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XALQ CHOLG‘ULARIDA IJROCHILIK KAFEDRASI

AZAT GOCHBAKAROV

RUBOB PRIMA CHOLG‘U IJROCHILIGI

Oliy ta’lim muassasalari talabalari uchun o‘quv qo‘llanma

«Musiqa» nashriyoti
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Mazkur o‘quv qo‘llanma oliy o‘quv yurtlari o‘qituvchi va talabalari uchun mo‘ljallangan bo‘lib, rubob prima cholg‘u ijrochilik masalalariga bag‘ishlangan. Unda rubob prima cholg‘usi, tovush hosil qilish va uni boshqarish, ijrochilik mahoratini takomillashtirish, shuningdek sozandalar xaqida so‘z yuritiladi.

Qo‘llanmaga oliy ta’lim muassalari talablari, ijro imkoniyatlariga mos keladigan asarlar tanlab olingan.

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KIRISH

Musiqiy ta'lim tizimida cholg'ularda o'qitish kundan-kun rivojlanib, yangilanib yanada kengroq imkoniyatlarni yuzaga keltirmoqda. Buning asosiy omillarini ijrochilik taraqqiyoti, kompozitorlik va bastakorlik ijodiyotining yuksalishi, ta'limning yangi innovatsion va axborot texnologiyalari bilan ta'minlanishi, hamda yangi darsliklar va o'quv qo'llanmalarining yaratilishi bilan bog'lash mumkin.

Ayniqsa, Vatanimiz mustaqillika erishgandan keyin musiqa va san'at, xususan bu sohalarning ta'lim tizimini isloh qilish, uning mazmun – mohiyatini tubdan yangilash, zamonaviy texnologiyalar, vositalar bilan ta'minlash davlatimiz siyosati darajasiga ko'tarildi[1].

Prezident I.A.Karimovning O'zbekiston Respublikasi konstitutsiyasining 21 yilligiga bag'ishlangan tantanali marosimidagi ma'ruzasida «Ayni vaqtda bugungi shiddatli zamon, hayotning o'zi yosh avlod tarbiyasi borasida oldimizga yangi-yangi, o'ta muhim va dolzarb vazifalarni qo'ymoqda» degan fikrlari[2] musiqiy ta'lim mutaxassislari, o'qituvchi-murabbiylarning ham sohani yanada takomillashtirish, o'qitishning sifat darajasini ko'tarish, samaradorligini oshirishga da'vat etadi. Darhaqiqat bugungi globallashuv jarayonlari jamiyat hayotining barcha jabhalarini qamrab olayotgan bir paytda o'sib kelayotgan yosh avlodni komil inson qilib tarbiyalashda, shuningdek, ular shuurini ezgulik bilan o'stirishda musiqiy tarbiyaning, musiqiy ta'limning ahamiyati o'ziga xos. Zero, bugun mamlakatimizda dunyodagi eng mukammal ko'rinishidagi musiqiy ta'lim tizimi barpo etilgan. Bolalar musiqa va san'at maktablari, san'at va madaniyat kollej, litseylari, nihoyat oliy ta'lim muassasalari doimiy faoliyat olib borayotganligi fikrimizning dalilidir.

Bu bilim maskanlarida ta'lim olayotgan o'quvchi-talabalarni yangi o'quv dasturlari, darslik, va o'quv qo'llanmalar bilan ta'minlash vazifasi har doim o'z dolzarbligini saqlab qoladi.

Mazkur qo'llanma oliy ta'lim muassasalarida rubob prima cholg'u ijrochiligi, hamda ijro repertuari bilan ta'minlash, kabi masalalarga bag'ishlangan. Sababi O'zbek xalq cholg'ularining o'tgan asrda yangi yaratilgan turlaridan biri bo'lgan rubob prima cholg'usi uchun yaratilgan o'quv qo'llanmalar talab darajasida emasligi, bu cholg'u ijro imkoniyatlarining kengligiga qaramay maxsus asarlarning etishmasligi qo'llanma yaratishga turtki bo'ldi.

Qo'llanmada rubob prima cholg'usi haqidagi ma'lumotlar imkon qadar kengroq yoritib berishga harakat qilingan bo'lib ijrochilik mahoratini takomillashtirish, bu cholg'u sozandalari xususidagi kabi mavzularga to'xtalib o'tildi. Mavjud darslik va qo'llanmalardagi ma'lumotlar, ustozlar maslahatlari, ilg'or o'qituvchilar, hamda o'z tajribalarimiz umumlashtirib xulosalar taqdim etildi.

Shu bilan birga qo'llanmaga yangi ijro dasturlari tanlab olindi. Ularni tanlashda ushbu asarlarning yangiligi, ularning ijrochilik mahoratini o'stirishdagi o'ziga xosliklari, milliy xususiyatlari, shu bilan birga murakkablik jihatidan Oliy ta'lim tizimi talablariga javob berishi kabi me'zonlarga asoslanildi.

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[1] Respublikada musiqiy ta'limni, madaniyat va san'at o'quv yurtlari faoliyatini yaxshilash to'g'risida; O'zbekiston Respublikasi Prezidentining Farmoni. T., 1997.

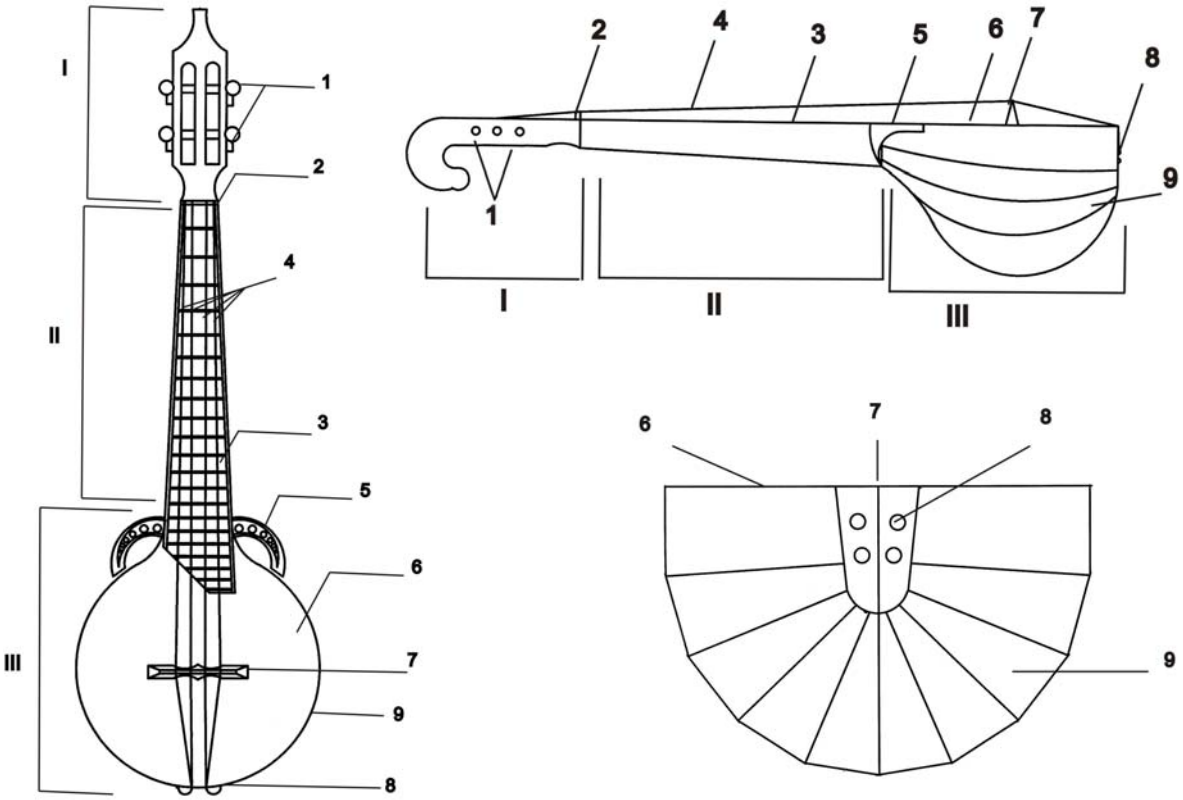
[2] I.Karimov. Amalga oshirilayotgan islohotlarimizni yanada chuqurlashtirish va fuqarolik jamiyati qurish – yorug' kelajagimizning asosiy omilidir. «O'zbekiston», T., 2013.

RUBOB PRIMA CHOLG‘USI HAQIDA

XX asrning birinchi yarmidan boshlab o‘zbek musiqa ijrochiligi taraqqiyotida katta o‘zgarishlar amalga oshirildi. Shulardan biri 1943-yilda San’atshunoslik ilmiy-tadqiqot instituti qoshida o‘zbek xalq cholg‘u sozlarini takomillashtirish uchun mo‘ljallangan tajriba laboratoriyasining ochilishi bo‘ldi. Unga 1943 – 1948-yillarda I.Akbarov (1909 – 2002) direktor, V.Uspenskiy (1879 – 1949) mudir va A.Petrosyans (1910 – 1979) ustaxona mudiri etib tayinlandi[3]. Natijada, professor A.I.Petrosyans rahbarligida ko‘pgina cholg‘ular takomillashtirilib qayta ishlandi, cholg‘ular oilasi, ularning yangi turlari, shu jumladan ruboblar oilasi ham tajriba sifatida yaratildi. Ya’ni rubob cholg‘usi asosida ushbu cholg‘uning rubob prima, metsso soprano va alt turlari paydo bo‘ldi. Sozgar usta S.E.Didenko (1911 – 1988) tomonidan ishlangan rubob prima cholg‘usi yuqori registrdagi tovushlarga, katta tovush diapazoniga va keng ijrochilik imkoniyatlariga ega bo‘lib, mizrob bilan chalinadigan sozlar sirasiga kiradi. Rubob primaning torlari to‘rttaligi, ularning barchasi metalldan ishlanganligi cholg‘uda o‘zbek xalq musiqasi namunalari, O‘zbekiston kompozitorlari asarlari bilan birga jahon kompozitorlik ijodi namunalarini ham ijro etish imkonini beradi. An’anaviy qashqar ruboblari kosasi tut daraxti yog‘ochidan o‘yib ishlangan bo‘lsa, yangi yaratilgan ruboblar kosasi yog‘och qovurg‘achalarni birlashtirib yasala boshlandi. Rubob prima kosasi ham yog‘och plastinkalardan, dastasi esa o‘rik daraxti yog‘ochidan ishlanadi. Kosasiga baliq terisi qoplanadi. Cholg‘u torlarini tutib turishi uchun kosa tagiga to‘rtta ilmoqlar o‘rnatiladi. Kosa bilan dasta tutashgan joyida, dastaning ikki tomonida shoxsimon fason qulog‘i mavjud bo‘lib ular o‘ziga xos bezak vazifasini o‘taydi. Torlar rubobning bosh qismiga o‘rnatiladigan mexanik quloqlarga taqiladi va cholg‘u dastasining boshidagi shayton xarrak hamda kosaga qoplangan baliq terisi ustida joylashgan xarrak («Xarrak» – cholg‘u torini tutib turuvchi moslama)[4] orqali ilmoqlarga o‘tkaziladi. Shayton xarrak va teri ustidagi xarrak torlarning dasta uzra muayyan balandlikda joylashishini ta’minlaydi. Xarrak yumshoq yog‘ochdan bo‘lmasligi, aksincha qattiq pishiq va sifatli bo‘lishi lozim. Chunki xarrak tovush sifatiga katta ta’sir ko‘rsatadi. Rubob prima dastasi 24 ta metall plastinkalar bilan bo‘lingan bo‘lib, ular orasidagi o‘zaro masofa parda deb yuritilidi. Pardalar sozning bosh qismidan kosasiga qarab sanaladi. 2, 5, 7, 10, 12, 14 raqamli pardalarga o‘ziga xos bo‘lgan, turli ko‘rinishdagi plastmassa yoki sadafdan ishlangan bezak – belgilar o‘rnatilgan bo‘lib, ular soz dastasida notalar joylashishini aniqlashda yordam beradi.

[3] A.Toshmatova. Musiqiy cholg‘ular muzeyi katalogi. «Fan». T., 2006.

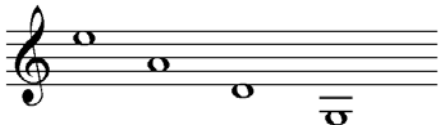
[4] «O‘zbek tilinig izohli lug‘ati» rus tili nashriyoti. M,1981.



I. Bosh qismi: 1. Quloqlar, 2. Shayton xarrak, **II. Dasta qismi:** 3. Pardalar, 4. Torlar, 5. Bezak shoxlar, **III. Kosa qismi:** 6. Teri, 7. Xarrak, 8. Ilgaklar, 9. Yog‘och qovurg‘alar

Aytib o‘tilgandek, rubob prima to‘rtta torli cholg‘u bo‘lib, birinchi va ikkinchi torlar po‘latdan silliq yasalsa, uchinchi va to‘rtinchi torlar po‘lat torga o‘ralgan holatda tayyorlanadi. Amaliyotda birinchi tor 0.24 mm, ikkinchi tor 0.28 mm, uchinchi tor asosi 0.30 mm, o‘ralgani 0.70 mm, to‘rtinchi tor asosi 0.45 mm, o‘ralgani bilan 0.95 mm qalinlikda tayyorlanadi. Rubob prima cholg‘usi kvinta intervali bo‘yicha sozlanib sadolanishi nota yozuviga to‘g‘ri keladi va quyidagicha sozlanadi[5].

1 – tor ikkinchi oktava MI
2 – tor birinchi oktava LYA
3 – tor birinchi oktava RE
4 – tor kichik oktava SOL



Cholg‘uni sozlashda xarrakning joylashgan o‘rni muhim. Bunda cholg‘u dastasidagi 12 pardada torlar bosilib torning oktava intervalida jaranglashini eshitib ko‘riladi. Agar ochiq tor oktava intervaliga nisbatan baland sadolansa xarrak ilmoq tomonga, va aksincha surilib xarrakning aniq joyi aniqlab olinishi va shundan keyingina cholg‘uni sozlashga kirishish maqsadga muvofiq. Chunki rubob prima cholg‘usi kosasiga qoplanadigan baliq terisi havo temperaturasiga juda sezgir bo‘lib, sozning o‘zgarib turishiga sabab bo‘ladi. Demak dastlab ikkinchi tor kamerton yoki fortepianoning LYA tovushiga sozlanadi. So‘ngra birinchi tor MI, uchinchi tor RE va to‘rtinchi tor SOL tovushlariga sozlanadi. Cholg‘u sozi beshinchi va ettinchi pardalarni bosib torlarning o‘zaro oktava intervalida sozlanganligi eshitib ko‘rish orqali tekshirib olinadi. Shuningdek torlar sifati cholg‘uning

[5] A.Petrosyans. Cholg‘ushunoslik. 3-nashri, T, 1990.

sozlanishida katta ahamiyat kasb etadi. Sifatsiz torlar tezda yaroqsiz holga keladi va rubob prima cholg‘usi pardalarda soz bo‘lmay qoladi. Bunday holatda albatta torlar sifatiga o‘z vaqtida e’tibor berish talab etiladi. Bugungi kunda rubob prima cholg‘usi o‘zbek cholg‘u ijrochilik amaliyotida mustahkam o‘rniga ega. Mamlakatimizning barcha viloyatlarida bolalar musiqa va san’at maktablarida, musiqa va san’at kollej, litseylarida, konservatoriyada bu cholg‘u bo‘yicha mutaxassislar tayyorlanmoqda. Orkestrlarda va yakkanavoz ijrochilikda keng qo‘llanilmoqda. Bugun ham O‘zbekiston davlat konservatoriyasida o‘z faoliyatini davom ettirayotgan cholg‘ular labaratoriyasida B.Inoyatov, A.Islomov, H.Rahmatov kabi sozgar ustalar tomonidan ushbu soz yasalib mutaxasislarga etkazib berilmoqda.

Takrorlash uchun savol va topshiriqlar

1. Rubob prima cholg‘usi tarixi haqida gapirib bering.
2. Rubob prima tuzilishi qanday?
3. Sozgar ustalardan qaysi biri rubob prima cholg‘usini yaratgan?
4. Cholg‘ularni takomillashtirish tajriba laboratoriyasi qachon va qayerda tashkil etilgan?
5. Rubob prima kosasi va dastasi qanday daraxt yog‘ochdan ishlanadi?
6. Xarrak qanday materialdan tayyorlangani ma’qul?

IJROCHILIK HOLATI

Rubob prima cholg‘usi o‘tirgan holda chalinadigan sozlardan hisoblanadi. Bunda asosan ijrochining gavda qismlari erkin holatda bo‘lishi va stulning yarmiga, ya’ni orqaga suyanmasdan o‘tirish talab etiladi. O‘tiriladigan stul balandligi sozanda tizzasidan sal pastroq bo‘lgani ma’qul. Chunki o‘ng oyoq chap oyoq tizzasiga qo‘yilganda qulay bo‘lishi lozim. Rubob prima o‘ng oyoqning son qismi hamda gavdaning ko‘krak qismi o‘rtasida qo‘yiladi va o‘ng qo‘lning bilak qismi bilan kosasi tutib turiladi (1-rasm).

1-rasm

Bunda gavda egilib qolmasligi, ya'ni ijrochi cholg'u kosasiga bukilib o'tirmasligi kerak, buning uchun o'ng oyoq gavdani erkin tutadigan darajada ko'tarilib cholg'u kosasini tutib turishi maqsadga muvofiq. O'ng qo'l esa kosaning ilmoqlar joylashgan qismi tomonidan tutib, kaft va barmoqlar bilan ijro uchun qulay bo'lgan masofada torlar uzra joylashishi kerak bo'ladi (2-rasm).

2-rasm

Demak, ijrochilik holatida o'ng qo'l rubob prima kosasini uch tayanch nuqtada tutib turadi:

1) O'ng oyoqning son qismi.
2) Gavdaning ko'krak qismi.
3) O'ng qo'lning bilak qismi.

O'ng qo'lning mizrobni ushlashida ko'pgina kamchiliklar uchraydi, bu esa tovush, uning sifati, uni boshqarish kabi ko'nikmalarni o'zlashtirishda qiyinchiliklar keltirib chiqaradi. Shuning uchun o'ng qo'l barmoq bo'g'inlari erkin holda bukilgan bo'lishi, bunda bo'g'inlar qattiq siqilmasdan har bir bo'g'in zo'riqmasdan yarim aylana holatda bo'lishi kerak (3-rasm).

3-rasm

Bosh barmoq ham bo'g'inlari bukilgan holda ko'rsatgich barmoqning so'nggi bo'g'ini ustida qo'yiladi. Mizrob bosh va ko'rsatgich barmoqlarning so'nggi bo'g'inlari bilan ushlanadi (4-rasm).

4-rasm

Bunda bosh barmoq so‘nggi bo‘g‘ining old qismi mizrobni shunday ushlashi kerakki, u mizrobni to‘liq his qila olsin va mizrobni har qanday holatda ham boshqara olsin. Ya’ni ijrochi ijro paytida o‘ng qo‘lning charchashi yoki kuch bilan har xil xarakterda tovush ijro etishi natijasida mizrobning holati o‘zgarishi yoki noqulay holatda surilib ketishi mumkin. Shunday paytda agar ijrochining o‘ng qo‘li to‘g‘ri shakllantirilgan bo‘lsa u mizrobni ijro paytida ham boshqarib qulay holatda tuta biladi.

Chap qo‘l rubob prima dastasini tutib turadi va barmoklar bilan siqib ushlanmasligi, aksincha kaft va ko‘rsatgich barmog‘ining birinchi bo‘g‘ini orasida erkin tutilishi kerak (5–6-rasmlar).

5-rasm

6-rasm

Ko‘pincha ijrochi va talabalarda chap qo‘lning noto‘g‘ri qo‘yilishi natijasida barmoqlarning oldinga keragidan ortiqcha chiqib ketishi, ularning dastaga qiya holatda emas, balki perpendikulyar holatda bosilishi natijasida barmoqlarning kuchsizligi, pardani va torlarni yaxshi his qila olmasligi, hamda ularning mustaqil emasligi, tortilib, charchab qolishi kabi kamchiliklar yuzaga keladi. Ijrochilik holatining to‘g‘ri qo‘yilishi ayniqsa o‘qitishning dastlabki bosqichlarida muhim ahamiyatga ega. Chunki noto‘g‘ri qo‘yilgan ijrochilik holati o‘quvchining gavda qismi rivojlanishiga salbiy ta’sir ko‘rsatib qo‘yishi, yuqori bosqichlarda esa ijro mahoratining past bo‘lishiga olib keladigan asosiy omillardan biridir.

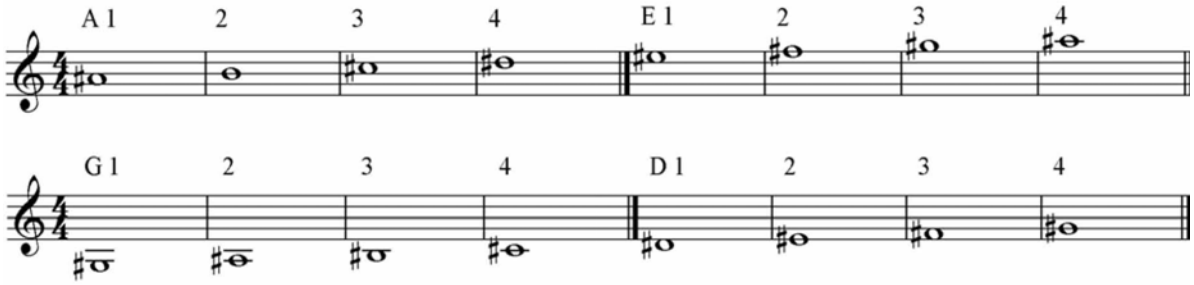
Takrorlash uchun savol va topshiriqlar

1. Rubob primada chap qo‘l tayanch nuqtalarini ayting?
2. Ijrochilikda ijrochilik holatining ahamiyati qanday?
3. Noto‘g‘ri ijrochilik holati shakllanishining salbiy tomonlarini gapirib bering.
4. O‘ng va chap qo‘l holati uzviyligi haqida nima deya olasiz?
5. Mediator ushlashda o‘ng qo‘l barmoqlari holati qanday ko‘rinishda bo‘lgani ma’qul.
6. Rubob prima cholg‘usi tik turib chalinadimi, agar chalinsa qanday holatlarda chalinadi?

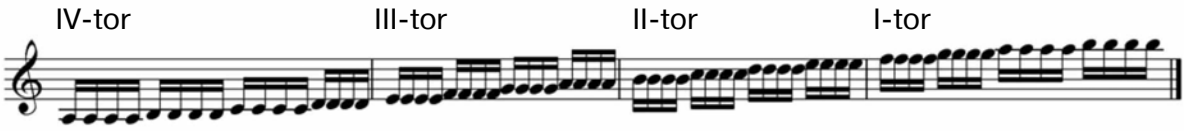
POZITSIYA VA APPLIKATURA

O‘zbek xalq cholg‘ulari, qashqar rubob, afg‘on rubob, dutor kabi cholg‘ularga nisbatan rubob prima cholg‘usida pozitsiya birmuncha ahamiyatliroq. Chunki rubob prima cholg‘usining ijro diapozoni kattaligi, torlarning barchasi metalldan ishlanganligi, ularning kvinta intervali bo‘yicha sozlanishi cholg‘u dastasining xohlagan qismida tordan-torga o‘tib ijro etish imkoniyatini beradi. Bu esa o‘quvchi-talaba va har qanday sozandadan pozitsiyalar, ularni almashtirish usullari va to‘g‘ri applikatura qo‘yish ko‘nikmalarini yaxshi o‘zlashtirishini talab etadi. Bunday ko‘nikmalar esa ijrochiga torlardagi notalar joylashuvini yaxshi o‘zlashtirish, nota o‘qish va ijro mahoratini o‘stirishda yordam beradi.

Pozitsiya cholg‘u dastasida barmoqlarning joylashishini bildiradi. Applikatura esa barmoqlarni dastaga qo‘yilishini anglatadi. Demak, muayyan pozitsiyada barmoqlar har-xil qo‘yilishi mumkin. Rubob prima cholg‘usida pozitsiya chap qo‘l birinchi barmog‘ining shayton xarrakka nisbatan joylashishiga qarab aniqlanadi. Ya’ni, birinchi pozitsiyada shayton xarrak tomonidan ikkinchi pardaga birinchi barmoq qo‘yiladi, hamda birinchi va to‘rtinchi barmoqlar orasidagi intervalni qamrab oladi. Keyingi pozitsiyalar esa o‘z navbatida o‘zidan oldingi pozitsiyadan yarim yoki bir ton yuqoriga siljish natijasida hosil bo‘ladi. Rubob prima cholg‘usida o‘n bitta pozitsiya va yarimpozitsiya mavjud. Yarimpozitsiya ochiq torlardagi yarim tonga orttirilgan tovushlarni ijro etishda qo‘llaniladi.



Birinchi pozitsiya.



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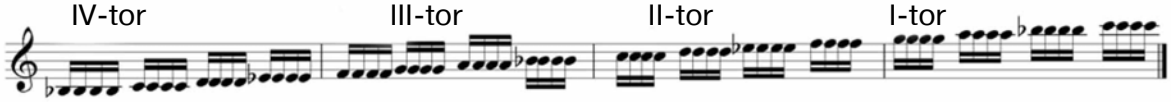

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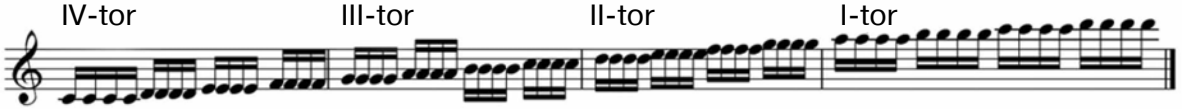

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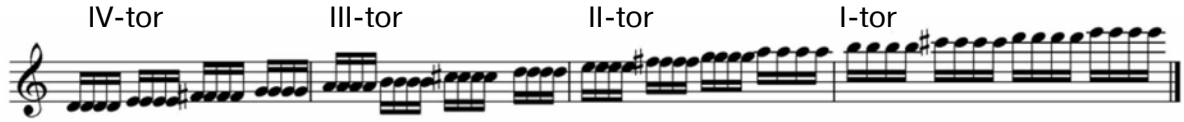

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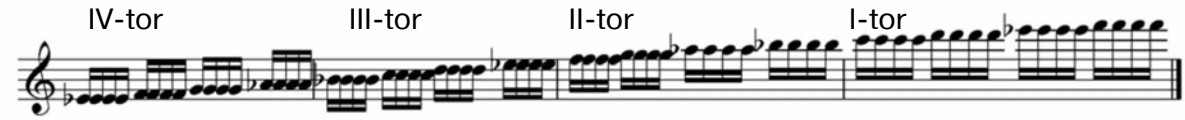
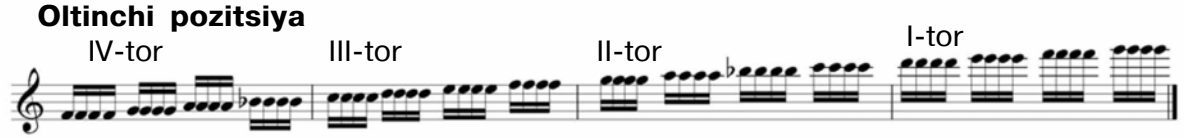
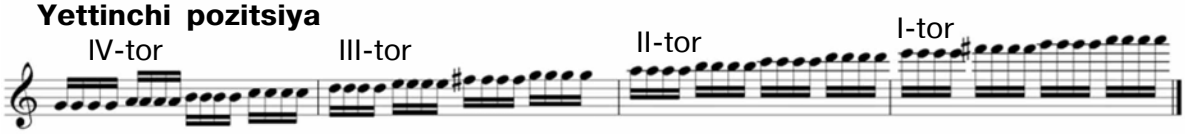


Oltinchi pozitsiya



Yettinchi pozitsiya



Barcha cholg‘ularda bo‘lgani kabi rubob prima cholg‘usida ham pozitsiyalarning turli almashtirishi usullari mavjud. Bular:

a) ochiq torlar qo‘llanilib almashtirish;

b) bir barmoq bilan boshlab shu barmoq bilan boshqa pozitsiyaga o‘tish;

v) bir barmoq bilan boshlab boshqa barmoq bilan o‘tish;

Pozitsiyani yuqoridagi kabi o‘zlashtirishda eng muhim jihatlardan biri bu torlarni yaxshi his qilish, barmoqlarni dasta bo‘ylab silliq sura olish, yuqoriga yoki pastga harakatlanganda barmoqlarning ravon almashinishi kabi ko‘nikmalarni yaxshi o‘zlashtirishdir. Pozitsiyalar almashinuvining yaxshi amalga oshishi ijrochi ijro texnikasining yuqori bo‘lishiga olib keladi. Bunda esa applikaturaning ahamiyati o‘ziga xos. Ya’ni applikatura turli maqsadlarda turlicha tanlanishi mumkin.

Masalan:

1) Barmoqlardan birining yaxshi rivojlanmaganligini tuzatish maqsadida aynan muayyan barmoqqa urg‘u bergan holda applikatura tanlash;

2) Yuqorilab boruvchi passajlarda birinchi barmoq orqali barmoq almashtirish;

3) Pastlab boruvchi passajlarda to‘rtinchi barmoq orqali almashtirish;

4) Milliy xususiyatlarni ochib berish maqsadida qochirim va nolalar yaxshi jaranglaydigan barmoqlarni tanlash va hokazo.

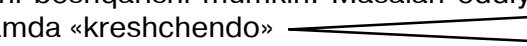
Pozitsiya va applikatura tushunchasi doimo qo‘llanilganligi bois o‘qituvchi avvalo bu jihatlarni to‘liq o‘zlashtirgan bo‘lishi, pirovardida talabalar bilan ishlashda yuqorida tilga olingan jihatlarga alohida e’tibor berishi yaxshi samara beradi.

Takrorlash uchun savol va topshiriqlar

1. Applikatura pozitsiyadan nima bilan farq qiladi?
2. Rubob primada nechta pozitsiya bor?
3. Nima uchun yarimpozitsiya deyiladi?
4. Pozitsiya almashinuvining qanday turlarini bilasiz?
5. Applikatura qanday qo‘yilsa to‘g‘ri bo‘ladi?
6. Ijrochilik texnikasini rivojlantirishda applikaturaning ahamiyatini tushuntirib bering?
7. Rubob primada pozitsiyalar qanday aniqlanadi?
8. O‘zbek xalq cholg‘ularida pozitsiyaning ahamiyati haqida gapirib bering?

TOVUSH HOSIL QILISH VA UNI BOSHQARISH

Barcha mizrobli cholg‘ularda bo‘lgani kabi rubob prima cholg‘usida ham tovush hosil qilish mizrob bilan torlarni chertish orqali amalga oshirilishi sir emas albatta. Tovush hosil qilishning eng oddiy usuli bu **П** – pastga, va **V** – yuqoriga zarb berishdir.

Tovush hosil qilishning ushbu ikki turining turli xil kombinatsiyalaridan ko‘plab ijro shtrixlari vujudga keladi. Ijro shtrixlari deganda o‘z-o‘zidan tovushning xususiyatlari haqida so‘z ketadi. Chunki shtrixlar tovushni rang-barang holda jaranglatib unga o‘zgacha xususiyat baxsh etadi. Aynan mana shu o‘ziga xoslik, uning turli xususiyatlari qanday yuzaga keladi, u qanday usullar orqali amalga oshriladi? O‘quv jarayonining asosiy maqsadlaridan biri ana shu savollarga javob berish, talabalarga ana shu usullarni o‘rgatishdan iborat. Ushbu masalalar ko‘plab o‘quv adabiyotlarda turlicha yondoshuvlar orqali, atroflicha yoritilgan. Shunday bo‘lsada, mazkur qo‘llanmada ham bu jihatlarga bugungi kun talabidan kelib chiqib, mavjud kamchiliklarni nazarda tutgan holda to‘xtalib o‘tmoqchimiz. Ma’lumki, rubob prima cholg‘usida ijro etishning panja ijrosi, panja va bilak ijrosi hamda butun qo‘l yordamida ijro etish usullari mavjud[6]. Bugungi kun cholg‘u ijrochiligi kundan – kun rivojlanib, rubob prima cholg‘usida eng murakkab asarlar ham me’yoriga etkazib ijro etilmoqda. Shu bois, talabalarga katta hajmdagi, yirik shakldagi asarlar o‘rgatilmoqda. Bunda asosan asarning mohiyatini, uning barcha xususiyatlarini ijroda to‘liq ochib berish uchun ijrochining tovushi, tovush kuchi, uning barcha xususiyatlari asosiy mezon bo‘lib qoladi. Odatda talabalar ijrosida tovushlarning sifatsizligi, ularning hissiz ijro etilishi, shuningdek, asarni tushunmasdan ijro etish holatlari uchrab turadi. Buning oldini olish uchun avvalo talaba o‘ng qo‘l texnikasi ustida ishlashi, mizrobni, torlarni his qilish ko‘nikmalarini o‘zlashtirish talab etiladi. Ana shundagina o‘ng qo‘l mizrobni, tovushni boshqarishi mumkin. Masalan oddiy «piano» ***p***, «forte» ***f***, umuman dinamik tuslar, hamda «kreshchendo»  , yoki «diminuendo» kabi tovushni o‘zgartiruvchi belgilar ijrosi su’niy, quruq, tushunarsiz, mantiqsiz ijro etilishini guvohi bo‘lamiz. Yoki jumla (fraza)larni sezmaslik, uning boshlanishi, tugallanishi bir xil tovush bilan ijro etish kabi kamchiliklarni kuzatish mumkin. Bu kabi ko‘nikmalarni o‘zlashtirishda talaba nafaqat ijro ko‘nikmalarini, balki eshitish ko‘nikmalarini, nazariy bilimlarni, muayyan asar, uning muallifi, yaratilgan davri, ijro uslubi (stili) haqidagi ma’lumotlarni o‘zlashtirgan bo‘lishi zarur. Bunda mizrobni boshqarish, uni qattiqroq yoki bo‘shroq ushlash, o‘ng qo‘l amplitudasini qisqa yoki kengligi, torlarda berilayotgan zarbning xususiyati yoki sifati, uning keskinligi yoki yumshoqligi, tremolo shtrixida uni tepaga yoki pastga uzilishi kabi holatlarning qay darajada aniq o‘zlashtirilishi tovush sifatiga, uni boshqarishga o‘z ta’sirini o‘tkazadi. Talabalar oliy o‘quv yurtiga ma’lum ijro ko‘nikmalarni va bilimlarni o‘zlashtirgan holda kelishadi. Oliy o‘quv yurtida esa aynan yuqorida tilga olingan jihatlar ustida ishlash talabalarni kelgusida mohir ijrochi, etuk mutaxassis bo‘lib etishishlarida o‘z samarasini beradi.

Takrorlash uchun savol va topshiriqlar

1. Rubob primada tovush qanday hosil qilinadi?
2. Tovushni boshqarish deganda nimani tushunasiz?
3. Tovushni boshqarish uchun qanday ko‘nikmalarni o‘zlashtirish zarur?
4. Nazariy bilimlar tovushni boshqarishda qanday ahamiyatga ega?
5. Rubob prima cholg‘usida tovush hosil qilish usuli kamonli cholg‘ulardan qanday farq qiladi?
6. Rubob prima tovushining o‘ziga xosliklari haqida gapirib bering?

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[6] A.Dadamuhammedov. Rubob prima darsligi. «Musiqa», T., 2004.

IJROCHILIK MAHORATINI TAKOMILLASHTIRISH

Ijrochilik u qanday sohada bo‘lmasin u xoh teatr yoki kino sohasida, xoh sozandalik yoki xonandalik sohasida bo‘lmasin kundan-kun rivojlanib, takomillashib boradigan jarayon ekanligi hammaga ayon. Xususan, cholg‘u ijrochiligi sohasida ijrochilikni takomillashtirish aniq maqsadga yo‘naltirilgan mashqlar orqali belgilangan tartibda muntazam ravishda amalga oshirishni taqozo etadi. Rubob prima cholg‘usi ijro va texnik imkoniyatlarining kengligi, o‘ziga xos tembr va tovush xususiyatlariga egaligi bilan jahon miqyosidagi har qanday asarlarni ijro etish imkoniyatlari mavjud bo‘lgan soz ekanligi haqida oldingi mavzularda to‘xtalagan edik. Ijro mahorati deganda faqat ijro texnikasi emas balki asarni to‘laqonli ijro etish, uni badiiy xususiyatlarini to‘liq ochib berish mahorati tushuniladi. Darhaqiqat shunday ekan ijro mahoratini o‘stirish, uni muntazam takomillashtirib borish bugungi kunning talabi. Talabalar uchun bugun ma’lum o‘quv adabiyotlari, taalluqli ijro repertuarlari, ishlab chiqilgan mashqlar, etyudlar mavjud. Oliy o‘quv yurti talabasi o‘z ustida muntazam ishlab boradi. Shunga qaramay, bugun ta’lim tizimida yangi innovatsion va axborot texnologiyalarning keng tatbiq etilayotganligi, ta’lim sifat hamda samaradorligini yanada oshirayotganligi, jahon musiqa ijrochiligining tobora o‘zaro ta’sir doirasining kengayib, bir-biriga ijrochilik nuqtai nazaridan yaqinlashayotganligi kabi omillar bugungi kun musiqa oliy o‘quv yurtlari talabasi va o‘qituvchilari oldiga yangi-yangi talab va vazifalarni qo‘ymoqda. Ijro mahoratini o‘stirishda mashqlarning o‘rni beqiyos. Shug‘ullanishdan oldin turli mashqlar bilan birga gammalarni ijro etish yaxshi samara berishi ma’lum. Shuning uchun gamma va mashqlardan maqsadga yo‘naltirilgan holda turli ko‘rinishlarda foydalanish mumkin.

Masalan:

1) Alohida torlarda turli shtrixlarda;
2) Pozitsiyalarda ikki oktavali gammalarni turli xil applikaturalarni qo‘llab, har xil shtrixlarda;
3) Akkordli sekventsiyalarni qo‘llash;
4) Bajarilayotgan mashq yoki gammani turli xil dinamiklarda ijro etish;
5) Bajarilayotgan mashqlar chap qo‘l barmoqlari uchun bo‘lsa barmoqlar uchi bilan aniq, chuqurroq bosib turli sur’atlarda ijro etish;
6) O‘ng qo‘l harakatlarini rivojlantirish maqsadida punktir ritm asosida chalish;
7) Qisqa tremolo, stakatto, triol kabi shtrixlarni alohida torlarda ijro etish;
8) Chap qo‘lning har bir barmog‘i bilan alohida torlarda «trel»ni mashq qilish;
9) Yuqori intervallarga har xil barmoq bilan turli sur’atlarda sakrab ijro etish kabi mashqlarning turfa xillaridan foydalanish tavsiya etiladi.

Shu bilan birga ijro mahoratini o‘stirish, asarlarni badiiy xususiyatlarini to‘liqroq ochib berish uchun talaba bilan dars jarayonida quyidagicha usullardan foydalanish mumkin.

a) Muayyan asarni o‘qituvchining o‘zi ijro etib berib, talaba bilan birgalikda tahlil qilish, asarning badiiy xususiyatlarini to‘liqroq ochib berish, asarning jumlalarini aniqlab olish, ularni talabalarga mos ravishda qiyoslab, obrazli tushuntirib berish;
b) Asarlarning magnit yozuvlarini tahlil qilish, muhokama qilish turli ijrolarni solishtirish, qiyoslash, afzallik va umumiylik tomonlarini birgalikda aniqlash;
d) Talabalarning sahnada konsert ijrochilik faoliyatini shakllantirish, sinf konsertlarida, fakultet, o‘quv muassasi doirasidagi konsertlarda chiqish;
e) Ijro va o‘quv dasturiga muntazam turli ansambl – duet, trio, kvartet ko‘rinishidagi asarlarni kiritib borish;
f) Talabalar bilan birga turli konsertlarga borib tinglash va ular ijrosini tahlil qilish;
g) Faqat rubob prima ijrosidagi ijrolar bilan emas, balki fortepiano, skripka, vokal, xalq cholg‘ularining boshqa turlari ijrolarini birgalikda tinglash va tahlil qilish.

Takrorlash uchun savol va topshiriqlar

1. Ijrochilik mahoratini takomillashtirish deganda nimani tushunasiz?
2. Chap qo‘l ijro texnikasini rivojlantirish uchun qanday shug‘ullanish lozim?
3. Mustaqil mashg‘ulot qanday bo‘lishi maqsadga muvofiq.
4. Akkordli sekventsiyalardan tuzilgan mashqlar qanday samara berishi mumkin.
5. Konsertlarni tinglash va tahlil qilish ijro mahoratiga ta’sir ko‘rsatadimi?
6. Magnit tasmalarida musiqiy yozuvlar orqali asar o‘rganish nota orqali o‘rganishdan nima bilan farq qiladi?
7. Duet, trio,kvartet, umumiy ansamblda ijro etish ijro mahoratini o‘stirishda qanday ahamiyatga ega?
8. Trelni mashq qilish chap qo‘l barmoqlarida qanday ta’sir ko‘rsatadi?
9. Ijro mahoratini o‘stirishda axborot texnologiyalar ahamiyati haqida gapirib bering.

RUBOB PRIMA CHOLG‘U IJROCHILIGI

Oldingi mavzularda aytib o‘tilganidek, rubob prima cholg‘usi yangi yaratilgan cholg‘u bo‘lishiga qaramay, bugun o‘zbek cholg‘u ijrochiligida o‘ziga xos va mos o‘ringa ega bo‘lib ulgurdi. 1948-yilda Toshkent davlat konservatoriyasida orkestr fakulteti tarkibida «Xalq cholg‘ulari bo‘limi» ochilishi, hamda u erda dastlabki uch talaba Ahmad Odilov, Valentina Borisenko va Feoktist Vasilevlar chang, rubob prima va qashqar rubob cholg‘usi bo‘yicha tahsil olganliklari kelgusida ushbu cholg‘ular bo‘yicha professional mutaxasislar tayyorlanishiga zamin bo‘ldi. Keyinchalik konservatoriya dotsenti lavozimida faoliyat olib borgan V.Ya.Borisenko (1919 – 1990) o‘qishni bitirgach konservatoriyada rubob prima cholg‘usidan talabalarga dars berib, uzoq yillar mobaynida o‘nlab mohir sozandalarga ustozlik qildilar. Ular orasida A.Malikov, G.Saleva, B.Yo‘ldoshev, M.Rahimov, B.Azimov, Sh.Janaydarov, A.Dadamuhammedov kabi iqtidorli ijrochilar bor[7].

Rubob prima ijrochiligi haqida gap ketar ekan, bu jarayon bevosita orkestr ijrochiligi bilan chambarchas bog‘liqligini alohida ta’kidlash mumkin. Chunki cholg‘ularning yangi turlarini yaratishdan ko‘zlangan asosiy maqsadlardan biri ham aynan o‘zbek xalq cholg‘ulari orkestri diapozoni, uning ijrochilik imkoniyatlarini kengaytirishdan iborat bo‘lgan. Rubob prima orkestrinig ijro imkoniyatlari va diapozonini kengaytiribgina qolmay, uning tembr xususiyatlarini ham boyitdi. T.Jalilov nomidagi o‘zbek xalq cholg‘ulari akademik orkestrining ko‘p yillik faoliyati davomida MDH davlatlarinig ko‘plab shaharlarida va xorijiy mamlakatlarda o‘zbek cholg‘u ijrochilik san’atini yuksak professional darajada namoyish qilib kelgan.

Bu jamoada ko‘plab iqtidorli rubob prima cholg‘usi sozandalari ijod qilganlar. Bulardan Sh.Ziyayev,A.Muborakov,N.Sharipov,A.Yusupov,O.Akbarov,M.Otaxo‘jayev,O.Samadov, N.Tursunova, A.Gochbakarov, N.Sodiqova kabi sozandalarni aytib o‘tish mumkin. Bu sozandalar o‘zlarining ijrochilik faoliyatlari davomida rubob prima cholg‘u ijrochiligini rivojlantirib, uning ijro imkoniyatlarini to‘liq ochib bergan, ijrochilik konsert dasturlarini shakllantirib, boyitishda katta hissa qo‘shganlar. Xususan Sh.Ziyaev rahbarligida rubob primachi sozandalar kvartet, duet ko‘rinishidagi ansambl ijrolari tahsinga loyiq. Bu ansambl muntazam konsert ijrochilik faoliyatini olib borishlari natijasida 1983-yil Sh.Ziyaev ijrosida va 1990-yilda esa xalqaro va respublika tanlovlari g‘olibi M.Otaxo‘jaev ijrosida bir qancha asarlar gramplastinkaga yozib olingan. Bundan tashqari ijro repertuarini boyitishda O‘zbekiston kompozitorlari bilan hamkorlik katta samara berdi. Natijada rubob prima cholg‘usi uchun yaratilgan maxsus asarlar paydo bo‘ldi. Bulardan M.Mahmudov «Qo‘shiq va raqs», «Tokkata», H.Rahimov «Naqsh va tarona», A.Varelas «Rubob prima va fortepiano uchun Konsert», O.Abdullayeva «Konsert pyesasi»,

[7] A.Odilov. O‘zbek xalq cholg‘ularida ijrochilik tarixi. «O‘qituvchi», T., 1996.

N.Norxo‘jayev «Navro‘z uforisi» kabi o‘nlab asarlarni aytib o‘tish mumkin. Shu bilan birga rubob prima cholg‘usida jahon va qardosh xalqlar kompozitorlari ijod namunalari yuksak mahorat bilan ijro etib kelinmoqda. Hususan N.Paganini «Venetsiancha karnaval», K.Kujamyarov «Konsert pyesasi», Ditel qayta ishlagan rus xalq kuyi «Korobeyniki», rumin xalq kuyi «Mart xorovodi» kabi asarlar ijro repertuaridan mustahkam o‘rin olgan.

Bugungi kunda rubob prima cholg‘u ijrochiligi nafaqat O‘zbekistonda balki chet ellarda ham targ‘ibot qilib kelinmoqda. Buni ko‘plab xalqaro tanlov va festivallarda ijrochilarimizning erishayotgan yutuqlarida ko‘rish mumkin. Jumladan M.Otaxo‘jayev 1986-yilda Bakuda o‘tkazilgan U.Xojibekov nomli tanlovda birinchi o‘rinni egallagan. N.Ibragimov 2010-yilda Qozoqistonning Aktyube shahrida o‘tkazilgan «Jubanov ko‘klami» tanlovida «Eng yaxshi ijrochi» nominatsiyasi bo‘yicha g‘olib deb topilgan. Shu o‘rinda «So‘g‘diyona» xalq cholg‘ulari kamer orkestri o‘zining 22 yillik faoliyatida dunyoning ko‘plab mamlakatlarida o‘zbek xalq cholg‘ulari, xususan rubob prima cholg‘usini ham targ‘ib qilib kelayotganligini alohida ta’kidlash mumkin. Bugungi kunda Respublikamiz kollej va litseylarida bir qancha rubob prima sozi mutaxassislari, fidoiy ustozlar ushbu cholg‘u sirlaridan yoshlarga ta’lim bermoqdalar. Bulardan A.Yusupov, O.Akbarov, A.Irisov (Toshkent), B.Yusupov R.Abdullaev (Namangan), O.Xo‘jayev, A.To‘rayev (Urganch), K.Aymbetov, B.Erniyazov, E.Karimov (Nukus), A.Omonov (Samarqand), Sh.Shodiyev (Qashqadaryo), A.O‘lmasov, R.Qipchoqov (Farg‘ona) kabi ustozlarni alohida ta’kidlash mumkinki, aynan shu ustozlar ijrochilikning dastlabki saboqlarini berib, uning rivojiga hissa qo‘shib kelmoqdalar. Ijrochilik taraqqiyotida Respublikamizda o‘tkazilgan yosh ijrochilar ko‘rik tanlovi katta o‘rin tutadi. Bu tanlovlar yorqin iqtidorli sozandalarni kashf etibgina qolmay, balki ijrochilikning yangidan yangi ufqlarining ochilishiga omil bo‘ldi. Quyidagi jadvalda o‘tkazilgan ko‘rik tanlovlarda rubob prima cholg‘usi bo‘yicha tanlov g‘oliblari ro‘yxati keltirilgan[8]: Bugun O‘zbekiston davlat konservatoriyasi hamda barcha viloyatlar kollej va litseylarda ushbu cholg‘u bo‘yicha mutaxassislar tayyorlanmoqda.

«O‘zbek xalq cholg‘ulari va bayan bo‘yicha Respublika sozanda ijrochilar ko‘rik tanlovi»

Tanlov qatnishchilari	*Ixtisosligi*	*O‘qish yoki ishlash joyi*
Abdusalom Malikov	Prima rubob Birinchi mukofot	M.Ashrafiy nomidagi TDK Toshkent, 1971-yil
Bahodir Rahmonov	Prima rubob Uchinchi mukofot	M.Ashrafiy nomidagi TDK Toshkent,1971-yil
Shuhrat Ziyayev	Prima rubob Birinchi mukofot	M.Ashrafiy nomidagi TDK Toshkent,1974-yil
Tentimish Murataliyev	Prima rubob Birinchi mukofot	M.Ashrafiy nomidagi TDK Toshkent,1974-yil
Yakub Yunayev	Prima rubob Ikkinchi mukofot	M.Ashrafiy nomidagi TDK Toshkent,1974-yil

[8] A.Odilov. O‘zbek xalq cholg‘ularida ijrochilik tarixi. «O‘qituvchi»., T., 1996.

Oleg Siloamskiy	Prima rubob Uchinchi mukofot	M.Ashrafiy nomidagi TDK Toshkent,1974-yil
Muhiddin Otaxo‘jayev	Prima rubob Uchinchi mukofot	Hamza nomidagi T.D.M.B.Yu. Toshkent,1980-yil
Abdurahim Muhamedov	Prima rubob Uchinchi mukofot	Hamza nomidagi T.D.M.B.Yu. Toshkent,1980-yil
Muhiddin Otaxo‘jayev	Prima rubob Birinchi mukofot	M.Ashrafiy nomidagi TDK Toshkent,1984-yil
Oybek Samadov	Prima rubob Ikkinchi mukofot	M.Ashrafiy nomidagi TDK Toshkent,1988-yil
Nazira Tursunova	Prima rubob Uchinchi mukofot	M.Ashrafiy nomidagi TDK Toshkent,1992-yil
Farxod Saidov	Prima rubob Ikkinchi mukofot	M.Ashrafiy nomidagi TDK Toshkent, 1996-yil
Farxod Saidov	Prima rubob Birinchi mukofot	M.Ashrafiy nomidagi TDK Toshkent, 2000-yil
Nodir Ibragimov	Prima rubob Birinchi mukofot	Hamza nomidagi T.D.M.B.Yu. Toshkent, 2000-yil
Mirkomil Mirxaydarov	Prima rubob Ikkinchi mukofot	O‘zbekiston davlat konservatoriyasi Toshkent, 2004-yil
Ulug‘bek Sharipov	Prima rubob Ikkinchi mukofot	R.Glier nomidagi RIMAL Toshkent, 2004-yil

Takrorlash uchun savol va topshiriqlar

1. Konservatoriyada ilk bor xalq cholg‘ulari bo‘limi qachon ochilgan?
2. Konservatoriyaning xalq cholg‘ulari bo‘limi dastlabki bitiruvchilari kimlar?
3. Rubob prima cholg‘usi ijrochilardan kimlarni bilasiz?
4. Sozandalardan kimlar ijrosida va qachon gramplastinka yozib olingan?
5. Badiiy jamoalarning sozandalar ijodida tutgan o‘rni haqida nima deya olasiz?

GLOSSARIY

Pozitsiya almashuvi – rubob prima dastasida barmoq joylashuvining turli ko‘rinishda o‘zgartirish uslubi.
Fason qulog‘i – rubob prima cholg‘usining kosa va dasta tutashgan joyida o‘rnatiladigan shoxsimon bezak.
Ijrochilik bezaklari – musiqiy bezaklar majmui.
Tabiiy flajoletlar – rubob prima cholg‘usida faqat ochiq torlarda hosil qilinib, notalar ustida chap qo‘l barmoq yostiqchasi bilan hosil qilinadigan tovush.
Sun’iy flajoletlar – torlarni qisqartirish yo‘li bilan turli intervallarda hosil qilinadigan tovush.
Ruboblar oilasi – cholg‘ular takomillashtirish natijasida qashqar rubob cholg‘usi asosida yangi turda yaratilgan cholg‘ular.
Transpozitsiyali sozlar – tovushi nota yozuviga nisbatan turlicha sadolanadigan cholg‘ular.
Temperatsiyali sozlar – chang, rubob prima, qashqar rubobi, afg‘on rubobi, dutor prima, dutor sekunda, dutor alt, dutor bas, dutor kontrabas.
Rubob prima diapazoni – kichik oktava soldan to‘rtinchi oktava mi gacha bo‘lgan tovushqatorni o‘z ichiga olgan masofa.
Agogika – asar xarakterini to‘liq ochib berish maqsadida ijrochining o‘z hissiyotiga asosan sur’at va ritmdan chiqmagan holda o‘zgarishlar bilan ijro etish uslubi.
Ikki qismli shakl – asarning bir-biriga yaqin ikki mavzudan tuzilishi.
Major subdominantasi – major ladining IV pog‘onasidan tuzilgan uchtovushlik.
Bir qismli asar – alohida bo‘laklarga bo‘linmaydigan bir qismli musiqa asari.
Murakkab uch qismli musiqa shakli – uch qismdan iborat keng tarqalgan musiqa shakli. Bu uch qismning uchinchisi birinchining qaytarilishi, ikkinchisi esa ko‘pincha birinchisiga qarama – qarshi xarakterda bo‘ladi.
Chertim yo‘li – Xorazm maqomlarining cholg‘u bo‘limi.
Tovushlarning bo‘g‘inli nomi – tovushlarni ettita so‘z bo‘g‘inlari bilan ko‘rsatilishi ya’ni do, re, mi, fa, sol, lya, si va do.
Sonata shakli – uch asosiy bo‘limdan iborat musiqa asarining tuzilishi. Bular ekspozitsiya rivojlov va reprizadan iborat bo‘lib, asar mazmuniga ko‘ra kengayib ma’lum bir mavzuni ifoda qiladi.

ETYUDLAR

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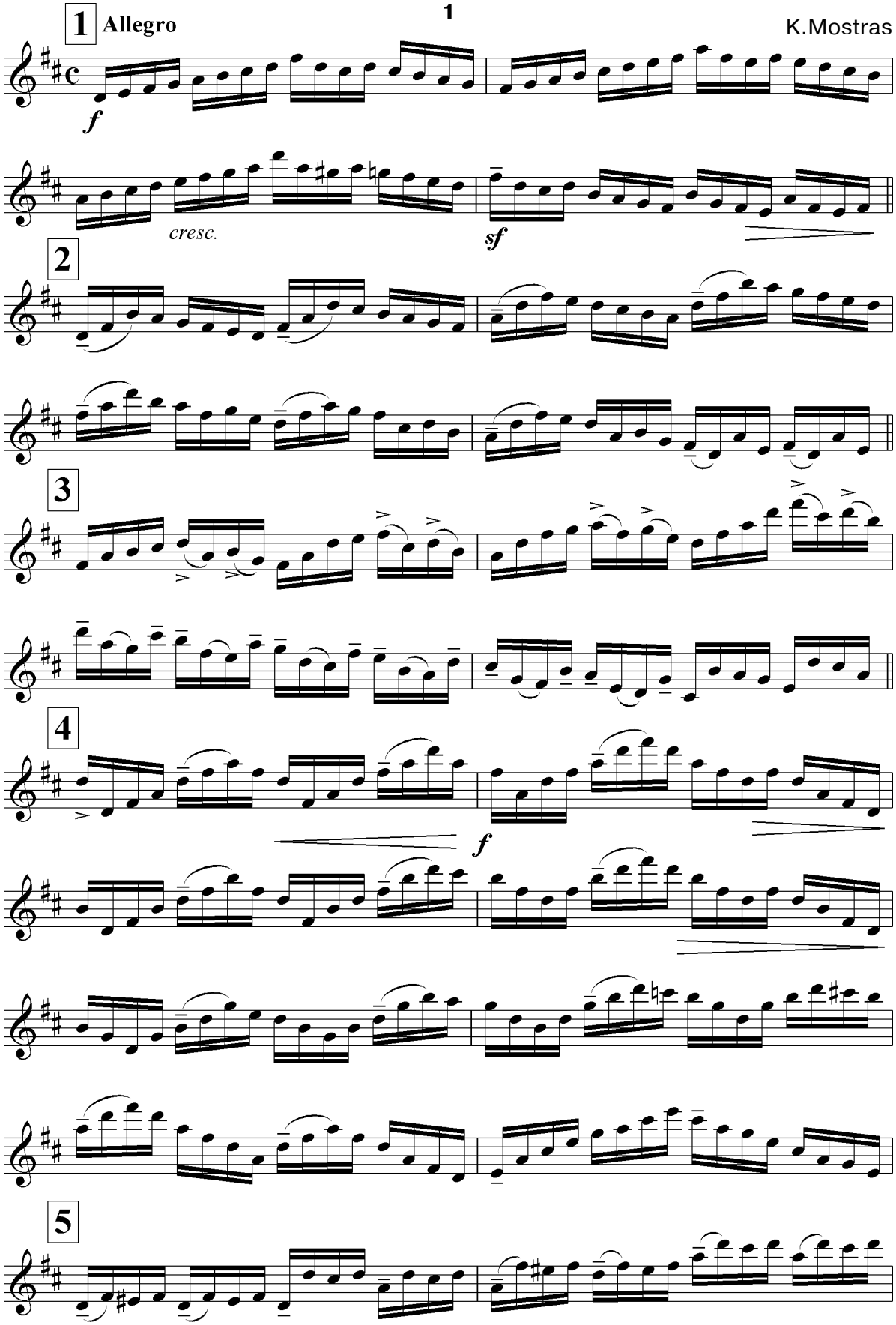

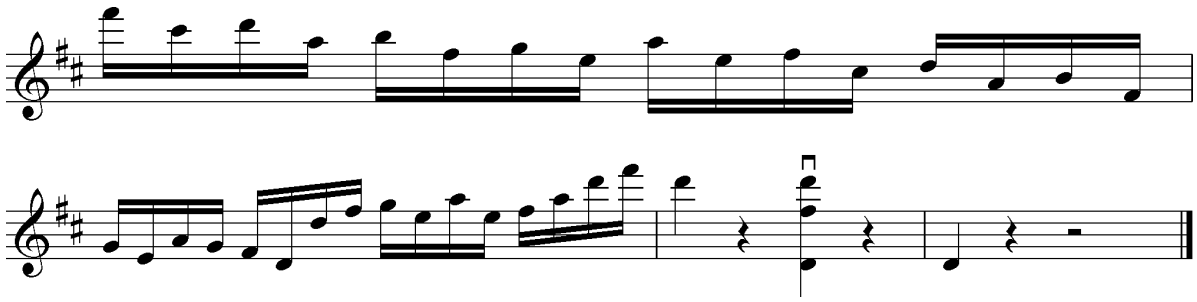

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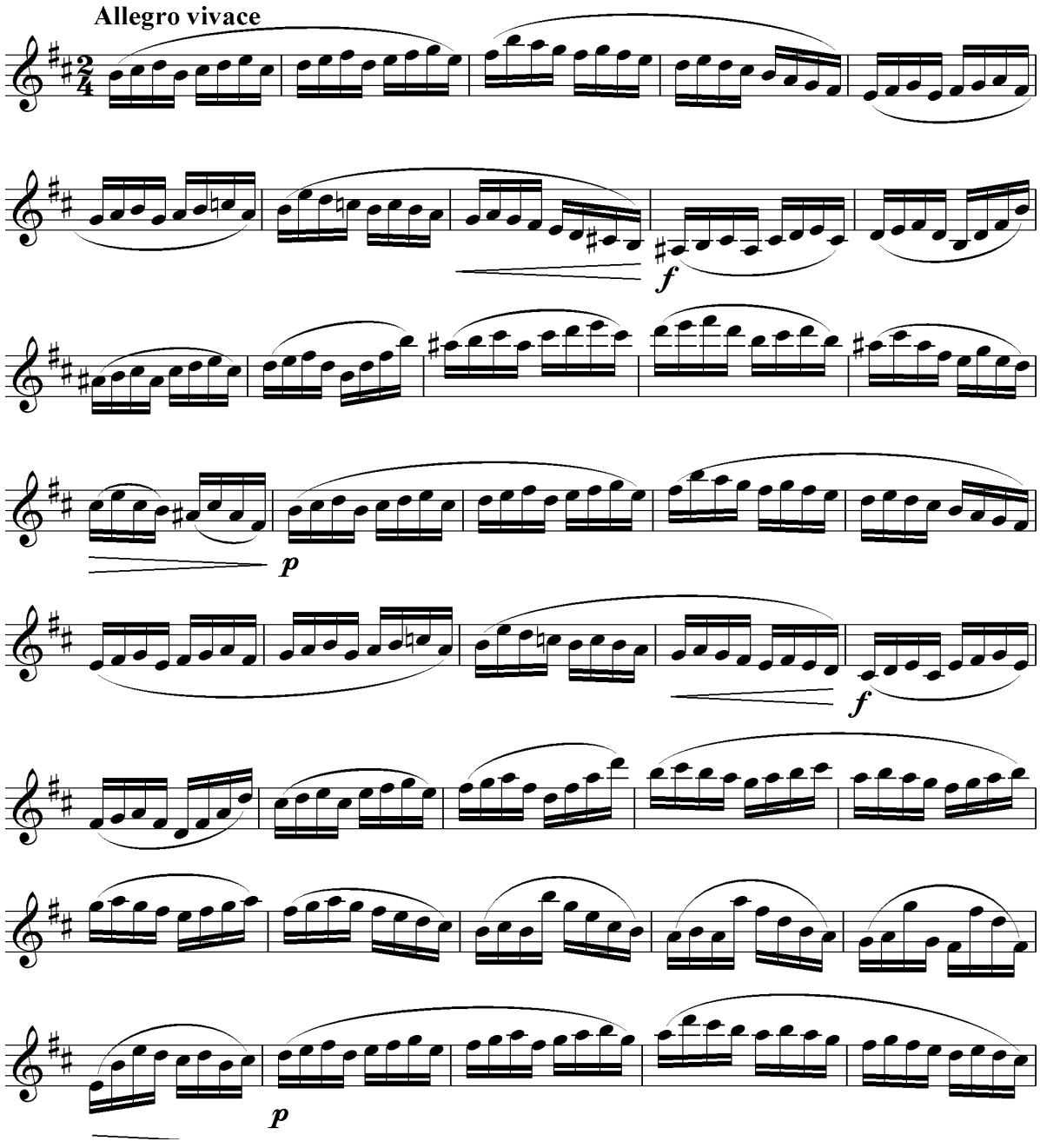

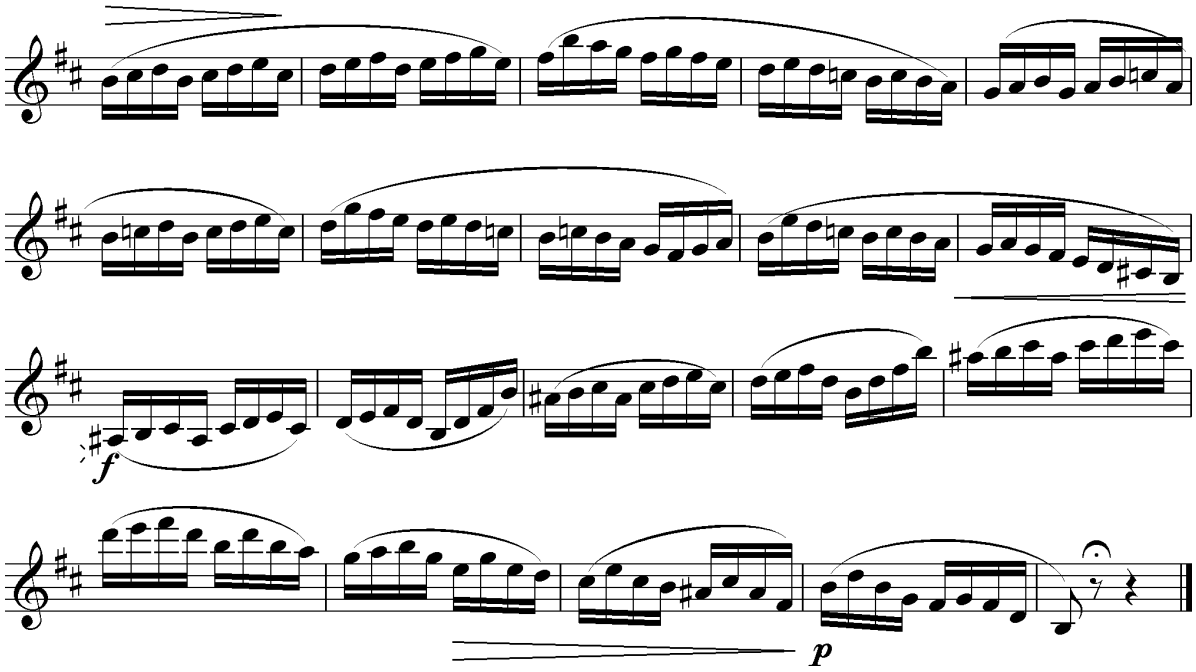

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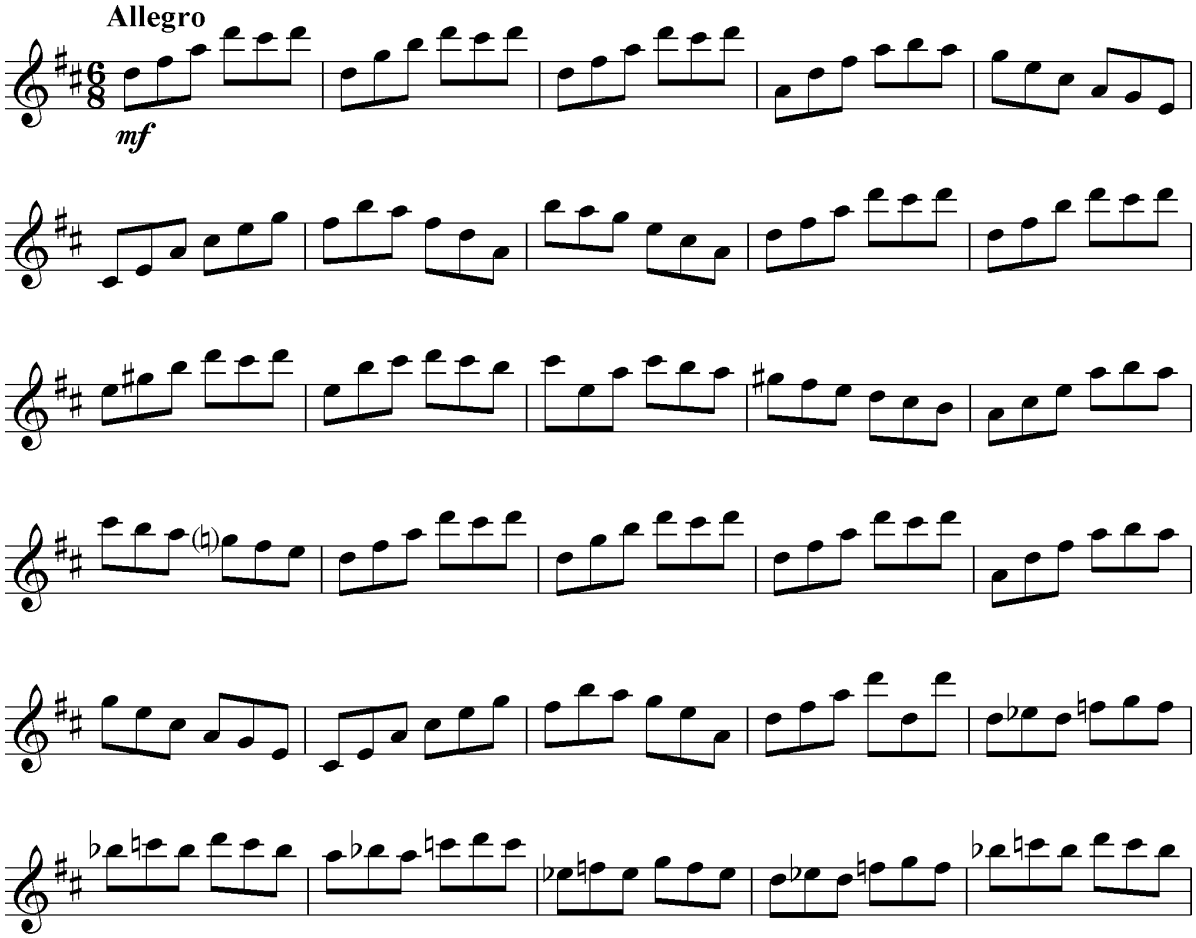

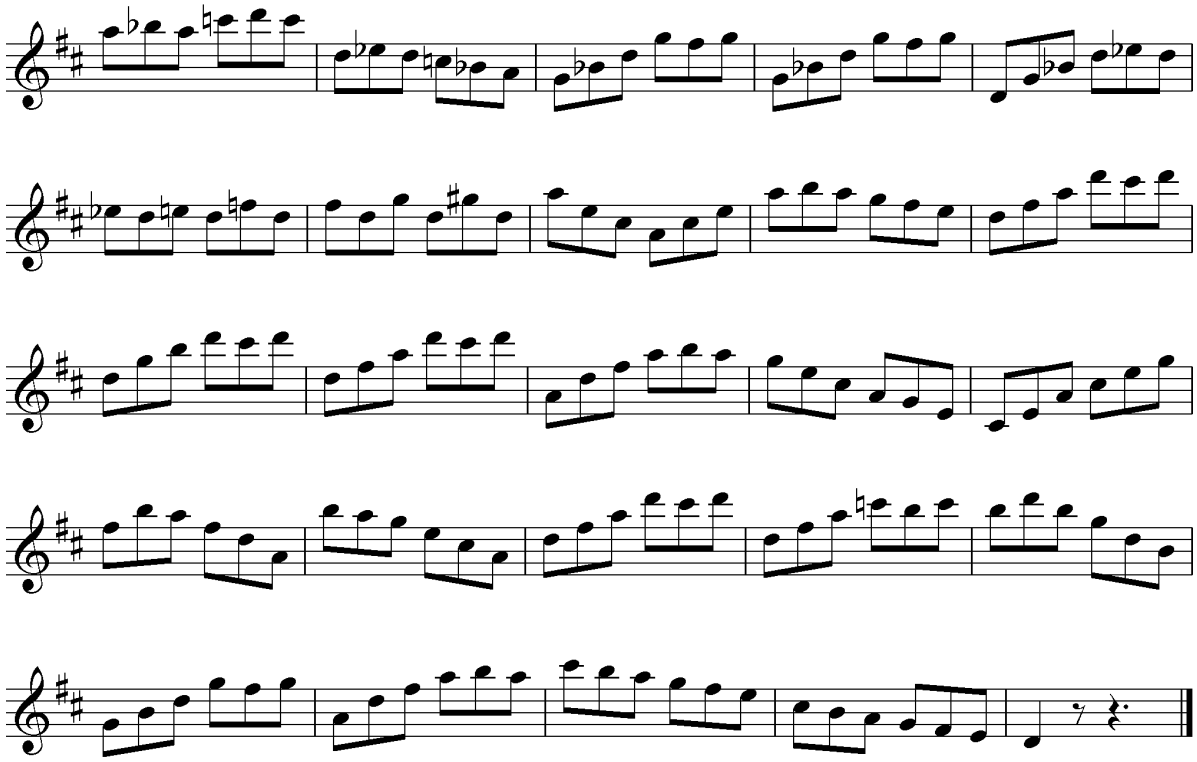

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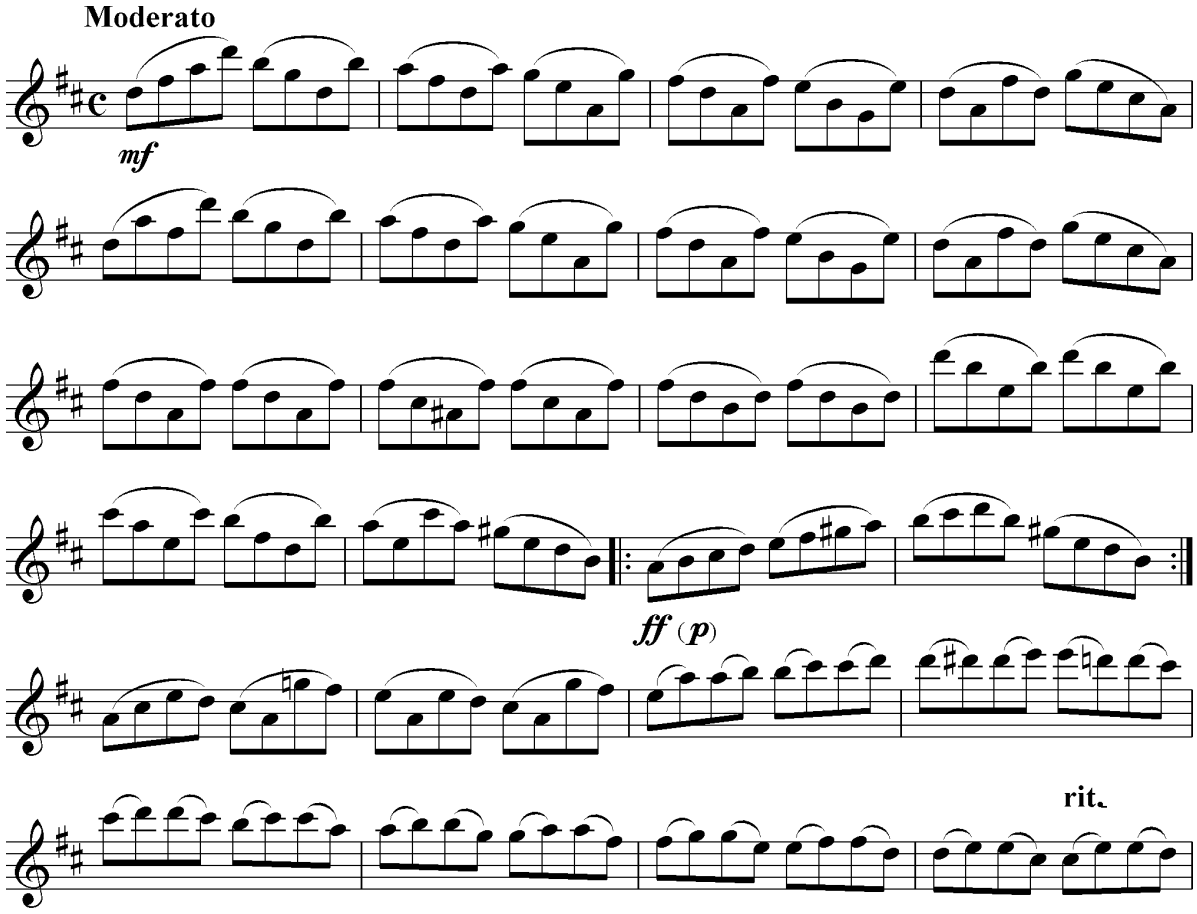

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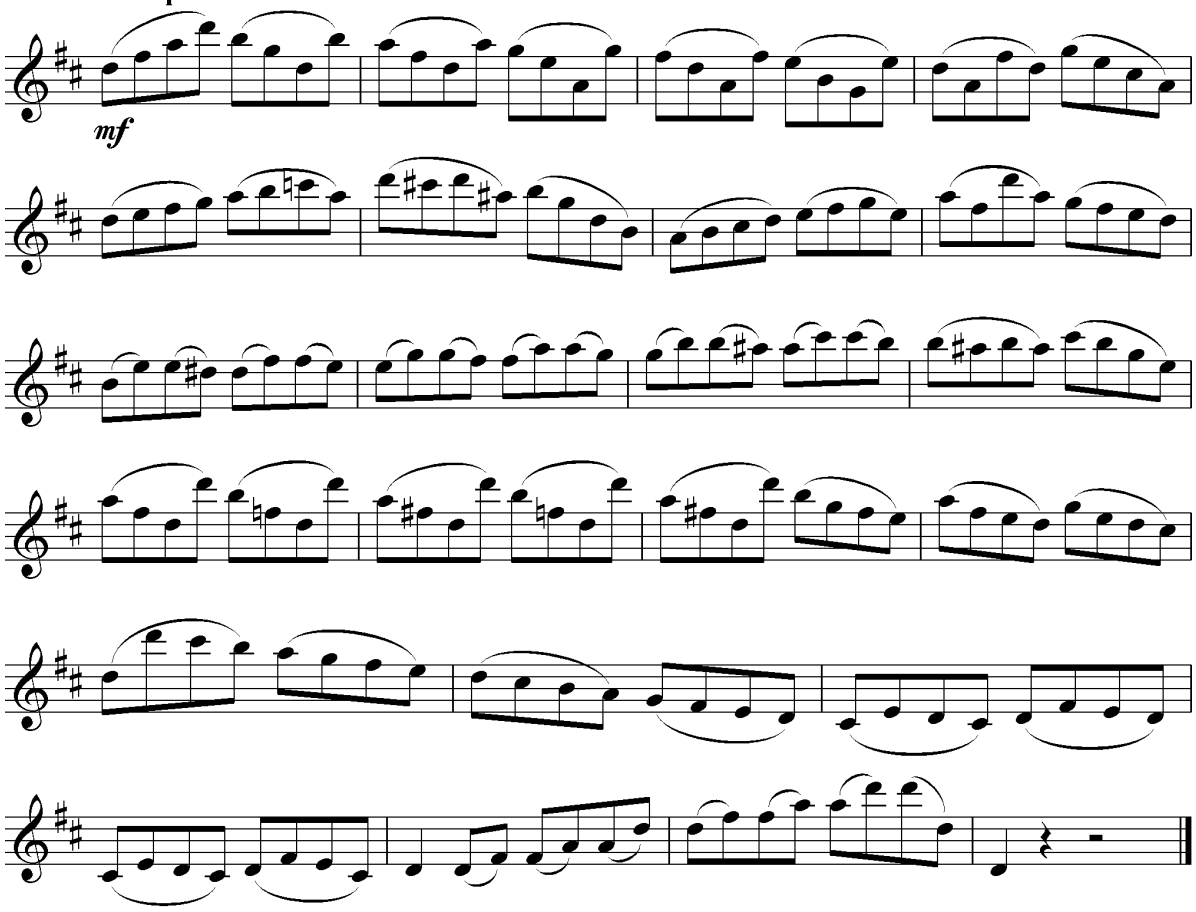

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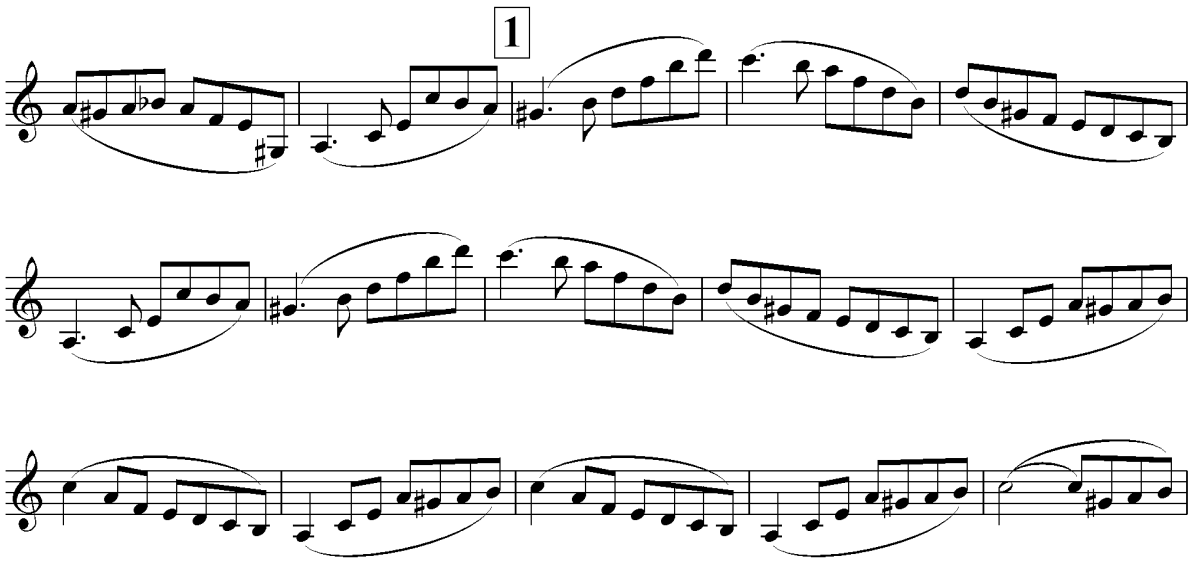

