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CHOLG‘U IJROCHILIGI VA ANSAMBLI

(Afg‘on rubobi misolida)

O‘ZBEKISTON RESPUBLIKASI OLIY VA O‘RTA MAXSUS TA’LIM VAZIRLIGI
BUXORO DAVLAT UNIVERSITETI

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CHOLG‘U IJROCHILIGI VA ANSAMBLI (Afg‘on rubobi misolida)

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o‘quv qo‘llanma

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Ushbu o‘quv qo‘llanma 5111100-musiqa ta’limi sohasida ta’lim olayotgan talabalar uchun mo‘ljallangan bo‘lib, Afg‘on rubobi cholg‘usi xususidagi bilimlar o‘rganiladi hamda usuliy sharhlar asosida ijrochilik dasturini kengaytirish uchun bir qator yangi talqindagi musiqiy asarlar DTS ga asoslangan holda keltirilgan.

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Данное учебное пособие предназначено для студентов, обучающихся по специальности Музыкальное образование 5111100 и изучает знания исполнение афганского рубаба, а также ряд новых интерпретаций на основе ГОС для расширения программы исполнения на основе методологических комментариев.

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This textbook intended for students majoring in music education 5111100 studies knowledge of the of the performance of the Afghan rubab instrument, as well as a number of new interpretations based on the SES to expand the performance program based on methodological commentary.

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Annotatsiya

“Cholg‘u ijrochiligi va ansambli” fani talabalarning o‘quv jarayonida olgan bilimlarini ansambl sifatida mujassamlashtirish, keyingi o‘qituvchilar faoliyatida cholg‘u asboblari ansambllari tashkil qilish yo‘llarini, talaba va o‘quvchilarning darsdan keyingi vaqtlarini mazmunli tashkil qilish, madaniy merosga to‘g‘ri yondashishga, ularning tafakkur va hissiyotlarini rivojlantirib borib, g‘oyaviy – badiiy va ma’naviy tarbiyasiga ijobiy ta’sir ko‘rsatadi.

Shuningdek ixtisoslashgan san’at maktablari uchun mo‘ljallangan bo‘lib, undan bugunda faoliyat ko‘rsatayotgan havaskorlik ansambllari ham foydalanishlari mumkin.

Аннотация

Предмет “Инструментальное исполнение и ансамбль” объединяет в себе знания учащихся как ансамбля, способы организации музыкальных ансамблей в деятельности будущих учителей, содержательную организацию внеклассного времени учащихся, развитие их мышления и чувств, учит правильному подходу к культурному наследию, положительно влияет на идейное, художественное и духовное воспитание.

Он также предназначен для специализированных художественных школ и может использоваться существующими любительскими коллективами.

Annotation

“Instrumental performance and ensemble” combines the knowledge of students as an ensemble, the ways of organizing instrumental ensembles in the activities of future teachers, the correct organization of leisure for students and schoolchildren, their thinking about the correct approach to cultural heritage. develops their feelings and positively influences their ideological, artistic and spiritual education.

It is also intended for specialized art schools and can be used by amateur groups that work today.

KIRISH

Bugungi kunda mamlakatimizda musiqa san’atini yanada rivojlantirish, uning ijtimoiy, ma’naviy-madaniy hayotimizdagi nufuzini oshirish masalalariga juda katta e’tibor beriliyotganligi, musiqa maktablari, maktabdan tashqari ta’lim muassasalaridagi musiqa ta’limi yo‘nalishlarida (bolalar ijodiyoti markazlari, badiiy havaskorlik to‘garaklari) ta’lim mazmuni, sifat va samaradorligini ham zamonaviy talablarga mos darajada uzluksiz takomillashtirib borishni taqozo etmoqda. Pedagogik tajribalar va pedagogik amaliyotlar jarayonidagi kuzatuvlar shuni ko‘rsatmoqdaki, ixtisoslashtirilgan musiqa maktablari, maktabdan tashqari ta’lim muassasalari va hatto umumta’lim maktablarining faoliyatida, xususan, musiqa fanlarining o‘qitilishida o‘z yechimini kutayotgan jiddiy muammolar mavjud. Bu holat, ayniqsa, ta’lim muassasalarida yetakchi yo‘nalish hisoblanmish “cholg‘u ijrochiligi” mashg‘ulotlarining o‘tilishida yaqqol namoyon bo‘lmoqda.[1]

O‘zbek xalqining boy musiqa merosini o‘rganish va uni keng omma ichida targ‘ib qilish ishlari san’atimizning jonkuyar tashabbuskorlari, buyuk siymolar va olimlari ahamiyatida rivojlanib kelganidek, mohir ijrochilari zimmasida bo‘lmog‘i zarur. Chunki bizning davrimizgacha yetib kelgan ulkan musiqiy merosning ustozdan shogirdga bevosita o‘tishida tabarruk zotlar ko‘prik vazifasini o‘tash bilan birgalikda o‘zlarining ijodlari bilan ham namuna bo‘lganlar.

Yosh avlodni kamolot sari yetaklashda tarbiyaning ko‘plab omillari qatorida musiqa alohida o‘rin tutadi. Musiqa o‘zining betakror tabiati bilan yoshlarning ma’naviy dunyosiga katta ta’sir etish kuchiga ega. Zero kuy va ohang ta’sirida kishida hissiyot olamining o‘sishi, idrok va tafakkurning shakllanishi, ezgulikka intilish kurtaklarini barg yozishi, go‘zallikni sevish, ona tabiatni asrash, jonajon Vatan ravnaqi uchun xizmat qilish istagining tobora ortib borishi bugunda hech birimiz uchun sir emas. Donishmand xalqimiz azaldan musiqa va qo‘shiqni o‘z ijtimoiy va madaniy hayotlarining muhim bo‘lagi deb bilgan. Oilada farzandni

[1] Qudratov Ismatilla, Odilov Asqarali. Cholg’u asbobida ijrochilik ko’nikma va malakalarni shakllantirish, Uslubiy qo’llanma. Samarqand-2015y. 4b.

qo‘shiq aytishga, soz chalishga o‘rgatish ota-onalarning orzusi sanalgan, shu niyat bilan xonadonda biron cholg‘u soz saqlanishi odat qilingan. Kuy va ohangni bola qalbiga tez yo‘l topa olishi, ruhiga ijobiy ta’sir ko‘rsatishi, xulq-odobi va yaxshi fazilatlarni shakllanib borishida katta ta’sir kuchiga ega bo‘lishi chuqur anglab yetilgan.[2]

O‘quv qo‘llanmada sozandaning ijrochilik texnikasini rivojlantirish uchun mo‘ljallangan shtrixlarni o‘zlashtirish to‘g‘risida ma’lumotlar, gammalar ustida ishlash uslublari, applikaturani to‘g‘ri tanlash, vibratsiya ko‘nikmasi haqida ko‘rsatmalar va musiqiy asarlar ustida ishlash darslar ketma – ketligi tizimi bo‘yicha berildi. Talaba ijrochilik texnikasi yuqori darajada bo‘lishi uchun doim dars tayyorlash jarayonini mazkur mashqlarni ijro etish bilan boshlashni odat qilishi lozim.

O‘quv qo‘llanmada berilgan badiiy asarlar shakl jihatidan tahliliy, nazariy tomondan o‘rganish va o‘rgatish uslublari, ijro etilishida qo‘llaniladigan zarur tavsiyalar bilan taqdim etilmoqda. O‘zbek milliy kuylarini o‘zlashtirish bo‘yicha ijro ko‘nikmalari, bezaklarning nota yozuvida ifodalanishi, ijrosi hamda o‘zbek milliy kuylarida qo‘llanishi zarur bo‘lgan yangi alteratsiya belgilari haqida kerakli ma’lumotlar berilgan.

Demak, aytib o‘tilganidek musiqiy asarlarni har tomonlama sinchiklab, atroflicha, keng qamrovli usulda o‘rganish aynan oliy musiqa ta’limi muassasalarining professor o‘qituvchilari va talabalarining oldiga qo‘yilgan asosiy maqsad desak to‘g‘ri bo‘ladi.

Ushbu o‘quv qo‘llanma musiqa ijrochiligi yo‘nalishida faoliyat olib borayotgan barcha universitet va institut talabalari hamda ixtisoslashgan san’at maktablari uchun mo‘ljallangan bo‘lib, undan havaskorlik ansambllari ham foydalanishlari mumkin.

[2] Q.Mamirov. Cholg‘uchilar ansambli, Oquv qo‘llanma. Toshkent-2002y. 3b.

I – MODUL. CHOLG‘U IJROCHILIGI VA ANSAMBLI LABORATORIYA MASHG‘ULOTLARNI TASHKIL ETISH BO‘YICHA KO‘RSATMA VA TAVSIYALAR

AFG‘ON RUBOBI CHOLG‘USI HAQIDA MA’LUMOT

Afg‘on rubobi - juda qadimiy musiqa cholg‘u asbobidir. Zarb bilan chalinadigan asboblar safida o‘ziga xosligi, juda boy tembri bilan ajralib turadi hamda o‘zbek xalq cholg‘u asboblari oilasida faxrli o‘rin egallaydi. Avvalo bu cholg‘uning tarixiga bir nazar solsak: Al Farobiy (X-asr) o‘z davrining musiqa asboblarini tavsiflar ekan, rubobda bir-biridan farq qiladigan ijroga erishish mumkinligini uning afzalliklaridan biri deb hisolaydi: “Rubobda boshqa yaxshi sifatlar ham bor. Bular faqat o‘zigagina xos. Unda baland va mayin chalish mumkin”.[3]

Darvesh Ali (XVII) “Musiqa haqida risola” asarida musiqa asboblarining tuzilishini bayon qilar ekan; “Rubob-torli musiqa asbobi. O‘rta Osiyoda Sulton Muhammad Xorazmshoh (1200-1220) davrida tarqaldi - shu davrda Xorazmshoh saroyida tengi yo‘q rubob chaluvchi usta Mahmud yashar edi - rubobda beshta tor bo‘lib, ulardan to‘rttasi ipakdan va bittasi kumushdan edi”, - deb yozadi. Rubobning qadimdan qo‘llanilib kelinayotganligi haqidagi malumotlarni tadqiqotchi N.N.Mironov asarlarida ham ko‘ramiz. U shunday deb yozadi: “Rubob -juda qadimiy afg‘on cholg‘u asbobi. U Hindistonda ham uchrab turadi. Qashqarda ham rabob deb ataladi. Professor Fitrat o‘zining “O‘zbek klassik musiqasi tarixi” asarida bu cholg‘u asbobining Xorazm amiri-Muhammad Xorazmshoh davrida (XV-asr) Balx shahrida noma’lum shaxs tomonidan yasatilganligi haqidagi rivoyatni keltiradi.[4]

Afg‘on rubobi qadim zamonlardan beri o‘zbek xalqi orasida, ayniqsa Buxoro va Samarqandda keng tarqalgan. Uning korpusi ponasimon shaklda katta va chuqur bo‘lib, yon tomonlarida o‘yiqlari bor, dastasi kalta (8-10 sm) bo‘lib, uchi bir oz

[3] S.M.Taxalov “Afg‘on rubobini chalishga o‘rgatish metodikasi asoslari”. Toahkent-1983y. 4b.
[4] A.Semyonov “Traktat po muzike Darvisha Ali (XII vek)”, Toshkent-1946y. 18-19b.

orqaga qayrilgan. Korpusi bilan dastasi yaxlit yog‘ochdan (ko‘pincha tutdan) o‘yib yasaladi. Dastasi pardalarga bo‘linadi, uning pastki qismi kengaya borib qopqoqqa ulanib ketadi va korpusning ustini o‘yiqlarga qadar yopadi. Korpusning qolgan qismi (o‘yiqlardan keyingi qismi)ga teri qoplanadi.[5] (1-rasm)

1-rasm

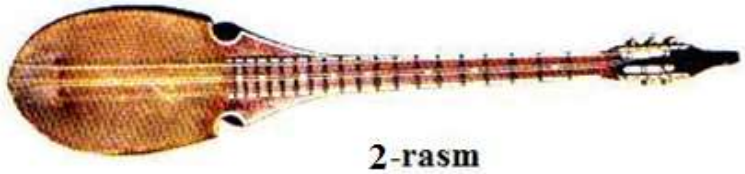
Afg‘on rubobi nafaqat respublikamizda, balki Tojikiston, Afg‘oniston va boshqa qardosh xalqlarda ham keng tarqalgan. Bu cholg‘u asbobida xalq kuylari bilan bir qatorda, barcha qardosh kompozitorlar asarlarini ham mohirona ijro etish mumkin. Afg‘on rubobi ko‘pgina o‘zbek xalq chilg‘u asboblari singari, 30-yillarning oxiri va 40-yillarning boshlarida Hamza nomidagi San’atshunoslik institutining eksperimental laboratoriyasida (bu laboratoriyaga professor S.I.Petrosyans boshchilik qilgan, hozir M.Ashrafiy nomidagi Toshkent Davlat Konservatoriyasi ixtiyorida) rekonstruksiya qilindi, ya’ni takomillashtirildi. Uning takomillashtirilgan turi boshqacharoq: unda yordamchi torlar yo‘q, korpusi ixchamlashtirilgan, dastasi uzun, temperatsiyalangan to‘la xiromatik tovushqatorga asoslangan, unga ebonit qalamchalik pardalar o‘rnatiladi.

Asbobning umumiy uzunligi 70-80 sm. Uning dastasiga, odatda 4-5 ta asosiy parda, taxta qoplamasiga esa, 6-7 qo‘shimcha xasparda o‘rnatiladi.

Afg‘on rubobi kvartaga sozlanib, ohangdor tovush hosil qiluvchi 5 asosiy tor va yon quloqlarga tortilib sekundaga sozlanadigan aks sado beruvchi 10-11 ta yordamchi tor bo‘lib, asosiy torlar ichakdan, yordamchilari esa metal (po‘lat) dan tayyorlangan. Ular bir oktavadan ortiqroq diapazondagi diatonik tovushqator hosil qiladi. Cholg‘u asbobining takomillashtirilishi texnika imkoniyatlarini yaxshilashga imkon berdi. Uning diapazoni kengaytirildi, 4 ta bog‘langan parda va

[5] S.M.Taxalov “Afg‘on rubobini chalishga o‘rgatish metodikasi asoslari”. Toahkent-1983y. 4-5b.

yopishtirilgan 6-7 xasparda o‘rniga mustahkamlangan 19 ta parda o‘rnatildi, tovushqatoriga temperatsiya va xromatizatsiya joriy etildi. Afg‘on rubobining takomillashtirigan variantida 5ta tor bo‘lib, ularning 4tasi ikkitadan qo‘shaloqlanib va beshinchisi yakka holda o‘rnatiladi. Takomillashtirilgan afg‘on rubobining hamma torlari ichakdan yoki kapron tolasidan tayyorlanadi va kvartalar bo‘yicha sozlanadi. (2-rasm)



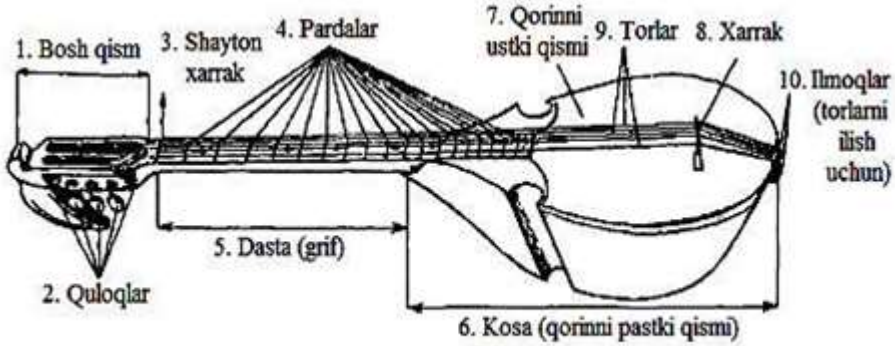
2-rasm

Afg‘on rubobi qayta takomillashtirilgandan keyin 1960 yili Toshkentdagi Glier nomli musiqa maktab internatida afg‘on rubobi sinfi ochildi va keyinchalik Toshkent Davlat konservatoriyasining o‘zbek cholg‘u asboblari bo‘limida 1964 yili shu kabi sinf ochildi. Bu sinfga qashqar rubobida o‘qigan talabalar olinib, ular shu sinfni tugatib, boshqa viloyatlarda ham afg‘on rubobi sinflarini ochishdi. Takomillashtirilgan afg‘on rubobida xalq musiqasi va an’anaviy professional musiqa bilan bir qatorda ko‘p ovozli musiqalar: Bax va Gendelning polifonik asarlarini; Motsart, Betxoven va Listning konsertlarini, sonatalari va rapsodiyalarini, yirik shakldagi rus klassik va sovet kompozitorlarining asarlarini ijro etish mumkin. Izlanishlar afg‘on rubobini yangi ifoda vositalari bilan boyitdi va uni yakka (solo) holida chalinadigan zamonaviy asboblar qatoriga kiritishga imkon berdi. Hozirgi vaqtda afg‘on rubobini chaladigan mohir solistlar, konkurs laureatlari bor. Bunda konsevatoriyaning xalq cholg‘u asboblari kafedrasi va afg‘on rubobi sinfi pedagoglarining xizmati katta. Endilikda afg‘on rubobining xalq cholg‘u asboblari orkestrlarida va ansambllarida o‘rni o‘zgachadir. Hamma musiqa bilim yurtlarida afg‘on rubobi sinflari ochildi. Hozirgi kunda afg‘on rubobiga moslashtirilgan darsliklar yetarlicha emas, lekin shu sohada ishlayotgan mutaxassislarning umidi kata. Kelajakda kompozitorlarimiz shu cholg‘u asbobi uchun ko‘pgina kuylar yaratishi, mutaxassis o‘qituvchilar esa afg‘on rubobi uchun darsliklar chiqarishlariga to‘g‘ri keladi.[6]

[6] G‘.Qodirov “Afg‘on rubobi darsligi” O‘quv qo‘llanma. Toshkent-2004y. 11b.

Afg‘on rubobining tuzilishi, qismlarining nomi va vazifasi

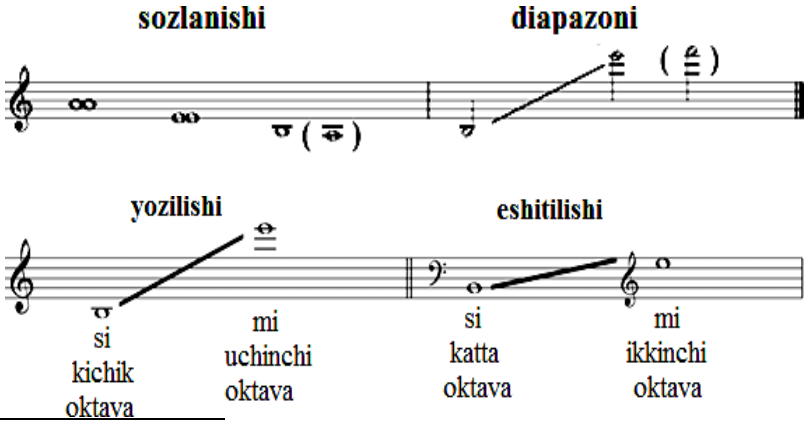
Afg‘on rubobi asosan kosa, dasta, bosh qismdan tashkil topgan. Kosa bir-biriga yopishtirilgan bir nechta taxtachadan, pastki va yuqorigi qopqoqdan, torlarni mahkamlashga mo‘ljallangan ilmoqlardan iborat. Ustki qopqoqqa baliq teri qoplangan bo‘lib, unga xarrak o‘rnatiladi. Hozirgi vaqtda ustalarimiz kosani tut daraxtidan o‘yma yoki qovurg‘asimon qilib ham ishlamoqdalar. Pastki qopqoq yog‘ochdan tayyorlanib kosaga zich qilib biriktiriladi. Dasta kosaga mahkam biriktirilib, unga 19 ta parda o‘matiladi. O‘rganuvchi sozandalarga qulay bo`lishi uchun 2, 5, 7, 10, 12, 14, 17, 19 pardalariga dumaloq belgilar qo‘yiladi. Dastani hozirgi vaqtda ustalar yong‘oq daraxtidan ishlamoqdalar. Bosh qismida - torlarni mahkamlash uchun quloqlar o‘rnatilgan.[7] (3-rasm)



3-rasm

Afg‘on rubobining torlari va ularning sozlanishi

Afg‘on rubobi takomillashgandan keyin 5ta ochiq torlari sof kvarta intervallariga sozlanadigan bo‘ldi. Sozning torlari ichakdan bo‘lib, 1-juft torlar kesimi 0,8 mm, 2-juft torlar kesimi 1,2 mm, 3 tor (bittalik) kesimi 1,8-2 mm bir xil yo‘g‘onlikda taqiladi.



[7]G‘.Qodirov “Afg‘on rubobi darsligi” O‘quv qo‘llanma. Toshkent-2004y. 19b.

Orkestrda afg‘on rubobi o‘rta registrli kuy yo‘nalishini chaladi. Bas guruhlariga yaqinligi bor. Bas guruhlari chaladigan kuylarga afg‘on rubobi qo‘shilsa, tovush jilosi jihatidan o‘ziga xoslik kasb etadi. Ya’ni, past registrda quyuq va so‘lim jaranglagan kuyni o‘rta registrli afg‘on rubob tovushlari to‘ldirib turadi. Asar yana ham zich ohang beradi. Orkestrda afg‘on rubob jo‘rnavozlik yo‘nalishiga ham katta hissa qo‘shadi. U orkestrda pp, ff, interval, arpedjiolarni chalish imkoniyatiga ega.[8] Cholg‘ulashtirish jarayonida

Afg‘on rubob + qashqar rubob + dutor + tanbur Afg‘on rubob + dutor bas

Afg‘on rubob + g‘ijjak alt

Afg‘on rubob + g‘ijjak bas variantlari chiroyli birlikni tashkil qiladi.

Cholg‘uning nomi	Sozlanishi	Diapazoni		Transpozitsiya yoki qilinmasligi
		Yozilishi bo‘yicha	Eshitilishi bo‘yicha	
Afg‘on rubobi	1-va 2-qo‘sh torlar “Lya” birinchi oktava; 3-va 4-qo‘sh torlar “Mi” birinchi oktava; 5-tor “Si” yoki “Lya” kichik oktava.	“Si” yoki “Lya” kichik oktavadan - “Mi” 3 - oktavagacha	“Si” yoki “Lya” katta oktavadan - “Mi” 2 - oktavagacha	Yozilganidan bir oktava past eshitiladi

Afg‘on rubobida ijro holati

Chog‘uchining ijrochilik holatini keng ma’noda olganda unga ijrochining o‘tirish holati, sozning joylashishi, chap va o‘ng qo‘llarning joylashishi va harakatiga noxun (mediator)ni ushlab torlarga chertib ohang chiqarishi kiradi. Umuman olganda, yakkanavoz sozanda afg‘on rubobida o‘tirib chaladi. Ijrochi kursining yarmiga o‘tirib, yaxshi joylashishi kerak. O‘ng oyoq chap oyoq ustiga qo‘yilgan holda, rubobni chalishga qulay joylashtirishi lozim.[9]

[8] Sh.Raximov, A.Lutfullayev “Cholg’ushunoslik” O‘quv qo‘llanma. Toshkent-2010y. 13b.
[9] G‘.Qodirov “Afg‘on rubobi darsligi” O‘quv qo‘llanma. Toshkent-2004y. 20b.

Chalishga o‘rgatishning muhim shartlaridan biri cholg‘uchining ijrochilik holatini tartibga solishdir. O‘qituvchi avvalo, shogirdini chalishga o‘rgatayotganida uning o‘tirish holatiga, cholg‘uni qulay joylashtirishiga, chap va o‘ng qo‘llarini to‘g‘ri harakatlanishiga juda katta e‘tibor berishi kerak. Shu bilan bir qatorda, ustoz o‘quvchini o‘ng qo‘li bilan noxunni to‘g‘ri ushlab torlarga chertib chalganida qo‘lini toliqtirmasdan erkin harakat qilishini va asbobning dastasi chap yelka balandligida bo‘lishini ta’minlashi kerak.[10] (4-5-6-rasmlar)

4-rasm

5-rasm 6-rasm

Sozda tiniq tovush hosil qilish uchun o‘ng qo‘l bilan bir qatorda chap qo‘lning barmoqlarini soz paradalariga to‘g‘ri bosish va uni ishlatish muhim

[10] G‘.Qodirov “Afg‘on rubobi darsligi” O‘quv qo‘llanma. Toshkent-2004y. 21b.

vazifalardan biridir. Chap qo‘lning to‘rtta barmoqlari harakatda bo‘lganda bosh barmoq birinchi va ikkinchi barmoqlaring ro‘parasida turishi lozim. (7-8-rasmlar)

7-rasm

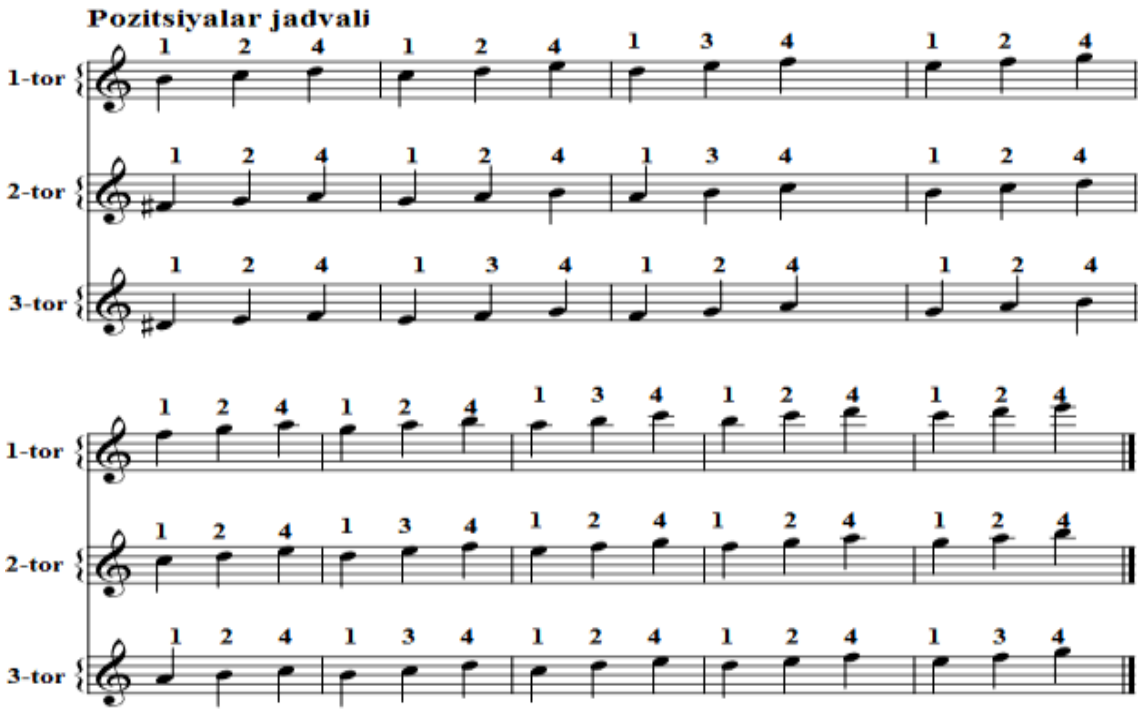
8-rasm

Afg‘on rubobini chalishga endi o‘rganayotgan sozanda, barmoqlari bilan pardalarni bosganida, barmoqlar uchida og‘riq sezadi, qattiq bossa og‘riydi, barmoqlar qiyshayib tekis turmaslik hollari uchraydi. Shuning uchun ustoz o‘z shogirdiga katta ahamiyat bergan holda, chap qo‘lning barmoqlarini to‘g‘ri bosishi uchun ko‘proq mashqlarni va applikaturani o‘rgatishi lozim. Cholg‘uvchining musiqa asbobida chap qo‘l barmoqlarining joylashish holati va uni almashinish tartibi applikatura deb ataladi.

Sozandaning barmoqlarini cholg‘u asbobi dastasida qulay joylashishi va ularni ma’qul tarzda almashtirishi, ijro etailayotgan asarlarning mazmunini qiynalmasdan tinglovchiga yetkazishiga va o‘zi ham orom olishiga zamin bo`ladi.

Afg‘on rubobida chalishga o‘rganayotgan sozanda, barmoqlarini soz dastasida to‘g‘ri joylashtirish bilan birga, uni dasta bo‘ylab harakat qilishi uchun tovush qatorlarda chap qo‘l barmoqlarini joylashishini bilishi shart. Sozandaning chap qo‘l barmoqlarini cholg‘u asbobi dastasidagi joylashish holati pozitsiya deb ataladi. Afg‘on rubobida 9 ta pozitsiya bor. Pozitsiyalarni afg‘on rubobining uchta torlarida qanday joylashishini ko‘rsatamiz. Ijrochining ko‘rsatkich barmoq bilan jimjiloq barmog‘igacha bo‘lgan masofa bir pozitsiya hisoblanadi. Misol tariqasida birinchi tordagi si-do-re notalari chap qo‘lning 1, 2, 4 barmoqlari bilan ijro etiladi. Ikkinchi tordagi fa#-sol-lya notalari 1, 2, 4 barmoq bilan ijro etiladi. Uchinchi tordagi do-diyez-re-mi notalari chap qo‘lning 1, 2, 4 barmoqlari bilan ijro etiladi.[11]

[11] G‘.Qodirov “Afg‘on rubobi darsligi” O‘quv qo‘llanma. Toshkent-2004y. 21b.



SHARTLI BELGILAR

– Noxunning (mediator) pastga yo'naltirilgan zarbi;

V – Noxunning yuqoriga yo'naltirilgan zarbi;

– Notalarning qo'shzarb bilan ijro etilishi;

– Notani rez bilan ijro etish;

– Detashe (qisqa rez) - har bir notani o'z cho'zimiga qarab alohida rez berish;

– Stakatto - notani qisqa - qisqa uzib chalinishi;

+ – Tovushni sadolantirishda noxun zarbini ishlatmasdan chap qo'l barmoqlari harakati bilan kifoyalanish;

– Mordent - tayanch tovush noxun bilan chalinib, yordamchi tovushlarni chap qo'l barmoqlari bilan sadolantirish;

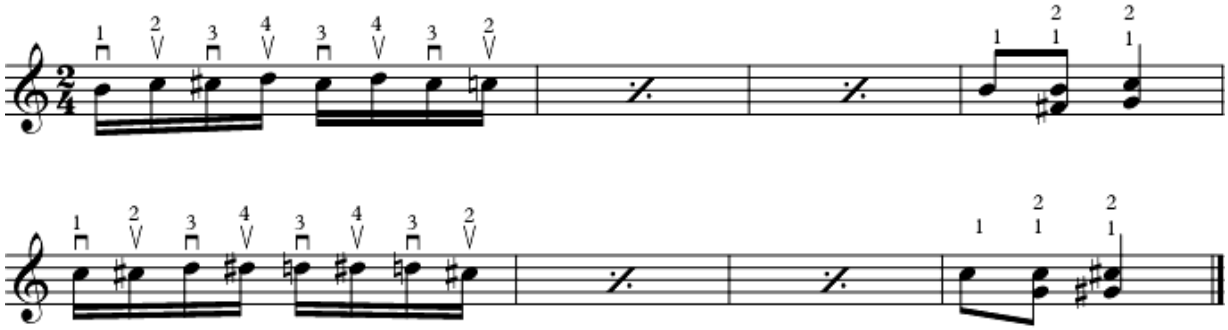
– Arpedjio - bir necha tovushlarni noxunning bir zarbida sirg'anma harakatlantirish orqali ijro etish;

– Kashish - yarim ton doirasida amalga oshiriladigan bezak usuli. Kashish bezagini ijro etish barmoq ostidagi parda tovushini (torni) yuqoriga ko'tarish va tushurish orqali amalga oshiriladi;

– To'lqinlatish - barmoqni pardaga bosib noxun bilan urilgandan so'ng barmoqning o'zida torlarni titratish yo'li bilan bajariladi.

Mashqlar, gammalar va etyudlar

Birinchi mashq



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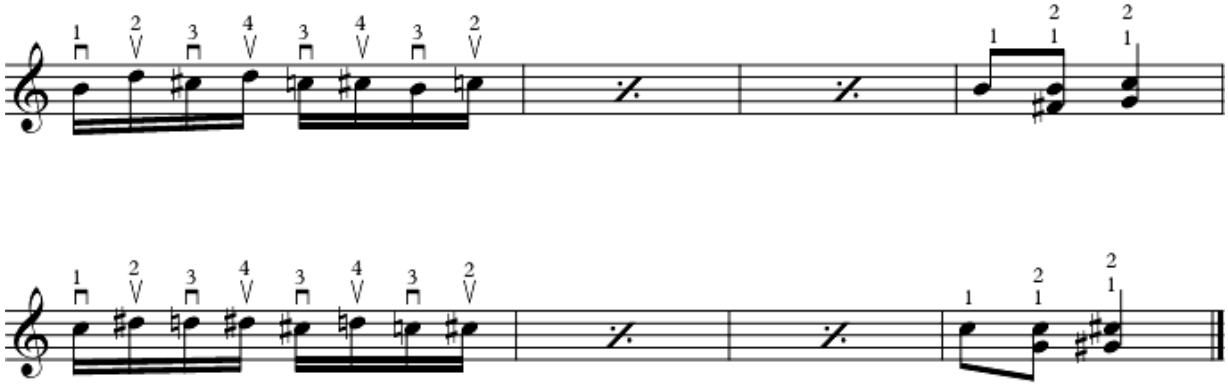
Ikkinchi mashq



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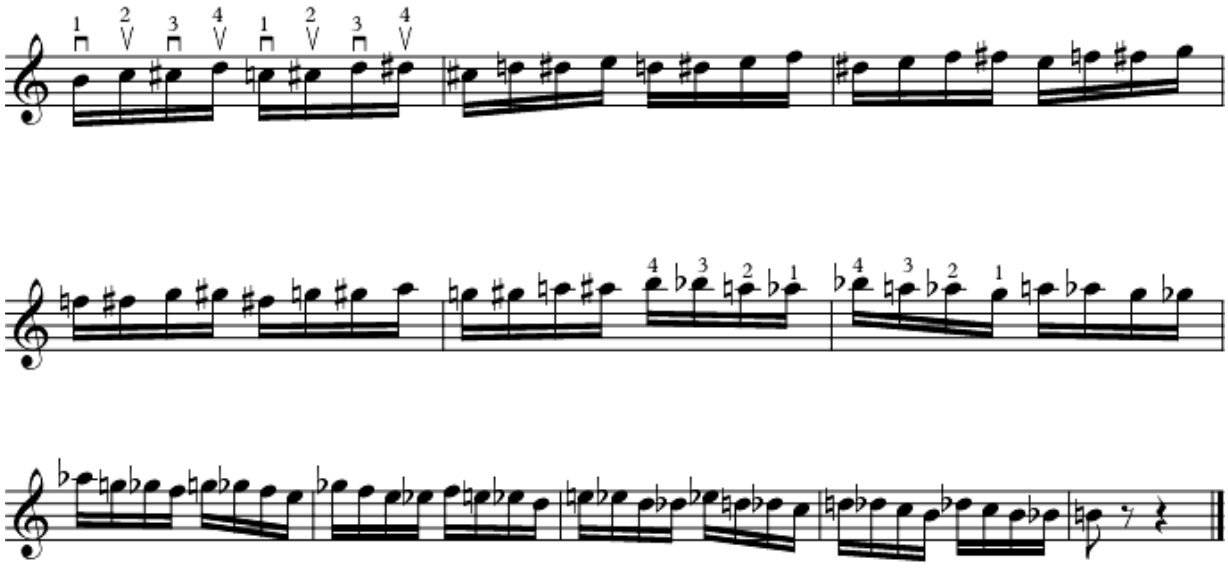

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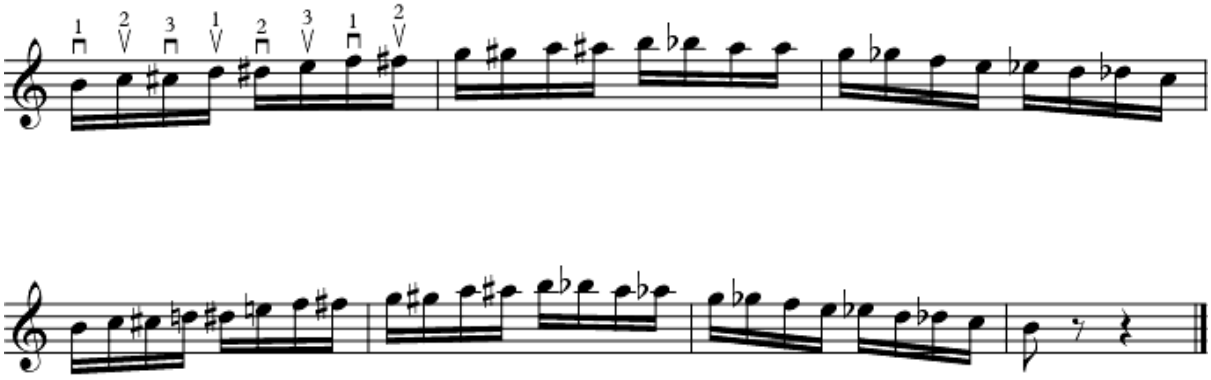

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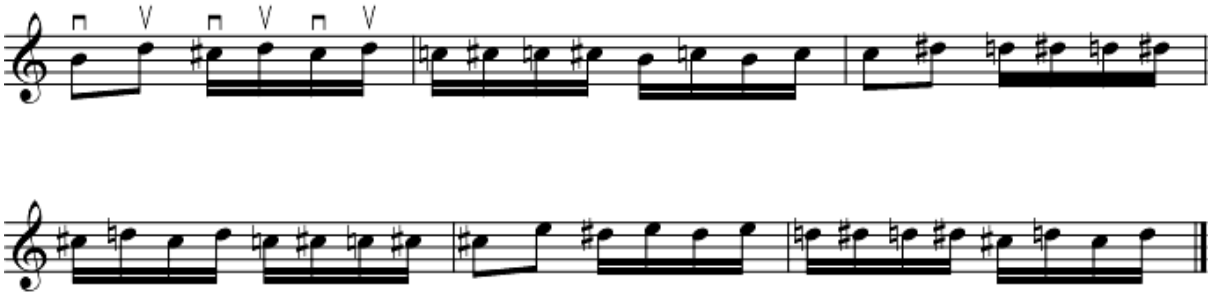

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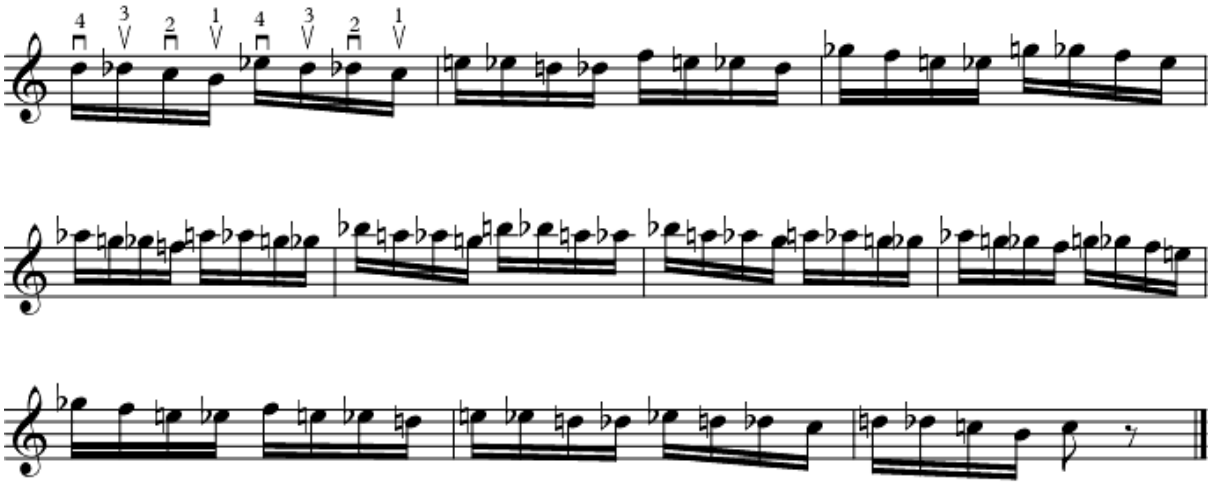
Oltinchi mashq



va shunga o'xshab davom ettirish

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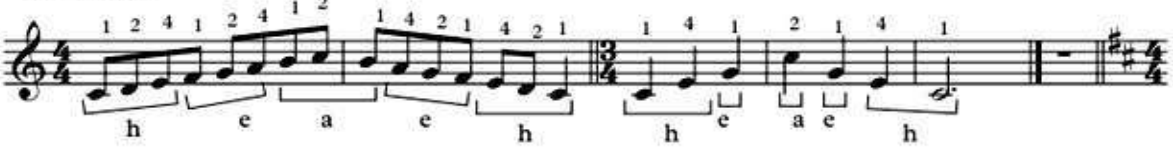

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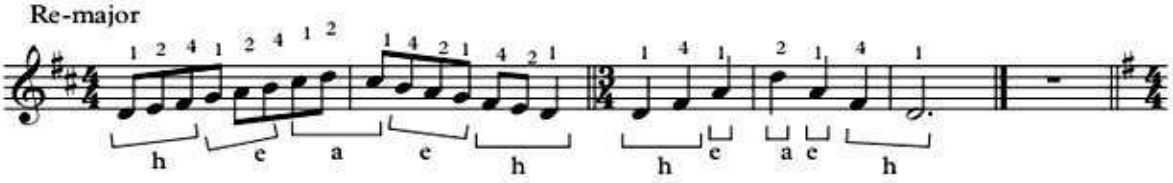

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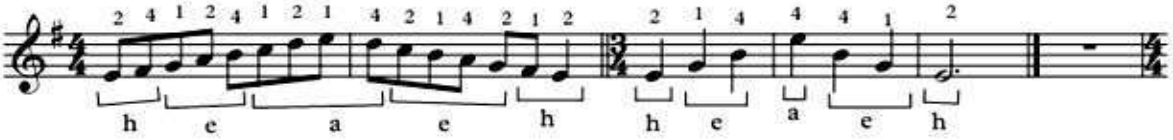

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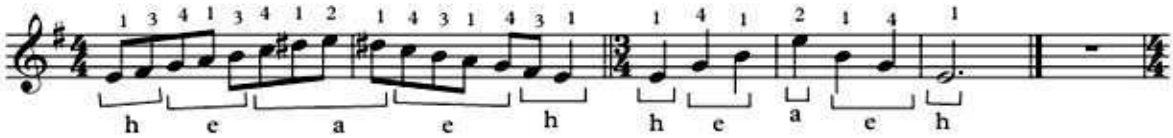

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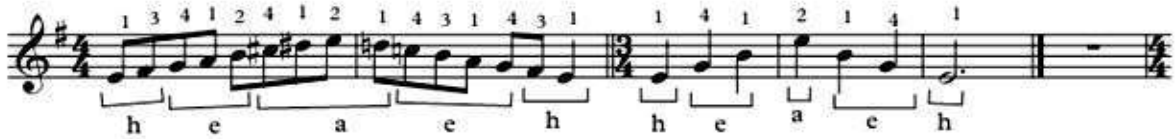

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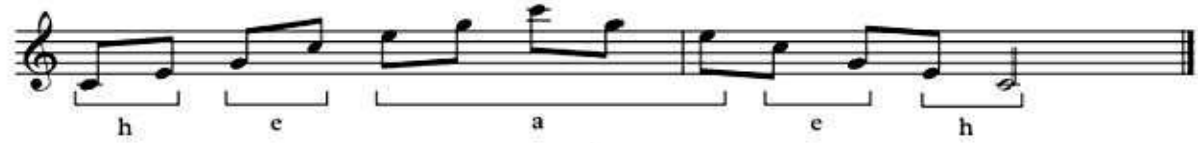
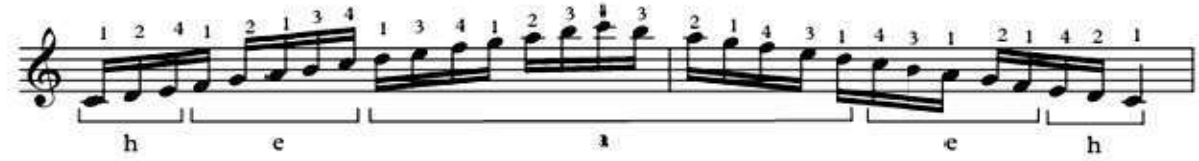
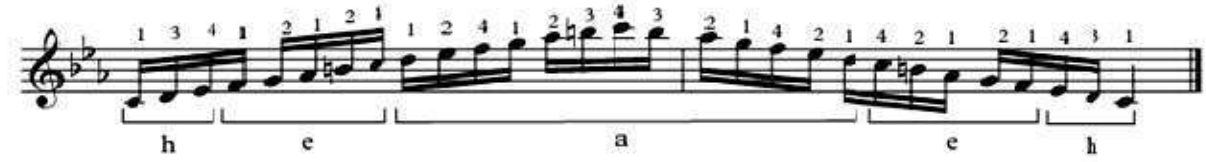
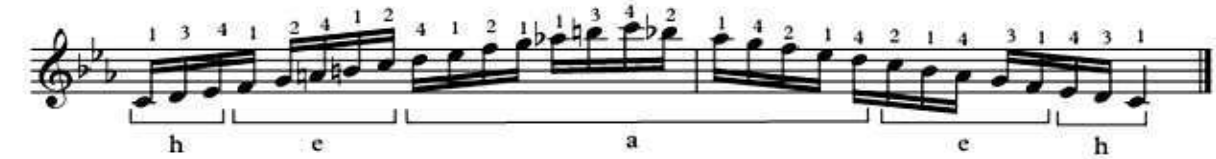




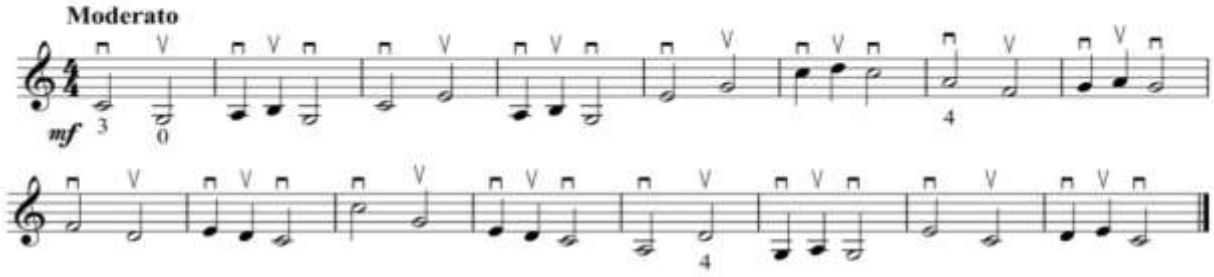




ETYUDLAR

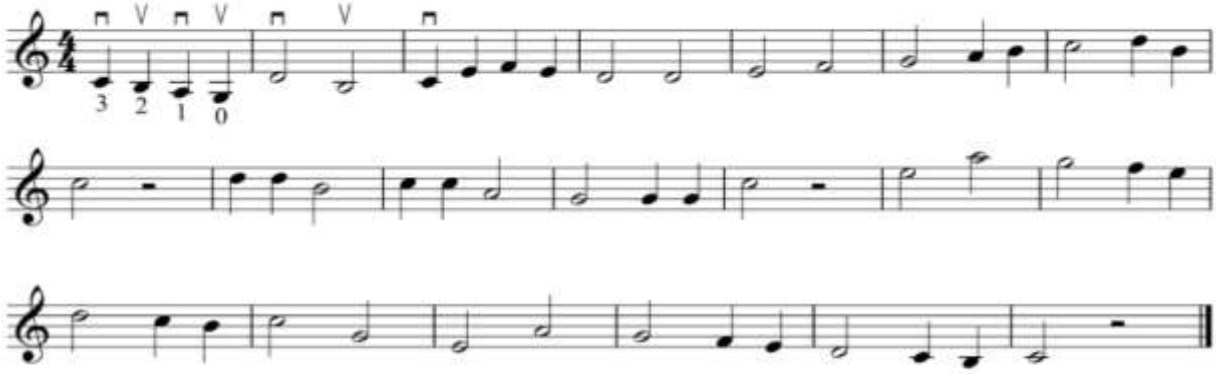
1-etyud

O.Xolmuhamedov



2-etyud

J.Usmonov

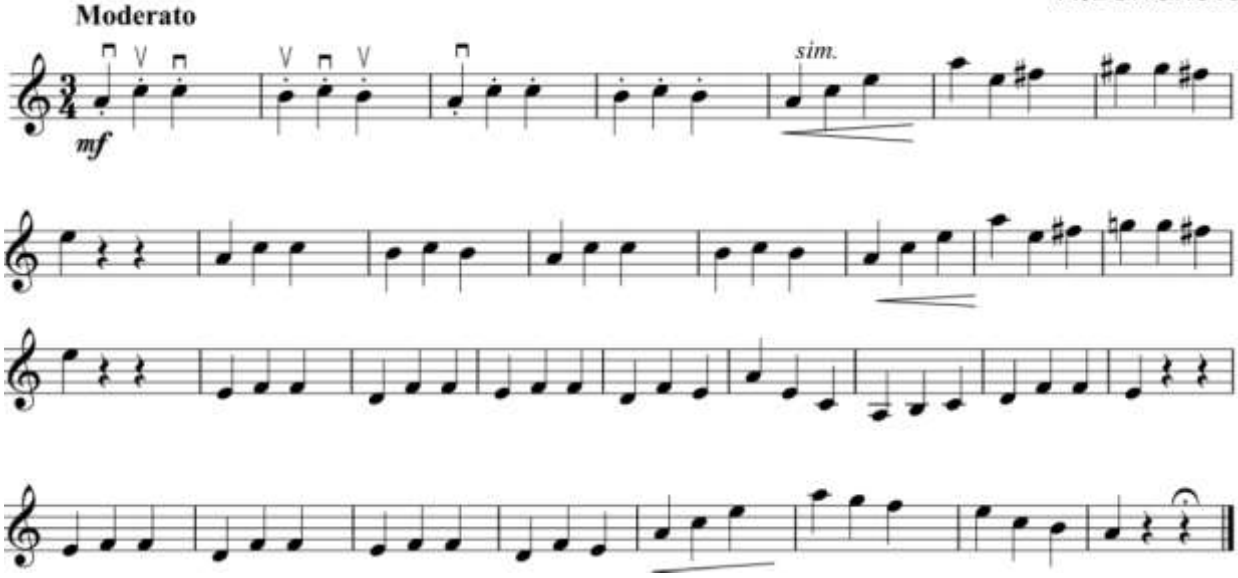


3-etyud

I.Reyder

4-etyud

N.Baklanova



5-etyud

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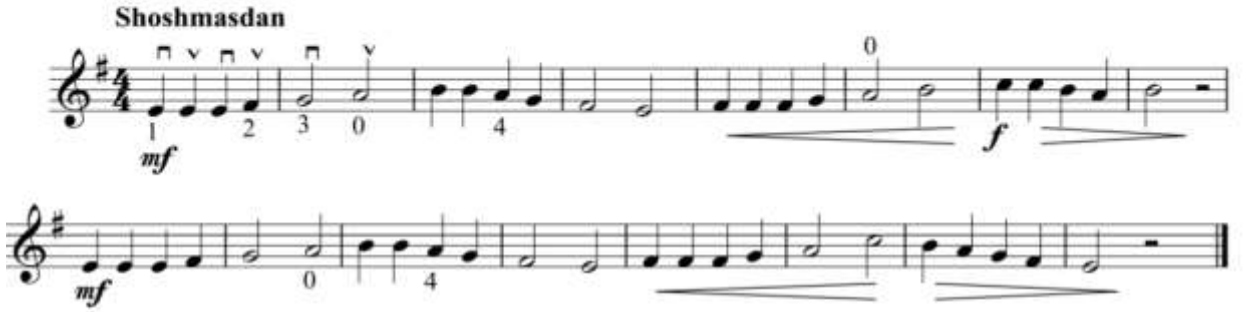

6-etyud

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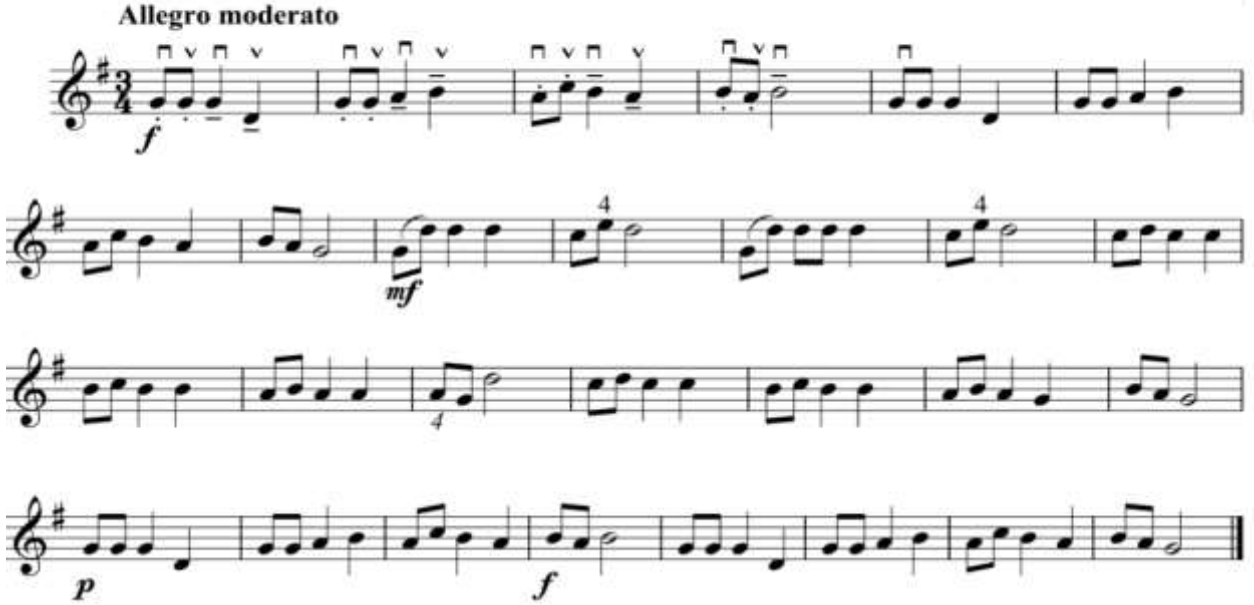

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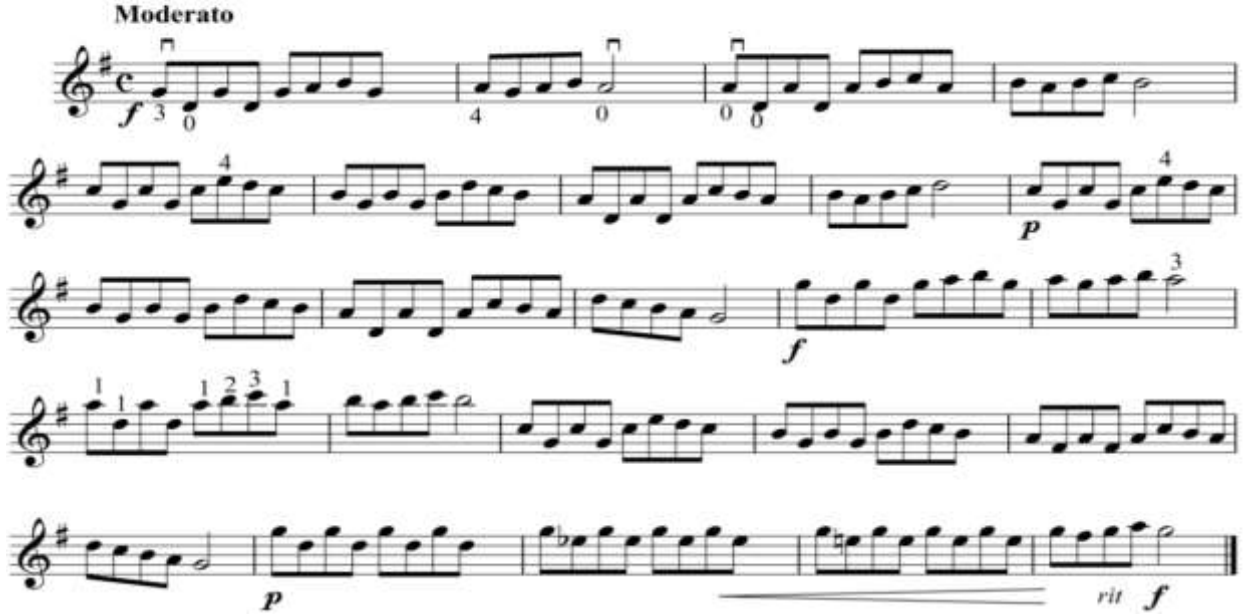
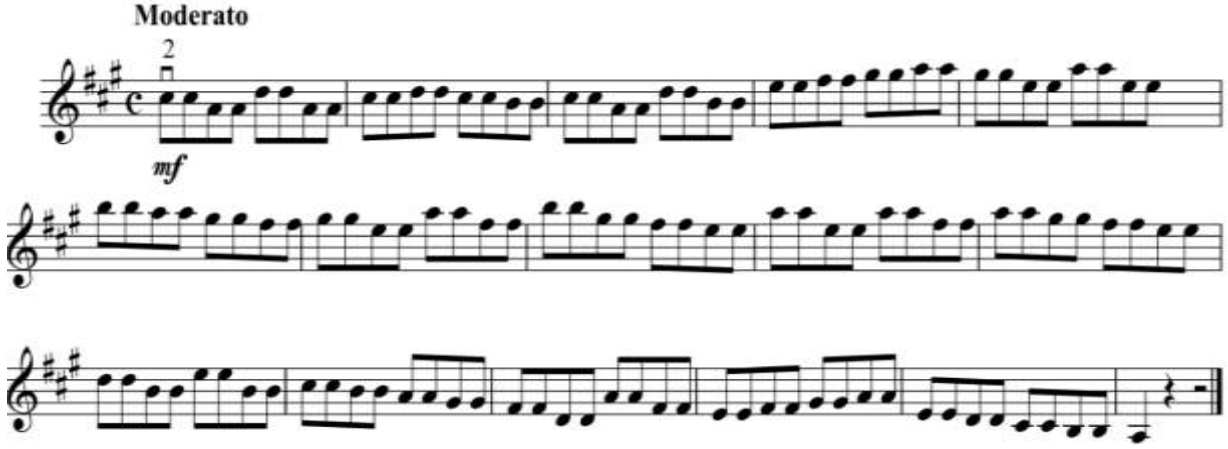
O.Xolmuhamedov



