O‘ZBEKISTON RESPUBLIKASI OLIY VA O‘RTA MAXSUS TA’LIM VAZIRLIGI
O‘RTA MAXSUS, KASB-HUNAR TA’LIMI MARKAZI

ZULXORBEK TURAPOV

DUTOR BAS

O‘quv qo‘llanma

TOSHKENT — 2004

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O‘quv qo‘llanma musiqa va san’at kollejlari hamda litseylarda dutor bas cholg‘usi bo‘yicha tahsil olayotgan o‘quvchilar uchun mo‘ljallangan.
Shuningdek, musiqa ta’limi bilan bog‘liq oliy o‘quv yurtlari va maxsus musiqa maktablarida ham foydalanish mumkin.

BBK 85.313(5Uzb)

O‘zbekiston Respublikasi Madaniyat ishlari vazirligining madaniyat va san’at sohasi bo‘yicha o‘quv-uslubiy kengashi nashrga tavsiya etgan

TAQRIZCHILAR: RIFATILLA QOSIMOV, O‘zbekiston davlat konservatoriyasining an’anaviy ijrochilik kafedrasi mudiri, professor.

SOTVOLDI KARIMOV, H. H. Niyoziy nomidagi Toshkent musiqa kollejining «O‘zbek musiqasi» kafedrasi mudiri, O‘zbekiston Respublikasi xalq maorifi a’lochisi.

SHERZOD UMAROV, H. H. Niyoziy nomidagi Toshkent musiqa kollejining «O‘zbek musiqasi» kafedrasi o‘qituvchisi.

O‘quv qo‘llanma Istiqbolni belgilash, uslubiyat va axborot respublika markazi hamda O‘zbekiston davlat konservatoriyasining Ilmiy-uslubiy kengashida muhokama qilinib, nashrga tavsiya etilgan.
(4-sonli bayonnoma 16 may 2003-y.)

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O‘quv qo‘llanma

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Ushbu o‘quv qo‘llanmani tuzishda yaqindan yordam bergan O‘zbekiston davlat konservatoriyasi «An’anaviy ijrochilik» kafedrasi mudiri, professor Qosimiv Rifatilla Qudratillaevichga samimiy minnadorchiligimni bildiraman.

SO‘Z BOSHI

O‘zbek milliy cholg‘ulari nihoyatda xilma-xil bo‘lib, xalqimiz tomonidan ardoqlanib kelinmoqda. Hozirgi zamon cholg‘u ijrochiligi amaliyotida: nay, qo‘shnay, rubob, dutor, tanbur, ud va g‘ijjak cholg‘ulari qatorida dutor bas cholg‘usining ham o‘z tutgan o‘rni bor. Dutor bas xalq cholg‘ulari orkestri tarkibini boyitish maqsadida yangidan yaratilgani holda, hozirgi kunga kelib milliy cholg‘ularimiz bilan bir qatorda, o‘ziga xos munosib o‘rin egallashga muvaffaq bo‘ldi.

Respublikamiz miqyosida o‘tkazilayotgan yosh sozandalarning nufuzli ko‘rik-tanlovlari shuni isbotladiki, dutor basda ijrochilik keyingi yillarda yanada rivojlanib, cholg‘uga qiziqish anchagina ortgan. Bu borada, ushbu cholg‘uga atab maxsus, yangi o‘quv qo‘llanmalar yaratish zarurati paydo bo‘lganligini alohida ta’kidlab o‘tish joizdir. A. K. Nazarovning «Bas dutor darsligi» («O‘qituvchi» nashriyoti, Toshkent 1983-y.) va «Prakticheskoye osvoyeniye priyoma tremolo na plektrnix muzikalnix instrumentax» uslubiy qo‘llanmasi («O‘qituvchi» nashiriyoti, Toshkent 1996-y.), A. Odilov bilan hamkorlikda «O‘zbek xalq cholg‘ulari uchun asarlar to‘plami» (O‘zbekiston kompozitorlari ijodidan, «O‘qituvchi» nashriyoti, Toshkent 1997-y.) nashrdan chiqarilgani holda mumtoz musiqiy asarlarimiz namunalarini o‘z ichiga olgan o‘quv qo‘llanma yaratilmagan.

Bu holat hozirgi dutor bas ijrochiligi san’ati talablariga javob bera oladigan ilmiy-uslubiy qo‘llanmalar va darsliklar yaratishni taqozo etadi va shu asosda dutor bas cholg‘usi uchun milliy musiqamizdan tuzilgan musiqiy to‘plami – o‘quv qo‘llanma tuzish g‘oyasi paydo bo‘ldi.

Ushbu o‘quv qo‘llanmaga «Qo‘shchinor», «Gulbahor va Tanovar», «Sarbozcha», «O‘yin Bayoti», «Norim-Norim», «Qari Navo», «Navro‘zi Ajam», «Chapandozi Qalandar», «Kurd», «Rok Qashqarchasi I», «Rok Qashqarchasi II» «Rok Uforisi», «Garduni Buzruk», «Mushkiloti Dugoh», «Mushkiloti Dugoh Talqinchasi», «Garduni Dugoh», «Garduni Navo», «Garduni Segoh», «Nasri Segoh», «Ufori Nasri Segoh», «Muxammasi Mavlon» kabi mumtoz asar namunalari kiritilgan bo‘lib, dutor bas ijrochilik imkoniyatlarini inobatga olgan holda cholg‘uga moslashtirilgan.

Qo‘llanmada uslubiy tavsiyalar, har bir asar uchun qisqacha sharh va doira usullarini keltirishni lozim deb topdik.

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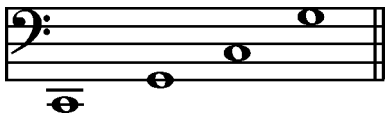
USLUBIY TAVSIYALAR

Dutor bas cholg‘usida o‘zbek mumtoz musiqasi namunalari ijro qilinganda torlarini quyidagi tartibda sozlash tavsiya etiladi:



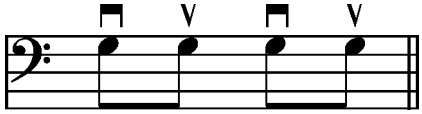
Ushbu sozlanishda cholg‘uning «re» va «sol» torlari yumshab, ijroda yengillik yaratiladi. O‘quv qo‘llanmadagi musiqiy asarlarni ijro qilinganda esa, dutor basning asosiy sozlanishini nazarda tutilishi kerak.

Uslubiy tavsiyalarda dutor basda tovush chiqarish usullari va «ornamentika» haqida fikr yuritamiz. «Dutor bas» cholg‘usi mezrobli torli cholg‘ular guruhiga kirishi bizga ma’lum. Mezrob yordamida yuqoridan pastga va pastdan yuqoriga bir marta zarb berish mezrobli cholg‘ularda tovush chiqarishning asosiy usullaridan biridir.

O‘zbek xalq va professional musiqasida bezatuvchi tovushlarga, ya’ni «ornamentika»ga katta ahamiyat beriladi. «Ornamentika» (lotincha «ornamentum» – bezak degan ma’noni anglatadi) – asosiy melodik shaklni bezatuvchi tovushlar yig‘indisidir. Bu tovushlar sozanda va eshituvchining ruhiy kayfiyatiga ta’sir etishga, ijro etilayotgan asarning intonatsion ladli vazifalarini ochib berishga yordam beradi. O‘zbek milliy musiqa ijrochiligi tajribasida ko‘pgina «ornamental» usullar – bezaklar bor va ular turlicha nomlanadi. «Qochirim», «to‘lqinlashtirish», «nolish» va boshqalar shular jumlasidandir. Quyida ushbu bezaklar haqida qisqacha to‘xtalib o‘tamiz.

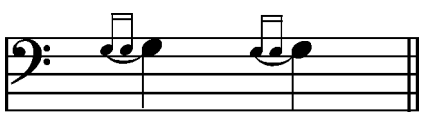
Ï – mezrob (mediator) bilan yuqoridan pastga zarb berish belgisi;

V – mezrob bilan pastdan yuqoriga zarb berish belgisi:



«Zarbi parron» – mezrobli cholg‘ularda tez-tez qo‘llaniladigan usul bo‘lib, o‘zbek xalq kuylari va maqomlarni ijro etishda keng qo‘llaniladi. «Zarbi parron» mezrob bilan yuqoridan pastga va pastdan yuqoriga tez zarb berish bilan hosil qilinadi. U asosiy tovushga yondosh bo‘lgan – bittalik forshlagni eslatadi:

«Zarbi parron»ning ikkinchi turi qo‘sh forshlag holda uchraydi. Bu usuldan ham cholg‘u ijrochiligida keng qo‘llaniladi:



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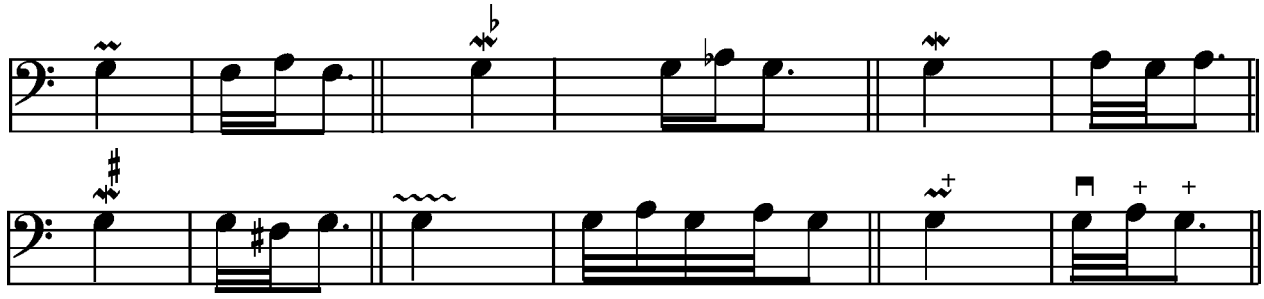
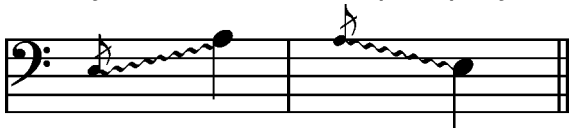
«Sayqal» – mordentni anglatadi. Uni ijro etishda asosiy tayanch tovushga ikkinchi barmoq bosiladi va mezrob zarbidan so‘ng birinchi barmoq bilan pastki yordamchi pog‘ona (ton) yoki yarim pog‘ona zarbsiz ijro etiladi. Bunda mordent ustiga «+» belgisi qo‘yiladi:

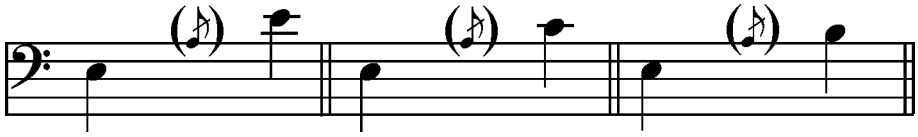


«Glissando» – bir tovushdan ikkinchi tovushga sirg‘alib o‘tish. Bu usulni qo‘llashda dutor bas cholg‘usida birinchi yoki ikkinchi barmoqlar qulay:

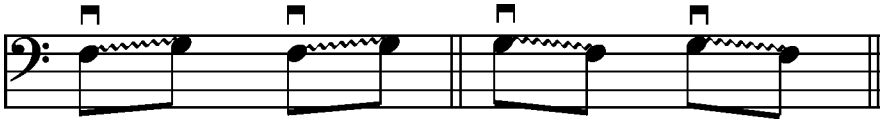


«Molish» – barmoqni bir tovushdan ikkinchi tovushga ohangdor, ohista sirg‘altirish usuli. U glissandoga yaqin bo‘lib, badiiy talqin qilishning muhim vositalaridan hisoblanadi. Shu bilan birga, tovush chiqarishning bir nechta turlari bilan xarakterlanadi:

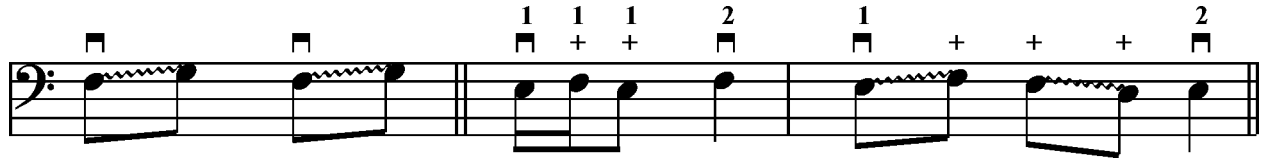
1) kvartadan oktavagacha va undan ham ortiq intervallarda (pastdan yuqoriga va yuqoridan pastga) bir tovushdan ikkinchi tovushga sirg‘alib o‘tish. Bunda sirg‘alish boshlang‘ich tovushni oluvchi barmoqdan boshlanadi, keyingi ton boshqa barmoq bilan olinsa ham bo‘ladi:



2) kichik va katta sekunda ham tertsiya intervallarida pastdan yuqoriga va yuqoridan pastga bir tovushdan ikkinchi tovushga bir barmoqda sirg‘alib o‘tiladi. Bir barmoqning sirg‘alishi boshqa (yuqoridagi yoki pastdagi) barmoq bilan almashtirilgan usul ham uchrab turadi. Bu holda, qo‘lning dutor bas dastasiga ko‘proq tayanch holdagi o‘ziga xos glissando hosil bo‘ladi. Bunda tor bir xil kuch bilan tekis musiqiy sado beradi:



3) barmoqning bir nechta yondosh tovushlar (ton yoki yarim ton) bo‘yicha birin-ketin sirg‘alish usuli faqat bir barmoq bilan bajariladi:



«Kashish» – yarim ton doirasida bajariladigan bezak bo‘lib, usulni qo‘llashda barmoqlar dutor bas dastasida ko‘ndalang turgan holda torni yuqoriga va pastga tortgandek harakat qiladi, nota yozuvida quyidagi ko‘rinishda ifodalanadi:

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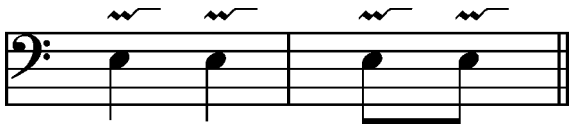
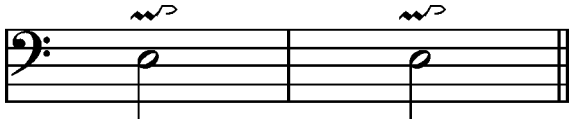
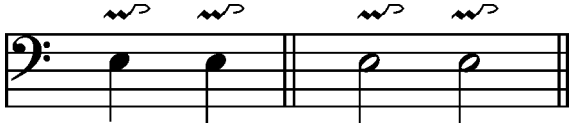


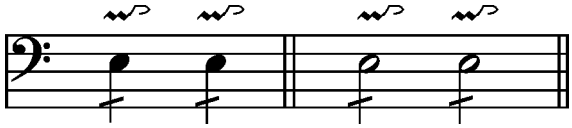
Butun nota doirasida kashish yumaloq mordent bilan belgilanadi:



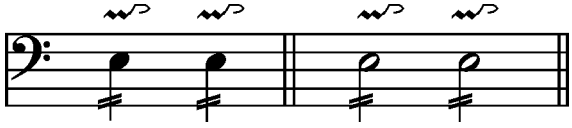
1) Bir zarbli kashish:



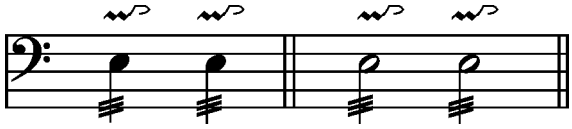
2) Ikki zarbli kashish:



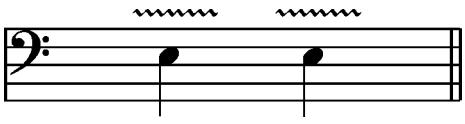
3) Uch, to‘rt zarbli kashish:



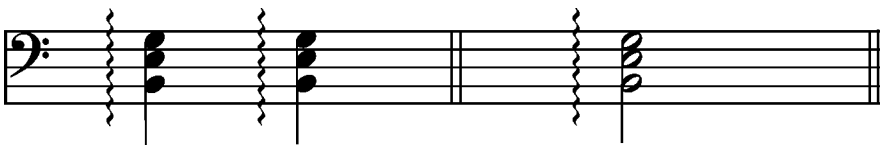
4) Rez (tremolo) usulli kashish:



«To‘lqinlashtirish» (vibrato) – barcha torli va puflama cholg‘ular uchun xos bezakdir. Dutor basda barmoqlarni pardaga bosib mezrob bilan zarb berilgandan so‘ng o‘sha barmoqning o‘zida torlarni titratish yo‘li bilan hosil qilinadi. Shuningdek, ushbu bezakdan butun, yarimtalik, choraktalik va nimchoraktalik notalarni ijro etganda foydalanish mumkin:



«Bilak zarb» – mezrob bilan barcha torlarni yuqoridan pastga birin-ketin uzluksiz sadolantirish. Cholg‘u ijrochiligida arpedjio usulini eslatadi. Bilak zarb asosan kuyning boshlanishi yoki jumlaning tugallanishida qo‘llanib, ohang rivojiga yakun yasaydi:



Nota ustiga «+» belgisi qo‘yilsa tovushlar zarbsiz, chap qo‘l barmoqlarini pardalarga bosish orqali hosil qilinadi. Bunda «Ï» belgisi qo‘yilgan notaga mezrob bilan kuchli zarb berib, odatda undan so‘ng keluvchi «+» belgili pardada (notada) ham shu zarb to‘lqinida (mezrobsiz) chap qo‘l barmog‘i bilan bosiladi:

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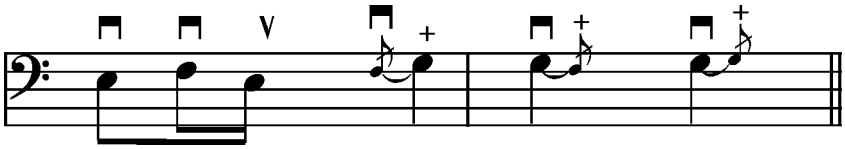

Yuqorida keltirilgan uslubiy tavsiyalarni inobatga olgan holda shuni ta’kidlash lozimki, mumtoz musiqiy asarlarning talqini o‘zgacha yangi uslublar, turlicha bezaklar va musiqiy asarlarga nisbatan har bir ijrochi tomonidan turlicha munosabat bilan izohlanadi. Shuning asosida musiqiy asarlarning dutor bas cholg‘usi uchun o‘ziga xos yangi ijro uslublari kashf etilishi mumkin. Ijrochilik amaliyotida qo‘llaniladigan bunday uslublar yillar davomida sayqallanib, dutor bas cholg‘u ijrochiligining an’analariga aylanib boraveradi.

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ASARLARGA SHARHLAR

«Qo‘shchinor» — atoqli bastakor hamda zabardast ustoz hofiz Hoji Abdulaziz Rasulov ijodiga mansub bo‘lib, xalq dostonlari ohanglari asosida yaratgan asarlardan biridir. Xorazm doston ijrochilik ohanglarini eslatuvchi ushbu asar milliy cholg‘ulardan ud va qonunga juda mosdir. Cholg‘ularning tembr jihatlari, ijro imkoniyatlari ham asarning mohiyatini ochishga yordam beradi. Dutor bas cholg‘usida ham shunga erishish imkoniyati bor. «So‘g‘diyona» o‘zbek davlat milliy cholg‘ulari kamer orkestri tarkibidagi ansambl ijrosidan Z. Turapov notaga olib, dutor bas uchun moslashtirgan.

«Gulbahor va Tanovar» — Ikki asar sifatida alohida-alohida yaratilgan. Davri ham turlicha. Lekin zamona zayli bilan kichik turkum sifatida ijro etilish an'anasiga kirgan. «Gulbahor» — Farg‘ona — Toshkent yo‘llariga mansub qadimiy kuy. O‘z tuzilishi, soddaligi va milliy ohangining o‘ziga xos rivoji o‘tmishdan xalq tantanalarida ijro etib kelingan kuylar ma'nosini anglatadi. Qadimiy kuylar esa, dutor bas sado tembriga juda mutanosibdir. «Gulbahor» kuyining mungi, shu bilan birga, ko‘tarinki ruh baxsh etuvchi shiddati har tamonlama cholg‘u imkoniyatlariga mosdir. «Tanovar» — Farg‘ona vodiysi tanovarlari yo‘lida ishlangan cholg‘u kuyidir. «Tanovar»ning ashula yo‘li kabi cholg‘u yo‘llari ham keng ommalashgan. «Tanovar»ning ushbu namunasi turli cholg‘ular ijrosiga xosdir. «Tanovar»ning zaminidagi g‘oya «Gulbahor» kuyining davomi sifatida ijro etilishi uchun juda mosdir. Bu har ikki asarni «dutor bas» cholg‘usiga ustoz sozandalar ijrosiga tayangan holda moslashtirdik. Cholg‘uning tembr imkoniyatlari kuyning ruhiyatini ochib berishga ham mutanosibdir. «So‘g‘diyona» o‘zbek davlat milliy cholg‘ulari kamer orkestri tarkibidagi ansambl ijrosidan Z. Turapov notaga olib, dutor bas uchun moslashtirgan.

«Sarbozcha» — Farg‘ona vodiysida qadimdan ijro etib kelinayotgan cholg‘u kuylaridan biri. Amaliyotda turli variantlari mavjud. Surnay, g‘ijjak ijro yo‘li va h. k. «Sarbozcha»ni har qanday cholg‘uga moslashtirish mumkin. Chunki, kuydagi keskinlik, jumlalarning o‘ziga xos urg‘u bilan kuylanishlari asarga doimiy rivojlanib boruvchi omilni ta'minlaydi. Kuy ijrosi bilan cholg‘uning imkoniyatlarini namoyish etish mumkin. T. Alimatov ijrosidagi yozuvdan Z. Turapov notaga olib, dutor bas uchun moslashtirgan.

«O‘yin Bayoti» — Bastakor Yunus Rajabiy ijodiga mansub. Ijrochilik amaliyotida «O‘yin Dugohi», «O‘yin Bayoti» kabi musiqiy asarlar mavjud. Bu muayyan maqomlarga o‘xshatma sifatida yaratilgan xalq bastakorlarining ijodiy mahsulidir. «O‘yin Bayoti» asarini Yunus Rajabiy 1943 yilda yaratgan «Muqanna» musiqali dramasi uchun Bayot maqom yo‘llariga tayangan holda bastalagan. Asarning o‘ziga xosligi uning metroritmik jihatlarida namoyon bo‘ladi. Muayyan tizim va uning cholg‘u zarblari bilan uyg‘unlashuvida o‘ziga xos nafosat va joziba paydo bo‘ladi. Dutor basning ijro imkoniyatlari asarga yanada o‘zgacha ruh beradi desak mubolag‘a bo‘lmaydi. «So‘g‘diyona» o‘zbek davlat milliy cholg‘ulari kamer orkestri tarkibidagi ansambl ijrosidan Z. Turapov notaga olib, dutor bas uchun moslashtirgan.

«Norim-Norim» — Xorazm surnay ijrochiligiga mansub bo‘lgan xalq kuylaridan hisoblanadi. Xorazmda shakllangan surnay ijro yo‘llari o‘ziga xos o‘ynoqi va ko‘proq o‘yinga mos holda shakillangan. «Norim-Norim» xalq orasida surnay o‘yin kuylari qatoridan joy olgan asardir. Unga amaliyotda bir qator shoirlarning she'rlarini qo‘yib qo‘shiq qilib aytish namunalari ham mavjuddir. R. Qosimov nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

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«Qari Navo» – Xorazm xalq kuylaridan biridir. Qadimda mavjud bu asarni odatga ko‘ra Xorazm dutor yo‘llarida yaratilgan deb ta'kidlanadi. «Qari Navo» kuy va tarkibi jihatdan Xorazm dutor yo‘llariga xosligi yaqqol sezilib turadi. Shu bois uning bir qator qo‘shiq ko‘rinishlardagi namunalarini ham uchratish mumkin. R. Qosimov nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

«Navro‘zi Ajam» – Musiqa merosimizda Farg‘ona – Toshkent maqom yo‘llariga mansub turkumiy asar sifatida gavdalangan. «Shashmaqom»ning «Navo» maqomi tarkibiga shaxobcha sifatida kiritilgan. Amaliyotda «Navro‘zi Ajam» cholg‘uchilar ansambli va ayniqsa g‘ijjak ijrosida juda keng ommalashgan. Asarning jozibasi, o‘ziga xos xususiyati dutor basning eng mungli ovozlarida ham xos sadolarini topishini inobatga olgan holda cholg‘uga moslashtirildi. «So‘g‘diyona» o‘zbek davlat milliy cholg‘ulari kamer orkestri tarkibidagi ansambl ijrosidan Z. Turapov notaga olib, dutor bas uchun moslashtirgan.

«Chapandozi Qalandar» – Farg‘ona vohasiga mansub musiqiy asar. Ijrochilik amaliyotida «Qalandar» nomi bilan mashhur bo‘lgan o‘nga yaqin musiqiy namunalar mavjud. Odatda, Qalandarlarning barchasi ashula yo‘liga xos uslubda yaratilgan va doimo mumtoz hofizlar tomonidan ijro etib kelingan. «Chapandozi Qalandar»ning ham ashula namunasi keng ommalashgan. O‘zbek sozandalari ijrochilik an'anasida ashula yo‘lini cholg‘uda ijro etish odati ham mavjud. «Chapandozi Qalandar» rubob, g‘ijjak, ud cholg‘ularida ustoz san’atkorlar tomonidan ijro etib kelingan. Asar murakkab hisoblanmish 3/4, 3/8 (talqin usulida) o‘lchoviga asoslangan. Undagi o‘ziga xos erkin talqin ayni xalq musiqasidagi «Chapandoz»lik uslubining yorqin namunasidir. Ushbu asar dutor bas cholg‘usining ijro uslubiga juda mos. Ijro talqinida, cholg‘unig o‘ziga xos tembri va tarannum uslublari (ijro uslublari) kuyga yanada joziba va o‘zgacha kayfiyat baxsh etadi. Asarning dutor bas ijrochilari uchun ahamiyati katta. Buni biz ijrochilikdagi erkinlikni, milliy ijro uslublarining akademik ijro bilan uyg‘unlashishi va boyishini, ijro malakasini oshishida namoyon bo‘lishini e'tirof etishimiz joizdir. Shu an'analar zaminida «Chapandozi Qalandar» musiqiy asari dutor bas cholg‘usiga moslashtirilgan. R. Qosimov ijrosidagi yozuvdan Z. Turapov notaga olib, dutor bas uchun moslashtirgan.

«Kurd» – Farg‘ona vodiysi musiqiy an'analari asosida, katta ashula ta'sirida yaratilgan cholg‘u kuylaridan. Ilk bor mashhur musiqashunos E. Romanovskaya taniqli dutorchi Abdusoat Vahobov ijrosidan notaga olgan va 1948 yil nashr etilgan «O‘zbek cholg‘u musiqasi» kitobida keltirilgan. Ijrochilik amaliyotida «Kurd» asari deyarli barcha cholg‘ularda ijro etib kelingan. Lekin qonun, ud va dutor cholg‘usi uchun moyilligi ko‘proq ekanligi sababli ularning ijro dasturidan keng o‘rin olgan. Dutor bas cholg‘usiga uning texnik imkoniyatlari inobatga olinib moslashtirildi. R. Qosimov nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

«Rok Qashqarchasi I», «Rok Qashqarchasi II», «Rok Uforisi» – «Shashmaqom»ning «Buzruk» maqomida to‘rtta II guruh sho‘‘balari mavjud. Shulardan biri «Rok» sho‘‘basi deyiladi. Tarixiy manba'larda zikr etilishicha bu sho‘‘ba Hind Ragalari ta'sirida yuzaga kelgan. Sho‘‘bada «Rok», «Rok Talqinchasi», «Rok Qashqarchsi», «Rok Soqiynomasi» va «Rok Uforisi» joy olgan. O‘quv qo‘llanmaga «Rok Qashqarchasi I», «Rok Qashqarchasi II» va «Rok Uforisi» qismlari dutor basga moslashtirilgan holda kiritilgan. Kuyning melodik rivoji, ohangining mungi cholg‘u xarakteriga mosdir. R. Qosimov nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

«Garduni Buzruk» – «Buzruk» maqomining I guruh sho‘‘basida keladigan uchinchi asosiy qismdir. R. Qosimov nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

«Mushkiloti Dugoh» – milliy cholg‘u ijrochiligidan keng o‘rin egallagan, yakka va ansambl ijrosida mashhur bo‘lgan, Farg‘ona – Toshkent cholg‘u yo‘llaridagi yirik turkum musiqiy asardir. Turkum uch qismdan iborat. Har bir qism, an'anaviy musiqamizning ichki tarkibiy qonuniyatlariga asoslangan. I qism «Mushkiloti Dugoh» deb nomlanadi va

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«Dugohning cholg‘u yo‘li» ma'nosini anglatadi. II qism «Mushkiloti Dugoh Talqinchasi» bo‘lib, asosiy kuyning «talqin» usuli, bahri va xususiyati doirasidagi ko‘rinishdir. III qism «Mushkiloti Dugoh Ufori» deb nomlanib, turkumning umumiy g‘oyasini yakunlovchi qismdir. «Mushkiloti Dugoh» va «Mushkiloti Dugoh Talqinchasi» muallif tomonidan dutor bas uchun moslashtirish jarayonida asarning to‘la holati saqlangan. Faqat ijro, tarannum tembrining xususiyati va talablari doirasida cholg‘u imkoniyatlariga tayangan. Asarning har bir qismi alohida-alohida ijro etilishi ham mumkin. X. Nabiyev nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

«Garduni Dugoh» – «Dugoh» maqomi cholg‘u bo‘limining gardun usulida ijro etiluvchi qismi. X. Nabiyev nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

«Garduni Navo» – «Shashmaqom» tarkibidagi «Navo» maqomining mushkilot bo‘limidagi tasnif va tarje’dan keyingi uchinchi kuydir. «Gardun» – etmologik jihatlama osmon, gardish, falak ma'nolarini bildiradi. Musiqada esa bir-biriga mos bo‘lgan usullarning birin-ketin kelishidan xosil bo‘lgan ritmik tuzilmani anglatadi. Masalan: 2/4, 3/4, 3/4 hissali ritmik tuzilmaning bog‘lanib kelishi va muayyan usulni tashkil etishidir. Maqom ijrosida usullar kuyning muayyan ohang tashkil etishida ham asos bo‘la olishini qayd etib, gardunni ham o‘ziga xos usul-ohangi borligini e'tirof etish lozim. Shu o‘rinda gardunlar «tarje’» qismining davomini ham anglatuvchi ma'no kasb etadi. Asar alohida ijro etish uchun moslashtirilgan. R. Qosimov nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

«Garduni Segoh» – «Segoh» maqomi cholg‘u bo‘limining tarje’ qismidan keyin ijro etiladigan asar. Dutor bas cholg‘usining imkoniyatlari va tembri ushbu musiqiy asarda o‘z aksini topdi desak mubolag‘a bo‘lmaydi. R. Qosimov nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

«Nasri Segoh» va «Ufori Nasri Segoh» – «Shashmaqom»ning «Segoh» maqomi ashula bo‘limidagi I guruh sho''balarining asosiy Nasr qismidir. «Segoh maqomi»ning Nasr bo‘limi ikki asardan iborat bo‘lib, «Nasri Segoh» va uning taronasi «Ufori Nasri Sagoh» deb yuritiladi. «Nasr» so‘zi arabcha – «ko‘mak», «zafar» ma'nolarini anglatadi. Shu bois o‘tmishda zafar onlarida nasr namunalari ijro etilib kelingani haqida o‘tmish risolalarida ma'lumotlar zikr etilgan. Musiqa ijrochiligida Nasrlar ko‘tarinki ruhda ijro etiladi. Dutor basning ovoz tarannumi salobatliligi Nasr namularini asl mohiyatini ochish imkoniyatiga egadir. «Shashmaqom» tarkibidagi yirik turkum hisoblanmish «Nasri segoh» va uning «Uforisi»ni dutor bas uchun moslashtirish jarayonida uning ijrochilik amaliyotida asosan tanbur, qashqar rubobi, g‘ijjak cholg‘ularida ijro etilib kelingani inobatga olindi. Imkon qadar tanbur ijro usullarini badihanavozlik uslubida dutor basga moslashtirildi. Ijro jarayonida sozandalar shunga katta e’tibor bilan yondoshishlari tavsiya etiladi. Dutor basning tembri o‘ziga xos yo‘g‘on ovozga egaligi sababli, ijro jarayonida sozanda zarbida yashirin holatda kuyning usulini zarblari aniq ifodasini topgan. Buni sozanda idroklagan holda kuyga mutanosib talqin etishi lozim. T. Alimatov ijrosidagi yozuvdan Z. Turapov notaga olib, dutor bas uchun moslashtirgan.

«Muhammasi Mavlon» – o‘tmishda sozanda va bastakor Mavlon tamonidan yaratilgan musiqiy namuna. Ma'lumki, «Muxammas» – besh misradan iborat g‘azal turi bo‘lib «beshlik» ma'nosini anglatadi. Musiqada esa beshta alohida usulni o‘z tarkibiga olgan 16 taktli musiqiy asardir. Odatda, muxammaslar «Shashmaqom»ning cholg‘u bo‘limidagi gardundan keyin keladigan qismidir. Uning har bir xonasi 16 taktni tashkil etadi va kuy jumlasining asosi ham uning tarkibida mujassamlashgan. «Muxammas»larni bastakorlar ijodidagi namunalaridan biri «Muxammasi Mavlon»dir. «Muxammasi Mavlon» «Shashmaqom» cholg‘u qismidagi 16 taktli doira usulida asoslanmaganligi bois maqomga kiritilmagan. Doira usuli oddiy. Ushbu asarning barcha xususiyat va sifatlari, dutor bas cholg‘usining ovoz va imkoniyatlariga mosdir. Shu nuqtai nazardan asarni cholg‘u imkoniyatlaridan kelib chiqib moslashtirildi. R. Qosimov nota yozuvidan Z. Turapov dutor bas uchun moslashtirgan.

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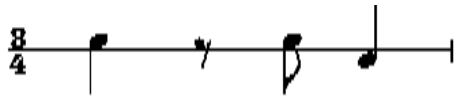
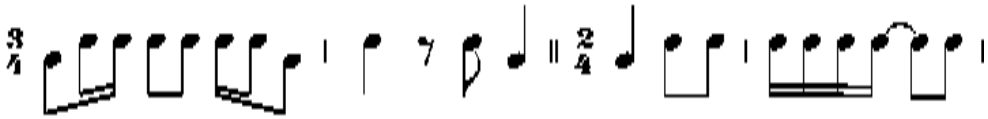
DOIRA USULLARI

O‘quv qo‘llanmaga kiritilgan musiqiy asarlar dutor bas cholg‘u ijrochilarining konsert va pedagogik repertuaridan o‘rin olib, sahnaga olib chiqilganda doira yoki sozandalar ansambli jo‘r bo‘lishi mumkin. Shu bois musiqiy asarlarni quyidagi doira usullariga moslab ijro etish tavsiya etiladi:

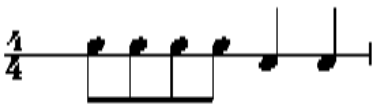
Qo‘shchinor



Gulbahor va Tanovar



Sarbozcha



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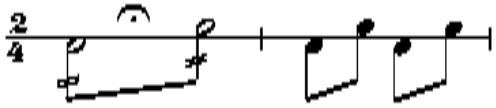
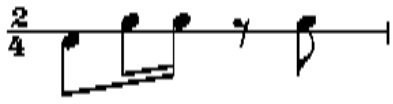


Norim-Norim

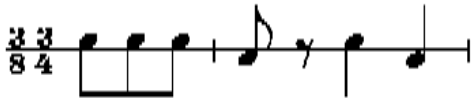
Qari Navo



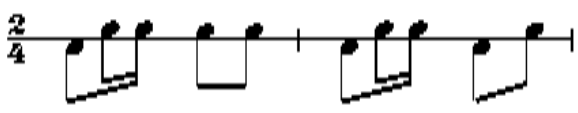
Navro‘zi Ajam

Chapandozi Qalandar

Kurd



Rok Qashqarchasi I



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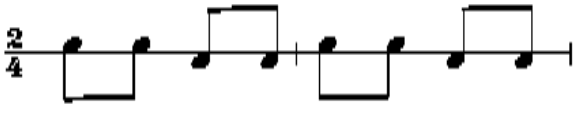

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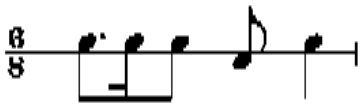
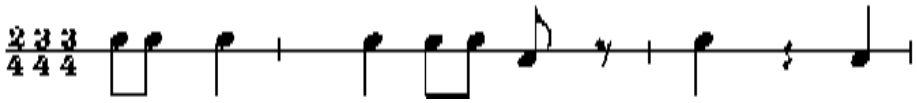
Rok Uforisi

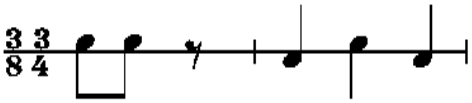


Garduni Buzruk



Mushkiloti Dugoh

Mushkiloti Dugoh Talqinchasi



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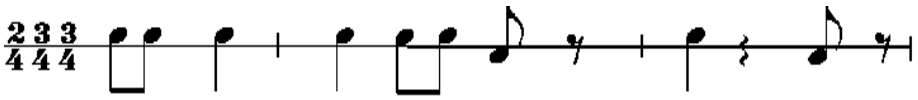

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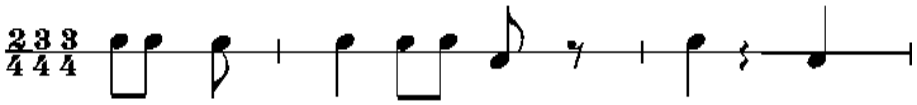
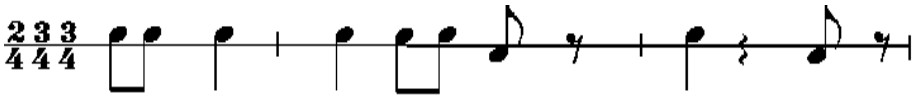
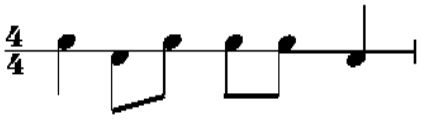


Garduni Segoh

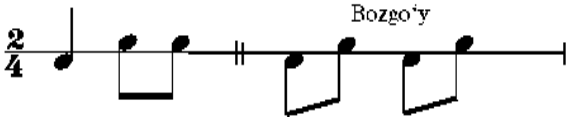


Nasri Segoh



Ufori Nasri Segoh

Muhammasi Mavlon



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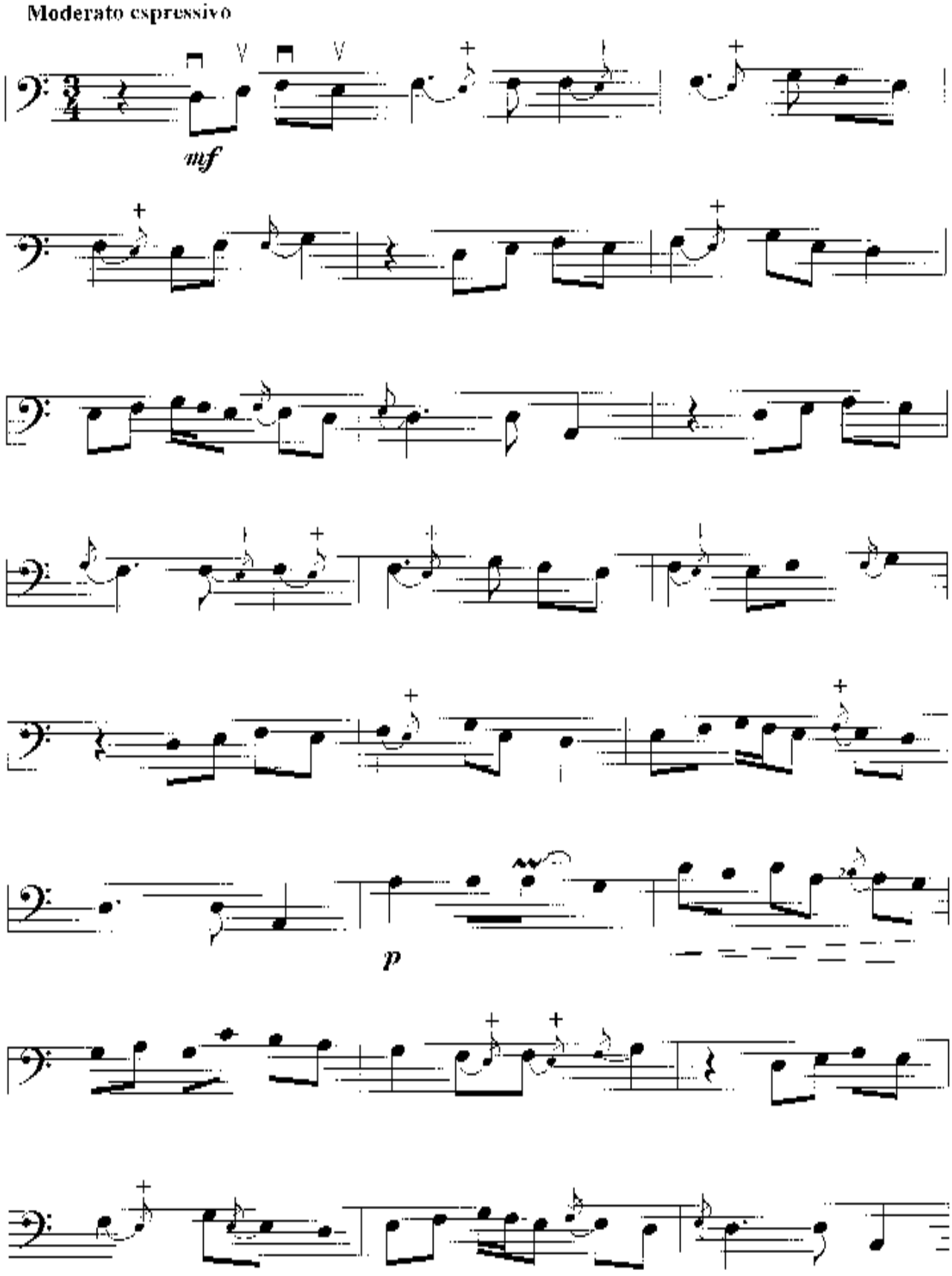
QO‘SHCHINOR