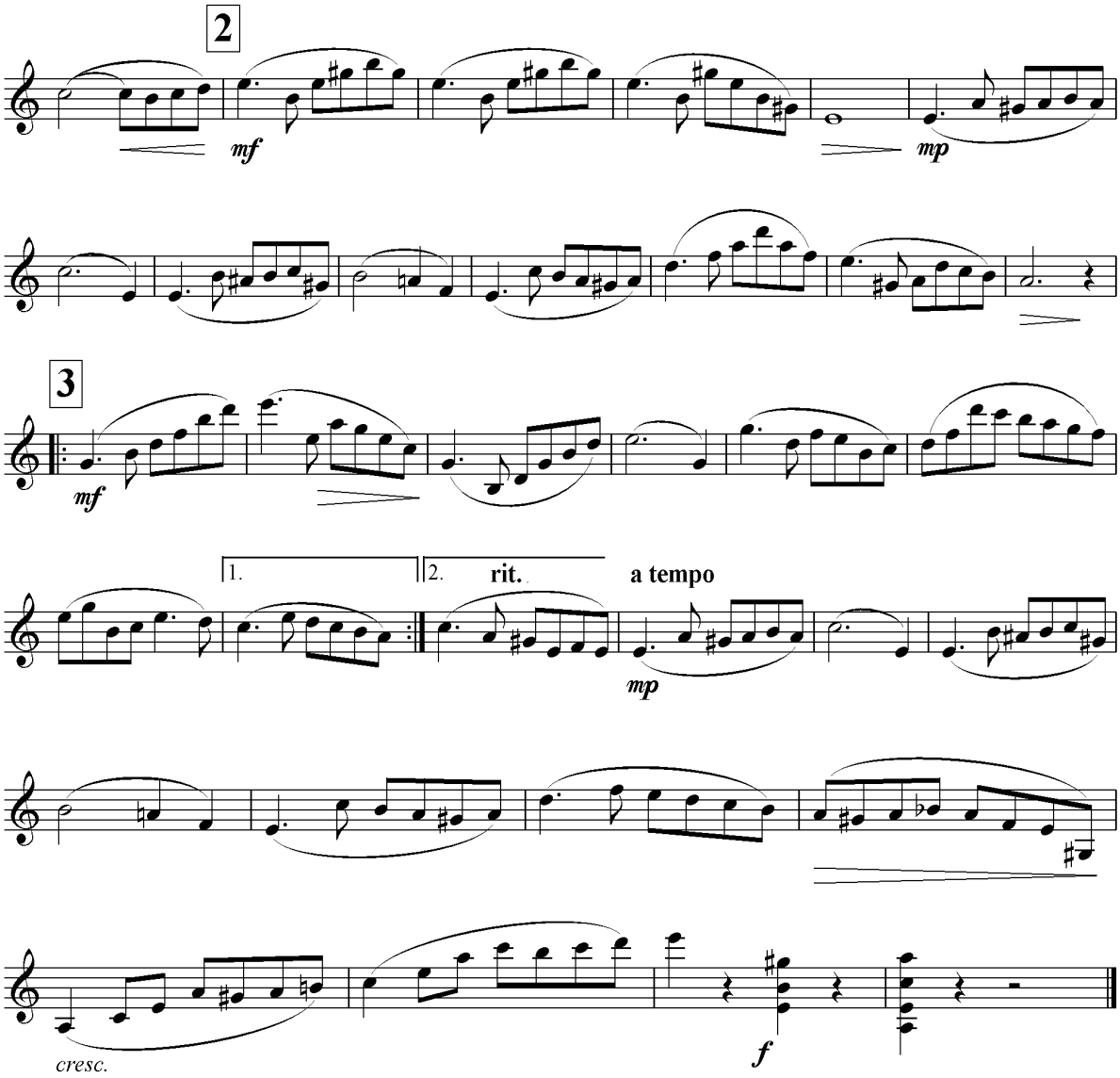

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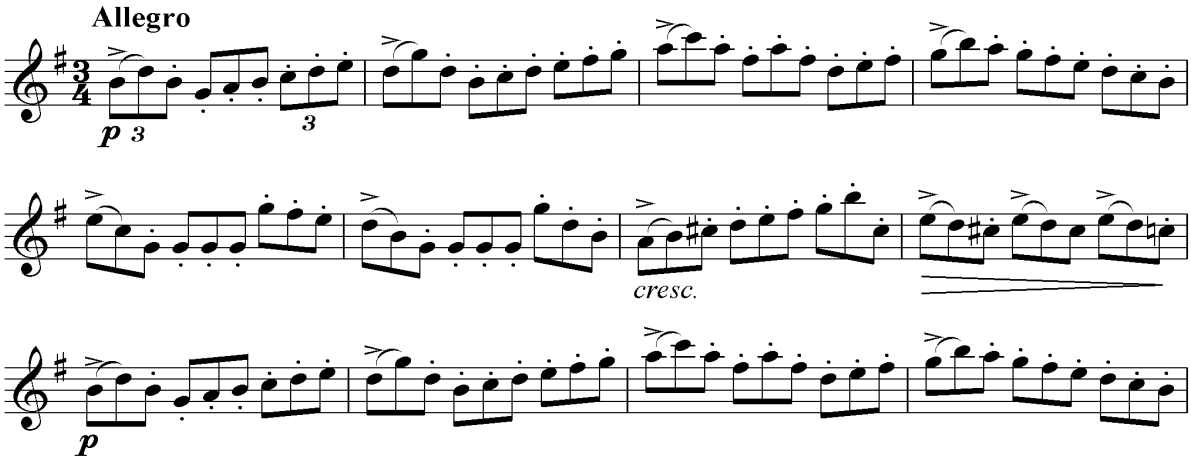

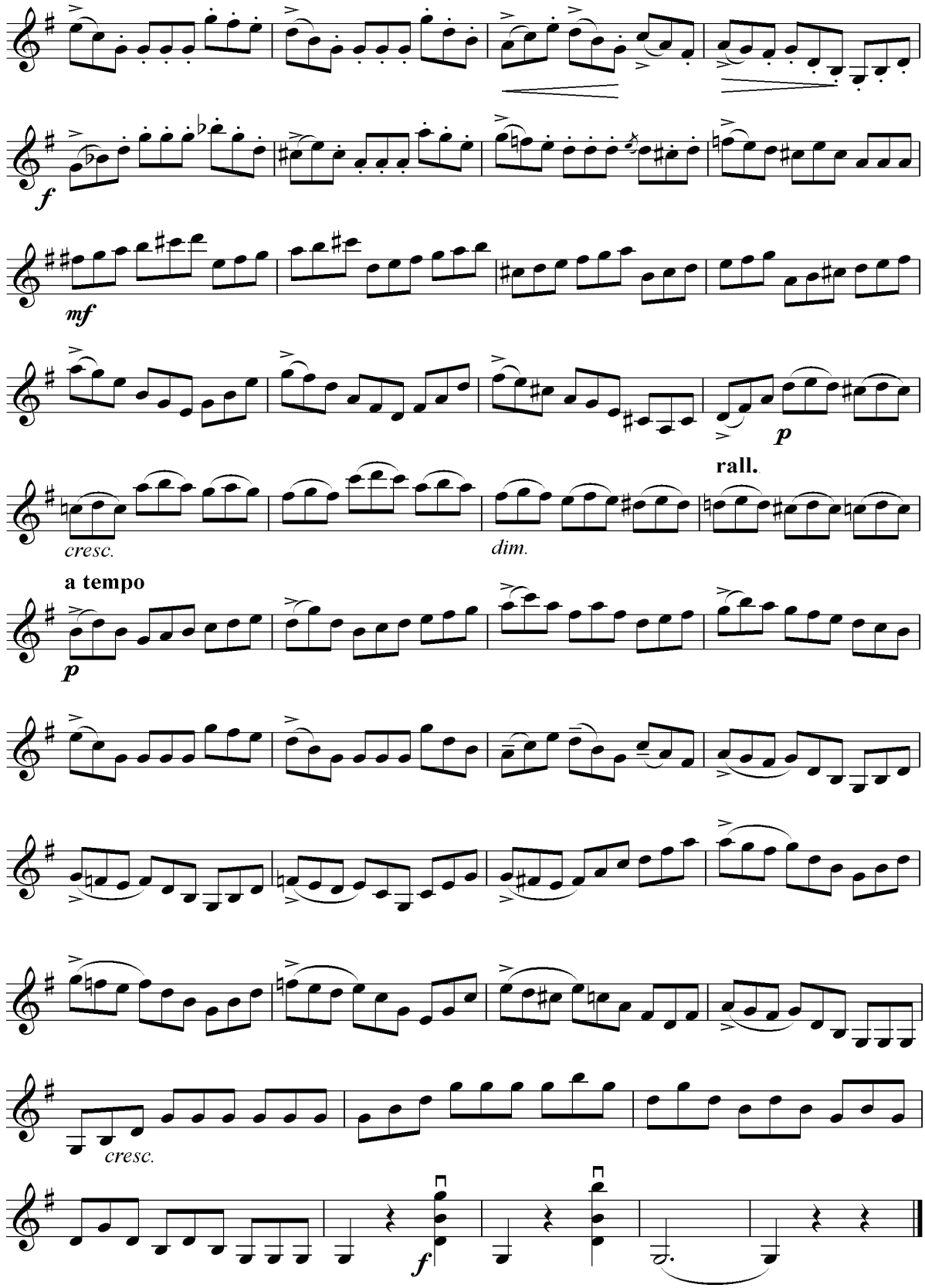
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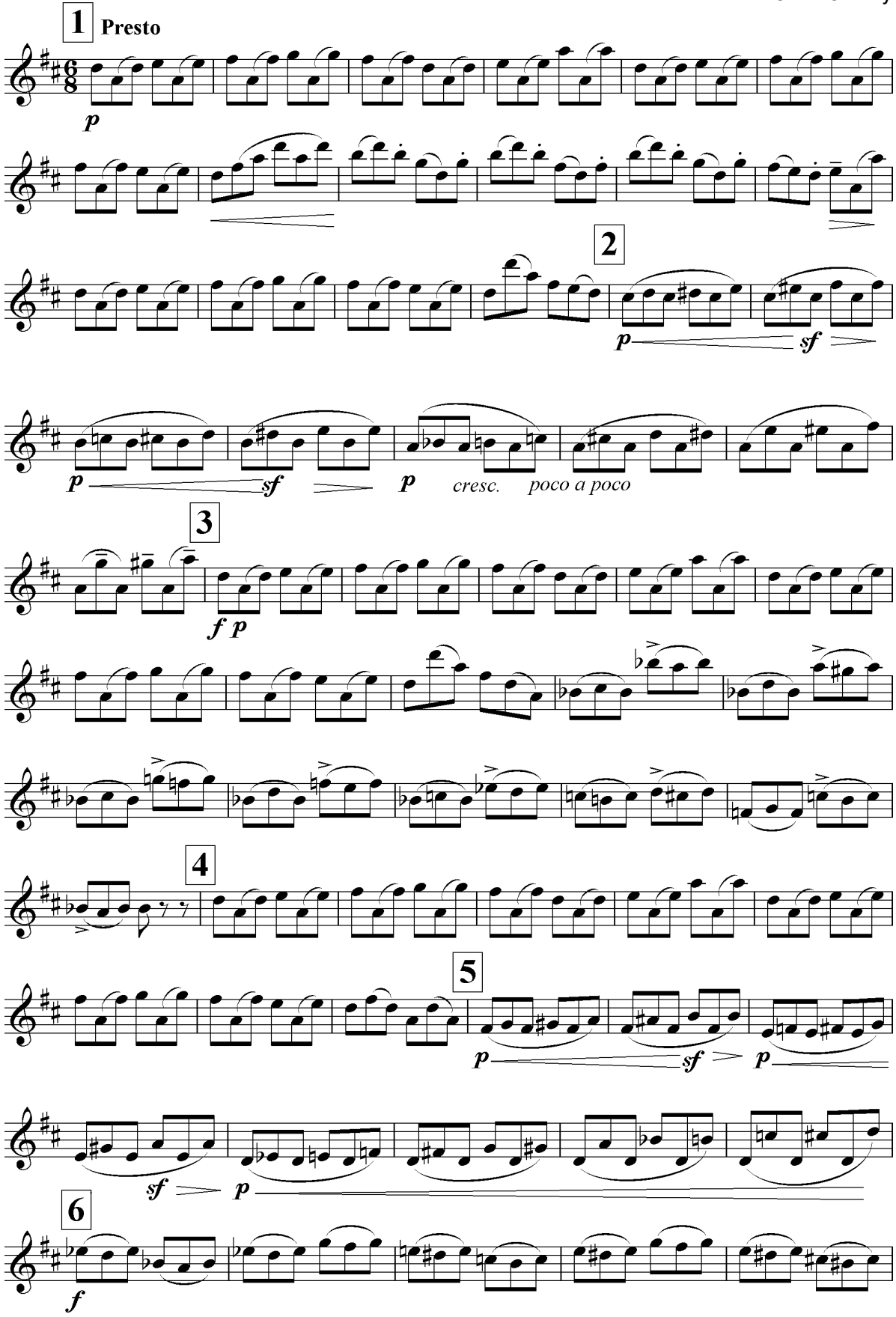

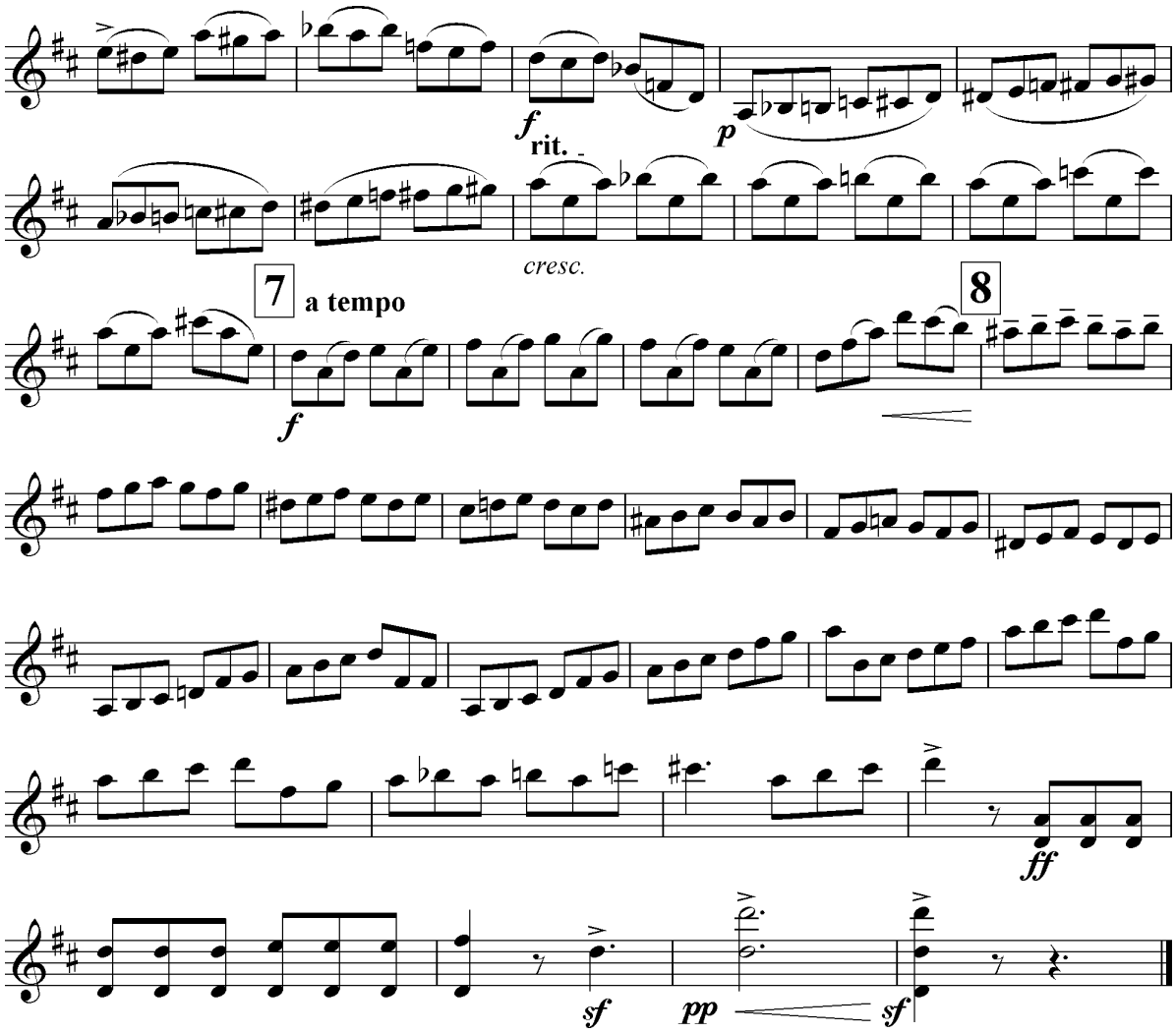

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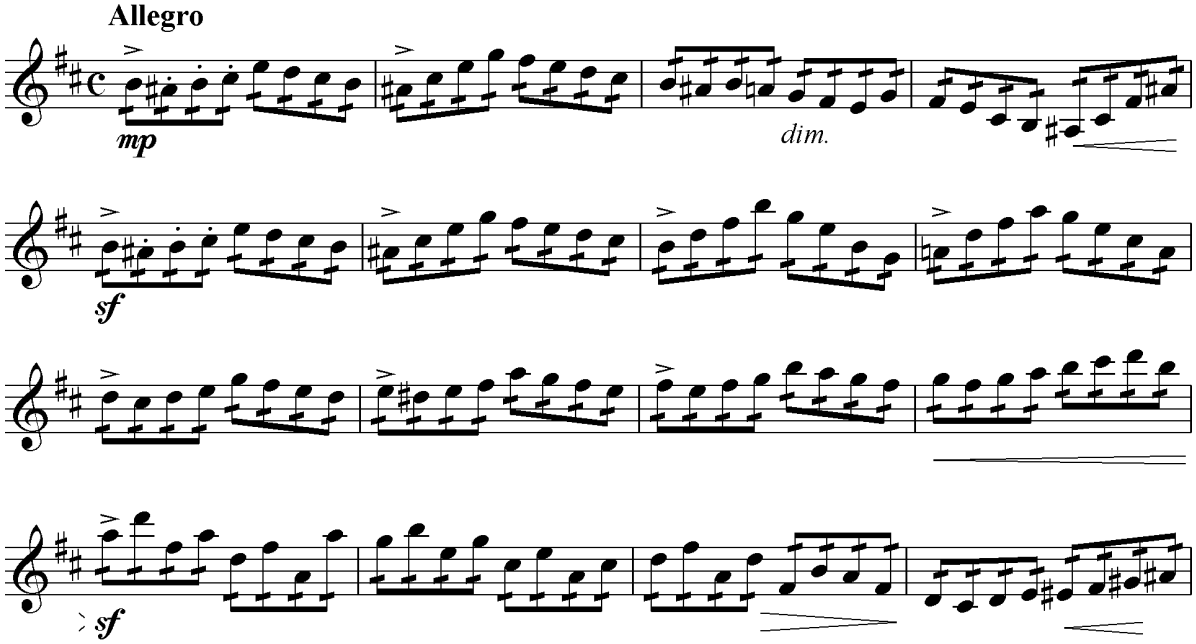

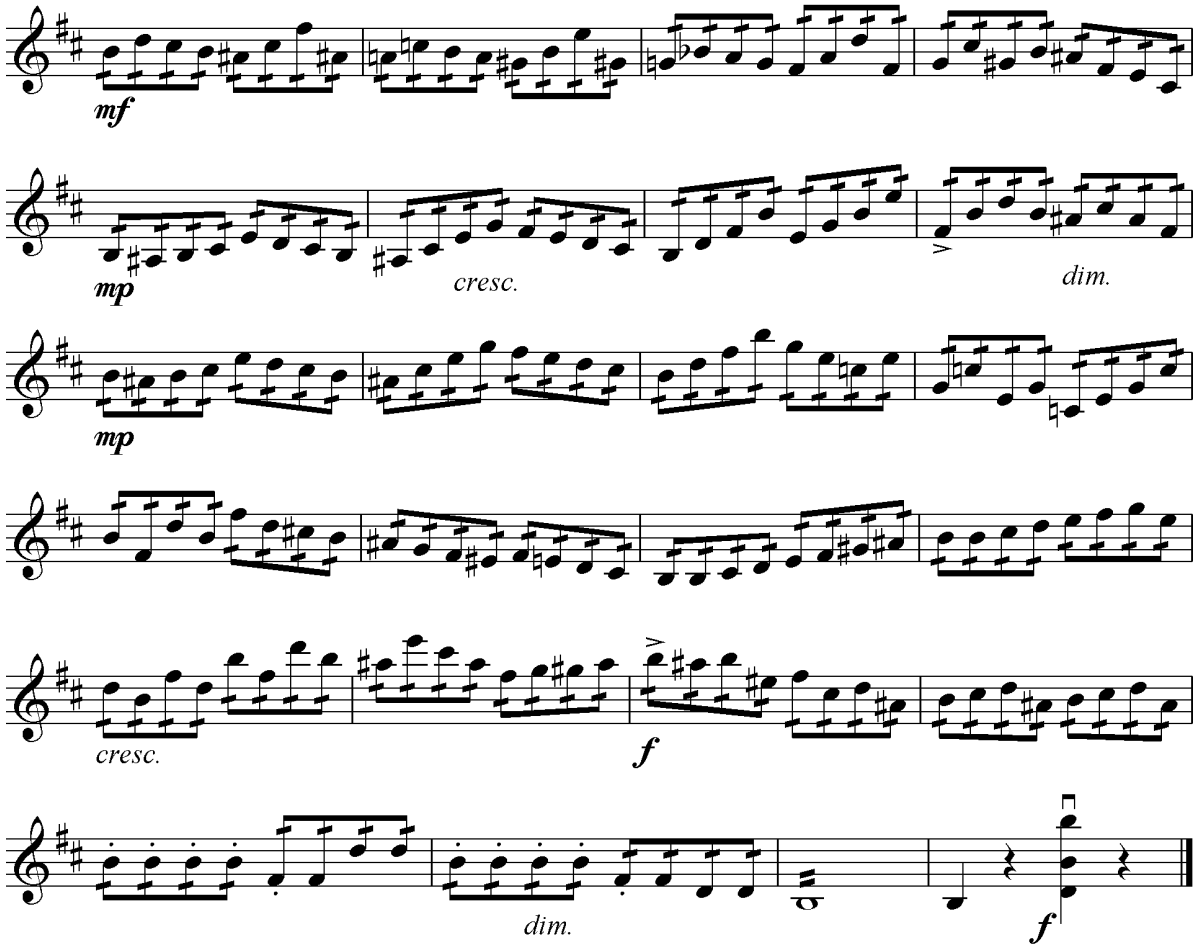
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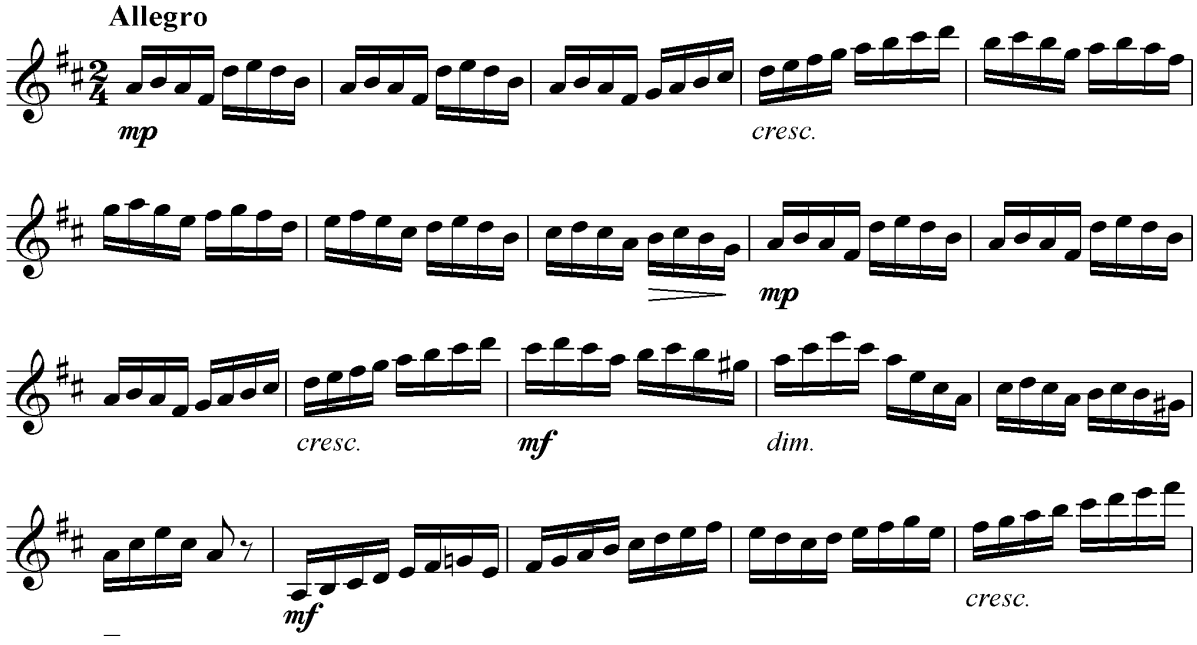
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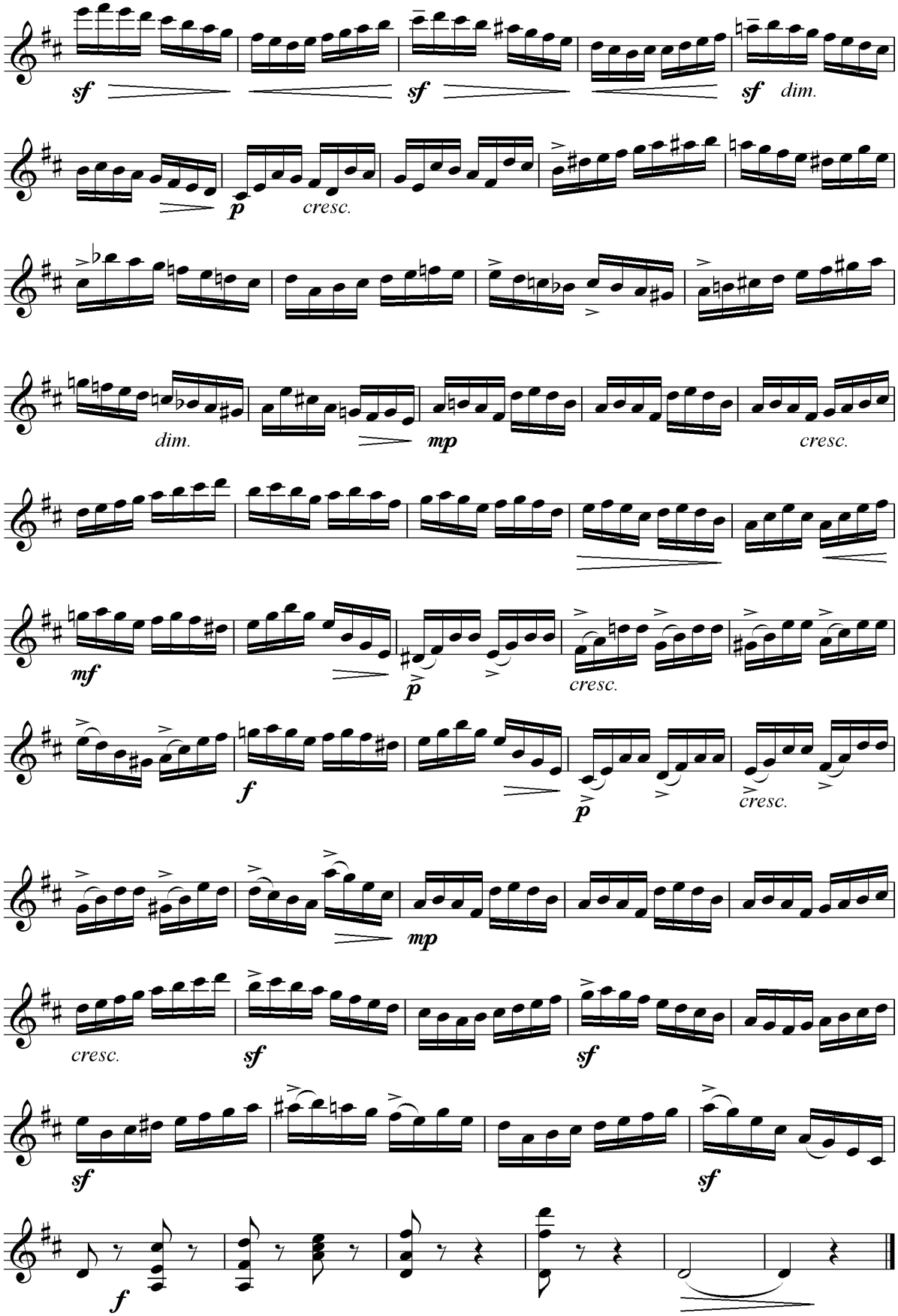
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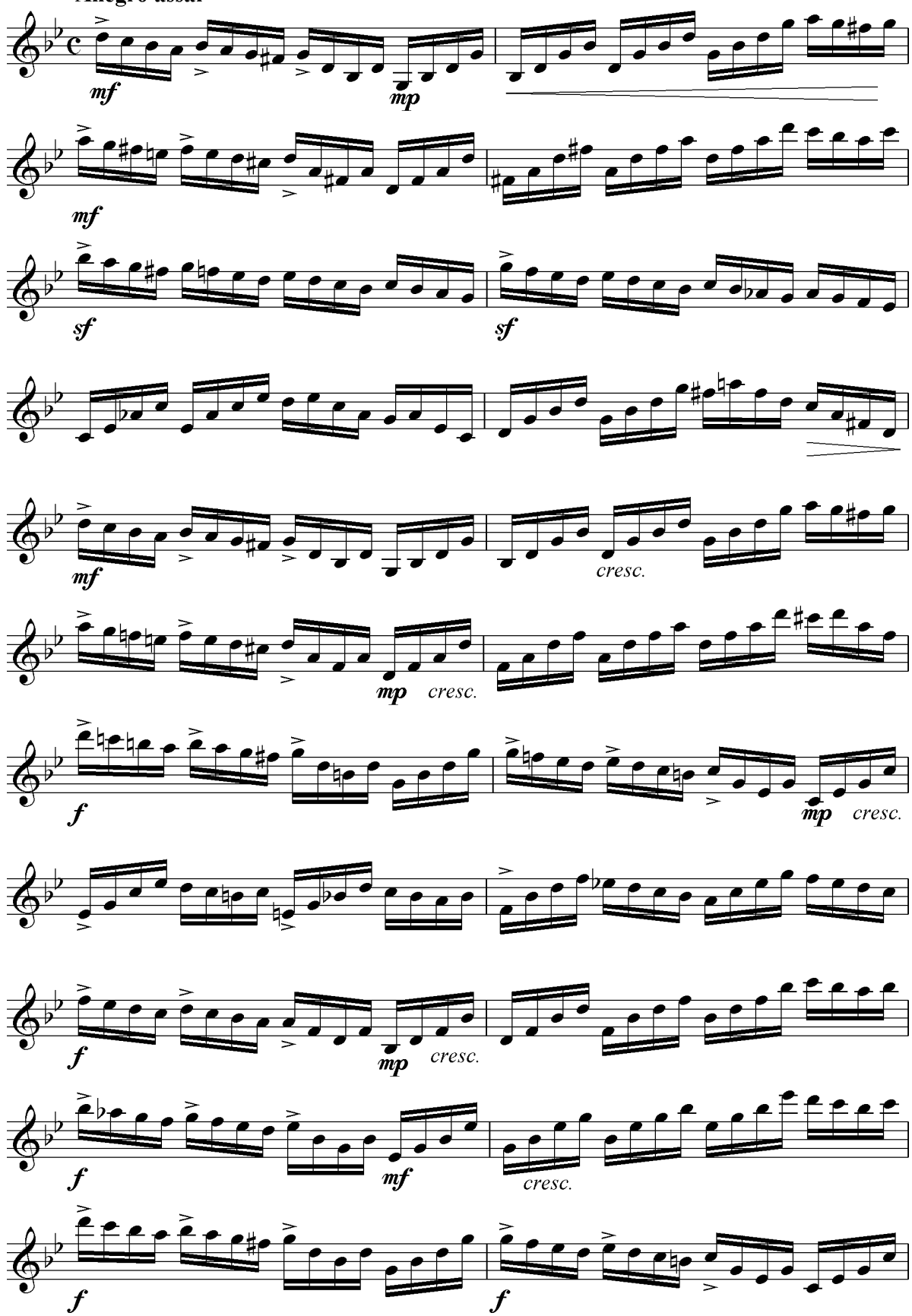

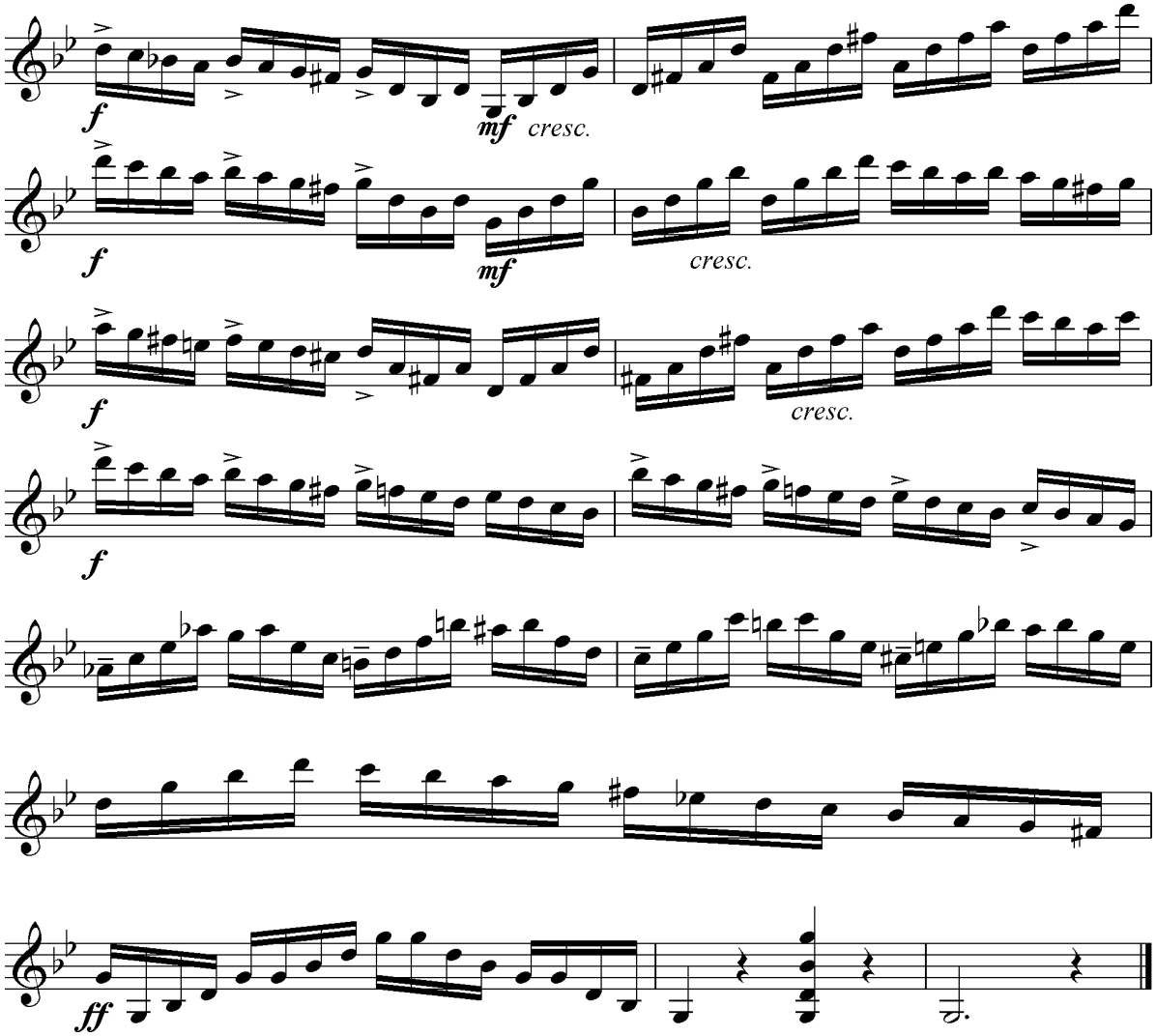

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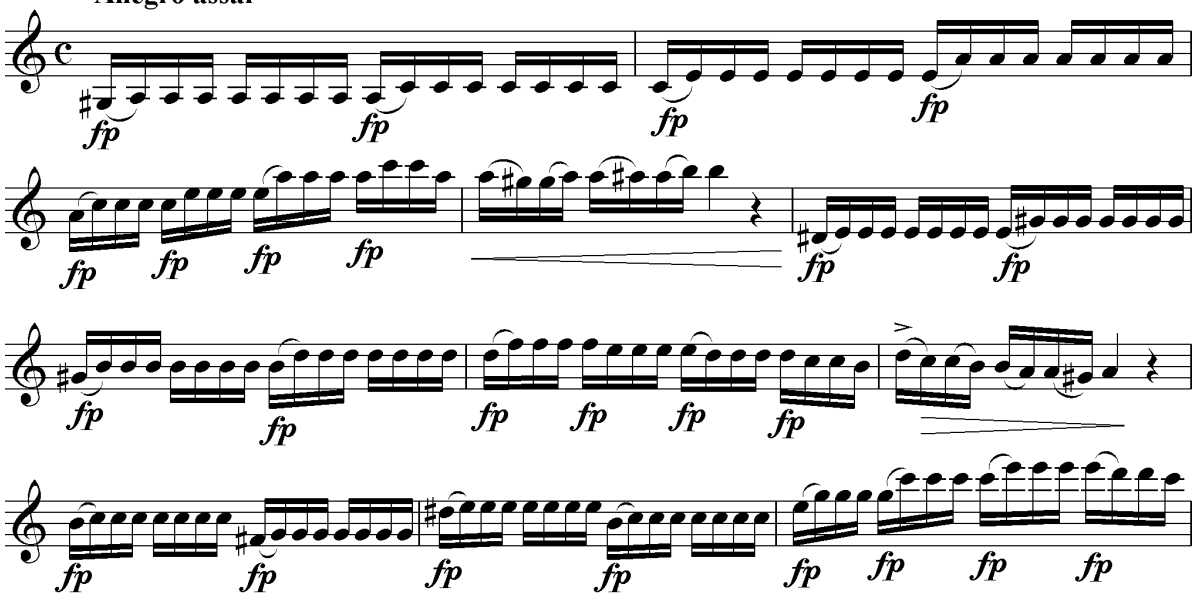

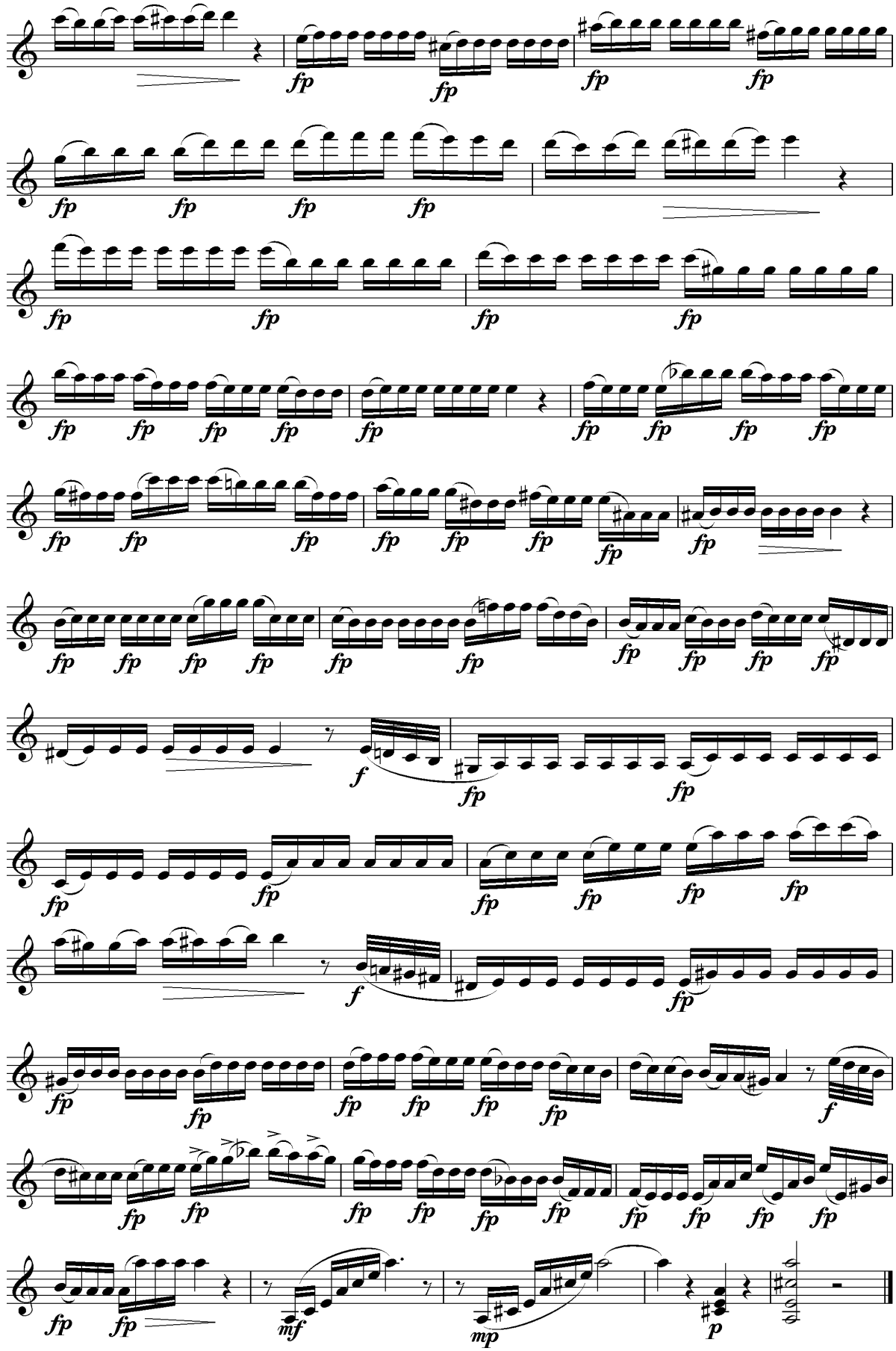
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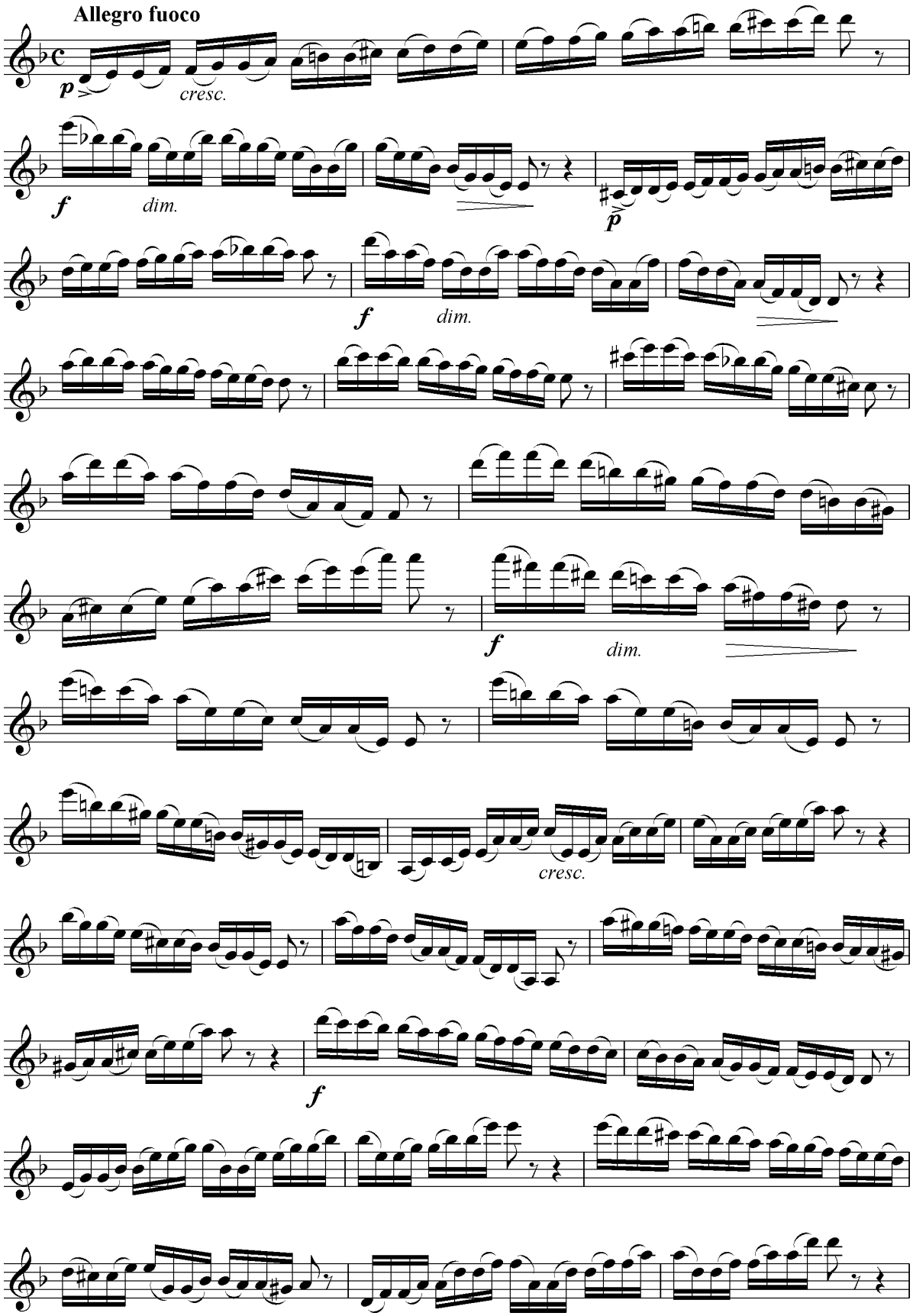

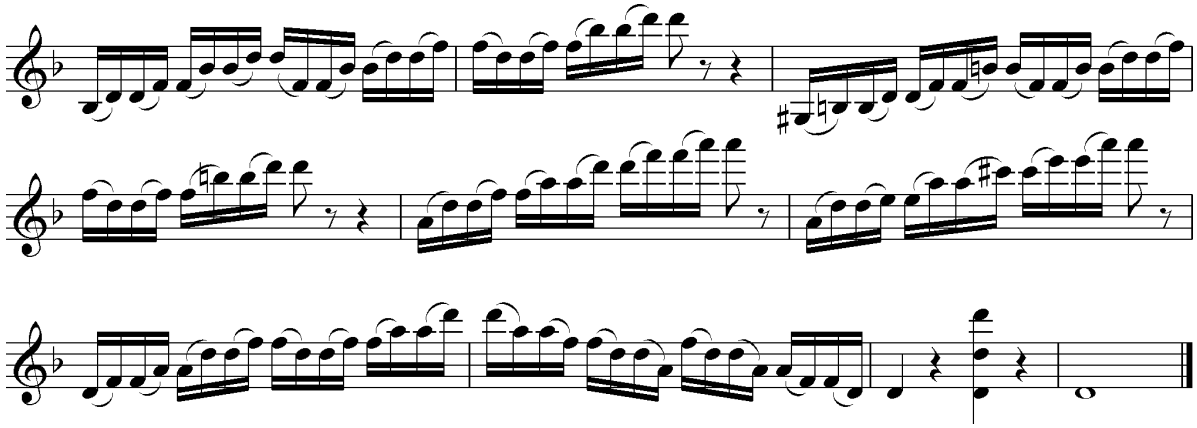

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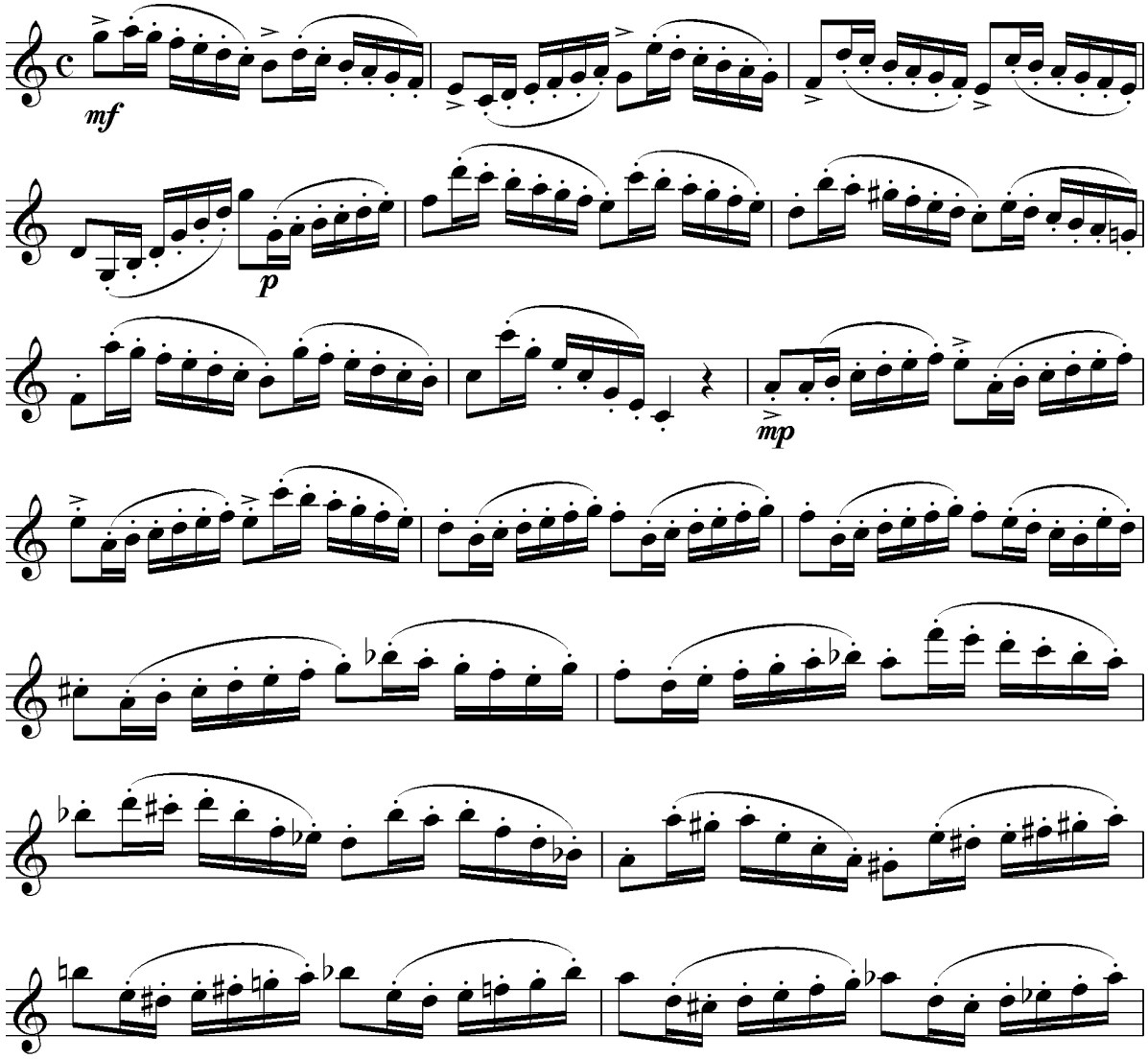

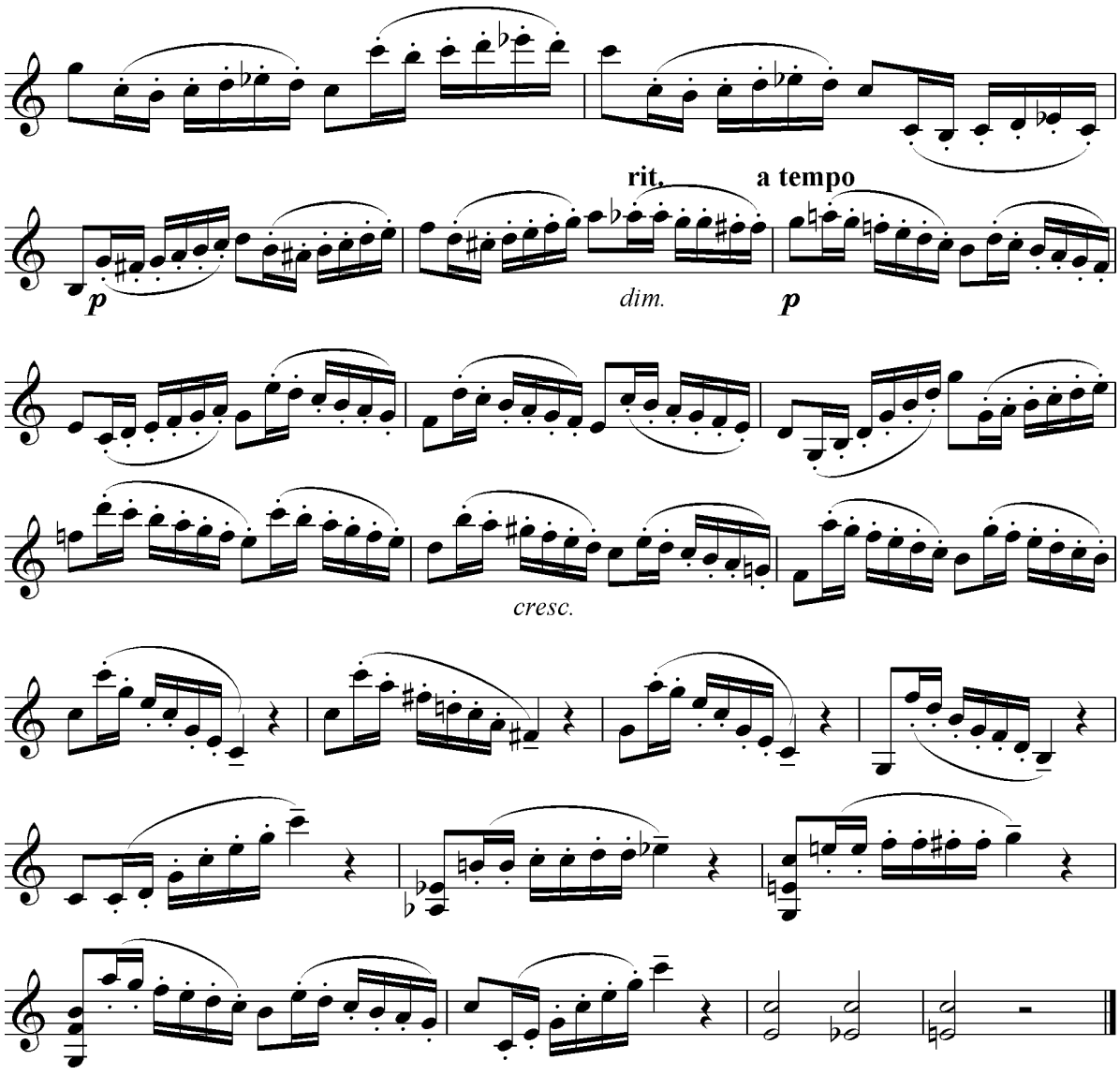

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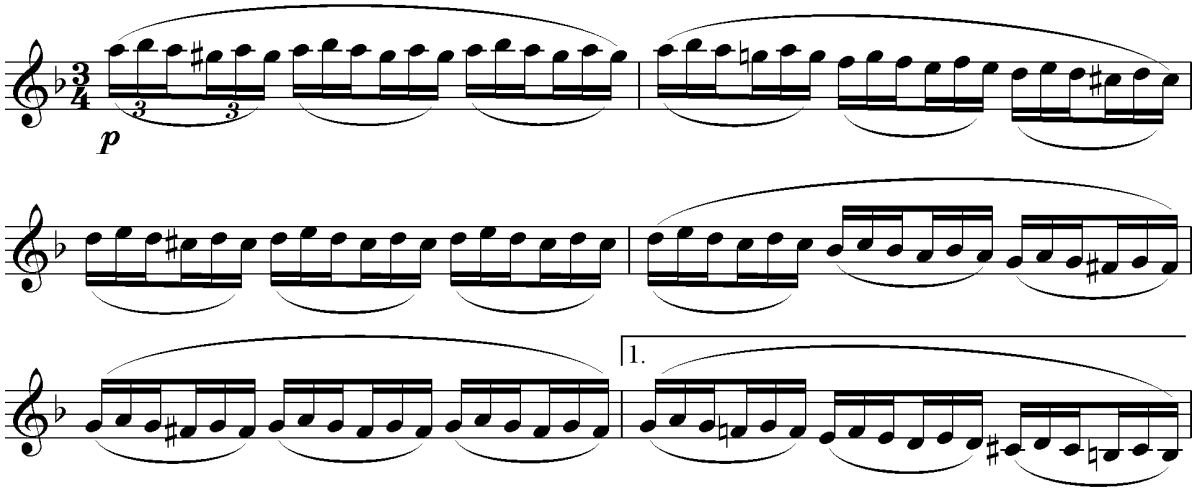
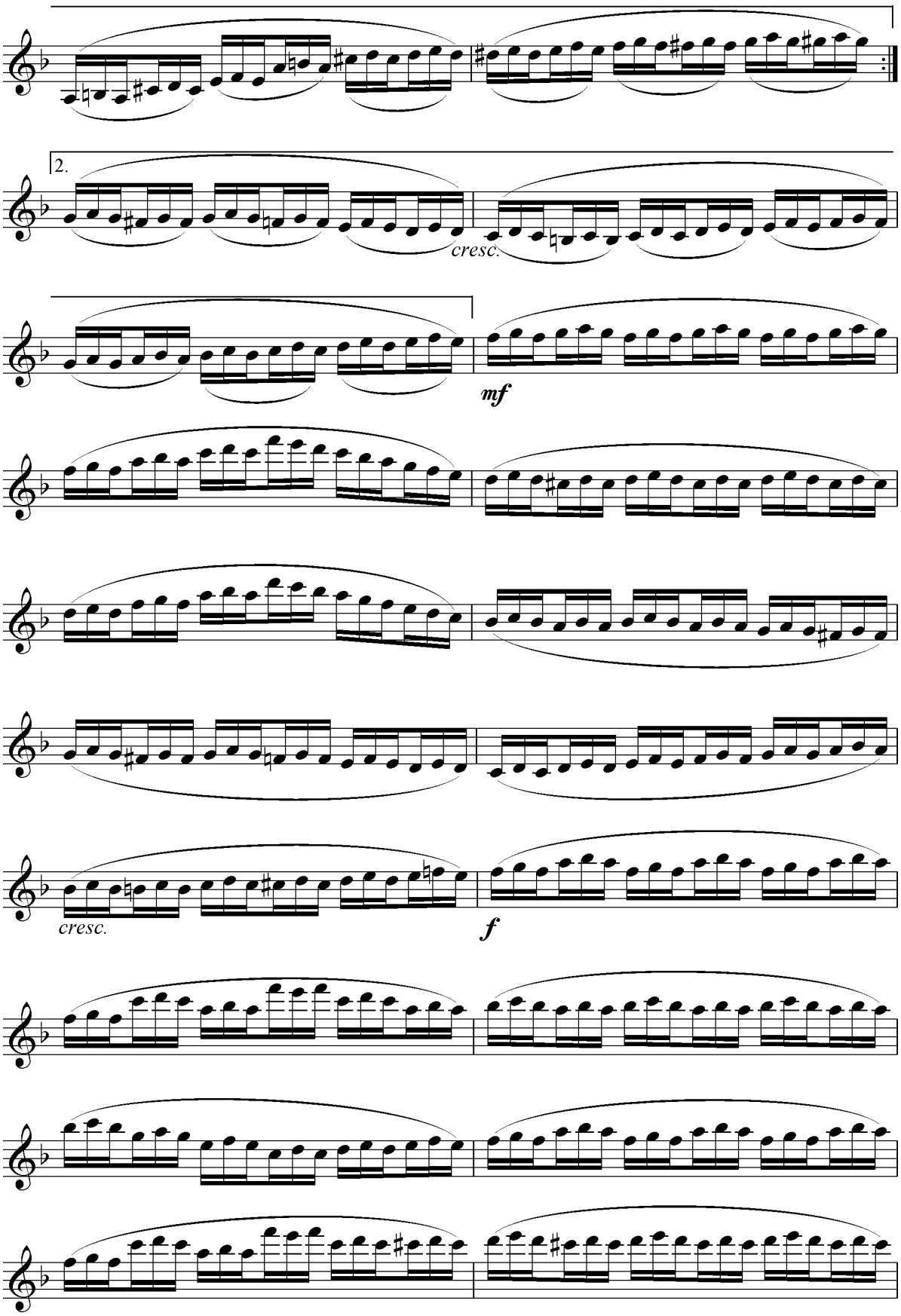
Allegro moderato

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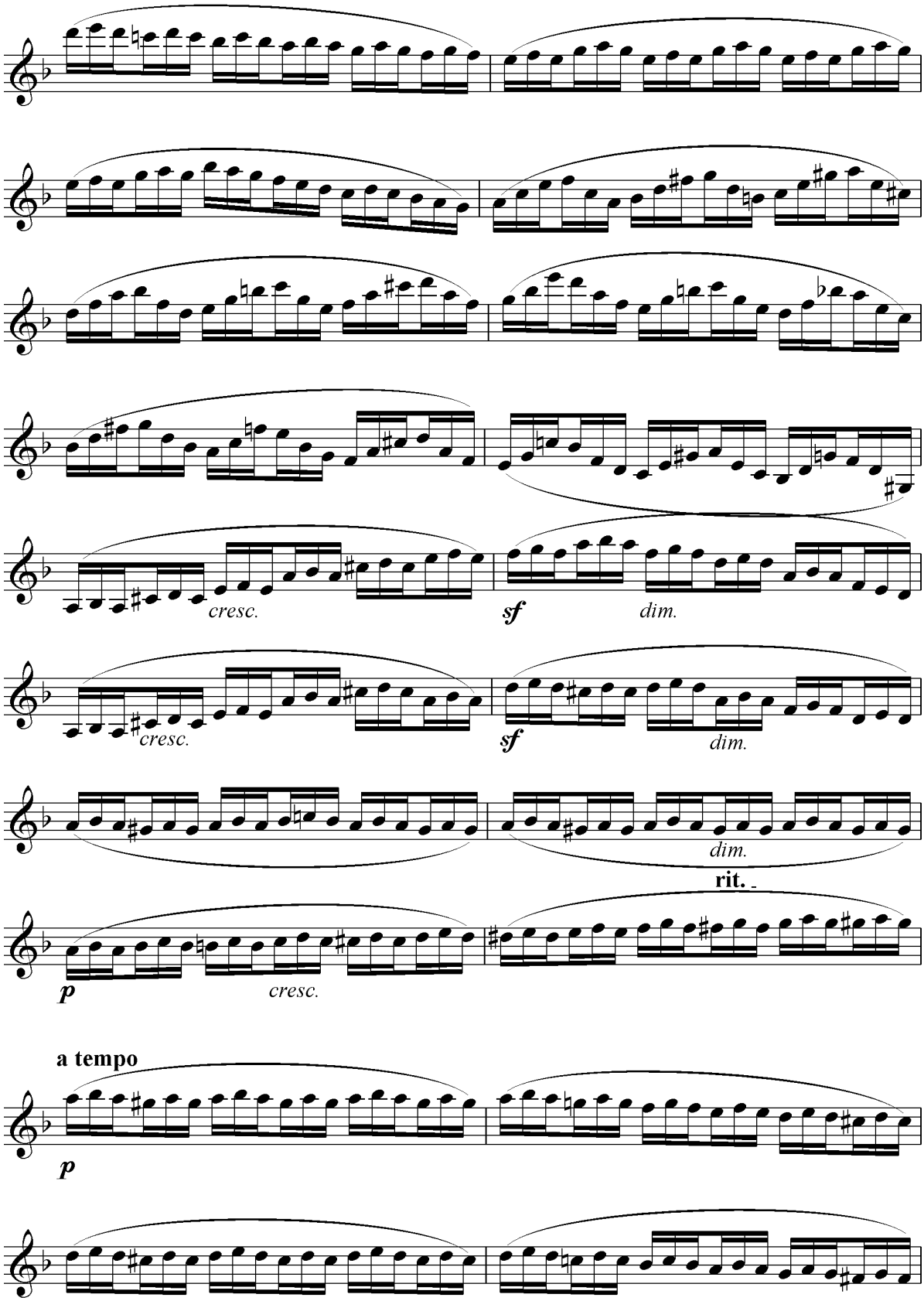
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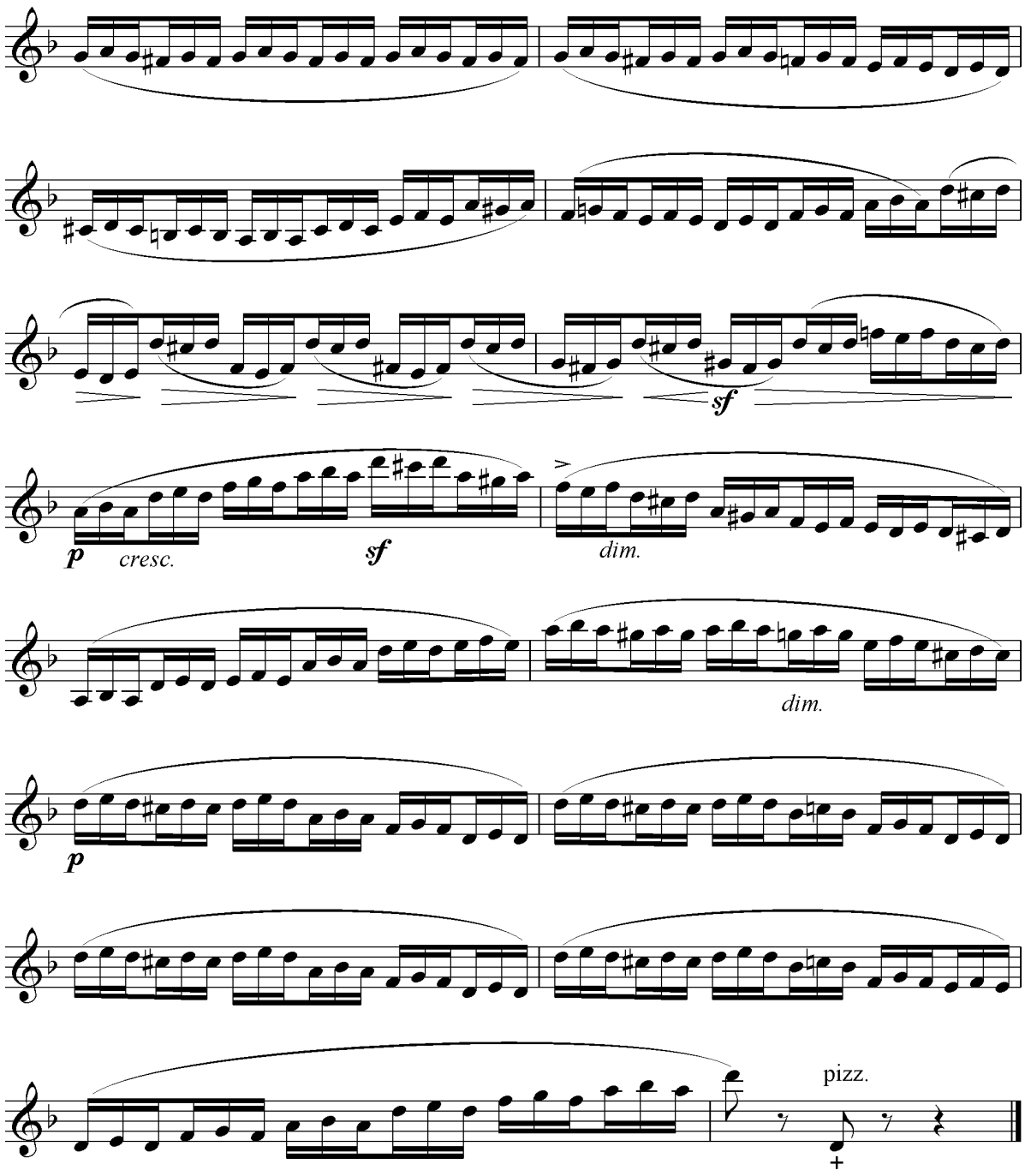

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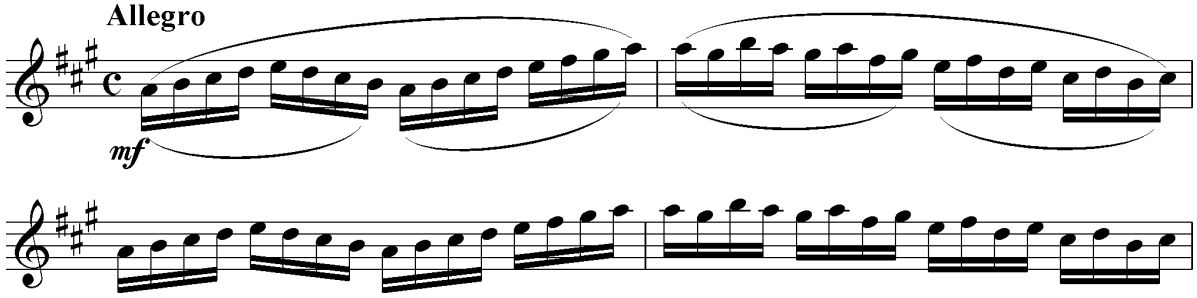

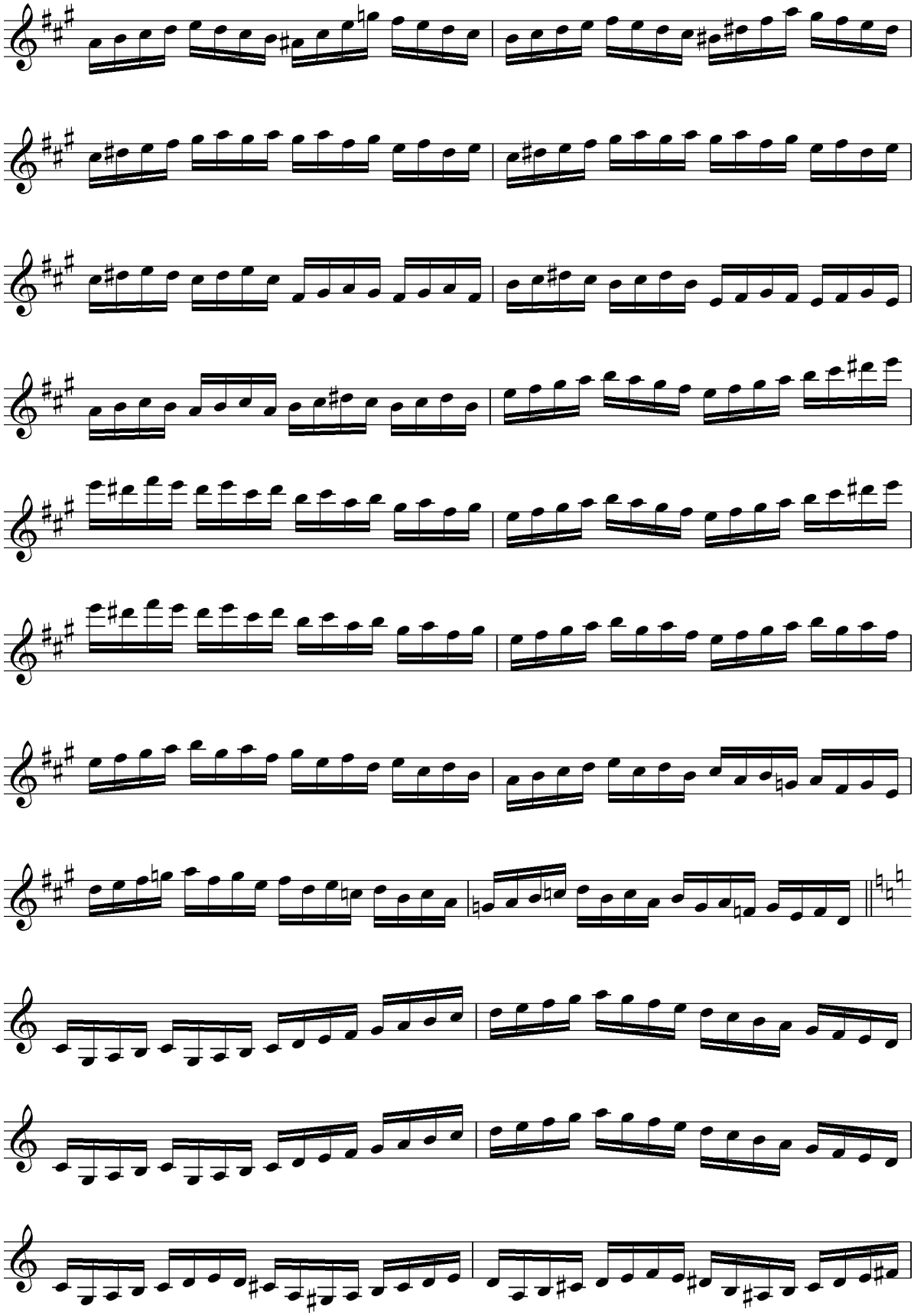

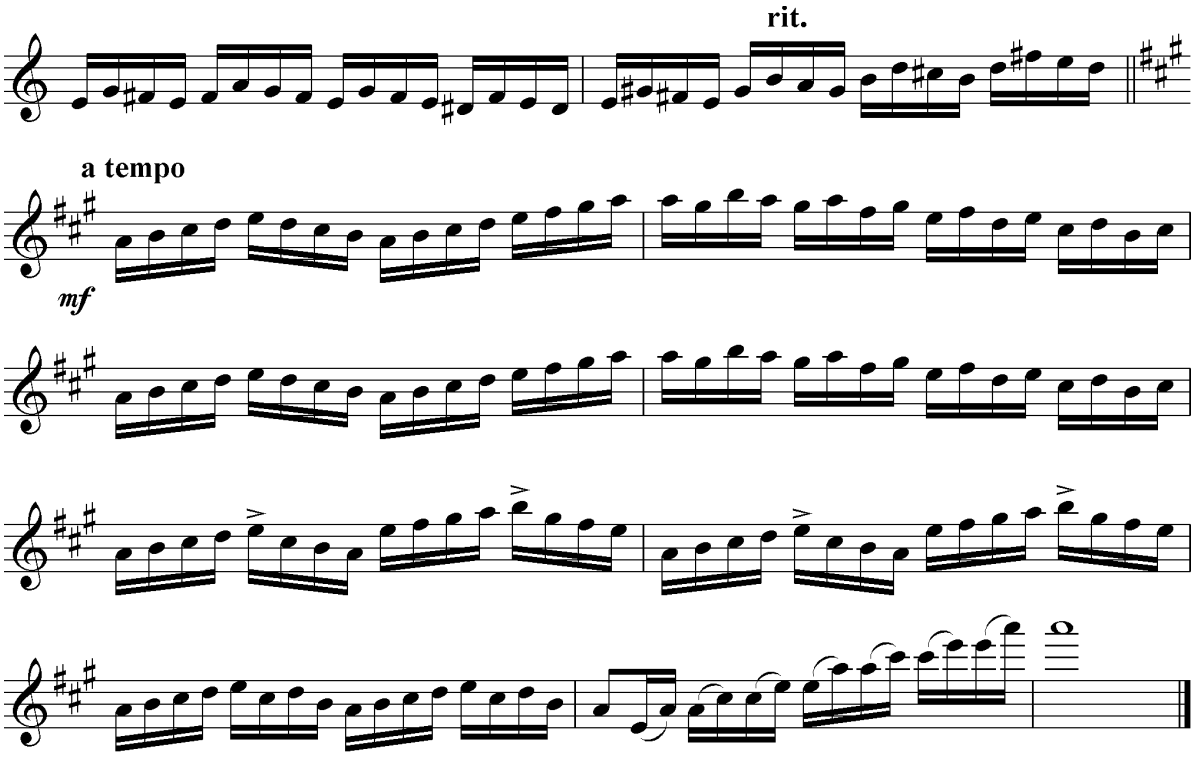

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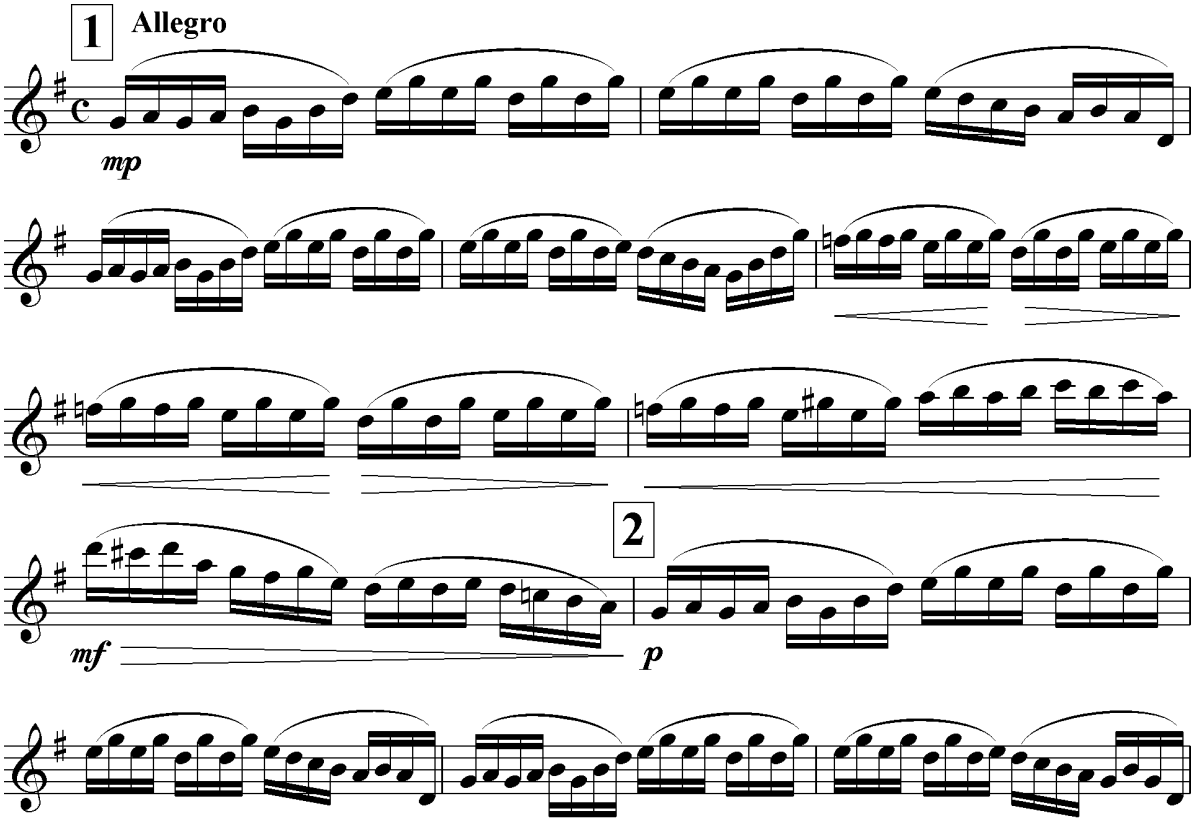

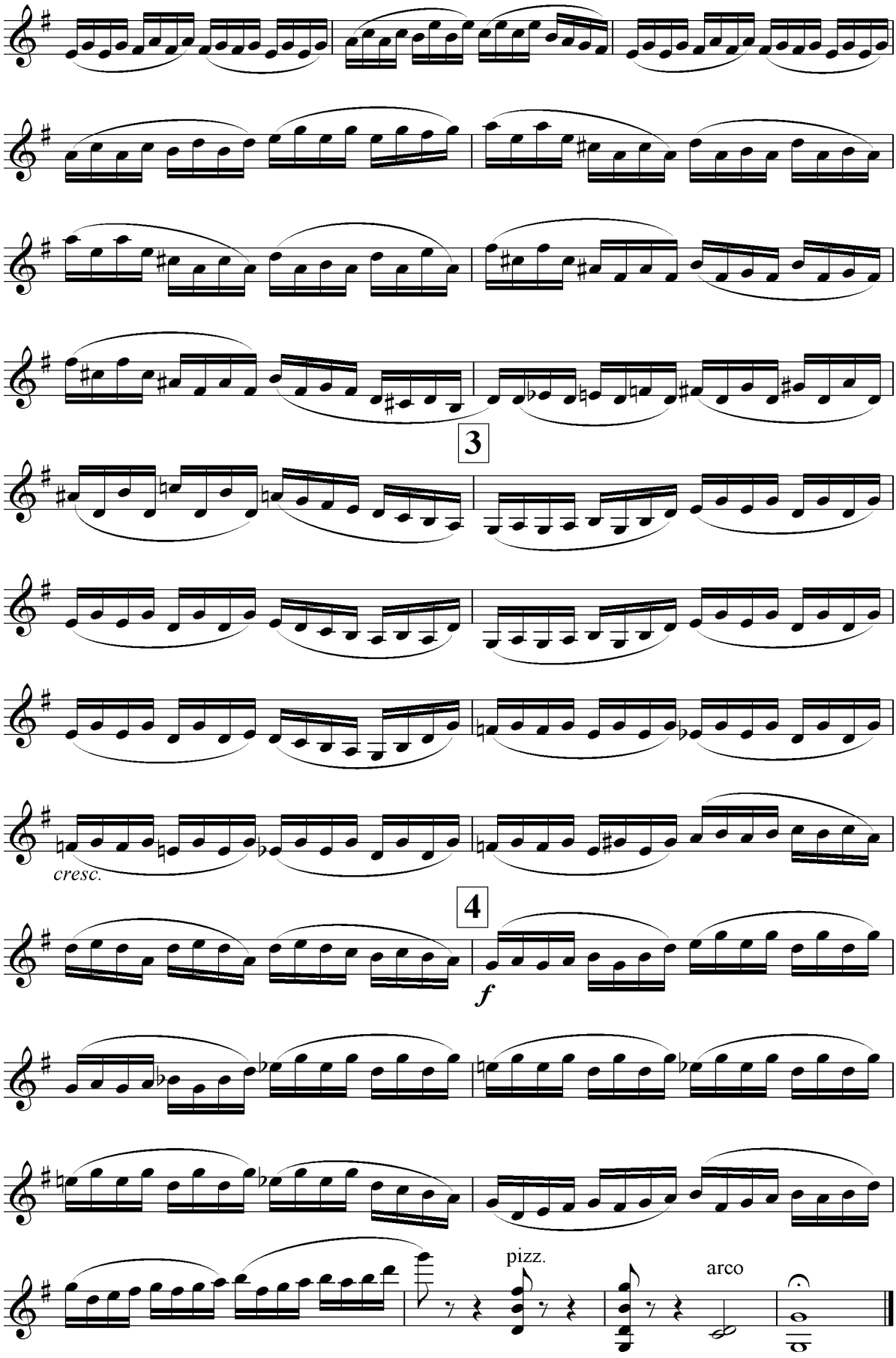
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SHABANDOZ

