G'ULOMQODIR ERGASHEV

Afg'on rubobi darsligi

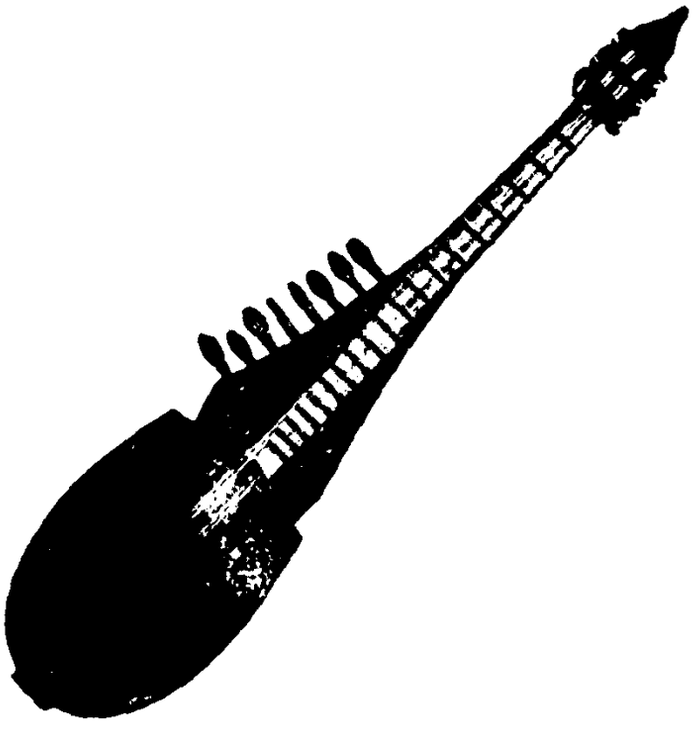
Toshkent — 2004

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

G'ULOMQODIR ERGASHEV

AFG'ON RUBOBI DARSLIGI

O'quv qo'llanma



TOSHKENT
2004

O‘zbekiston Respublikasi Madaniyat ishlari vazirligi madaniyat va san’at sohasi o‘quv-uslubiy Kengashi, O‘zbekiston davlat konservatoriyasi ilmiy Kengashi, hamda O‘rta maxsus, kasb-hunar ta’limi markazi ilmiy-metodik kengashi tomonidan nashrga tavsiya etilgan

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Taqrizchilar: *Rifatilla Qosimov*, O‘zbekiston Davlat konservatoriyasi «An’anaviy ijrochilik» kafedrasi mudiri, professor.
Habibulla Nurmatov, R. M. Glier nomidagi Respublika maxsus musiqa litseyining «O‘zbek xalq cholg‘ulari» bo‘limining o‘qituvchisi.

Ergashev G‘.
E-74 Afg‘on rubobi darsligi. O‘quv qo‘llanma. T.: O‘MKHTM, «Bilim» nashriyoti. 2004.–- 248 bet.

Oquv qo‘llanma Respublika oliy o‘quv yurtlari, musiqa va san’at kollejlari, akademik litseylari, barcha ta’lim-tarbiya muassasalarining oq‘uvchilari, bolalar musiqa maktablari va keng kitobxonlar ommasi uchun mo‘ljallangan.

BBK 83.315

E $\frac{4905000000-172}{M361(04)2004}$ – 2004

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O‘MKHTM, 2004- y.

KIRISH

Vatanimiz mustaqillikka erishganidan so'ng, tariximiz, o'tmishimiz hamda o'zligimizga yaxshiroq nazar sola boshladik. Yurtboshimiz tashabbusi bilan milliy qadriyalatrimiz, urf-odatlarimiz va madaniy merosimizga, san'at olamida kerakli o'rin tutgan o'zbek xalq cholg'ulariga e'tibor yanada kuchaydi. Bu o'rinda azaliy an'analarimizni tobora to'laroq tiklash, moddiy va ma'naviy durdonalarimizni, shu jumladan, musiqiy merosimizni mufassal o'rgana borish nihoyatda muhim ahamiyat kasb etmoqda. Uni yosh avlodlar tomonidan ilmiy-nazariy asoslarini o'rganish hamda amaliy-ijodiy jihatdan puxta o'zlashtirish uchun so'ngi yillarda barcha zaruriy shart-sharoitlar yuzaga keltirganini e'tirof etish lozim.

Milliy musiqa madaniyatmizning har qachongidan chuqurroq va atroflicha o'rganish, uni xalq ichida keng targ'ib qilish bugungi kunning dolzarb masalalaridan biridir. Binobarin, o'zbek musiqa madaniyati va uning asosiy qismlaridan biri bo'lgan cholg'ular va cholg'u musiqasi qadim-qadimdan boy va murakkab tasviriy imkoniyatlarga egadir. Ular barcha xalqlar musiqasi kabi o'ziga xos tarix va an'analarga boy. Asrlar osha bizgacha yetib kelgan milliy cholg'ularimiz va musiqamizning ajoyib namunalari o'zining rang-barang jilosi, ohangrabo kuylari bilan kishilarga olam-olam shavq-zavq va huzur bahshida etmoqda.

O'zbek sozandachilik san'atida ko'p cholg'ular qatori afg'on rubobi alohida o'rin tutadi. Bu cholg'u o'zining jarangdorligi va inson qalbiga yaqinligi, o'rganish hamda ijro etish jihatidan bir muncha qulayligi bilan xalqimizning sevimli cholg'ularidan biriga aylangan. Hozirgi davrda afg'on rubobi o'zbek xalq orkestri va ansambllarida o'z mavqeiga ega bo'lib, yakkasoz cholg'usi sifatidja keng tarqalgan. Respublikamizning barcha maxsus oliy va o'rta maxsus musiqa ta'limi muassasalarida afg'on rubobi sinflari faoliyat ko'rsatmoqda.

Afg'on rubobi juda qadimiy musiqa cholg'usidir. Zarb bilan chalinadigan cholg'ular safida u o'ziga xosligi, juda boy tembri bilan ajralib turadi hamda o'zbek xalq musiqasi cholg'ulari oilasida fahrli o'rin egallaydi.