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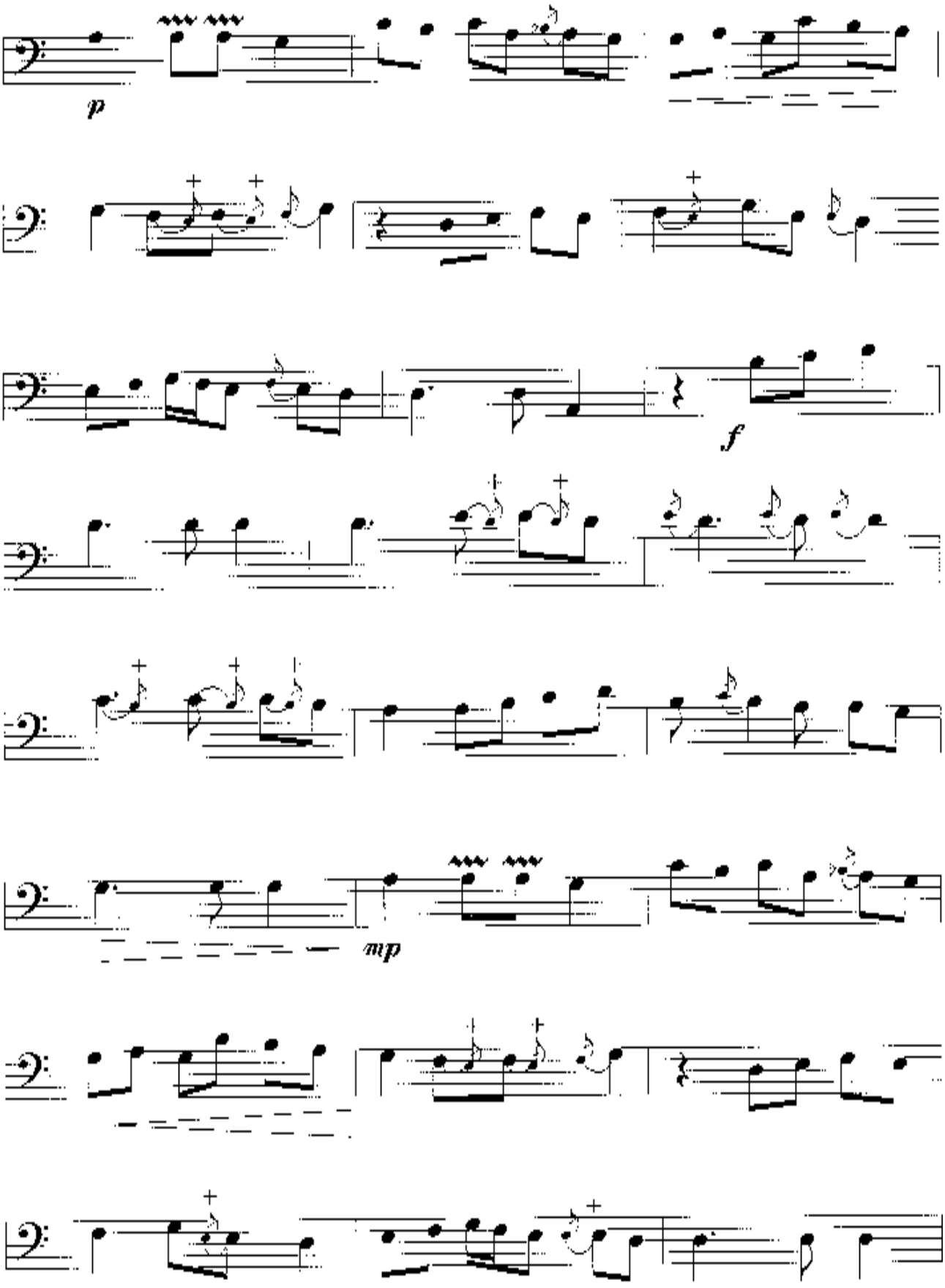

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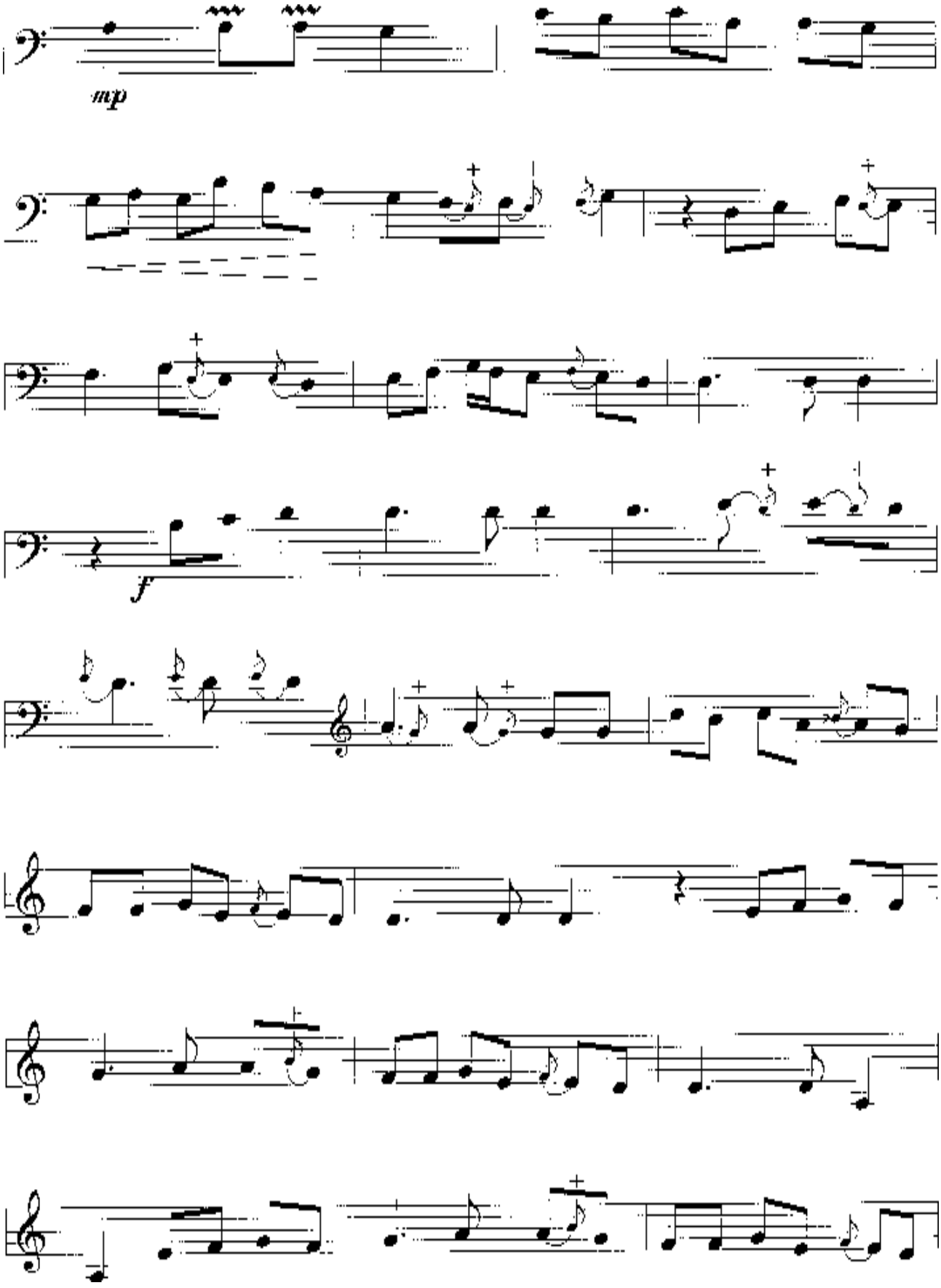

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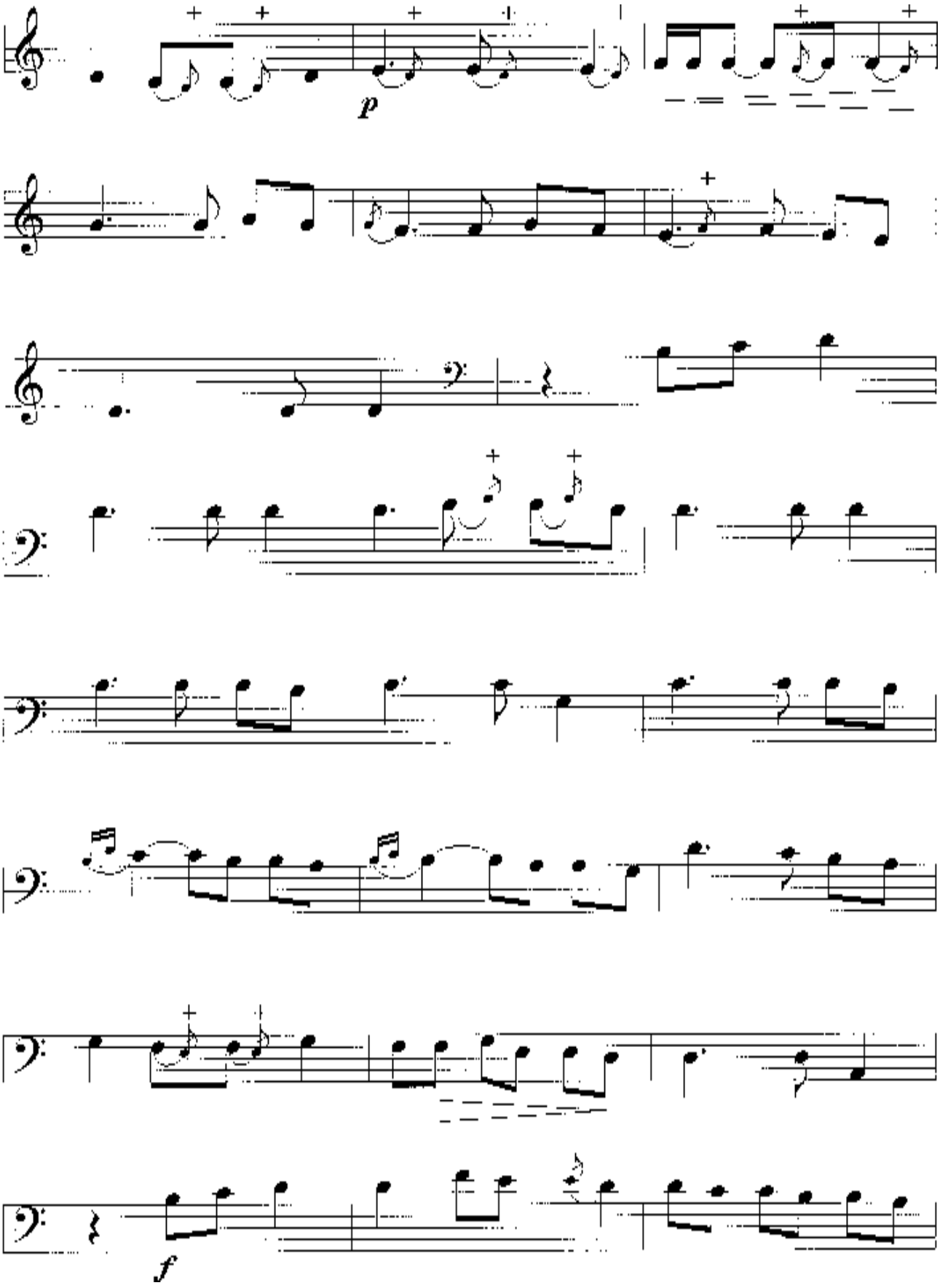

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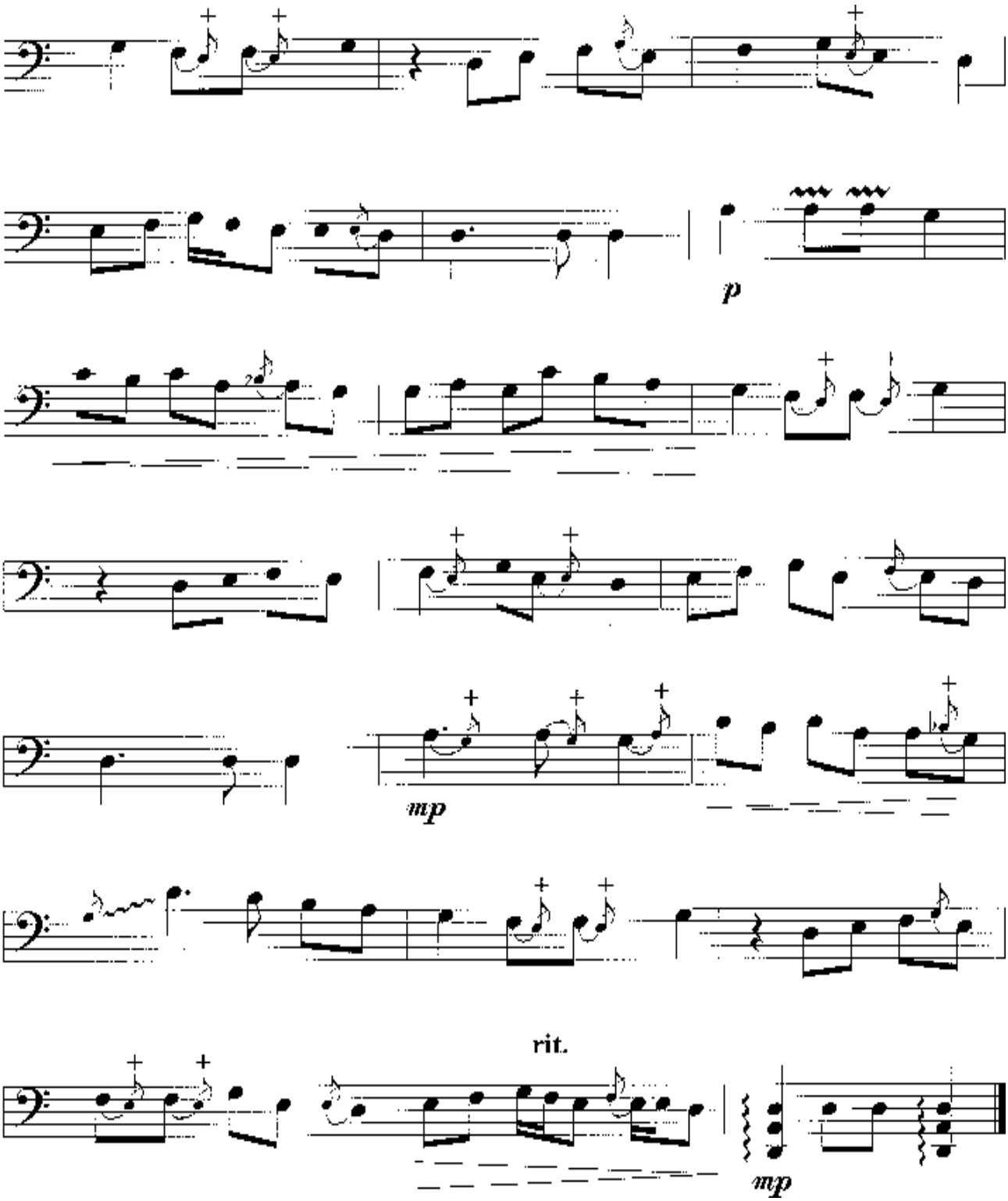

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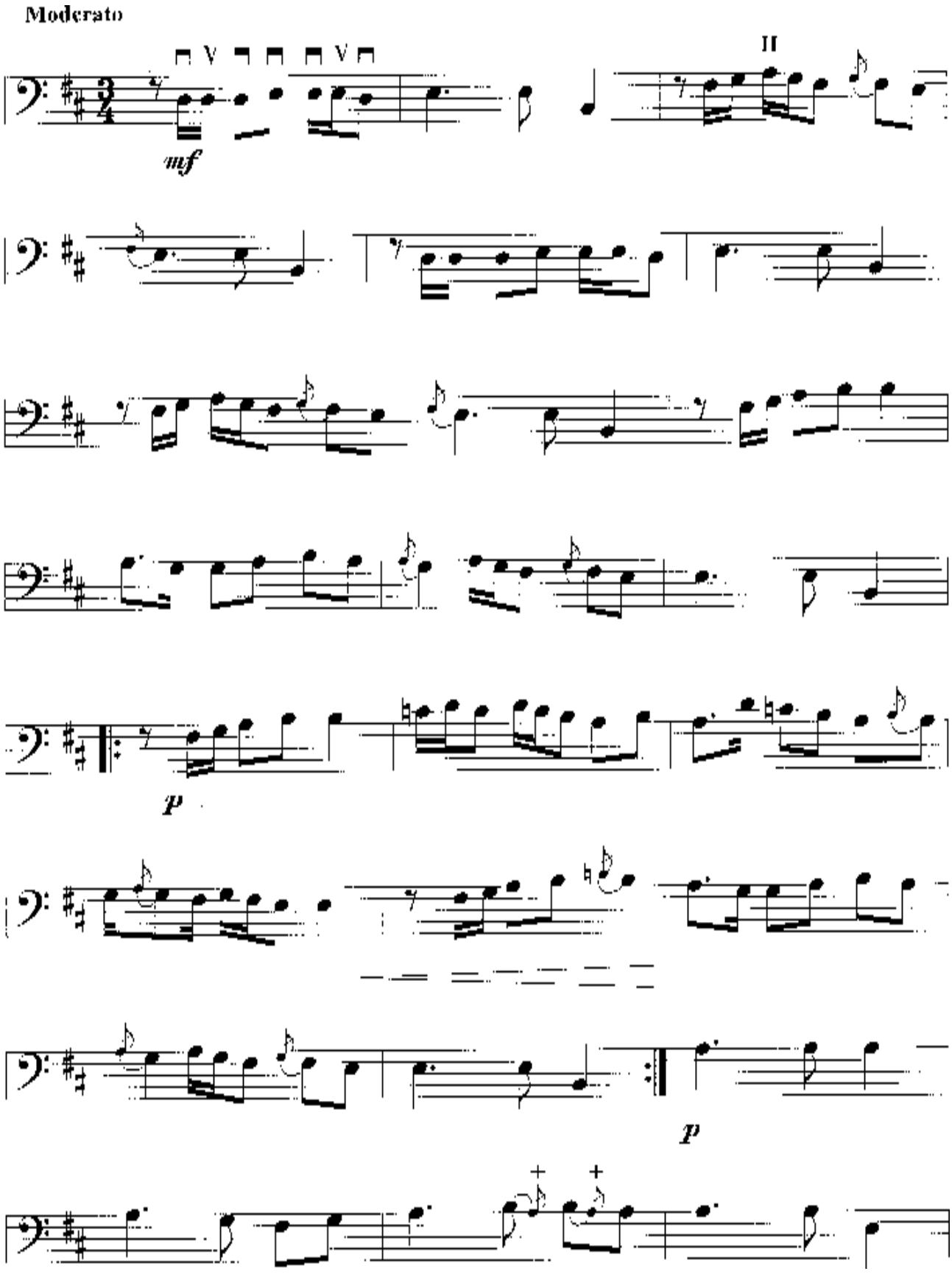

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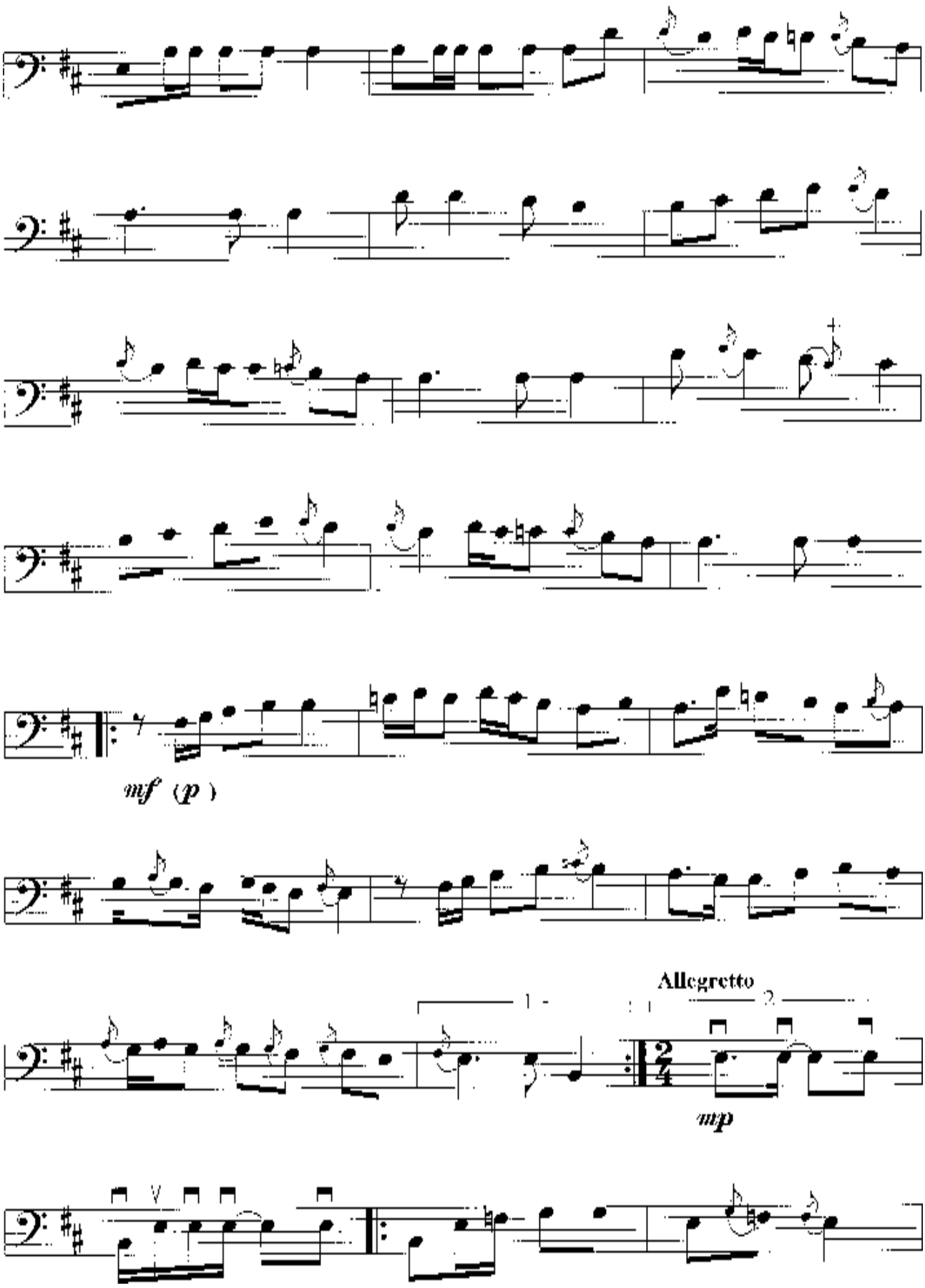

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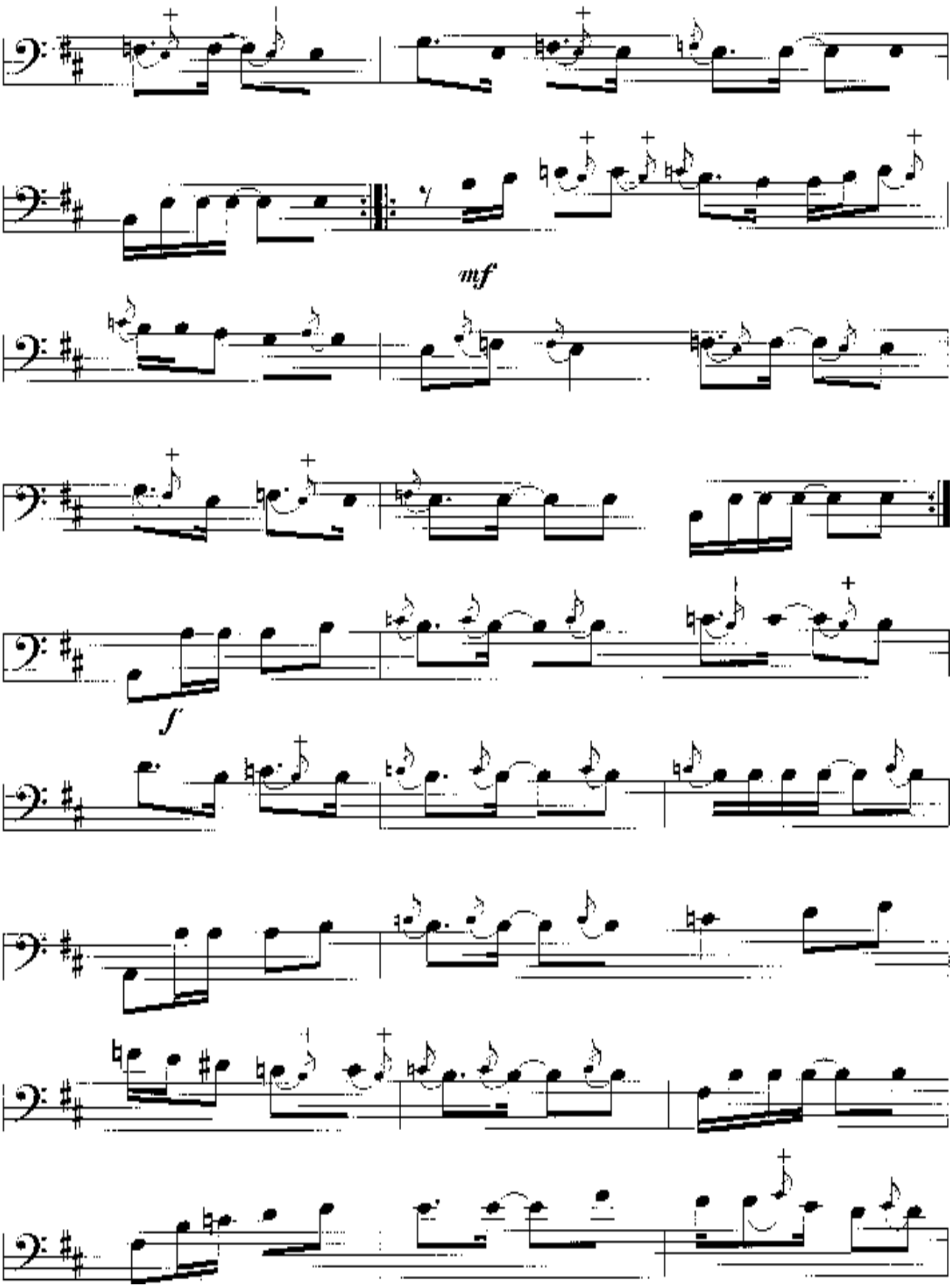

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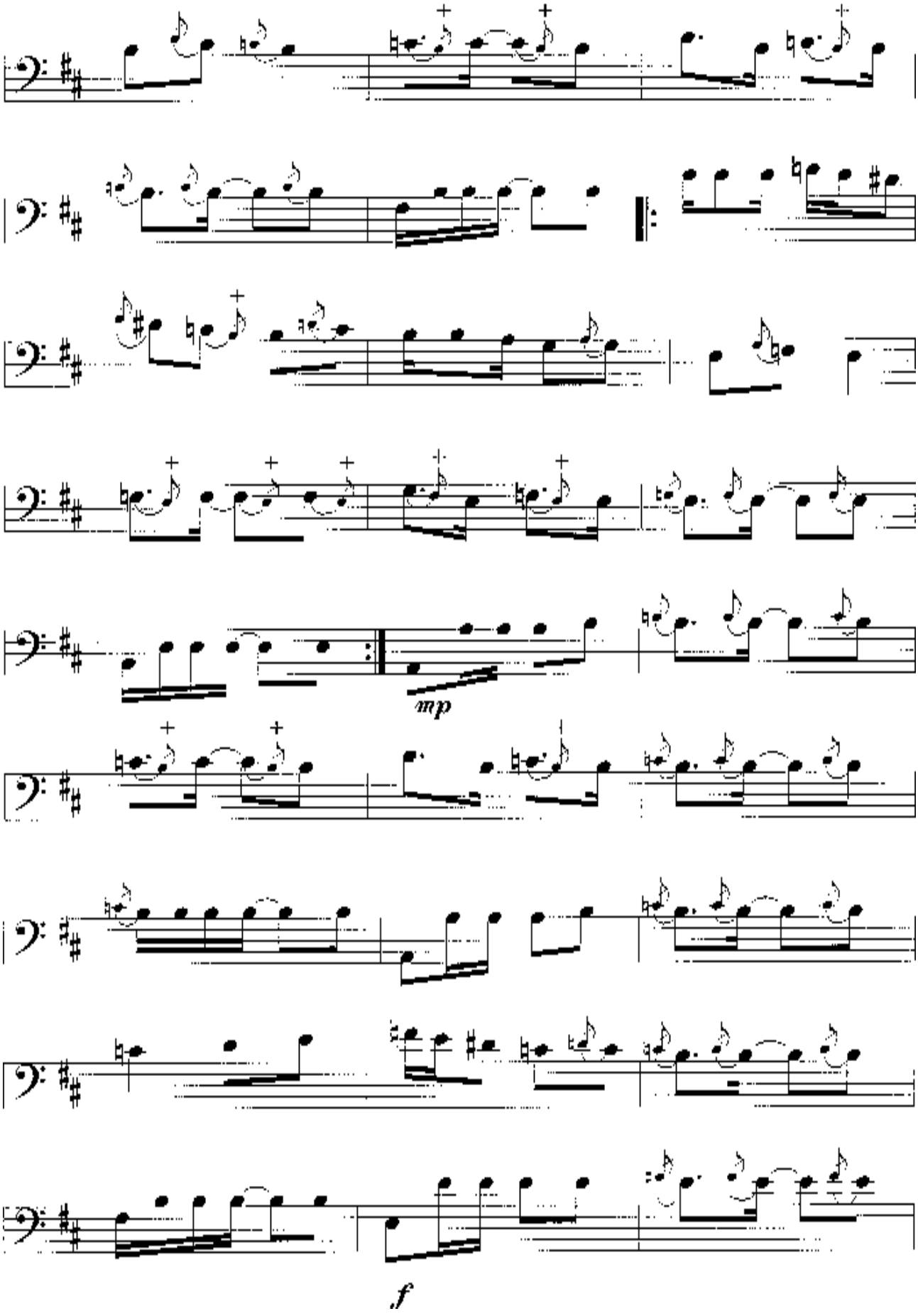

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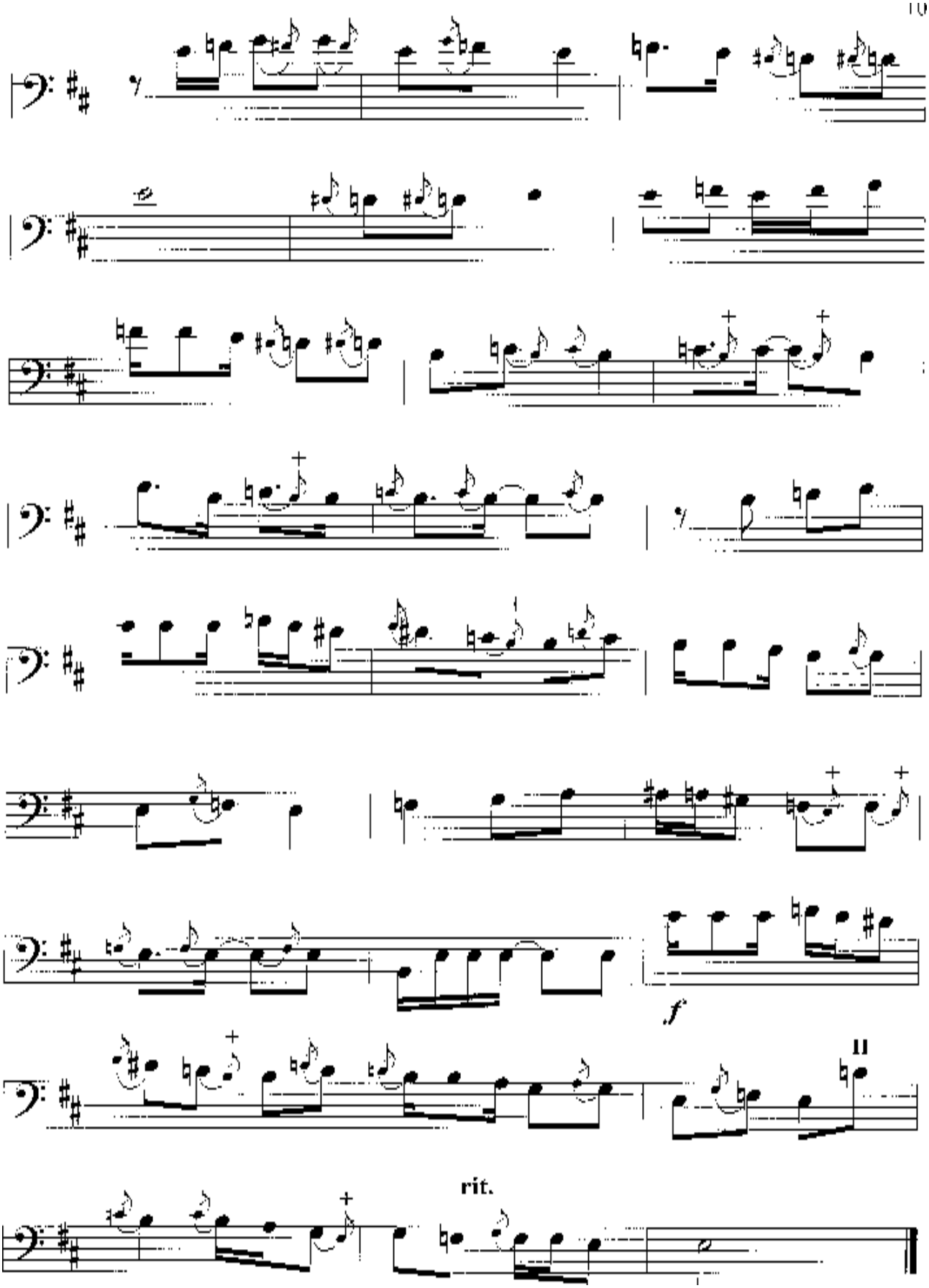

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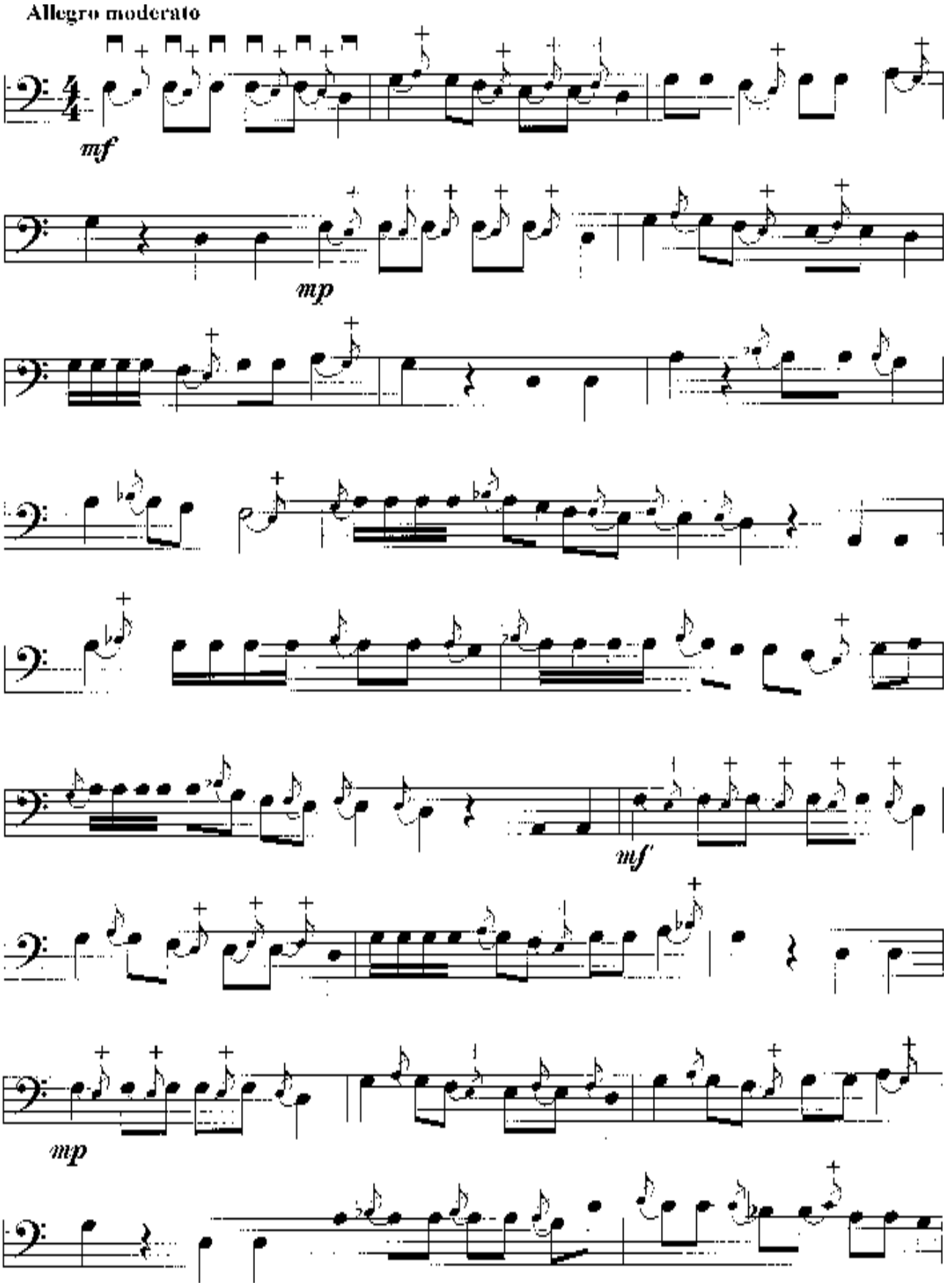

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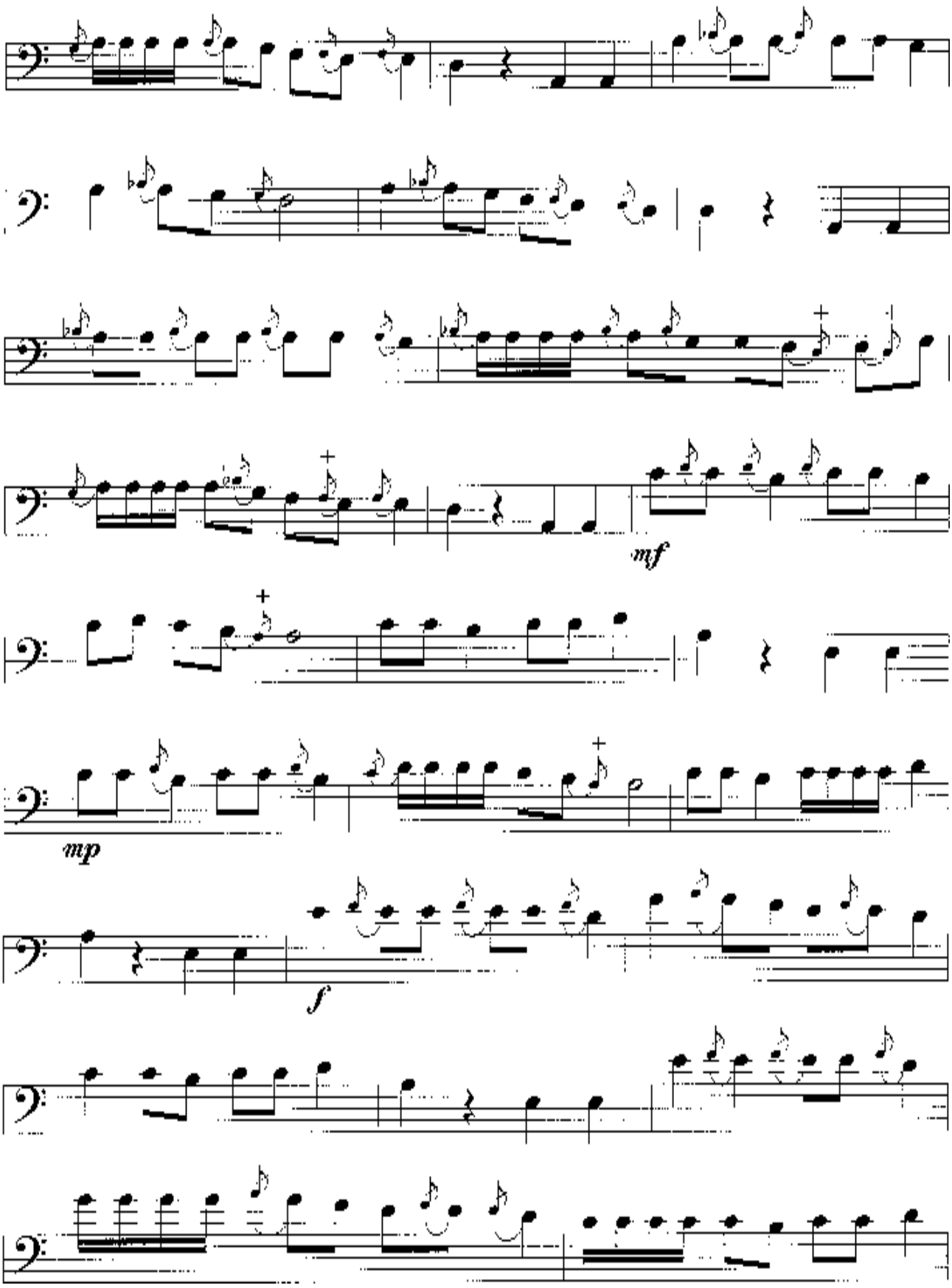

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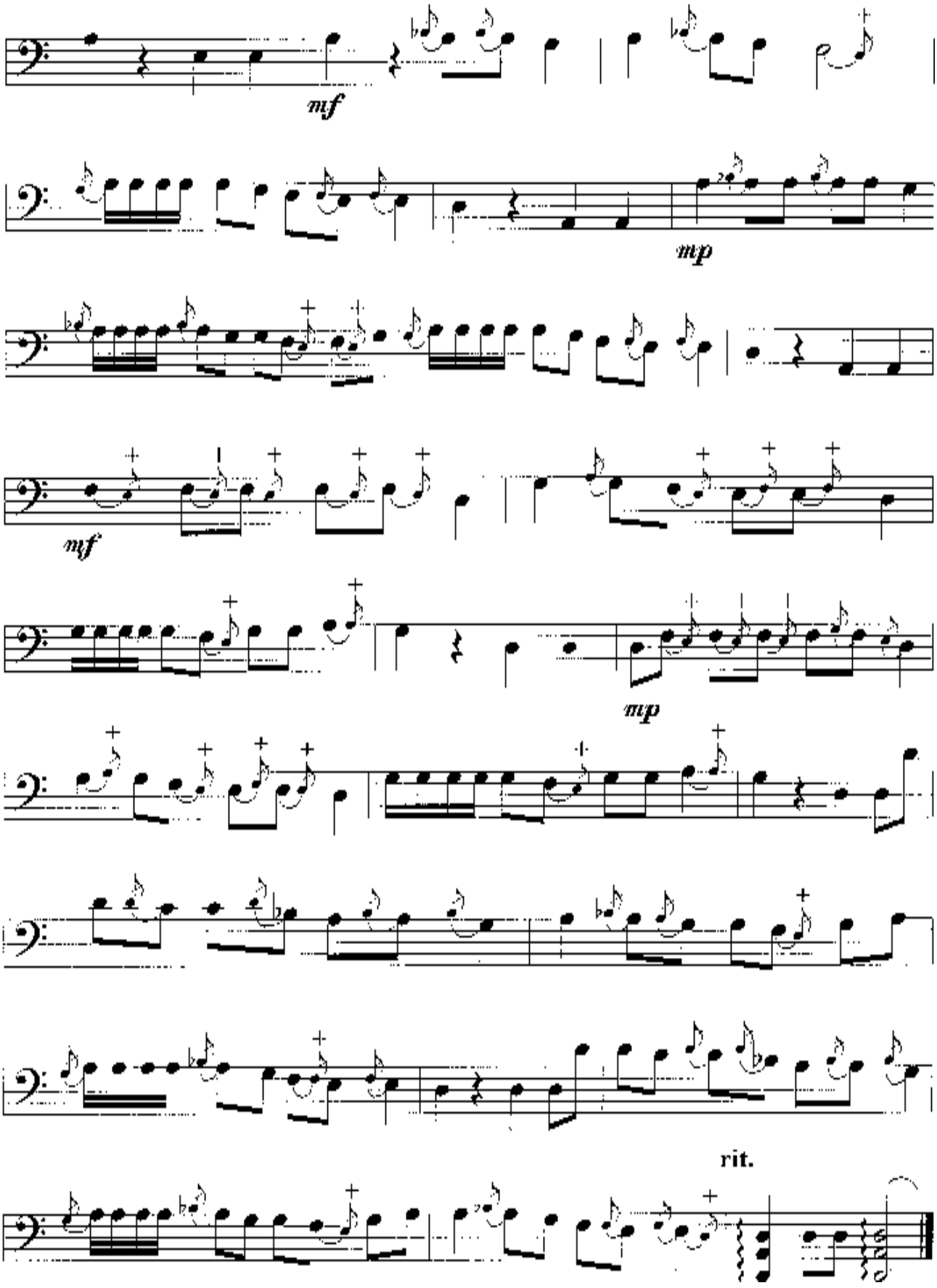

