O‘ZBEKISTON RESPUBLIKASI
XALQ TA’LIMI VAZIRLIGI

GULCHEHRA MUHAMEDOVA

DUTOR

*Musiqa va san’at maktablarning
yuqori sinf o‘quvchilari uchun
o‘quv uslubiy qo‘llanma*

«SHARQ» NASHRIYOT-MATBAA
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Mazkur o'quv uslubiy qo'llanma Respublika ta'lim markazi qoshidagi «Musiqa madaniyati va san'ati» yo'nalishi bo'yicha ilmiy-metodik kengash yig'ilishida muhokama qilindi va nashrga tavsiya etildi

Muharrir:

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Ushbu o'quv uslubiy qo'llanma musiqa va san'at maktablari yuqori sinf o'quvchilarining dutor o'rganishi uchun birinchi bosqichi hisoblanadi. O'quvchiga musiqiy asar mazmunini tushunib ijro etishni o'rgatish uchun mo'ljallangan bu qo'llanmada dutor zarblari va ularning to'g'ri ijrosi uslubiy ko'rsatmalari hamda musiqa nazariyasining boshlang'ich davrda bilish lozim bo'lgan ma'lumotlar berilgan.

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SO‘Z BOSHI

O‘rta Osiyo xalqlarida dutor cholg‘usi juda qadimdan qo‘llanilib kelganligi tarixdan ma’lum. Barcha zamonlarda uning cholg‘u ijrochiligiga o‘ziga yarasha e’tibor bilan qaralgan. Keyingi davrda dutorni ijro etish uslublari ham rivojlanib, murakkablashib bormoqda. 1969-yili F.N.Vasilyev, M.A.Asilovlar muallifligida dutor darsligi birinchi marta bosmadan chiqdi. 1977-yilga kelib bu darslik o‘zgartirilib qayta nashr qilindi. Xalqimizda dutor ommaviy cholg‘u ekanligi va uni o‘rganuvchilar soni tobora ortib borayotganligi hamda eng asosiysi hukumatimizning musiqa san’atiga, yoshlar tarbiyasiga e’tibori kattaligi tufayli musiqiy darslik va o‘quv qo‘llanmalarga ehtiyoj yanada kuchaydi.

Mustaqillik sharofati bilan «Ta’lim to‘g‘risida»gi Qonun, «Kadrlar tayyorlash milliy dasturi»da Yangi avlod darslik va o‘quv qo‘llanmalarini yaratish masalasi vazifa qilib qo‘yildi. Hozirgi kunda birin-ketin darsliklar, o‘quv qo‘llanmalar bosmadan chiqarilmoqda. 2005-yili satrlar muallifi tomonidan kollej va litsey o‘quvchilari uchun «Dutor darsligi» nashr etilgan. Ushbu o‘quv qo‘llanma esa bolalar musiqa va san’at maktablarining yuqori sinf o‘quvchilariga mo‘ljallangan.

Qo‘llanmada xalq ladlari, maqom ladlari, pentatonik ladlar hamda gipo ladlarda gamma va mashqlarni o‘rganish bilan birgalikda dutorda o‘ng qo‘l zarblari va ularni ijro etish uslublari to‘g‘risida to‘liq ma’lumotlar berildi.

O‘quvchilar notadan o‘qib chalishni o‘rganishi borasidagi uslubiy ko‘rsatmalar va nota namunalari ham kitobdan o‘rin olgan.

O‘quv qo‘llanmada dutor uchun asarlar yozgan o‘zbek kompozitorlarining hayoti va ijodi, musiqiy asarlari va ijro etish uslublari haqida ham ma’lumotlar berildi.

Kitobga dutorda ijro qilish uchun nafaqat o‘zbek balki, boshqa xalqlar cholg‘u asarlari va shuningdek, jahon kompozitorlari ijodidan ham namunalar kiritildi.

Muallif

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O‘ZBEKISTONDA DUTOR IJROCHILIGI

Dutor ikki torli cholg‘u degan ma’noni bildirib, bu cholg‘u sozi haqidagi ilk ma’lumotlar R.L.Sadokovning «Тысяча осколков золотого саза» nomli kitobida, Zaynulobiddin Husayniyning (XV asr) musiqaga oid risolasida va boshqa adabiyotlarda uchraydi.

Bekjon Raxmon o‘g‘li va Muhammad Yusuf Devonzodalarning «Xorazm musiqiy tarixchasi» deb nomlangan risolasidagi ma’lumotlariga ko‘ra, Xorazmni mo‘g‘ullar bosib olmasdan avval (XI asr) dutorni deyarli barcha xonadonlarda ko‘rish mumkin bo‘lgan. Hatto Ko‘hna Urganchda dutorni ta’mirlash va xarrak yasash bilan o‘z oilalarini tirikchiligini tebratgan ustalar mahallasi bo‘lganligi haqida so‘z borishi, dutor sozini qadimdanoq naqadar ommalashganligini bildiradi.

Markaziy Osiyoda o‘zbeklar, tojiklar, uyg‘urlar, qoraqalpoqlar va turkmanlar orasida dutor keng ommalashgan cholg‘u bo‘lib, har bir xalqda o‘ziga xos o‘zgarishlari bilan yasaladi. Birining dastasi kaltaroq, boshqasi uzunroq , birining kosasi katta – dastasi kalta, birining kosasi ham kichgina – dastasi ham kalta va hokazo. Faqat o‘zbek millatiga xos dutorlarga nazar tashlaydigan bo‘lsak, bunda ham mahalliy uslubiga qarab ushbu cholg‘uning turli xillari mavjudligini ko‘ramiz. Masalan, Xorazm dutorlarining kosasi ham dastasi ham kichgina va ixcham. Bu dutorlar Xorazm baxshilarining jo‘rnavoz cholg‘usi sifatida ham qo‘llanilgan. Surxondaryo baxshilarining do‘mbiralari esa undanda kichik va parda boylamalari ham bog‘lanmagan. Toshkent dutorlari ayollar uchun kichikroq, erkaklar uchun kattaroq qilib yasaladi. Lekin hamma dutorlar ham o‘ziga xosligi bilan ajralib turadi.

Zamonlar o‘tishi bilan cholg‘u asboblar ham o‘zgarib mukammallashib boradi yoki shu cholg‘uni to‘ldirish uchun yana shunga o‘xshash sozlar yaratiladi. Dutorni misol qilib oladigan bo‘lsak, milliy dutorni yanada takomillashtirish uchun «has» (cho‘p) pardalar qo‘yilib pardalar soni ko‘paytirilib xromatiklashtirilgan. Tovush kuchini oshirish va texnik imkoniyatlarni rivojlanitirish maqsadida esa xromatik pardali dutor oilalari yaratilgan.

Xullas, dutor cholg‘usi zamonlar sinovidan o‘tib, bizning davrimizgacha o‘zining ijro xususiyatlarini yanada yorqinroq namoyish qila oladigan nafosatli soz sifatida rivojlanib kelmoqda. Dutorning shakllanish jarayoni zabardast sozandalarning ijro uslubari, mehnatsevar ustalarning maktablari va amaliy imkoniyatlari bilan bog‘liq bo‘lib kelgan.

Mustaqilligimiz buyuk ajdodlarimizni boy tarixiy qadriyatlarini yanada rivojlanishiga e’tiborni kuchaytirib, Vatanga mehr-muhabbat ruhida tarbiyalash talablari bilan biz ustozlar oldiga muhim vazifalarni qo‘ymoqda.

Ma’naviy uyg‘onish samarasi insonlarni o‘zligini anglashi, milliy g‘ururi, oriyati, ajdodlarimiz o‘tmishidan faxrlanish, madaniyat va ma’naviyatga xizmat qiluvchi eng yaxshi namunalarni rivojlantirishda hissa qo‘shish, xullas kelajak har kimning o‘z qo‘lida mehnatida va ongli faoliyatida ekanligini his qilishda namoyon bo‘lmoqda.

Prezidentimizning 2008-yil 7-yanvardagi «Musiqiy ta’limni rivojlantirish, bolalar musiqa va san’at maktablari faoliyatini takomillashtirish to‘g‘risida»gi F-2908-sonli farmoyishi va shu asosda Vazirlar Mahkamasining 910-sonli qaroriga ko‘ra, ma’naviyatning bir irmog‘i bo‘lgan musiqa – katta ta’sirchan kuchga ega tarbiya vositasi bo‘lib, ruhiyatga hayotbahsh kuch bera oladigan jon ozig‘idir. U insonning zavqlanishi, huzurlanishi, rohatlanishi, maroqli dam olishi, taskin topishi fikrlashi va falsafiy mushohada qilishi uchun katta yordam beradi.

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Har bir insonda go'zallik tuyg'usini taraqqiy ettirmay turib, ma'naviy barkamol inson haqida gapirish noo'rindir. U tarixan shakllangan va muayyan davrda amalda bo'lgan badiiy ijod namunalarida mujassamlashgan go'zallikni his qila olmas ekan, hech qachon «ma'naviy barkamol» inson darajasiga ko'tarila olmaydi.

Musiqa insonni go'zallikga yetaklovchi, badiiy estetik va tarbiyaviy ahamiyatga ega san'at turlaridan biridir. Uni his qiladigan, tinglay oladigan va idrok eta oladigan shaxsni tarbiyalash va voyaga yetkazish birdan-bir orzulardan bo'lib kelgan.

Farobiy «Musiqa haqida katta kitob» asarida musiqani uch qismga taqsimlagan:

- Insonga huzur-halovat baxsh etuvchi;
- Ehtiroslarni qo'zg'ab jo'shqin qiluvchi;
- O'yga toldiruvchi, fikrlashga, tafakkur qilishga undovchi musiqa turlariga ajratadi.

U musiqani rivojlanish bosqichlari, uni inson ruhiga ta'siri, ma'naviy ozuqa sifatida ezgu ishlarga ruhlantirishi, xursandchilik va qayg'u kunlarda insonga hamdam bo'la olishi va nihoyat katta ishlarni amalga oshirish uchun kurashga chorlay olishini e'tirof etgan.

Musiqa insonning mukammal bo'lmagan hulqini mukammallashtirishini, ya'ni muvozanatda saqlab tura olishini bu esa inson ruhiyatining salomatligini muhofaza qilishini, ruh salomat bo'lsa, tana bardam va muvozanatda turishi musiqa ham, ilm darajasida o'rganilishi foydali ekanligi haqida batafsil bayon etgan.

Al-Forobiy musiqa insonning nozik sezgilari, tug'ma iste'dod va salohiyatlarning mevasi ekanligini ta'kidlash bilan birga insonni ma'naviyati, ma'rifati, ongi va tushunchalarini to'ldiruvchi ruhiy ne'mat ekanligini ham uqtiradi.

Ibn Sino ham musiqa haqida o'z fikrlarini bildirib, insonni go'dakligidan to umrining oxirigacha zarur va foydali bo'lgan musiqani badiiy estetik va tarbiyaviy qadriyat hisoblaganligi hech kimga sir emas.

Milliy musiqa madaniyatimiz o'zining azaliy manbaalaridan kuch olib, mustaqilligimiz davrida milliy ruhiyatni, ma'naviy kamolotni, shakllantirishga xizmat qilmoqda. Zamonaviy janrlar bilan boyigan holda xalqimizni sog'lom ilmli jamiyat qurishga ruhlantirmoqda.

Musiqa madaniyati avvalo milliy o'zlikni his qilishni eng ta'sirchan vositalaridan biri hisoblanadi. U go'zallik, ulug'vorlik, ko'tarinkilik, tushkunlik, g'amginlik va boshqa xususiyatlar bilan insonni ma'naviyatiga ta'sir ko'rsatadi. Uning hayotga bo'lgan estetik munosabatlarini kuchaytiradi va noziklashtiradi, ayniqsa yoshlarning iste'dodini ro'yobga chiqarish, axloqan poklanish, hayotga moslashish, biror kasb-hunar egasi sifatida ijtimoiy faollikni amalga oshirishiga yordam beradi.

Hozirgi davrda musiqa maktablari, litseylar, kollejlar va O'zbekiston davlat konservatoriyasida dutor sinflari tashkil etilgan va ilg'or o'qituvchilar dutor chalish sirlarini yoshlarga o'rgatmoqdalar.

Ta'lim muassasalarida dutor o'rgatish ikki xil yo'nalishda olib borilmoqda:

Birinchisi an'anaviy «Ustozdan shogirdga» uslubi bo'lsa, ikkinchisi nota yozuvi vositasida uni o'qib chalish uslublari qo'llanilmoqda.

O'tgan asrning 50-yillaridan boshlab A.I.Petrosyans va Usta Usmon Zufarovlar tomonidan dutorlarga qo'shimcha pardalar o'rnatilib tovush ko'lami kengaytirilgan va xromatiklashtirilgan hamda Markaziy Osiyodagi barcha dutorlar andozalari asosida «dutorlar oilasi» yaratilgan.

Masalan, dutor tenor – o'zbek milliy dutorning xromatiklashgan turi bo'lsa, dutor alt – ayollar dutoridan andoza olingan, dutor sekunda – Xorazm dutori; dutor prima – Surxondaryo-Qashqadaryo baxshilar do'mbiralari va tojiklarning do'mbiraq cholg'ulari asosida yaratilgan.

Dutor bas esa ko'proq rus domrasidan andoza olingan. Dutorlarni nota o'qish yo'li bilan o'rgatilishi yo'lga qo'yilganligi, shu asbob ijrochilari uchun yana ham keng sharoitlarni yaratib berdi. Buning natijasida dutorda o'zbek kompozitorlari hamda Yevropa va boshqa chet el mualliflarining turli hajmdagi asarlarini ijro etish darajasiga ko'tarildi.

Hozirda milliy dutor uchun Mustafo Bafoyev, Qahramon Komilov, dutor alt uchun Habibullo Rahimov, Oydin Abdullaeva, dutor-prima uchun Sayfi Jalil, Fattox Nazarov va Po'lat

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Holiqovlarning bastalagan asarlari o'quvchilar tomonidan katta qiziqish bilan o'rganilmoqda.

O'zbekistonda o'zbek xalq cholg'ulari uchun ko'rik-tanlovlar va festivallar juda ko'plab o'tkazilmoqda. Ushbu sinovlarda dutor ijrochilari ko'pchilikni tashkil qiladi. Shuningdek, hozirda nafaqat O'zbekistondagi tanlovlar, xalqaro tanlov va festivallarda ham o'quvchilarimiz boshqa xalq tinglovchilarni lol qoldirib g'oliblikni qo'lga kiritib kelmoqdalar.

Jumladan, Xalqaro ko'rik-tanlovlaridan biri «Зажги свою звезду»da Ziynatova Yulduz va Asrorova Mushtariylar g'oliblikni qo'lga kiritishgan bo'lsa, Sankt-Peterburg shahrida o'tkazilgan «Серебряный камертон» ko'rik-tanlovida G'afforov Abdujasur birinchi darajali va Hakimova Mohinurlar ikkinchi darajali g'olib deb topildi. Shu ko'rik-tanlovining duet nominatsiyasida ham qatnashib, birinchi o'rinni qo'lga kiritishdi. Shuningdek, dutorchilarning xalqaro festivallarda ishtirok etib yutuqlarni qo'lga kiritayotganliklari ularning o'zlarini mehnatsevarligi va ustoz-murabbiylarning talabchanligi samarasidir.

Ziynatova Yulduz «Зажги свою звезду» I o'rin va Respublika tanlovi I o'rin sovrindori

2012-yil noyabr. Sankt-Peterburg.
Chapdan o'ngga: Hakimova Mohinur (II o'rin), Vyacheslav Kruglov, Karimova Dilorom (jo'rnavoz), G'afforov Abdujasur (I o'rin)

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I QISM

Mutaxassis o'qituvchining vazifasi quyidagilardan iborat:

1. O'quvchining dutor ushlashi, ijro davomidagi tayanch nuqtalari, o'ng va chap qo'l vazifalari, ularning to'g'ri bajarilayotganini nazorat qilish hamda to'g'ri yo'lga qo'yish;
2. O'quvchi nota savodi va musiqiy nazaryasidan ham yetarlicha ma'lumotga ega bo'lishi hamda musiqani varroqdan bemalol o'qib chalishi shart;
3. O'ng qo'l dutor zarblarini baholi qudrat to'liq o'zlashtirishi lozim;
4. Chap qo'l barmoqlarini texnik imkoniyatlarini mumkin qadar rivojlantirishi zarur;
5. Dunyo musiqiy asarlarini, qaysi millatga taalluqli bo'lsa, shu millatning musiqiy tilini mazmunan aniq, ravshan ijro eta oladigan ma'naviy yetuklikni ta'minlashi lozim;
6. O'quvchi har bir chalayotgan asarining kompozitori yoki bastakorining hayoti va ijodi, qaysi davr tuzumida yashaganligi hamda boshqa ma'lumotlarni bilishi shart;
7. Yangi pedagogik-texnologiyalaridan, masalan: kompyuter, internet, DVD pleyer, proyektor, MP3 pleyer va hattoki mobil telefonlaridan ham unumli foydalanish mumkin;
8. O'quvchilarga asarlarni tanlashda ularning xilma-xil xarakterda va mazmun jihatdan ham turlicha bo'lishiga e'tibor berish lozim.

Masalan: Bir o'quv yilida o'quvchi.

a) 6-7 ta o'zbek xalqi musiqasi namunalaridan;
b) 4-6ta O'zbekiston bastakorlari asarlaridan;
d) 4 ta klassik kompozitorlar asarlari namunalaridan;
e) 4 ta chet el kompozitorlari asarlaridan;
i) 3-4 ta mohirona asarlaridan namunalar tayyorlashi lozim. Shulardan to'rt-oltitasi yirik shakldagi asar bo'lishi shart.

IJROCHILIK HOLATI

O'quvchi dutorni to'g'ri ushlab o'tirishi deganda, tashqaridan chiroyli, sahnabop ko'rinishi, shu bilan birga ijro etish uchun erkin va qulay bo'lishiga aytiladi. Bunda uchta tayanch nuqtalar, ya'ni o'ng qo'l tirsagiga yaqin joyi, o'ng oyoq va o'ng biqin ko'zda tutiladi.

O'ng qo'lning vazifasi tashqaridan chiroyli va o'ziga qulay hamda tabiiy holatdagi ijrosi ya'ni, xilma-xil zarblar panjani bo'sh va erkin qo'ygan holda bajarilishi lozim. Chap qo'l va uning barmoqlari ham juda chiroyli, yumaloq holatda, har bir barmoq o'z vazifasini qulay bajarishi zarur.

Yuqoridagi muhim vazifalarni bajarish uchun o'qituvchi har bir o'quvchiga individual yondoshishi, chunki o'quvchilarning gavdasi, qo'llari hamda barmoqlarining uzunligi va tuzilishi har xildir. Tayanch nuqtalari ham shunga qarab 5-7 sm farq qilishi mumkin. Bunda o'ziga qulay holat topishga o'qituvchi yordam berishi va nazorat qilishi maqsadga muvofiqdir.

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LAD VA TONLIKLAR HAQIDA

Asrlar davomida turli millat va elat vakillari tomonidan kuylangan va sozlarda chalingan ohanglar majmuasi ma'lum bir parda tizimi doirasida harakat qilgan. Buning natijasida kuylar rang-barang bo'lgani sari pardalar tizimi ham o'zgara borgan. Sozandalar ularni tahlil qilib, «xalq ladlari» deb nomlaganlar. Bu xalq ladlari kuy yaratuvchi ijodkorning qulog'iga o'rnashib qolgani bois shunday parda tizimlarida kuylar yaratiladi yoki yaratilgan kuylar aynan shunday xalq ladlariga to'g'ri keladi va xalq qulog'iga singgan parda tizimidagi asarni muxlis to'g'ri va maqbul qabul qiladi. Ibn Sino musiqani matematika bilan tenglashtirgani bejiz emas, har bir lad va tonlikni hisob-kitobi bor.

Xalq ladlari bir-biriga o'xshasada, har birida turli bosqichlarning pasayishi yoki ko'tarilishi kuzatiladi.

Xalq ladlarining ko'pchiligi o'zbek mumtoz kuy va qo'shiqlari, maqomlar, doston kuylari hamda musiqiy xalq og'zaki ijodiyoti asarlarining soz va ovoz pardalarida aks etadi va quyidagicha nomlanadi:

Lakriy ladi
Lidiy ladi
Eoliy ladi
Ioniy ladi
Miksolidiy ladi
Doriy ladi
Frigiy ladi
Gipo-ladlar
Pentatonik ladlar
Maqom ladlari (I.Rajabov ta'rifi asosida)

Xalq ladlaridagi gamma va mashqlarni o'rganish bilan birga quyida zarblarning ijro uslublari va ularning to'liq ma'lumotlari orqali berildi.

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II QISM
DUTOR ZARBLARIGA OID USLUBIY KO'RSATMALAR

1. YAKKA ZARB.

П – pastga jimjiloq, yon barmoq va o'rta, ko'rsatkich barmoqlar bilan urib sadolatish;
bv – yuqoriga bosh barmoq bilan sadolatish.
«п» – panja; «b» – bosh barmoq.

Dutorni dastlabki o'rganish davrida, ochiq torda tovushni sof sadolatish hamda o'ng qo'l barmoqlari bilan dutor torlarini sezish, tekis va ravon harakat qilish malakalarini egallashda yakka zarb muhim rol o'ynaydi.

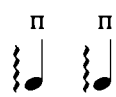
2. CHERTMA ZARB.

Bunda dutor torlariga faqat ko'rsatkich barmoq bilan pastga va yuqoriga urib tovush hosil qilinadi.

Belgilanishi: П – pastga, V – yuqoriga.

3. BILAK ZARB.

Bu zarbda faqat pastga urib tovush hosil qilinadi. Birin-ketin jimjiloq, yon barmoq, o'rta barmoq va ko'rsatkich barmoq bilan pastga uriladi.

Belgilanishi: п – panja. 

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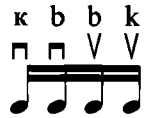
4. CHIMDIB CHALISH /pitssikato/.

Ijro tajribasida bittalik va ikkitalik chimdib chalish usullari qo'llaniladi, belgilanishi: Pizz. yoki Pizzicato bittalik П, П, П, bosh barmoq bilan chimdib pastga chalinadi; ikkitalik П V П V bosh va ko'rsatkich barmoq bilan pastga va balandga chimdib sadolantiriladi. Ikkinchi ovoz yozilmaganligi bilan farq qiladi.

5. TERMA ZARB.

Bunda ko'rsatkich va bosh barmoqlarda pastga, bosh va ko'rsatkich barmoqlar bilan yuqoriga bir tekis hamda bir xil kuchda chalinishidir.

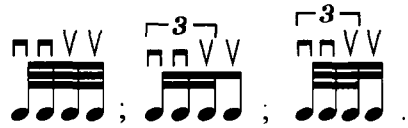
Yozilishi:



b – bosh barmoq, k – ko'rsatkich barmoq.

Bu zarblarni tezlatib rez usuliga keltirish mumkin va bunga «PIRRANG» ham deyiladi.

Yozilishi:



6. QO'SH ZARB.

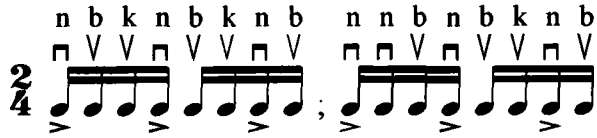
Bunda jimjiloq, yon barmoq va o'rta, ko'rsatkich barmoqlar bilan bilak zarbi urilishidan oldin shu tovushni o'ziga bosh barmoq bilan urib o'tiladi.

Yozilishi:

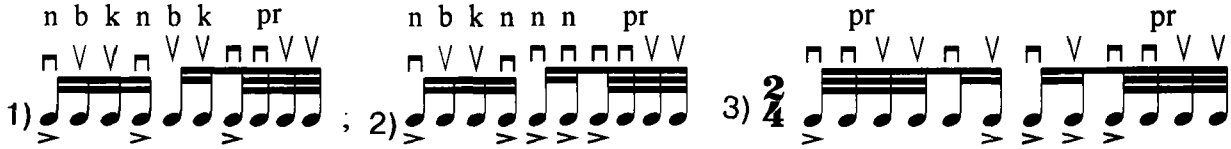
7. TESKARI ZARB.

Quyida zarblar ko'rsatilgan. Pastga chalinganda urg'u beriladi, yuqoriga esa oddiy kuchsiz hissa sadolantiriladi.

Yozilishi:



Teskari zarbni xilma-xil o'ziga xos ko'rinishlarda ijro qilish mumkin. Bu kuyning xarakteriga qarab aniqlanadi. Masalan:



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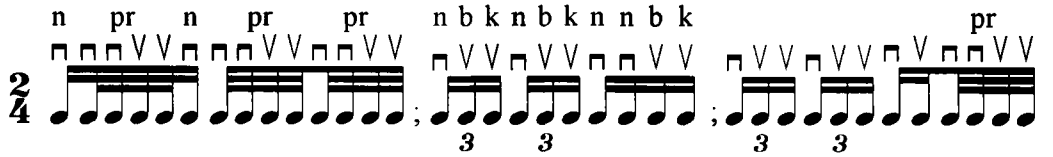
Bunda **chertma zarb** uslubida ko'rsatkich barmoq bilan rez holatida chalinadi va kuchli hissalarda panja bilan sadolantiriladi.

Belgilanishi:



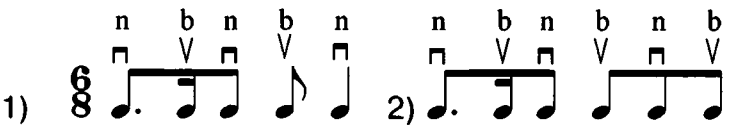
1-misol: bunda П – pastga panja; V – bosh barmoq bilan balandga, V – ko'rsatkich barmoq bilan balandga, П – pastga panja bilan, V - bosh barmoq bilan balandga, V – ko'rsatkich barmoq bilan balandga, П П V V – terma zarbni tezlatib pr – pirrangni hosil qilinadi. Uning yana bir ko'rinishi:

Bunda: П – pastga panja bilan, П П V V – pirrang holati, П – pasga panja bilan, П П V V – pirrang va yana П П V V – pirranglar chalinadi.

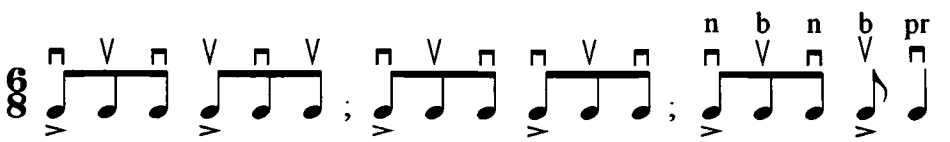
8. UFORI ZARB /ufori usul/.

Ufori usul dutorda juda keng qo'llaniladi, lekin dutor uchun yozilgan darsliklar yoki to'plamlarda «Ufori usul» deb yuritilmas edi. Bu usulning nomini doira usuli nomidan olishni ma'qul ko'rdik. Bundan maqsad o'qituvchi va o'quvchilarga mashg'ulot jarayonida yengillik yaratishdir. O'quvchilarning ham bu usulga qiziqishlari juda katta.

Ufori usulining quyidagi ko'rinishlari Toshkent-Farg'ona ijrochiligida keng qo'llaniladi. Yozilishi:



Xorazm, Buxoro uslublariga xos xillari esa quyidagicha yoziladi:



Ufori usulini xilma-xil ko'rinishlari xalqimiz orasida keng tarqalgan, masalan: Birinchi notaga qo'yilgan nuqtani cho'zimi har voxada har xil cho'ziladi, hatto yevropa musiqasidagi nuqta cho'zimlari ham bir xilda emasligi manbaalarda aytib o'tilgan.

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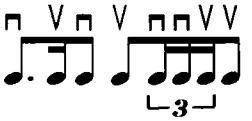
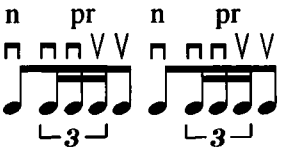
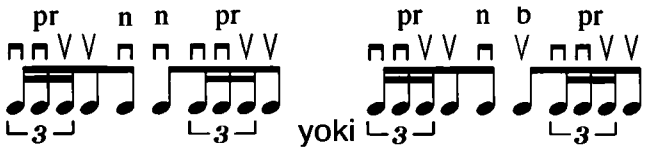
a)  bunda yakka zarb va pirrang bilan chalinadi.

b)  bunda bilak zarb va pirrang qo'llaniladi.

v)  bu ko'rinishlarida ham yakka zarb va pirranglar qo'llanilib ijro qilinadi. Ufori usulida kuchli hissalar ko'proq bo'rttirib chalinadi.

DUTORLARNING SOZLANISHI

Dutor-prima: birinchi oktava birinchi tori lya; ikkinchi tori re, mi.

Dutor-sekunda: (yozilishi) birinchi tori birinchi oktava re; ikkinchi tori kichik oktava sol, lya.

Dutor-alt: (eshitilishi) kichik oktava birinchi tori lya; ikkinchi tori re, mi.

An'anaviy milliy dutor: birinchi tori kichik oktava re; ikkinchi tori katta oktava sol, lya, ba'zan ikkala tori ham «re»ga sozlanadi. Bunday sozlanishga «qo'shtor» deyiladi.

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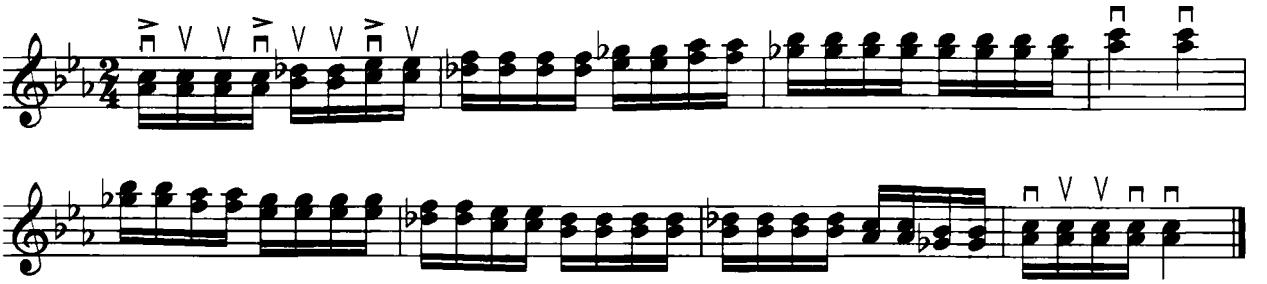
III QISM

I. Lokriy ladi

Minor ladida II va V bosqichlari yarim ton past chalinadi. 0.5t, 1t, 1t, 0,5t, 1t, 1t, 1t, formulasida tuziladi. Masalan: do, re♭, mi♭, fa, sol♭, lya♭, si♭, do. Ushbu ladda teskari zarb ko'rinishlarida ritmik gammalar va zarblarning sharhi.



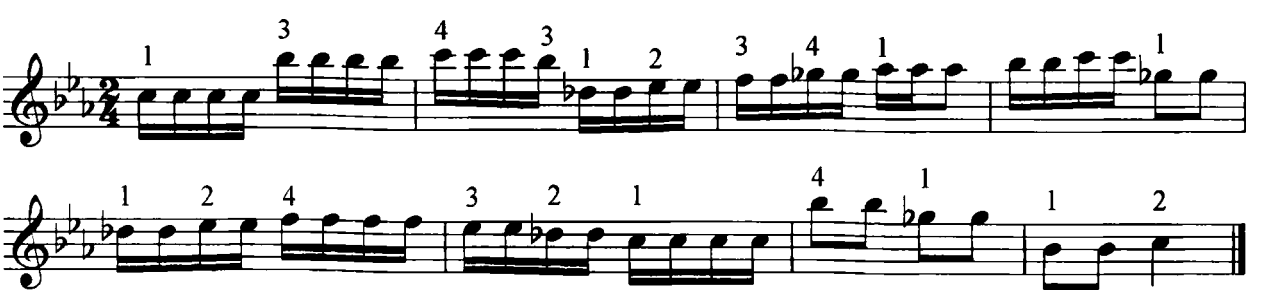
n n – pastga panja bilan sadolatish;
b v – bosh barmoq bilan yuqoriga;
k v – ko'rsakich barmoq bilan ham yuqoriga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
k v – ko'rsatkich barmoq bilan ham yuqoriga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga sadolantiriladi.

Bunda panja bilan sadolatish kerak bo'lgan zarblar kuchli zarblardir. Zarbning nomi «teskari zarb»ligi ham shuning uchunki, 2/4 o'lchovida 8 ta 16lik notalar bor, shundan 1-4-7-hissalari kuchli zarblardir. Bu zarbni to'liq egallash uchun mashqlar ham chalish lozim.

LOKRIY LADIDA TUZILGAN MASHQLAR

Mashqlar pitssikato ijro uslubida chalinadi. Quyida shu ijro uslubiga xos ma'lumotlar berilgan.

1-mashq



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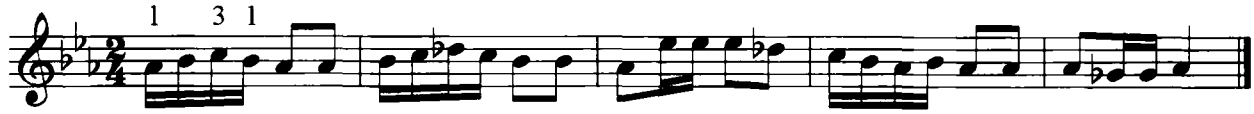
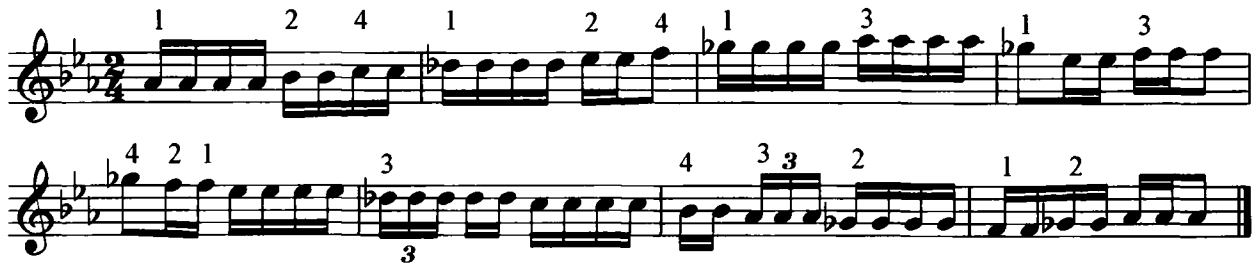
2-mashq

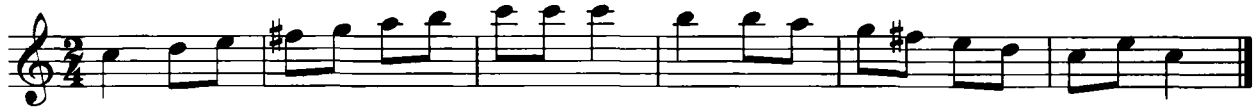


3-mashq

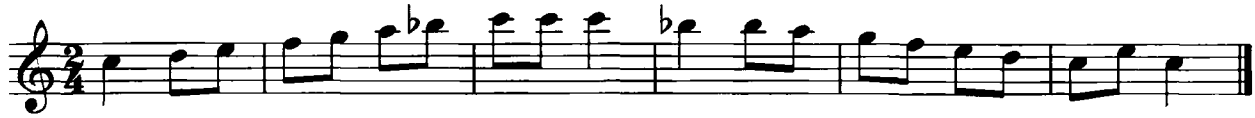


O'qituvchi M.B.Rusak uslubiga ko'ra A.P.Agajanov «Solfedjio» darsligi bo'yicha musiqiy temalarni, ya'ni bitta berilgan mavzuni har-xil ladlarda aytishni o'rgatish o'quvchilarini eshitishi va toza intonatsiya qilishini rivojlantiradi. Endi bizlar ya'ni ijrochilarni tayyorlash bo'yicha shug'illanuvchi o'qituvchilar ham shu temani avval ovozi bilan aytib, so'ng har xil ladlarda chalishi yaxshi natija beradi. Masalan:

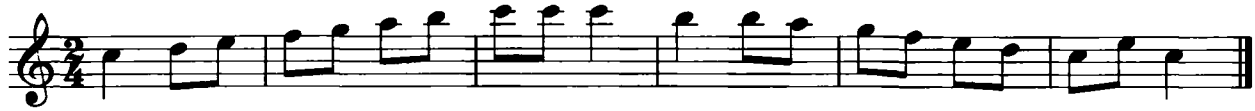
Lidiy ladi:



Miksolidiy ladi:



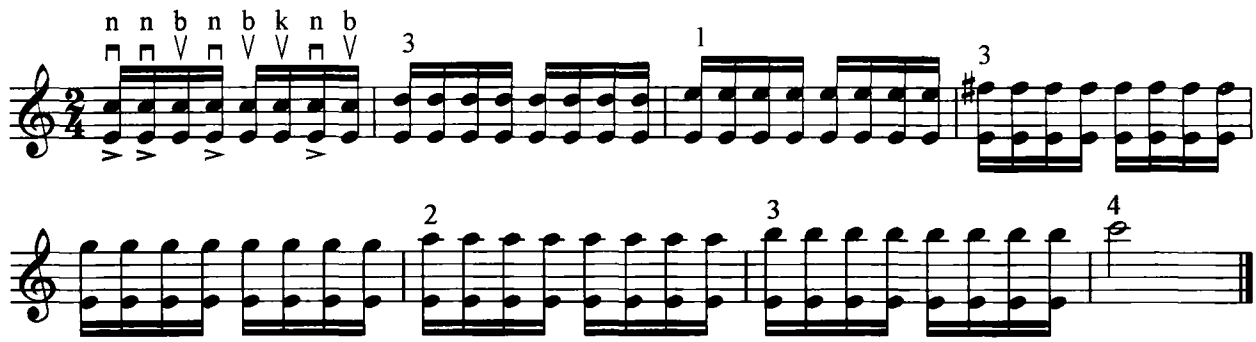
Ioniy ladi:



II. Lidiy ladi

Major ladining to'rtinchi bosqichi 0,5t ko'tarilgan. Masalan: Do majorda fa notasi yarim ton ko'tariladi. Formulasi: 1t, 1t, 1t, 05t, 1t, 1t, 0,5t.

Quyidagi gammada ham teskari zarblarning yana bir ko'rinishi aks ettirilgan, lekin bunda ikkinchi tovushda ham kuchli zarb keladi.



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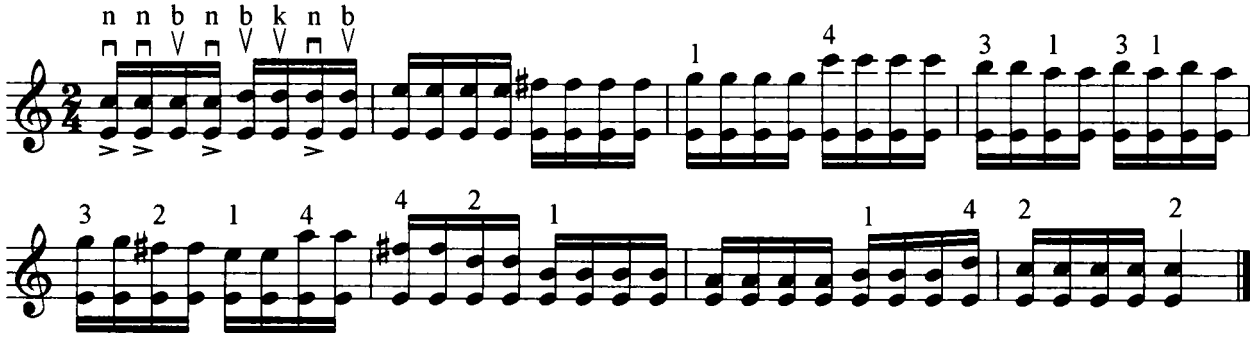
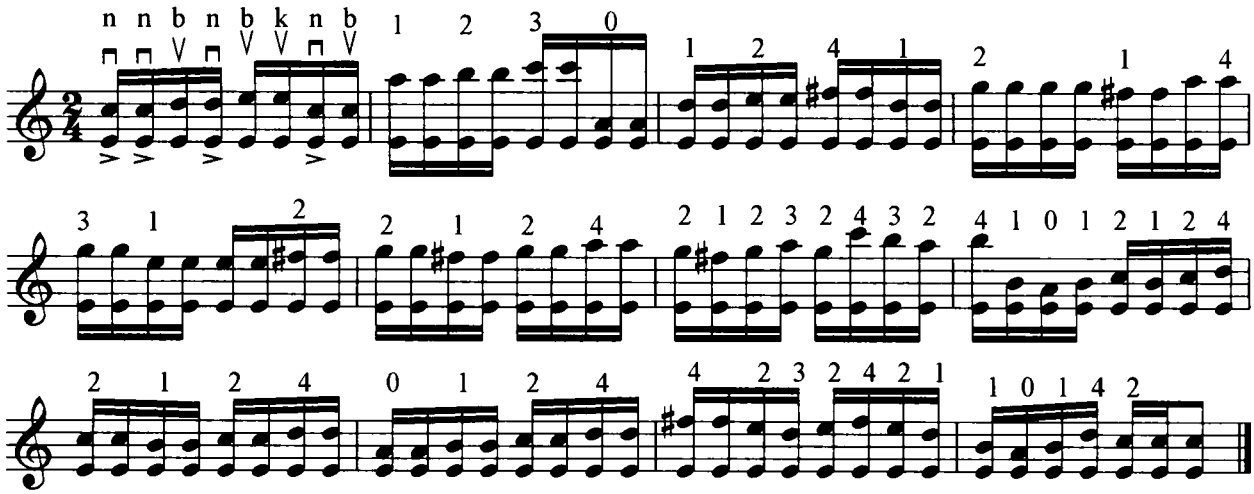
Masalan:
n n – panja bilan pastga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
k v – ko'rsatkich barmoq bilan ham yuqoriga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga sadolantiriladi.
Bunda ham panja bilan sadolatish kerak bo'lgan zarblar kuchli zarblardir.

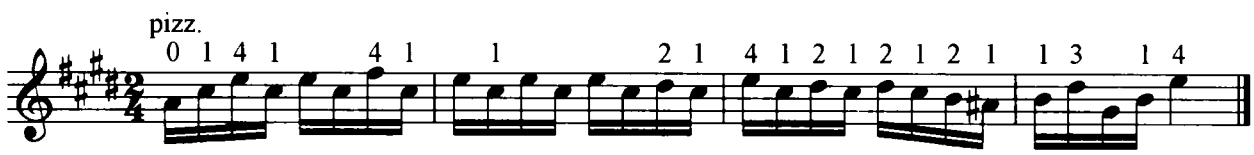
1-mashq



2-mashq



3-mashq



III. Eoliy ladi

Tabiiy minor gammasining formulasidek tuziladi: 1t, 0.5t, 1t,1t, 0.5t, 1t,1t. Quyida gammaning shu ladda chalinish sharhi keltirilgan:

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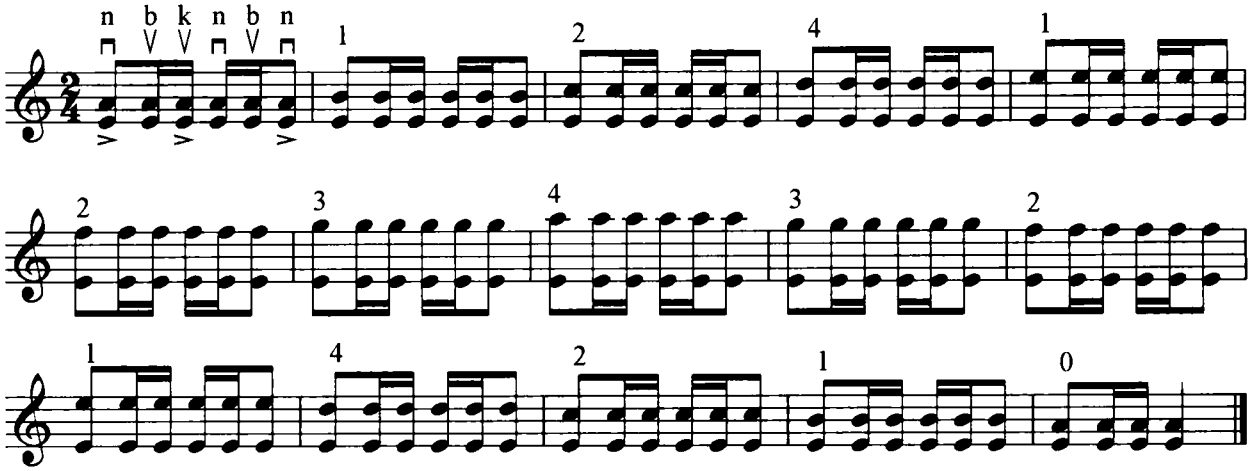
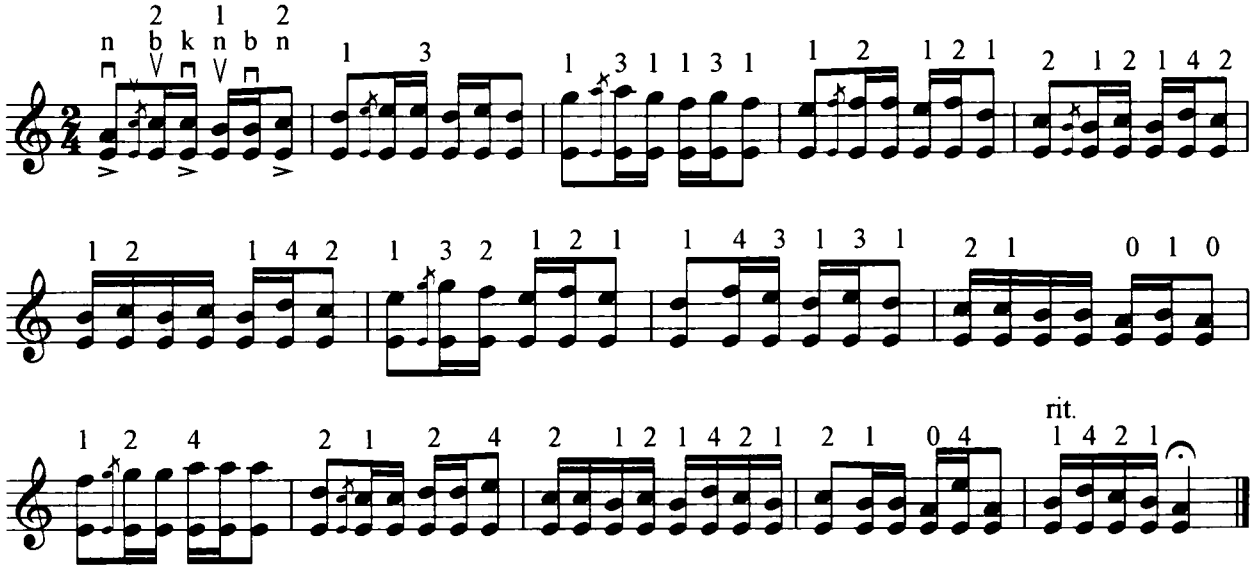


n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
k v – ko'rsatkich barmoq bilan ham yuqoriga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
n n – panja bilan pastga sadolantiriladi.

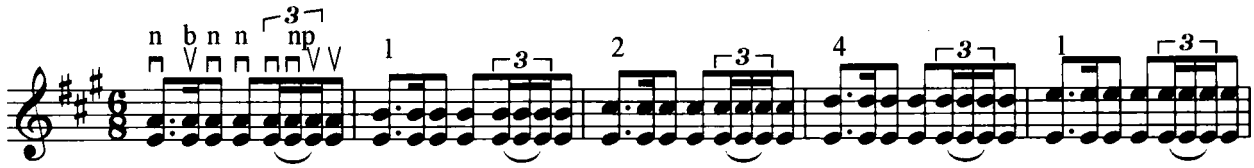
1-mashq



III. Ioniy ladi

Ioniy ladining tuzilishi tabiiy majordagidek.

Formulasi: 1t, 1t, 0.5t, 1t, 1t, 1t, 0.5t. Ioniy ladida tuzilgan bu gamma ufori zarblari bilan sharhlangan.



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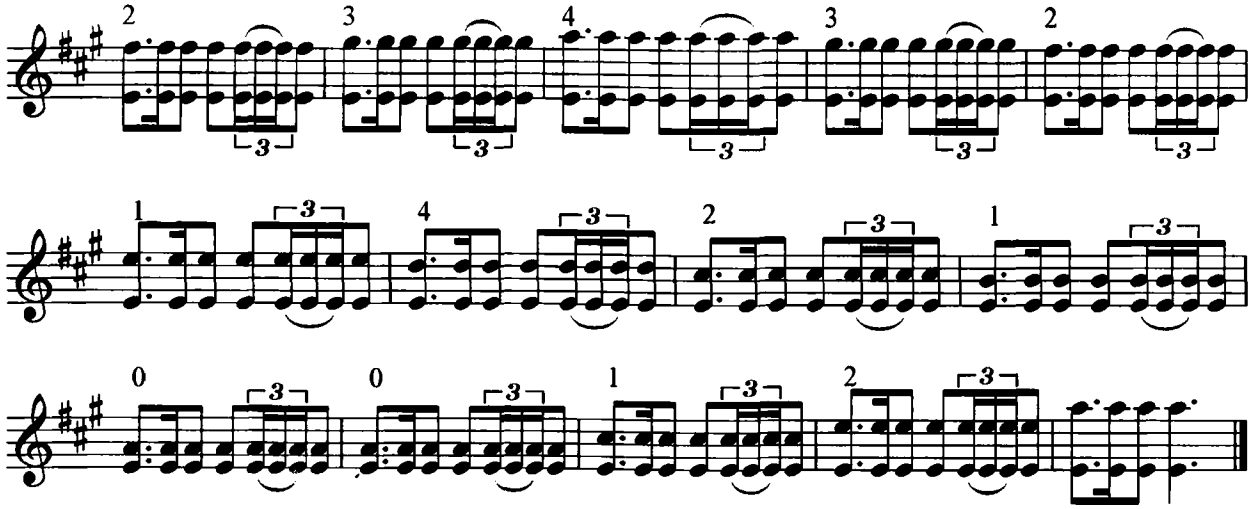
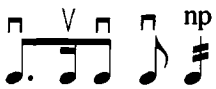
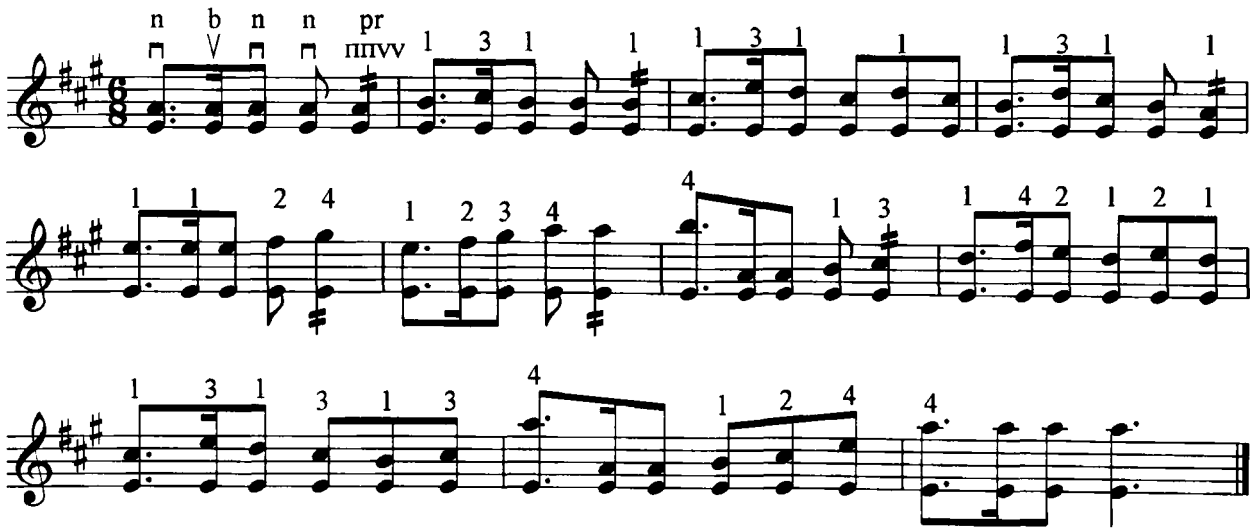


n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
n n – panja bilan pastga;
n n – panja bilan pastga;
k n -
b n -
b v -
k v - } va pirrang.

6/8 o'lchovi  choraklik notaning bu ko'rinishi pirrang uslubida chalinadi. np harflari bilan belgilanadi.

1-mashq



V. Miksolidiy ladi

Major ladining yettinchi bosqichi 0.5 ton pasaytirilgan.

Formulasi: 1t, 1t, 0.5t, 1t, 1t, 0.5t, 1t. Bu ladda tuzilgan gammaning quyidagi zarblar guruhi bilan chalishni tavsiya etib, sharhladik.

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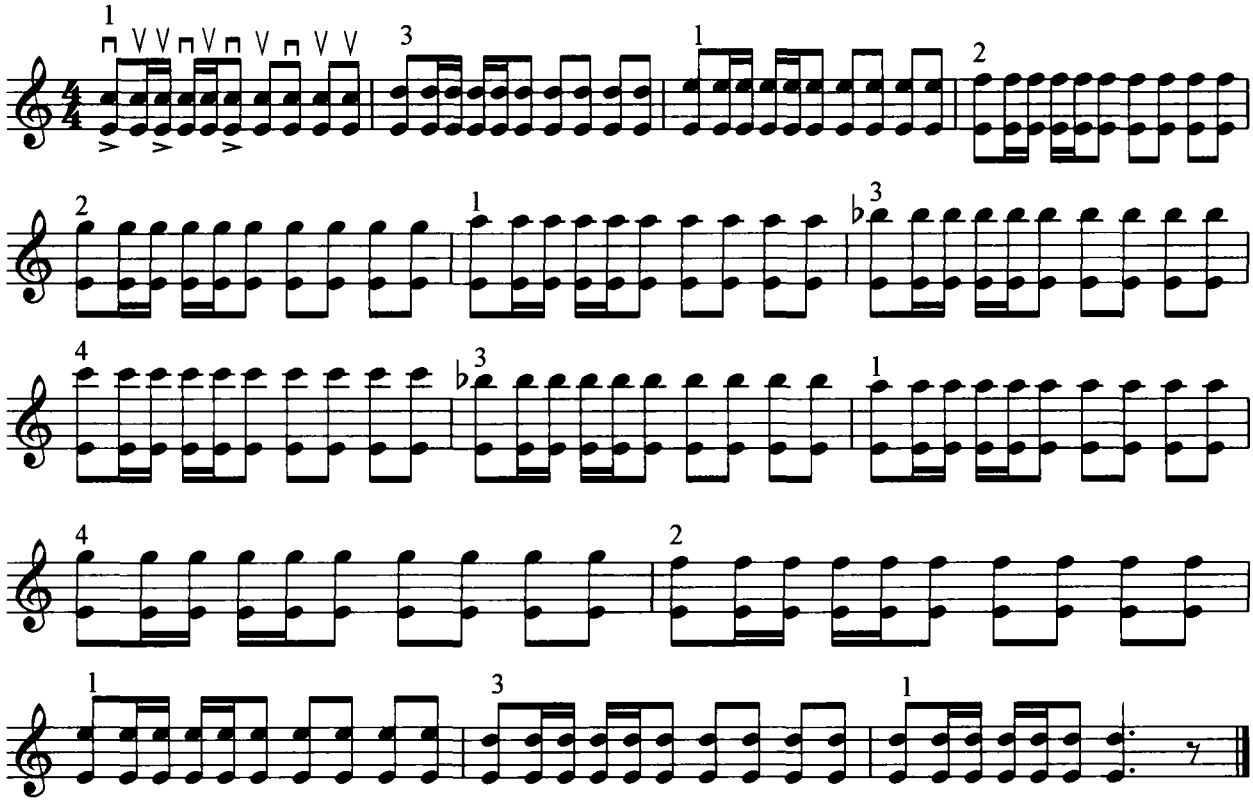
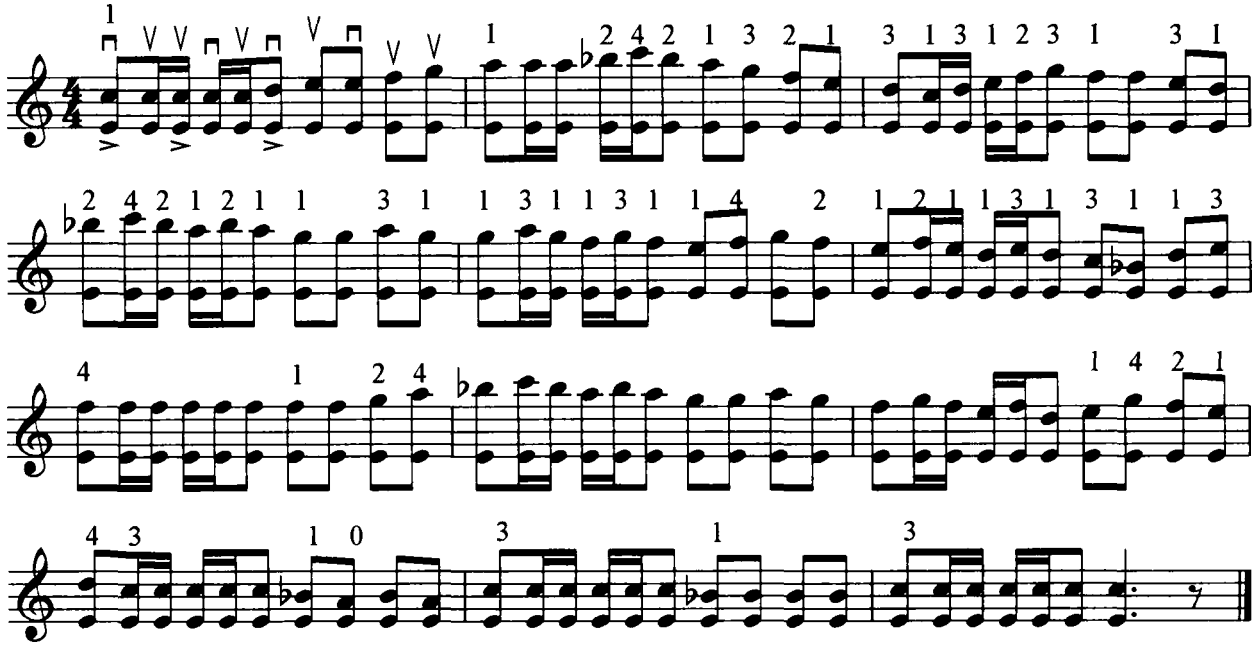


n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
k v – ko‘rsatkich barmoq bilan ham yuqoriga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
k v – ko‘rsatkich barmoq bilan ham yuqoriga;

1-mashq



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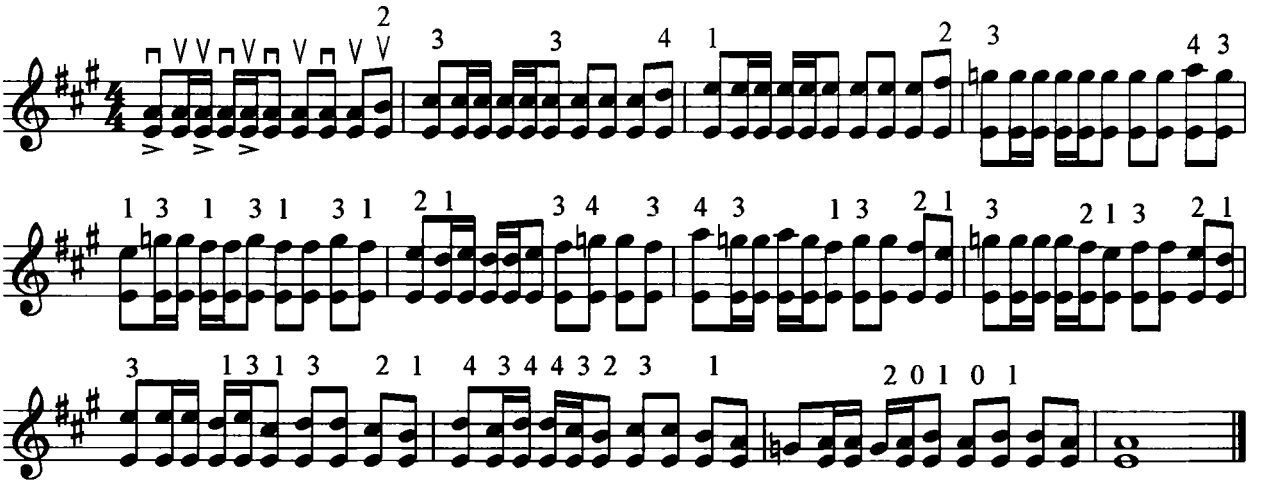
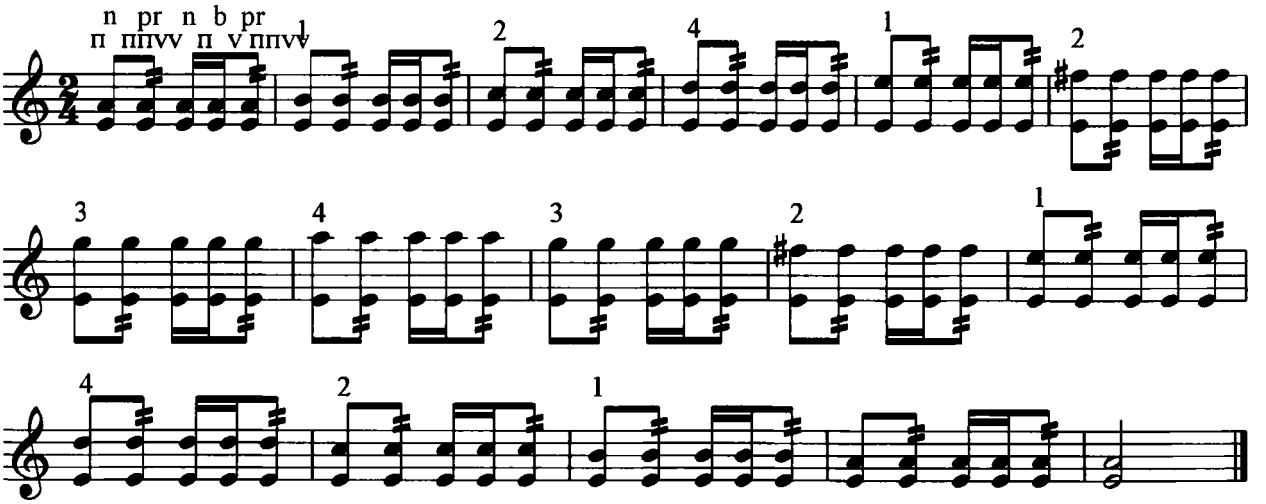
2-mashq



Yuqorida ko'rsatilgan zarblar guruhining hammasida ham panja bilan keladigan zarblar kuchli hissali zarblar bo'lib keladi, chunki, bunda ham teskari zarblardagidek metro – ritmik almashinuvlar bor.

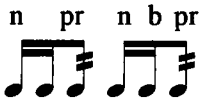
VI. Doriy ladi

Oltinchi bosqichi 0.5t ko'tarilgan minor tuzilishidagi laddir.
Formulasi: 1t, 0.5t, 1t, 1t, 1t, 0.5t, 1t.
Quyida doriy ladida gamma va mashq berilgan:



Notalarni qisqartirib yozish ham ularni oson o'qishda qo'l keladi.

ikkinchi sakkiztalik nota pirrang bilan chalinadi.

ikkita 16talik notadan keyin ham kelayotgan sakkiztalik nota pirrang usuli bilan chalinadi. 