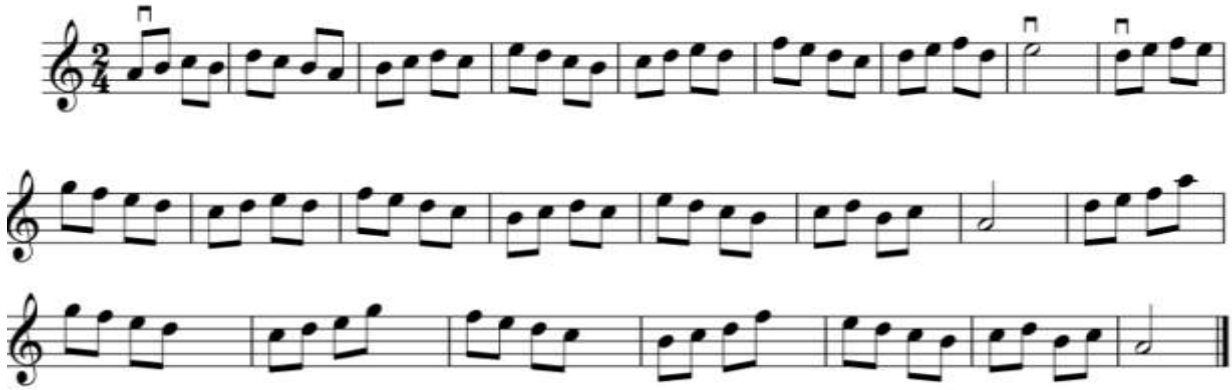
8-etyud

N.Baklanova



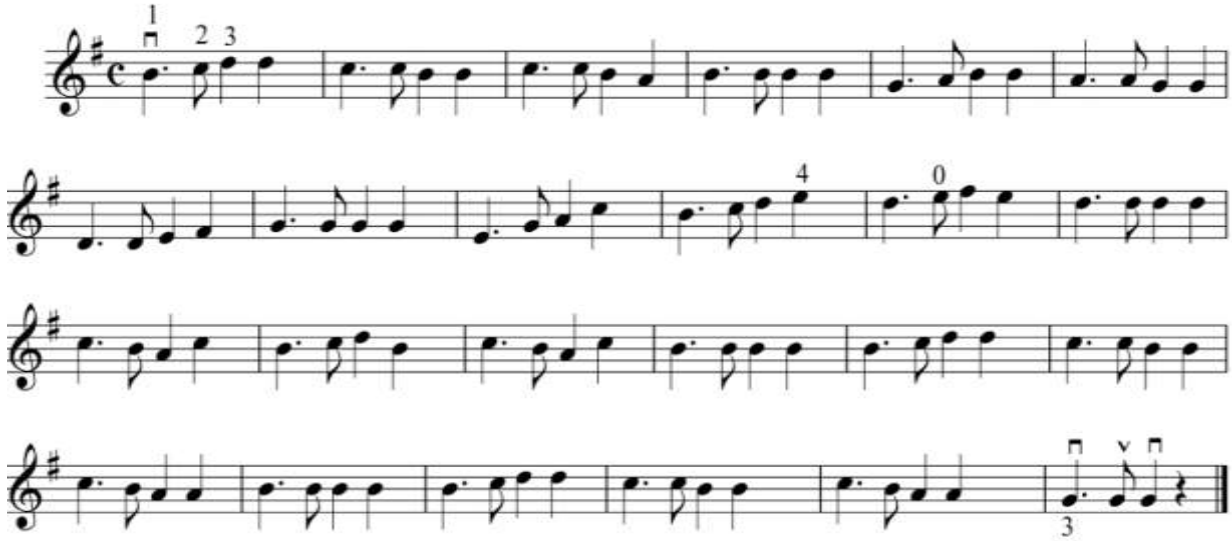
9-etyud

G‘.Qo‘chqorov



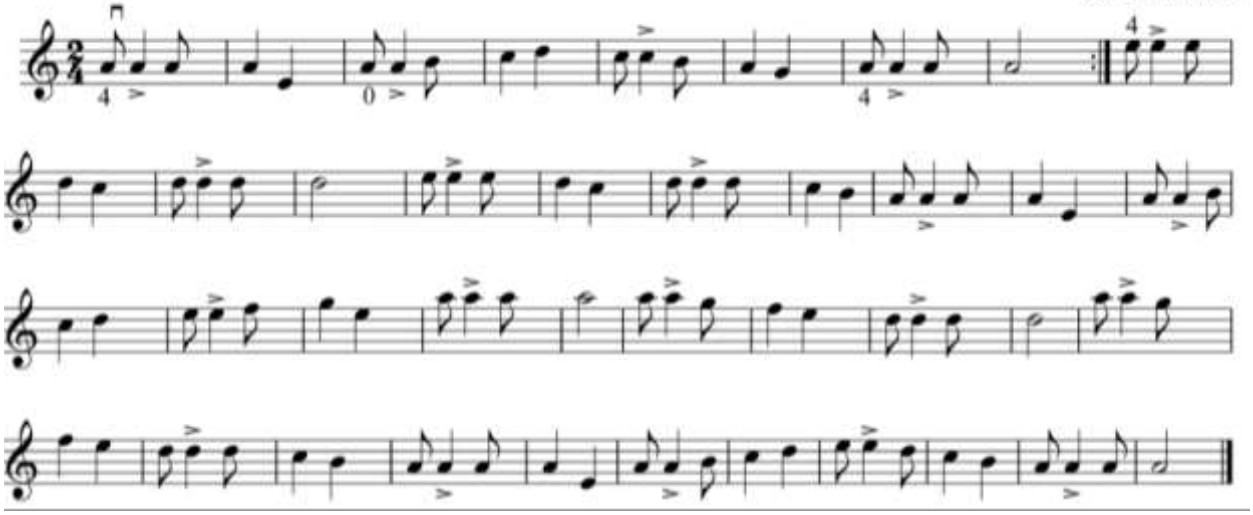
10-etyud

J.Usmonov



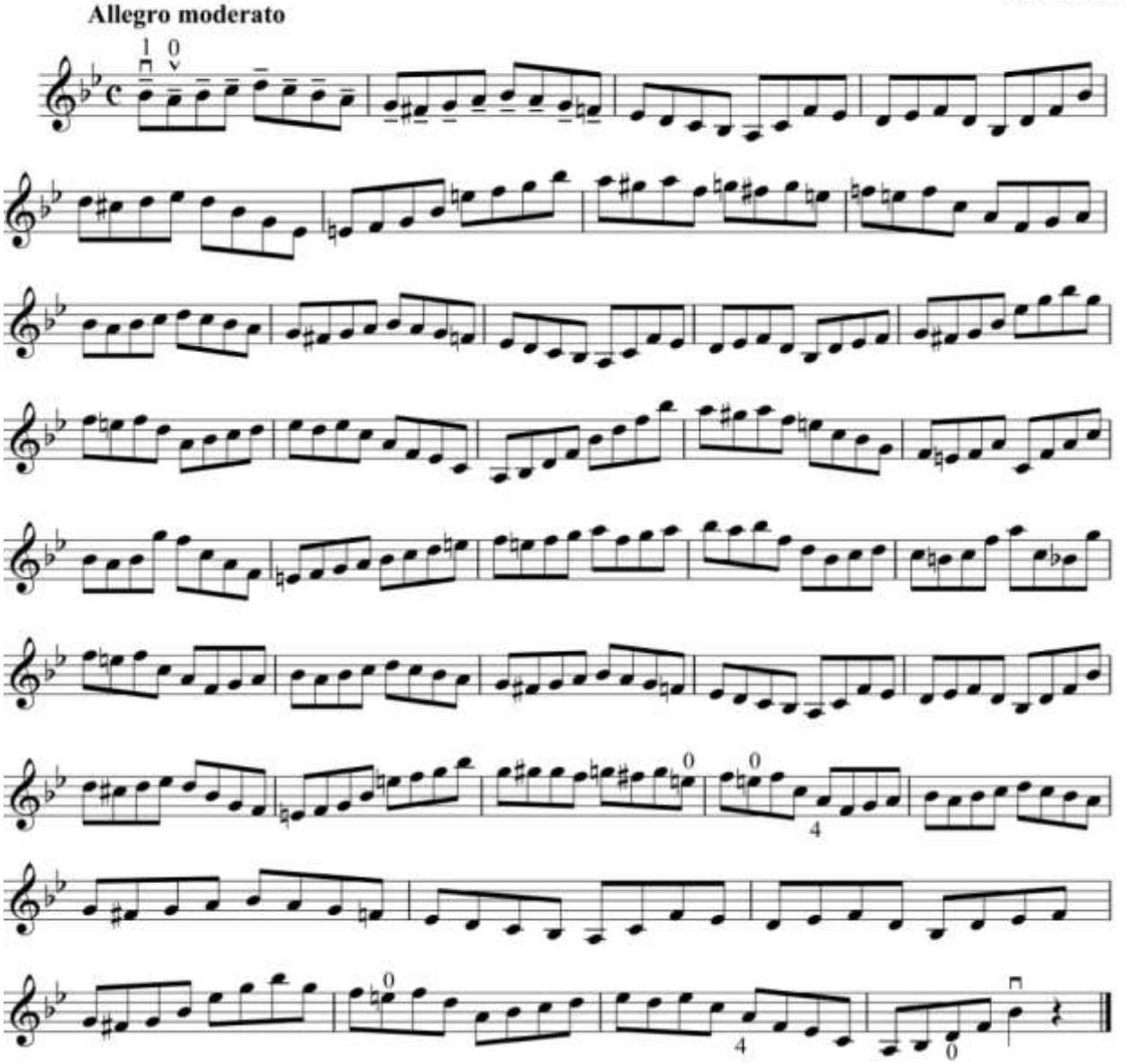
11-etyud

J.Usmonov



12-etyud

F.Volfart



13-etyud

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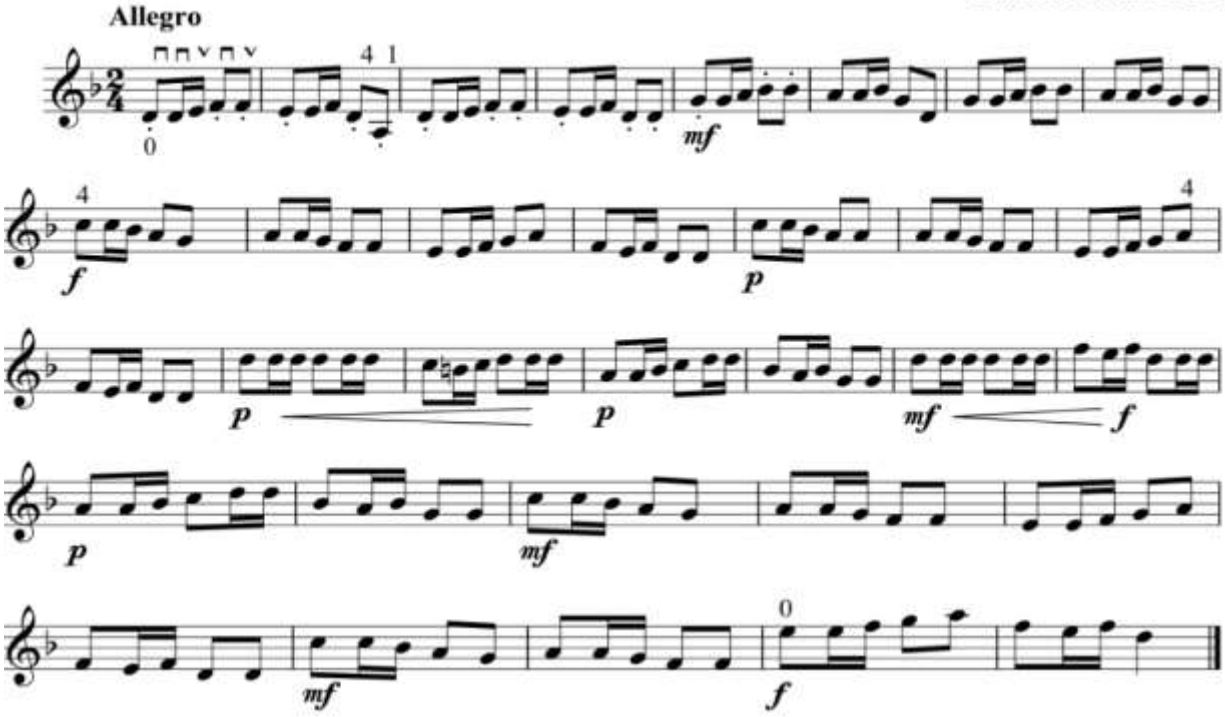
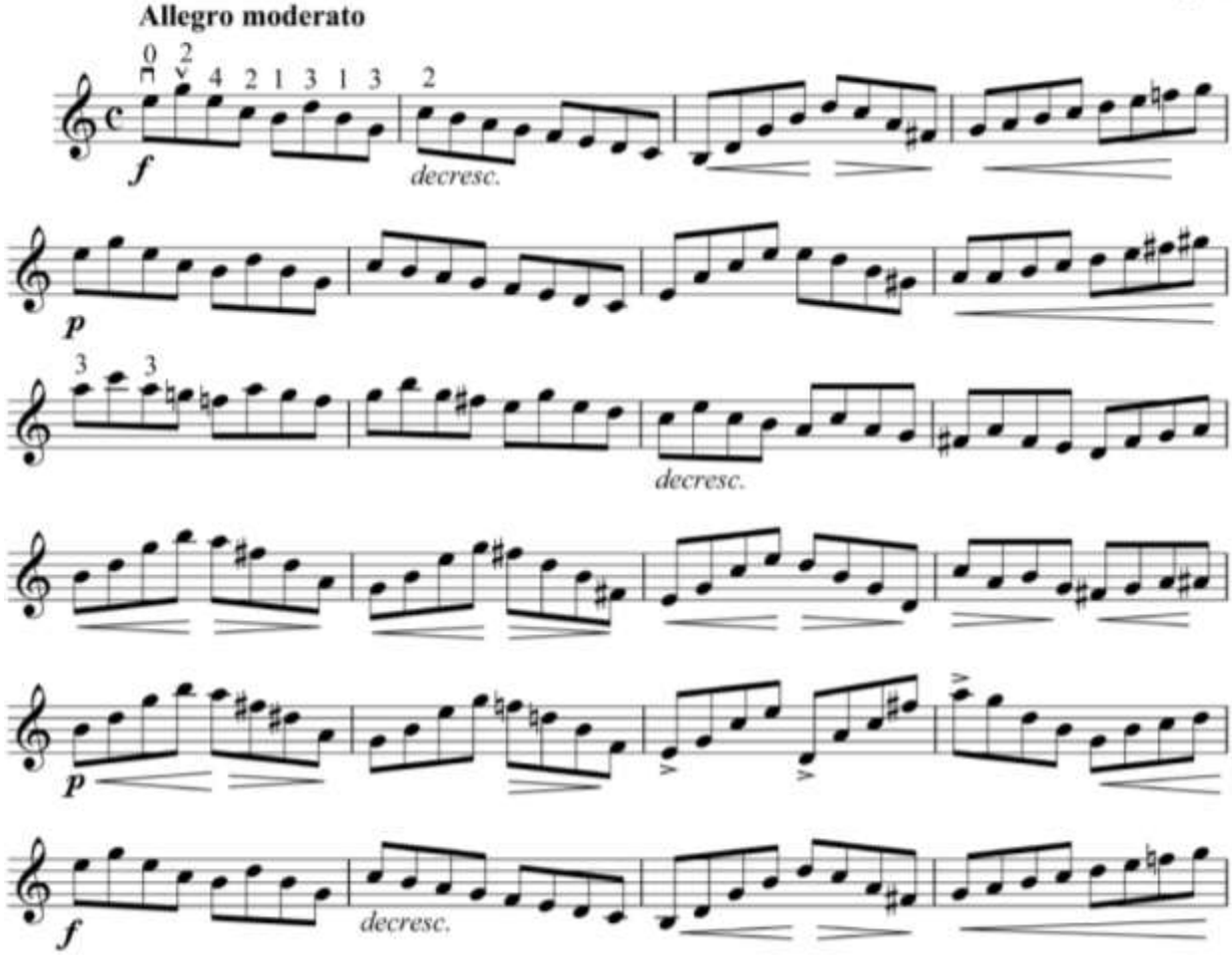
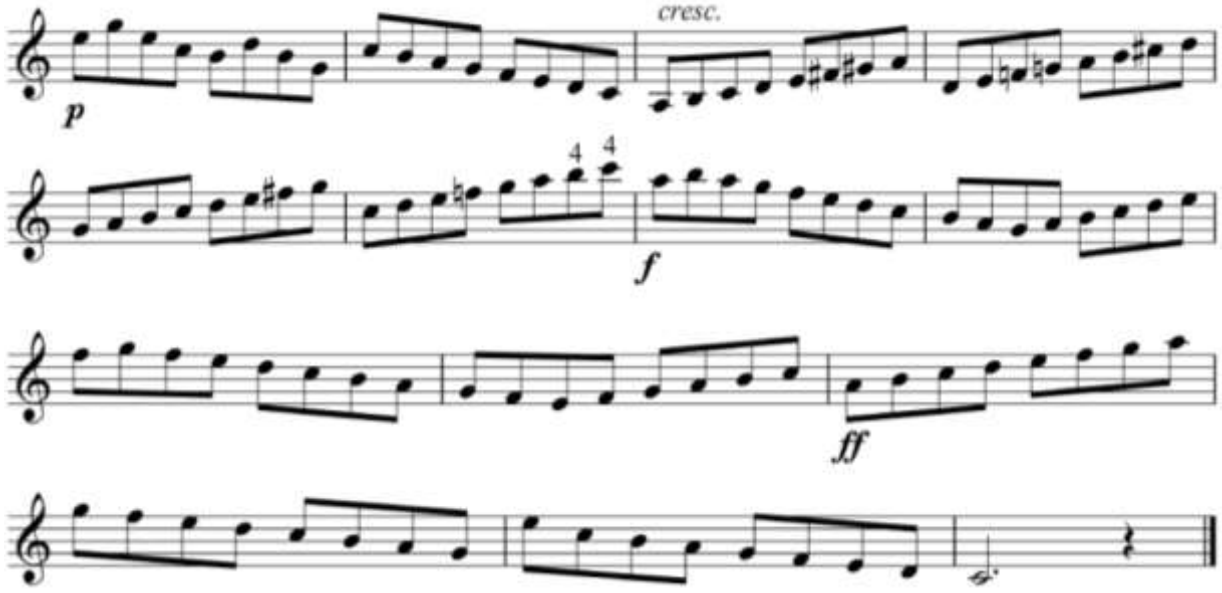


14-etyud

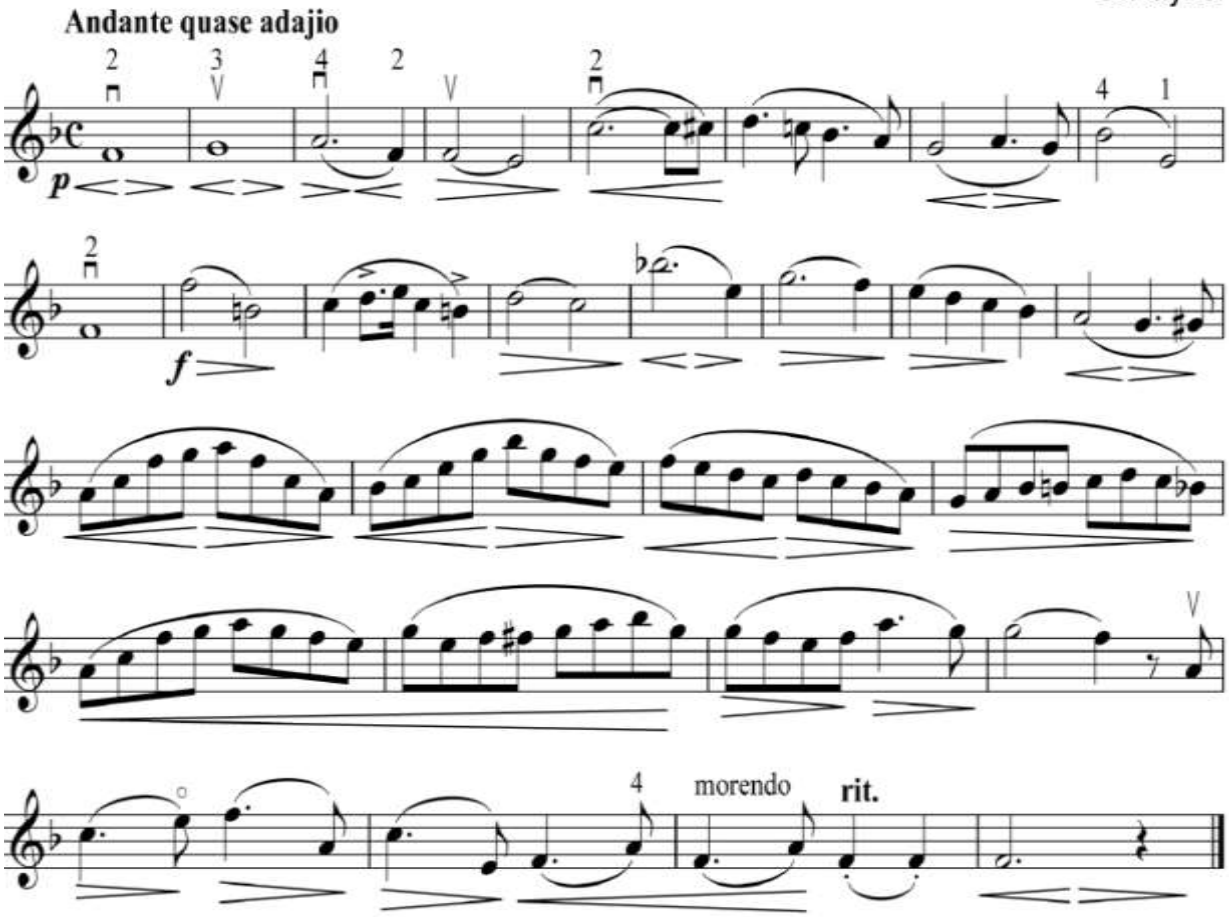
G.Kayzer





15-etyud

G.Kayzer



16-etyud

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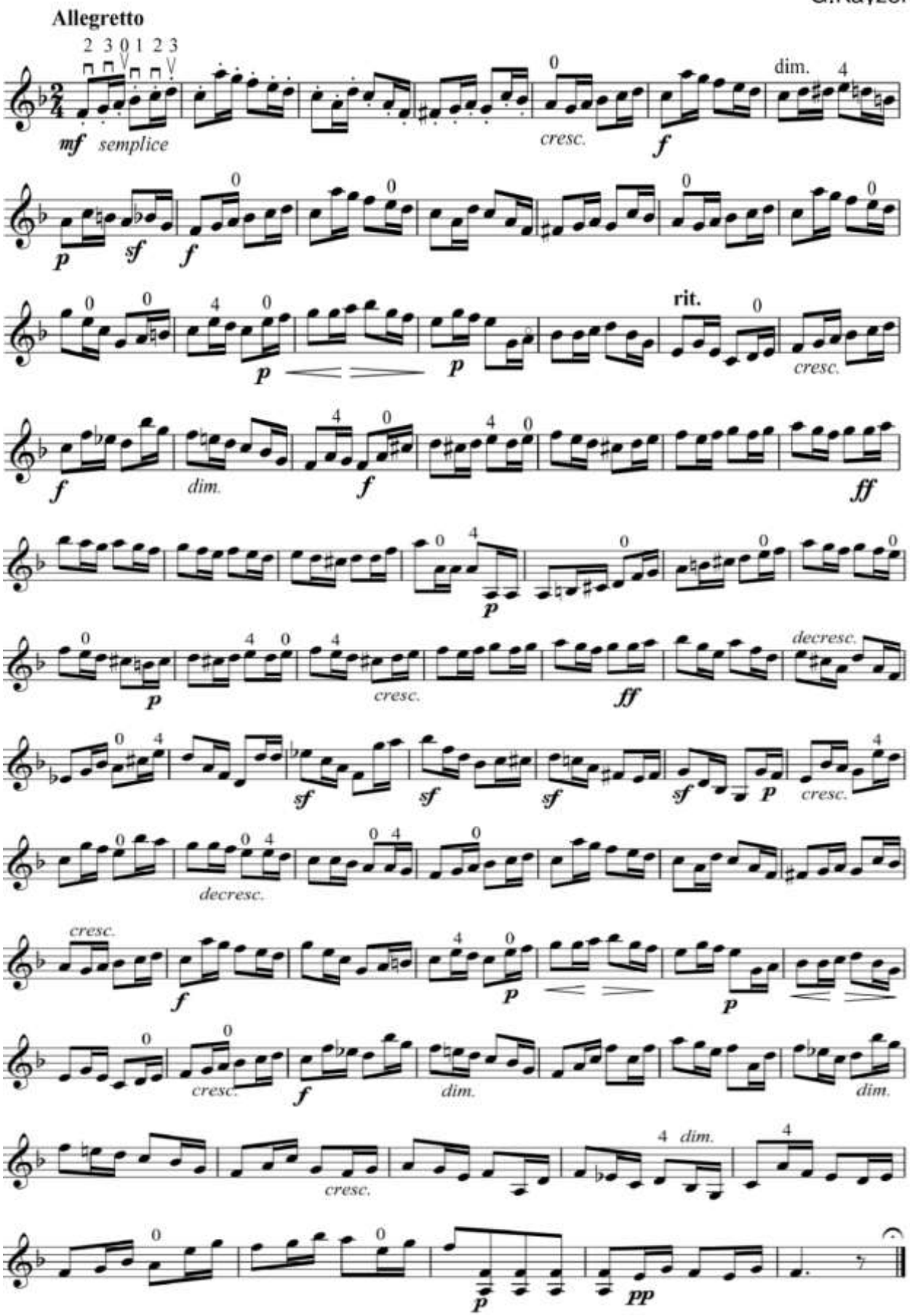
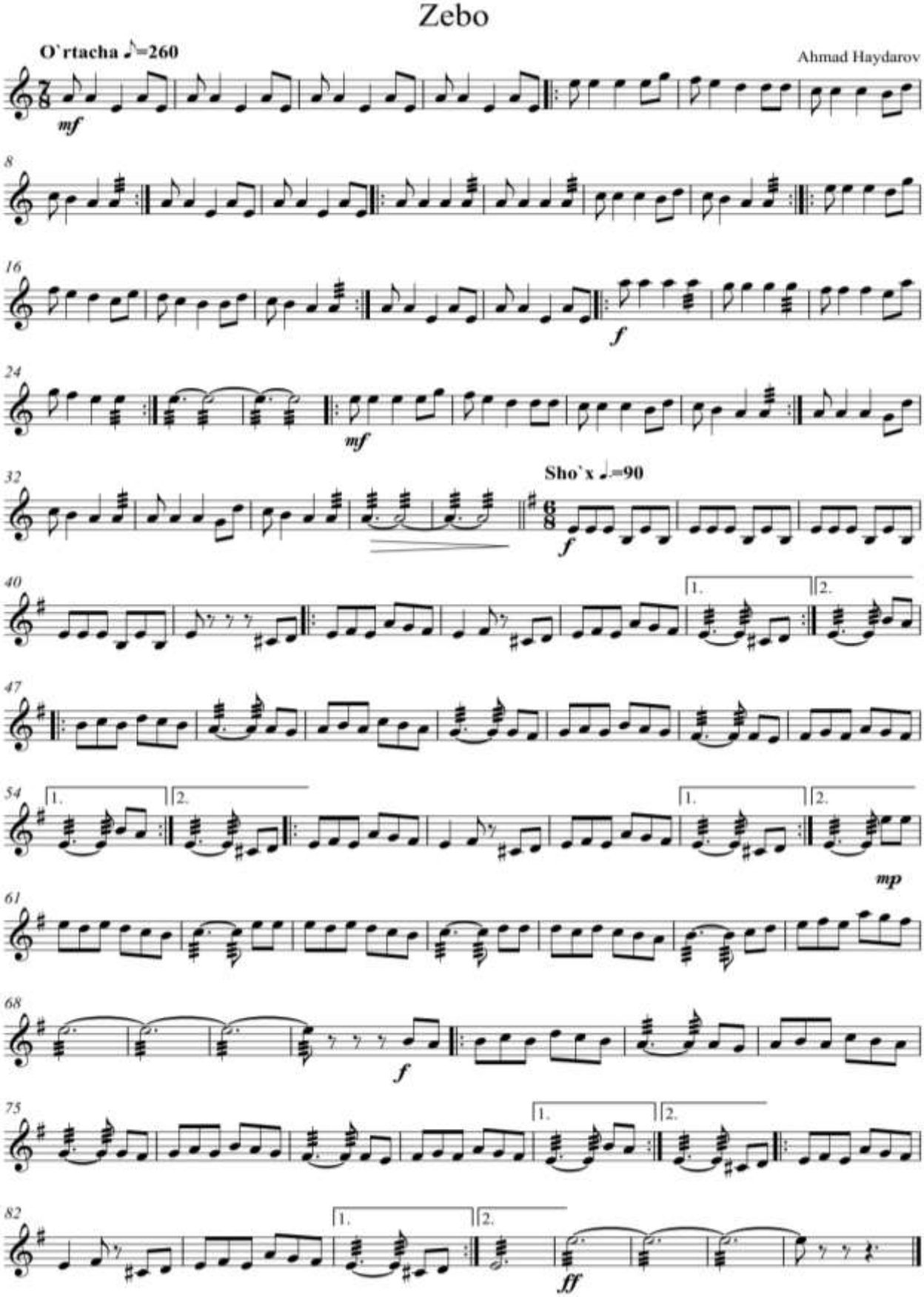


2-MODUL. AMALIY QISM

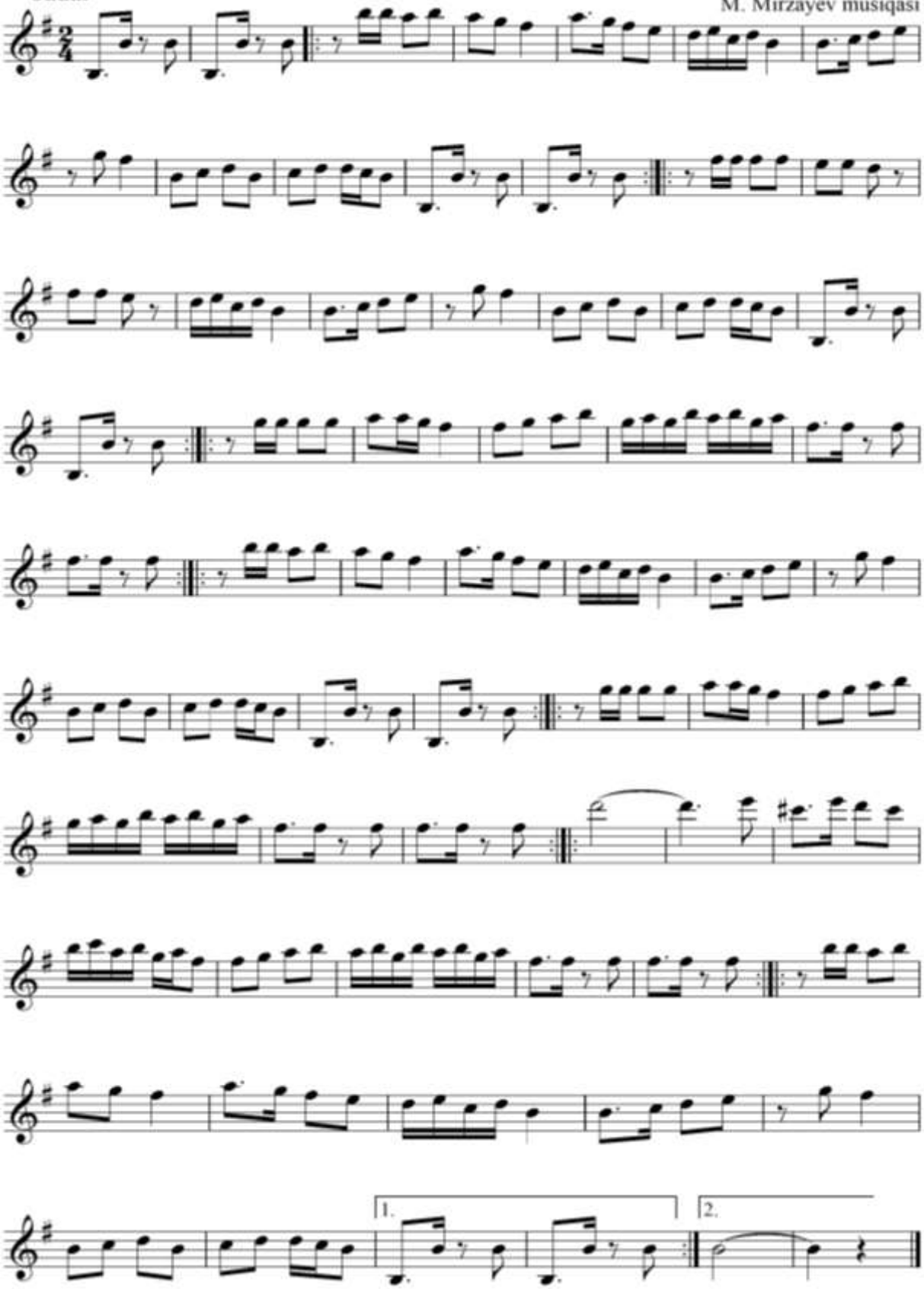
Yakka ijro etish uchun asarlar majmuasi



YANGI TANOVAR

Jadal

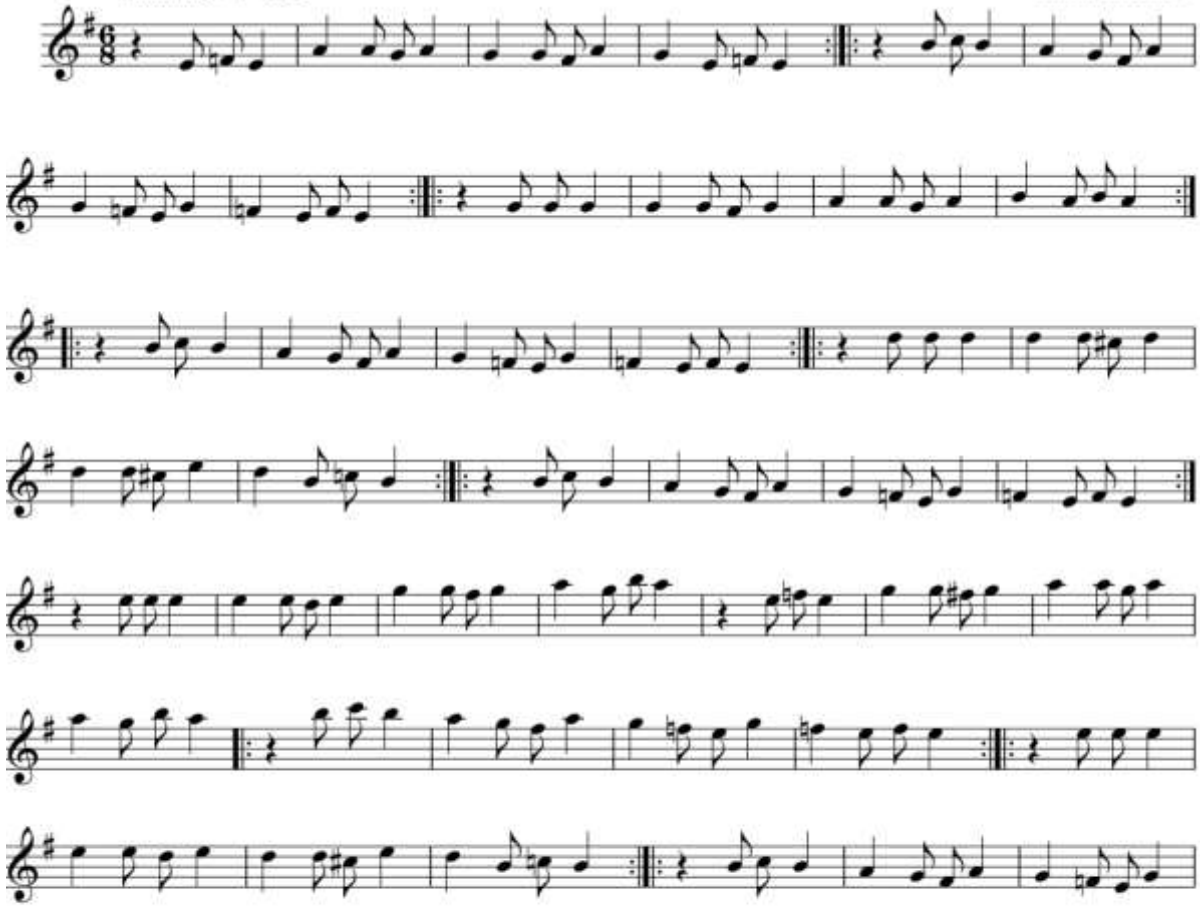
M. Mirzayev musiqasi



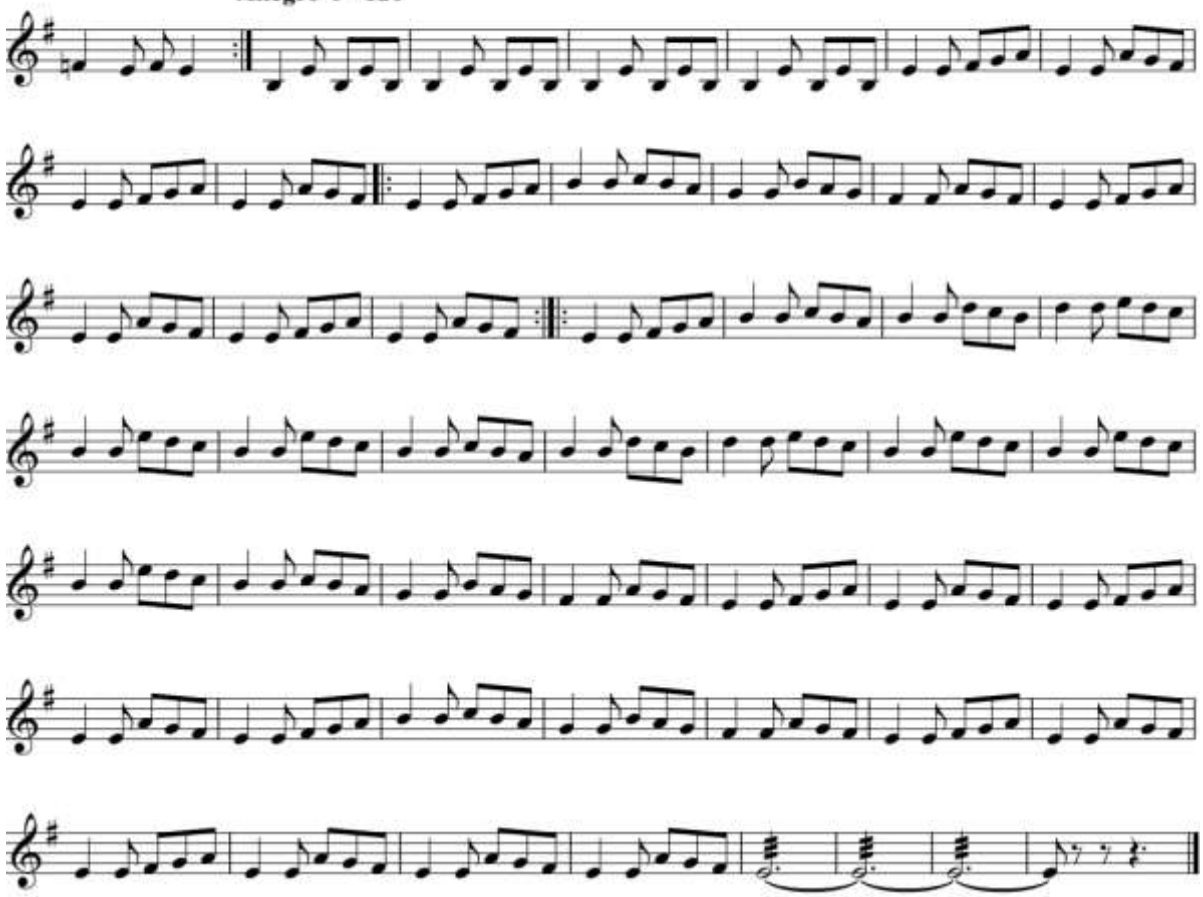
Raqs

Andante ♩=100

Ahmad Haydarov

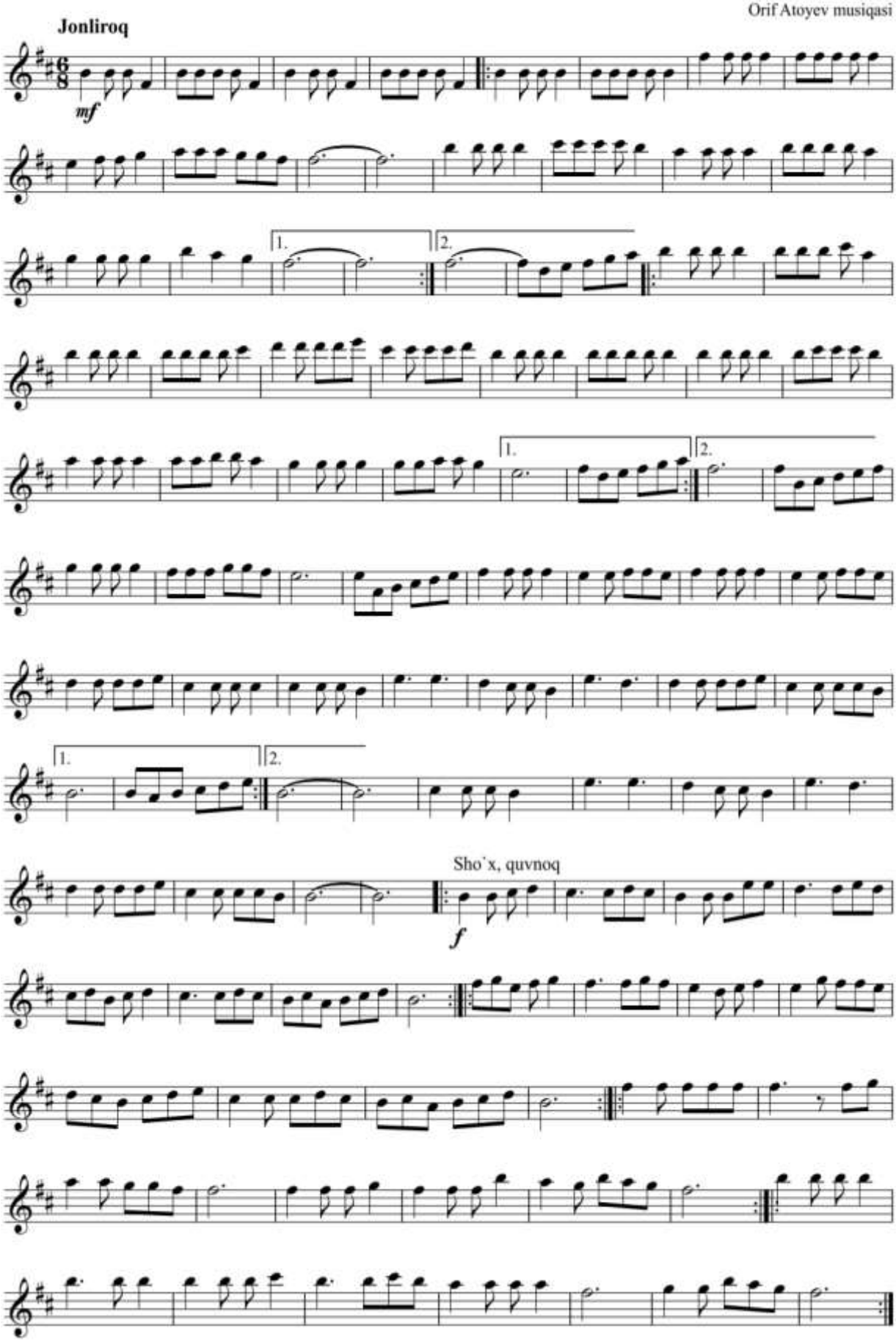


Allegro ♩=120



Subhi sabo

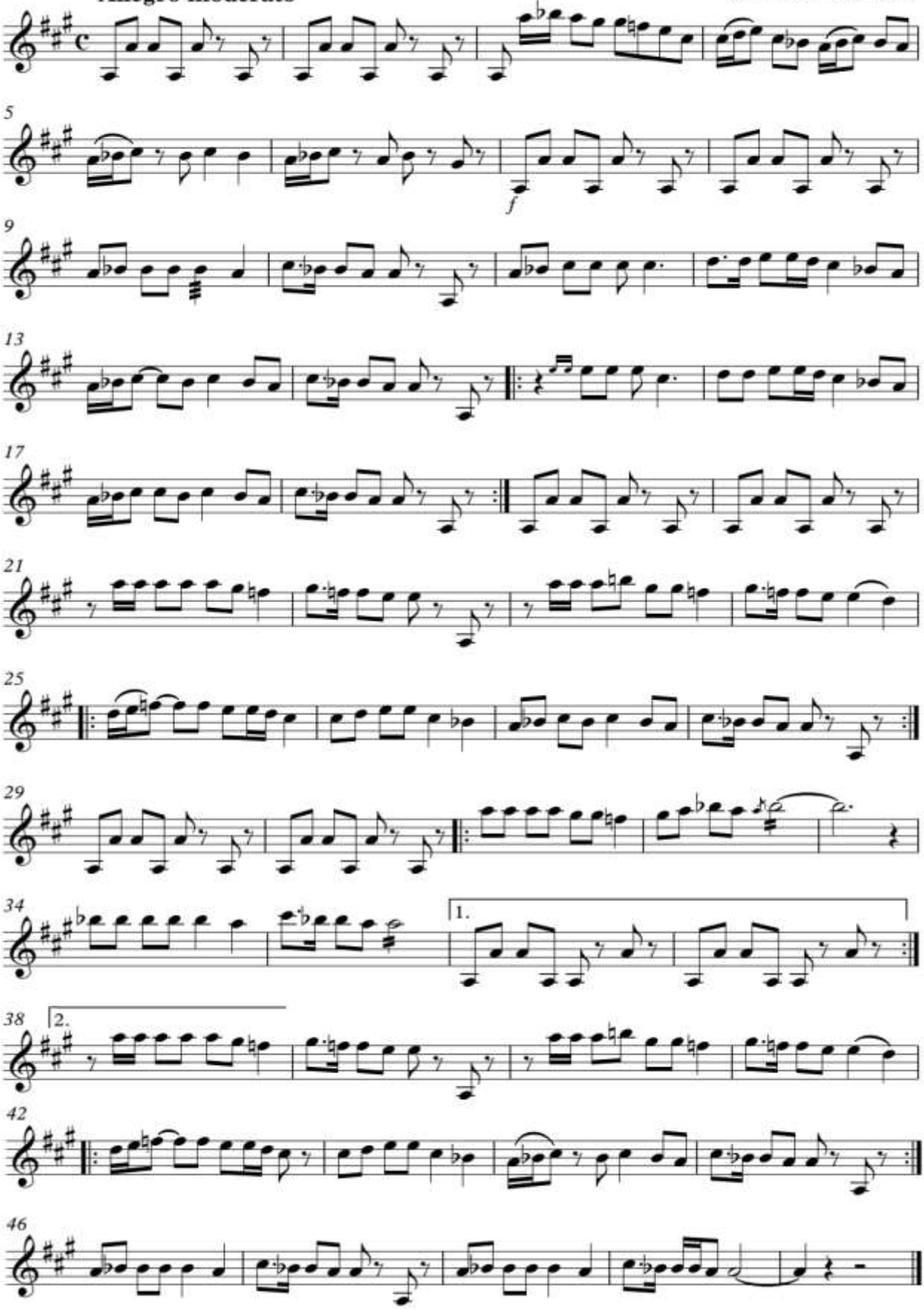
Orif Atoyev musiqasi



Ey gul

Allegro moderato

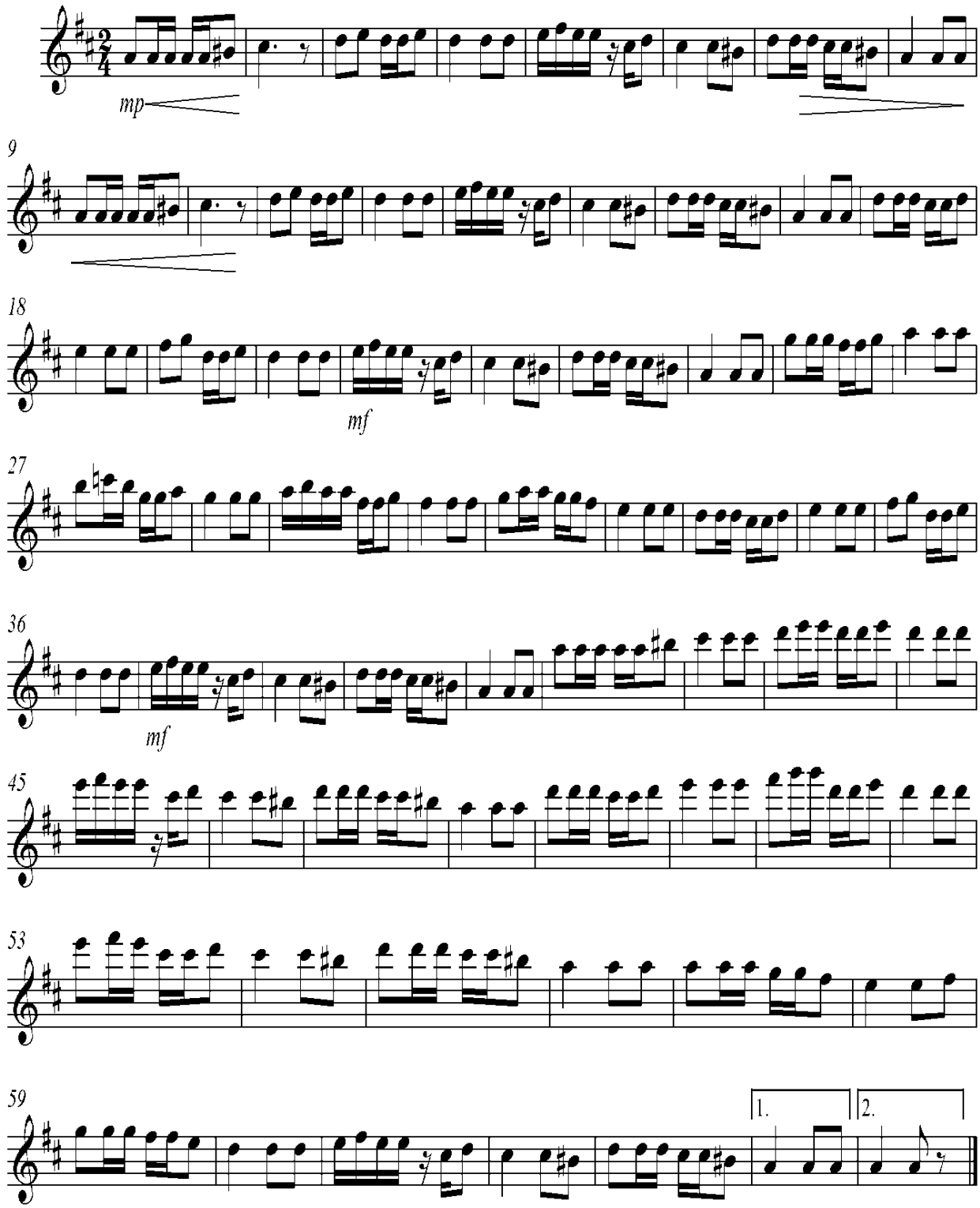
M.Mirzayev musiqasi



Samoi Dugoh

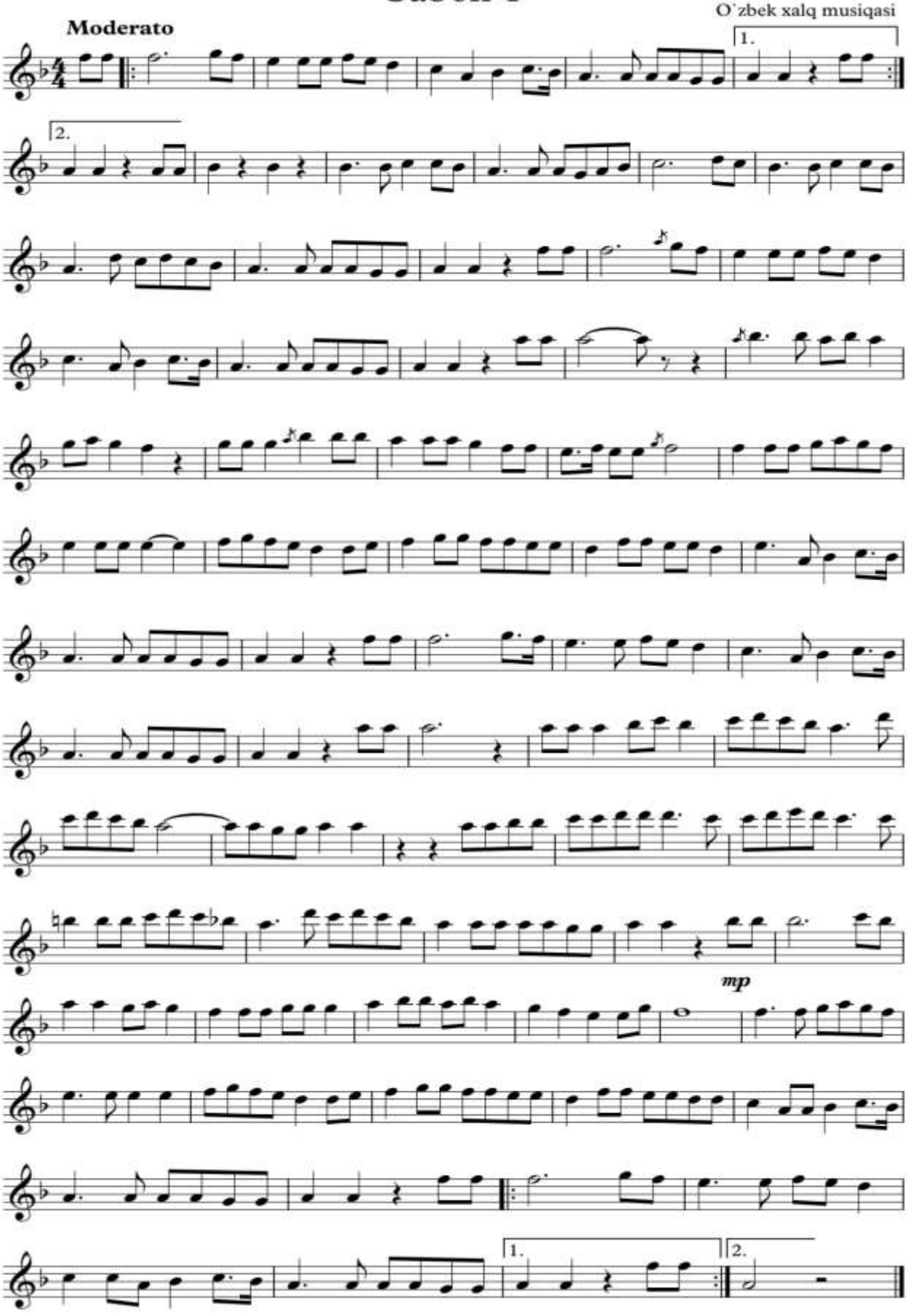
Dugoh maqomidan

Shoshilmasdan

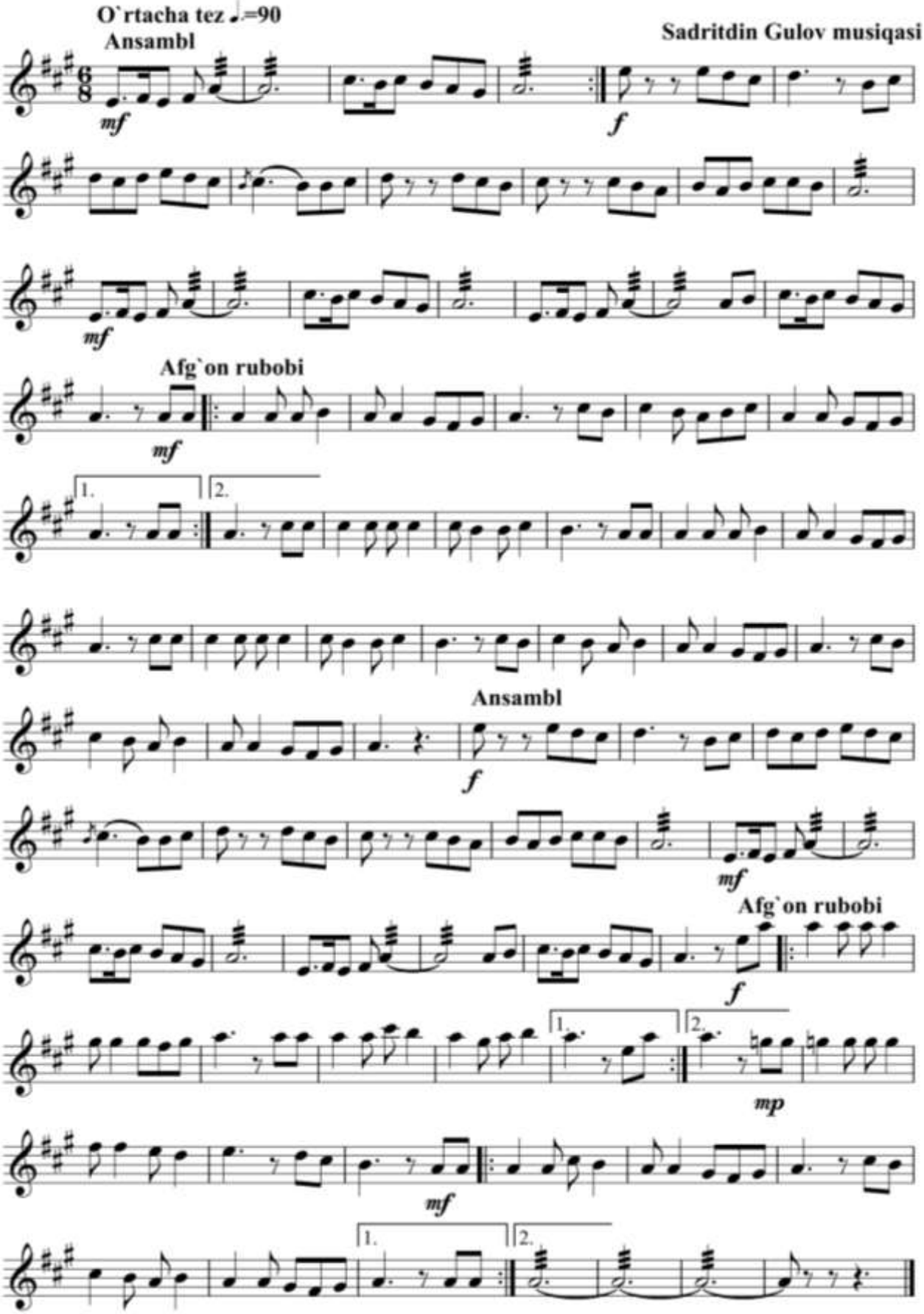


Saboh 1

O`zbek xalq musiqasi



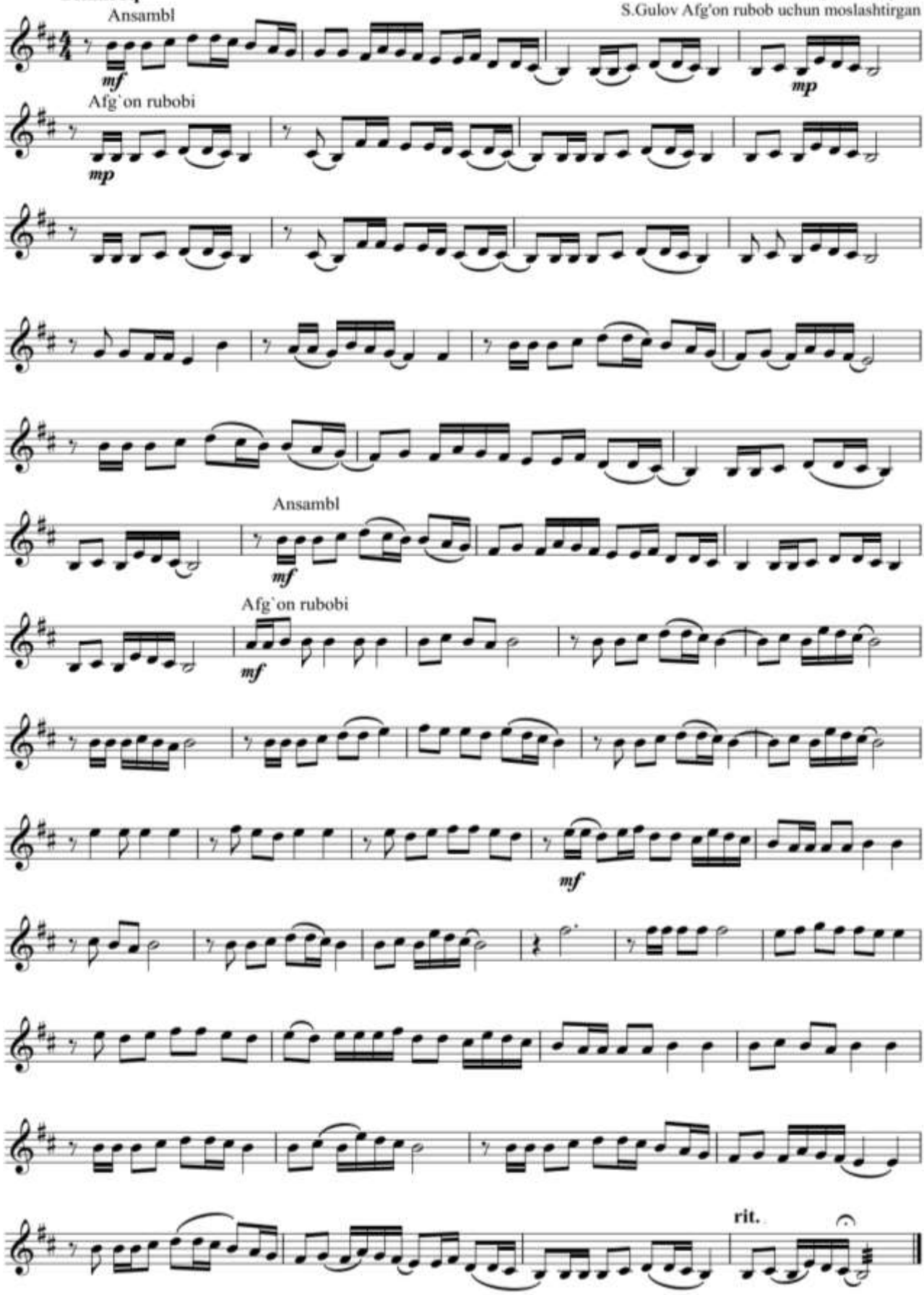
Ey do`st


O`rtacha tez ♩.=90
Ansambl
Sadritdin Gulov musiqasi
mf
f
Afg`on rubobi
1.
2.
Ansambl
mp

Haddin jafo

Sekinroq

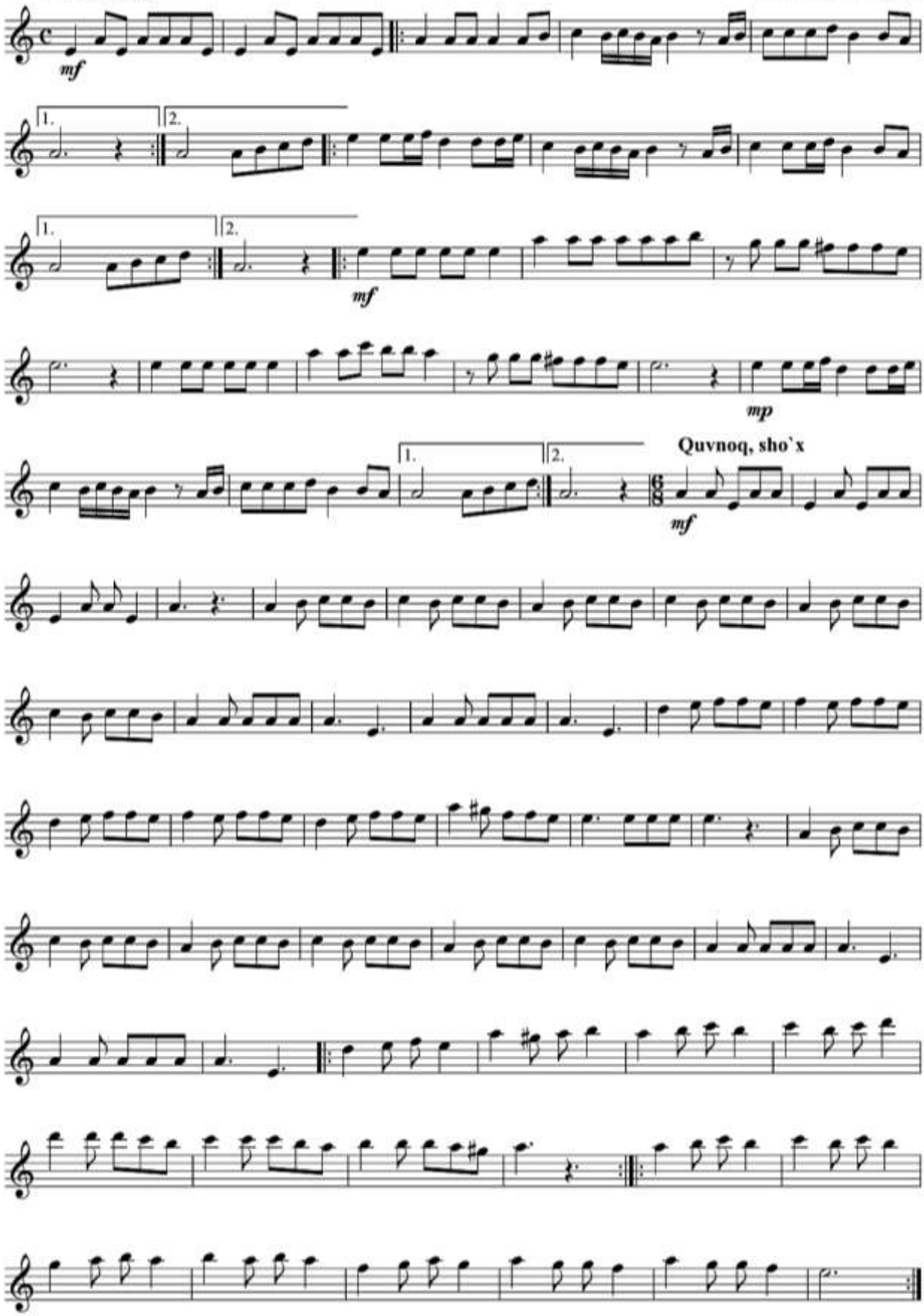
Orif Atoyev musiqasi
S.Gulov Afg'on rubob uchun moslashtirgan