Xusrav Dehlaviy ijodida afg'on rubobi — shoirning eng sevimli cholg'usi sifatida e'tirof etilgan. XX asrning ikkinchi yarmida ushbu cholg'u yakkasoz va jo'rnavoz sozi sifatida respublikamizning ijrochilik madaniyati va zamonaviy, yangi musiqa ta'lim tizimi kirib keldi. Ilk bor maxsus afg'on rubobi sinfi 1960-yilda R.M. Glier nomidagi Respublika o'rta maxsus musiqa maktabida va 1964-yilda Toshkent Davlat konservatoriyasida ochildi. Bu esa davlat ta'limi tizimida zamonaviy (yozma manbalar asosida) yo'nalishdagi ijrochi-sozandalarni tayyorlash borasida birinchi dadil qadam edi. Keyinchalik O'zbekiston musiqa madaniyatining rivojlanishiga salmoqli hissa qo'shgan ko'plab san'atkorlar o'zlarining dastlabki bilimlarini aynan shu dargohlarda oldilar. Ular orasida, hozirgi kunda mohir sozanda va pedagog, O'zbekistonda xizmat ko'rsatgan artist G'ulomqodir Ergashevdir; u o'zining ko'p yillik ijrochilik va o'qituvchilik faoliyatlari bilan afg'on rubobini xalqimiz ichida yanada sevimli va ommaviy bo'lishida katta hissa qo'shdi. Afg'on rubobini o'rganish va uning ijro uslublarini yosh avlodga o'qittirishdan asosiy maqsad o'zbek musiqasi istiqbolini mumtoz an'analarga bevosita bog'lash hamda yangi musiqaviy tafakkurni barpo etishda milliylikni ustuvor yo'nalish etib belgilash edi. G'ulomqodir Ergashev aynan afg'on rubobi sinfining ilk o'quvchilaridan bo'lib, 1960-yildan beri afg'on rubobida xalq va mumtoz kuylari, o'zbek bastakorlari va kompozitorlari asarlari,

Ovropa musiqasi namunalaridan ijro etib, sozanda va ustoz-murabbiy sifatida hurmat va e'tiborni qozonib kelmoqda.

G'ulomqodir Ergashev 1946- yilda Toshkent shahrida tug'ilgan. U yoshligidan musiqa sohasiga mehr qo'ygan. U o'rta maktabni keyin 1960- yildan boshlab R. Glier nomli maxsus musiqa maktab-internatida ta'lim olgan. G'. Ergashev ilk bor o'zbek xalq cholg'ulari safiga kirgan afg'on rubobida yangi metod (nota yozuvi) bo'yicha maxsus sinfda ta'lim olib, shu sozga har xil janrda dasturlar yaratadi. 1975—1978- yillari afg'on rubobi cholg'usi mutaxassizligi bo'yicha aspiranturani bitirib, 1988- yili dotsent ilmiy unvonga sazovor bo'lgan. Mohir sozanda va olim G'. Ergashev 40 yildan ortiq ijrochilik va o'qituvchilik faoliyatlari bilan O'zbekistonda musiqa madaniyati, professional ijrochilik san'atiga katta hissa qo'shayotgan san'atkordir. G'. Ergashev ilk bor yangi metod (nota yozuvi) bo'yicha professional afg'on rubobi ijrochilik maktabini yaratgan yagona mutaxassis hisoblanadi. Shuningdek, u bir qator respublika va chet ellarda o'tkazilgan ko'rik tanlovlar g'olibidir. Uning ijrochilik (yakkasoz va jo'rnavoz sifatida) faoliyati respublikamizning turli ijrochilik jamoa (O'zbek Davlat filarmoniyasi, O'zteleradiokompaniyasi qoshidagi)lari bilan chambarchas bog'liq. O'zining sozandalik san'ati bilan xorijiy davlatlarda ham tinglovchilarni olqishiga sazovor bo'lib kelmoqda.

Shuni ta'kidlash lozimki, G'. Ergashev o'ziga yuklatilgan vazifalarni sharaf bilan bajarishga muyassar bo'ldi va respublikamizda afg'on rubobi ijrochilik madaniyatini yuzaga kelishida va rivoj topishida ko'p mehnat qildi. G'. Ergashev tomonidan afg'on rubobida ijro etilgan musiqa namunalari O'zbekiston radiosining oltin fondi yozuvlarida joy olgan; uning samarali say'i-harakatlari natijasida afg'on rubobi uchun to'plamlar, dasturlar, maqolalar, jumladan, «Gullar raqsi» (Toshkent, 1983); «Afg'on rubobi ohanglari» telefilmi va audiokassetalar chop etildi.

O'zbekistonda xizmat ko'rsatgan artist G'ulomqodir Ergashev hozirda kuch-g'ayratga ega bo'lib, mustaqil O'zbekistonimizning milliy san'atini dunyoga tanitishda o'z hissasini qo'shgan holda O'zbekiston Davlat konservatoriyasining sharq musiqasi fakultetida mehnat qilib kelmoqda.

Shu jihatdan G'ulomqodir Ergashevning «Afg'on rubobi darsligi» ilk bor qo'llanma bo'lib, muallifning ko'p yillik ijrochilik va pedagogik faoliyatlari davomida olib borilgan amaliy-ijodiy va ilmiy-uslubiy ishlari natijasida yuzaga kelgan. Unda o'zbek xalq cholg'ulari, ayniqsa, afg'on rubobi cholg'usining ijtimoiy hayotdagi o'rni, tarixiy shakllari, ijrochi masalalari va yetuk sozandalar haqida ma'lumotlar hamda ular negizidagi afg'on rubobi ijro uslublarining tarkib topishi va ularning o'ziga xos qonun-qoidalari batafsil yoritilgan. Darslikda zikr etilgan musiqa asarlari namunalari (xalq va mumtoz kuylaridan tortib, to yirik mualliflik asarlargacha)dan har biri o'ziga yarasha ijro uslubi va qonun-qoidalari mavjudligi bilan ajralib turadi va ular muallif tomonidan izohlangan.

Darslik uchta bo'limdan iborat bo'lib, har biri asosiy maqsad va yo'nalishga muvofiq ma'lum mazmun va muallifning mulohazalari bilan bog'liq: birinchi bo'lim yozma manbalarga asoslangan ravishda turli musiqa cholg'ulari tarixidan ayrim ma'lumotlarni yoritib beradi, afg'on rubobini kelib chiqishi, taraqqiy yo'li va uning yetuk ijrochilari — namoyandalariga bag'ishlangan; ikkinchi bo'lim bevosita afg'on rubobining tuzilishi va asosiy jihatlari, cholg'uni to'g'ri sozlash, ijrochilik holatlari va texnik-ijrochilik xususiyatlari bilan bog'liqdir; uchinchi bo'lim ijrochilik mahoratini shakllantirish uchun tavsiya qilingan mashqlar, gammalar, etudlar va ijro uchun mo'ljallangan musiqa asarlari namunalari (yakkasoz va fortepiano bilan jo'rnavozlikda) to'plamidan iborat.

Darslikdagi tarixiy, ilmiy-nazariy va amaliy-uslubiy jihatlari tabiiy ravishda bir-birini to'ldirib, umuman, afg'on rubobi ijrochilik asoslariga nisbatan yagona ilmiy-uslubiy va amaliy an'ana bo'lib gavdalanadi.

G'. Ergashev hozirgi vaqtda afg'on rubobi cholg'u musiqasining puxta bilimdoni sifatida u yangi, ustoz-shogird yo'nalishidagi ilmiy-uslubiy va ijrochilik qonun-qoidalarini yuzaga

chiqardi.. U afg'on rubobi cholg'uvchiligiga xos bo'lgan zarb, usul, pozitsiya va boshqa ijrochilik uslublarining ilmiy uslubiy jihatlarini ifodalab berdi. G'. Ergashev taklif etgan nota yozuvlari konservatoriya talabalari, musiqa va san'at kollejlari, akademik litseylariga afg'on rubobi ijrochilik uslublariga chuqurroq kirib borish uchun imkon yaratib beradi.

