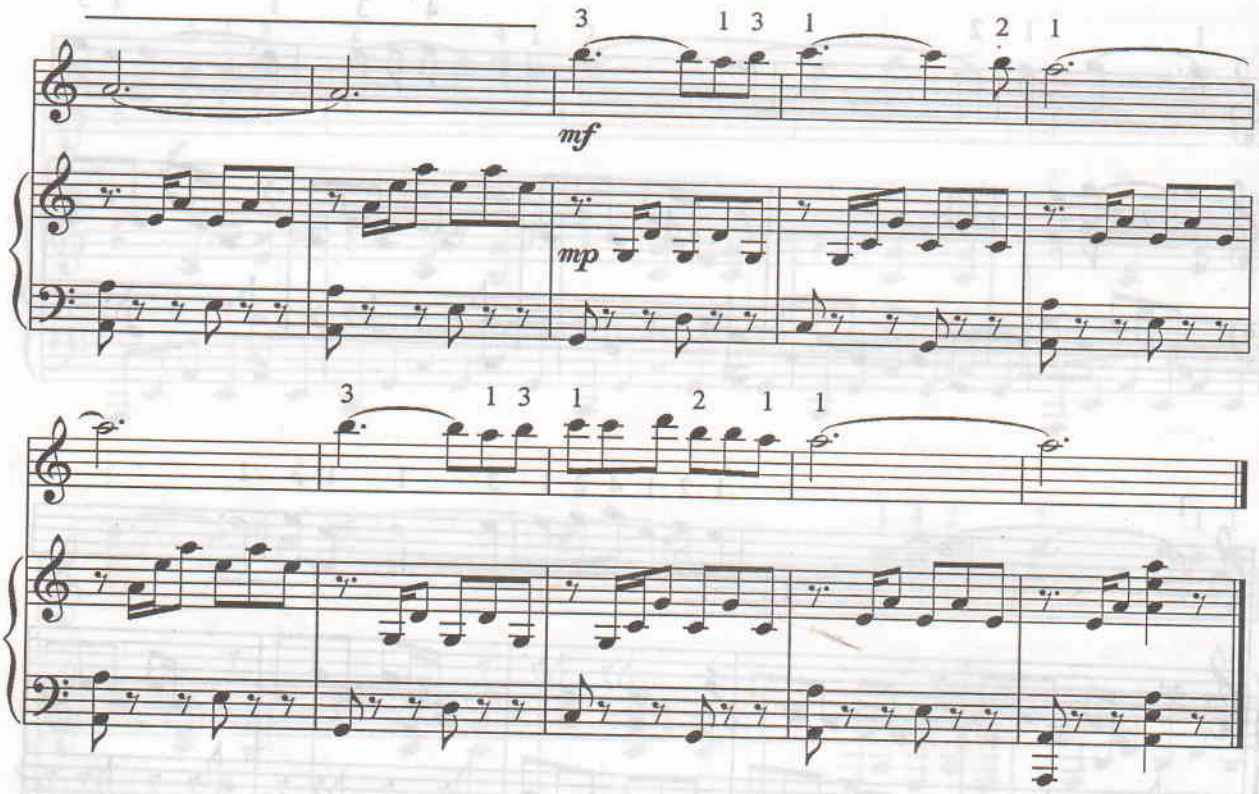
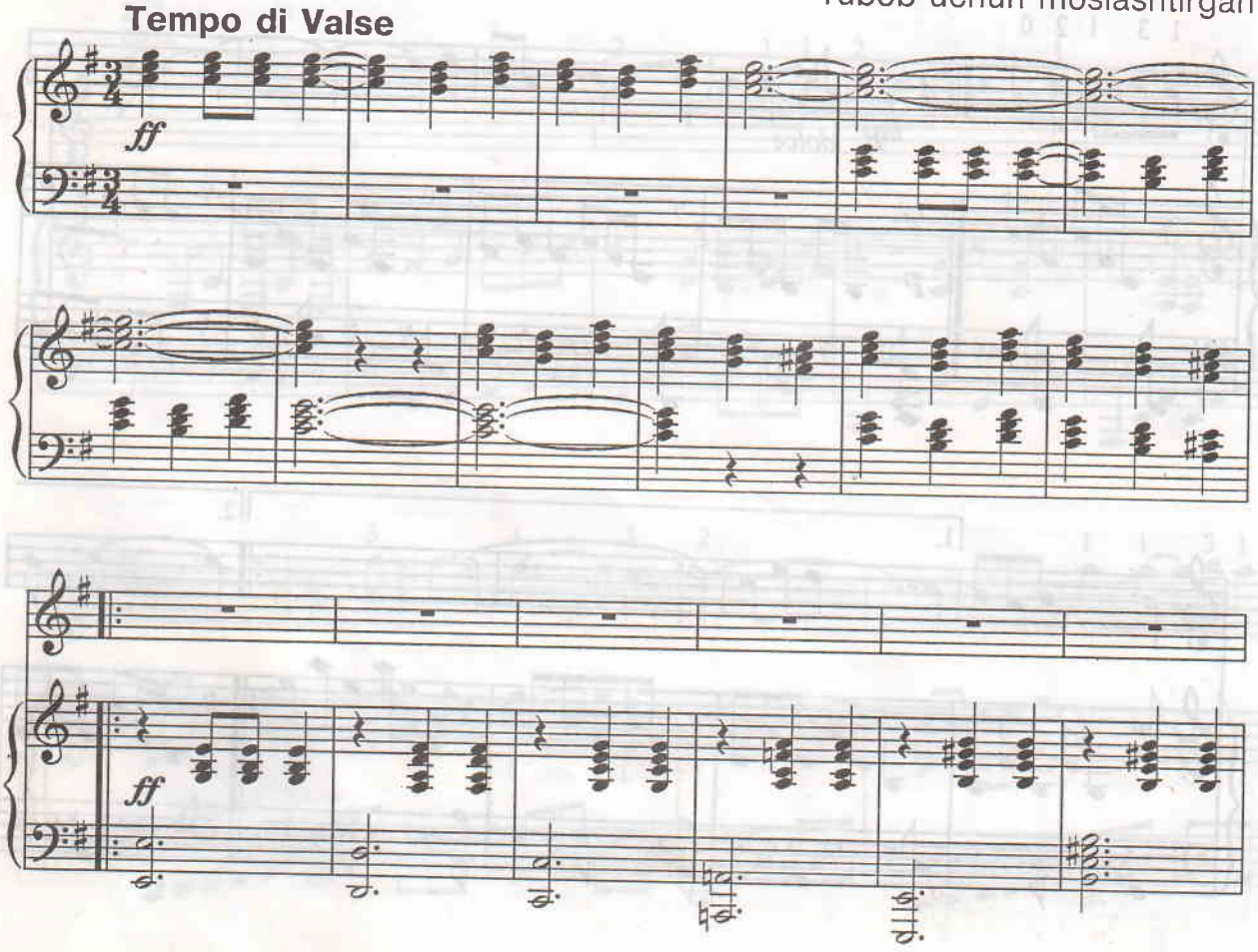
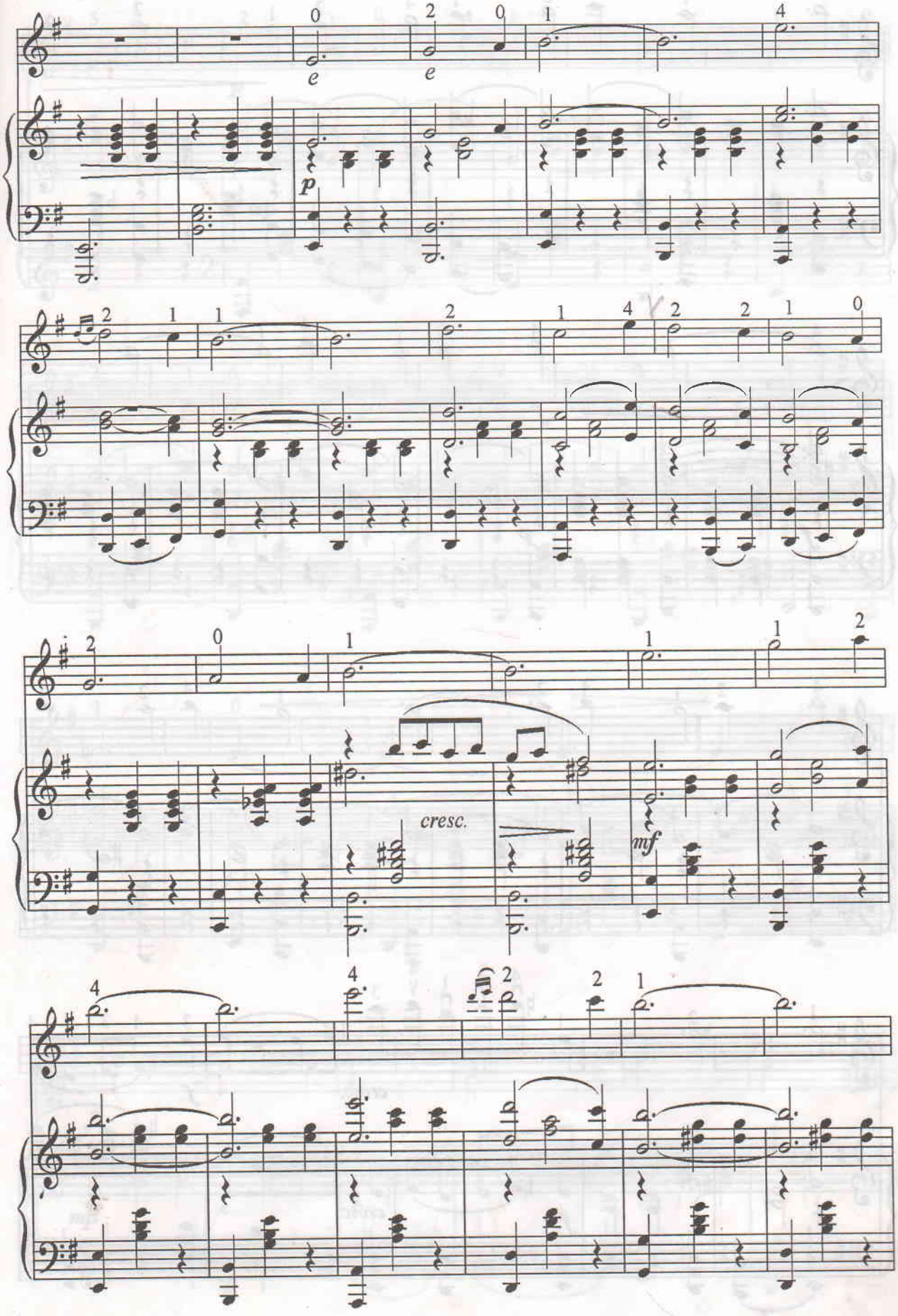


KARNAVAL VALSI

S.Yudakov
O.Nazarov qashqar
rubob uchun moslashtirgan

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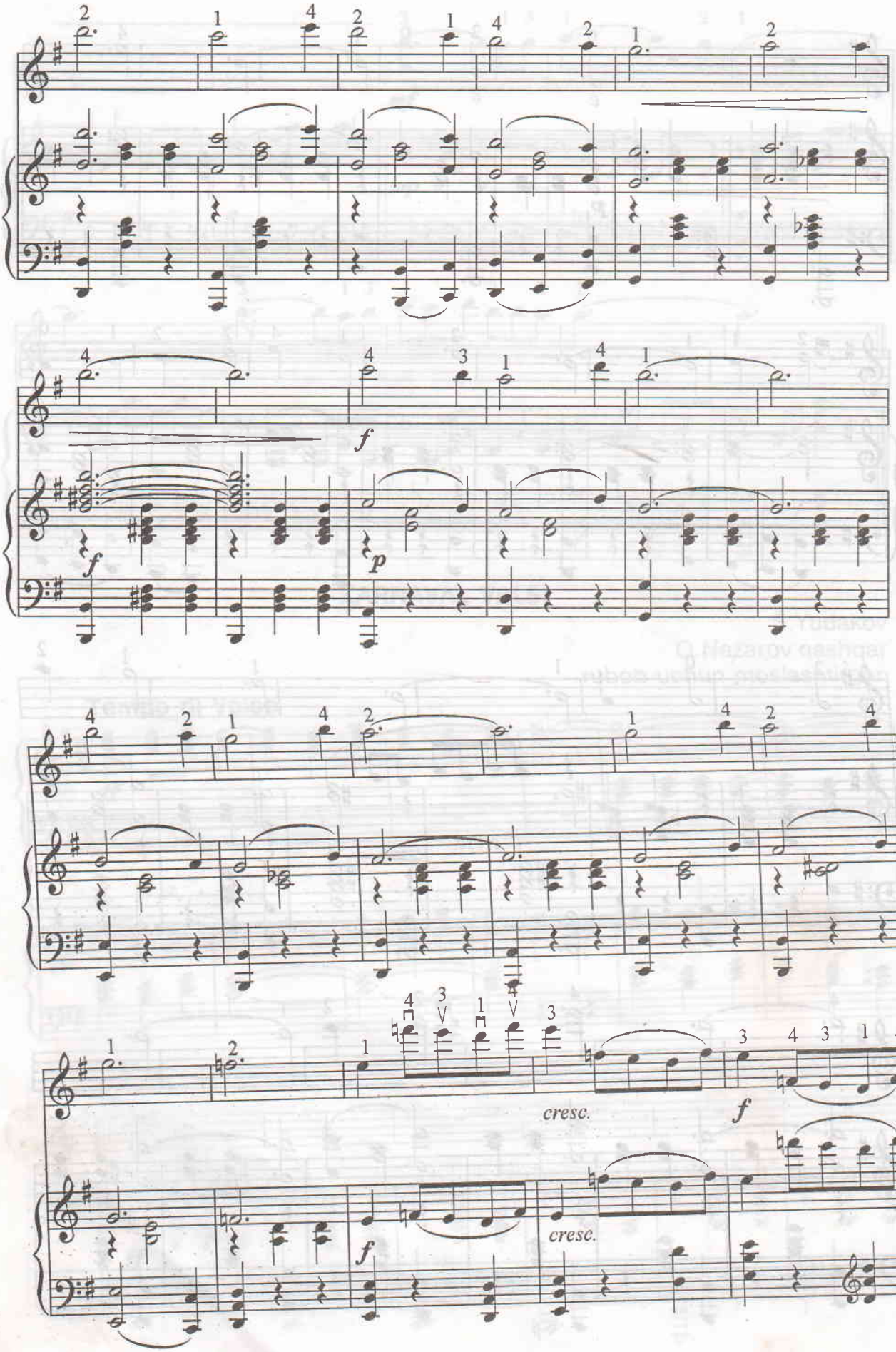
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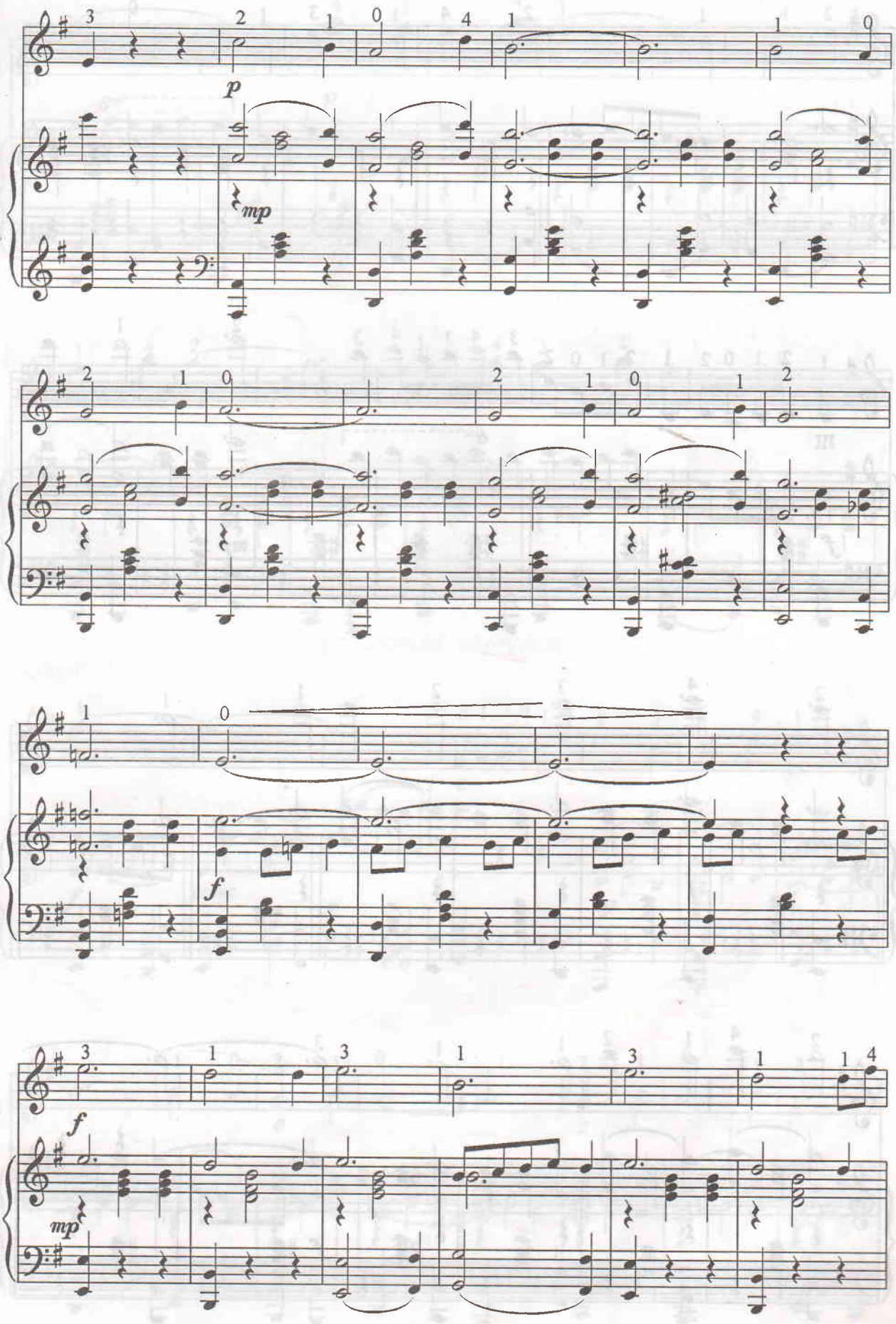
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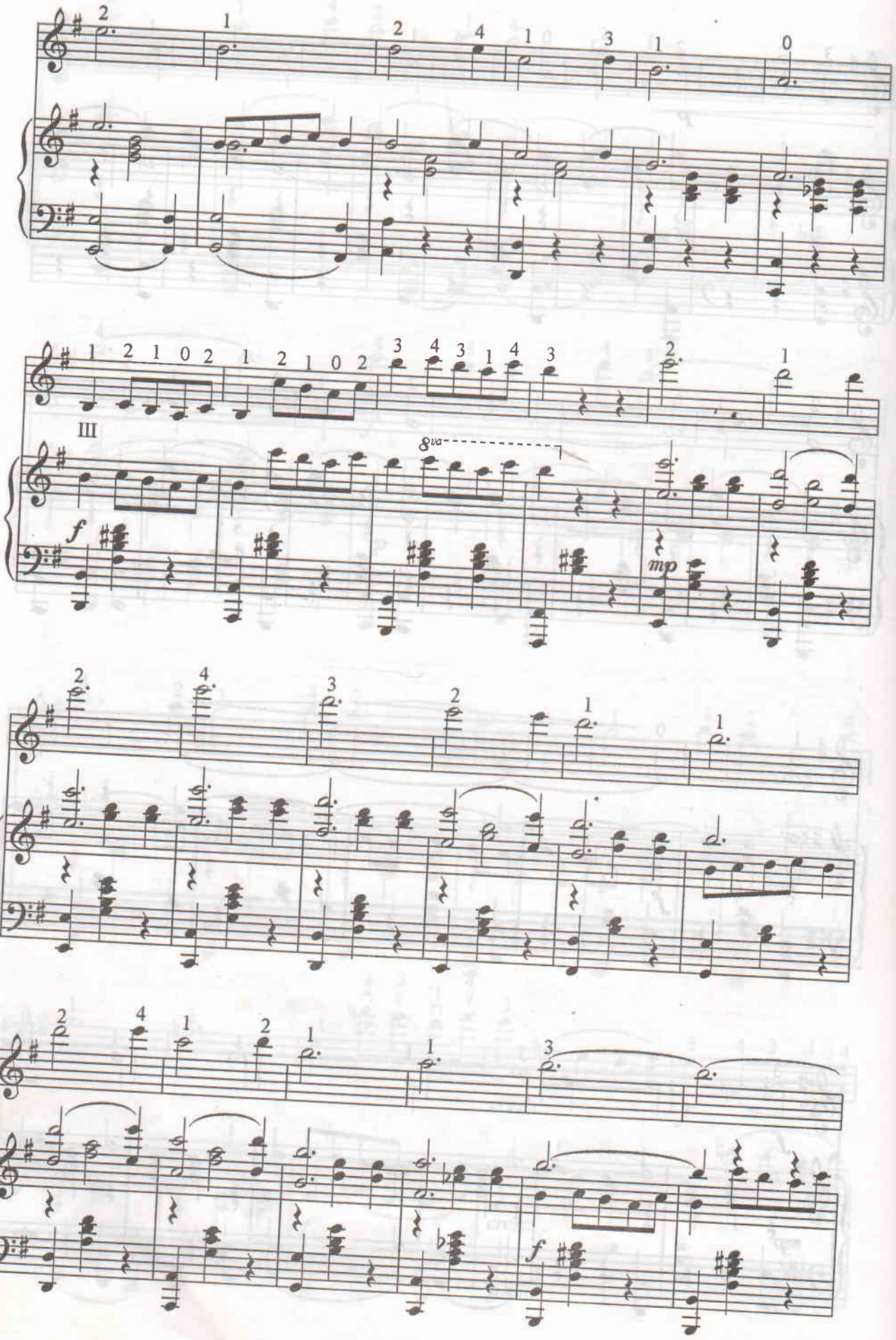
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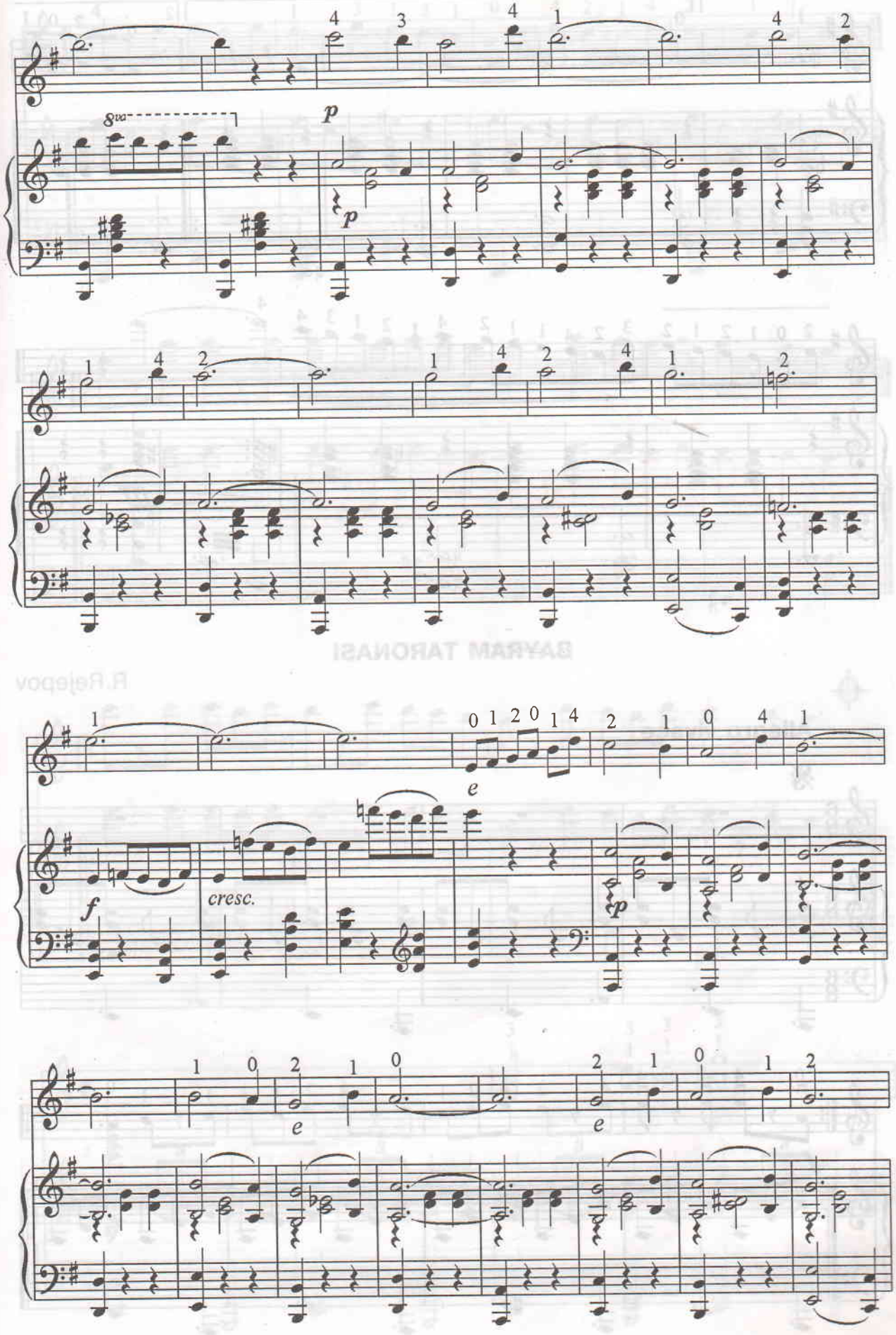
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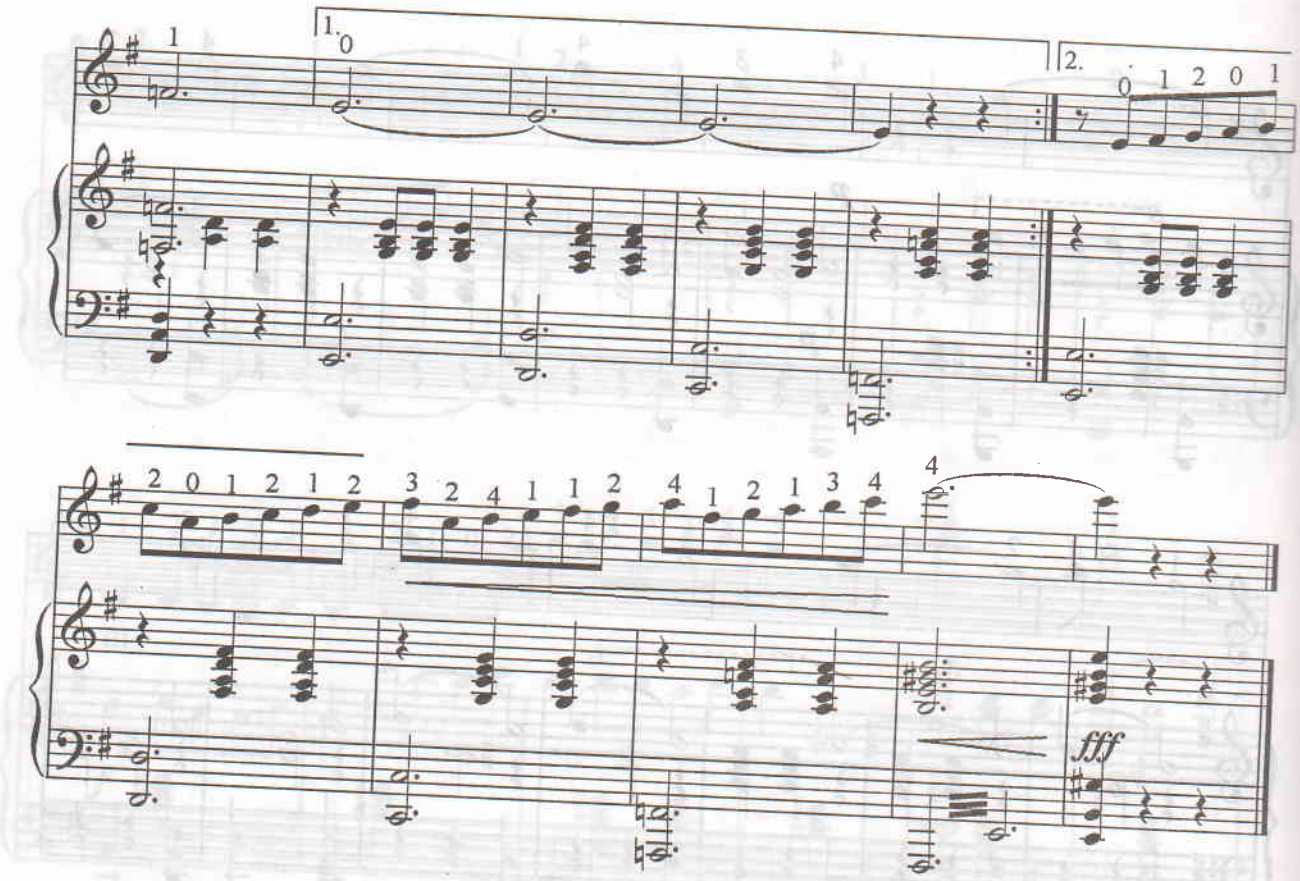
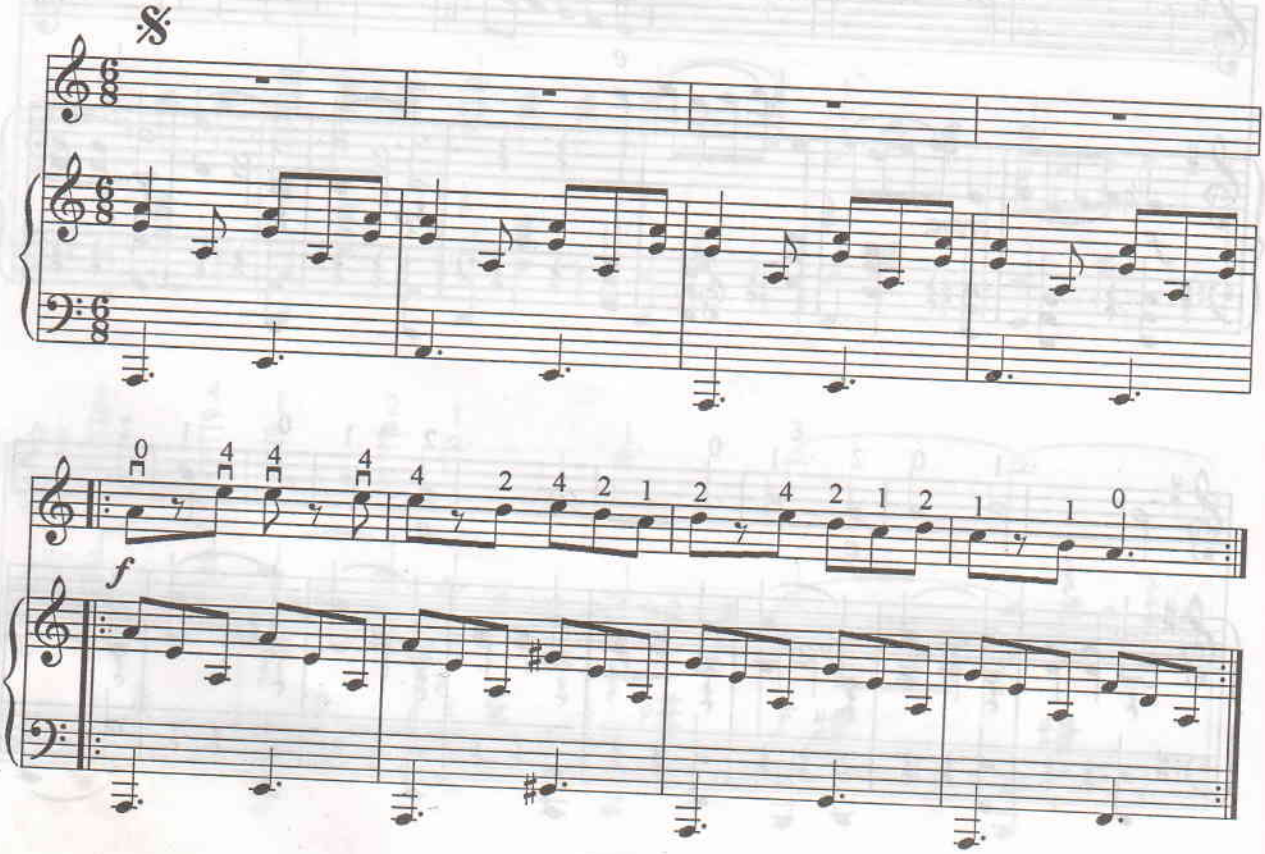
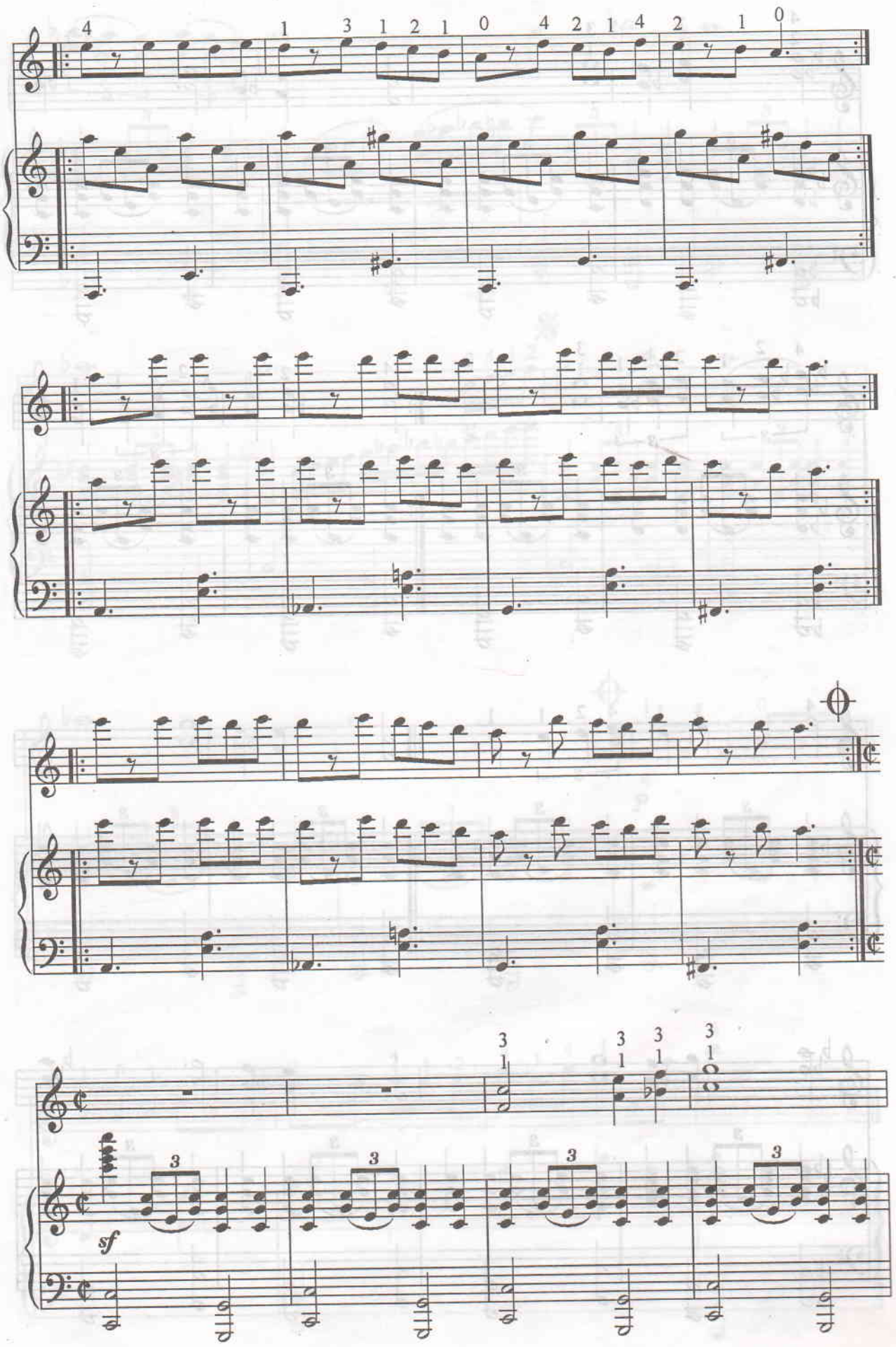


