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Rubob darsligi

Buxoro - 2019

O’zbekiston Respublikasi Oliy va o’rta- maxsus ta’lim vazirligi
Buxoro davlat universiteti

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RUBOB DARSLIGI

(Oliy o’quv yurtlarining 5111100-musiqa ta’limi yo’nalishida ta’lim olayotgan talabalari uchun)

Buxoro-2019

Ushbu darslik “Cholg’u ijrochiligi va ansambli” fanidan qashqar rubobi sozi uchun yozilgan bo’lib, dasrlik DTS ning namunaviy o’quv dasturi asosida tartibga solingan.

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This tutorial "The performance and ensemble of musical instruments" is written for the kashkar rubab and is based on the DTS model curriculum.

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Данный учебник “Инструментальное испольнение и ансамбль” предназначен для кашкарского рубаба и основан на инструментальных ансамблях. Учебник регулируется на основе учебной программы государственного образовательного стандарта.

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Annotatsiya

Mazkur rubob darsligi 5111100 – musiqa ta’limi bakalavr yo’nalishida ta’lim olayotgan I-IV bosqich talabalari uchun mo’ljallangan. Darslik “Cholg’u ijrochiligi va ansambli” fani uchun o’quv rejada ko’rsatilgan soatlar hajmi yuzasidan fan dasturi hamda DTS talablar asosida tuzilgan bo’lib, 4 qismdan iborat. Birinchi qismida qashqar rubob to’g’risida ma’lumot berilib, chalish uchun metodik ko’rsatmalar nazariy va amaliy asoslanib, misollar bilan ko’rsatilgan. Ikkinchi qismda musiqa savodi haqida tushunchalar berilgan. Uchinchi qismdan talabalarning ijro texnikasini rivojlantirish uchun mashqlar, gammalar va etyudlar o’rin olgan. To’rtinchi qismda esa yakka cholg’uda, fortepiano jo’rligida hamda ansambl ijrosi uchun o’zbek va jahon kompozitorlarining eng sara asarlar majmuasi o’rin lolgan.

Annotation

This rubob textbook is intended for 5111100 students of I-IV courses of music education. The textbook consists of 4 parts, based on the science program and DTS requirements for the amount of hours specified in the syllabus for the subject "Musical Performance and Ensemble". The first part contains information about the Kashgar rubab and provides methodical instructions for playing - theoretical and practical examples. The second part describes music education. In the third part, exercises, sketches and etudes are used to develop students’ performance techniques. The fourth section featured the best collection of Uzbek and world composers on solo, solo piano and ensemble performances.

Аннотация

Данный учебник курса рубаб предназначен для студентов I-IV курсов направления бакалавриата 5111100-музыкальное образовани. Учебник написан в соответствии с учебным планом и типовой учебный программой предмета “струнное исполнение” и отвечает требованим Государственного образовательного стандарта.

Книга состоит из 4-х частей. В первой части приведены обширные сведения о кашкарском рубабе, разработаны методические рекомендации и указание по овладению теорией и методикой исполнения, приведены конкретные задание.

Во второй части дани понятие музыкальной грамоты. В третьей части изменены упражнения направленные на развитие у студентов техники исполнения гамм и этюдов.

В четвертой части нашло своё место комплекты самих ярких произведений узбекских и мировых композиторов, предназначенных для индивидуальных занятий на струнных инструментах, аккомпанирования на фортепиано а также для исполнения ансамблем.

Pedagogik annotatsiya

O’quv fani: “Cholg’u ijrochiligi va ansambli”

Darslikning nomi: “Rubob darsligi”

Darslik musiqa ta’limi yo’nalishida tahsil olayotgan I-IV bosqich bakalavrlari uchun mo’ljallangan. Mazkur darslikda milliy musiqiy qadriyatlarimizni chuqur o’rganish milliy xalq kuylarini qashqar rubobi cholg’usida yuksak badiiy did bilan ijro qilish malakalarini egallashiga alohida e’tibor qaratiladi. Shuningdek, darslar jarayonida ta’limning tarbiya bilan mushtarakligiga erishish maqsadida talabalarda yuksak axloqiylik, milliy ong, milliy tuyg’u, milliy iftixor, Vatanni sevish va ardoqlash kabi tug’ularni tarbiyalab borishda alohida etibor beriladi.

Qashqar rubobini o’rganishda quyidagilarga e’tibor qaratiladi:

– talabalarning o’quv jarayonida olgan musiqiy bilimlarini cholg’u ijrochiligi va ansambl sifatida mujassamlashtirish;

– talabalarning o’qishdan bo’sh vaqtlarini to’g’ri tashkil qilish, madaniy merosga to’g’ri yondashish, ularning tafakkur va hissiyotlarini rivojlantirib borish, g’oyaviy-badiiy va ma’naviy tarbiyasiga ijobiy ta’sir ko’rsatish;

– ansambllarni tashkil qilish to’g’risida nazariy va amaliy ma’lumotlarni bilish;

– ijrodagi usullar (cholg’u zarblari, shtrixlar) va bezaklardan to’g’ri foydalanish;

– unison hamda ko’p ovozli musiqiy asarlarni o’rganish va tahlil qilish;

– milliy cholg’ularimiz haqida qiziqarli suhbatlar o’tkazish;

– repertuar tanlab, konsert chiqishlarini uyushtirish malakalarini egallash;

– cholg’uda musiqa asarlarini ijro qilish jarayonida talaba tomonidan ijro yo’llarini ongli ravishda puxta egallash, ijro uchun zarur bo’lgan ko’nikmalarni hosil qilish va ularni amalda qo’llash;

ijodiy fikrlash va kuzatish qobiliyatlarini rivojlantirib borish.

– ansambl turlari to’g’risida tushuncha hosil qilish;

– ansamblda musiqa asarlarini badiiy ijro etish tasavvuriga ega bo’lish;

– musiqaning rivojlanish xususiyatlarini anglash va yakka ijrochilik mahorati ustida ishlash;

– mashhur bastakor va kompozitorlar yaratgan musiqiy merosni o’rganish va ijro etish;

– chet el musiqa madaniyatining ilg’or an’analaridan foydalanish;

– qashqar rubobida xalq kuylari, o’zbek bastakorlarining mashhur asarlarini ijro eta olish, malaka hosil qilish va amalda qo’llay olish;

– notani o’qib ijro etish malakalarini shakllantirish;

– cholg’uda mukammal ijro etish uchun bilim va malakalarga ega bo’lish;

– o’rganilayotgan musiqa asarni umumiy tahlil qilish;

– cholg’uda ansambl, orkestr hamda xor jamoalari asarlariga jo’r bo’la olish malakalarini egallash;

– cholg’uda musiqa asarini badiiy ijro qilish va talqin etish ko’nikmalarini egallay olishlariga qaratiladi. Shuningdek, talabalarga ijrochilik mahorati, rubobchilar ansamblini tashkil etish va ishlash, ansamblga rahbarlik qilish bo’yicha tavsiyalar beriladi.

Talabalar birinchi kursdan boshlab o’zbek xalq kuylarini, O’zbekiston va chet el kompazitorlari asarlari hamda qardosh xalqlar kuylarini ijro etish bo’yicha ijrochilik mahoratini o’stirib boradi.

Qashqar rubobini o’rganishda hozirgi kun talablari asosida yangi pedagogik texnologiyalardan bilim berishni tushuntirish, uqtirish, bayon qilish orqali amalga oshirish bilan bir qatorda ko’proq ularning ijrochilik mahoratini oshirishga bo’lgan talab va ehtiyojlarini qondirish hamda ularning mustaqil bilim olishlariga imkoniyat yaratib berishni nazarda tutmoq zarurligini taqozo qiladi.

Kirish

Ma’lumki, o’zbek sozandachiligida juda ko’p cholg’ular qatorida qashqar rubobi sozi alohida o’rin egallaydi. Chunki rubobning tuzilishi, dastasidagi pardalarning aniq belgilab qo’yilganligi, chiroyli ko’rinishi, ovozining jarangdorligi va ohangdorligi bilan kishi qalbiga yaqindir. O’rganish va ijro etish jihatdan esa, birmuncha qulayligi bilan xalqimizning sevimli sozlaridan biriga aylangan.

Qashqar rubobi nafaqat respublikamizda, balki O’rta Osiyo va Yaqin Sharq mamlakatlari, xususan hamdo’stlik davlatlari Tojikiston, Turkmaniston, Qirg’iziston va Qozog’iston Respublikasining ko’pgina viloyatlarida ham sevib ijro etiladi. Chunki bu cholg’u asbobida barcha xalqlarning kuy va qo’shiqlari, shuningdek kompozitor va bastakorlar ijodiga mansub bo’lgan har jihatdan murakkab asarlarni ham mohirona ijro etish mumkin.

Respublikamizning barcha umumta’lim maktablarida musiqa madaniyati darsi deyarli qashqar rubobi sozida olib boriladi. Malakali musiqa o’qituvchisini tayyorlash o’ta murakkab jarayon. Chunki musiqa o’qituvchisi nafaqat o’quvchilarga musiqa va qo’shiq o’rgatuvchi muallim, balki ularni musiqa olamiga olib kiruvchi, go’zallikka undovchi, musiqiy estetik didni o’stiruvchi, ma’naviy madaniyatiga katta mazmun beruvchi ustoz va murabbiydir. Musiqa o’qituvchisi musiqiy-nazariy bilim berish bilan bir qatorda, cholg’u asbobida ijro etish sirlarini mukammal o’rgangan, shakl va mazmun jihatidan har xil murakkablikdagi musiqiy asarlar xususiyati va xarakterini ochib bera olish sirlarini ham egallagan bo’lishi kerak. Shuningdek, qashqar rubobida badiiy asarlar ijrosi uchun zarur bo’lgan shtrixlar (bir navbatli, qo’sh navbatli, teskari zarblar, tremola, bog’lama hamda kalta tremolalar, stakatto, pitssiikato, glissando) va boshqa musiqiy bezaklarni ijro jarayonida ishlatish texnikasini mukammal bilishi lozim. Ana shularni inobatga olib O’zbekiston Respublikasi Oliy va o’rta-maxsus ta’lim vazirligining 2018.25.08–yildagi 4-sonli buyrug’i bilan tasdiqlangan o’quv rejasi asosida B5111100-musiqa ta’limi yo’nalishi bo’yicha ta’lim olayotgan talabalar uchun ushbu darslikni tuzishga harakat qildik. Darslik kirish va to’rt qismdan iborat

bo’lib, birinchi qismda qashqar rubobi to’g’risida ma’lumot hamda chalish uchun barcha metodik ko’rsatmalar nazariy asoslanib, amaliy misollar bilan ko’rsatib berilgan. Ikkinchi qismda esa talabalarga tushunarli tarzda musiqa savodi haqida eng muhim ma’lumotlar berilgan, uchinchi qismda major gammalari va ularning orpedjiolari hamda mashq va etyudlar o’rin olgan. To’rtinchi, badiiy qismda esa hozirga qadar rubob uchun nashr qilingan darslik va o’quv qo’llanmalarda kiritilgan va kiritilmagan o’zbek va chet el kompozitorlarining eng yaxshi asarlari, maqomlarning mushkilot – cholg’u bo’limidan tanlab olingan asarlar hamda ijro uslubi jihatidan turlicha bo’lgan musiqalar oddiydan murakkabga tamoyili asosida joylashtirilib, qashqar rubobiga moslab kiritilgan. Shuningdek, talabaning musiqiy qobilyatini inobatga olgan holda har bir kursning ishchi o’quv dasturiga muvofiq darslikdan o’rin olgan musiqa asarlarigaqo’shimcha sifatida boshqa musiqa asarlaridan foydalanish ham tavsiya etiladi.

Ushbu darslik Respublikamizda musiqa ta’limi yo’nalishida faoliyat ko’rsatayotgan barcha oliy o’quv yurtlari talaba va o’qituvchilari shuningdek, ixtisoslashgan san’at va musiqa maktablari uchun mo’ljallangan.

BIRINCHI QISM

Rubob to’g’risida ma’lumot

Musiqa – ruhiyat beshigi. Bu beshikshu qadar sehrliki, uning og’ushidan-da orombaxshroq dunyoni topib bo’lmaydi. Shuning uchun inson har qanday iztirobli damlarda ham, baxtiyor daqiqalarda ham, yurakni zirqiratayotgan yoki hayajondan tobora shoshib ketayotgan hislarga ohanglar qa’ridan boshpana izlaydi.

Insoniyatga baxsh etilgan bu buyuk ne’mat haqida so’z yurita turib,dastlab avlod-ajdodlarimiz qanday musiqa asboblarini yaratgan ekan degan qiziqish paydo bo’ladi. Manbaalarda qayd qilinishicha, milliy musiqa cholg’u asboblarining tarixi juda olis zamonlarga borib taqaladi. Ya’ni eramizdan avvalgi XIII ming yillardayoq dastlab urma zarbli cholg’ular kashf etilishini buyuk olimlar eng qadimgi mehnat qo’shiqlari ishning ritmik tuzilishi bilan bevosita bog’liqlikda yuzaga kelgan, deya izohlaydilar[1].

Jamiyatning evolyutsion rivojlanish jarayonida xalq cholg’ulari Markaziy Osiyo va Yaqin Sharq mamlakatlari xalqlarining turmushi va mehnat faoliyatiga singib, inson faoliyatining ajralmas tarkibiy qismiga aylanib qoladi. Cholg’ulardan xalqlar o’z milliy marosim hamda oilaviy bayramlarida keng foydalanib kelishgan.

Manbaalarda qayd qilinishicha, torli tirnama sozlar eramizning II-III asrlarida Movarounnahr xalqlari orasida keng tarqalgan. Afsuski, islomgacha bo’lgan davrda Markaziy Osiyo xalqlari madaniyati haqida ma’lumot beruvchi manbaalar nihoyatda kamligi bois ushbu cholg’ular haqida to’liq ma’lumot berish imkoniyatiga ega emasmiz. Torli tirnama sozlar sulolasiga mansub rubob sozi o’zbek xalqi musiqiy hayotini bezab turgan cholg’ulardan biridir. Rubob haqidagi ma’lumotlarni asosan X-XVII asrlarda yozilgan risolalardan topish mumkin.

O’rta asrda yashagan buyuk olim Al-Forobiy musiqa haqidagi risolasida “Kishi ovoziga yaqin tovush chiqaradigan cholg’u asboblari – rubob, nay va surnaydir; ular ovozga juda yaxshi taqlid qiladi. Cholg’u asboblari ashulaga jo’r bo’ladi”– deb yozadi. Ma’lumotlarga ko’ra rubob sozi ancha ilgari paydo bo’lgan.

[1]Абдуллаева .С Современние азарбайжанские музыкальные инструменты.Баку.1984,стр.5

U uchburchak shaklida bo’lib kamonli sozlar tarkibiga kirgan. Ilk rubob sozining bitta tori bo’lgan.

Tarixiy manbaalardan shu narsa ma’lumki, ushbu sozni XII asrda Mavlaviya xalqlarining barchasi sevib ijro qilgan. Mavlaviya vakillarining aqidasiga ko’ra rubob sozining har bir burchagi ma’lum bir ramziy ma’no kasb etib, birinchi burchak – sharq , ikkinchi burchak - g’arb, uchinchi burchak – janub va to’rtinchi burchak – shimol ma’nolarini anglatadi. Keyinchalik ushbu soz oltiburchak shaklida qaytadan yasaladi. Bunda beshinchi burchak – yer sathi va oltinchi burchak esa osmon ma’nolarini bildirgan. Bu soz tuzilishi jihatdan ma’lum darajada ruboblar sulolasiga o’xshagan.

Atoqli adabiyotshunos olim va o’zbek klassik musiqasining bilimdoni Abdurauf Fitratning “O’zbek klassik musiqasi va uning tarixi” kitobida rubob haqida quyidagilar yozilgan: “Yozuvchisi ma’lum bo’lmagan bir” musiqiy tarixcha”sida rubobning sulton Muhammad Xorazmshoh tomonidan Xorazmda paydo bo’lg’ani yoziladi. Bu kitobni ko’rganim kun men ham shunga ishong’an edim. Biroq yigirmanchi yillarda Hindistondan keltirganim “Sorang” ismli bir cholg’uning rubobg’a juda o’xshashlig’i meni shoshirg’an edi. So’ngralari qo’limg’a tushgan Darvesh Aliy “Risolayi musiqiy” sida bu cholg’uning Balxda yasalg’ani, Muhammad Xorazmshoh zamonida Xorazmda rivoj topg’ani ko’rsatiladi. Bu cholg’uning gavdasini to’rt asos qismg’a bo’lmak mumkindir: Qorin, ko’krak, bo’yin, bosh qorin,ko’krak ham bo’yin qismlarining uchalasi bir bo’lak tut yog’ochidan “qazma” yo’li bilan yasaladir. Bosh so’ngra yasalib, sopg’a yopishtiriladir. Rubobning qorni bilan ko’kragi 2,5 santimetrlik bo’g’oz bilan bir-biriga bog’lanmish ikki chuqur idishga o’xshaydir. Qorin ham bo’g’ozning usti kiyik yo echki terisi bilan qoplanadir. Ko’krak bilan bo’yinning ustini esa, ingichka taxta bilan qoplaydirlar. Qorinning bo’yi 21 santimetr, eni 18 santimetr, ko’krakning bo’yi 28 santimetr, eni qoring’a tomon 10 santimetr, bo’ying’a tomon 5 santimetr bo’ladur. Xarrak tubdan to’rt barmoq yuqorida turadir. Ichakdan yasalg’an besh tori bor – kim,”skripka” torlarig’a o’xshab, yo’g’onlikda farqlidir. Bundan boshqa o’n ikkita “tor osti” torlari bor. Bular tanbur simidandir.

Cholg’uchi rubob chalg’anda bularni chertmaydir, bularning xizmati asl torlarg’a chertish ta’siri bilan titrab, asl tor tovushig’a o’zlarining mungli, titrak tovushlarini qo’shmoqdir.”[2]

Demak, yuqorida keltirilgan fikrlar hamda o’tmish olimlarning musiqiy risolalaridan shu narsa ayonki, milliy sozlarimizdan rubob ham o’zining uzoq tarixiga ega.

Rubob taxminan XIV-XV asrlarda ansambllar tarkibida paydo bo’la boshlaydi. Rubobning dastlabki ko’rinishi hozirgisidan kichikroq bo’lgan. Uning kosasi qazma ya’ni o’yilib ustiga teri qoplangan. Dastasidagi pardalar ipak yoki ichakdan tayyorlangan maxsus moslama bilan bog’langan va yumshoq narsa bilan chertib chalingan. Kerak bo’lganda pardalar pastga yoki balandga surilib ijro qilingan. U 18 pardadan iborat bo’lib, tovushqatori diatonik shaklda tuzilgan. Rubob Markaziy Osiyo xalqlari shuningdek, Janubiy Xitoyning Sin’sizyan (Qashqar) viloyatida yashovchi uyg’urlar orasida keng tarqalgan torli-tirnama cholg’u asbobdir.

1935-yildan boshlab an’anaviy xalq cholg’u asboblarining ta’mirlanishi davrning tabiiy ehtiyoji edi. Chunki o’zbek cholg’ushunosligida boshqa sozlar qatori mizrob (mediator) bilan chalinadigan sozlarning ham ko’p qirraliligini ko’rsatish va ularning bir qancha ijro imkoniyatlarini kengaytirish maqsadida mazkur cholg’ularning bir qancha xillari ixtiro qilindi. Bu sozlarning barchasi hozirda temperatsiya qilingan bo’lib, ya’ni tovushqatorining oktava oralig’i teng o’n ikki yarim tonlarga bo’lingan.

Qashqar rubobi o’zbek xalq cholg’u sozlari ichida alohida o’rin tutadi. Chunki bu cholg’u asbobi o’zining jarangdor tiniq ovozi bilan inson qalbiga yaqin,o’rganish va chalish jihatidan birmuncha qulaylikka ega U cho’ziqsimon kosa va ikki shoxli uzun dastadan iborat bo’lib, yarim doira shaklida o’yilgan. Kosaxonasining ustki qismi teri bilan qoplangan bo’ladi.

Qashqar rubobi qayta ta’mirlanib, dastasiga bog’lanadigan ichak parda latundan yasalgan parda bilan almashtirildi, dastasining uzunligi qisqartirildi,

[2]A.Fitrat “O‘zbek klassik musiqasi va tarixi”T.,1993.29-bet

pardalar soni ko’paytirilib, ijro etish texnikasi yengillashtirildi. Natijada turli xarakter va qiyinchilikdagi musiqa asarlarini chalish imkoniyati yaratildi. Ovoz tembri(tusi)ga qaraganda o’rta regstrda jaranglaydigan sozdir.

Qashqar rubobining tuzilishi

Qashqar rubobini o’rganish jarayonida talabalarga qashqar rubobining hayotimizda tutgan o’rni, badiiy havaskorlik, hamda xalq cholg’u asboblari ansambli va orkestridagi roli, uning tuzilishi, texnik imkoniyatlari to’g’risida to’liq ma’lumot berilishi kerak.

Qashqar rubobi uch qismdan iborat:

– rubobning kosasi (deka);

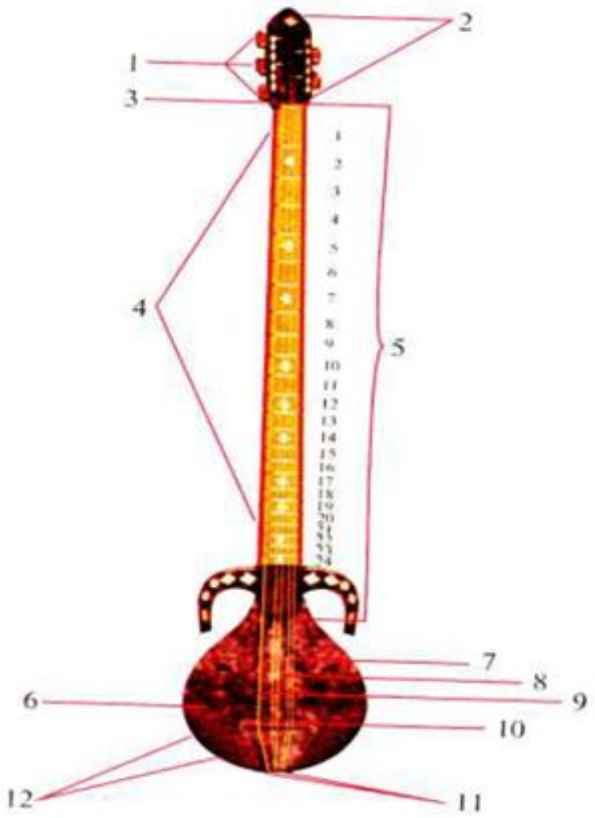
– rubobning dastasi (grifi);

– rubobning bosh qismi.

Rubobning kosasi qavariq shaklda bo’lib, “qovurg’a”ga o’xshagan bir necha taxtachalar bir-biriga yelimlab yopishtirilgan, yoki butun bir yog’ochdan o’yib yasalgan bo’ladi. Kosaning ustki qismi baliq, yoki oshlangan teri bilan qoplanadi, dastasi esa kosaga yopishtiriladi. Dastasining uchi rubobning bosh qismi deb ataladi. Dasta bosh qismi bilan birgalikda bo’laksiz bir butun yog’ochdan yasaladi. Dasta pardalarga bo’linadi. Pardalar mis va latun simlardan tayyorlanadi. Dastada 24 ta parda bo’lib, ular tovush chiqarish vazifasini bajaradi. Rubob dastasining bosh qismida beshta qulog’i bo’lib, torning bir uchi kosa tagidagi ilmoqlarga, ikkinchi uchi esa shu quloqlarga o’raladi. Rubobning dastasi bilan bosh qismi tutashgan yerda torlar uchun besh o’yimli shayton xarrak joylashgan. Torlarni tarang qilib tortish uchun teri qoplangan rubob kosasi ustidagi xarrakda ham shunday o’yimlar bor. (1-rasm)

Rubobning birinchi va ikkinchi torlari juft bo’lib, uchinchisi yakka tordir. Rubob tovushining jarangdorligi tor tanlashga bog’liq. Birinchi tor lya uchun qalinligi 0,22–0,25 mm.li, ikkinchi tor mi uchun qalinligi 0,28–0,30 mm. li sim torni, hamda uchinchi si tori uchun esa diametri 0,80 mm.li kapron yoki ichakdan qilingan torni ishlatish tavsiya qilinadi. Qashqar rubobida tovush mediatorni torga urish orqali chiqariladi.

1.Quloqlar
2.Rubobning bosh qismi
3.Shayton xarrak
4.Pardalar
5. Dasta
6.Teri
7.Birinchi tor
8.Ikkinchi tor
9.Uchinchi tor
10.Xarrak
11.Ilmoqlar
12.Kosa



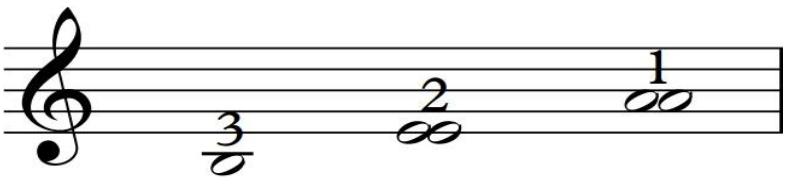
Mediatorning o’rtacha qalinligi 0,8-1 mm bo’lishi mumkin. Qo’ldan tushib ketmasligi va ushlashga qulay bo’lishi uchun mediatorning yuqori qismidan ikki tomoni kertib qo’yiladi. Mediatorning uzunligi taxminan 1,5-2 sm bo’lishi kerak. Qashqar rubobidan chiqadigan tovushning nafisligi va yoqimliligi mediatorning sifatiga bog’liq. Mediator qattiq selluloid, ebonit va hayvon shoxidan yasaladi. Chalganda ovoz tiniqligi buzilmasligi uchun mediatorning uchini ikki tomondan bir oz yo’nib charx, yoki qumqog’ozda silliqlab olinadi (2-rasm).

plastmassa va ebonit

Rubobni sozlash

Qashqar rubobida chalishni o’rganish uchun eng avvallo uning torlari sozlanishini bilib olish kerak. Rubobni kamerton yoki aniq sozlangan fortopianoga sozlash maqsadga muvofiq. Torlarni sozlashda ularni juda tarang qilib tortish ham mumkin emas, chunki ular yaxshi po’latdan ishlangan bo’lsa ham o’rtacha balandlikdan bir ton yuqori sozni ko’tara olmasligi mumkin.

Rubobni sozlashdan avval torlarni ko’tarib turadigan xarrakning o’z o’rnida turganligini bilishimiz kerak. Oldin ochiq torda tovushni sozlab, so’ngra 12-pardani bosib, musiqiy qobiliyat bilan soz tekshiriladi. Agar tovush sof oktava bo’lsa xarrak o’z o’rnida to’g’ri joylashgan bo’ladi. Torni bosib chalganda tovush oktavadan baland bo’lsa xarrak tovush xonasidan uzoqlashtiriladi, past bo’lsa xarrak tovush xonasi tomon yaqinlashtiriladi. Shu tartibda barcha torda oktava sadolanishi tekshiriladi, so’ng birinchi tor **lya** tovushiga sozlanib, shu asosda boshqa torlar ham sozlanadi. Rubobning beshta tori bo’lib,birinchi va ikkinchi juft torlari po’latdan, uchinchi yakka tori esa ipakdan (1-misol).



1-tor (juft) lya
2-tor (juft) mi
3-tor (yakka) si

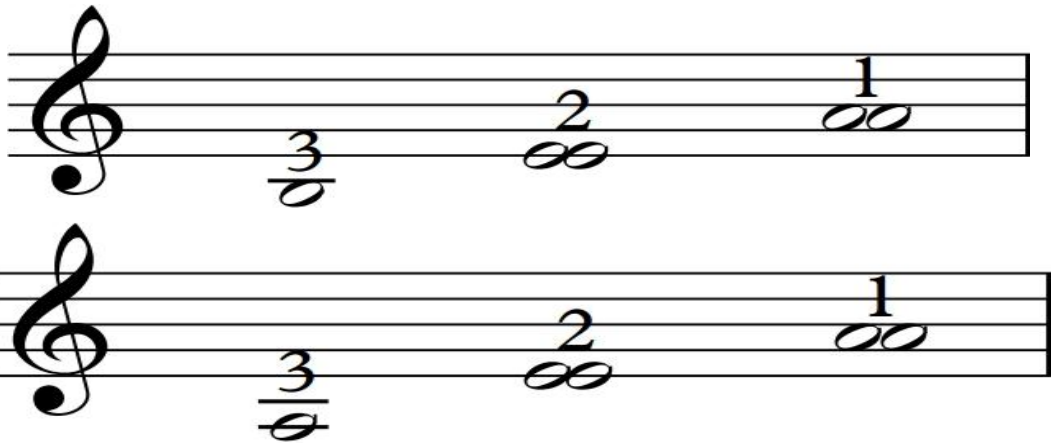
Har bir juft tor yo’g’onligi asosida joylashgan bo’lib, unison tarzda sozlanadi. Demak, eng ingichka juft tor birinchi oktavaning **lya,** ikkinchi juft tor birinchi oktavaning **mi,** uchinchi yakka tor esa kichik oktavaning **si** tovushiga sozlanadi. Simlar orasi sof kvarta intervali asosida joylashgan. Rubobning birinchi ikki tori **lya** ni fortepianoning birinchi oktava **lya** tovushiga sozlash kerak. (2-misol).

Rubobning ikkinchi juft tori **mi** ni sozlash uchun esa sozlangan birinchi **lya** tordagi yettinchi parda bosilib, undan chiqqan tovushga sozlanadi (3-misol).

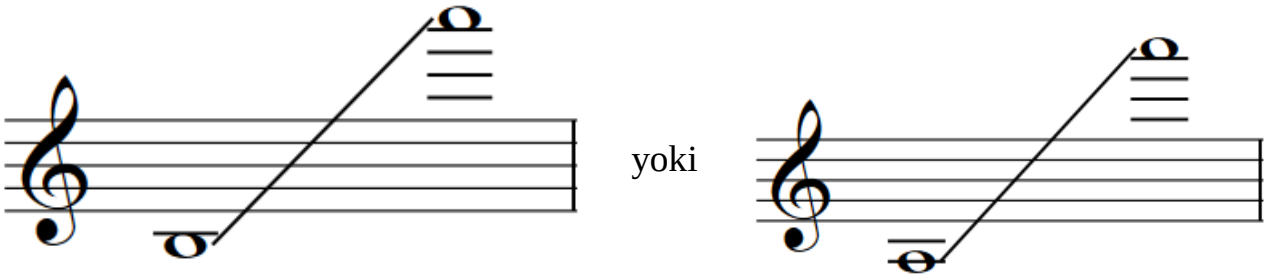
Rubobning uchinchi tori ikki xil sozlanadi:

a) Uchinchi tor **si** notasiga sozlansa, ikkinchi torning yettinchi pardasi bosilib, undan chiqqan tovushga sozlash kerak;

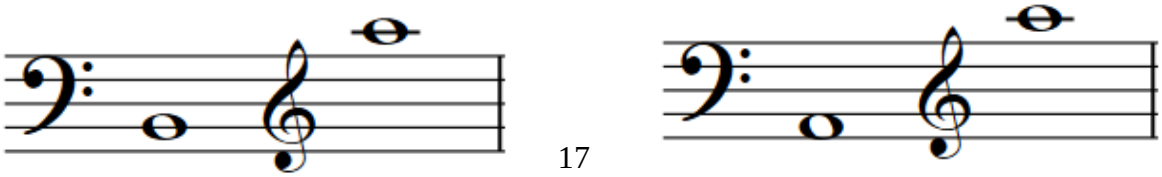
uchinchi torni **lya** notasi tovushiga sozlash kerak bo'lsa, ikkinchi juft torning beshinchi pardasi bosilib, undan chiqqan tovushga bir oktava past sozlanadi (4-5 misollar).



Qashqar rubobining notalari skripka kalitida yoziladi,yozilganiga nisbatan bir oktava past ovoz beradi. Ovoz kengligi (diapazoni) kichik oktavaning **si** yoki **lya** tovushidan uchinchi oktavaning **lya** tovushigacha. (6-misol)



Yozilganiga nisbatan bir oktava past ovoz beradi.



Rubobni chalishdagi holat

Qashqar rubobida chalishni boshlashdan oldin asbobni to’g’ri ushlashni bilib olish zarur. Rubobni tik turib ham, o’tirib ham chalish mumkin. Tik turib chalganda gavdaning og’irligi ikki oyoqqa tushib turishi lozim. Ikki oyoqning yerdagi o’rni esa yelka kengligiga mos bo’lishi kerak. Rubobning kosasini o’ng qo’ltiq orasiga yaxshi o’rnatib ushlash lozim, chunki uning kosasi ko’krak bilan o’ng qo’l bilagi orasiga olinadi. O’ng qo’l tirsagi gavdaga yopishib turmasdan erkin turishiga alohida e’tibor berish kerak. O’tirib chalgan (ansambl yoki orkestr)da stulga suyanmasdan, to’g’ri o’rindiqning yarmigagina o’tirib, chap oyoq esa biroz oldinda turishi shart (3-4rasm).

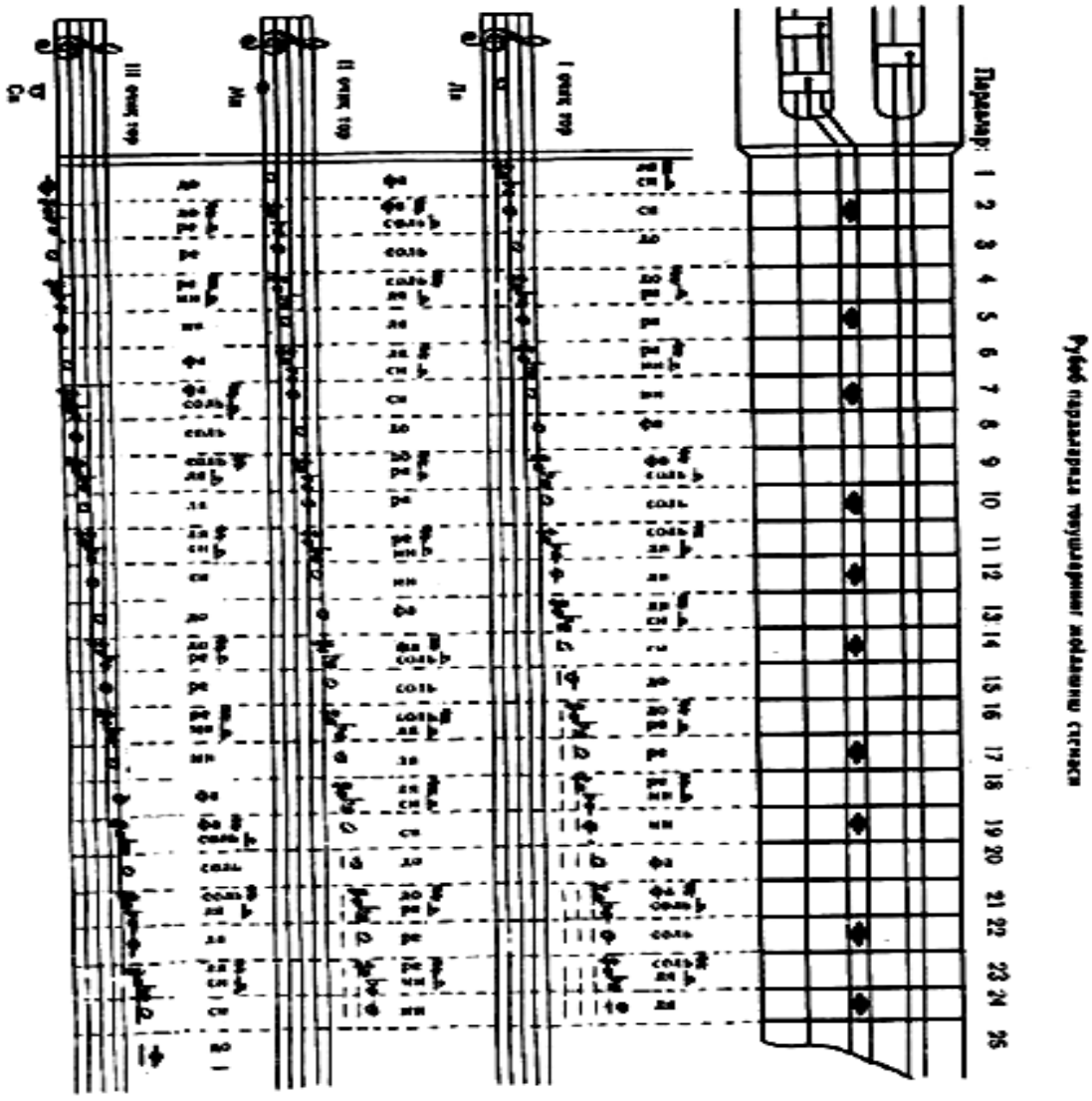
3-rasm

4-rasm

Rubob dastasi (grifi) chap qo’lning bosh barmog’i bilan ko’rsatkich barmog’i orasida turadi. Grifni bosh barmoq bilan qisish (bosish) mumkin emas, chunki bu chap qo’l barmoqlarining grifdagi erkin harakatiga xalaqit beradi. O’ng qo’l panjalarini qattiq bukmaslik lozim. Chalayotgan panjalarga zo’r berish yaramaydi, ular o’zining tabiiy og’irlik kuchi bilan harakat qilishi kerak. O’ng qo’lning to’g’ri ishlashi sozandaning ijrochilik mahoratini oshirishda muhim ahamiyatga ega.

Chalishga doir metodik ko’rsatmalar

Rubob pardalarini o’rganish hamda tovushlarni topish va chalish uchun dastavval notalarning nota yo’lida qanday joylashganini va ular rubobning qaysi toridagi pardaga to’g’ri kelishini bilish zarur. Rubobda 24 ta parda bo’lib, ularda notalar tubandagicha joylashadi (5-rasm).



5-rasm

Rubob dastasida joylashgan pardalarni o’rganib olgandan keyin mashq qilish, kuy chalish ancha osonlashadi. U yoki bu notani rubobda qaysi barmoq bilan ijro etish lozimligi o’qituvchi tomonidan ko’rsatiladi. Barmoqlarni sanash chap qo’lning ko’rsatkich barmog’idan boshlanib chimchiloqda tugaydi.

Bunda barmoqlar:

1–(ko’rsatkich barmoq);

2–(o’rta barmoq);

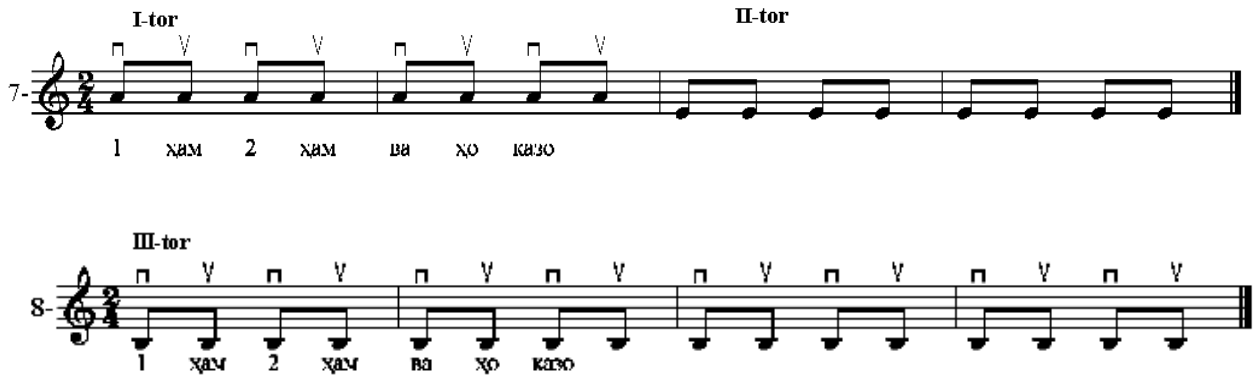
3–(yon barmoq);

4–(chimchiloq) raqami bilan belgilanadi;

0–(nol)ochiq torni chalish uchun ko’rsatiladi.

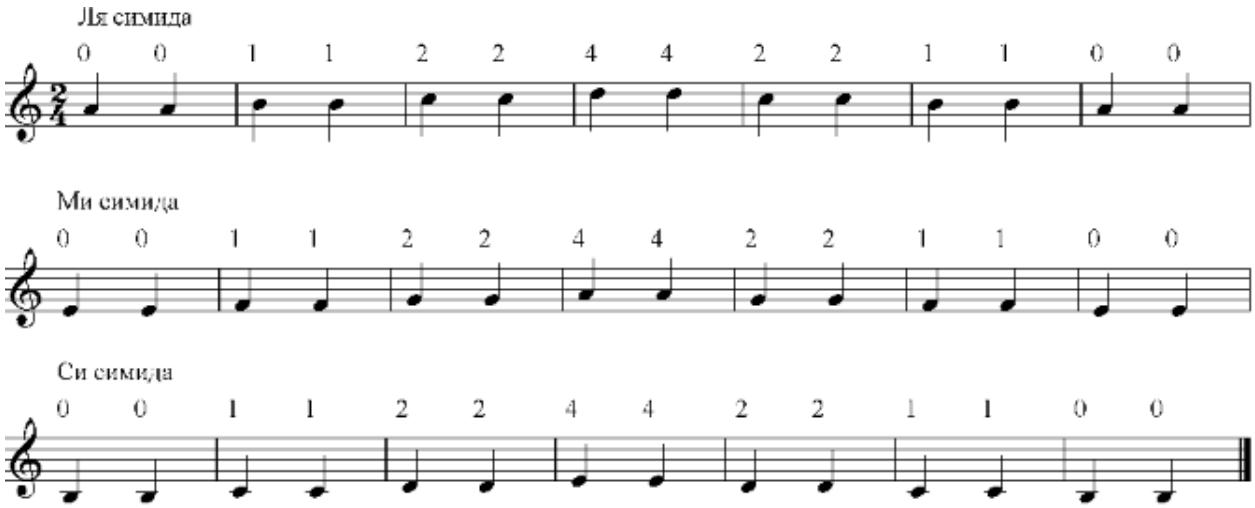
Demak, notalar ustida qanday barmoq ko’rsatilgan bo’lsa, rubob pardalarini, albatta o’sha barmoq bilan bosib chalish kerak.

Rubob ushlashni o’rganib olganimizdan keyin birinchi mashg’ulotda asosan, mashqlarni uchta ochiq torga ya’ni sakkiztalik notalarni pastga (**п)** va yuqoriga (**V)** chertib chalishdan boshlash kerak, chunki bu usul mashg’ulotning dastlabki bosqichlarida olib boriladi. Mashq va kuylarni bir maromda ravon ijro etish uchun “**bir**” deganda oyoq uchini pastga tushirib, “**ham**” deganda yuqoriga ko’tarib sanash maqsadga muofiq bo’ladi(7-8-misol)



Shunga o’xshagan bir qancha mashqni chalib, rubob ushlash va mediatr bilan tovush hosil qilish ancha o’zlashtirilgandan so’ng, navbatdagi mashqlarni rubob pardalariga ko’rsatilgan barmoqlar bilan bosib chalish davom ettiriladi. Rubobda butun, yarim, chorak notalar tremalo (rez) usulida ijro etiladi. Rez usulini chiroyli

hosil qilish uchun mediatorni torga past va yuqoriga tez urib chalib, shtrixlar orasidagi masofani nihoyatda qisqartirish kerak (9-misol).



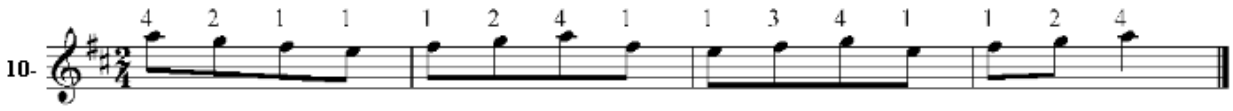
Shundan so’ng, sakkiztalik (nimchorak) notalarda yozilgan va tuzilishi jihatdan uncha qiyin bo’lmagan musiqa asarlaridan o’rgatish kerak, chunki bunday asarlarni rubobda ijro etish ancha oson. Talabalarning ijrochilik mahoratini oshirish, tovush hosil qilish usullarini yaxshilash, asarlarni bir me’yorda ijro etish uchun ularga musiqa asarini o’rgatishdan oldin har xil sur’at (temp)larda yozilgan mashq va gammalar chaldirib turish lozim.

Navbatdagi mashg’ulotlarda alteratsiya[3] belgilari uchraydigan mashq va kuylar o’rgatilib borilishi shart. Mashq va kuylarni o’rganishdan oldin alteratsiya belgilari (diyez, dubl-diyez, bemol, dubl-bemol va bekarlar) vazifasini har bir talabaga eslatib turish kerak. So’ng asta-sekin rubobning har bir torida joylashgan pardalarning nomi alohida o’rganilib, ularda kuy va mashqlar ijro etila boshlaydi. Bunda yarim, chorak va nimchorak notalardan tashkil topgan mashq va kuylarni o’zlashtirib olgandan keyin o’n oltitalik notalarda yozilgan musiqa asarlari ustida mashg’ulot o’tkaziladi. O’qituvchi musiqa asarini o’rgatar ekan, uning o’zi cholg’u asbobida asarni bir necha marta ijro etib ko’rsatishi va shu asosda o’sha musiqa asariga hamda cholg’u asbobiga mehr uyg’otishi lozim. Uning yaxshi ijrochi bo’lib yetishishidagi eng muhim shartlardan biri asbobni to’g’ri ushlash, shtrixlarni aniq, ravon chalish hamda cholg’u asbobiga mehr qo’yib, tinimsiz mashq qilishdan

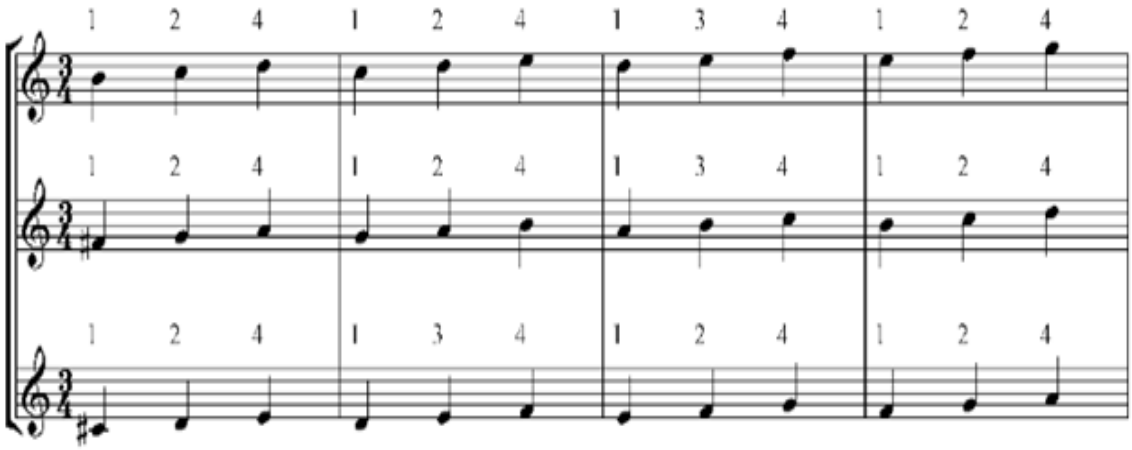
[3] Alteratsiya– lotincha altero– o’zgartaman.

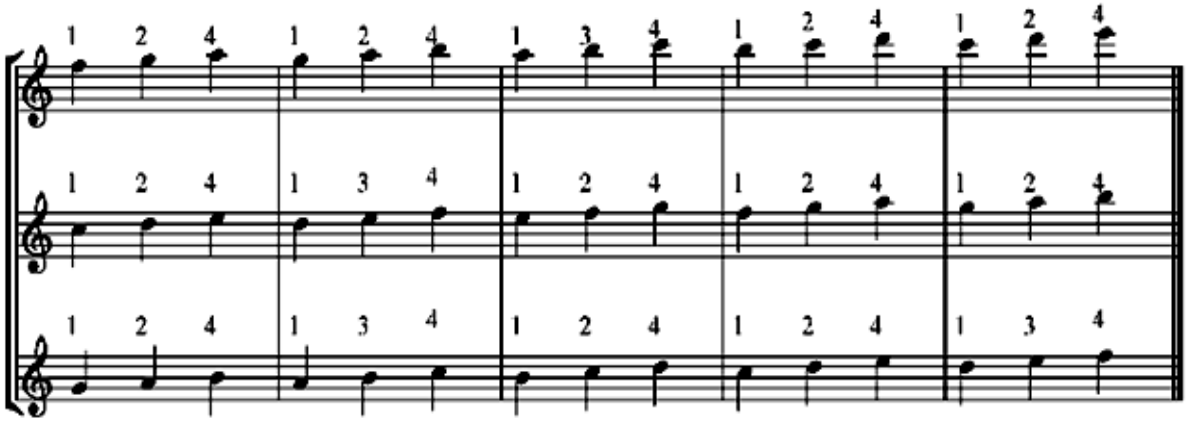
iboratdir. Bundan tashqari, rubob pardalarida to’liq ovoz hosil qilish va ijrochilik texnik imkoniyatni oshirish maqsadida applikaturadan foydalanish tavsiya etiladi.

Rubob pardalarida u yoki bu notada chap qo’l barmoqlarini to’g’ri bosish va almashtirish holatiga applikatura deyiladi. Applikatura hamma musiqa asbobi, jumladan, qashqar rubobi uchun ham katta ahamiyatga ega. Applikaturaning to’g’ri qo’yilishi asarni o’rganish va o’zlashtirishda asosiy omillardan biri bo’lib xizmat qiladi. Shuning uchun har bir musiqa asarini talabalarga o’rgatishdan oldin musiqa o’qituvchisi o’sha asarni o’zi chalib, notalar ustiga qaysi barmoqda bosib chalishni raqamlar bilan belgilab chiqishi lozim. Applikaturaning to’g’ri va aniq qo’llanilishi musiqa asarini badiiy ijrosiga katta imkoniyat tug’diradi va sifatli ijro etilishini osonlashtiradi (10-misol).

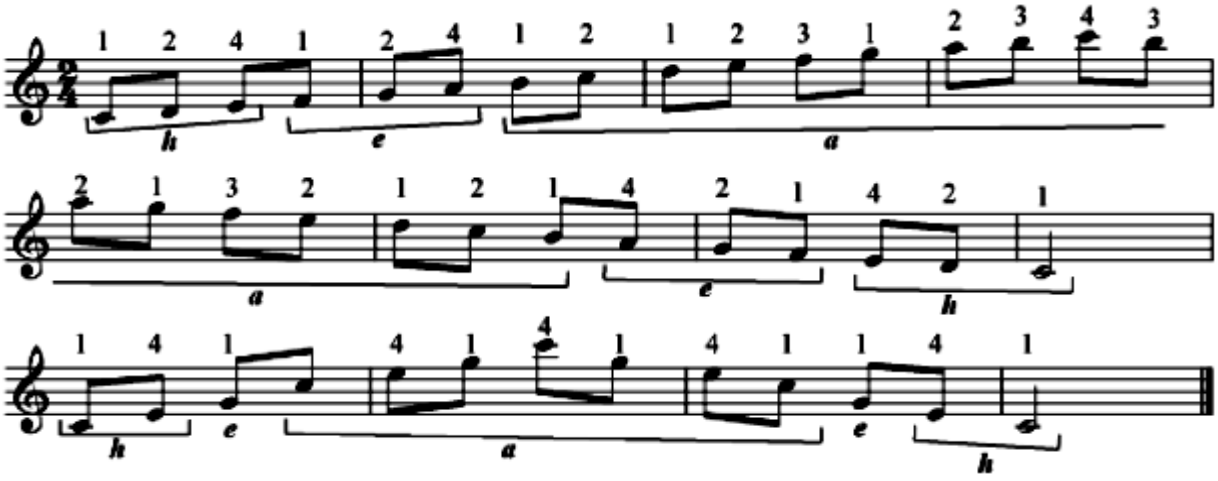


Rubob pardalarida chap qo’l barmoqlarini to’g’ri bosish, bir tordan ikkinchi torga o’tish, shtrixlarni mukammal egallash rubobda to’liq ovoz hosil qilish va chalish imkoniyatlari sifatini oshirish uchun quyidagi pozitsiya (vaziyat)dan foydalanish maqsadga muofiqdir (11-misol).



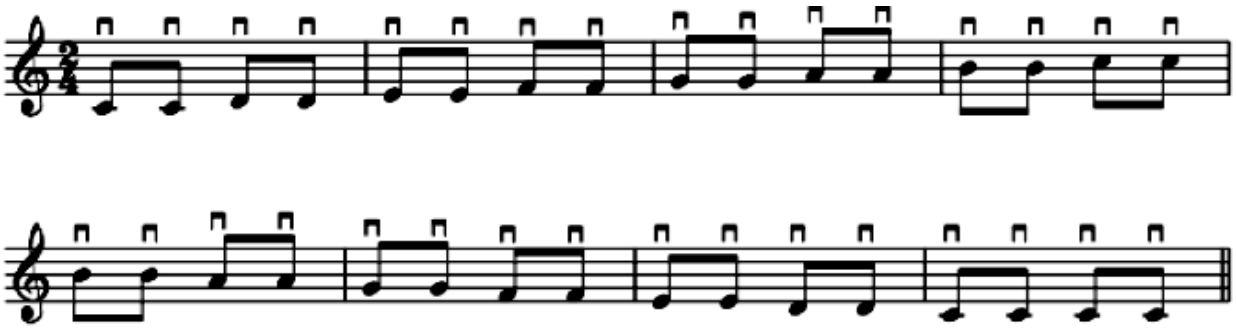


Bu pozitsiyalar talabani gamma va arpedjiolarni har xil shtrixlarda ijro etib, texnik mahoratni oshirishga xizmat qiladi. Shu bilan bir qatorda musiqiy badiiy asarlarni mohirona ijro etib, rubobdan yoqimli, mayin, tiniq va sifatli tovush chiqarish imkoniyatini yaratadi (12-misol).

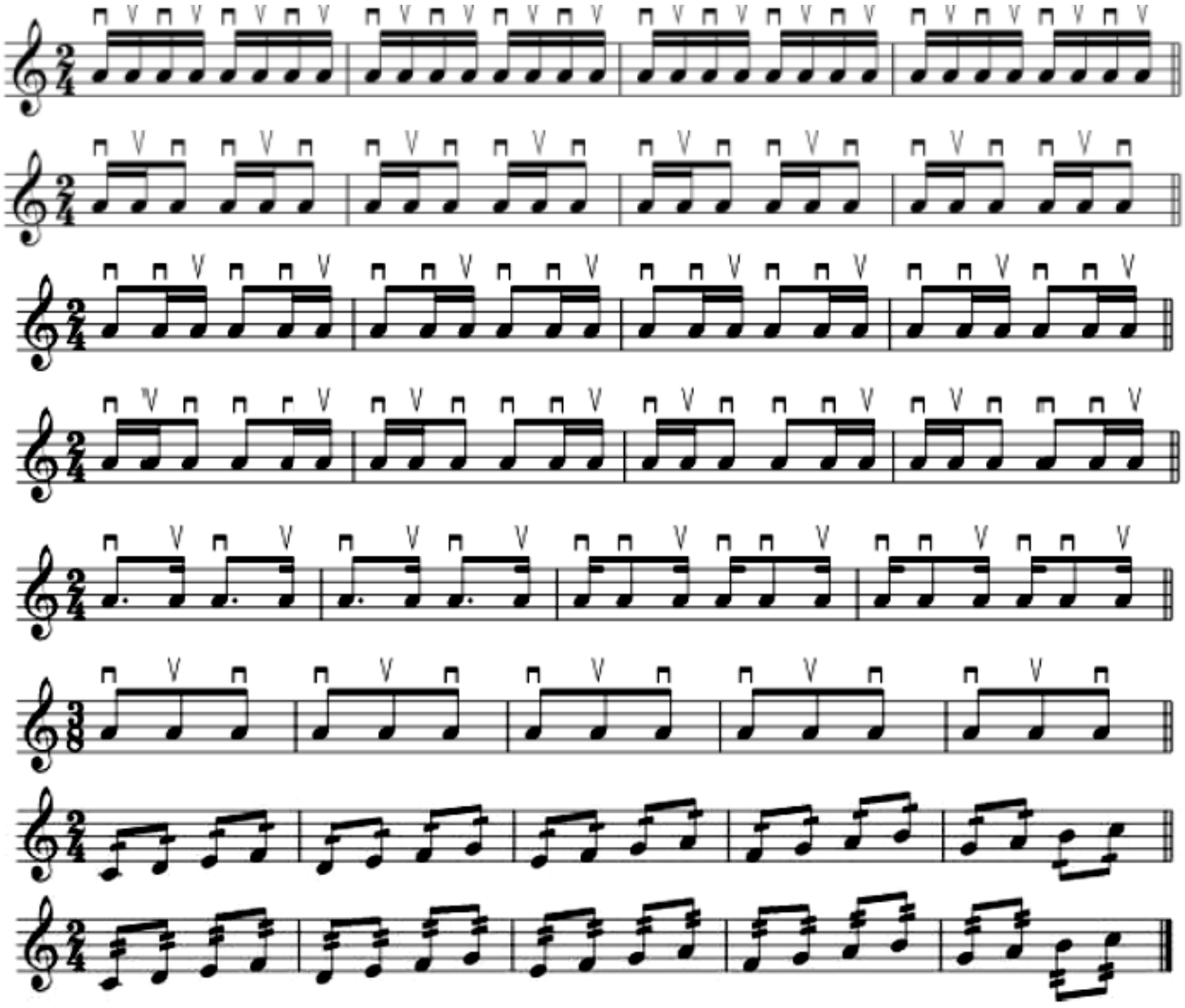


Mediatorni rubob torlariga urganda shunga e’tibor berish kerakki, u torning xarrakka yaqin qismiga tegmasdan, xarrak bilan rubob dastasi tugagan joyning o’rtasiga urilishi shart. Rubobni o’rganish jarayonida quyidagi shtrixlar (torli cholg’u asboblarida mediator bilan chalish usuli)ni bilib olish lozim.

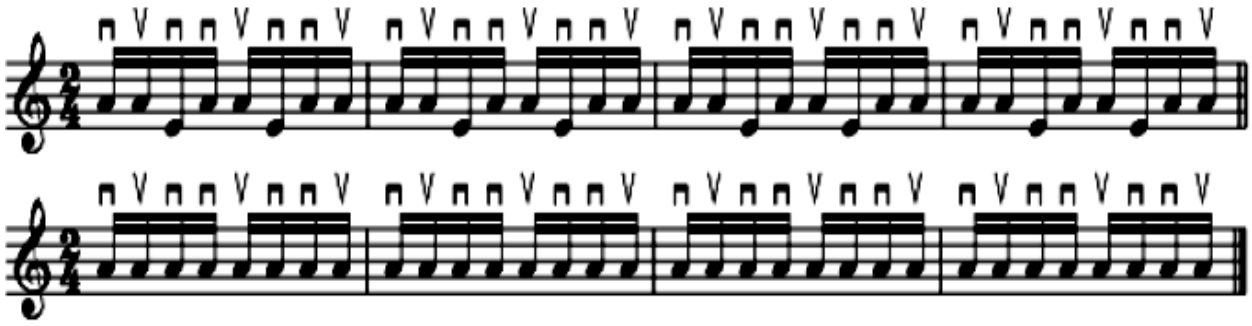
Bir navbatli zarb-musiqa asarining sur’atiga qarab mediatorning torlarga bir xil kuch bilan pastga va yuqoriga urilishi. Bu zarb notada **П** (pastga urish) va **V** (yuqoriga urish) belgilari bilan ko’rsatiladi. Bu zarb nota ustida yoziladi (13-misol).



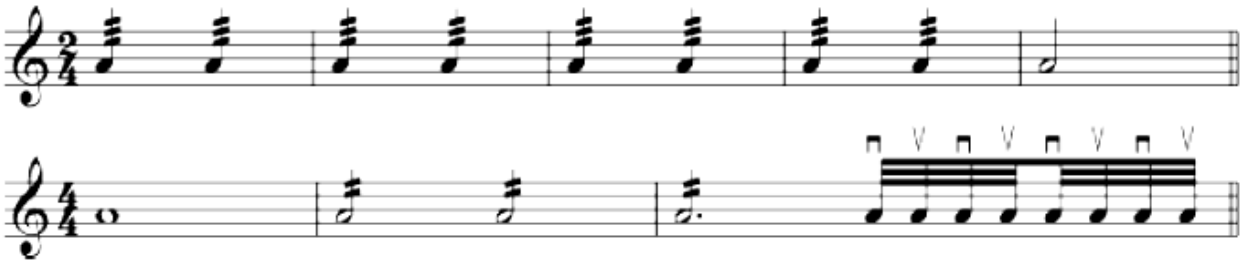
Qo’sh navbatli zarb-mediatorning torlarga bir tekisda pastga va yuqoriga urilishi natijasida hosil bo’ladi (14-misol).



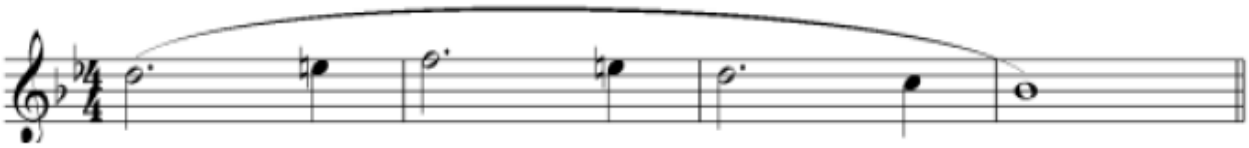
Teskari zarb-bir taktdagi notalarga mediatorning 1,3,4,6 va 7-zarblari pastga; 2,5,8-zarblari esa yuqoriga qarab uriladi. Bunda taktning kuchli hissasi zarb urg’usiga to’g’ri kelmaydi (15-misol).



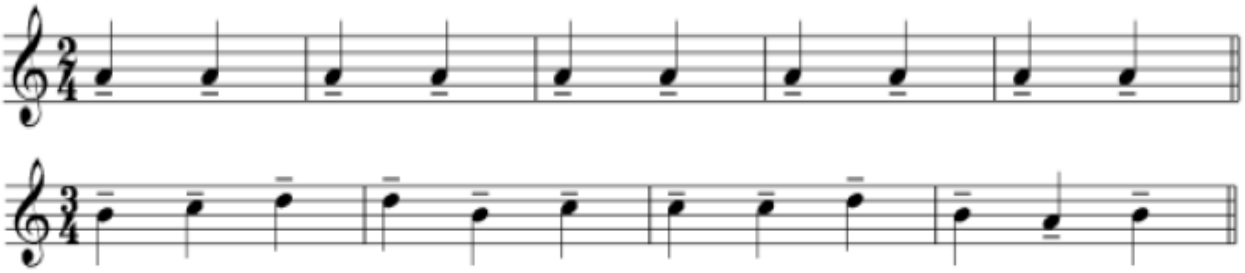
Tremola (rez)-rubob torlariga mediator bilan past va yuqoriga qarab ketmaket tez urib chalish natijasida hosil bo’ladi. Odatda cho’ziq, sekin ijro etiladigan kuy-qo’shiq, alla, shuningdek butun, yarim va chorak notalar rez usuli bilan ijro etiladi. Bundan tashqari liga va legato belgilari bilan birlashtirilgan tovushlarni ham rez usulida ijro etish mumkin (16-misol).



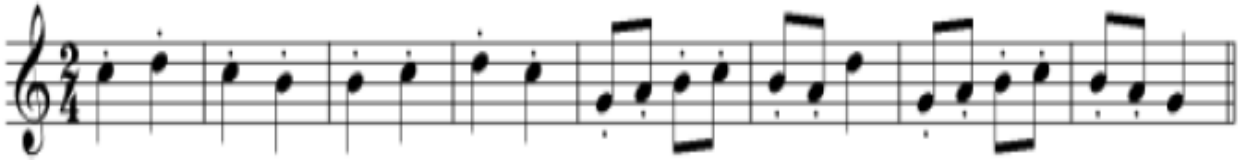
Bog’lama tremola (legato)-har xil balandlikdagi ikki yoki bir necha tovush cho’zimini uzluksiz tremola bilan ijro etish usuli bo’lib, bu nota usti yoki ostiga chizilgan yoysimon shaklda ko’rsatiladi (17-misol).



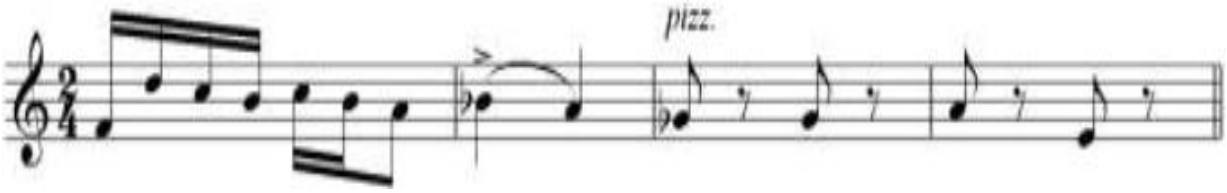
Kalta tremolo (detashe)-notani cho’zimga mos ravishda to’xtovsiz tremola bilan ijro etish. U bir xil yoki turli xil balandlikdagi tovushlarni ijro etishda qo’llaniladi. Bu belgi nota ustiga yoki ostiga chizilgan chiziqcha shaklida ko’rsatiladi (18-misol).



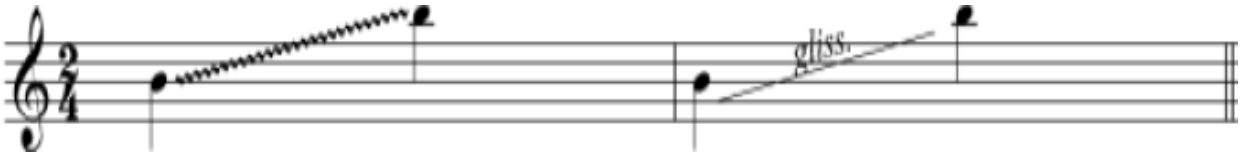
Stakkatto (alohida)-mediator faqat bir tomonga pastga urilishidan hosil bo’lgan qisqa cho’zimli tovush. Bu usul mediator torga urilishi bilan chap qo’l barmoqlarining pardadan bir oz ko’tarilishidan hosil bo’ladi. Stakkato har bir notaning usti yoki ostiga nuqta qo’yish bilan ko’rsatiladi (19-misol).



Pitsikato (tirnalab) - o’ng qo’l bosh barmoqning tirnog’i bilan torlarni yuqoridan pastga tortib chalish. Tirnab chalganda tovushlar qisqa va past eshitiladi. Bu so’z notaning ustiga to’liq yoki qisqa qilib pizz deb yoziladi (20-misol).



Glissando (sirg’anib) – chap qo’l barmoqlarining yuqoridan pastga yoki pastdan yuqoriga tor bo’ylab bir tovushdan ikkinchi tovushgacha sirg’anib o’tishi. Glissando nota matnida so’z bilan “glissando” yoki notalar orasida chizilgan to’lqinli chiziq (〰〰〰〰〰〰〰〰) shaklida yoziladi. Glissando asosan torli cholg’u asboblari ijrosida ishlatiladi (21-misol).



Demak, rubob torlarida urib chalish uchun maxsus qo’llaniladigan belgilar nota ustida quyidagicha yoziladi:

– ⊓ mediatorni rubob torlarida pastga urib chalish;

– ∨ mediatorni rubob torlarida yuqoriga urib chalish;

– notani pastga va yuqoriga urib chalish;

– notani o’z cho’zimida rez bilan chalish;

– notani qisqa rez bilan chalish;

– notani rez bilan ijro etish;

+ - - tovushlarni mediatorning bir zarbidan sirg’anma harakatlantirish orqali chalish.

Xulosa qilib aytganda, rubob pardalarida u yoki bu notani hamda gamma va etyudlarni, shuningdek, musiqa asarlarini yuqorida aytib o’tilgan barmoqlar bilan bosib ijro etish ijrochining eng asosiy vazifasidan biridir.

IKKINCHI QISM

Musiqa savodi haqida ma’lumot

Musiqaning mazmuni-hayot taassurotlari, fikr va his-tuyg’ularning tovushlar orqali ifodalanishidir.

Tovushlar akustika fanida ikkiga bo’linadi:

– musiqaviy tovush - aniq balandlikka ega bo’lgan tovush. Masalan: musiqa asboblarining tovushlari, odam ovozi.

– shovqinli tovush - aniq balandlikka ega bo’lmagan tovushlar. Lekin musiqada shovqinli tovushlardan ham keng foydalaniladi. Masalan: doyra, nog’ora, baraban, tarelka, qayroq va hokazolarning tovushlari.

Biz juda ko’p xilma-xil tovushlarni eshitamiz. Inson qulog’i bir sekundda 16 dan to 40 minggacha bo’lgan tebranishni eshita oladi. Lekin hamma tovush ham musiqada qo’llanilmaydi. Qulog’imiz musiqa tovushlari bilan shovqinli tovushlarni bir-biridan ajrata oladi. Shovqinli tovushlar aniq baland-pastlikka ega emas. Musiqa tovushining uch xil xususiyati bor: balandlik, qattiqlik va tembr. Bundan tashqari musiqada tovushning cho’zimi ham katta ahamiyatga ega. Tovushning uzun-qisqaligidan uning fizik xarakteri o’zgarmaydi.

Tovushning balandligi-tebranayotgan jismning tebranish tezligiga bog’liq.Tebranish qancha tez bo’lsa, tovush shunchalik baland bo’ladi, tebranish sust bo’lsa tovush shunchalik past bo’ladi.

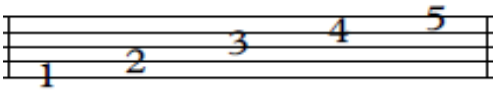
Tovushning qattiqligi-tovush manbai bo’lgan jismning tebranish kuchiga bog’liq.

Tembr-tovushning sifat xususiyati, uning rangbarangligidir. Ma’lumki, har bir cholg’u asbobi yoki inson ovozi o’ziga xos tembrga ega va ular bir-biridan farq qiladi.

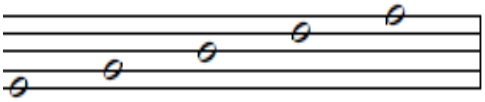
Nota. Nota yozuvi

Musiqa tovushlarini yozib olish uchun maxsus belgi – **nota**[4] qo’llaniladi. Nota belgilari o’rtasi bo’sh(o), yoki bo’yalgan(●) doirachalardan iborat bo’ladi. Tovushlarning xilma-xil cho’zimini ko’rsatish uchun bu doirachalarga vertikal tayoqcha, yoki bayroqchalar (♪♫) qo’shib yoziladi.

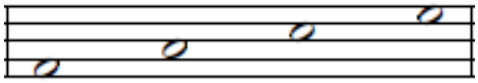
Tovushlarning baland-pastligini aniqlash uchun nota beshta yondosh parallel chiziqdan iborat yo’lga yoziladi (21-misol). Chiziqlar pastdan yuqoriga qarab sanaladi. Nota yo’lining boshlang’ich qismida beshta chiziqni birlashtiruvchi vertikal chiziq qo’yiladi.



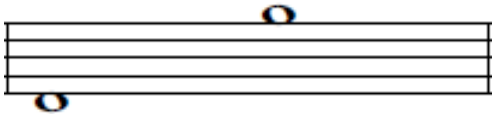
Nota chiziqlarida (22-misol).



Nota chiziqlari orasida (23-misol).



Notalar chiziqlar usti va ostida yoziladi. (24-misol).



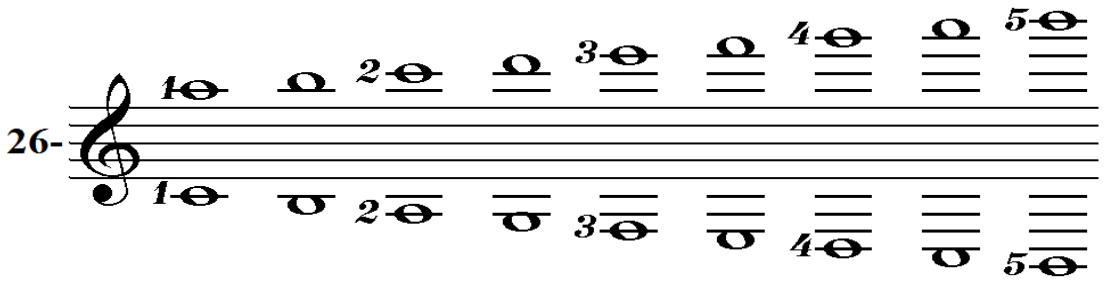
Birinchi chiziqda yozilgan nota uchinchi chiziqda yozilgan notadan past bo’ladi, beshinchi chiziqda yozilgan nota to’rtinchi chiziqda yozilgan notadan baland bo’ladi va hokazo.

Demak, nota chiziqda yoki chiziqlar orasida qancha yuqorida yozilgan bo’lsa shuncha baland tovushni, aksincha, qancha pastda yozilgan bo’lsa, shuncha past tovushni bildiradi.

Nota yozuvida asosiy chiziqlardan tashqari qo’shimcha chiziqlar ham ishlatiladi.Beshta parallel chiziqning yuqorisida joylashgan qo’shimcha chiziqlar beshinchi asosiy chiziqdan boshlab yuqoriga tomon, beshta asosiy chiziqning

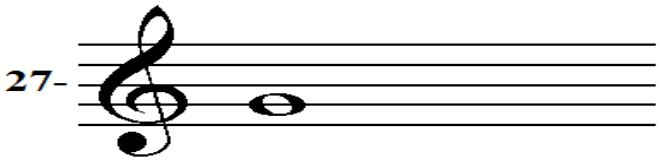
[4]**Nota**- lotincha so‘z bo‘lib, musiqa tovushlarini yozib oladigan maxsus belgi

pastiga joylashgan qo’shimcha chiziqlar birinchi asosiy chiziqdan boshlab pastga tomon sanaladi (26-misol)

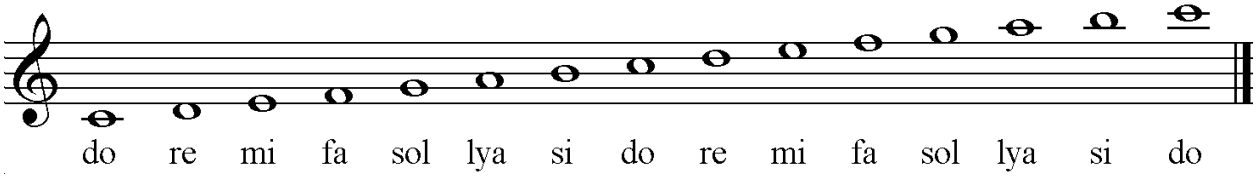


Musiqa yozuvida quyidagi: **do, re, mi, fa, sol, lya, si** nomli nota (pog’ona)lar qo’llaniladi.

Kalit. Nota yo’lining boshiga qo’yiladigan maxsus belgi bo’lib, tovushning ma’lum bir balandligi va nomini aniqlab beradi. Cholg’u asboblaridan chiqadigan tovushlar turli balandlikda bo’lishiga ko’ra har xil kalit qo’llaniladi. Kalitlarning **skripka, bas, soprano, alt, tenor, metso-soprano va bariton** turlari bor. Kalit belgisi nota yo’lining boshida, asosiy chiziqlarning biriga qo’yiladi va nota yo’lidagi ana shu chiziq kalit markazini kesib o’tgan bo’ladi. Kalit belgisi o’z markazini kesib o’tgan chiziqda turgan notaning ma’lum balandligi va nomini belgilaydi. Nota yo’lidagi qolgan tovushlar balandligi esa mana shu asosiy notaga moslanib tuziladi. Ular orasida eng ko’p qo’llaniladigani skripka kalitidir. Rubobda ijro etiladigan notalar **Sol** kalitida yoziladi. Skripka **(sol)** kaliti ikkinchi chiziqda joylashgan bo’lib, birinchi oktavaning **sol** tovushi balandligini belgilaydi (27-misol).

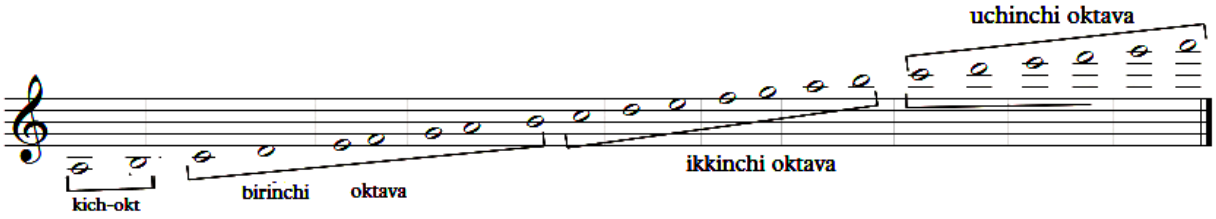


Shu tartibda boshqa notalarning o’rni ham aniqlanadi (28-misol).



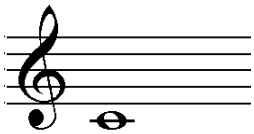
Oktava. Har bir talabadan notalarning nota yo’lida joylashish tartibini yaxshi bilib olish va ularning nomini tez va bexato aytish talab qilinadi. Buning uchun,

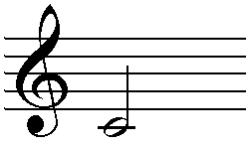
albatta, ular notaning past-balandligi jihatidan oktavalarga bo’linishi xususida yetarlicha ma’lumotga ega bo’lishi kerak. Demak, oktava deganda yetti asosiy pog’onani o’z ichiga olgan har bir qismtushuniladi yoki bir xil nomdagi tovushlar oralig’idagi eng yaqin masofa oktava deyiladi. (29-misol)

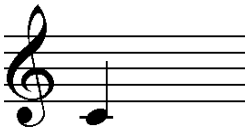


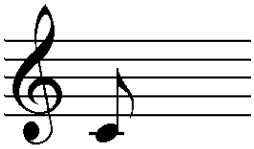
Nota cho’zimi

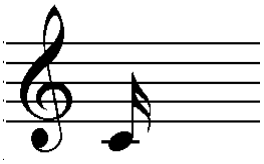
Notalar turli xil cho’zimdan iborat bo’lib, shakliga ko’ra bir-biridan farq qiladi (30-misol)

 – butun nota: 1, 2, 3 va 4 hamga sanaladi. Rubobda rez (tremolo)bilan chalinadi.

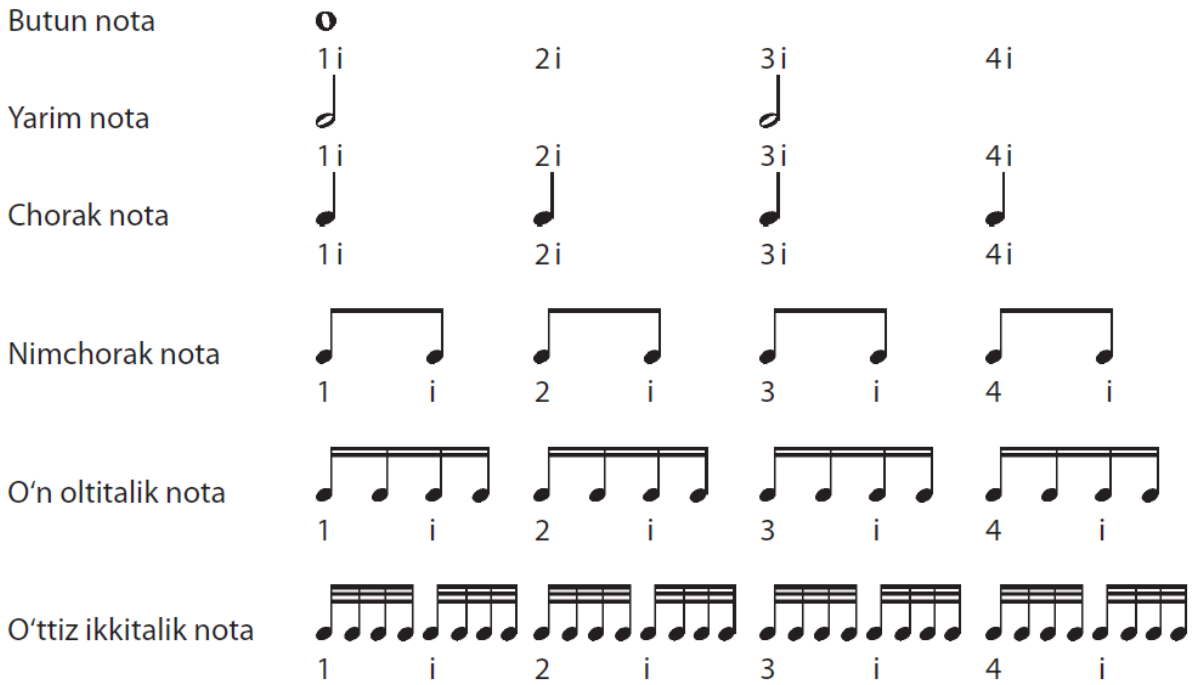
 – yarim nota: 1 va 2 hamga sanaladi. Rubobda rez bilan chalinadi.

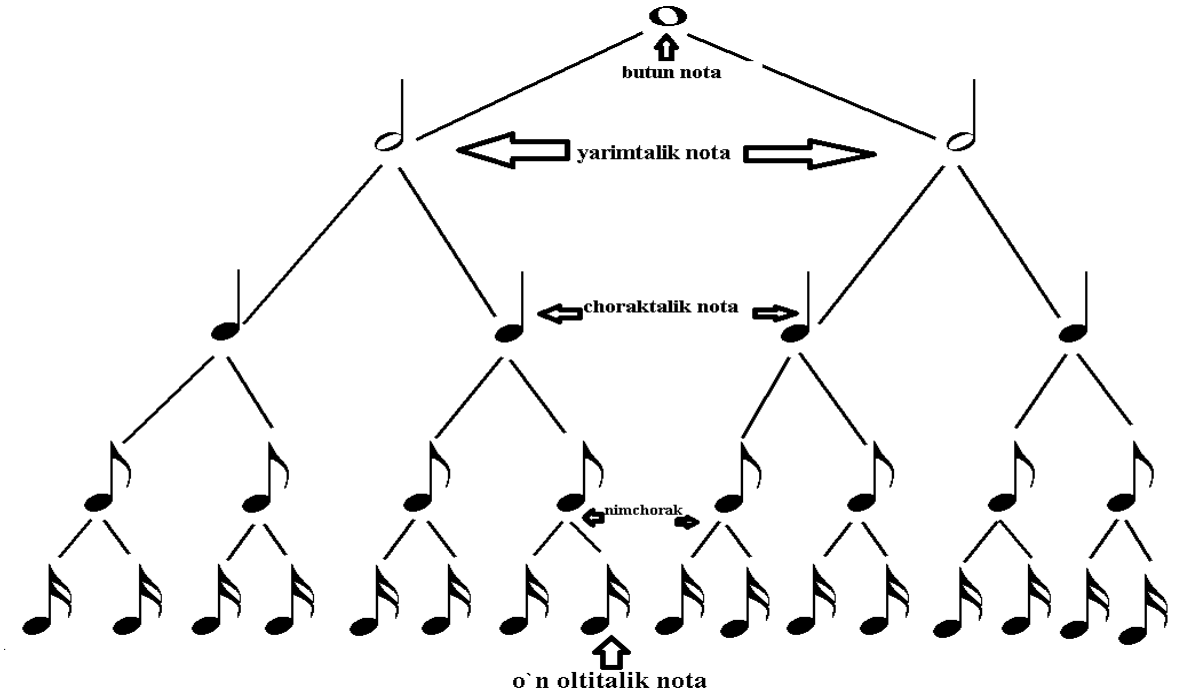
 – chorak nota: 1 hamga sanaladi. Rubobda rez bilan chalinadi.

 – nimchorak (sakkiztalik) nota: bittasi birga, ikkitasi bir hamga sanaladi. Rubobda pastga tomon urib chalinadi.

 – o’n oltitalik nota: ikkitasi birga, to’rttasi bir hamga sanaladi. Rubobda ikki tomonga urib chalinadi.

Ma’lumki, notalar cho’zimi jihatidan quyidagi tartibda joylashadi:

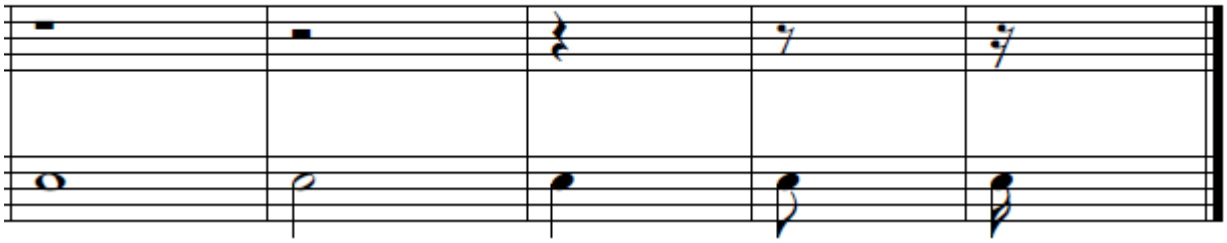




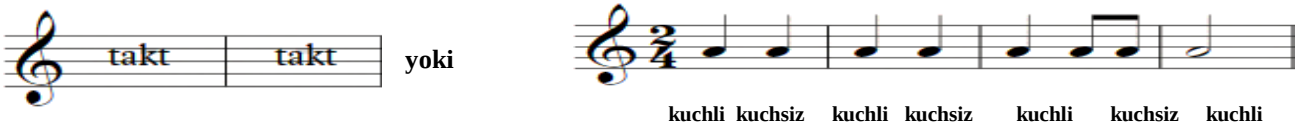
Har bir nota o’zaro teng bo’lgan ikki qisqa cho’zimga bo’linadi.Bunda butun nota ikki teng yarim notaga,yarim nota ikki teng chorakka, chorak nota ikkita nimchorakka, nimchorak nota ikkita o’n oltitalikka va hokazo bo’linadi.

Pauza. Musiqa asarida kuy vaqti-vaqti bilan uzilib, so’ngra yana jaranglay boshlaydi. Musiqaning biror qismi, yoki ovozlarning jimib qolishi pauza deyiladi. Pauza yunoncha to’xtash, tinish, dam olish demakdir. Notaning cho’zimini yozish uchun har xil nota belgisi ishlatilganidek pauzani yozish uchun ham maxsus

belgilar ishlatiladi. Bu maxsus belgilar shakli va nota yo'liga joylashish tartibiga qarab xuddi notalar cho'zimi singari o'z cho'zimiga ega. Pauzalar nota yo'lida quyidagi tartibda yoziladi (31-misol):



Takt. Nota yo'liga tik tushirilgan chiziq **takt chizig'i** deyiladi. Ikkita tik tushirilgan chiziq orasidagi masofa yoki musiqa asarining bir kuchli hissasidan ikkinchi bir kuchli hissasigacha bo'lgan oralig' **takt** deyiladi (32-misol).



Kuchli va kuchsiz hissalarning bir tekisda almashinib turishi **metr** deyiladi. Metr hissasining ma'lum bir cho'zimda ifodalanishi **o'lchov** deb aytiladi. Har bir musiqa asari ma'lum takt o'lchovi asosida yoziladi. O'lchovlar nota yo'lida kalit belgisidan keyin kasr qilib ikkita raqam bilan yoziladi:$\frac{2}{4};\frac{3}{4};\frac{4}{4};\frac{3}{8};\frac{6}{8}$…va hokazo. Kasr maxraji taktning qanchaga bo'linganligini, sur'ati shu bo'laklardan qanchasi olinganligini ko'rsatadi. O'lchov odatda oddiy va murakkab bo'ladi. Bitta kuchli hissaga ega bo'lgan, ikki va uch hissali ($\frac{2}{4};\frac{2}{8};\frac{3}{4};\frac{3}{8};\frac{3}{16}$) o'lchov **oddiy o'lchov** deyiladi.

Bir xil oddiy o'lchovlarning qo'shilishidan hosil bo'lgan $\frac{2}{4}+\frac{2}{4}=\frac{4}{4};$ $\frac{3}{8}+\frac{3}{8}=\frac{6}{8}$va hokazo o'lchov **murakkab o'lchov** deb aytiladi. Murakkab o'lchovda bitta kuchli, bir yoki ikkita nisbatan kuchli hissa bo'lib, qolganlari kuchsizdir.

Alteratsiya belgilari. Qashqar rubobidagi pardalar oralig'i yarim ton qilib joylashtirilganligi sababli alteratsiya belgilari muhim rol o'ynaydi. Ikki qo'shni pardaning oralig'i **yarim ton** deyiladi. Alteratsiya belgisi nota oldiga (chap tomonga) qo'yiladi va nota nomi bilan qo'shib aytiladi.

Har bir asosiy tovushdan(do, re, mi, fa, sol, lya, si) yordamchi tovush hosil qilish uchun quyidagi alteratsiya belgilaridan foydalaniladi:

♯ – (diyez) tovushni yarim ton ko’taradi. Rubobda yuqoriga tomon ikki parda orasidagi tovush;

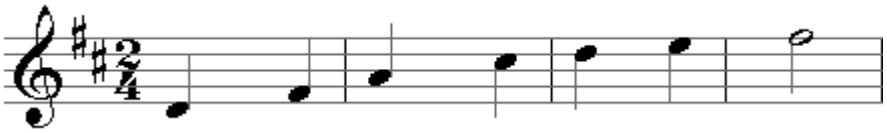
𝄪 – (dubl-diyez) tovushni bir ton ko’taradi. Rubobda yuqoriga tomon uch parda orasidagi tovush;

♭ – (bemol) tovushni yarim ton pasaytiradi. Rubobda pastga tomon ikki parda orasidagi tovush;

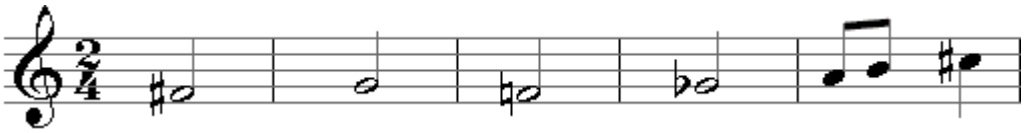
𝄫 – (dubl-bemol) tovushni bir ton pasaytiradi. Rubobda pastga tomon uch parda orasidagi tovush;

♮ – (bekar) ko’tarilgan yoki pasaytirilgan tovushni avvalgi (tabiiy) holiga qaytaradi.

Alteratsiya belgilari ikki xil holatda qo’llaniladi. Masalan, belgi asar boshida kalitdan keyin qo’yilgan bo’lsa, kalit alteratsiya belgisi deb aytiladi va bu belgi asosiy alteratsiya belgisi hisoblanib, qaysi nota uchun qo’yilgan bo’lsa u shu notaga nisbatan o’z kuchini butun asar davomida, barcha oktavada saqlaydi. (33-misol).



Alteratsiya belgisi nota oldiga qo’yilgan bo’lsa, bunday belgi faqat bir taktga ta’sir qiladi va tasodifiy belgi deb aytiladi (34-misol).

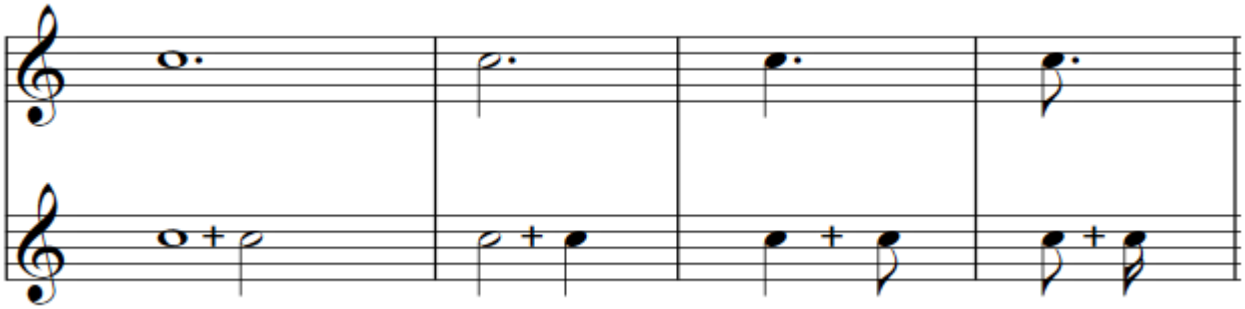


Tovush cho’zimini uzaytirish belgilari

Nota yozuvida cho’zimlarni uzaytiruvchi qo’shimcha belgilar ham bor. Bularga quyidagilar kiradi:

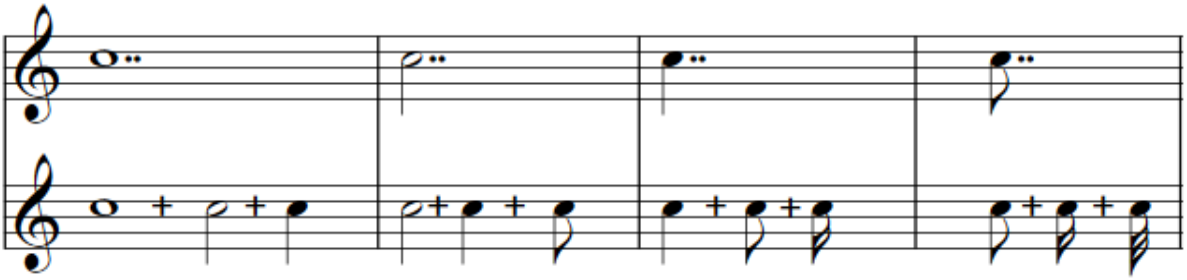
Nuqta - tovush cho’zimini yarim baravar uzaytiradi va notaning o’ng tomoniga qo’yiladi (35-misol):

ёки

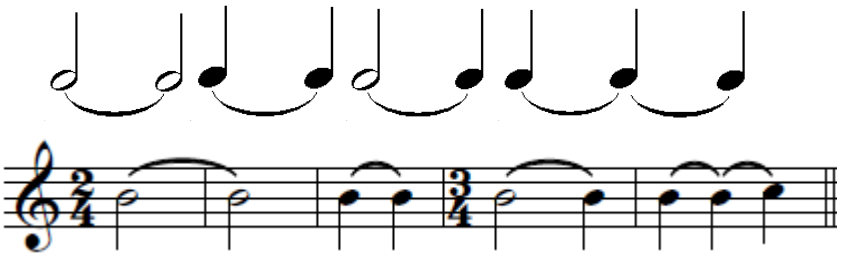


a) ikki nuqta - notaning o’ng tomoniga ikki nuqta qo’yilgan bo’lsa, ikkinchi nuqta birinchi nuqta cho’zimini yana teng yarmiga uzaytiradi (36-misol):

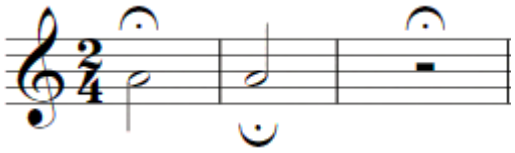
yoki



b) liga - yonma-yon turgan bir xil balandlikdagi **nota** cho’zimini birlashtiruvchi egri yoysimon chiziq (37-misol):



v) fermato - tovush cho'zimining vaqt bilan cheklanmagan uzayishini ko'rsatuvchi belgi (𝄐,𝄒) bo'lib, nota va pauzalarning usti yoki ostiga qo'yiladi. Fermato belgisi qo'yilgan nota va pauzalarning cho'zilish miqdori ijrochining didi va mahoratiga bog'liq (38-misol).

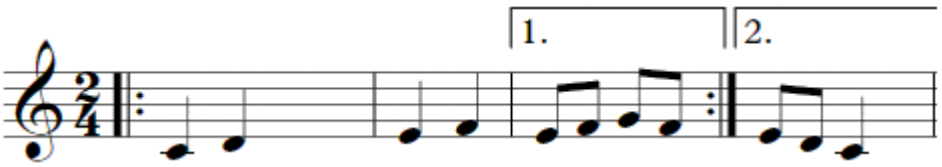


Nota yozuvini qisqartirish belgilari

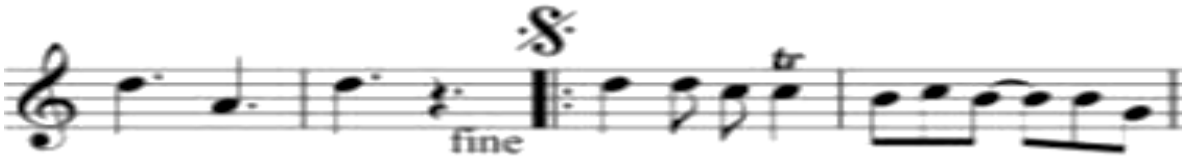
Nota yozuvini qisqartirish uchun bir necha belgi qo'llaniladi:

a)**repriza** - kichik bir musiqa asarining boshidan oxirigacha yoki uning ma'lum bir bo'lagini bir marta yozib, ikki marta ijro etilishiga repriza deyiladi. U qalin va ingichka chiziqdan iborat bo'lib, birinchi oktavaning **lya** va **do** notasi o'rniga nuqtalar qo'yib ko'rsatiladi (39-misol).

b) **volta –** ikki marta ijro etiladigan kichik asar yoki uning ma'lum bo'lagi ikki xil tugallansa volta belgisi ishlatiladi. Birinchi volta bilan belgilangan yozuv bir marta ijro etiladi, qaytarish, yoki tugatish paytida esa birinchi volta tashlab o'tilib ikkinchi volta belgisi qo'yilgan nota yozuvi ijro etiladi (40-misol).



v) **segno** - asarni to'liq ijro etilib, yana boshidan oxirigacha qaytarilishi lozim bo'lsa, yoki kerak qismi takrorlansa segno(𝄋) belgisidan foydalaniladi.(41-misol)



Tovush kuchini belgilash

Rubobda tovushlar jarangdorligi katta ahamiyatga ega. Jarangdorlik kuchi mediatorning torga urilishi va tor pardalariga chap qo’l barmoqlarining to’g’ri bosilishiga bog’liq. Tovush kuchi quyidagi belgilar bilan ko’rsatilib, notalar ostiga yoziladi:

mf	—	messo forte	— o‘rtacha kuchli.
f	—	forte	— kuchli.
ff	—	fortissimo	— juda kuchli.
p	—	piano	— mayin, kuchsiz.
pp	—	pianissimo	— juda mayin, juda kuchsiz.
<	—	kreshchendo	— tovushni asta-sekin kuchaytirish.
>	—	diminuendo	— tovushni asta-sekin susaytirish.
sf	—	sforsando	— keskin, kuchli zarb.
sp	—	subito piano	— keskin, mayin zarb.
>	—	aksent	— noxunning pastga qarata kuchli zarb bilan ijro etilishi.

Bu belgilar musiqa asaridagi his-tuyg’ularni, ularning rang-barangligini, ijro jarayonida asar rivoji dinamikasini namoyon qilishga yordam beradi.

Sur’at va uning turlari

Musiqa asarining vaqt o’lchovini hisoblash tezligi sur’at (temp) deb ataladi. Sur’at turlari quyidagicha bo’lib, italyancha iboralar bilan yoziladi:

Largo-largo - og’ir, cho’zib, keng

Lento-lento - cho’zibroq

Adagio-adagio-og’ir-vazmin tempda ijro etish

Andante-andente-shoshmasdan, osoyishta ijro etish

Andantino-andantino-o’rtacha tezroq bo’lgan sur’at ko’rsatkich

Moderato-moderato-o’rtacha tez

Allegreto-allegreto- tezroq

Allegro-allegro - tez va jonli ijro

Vivo-vivo-jonli tez

Vivache-vivace-juda tez

Presto-presto -tez oshiqib

Prestissimo-prestissimo -juda ham tez

Ijro jarayonida harakatni o’zgartiruvchi belgilar:

Animato- animato-jonli

Menomosso- meno mosso-tezlikni sekinlashtirish

Dolre-dolche-nozik

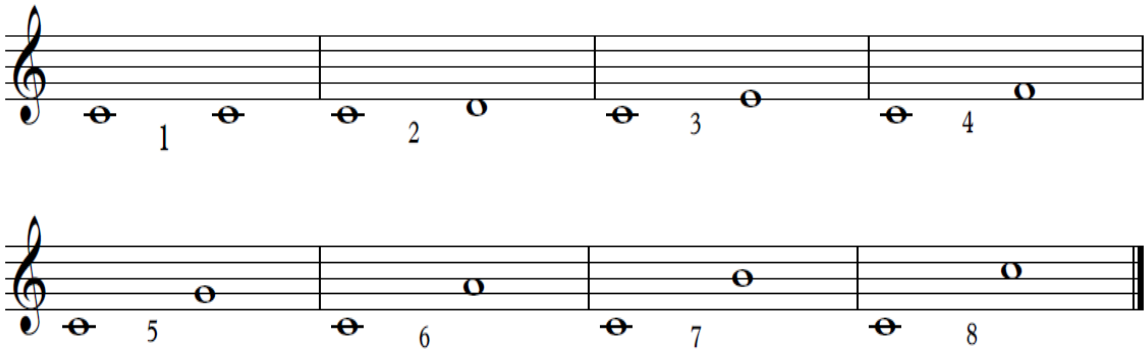
Posoaposo-poko a poko-sekin-asta tezlatish

Nontroppo-non troppo-o’rtamiyona

.

Intervallar haqida ma’lumot

Ikki notaning past va balandlik aloqasiga **interval** deyiladi. Interval lotincha so’z bo’lib**, ”oraliq”, ”masofa”** ma’nolarini bildiradi. Musiqada esa tovushqatordagi ikki nota oralig’ini aniqlashda ishlatiladi. Bir oktava oralig’ida hosil bo’lgan intervallarga oddiy interval deyiladi.Ular sakkizta**: prima, sekunda, tersiya, kvarta, kvinta, seksta, septima, oktava.** Ular quyidagi tartibda tuziladi:



Tovushqatorning asosiy bosqichlari (pog’ona) orasida quyidagi oddiy intervallar hosil bo’ladi.

1. Sof prima = 0 ton
2. Kichik sekunda = 0.5 ton
3. Katta sekunda = 1 ton
4. Kichik tertsiya = 1.5 ton
5. Katta tertsiya = 2 ton
6. Sof kvarta = 2.5 ton
7. Orttirilgan kvarta = 3 ton

8. Kichraytirilgan kvinta = 3 ton
9.Sof kvinta = 3.5 ton
10. Kichik seksta = 4 ton
11. Katta seksta = 4.5ton
12. Kichik septima = 5 ton
13. Katta septima = 5.5 ton
14. Sof oktava = 6 tonga teng bo'ladi.

Yuqorida ko'rsatilgan barcha intervallar asosiy intervallar deb ataladi. Bu intervallar tabiiy major va tabiiy minorning pog'onalari orasida hosil bo'lganligi uchun diatonik intervallar ham deyiladi. Musiqa savodidan tushuncha berilgandan so'ng, rubob torlariga urib chalish uchun maxsus qo'llaniladigan belgilar ko'rsatilib tushuntiriladi (uchinchi qismda yozilgan).

Talabalarga musiqa savodidan tushuncha berilgandan so'ng, rubob torlariga urib chalish uchun maxsus qo'llaniladigan belgilar ko'rsatib, tushuntiriladi

Yuqorida bayon qilingan fikrlardan shunday xulosa kelib chiqadiki, rubobda ijro qilish samaradorligini oshirish uchun darslarni qulay pedagogik metodlar asosida olib borish maqsadga muofiqdir. Rubobda ijro etish uchun talabalarning bilimi, malakasi, qobiliyati va imkoniyatiga mos keladigan musiqa asarini tanlash, ma'naviy dunyosini boyitib, estetik his-tuyg'ularni kamol toptirishga ta'sir ko'rsatadi.

Shu bilan bir qatorda talabalarning musiqaga bo'lgan uquvi, ritmni his qilish, tovushlarni farqlay olish kabi musiqiy qobiliyatlarni oshirib, umumiy madaniy saviyasini yuksaltiradi. Shuning uchun o'qituvchidan darsni doimo qiziqarli, mazmunli tashkil etish talab qilinadi.

UCHINCHI QISM

Gamma va arpedjiolar

Tovushqatorning o’z balandlik tartibi asosida bir tonikadan navbatdagi oktavaning boshqa bir tonikasigacha joylashuviga **gamma** deyiladi. Gammani hosil qiladigan tovushlarga esa pog’ona (bosqich)lar deb aytiladi. Gammaning turg’un tovushlari 1,3 va 5-pog’onalaridir. Gammalarni chuqur bilish, rubob dastasiga chap qo’lni to’g’ri qo’yish, barmoqlarni rubob pardalarida aniq bosish kabilar ijrochining chalish mahoratini oshirishga imkon yaratadi.

Major gammalari uchun ijro applikaturasi asosan bir xil. Gammalarni chalishdan oldin gammani tashkil qilgan pog’onalar ustida raqamlar qo’yilgan, bu raqamlar notani qaysi barmoq bilan bosib chalinishini bildiradi. Notalar ostidagi ya’ni qavs ichida olingan notalarni qaysi simdan chalish kerakligi ko’rsatilgan.
Rubob torlarning nomi quyidagi harflar bilan ko’rsatilgan:

1– lya simi a harfi bilan

2– mi simi ye harfi bilan

3 – si simi h harfi bilan

Ma’lumki, qashqar rubobi sozida musiqa asarlarini ijro etish san’ati takomillashib bormoqda. Rubobda gamma va arpedjio hamda etyudlarni ijro etish texnik vositalar xizmatini bajaradi. O’quvchi-talabalar ularni o’rganishda chap qo’l barmoqlarini rubob dastasidagi pardalarda to’g’ri bosishni bilish, mustahkamlash, pozitsiyalarni almashtirish, ijro shtrixlarini puxta egallash, cholg’u asbobi grifida notaning joylashishini topa bilish, notani o’qish va tordan-torga o’tish kabi murakkab jaryonlarni jiddiylik bilan bajarishlari kerak.

Gamma va arpedjio hamda etyudlar ustida mashq qilish jarayoni faqat texnik ijro bo’lib qolmay, badiiy tarbiya vositasi bo’lib ham xizmat qiladi.