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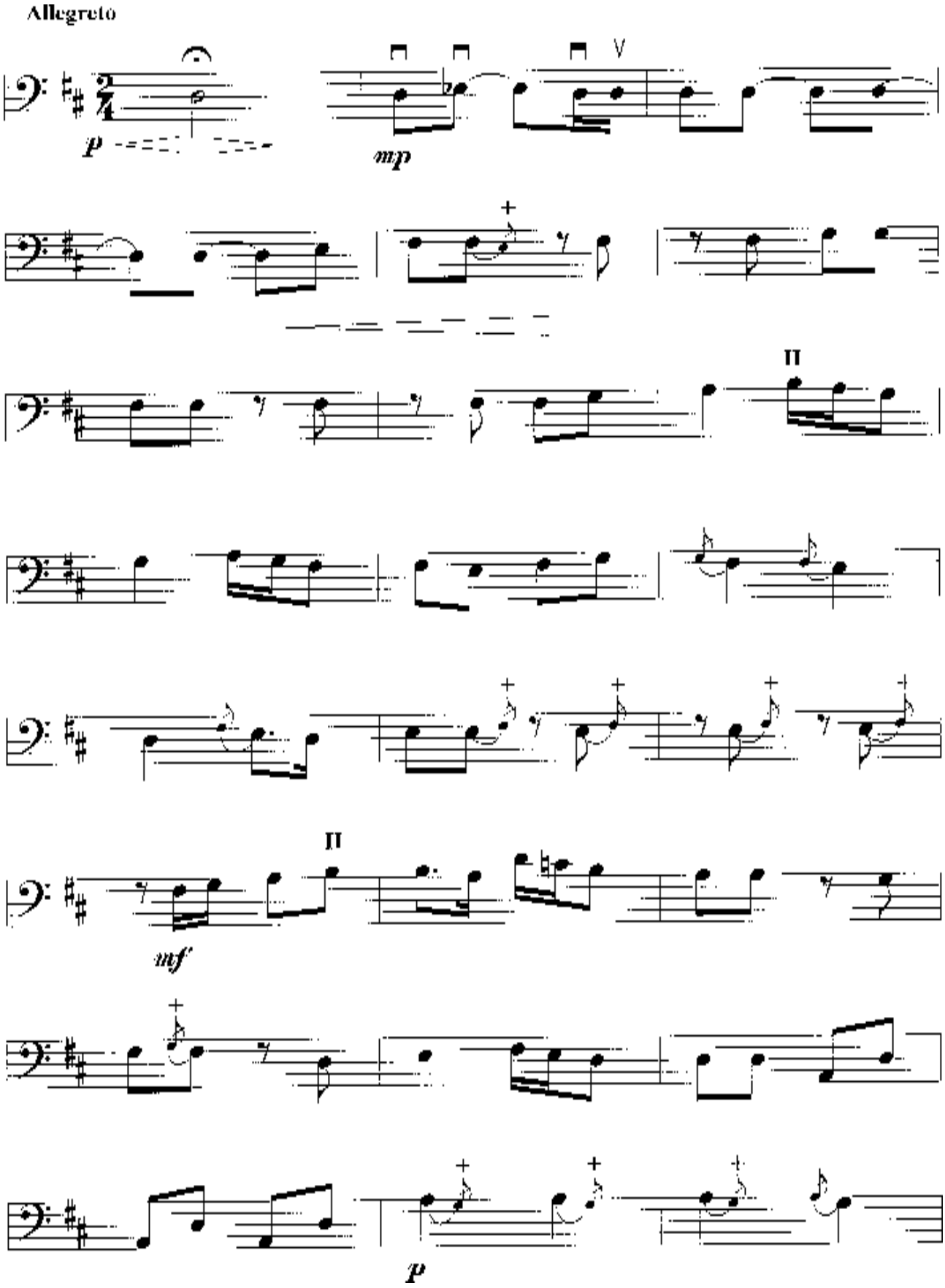

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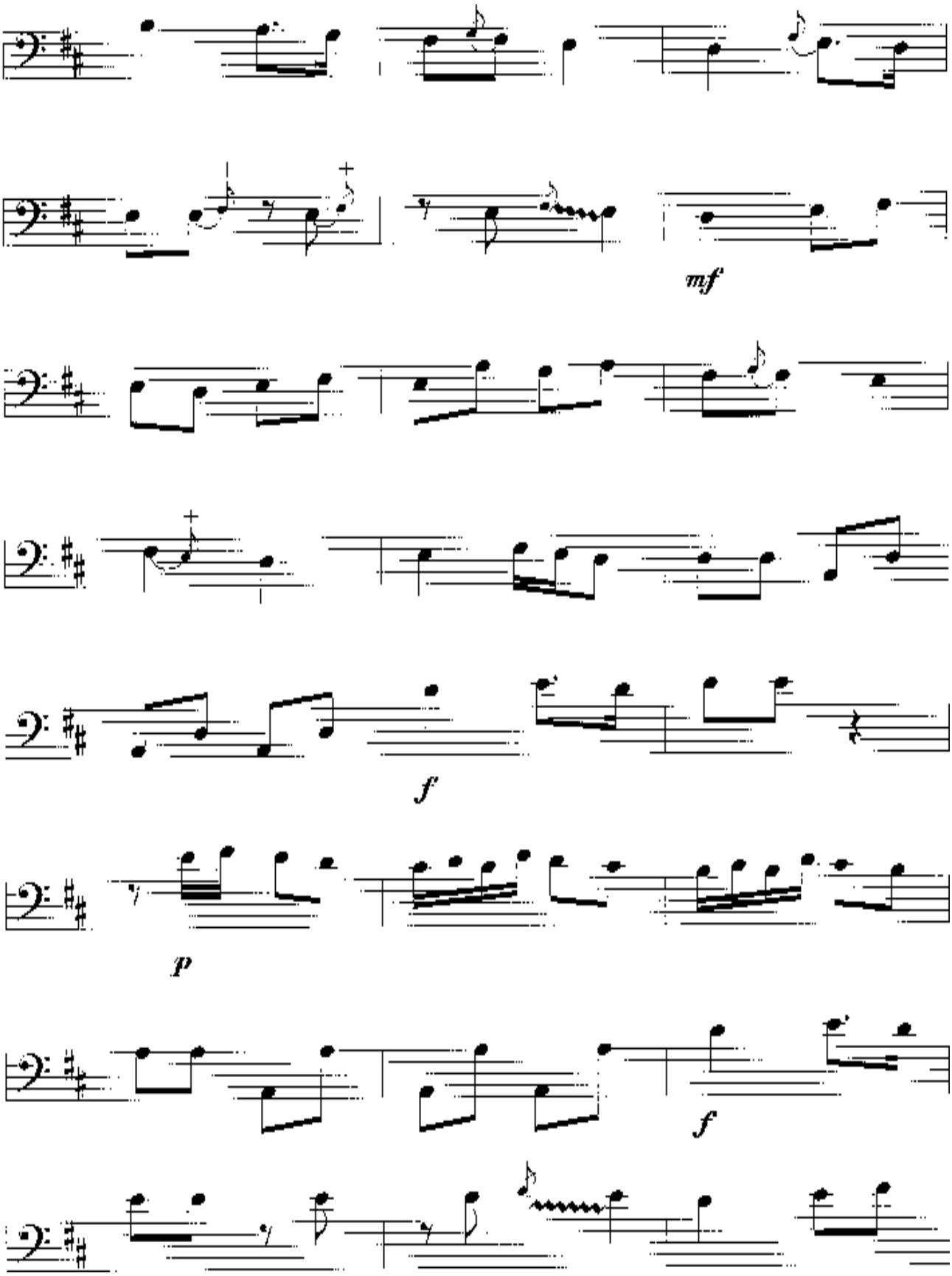

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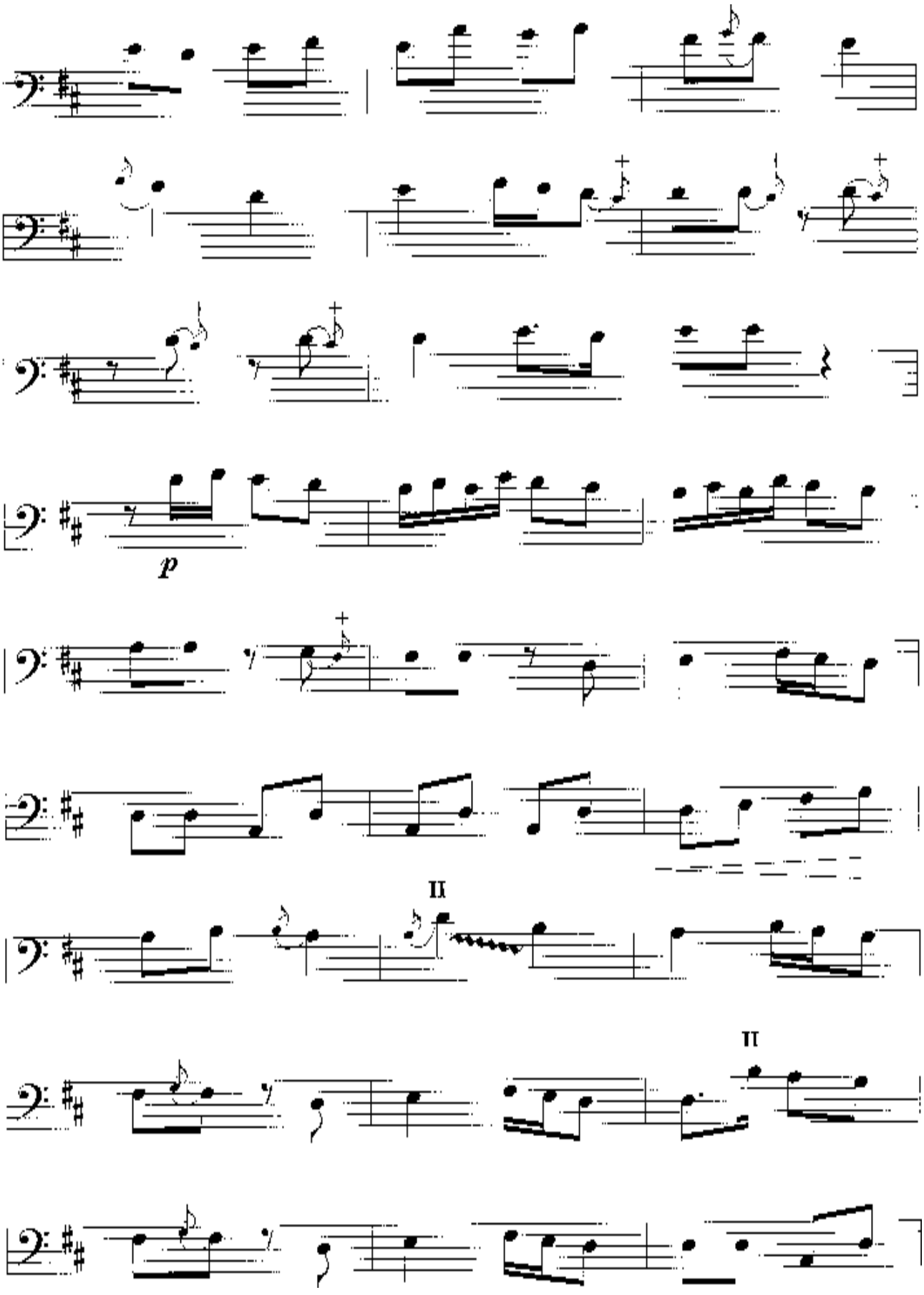

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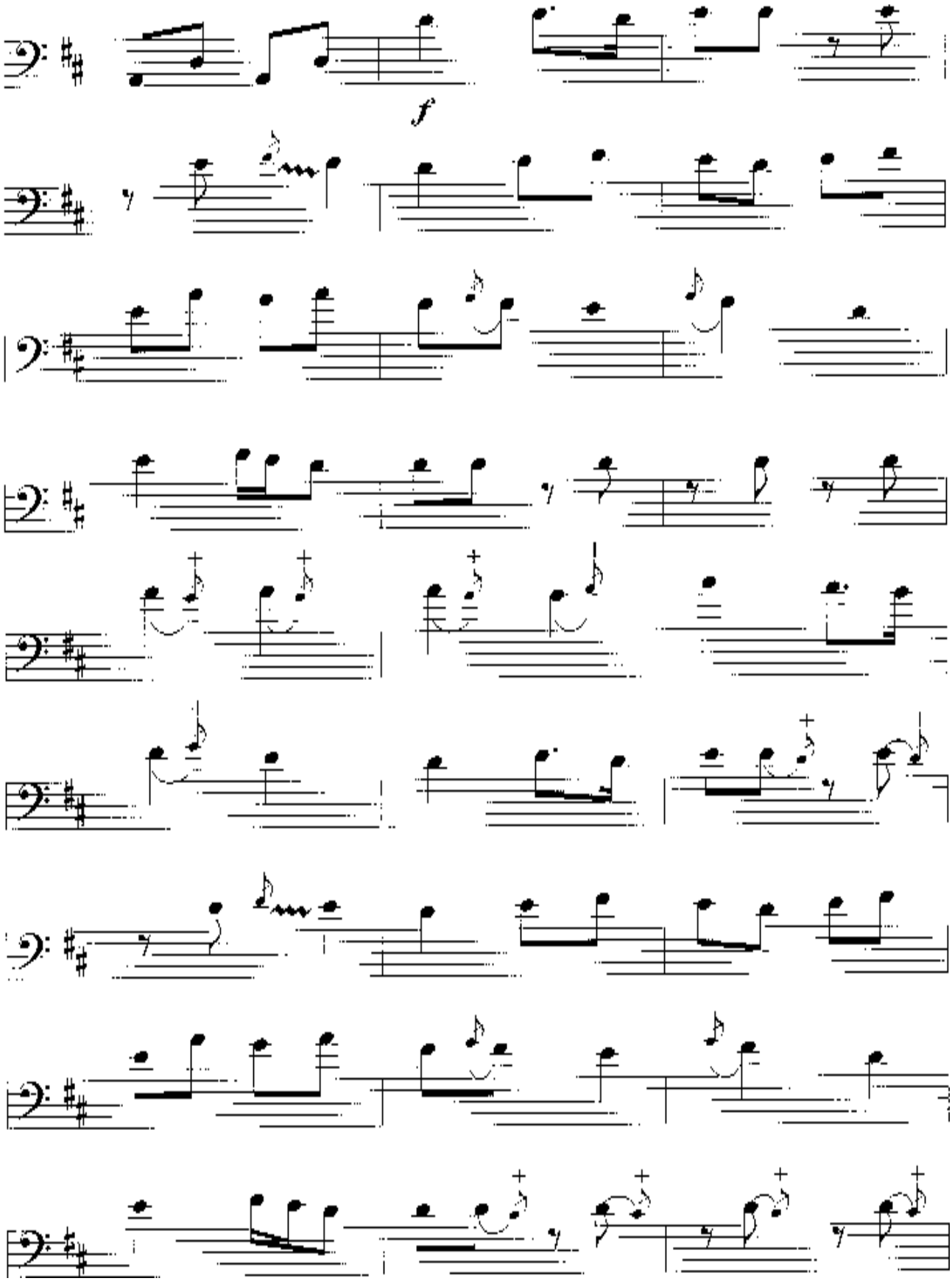

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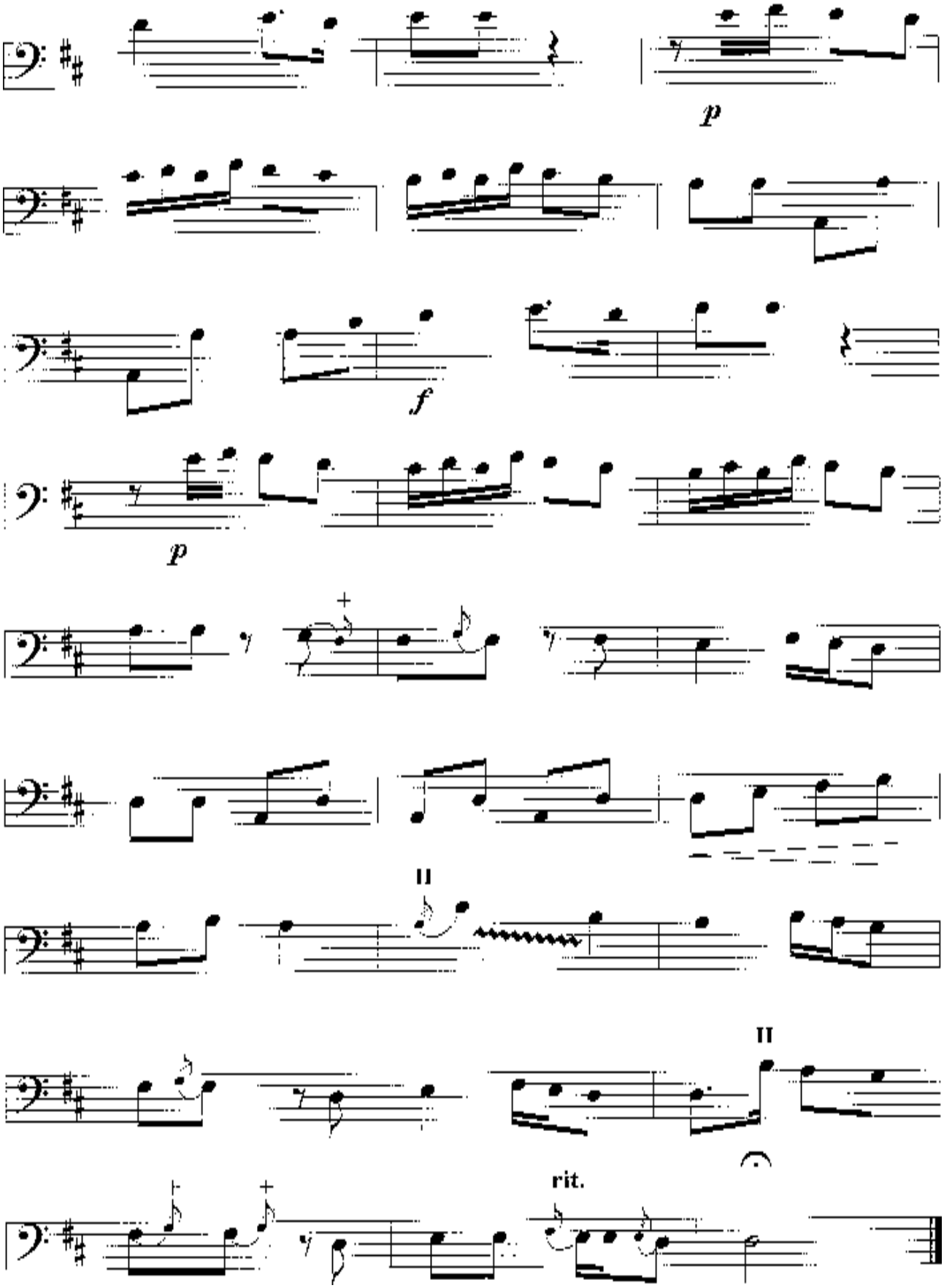

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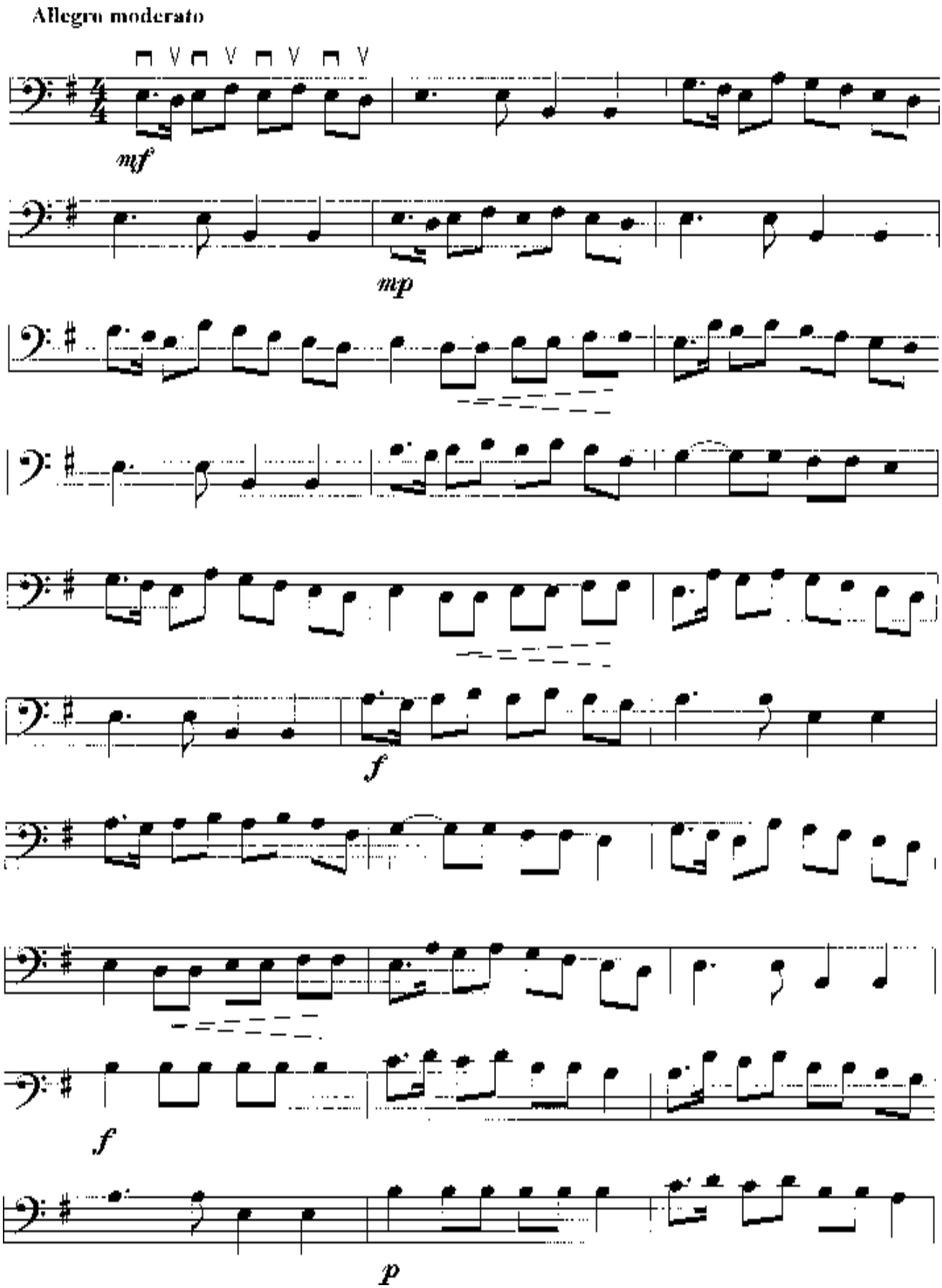

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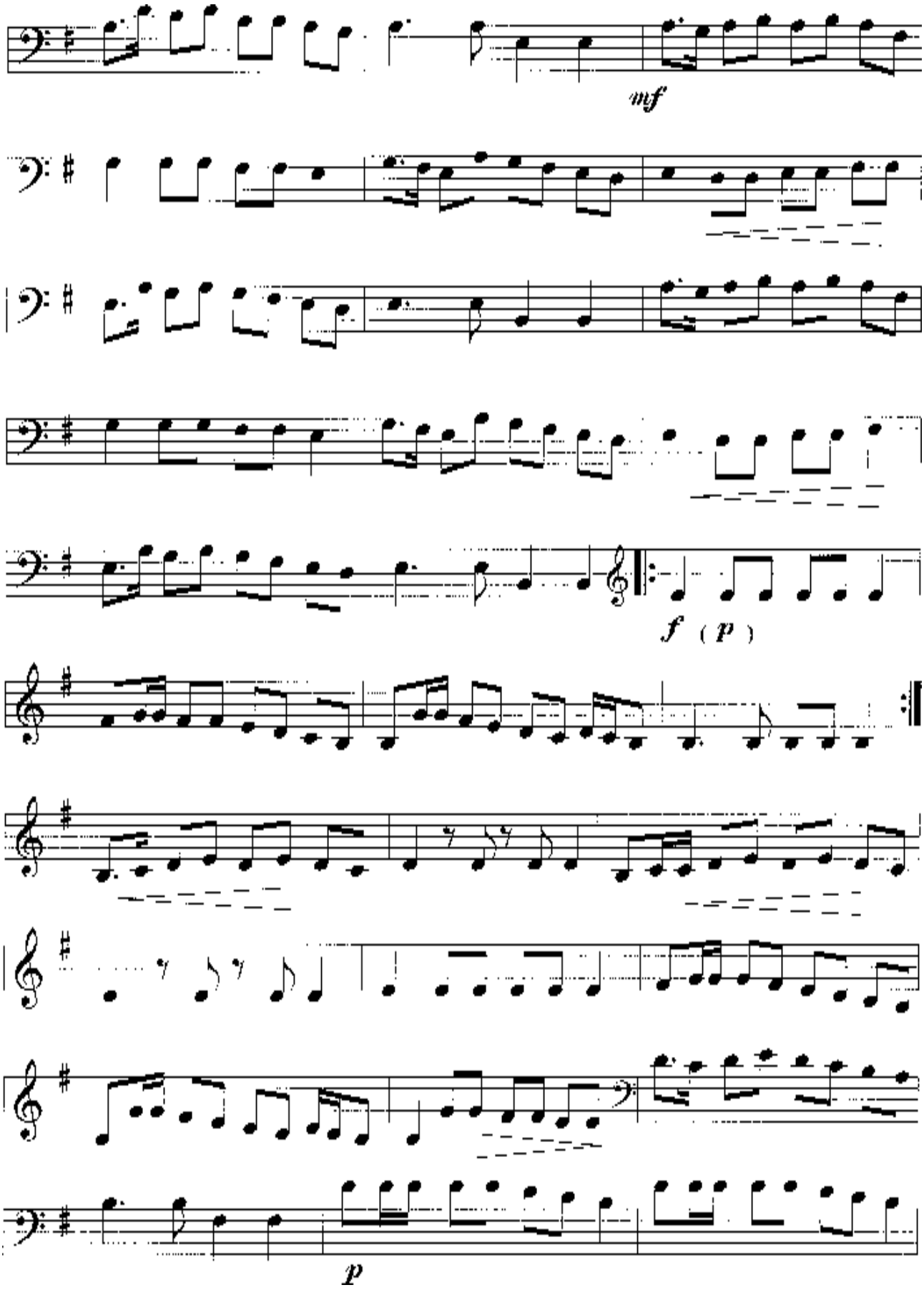

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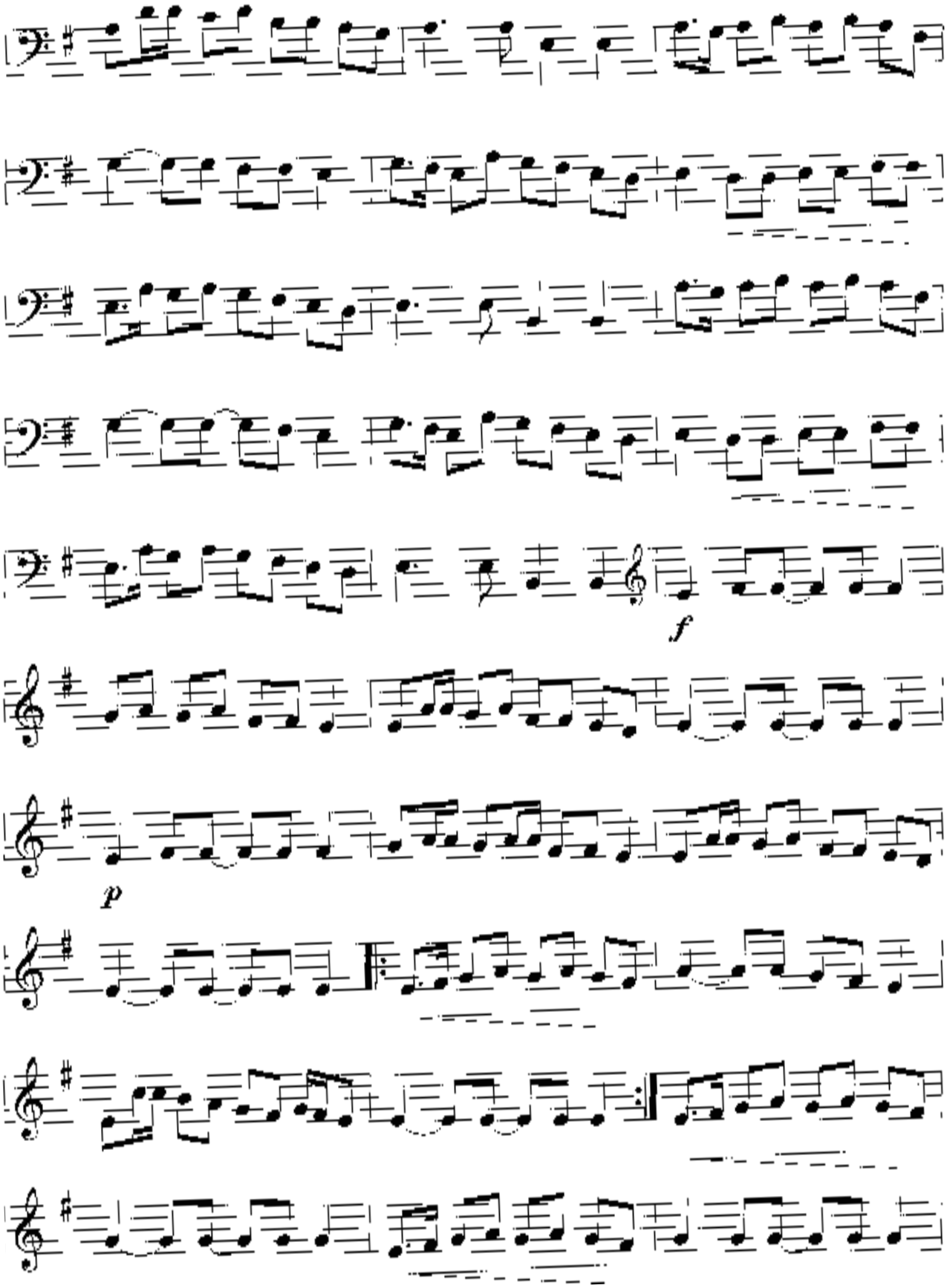

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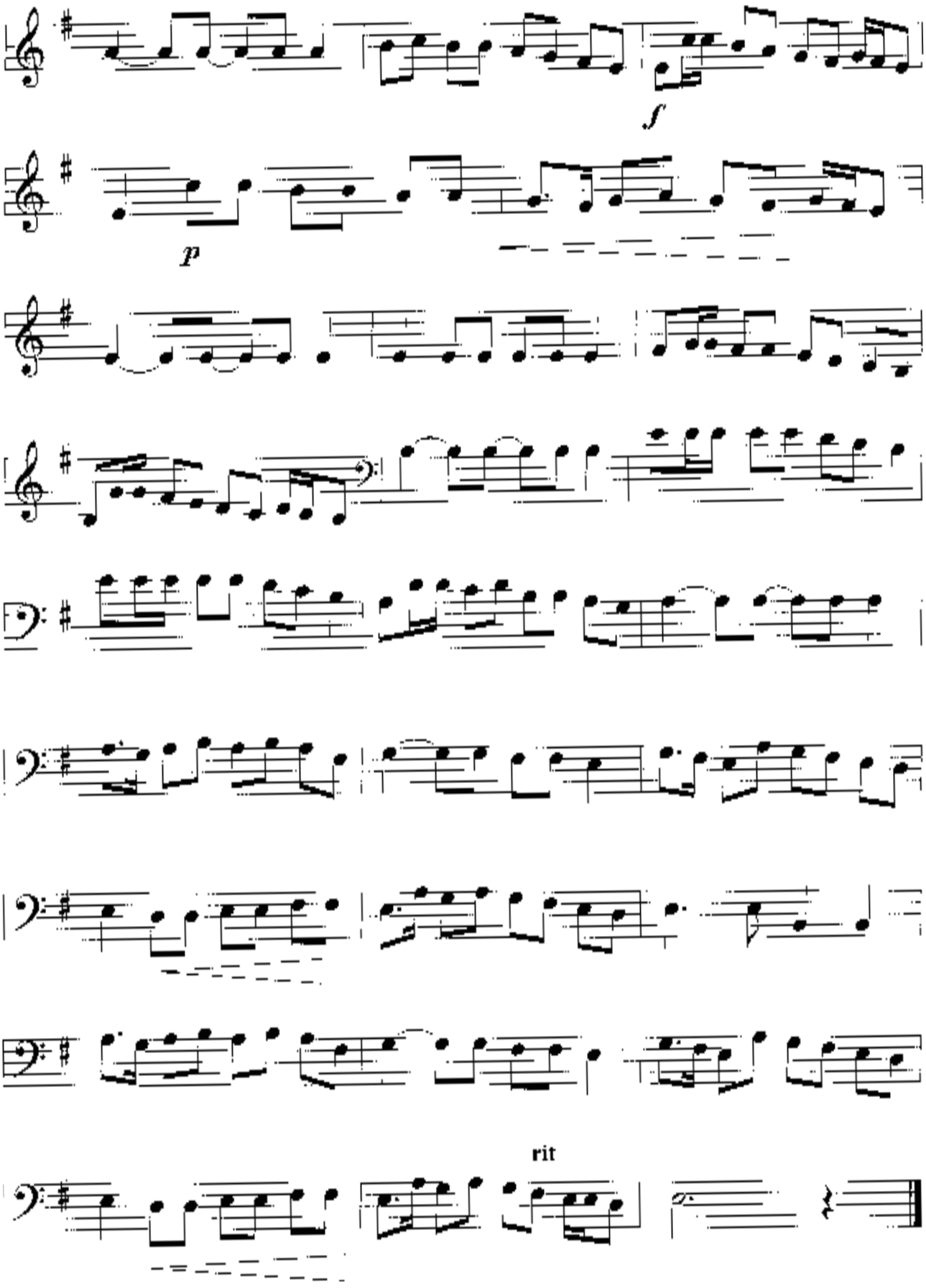

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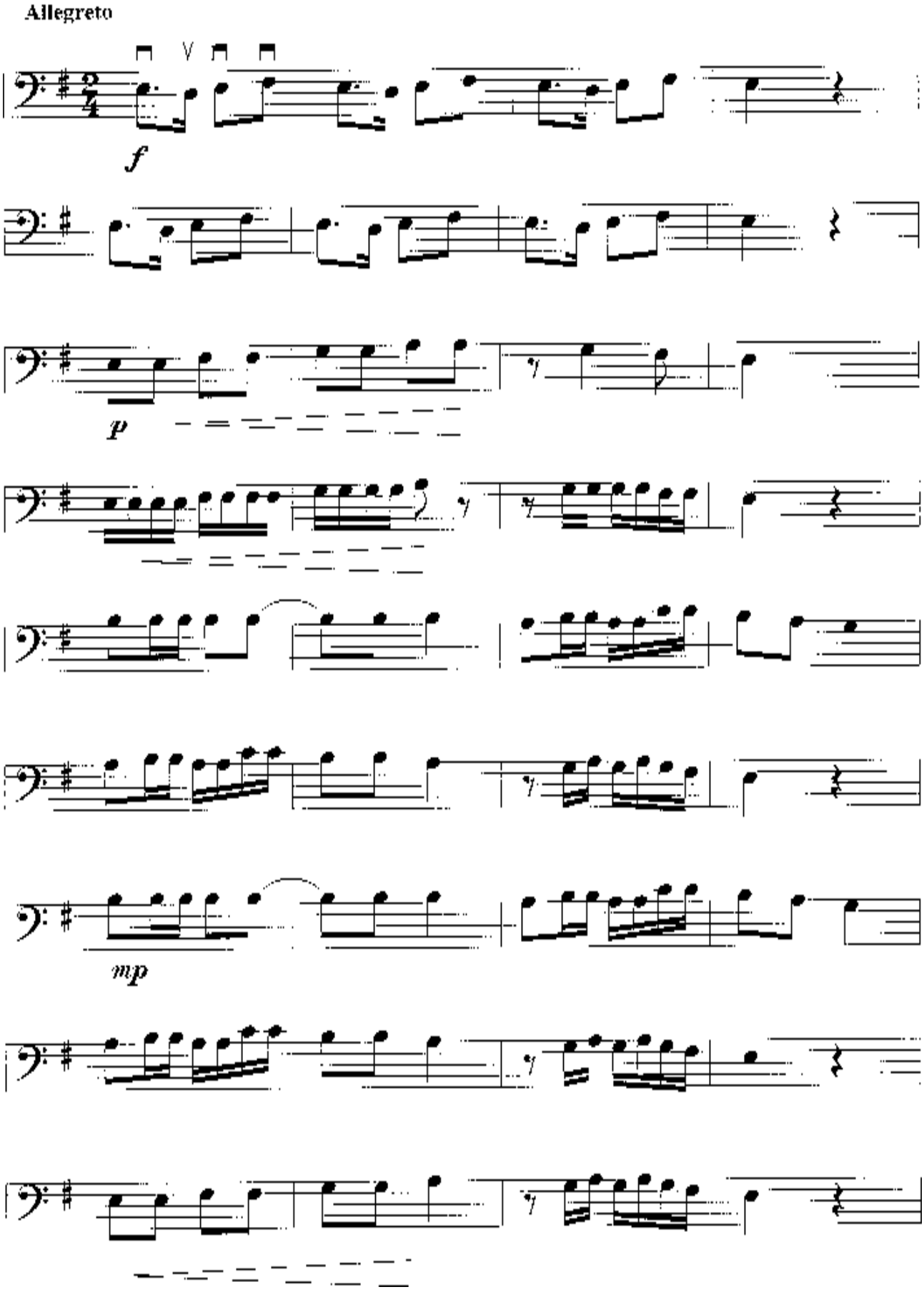

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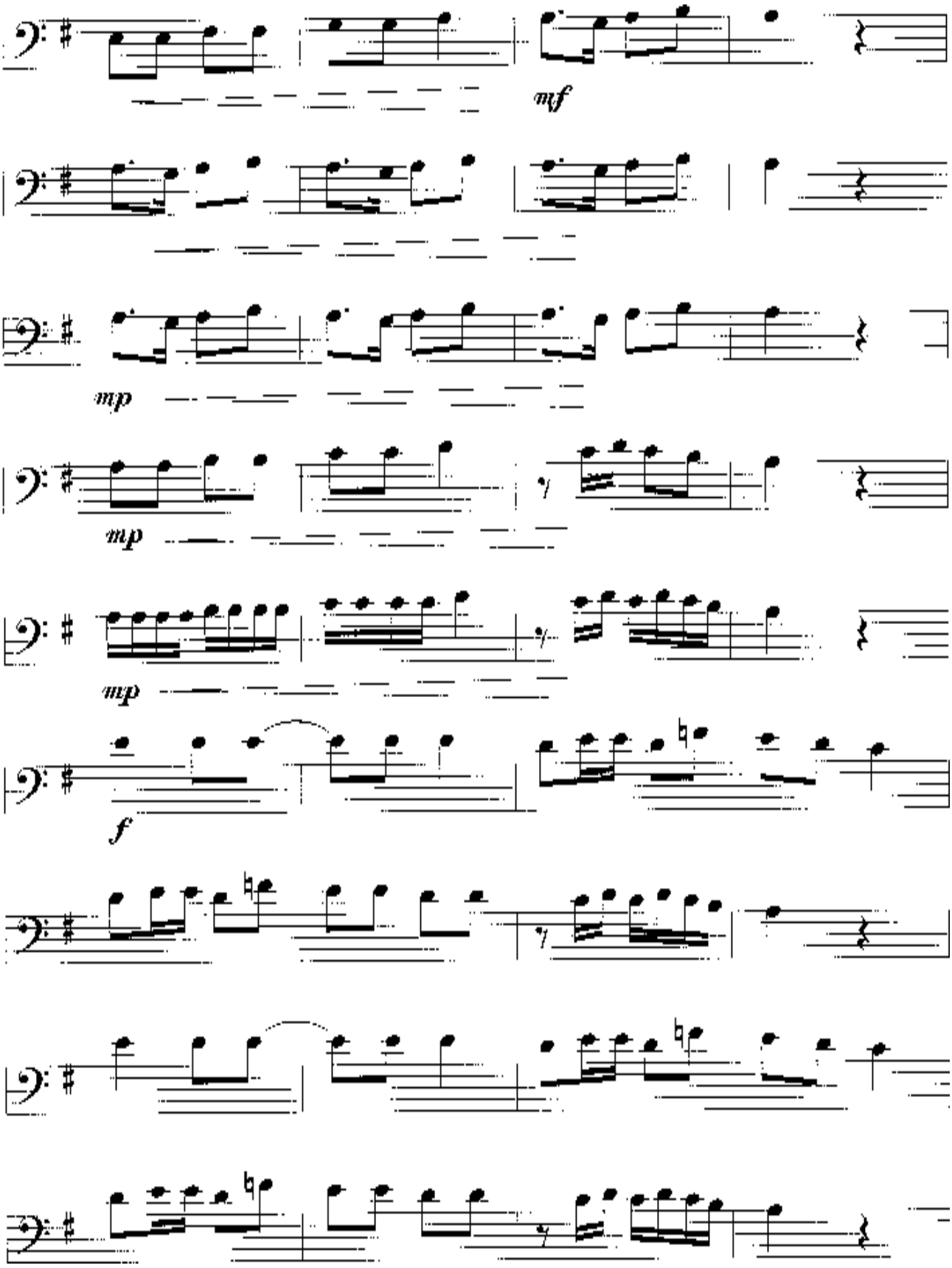