BAYRAM TARONASI

R.Rejepov

Allegro vivace

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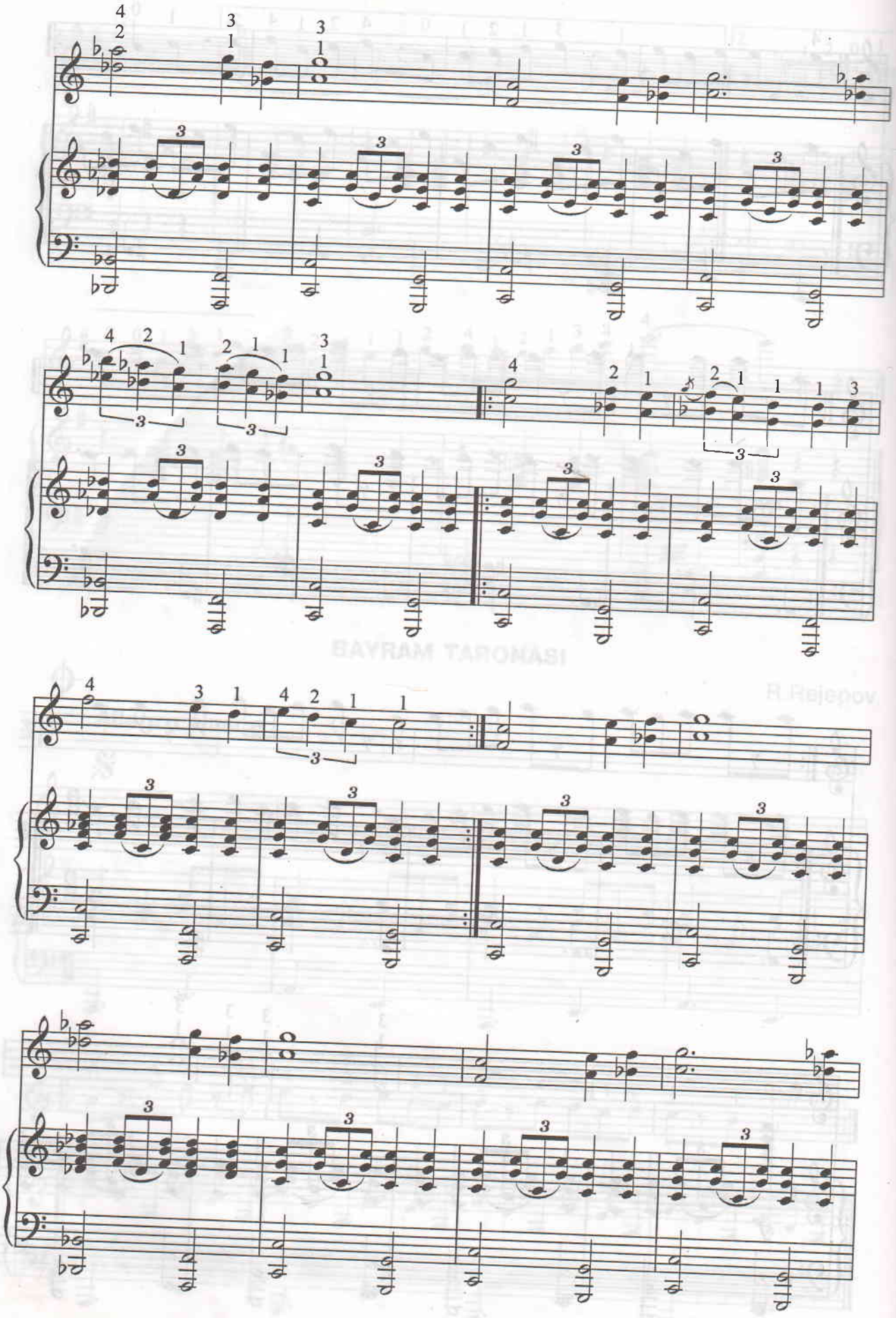