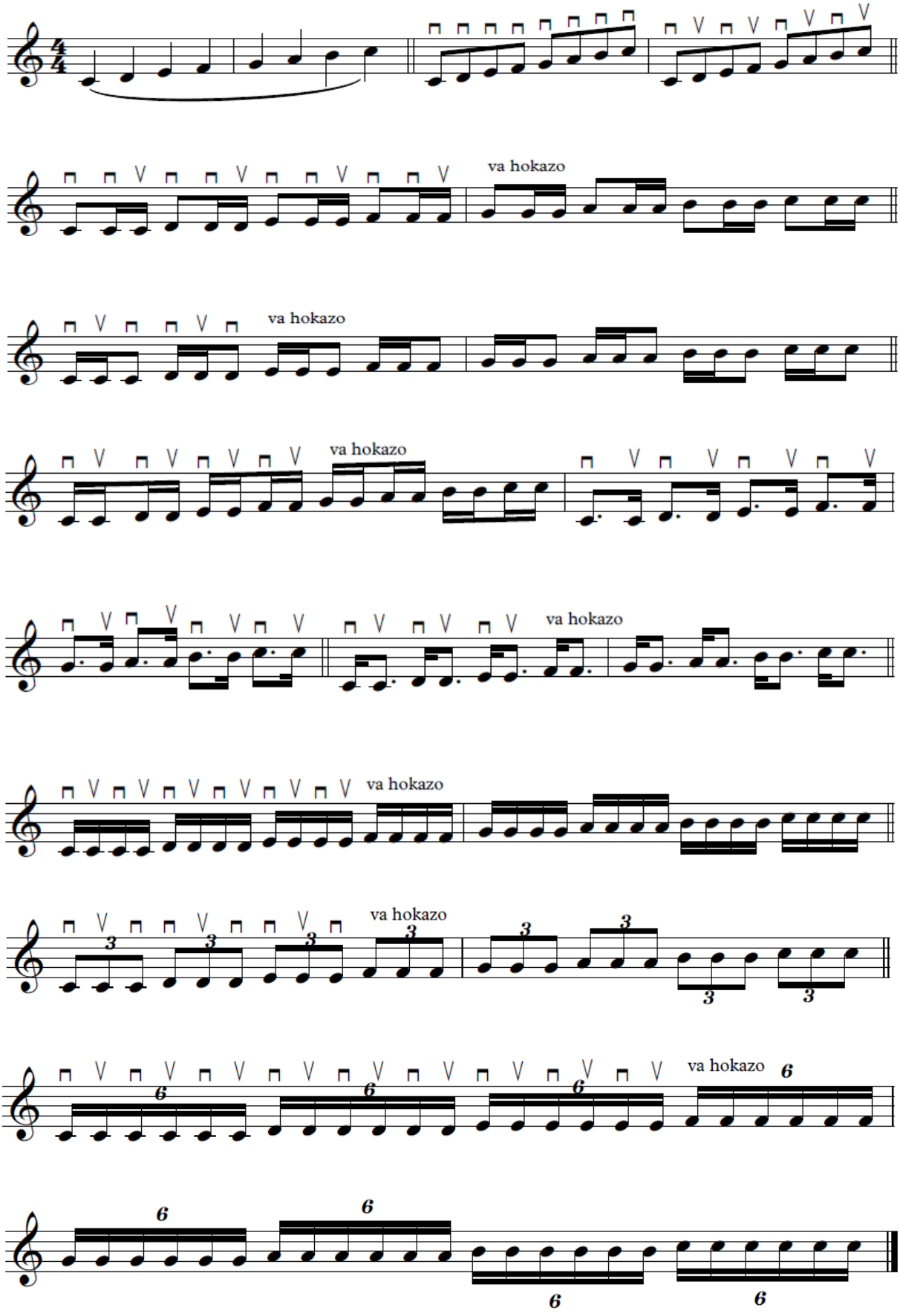
Qashqar rubobi sozida ijro etish mahorati ijrochilik san’atining bir qancha vazifalarini qamrab oladi. Chunki chap va o’ng qo’l bilan qilinadigan turli harakat va uslublarning shakllanishi va rivojlanishi ancha murakkab ishdir. Shuning uchun qashqar rubobida ijro etish texnikasi ustida mashq qilganda har bir qo’lni alohida-

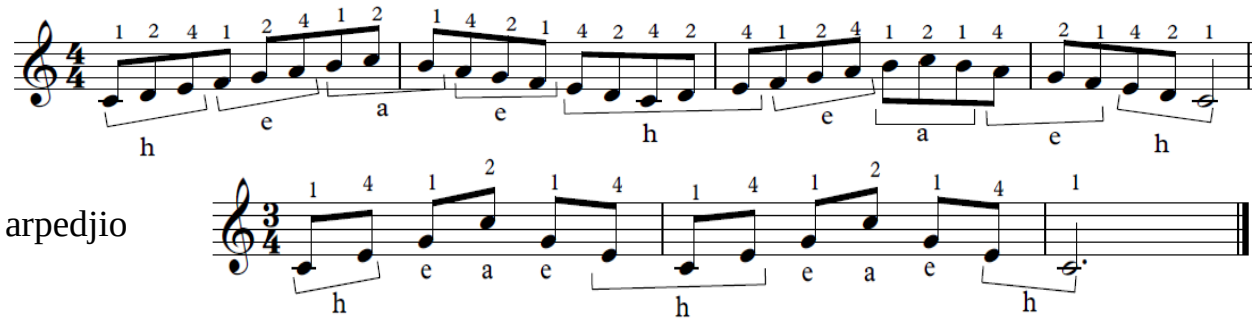
alohida, so’ngra ikkala qo’lni birga ma’lum bir maqsadni ko’zlab bajarishga erishish mumkin.

Ijrochi ijro mahoratini oshirish uchun gammani chala boshlaganda barmoqlarni rubob pardalarida to’g’ri bosib, asta-sekin chala boshlashi kerak. Oldin sekin temp bilan boshlab, bir necha marta chalgandan keyin asta-sekin tezlashtirib chalish tezligini oshirib berish kerak. Buning uchun ijrochidan tinimsiz mashq qilishni talab etiladi.

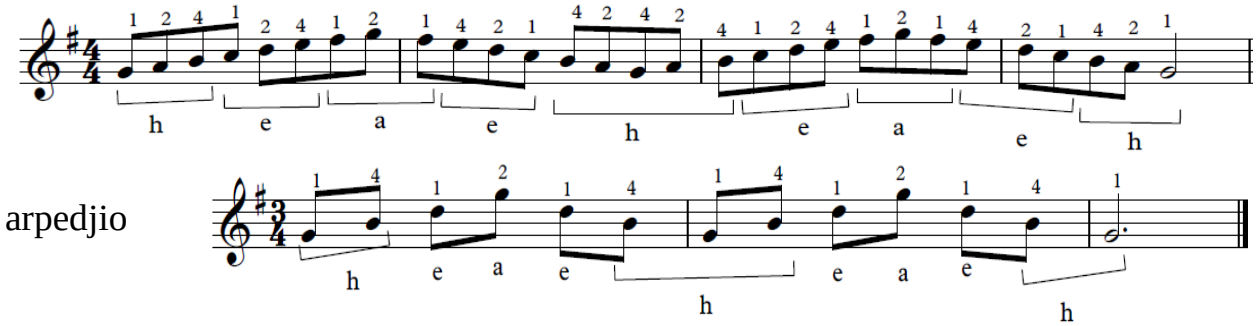
Eslatma: gamma, mashq, etyud va musiqa asarlarini quyidagi tartibda ko’rsatilgan shtrixlarda amal qilgan holda ijro etish maqsadga muvofiq.

Bir oktavali diyezli major gammalari va arpedjiolar

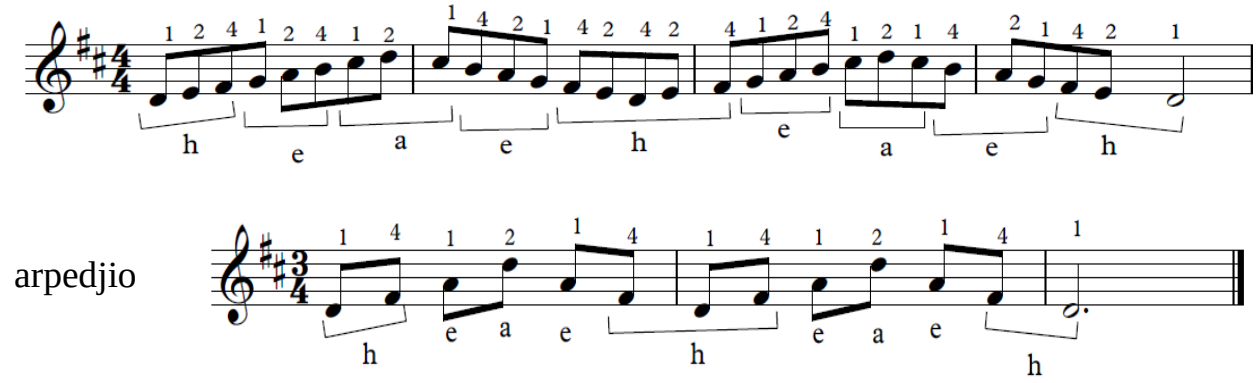




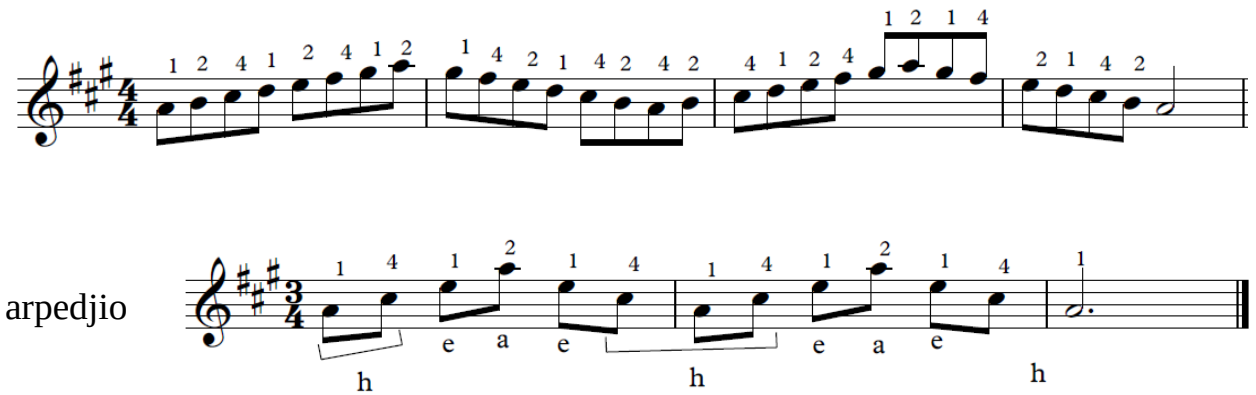
Sol-major



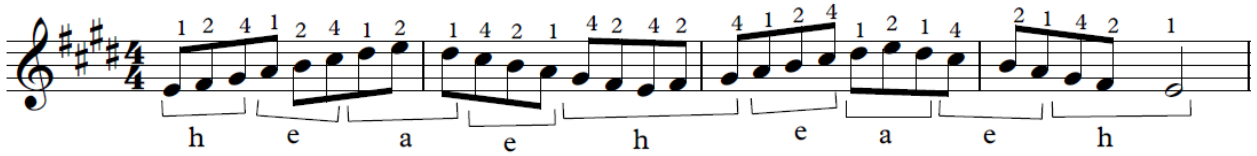
Re-major



Lya-major



Mi-major



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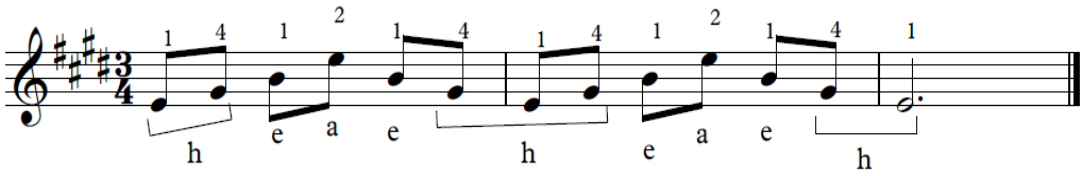
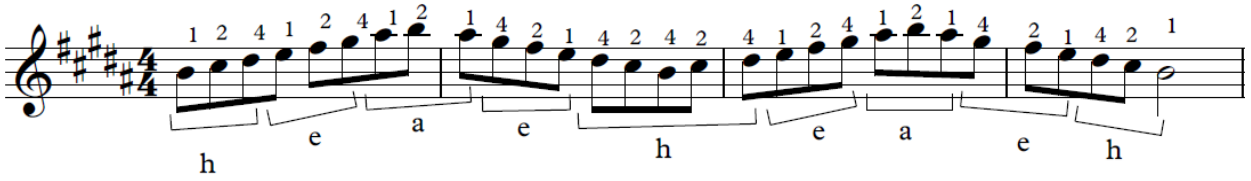


Si-major



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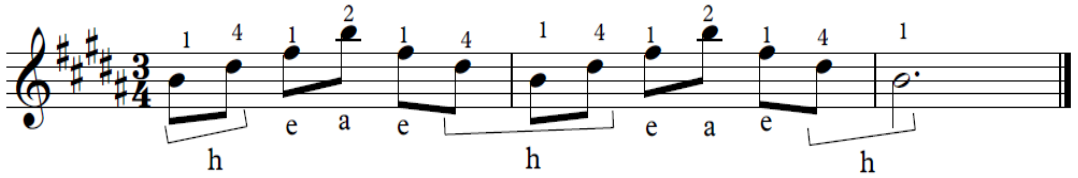
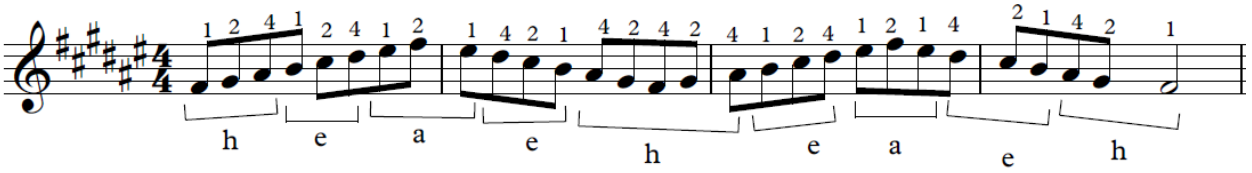


Fa#-major



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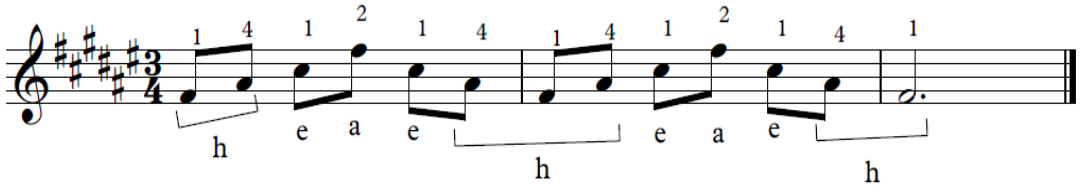
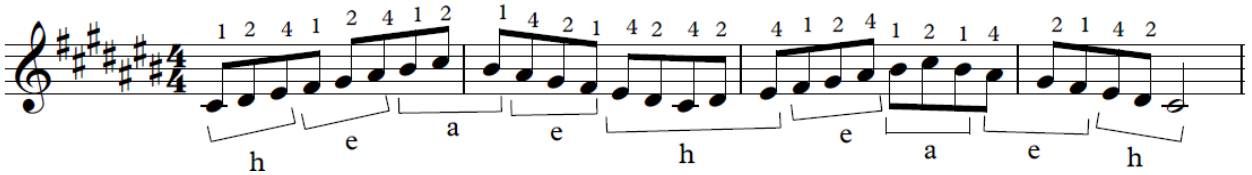
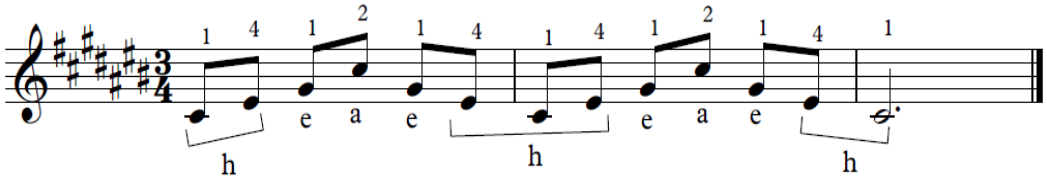


Do#-major

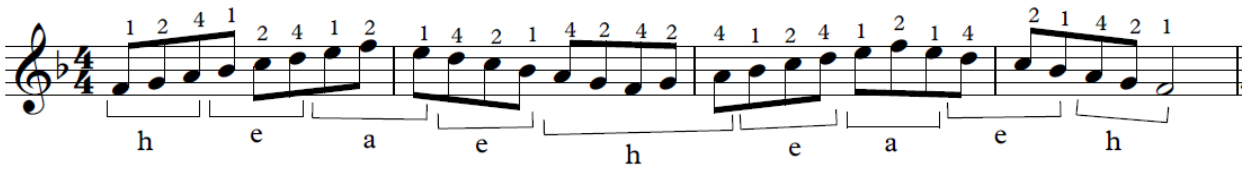


Arpedjio



Bir oktavali bemolli major gammalari va arpedjiolar

Fa -major



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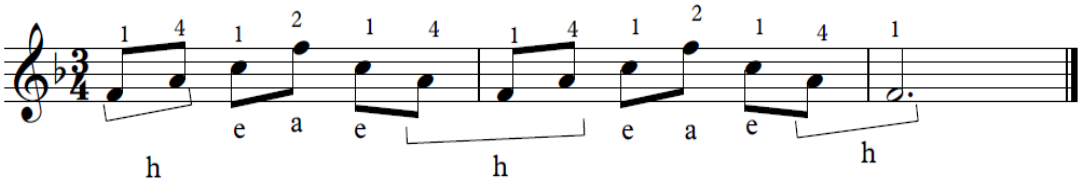
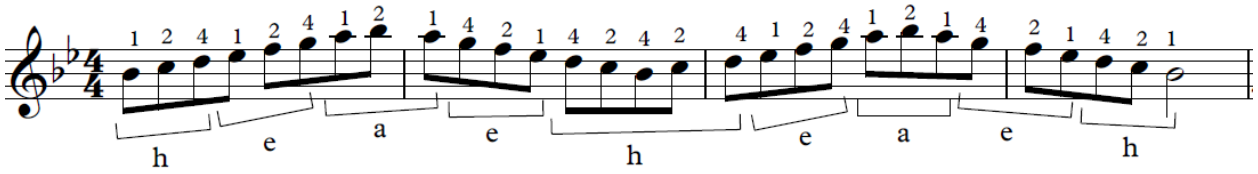


Si ♭ -major



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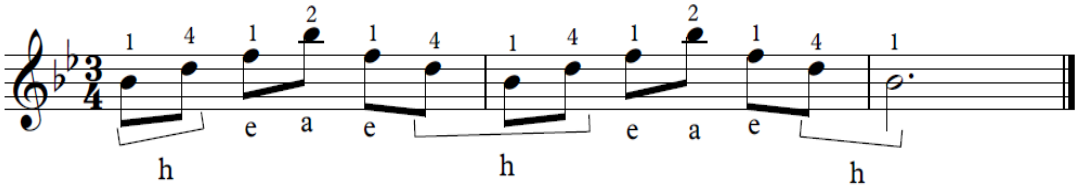
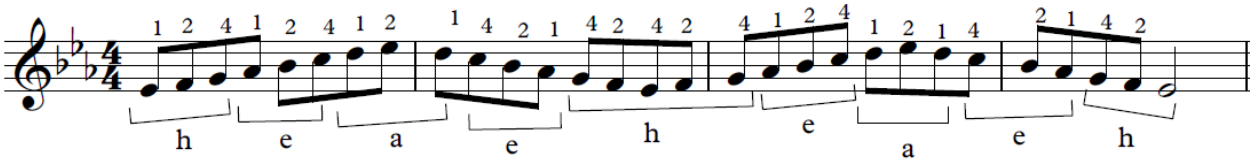


Mi♭ - major



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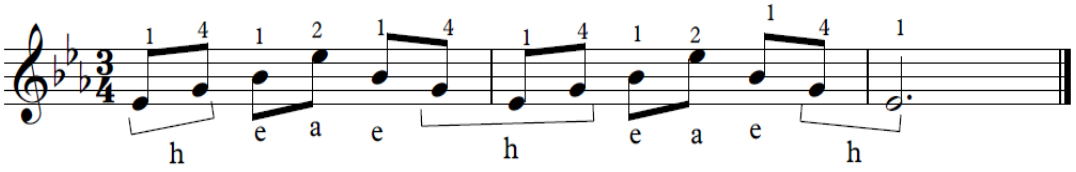
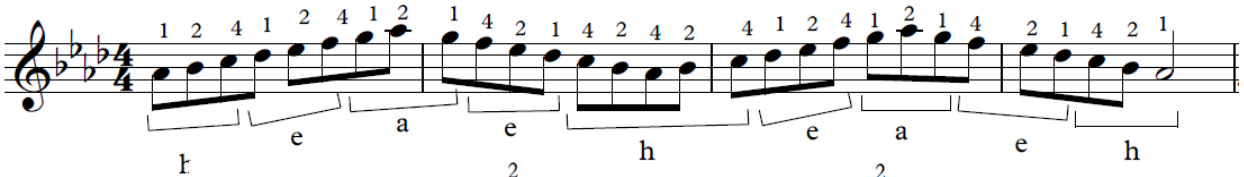


Lya♭ -major



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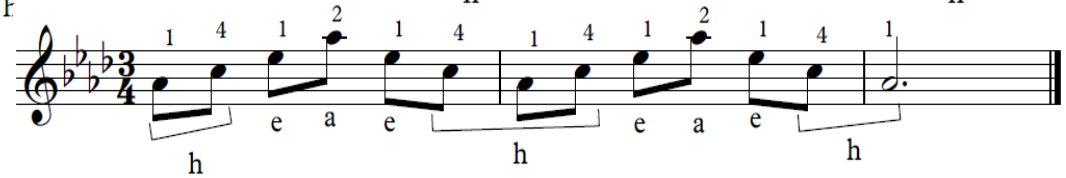

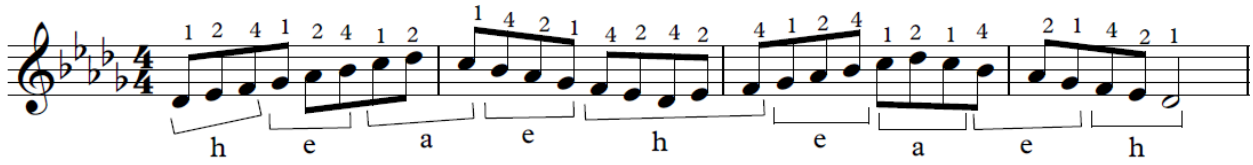

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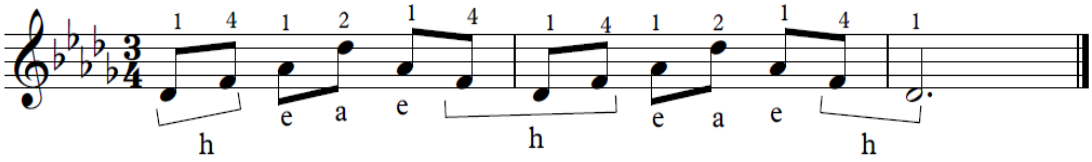
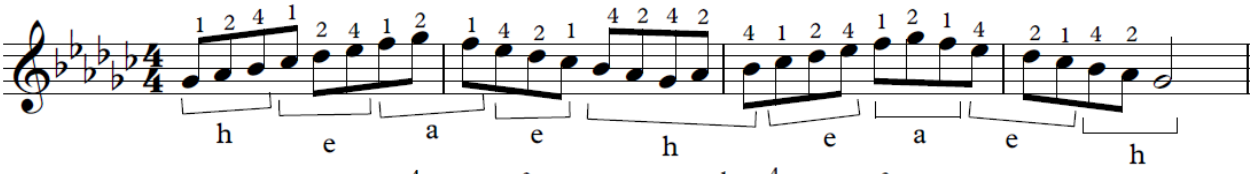


Sol♭ -major



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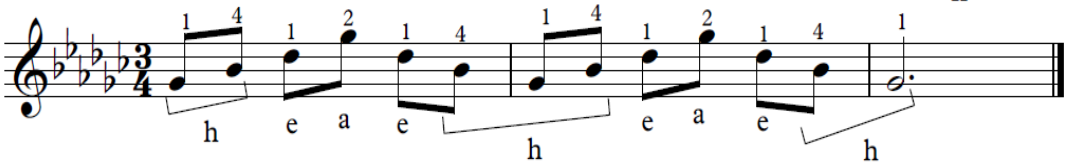
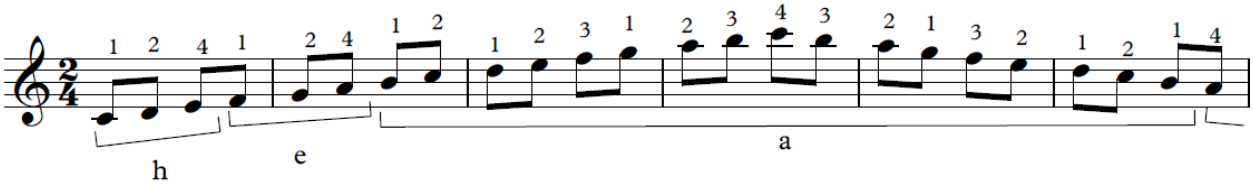
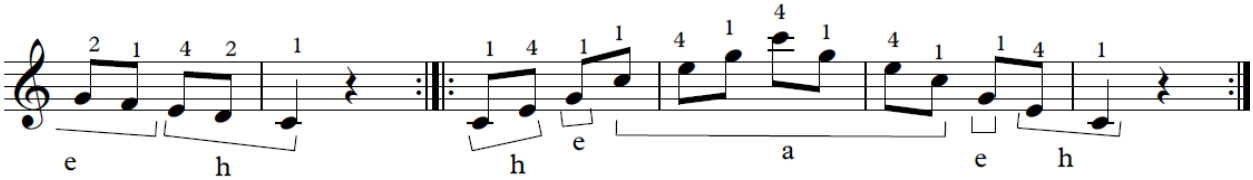


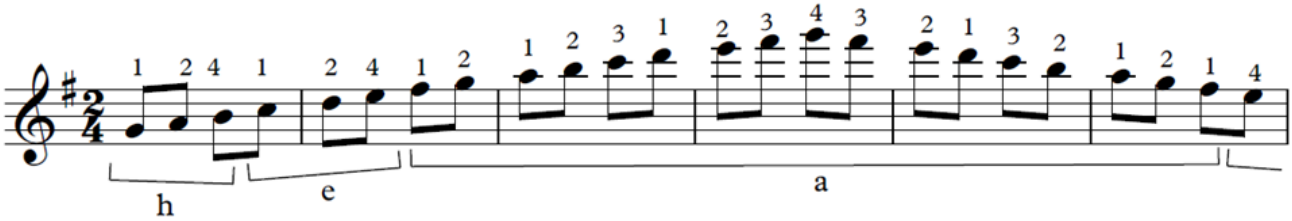
Ikki oktavali diyezli major gammalar va arpedjiolar

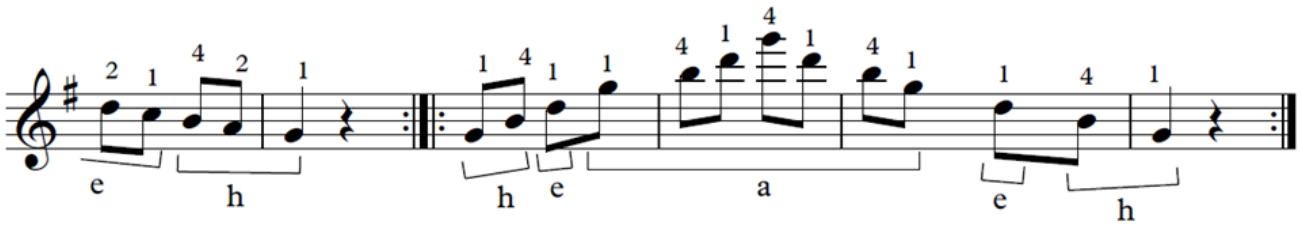
Do-major



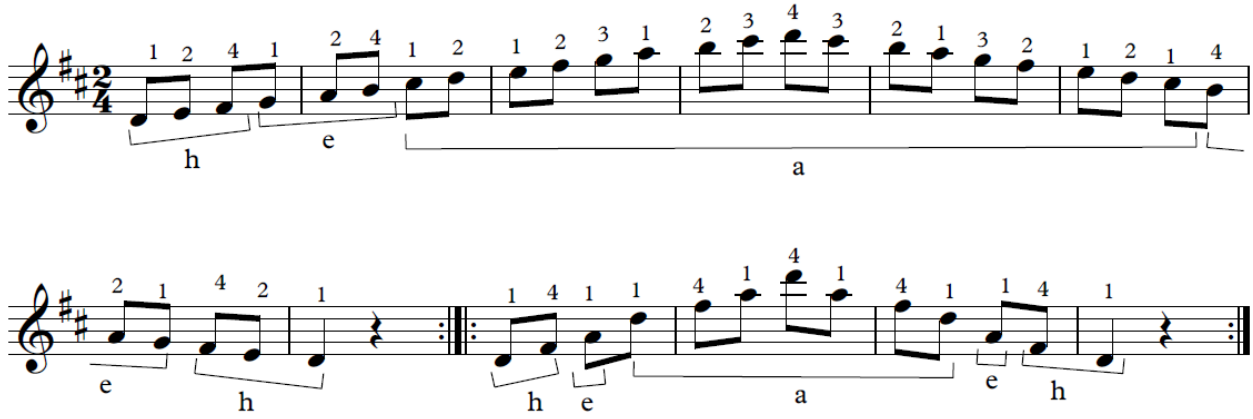


Sol-major



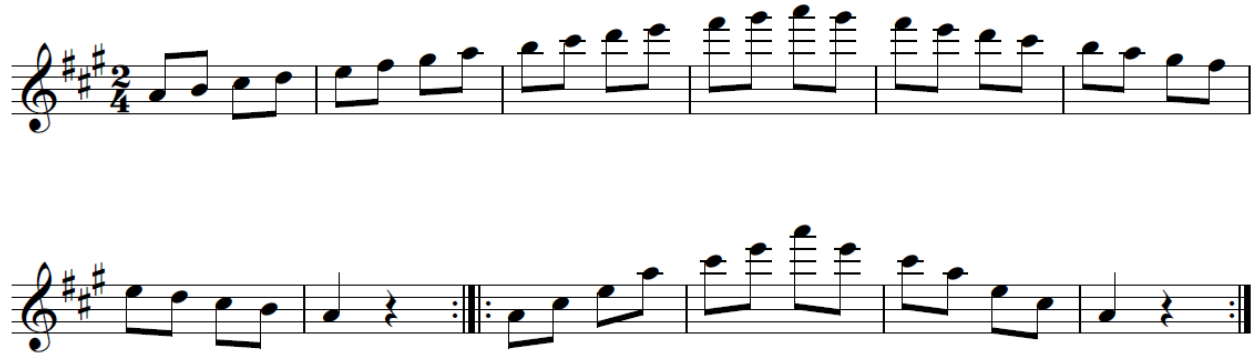


Re-major



Eslatma: boshqa gammalar ham yuqorida ko’rsatilgan tartib asosida ijro etiladi

Lya-major



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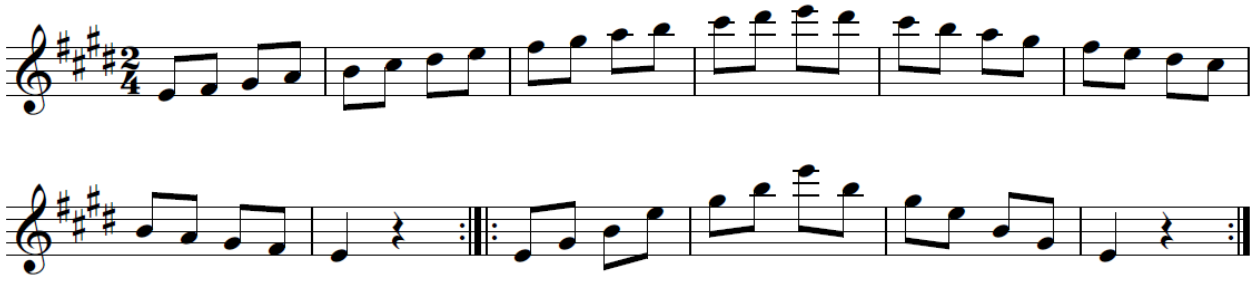

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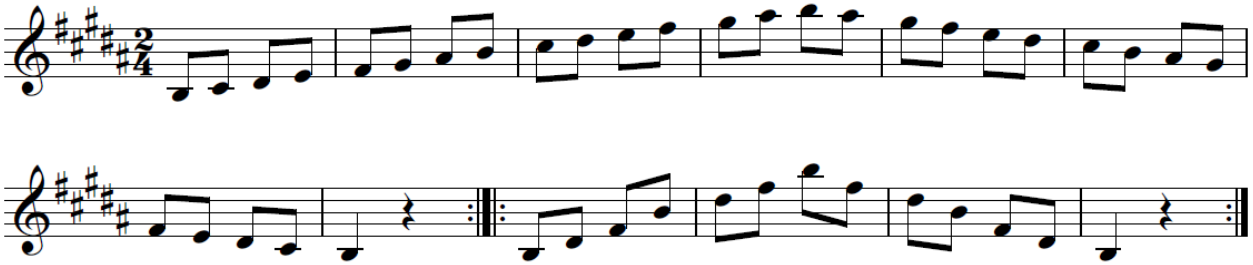

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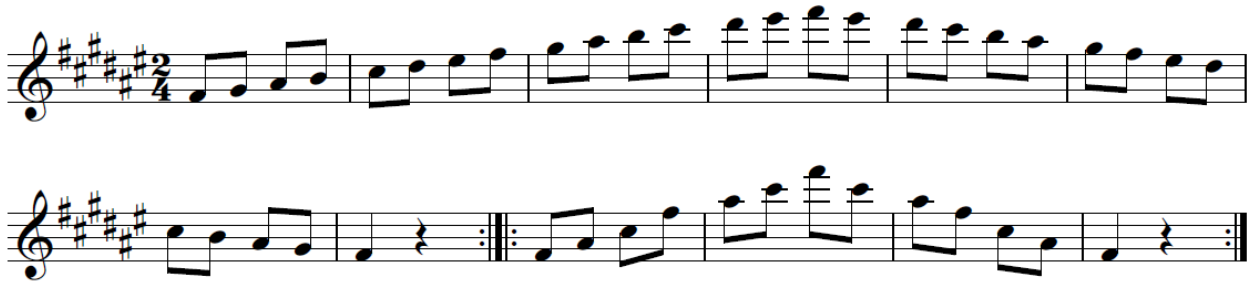

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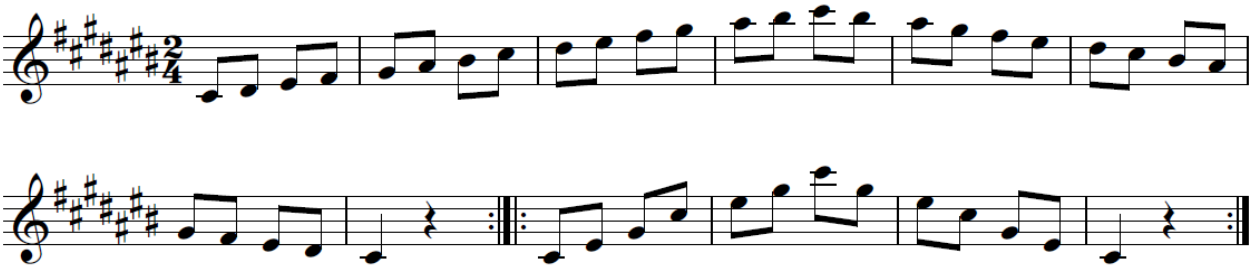

Ikki oktavali bemolli major gammalar va arpedjiolar

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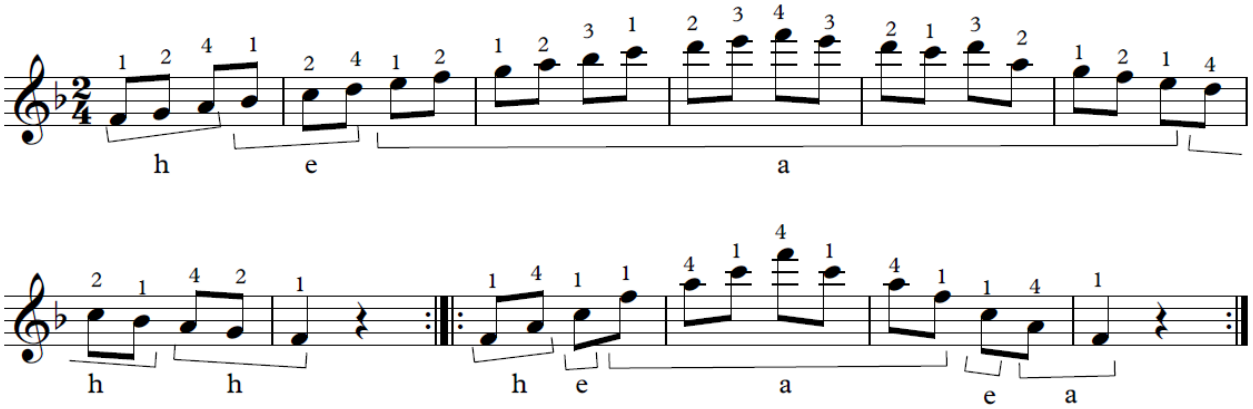

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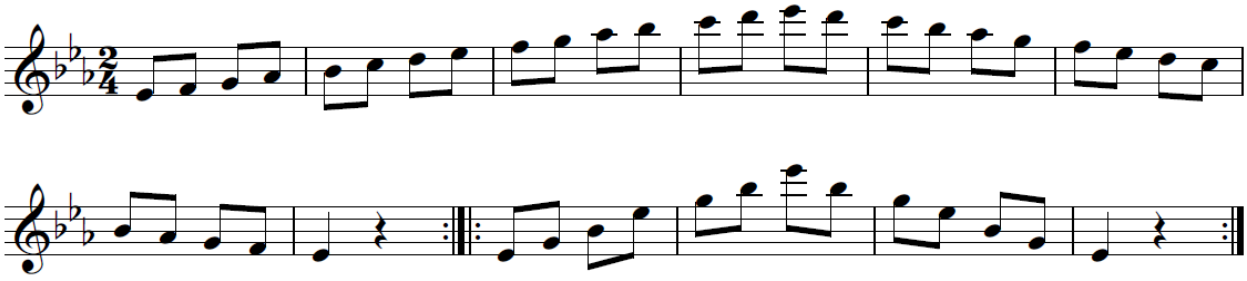

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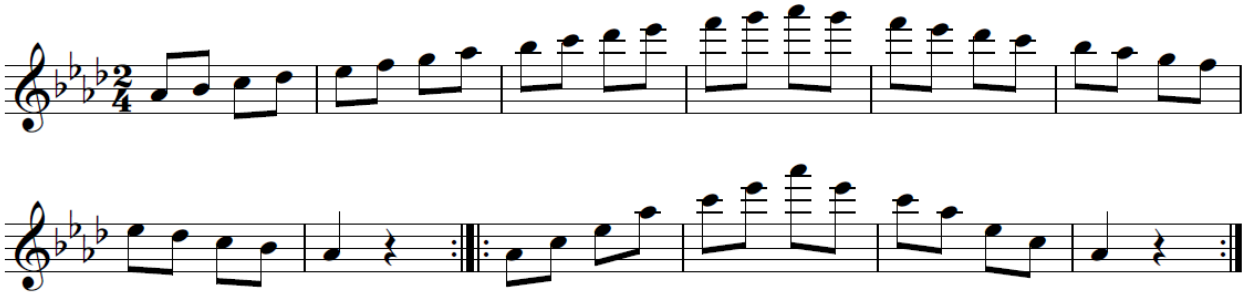

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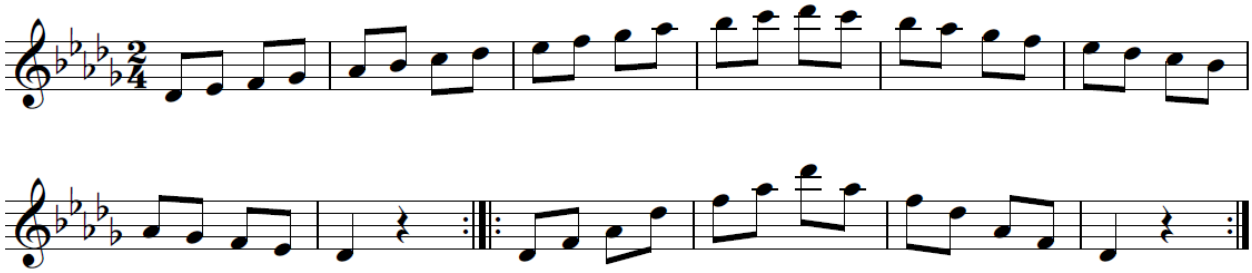

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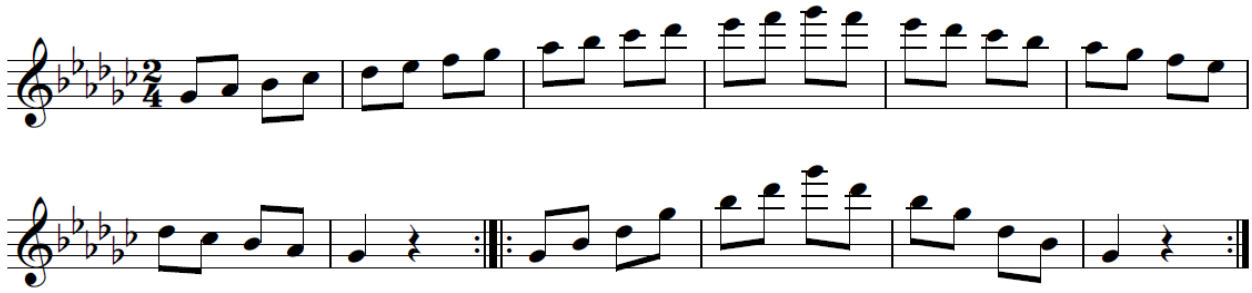

Ijro uchun mashqlar

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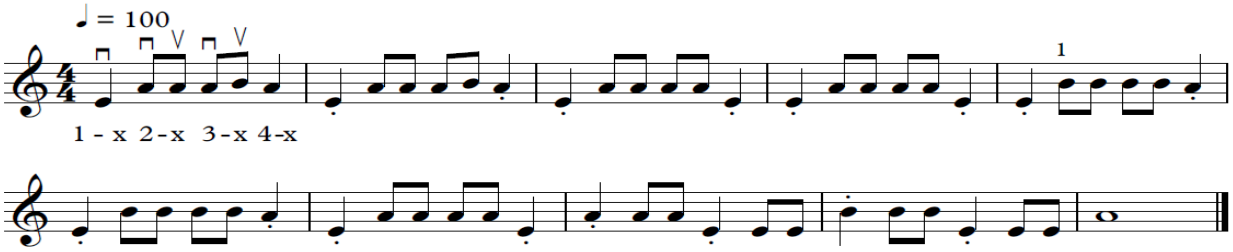

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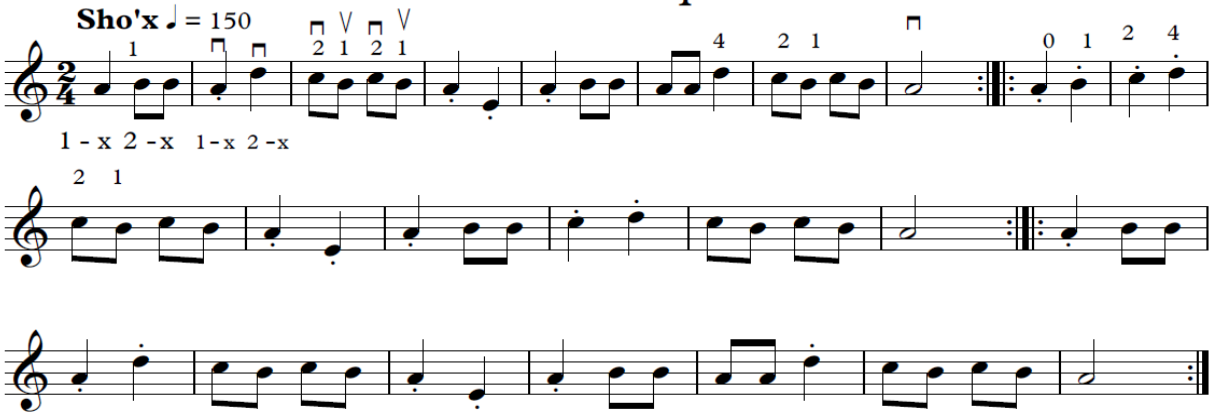

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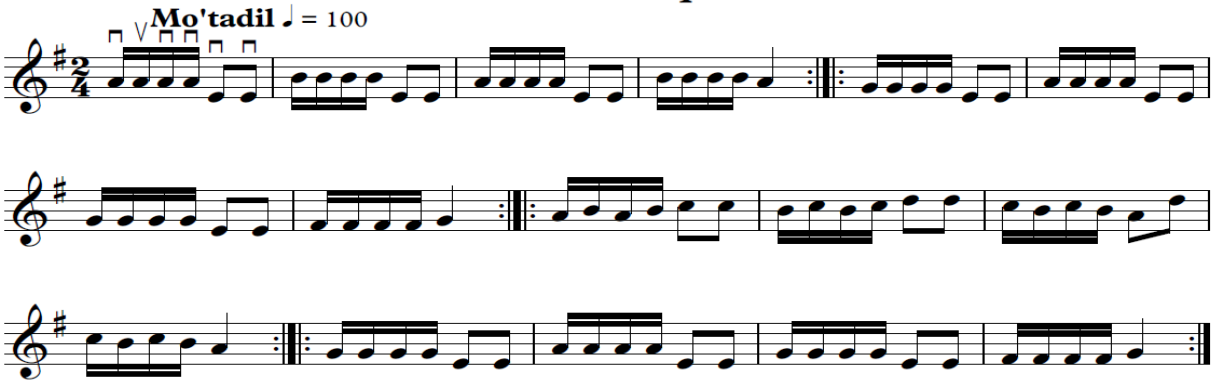

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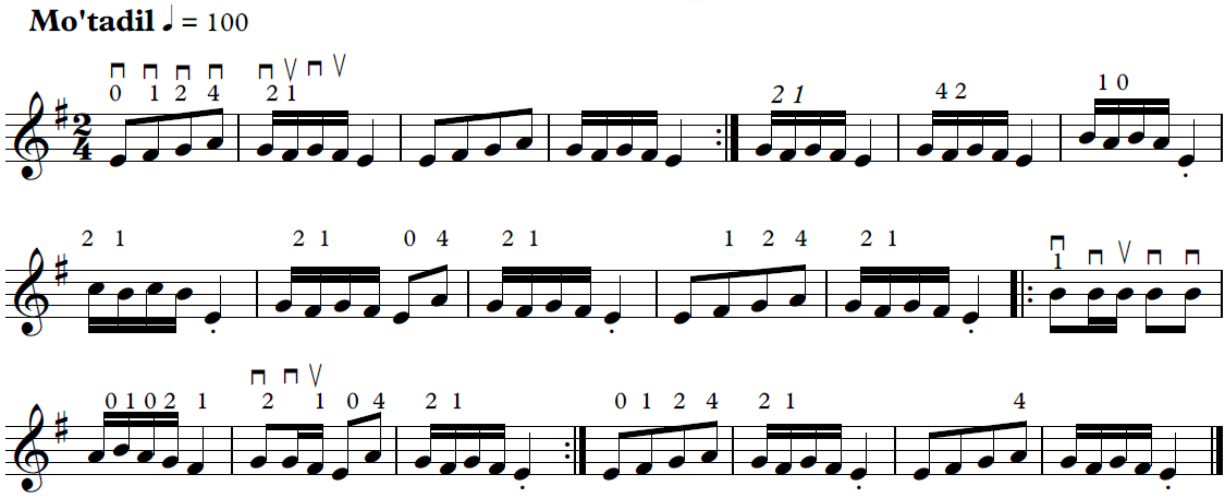

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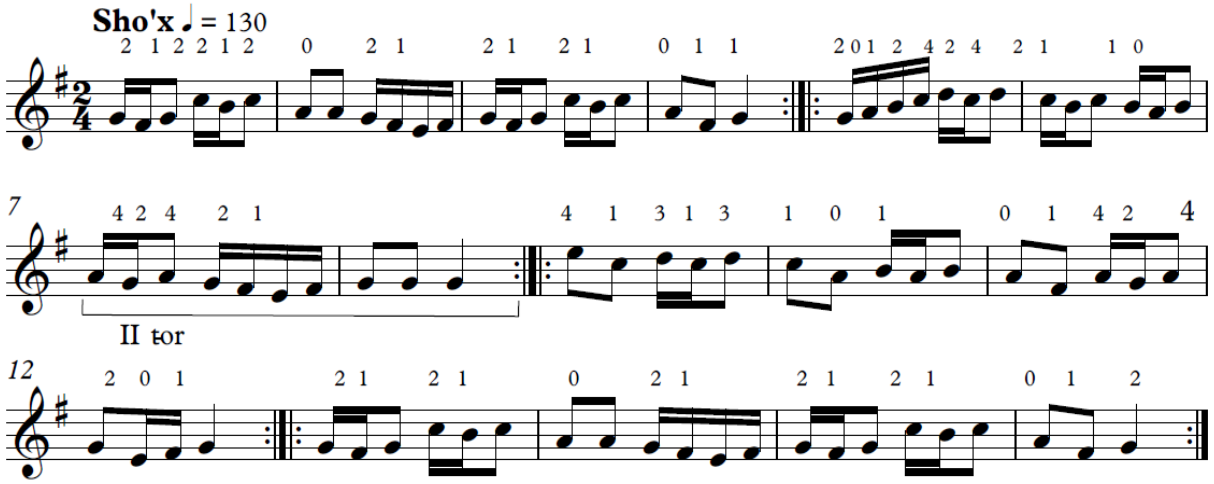

Ijro uchun etyudlar

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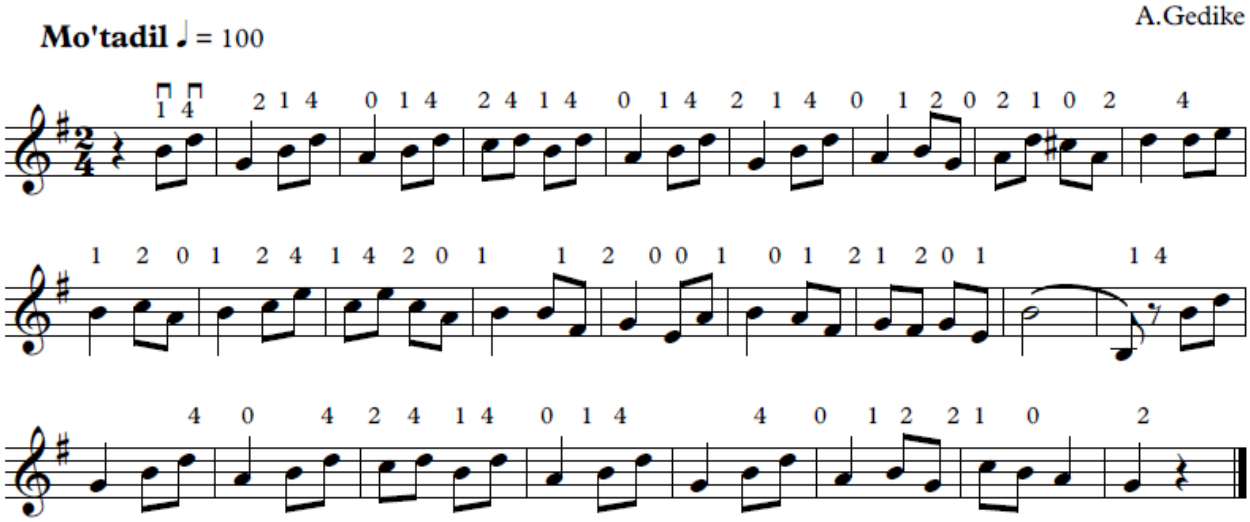

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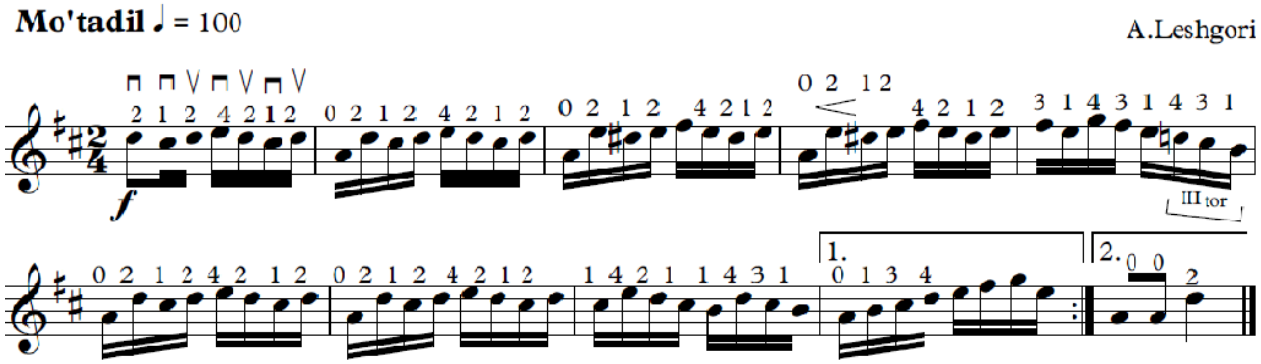

3- etyud

Mo'tadil ♩ = 100

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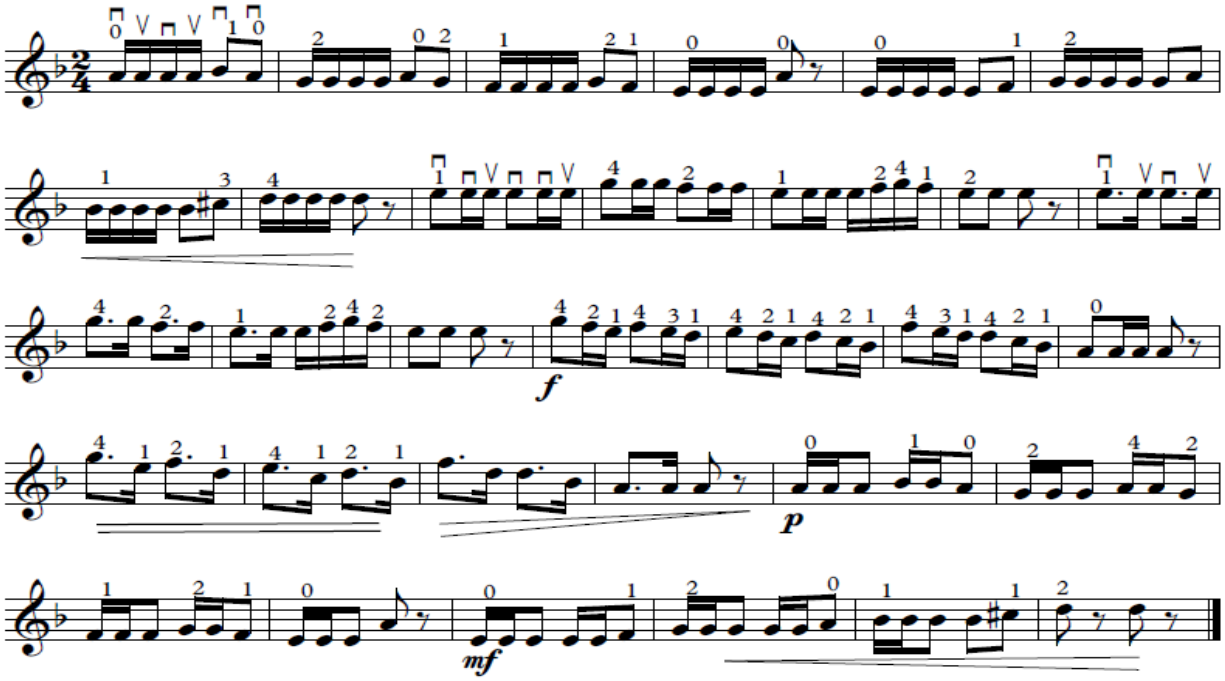

4- etyud

Tez ♩ = 100

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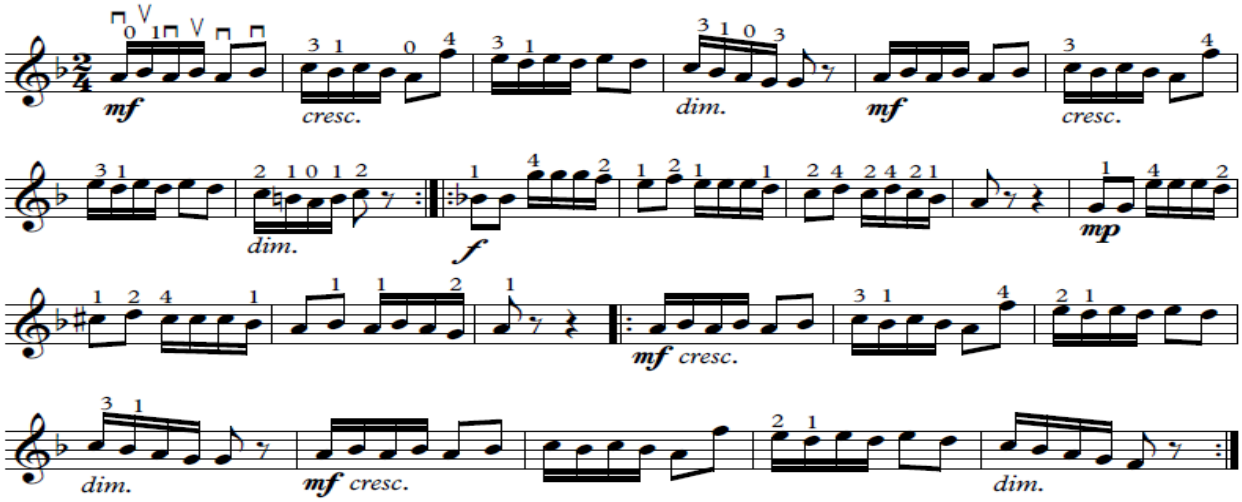
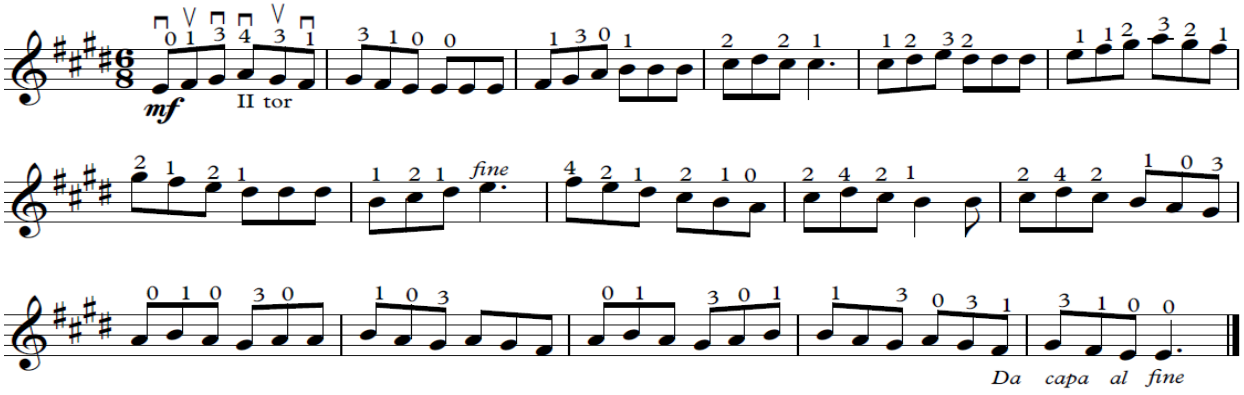


5- etyud

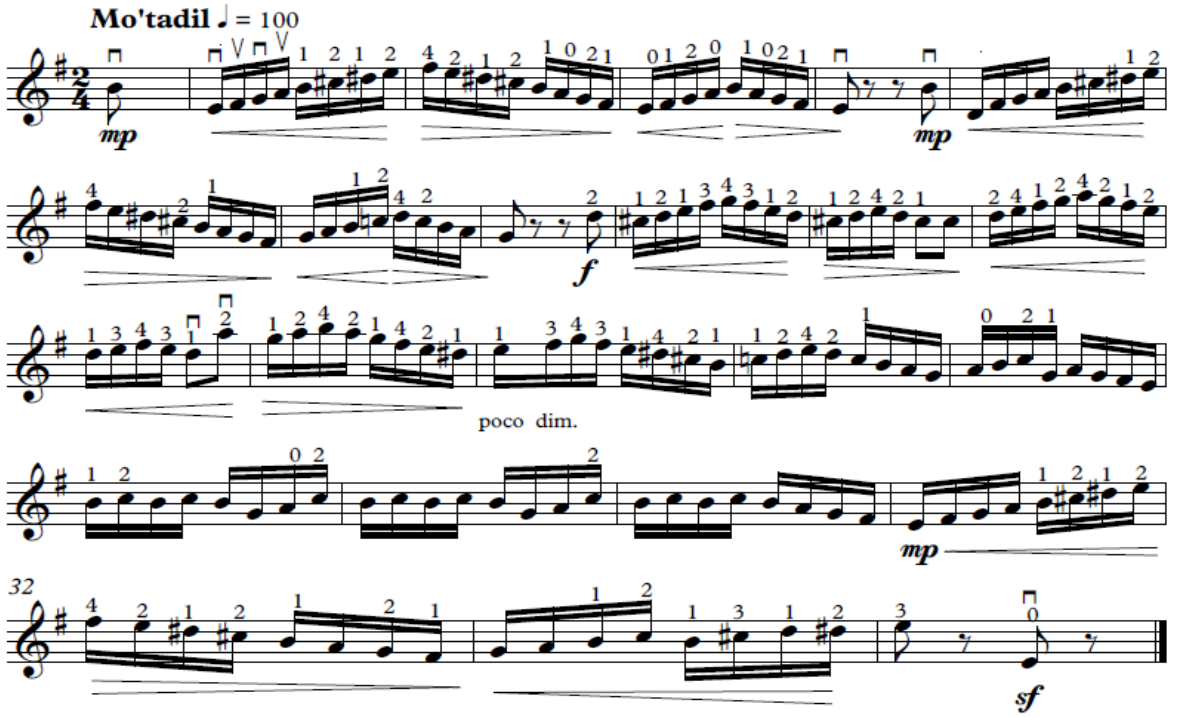
P.Kravets

Sho'x ♩ = 100

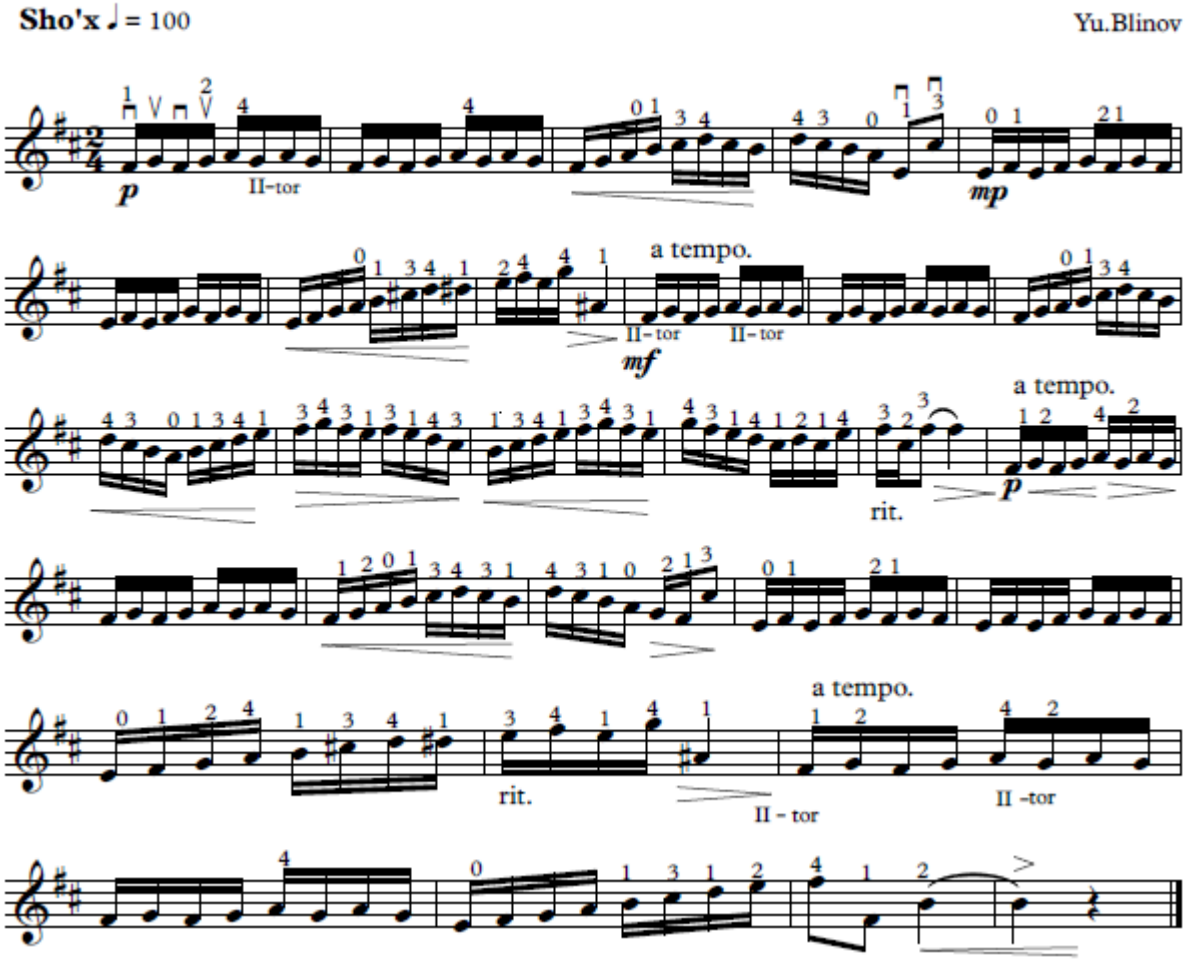


6-etyud

N.Chaykin



7- etyud



TO’RTINCHI QISM

Fan bo’yicha talabalar bilimiga qo’yiladigan talablar:

-musiqa asarining rivojlanish xususiyatlarini bilish,yakka ijrochilik mahorati ustida ishlash;

-rubobda mukammal ijro etish malakalariga ega bo’lish;

-o’rganiladigan asarni umumiy tahlil qilish;

-o’rganilayotgan asarlarni xarakteriga mos tushadigan ijro uslublarini tanlash va ijro etish mahoratini o’stira borish;

- qashqar rubobida asarning badiiy ijrosi uchun zarur bo’lgan shtrixlar (yakka zarb, qo’sh zarb, teskari zarb, ufor zarb, tremola) tizimini o’zlashtirish hamda musiqada mavjud ornamentlar (forshlag, naxshlag, mordent, trel, gruppetto)ni qo’llash texnikasini bilish;

– fortopiano jo’rligida ijro etish malakalarini egallash;

– kompozitorlarning murakkab asarlarini ijro qilish mahoratini o’stirib borish;

-ijro mahoratini o’stirish uchun mustaqil ravishda asarlar tanlash, mos ijro uslublarini topish;

- qashqar rubobida asarni texnik va bezakli ijro etishda qo’llaniladigan usullarni mohirona bajarish;

- nota yozish, kuy va qo’shiqlarni rubobga moslash, turli texnikalarga ag’dara bilish;

-davlat attestatsiyasi talablariga mos keladigan ijro jihatdan murakkab asarlarni badiiy mahorat bilan chalish texnikasini egallash;

-maktab dasturiga kiritilgan qo’shiqlarga jo’rnavozlik qilish, tinglash uchun berilgan asarlarni to’laqonli ijro etish;

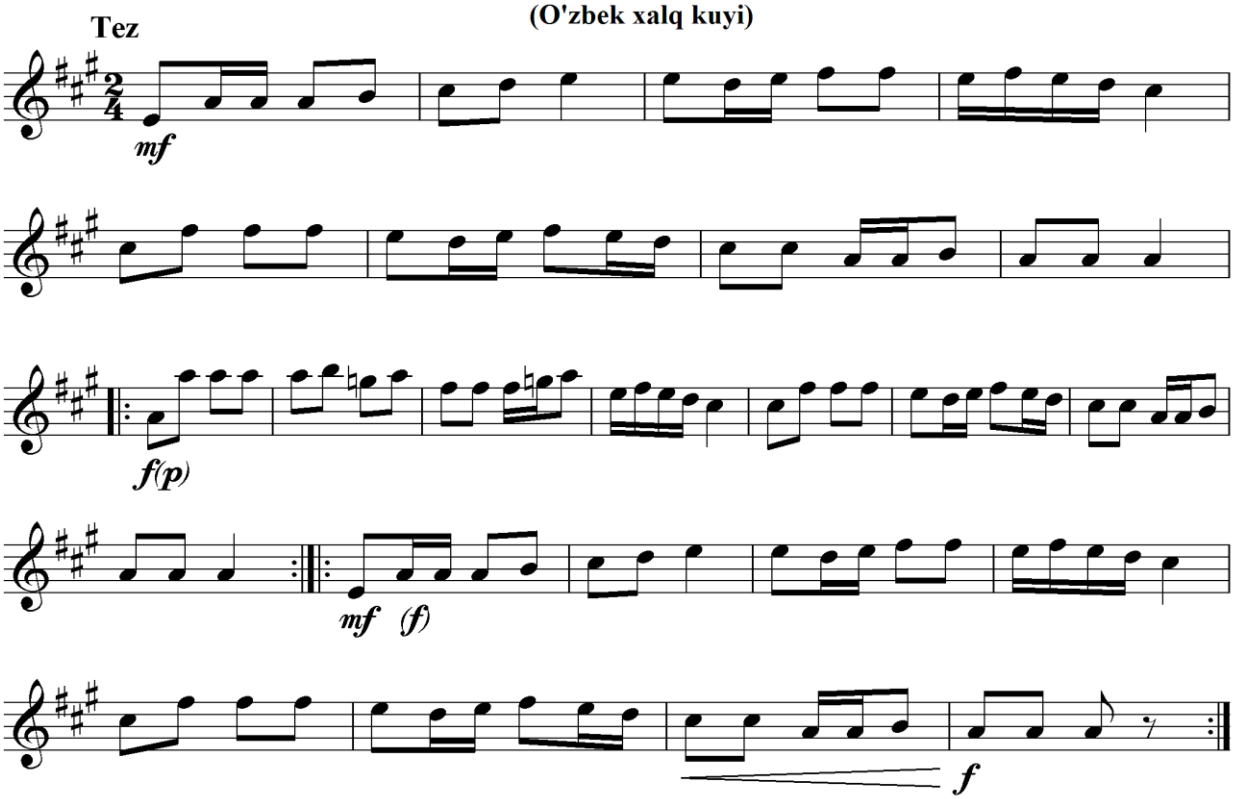
- maktabda sinfdan tashqari musiqiy mashg’ulotlar jarayonida rubobchilar ansambli, duyet, trio, kvartet jo’ronavozliklarni tashkil etish va har bir asarni badiiy xushohang ijro qilish kabi malakalarni egallash. Shuningdek, talabalar yil davomida 6-8 ta badiiy asar va 3-4 ta maktab uchun mo’ljallangan qo’shiqlarni o’zlashtirishlari lozim.

IJRO UCHUN BADIIY ASARLAR

YAKKA CHOLG'UDA IJRO UCHUN

Qashqarcha

(O'zbek xalq kuyi)



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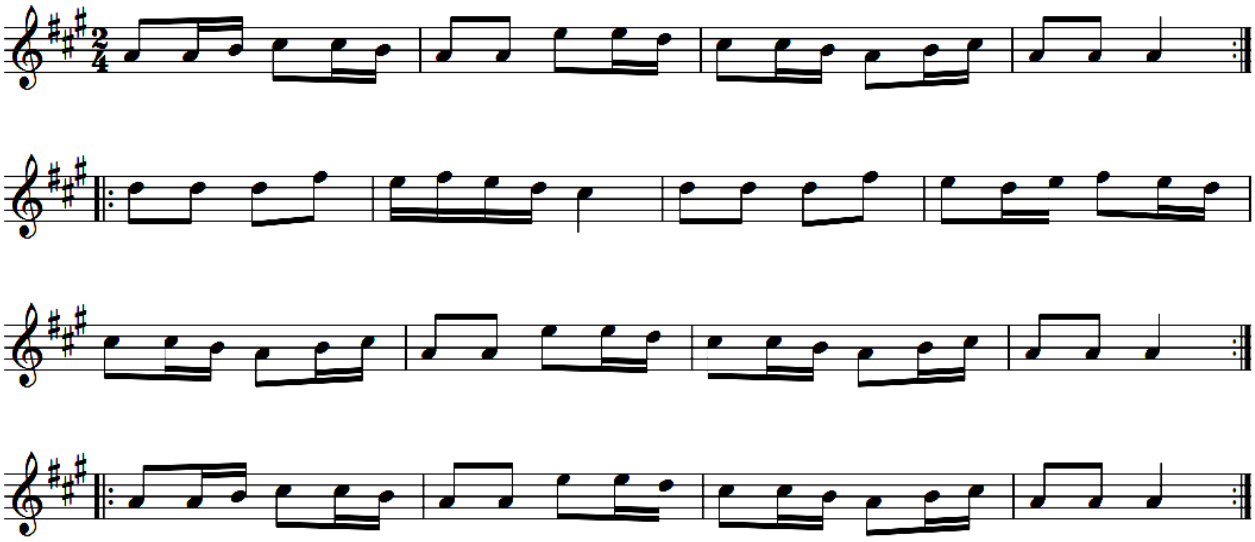
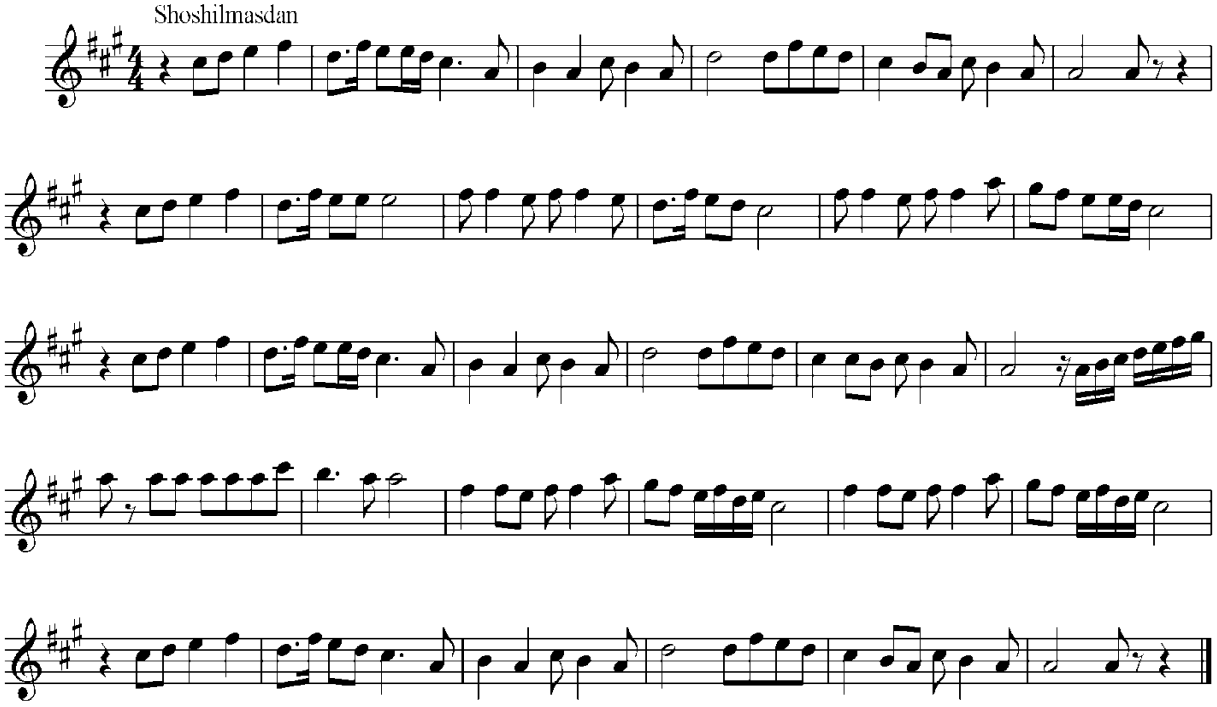


O'zgancha

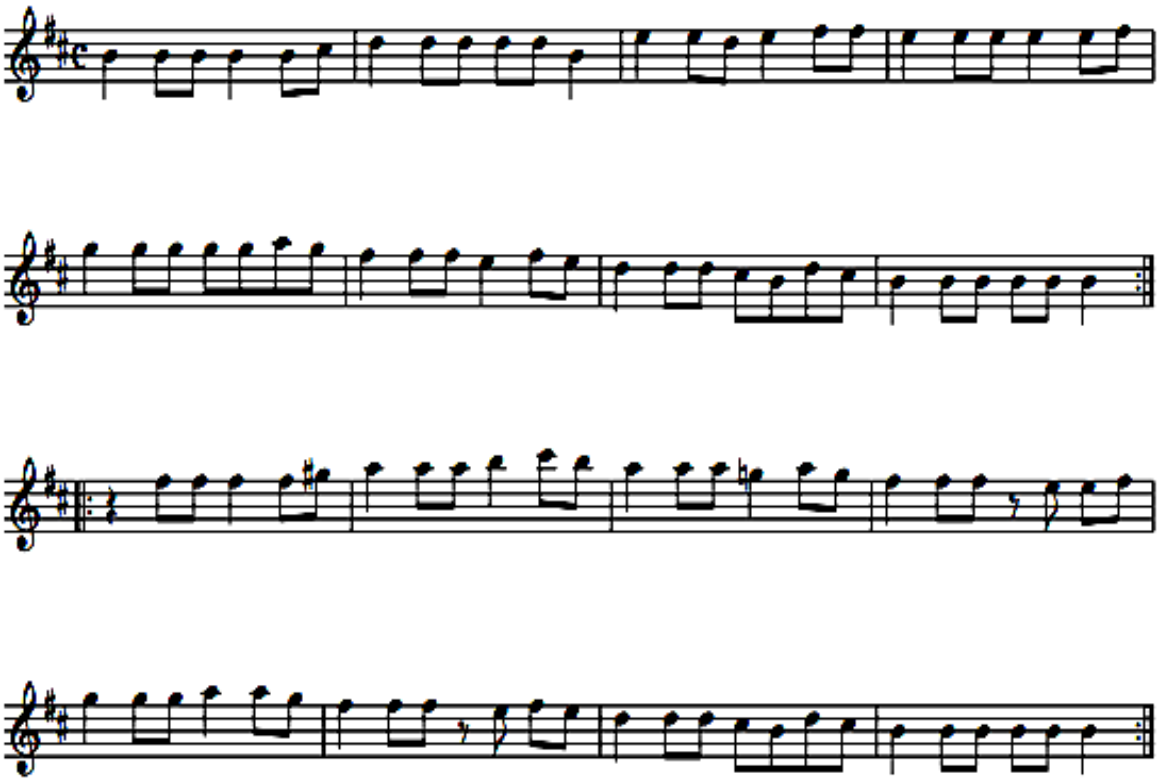
O'zbek xalq kuyi

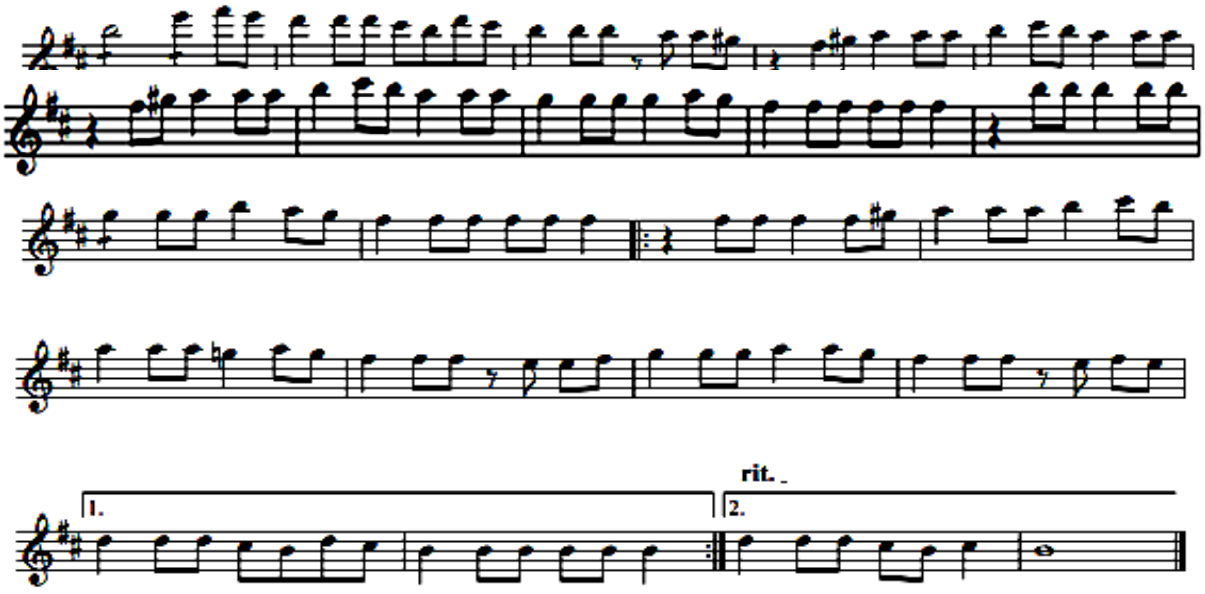
Shoshilmasdan



Sharob I

O'zbek xalq musiqasi





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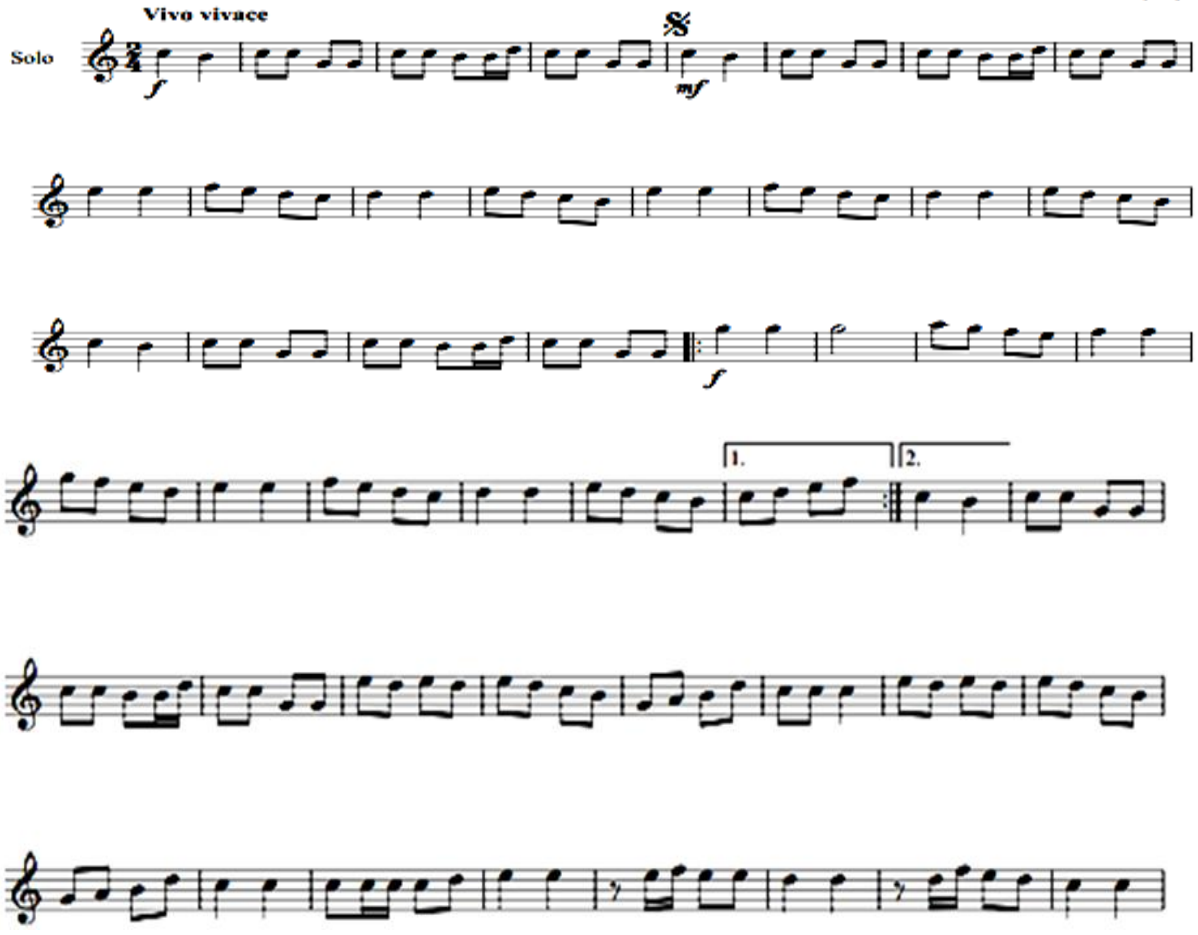
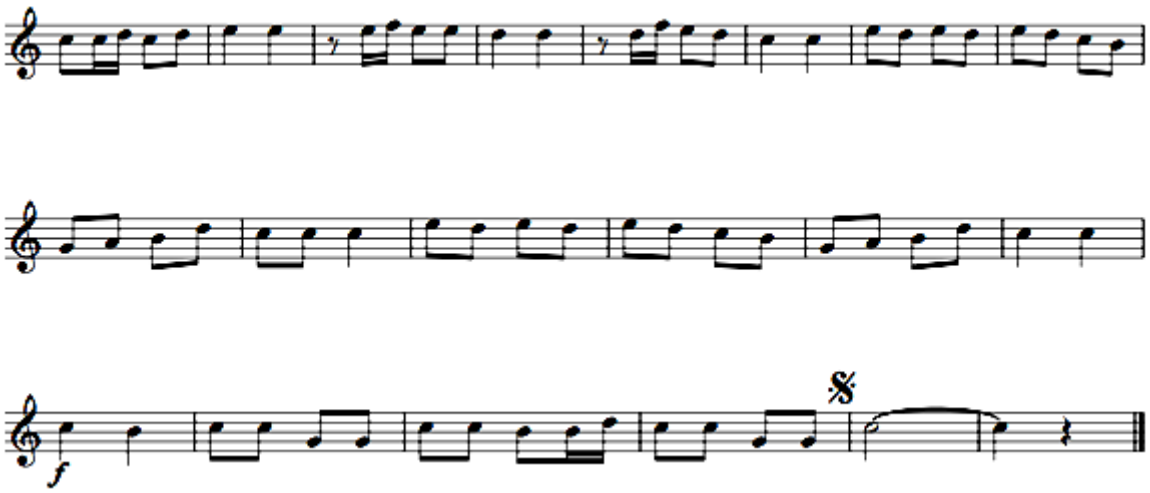
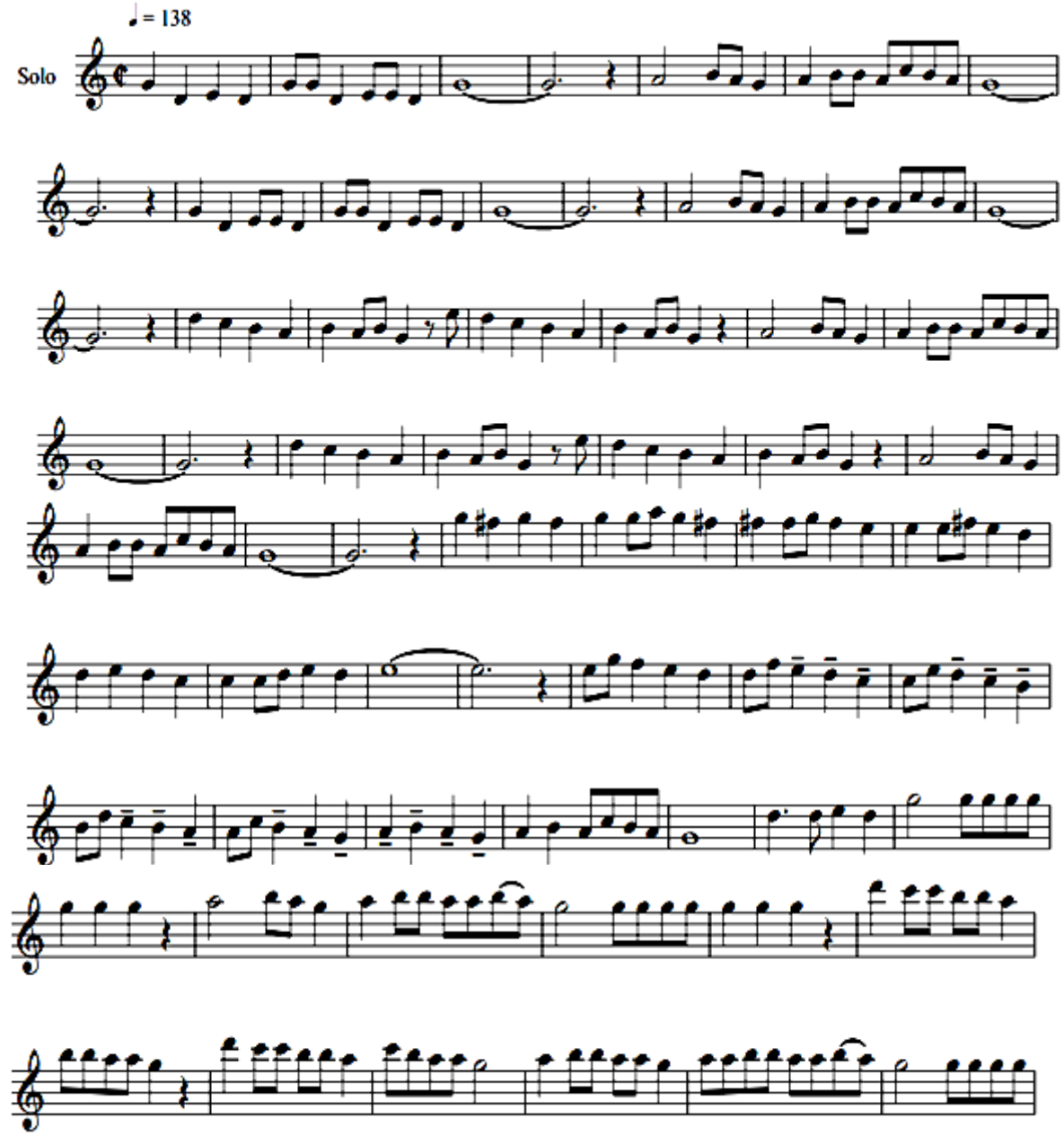
O'zbek xalq kuyi

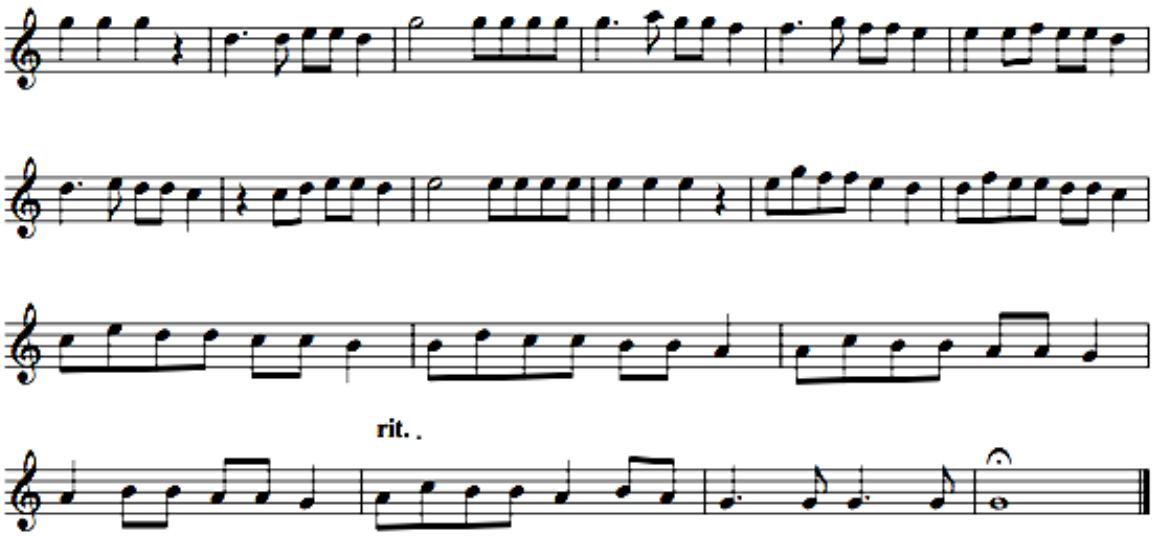




Bahorim

Yu. Rajabiy





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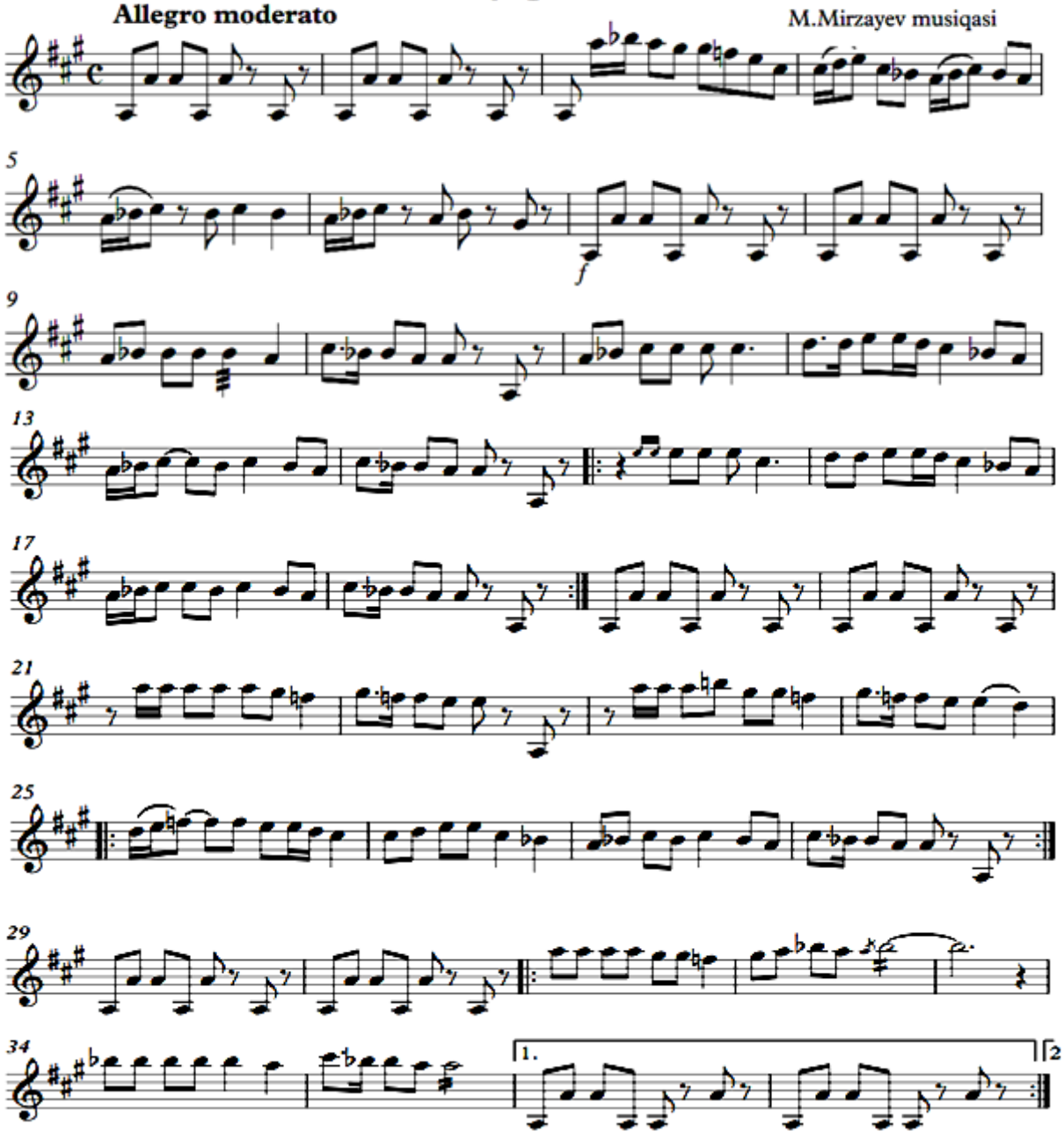

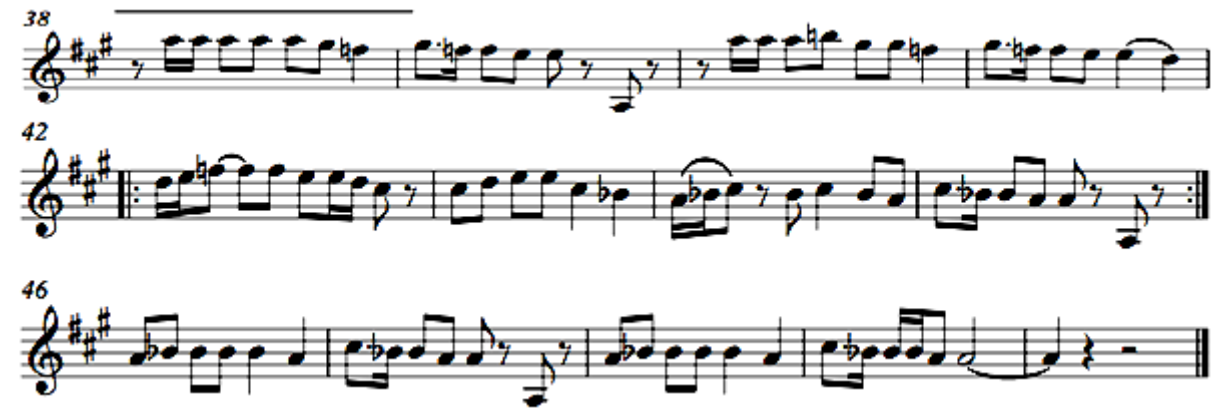

Rajabiy

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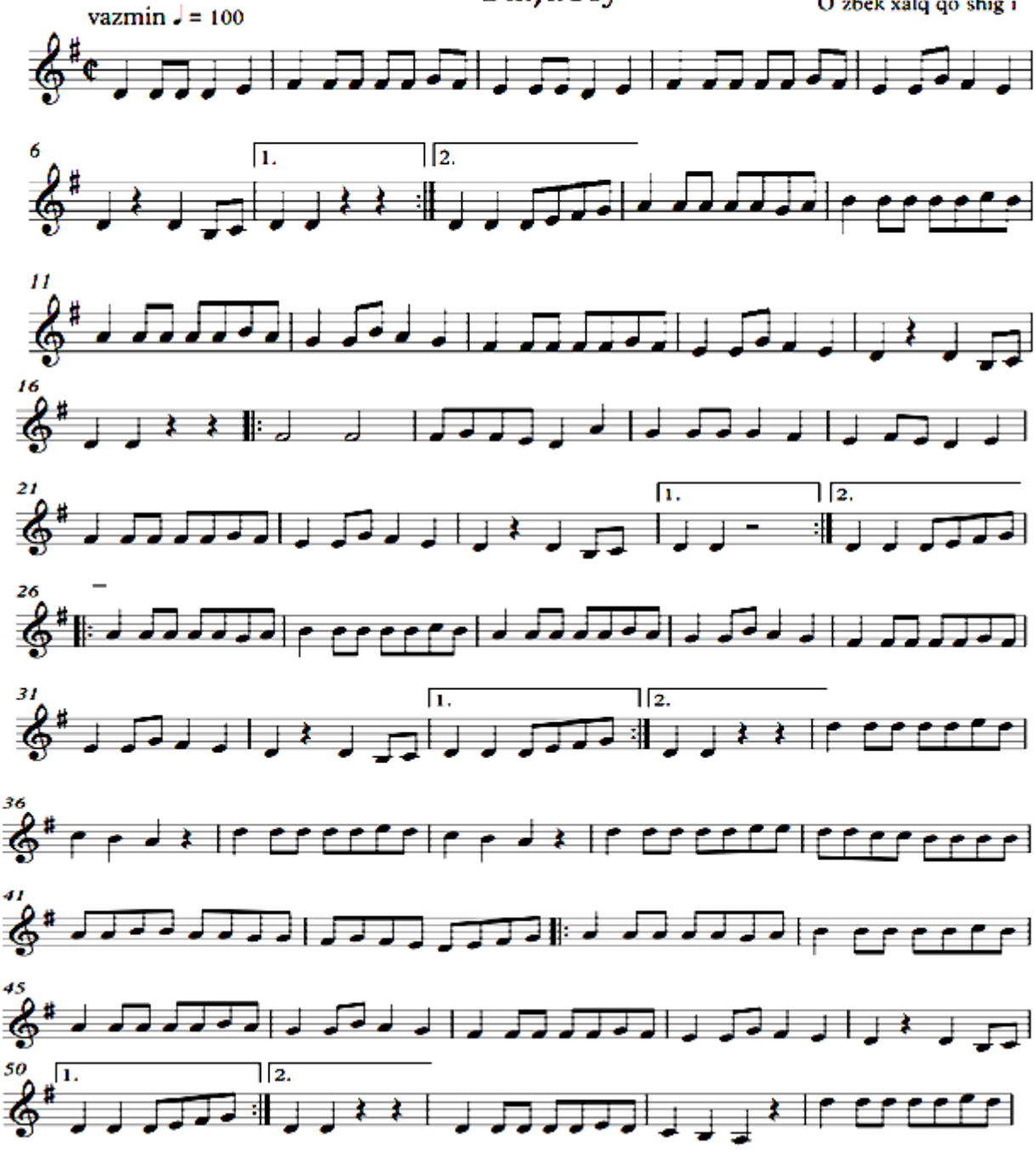

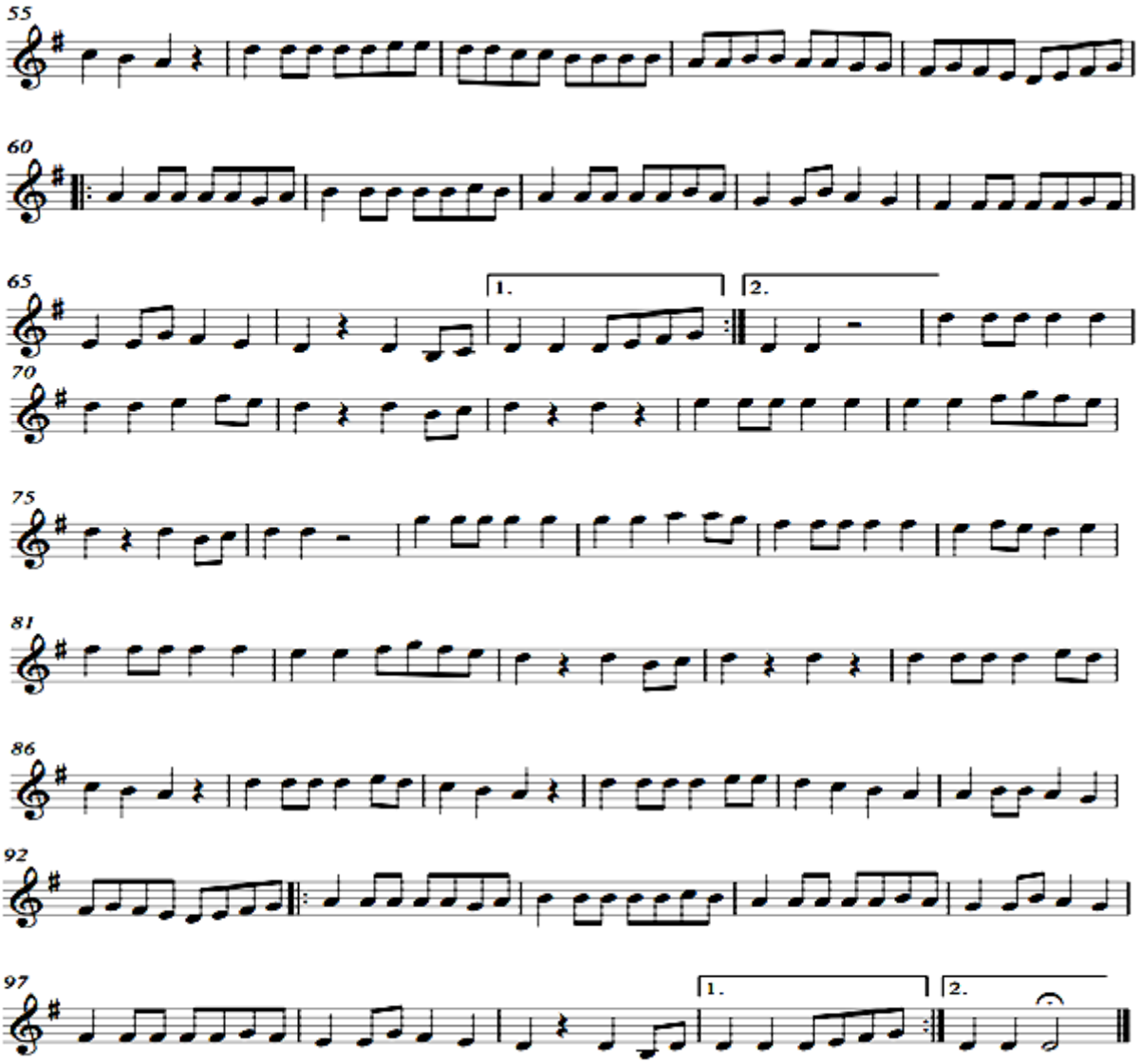

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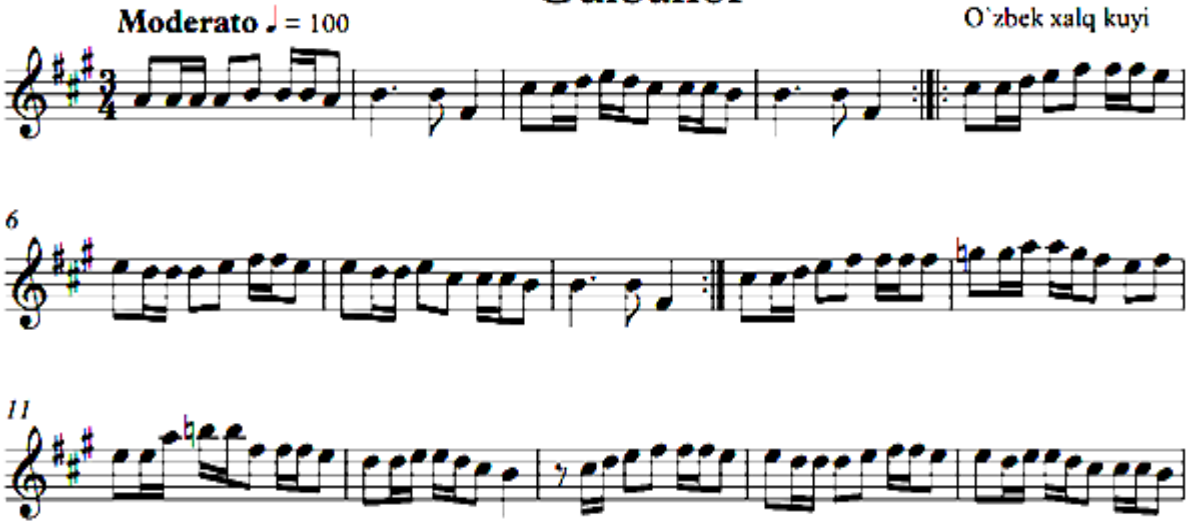