G'. Ergashevning ko'p yillik izlanishlari va amaliy tajribalarining samarasi bo'lgan ushbu darslikni asosiy ma'no-mohiyatini muxtasar qilib, ilk bor afg'on rubobini yakkasoz cholg'u sifatida kelib chiqishi, uning taraqqiy yo'li, tuzilishi, ijro uslublari va musiqa asarlarining namunalari jonli merosimiz hamda ustoz san'atkorlarning bilim va tajribalari asosida ta'riflandi.

G'ulomqodir Ergashevning «Afg'on rubobi darsligi» respublikamiz oliy hamda o'rta bosqich musiqa ta'limi tizimida afg'on rubobini alohida o'rganilishi bo'yicha birinchi marotaba amalga oshirilmoqda. Darslikda cholg'u haqida keng yoritilgan ma'lumotlar, uslubiy tavsiyalar va ayniqsa, musiqa asarlari namunalari oliy, musiqa va san'at kollejlari, akademik litseylari va musiqa maktablarining talaba va o'quvchilari afg'on rubobi ijrochiligi borasida malakali mutaxassis bo'lib yetishishlari uchun ushbu qo'llanma yaqindan ko'mak beradi degan umiddamiz.

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I BO‘LIM

1-bob. MUSIQA TORLI CHOLG‘ULAR TARIXIDAN

O‘zbek xalqi musiqa madaniyatining tarixi juda boy va qadimiydir. Shu kunga qadar topilgan ashyoviy yozma va og‘zaki manbalarning dalolat berishicha, qadimiy Xorazm, Baqtriya va Sug‘d yellarida miloddan avval nihoyatda ko‘rkam va rang-barang o‘ziga xos mahalliy musiqa san’ati mavjud bo‘lgan. Ayritom, Tuproq qal’a, Afrosiyob kabi ko‘hna mintaqalarda yaratilgan san’at obidalari, ajdodlarimiz turmushida musiqa keng o‘rin tutgan va muhim ijtimoiy ahamiyat kasb etganligidan darak beradi. Shuning bilan birga ijrochilarning qo‘llarida o‘z aksini topgan arfasimon, changsimon, udsimon, naysimon, cholg‘ular esa uzoq taraqqiyot yo‘lini bosib o‘tgan mukammal sozlardan ekanligidan habardor bo‘lamiz. Afg‘on rubobi darsligi ilk bora chop etilayotgani sababli hayotimda ko‘rib, o‘z boshimdan o‘tkazgan kechinmalarimni va turli ijrochilik maktablariga taalluqli mavjud ilmiy-metodik adabiyotlarda yozilmagan masalalarni yoritib, o‘zimning ko‘p yillik ijrochilik va pedagogik tajribamga tayangan holda shu darslikda ulug‘ allomalarimizni hayoti, ijodi va ijrochilarining tarixini to‘laroq qamrab olishga harakat qildim. Chunki o‘qituvchi dars berish jarayonida sozning kelib chiqish tarixini, uning rivojiga hissa qo‘shgan ulug‘ ustoz-murabbiylarni va mohir ijrochilarni ijodlaridan shogirdini bahramand qilib, uni o‘z Vataniga, soziga, *ustozlariga bo‘lgan ihlosini*, mehrini orttira borishi lozim. Tarixni bilmay turib yangilik yaratilmaydi, shuning uchun hurmatli ulug‘ alloma ustozimiz Borbadning hayoti va ijodidan boshlab, to hozirgi davrgacha bo‘lgan ijodkorlarni ijodidan imkonim boricha o‘quvchilarni bahramand qilishni muhim vazifam deb bildim.

Qadimda mashhur bo‘lgan «Borbad» cholg‘usi miloddan avval VI asrda yaratilganligi haqidagi ba’zi ma’lumotlarga egamiz. Binobarin, «mazkur cholg‘u ko‘p manbalarda barcha torli asboblarning yuzaga kelishida asos bo‘lgan», deb ko‘rsatiladi.

Borbad, Barbad, Pahlabad, Faxliz Marviy (taxm. 585, Niso-628-38, Marv) atoqli sozanda, xonanda, shoir va bastakor. Dastlab ijro va ijod sirlarini o‘z otasidan o‘rgangan, Marvga ko‘chib, bu yerdagi mashhur ustozlarga shogird tushgan. Keyinchalik (618—28) Sosoniylar davlati shoxi Xusrav II Parviz saroyi (Ktesifon) da xizmat qilgan. Manbalarda Borbad, ayniqsa, turkumi (xususan, Sosoniylar tomonidan davlat dini maqomiga ko‘tarilgan Zardushtiylik marosimlari bilan bog‘liq bo‘lgan), muayyan tizimdagi asarlarga mehr qo‘yganligi ta’kidlanadi.

Abu nasr Farobiyning «Kitob ul-musiqa al-kabir» («Musiqa haqida katta kitob»), Abu Abdulloh al-Xorazmiyning «Mafotiq al-uldum» («Ilmlar kaliti»), Muhammad Nishopuriyning «Risolai dar ilmi musiqiy», Abdulqodir Marog‘iyning «Maqosid al-alhon» («Kuylarni kelib chiqish o‘rni») singari risolalarida Borbad yaratgan mashhur 7 qismli «Husravoniy turkumi, shuningdek, «Doston» deb nomlangan kuy va qo‘shiqlar ta’riflanadi, ijodiy jarayoni tahlil etiladi. Al-Johiz (775—818), Abulfaraj Isfahoniy (897—967), Abumansur Sa’olibiy (961—1038) kabi mualliflarning ilmiy-badiiy asar (har xil tazkira va majmua)lari Borbad ijodiga mansub 360 ta qo‘shiq, 30 ta cholg‘u kuylari hamda 7 ta «Xusravoniy» — Sharqda keng tarqalgan fazoviy tafakkur in’ikosi, ya’ni qamariy yilning 3690, oyning 30 va haftaning 7 kunlari bilan bog‘liq bo‘lganligini ta’kidlaydi.

Abulqosim Firdavsiyning «Shohnoma»si, Nizomiy Ganjaviy «Xusrav va Shirin»i, Amir Xusrav Dehlaviyning «Shirin va Xusrav»i, shuningdek, keyingi davrlarga oid qator badiiy asarlarda Borbadning issiqnafas hofiz, mohir sozanda, nozik didli bastakor va olamshumul musiqashunos olim ekanligi ifodalangan. Borbad O‘rta Sharqda mumtoz musiqa san’atining ilk professional namoyandasi darajasiga ko‘tarilgan va aynan shu soha asoschisi sifatida tarixdan o‘rin olgan. Borbad nomidagi xalqaro musiqa jamg‘armasi tashkil

etilgan, har besh yilda hofiz, sozanda va musiqashunoslarga beriladigan Borbad nomidagi mukofot ta'sis etilgan[1].