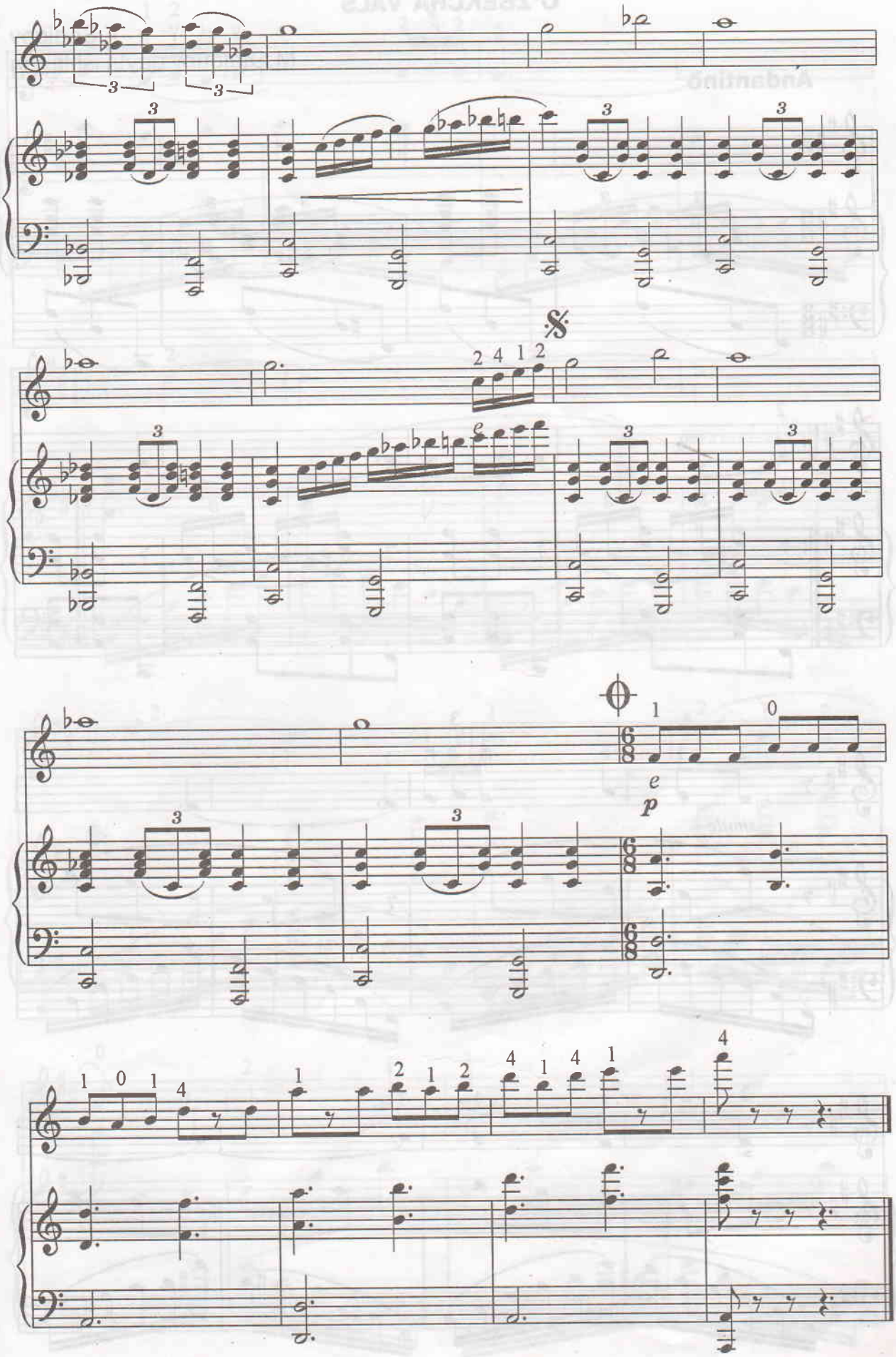

O‘ZBEKCHA VALS

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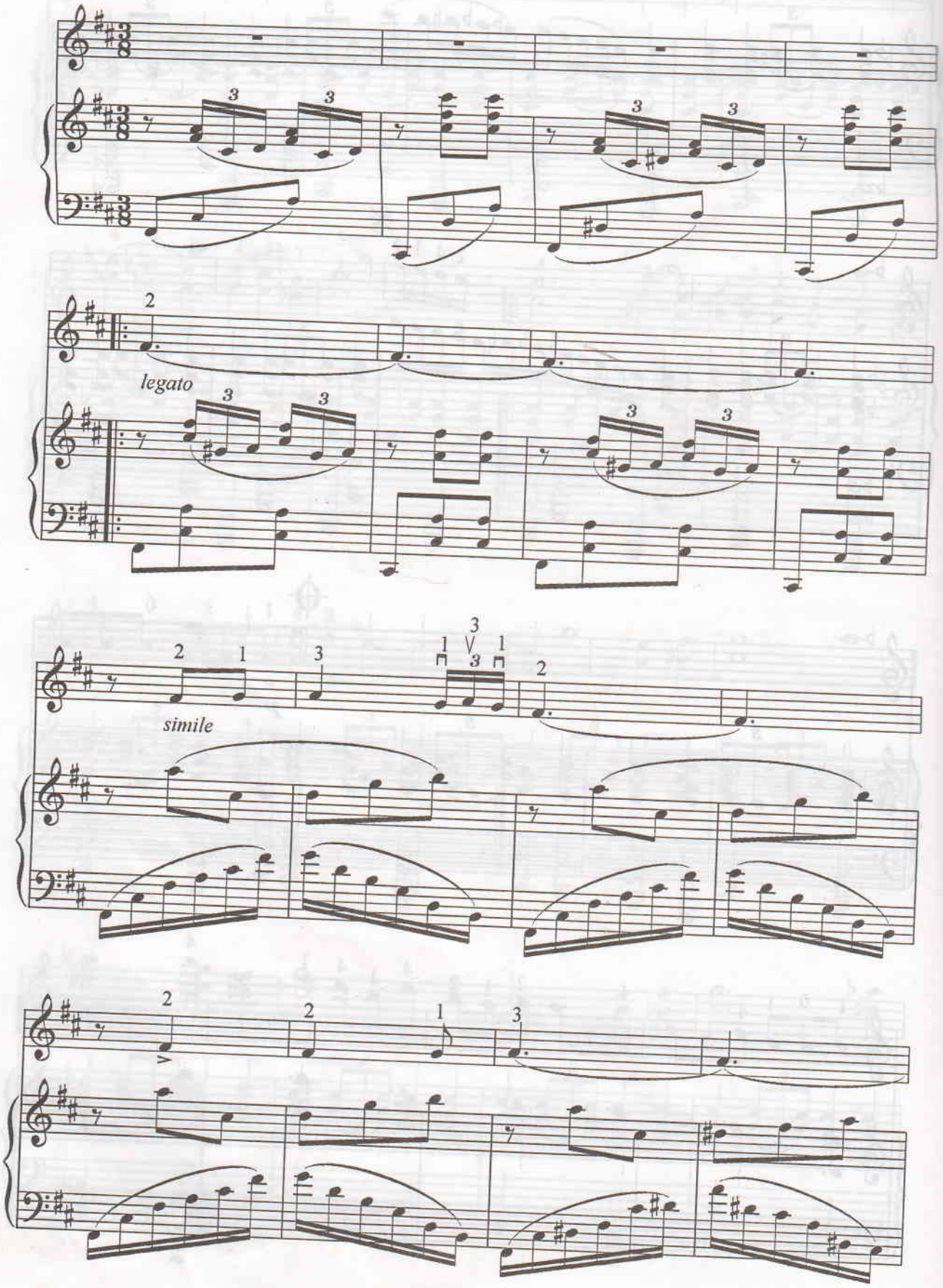
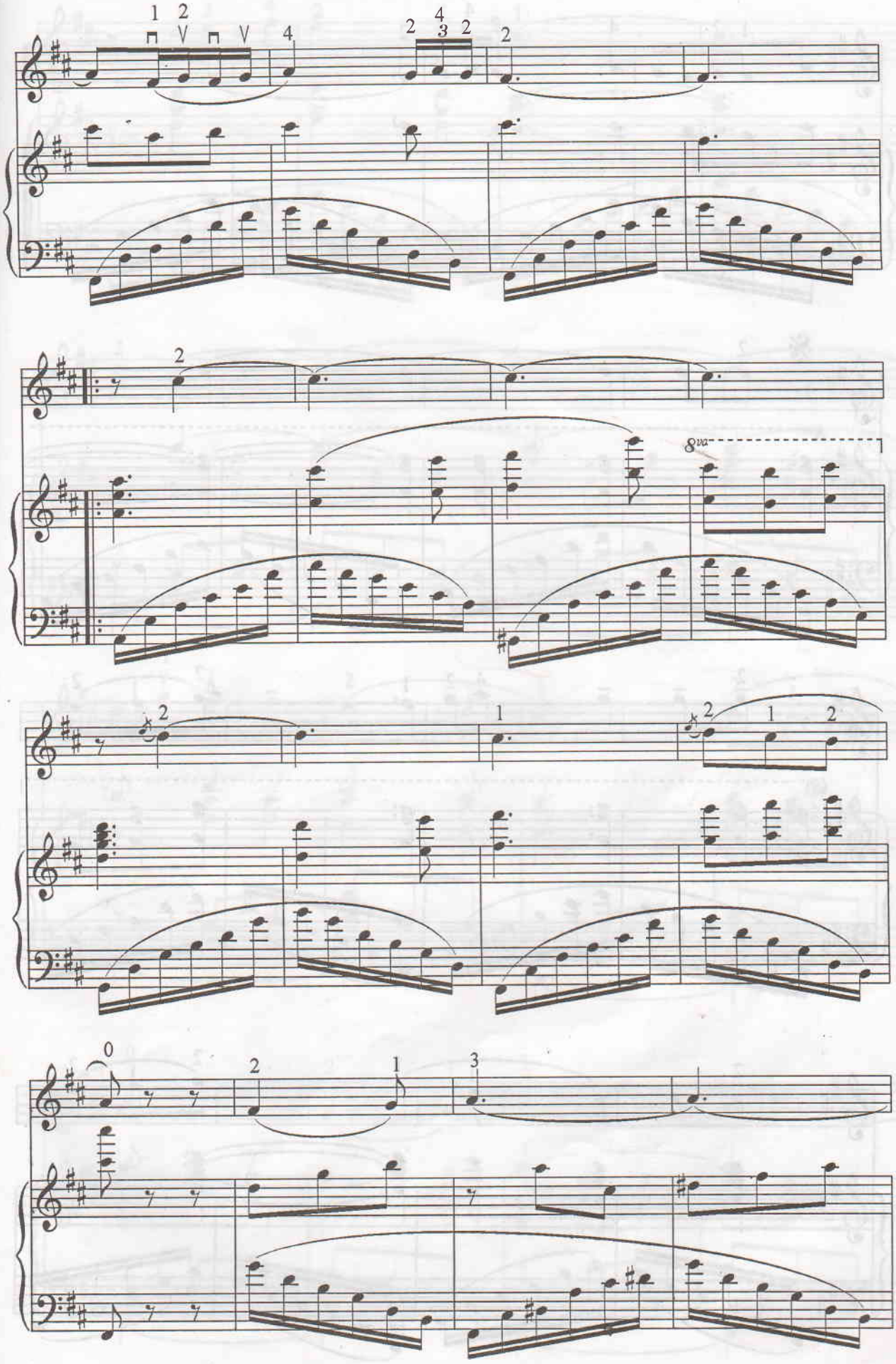
M.Otajonov qayta ishlagan

Andantino

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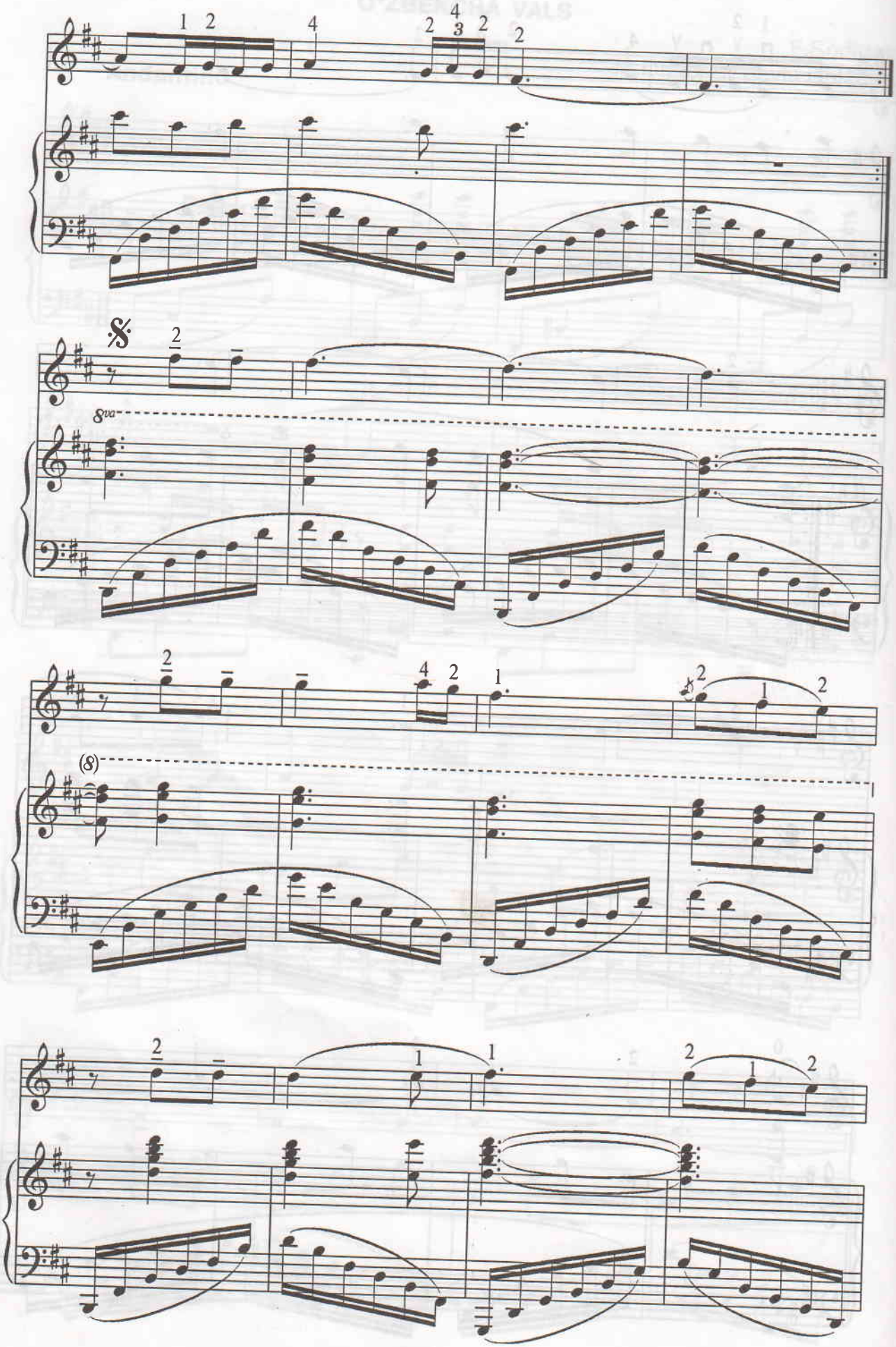
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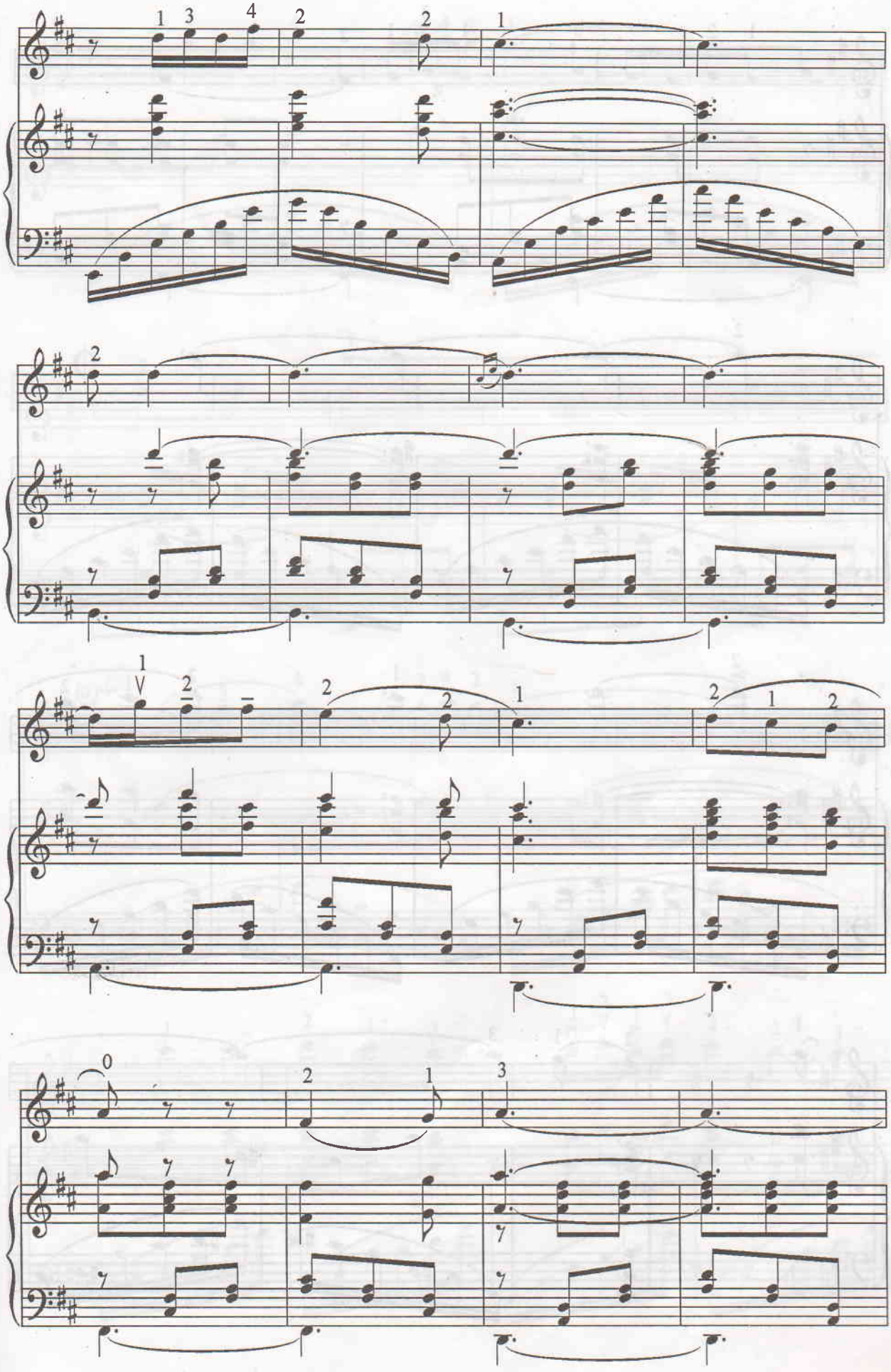