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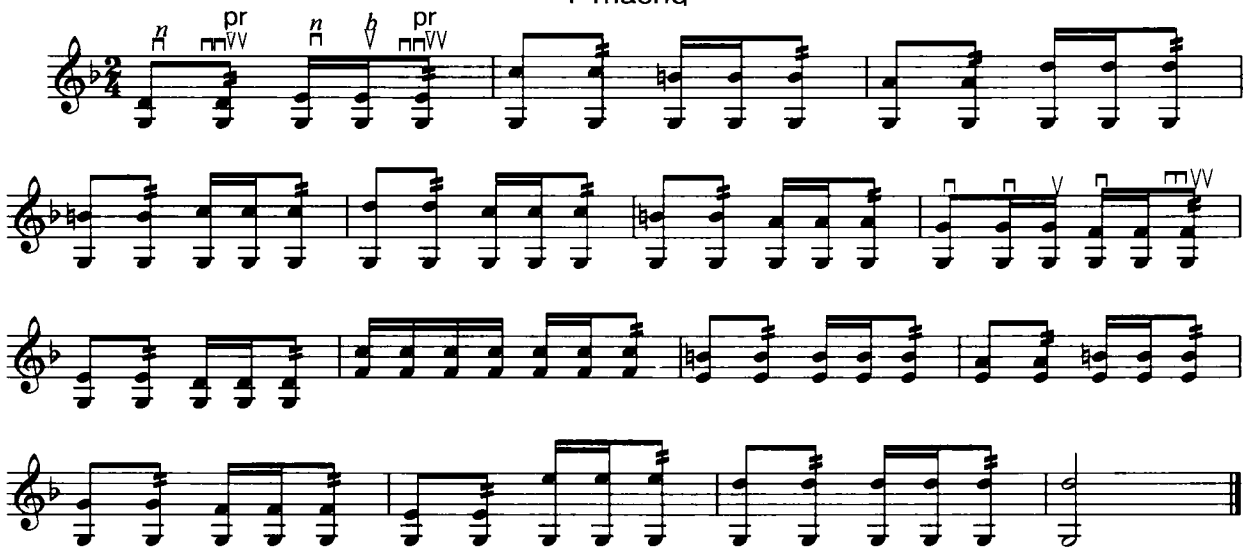
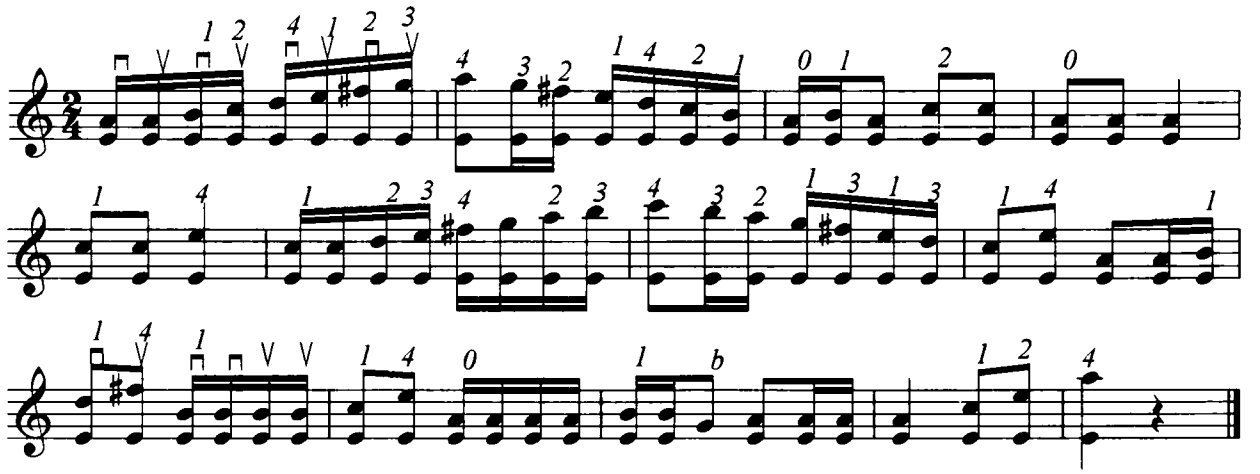
n — n – panja bilan pastga;
np — n – n – v – v – pirrang
n — n – panja bilan pastga;
b — v – bosh barmoq bilan yuqoriga;
va
yana — pr – pirrang bilan sadolatiladi.

1-mashq

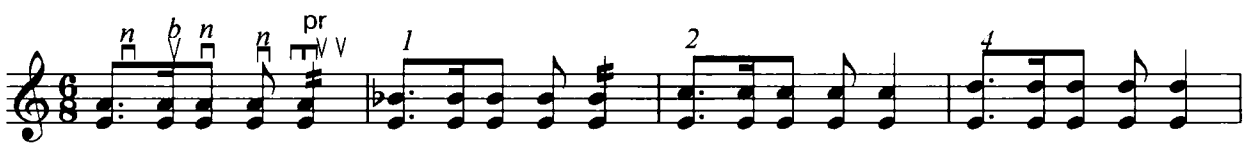


2-mashq



VII. Frigiy ladi

Minor ladining ikkinchi bosqichi 0.5t pasaytirilgan. Quyidagi formulada tuziladi: 0.5t, 1t, 1t, 1t, 0.5t, 1t, 1t.



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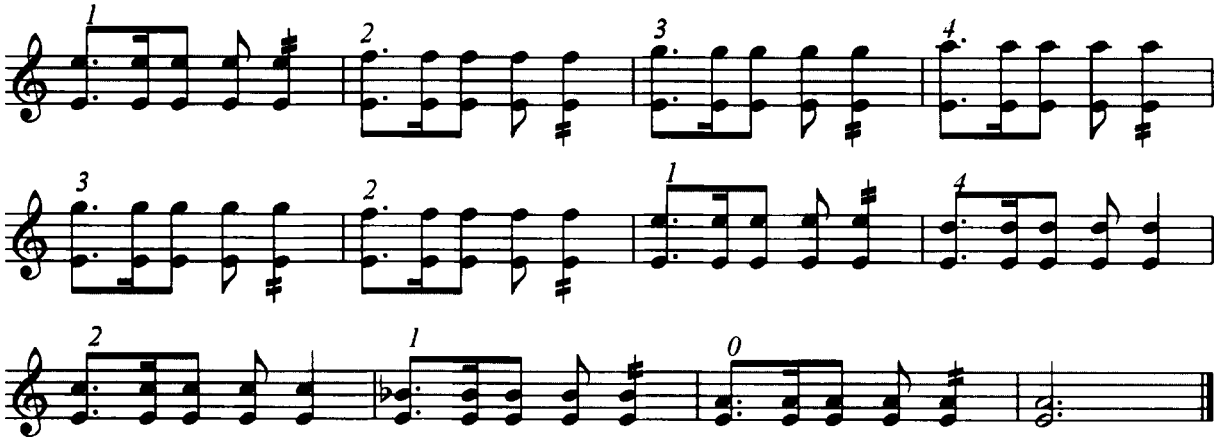
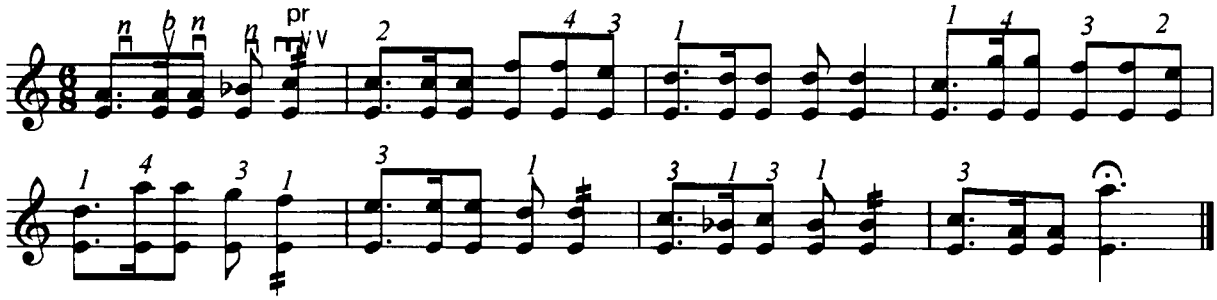


1-mashq



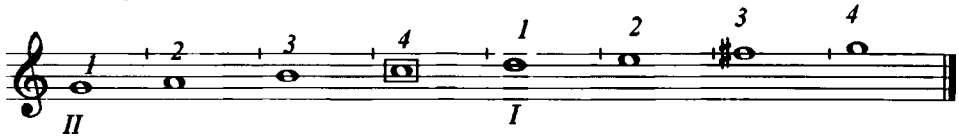
Yuqoridagi gamma zarblari quyidagicha sharhlanadi:
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga va
pr – pirrang

GIPO LADLAR HAQIDA MA'LUMOTLAR

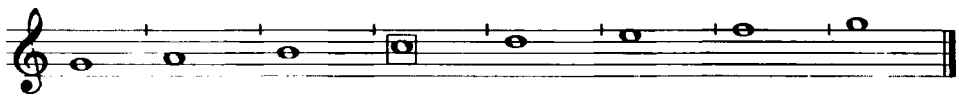
Yuqorida aytib o'tilgan xalq ladlaridan tashqari yana gipo ladlarning mavjudligini bilamiz. Bunda har bir ladning beshinchi bosqichidan gipo-ladi tuziladi va birinchi bosqich yoki asosiy ton lad o'rtasida keladi.

Masalan: Gipo-lidiy ladi major tovushqatorining to'rtinchi bosqichi 0.5t ko'tarilgan.

Gipo-lidiy ladi



Gipo-ioniy ladi



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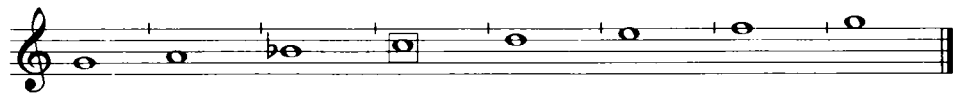
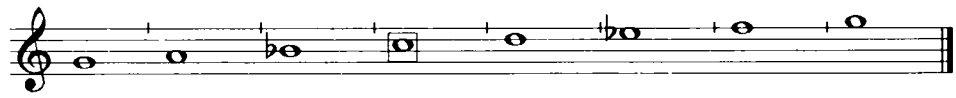
Gipo-miksolidiy ladi



Gipo-doriy ladi



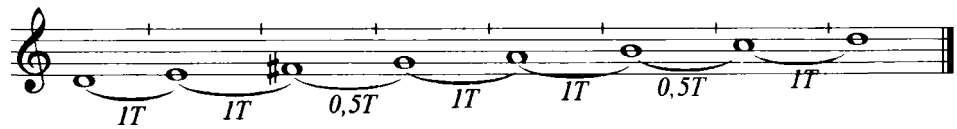
Gipo-eoliy ladi

Gipo-frigiy ladi

MUMTOZ MAQOM LADLARI
(I.Rajabov ta'rifida)

Maqomlarning ladlariga e'tiborni qaratish va turli zarblarda gammalar chalish maqsadga muvofiq.

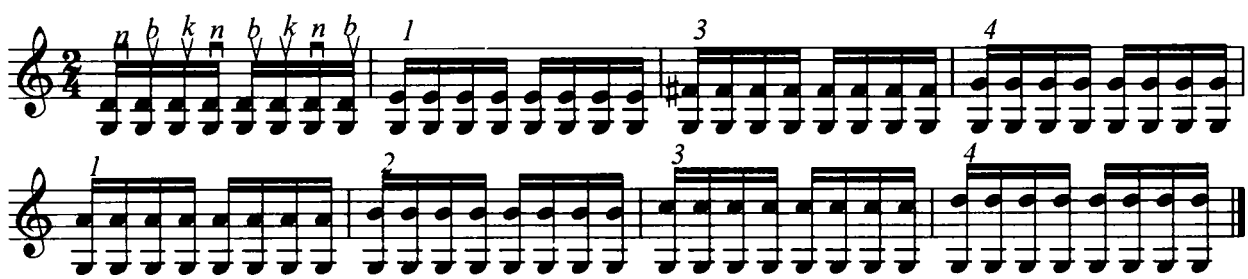
Buzruk va Dugoh maqomlari ladi taxminan quyidagicha:



Formulasi: 1t, 1t, 0.5t, 1t, 1t, 0.5t, 1t.

Ishoq Rajabovning «Maqomlar masalasiga doir» kitobida «O'n ikki maqom» va uning sho'balari Shashmaqomga birlashtirilganda muayyan maqom yo'llarida boshqacha lad asosiga ega bo'lgan maqom va sho'balar kiritilganligi tufayli ular Shashmaqom tarkibida ham o'zining lad asosini saqlab qolavergan. Bu esa Shashmaqomning lad qiyofasini aniqlashda chalkashliklar tug'dirgan. Shu sababli biz maqomlar ladlarini taxminan deb oldik», – degan. Bizlar ham maqomlar ladlari asosida gammalarni chalganimizda ularning taxminanligini bilishimiz lozim.

1.



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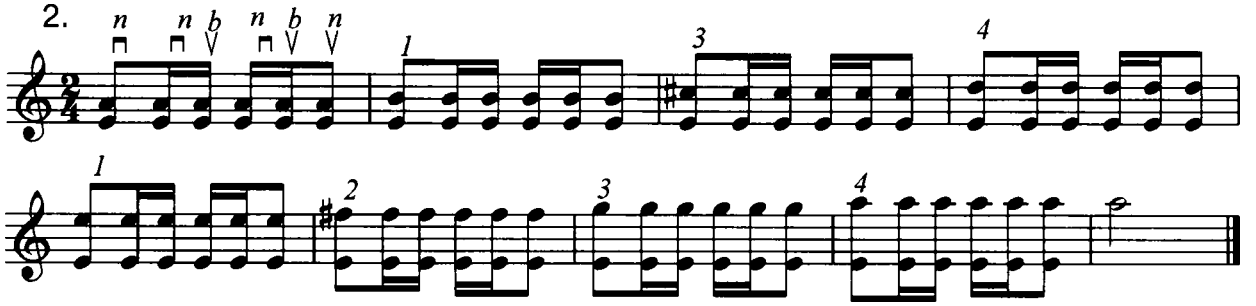
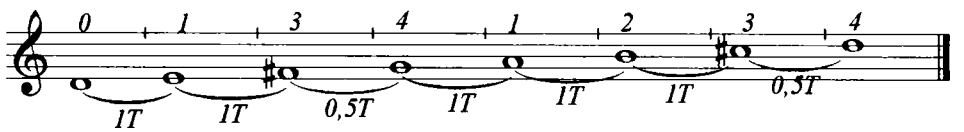
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
k v – ko‘rsatkich barmoq bilan ham yuqoriga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
k v – ko‘rsatkich barmoq bilan ham yuqoriga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga sadolatiladi.

2.

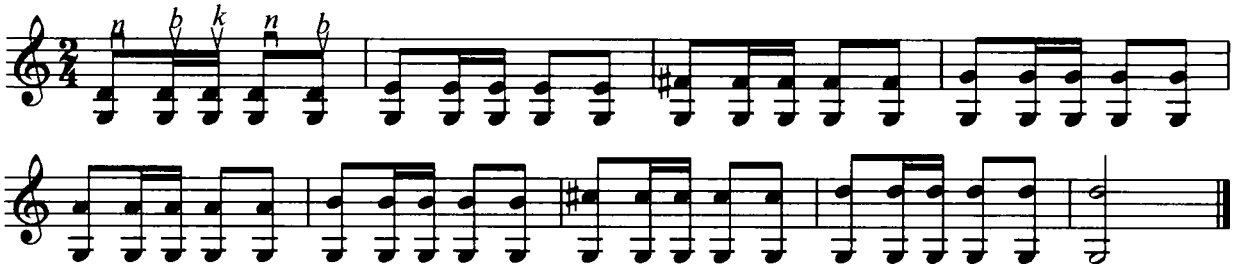


n n – panja bilan pastga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
n n – panja bilan pastga;

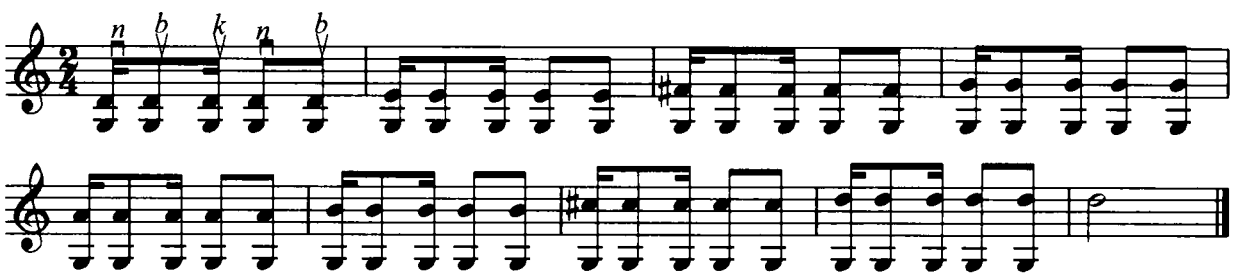
Buzruk va Dugoh maqomlarida taxminan majorning yettinchi bosqichi 0.5t tushiriladi. Rost maqomi ladiga kelsak taxminan major gammasiga to‘g‘ri keladi.



Formulasi: 1t, 1t, 0.5t, 1t, 1t, 1t, 0.5t.



n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
k v – ko‘rsatkich barmoq bilan ham yuqoriga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga.



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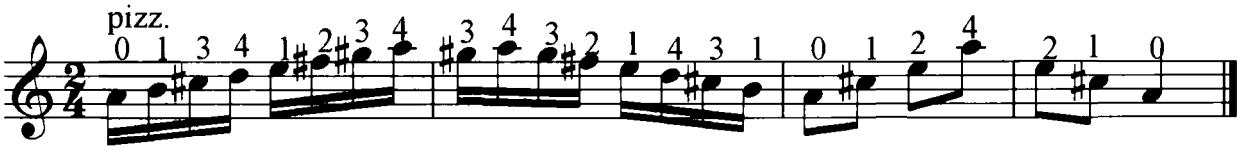
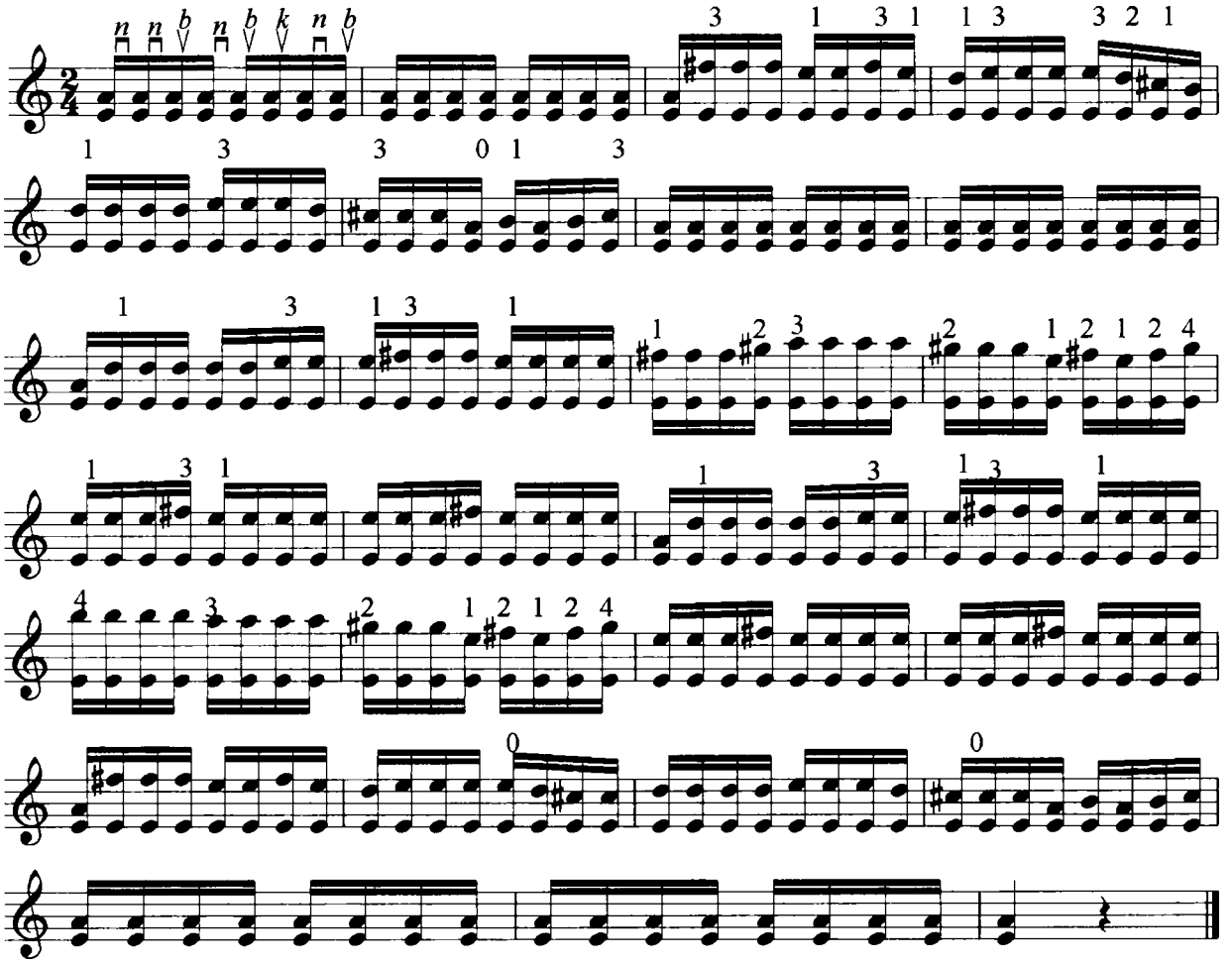
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
k v – ko'rsatkich barmoq bilan ham yuqoriga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga sadolatiladi.

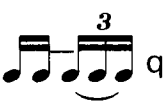


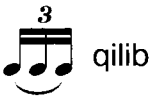
Mashq

N.Hasanov «Tabriklayman»



Teskari zarblar guruhiga kiruvchi zarblarning sharhlanishi quyidagicha: Bu zarbni dutorni ochiq torlarida chalib o'rganish lozim.

Zarblar guruhi oddiy teskari zarb, uni avvalgi ikkita o'n oltitalik notasini  qilamiz.

Keyingi ikkitasini ham  qilib chalamiz.

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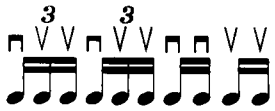
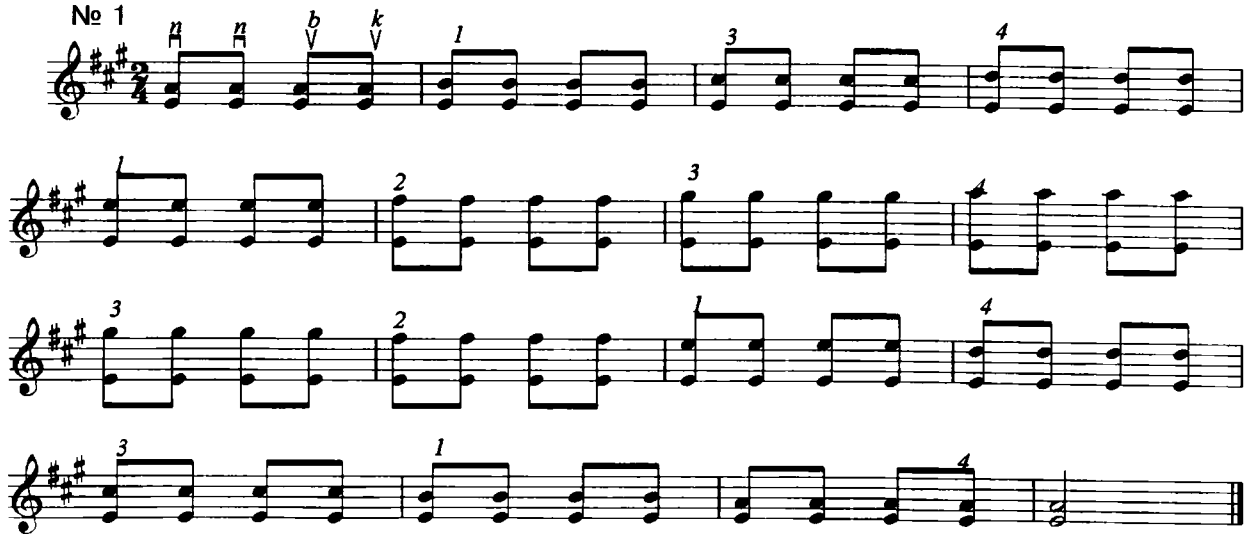
Shunda,  mana bunday ko'rinishdagi notalar tizimi kelib chiqadi. Bunday zarbni teskari zarbda chalinayotgan kuyni frazasini tamomlashdan avval chalinsa chiroyli chiqadi. Ya'ni shu zarb asarning ma'lum bir taktiga qo'yib ijro etiladi.

Navo maqomining ladi – taxminan major formulasida tuziladi.

№ 1



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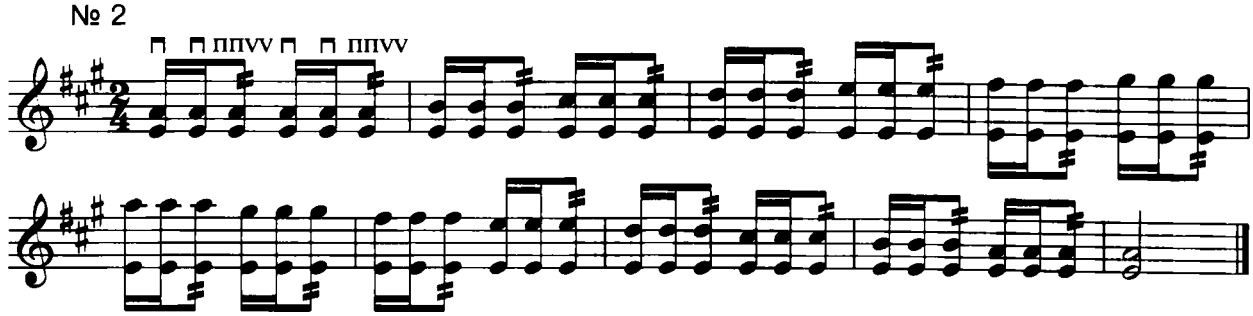


Yuqoridagi ladda ikki xil gamma berildi.

Zarblarning sharhi quyidagicha:

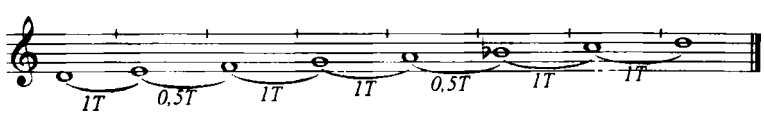
1-si: n n – panja bilan pastga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
k v – ko'rsatkich barmoq bilan ham yuqoriga;

2-si: n n – panja bilan pastga;
n n – panja bilan pastga;
pr – pirrang uslubida chalinadi.

Segoh maqomi – minor ladiga to'g'ri keladi.

Temperatsiyada bu – minor tovushqatoridir.

Tovushqatori:



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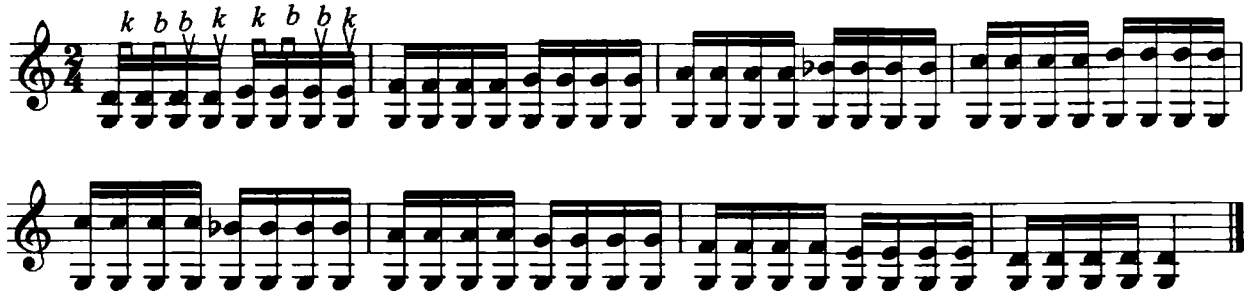
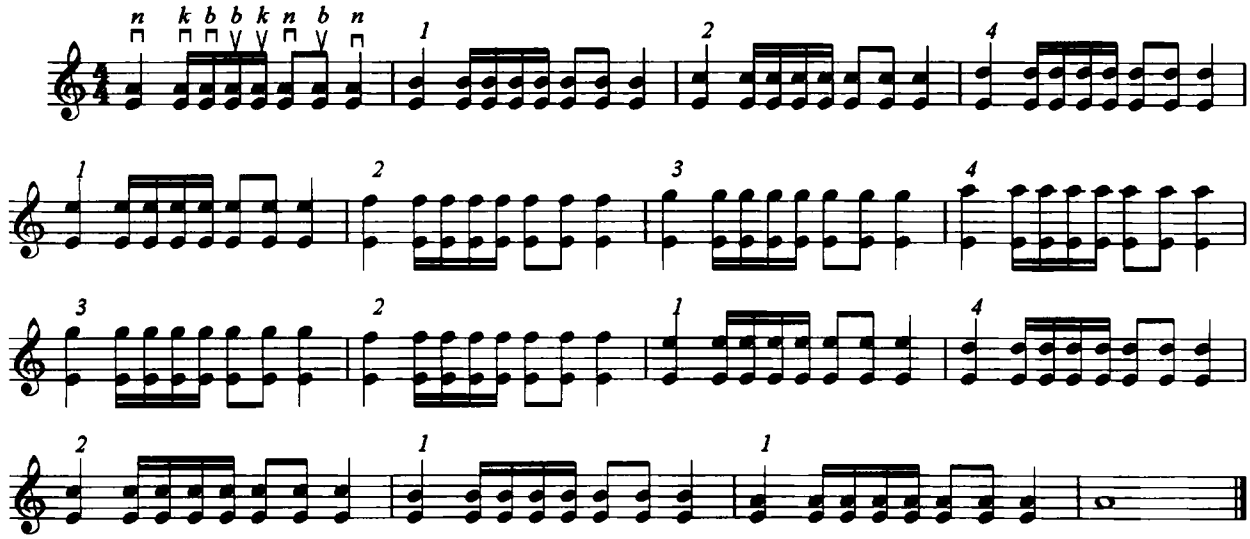
Formulasi: 1t, 0.5t, 1t, 1t, 0.5t, 1t, 1t.



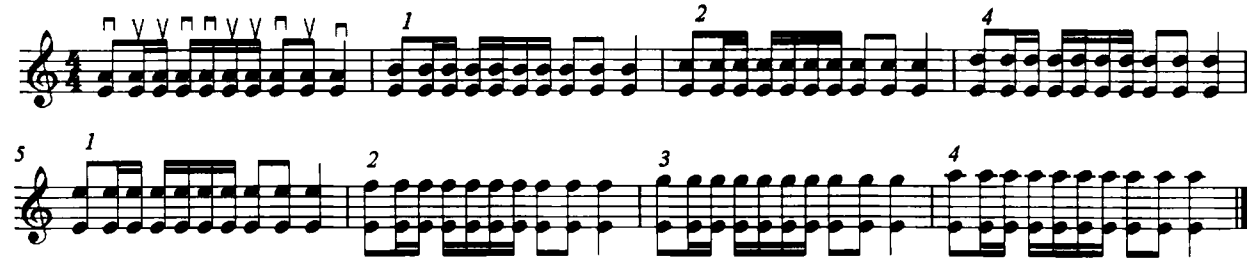
k n – ko'rsatkich barmoq bilan ham pastga;
b n – bosh barmoq bilan pastga;
b v – bosh barmoq bilan yuqoriga;
k v – ko'rsatkich barmoq bilan ham yuqoriga sadolantiriladi;
Bu zarbga terma zarb deyiladi.

Ushbu zarbni to'g'ri ijro etish uchun bosh barmoq bilan ko'rsatkich barmoqlarning orasi qo'l barmoqlarining uzunligiga qarab 12-13 santimetr ochiq bo'lishi, boshqa barmoqlar esa tabiiy va erkin holatda harakatlanishi lozim. Shuningdek, ularning ijro holati chiroyli va sahnabop bo'lishining nozik tomonlarini o'rgatish o'qituvchilarning vazifasiga kiradi.

1-mashq



2-mashq



Yuqoridagi gammani ham ikki xil zarbda chalish tavsiya etiladi.
1-si: n n – panja bilan pastga;
k p – ko'rsatkich barmoq bilan ham pastga;

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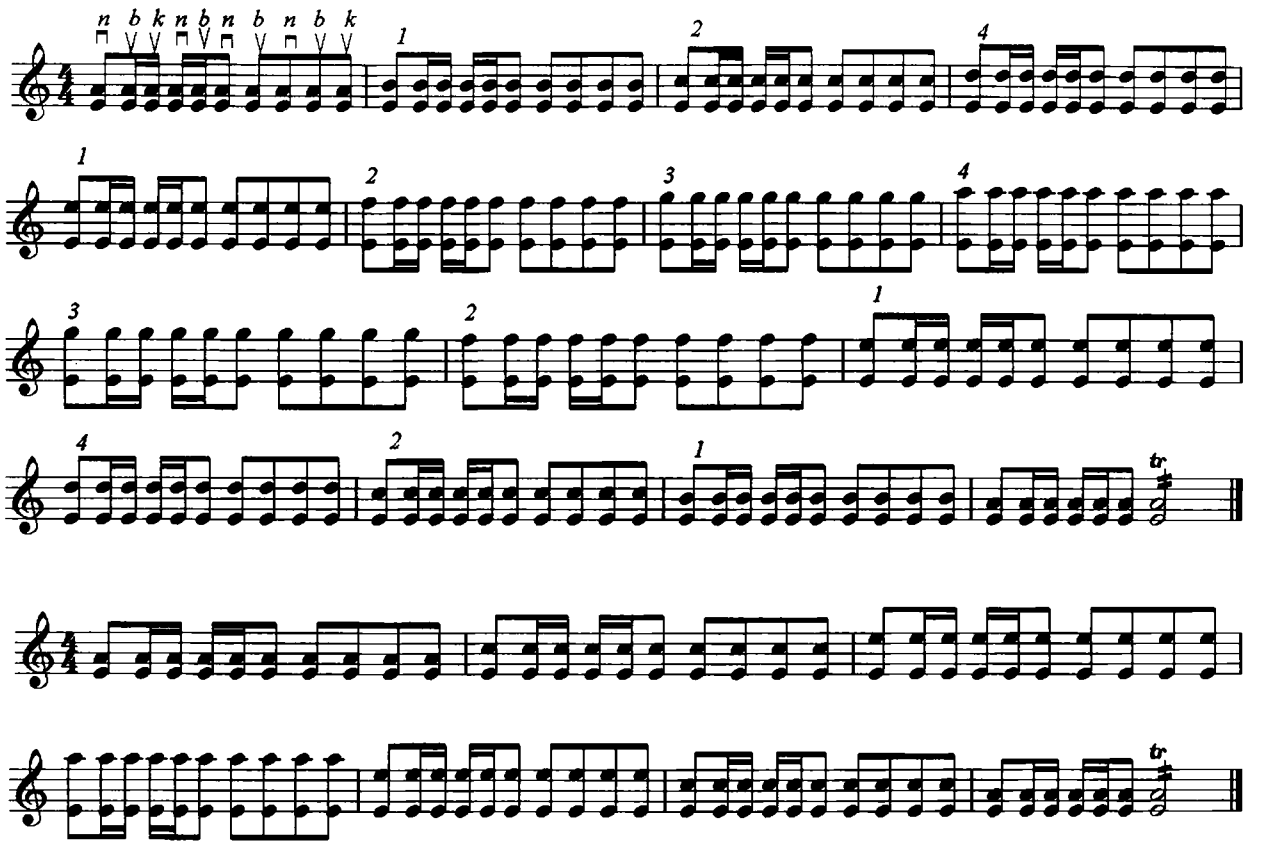
b p – bosh barmoq bilan pastga;
b v – bosh barmoq bilan yuqoriga;
k v – ko'rsatkich barmoq bilan ham yuqoriga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
n n – panja bilan pastga sadolantiriladi.

2-si: n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
k v – ko'rsatkich barmoq bilan ham yuqoriga;
k n – ko'rsatkich barmoq bilan ham pastga;
b n – bosh barmoq bilan pastga;
b v – bosh barmoq bilan yuqoriga;
k v – ko'rsatkich barmoq bilan ham yuqoriga;
n n – panja bilan pastga;
b v – bosh barmoq bilan yuqoriga;
n n – panja bilan pastga sadolantiriladi.

Iroq maqomining ladi ham taxminan tabiiy minor ladiga o'xshash.
Tonliklari: 1t, 0.5t, 1t, 1t, 0.5t, 1t, 1t.



tr – belgisi tremolo, ya'ni ko'rsatkich barmoq bilan tremolo rez *nvnvnvnv* chalinib, notaning uzunligiga qarab cho'zib turiladi.

Lya minor gammasi

Ushbu gammaning quyida teskari zarbning murakkab guruhlari bilan chalinishini sharhladik.

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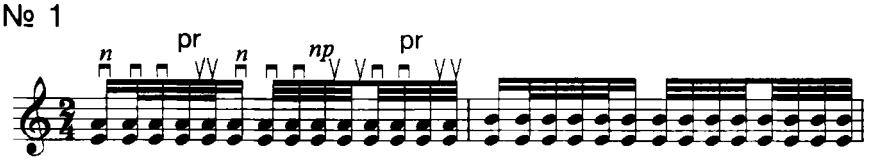
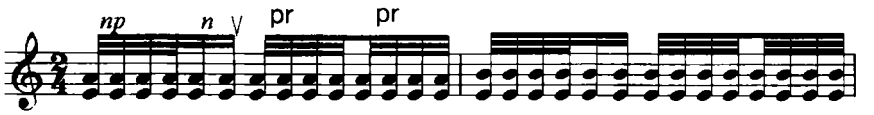
№ 1



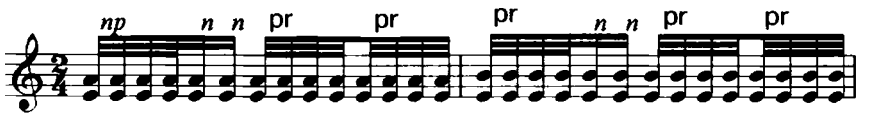
va hk.

№ 2



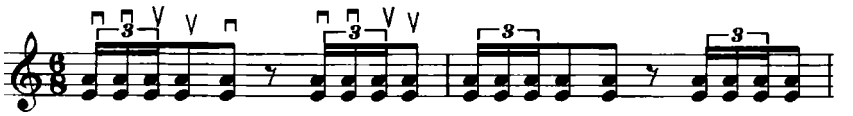
va hk.

№ 3



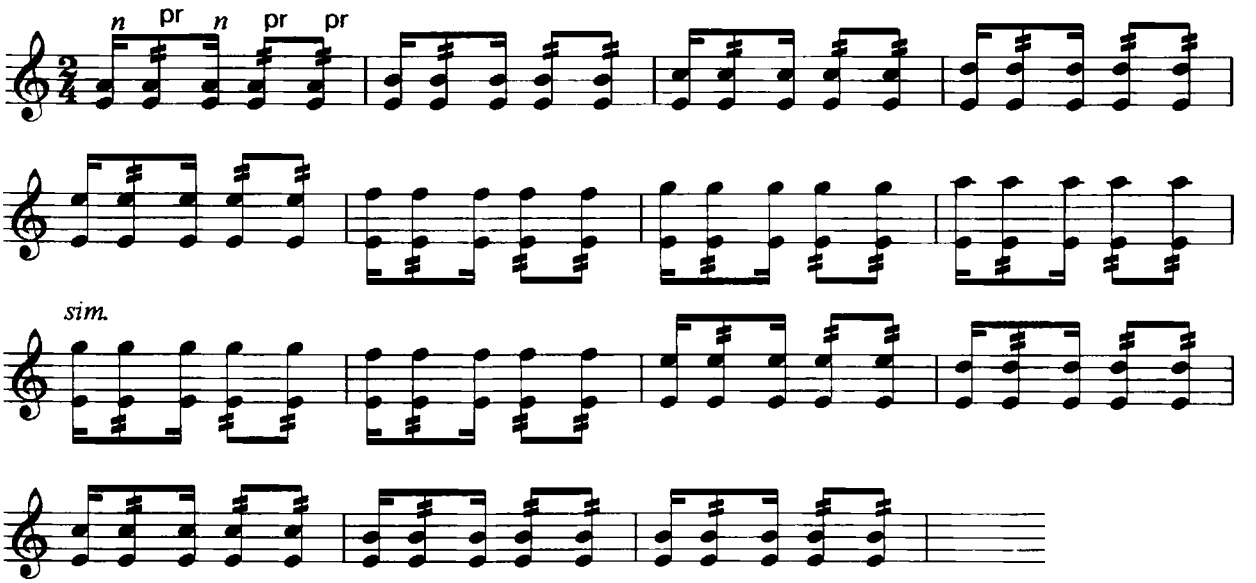
va hk.

№ 4



va hk.

Lya minor gammasi



n — n – panja bilan pastga;

pr — n – pirrang(yuqorida ko'rsatilgan)
n –
v –
v –

n — n –panja bilan pastga;
pr — – pirrang
pr — – yana pirrang bilan sadolatiladi.

Yuqorida sharhlangan zarblarga jiddiy qarash talab qilinadi. Chunki undagi kuchli va kuchsiz hissalarni yurakdan his qilish lozim. Bunda ham pastga panja bilan chalinadigan zarblar kuchli hissali zarblardir.

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Musiqa asboblari orasida dutor o'zining o'ng qo'l zarblarinig xilma-xilligi bilan ajralib turadi, uni ko'ngildagidek ijro etish uchun esa tinimsiz mehnat qilish lozim bo'ladi.

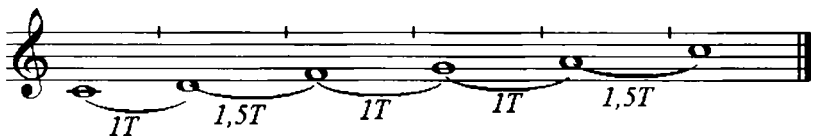
V.Uspenskiy va V.Belyayevlarning muallifligidagi «Turkmenskaya muzika» kitobida Seraxs viloyatidagi dutorchi ustoz Sulton Niyozning shogirdi Muxi – baxshi, Omon – baxshi o'g'li dutorda faqat o'ng qo'l zarblarinigina o'rganish uchun bir yil vaqtini ketkazganligi aytiladi. O'zbek dutorchilarida ham bunday misollar oz emas.

PENTATONIK LADLAR

Ladlar yoki tovushqatorlar haqida so'z yuritganimizda pentatonika tovushqatorlarini ham aytib o'tish lozim. Pento – besh, tonos – ton. Bu oktava ichidagi beshta xilma-xil balandlikdagi tovushlardan tuziladi.

Angemitonli tovushqator ya'ni yarimtonliksiz tovushqatorlar deyiladi. Misol uchun do tovushidan:

№ 1



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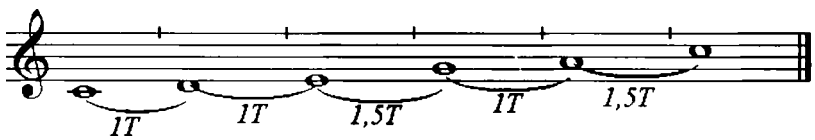
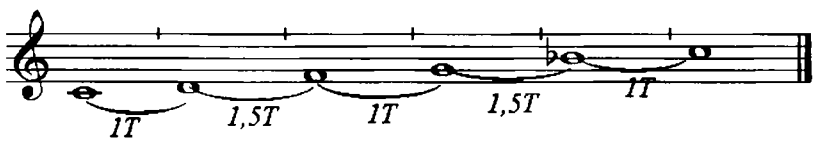
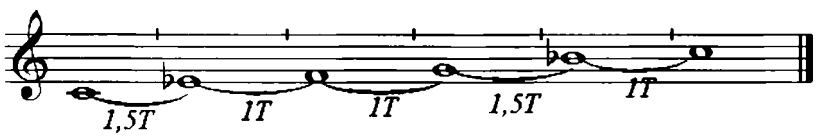


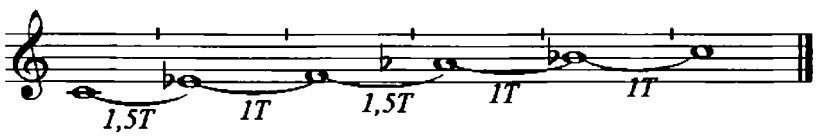
№ 3



№ 4



№ 5



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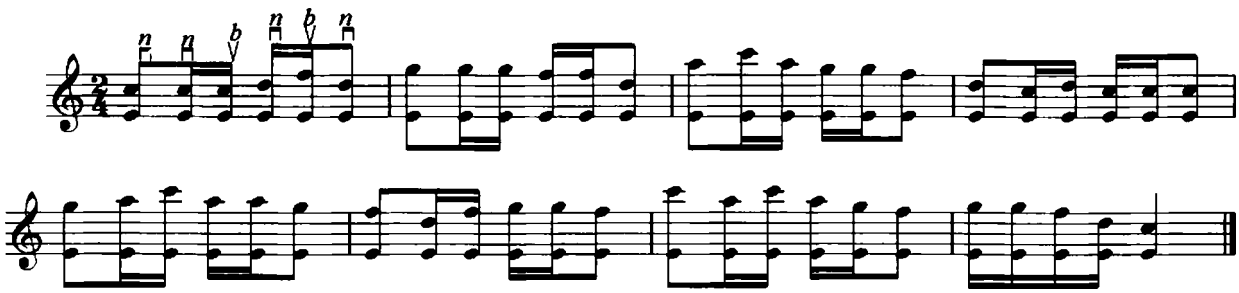

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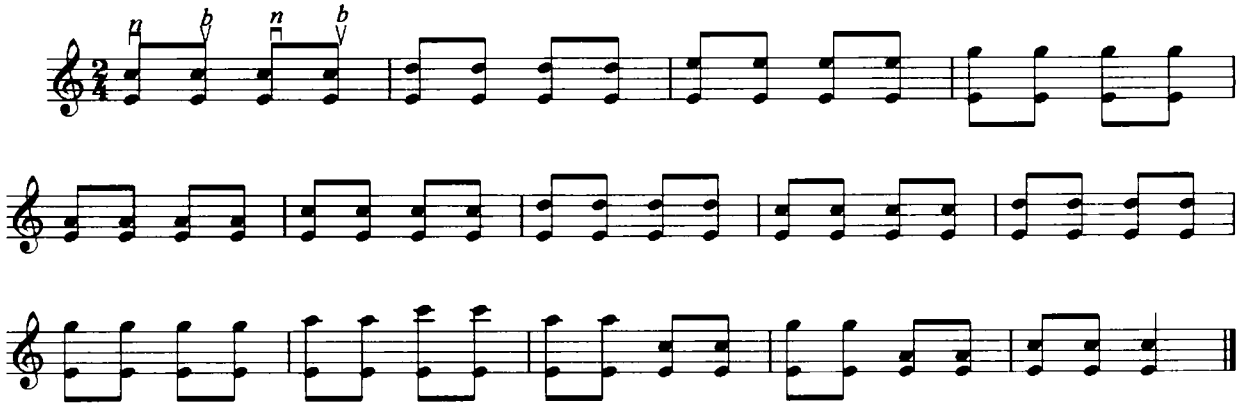

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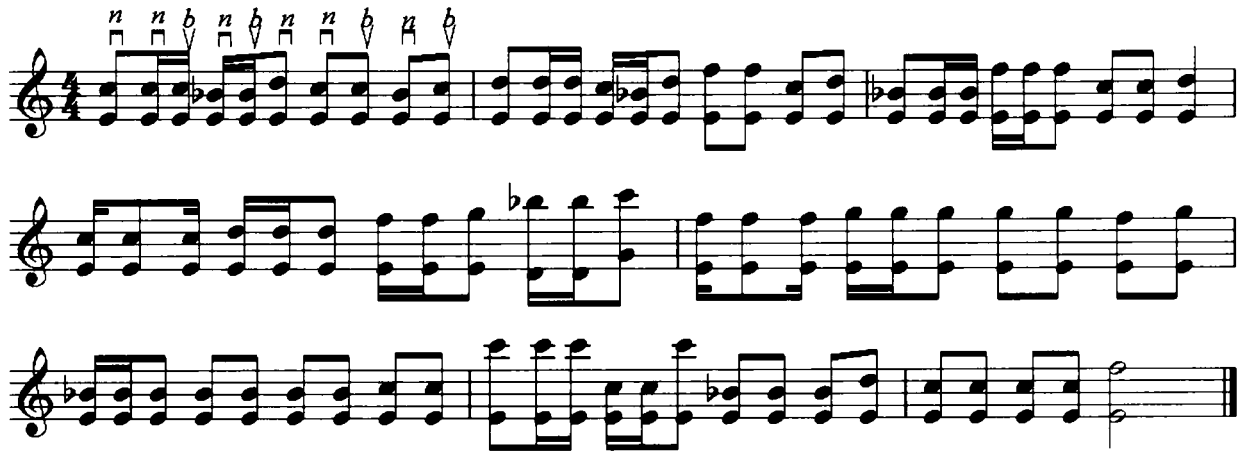

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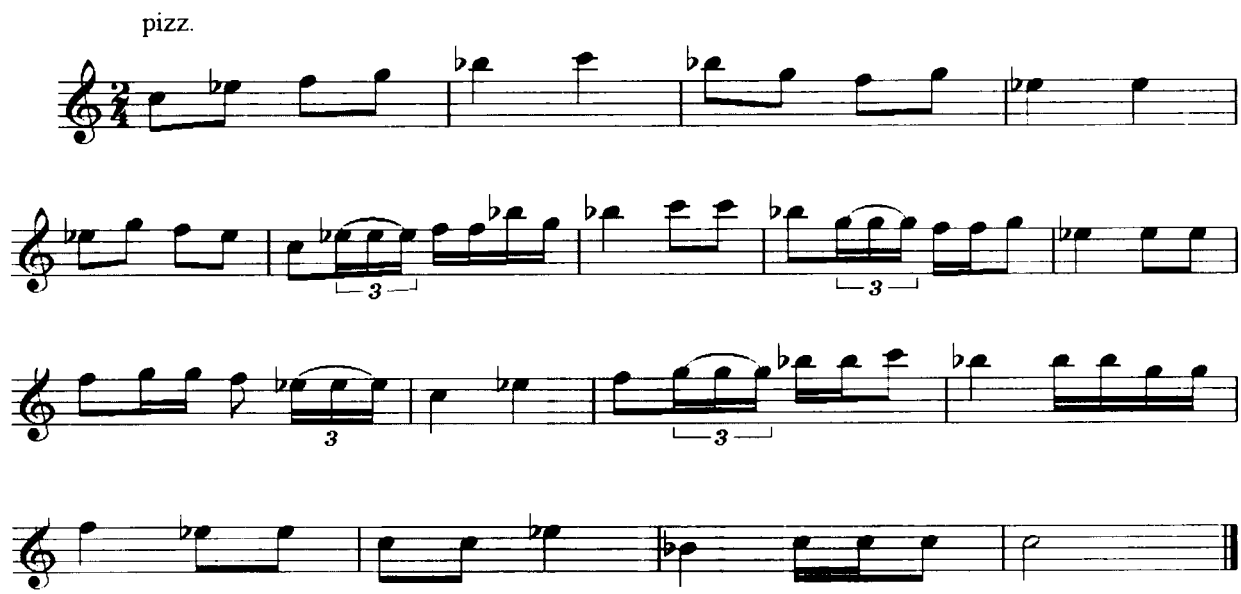

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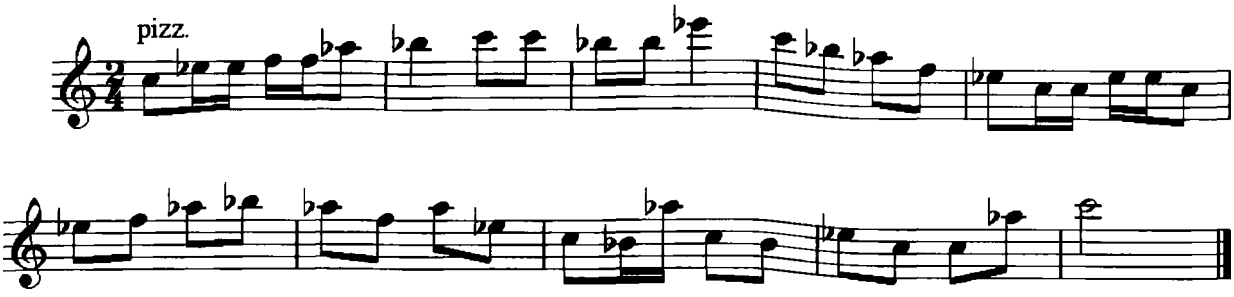

Xakimova Mohinur

ЛАУРЕАТА II степени

награждается

Хакимова Мохинур

руководитель
Мухамедова Гулчехра Мурадовна
концертмейстер
Каримова Дилорам Закировна

в номинации: струнные народные инструменты

возрастная группа: 15 - 18 лет

07.11.2012 г. г.Санкт-Петербург

ЛАУРЕАТА I степени

награждается

Гаффаров Абдужасур,
Хакимова Мохинур

руководитель
Мухамедова Гулчехра Мурадовна
концертмейстер
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IV QISM

NOTADAN O'QIB CHALISH MALAKASINI OSHIRISH VA MUSIQIY ASARLARGA QISQACHA ANNOTATSIYALAR

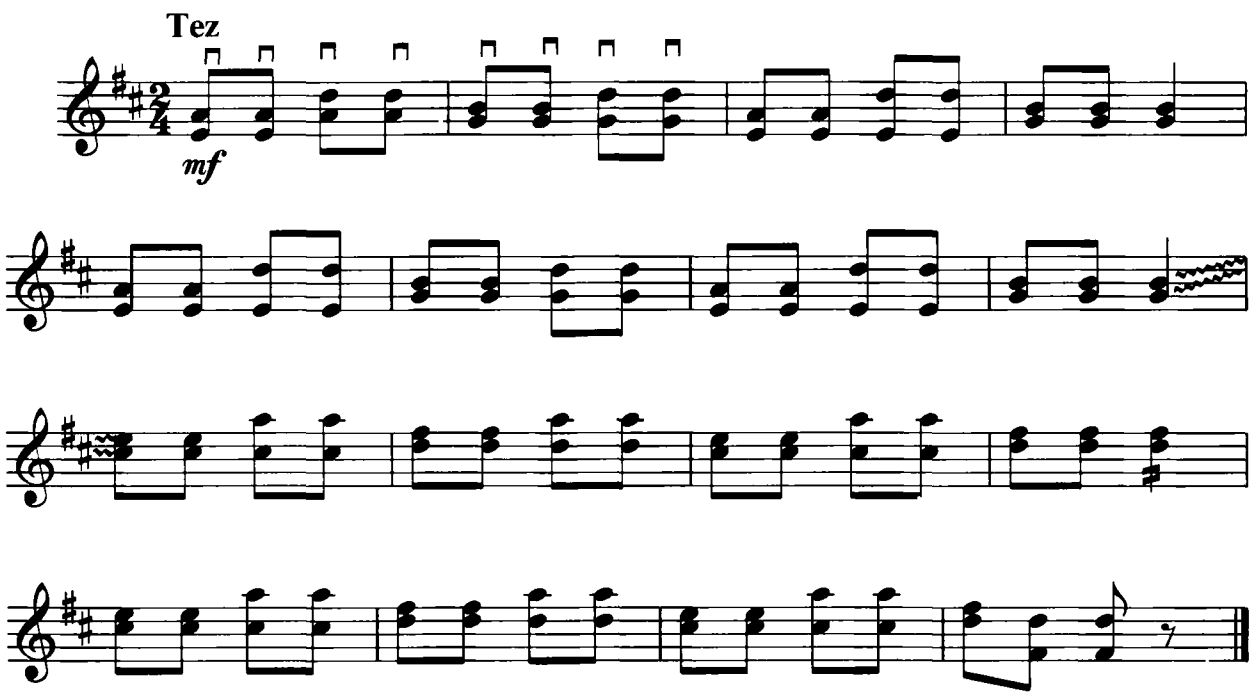
Dutor sinfi o'quvchilari o'zlarining mutaxassislik darslarida 7-10 daqiqa notadan o'qib chalish malakalarini oshirish borasida ish olib borishlari lozim. Hozirda musiqa maktablarda shu dars uchun alohida soat ajratilmagan bo'lsa ham, notadan o'qib chalish eng muhim vazifalardandir.

Bunda «oddiydan – murakkabga» usulini qo'llash lozim. O'quvchi dutor cholg'usini o'rganish davomida ritmik cho'zimlarni o'zlashtirishi hamda shu cho'zimga qanaqa zarb qo'llash mumkinligini asta-sekin murakkablashtirib o'rganib boraveradi.

Biz o'qituvchilarning vazifasi dutor cholg'usida ijrochilarni tarbiyalash bilan birgalikda yaxshi musiqa tinglovchilarini tayyorlashdir. O'zbek milliy musiqamizda, ijrochiligimizda metro-ritmika ancha murakkabligi ma'lum, shu sababli o'quvchilarni savodli ravishda o'qib chalishlari muhimdir. Notadan o'qib chalish (chitka) uchun nota misollari.

№ 1. KICHIK DALA (Полянка)
(Ural xalq raqsi)

Polyanka ural xalq raqsi bo'lib, kichik shakldagi kuy hisoblanadi. N.Privalov qayta ishlagan. Tez sur'atda chalinadi. Ikkita kichik jumladan tuzilgan bu raqsni zarblarini faqat pastga urib chalinadi. Bu asar bilan notani varroqdan o'qib chalishni o'rganishni boshlash mumkin, chunki quyidagi notalar boshlovchi uchun sakkiztalik va choraktaliklardan iborat.



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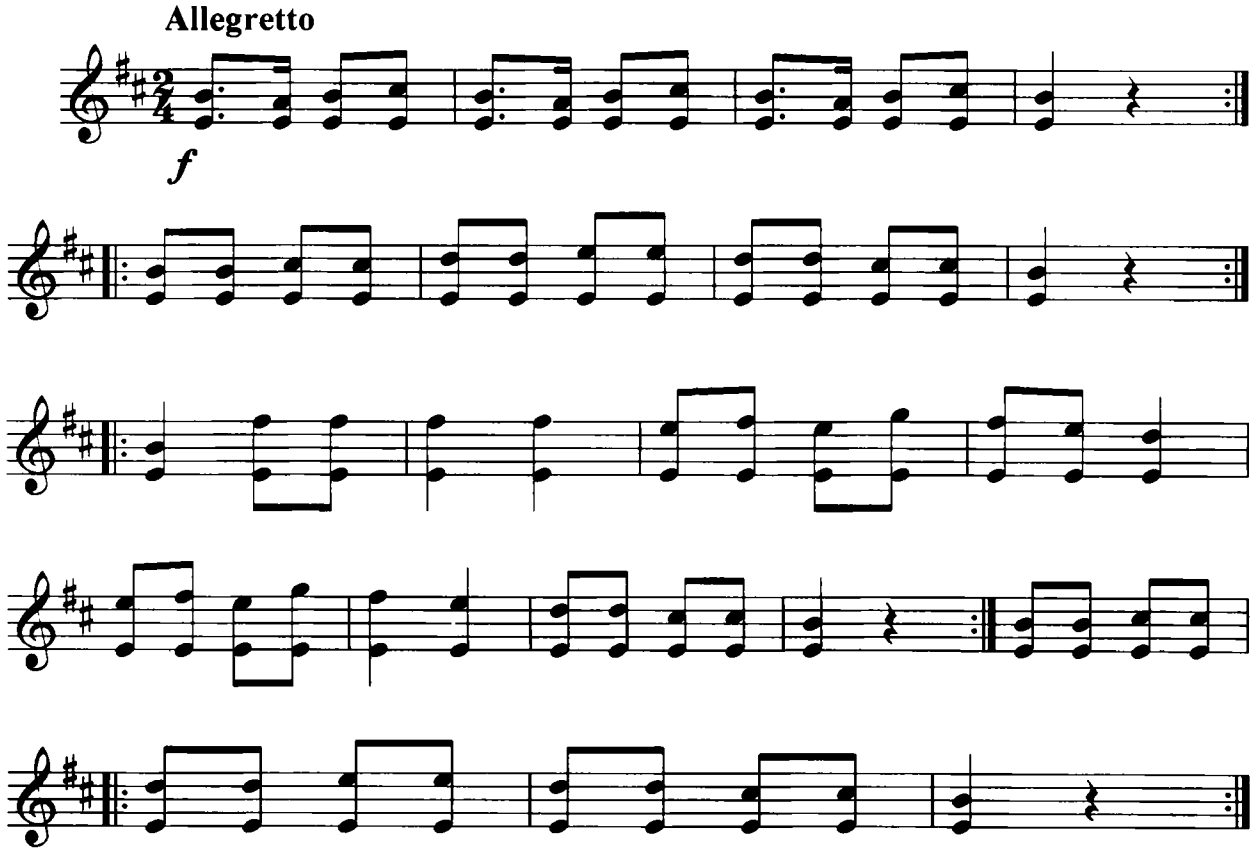
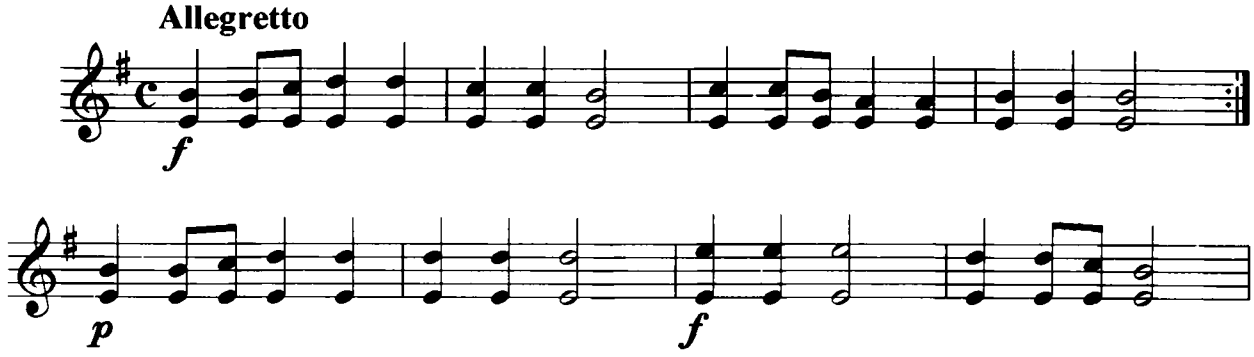
№ 2. QARI NAVO
(O'zbek xalq kuyi)

Rivoyatlarga qaraganda «Kori Navoiy» deb yuritilgan va bu kuyni Alisher Navoiy bastalaganligiga nisbat beriladi. (M.B.Raxmon o'g'li, Muhammad Yusuf Devonzodalarning Xorazm musiqiy tarixchasi 1925-y Moskva) Asar si minor tonligida yozilgan. O'rtacha tezlikda ijro etiladi.



№ 3. YALLAMA YORIM
(O'zbek xalq kuyi)

O'zbek xalq kuyi «Yallama yorim» – ikkinchi bosqichi pasaytirilgan si minor tonligida (frigiy ladida) yozilgan. Takt o'lchovi to'rt choraklik, Allegretto tempida. Qadimda ayollar o'rtasida kuylangan yallalardan biri. A B A musiqiy shaklda yozilgan.