Bahor nashidasi

O`rtacha tez

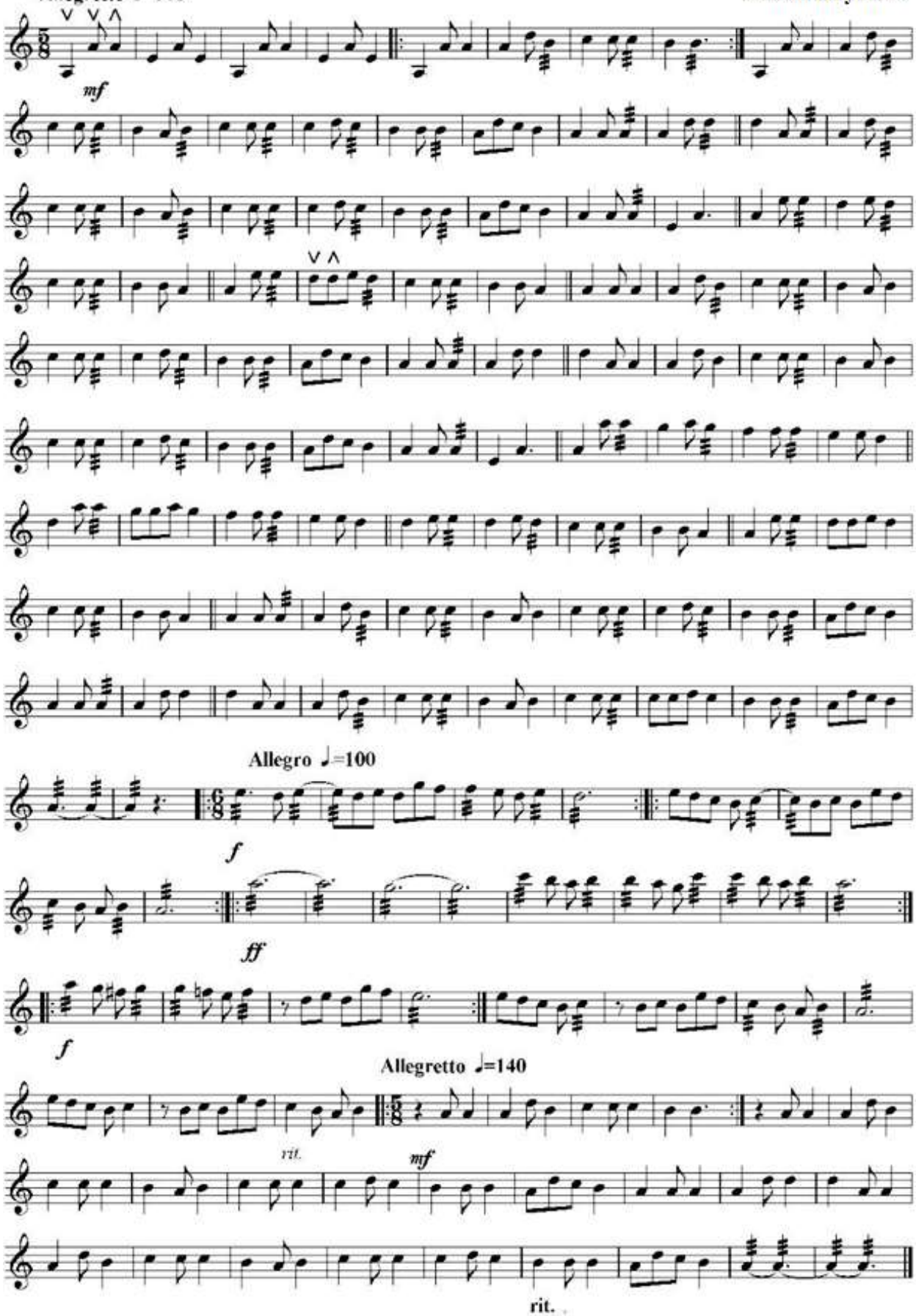
Orif Atoyev musiqasi



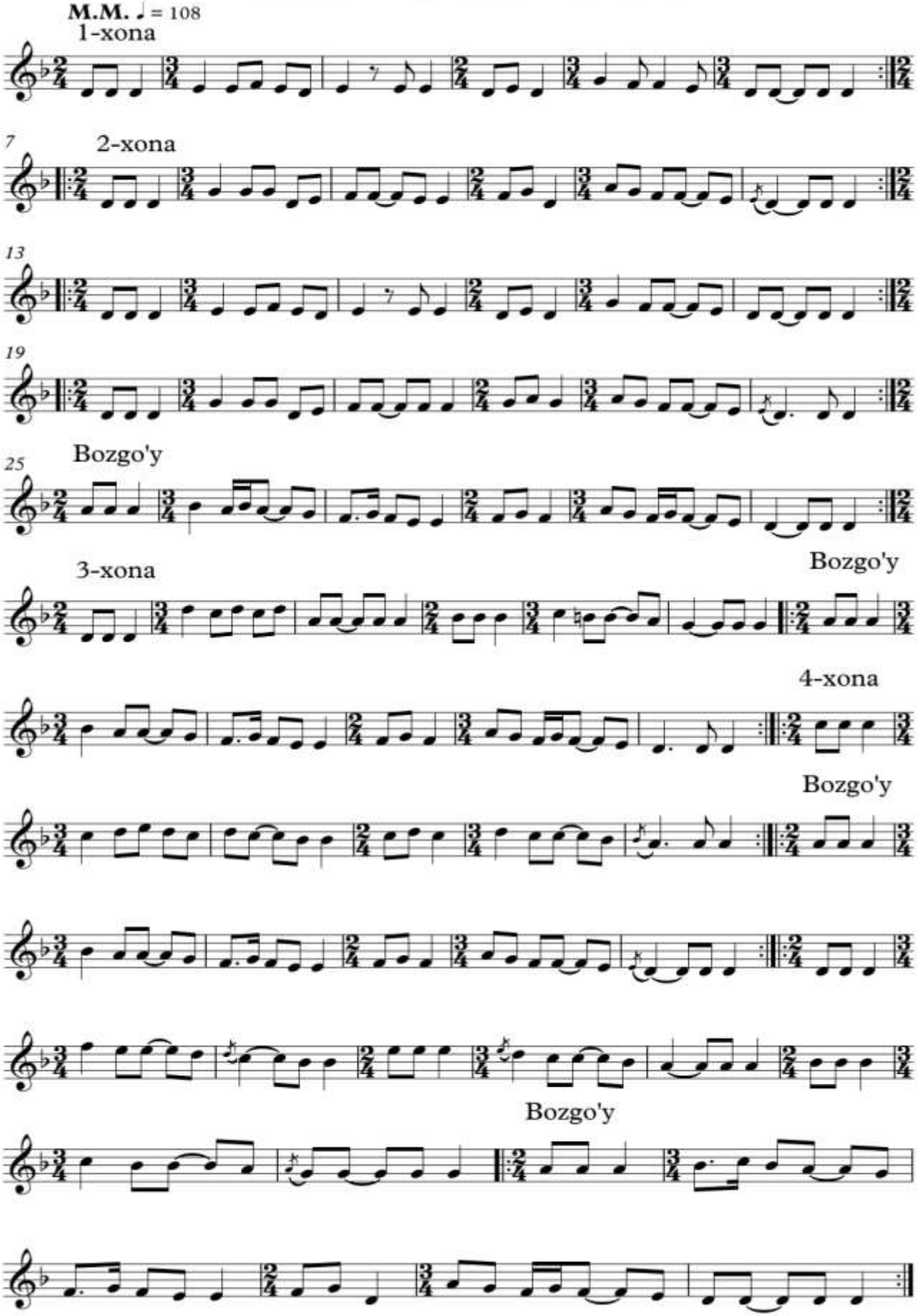
Buxorcha

Allegretto ♩=140

Ahmad Haydarov



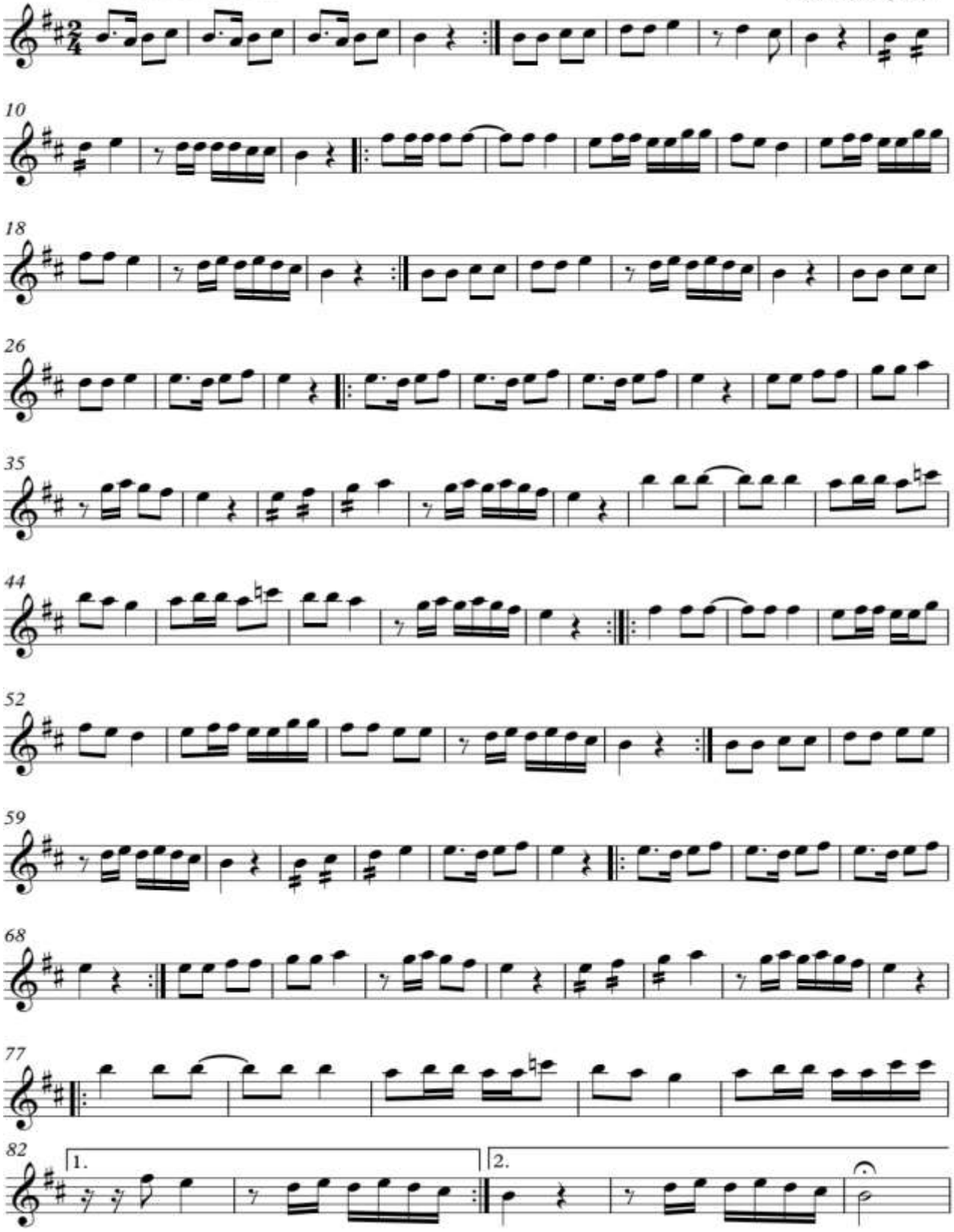
SEGOH MAQOMIDAN "GARDUN"



Qari navo

Marsh sur`atida

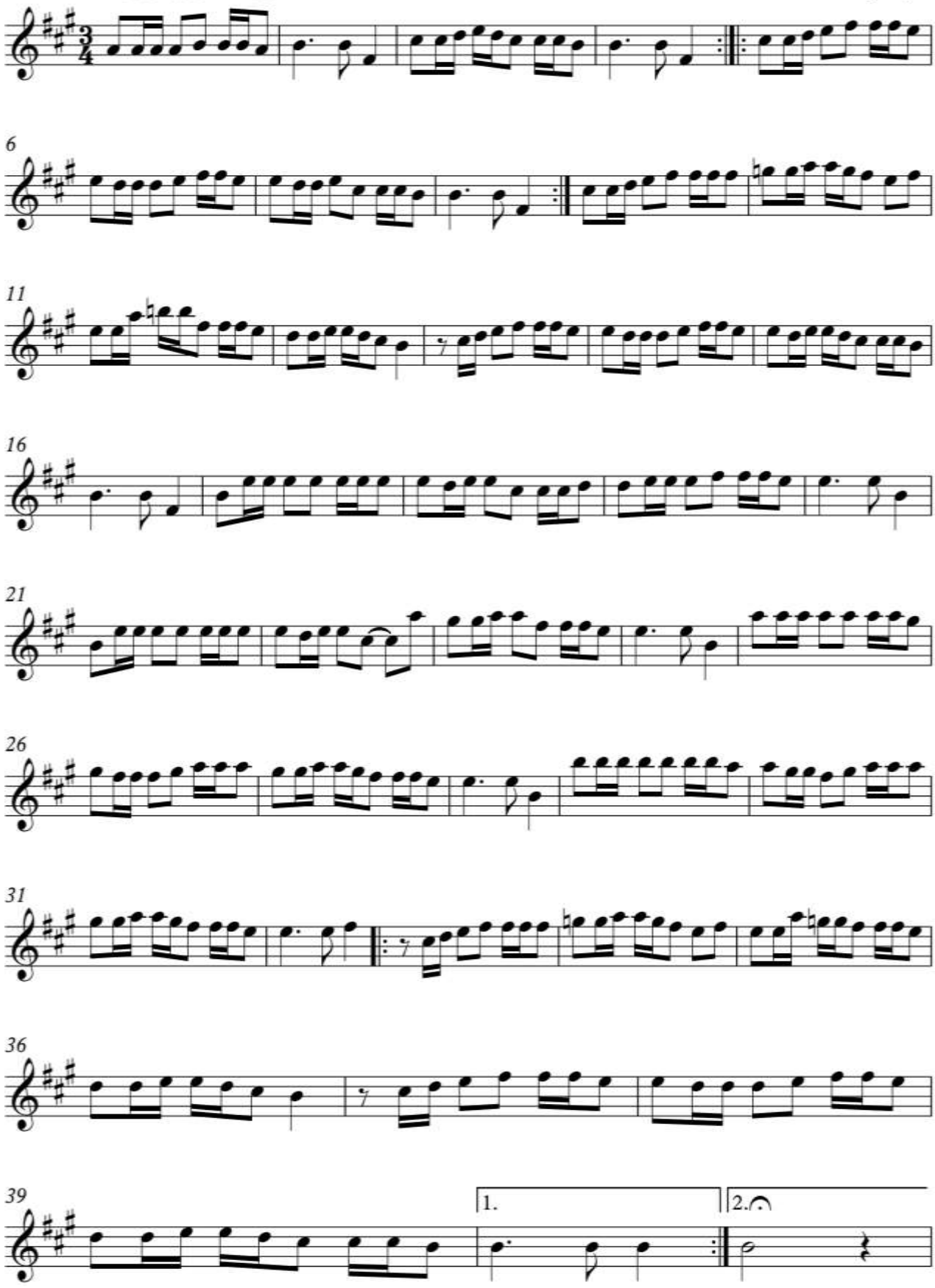
O`zbek xalq kuyi



Gulbahor

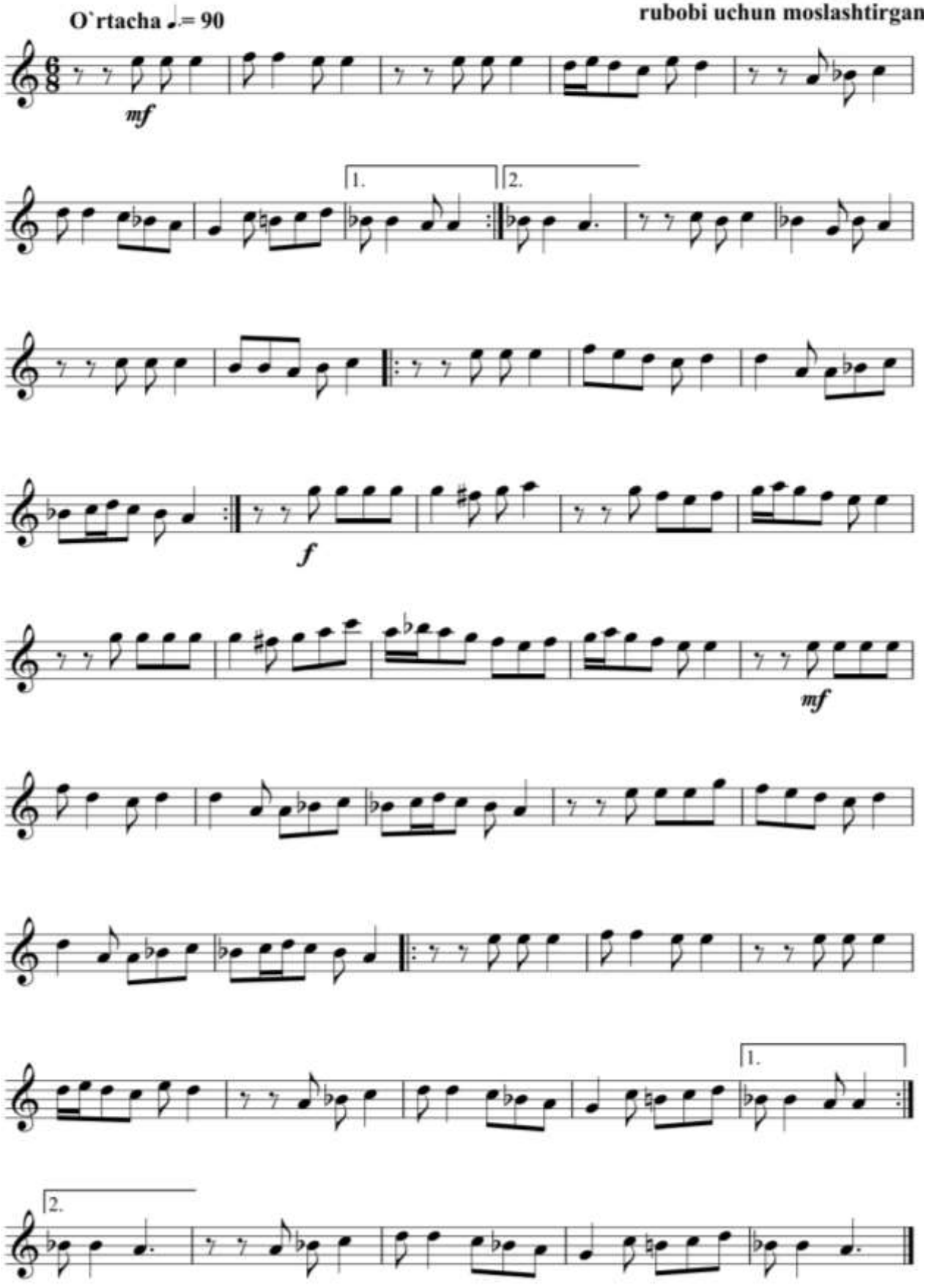
Moderato ♩ = 100

O`zbek xalq kuyi



Mehmoni dilam shud

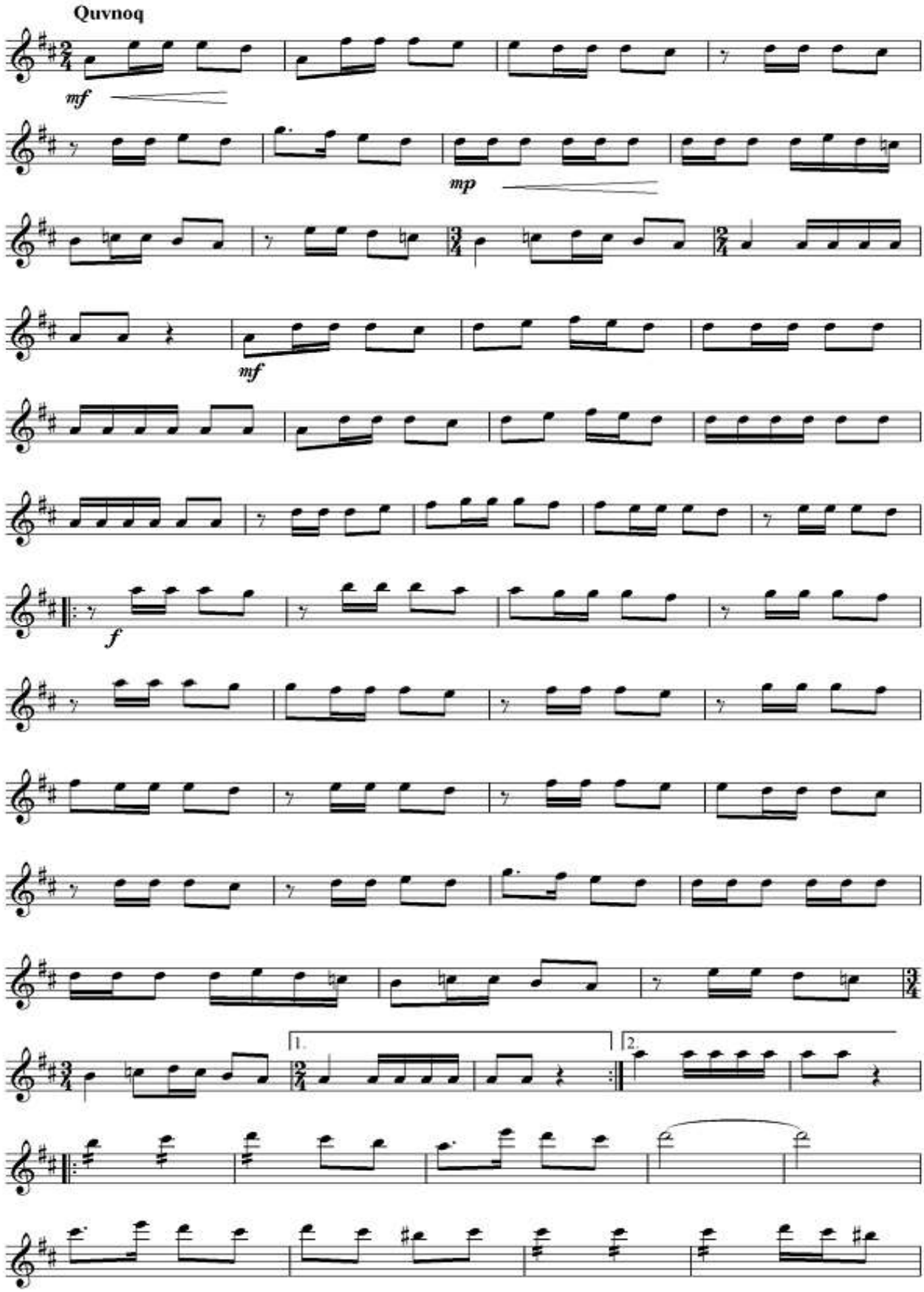
Sayfullo Yusupov musiqasi
Sadritdin Gulov afg`on
rubobi uchun moslashtirgan

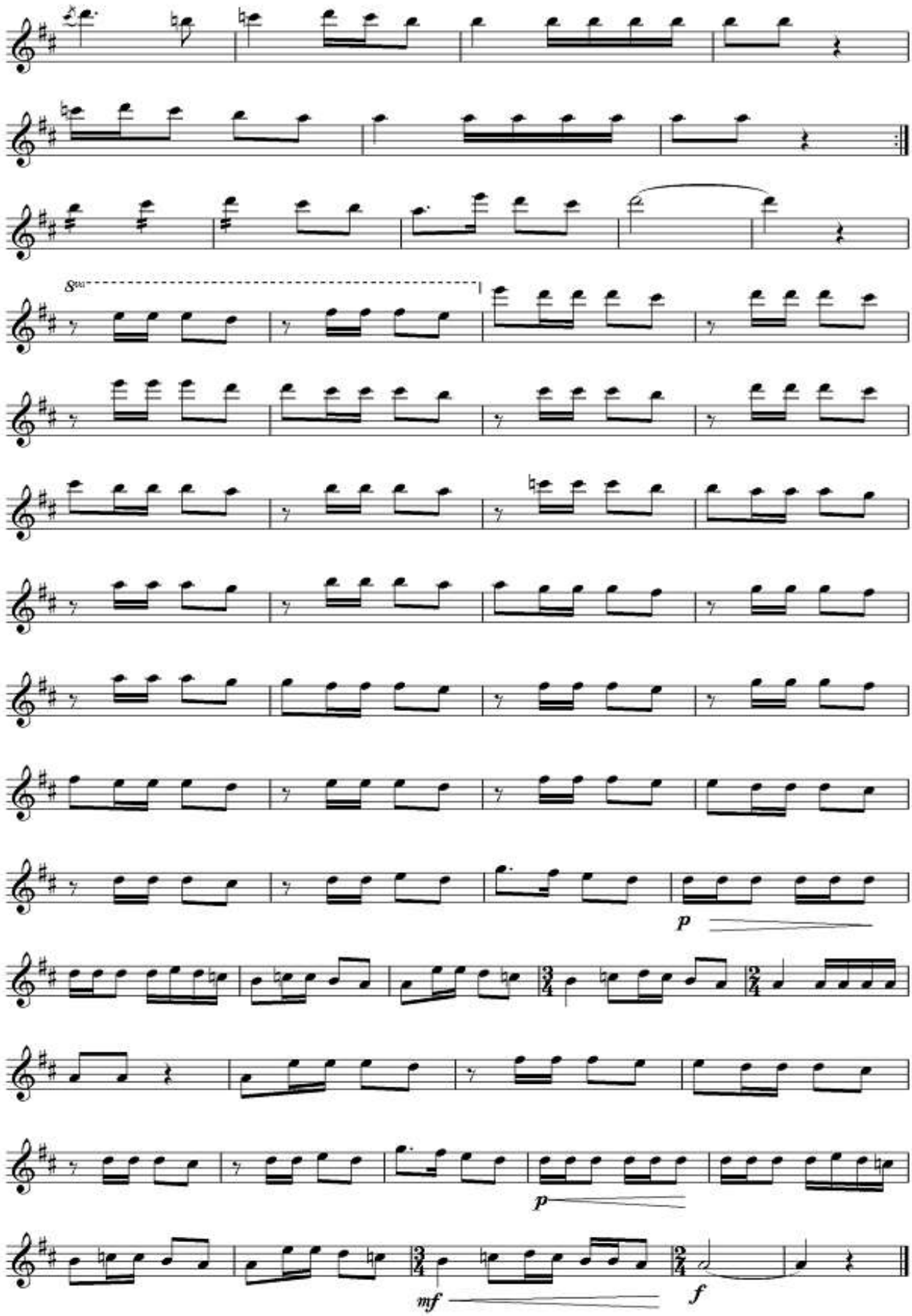


DILXIROJ

O'zbek xalq kuyi

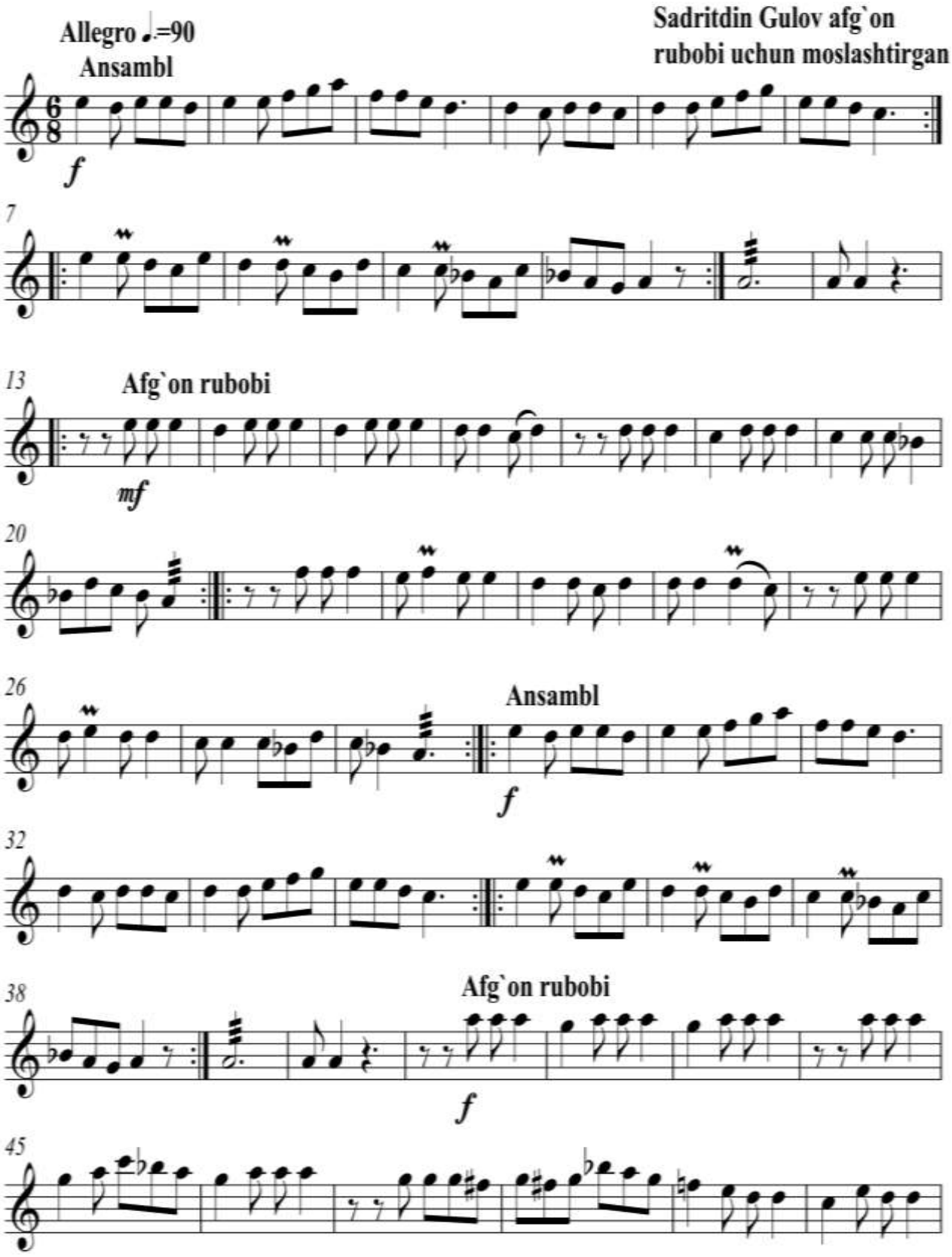
Quvnoq

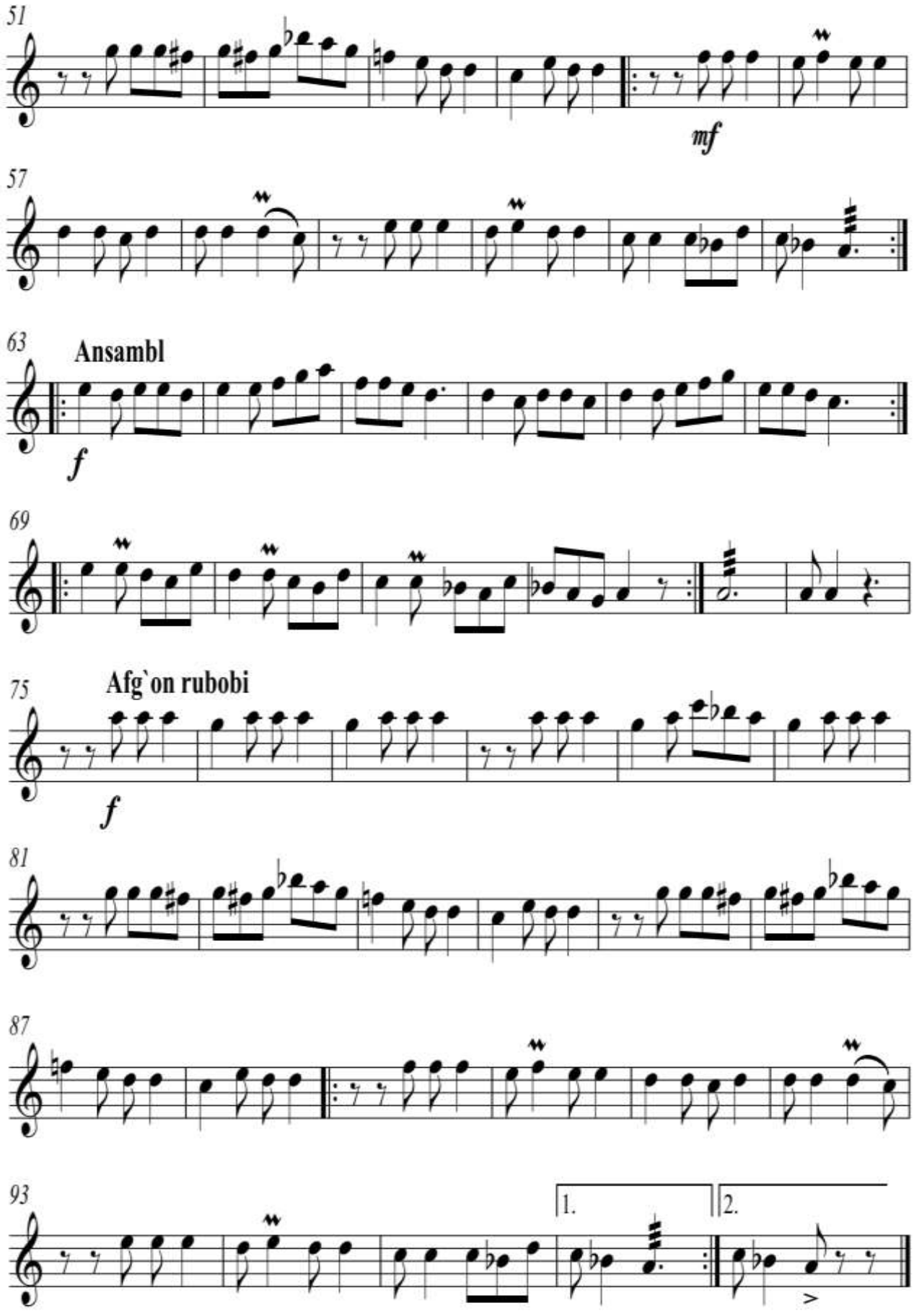



8va
p
p
mf
f

Vafo nadori

(Eron xalq musiqasi)

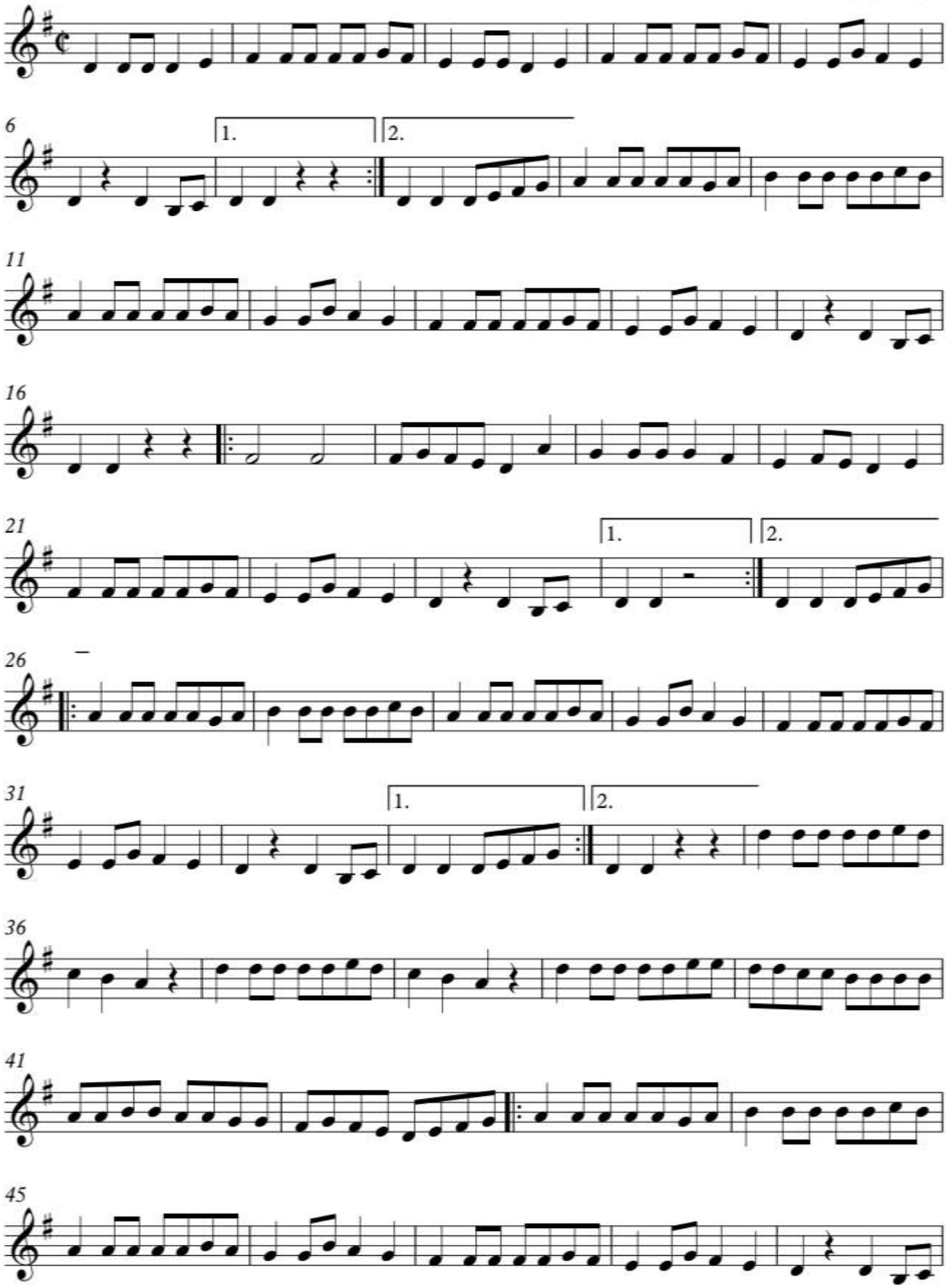


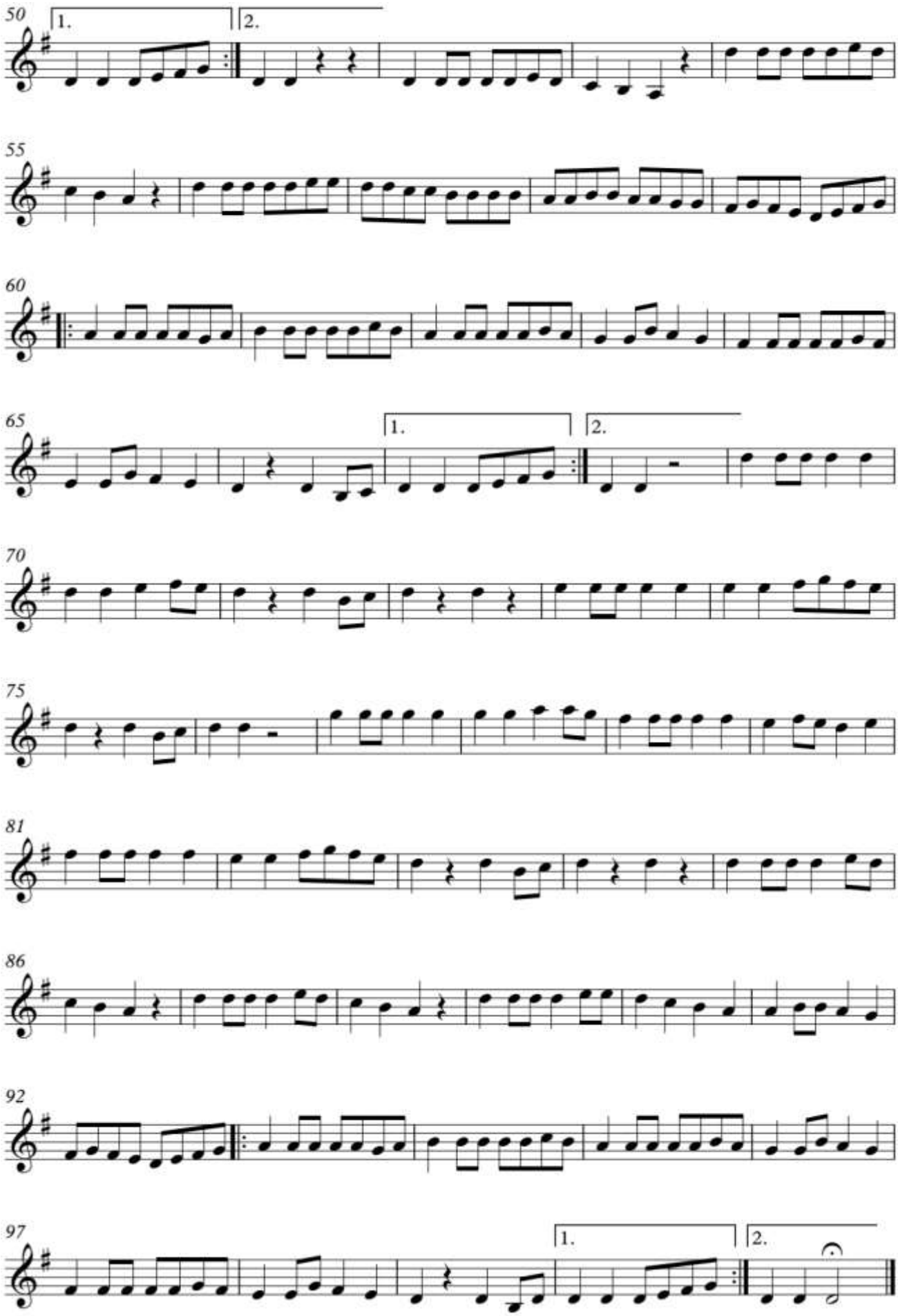

51
mf
57
63
Ansambl
f
69
75
Afg`on rubobi
f
81
87
93
1.
2.

Rajabiy

vazmin ♩ = 100

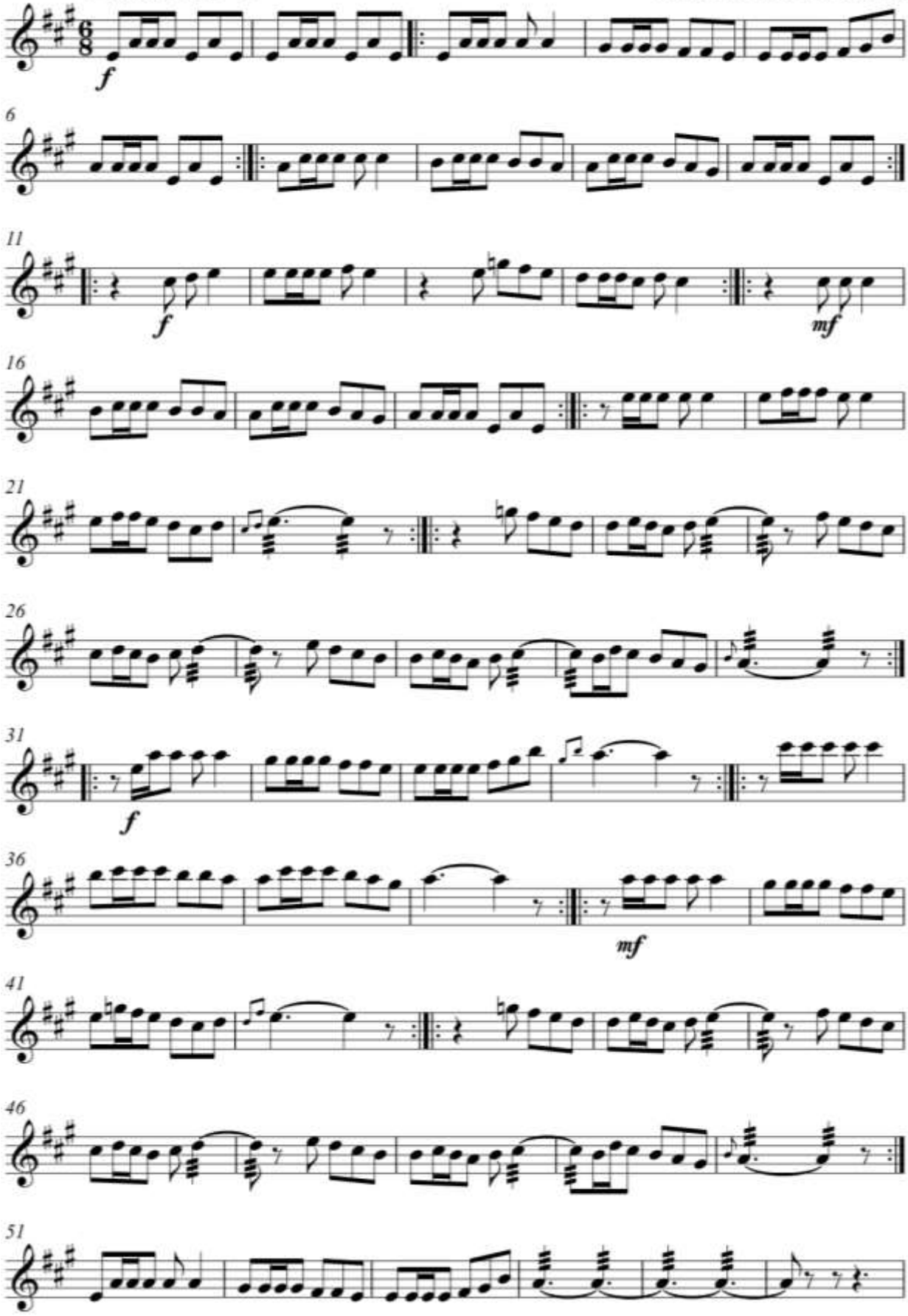
O`zbek xalq qo`shig`i

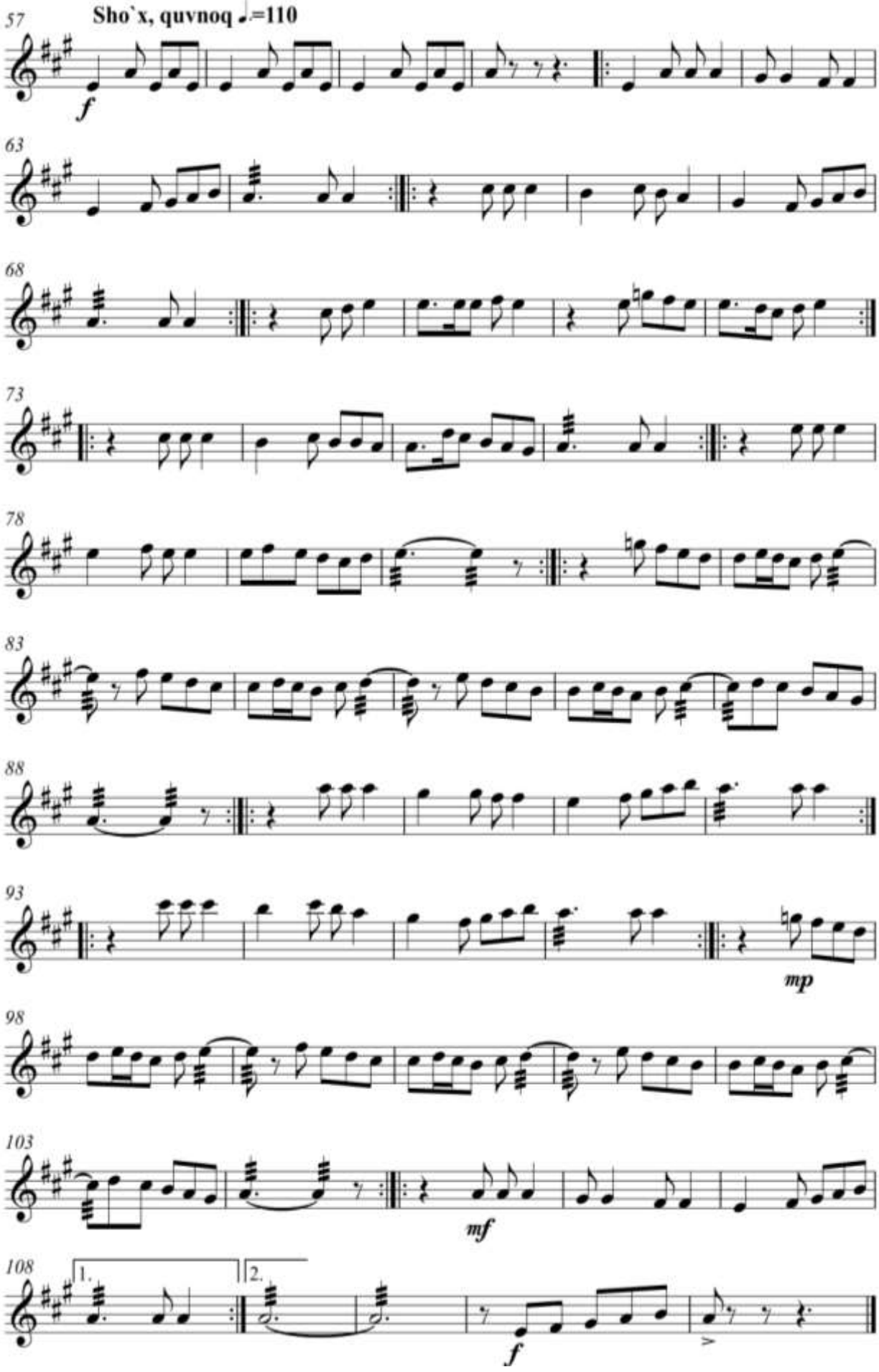



50
1.
2.
55
60
65
1.
2.
70
75
81
86
92
97
1.
2.

Chashma

O`rtacha tez ♩.=60 **Sadritdin Gulov musiqasi**

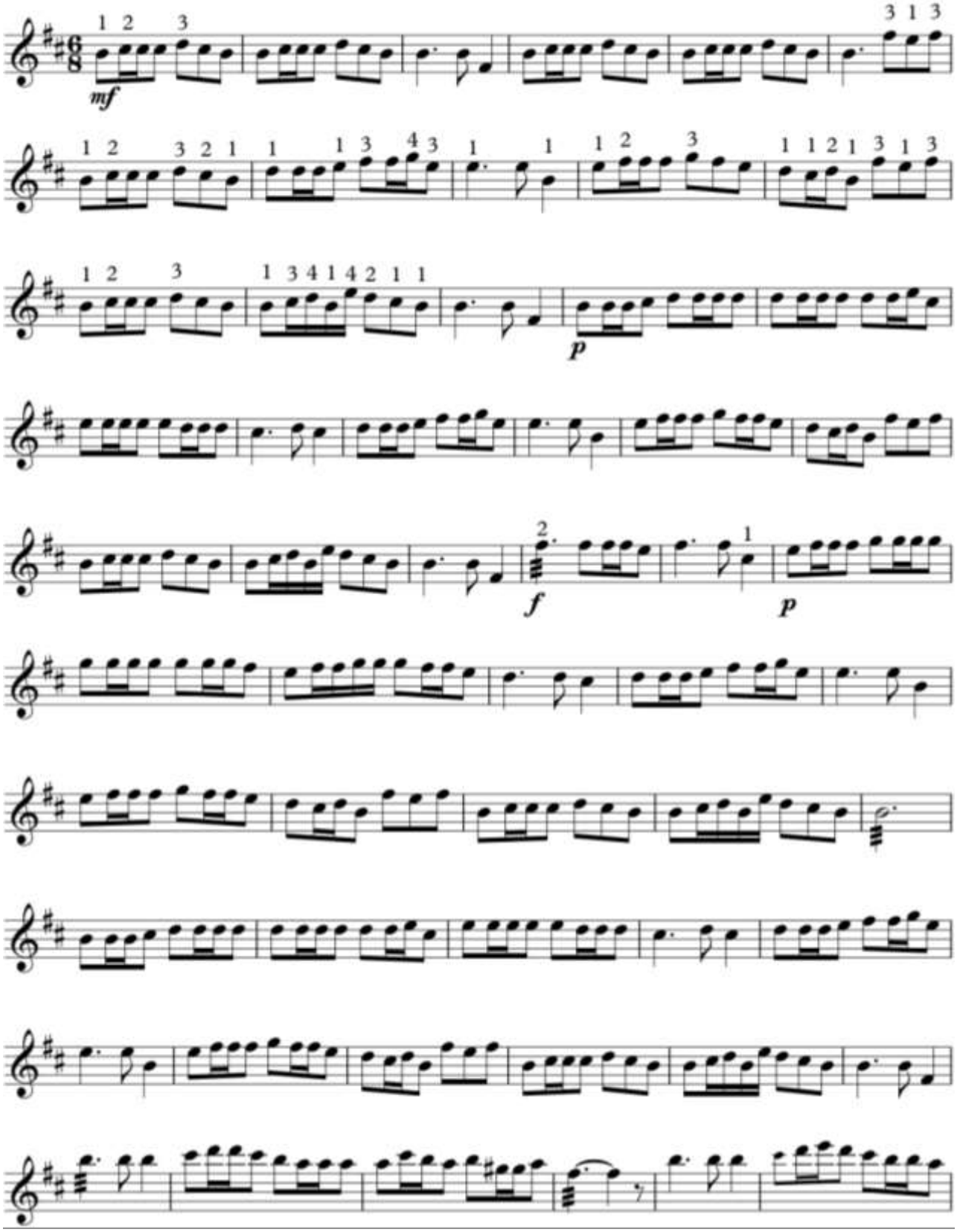


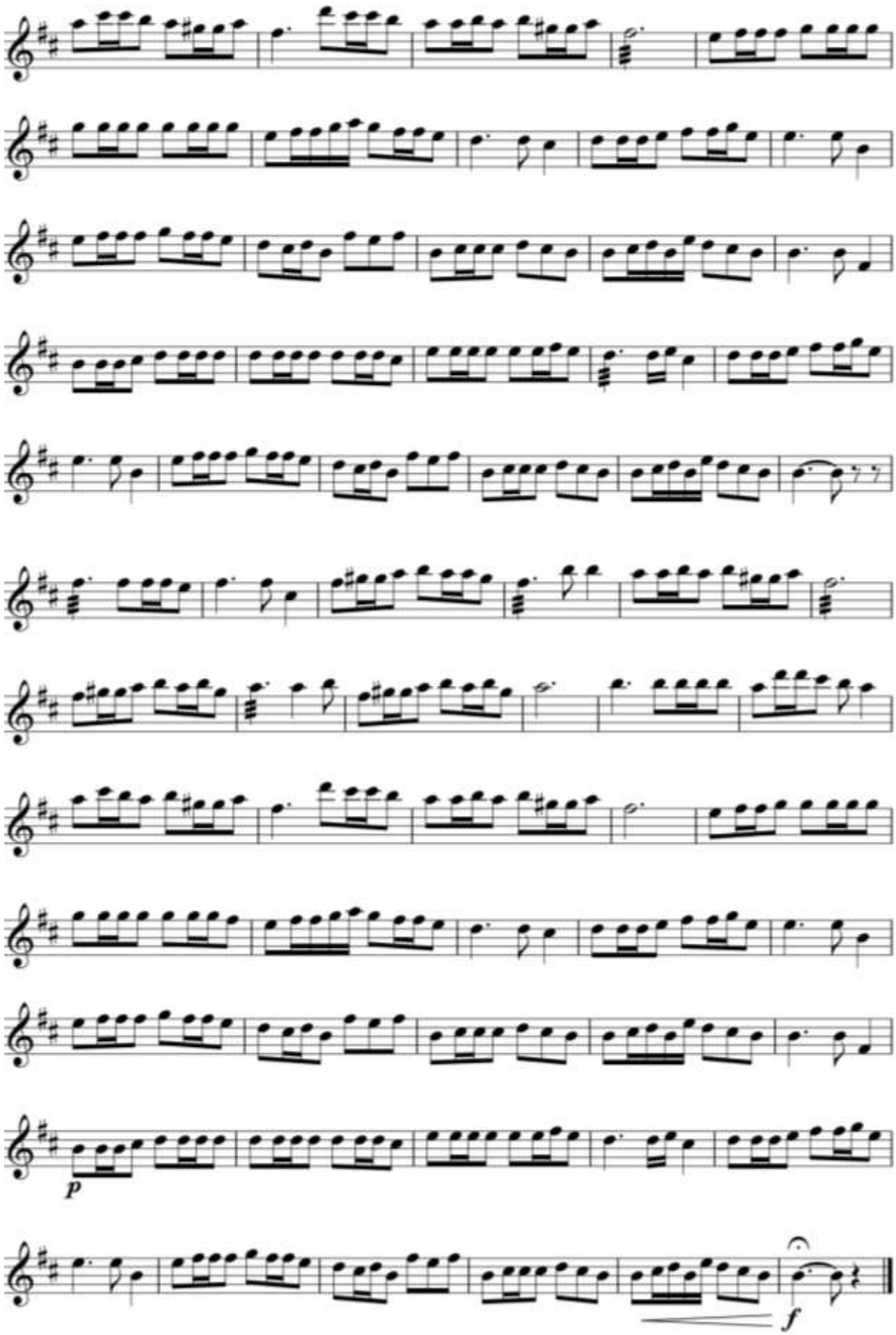

57
Sho`x, quvnoq ♩.=110
f
63
68
73
78
83
88
93
mp
98
103
mf
108
1.
2.
f

Aliqambar

Allegretto ♩ = 100

Xorazm xalq kuyi

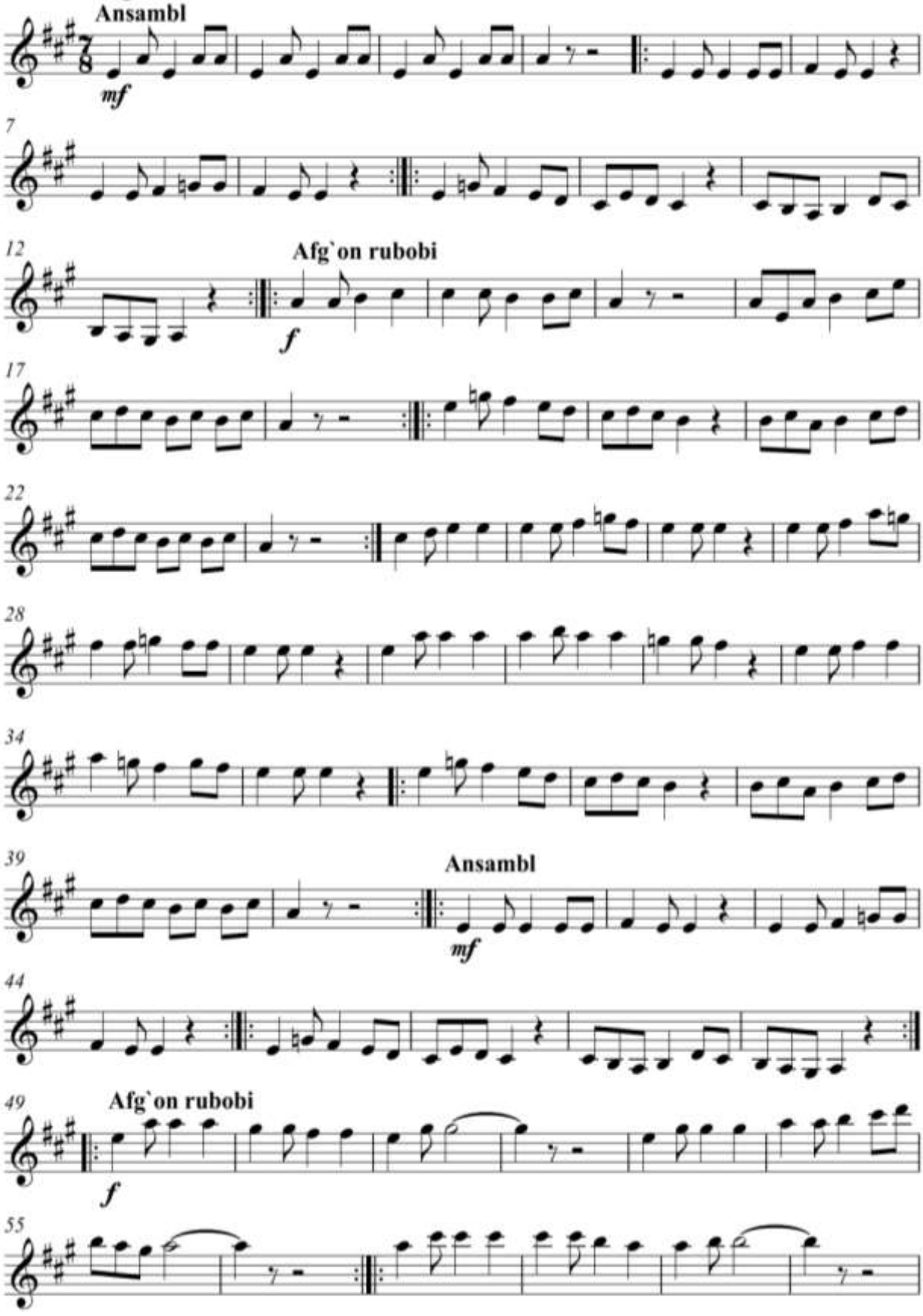


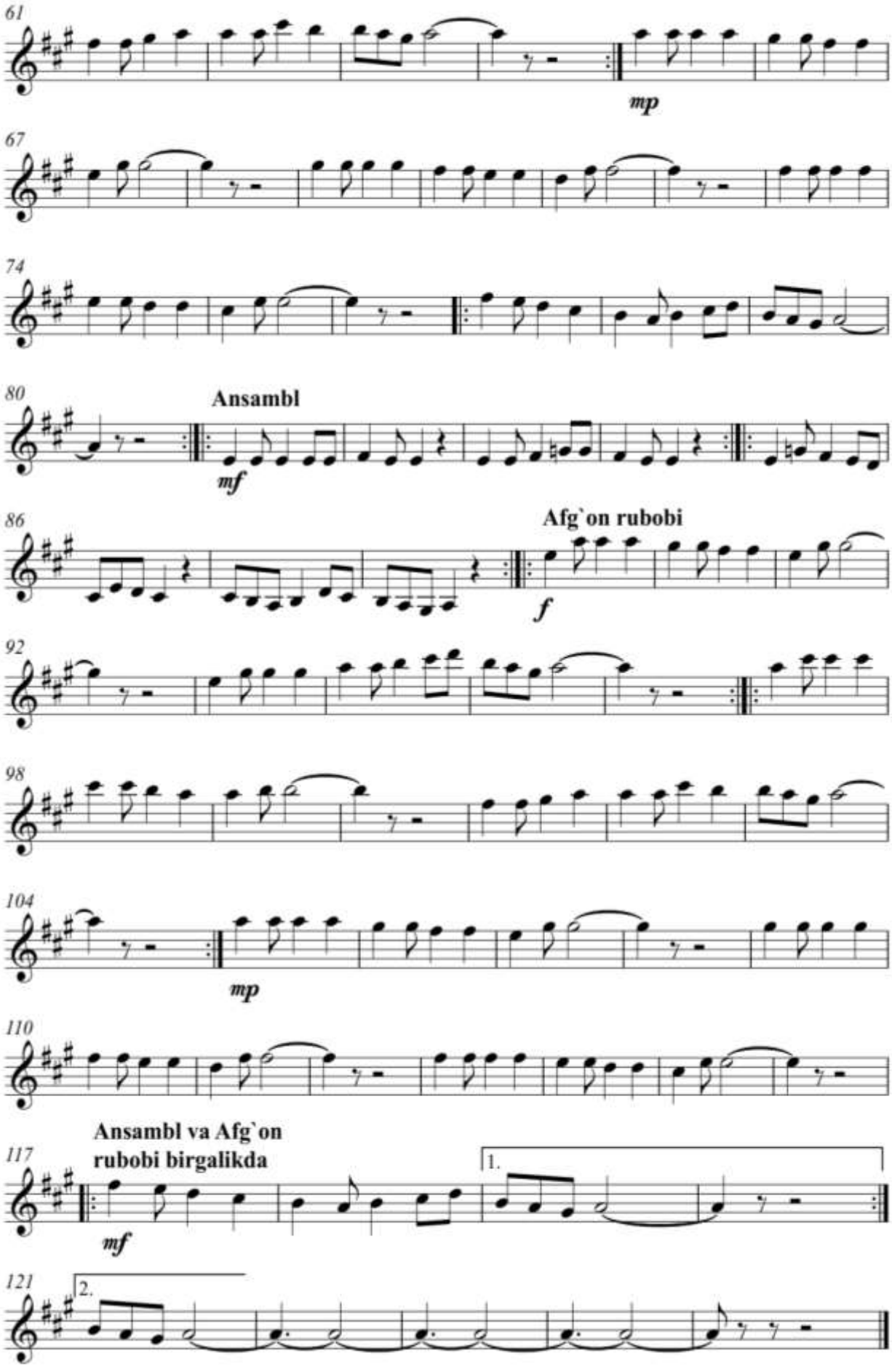

p
f

Duxtari G`urbun

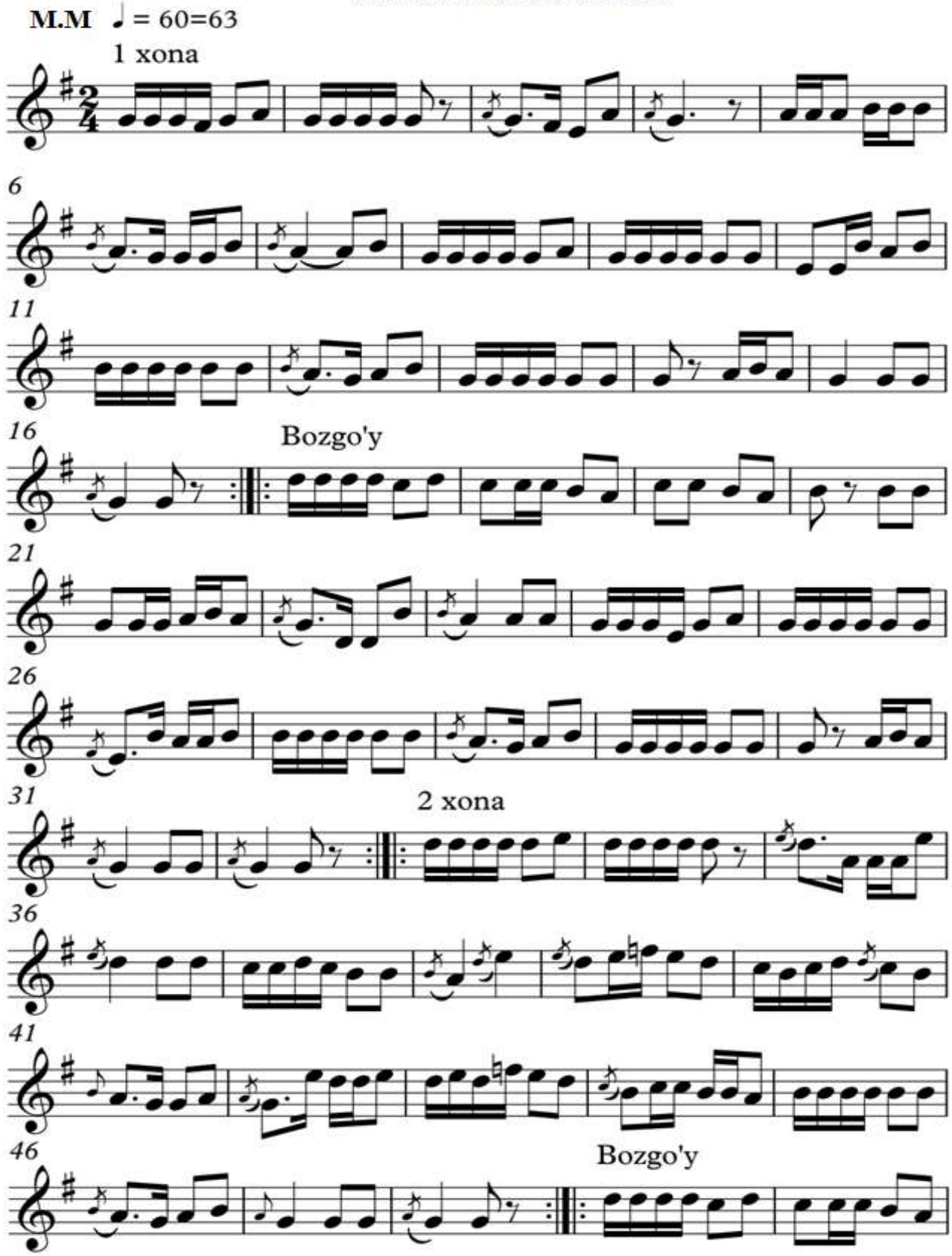
Allegro ♪=300 Sadritdin Gulov musiqasi

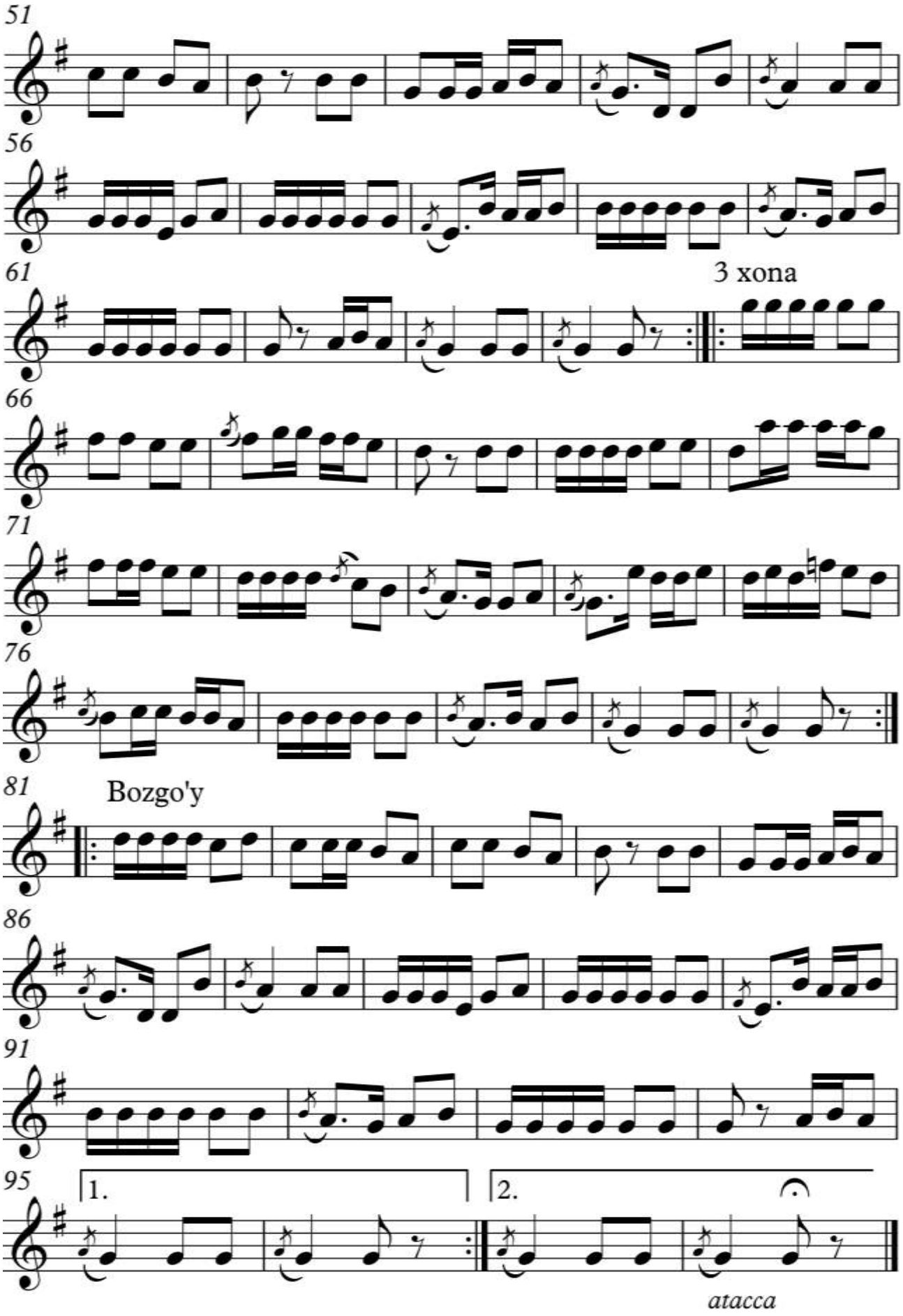
Ansambl




61
mp
67
74
80
Ansambl
mf
86
Afg`on rubobi
f
92
98
104
mp
110
117
Ansambl va Afg`on
rubobi birgalikda
mf
1.
121
2.