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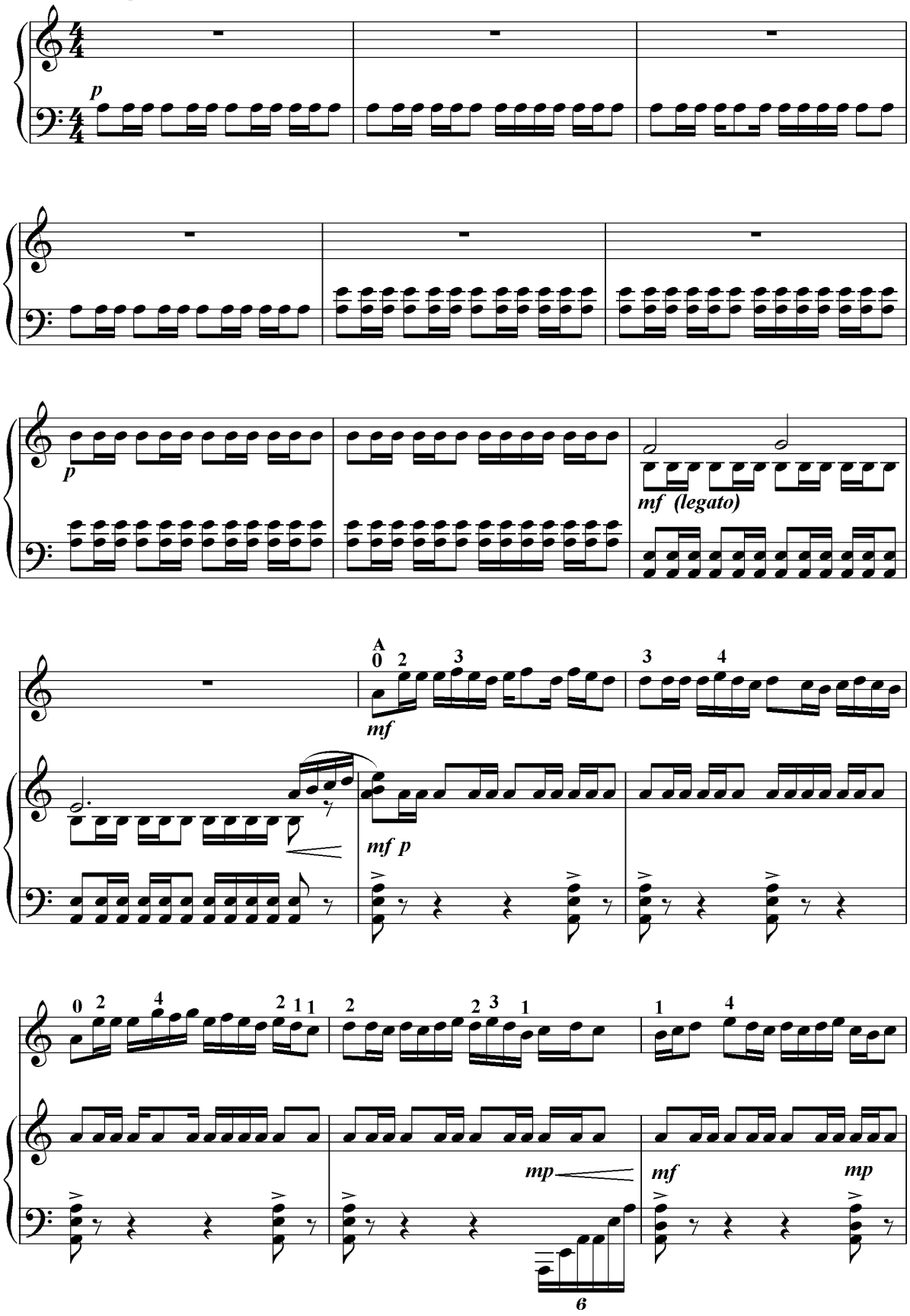

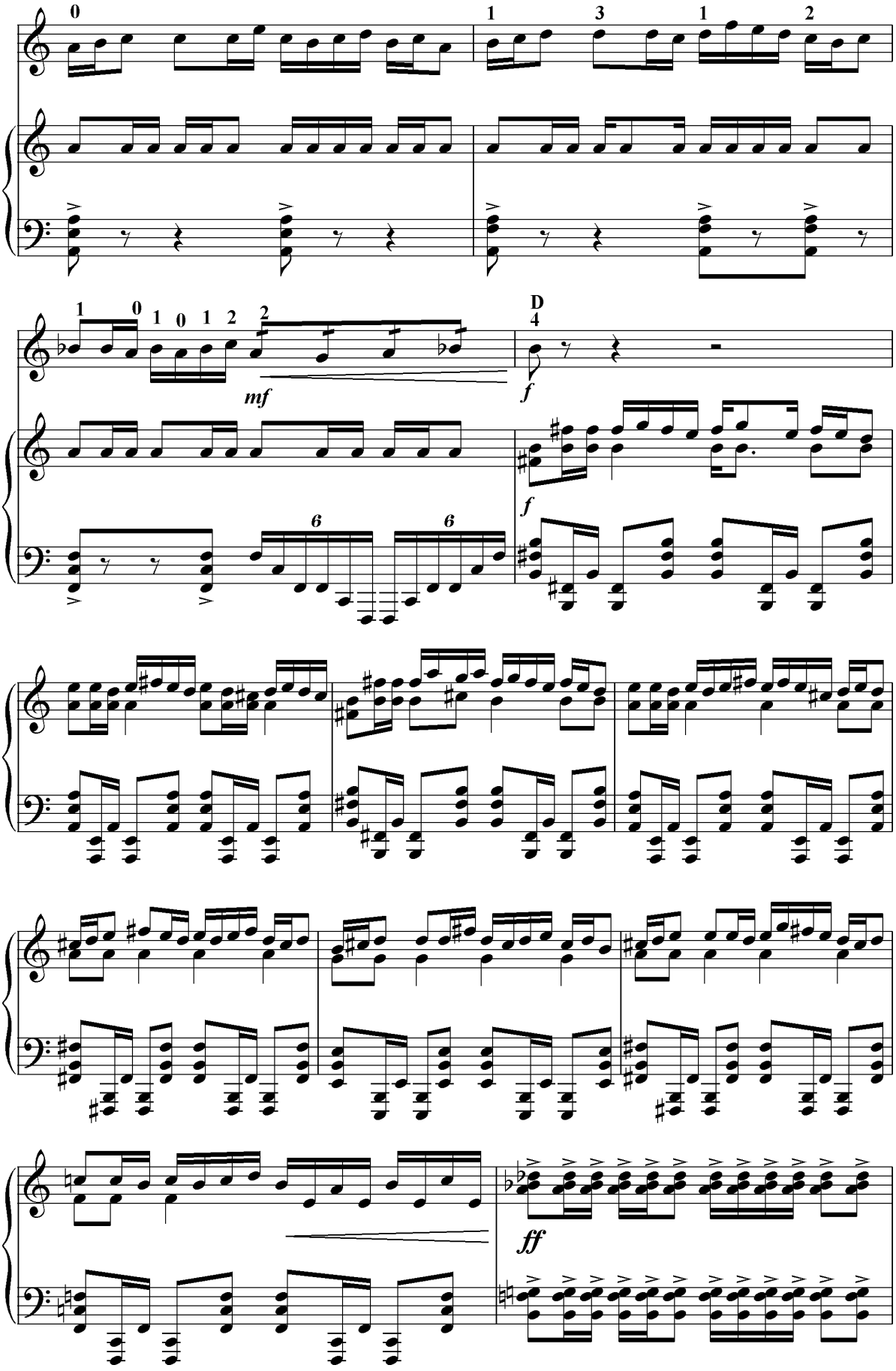
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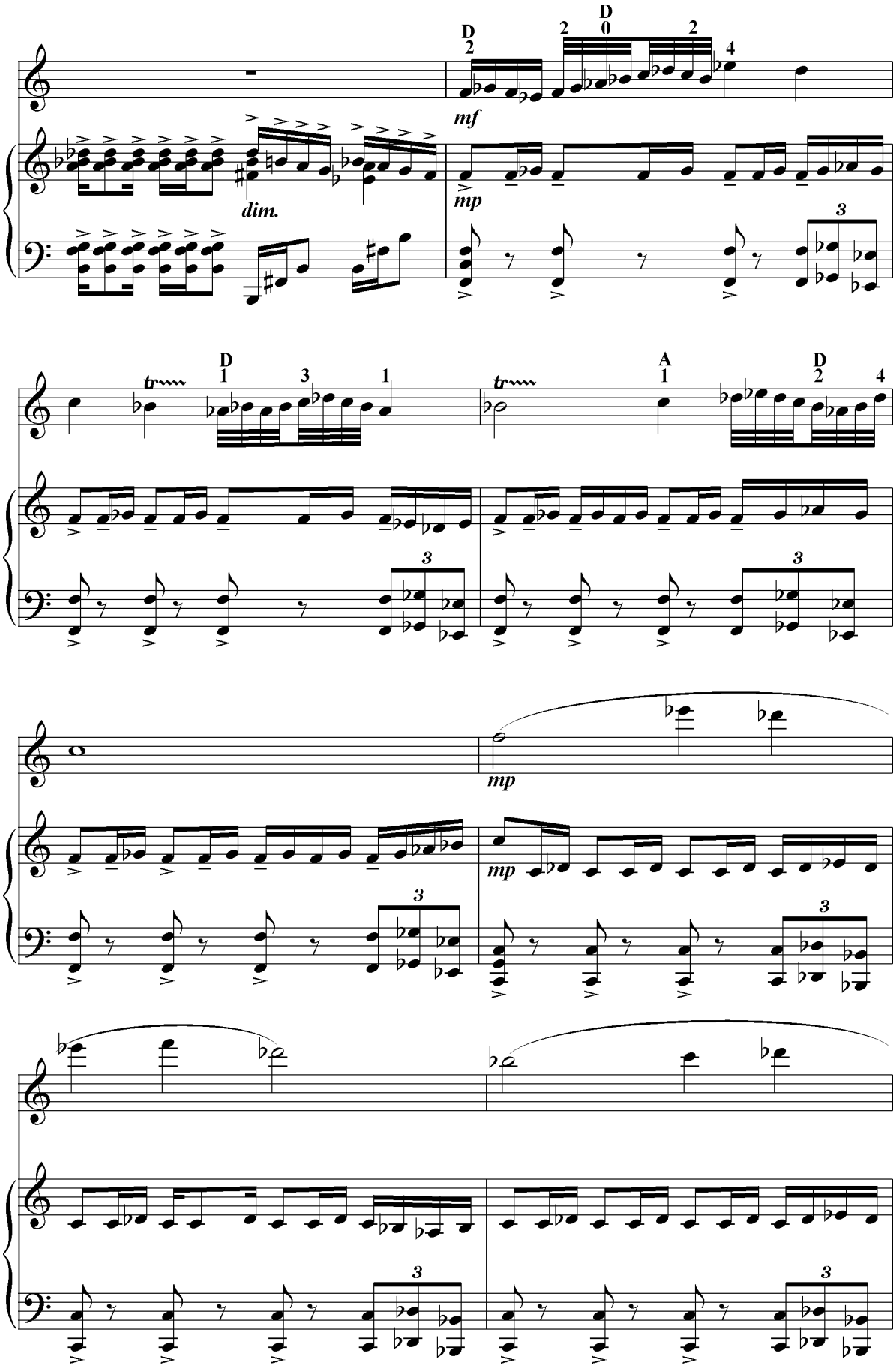
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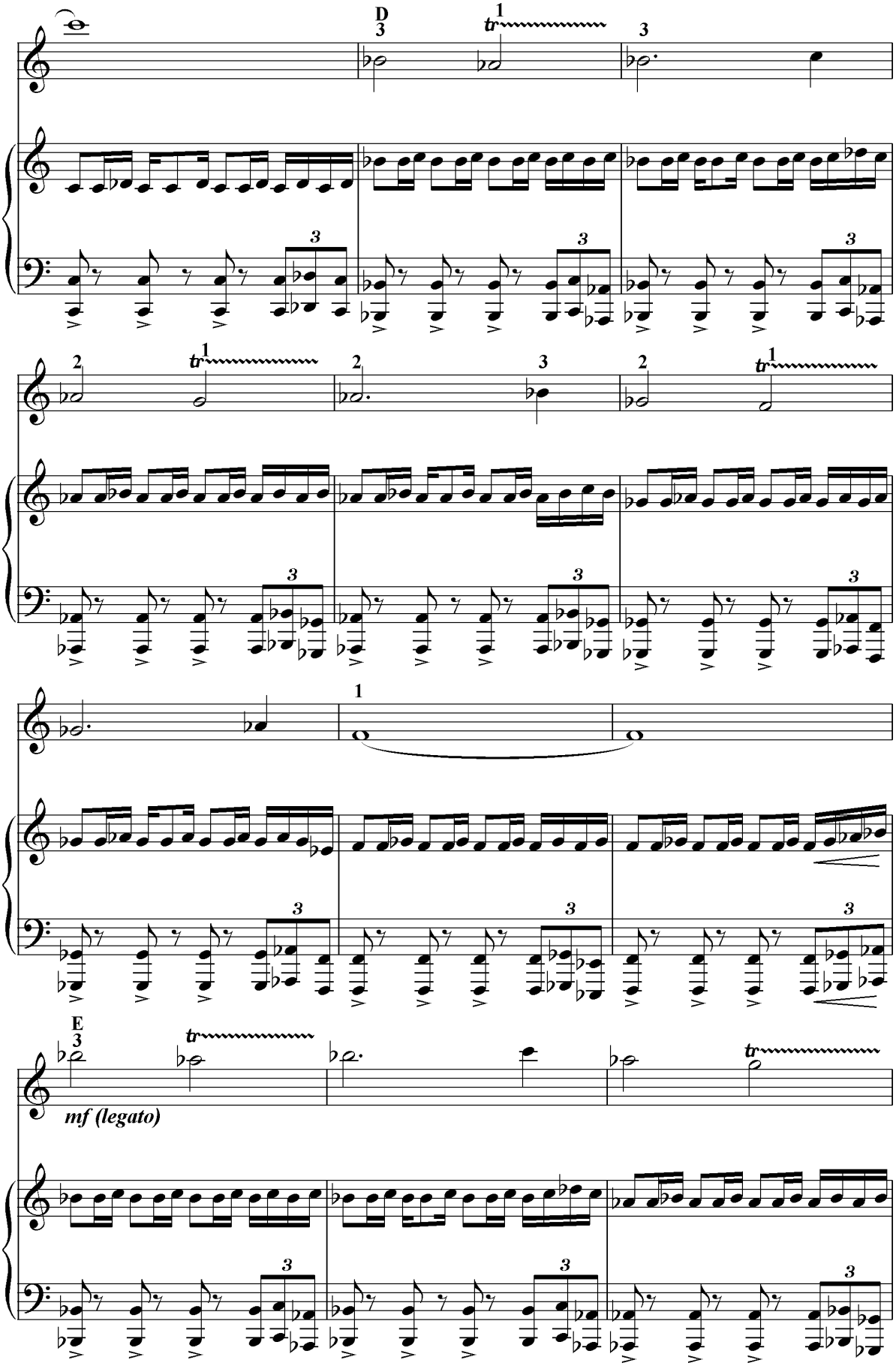
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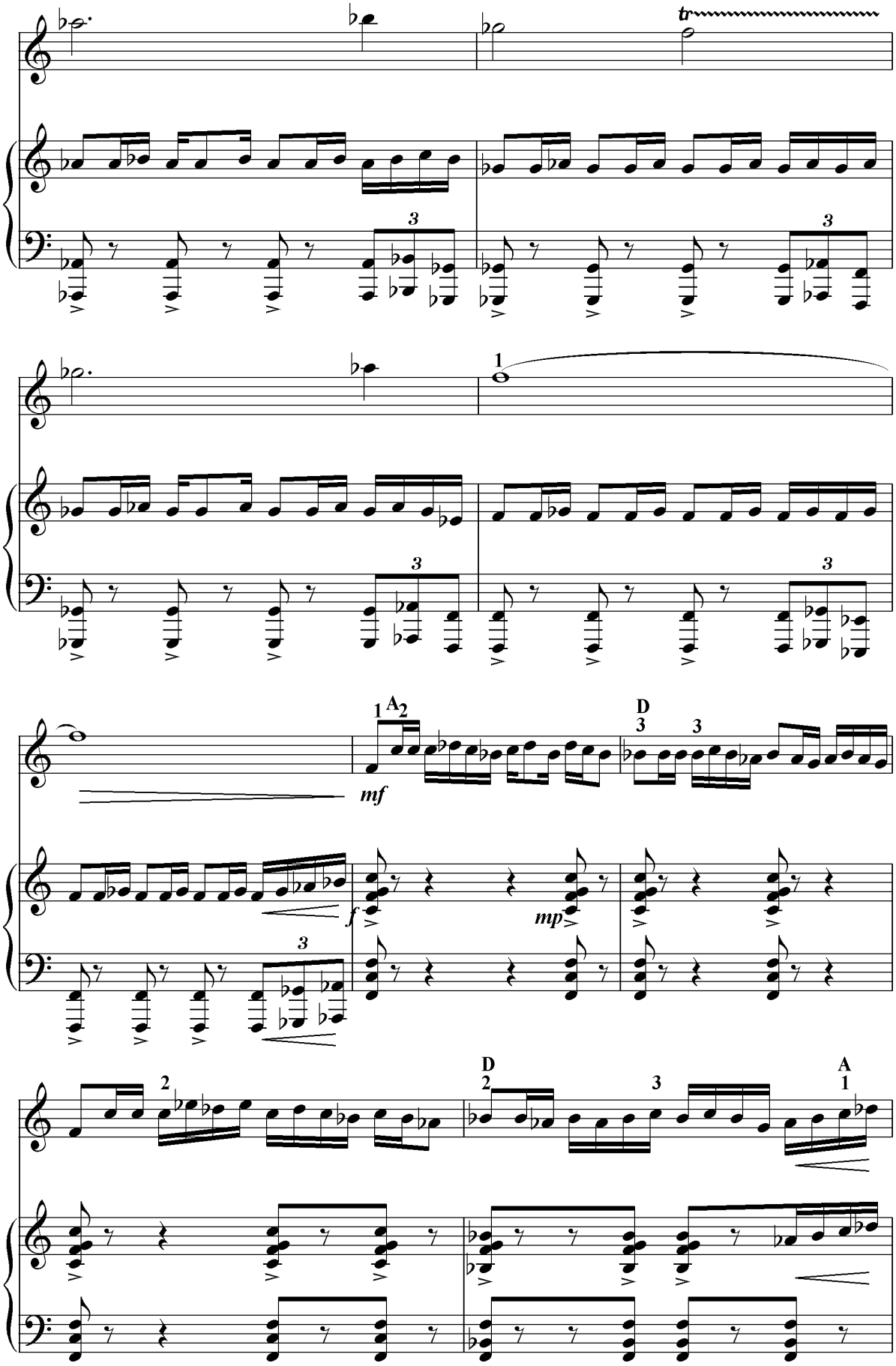
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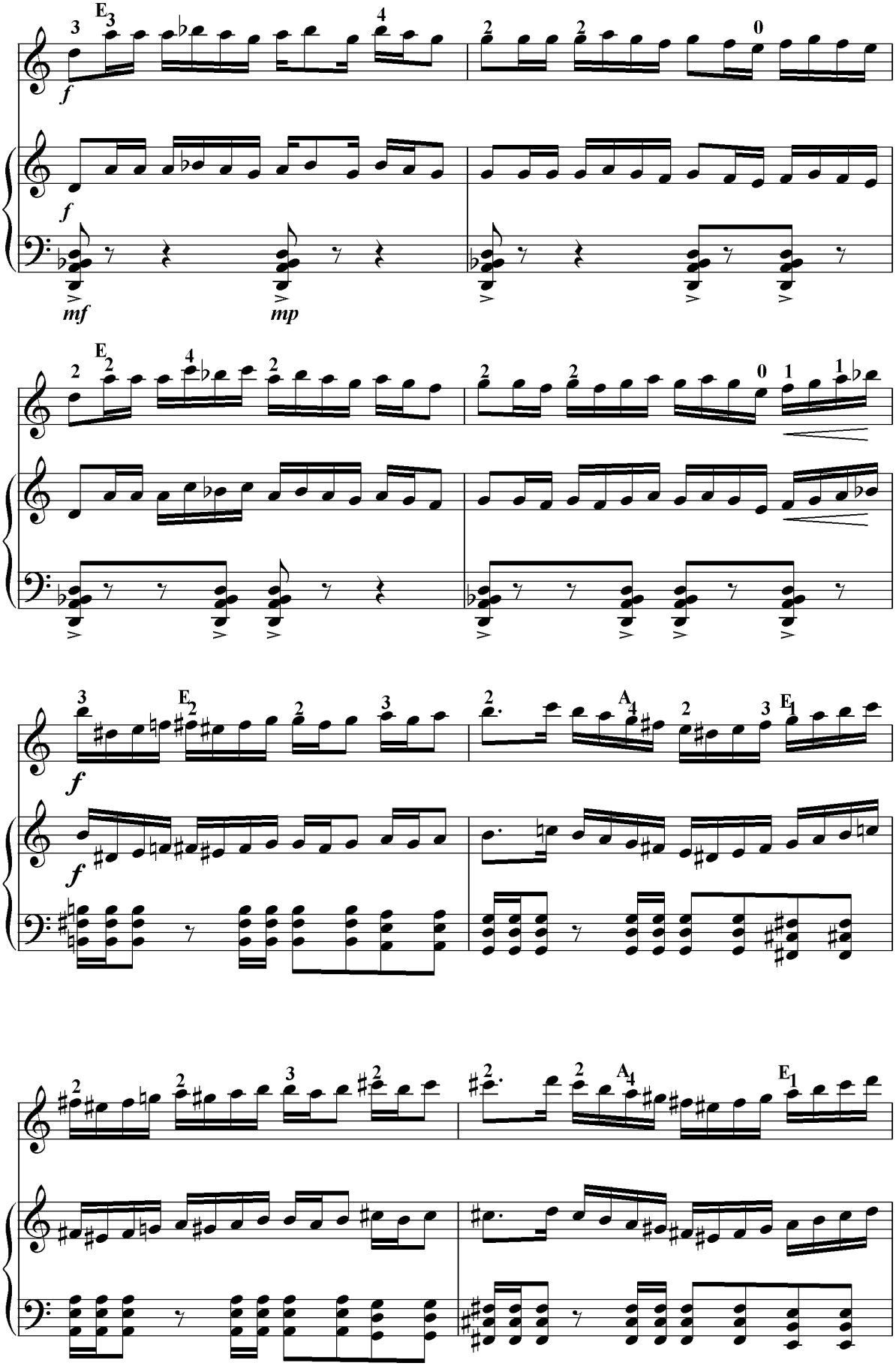
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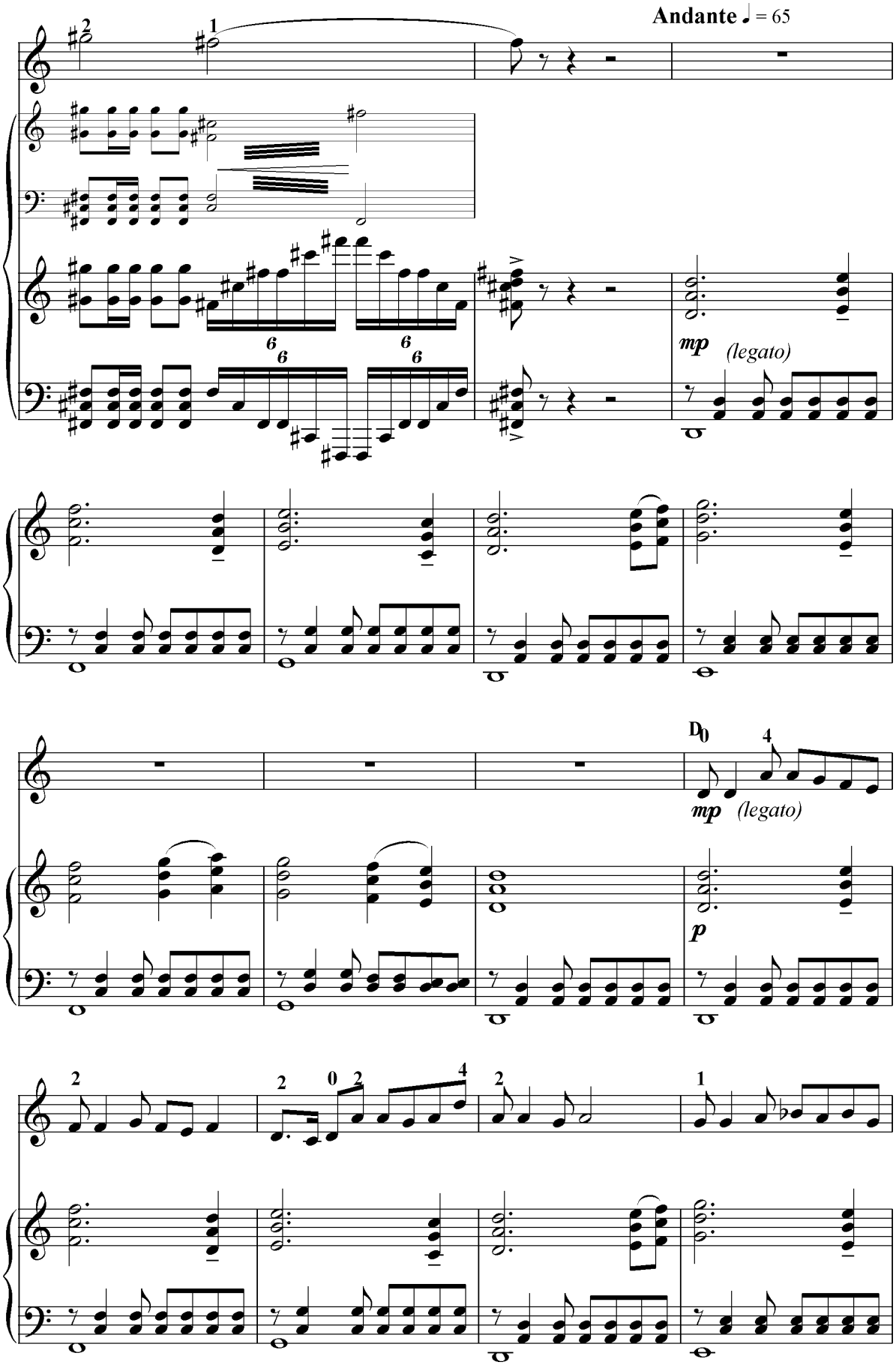
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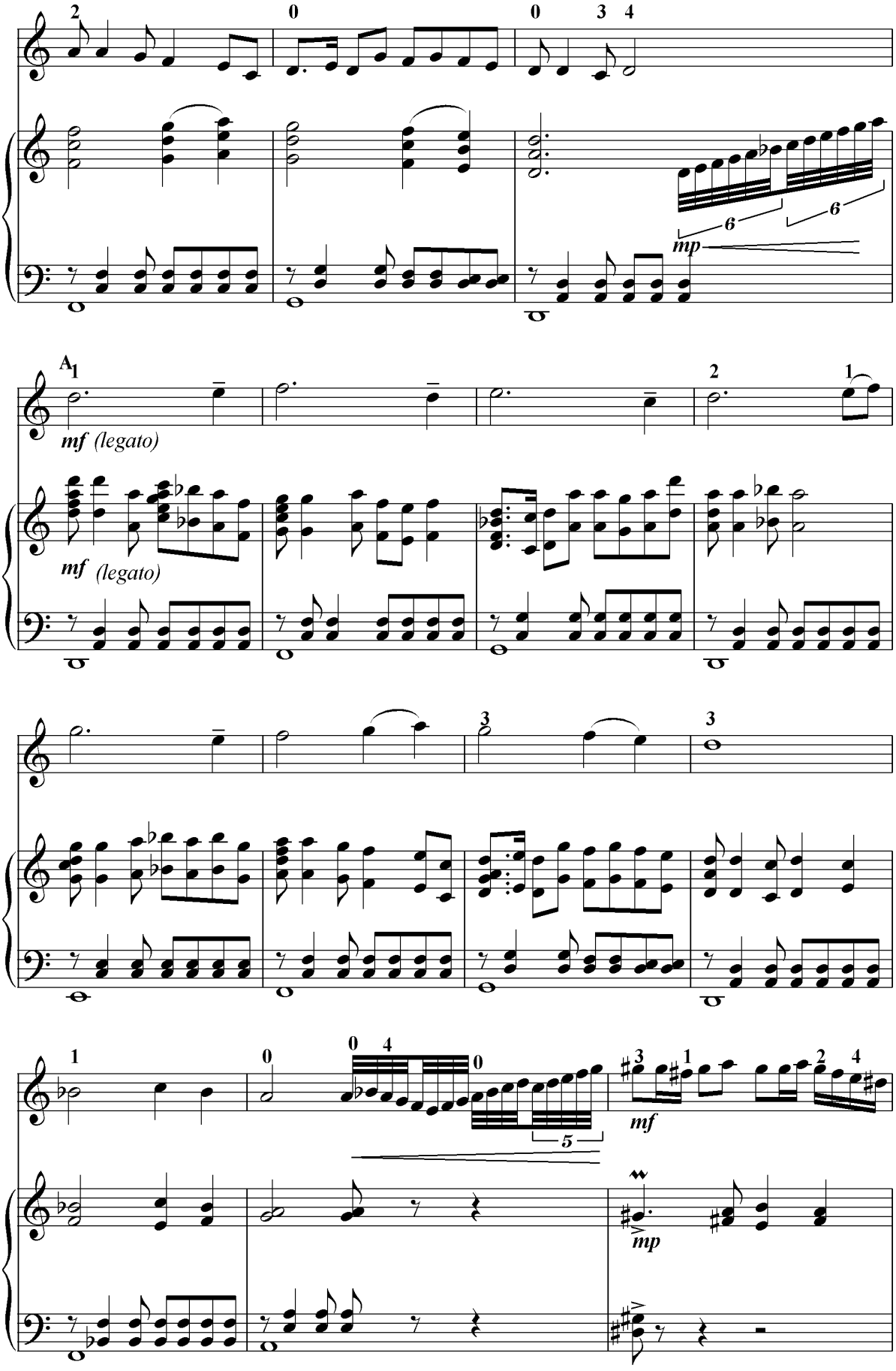
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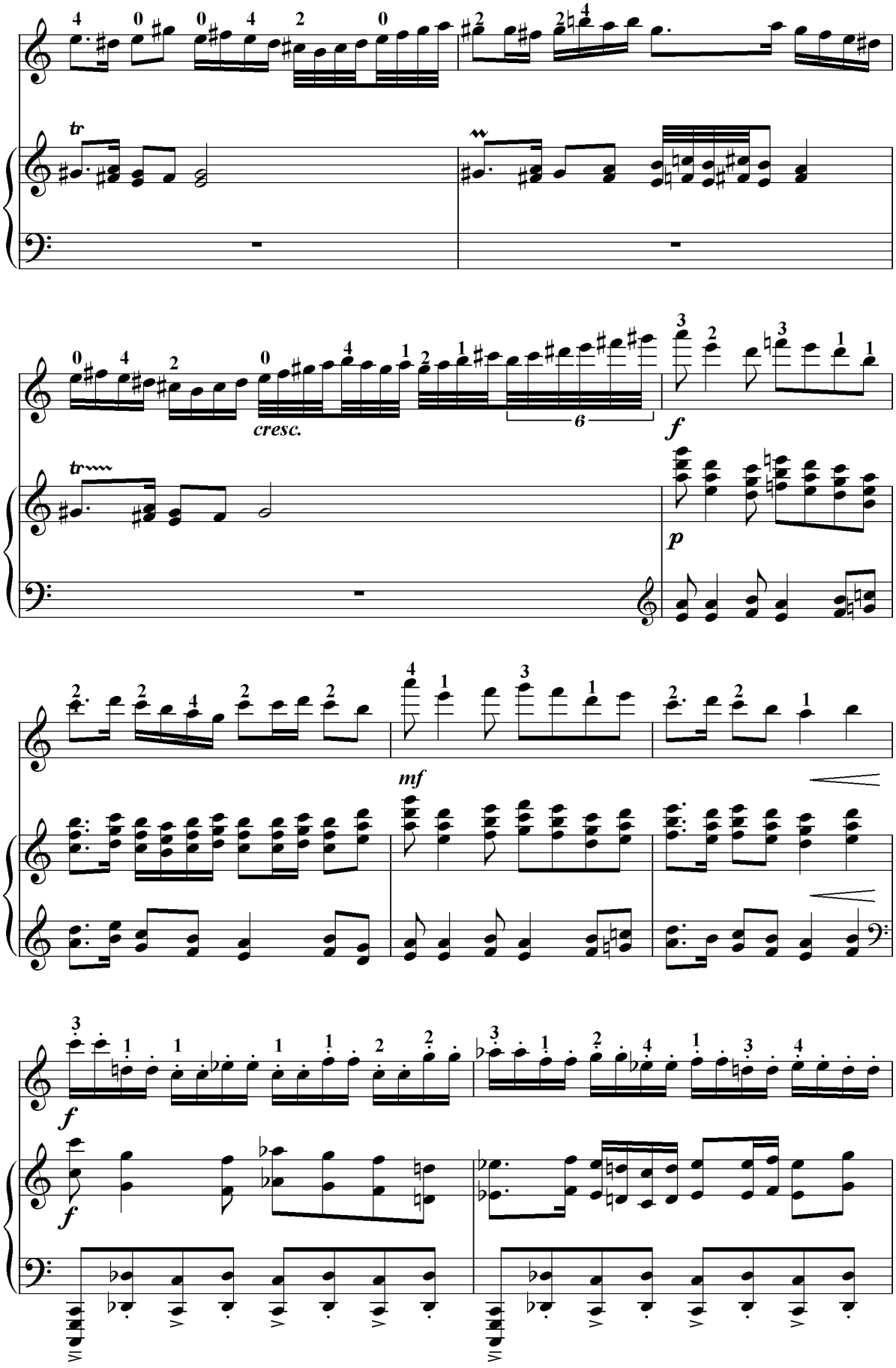
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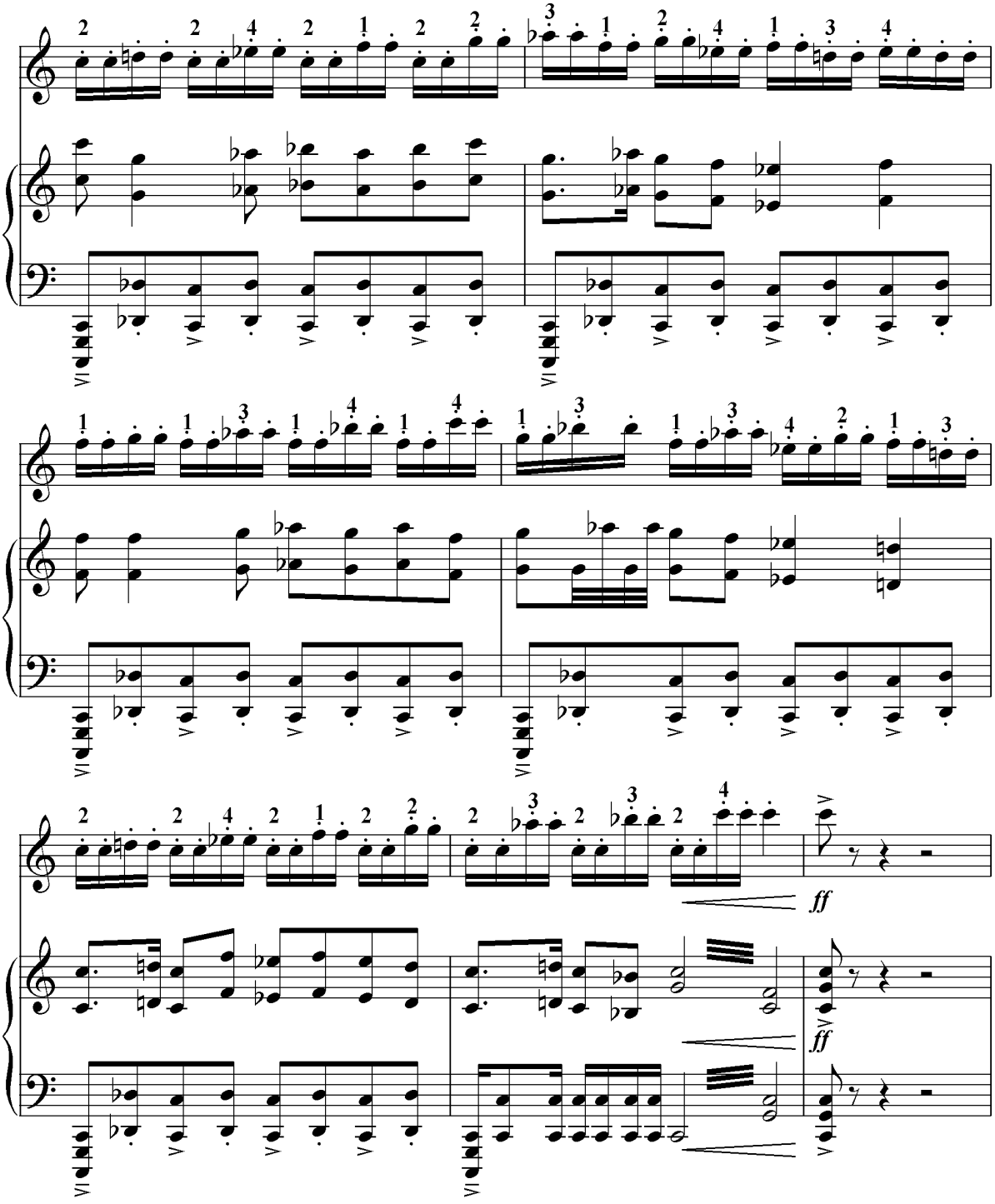

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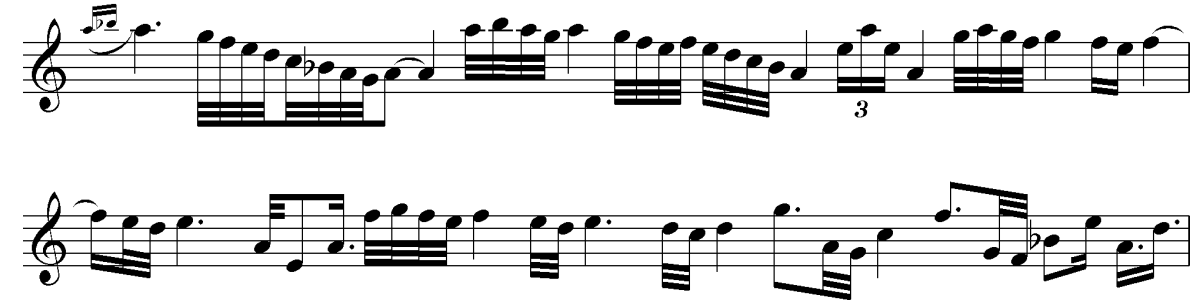

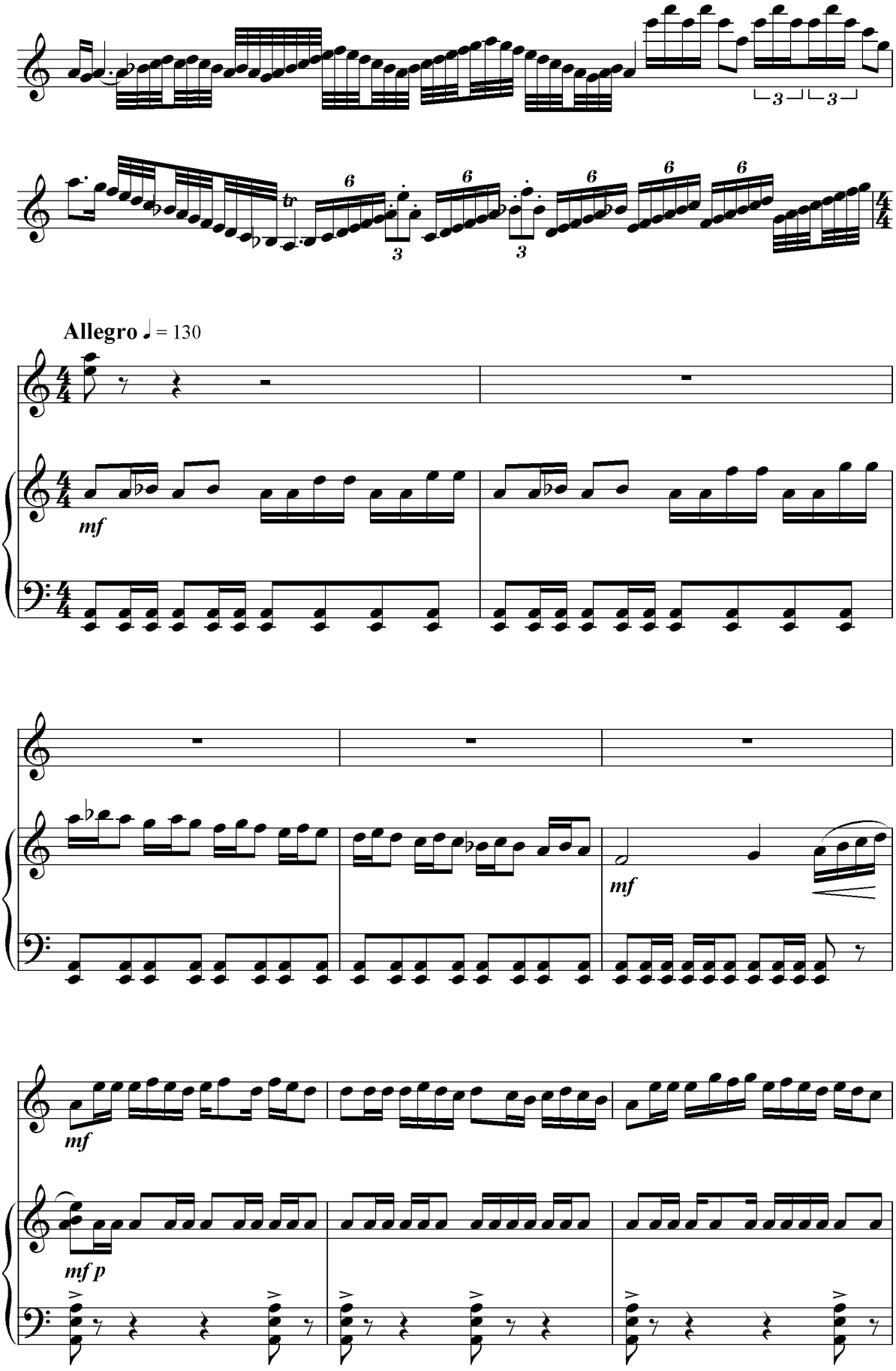
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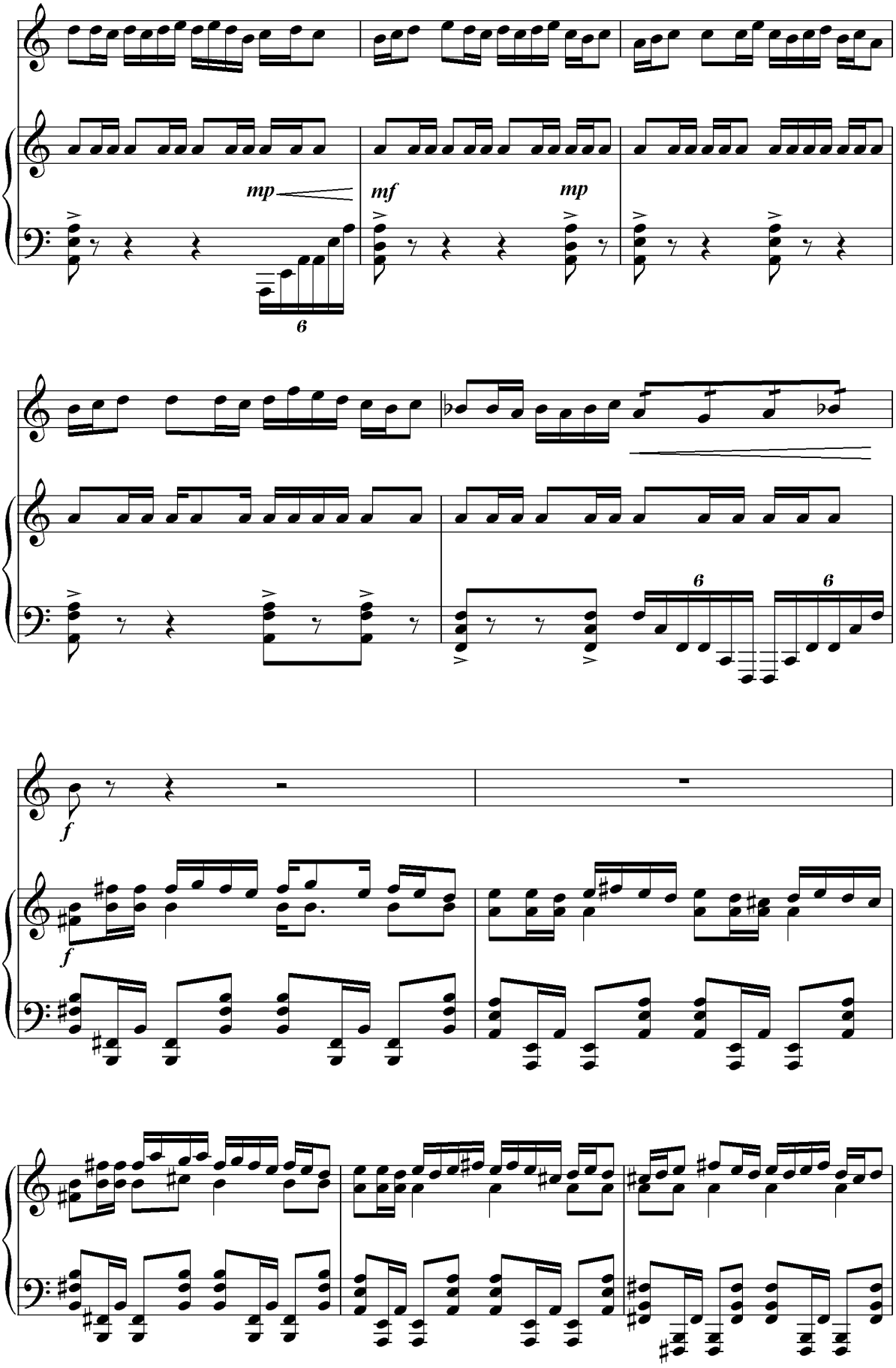
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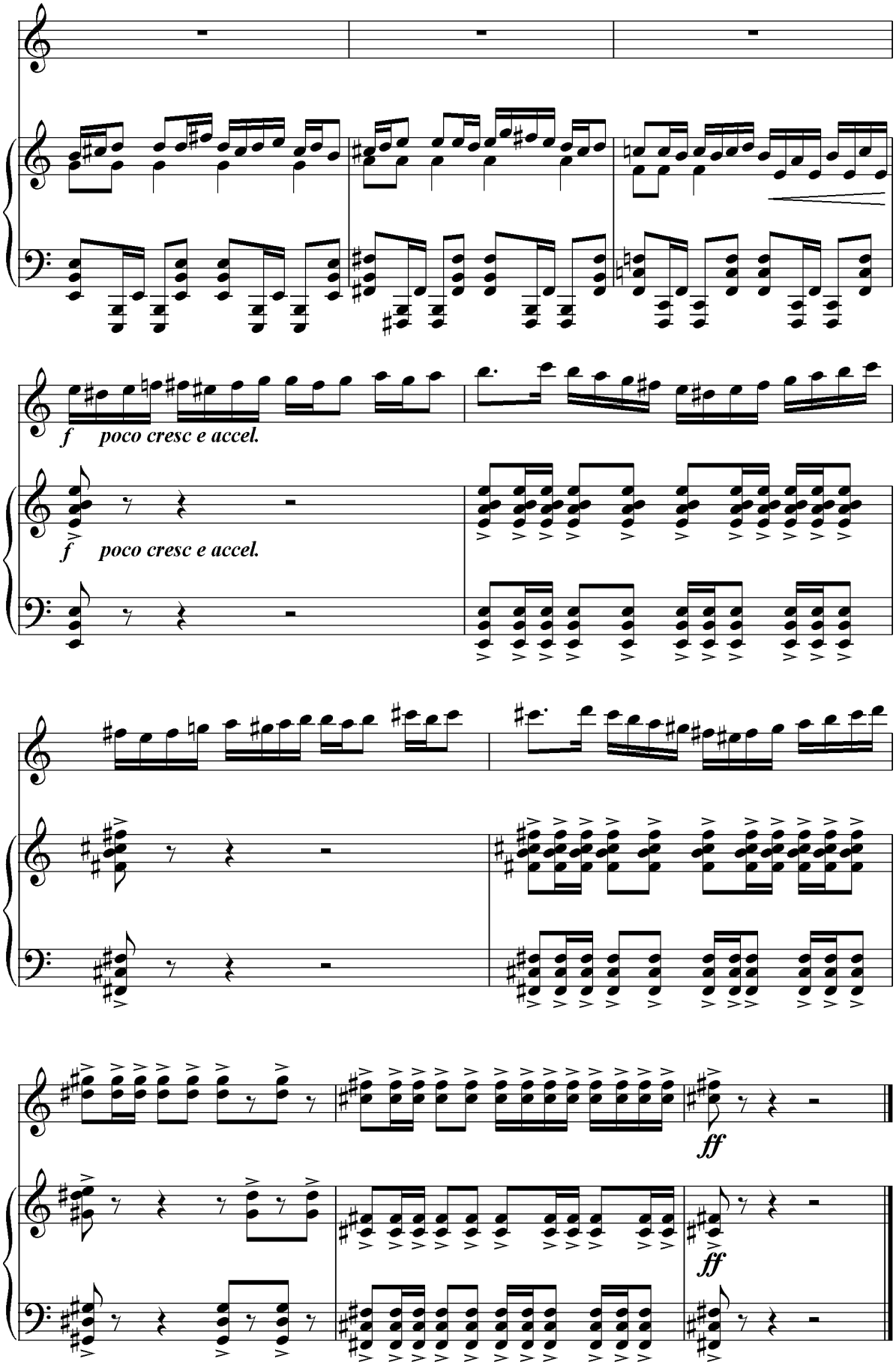
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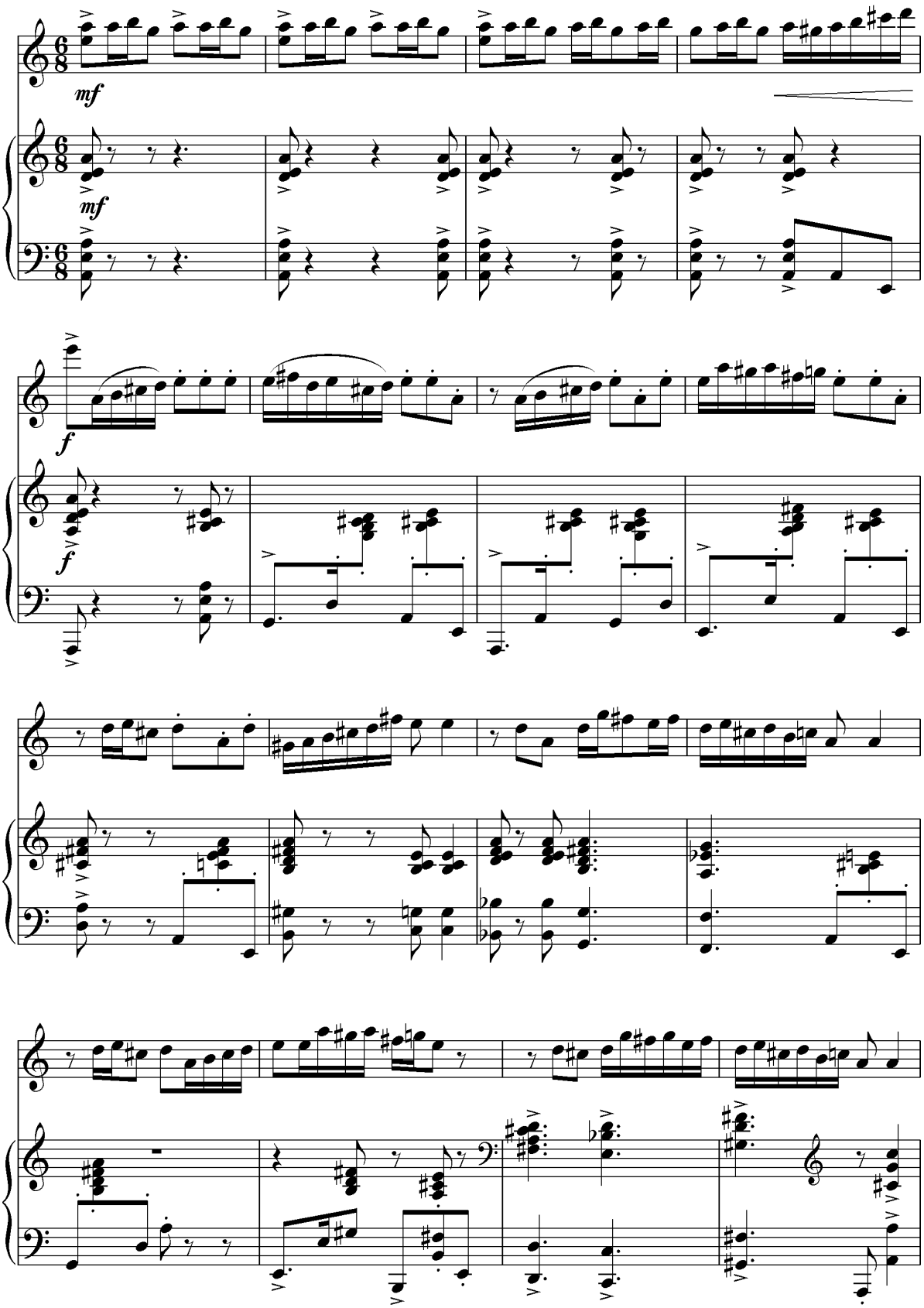
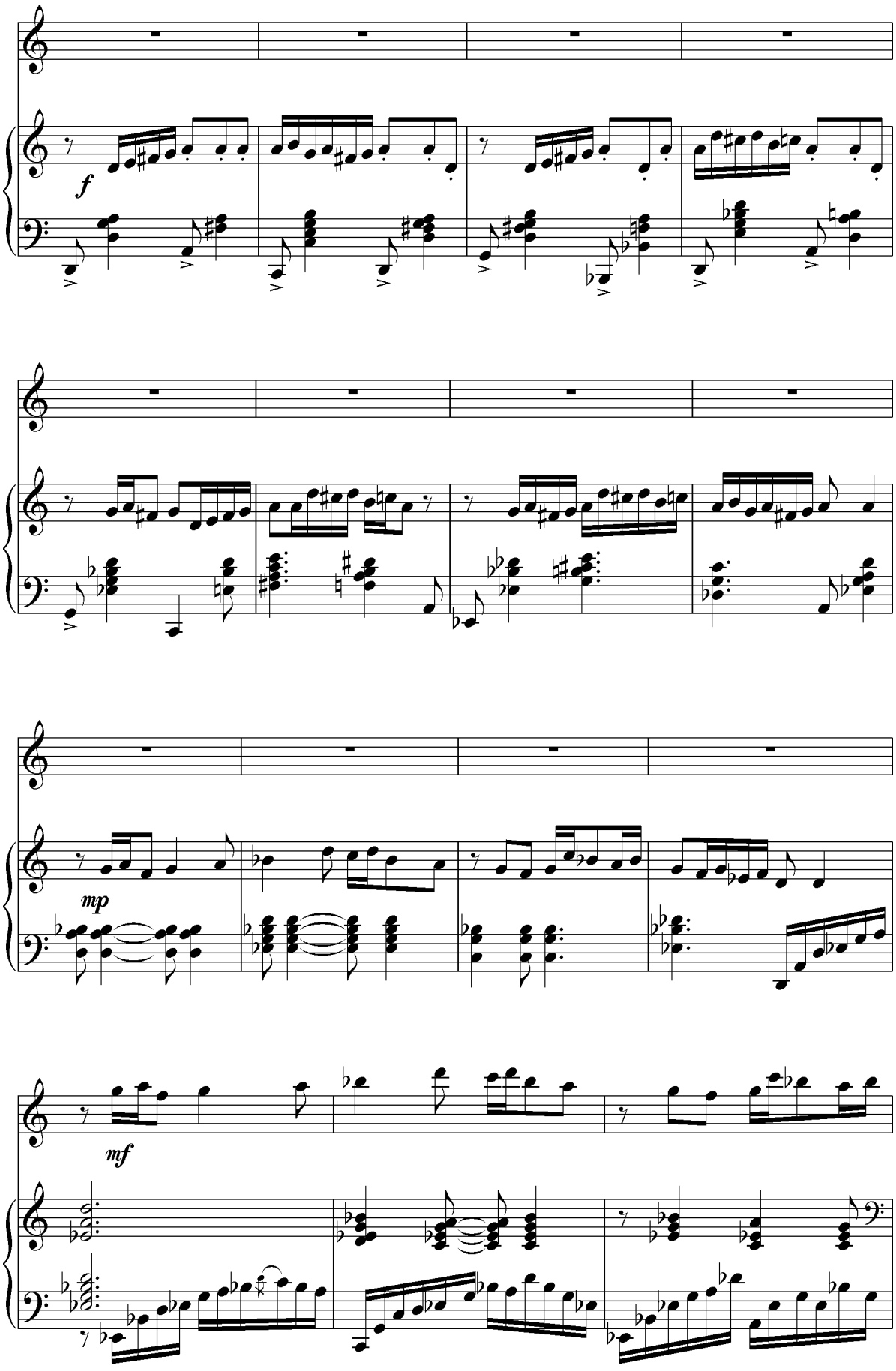
FANTAZIYA

Allegro

♩.=90

Sh.Sobirov

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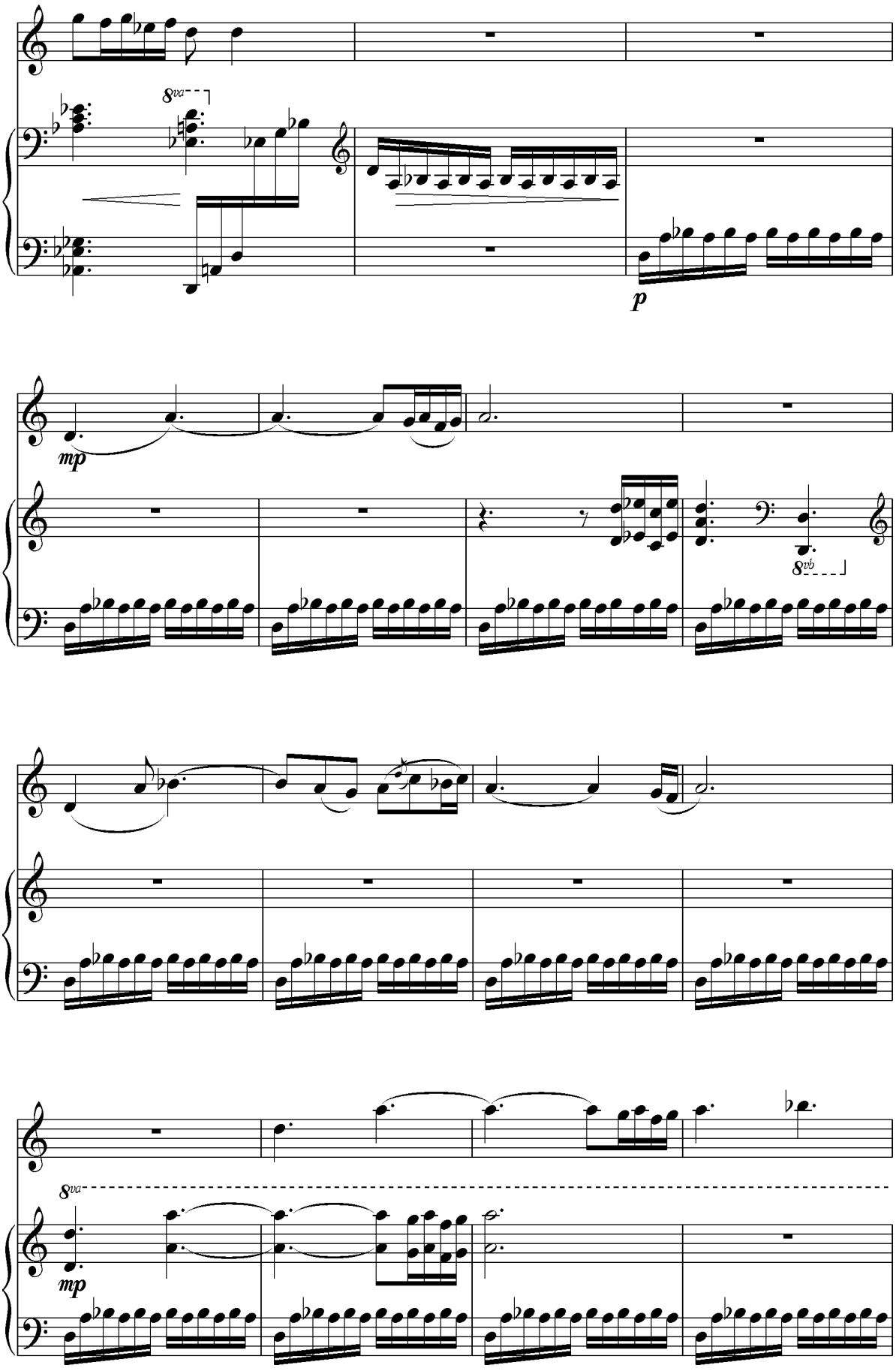
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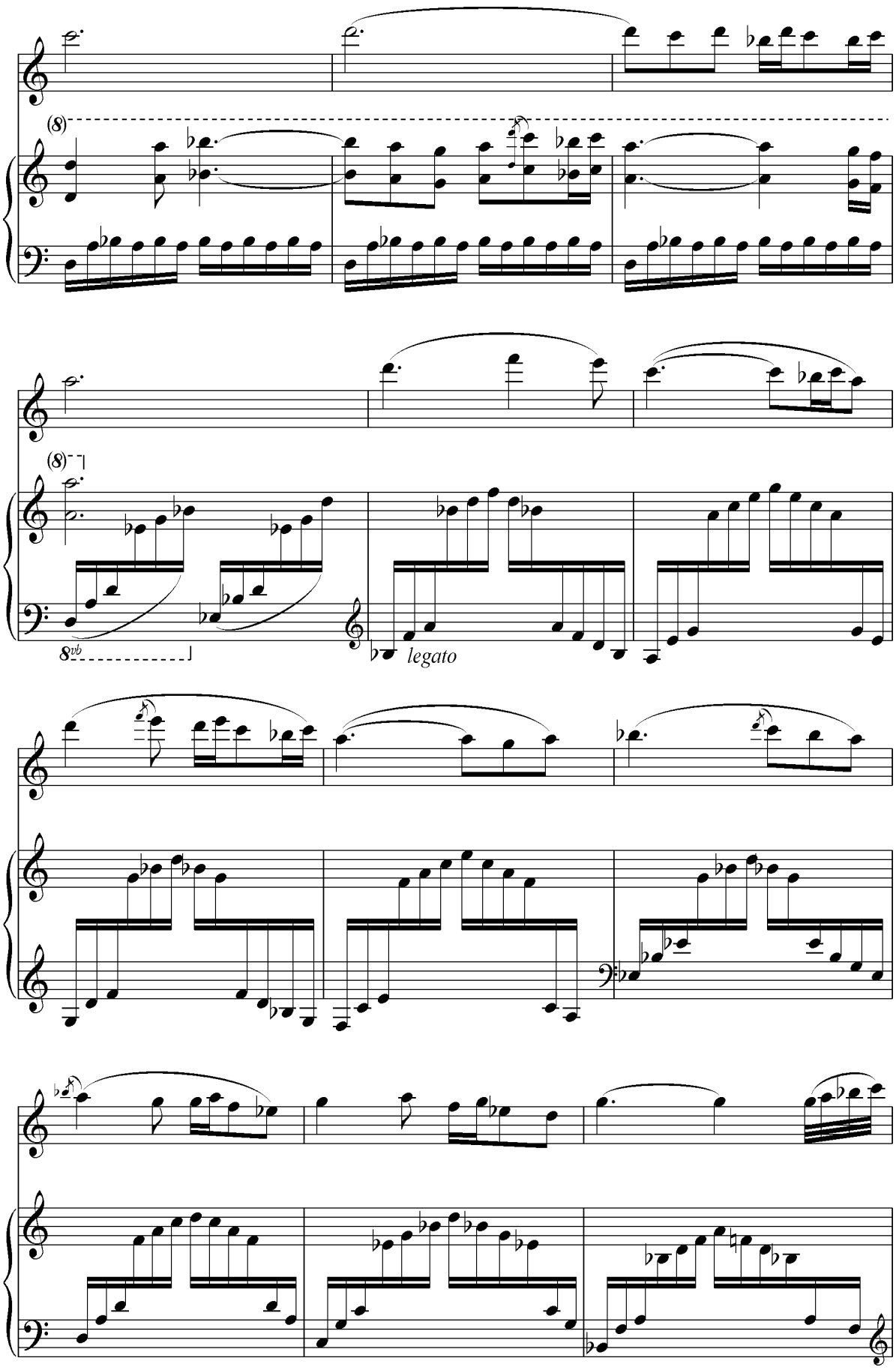
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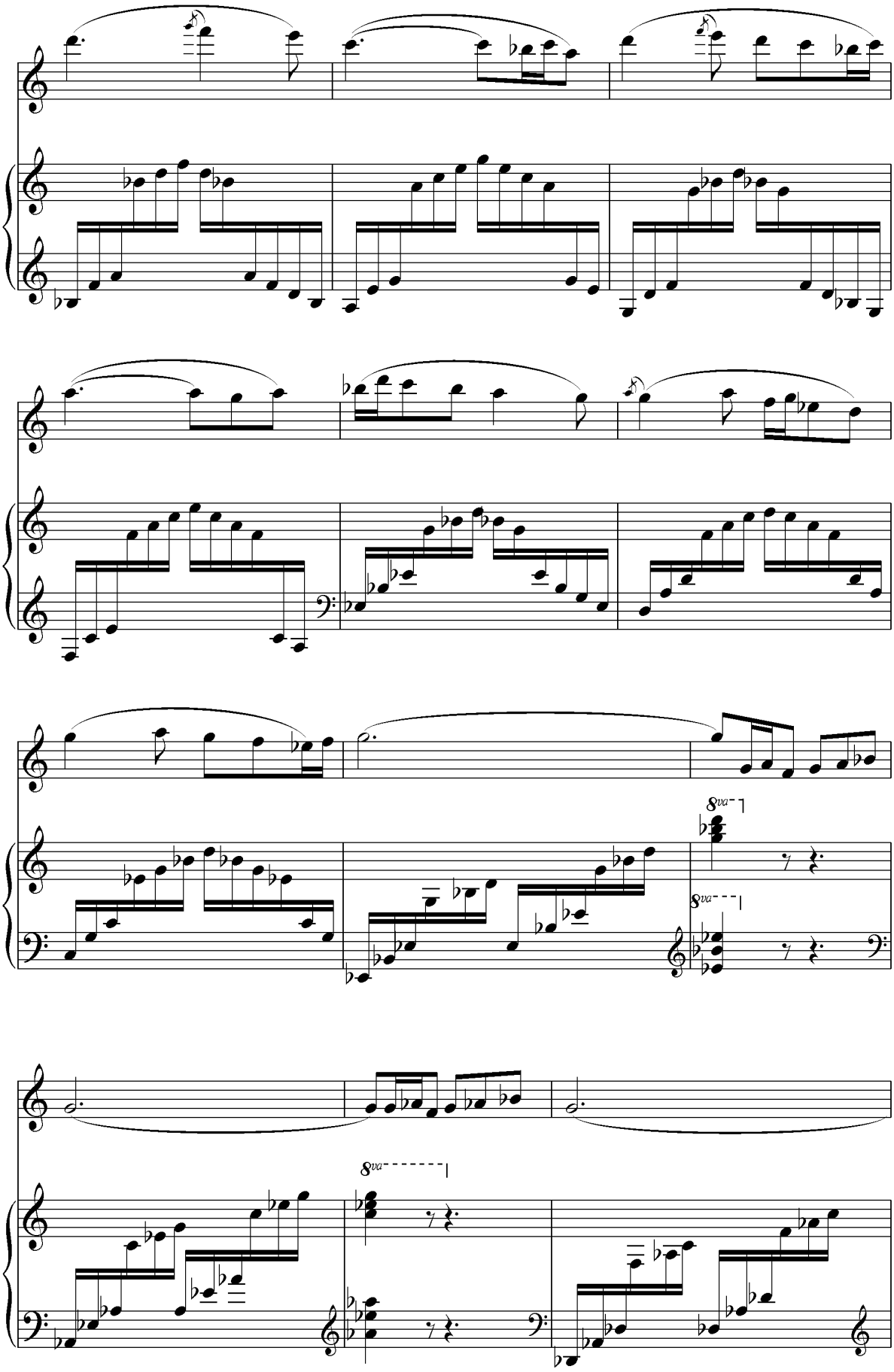
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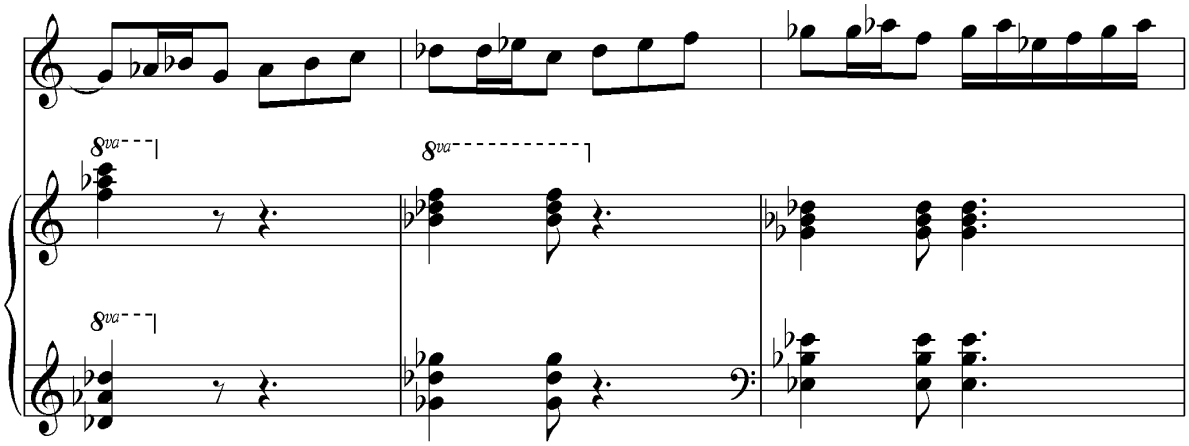
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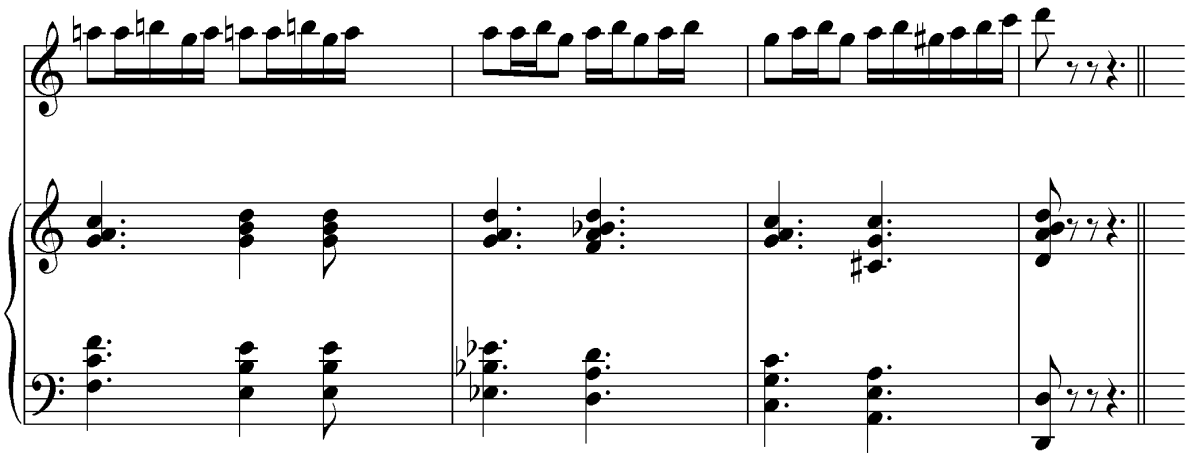

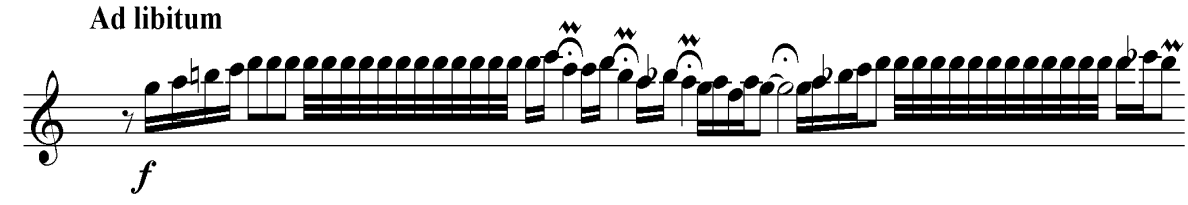
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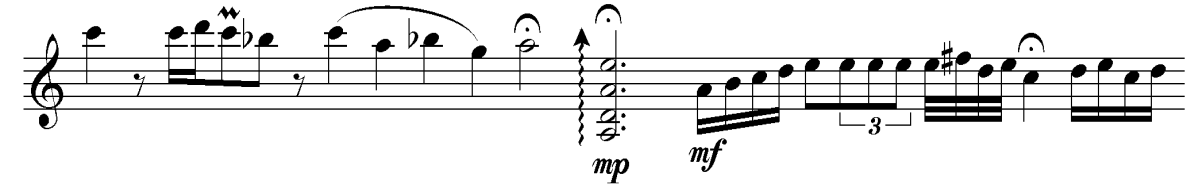
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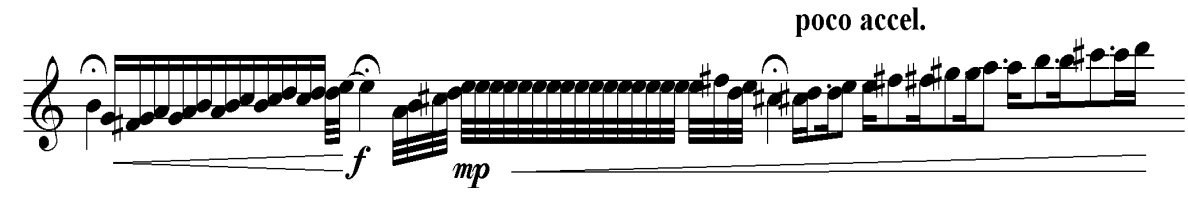
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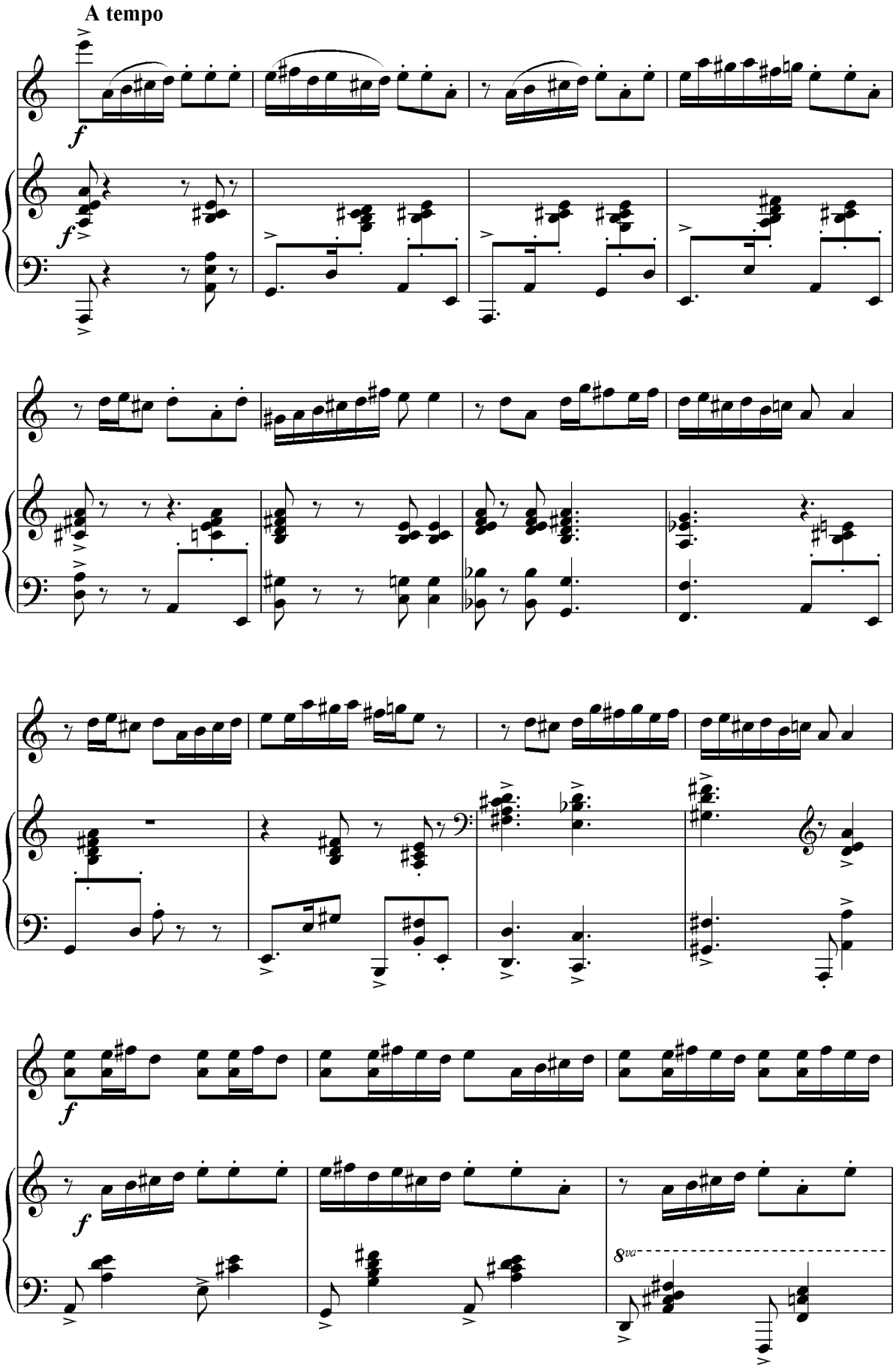
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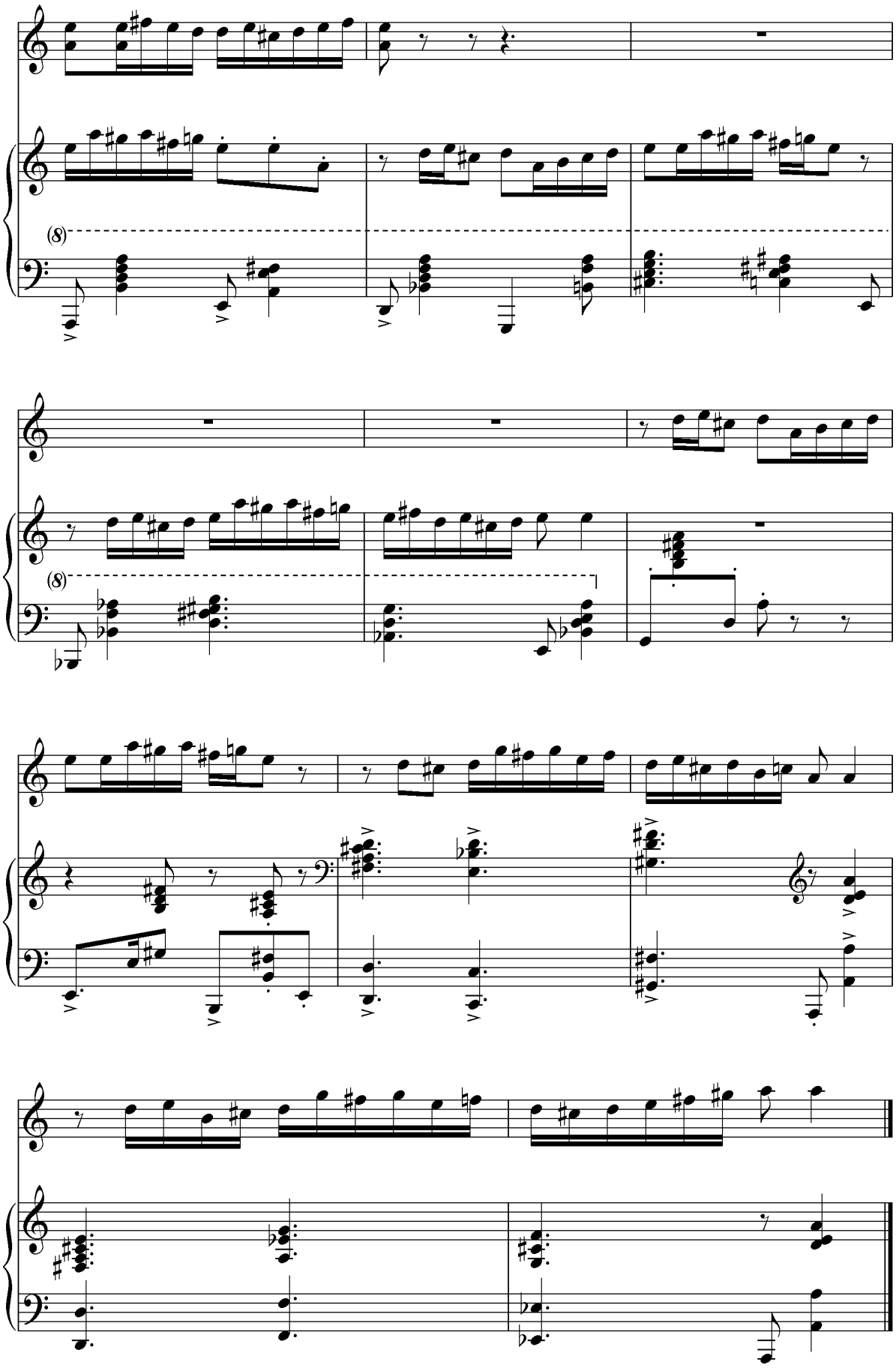