V. Vinogradov o'zining «Классические традиции Иранской музыки» kitobida Borbad haqida arab olimi M. Barkeshli talqinida bir rivoyat keltiradi: Hisrav shohining juda chiroyli va aqlli qorabayir bir oti bo'lgan. Shoh uni juda yaxshi ko'rib unga shabdiz deb nom qo'ygan. U hamma otlar orasida alohida o'zining qaddi-qomatiyu va nihoyatda yoqimtoyligi bilan ajralib turardi. Shoh otiga nihoyatda mehr qo'ygan bo'lib «agar kim shabdizni o'ldi degan xabarni aytsa men uni o'ldiraman», — deb aytadi. Kunlardan birida bu og'ir musibat ro'y beradi, Shabdiz o'ladi. Shunda bosh otboqar nima qilishini bilmay, noiloj Borbadga yolvorib, shohga bu xabarni ashula orqali yetkazishini so'raydi. Shundan keyin Borbad mungli ohangda kuy chalib, qo'shiq orqali shohga «eng yaxshi ko'rgan narsangni yo'qotding», degan so'zlar bilan o'z ijrosini davom ettirayotganida shoh o'zi «Shabdiz otimdan ayrilibman», — deb baqirib yuboradi. Shunday qilib, Borbad yuqori saviyadagi san'ati bilan xabarchini o'limdan, shohni esa ichgan qasamidan ozod etadi[2].

Abdulqosim Firdavsiyning «Shohnoma» asaridagi hofiz Borbad qissasidan Jumaniyoz Jabborov tarjimasidan namunalar havola etamiz:

Parvez yurt ishidan tutib ogohlik
Yigirma sakkiz yil qilurdi shohlik.

Hech kimsa ko'rmadi undan kori bad,
Xabardor edi shoh qasridan Borbad.

Unga aytdilarki: «Ul shohi jahon
Mumtoz hofizlarni qilur imtihon

Saroyda shoh seni tinglasa agar,
Sarkash ustidan ham etgusi sarvar».

Garchi muhtojligi yo'q edi, biroq
Vujudin to'ldirdi hirsu ishtiyoq.

Mulkidan tez yetdi shoh qasri sari,
Unga ayon bo'ldi hofizlar bari.

Shoh boqqa borur har navro'z chog'ida,
O'n to'rt kun bazm etar bog' quchog'ida.

Borbad bor libosin etib yashil rang
Ham tutib qo'lida shashtoriy bir chang,

Keldi tez Husravning qarorgohiga,
Ko'klam manzil edi zamin shohiga.

Bunda ko'm-ko'k bargli sarv bor edi,
Pashan jagohiday jilvador edi.

Chiqdi sarv uchiga, qo'lida shashtor,
Pinhoniy xilvatdir, sezmas shahriyor.

Sarv uzra bir nag'ma taraldi go'zal,
Har bandi ko'ngilga payvand bir g'azal.

Sehrli navoni eshitib nogoh,
Hayratga tushgandi soadatli shoh.

Mayin ovoz bilan boshlab xonishin,
Hofiz ifodalar yurak yonishin.

Bundan lol edilar bor ahli majlis,
Har kimda har tusda andishayu his.

Mutrib yangi kuyga solib sozini,
Boshladi qo'shiqning eng mumtozini.

Parvez eshitgan choq yangi navoni,
Dedi: «Tuting, tezroq mayi sahboni!».

Tutdilar, jom ichra bo'lsa qancha may,
Bir damda sipqordi yana payopay.

Dedi: Bu farishta bo'lsaydi agar,
Borlig'i bo'lurdi mushk ila anbar.

Agar dev bo'lsaydi — aytmasdi g'azal,
Bu taxlit sozni hush chalmas hech mahal.

Kuychi istagancha dur nisor etay,
Barcha hofizlarga chin sardor etay».

Tinglabon mug'anniy podishox so'zini,
Ham ko'rib ul shohning qaddu-yuzini,

Baland sarvdan darhol quyiga tushdi,
Shoh ko'shki poyiga asta yetishdi.

Kelib, shoh qoshiga yerni o'pgan payt,
Unga Husrav dedi: «Nechuk zotsan, ayt?»

Borbad javob qildi: «Bir hokisorman,
Shoho noming bilan olamda borman».

So'ngra ne kechganin darborda ul kun
Bir-bir so'zlab, qildi dardiga yakun.

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[1] Abulqosim Firdavsiy «Shohnoma». Uchinchi kitob, Hofiz Borbad qissasi, J. Jabborov tarjimasi. T. 1977- yil, 558—564- betlar. «Борбад эпоха и традиции культуры» сб. Статей. Душанбе 1989 г.

[2] В. Виноградов «Классические традиции иранской музыки». М., Советский композитор. 1982 г. 27—28 с.

Borbad sozining takomillashgani ud sozi ekanligi haqida olimlarimiz fikr-mulohazalarini bildirishgan.

Darhaqiqat, ud sozi qadimiy musiqa cholg'ularidan biridir. Uning bizga ma'lum bo'lgan muayyan shakli Ayritom frizida berilgan[1].

Ma'lumki, ud arabcha so'z bo'lib, uning lug'aviy ma'nosi quyidagichadir: birinchidan, u yog'ochi qora tusli daraxtning nomidir. Aytishlaricha, ud dastlab shu daraxtdan yasalgan bo'lishi kerak. Ikkinchidan, ud bayram, to'y-tomosha, xursandchilikni ifodalaydigan «iyd» iborasining ma'lum shaklidir. Bu o'rinda xushchaqchaqlik kayfiyatni bag'ishlovchi soz ma'nosida ham kelishi mumkin.

Udning dastlabki nomi «borbad» bo'lganligi ba'zi manbalarda ko'rsatib o'tiladi. Borbad ikki so'zdan iborat bo'lib, bor — qomat, bad — o'rdak ma'nolarida keladi. Borbad qorni katta va dastasi kalta musiqa asbobidir[2]. U o'rdak qomatiga o'xshagani uchun borbad nomi berilgan emish. Uning yaratilishi haqida bizgacha turli afsonalar yetib kelgan. Bir afsonada hikoya qilinishicha, borbadni yunon olimi Fisog'urs hakim (Pifagor, eramizdan oldingi VI asr) ixtiro qilgan[3]. Afsonada aytilishicha: bir kuni Fisog'ursni tushida bir noma'lum mo'ysafid uning boshiga kelib shunday deydi: «Sen ertaga barvaqt turib, naddof (paxta tituvchilar) bozoriga borgil. U yerda senga hikmat sirlaridan biri namoyon bo'ladi». Fisog'urs ertalab naddoflar rastasiga boribdi va u yerdan hech narsa tushuna olmay qaytib kelibdi. Mo'ysafid shu kuni tushida yana kelib, kechagi aytgan gapini takrorlabdi. Shundan so'ng Fisog'urs ertalab uyg'onib ikkinchi marta bozorga borganda, paxta tituvchilar yoyining ipidan chiqayotgan tovush uning diqqatini o'ziga jalb etibdi. Fisog'ursning ongida bir fikr paydo bo'libdi, shunda u yerda yotgan ot dumining tolasini olib bir uchini tishi bilan tishlab, ikkinchi uchini qo'li bilan tortib turib chertgan ekan, mayin va yoqimli bir ovoz eshitilibdi. Endi shu ipni taqib chaladigan torli asbob yaratish ustida mulohaza yurita boshlabdi. Ma'lum vaqt o'tgandan so'ng, kunlarning birida Fisog'urs hakim tog' tomon yo'l olibdi. Tog'ning etagida kuchli shamol esib, qandaydir bir sehrli tovush, ya'ni xushtaksimon bir sado eshitilibdi. Shunda u atrofga nazar solib yaqin orada turgan ichi kovak, bo'shab qolgan toshbaqa kosasiga ko'zi tushibdi. Uning bosh, qo'l, oyoq va dumi chiqib turadigan teshiklardan o'tayotgan shamol ana shunday sehrli tovush hosil qilayotgan ekan. «Bir narsaga yarab qolar» deb uni yerdan olibdi. Keyinchalik toshbaqa kosasidagi eng katta teshikka — boshi chiqib turadigan yerga dasta o'rnatibdi. Unga ipni taqib, chala boshlabdi. Bu asbob dastlab juda sodda va oddiy shaklda tuzilibdi. Fisog'ursdan so'nggi davrlarda yashagan musiqachilar borbadni takomillashtirdilar va uning asosida ikki, uch, to'rt torli musiqa asbobi yasadilar. Borbad sozining eng takomillashgan keyingi shakli ud sozi ekanligi haqida olimlarimiz o'z kitoblarida yozishgan[4]. Abu Nasr Farobiy ulug' alloma bo'lishi bilan bir qatorda ud, nay, g'ijjak sozlarini nihoyatda mohir ijrochisi bo'lganligi haqidagi ma'lumotlarga egamiz. Ona Vatanimizning dovrug'ini butun Islom dunyosiga yoygan buyuk mutafakkir, yirik alloma o'z davrining yulduzi Abu Nasr Farobiy edi.