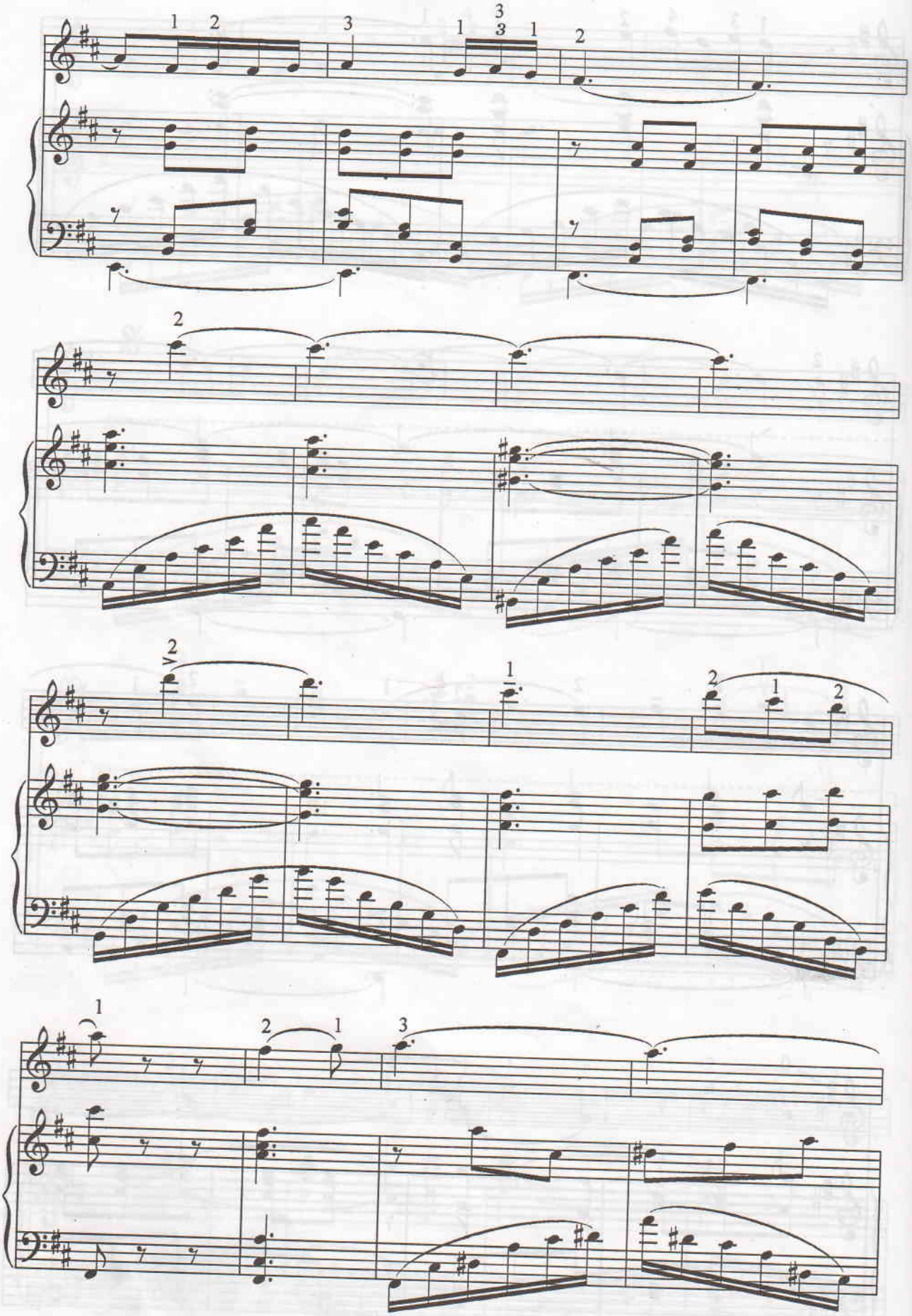

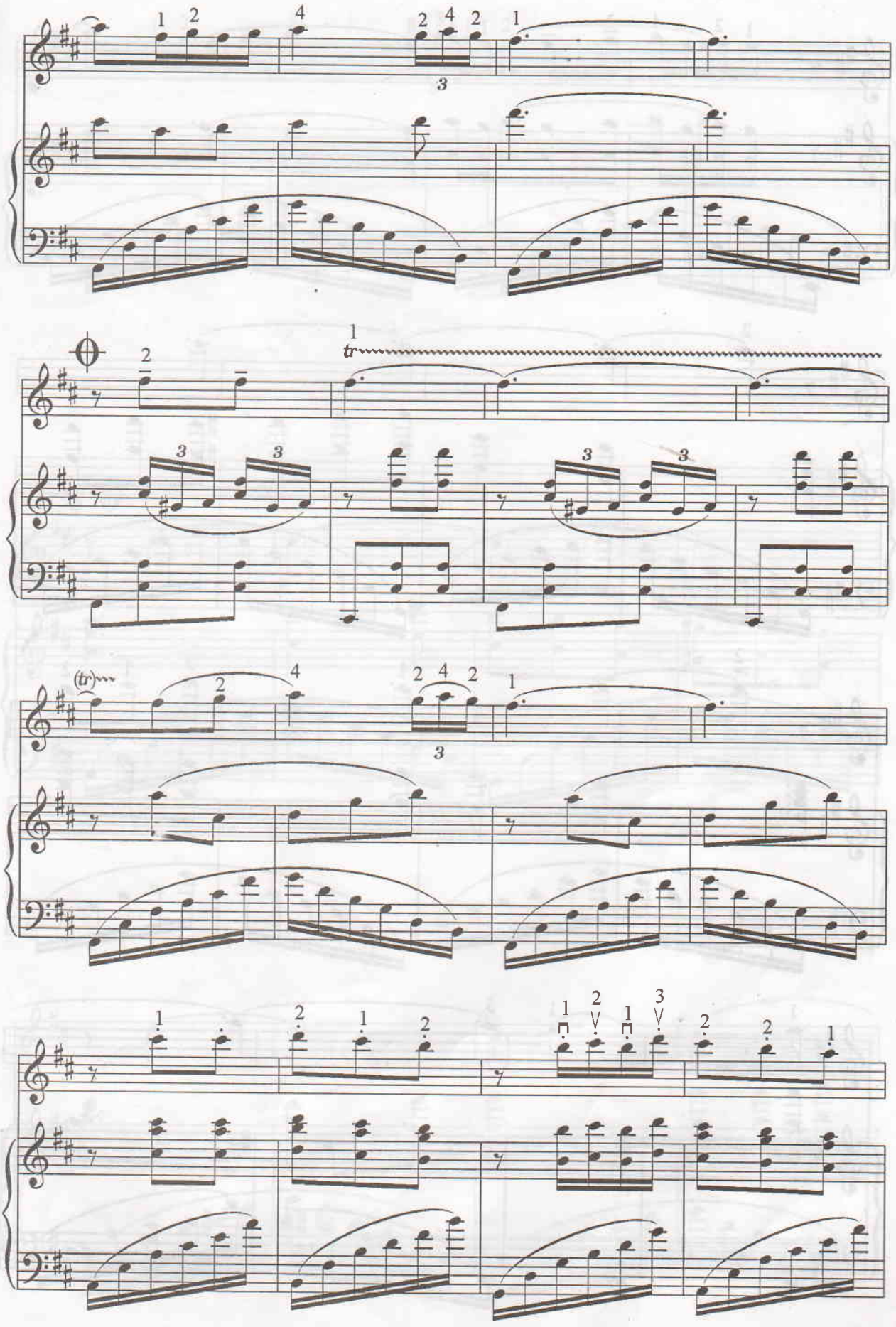

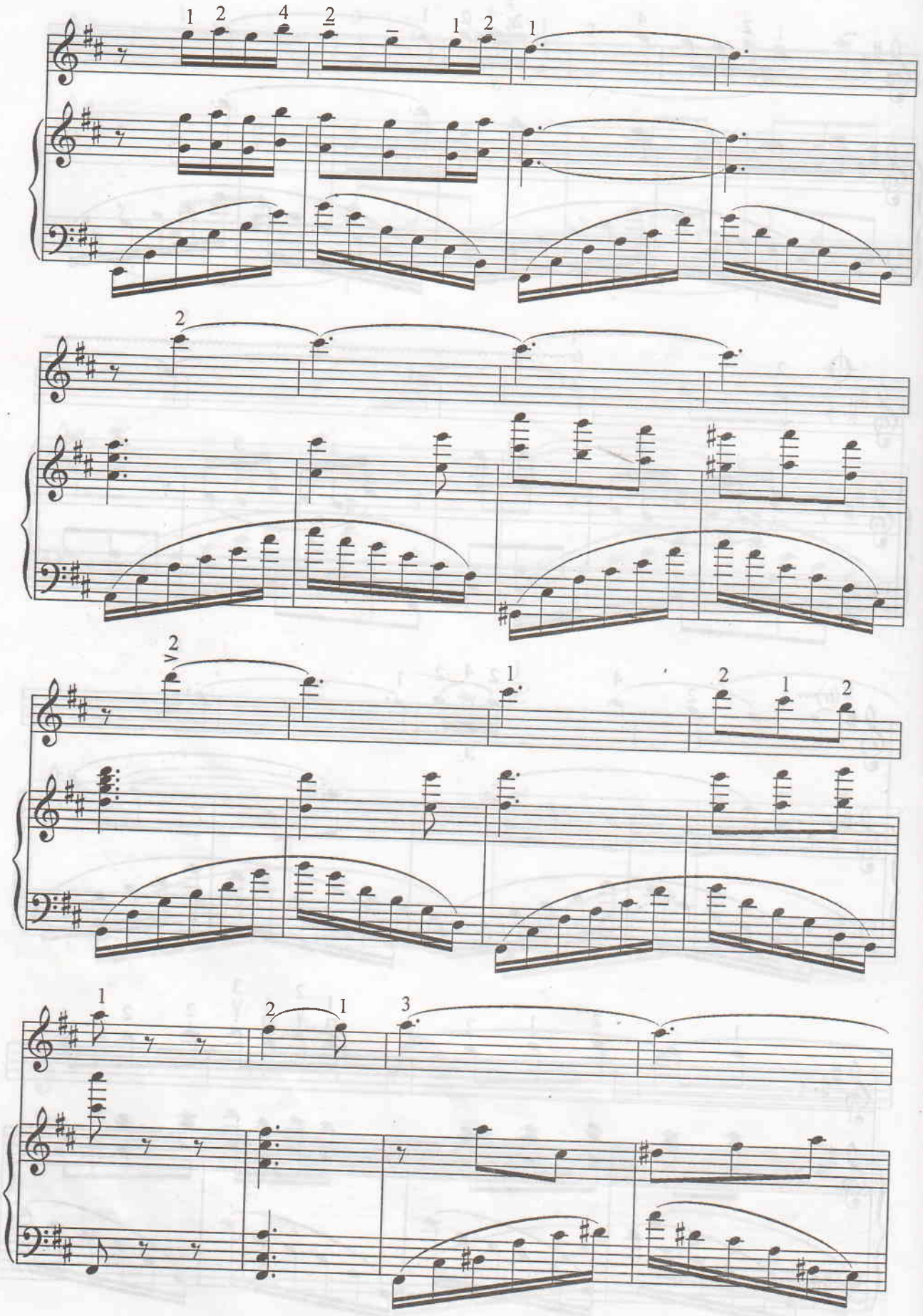

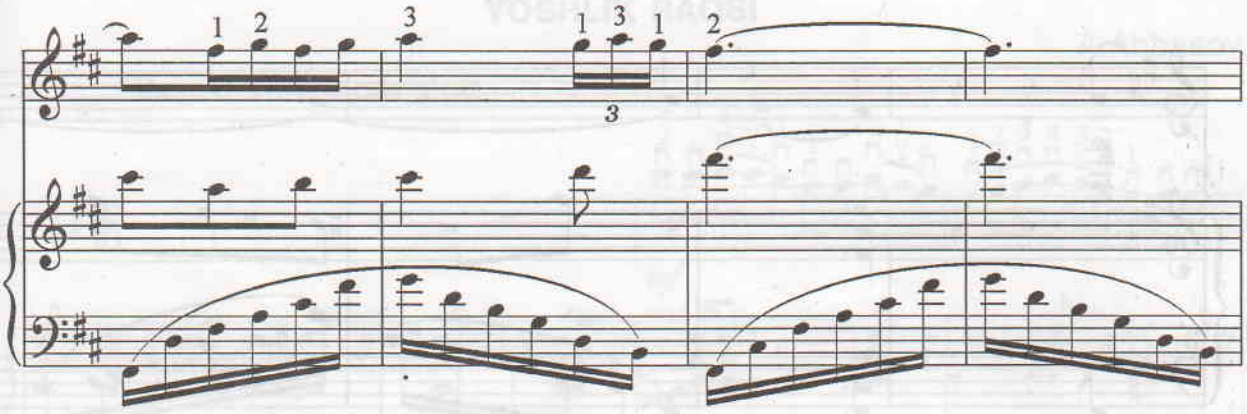
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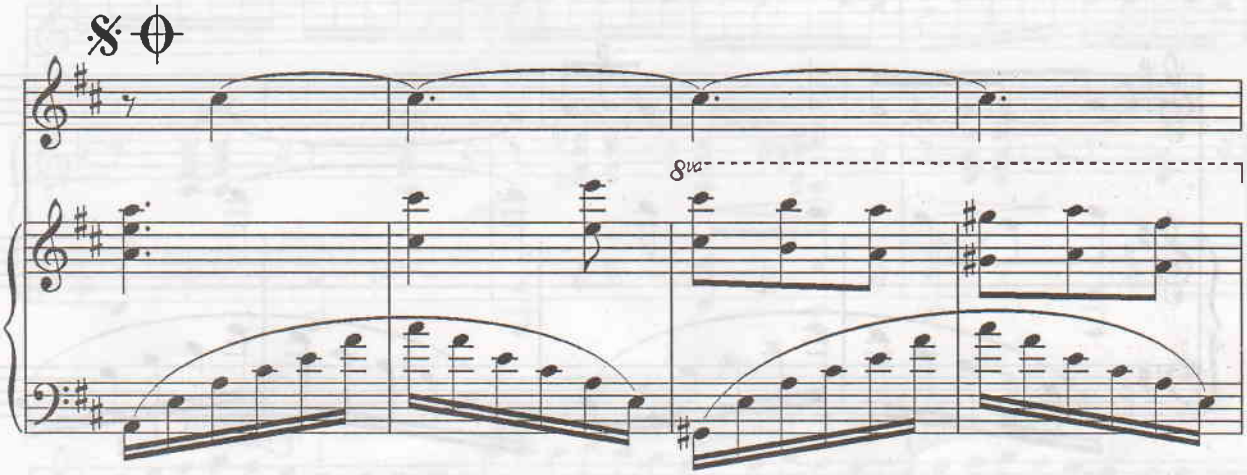
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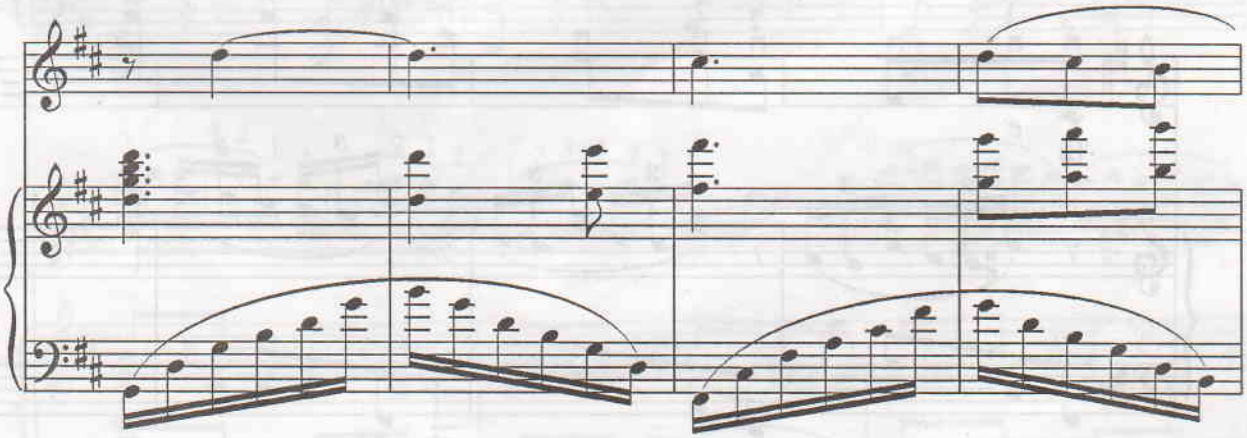

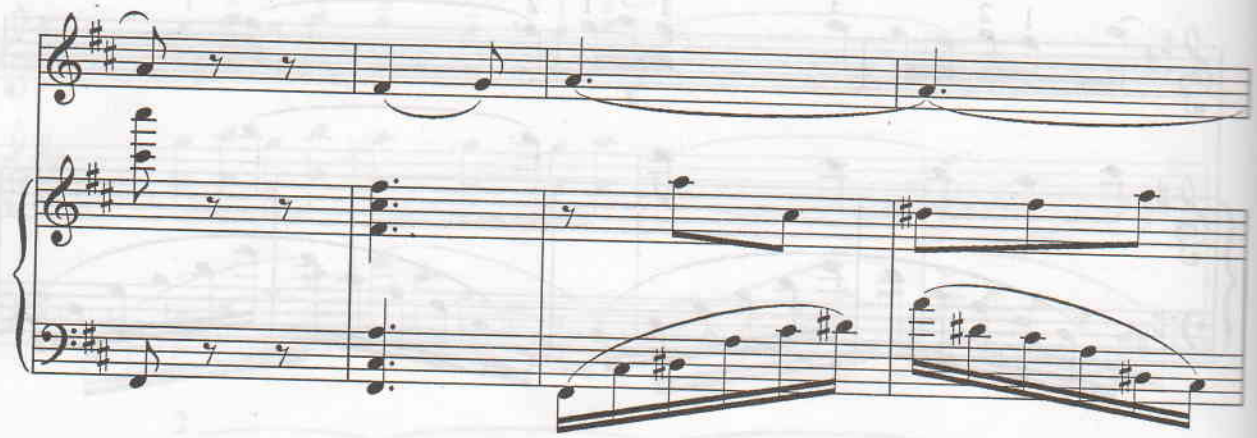

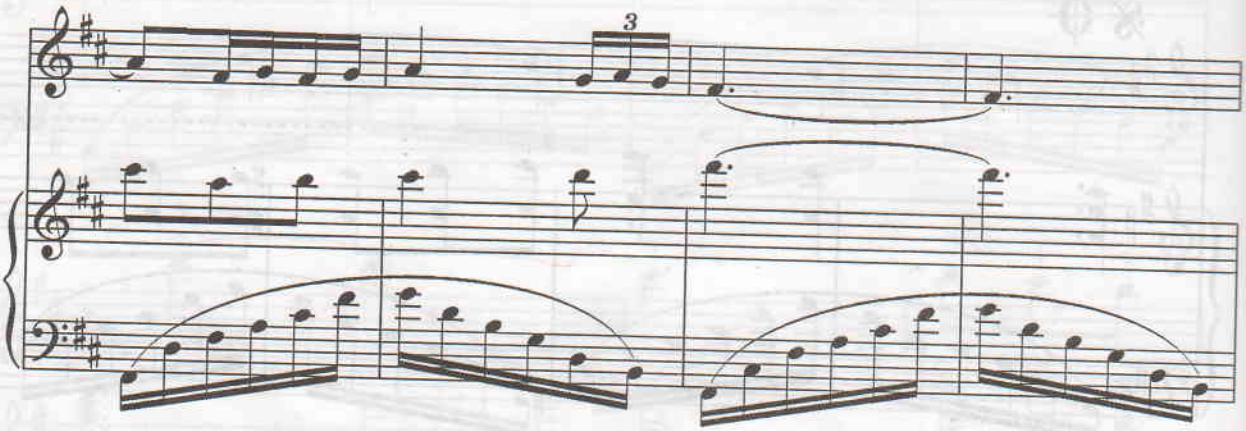

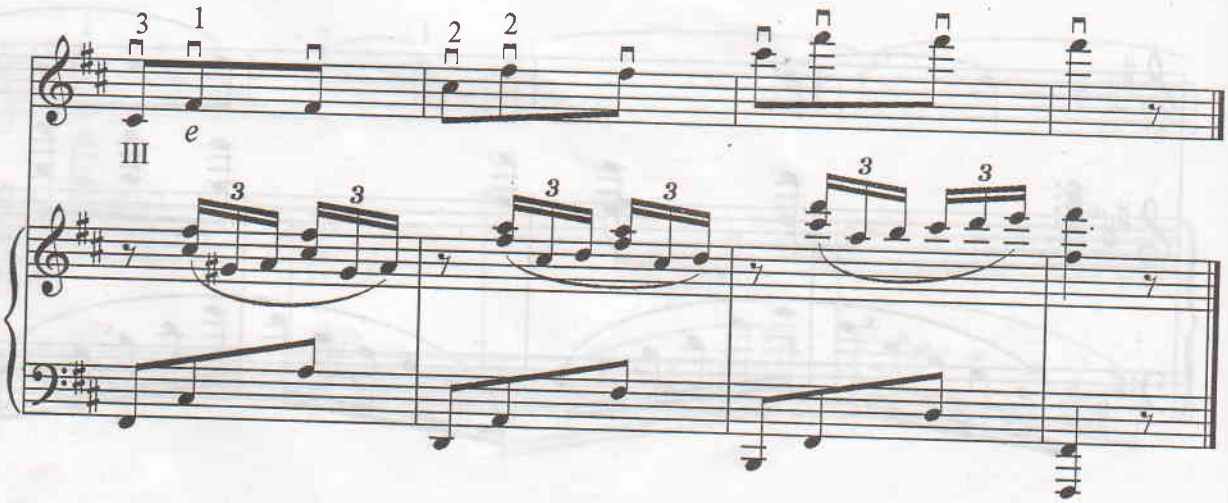
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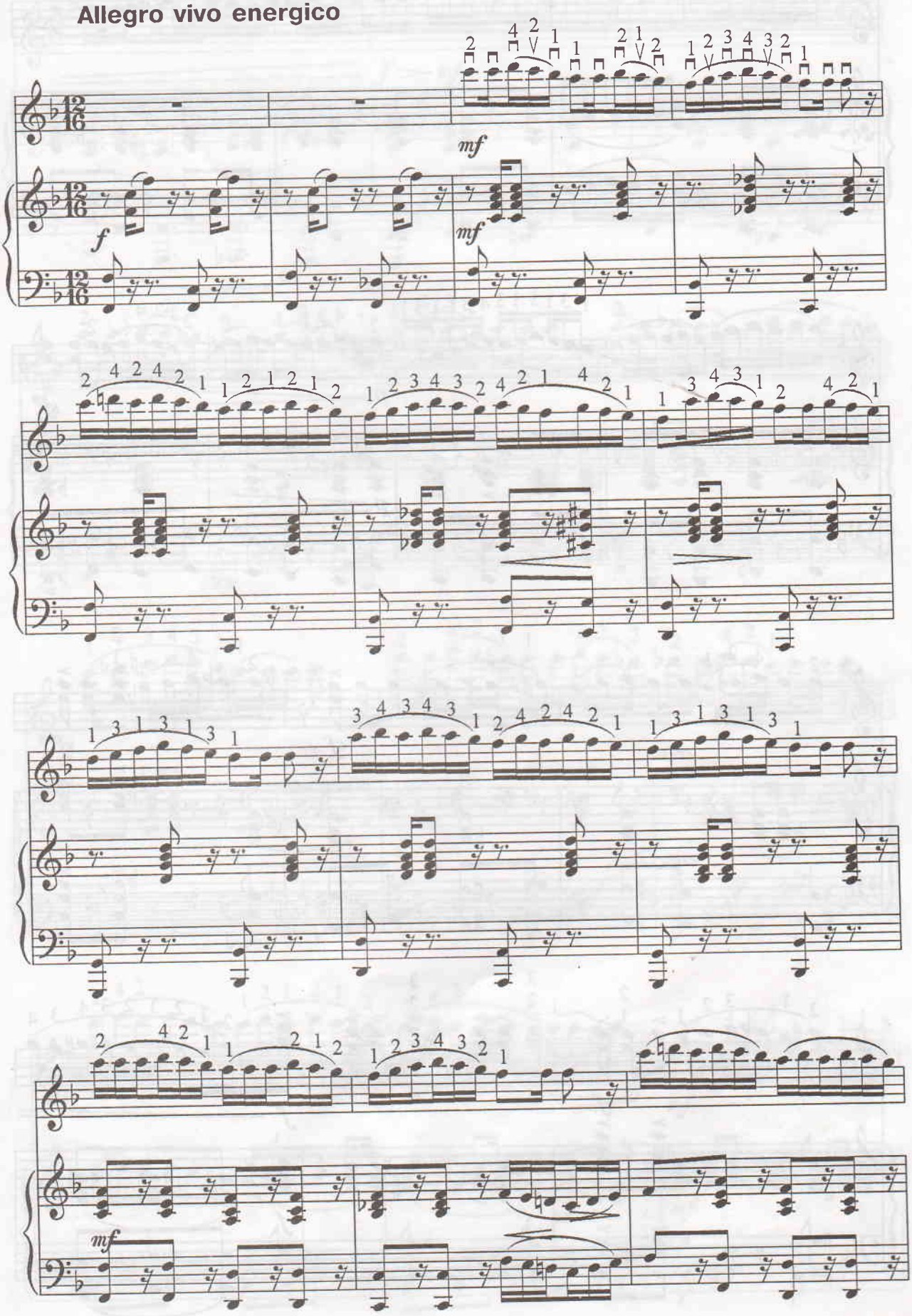