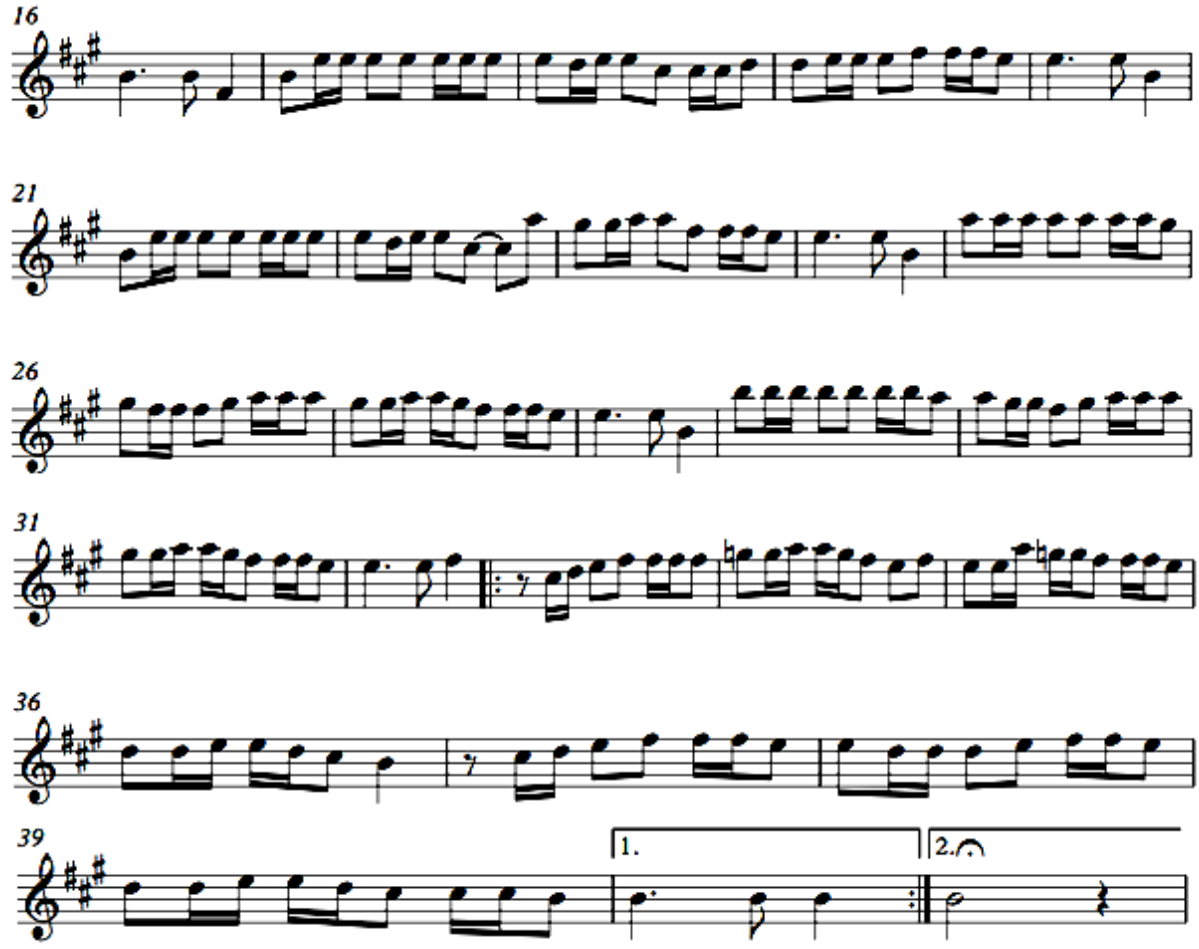

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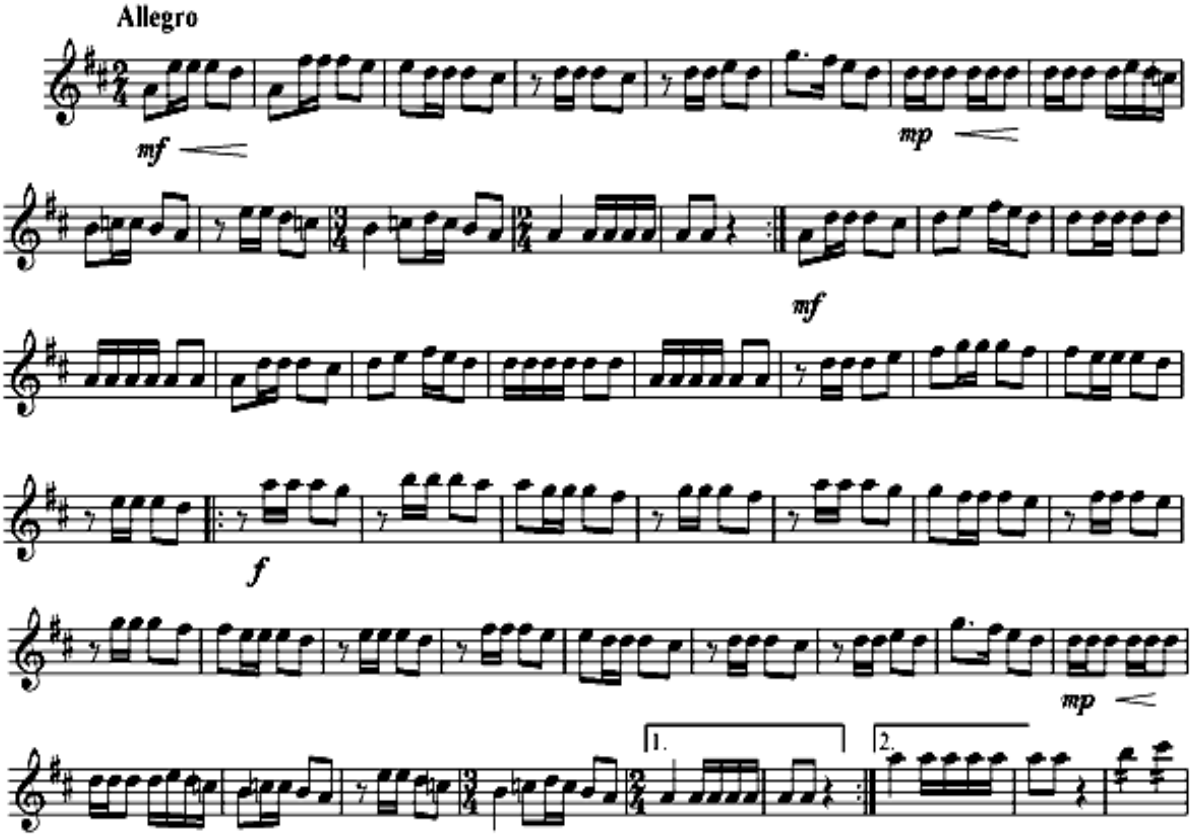
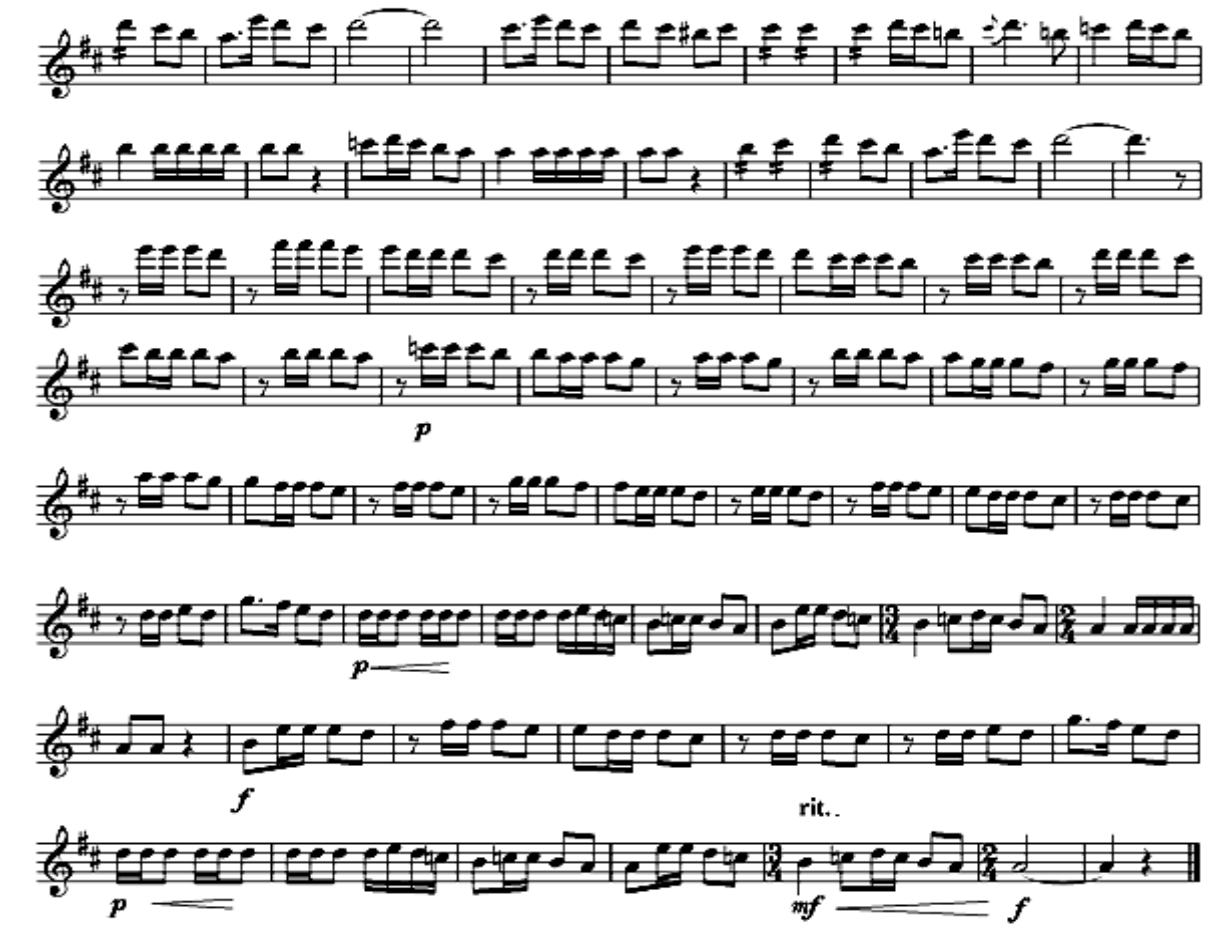
O'zbek xalq kuyi





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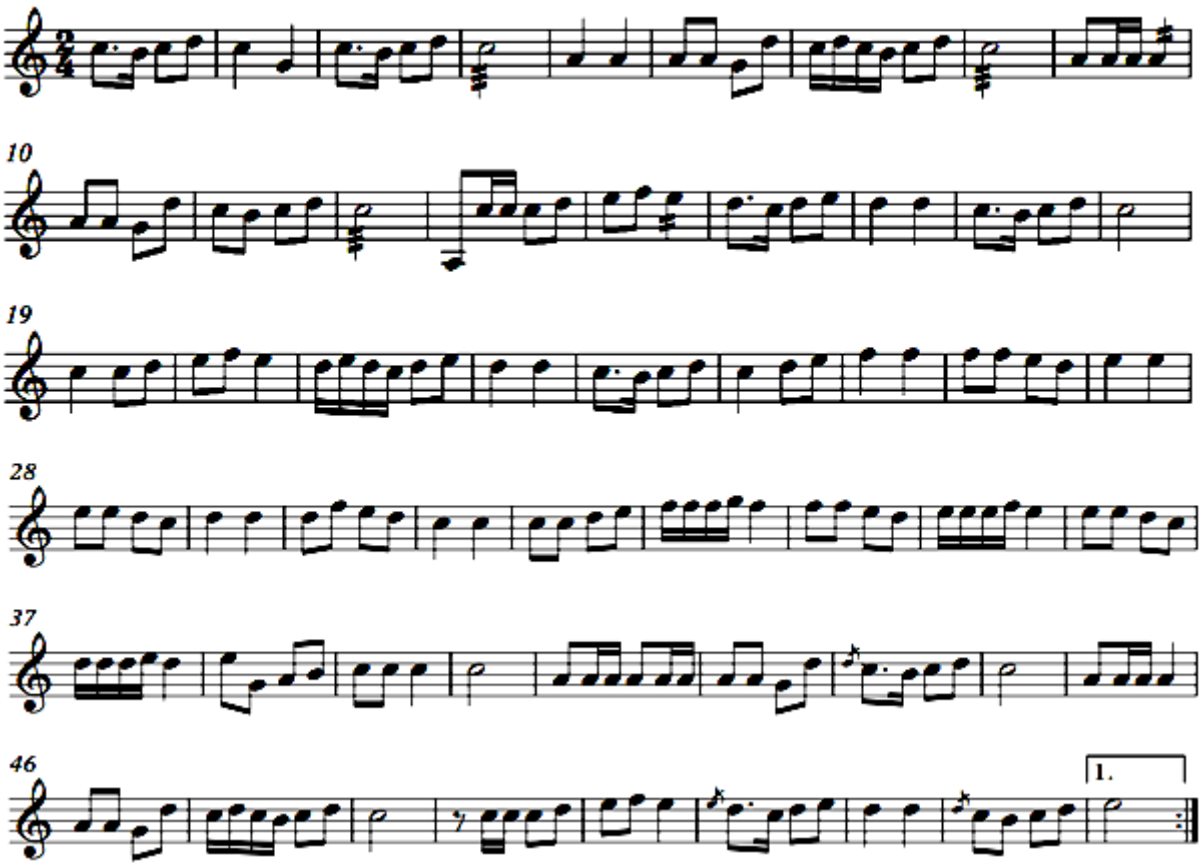

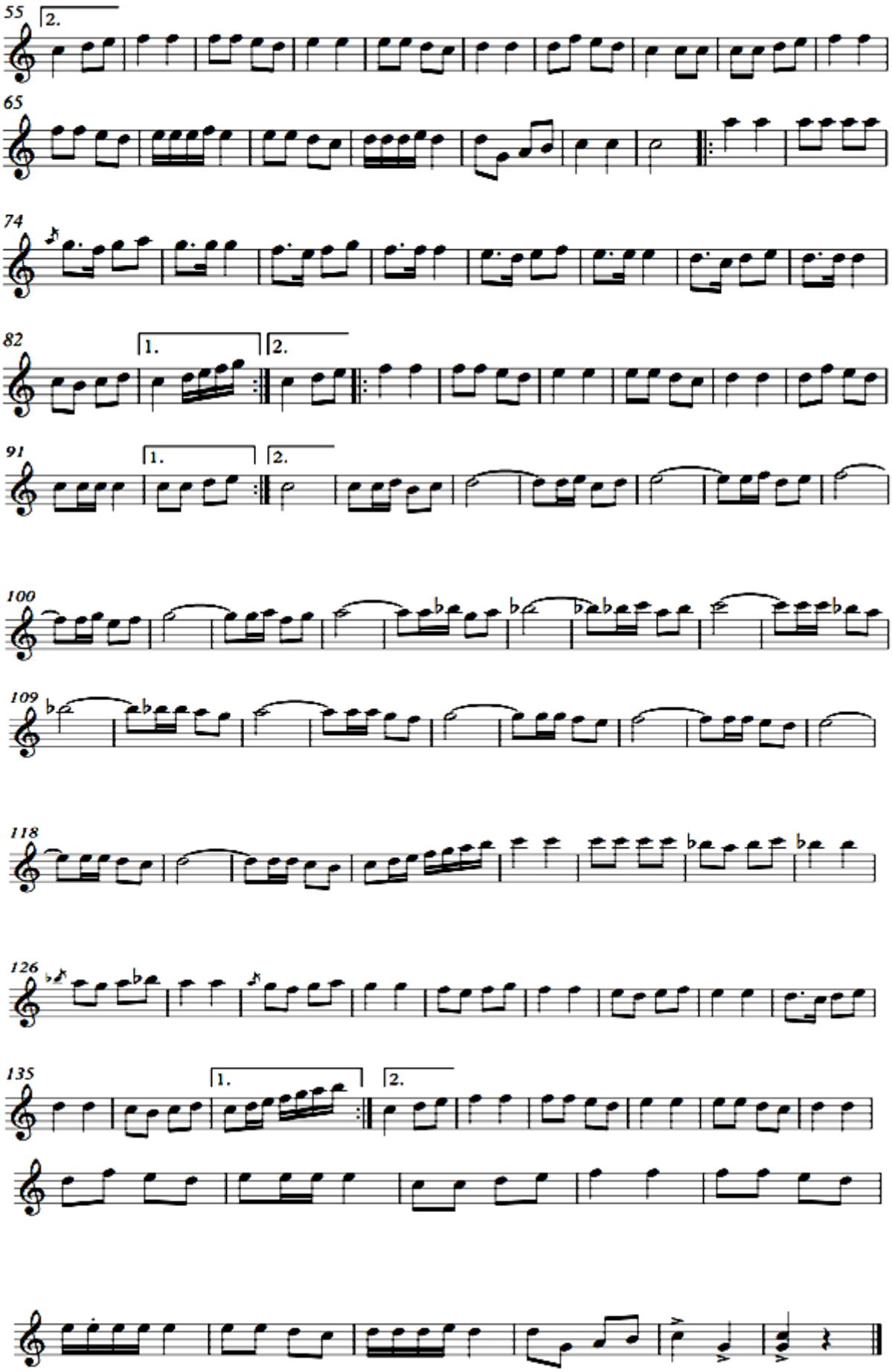
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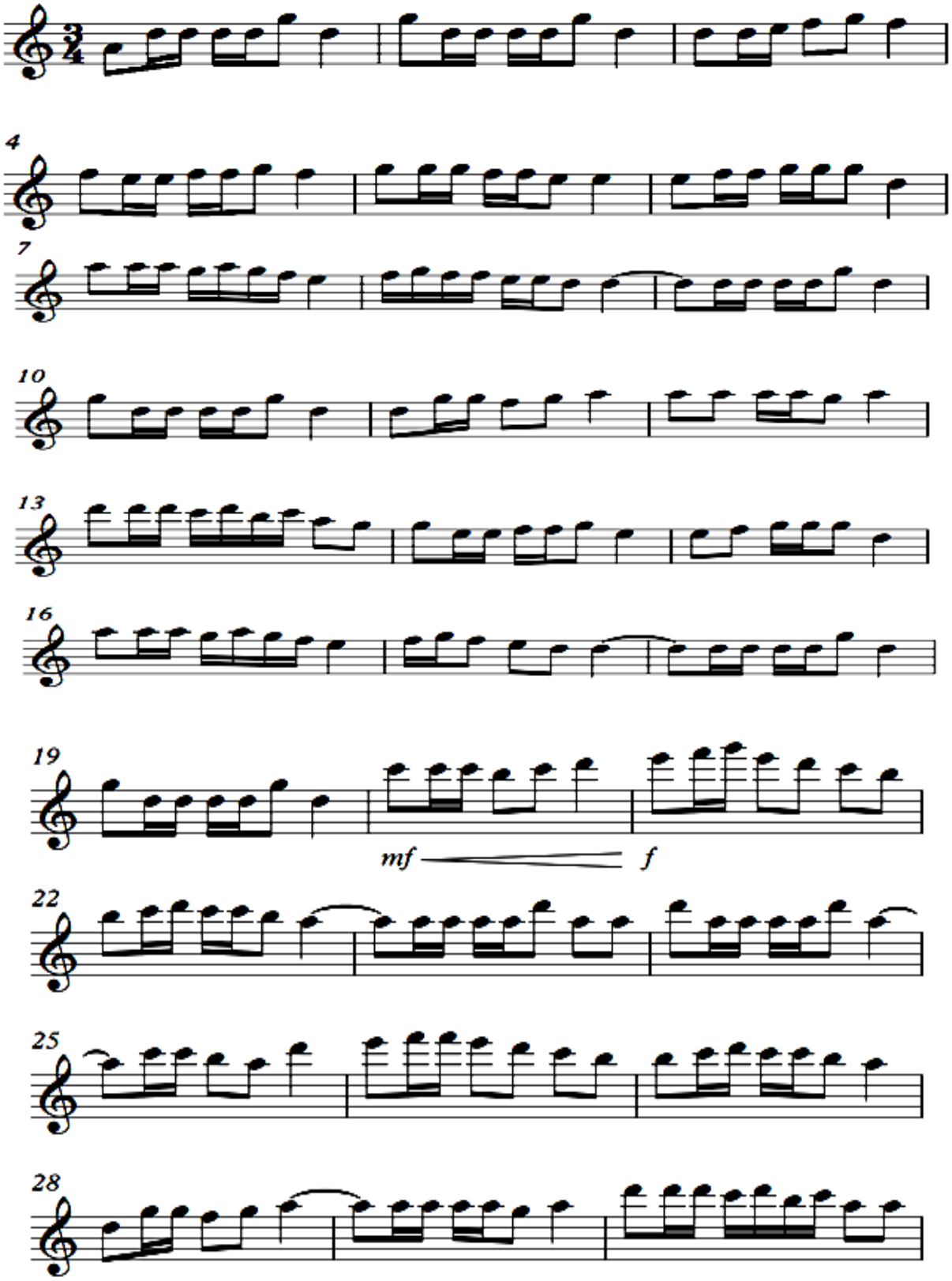

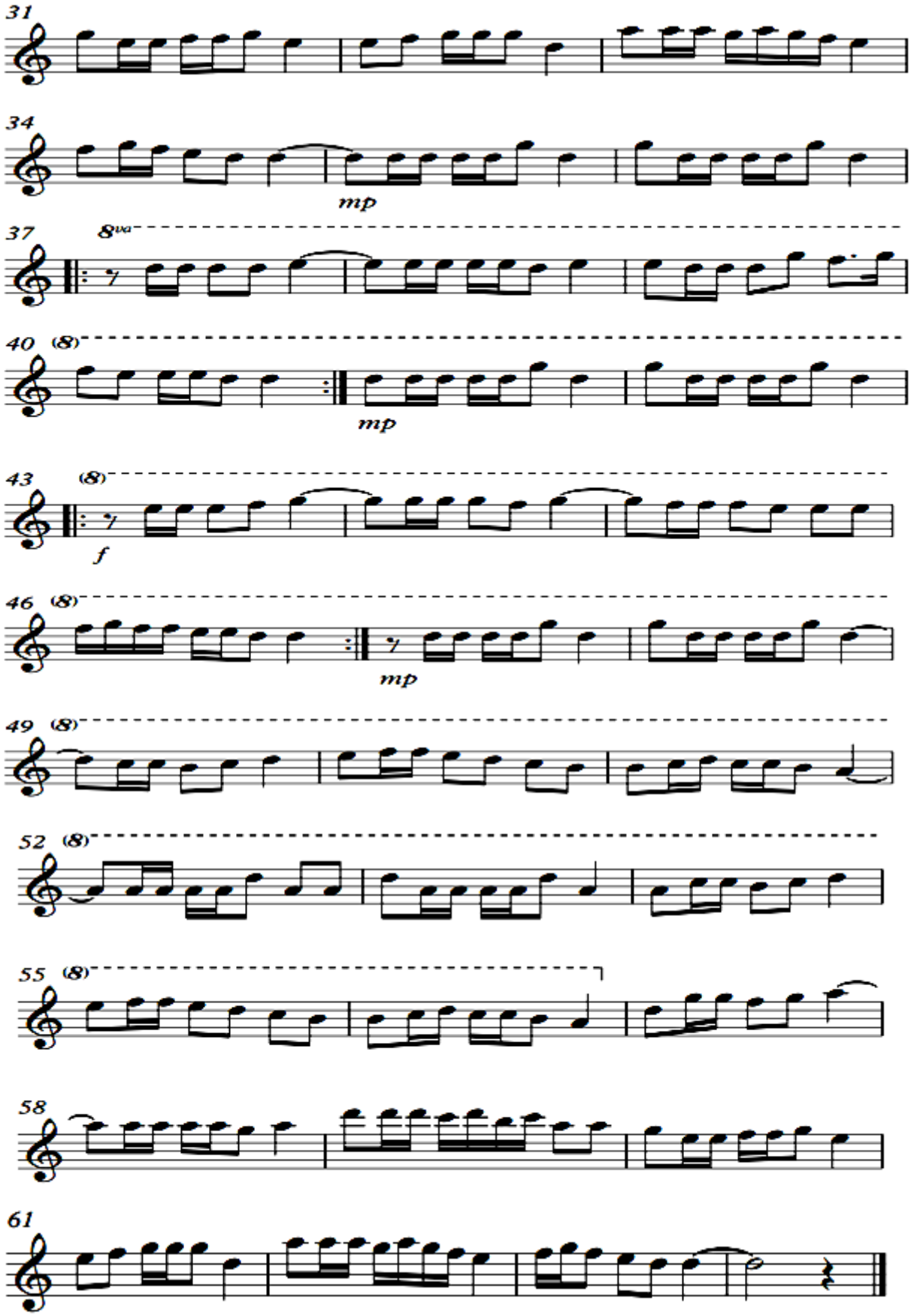
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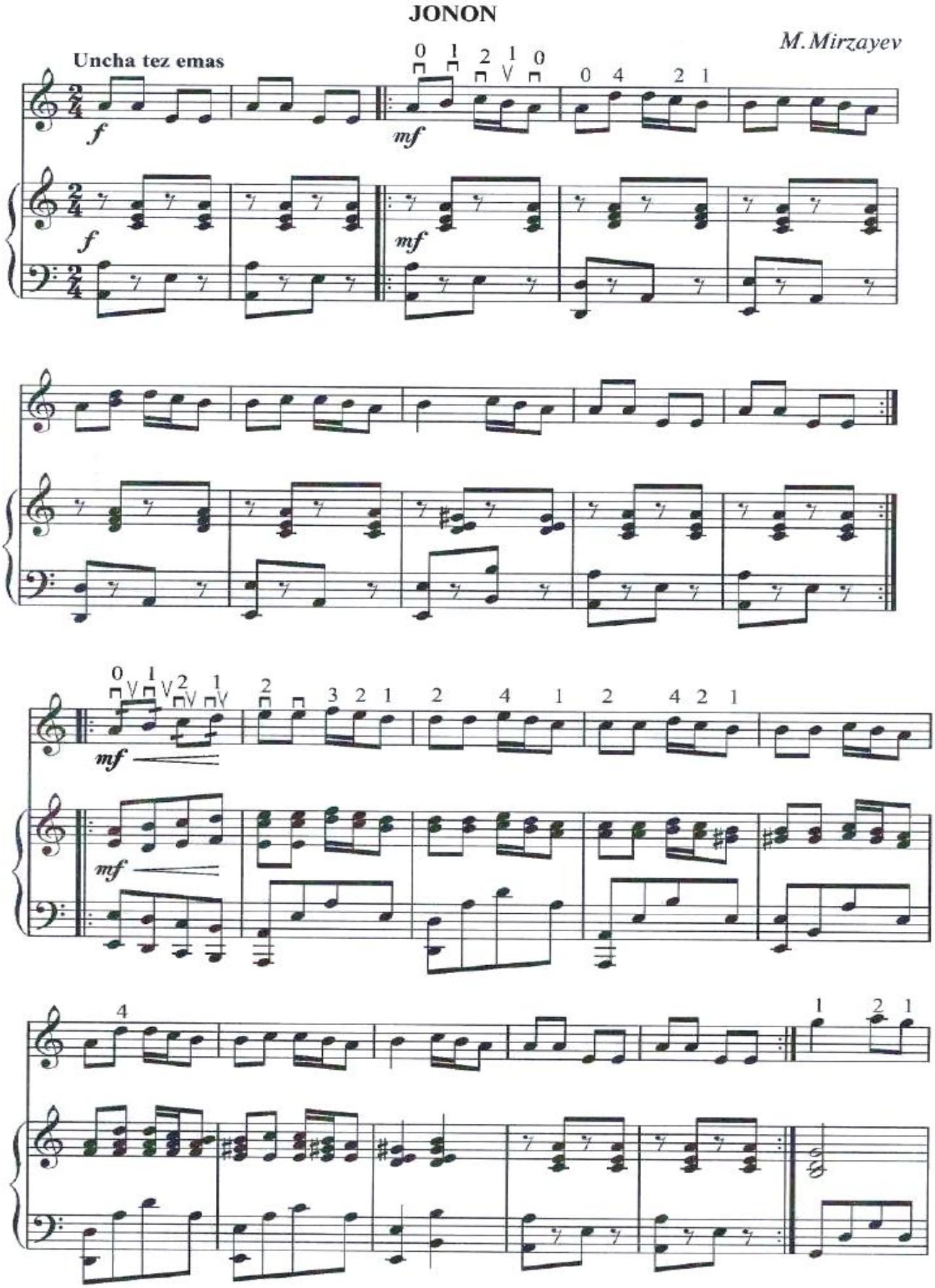

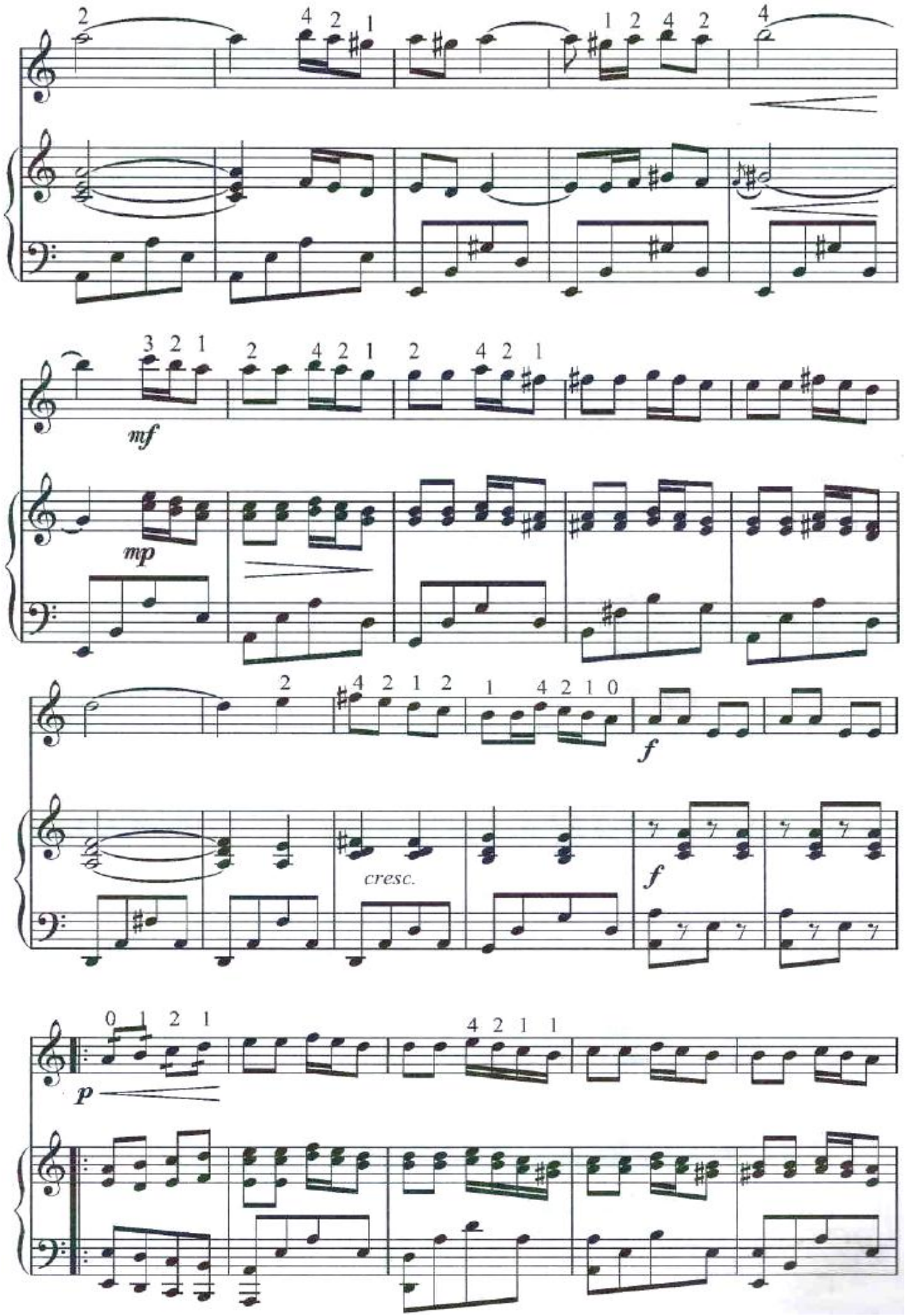
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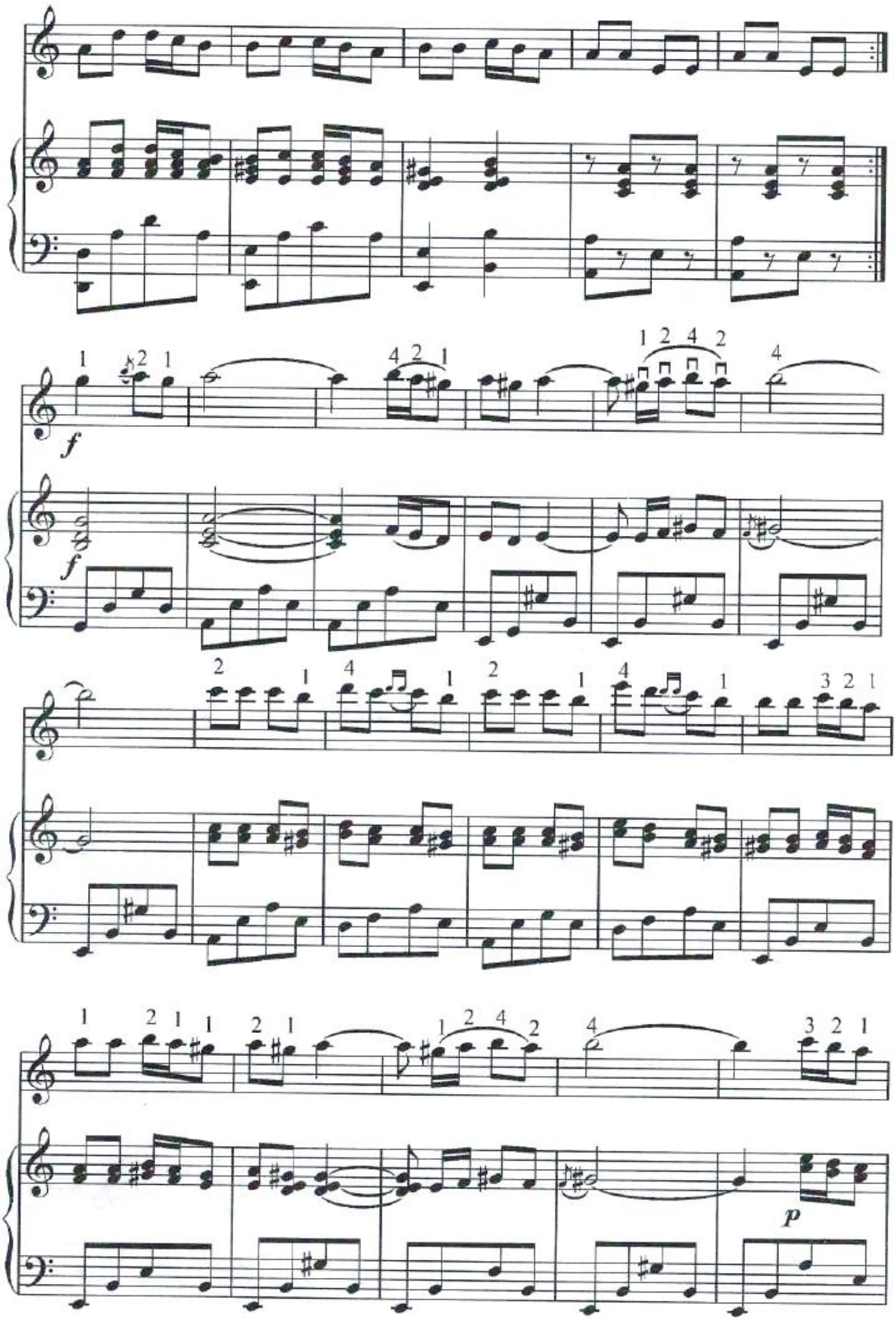
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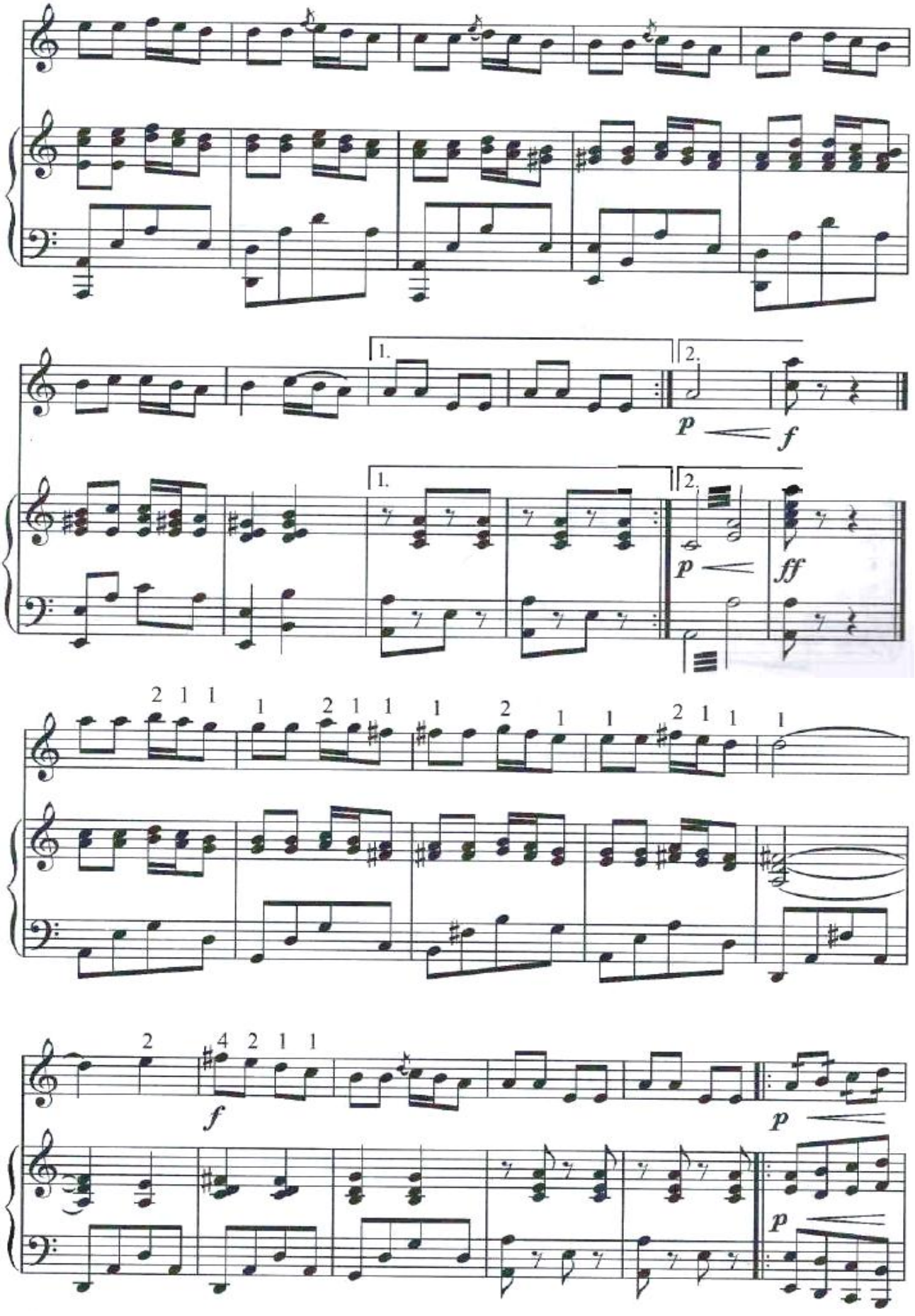
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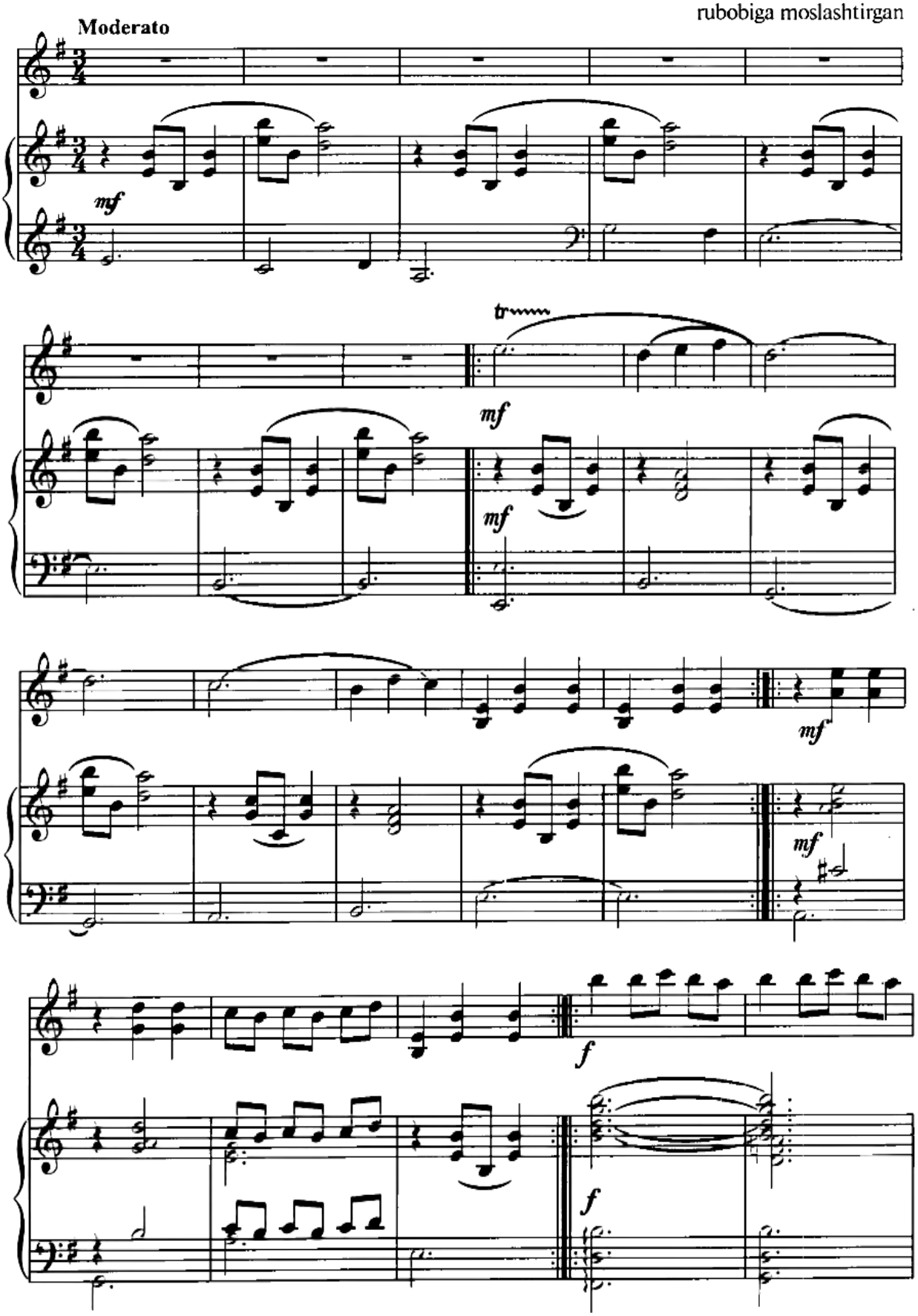
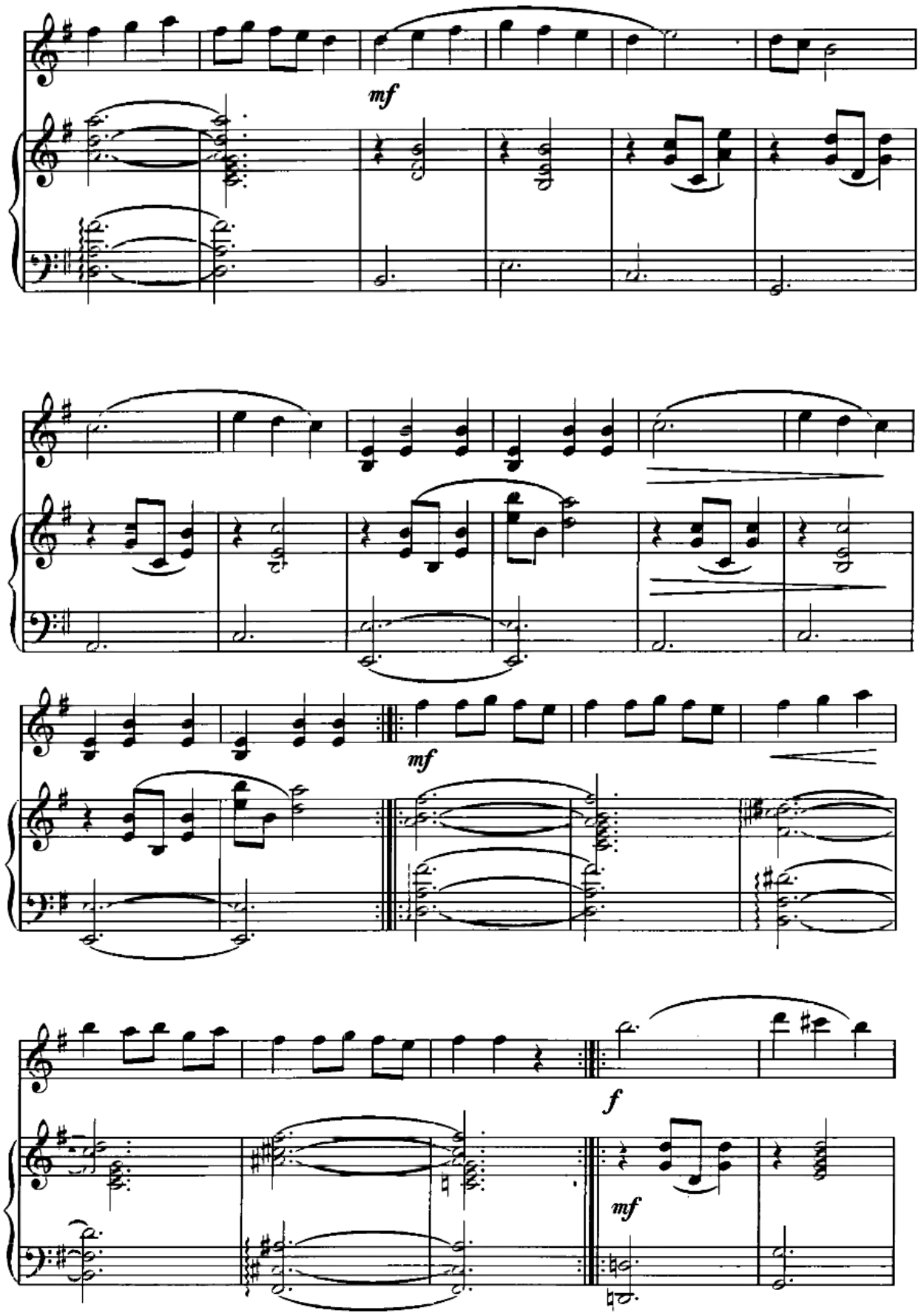
BAHOR VALSI

M.Mirzayev musiqasi
M.Mamadaliyev fortepiano va qashqar rubobiga moslashtirgan

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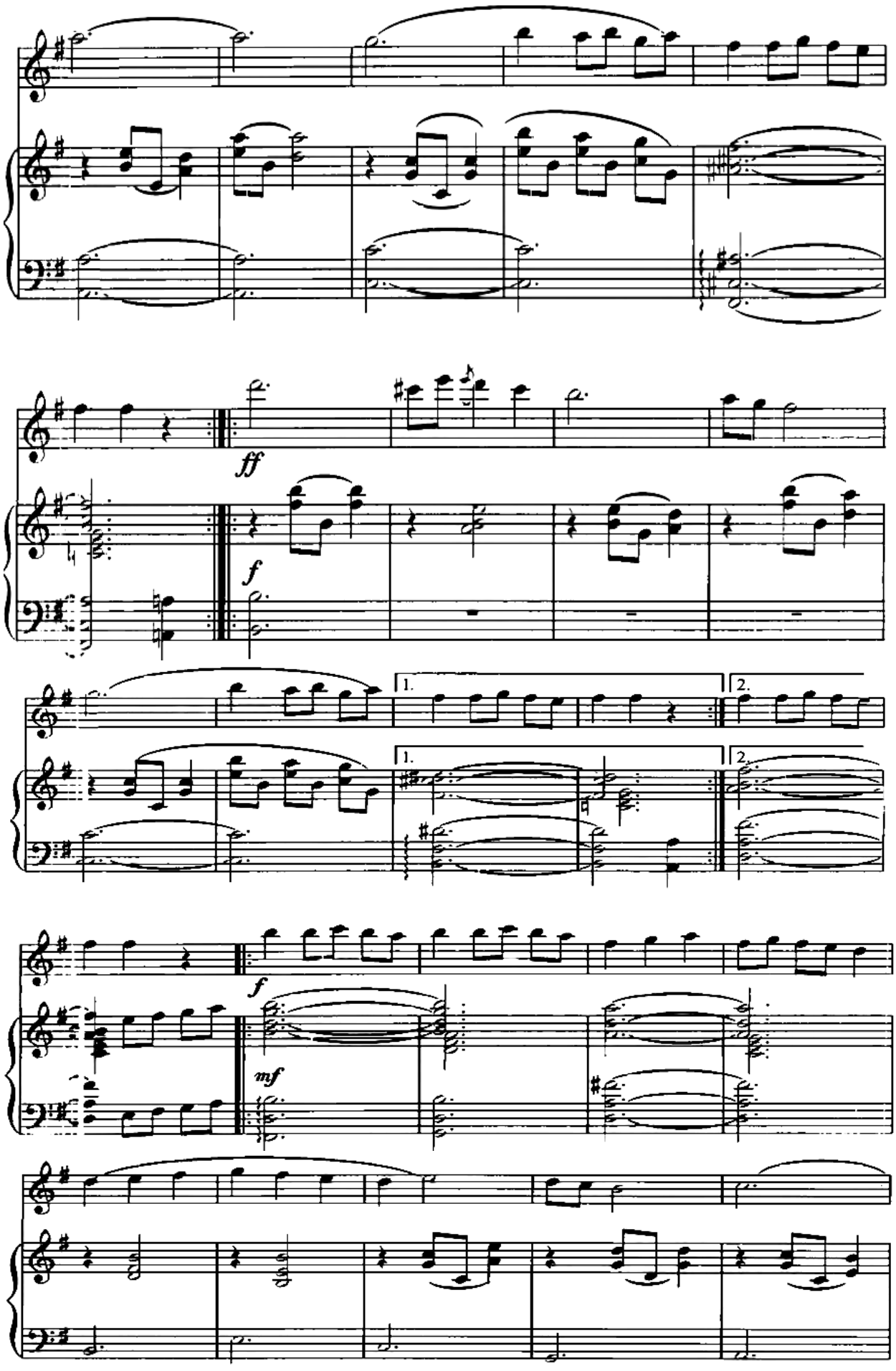
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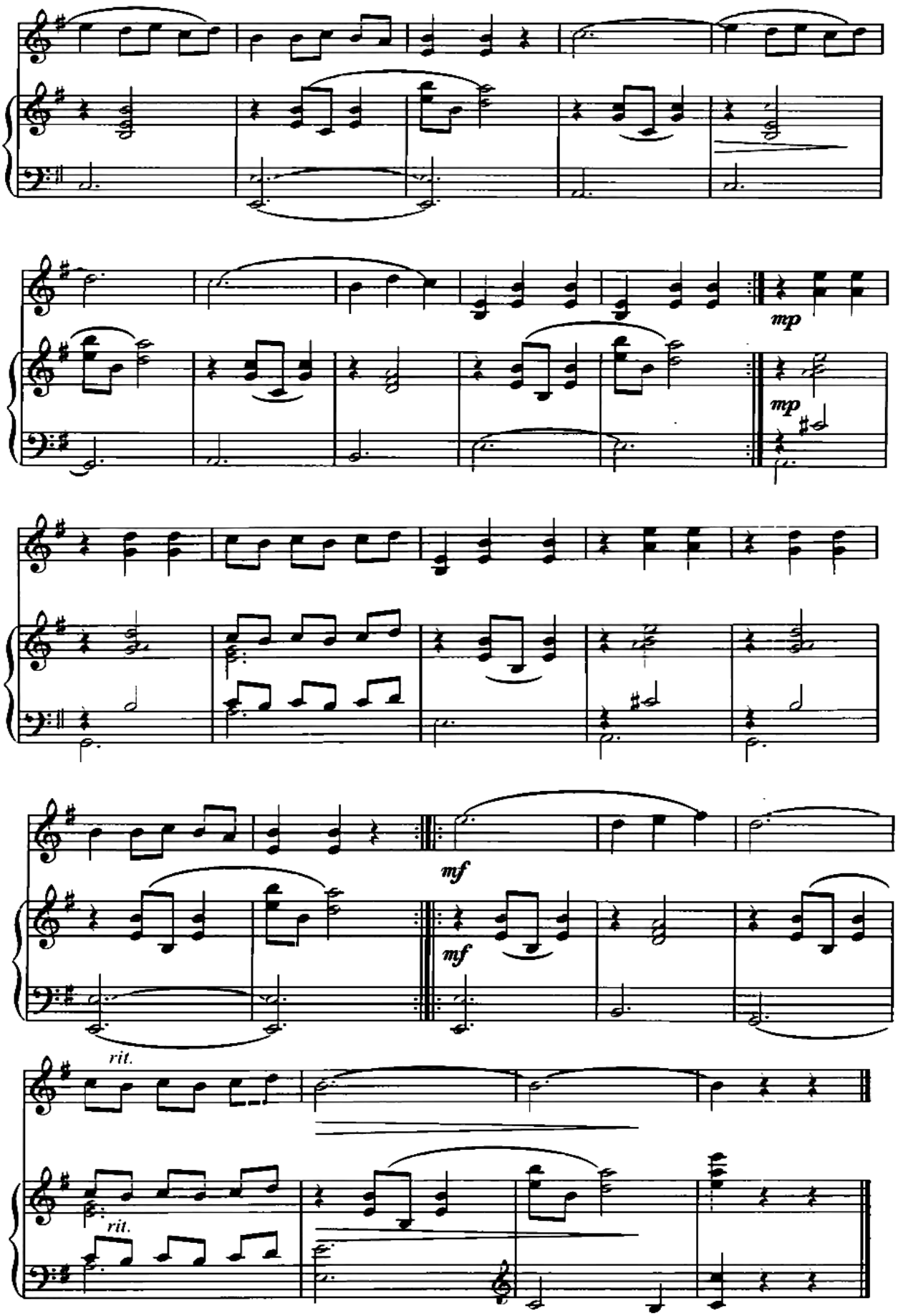
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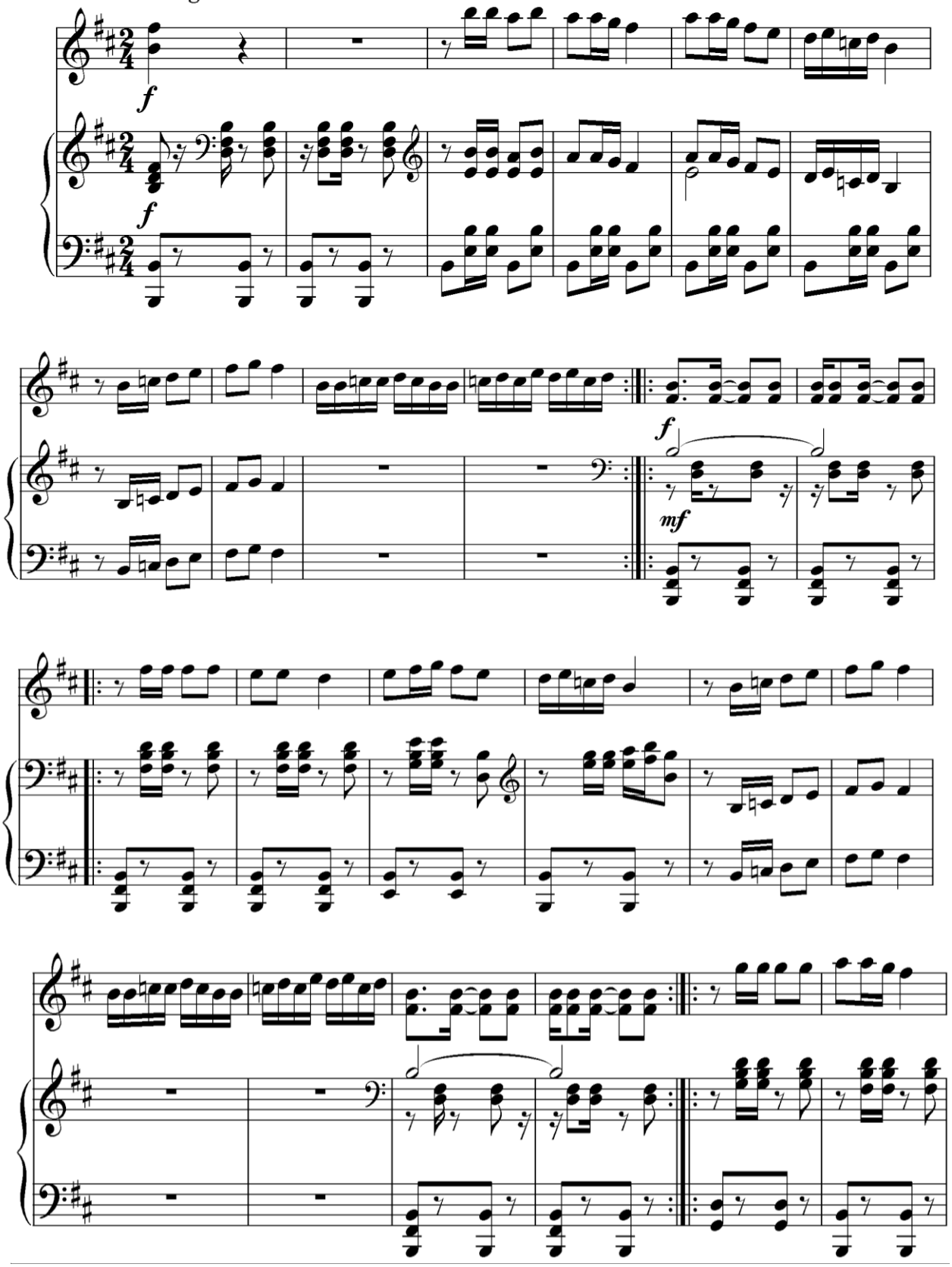
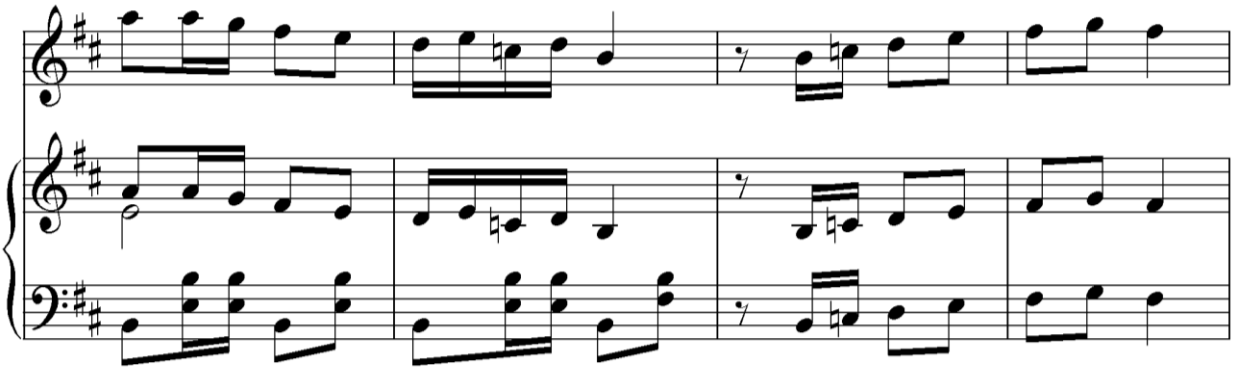
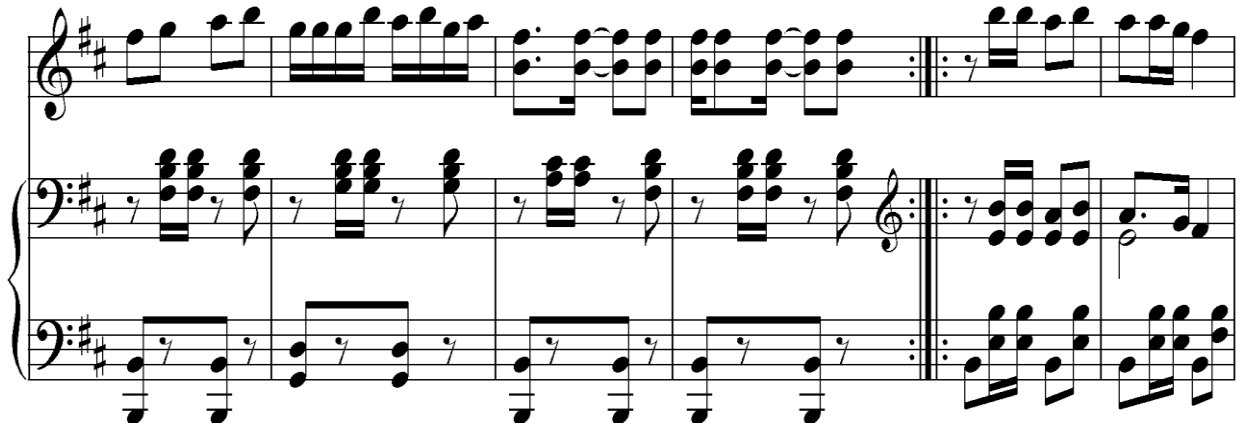
Yangi tanovar

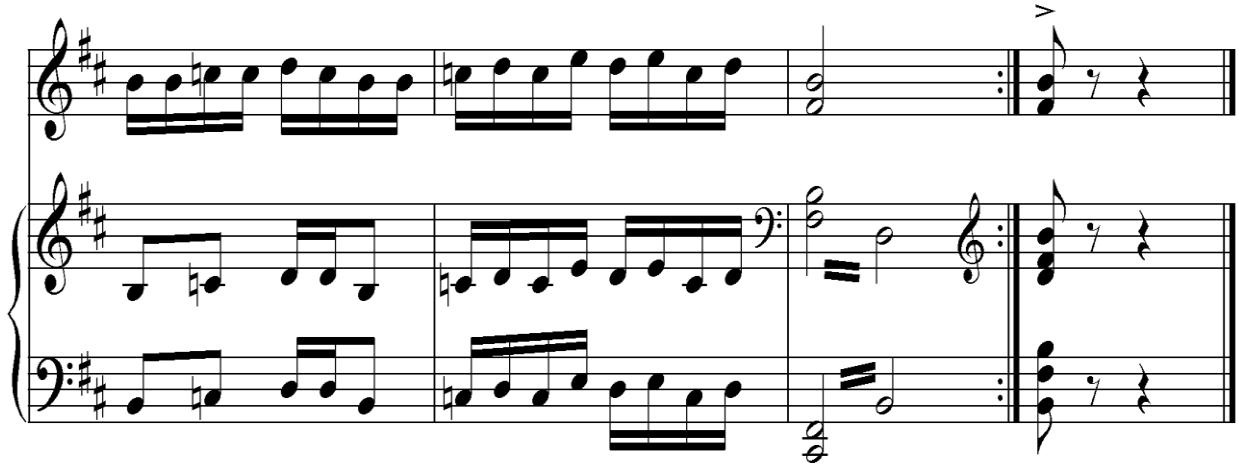
M.Mirzayev kuyi
M. Nasimov qayta ishlagan

Allegro moderato



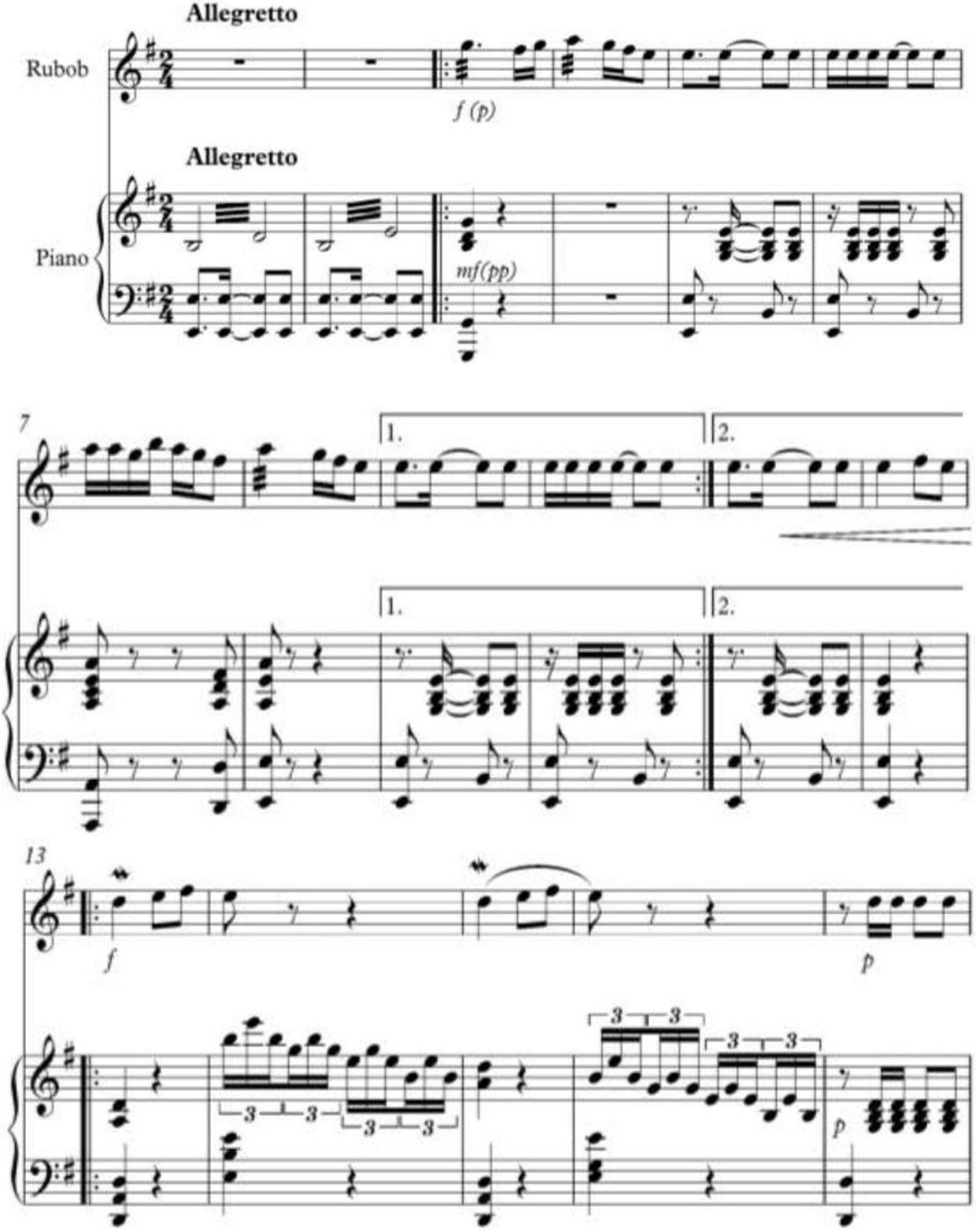


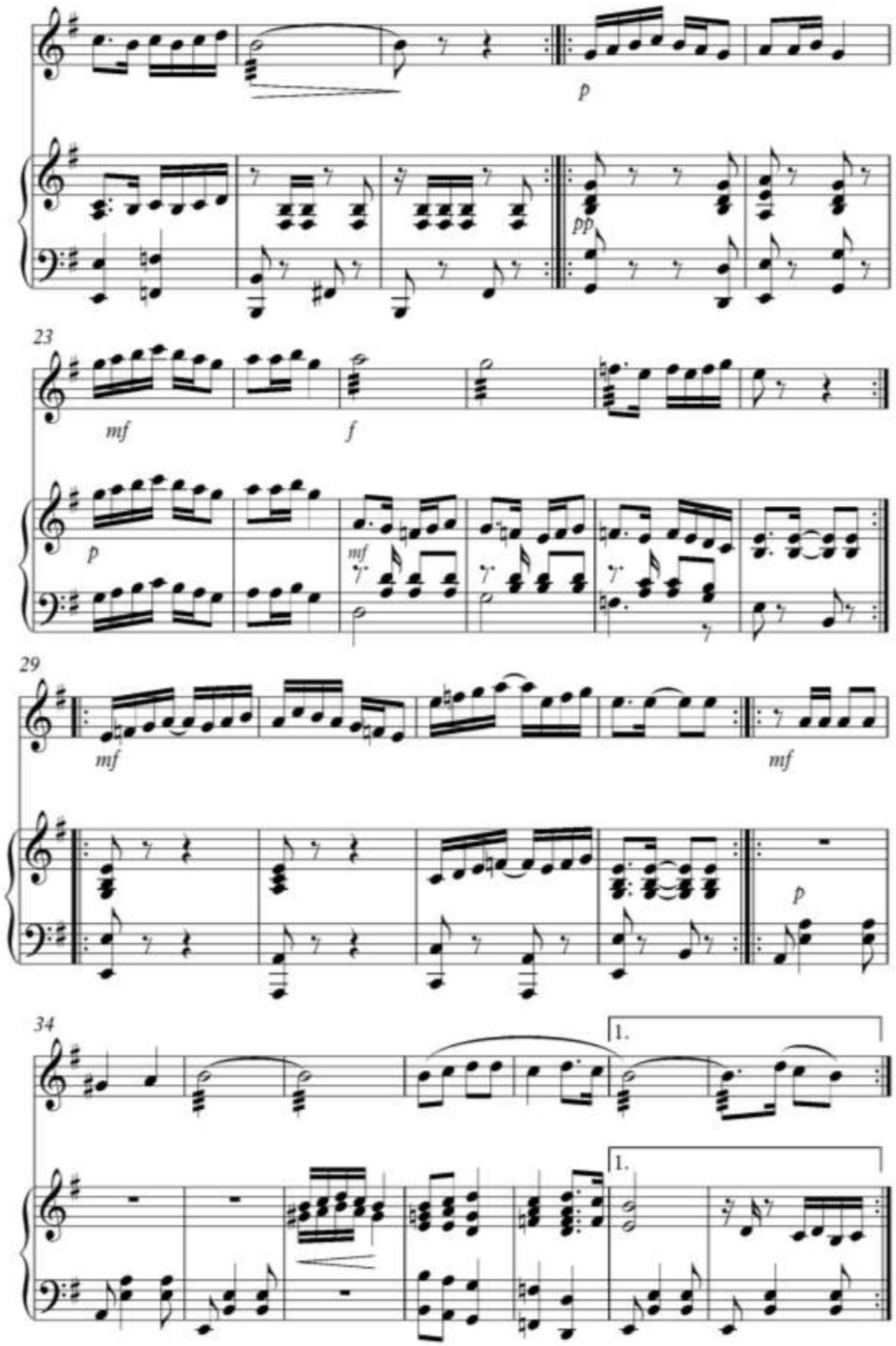




Zavqim kelur

M. Mirzayev musiqasi.

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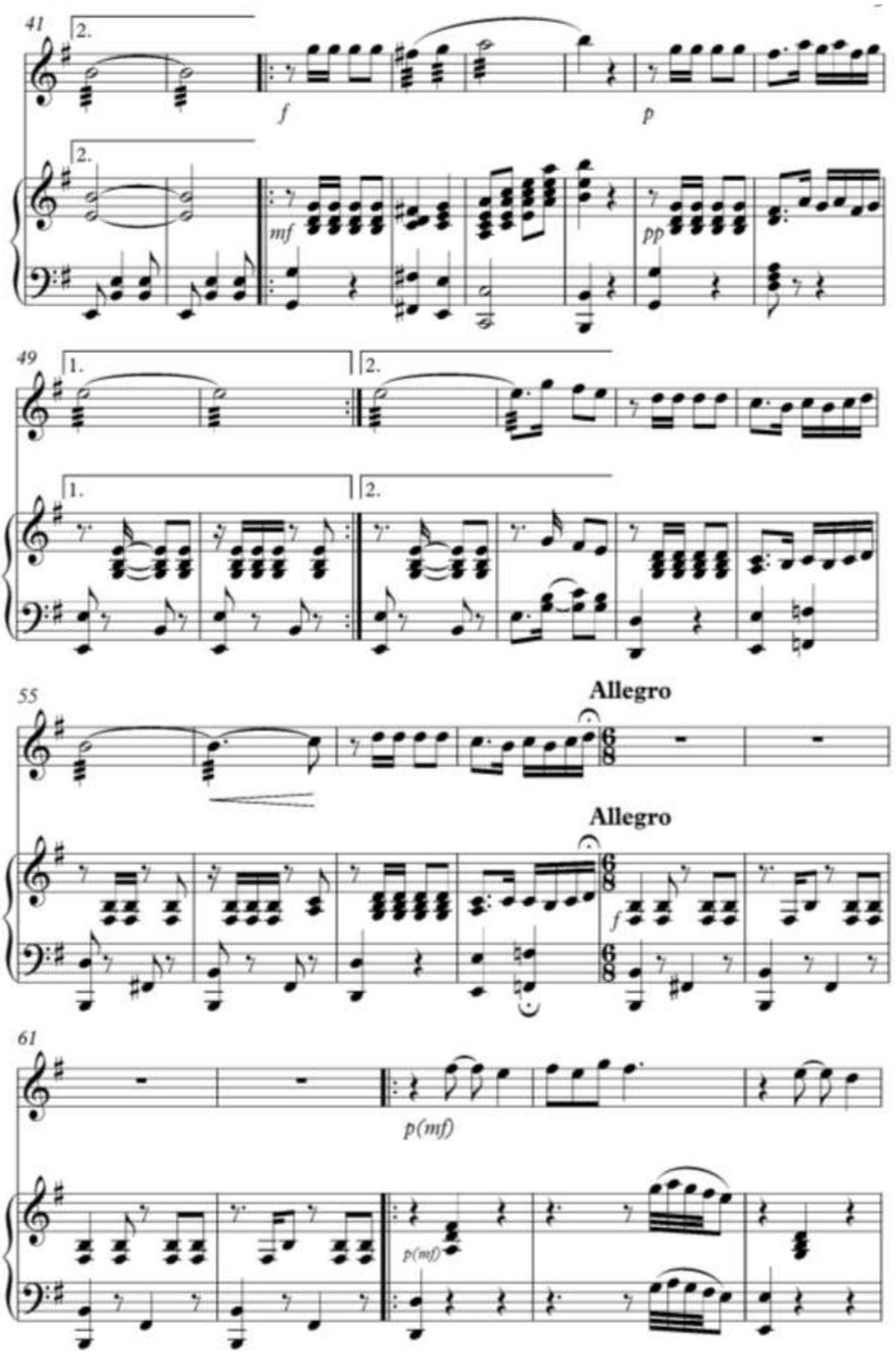
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2.
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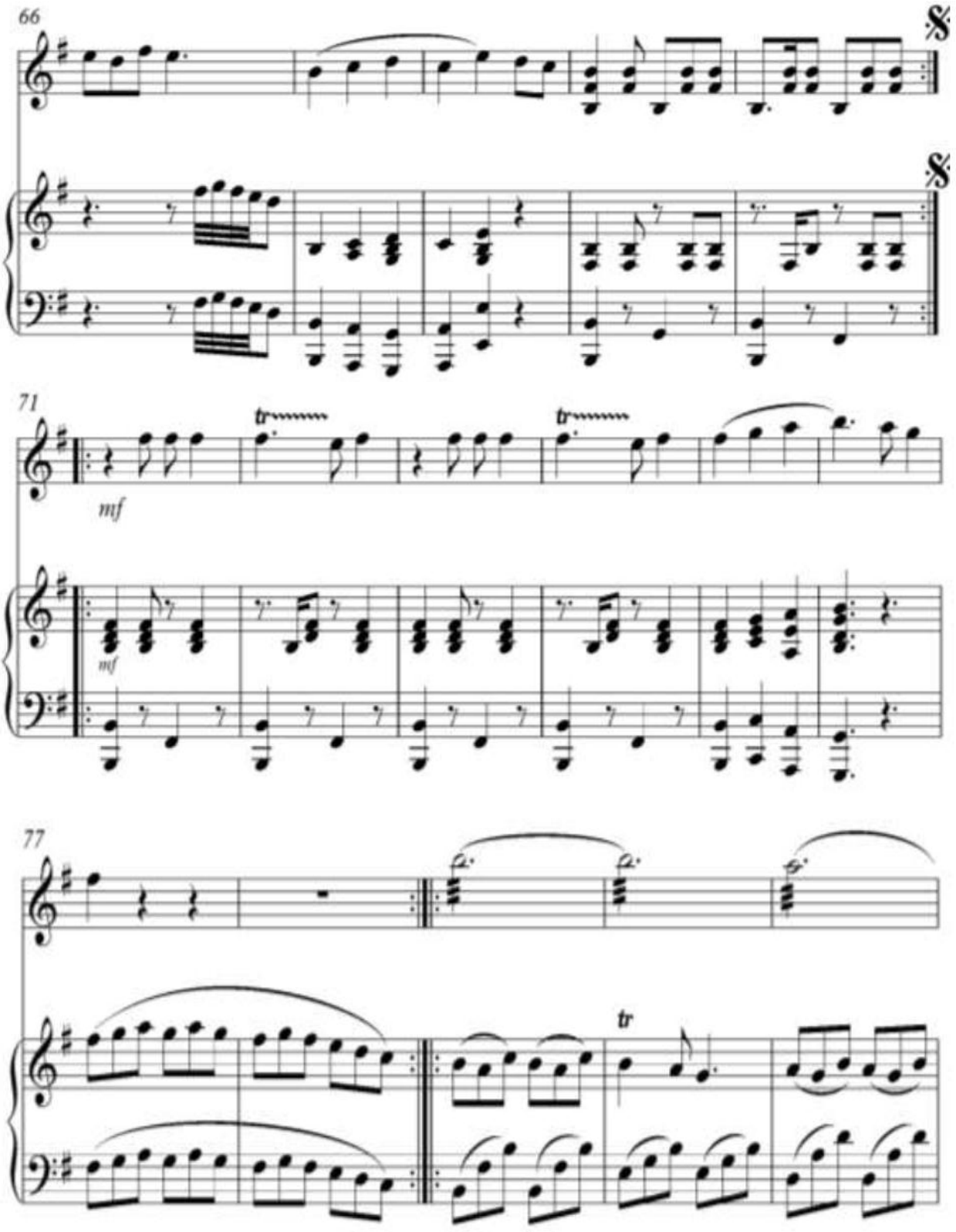
Allegro
Allegro
f
61
p(mf)
p(mf)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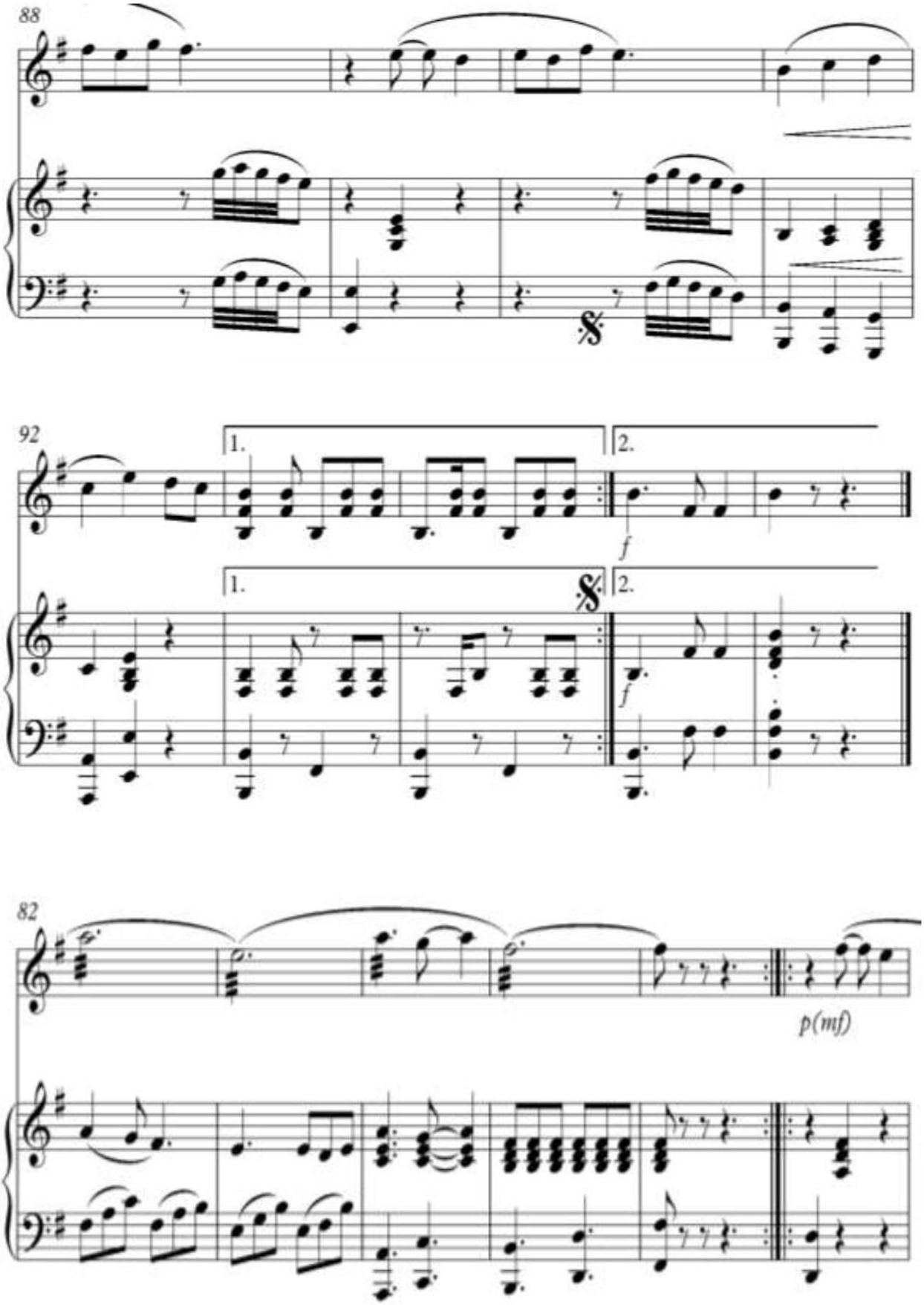
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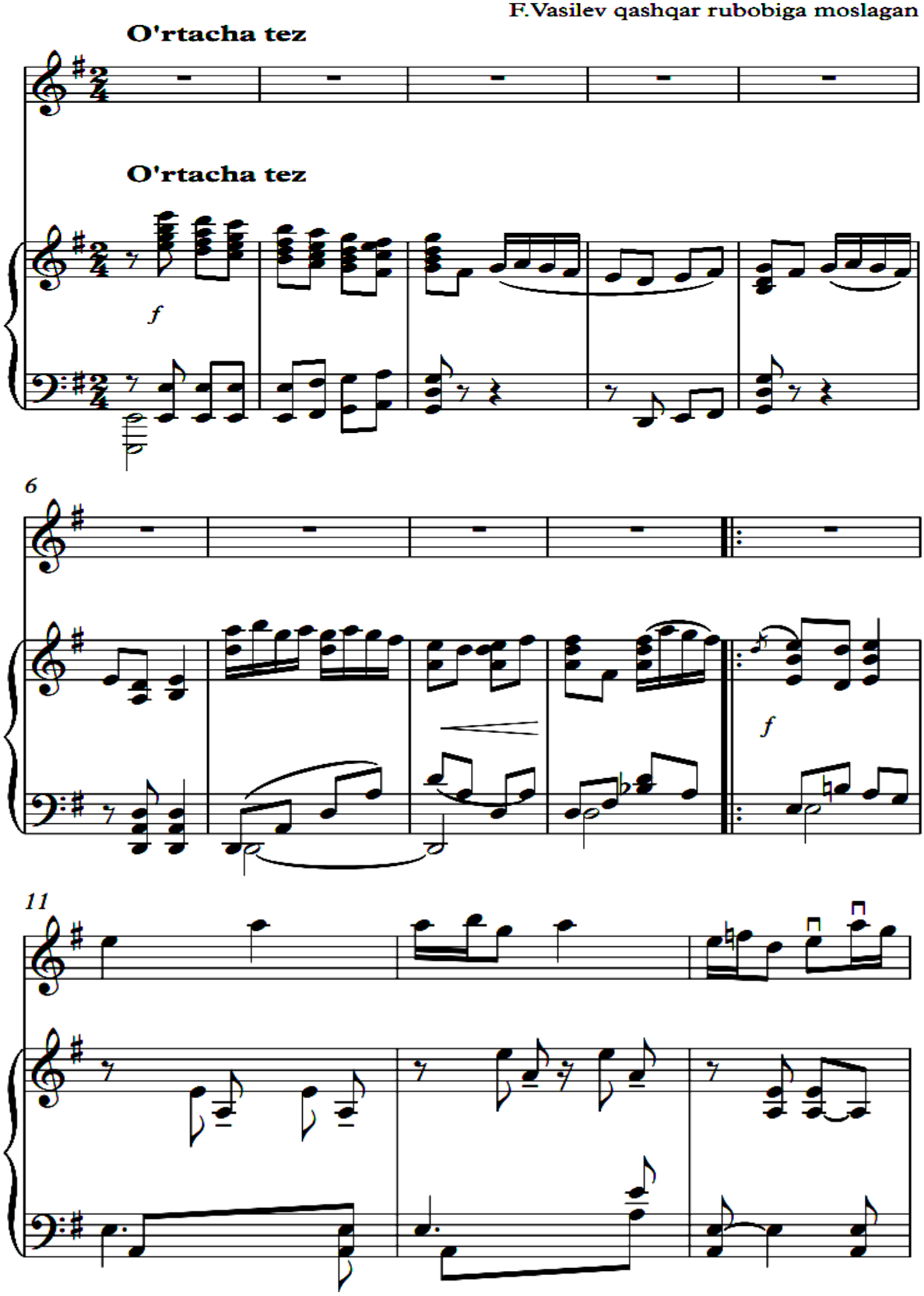
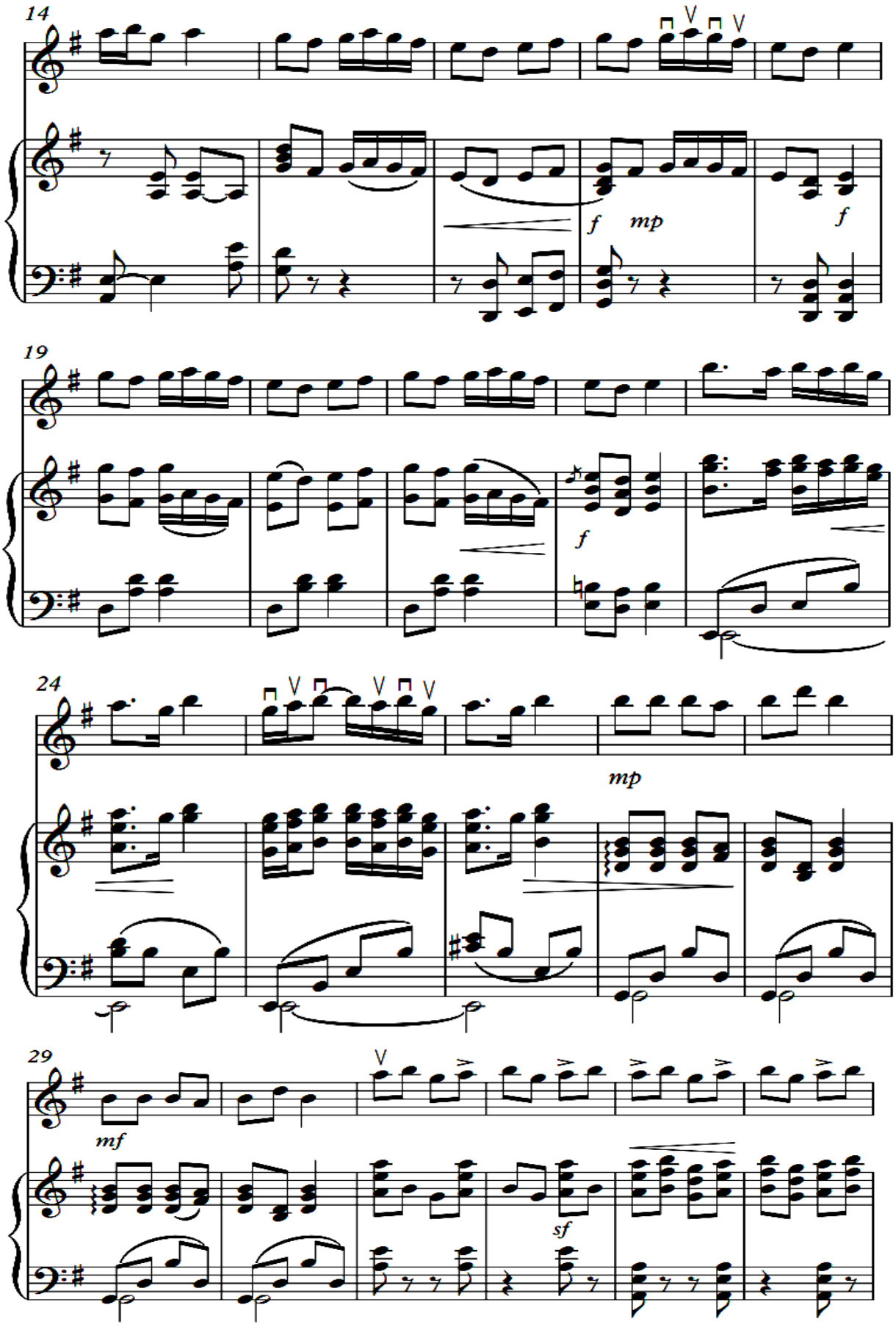
TERIMCHILAR QO'SHIG'I

S.Yudakov musiqasi,
F.Vasilev qashqar rubobiga moslagan

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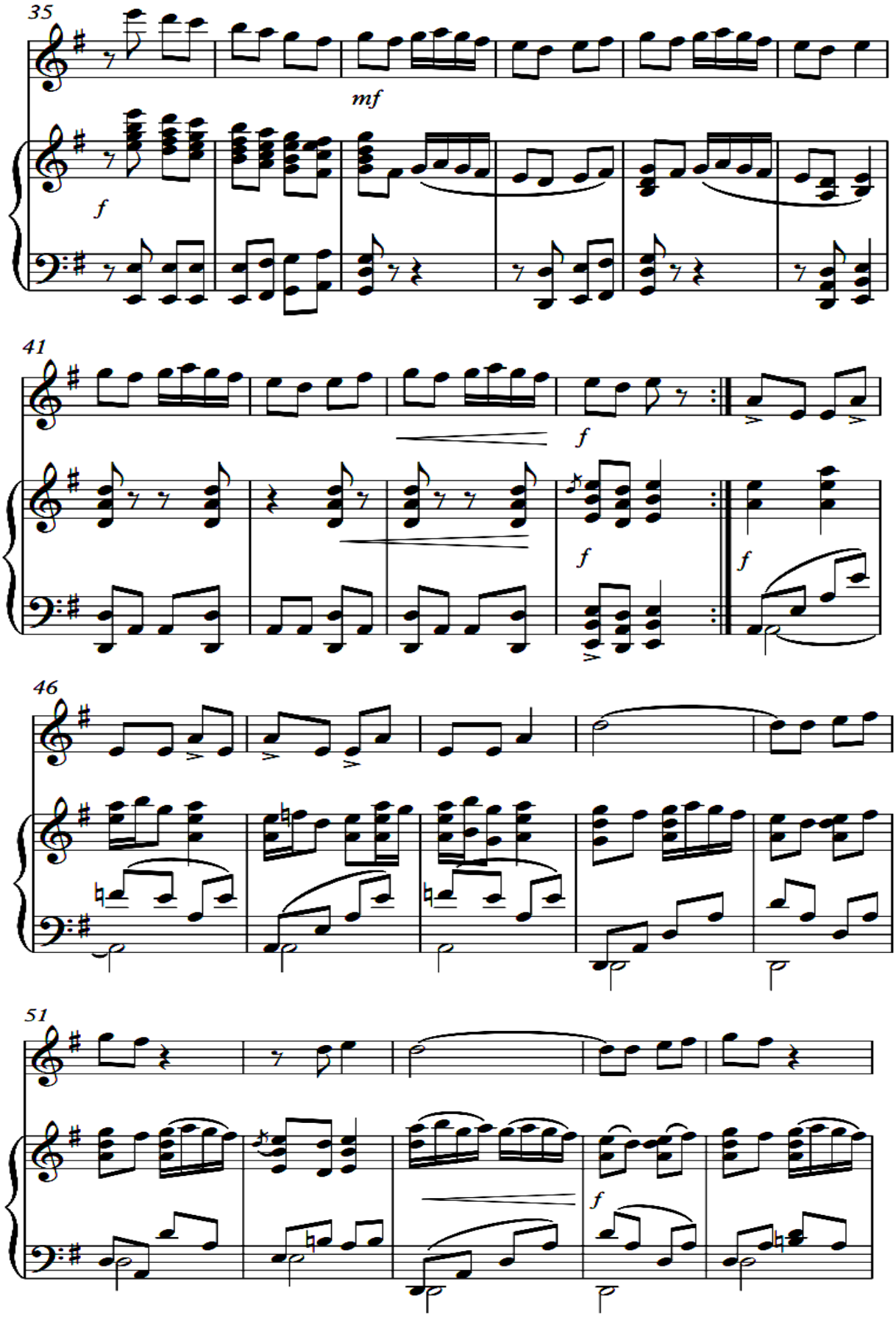
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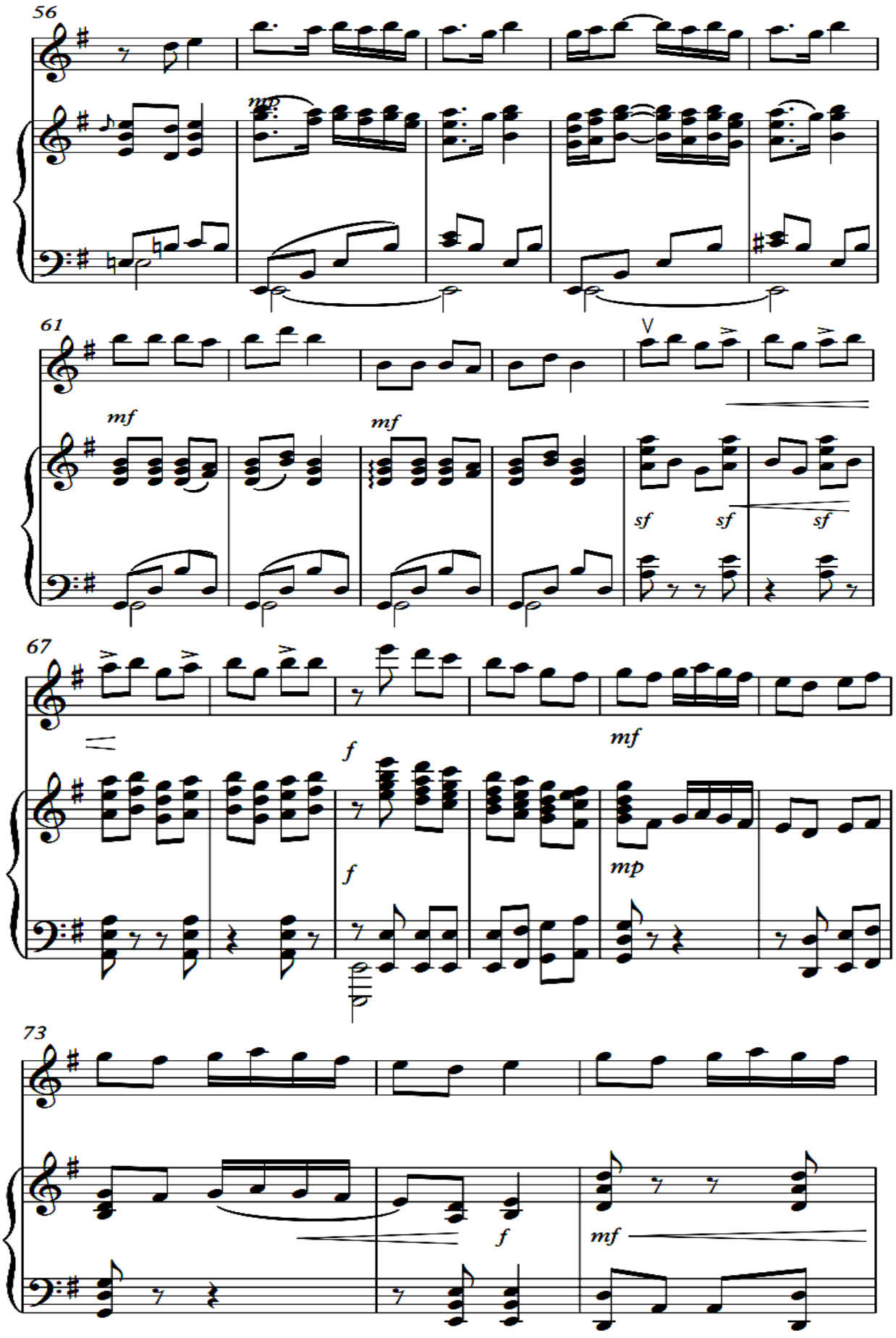
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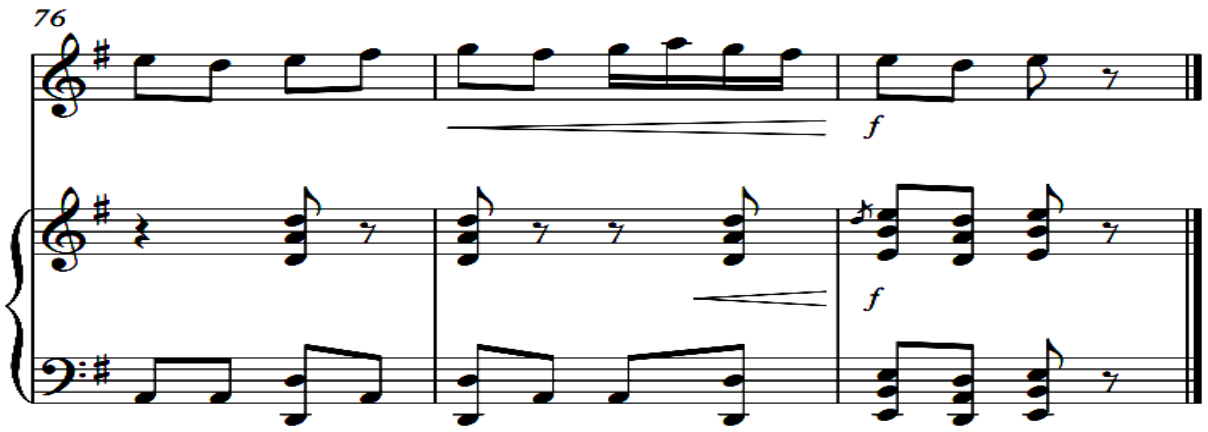
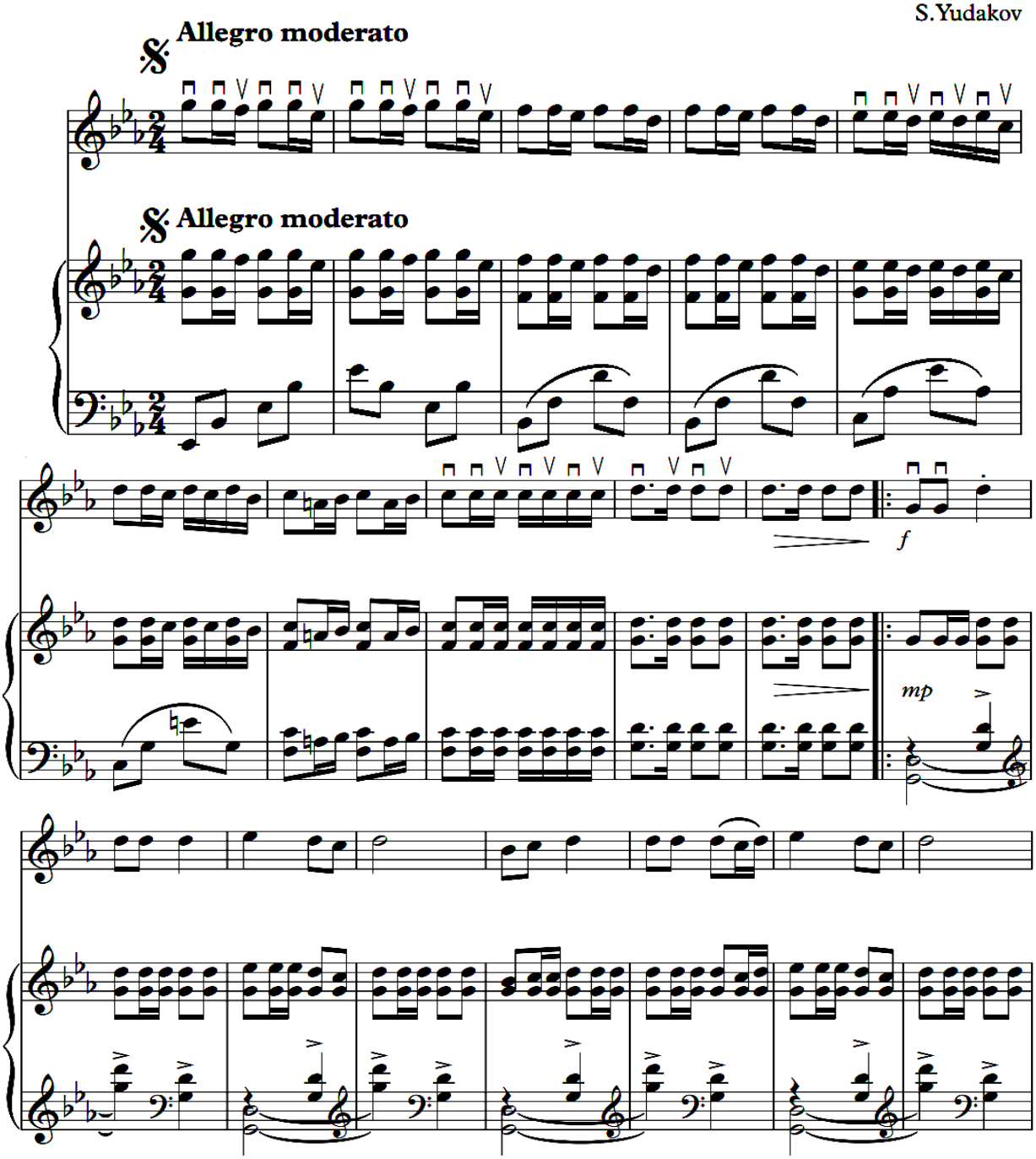
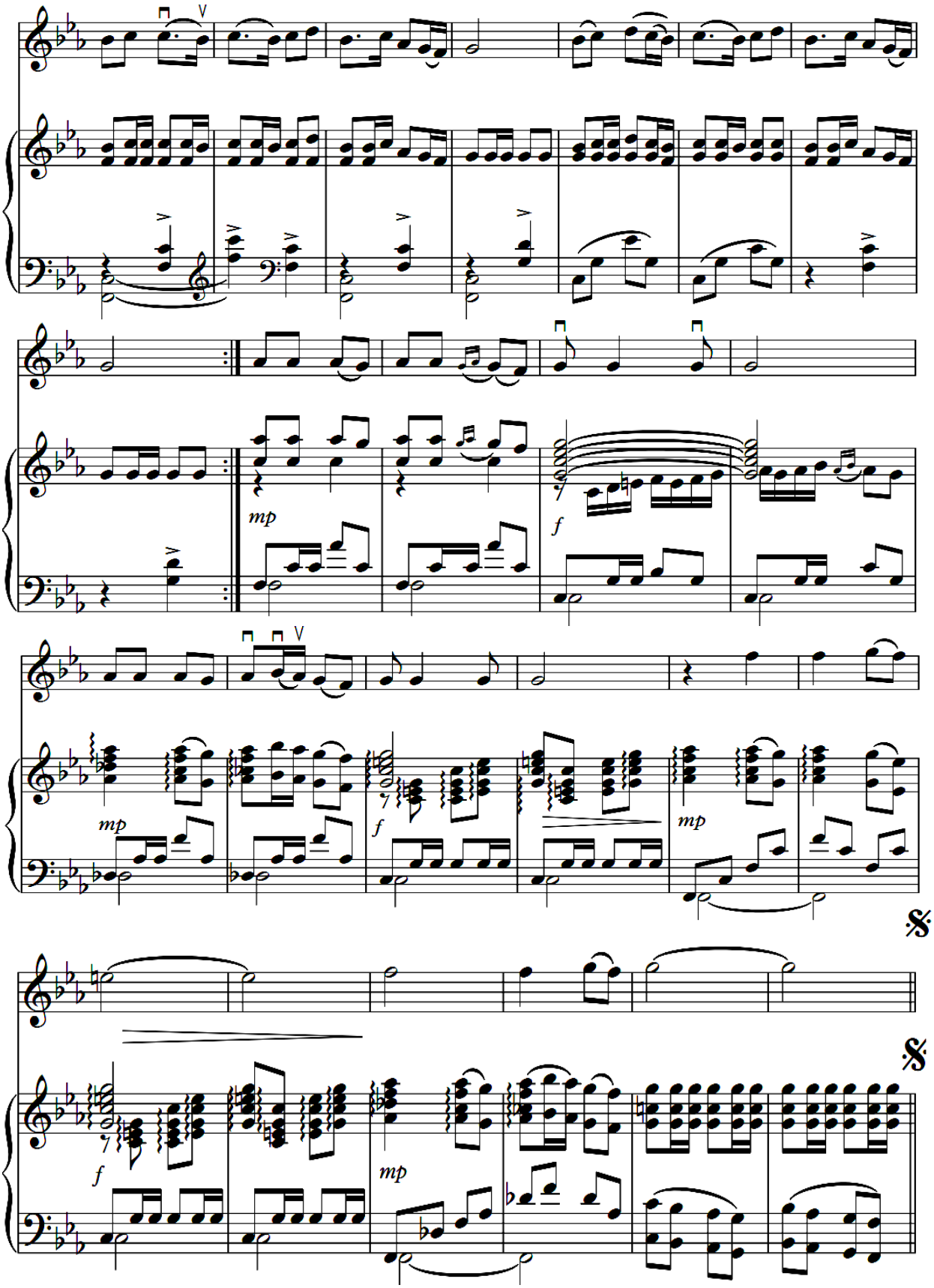