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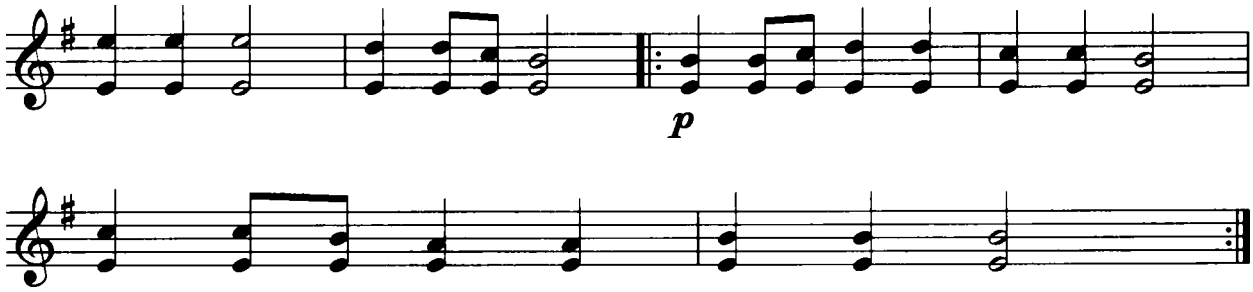
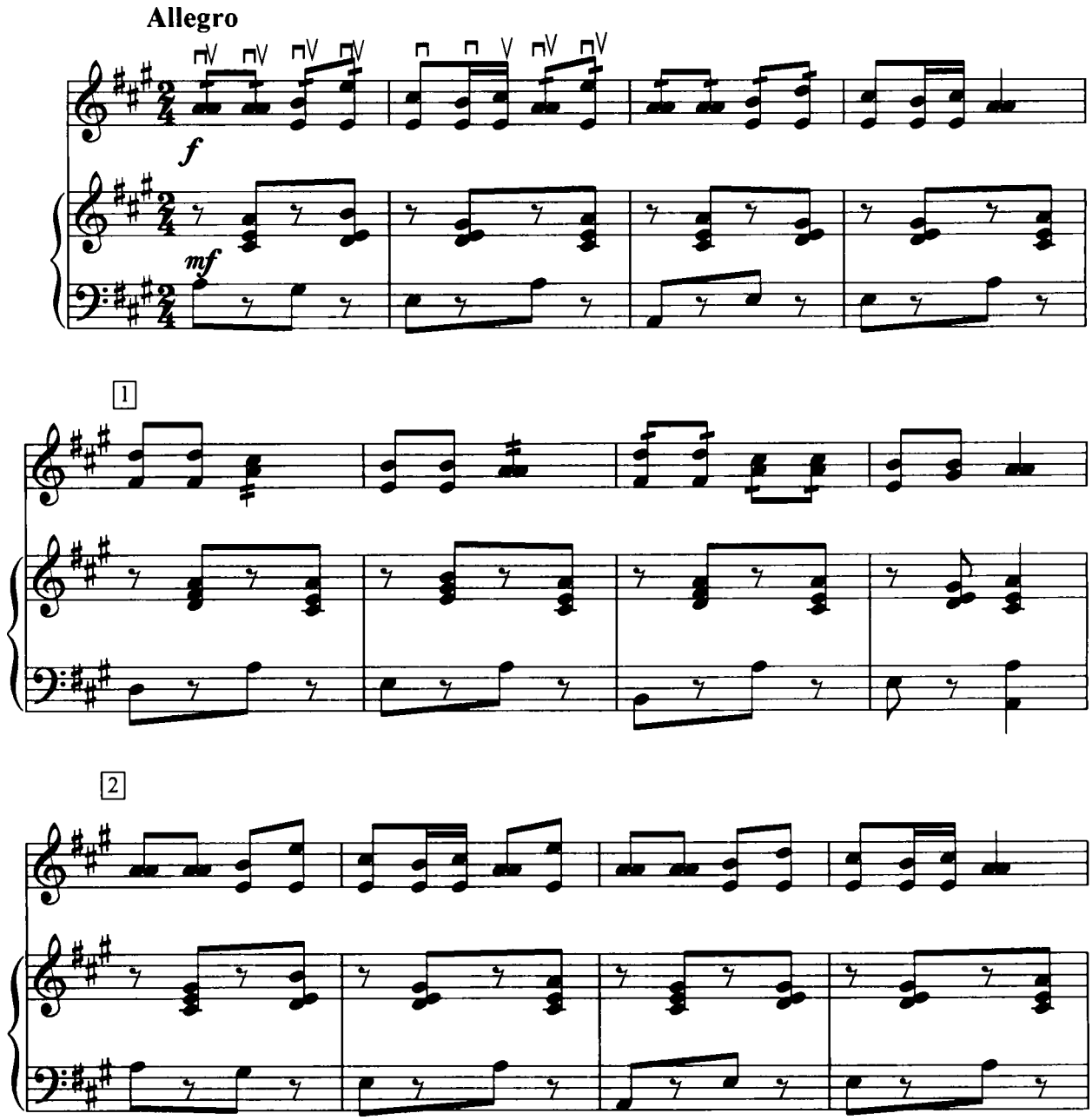


№ 4. RAQS
(Плясовая)

P.Kulikovning bu asari A B A shaklida, Iya major tonligida yozilgan. Xarakteri sho'x, zarblari *пv пv пv пv* uslubida chalinadi. Tremolo vaqtida o'ng qo'l va bilaklarni bo'sh tutish lozim.



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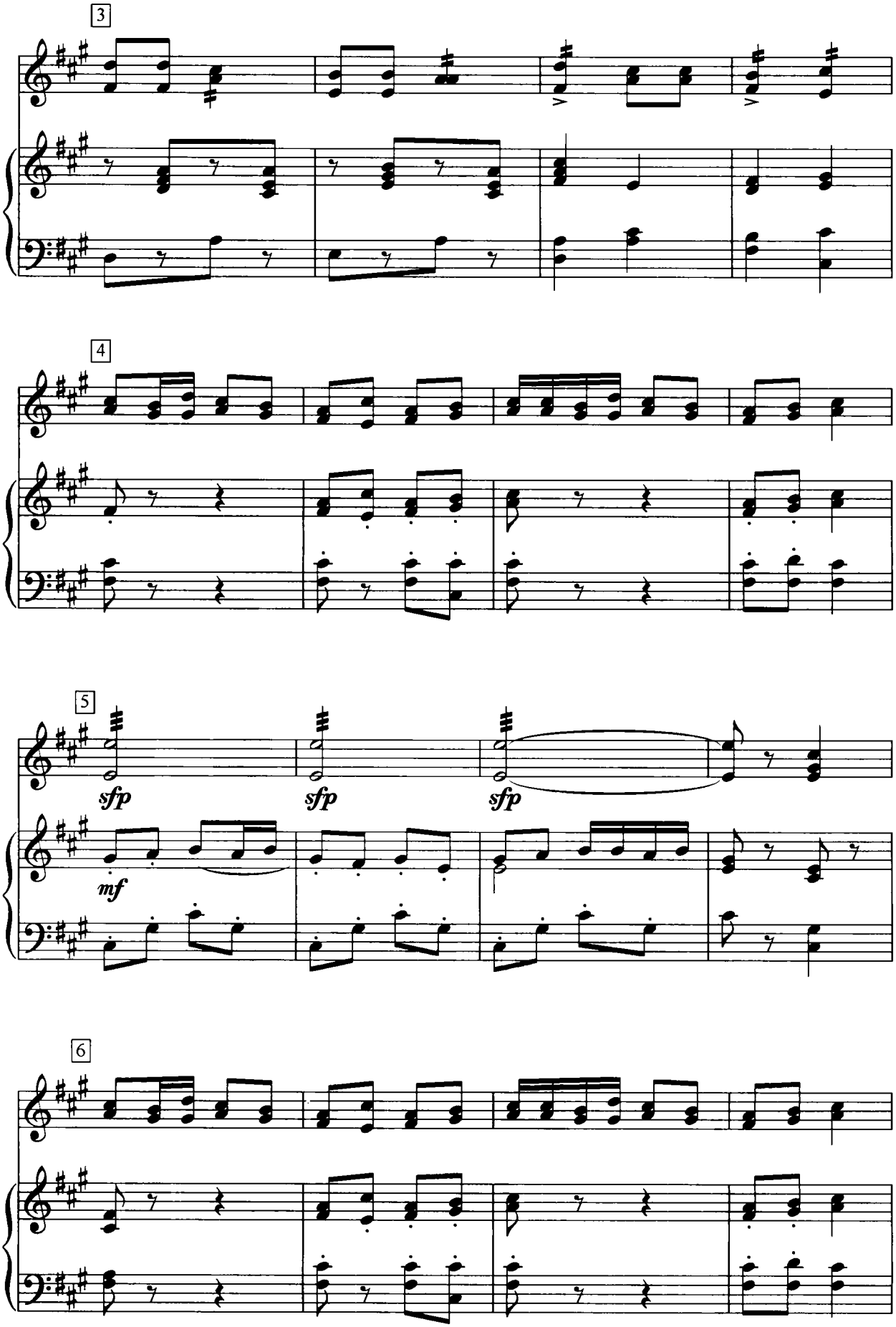

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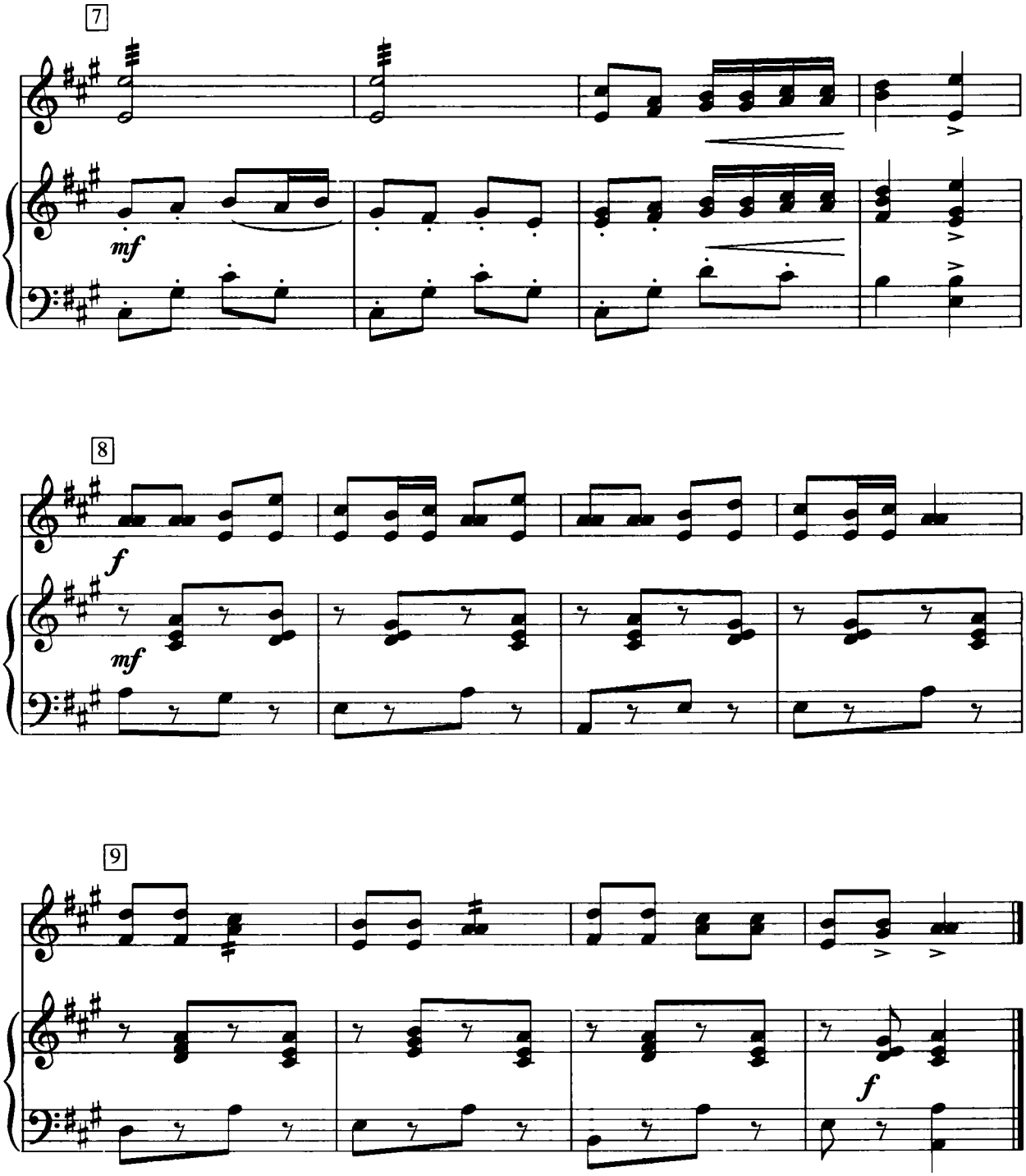

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V QISM
BOLALAR MUSIQA VA SAN'AT MAKTABLARINING YUQORI SINF O'QUVCHILARI UCHUN MO'LJALLANGAN MUSIQIY ASARLAR

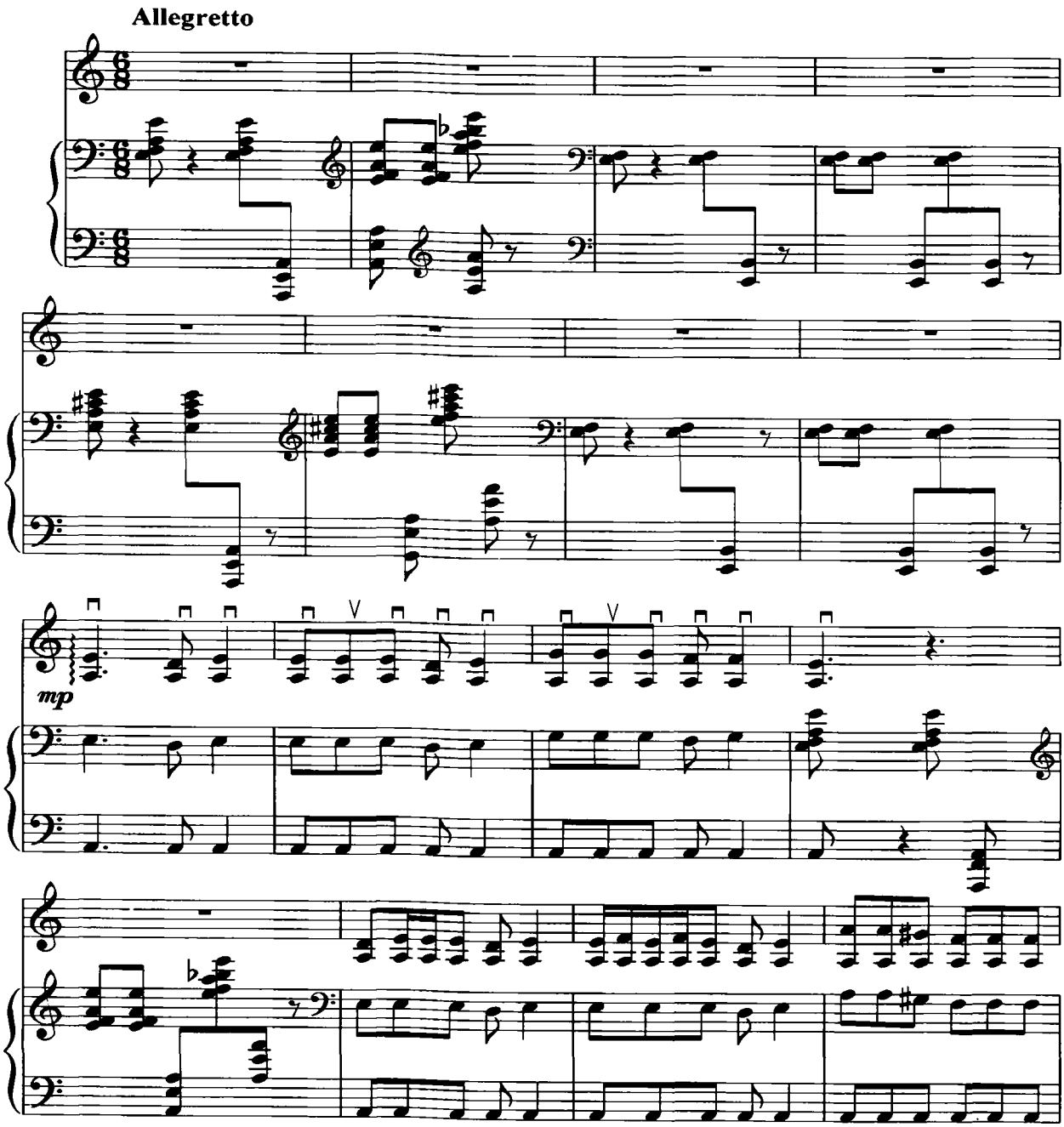
№ 1. DUTOR NAQSHI

Mustafo Bafoyevning «Dutor naqshi» fantaziyasini ijro etish uchun uslubiy ko'rsatmalar.

Ushbu asar minor tonligida boshlanadi. Fantaziyaning 1-qismi 6/8 o'lchovida yozilgan. Uni ufori usulidagi zarblar guruhining har xil ko'rinishlarida ijro etish mumkin.

2-qismi *Ad libitum* bo'lib, uning ijrosi uchun katta fantaziya talab qilinadi, zarblar ham xilma-xil bo'lishi, teskari zarblarning bir necha ko'rinishlarini qo'llash, triollar, glissandolar va tremololar, pitsikatto va boshqa ijro zarblarini qo'llash lozim bo'ladi. (Zarblar mavzusiga qarang)

3-qismi yana birinchi qismidagidek 6/8 o'lchovida yozilgan bo'lib, tez sur'atda chalinsa (avtor sur'atini yozmagan), juda chiroyli yakunlanadi.



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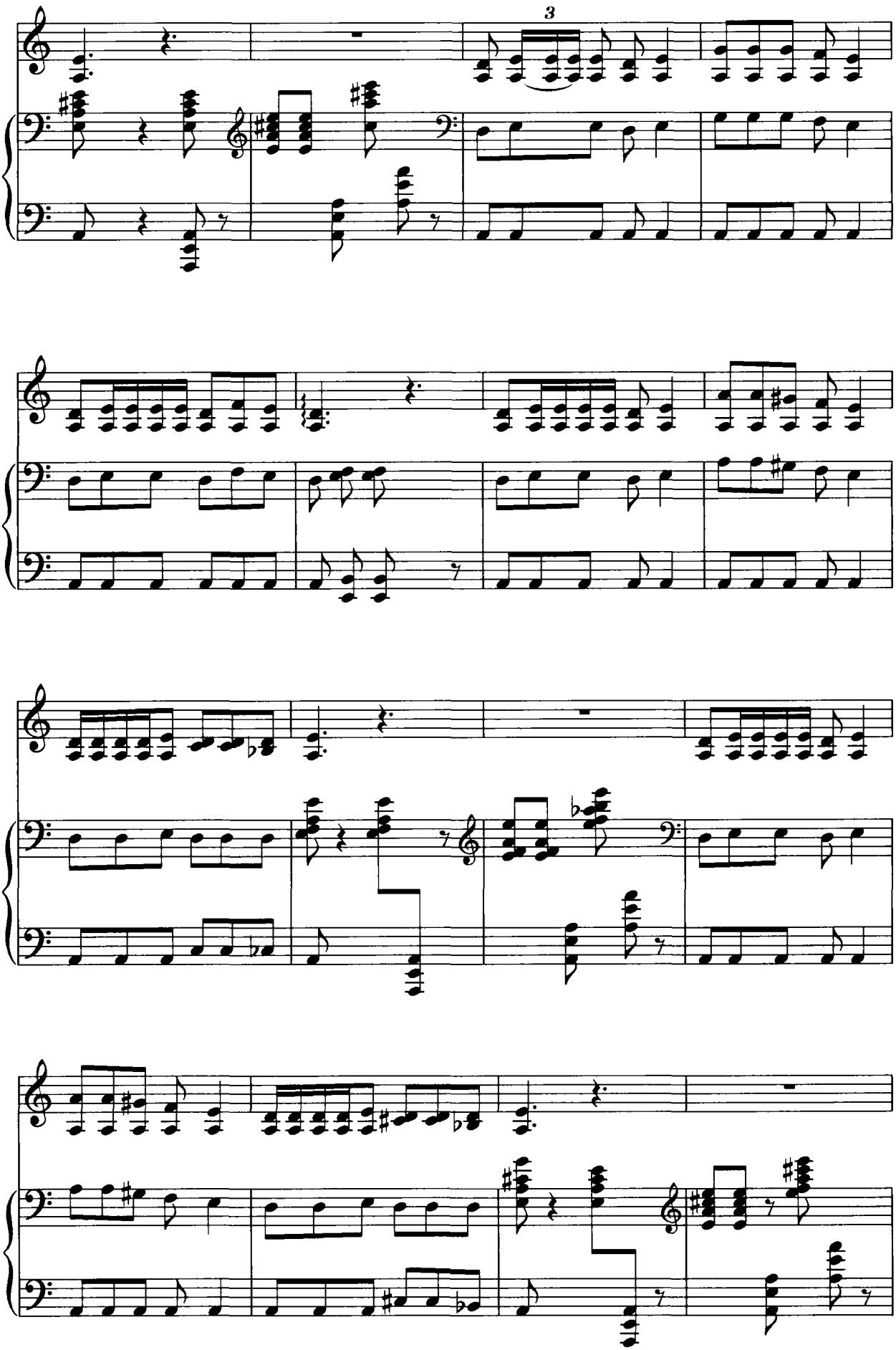

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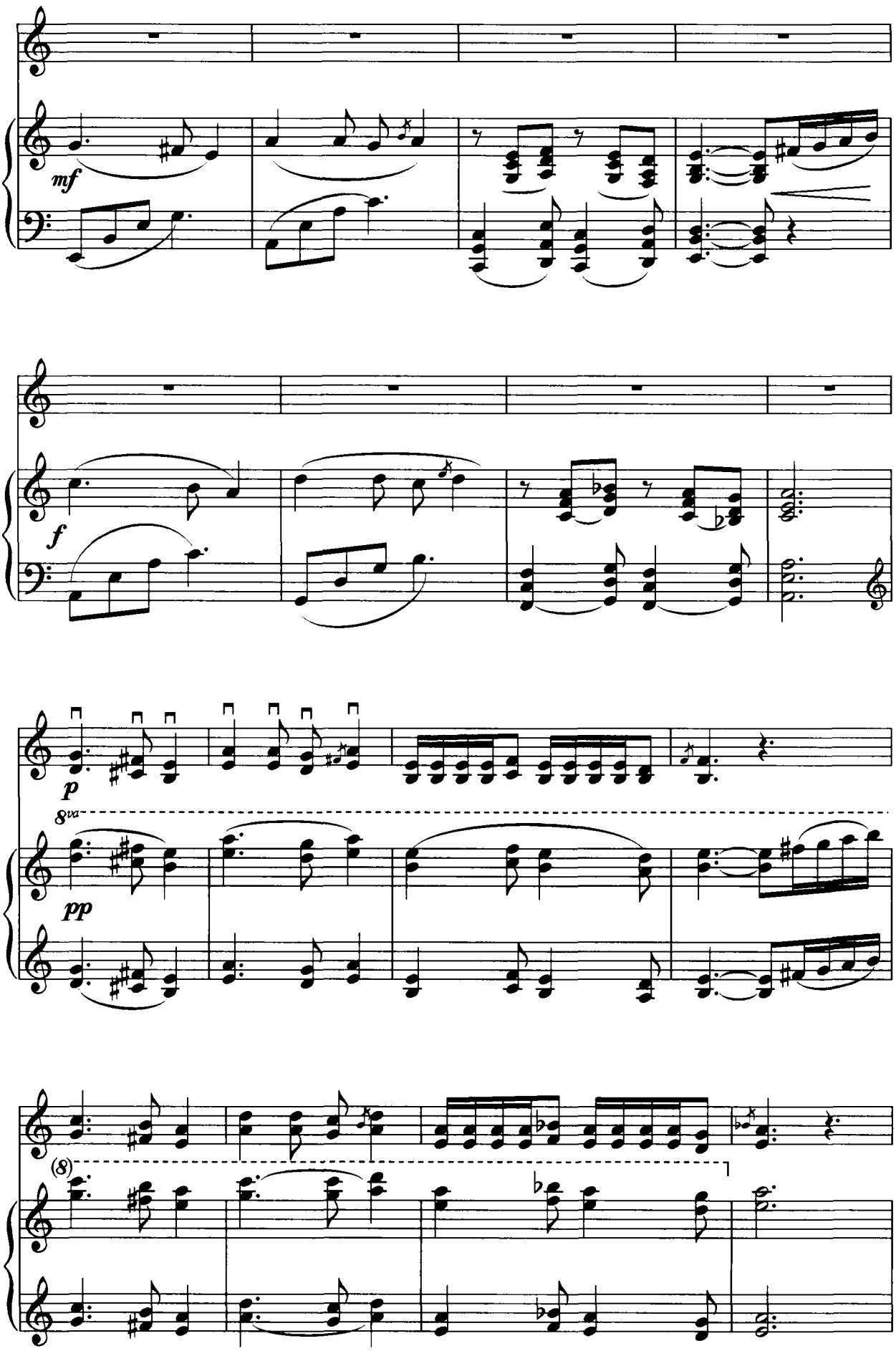

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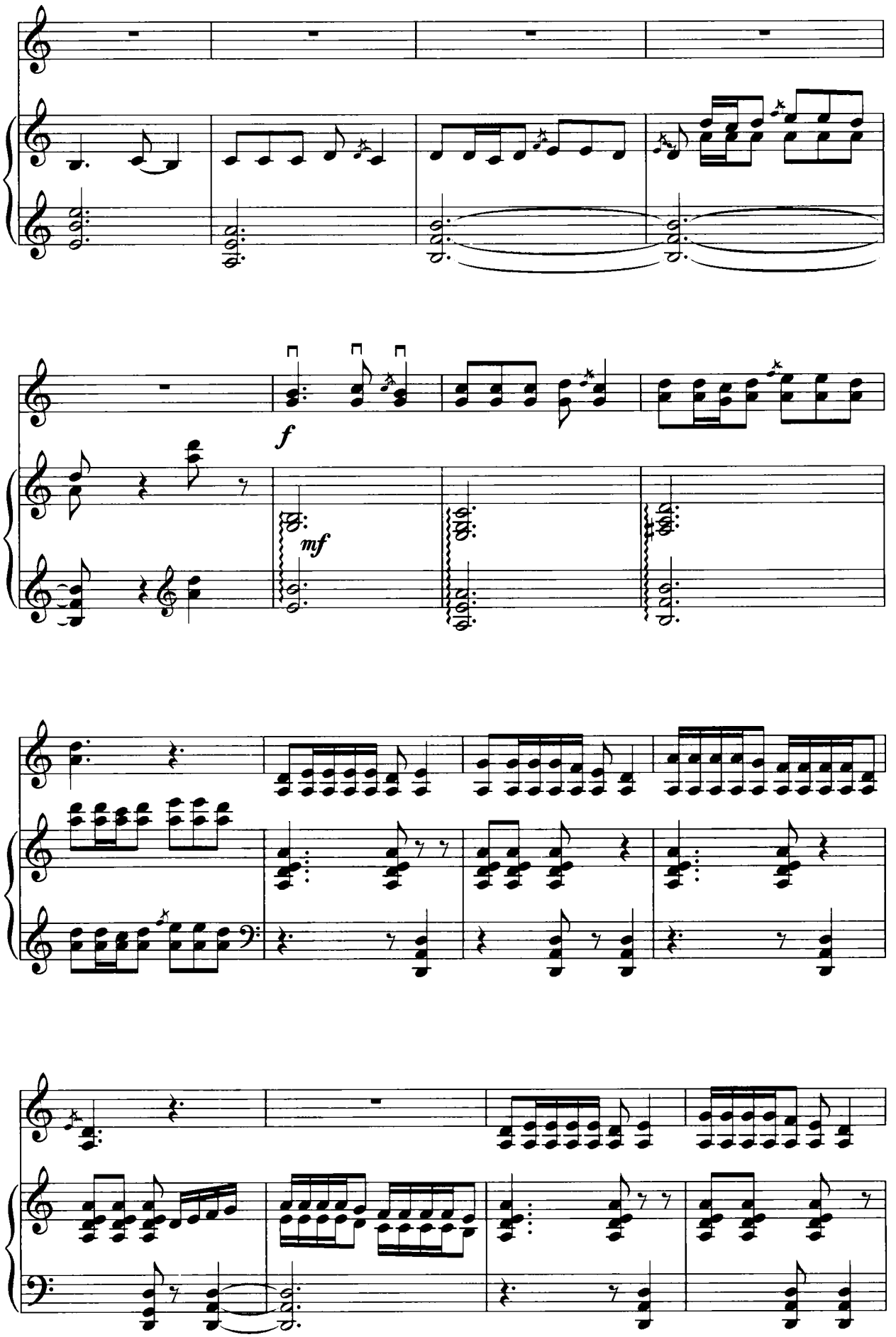

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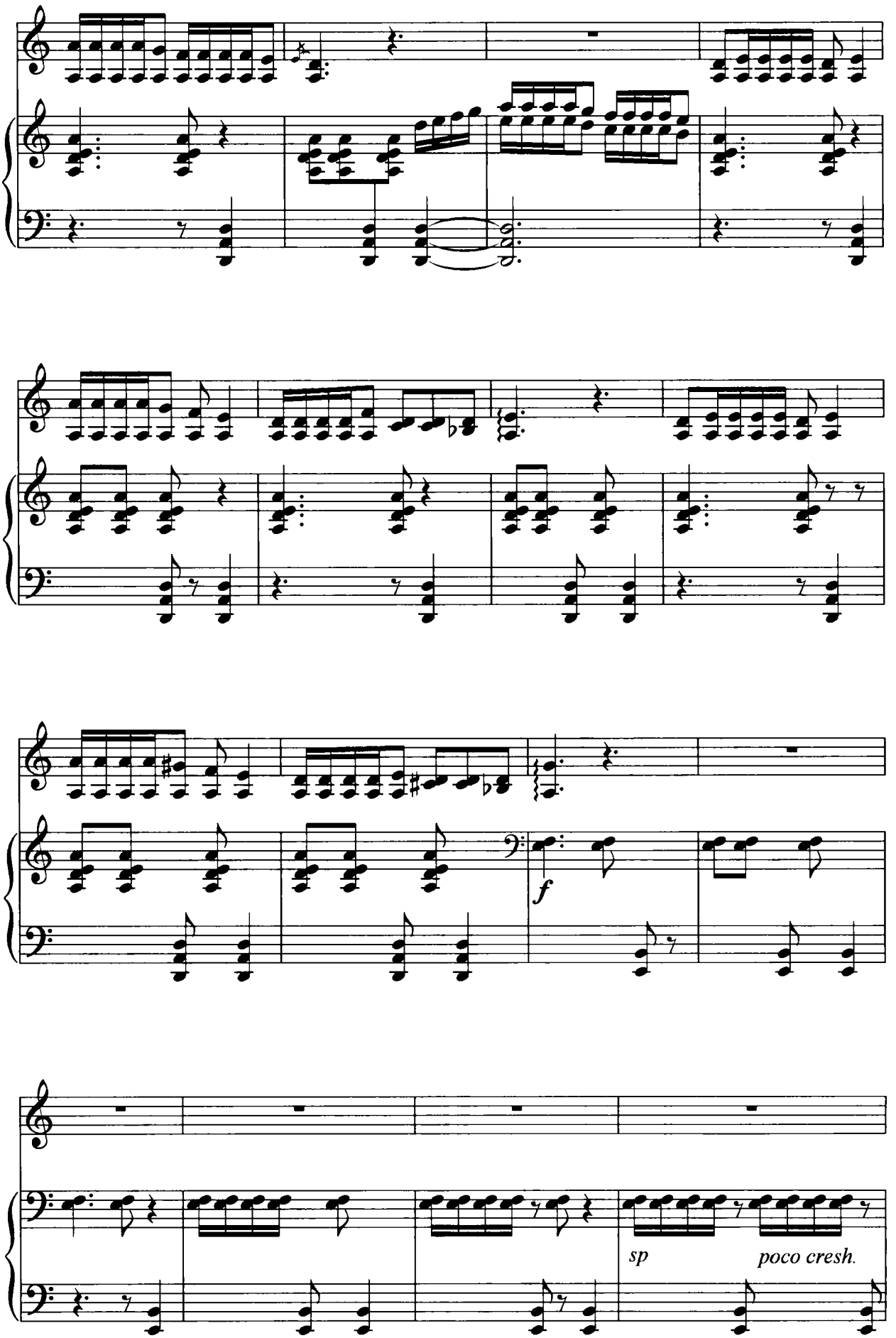

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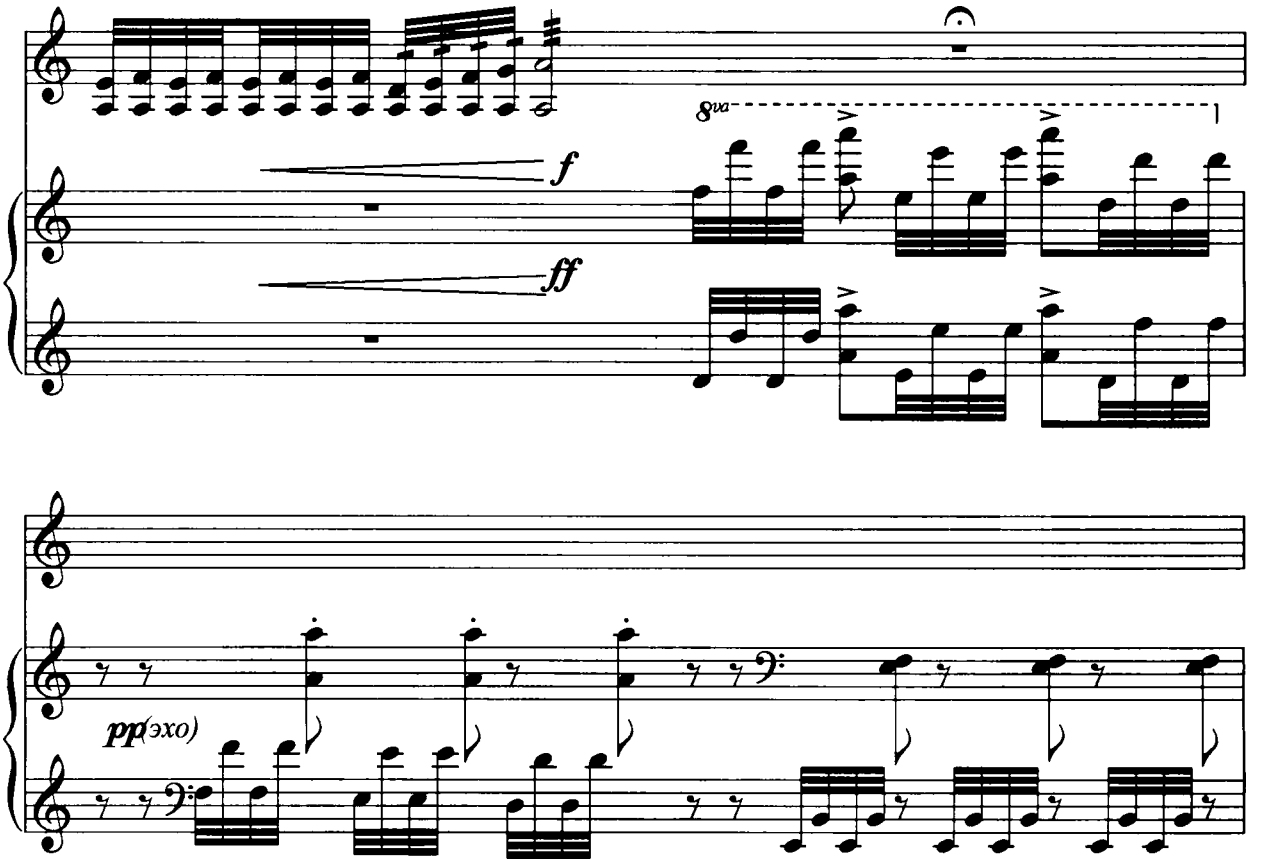

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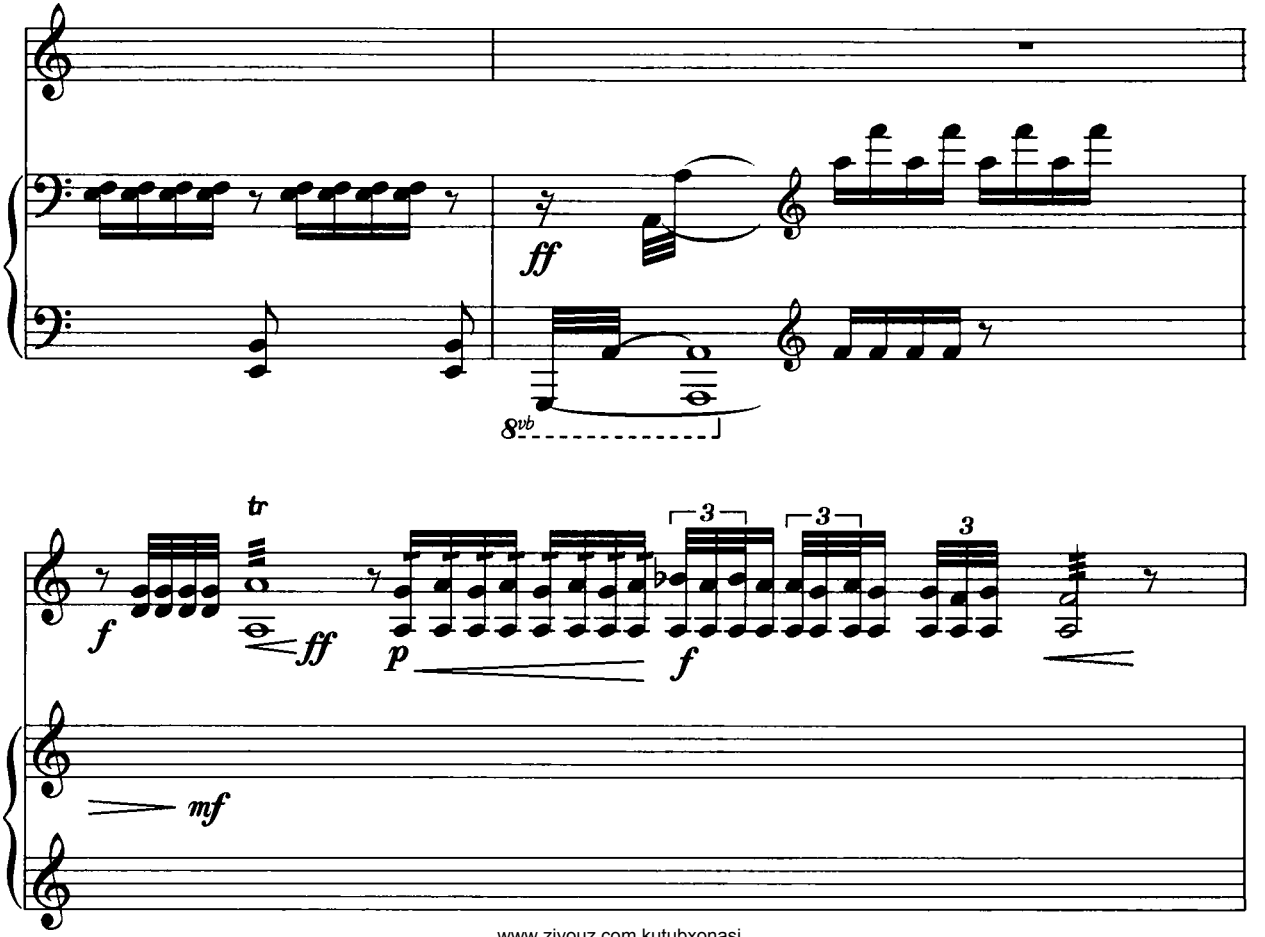

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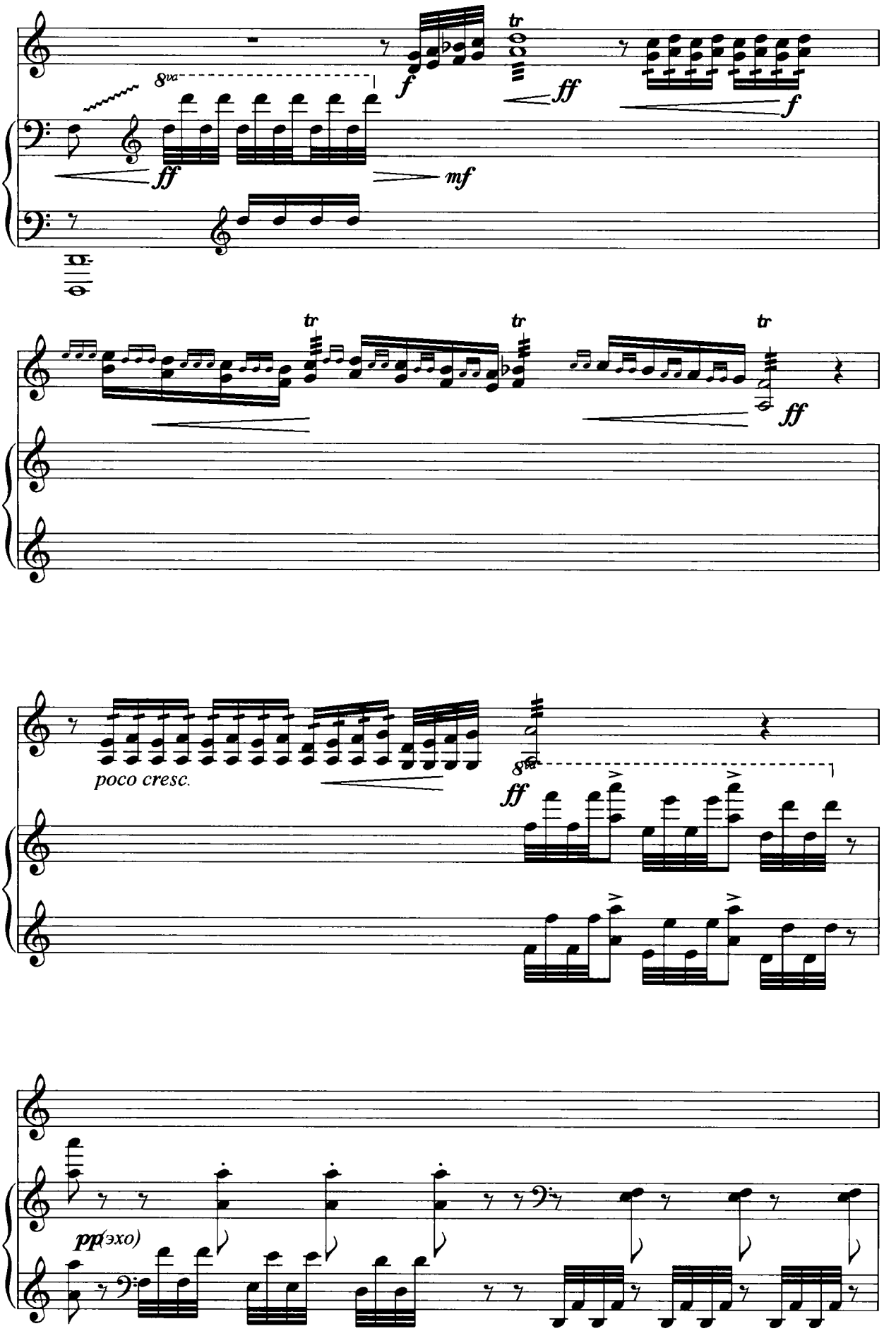

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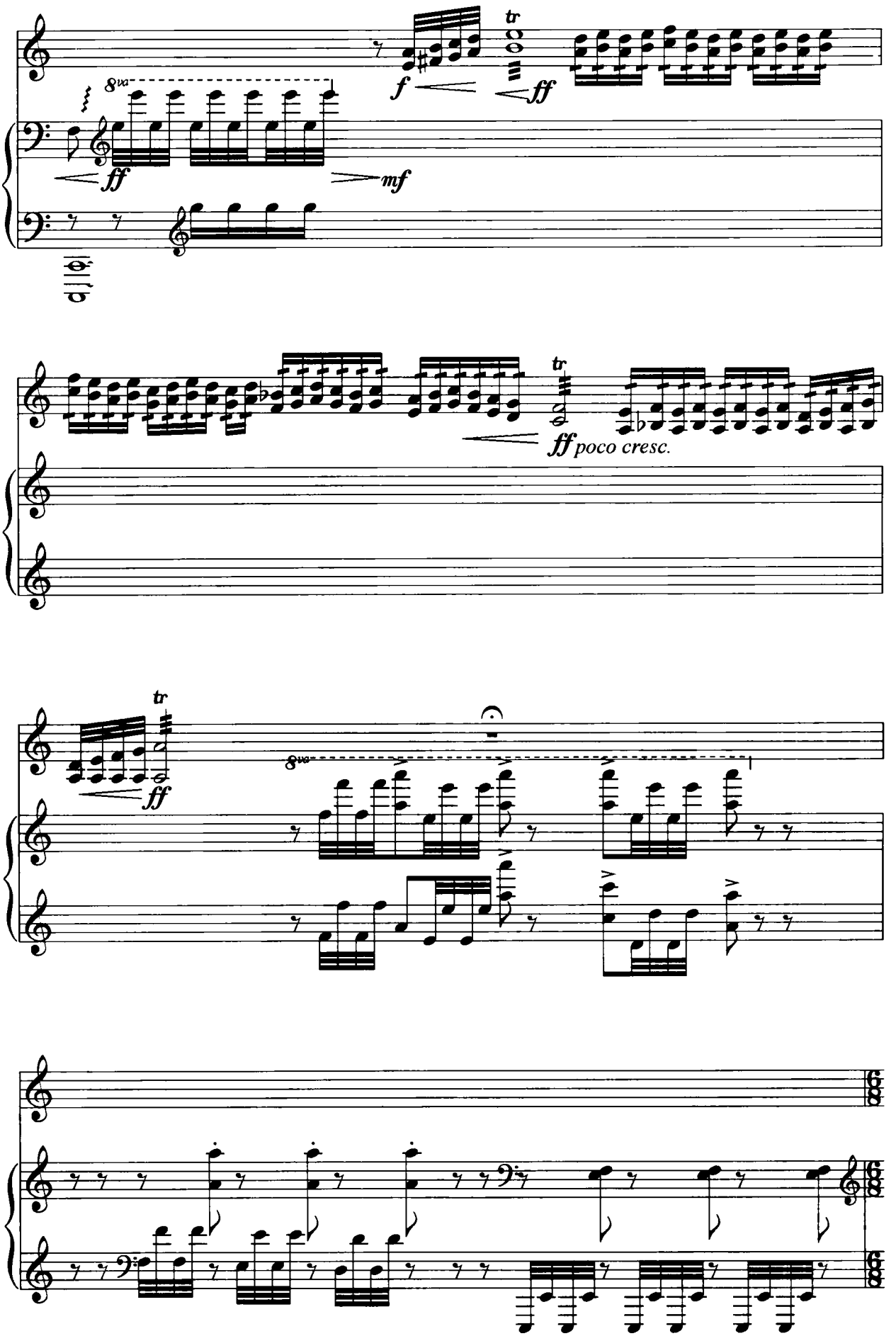

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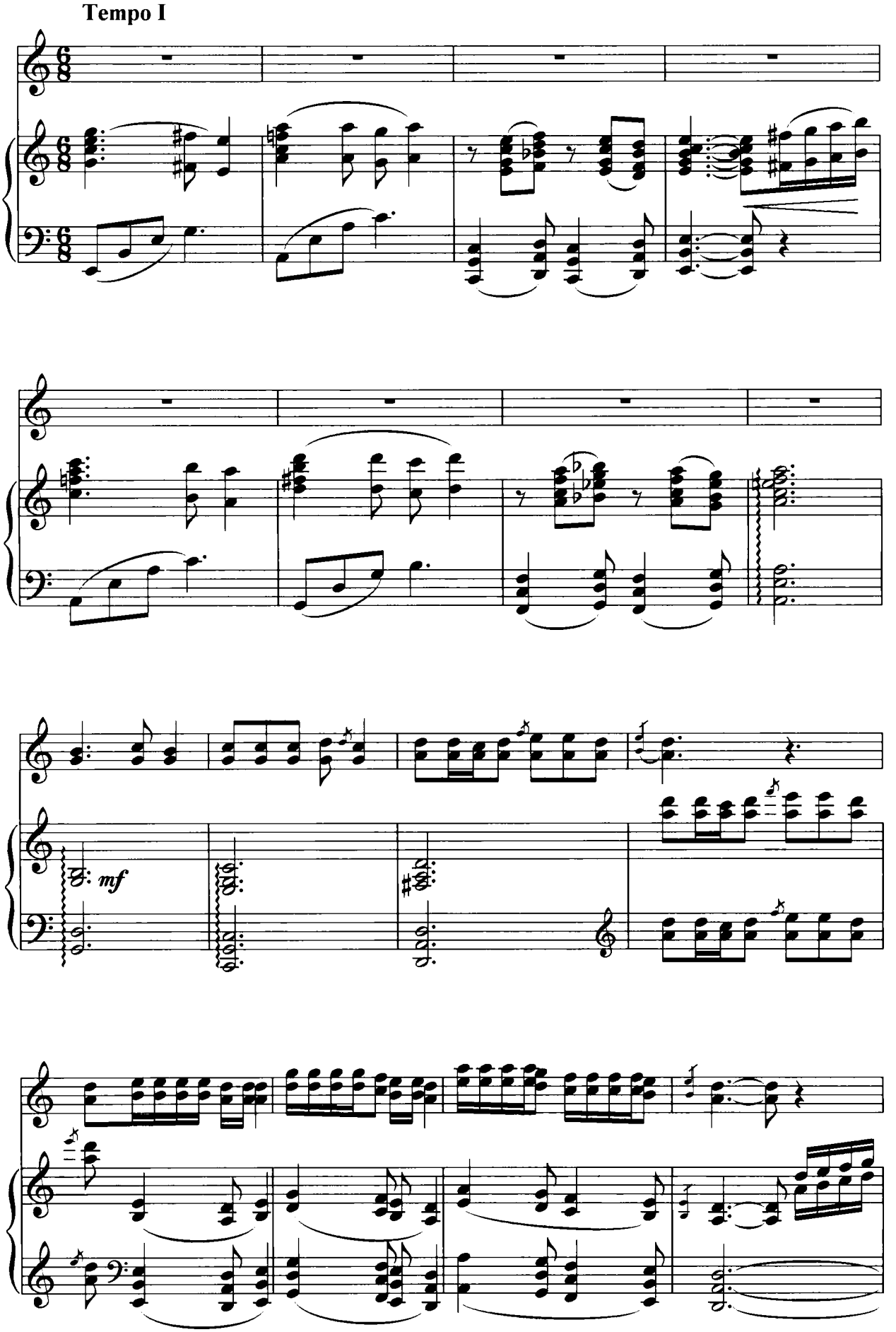

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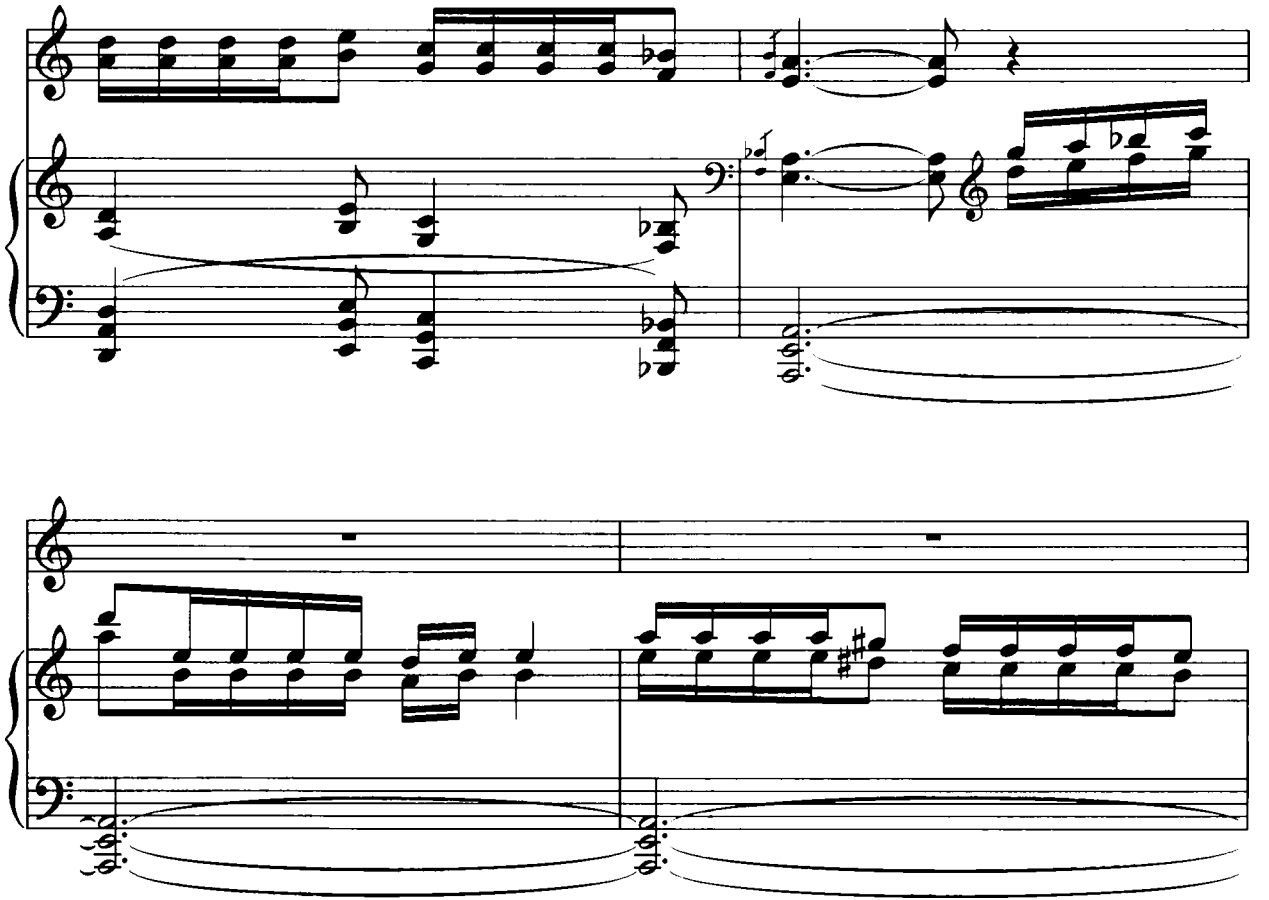

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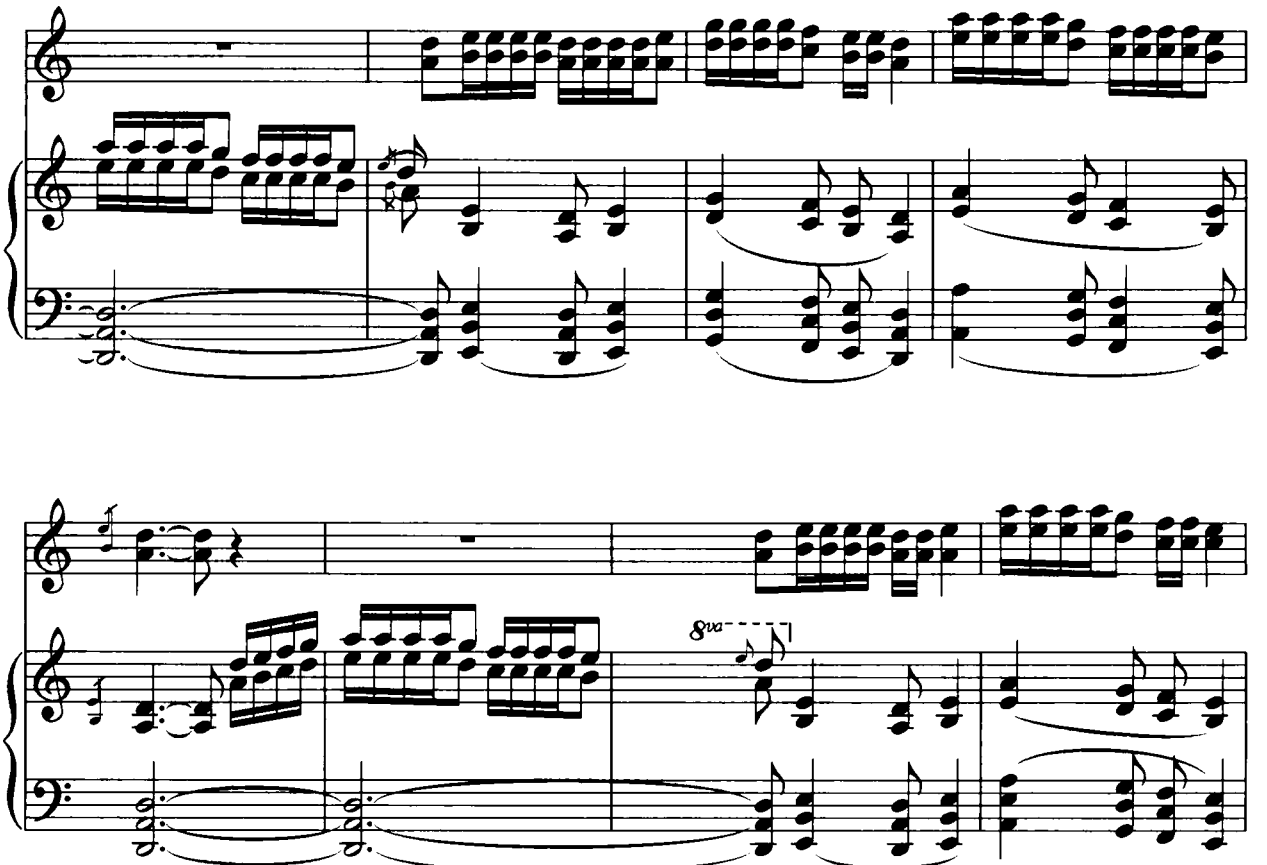

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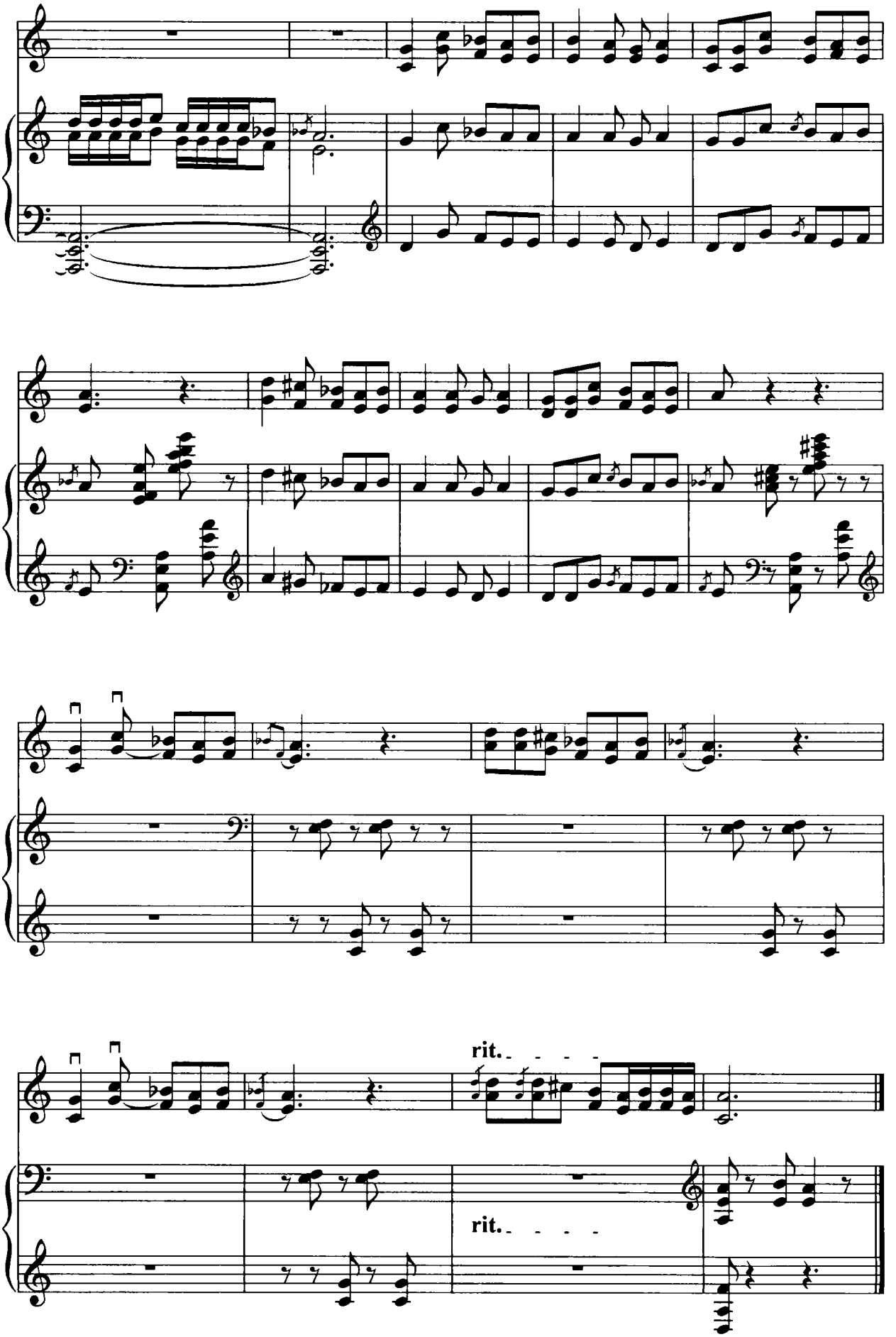

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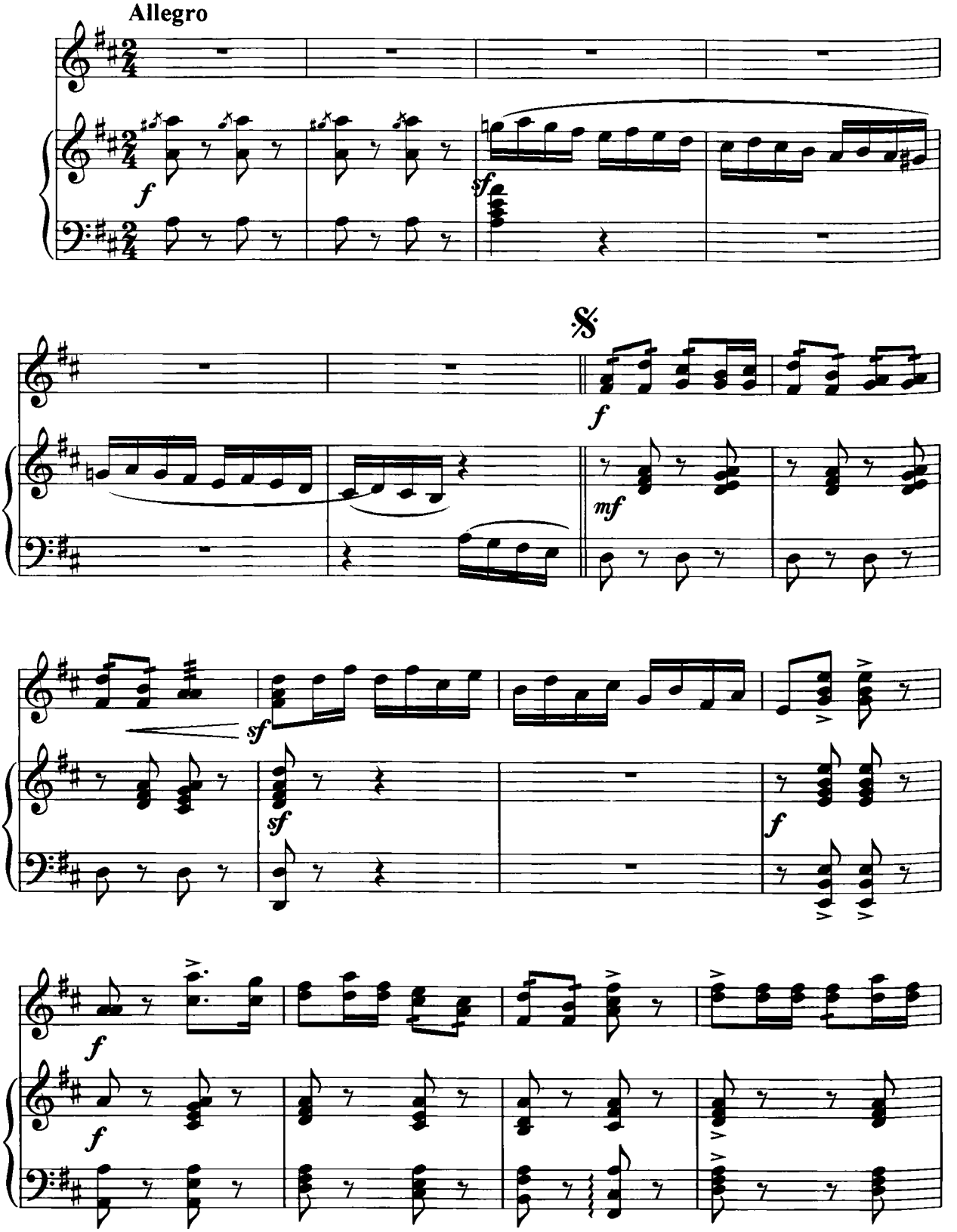
№ 2. FANTAZIYA

G.Kamaldinovning ikkita rus xalq qo'shig'iga «Fantaziya»si xarakteri tez, sho'x ijro etiladi. 1-qismi Allegro – notalar aniq va aksentlarga e'tibor berish kerak, 2-qismi «sokin» sur'atda tremolo bilan ikkinchi ovozlarga e'tibor berib (barmoqlari berilgan) to'g'ri chalish lozim. 3-qismida 1-qismi takrorlanib yanada sho'x, tez chalinadi va oxirgi 4 takt «keng» sur'atda tugallanadi.