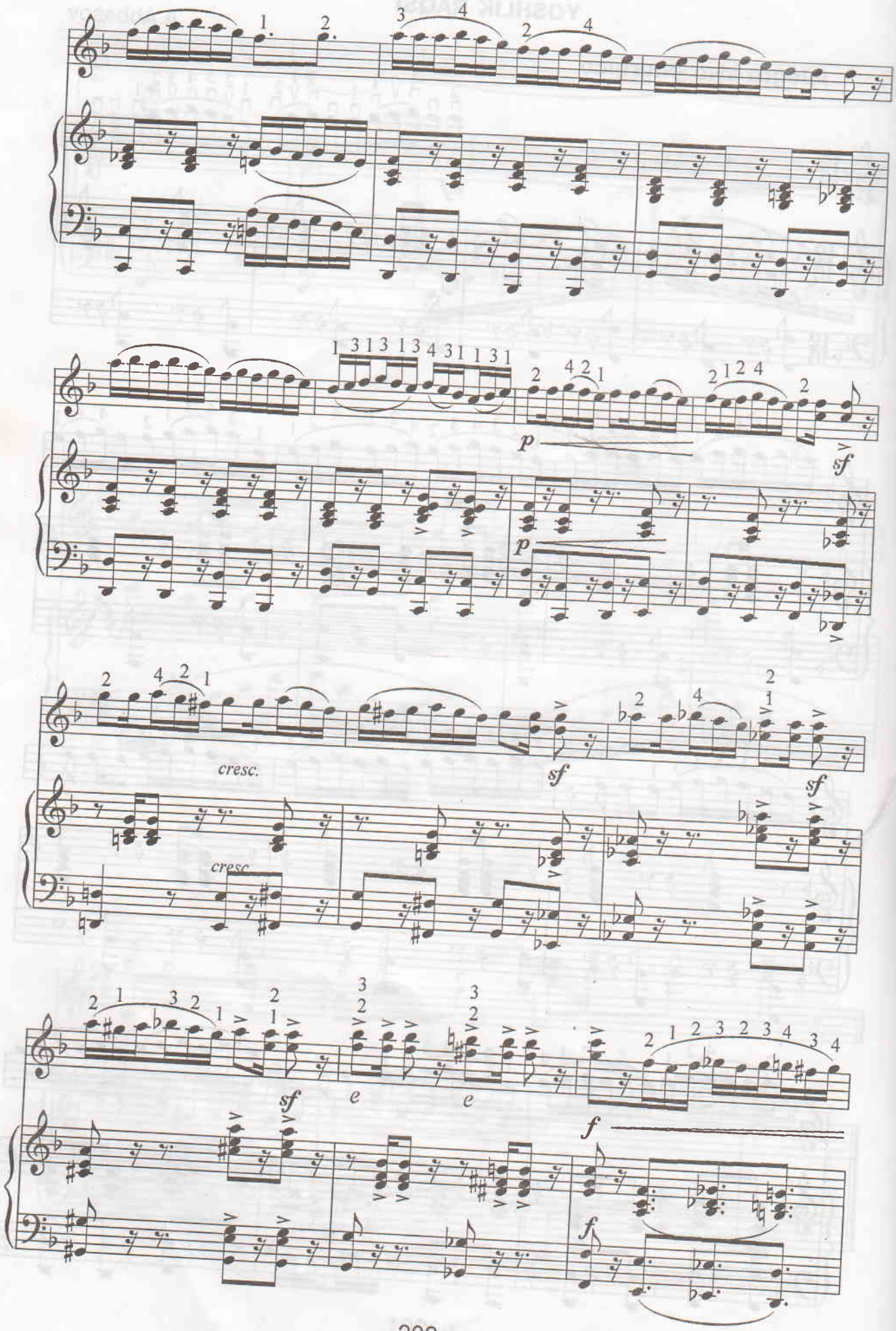
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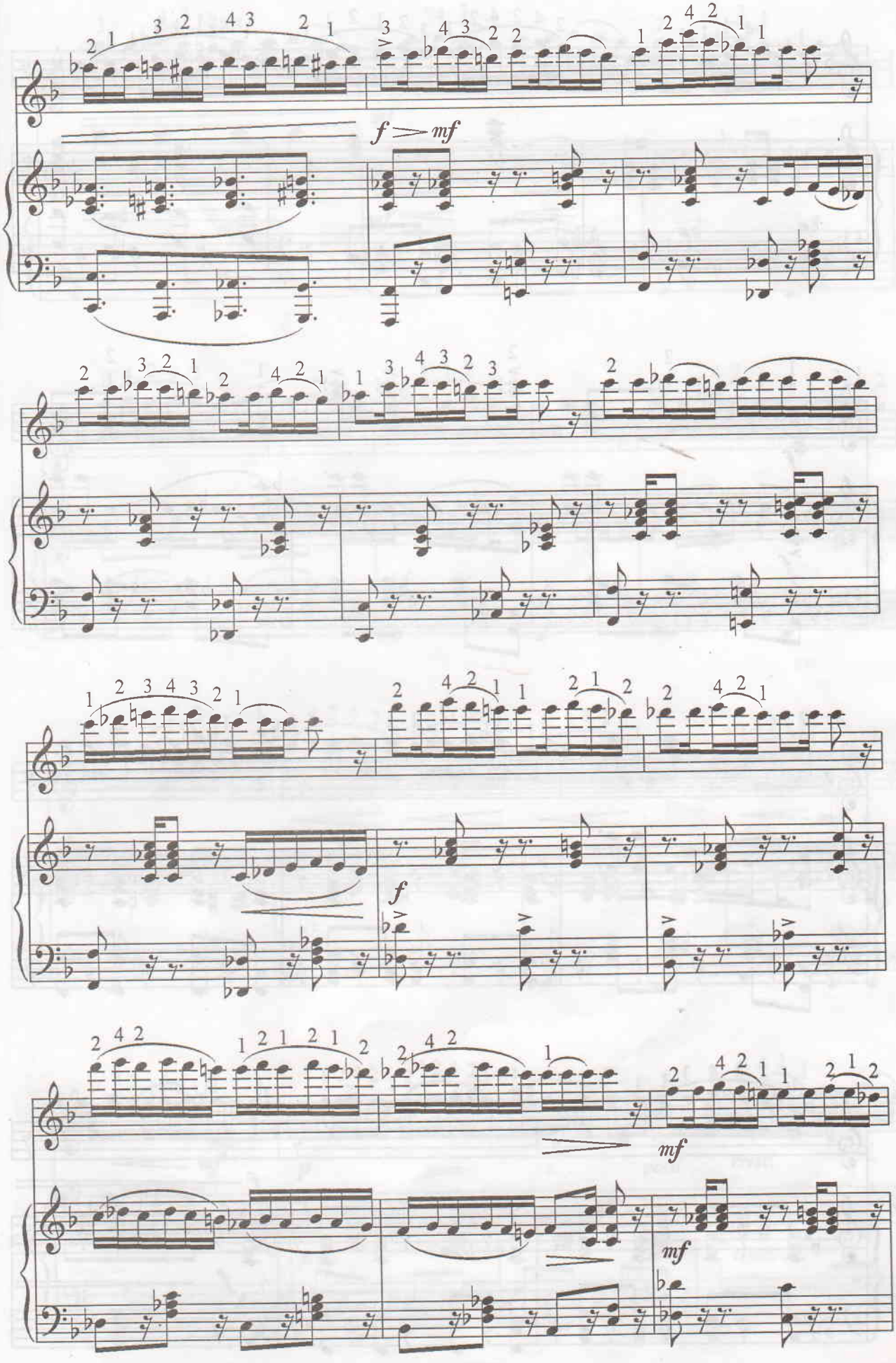
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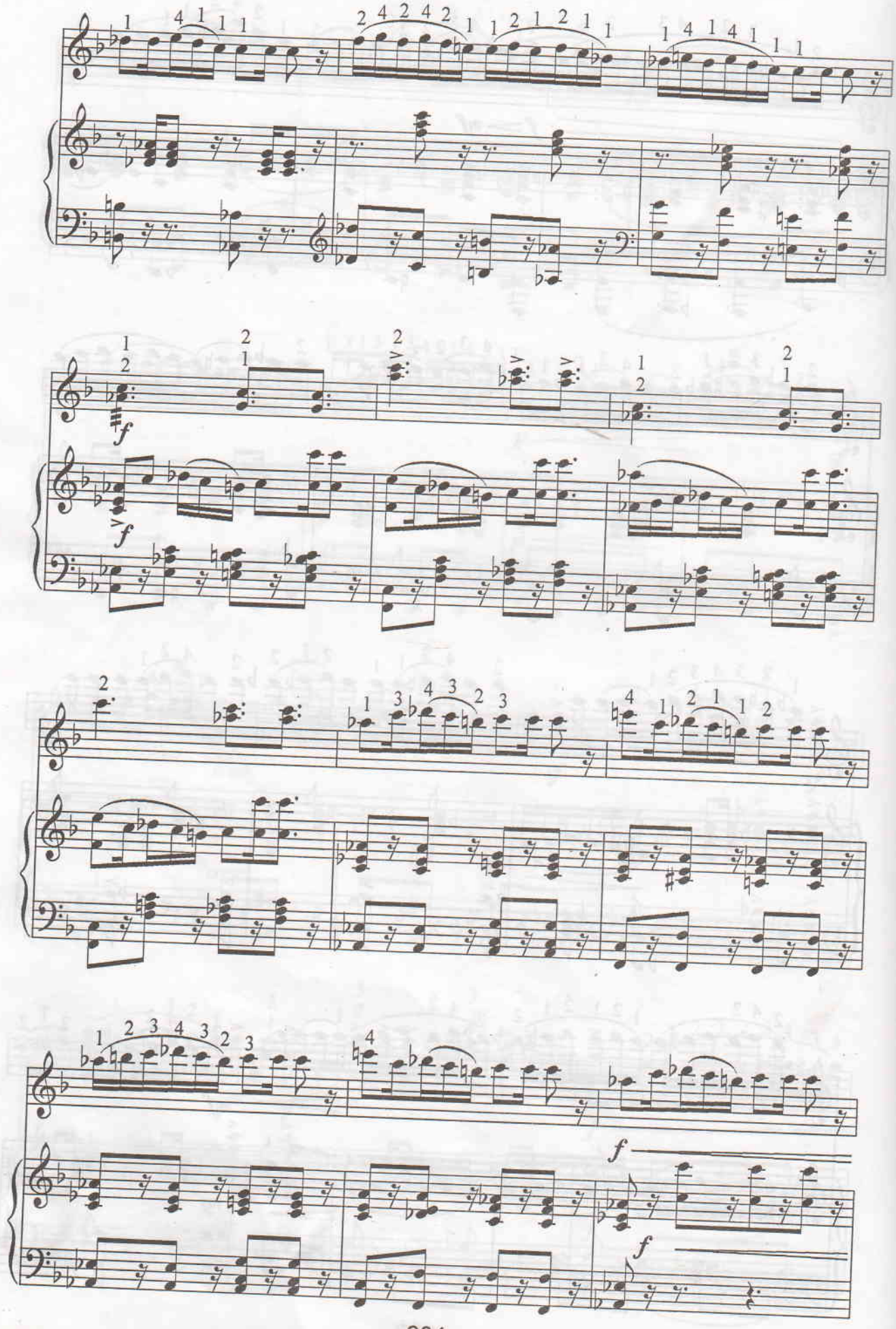
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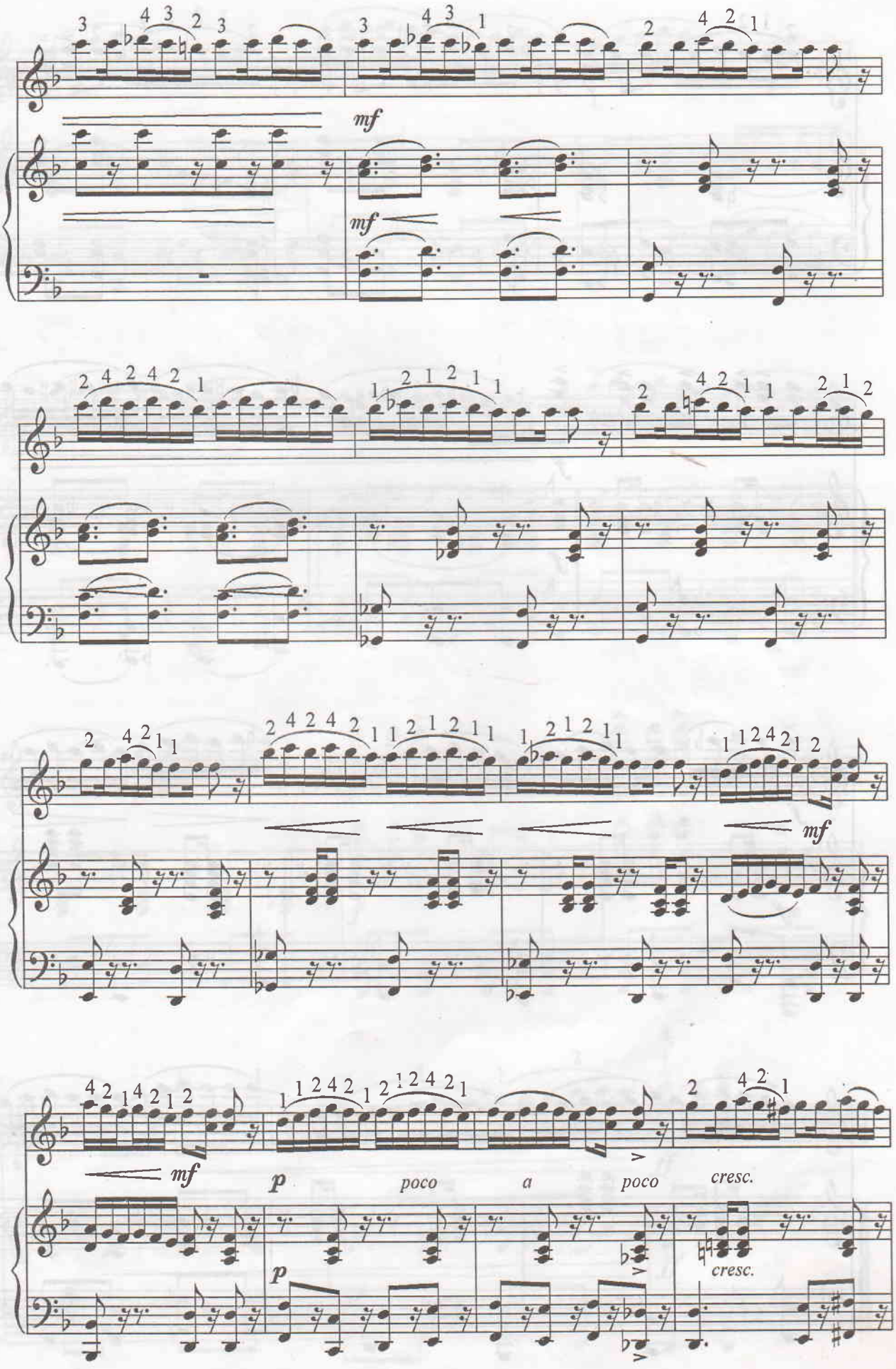
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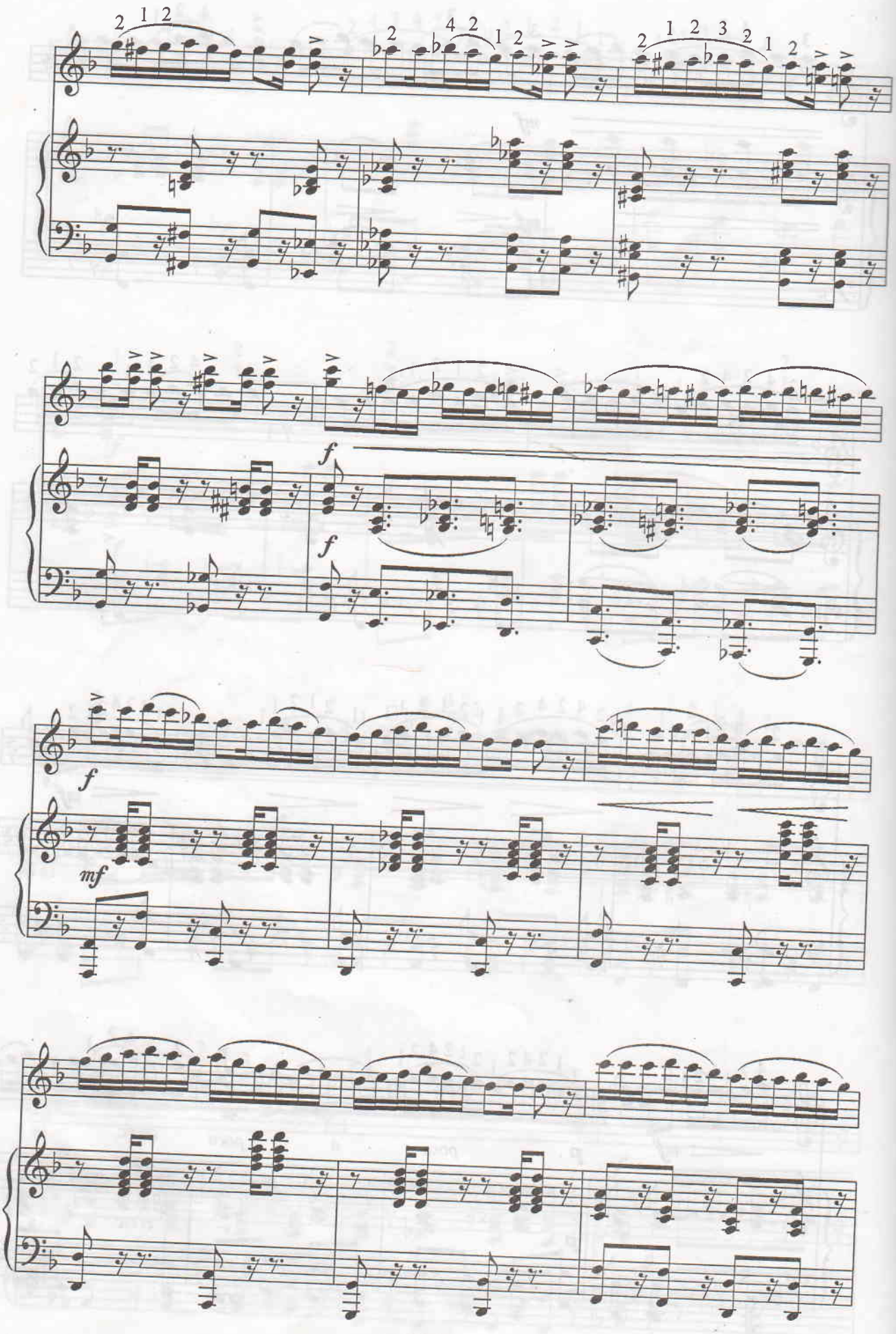
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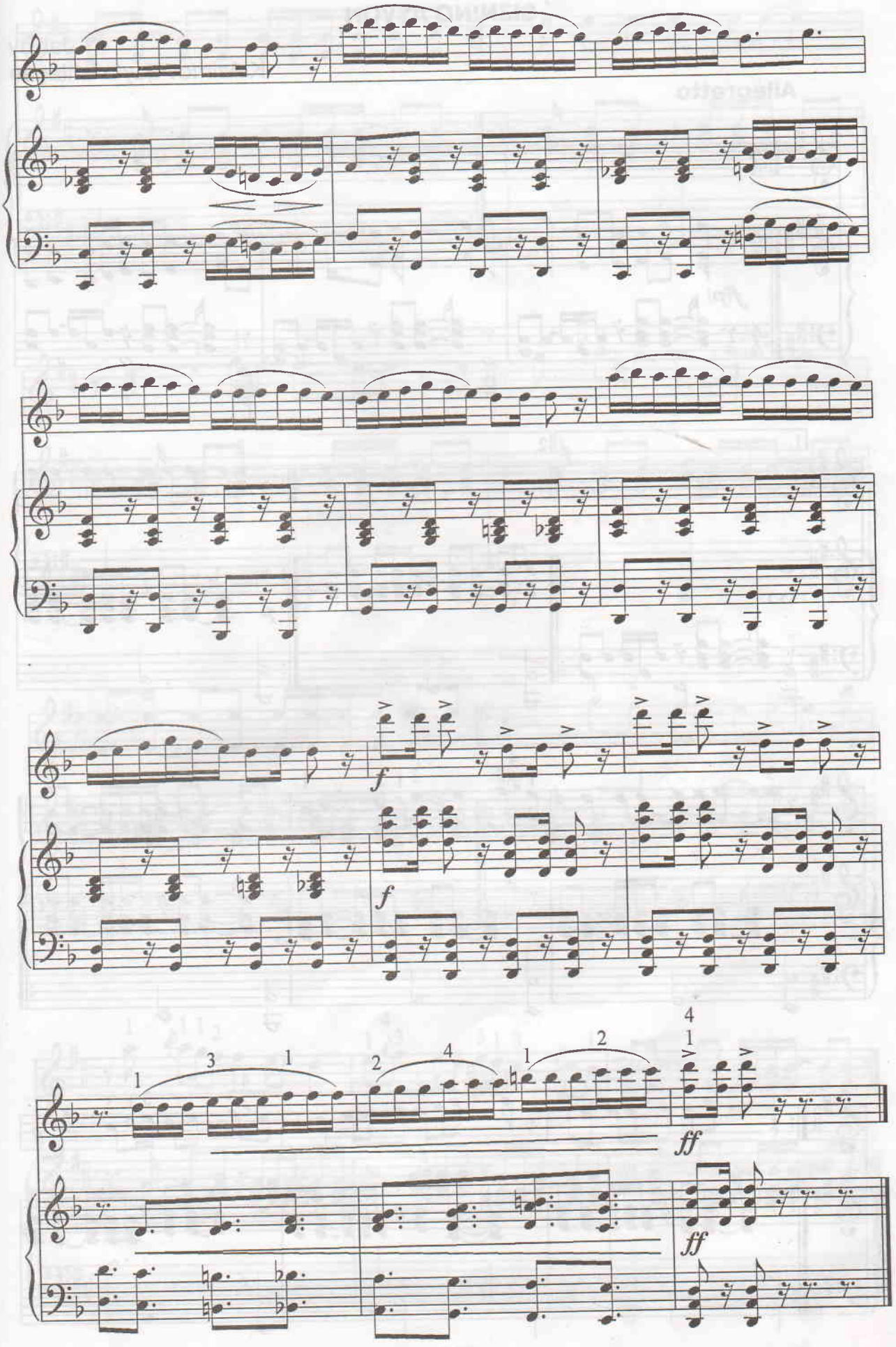
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SIZNING AYVON

T.Jalilov
K.Azimov qayta ishlagan

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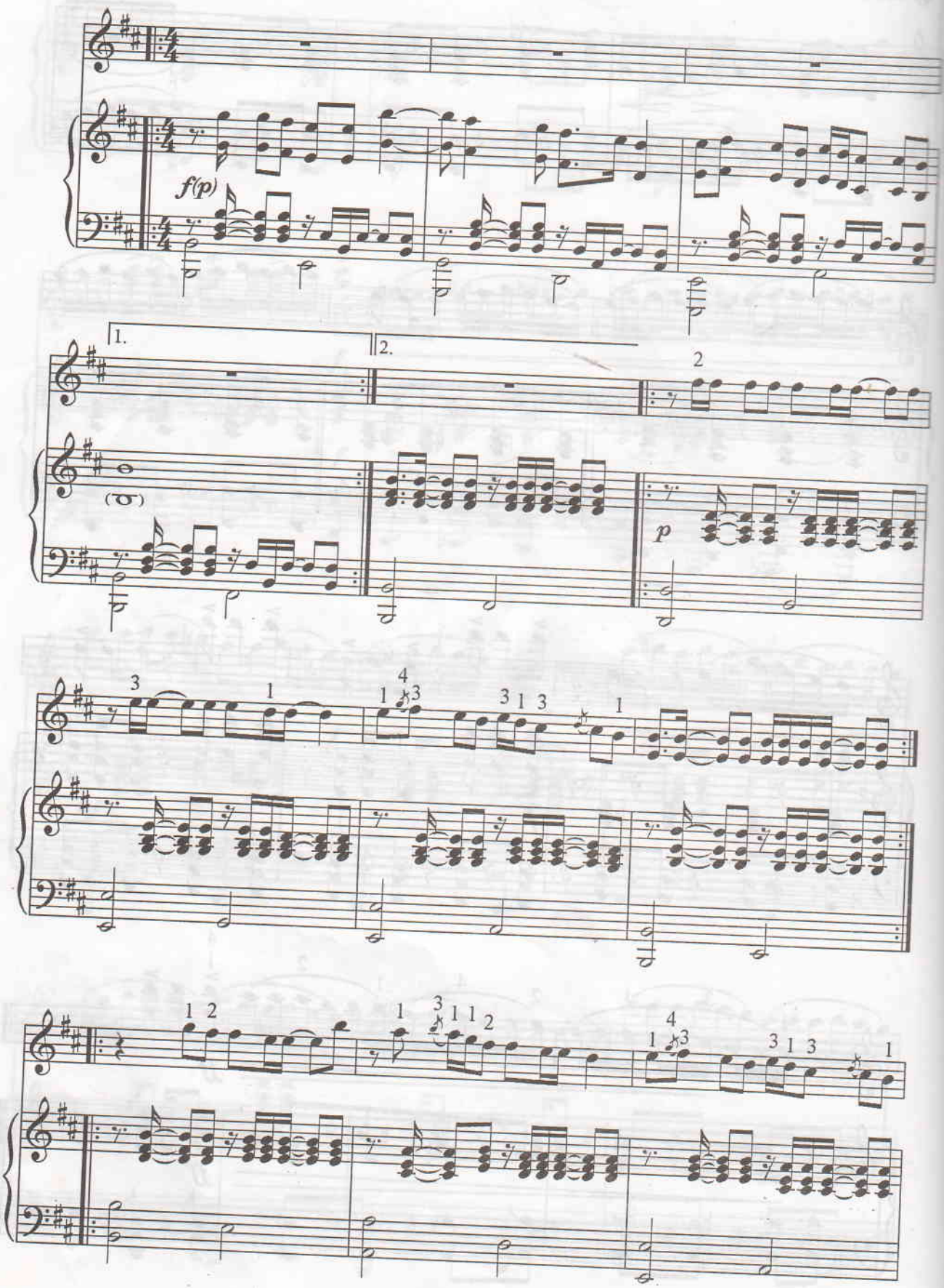