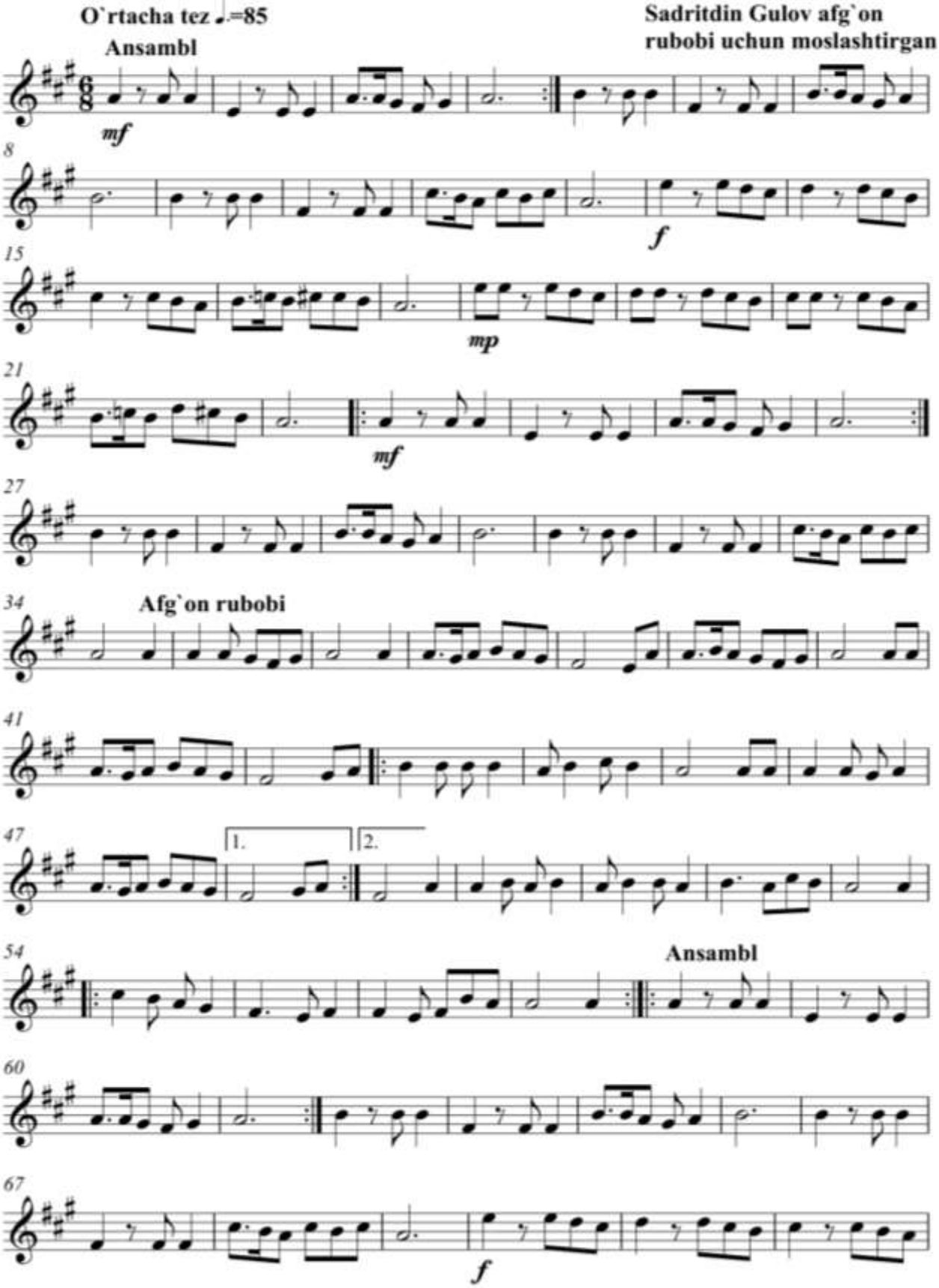
BUZRUK MAQOMIDAN
"MUXAMMASI NASRULLOI"

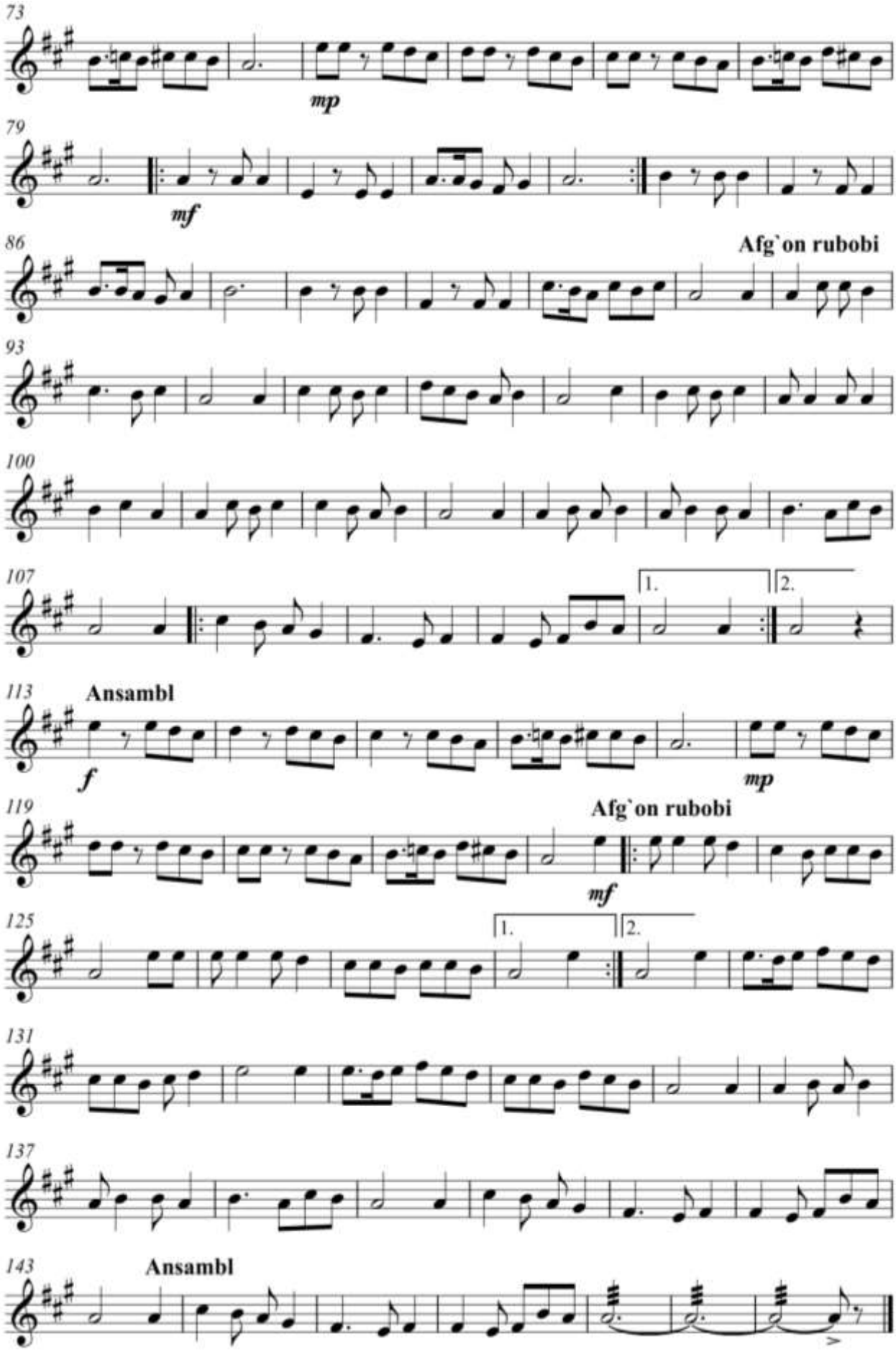



51
56
61
3 xona
66
71
76
81
Bozgo'y
86
91
95
1.
2.
atacca

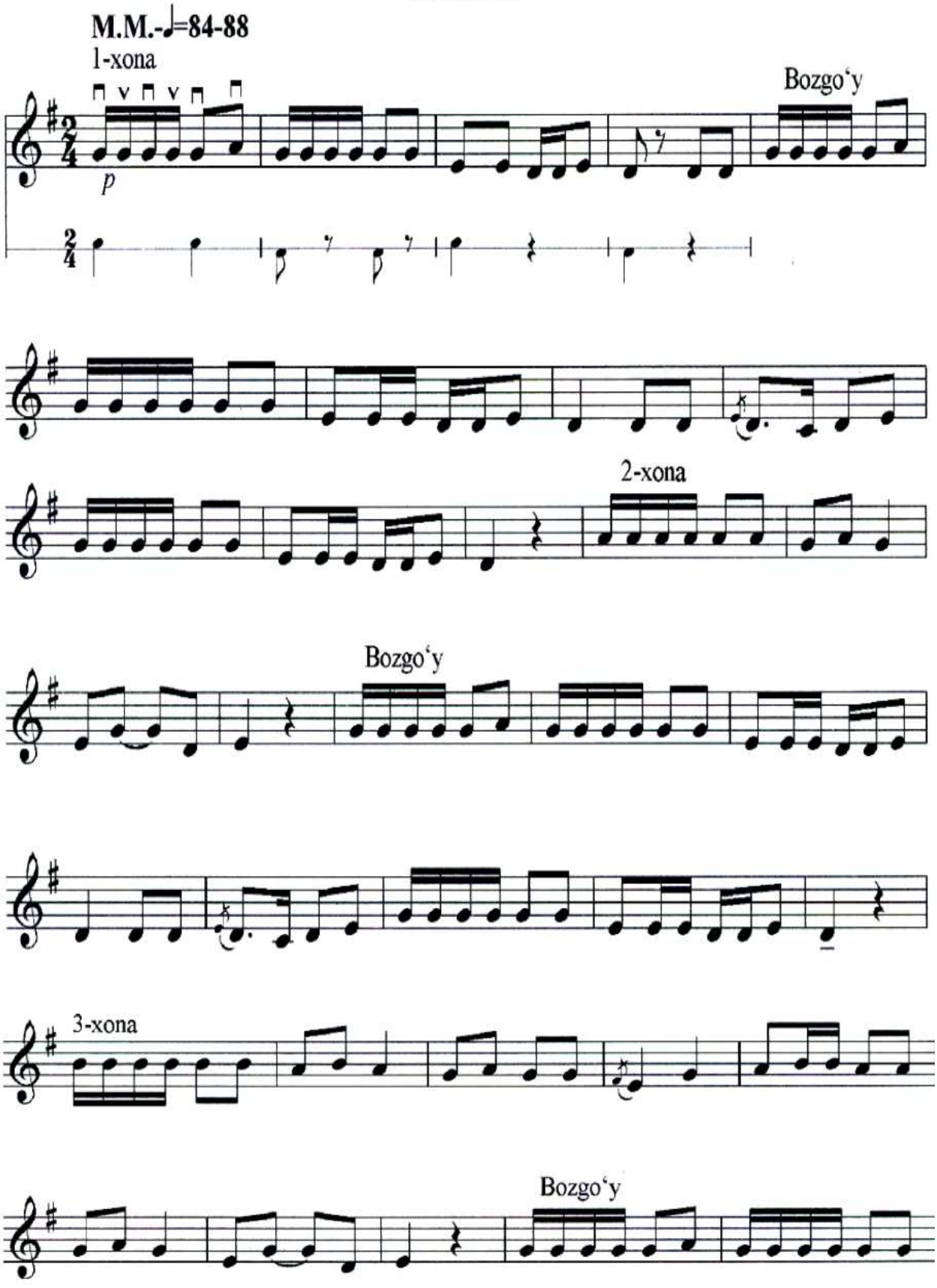
Yak shab

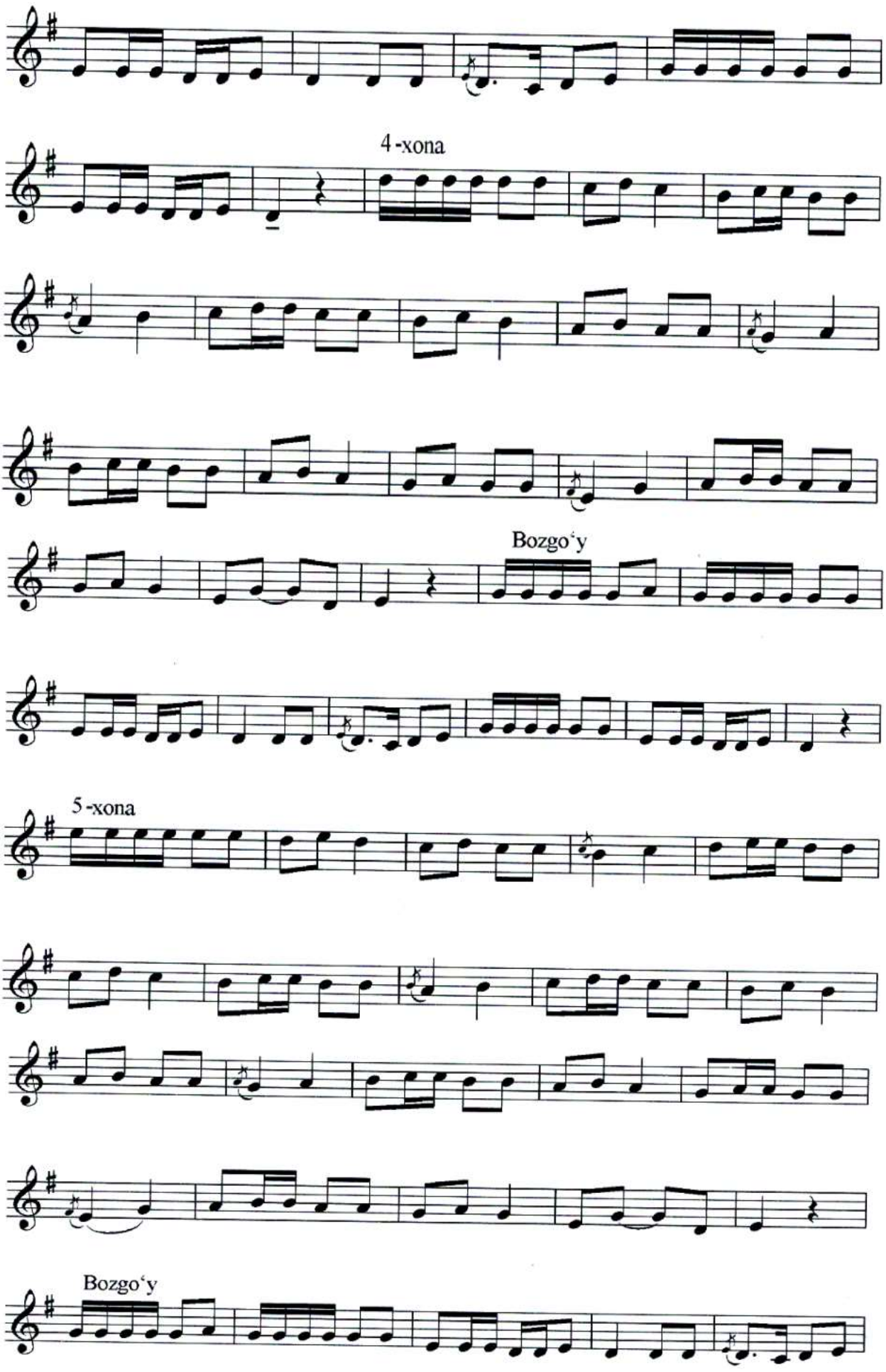
(Eron xalq musiqasi)

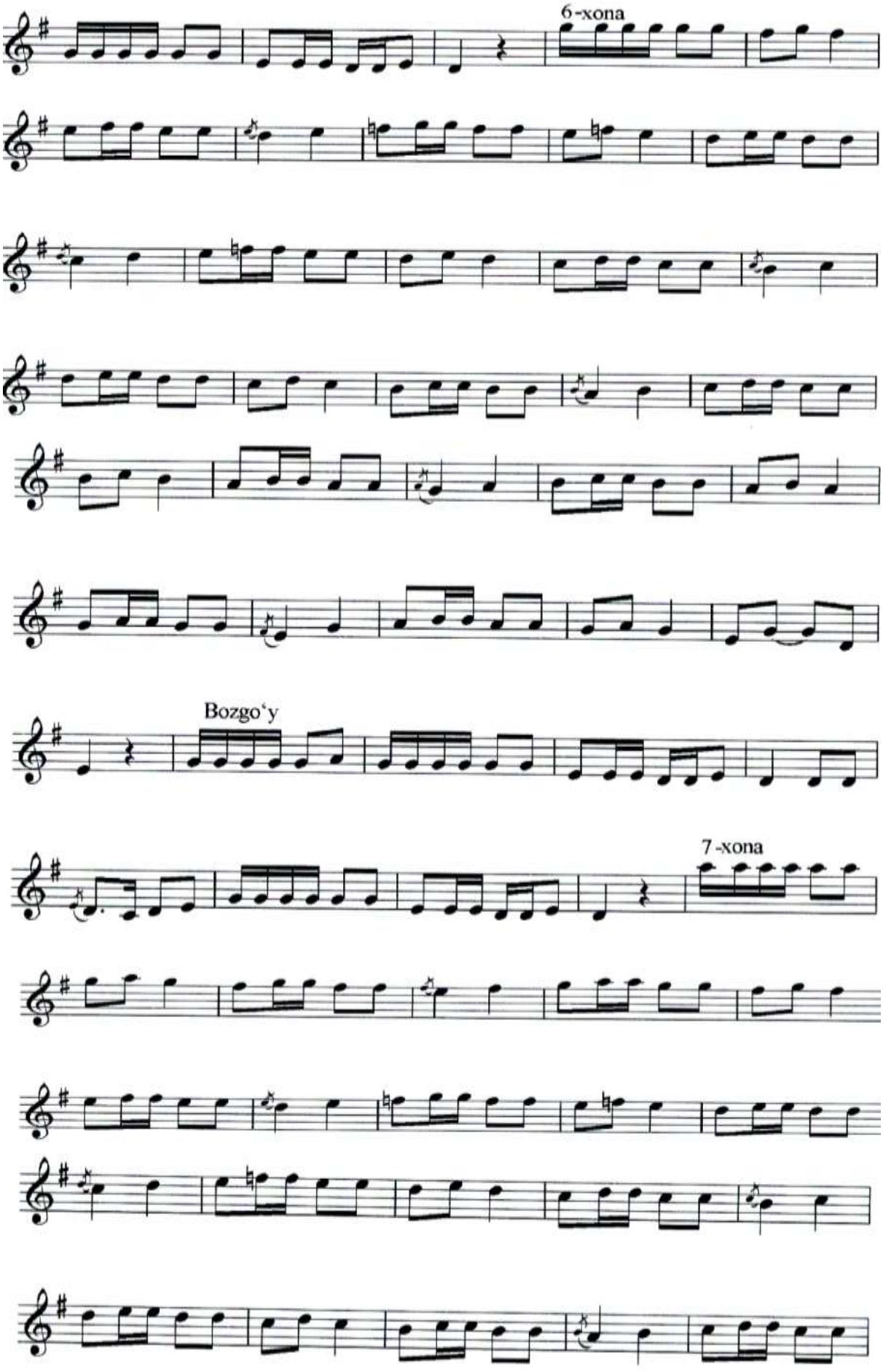


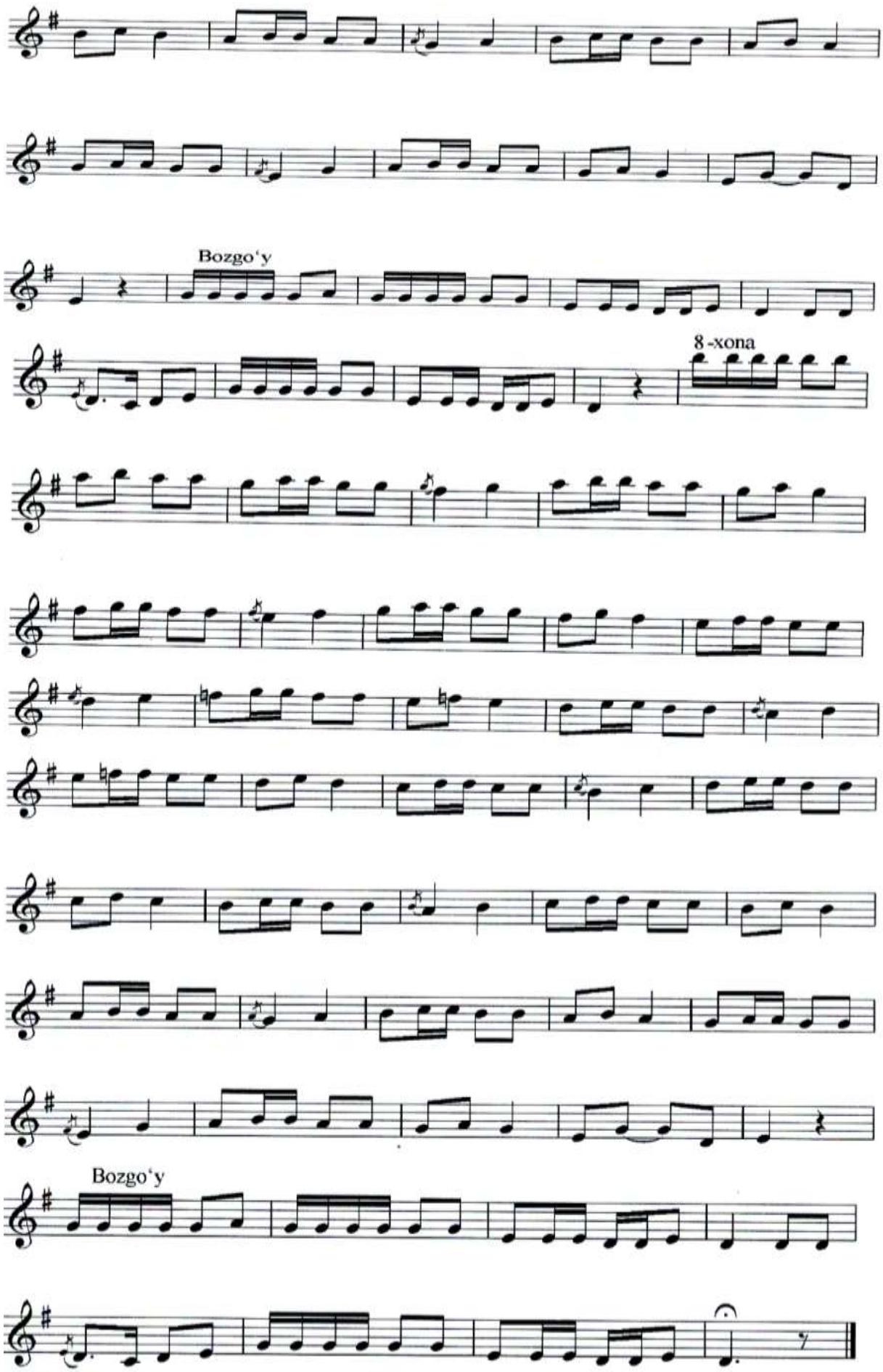

73
mp
79
mf
86
Afg`on rubobi
93
100
107
1.
2.
113
Ansambl
f
mp
119
Afg`on rubobi
mf
125
1.
2.
131
137
143
Ansambl

BUZRUK MAQOMIDAN
«TASNIF»

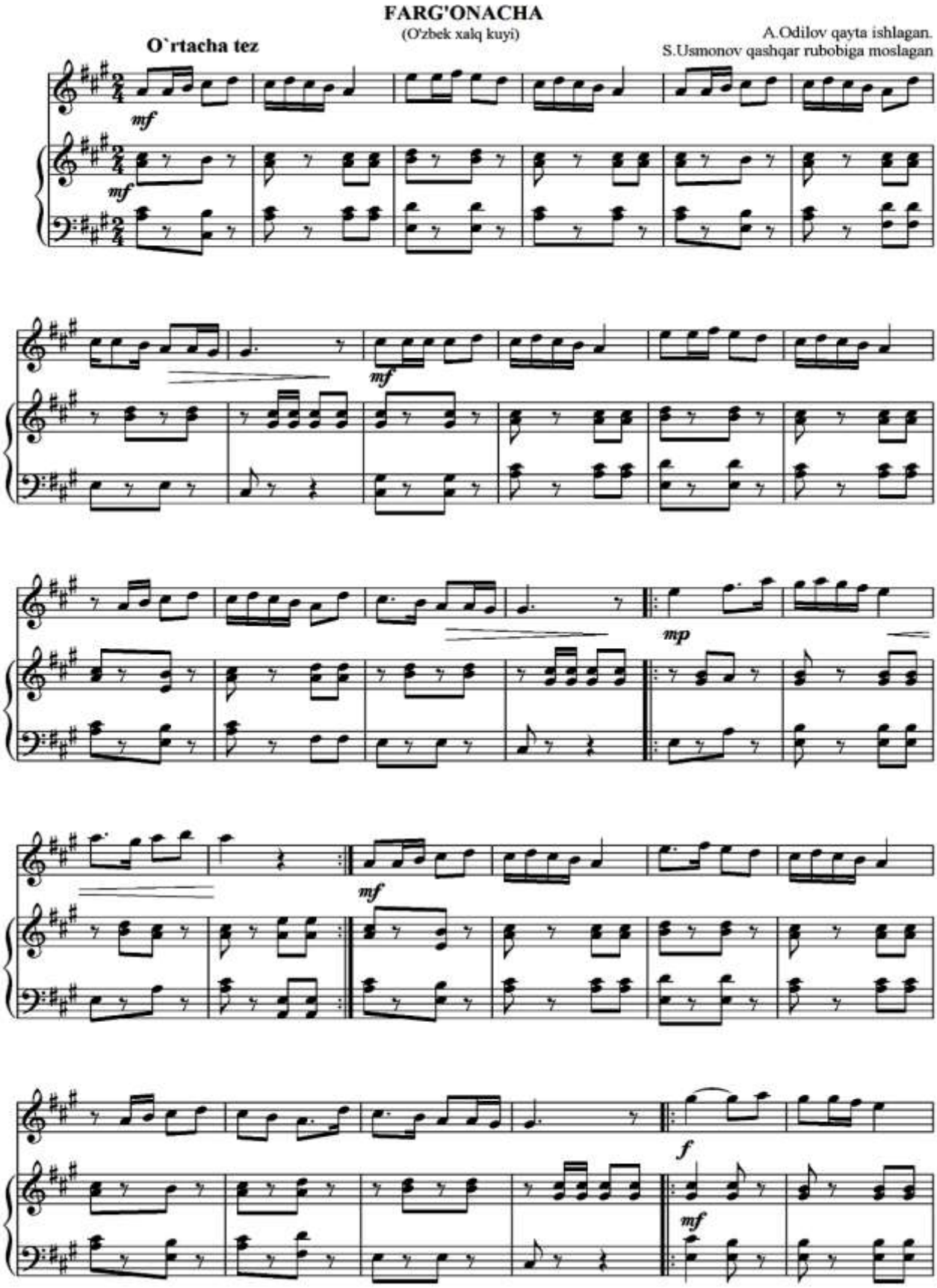


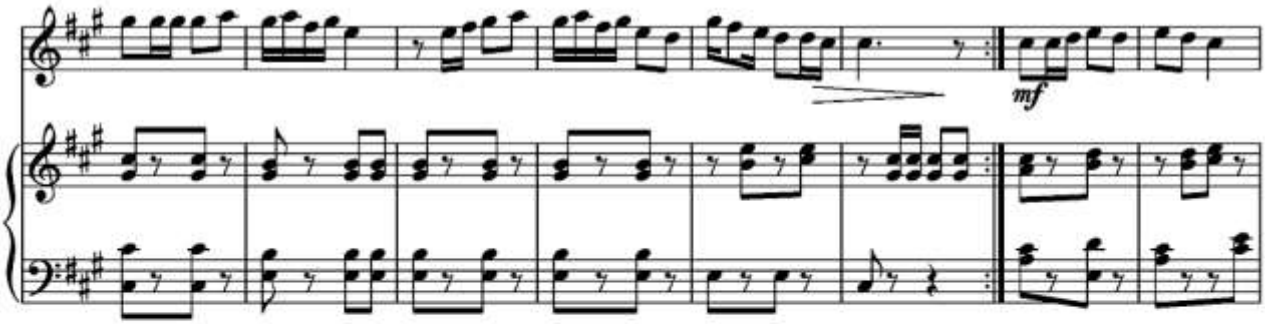

4 -xona
Bozgo'y
5 -xona
Bozgo'y

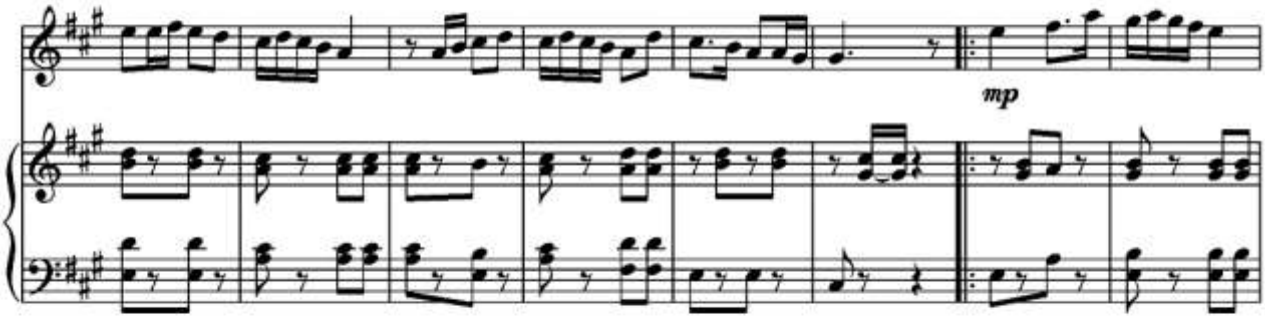

6-xona
Bozgo'y
7-xona

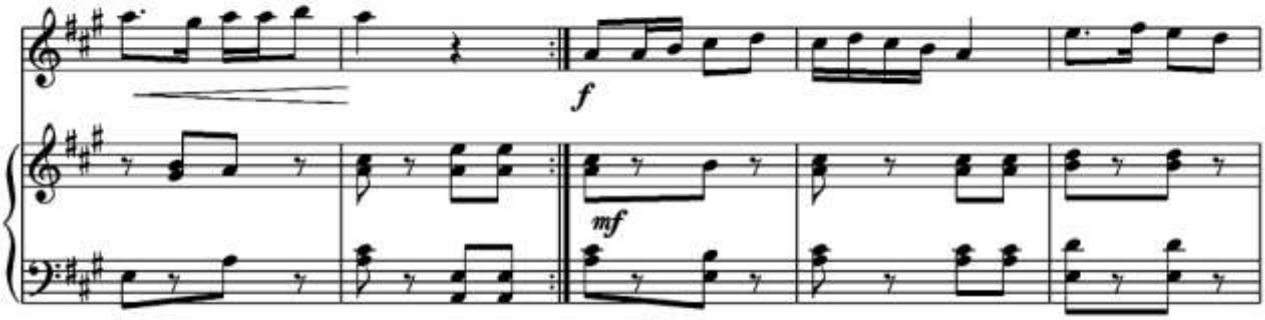

Bozgo'y
8 -xona
Bozgo'y

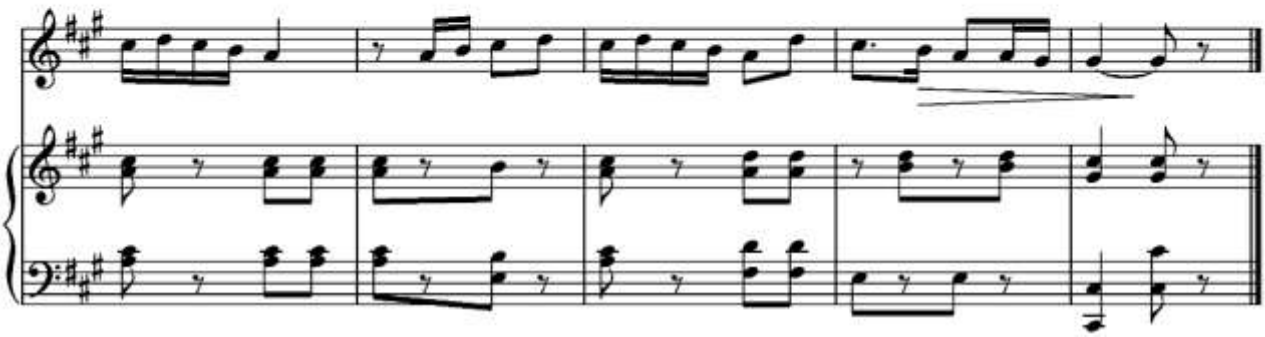
KOMPOZITORLIK IJODIYOTI NAMUNALARI
Fortepiano jo‘rligida ijro etiladigan asarlar




mf


mp

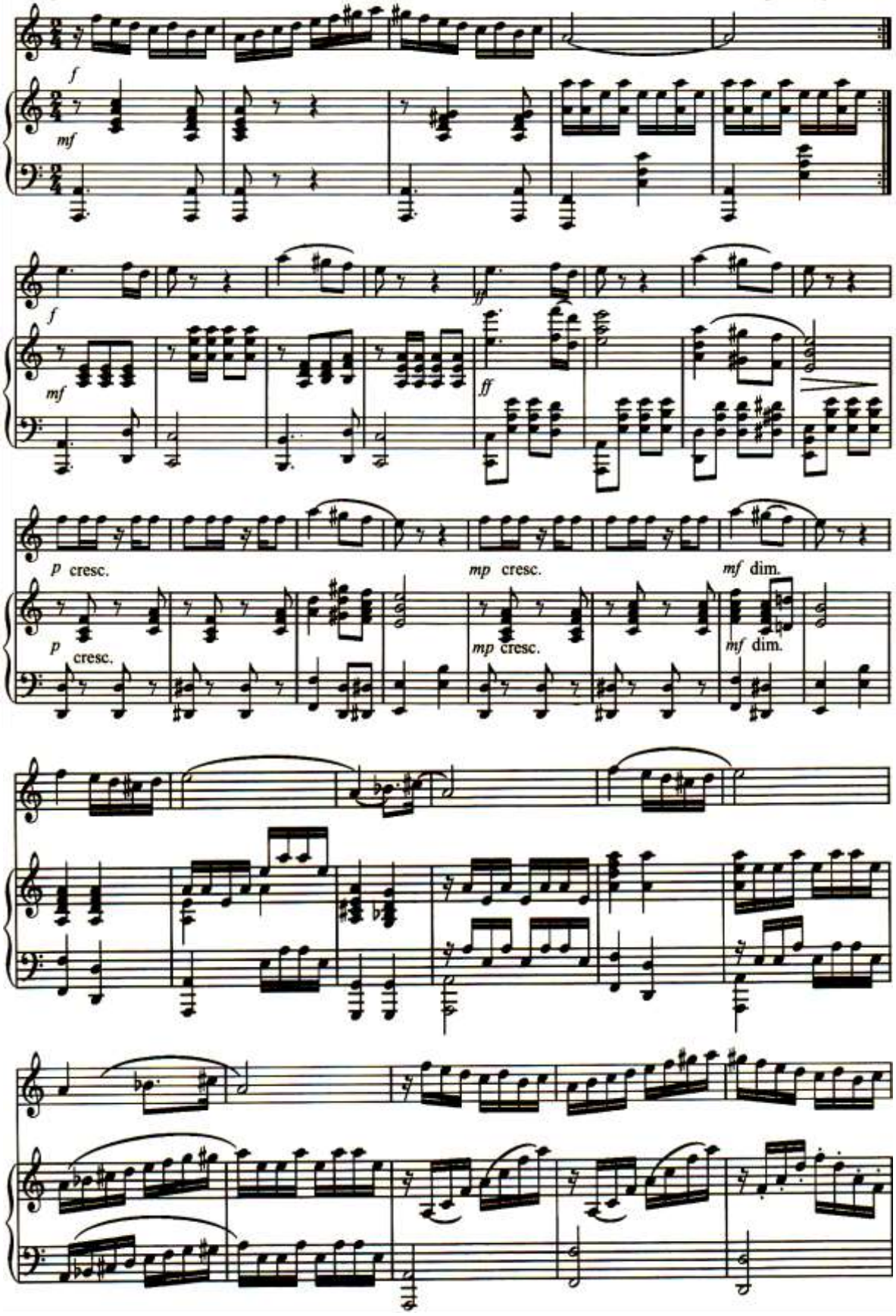

f
mf

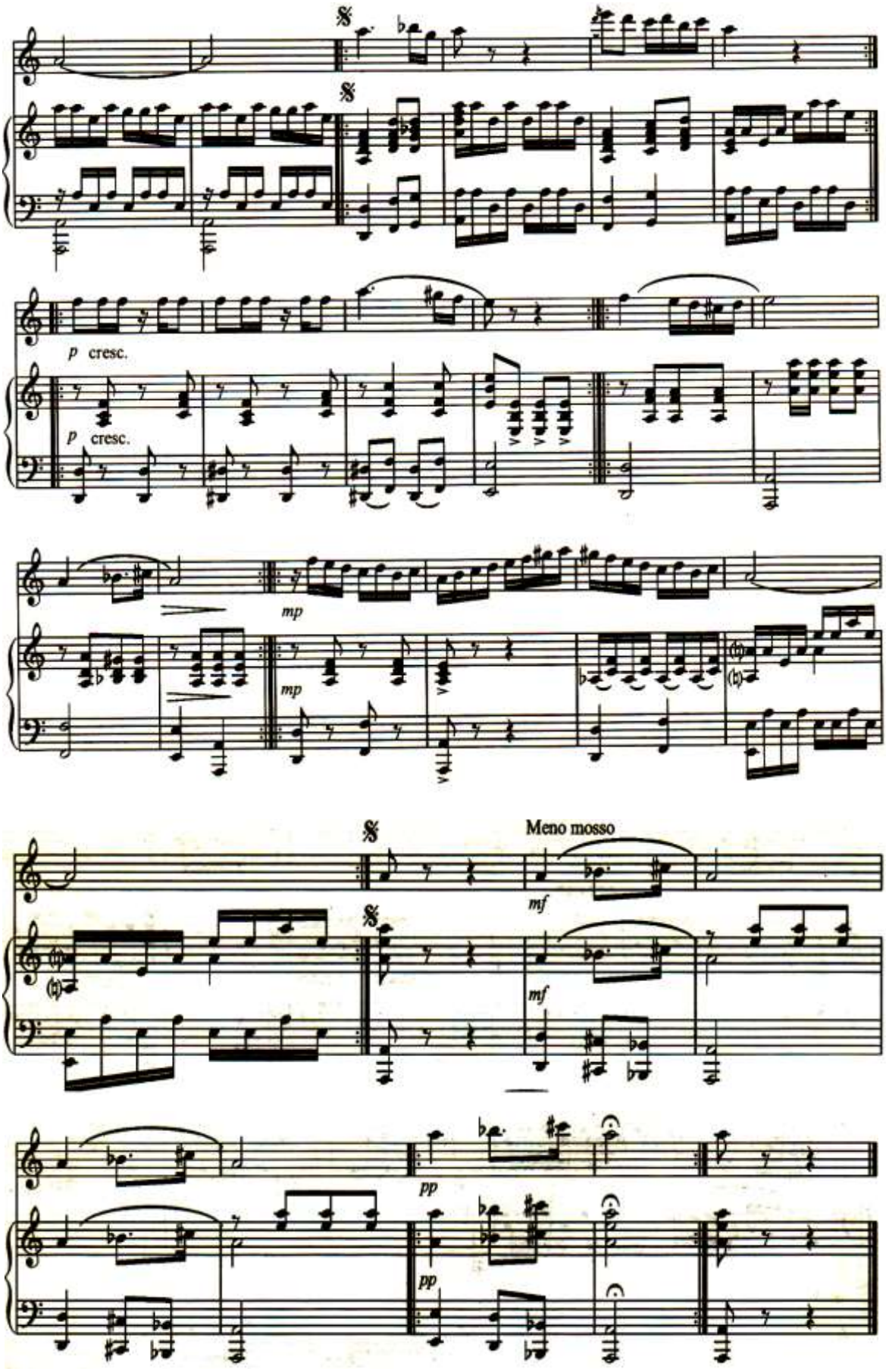


САЙРИ ЛОЛА

Шўх

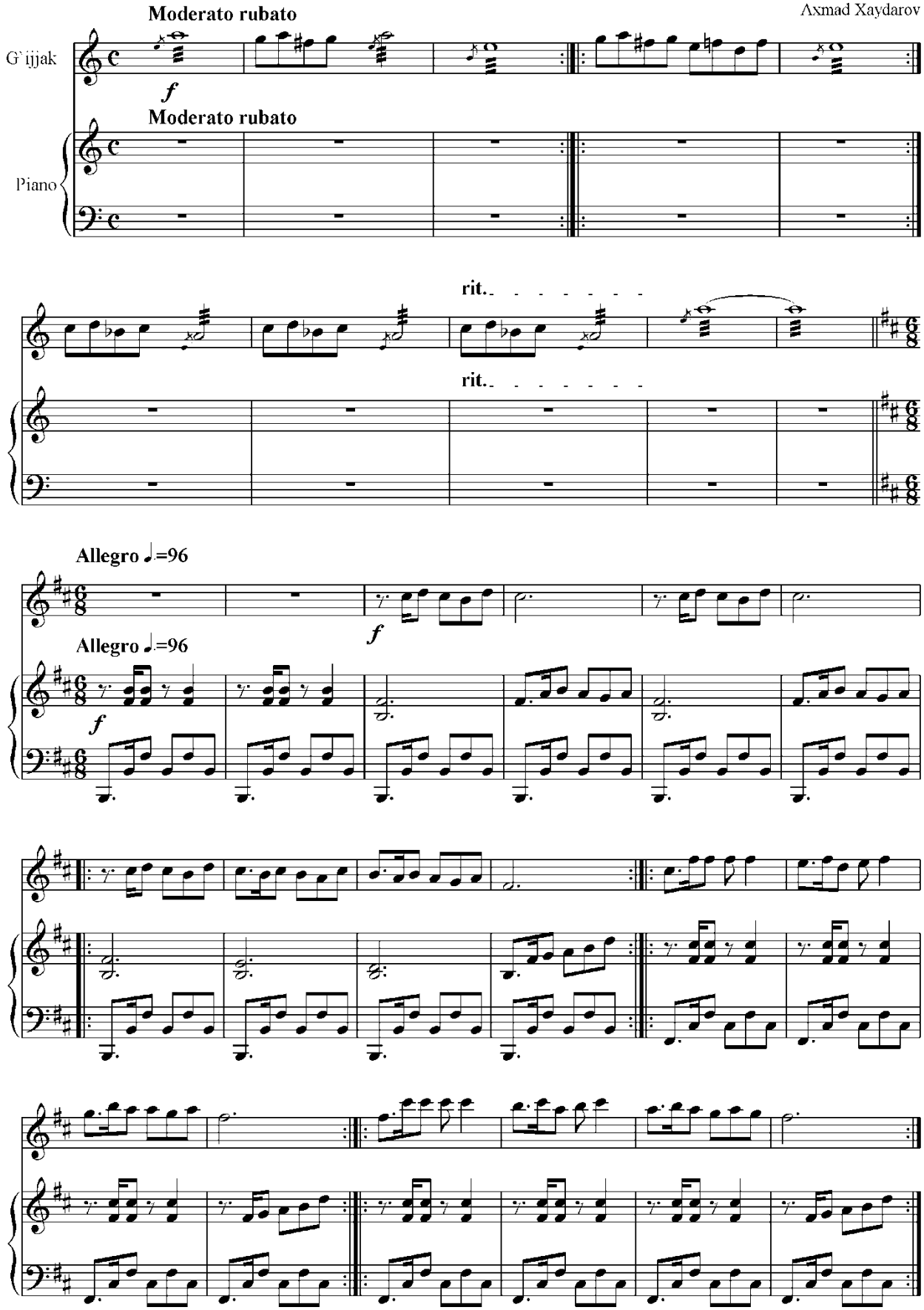
О.Назаров мусиқаси

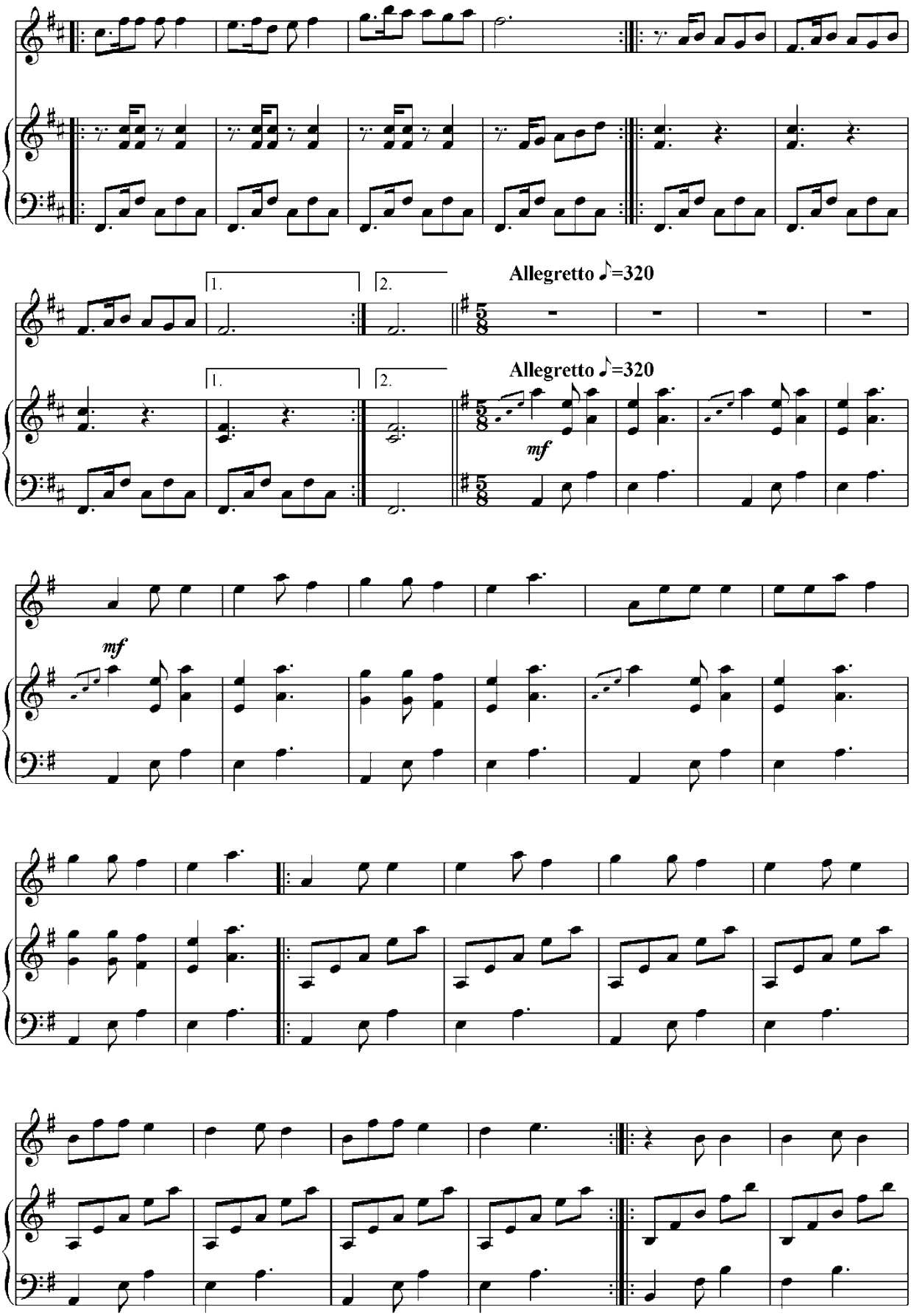


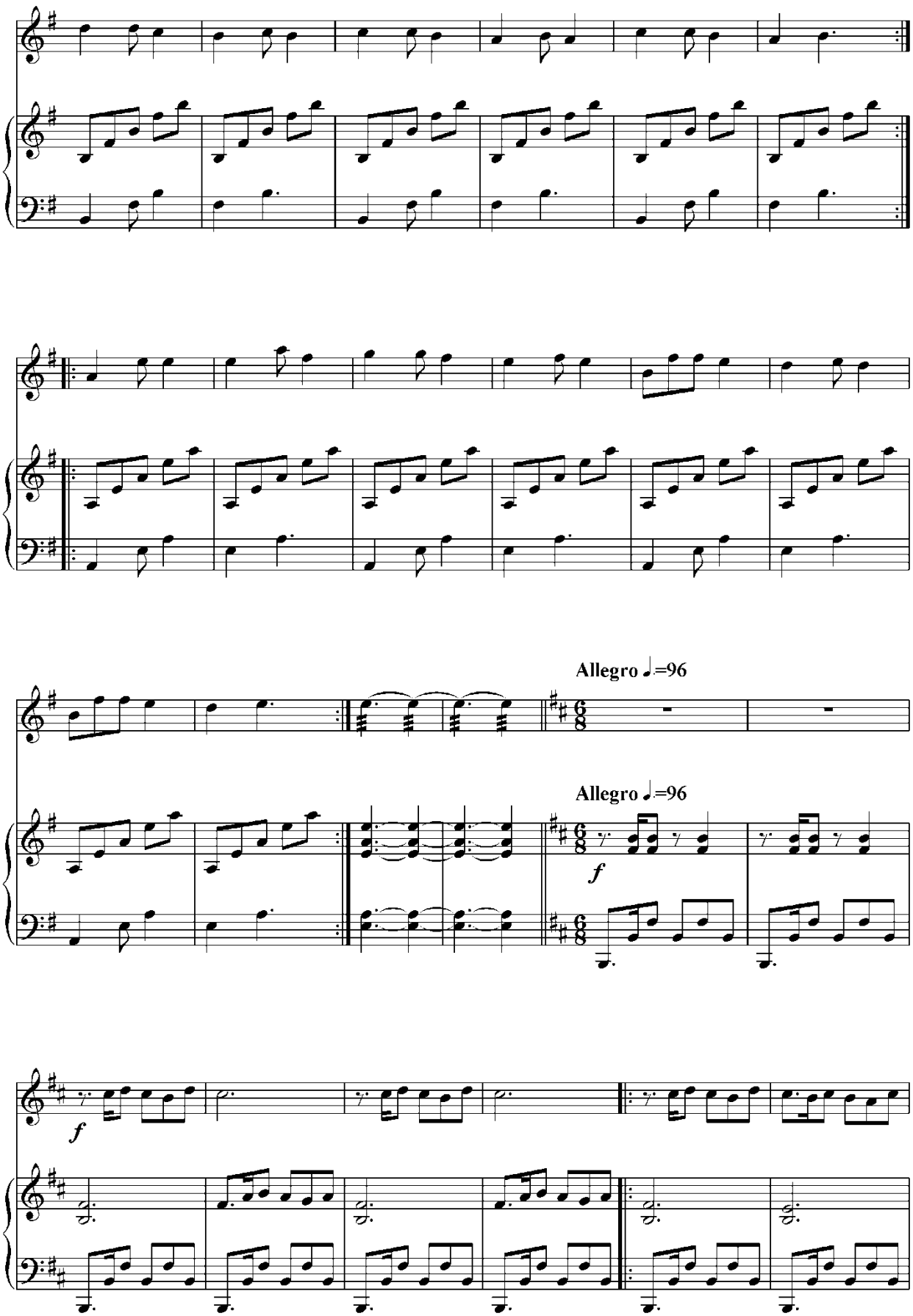

p cresc.
p cresc.
mp
mp
Meno mosso
mf
mf
pp
pp

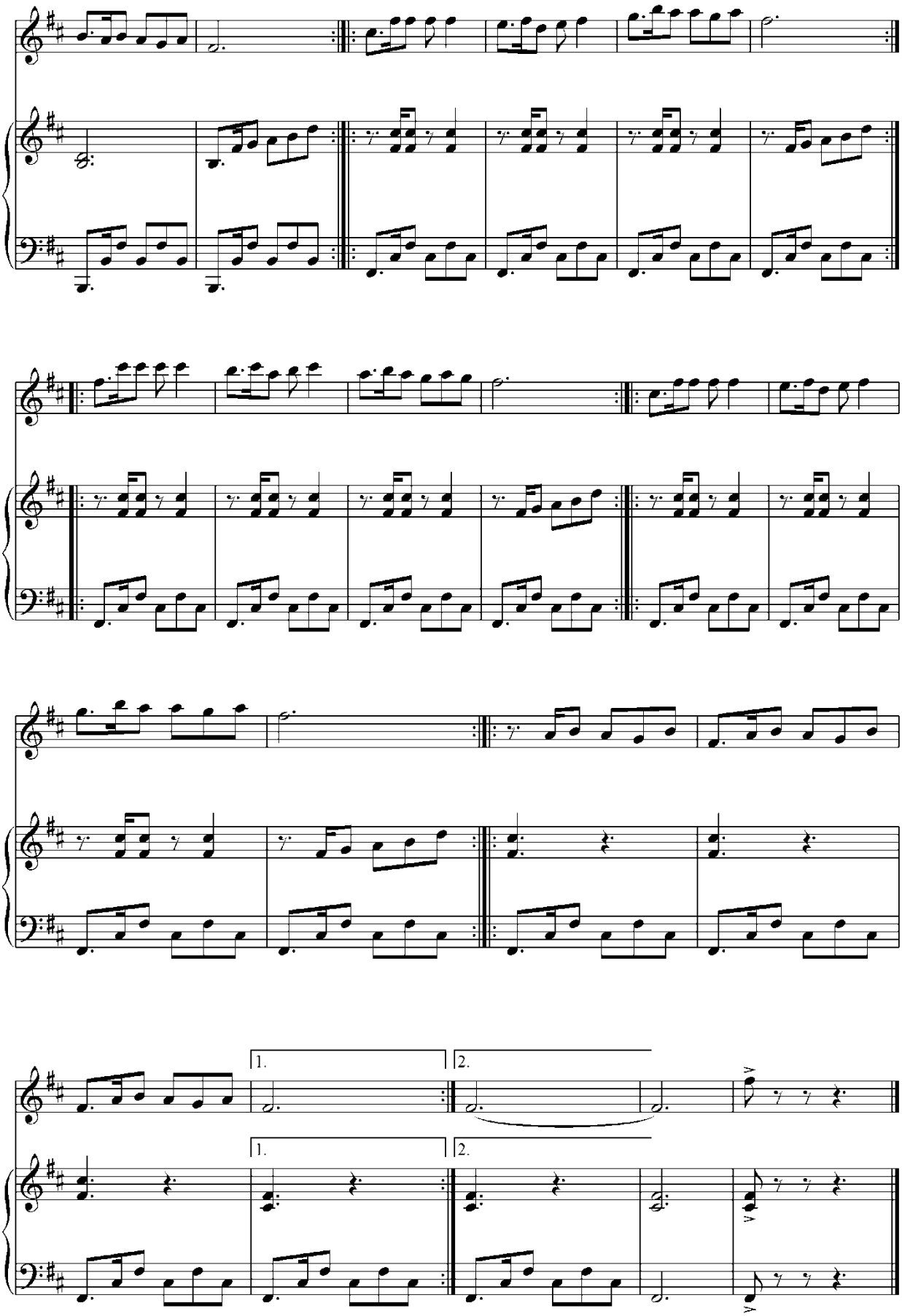
Dilxumor

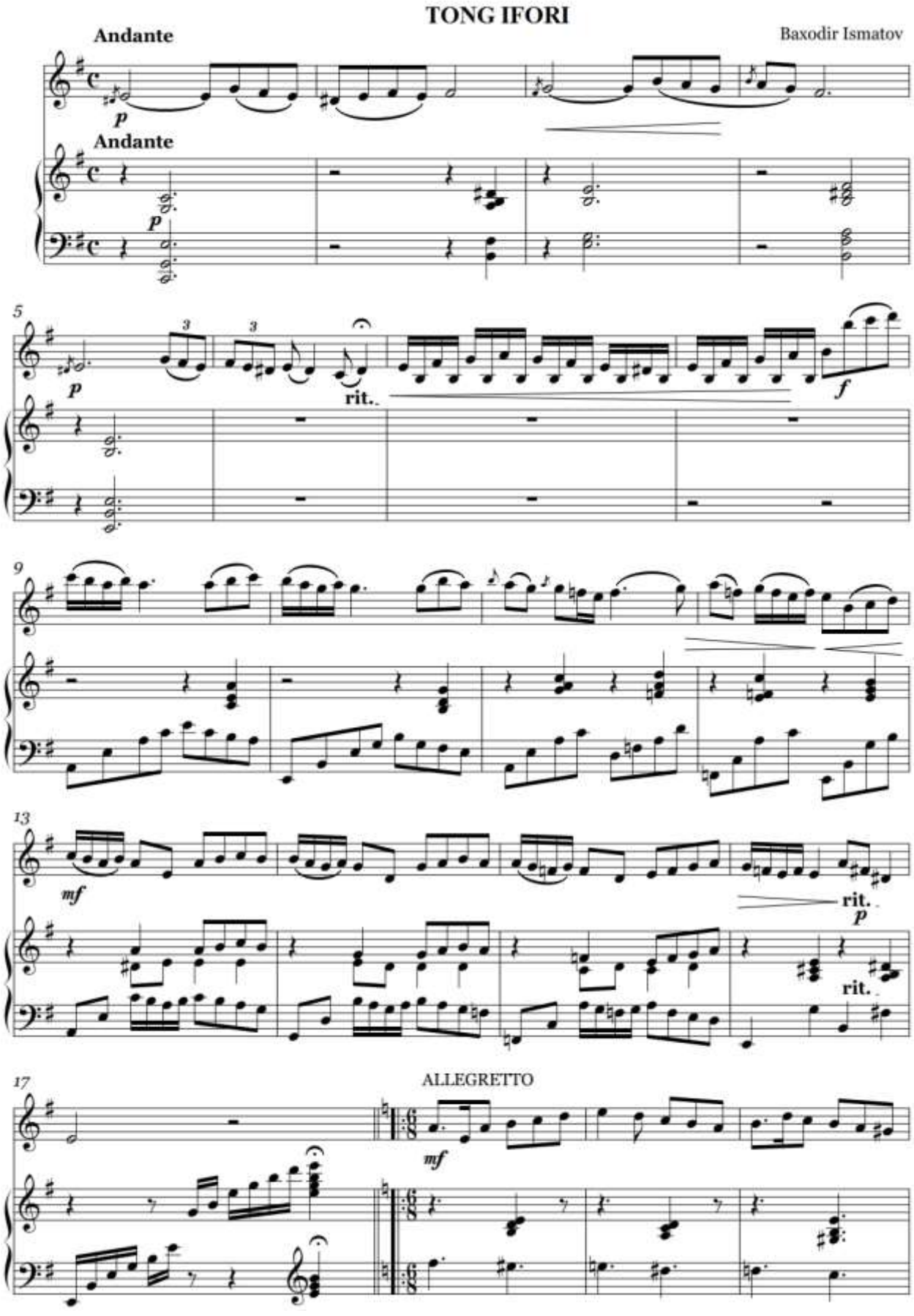
Axmad Xaydarov

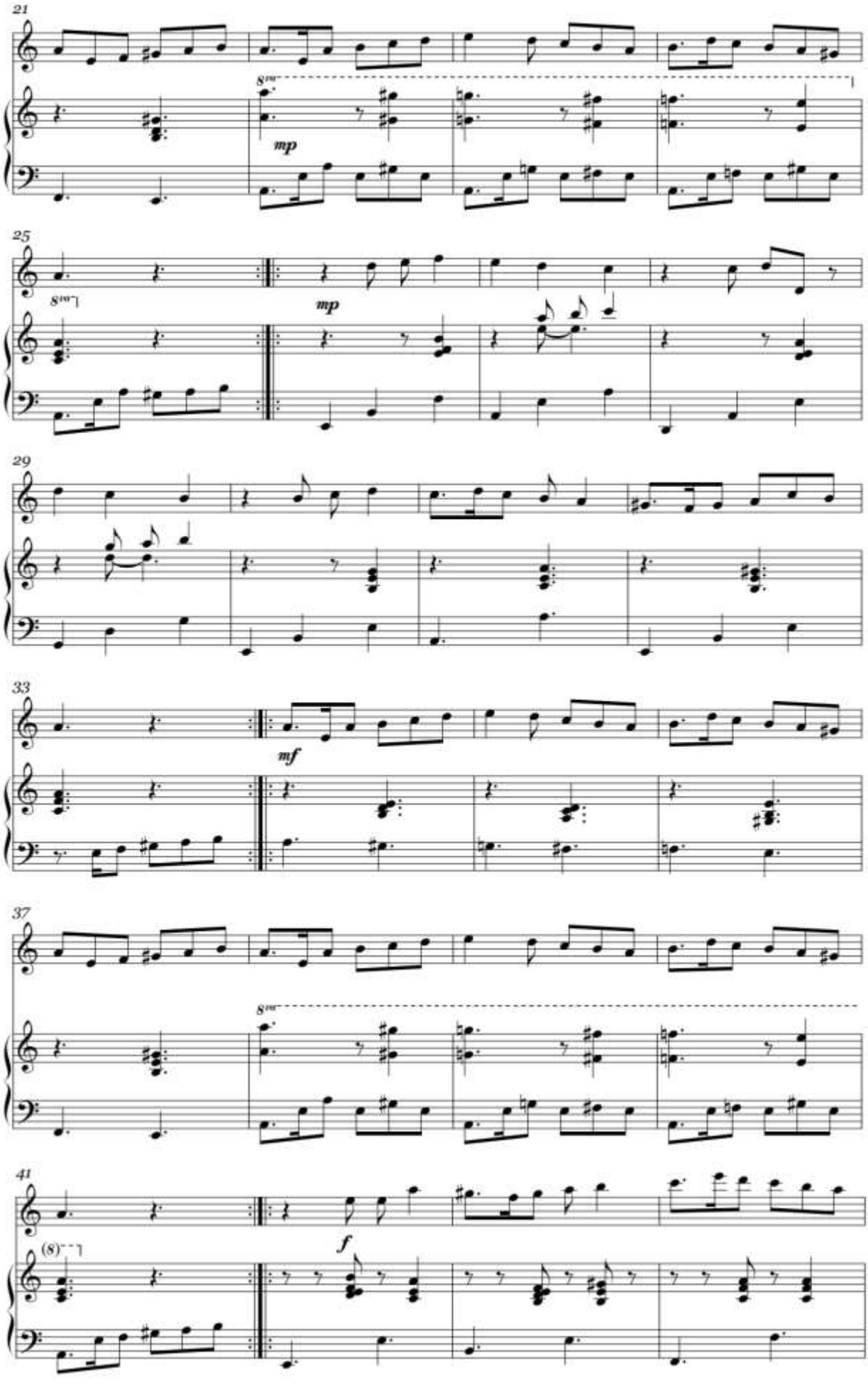


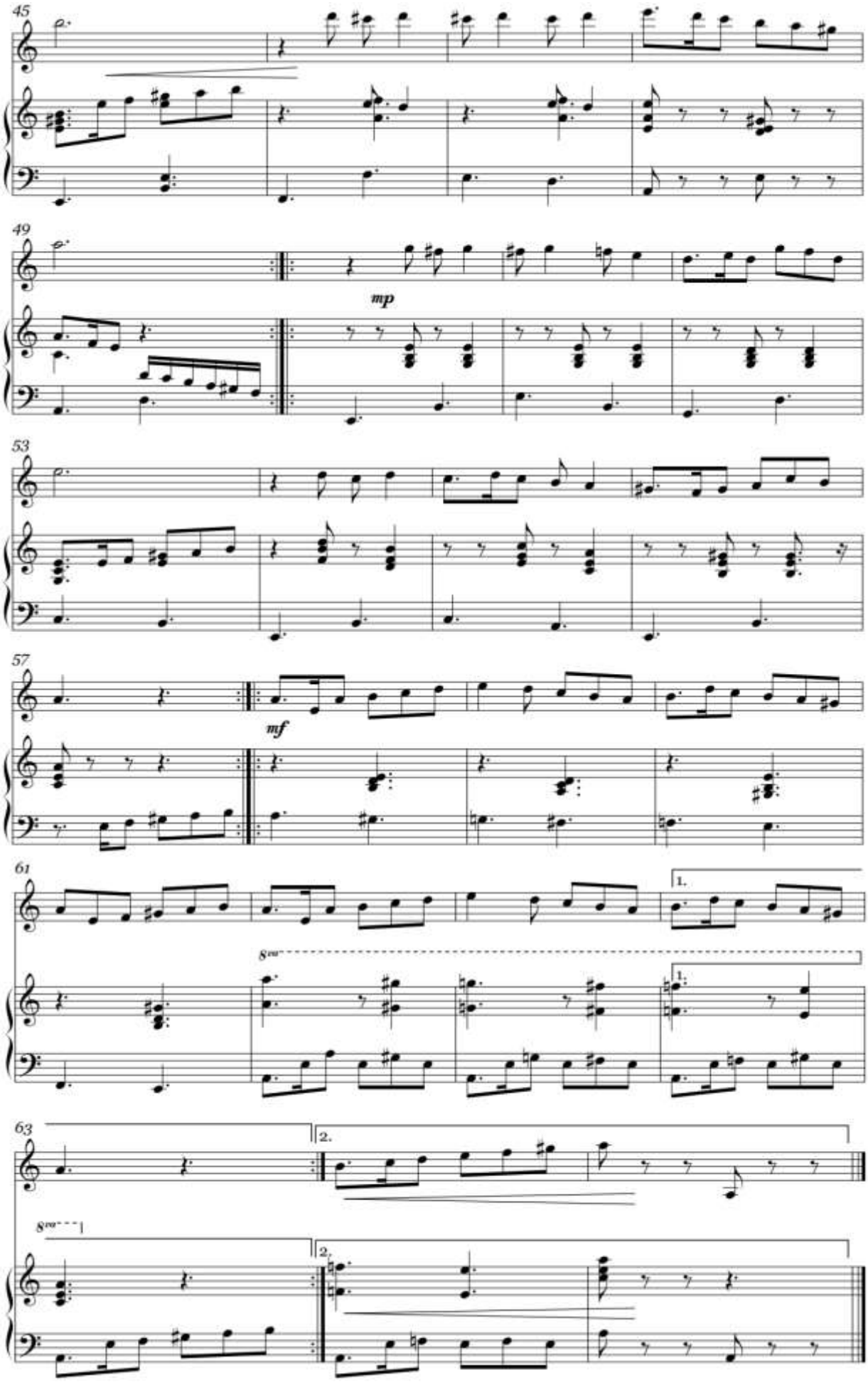

1.
2.
Allegretto ♪=320
1.
2.
Allegretto ♪=320
mf
mf


Allegro ♩.=96
Allegro ♩.=96
f
f


1.
2.
1.
2.