Abu Nasr Farobiy xijriy 260- (milodiy 873) yilda Aris daryosi Sirdaryoga qo'shiladigan joyda Shosh — hozirgi Toshkentdan 200—250 km shimoli — g'arbda joylashgan Forob (O'tror) degan joyda tug'ilgan. Ma'lum bo'lishicha, Farobiy yoshligidan boshlab musiqaga berilgan, o'sha paytlarda O'rta Osiyoda mavjud bo'lgan musiqa asboblarini yaxshi chala bilgan. Shu bilan birga u musiqa nazariyasini ham mukammal egallagan. U Forobda o'qigan, Shoshda bo'lgan, Buxoro va Samarqandda ta'lim olgan. Arab halifaligini eng markazi — Bog'dodda o'qishini davom

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[1] М. Е. Массон. «Находки фрагмента скульптурного карниза Первых веков нашей эры». 1933 г.

[2] I. Rajabov. «Maqom masalasiga doir», T. 1963- yil.

[3] Bu haqda qarang: Muhammad al-Omuliy (XIV asr), «Nafoisu ul-funun», ensiklopediyasining musiqaga bag'ishlangan qismi (Shi inv. № 275), Kavkabiy (XVI asr) va Darvish Alining (XVII asr) «Risolai musiqiy» asari qo'lyozmasi (shi inv. № 468—IV? 449) va XVI—XIX asrlarda yozilgan hamda Sharqshunoslik institutida saqlanayotgan boshqa bir necha musiqa risolalari.

[4] I. Rajabov «Maqom masalasiga doir, T. 1963- yil. 18- bet.

ettirgan. Abu Nasr Farobiyning asarlari ro'yxatida uning bu sohaga oid bir qancha asarlarini ko'ramiz. Chunonchi, Farobiy «Musiqa haqida katta kitob»i, «Ohanglar tasnifi haqida kitob», «Musiqa haqida so'z», «Ohangga qo'shimcha qilingan so'z» kabi yana qator asarlar yozgan. Tarixchi arab olimi Ibn Abi Usaybia (1203—1270)ning hikoya qilishicha, — Farobiy ajoyib bir musiqa asbobi yasagan, undan juda ham go'zal, yoqimli kuylar eshitish mumkin bo'lgan, hatto, bu kuy eshituvchini juda ham zavqlantirib yuborgan. Farobiyning musiqa sohasida bilimdon kishi ekanligini o'sha davrda to'qilgan bir rivoyatdan ham bilish mumkin. Rivoyat: Farobiy Shom amiri saroyiga kirib musiqa chalib, u yerdagilarni uxlatib chiqib ketadi. Bu naql Farobiyning musiqa donishmandligina emas, balki uning usta soz ijrochisi ham bo'lgani haqida o'sha paytlarda paydo bo'lgan rivoyatdir[1].

1211—1282- yillarda yashagan Ibn Xalliqon, sharqda mashhur tarixchi va bibliograf bo'lgan. Ko'p sharq olimlari tarjimai holi, ular yozgan asarlar nomlari mana shu kabi muhtaram zotlar vositasi bilan davrimizgacha yetib kelgan. Zotan, bu kishi Ibril (Iroq) dan bo'lib, Xalab, Damashq, Qohira kabi shaharlarda tahsil ko'rgan, ko'p o'qigan, safar qilgan, ser mutolaa bo'lgan. Ibn Xalliqon o'ziga ma'lum bo'lgan ma'lumotni Farobiy haqida berib ketadi. Abu Nasr Farobiy «Siyosat al-madaniya» («Shaharlar ustida siyosat yurgizish») deb atalgan kitobida eslashicha, u bu kitobni Bog'dodda yoza bishlagan, uni Misrda tugatib, mukammal holga keltirgan. Keyin yana Damashqqa qaytib kelgan va shu yerda turib qolgan. Shu paytlarda amir Sayfuddavla ibn Xamdon Abu Nasr Farobiy bilan yaxshi munosabatda bo'lgan ekan. Abu Nasr Farobiy Damashqqa kelgach, Sayfuddavlaning huzuriga kiradi. Amir, odatiga ko'ra, tevaragiga olimu fozillarni to'plab, suhbatlashib o'tirar ekan, Abu Nasr amir dargohiga kirib kelganida u o'zining turk kiyimida bo'ladi, odati bo'yicha u doim shu kiyimida yurar edi. U asta ichkariga kirib keladi-da, amirga yuzlanib tippa-tik turib qoladi.

Shunda amir unga qarab:

— O'tir! — deydi.

Abu Nasr:

Qaysi joyga, o'z darajamga qarabmi, yo sen aytgan joygami? — deydi.

— O'z darajangga qarab o'tir, — deydi Sayfuddavla.

U dadil yurib, to'rga ravona bo'ladi, to'g'ri, Sayfuddavla o'tirgan kursi oldiga kelib to'xtaydi. Hatto amirni o'tirgan joyidan sal nariga surib ham yuboradi. Odatda, Sayfuddavlaning huzurida mamluklar xizmatkorlari hoziru nozir bo'lguvchi edi. Amir bo'lsa ko'pchilik odamlar oldida gapirib bo'lmaydigan bekitiqchi gaplarini o'zi va o'sha xizmatkorlari biladigan maxsus tilda gaplashardi. Bu tilni ulardan boshqa hech kim bilmas edi. Shunda amir o'sha tilda o'z odamlariga qarab: Qanday beodob chol ekan! Hay mayli, men undan ba'zi narsalarni so'rayman, agar to'g'ri javob bera olmasa, boplab adabini berib qo'yasizlar, — deydi.