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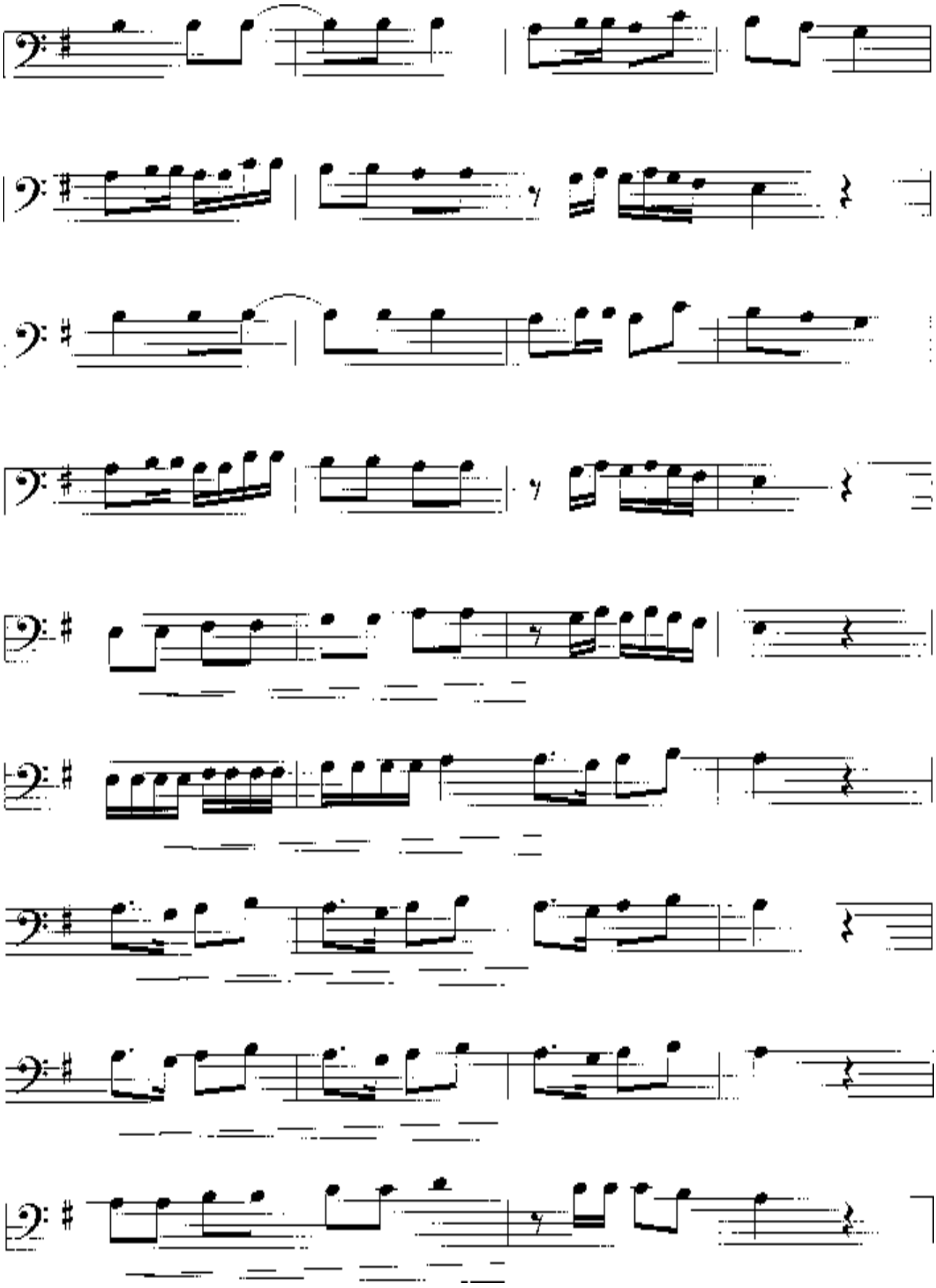

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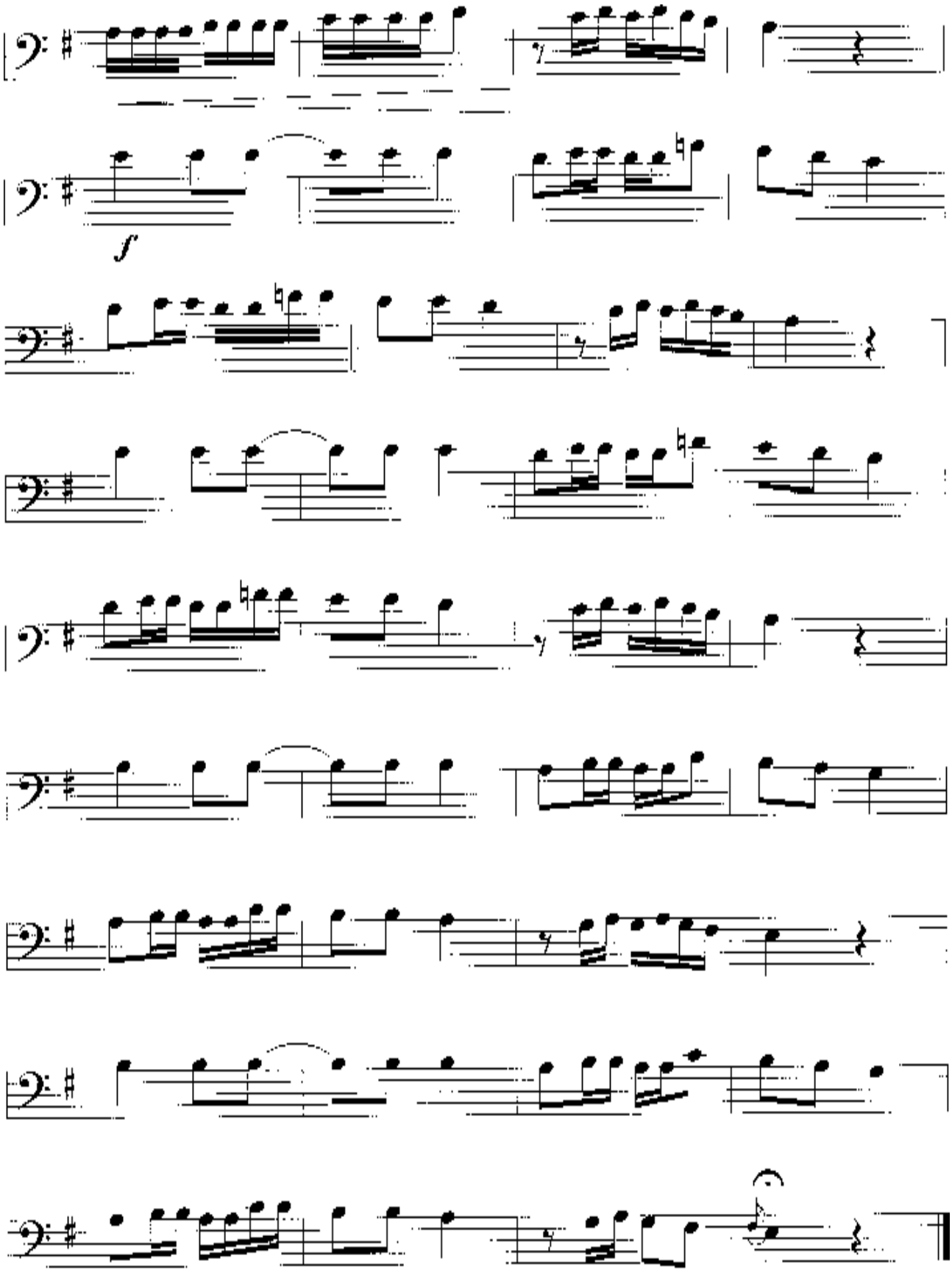

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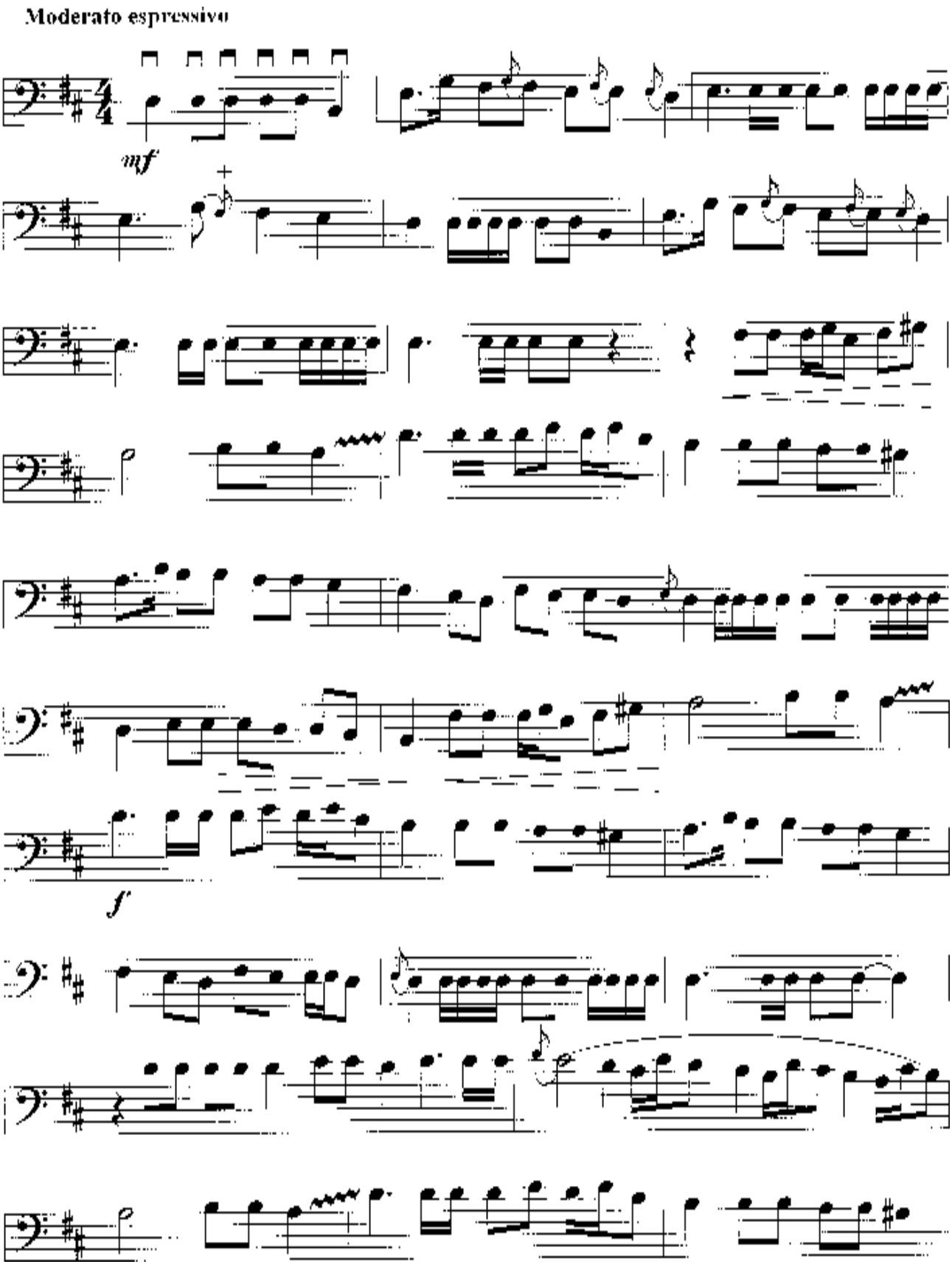

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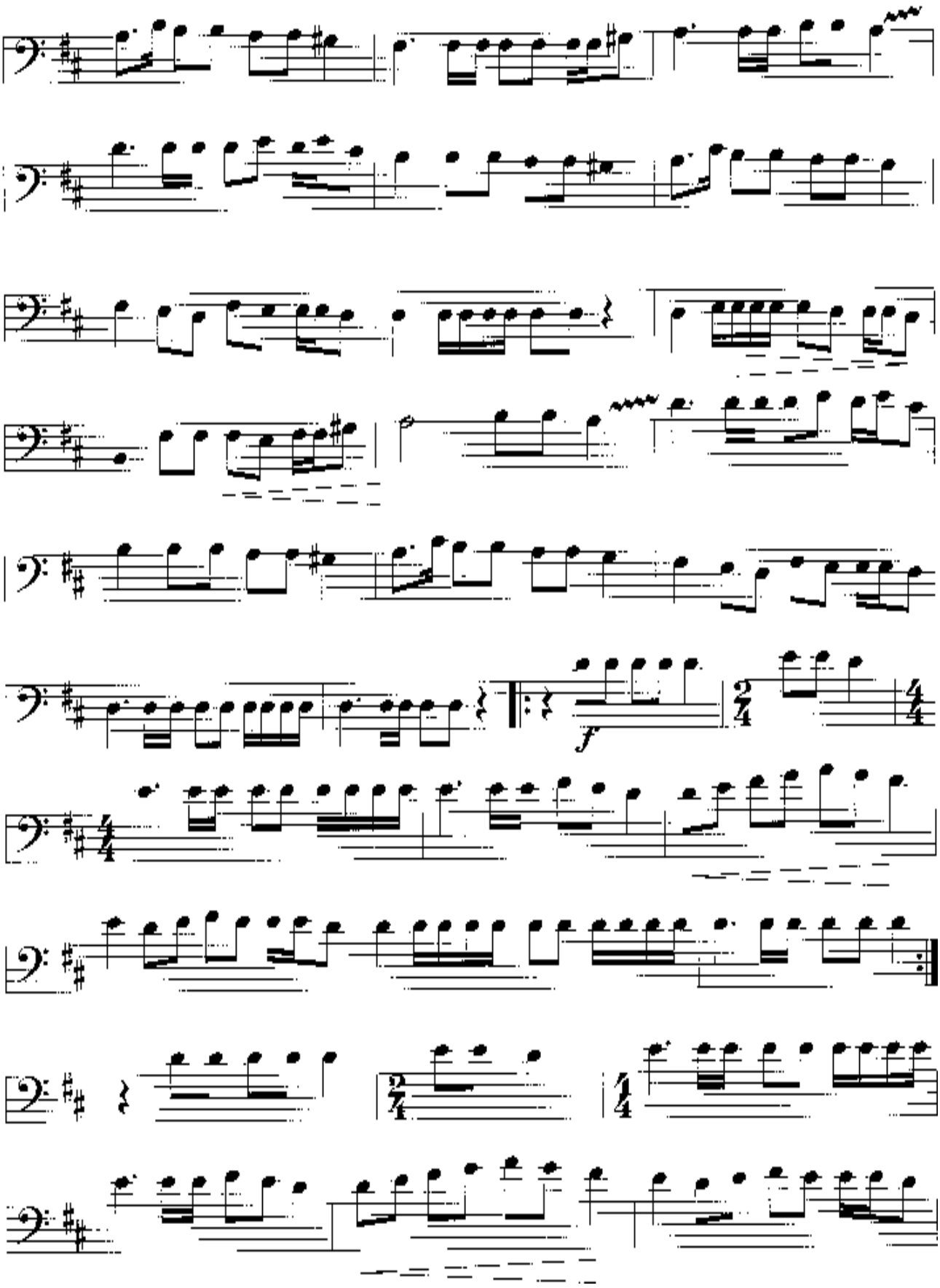

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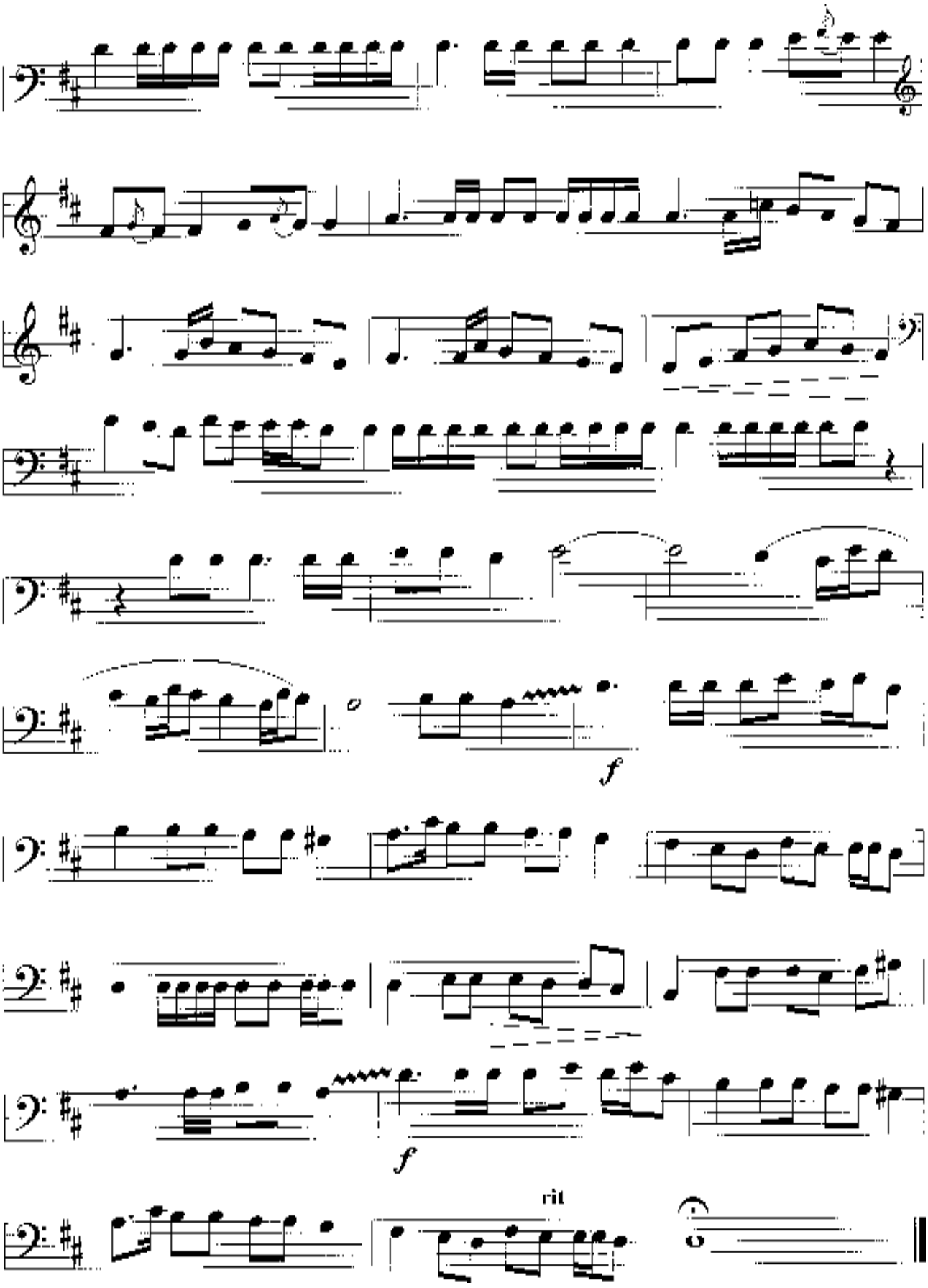

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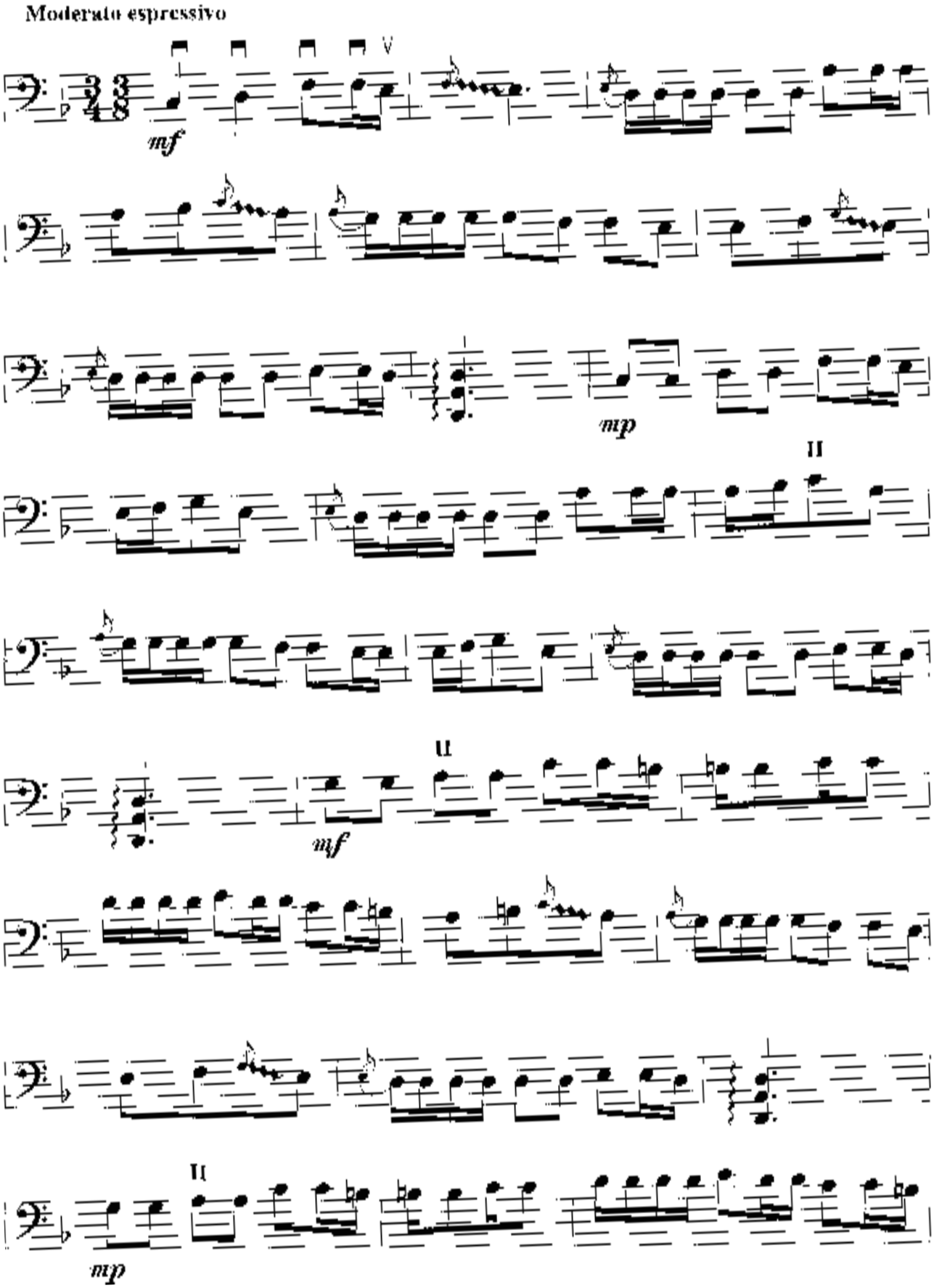

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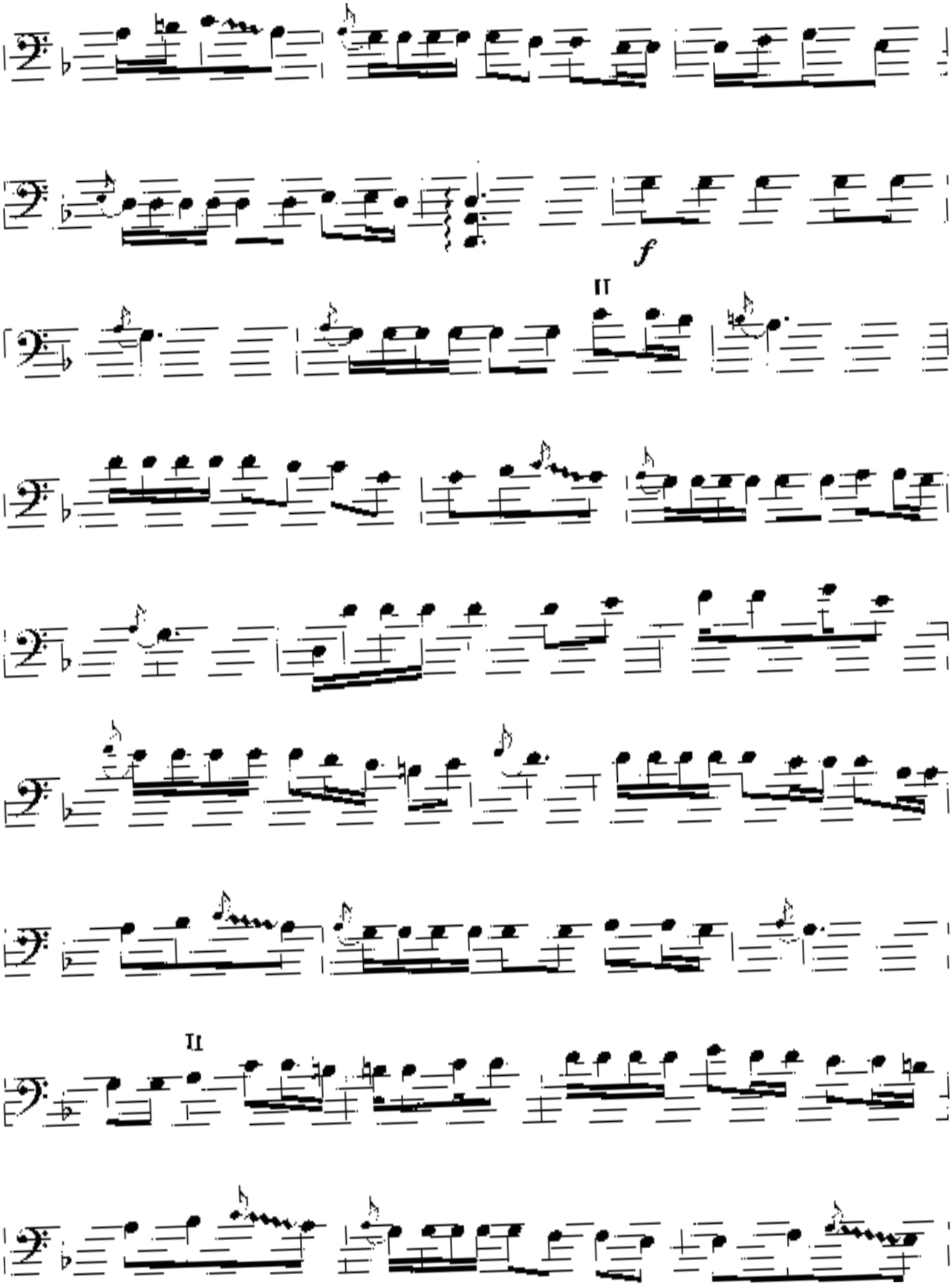

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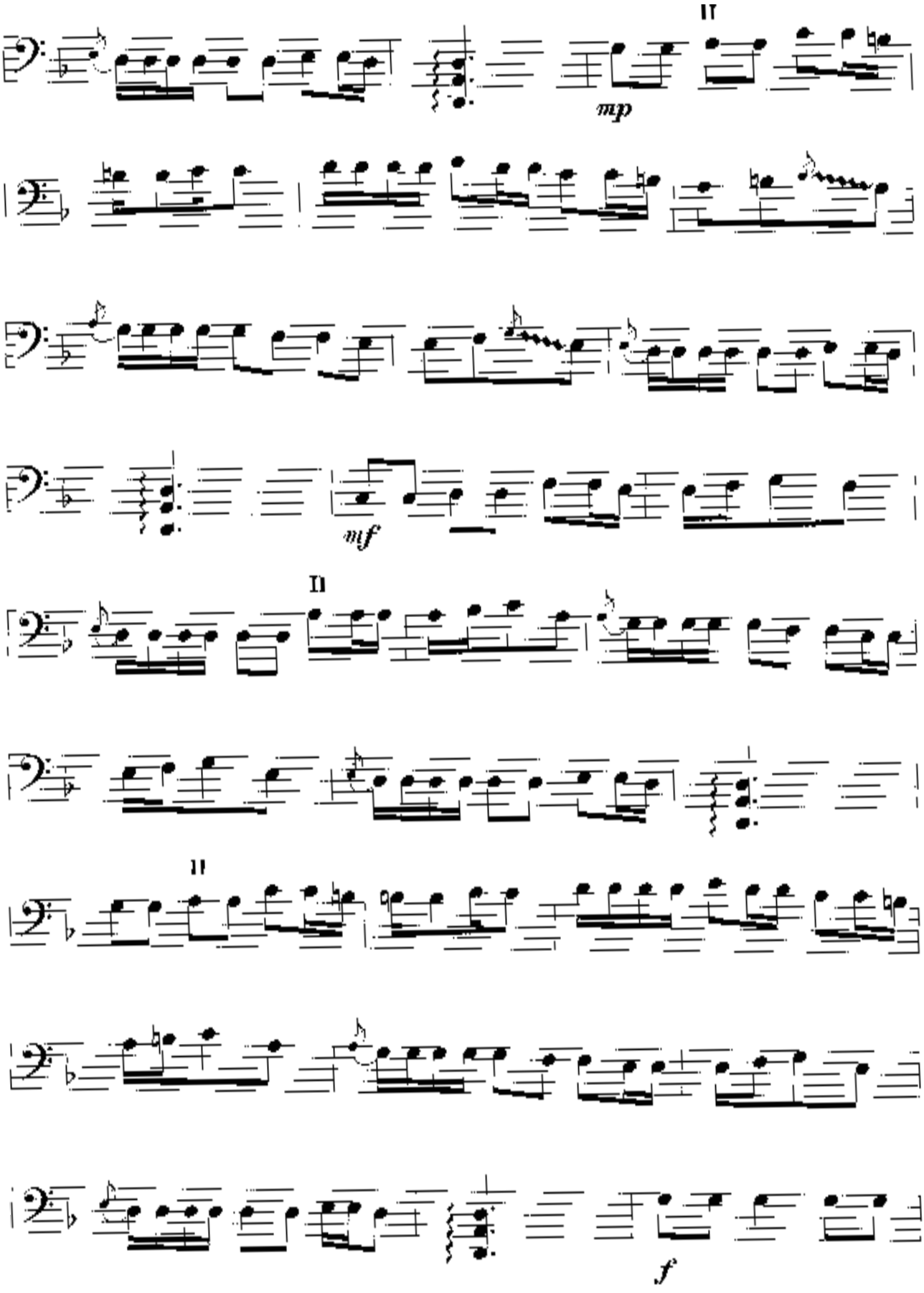

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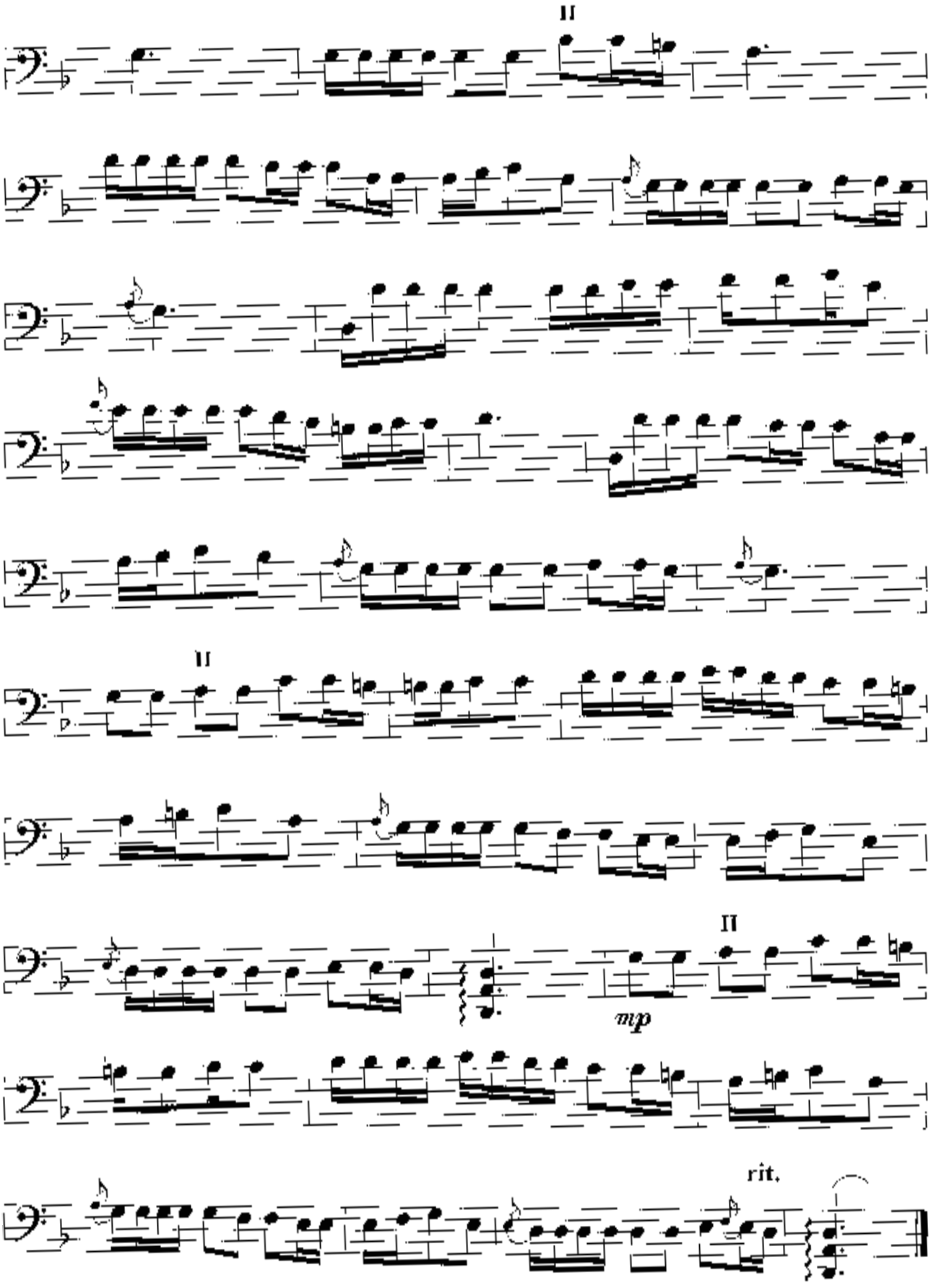

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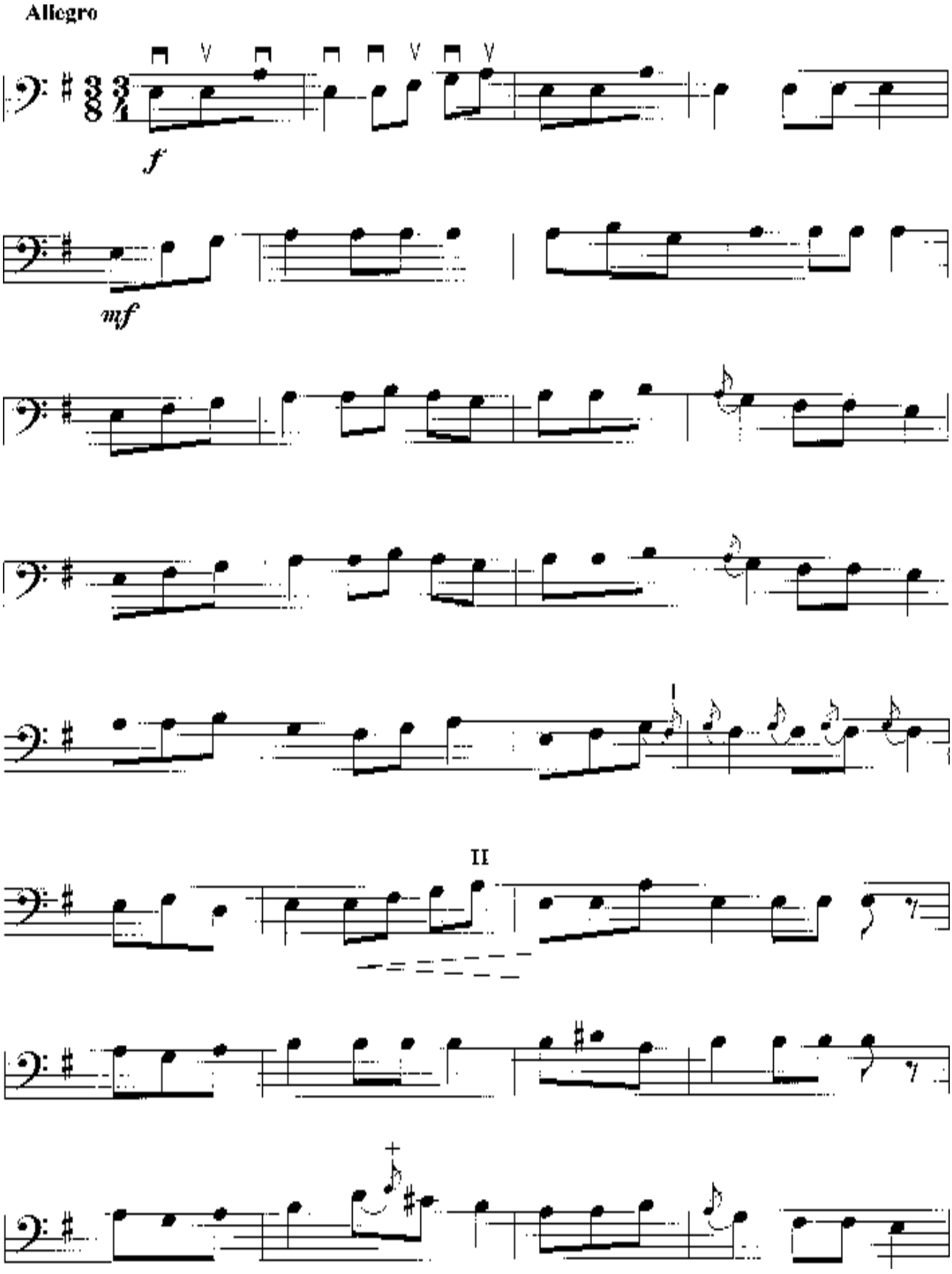

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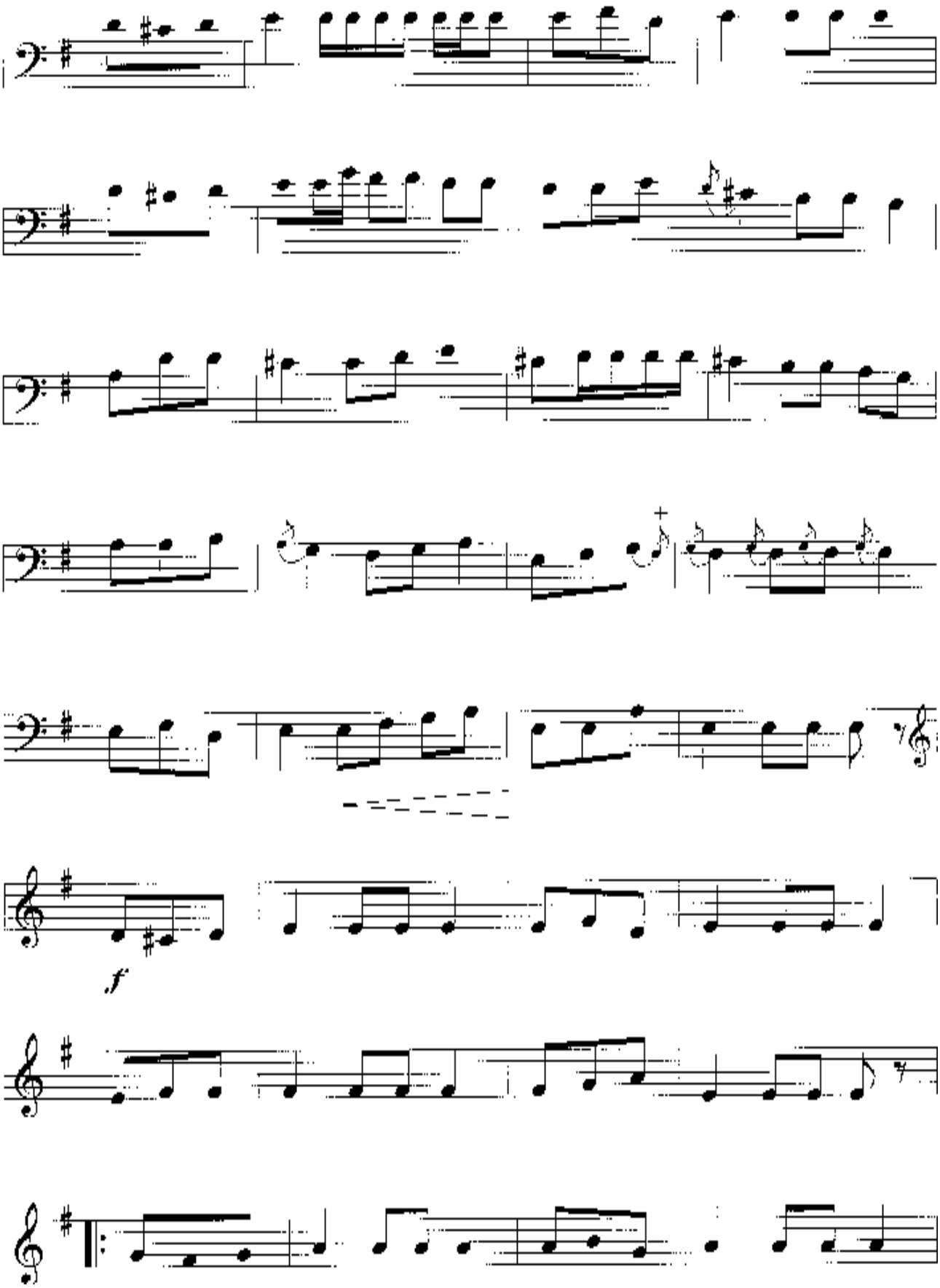