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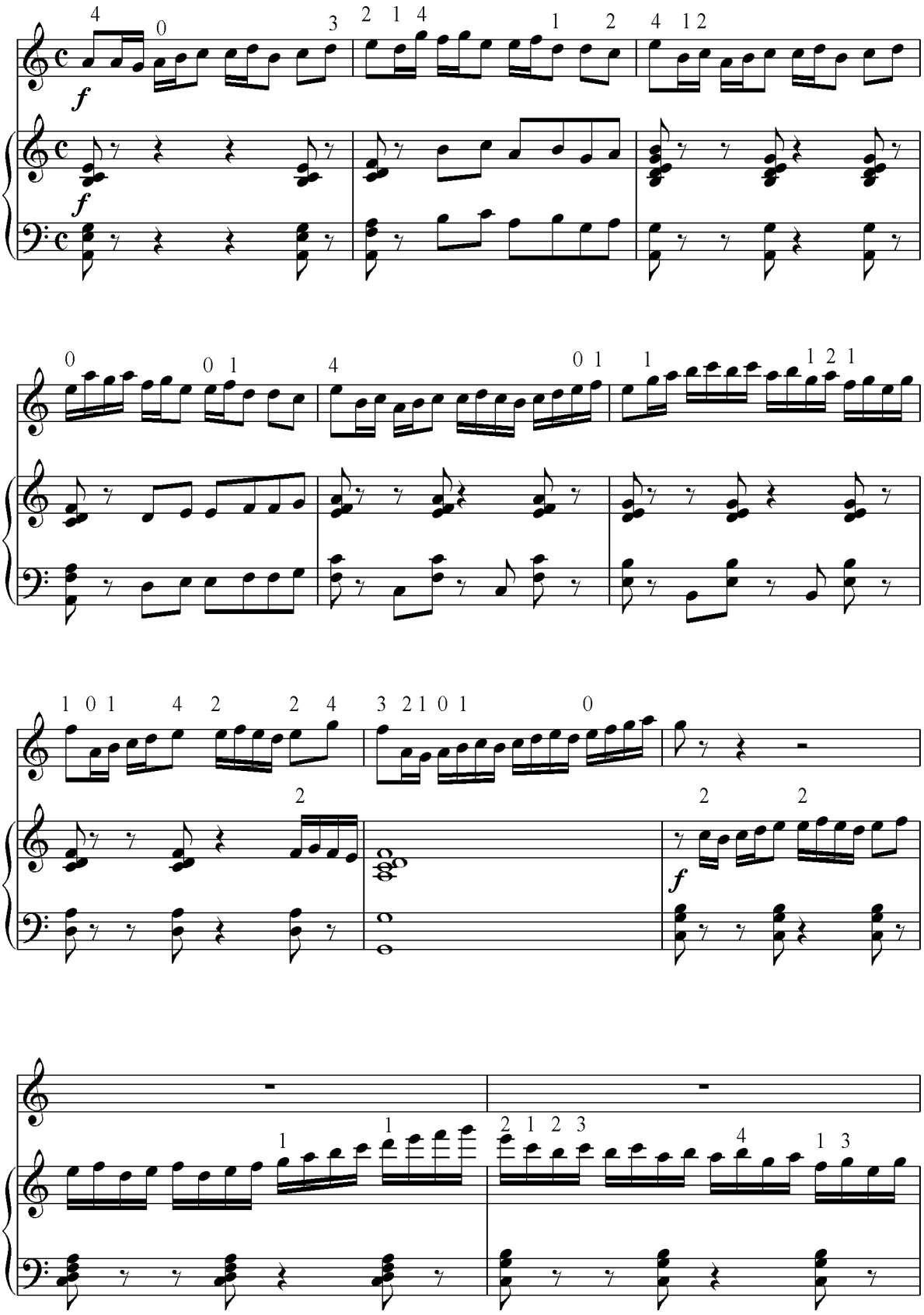
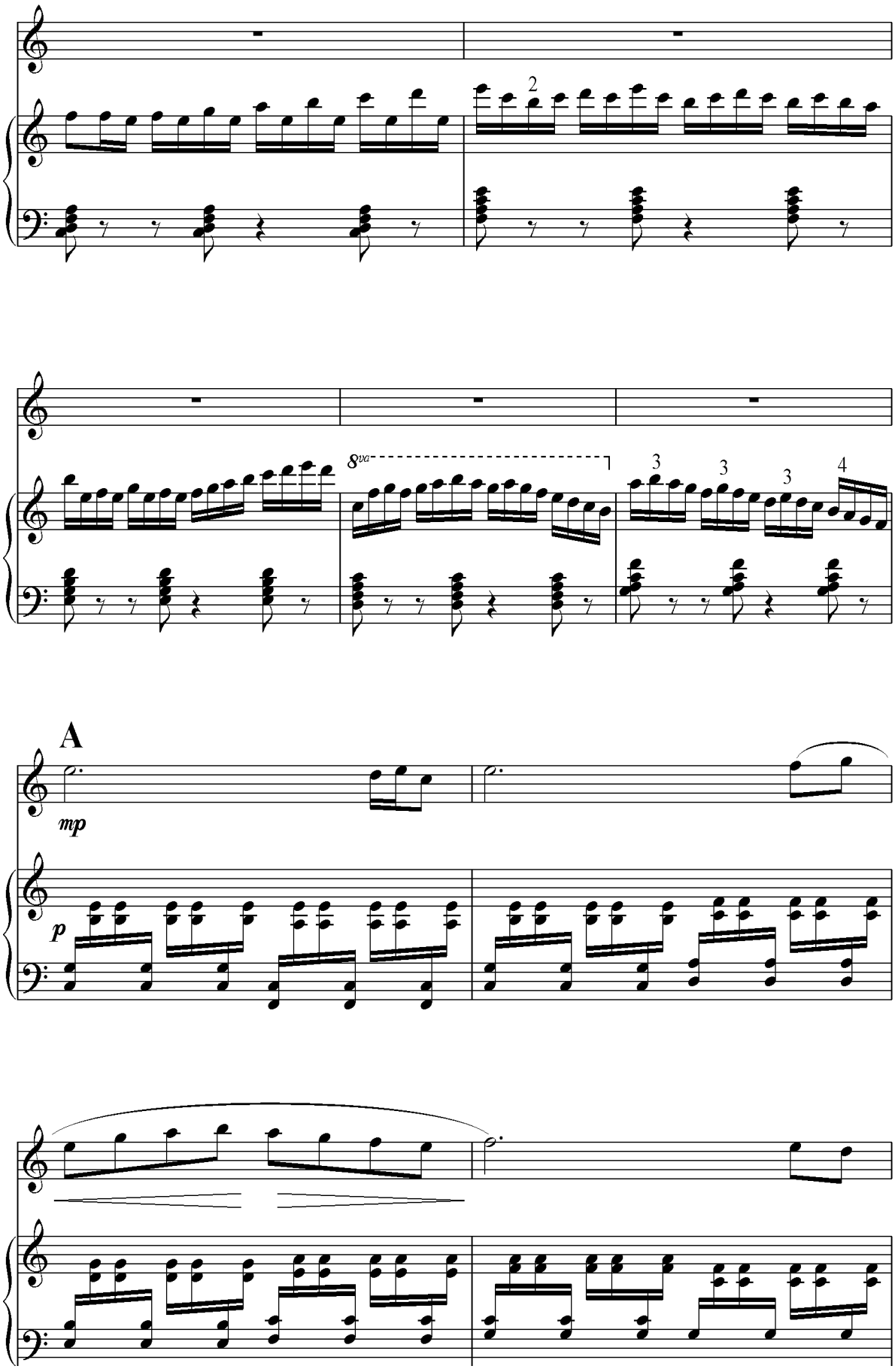
Oydin Abdullayeva

Allegro

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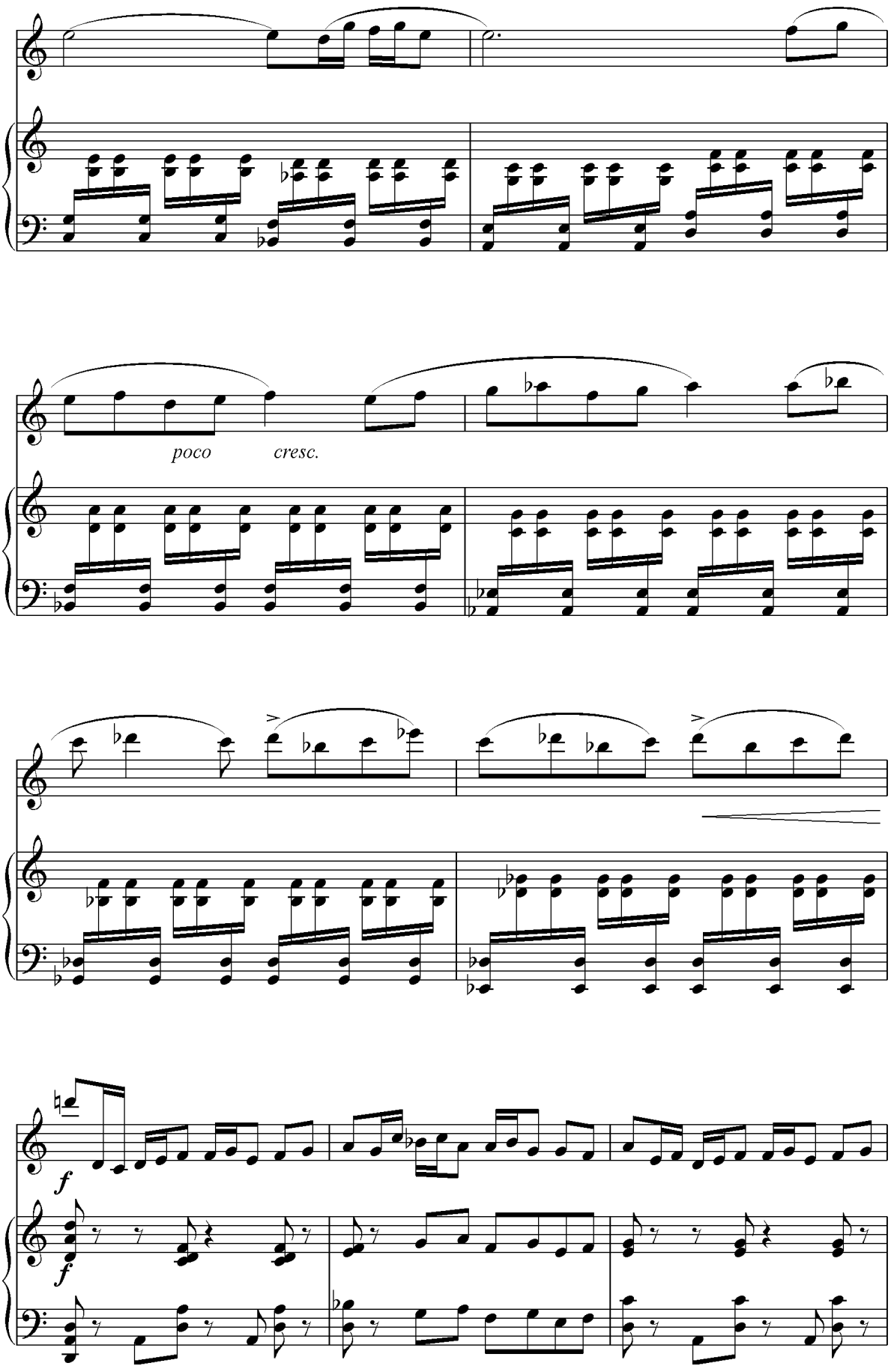
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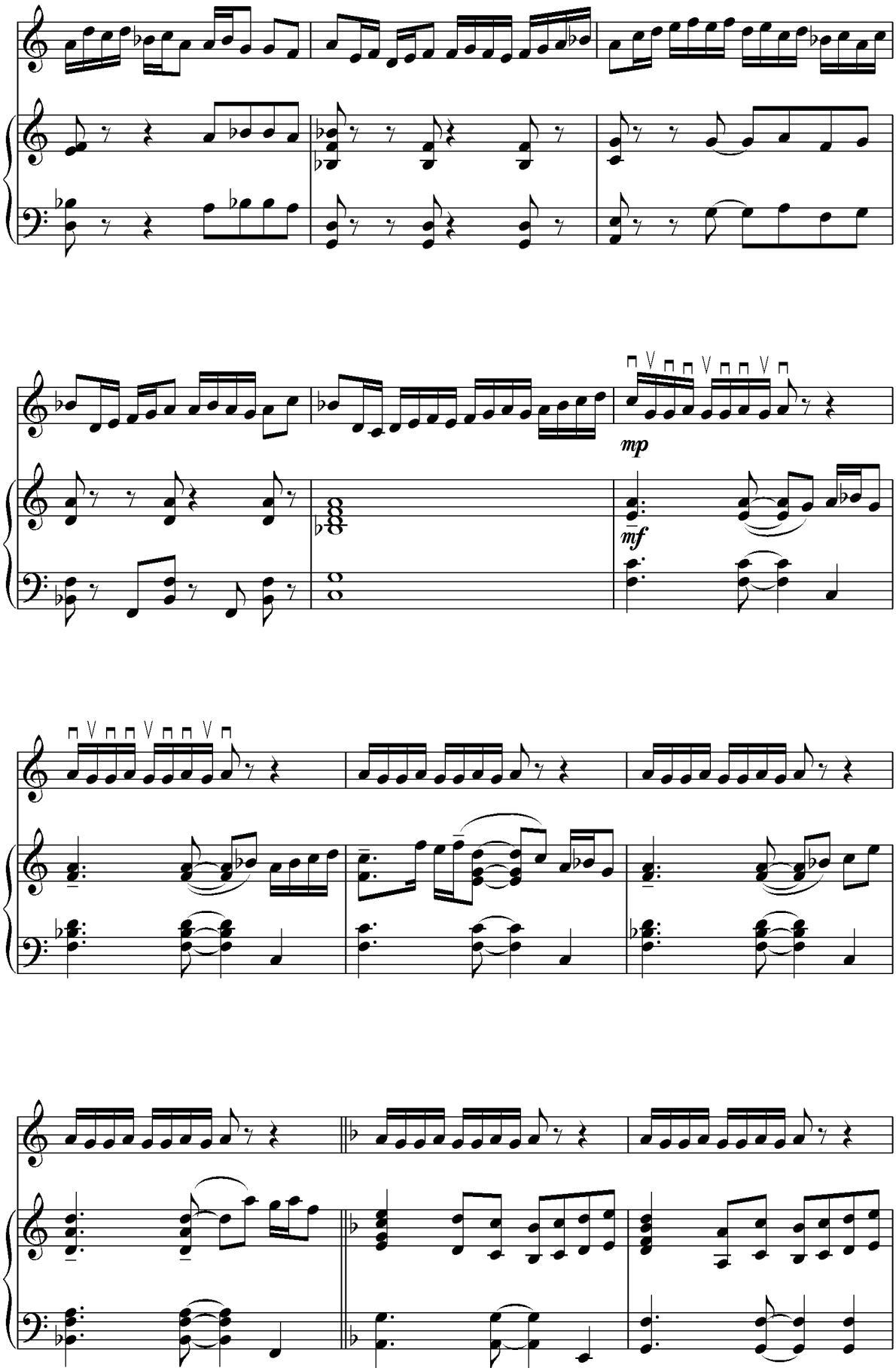
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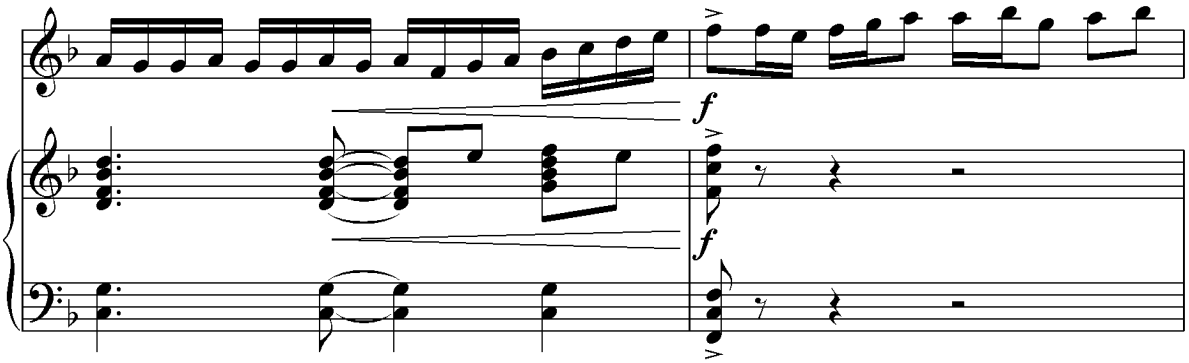
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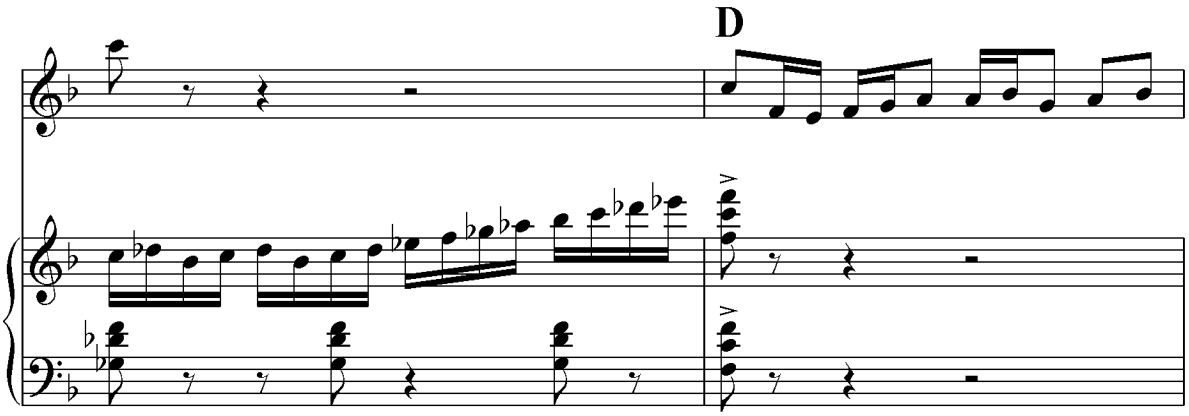
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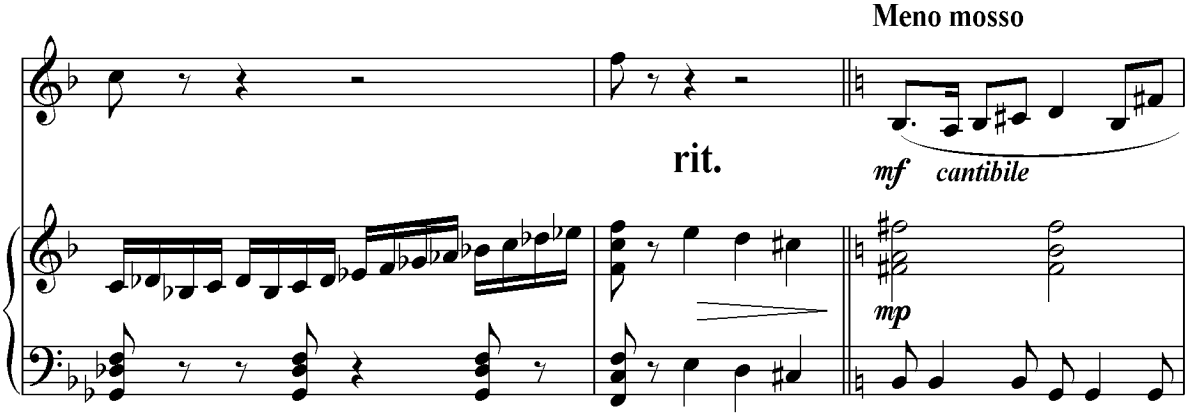
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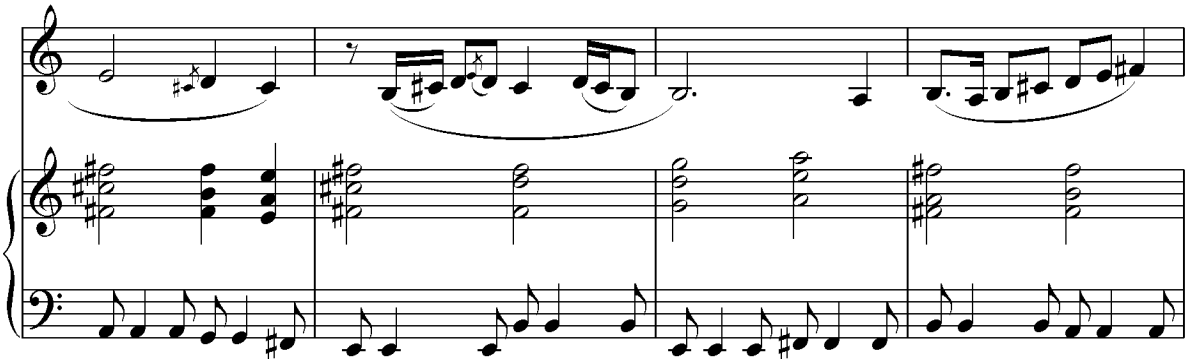

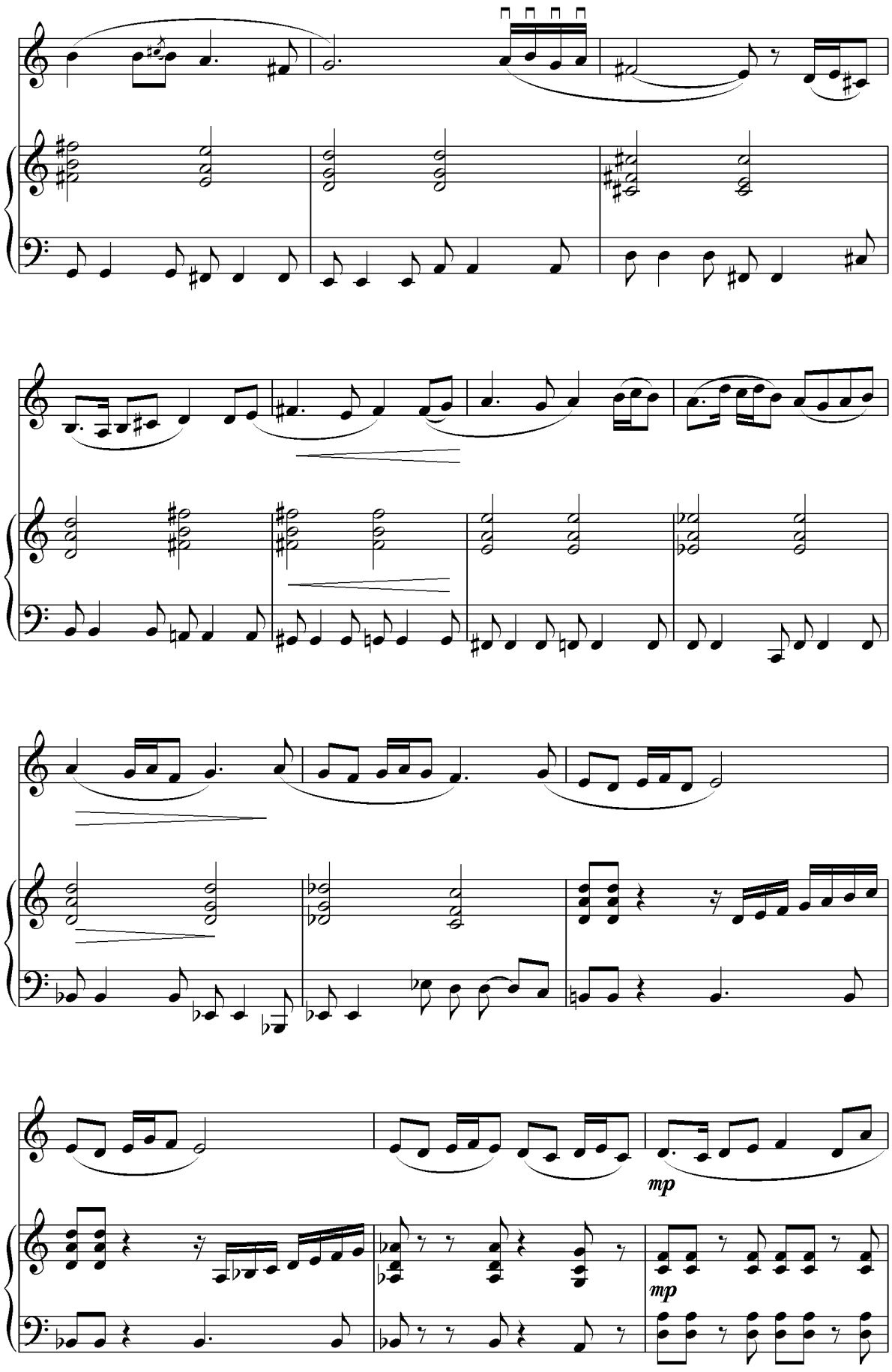
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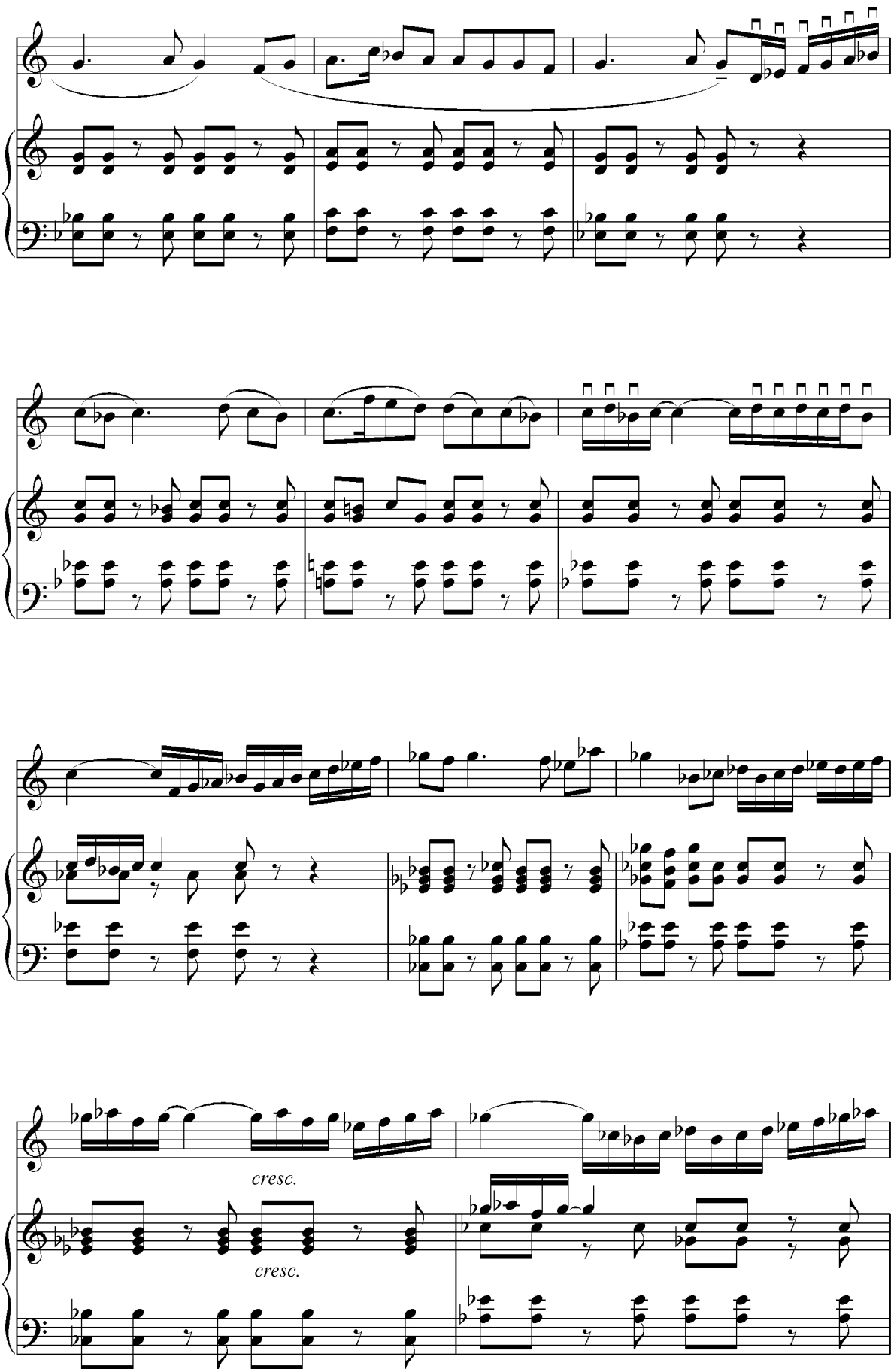
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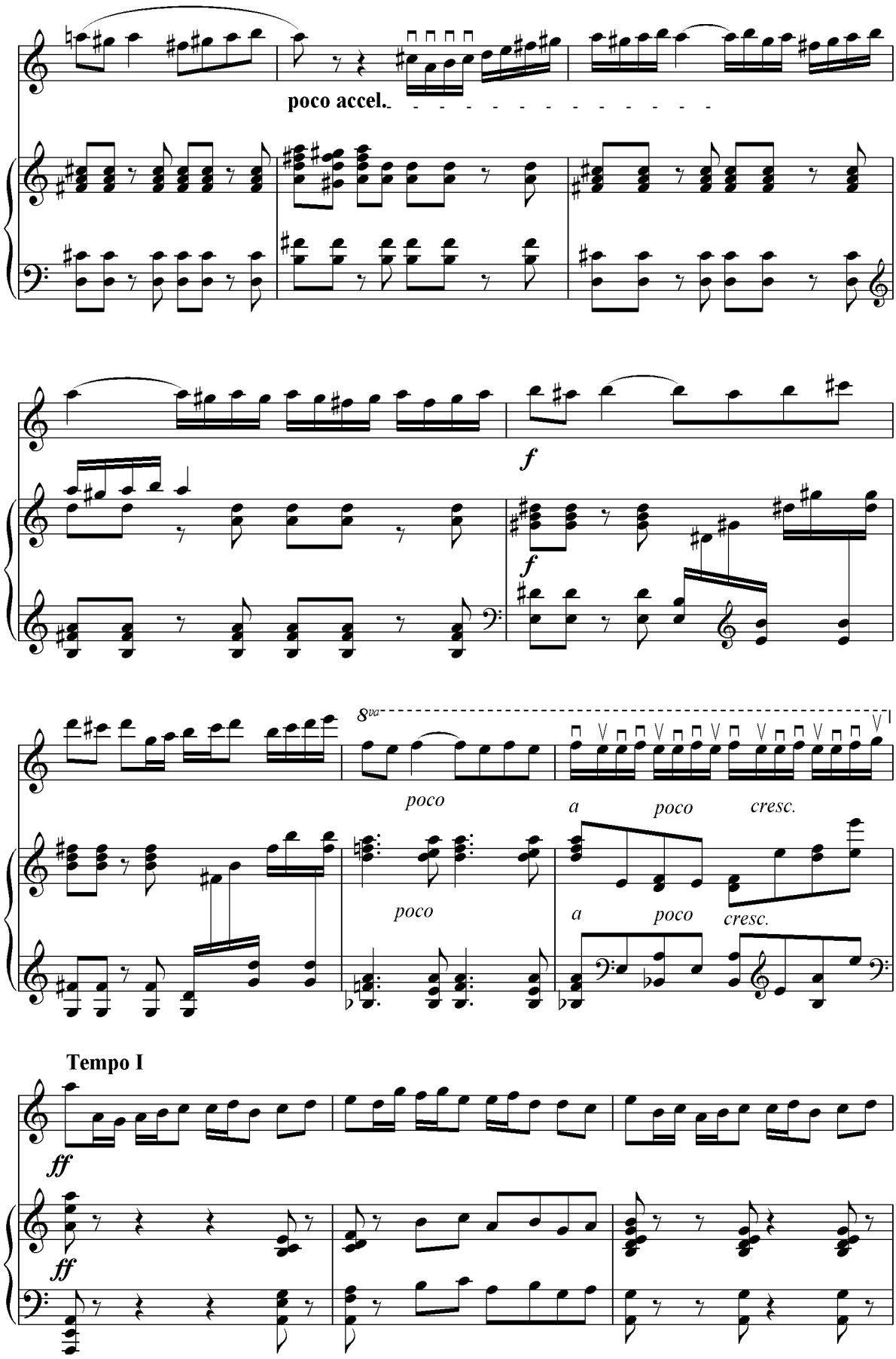
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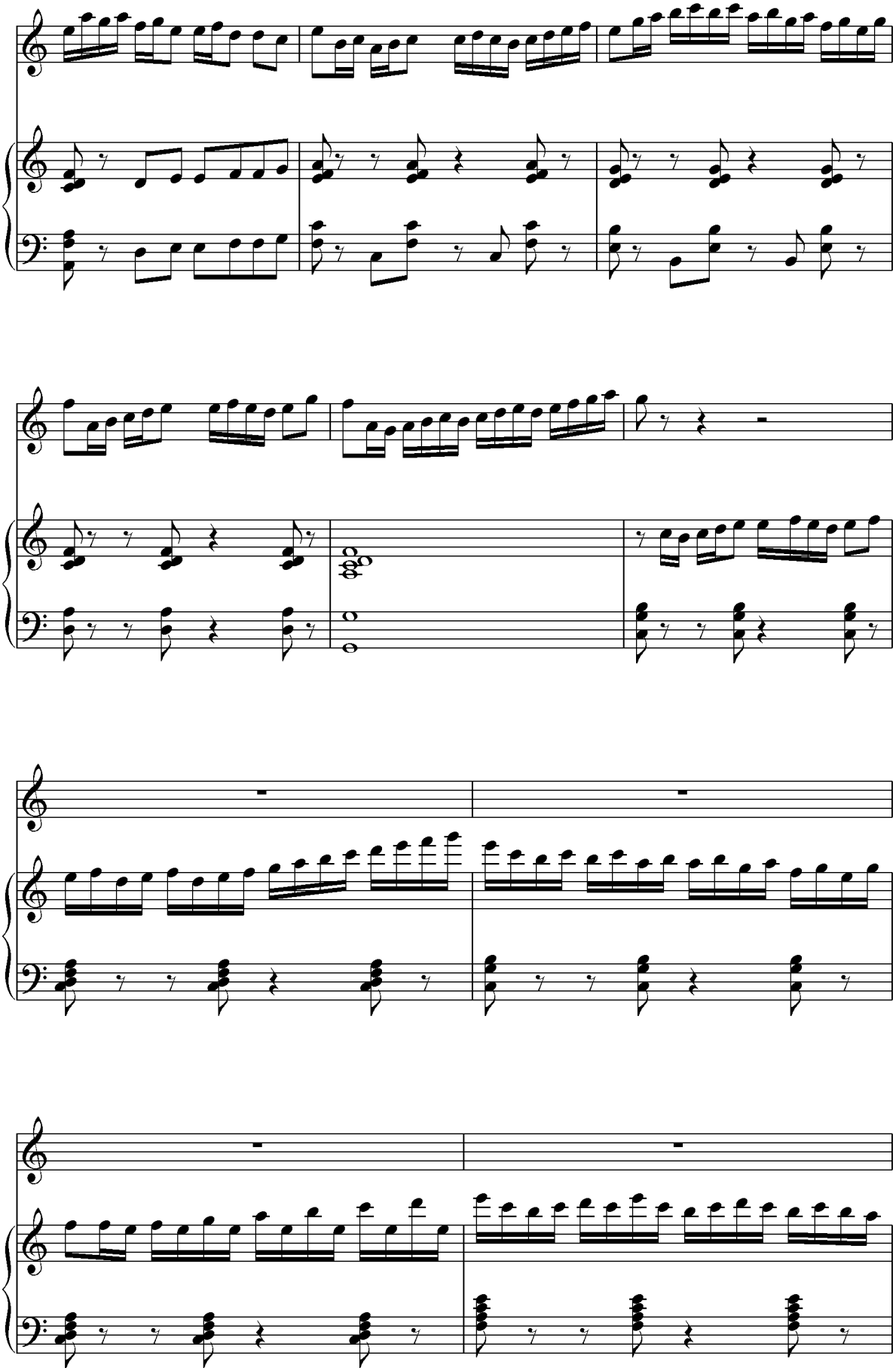

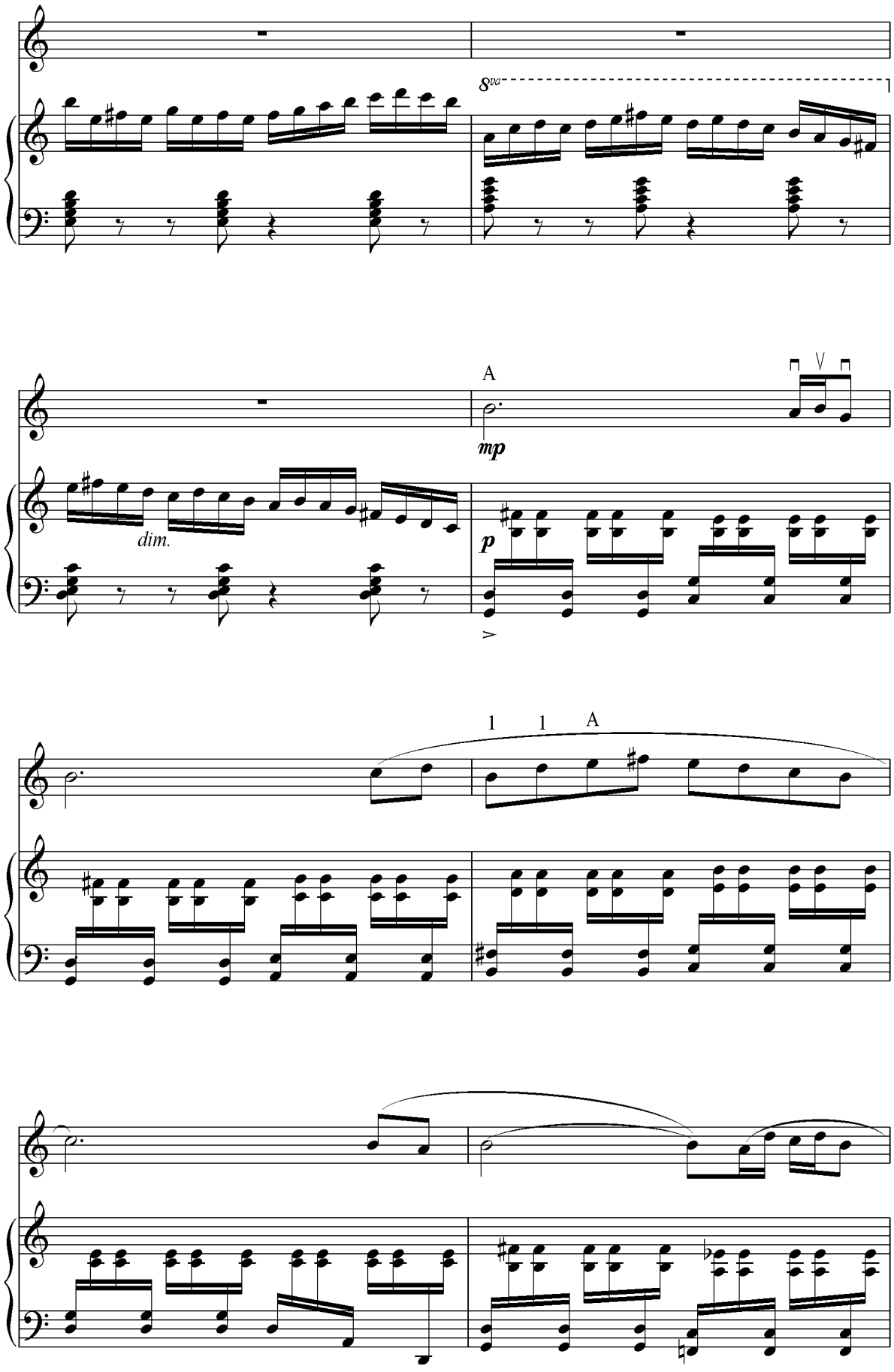
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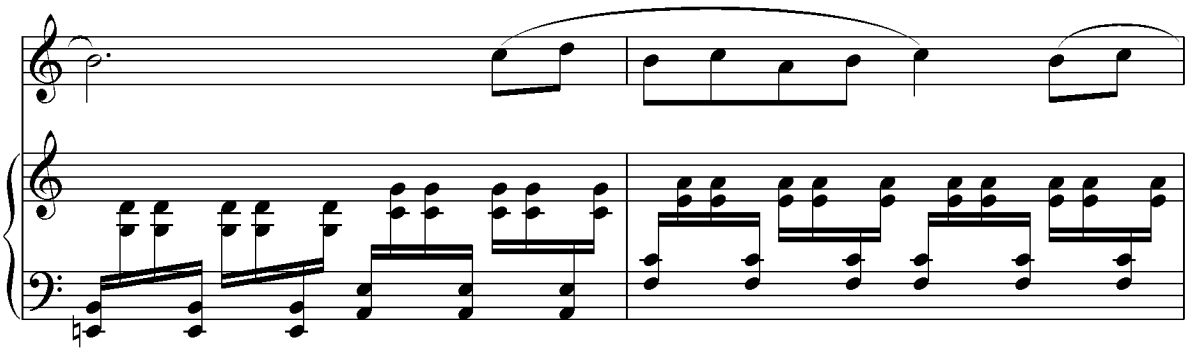

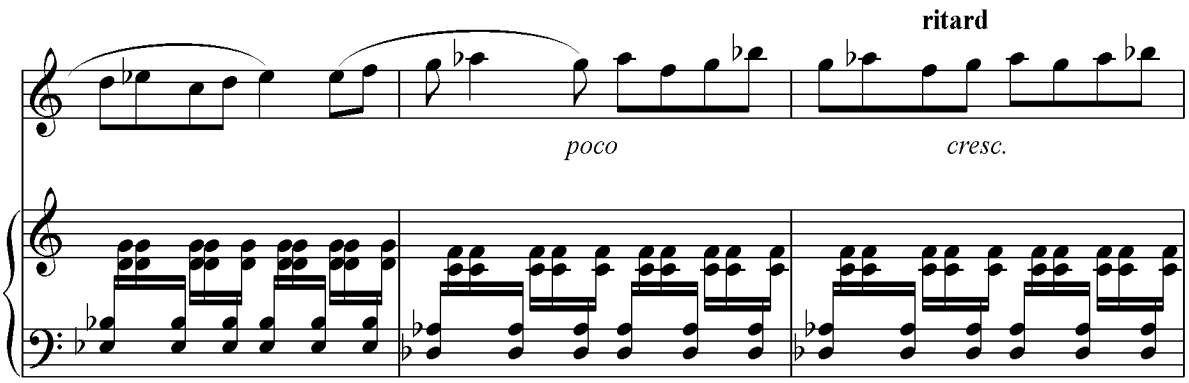
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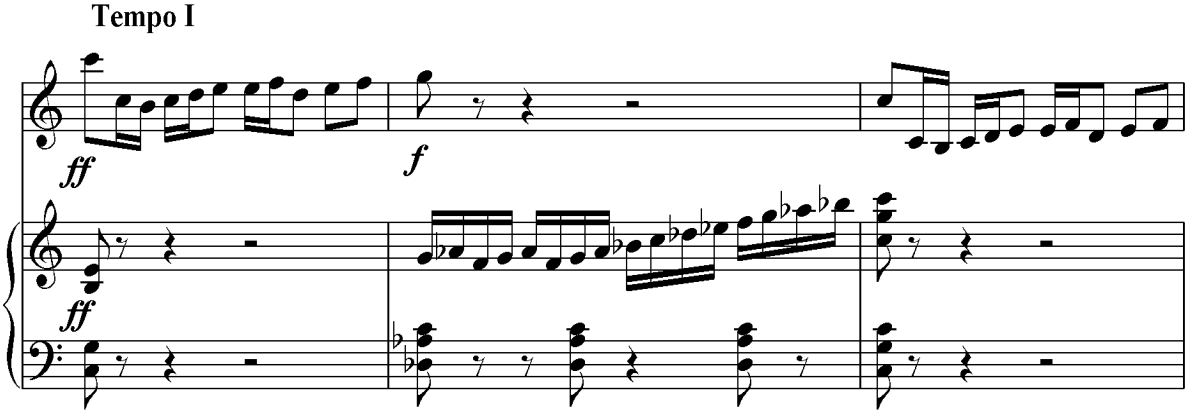
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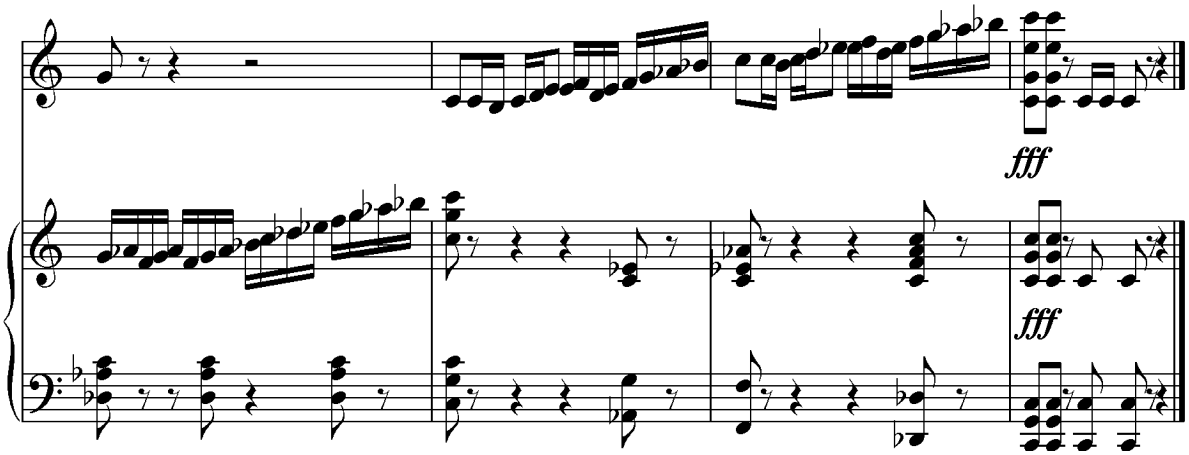
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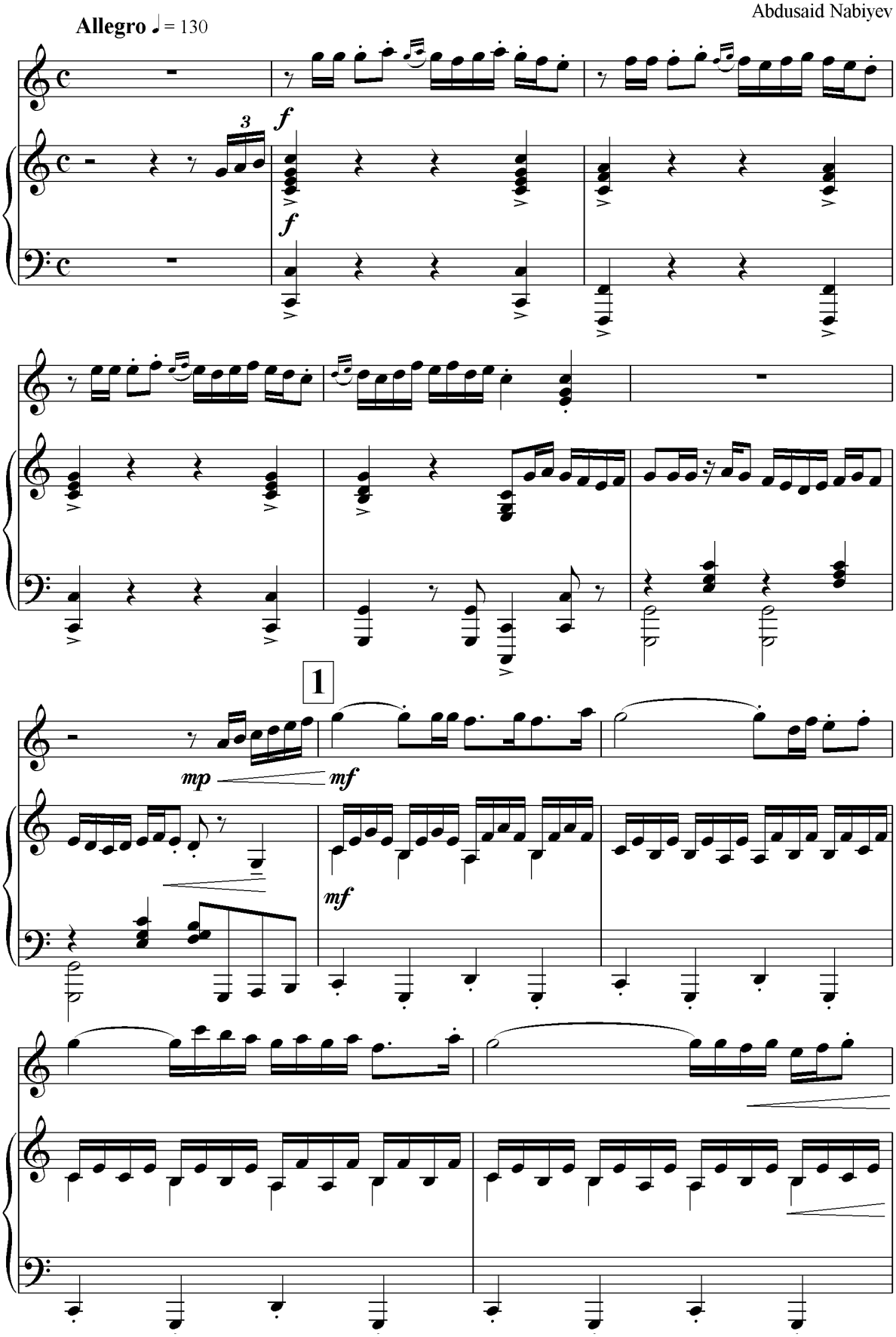
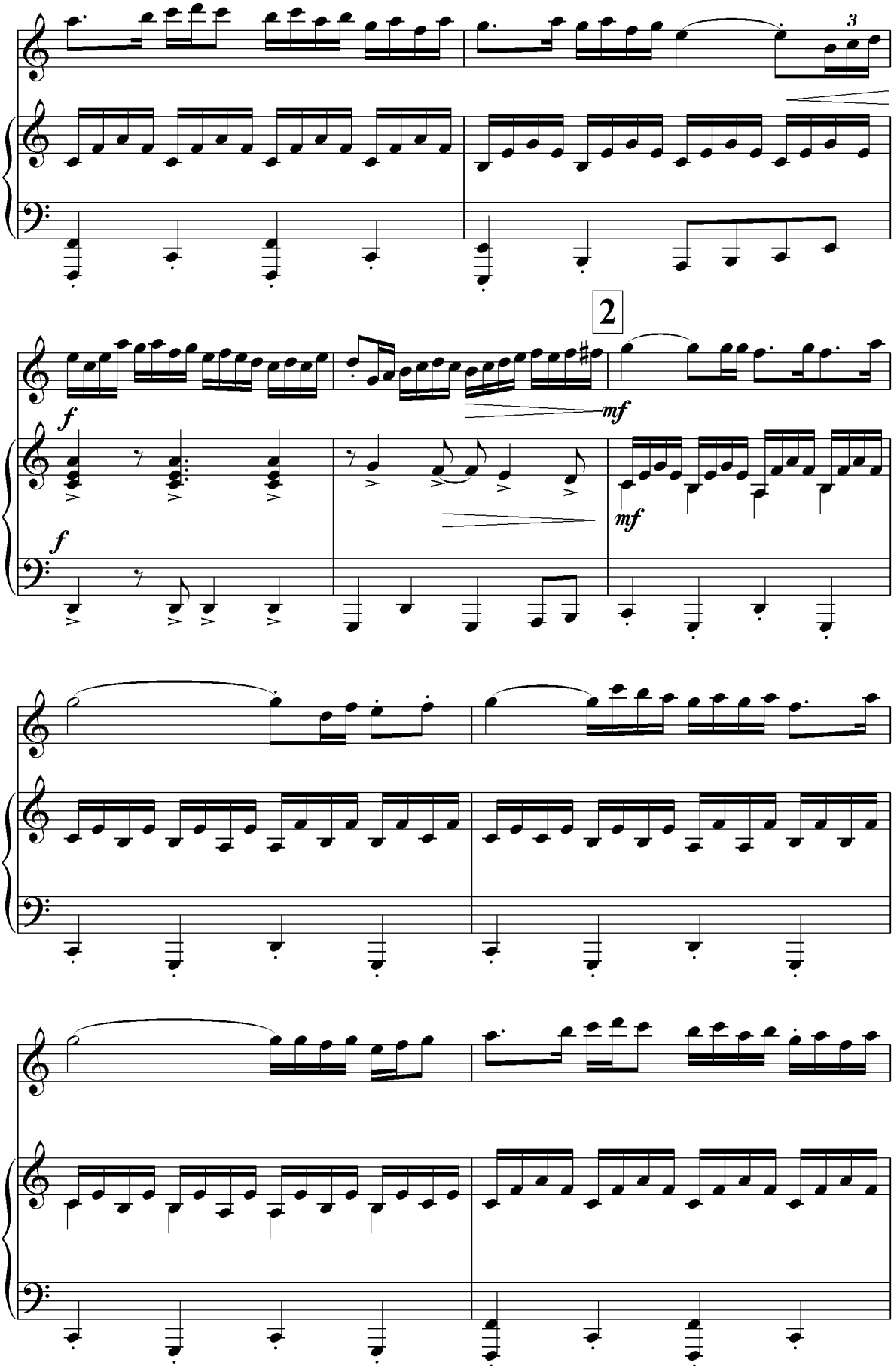
YUMORESKA

Abdusaid Nabiyev

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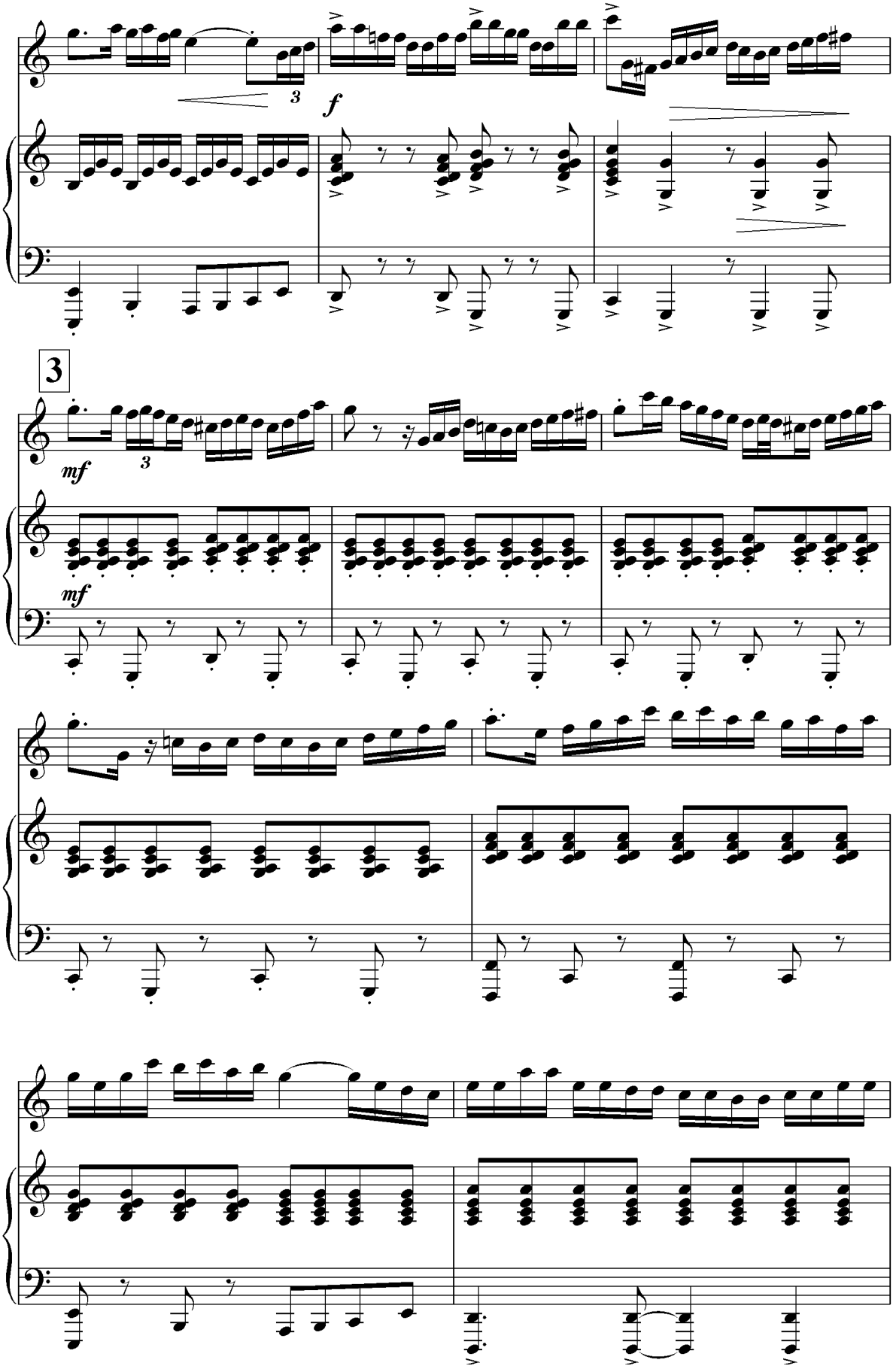
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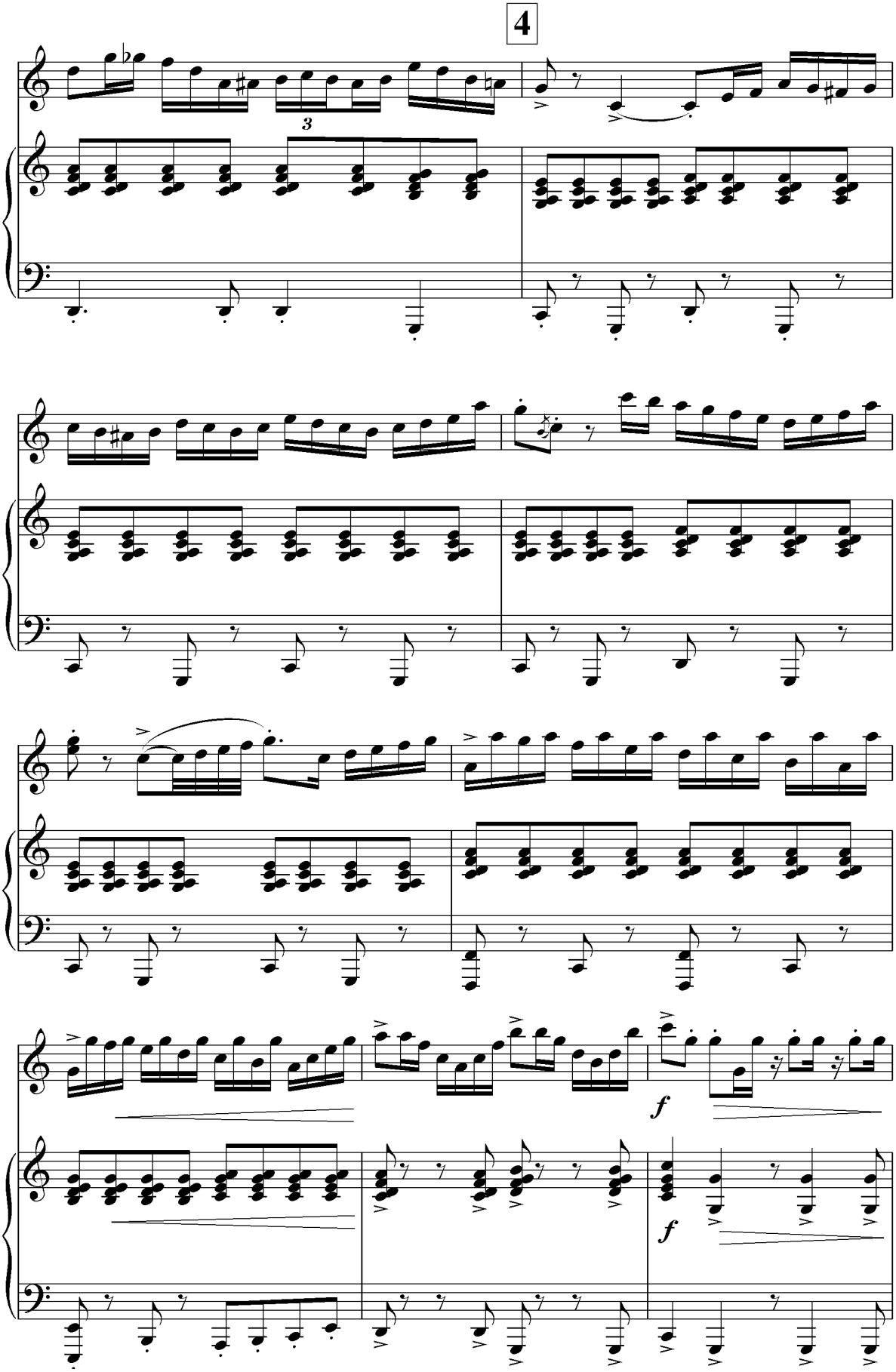
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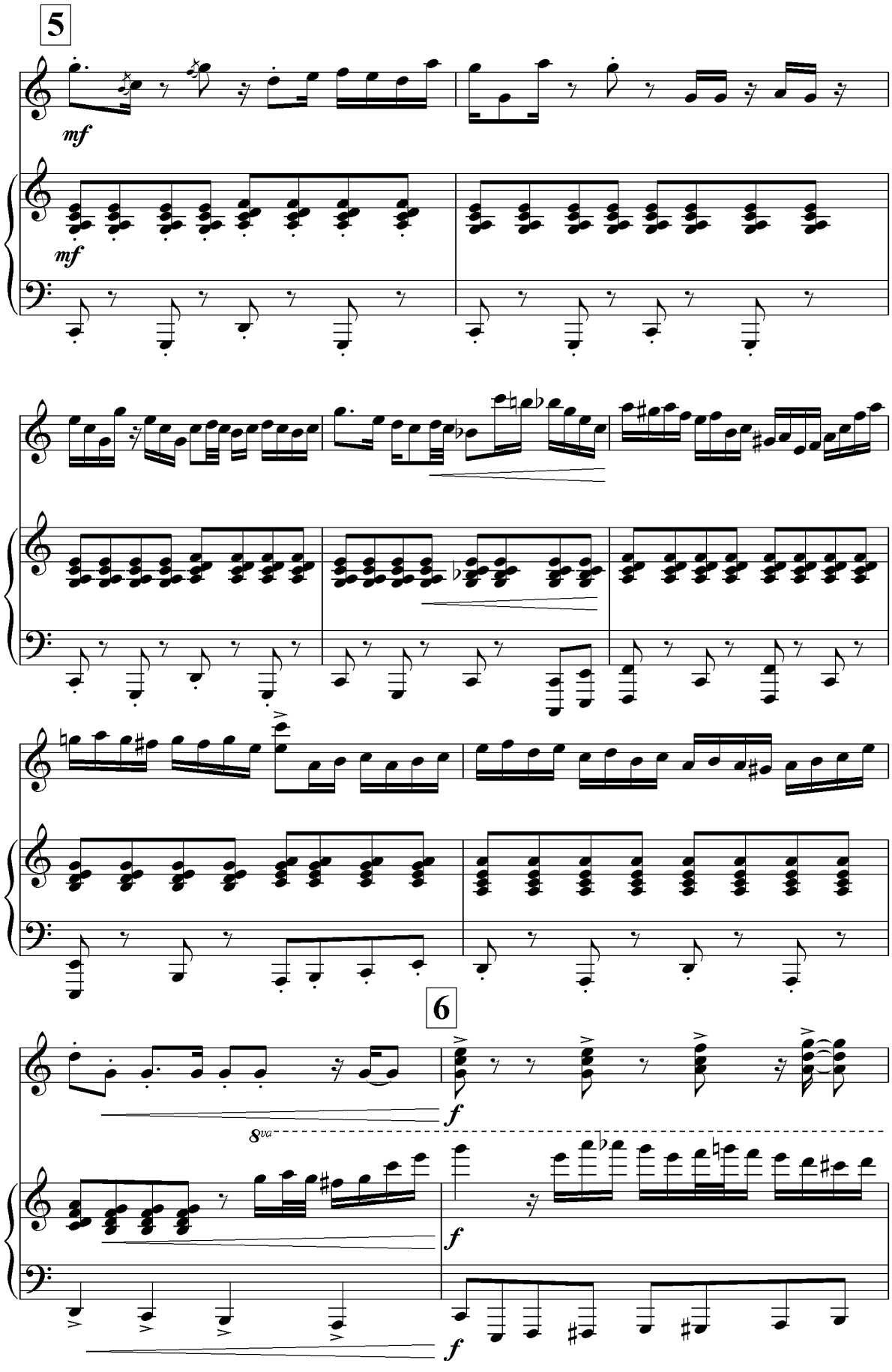
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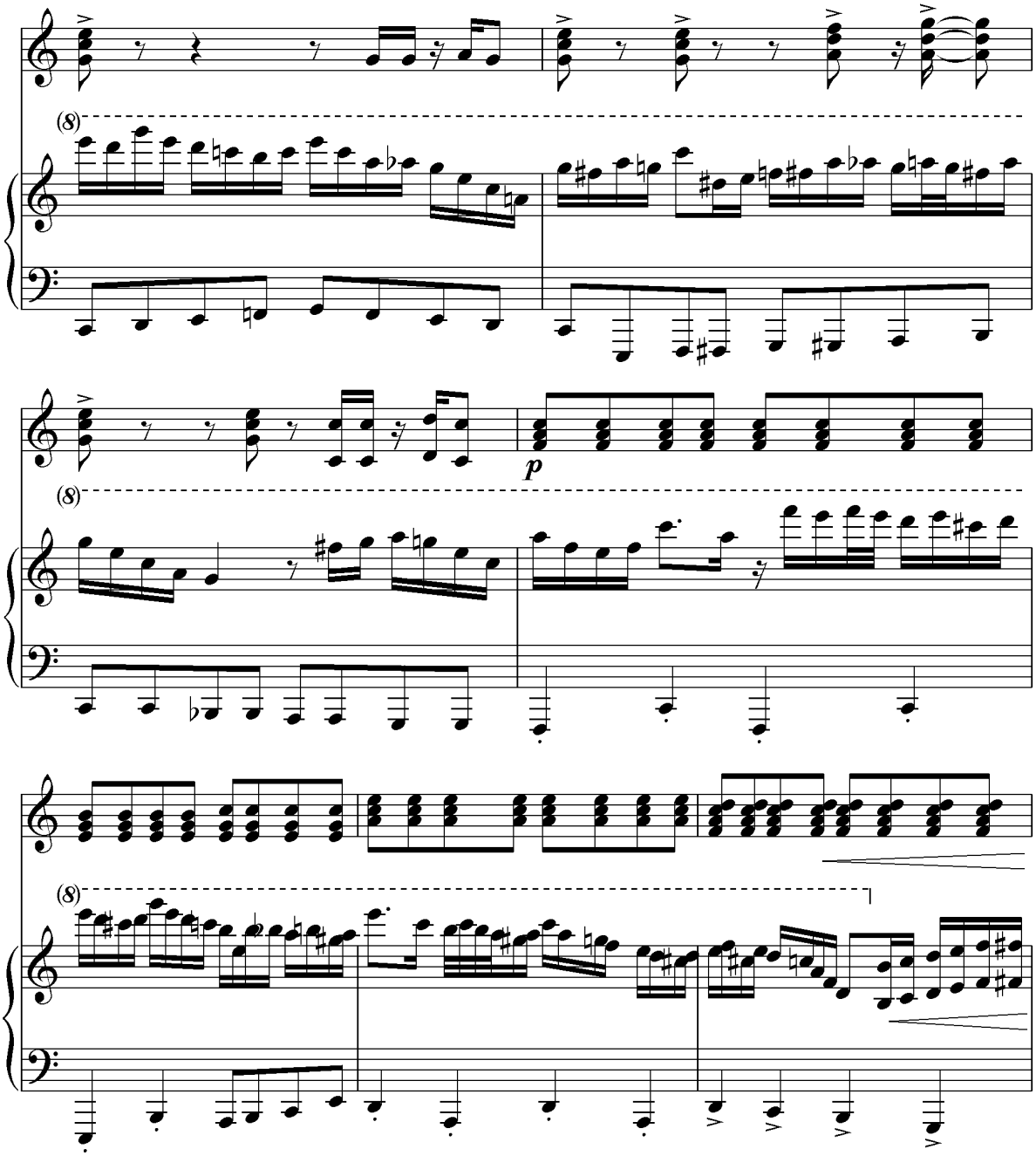

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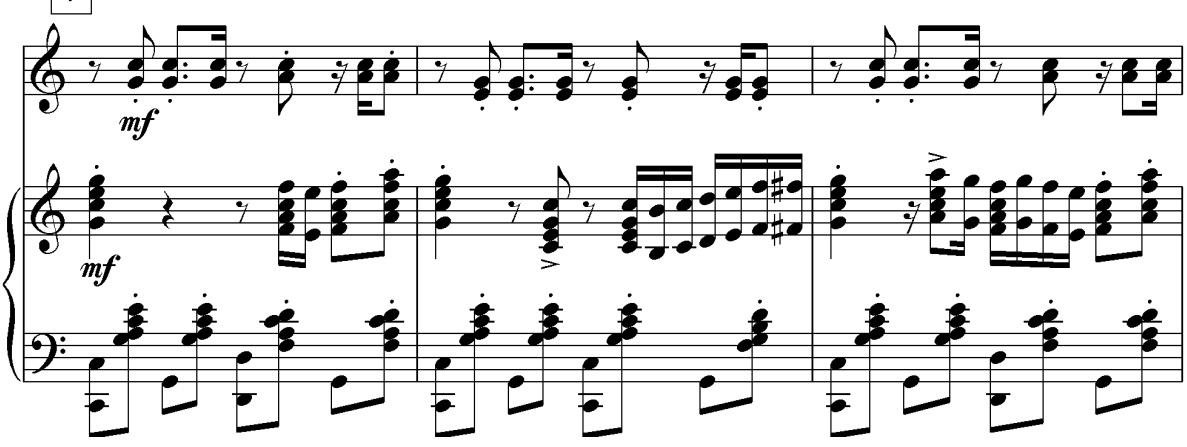

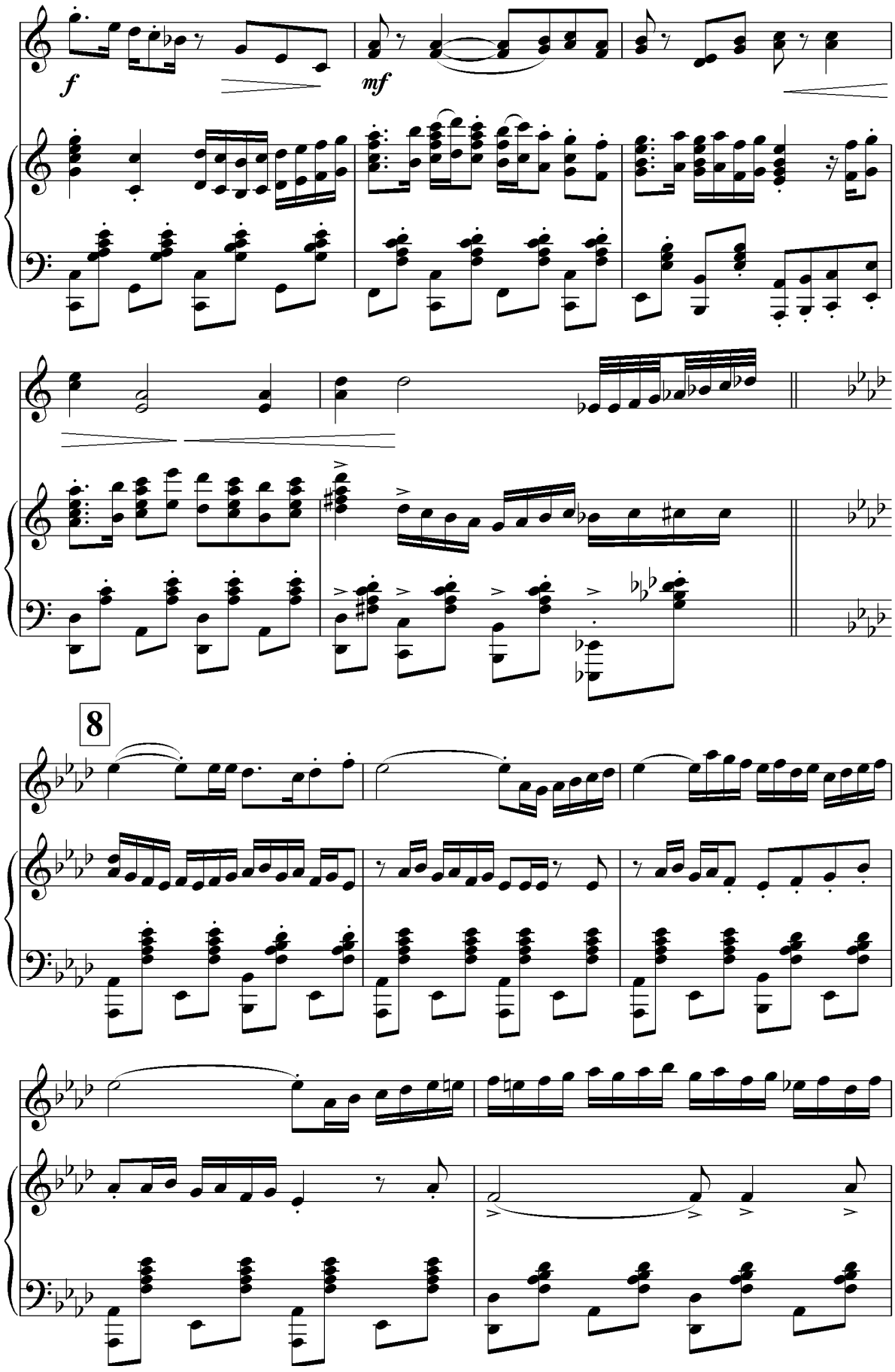
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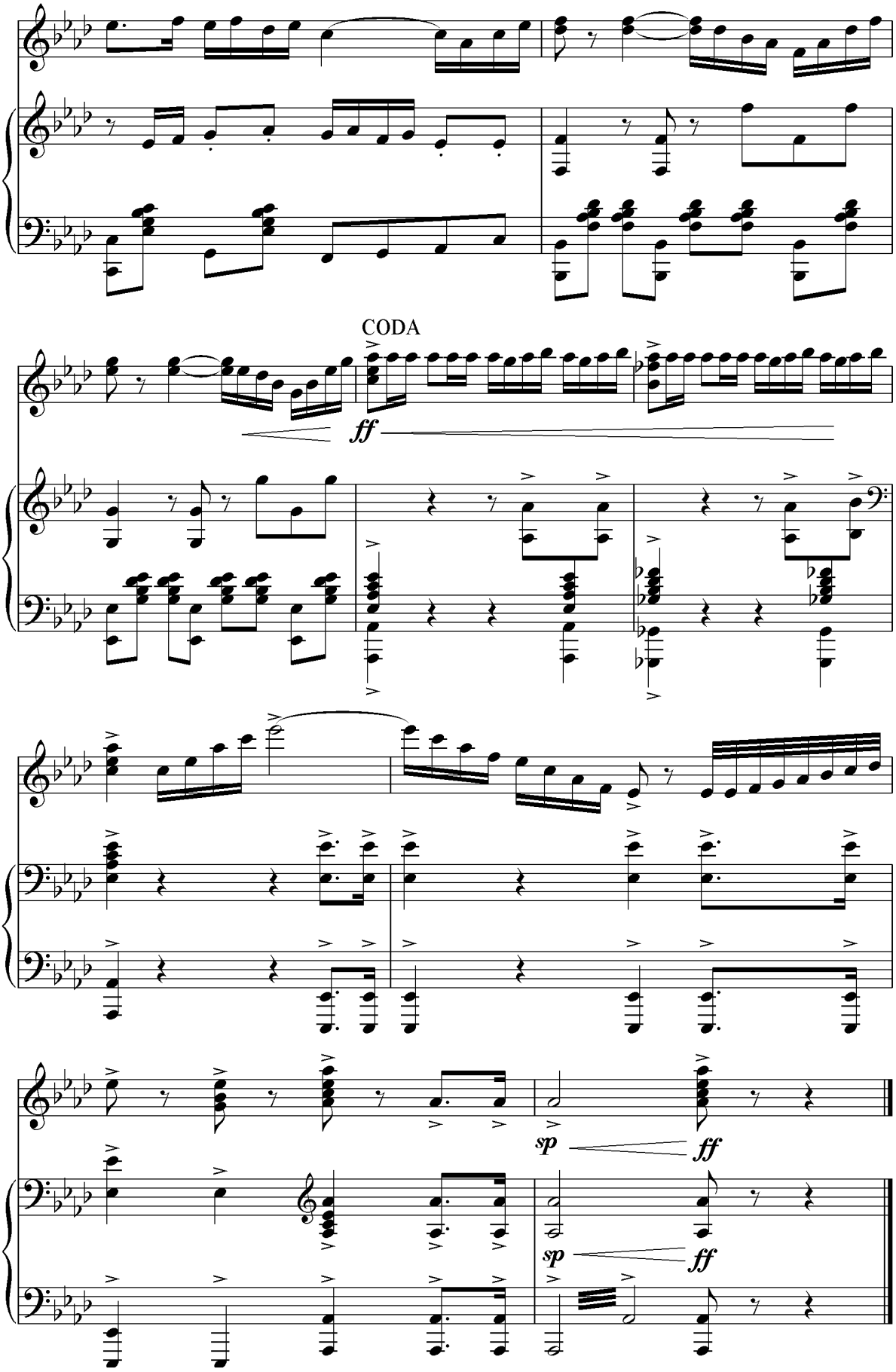
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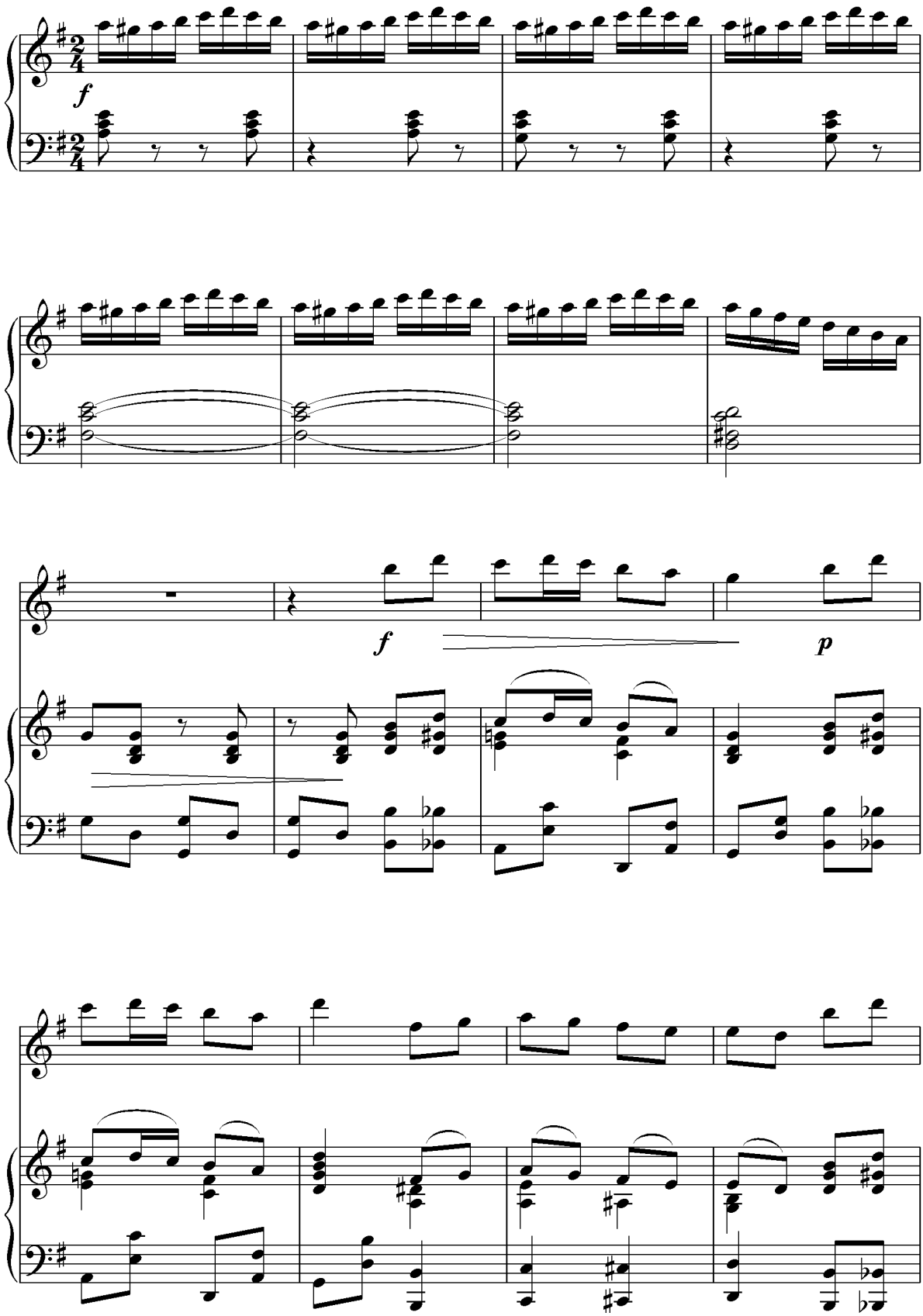
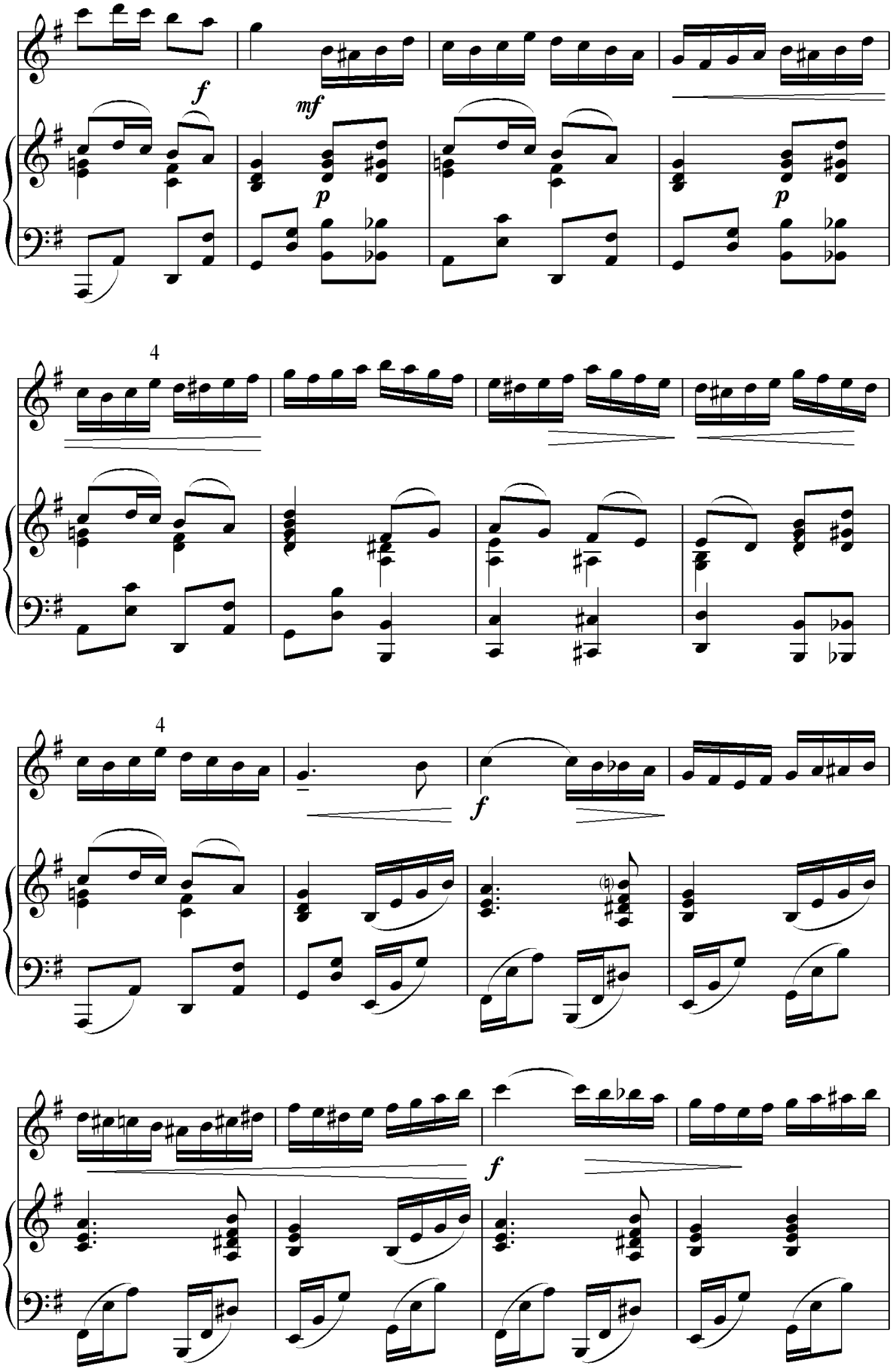
KONSERT PYESASI