Amir shunday deyishi bilan Abu Nasr Farobiy o'sha tilda unga qarab:

— E amir, biroz sabr qil, — chunki, har bir ishning oqibatiga qarab hukm chiqariladi, — deydi. Abu Nasrning bu gapidan Safuddavla dahshatga tushadi, keyin unga:

— Bu tilni bilasanmi? — deydi.

Abu Nasr unga javoban,

— Ha, — deydi, — men yetmishdan ortiq til bilaman.

Abu Nasr shu gapini aytishi bilan amir unga boshqacha qaray boshladi va hozir bo'lgan olimlar bilan har xil fanlardan gaplashib ketdi. Shunda Abu Nasrning har jihatdan ustunligi ayon bo'ladi, bora-bora yig'ilganlarning ko'pchiligi suhbatni to'xtatib, jim qoladilar, faqat Abu Nasrgina suhbatni davom ettirar edi. Uning og'zidan chiqqan har bir gapni majlis axli yozib olar edilar. Oxiri Sayfuddavla olimlarni jo'natib yuborib, Abu Nasr bilan yolg'iz qoladi. Amir o'z suhbatdoshiga qarab:

— Biror narsa yeyishga qalaysan? — deydi.

Abu Nasr unga:

— Hech narsa yemayman, — deydi.

— Biror narsa ichishga-chi? — deydi amir.

— Yo'q, — deydi Abu Nasr.

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[1] Abu Nasr Farobiy «Fozil odamlar shahri». T., A. Qodiriy nomidagi xalq merosi nashriyoti. 1993- yil.

— Bo'lmasa — biror shirin kuy eshitishga rag'bating bormi? — deydi amir.

— Ha, bor — deydi Abu Nasr.

Sayfuddavla mutribu mashshoqlarni chaqirtiradi. Chorlangan mashshoqlar qaysi kuyni mashq qilsa, Abu Nasr, sen falon joyda piston xatoga yo'l qo'o'yding, deb uning kamchiligini ko'rsatib turardi. Buni ko'rib, Sayfuddavla Abu Nasrdan,

— Bu san'atdan ham habaring bormi, — deyman, — so'raydi.

— Ha, — dedi Abu Nasr, u shunday dedi-yu, belidagi to'rvasini ochib, undan bir necha cho'p oladi, ularni bir-biriga uladi, so'ng chalib mashq qila boshlagan edi, davrada o'tirganlar o'zlarini tutolmay kula boshlashdi. Keyin olim o'sha cho'plarini boshqacha qilib biriktirib chalgan edi, yig'ilganlar piq-piq yig'lashga tushishdi. Olim cho'plarni bosh-qacha tartibga solib chalgan edi, amirdan tortib darvozabongacha hamma dong qotib uxlab qoldi. Abu Nasr esa fursatdan foydalanib saroydan chiqib ketadi. Rivoyatga ko'ra, «Qonun» degan musiqa asbobini Abu Nasr ixtiro qilgan ekan. Qonun (chang) — Farobiy tarjimai holiga oid ko'p kitoblarda uning «Qonun» degan va boshqa musiqa asboblarini ixtiro qilganini so'zlaydilar. U doimo yolg'iz o'tirar ekan. U bog'-rog'li, bahavo yerlarni xush ko'rar va o'shanday joylarda o'tirib, kitob ta'lif qilar ekan. Abu Nasrning oldiga tez-tez ilm ahllari kelib turar edilar.

Abu Nasr Farobiy umrining oxirgi yillarida Xalabda, so'ngra Damashqda yashagan va shu yerda 950- yili vafot etgan. Abu Nasr Farobiy Markaziy Osiyodan chiqqan buyuk fan arboblaridan biri edi[1].

Ud sozi qariyb, XVII asrlargacha yasha-gan, deb taxmin qilish mumkin, keyinchalik esa O'rta Osiyoda iste'moldan chiqib ketgan hamda udning chalish xususiyatlarini boshqa sozlar rivojlantirib uni o'rnini egallagan, degan taxminlar bor[2].

Endilikda o'zbek cholg'ulari hisoblangan tanbur, dutor, ud, afg'on rubobi, qashqar rubobi, g'ijjak, nay, qo'shnay, qonun, chang, karnay, surnay, nog'ora, doira singari sozlar yanada takomillashtirilib, mohir sozandalar rang-barang ijro dasturlari bilan jahonni kezib, o'z san'atlarini namoyish qilib kelmoqdalar.

Milliy musiqa madaniyatimizni, qadimiy sozlarimizni har qachongidan ham chuqurroq o'rganish, uni xalqlar ichida keng targ'ib qilish bugungi kunning dolzarb masalalaridan biridir. O'rta va Yaqin sharq xalqlarining cholg'ulari asli bir oilaga mansub bo'lganligi sababli bir-birlarini boyitib, o'zaro ta'sir etib, rivojlanib yana yangi nomlar bilan atalganlar.

Qadimiy musiqa cholg'u asboblaridan hisoblangan «Rud» sozidir. Rudakiy musiqa rud asbobini chalishni mukammal egallagan. XI asr shoiri, ustozi Rashidiyning yozishicha, Rudakiyning bir million uch yuz ming bayt she'ri borligini hisoblab chiqqan. Shohid Balxiy Rudakiyning iste'dodli shogirdlaridan biri bo'lgan, lekin ustozidan oldin vafot qilgan. Shohid Balxiy shunday deb yozgan: «Olimlik va boylik — nargiz guli bilan atirguldir, ular hech qachon birgalikda ochilmaydi: «Kim olim bo'lsa, unda boylik yo'q, kim boy bo'lsa, unda bilim kam»[3]. Afg'on rubobining ohangi va sadolanish jarangi udnikiga o'xshaydi. Bizning fikrimizcha, afg'on rubobi ud sozining takomillashgani haqida taxminlar mavjud, chunki ud sozida chalinadigan kuylarni ijro etish usullarini har xil janrdagi kuylar bilan afg'on rubobi mohir sozandalari uni to'ldirib, rivojlantirib yakkanavoz, jo'rnavozlikda O'z-bekistonning milliy san'atini dunyoga tanitib kelmoqdalar.

Hozirgi davrimizda afg'on rubobi cholg'usi haqida so'z borganda ko'pchilik musiqa muxlislari darhol Afg'onistondan chiqqan soz, deb afg'on milliy kuy ohanglarini yodga oladilar. Lekin, O'rta Osiyo va Sharq mam-lakatlarini bizning xalqlarimizni qadimdan sevimli cholg'usi bo'lganligini va mohir sozandalar «Rubobiy» taxallusi bilan mashhur bo'lganliklarini ko'pchilik biladi. «Buyuk ipak yo'li»dan o'tgan savdogarlar savdo-sotiq bilan

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[1] Abu Nasr Farobiy «Fozil odamlar sharhi». T. A. Qodiriy nomidagi xalq merosi nashriyoti. 1993- yil. 200—205 betlar.

[2] Kavkabiy va Darvish Alining «Risolai musiqiy» kitoblarida (Shl inv. № 468—IV df 499) olti torli ud asbobi haqida aytilgan fikrlar buning dalili bo'la oladi, — deb yozadi. I. Rajabov o'zining «Maqomlar masalasiga doir» kitobida. Toshkent. 1963- yil 13- bet.