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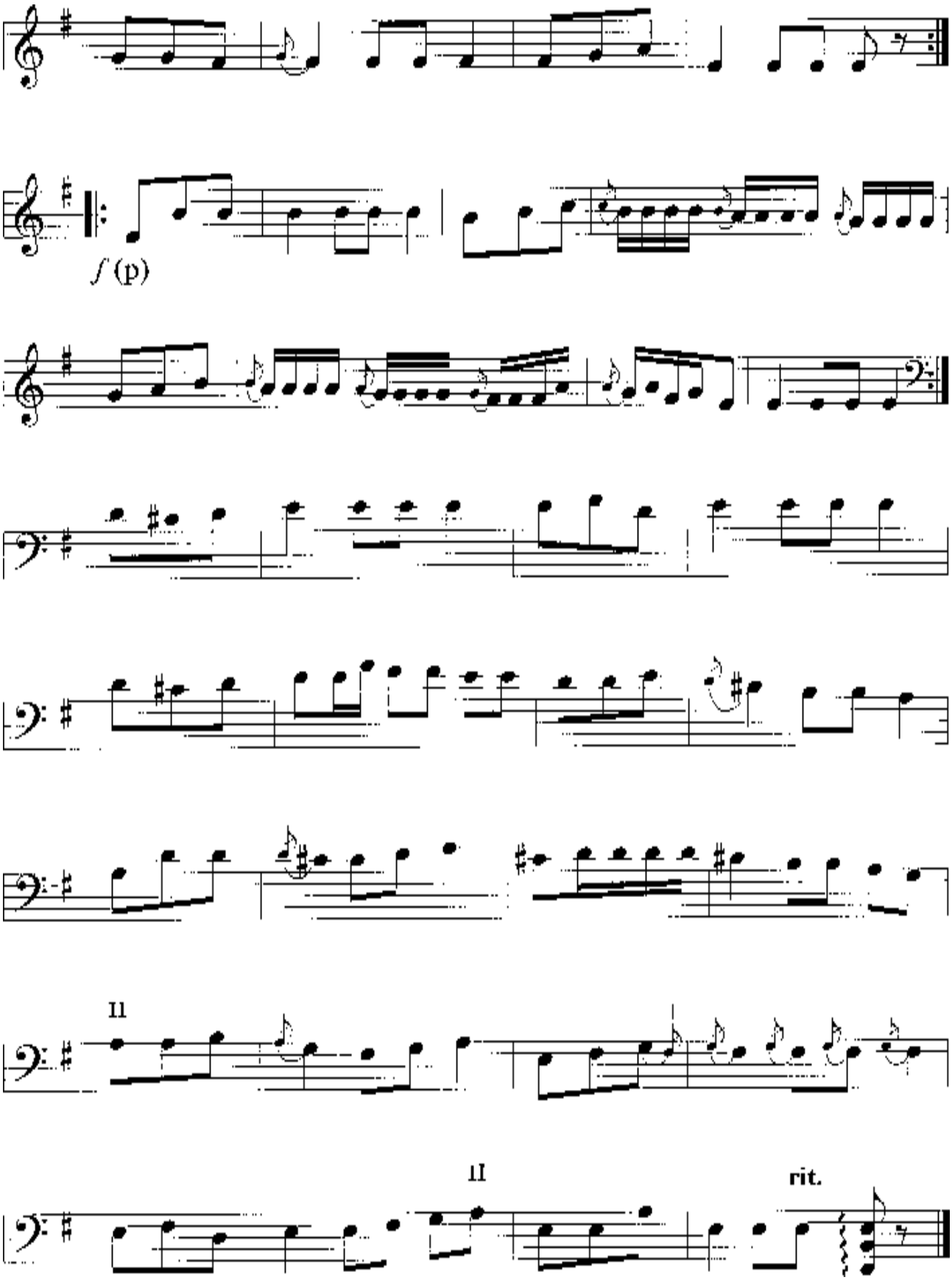

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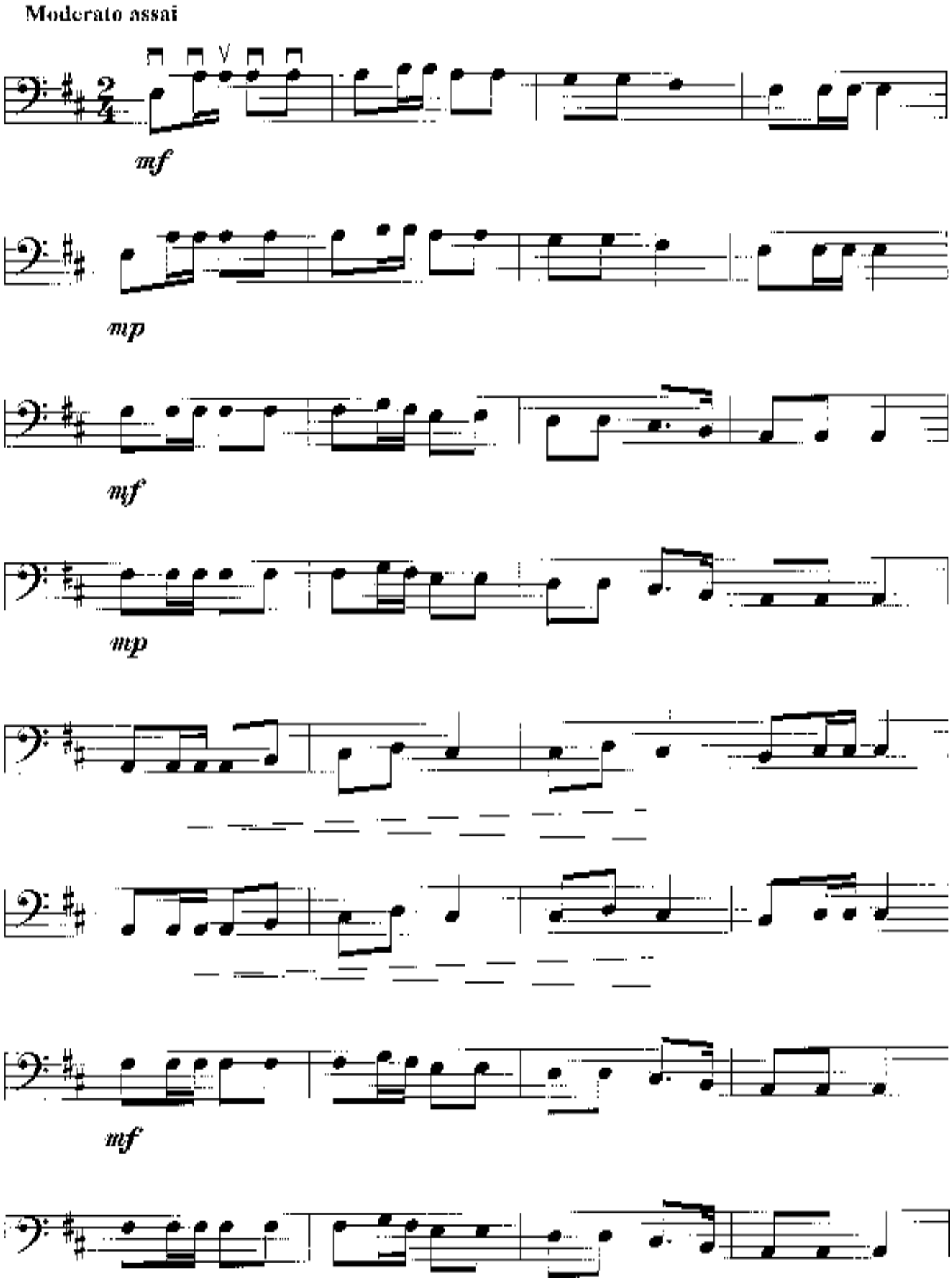

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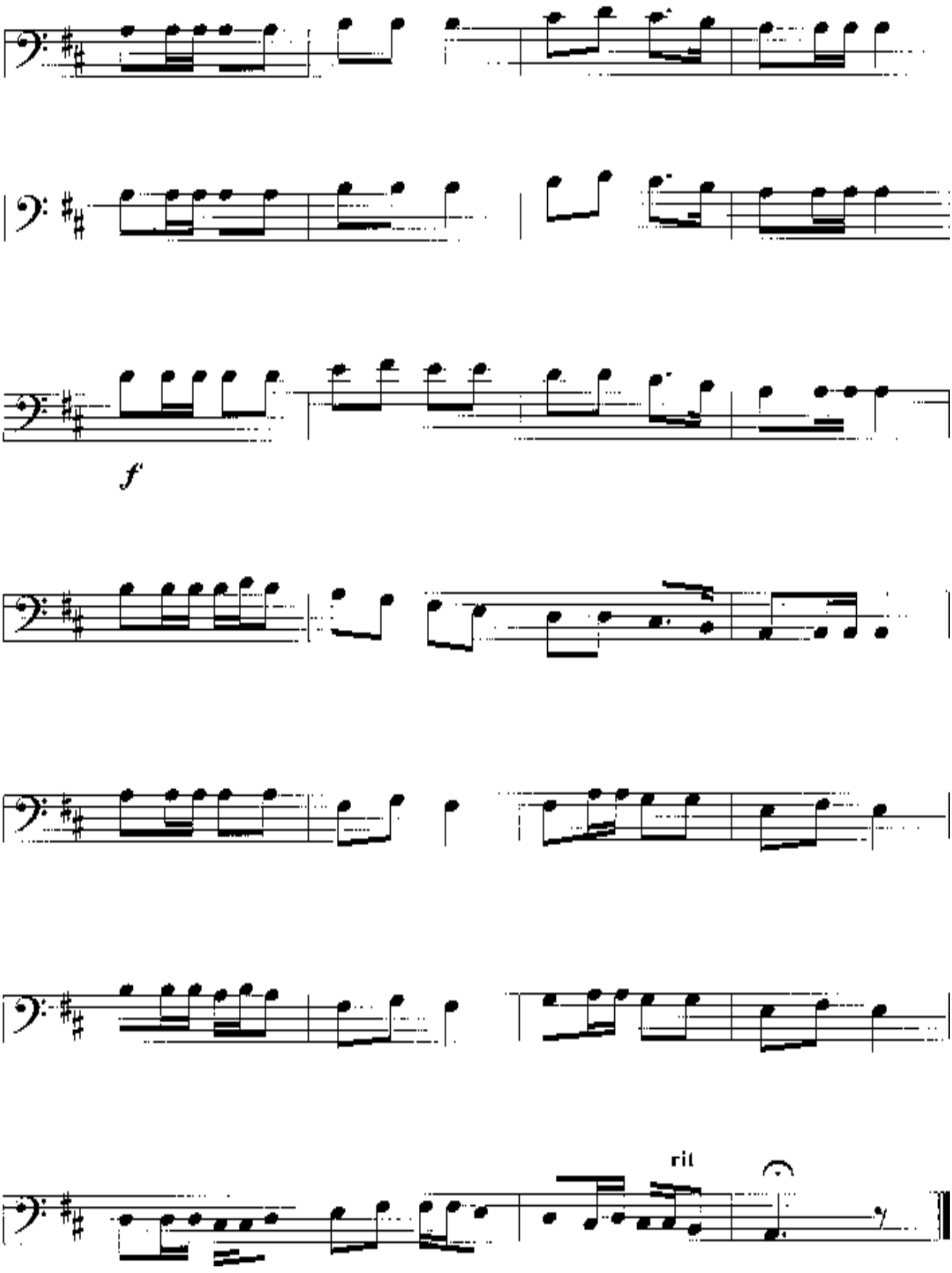

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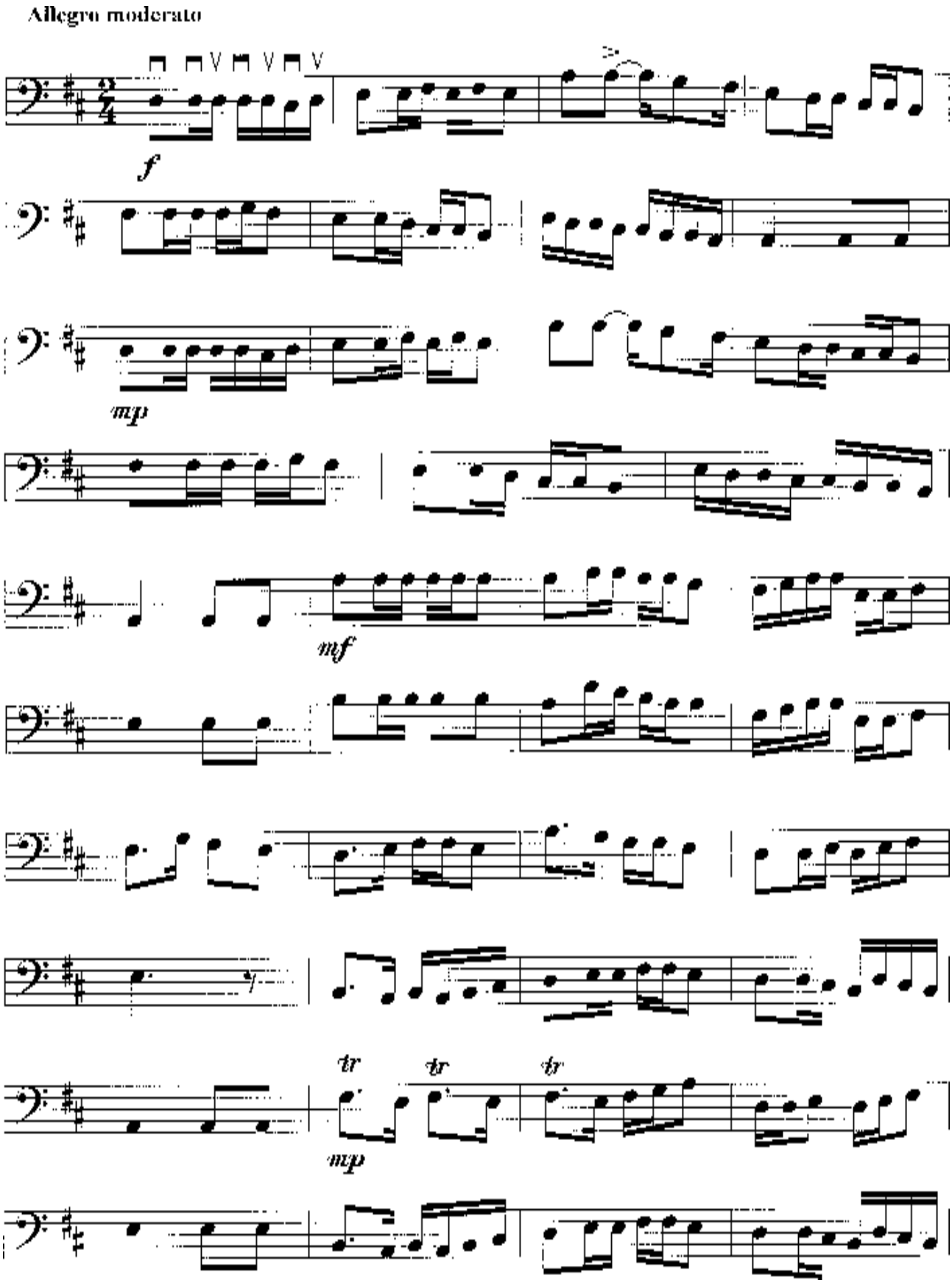

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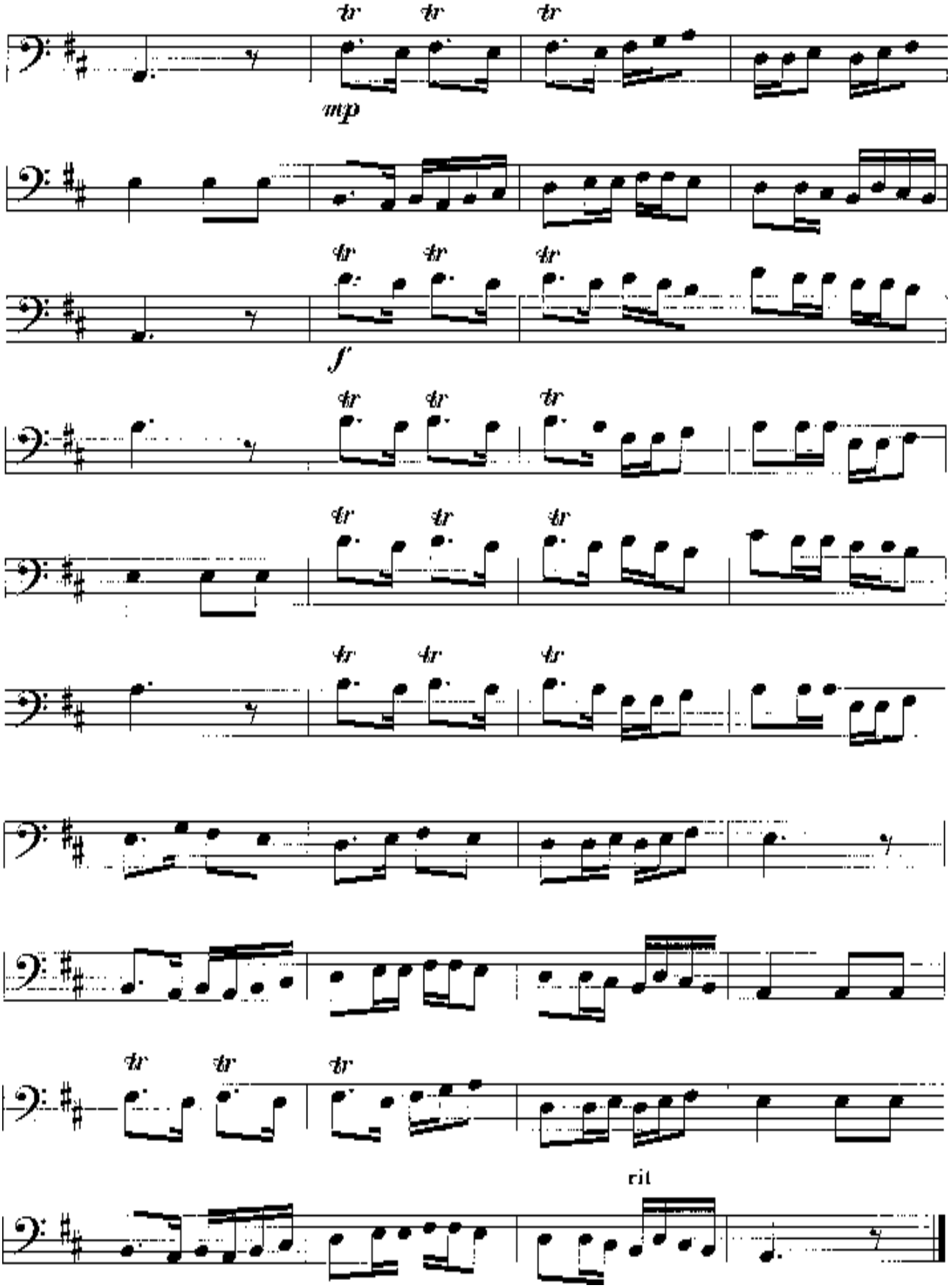

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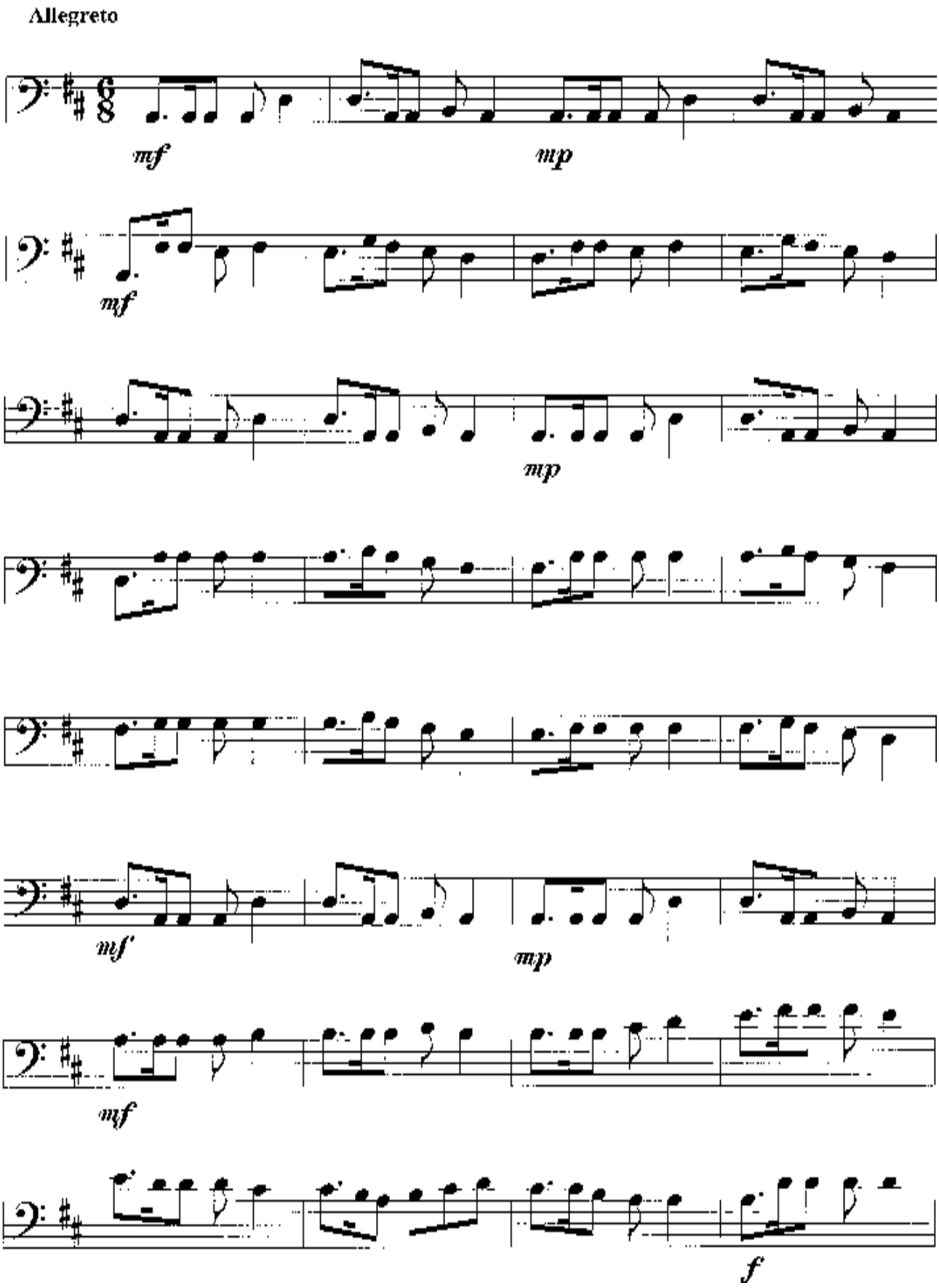

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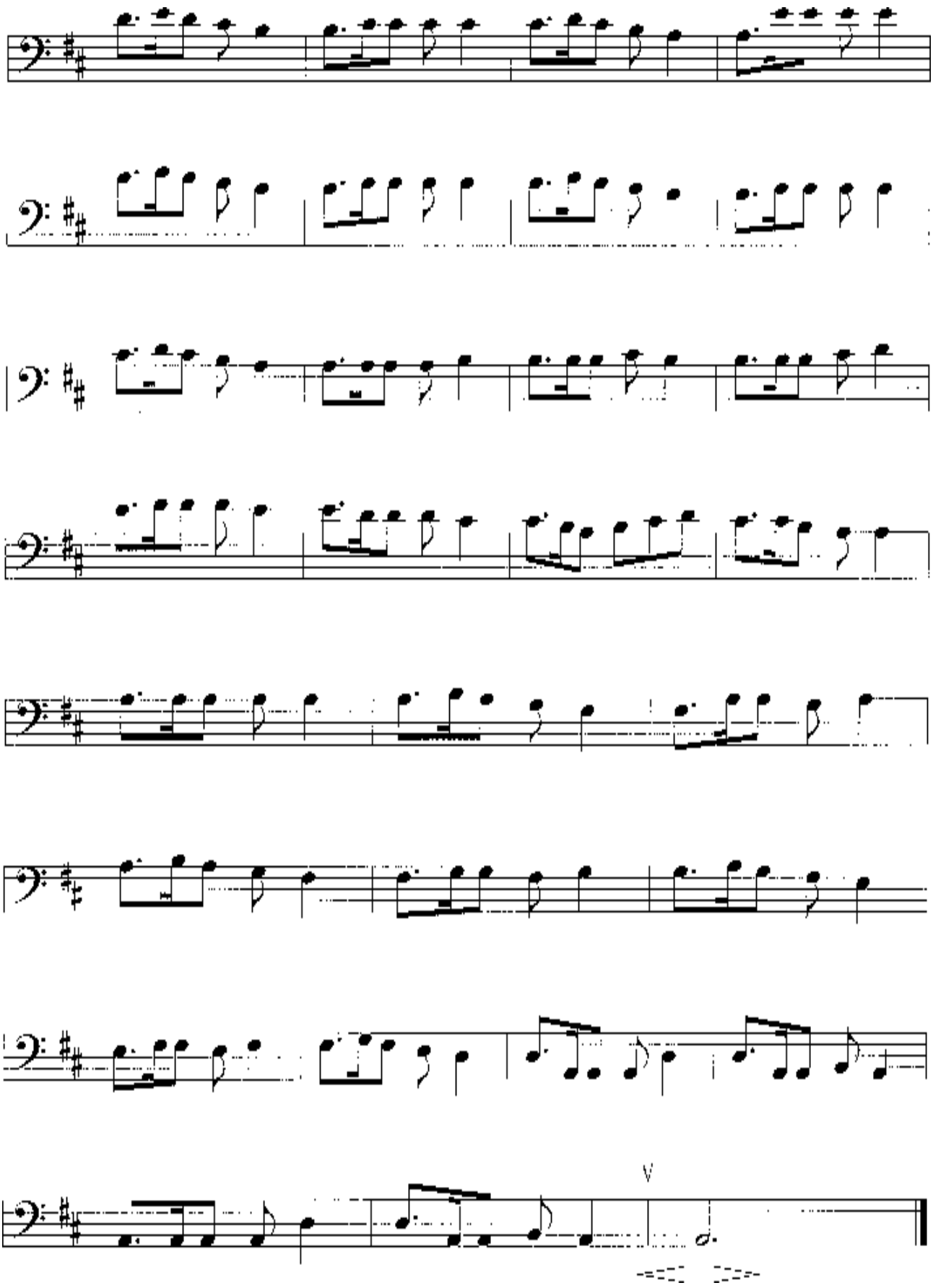

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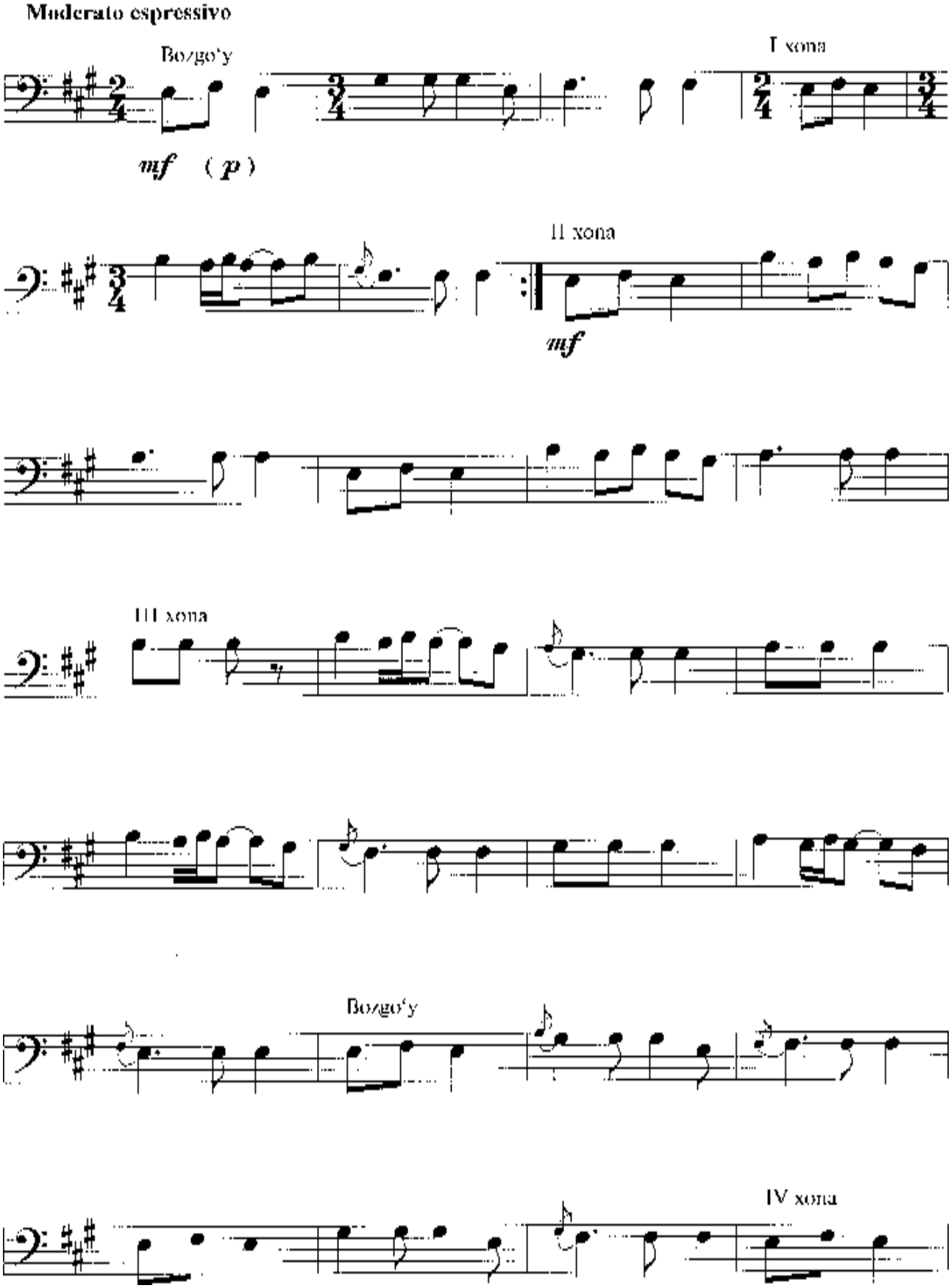

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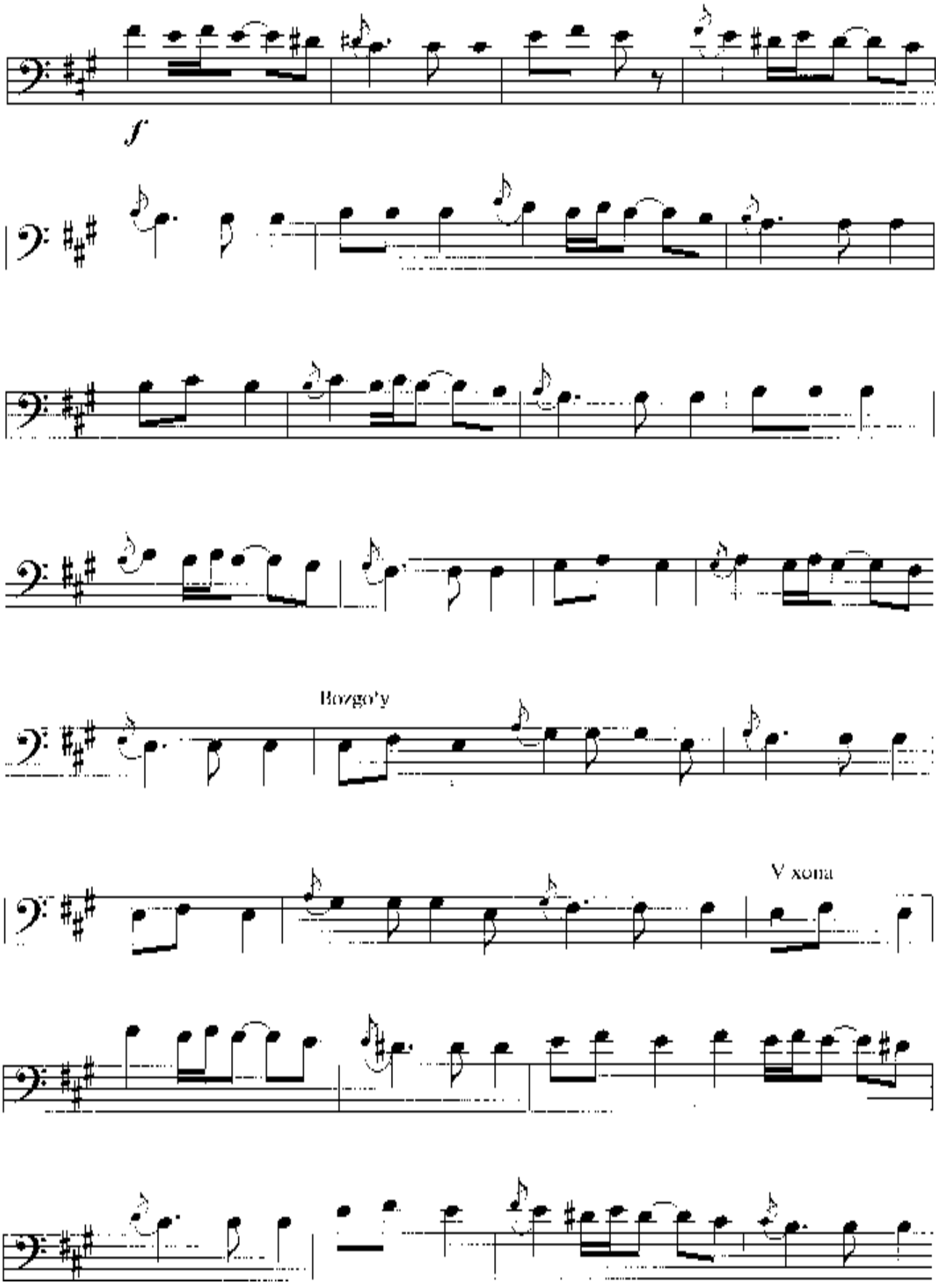

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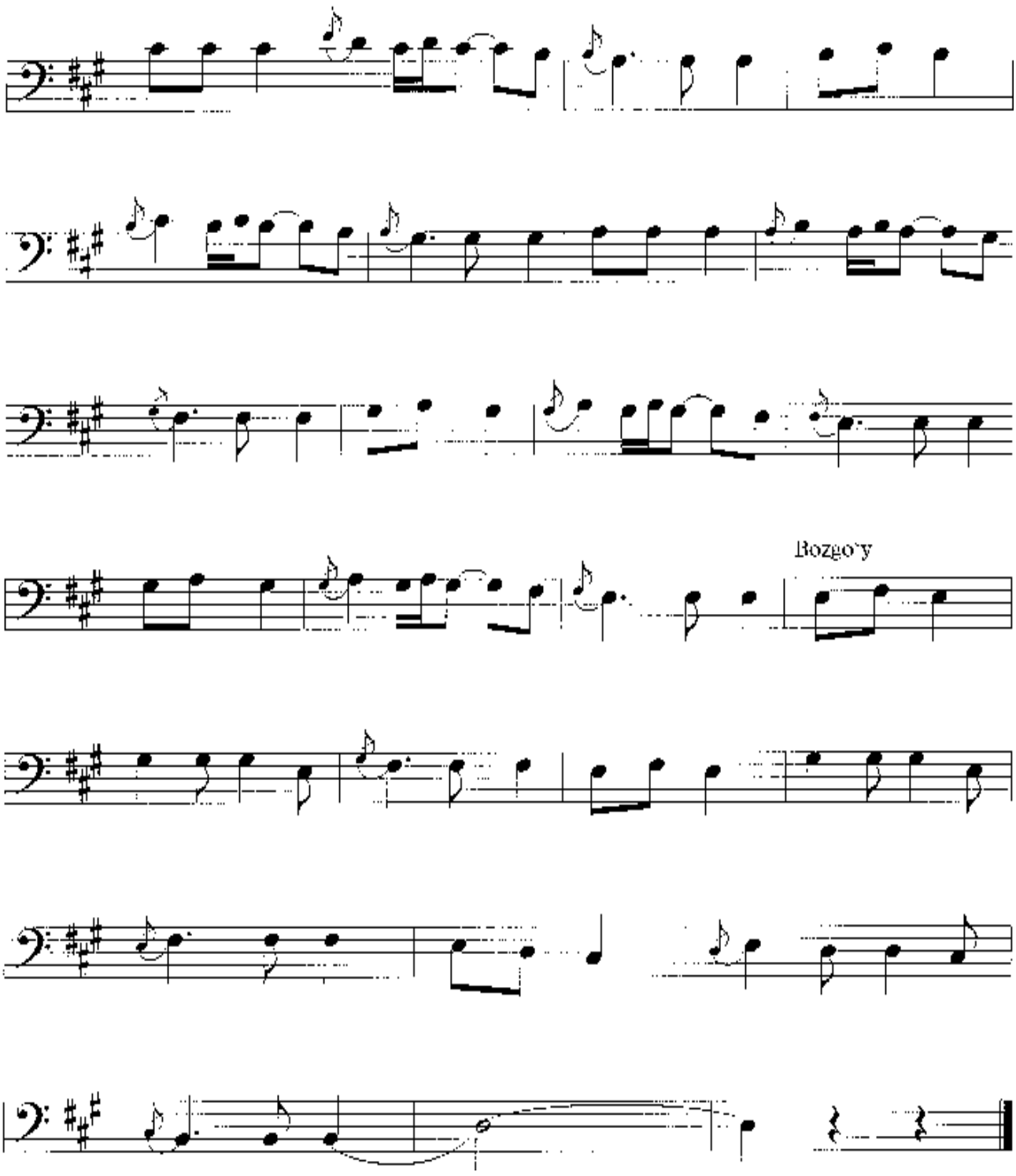

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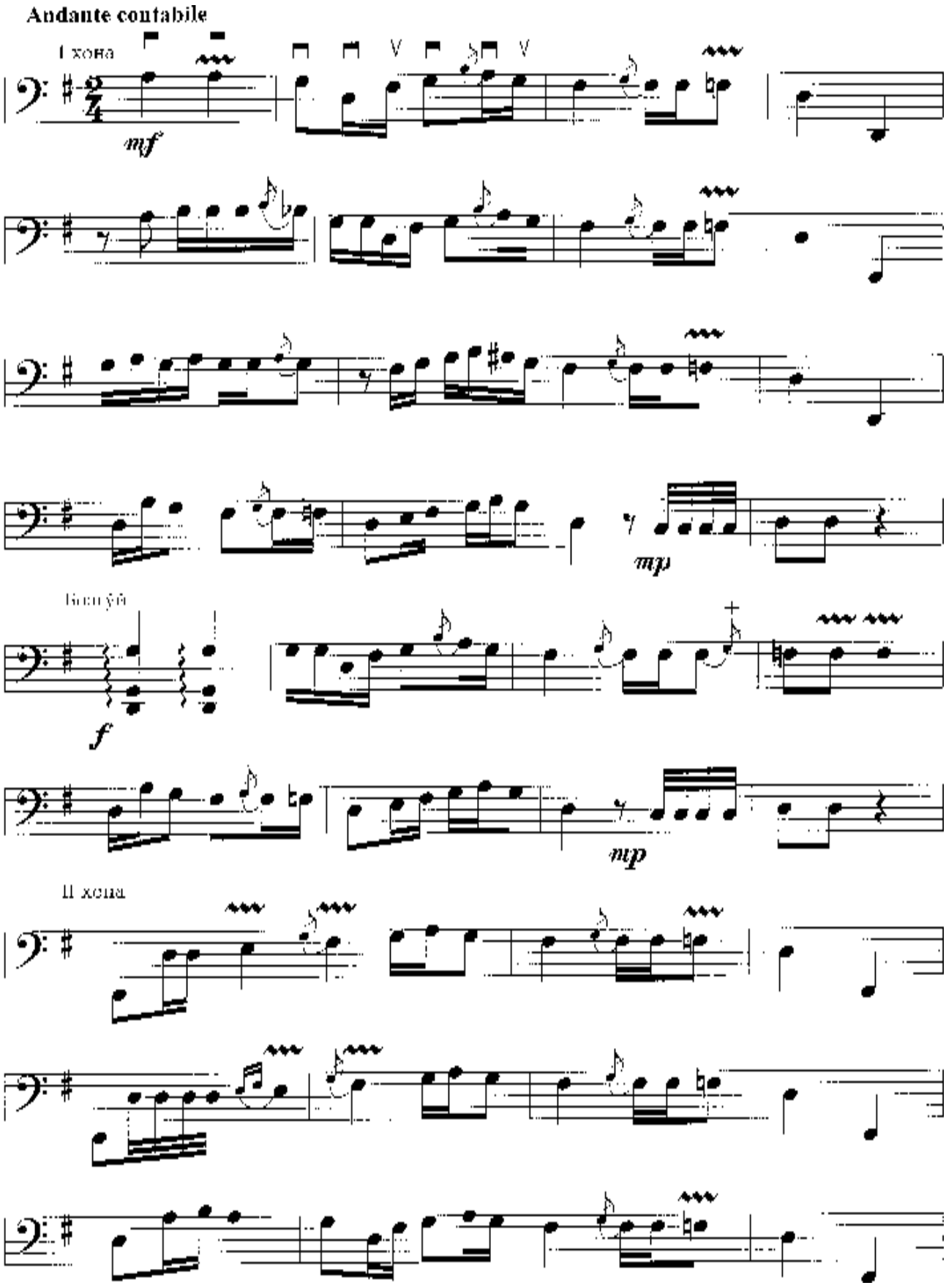

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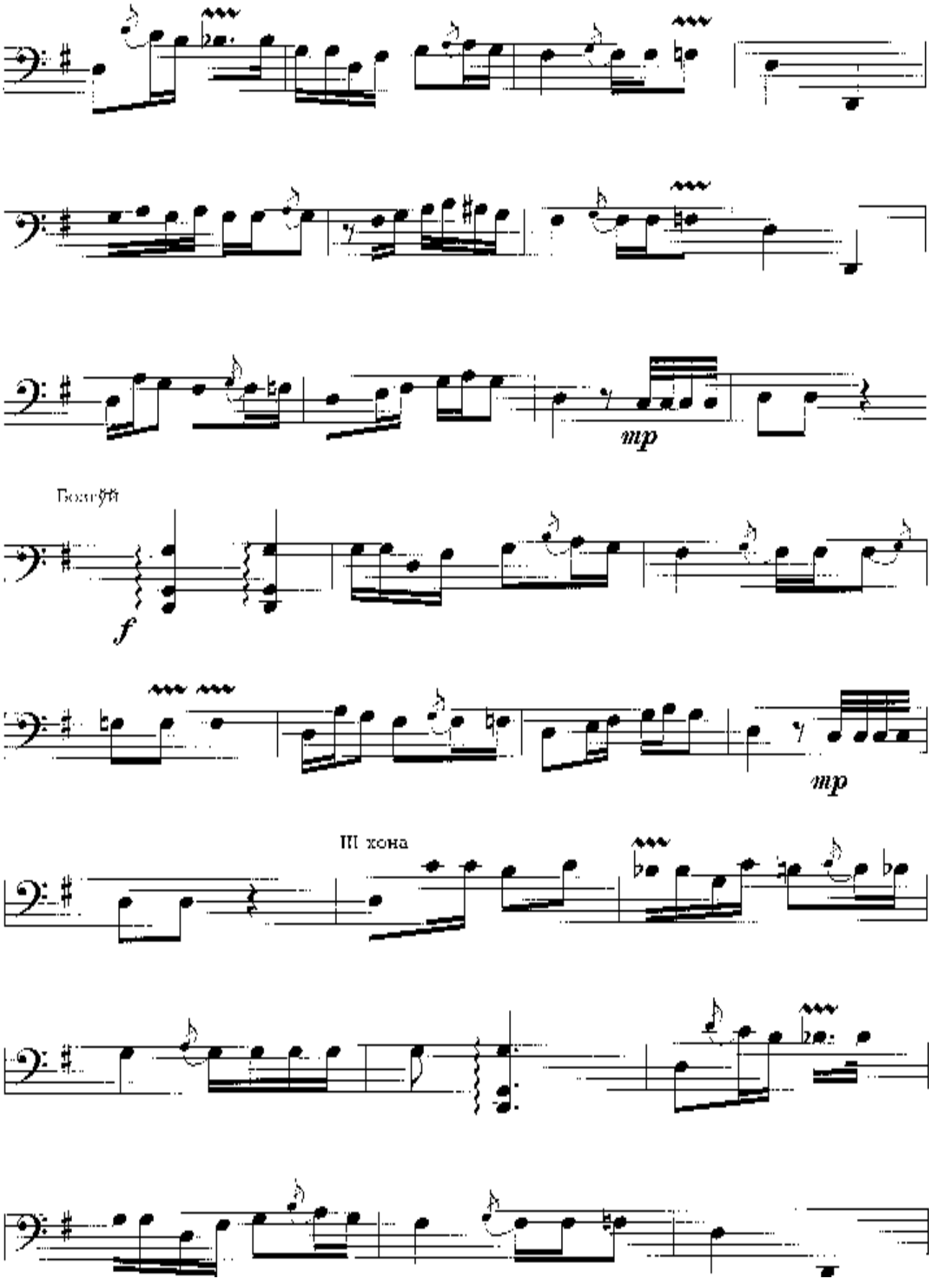