Jon O'zbekiston

S.Yudakov

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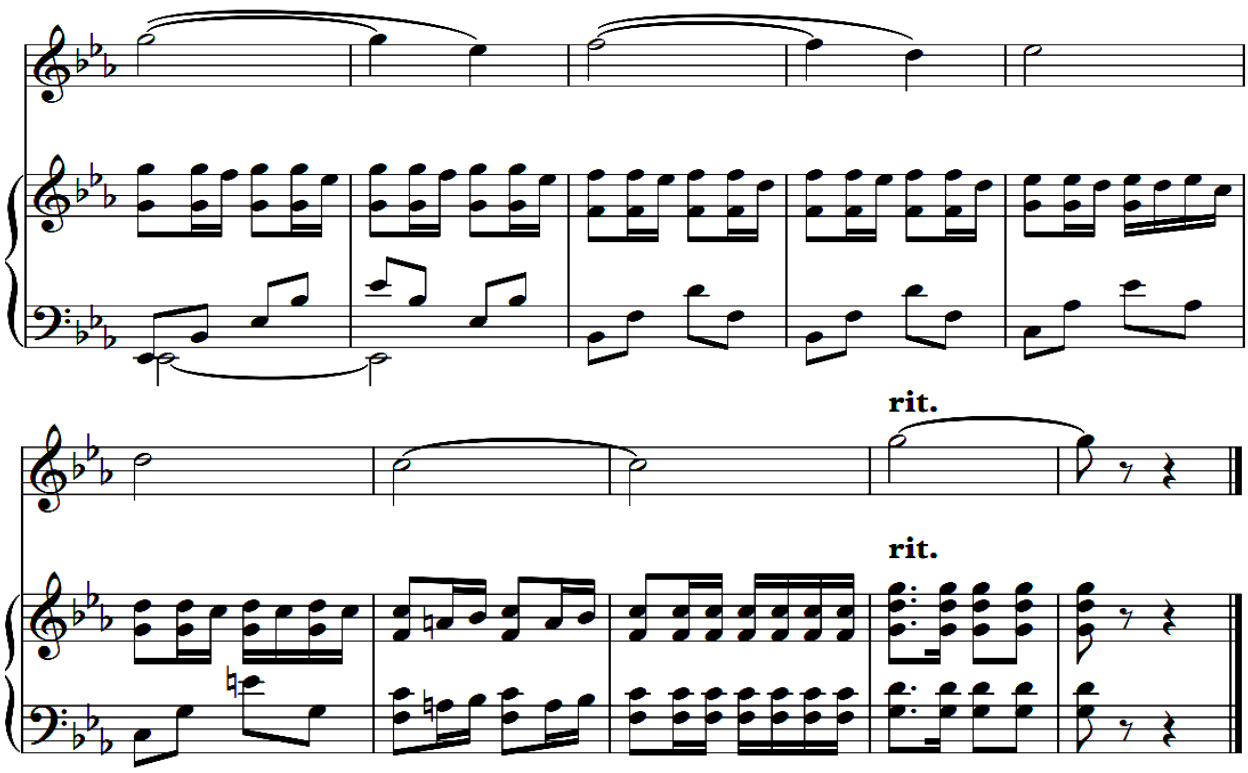
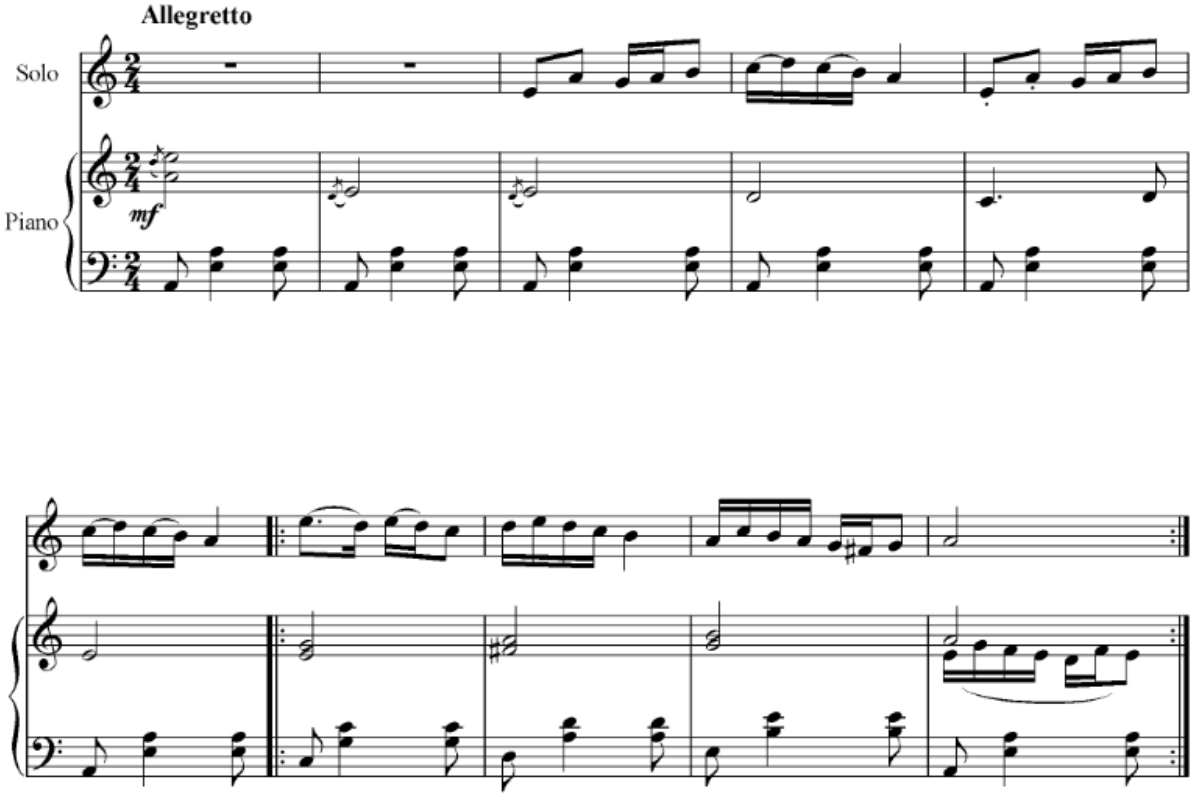
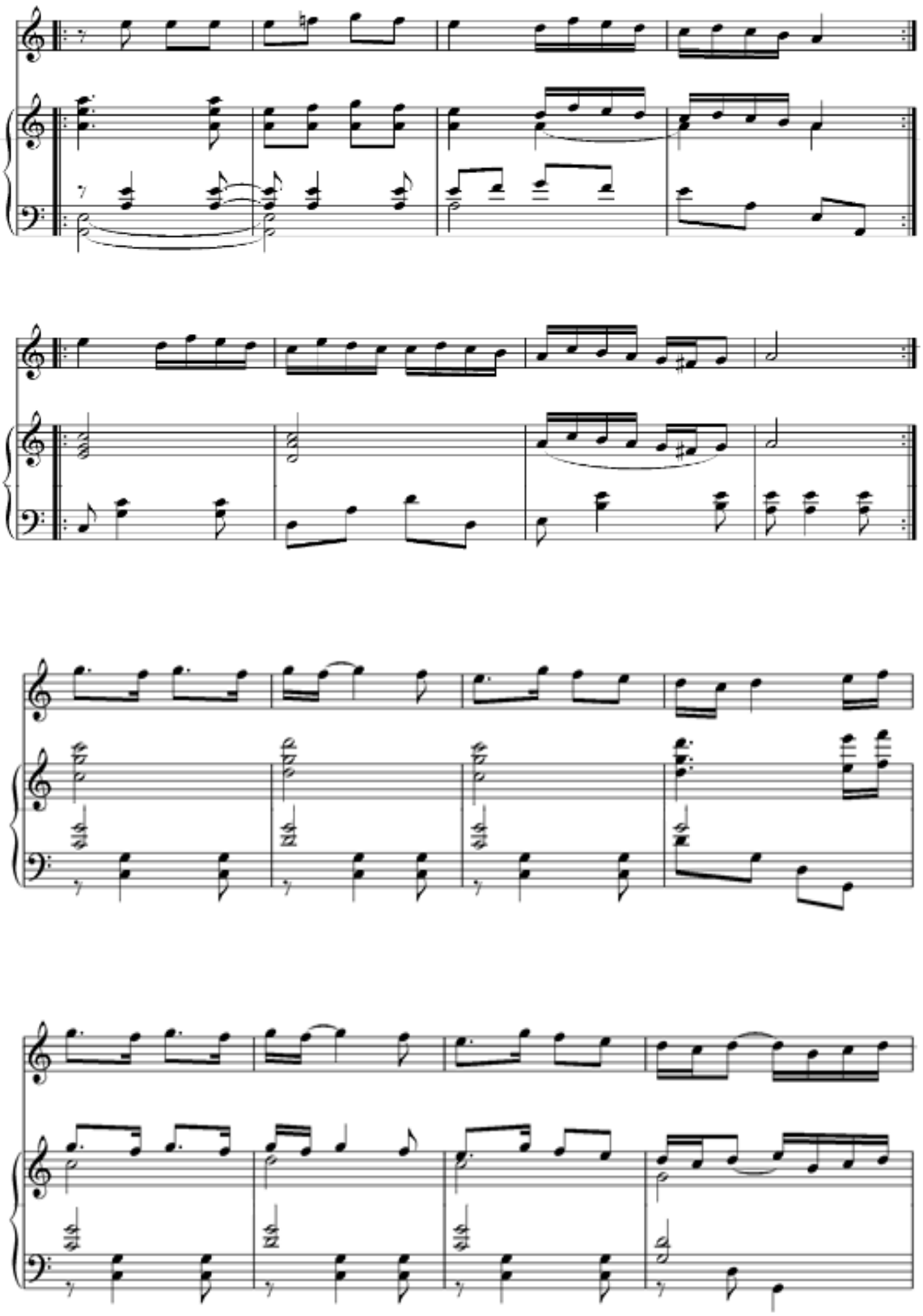
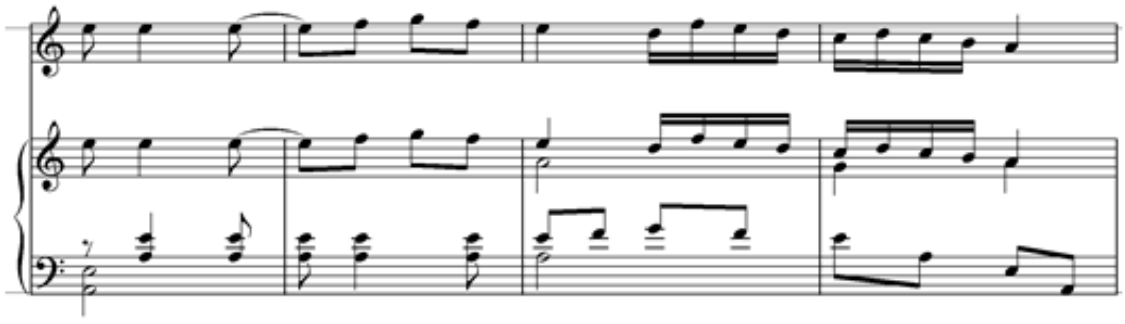


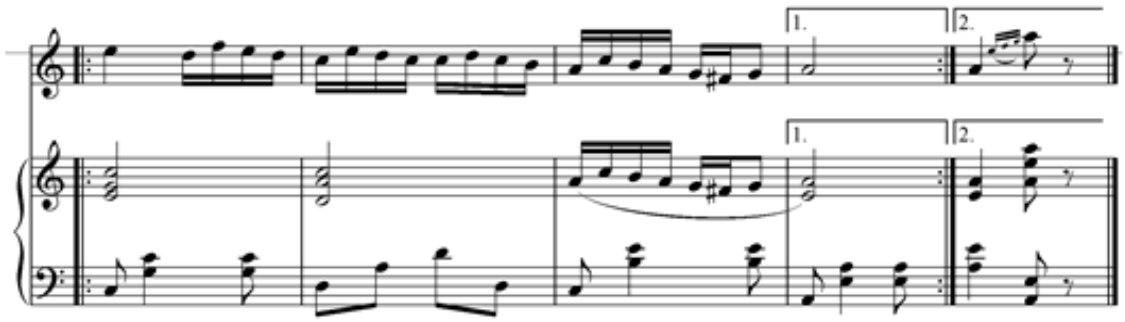
Raqs

G'. Qodirov





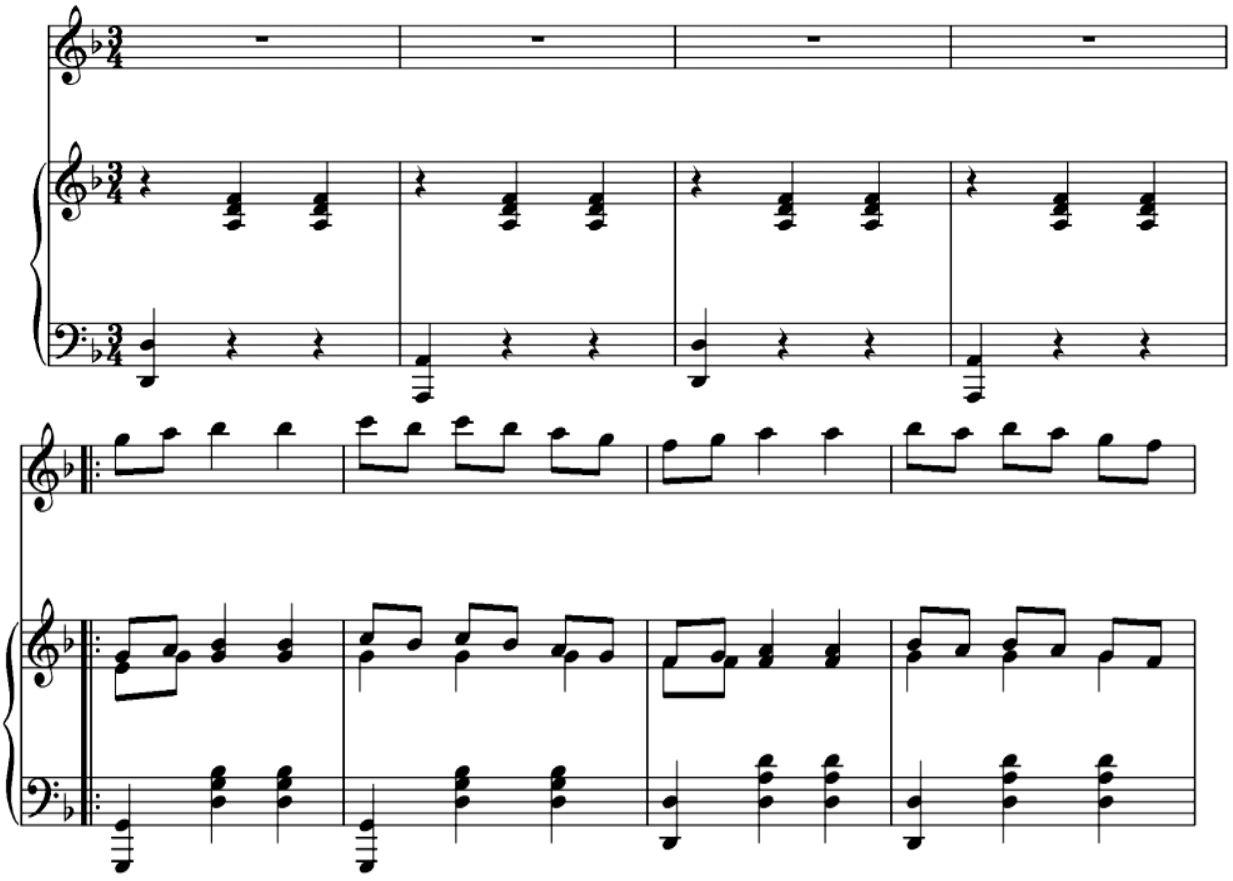


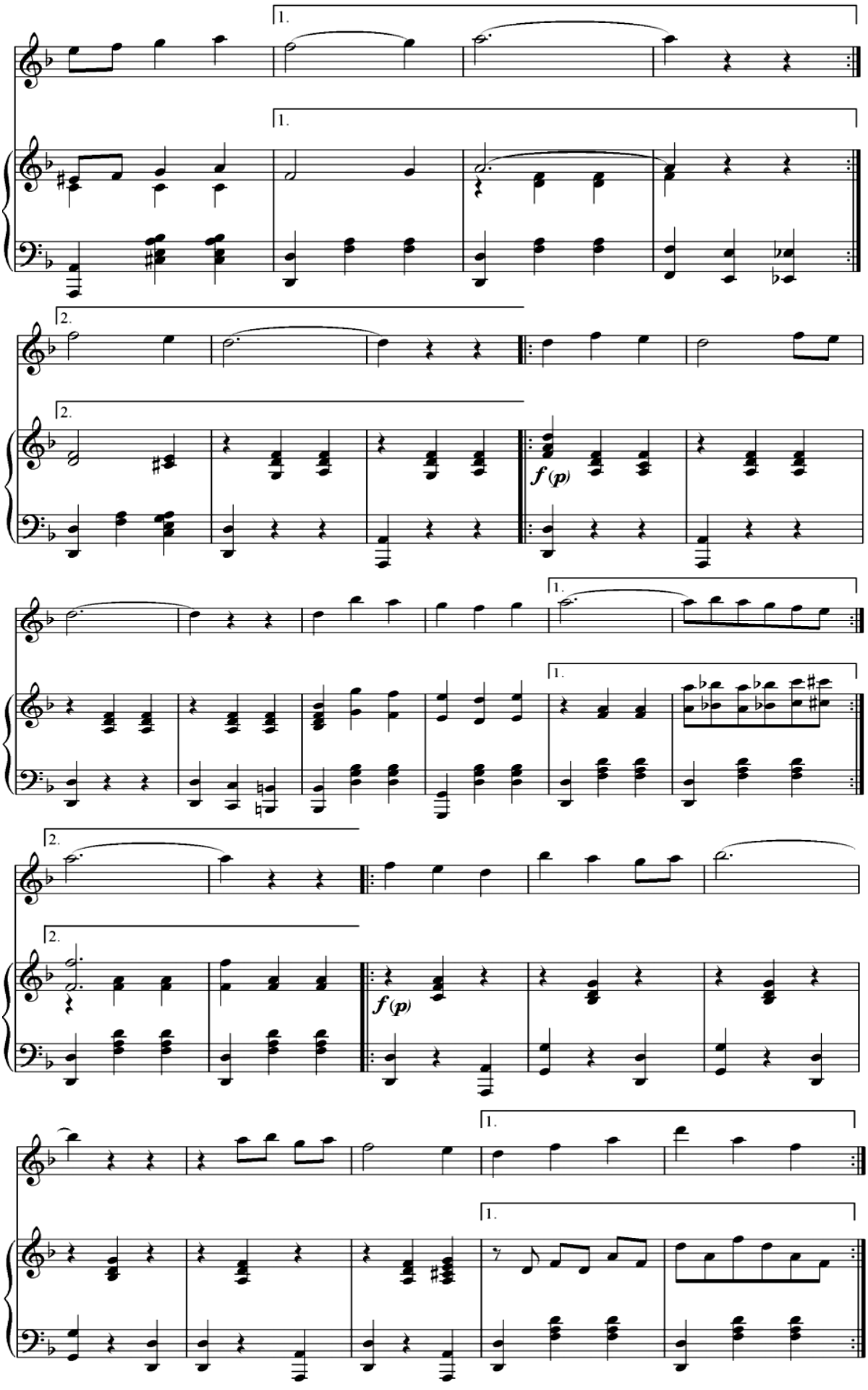


O'zbekiston valsi

R. Raximov

Vals sur'atida

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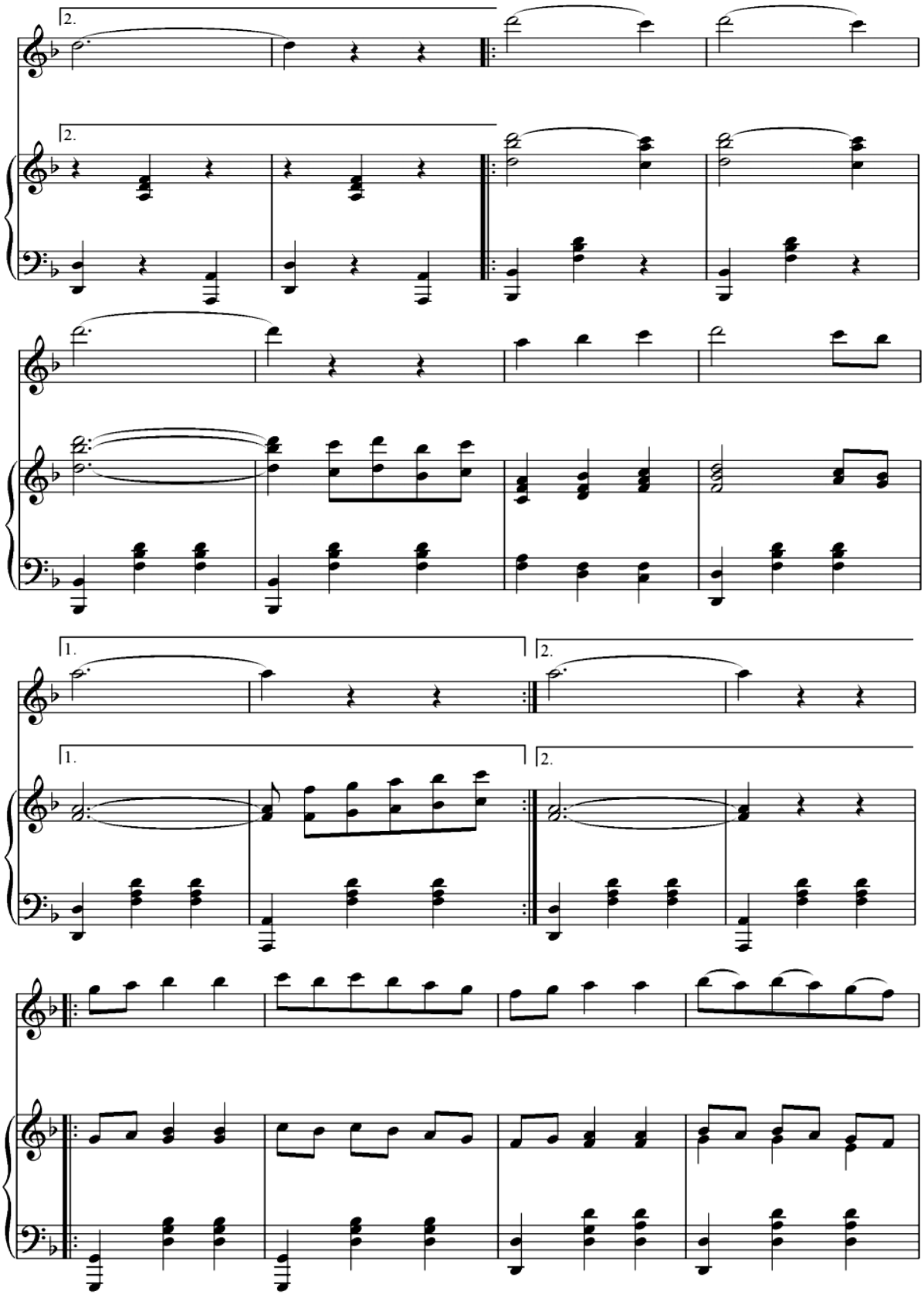
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2.
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2.
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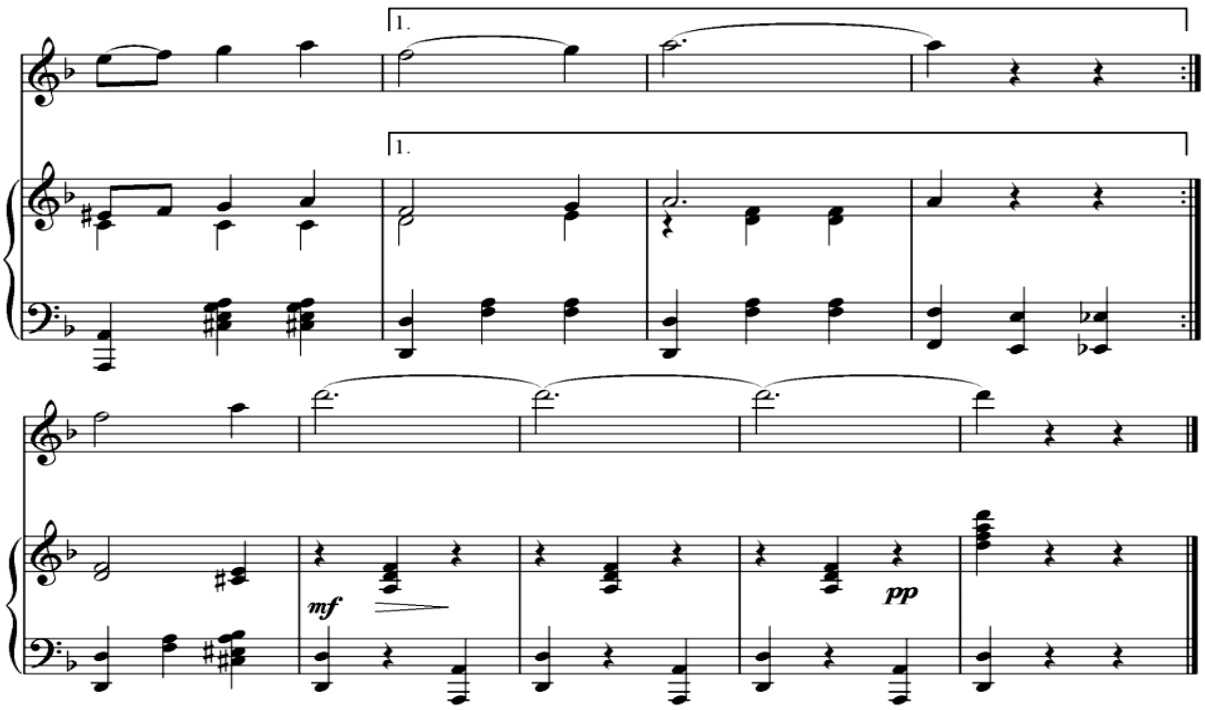
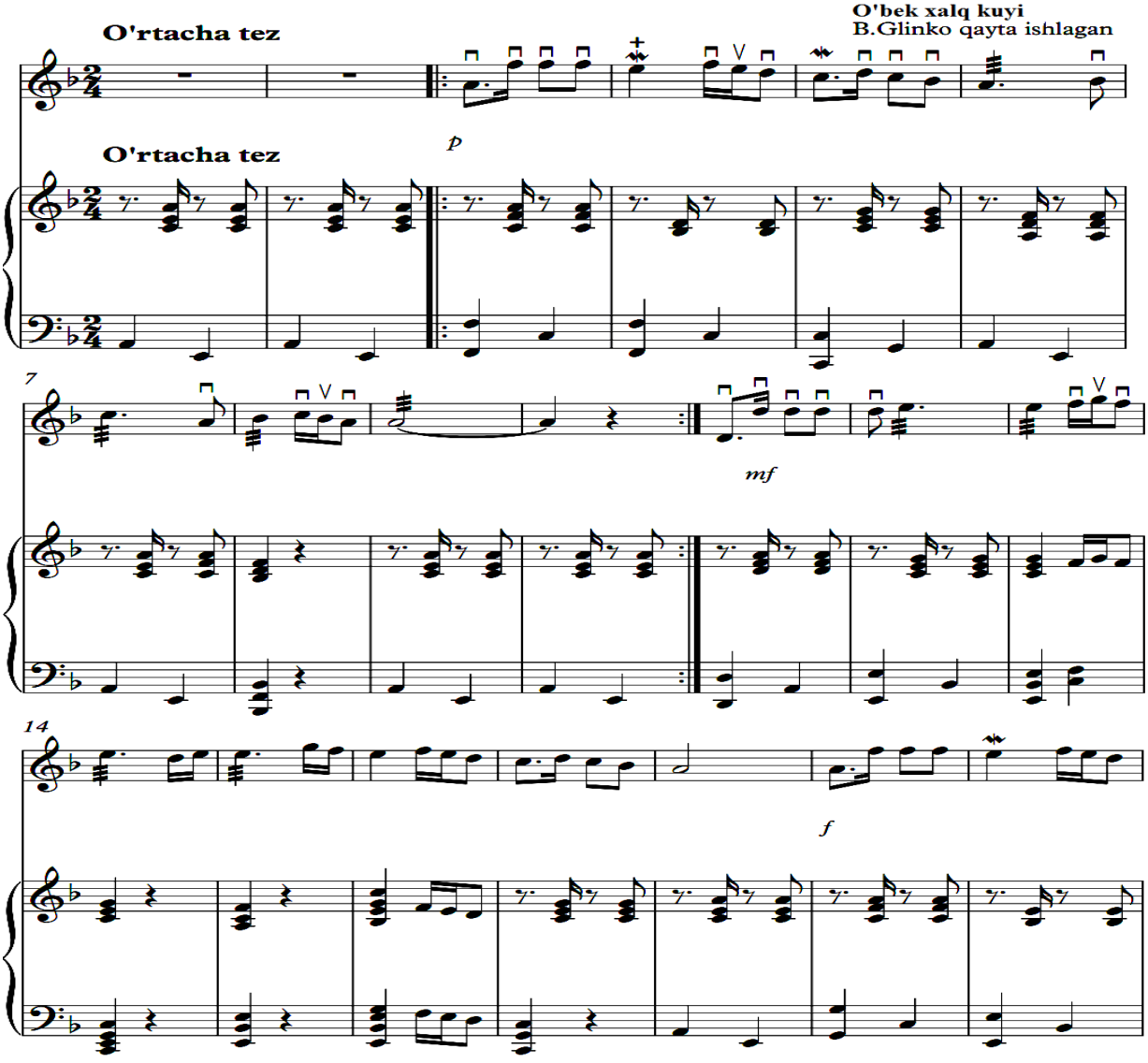
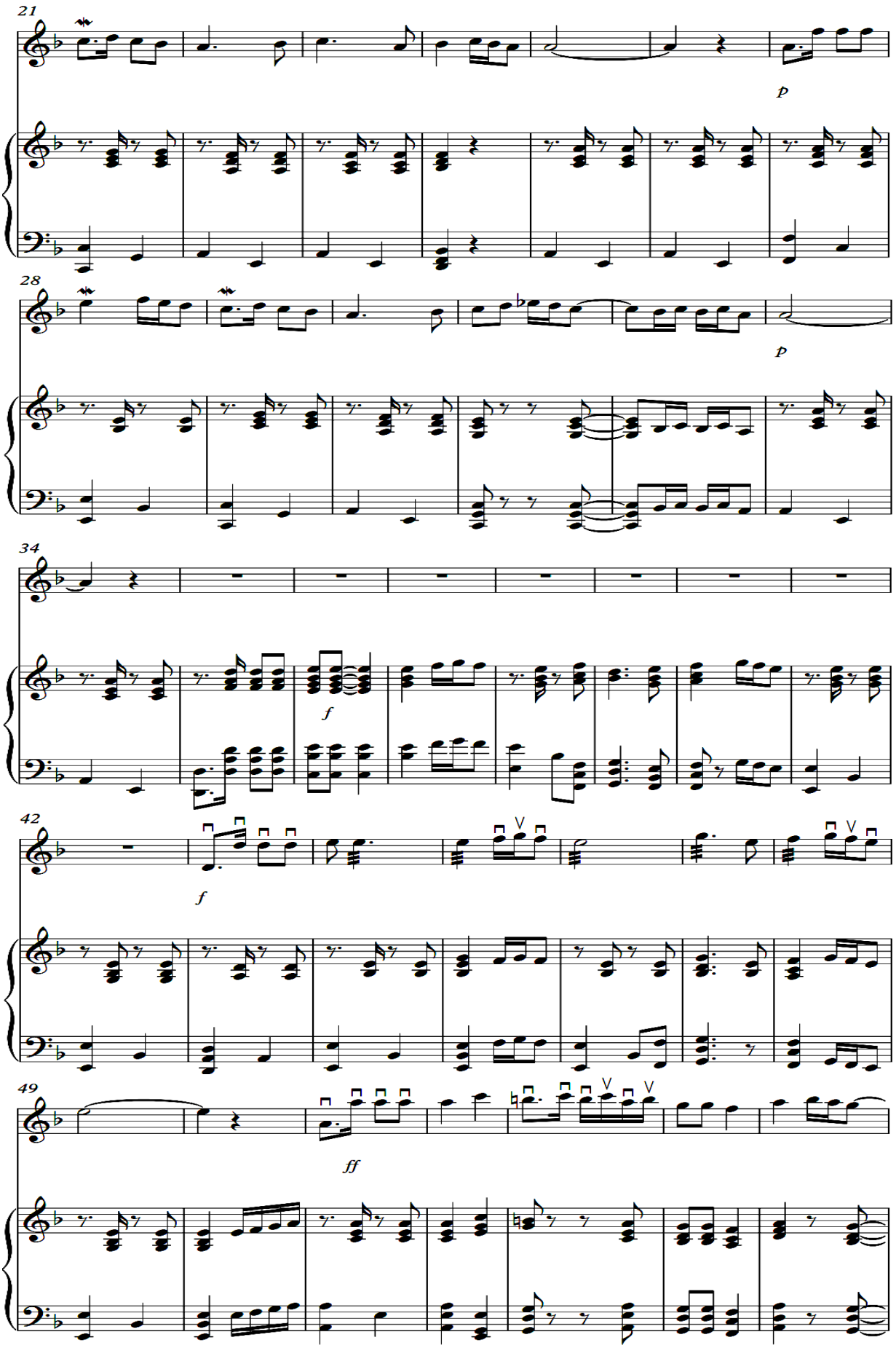
2.



CHAMAN ICHRA

O'bek xalq kuyi
B.Glinko qayta ishlagan

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f
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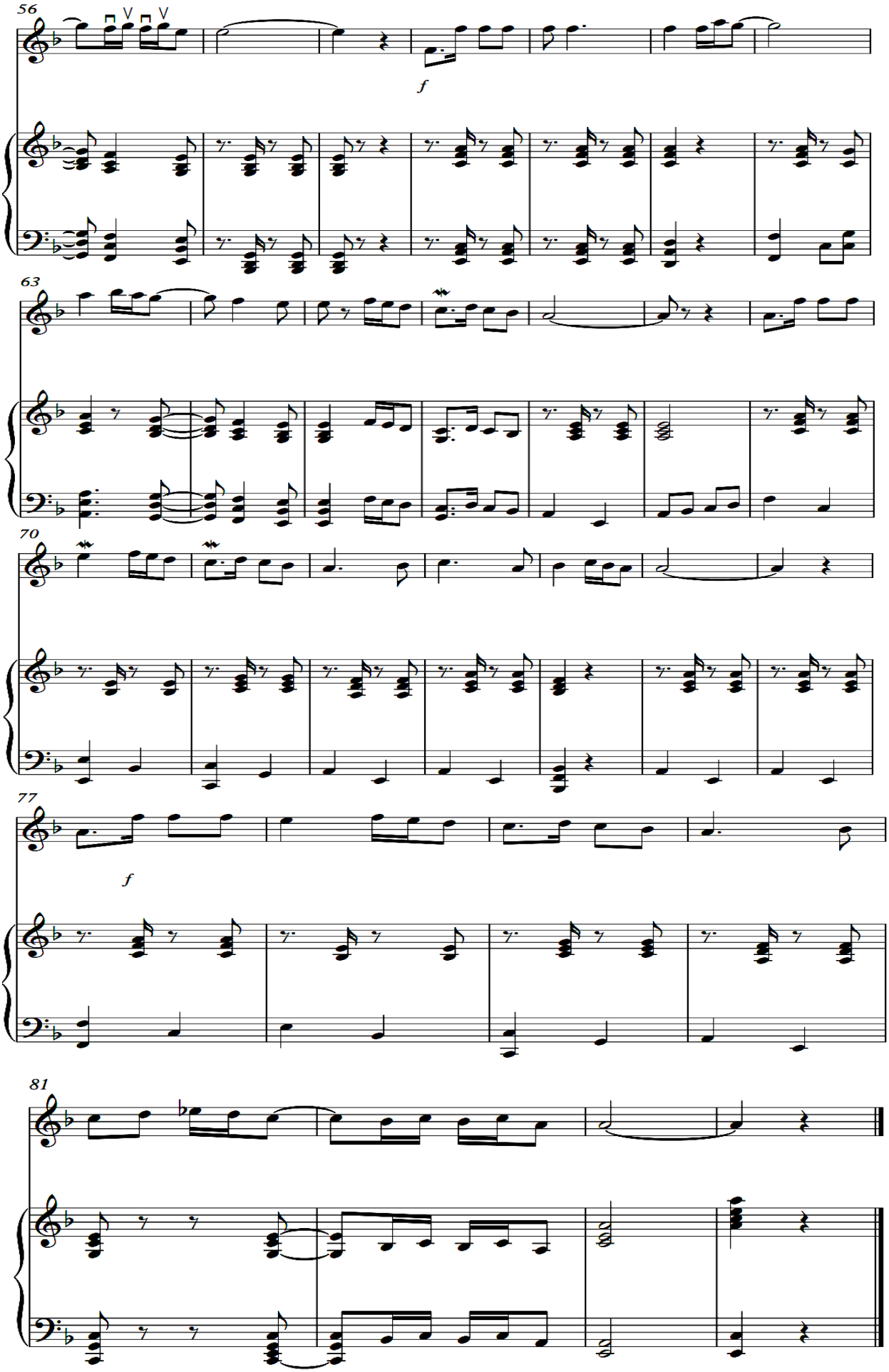
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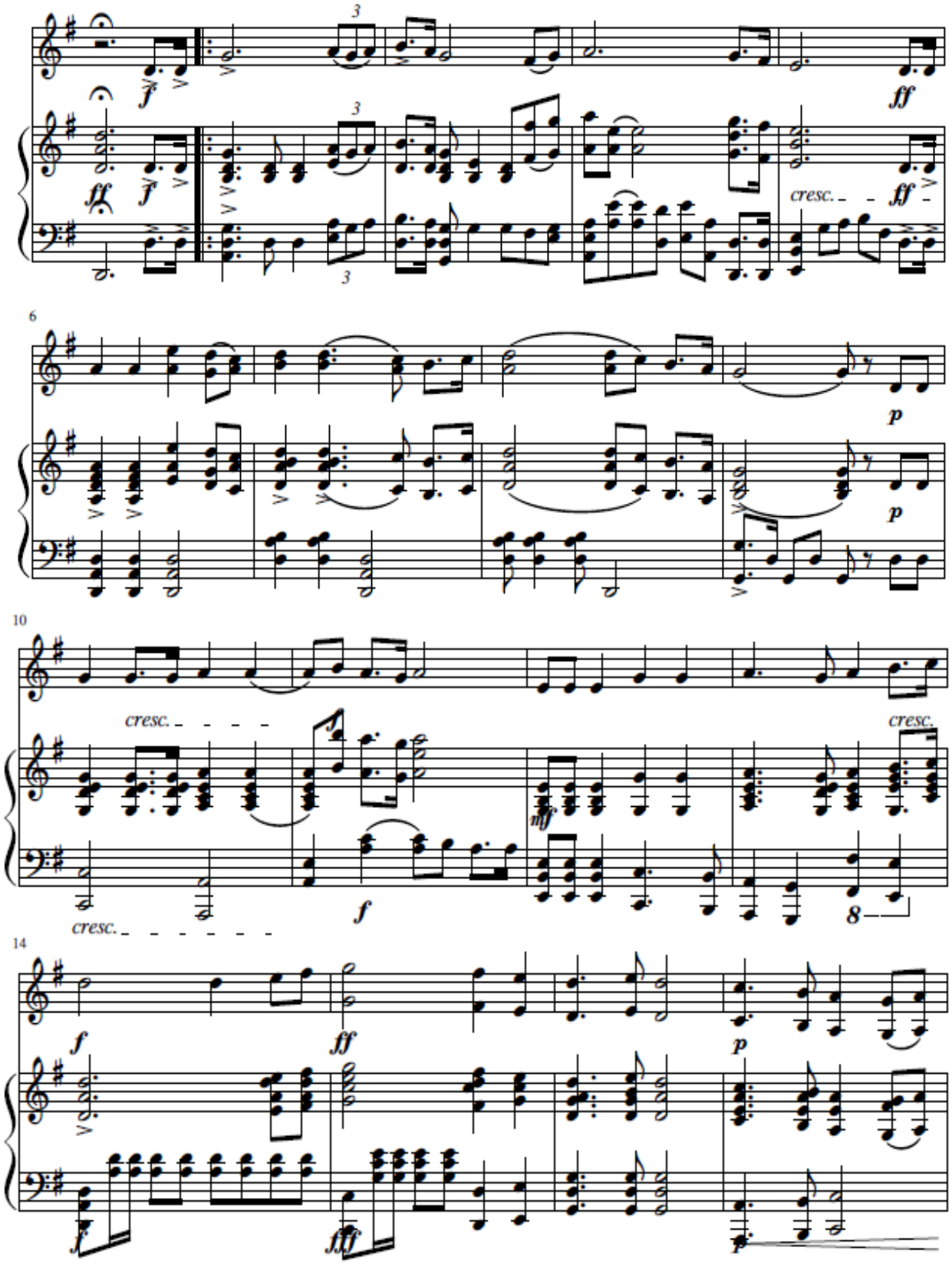
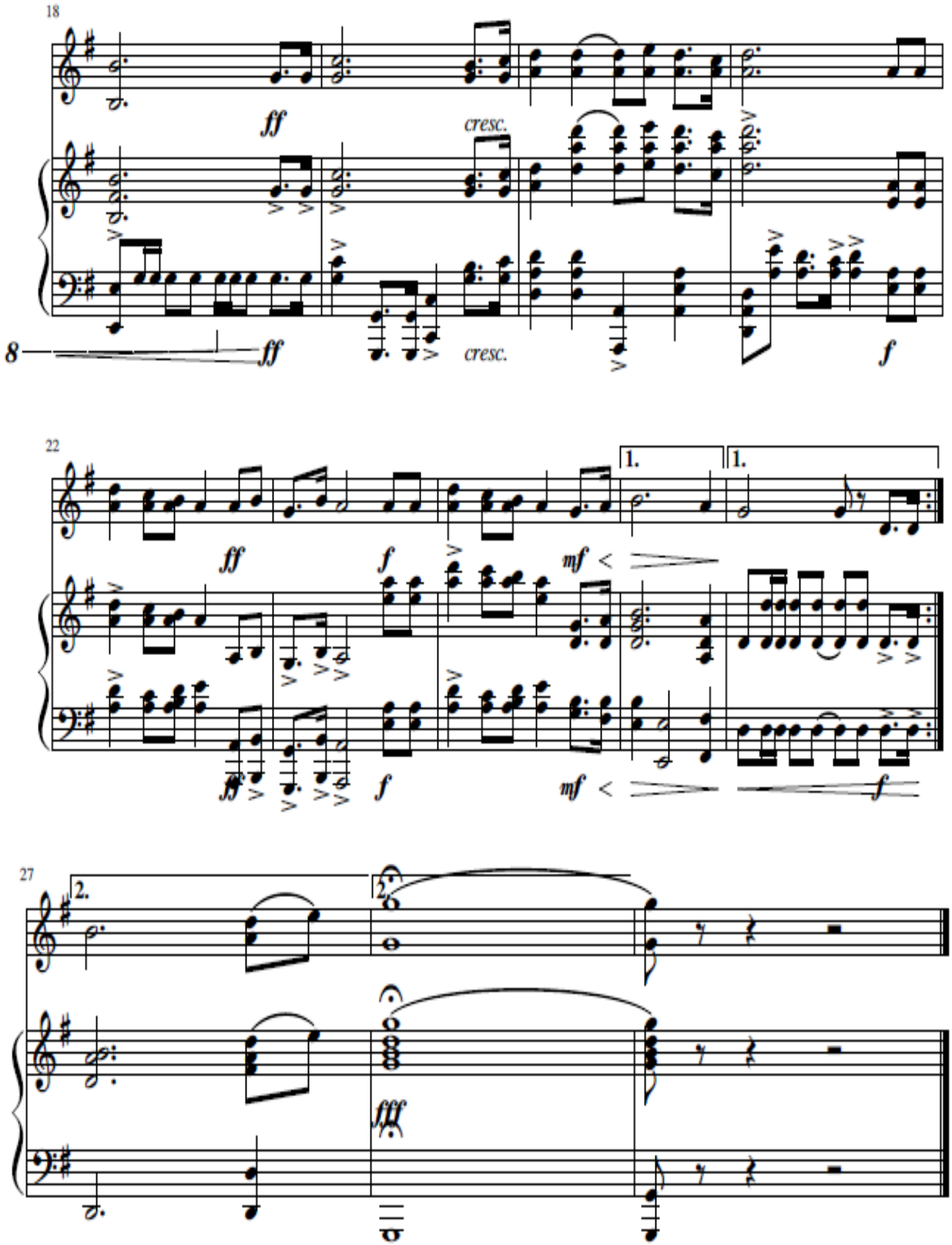
O’zbekiston Respublikasining davlat madhiyasi

Abdulla Oripov so’zi **Mutal Burxonov musiqasi**

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mf
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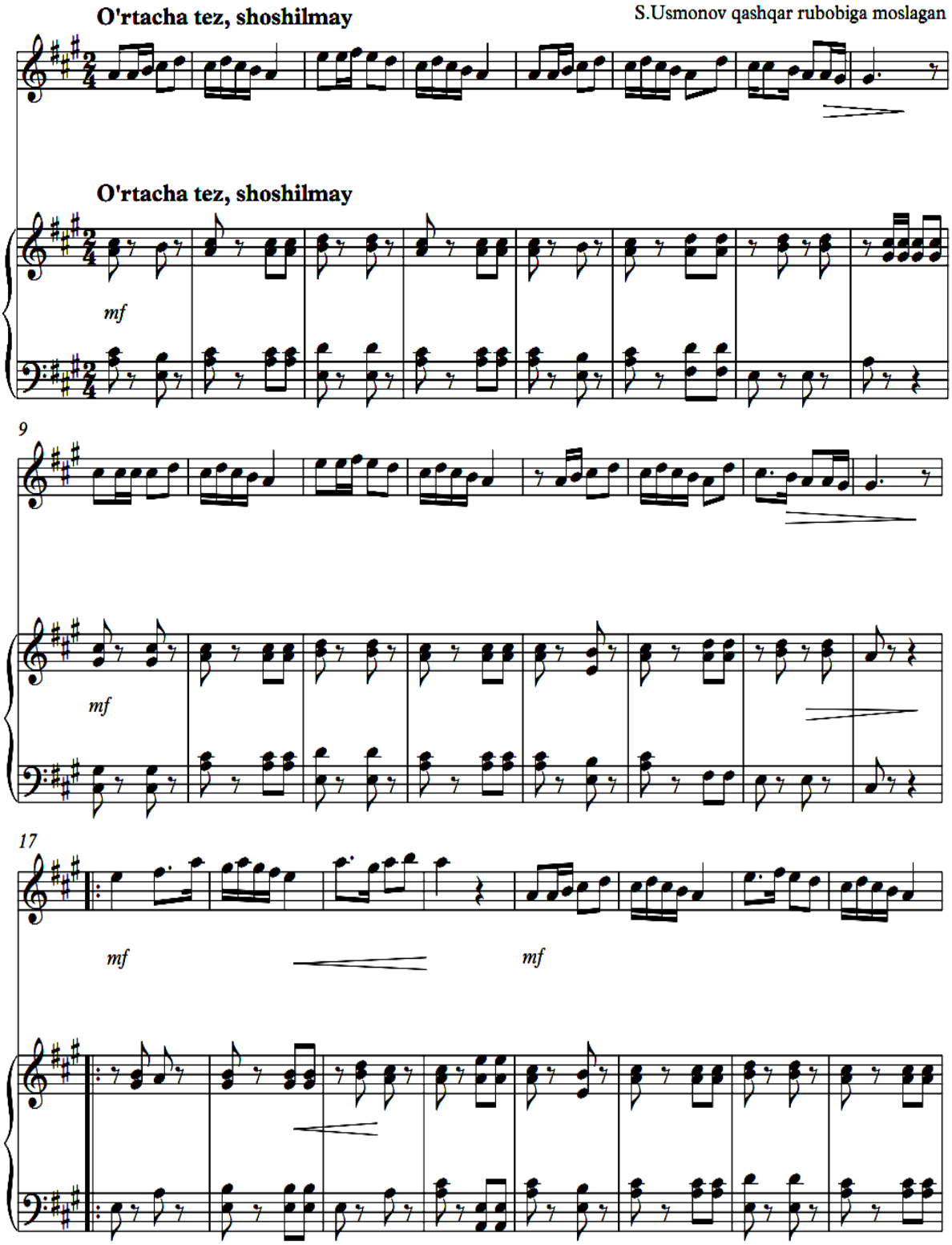
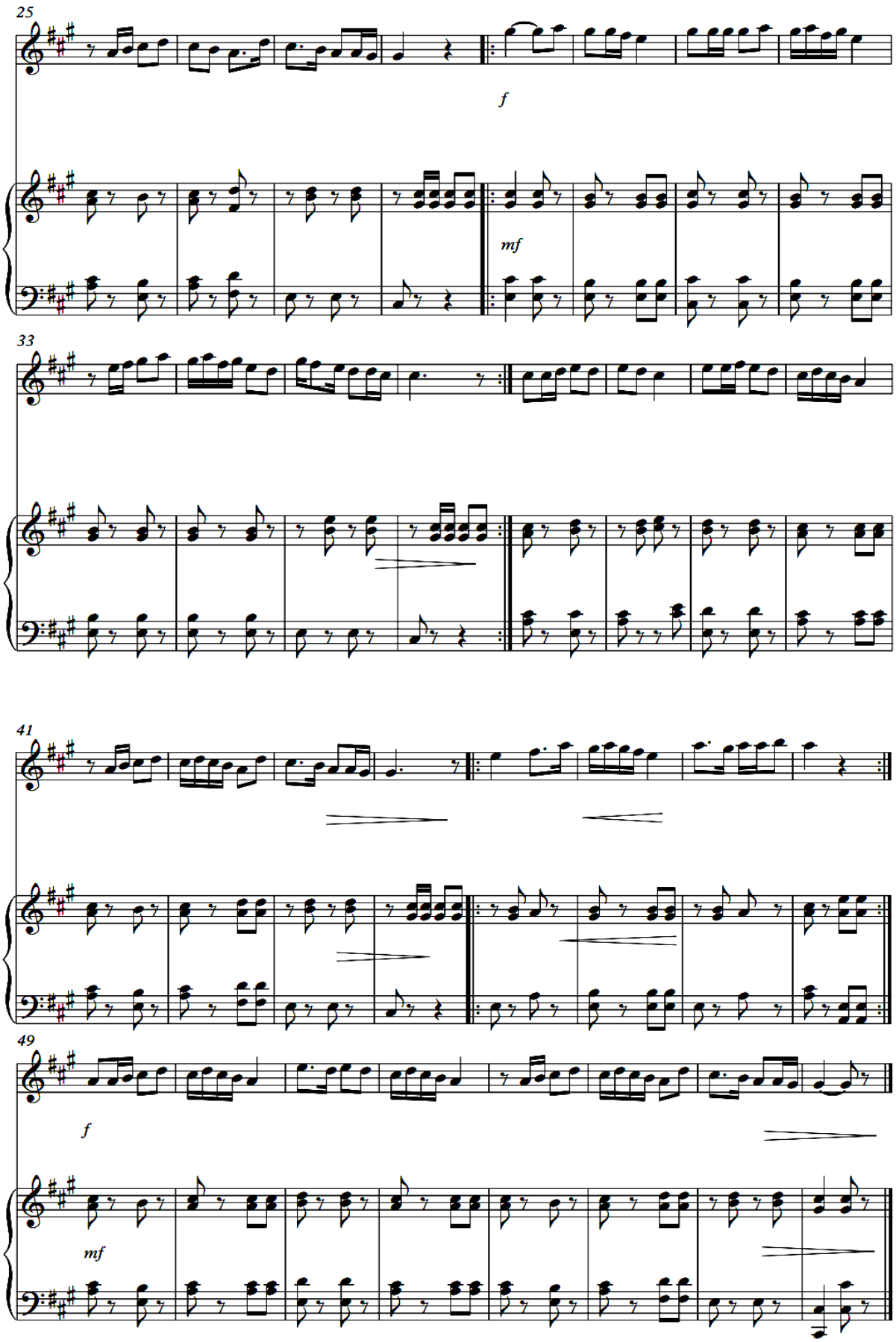
FARG'ONACHA

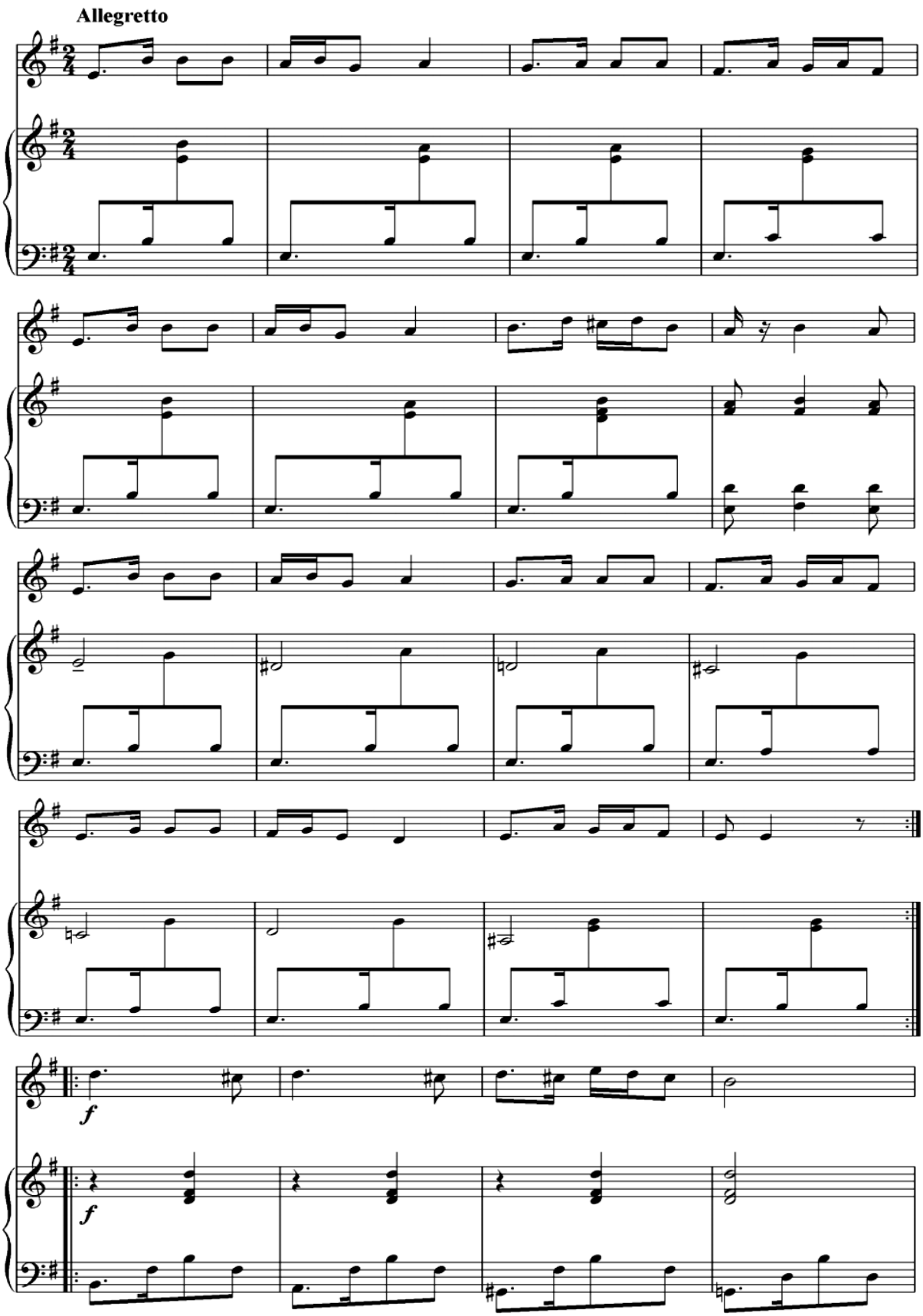
A.Odilov qayta ishlagan,
S.Usmonov qashqar rubobiga moslagan

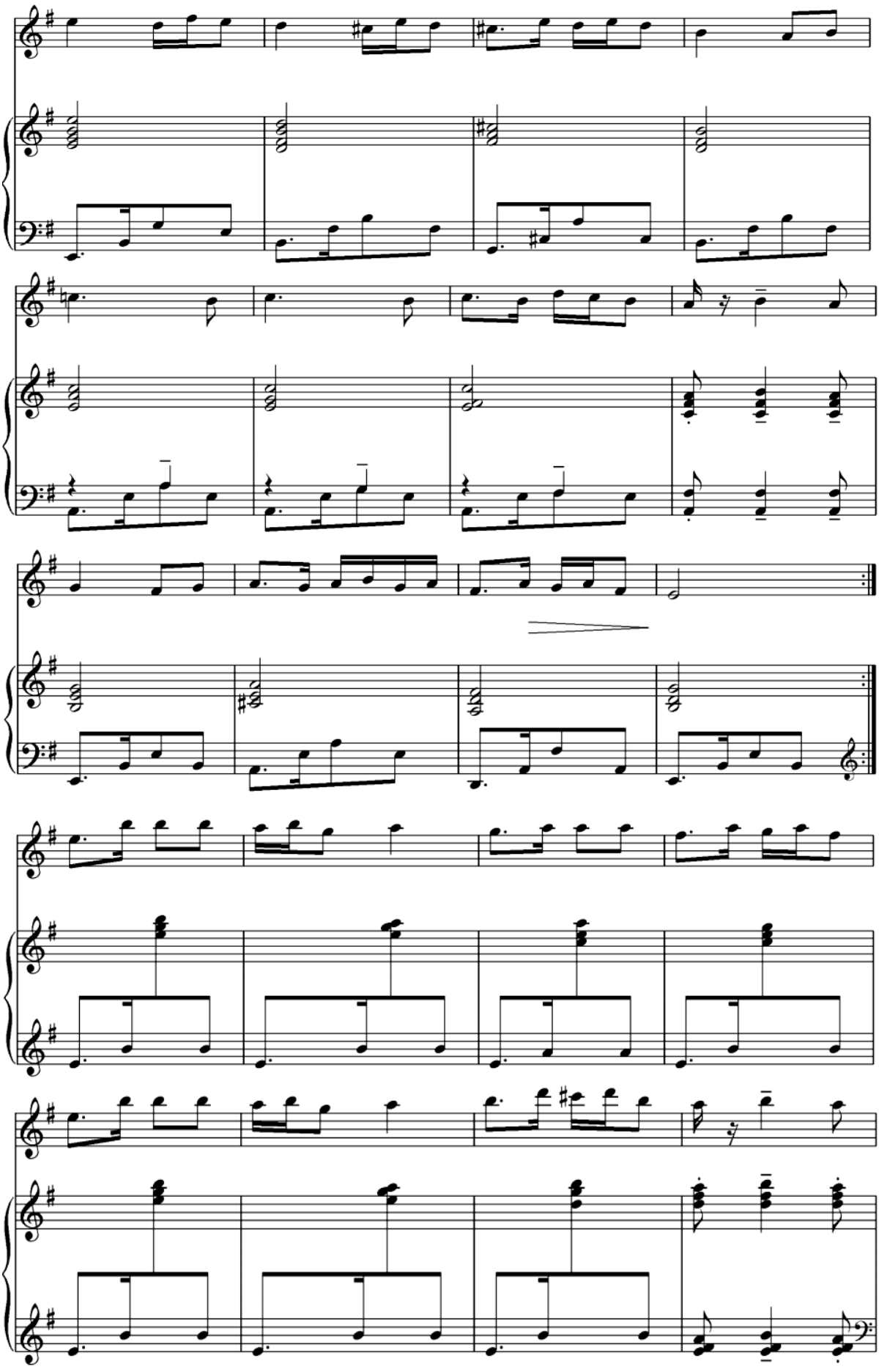


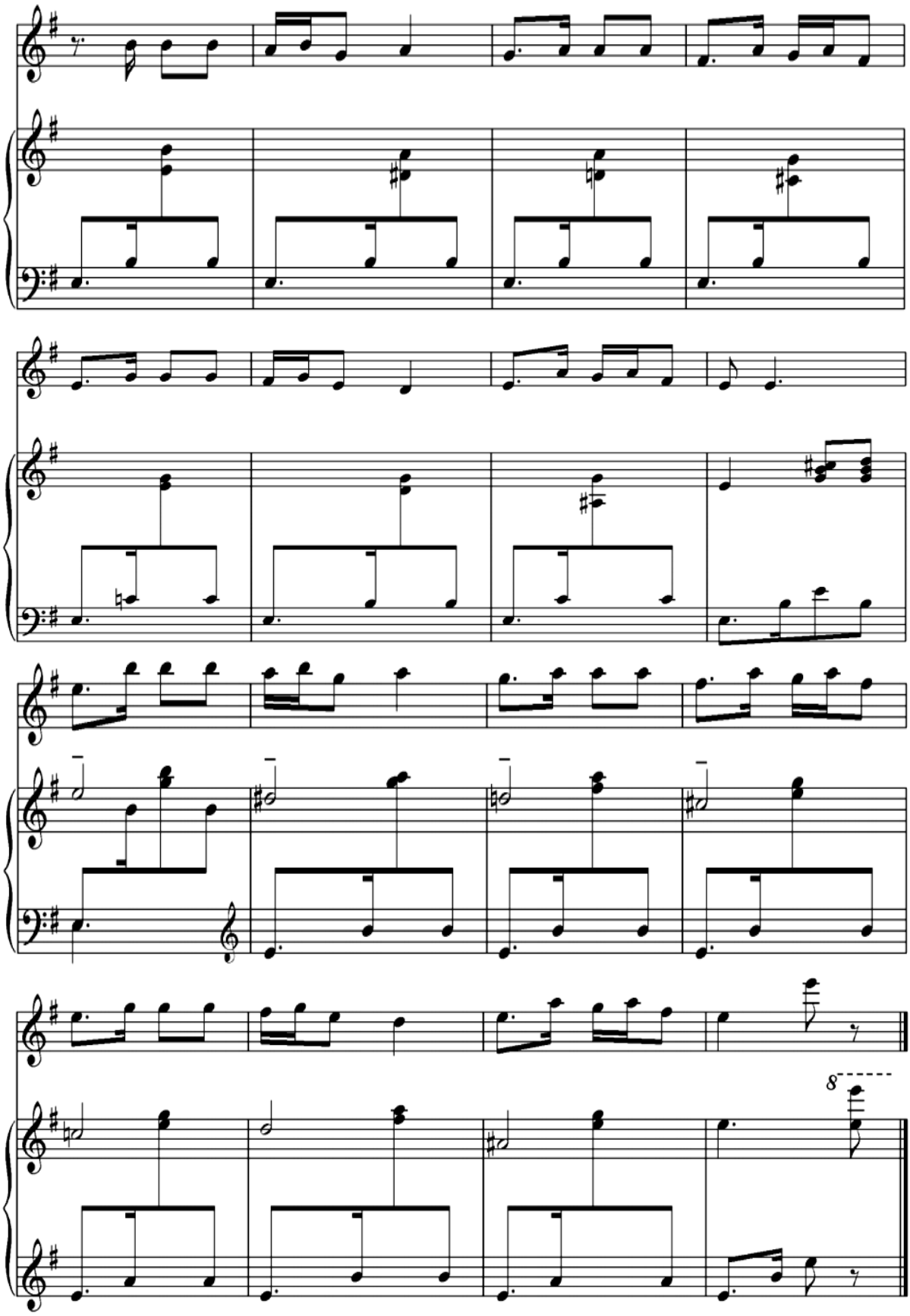

25
f
mf
33
41
49
f
mf

RAQS

B. Sobitov qayta ishlagan



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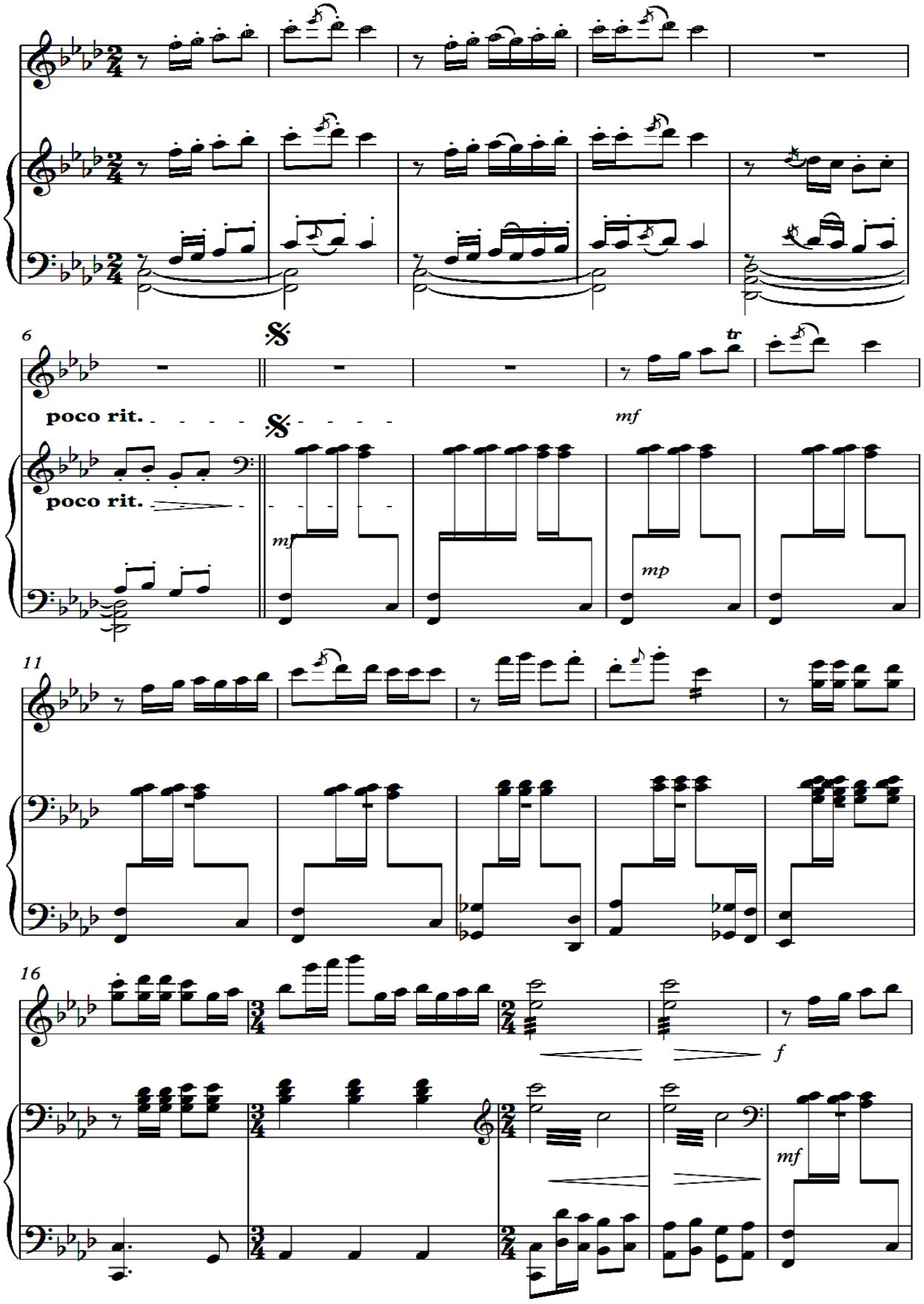
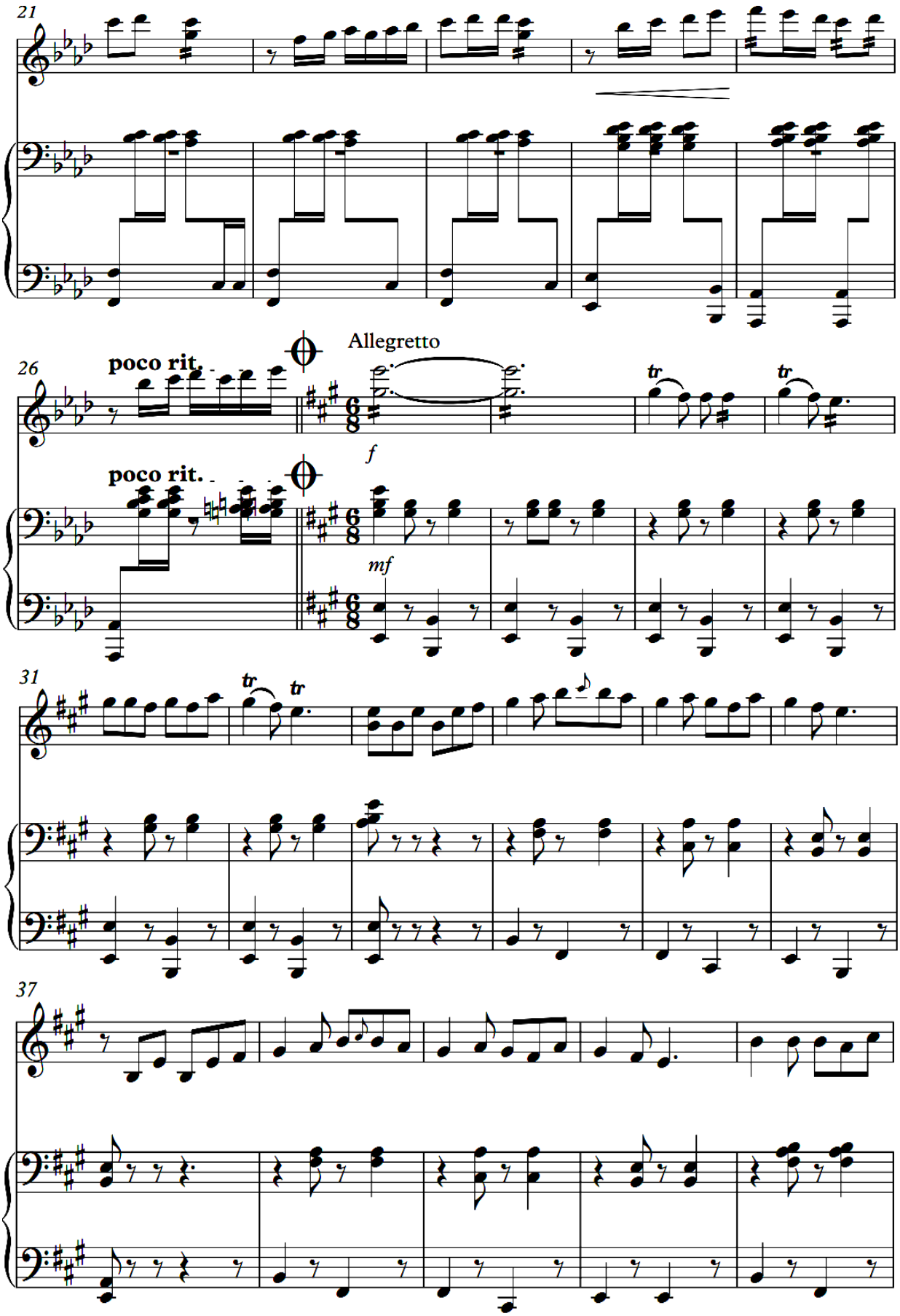
RAQS

F.Alimov musiqasi

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Allegretto
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poco rit.
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31
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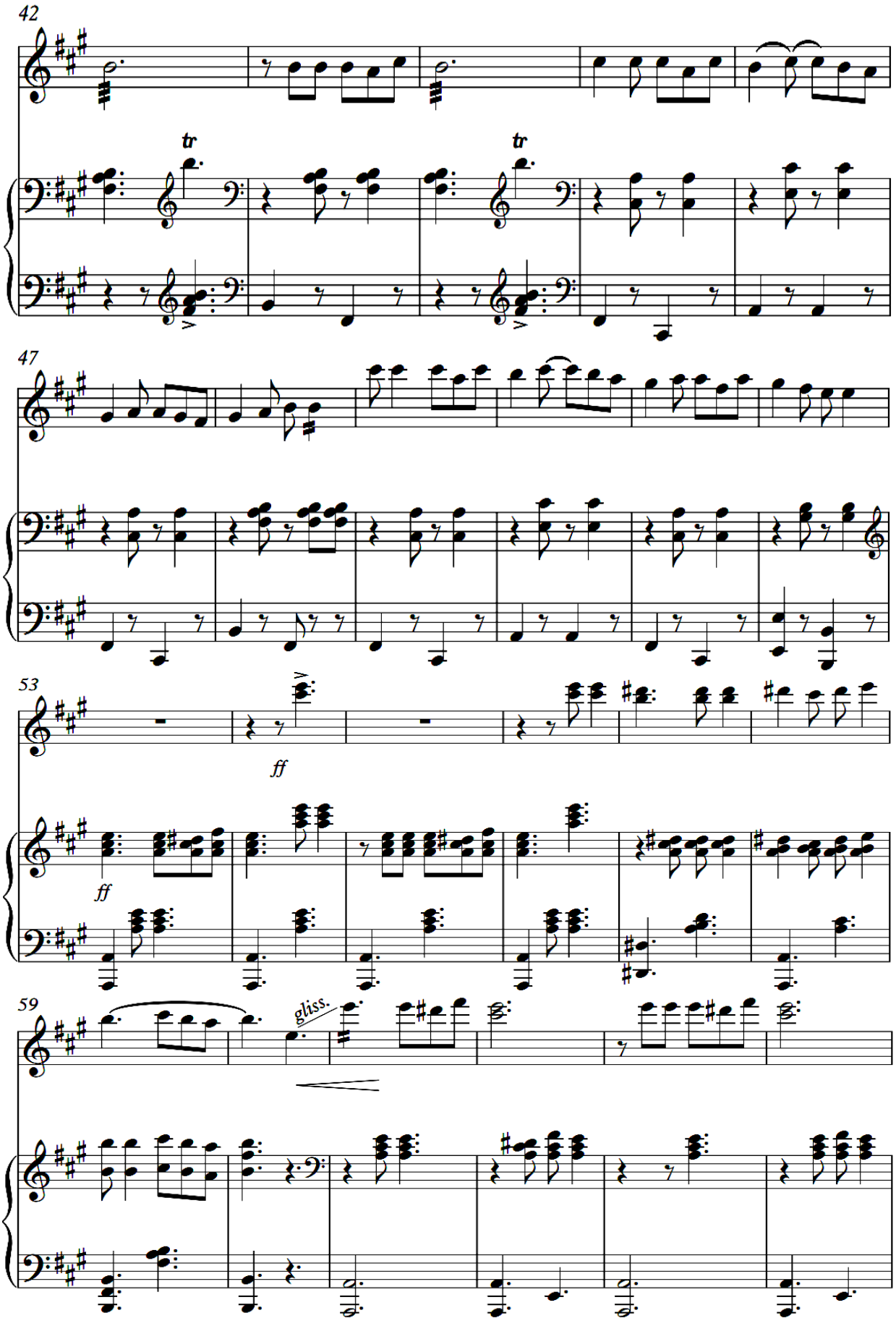
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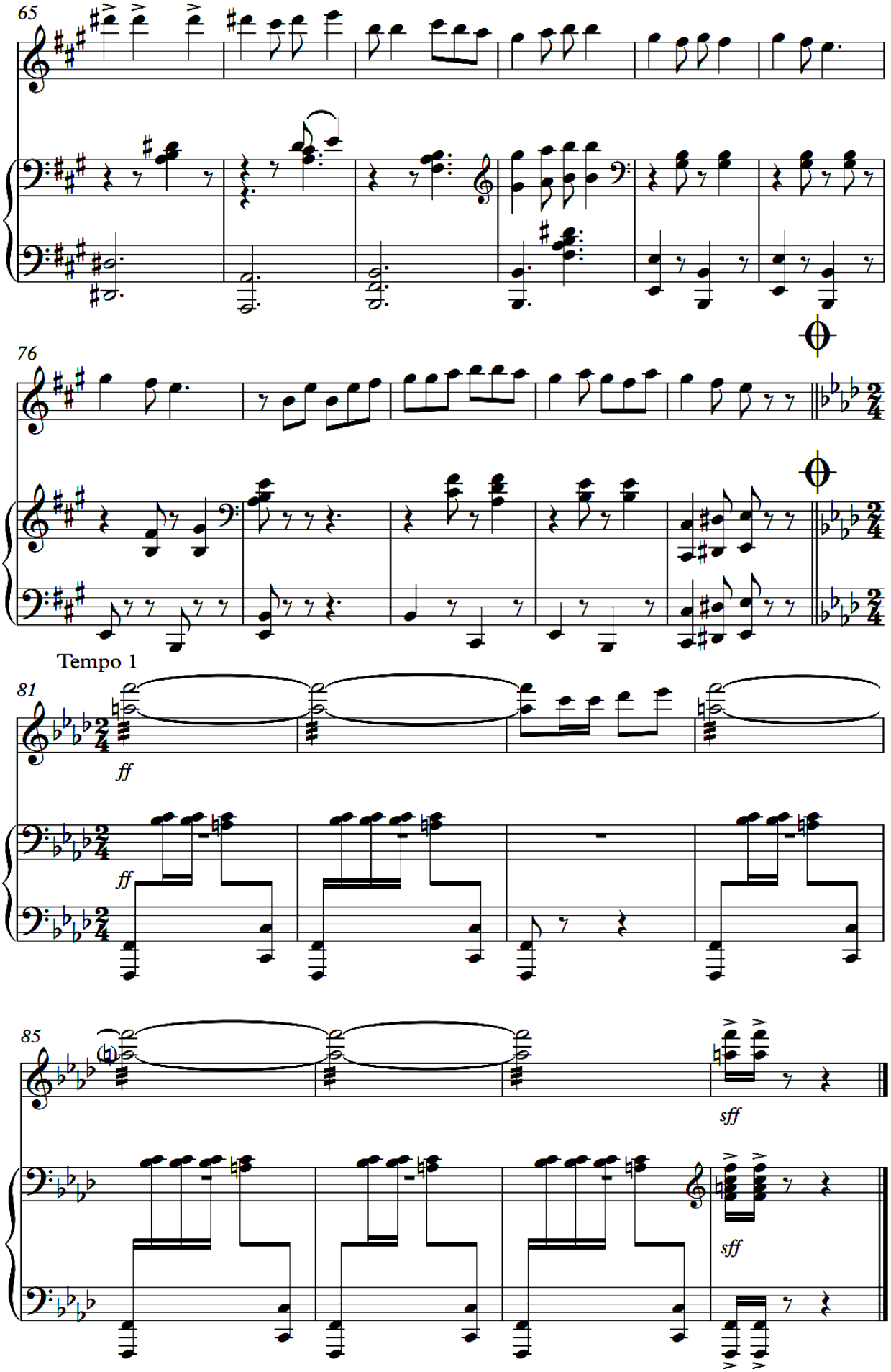
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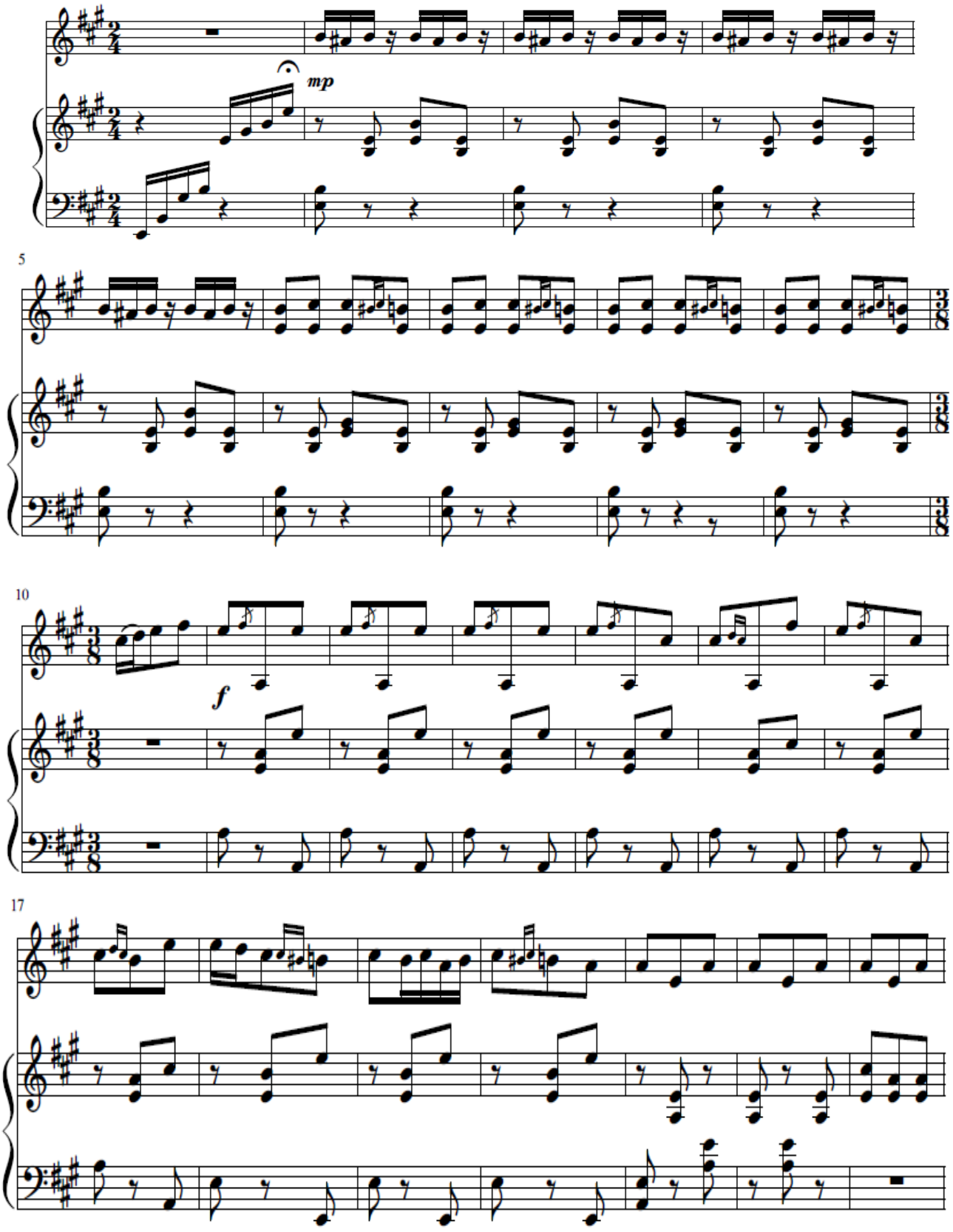
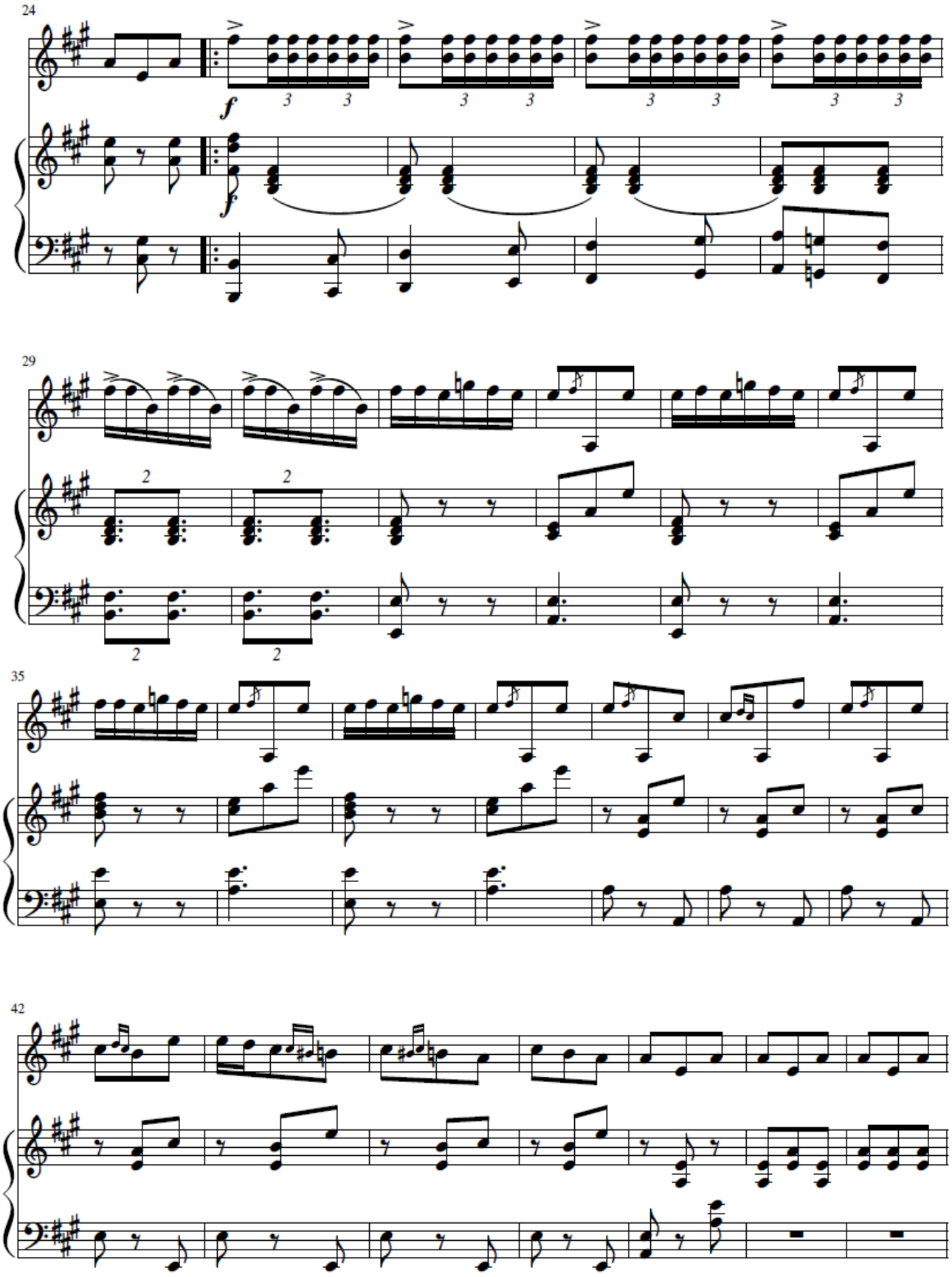
Rohat

(O'zbek xalq kuyi)

A.Muhammedov qayta ishlagan

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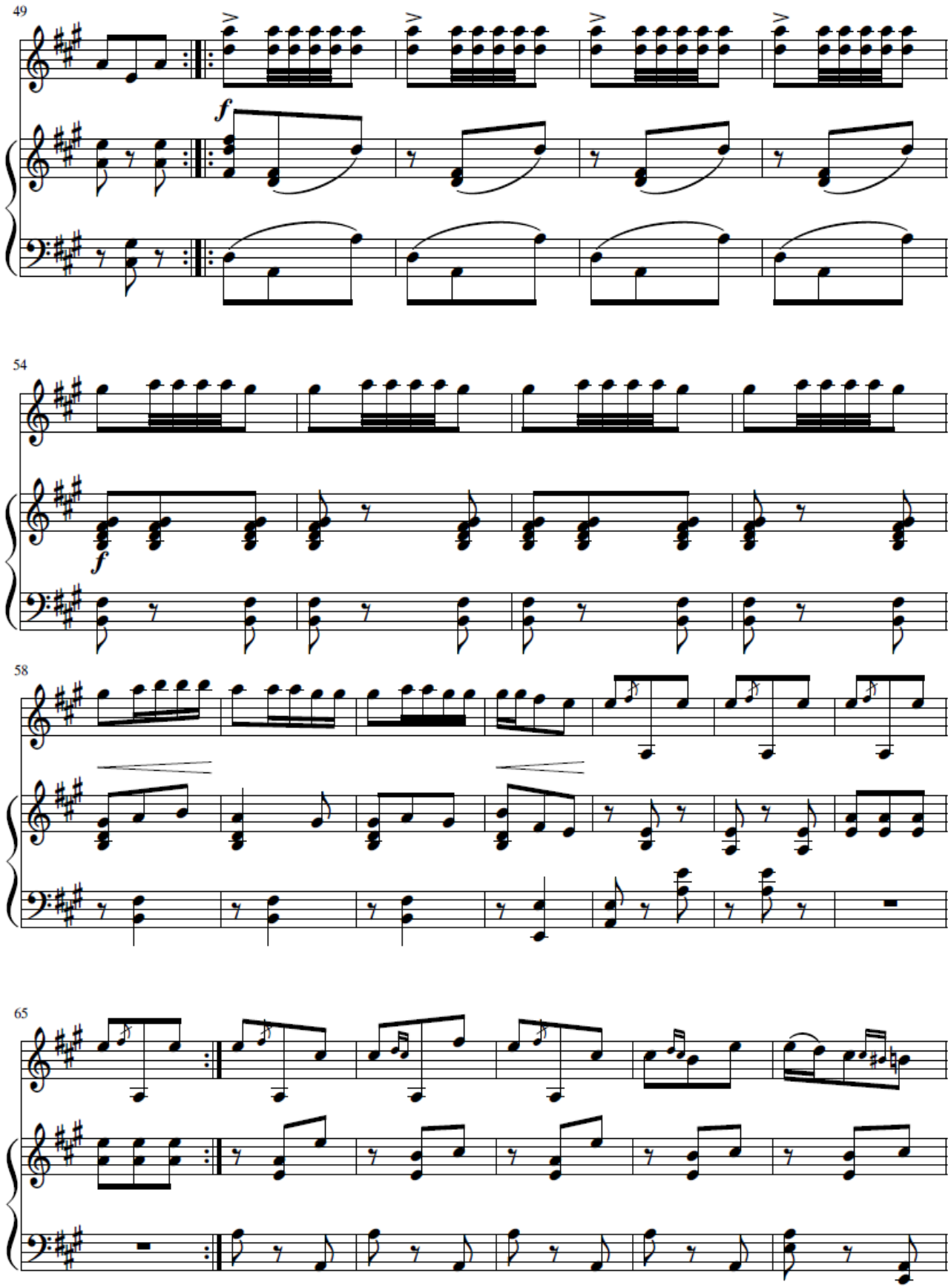
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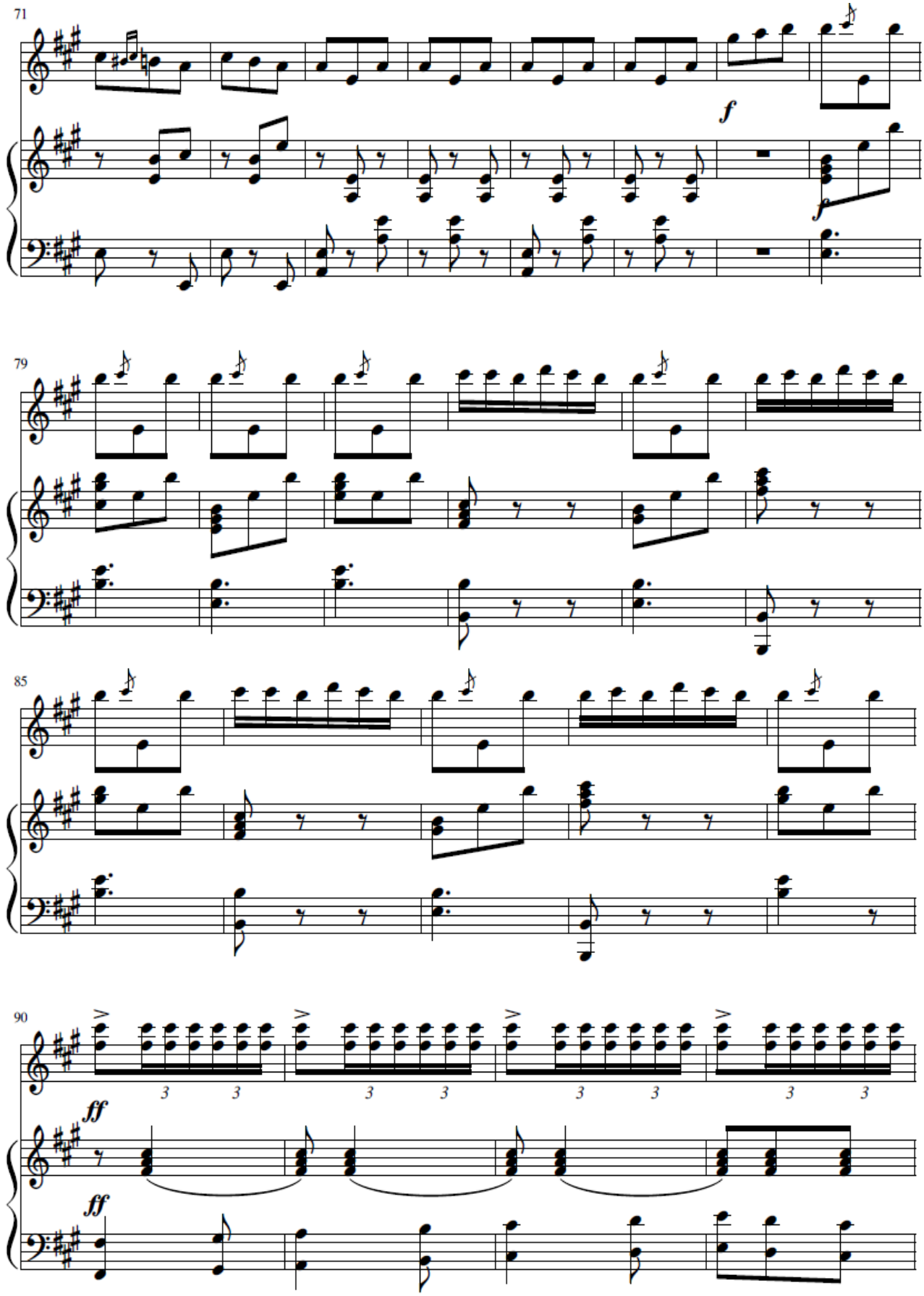
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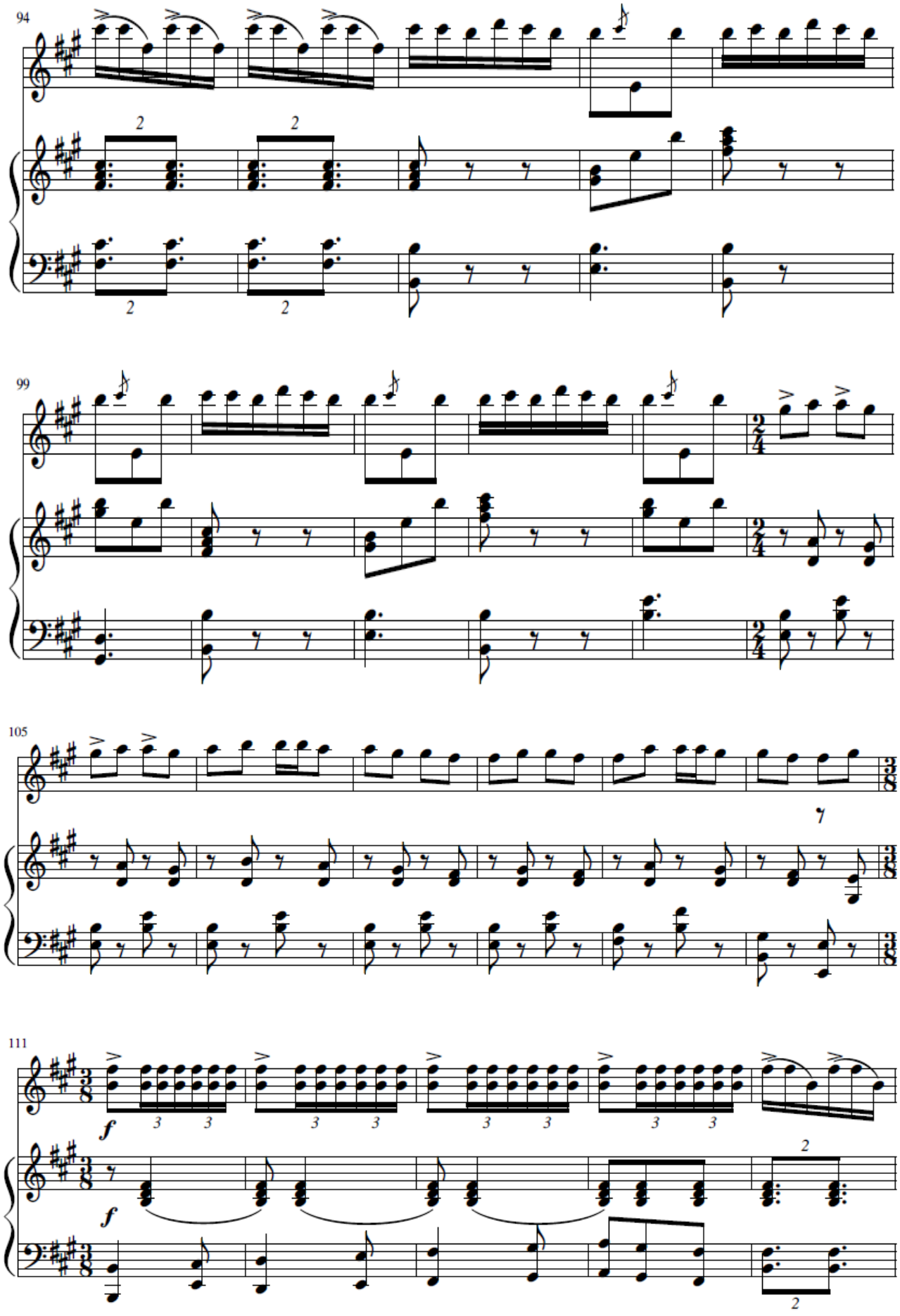
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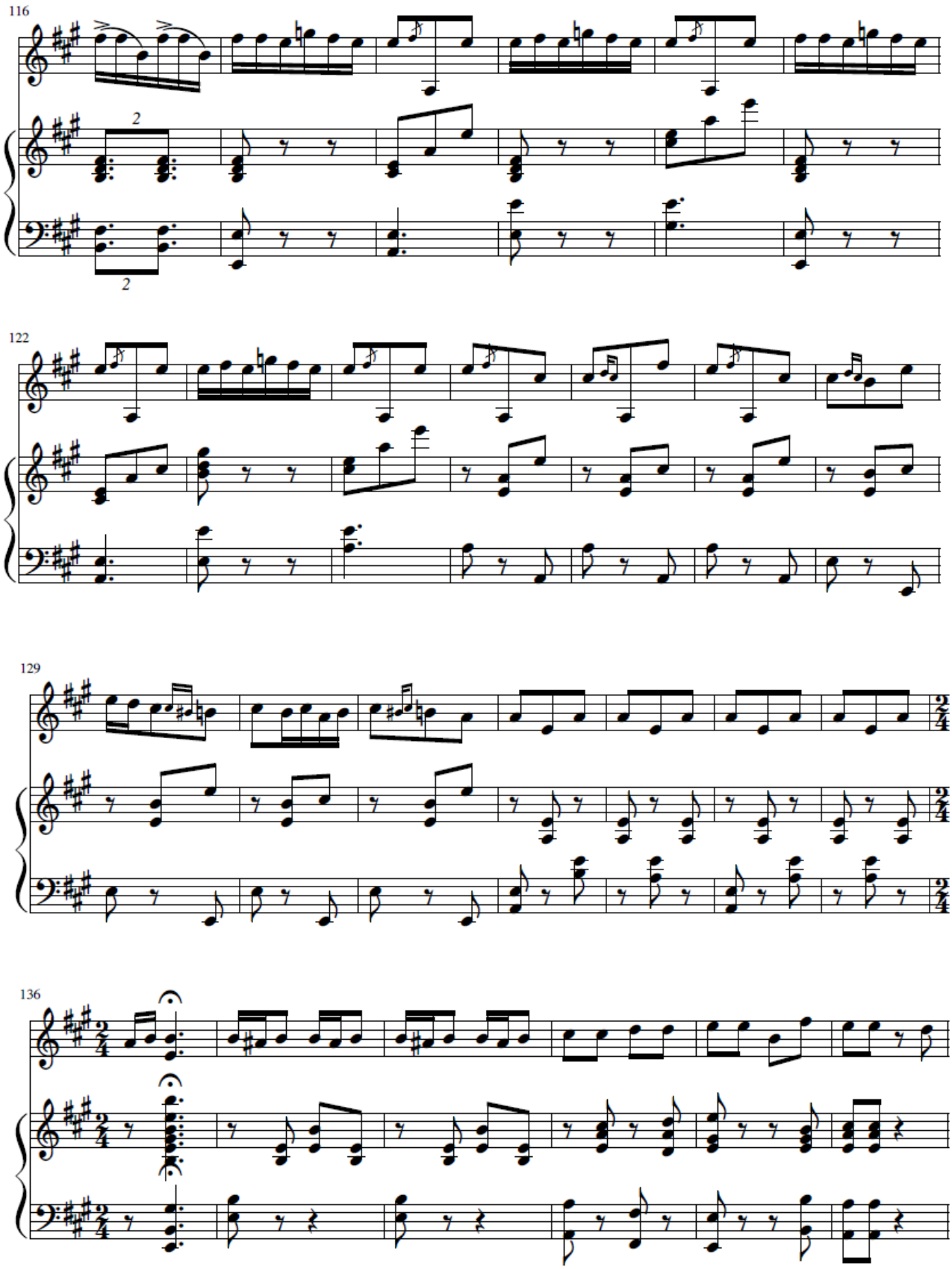
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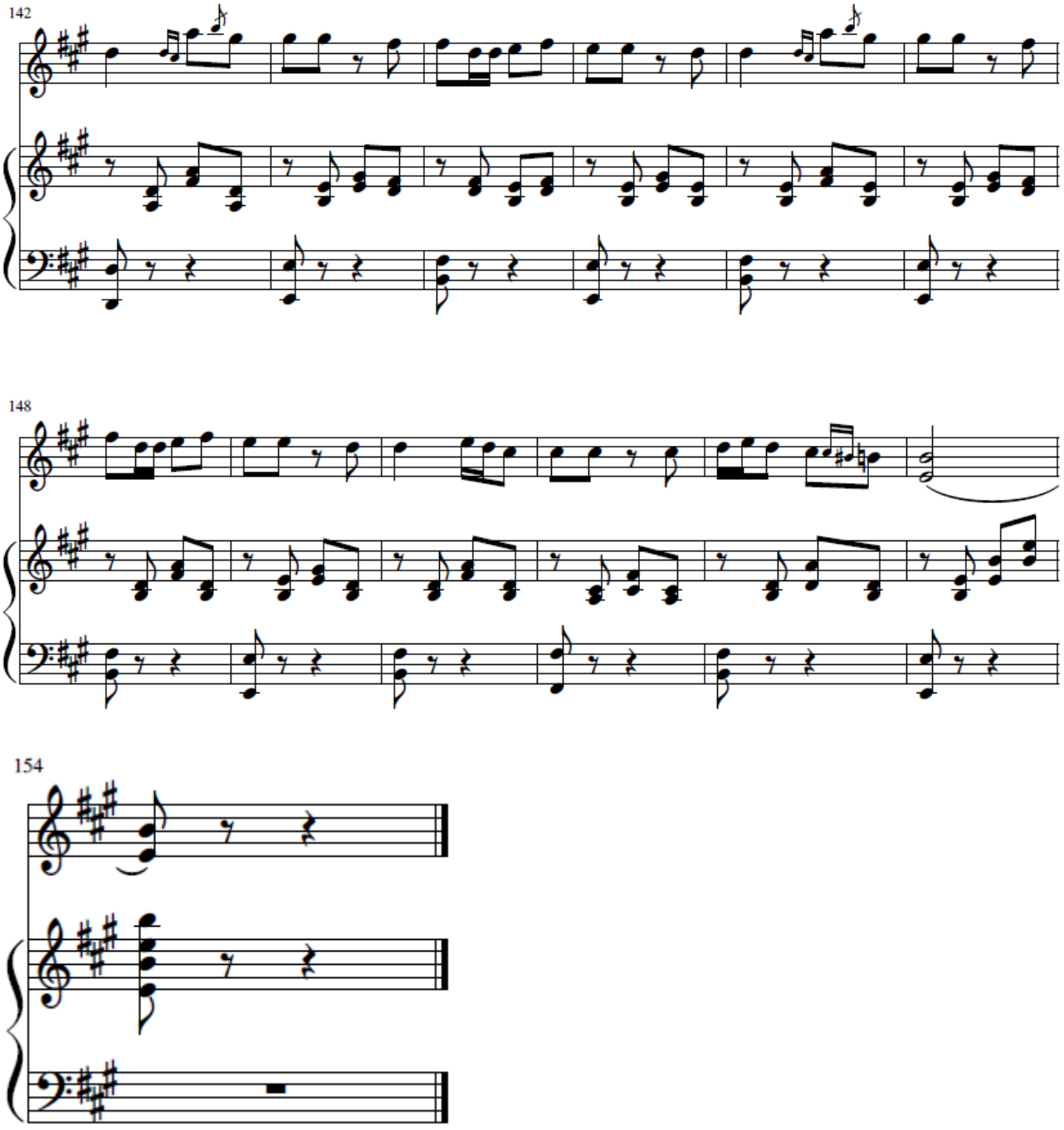
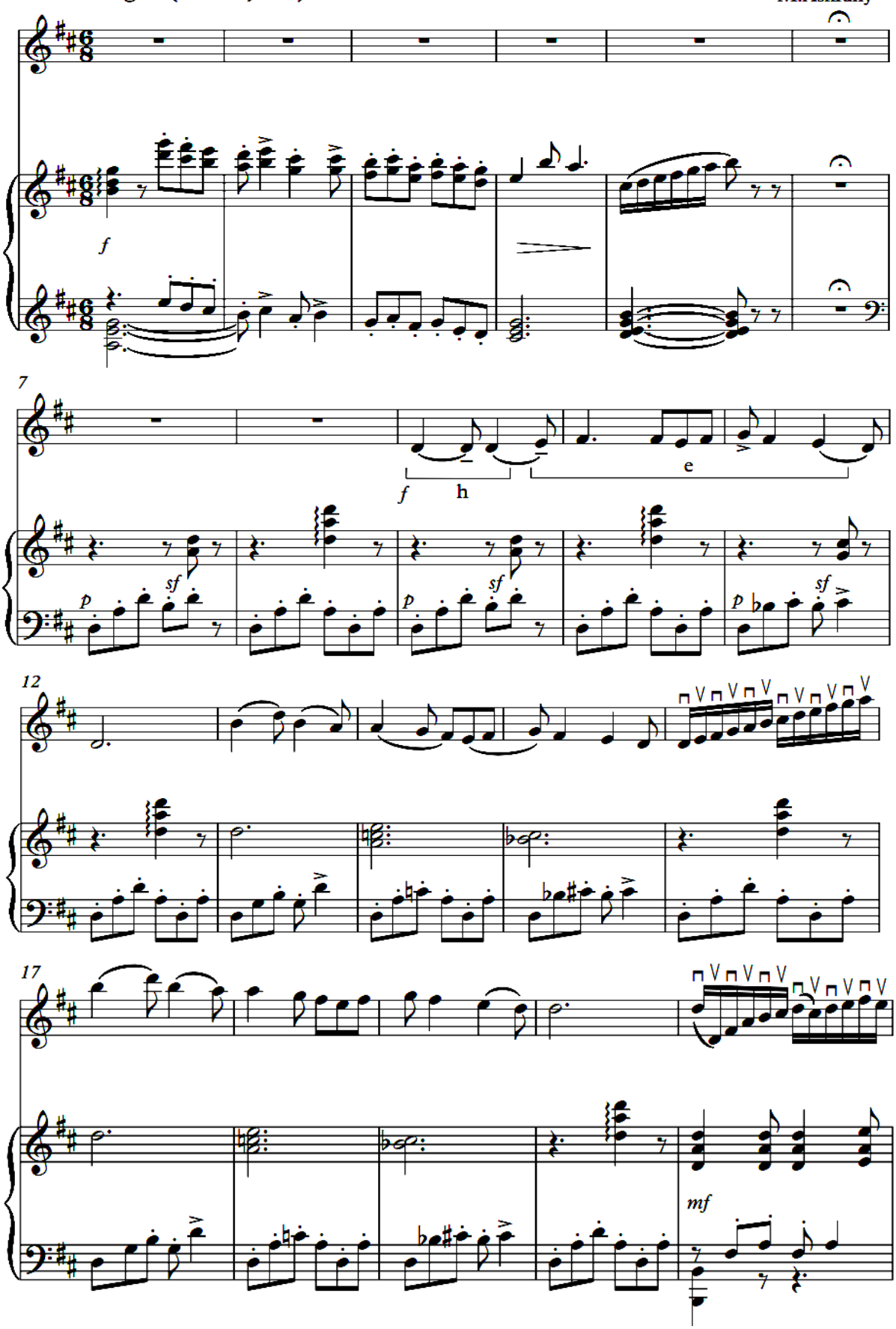
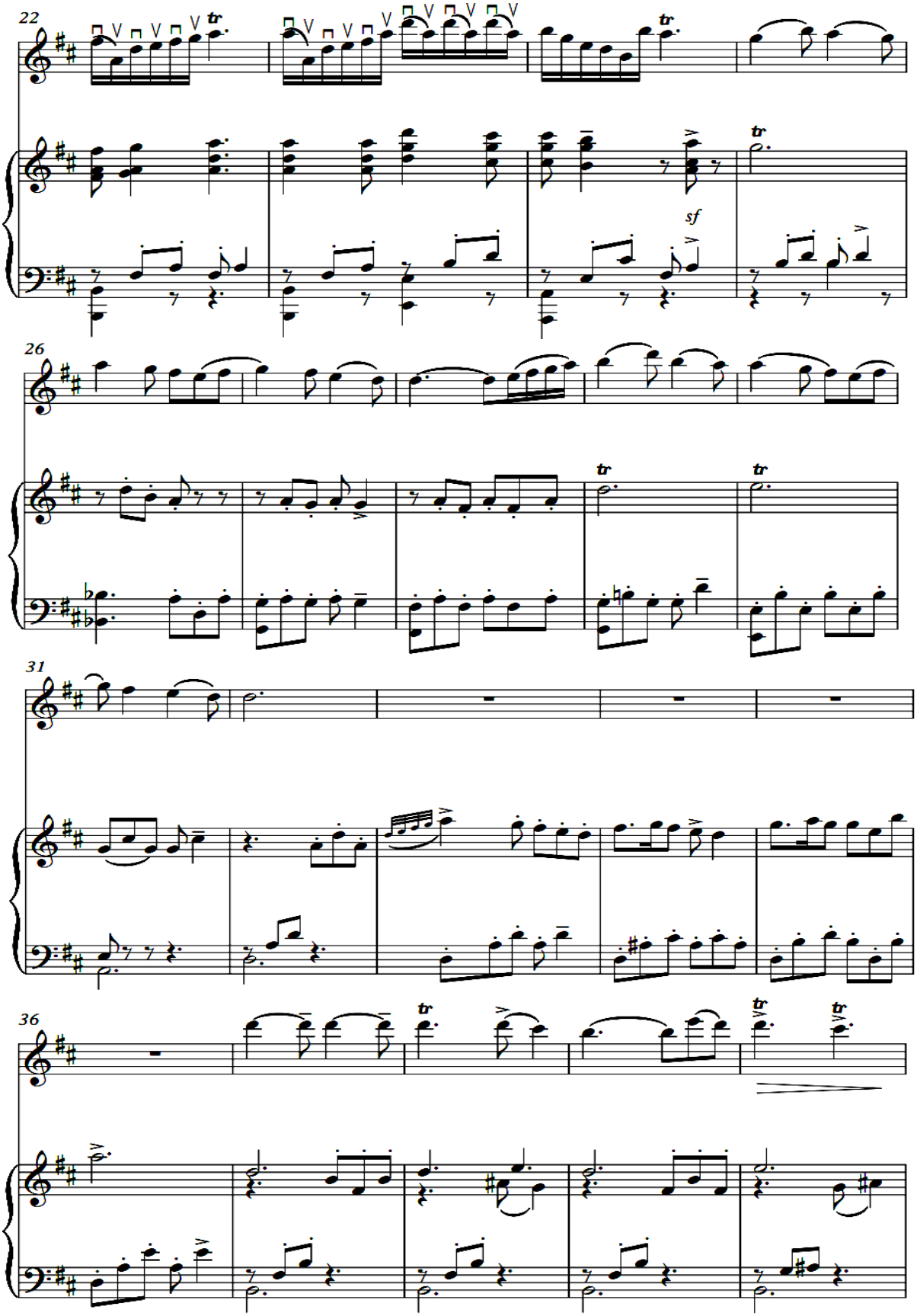