[3] O'zbekiston tarixi kitobi № 1. Toshkent. Fan nashriyoti. 1992- yil. 101—102- betlar.

G'ulomqodir Ergashev o'z shogirdlari chapdan, Elmurodov Bahodir, Matmusayev Nodir va Qadaboyev Furqat bilan kuy ijro etishmoqda.

bir qatorda o'zlari chaladigan sozlarini esdalik uchun musiqa shinavandalariga in'om qilganlar. Shu bilan birga Sharq xalqlarining milliy sozlarini jahonga tanitib, milliy cholg'u sozlarining rivojiga ma'lum darajada hissa qo'shganlar degan fikrdamiz.

Milliy sozlarimizning kelib chiqish vatani qayerdan bo'lishidan qat'iy nazar, cholg'uchilar, muxlislarning iste'dodiga qarab soz rivojlanib, ommalashib, hozirgi vaqtgacha turli o'zgarishlarga uchrab, taraqqiy etib kelmoqda. Darslikda takomillashtirilgan afg'on rubobida chalish uchun xalq musiqasi va an'anaviy professional musiqa bilan bir qatorda ko'p ovozli musiqa, chet el bastakorlar va kompozitorlarining mayda va yirik shakldagi asarlarini havola etmoqdamiz.

Rubobda mohirona kuy chalish uchun sozanda o'z cholg'usiga, tanlagan kasbiga fidoiy bo'lishi lozim. Shuning bilan birga tinimsiz mehnat qilishi, berilgan asarni ijro bezaklari bilan mustaqil o'rganishi va shu asarni o'ziniki qilib o'zlashtirishi, chalganida o'zi ham, eshituvchi ham orom olishi kerak.

Professional nota yozuvi bo'yicha ilk bor maxsus afg'on rubobi sinfi 1960- yilda R. Glier nomidagi o'rta maxsus musiqa maktabida, 1964- yilda Toshkent Davlat konservatoriyasida, so'ngra 1975- yilda M. Ashrafiy nomidagi Toshkent Davlat konservatoriyasi qoshidagi assistent stajyorlikda ochildi. Kamina shu sinfning ilk o'quvchilaridan bo'lib, 1960- yildan beri afg'on rubobida kuylar ijro etib, sozanda va ustoz-murabbiy bo'lib ishlaganim va to'plagan tajribalarim, ilmiy-amaliy kuzatishlarim shuni taqozo etadiki, o'qituvchi rubobdan mutaxassislik darsini olib borish jarayonida, albatta, o'zi tavsiya etgan asarini shogirdiga o'zi chalib eshittirishi, kuyning mohiyatini ochib berishi maqsadga muvofiqdir. O'qituvchi shogirdiga o'zi chalib ko'rsatsa, o'quvchi kuyni o'zlashtirishi oson kechadi.

Shogird — ustoz bilan kuyni ijro qilgan vaqtida o'zgacha his-tuyg'u bilan chaladi, asardagi noyob joylarini ustozdan o'rganishi yodida muhrlanib qolishiga sabab bo'ladi. Ustoz avvalo, mohir ijrochi-sozanda va tajribali pedagog hamda o'z tajribalarini shogirdiga o'rgata olish mahoratiga ega bo'lishi joiz. Ishonchimiz komilki, mana shunda ustozning shogirdi kelajakda mohir sozanda va yaxshi mutaxassis bo'lib yetishadi. Ilgaridagi cholg'u sozlariga oid chop etilgan kitoblarda afg'on rubobini qo'l bilan chertib chaladigan sozlar qatoriga kiritishgan. Bu noto'g'ri, chunki qo'l bilan chertib chalinadigan musiqa asboblari qatoriga dutor, balalayka, do'mbira, gitaralarga o'xshagan sozlarni kiritish lozim. Noxun bilan chertib

kuy chalinadigan sozlar qatoriga ud, afg'on rubobi, qashqar rubobi, tor, domra, mandalina kabi sozlar kiradi.

Hozirgi davrda afg'on rubobi o'zbek xalq cholg'u orkestri va ansambllarida o'z mavqeiga ega bo'lib, yakka sozanda ijro etadigan cholg'u asbobi sifatida tarqaldi. Barcha maxsus Oliy va O'rta musiqiy ta'lim muassasalarida afg'on rubobi sinflari faoliyat ko'rsatmoqda. Mustaqillik sharofati bilan dildagi fikr-mulohazalarni, to'plagan tajribalarni yoshlarga yozib, o'rgatib keladigan kunlarga yetganimizga shukronalar aytsak arziydi. Biz hozir shunday rivojlanayotgan davrda yashayotganimizni his qilgan holda, dunyo miqyosida mashhur cholg'uchilar bilan bellashib, Mustaqil O'zbekistonimizni milliy san'atini namoyish qilib, jahon va davlatlararo bo'lgan festivallarda laureat unvoniga sazovor bo'lganimiz ko'pchilikka ayon. Meni hayajonga soladigan muammolardan biri balalaykachi, skripkachi, do'mbirachi, pianinochi yakka sozanda sifatida jahonni kezib konsert beradi, kamtar rubobchi, g'ijjakchi, tanbur-dutorchi, naychi, changchi va boshqa iste'dodli sozandalar o'z san'atini namoyish qilishga har doim ham moddiy imkon topolmaydilar. Rubob darsligida ijrochining dunyoqarashini kengaytirish maqsadida misollar tariqasida o'zim ko'rib eshitib, yana birga ijod qilayotgan sozandalarni ijodiga nazar solmoqchiman. Mening fikrimcha mashhur hofiz Ma'murjon Uzoqovni elga tanitgan O'zbekiston xalq artisti Mahamadjon Mirzayevning rubobda chalishi-yu, bastalagan kuylari emasmi. Mumtoz qo'shiqchilarni yuqori darajaga olib chiqqan, ilhom bergan O'zbekiston xalq artisti Turg'un Alimatovni tanburu-dutorda ijro etgan kuylari-yu, kaminaning afg'on rubobida ijro etgan musiqalari-yu va Rifatilla Qosimovning an'anaviy professional ijrochilik musiqasini targ'ib qilishdagi mehnati emasmi. «Bahor» ansablini dunyoga tanitgan Mukarrama Turg'unboyevani raqsiga chalgan O'zbekiston xalq artisti Qahramon Dadayevning doirasi emas-mi. Hozirda Londonning mashhur simfonik orkestri bilan birga ijod qilayotgan, o'z ijrolari bilan o'zbek milliy sozlarini dunyoga targ'ib etayotgan «Abbos» guruhining mashaqqatli mehnatlari tahsinga sazovordir.

Shu boisdan ijrochi sozandalarning mehnati sharafga loyiqdir. Shuni hisobga olgan holda rubob ijrochisi har tomonlama butun sozanda bo'lib yetishsa, undan yaxshi ijod, yaxshi nom qoladi.

Shu boisdan ulug' bobomiz Mir Alisher Navoiy yozib ketganlaridek:

Xaq yo'linda kim senga bir
Harf o'qitmish ranj ila.
Aylamak bo'lmas ado oning
Xaqin yuz ganj ila.