S.Konyayev

Con moto

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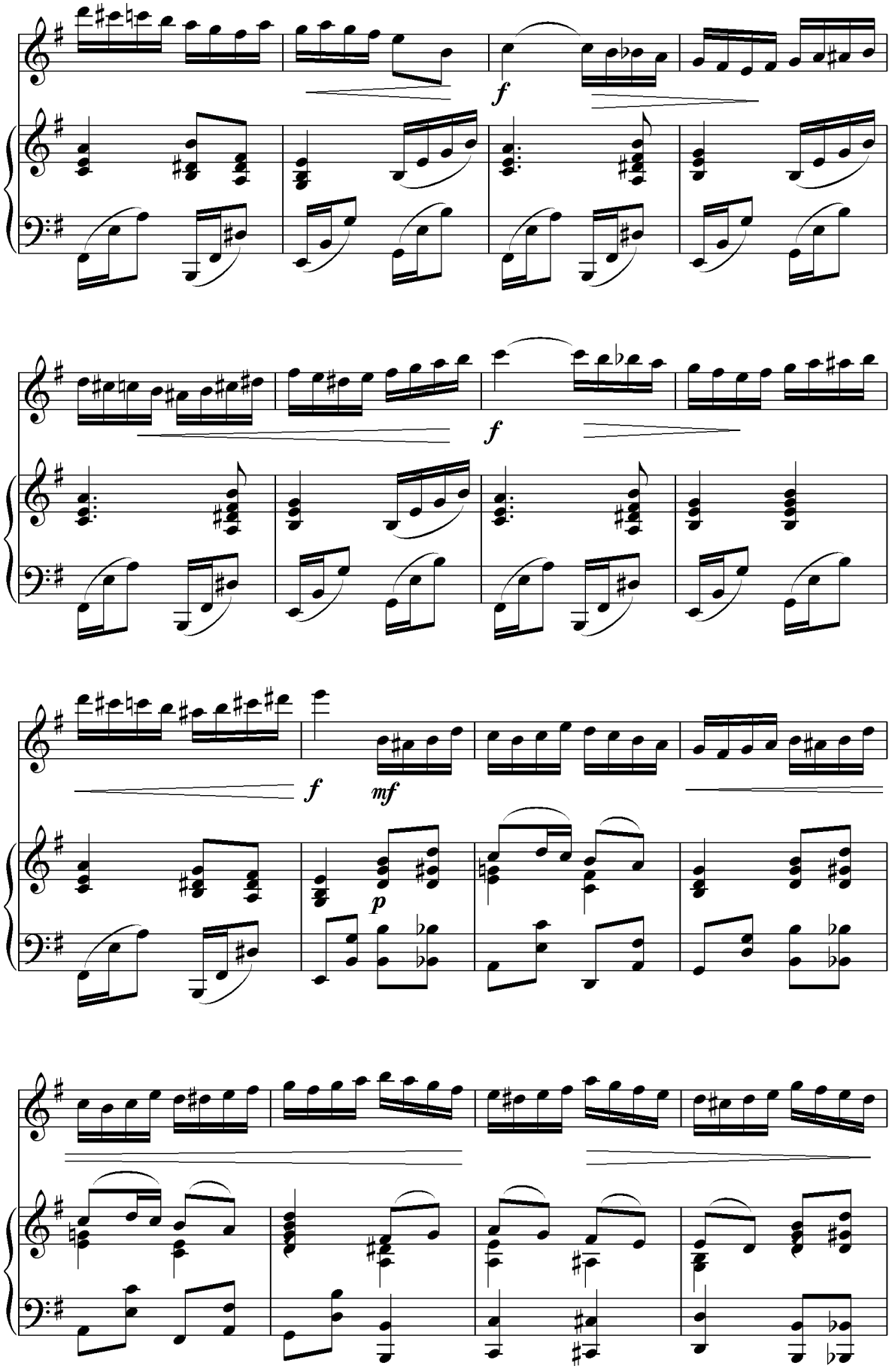
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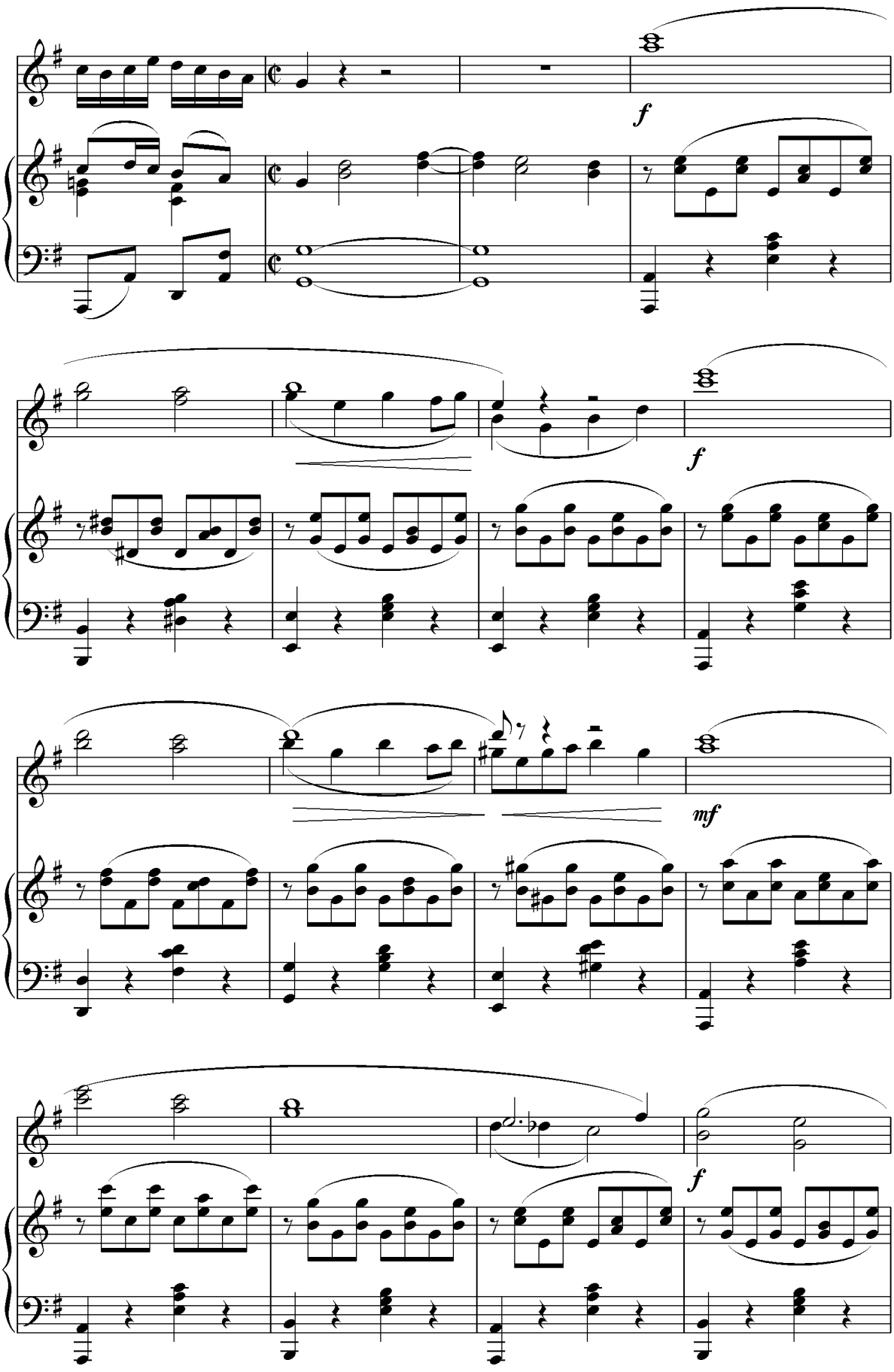
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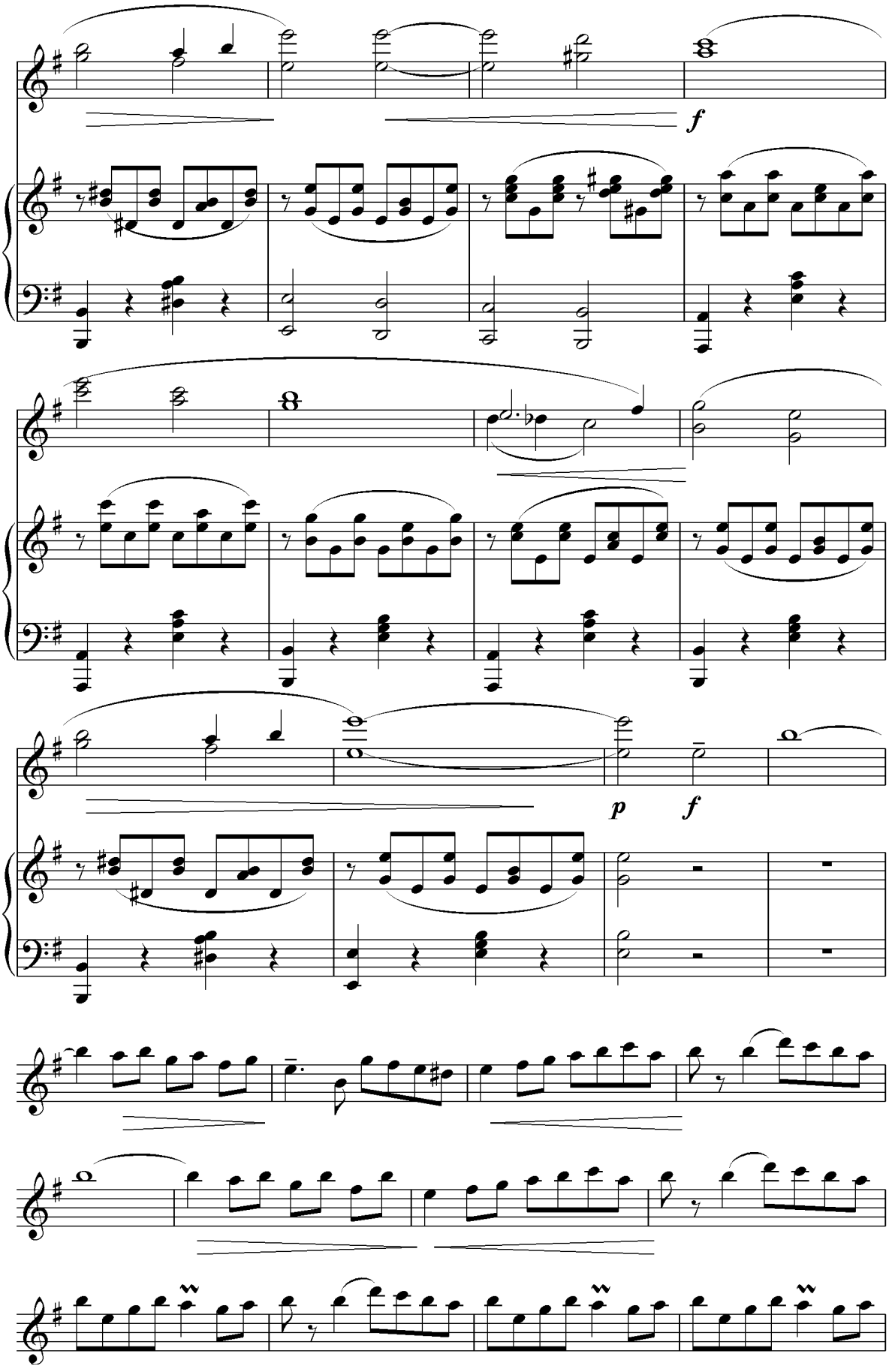
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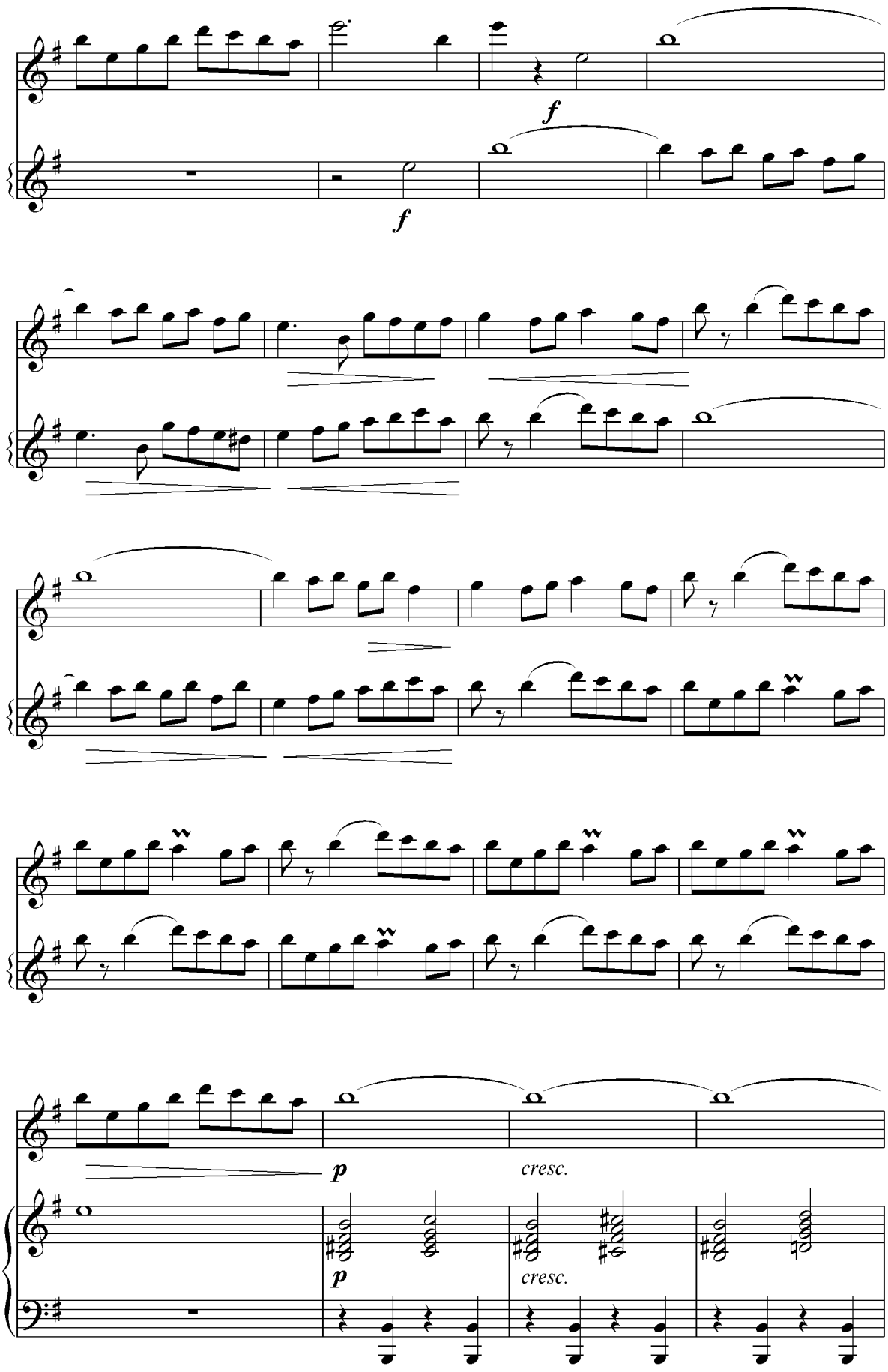
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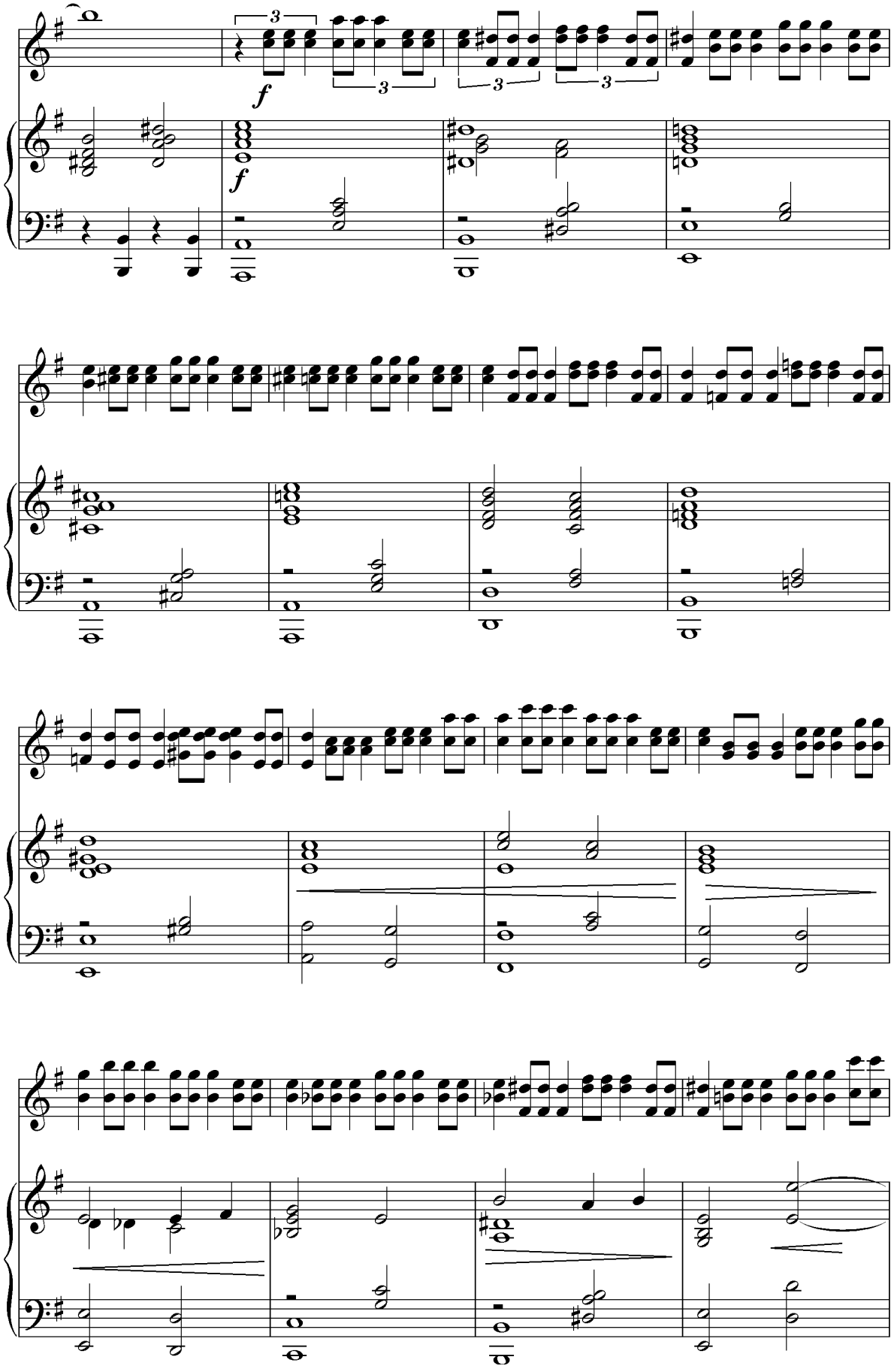
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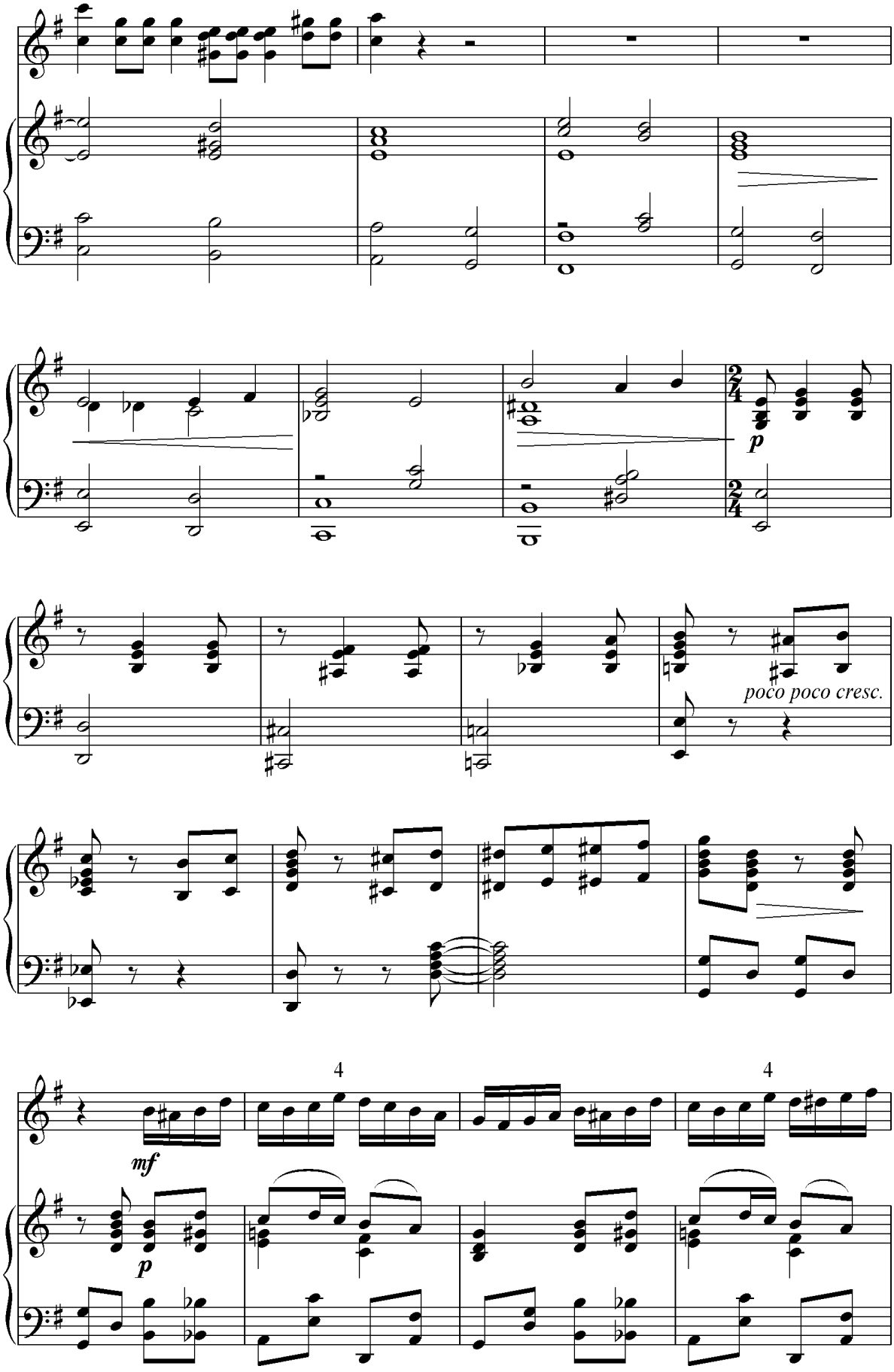
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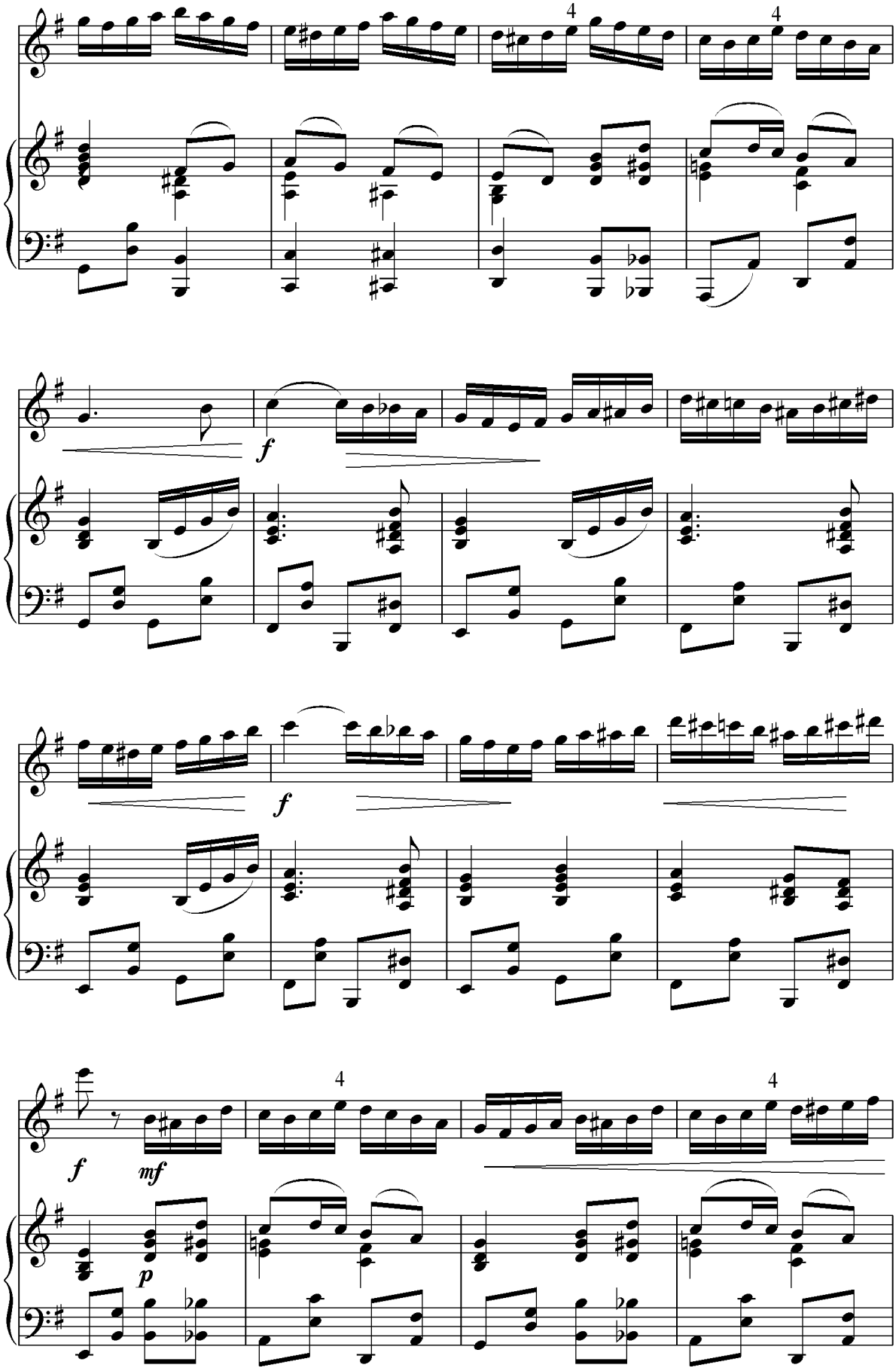
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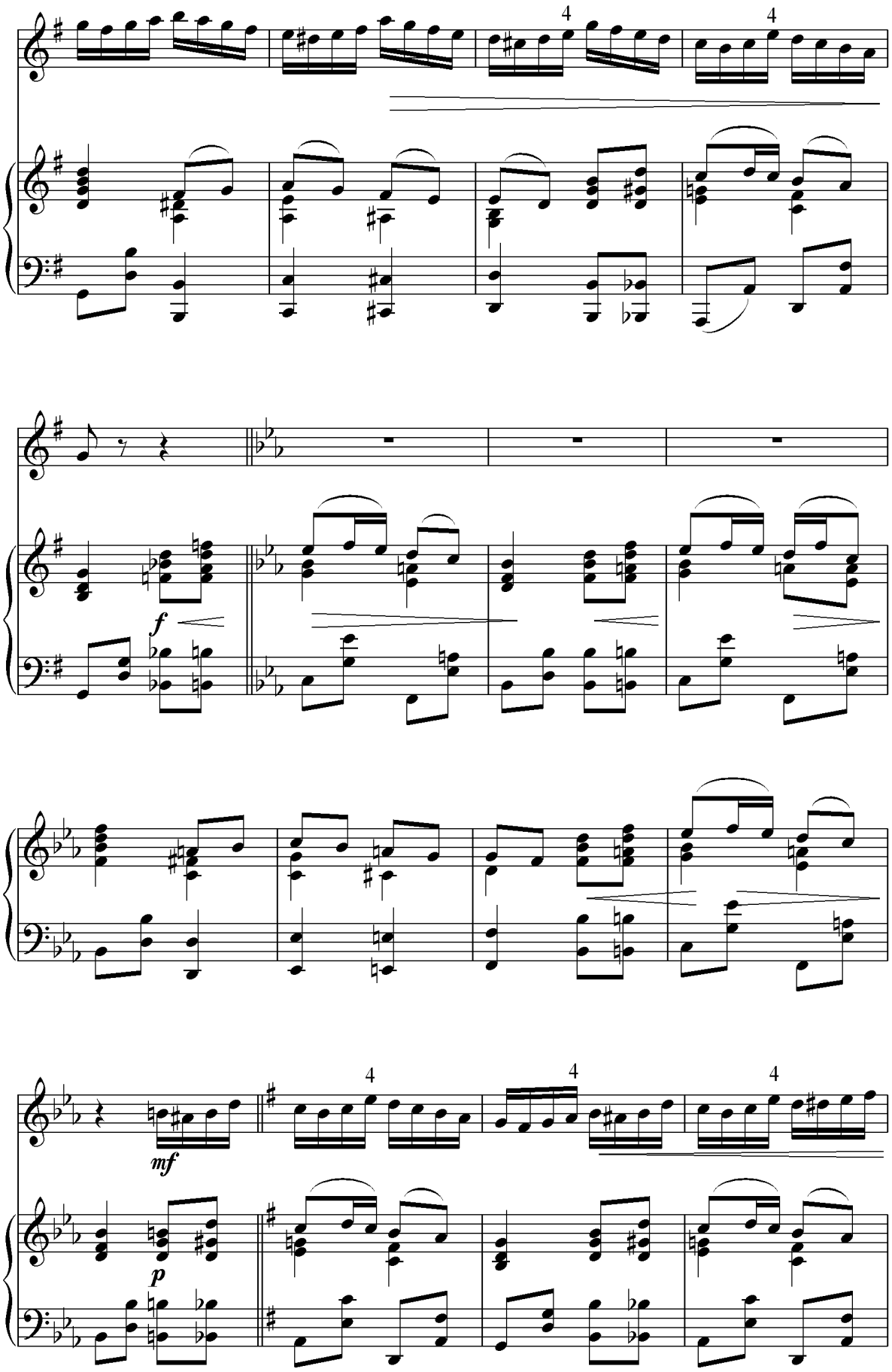
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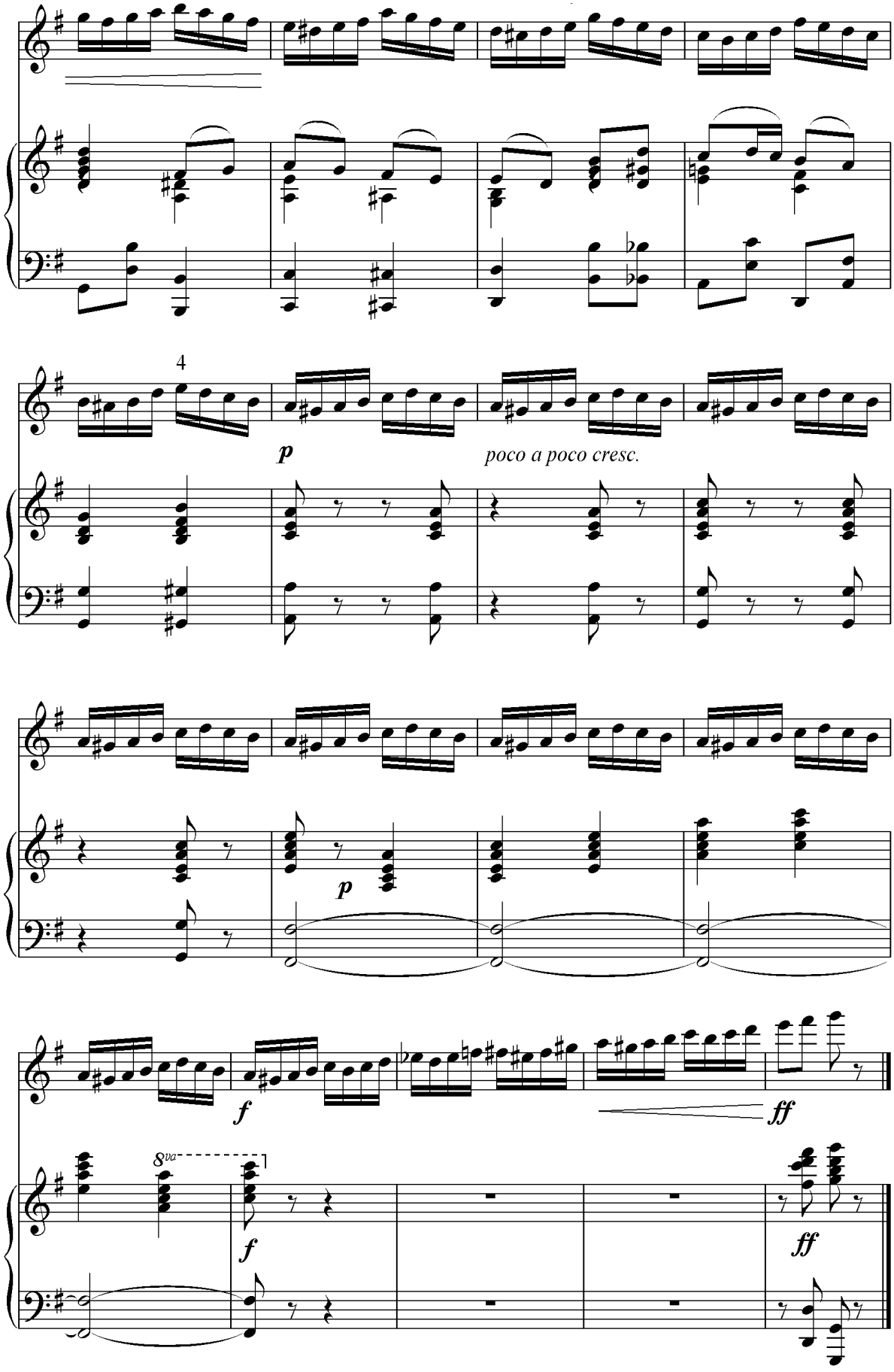
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p
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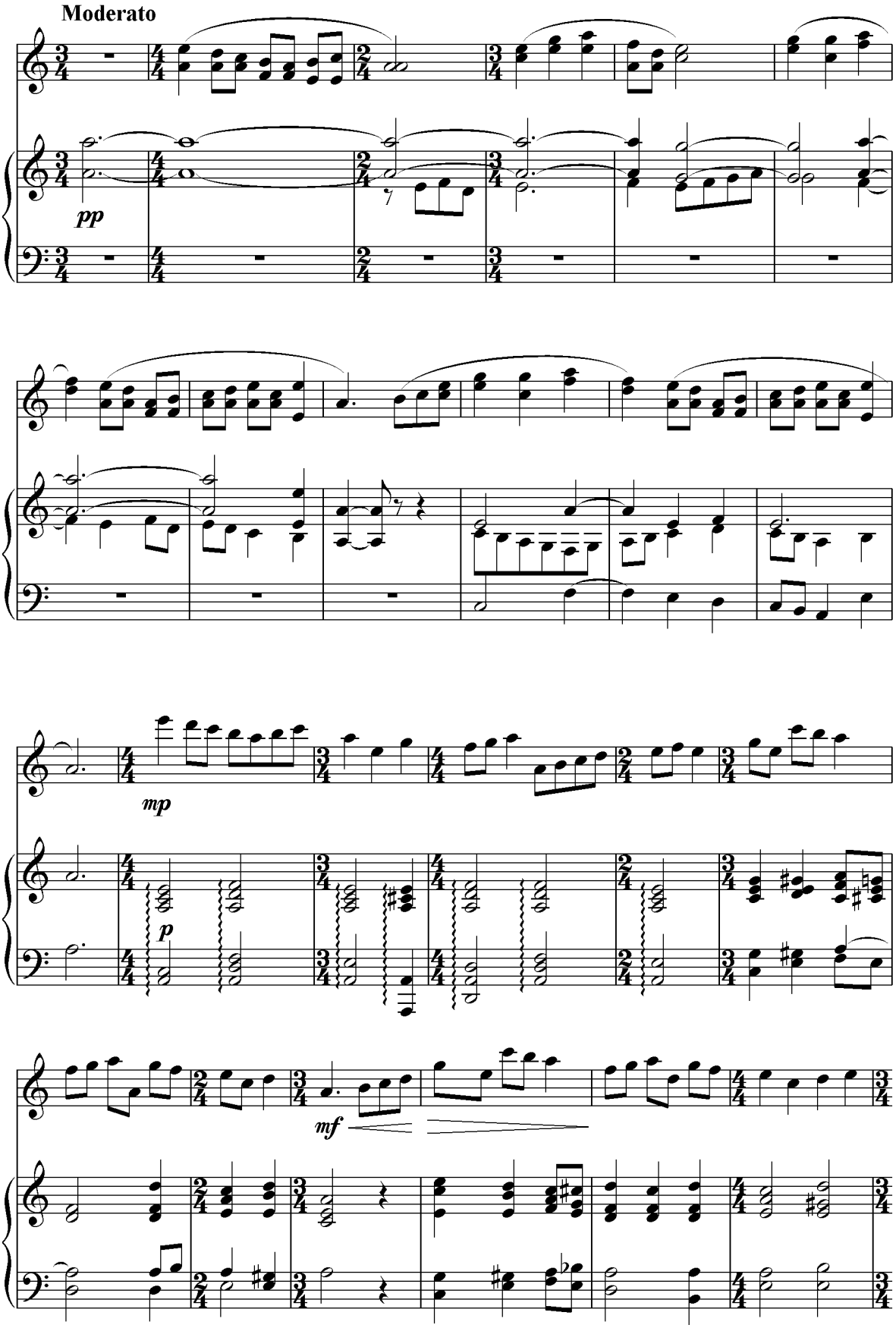
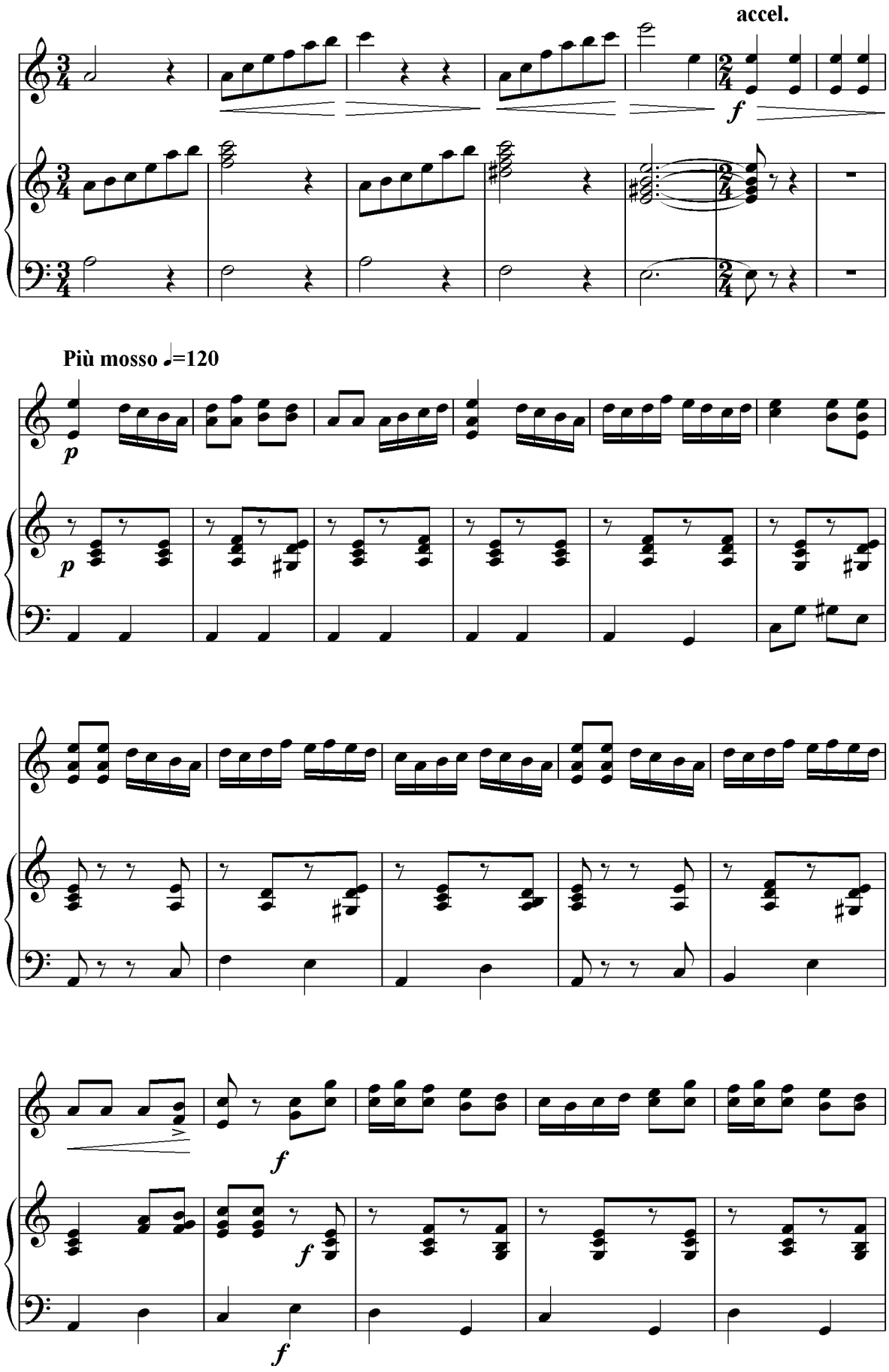
ff
8va
f
ff

QO‘SHIQ VA RAQS

M.Lapidus

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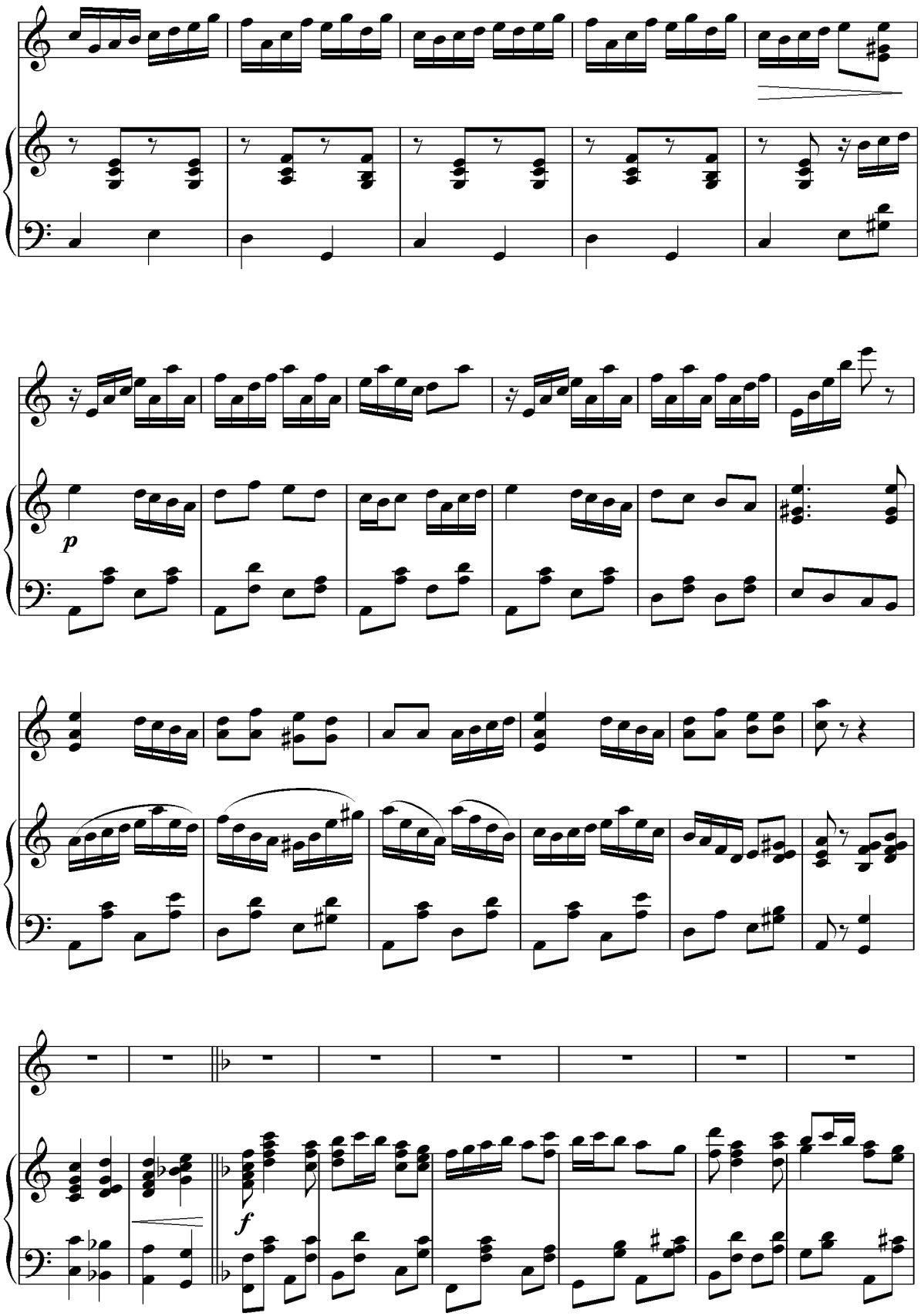
Più mosso ♩=120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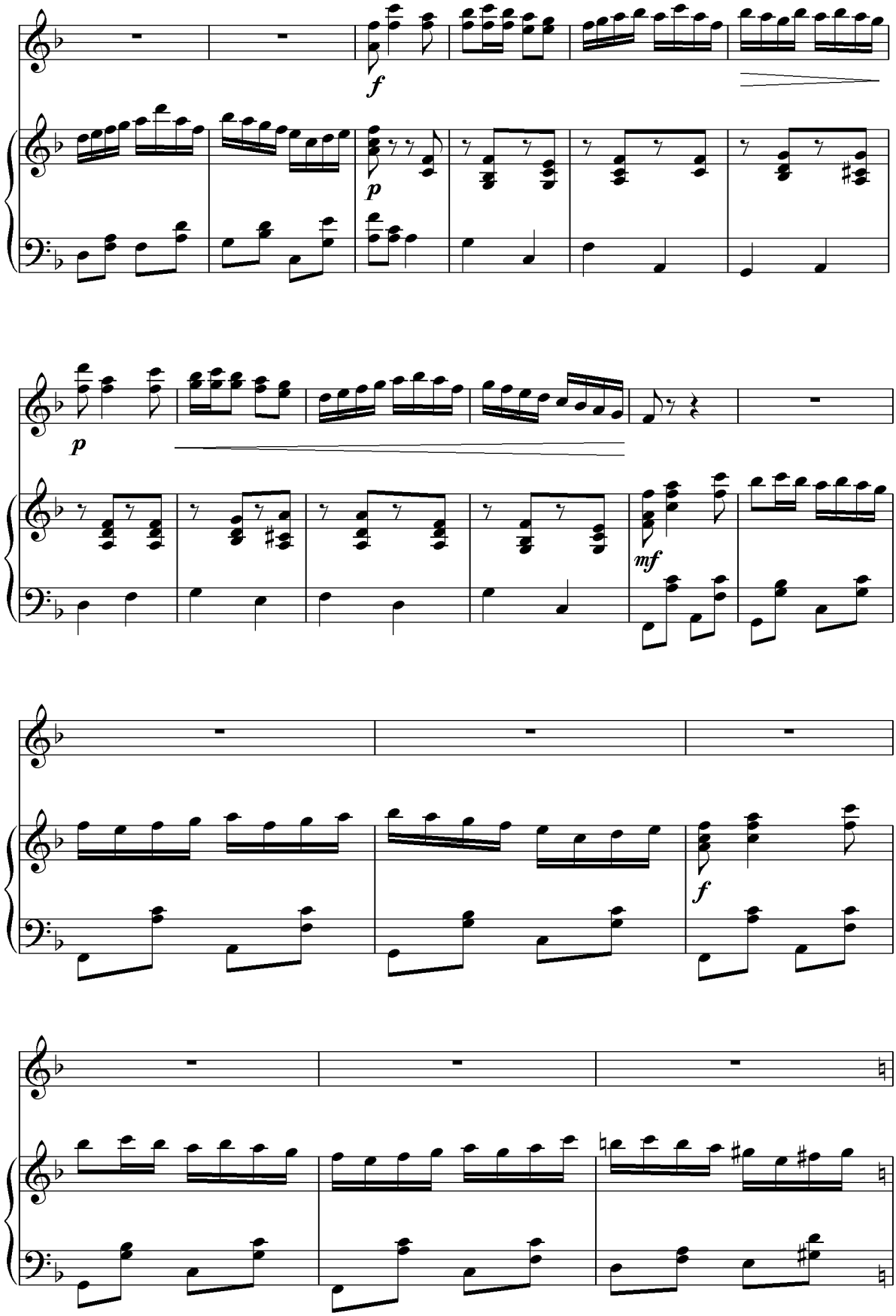
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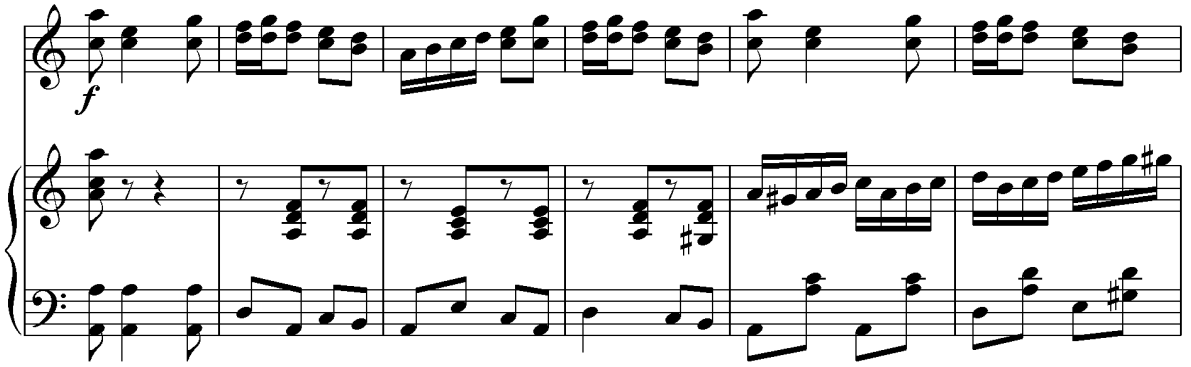
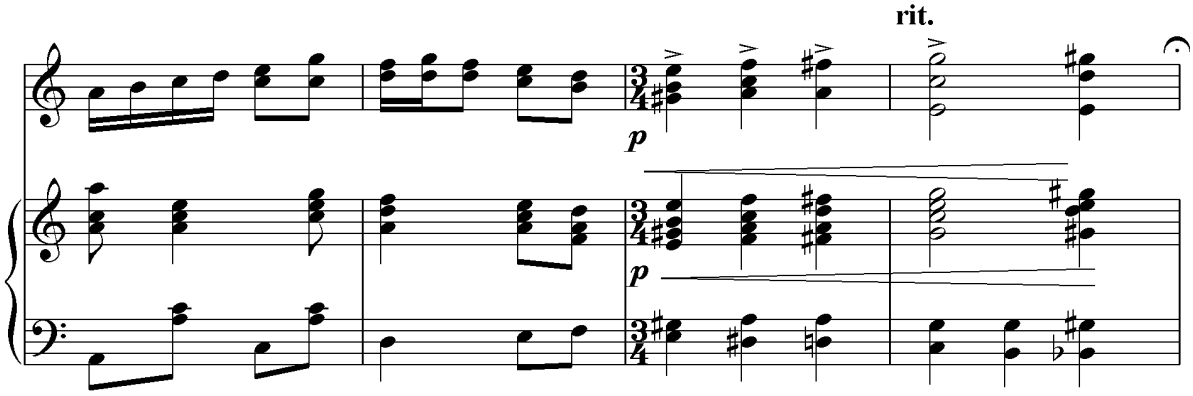
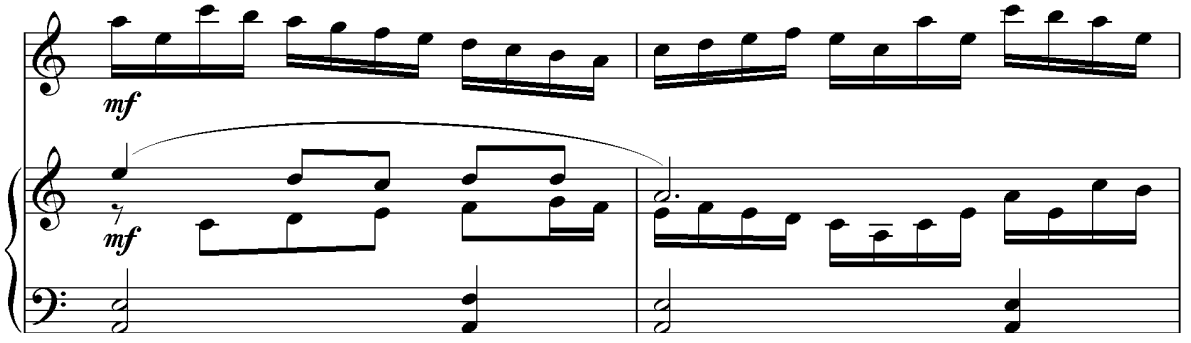
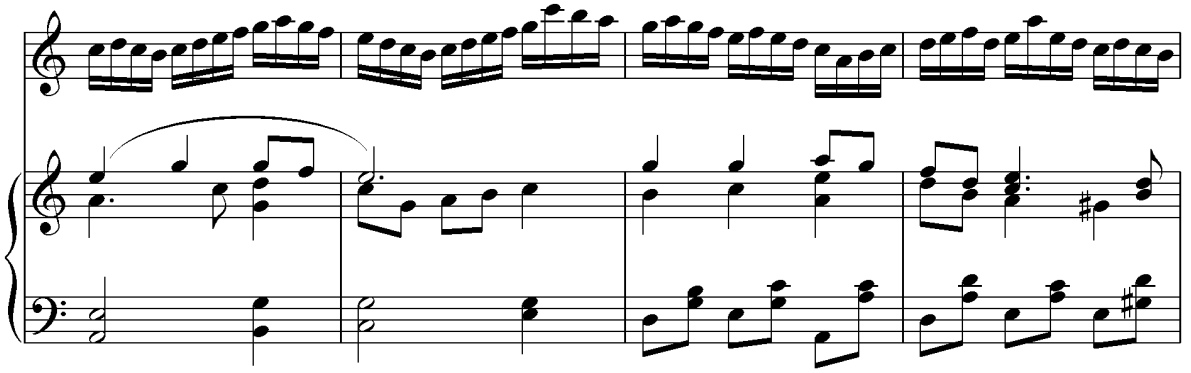
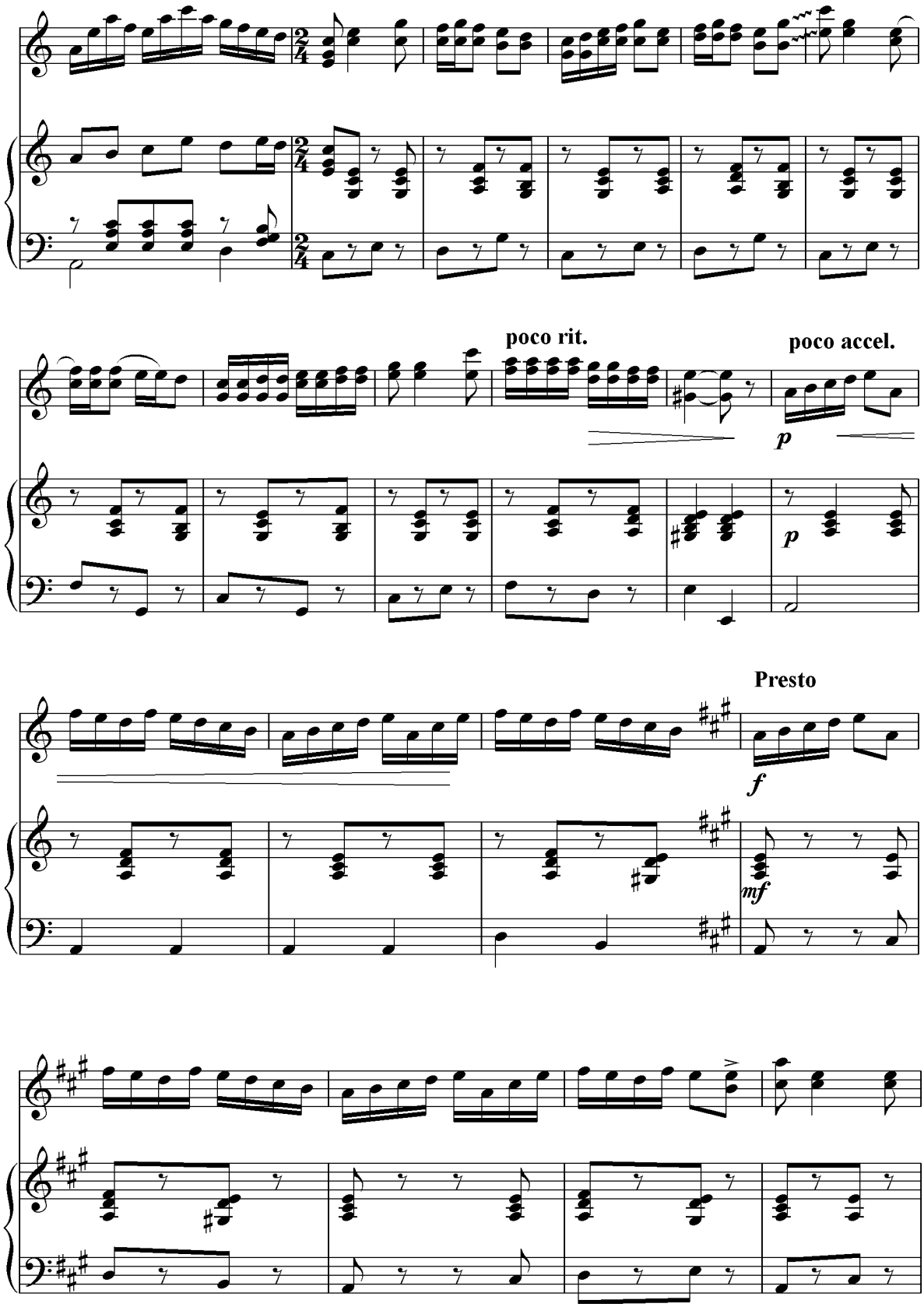




Tempo I



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p
Presto
f
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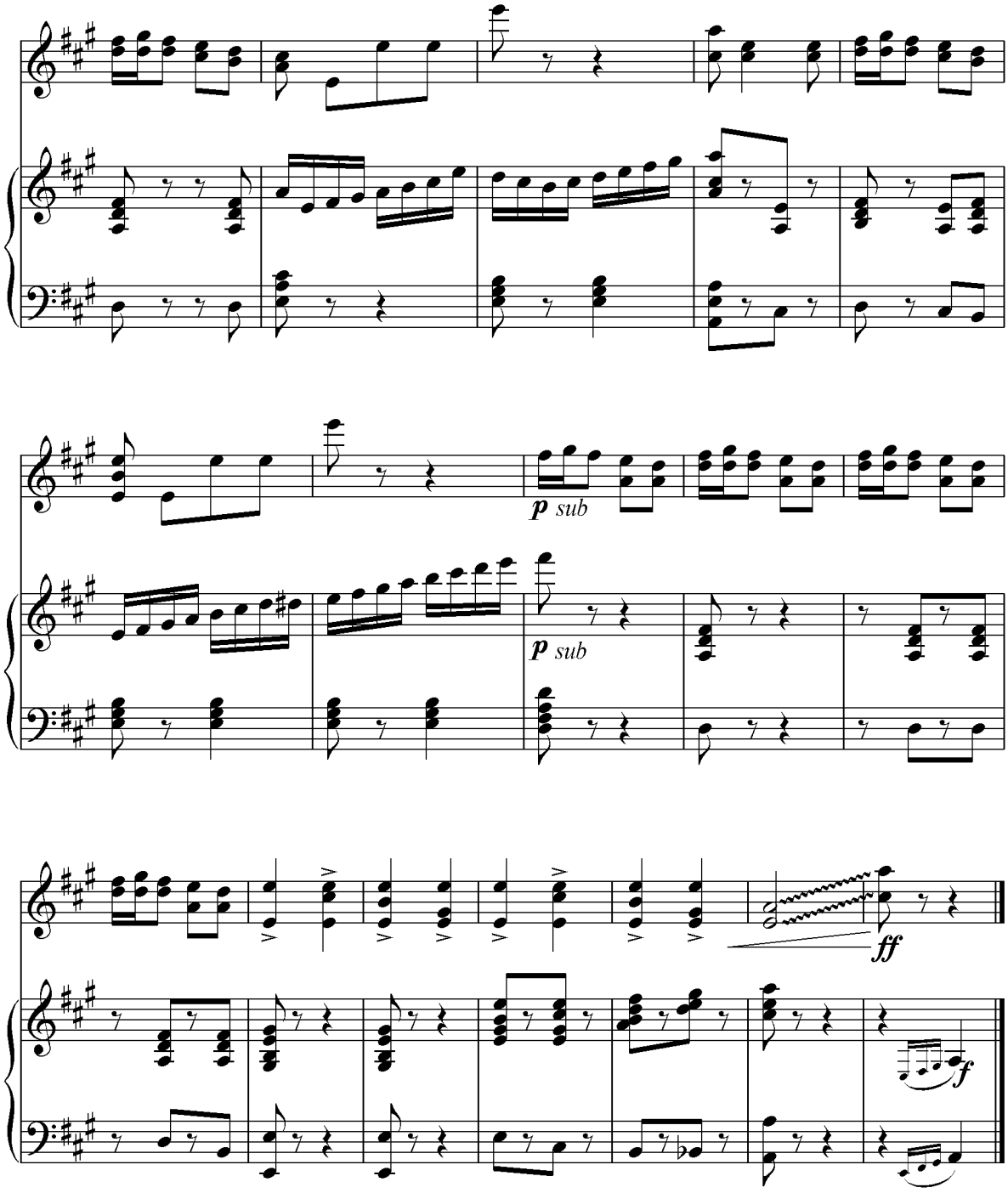
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p sub
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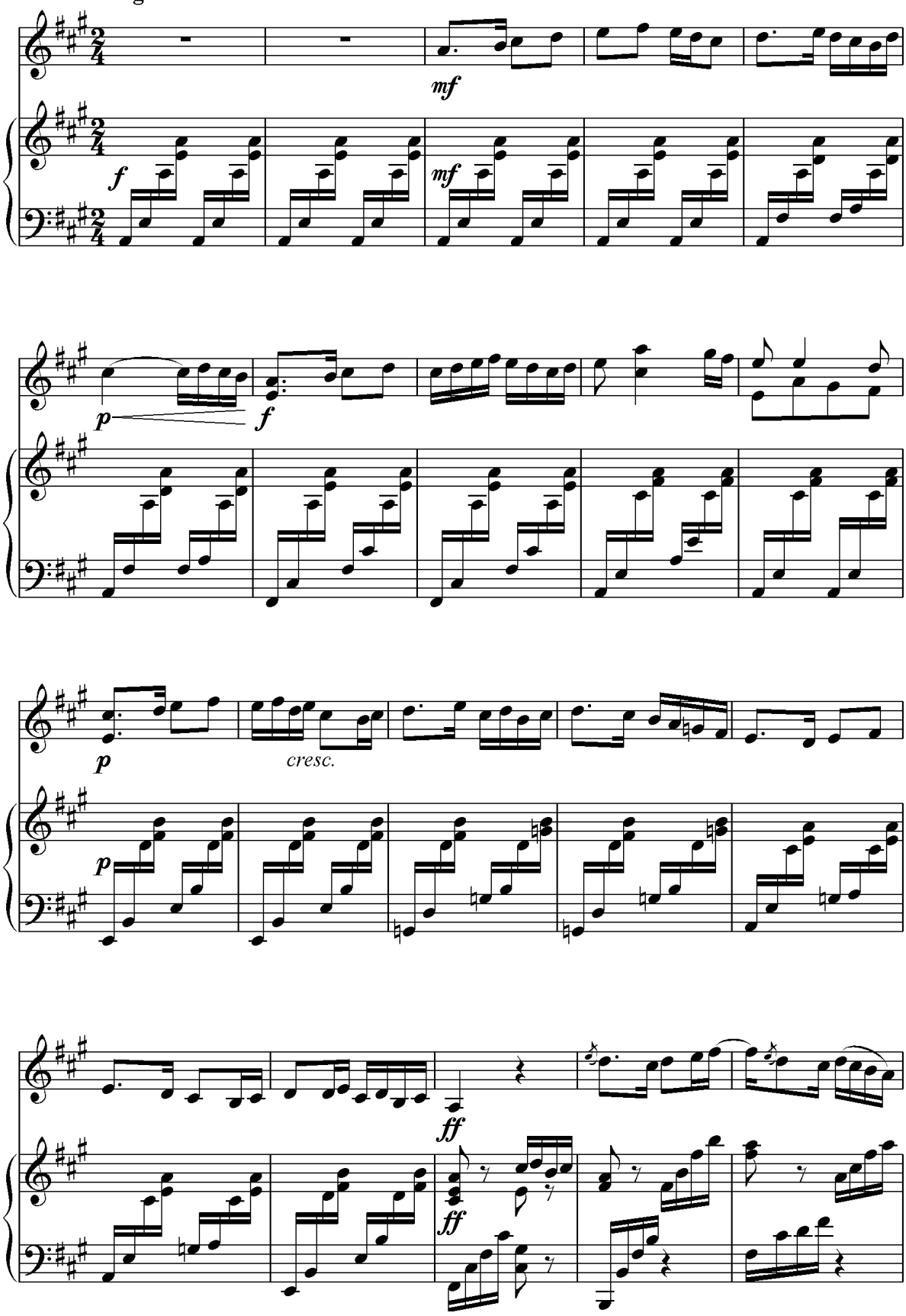
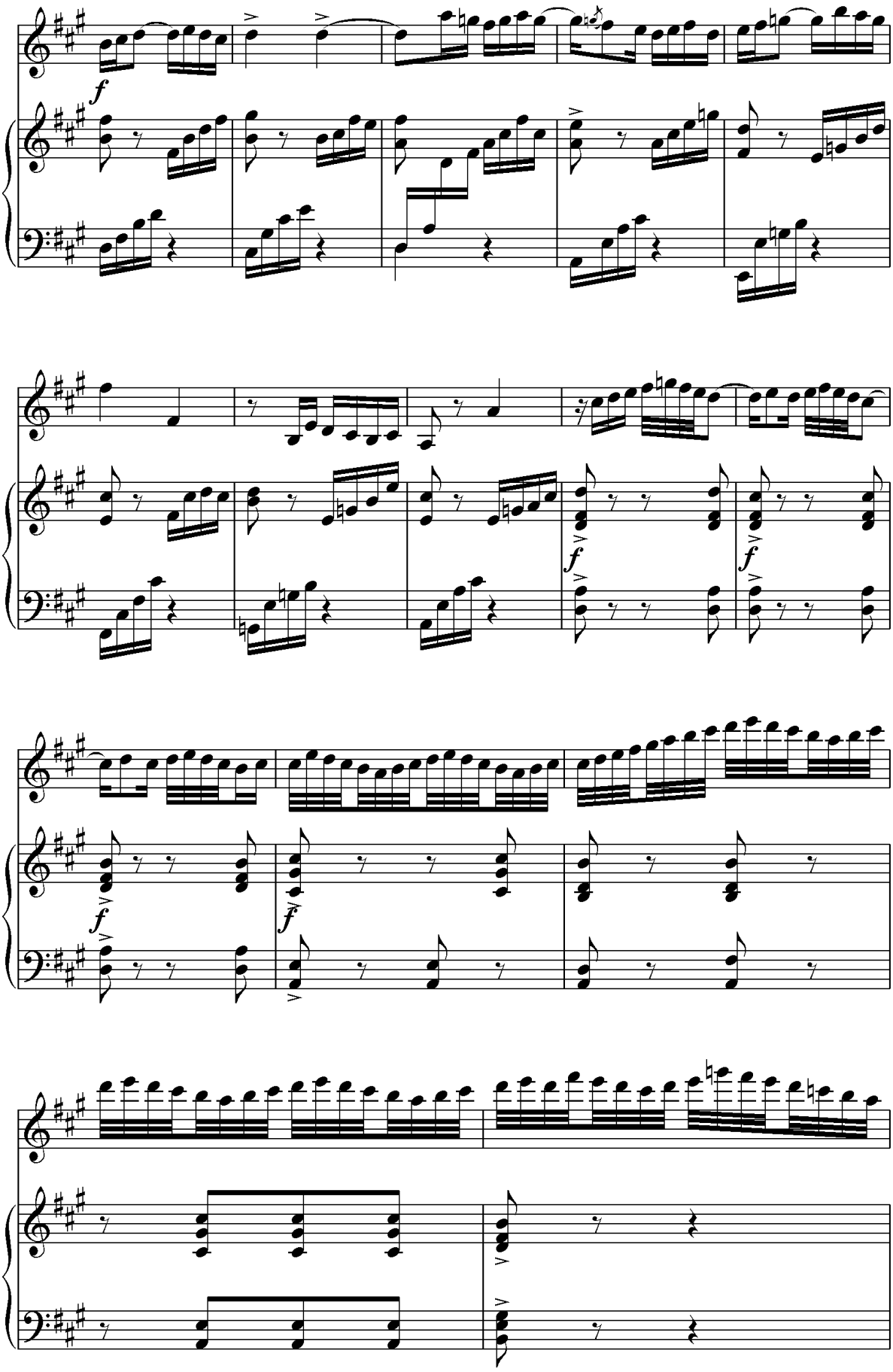
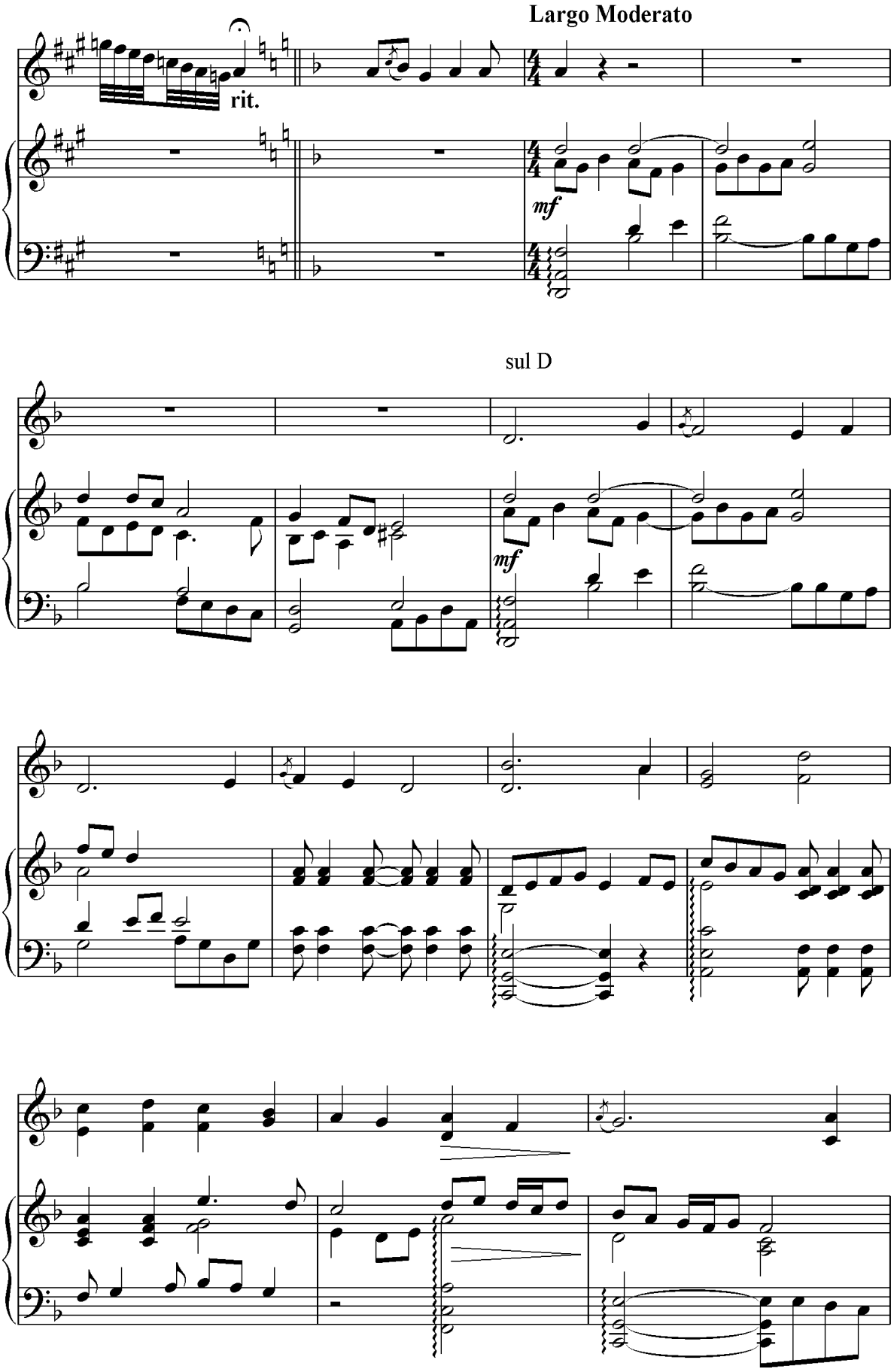
SONATINA