142
148
154

FARG'ONACHA YALLA

Allegro (tez va jonli)

M.Ashrafiy

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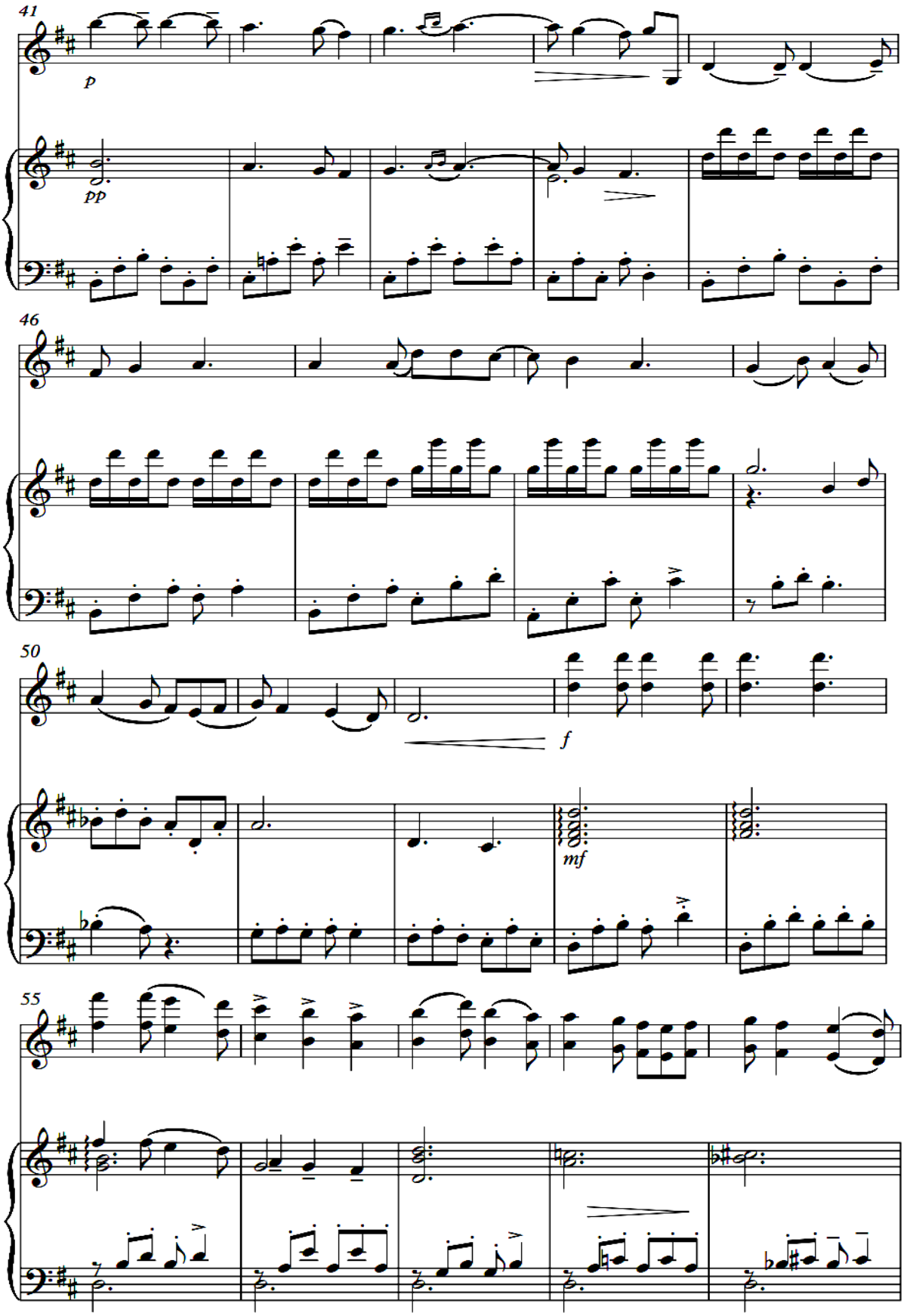
41
p
pp
46
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mf
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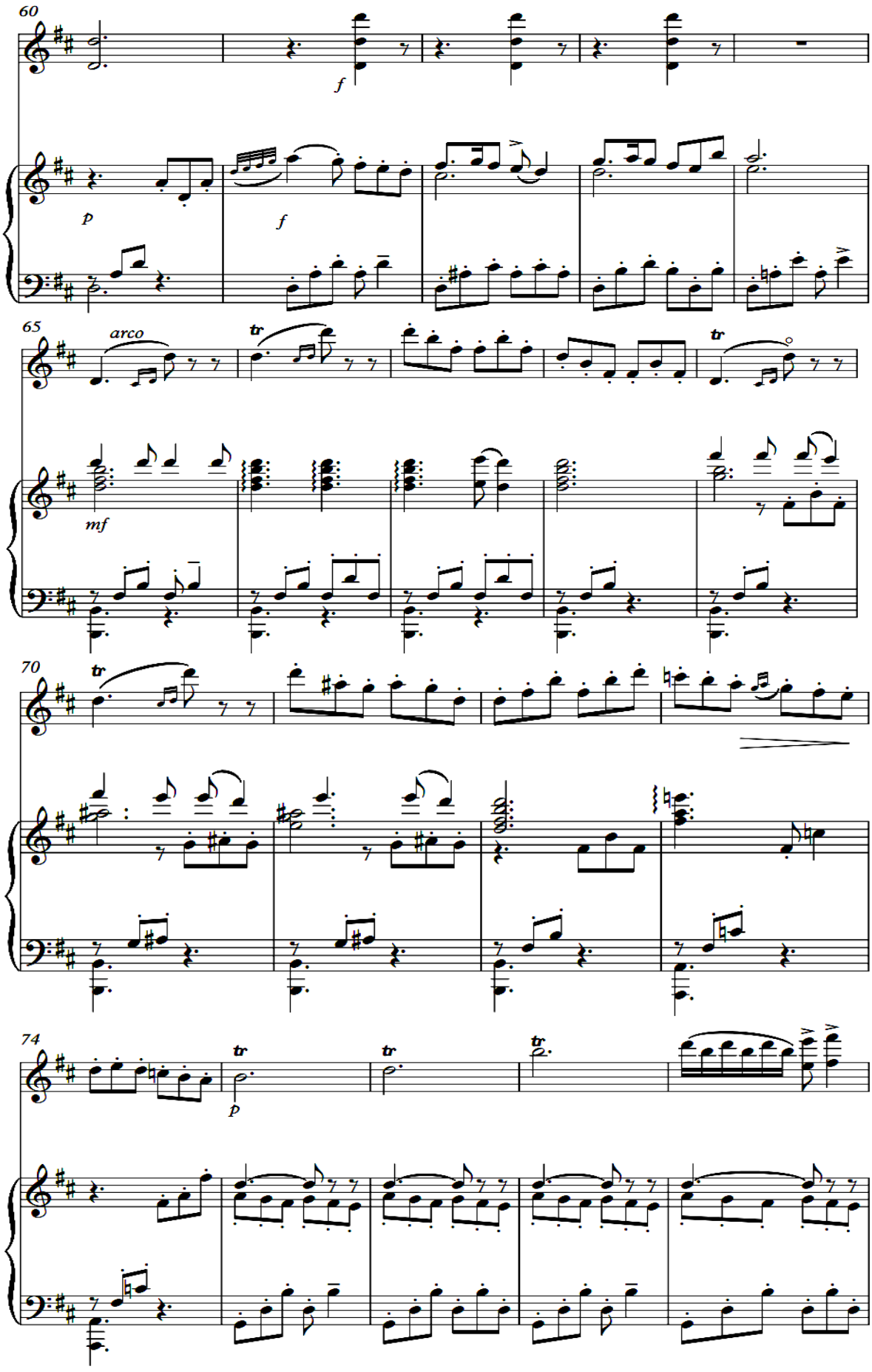
60
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65
arco
tr
mf
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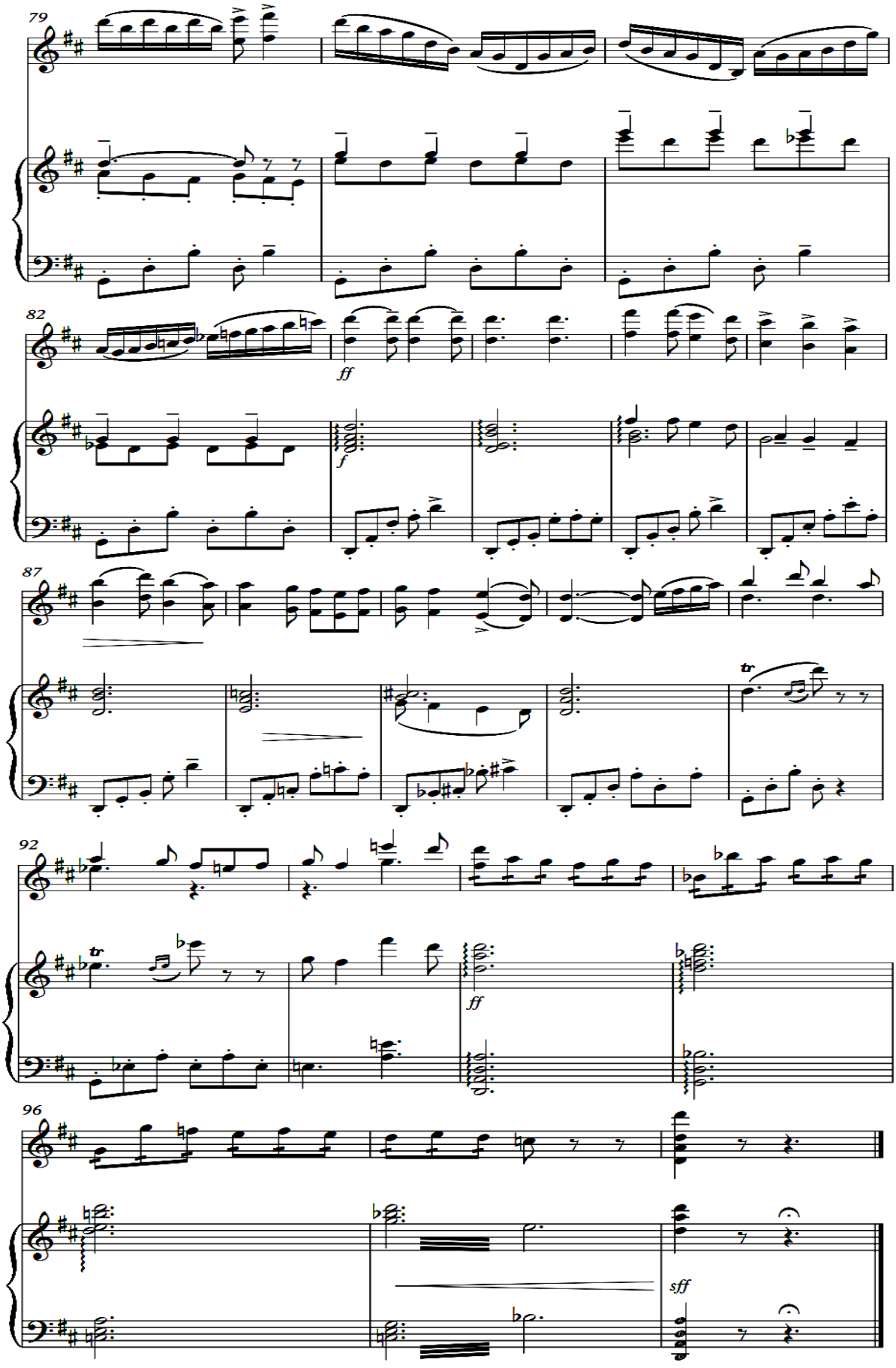
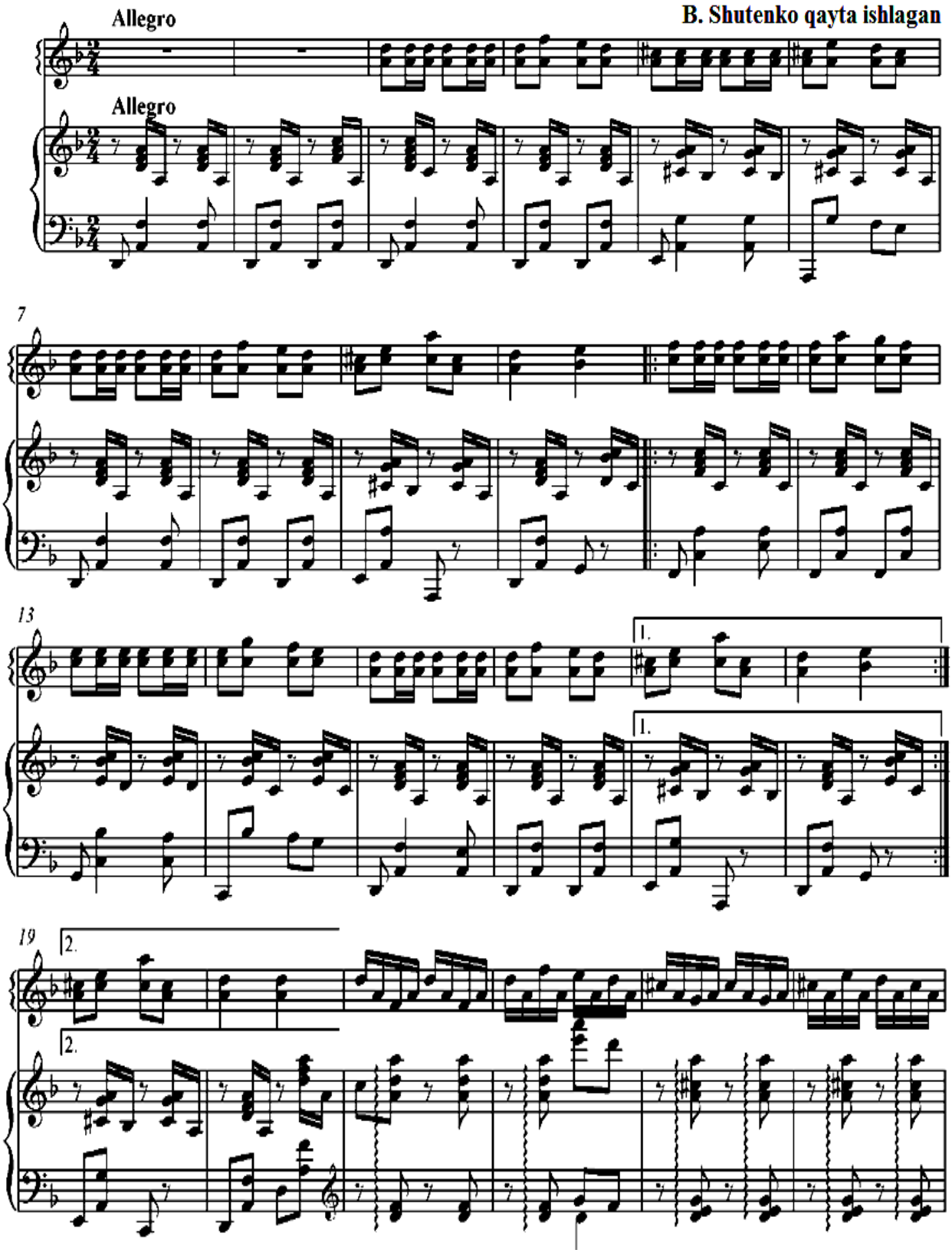
tr
74
tr
p
tr
tr

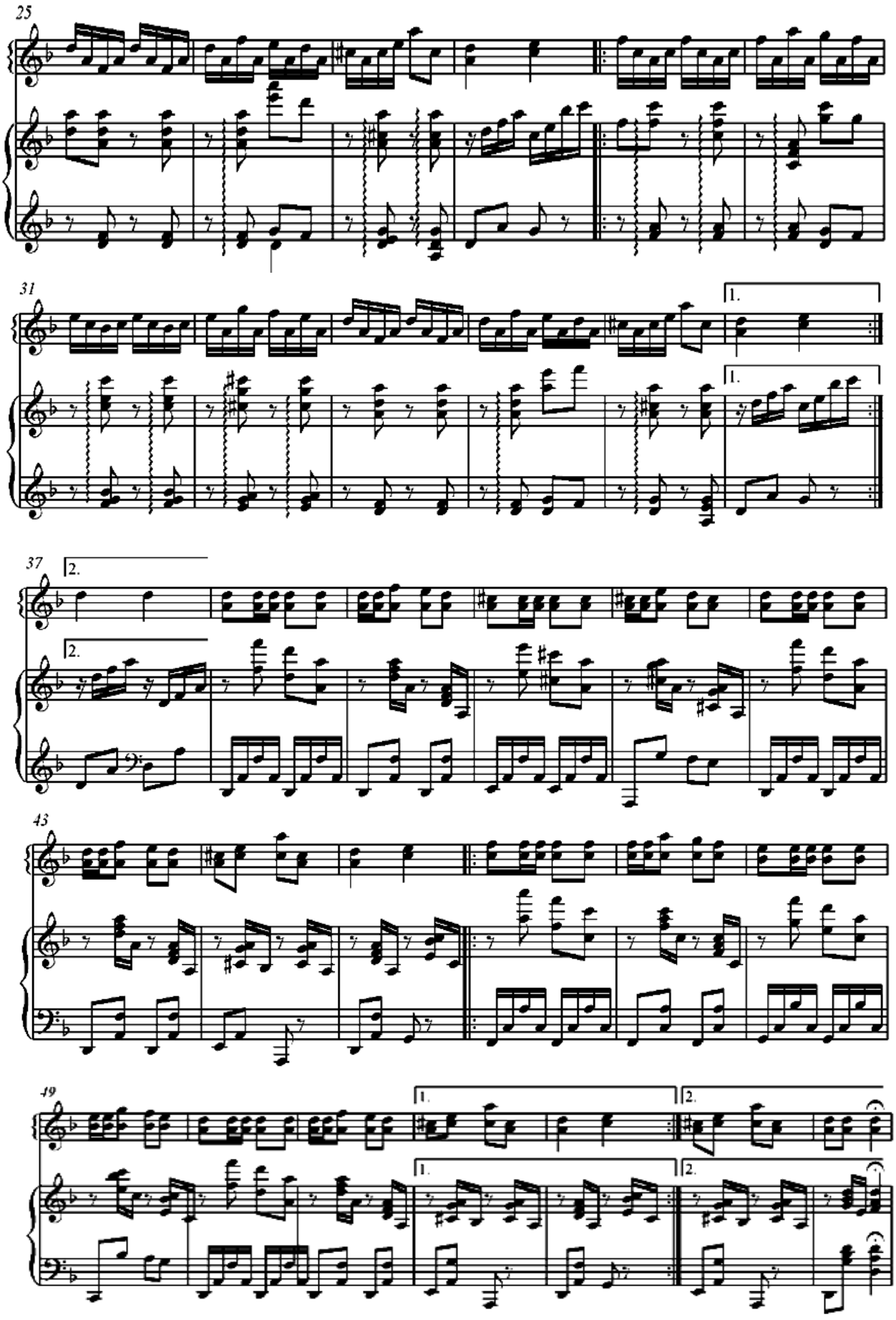

79
82
ff
f
87
92
ff
96
sff

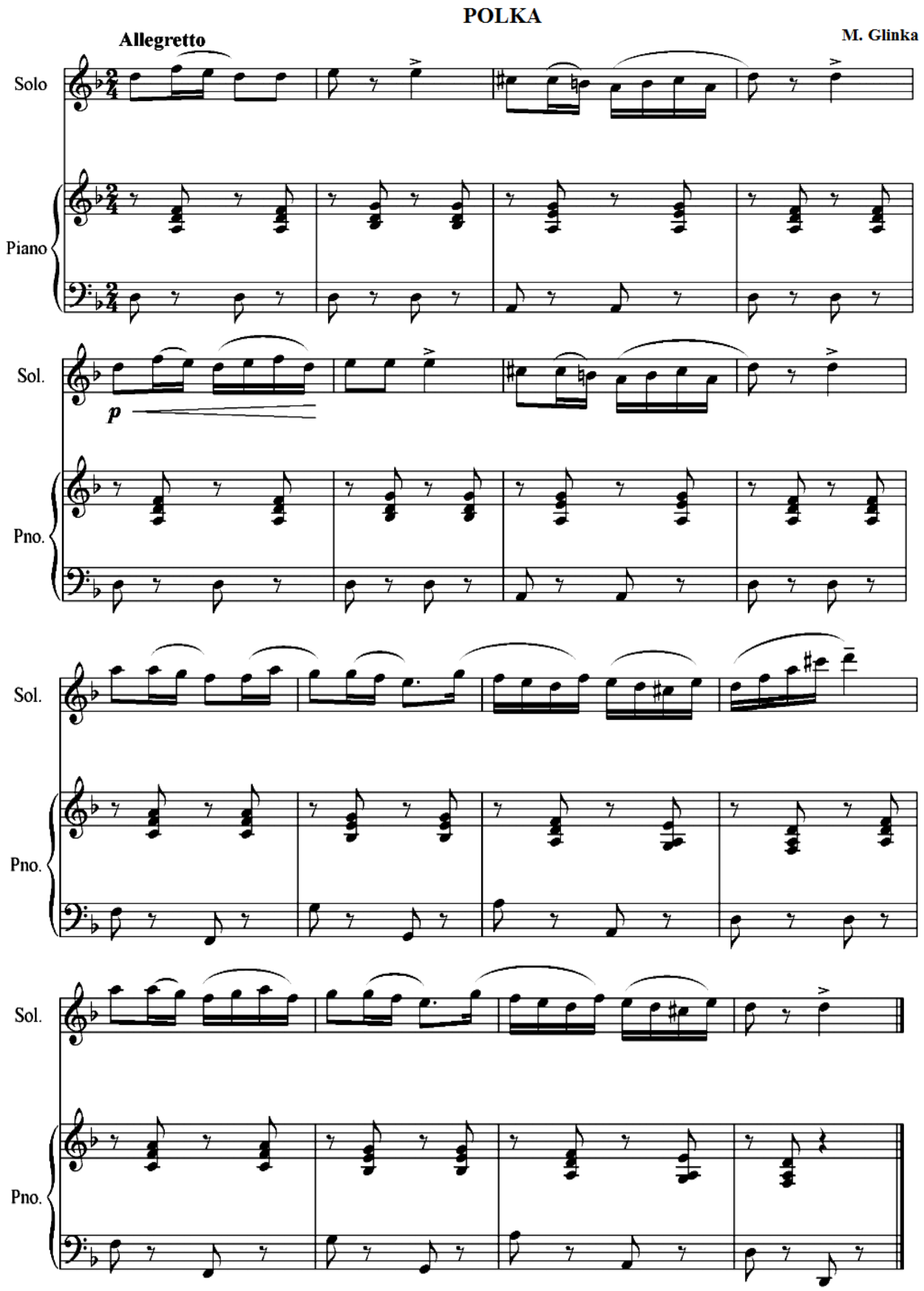
Chet el kompozitorlarining asarlari

Exal kazak za dunay

(Ukrain xalq qo'shig'i)

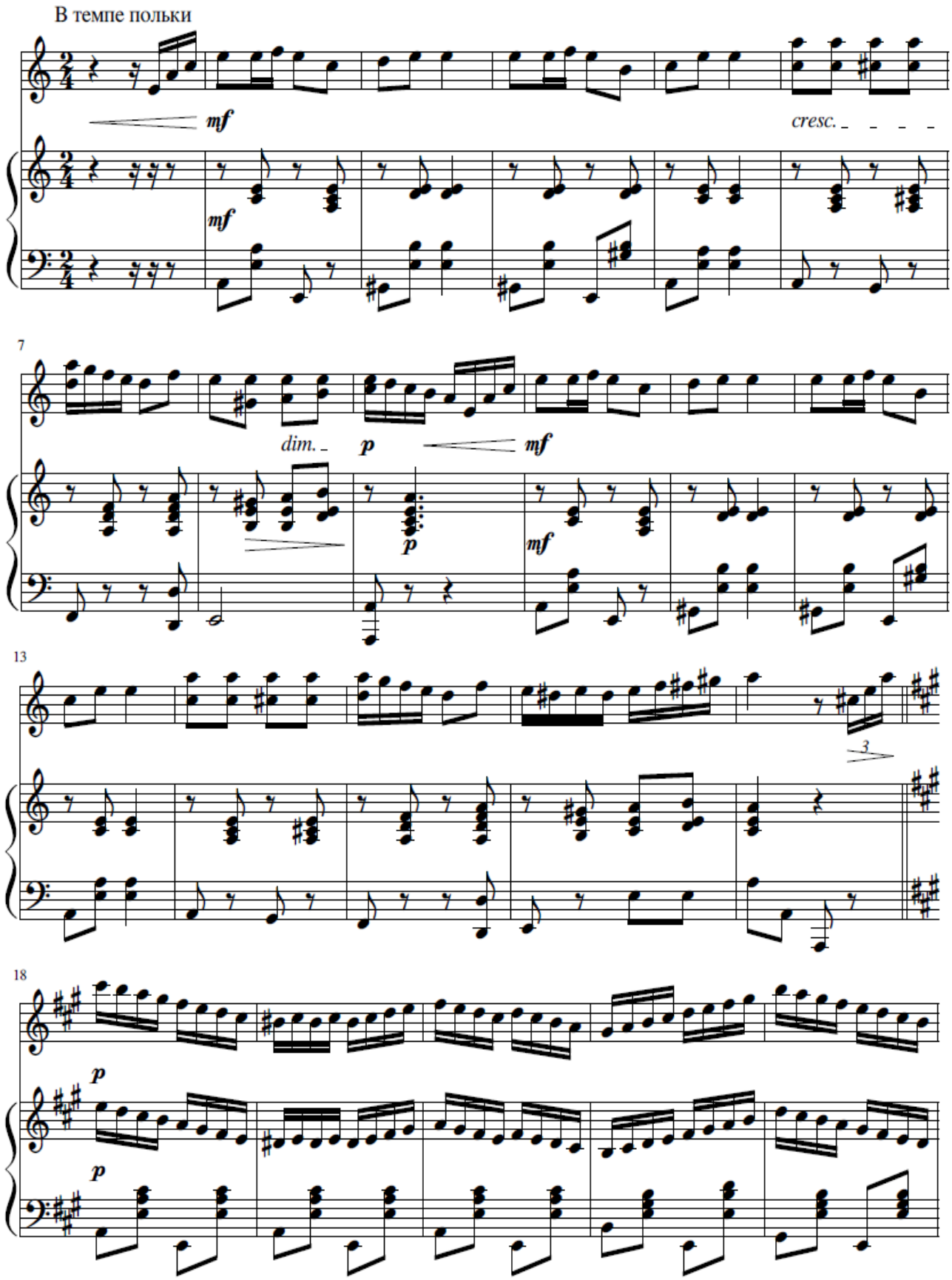


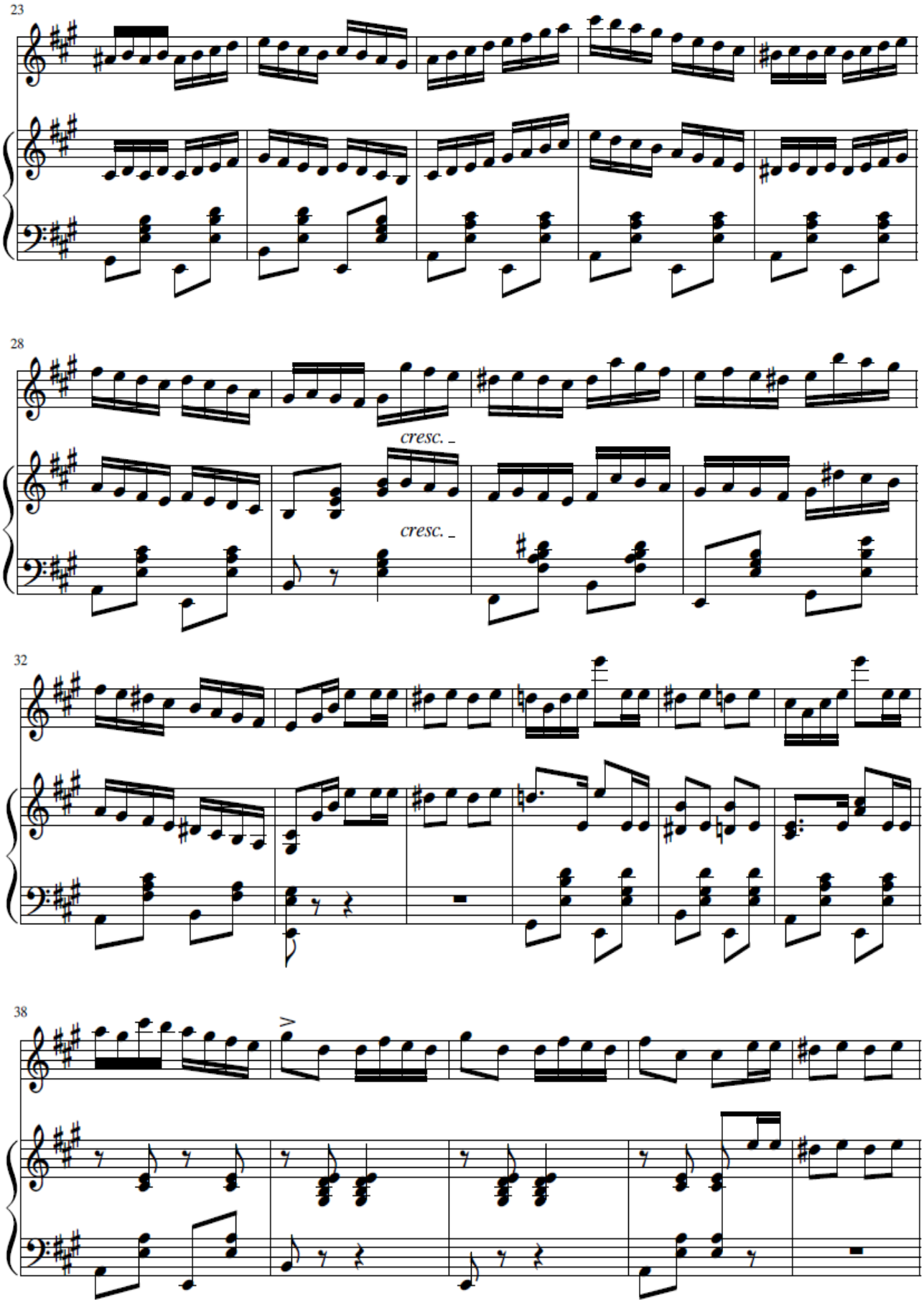

25
31
1.
1.
37
2.
2.
43
49
1.
2.
1.
2.

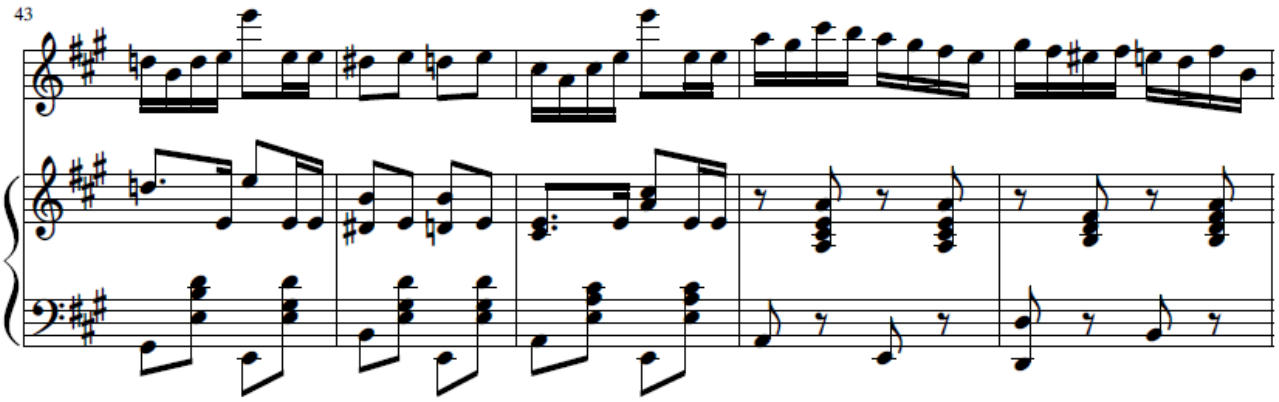

POLKA
Allegretto
M. Glinka
Solo
Piano
Sol.
p
Pno.
Sol.
Pno.
Sol.
Pno.

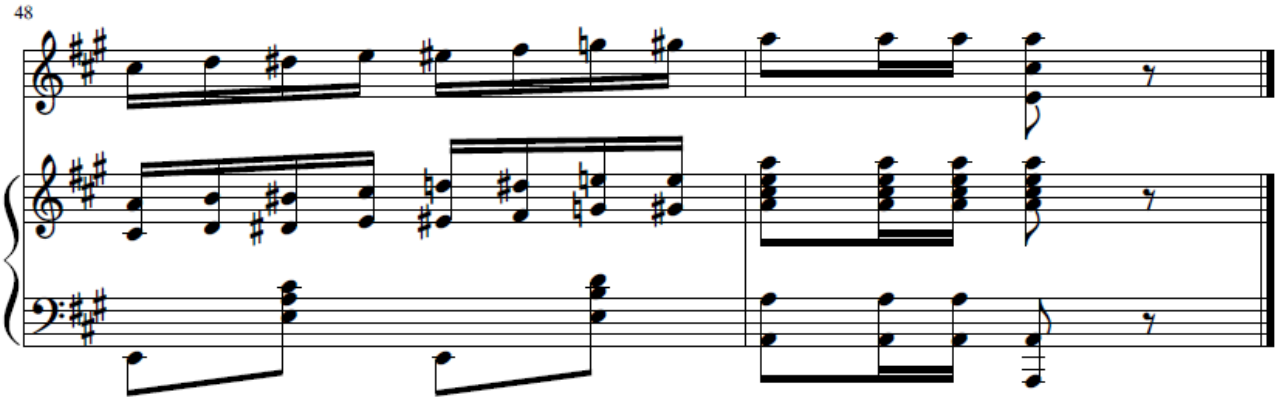
Итальянская полька

С.Рахманинов




23
28
cresc.
cresc.
32
38

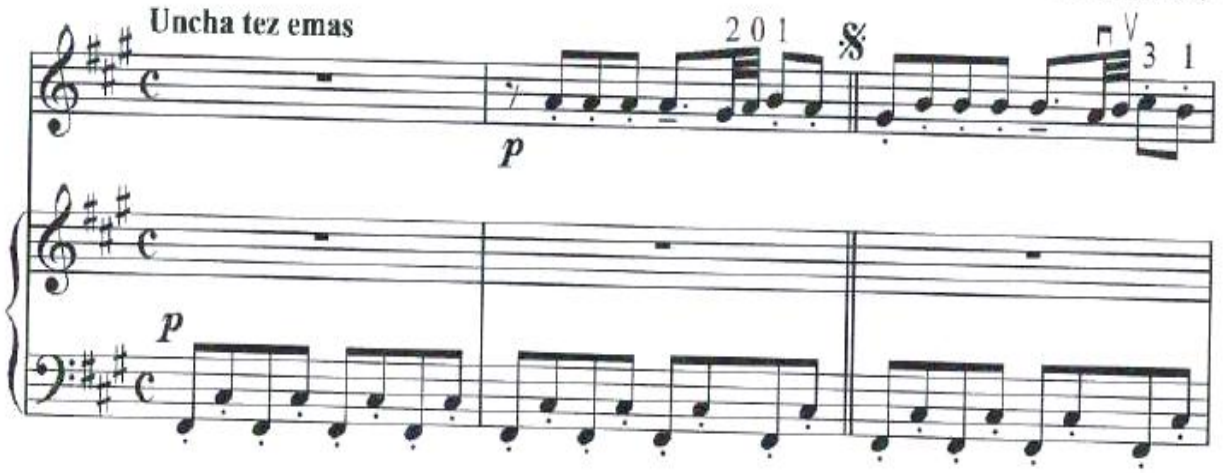


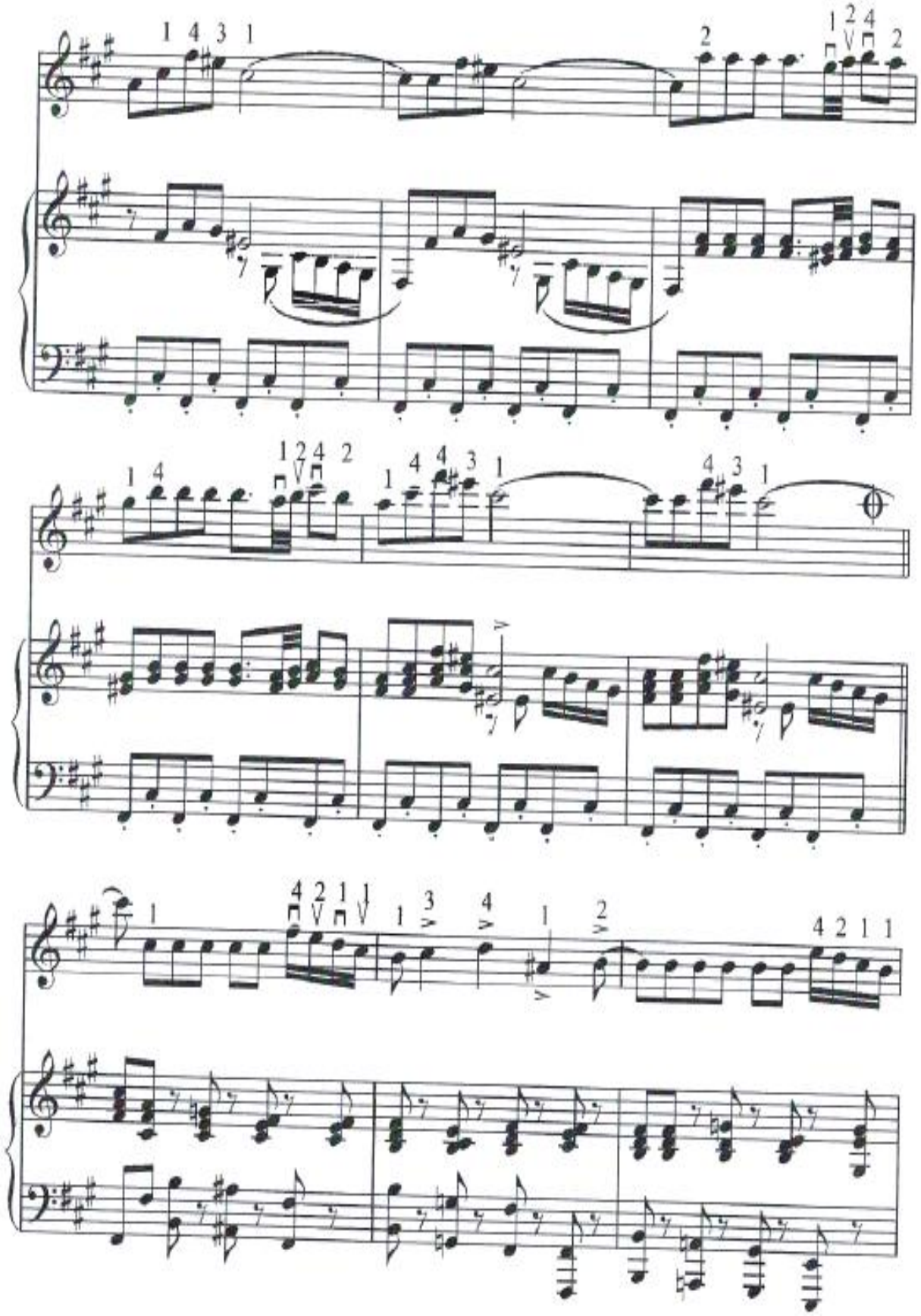


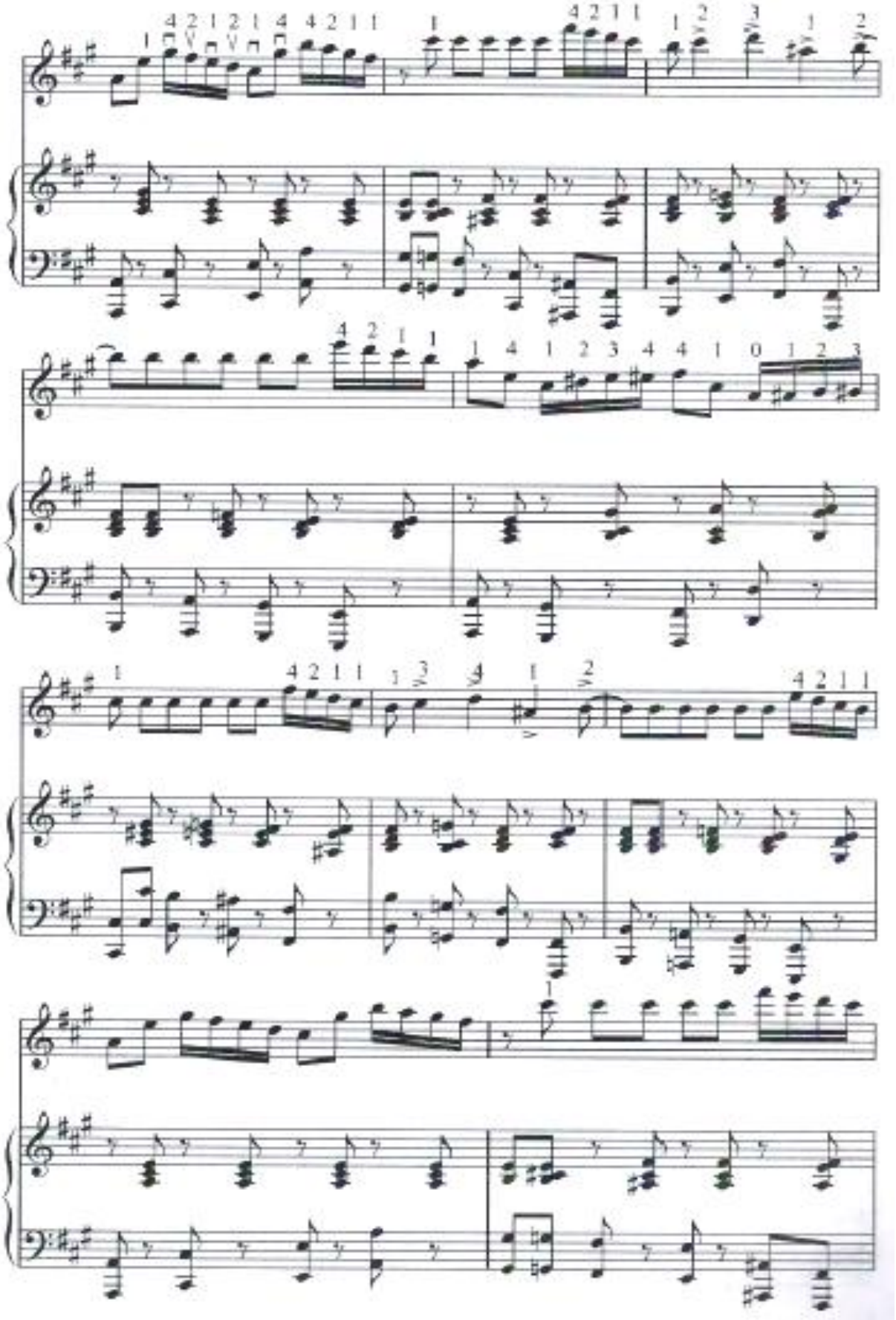
OQ QUSHLAR RAQSI

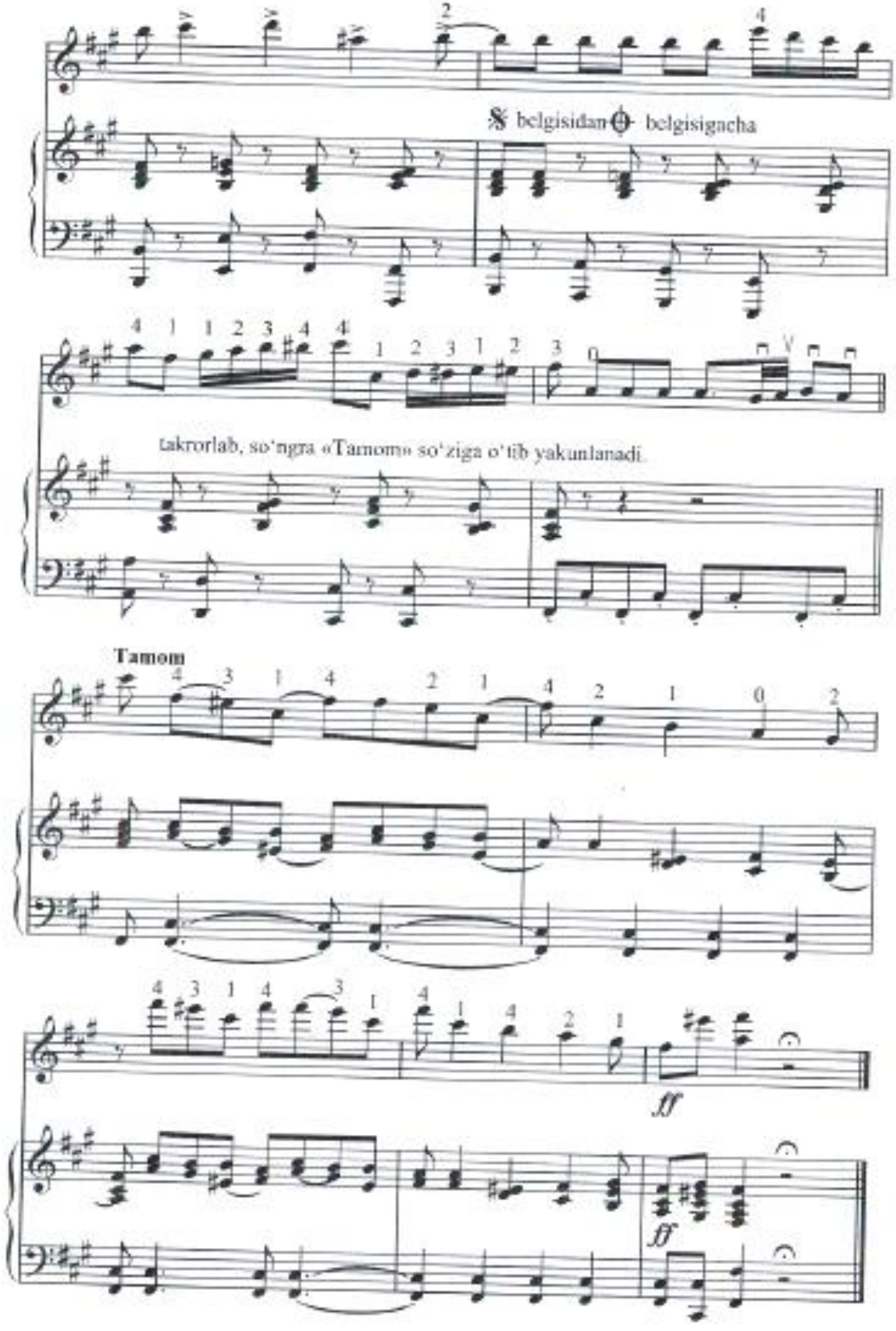
(«Oq qush ko'li» baletidan)

P.Chaykovskiy







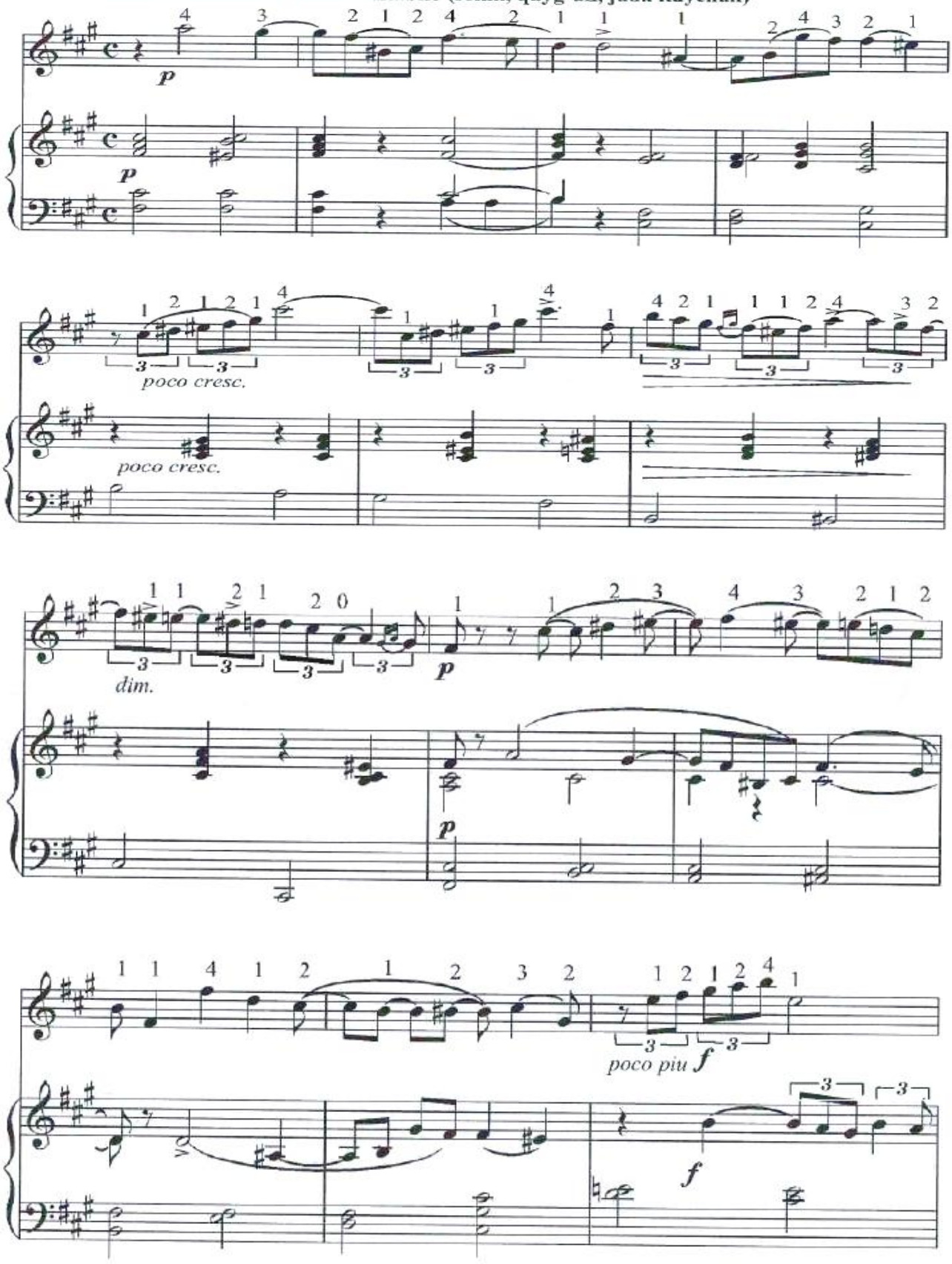

belgisidan belgisigacha
takrorlab, so'ngra «Tamom» so'ziga o'tib yakunlanadi.
Tamom
ff
ff

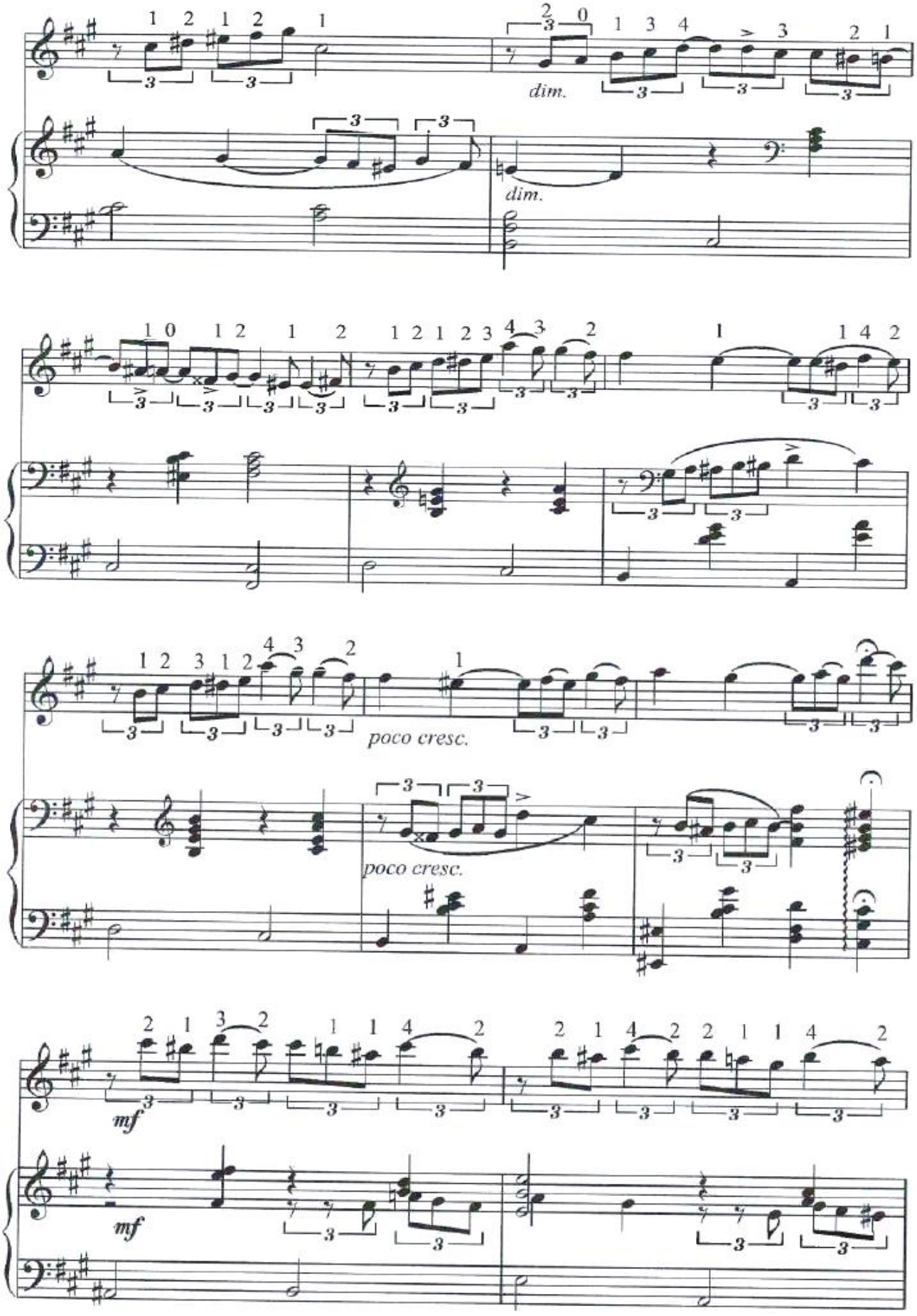
KUZ QO‘SHIG‘I

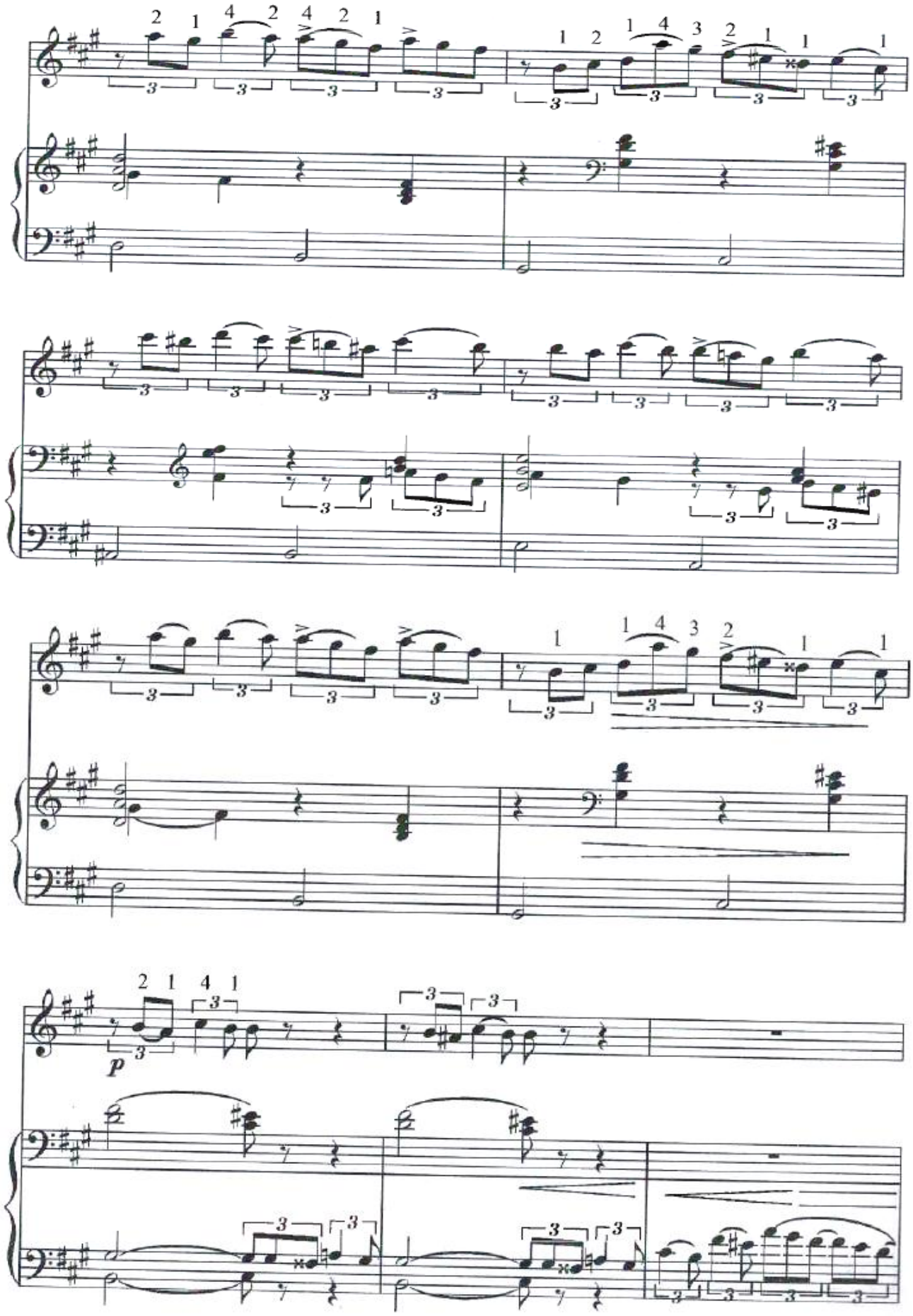
(«Yil fasllari» to‘plamidan)

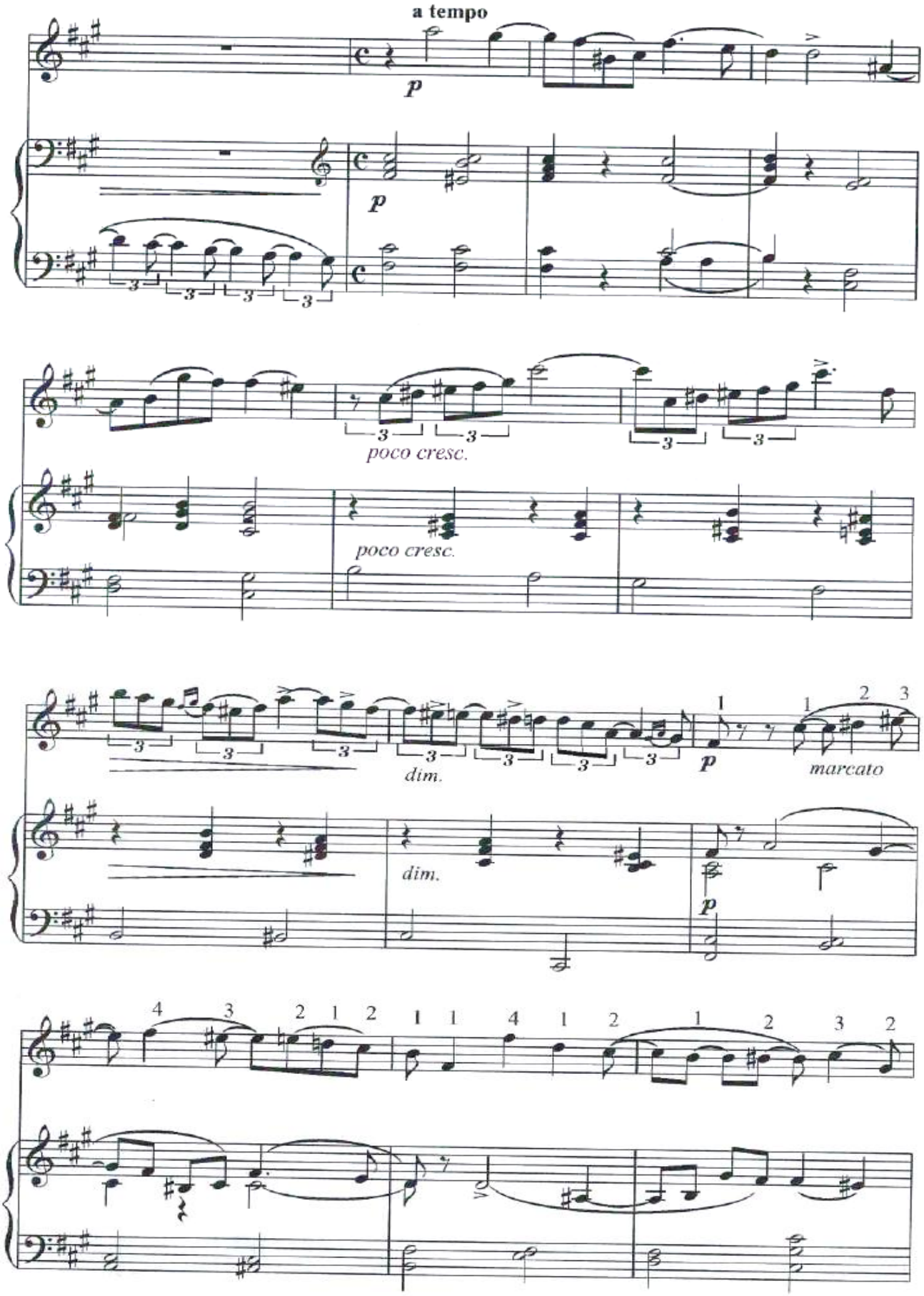
P. Chaykovskiy

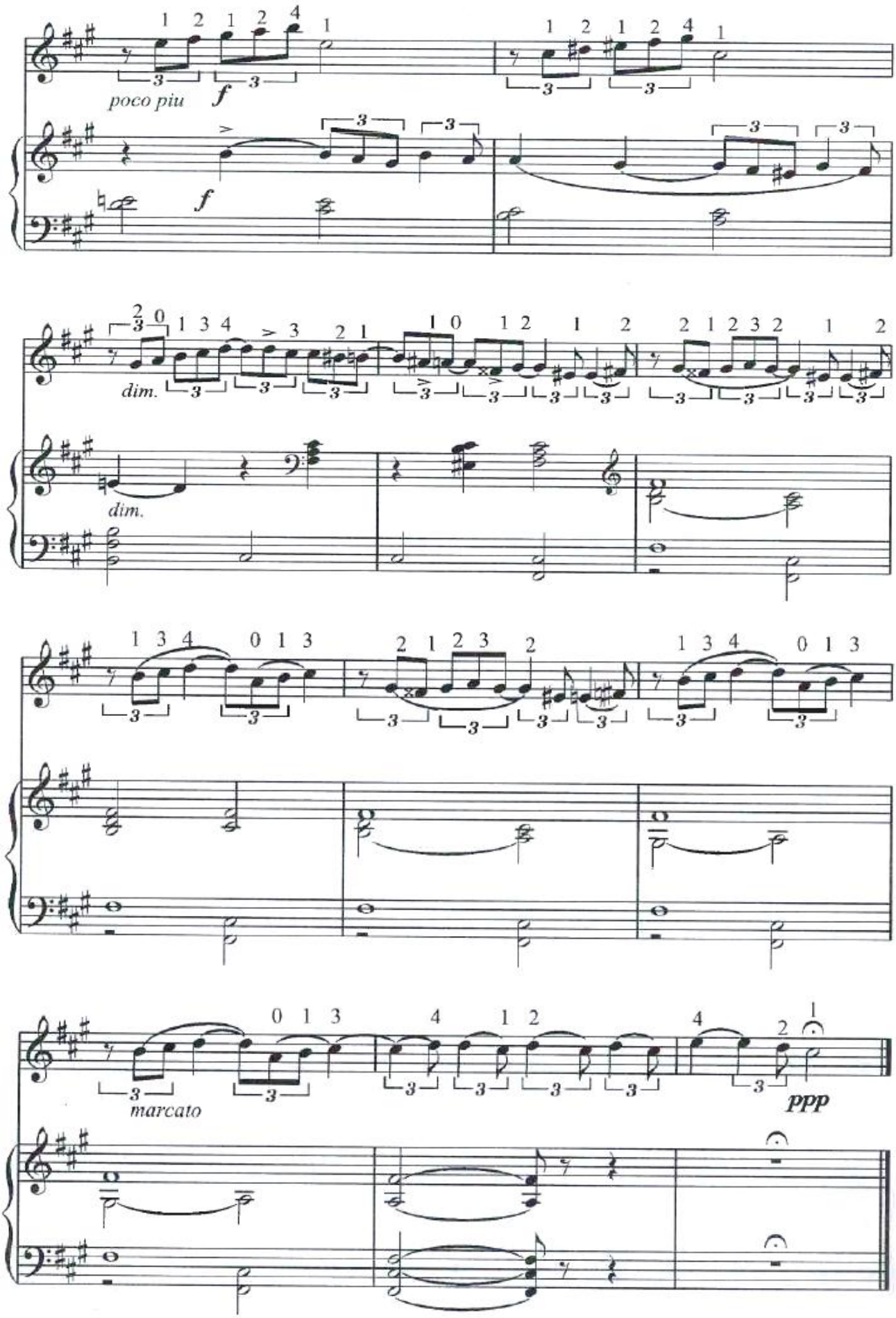
Andante doloroso e molto cantabile (sekin, qayg‘uli, juda kuychan)




dim.
dim.
poco cresc.
poco cresc.
mf
mf

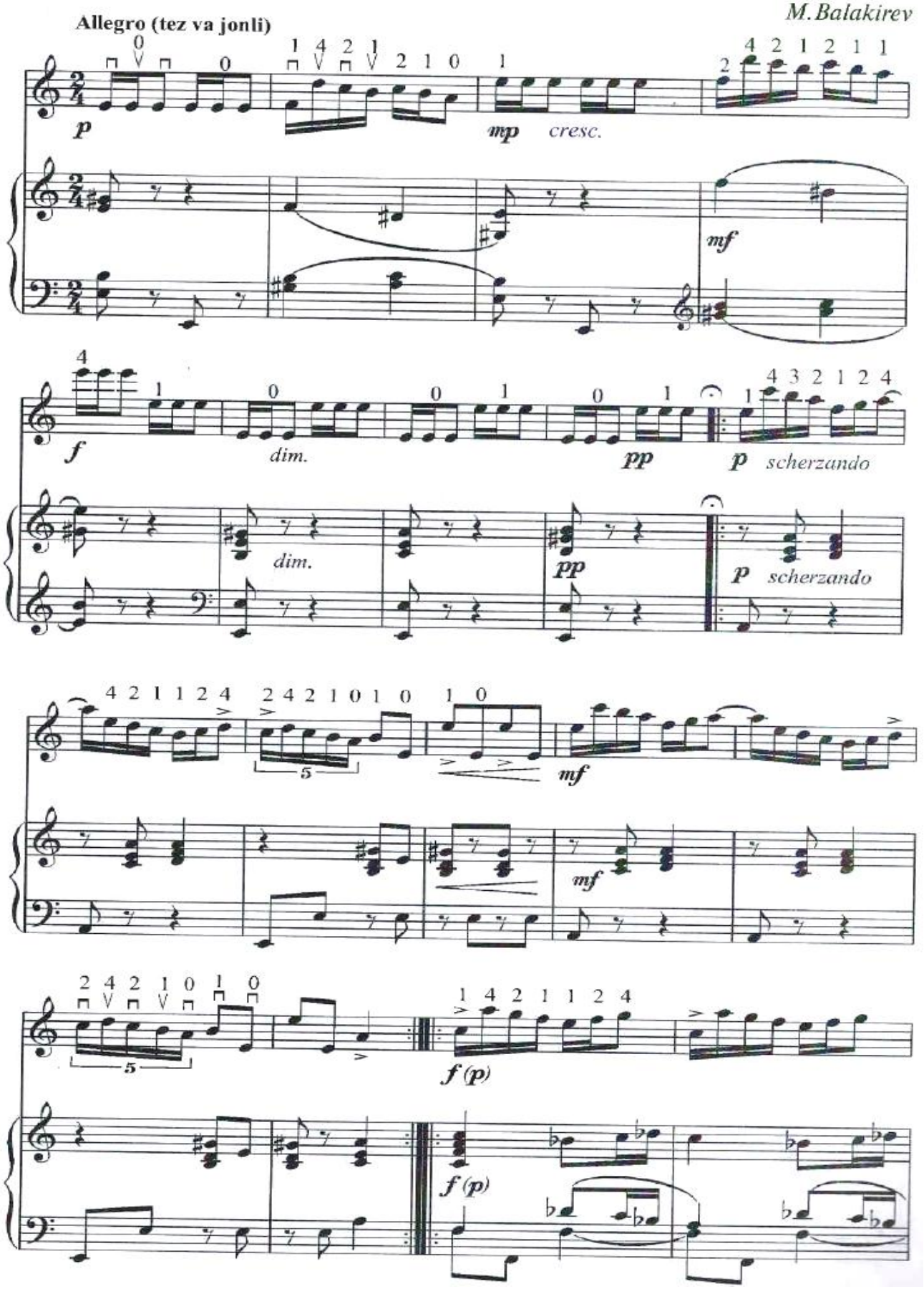

p

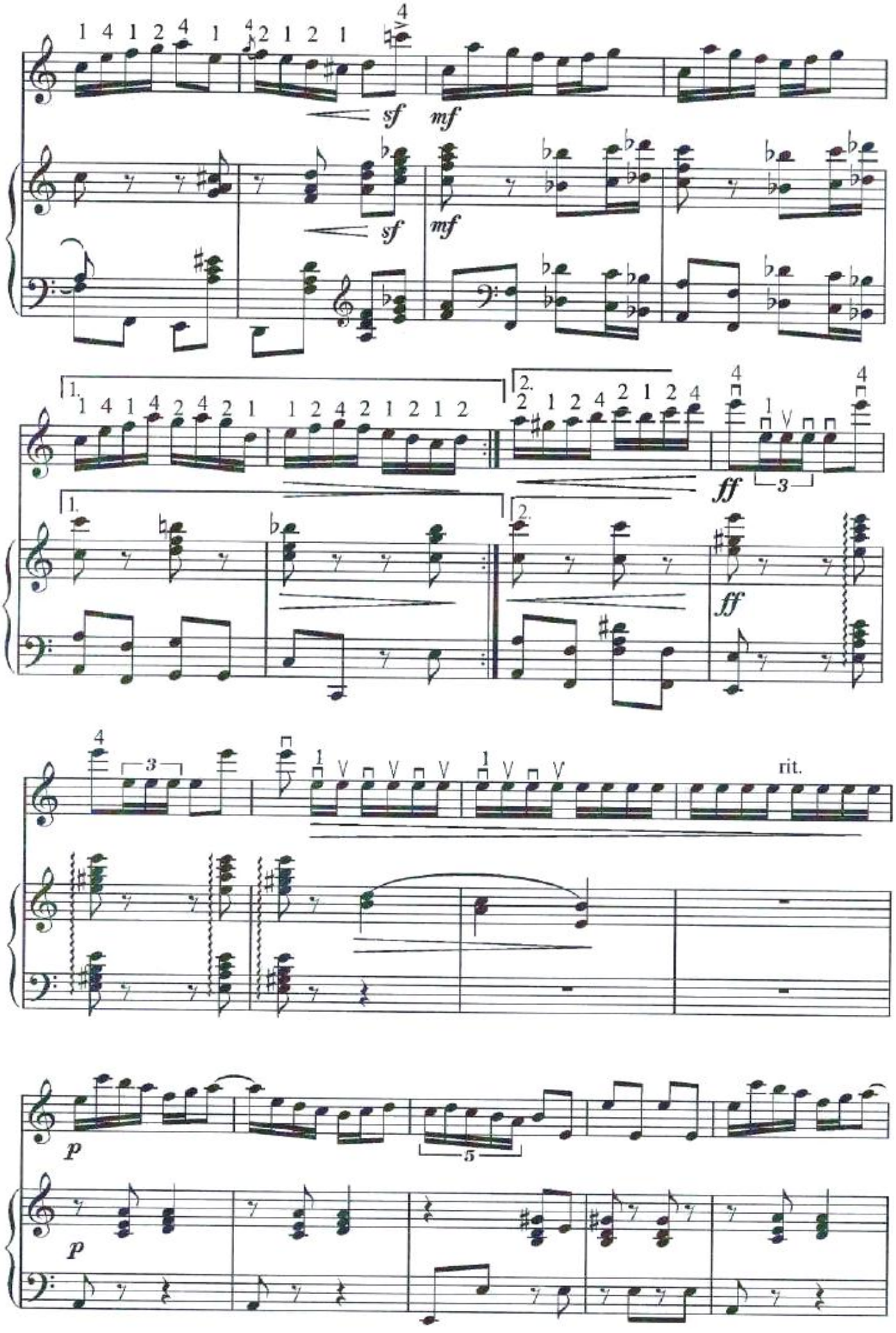

a tempo
p
p
poco cresc.
poco cresc.
dim.
dim.
p
marcato
p

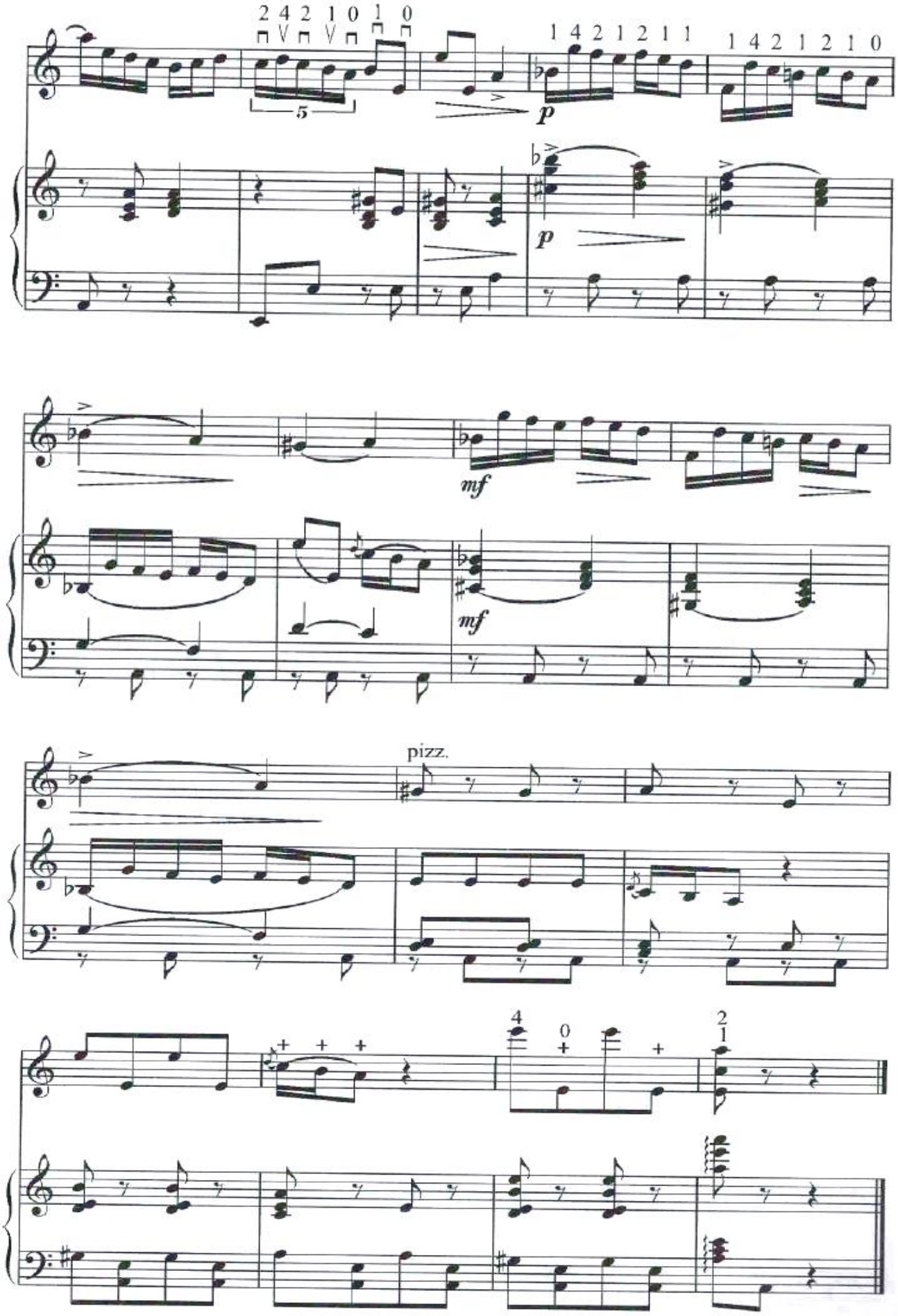

poco piu
f
f
dim.
dim.
marcato
ppp

POLKA

M. Balakirev



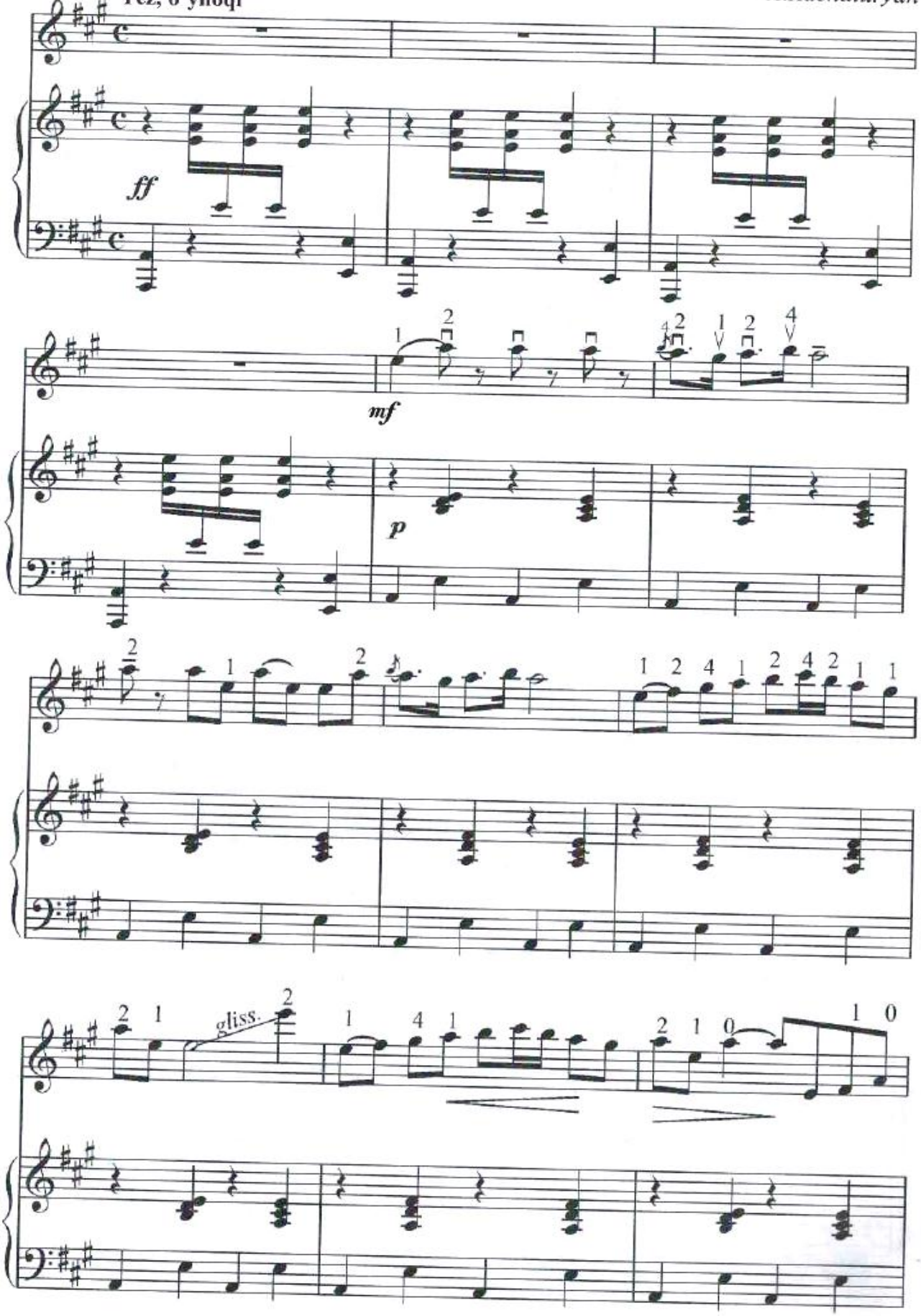

sf
mf
sf
mf
1.
2.
ff
ff
rit.
p
p

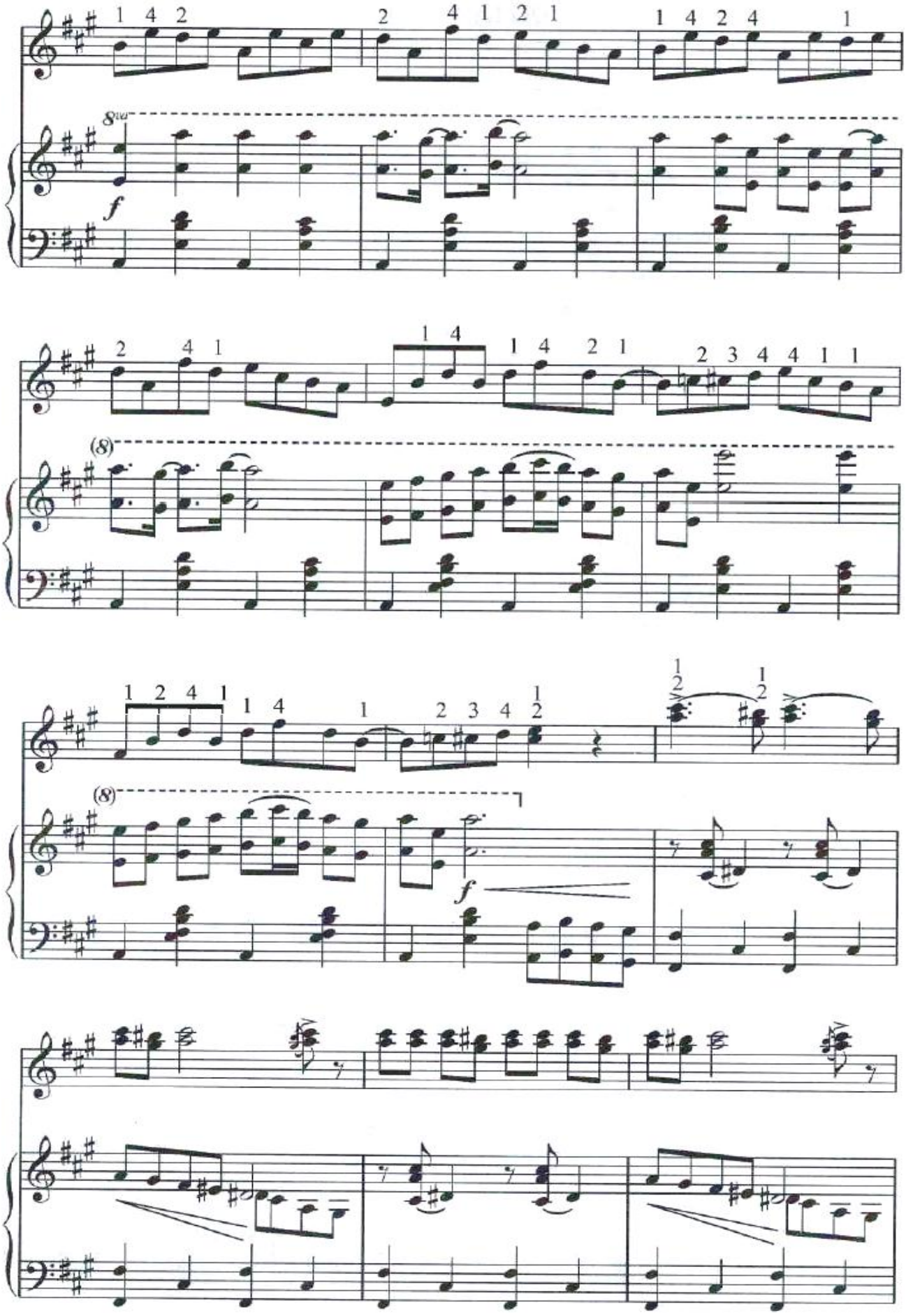

2 4 2 1 0 1 0
5
1 4 2 1 2 1 1
1 4 2 1 2 1 0
p
p
mf
mf
pizz.
4
0
2
1

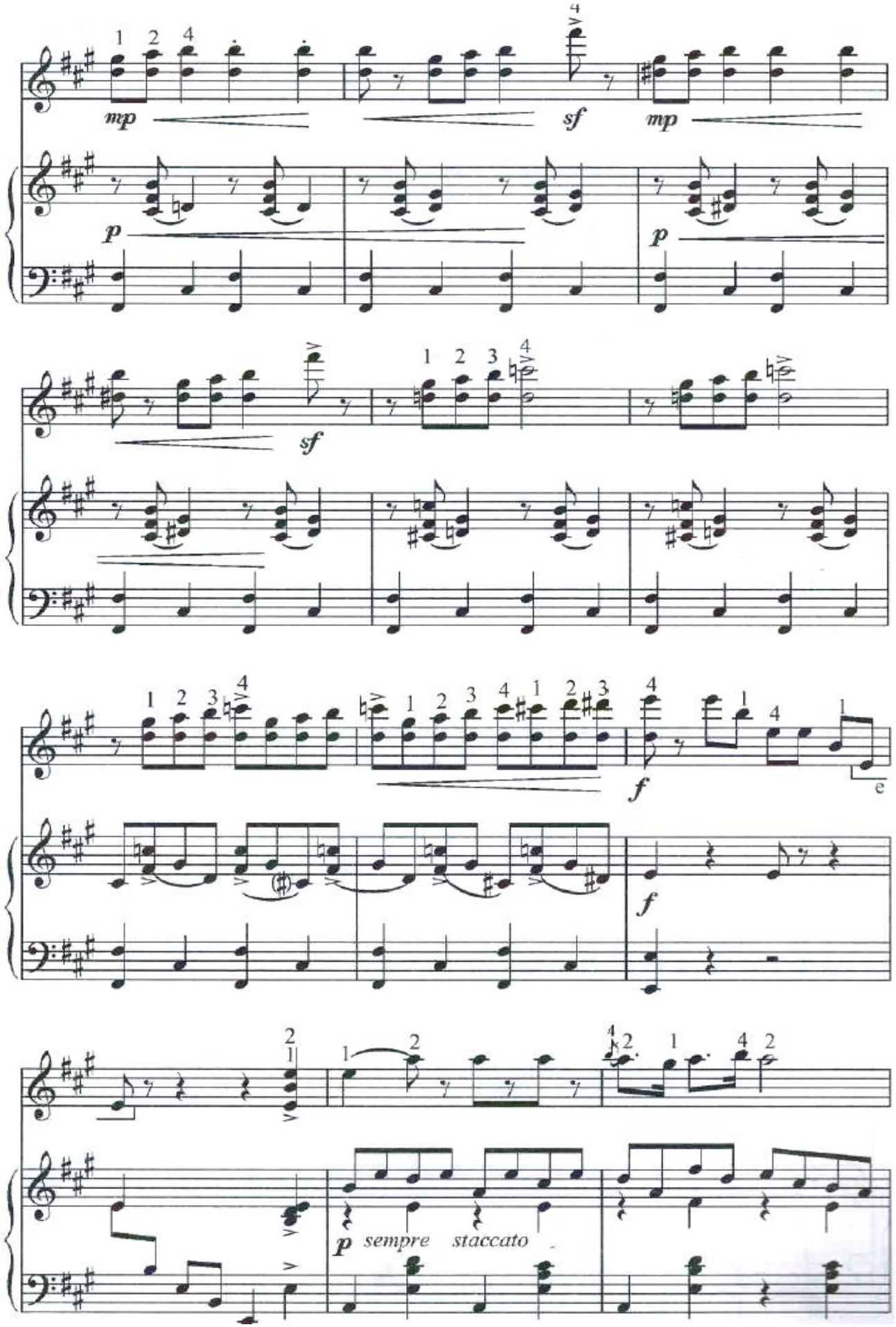
QIZLAR RAQSI

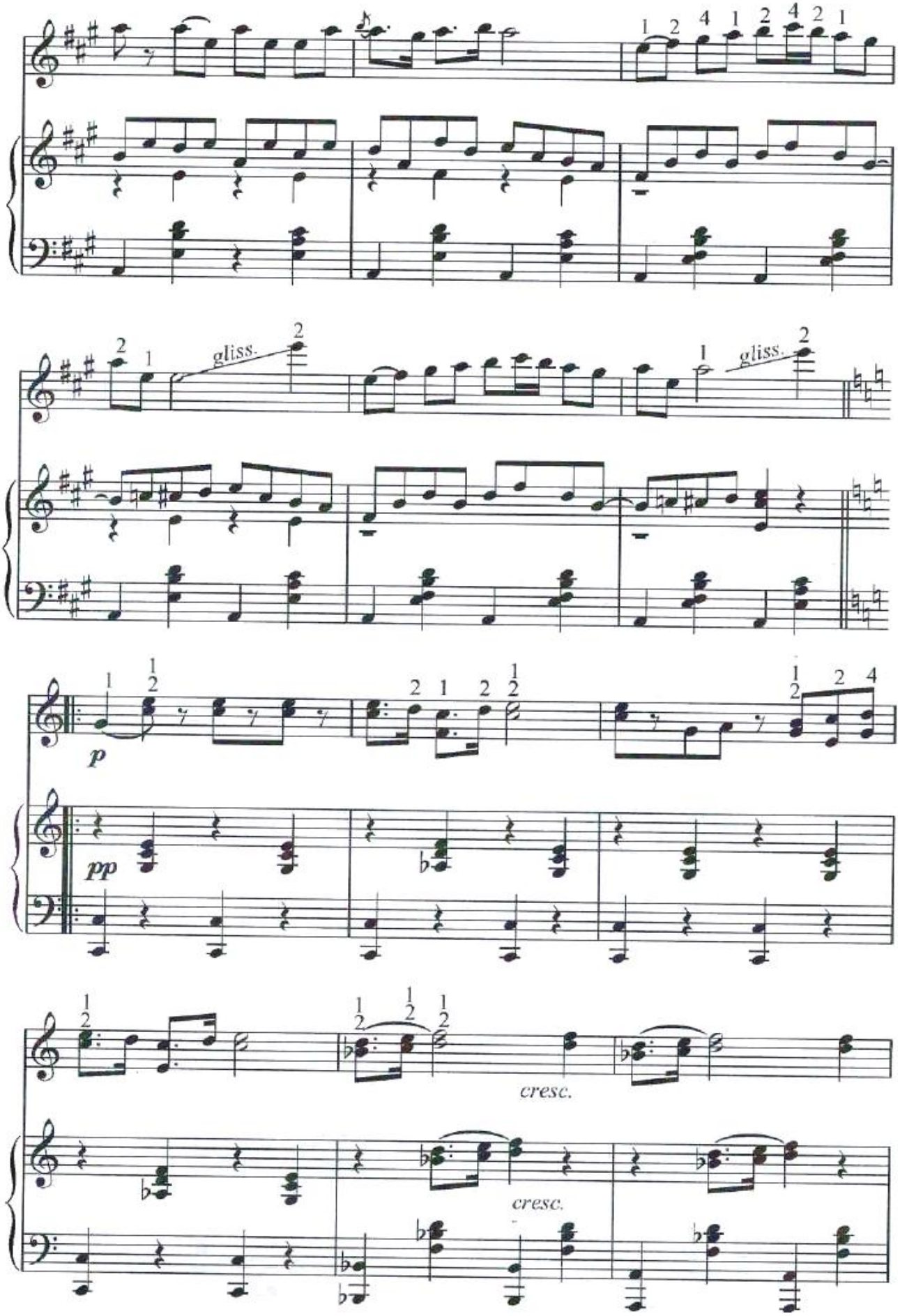
Tez, o'ynoqi

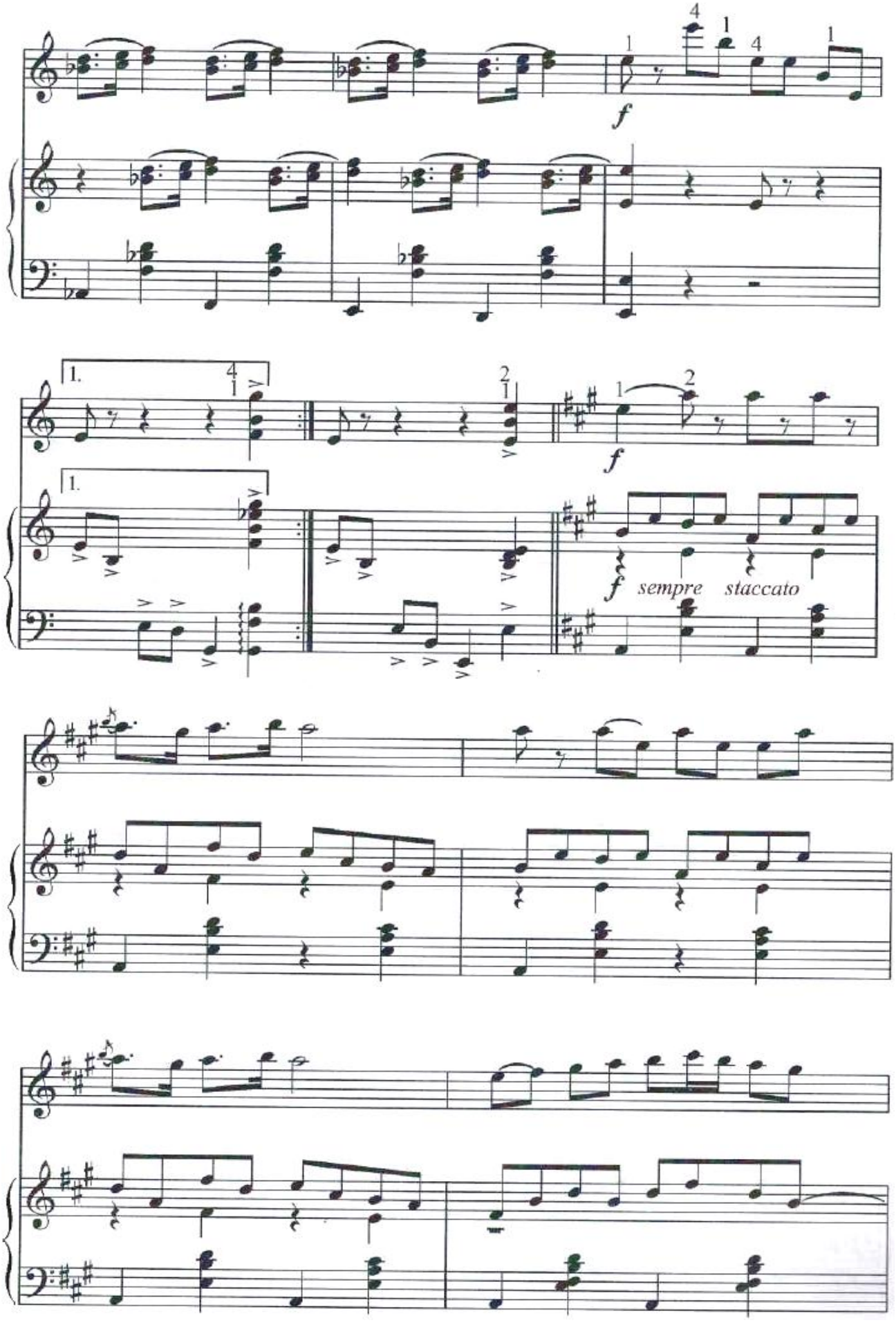
A.Xachaturyan

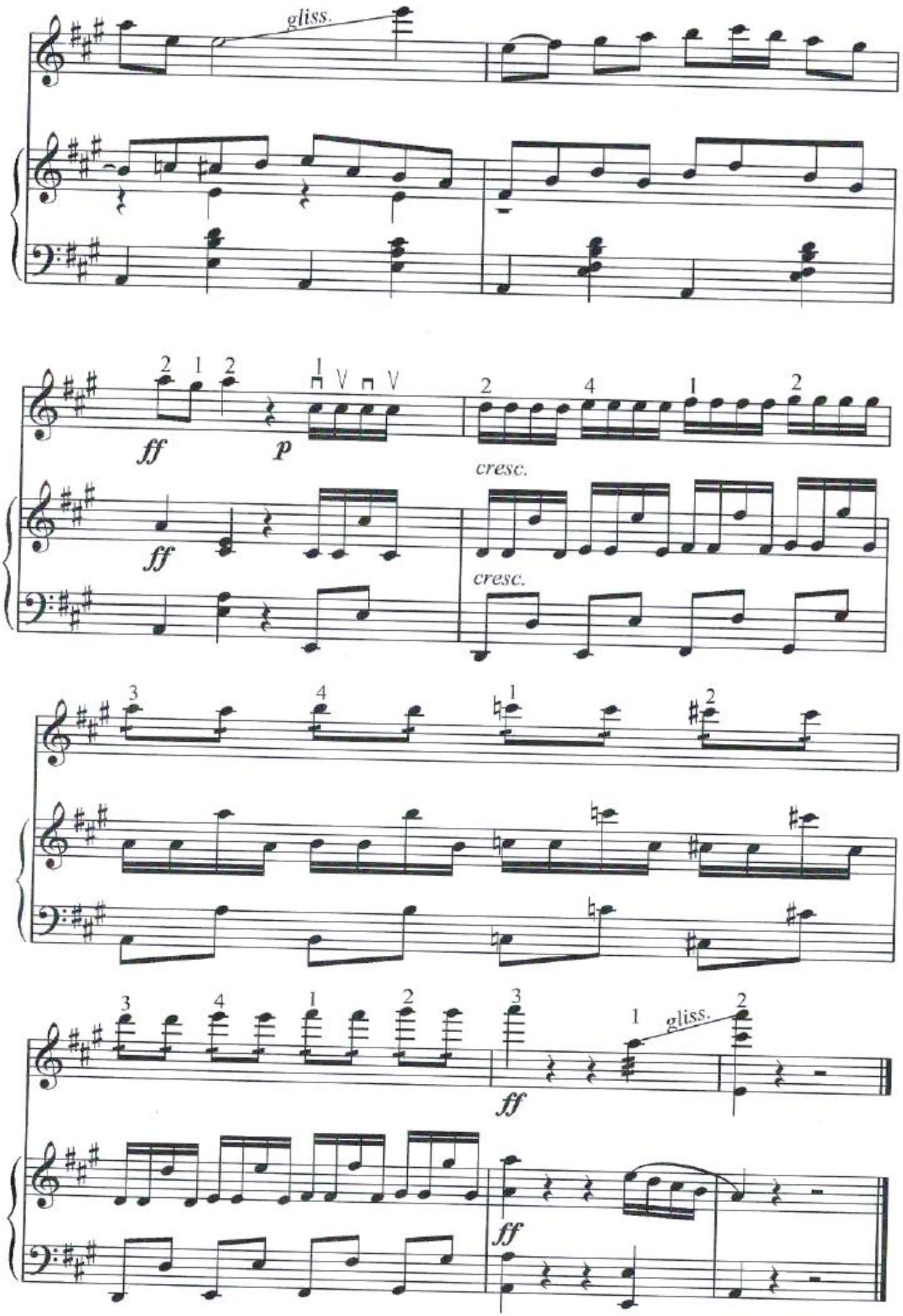



8va
f
(8)
(8)
f


mp
sf
mp
p
p
sf
f
e
f
p sempre staccato

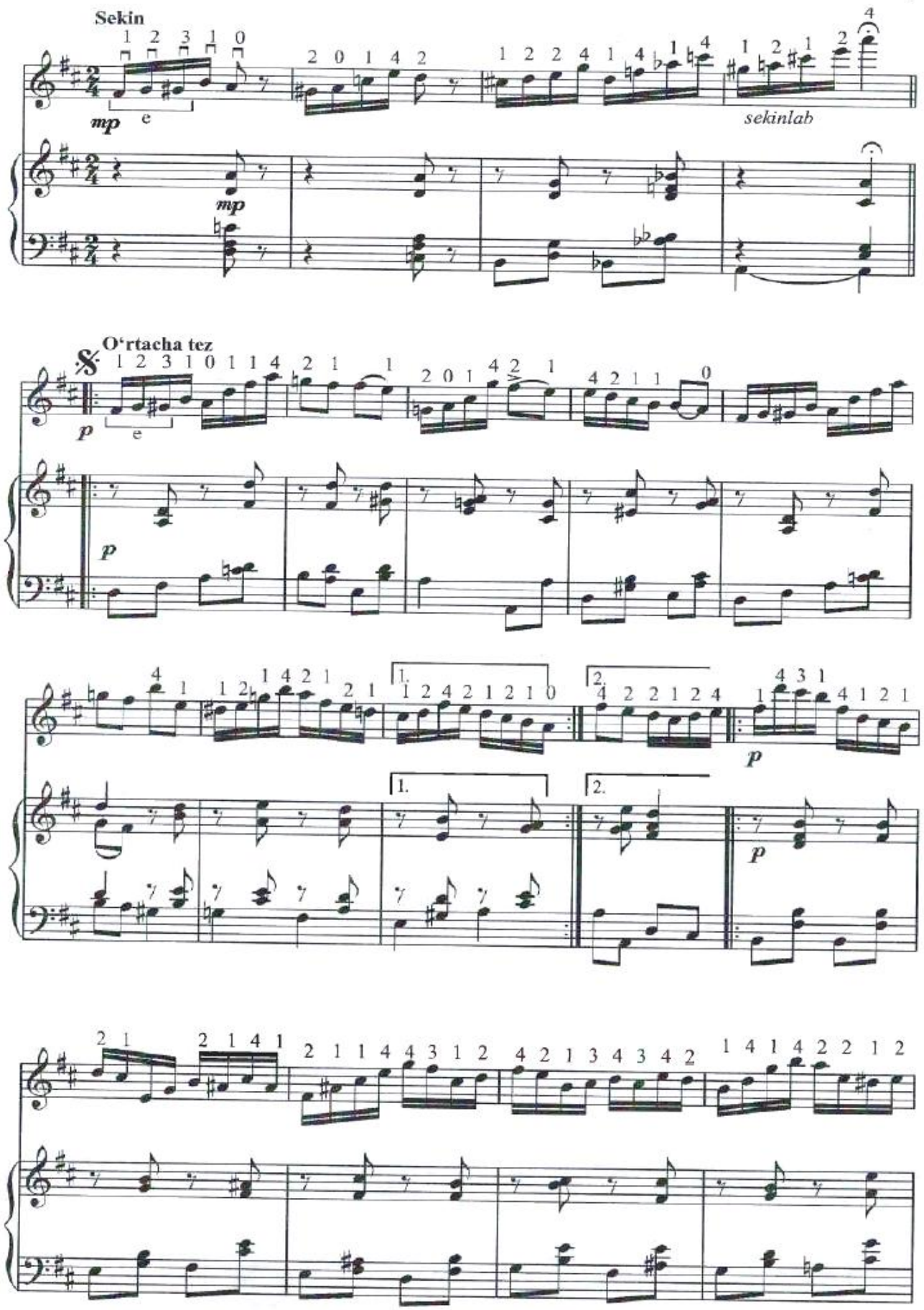

gliss.
gliss.
p
pp
cresc.
cresc.