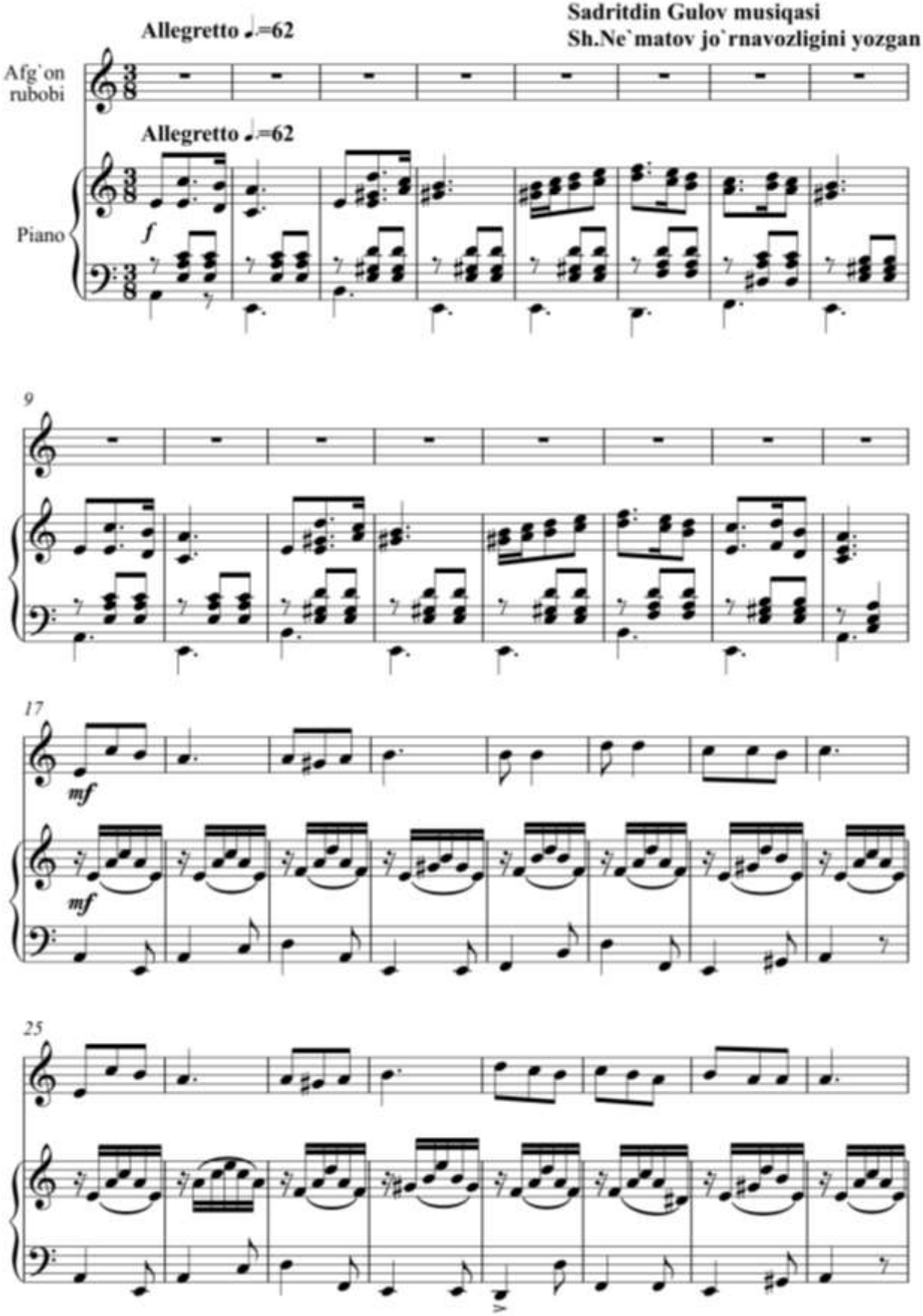

TONG IFORI
Baxodir Ismatov
Andante
p
Andante
p
5
p
rit.
f
9
13
mf
rit.
p
rit.
17
ALLEGRETTO
mf

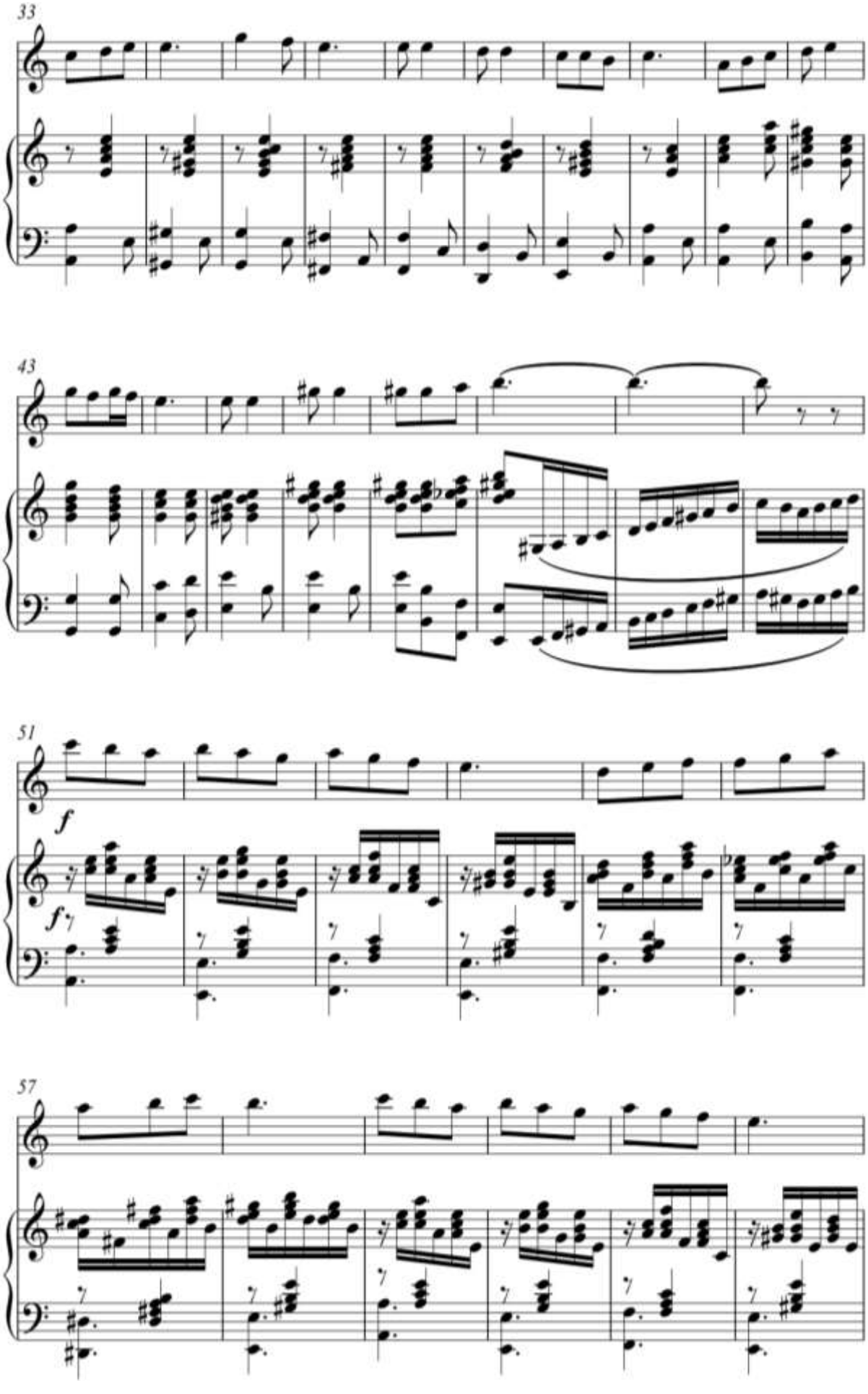

21
8va
mp
25
8va
mp
29
33
mf
37
8va
41
(8)
f

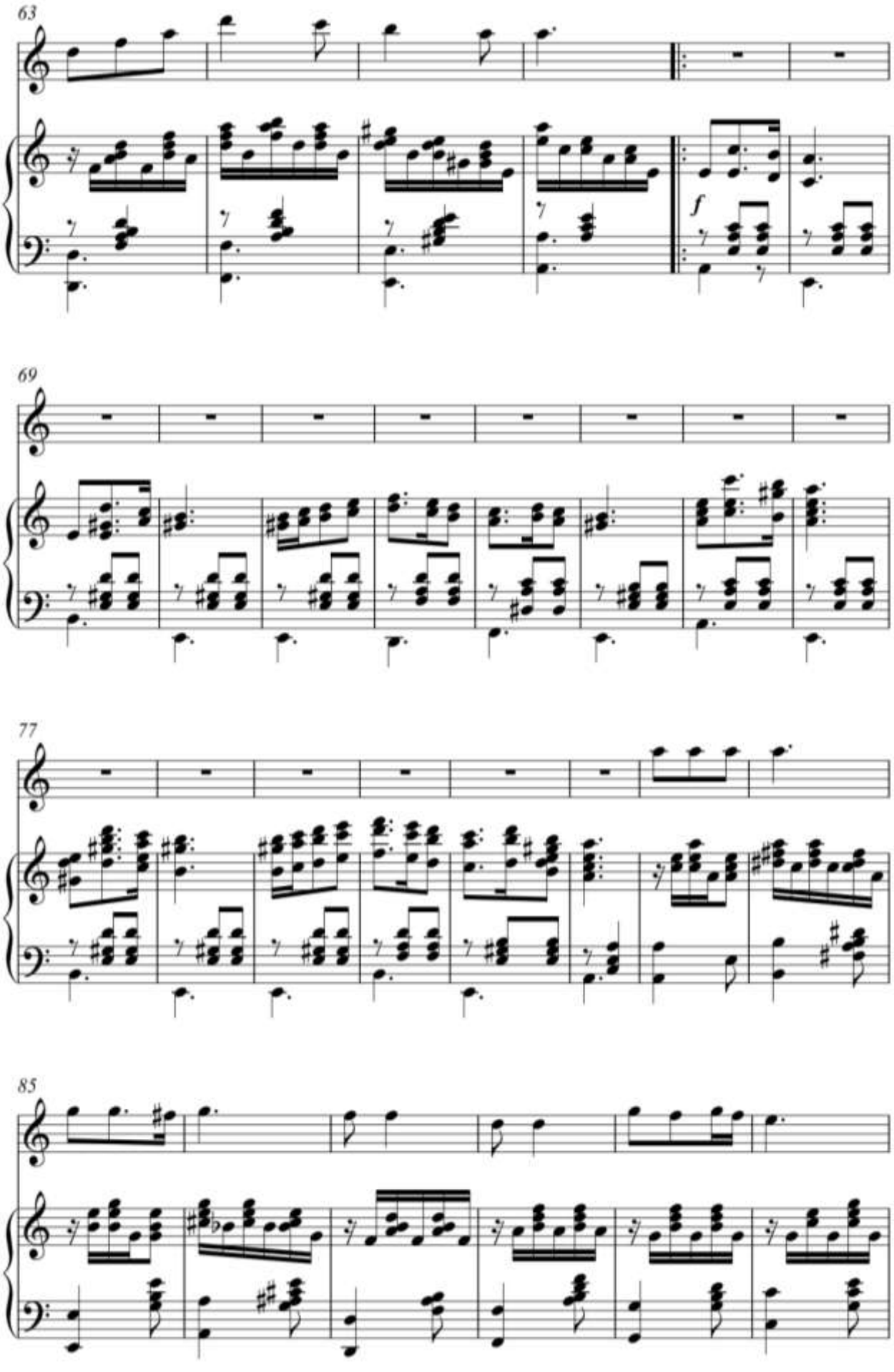

45
49
mp
53
57
mf
61
1.
8va
63
2.

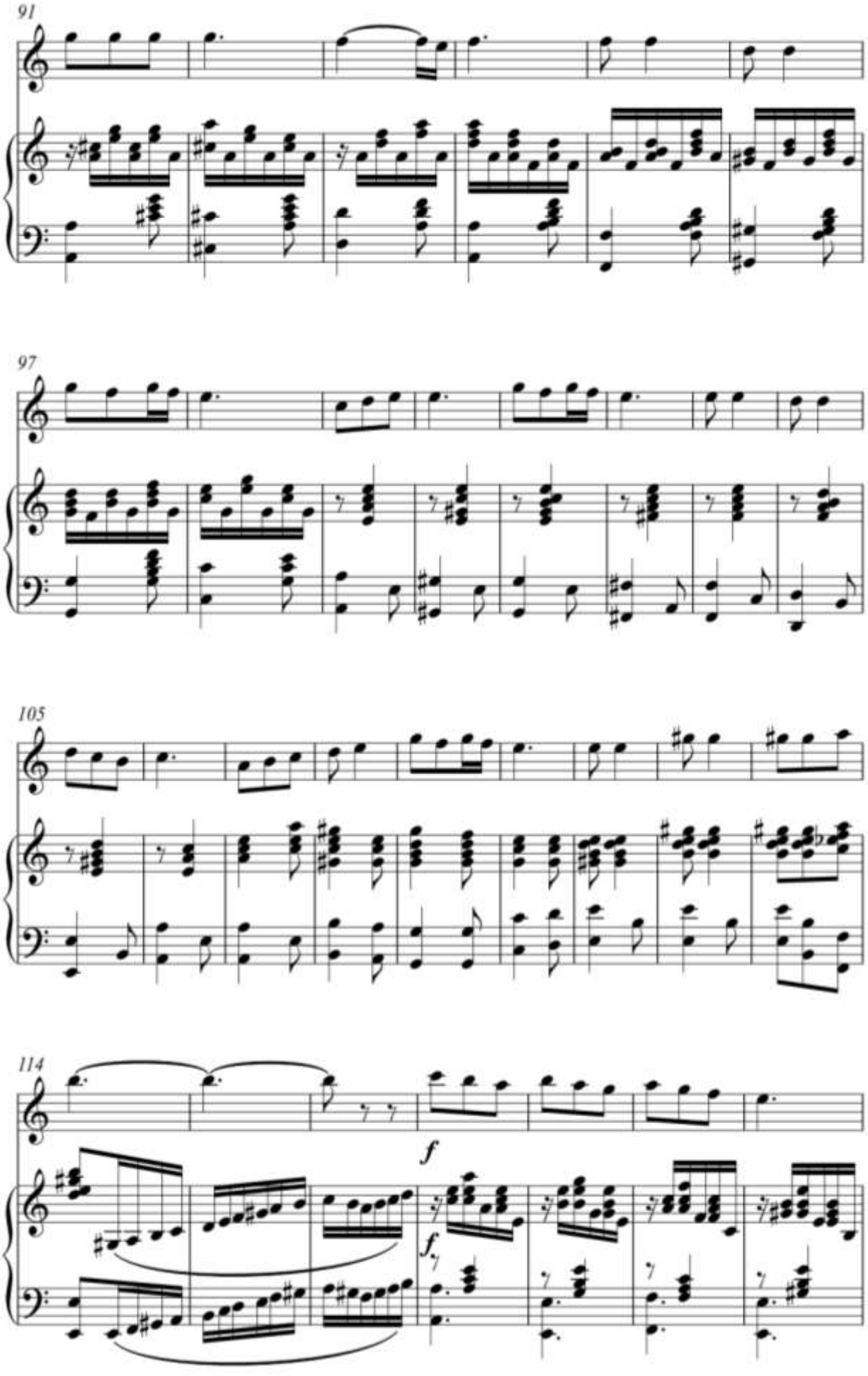
Yangi O`zbekiston

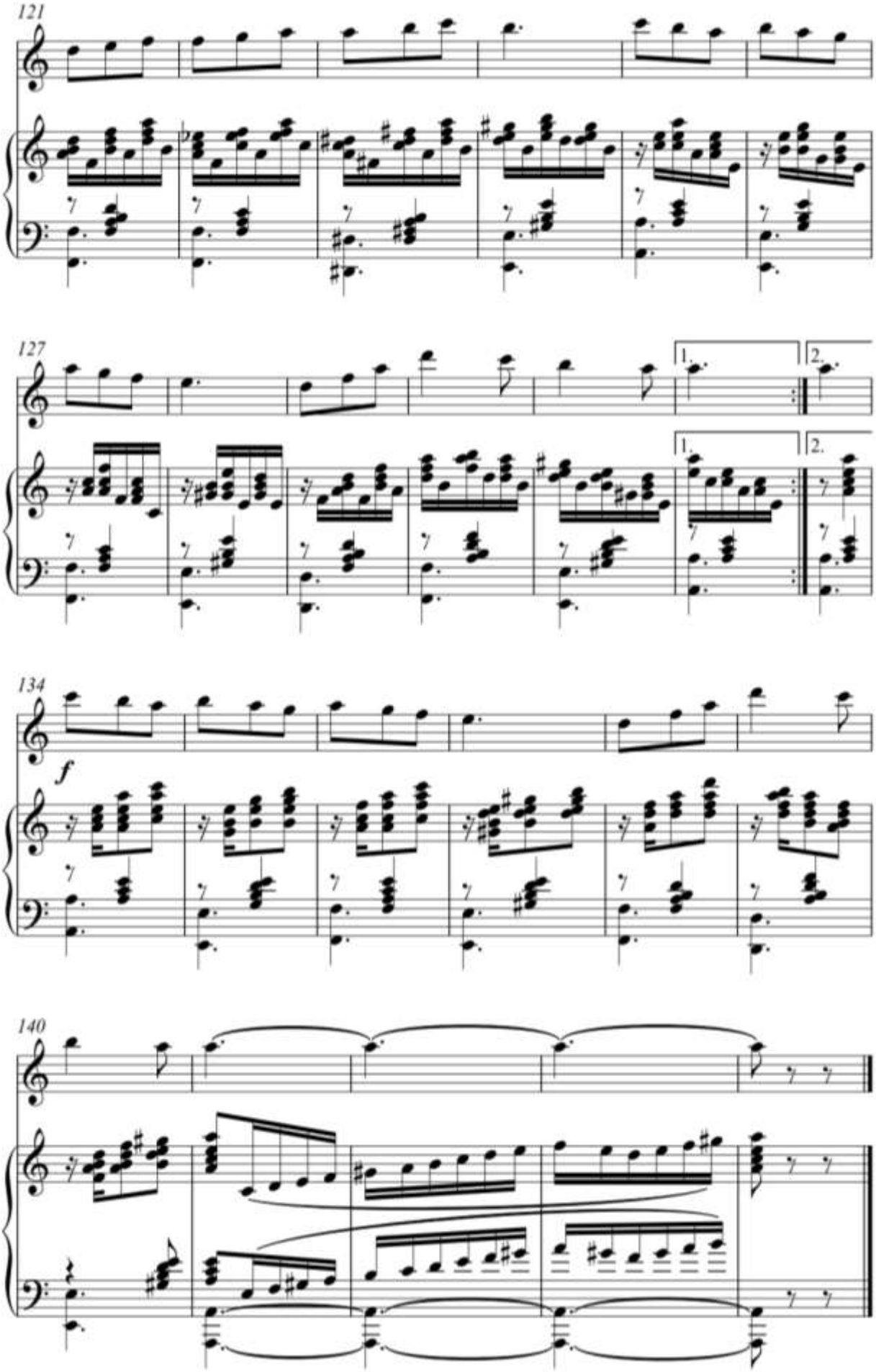
Sadritdin Gulov musiqasi
Sh.Ne`matov jo`rnavozligini yozgan



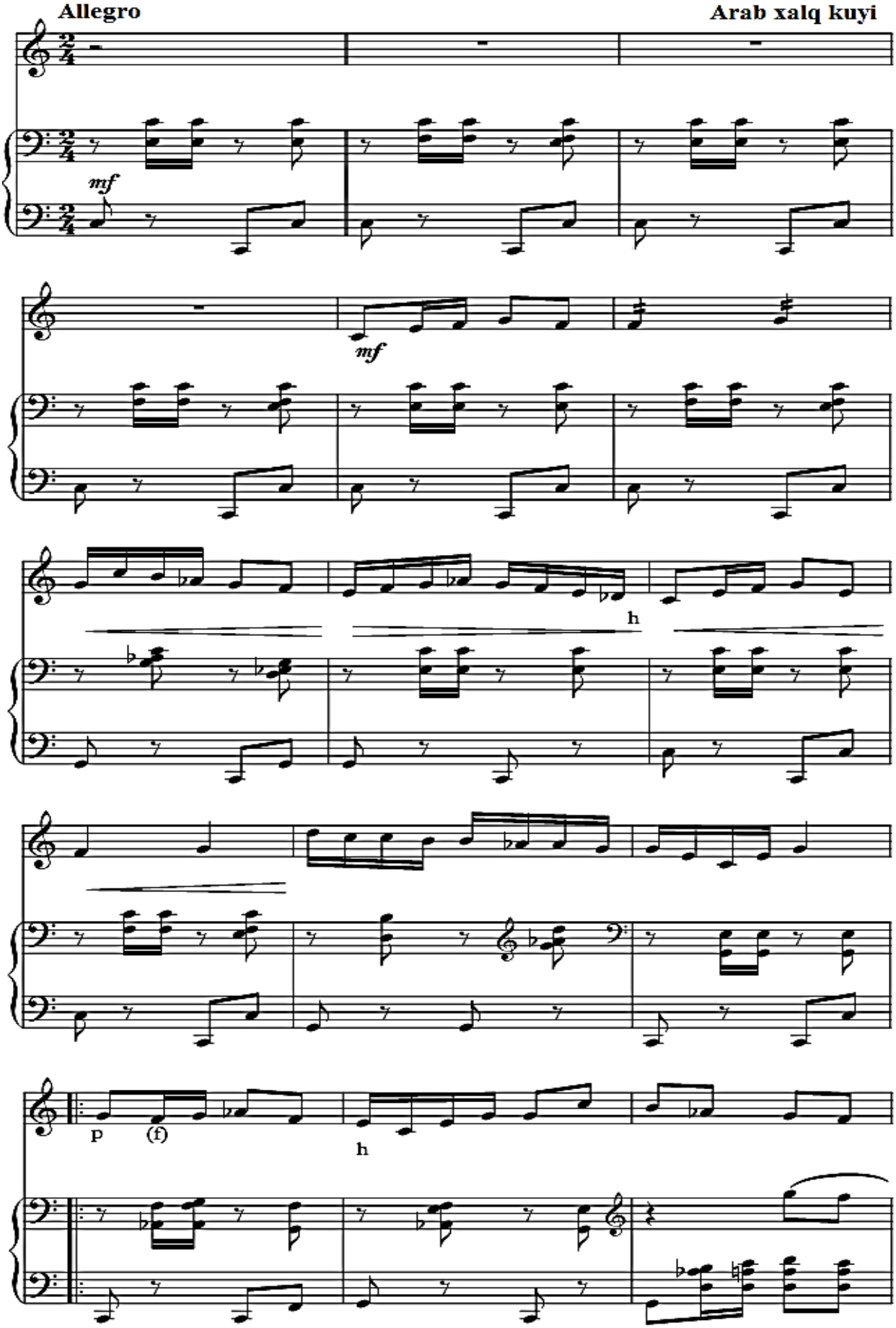

33
43
51
f
f
57

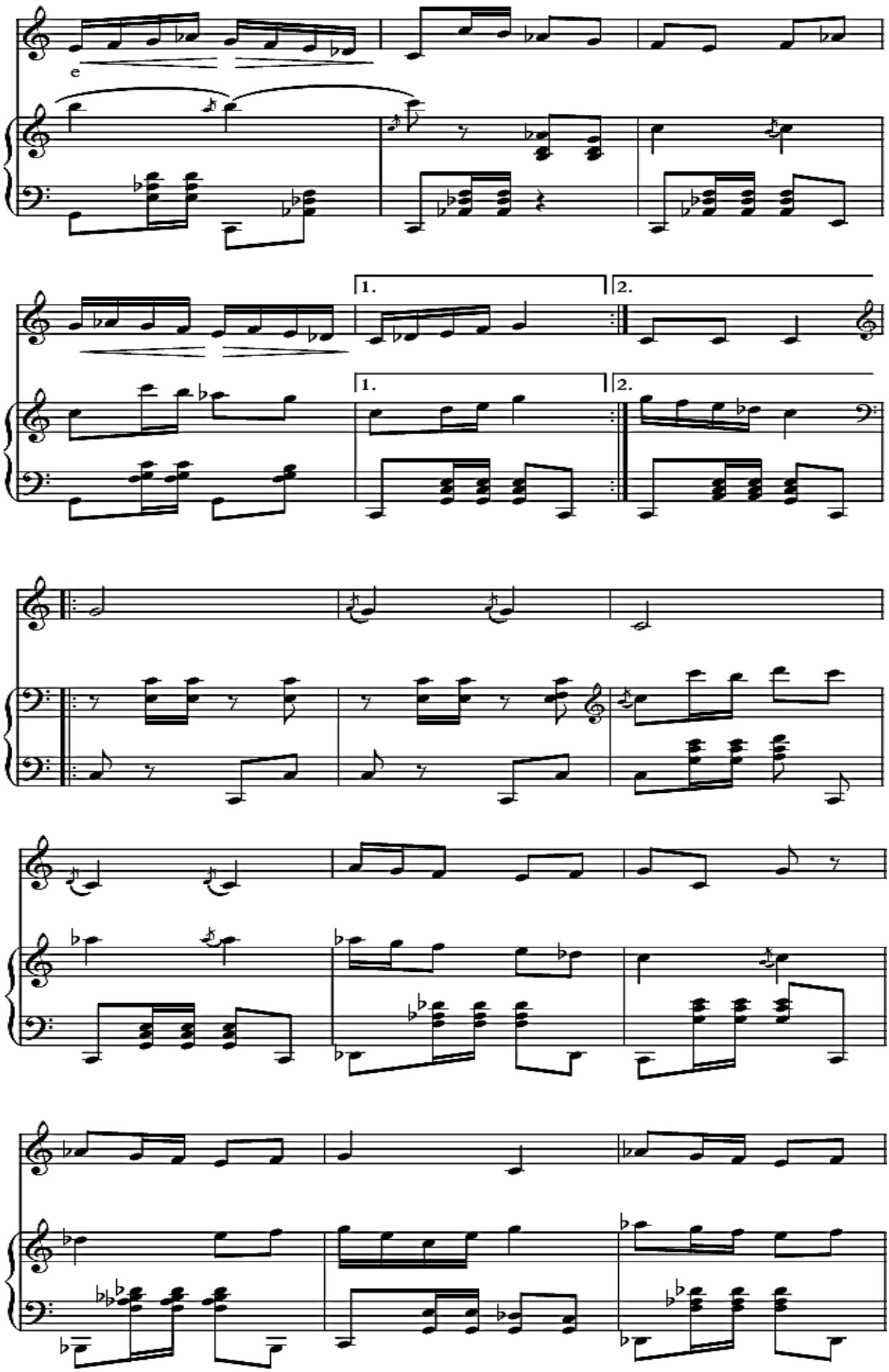

63
f
69
77
85

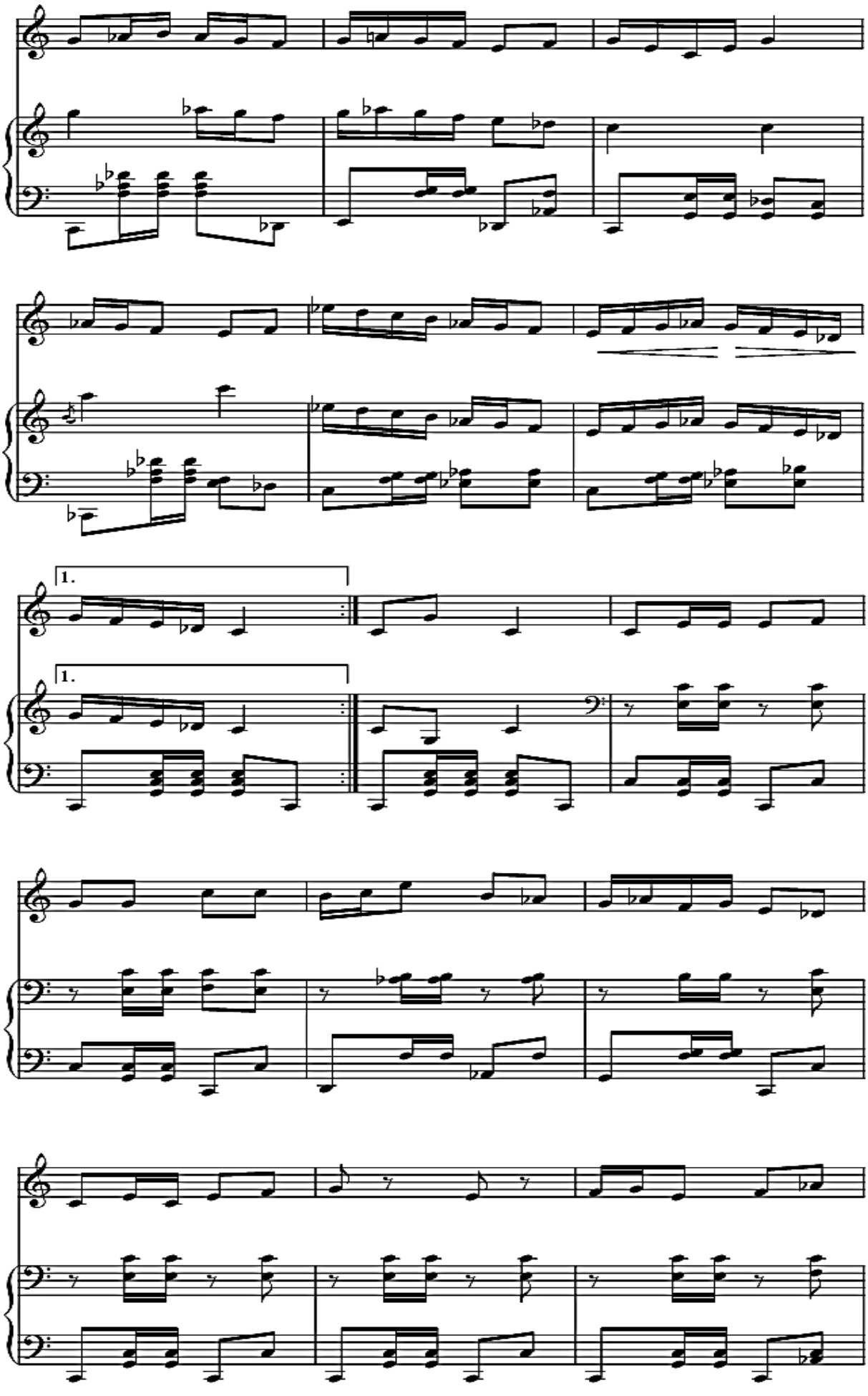

91
97
105
114
f
f

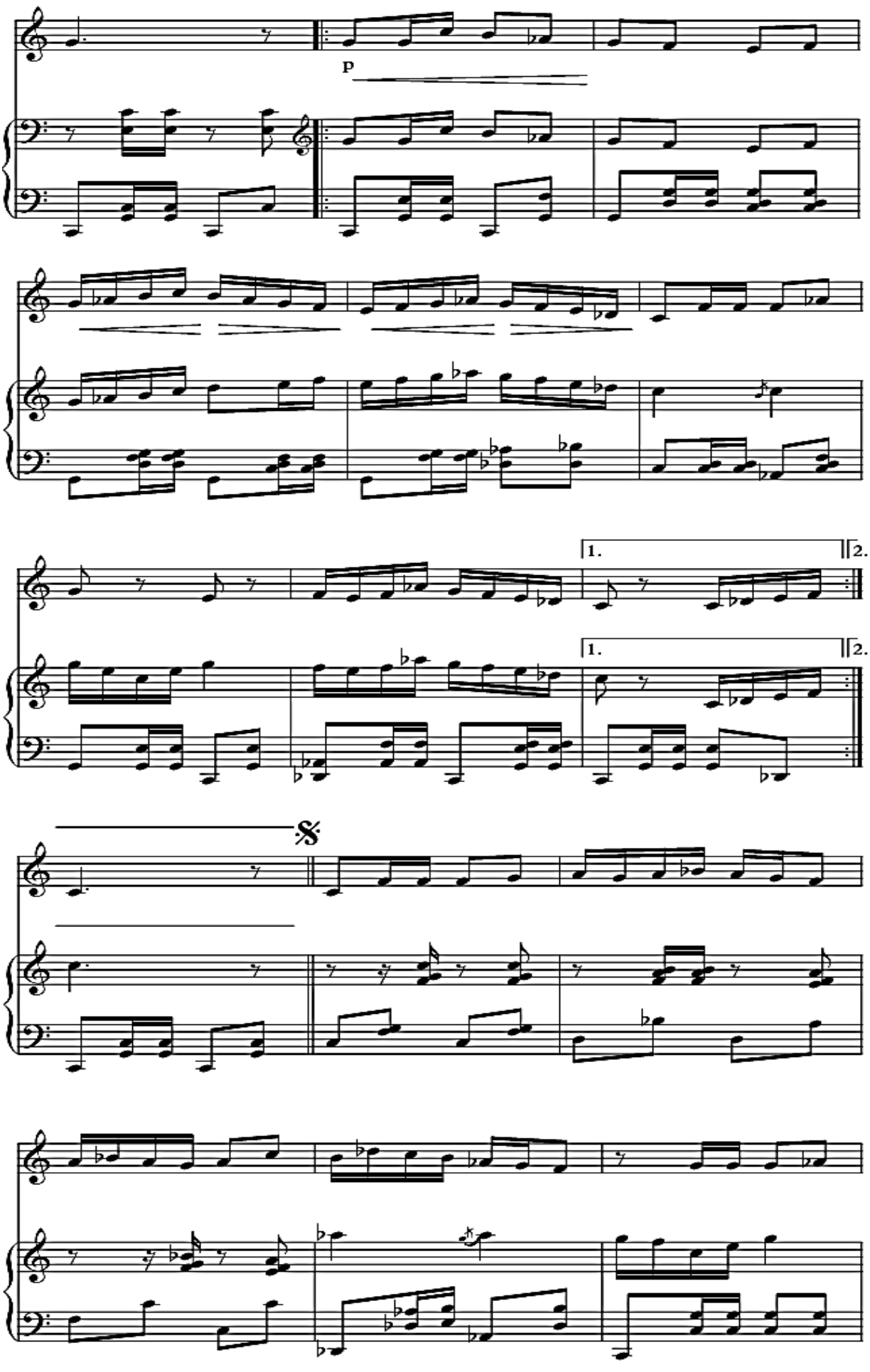

121
127
1.
2.
134
f
140

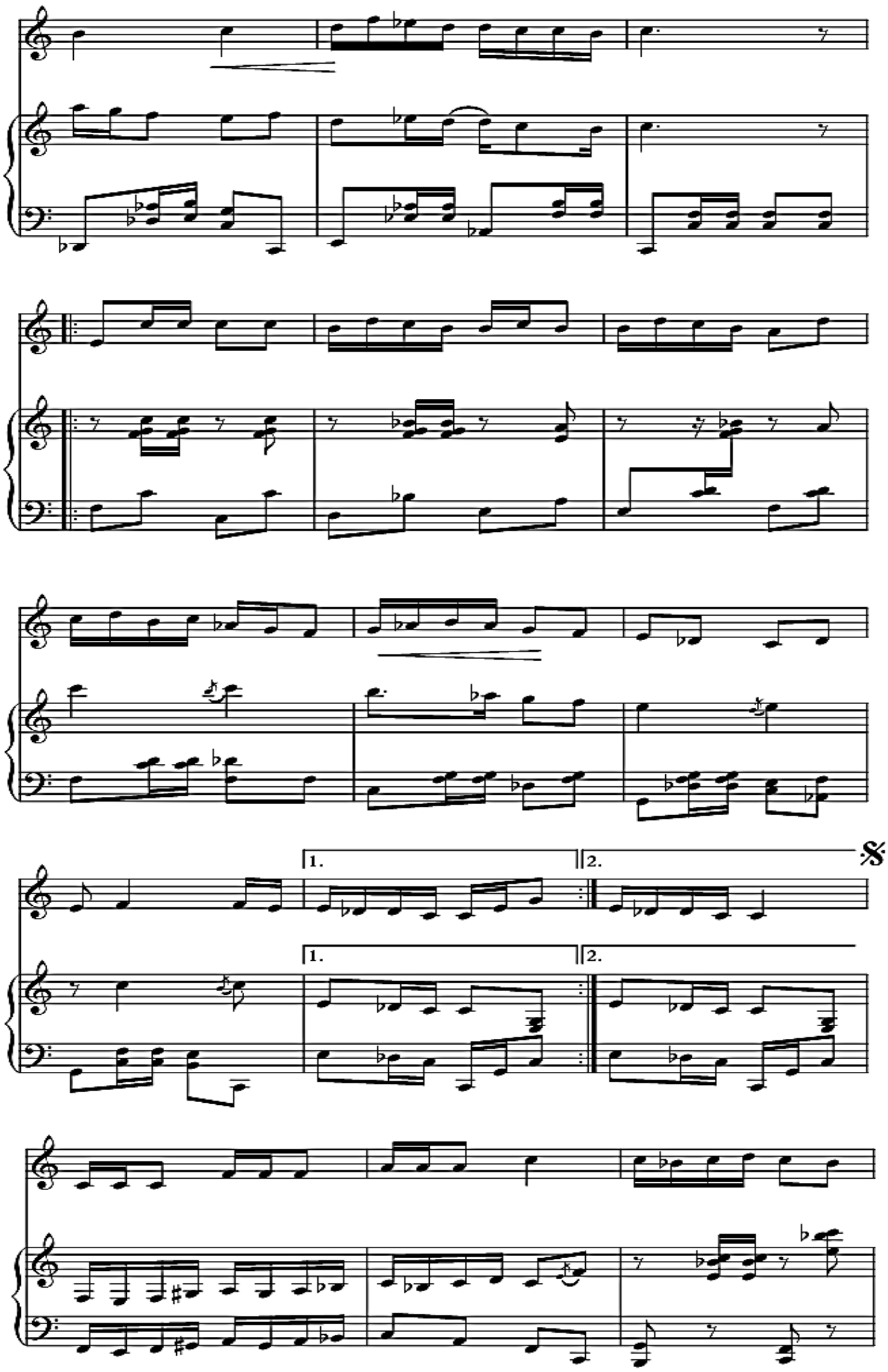
RAQS

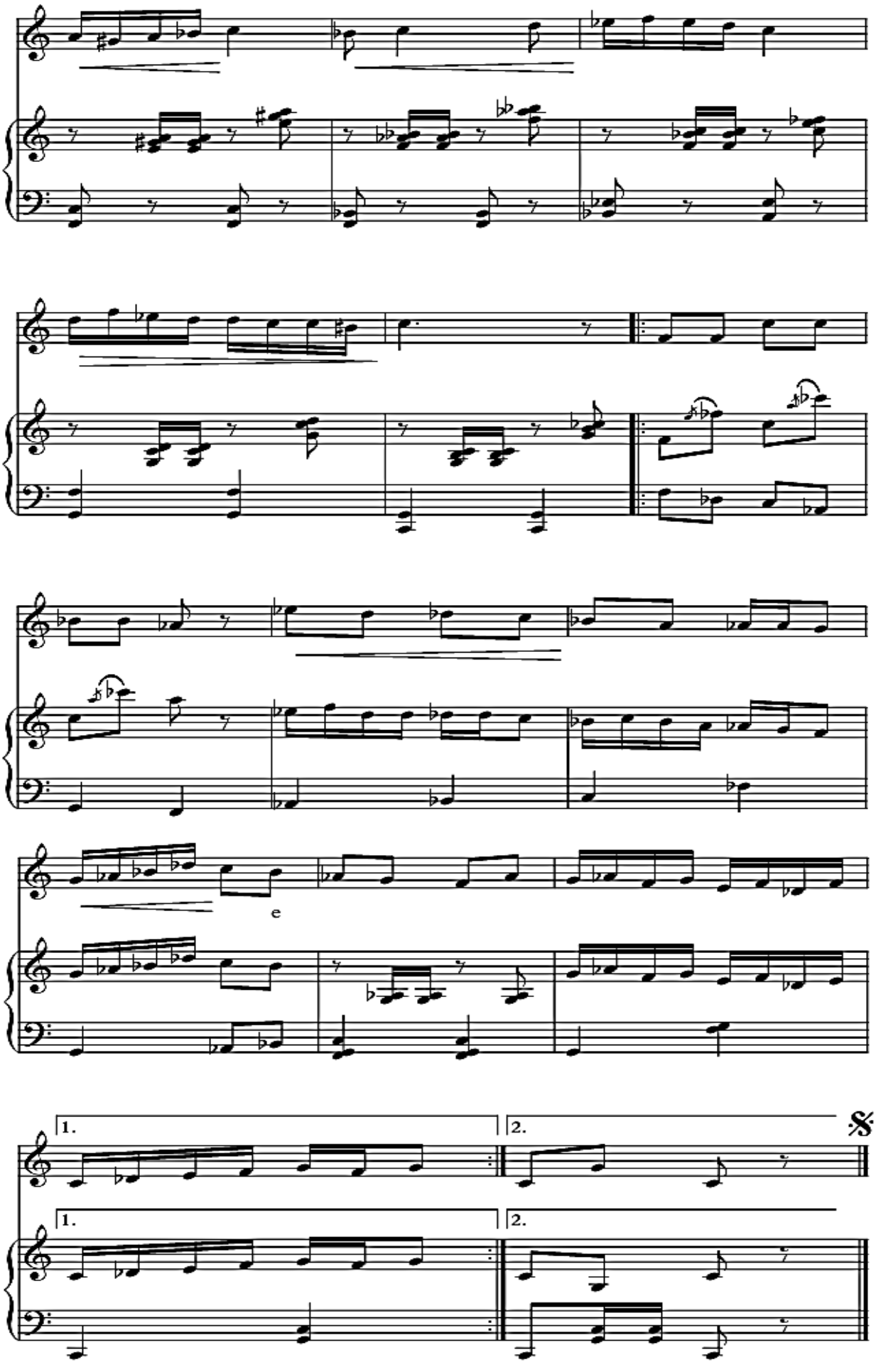



e
1.
2.
1.
2.


1.
1.


p
1.
2.
1.
2.

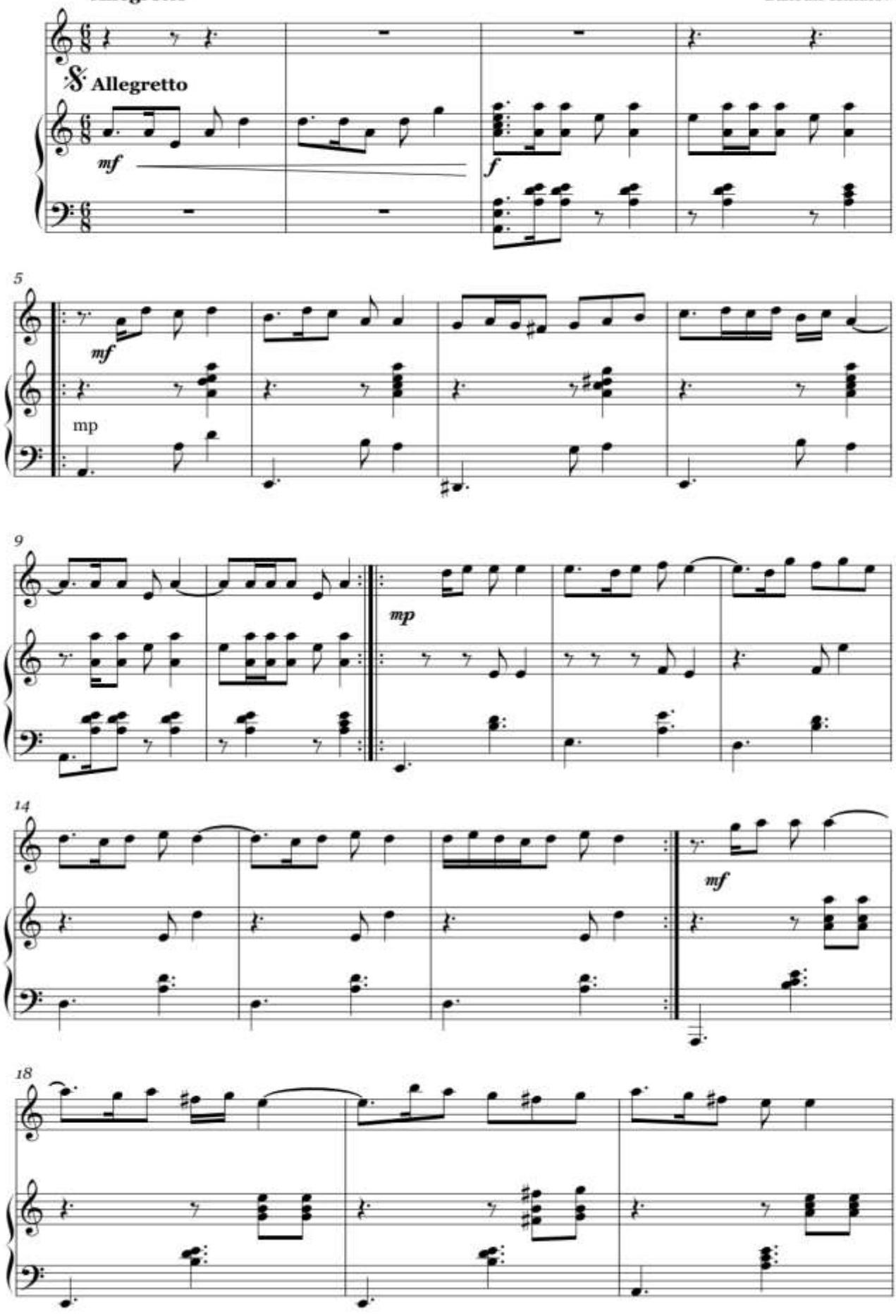

1.
2.
1.
2.

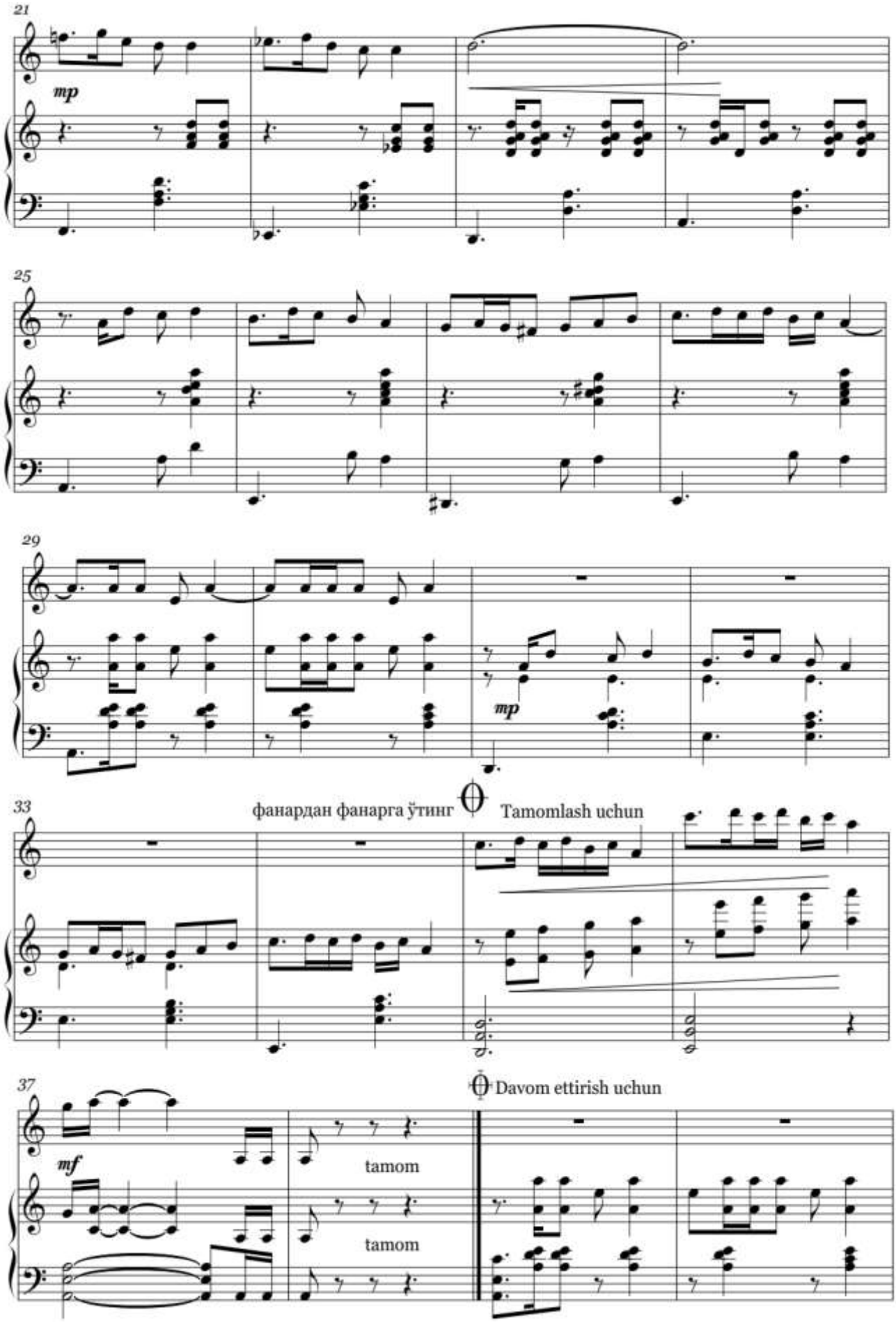

e
1.
2.
1.
2.