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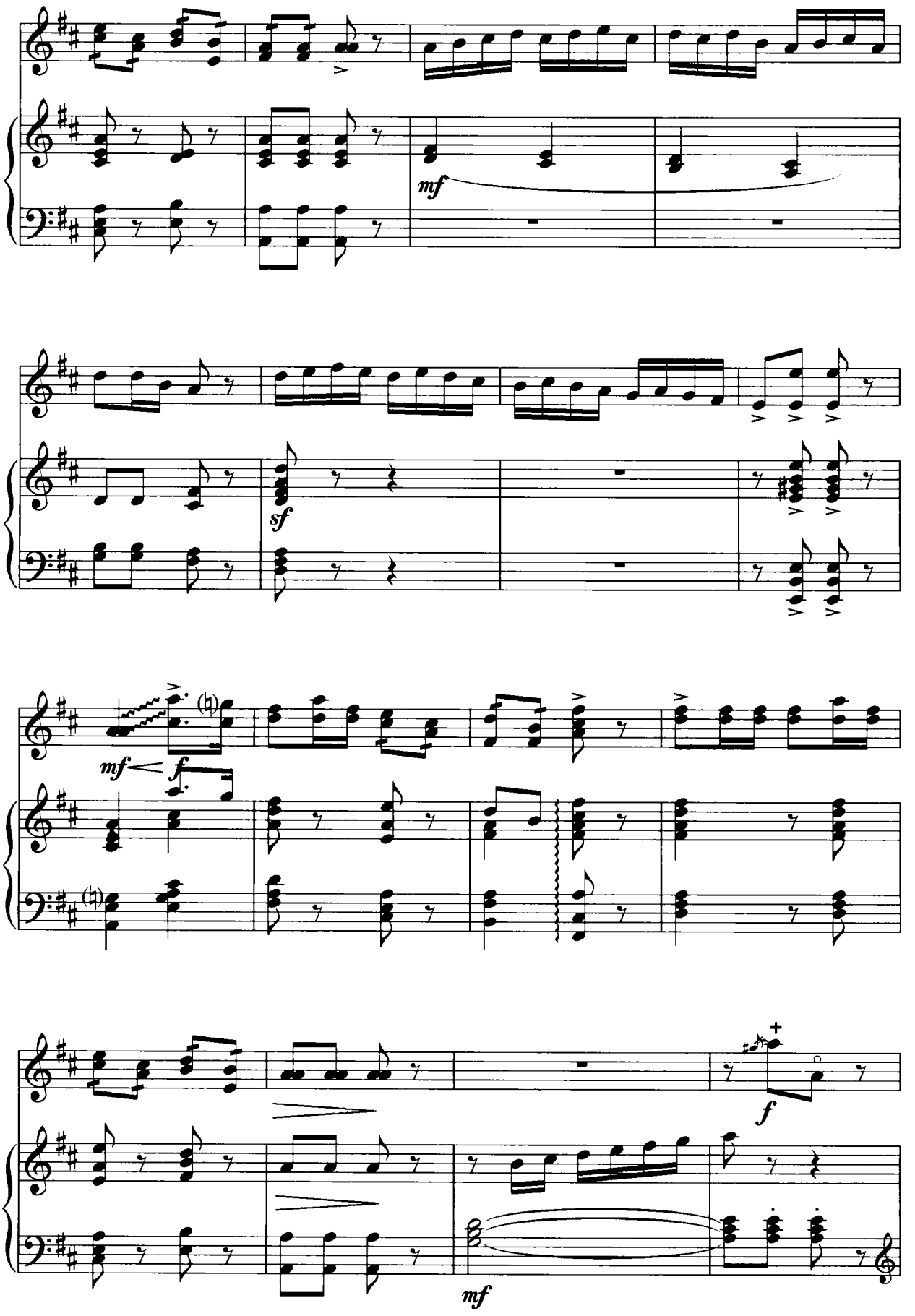

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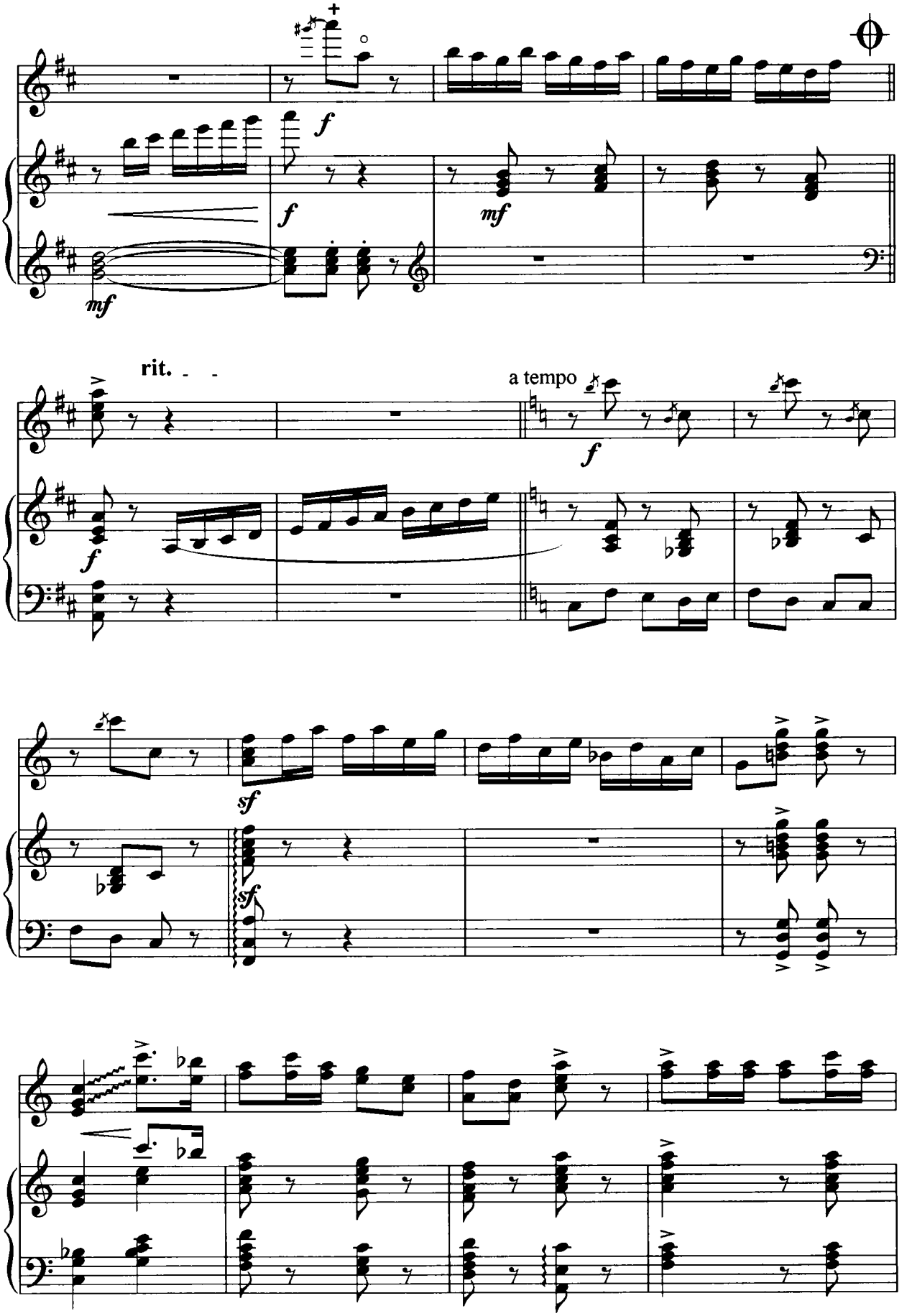

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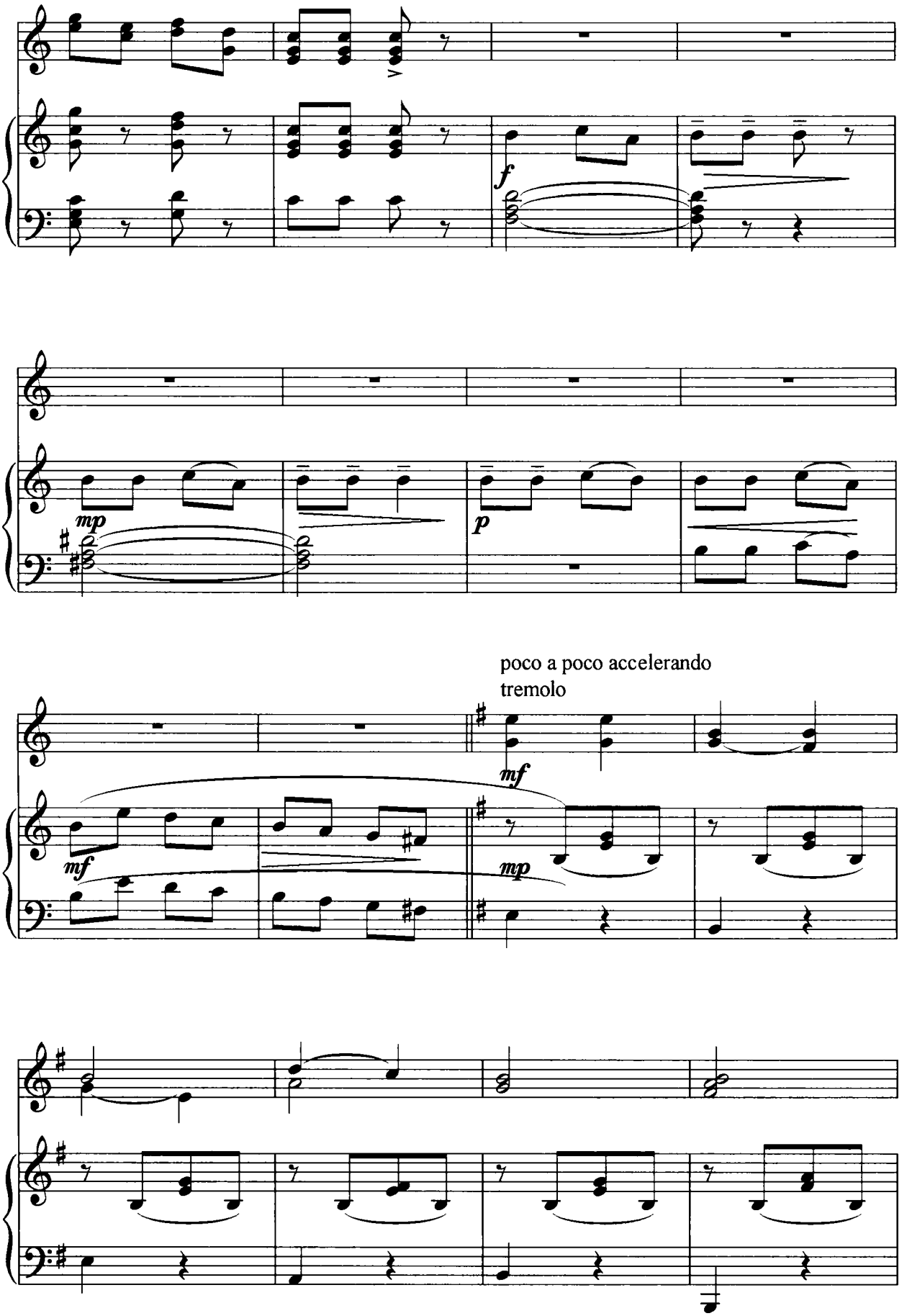

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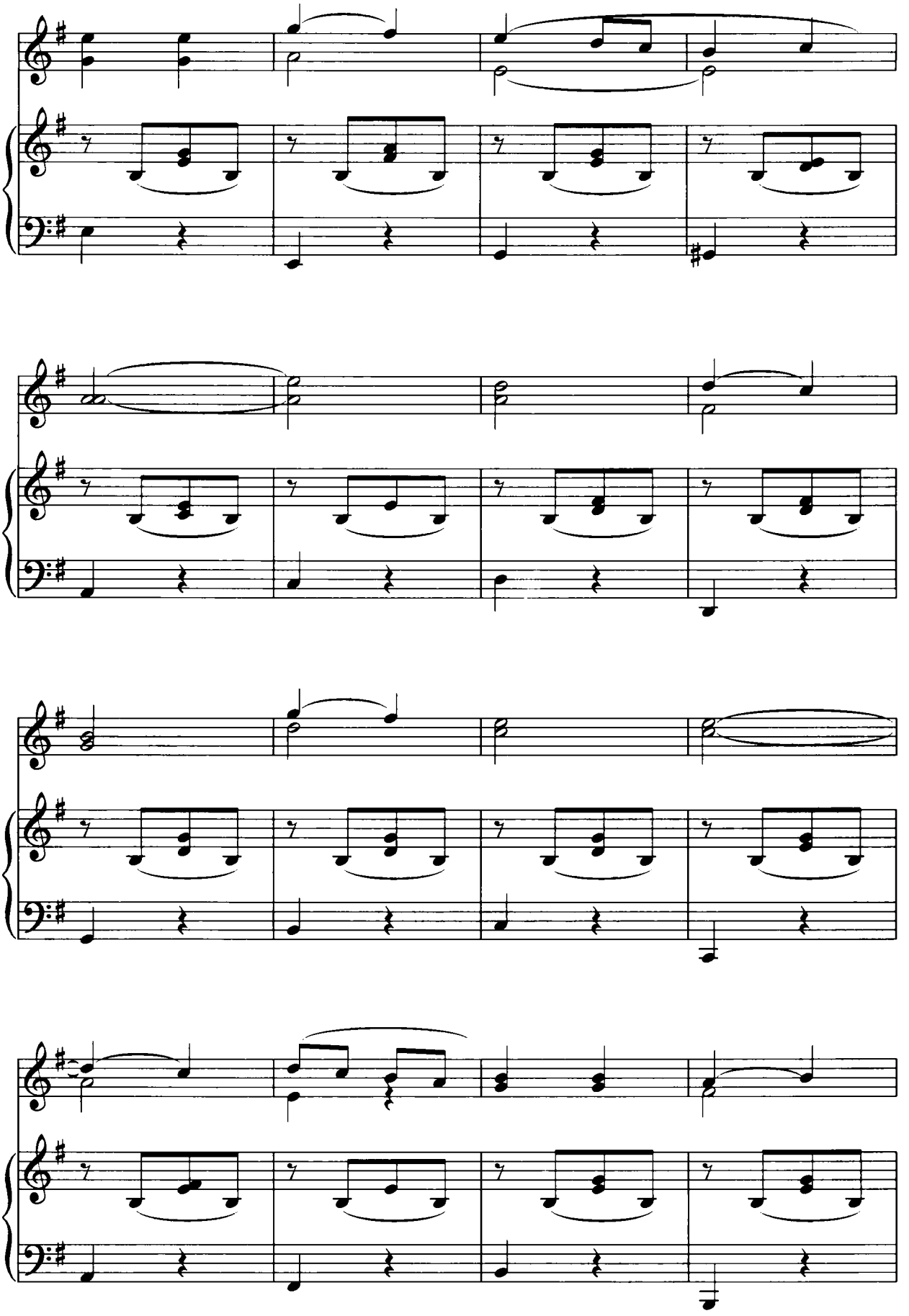

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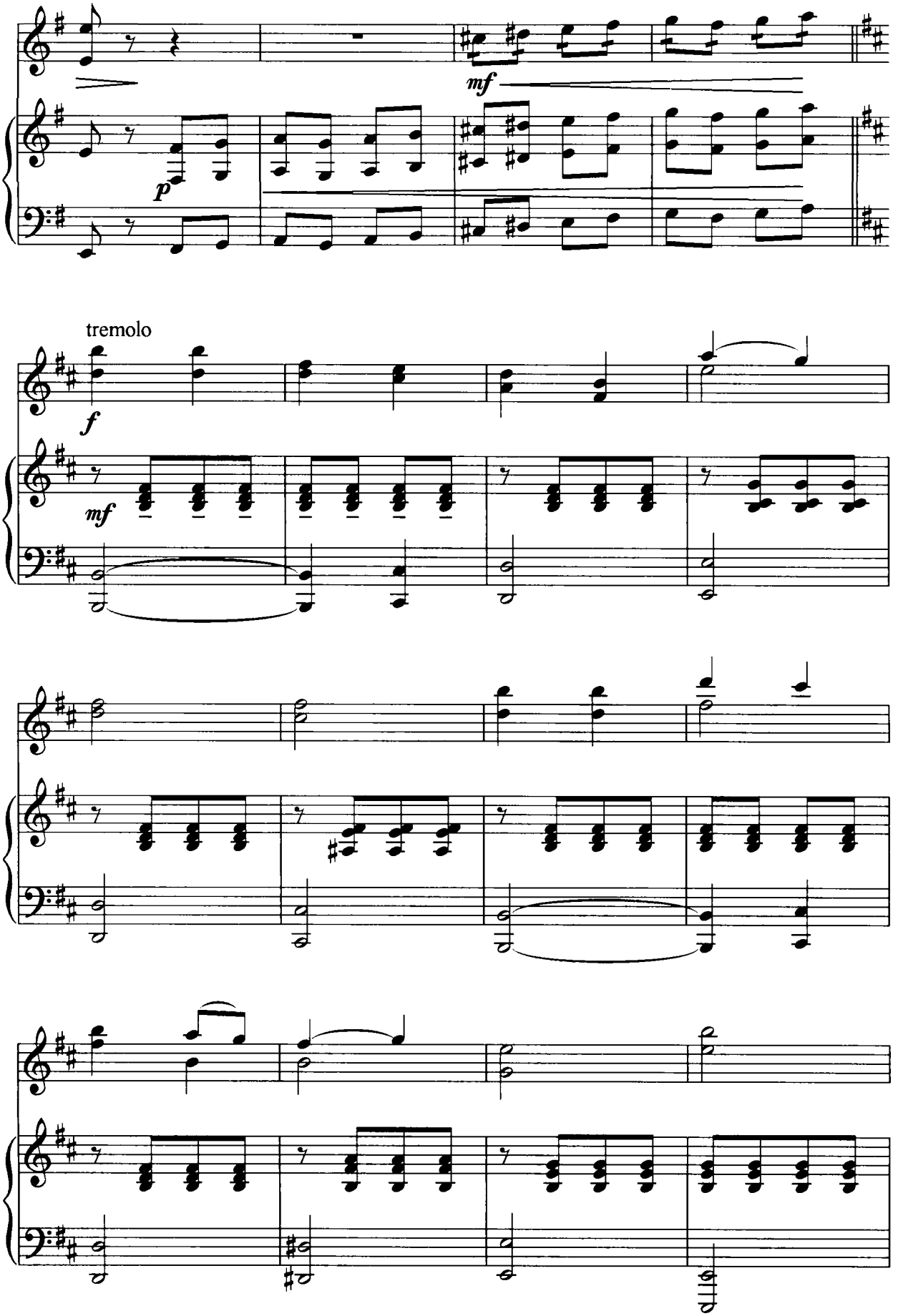

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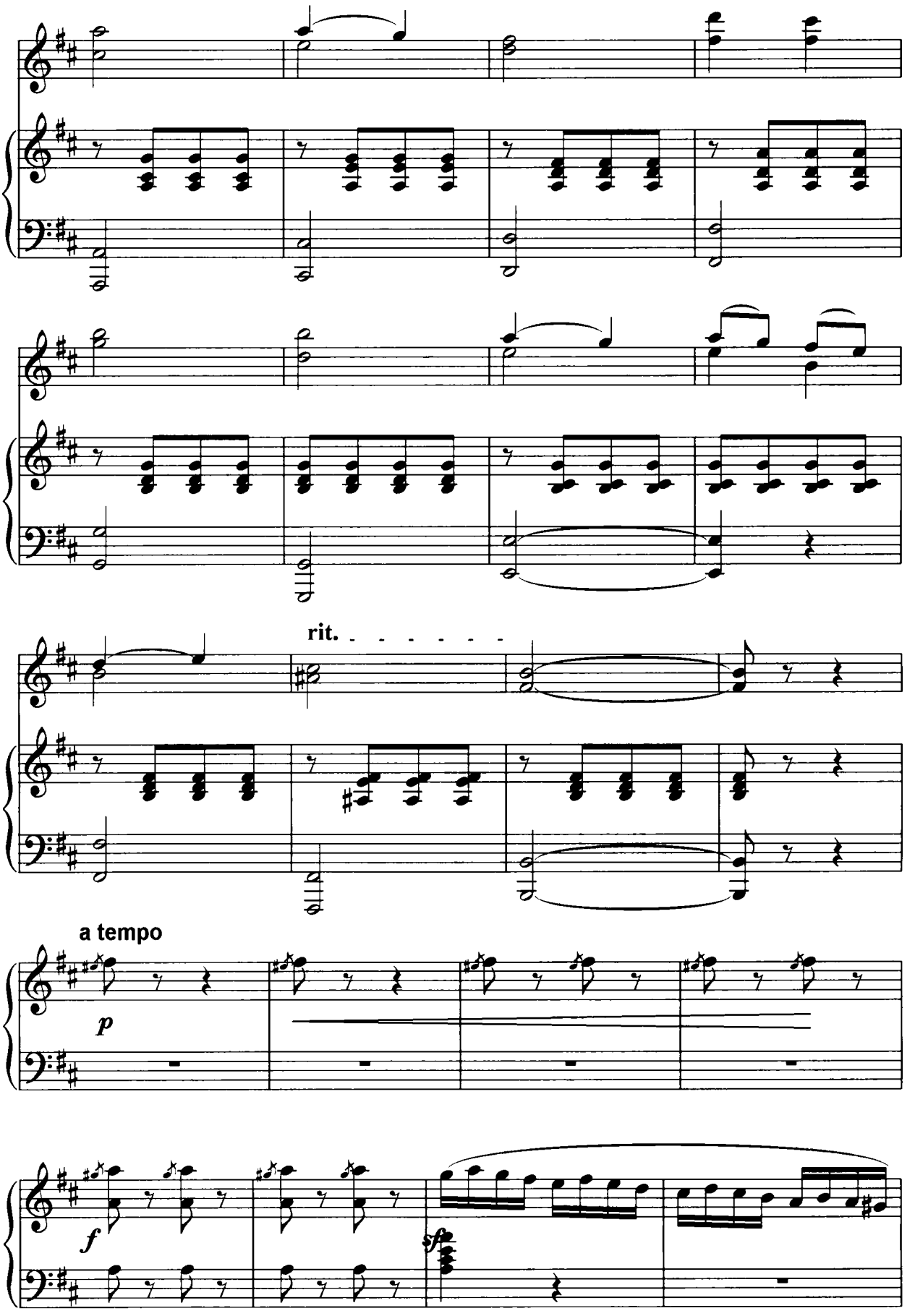

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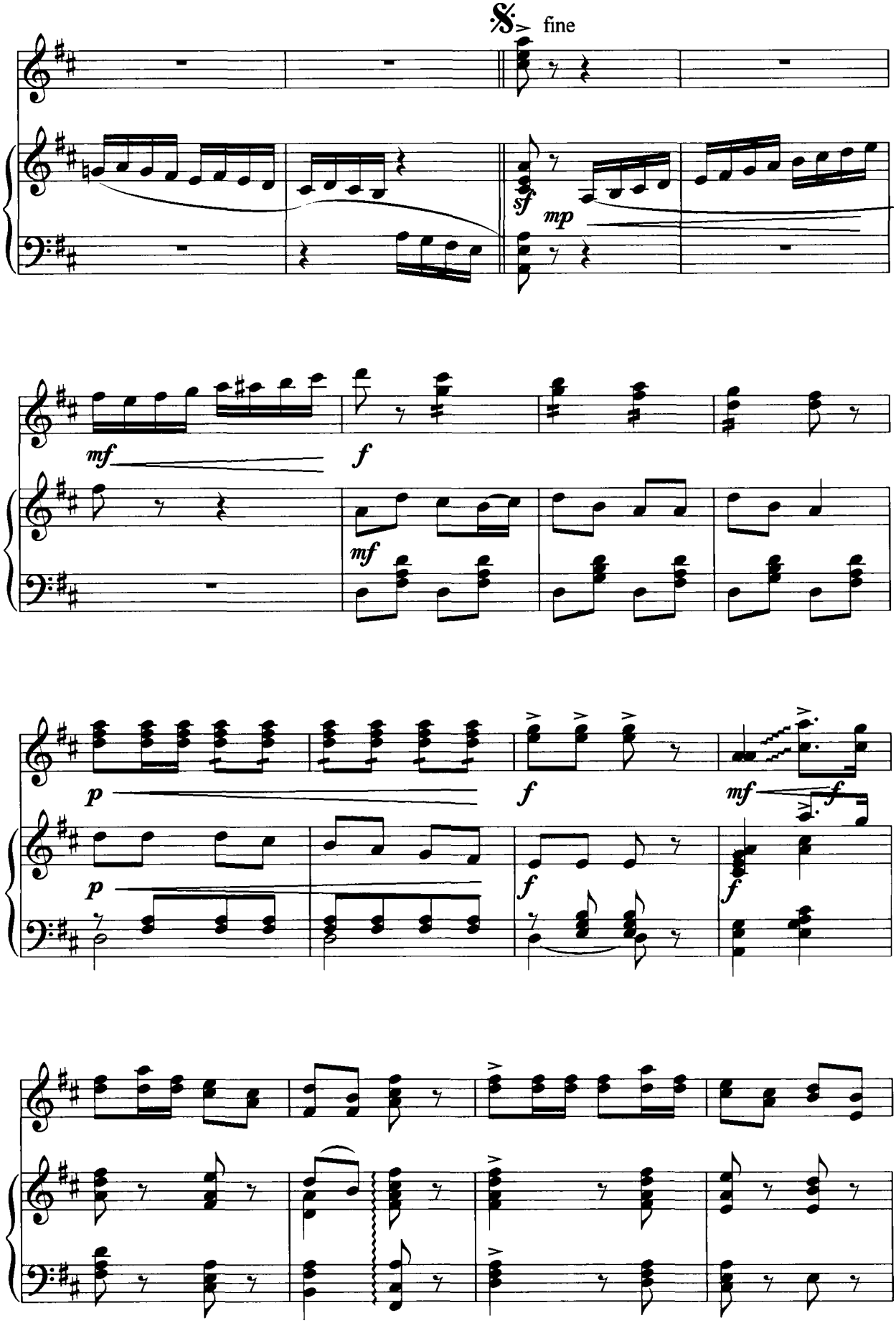

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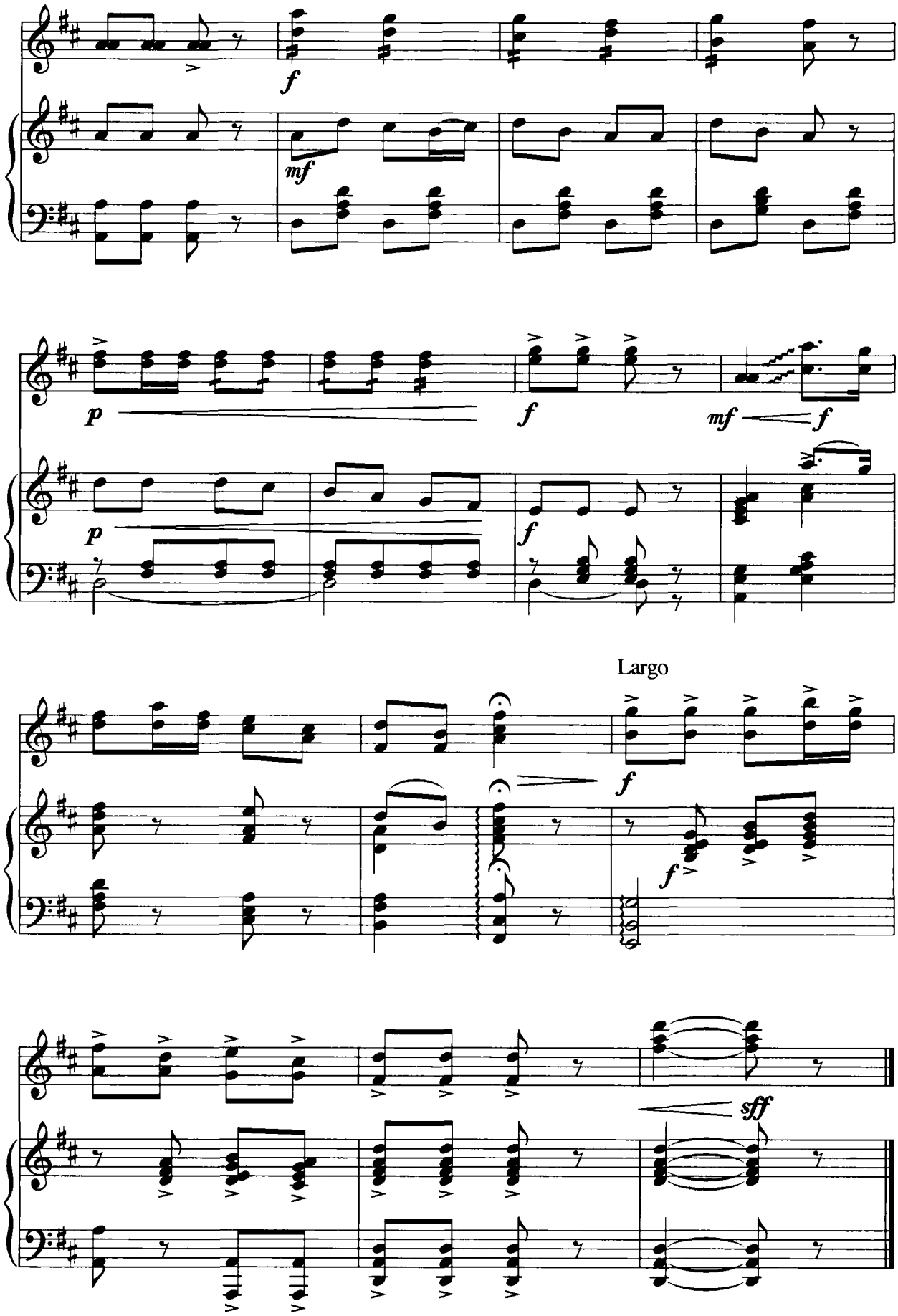

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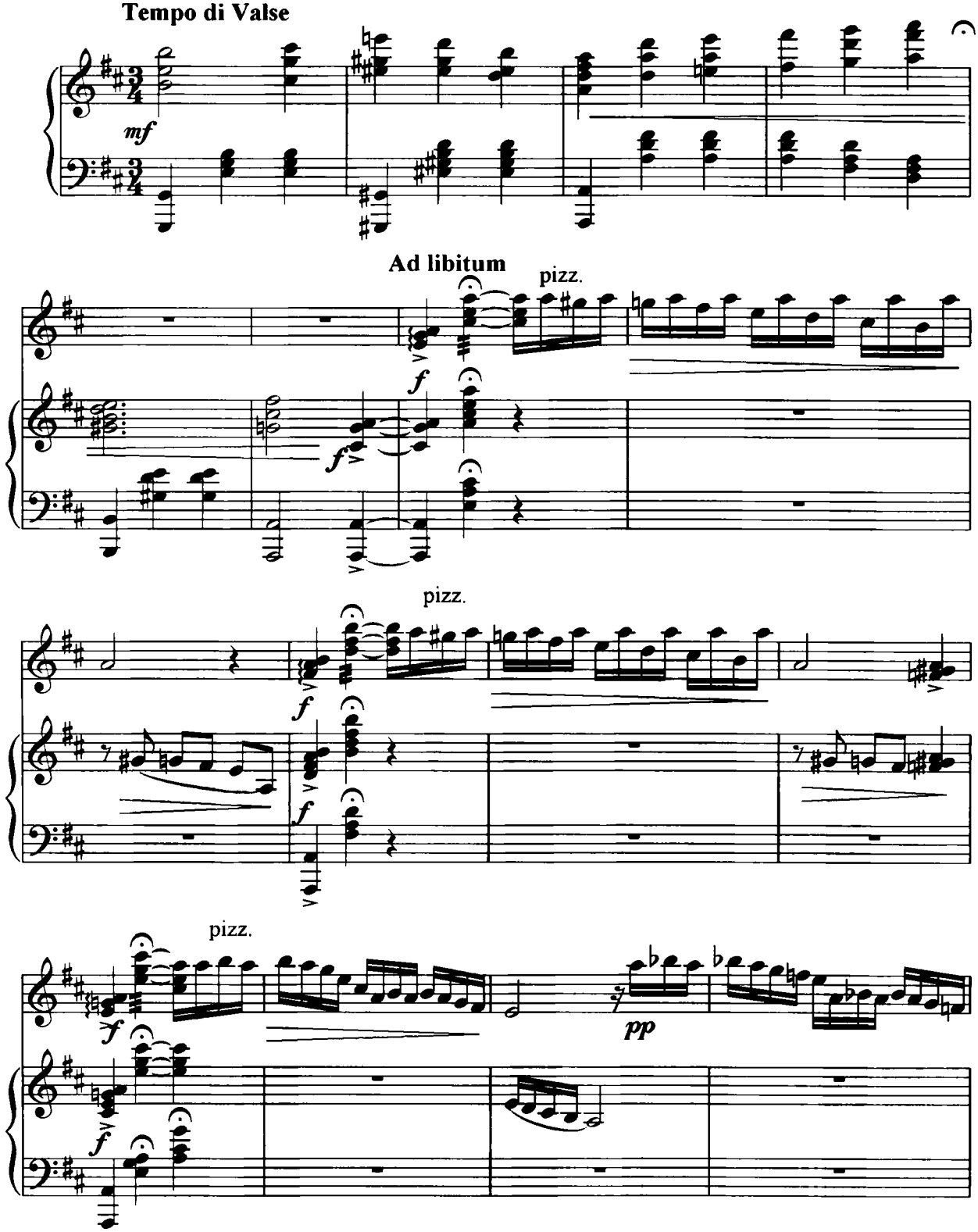
№ 3. KAPALAK
(Бабочка)

V.Andreyevning quyidagi valsini V.Nagorniy qayta ishlagan asar sokin vals sur'atida yozilgan. Kirish qismini chalishda kapalaklarning guldan-gulga uchib qo'nib yurishini asar orqali ko'rsatib berish, birinchi qismini mayda tremolo bilan chalish, ikkinchi qismida piu mosso (tezlashish), pastga-balandga zarblarida chalinadi. Asarning sur'ati tez-tez o'zgarib turadi urg'ulari va dinamik o'zgarishlariga katta e'tibor berib chalish lozim.



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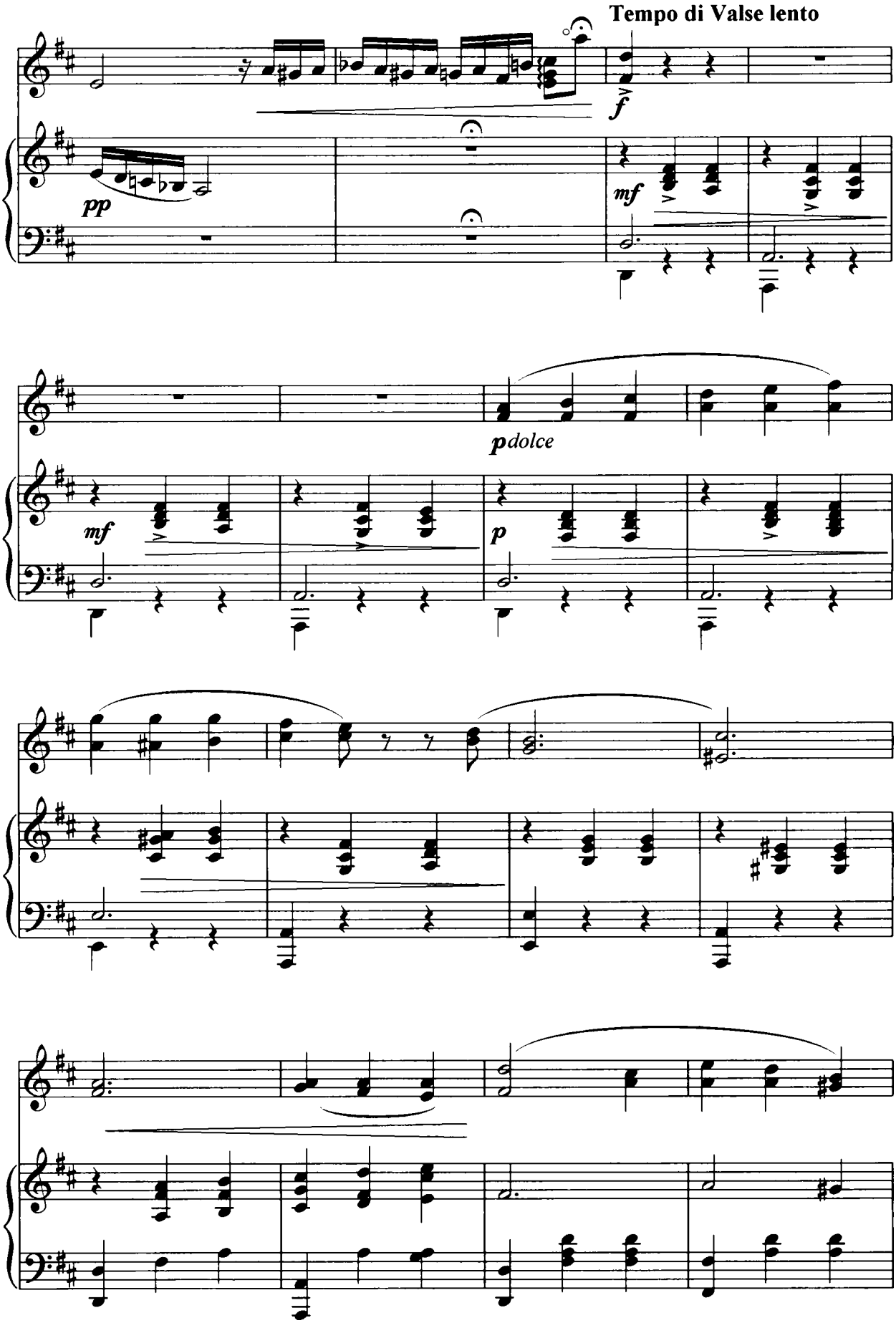

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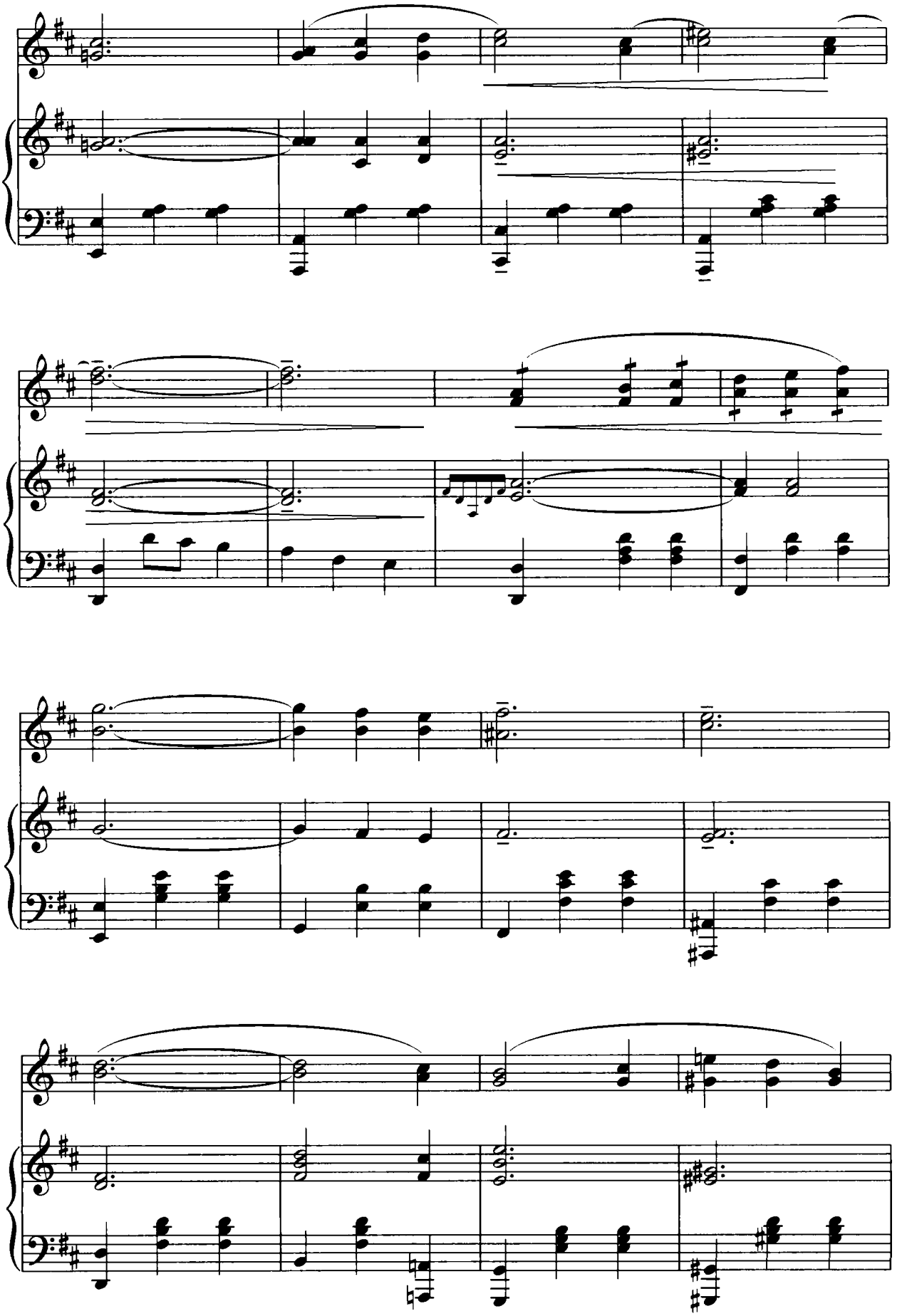

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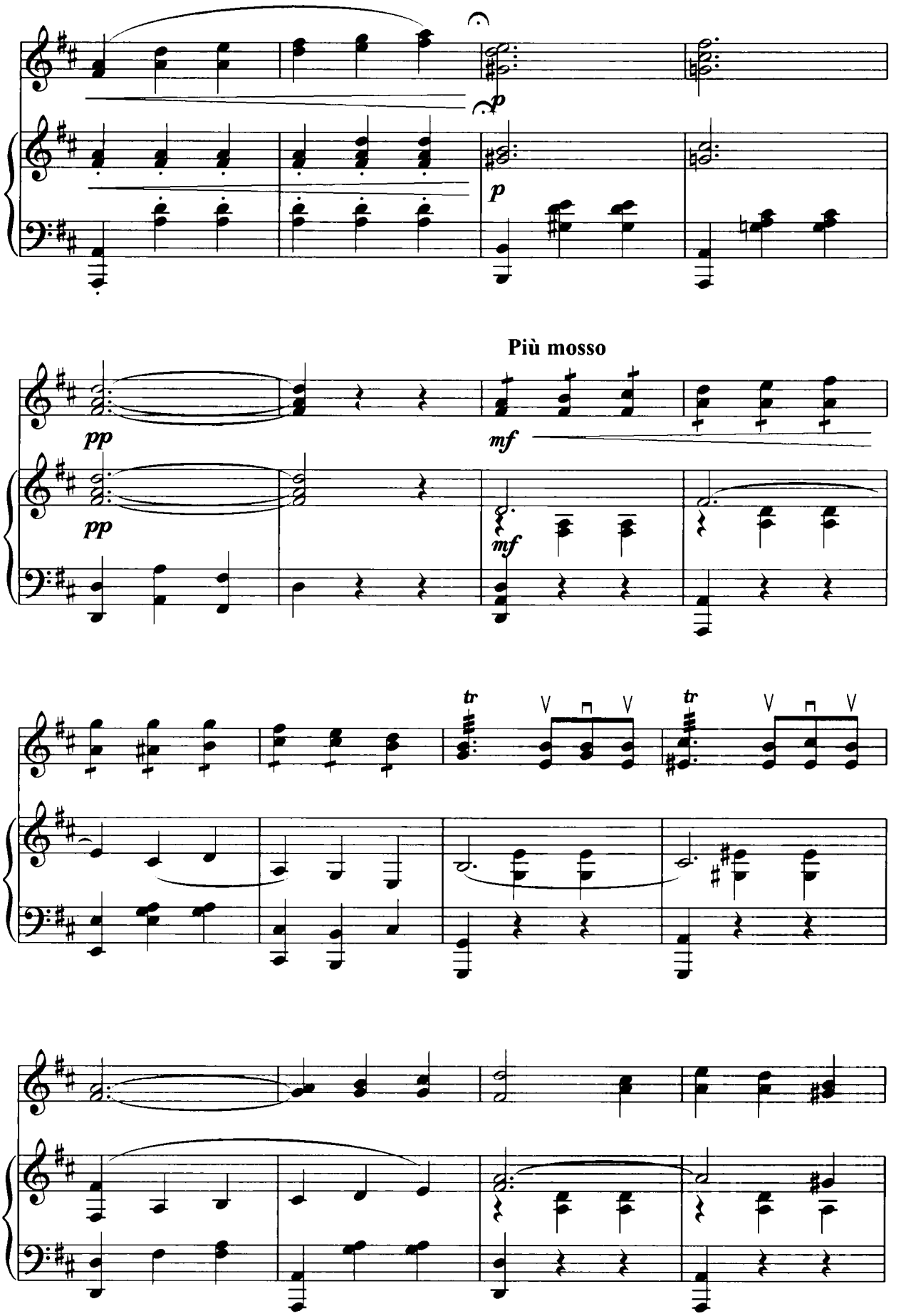

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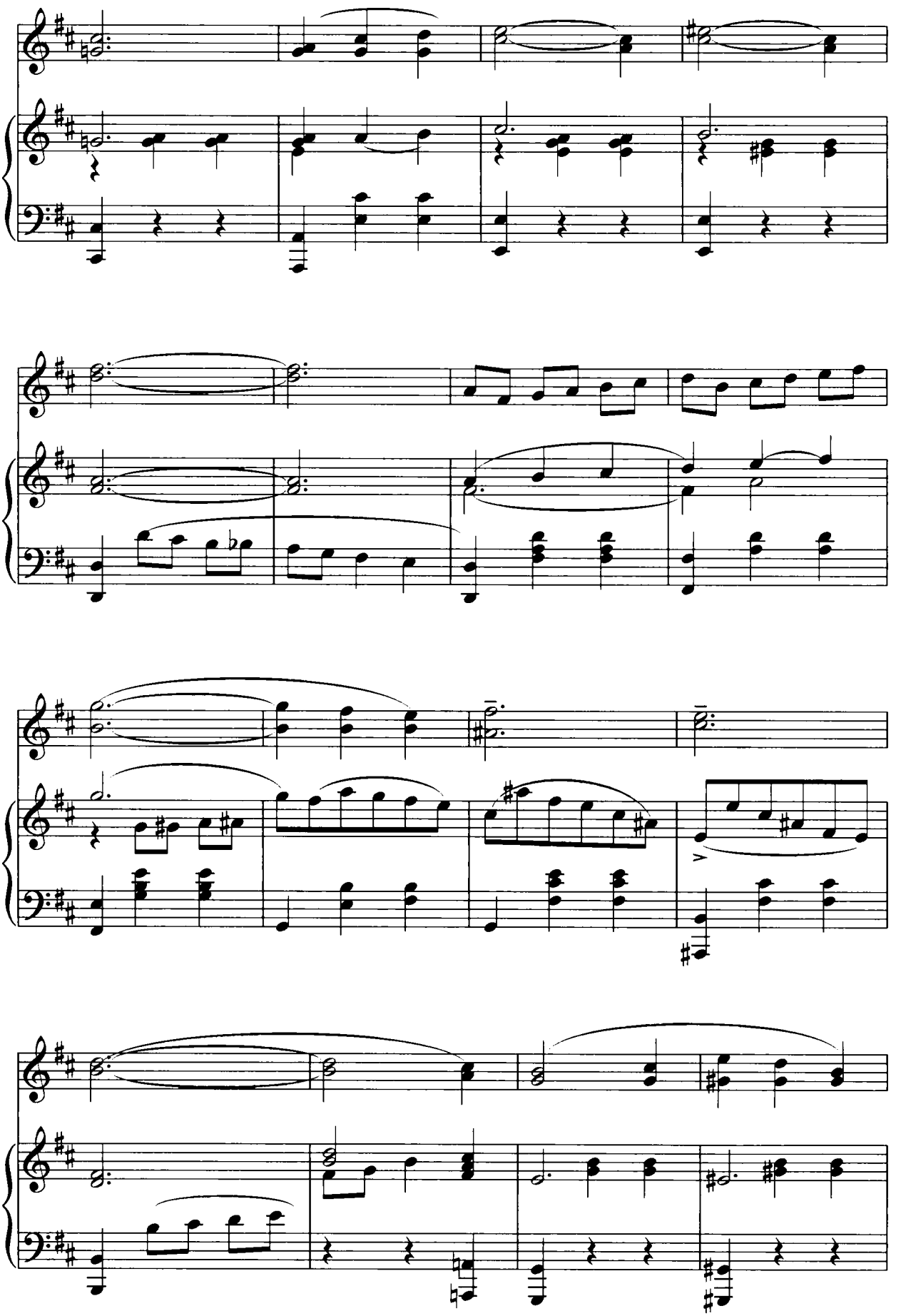

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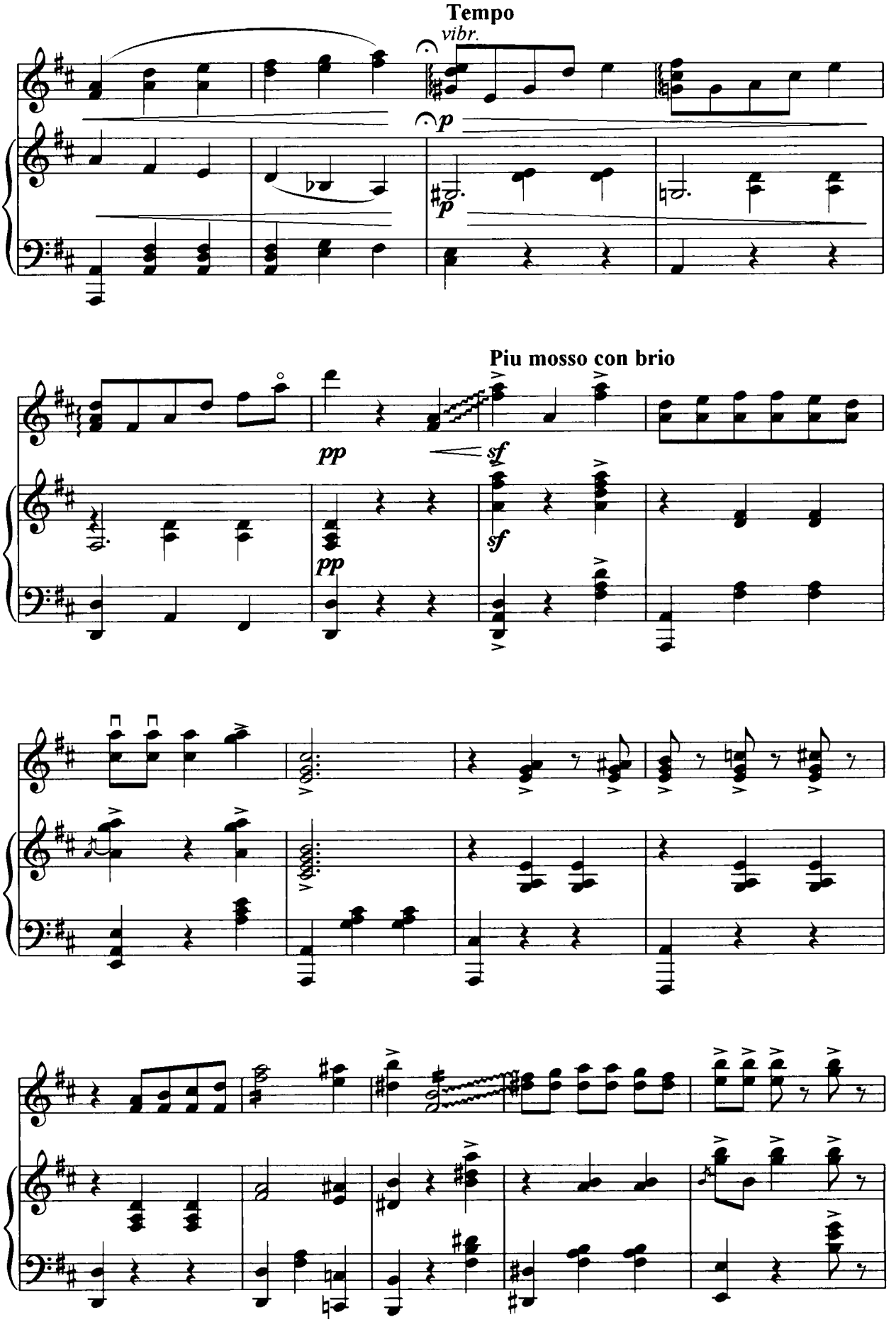

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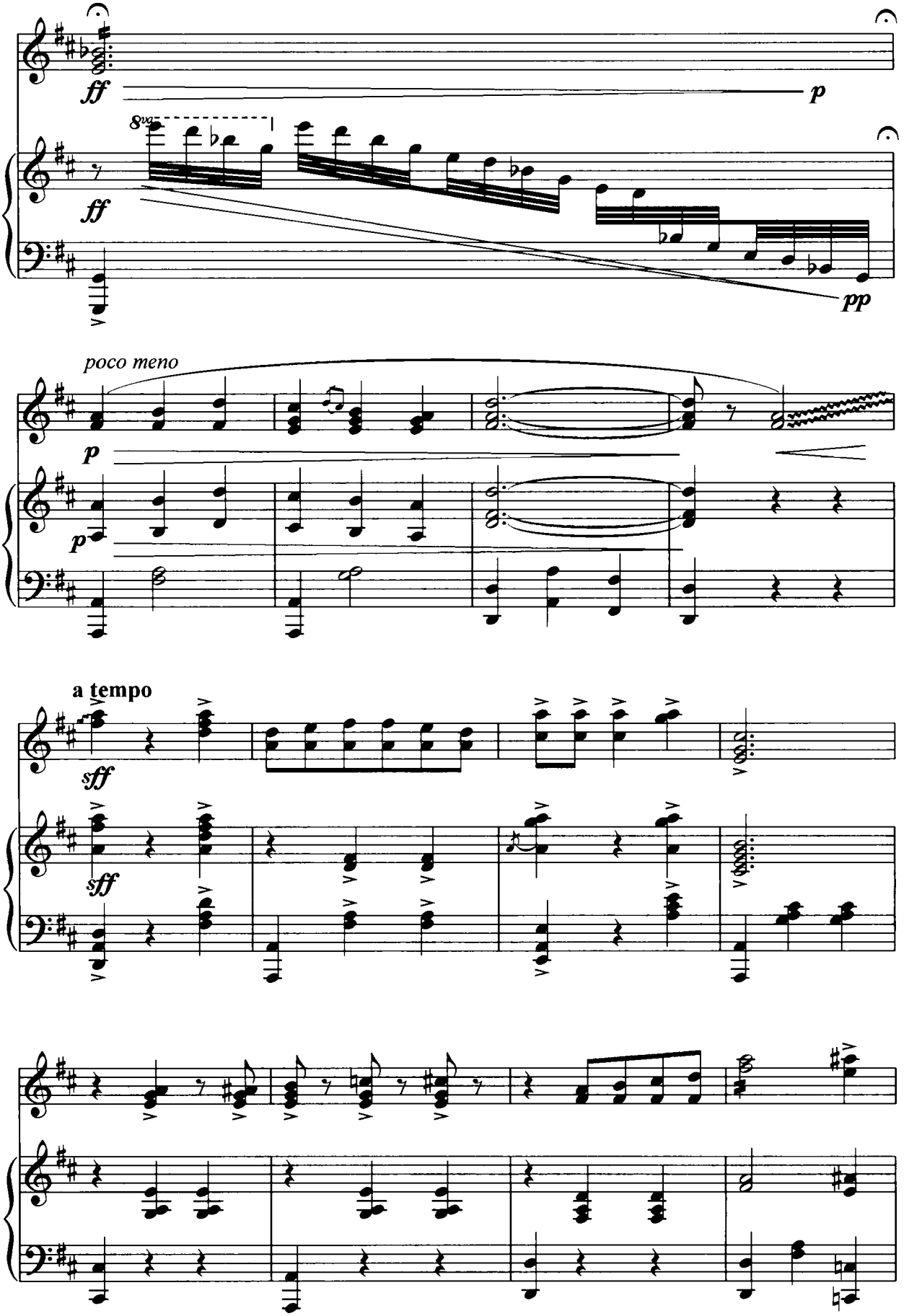

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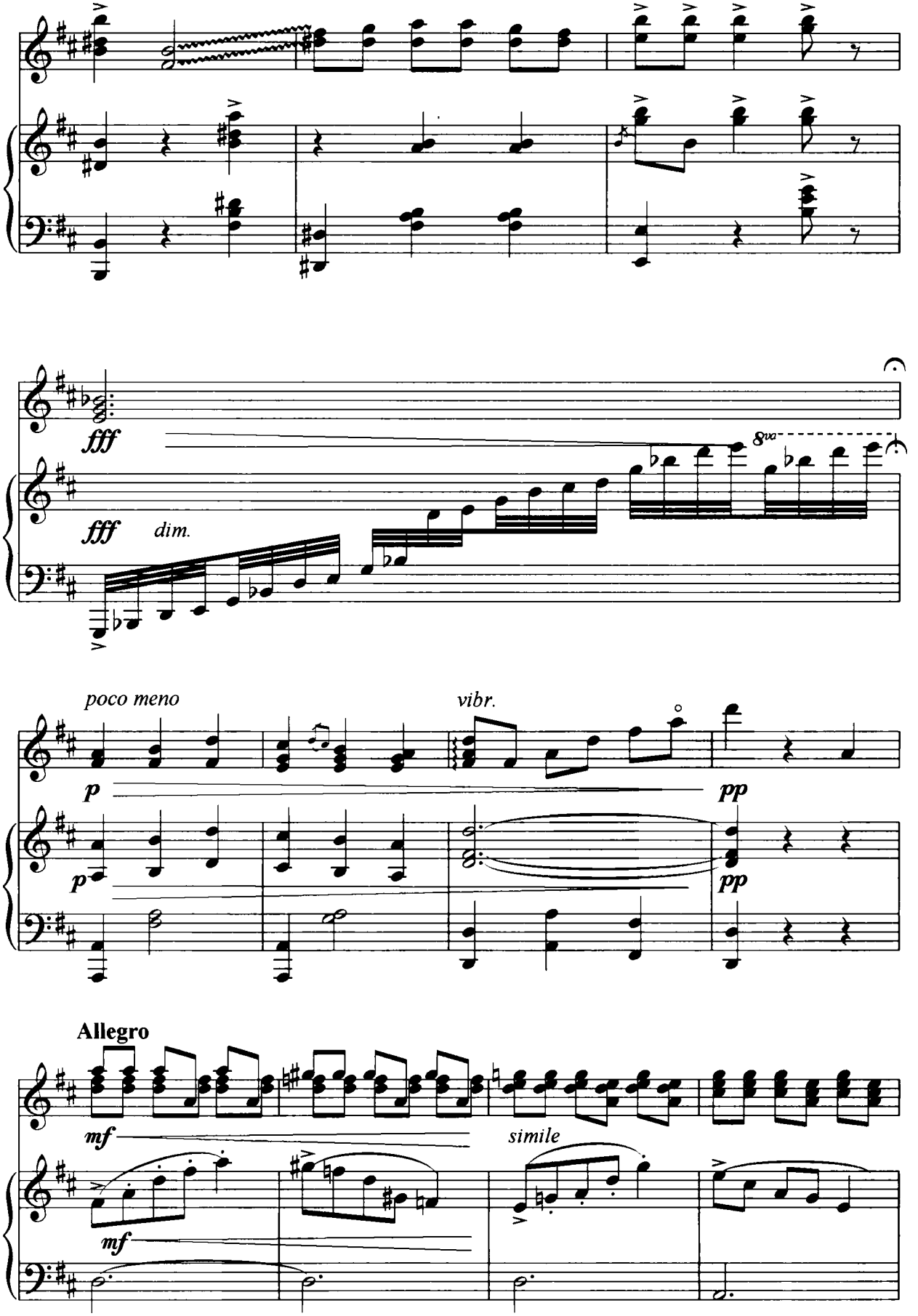

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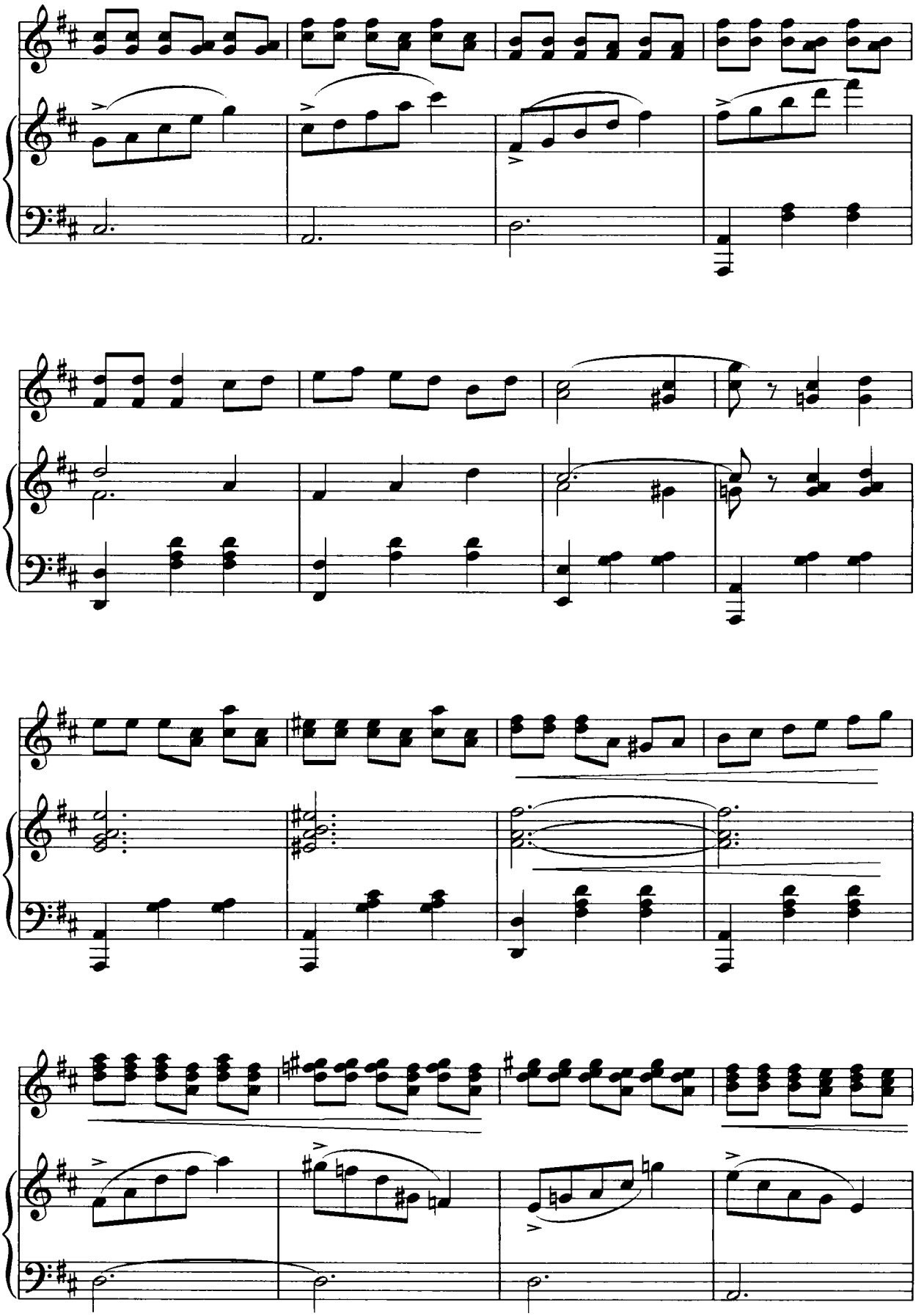

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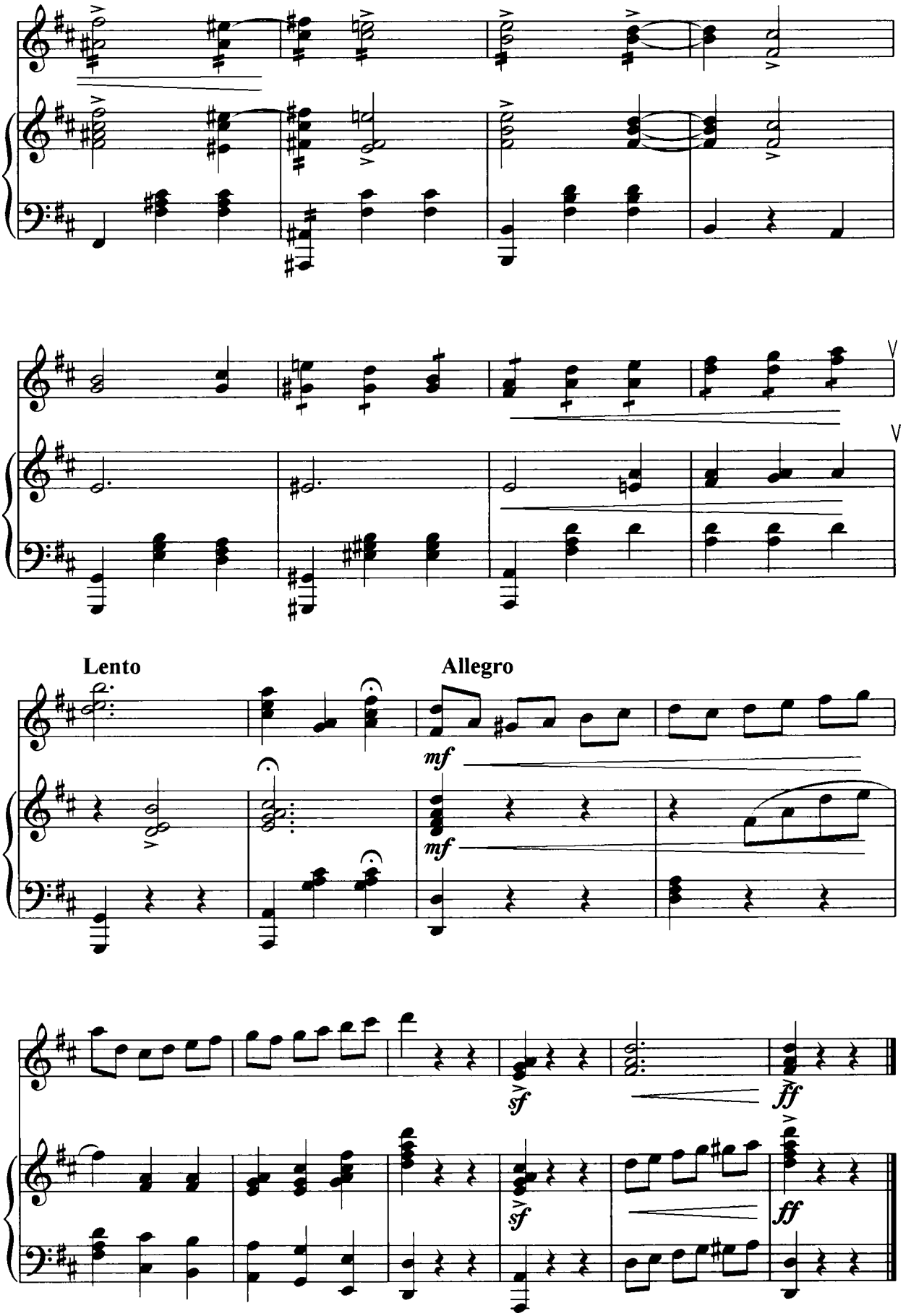

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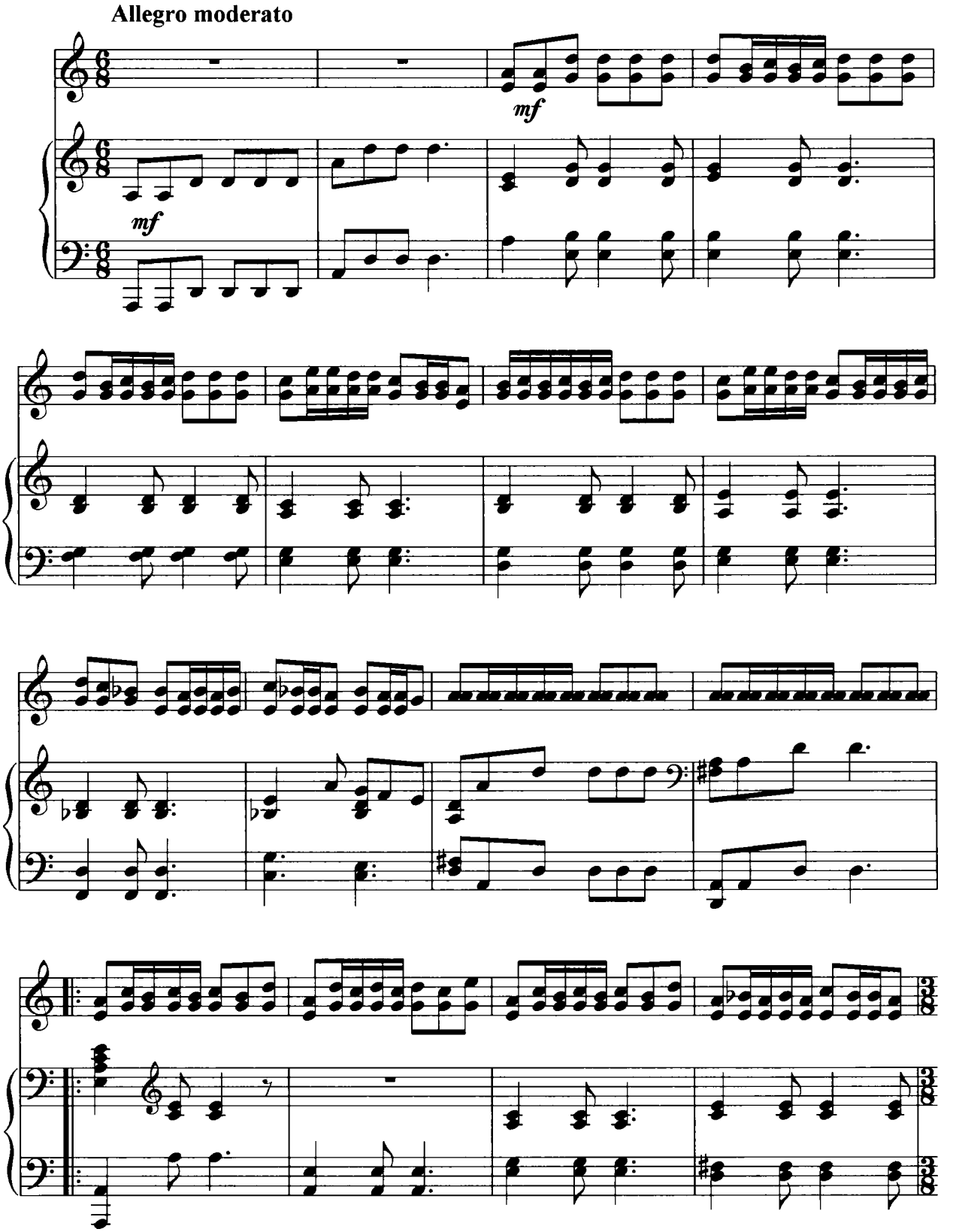
№ 4. NOZLI

Bu asar Qoraqalpoq xalq musiqasi bo‘lib, uni Omongul Saburova notaga olgan. G.Mushel tomonidan qayta ishlanib, ajoyib asarga aylantirilgan. 6/8, 3/8 o‘lchovlarida lya minor tonligida yozilgan. Xalq ladlari qo‘llanilib uni yanayam go‘zallashtirgan. Kuchli va kuchsiz hissali notalarni to‘g‘ri chalish maqsadga muvofiqdir.