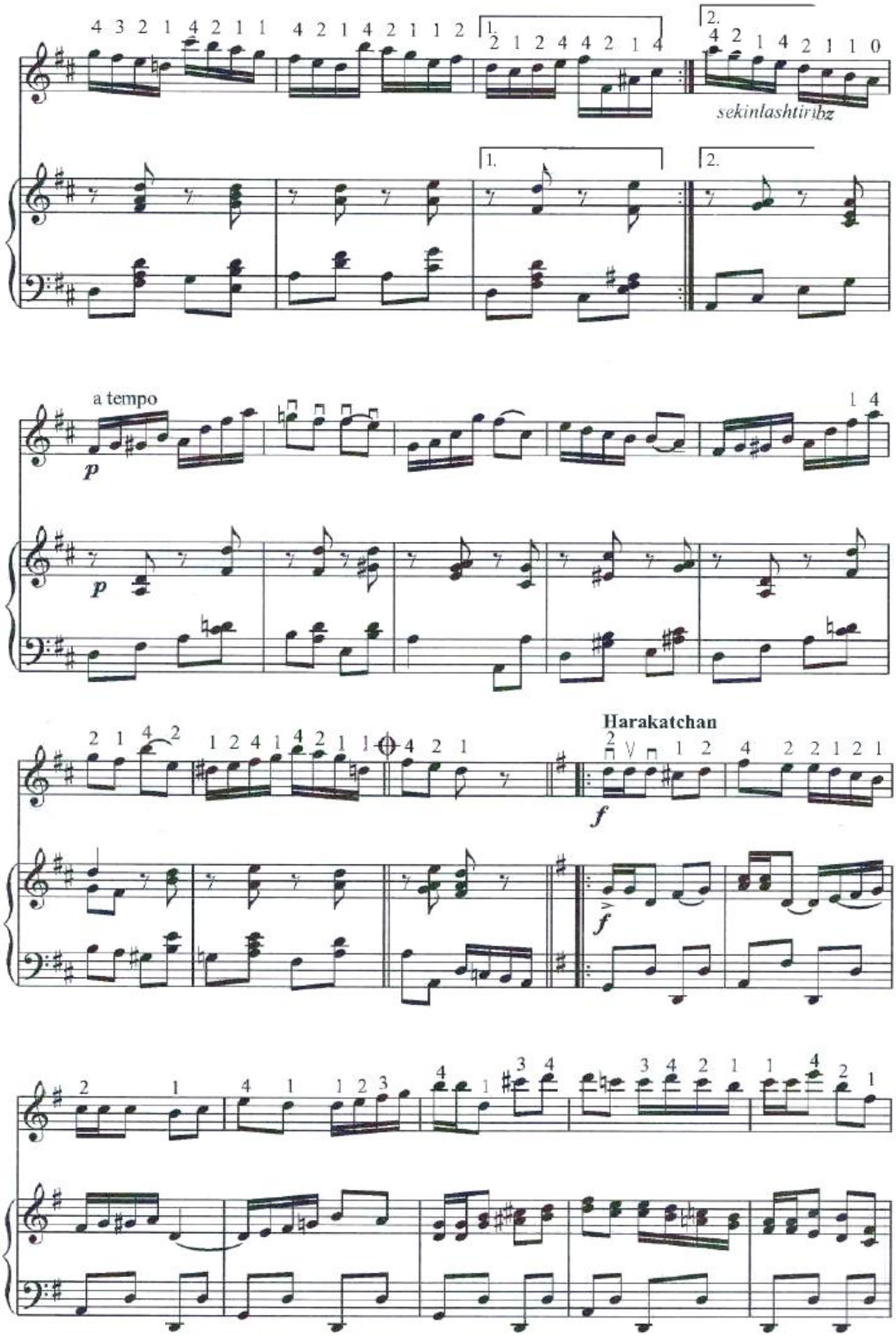

f
1.
f
sempre staccato

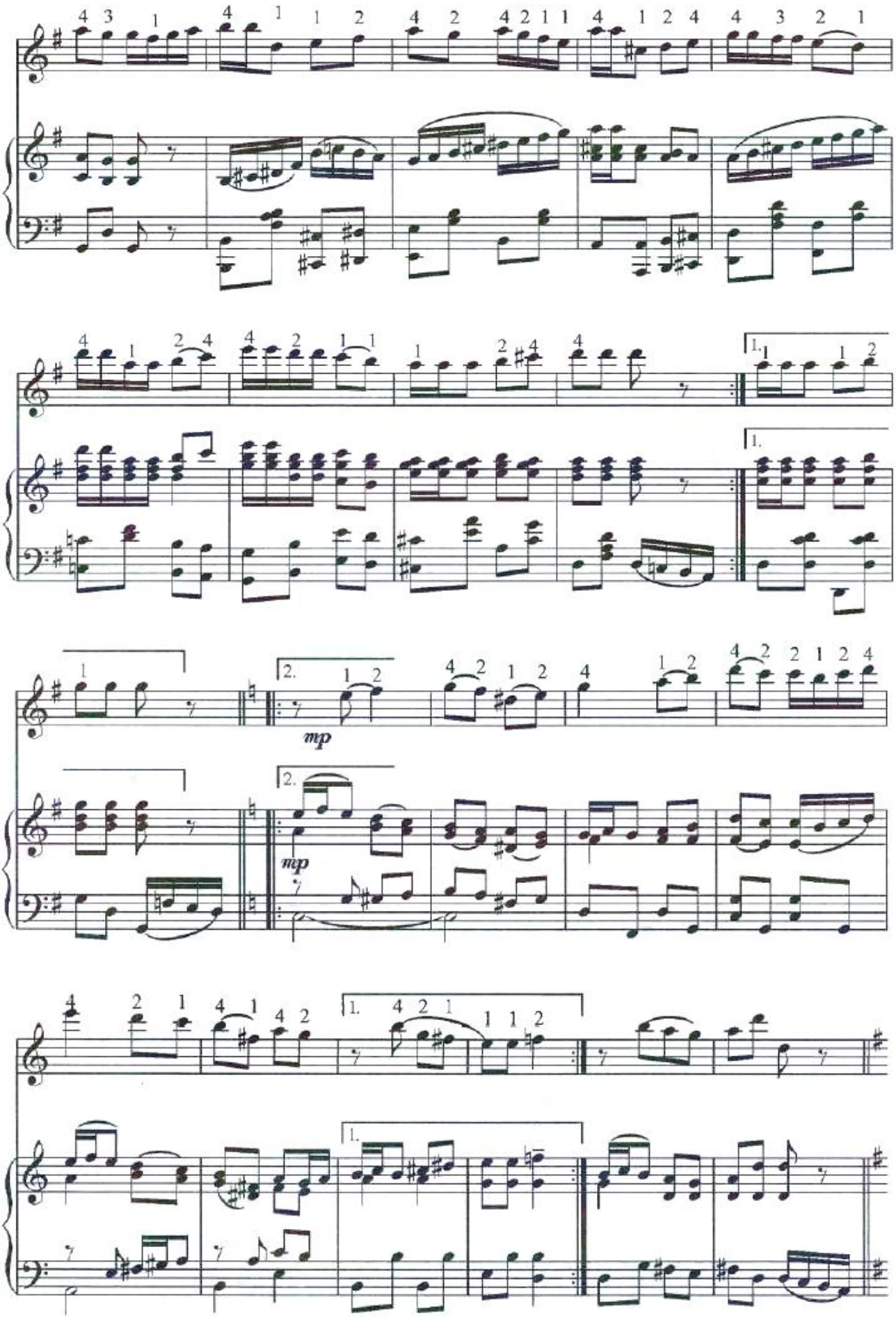

gliss.
ff
p
cresc.
ff
cresc.
ff
gliss.
ff

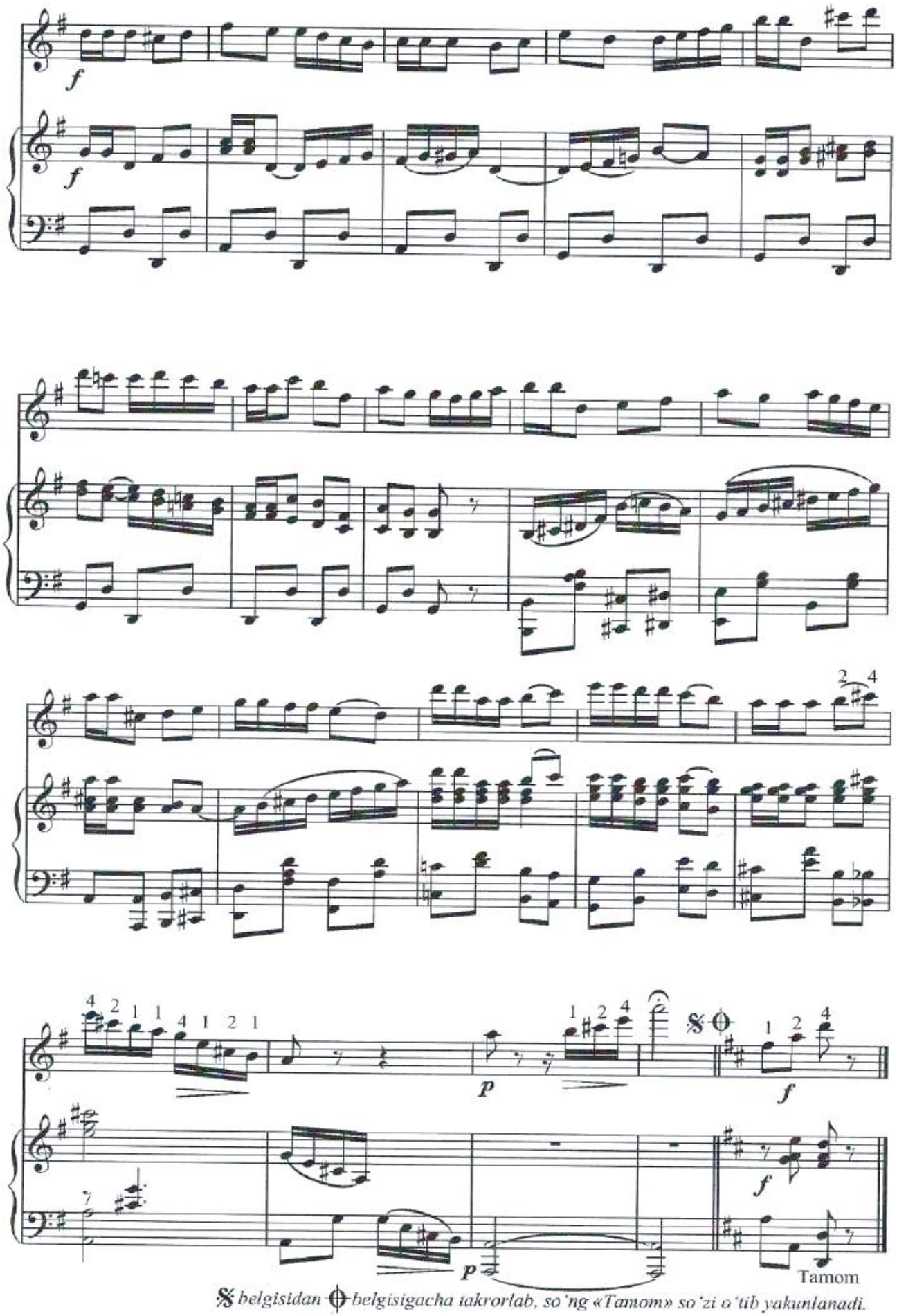
POLKA

N.Holinskiy




1.
2.
sekinlashtiribz
a tempo
p
Harakatchan
f

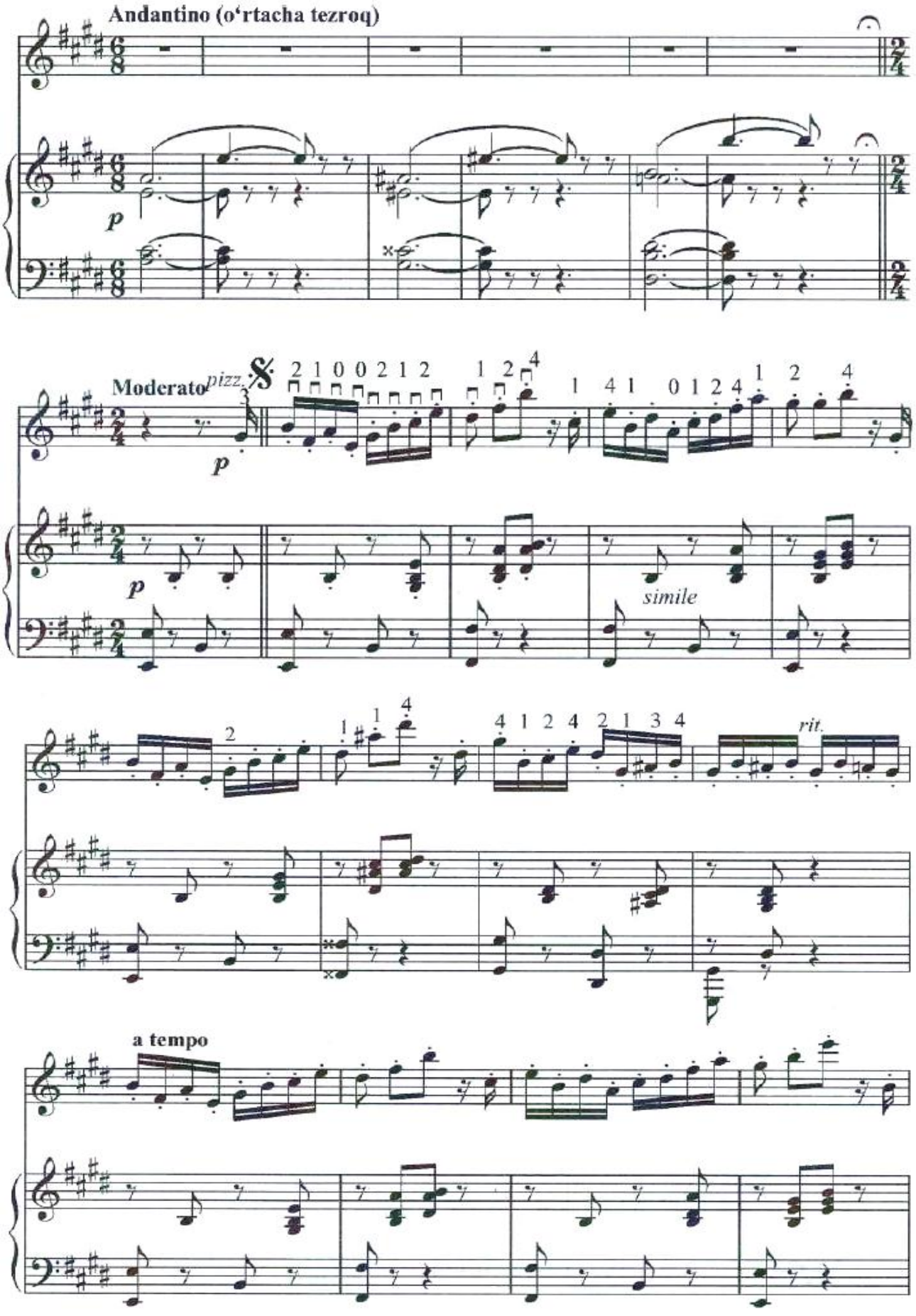

mp
mp

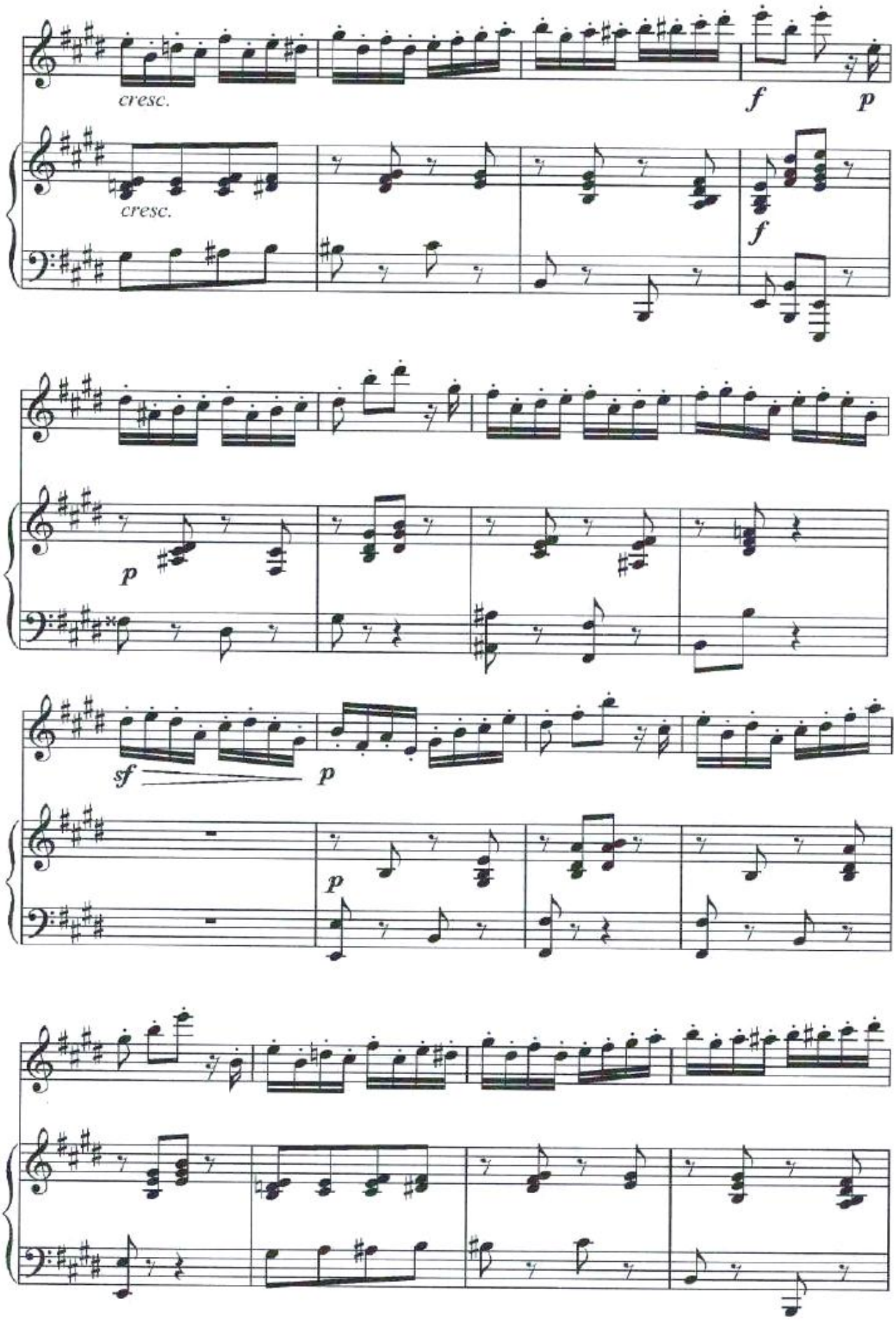


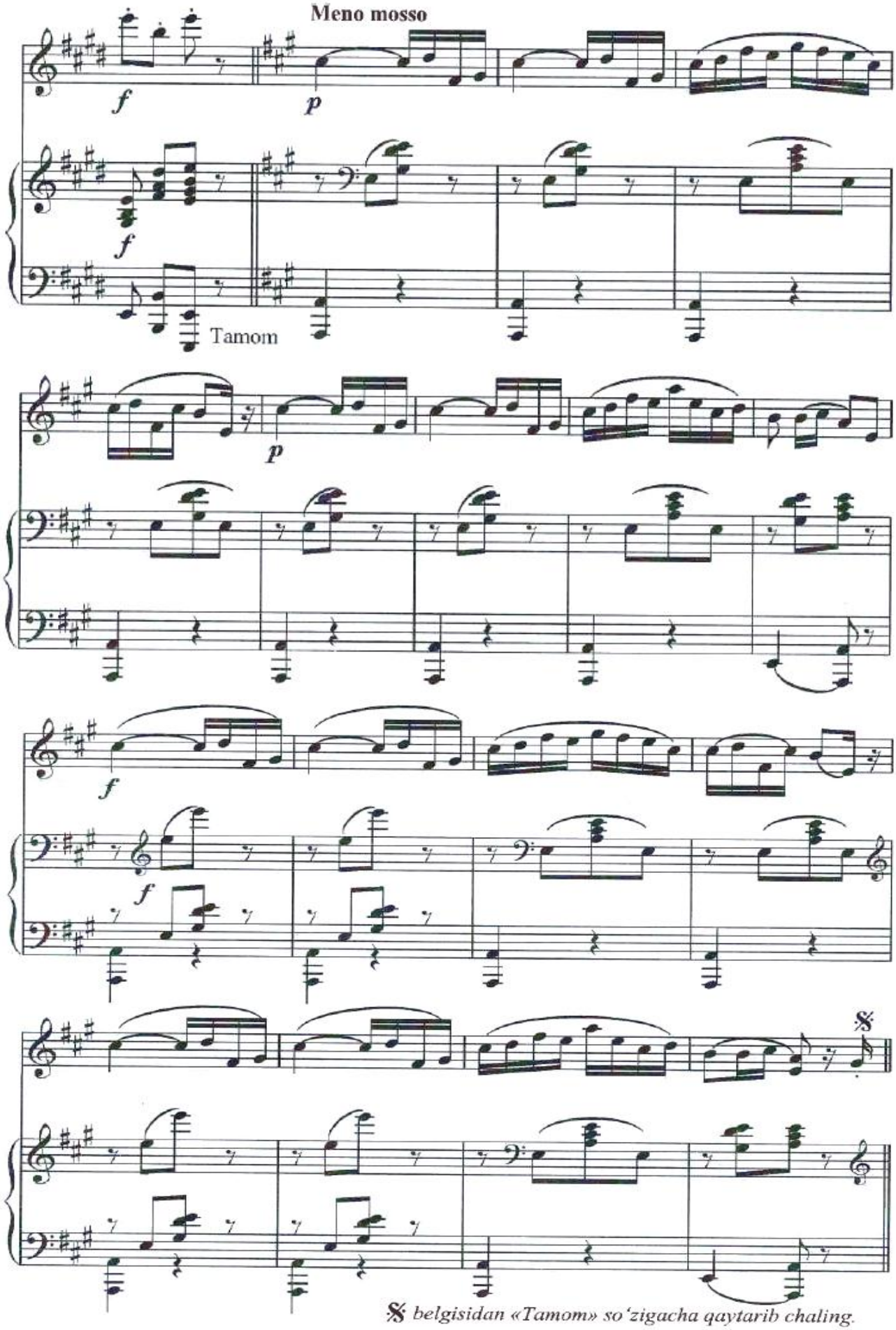
𝄋 belgisidan ⊕ belgisigacha takrorlab, so'ng «Tamom» so'zi o'tib yakunlanadi.

PITSSIKATO

D.Delib



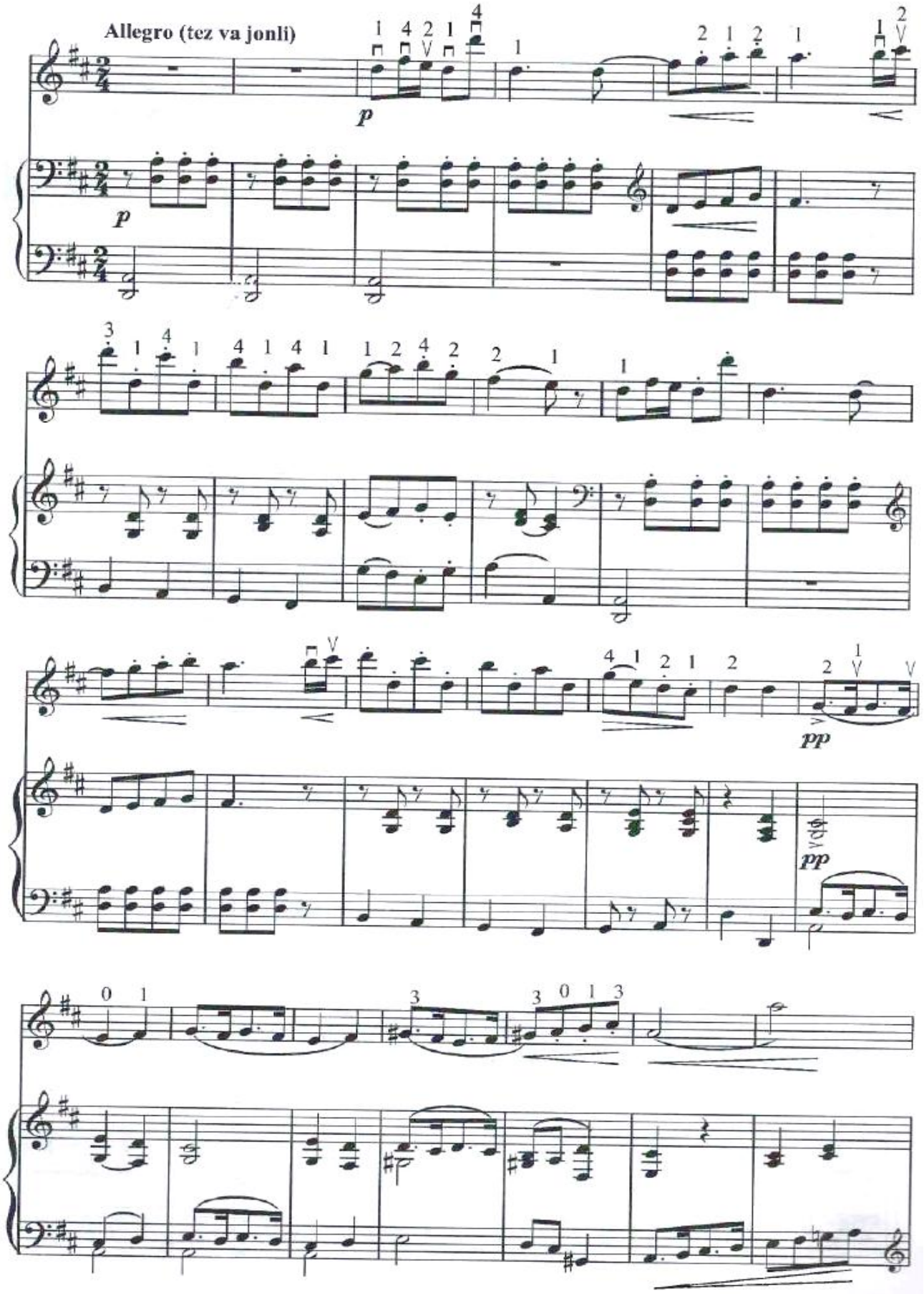

cresc.
f
p
cresc.
f
p
sf
p
p

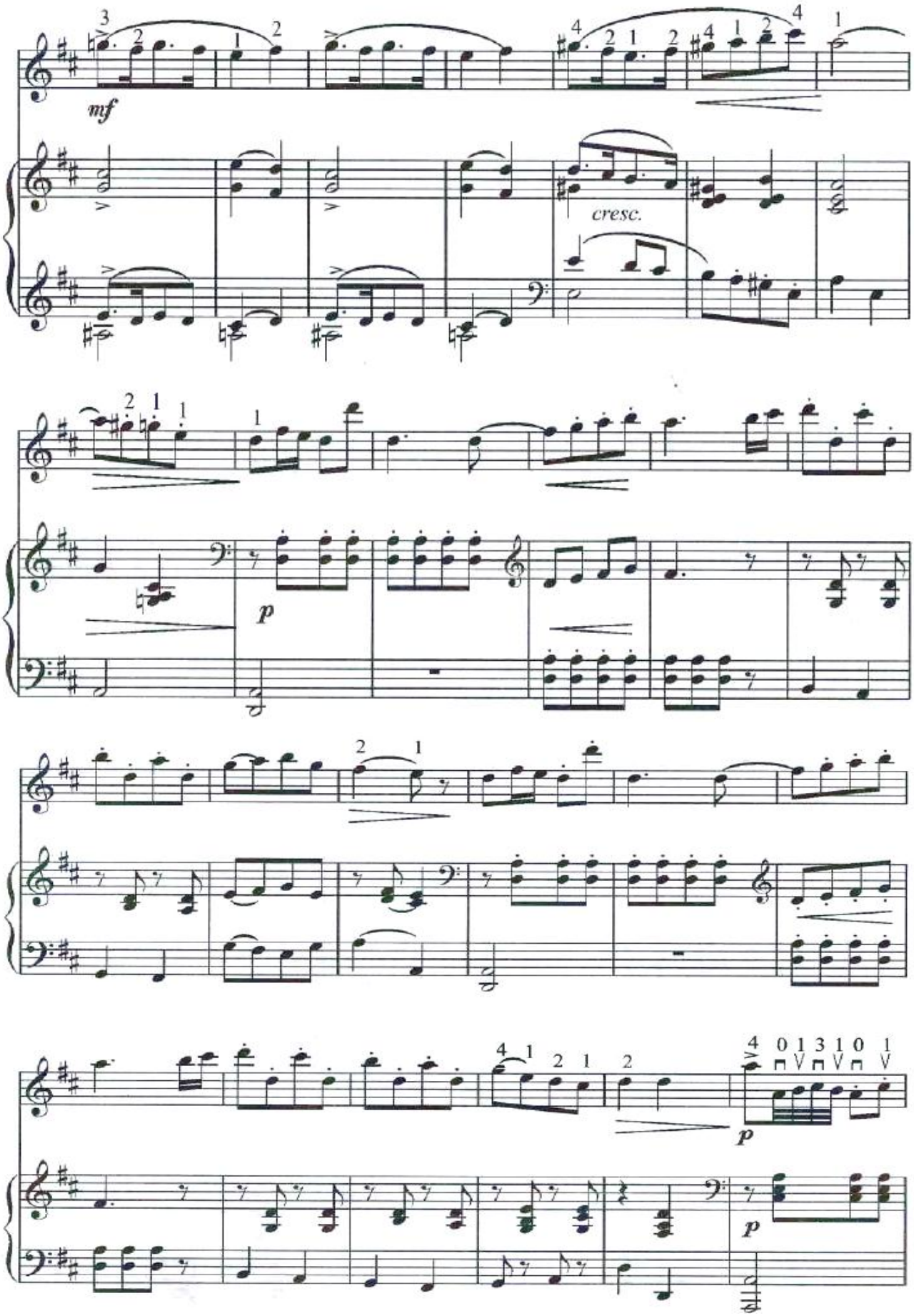


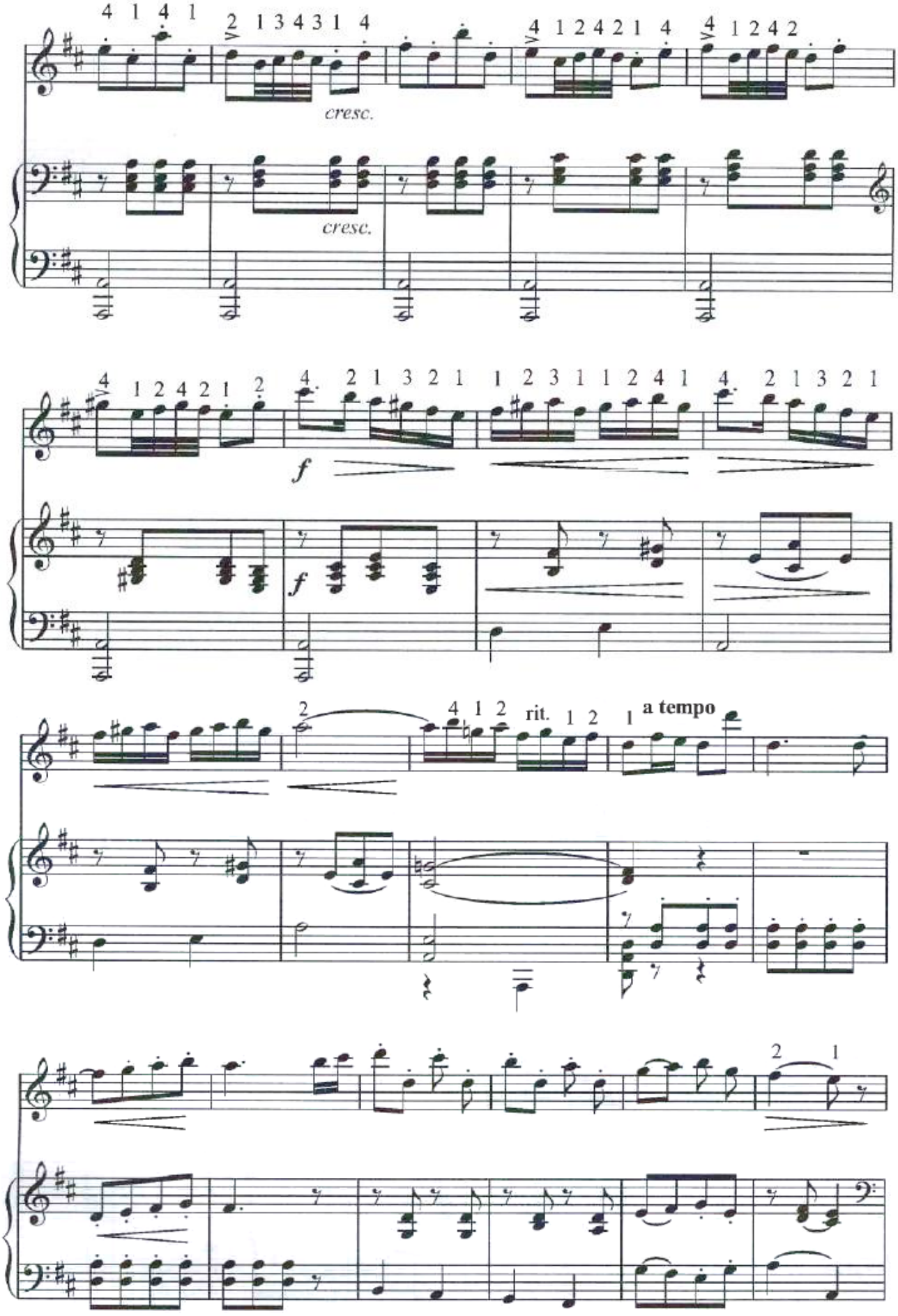
𝄋 *belgisidan «Tamom» so'zigacha qaytarib chaling.*

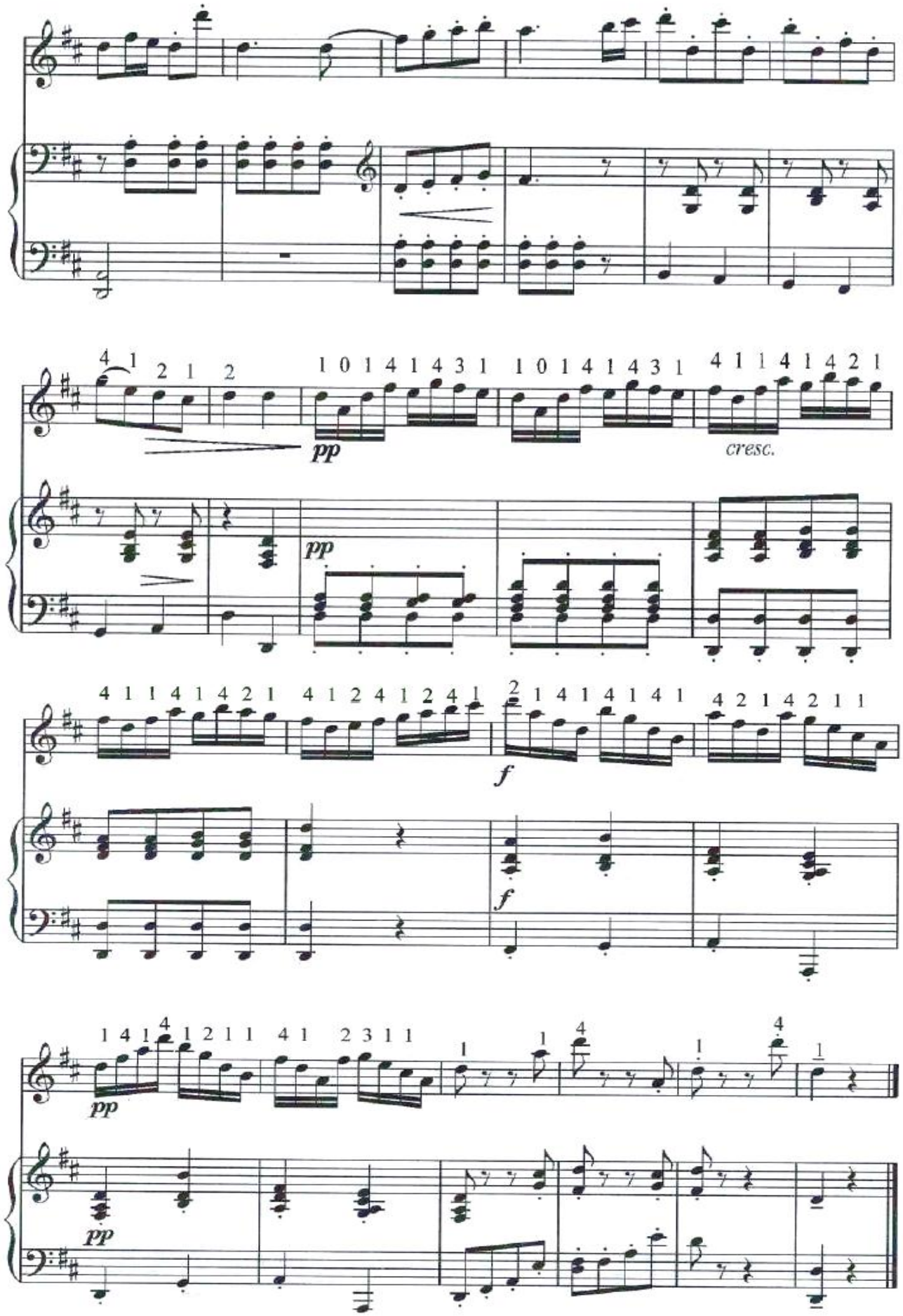
TAMBURIN

F. Gossek




mf
cresc.
p
p
p

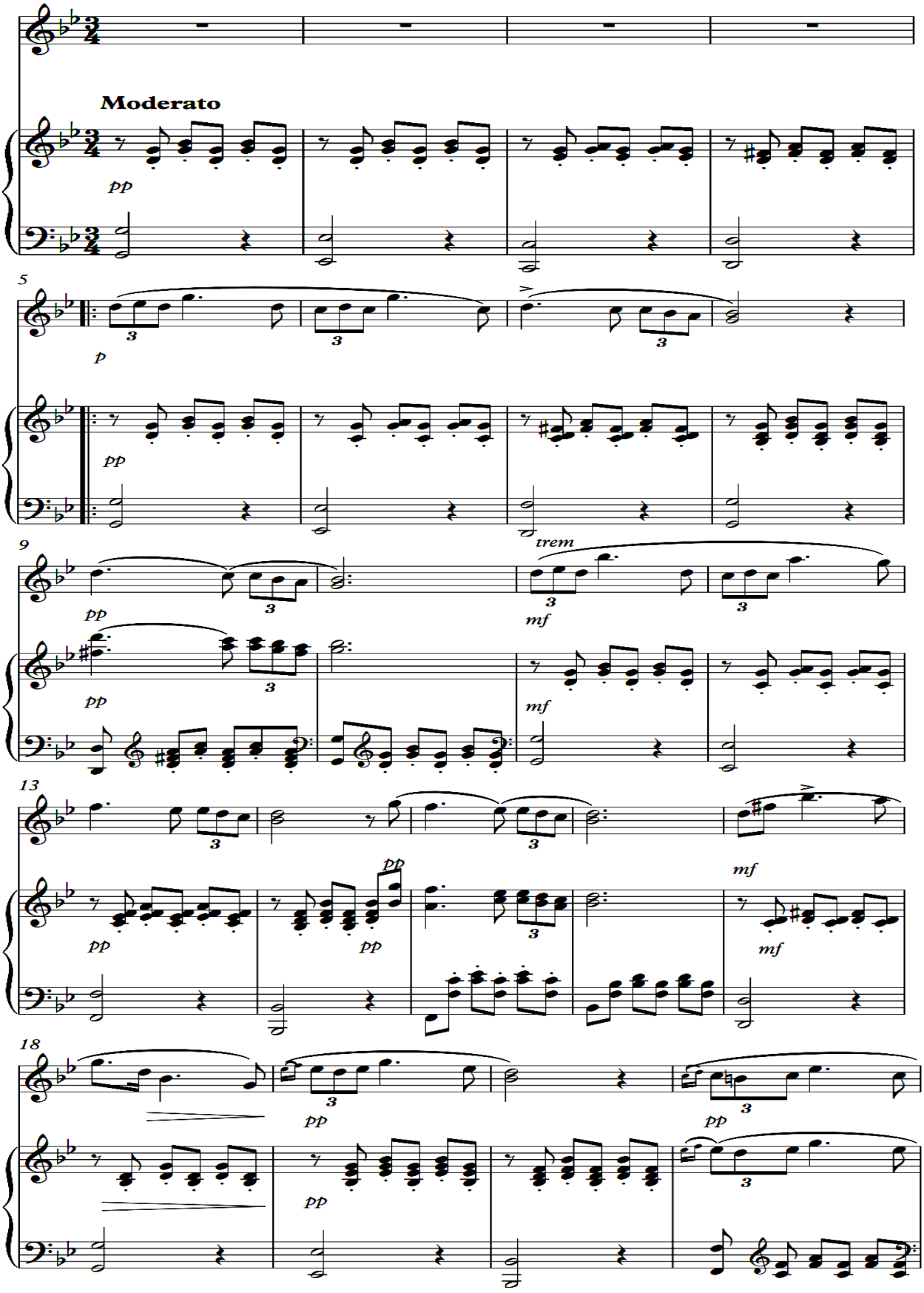

cresc.
cresc.
f
f
rit.
a tempo

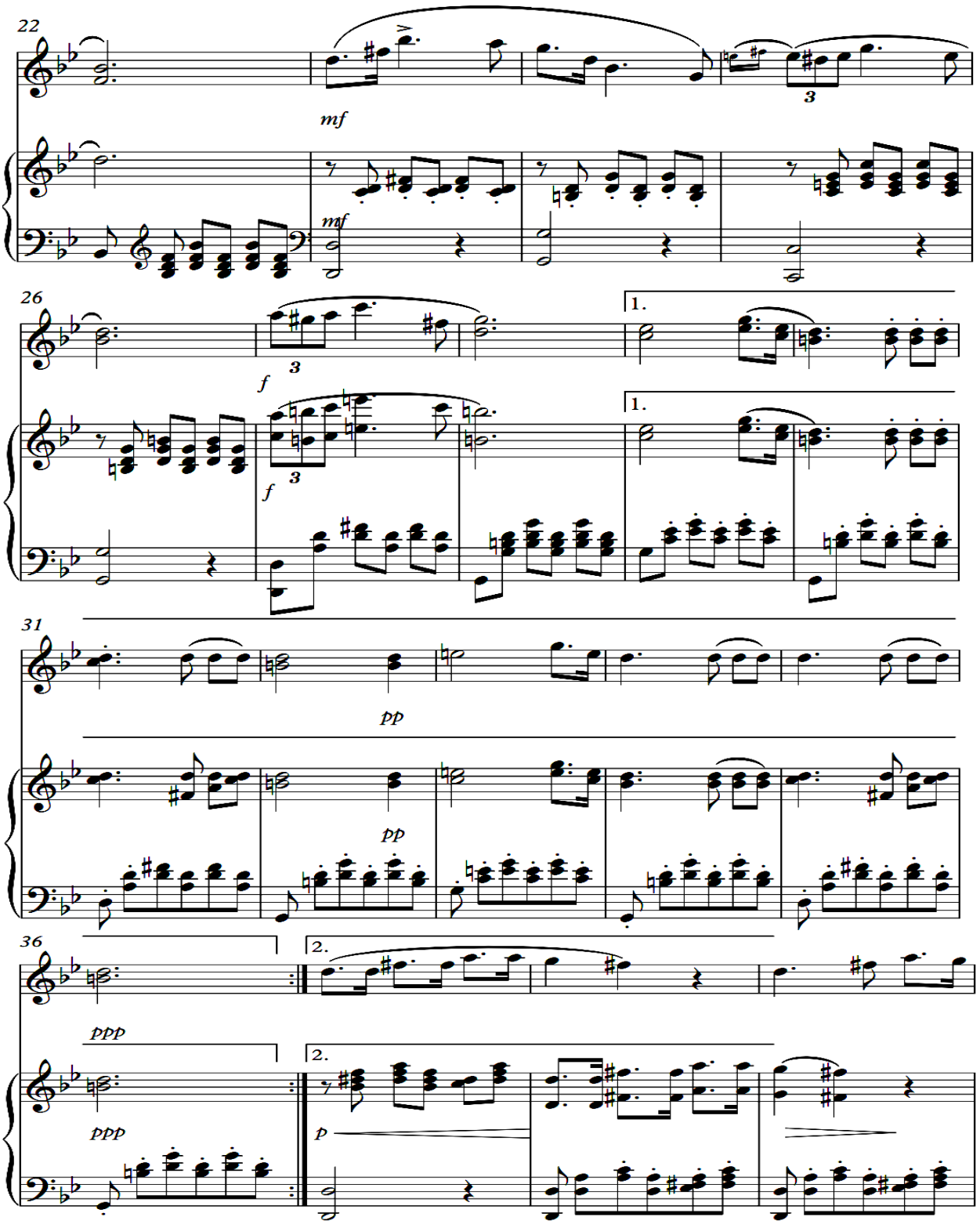

pp
cresc.
pp
f
f
pp
pp

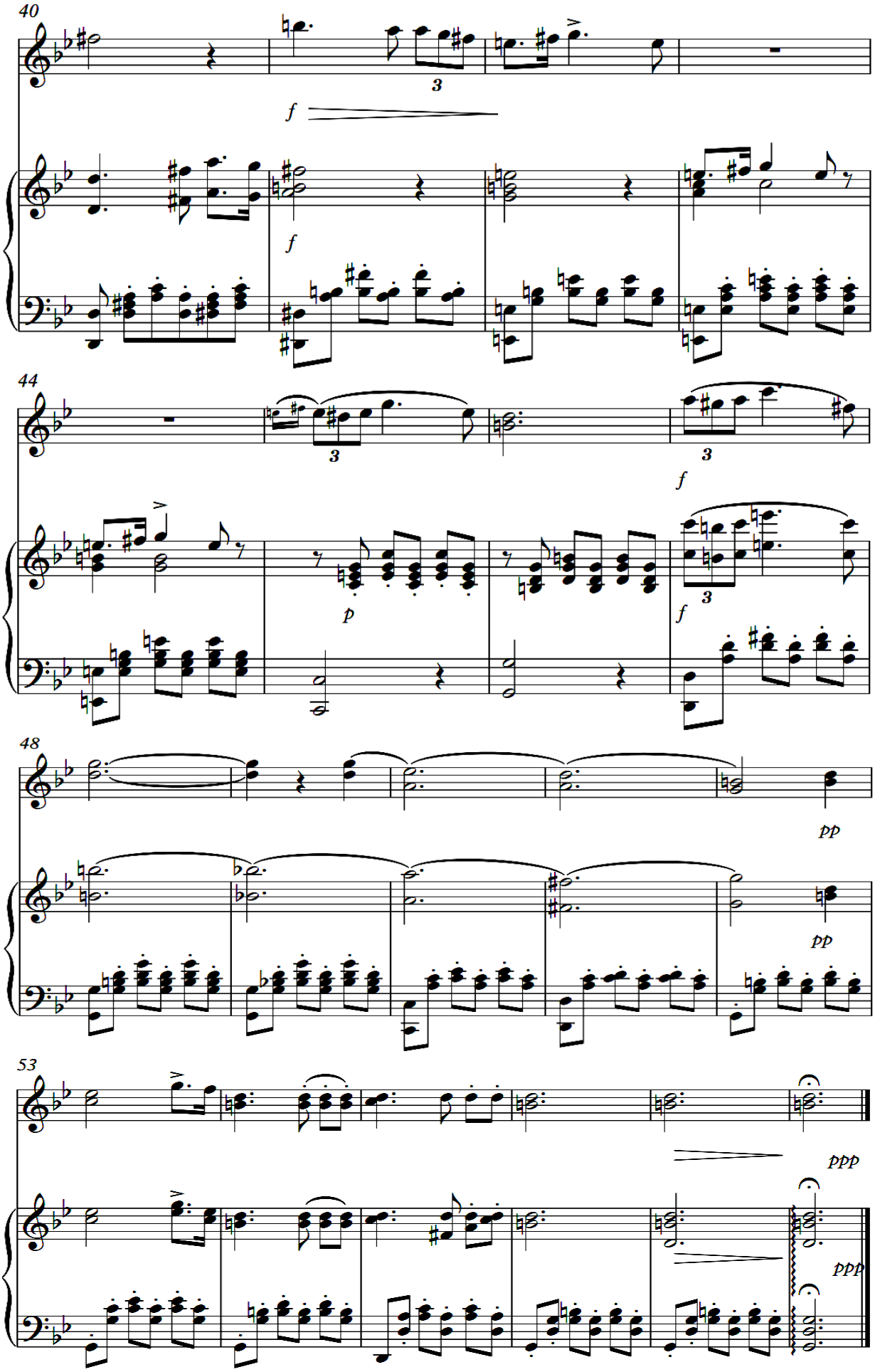
Serenada

Moderato

F.Shubert musiqasi

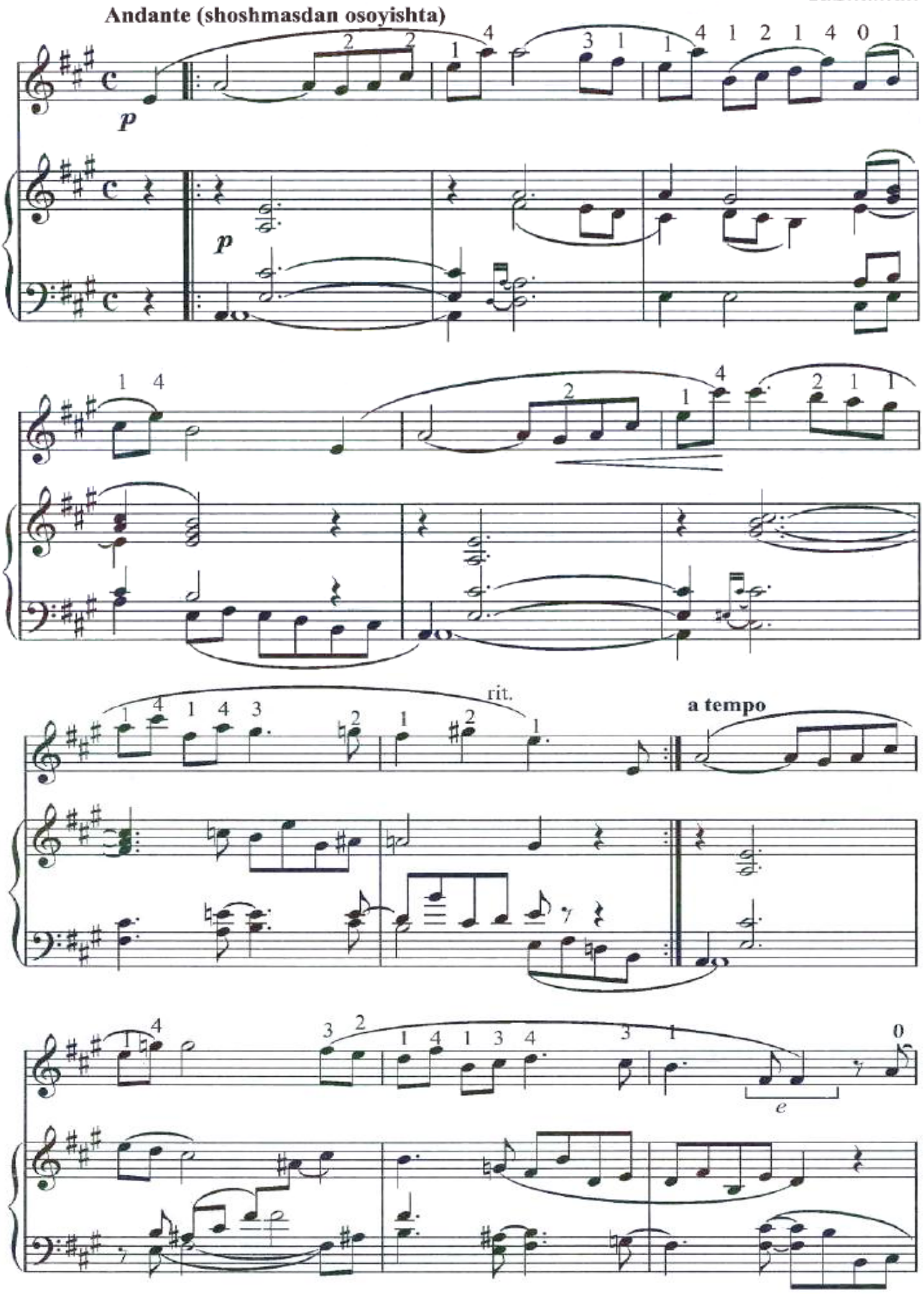


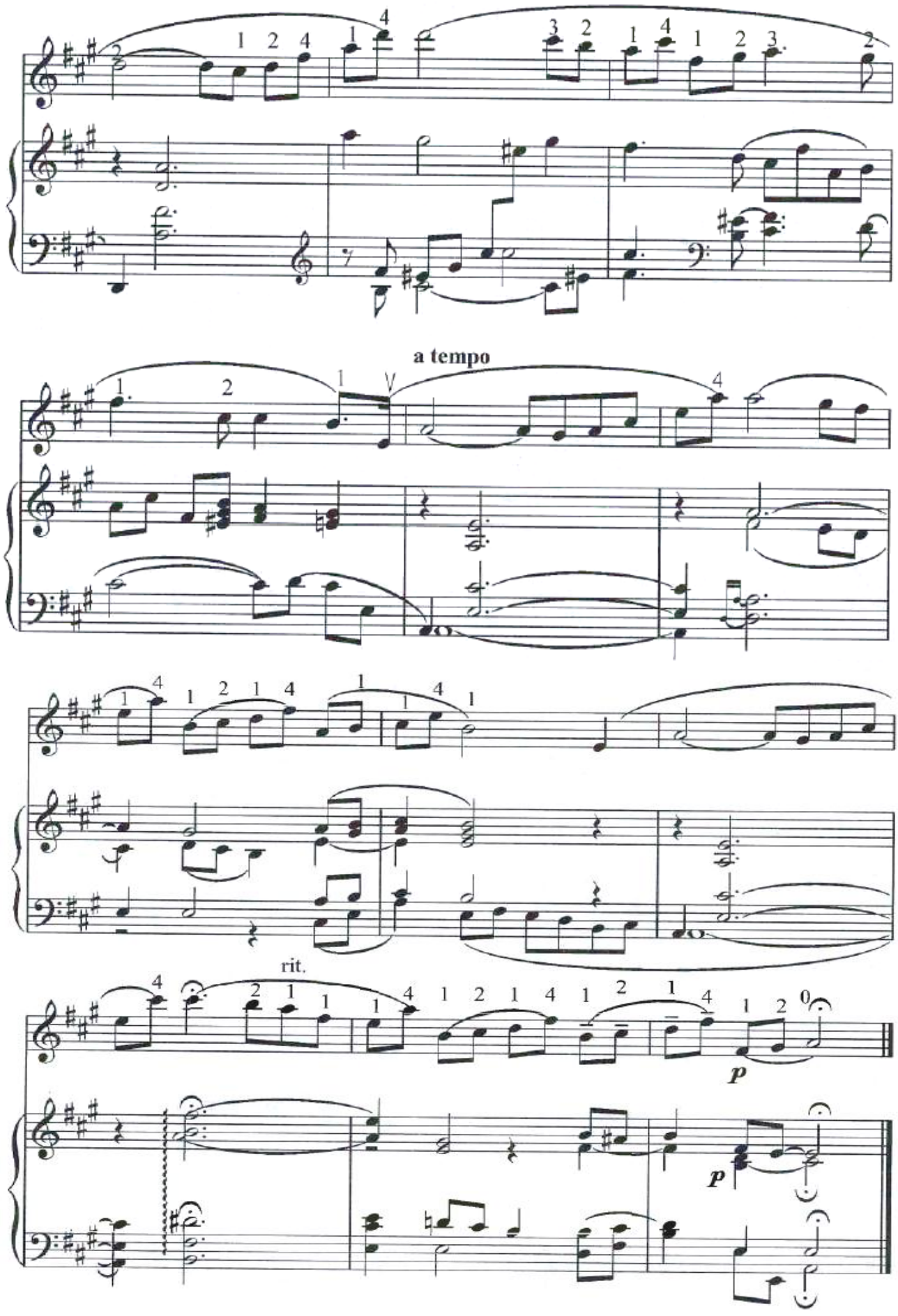

22
mf
mf
3
26
f
f
3
3
1.
1.
31
pp
pp
36
2.
2.
ppp
ppp
p


40
3
f
f
44
3
3
f
p
f
3
48
pp
pp
53
ppp
ppp

ГРЁЗЫ (Shirin hayol)

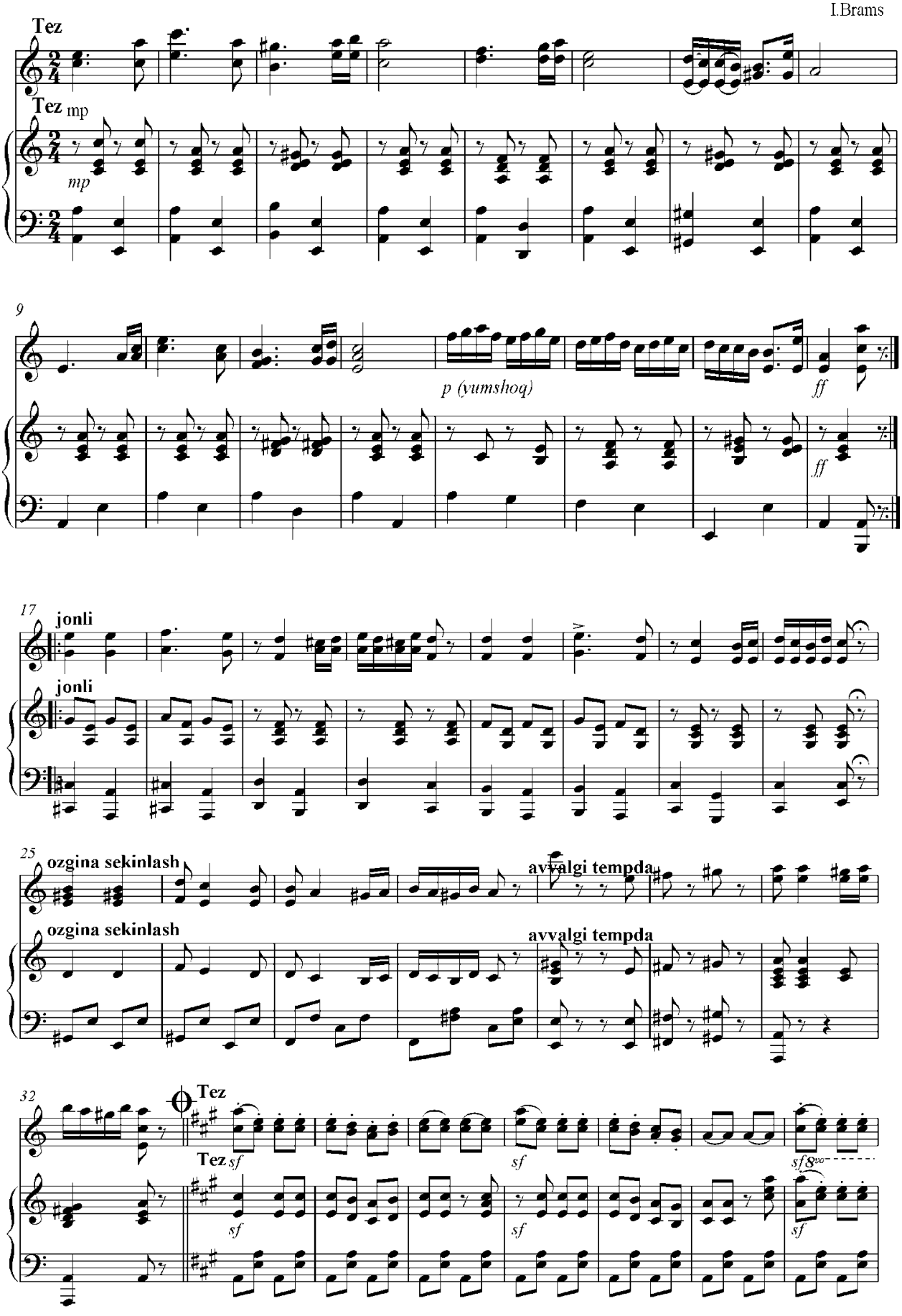
R.Shuman

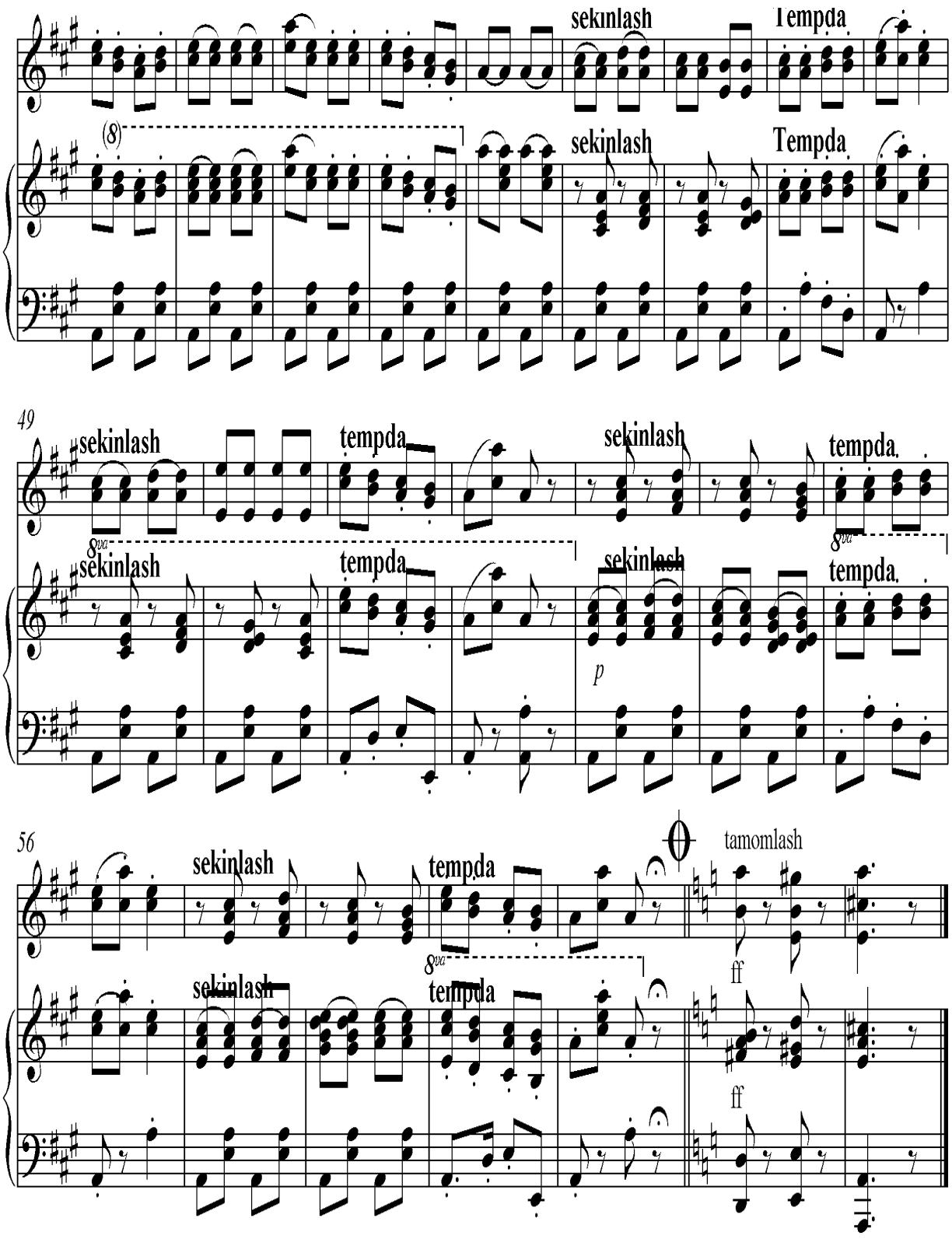



a tempo
rit.
p
p

Vengercha raqs

I.Brams

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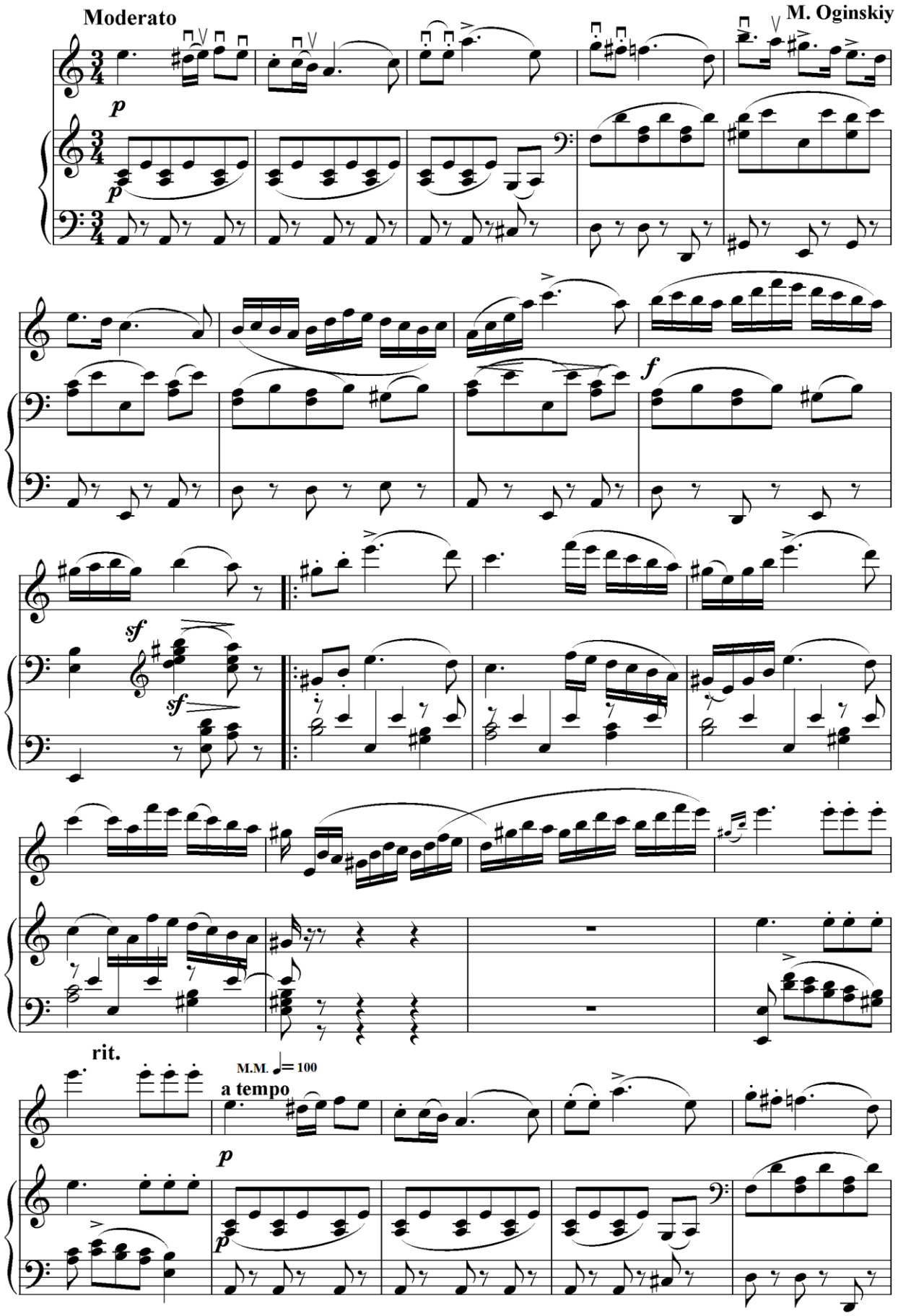

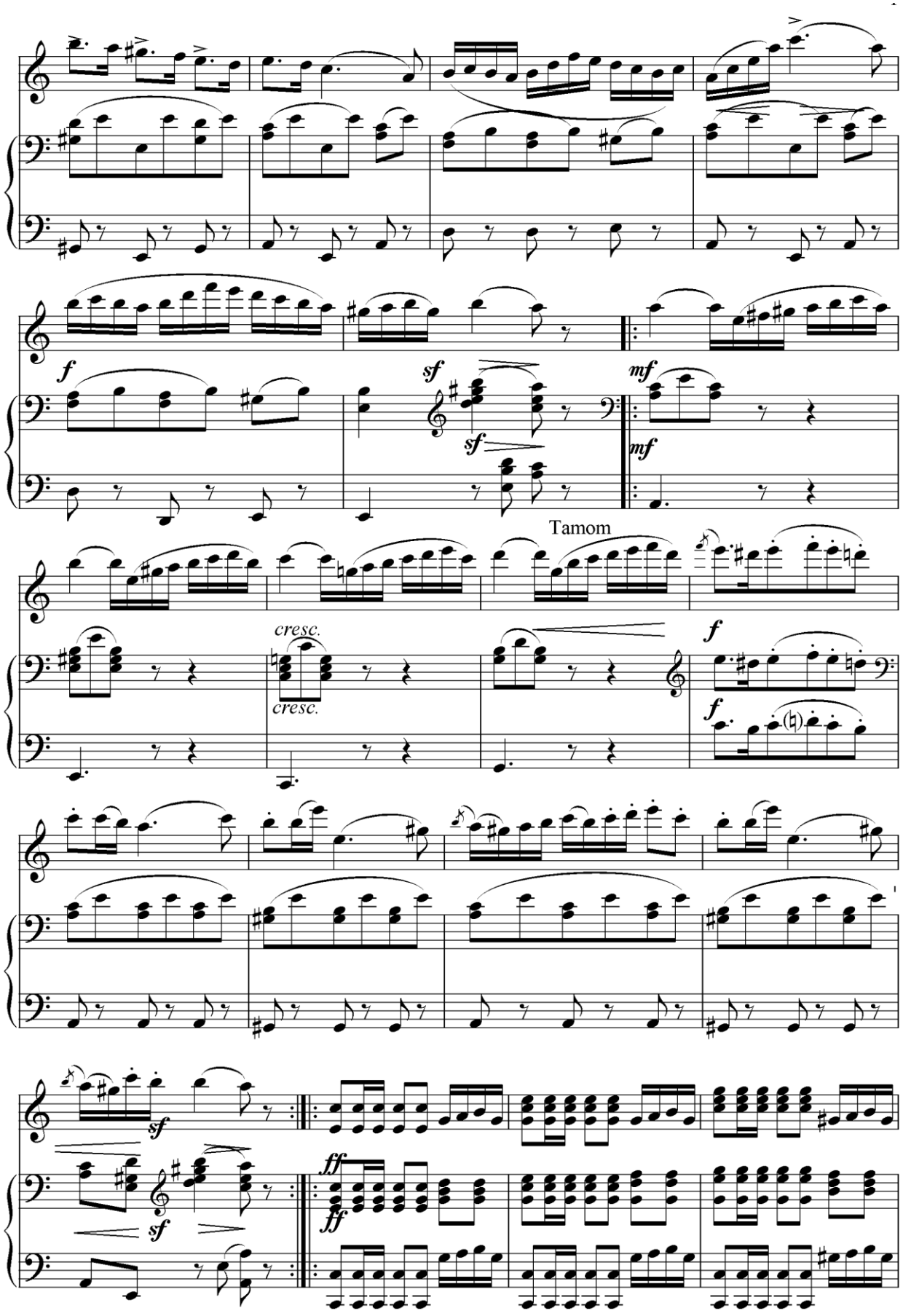
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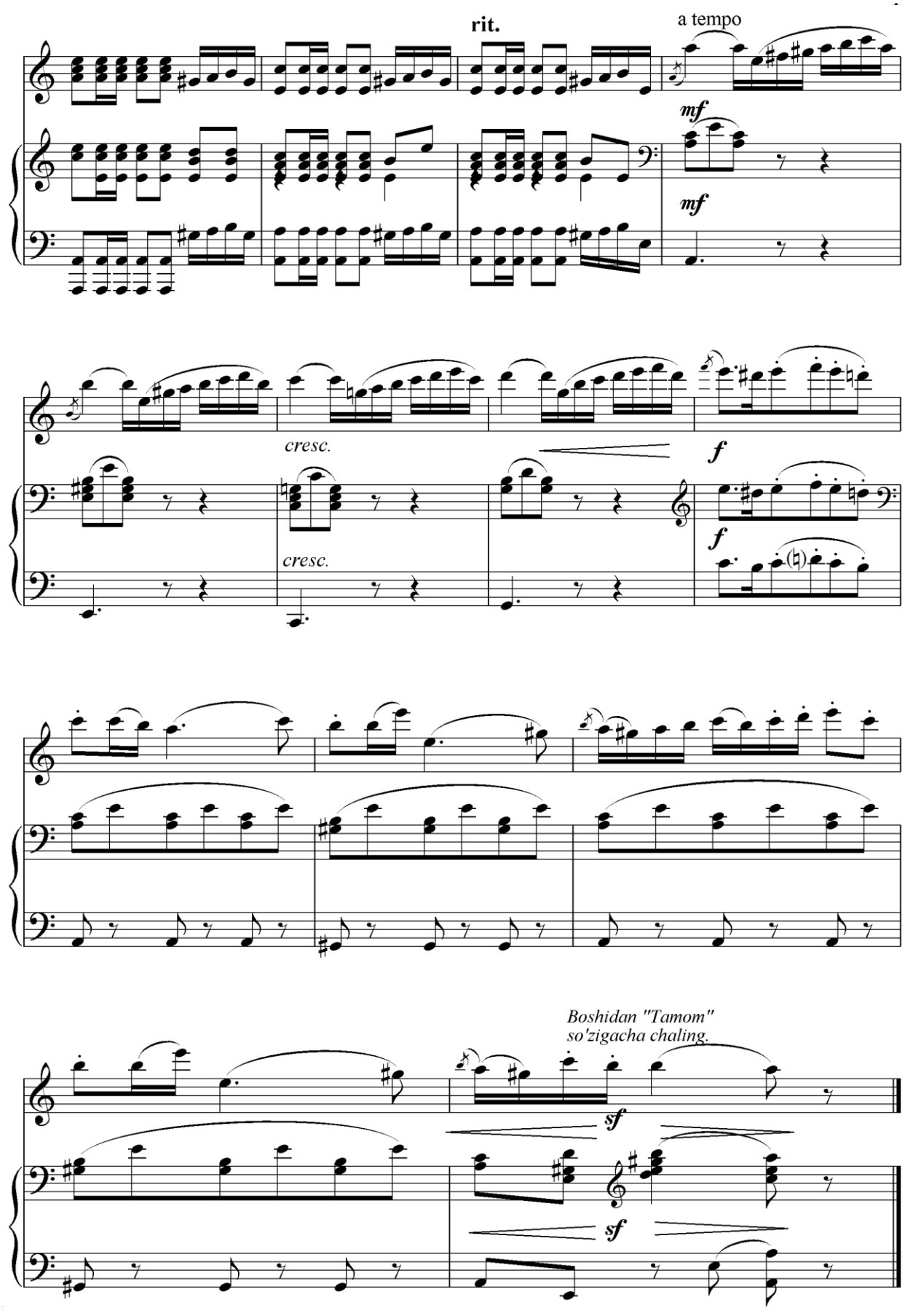
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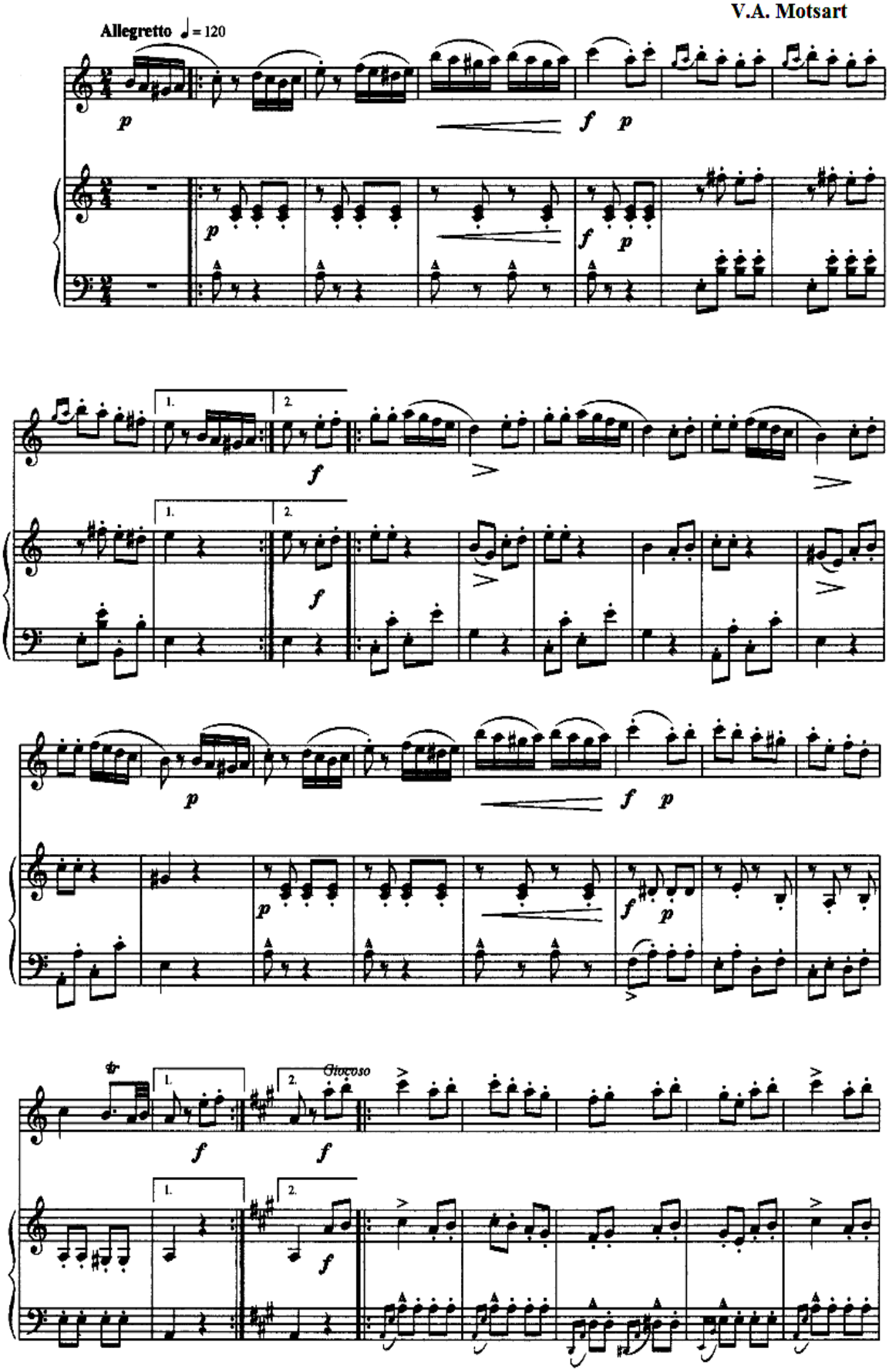
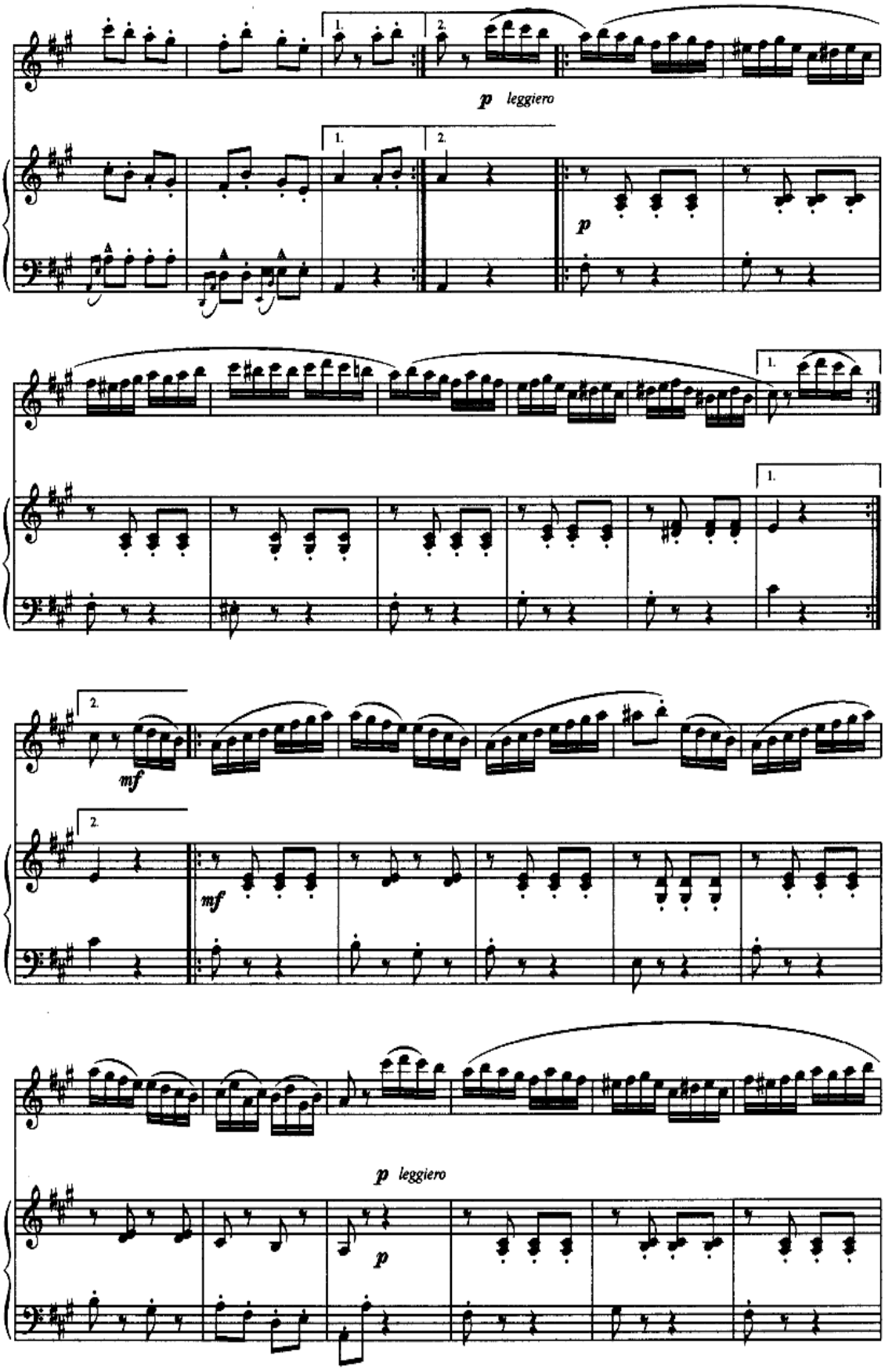
V.A. Motsart

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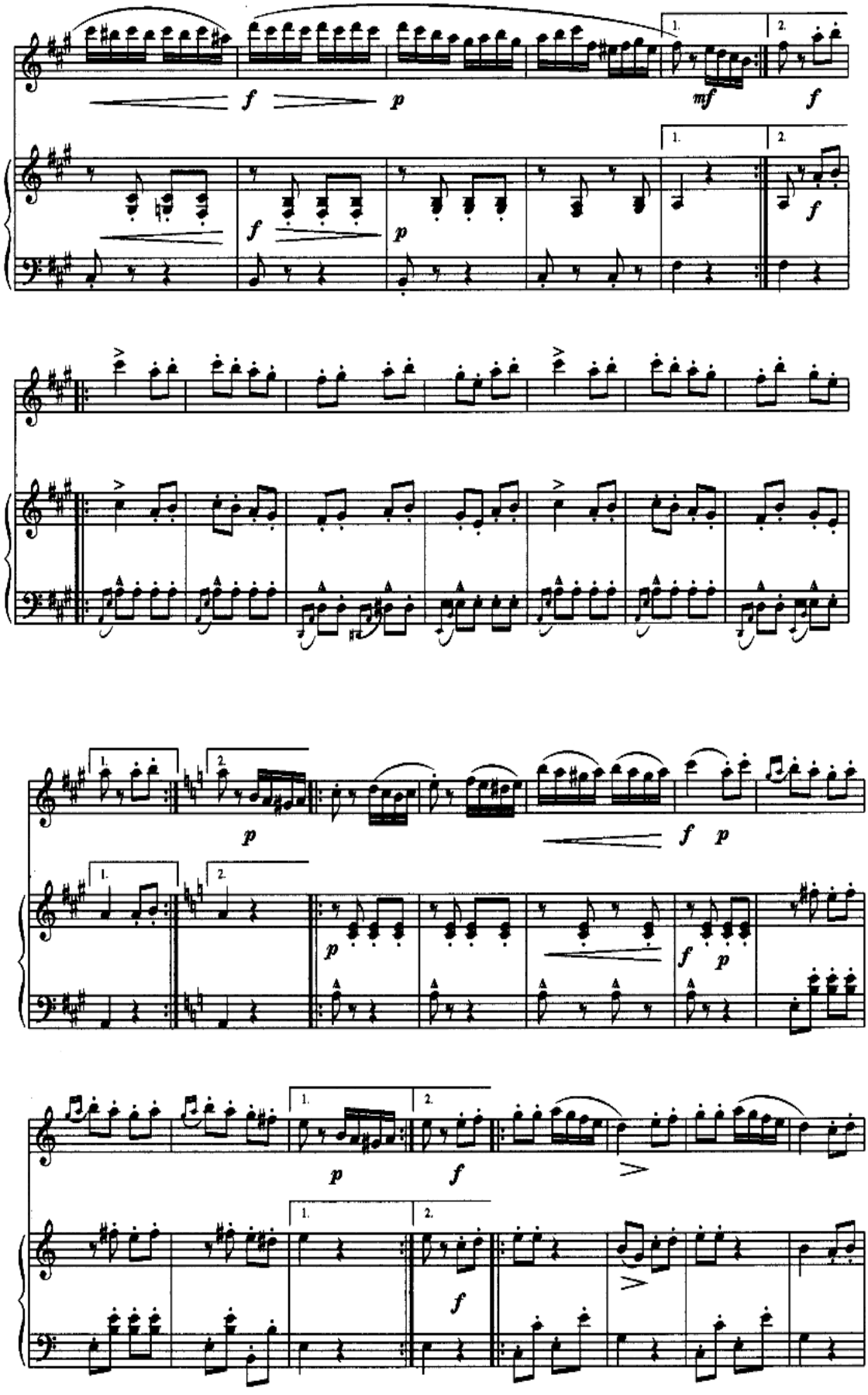
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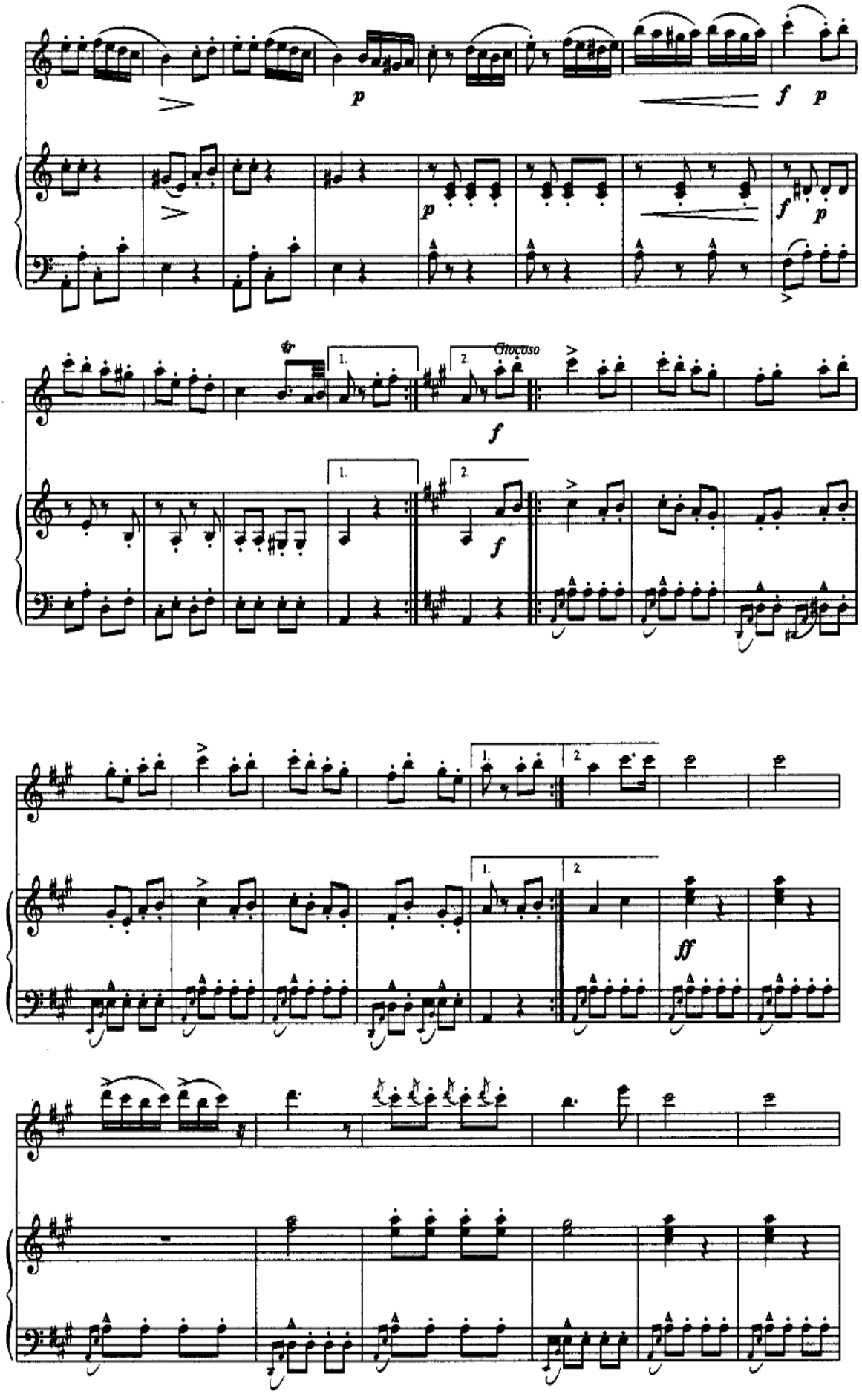
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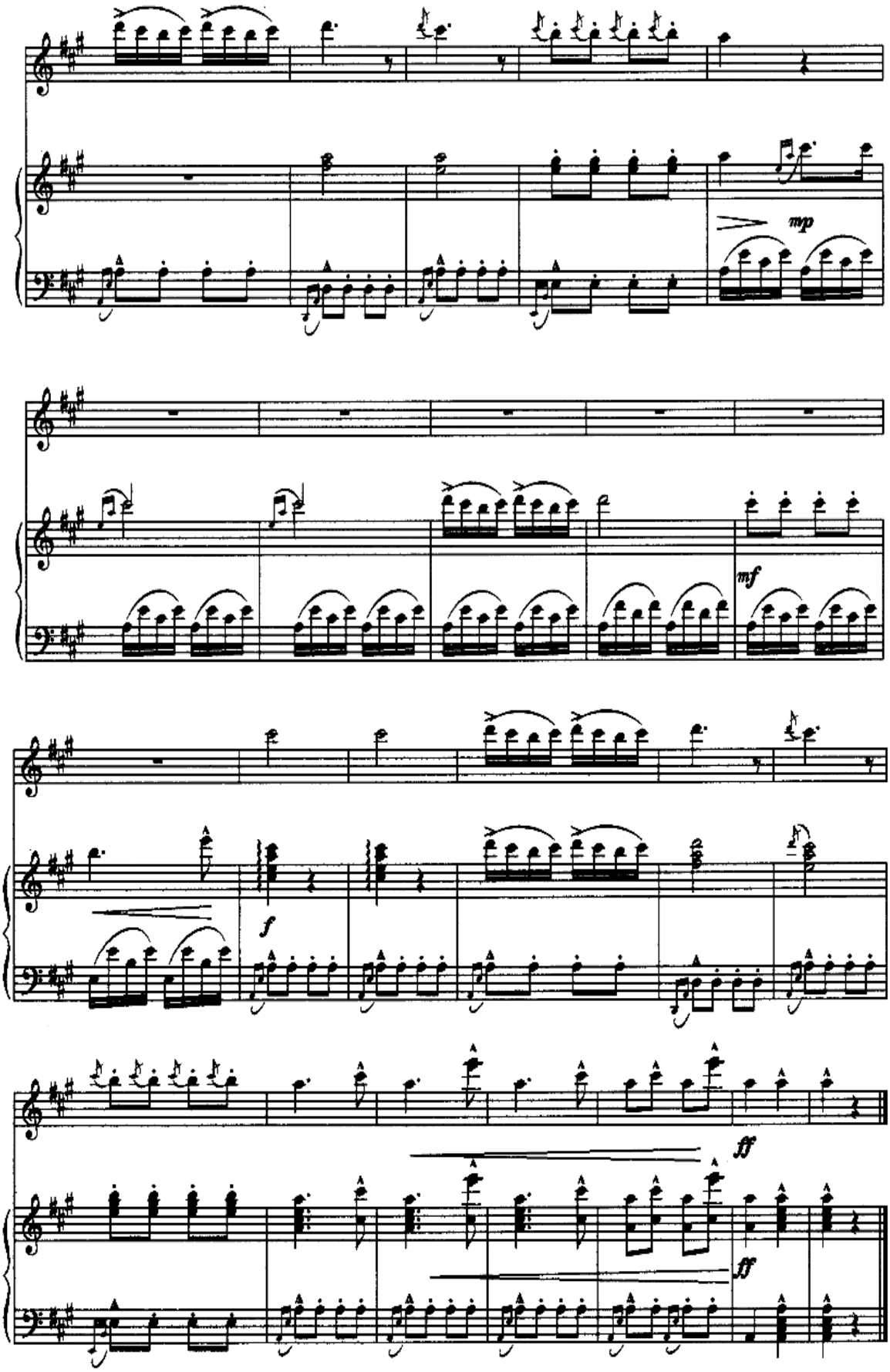
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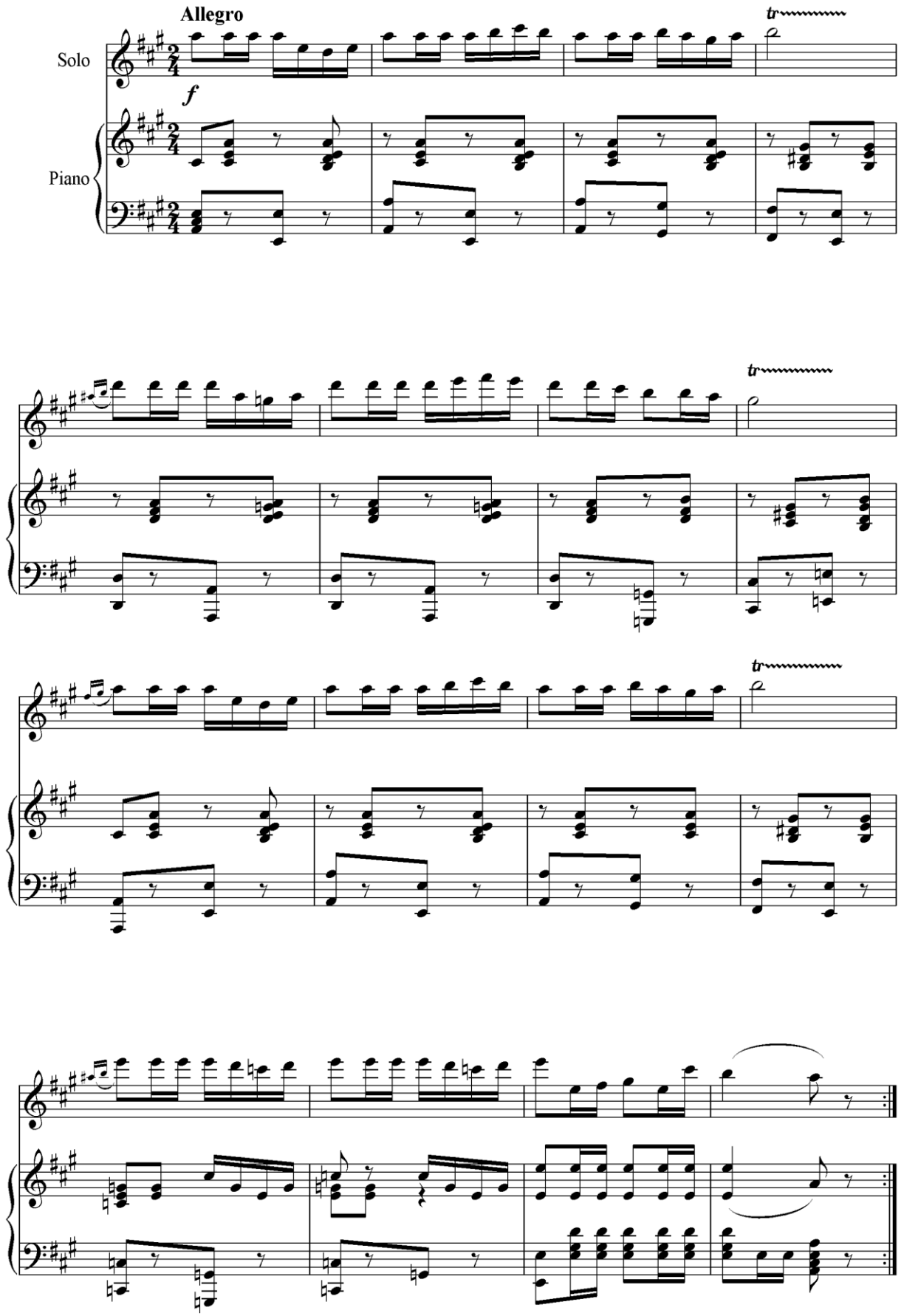

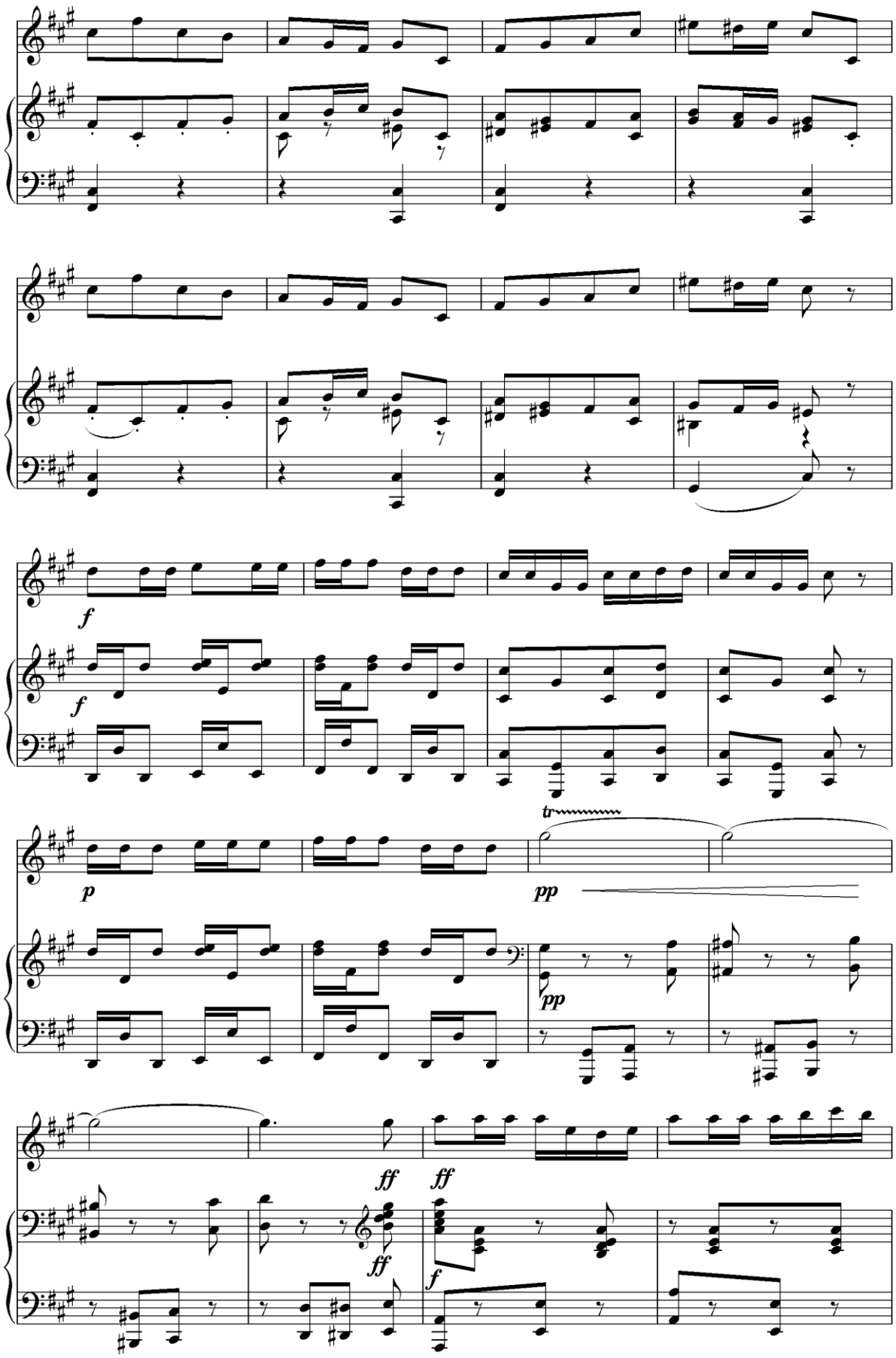
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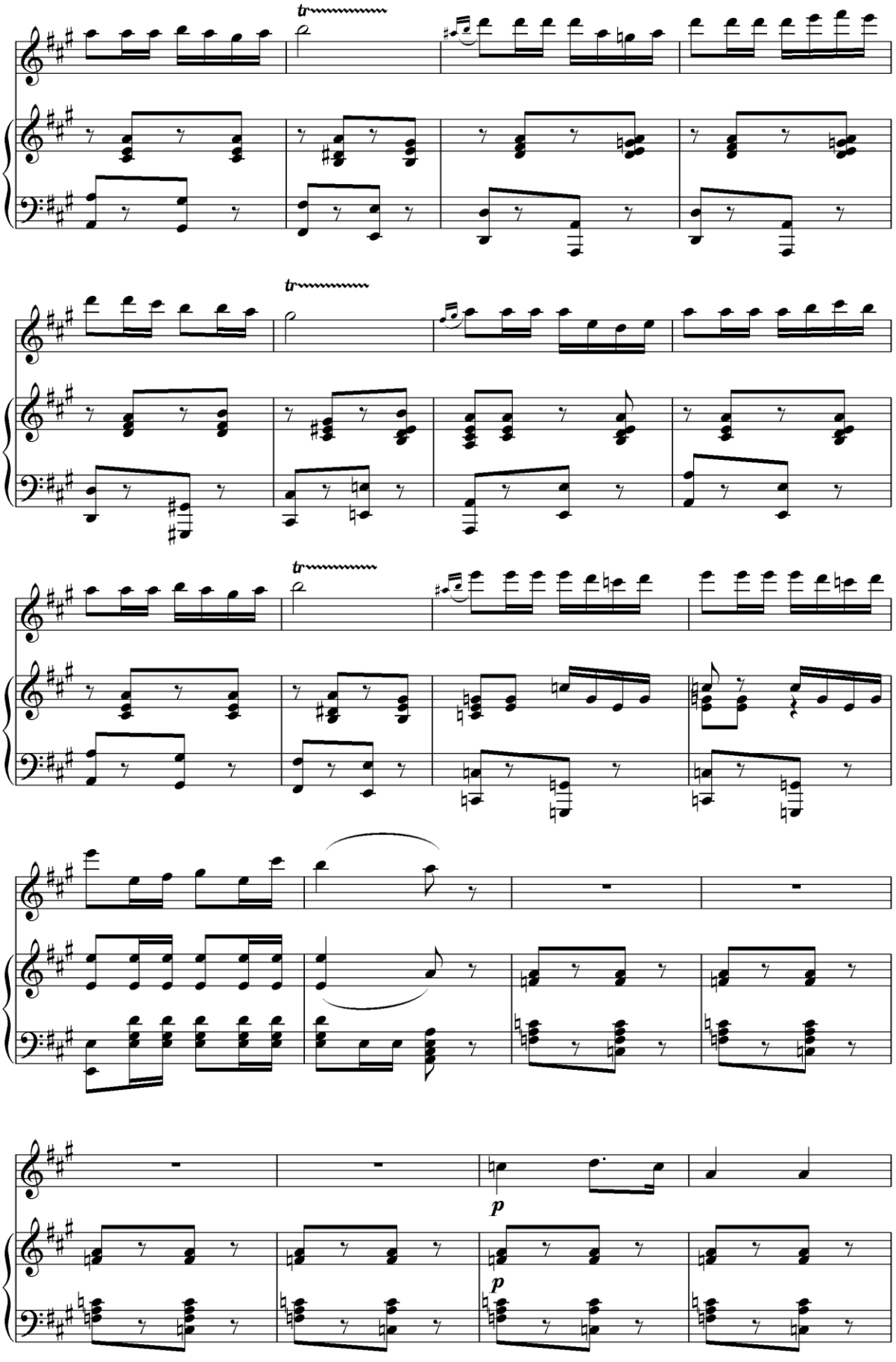
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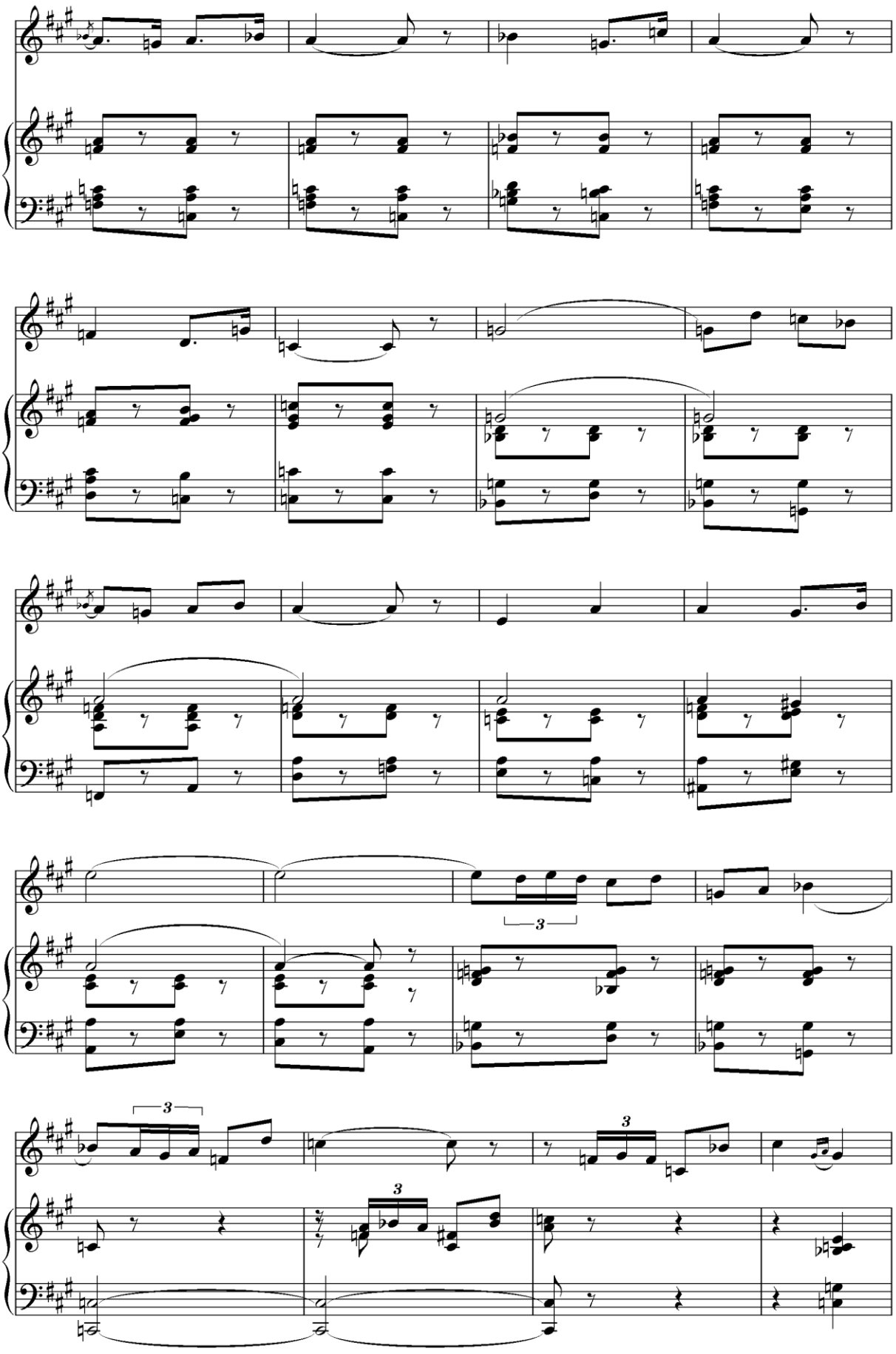