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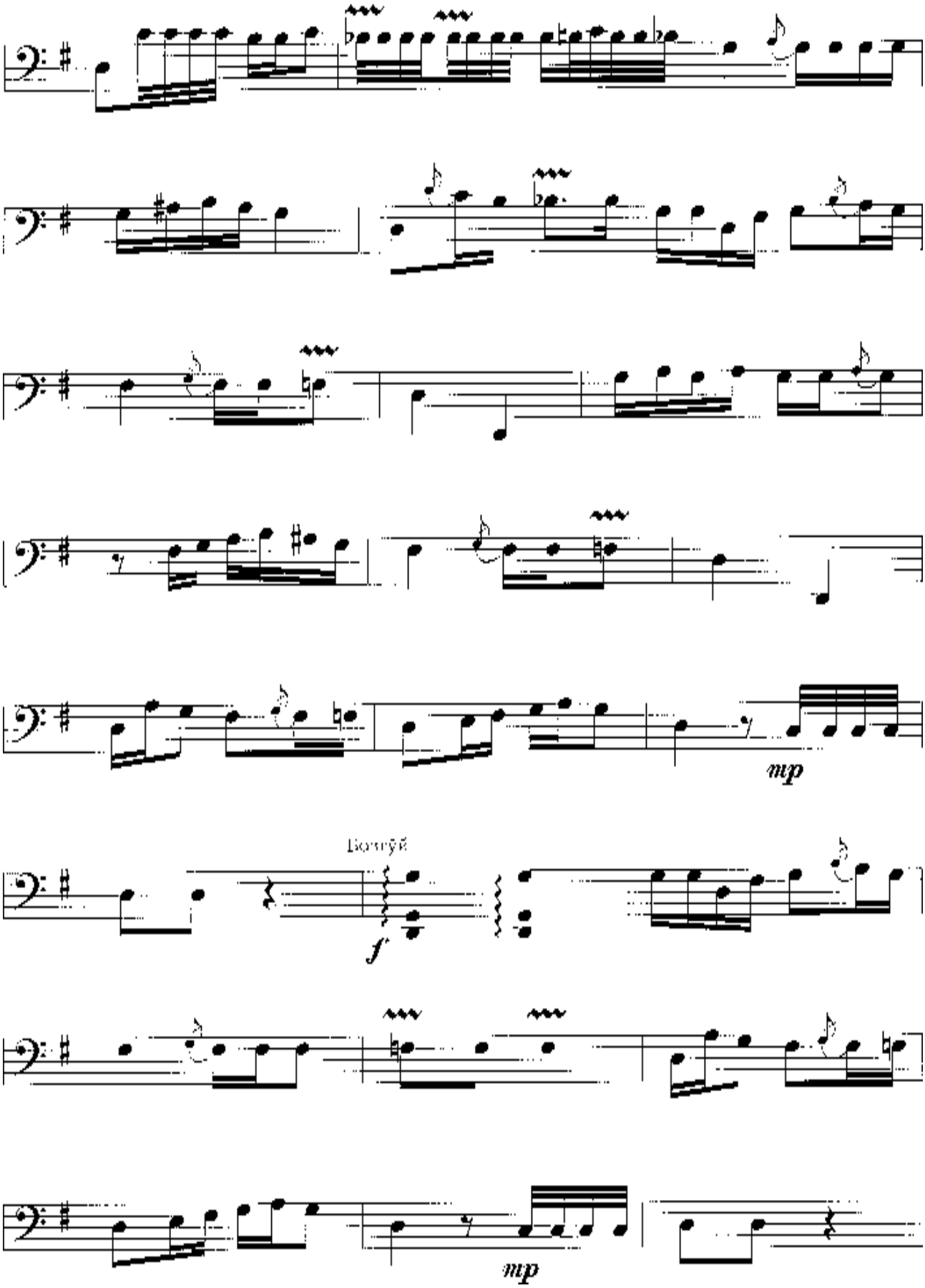

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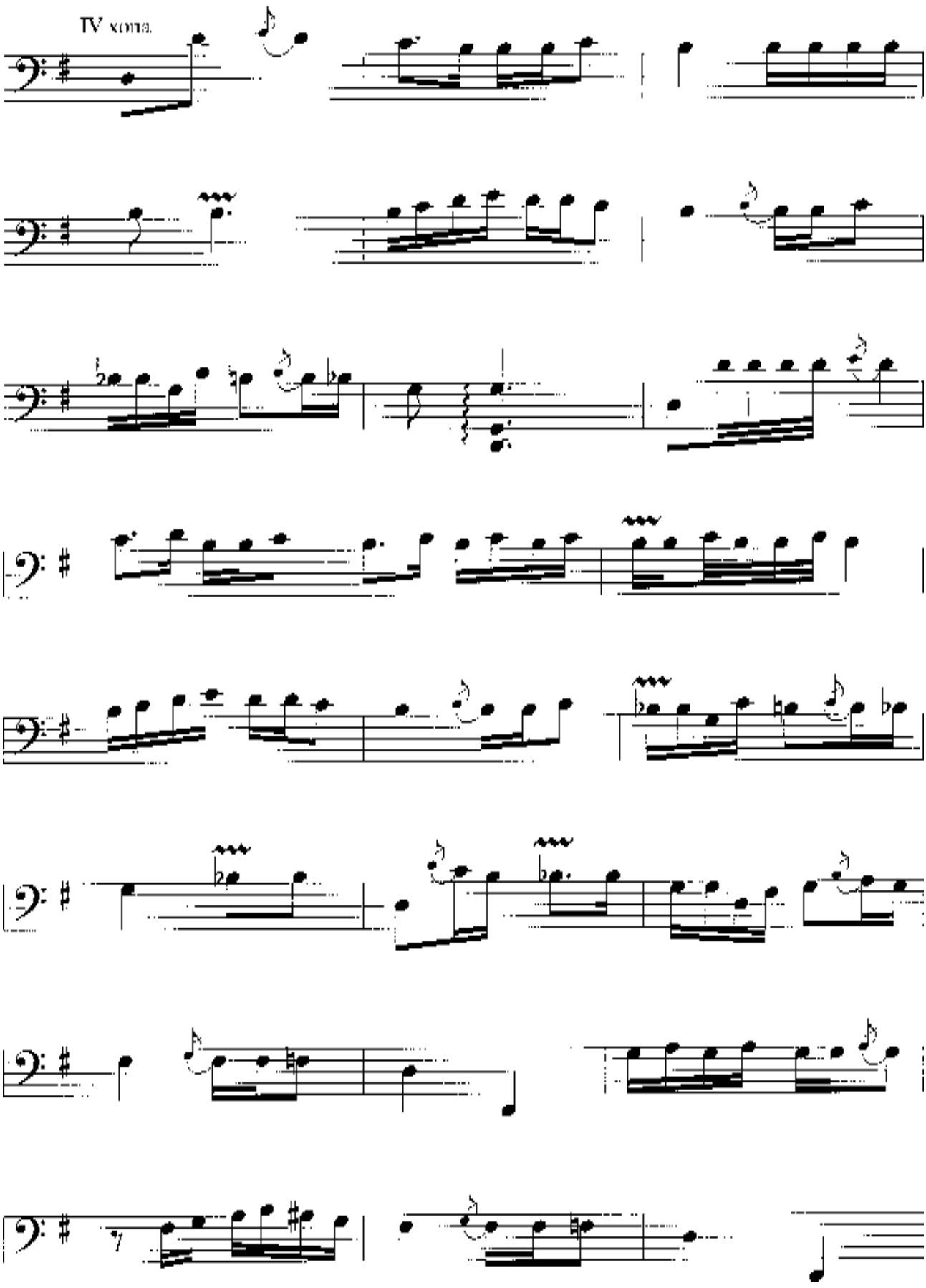

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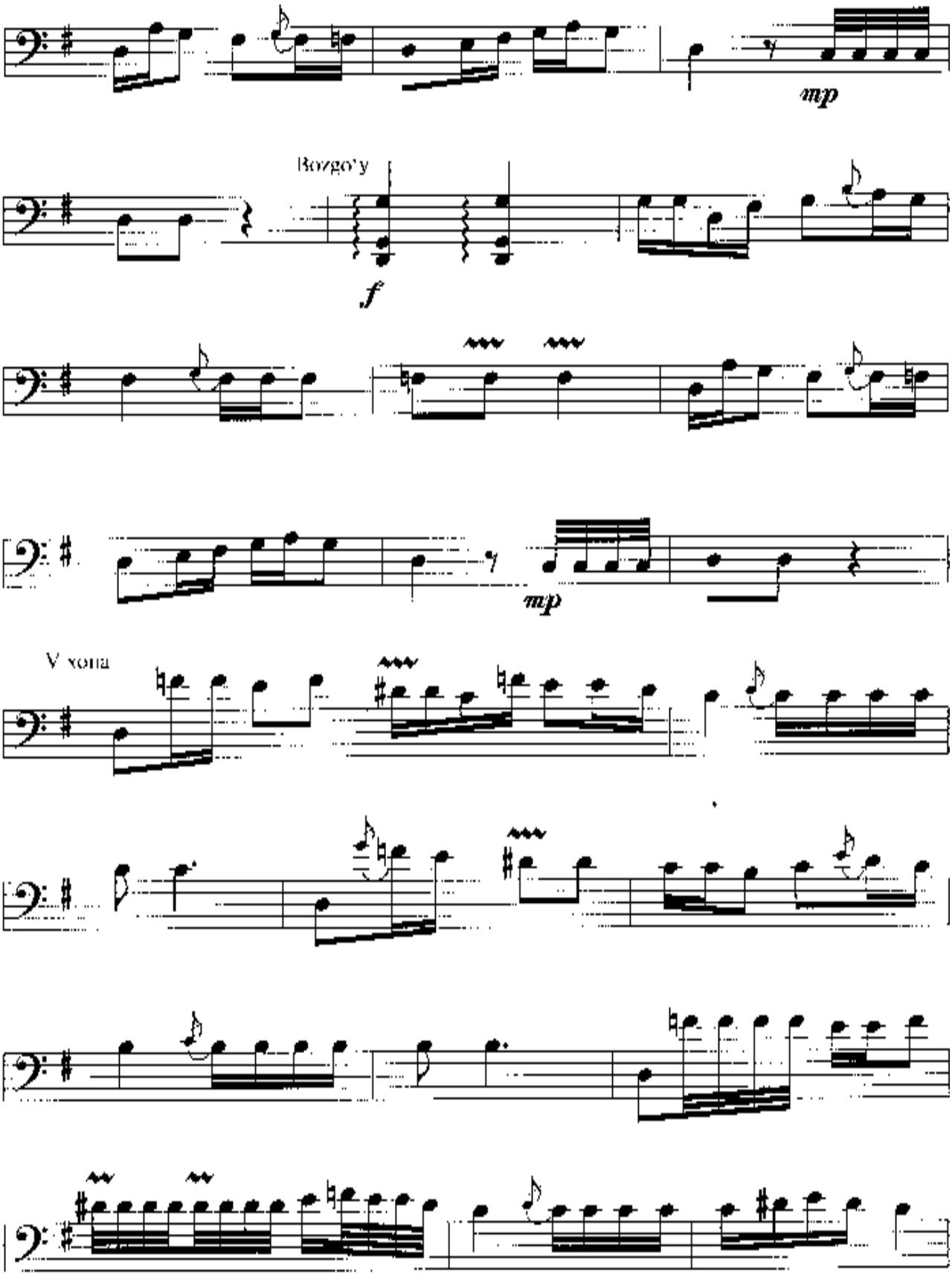

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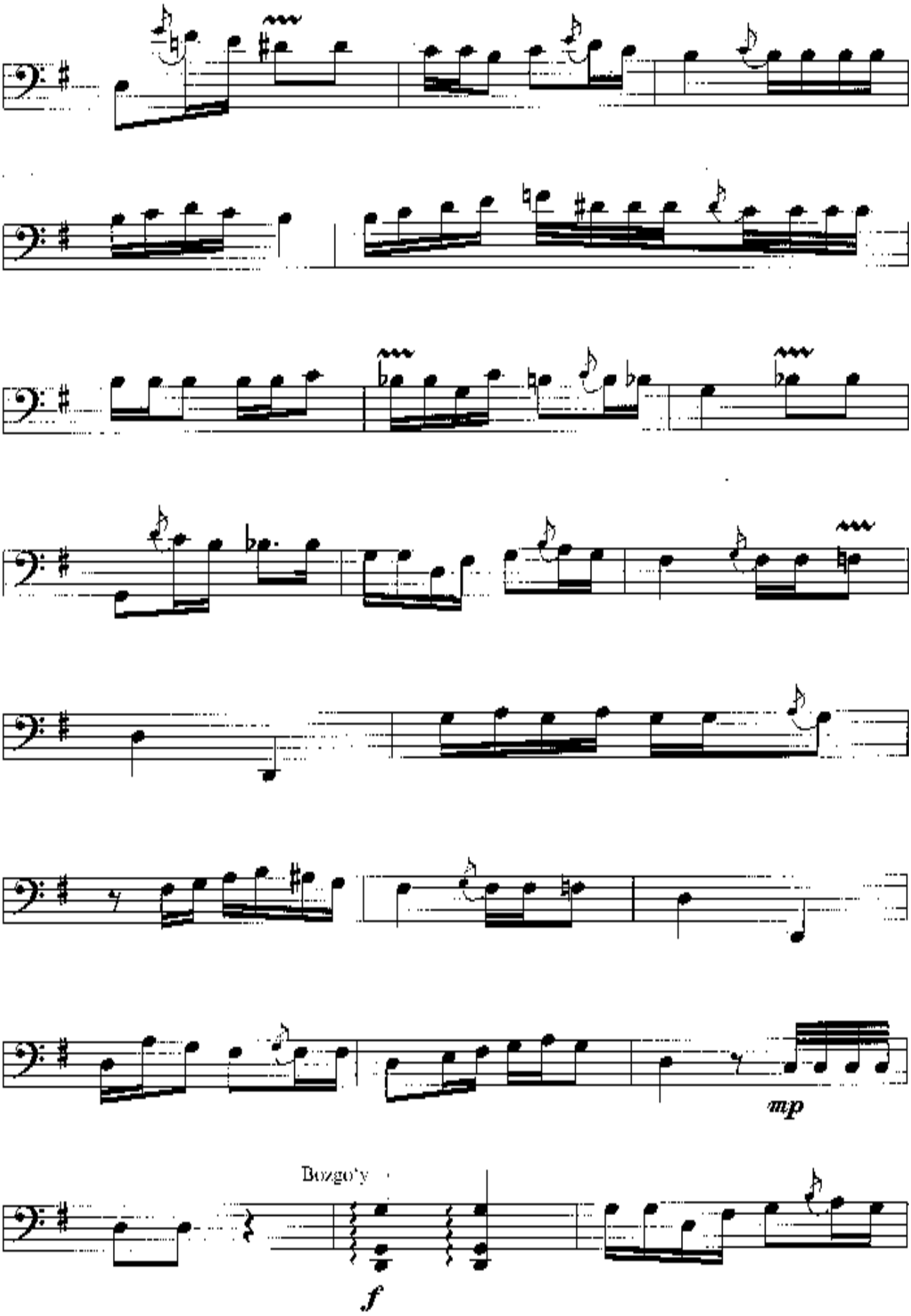

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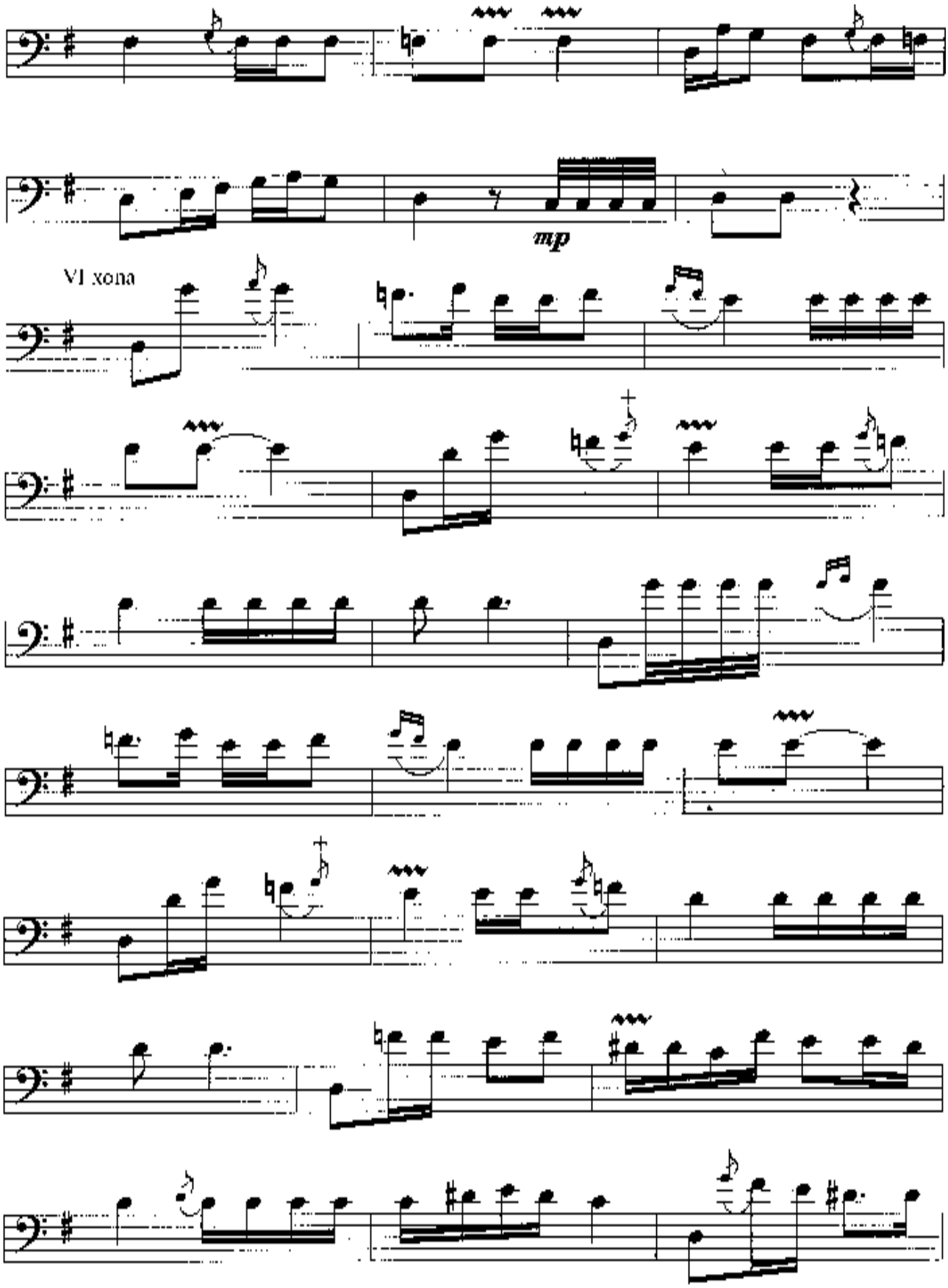

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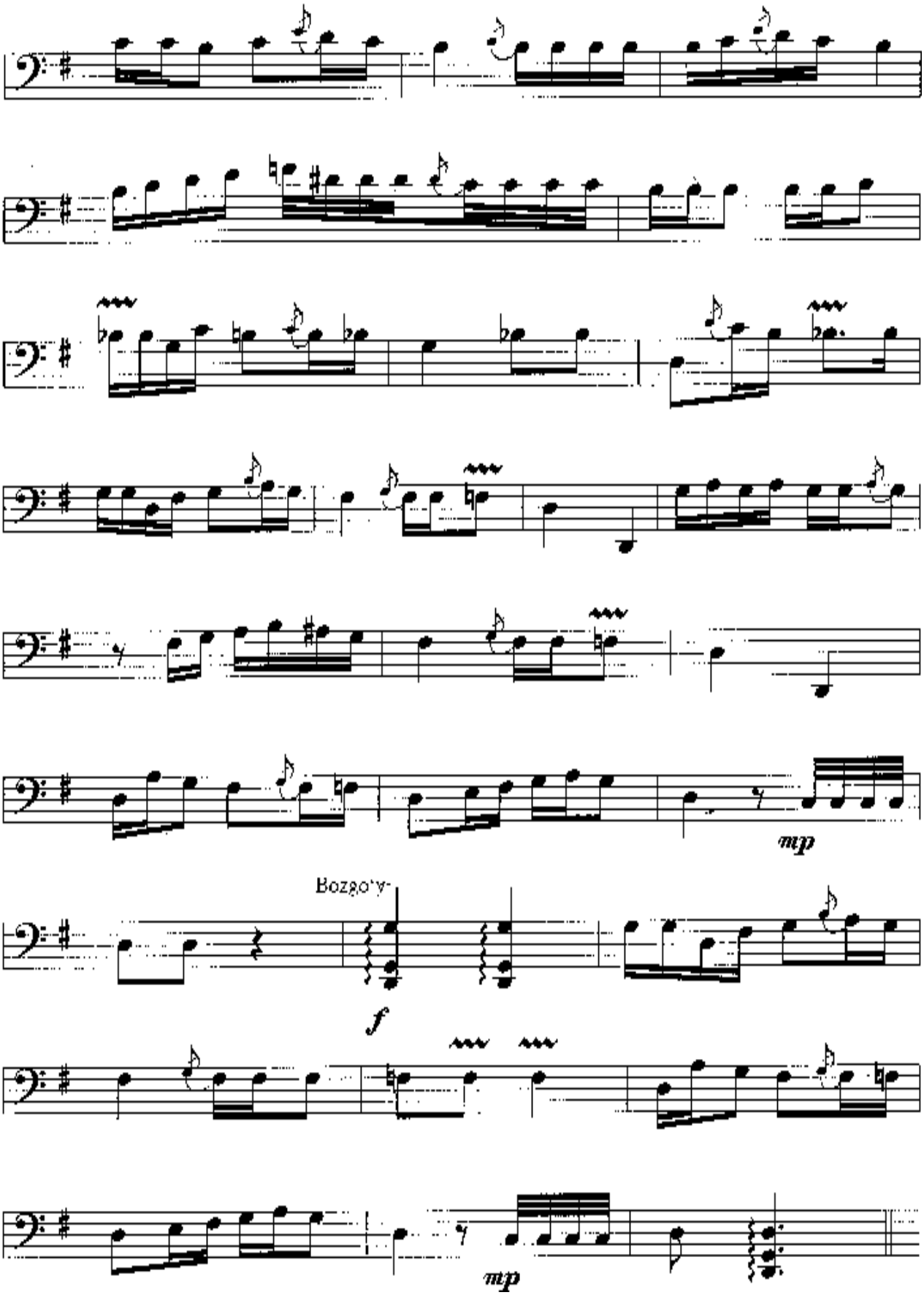

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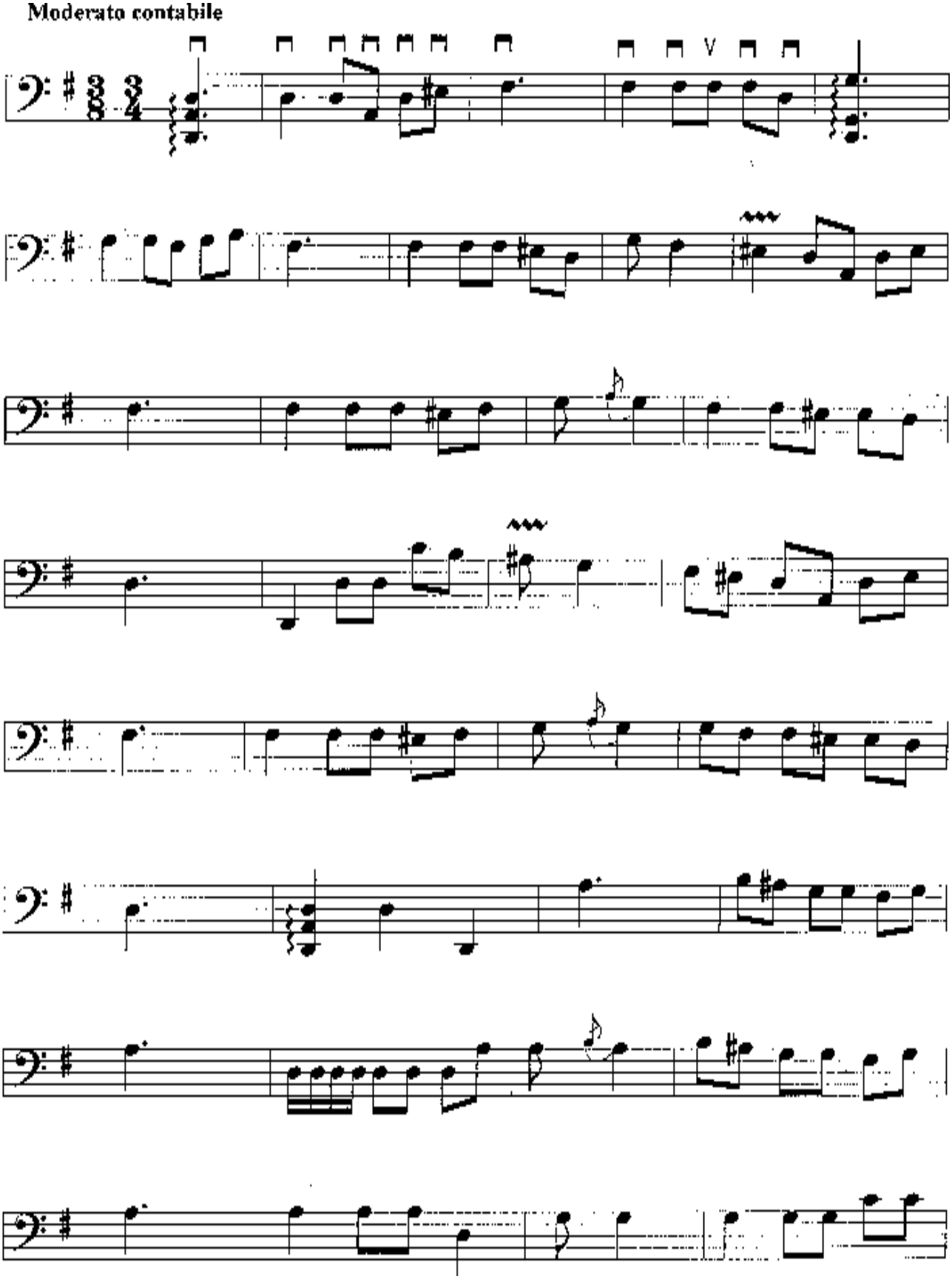

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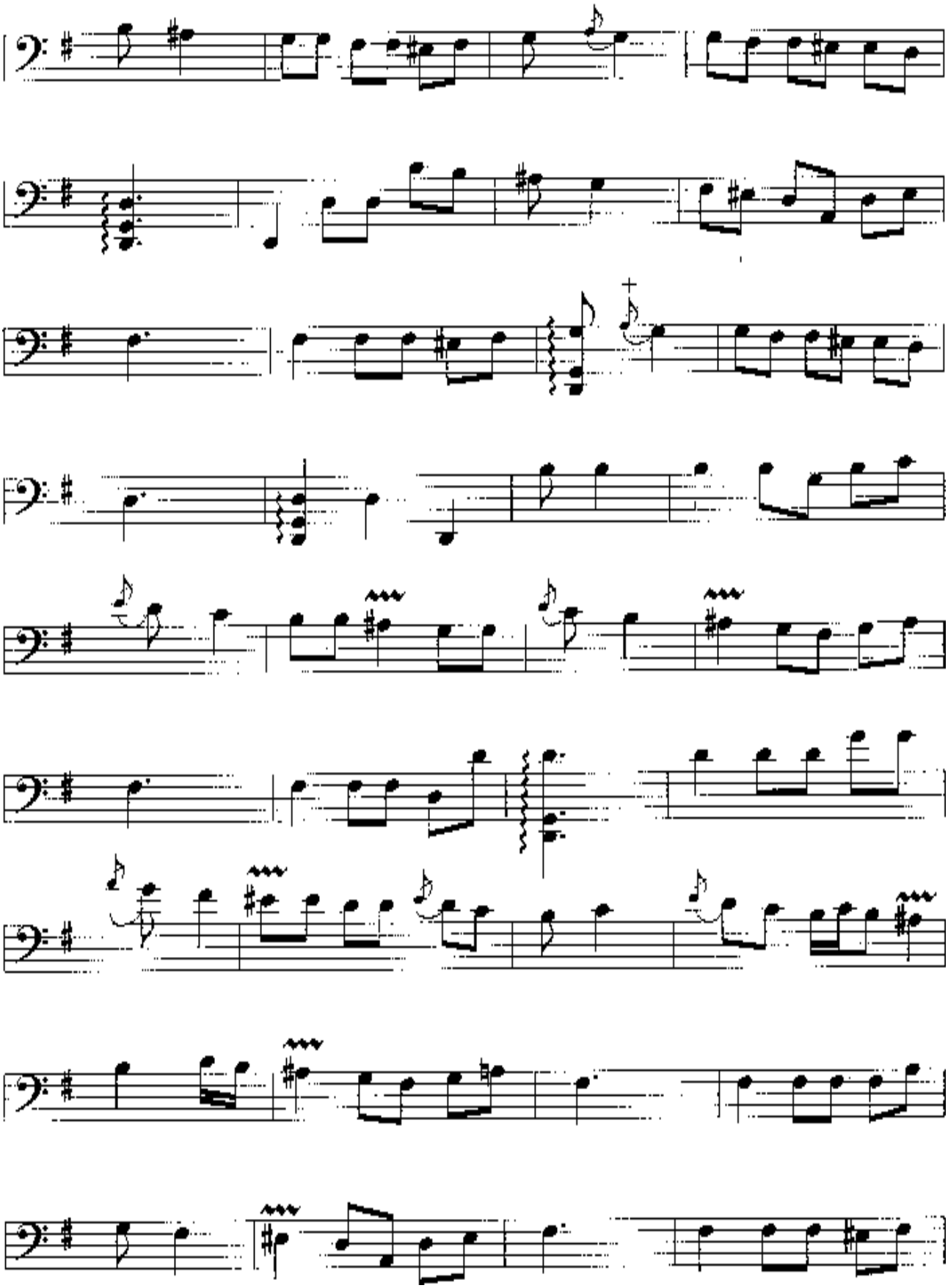

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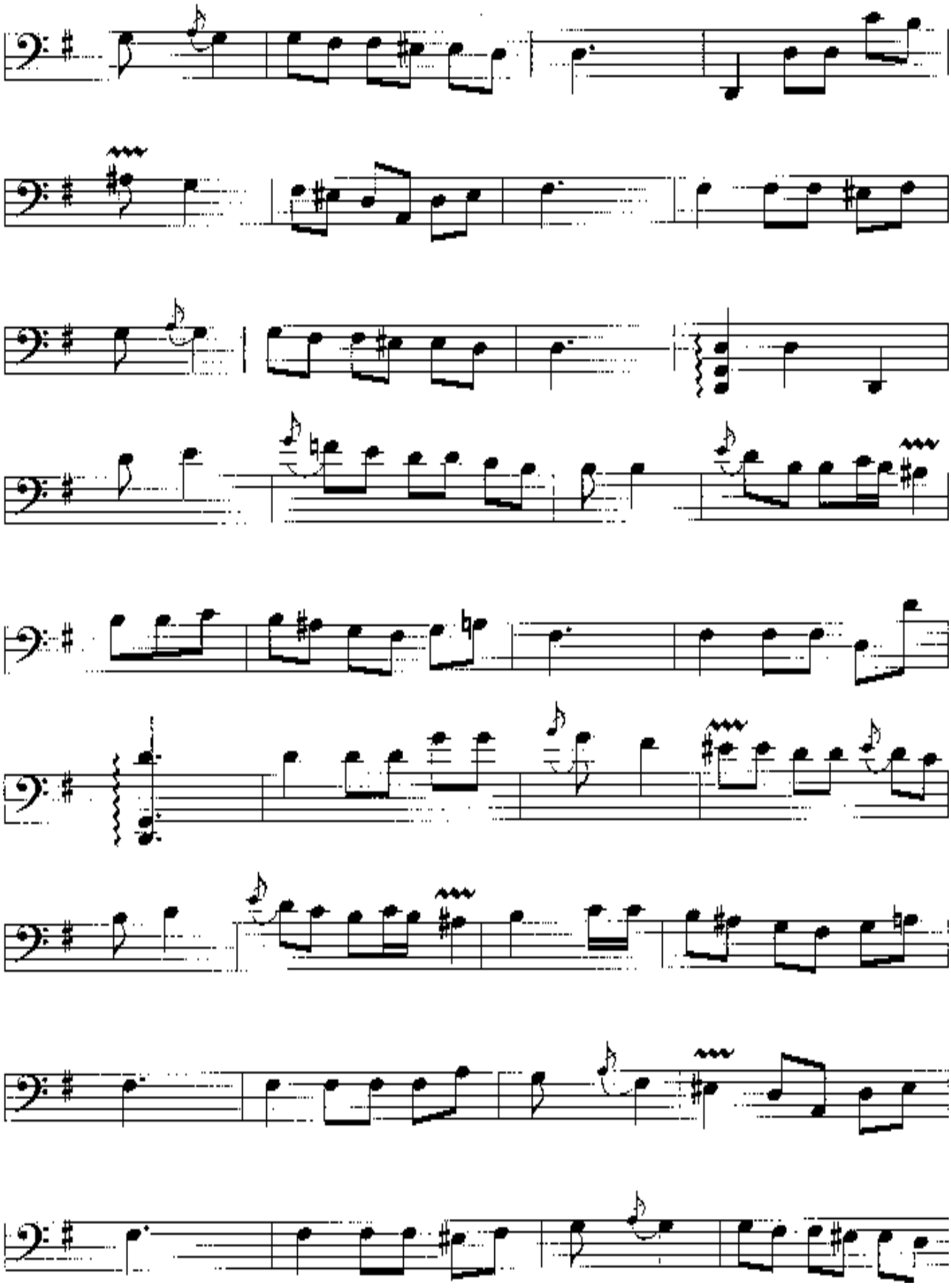

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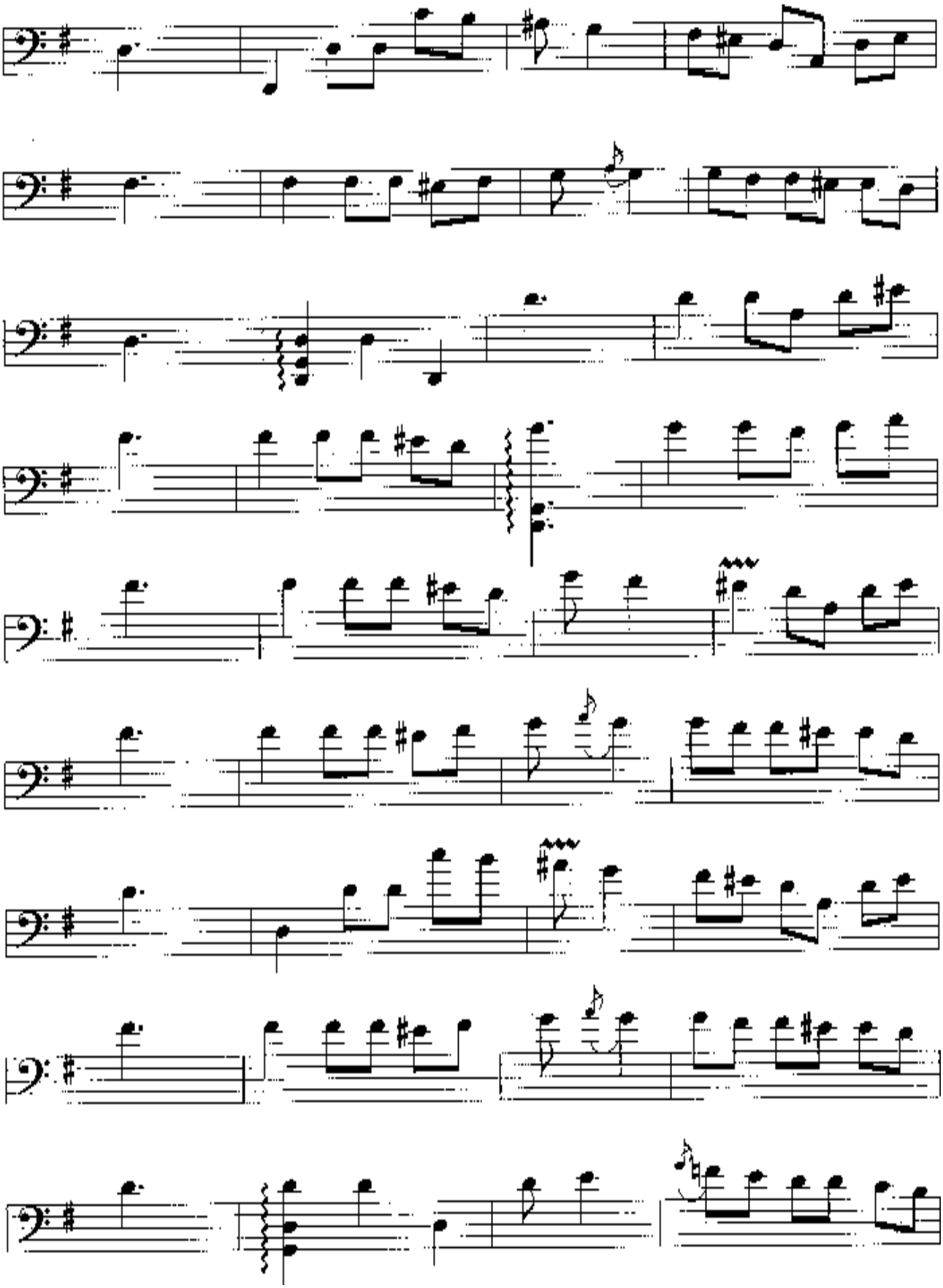

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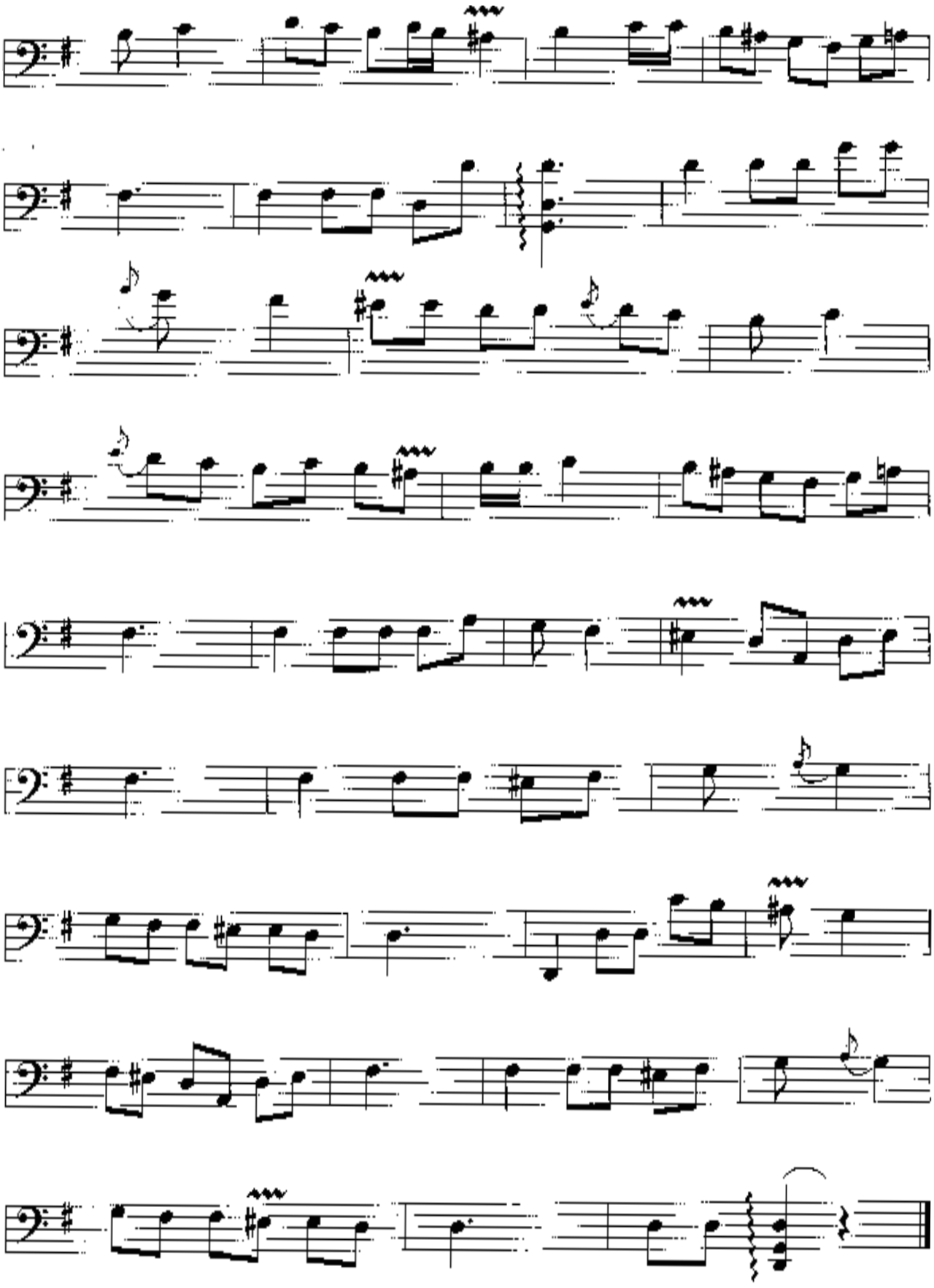