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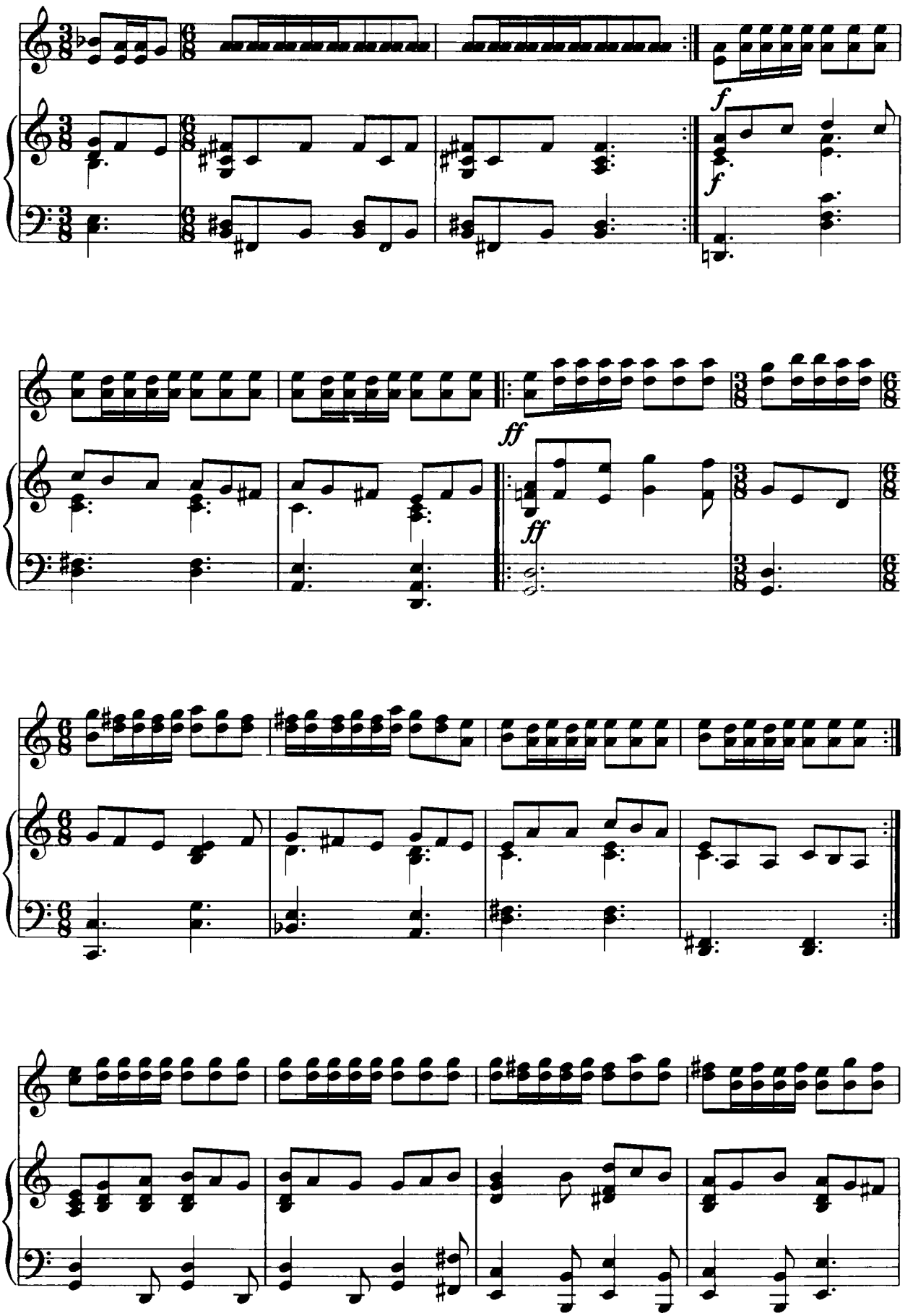

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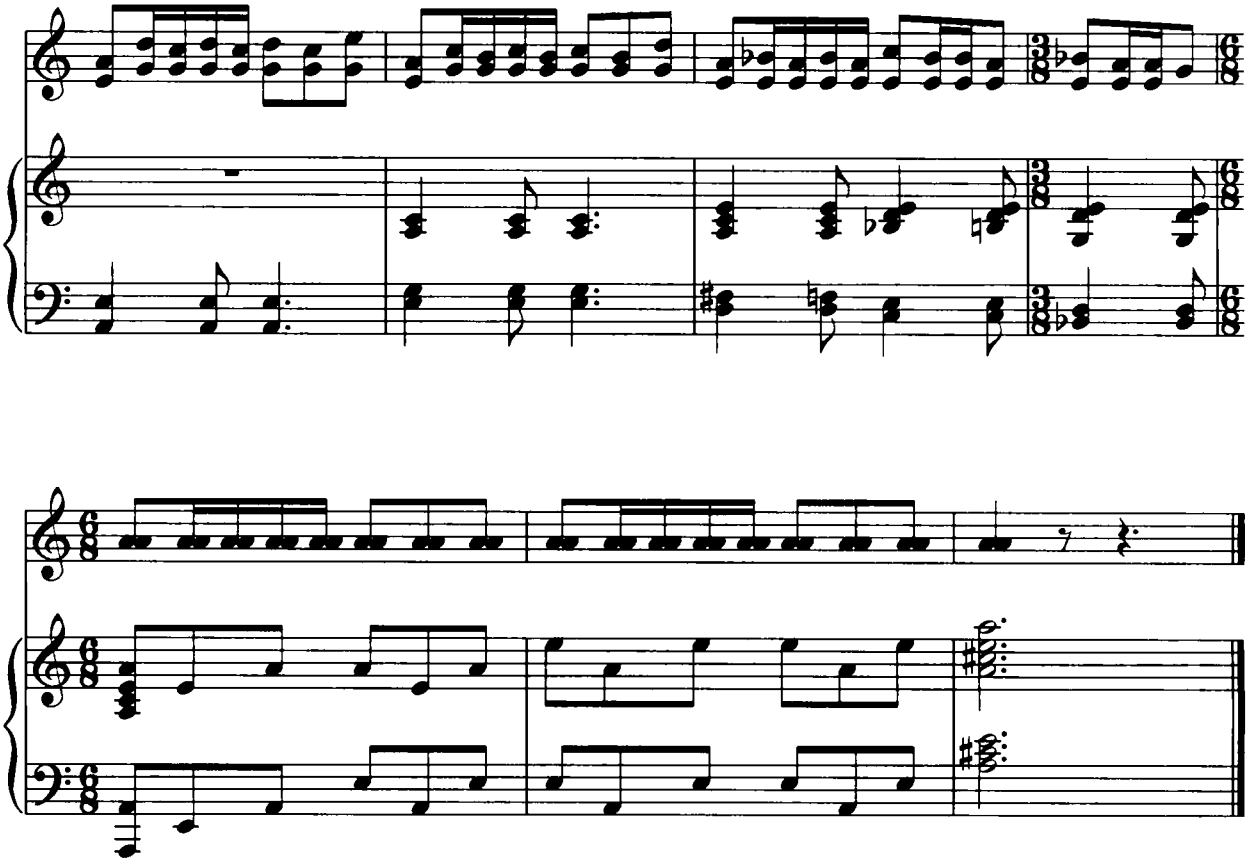

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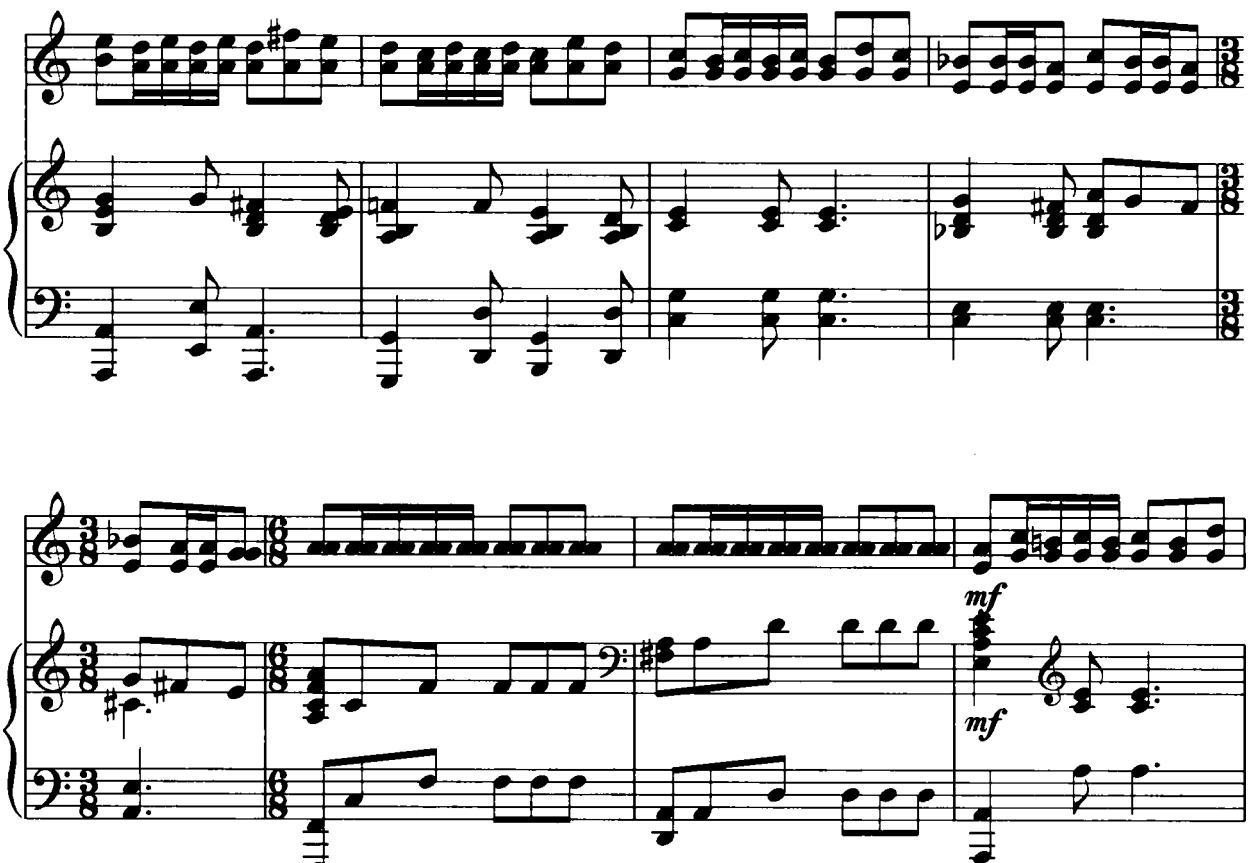

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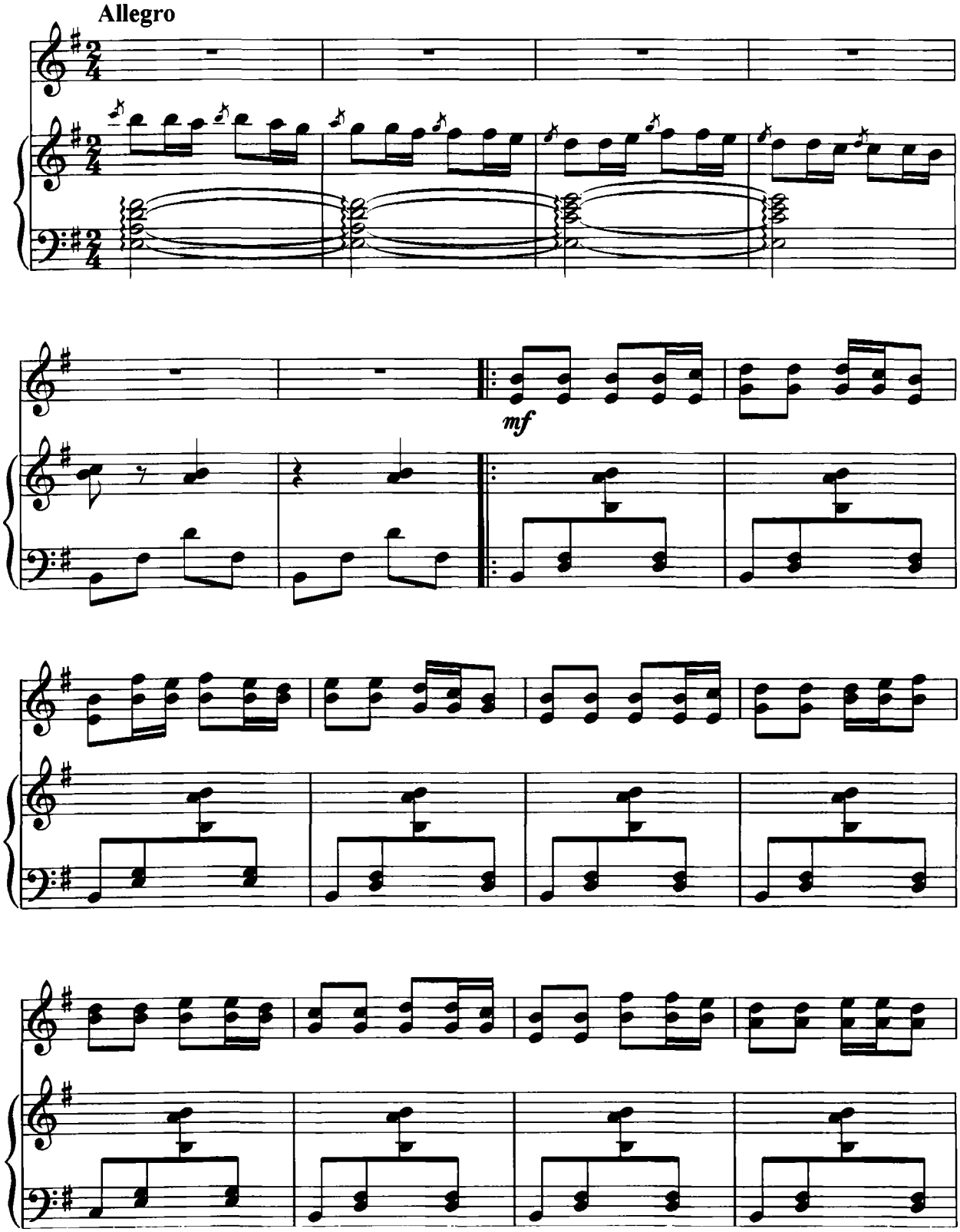
№ 5. QORAQALPOQ PYESASI

M.Jiemurodovning «Qoraqalpoq pyesasi» uch qismdan iborat bo'lib, birinchi qismi allegro 2/4 o'lchovida, ikkinchi qismi andantino ya'ni sokin sur'atda bo'lib, o'lchovi 7/8lik. Bunda bir taktda 3ta kuchli hissali notalar borligi, ularni albatta urg'u berib chalish lozimligini bildiradi. Uchinchi qismi esa birinchi qismini takrorlaydi. Si minor tonligida frigiy ladida yozilgan.



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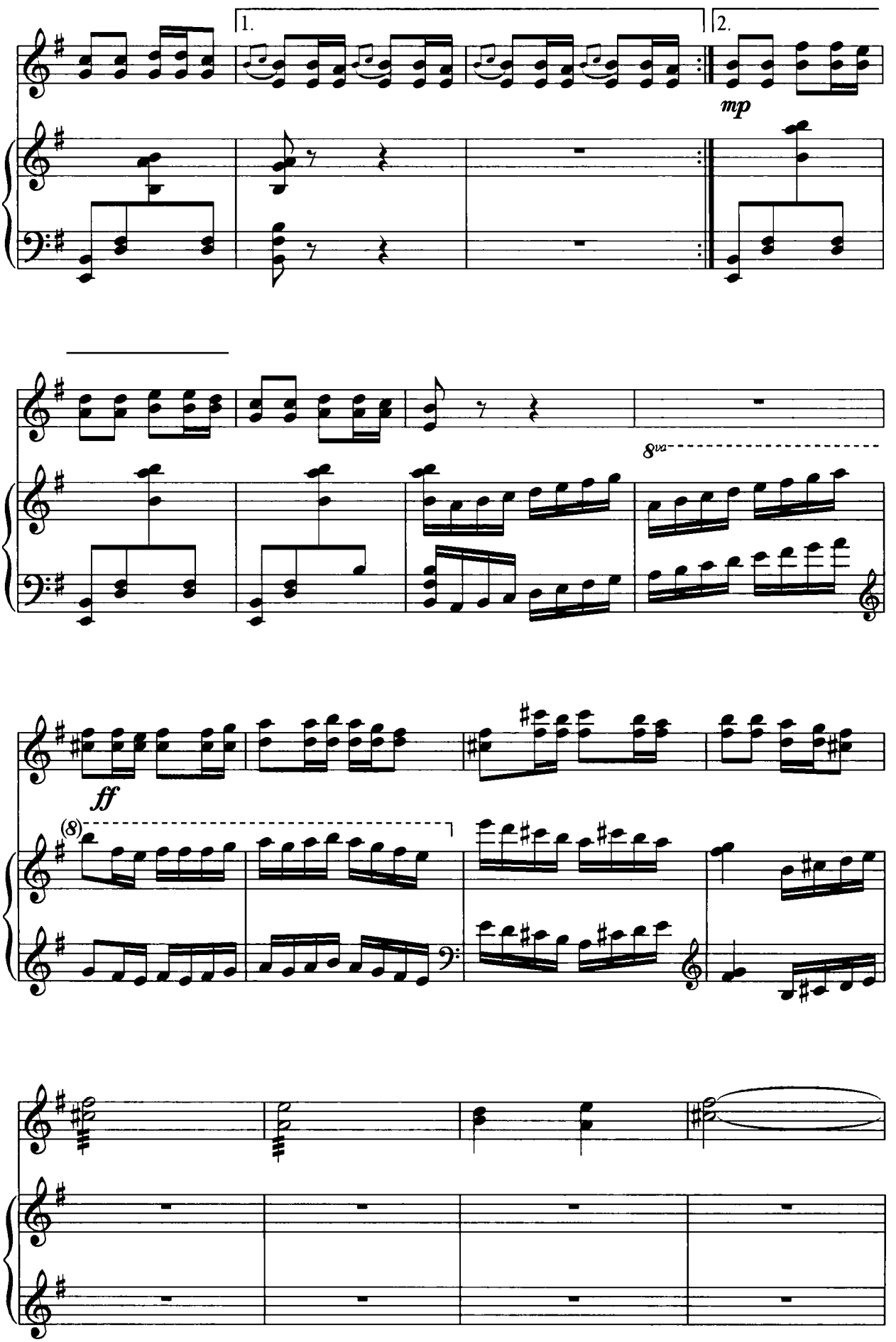

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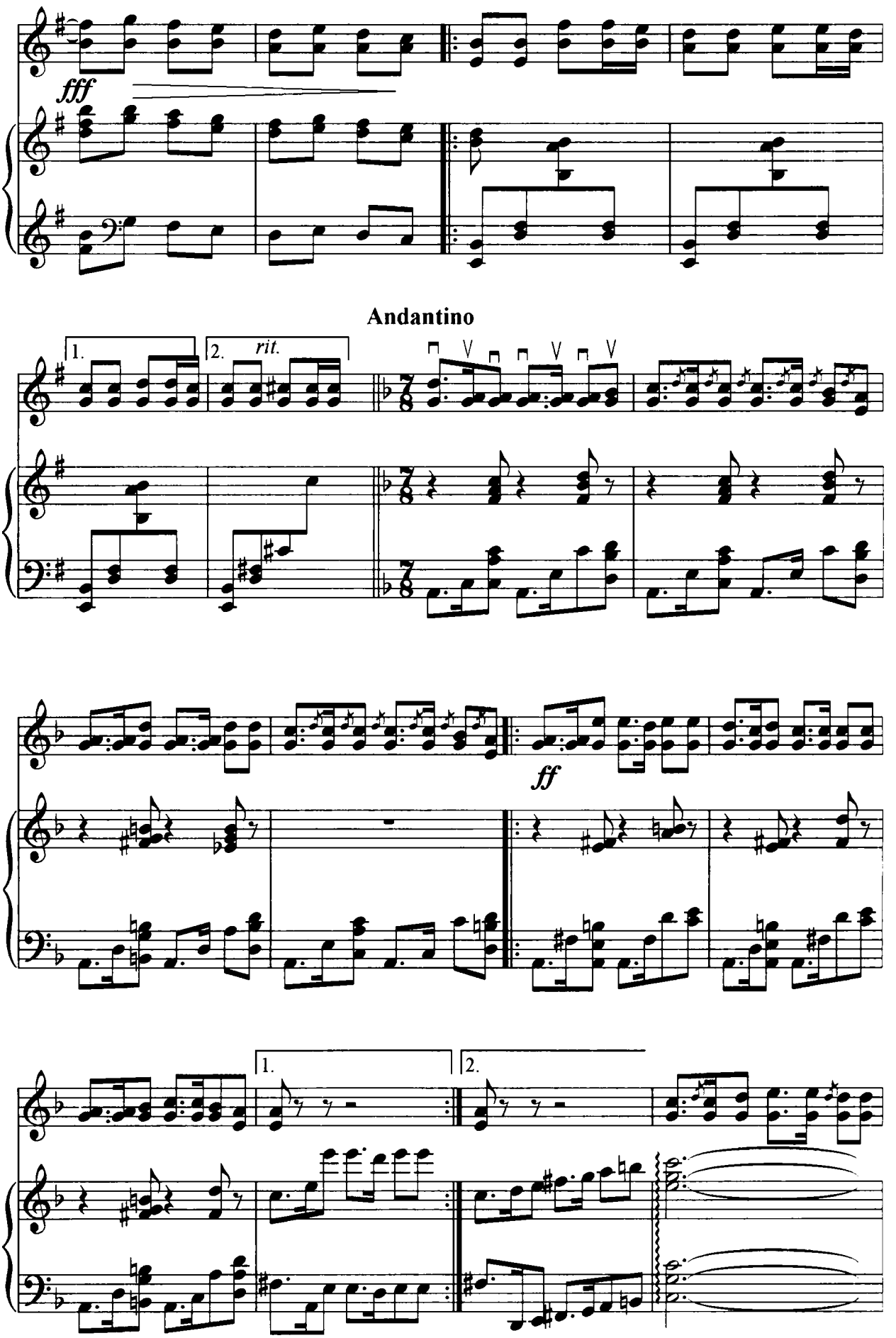

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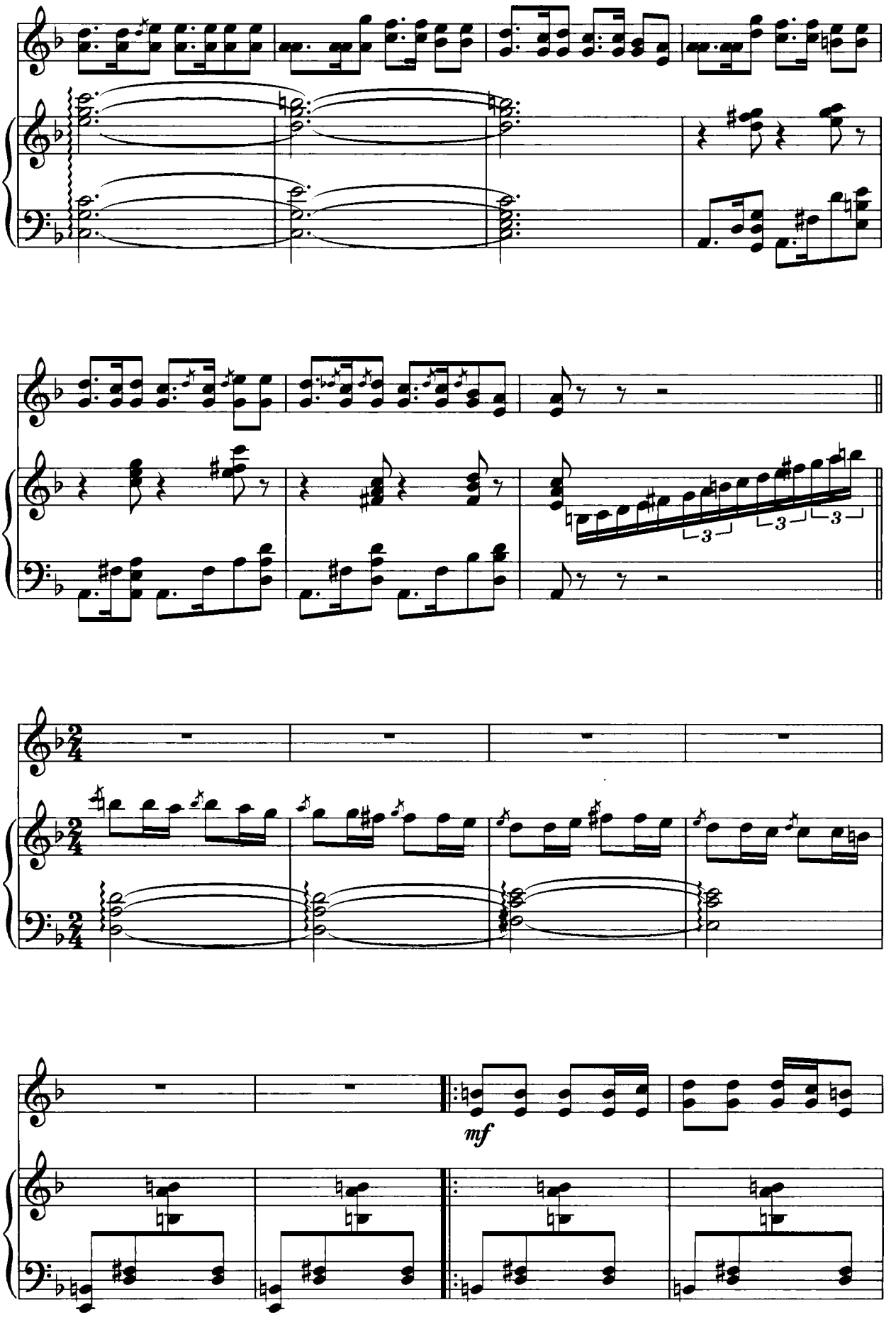

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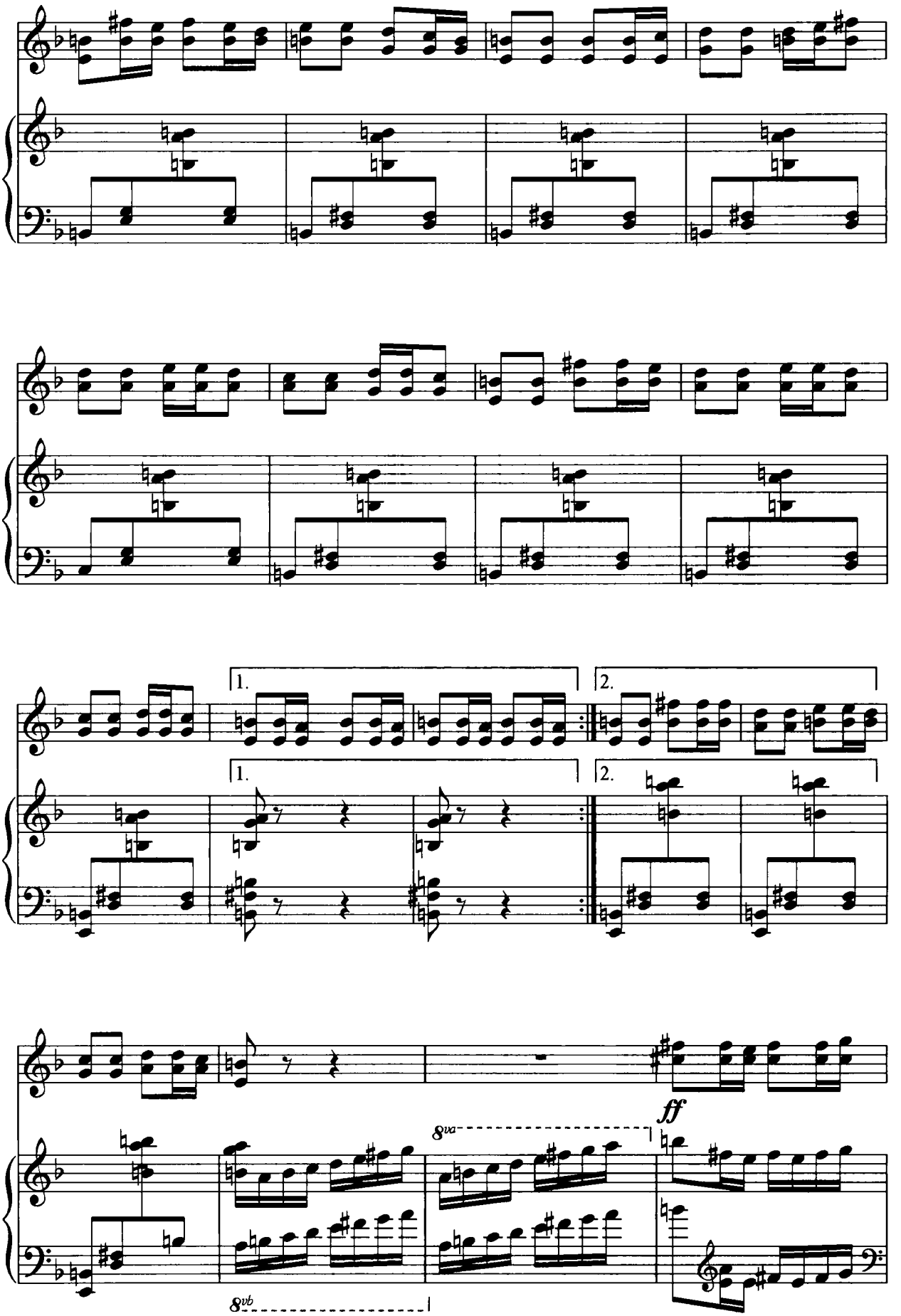

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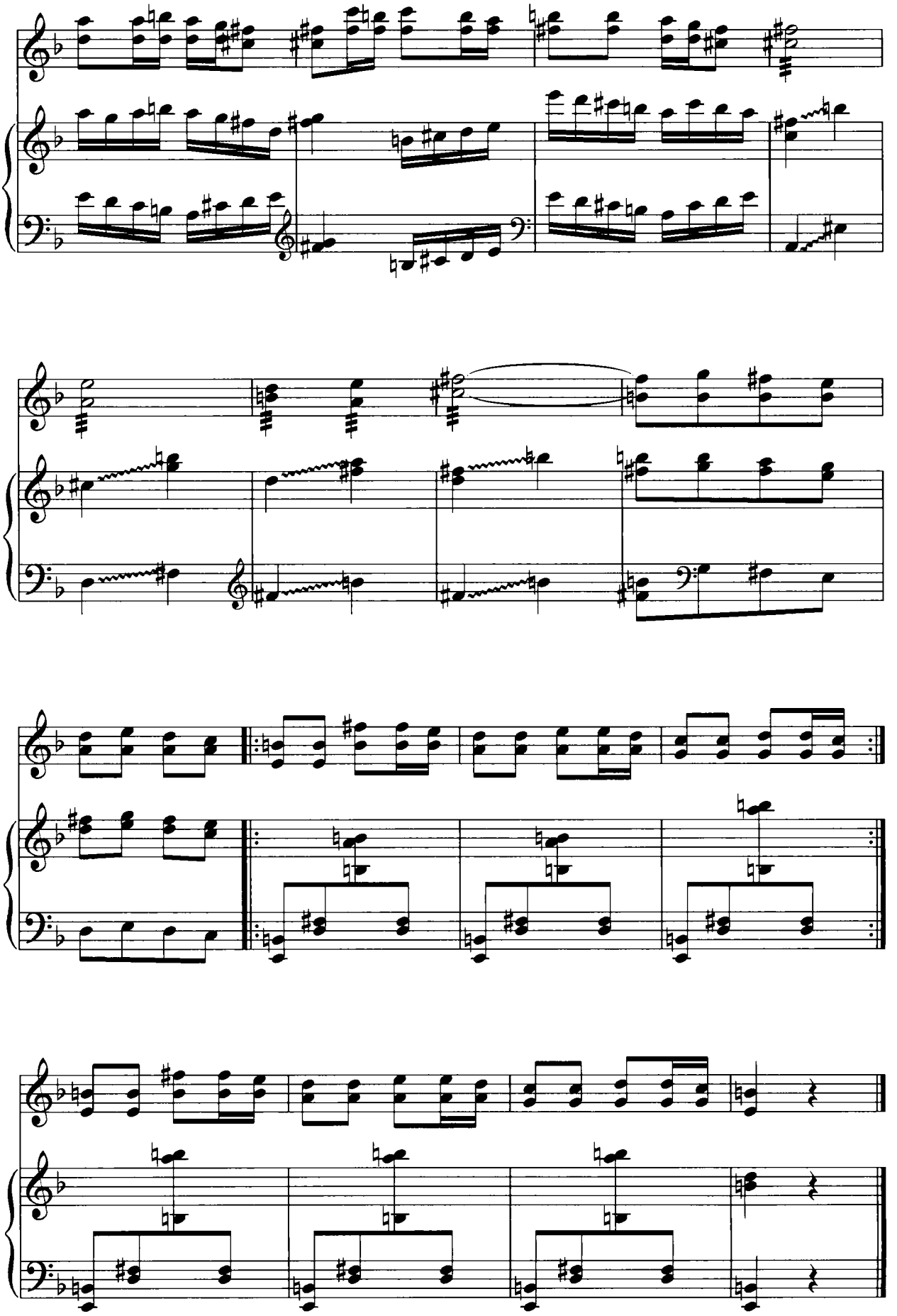

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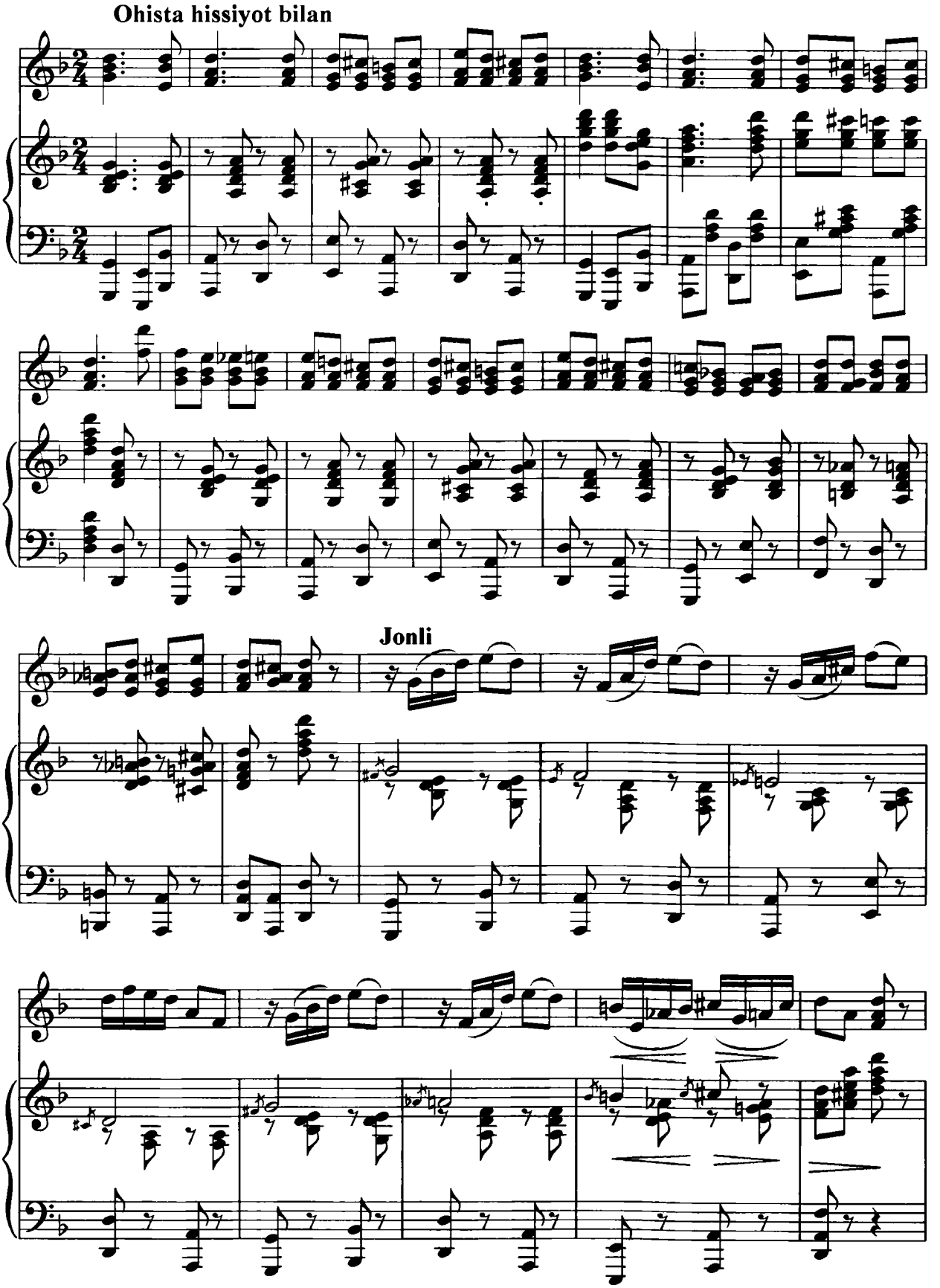
№ 6. VENGER LO'LILARI MAVZULARIGA VARIATSIYALAR

Bu asarni N.Beknazarov qayta ishlagan. U re minor tonligida boshlanadi. Variatsiyalarda sur'atlar tez-tez o'zgaradi. Oxirigacha tezlashtirib borib, juda tez sur'atda tamomlanadi.



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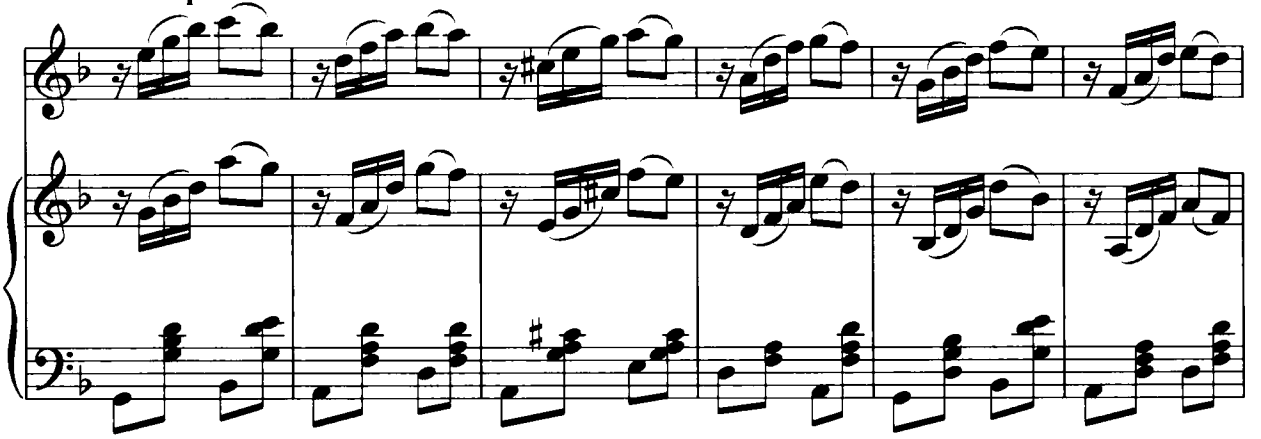
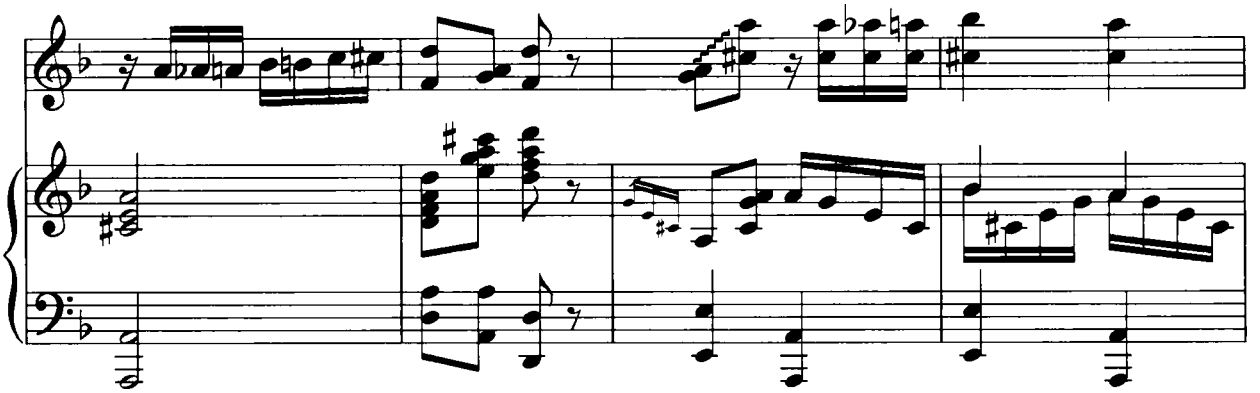
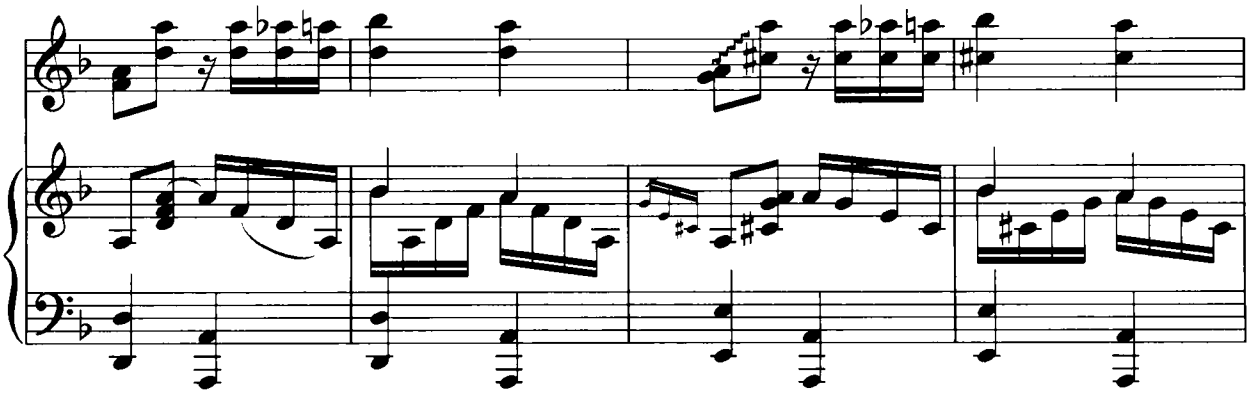
Tezroq

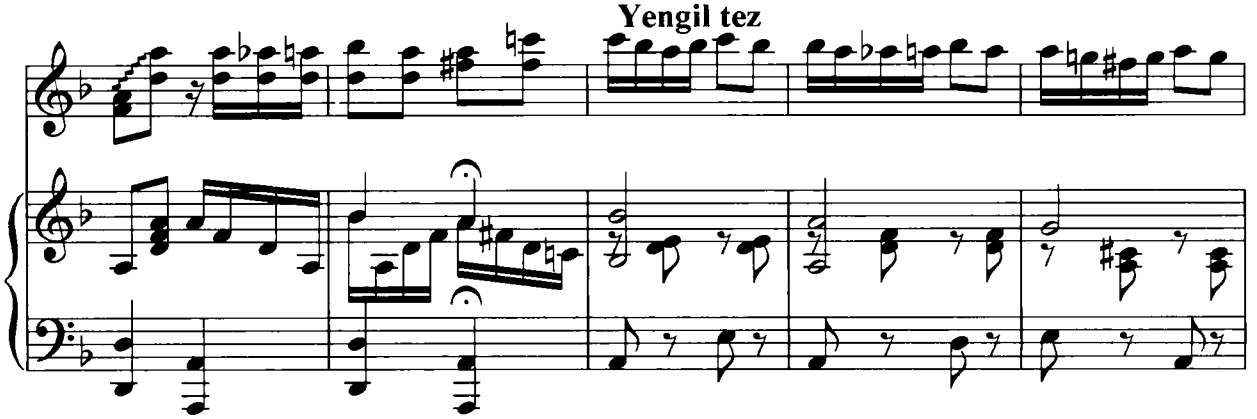


Og‘ir salmoqli





Yengil tez



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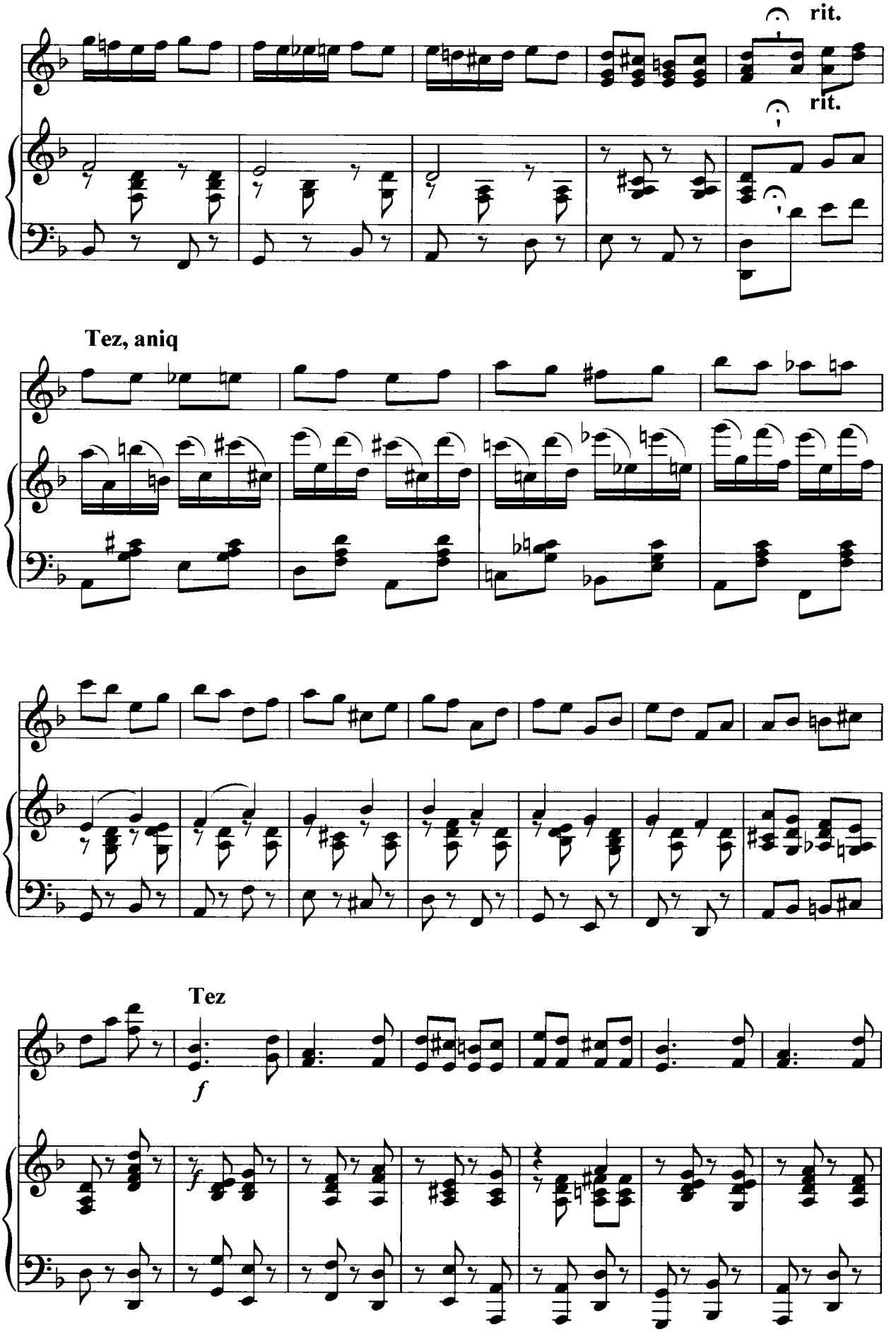

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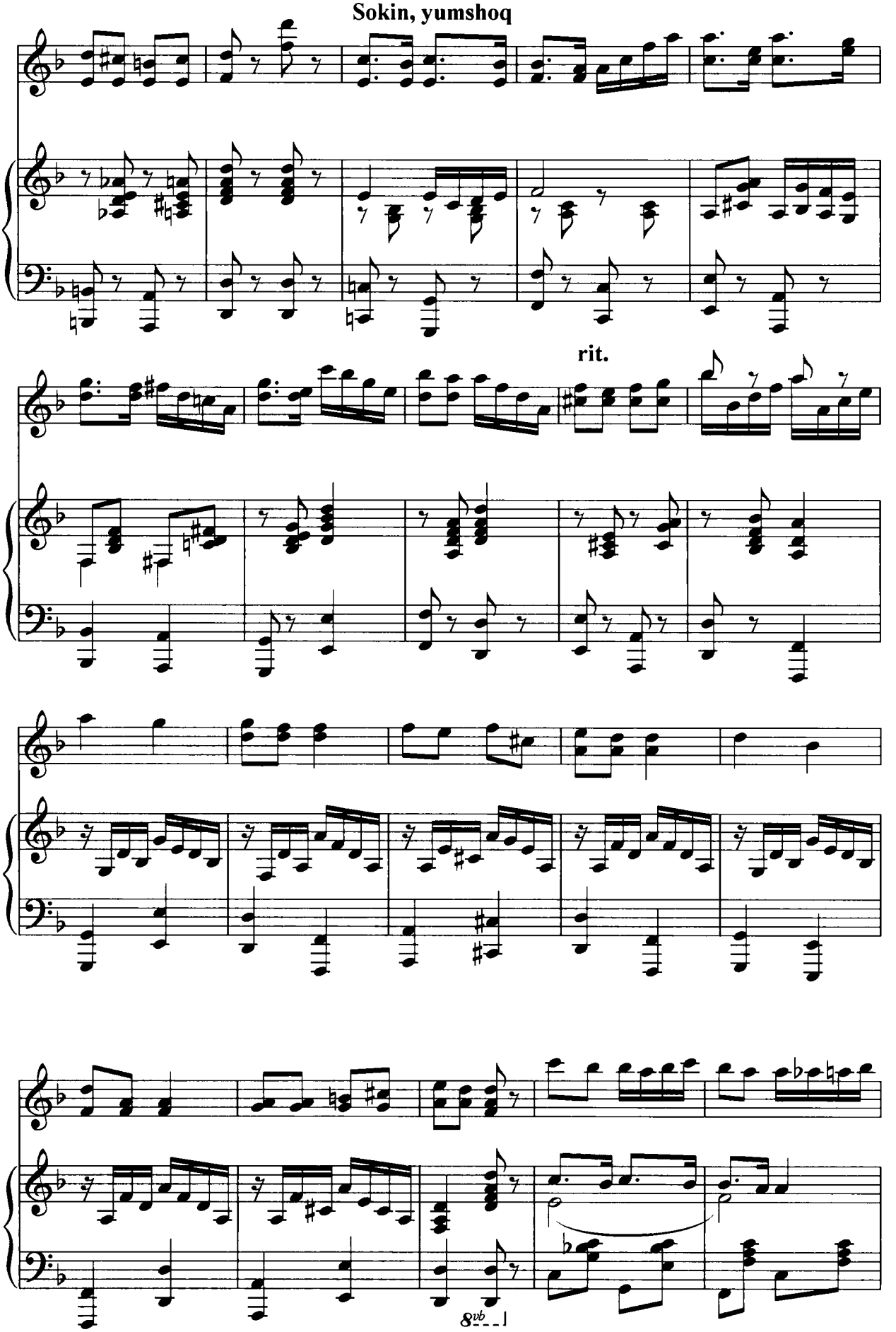

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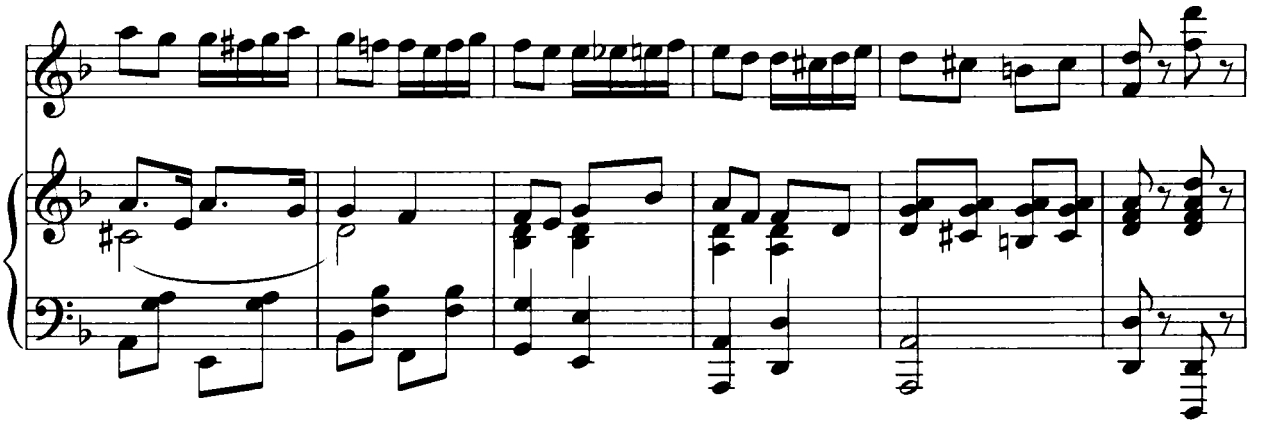

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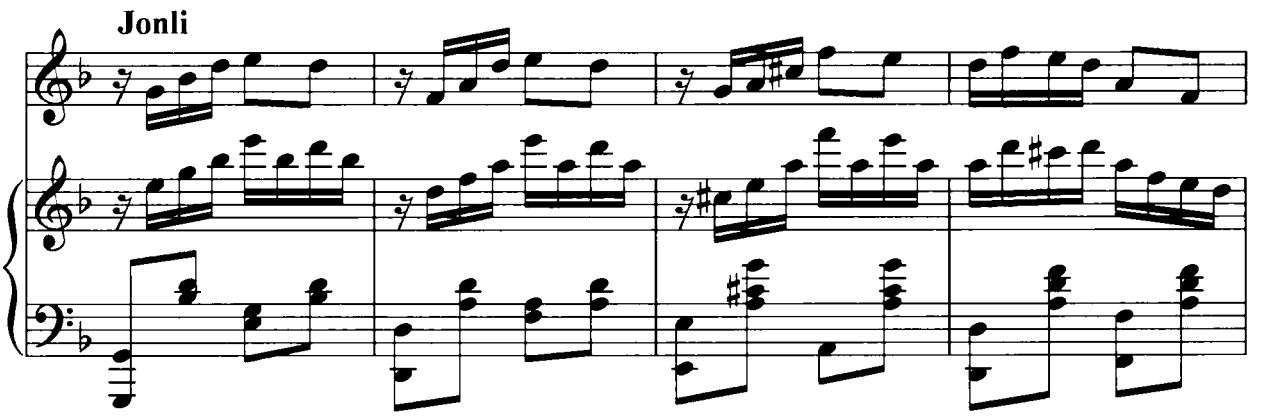

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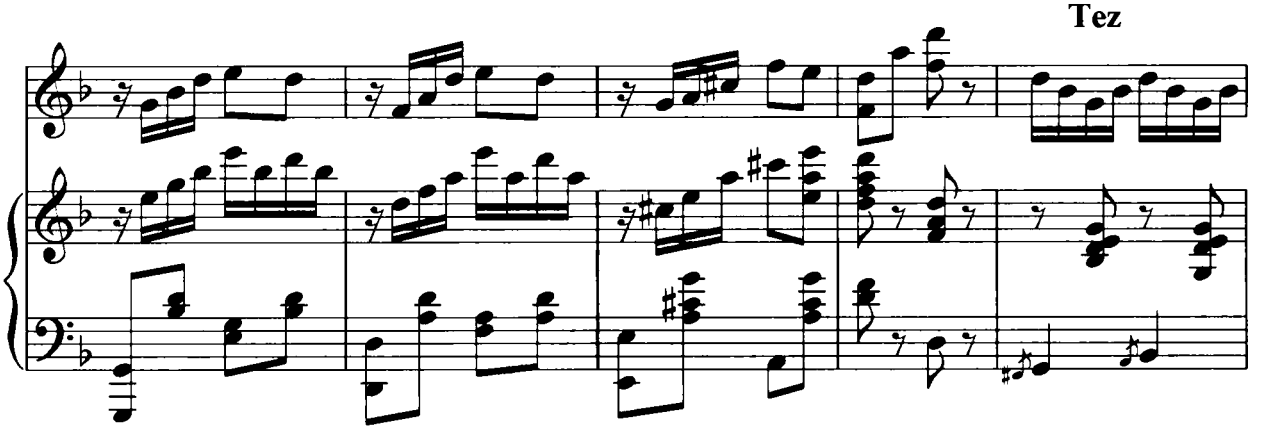

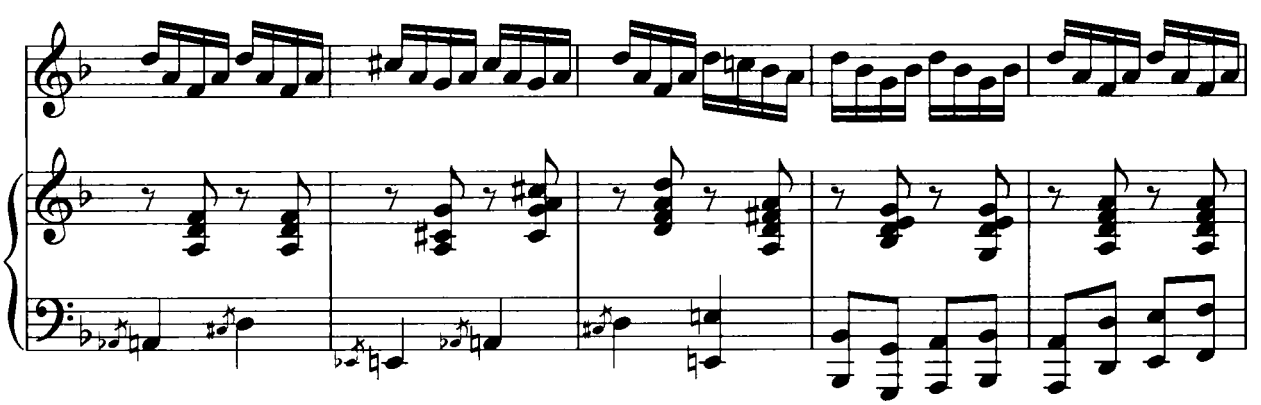

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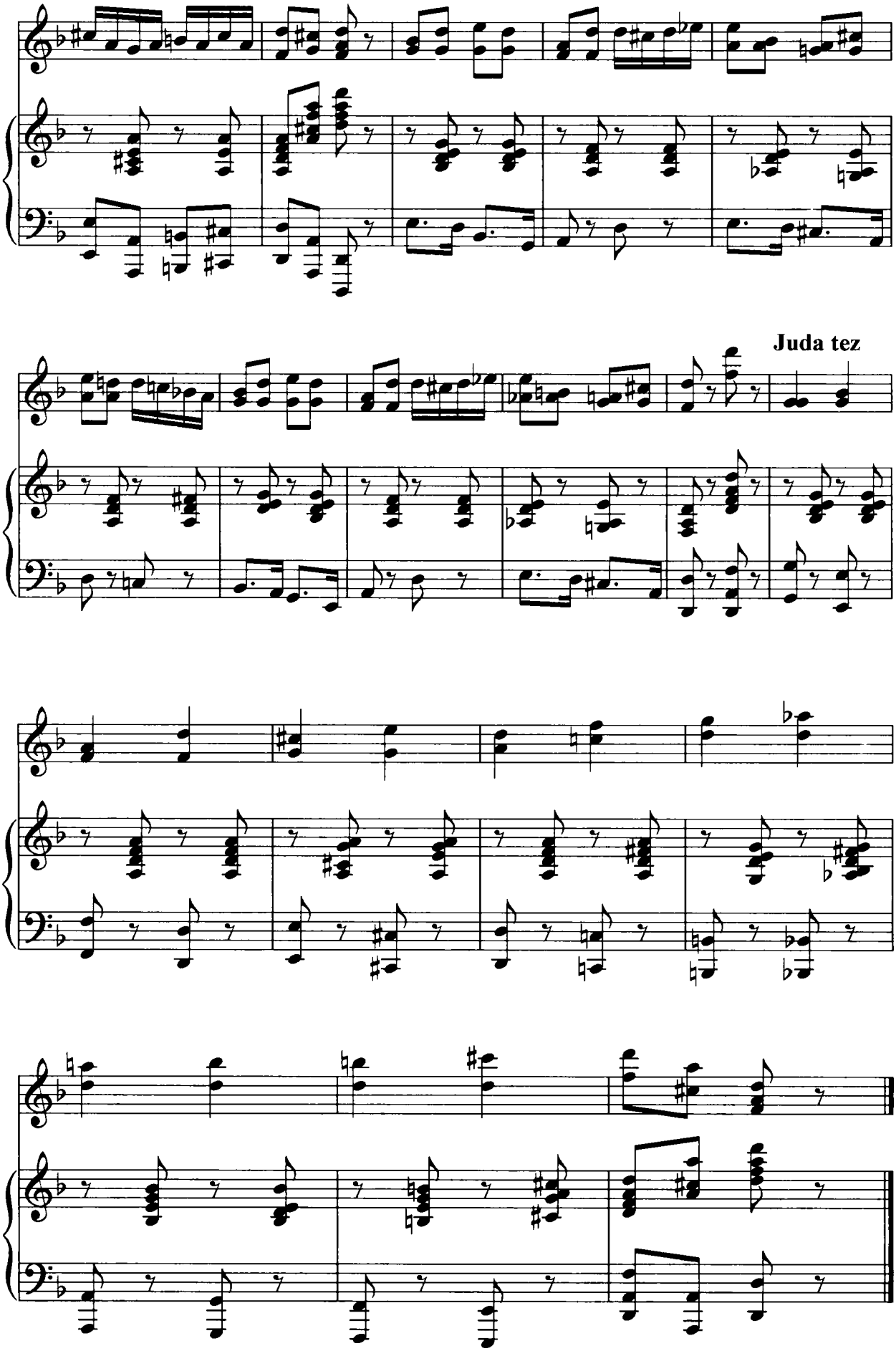

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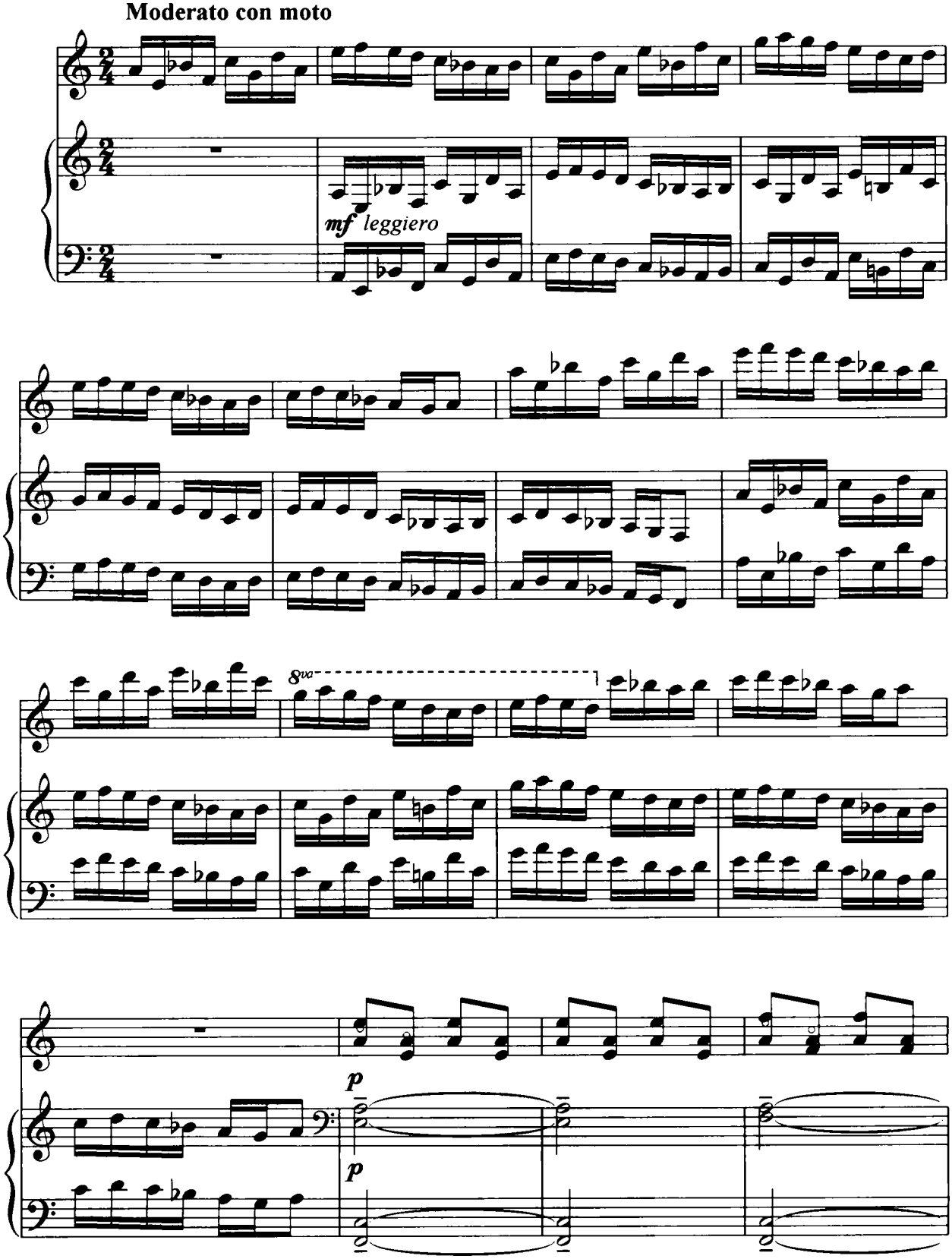
№ 7. RONDO-PITSSIKATO

Mustafo Bafoyevning bu asari zamonaviy uslubda yozilgan bo‘lib, hayotni naqadar tez o‘tib ketayotganligi, vaqtni qo‘ldan boy bermay hamma ishlarga ulgurish kerakligi, hali oldinda katta mas’uliyatli ishlar borligi haqida tushuncha beradi. Bunda asosan pitssikato ijro usulida chalish maqsadga muvofiqdir. Asar Rondo formasida yozilgan.