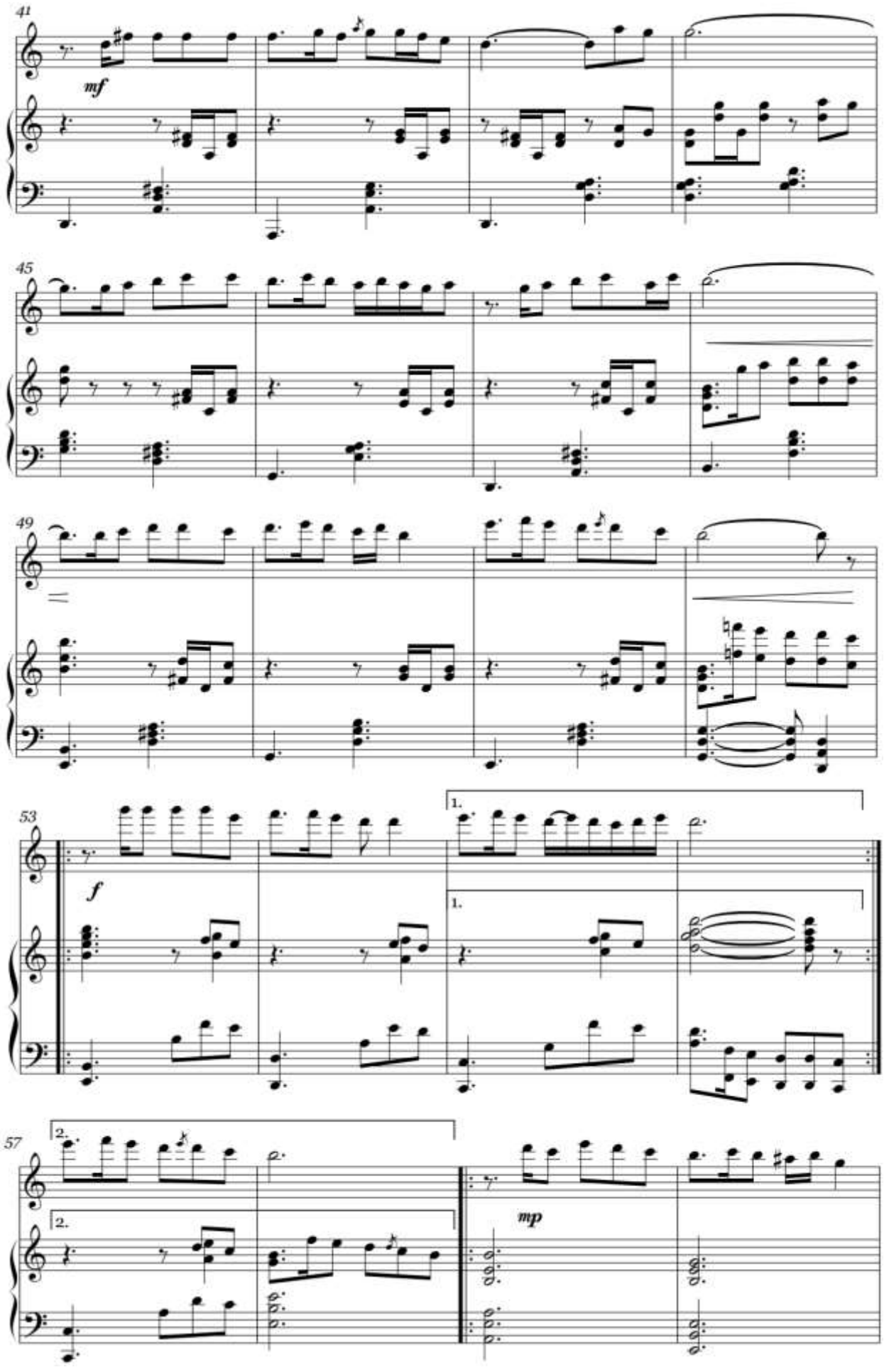
Bahor zavqi

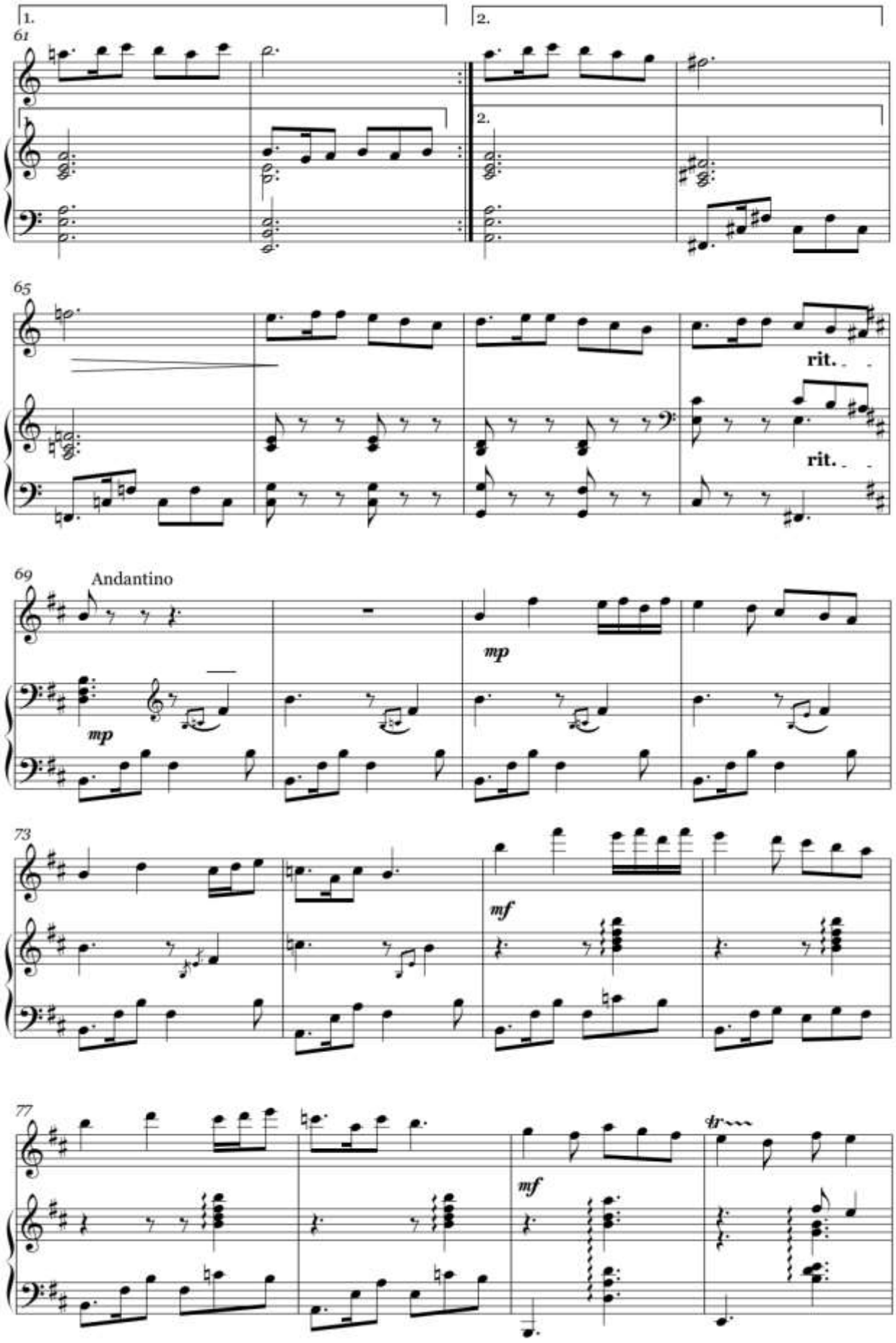
Allegretto

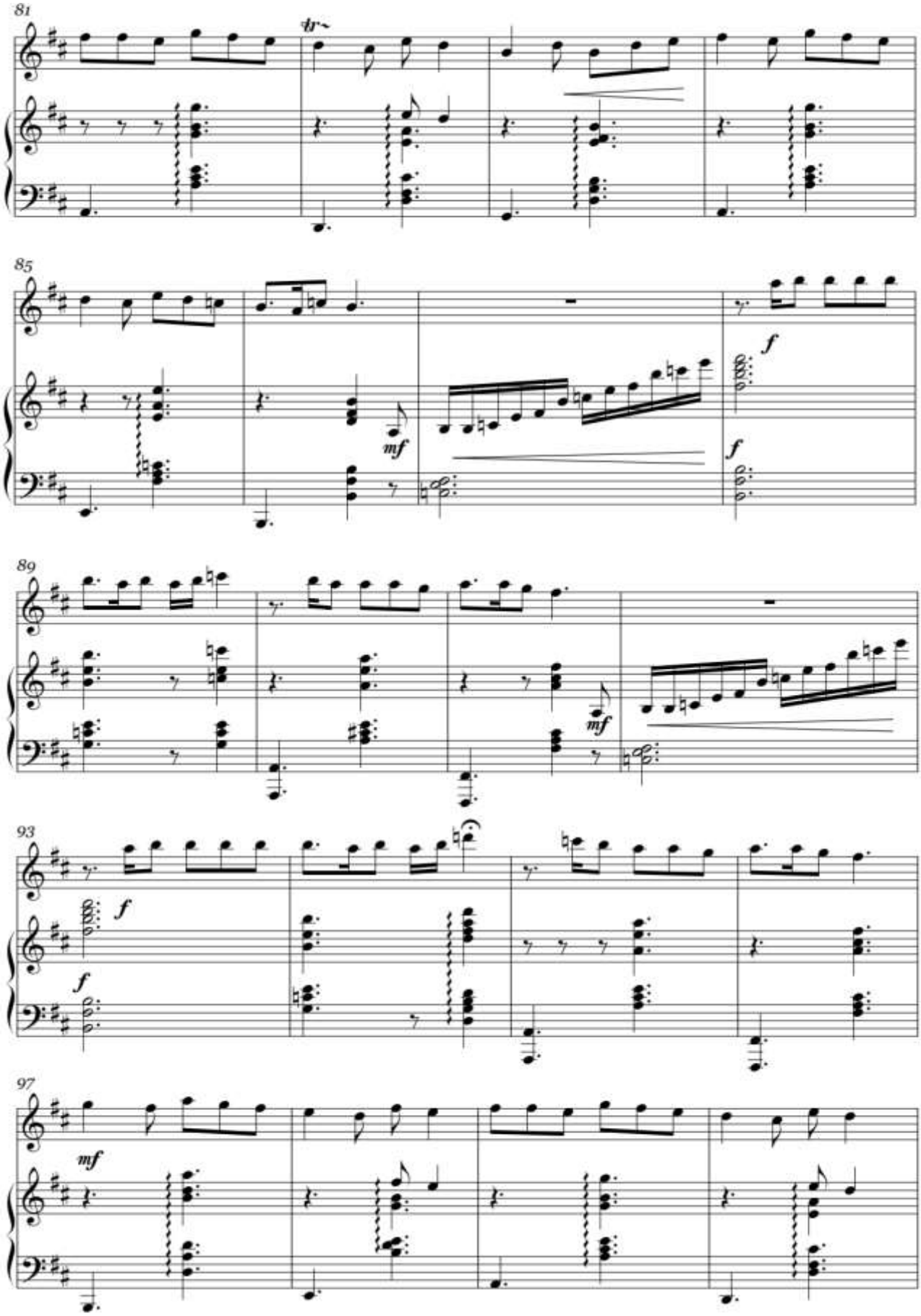
Baxodir Ismatov

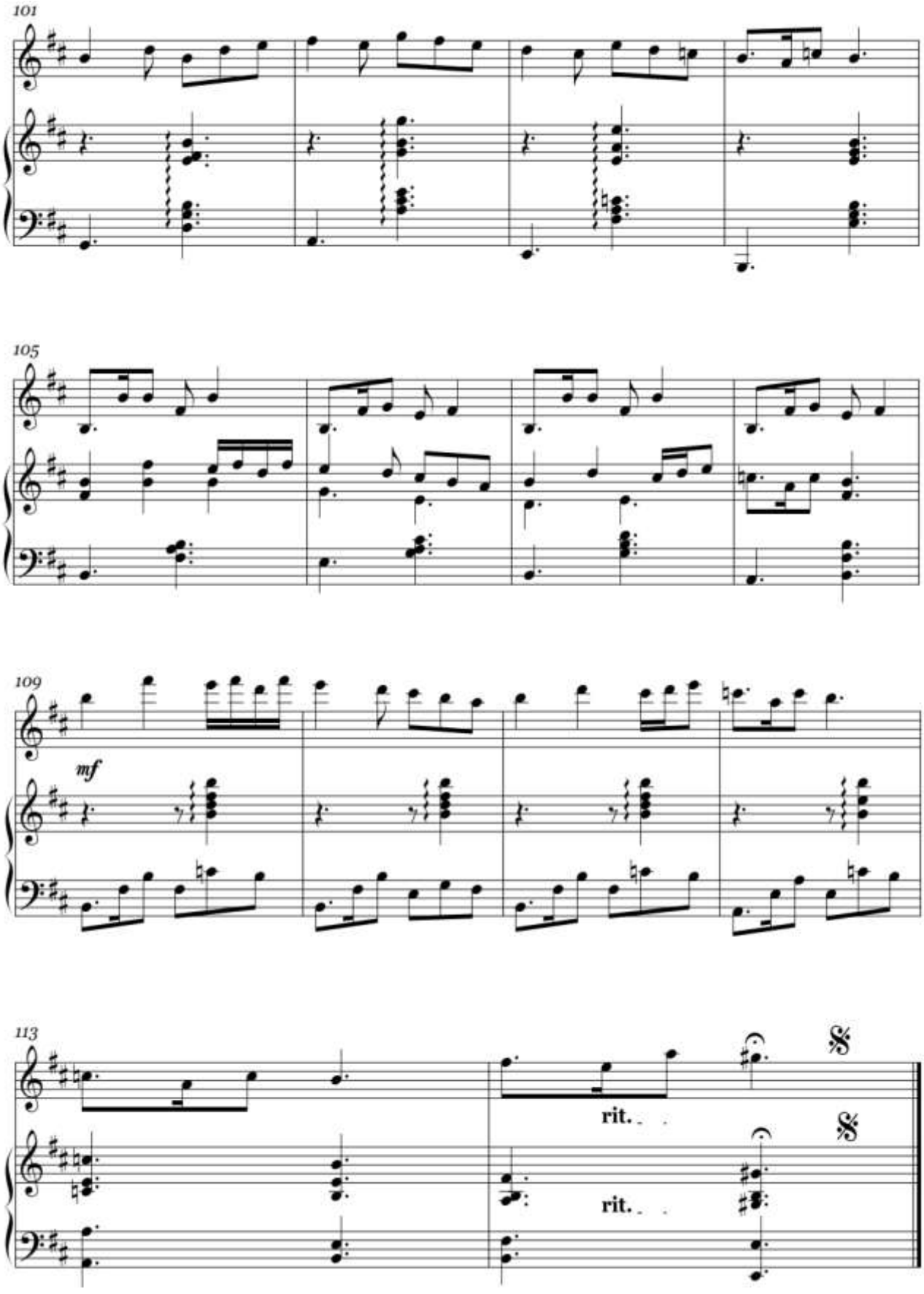



21
mp
25
29
mp
33
фанардан фанарга ўтинг
Tamomlash uchun
37
Davom ettirish uchun
mf
tamom
tamom


41
mf
45
49
53
f
1.
1.
57
2.
2.
mp


1.
2.
61
2.
65
rit.
rit.
69
Andantino
mp
mp
73
mf
77
mf
tr

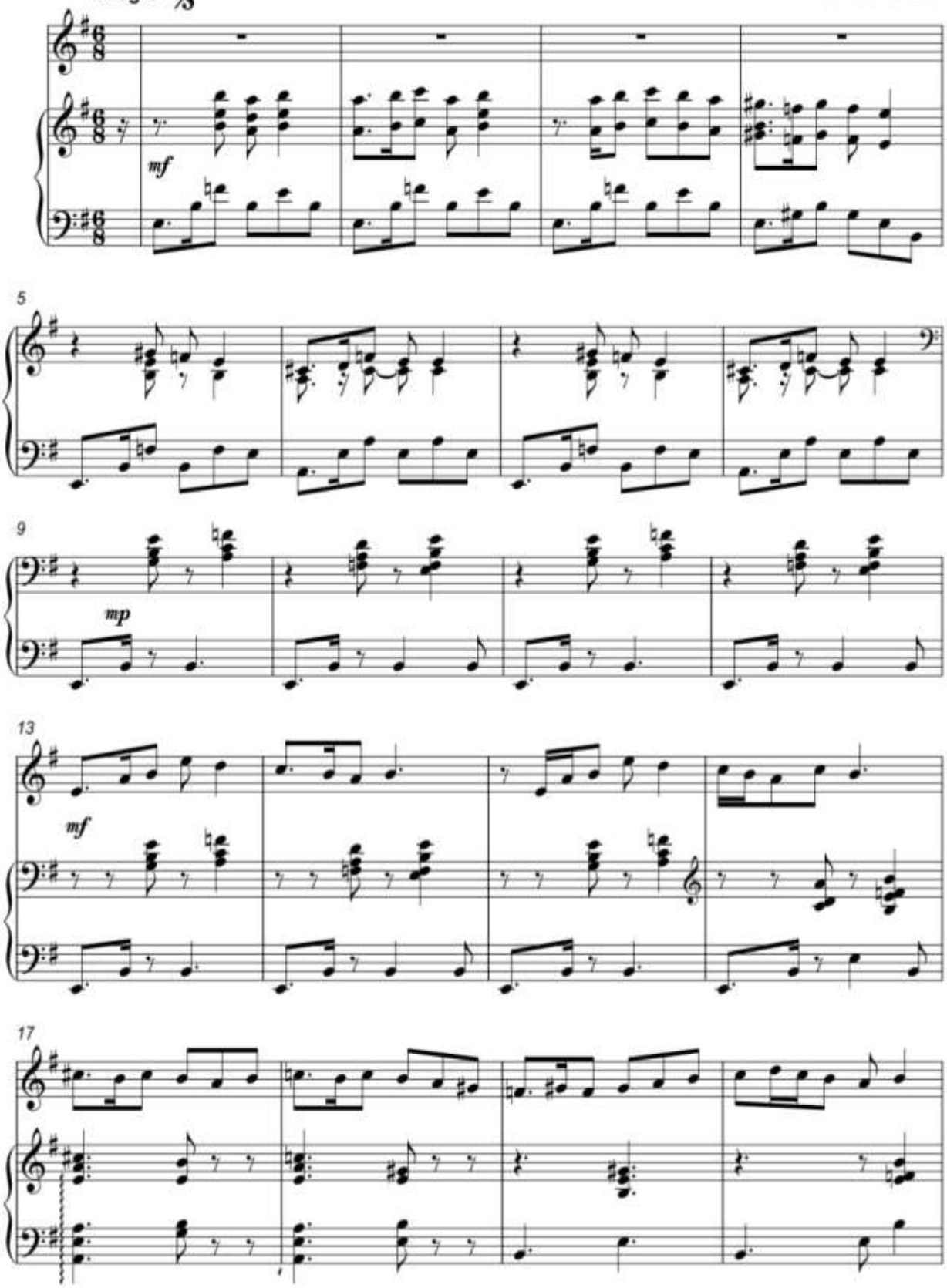

81
tr
85
mf
f
f
89
mf
93
f
f
97
mf

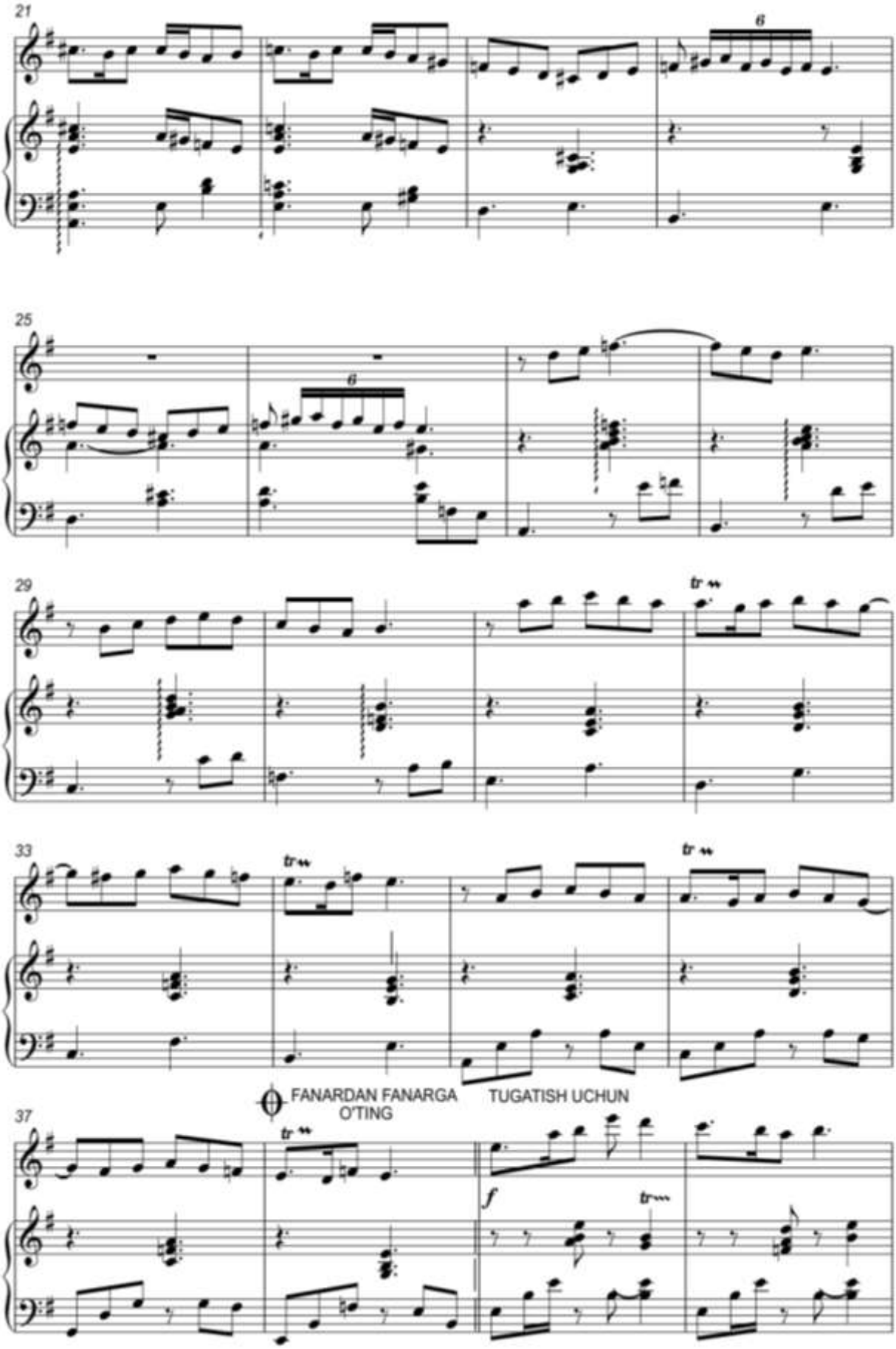

101
105
109
mf
113
rit.
rit.

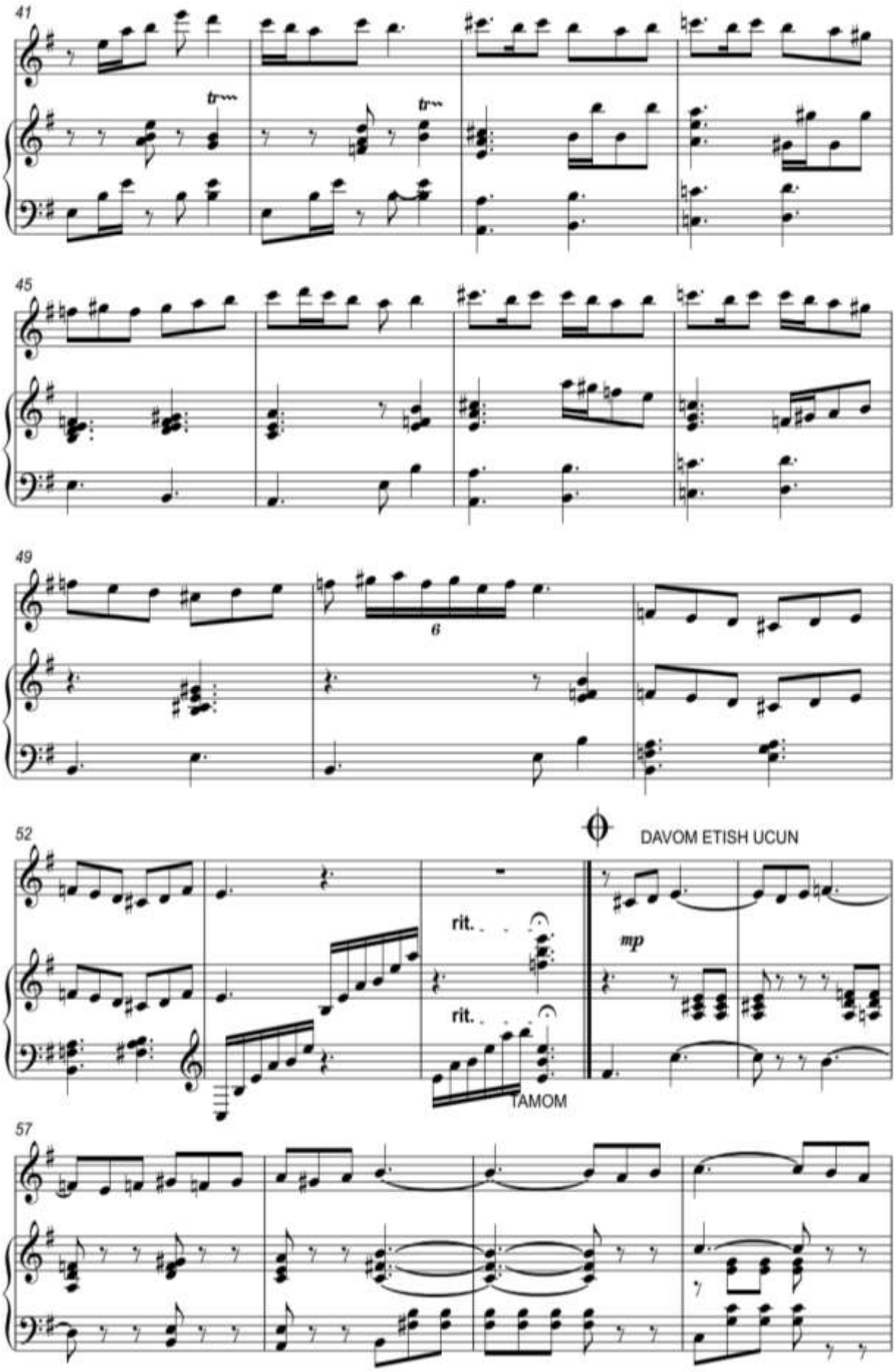
Sharq Go'zali

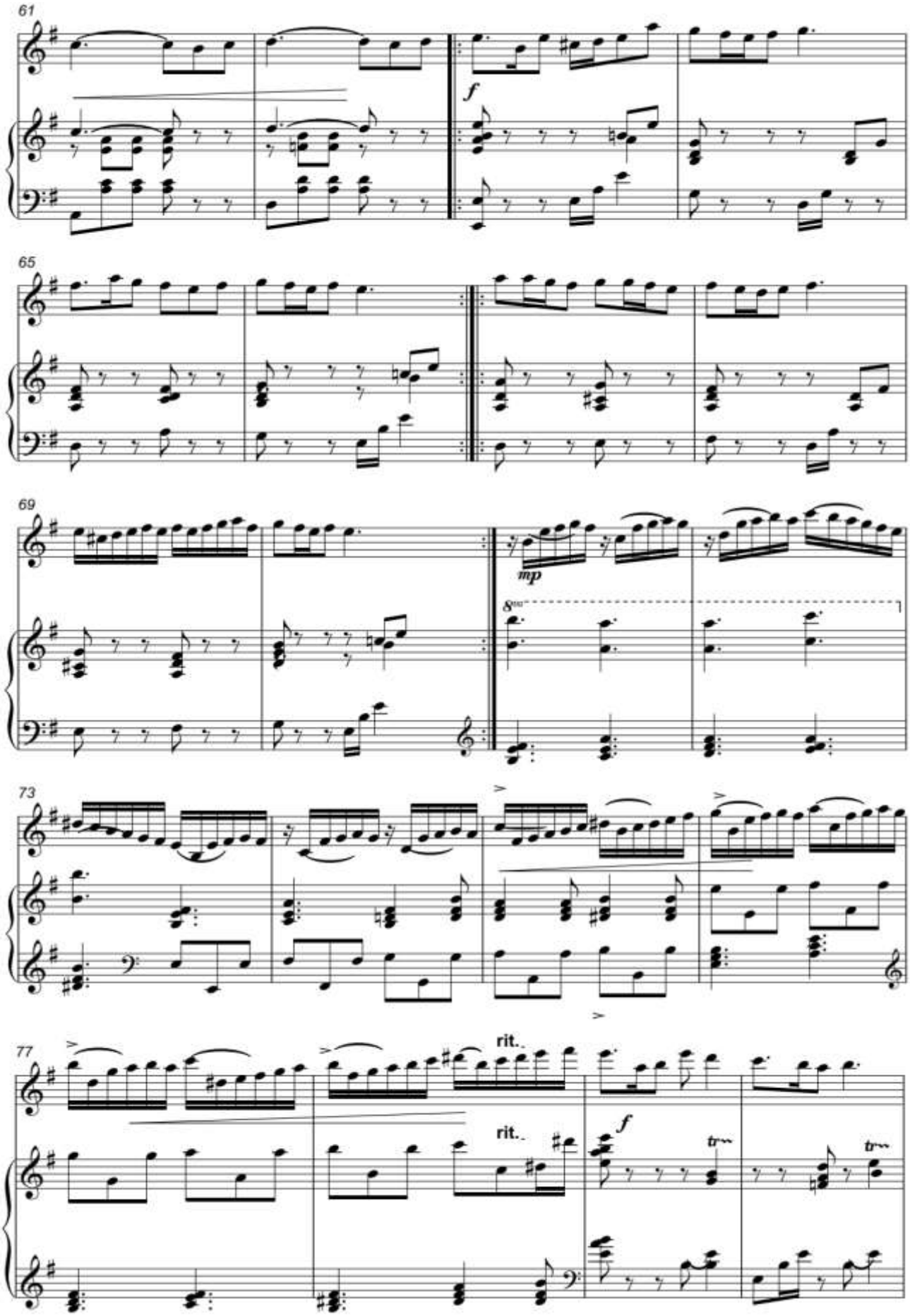
Allegro

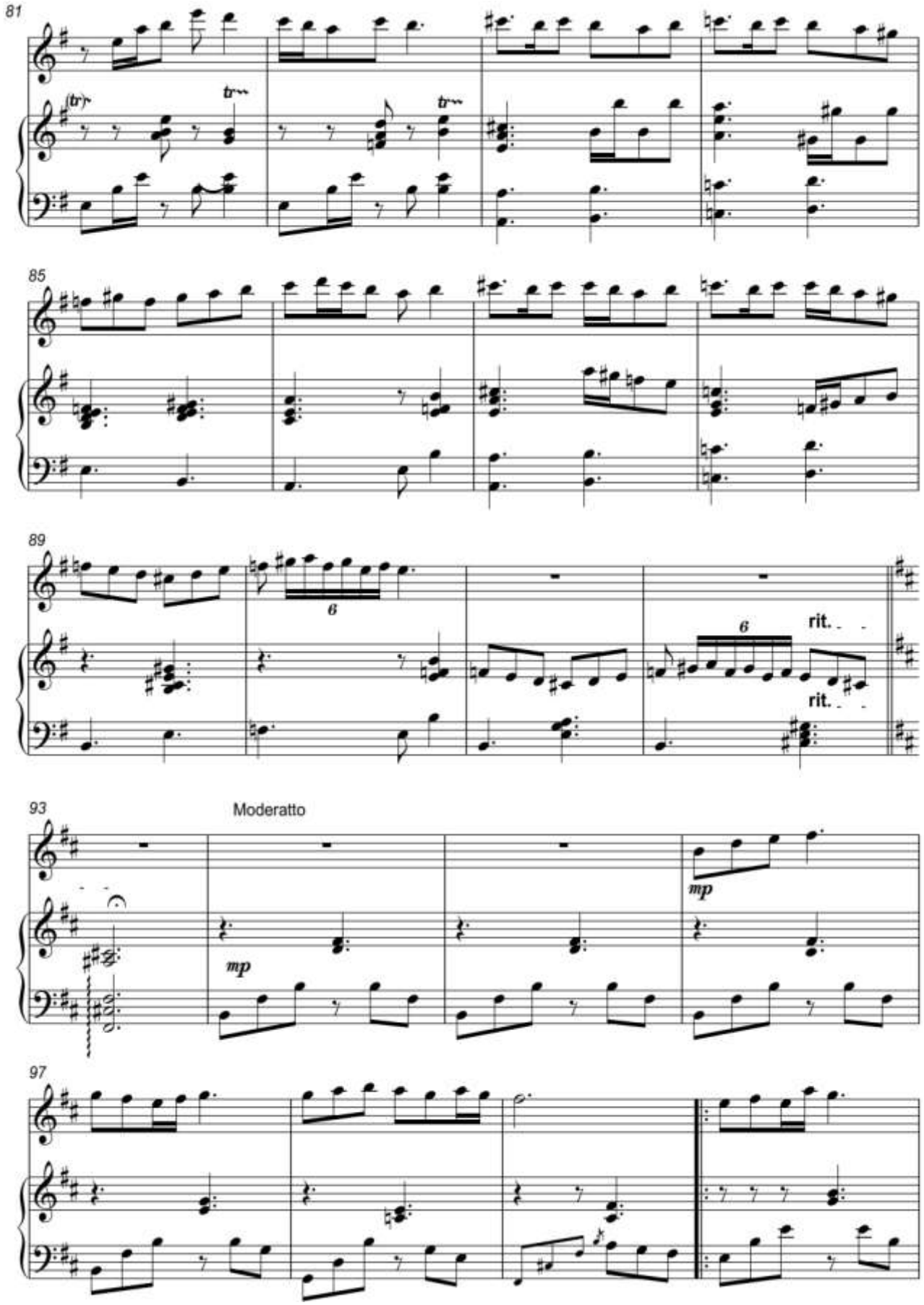
Baxodir Ismatov

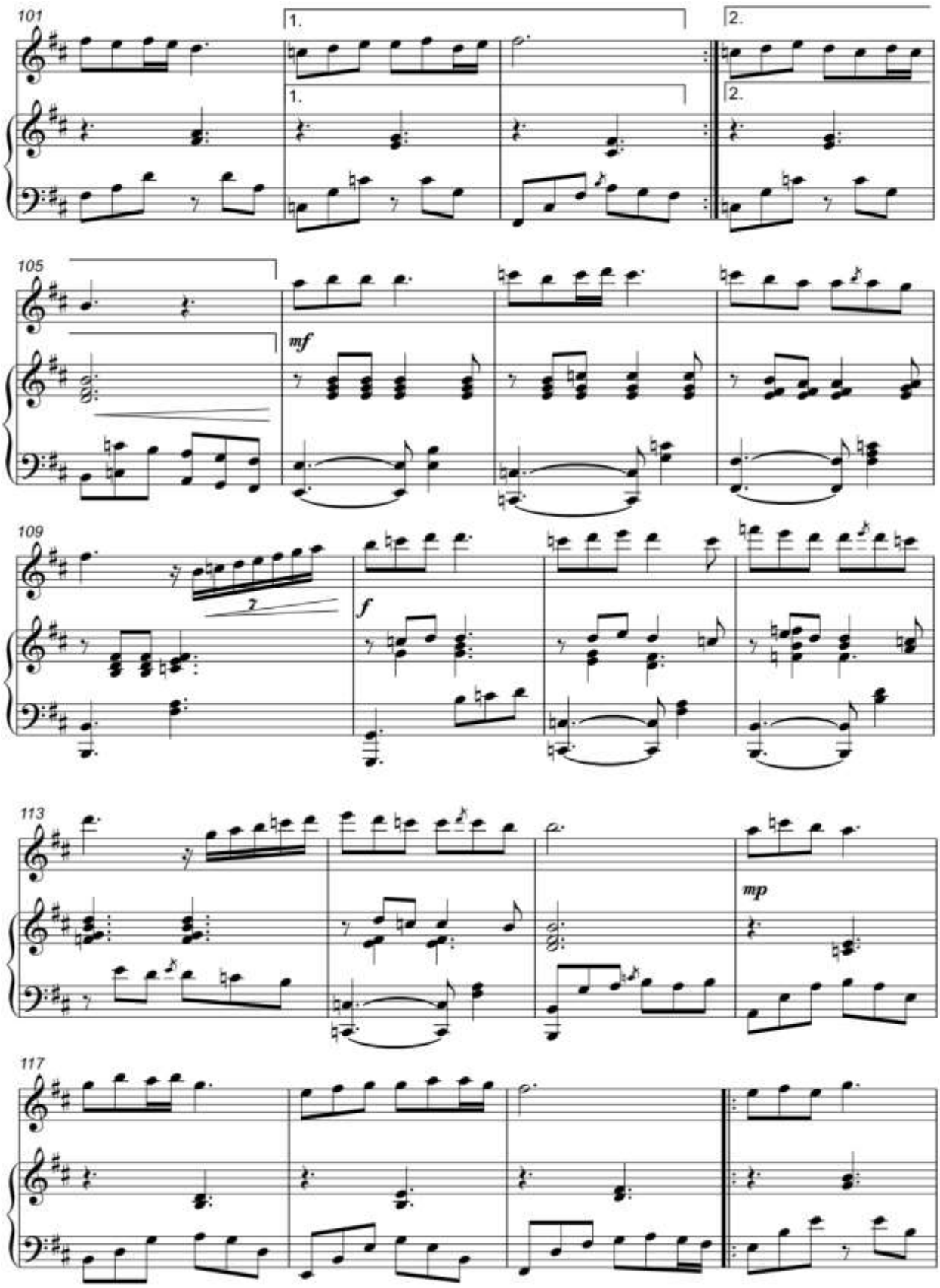


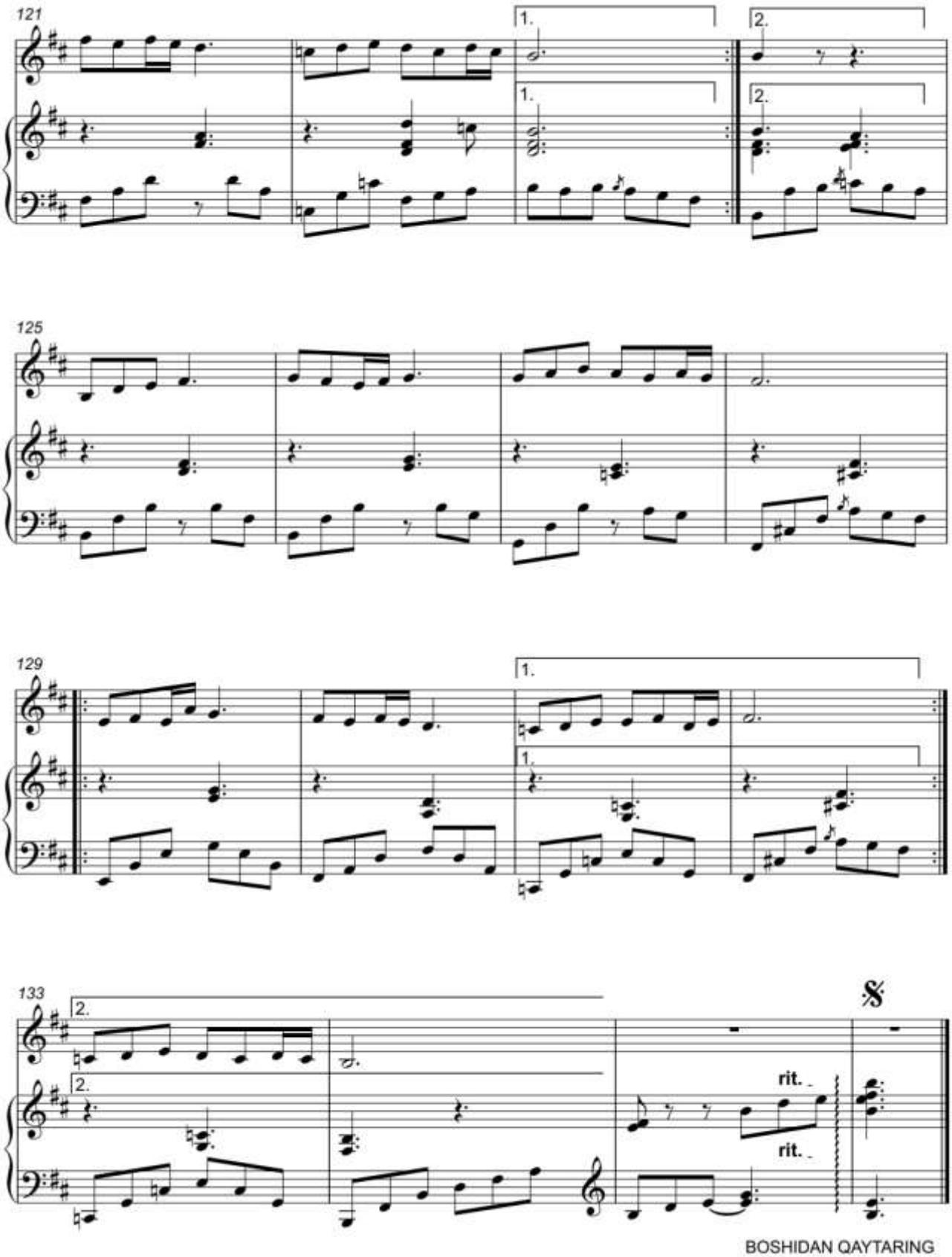

21
6
25
6
29
tr
33
tr
tr
FANARDAN FANARGA O'TING
TUGATISH UCHUN
37
tr
f
tr


41
tr
tr
45
49
6
52
DAVOM ETISH UCUN
rit.
rit.
mp
TAMOM
57


61
f
65
69
mp
8va
73
77
rit..
rit..
f
tr
tr


81
85
89
6
6
rit.
rit.
93
Moderatto
mp
mp
97

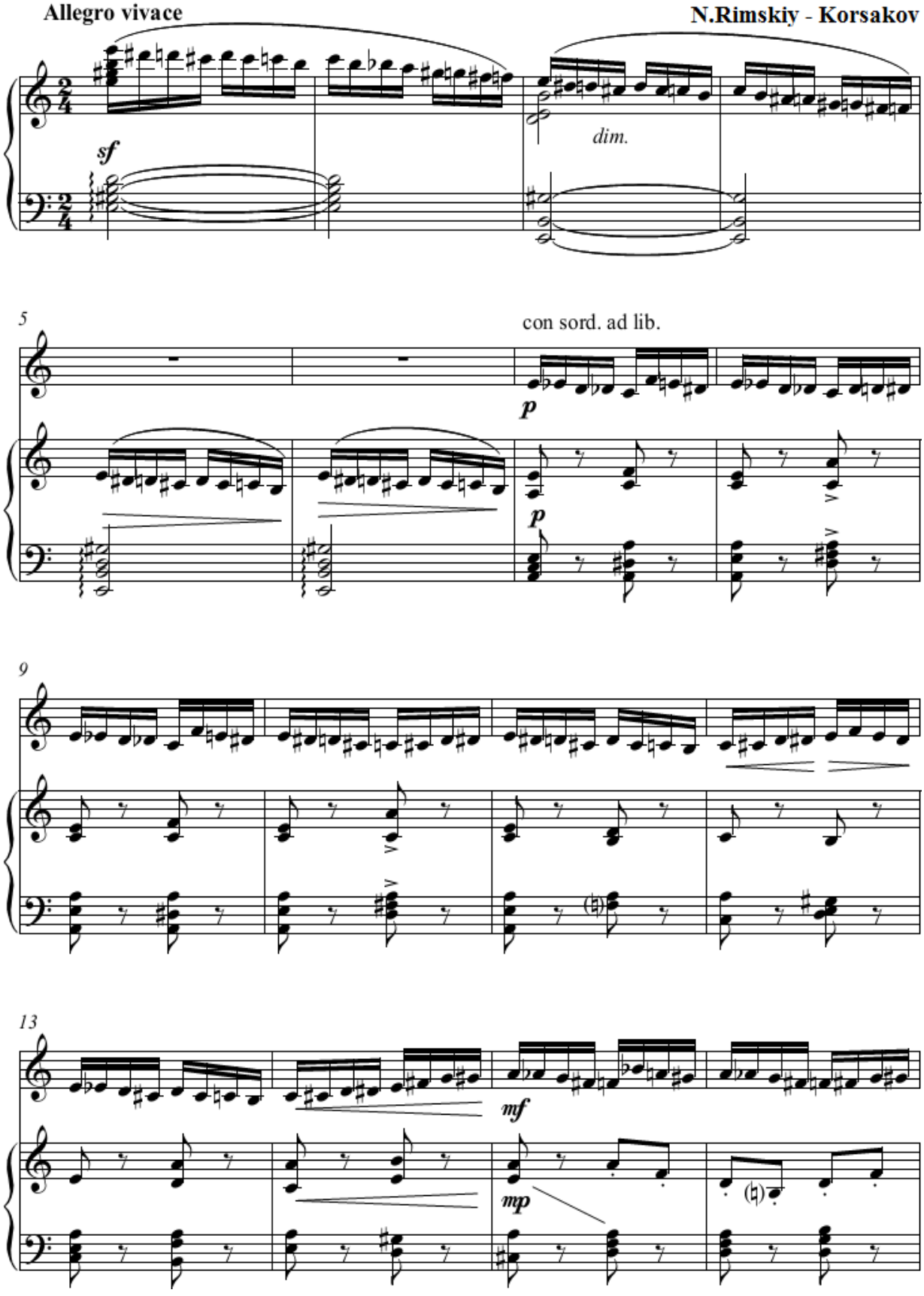

101
1.
2.
105
mf
109
f
113
mp
117

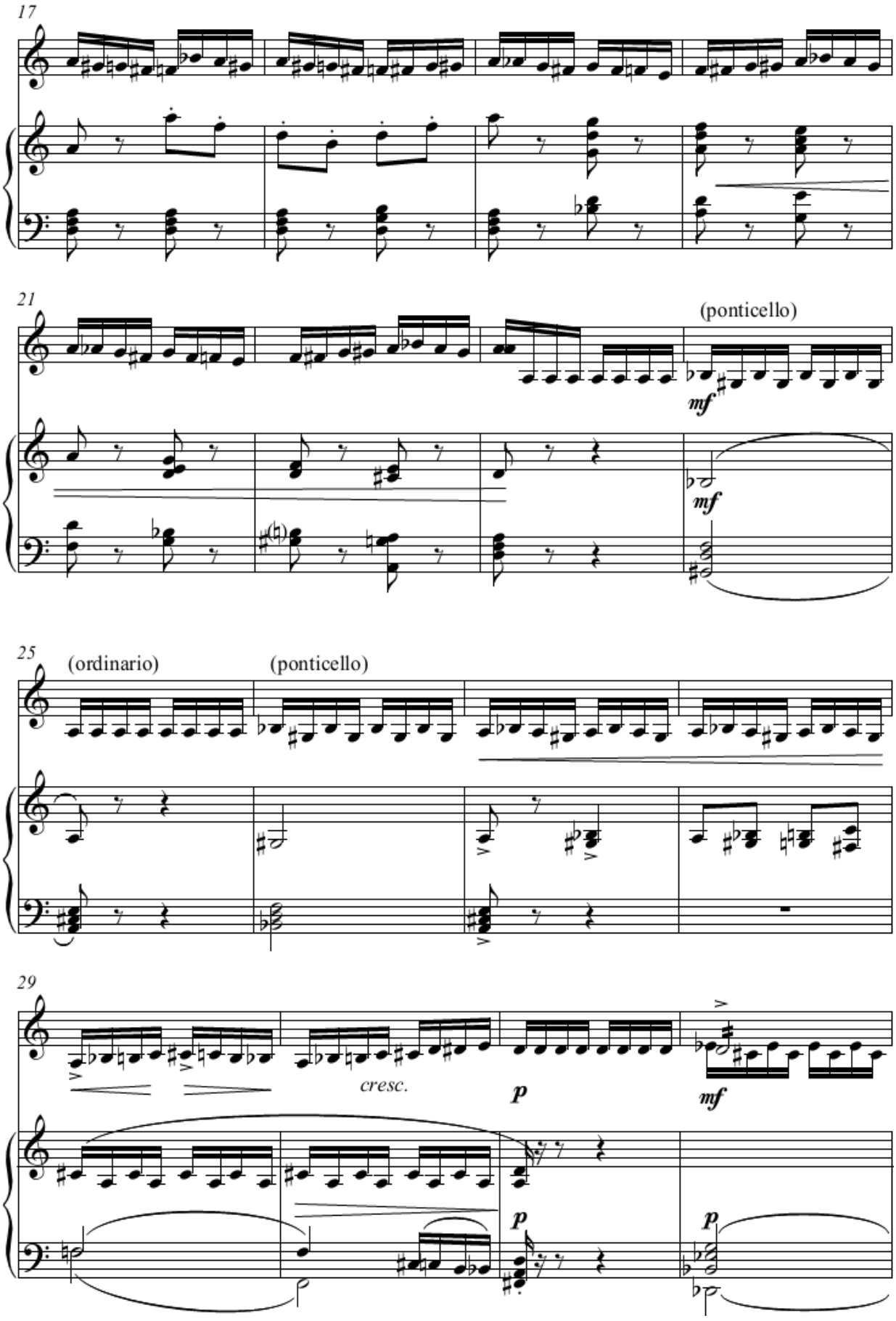

121
1.
2.
1.
2.
125
129
1.
1.
133
2.
2.
rit.
rit.
BOSHIDAN QAYTARING

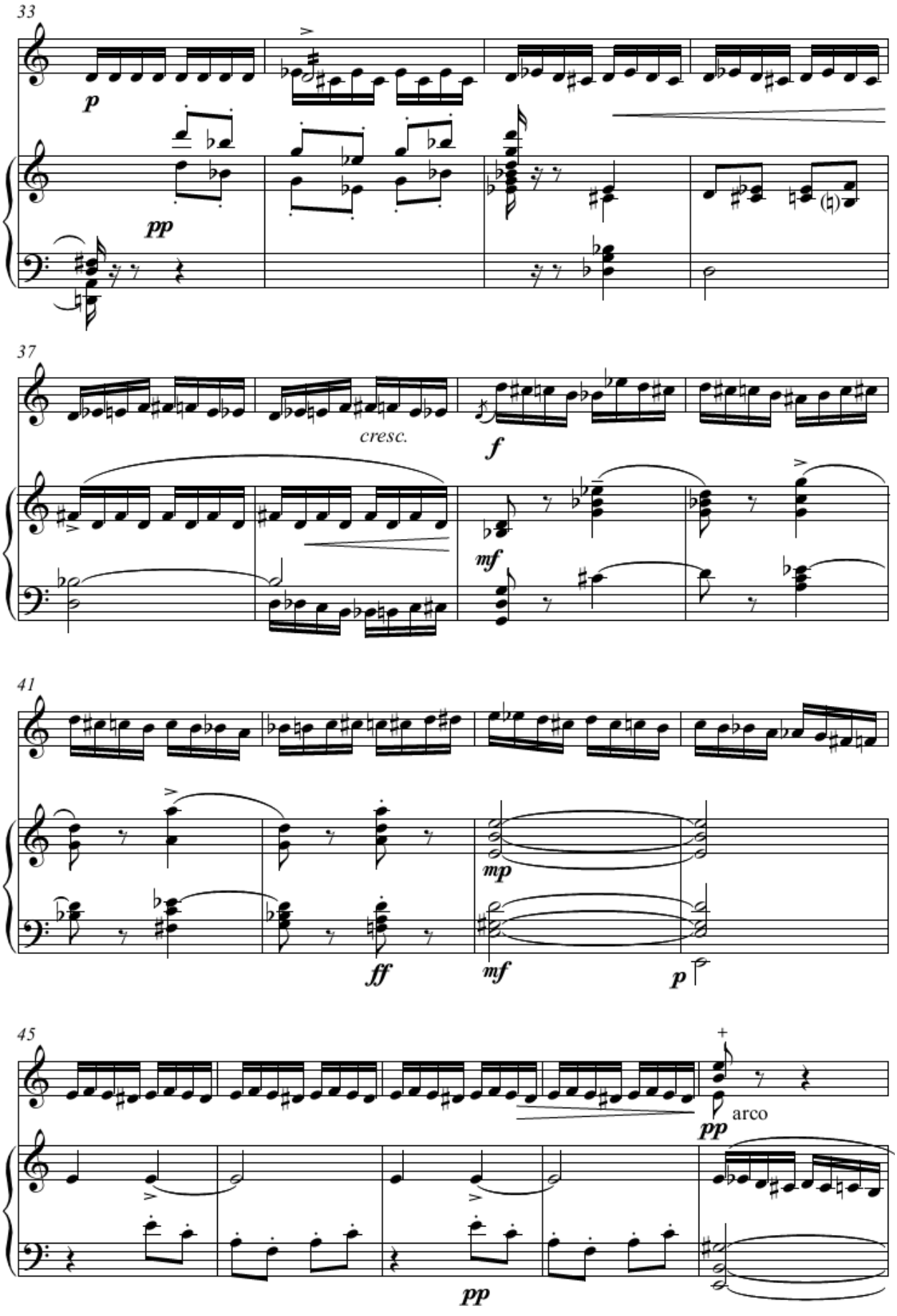
POLYOT SHMELYA

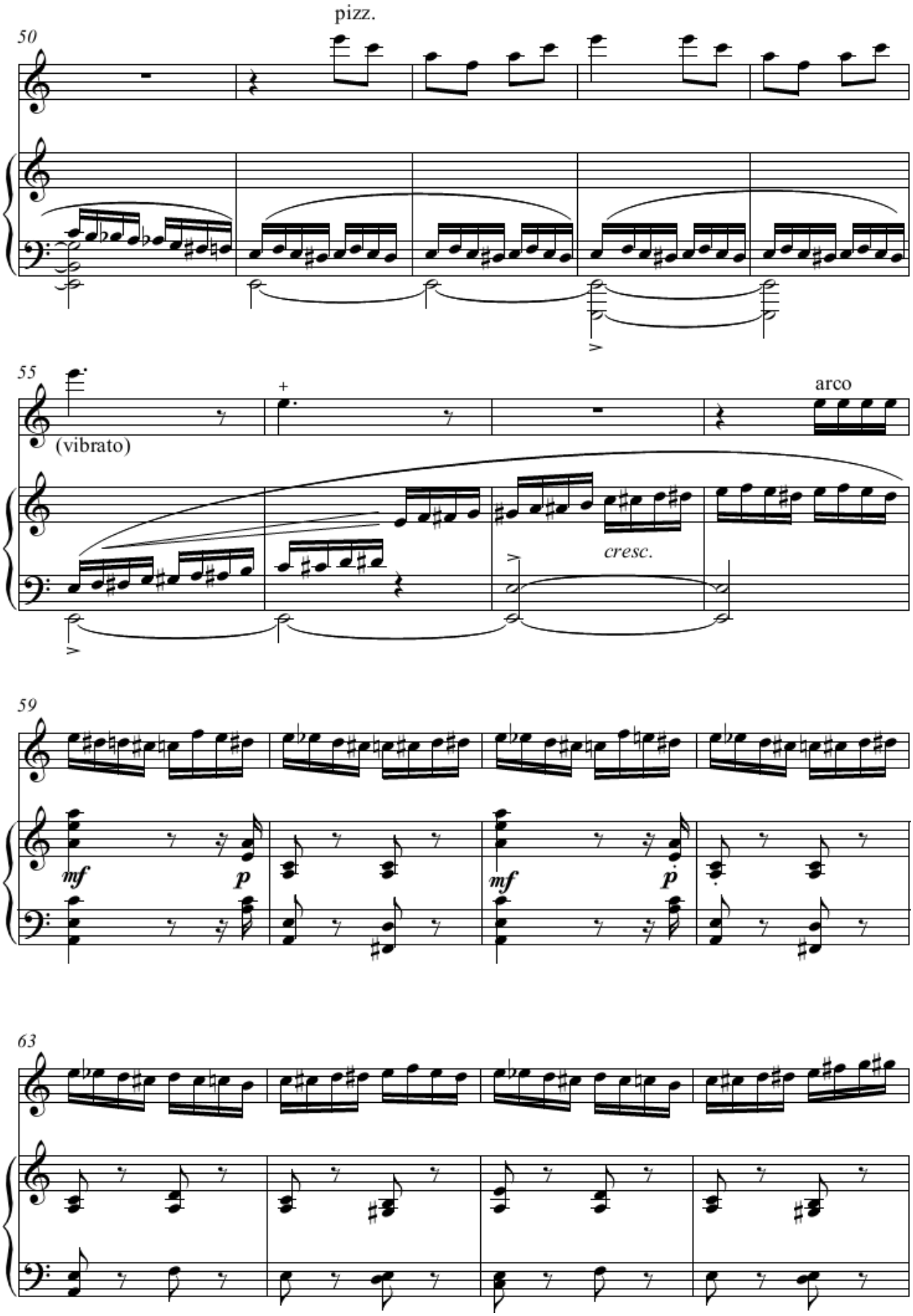
"Shoh Saltan ertagi" operasidan

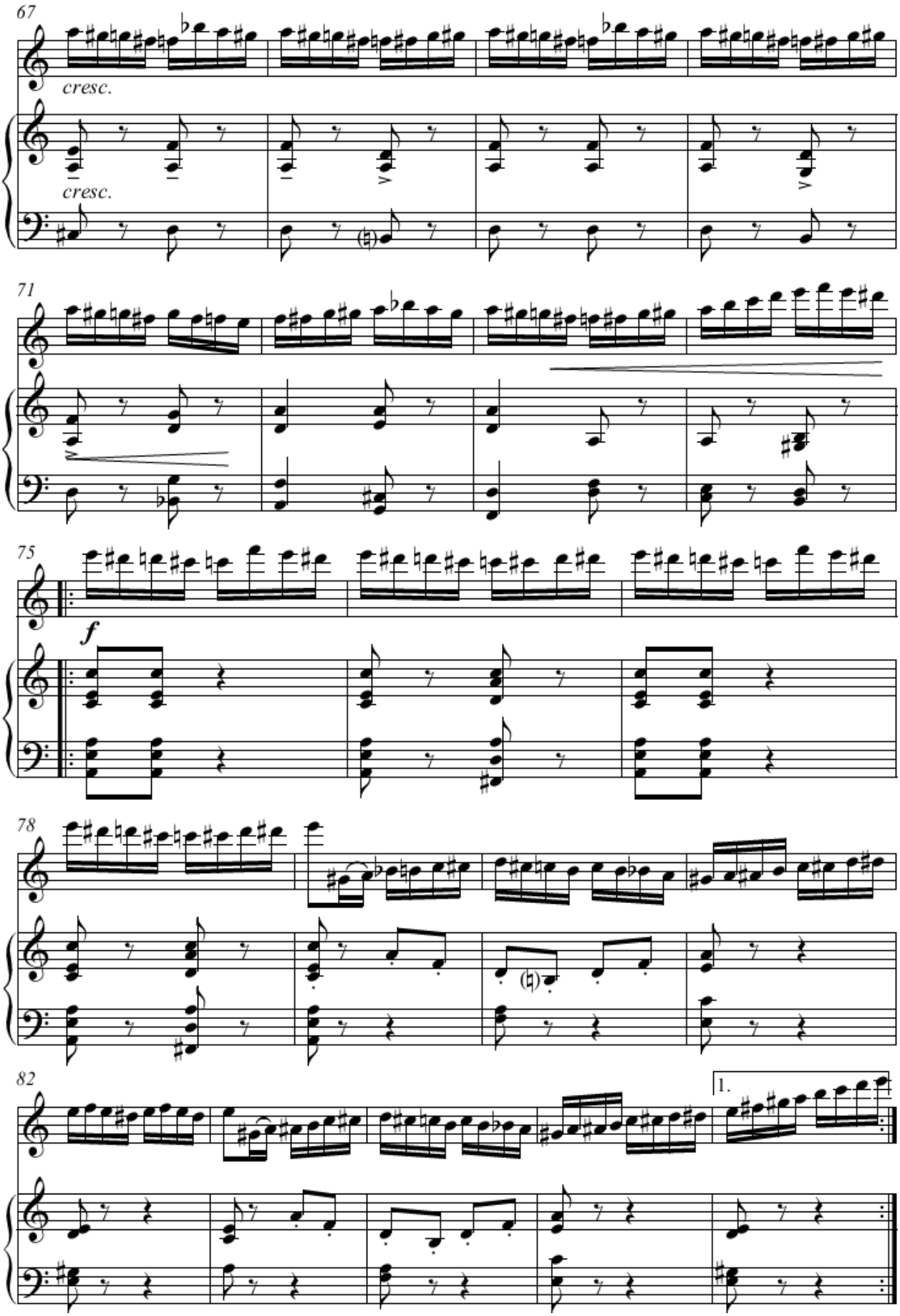
Allegro vivace **N.Rimskiy - Korsakov**

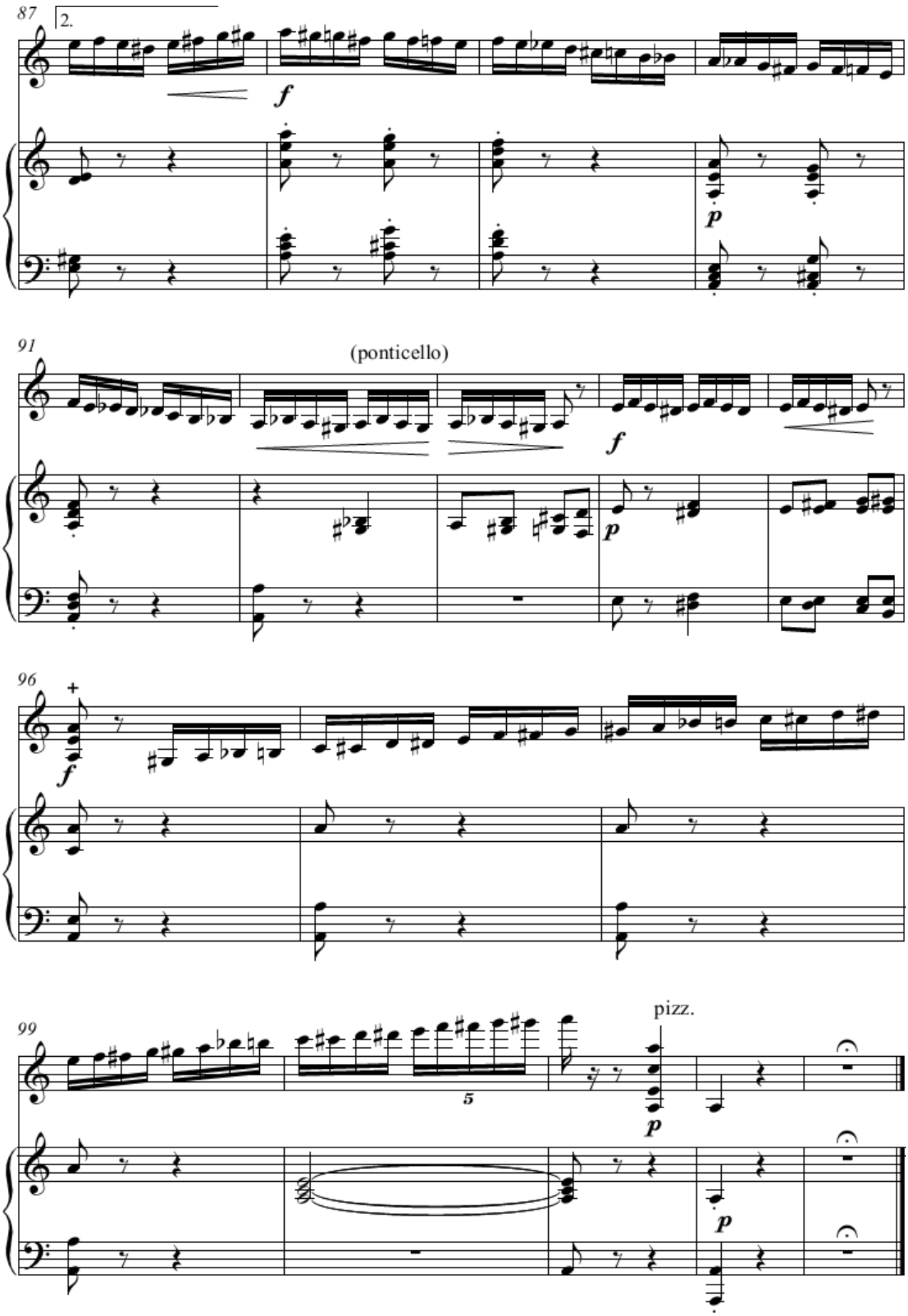



17
21
(ponticello)
mf
mf
25
(ordinario)
(ponticello)
29
cresc.
p
mf
p
p

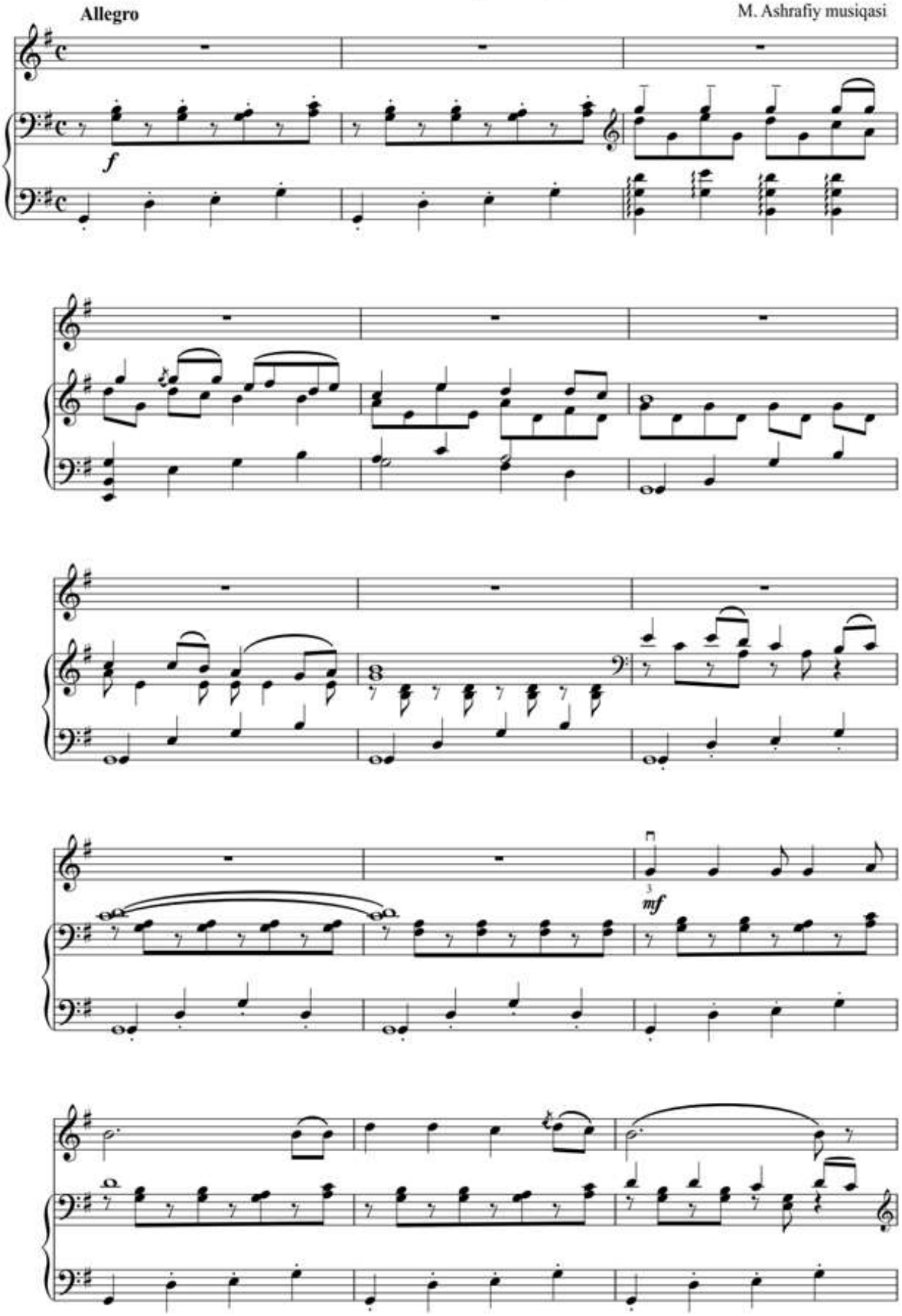

33
p
pp
37
cresc.
f
mf
41
mp
ff
mf
p
45
pp
arco
pp

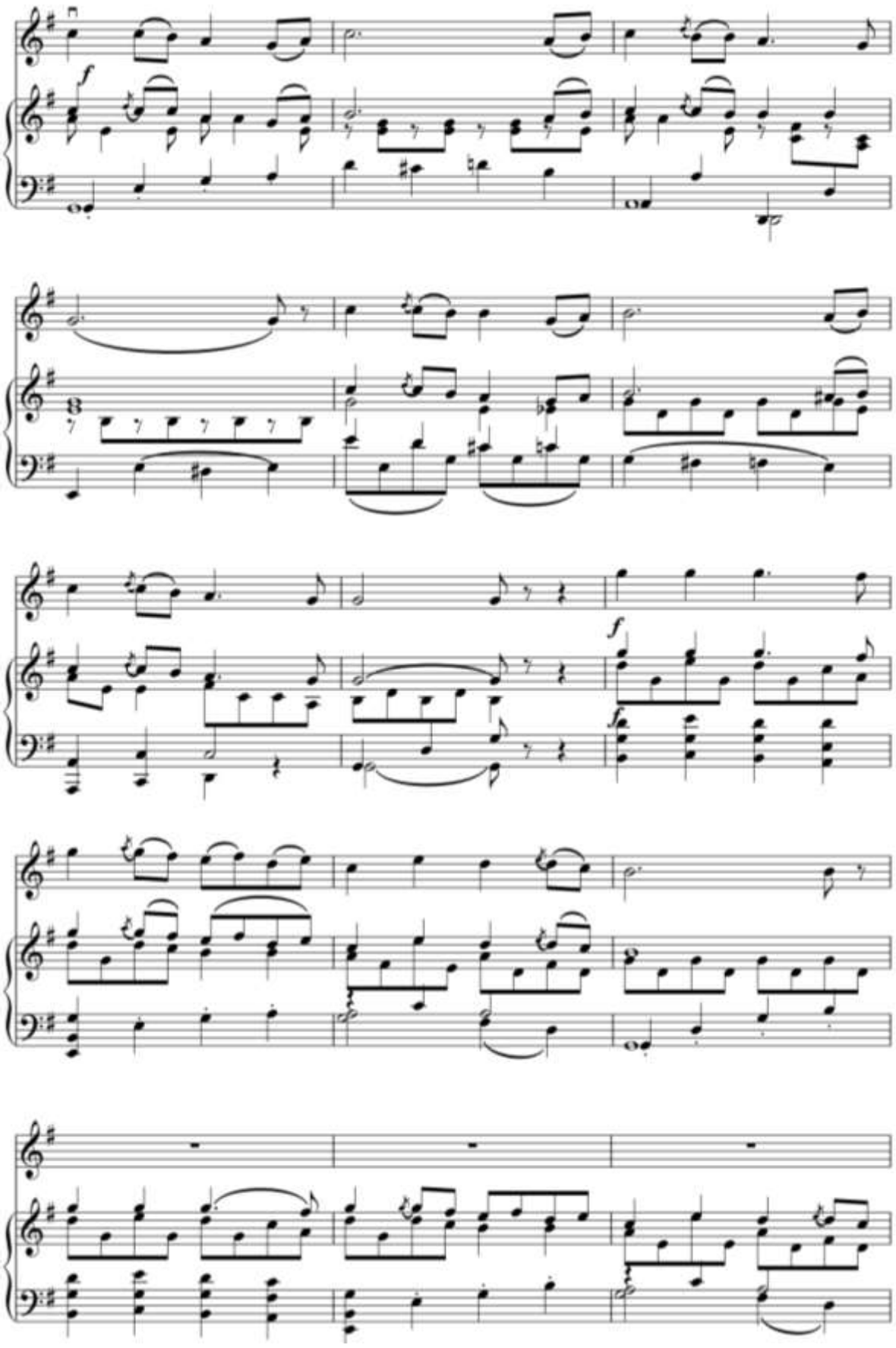

pizz.
50
55
(vibrato)
arco
cresc.
59
mf
p
mf
p
63

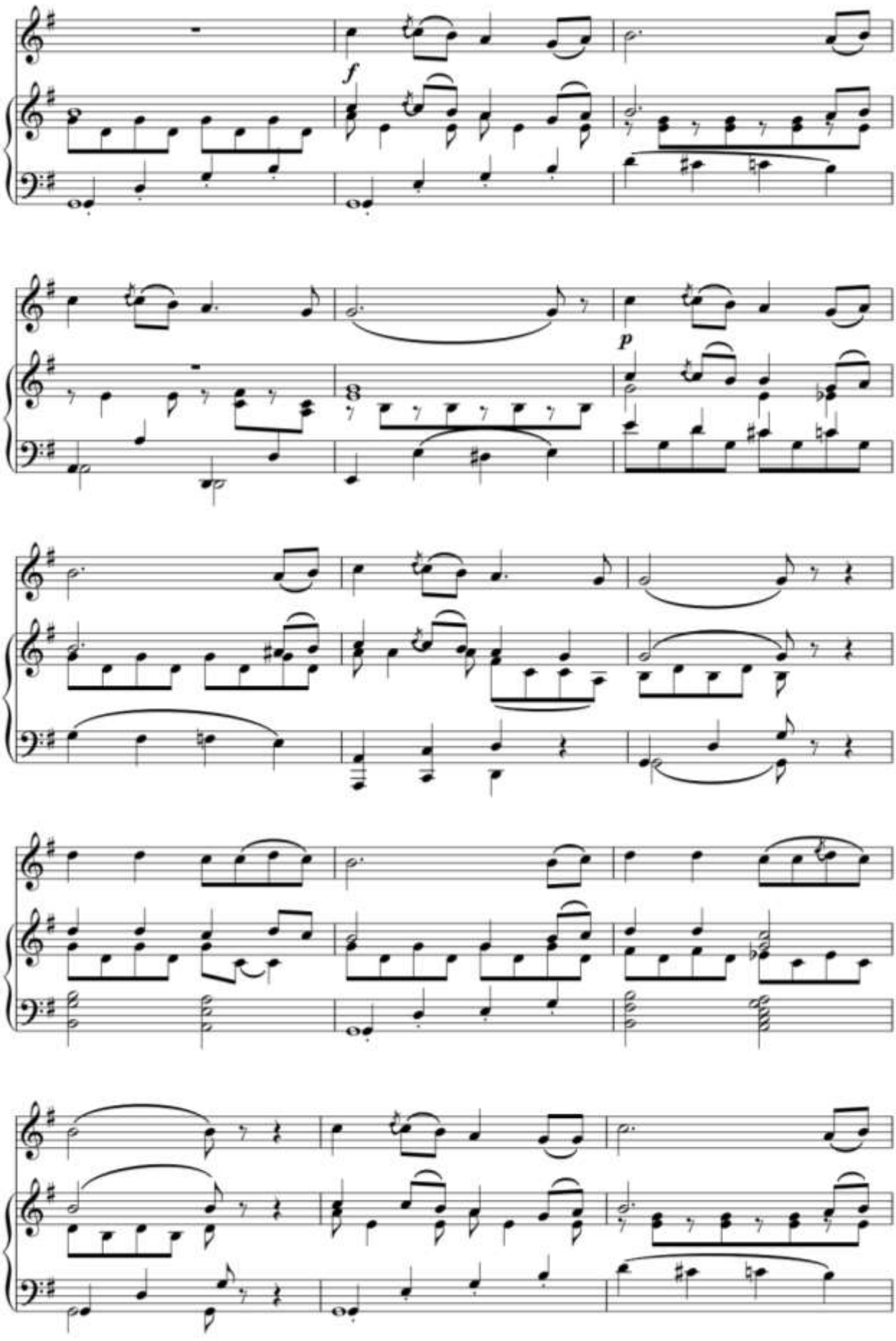

67
cresc.
cresc.
71
75
f
78
82
1.