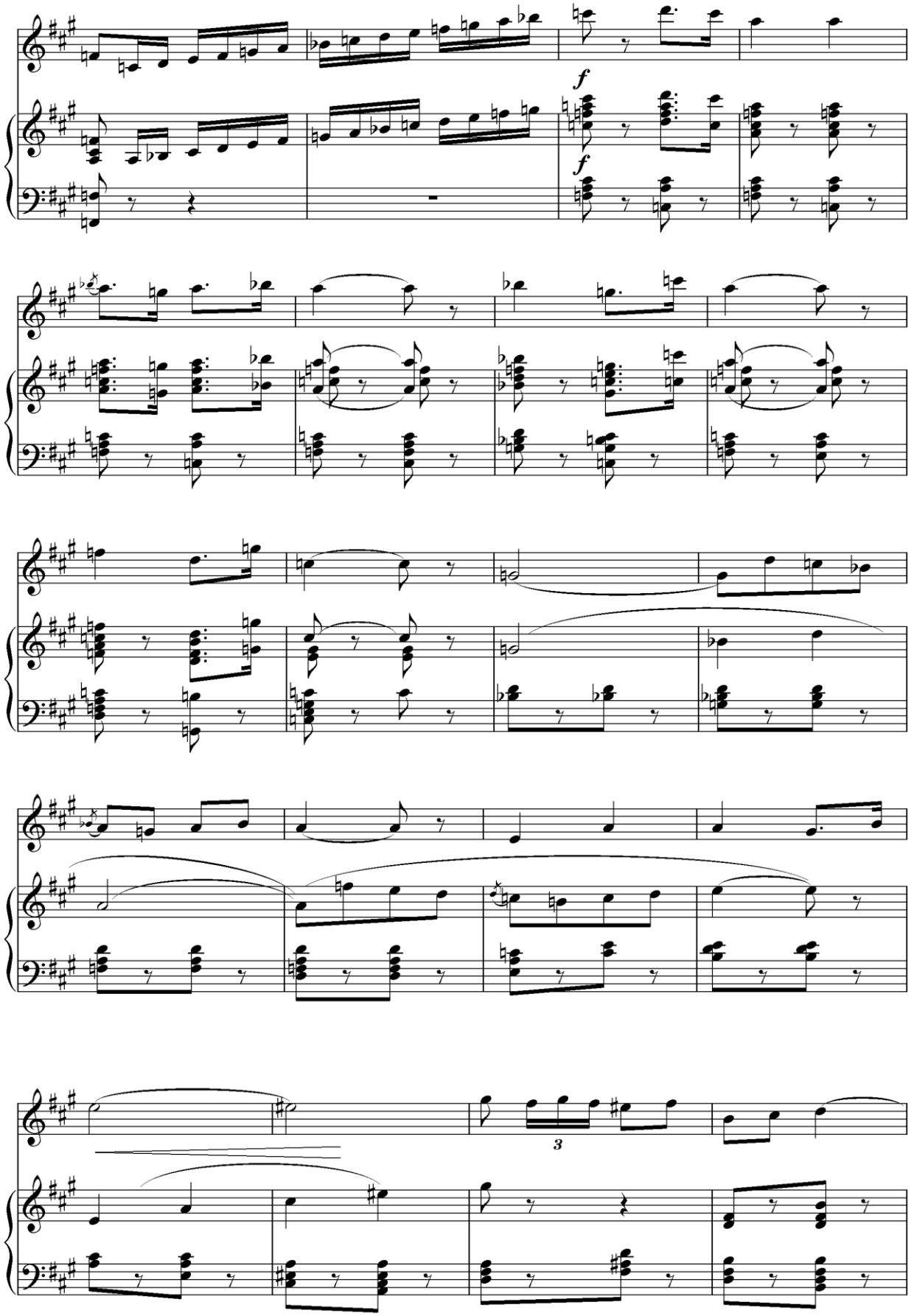
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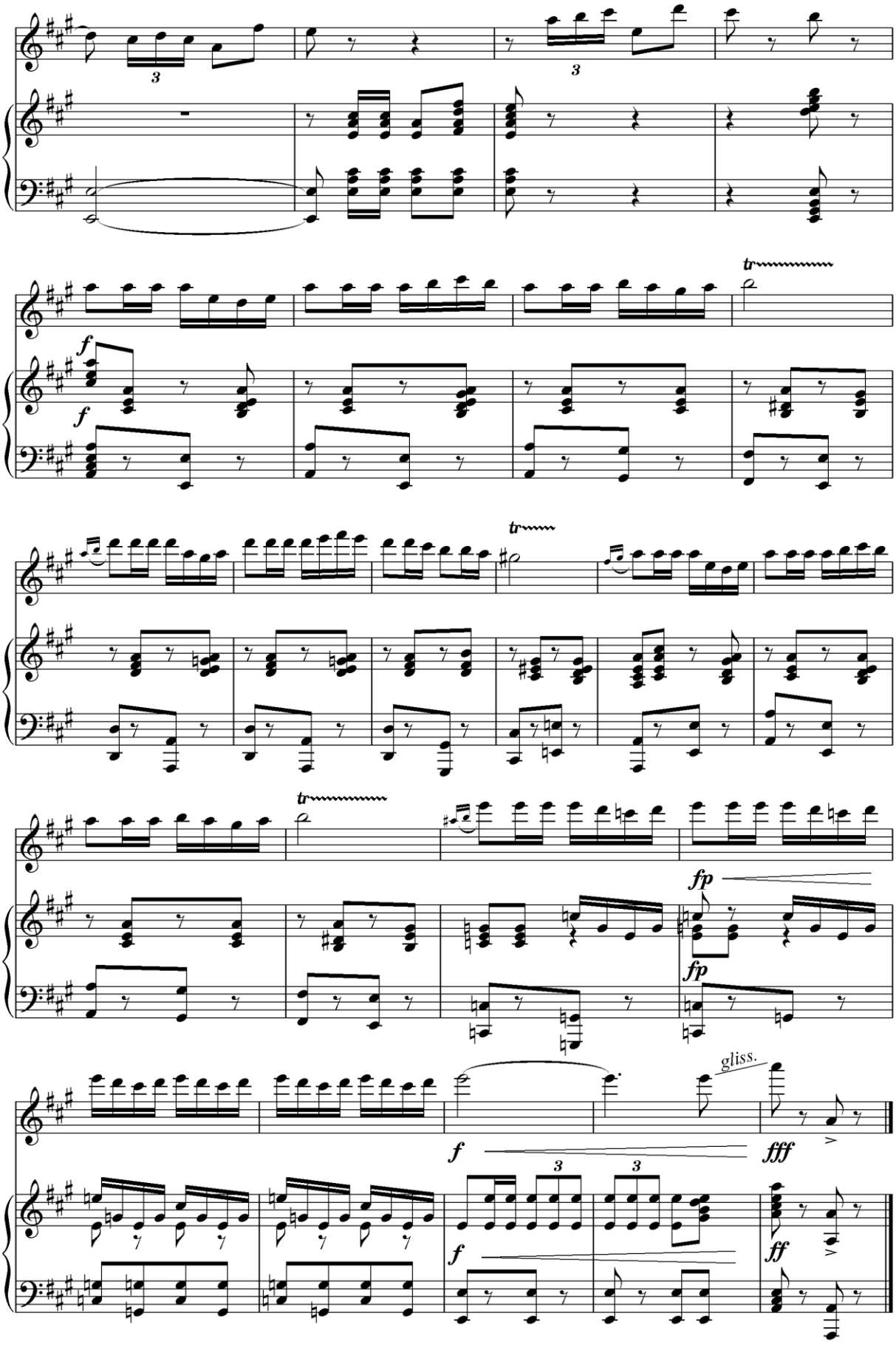
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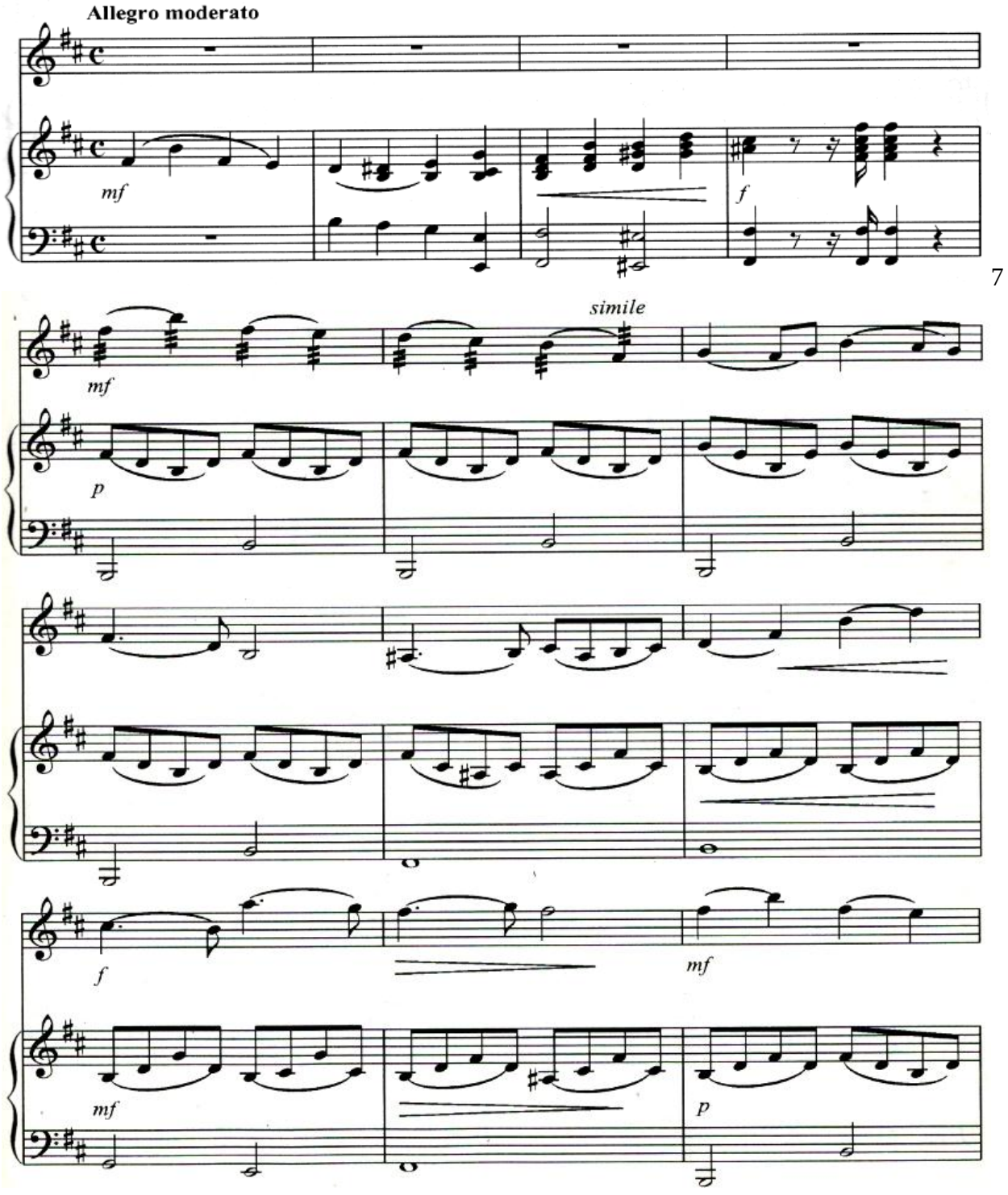
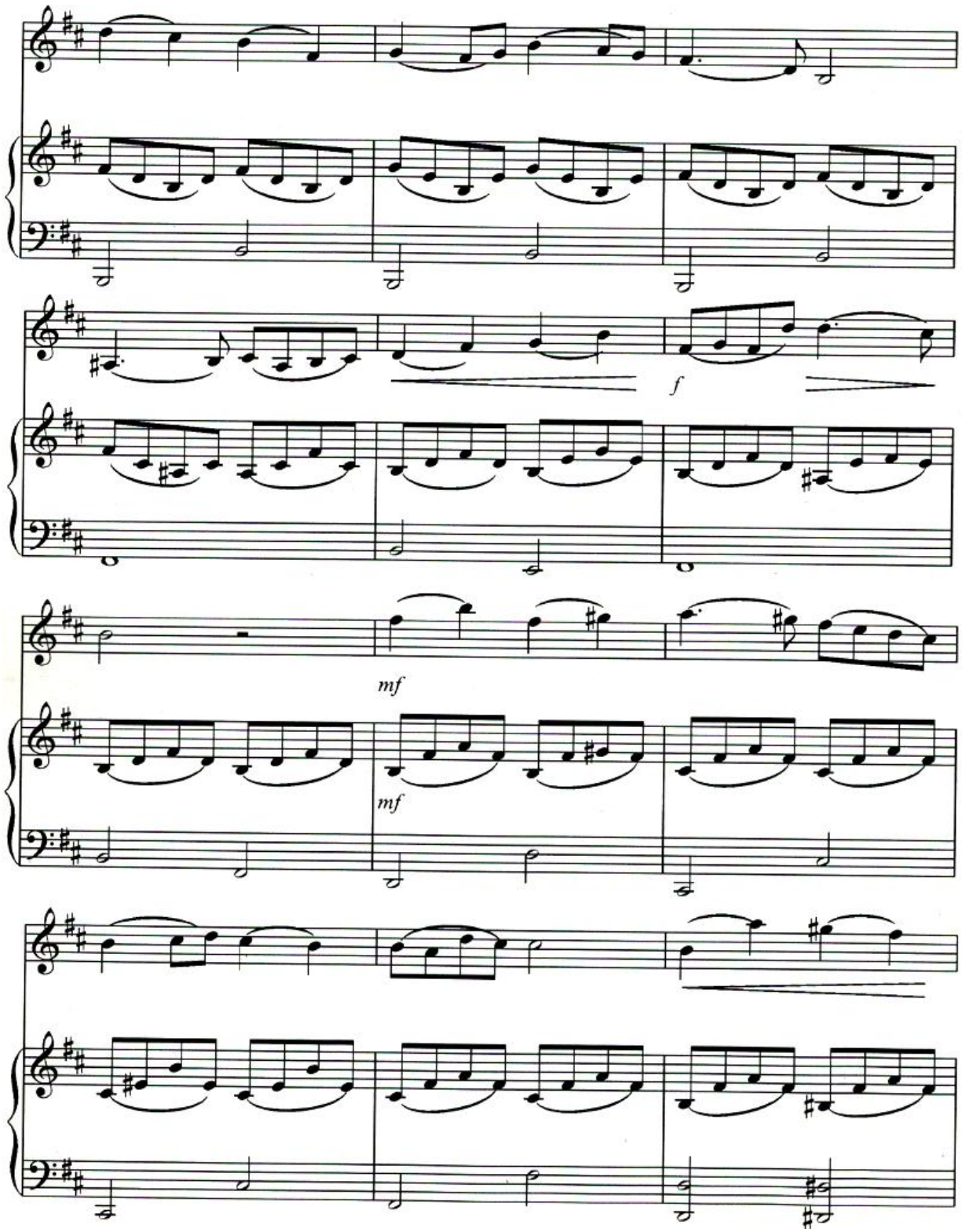
(Si-minor, 1-qism)

O.Riding musiqasi

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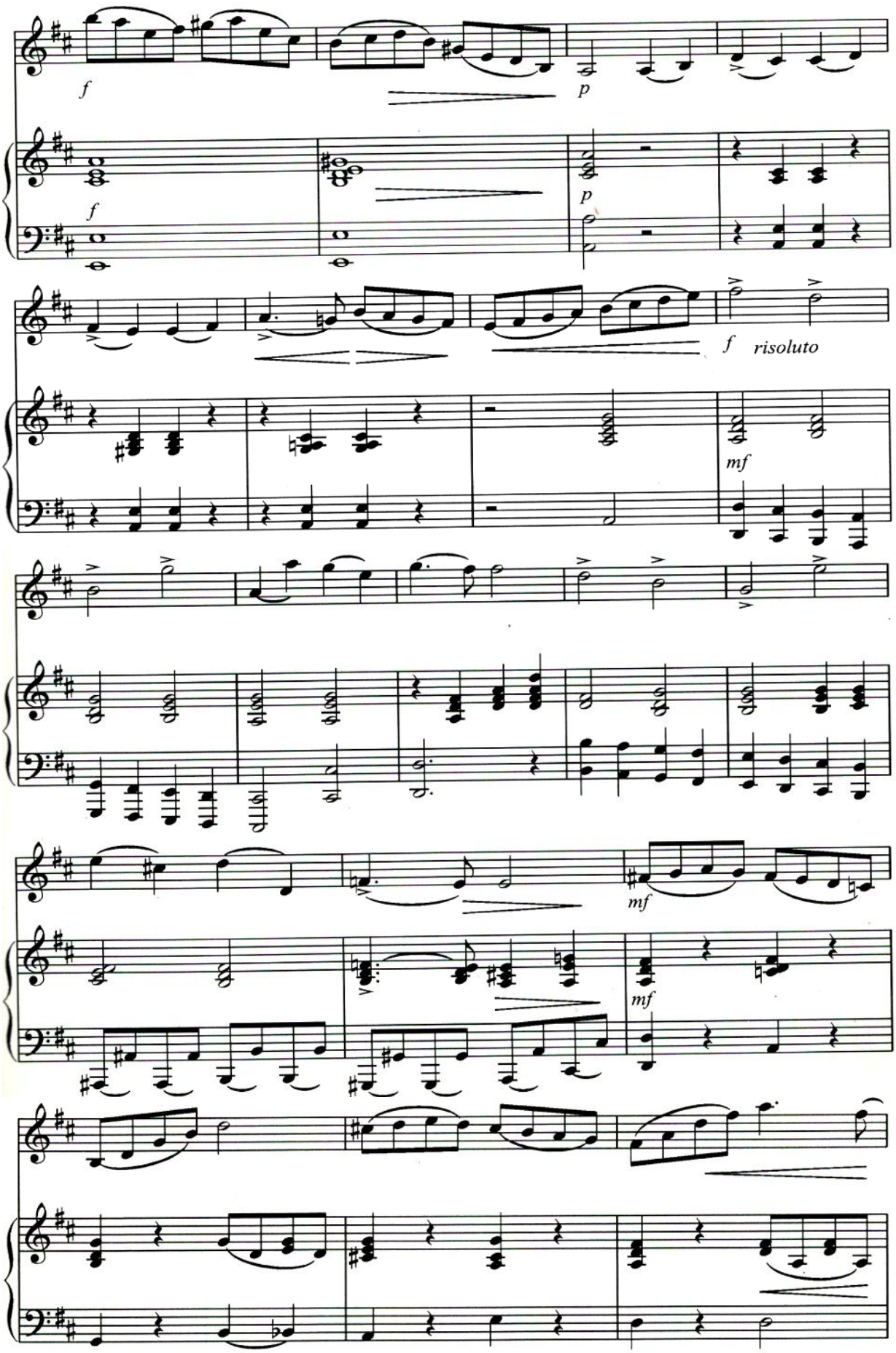
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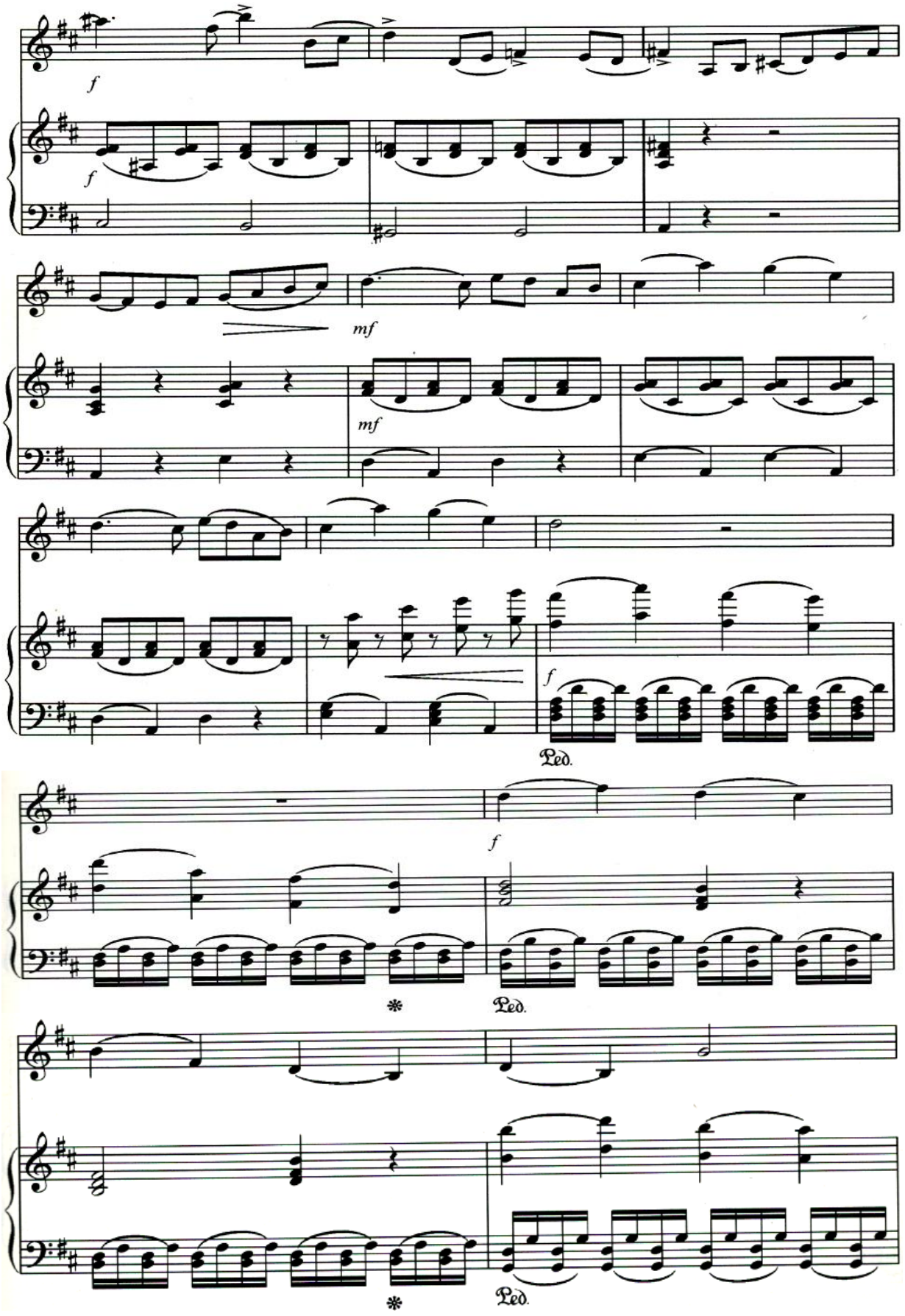
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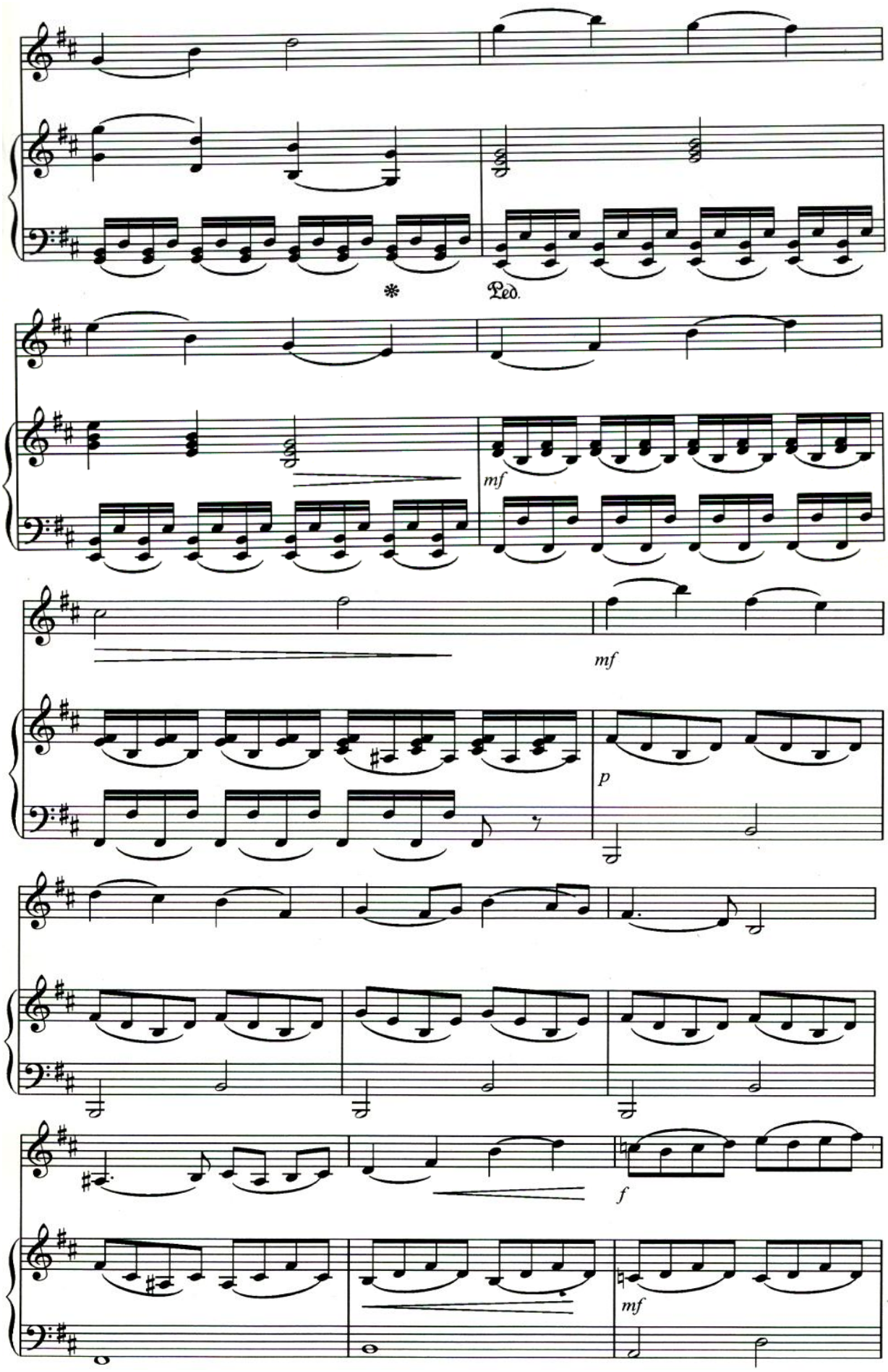
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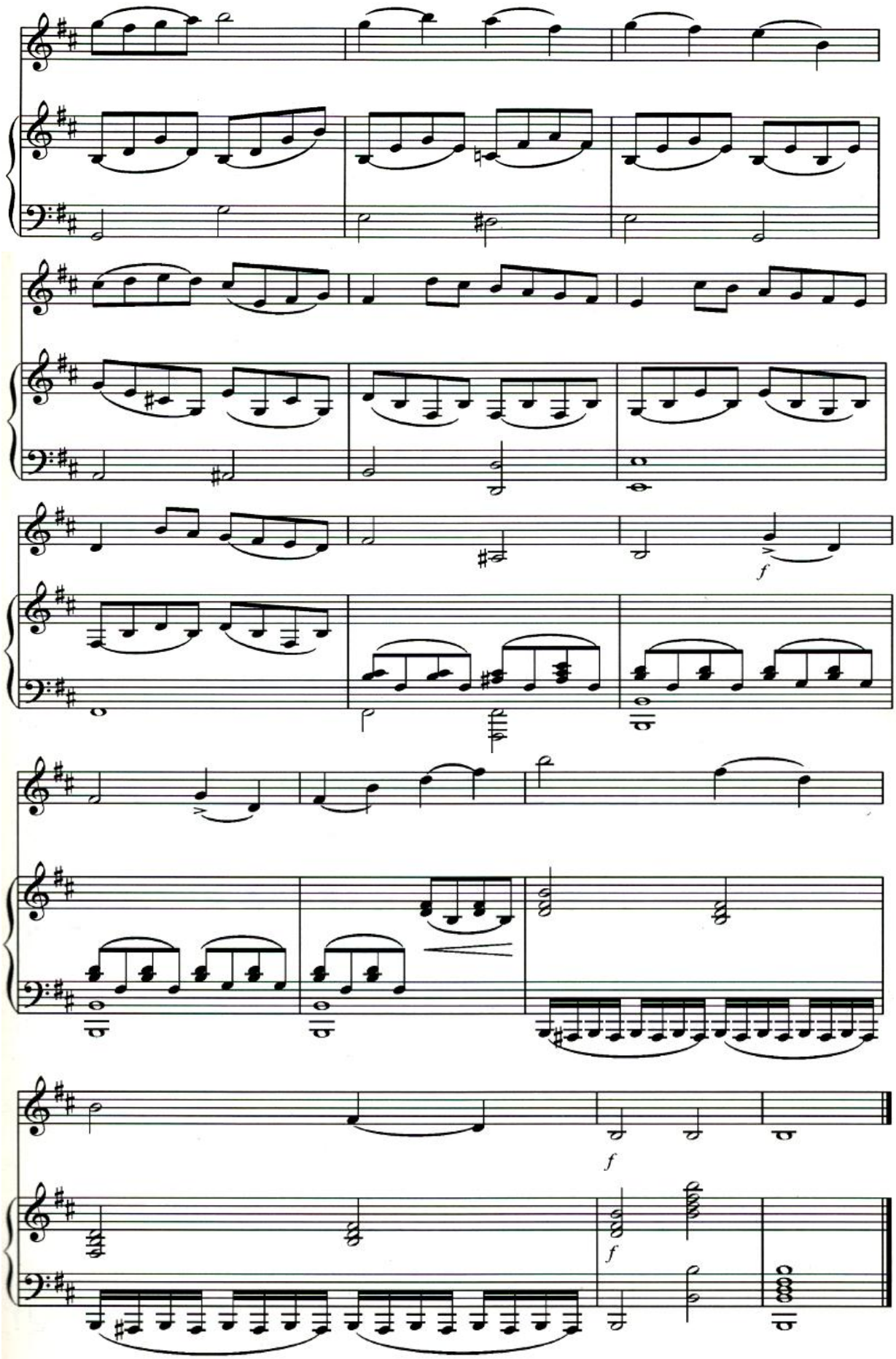
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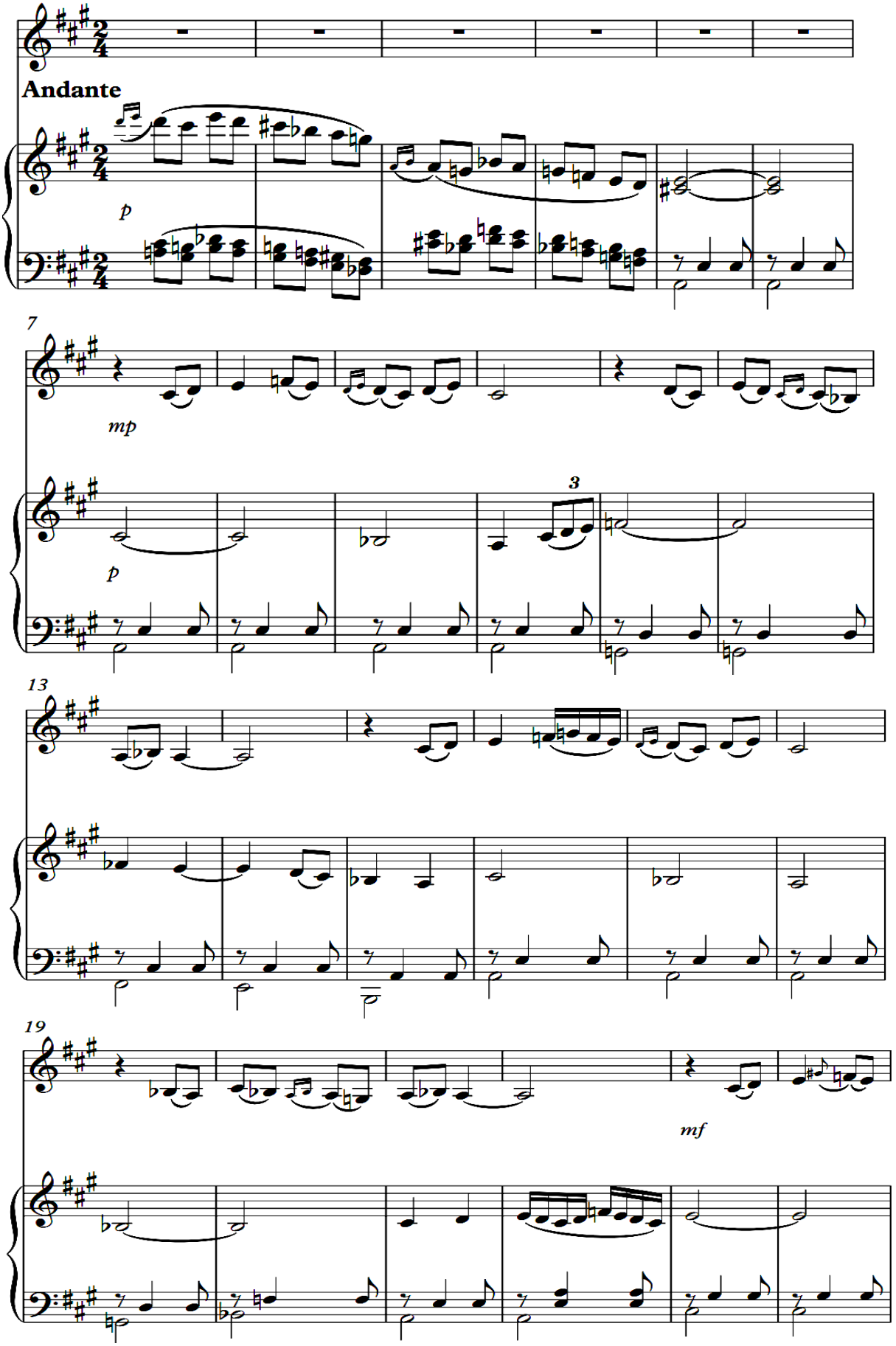

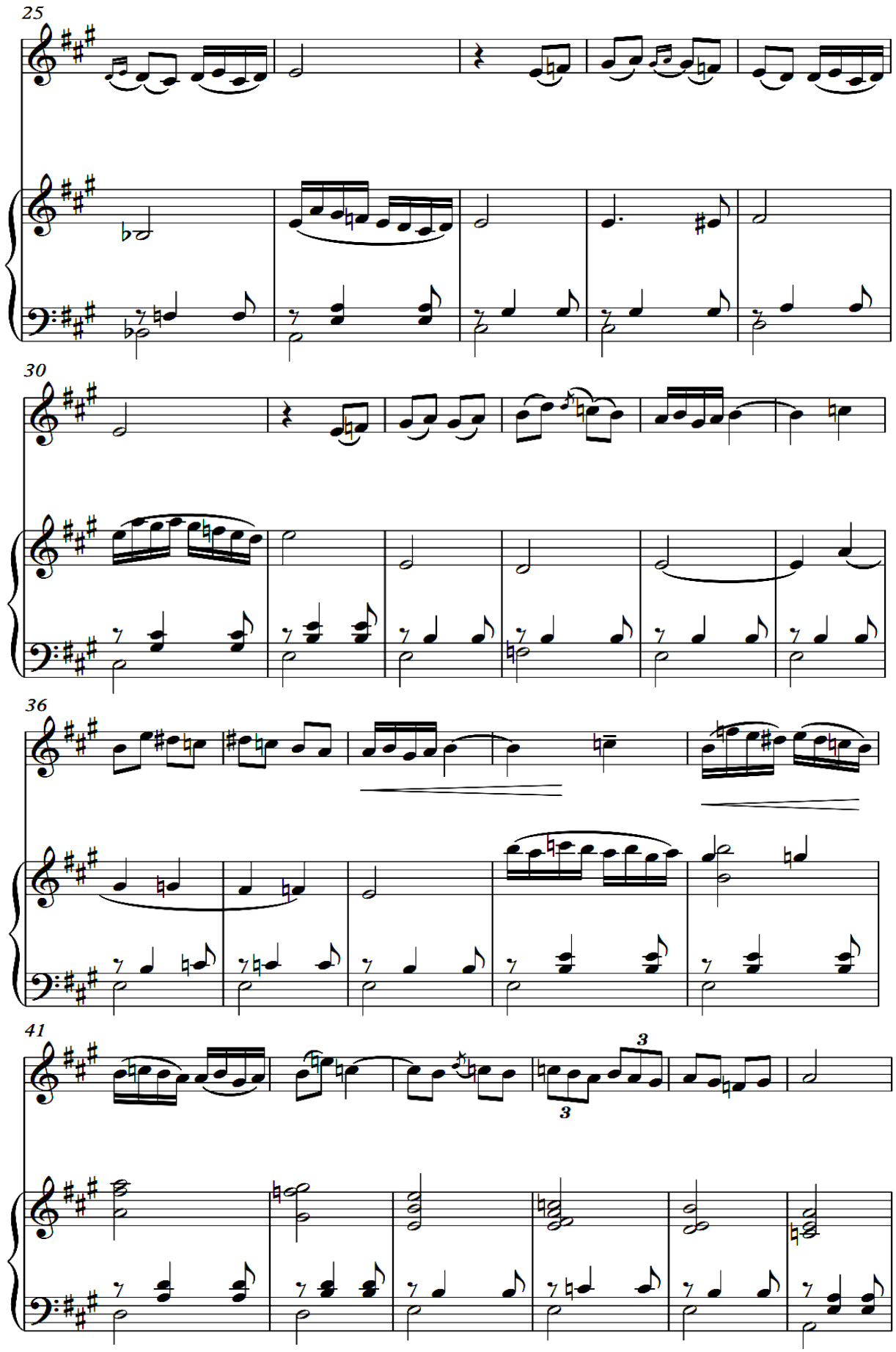
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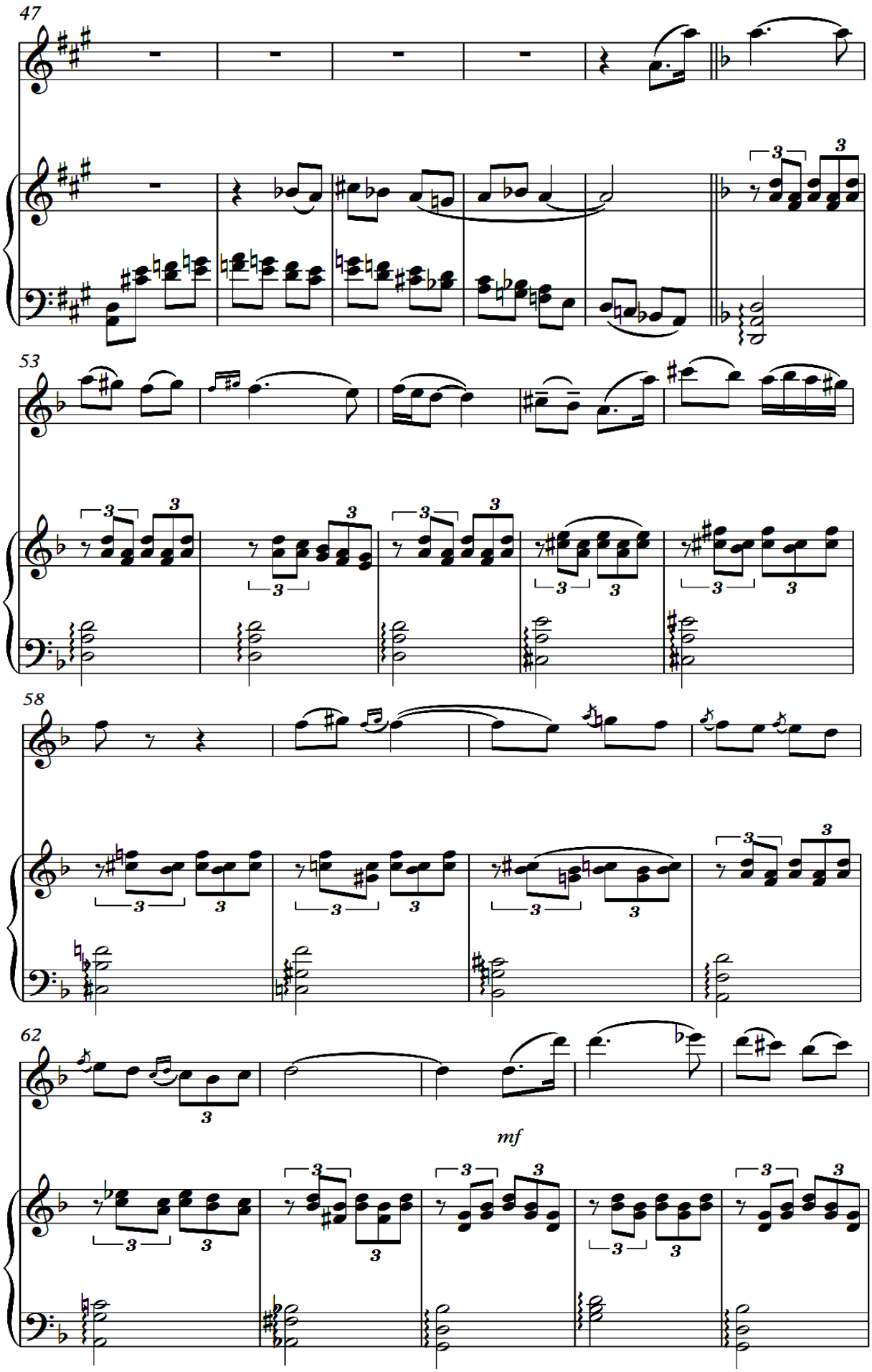
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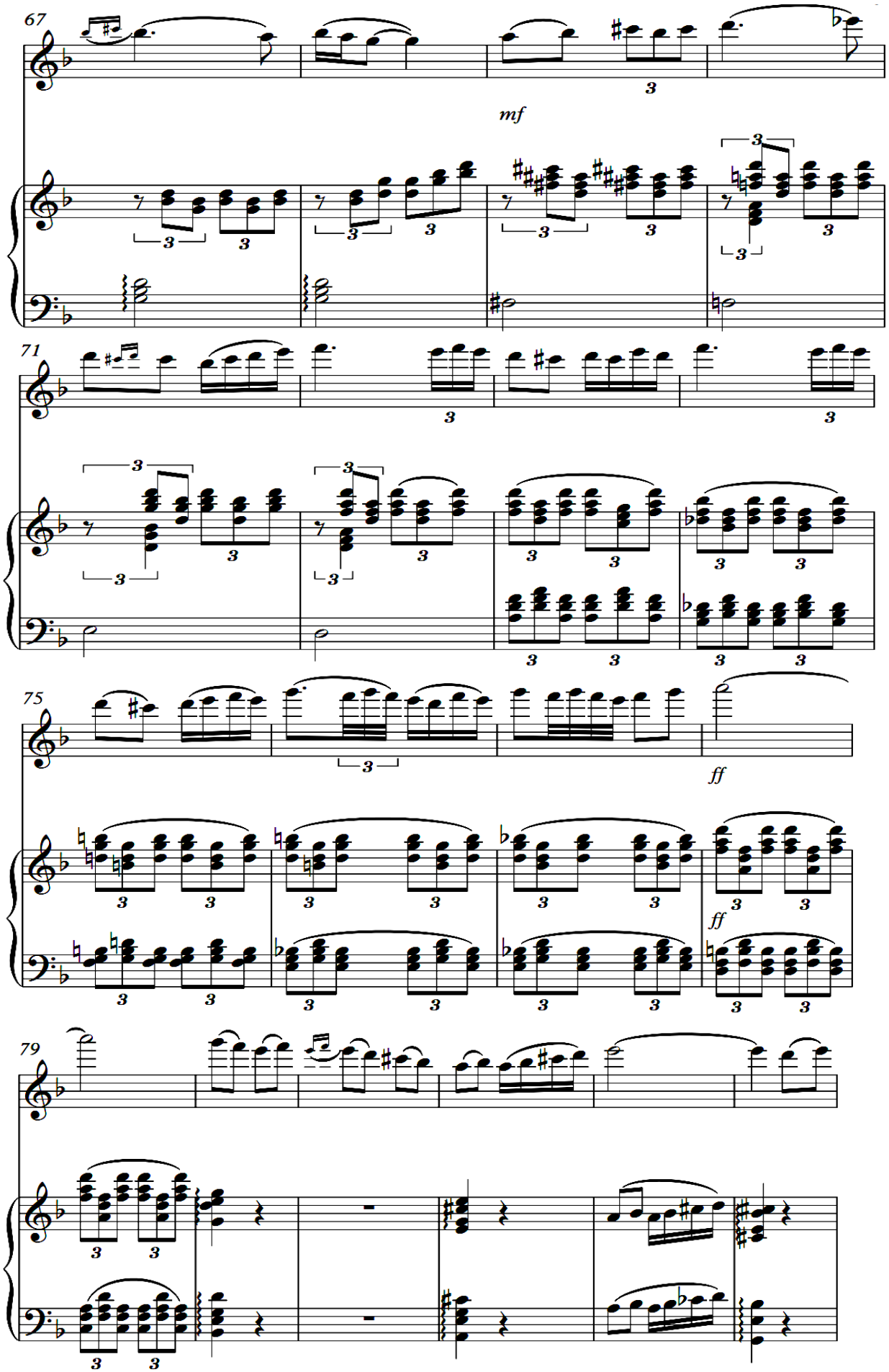
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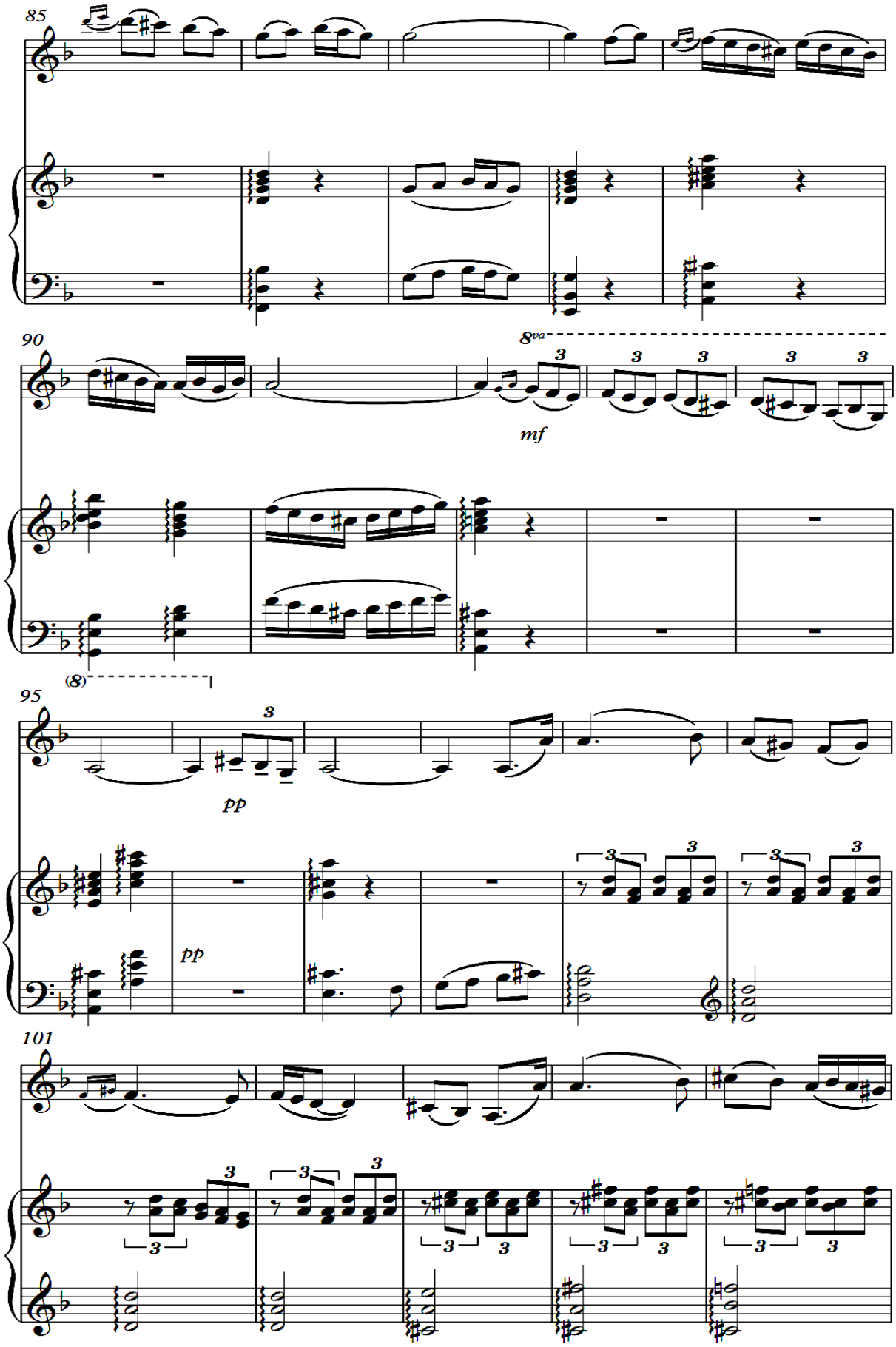
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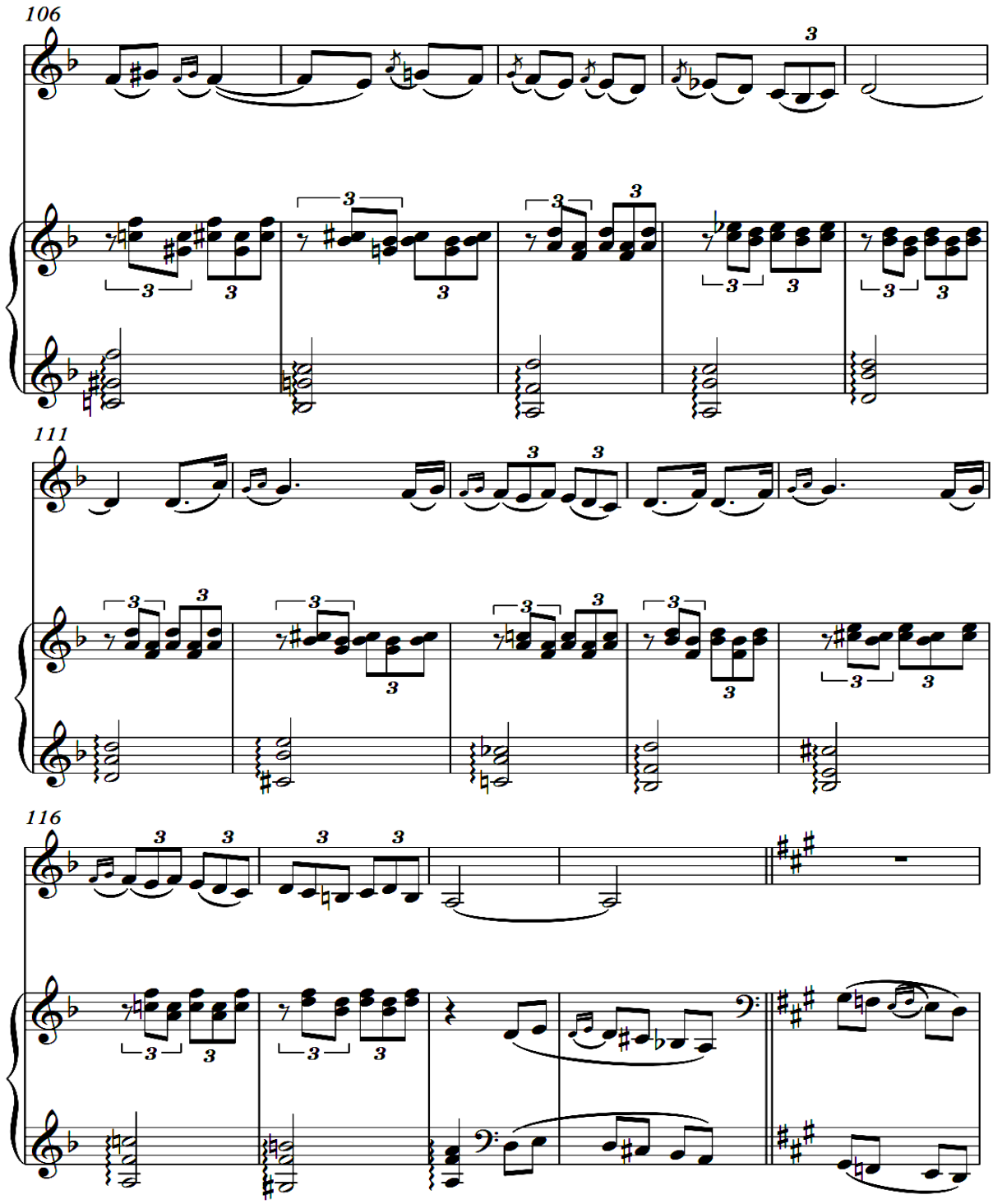
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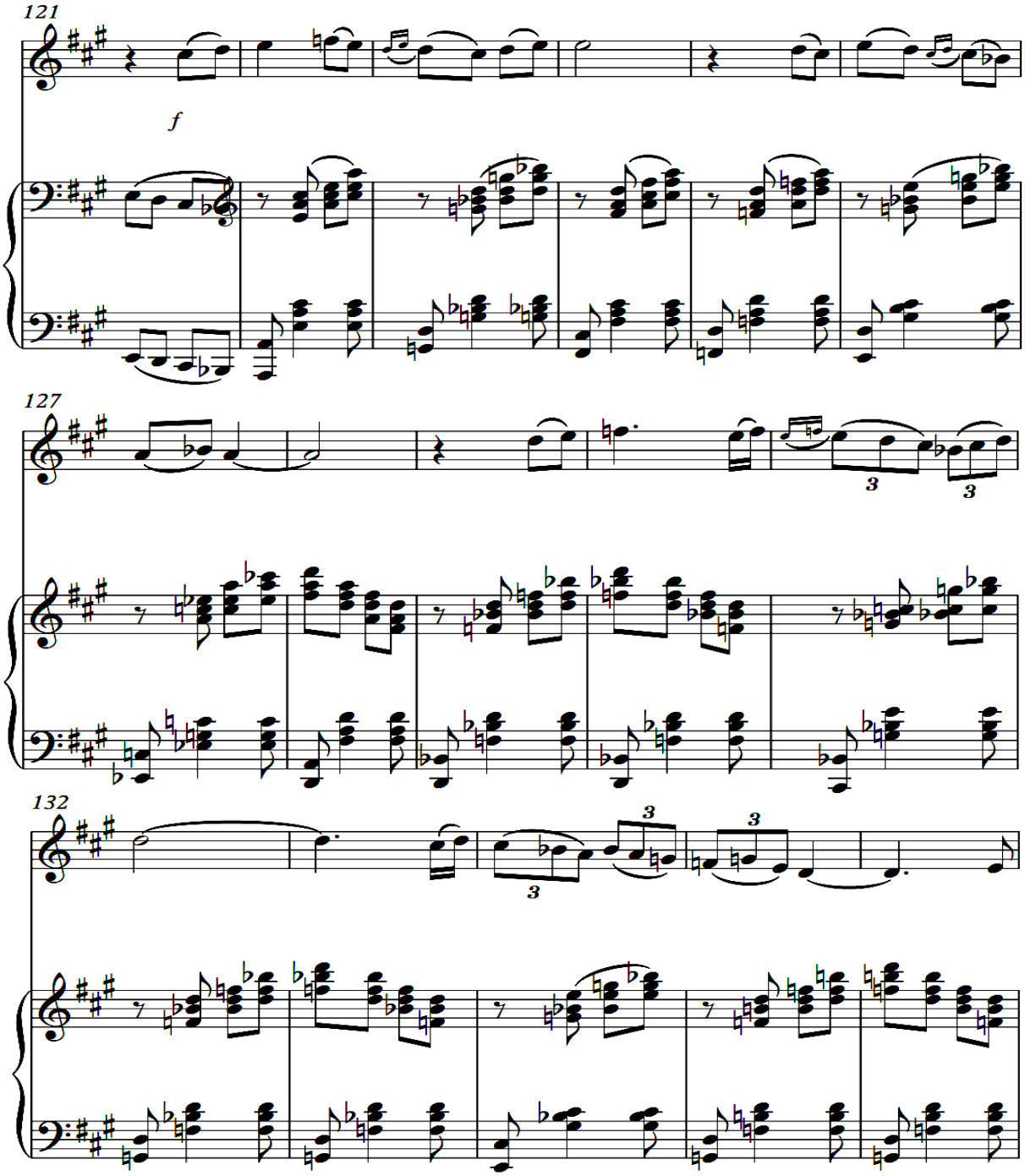
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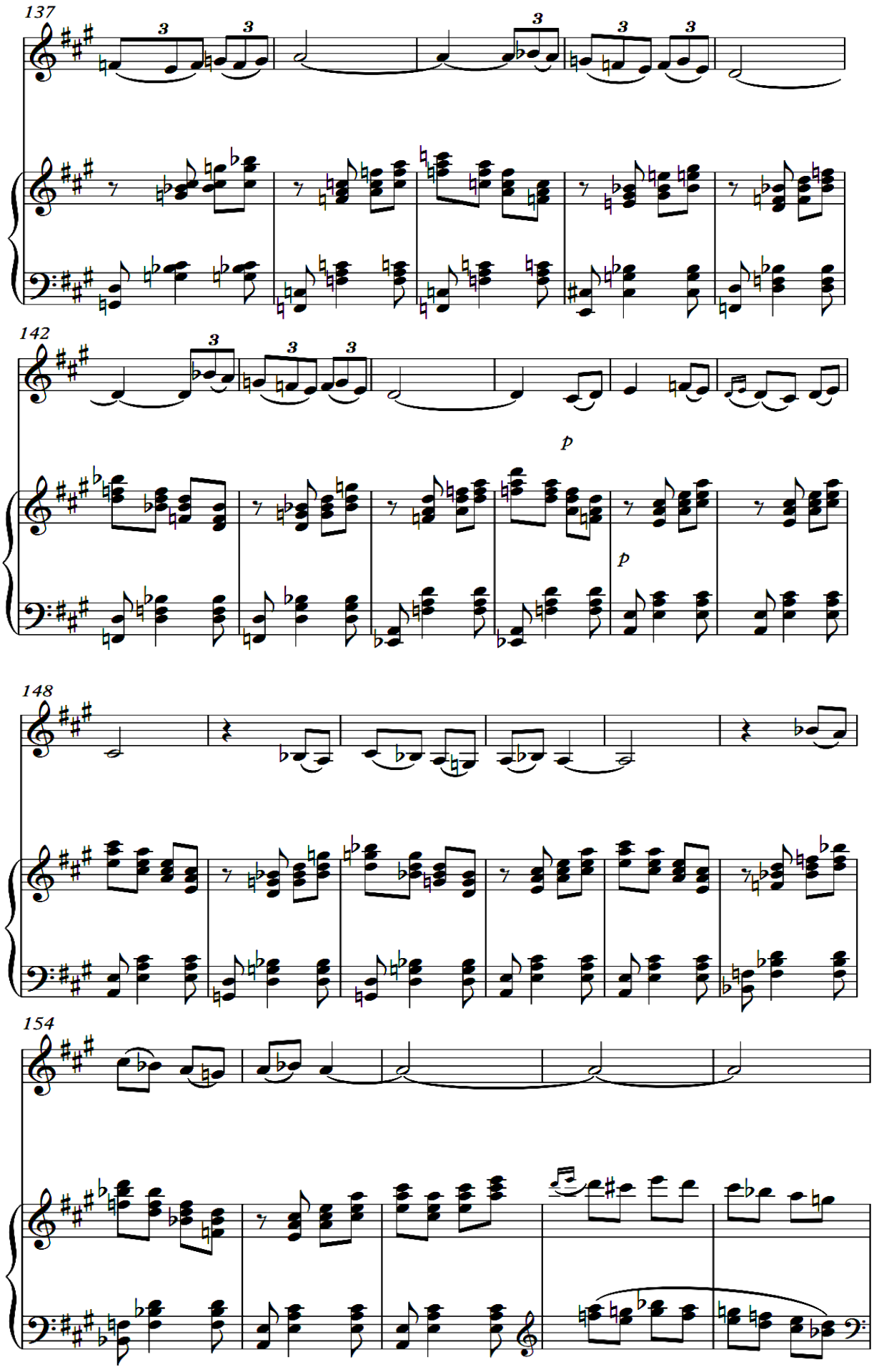
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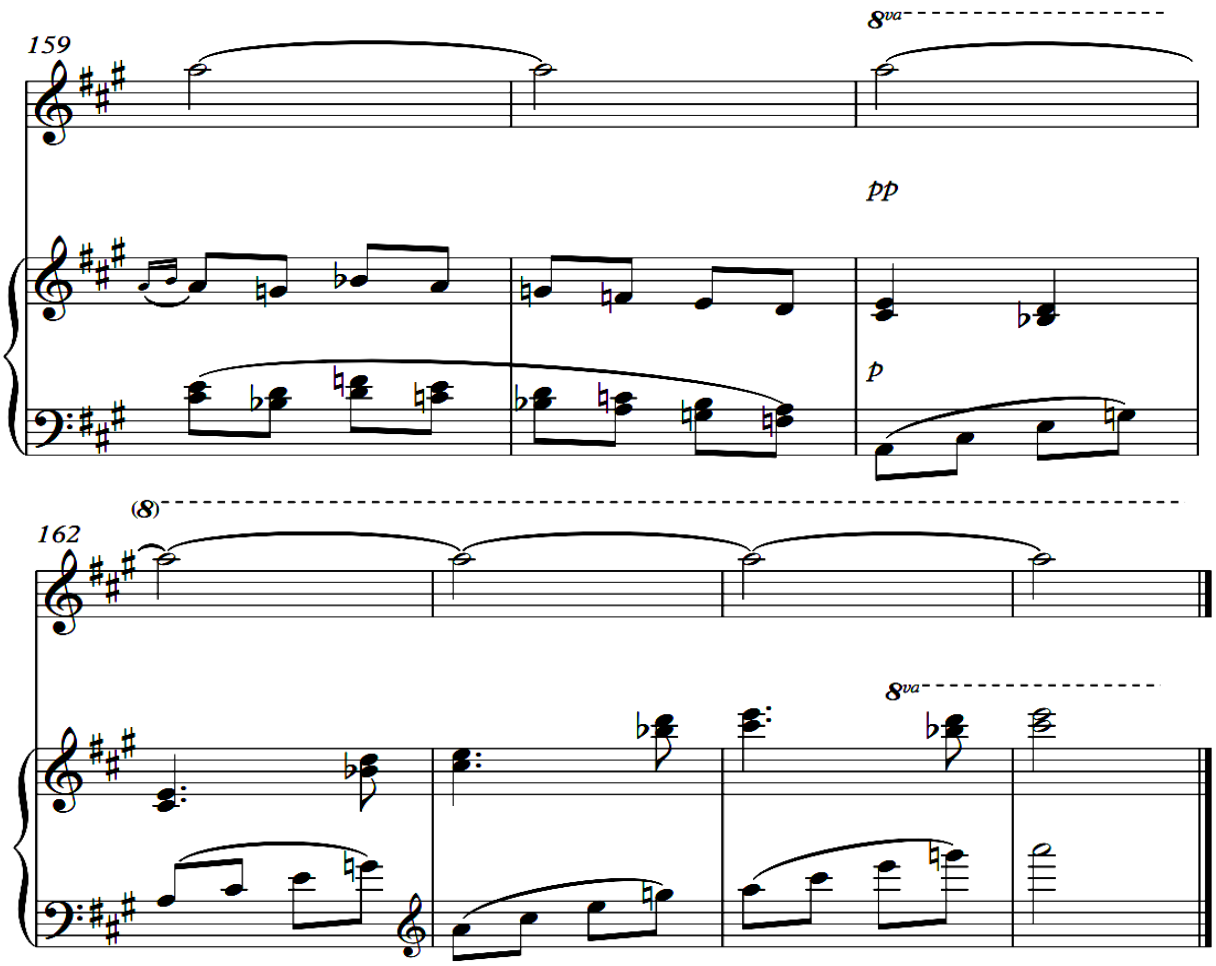

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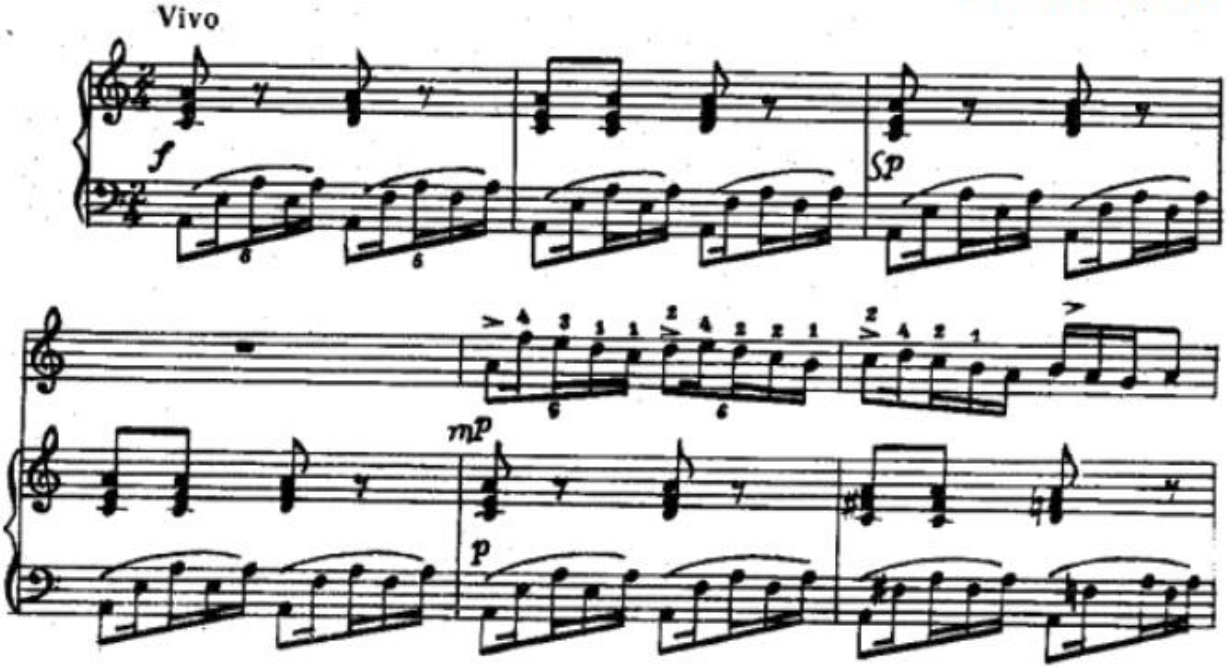

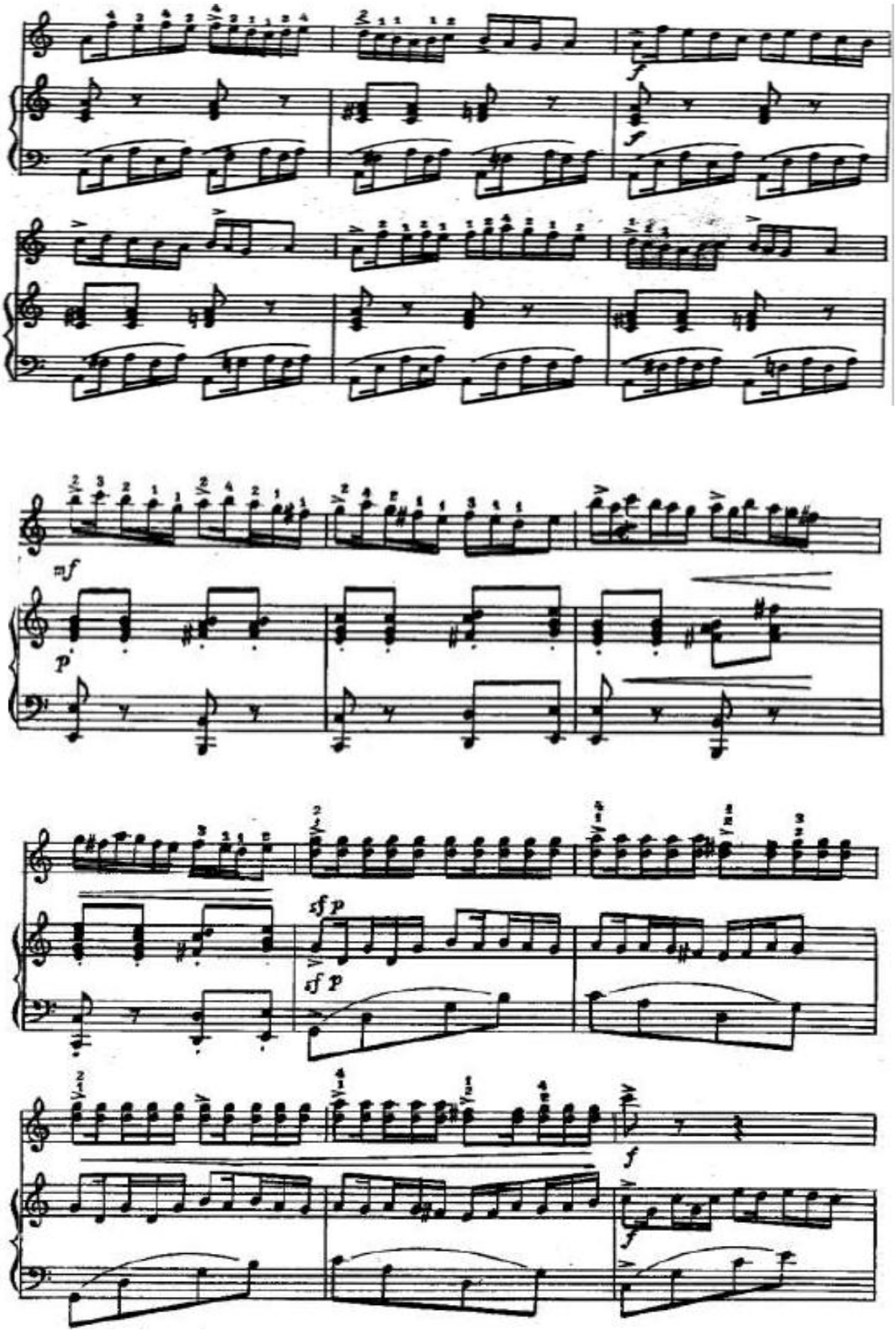
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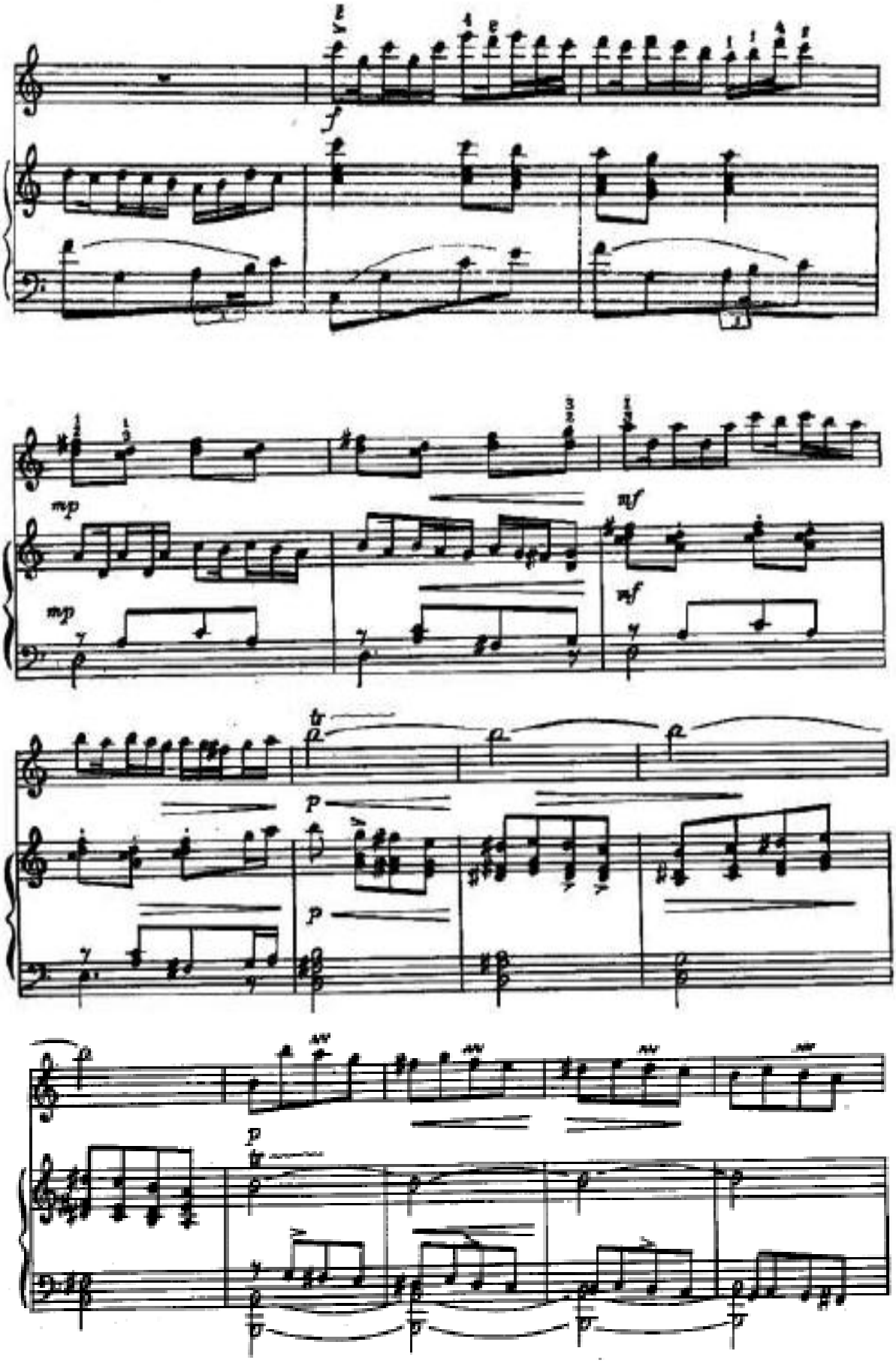
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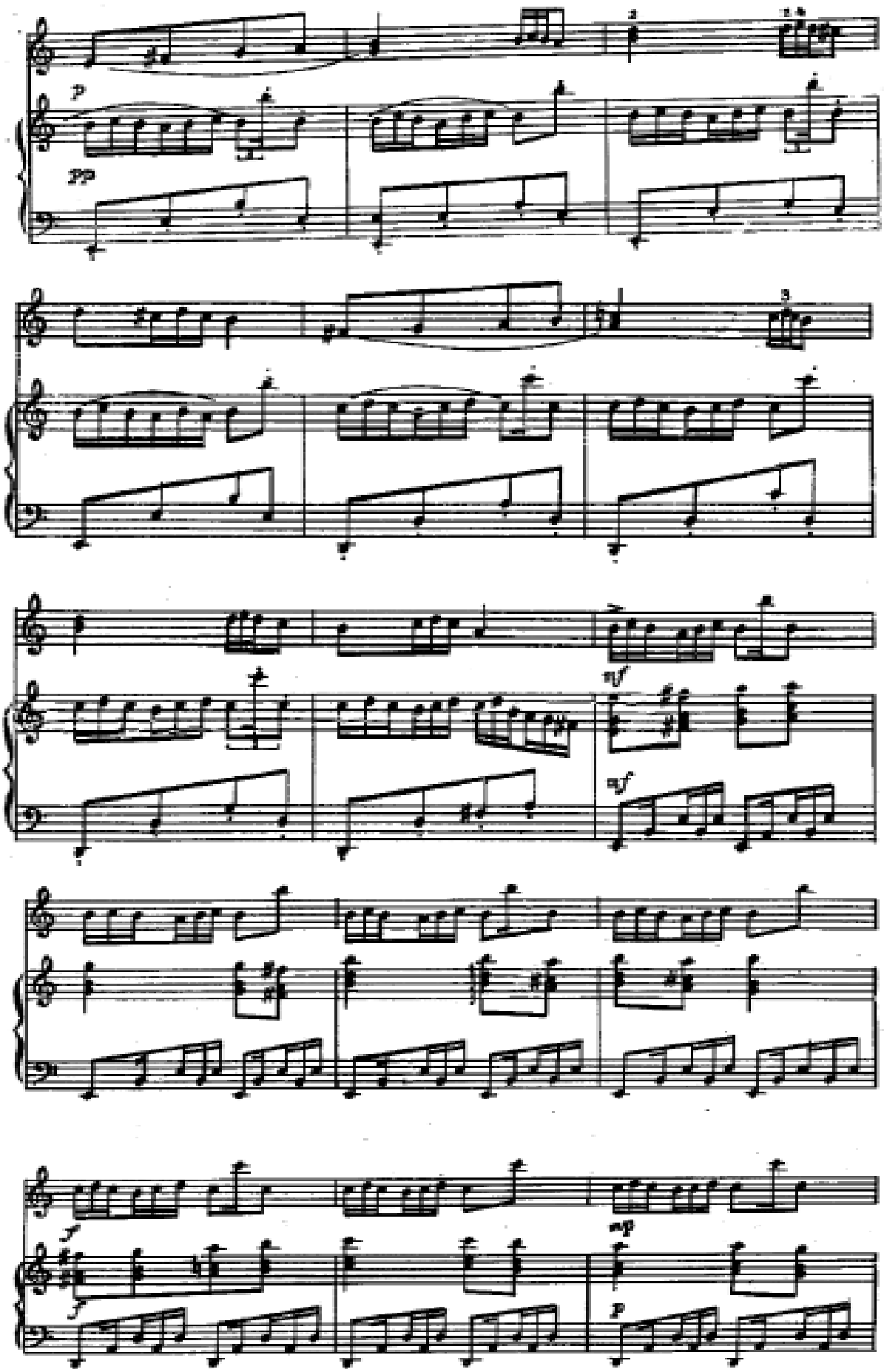
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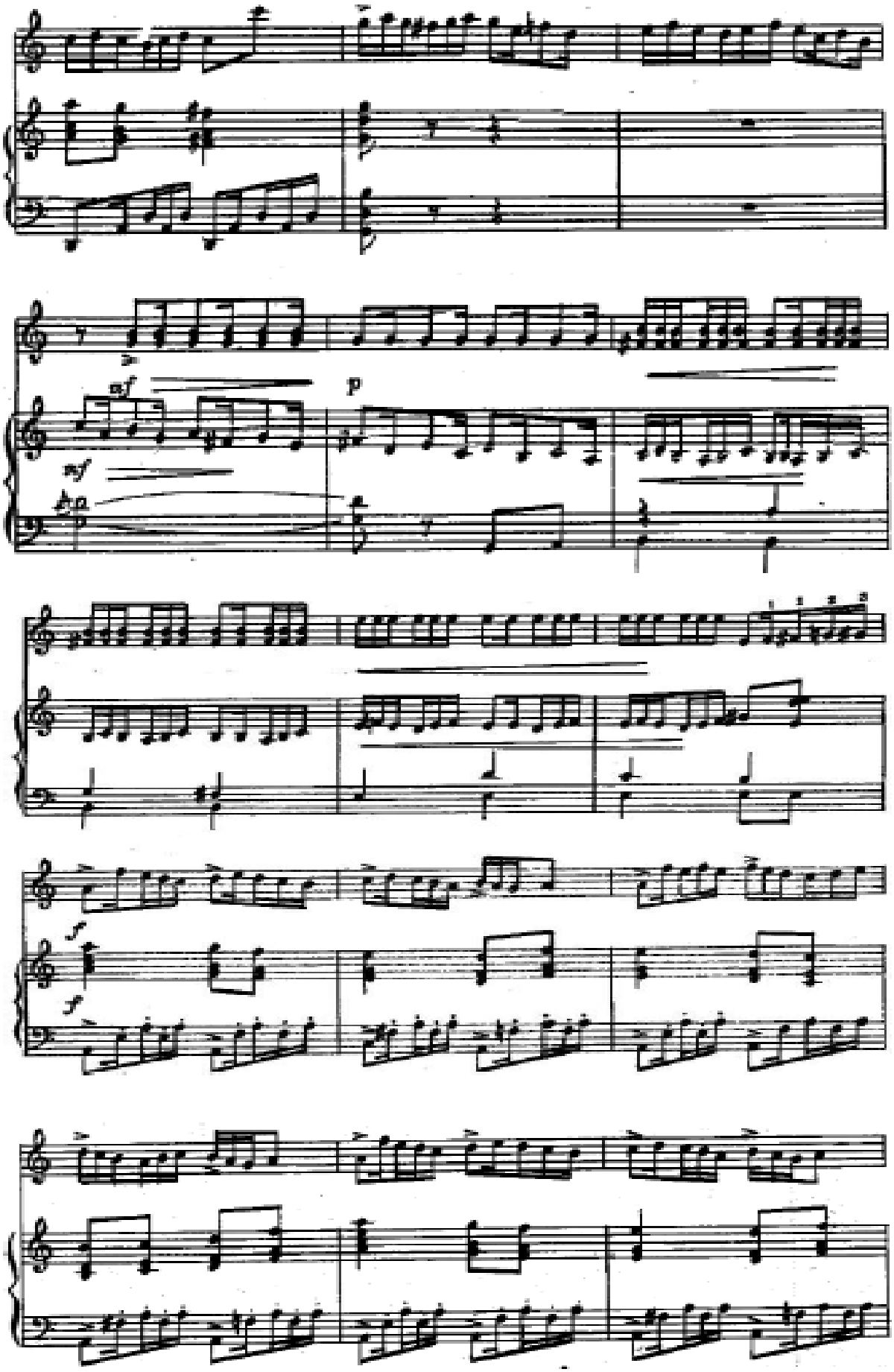
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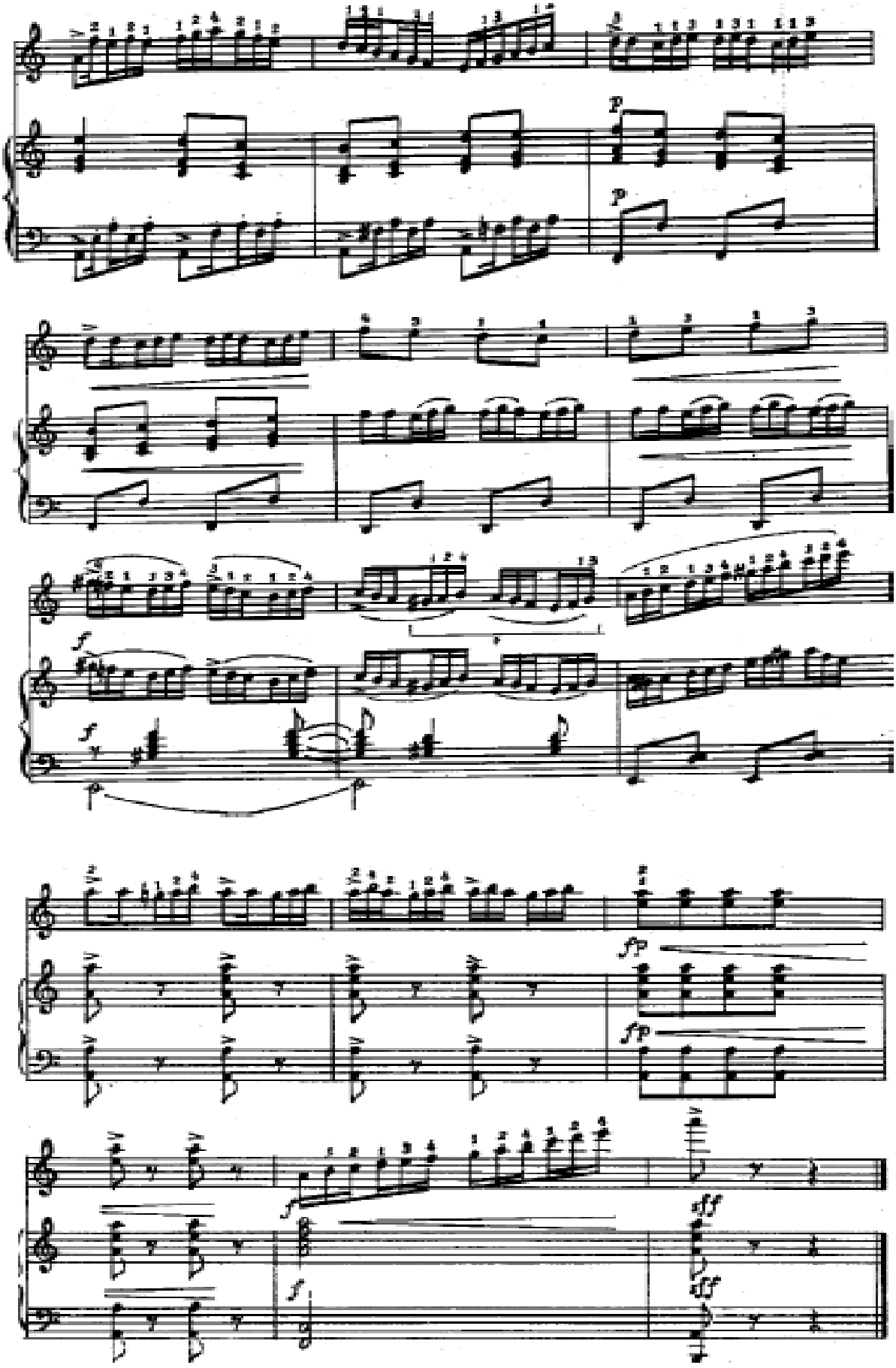
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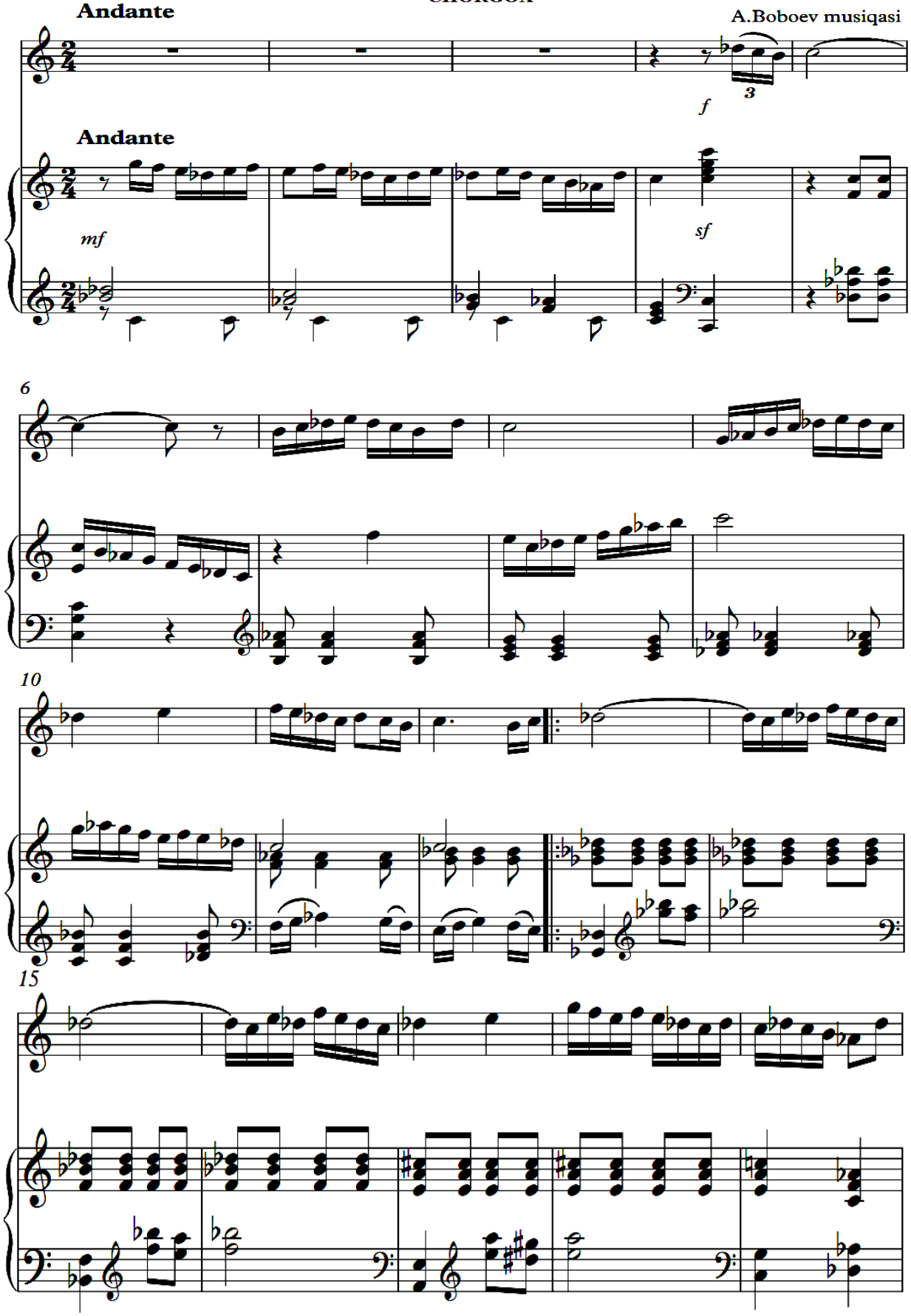
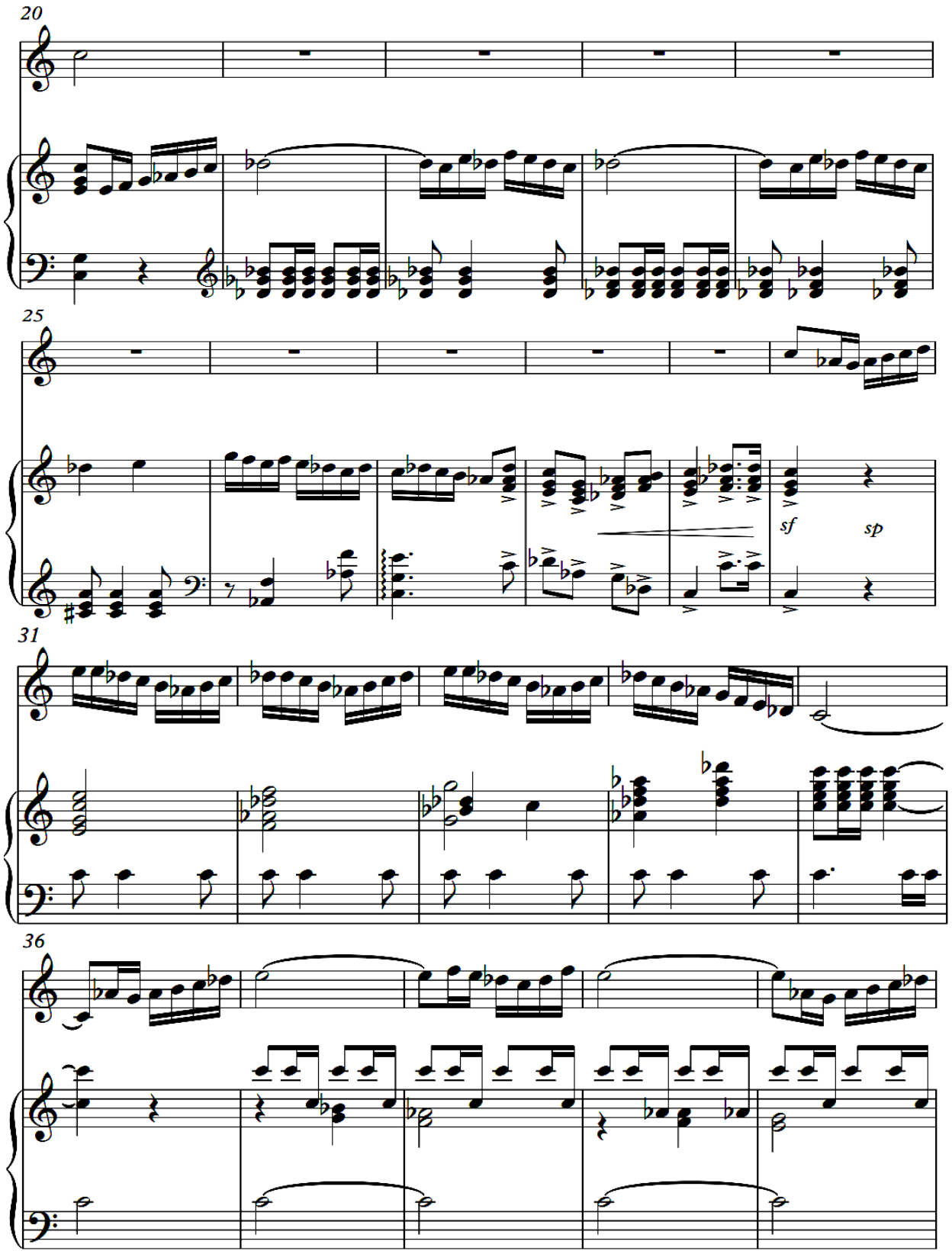
A.Boboev musiqasi

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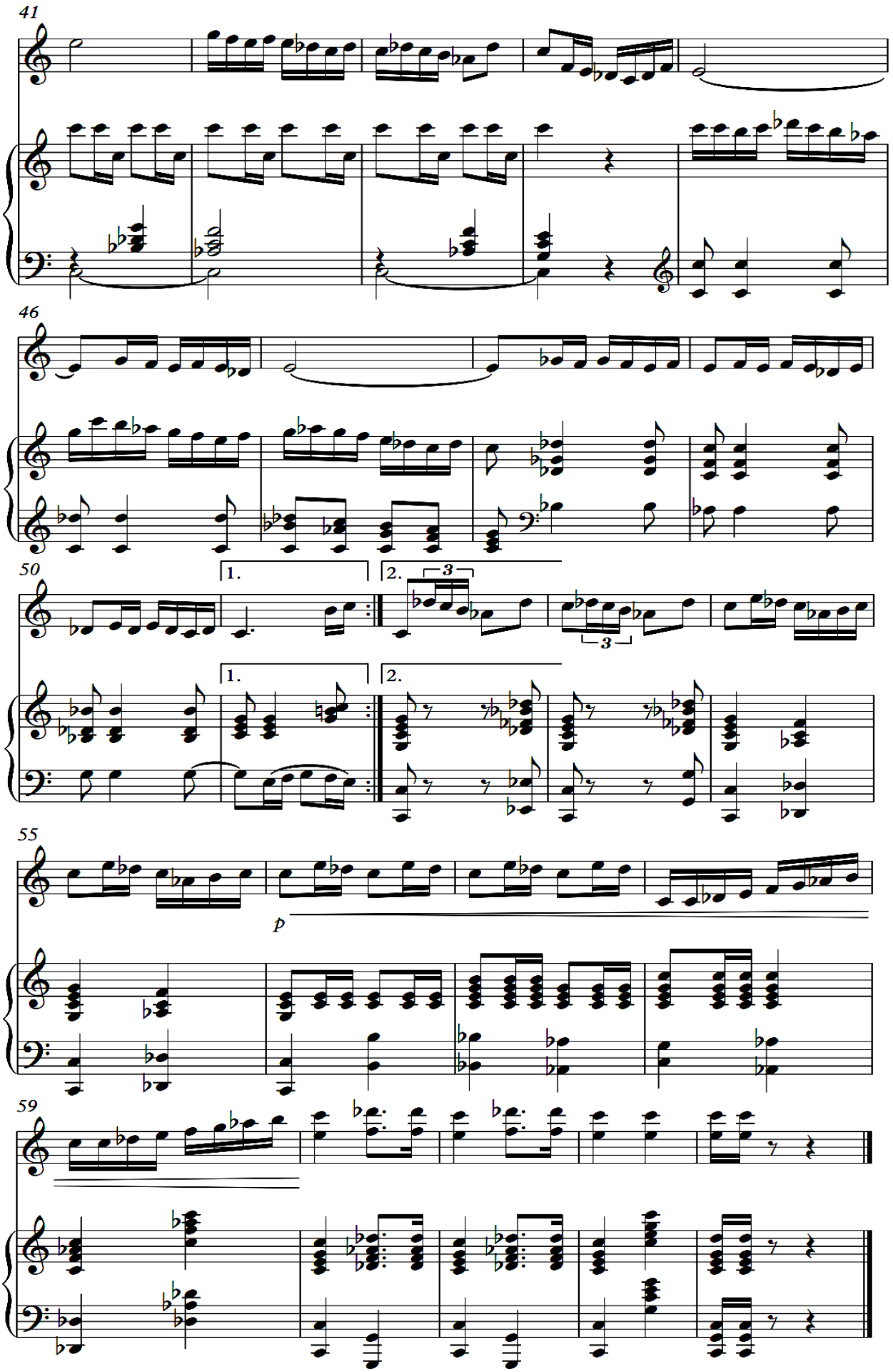
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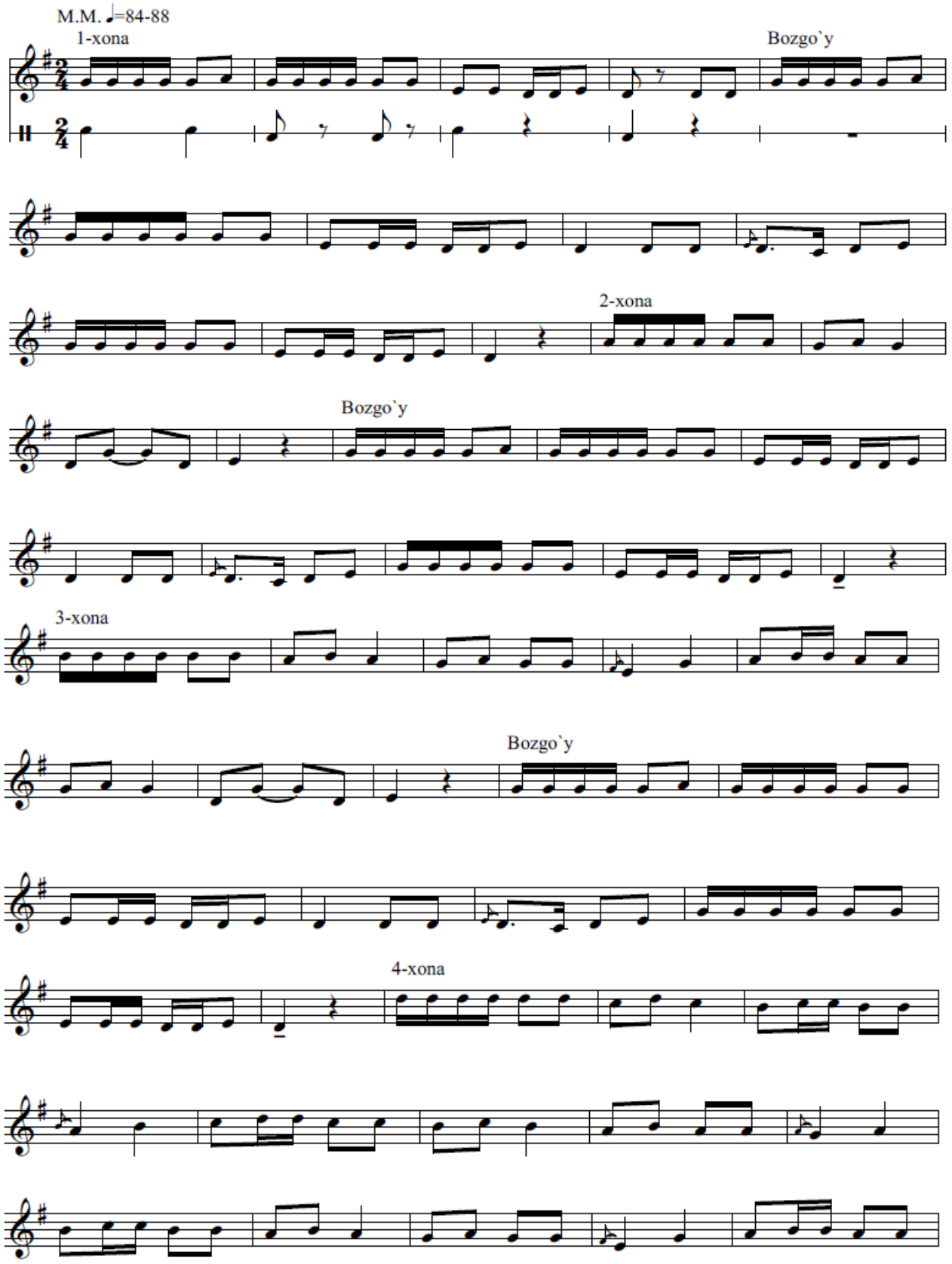