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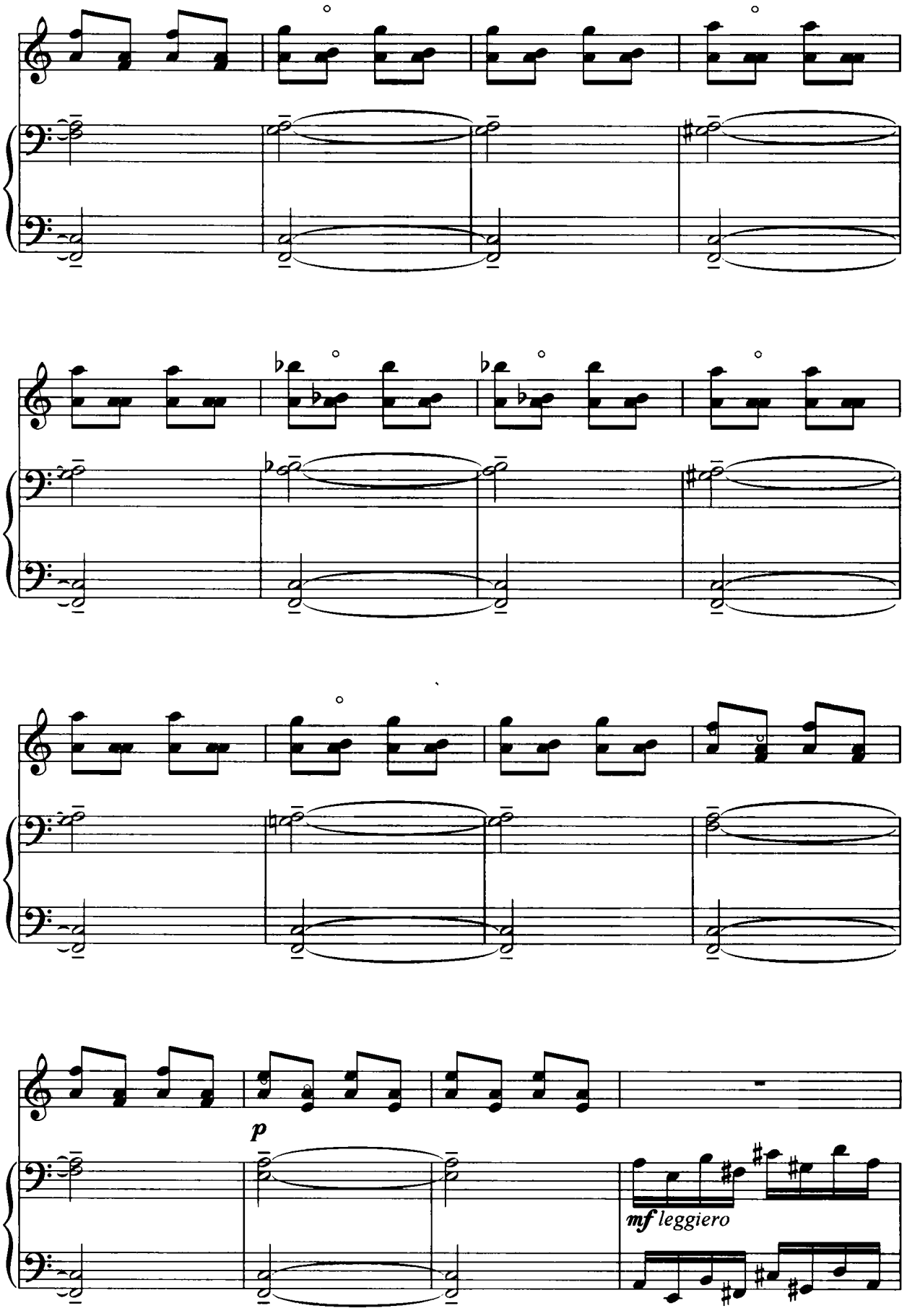

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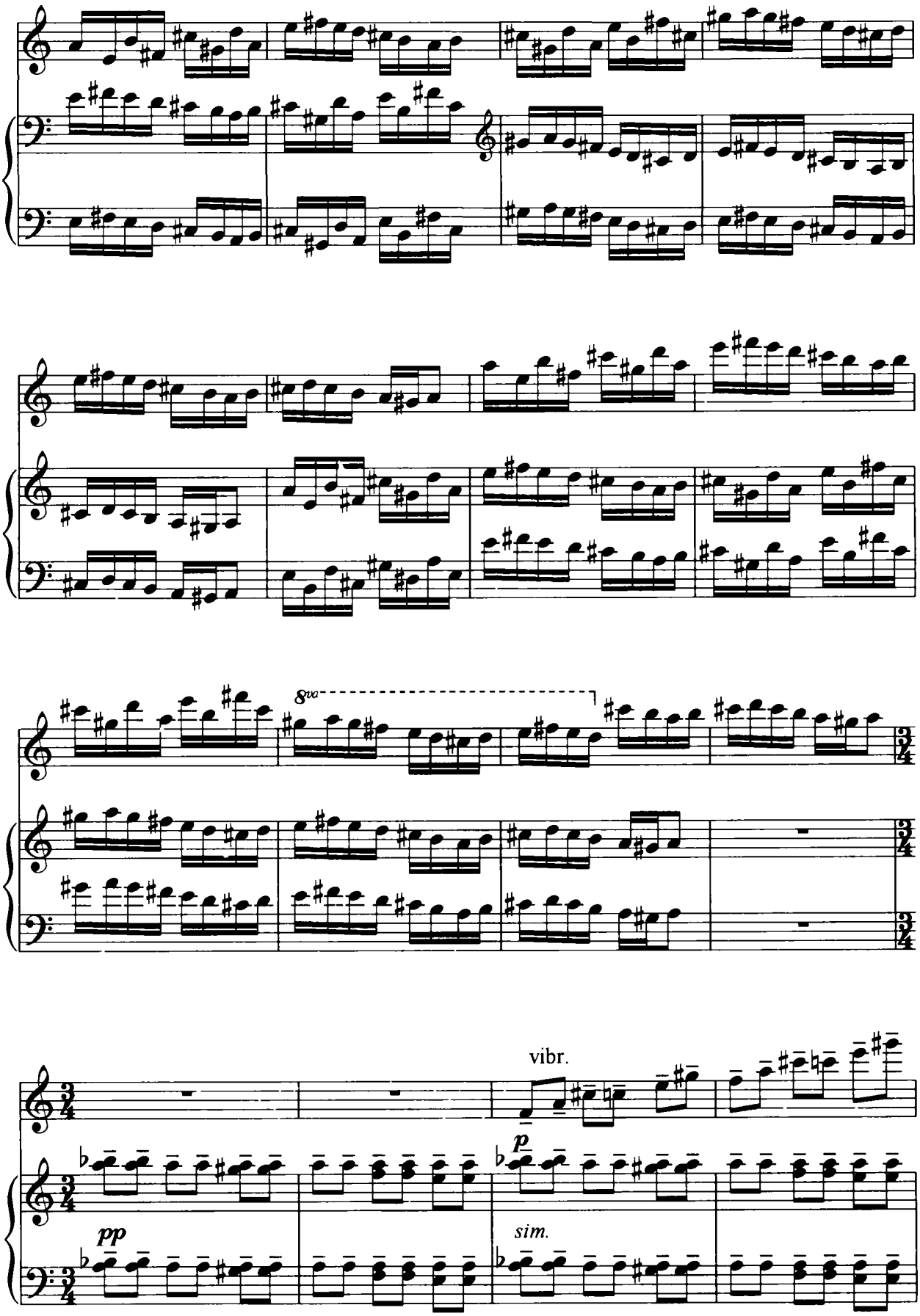

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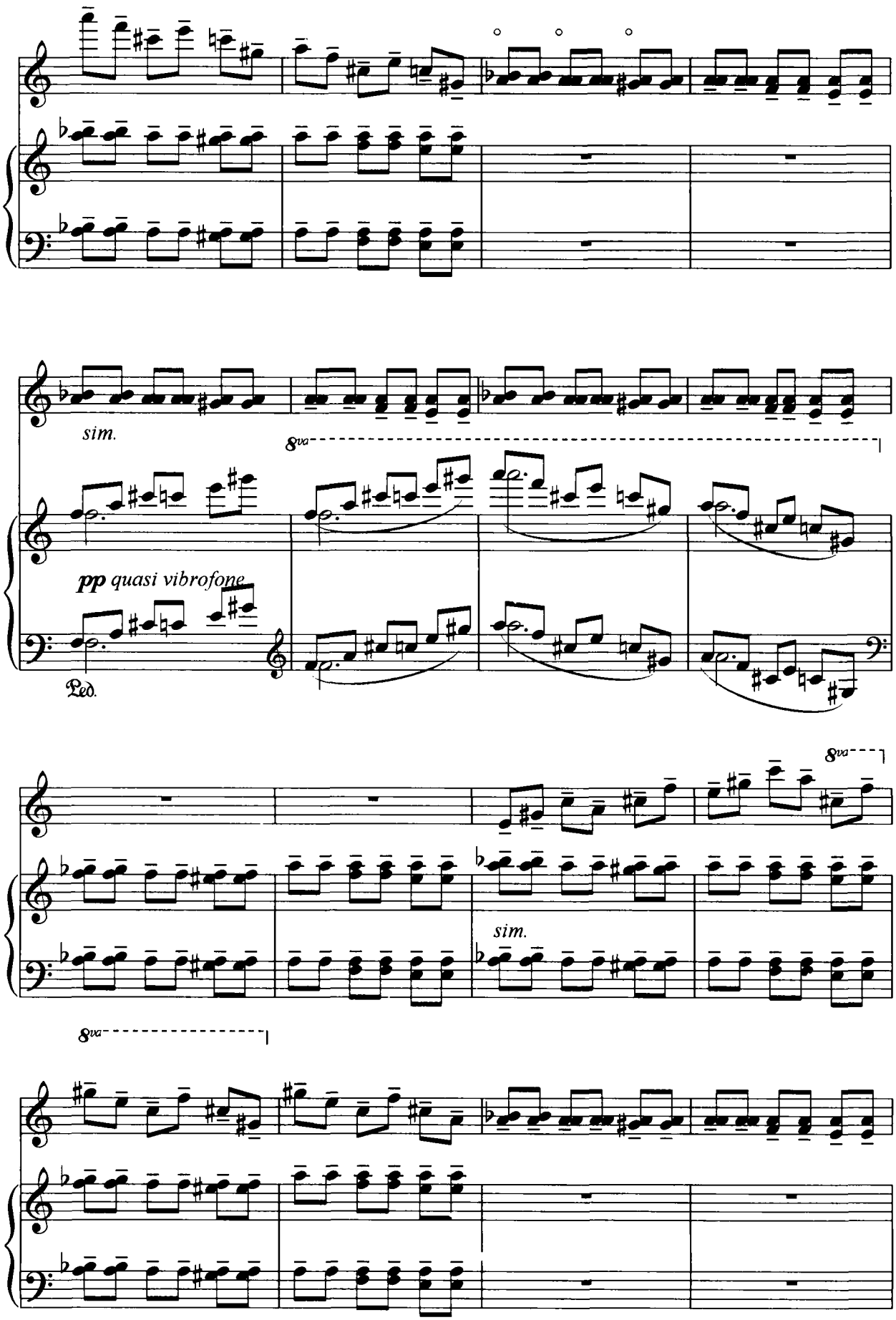

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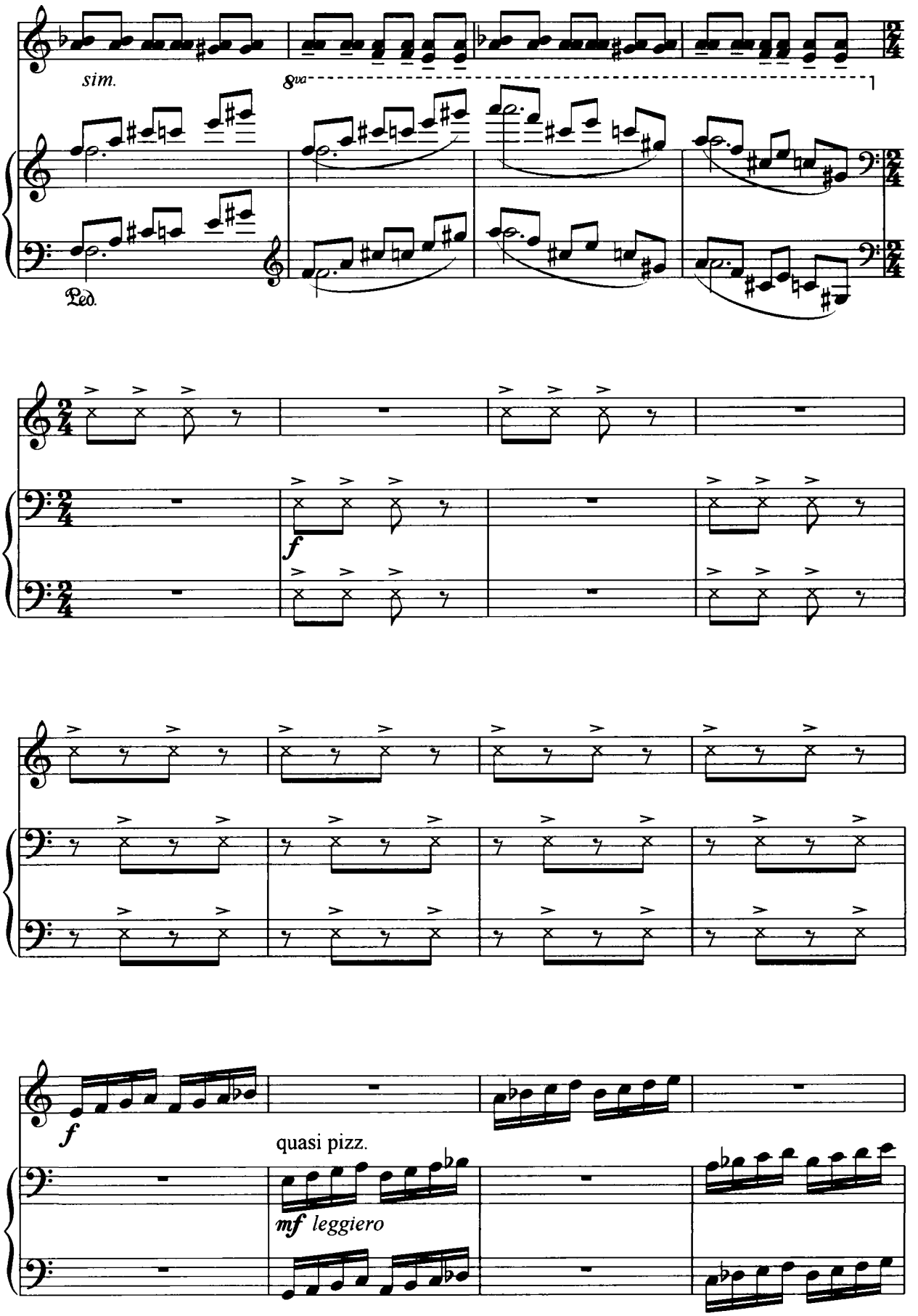

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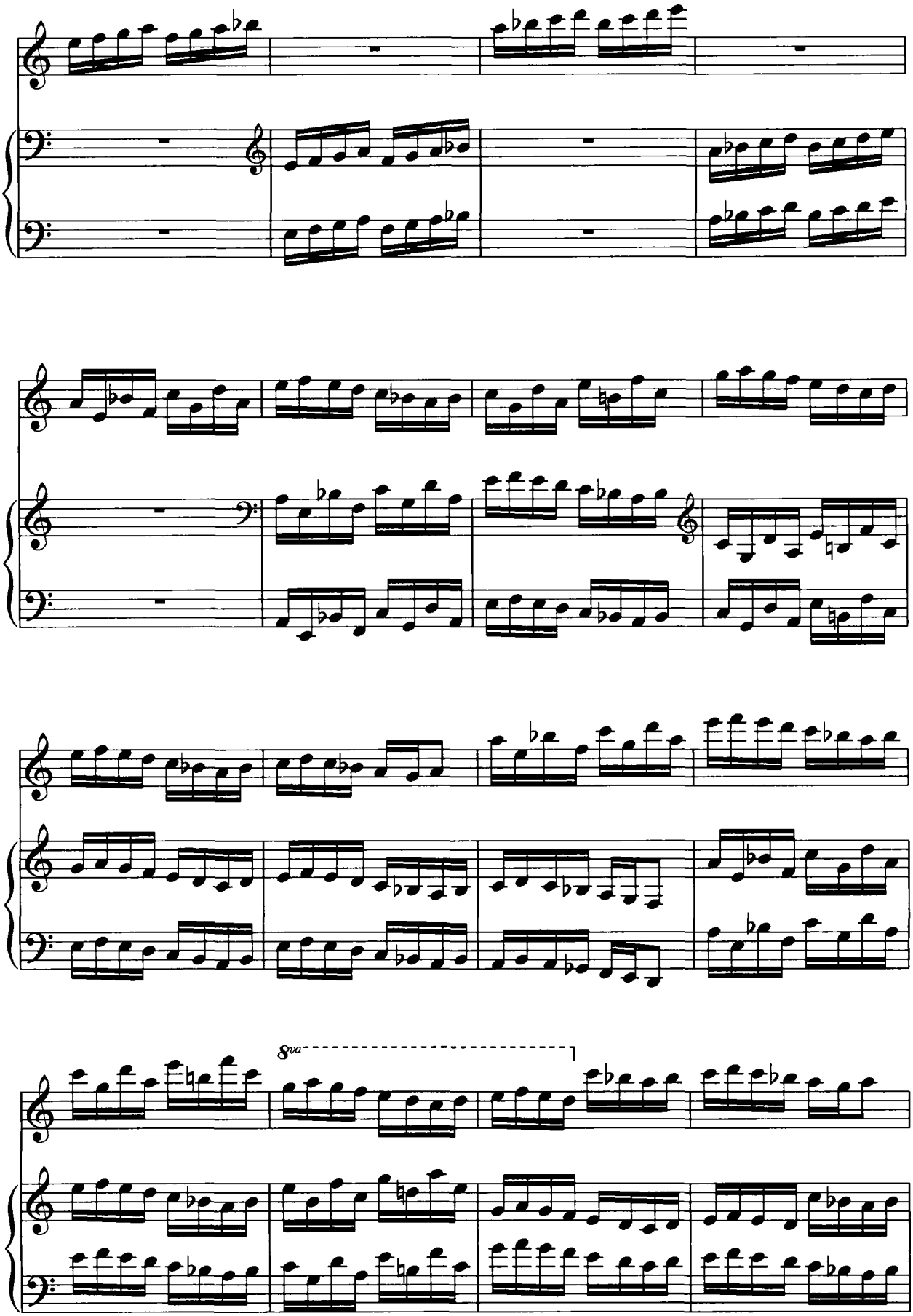

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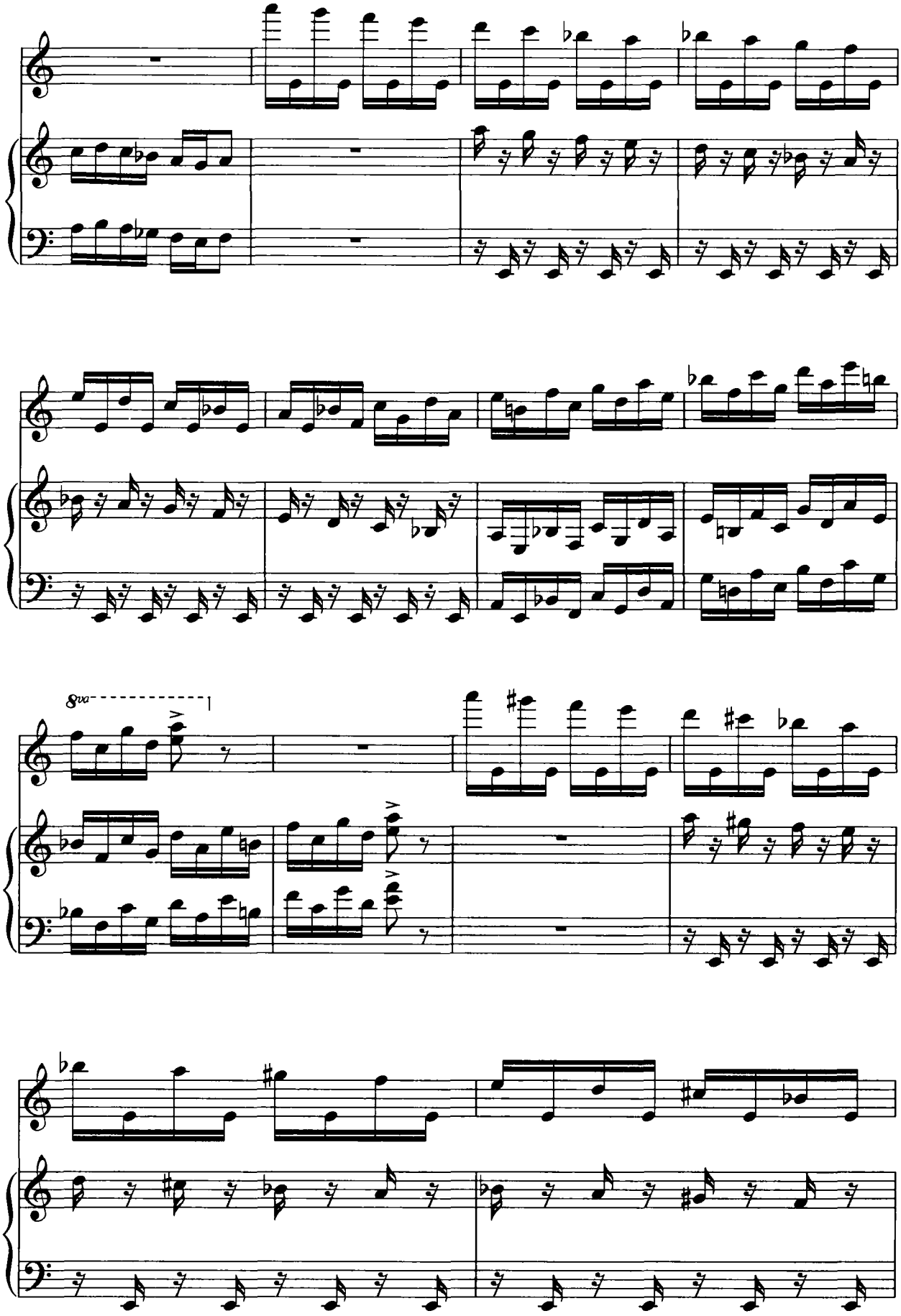

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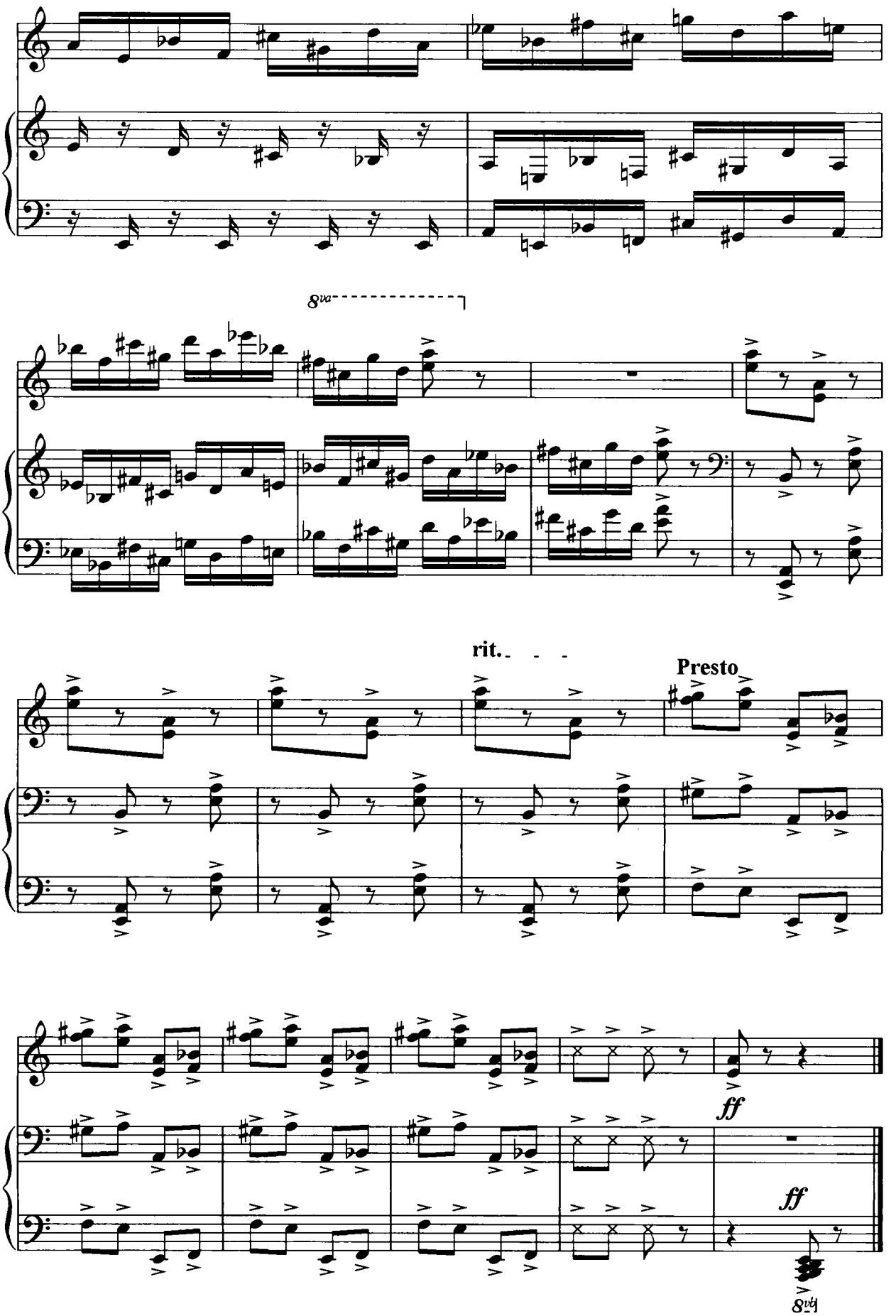

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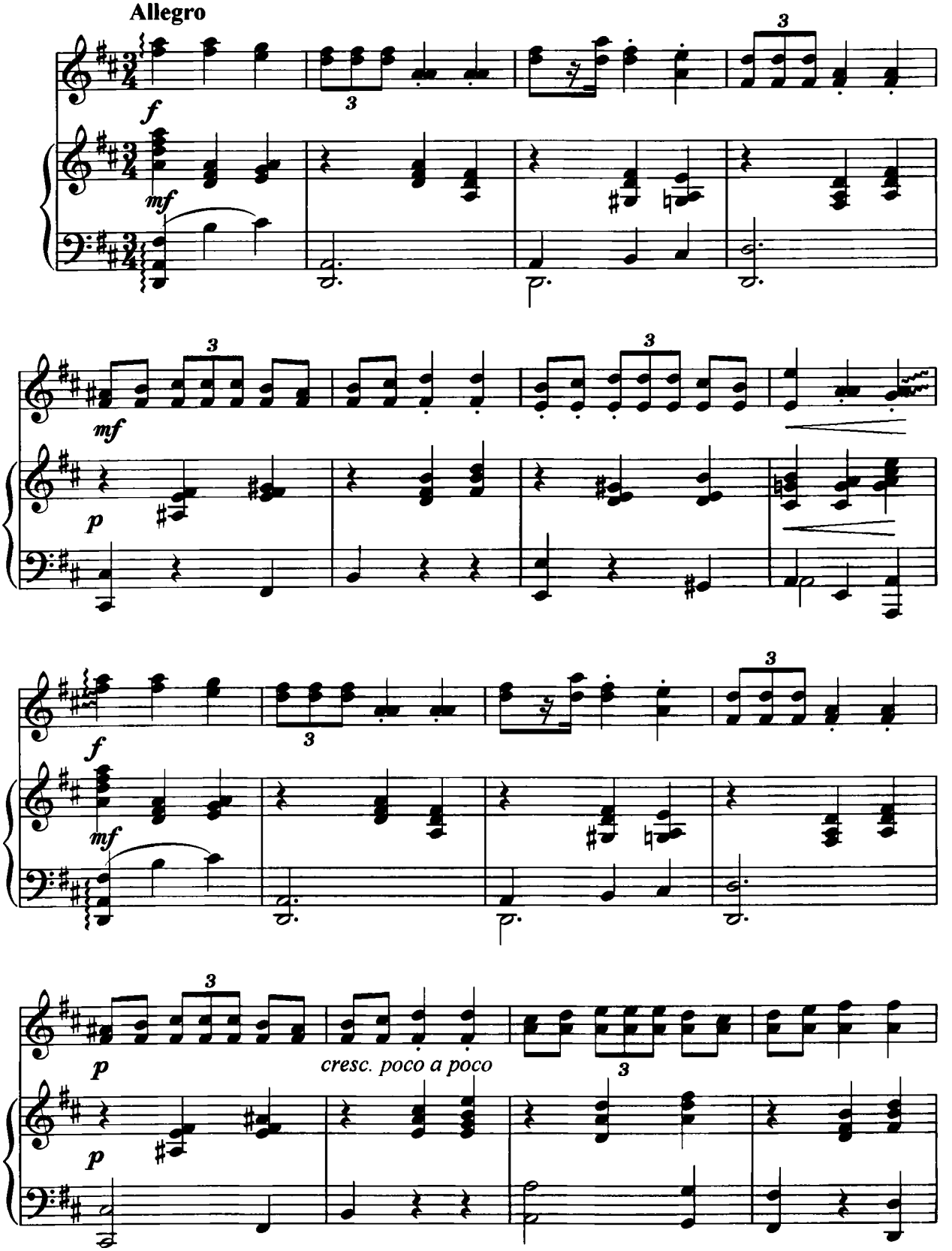
№ 8. MAZURKA

V.Andreyevning uchinchi «Mazurka»si re major tonliglda yozilgan. Tez sur'atda ijro etish lozim bo'lgan mazurka aslida raqs kuyidir. Triollarni to'g'ri sanab, kuchli va kuchsiz hissalarga e'tibor berish zarur.

Glissado, staccato va boshqalariga e'tibor berib chalish lozim.



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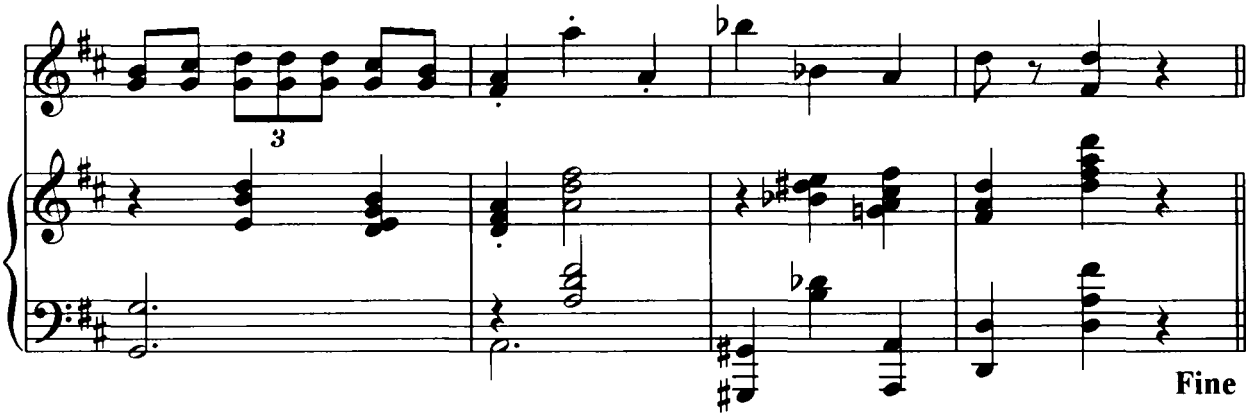

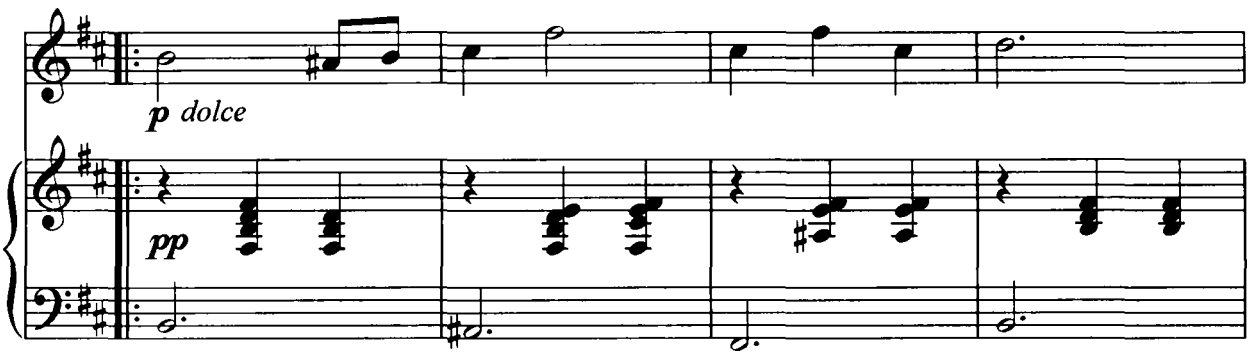

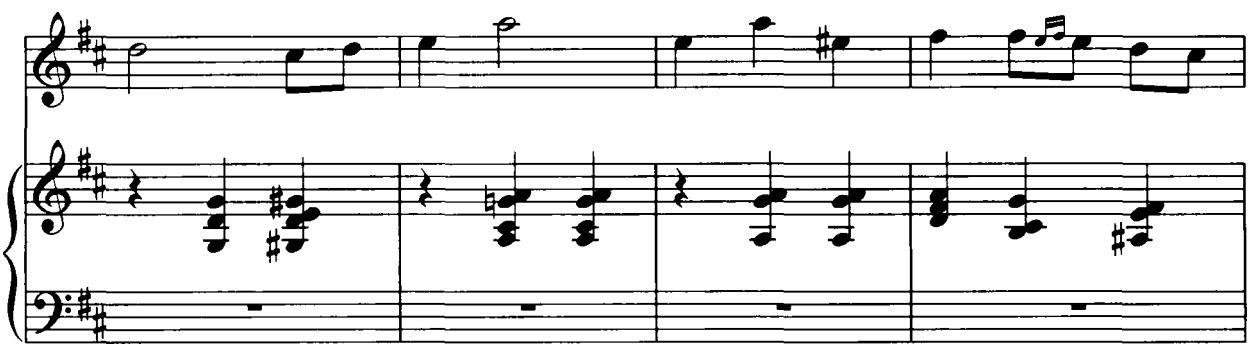

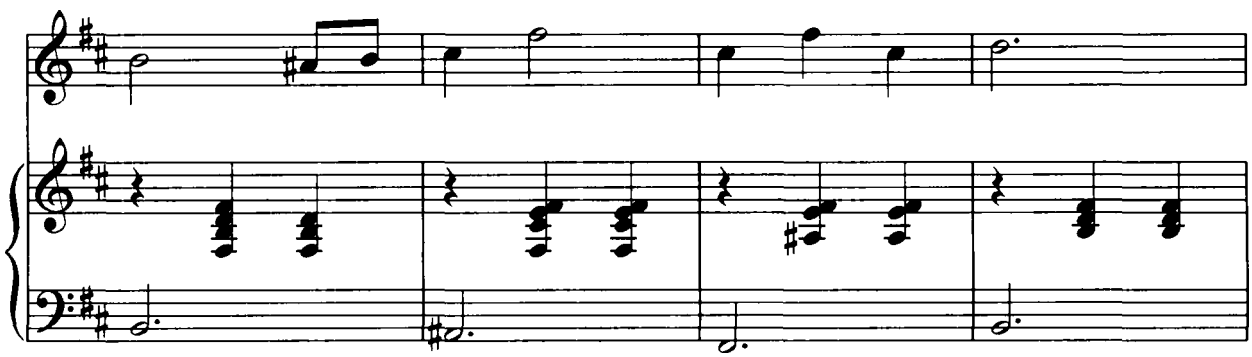

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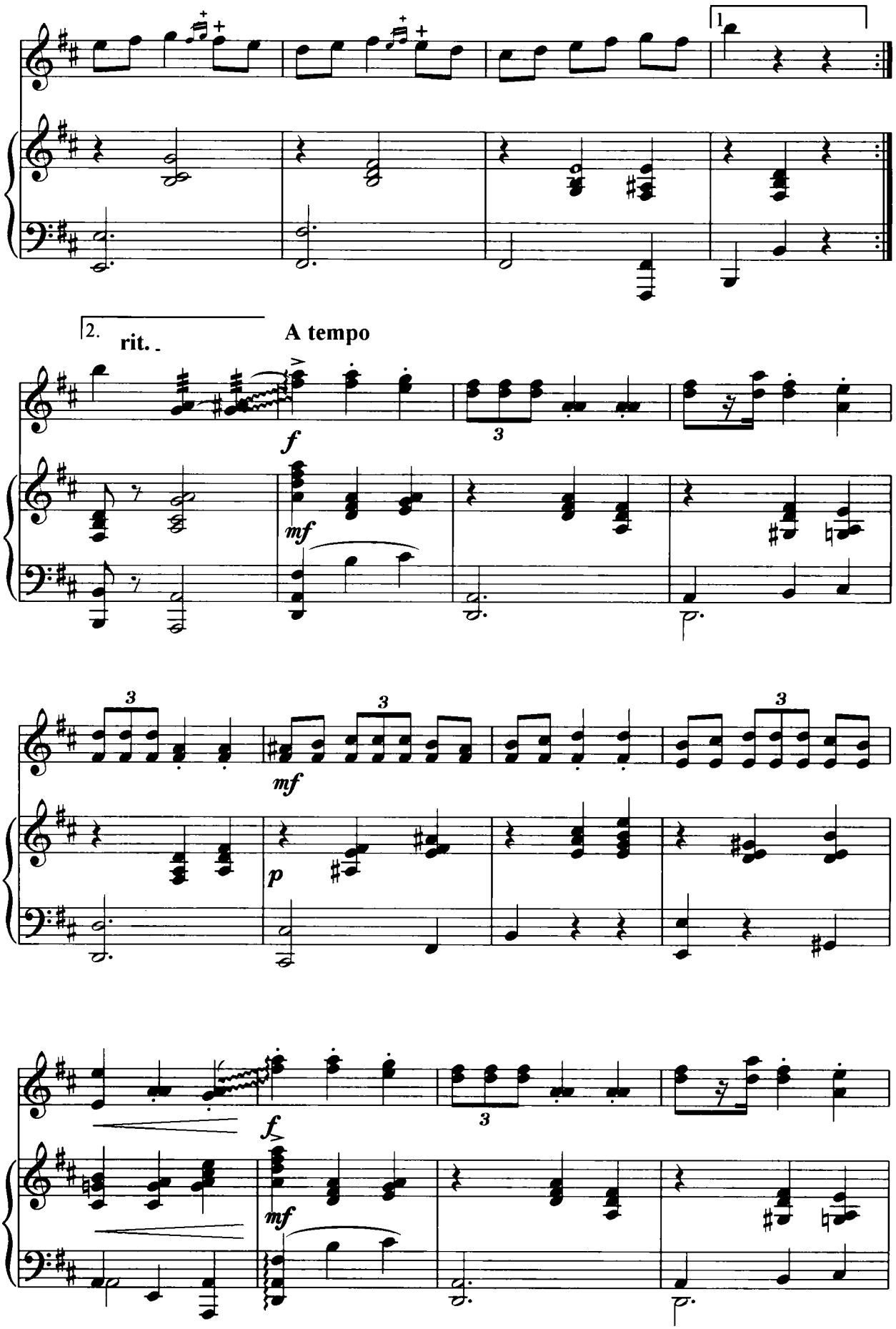

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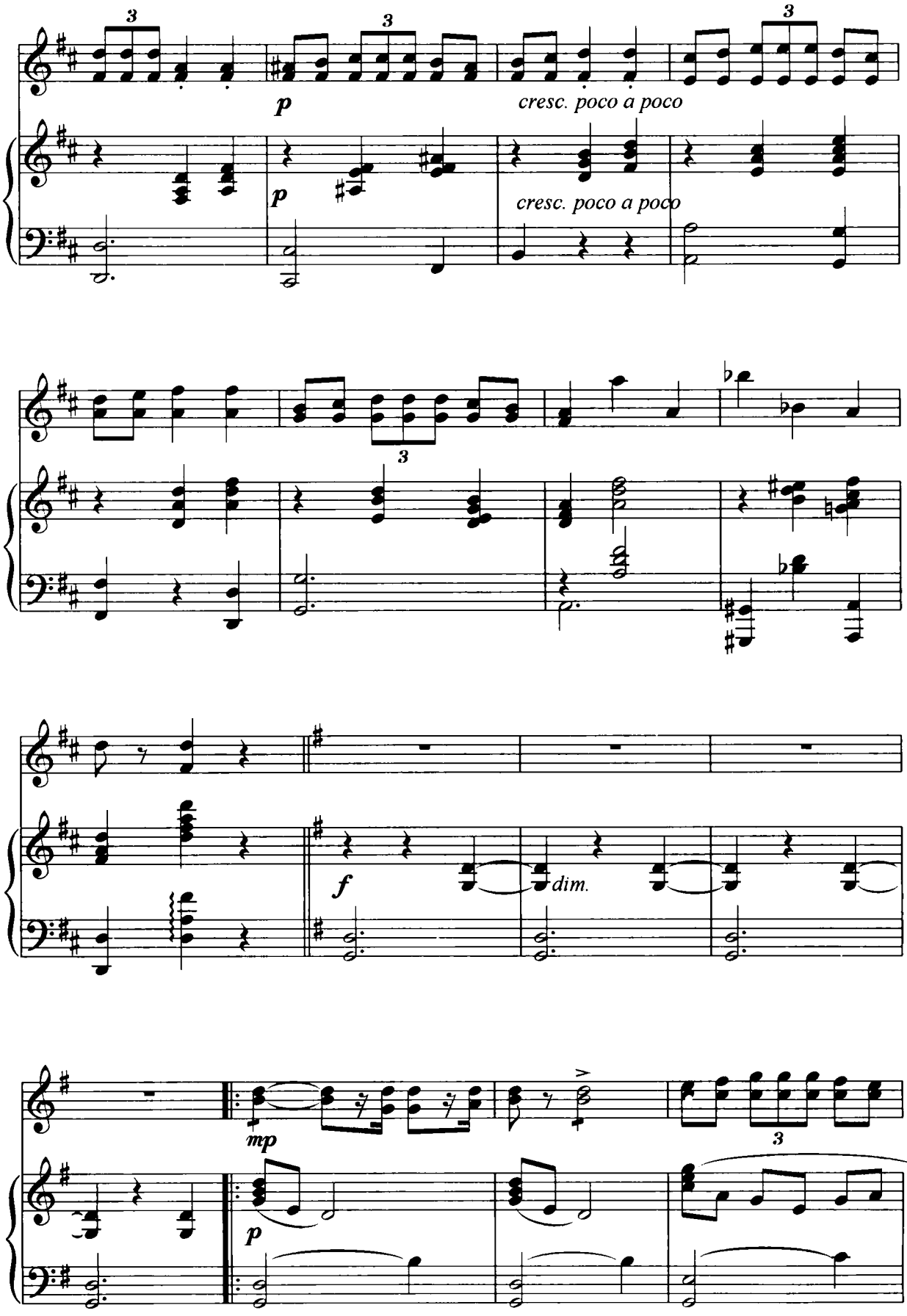

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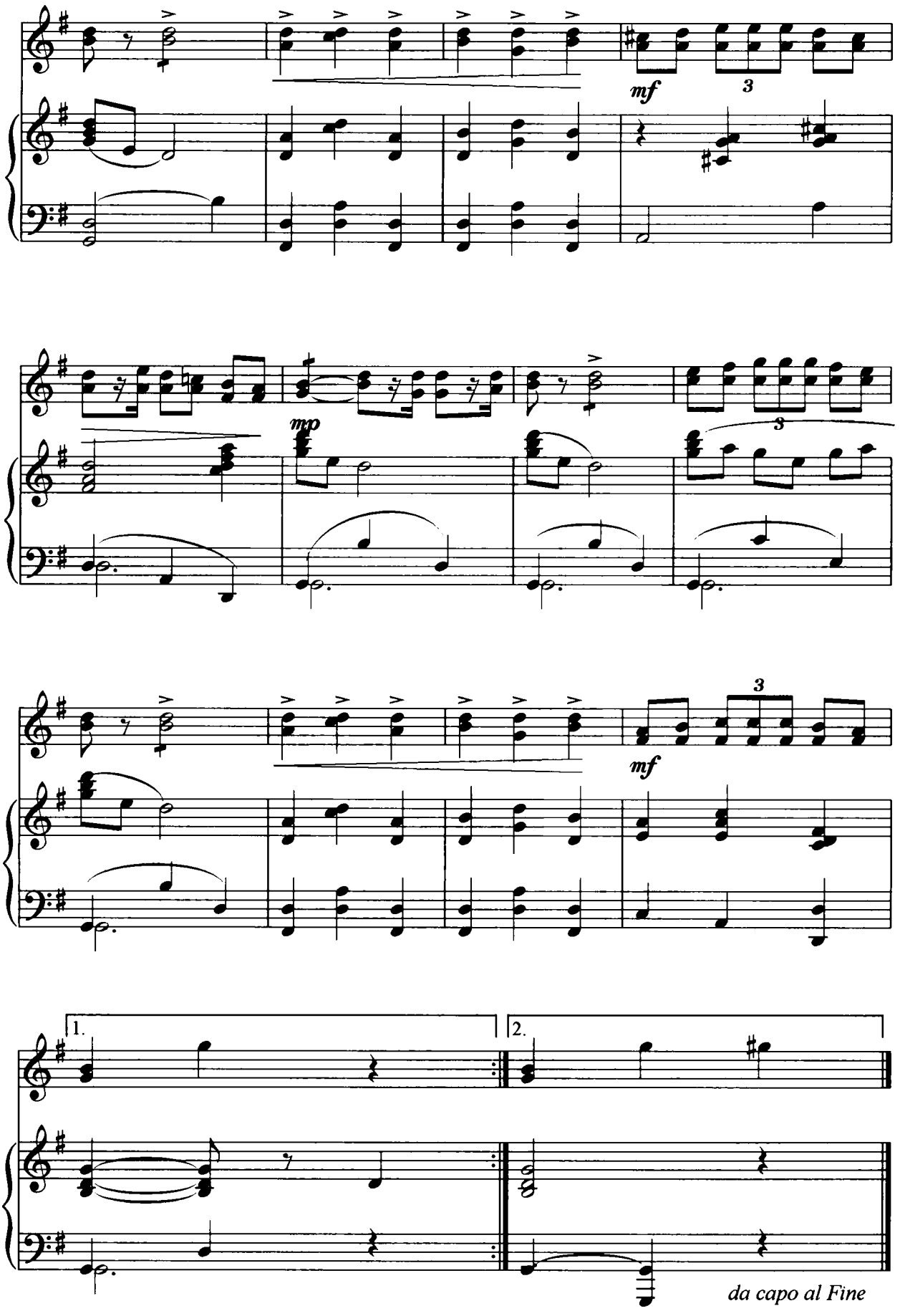

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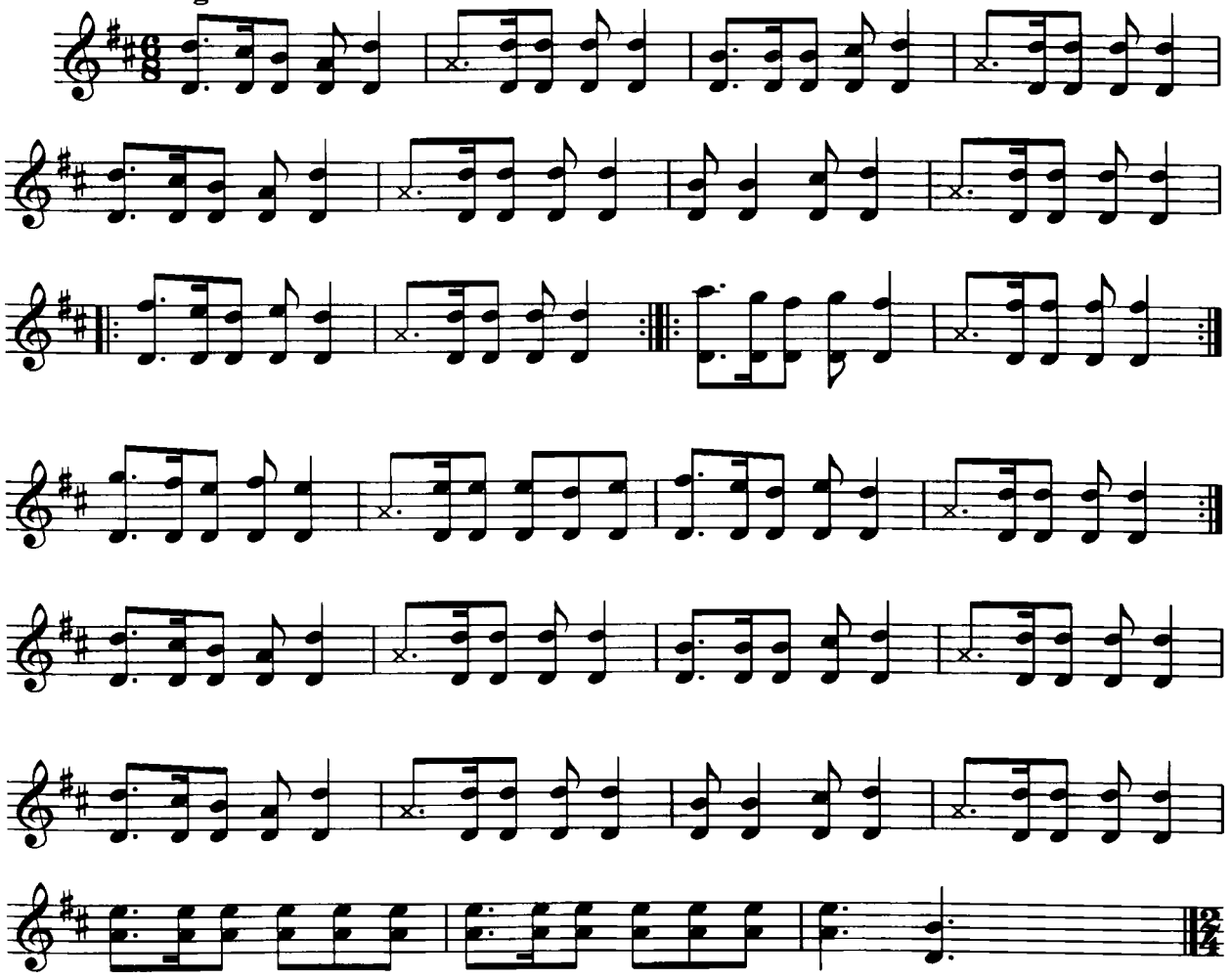
№ 9. POPURRI

O'zbek xalq kuylari va bastakorlarning dutor uchun yaratilgan kuylaridan tuzilgan ushbu «Popurri» xilma-xil degan ma'noni bildiradi. Bu asarni to'liq yozilganidek ijro etish, yoki xohishga qarab, keraklilarini ajratib olib ham ijro etish mumkin.