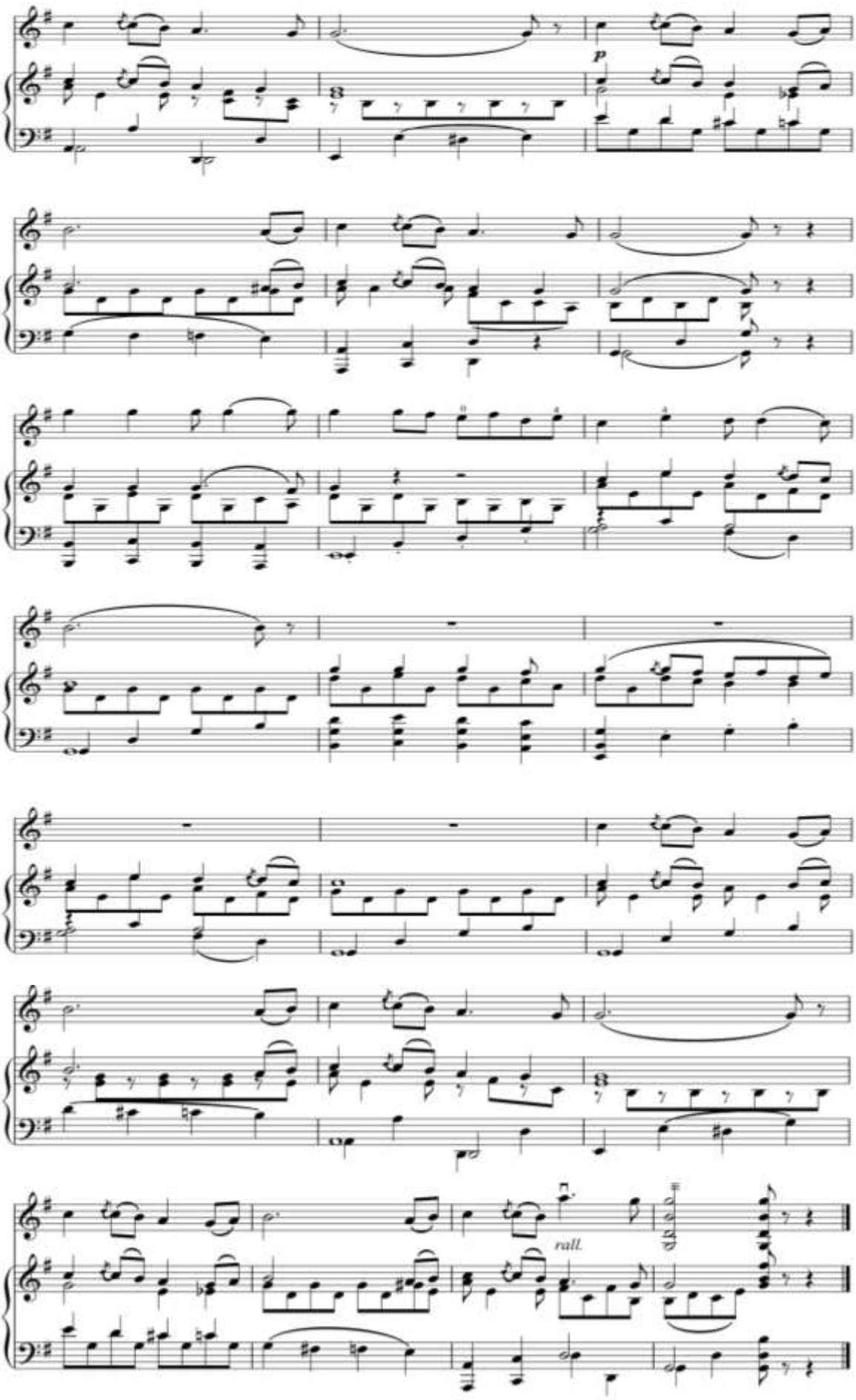

87
2.
f
p
91
(ponticello)
f
p
96
+
f
99
5
pizz.
p
p

Yoshlik qo'shig'i





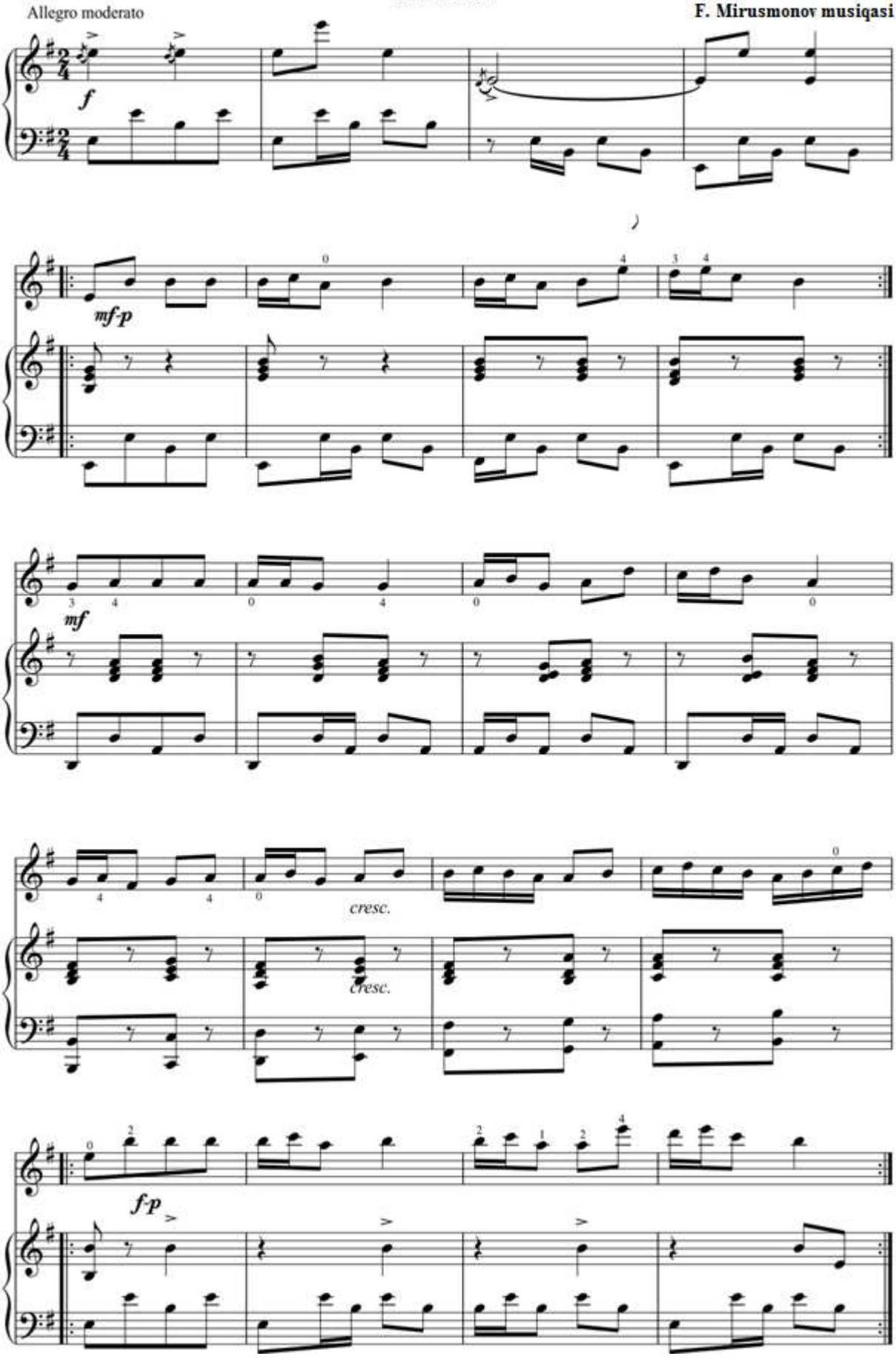

f
p

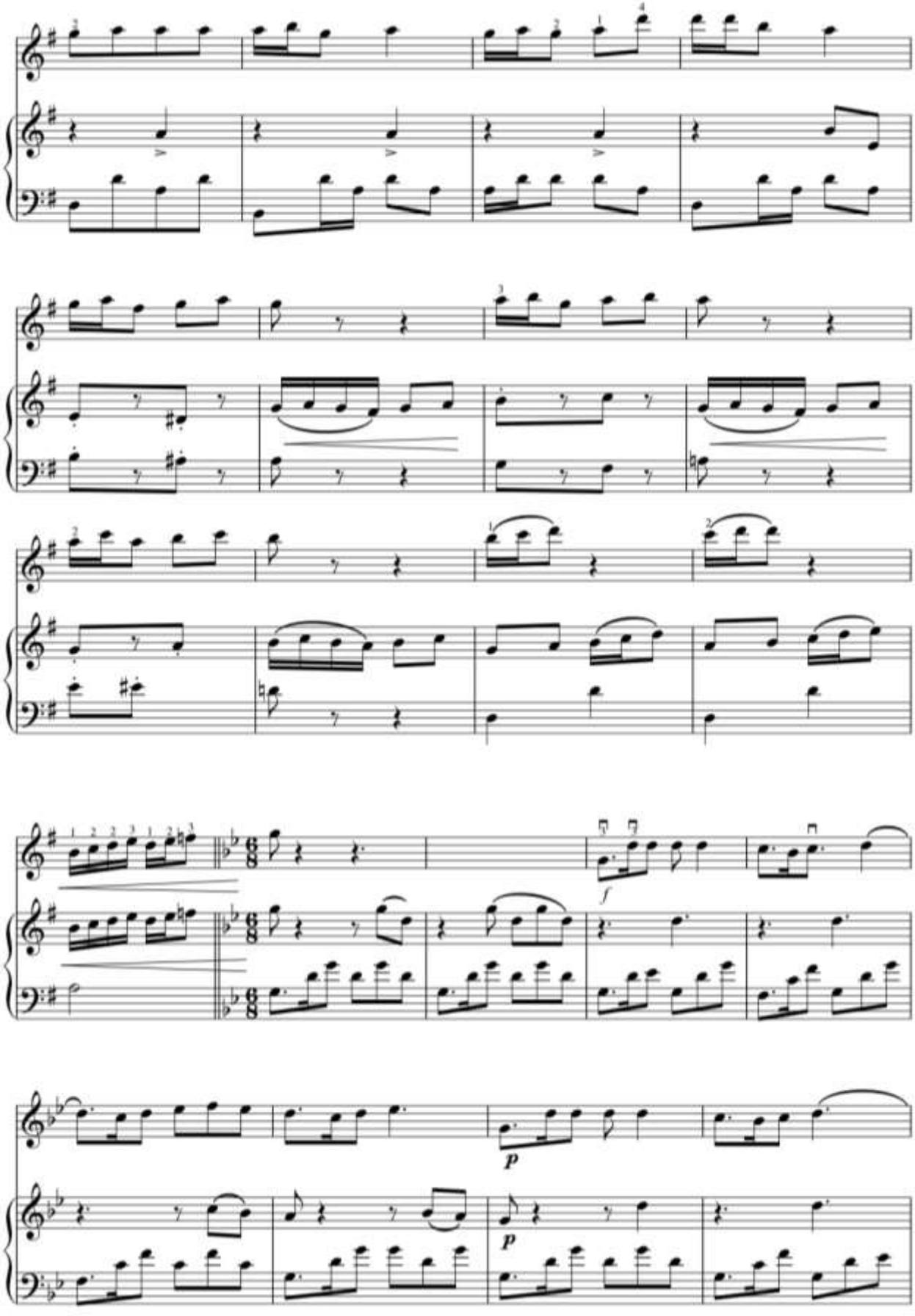

p
rall.

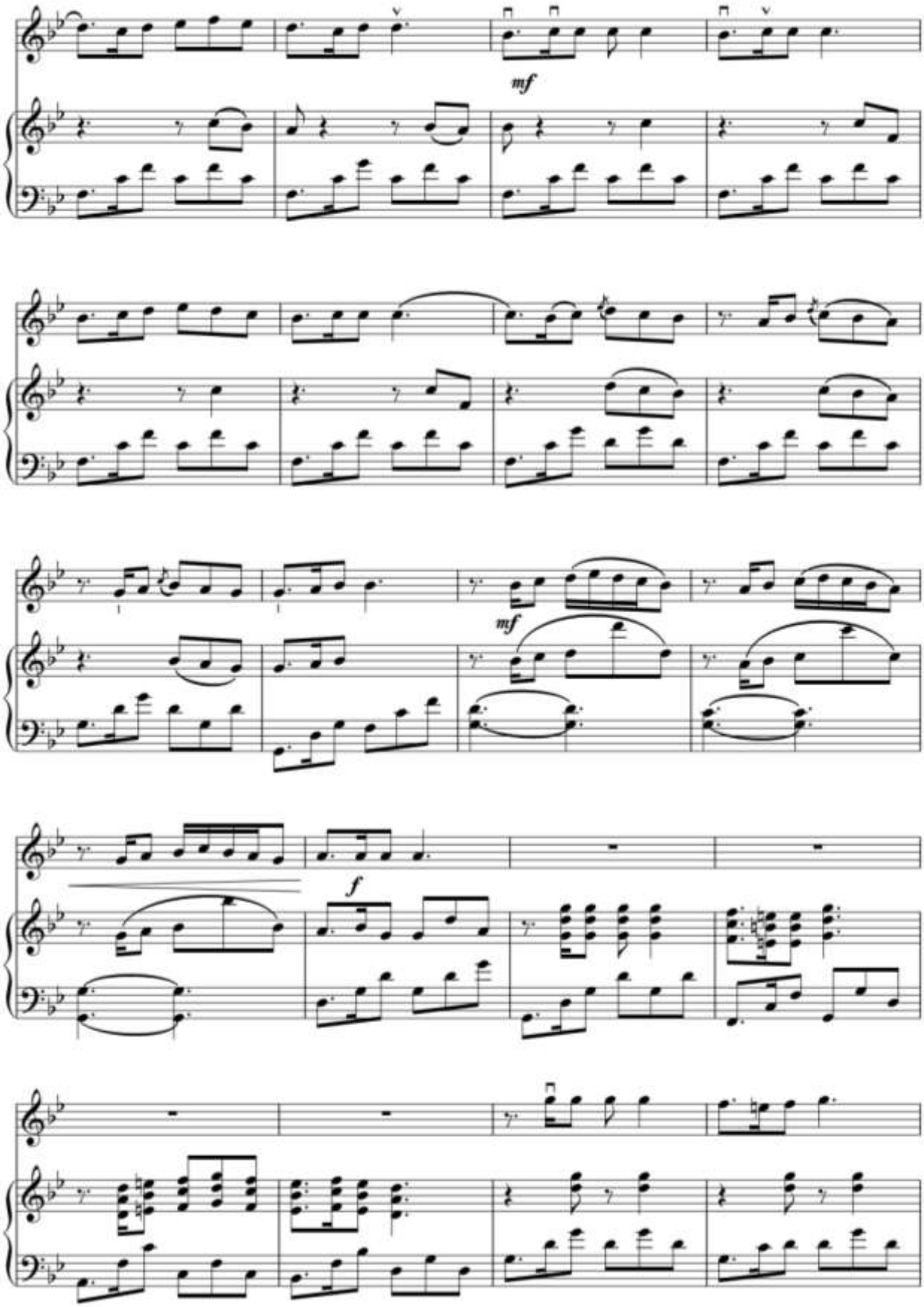
Skertso

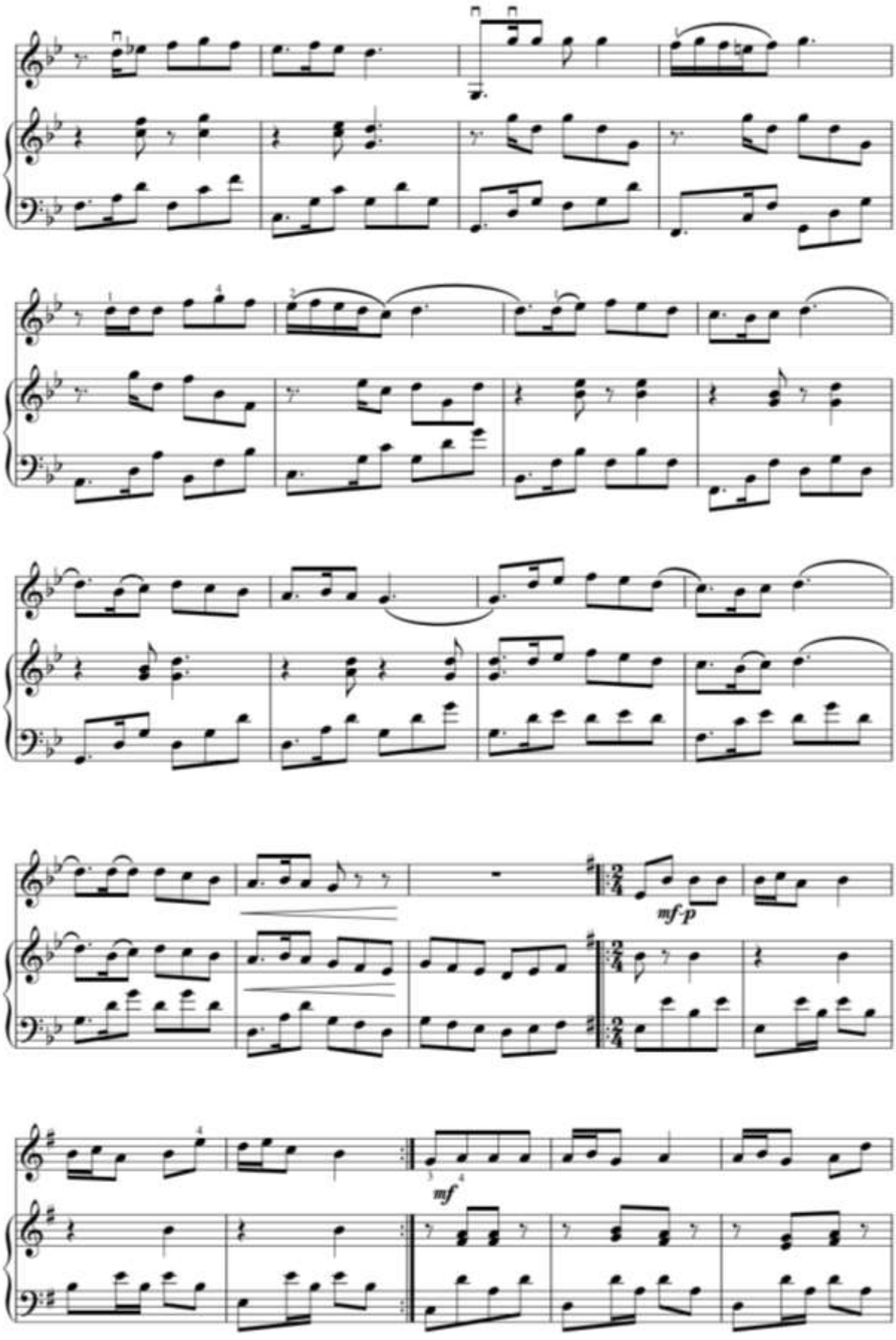
Allegro moderato

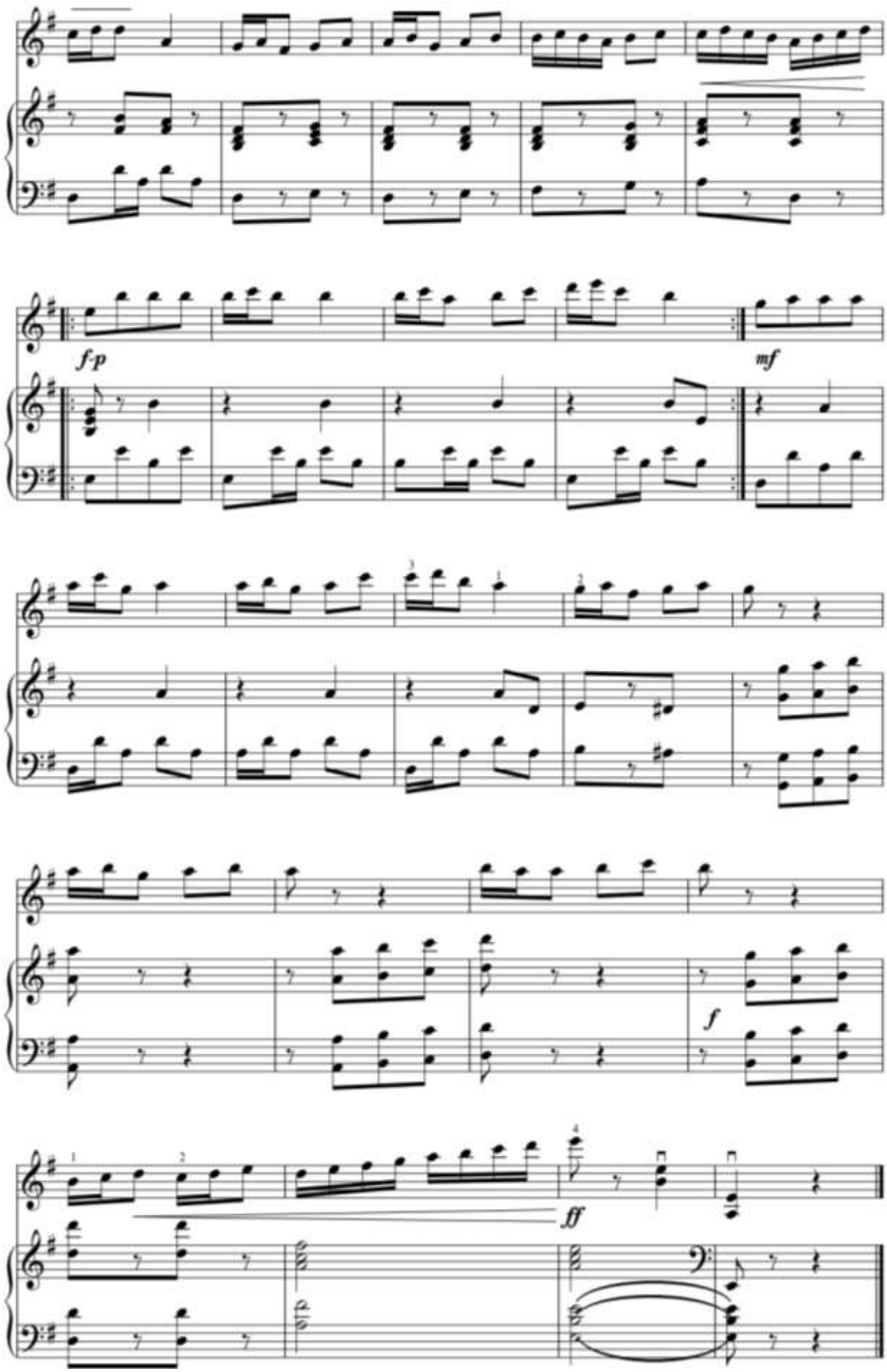
F. Mirusmonov musiqasi

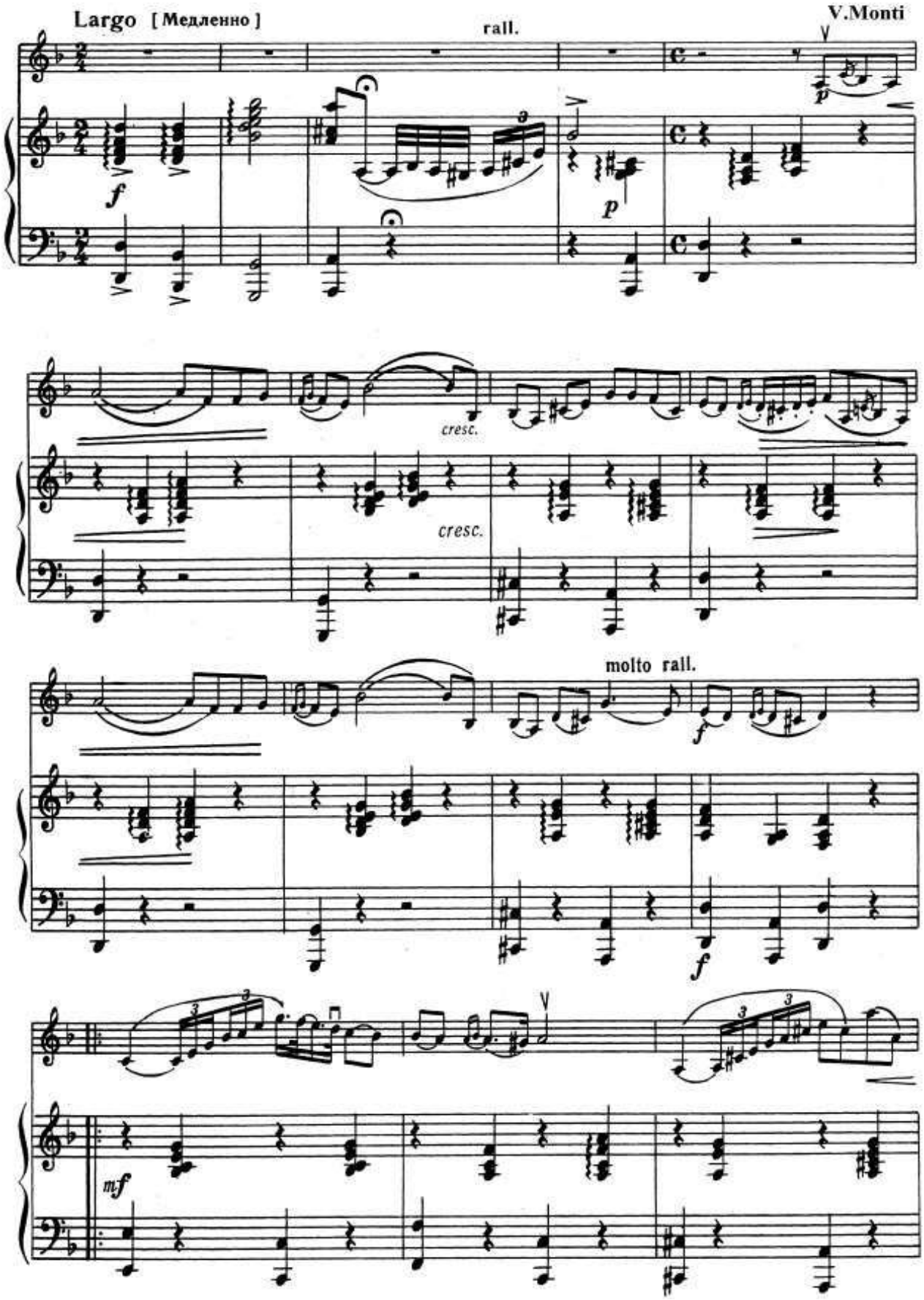


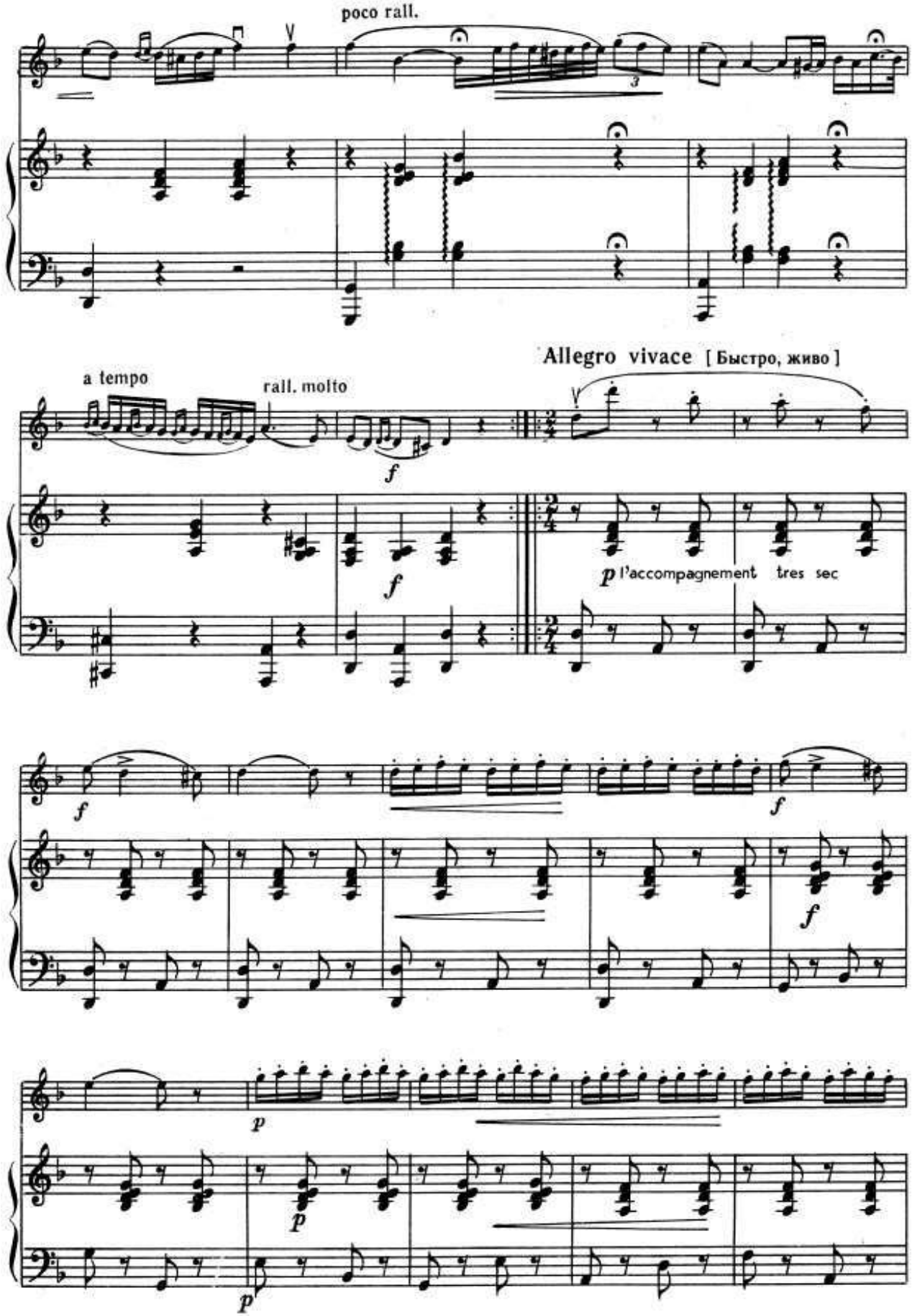

f
p
p

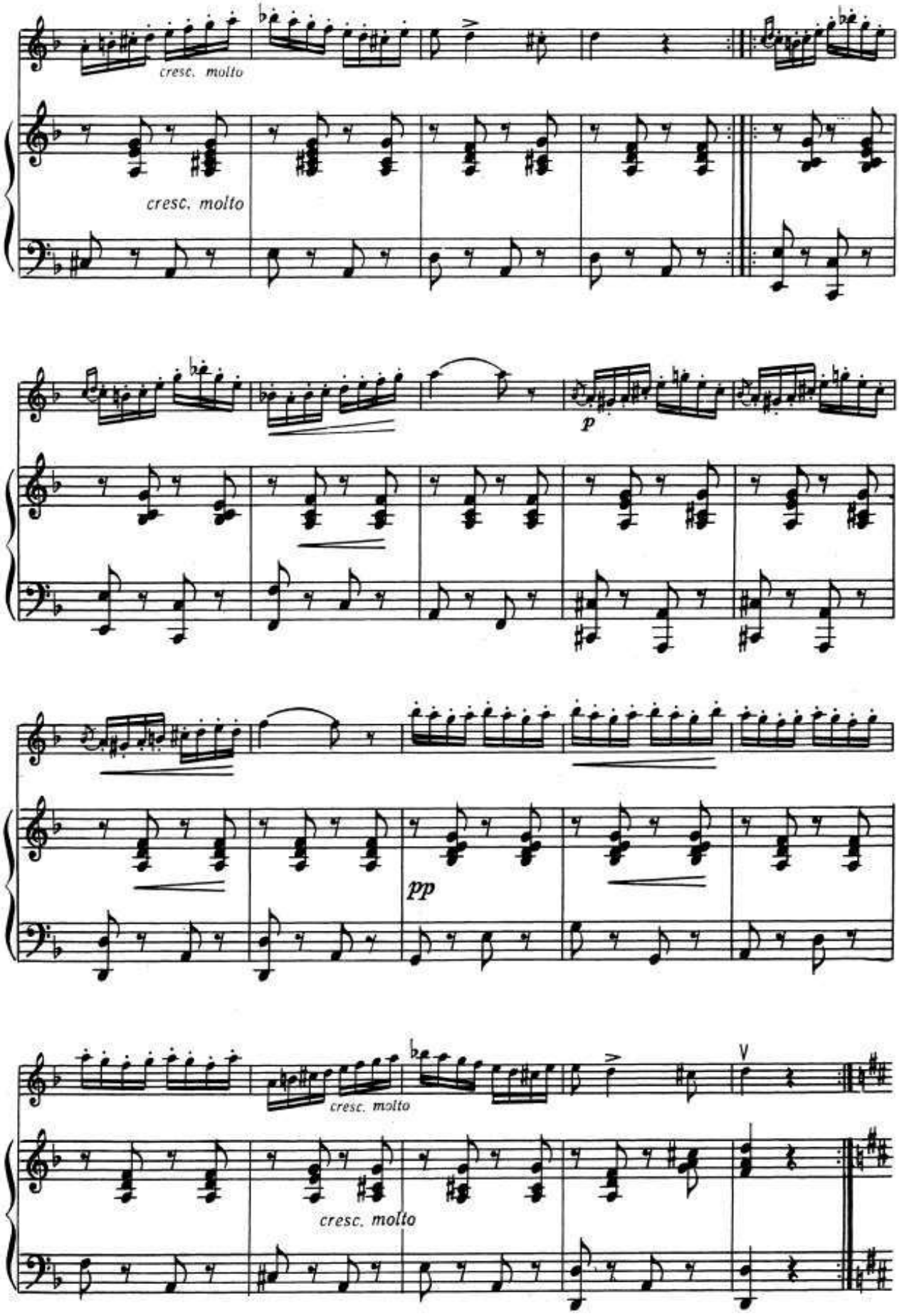

mf
mf
f

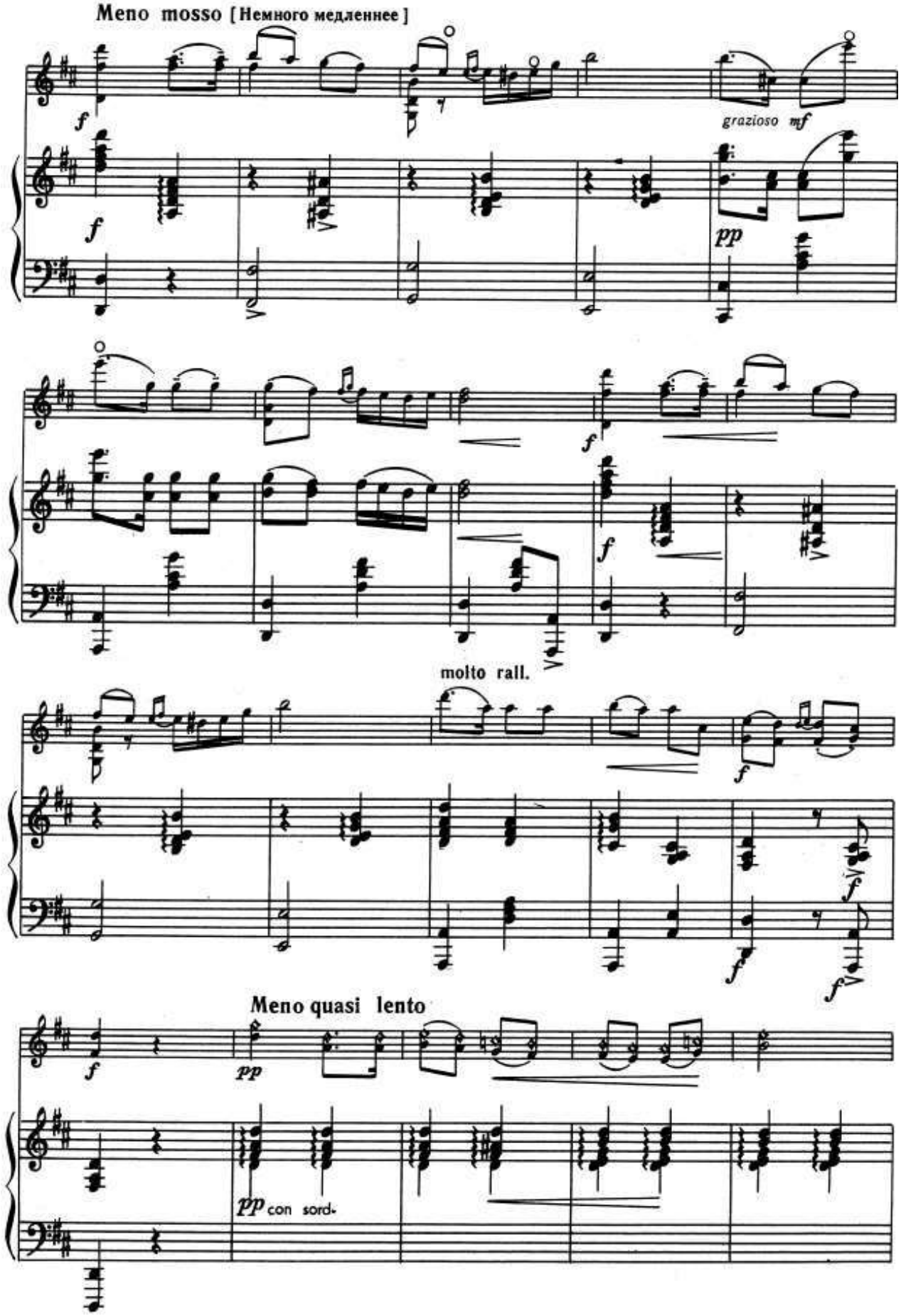

mf-p
mf

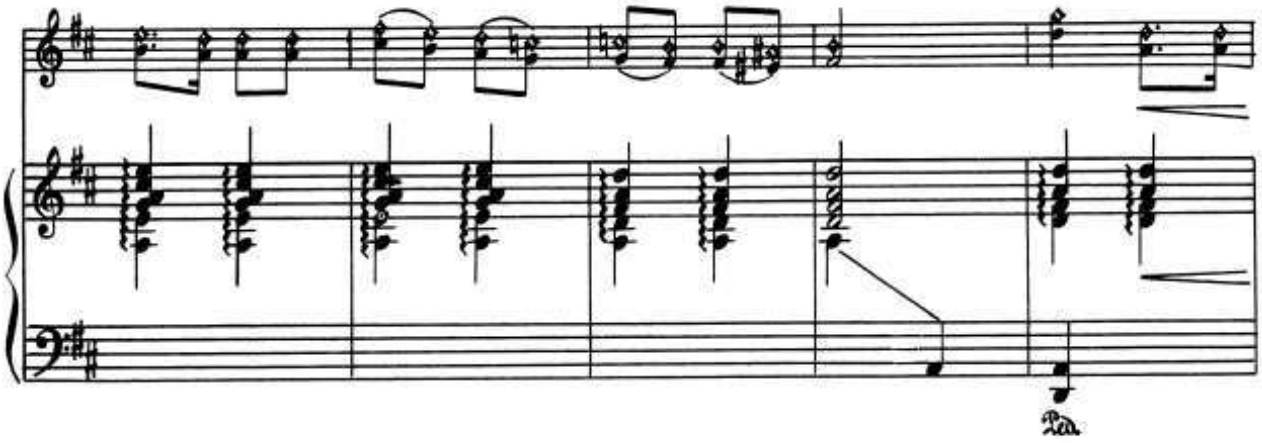

f-p
mf
f
ff


Largo [Медленно]
rall.
V.Monti
cresc.
cresc.
molto rall.

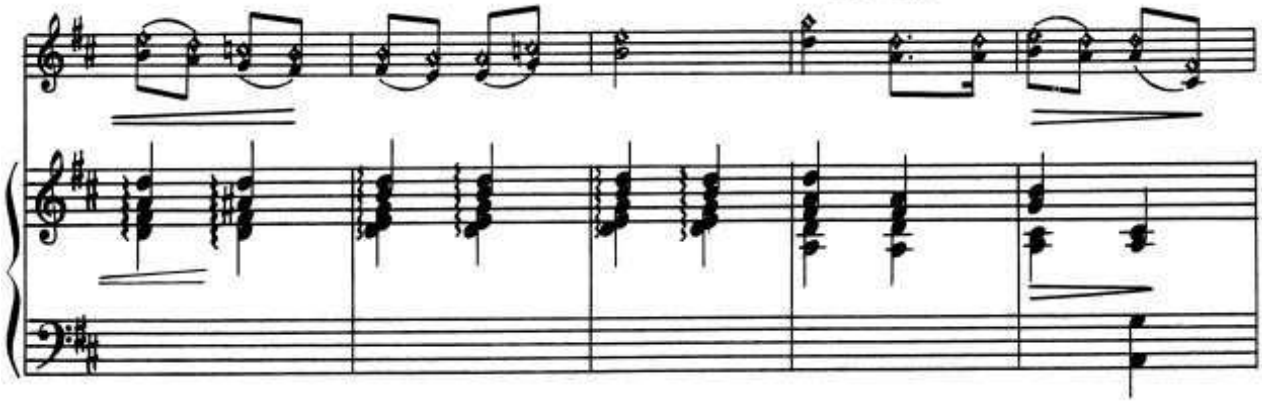

poco rall.
a tempo
rall. molto
Allegro vivace [Быстро, живо]
p l'accompagnement tres sec


cresc. molto
cresc. molto
p
pp
cresc. molto
cresc. molto

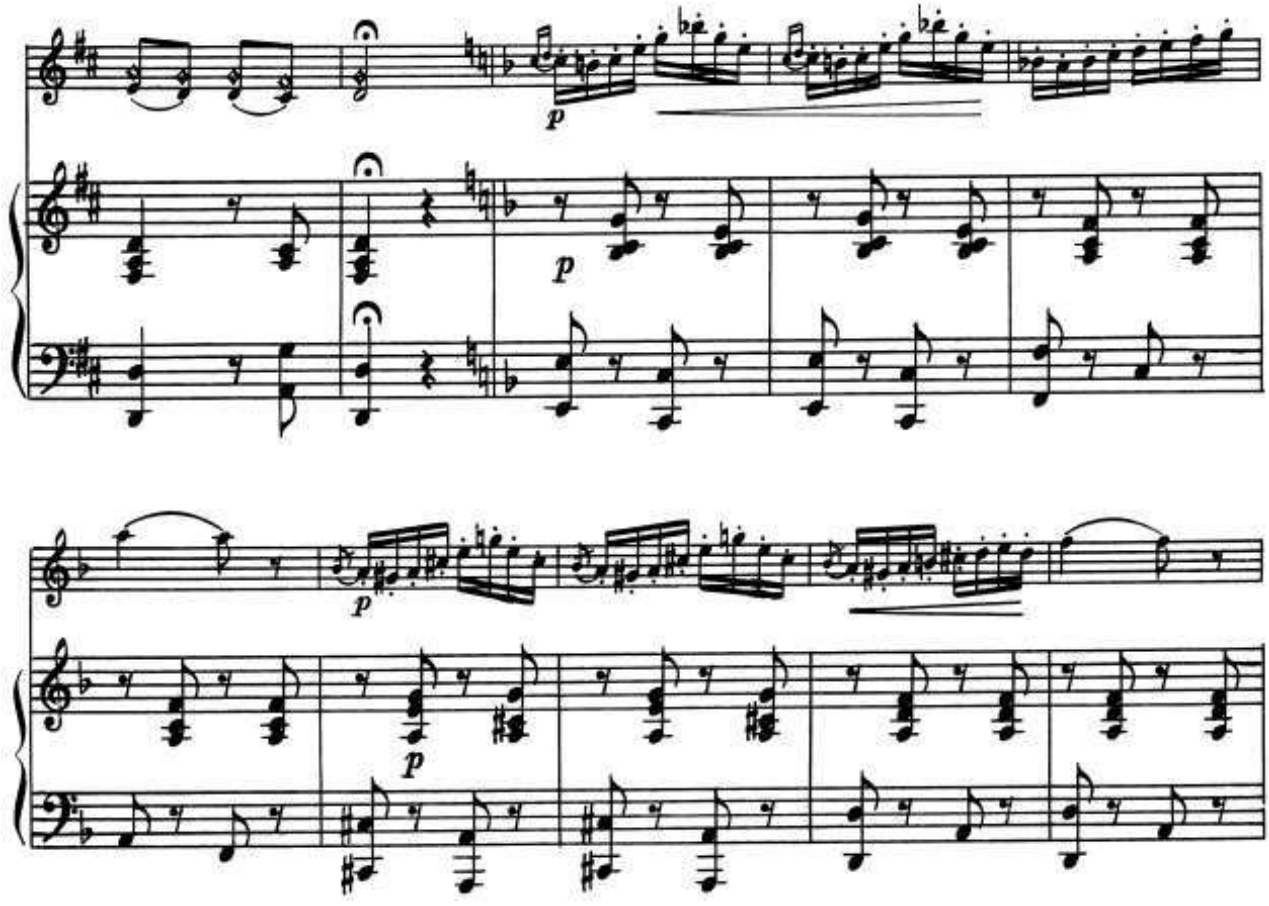

Meno mosso [Немного медленнее]
f
grazioso mf
pp
molto rall.
Meno quasi lento
pp con sord.

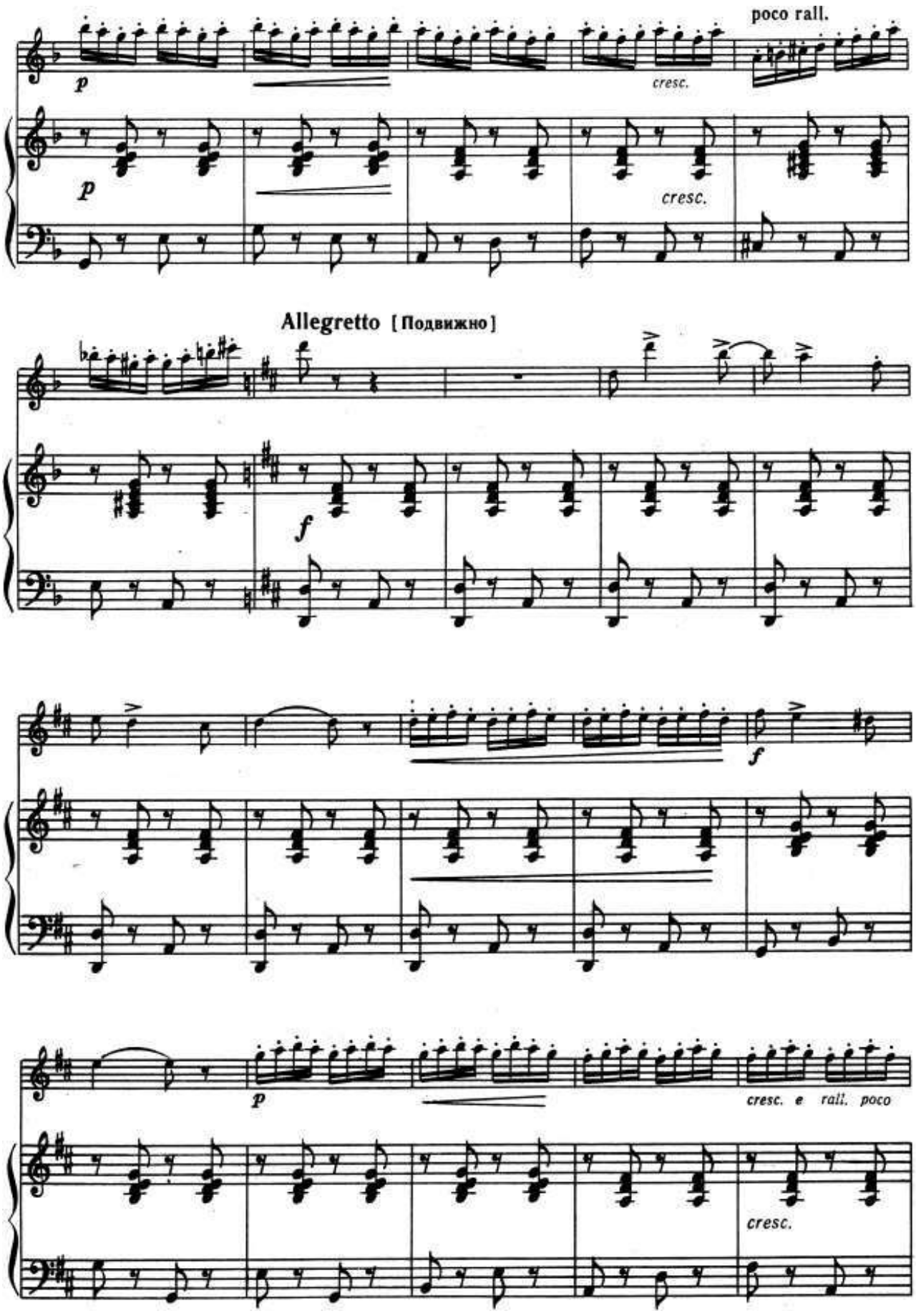


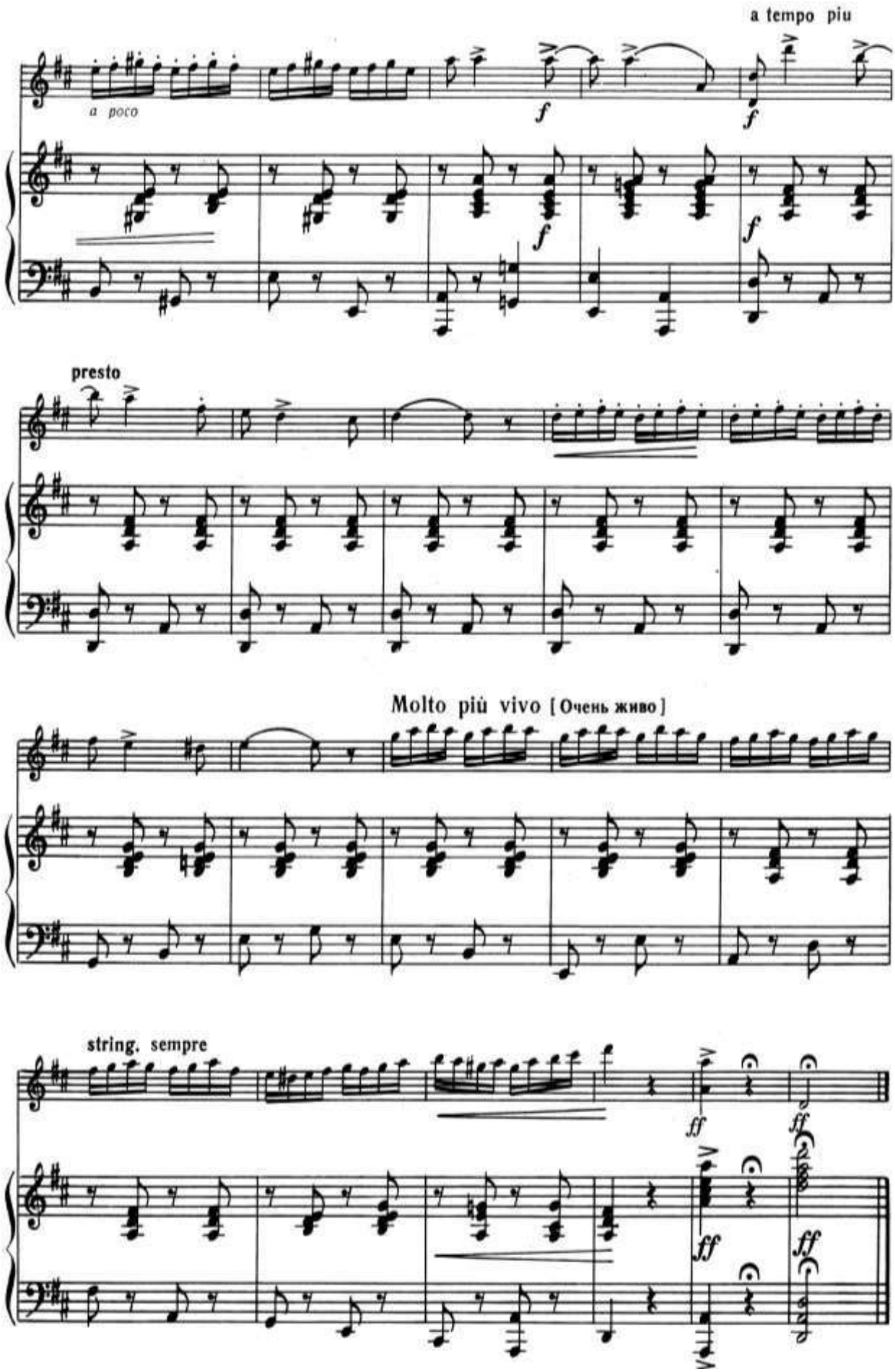
molto rall.