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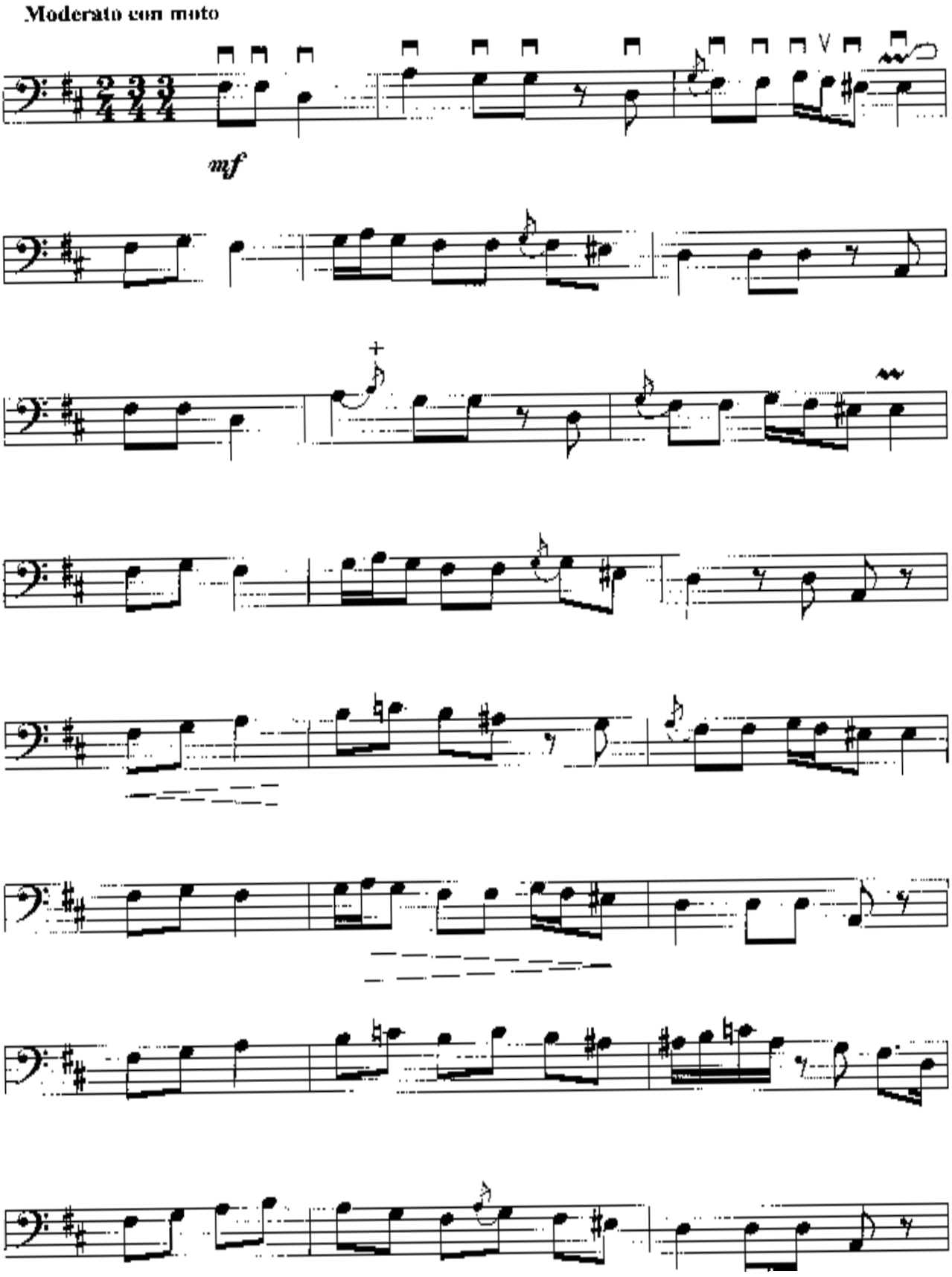

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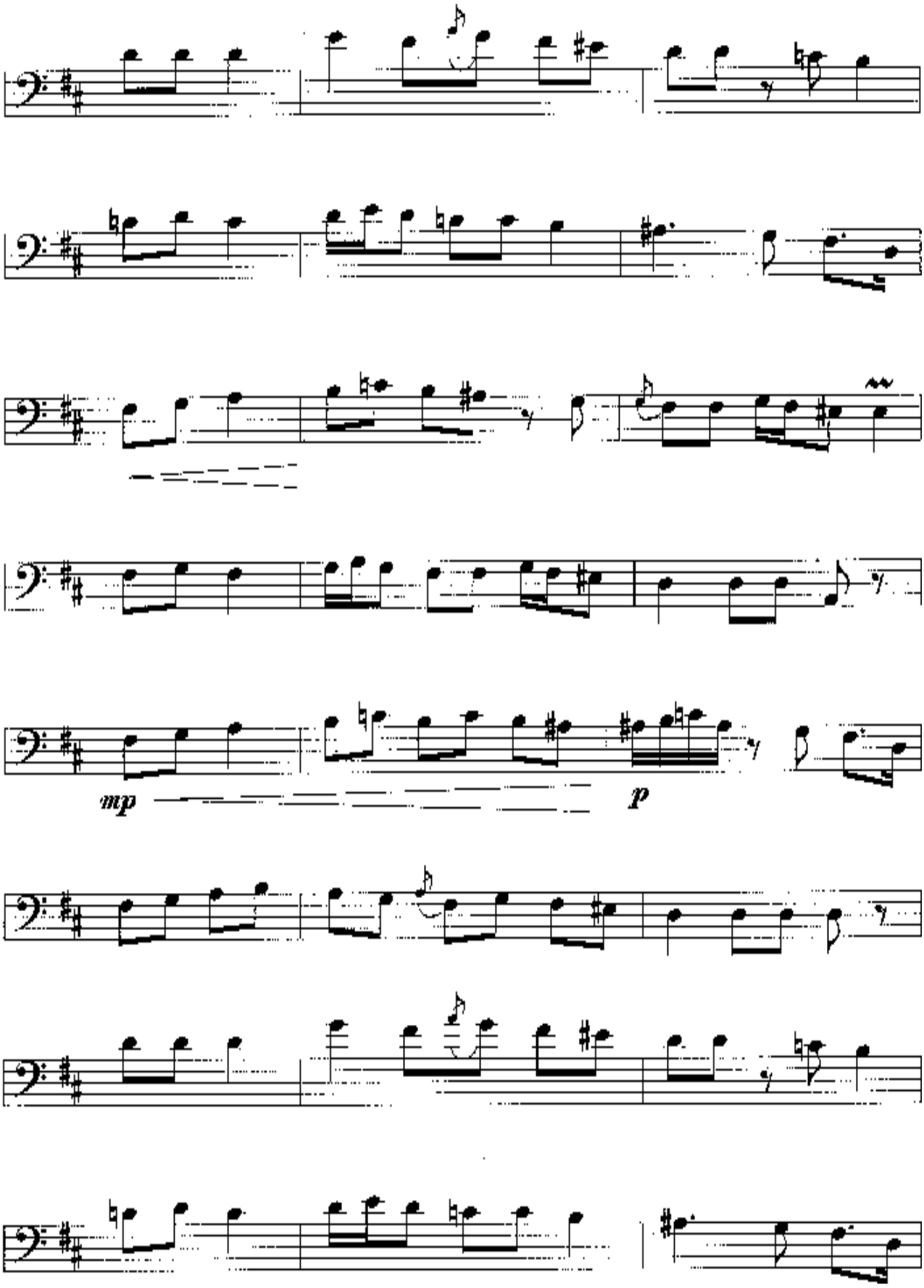

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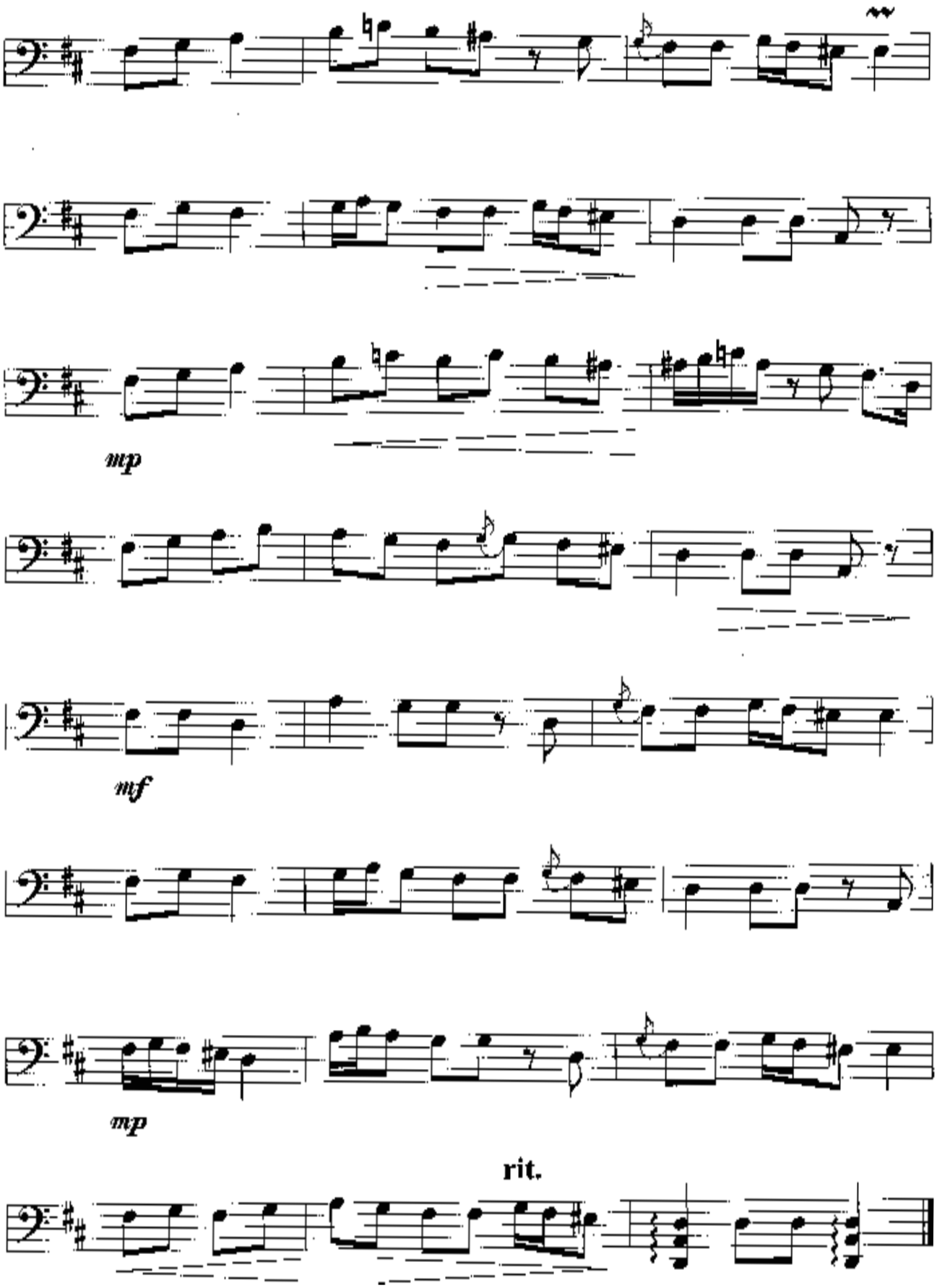

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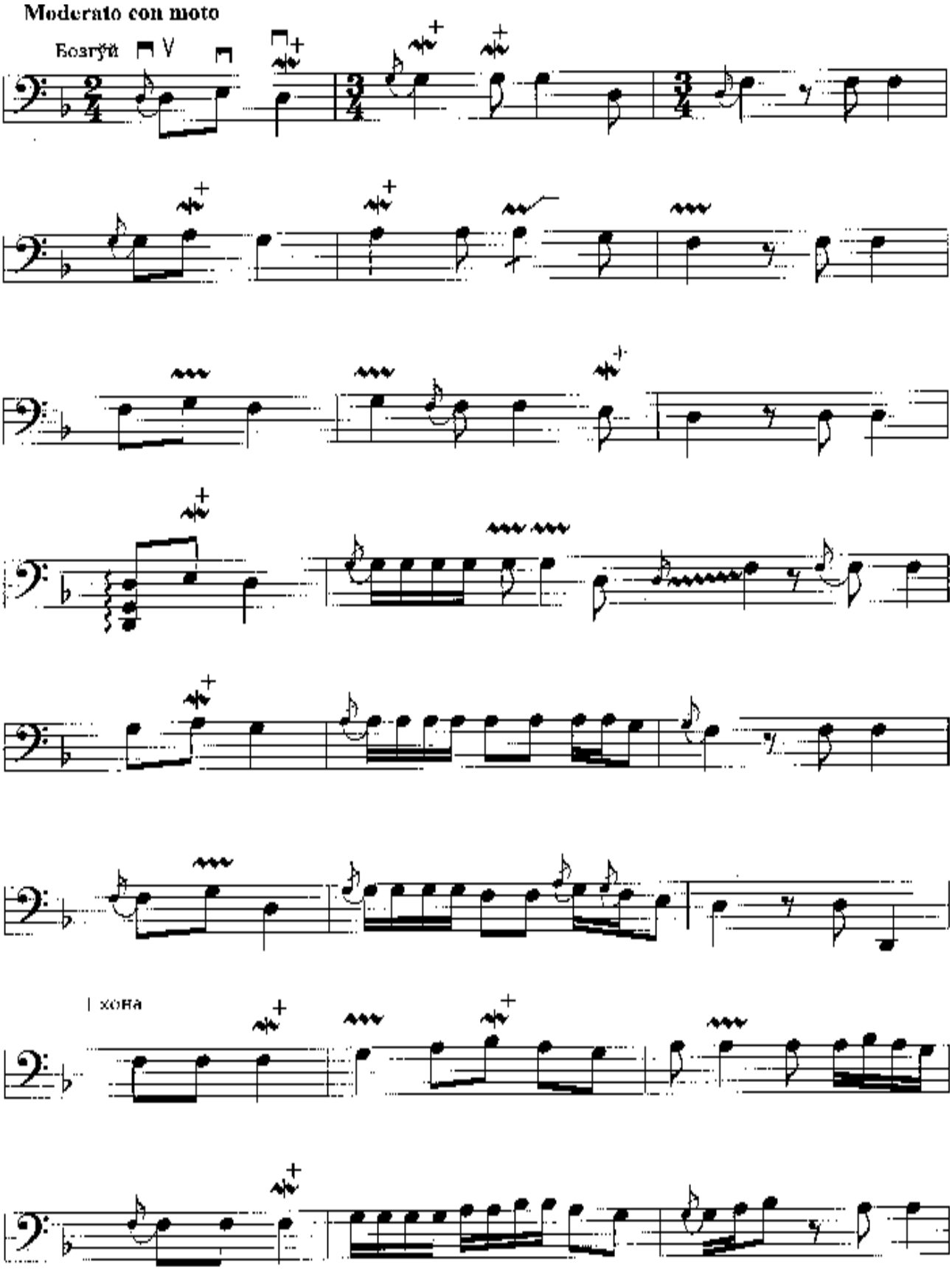

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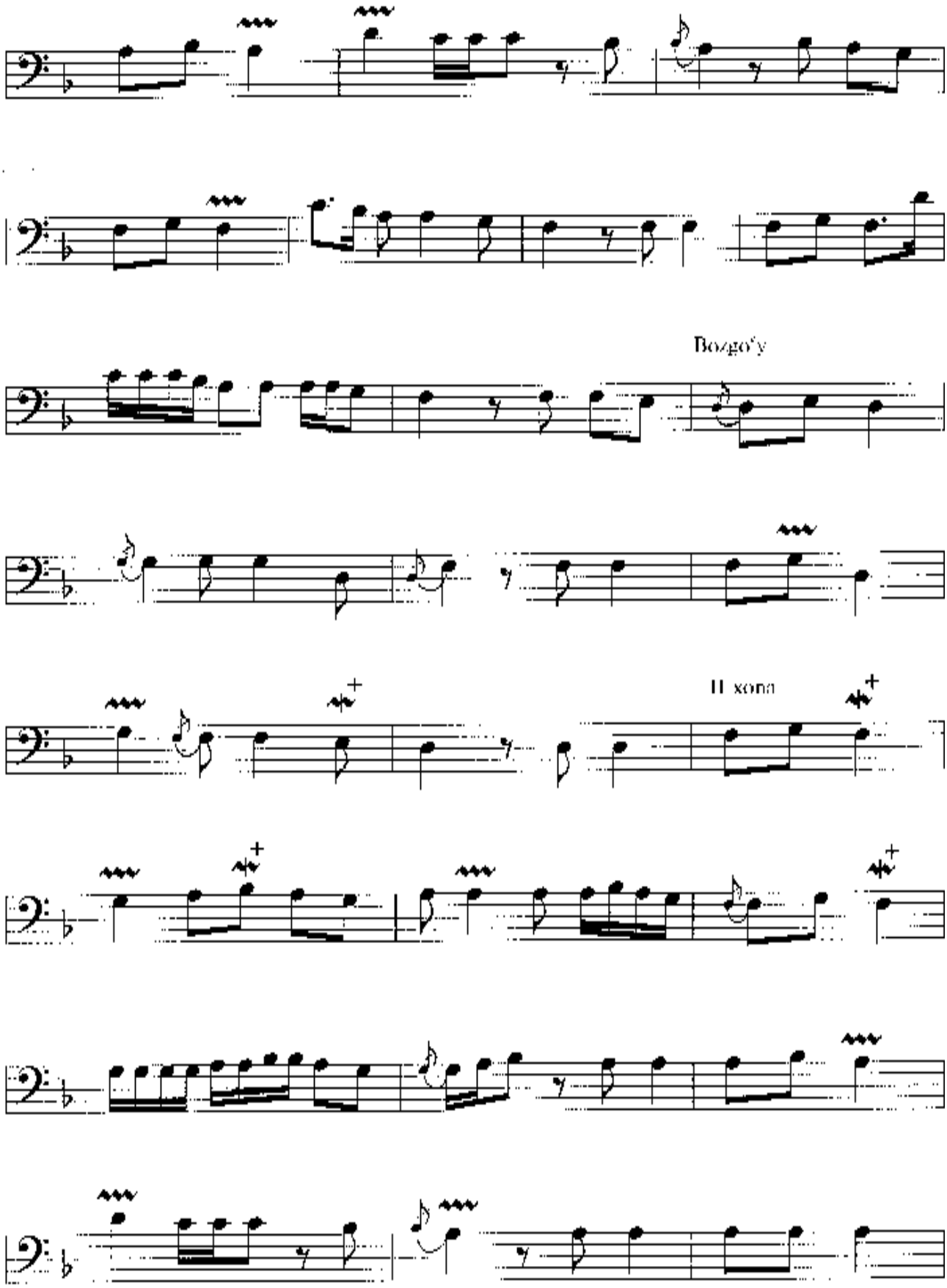

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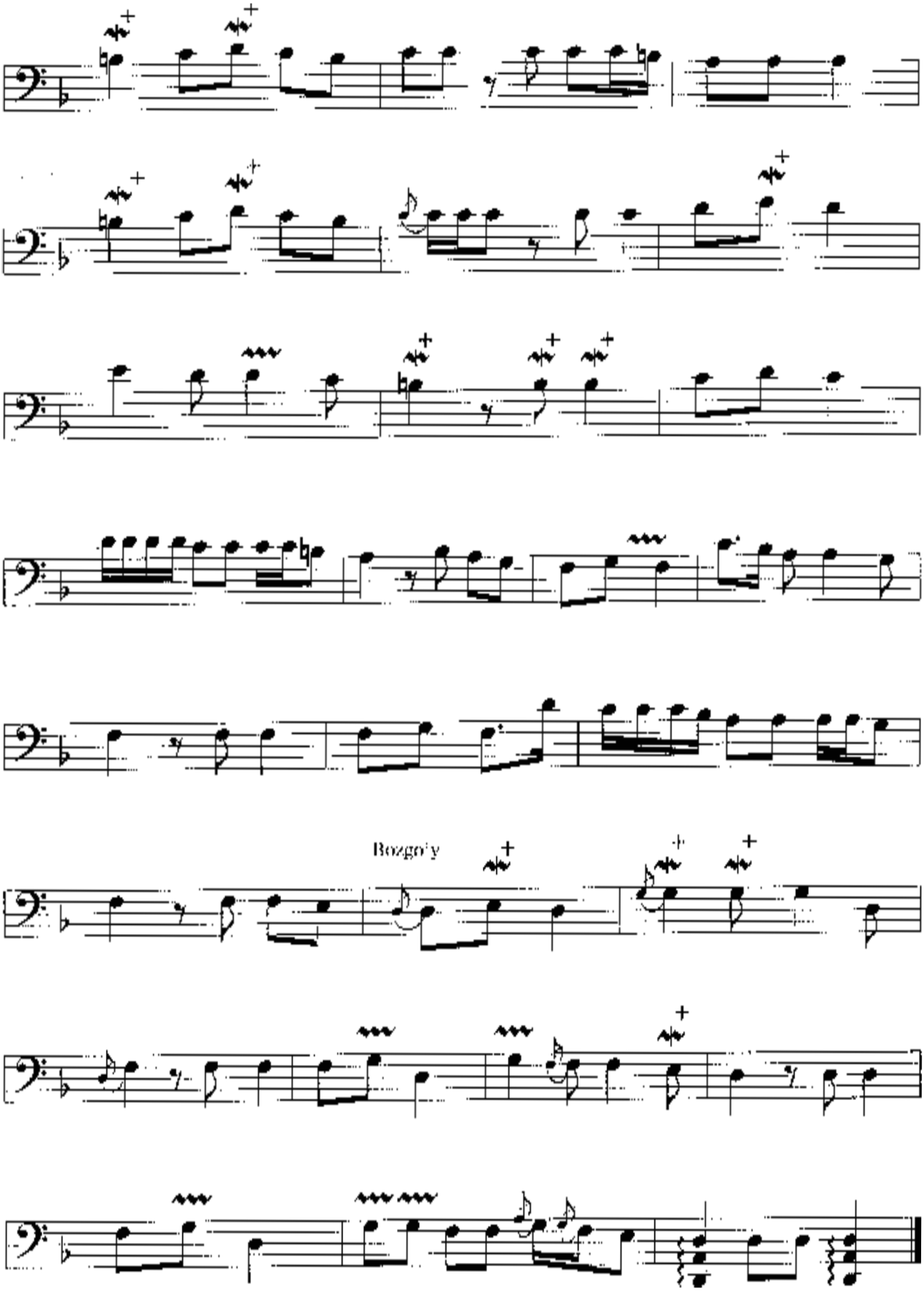

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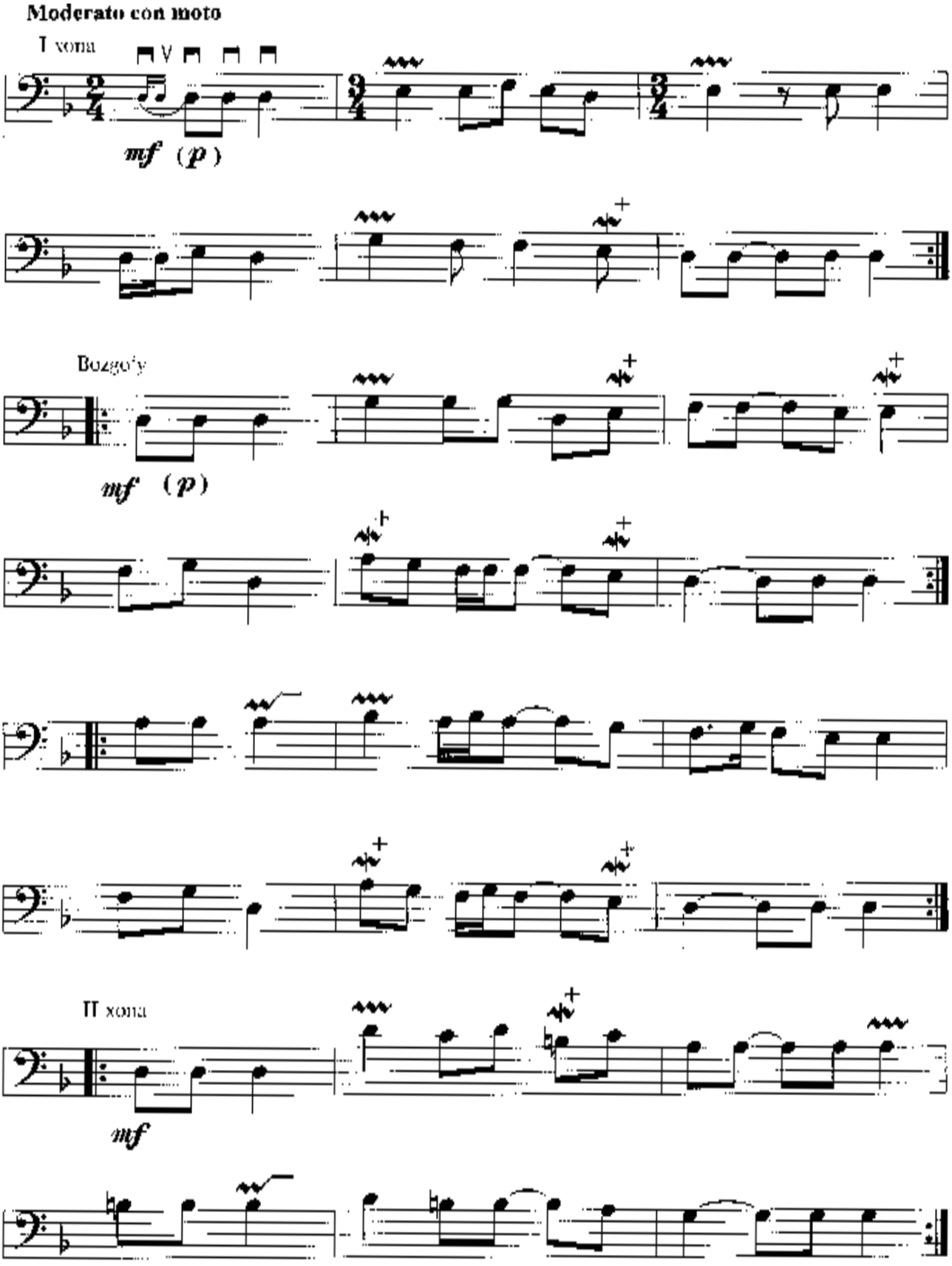

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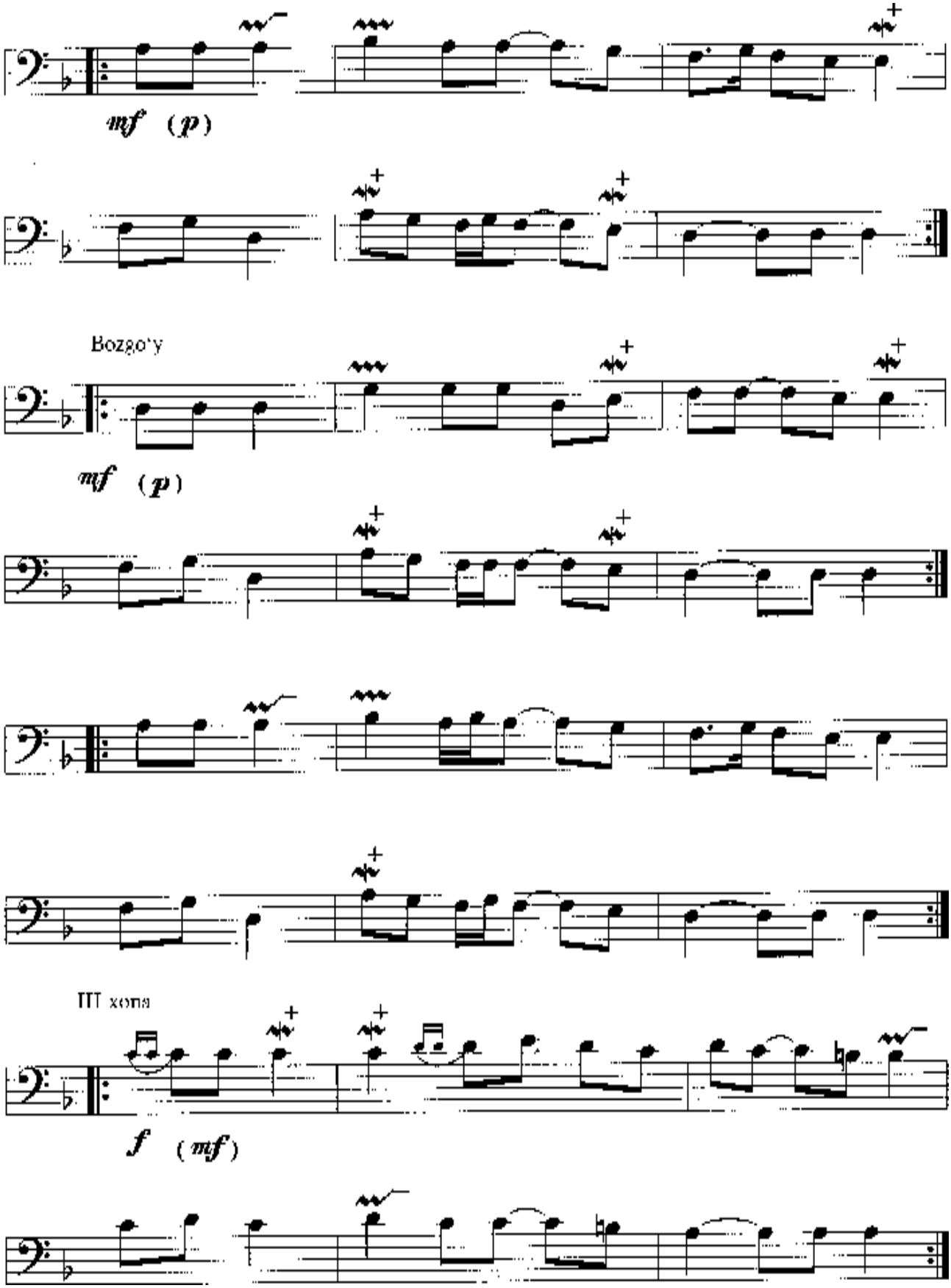

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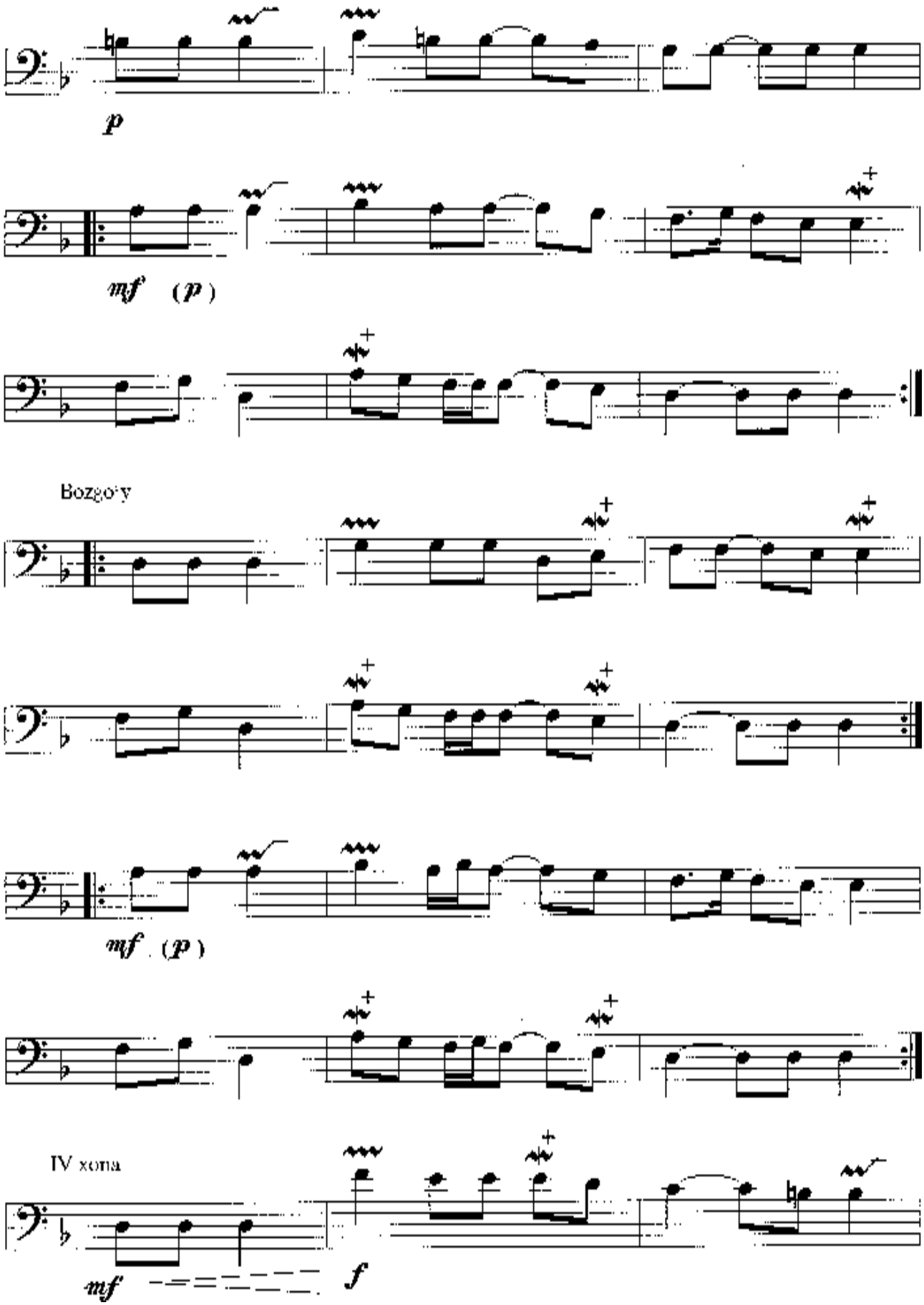

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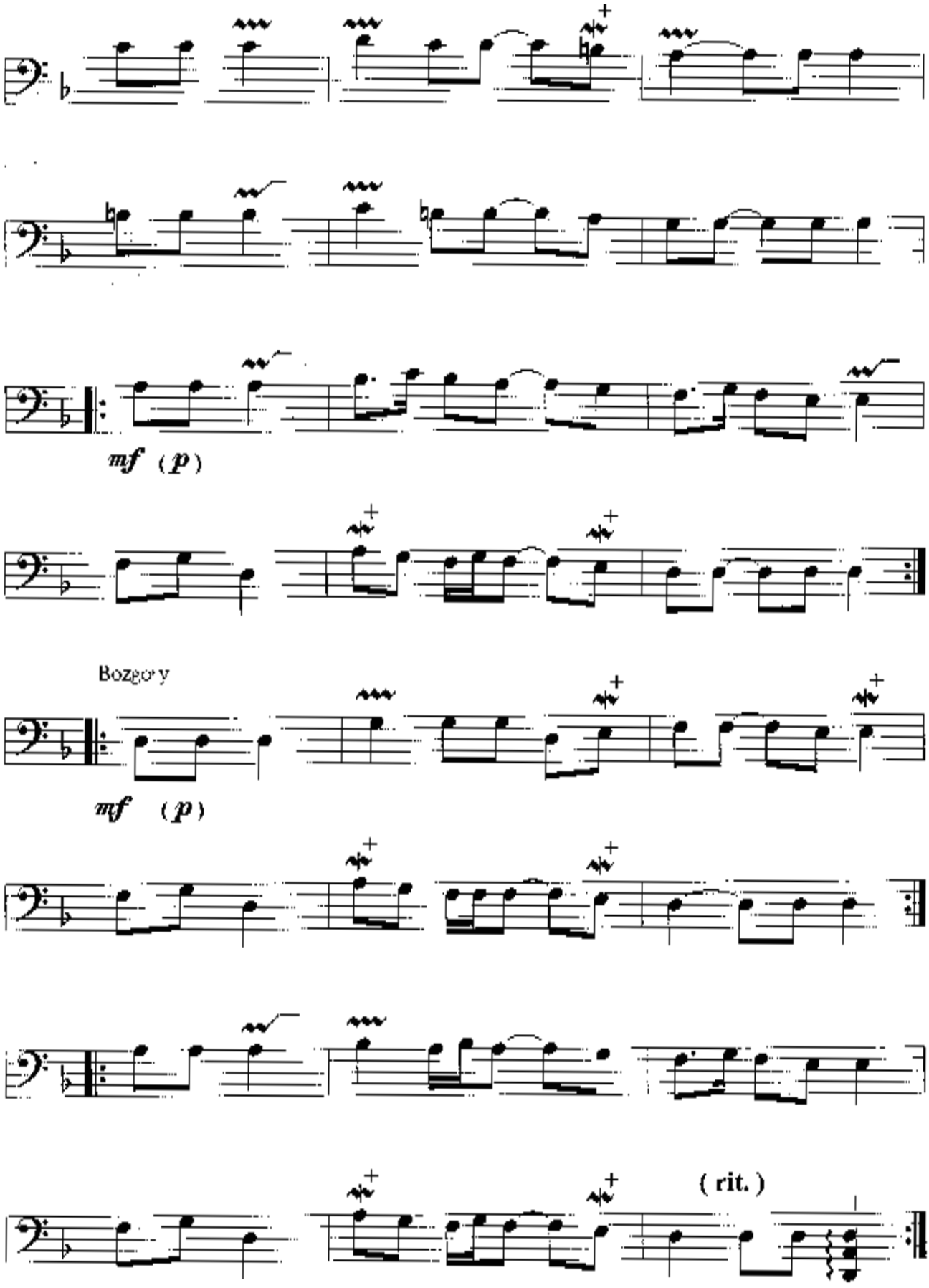

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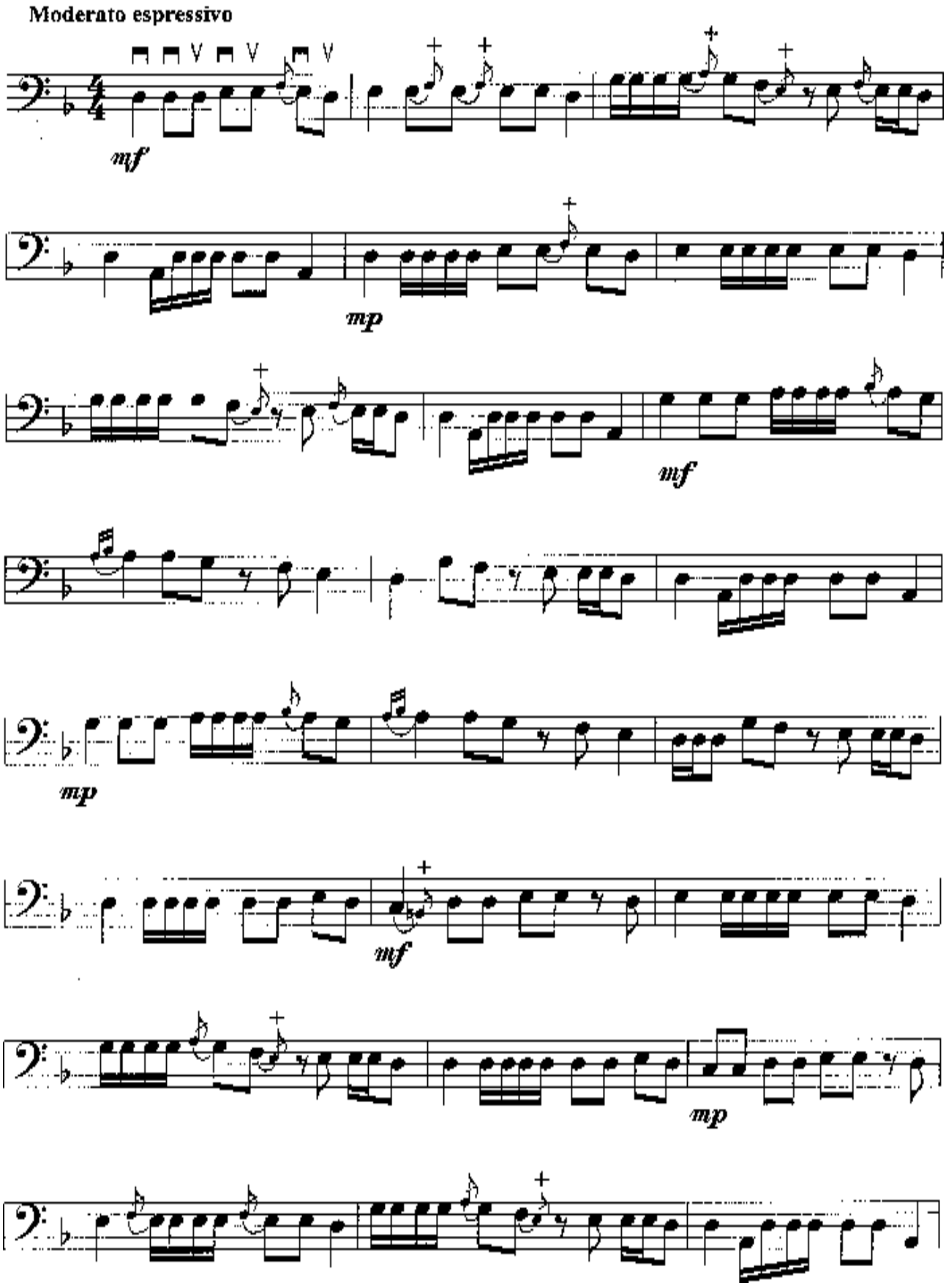

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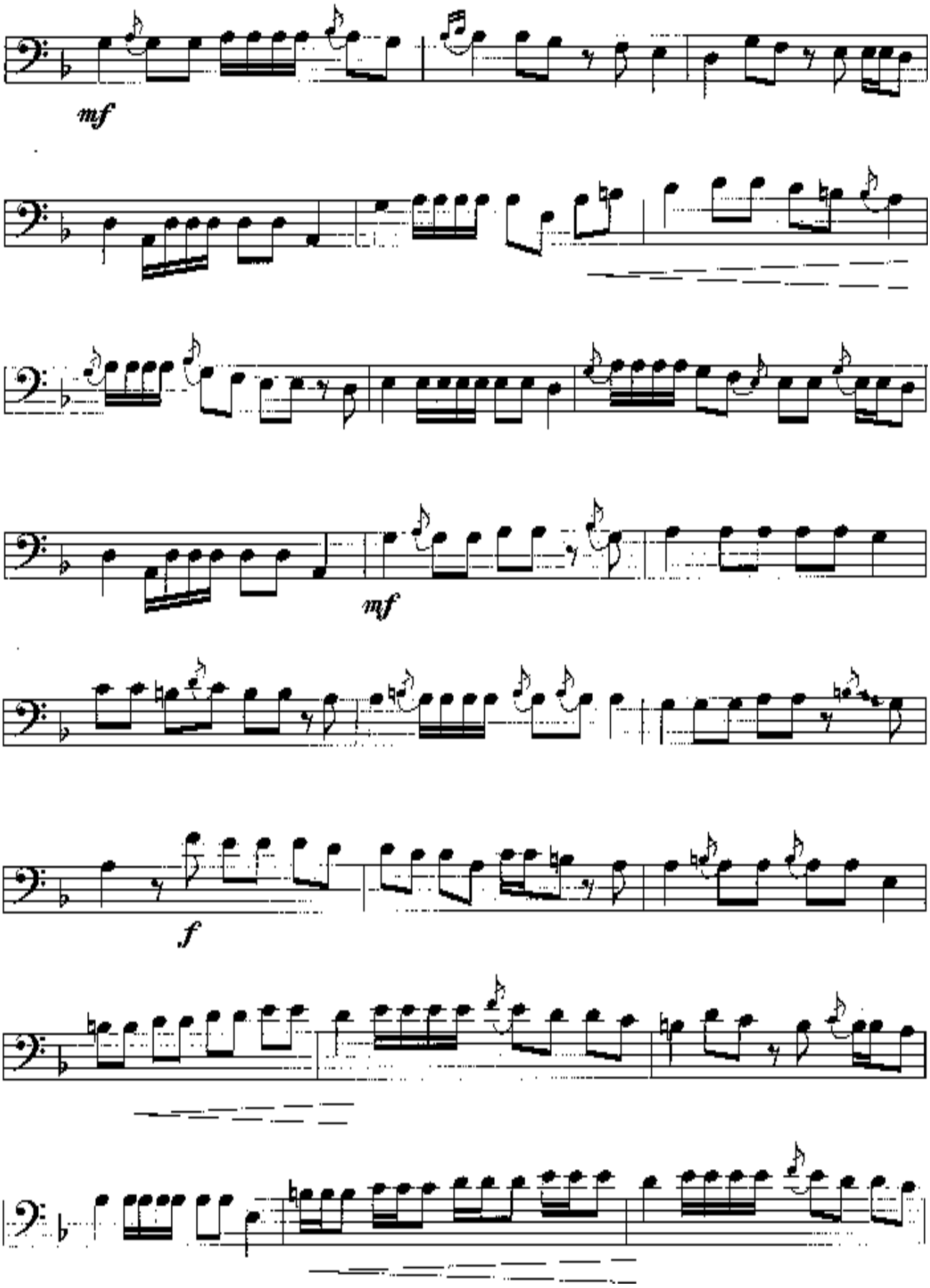