Allegro



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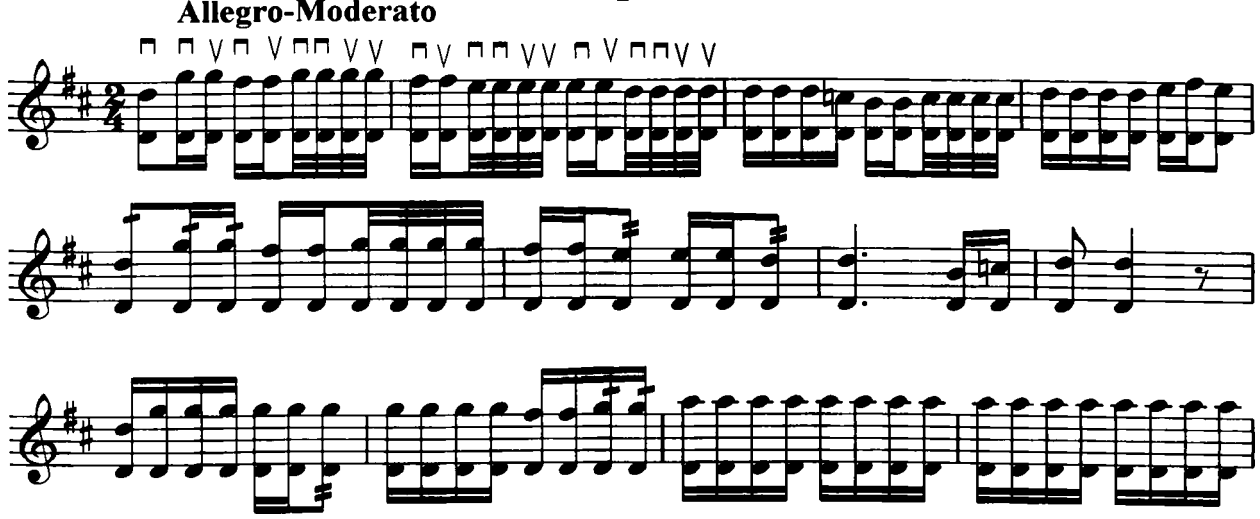
Allegro-Moderato



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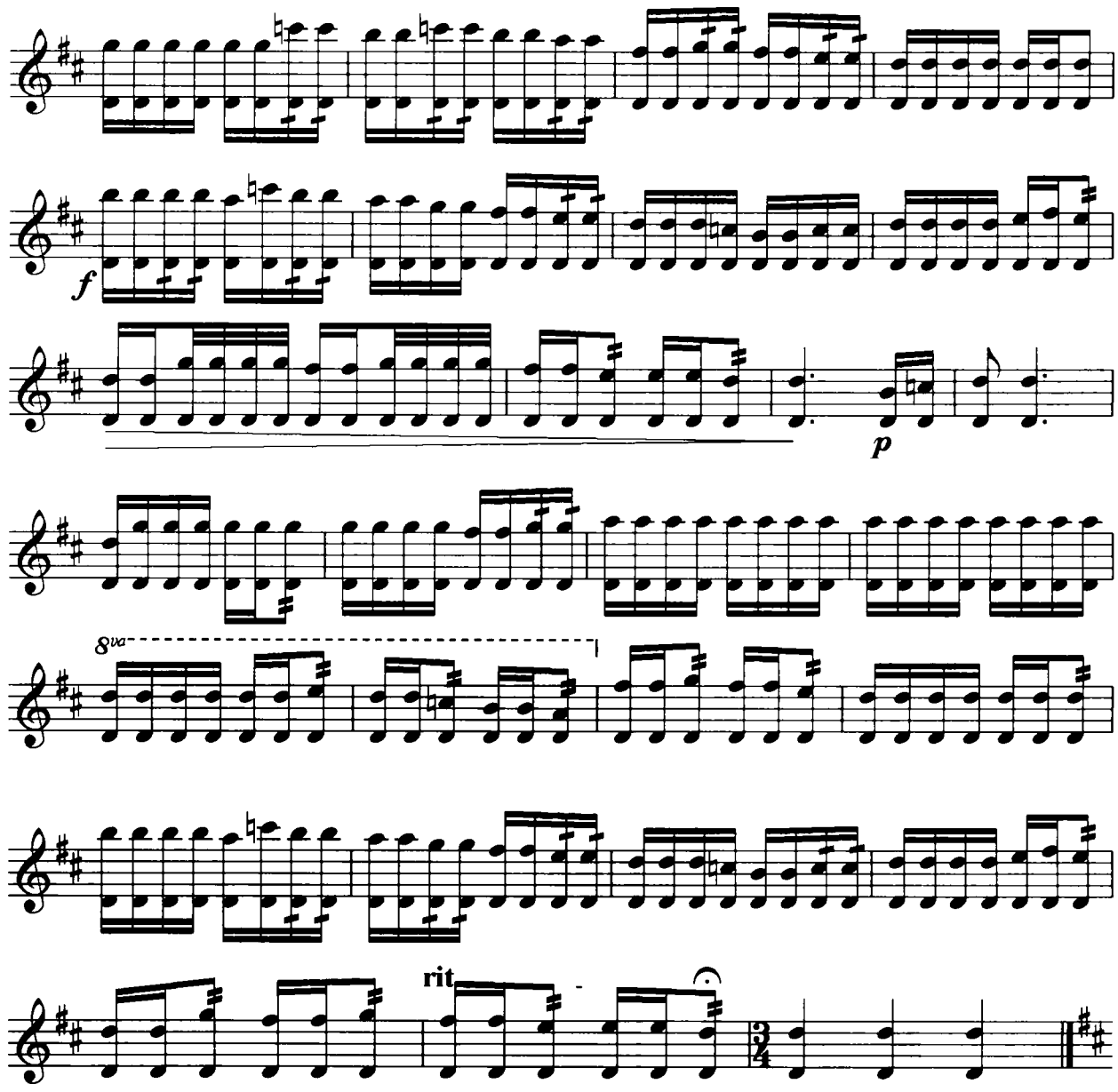
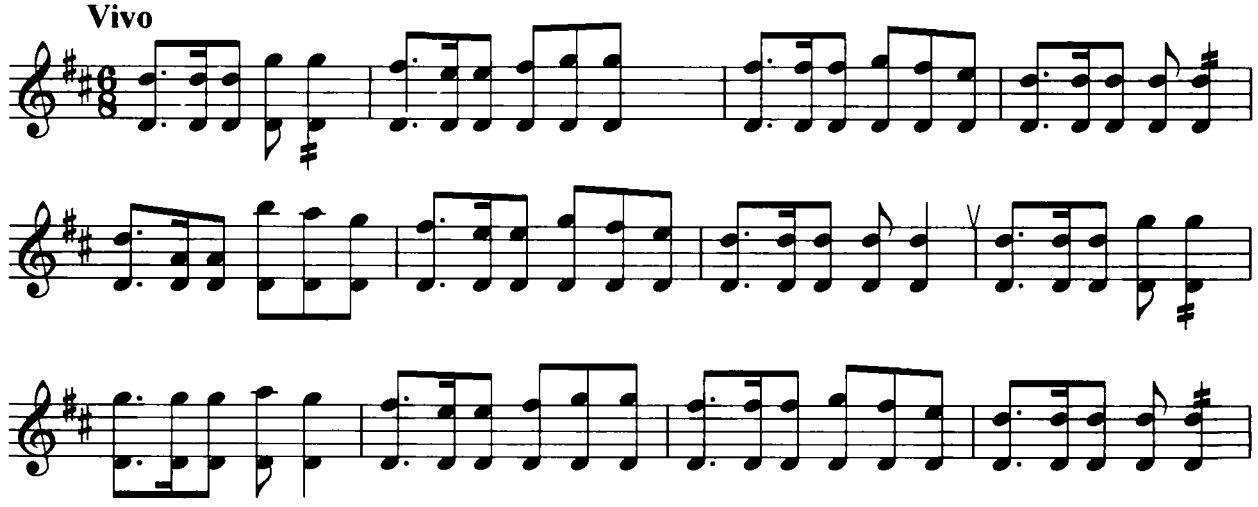


III qism



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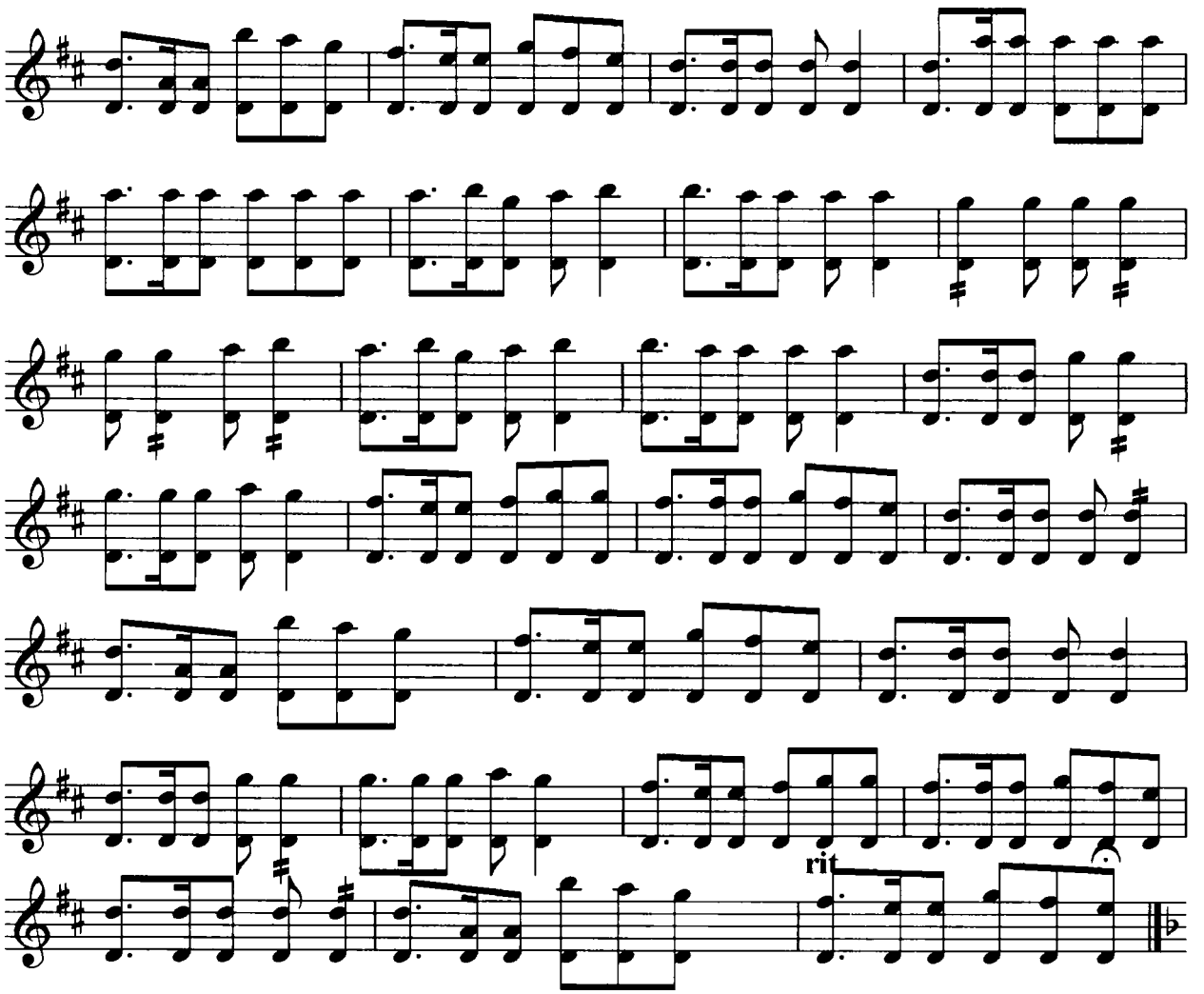

IV qism

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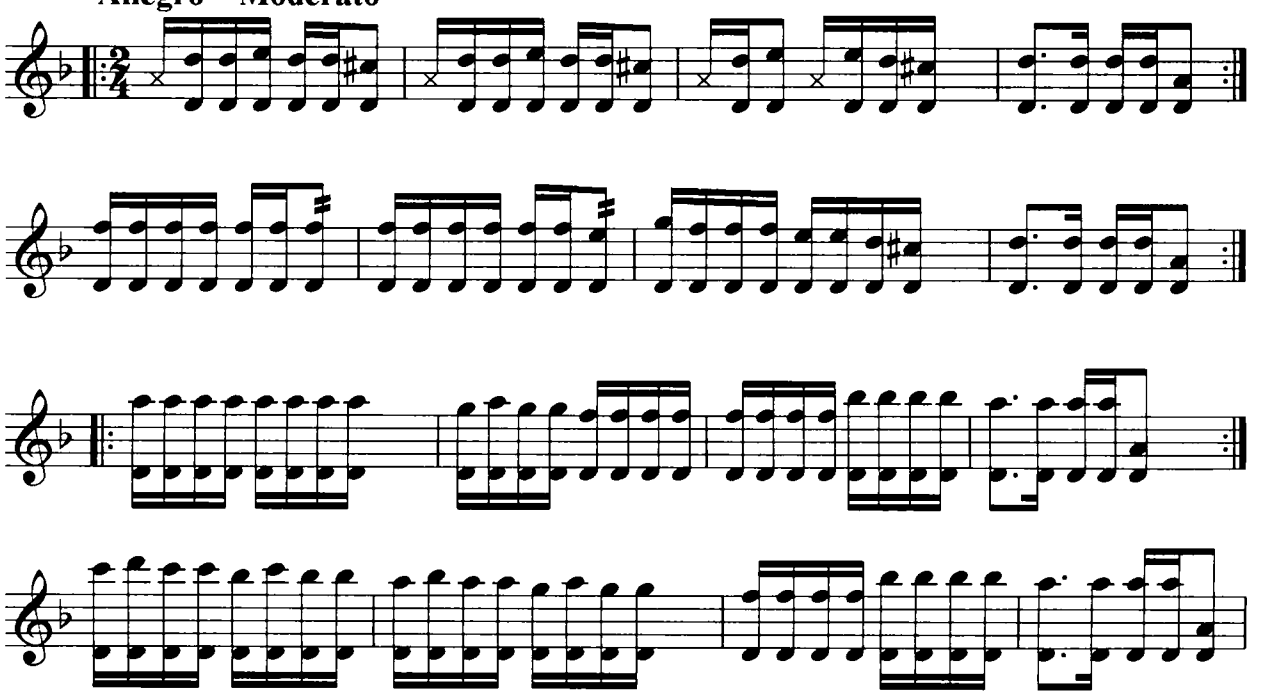

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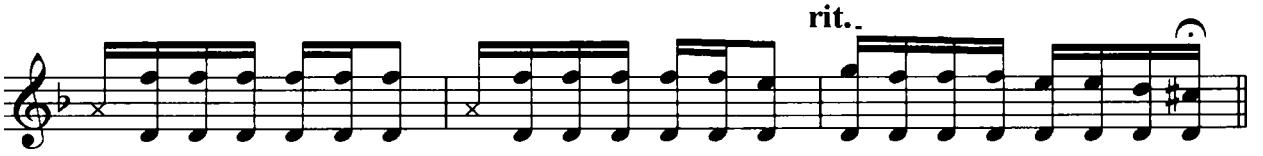

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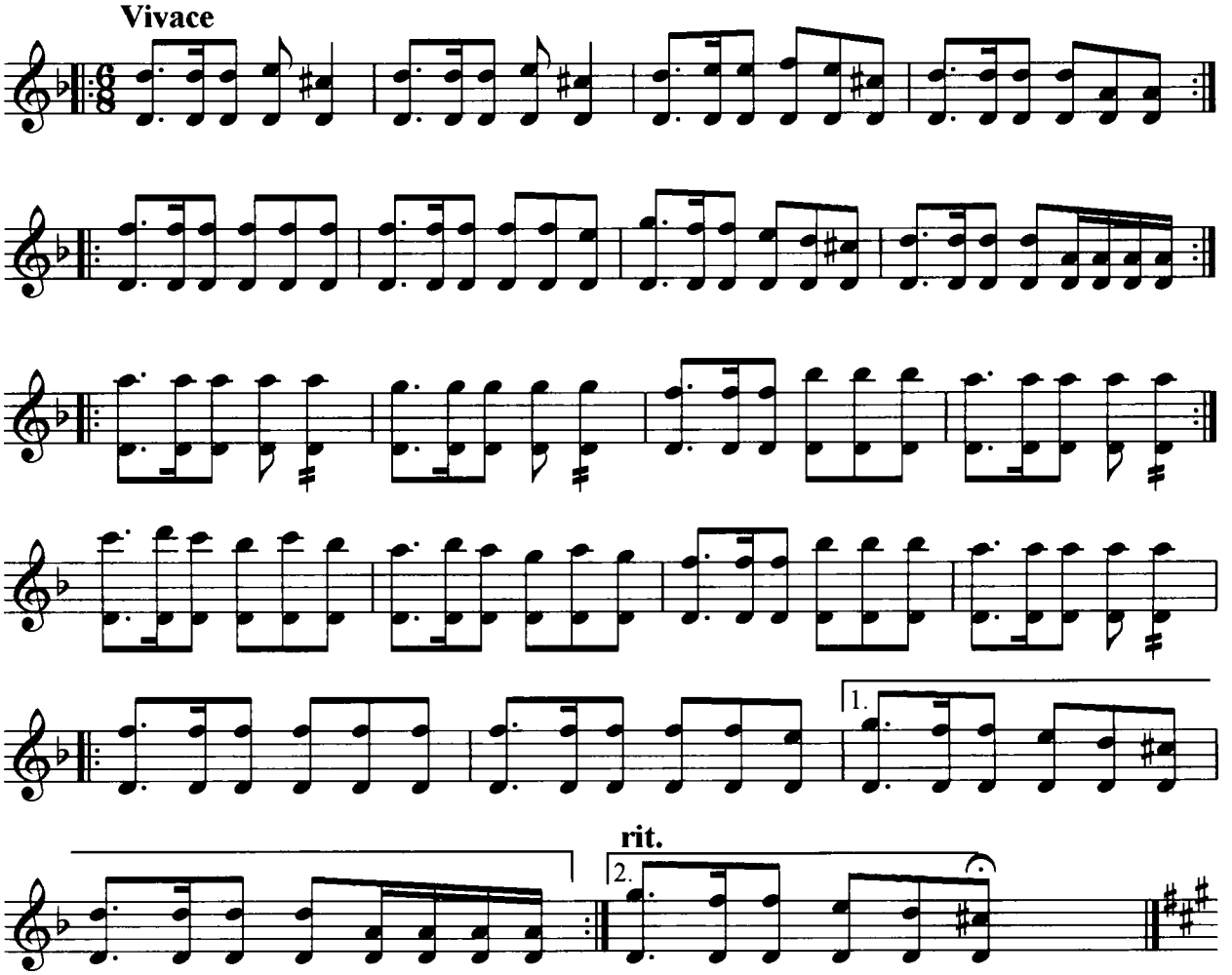

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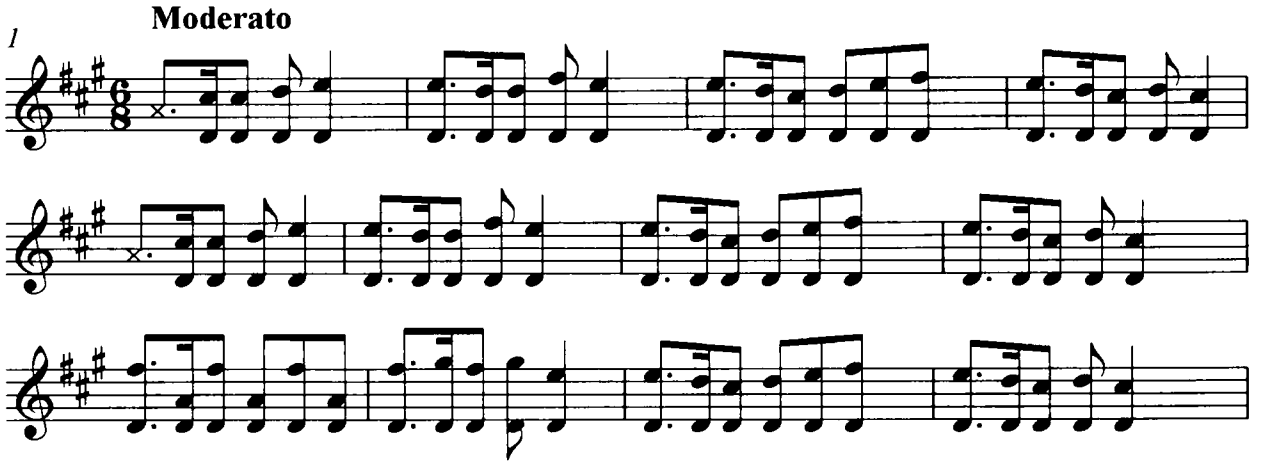

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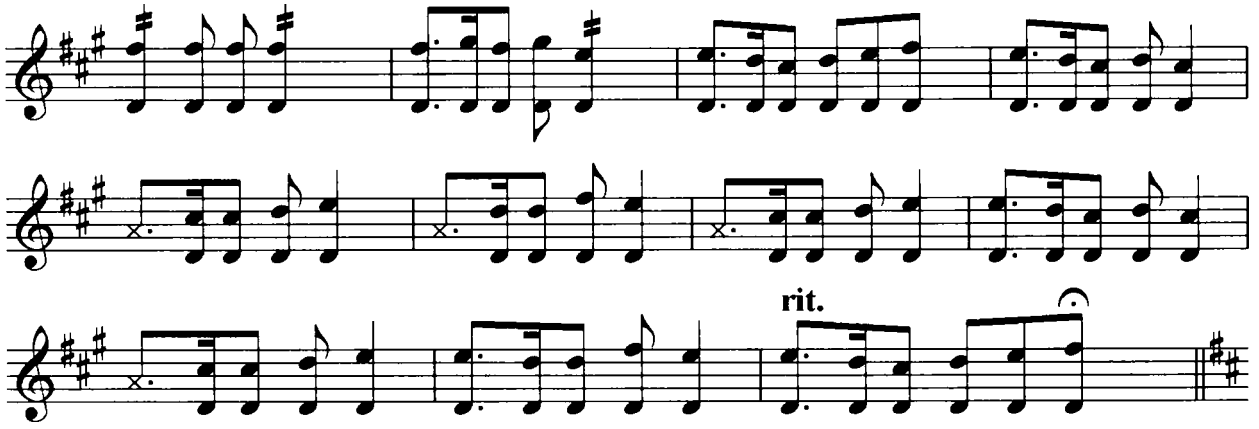
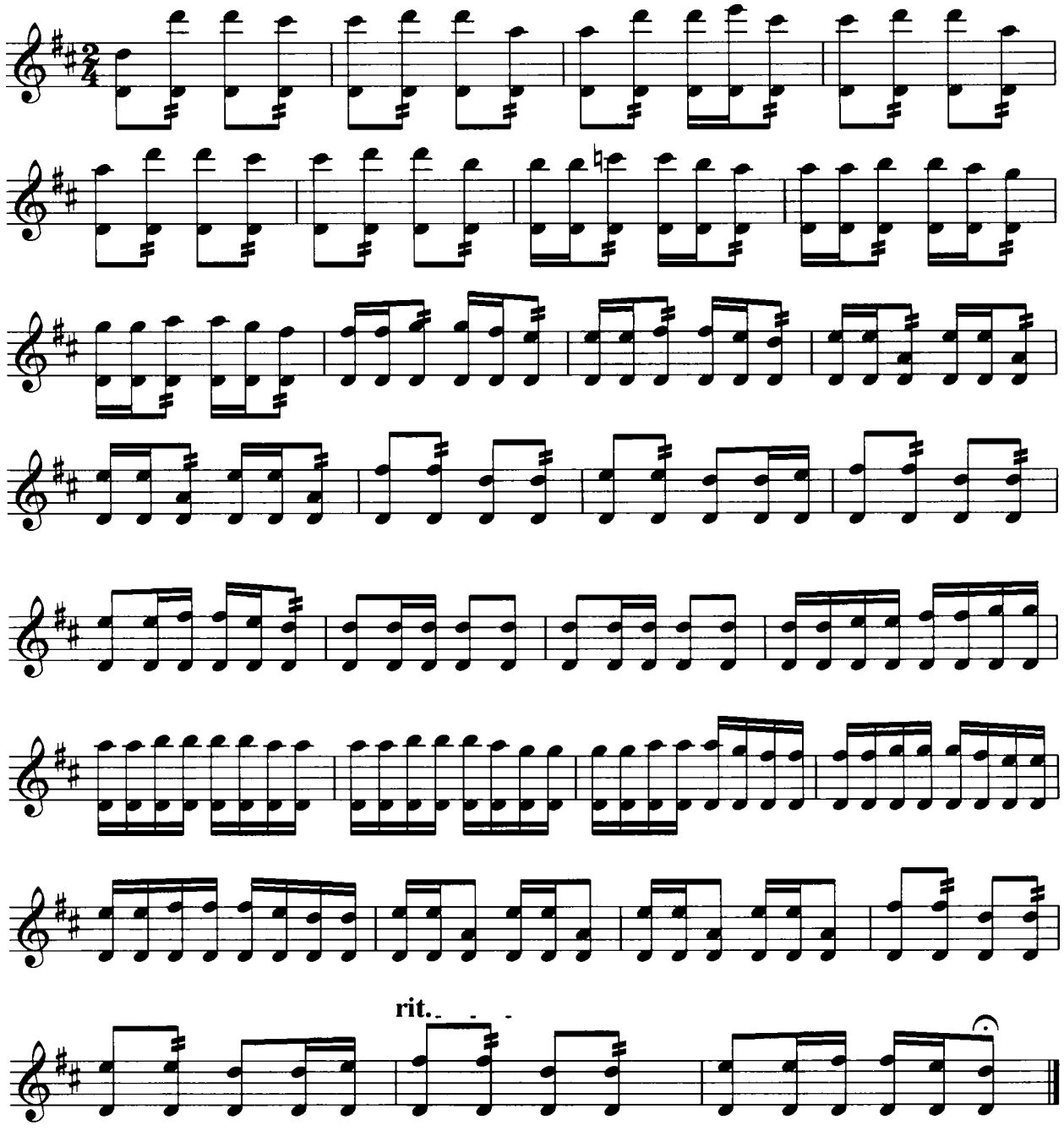


VII qism

Allegro-Moderato



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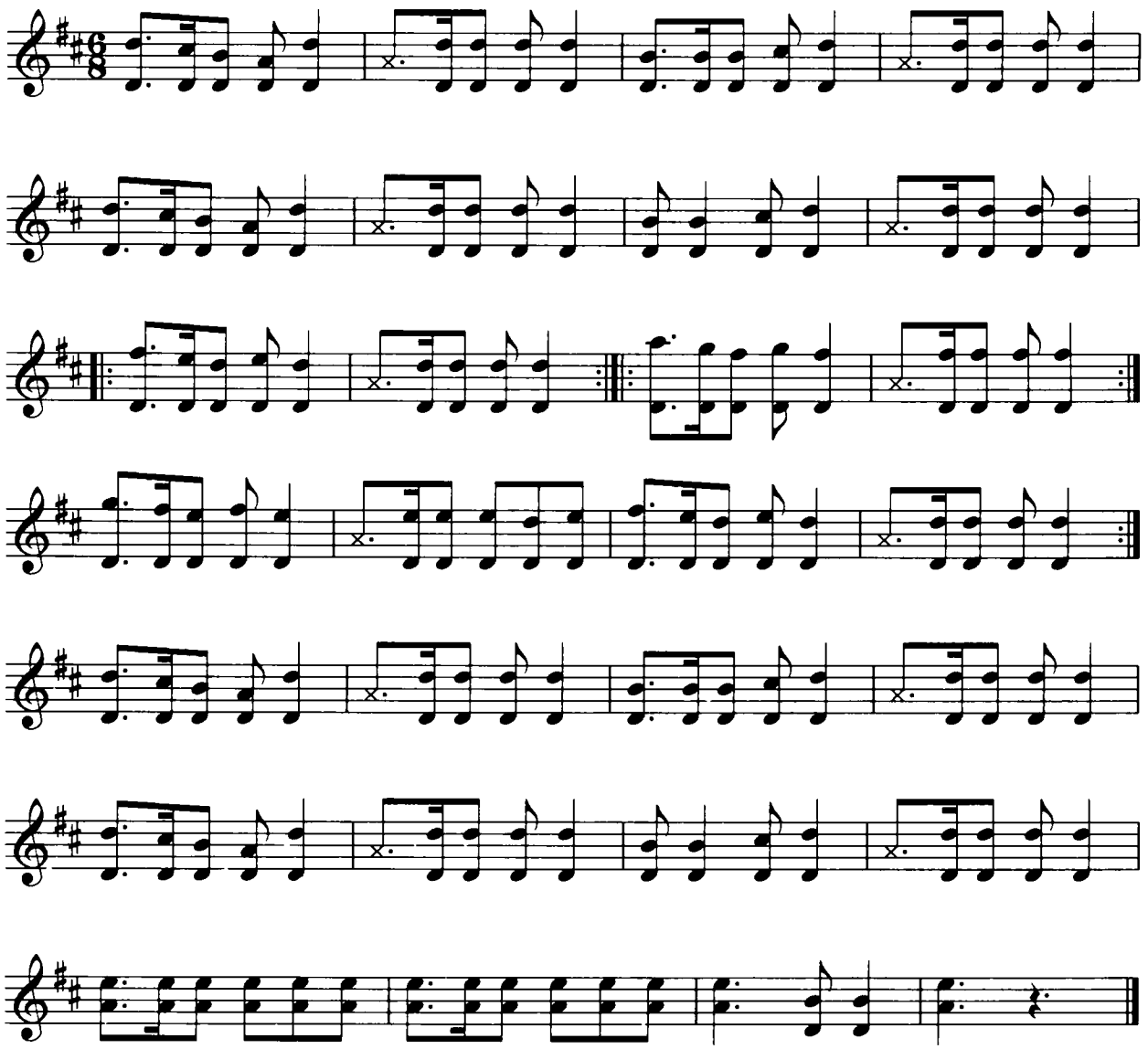
VIII qism

Allegro



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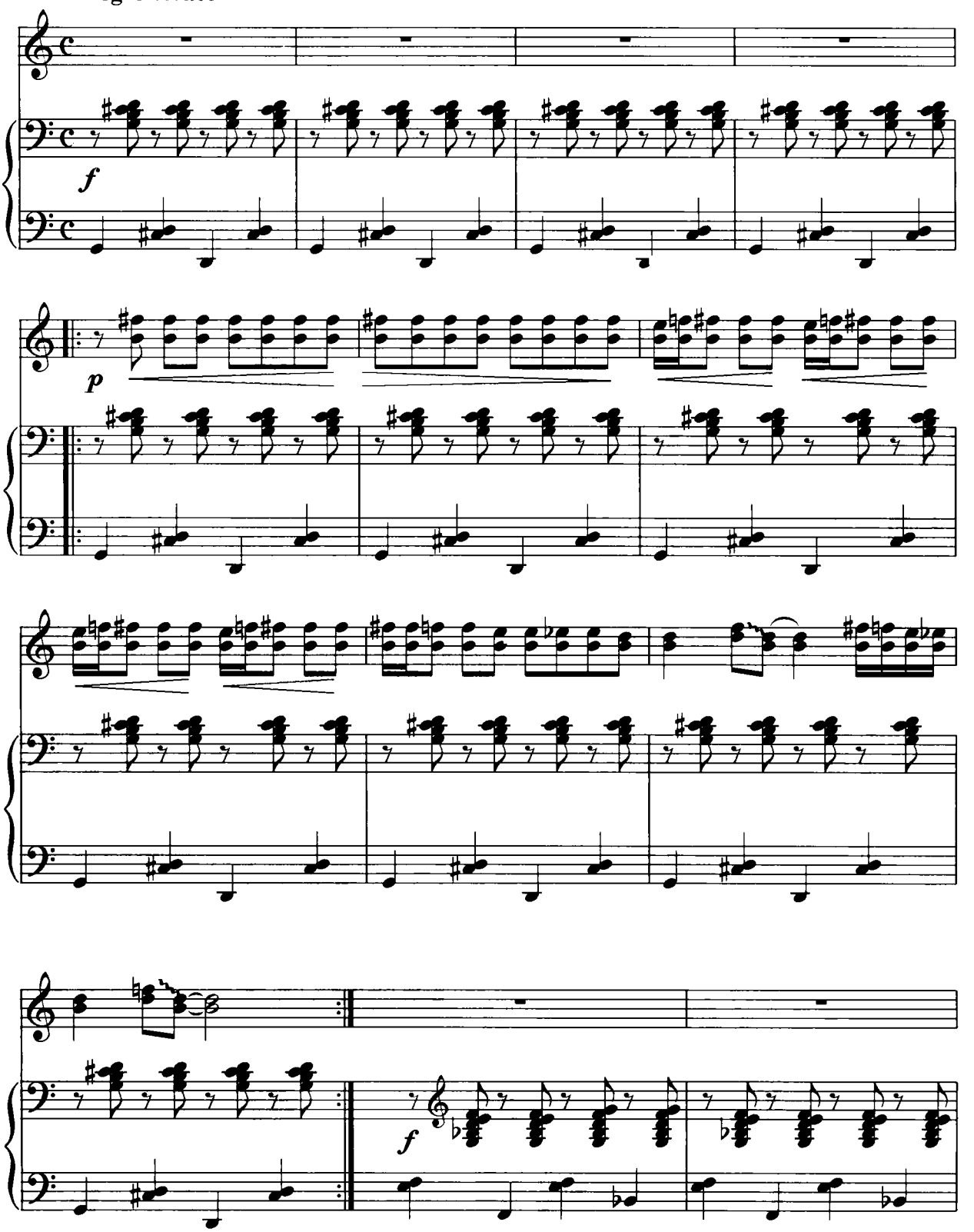
№ 10. QILICHBOZLAR RAQSI

Aram Xachaturyanni «Gayane» baletidan «Qilichbozlar raqsi»ni Duet ya'ni, ikkita dutor primadagi ijrosi xalqaro tanlovlarda ham o'z e'tirofini topgan. Asarda dinamik belgilar juda ahamiyatli. Sur'ati talabiga javob berishi shart. Tez ijroda har bir notani aniq va tiniq chiqishi katta ahamiyatga ega. O'rta qismini yakka torda, mayda tremolo ijro uslubi bilan chalish lozim.

Allegro vivace



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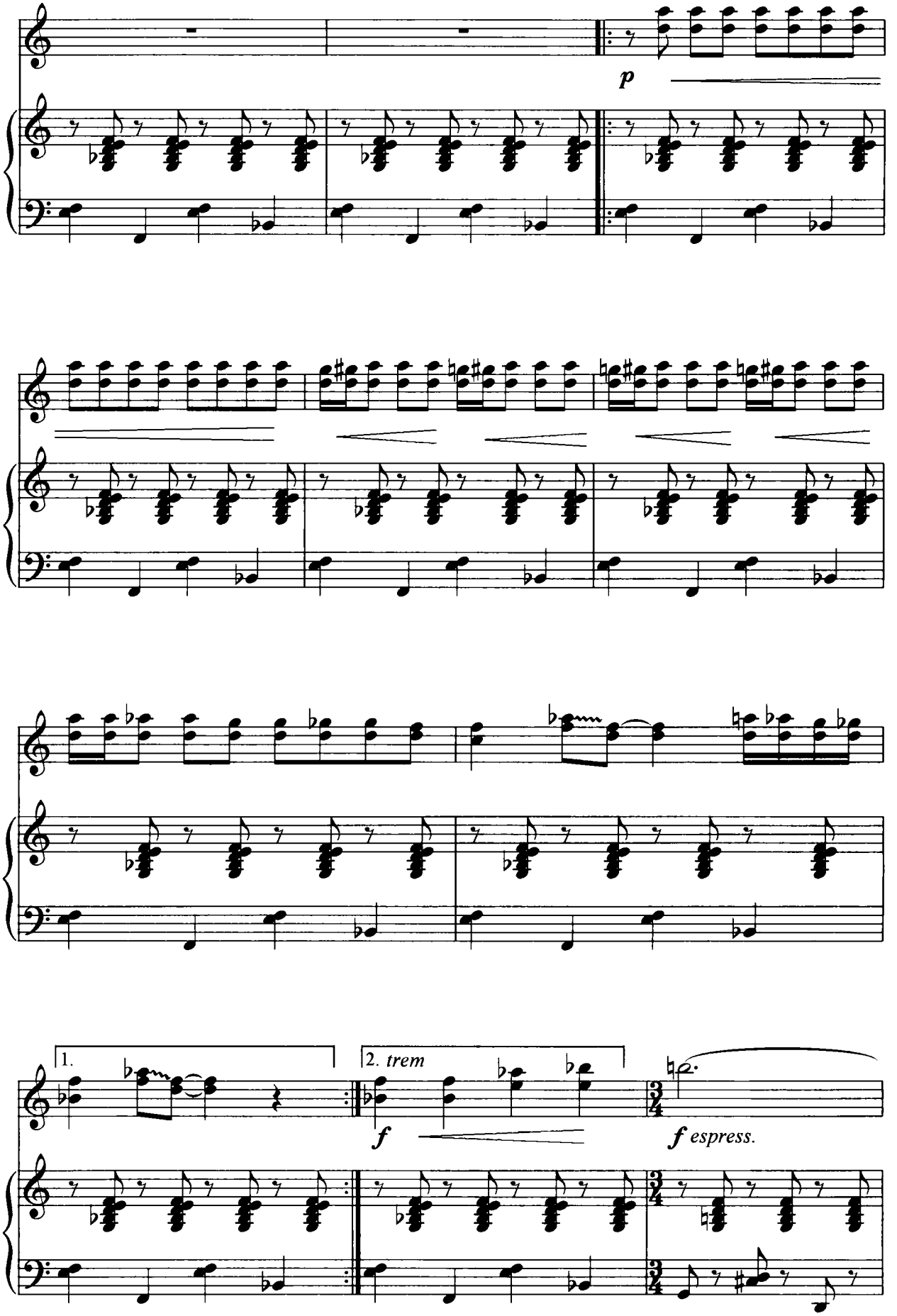

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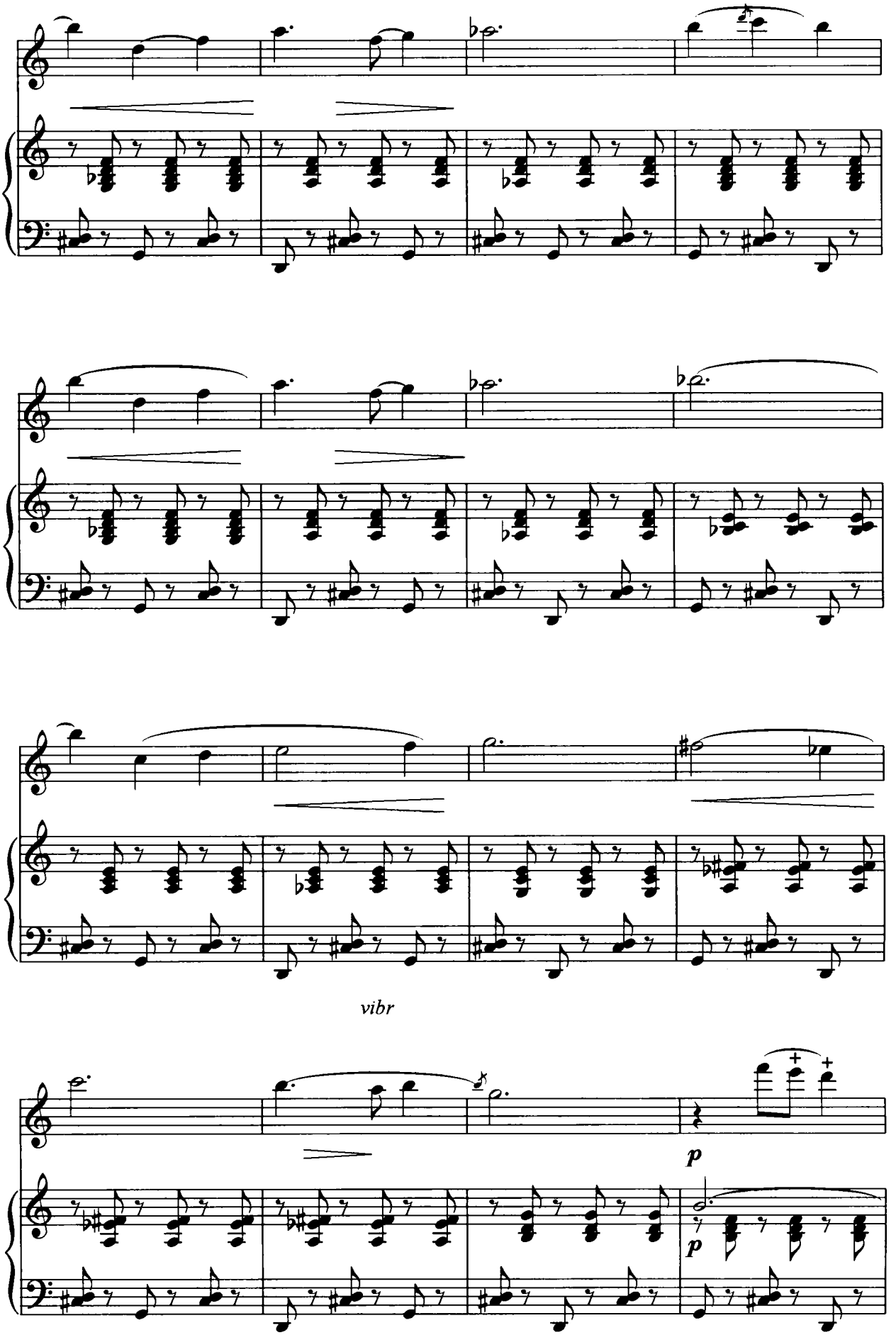

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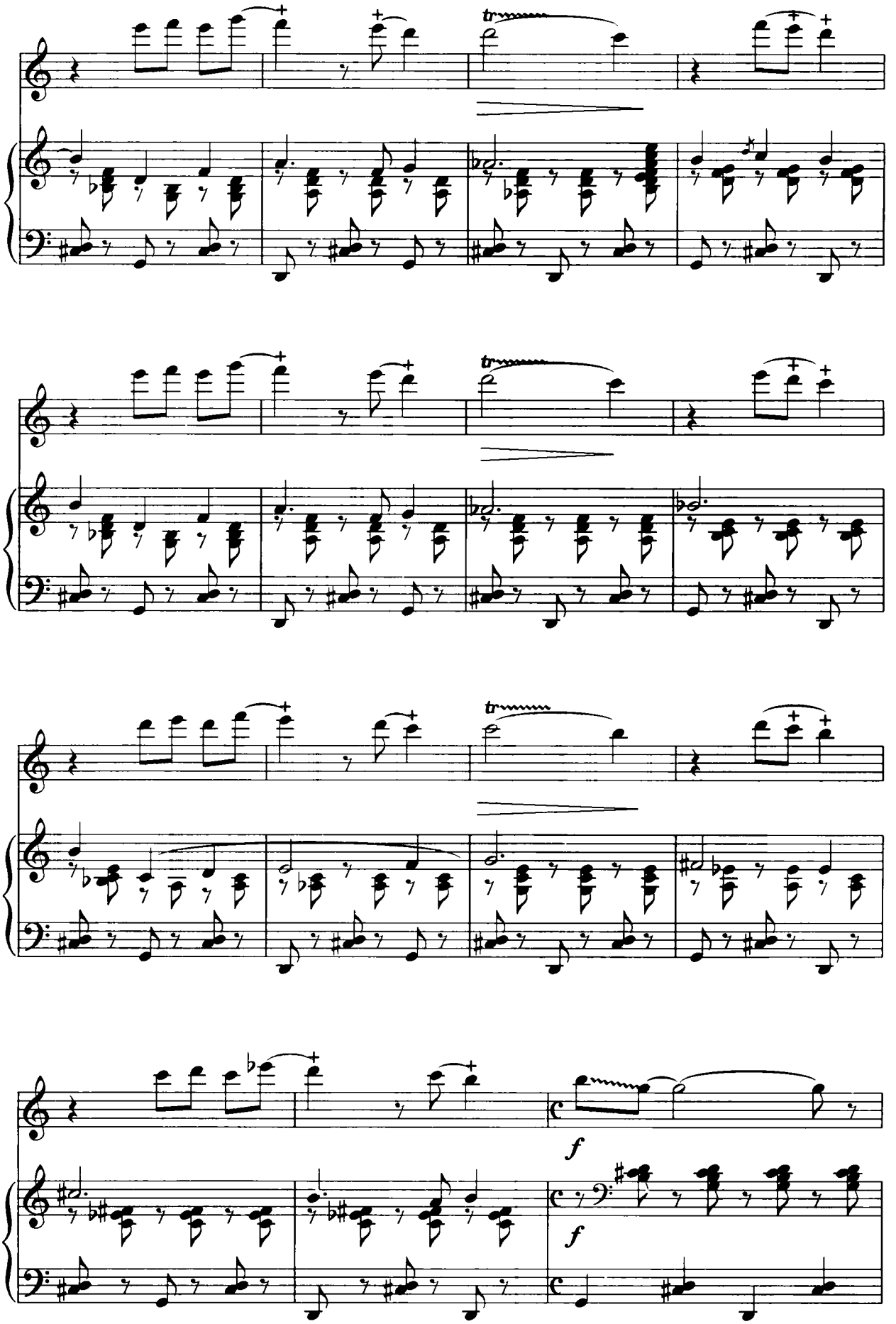

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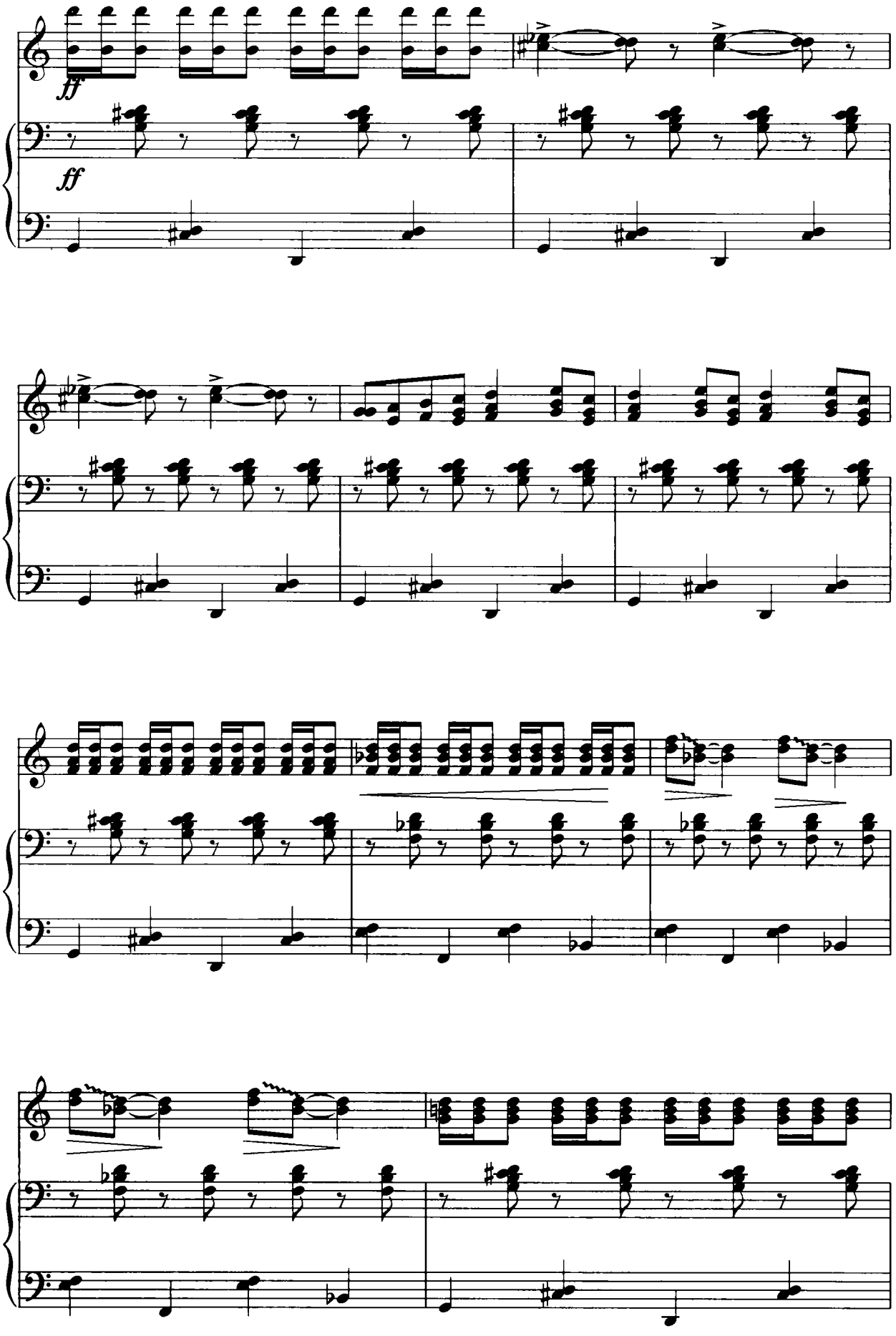

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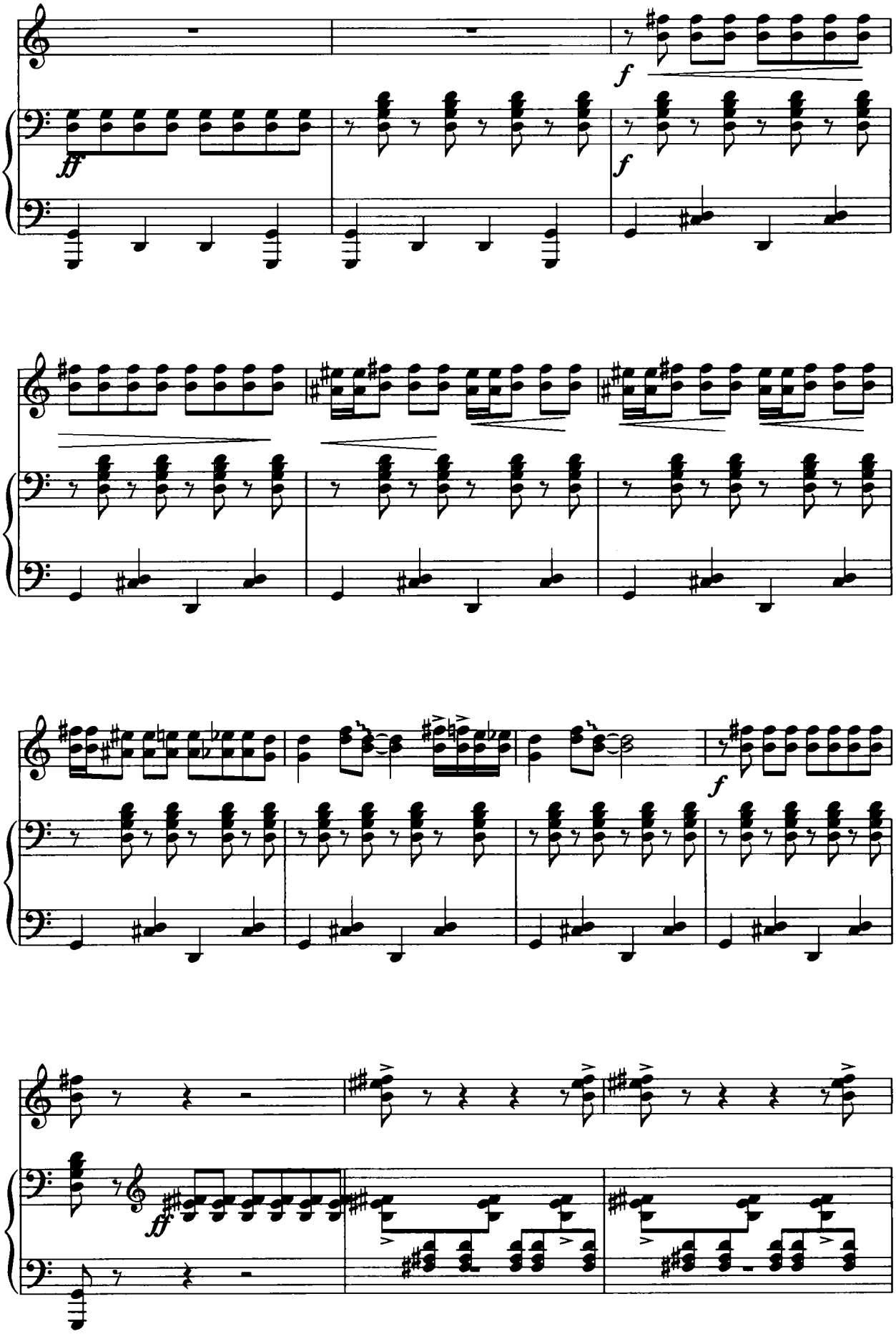

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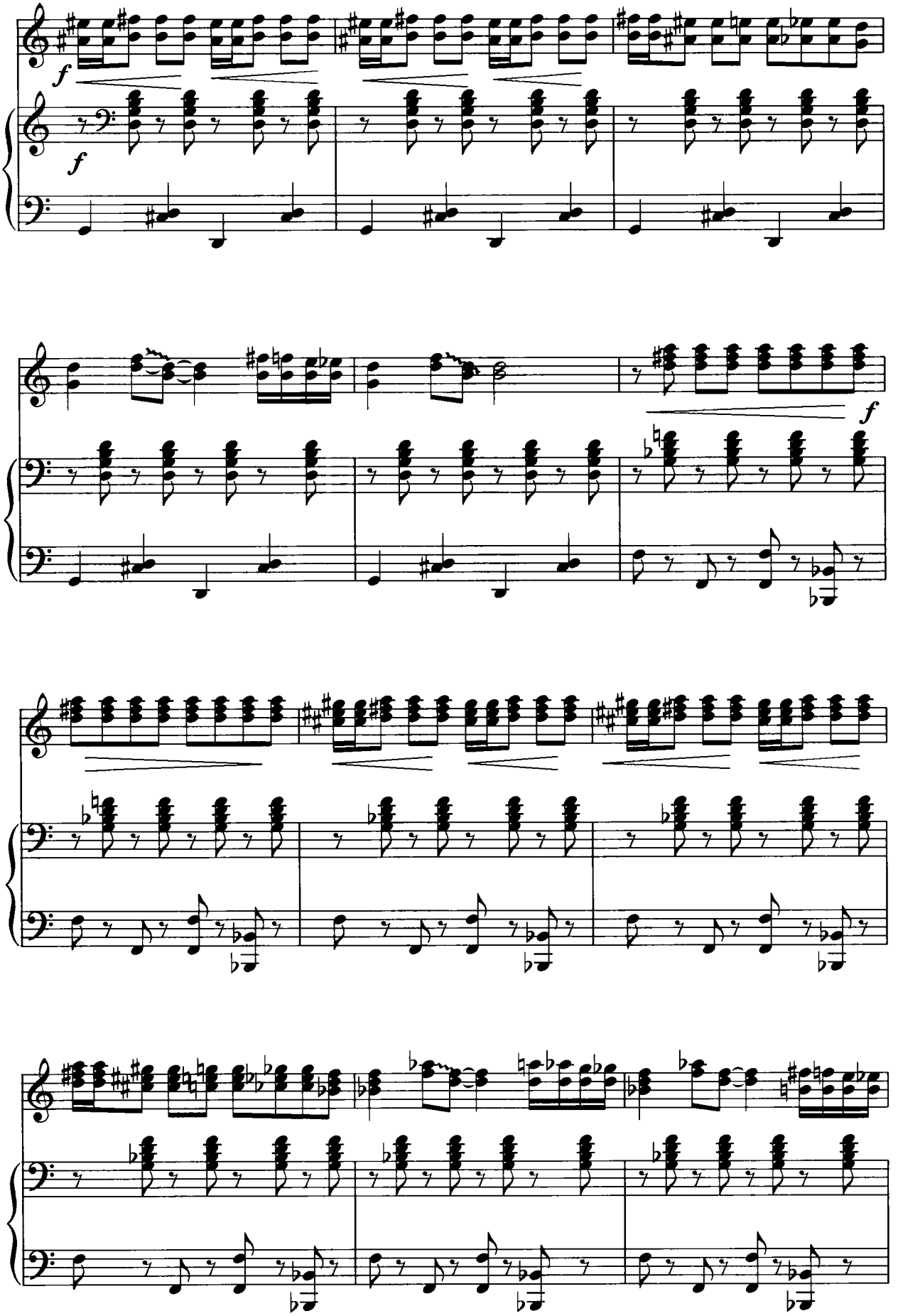

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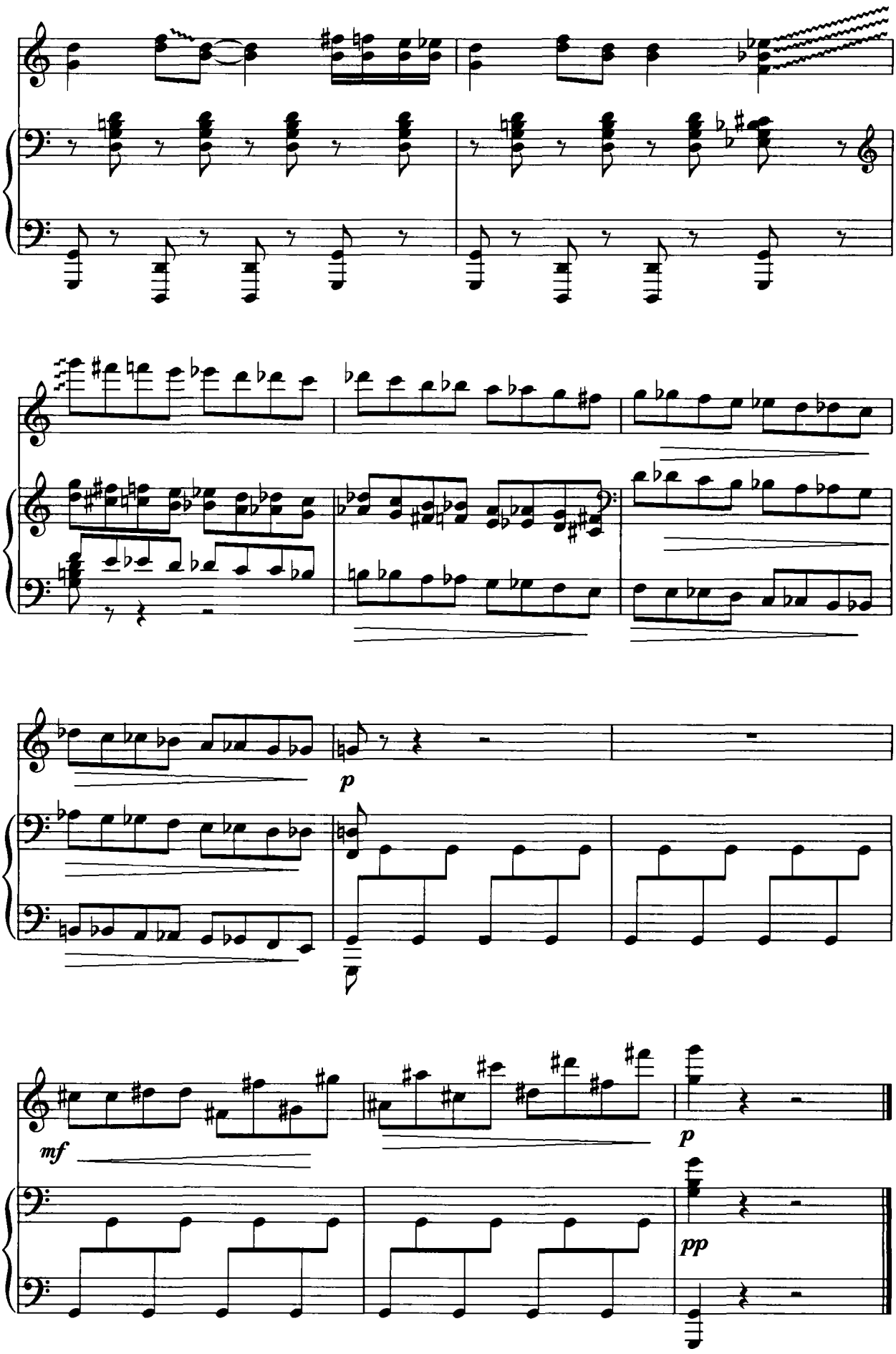

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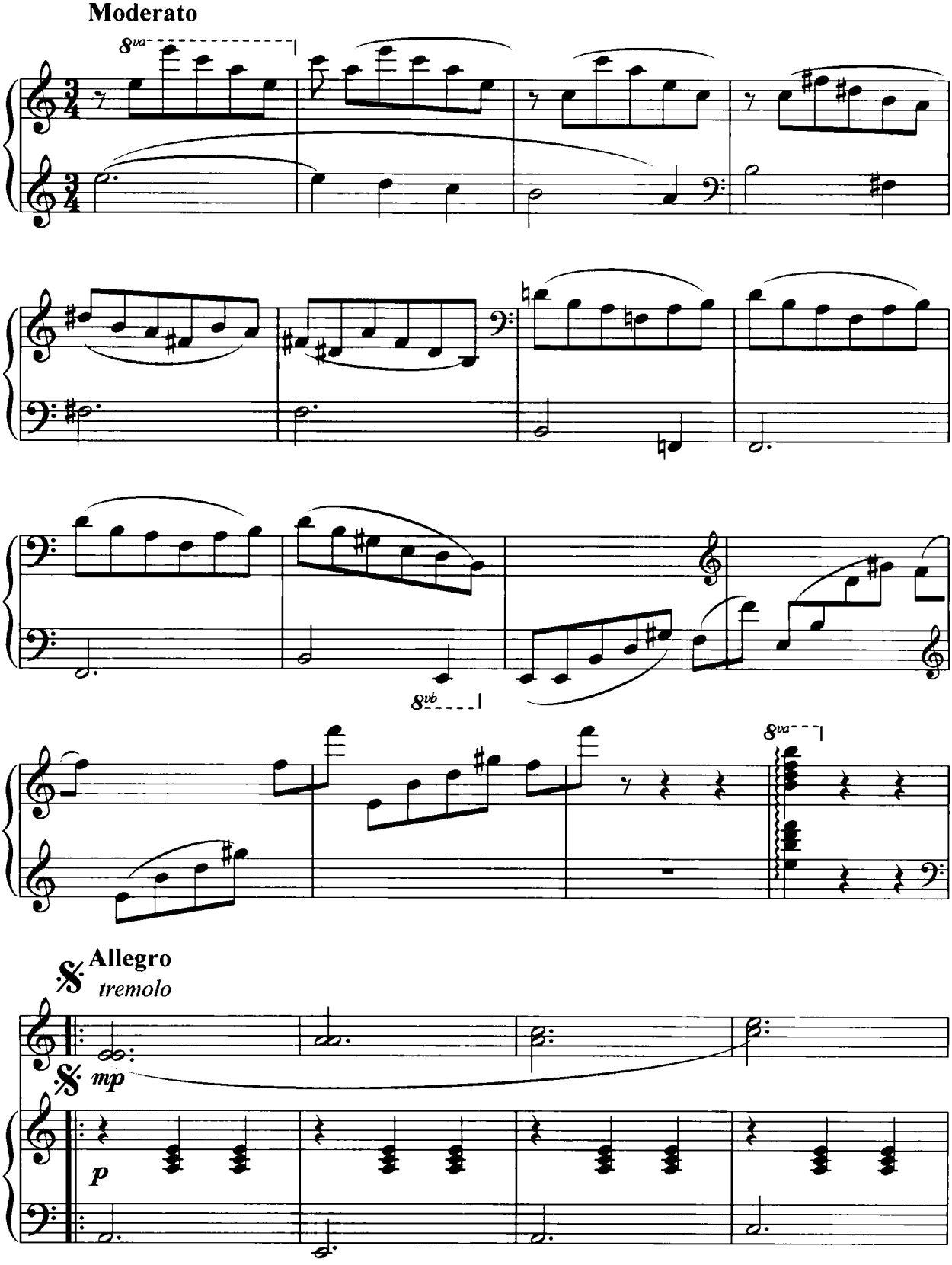
№ 11. KUZGI TUSH
(Qadimgi vals)

A.Djoysning «Kuzgi tush» deb nomlangan bu valsini A.Shalov qayta ishlagan. O'quvchi bu asarni ijro etishi uchun tremologa katta e'tibor berishi zarur. Mayda chiroyli tremologa erishish, frazalarning tekisligiga, dinamik o'zgarishlariga ahamiyat berib chalish maqsadga muvofiqdir.