Allegro vivace [Быстро, живо]



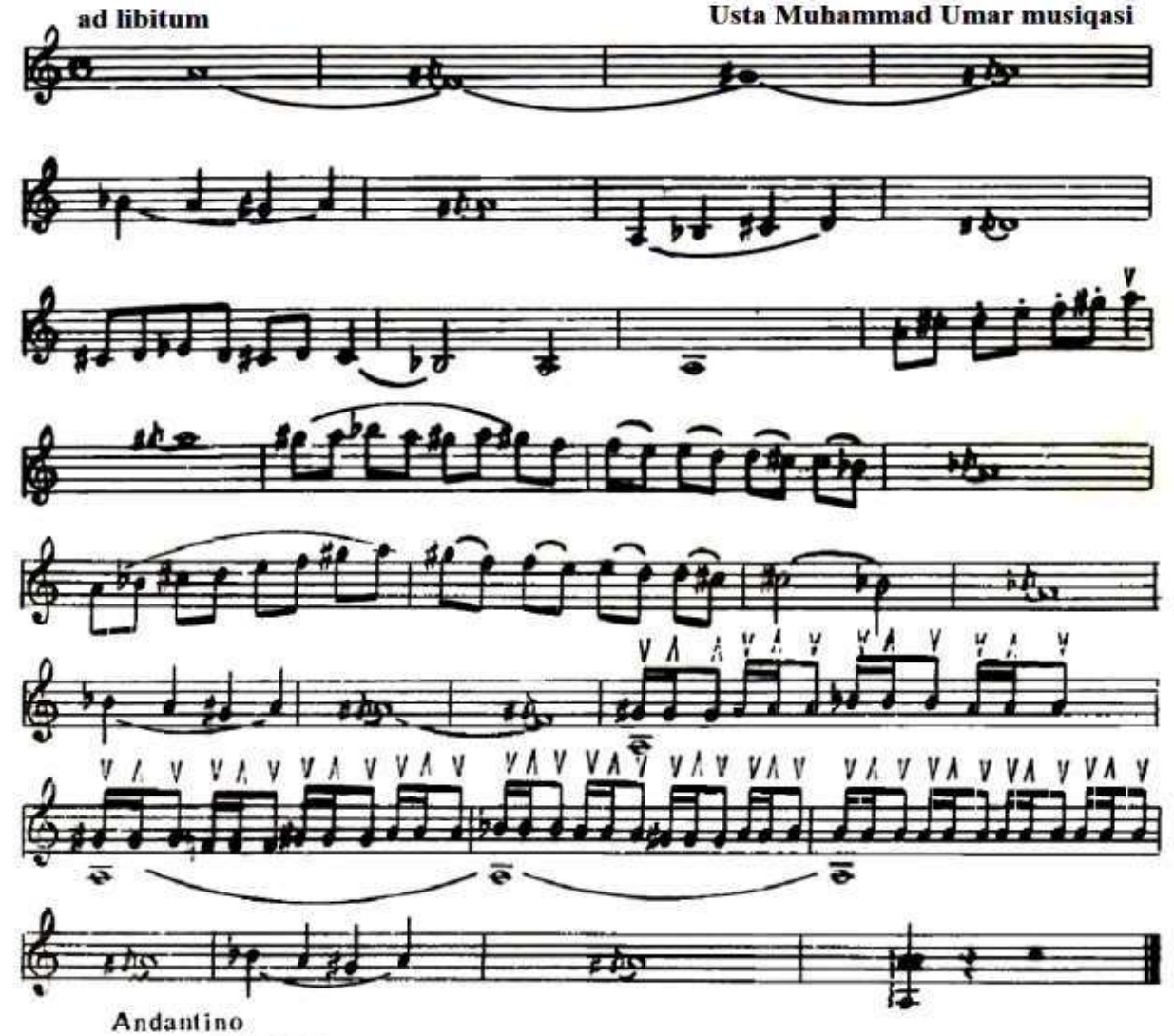

poco rall.
p
cresc.
p
cresc.
Allegretto [Подвижно]
f
f
p
cresc. e rall. poco
cresc.


a tempo piu
a poco
presto
Molto più vivo [Очень живо]
string. sempre

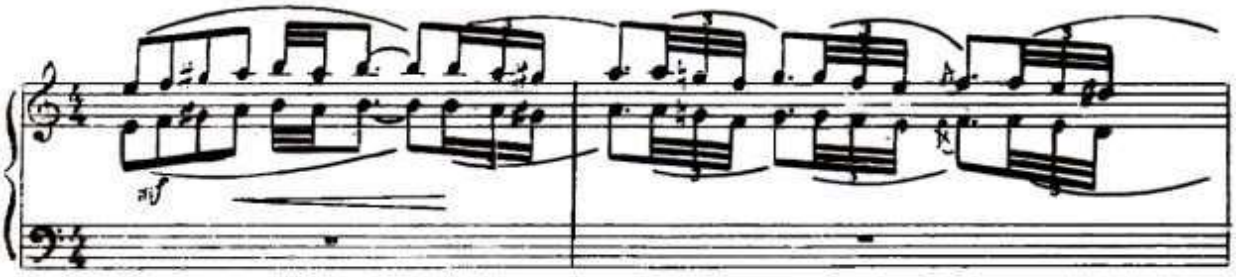
GULLAR RAQSI

ad libitum

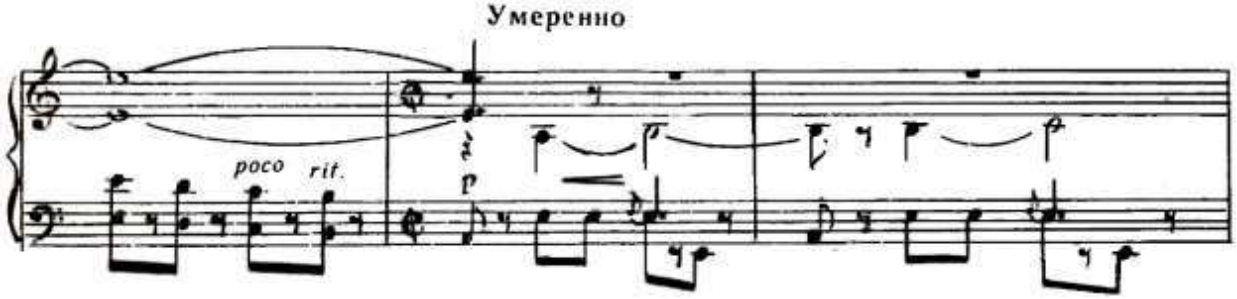
Usta Muhammad Umar musiqasi

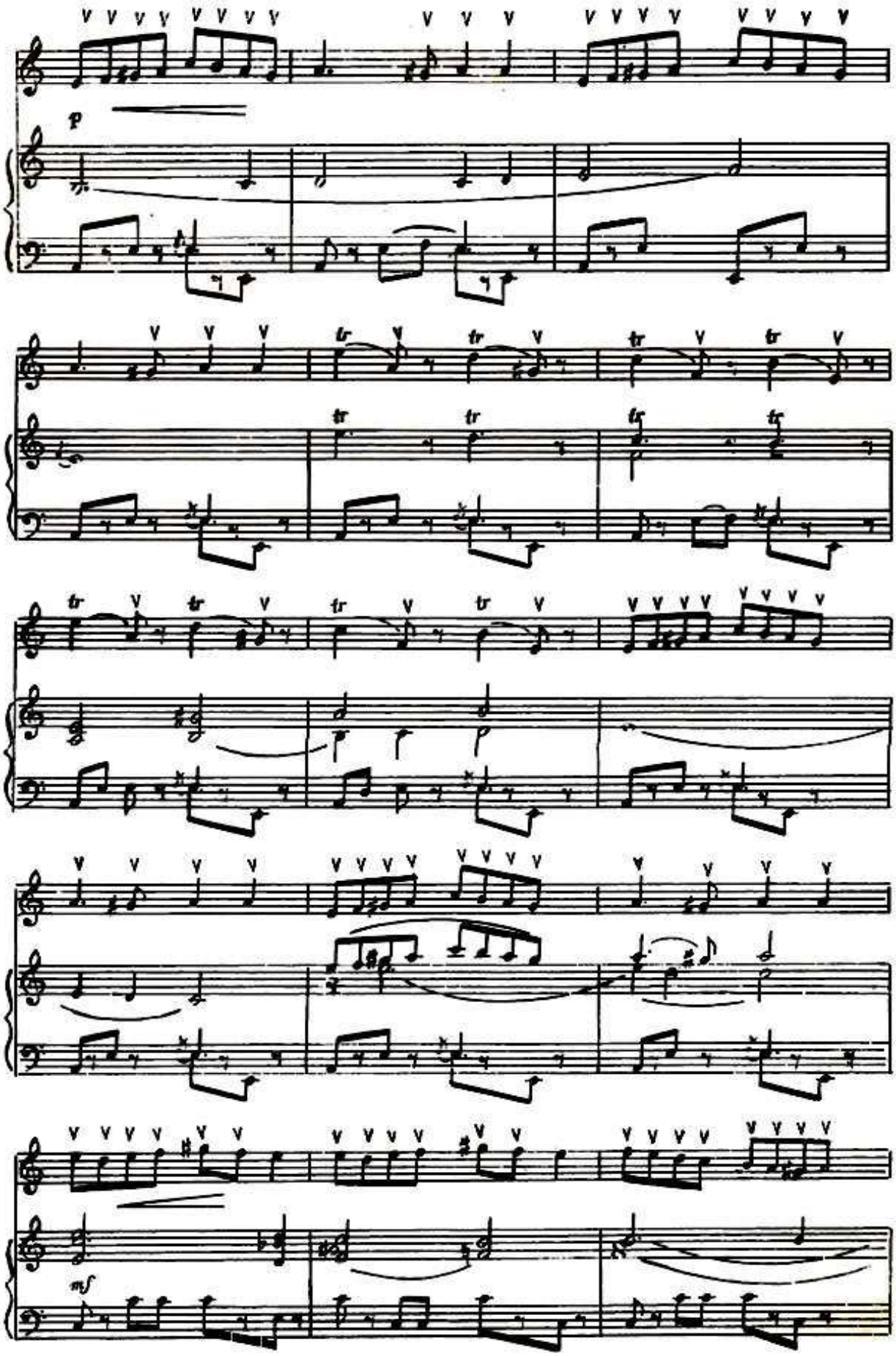


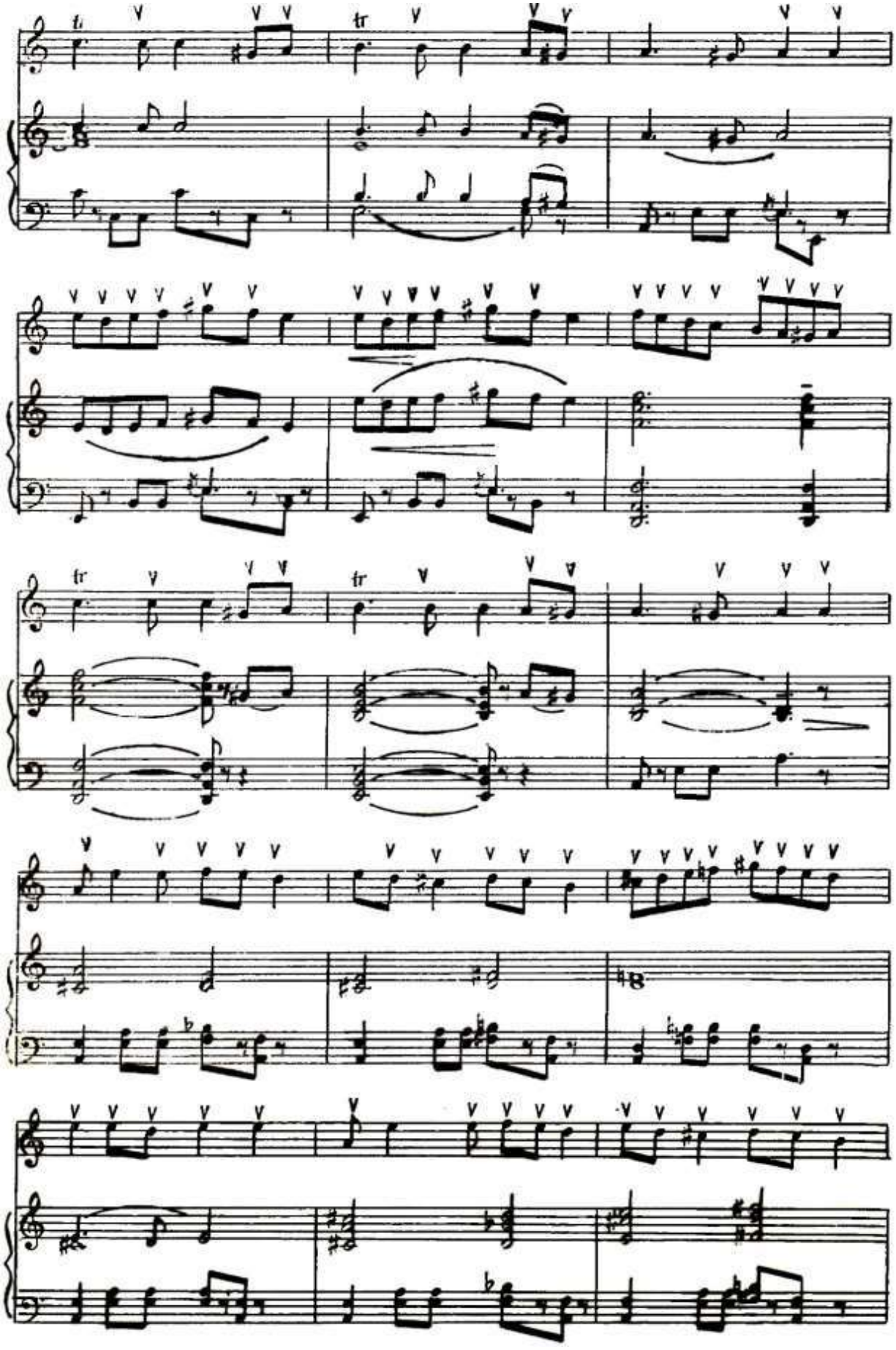
Andantino

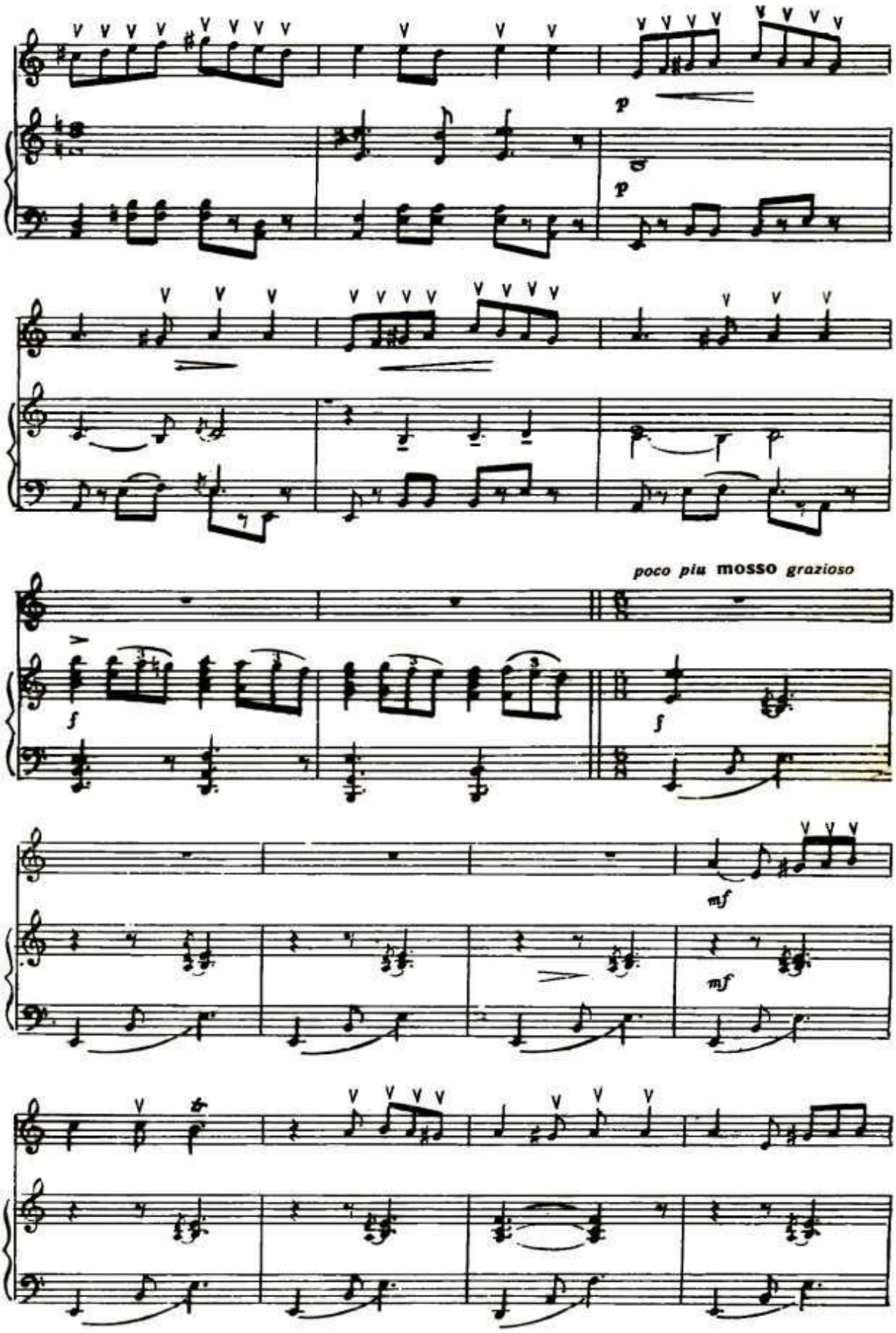


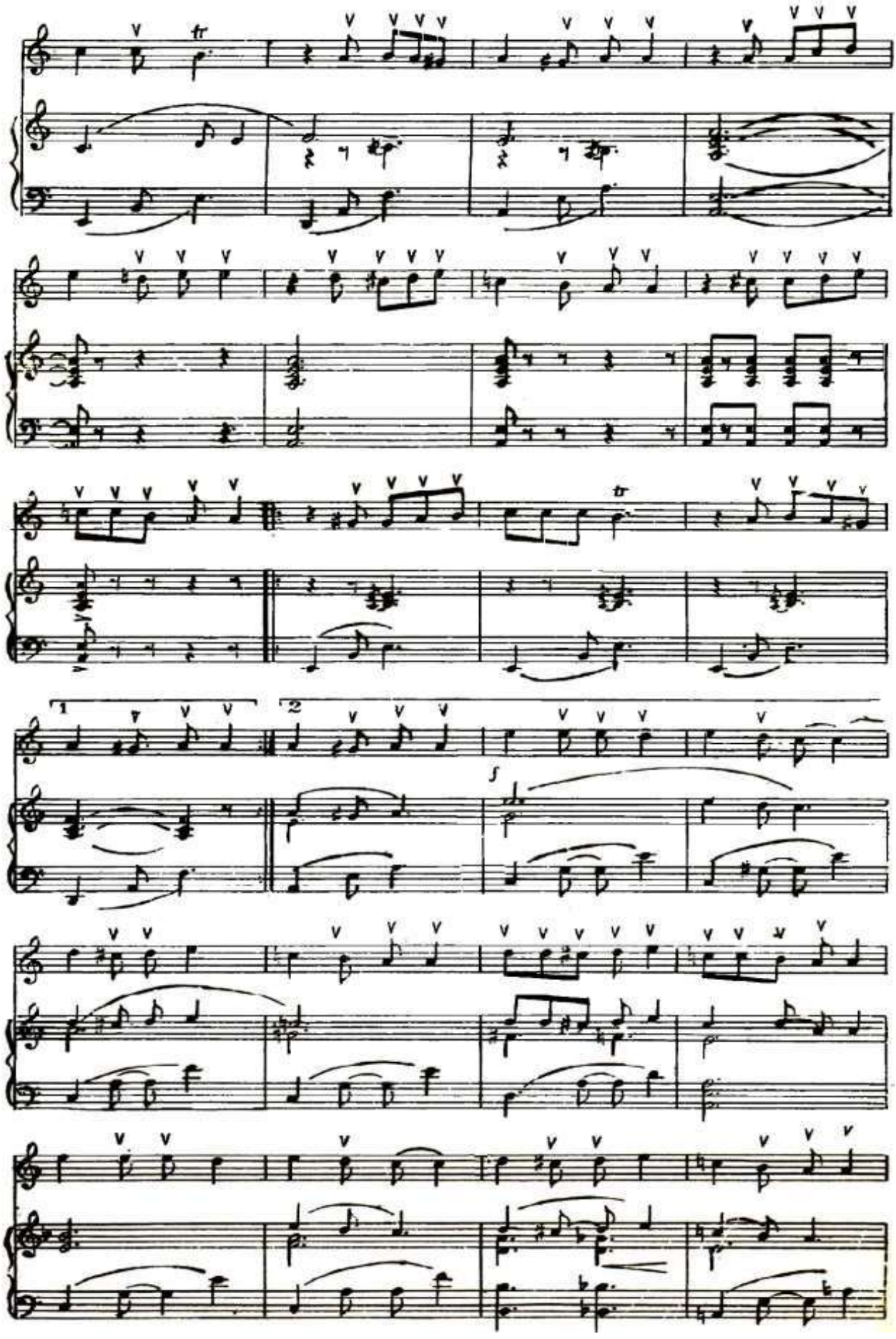
Умеренно

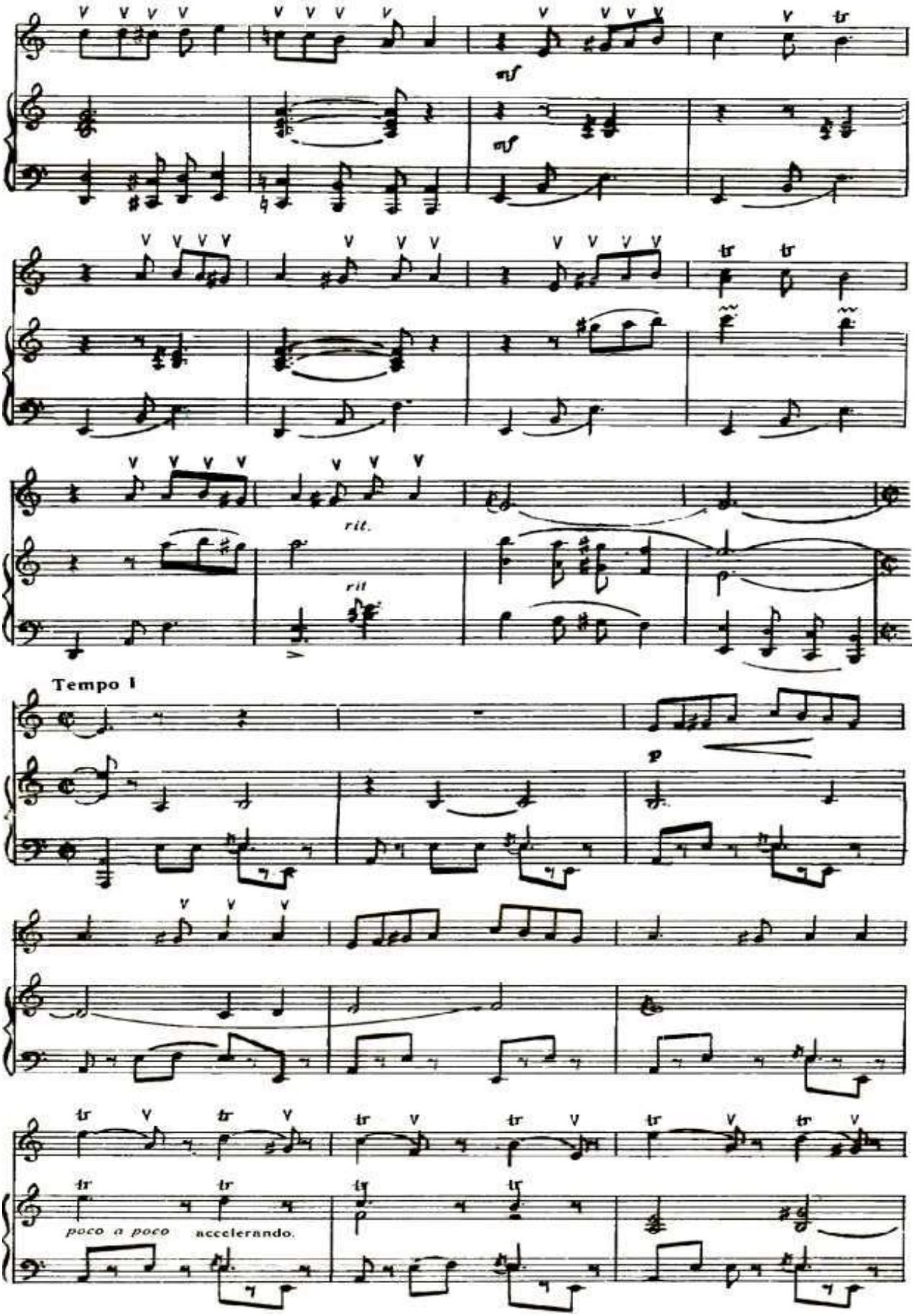


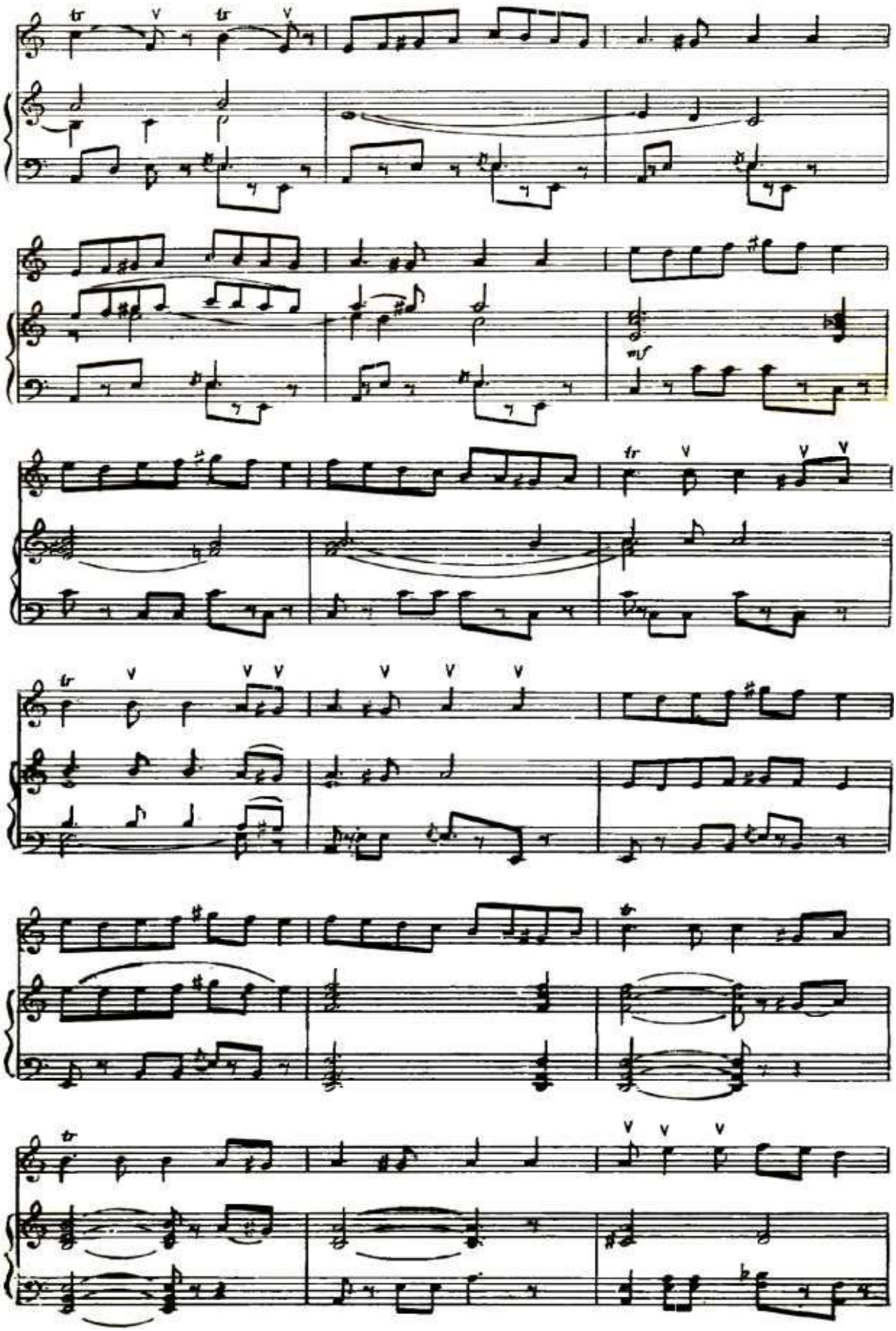

p
tr
mf

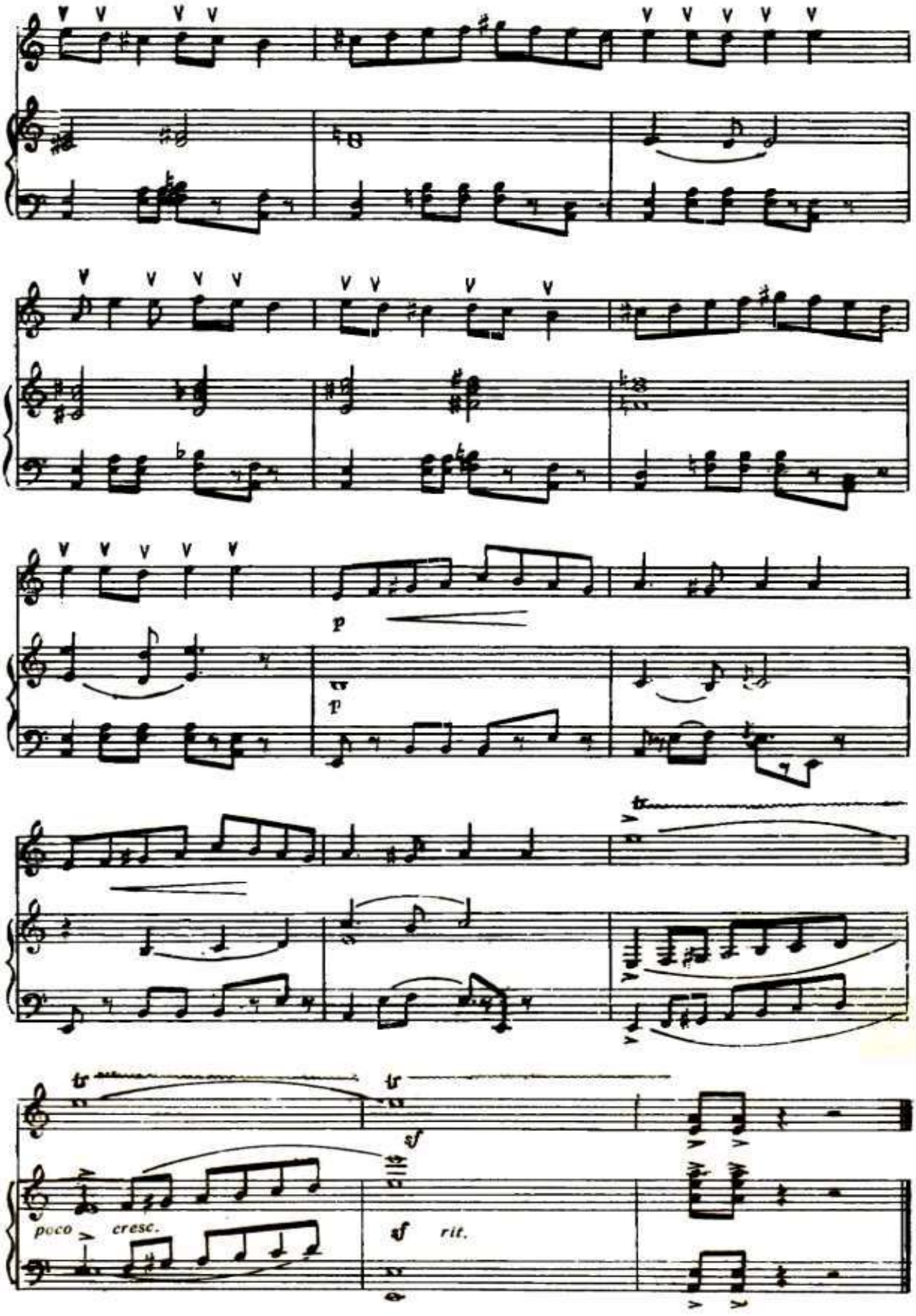



p
p
poco più mosso grazioso
f
f
mf
mf


tr
1
2
f
tr


mf
mf
rit.
rit
Tempo I
p
poco a poco
accelerando.


mf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NAZORAT SAVOLLARI

№1 Fan bobi – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 1;

O‘zbek xalqining boy musiqa cholg‘u san’ati nechanchi asrdan taraqqiy etishni boshlagan?

*9–10 - asr

6–7- asr

19–20 - asr

20–21- asr

№2 Fan bobi – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 1;

Al – Farobiy musiqa haqidagi risolasida yozgan - inson ovoziga yaqin tovush chiqaradigan cholg‘u asboblari qaysi birlari?

*Nay, surnay

Doira, nog‘ora

Klarnet, truba

Doira,

№3 Fan bobi – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 1;

Ilgari paytda ham rubobning tori beshta bo‘lgan. Uning to‘rtta tori nimadan bo‘lgan? Beshinchisi - chi?

*Ipakli, kumush simli

Simdan

Ichakdan

Misdan

№4 Fan bobi – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 2;

Toshkentda o‘zbek xalq cholg‘u asboblari ansambli nechanchi yil tuzilgan?

*1935 - yil

1924 - yil

1950 - yil

1955 - yil

№5 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

Moskvada o‘zbek san’ati va adabiyoti dekadasi nechanchi yil o‘tkazilgan?

*1937- yil

1930 - yil

1945 - yil

1951 - yil

№6 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Shu dekadada qatnashgan o‘zbek xalq cholg‘u asboblari ansambliga kim rahbarlik qilgan?

*T.Jalilov

Y.Rajabiy

M.Mirzayev

M.Burxonov

№7 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

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

*Pardalari siljitilmaydigan, latundan qilindi.

Pardalari qo‘lda bog‘landi

Pardalari umuman olib tashlandi

Pardalari yana qayta qo‘yildi

№8 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

Rubobni to‘g‘ri ushlash va ijro etishda nimalarga ahamiyat berishi kerak?

*O‘ng qo‘lning bilagi orasida qattiq siqmasdan ushlash

O‘ng qo‘lning bilagi orasida qatitiq siqib ushlash

Rubobda yakka ijro etganda stulga suyanib o‘tirishi kerak

O‘ng qrlning bilagi bilan ushlash lozim

№9 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Rubob torlarini chertib ovoz chiqarish uchun nimalardan foydalanilgan?

*Ebonit mediatoridan

Taroqdan ishlangan mediator

Yog‘ochdan ishlangan mediator

Simdan ishlangan mediator

№10 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

Rubobda ijro etilgan notalar qaysi kalitda yoziladi?

*Skripka kalitida

Bas kalitida

Tenor kalitida

Alt kalitida

№11 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

Bir xil nomli tovushlar oralig‘idagi eng yaqin masofaga nima deb ataladi?

*Oktava

Tovush oralig‘i

Sekunda

Tertsiya

№12 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

Transponirovka haqida nimani bilasiz?

*Ijro qilingan payitda tovushlari nota yozuvidagiga qaraganda past yoki baland eshitiladigan cholg‘u asbob transpanirovka qilinuvchi asbob deyiladi

Qanday yozilsa shunday chalinadi

Bir ton ko‘tarib chalinadi

Uch ton ko‘tarib chalinadi

№13 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Besh yondosh chiziqni tik kesib o‘tgan chiziq nima?

*Takt chizig‘i deyiladi

Yuqoridagi chiziqlarga qo‘yiladi

Uchinchi chiziqdan boshlanib chiziladi

Pauza deyiladi

№14 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Nota yozuvida tovushlarni yuqoriga yoki pastga o‘zgartiruvchi belgilarni aytib bering

*Alteratsiya belgilari

Pauzalar

Volta

Forshlag

№15 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Musiqa asarida ayrim qismlarini takroriy ijro qilish uchun belgi ishlatiladi. Ularning nomlarini toping.

*Repriza, segno

Ligata

Vivachi

Allegro

№16 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Chap qo‘l barmoqlarining rubob pardalariga bosilish holati nima deyiladi?

*Pozitsiya

O‘ng qo`lda rubobni mediator bilan chalish

2 - barmoq bilan boshlab chalish

4 - barmoq bilan bosib chalish

№17 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi –12;

Interval va uning turlarini ayting?

*Interval, melodik interval, garmonik interval

Sof interval

Kamaytirilgan interval

Kichik interval

№18 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

Dinamik belgilar ko`rsatilgan javobni toping.

*Forte, piano

Tez

Al’teratsiya

Jonli

№19 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

Tovush cho‘zimini oshirish uchun bir xil balandlikdagi yonma-yon tovushlarni birlashtirish uchun qo‘yiladigan chiziqning nomi nima?

*Liga

Stakkato

Spikkato

Ligato

№20 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

Sur’at (temp) turlari va ularning yozilishini aytib bering.

*Adajio

Pianissimo

Fortepssimo

Moderato

№21 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Ijro etish xarakterini belgilovchi belgilarni ayting?

*Dinamik ishoralar (tuslar)

Kontabilos

Prsate

Rita

№22 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 3;

Qashqar rubobida zarb (shtrix)larni ijro etish haqida aytib bering.

*Yakka zarb, qo‘sh zarb

Legato

Bir oz jonlanib

Bir oz sekinlashib

№23 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

Musiqa asarida tovushning kuchli hissasi zarbini kuchsiz hissaga ko‘chirishni nima deymiz?

*Sinkopa

Notani rez bilan ijro etish

Notani qisqa ushlab chalish

Stakkato

№24 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Kuy yoki ashulani nola (qochirim)li ijro etish usullarining umumiy nomi nima?

*Melizm

Noxuning yuqoriga yo‘naltirilgan zarbi

Arpedjio

Sinkopa

№25 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Asosiy tovushning keyingi tovush bilan tez almashinib turishi natijasida paydo bo‘lgan dildiratma tovushni nima deymiz?

*Trel

Mordent

Detashe

Triol

№26 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

O‘ng qo‘lning davomli tremolasida va chap qo‘lning rubob pardalarida yuqoridan pastga yoki pastdan yuqori tomon, bir paytda bir necha notada yoki bir akkorddan boshqa akkordga tez sirg‘anib o‘tish usulini nima deymiz?

*Glisando

Animato (jonli)

Kantabile (musiqa)

Arpedjio

№27 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

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

*Tremolo (rez)

Teskari zarb

Piano (mayn)

Forte

№28 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

Mediator bilan rubob tolarida pastga yoki yuqoriga tomon qisqa uzib-uzib chalish usulini nima deymiz?

*Stakatto

Aktsent

Fermato

Tremolo

№29 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

O‘zbek melodist bastakorlaridan T. Jalilov, Y.Rajabiylarning qanday asarlarini bilasiz?

*Otmagay tong

Jonon

Kulcha non

Raqqosasidan

№30 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

Toshkent davlat konservatoriyasining professori A.I. Petrosyan asalarini toping.

*Intizor

So‘zsiz qo‘shiq

Plyasovaya

Noz etma

№31 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

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

*1939 - yil

1941 - yil

1937 - yil

1936 - yil

№32 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

O‘zbek kompozitorlaridan kimlarni bilasiz?

*S.Boboyev

P.Kalinnikov

N. Narimanidze

P.I.Chaykovsikiy

№33 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

O‘zbekiston madhiyasining she’rini kim yozgan, musiqasini qaysi kompozitor yozganini ayting?

*A.Oripov, M.Burxonov

E.Voxiov, Yu.Rajabiy

Said Axmad, T.Jalilov

Abdulla Oripov, D.Zokirov

№34 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

Kompozitor T.Jalolov qanday spektakllarga musiqa yaratgan?

*Toxir va Zuhra

Super qaynona

Toshbolta ochiq

Layli va Majnun

№35 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

S.Yudakov kim?

*Kompozitor

Dirijyor

Opera xonandasi

Cholg’uchi

№36 Fan bobi – 1; Fan bo‘limi – 5; Qiyinlik darajasi – 1;

Fermata notaning qayeriga qo`yiladi?

*****Fermata (notaning ostiga yoki ustiga)

Glissando (yonboshiga qo‘yiladi)

Aktsent (har tomondan qo‘yiladi)

Notani oldiga qo‘yiladi

№37 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

D.Zokirovning yaxshi ko‘rgan kasbi?

*Dirijyorlik

Bastakorlik

Baletmeysterlik

Cholg‘uchilik

№38 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

Oddiy intervallar nechta?

*8 ta

7 ta

5 ta

15 ta

№39 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

“Ansambl” - so‘zi qaysi tildan olingan?

*Fransuz

Italiyan

Rus

Lotin

№40 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

“Ansambl” so‘zining mazmuni qanday ma’noni bildiradi?

*Birgalikda

Ko‘pchilik bo‘lib

Cholg‘uchilar

Har xil

№41 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Orkestrni ham ansambl deyish mumkinmi?

*Mumkin

Simfoniya deyiladi

Ba’zilarini

Mumkin emas

№42 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

Ansamblni kim boshqaradi?

*Badiiy rahbar

Musiqa rahbari

Kontsertmeyster

Dirijyor

№43 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

Ansamblda chalish o‘quvchilarda qanday ko‘nikmalarni shakillantiradi?

*Ritmni his qilish, eshitish, hamnafaslik, jo‘rnavozlik qilish

Ovoz bilan kuylash

Cholg‘uda chalish, ijro etish

Eshitish qobilyatini rivojlantirish

№44 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 3;

Ansambldan dars beradigan o‘qituvchi qanday bo‘lishi kerak?

*Cholg‘ulardan birida chalishni bilishi kerak

Pisihologiyani yaxshi bilishi kerak

Biron – bir chet tilini bilishi kerak

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

№45 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

O‘quvchilar ansamblda chalish uchun qanday bilimga ega bo‘lishadi?

*Biron-bir cholg‘uda chalish ko‘nikmalarini egallagan bo‘lishi kerak

Musiqa tarixini yaxshi bilishlari kerak

Solfedjio fanidan ma’lumotga ega bo‘lishi kerak

Ashula aytishni bilishi kerak

№46 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 3;

O‘zbek xalq cholg‘ularining sozlanishida ob-havoning ta’siri bormi?

*Bor

Yo‘q

Qisman bor

Noma`lum

№47 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

Y.Rajabiy nomidagi ansambl qanday ansambl deyiladi?

*Maqomchilar ansambli

Ashula va raqs ansambli

Folklor ansambli

Qo‘shiq va musiqa ansambli

№48 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 3;

Andijon shahrida so‘nggi yillarda tashkil etilgan taniqli maqom ansamblning nomi qanday ataladi?

* “Meros”

“Sumalak”

“Shodlik”

“Tavois”

№49 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

Respublikamizda bir xil so‘z nomi bilan ataladigan mashhur ansambl qaysi?

*G’.Toshmatov nomli dutorchilar ansambli

O‘zbekiston davlat konservatoriyasi changchilar ansambli

“O‘zbek raqs” qoshidagi “O‘zbekiston” ansambli

Samarqand viloyati Urgut tomonidagi “Besh qarsak” ansambli

№50 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

Ansambl sozandalari ijroni boshlash va tugallashda qaysi sozandaga bo‘ysunadi?

*Doirachiga

Rubobchiga

Changchiga

Naychiga

№51 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

O‘zbek xalq cholg‘ularining sozlanishiga ob-havoning ta’sir qilishiga nima sabab bo‘ladi?

*Cholg‘ularning ko‘pchiligi kosasi teri parda bilan qoplanganligi

Cholg‘ularning asosan torli-muzrobli bo‘lganligi

Asosiy cholg‘ular dastasi uzunligi

Sozandaning mahorati

№52 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

Sozandalar ansambli ijrochiligida asosan nimaga e’tibor berishlari kerak?

*Bir nafasda chalishga, hamnafaslikka

Nota matniga

O‘qituvchining ko‘rstmalariga

Doirachining harakatlariga

№53 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

Cholg‘uchilar ansamblida chalish mutaxassislik darslaridan farqli sozandalarda qanday ko‘nikmalarni shakillantiradi?

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

Ijro texnikasini oshiradi

Ijrochilik ko`nikmasini oshiradi

Boshqa sozandalarni hurmat qilish

№54 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

Duet ijrochiligi qanday ansambl?

*Ikki har xil sozlardagi ijrochilik

Simfonik

Polifonik

Xor

№55 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

Kamer orkestri boshqa turdagi orkestrlardan nima bilan farq qiladi?

*Cholg‘ular miqdori bilan

Cholg‘ular bilan

Cholg‘u tarkibi bilan

Ijrosi bilan

№56 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

Orkestrlarning qanday turlari mavjud?

* Barcha javob to‘g‘ri

Kamer orkestiri, damli cholg‘ular orkestri

Simfonik orkestr, puflama cholg‘ular orkestri

Estrada Simfonik orkestri, alq cholg‘ulari orkestri

№57 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

Orkestrda qanday sozandalar ishlashi mumkin?

*Nota savodxonligi mavjud sozandalar

Oliy ma’lumotli sozandalar

Oliy toifali sozandalar

Faqat musiqa va san’at oliygohini tamomlagan sozandalar

№58 Fan bobi – 1; Fan bo‘limi – 6; Qiyinlik darajasi – 3;

O‘zbekiston teleradiokompaniyasi qoshidagi maqomchilar ansambli qaysi san‘atkor nomi bilan yuritiladi?

*Yunus Rajabiy

Mannon Uyg‘ur

Muxtor Ashrafiy

To‘xtasin Jalilov

№59 Fan bobi – 1; Fan bo‘limi – 6; Qiyinlik darajasi – 2;

O‘zbekiston teleradiokompaniyasi qoshidagi dutorchilar ansamblini qaysi taniqli sozanda, bastakor tuzgan?

*G‘anijon Toshmatov

Tavakkal Qodirov

Zamira Suyunova

Fattohxon Mamadaliev

№60 Fan bobi – 1; Fan bo‘limi – 6; Qiyinlik darajasi – 2;

Havaskorlik to‘garaklarida, madaniyat uylarida barcha sozlarni chaluvchi sozandalar mavjud bo‘lgan sharoitda qanday ansambl turlarini tuzish mumkin?

*Dutorchilar, rubobchilar, doirachilar ansambli

Qo‘shiq va raqs ansambli

Folklor-etnografik ansambli

Estrada ansambl

№61 Fan bobi – 1; Fan bo‘limi – 6; Qiyinlik darajasi – 2;

Ansamblning bir yoki bir necha xonanda jo‘rligidagi ijrosi qanday ataladi?

*Jo‘rnavozlik

Professional ijrochilik

Garmonik ijro

Hamnafaslik

№62 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

Y.Rajabiy nomli maqomchilar ansamblining hozirgi badiiy rahbari kim?

*Abduhoshim Ismoilov

Tuyg‘un Otaboev

Abdurahmon Xoltojiev

Mustafo Bafoyev

№63 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

Taniqli rubobchi, bastakor, cholg‘u ijrochiligi rivojiga salmoqli hissa qo‘shgan san’atkor nomini ko‘rsating?

*Rifatulla Qosimov

Tohir Rajabiy

Zamira Raxmatullaeva

Shavkat Mirzaev

№64 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

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

*“Bahor” ashula va raqs ansambli

“Shodlik” ashula va raqs ansambli

“Zarafshon” ashula va raqs ansambli

“Lazgi” ashula va raqs ansambli

№65 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

O‘tgan asr 2-yarmida ansambl ijrochiligi uchun ko‘plab asarlar yaratgan bastakor kim?

*Baxtiyor Aliyev

Anor Nazarov

Muxtorjon Murtazoev

Farxod Alimov

№66 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

O‘zbekiston va chet ellardagi eng mashhur folklor ansamblini aniqlang?

*“Boysun” ansambli

“Sumalak” ansambli

“Besh qarsak” ansambli

“Parvoz” ansambli

№67 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

O‘zbek xalq cholg‘ulari ansambli tarkibida qaysi cholg‘ular o‘tirib chalinadi:

*Chang, g‘ijjak, dutor, ud

Rubob, chang, ud

Qo‘shnay, nay, g‘ijjak, afg‘on rubobi

Doira, g‘ijjak, dutor

№68 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

Ansambl sozandalari ijro paytida stulda qanday o‘tirishlari maqsadga muvofiq?

*Stulning yarmiga o‘tirib, bir oyoqni oldinroq ikkinchi oyoqni orqaroq qo‘ygan holda

Soz chalish uchun qulay holda

Faqat doirachi tomonga bir oz o‘girilgan holda

Sahnada chiroyli bo‘lishi uchun, tinglovchilarga to‘g‘ri qaragan holda

№69 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

Ansambl cholg‘ularini yaxshi sozlanishi o‘quvchilarga qanday ta‘sir qiladi?

*Eshitish qobilyatini rivojlantiradi

Musiqiy tafakkurni rivojlantiradi

Ritmni tarbiyalaydi

Hamnafaslik, jo‘rnavozlikni yaxshilaydi.

№70 Fan bobi – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 3;

Ansambl o‘qituvchisi o‘quvchilarga ijrochilik sirlarini o‘rgatish bilan birga ularda qanday sifatlarni tarbiyalab borishi mumkin?

*Diqqatini jalb qilish

Eshitish qobilyatini

O‘zaro hurmat qilish

Cholg‘u soziga va musiqaga muhabbat

№71 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

Agar to‘garaklarda, musiqa maktablarida nay, qo‘shnay kabi sozlar bo‘lmasa ansambl tuzish mumkinmi?

*Mumkin

Mumkin emas

Qisman mumkin

Agar doira sozi bo‘lsa

№72 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

Karnay, surnay, nog‘ora cholg‘ulari ijrosini ansambl deyish mumkinmi?

*Ha

Yo‘q

Faqat xalq sayillarida, marosimda chalish mumkin

Qisman mumkin

№73 Fan bobi – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 2;

“Dutor navolari” asari mualifini aniqlang

*Sh.Nazarov musiqasi

Vasilyev musiqasi

Sayfi Jalil musiqasi

G‘.Toshmatov musiqasi

№74 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Glissando deganda nimani tushunasiz?

*Glissando bir tovushdan ikkinchi tovushga sirpanib o‘tish

Qochirim

Tovushni tremelo qilib chalish

Tovushni noxun zarbisiz sadolantirish

№75 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

“Konsert variatsiyasi”, “Kalinka” qaysi xalq musiqasiga mansub?

*Rus xalq qo‘shig‘i

Tatar xalq musiqasi

Qozoq musiqasi

Arman musiqasi

№76 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

“Norim – norim” musiqasi qaysi xalq musiqasi hisoblanadi?

*Xorazm musiqasi

Andijon musiqasi

Farg‘ona musiqasi

Buxoro musiqasi

№77 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

Do‘mbira asbobida qanday asarlar ijro etiladi?

*Dostonlar, laparlar

Katta ashula

Nota bilan chalinadigan asarlar

Maqom kuylari

№78 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 3;

Farobiyning musiqaga oid kitobi qaysi javobda to‘g‘`ri berilgan?

*“Katta musiqa kitobi”, “Kitob al-musiqa al-kabir”

“Davolash kitobi”

“Bilimlar kaliti”

“Shifo xazinasi”

№79 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

M. Ashrafiy nechanchi yildan boshlab Konservatoriyada rektor vazifasini bajara boshlagan?

*1948 - yildan

1955 - yildan

1966 - yildan

1922 - yildan

№80 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

“Bahor valsi” asarini yozgan bastakor nomini aniqlang?

*Muhammadjon Mirzaev

Vasilyev

S. Komilov

M.Murtazoev

№81 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

R. Glier nomidagi respublika o‘rta maxsus musiqa maktabi internati nechanchi yilda ochilgan?

*1948 - yilda

1949 - yilda

1951 - yilda

1953 - yilda

№82 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

M.Ashrafiy nomidagi Buxoro san’at bilim yurti nechanchi yilda ochildi?

*1934 - yilda

1930 - yilda

1937 - yilda

1936 - yilda

№83 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

Namangan san’at bilim yurti nechanchi yilda tashkil topgan?

*1934 - yilda

1944 - yilda

1954 - yilda

1964 - yilda

№84 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

Tovushlarni qisqa- qisqa, bir-biridan ajratib ijro etish uslubini toping.

*Stakkato

Markato

Legato

Non legato

№85 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

Tekis xarakatlar bilan salmoqli sur’atda ijro etiladigan qadimiy frantsuz xalq raqsi qanday nomlanadi?

*Gopak

Menuet

Syuita

Lezginka

№86 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

Bir tovushdan ikkinchisiga to‘xtovsiz o‘tish qaysi javobda to‘g‘ri berilgan?

*legato

Non legoto

Leytmotiv

Libretto

№87 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

Musiqa asarlarini mahorat bilan ijro etuvchi sozanda bu?

*Virtuoz

Artist

Aktyor

Ass

№88 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

Turli musiqa asarlaridan olingan parchalar asosida tuzilgan p`esa qanday nomlanadi?

*Popuri

Poema

Polka

Rimeks

№89 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Torli klavishli urma cholg‘u asbobi qaysi?

*Fortepiano

Skripka

Doira

Alt

№90 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

Ekspromt bu?

*Hech qanday tayyorgarliksiz improvizatsiya tarzida yaratilgan musiqa asari

Bir tovushning ikki xil nom bilan atalishi

Tez sur’atlar bilan ijro etiladigan shotland xalq raqsi

Sonata shaklining birinchi bo‘limi

№91 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

Ijrochilik mahoratini oshirish uchun mo`ljallangan musiqa asari qaysi?

*Etyud

Sonata

Yumoreska

Fuga

№92 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 3;

Tovushlarni boshqa balandlikga ko‘chirish qanday nomlanadi?

*Transpozitsiya, transponirovka

Frazirovka

Ton

Sezura

№93 Fan bobi – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

Allegro va presto oralig’idagi sur’at bu?

*Vivace

Vivo

Presto

Allegro

№94 Fan bobi – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

Oktavadan kam bo‘lmagan oraliqdagi tovushqatorning yuqoriga va pastga ijro etilishi qanday nomlanadi?

*Gamma

Interval

Lad

Oktava

№95 Fan bobi – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 3;

Dinamik tuslar (dinamicheskiye ottenki) bu?

*Musiqa asarini ijro etishda tovush kuchini o‘zgartirish

Tovushlarni yarim tonga ko‘tarish

Tovushlarni yarim tonga kamaytirish

Musiqada nosozlik

№96 Fan bobi – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 2;

Shaklan tugal u kichik hajmdagi, qayta ishlab kengaytirilishi uchun imkoniyatga ega bo‘lgan kuy bolagi nima deb ataladi?

*Tema

Tembr

Tokkata

Tenor

№97 Fan bobi – 2; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

Laddagi eng turg‘un pog‘ona qanday nomlanadi?

*Tonika

Triton

Subdominanta

Dominanta

№98 Fan bobi – 2; Fan bo‘limi – 1; Qiyinlik darajasi – 2;

Uch notadan tuzilgan maxsus ritmik shakl qanday nomlanadi?

*Triol

Triton

Trio

Trel

№ 99 Fan bobi – 2; Fan bo‘limi – 1; Qiyinlik darajasi – 2;

Polonez nima?

* Chex xalqining qadimiy raqsi

Qadimiy polyak raqsi

Ko‘p ovozli musiqa

Cholg‘u asbobi

№ 100 Fan bobi – 2; Fan bo‘limi – 1; Qiyinlik darajasi – 2;

Fortepiano qayerda, kim tomonidan yasalgan?

*Italiyada, Bortolomeo Kristofori tomonidan

Frantsiyada, Klod Debyussi tomonidan

Angliyada, D.Verdi tomonidan

Italiyada, D.Verdi tomonidan

№101 Fan bobi – 2; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

Fortissimo belgisini ko‘rsating

*ff

mf

mp

mf

№ 102 Fan bobi – 3; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

Dissonans nima?

*Tinglovchini bezovta qiluvchi o‘zaro qovushmagan tovushlar

Major va minor ladlarining beshinchi pog‘onasi

Garmoniyaning buzilishi

Ohangdoshlik

№ 103 Fan bobi – 3; Fan bo‘limi – 1; Qiyinlik darajasi – 2;

Filarmoniya nima?

*Yuksak badiiy musiqa asarlari va ijrochilik san’atini targ‘ib etuvchi kontsert tashkiloti

Garmonik turidagi cholg‘u asboblari

Amerikada paydo bo‘lgan salon raqsi

Tovush kuchini ko‘rsatuvchi asosiy belgi

№104 Fan bobi – 3; Fan bo‘limi – 1; Qiyinlik darajasi – 2;

D. Zokirov nomidagi o‘zbek xalq cholg’ulari orkestri nechanchi yillarda tashkil topgan?

*1950 - yillarda

1930 - yillarda

1920 - yillarda

1940 - yillarda

№105 Fan bobi – 3; Fan bo‘limi – 1; Qiyinlik darajasi – 2;

Shashmaqom nechta maqomdan iborat?

*Oltita

Sakkizta

To‘qqizta

Yettita

GLOSSARIY

Ansambl (fr. ensemble - birgalikda).- 1. Vokal yoki cholg‘u musiqasining bir necha ijrochi tomonidan ijro etilishi. **2.** Bir guruh ijrochilarning bir butun badiiy jamoa holida chiqishi. **3.** Uncha katta bo‘lmagan ashulachi **(vokal)** yoki cholg‘uchi **(sozanda)**lar jamoasi uchun yaratilgan musiqa asari. Ijrochilarning soniga qarab, bu ansambllar turlicha ataladi. Ikki ijrochi uchun bo‘lsa - duet, uch ijrochi- trio va h.k. Ba‘zan A.so‘zi orkestr yoki xor atamasining kichraytirirlgan turiga yoki orkestr, xor va baletning kichik to‘dasiga nisbatan ham ishlatiladi. Opera, oratoriya, kantata va musiqali dramalarda ham A. lar bo‘ladi. A. atamasi yaxshi tuzilgan va yuksak ijrosi bilan ajralib turadigan badiiy jamoalarga nisbatan ham qo‘llaniladi. O‘zbekiston davlat teleradiosining dutorchi qizlar, Y.Rajabiy nomidagi maqomchilar, M. Turg‘unboyeva nomidagi “Bahor” O‘zbek Davlat raqs A.lari va b.

Akkompanement (fr.accompanement, accompagner. - jo‘r bo‘lish) - ashula aytganda yoki biror cholg‘u asbobida chalganda unga jo‘r bo‘lish. Ashulaga fortepiano, xalq cholg‘u asboblari, turli xil notalar partiyasi.

Ansambl (trio, kvartet, kvintet) va orkestrlarda jo‘r bo‘lish mumkin. A. yakkaxon ashulachi yoki cholg‘uchiga garmonik va ritmik hamohang bo‘lib, musiqa asarining badiiy darajasini chuqurlashtiradi.

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

Diapazon (yun. diapason - hamma torlararo) - ashulachining ovozi, cholg'u asbob, tovushqator, lad, kuy va b. ning tovush hajmi, ovoz va musiqa asboblaridagi eng pastki va eng yuqorigi tovush oralig‘i (intervali).

Dinamika - musiqa tovushlarining qattiq-sekin ijro etilishi. D. da tovushni turlicha chiqarish, ya‘ni bir yo‘la qattiq yoki sekin, asta-sekin kuchaytirish yoki sekinlashtirish v.b. bo‘lishi mumkin. D. ning asosiy turlari *forte* (forte nota yozuvida qisqartirib -*f* holida yozilladi) - qattiq, kuchli; *piano* (piano, nota yozuvida qisqartirib - P holida yoziladi) - sekin; crescendo (kreshchendo -

tovushini asta-sekin kuchaytirish); diminuendo (diminiendo - tovushni asta-sekin pasaytirish).

Dinamik tuslar - musiqa asarini ijro etishda uning badiiy chiqishini nazarda tutib, tovush kuchini o‘zgartirish. Buning uchun turlicha belgi va ko‘rsatkichlar qo‘llaniladi. Bulardan eng muhimlari:

P (piano) sekin;

PP (pianissimo) juda sekin;

MP (messo piano) o‘rtacha sekin (pianoda qattiqroq, forteda sekin);

F (forte) qattiq kuchli;

FF (fortissimo) juda qattiq, kuchli;

MF (messe forte) o‘rtacha qattiq;

CR (kreshchendo) tovushni tobora kuchaytirib borish;

DIM (diminuendo) tovushni sekinlatib borish.

Kamerton - muayyan balandlikga ega bo‘lgan va aniq tovush beruvchi kichik bir asbob. K. ijrochilik amaliyotida cholg‘u asboblarni sozlash uchun ishlatiladi. A *kapella* ijrochiligida xor rahbari asarning uchtovushligini K. yordamida aniqlab, xordagilarga eshittiradi, ya‘ni xor ovozini sozlaydi.

Kompozitor- musiqa asarini bastalovchi ijodkor. Professional K. lar oliy musiqa maktabi- konservatoriyaning kompozitorlik fakultetida ta‘lim oladilar. Xalq ijodiyotida mohir xonanda va sozandalardan bastakorlar chiqadi.

Kompozitor ma‘lum bir mavzuni badiiy tasvirlaganidek, xalq ijodiyoti, ya‘ni folklordan foydalanib yoki shu folklor materialini o‘zgartmagan xolda, uni boyitib, badiiylashtirib beradi. Kompozitorlarning ijodi xalq ijodiyoti bilan chambarchas bog‘langan; ular g‘oyaviy va badiiy jihatdan yuksak saviyadagi musiqa asarlari yaratuvchi ijodkordirlar.

Kulminatsiya - (lotincha *si men*- cho‘qqi) -- musiqa asari yo uning ma‘lum bir qismining eng yuqori nuqtasi, avji.

Nyuans - (frans.-*nuance* -- ohang, tus)-- tovush ohangdoshligi. Musiqada dinamik va tovushlarning eshitilish xarakterini o‘zgartirish belgilari. Masalan, *dolce* - mayin, muloyim, *appassionato* –serzavq va boshqa nyuansni qo‘llash bilan ijro

qilinadigan musiqa asarining shakli, ayrim joylarini bo‘rttirish yoki aksincha, sekin berilishiga, shuningdek ijrochilik mahoratiga bog‘liq.

Sinkopa - (ital. yun. synkope- qisqartirish) - qattiq chalinadigan (aksentli) notaning odatdagi kuchli hissadan kuchsiz hissaga ko‘chishi.

Temp, sur‘at - musiqa asarining ijro etilish sur‘ati (tez-sekinligi) bo‘lib musiqaning xarakterini aniqlashga yordam beradi. T. musiqa asarining mazmuni, xarakteri bilan bog‘liq. Musiqa asari yoki uning ayrim qismining T. italyancha atamalar bilan ko‘rsatiladi. Bu ko‘rsatkichlar 17-asrdan boshlab qo‘llanila boshlandi. T.lar asosan uch turga bo‘linadi;

1.Og‘ir sur‘atlar

Largo - cho‘zib

Lento - cho‘zibroq

Adagio - og‘ir

2.O‘rtacha sur‘atlar;

Andante – o`rtacha og‘ir

Moderato – o`rtacha tez

3.Tez sur‘atlar;

Allegro - tez

Vivo - chaqqon

Cholg‘u musiqasi - cholg‘u asboblarida ijro etish uchun mo‘ljallangan musiqa asarlari; yolg‘iz bir cholg‘u asbobi uchun, turli ansambl, orkestrlar uchun va orkestr jo‘rligida yolg‘iz bir cholg‘u asbobi uchun mo‘ljallanadi. Biror cholg‘u asbobida ijro etuvchi musiqachini cholg‘uchi deyiladi. O‘zbek xalq cholg‘u asboblaridan tuzilgan ansambl va yakka cholg‘u asboblari uchun ham maxsus kuylar mavjud. Masalan: Rohat, To‘rg‘ay, Dutor bayoti, Qo‘shtor kabi kuylar yolg‘iz dutorda ijro qilinadi. Shuningdek nay, tanbur, g‘ijjakda chalinadigan ayrim kuylar ham keng tarqalgan.

Aksent - biror tovush yoki akkordni qattiq chalish. Odatda taktning kuchli hissasida kelib A.li nota >, sf, V va b. belgilar bilan ko‘rsatiladi. Shuningdek, A.

ritmik cho‘zimni orttirish orqali garmoniya, tembr va kuy harakatini o‘zgartirish va b. da qo‘llaniladi.

Partitura - ansambl, xor, orkestr musiqasining nota yozuvi. Barcha ijrochilarning partiyalari ost-ust tik bir qancha nota yo‘llarida P.da yoziladiki, bular bir yo‘la ijro etilishini bildirib turadi. Partiyalar taqsimlanib yuqoridan quyi tomon turdosh cholg‘u asboblari bo‘yicha keladi. O‘z navbatida bir turdagi cholg‘u asboblarining eng yuqori registrligi yuqorida qolganlari registri bo‘yicha pastkli satrlarda yoziladi. P.simfonik, puflama asboblar, xalq cholg‘u asboblari orkestrlari, kavrtet, kvintet, xor v.b. uchun bo‘lishi mumkin. Simfonik orkestr P.sida eng yuqoridagi puflama yog‘ch cholg‘u asboblari, so‘ng puflama mis urma cholg‘u asboblar arfa, fortepiano, torli-kamonchali asboblar joylashadi. Shuningdek puflama asboblar orkestri, xalq cholg‘u asboblari orkestiri, kamer orkestrlarning o‘ziga xos P.tuzilishlari mavjud. Xor P. sida yuqorida xotin-qizlar ovozi quyida erkaklar ovozi yoziladi.

Tessitura (ital. tessitura-tovush balandligi) ohang, yoki ovoz, yoki musiqa asbobi diapazoni. Tessitura uch xil bo‘ladi: baland, o‘rta va past. O‘rta tessitura ovozni maqomiga keltirib kuylashda qo‘l keladi.

Shtrixlar –Mizrob (mediator)ning torlar ustidagi turli xil harakatlari.

Aplikatura - Cholg‘u dastasiga chap qo‘l barmoqlarini qo‘yish tartibi.

Pozitsiya – Chap qo‘l barmoqlarining rubob dastasida joylashishi.

Kadensiya – Italiyancha cadenza, yig‘ilaman, tugallanaman, xotima.

Nola – O‘ziga xos vibrato (tebranish)

Qochirim – An’anaviy ijro ko‘nikmasi.

Glisando – Barmoq bilan sirg‘alish harakati

Allegro – Asarning sur’atini belgilovchi temp

Allegretto – Allegrodan tezroq

Moderato – O‘rtacha tezlik

Antante cantabile – O‘rtacha kuychang

Molto creshendo – Asta –sekin balandlatish

Presto – Juda tez temda ijro

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MUNDARIJA

KIRISH	
I – MODUL. CHOLG‘U IJROCHILIGI VA ANSAMBLI LABORATORIYA MASHG‘ULOTLARINI TASHKIL ETISH BO‘YICHA KO‘RSATMA VA TAVSIYALAR	
AFG‘ON RUBOBI CHOLG‘USI HAQIDA MA’LUMOT	
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2-MODUL. AMALIY QISM **Yakka ijro etish uchun asarlar majmuasi**	
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Yangi tanovor (M. Mirzayev musiqasi)	
Raqs (A.Haydarov musiqasi)	
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