E.Shukrullayev

Allegro



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sul D
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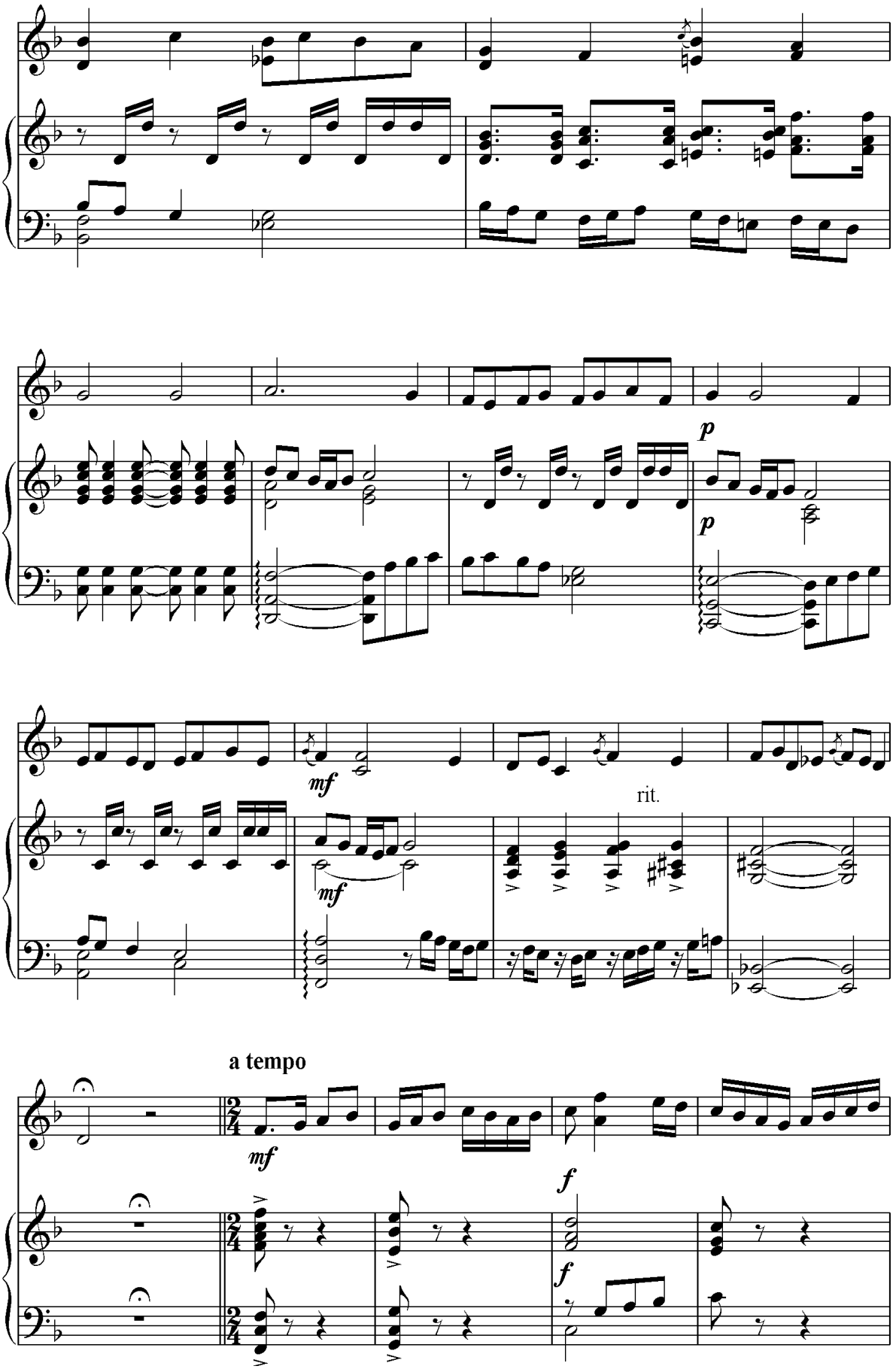
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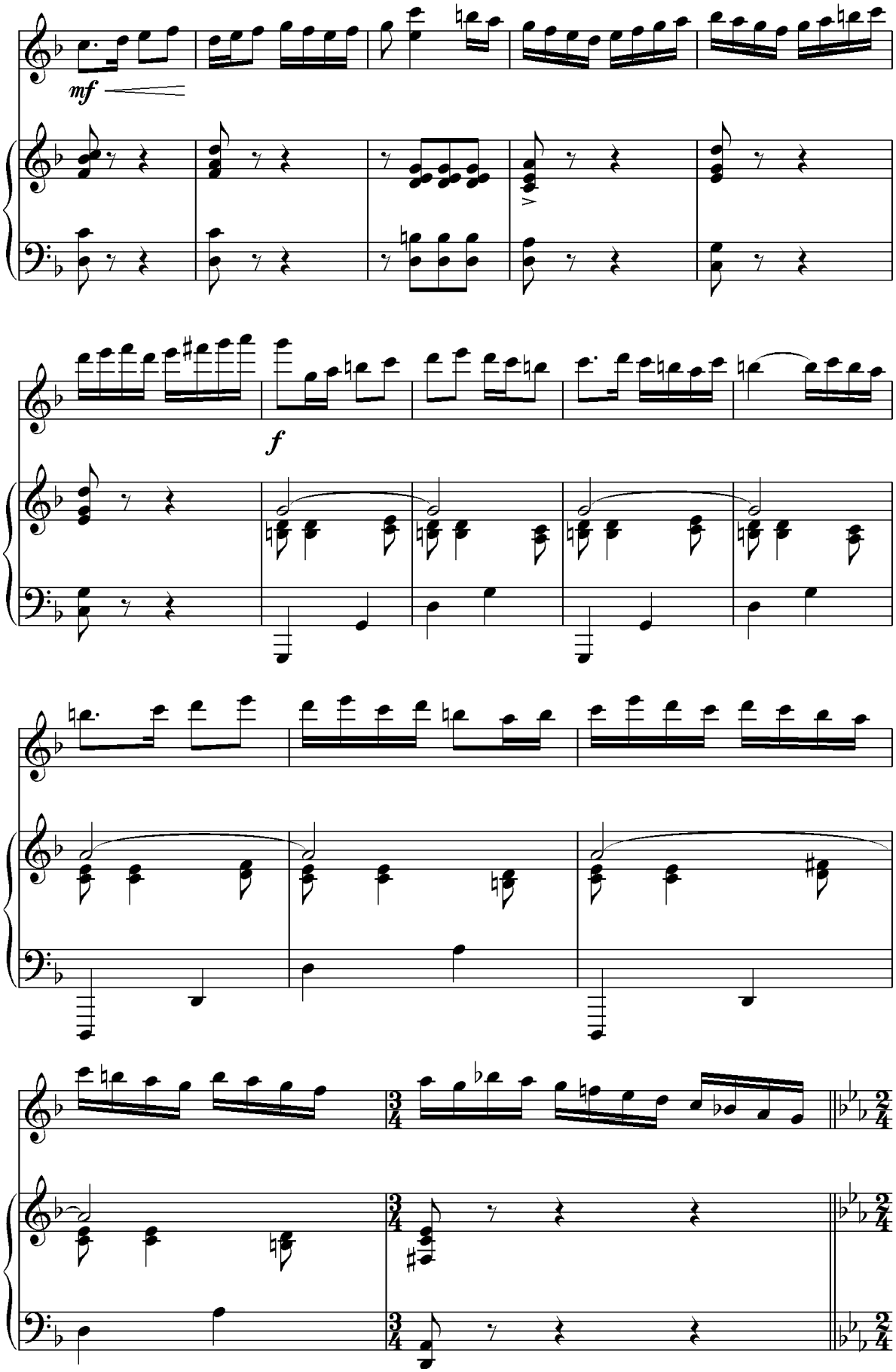
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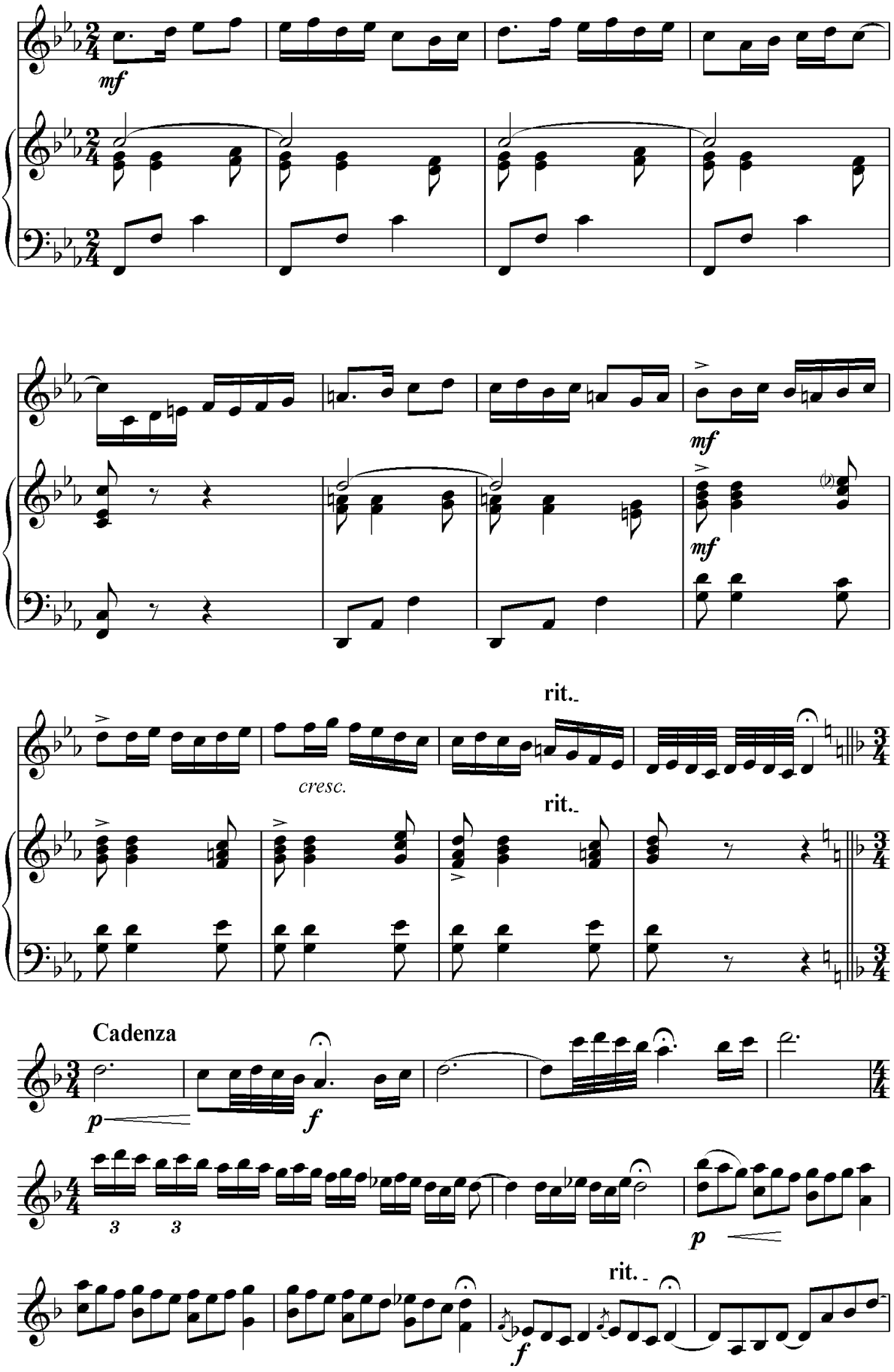
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rit.
Cadenza
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p
rit.
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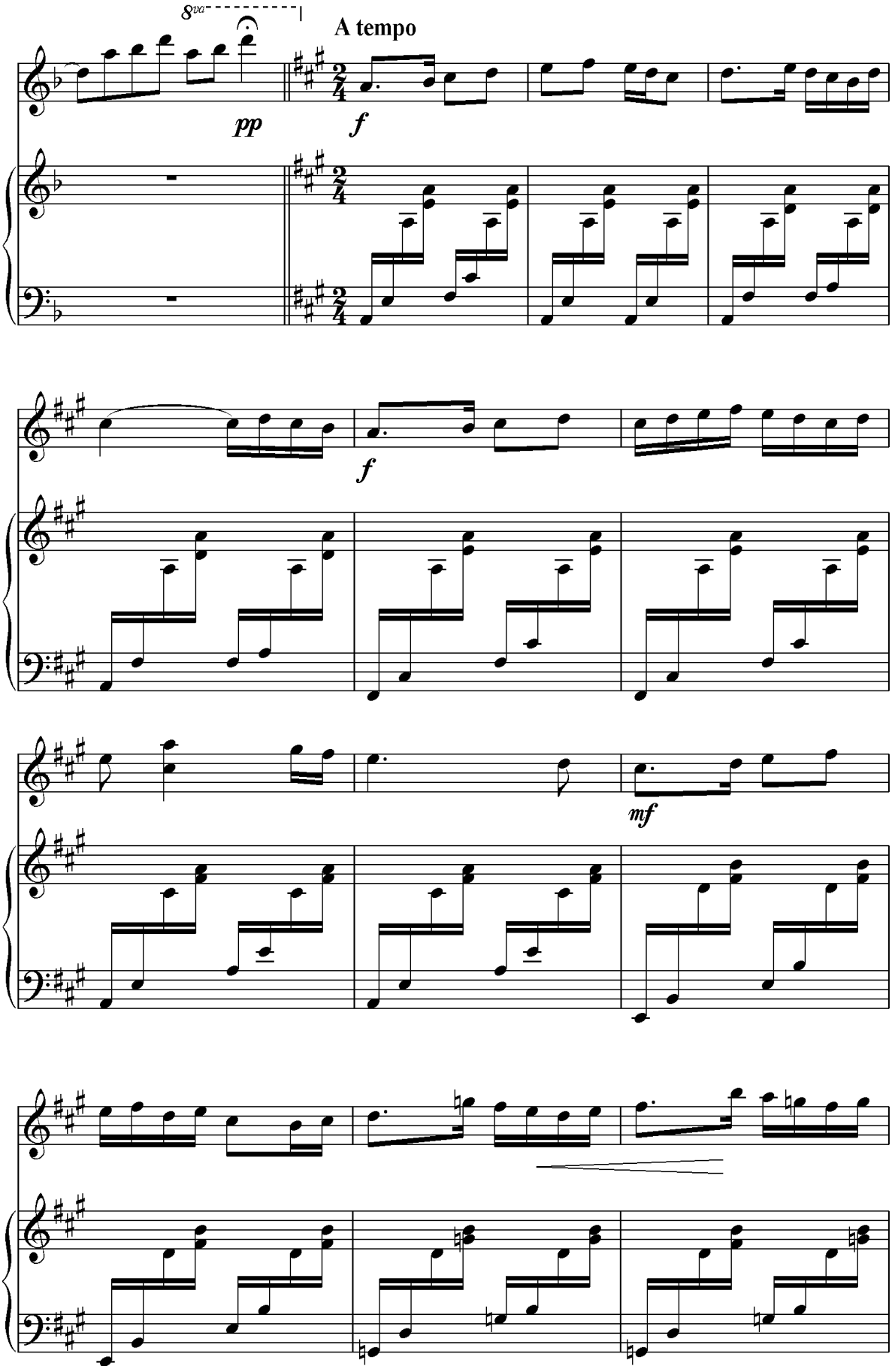
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A tempo
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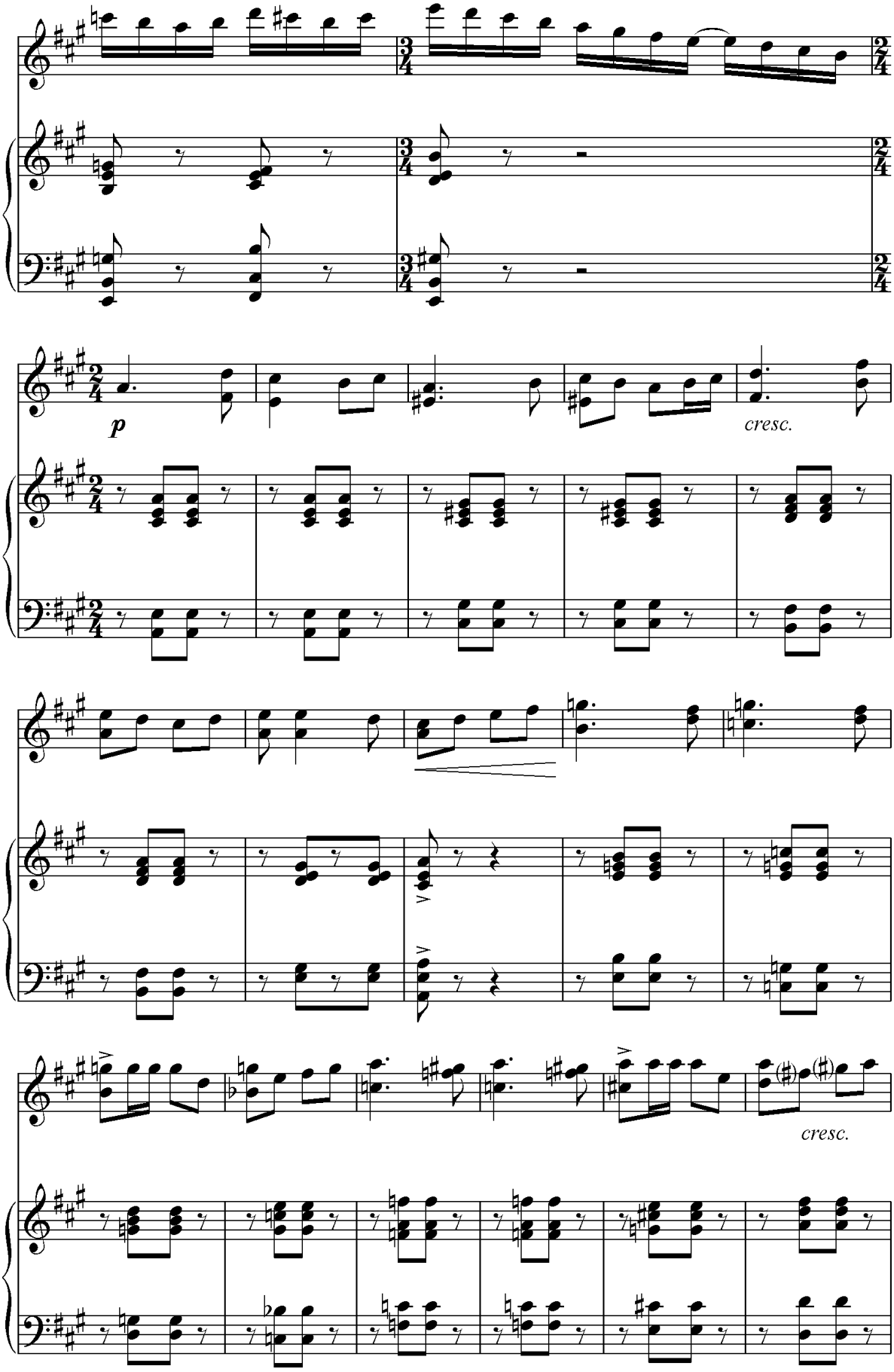
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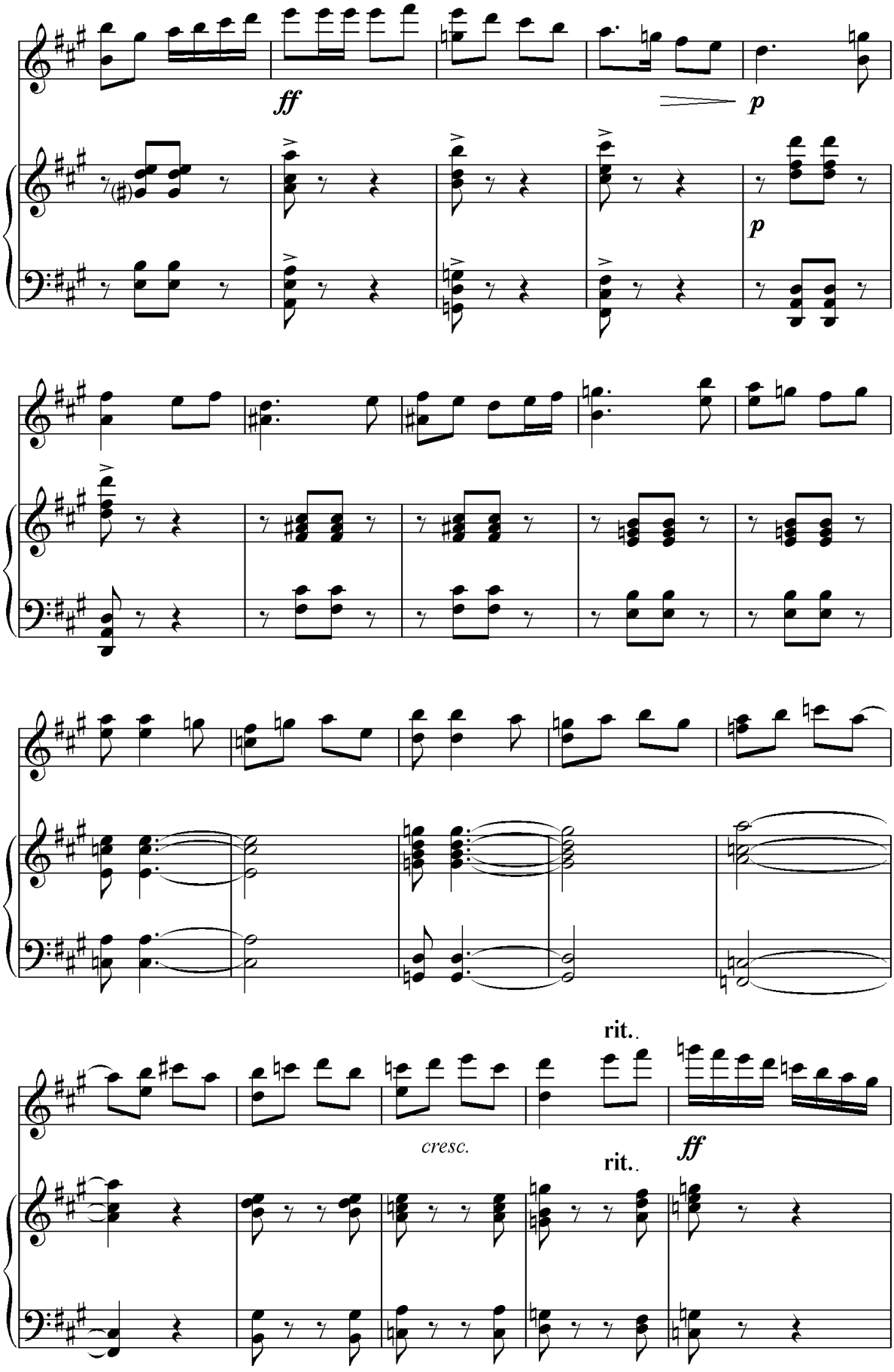
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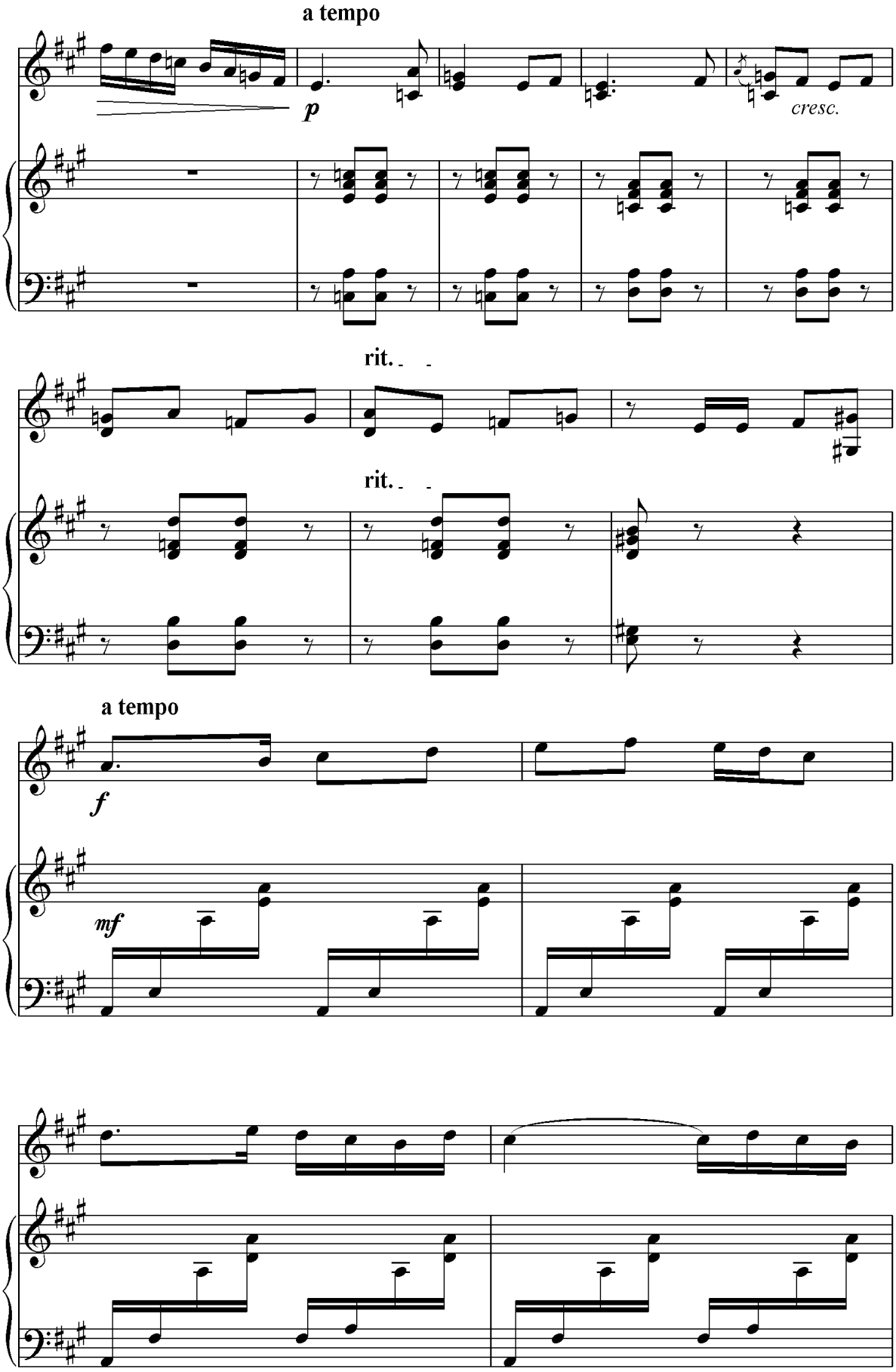
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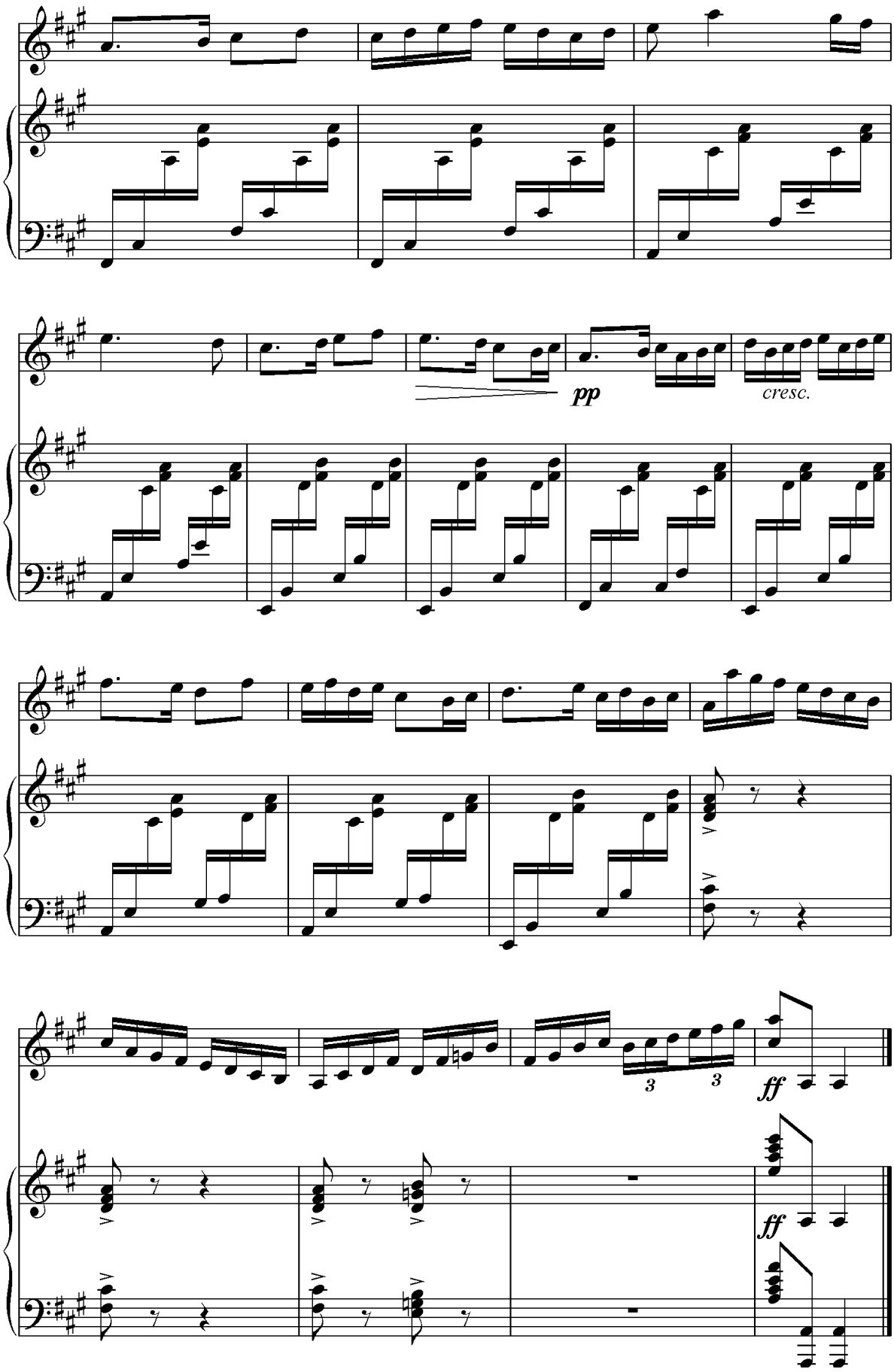
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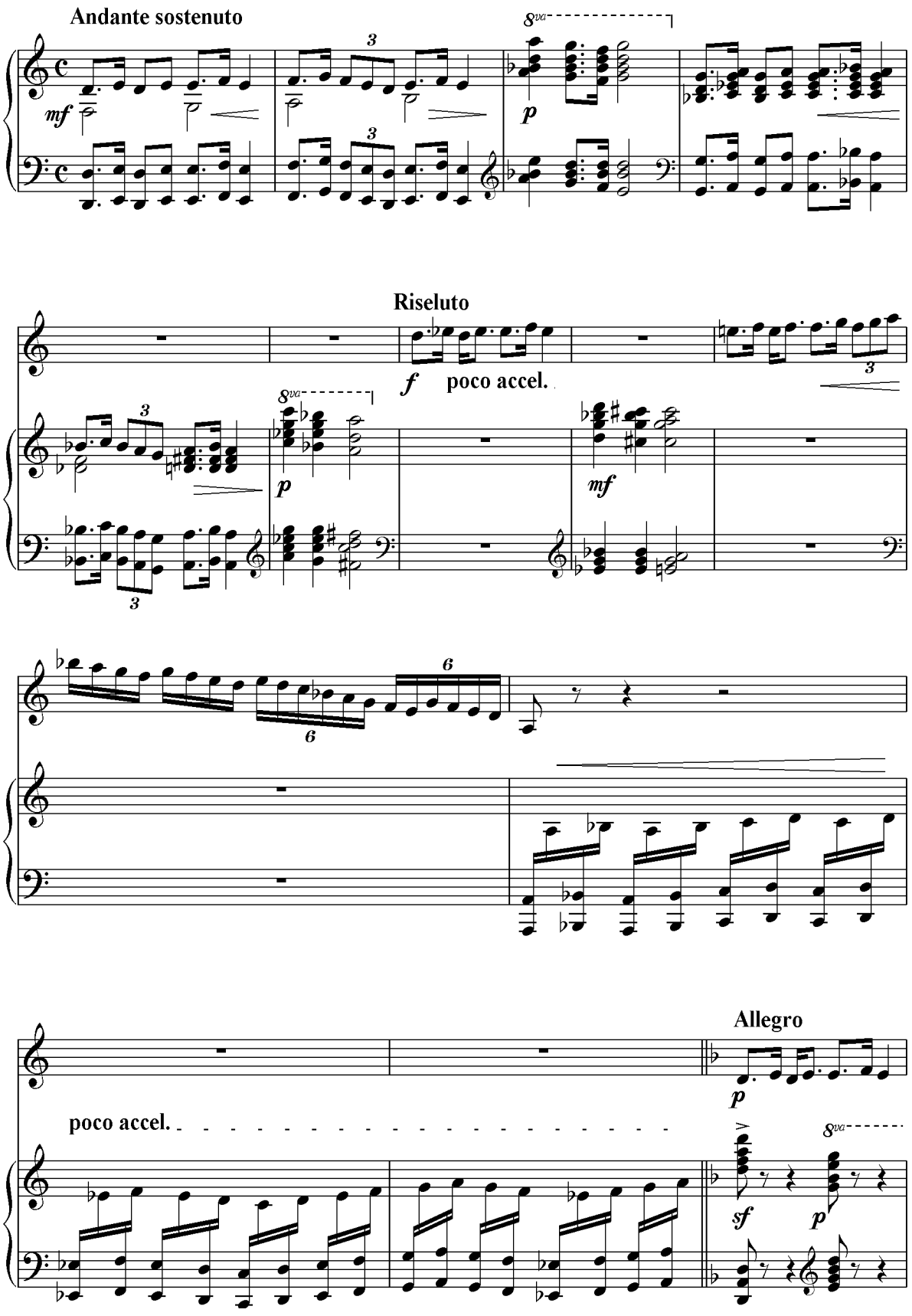
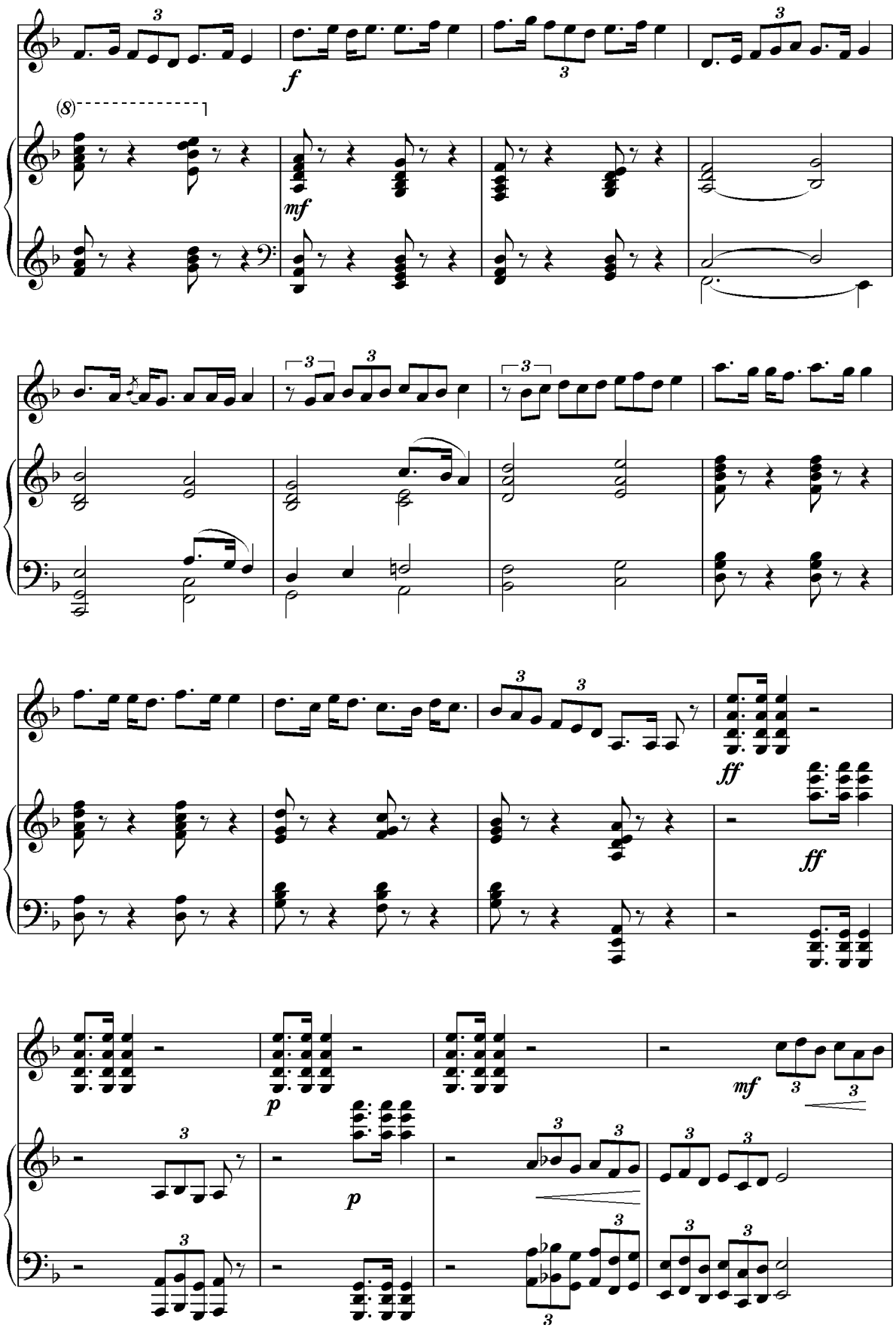
KONSERT

rubob prima va fortepiano uchun

S.A.Varelas

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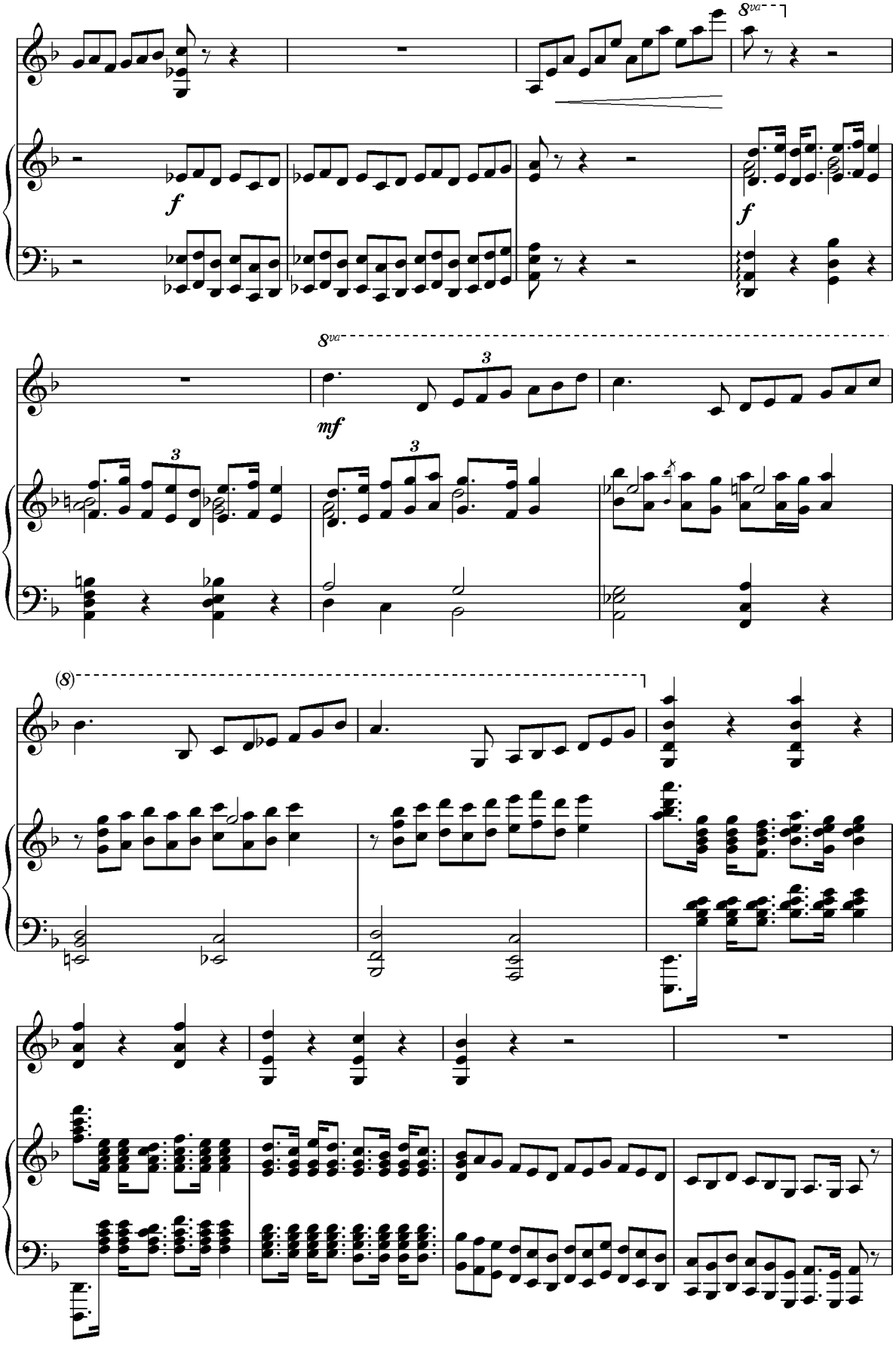
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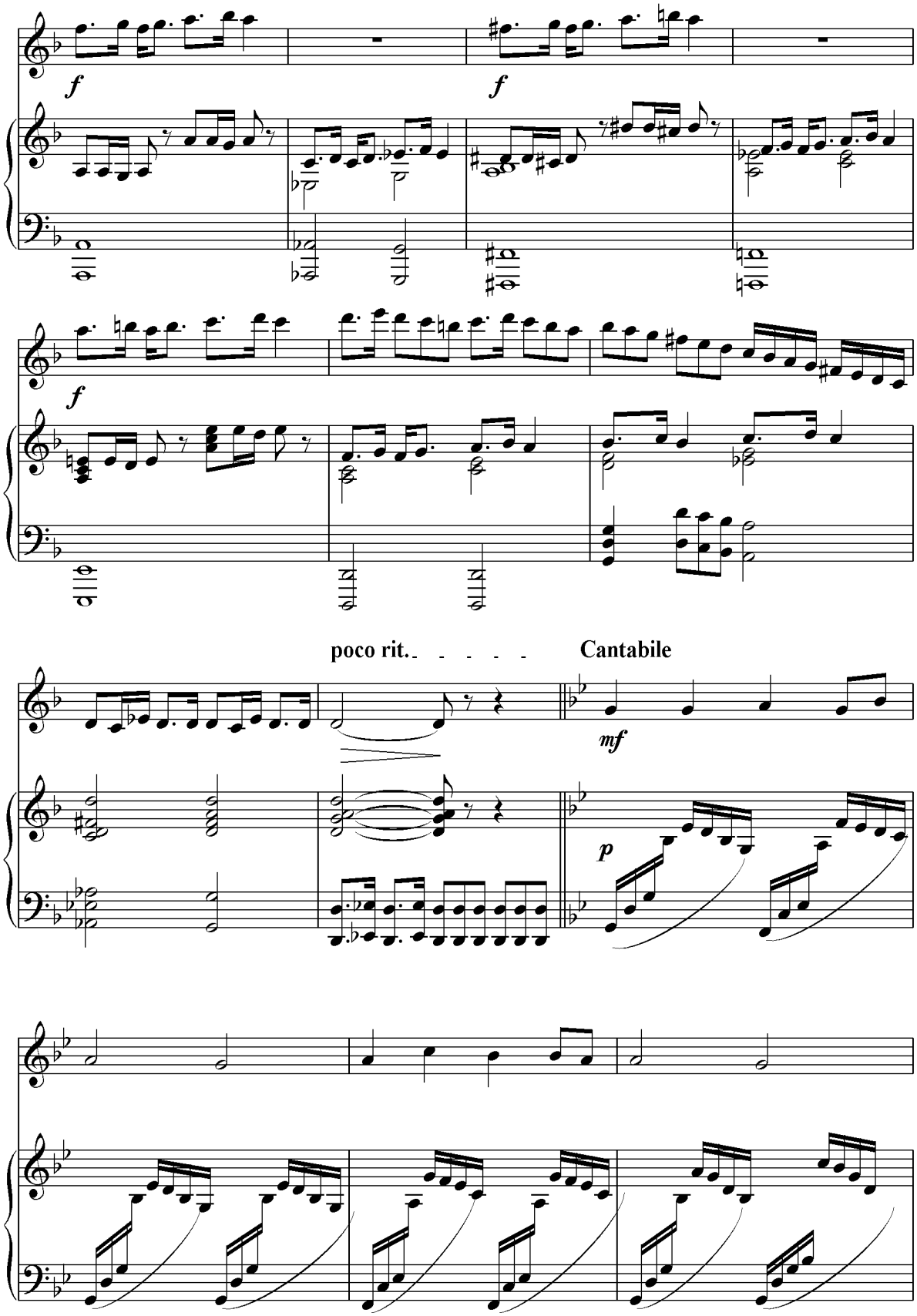
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Cantabile
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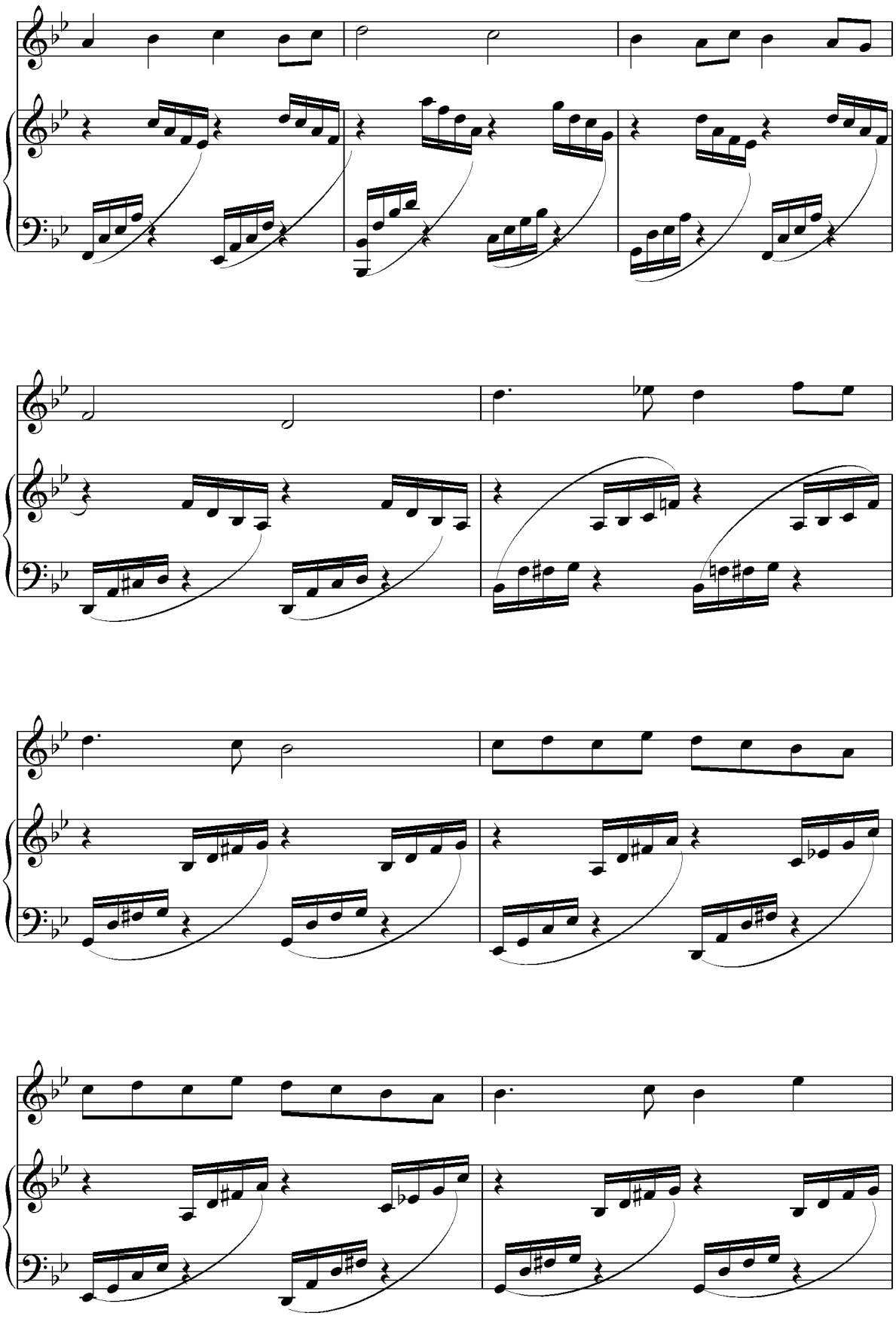

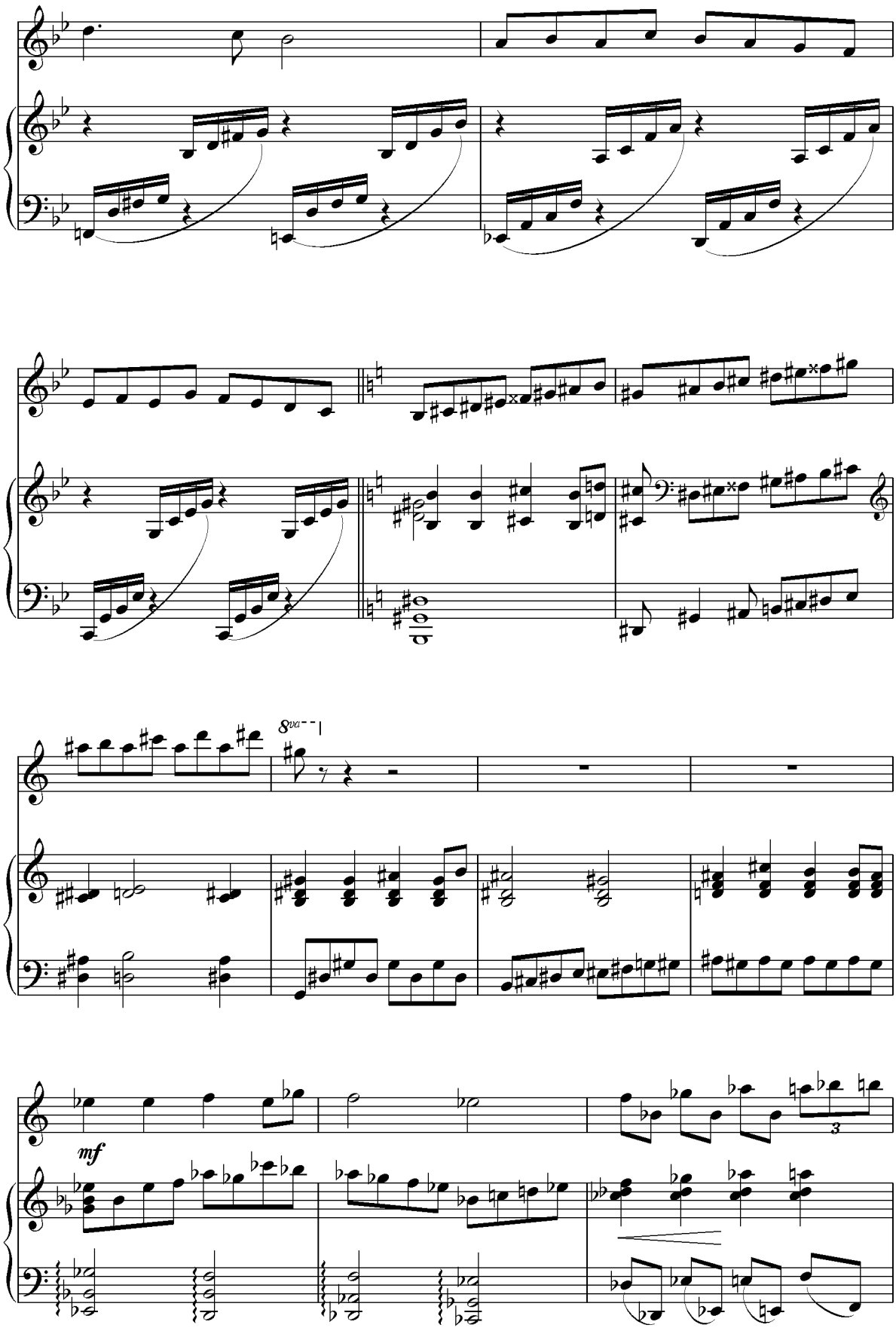
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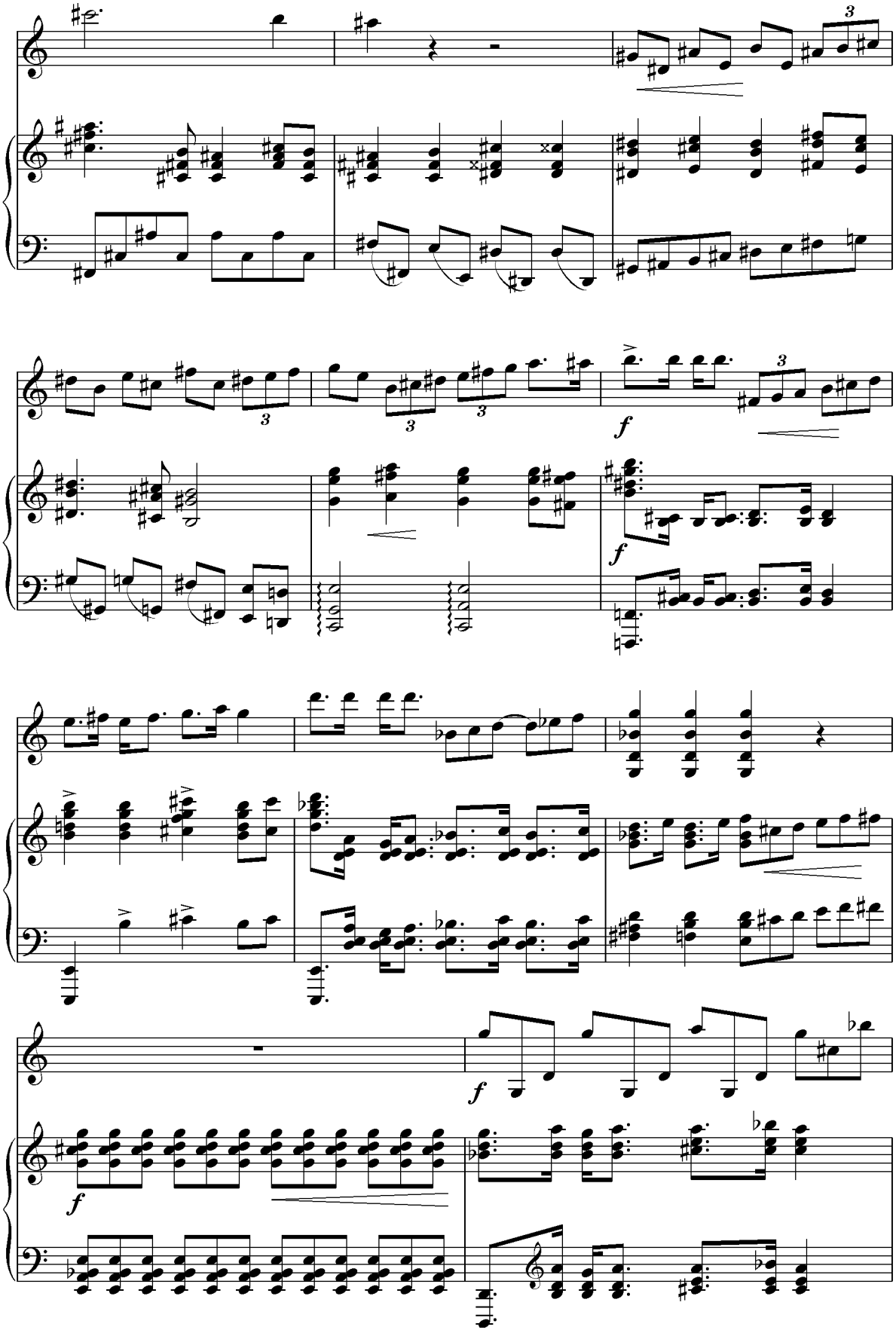
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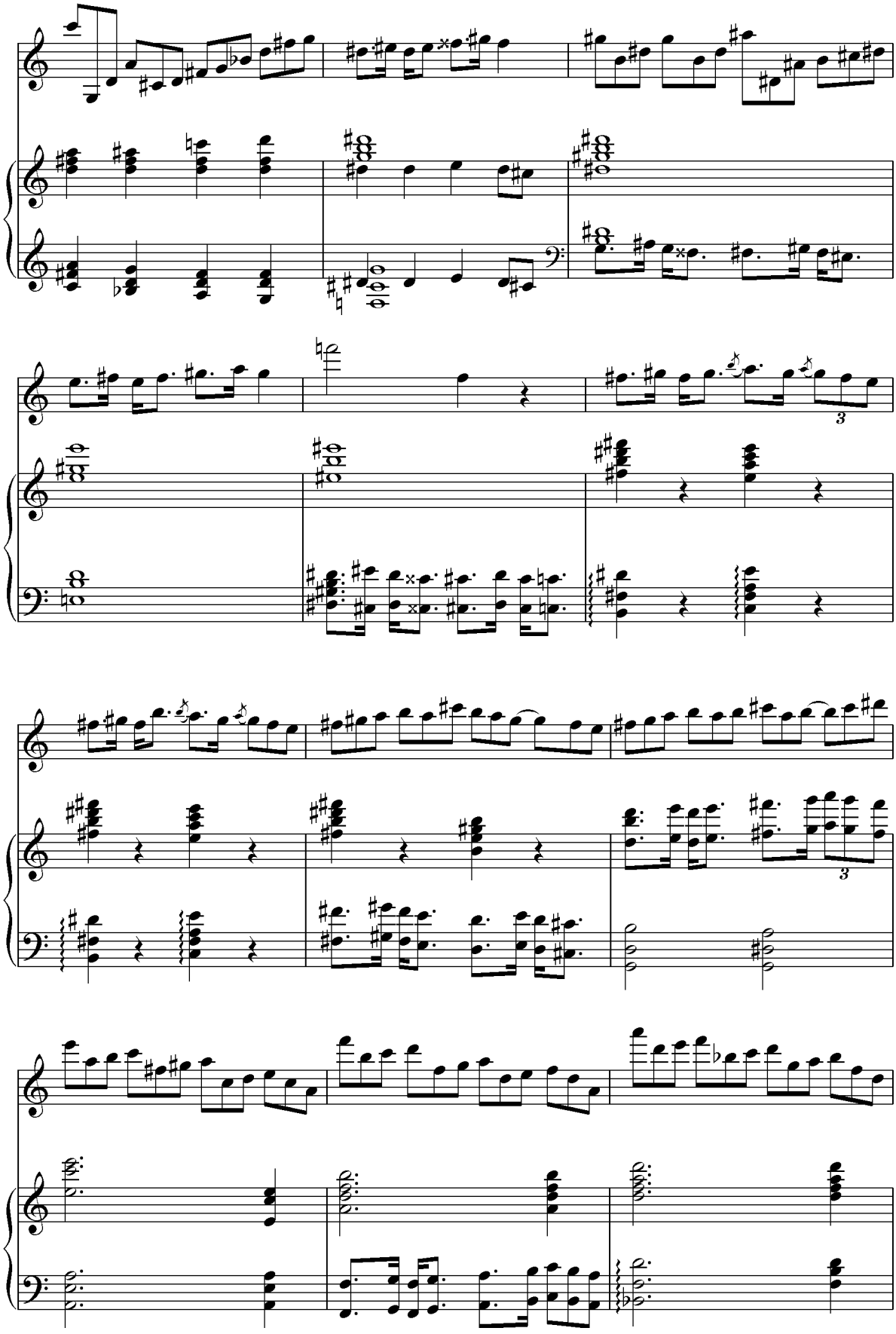

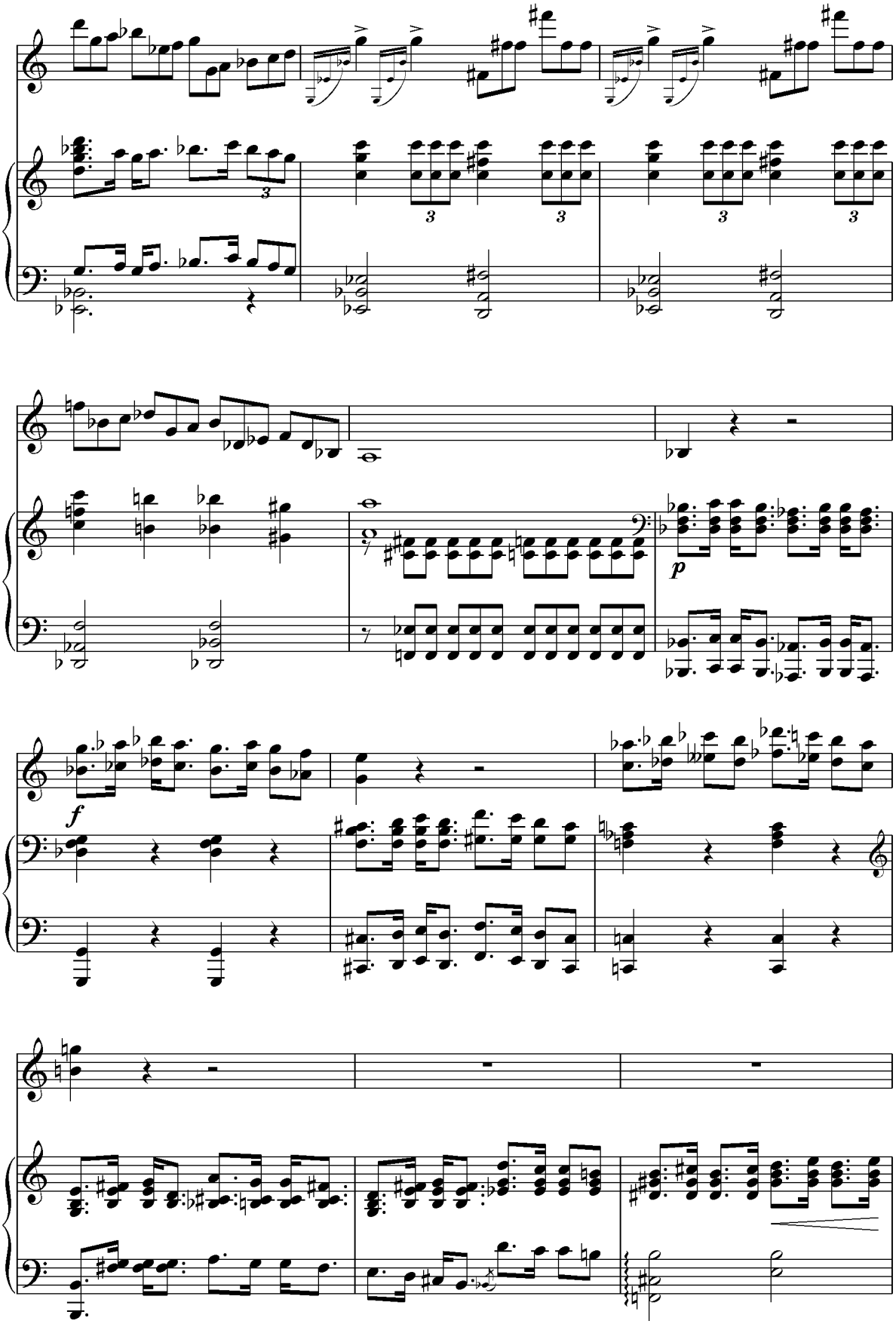
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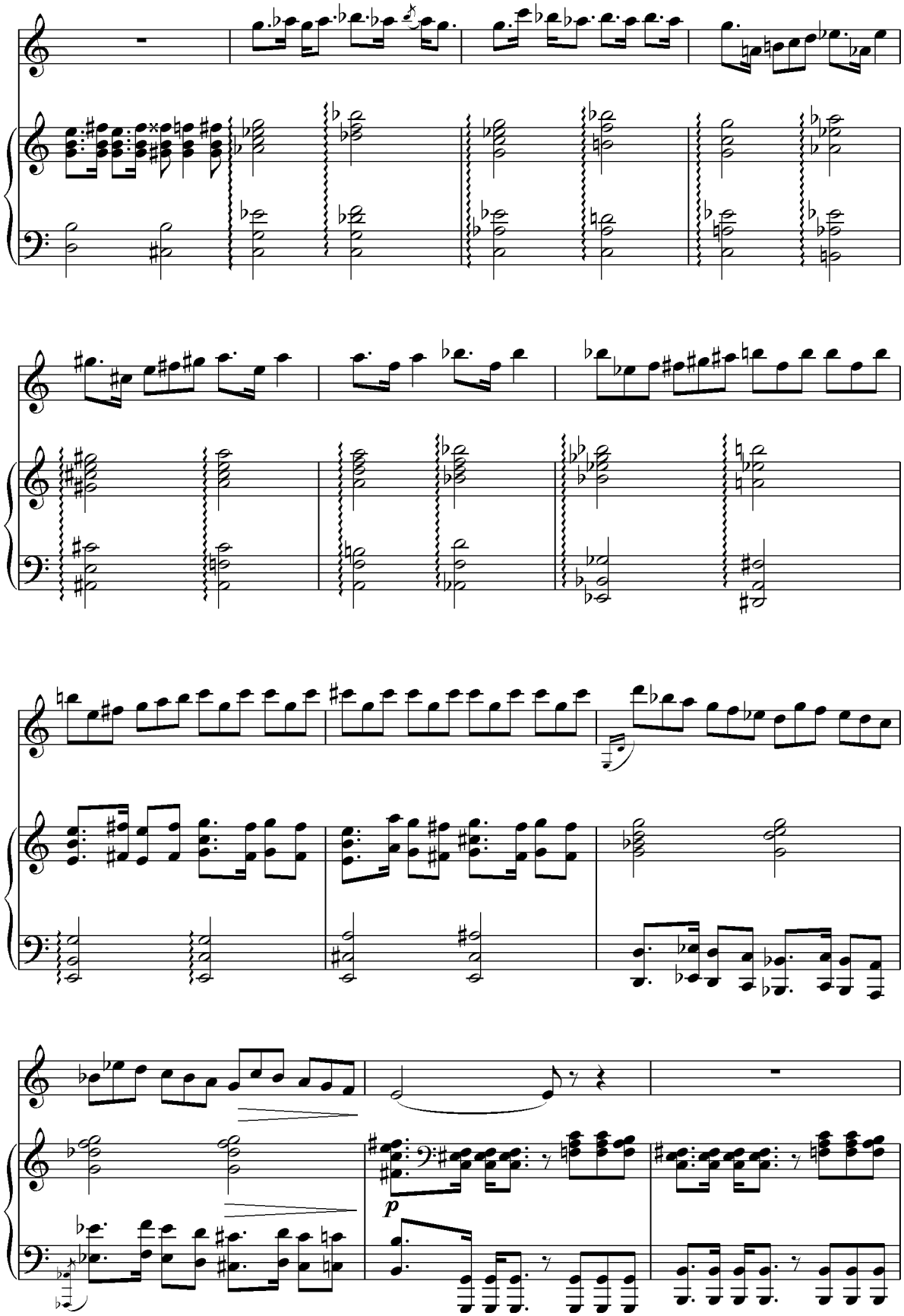
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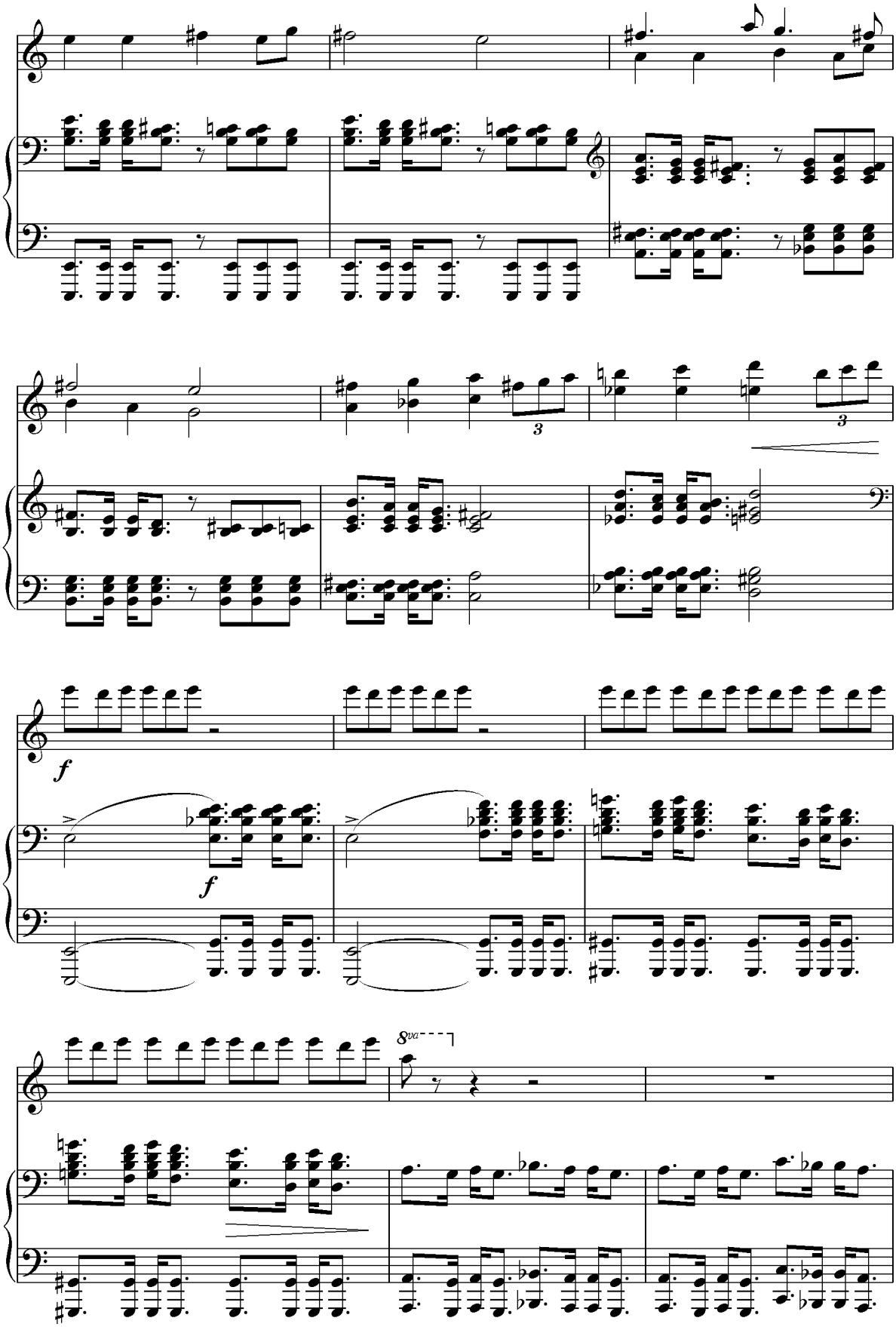
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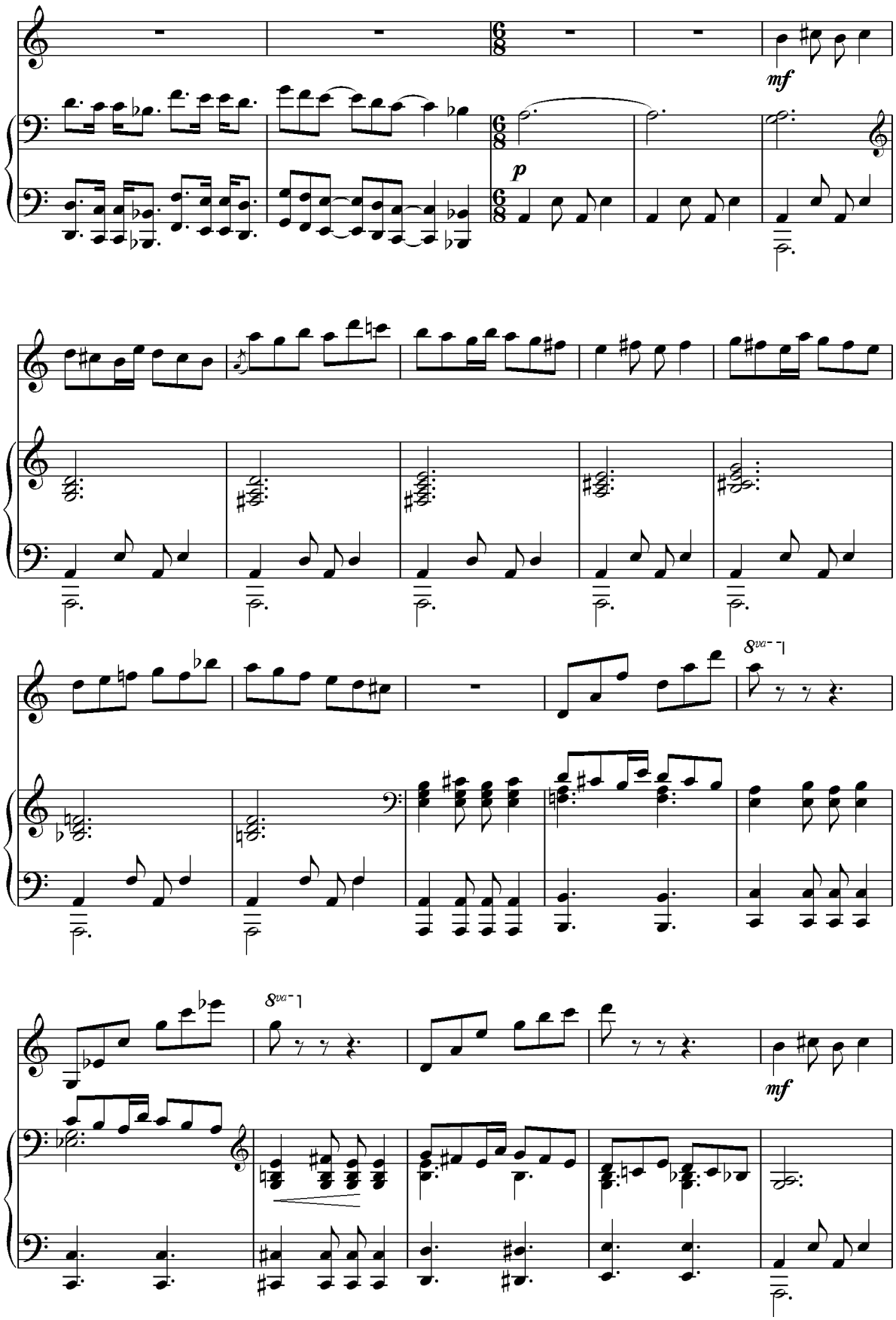
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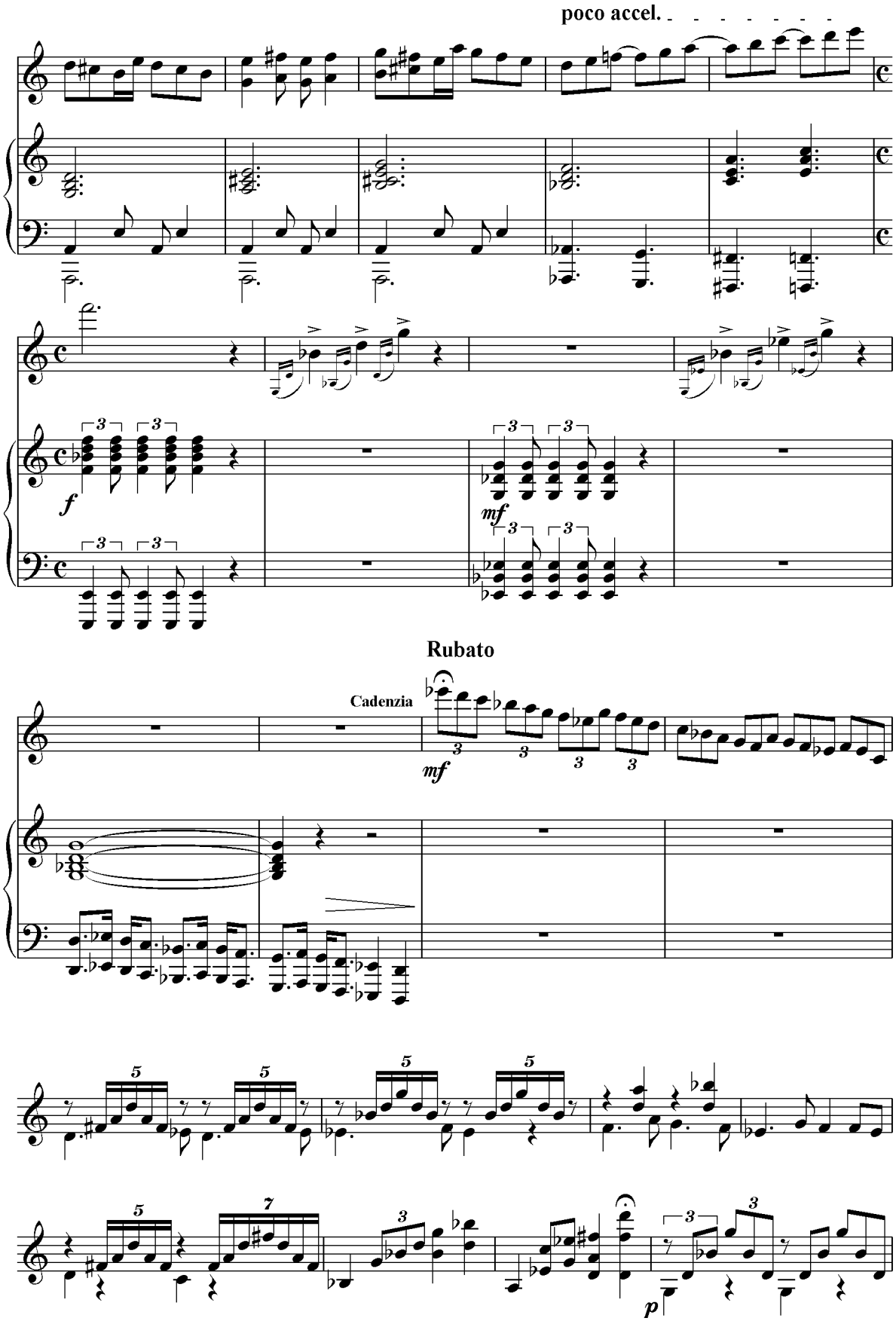
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Rubato
Cadenza
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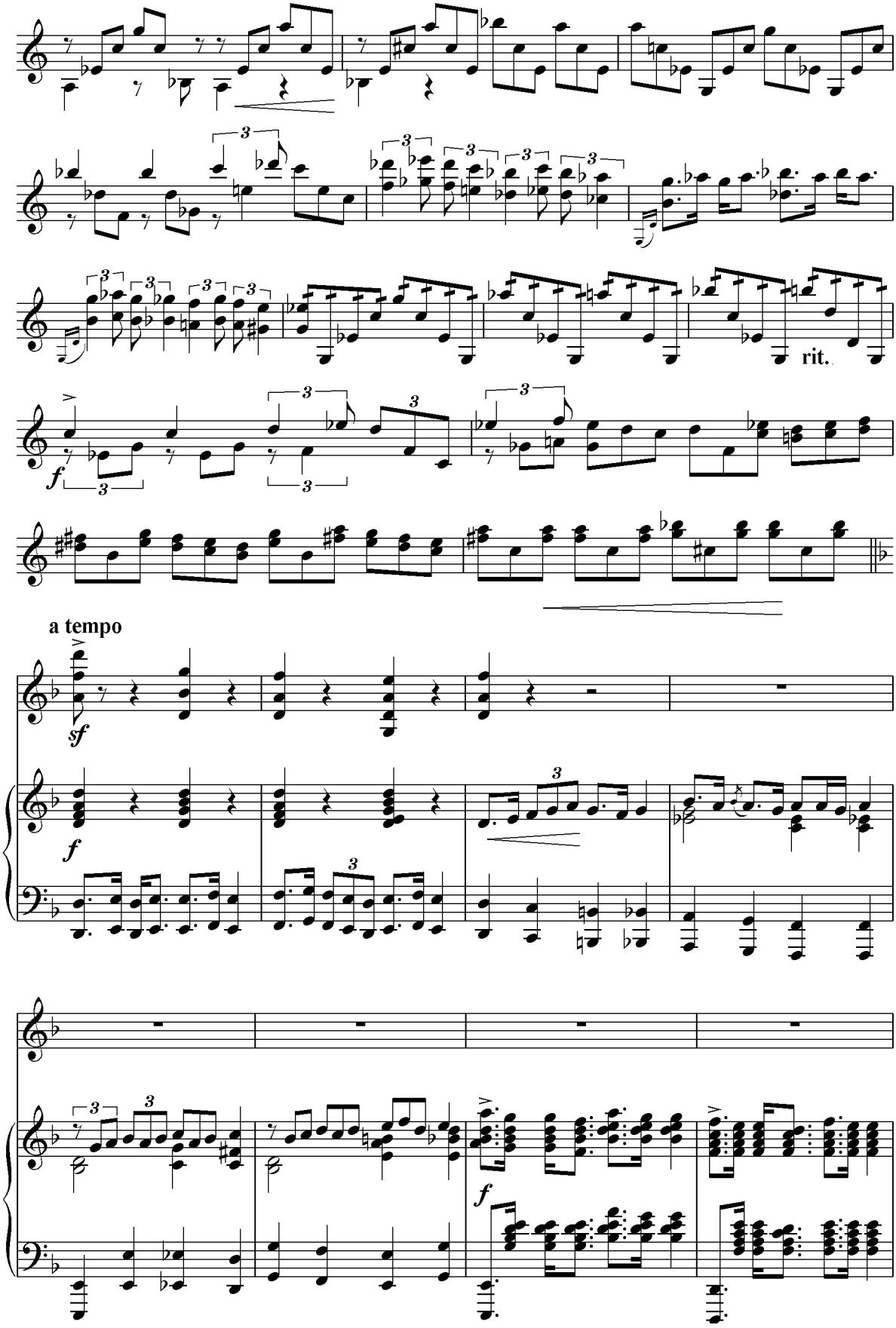
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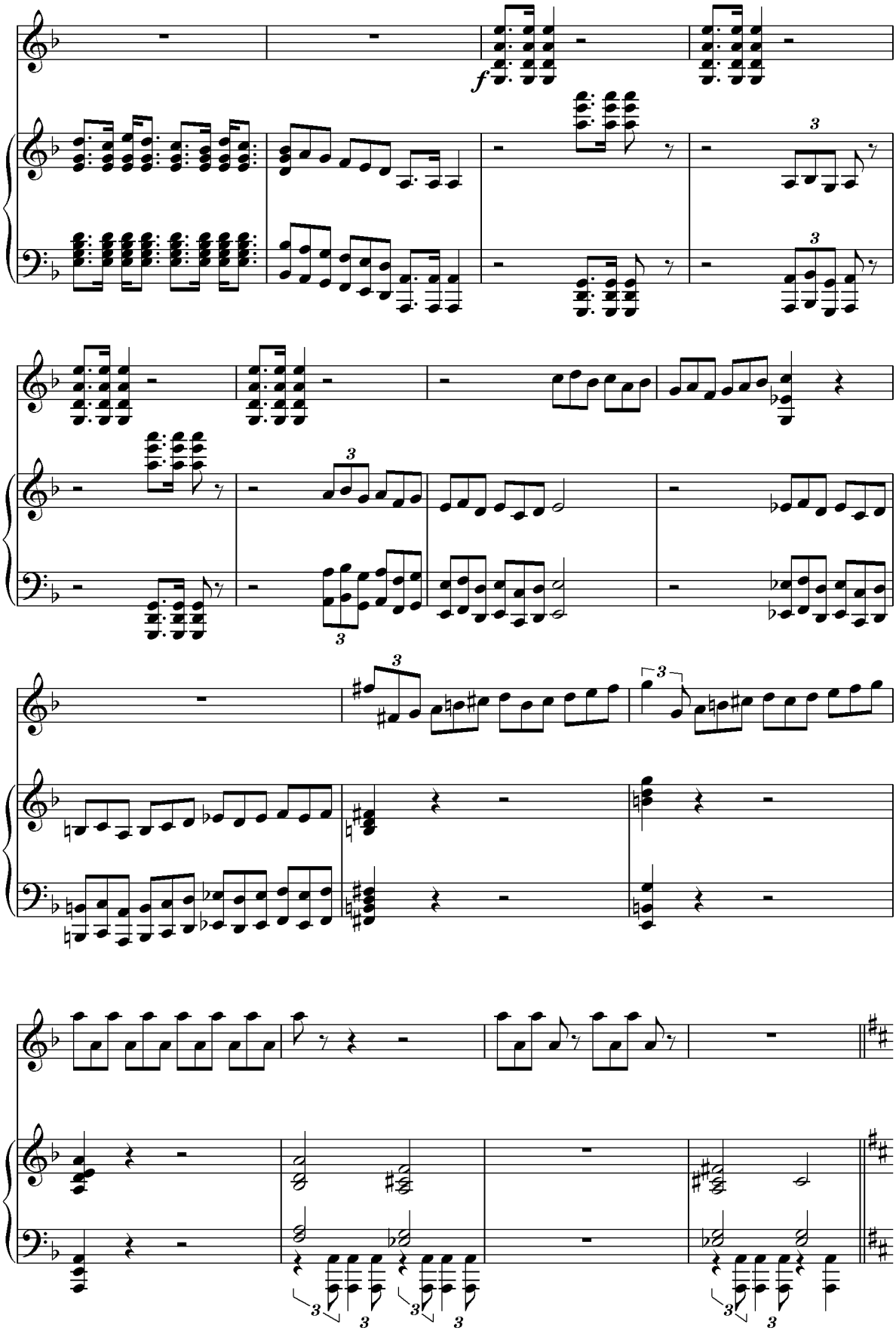
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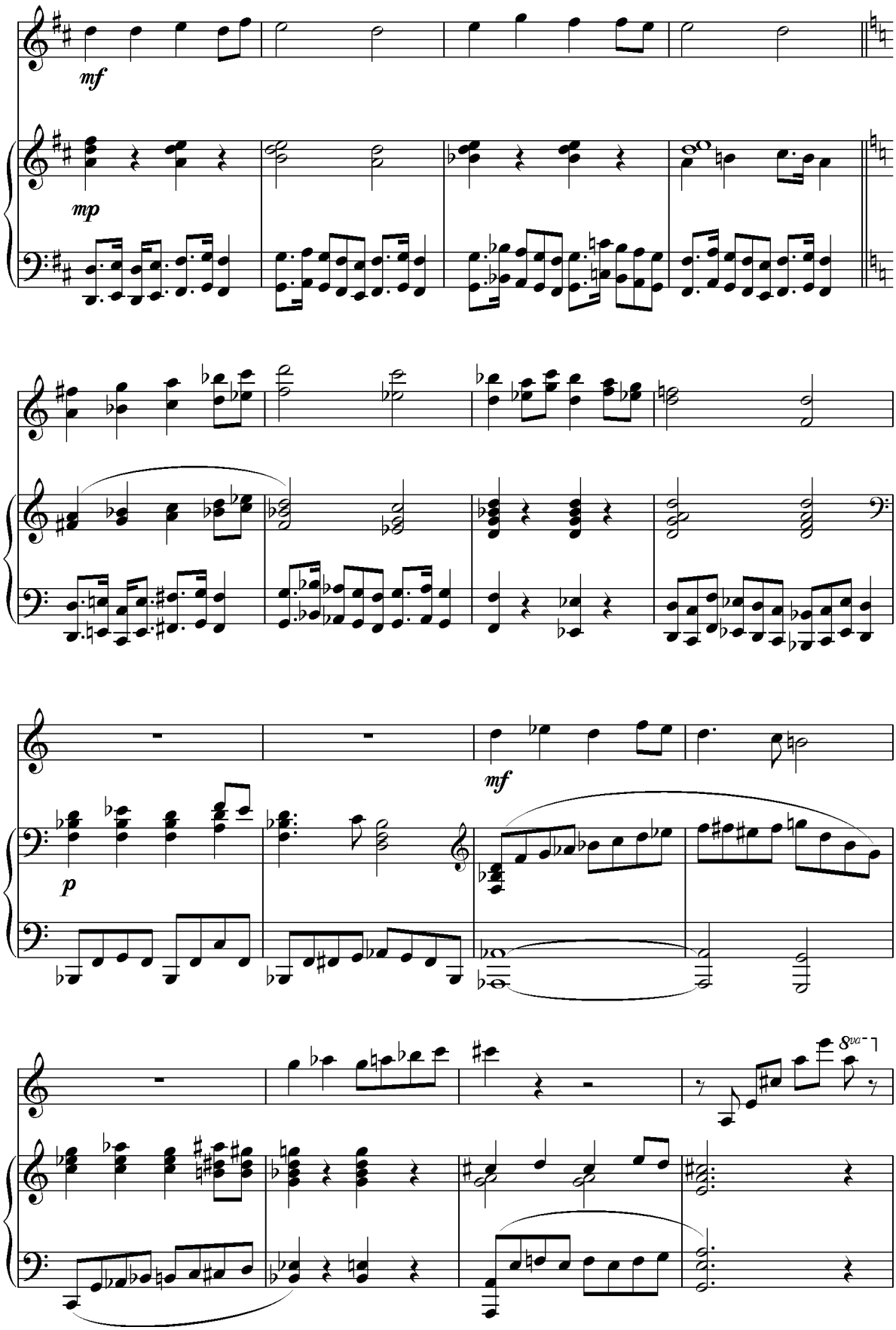
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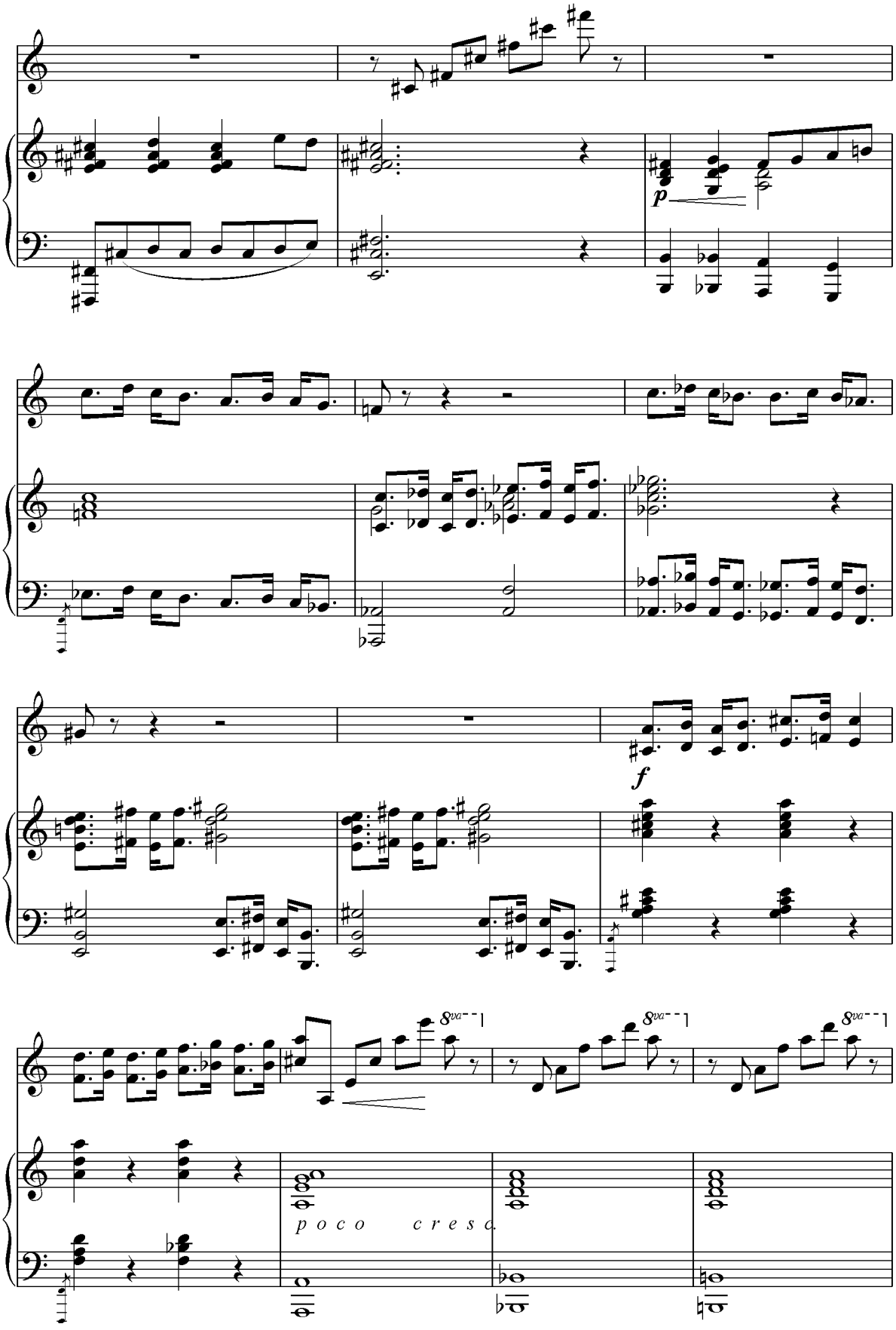
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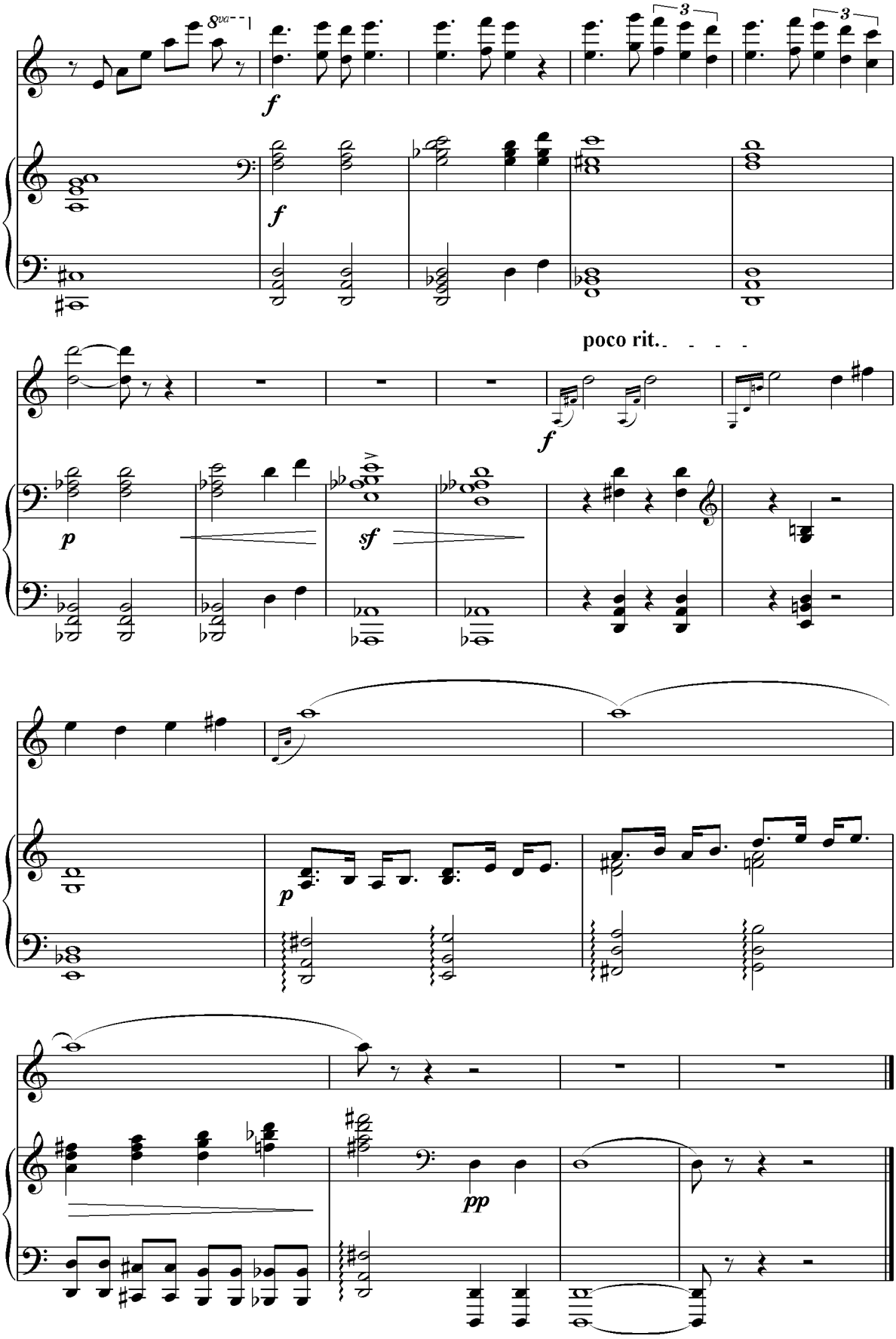
8va
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sf
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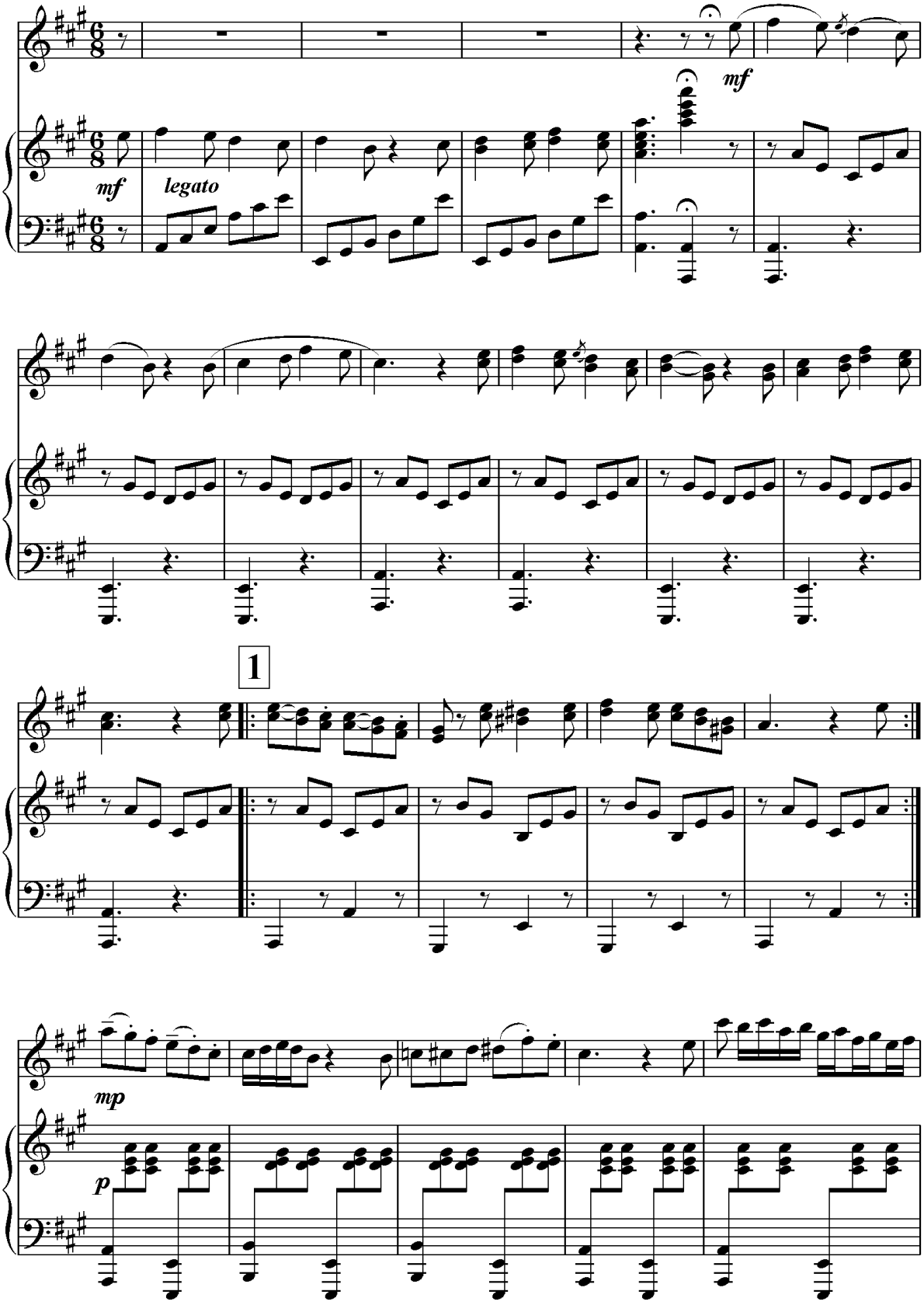
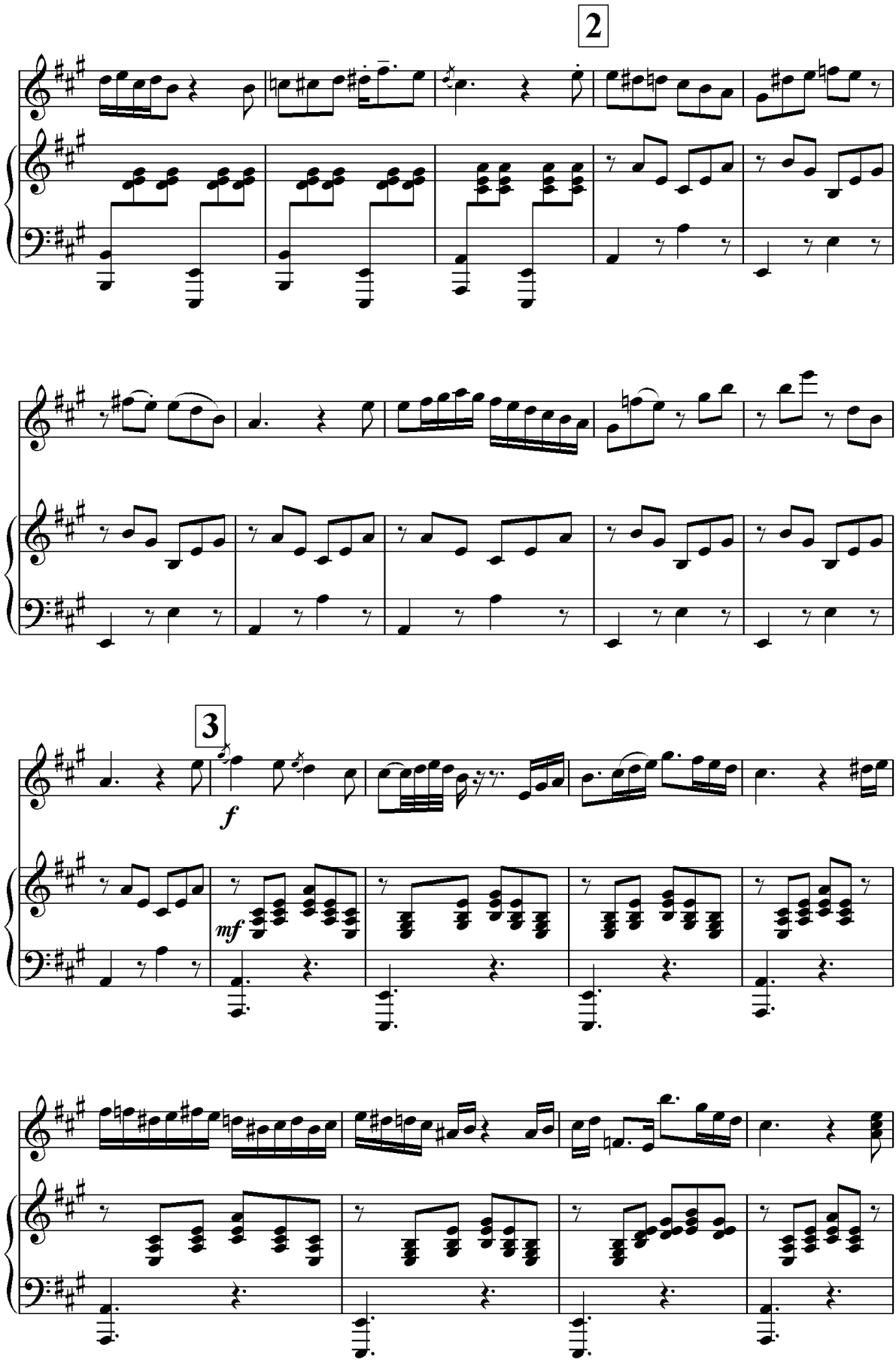
pp