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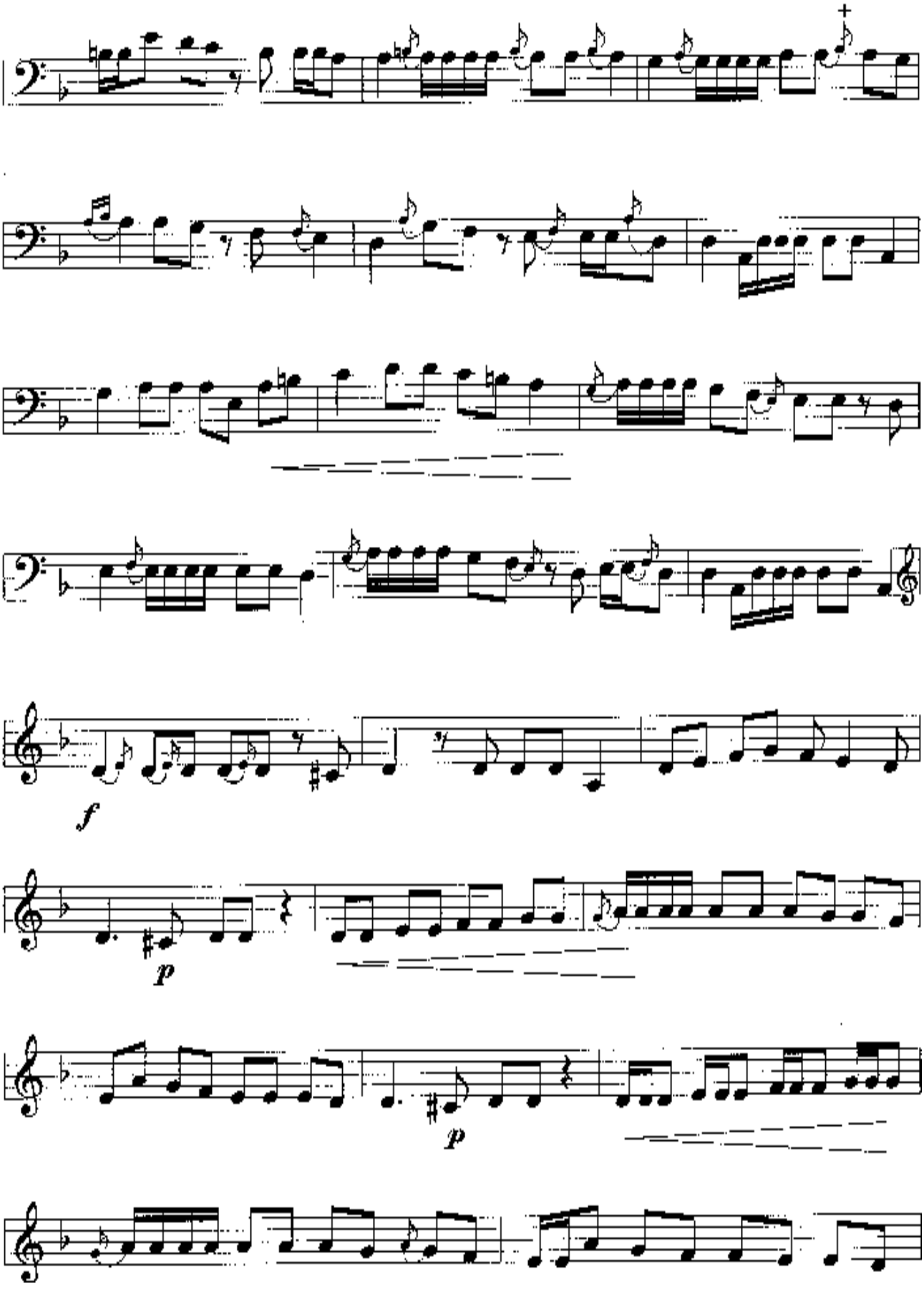

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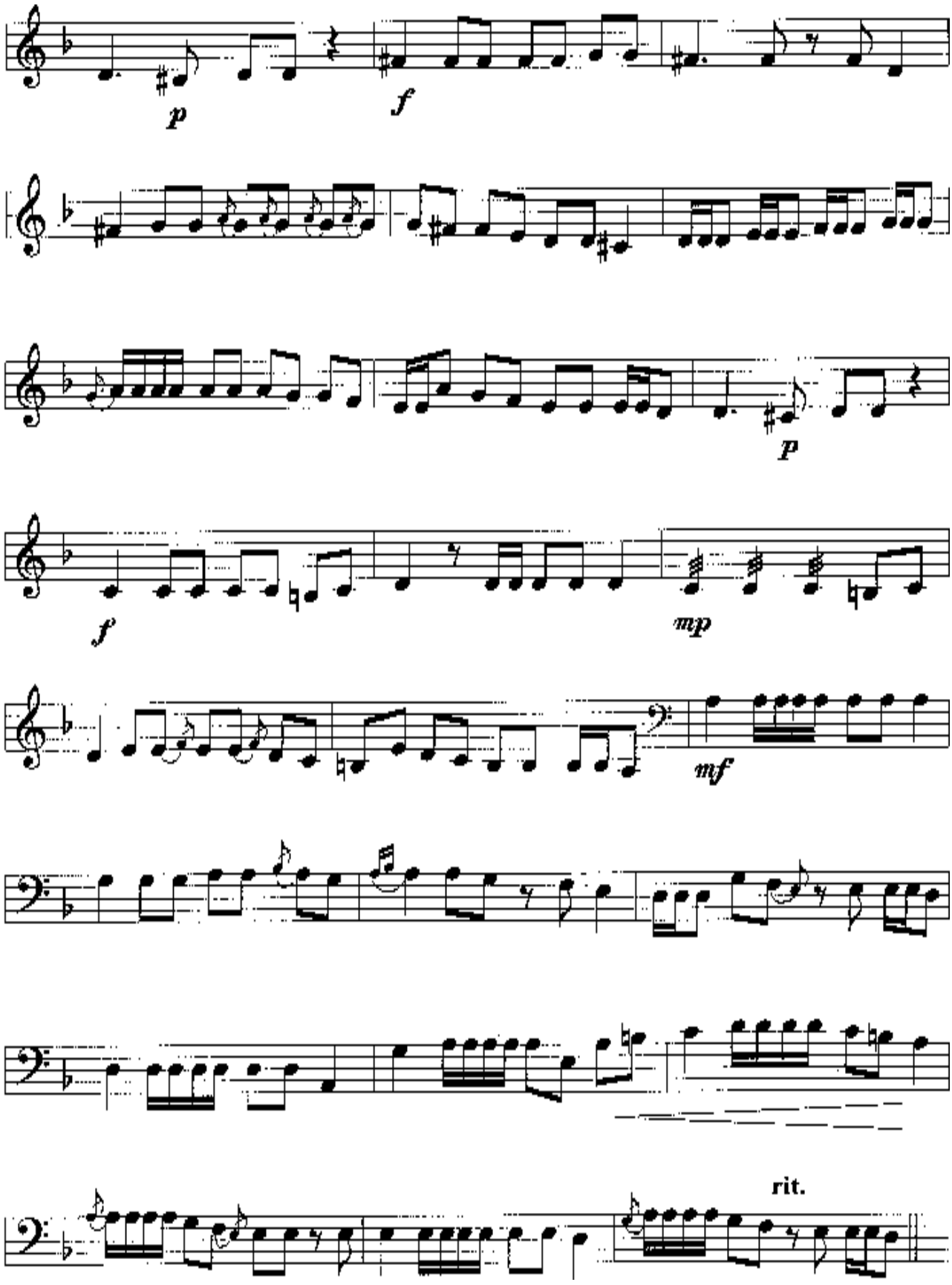

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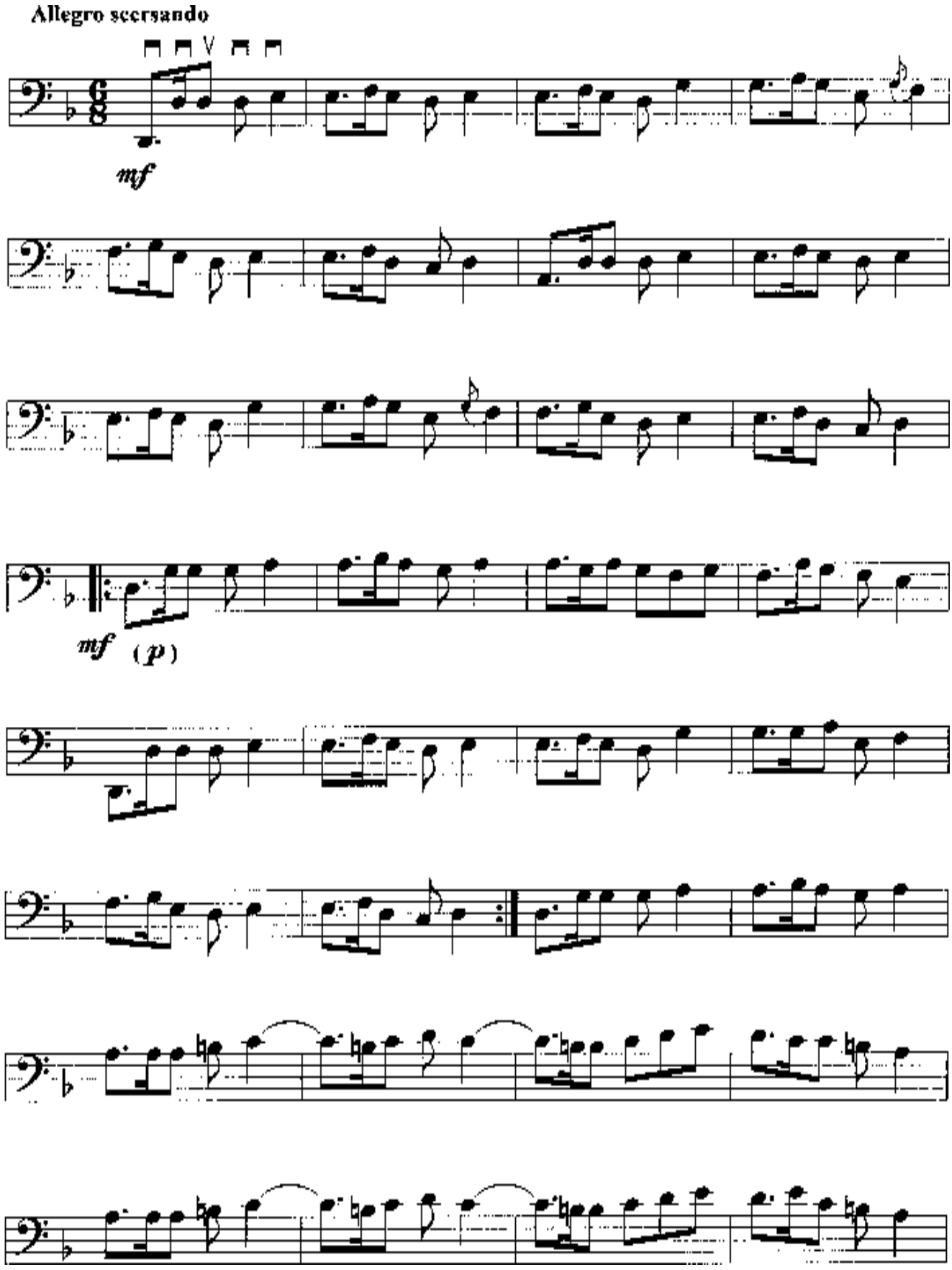

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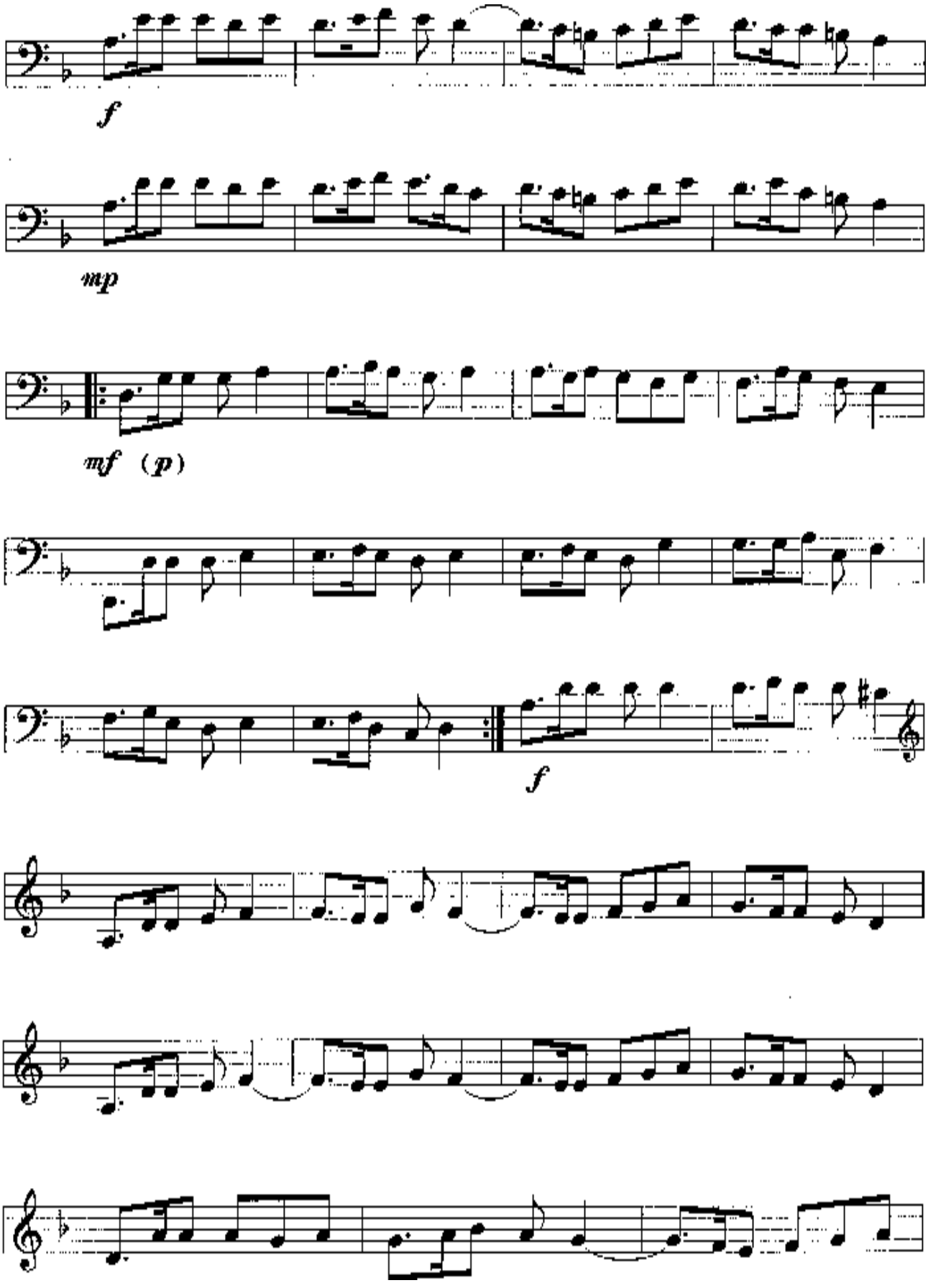

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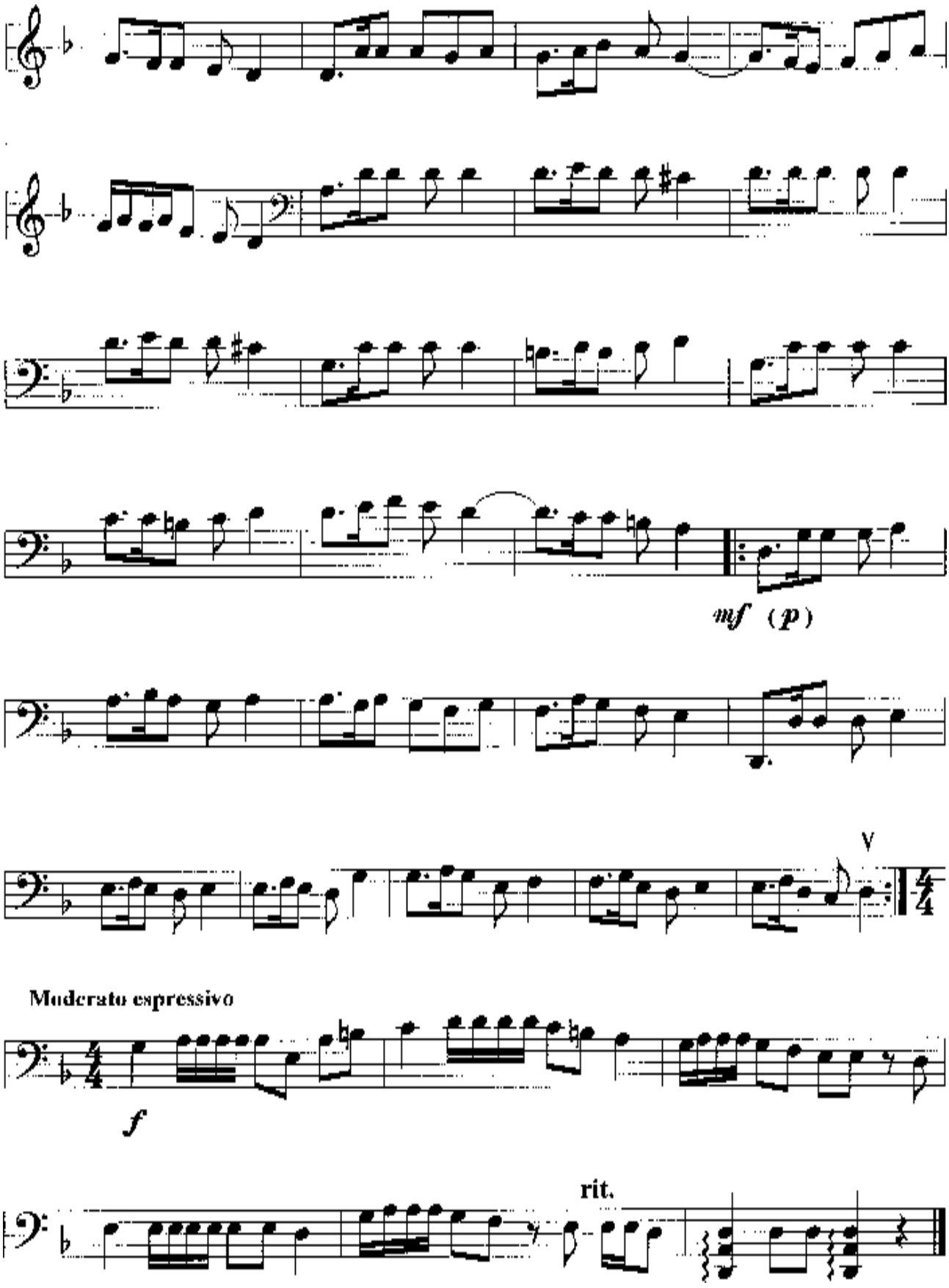

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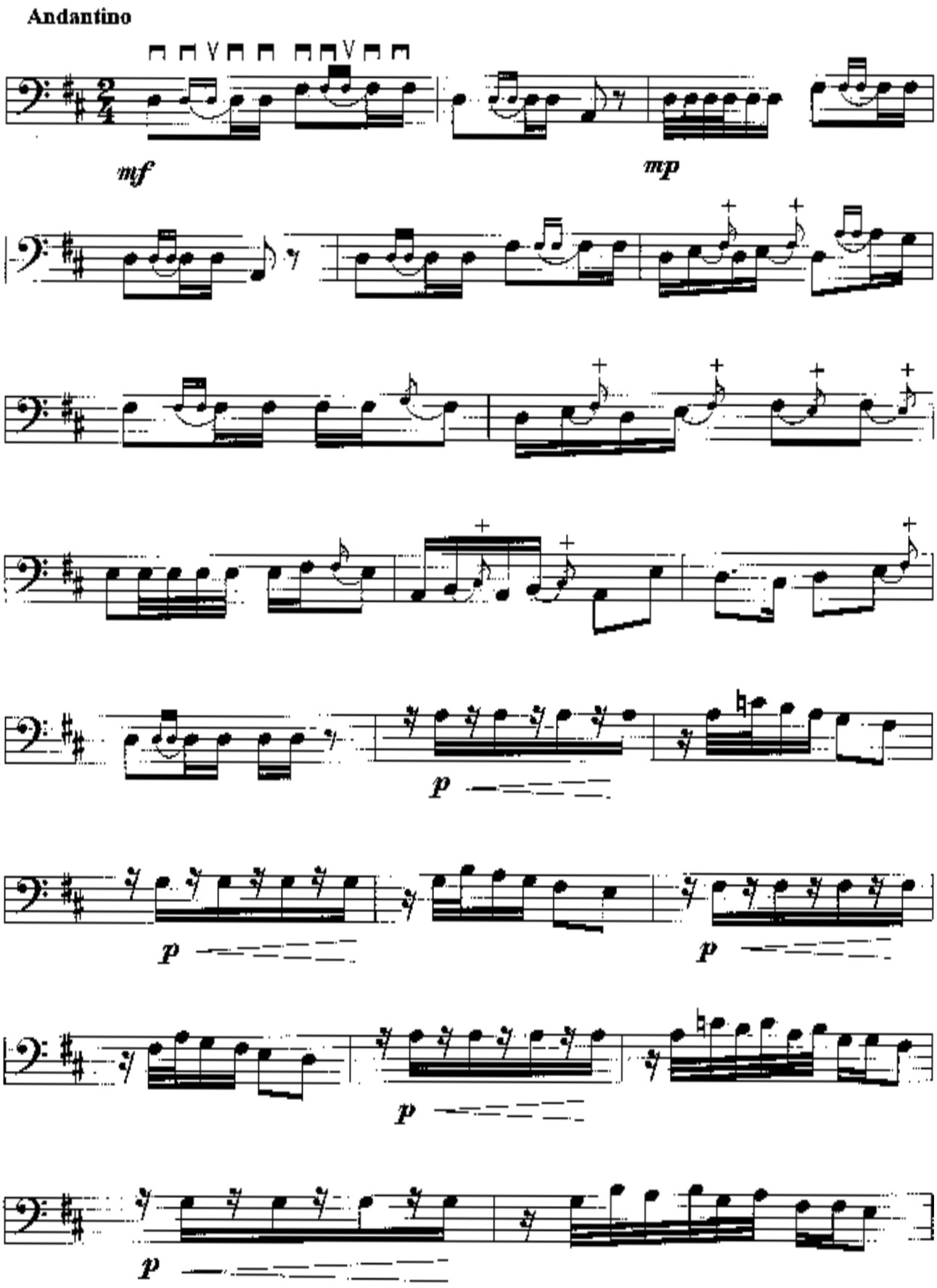

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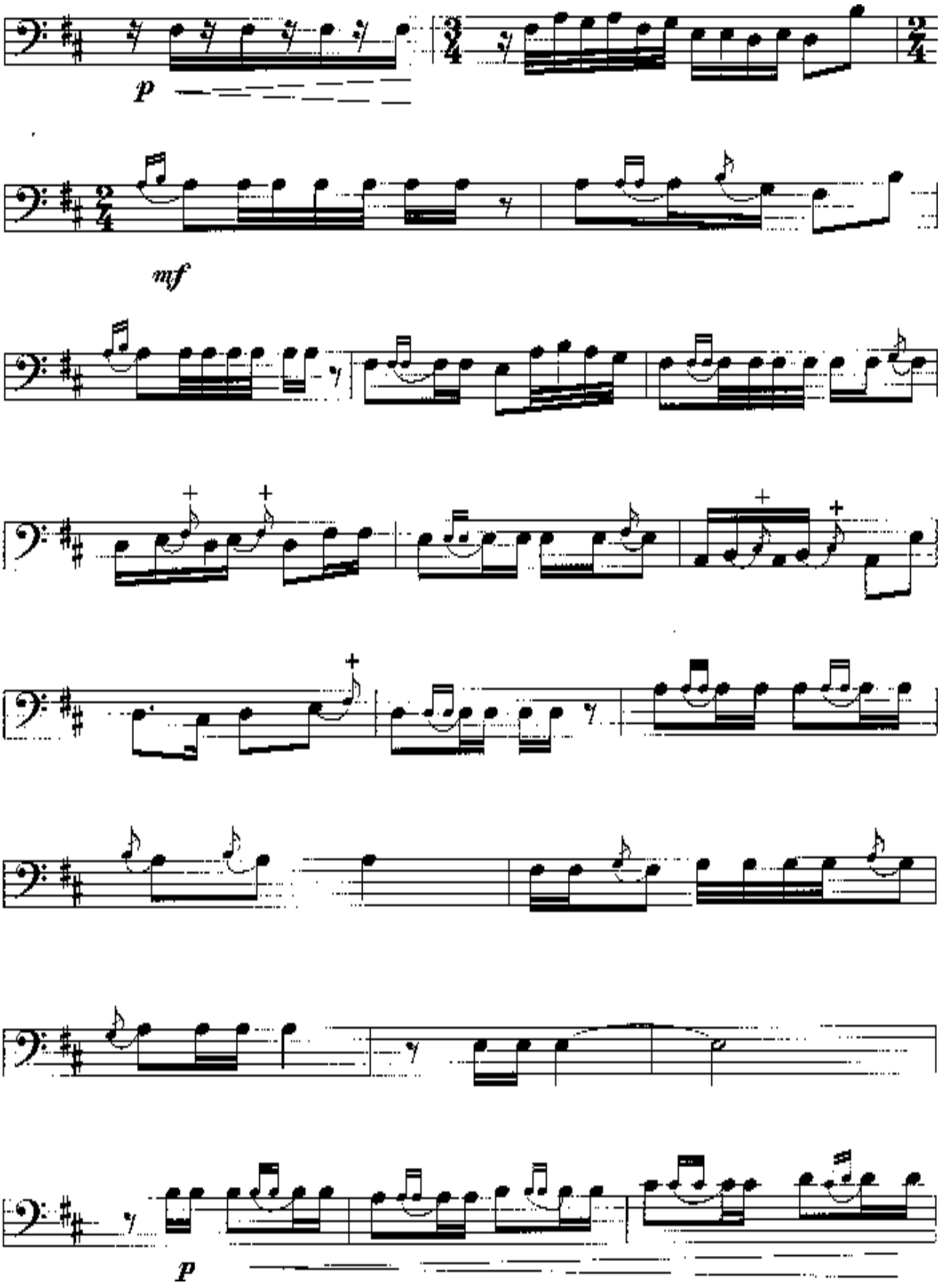

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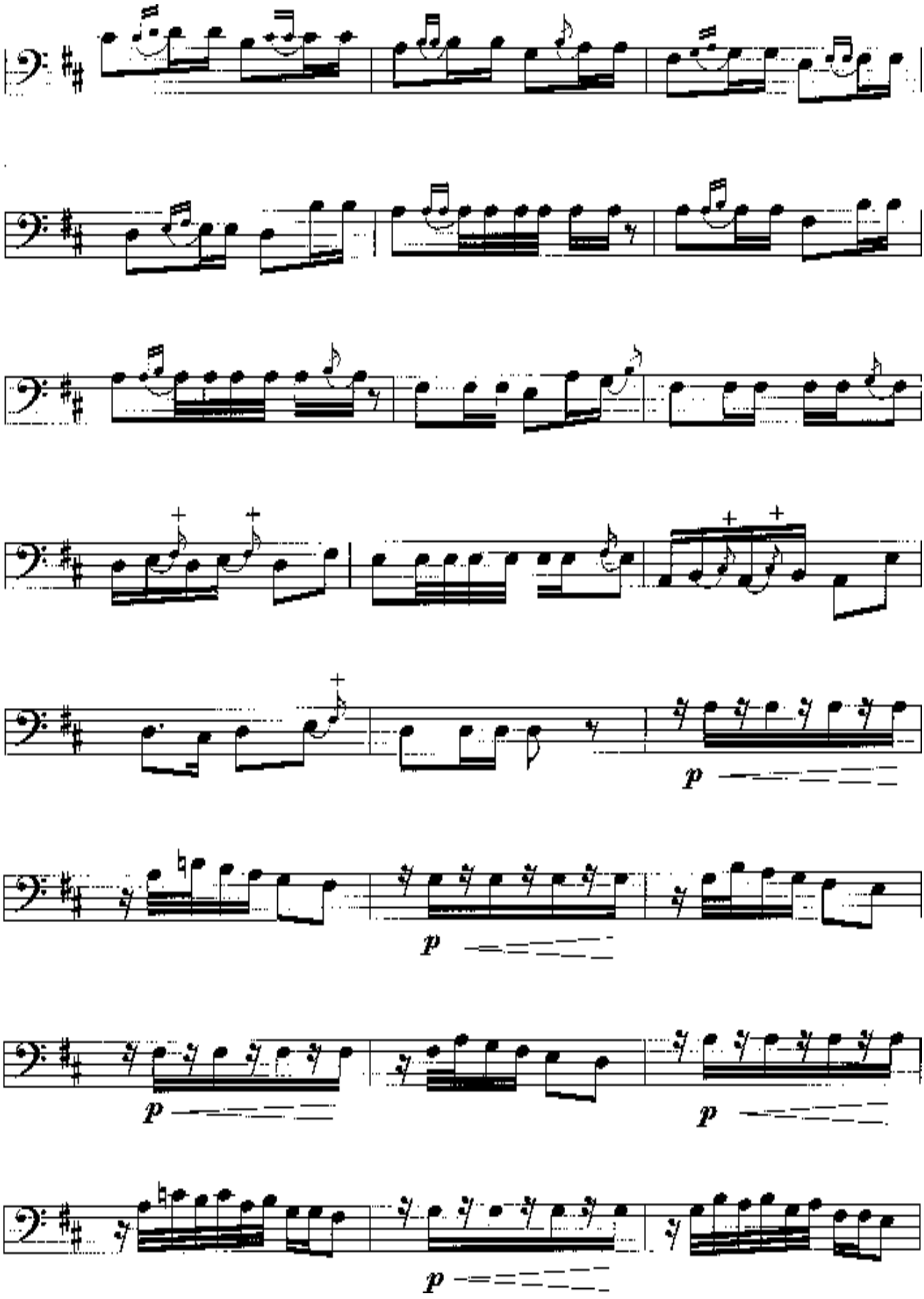

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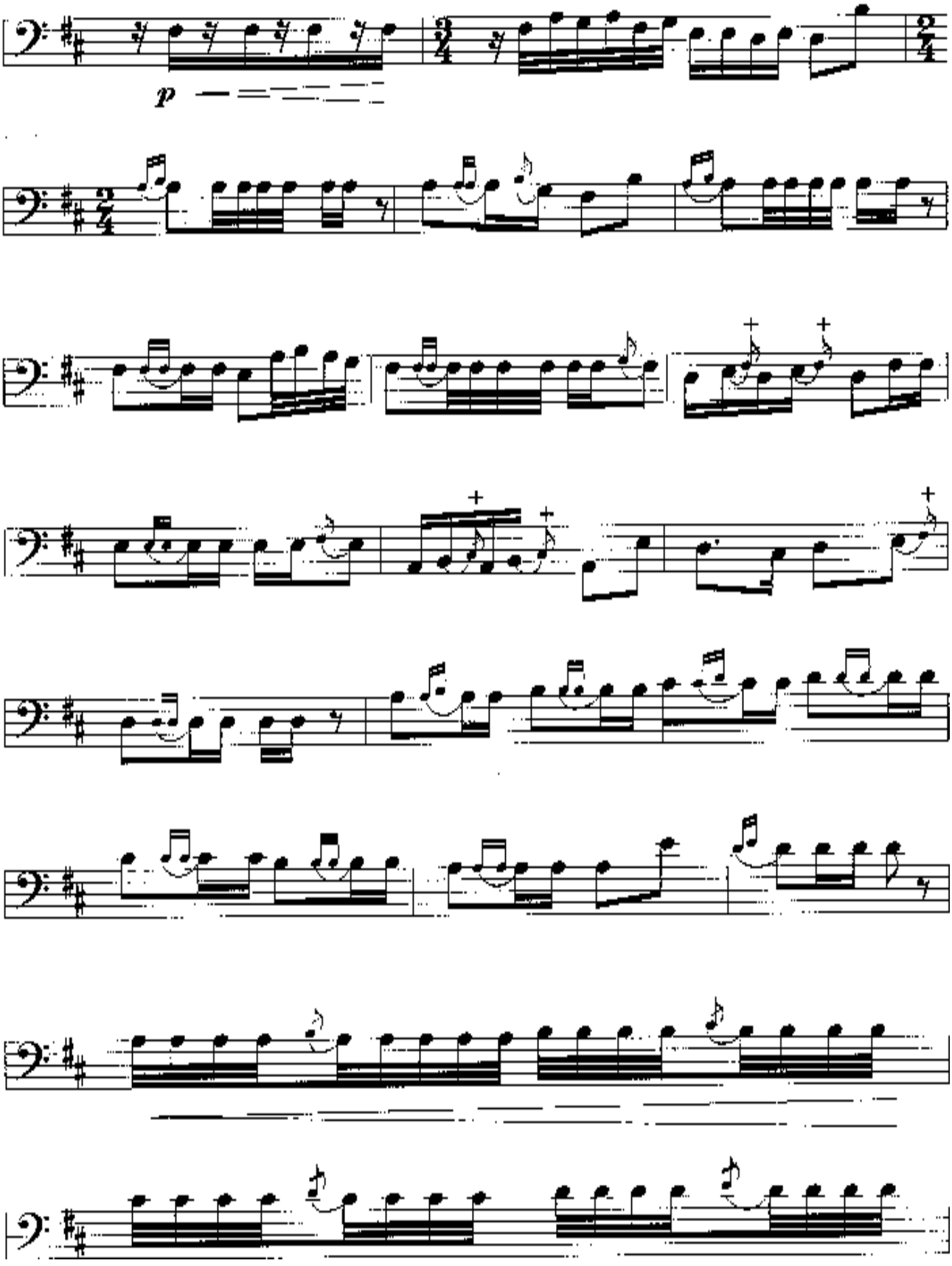

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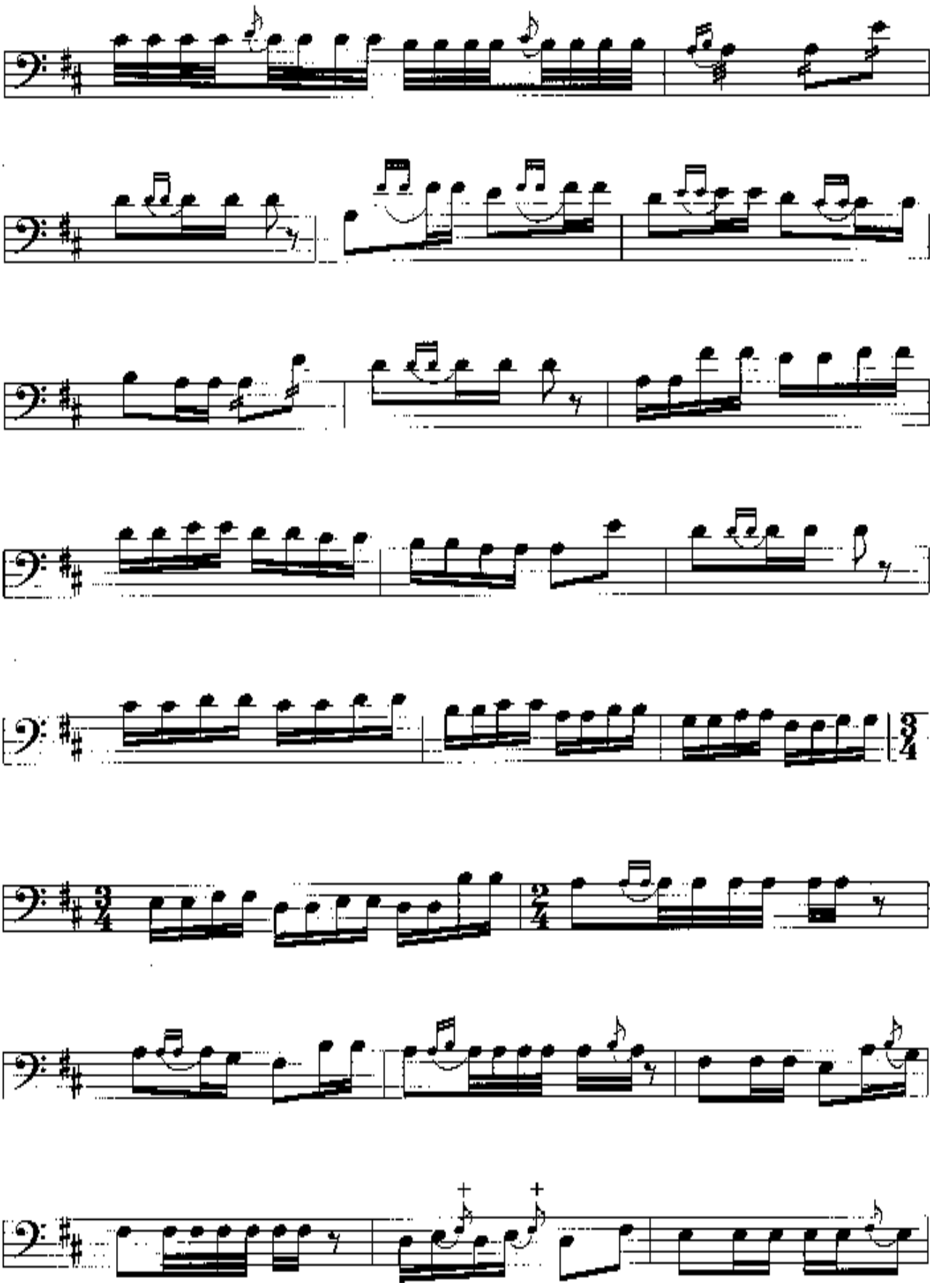

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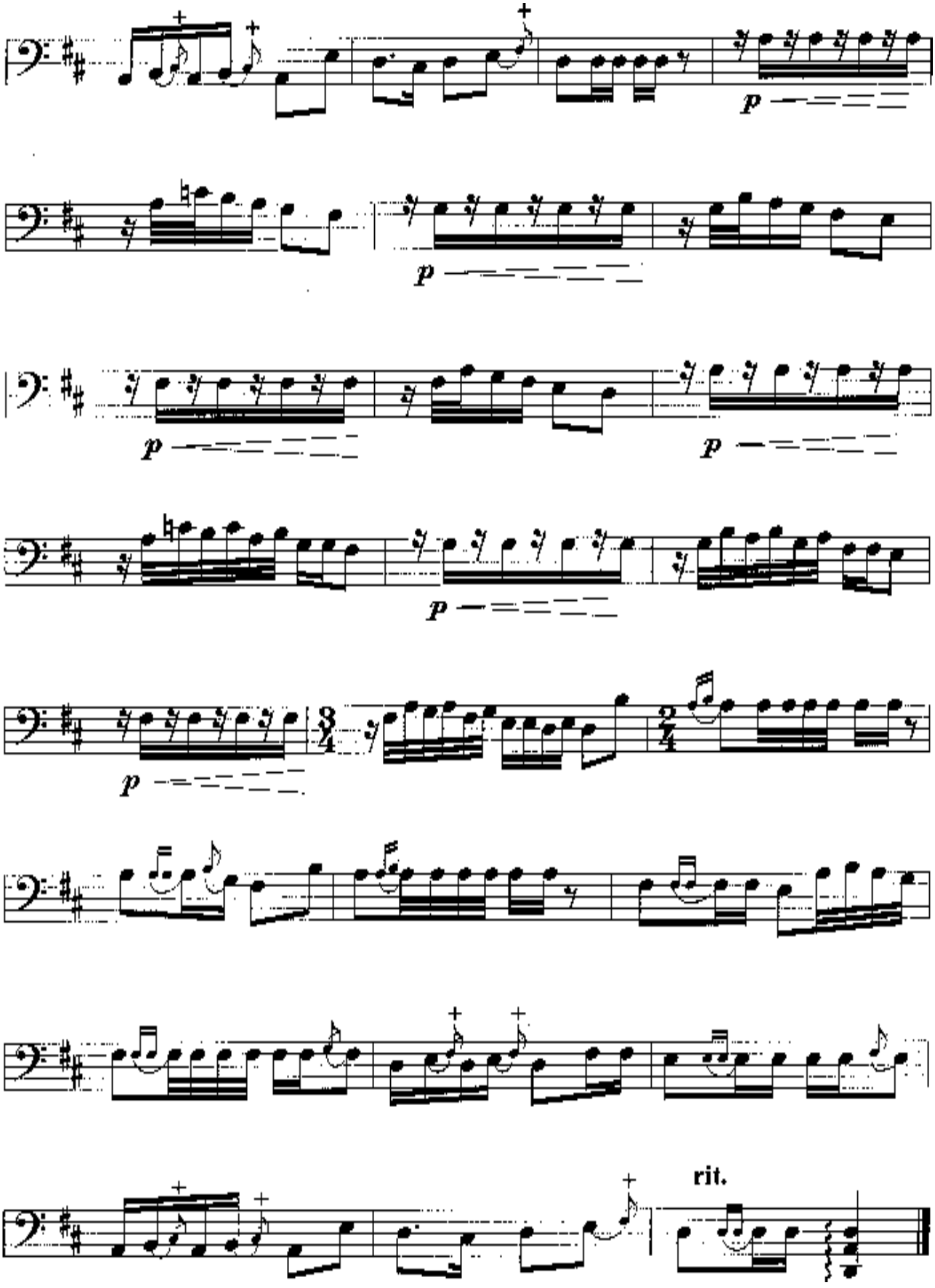

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