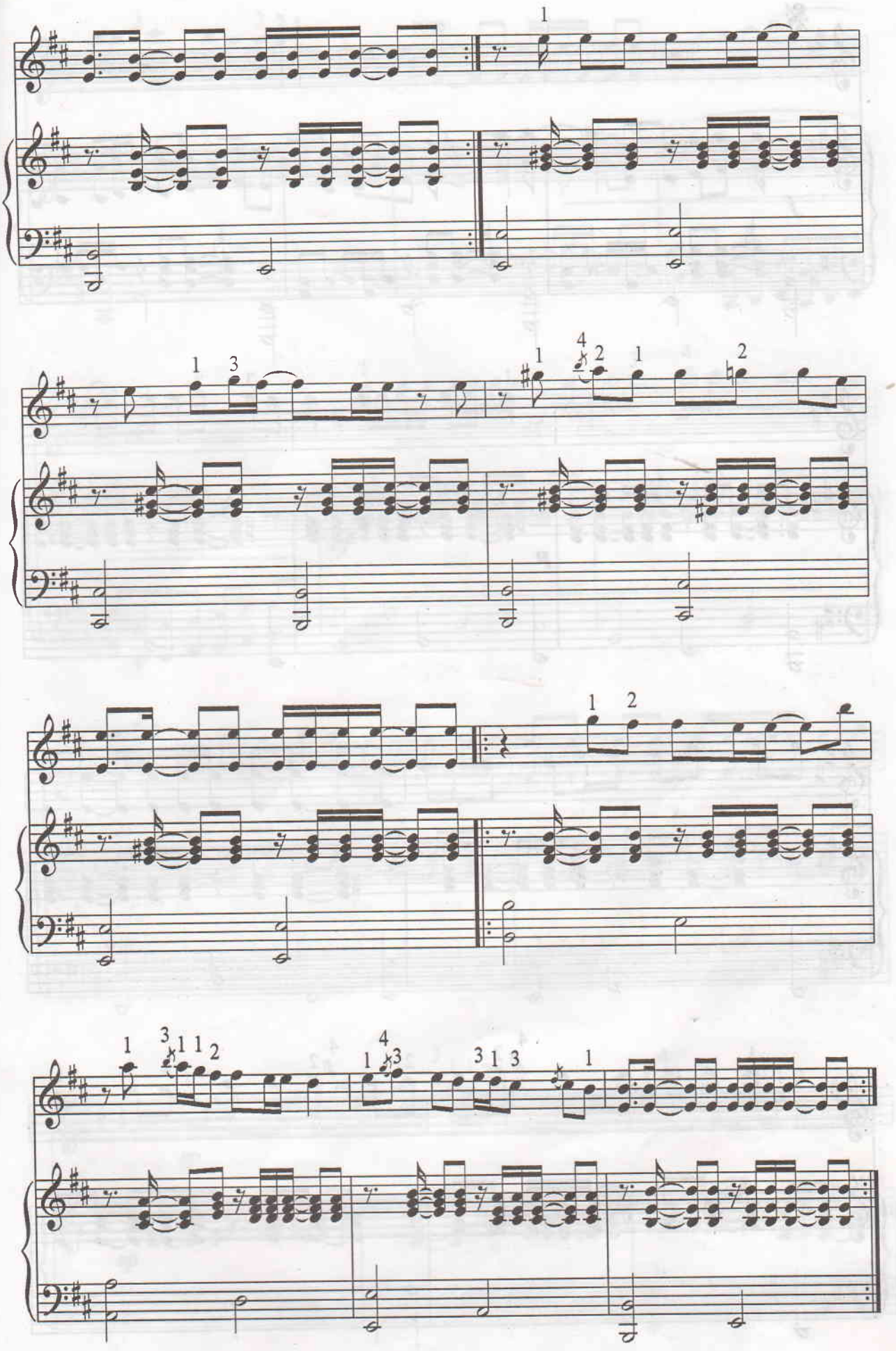

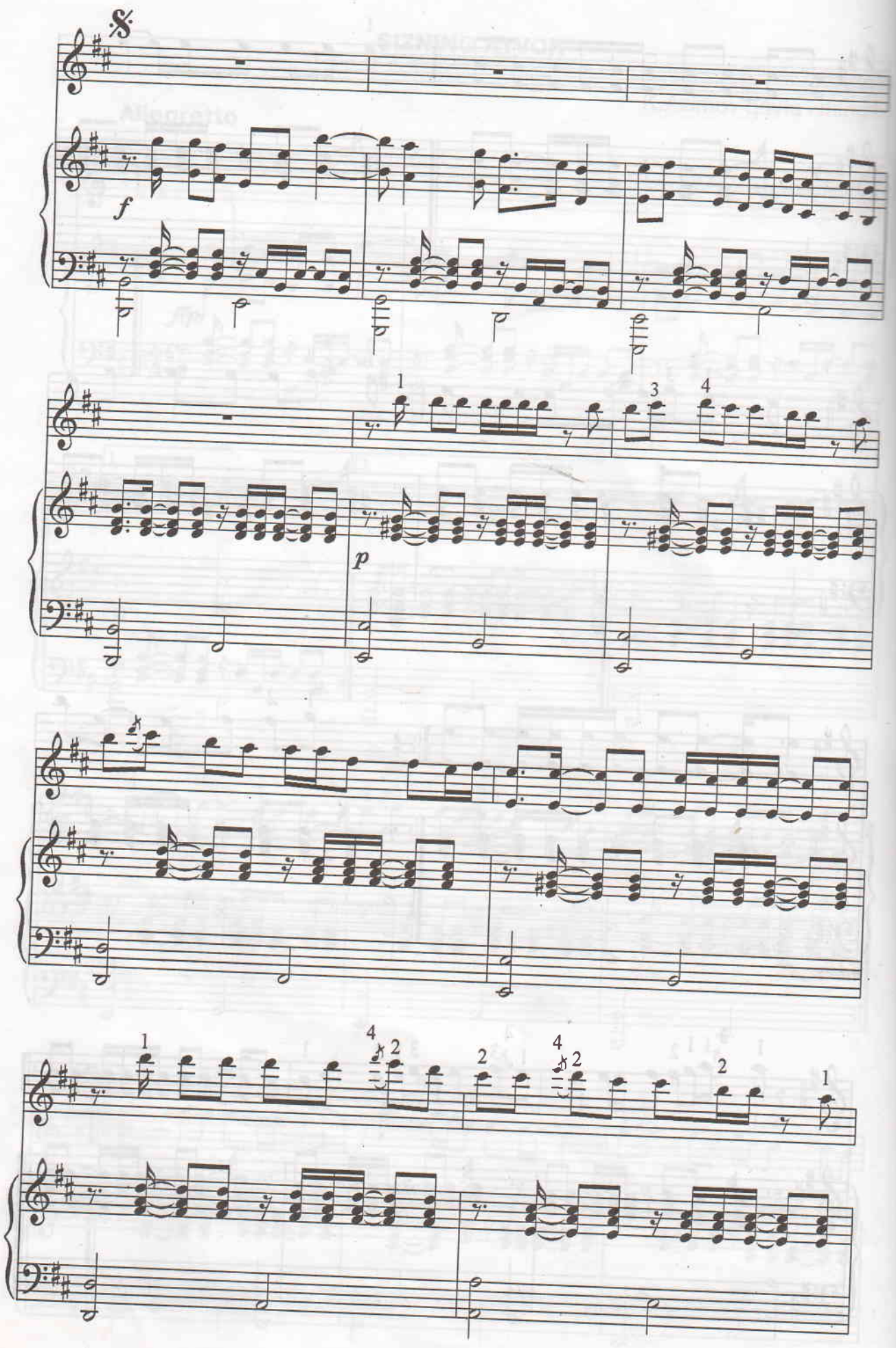
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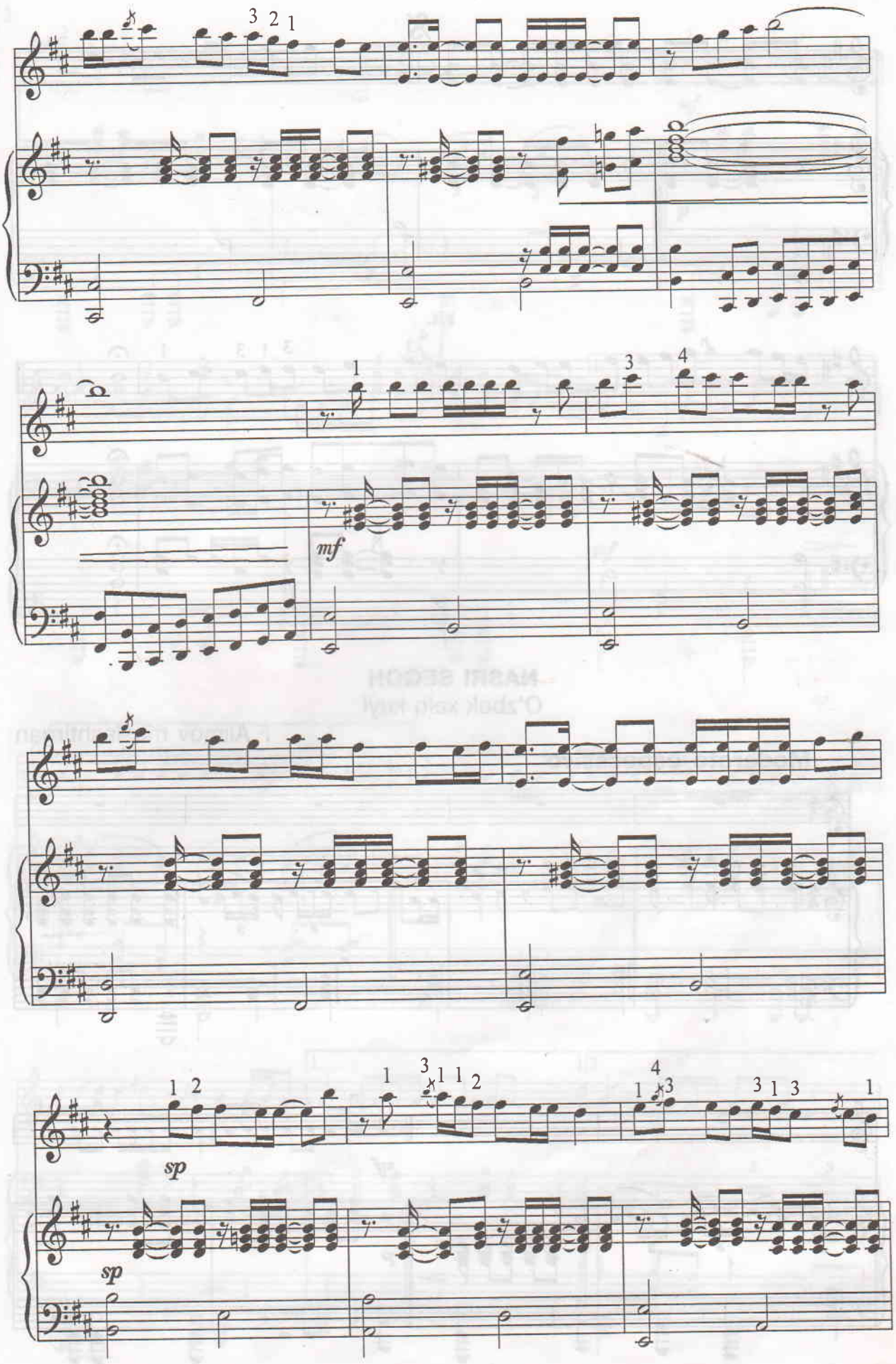
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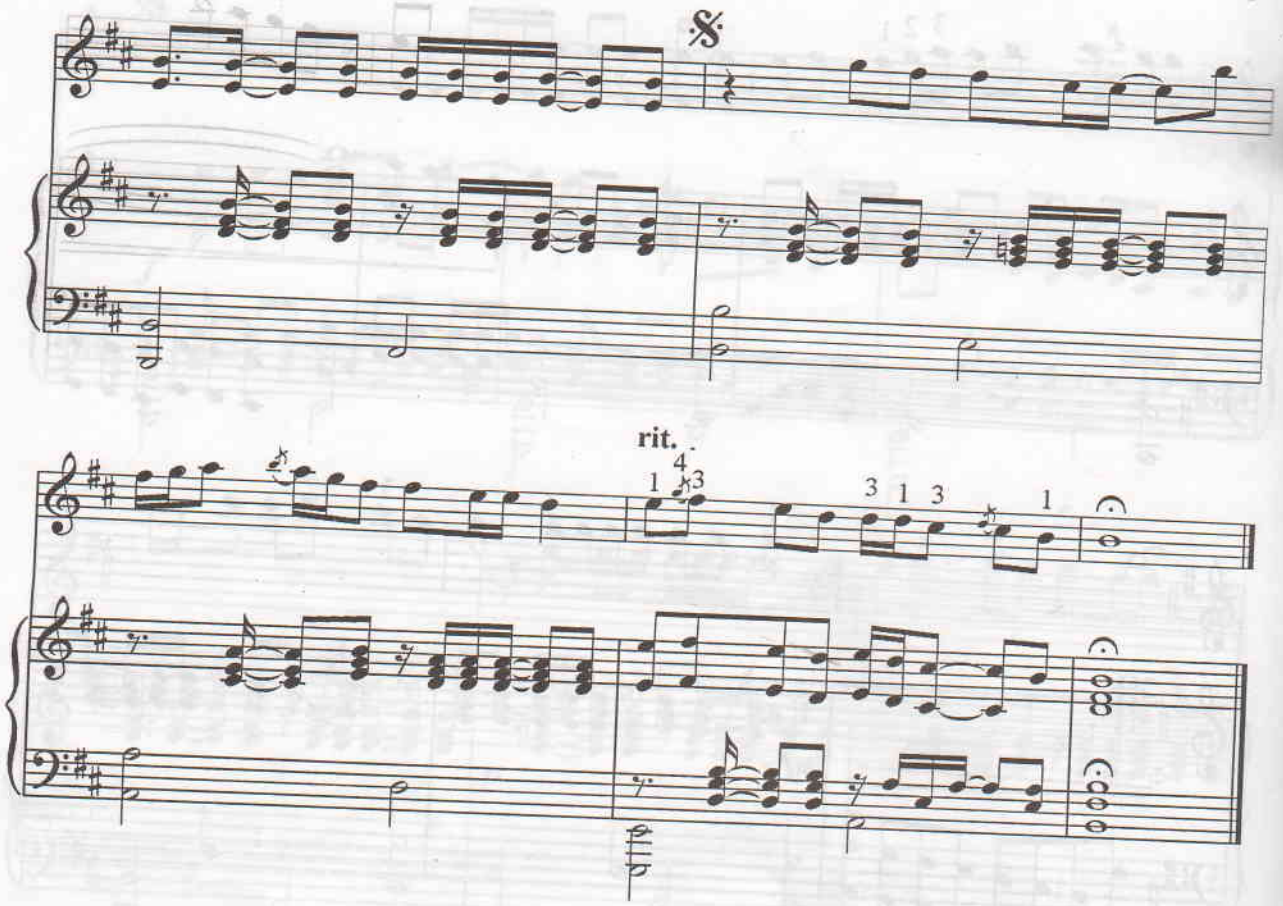
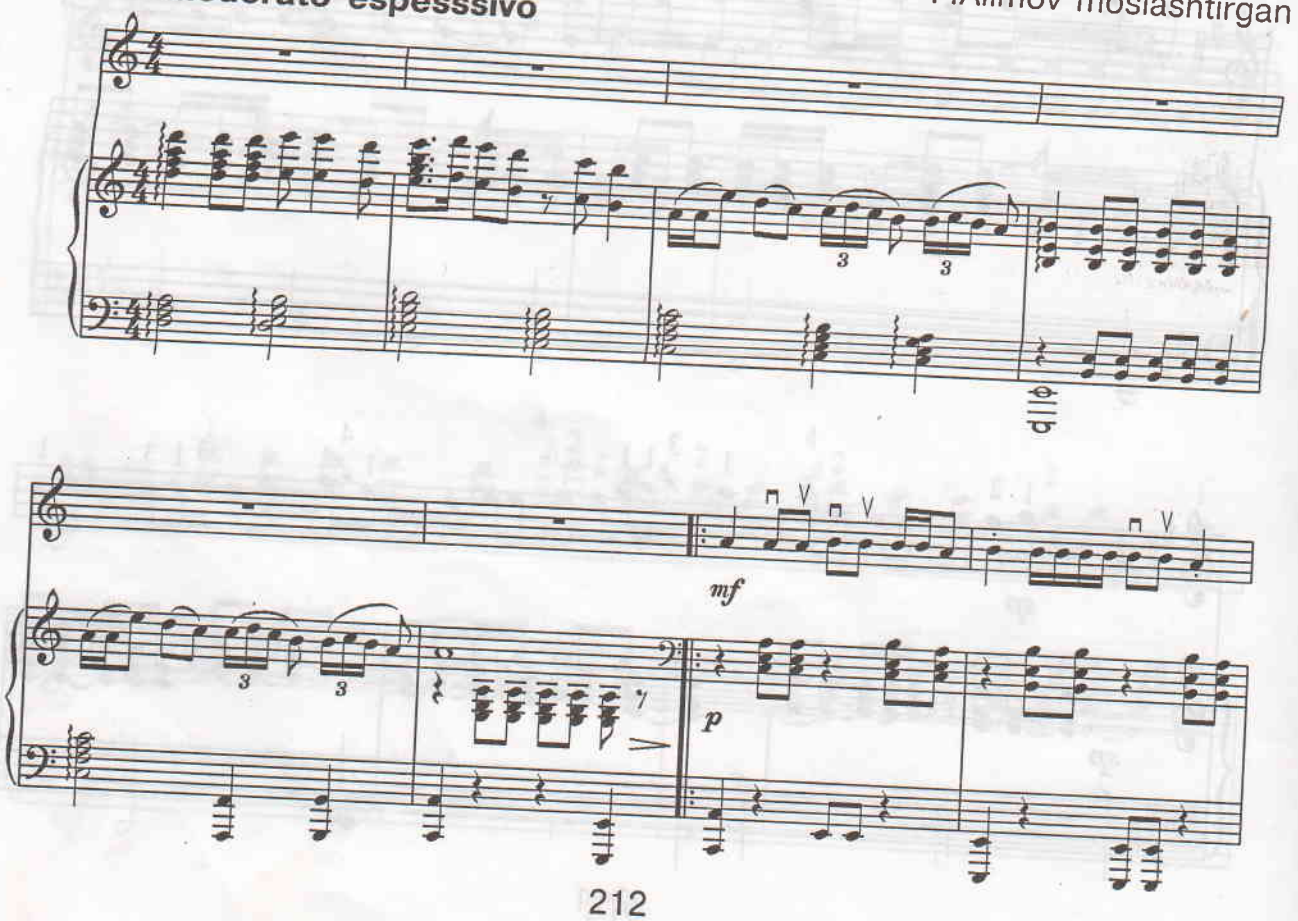


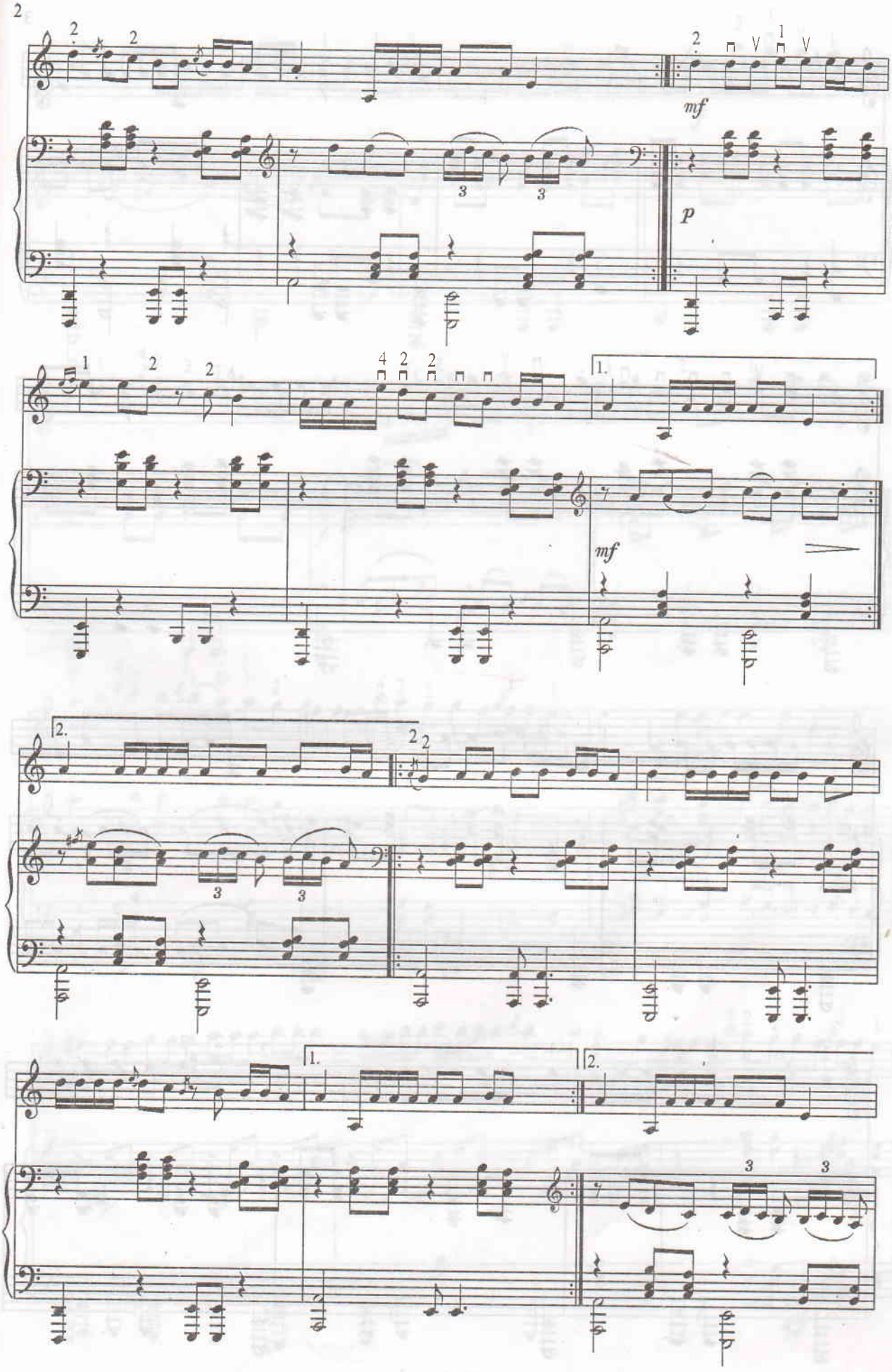
NASRI SEGOH

O‘zbek xalq kuyi

Moderato espesssivo

F.Alimov moslashtirgan

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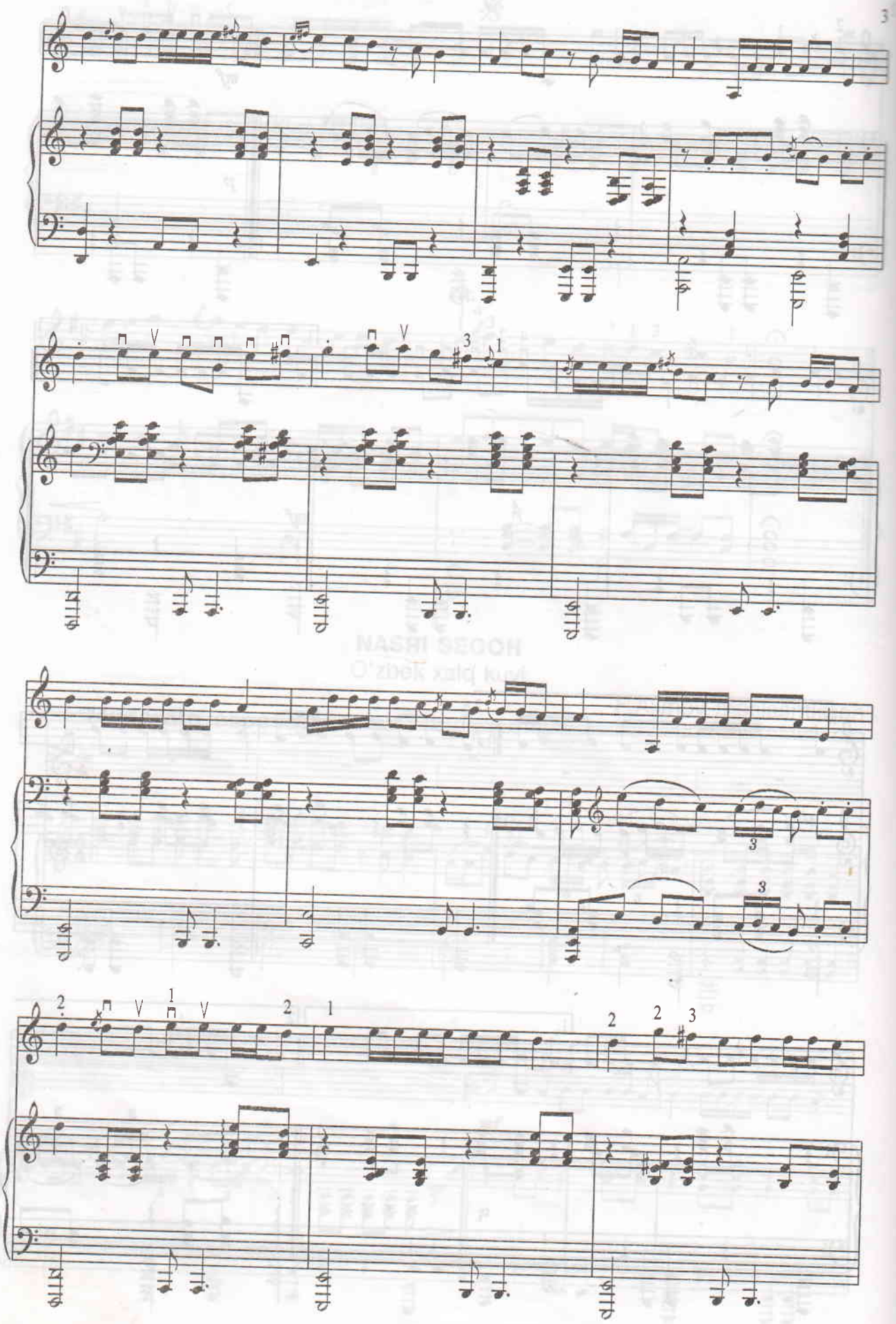

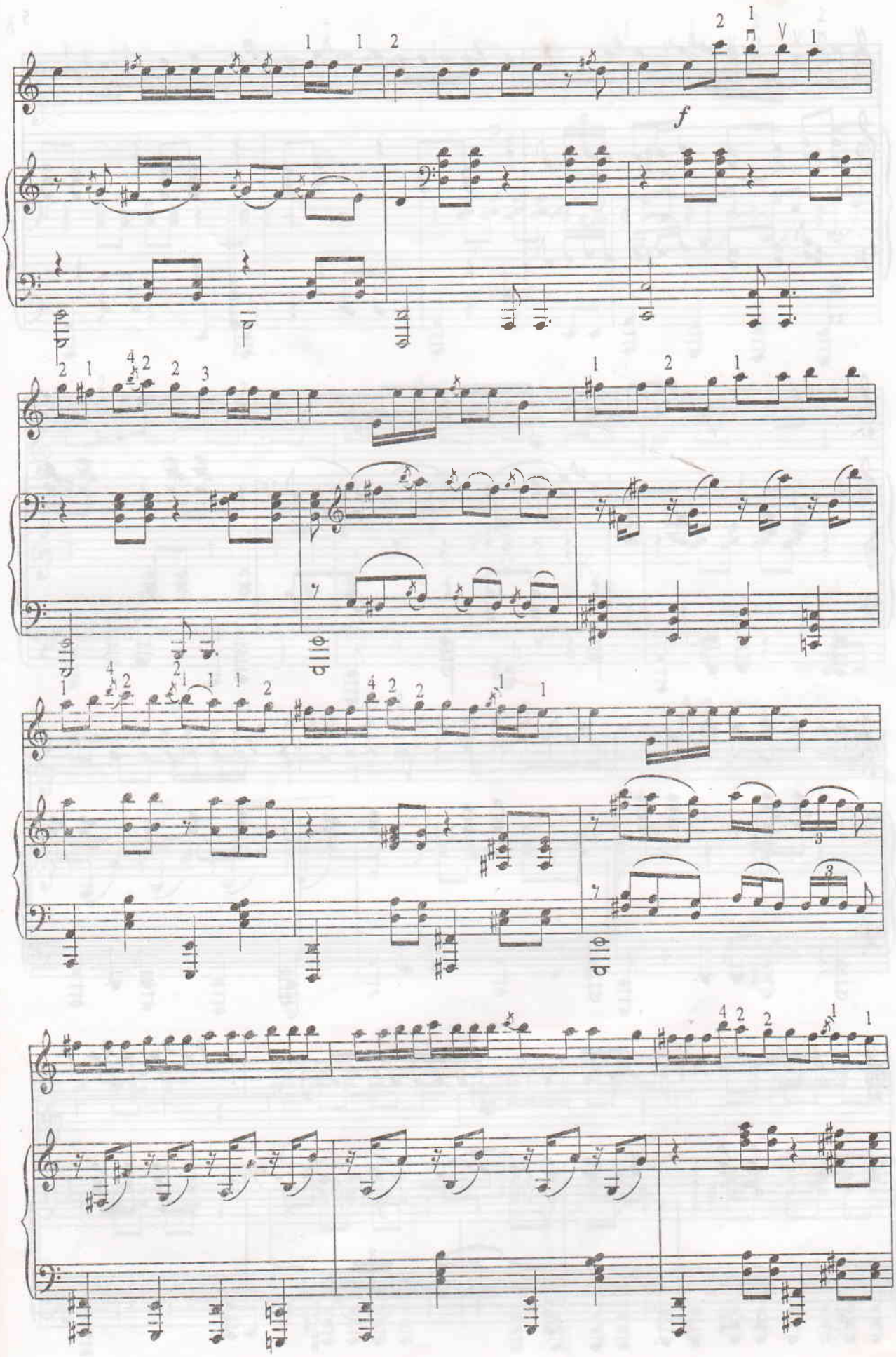
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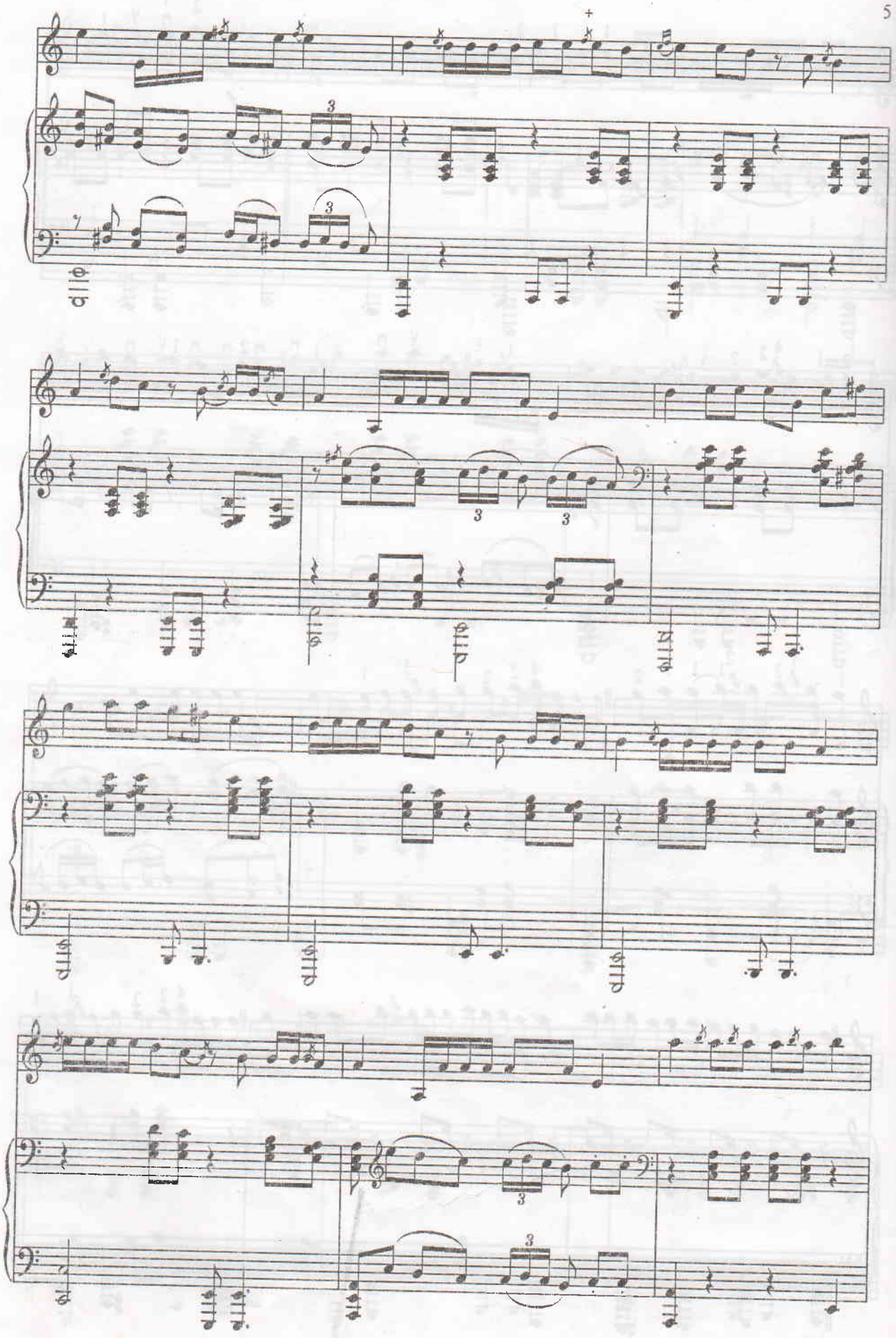