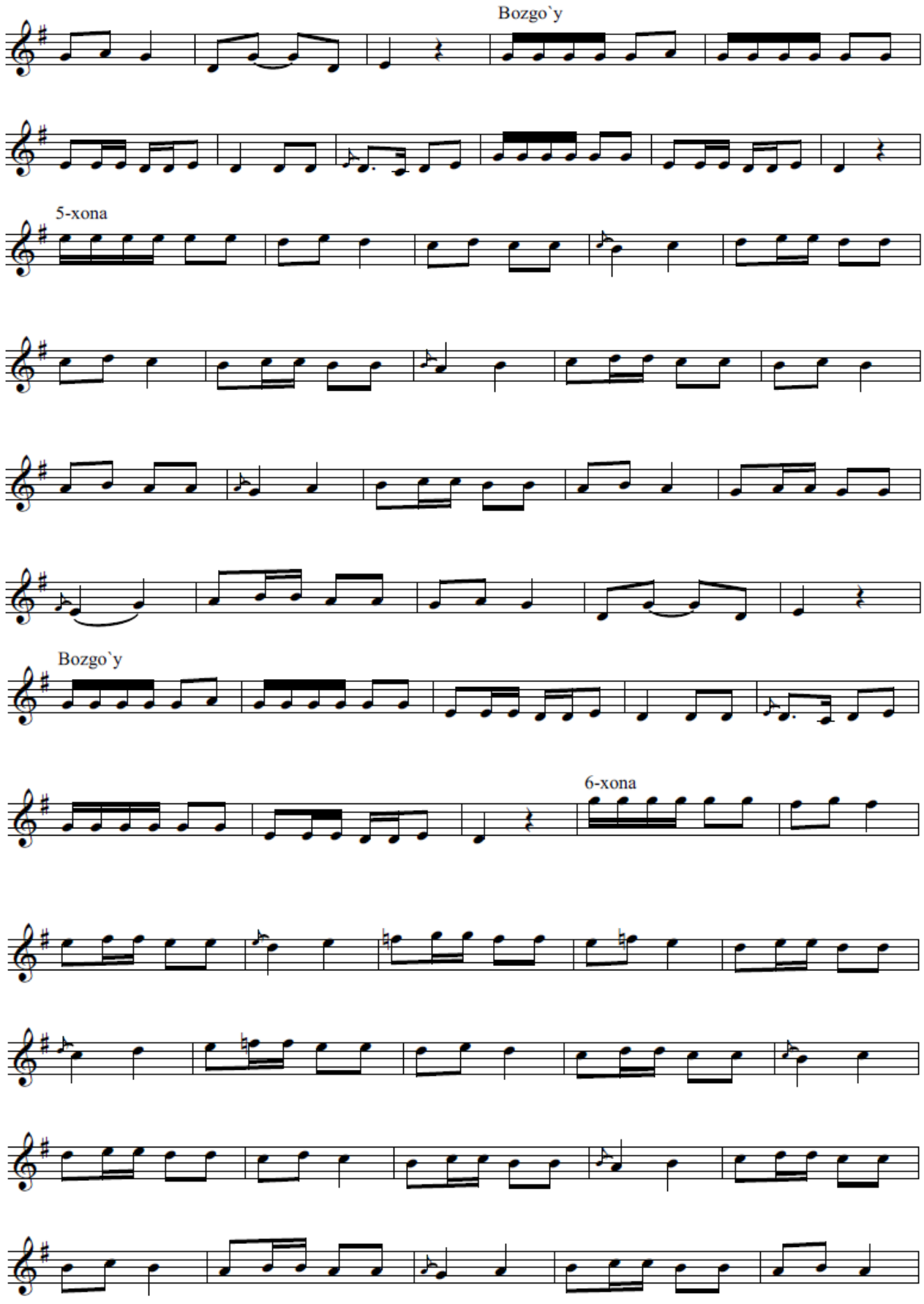
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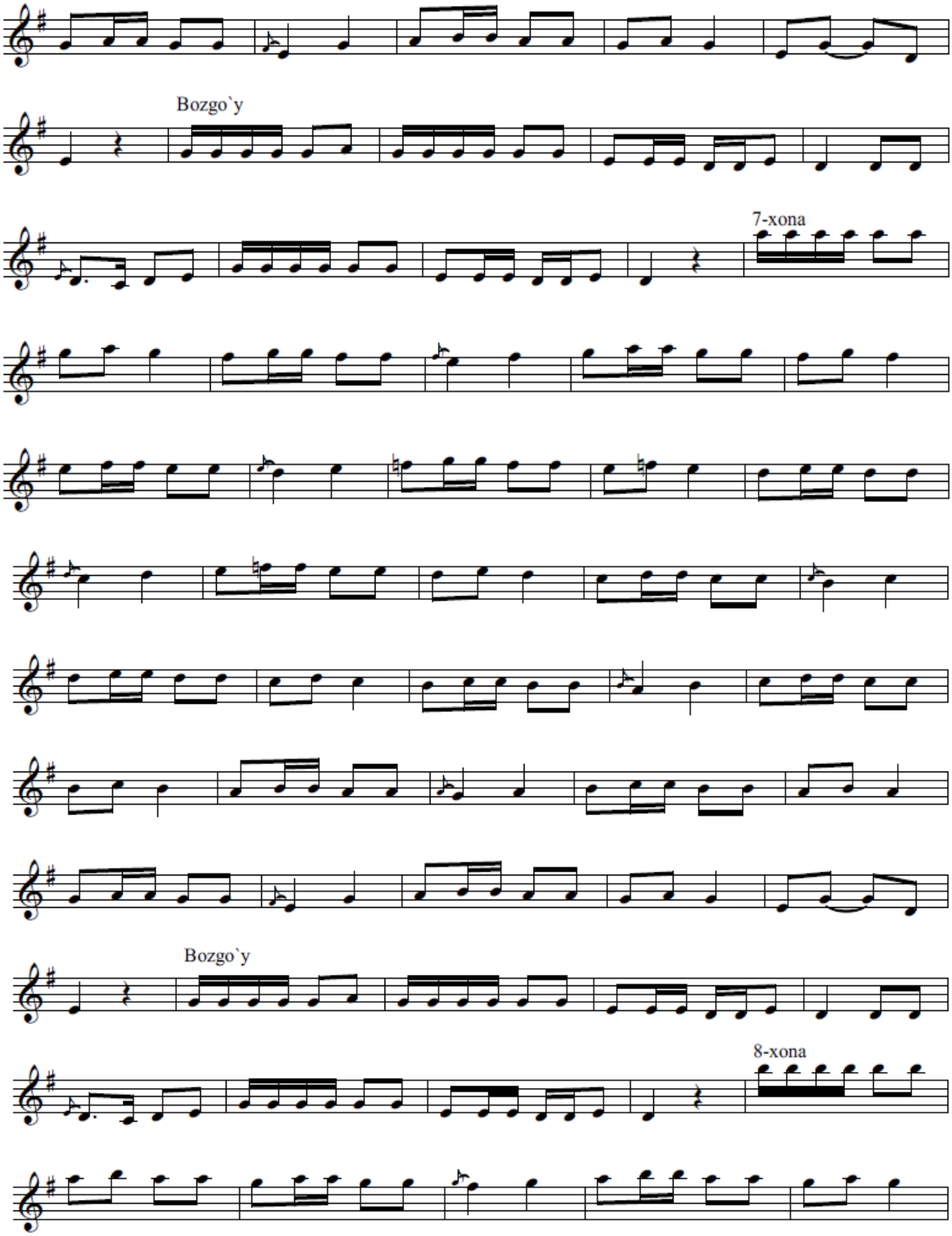
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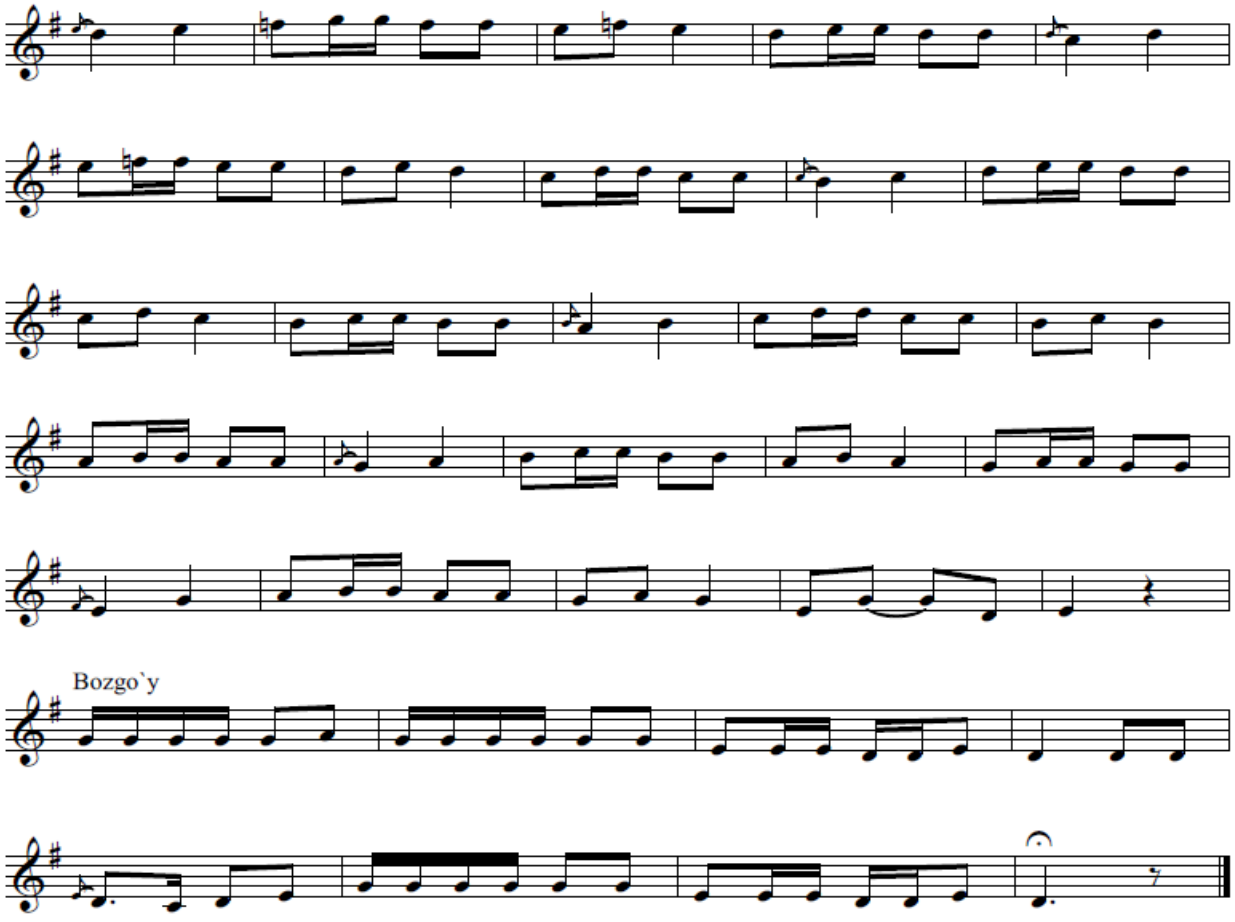
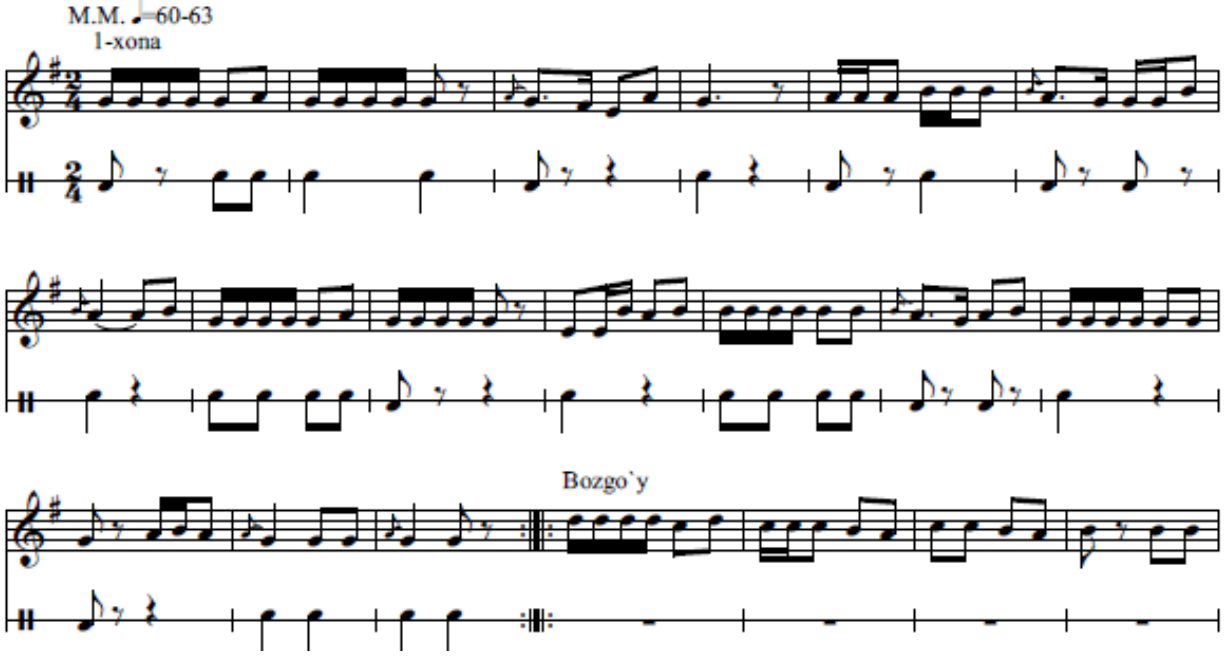
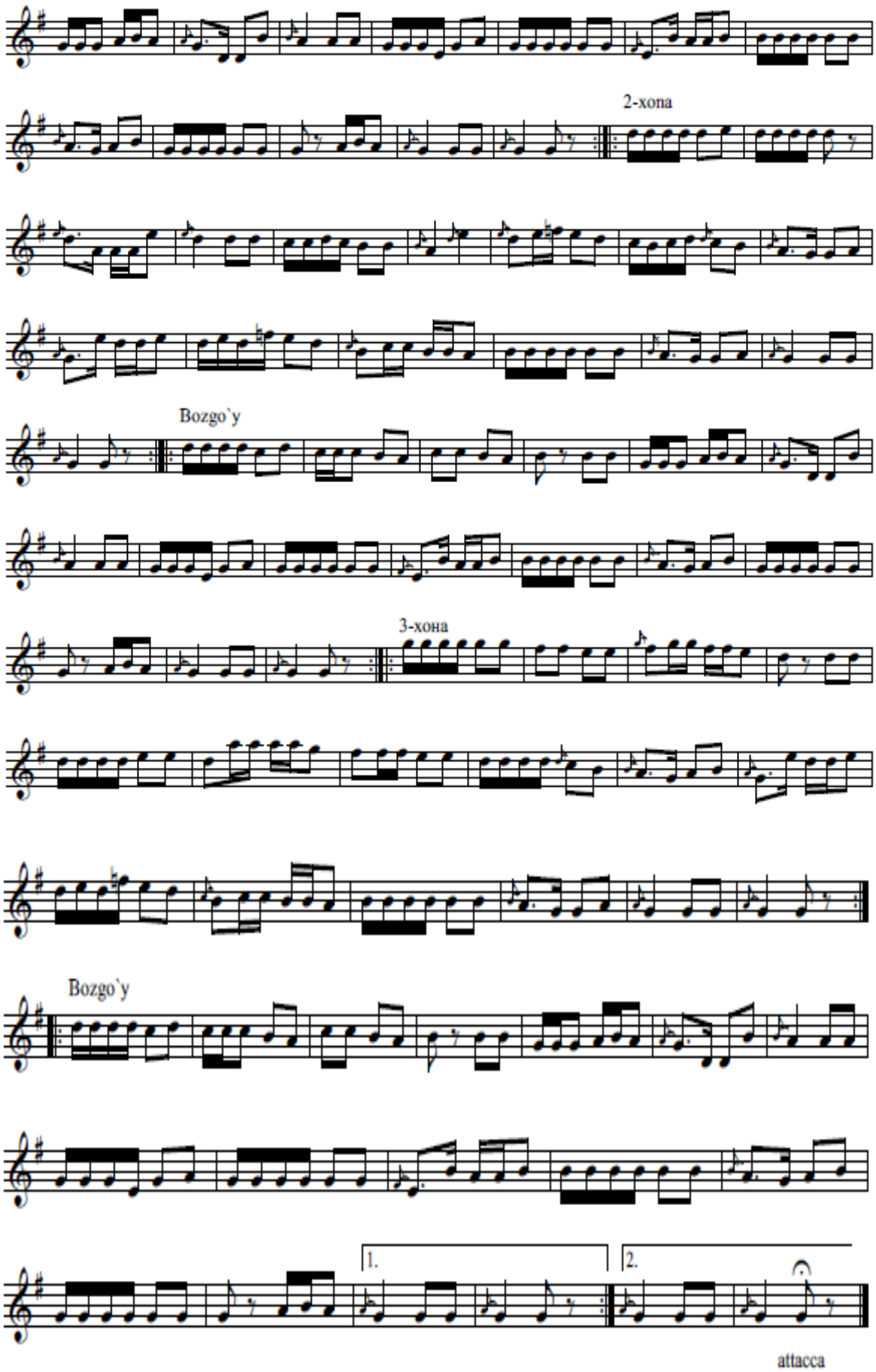


BUZRUK MAQOMIDAN
"MUXAMMASI NASRULLOI"

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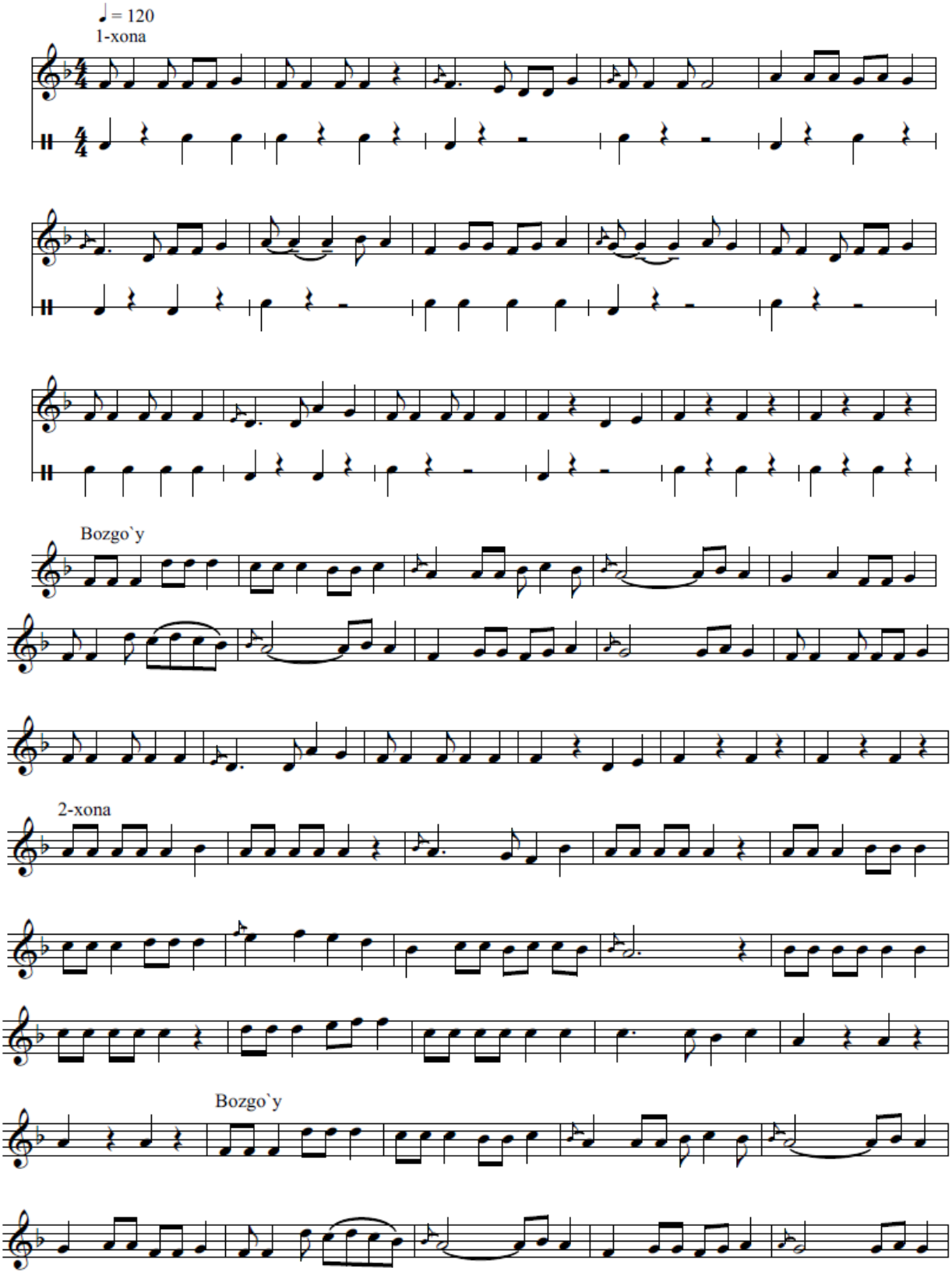
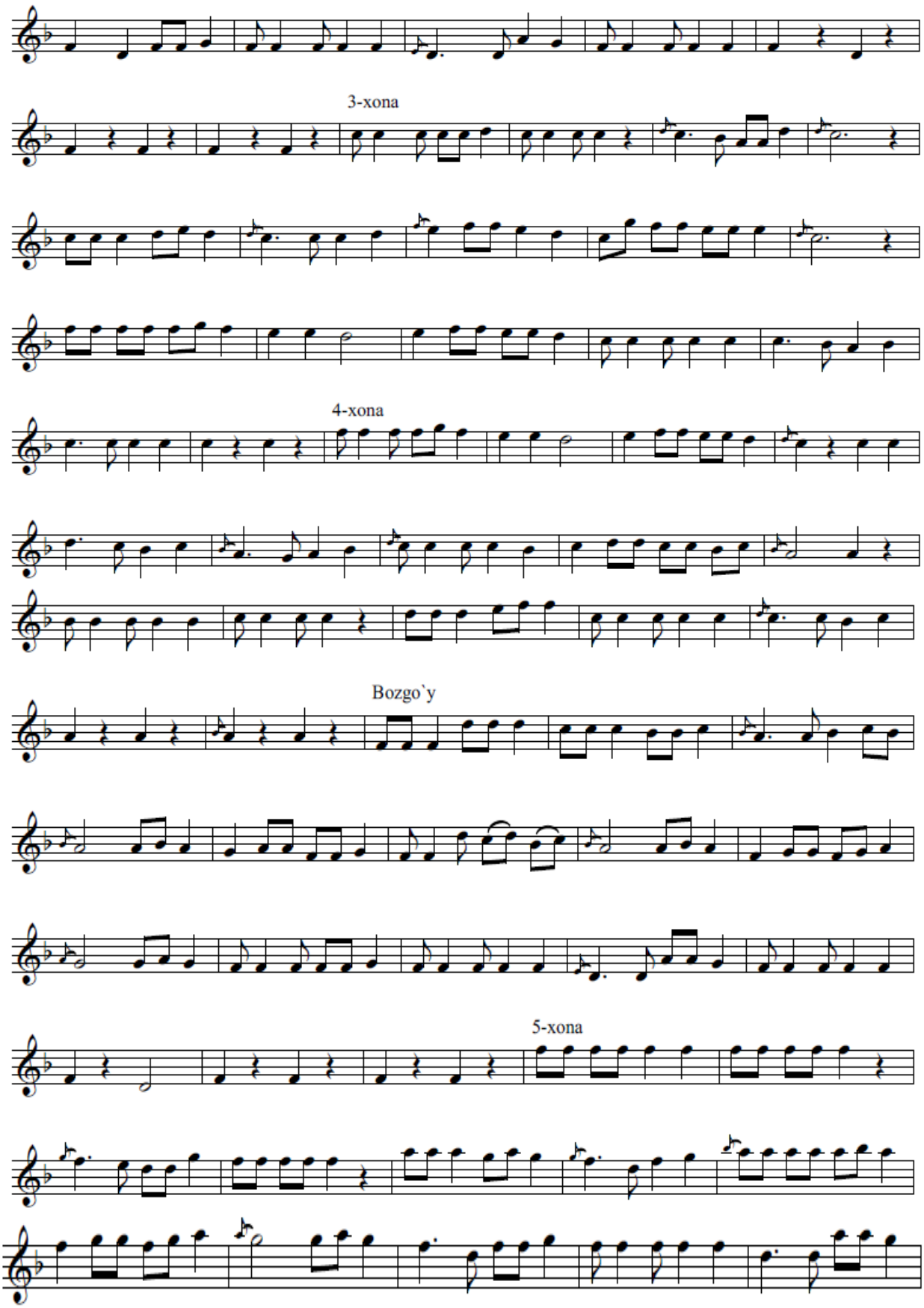
NAVO MAQOMIDAN
"MUXAMMASI BAYOT"

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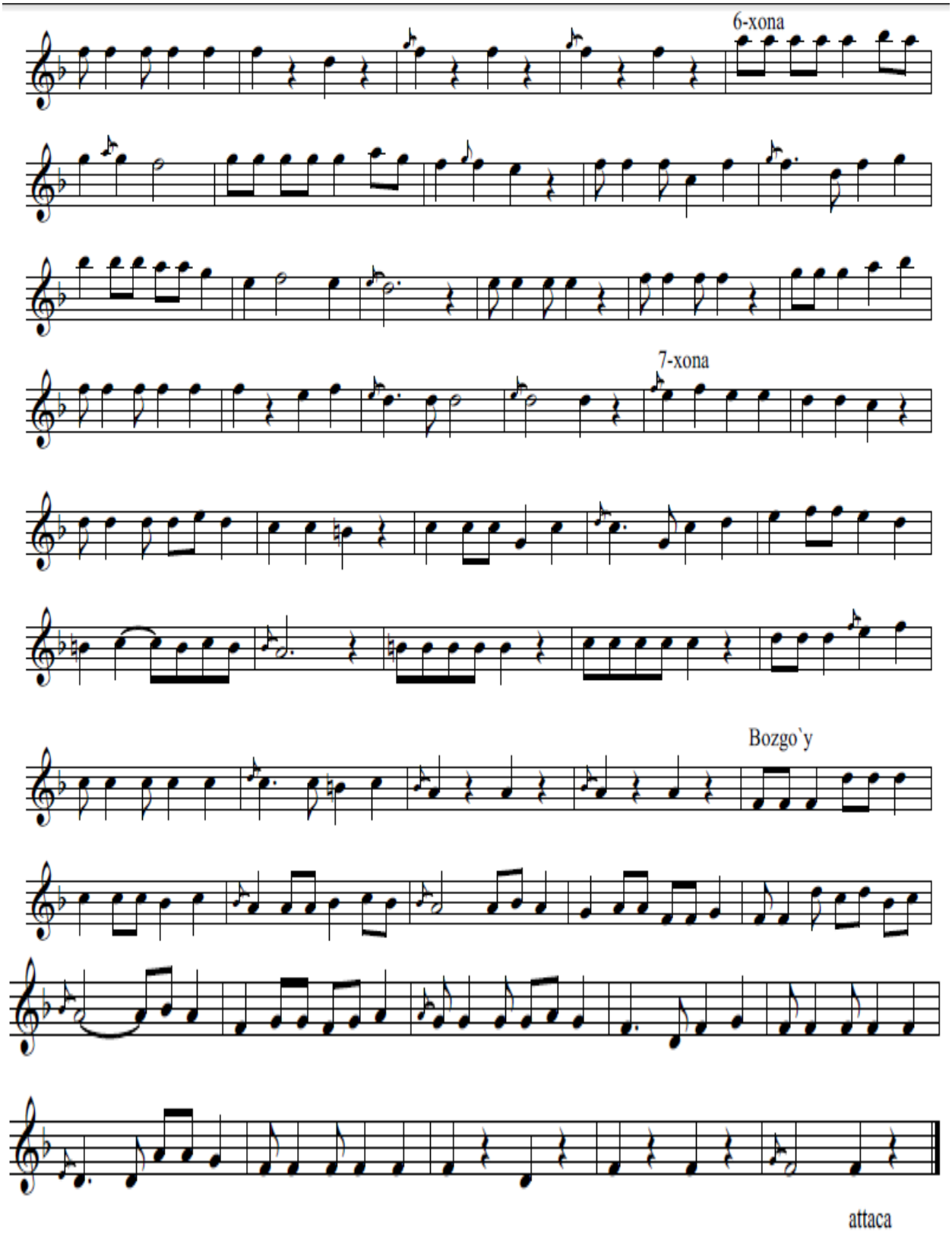
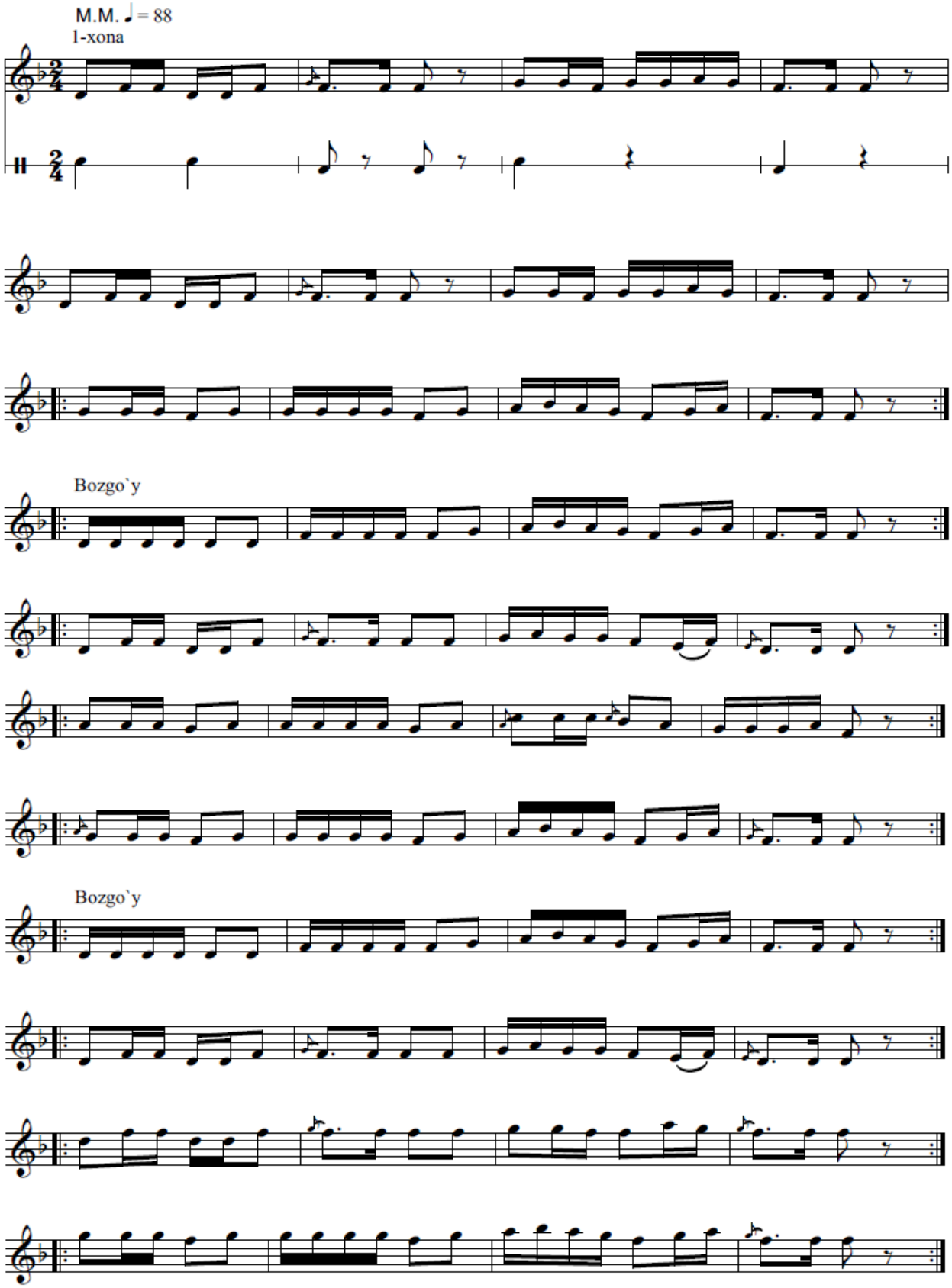
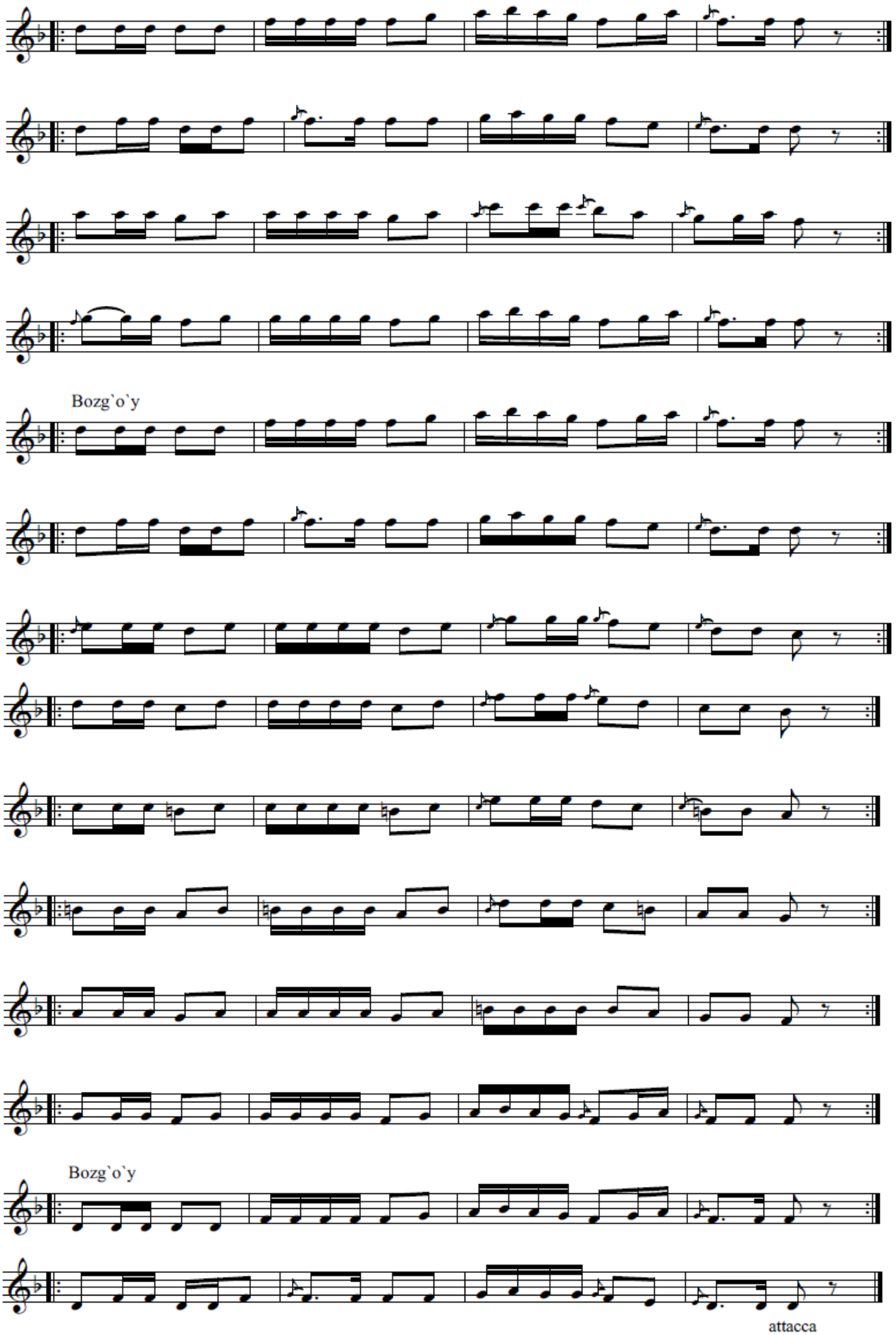
Bozgo`y
5-xona


6-xona
7-xona
Bozgo`y
attaca

NAVO MAQOMIDAN
"TARJI NAVO"




Bozg`o`y
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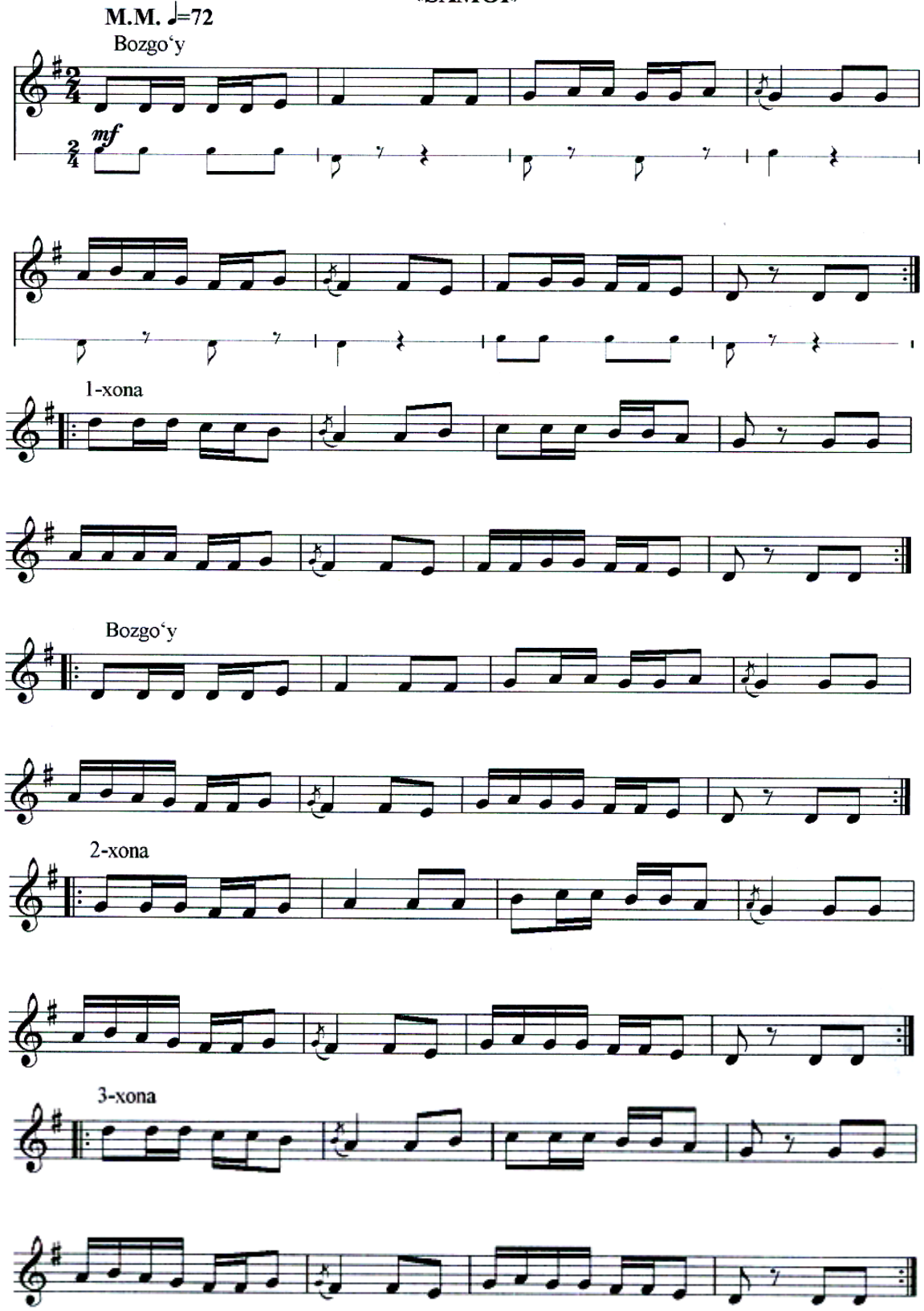
DUGOH MAQOMIDAN
«SAMOI»



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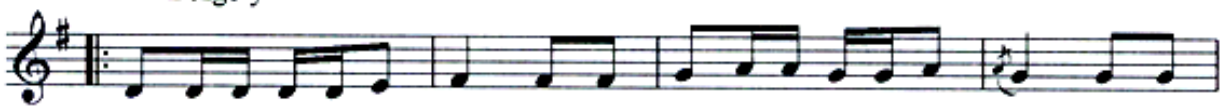
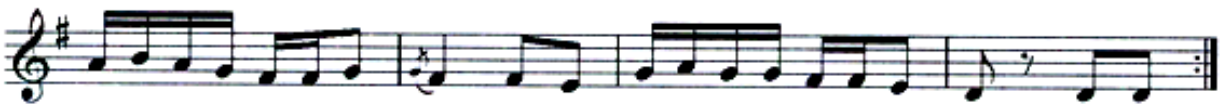
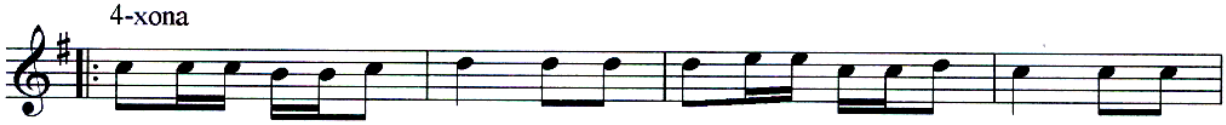
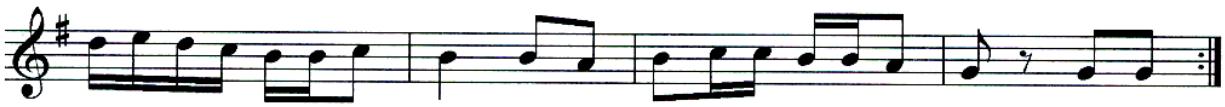




4-xona





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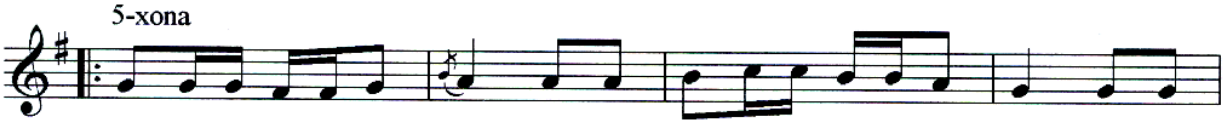

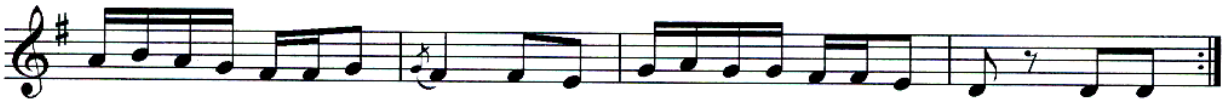

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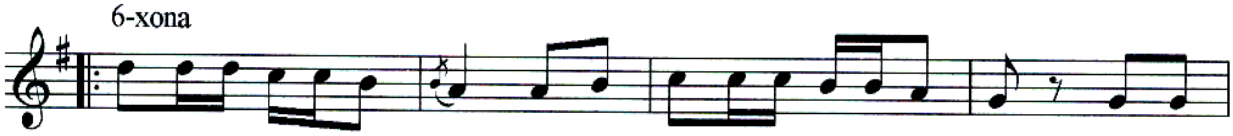

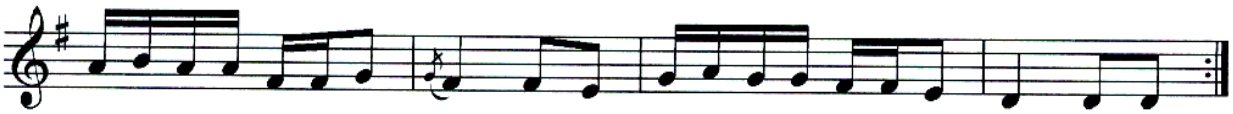

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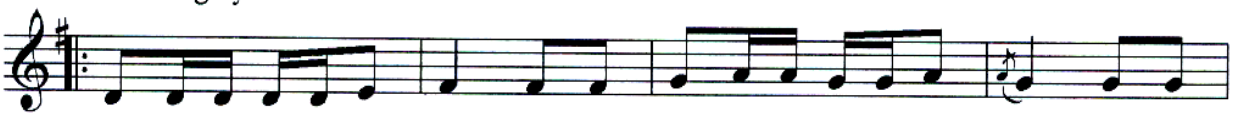
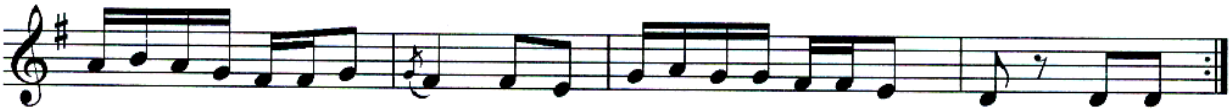
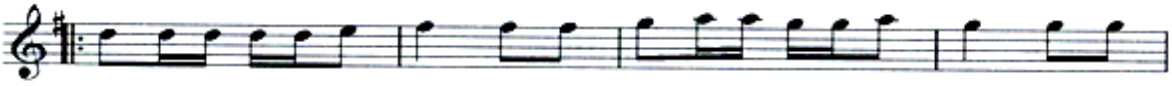
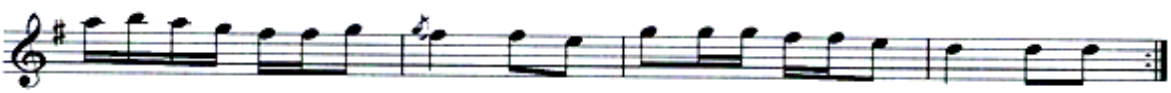
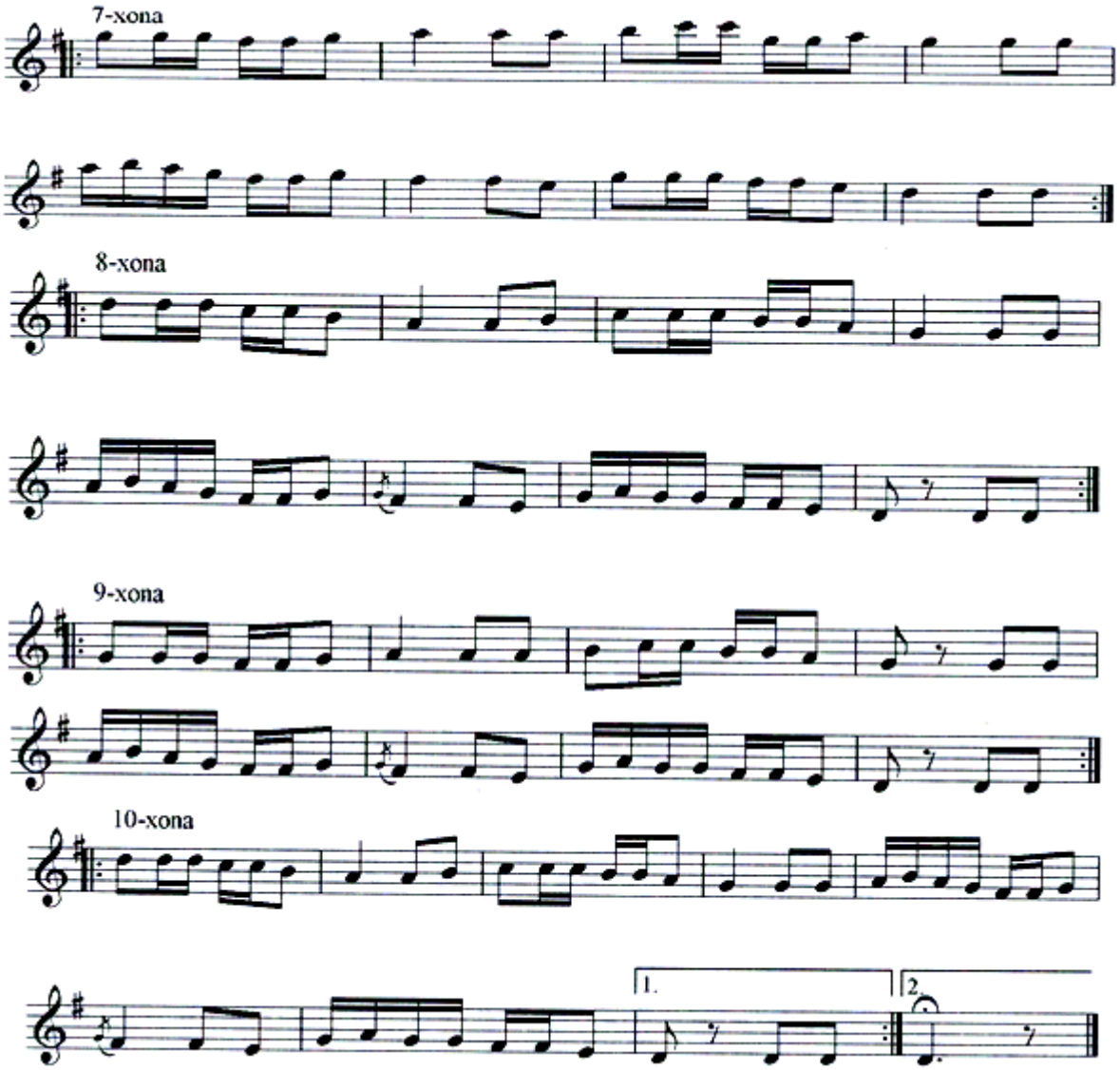




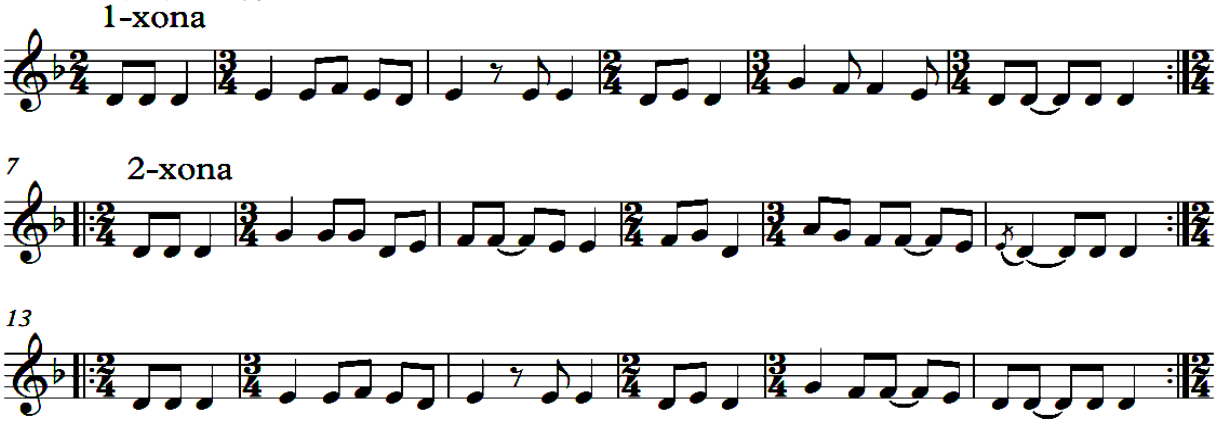


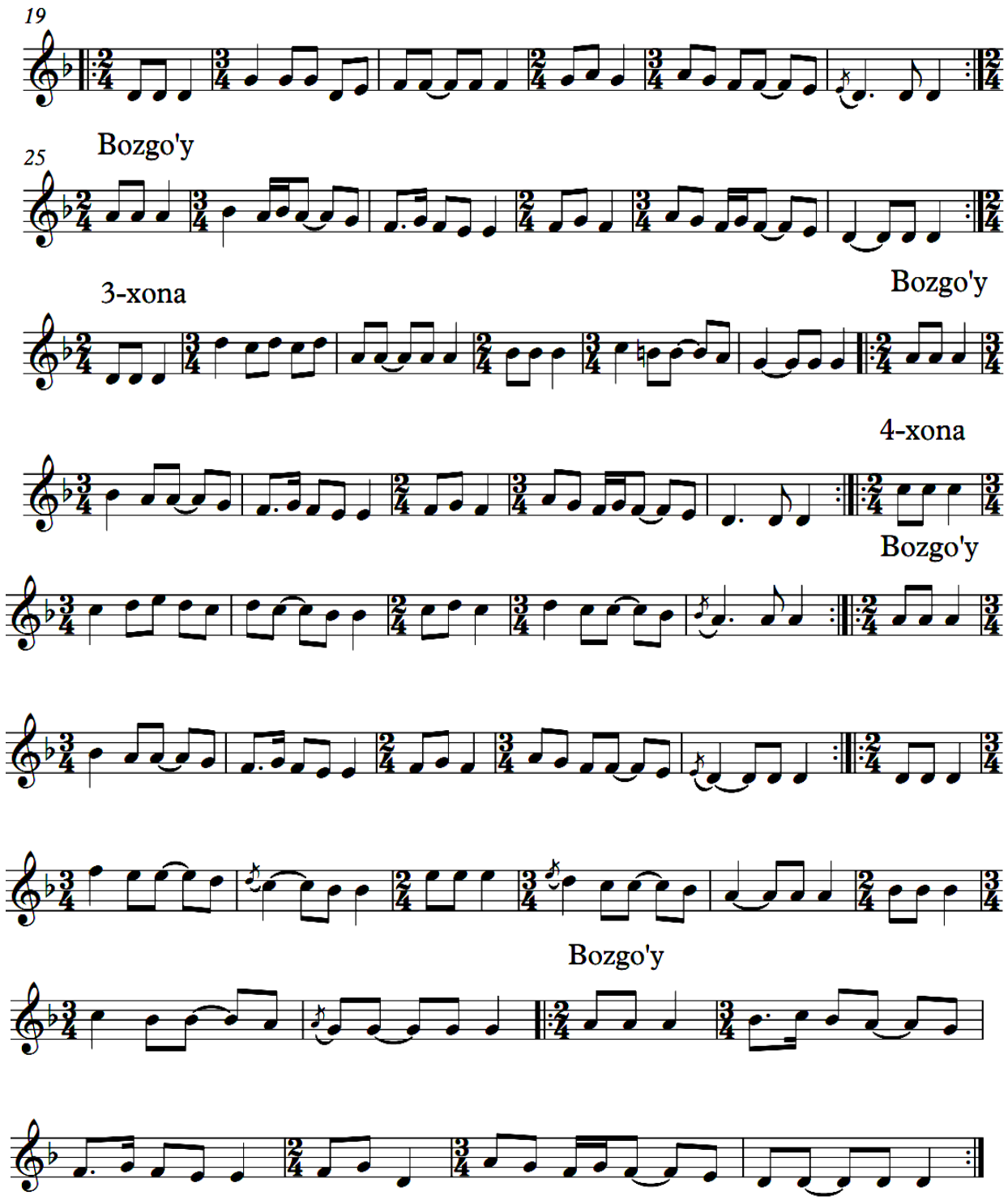




SEGOH MAQOMIDAN
"GARDUN"

M.M. ♩ = 108




19
Bozgo'y
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3-xona
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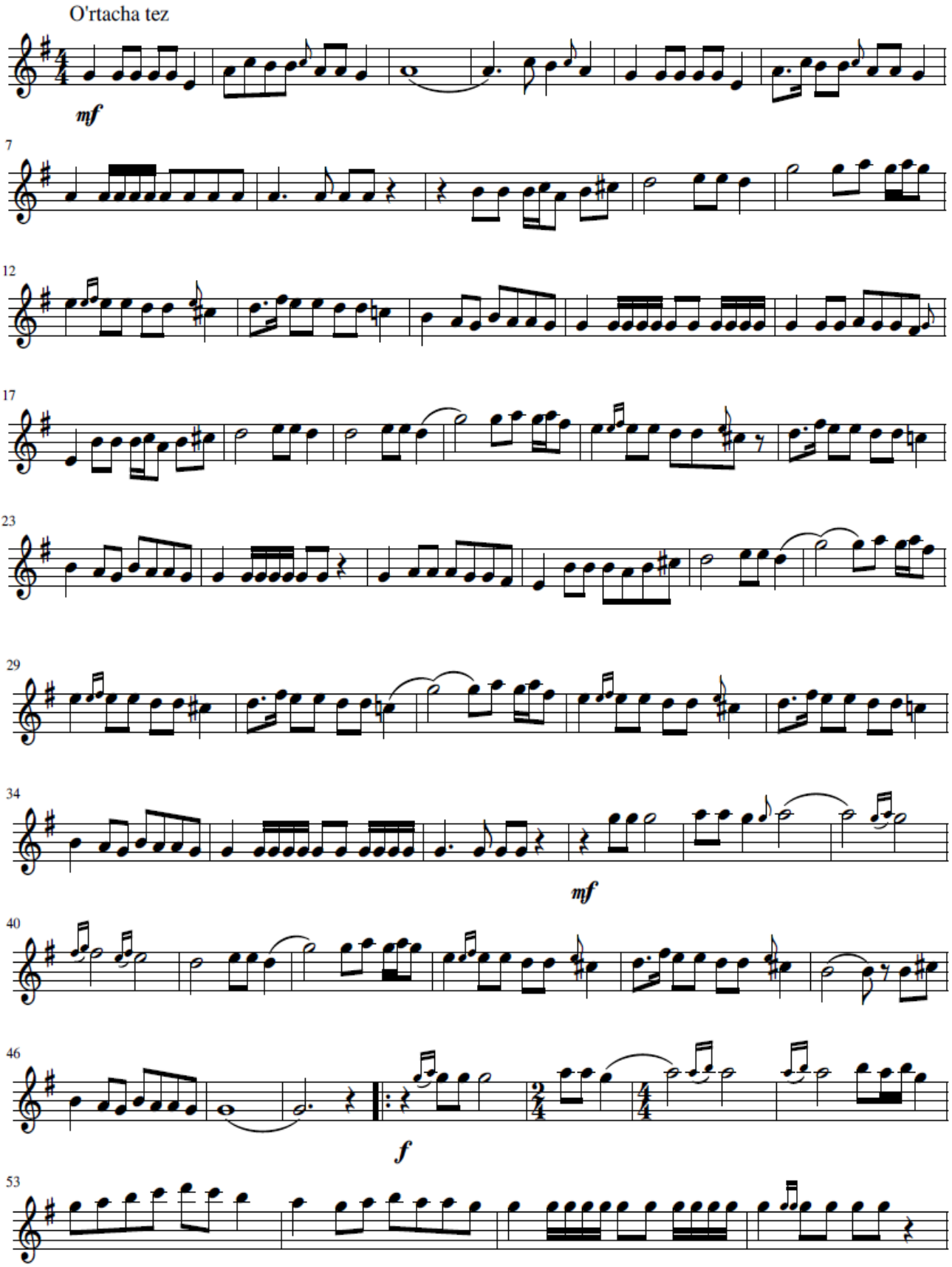
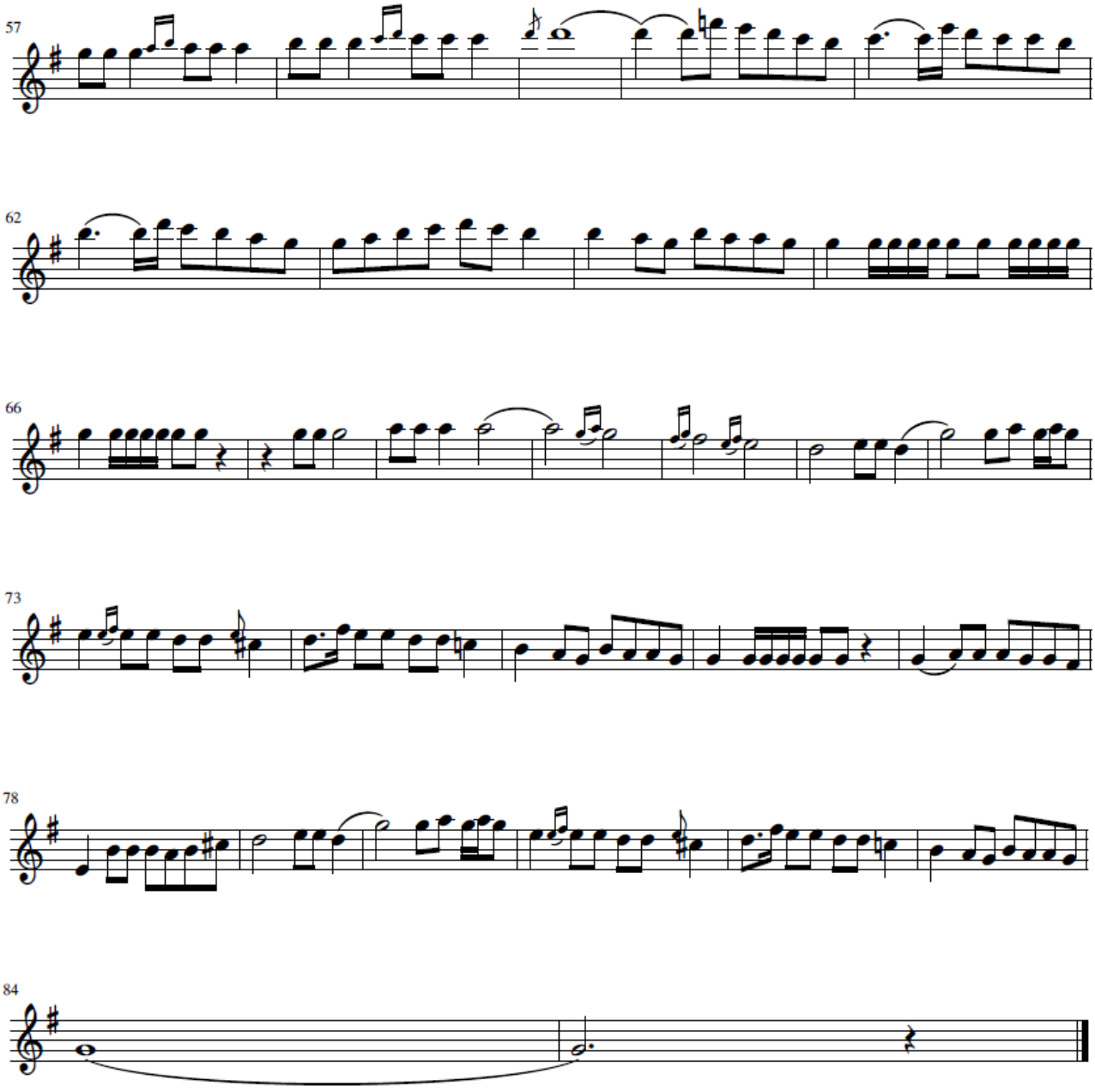
Navro’zi ajam

O'zbek xalq kuyi




57
62
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73
78
84

NAZORAT TURI UCHUN MAVZULAR YUZASIDAN TEST SAVOLLARI

1. Afg’on rubobi cholg’usining torlari qaysi interval oralig’ida sozdanadi?

a) **Sof kvarta***

b) Tersiya

v) Prima

g) Sof kvinta

2. Qashqar rubobi cholg’usining torlari qaysi interval oralig’ida sozlanadi?

a) **Sof kvarta***

b) Orttirilgan kvarta

v) Oktava

g) Sekunda

3. San’atshunoslik ilmiy-tadqiqot instituti qoshida tajriba-sinov laboratoriyasi qachon tashkil etilgan?

a) 1943- yil*

b) 1944- yil

v) 1945- yil

g) 1947-yil

4. O’zbek xalq cholg’ularining takomillashtirish ishlariga kim boshchilik qilgan?

a) Ashot Petrosyans*

b) Muxtor Ashrafiy

v) To’xtasin Jalilov

g) Doni Zokirov

5. Xalq cholg’ulari necha pog’onali teng temperatsiya asosida takomillashtirilgan?

a) 12 pog’onali*

b) 8 pog’onali

v) 10 pog’onali

g) 6 pog’onali

6. O’zbekistonda xalq cholg’ularini 12 pog’onali teng temperatsiya asosida takomillashtirish ishlari qachon boshlandi?

a) 1930-yillarning o’rtalarida*

b) 1940-yillarning o’rtalarida

v) 1960-yillarning o’rtalarida

g) 1950-yillarning o’rtalarida

7. Passaj nima?

a) O’tish degan ma’noni anglatib, tez sur’atda ijro etiladigan musiqa asarining bir qismi*

b) O’tish degan ma’noni anglatib, sekin sur’atda ijro etiladigan musiqa asarining bir qismi

v) Bog’lash degan ma’noni anglatib, asosiy qismga o’tish uchun ijro etiladigan musiqa asarining bir qismi

g) Bog’lash degan ma’noni anglatib, musiqiy asarning bosh partiyasidan yordamchi partiyasiga o’tishda ijro etiladigan parcha

8. Pozitsiya nima?

a) Cholg’ularda (lotincha position-vaziyat) ijro etishda qo’l vaziyati*

b) Musiqiy asarlar (lotincha position-holat) ijrosida xonandaning gavda holati

v) Musiqiy asarlar (lotincha position-harakat) ijrosida dirijyorning qo’l harakatlari

g) Musiqiy asarlar (lotincha positio–holat) ijrosida sozandaning gavda holati

9. Applikatura nima?

a) Musiqa cholg’ularini ijro qilganda barmoqlarni to’g’ri qo’yish va almashtirish tartibi*

b) Musiqa cholg’ularini ijro qilganda gavdani to’g’ri tutish tartibi

v) Musiqa cholg’ularini ijro qilganda oyoqlarni to’g’ri qo’yish va almashtirish tartibi

g) Musiqa cholg’ularini ijro qilganda butun gavdani to’g’ri tutish tartibi

10. Aranjirovka qilish?

a)Bir yo bir necha cholg’ular (ovozlar) uchun yozilgan musiqa asarini (fransuzcha arranjer–tartibga solish, tuzatish) boshqa bir yo bir necha cholg’ularda (ovozlarda) ijro etish uchun moslashtirish*

b)Birorta cholg’u uchun yozilgan musiqa asarini (fransuzcha arranjer–tartibga solish, tuzatish) boshqa bir cholg’u ijrosi uchun moslashtirish

v) Bir xonanda uchun yozilgan maxsus qo’shiqni (fransuzcha arranjer–tartibga solish, tuzatish) boshqa bir xonanda ijrosi uchun moslashtirish

g) Biror xalq yoki kompozitorning musiqiy asarini (fransuzcha arranjer–tartibga solish, tuzatish) orkestr ijrosi uchun moslashtirish

11. Gamma bu...

a) oktavadan kam bo’lmagan oraliqdagi tovushqatorning bir tekis ko’tarilishi yoki pasayishi. Gamma yunonlarda uchinchi harf nomi bo’lib, u bilan o’rta asrdagi eng pastki tovush, ya’ni katta oktavadagi "sol" (G) tovushi ko’rsatilgan.*

b) kvartadan kam bo’lmagan oraliqdagi tovushqatorning bir tekis ko’tarilishi yoki pasayishi. Gamma yunonlarda uchinchi harf nomi bo’lib, u bilan o’rta asrdagi eng pastki tovush, ya’ni katta oktavadagi "sol" (G) tovushi ko’rsatilgan.

v) septimadan kam bo’lmagan oraliqdagi tovushqatorning bir tekis ko’tarilishi yoki pasayishi. Gamma yunonlarda uchinchi harf nomi bo’lib, u bilan o’rta asrdagi eng pastki tovush, ya’ni katta oktavadagi "sol" (G) tovushi ko’rsatilgan.

g) kvintadan kam bo’lmagan oraliqdagi tovushqatorning bir tekis ko’tarilishi yoki pasayishi. Gamma yunonlarda uchinchi harf nomi bo’lib, u bilan o’rta asrdagi eng pastki tovush, ya’ni katta oktavadagi "sol" (G) tovushi ko’rsatilgan.

12. Etyud bu?

a) Ijrochilik mahoratini oshirish uchun ma’lum bir usuldan murakkab qilinib yaratilgan musiqa asari (fransuzcha etude-mashq, o’rganish). Atoqli kompozitorlar tomonidan yaratilgan etyudlar, faqat ijrochilik mahoratini oshirish uchungina emas, katta badiiylikka ham ega bo’ladi.*

b) Sahna mahoratini oshirish uchun yaratilgan musiqa asari (fransuzcha etudemashq, o’rganish).

v) Ijrochilik mahoratini oshirish uchun kompozitorlar tomonidan yaratilgan murakkab asar (fransuzcha etude–mashq, o’rganish).

g) Ijroni sayqallashtirish uchun ma’lum bir usuldan murakkab qilinib yaratilgan musiqa asari (fransuzcha etude–mashq, o’rganish).

13. Fraza nimani anglatadi?

a) Musiqa shakli elementi, (yunoncha phrase-jumla, ibora) ya’ni bir necha ohangning qo’shilib kelishi. Musiqa shaklining ma’lum darajada tugallangan, uncha katta bo’lmagan musiqa jumlasi.*

b) Yunoncha phrase-jumla, ibora ma’nosini anglatib, bir necha ohangning alohida kelishi.

v) Musiqa shakli elementi, (yunoncha phrase-jumla, ibora) ya’ni bir ohangning alohida kelishi.

g) Musiqa shakli elementi bo’lib, musiqa shaklining ma’lum darajada tugallanmagan musiqa jumlasini anglatadi.

14. Tembr deb nimaga aytiladi?

a) Tovushning sifat xususiyati, uning rang-barangligiga*

b) Tovushning xususiyati va uning balandligiga

v) Tovushning xususiyati va uning pastligiga

g) Tovushning xususiyati va sifatiga

15. Musiqiy tovushning uch xil fizik xususiyati nimalardan iborat?

a) Balandlik, qattiqlik va tembrdan iborat.*

b) Balandlik, mayinlik va tembrdan iborat.

v) Balandlik, yumshoqlik va tembrdan iborat.

g) Balandlik, soflik va tembrdan iborat.

16. Musiqiy sistemaning to’liq tovushqatori...

a) 88 ta xilma–xil tovushni o’z ichiga oladi.*

b) 68 ta xilma–xil tovushni o’z ichiga oladi.

v) 78 ta xilma–xil tovushni o’z ichiga oladi.

g) 98 ta xilma–xil tovushni o’z ichiga oladi.

17. To’liqsiz oktavalar qaysi oktavalar?

a) Subkontroktava va beshinchi oktava*

b) Subkontroktava va to’rtinchi oktava

v) Kontroktava va to’rtinchi oktava

g) Kontroktava va beshinchi oktava

18. Birinchi oktavadagi “lya” tovushi bir sekundda necha marta tebranadi?

a) 440 marta*

b) 442 marta
v) 444 marta
g) 448 marta

19. Barcha musiqiy tovushlar (ya’ni eng past musiqiy tovushlardan eng baland musiqiy tovushlargacha) sekundiga necha marta tebranadi?

a) 16 dan 4176 tebranishga ega.*

b) 16 dan 4188 tebranishga ega.
v) 1 dan 440 tebranishga ega.
g) 8 dan 880 tebranishga ega.

20. Musiqada kalit nima?

a) Nota yo’lidagi chiziqlar ustiga va oralig’iga tovushlarning muayyan balandligi maxsus belgi bilan biriktiriladi va bunga kalit deyiladi.*

b) Nota yo’lidagi chiziqlar ustiga va oralig’iga tovushlarning muayyan sifati maxsus belgi bilan biriktiriladi va bunga kalit deyiladi.
v) Nota yo’lidagi chiziqlar oralig’iga tovushlarning muayyan balandligi maxsus belgi bilan biriktiriladi va bunga kalit deyiladi.
g) Nota yo’lidagi chiziqlar ustiga tovushlarning muayyan balandligi maxsus belgi bilan biriktiriladi va bunga kalit deyiladi

21. Sinkopa nima?

a) Ritm va metr aksentlarining bir-biriga to’g’ri kelmay qolib, ritmdagi izchillik buzilishiga sinkopa deyiladi.*

b) Ritm aksentlarining bir-biriga to’g’ri kelmay qolib, ritmdagi izchillik buzilishiga sinkopa deyiladi.
v) Metr aksentlarining bir-biriga to’g’ri kelmay qolib, ritmdagi izchillik buzilishiga sinkopa deyiladi.
g) Ritm va metr aksentlarining bir-biriga to’g’ri kelmay qolib, tempdagi izchillik buzilishiga sinkopa deyiladi.

22. Tonallik nima?

a) Lad o’rnashgan pardalar (balandlik) tonallik deyiladi.*

b) Birinchi oktava "lya" tovushidan ikkinchi oktava "lya" tovushigacha bo’lgan oraliq tonallik deyiladi.
v) Bir oktavadan keyingi oktavagacha bo’lgan oraliq tonallik deyiladi.
g) Birinchi oktavadan ikkinchi oktavagacha bo’lgan oraliq tonallik deyiladi.

23. Nota so’zi qanday ma’noni anglatadi?

a) Lotincha so’z bo’lib, belgi ma’nosini anglatadi.*

b) Lotincha so’z bo’lib, to’g’ri ma’nosini anglatadi.
v) Lotincha so’z bo’lib, dumaloq ma’nosini anglatadi.
g) Lotincha so’z bo’lib, tayoqcha ma’nosini anglatadi.

24. O’lchov nima?

a) Metr hissasining ma’lum bir cho’zimda ifodalanishi.*

b) Metr hissasining ma’lum bir ritmda ifodalanishi.
v) Metr hissasining ma’lum bir hisobda ifodalanishi.
g) Metr hissasining ma’lum bir aksent orqali ifodalanishi.

25. Takt nima?

a) Musiqiy asarning bir kuchli hissadan ikkinchi bir kuchli hissagacha bo'lgan oralig'i takt deyiladi.*

b) Musiqiy asarning bir hissasidan ikkinchi bir hissasigacha bo'lgan oralig'i takt deyiladi.

v) Musiqiy asarning bir kuchsiz hissasidan ikkinchi bir kuchsiz hissasigacha bo'lgan oralig'i takt deyiladi.

g) Takt-bu vertikal chiziq.

26. Hozirda doira usullari nechta nota chizig'ida yoziladi?

a) **4 ta***

b) 2 ta

v) 3 ta

g) 1 ta

27.Abu Nasr Forobiy nechanchi yilda tug'ilgan?

a) 873–yilda

b) 875–yilda

v) 811– yilda

g) 900–yilda

28. Qaysi musiqashunos olim cholg'u asboblari ichida tanburni eng ko'p tarqalgan va inson diliga yaqin deb ta'rif bergan?

a) Forobiy

b) Ibn Sino

v) Mansur Zalzal

g) Ibn Zayla

29. Ibn Sino nechanchi asrlarda yashagan?

a) IX–X

b) VII–VII

v) VIII–IX

g) V–VII

30.Musiqa ilmiga bagishlangan "Ilmlar kalitlari" kitobini kim yozgan?

a) **Al–Xorazmiy**

b) Forobiy

v) Ibn Sino

g) Sayfiddin Urmaviy

31.Qaysi musiqashunos olim cholg'ularni o'rganuvchi asbobshunoslik "Organalogiya" faniga asos solgan?

a) Forobiy

b) Ibn Zayla

v) Ibn Sino

g) Mansur Zalzal

32."Taqvodorlik " kitobining muallifi kim ?

a) Sayfiddin Urmaviy

b) Ash Sheroziy

v) Marog'iy

g) Al–Xorazimiy

33. Qaysi olim inson ovozini musiqa cholg'ulari ichida eng yoqimlisi deb ta'rif bergan ?

a) Sheroziy

b) Nizomiy

v) Dehlaviy

g) Al Xusayiniy

34."Risolayi musiqiy" asarining muallifi kim?

a) Darveshali Changiy

b) Jomiy

v) Navoiy

g) Kavkabiy

35.Somoniylar davlatining poytaxti qaysi shahar bo'lgan?

a) Buxoro

b) Samarqand

v) Xiva

g) Termiz

36.Sharq musiqashunosligi ilmining asoschisi kim?

a) Al Forobiy

b) Ibn Sino

v) Urmaviy

g) Jomiy

37.Musiqashunoslikka bagishlangan "Musiqa ilmi " to'plami kimning asari?

a) Ibn Sino

b) Marvaziy

v) Urmaviy

g) Farg'oniy

38. Milliy cholg'ularimizning yangi avlodini yaratish qachondan boshlangan?

a) XX asrning 40 - yillaridan

b) XX arsning 50 - yillaridan

v) XX asrning 60 - yillaridan

g) XX arsning 70 - yillaridan

39.Cholg'ularimizning yangilanishiga kim rahbarlik qilgan?

a) A.I.Petrosyan

b) V.Romanchenko

v) S.Didenko

g) A.Kevhoziyan

40.Cholg'ular tuzilishiga qarab necha guruhga bo'linadi?

a) 3 guruhga

b) 4 guruhga

v) 5 guruhga

g) 6 guruhga

41.Cholg’ular guruhi ovoz hosil qilish xususiyati, tovush tusi va ohangdorligiga qarab nechta oilaga bo’linadi?

a) 5 ta

b) 6 ta

v) 7 ta

g) 8 ta

42.Qashqar rubobi qaysi cholg’ular tarkibiga kiradi?

a) Torli–noxunli

b) Torli–urma

v) Urma–zarbli

g) Torli–kamonli

43.Tanbur sozining mohir ijrochisi ?

a) T. Alimatov

b) F. Mamadaliyev

v) I. Arabov

g) A. Bahromov

44.Chang cholg’usining tovushqatori qanday ataladi?

a) Xromatik

b) Diatonik

v) Lidiy

g) Frigiy

45.Melodik minorda qaysi pog’onalar o’zgaradi?

a) 6 va 7

b) 5 va 6

v) 4 va 5

g) 5 va 6

46. Afg’on rubobi cholg’usining torlari qaysi interval oralig’ida sozlanadi?

a) Sof kvarta

b) Prima

v) Tertsiya

g) Sof kvinta

47.Musiqada partiya bu…?

a) Ansambl , orkestr, xor, qatnashchilaridan birining yoki unison holda ijro eruvchining notalaridir

b) Asosiy mavzularni ijro etuvchi, sozanda yoki xonandalarning notalaridir

v) Orkestr yoki xor dirijyorlarining notalaridir

g) Faqat yakkaxonlar uchun yozilgan nota matnlaridir

48.Al–Forobiy musiqa haqidagi risolasida shunday deb yozadi : “Kishi ovoziga yaqin tovush chiqaradigan cholg’u asboblari”?

a) Nay, surnay

b) Noto’g’riora, doira

v) Klarnet, truba

g) Doira

49. Rubobda ijro etiladigan asarlar qaysi kalitda yoziladi ?

a) Skripka kalitida

b) Bas kalitida

v) Tenor kalitida

g) Al’t kalitida

50. Rubob torlarida mediatorni past va yuqoriga juda tez va sekin almashib chalish usuli nima deb aytiladi ?

a) Tremola (rez)

b) Forte

v) Tezkor zarb

g) Piano(past)

51.Ansambl so’zi qaysi tildan olingan?

a) Fransuz

b) Italyan

v) Lotin

g) Rus

52. Ansambl chalish o’quvchilarda qanday ko’nikmalarni shakllantiradi?

a) Ritmni his qilish, eshitish, hamnafaslik, jo’rnavozlik qilish

b) Eshitish qobilyatini rivojlantirish

v) Ovoz bilan kuylash

g) Cholg’u chalish rivojlantirish

53.O’quvchilar ansamblda chalish uchun qanday bilimga ega bo’lishi kerak?

a) Biror-bir cholg’uda chalish ko’nikmalariga ega bo’lishi kerak

b) Ashula aytishni bilishi kerak

v) Solfedjio fanidan ma’lumotga ega bo’lishi kerak

g) Musiqa tarixini yaxshi bilishi kerak

54.Orkestrning qanday turlari mavjud

a) Xalq cholg’ulari orkestri barcha javoblar to’g’ri

b) Kamer orkestri va damli cholg’ular orkestri

v) Estrada simfonik orkestri

g) Simfonik orkestr va puflama cholg’ular orkestri

55. D.Zokirov nomidagio’zbek xalq cholg’ulari orkestri nechanchi yil tashkil etilgan ?

a) 1950–yillarda

b) 1920–yillarda

v) 1930–yillarda

g) 1940–yillarda

56. Ar–Roziyning musiqaga oid risolasi qaysi?

a) San’at haqida 12 ta risola

b) Shifo

v) Ilmlar kaliti

g) Sharq nota yozuvi

57. O’zbek xalqining boy musiqa madaniyati cholg’u san’ati, nechanchi asrdan taraqqiy etishni boshlagan?

a) 9-10 – asr

b) 6-7 – asr

v)18-19 – asr

g)19-20 – asr

58. Al – Forobiy musiqa haqidagi risolasida shunday deb yozgan: Kishi ovoziga yaqin tovush chiqaradigan cholg’u asboblari qaysi birlari?

a)Nay, surnay*

b) Doira, notoʻgʻriora

v) Klarnet, truba

g) Doira,

59.Ilgari paytda ham rubobning tori beshta bo’lgan.Uning to’rtta tori nimadan bo’lgan? Beshinchisichi?

a) Ipakli, kumush simli*

b) Simdan

v) Ichakdan

g) Misdan

60.Toshkentda o’zbek xalq cholg’u asboblari nechanchi yil tuzilgan?

a) 1935 - yil*

b) 1924 - yil

v) 1950 - yil

g) 1955- yil

61. Laboratoriyada barcha o’zbek xalq cholg’u asboblari qatori rubob ham yanada takomillashtirildi. Laboratoriyada cholg’u sozlarining nimalariga ahamiyat beriladi?

a) Pardalari siljitilmaydigan, latundan qilindi.*

b) Pardalari qo’lda botoʻgʻrilandi

v) Pardalari umuman olib tashlandi

g) Pardalari yana qayta qoʻyildi

62. Rubobni tog’ri ushlash va ijro etishda nimalarga ahamiyat berishi kerak?

a) O’ng qo’lning bilagi orasida qattiq siqmasdan ushlash*

b) Oʻng qoʻlning bilagi orasida qatitiq siqib ushlash

v) Rubobda yakka ijro etganda stulga suyanib oʻtirish kerak

g) Oʻng qrlning bilagi bilan ushlash lozim

63. Qashqar rubobida zarb (shtrix)lar ularni ijro etish haqida aytib bering

a) Yakka zarb, qo’sh zarb*

b) Moyato

v) Biroz jonlanib

g) Bir oz sekinlashib

64. Asosiy tovushning keyingi tovush bilan tez almashinib turishi natijasida paydo bo’lgan bildiratma tovushni nima deymiz?

a) Trel’*
b) Mordent
v) Detashe
g) Triol

65. O’ng qo’lning davomi tremolasida va chap qo’lning rubob pardalarida yuqoridan pastga yoki pastdan yuqori tomon, bir paytdan bir necha notada yoki bir akkorddan boshqa akkordga tez sirg’anib o’tish usulini nima deymiz?

a) Glisando*
b) Animato (jonli)
v) Kantabile (musiqa)
g) Arpedjio

66. Rubob torlarida mediatorning pastga hamda yuqoriga juda tez va tekis almashib chalish usulini nima deymiz?

a) Tremolo (rez)*
b) Teskari zarb
v) Pionno (mayin)
g) Forte

67. Mediator bilan rubob tolarida pastga yoki yuqoriga tomon qisqa uzib–uzib chalish usulini nima deymiz?

a) Stakkato*
b) Aksent
v) Fermato
g) Tremolo

68. Kompozitor M. Ashrafiy va mashhur rus kompozitori S. N. Vasilenko nechanchi yil «Bo’ron» operasini yozgan?

a) 1939 - yil*
b) 1941 - yil
v) 1937 - yil
g) 1936 - yil

69. «Ansambl’» so’zi qanday ma’noni bildiradi?

a) Birgalikda*
b) Ko’pchilik bo’lib
v) Cholg’uchilar
g) Har hil

70. Orkestrni ham ansambl’ deyish mumkinmi?

a) Mumkin*
b) Simfoniya deyiladi
v) Ba’zilarini
g) Mumkin emas

71. Ansambldan dars beradigan o’qituvchi qanday bo’lishi kerak?

a) Cholg’ulardan birida chalishni bilishi kerak*
b) Psixologiyani yaxshi bilishi kerak
v) Biron - bir chet tilini bilishi kerak

g) Ijrochilik sirlaridan yaxshi xabardor bo’lishi, cholg’ularning xususiyatlarini bilishi kerak

72. O’quvchilar ansamblda chalish uchun qanday bilimga ega bo’lishi kerak?

a) Biror–bir cholg’uda chalish ko’nikmalarini egallagan bo’lishi kerak*

b) Musiqa tarixini yaxshi bilishlari kerak

v) Sol’fedjio fanidan ma’lumotga ega bo’lishi kerak

g) Ashula aytishni bilishi kerak

73. Respublikamizda bir xil soz nomi bilan ataladigan mashhur ansambl qaysi?

a) G’.Toshmatov nomli dutorchilar ansambli

b) O’zbekiston davlat konservatoriyasi changchilar ansambli

v) «O’zbek raqs» qoshidagi «O’zbekiston» ansambli

g) Samarqand viloyati Urgut tomonidagi «Besh qarsak» ansambli

74. Sozandalar ansambl ijrochiligida asosan nimaga e’tibor berishlari kerak?

a) Bir nafasda chalishga, hamnafaslikka*

b) Nota matniga

v) O’qituvchining ko’rsatmalariga

g) Doirachining harakatlariga

75. Cholg’uchilar ansamblida chalish mutaxassislik darslaridan farqli sozandalarda qanday ko’nikmalarni shakllantiradi?

a) Boshqa cholg’ular ijro imkoniyatlari bilan tanishish, eshita bilish, o’z cholg’usi tovushini boshqara olish*

b) Ijro texnikasini oshiradi

v) Ijrochilik sirlarini oshiradi

g) Boshqa sozandalarni hurmat qilish

76. Duet ijrochiligi qanday ansambl?

a) Ikki har xil sozlardagi ijrochilik*

b) Simfoniya, kamer

v) Polifoniya, ansambl

g) Garmoniya sonata

77. O’zbekiston teleradiokompaniyasi qoshidagi maqomchilar ansambli qaysi san’atkor nomi bilan yuritiladi?

a) Yunus Rajabiy*

b) Mannon Uyg’ur

v) Muxtor Ashrafiy

g) To’xtasin Jalilov

78. O’zbekiston teleradiokompaniyasi qoshidagi dutorchilar ansamblini qaysi taniqli sozanda, bastakor tuzgan?

a) G’anijon Toshmatov*

b) Tavakkal Qodirov

v) Zamira Suyunova

g) Fatoxon Mamadaliyev

79. XX asrning 2 - yarmida dunyoga dong'i ketgan ashula va raqs ansamblini ko'rsating?

a) «Bahor» ashula va raqs ansambli

b) «Shodlik» ashula va raqs ansambli

v) «Zarafshon» ashula va raqs ansambli

g) «Lazgi» ashula va raqs ansambli

80. Ansambl cholg'ularining yaxshi sozlanishi o'quvchilarga qanday ta'sir qiladi?

a) Eshitish qobilyatini rivojlantiradi

b) Musiqiy tafakkurni rivojlantiradi

v) Ritmni tarbiyalaydi

g) Hamnafaslik, jo'rnavozlikni yaxshilaydi.

81. Glissando deganda nimani tushunasiz

a) Glissando bir tovushdan ikkinchi tovushga sirpani bo'tish

b) Qochirim

v) Tovushni tremelo qilib chalish

g) Tovushni noxun zarbisiz sadolantirish

82.Forobiyning musiqaga oid kitobi qaysi javobda to'g'ri berilgan?

a) «Katta musiqa kitobi», («Kitob al-musiqa al-kabir»)

b) «Davolash kitobi»,

v) «Bilimlar kaliti»

g) Shifo xazinasi

83. Musiqiy asarlarini zo'r mahorat bilan ijro etuvchi sozanda bu?

a) Virtioz

b) Artist

v) Aktyor

g) As

84. Turli musiqa asarlaridan olingan parchalar asosida tuzilgan pyesa qanday nomlanadi?

a) Popurri

b) Poemo

v) Polka

g) Rimeks

85. Aggelerando (accelerando) bu ?

a) Sur'atning asta – sekin tezlatilishi

b) Dinamik belgi.

v) Cholg'u musiqa asari

g) Musiqa asariningbir qismidan ikkinchisiga ko'chishida to'xtovsiz o'tilishini ko'rsatuvchi belgi

86. Tovushlarni boshqa balandlikka ko'chirish qanday nomlanadi?

a) Transpozitsiya, transponirovka

b) Firazirovka

v) Trigon

g) Sezura

87. Allegro va presto o’rtalig’idagi sur’at?

a) Vivace

b) Vivo

v) Presto

g) Allegro

88. Oktavadan kam bo’lmagan oraliqdagi tovushqatorning bir tekis ko’tarilishi yoki pasayishini qanday nomlanadi?

a) Gamma

b) Interval

v) Lad

g) Oktava

89.Dinamik tuslar (dinamicheskiye ottenki) bu?

a) Musiqa asarini ijro etishda tovush kuchini o’zgartirish

b) Tovushlarni yarim tonga ko’tarish

v) Tovushlarni yarim tonga kamaytirish

g) Musiqada nosozlik

90. Appassionata qaysi nemis kompozitorining mashhur fortepiano sonatasiga berilgan nom?

a) L.V.Betxovenning №23 sonatasi

b) I.S.Baxning №1 sonatasi

v) V.A.Motsartning 2 sonatasi

g) Shubertning sonatasi

91. Ko’p ovozli musiqa turi nima deb nomlanadi?

a) Polifoniya

b) Sonata

v) Syuita

g) Etyud

92. Polonez nima?

a) Qadimiy polyak raqsi

b) Ko’p ovozli musiqa

v) Cholg’u asbobi

g) Chex xalqining qadimiy raqsi

93. Fortepiano qayerda, kim tomonidan yasalgan?

a) Italiyada, Bortolomeo Kristofori tomonidan

b) Fransiyada, Klod Debyussi tomonidan

v) Angliyada, D.Verdi tomonidan

g) Italiyada, D.Verdi tomonidan

94. D. Zokirov nomidagi o’zbek xalq cholg’ulari orkestri nechanchi yilda tashkil topgan?

a) 1950 - yillarda

b) 1930 - yillarda

v) 1920 - yillarda

g) 1940 - yillarda

95. Saraxbori Dugoh qaysi maqom turiga kiradi?

a) Shashmaqom
b) O’n ikki maqom
v) Xorazm maqom
g) Uyto’g’riur maqom
96.Shashmaqom nechta maqomdan iborat?
a) Oltita
b) Sakkizta
v) To’qqizta
g) Yettita
97.Shashmaqomning birinchi qismi qanday nomlanadi?
a) Mushkilot qismi
b) Nasr
v) Raqs qismi
g) Bayot qimi
98. Shashmaqomning ikkinchi qismi qanday nomlanadi?
a) Nasr qismi
b) Cholg’u qismi
v) Raqs qismi
g) Katta ashula
99.Ibn Sino qayerda tug’ilgan?
a) Buxoroning Afshona qishlog’ida
b) Samarqandda Afrosiyob qishlog’ida
v) Buxoroda
g) Qashqadaryoda
100. Ibn Sinoning musiqa nazariyasi bo’yicha qaysi asari mavjud?
a) Musiqiy ilmi haqida risola
b) Shifo kitobi
v) Donishnoma
g) Najot kitobi
101. Al–Xorazmiy nechanchi asrda yashab ijod qilgan?
a) IX
b) XI
v) XII
g) V
102.S.Urmaviy qayerda tug’ilgan?
a) Ozarbayjonda
b) Eronda
v) O’zbekistonda
g) Tojikistonda
103. S. Urmaviyning musiqa nazariyasi bo’yicha qanday asari mavjud?
a) Sharafli risola
b) Kitabul–advar
v) Kuylar to’plami
g) Kuylarning o’rni

104. Ash. Sheroziy qayerda tug’ilgan?

a) Eronnig Sheroz shahrida

b) Arabistonda

v) O’zbekistonda

g) Qozoto’g’riiztonda

105. A. Navoiyning musiqaga bag’ishlangan yirik asari?

a) Mahbub ul qulub

b) Xamsa

v) Layli va Majnun

g) Farhod va Shirin

106. Y.Rajabiy rahbarligida maqom ansambli qachon tashkil etilgan?

a) 1959

b) 1956

v) 1925

g) 1990

107. Buxoro Shashmaqomini o’rganishida kimning xizmatlari alohida e’tiborga sazovor?

a) Fitrat

b) Muqimiy

v) Fuzuliy

g) Navoiy

108.Shashmaqom dastlab qayerda shakllangan?

a) Buxoro

b) Xorazm

v) Samarqand

g) Surxandaryo

109.O’zbek musiqa cholg’ularining sozlanishi qaysi javobda to’g’ri ko’rsatilgan

a) Tanavor sozi, munojot sozi, qo’sh soz*

b) Dilxiroj sozi, lazgi sozi, qo’shsoz

v) Kvarta sozi, kvinta sozi, unison sozi

g) Garmonik soz, melodik soz, tabiiy soz

ATAMALAR LUG’ATI

Applikatura - (lotincha-bosmoq**)** musiqa cholg’u asboblarida kuy ijro etganda barmoqlarni to’g’ri bosish va almashtirish tartibi.

Ansambl - (fransuzcha - birgalikda) musiqiy asarning jamoa bo’lib chalinadigan ijro turi

An`anaviy soz – ajdodlarimiz qo’llagan, ko’p holda diatonik tovushqator tartibida tuzilgan qadimiy sozlar.

Akademik soz – qayta ta’mirlanib pardalari xromatik tartibda keltirilgan aksariyat holda nota bilan chalishga moslashtirilgan cholg’u turi.

Bas kaliti - to’rtinchi chiziqda yozilib **fa** kichik oktavani ifodalaydi.

Glissando - (italyancha - sirg’anib) ovozni uzmasdan bir tovushdan ikkinchi tovushgacha sirg’anib chalish.

Grif – musiqa cholg’u asboblari dastasi.

Dinamika – ovoz kuchi, musiqa tovushlarining past-baland ijro qilinishi.

Deka – kosaxona .

Diapazon - (yunoncha - hamma torlar aro) xonanda ovozi, cholg’u asbobi, tovushqator, lad va kuyning hajmi, ya’ni tovush ko’lami.

Detashe - (fransuzcha - bo’lish, ajratish) torli kamonchali cholg’u asboblarida har bir tovush kamonchani bir tomon (past yoki yuqori)ga tortib ijro etish usuli.

Zarb - cholg’u asboblarida tovush manbaini harakatga keltiruvchi kuch, urg’u.

Iyqo – ritm

Koloratura – kuyni turli mayda o’lchovdagi tovushlar bilan bezash.

Kamer ijrochiligi - (italyancha - uy, xona) kichik davra tinglovchilari uchun mo’ljallangan ijro turi.

Kuy – tovushlar vositasida bayon qilinadigan fikr.

Ligatura – lad, parda.

Legato – uzluksiz rez bilan chalish usuli, yoki bir tovushdan ikkinchi tovushga to’xtovsiz o’tish.

Musiqa – yunoncha so’zdan olingan bo’lib kuylarni tuzish.

Mediator – asbobni chalishda foydaniladigan maxsus matodan (ibonit, shox va plastmassadan) yasalgan noxun.

Mizrob - torli cholg’ularni chalishda ishlatiladigan moslama, plektr.

Nag’ma – ton

Noxun – tanbur chalishda o’ng qo’lning ko’rsatkich barmog’iga kiydirilgan metaldan yasalgan maxsus asbob **-tirnoq**.

Orkestr – turli cholg’u asboblaridan tuzilgan va akademik ijro yo’nalishiga ega bo’lgan sozandalar jamoasi.

Pitstsikato - (italyancha - tirnalib) cholg’u asbobida bosh barmoq yordamida ovoz chiqarish usuli.

Pozitsiya - (lotincha - vaziyat) cholg’u asboblarini chalishda qo’llaniladigan barmoqlar holati.

Politonallik - (yunoncha – ko’p va tonallik) ko’povozli musiqada bir yo’la harakat qiluvchi ovozlarning turli tonallikda kelishi.

Poema – unchalik katta bo’lmagan lirik yoki hikoyaviy xarakterdagi cholg’u musiqa asari.

Parda – cholg’u dastasidagi bog’lamalar.

Rabab – kamonchali asbob.

Rekonstruksiya – ta’mirlash, takomillashtirish.

Registr – past, o’rta va baland tovushlarning o’zaro qo’shilib kelishi

Rapsodiya - kuylanadigan yoki deklamatsiya etiladigan epik dostonlar; epik qo’shiqlar - xalq mavzularida erkin shaklda yaratilgan cholg’u asari.

Repertuar - (fransuzcha - ro’yxat) yakka sozanda, ansambl yoki orkestr jamoalari tomonidan ijro etiladigan asarlar.

Rubob - torli tirnama cholg’u.

Standart soz - qolipga solingan, aniq soz.

Stakkato - (ctaccato) yakka tarzda uzib chalish.

Solo - bir ijrochining yakka o’zi ijro qilishi (yakkanavoz tarzida)

Syuita - har bir qismi mustaqil asar bo’lgan turli xarakterdagi musiqiy asarlardan tarkib topgan turkum.

Soz - musiqa cholg’u asbobi.

Sanj - forscha so’zdan olingan bo’lib, torli musiqa asbobi, chang.

Tembr - har bir musiqa cholg’u asbobining o’ziga xos tovush xarakteri, tovush tusi

Tenor kaliti - to’rtinchi chiziqda yozilib **do** birinchi oktavani ifodalaydi.

Tabulatura - (fransuzcha- taxta, jadval) cholg’u musiqasini harf yoki raqamlar bilan yozishdagi qadimiy tizim.

Tanbur (mizani) - noxun bilan chalinadigan uzun dastali cholg’u asbobi

Usuli lang - aralash o’lchovda yoki biroz buzilgan (chappazarb) usul.

Ufari soxta - o’zbek raqslarida chalinadigan doira usuling nomi.

Usul - Sharq xalqlari musiqasida ijroning murakkab yo`llari. U turli zarblarning tez - tez almashib kelishidan hosil bo’ladi.

Xromatizm - (yunoncha - rang) diatonik laddagi pog’onalarning yarim tondan o’zgarish holati.

Xarrak - cholg’u torlarini ko’tarib turuvchi maxsus moslama.

Yakka zarb- yakka noxun. Bir zarb ma’nosida. Noxunni pastga yoki yuqoriga bir urib chalish usuli.

Yakka ijro - maxsus sozda musiqiy asarni yakka tarzda ijro etish uslubi.

Qadimgi sozlar - lyutnya, shemane (musiqor), chag’ona, dilrabo, soz, chiltor (arfa) va hokazo.

Simbalo – chang shaklida yasalgan juda qadimiy ko’p torli cholg’u asbob. Hozirgi kunda Vengriya, Polsha, Ruminiya, Belorusiya, Ukraina va Moldaviyada keng qo’llaniladi.

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MUNDARIJA

Kirish.....9

BIRINCHI QISM

Qashqar rubobi to'g'risida ma'lumot.....11
Qashqar rubobining tuzilishi.....14
Rubobni sozlash.....16
Rubobni chalishdagi holat.....18
Chalishga doir metodik ko'rsatmalar.....19

IKKINCHI QISM

Musiqa savodi haqida ma'lumot.....28
Al'teratsiya belgilari.....33
Tovush cho'zimini uzaytiruvchi belgilar.....35
Nota yozuvini qisqartirish belgilari.....36
Tovush kuchini belgilash.....37
Sur'at va uning turlari.....37
Intervallar haqida ma'lumot.....38

UCHINCHI QISM

Gamma va arpedjiolar.....40
Bir oktavali diyezli major gammalari va arpedjiolar.....42
Bir oktavali bemolli major gammalari va arpedjiolar…….....45
Ikki oktavali diyezli major gammalari va arpedjiolar.....46
Ikki oktavali bemolli major gammalari va arpedjiolar….....48
Ijro uchun mashqlar.....50
Ijro uchun etyudlar.....51

TO'RTINCHI QISM

Cholg'uda ijro bo'yicha talabalar bilimiga qo'yiladigan talablar……54
Ijro uchun badiiy asarlar.....55
Yakka cholg'uda ijro.....55
Qashqarcha. O'zbek xalq kuyi.....55
Do'loncha. O'zbek xalq kuyi.....55
O'zgancha. O'zbek xalq kuyi.....56
Sharob I O'zbek xalq kuyi.....56
Andijon polkasi. O'zbek xalq kuyi.....57
Bahorim. Y. Rajabiy musiqasi.....58
Ey gul. M. Mirzayev musiqasi.....59
Rajabiy. O'zbek xalq kuyi.....60
Gulbahor. O'zbek xalq kuyi.....61
Dilxiroj. O'zbek xalq kuyi.....62
Usmoniya. O'zbek xalq kuyi.....63
Beksulton. O'zbek xalq kuyi.....65

Fortepiano jo'rligida ijro etiladigan o'zbek kompozitorlarining asarlari 67

Jonon. M. Mirzayev musiqasi.....67
Bahor valsi. M. Mirzayev musiqasi.....71
Yangi tanovor. M. Mirzayev musiqasi.....75
Zavqim kelur. M. Mirzayev musiqasi.....77
Terimchilar qo'shig'i. S. Yudakov musiqasi.....82
Jon O'zbekiston. S. Yudakov musiqasi.....86
Raqs. G'. Qodirov musiqasi.....88
O'zbekiston valsi. R. Rahimov musiqasi.....90
Chaman ichra. O'zbek xalq kuyi. B. Giyenko qayta ishlagan.....93
O'zbekiston Respublikasining Davlat madhiyasi. M. Burxonov musiqasi….....96
Farg'onacha. O'zbek xalq kuyi. A. Odilov qayta ishlagan.....98
Raqs. O'zbek xalq kuyi. B. Sobitov qayta ishlagan.....100
Raqs. F. Alimov musiqasi.....103
Rohat. O'zbek xalq kuyi. A. Muhammedov qayta ishlagan.....107
Farg'onacha yalla. M. Ashrafiy musiqasi.....114
Chet el kompozitorlarining asarlari.....119
Yexal kazak za Dunay. Ukrain xalq kuyi.....119
Polka. M. Glinka musiqasi.....121
Italyancha polka. S. Raxmaninov musiqasi.....122
Oq qushlar raqsi. "Oq qush ko'li" baletidan. P. Chaykovskiy musiqasi….....124
Kuz qo'shig'i. Yil fasllari albomidan. Chaykovskiy musiqasi.....128
Polka. M. Balakirov musiqasi.....133
Qizlar raqsi. "Gayane baletidan" A. Xachaturyan musiqasi.....136
Polka. N. Nalinskiy musiqasi.....142
Pitsikarto. D. Delib musiqasi.....146
Tamburin. F. Gossek musiqasi.....149
Serenada. F. Shubert musiqasi.....153
Gryozi. R. Shuman musiqasi.....156
Vengercha raqs № 5. I. Brams musiqasi.....158
Polonez. M. Ogonskiy musiqasi.....160
Turkcha marsh. V. A. Motsart musiqasi.....163
Karmen. "Karmen" operasidan muqaddima. J. Bize musiqasi.....168
Konsert (si minor 1-qism). O. Ridingmusiqasi.....174
Pomir lirik qo'shig'i. Y. Sabzanov musiqasi.....180
Dovluri. N. Narimanidze musiqasi.....188
Chorgoh. A. Boboyev musiqasi.....194
Rubobchilar ansambli uchun asarlar.....197
Tasnif"Buzruk" maqomidan.....197
Muxammasi Nasrulloi "Buzruk" maqomidan.....200
Muxammasi Bayot "Navo" maqomidan.....202
Tarje'i navo "Navo" maqomidan.....205
Samoi "Dugoh" maqomidan.....207

Gardun “Segoh” maqomidan.....209
Navro’zi ajam. O’zbek xalq kuyi.....211
Nazorat turi uchun mavzular yuzasidan test savollari.....213
Atamalar lug’ati.....228
Foydalanilgan adabiyotlar……230
Mundarija……232

СОДЕРЖАНИЕ

Введение.....9

ПЕРВЫЙ РАЗДЕЛ

Понятие о кашкарском рубабе……11
Структура кашкарского рубаба……14
Настройка рубаба……16
Постановка рубабиста……18
Методическое указание для исполнителя – рубабиста……19

ВТОРОЙ РАЗДЕЛ

Сведение о музыкальной грамоте……28
Знаки альтерации……33
Знаки увеличения звуков……35
Знаки сокращения и упрощения нотного письма……36
Динамическое оттенки……37
Обозначение темпа и его разновидности……37
Понятие интервалов.....38

ТРЕТИЙ РАЗДЕЛ

Гаммы и арпеджио……40
Однооктавное мажорные гаммы и арпеджио со знаком диезов. ……42
Однооктавные мажорные гаммы и арпеджио с бемольными знаками ……45
Двухоктавные мажорные гаммы и арпеджио со знаком диезов ……46
Двухоктавные мажорные гаммы и арпеджио с бемольными знаками ……48
Упражнение для исполнения ……50
Этюды для исполнения ……51

ЧЕРВЁРТЫЙ РАЗДЕЛ

Художественные произведения для исполнения……54
Одиночное исполнение произведений……55
Кашкарча. Узбекская народная мелодия. ……55
Дулонча.Узбекская народная мелодия. ……55
Узганча.Узбекская народная мелодия……55
Шароб 1..Узбекская народная мелодия. ……56
Андижанская полькаю Узбекская народная мелодия. ……56
”Бахорим”ю Музыка Ю.Ражабий……57
Эй гул. Музыка М. Мирзаева. ……58
Ражабий.Узбекская народная мелодия……60

Гулбахор. Узбекская народная мелодия. ……61
Дилхирож. Узбекская народная мелодия. ……62
Усмония. Узбекская народная мелодия. ……63
Бексултон. Узбекская народная мелодия. 65

Исполнение произведений узбекских композиторов под аккомпонимент фортепиано.....67
Жонон. Музыка М. Мирзаева ……..67
Бахор валси.Музыка М. Мирзаева ……..……71
Янги тановор. Музыка М. Мирзаева ……...75
Завқим келур. Музыка М.Мирзаева.....77
Теримчилар қўшиғи. Музыка С. Юдакова …….……82
Жон Узбекистон Музыка С. Юдакова ……86
Танец . Музыка Г. Кадирова ……88
”Вальс Узбекистана”Музыка Р. Раҳимова …….……90
Чаман ичраю Узбекская народная мелодия, обработка Б. Гиенко. ……..93
Государственный гимн Республики Узбекистан. Музыка М. Бурханова …96
Фарғонача.Узбекская народная мелодия, обработка А. Одилова. ..…98
Танец.Узбекская народная мелодия, обработка Б. Собитова …….……100
Танец.Музыка Ф.Алимова.……..……103
Роҳат.Узбекская народная мелодия, обработка А. Муҳаммедова…….….107
Фарғонача ялла . Музыка М.Ашрафий…….....114
Произведения зарубежных композиторов……119
“Ехал казак за Дунай”. Украинская народная мелодия . ……119
“Полька”. Музыка М. Глинка . ……..…121
“Италянская полька”. Музыка С.Рахманинова. ……..……122
“Танец белых птинцов”из балета “Лебединое озеро”
Музыка П. И. Чайковского…….124
Осенняя песня. Из альбома времена года. Музыка П.И.Чайковского…..128
Полька. М. Балакирова. ……133
Танец девочек”. из балета “Гаяне”. Музыка А. Хачатуряна…….……..136
Полька. Н. Музыка Н.Налинского. …….……..…142
Питцикато. Музыка Д. Делиба . …….……..146
Тамбурин. Музыка Ф. Госсека. …….……..149
Серенада. Музыка Ф. Шуберта…….……..…153
Грёзи. Музыка Р. Шумана …….……156
Венгерский танец № 5. Музыка И. Брамса……158
Полонез. Музыка М. Огинского . …….……160
Турецкий марш. Музыка В. А. Моцарта. …….……163
Увертюра к оперы “Кармен” Музыка Ж. Бизе ……168
Концерт (си минор 1[ая]-часть). Музыка О. Ридинга . …….……174
Помирская лирическая песня Музыка Я. Сабзанова……180
Довлури Музыка Н. Нариманидзе …….……188

Чоргох. Музыка А.Бабаева . ……194

Репертуары для ансамбля рубабистов

Тасниф. Из макома “Бузрук” ……..……197
Мухаммаси Насруллои. Из макома “Бузрук” ……..……200
Мухаммаси Баёт. Из макома “Наво”…….……..202
Таржеъи наво. Из макома “Наво” ……..……205
Самои. Из макома “Дугох”…….207
Гардун. Из макома”Сегох”……209
Наврўзи ажам. Узбекская народная мелодия …….……..….211
Итоговые тесты и задания…….……..213
Словарь терминов…….……...……228
Использованная литература……..……230
Содержание……....……231

CONTENTS

Introduction …….....9

Part One

Information about Kashgar rubab 11
Structure of Kashgar rubab .....……...14
Configuring Rubab .....…… .16
Situation in Rubbing .....…….……18
Calling Methods for rubbing …….....19

PART TWO

The Information about Music Literacy …….……..……28
Alteration Symptoms .....…….……..……33
Symptoms of sound extensions 35
The Symptoms of Notes Shortening.....…36
Setting the Volume Power .....…….……..……37
Photo and its Types ……..……37
Information on intervals 38

PART THREE

Gamma and arpeggios .....…….40
One-octave-sized major baths and arpeggios 42
Large single-octave and large arpeggios 45
Two-octave die swings and arpeggios 46
Two-octave-free major baths and arpedgio 48
Exercises for Performance .....……50
Ethics for Performance .....…….……...51

Part four

Compositions for Performance ……..……..54
Solo Performance .....……..…….55
Kashkarcha. Uzbek folk music .....……..……55
Do`loncha. Uzbek folk music .....……..…55
O`zgancha. Uzbek folk music .....……55
Wine. Uzbek folk music .....……56

Andijan Regiment. Uzbek folk music 57
Spring. Yu Rajabi Music 58
O flower. M. Mirzaev's music 59
Rajabi. Uzbek folk music 60
Gulbahor. Uzbek folk music 61
Diligence. Uzbek folk music 62
Ottoman. Uzbek folk music 63
BekSultan. Uzbek folk music 65
Composition by Uzbek composers on the piano 67
Jonon. M. Mirzaev's music 67
Spring waltz. M. Mirzaev's music 71
Yangi tanovar. M. Mirzaev's music 75
Zavqim kelur. M. Mirzaev's music 77
Song of the harvesters. S. Yudakov's music 82
Dear Uzbekistan. S. Yudakov's music 86
Dancing. G. Kadyrov's Music 88
Waltz of Uzbekistan. R. Rakhimov's music 90
Chaman ichra. Uzbek folk music. B. Gienko recycled 93
The anthem of the Republic of Uzbekistan. M. Music by Burkhanov.....96
Fergana. Uzbek folk music. A. Odilov has worked 98
Dancing. Uzbek folk music. B. Sobitov worked 100
Dancing. F Aminov's Music 103
Enjoy. Uzbek folk music. A. Muhammedov has worked 107
Yalla to Fergana. M. Ashrafi Music 114
Works of Foreign Composers 119
Exal Cossack for Dunay. Ukrainian folk song 119
Polka. M. Glinka Music 121
Italian Polka. S. Rakhmaninov's Music 122
White Bird Dance. From the White Bird Lake Ballet. P. Tchaikovsky Music 124
Autumn song. From the Seasons album. Tchaikovsky Music 128
Polka. M. Balakirov's music 133
Girls' dance. From the Gayane Ballet Khachaturyan Music 136
Polka. N. Nalinsky Music 142
Piticoarto. D. Delib Music 146
Tambourine. F Gossek Music 149
In Serena. F Schubert Music 153
Grozy. R. Shuman Music 156
Hungarian Dance No. 5. I. Brams music 158
Polonezes. M. Ogonsky Music 160
Turkish march V. A. Mottsart Music 163
Carmen. Introduction to the Carmen Opera. J Bizet Music 168
Concert (si minor part 1). O. Riding music 174
The Pamir Lyrical Song. Ya Sabzanov's Music 180
Dovluri. N. Narimanidze Music 188

Chorgoh. A. Boboev’s music 194
Works for the Rubbish Ensemble 197
Classification of "Buzruk" status 197
Nasrulloi from the "Buzruk" status 200
Muxammasi Bayot from Navo status.....202
Tarje’i Navo From Navo Status 205
From the status of "Dougoh" in Samoi 207
Gardun has the status of Segoh 209
Nowruz. Uzbek folk music 211
Test questions from the themes for control assessment.....213
Terms of Reference 228
Used books.....230
Contents.....231