VENETSIANCHA KARNAVAL

N.Paganini.
V.Yakovlev qayta ishlagan

Andante

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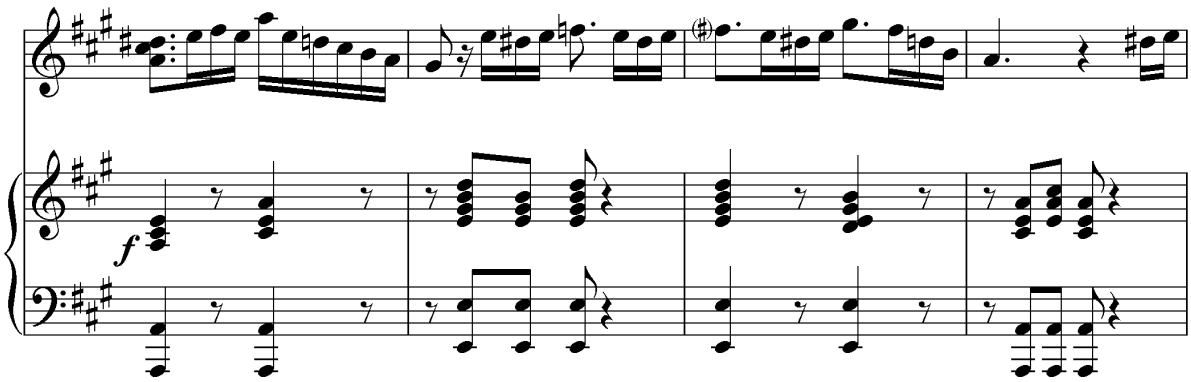
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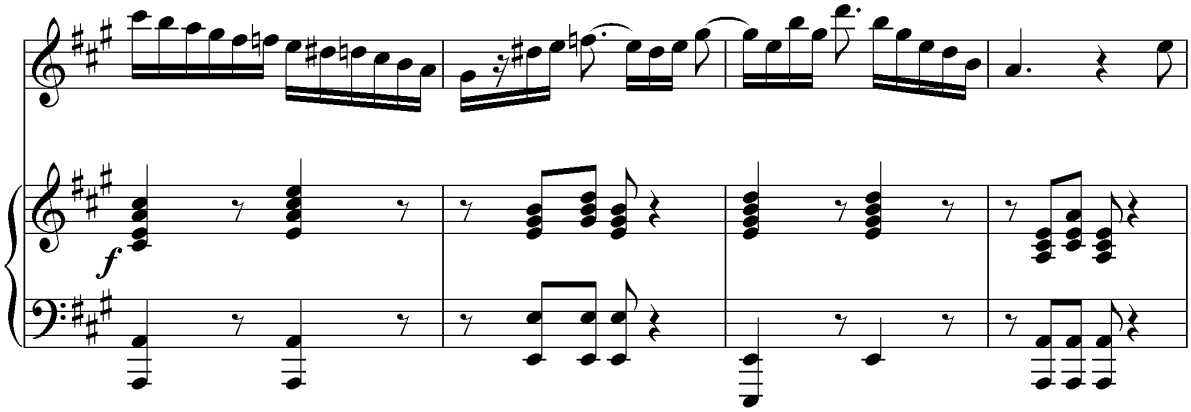
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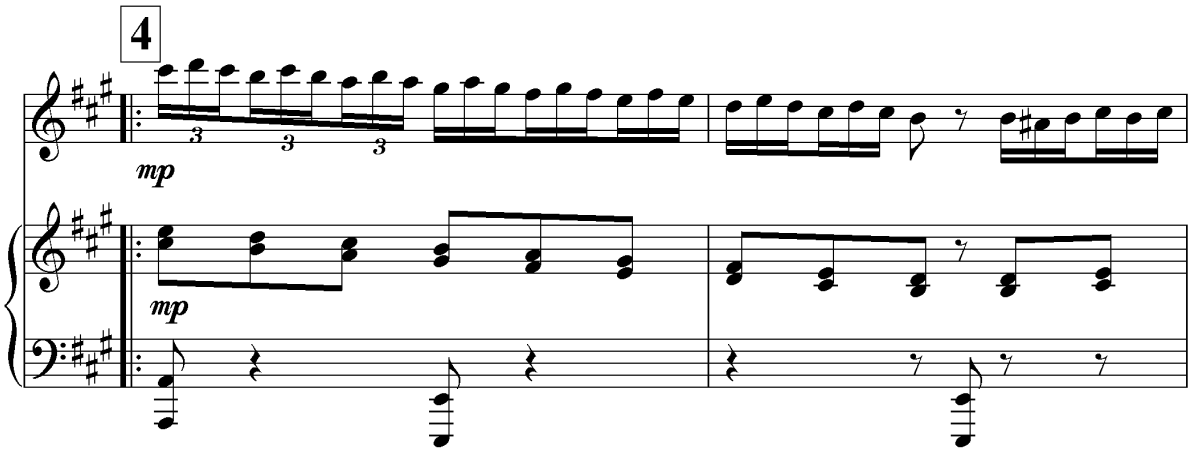
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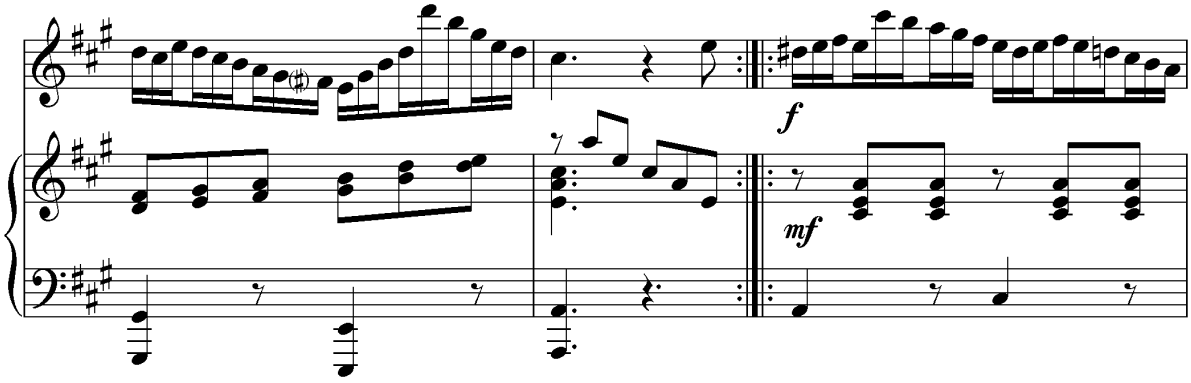
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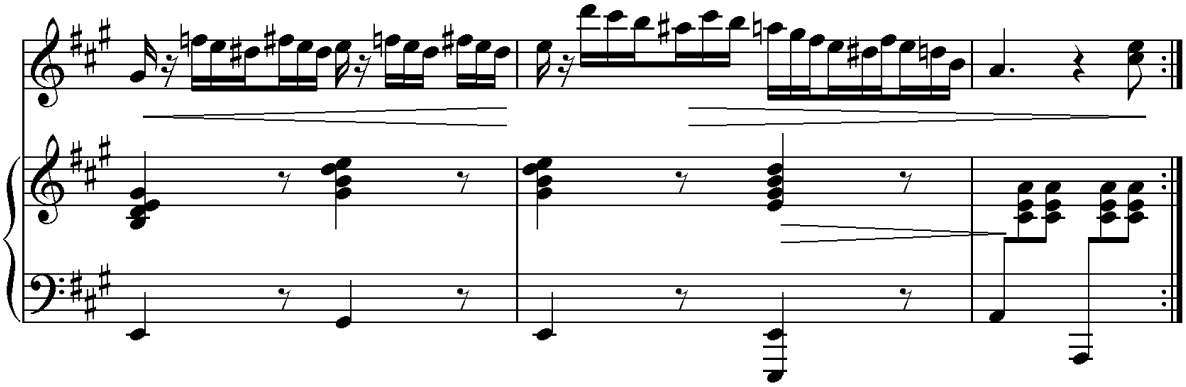

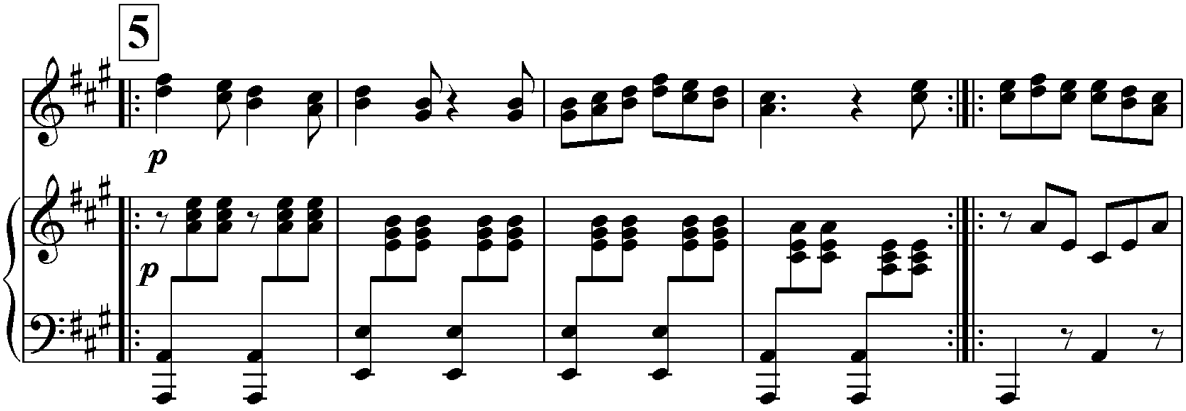
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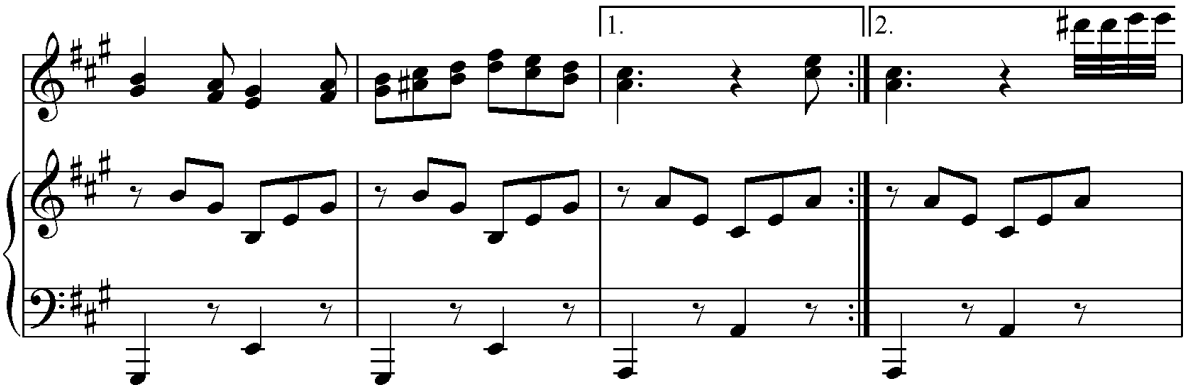
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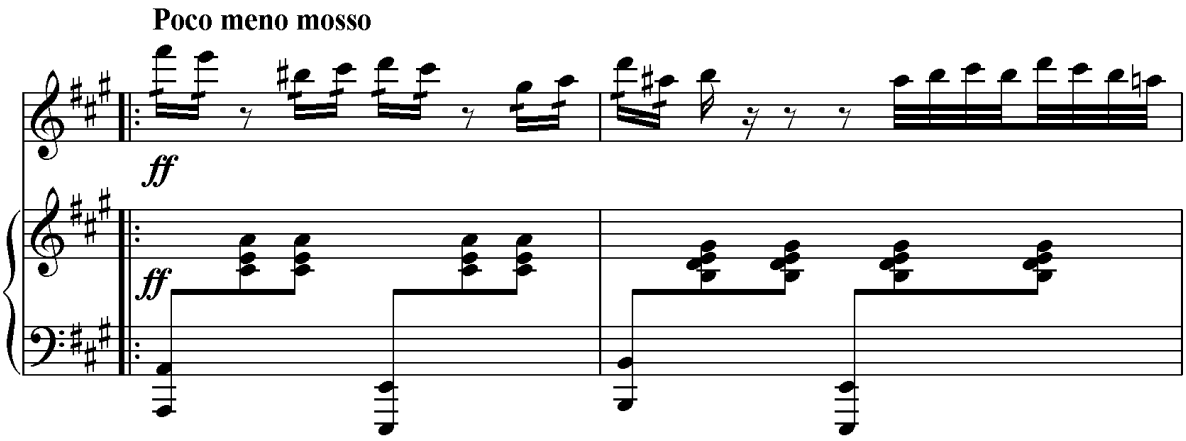
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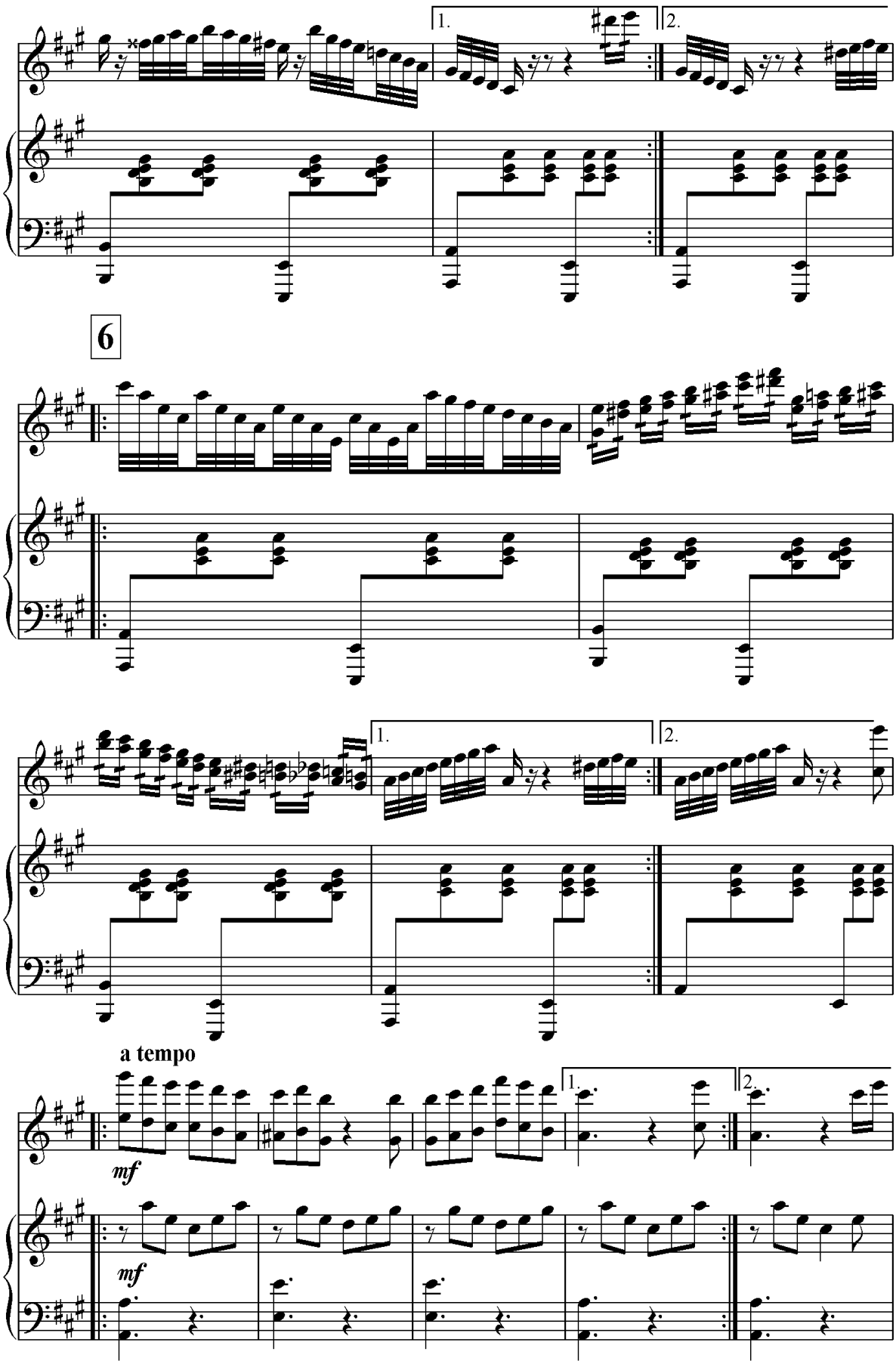
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2.
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1.
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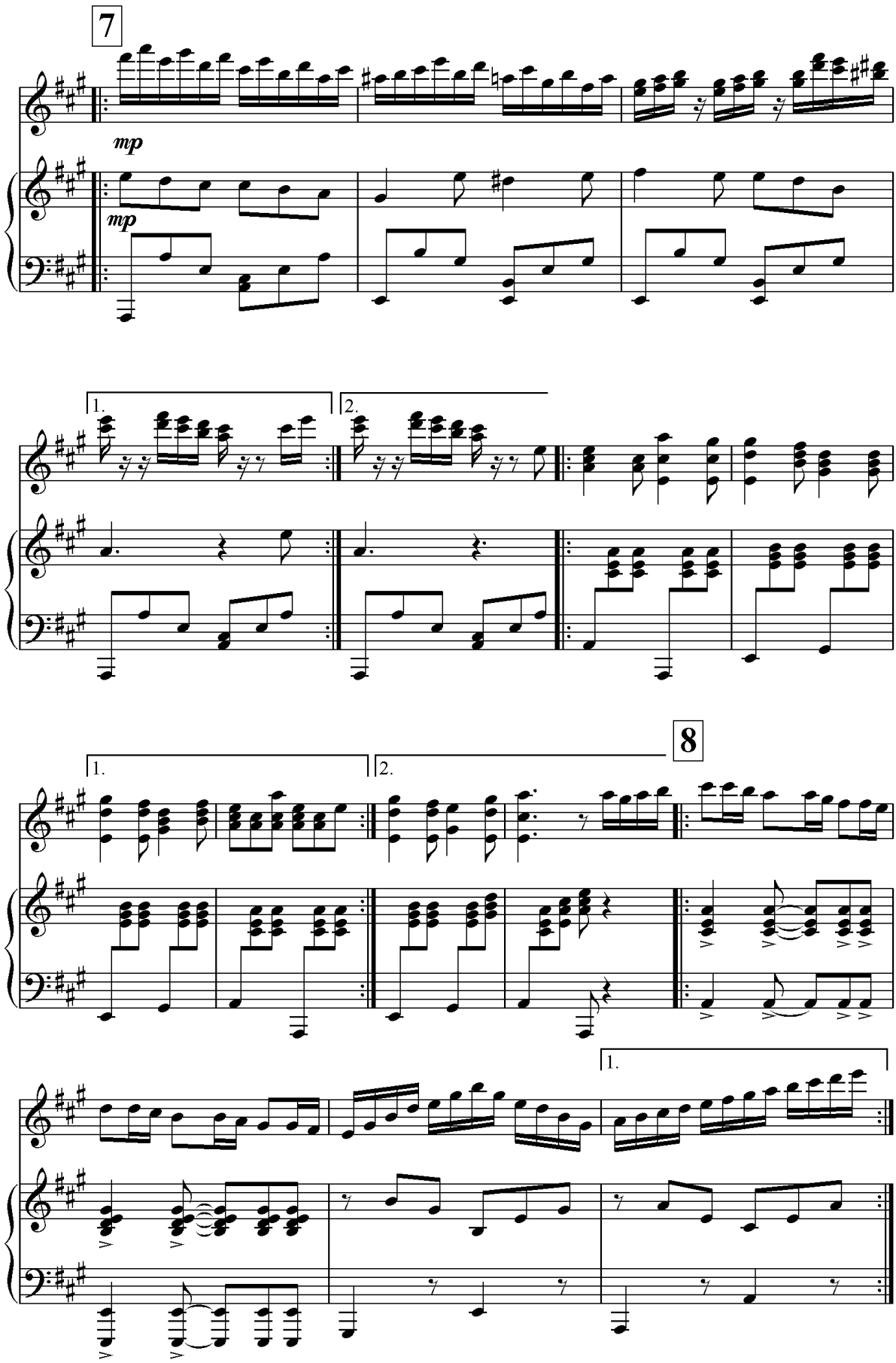
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2.
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1.
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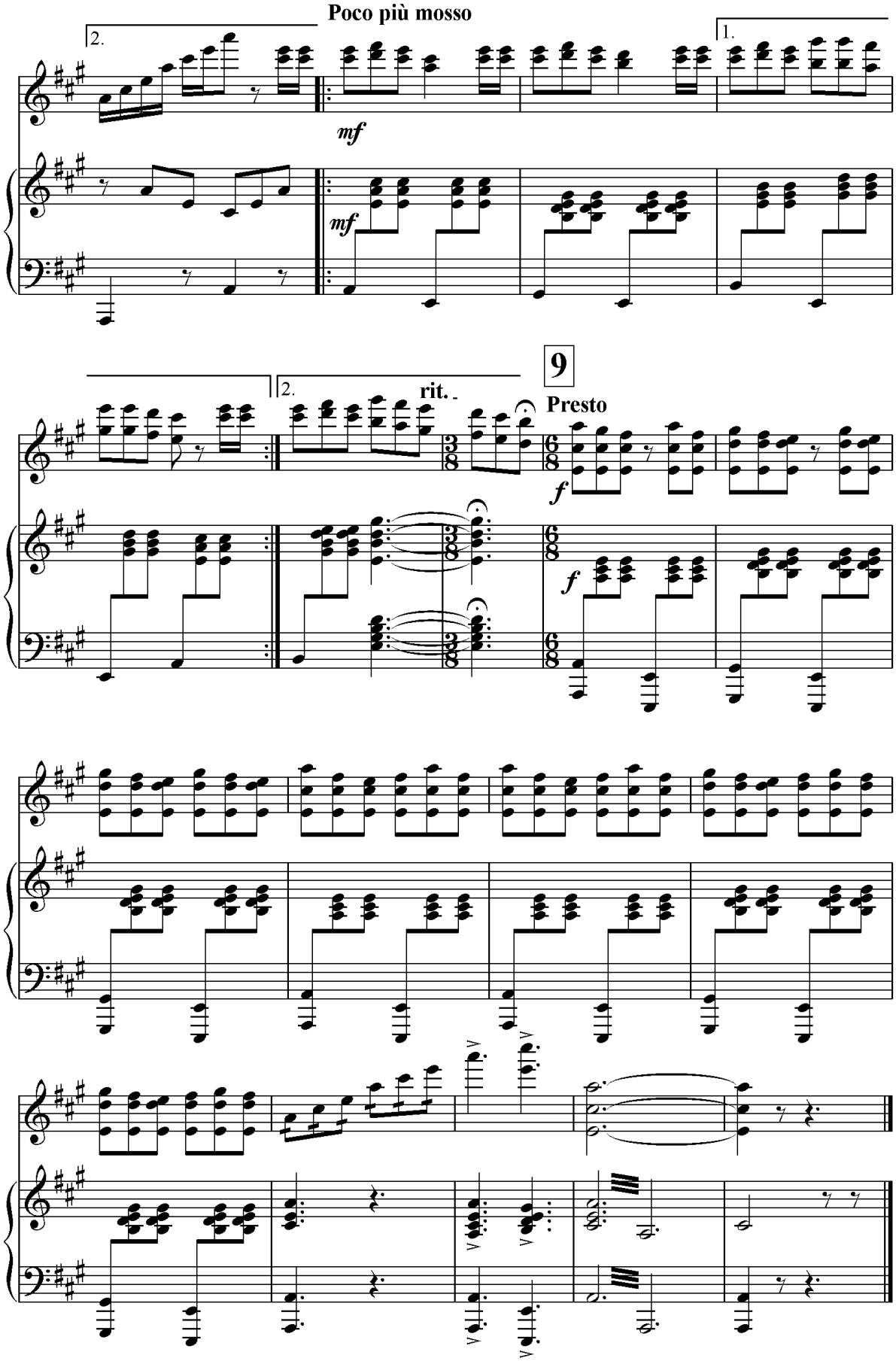
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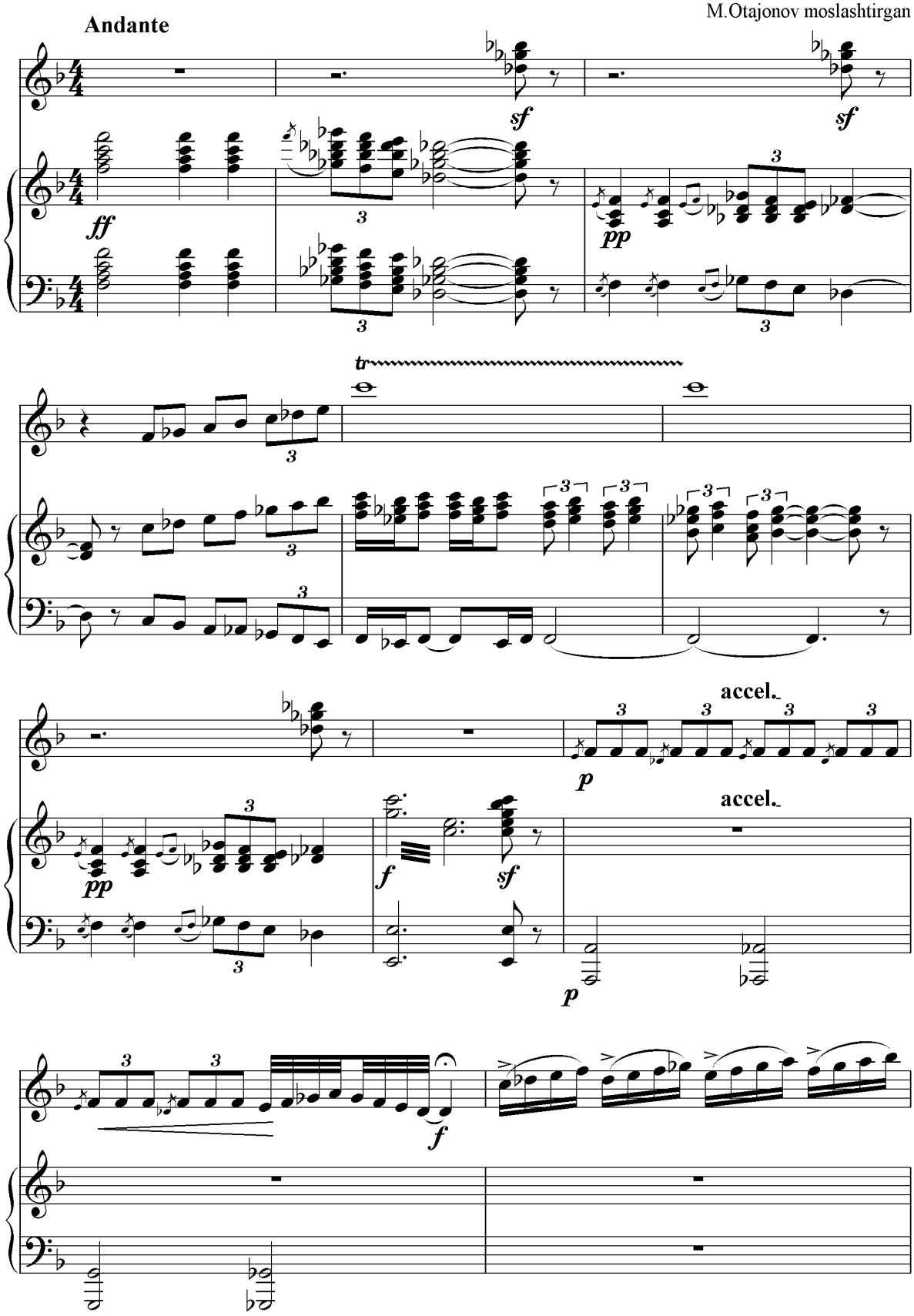

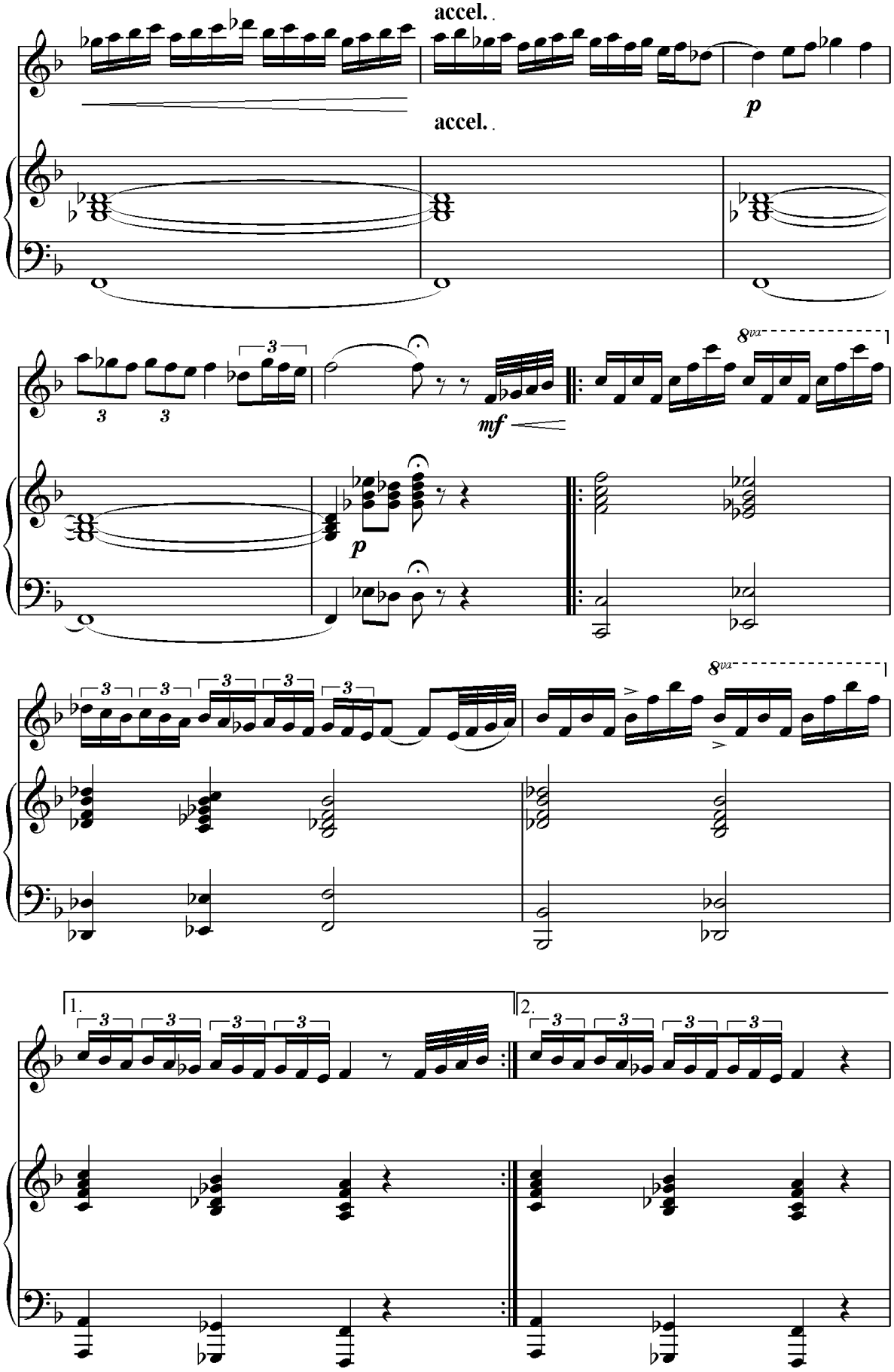
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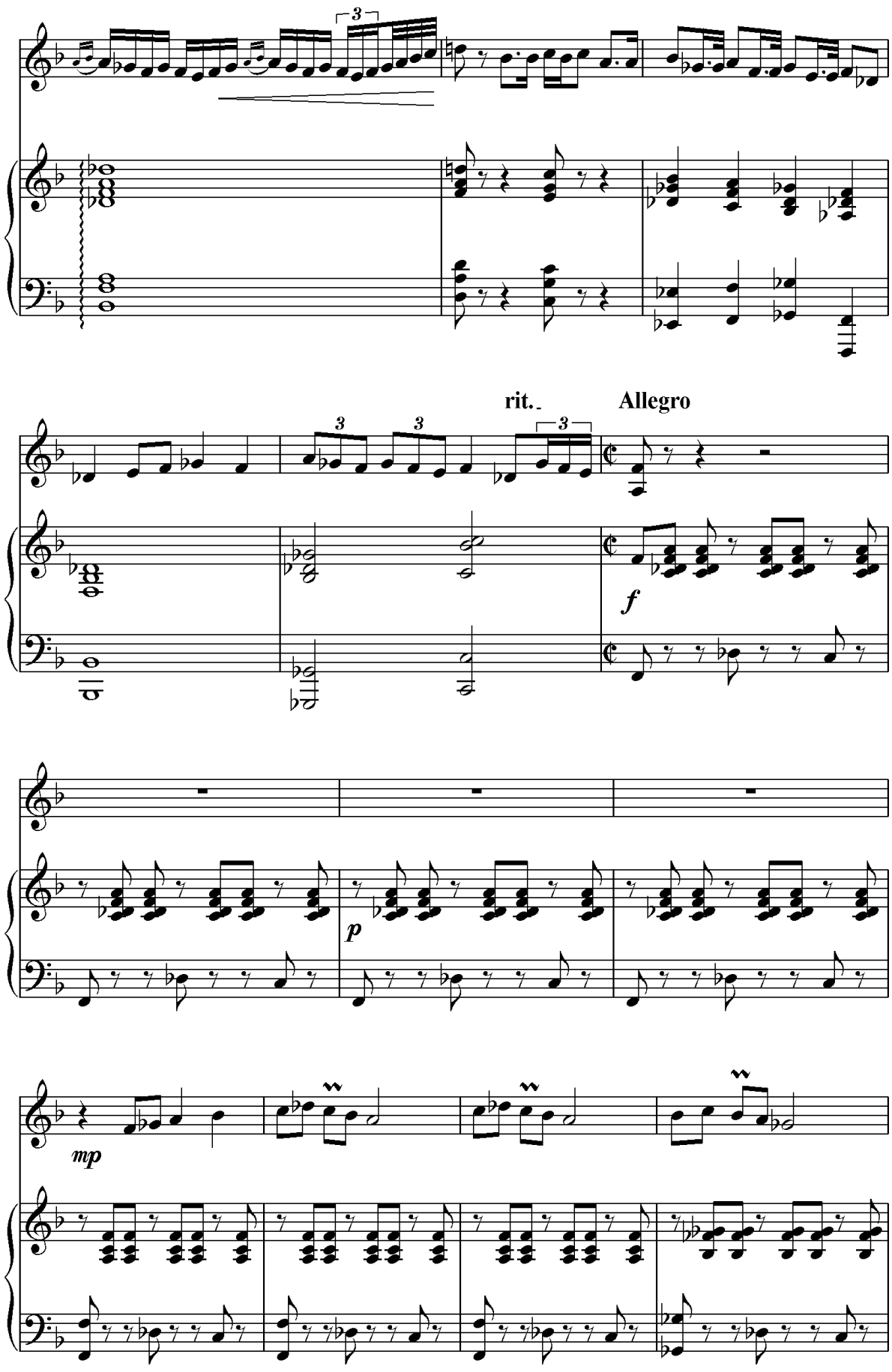
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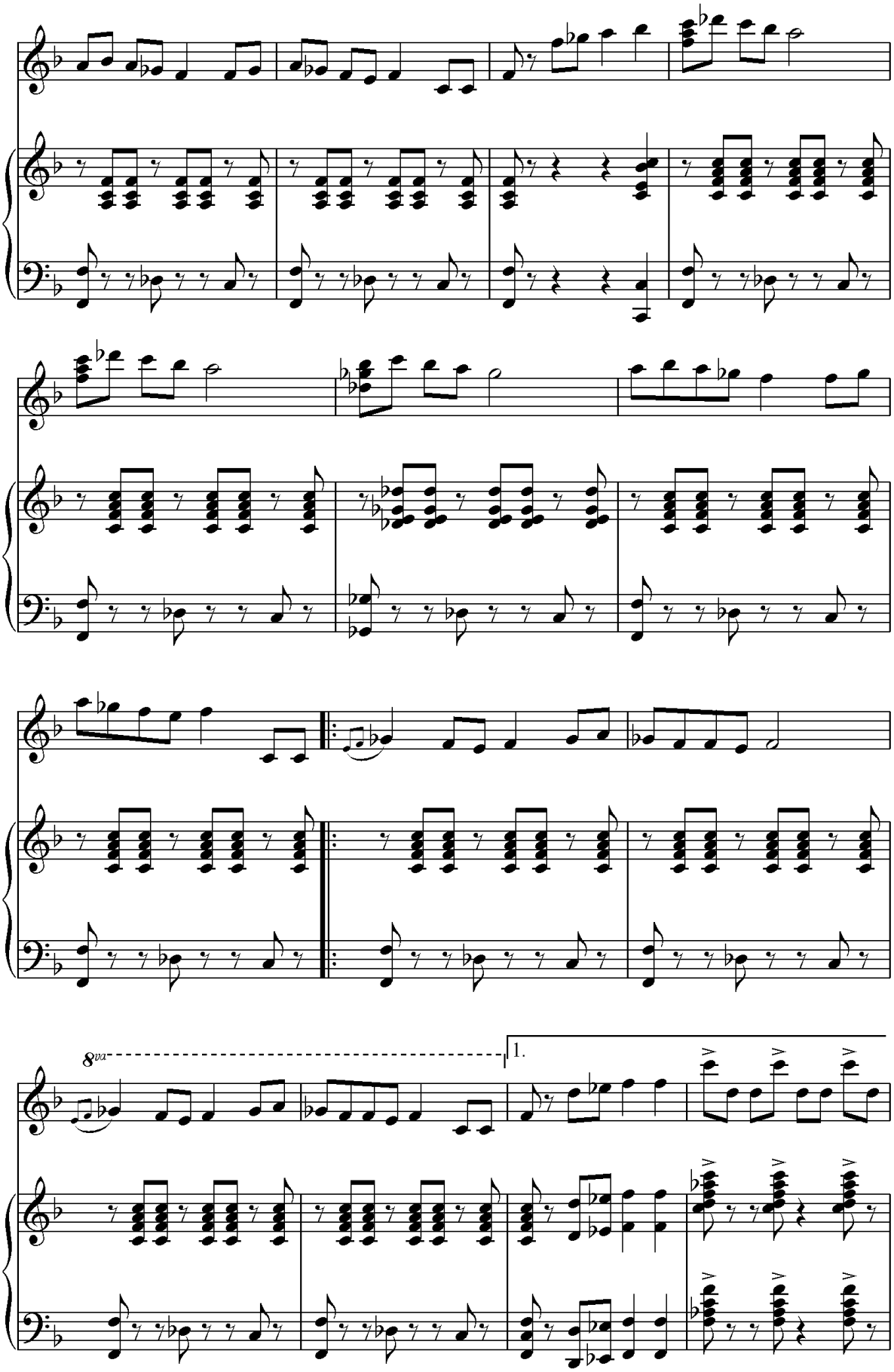
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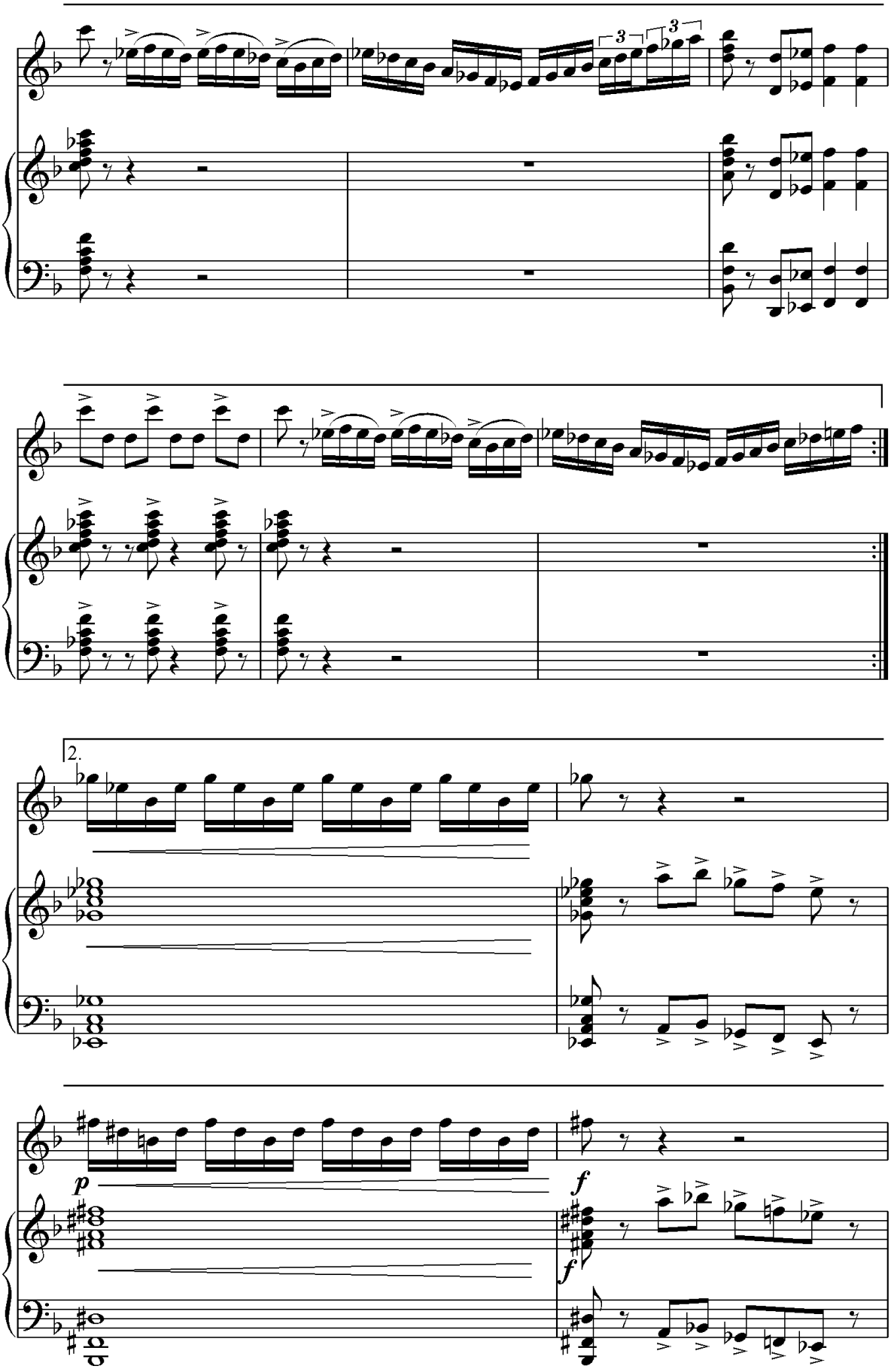
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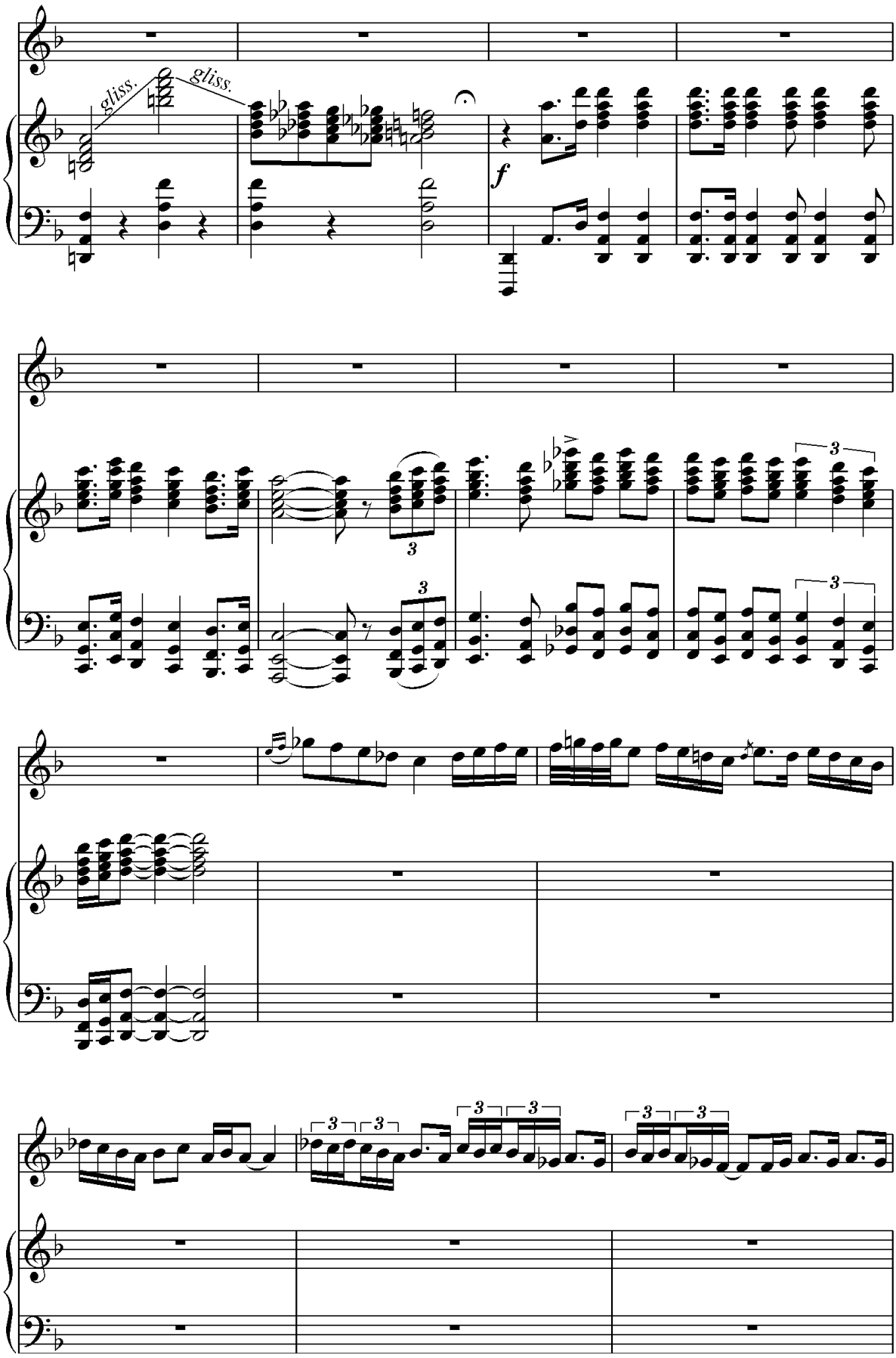
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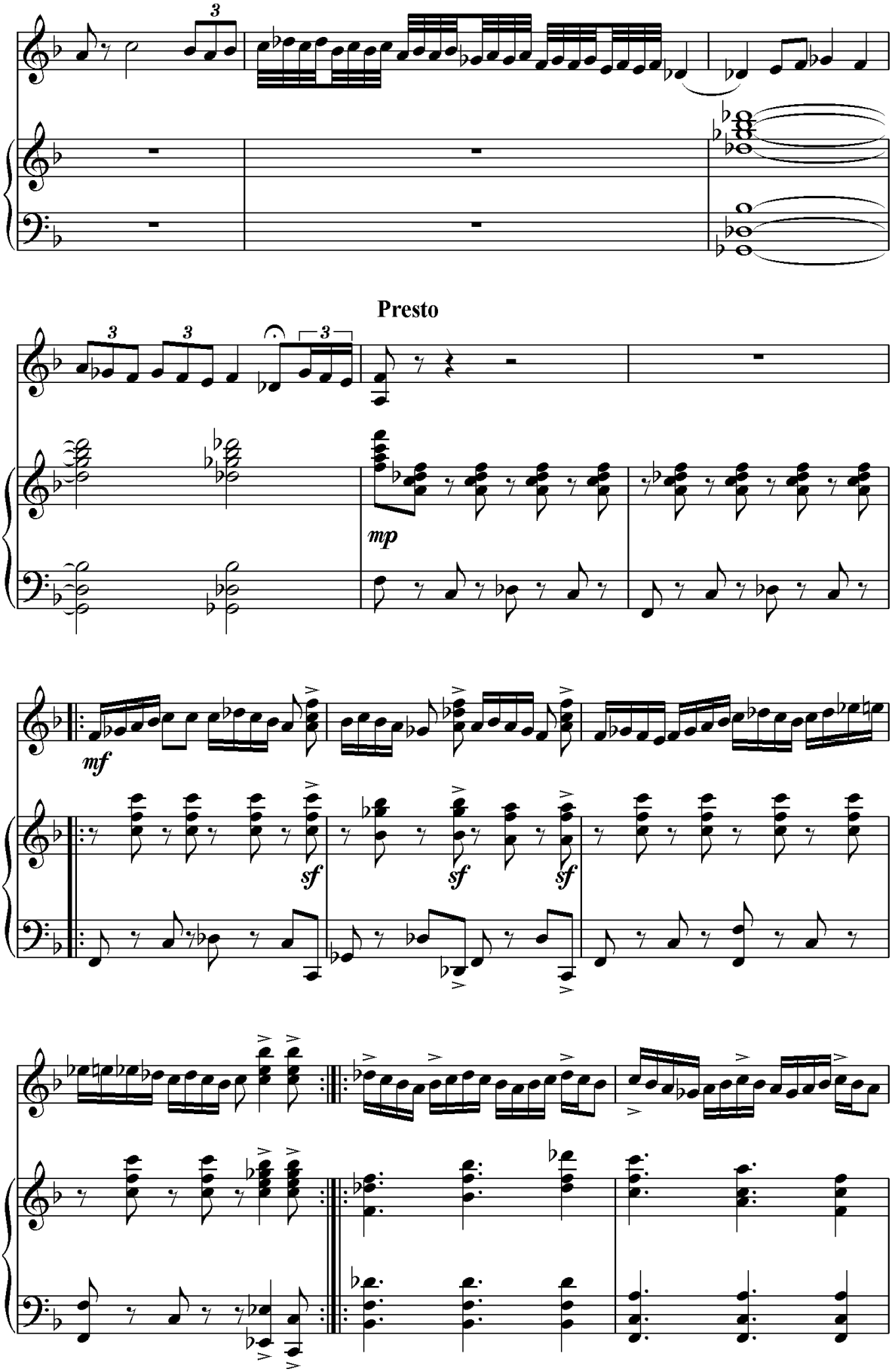
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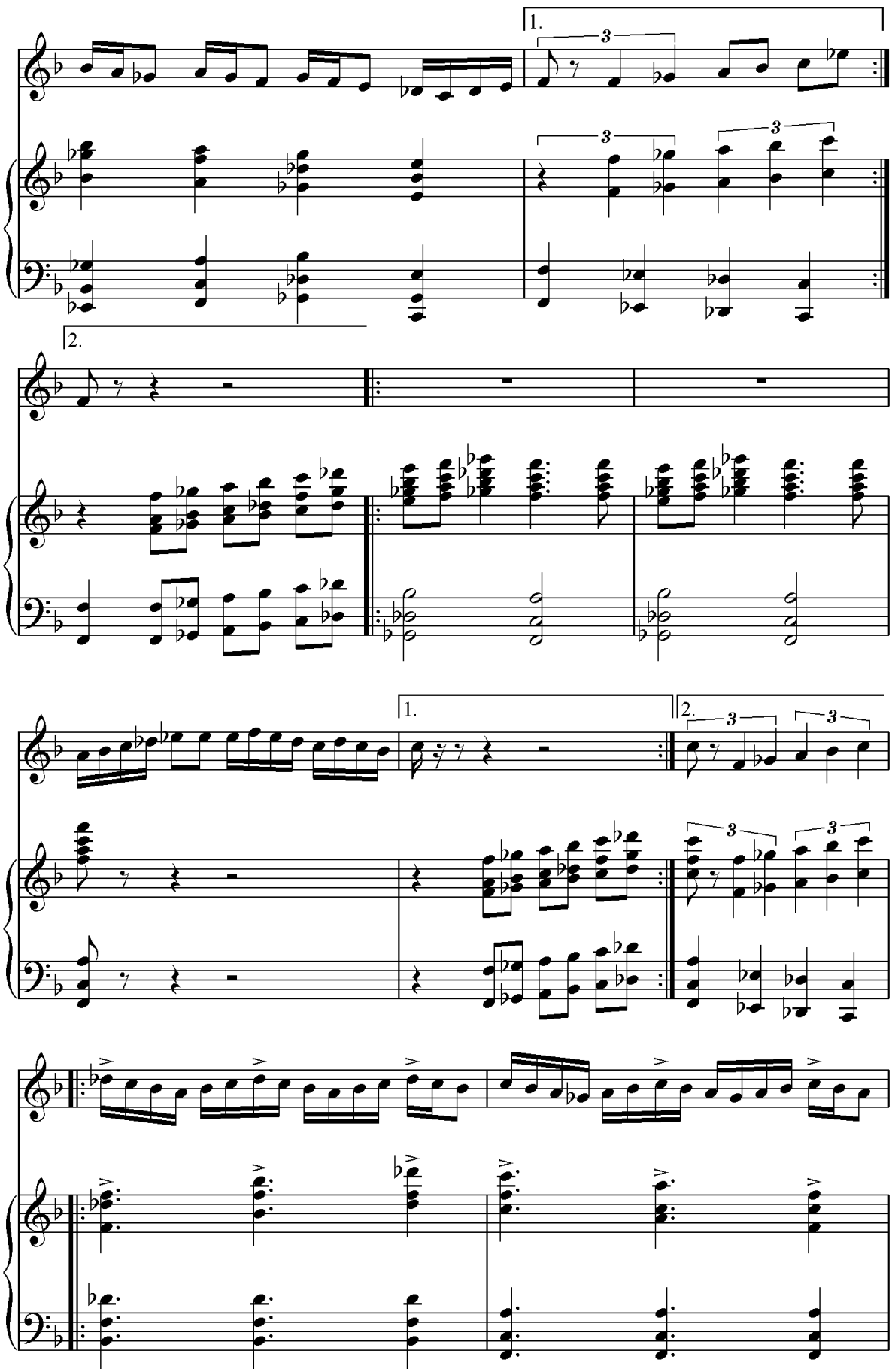
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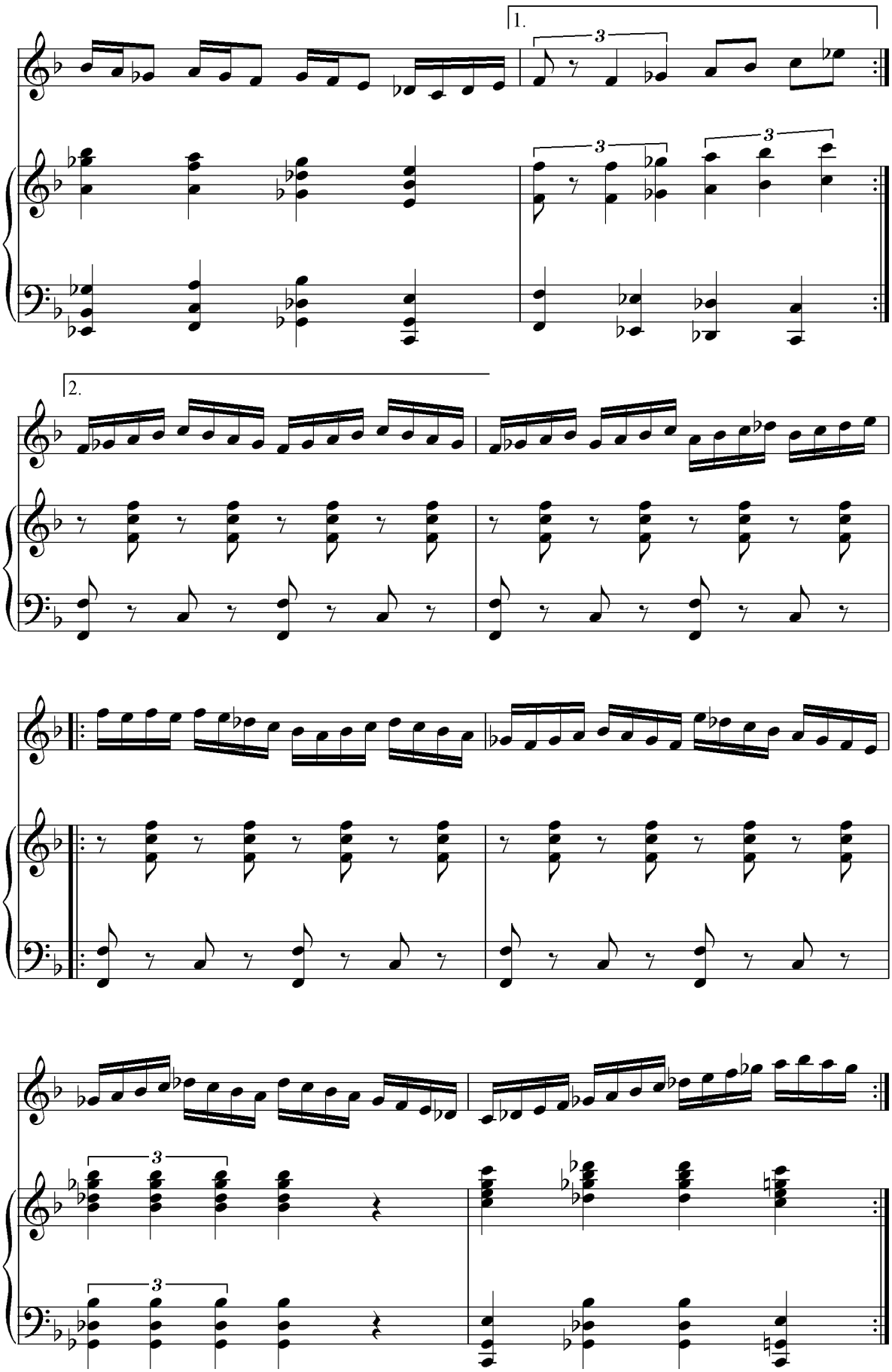
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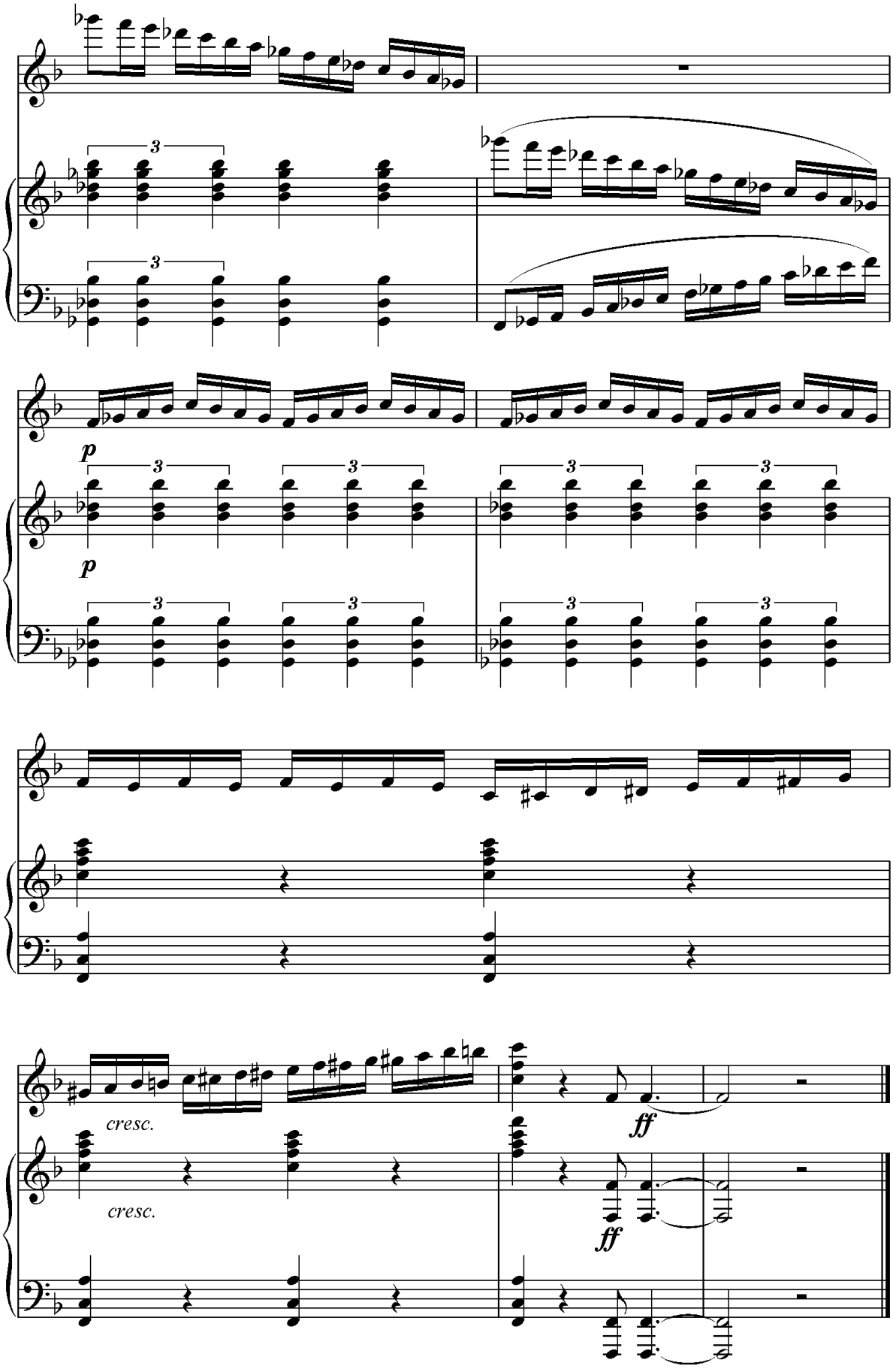
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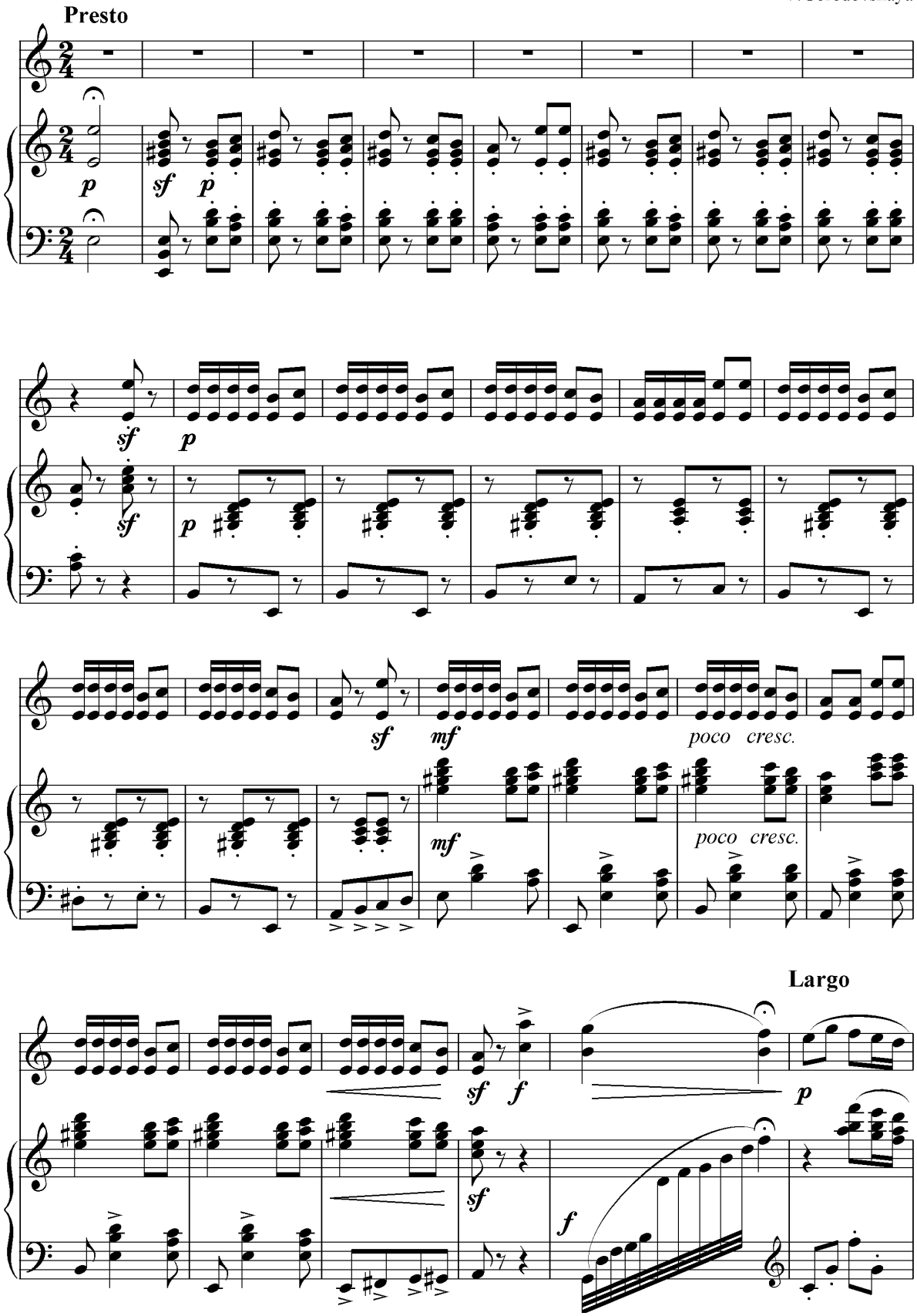