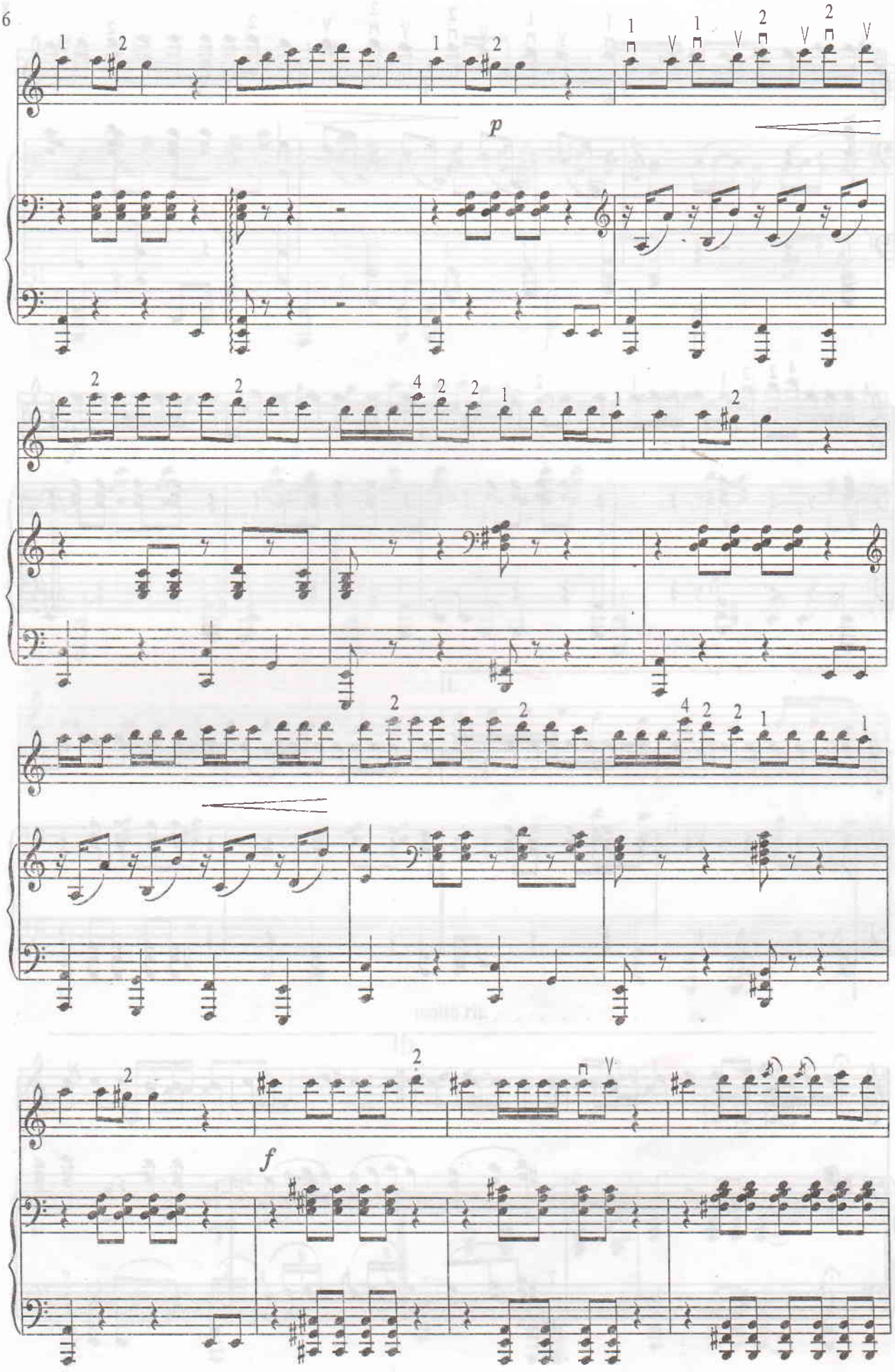
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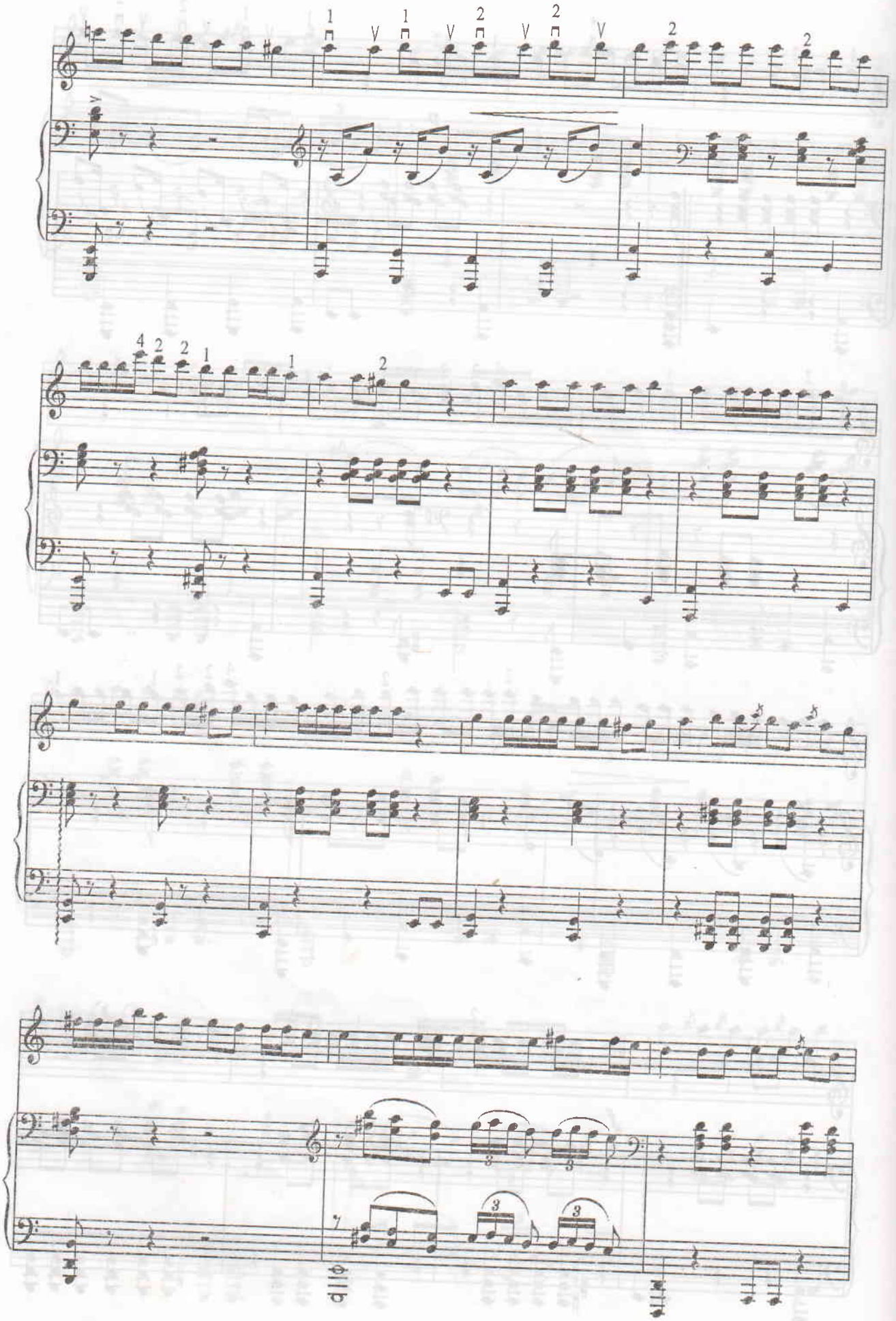

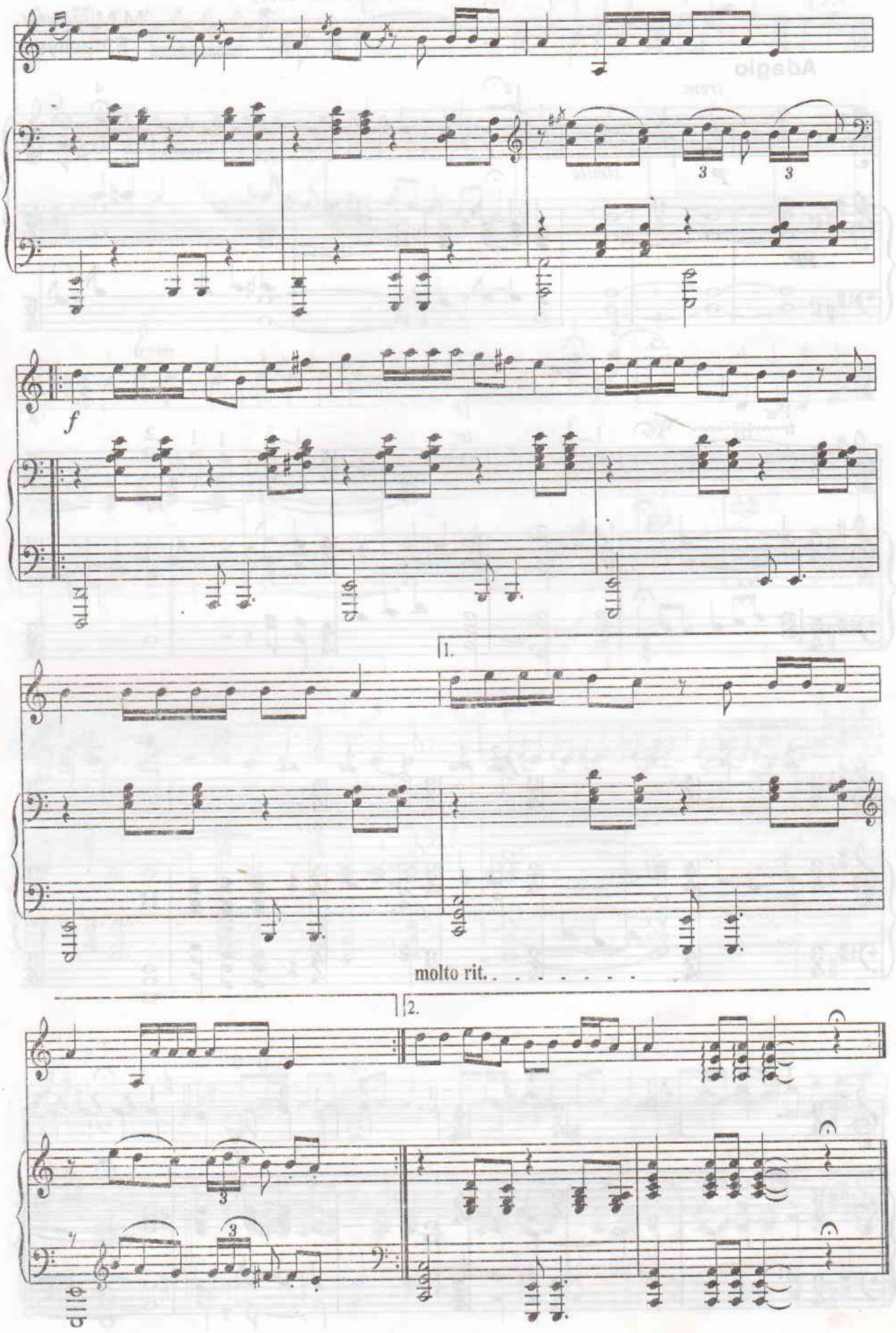
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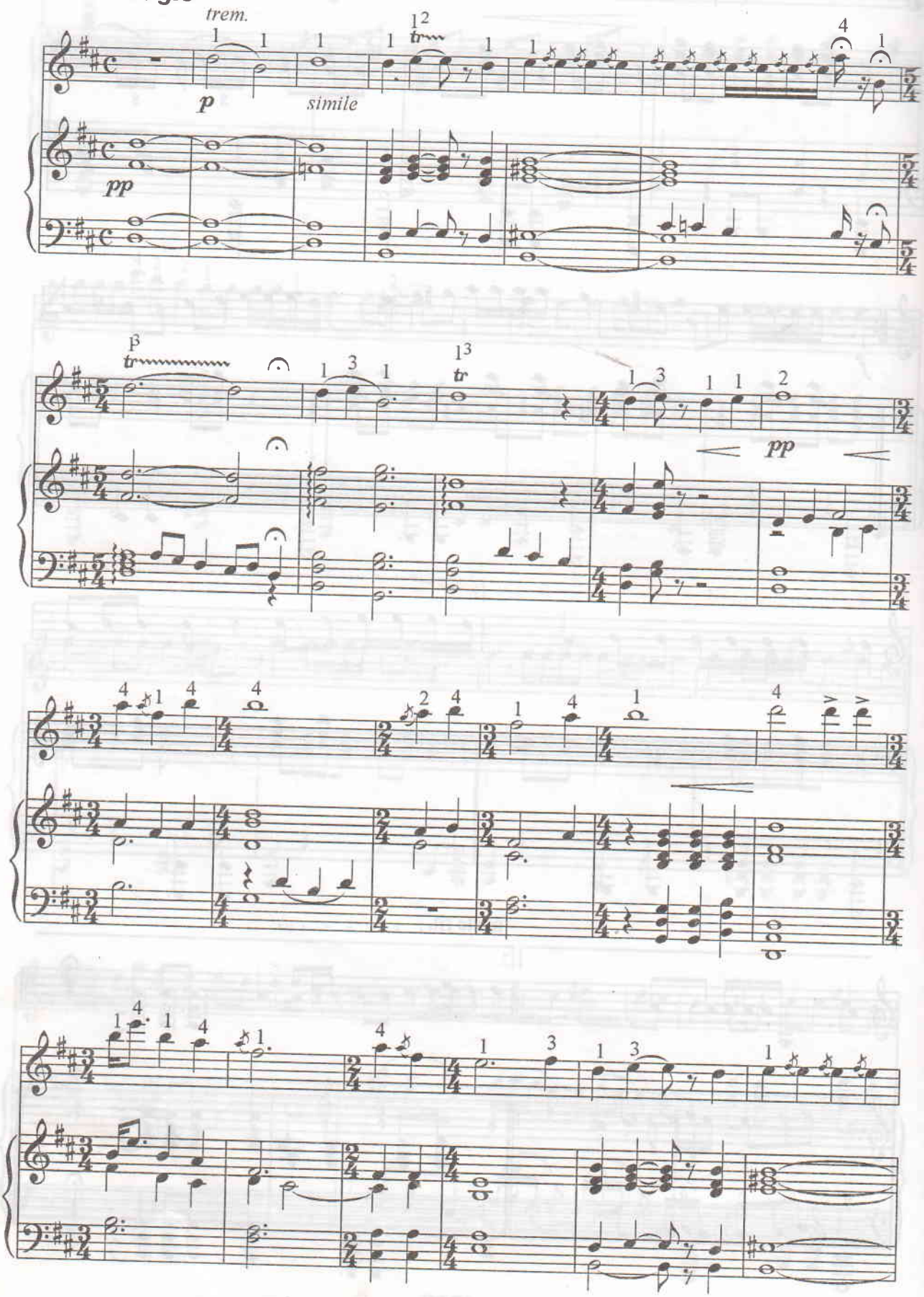
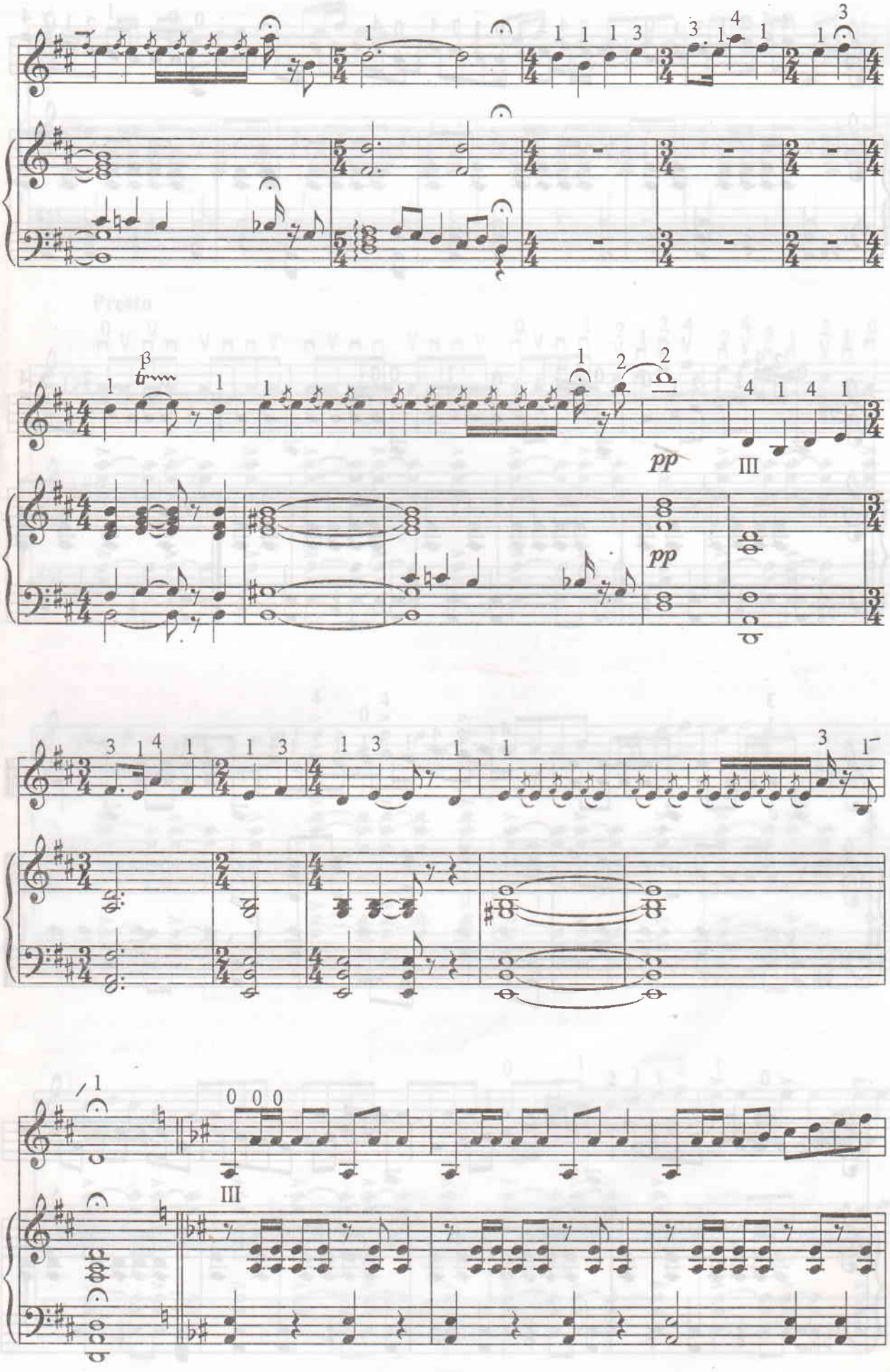
UYG'URCHA QO'SHIQ VA RAQS