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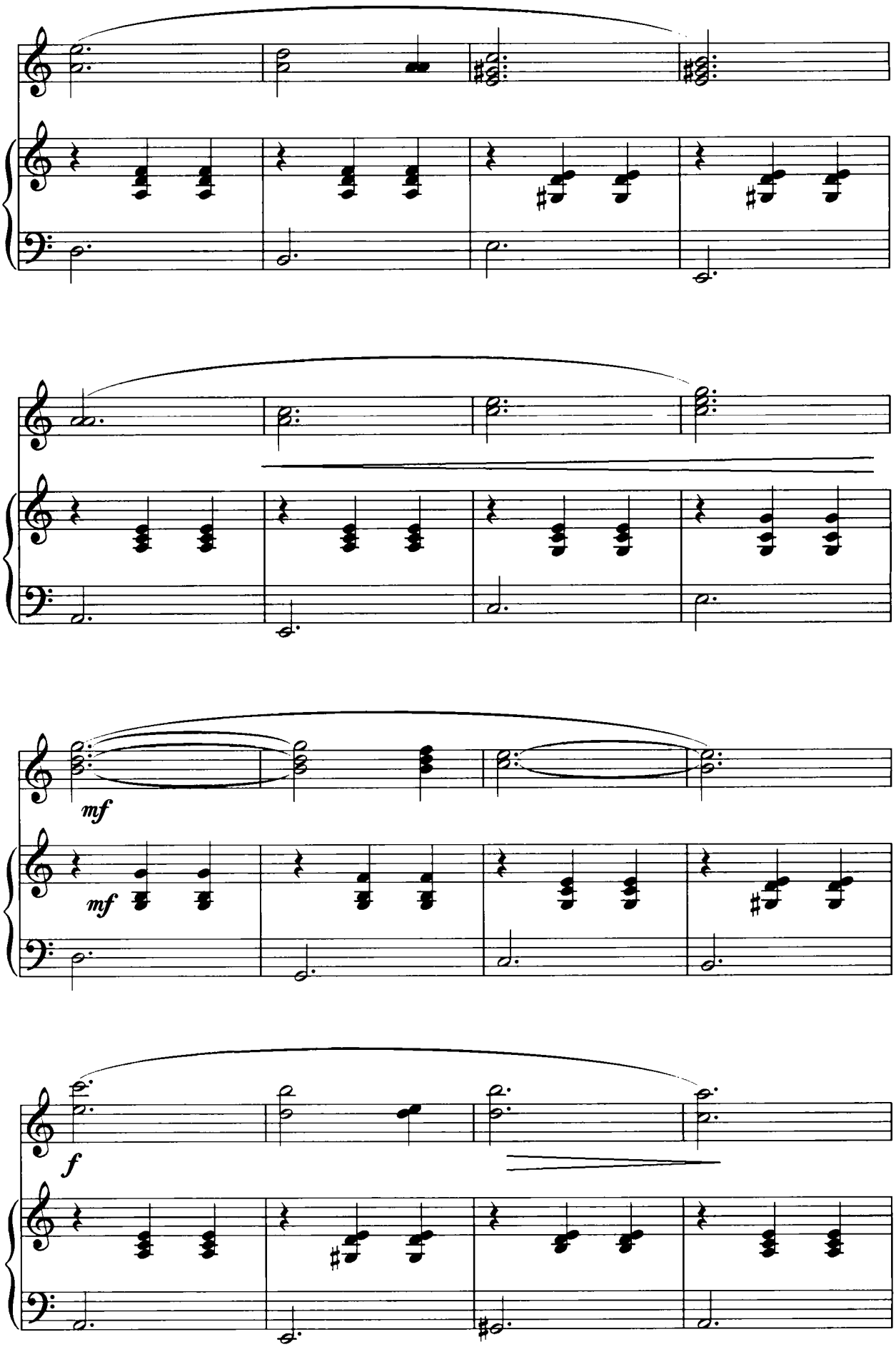

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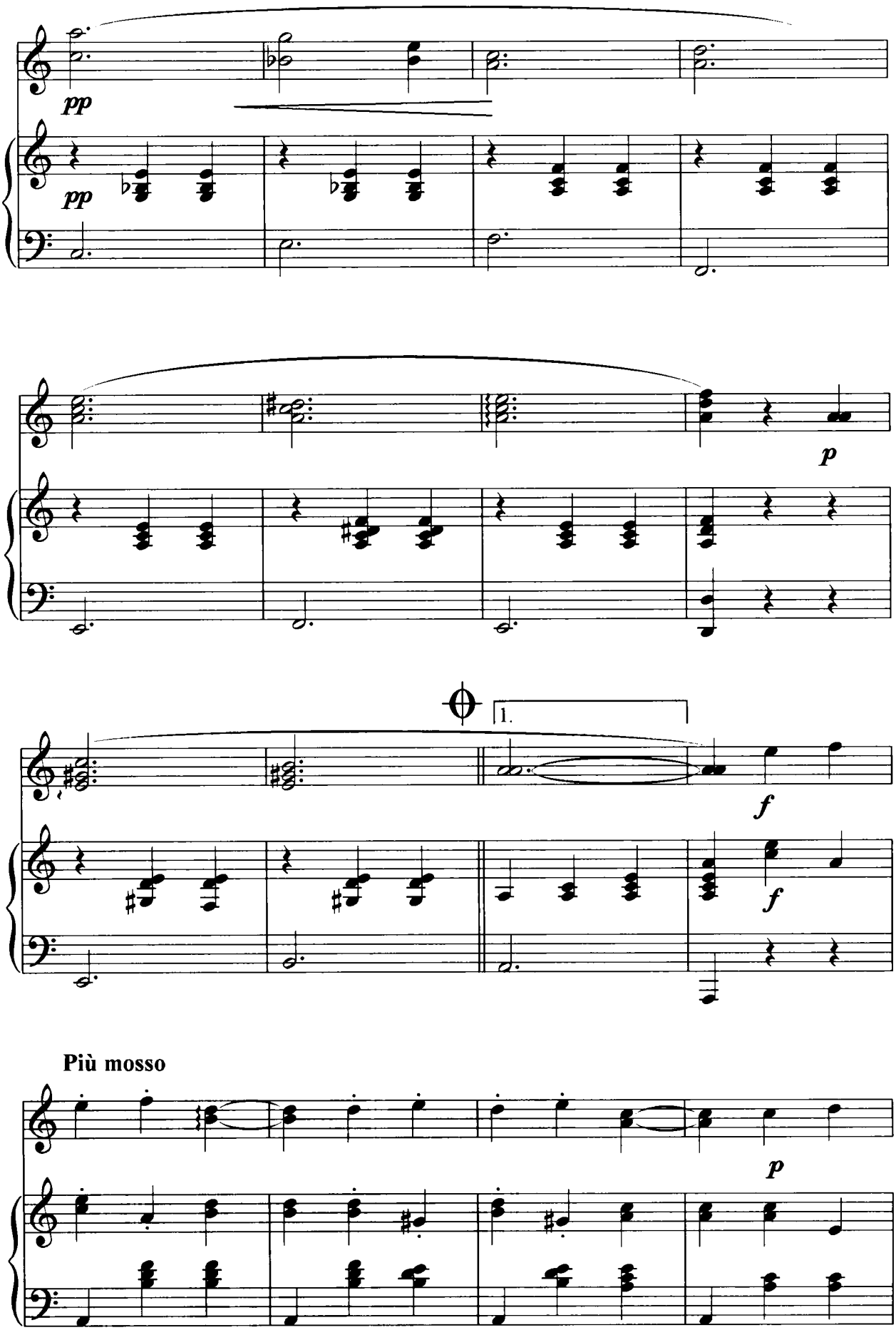

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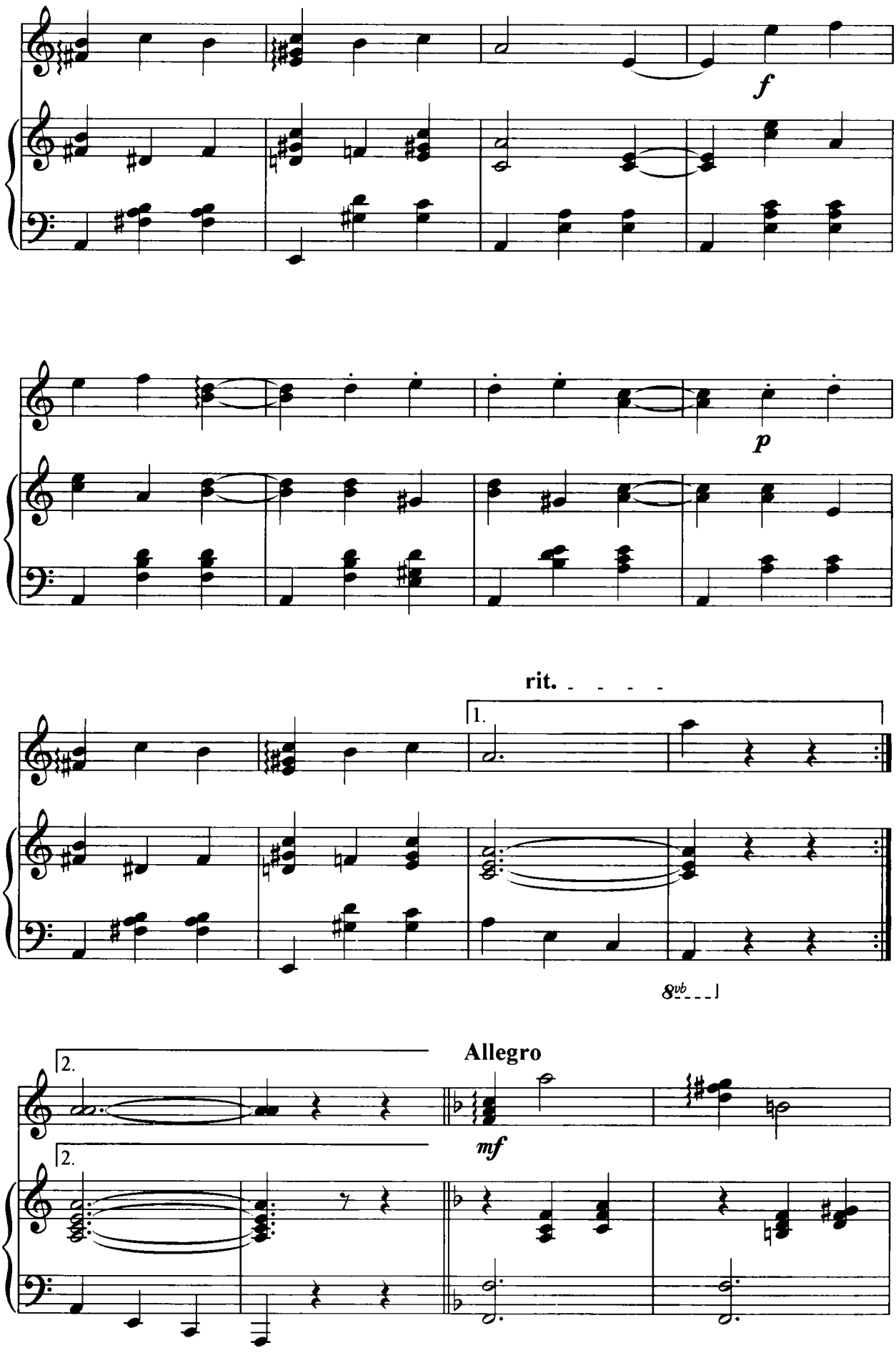

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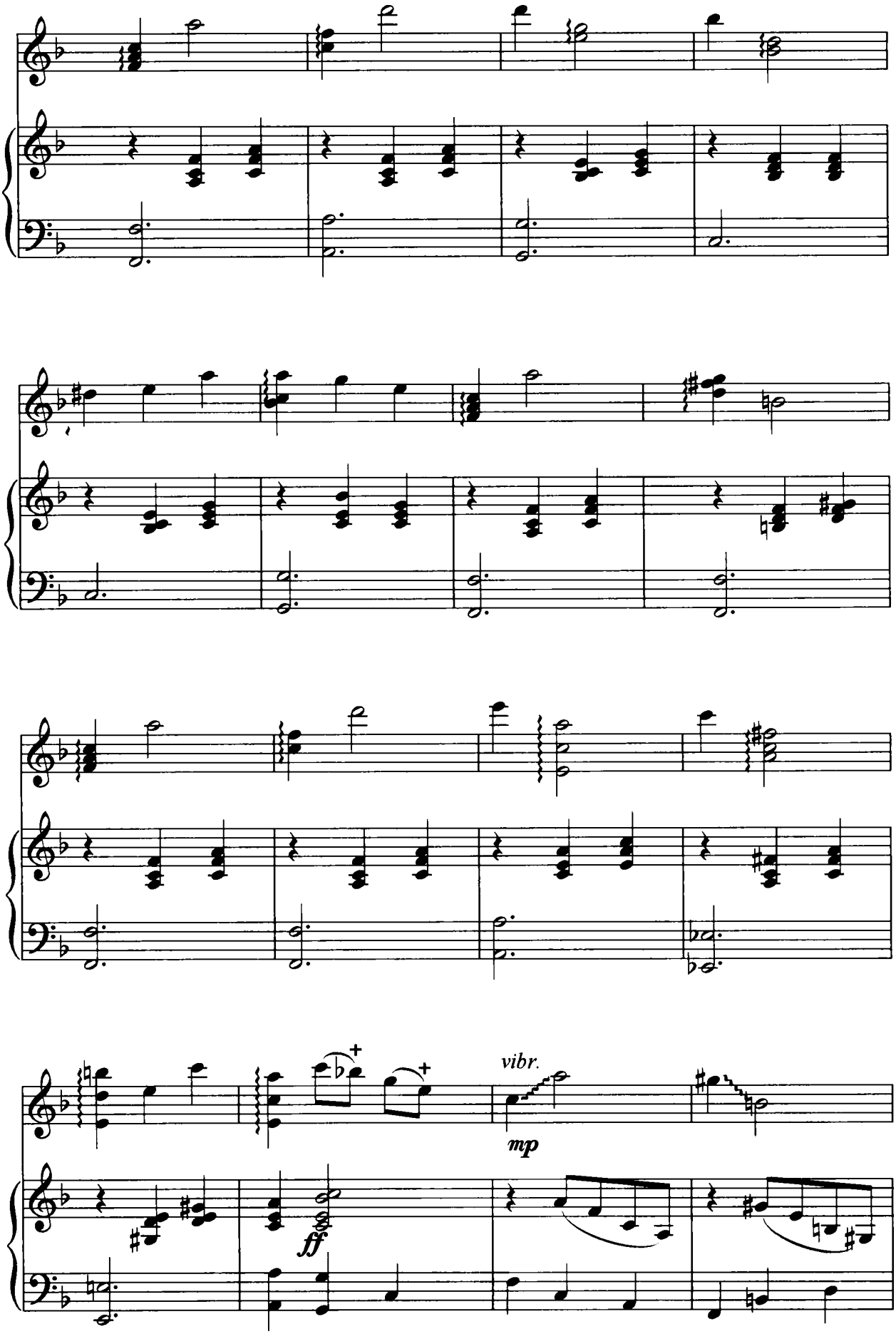

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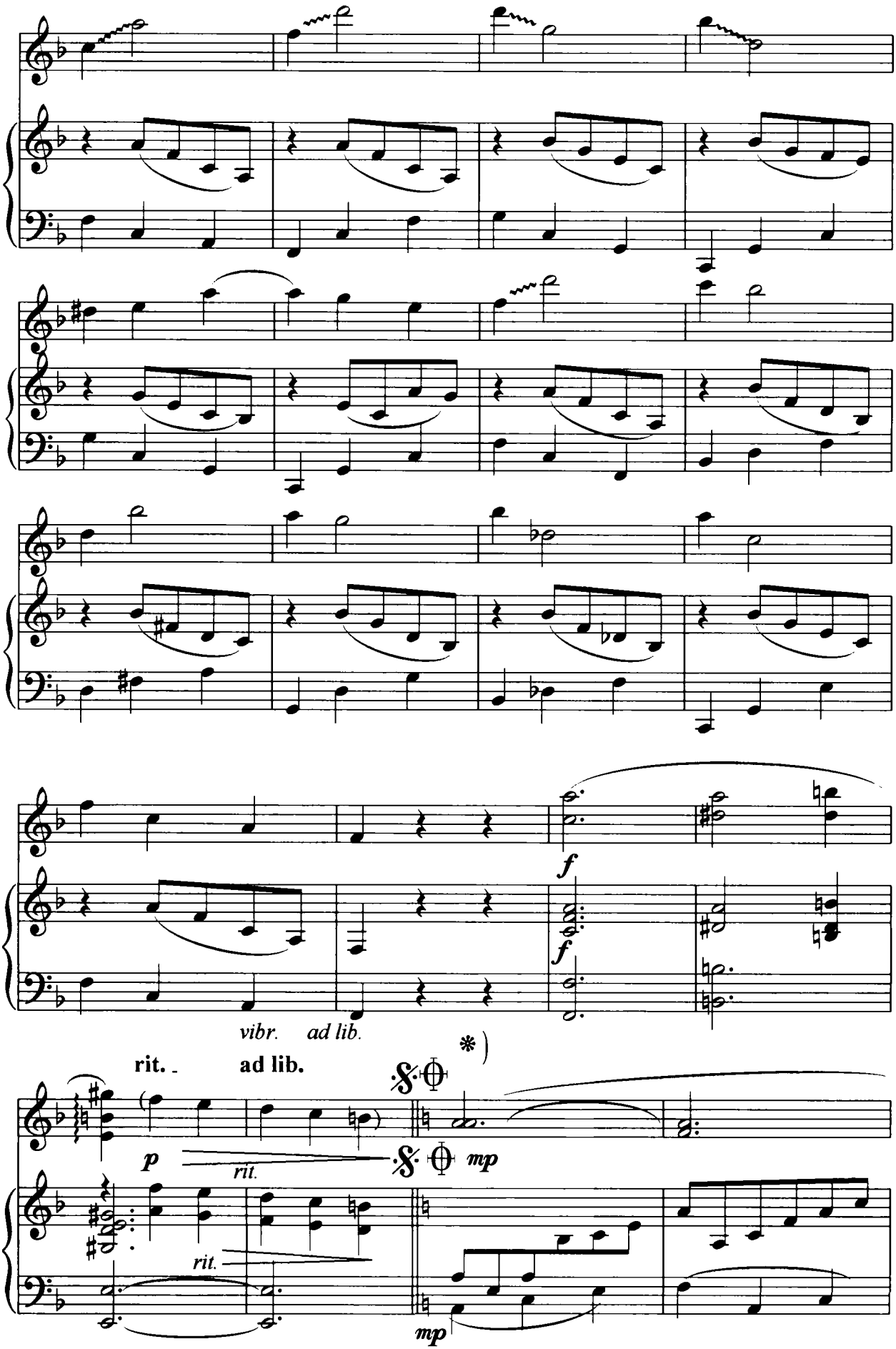

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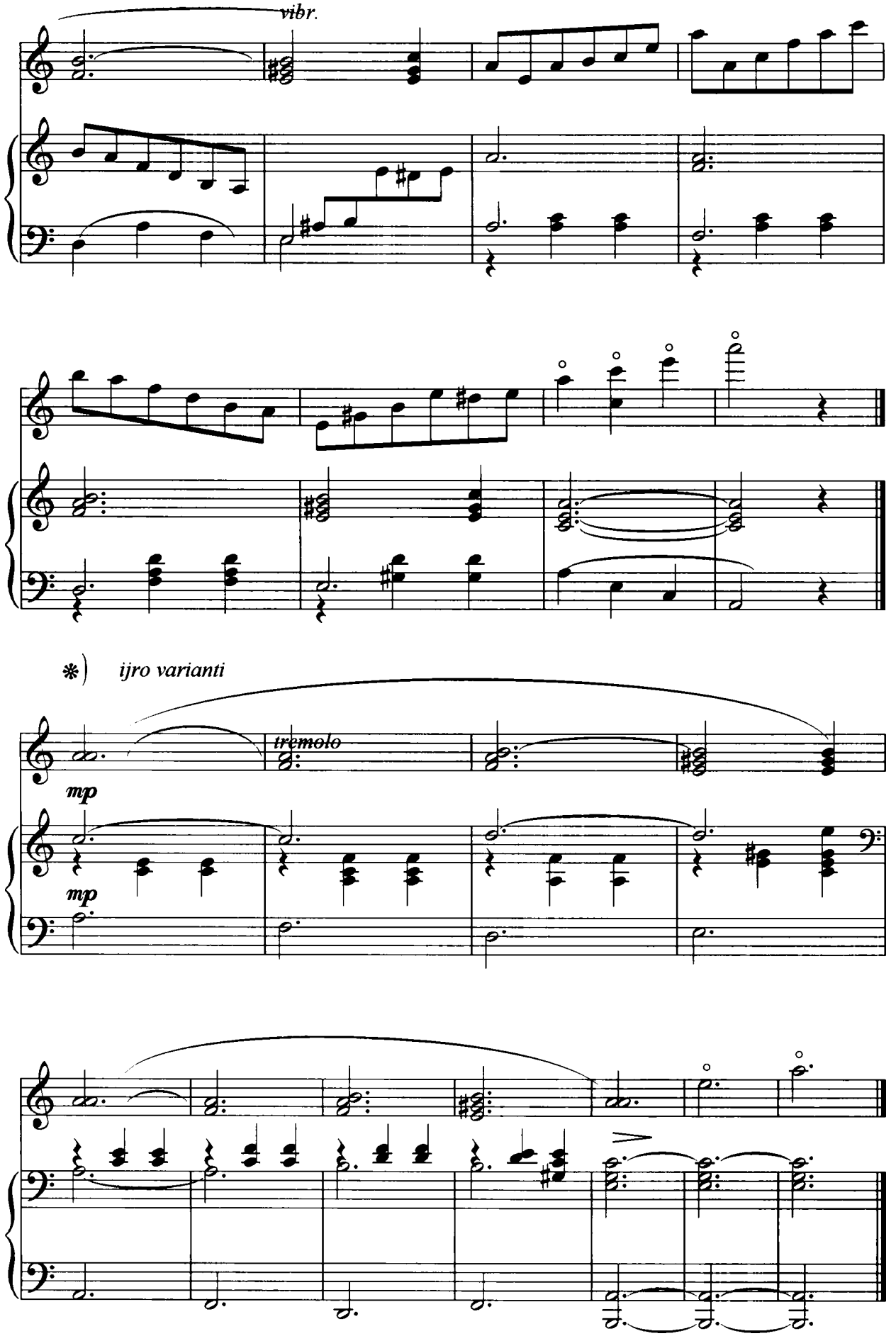

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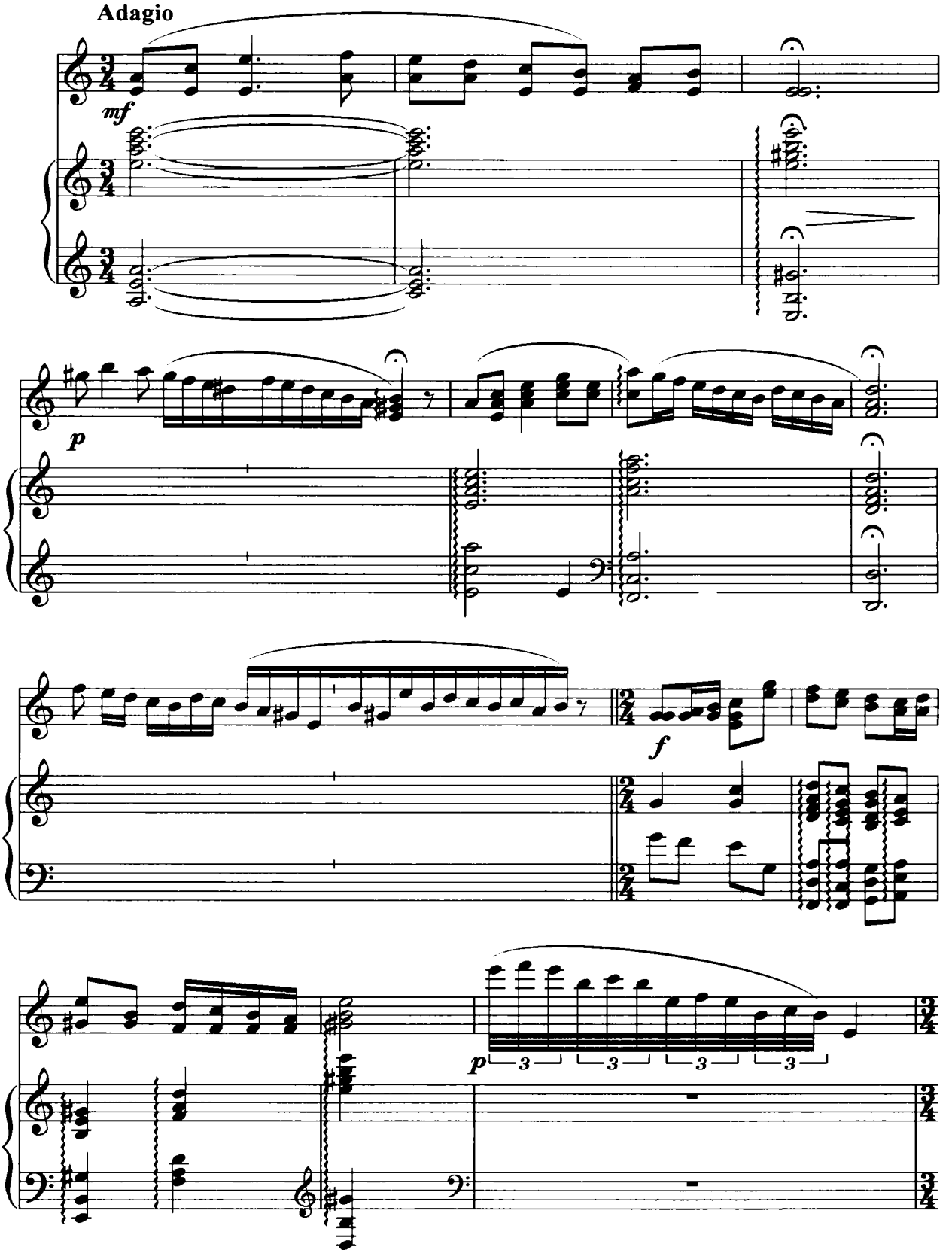
№ 12. FANTAZIYA

N.Kalinkinning ikkita ukrain xalq qo'shig'iga «Fantaziya»si aslida balalayka uchun yozilgan bo'lib, uning dutor primadagi ijrosi ham ko'pchilikka ma'qul. Bu asarni ijro etish ancha murakkab, chunki u mohirona yirik asarlar turkumiga kiradi.

Bu asarning ijrosi uchun ham maxsus mashqlar chalish maqsadga muvofiqdir.



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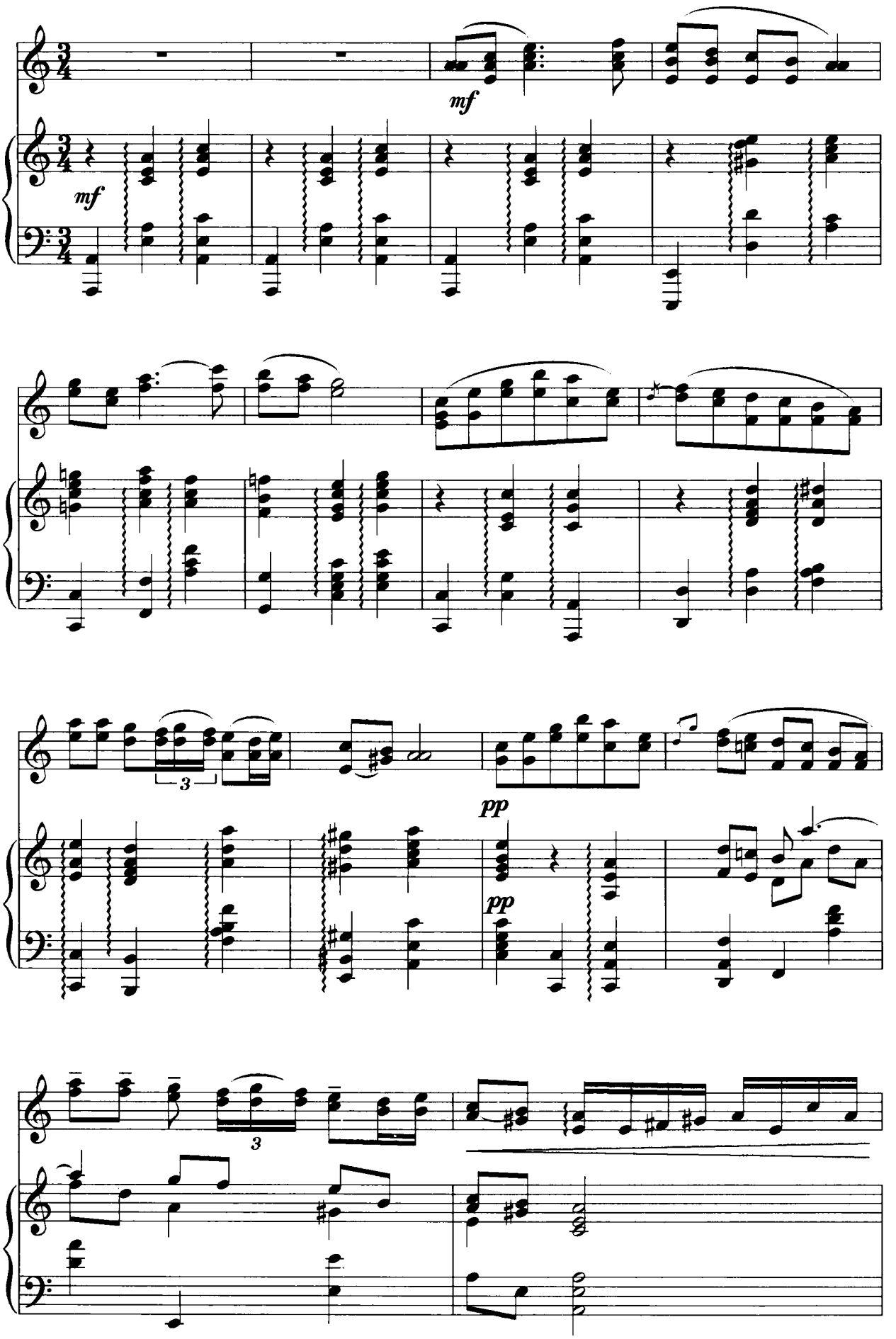

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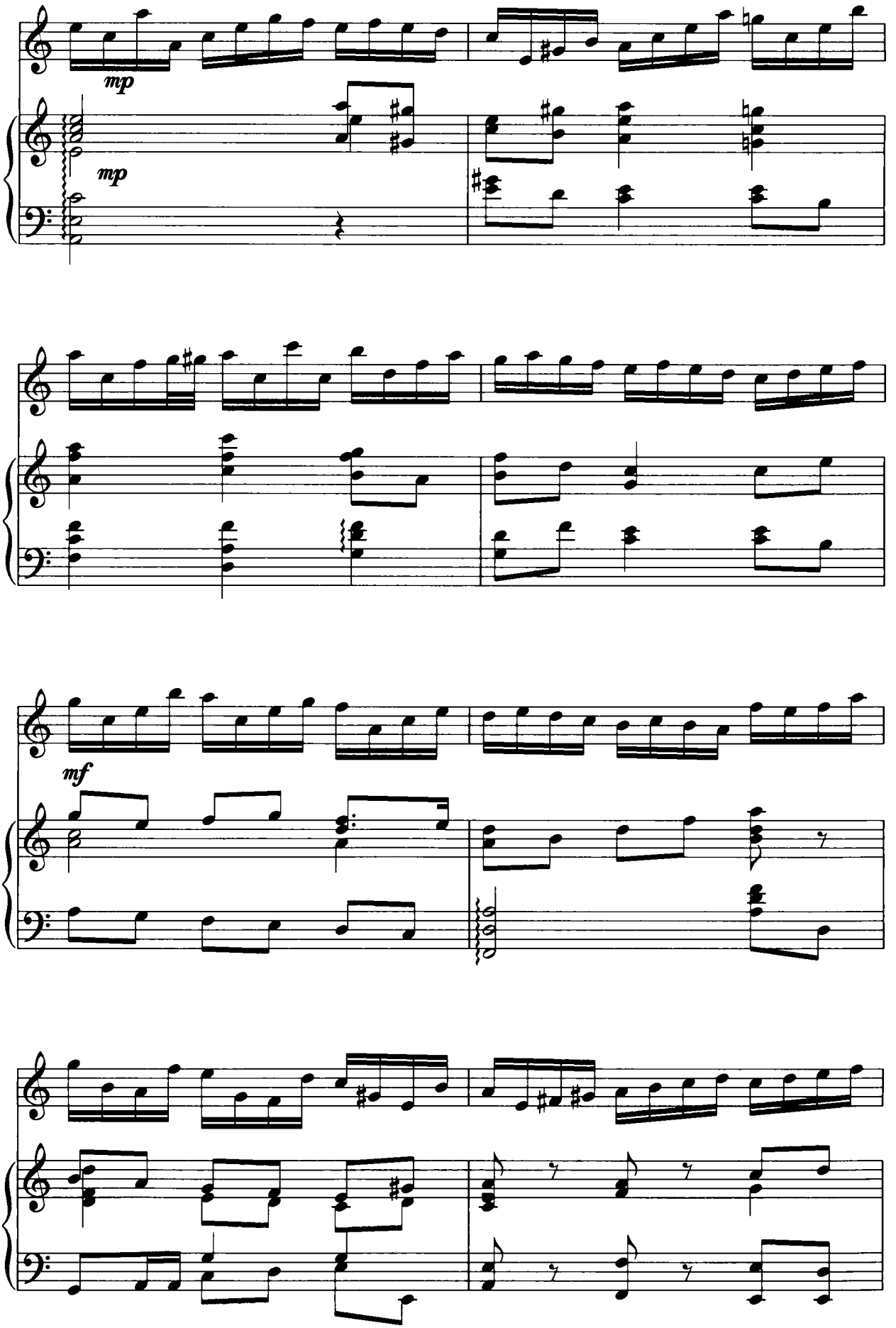

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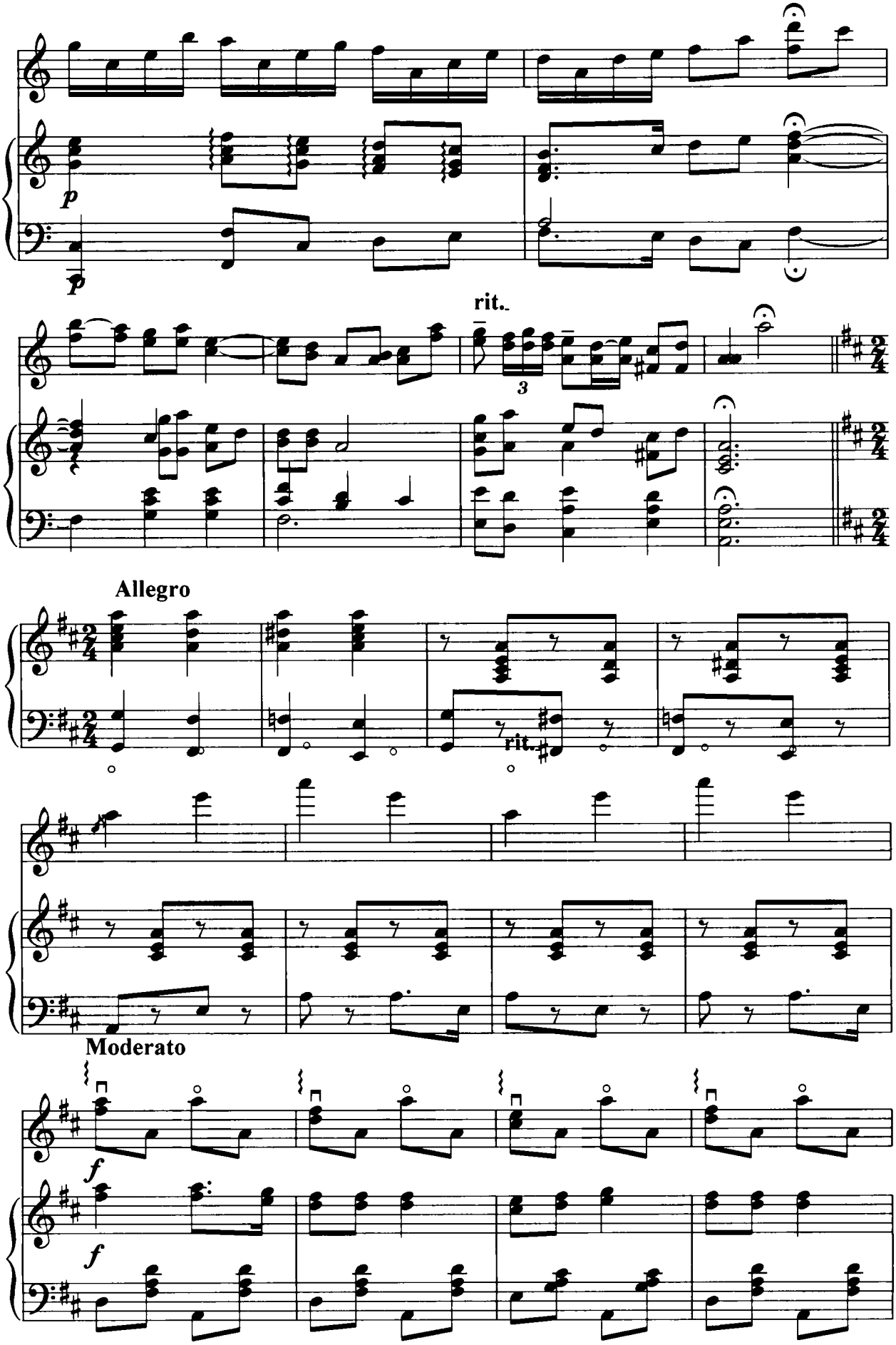

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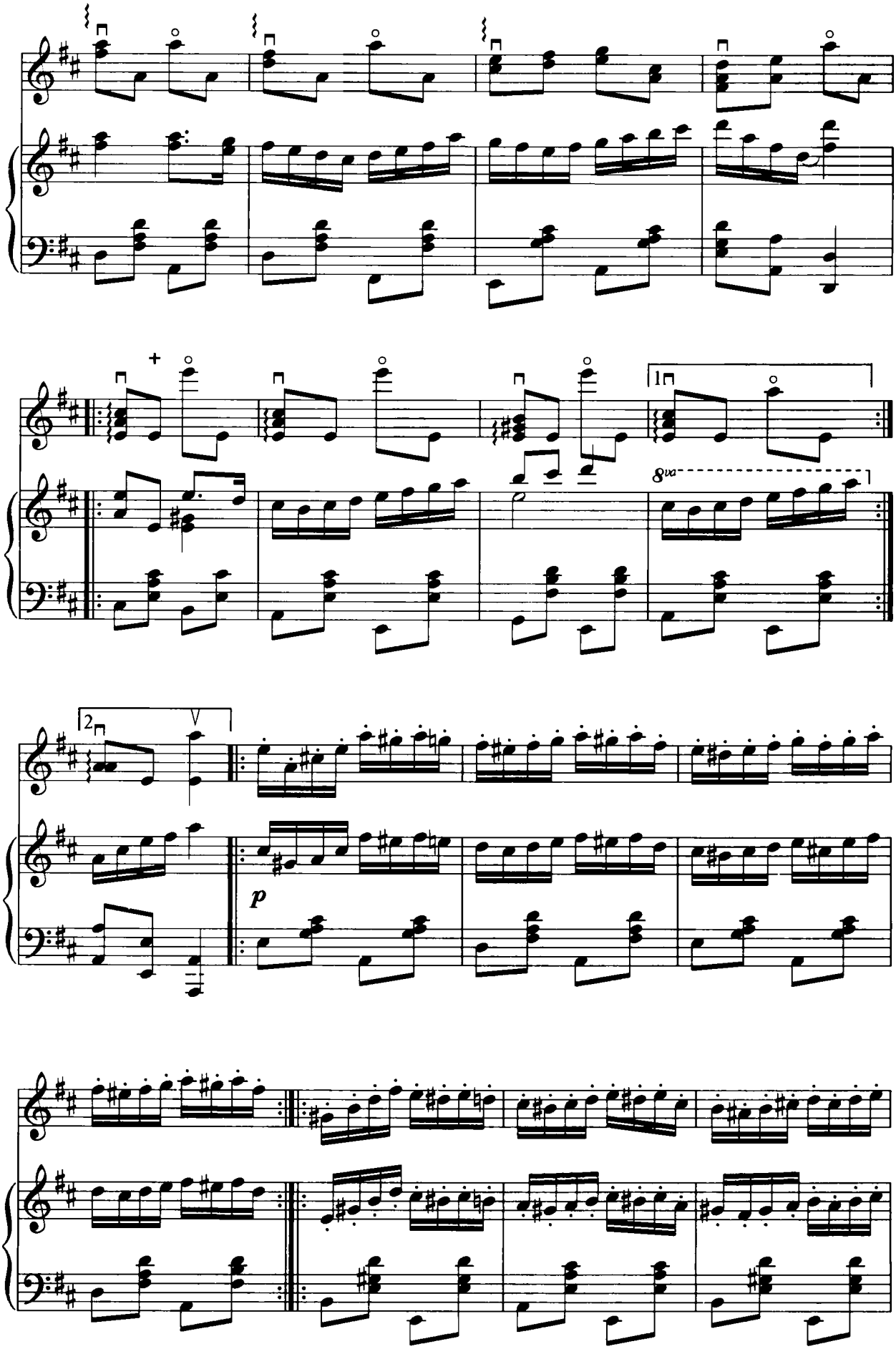

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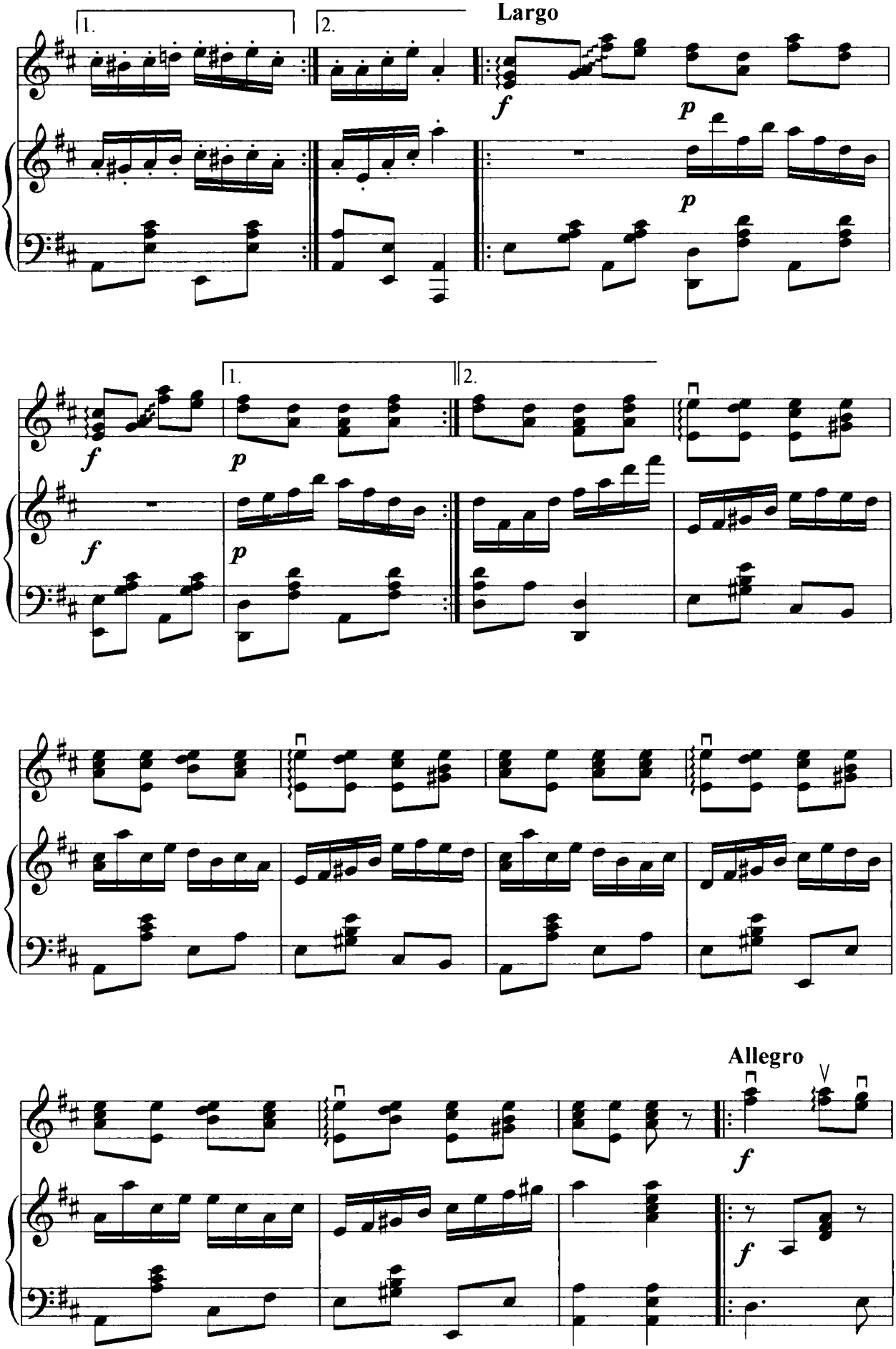

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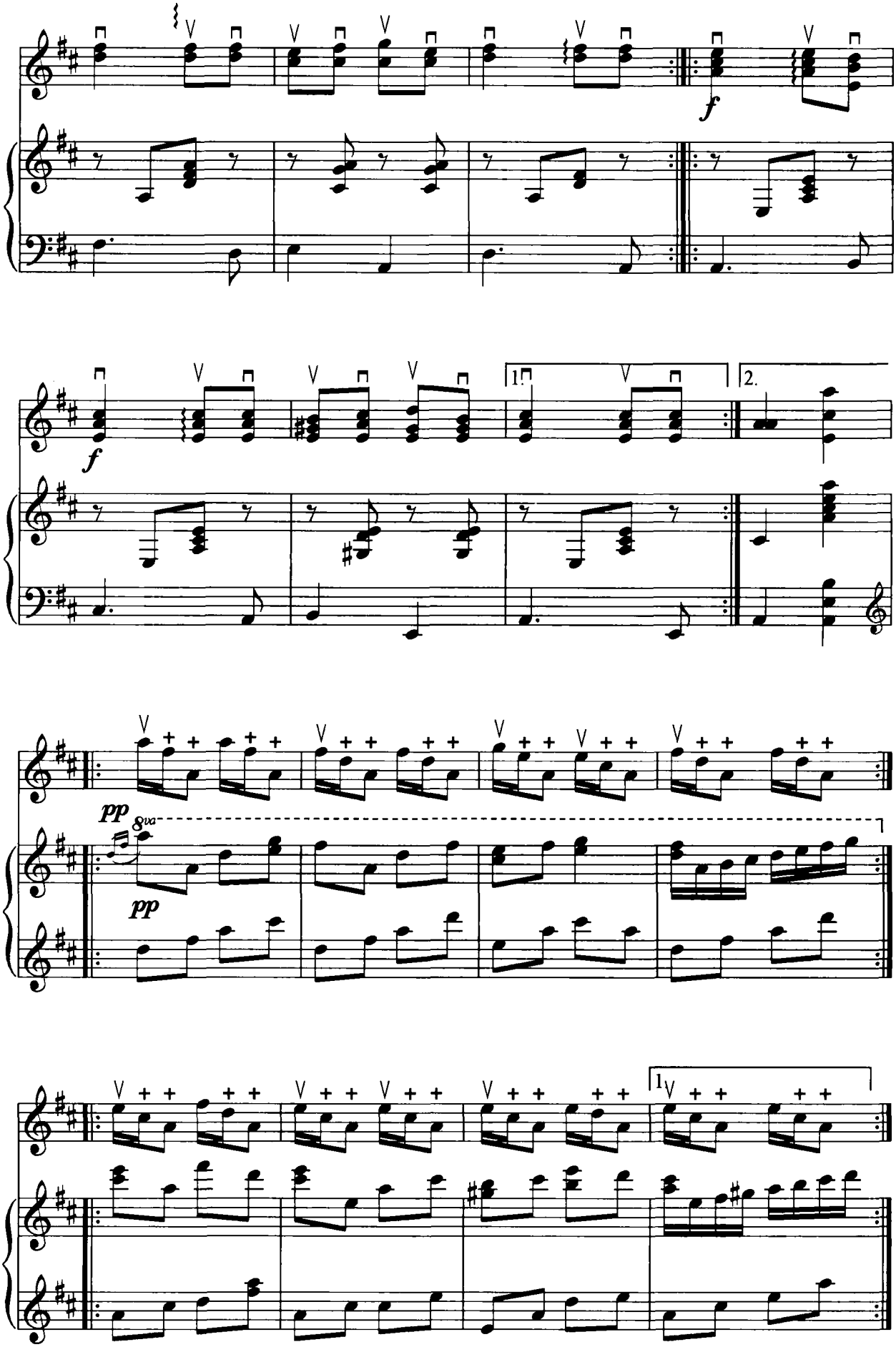

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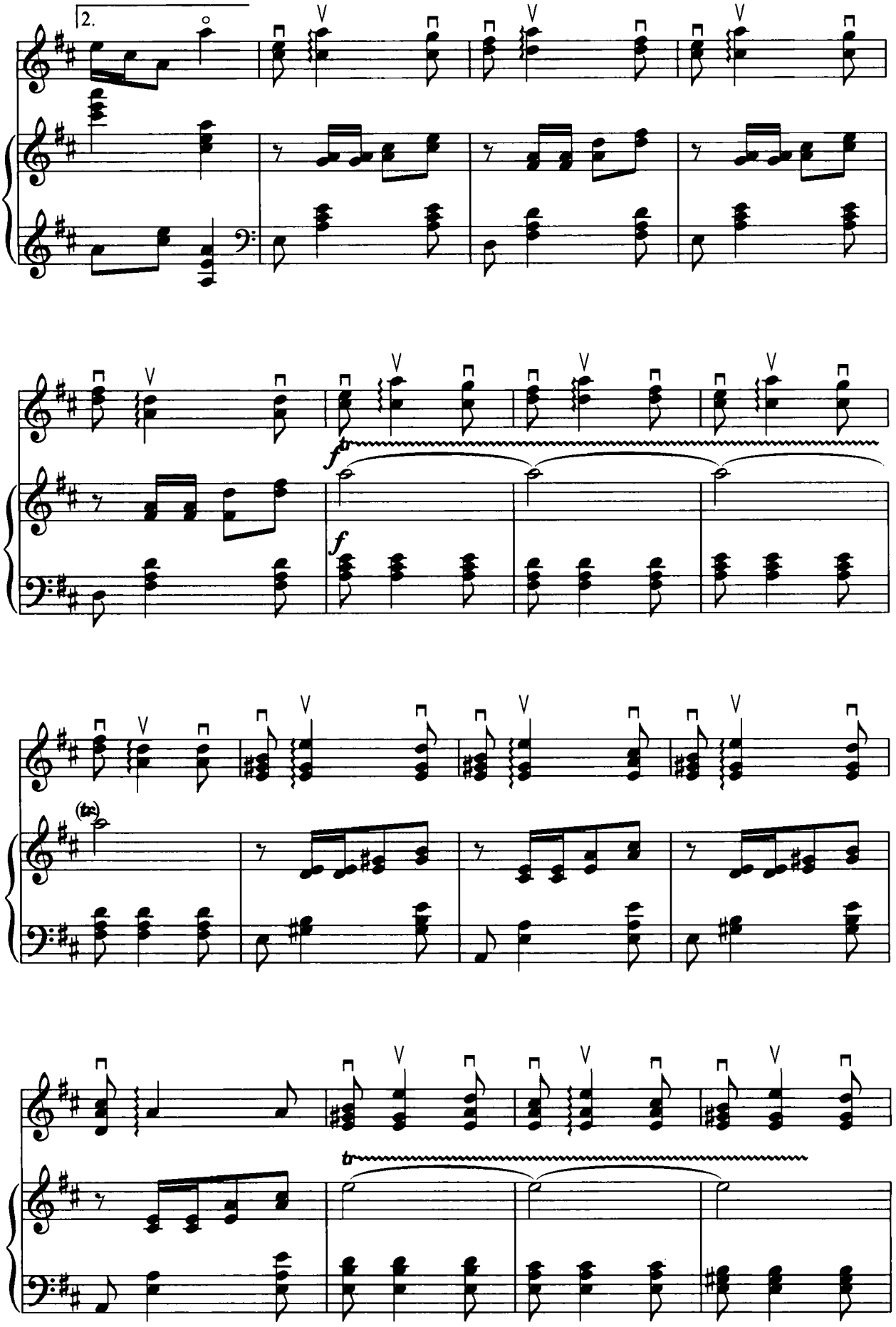

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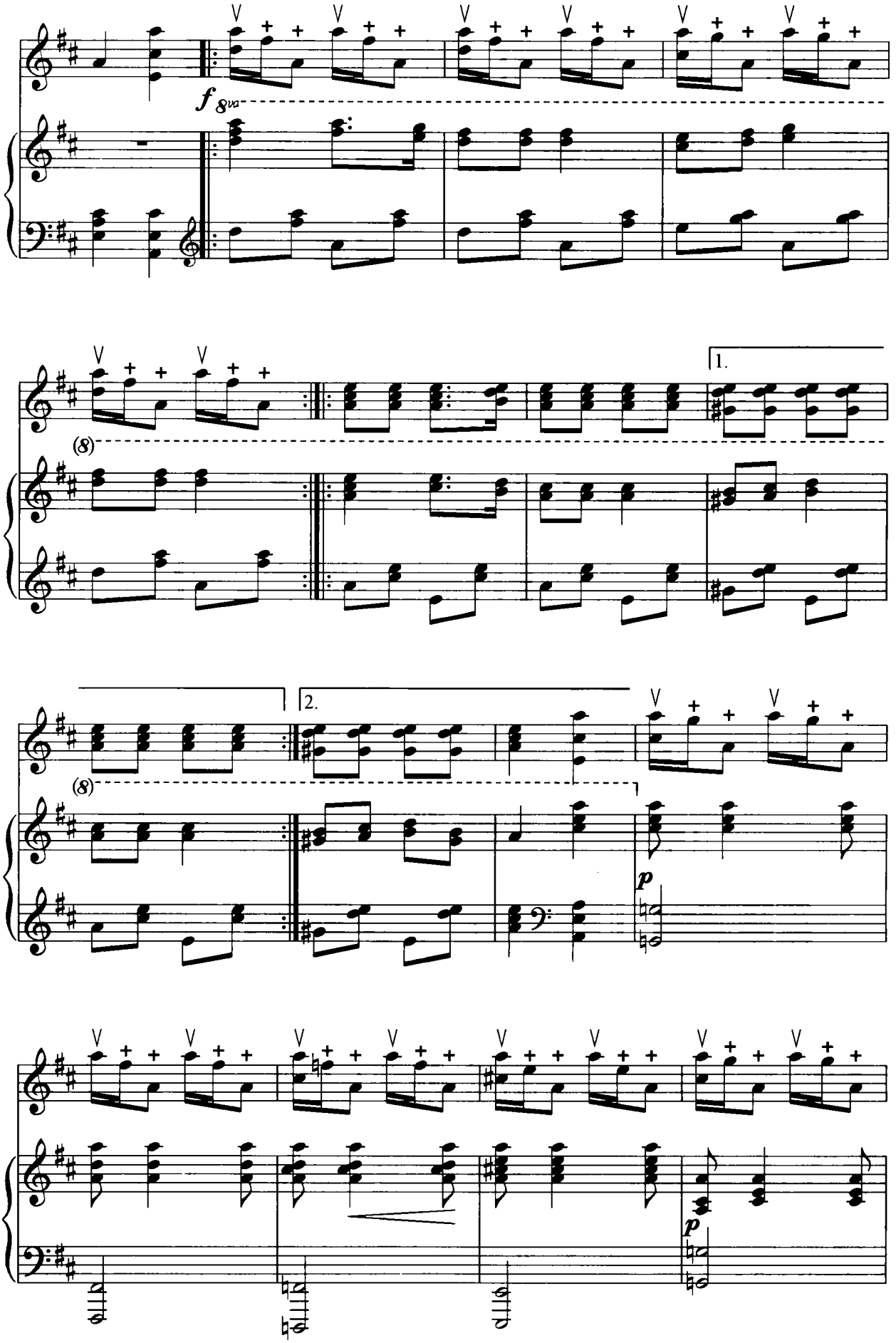

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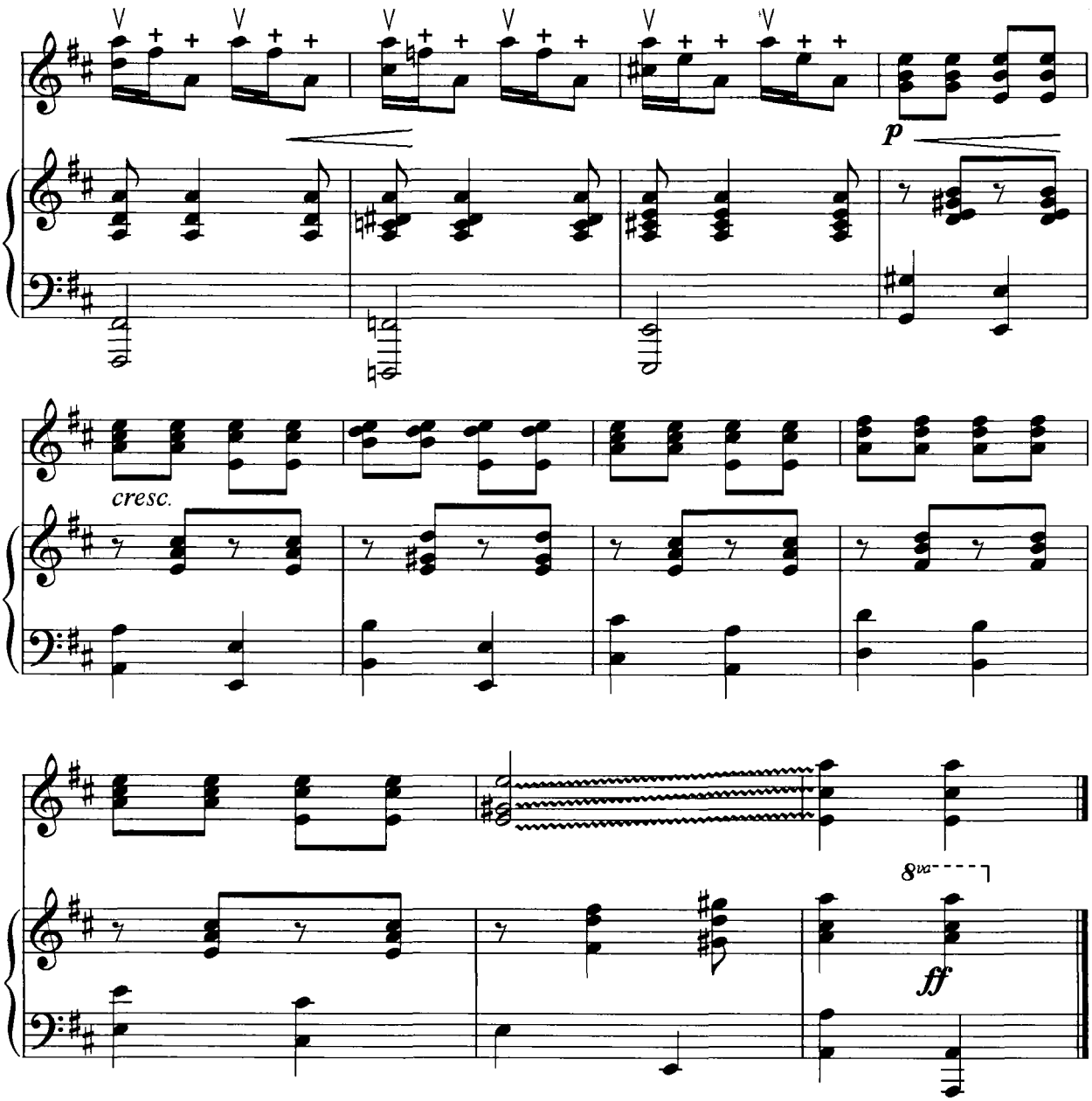

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VI QISM
O'ZBEKISTON KOMPOZITORLARI HAYOTI VA IJODLARIDAN QISQACHA MA'LUMOTLAR

Rahimov Habibulla G'aybullayevich

Kompozitor 1946-yilning 31-oktyabrida Tojikistonning Nov tumanida tug'ilgan. 1974-yilda Toshkent Davlat Konservatoriyasining professor B.Gienko sinfini kompozitsiya bo'yicha tamomladi. 1992, 1993, 1995, 1996, 1997-yillarda «Eng yaxshi qo'shiq» konkursi laureati bo'lgan. «Shuxrat» nishoni sovrindori, bir qancha festivallar qatnashchisi. Yaratgan asarlari: Uchta simfoniya

№ 1. «Segoh» 1978-yilda

№ 2. 1984-yilda

№ 3. 1991-yilda

Simfonik poemalar, operalar, cholg'ular va orkestr uchun kontsertlar, musiqali drammalar, kamer instrumental asarlar, fortepiano uchun asarlar, o'zbek xalq cholg'u asboblaridan qashqar rubobi, dutor, g'ijjak va orkestr uchun kontsertlar hamda fantaziyalar yaratgan. Undan tashqari H.Rahimov vokal ijrosi uchun qo'shiqlar, romanslar va bolalar uchun qo'shiqlar to'plamini taqdim etgan. Puflab chalinadigan cholg'ular uchun esa varroqdan partitura o'qish darsligini ham yozgan. H.Rahimovning dutor uchun yaratgan «Termalar» (2002 yil), «Dutor sabosi» (2003 yil), «Sharqona navo», «Chertmak», «Ko'ngil guldastasi» fantaziyalarini o'quvchilar zo'r qiziqish bilan o'rganib ijro etmoqdalar.

Bafoyev Mustafo

Kompozitor. 1946-yilning 10-noyabrida Buxoro viloyatining Kogon tumanida tug'ilgan.

1969-yilda Toshkent Davlat Konservatoriyasining g'ijjak sinfini va 1977-yilda professor B.Giyenko sinfini kompozitsiya bo'yicha tamomlagan.

1986-yilda «Mehnat a'lochisi» nishoni bilan taqdirlangan.

M.Bafoev 1995-yilda «Xizmat ko'rsatgan san'at arbobi» unvoniga sazovor bo'lgan.

1997-yilda A.Qodiriy nomidagi davlat mukofoti laureati bo'lgan.

Simfonik poema, «Bayram» uvertyurasi, kamer orkestr uchun uchta raqs, tenor va orkestr uchun simfonik maqom, kontsert-rapsodiyalar simfoniyalari beshta, vokal-simfonik asarlar, o'zbek xalq cholg'ulari orkestri uchun juda ko'p asarlar, rubob va orkestr uchun, dutor va orkestr uchun, ud va orkestr uchun poema, fortepiano va orkestr uchun kaprichchiolar, tanbur va orkestr uchun kontsert, kamer instrumental asarlar, xorlar va akapella uchun asarlar hamda ikki yuzdan ortiq qo'shiq va romanslar yaratgan. Undan tashqari teatr saxna asarlari, operalar, telebaletlar, teleopera-doston va bir necha drammalarga musiqalar bastalagan.

1989-yilda Dutor uchun «Jilolar» kontsert-poemasini, 1993-yilda «Dutor naqshi» fantaziyalarini yaratgan. U hozirda ham yangidan-yangi asarlar ustida ishlayapti.

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Komilov Qahramon Sadriddinovich

1948-yilda Toshkent shahrida tug'ilgan. Toshkent Davlat Konservatoriyasida Murod Toshmuhammedov sinfida g'ijjak ixtisosligi bo'yicha ta'lim oldi. Kompozitsiya bo'yicha professor B.F.Giyenko sinfida o'qidi. 1967-yildan O'zteleradio kompaniyasining o'zbek xalq cholg'ulari orkestrida ish boshladi. 1996-yildan G'anijon Toshmatov nomidagi dutorchilar ansambliga rahbarlik qila boshladi. Hozirda O'zteleradio kompaniyada badiiy rahbar lavozimida ishlamoqda.

Simfonik va vokal simfonik asarlari:

1993-yil «1-simfoniyasi»,

1995-yil «Dalvorzintepa» syuitasi,

1995-yili o'zbek xalq cholg'ulari orkestri uchun «Toshkent haqida» poemasi va «Bayramona uvertyura»si, «Hosil bayrami» uvertyuralarini yaratdi. «Paxtakor» uvertyurasi. Qo'shnay va orkestr uchun «Ko'klam tarovati» pyesasi, «Diyorim madhi». Orkestr va g'ijjak uchun «Do'stlik». Rubob va orkestr uchun «Alla». Dutor va kamer orkestr uchun «Gulzorda» fantaziyalarini yaratdi. Undan tashqari Q.Komilovning 400dan ortiq qo'shiqlarini el sevib kuylayapti. Qahramon Komilov Komil Avazning «Diyonatga xiyonat» pyesasiga 1999-yilda musiqa bastalagan. Shu yili yana J.Jabborovning «Otabek va Kumushbibi» musiqali dramasiga librettosi asosida musiqa bastalagan.

Xoliqov Po'lat Xoshimovich

1927-yilning 22-dekabrida Qo'qon shahrida tug'ilgan. 1958-yilda P.I.Chaykovskiy nomidagi Moskva konservatoriyasining xarbiy dirijyorlar bo'limini professor M.M.Bagrinovskiy sinfida tugalladi. 1966-yilda esa Toshkent Davlat Konservatoriyasining bastakorlik bo'limini professor G.A.Mushel sinfida tamomladi. 1969-yilda dotsent, 1979-yilda professor ilmiy darajasiga sazovor bo'ldi. 1988-yilda O'zbekiston xalq artisti unvoni bilan taqdirlandi. Faxriy yorliqlar va nishonlar sovrindoridir.

Po'lat Xoliqov bir qancha simfonik asarlar, alt va orkestr uchun kontsert, klarnet va orkestr uchun kontsert, dutor-prima va orkestr uchun kontsert, nay va orkestr uchun kontsert, «Noma'lum askar qabri» uvertyurasi, «Yoshlik» simfoniettasi, «G'amgin vals», «Raqqosa». «Xamid» poemalari, «Qizlar raqsi», «Dutor navosi» asarlari muallifidir. Xor va akapella uchun esa 10dan oshiq xorallar, bolalar xori uchun asarlar, 10ta qo'shiq, «Vatanim», «Yoshlar marshi» asarlarini bastalagan. Qo'shnay uchun syuita, chang va fortepiano uchun «Farg'onacha rez», klarnet va fortepiano uchun skertso, klarnet va fortepiano uchun sonatinolar, teatr saxna asarlari ham bu bastakorning ijodiga mansub.

Jalilov Jalil (Sayfi Jalil)

1932-yil 20-iyunda Samarqandda tug'ilgan. Toshkent Davlat Konservatoriyasining bastakorlik bo'limini professorlar B.F.Giyenko va B.B.Nadejdinlar sinfida yakunladi. 1950–66-yillarda o'zbek xalq cholg'ulari orkestri dirijyori bo'lib ishladi. 1967-yildan Toshkent Davlat Konservatoriyasida o'qituvchi bo'lib ishladi. 1982-yilda professorlik ilmiy darajasiga sazovor bo'ldi. 1970–71-yillarda «Shodlik» ansambliga rahbarlik qilgan. 1988-yilda O'zbekiston xalq artisti unvoniga loyiq topildi.

Kamer orkestr uchun simfoniyalar, «Toshkent chizgilari» syuitasi, uvertyura, skripka va orkestr uchun ikkita kontsert, violonchel va orkestr uchun kontsert, vokal simfonik asarlar, xor akapella uchun «Taronalar» deb nolangan kontsert Sayfi Jalil ijodiga mansub. Bundan tashqari u o'zbek xalq cholg'ulari orkestri uchun musiqalar, g'ijjak va orkestr uchun kontsert, ikkita pyesa, «Shodlik raqsi», «Yoshlar marshi» asarlari, kamer instrumental asarlar, torli kvartet, damli cholg'ular uchun kvartet, dutor va fortepiano uchun kontsertli pyesa, fortepiano uchun yigirmata pyesa, organ uchun 4ta pyesa, teatr saxna asarlari,

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«Zebuniso», «Malikai ayyor» operalari, «Sharq freskalari» baleti, «Farxod va Shirin» qo'g'irchoq teatri spektakli uchun musiqa, «Qalam qoshligim», «Navoiy Astrabodda», «Yulduzlar jamoli», «Shayton va muridlar», «Zaharli hayot», «Kampir ketarmish» musiqali drama va komediyalariga ham musiqa bastalagan.

Sobir Karim-Hoji

1934-yil 15-dekabr kuni Dushanbe shahrida dunyoga kelgan. Toshkent Davlat Konservatoriyasining bastakorlik bo'limini professor B.I.Zeydman sinfida 1965-yili tugatgan. 1965–66-yillarda O'zbekiston madaniyati vazirligida katta musiqiy muharrir lavozimida, 1966–72-yillarda Toshkent Davlat Konservatoriyasining musiqa va kompozitsiya nazariyasi kafedrasi o'qituvchisi lavozimida ishladi. 1995-yilda dotsentlik ilmiy unvoniga ega bo'ldi.

Sobir Karim-Hoji bir qancha simfonik asarlar, «Osiyo ovozi» simfoniyasi, violonchel va orkestr uchun simfoniya-kontsert, truba va orkestr uchun kontsert, fleyta va orkestr uchun fantaziya, nay va xalq cholg'ulari orkestri uchun kontsert-fantaziya, qashqar rubobi va xalq cholg'ulari orkestri uchun «Muhabbat xotirasi» poemasi muallifidir. Bulardan tashqari kamer instrumental asarlar, torli kvartet, fortepiano uchun variatsiyalar, arfa uchun prellyudiya, torli kvartet uchun ikkita pyesa, fleyta va fortepiano uchun «Pentatonikaga kontsertino», skripka va fortepiano uchun sonata-fantaziya, fortepiano uchun dramatik sonata, truba va fortepiano uchun ikkita elegik poema, dutor-alt va fortepiano uchun «Buloq bo'yida» 8ta pyesasi, qashqar va afg'on ruboblari uchun ham pyesalar yaratgan.

Otajonov Muhammad Abdusharipovich

1959-yili 16-sentabrda Xorazm viloyatining Urganch shahrida tug'ilgan. 1982-yilda Toshkent Davlat Konservatoriyasining professor B.Giyenko sinfini ham fortepiano mutaxassisligi ham kompozitsiya bo'yicha tamomladi.

1976-yilda fortepiano bo'yicha Xalqaro konkurs laureati bo'lgan.

1985-yilda «Yosh kompozitorlar» konkursida «Eng yaxshi vokal asari uchun» mukofoti sovrindori bo'lgan.

Uning yaratgan asarlari: Fortepiano va orkestr uchun ikkita «kontsert»; Chang va orkestr uchun «Konsert»; «Bobur» drammasiga musiqa bastalagan. «Chirog'imni kim yoqadi», «Dilbar yuraklar» kabi drammalarga musiqa bastalagan. Undan tashqari «Gunoh» kinofilmiga ham musiqa bastalagan. Simfonik orkestrga «Syuita», skripka va alt skripkalariga ham prelyudiya va syuitalar yozgan. Rubob va dutor uchun ham fantaziyalar yaratgan va qirqdan ortiq qo'shiqlar muallifidir.

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GULCHEHRA MUHAMEDOVA

DUTOR

Musiqa va san'at maktablarning yuqori sinf o'quvchilari uchun o'quv uslubiy qo'llanma

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aksiyadorlik kompaniyasi
Bosh tahririyati – 2014

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