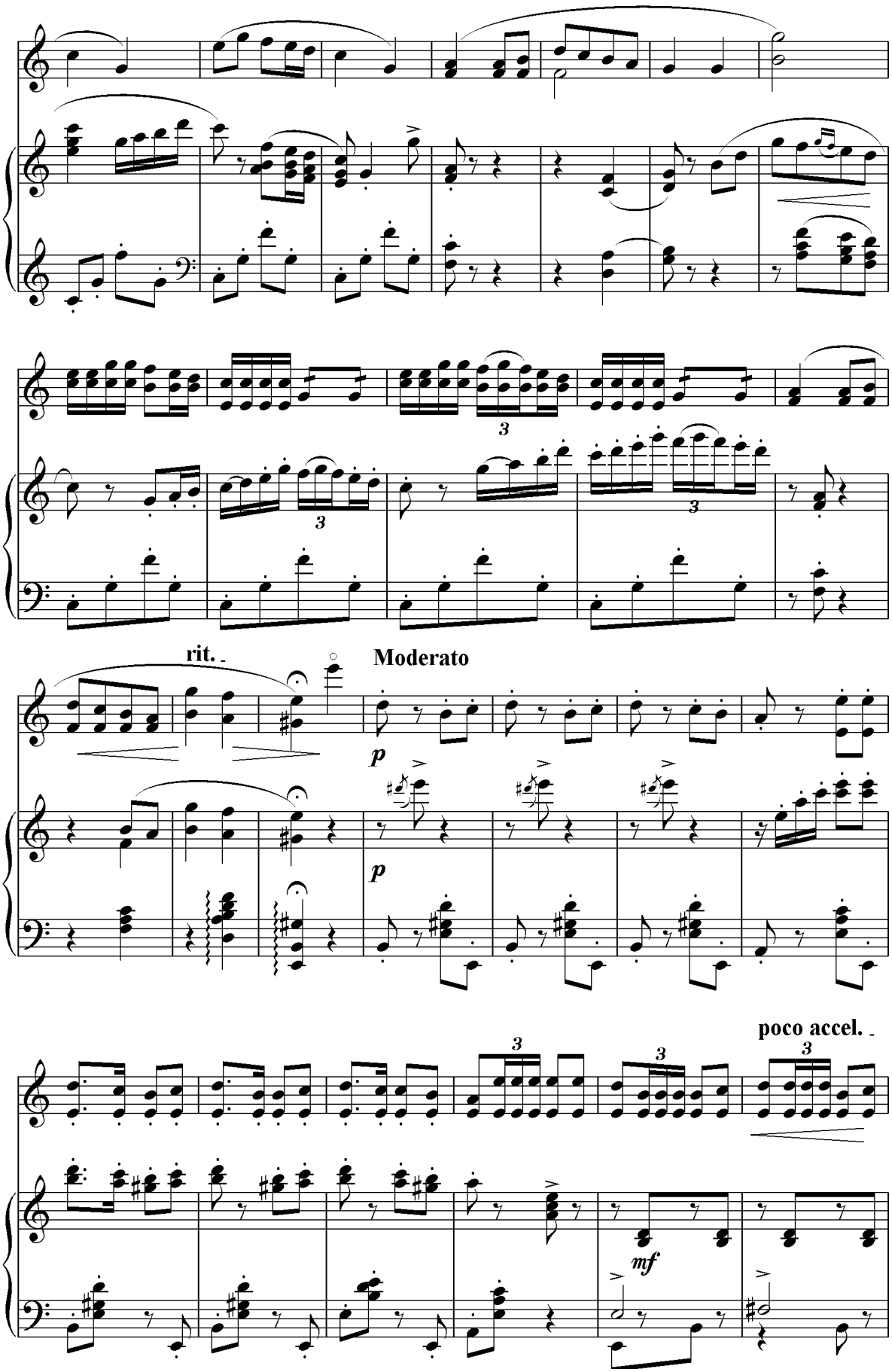
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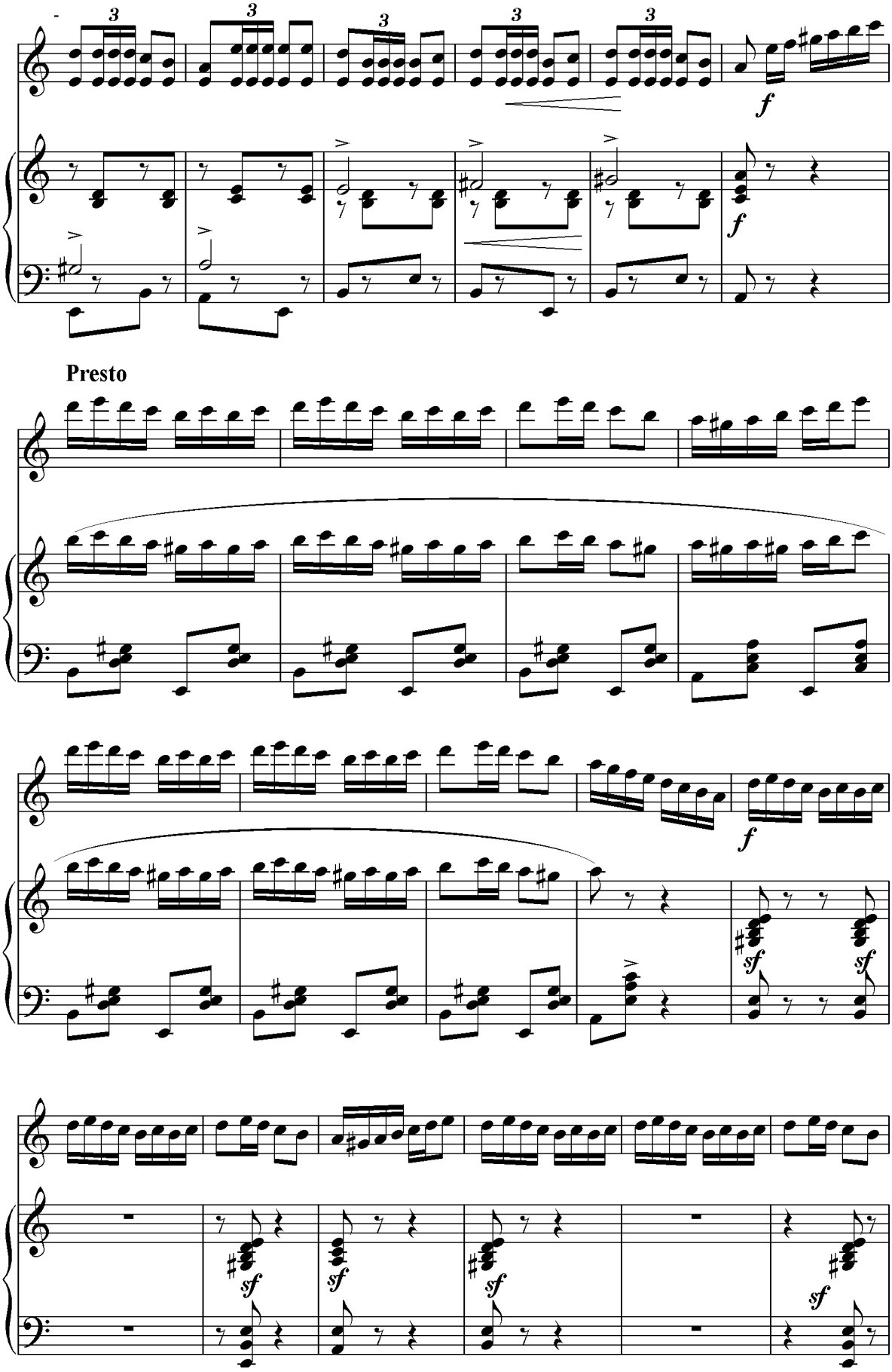
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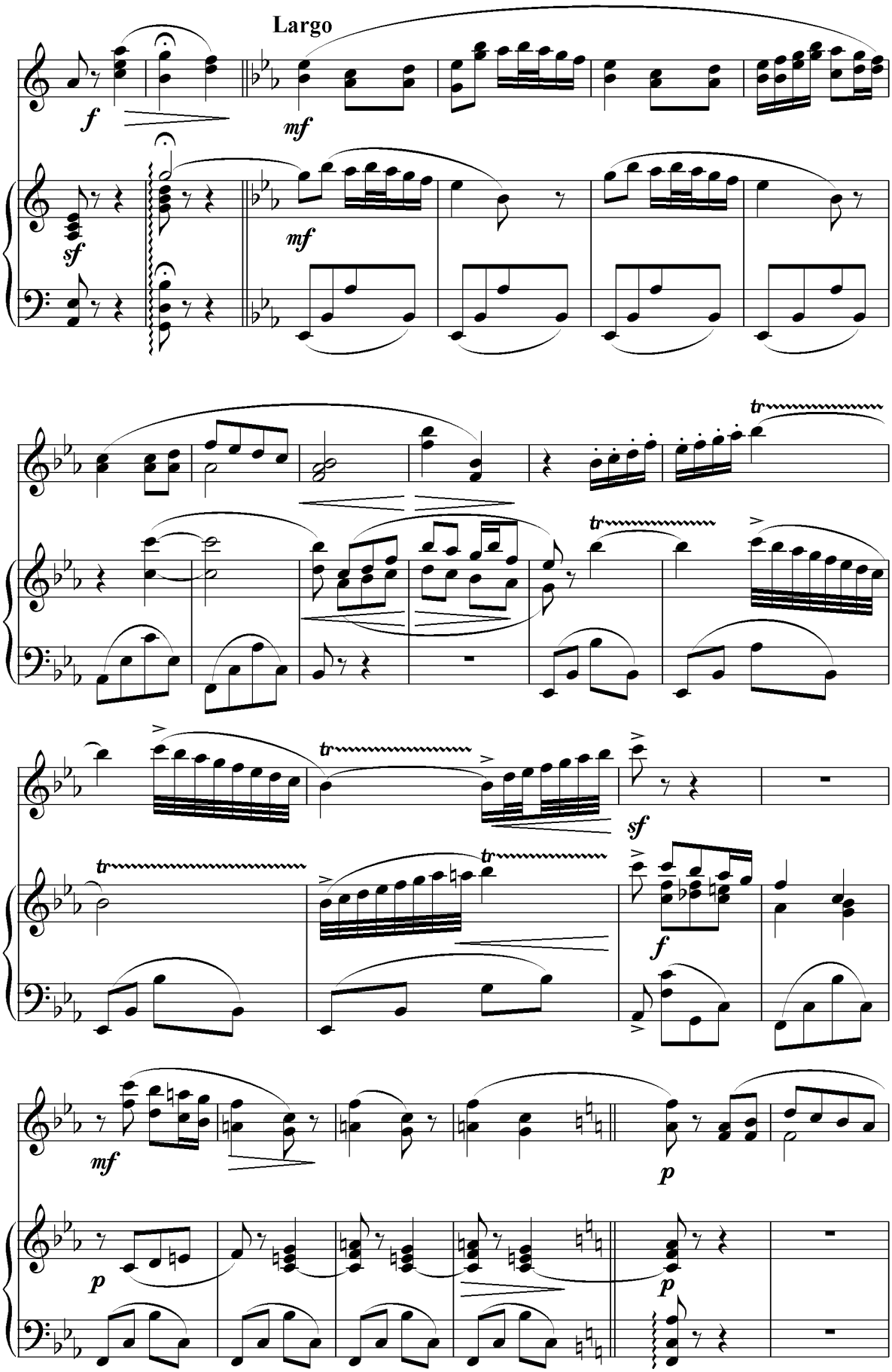
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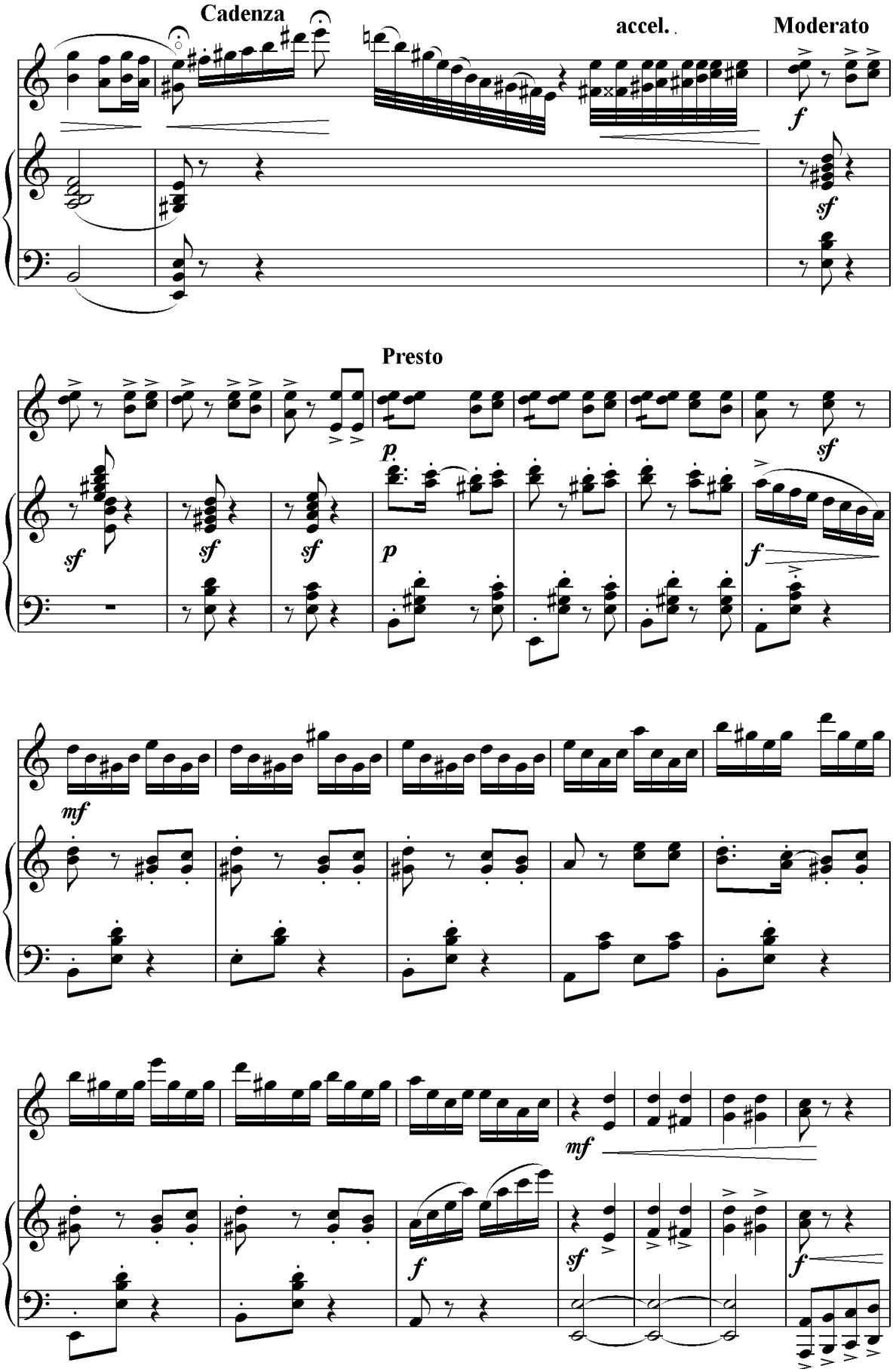
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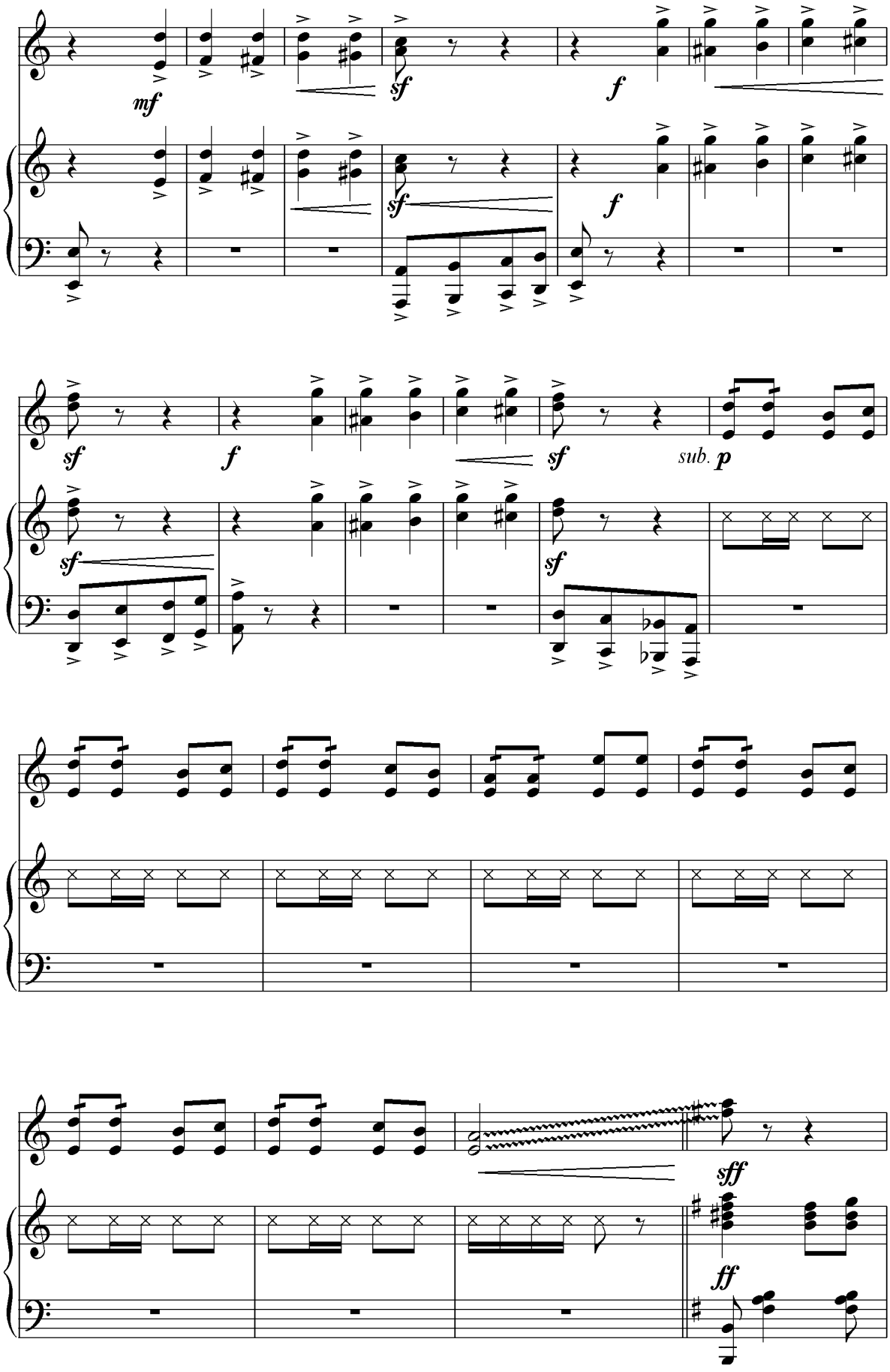
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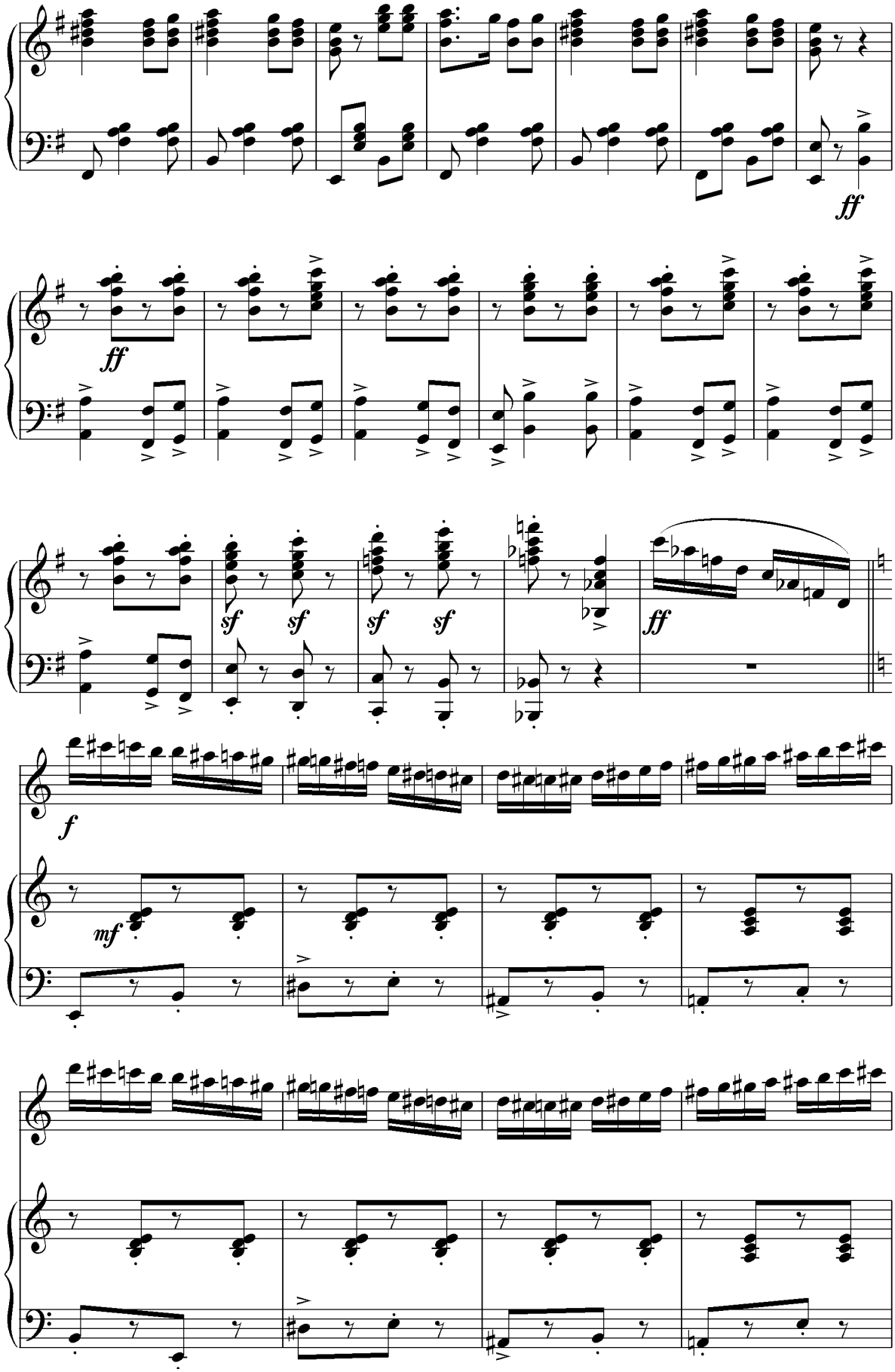
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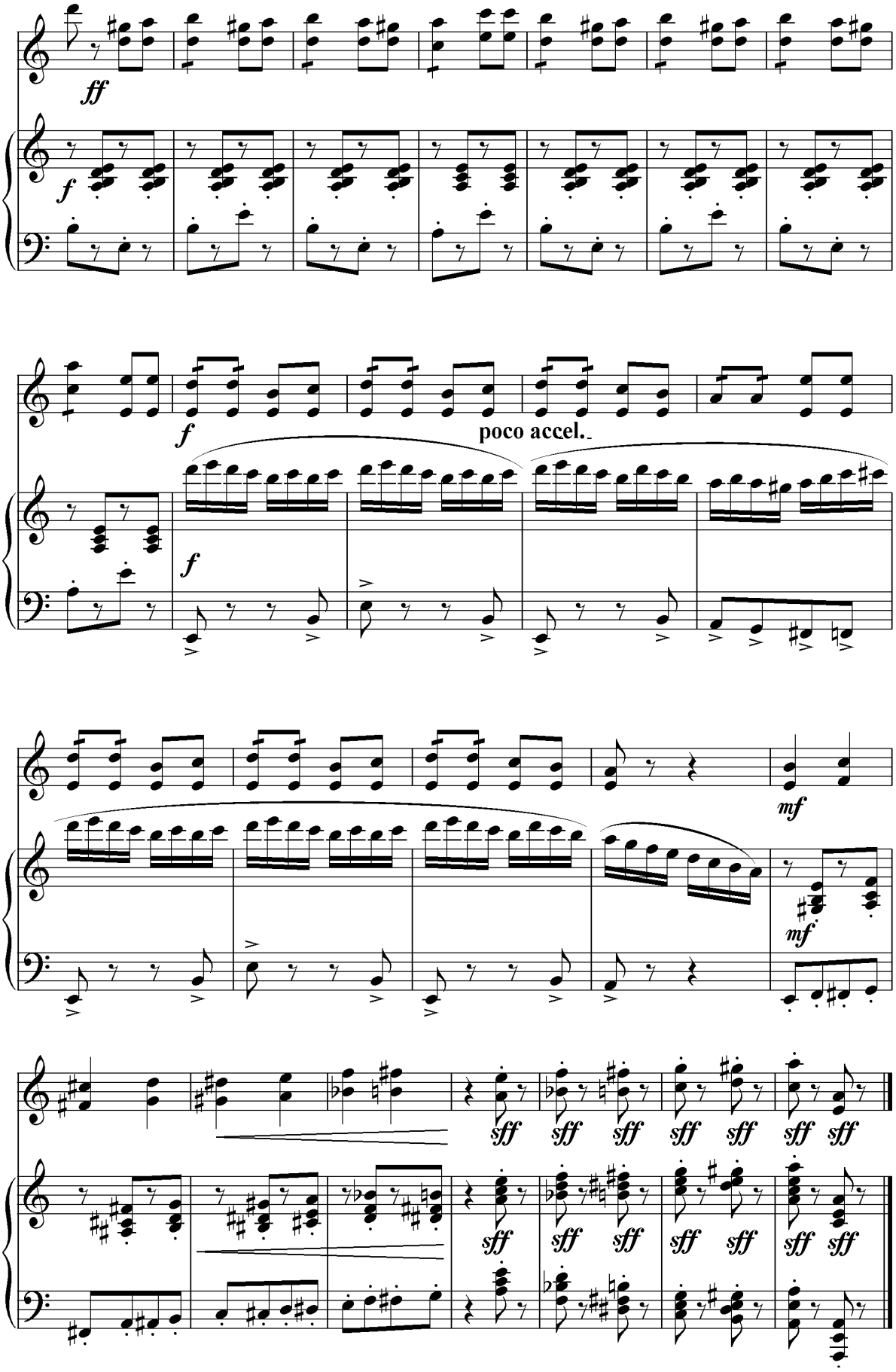
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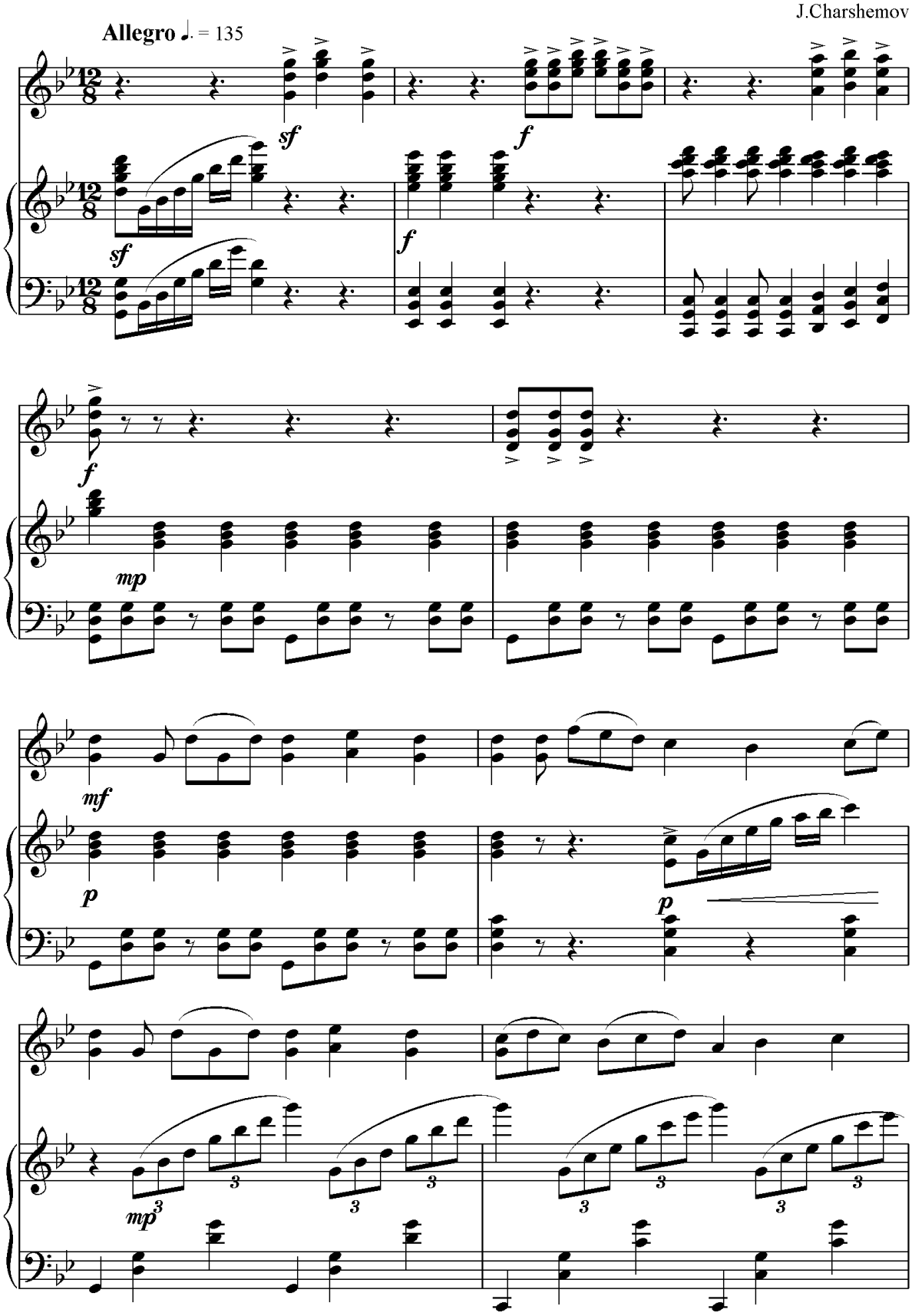
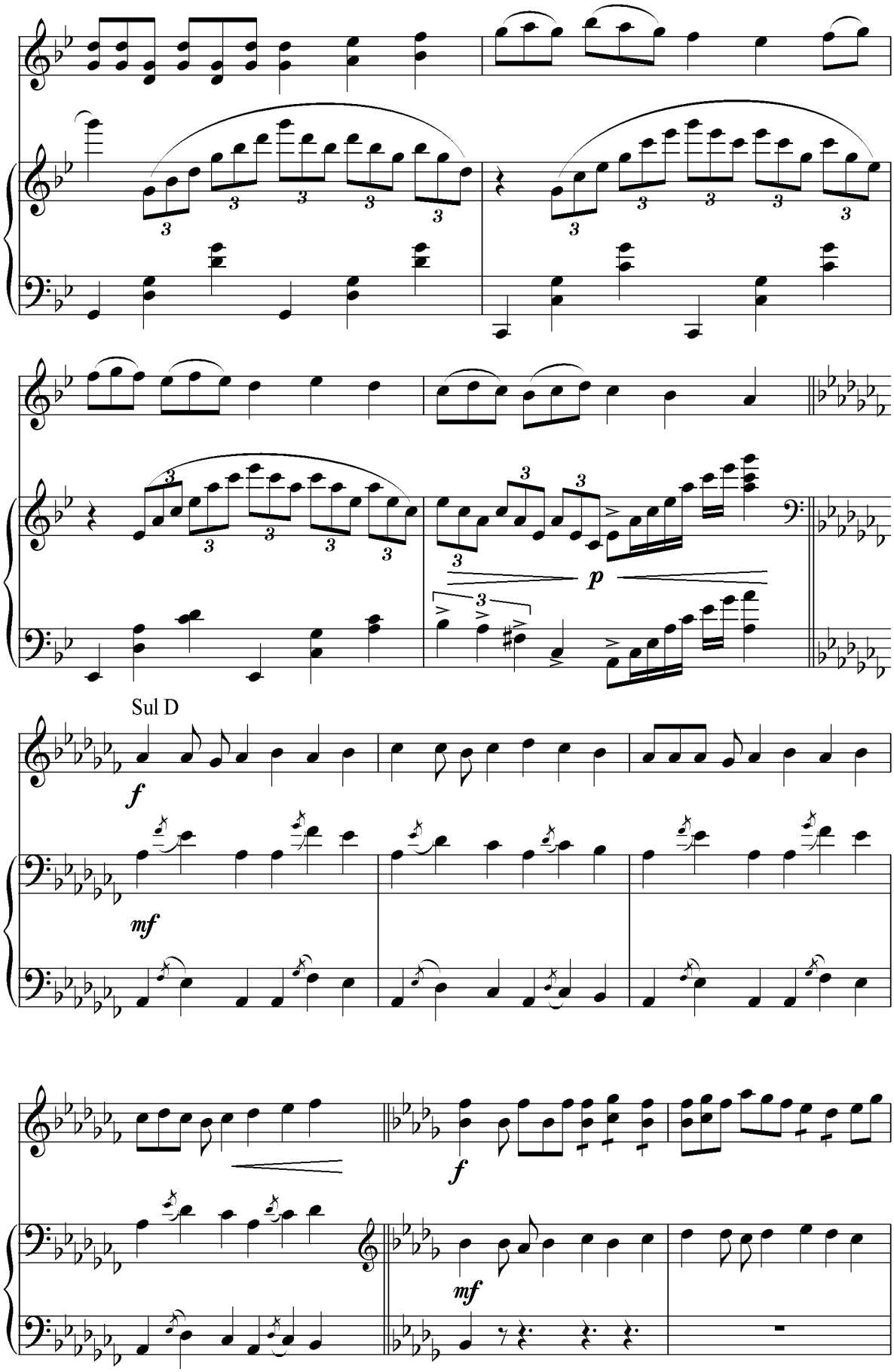
J.Charshemov

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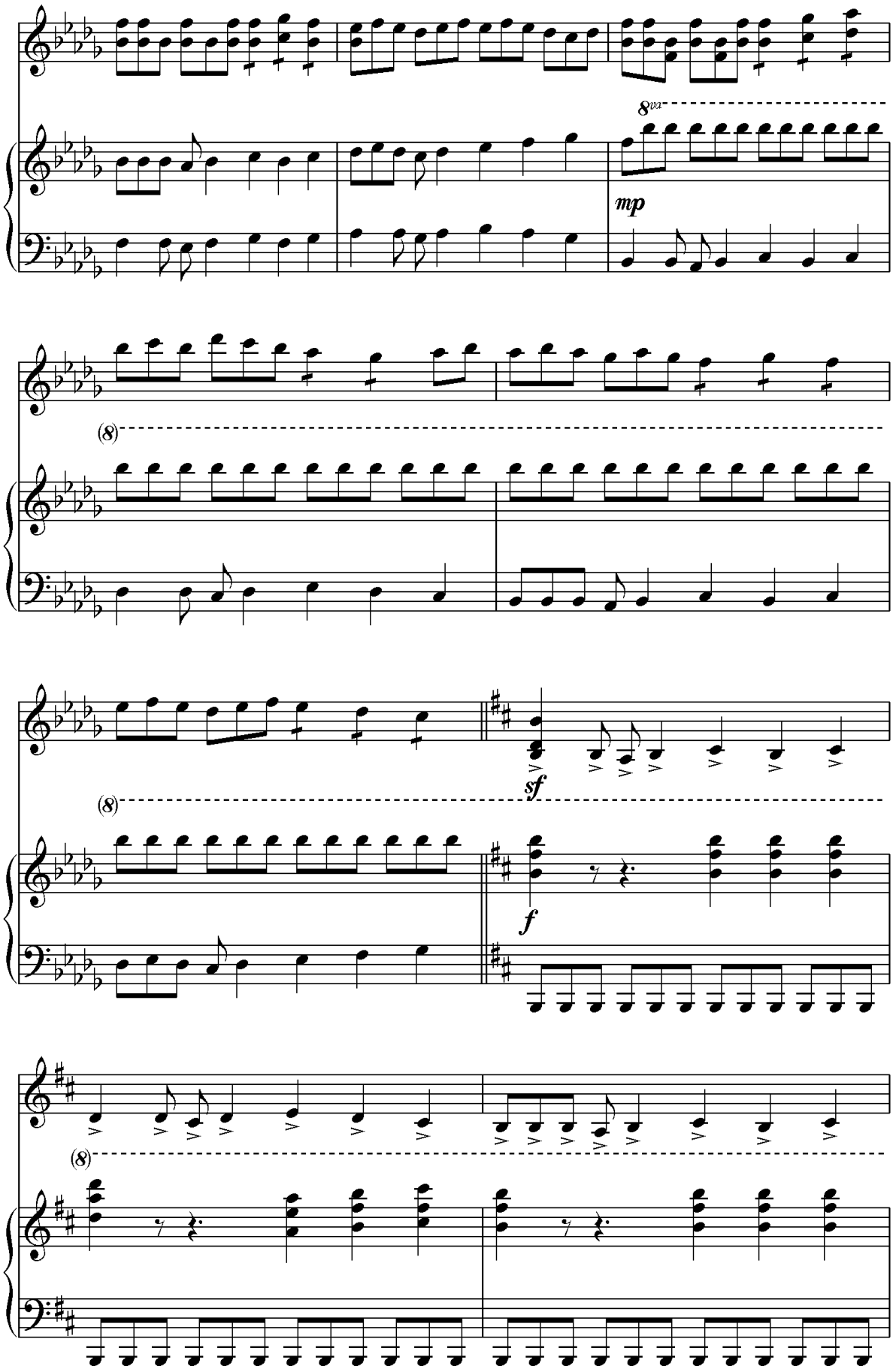
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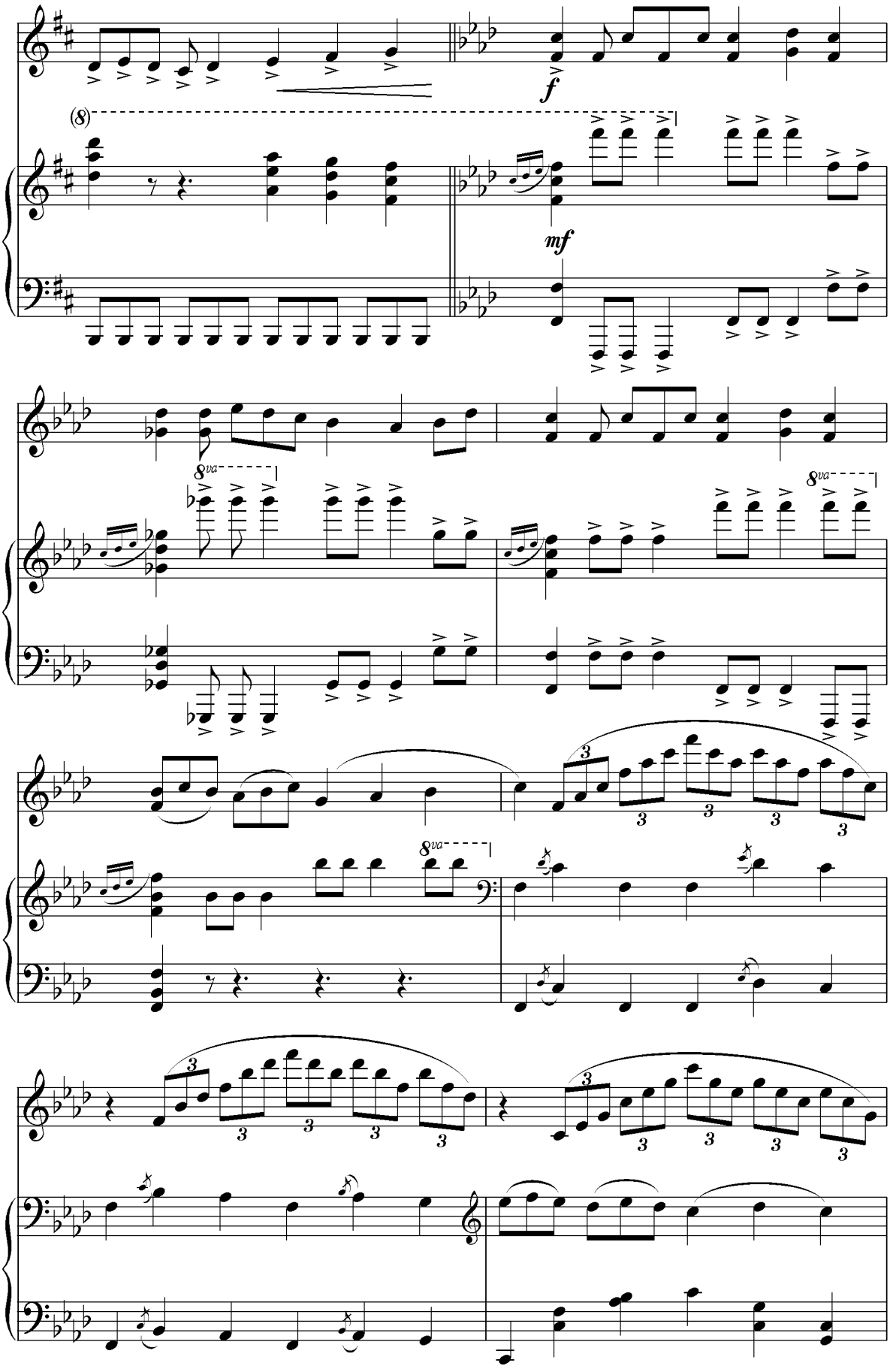
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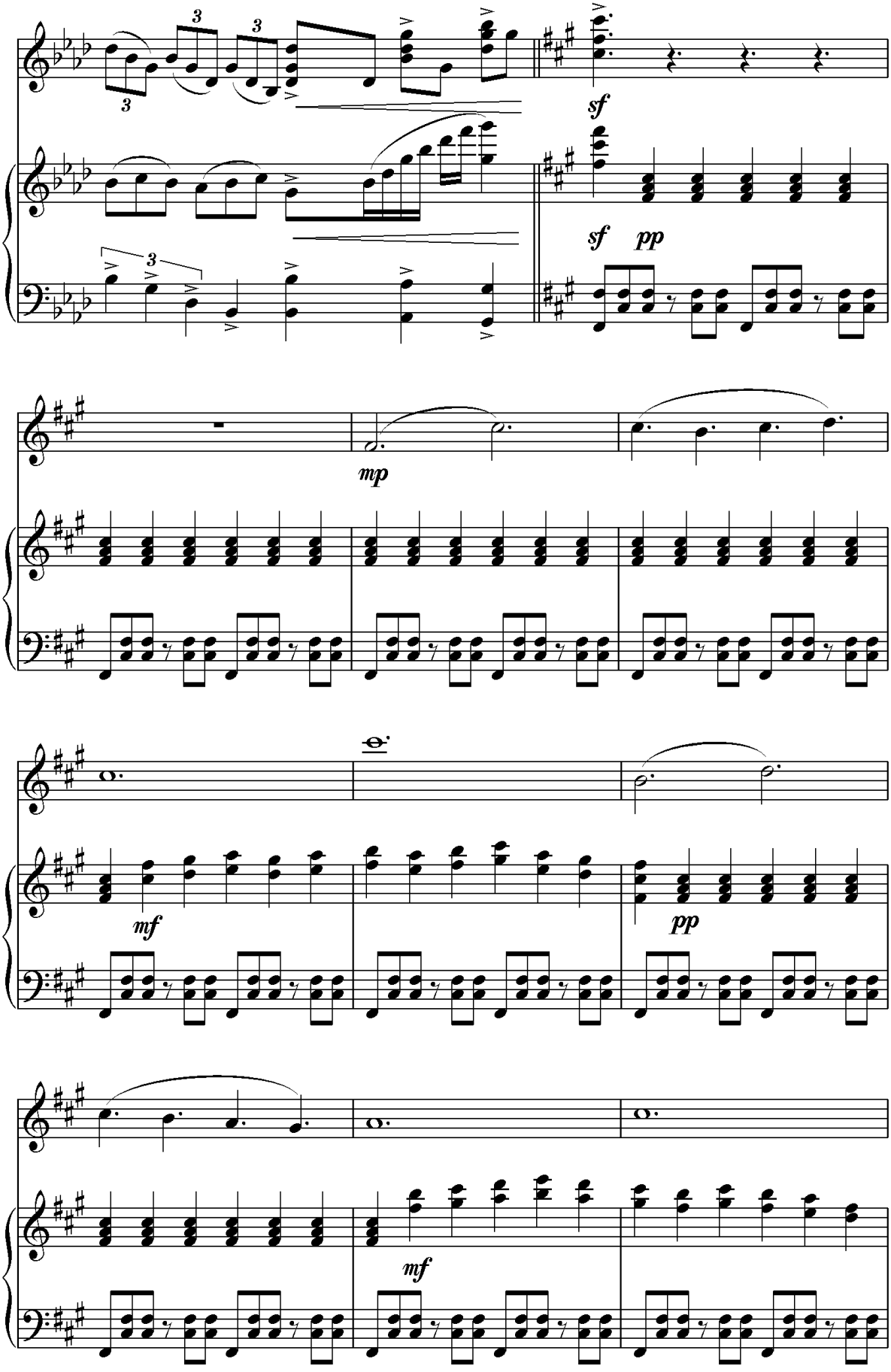
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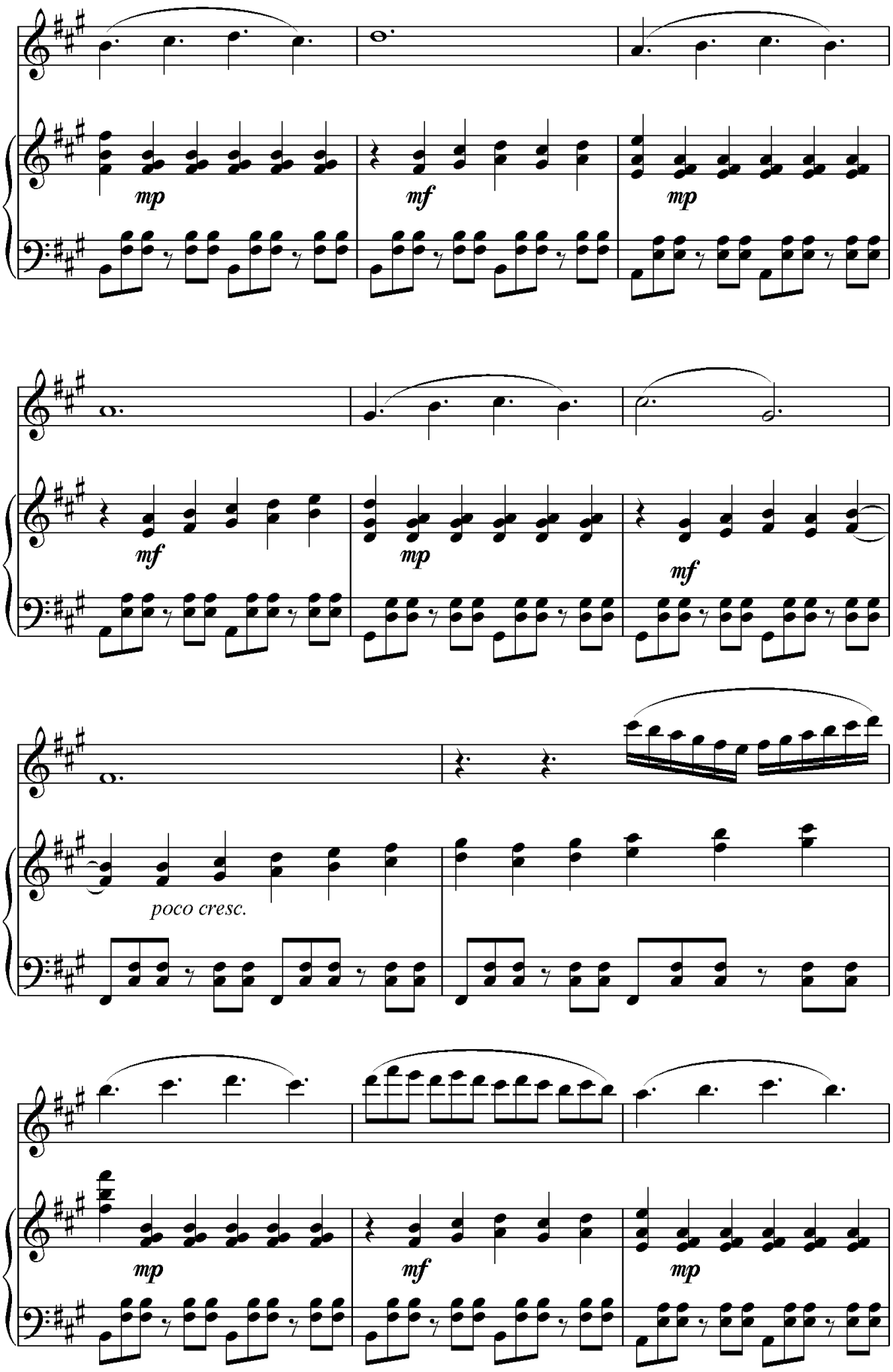
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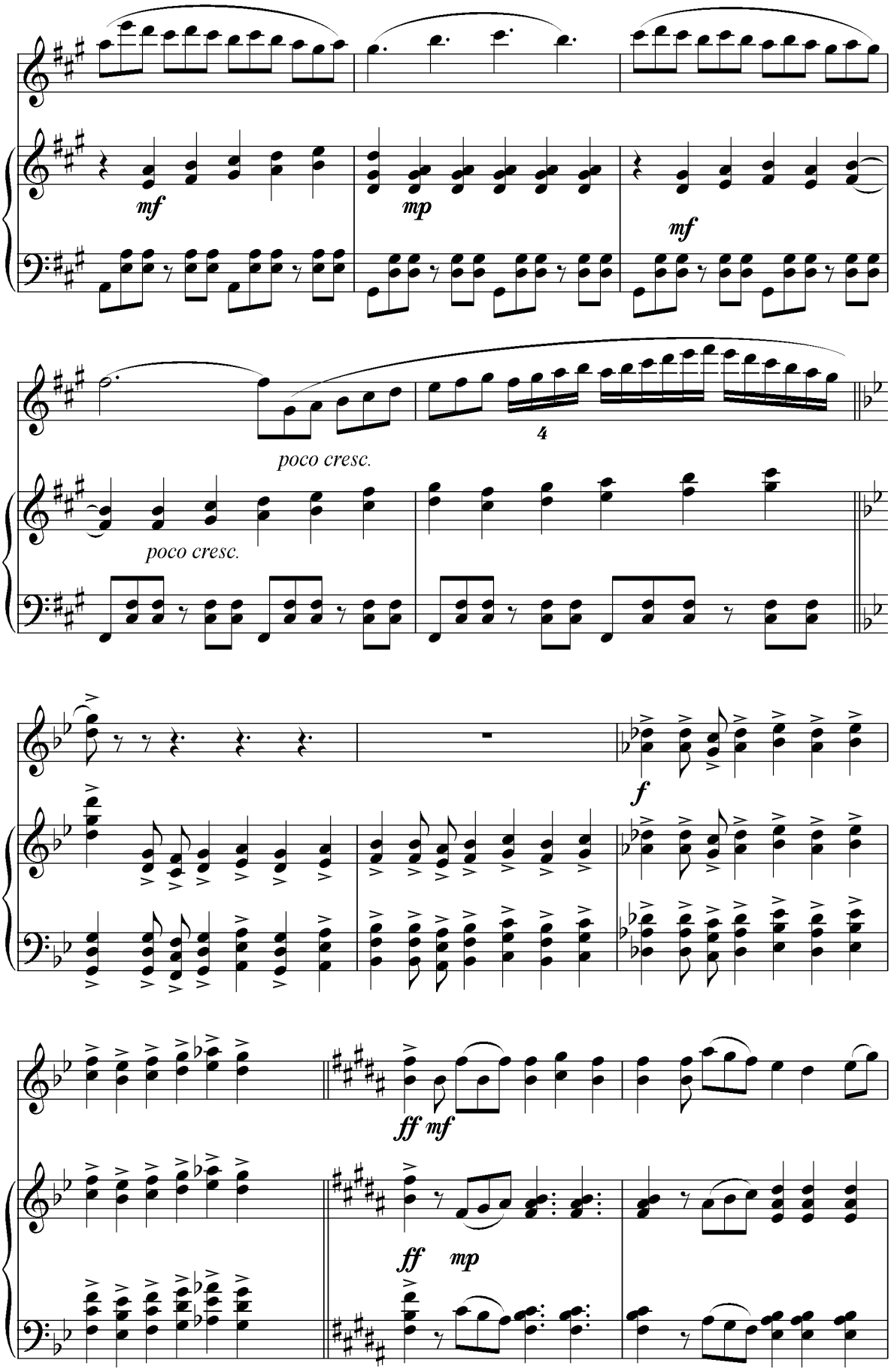
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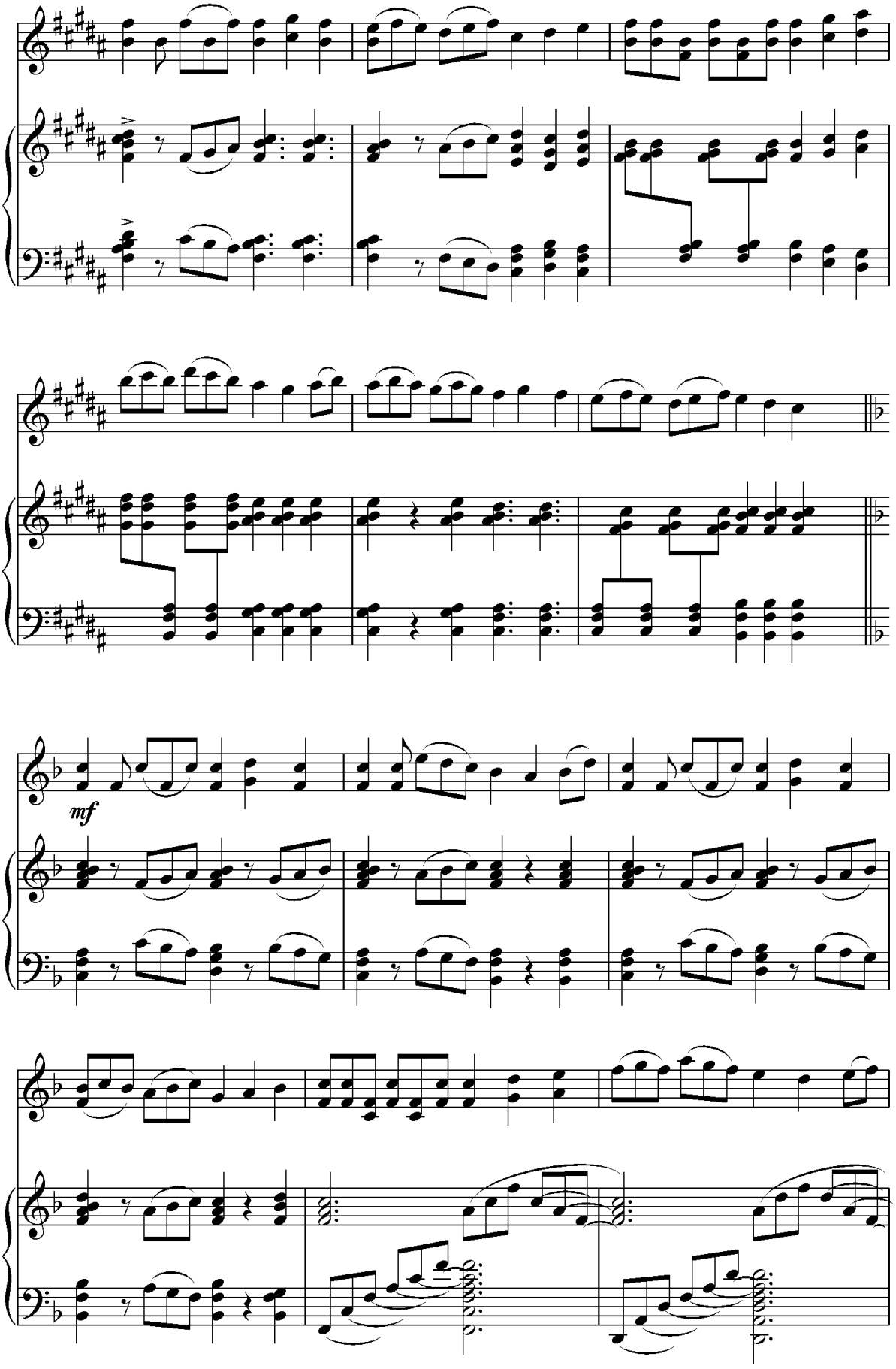
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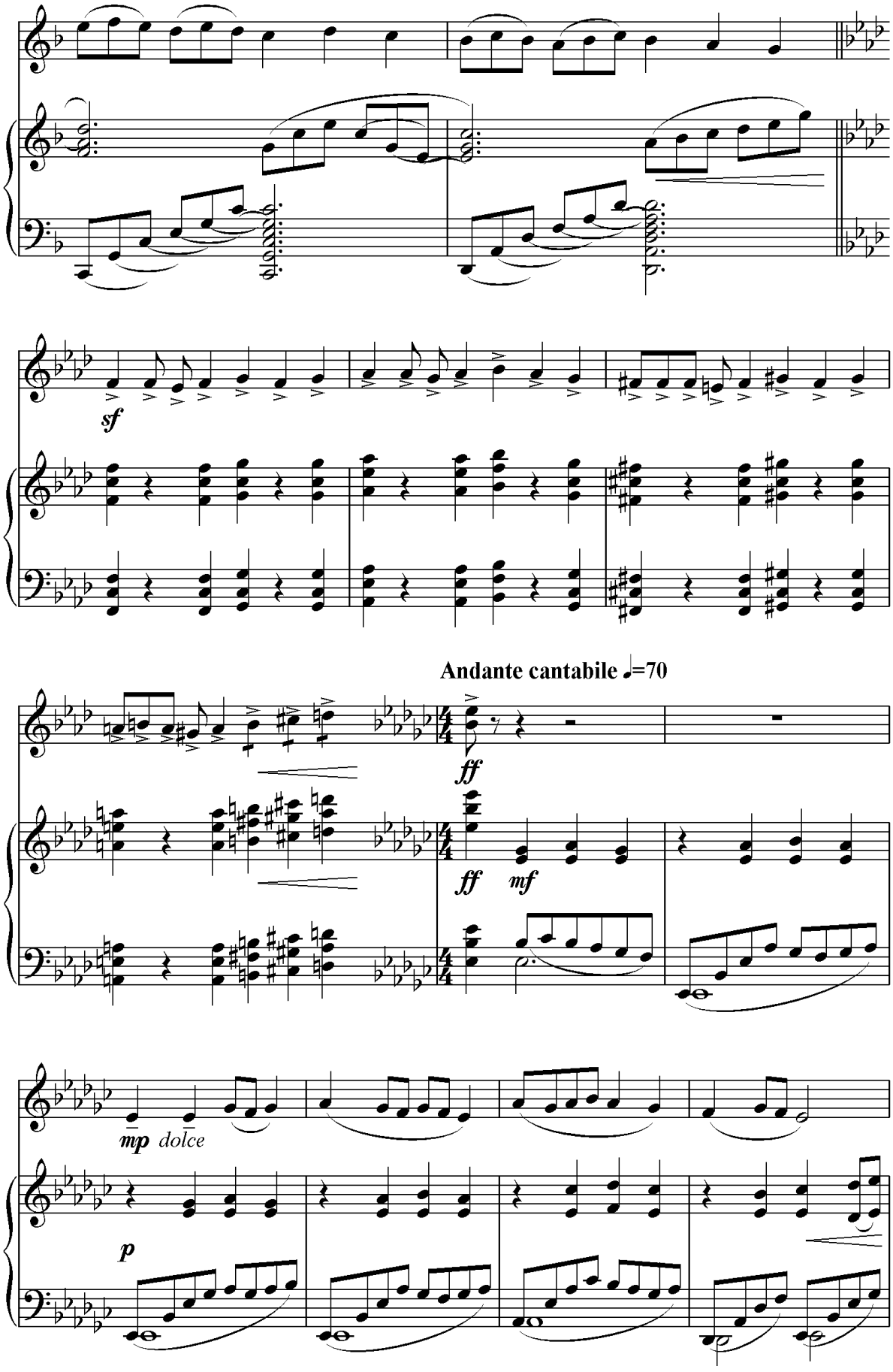
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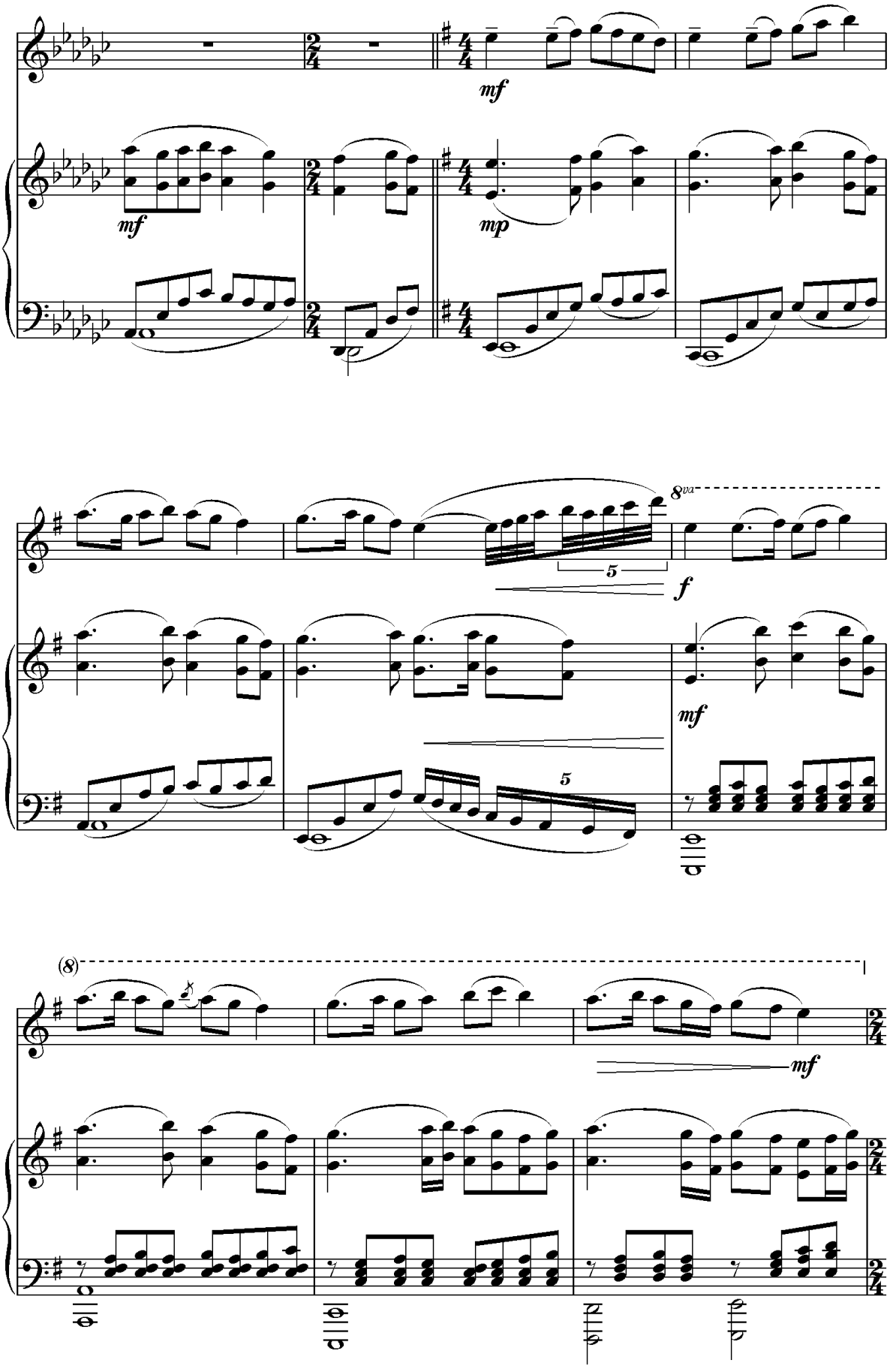
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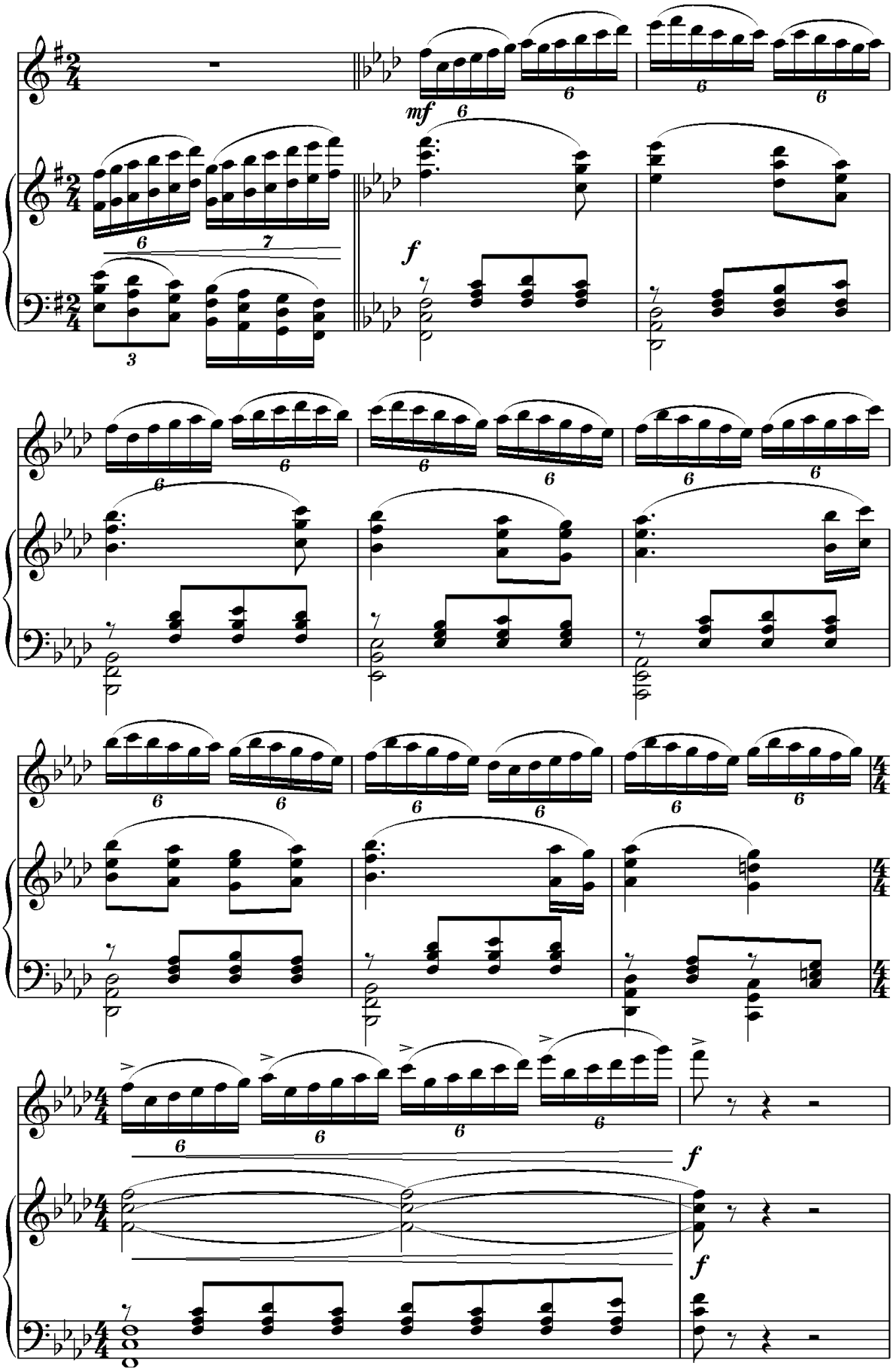
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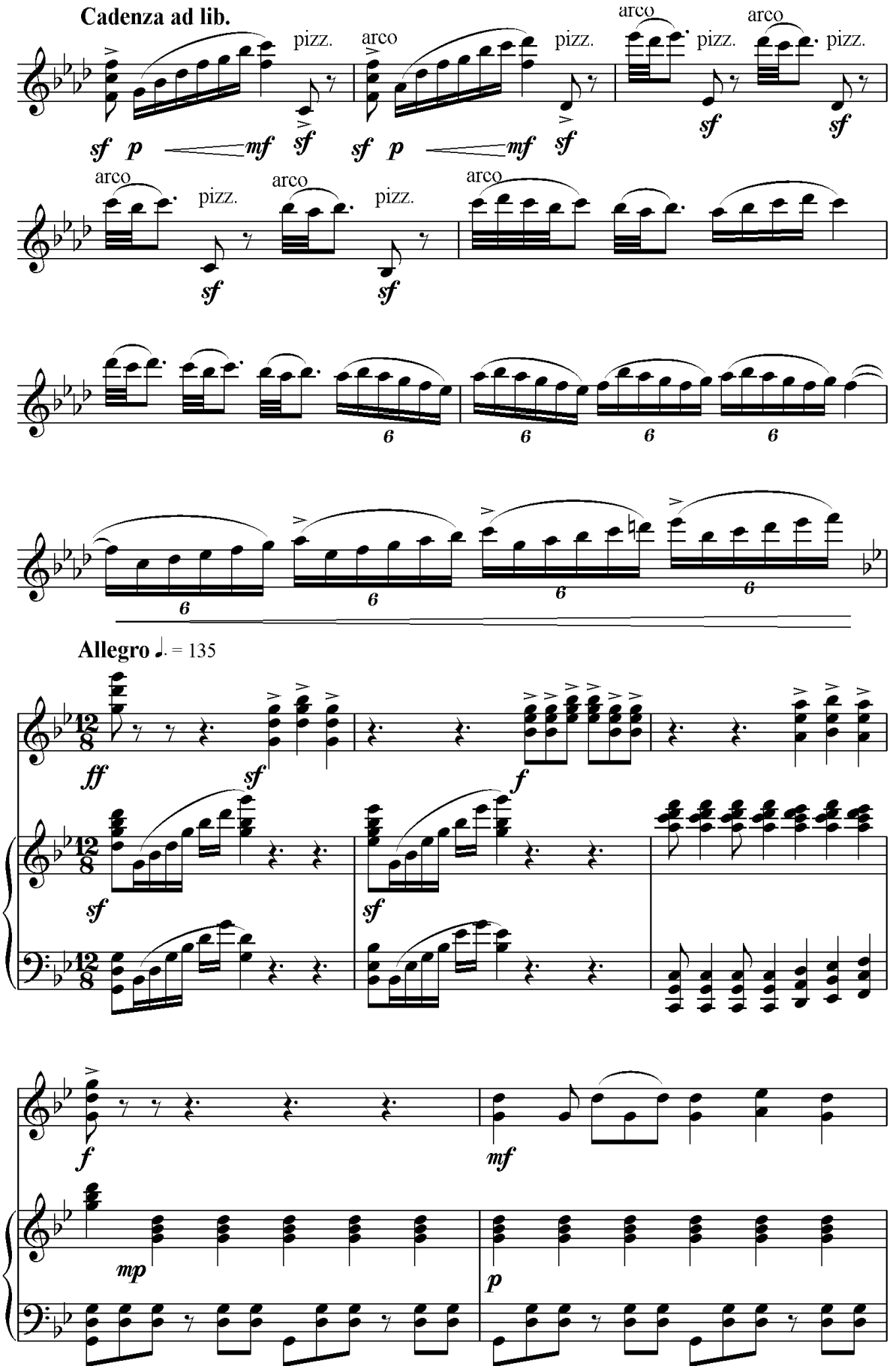
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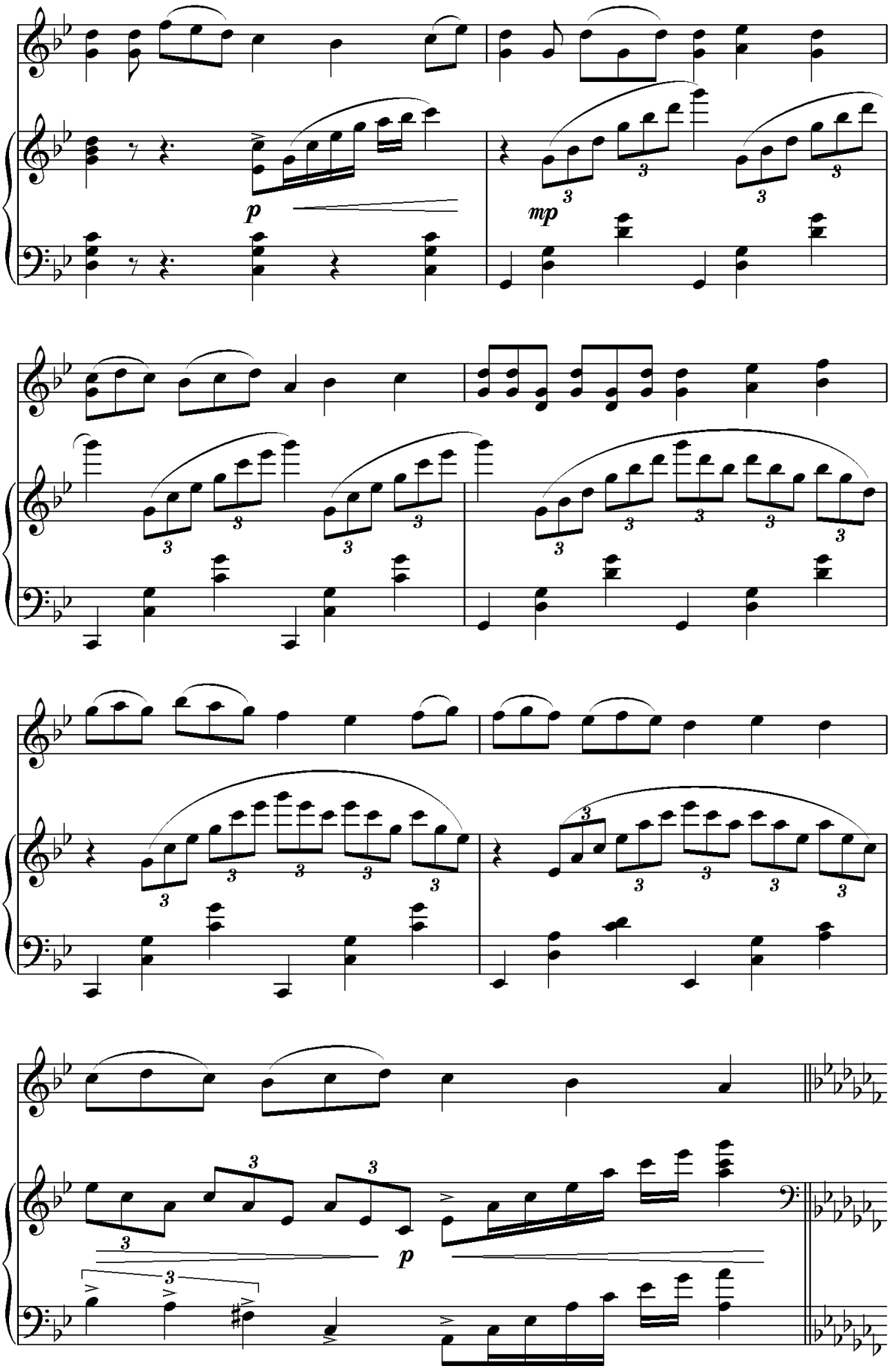
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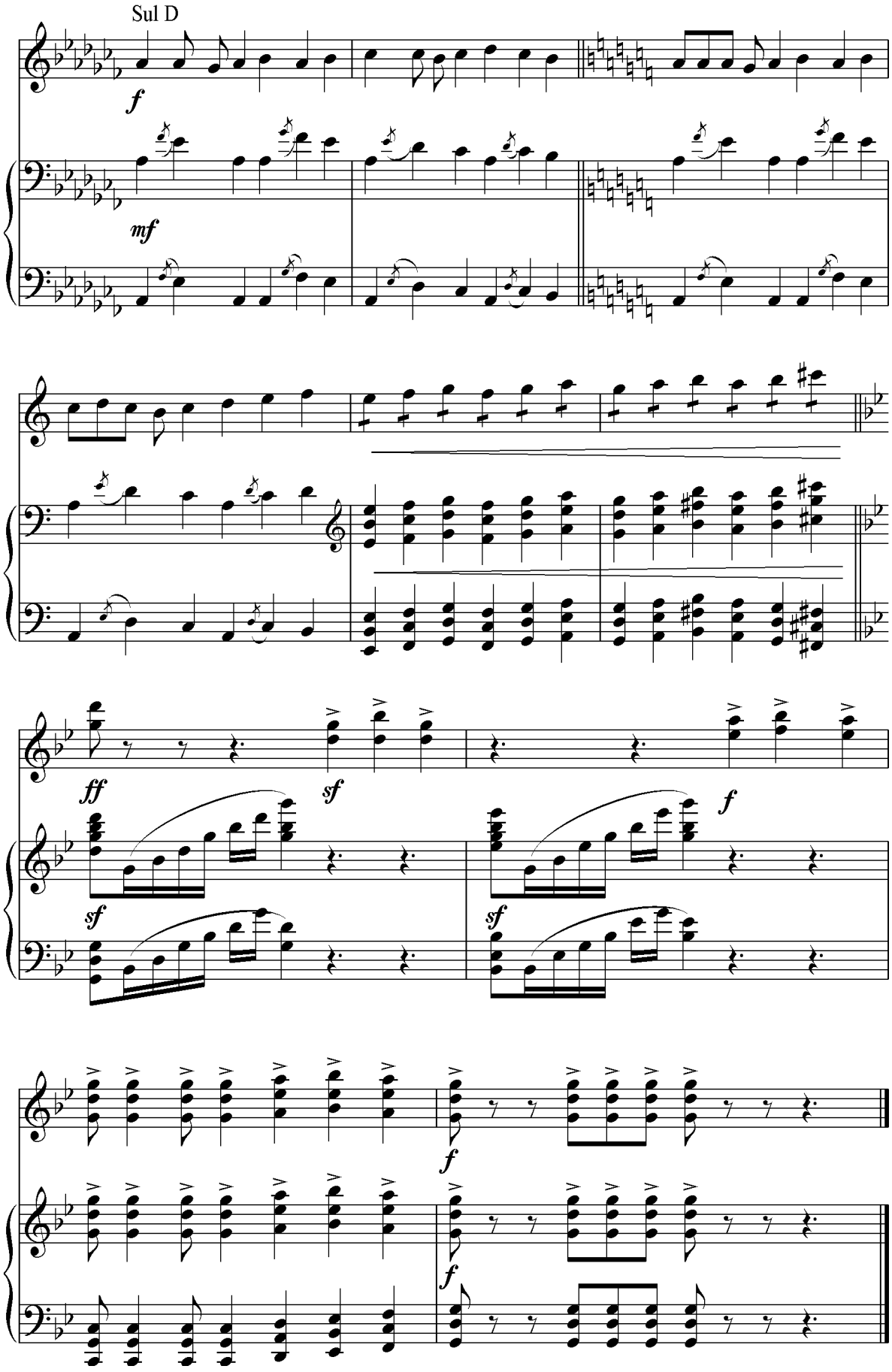
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FOYDALANILGAN ADABIYOTLAR

Respublikada musiqiy ta'limni, madaniyat va san'at o'quv yurtlari faoliyatini yaxshilash to'g'risida; O'zbekiston Respublikasi Prezidentining Farmoni. T., 1997.

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MUNDARIJA

Kirish 3

Rubob prima cholg‘usi haqida 4
Ijrochilik holati 6
Pozitsiya va applikatura 9
Tovush hosil qilish va uni boshqarish 11
Ijrochilik mahoratini takomillashtirish 12
Rubob prima cholg‘u ijrochiligi 13
Glossariy 16

ETYUDLAR

K.Mostras. 1 etyud 17
Ya.Dont. 2 etyud 18
F.Volfart. 3 etyud 19
Sh.Danklya. 4 etyud 20
F.Volfart. 5 etyud 21
G.Kayzer. 6 etyud 22
A.Komarovskiy. 7 etyud 24
G.Kayzer. 8 etyud 25
G.Kayzer. 9 etyud 26
G.Kayzer. 10 etyud 28
G.Kayzer. 11 etyud 29
G.Kayzer. 12 etyud 31
G.Kayzer. 13 etyud 32
G.Kayzer. 14 etyud 33
P.Feygerl. 15 etyud 36
A.Komarovskiy. 16 etyud 38

J.Charshemov. «Shabandoz» 40
Sh.Sobirov. «Fantaziya» 53
O.Abdullayeva. «Konsert kuyi» 61
A.Nabiyev. «Yumoreska» 72
S.Konyayev. «Konsert pyesasi» 80
M.Lapidus. «Qo‘shiq va raqs» 91
E.Shukrullayev. «Sonatina» 98
S.A.Varelas. «Konsert» 109
N.Paganini. «Venetsiancha karnaval» 127
G.Rzaev. «Rapsodiya» 134
V. Gorodovskaya. «Konsert variatsiyasi» 144
J.Charshemov. «Poema» 152

Foydalanilgan adabiyotlar 166

AZAT GOCHBAKAROV

RUBOB PRIMA CHOLG‘U IJROCHILIGI

Oliy ta’lim muassasalari talabalari uchun o‘quv qo‘llanma

Nota muharriri *X.Axrorov*
Texnik muharrir *M.Toshpo‘latov*
Kompyuterda tayyorlovchi *B.Ashurov*

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