M.Mirzayev
F.Vasilyev

Adagio

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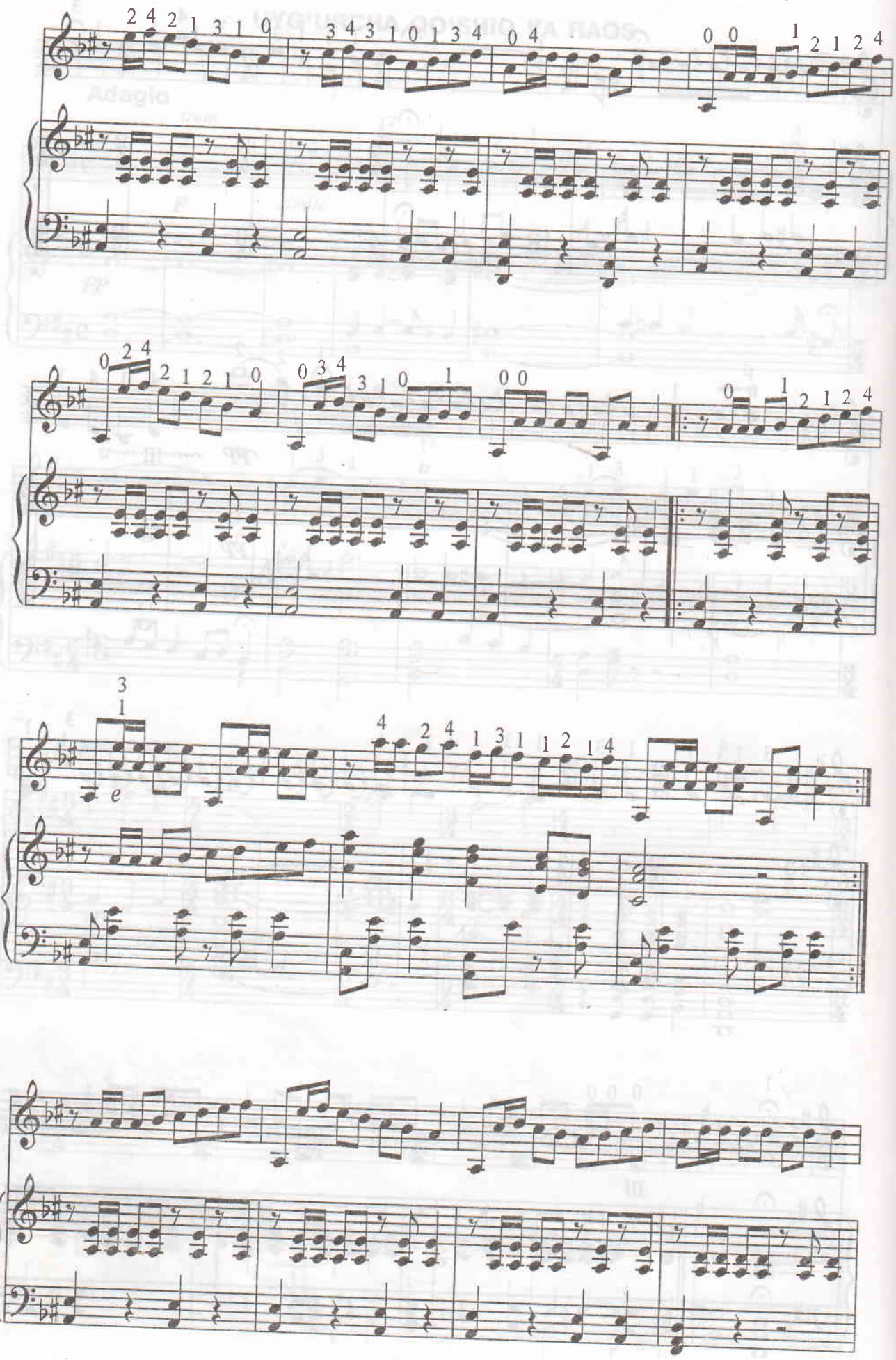
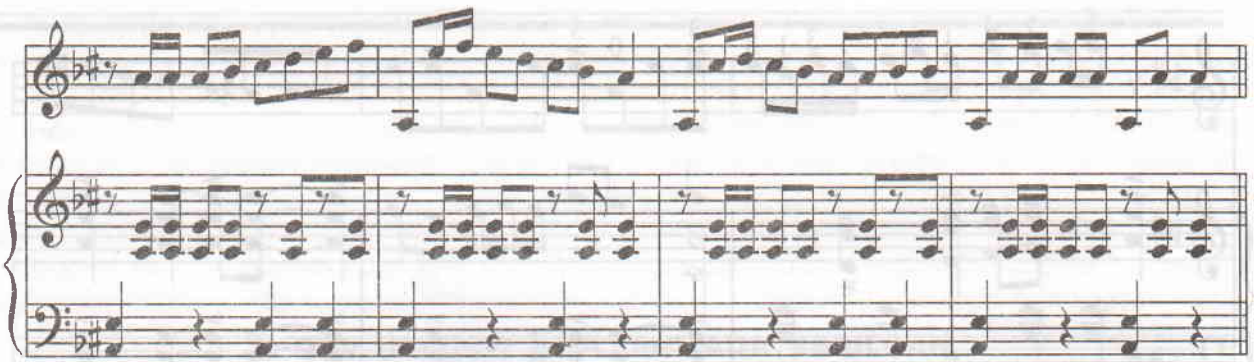
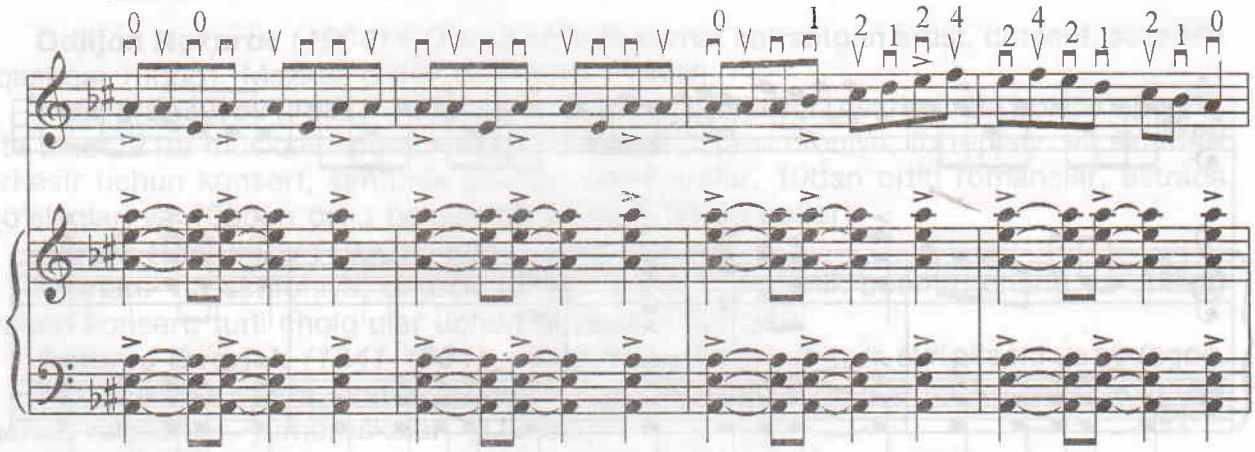
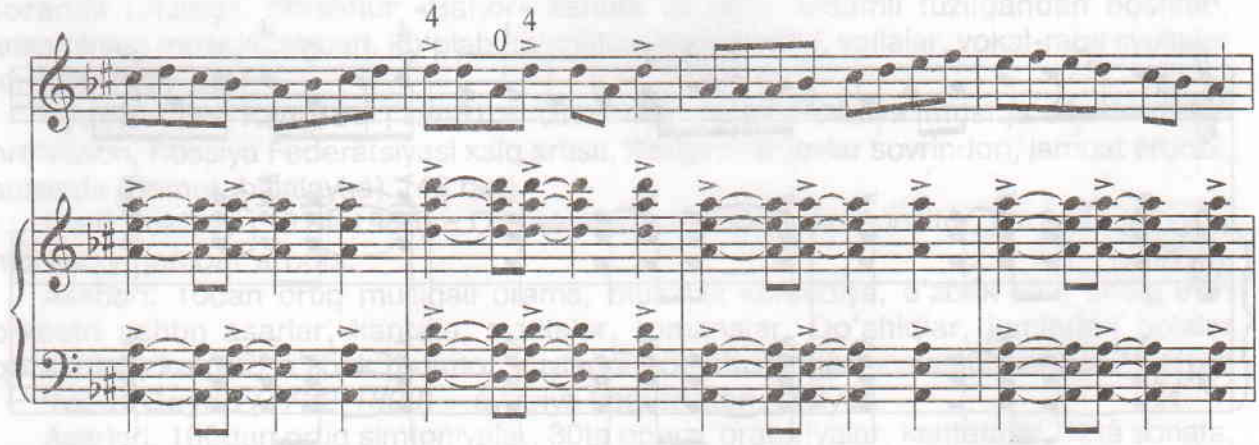
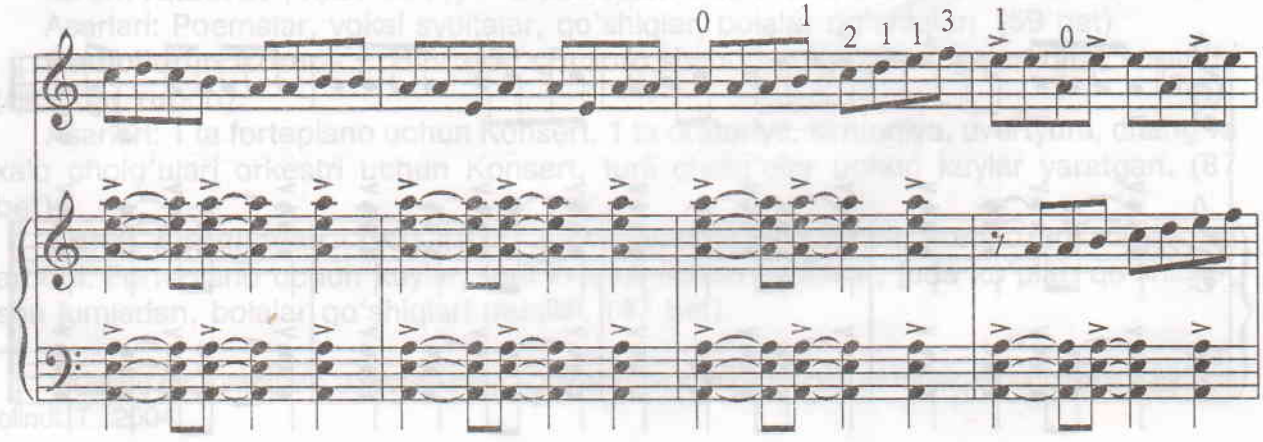


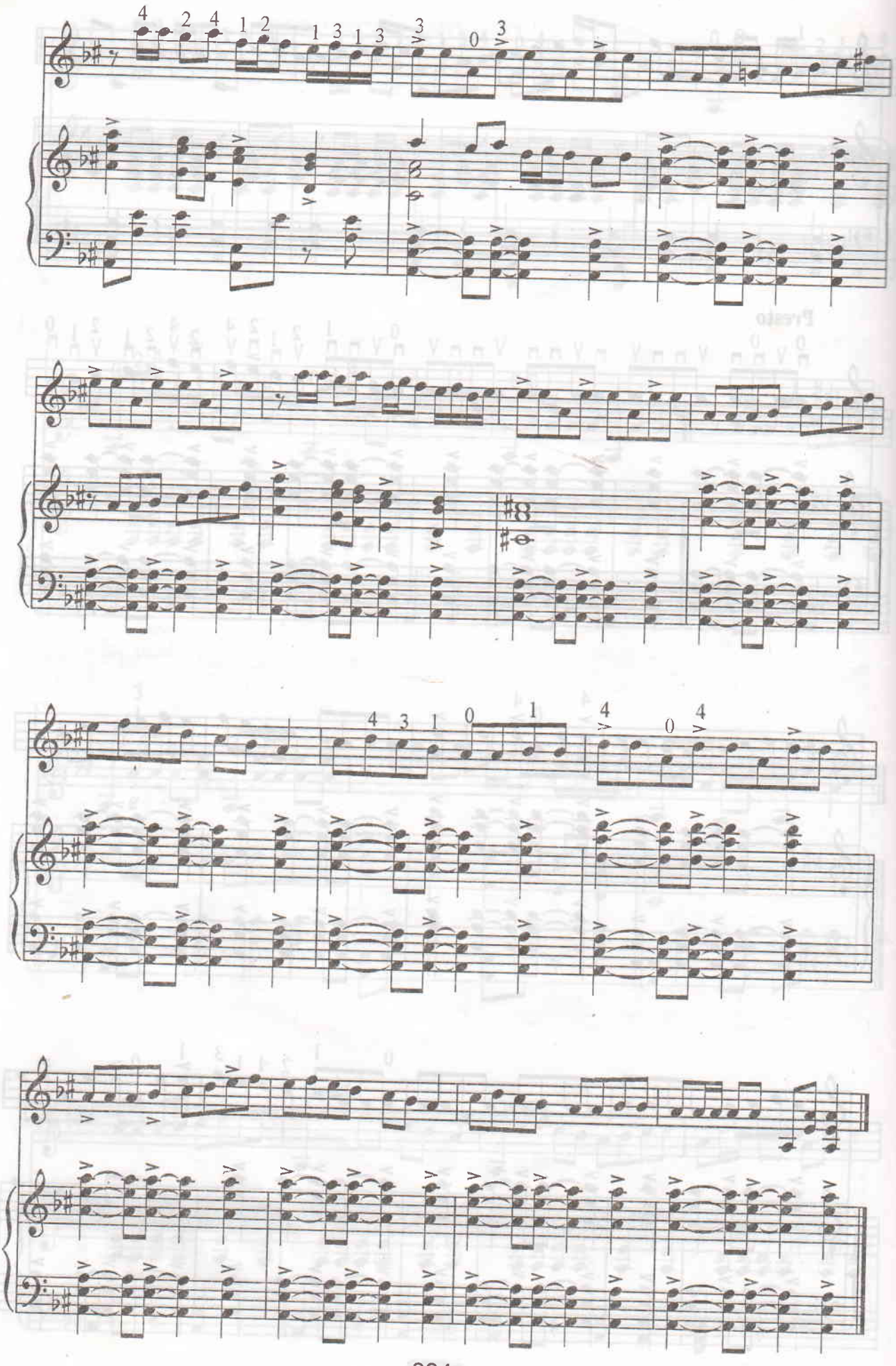


Presto









O‘QUV-USLUBIY QO‘LLANMADA BERILGAN AYRIM ASARLAR MUALLIFLARI HAQIDA QISQACHA MA’LUMOT [15]

Odiljon Nazarov *(1964)* – O‘zbekistonda xizmat ko‘rsatgan artist, dotsent, sozanda (qashqar rubob). Mazkur o‘quv qo‘llanma muallifi.

Avaz Mansurov *(1957)* – o‘zbek kompozitori, professor. Asarlari: 2ta bolalar operasi, 1ta balet, 21ta musiqali spektakllarga musiqalar, 2ta simfoniya, fortepiano va simfonik orkestr uchun konsert, simfonik poema, uvertyuralar, 10dan ortiq romanslar, estrada qo‘shiqlari va 100dan ortiq bolalar qo‘shiqlari.(50,65 betlar)

Akrom Hoshimov *(1963)* – kompozitor, dotsent.

Asarlari: 1ta simfoniya, orkestr uchun konsert, simfonik poema, chang va orkestr uchun konsert, turli cholg‘ular uchun pyesalar.(109 bet)

Antonio Dvorjak *(1841-1904)* – chex kompozitori, dirijyor, skripkachi va pedagog.

Asarlari: 10ta opera, oratoriya, kantata, 9ta simfoniya, 5ta poema, ko‘plab cholg‘ular uchun konsertlar, yumoreskalar. (113 bet)

Ashraf Abbasov – ozarbayjon kompozitori. (201 bet)

Baxtiyor Aliev *(1938)* – O‘zbekiston xalq artisti, Davlat mukofoti sovrindori, bastakor, sozanda (chang). Mashhur «Bahor» ashula va raqs ansamli tuzilgandan boshlab, ansamlning musiqa rahbari, ko‘plab qo‘shiqlar, raqs kuylari, yallalar, vokal-raqs syuitalar muallifi. (118 bet)

Vyacheslav Kruglov *(1948)* – Gnesinlar nomli Rossiya musiqa Akademiyasi professori, Rossiya Federatsiyasi xalq artisti, Xalqaro tanlovlar sovrindori, jamoat arbobi, sozanda (domra, balalayka). (42 bet)

Doni Zokirov *(1914-1985)* – O‘zbekiston xalq artisti, kompozitor, sozanda, dirijyor, murabbiy, jamoat arbobi.

Asarlari: 10dan ortiq musiqali drama, musiqali komediya, o‘zbek xalq cholg‘ulari orkestri uchun asarlar, kantata, syuitalar, romanslar. Qo‘shiqlar, jumladan bolalar qo‘shiqlari, ko‘plab o‘zbek mumtoz kuylarini orkestr uchun moslashtirgan. (47 bet)

Yozef Gaydn *(1732-1809)* – avstriya kompozitori, dirijyor.

Asarlari: 100dan ortiq simfoniyalar, 30ta opera, oratoriyalar, kantatalar, 52ta sonata, har-xil cholg‘ular uchun 50ta konsertlar, 83ta kvartet va boshqalar. (94 bet)

Ikrom Akbarov *(1921-2011)* – O‘zbekiston xalq artisti, Davlat mukofoti sovrindori.

Asarlari: Poemalar, vokal syuitalar, qo‘shiqlar, bolalar qo‘shiqlari. (59 bet)

Kamoliddin Azimov – 1980-yilda Buxoro shahrida tug’ilgan. Kompozitor, sozanda (qashqar rubob).

Asarlari: 1 ta fortepiano uchun Konsert, 1 ta oratoriya, simfoniya, uvertyura, chang va xalq cholg’ulari orkestri uchun Konsert, turli cholg‘ular uchun kuylar yaratgan. (87 bet)

Karim Abdullayev (1901-1977) – O‘zbekiston xalq artisti, kompozitor va jamoat arbobi. Fortepiano uchun kuylar, torli kvartet uchun syuitalar, juda ko‘plab qo‘shiqlar, shu jumladan, bolalar qo‘shiqlari muallifi. (47 bet)

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[15] Ushbu ma’lumotlar A.Jabborovning «O‘zbekiston kompozitorlari va musiqashunoslari» kitobidan olindi. T., 2004.

Kerimbay Turapov *(1964)* – Qirg'izistonning O'sh shahrida tug'ilgan. Qirg'iziston xalq artisti, bastakor, opera xonandasi. (79 bet)

Manas Leviyev *(1912-1991)* – O'zbekiston xalq artisti, Davlat mukofoti sovrindori, kompozitor. Asarlari: 10ga yaqin musiqiy drama, 5ta musiqali komediya, «Mahallada duv-duv gap», «Maftuningman» kabi 7ta kinofilmga musiqa, simfonik poemalar,cholg'ular uchun turli asarlar, romanslar, qo'shiqlar. (102 bet)

Muhammadjon Mirzayev *(1913-1999)* – O'zbekiston xalq artisti, bastakor, sozanda. 300dan ortiq qo'shiq, ashula, yalla va raqs kuylari bilan birga, maxsus qashqar rubob uchun «Marg'ilon qizlari», «Shodlik», «Orzu dil», «Dilrabo», «Zavqim kelur», «Dil kuylasin», «Gulrux» kabi betakror asarlar muallifi. (134, 220 bet)

Muhammadjon Otajonov *(1959)* – kompozitor, dosent, 4ta musiqali drama, turli cholg'ular uchun 4ta konsert, fantaziyalar, syuitalar, qo'shiqlar, telefilmlarga musiqalar bilan birga ko'plab o'zbek kuy va qo'shiqlarini notalashtirgan. (149 bet)

Mansurxo'ja Parpiyev – *1965* yilda Namangan viloyati Pop tumanida tug'ilgan, sozanda (qashqar rubob), murabbiy. Bolalar uchun qo'shiqlar va kuylar ijod qilgan. (144 bet)

Mirxalil Mahmudov *(1947)* – O'zbekiston Respublikasi san'at arbobi, kompozitor. Asarlari: simfoniyalar, uvertyuralar, oratoriyalar, simfonik poemalar, 6ta musiqiy dramaga, 50dan ortiq kinofilmlarga musiqalar. (74 bet)

Najimadin Muhammedinov (1937) – Qoraqolpog'iston va O'zbekistonda xizmat ko'rsatgan san'at arbobi, Davlat mukofoti sovrindori, pedagog, jamoat arbobi, kompozitor. Qoraqolpog'iston Respublikasi madhiyasi muallifi.

Asarlari: 1 ta opera, 1 ta balet, musiqiy dramalar, 2 ta simfoniya, kantata, cholg'ular uchun kuylar, syuitalar, ko'plab qo'shiqlar. (56 bet)

Nasriddin Ro'ziyev *(1954)* – sozanda (qo'shnay, surnay). (177 bet)

Nadim Norxo'jayev *(1947)* – O'zbekiston Respublikasida xizmat ko'rsatgan san'at arbobi, kompozitor, professor. Asarlari: simfonik orkestr uchun uvertyuralar, 5ta bolalar spektakliga musiqa, konsertino, prelyudiya, o'zbek xalq cholg'ulari uchun ko'plab pyesalar, estrada qo'shiqlari, bolalar uchun ko'plab qo'shiqlar. (77, 97 betlar)

Oydin Abdullayeva – *1976*-yilda Toshkent shahrida tug'ilgan, kompozitor, dotsent. Asarlari: 3 qismli sonatina, prelyudiya, chang va fortepiano uchun Konsert, simfonik orkestr uchun poema, torli cholg'ular kvarteti uchun fantaziya, qashqar rubob uchun Konsert. (70 bet)

Rahmiddin Qipchoqov (1940) – O'zbekistonda xizmat ko'rsatgan madaniyat xodimi, dirijor, pedagog. Ko'p yillar Farg'ona san'at kolleji xalq cholg'ulari talabalar orkestri rahbari va oily toifali o'qituvchi sifatida faoliyat olib borgan. Ko'plab o'zbek xalq kuy va qo'shiqlarini notaga olgan, fortepiano va qashqar rubobi uchun moslashtirgan, shuningdek, orkestr uchun ko'plab xalq kuylarini moslashtirib, cholg'ulashtirgan. (126, 134. 134, 163 betlar)

Redjep Redjepov *(1964)* – turkman kompozitori. (188 bet)

Rustam Abdullayev (1947) – O'zbekiston Respublikasi san'at arbobi, Davlat mukofoti sovrindori, kompozitor, professor.

Asarlari: 2 ta opera, 1 ta balet-oratoriya, ko'plab vokal-simfonik poemalar, cholg'ular uchun pyesalar, 5 ta fortepiano uchun Konsert, ko'plab qo'shiqlar. (129 bet)

Sayfi Jalil (1932-2003) – O'zbekiston xalq artisti, Davlat mukofoti sovrindori, professor, kompozitor. (122 bet)

Asarlari: 1 ta opera, ko'plab musiqiy dramalar, simfoniya, syuita, uvertyura, bir qancha cholg'ular uchun asarlar, qo'shiqlar muallifi. «Ona yurtim» kabi qo'shiqlar xalq orasida mashhur.

Sulaymon Yudakov *(1916-1992)* – O'zbekiston xalq artisti, Davlat mukofotlari sovrindori.

Asarlari: 1ta opera, 1ta balet, musiqiy drama, spektakl va kinofilmlarga musiqalar, torli kvartet uchun pyesalar, syuita, simfonik orkestr uchun syuita, ko'plab qo'shiqlar, poema, romanslar, cholg'ular uchun asarlar. (182 bet)

Sultonali Rahmatov – *1970* yilda Toshkent shahrida tug'ilgan, bastakor, ijrochi. Bir qancha estrada yo'nalishidagi qo'shiqlar, kuylar muallifi. (156 bet)

To'xtasin Jalilov (1896-1966) – O'zbekiston xalq artisti, bastakor, sozanda (g'ijjak).

Asarlari: «Tohir va Zuhra» operasi (hammualliflikda), juda ko'plab spektakllar, musiqali dramalarga musiqalar, qo'shiqlar muallifi. Musiqali dramalardagi «Otmagay tong», «Nurxon», «Sizning ayvon», «O'rgilay» kabi ariya va qo'shiqlari xalq orasida mashhur. (208 bet)

Fikret Amirov Meshadi Jamil o'g'li – (1922-1984) Ozarbayjonning Gyanji shahrida tug'ilgan. Ozarbayjon kompozitori.

Asarlari: 2ta opera, simfonik mugamlar, konsertlar, cholg'ular uchun ko'plab pyesalar, variatsiyalar, romanslar. (105 bet)

Faxriddin Sodiqov *(1914-1977)* – O'zbekistonda xizmat ko'rsatgan san'at arbobi, bastakor, sozanda (chang, dutor), ustoz-murabbiy, jamoat arbobi.

Bir qancha kompozitorlar bilan hamkorlikda 4ta musiqali drama, 300 dan ortiq ashula, qo'shiq va kuylar muallifi. (192 bet)

Fattoq Nazarov *(1919-1980)* – O'zbekiston va Qoraqalpog'iston Respublikasida xizmat ko'rsatgan artist, kompozitor, dirijyor, professor.

Asarlari: 7ta musiqiy drama, spektakllarga va radiopostanovkalarga musiqalar, simfonik syuitalar, juda ko'p cholg'ular uchun asarlar, qo'shiqlar, bolalar qo'shiqlari. (52 bet)

Feoktist Nikiforovich Vasilyev *(1919-1987)* – professor, TDKning ilk bitiruvchilaridan, ko'plab shogirdlar etishtirgan ustoz-murabbiy, jamoat arbobi. Dastlabki «Qashqar rubob darsligi», «Qashqar rubobi uchun gamma va arpedjiolar» kitoblari muallifi. (220 bet)

Qobiljon Usmonov *(1936)* – O'zbekistonda xizmat ko'rsatgan artist, ustoz-murabbiy, sozanda (qashqar rubob). Qashqar rubob uchun bir nechta o'quv qo'llanmalar, ko'plab etyudlar muallifi. (40 bet)

G'ulom Qo'chqorov *(1915)* – O'zbekistonda xizmat ko'rsatgan artist, bastakor, ustoz-murabbiy, jamoat arbobi sozanda (dutor). Dutor uchun bir nechta o'quv qo'llanmalar, ko'plab etyudlar va pyesalar muallifi. (39 bet)

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Odiljon NAZAROV

QASHQAR RUBOB

musiqa va san'at maktablari uchun
o'quv-uslubiy qo'llanma

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