(Kim senga mashaqqat chekib, haq va haqiqat yo'lida bir harf o'rgatgan bo'lsa, uning haqqini yuz hazina in'om etish bilan ham ado eta olmaysan).

Shuni nazarda tutgan holda o'quvchilarga nasihatim shuki, o'z ustozlaringizni hurmat qilib, umringizning oxirigacha ularga vafodor bo'lib, ularni ijodlarini keyingi yosh avlodga yetkazish sizlarning vazifangiz deb bilaman.

Ushbu afg'on rubobini dunyoga tanitish maqsadida men bir qator xorijiy mamlakatlarda bo'lib, o'zimning ijrochilik mahoratimni ko'rsatganman. Shu bilan bir qatorda yakkanavoz sozanda sifatida O'zbekiston teleradiokompaniyasining oltin fondida 30 dan ortiq har xil janrdagi asarlar, 3 ta telefilm yaratilgan, qator plastinkalar va audio-video kassetalar chiqarilgan, ilmiy-nazariy kitob va qo'llanmalarim chop etilgan. Ilk bor 1975-yilda kamina tuzgan afg'on rubobchilar ansambli hozirgacha faoliyat ko'rsatib kelmoqda. Mening kamtarona mehnatlarim davlatimiz tomonidan yuksak baholanib, 2002-yilda O'zbekiston Respublikasida xizmat ko'rsatgan artist faxriy unvoni berildi. Shu bilan bir qatorda 1974-yili Respublika o'zbek xalq cholg'uvi ijrochilari tanlovining g'olibi, 1977-yili O'zbekiston Yoshlar Ittifoqi mukofotining laureati, 1988-yili dotsent ilmiy unvoniga sazovor bo'lganman. Afg'on rubobi darsligini yozish jarayonida men ko'p hurmatli ustoz va hamkasblarimni xalq cholg'u asboblari haqida yozishgan kitoblari bilan tanishib, o'zimni fikr va mulohazalarimni yanada boyitdim. Jumladan, A. Firdavsiyning «Shohnoma» Uchinchi kitobi, hofiz «Borbad» qissasi J. Jabborov tarjimasi, Abu Nasr Farobiy «Fozil odamlar shahri» kitobi, V.M. Belayev «Музыкальные инструменты Узбекистана»

O‘zbekiston Davlat Konservatoriyasi qoshidagi «Afg‘on rubobchilar» ansamblini chet ellik san’atkorlari bilan hamkorlikdagi konserti. Badiiy rahbar G‘ulomqodir Ergashev. (Noyabr, 2004- y.)

Chapdan o‘ngga: Zamira Soliyeva (fortepiano), Muzaffar Hamidov (doira), Ozodbek Tillanazarov (xonanda tanburda), Jamshid Rajabov (ud), Xusan Karimov (qonun), Ilmas Husaynxon (tabla, Hindiston), G‘ulomqodir Ergashev (afg‘on rubobi), G‘anijon Yusupov (qashqar rubobi), Nodir Matmusayev (dutor), Mirzoxid Madrahimov (afg‘on rubobi), Bahodir Elmurodov (dutar-bas), Kati Danela (raqqosa, Shvetsariya)

kitobi, N.N. Nazarov «Музыка узбеков» kitobi, O‘zbekiston tarixi kitobi, V. Vinogradov «Классические традиции иранской музыки» kitobi, I. Rajabov «Мақом масаласига доир» kitobi, F. Karamatov «Узбекская инструментальная музыка» kitobi, A.I. Petrosyans «Инструментоведение» kitobi, F.N. Vasilev «Қашқар рубоби дарслиги ва унинг учун гамма ва арпеджио аппликатураси» kitoblari, S.M. Taxalov «Афғон рубобини чалишга ўргатиш методика асослари» kitobi, Ibn Arab Shoh «Amir Temur tarixi» kitobi Ubaydulla Uvatov tarjimasi, A. Muhammadjonov «Темур ва темурийлар салтанати» kitobi, Xabib Navobiy «Deyateli iskusstv Afganistana» va «Hozirgi Afg‘oniston musiqa sarguzashti» kitobi Abdulhakim Shariy Juzjoniy tarjimasi, X. Nurmatovni «Қашқар рубоби» darsligi, R. Qosimovning «Ud» sozi darsligi va boshqa ko‘p manbalardan foydalanganligim darslikni yozishda menga katta yordam berdi. Shuning uchun chin yurakdan ulug‘ alloma ustozlar va hamma hamkasblarimga o‘z minnatdorchiligimni bildiraman.

Ushbu «Afg‘on rubobi» darsligi talabalarimizga va yosh o‘qituvchilarimizga soz haqida yanada chuqurroq ma’lumotga ega bo‘lishida, badiiy dasturlarini yanada boyitishda va ijrochilik mahoratini o‘stirishiga imkon yaratadi deb umid qilib qolaman.

2-bob. AFG‘ON RUBOBI CHOLG‘USI VA UNING IJROCHILARI

Afg‘on rubobi sharq xalqlarining juda qadimiy musiqa asbobidir. Bu soz o‘ziga xos ko‘rinishi, jarangiga ko‘ra, o‘zbek xalq cholg‘ulari oilasida alohida o‘rin egallaydi. Zarb bilan chalinadigan asboblar safida boshqa cholg‘u sozlaridan sadolanish tembri bilan ajralib turadi. Afg‘on rubobi Afg‘oniston, Hindiston, Pokiston, Misr, Xitoy kabi mamlakatlarda, shuningdek, O‘rta Osiyoda O‘zbek va tojik xalqlari orasida keng tarqalgan. Bu soz hozirgi vaqtda Toshkent, Buxoro, Samarqand, Xiva, Termiz, Farg‘ona vodiysida sevib chalinib kelinmoqda. Afg‘on rubobining qayerdan kelib chiqishini aniqlash qiyin, chunki turli manbalarda turlicha ta’riflanadi.

Al-Farobiy (X asr) o‘z davrining musiqa asboblarini tavsiflar ekan, rubobda bir-biridan farq qiladigan ijroga erishish mumkinligini, uning afzalliklaridan biri deb hisoblaydi:

«Rubobda boshqa yaxshi sifatlari ham bor. Bular faqat uning o'zigagina xos. Unda baland va mayin chalish mumkin»[1].

Darvesh Ali (XVII asr) «Musiqa haqida risola» asarida musiqa sozlarini tuzilishini bayon qilar ekan: «Rubob — torli musiqa asbobi. O'rta Osiyoda Sulton Muhammad Xorazmshoh (1200—1220) davrida tarqaldi. Shu davrda Xorazmshoh saroyida tengi yo'q rubob cholg'uvchi usta Mahmud yashar edi. Rubobda beshta tor bo'lib, ulardan to'rttasi ichakdan va bittasi kumushdan edi[2]» — deb yozadi.

Rubobning qadimdan qo'llanilib kelinayotganligi haqidagi ma'lumotlarni N.N. Mironov asarlarida ham ko'ramiz. U shunday deb yozadi: «Rubob juda qadimiy afg'on asbobi. U Hindistonda ham uchrab turadi. Qashqarda uni rabob deb ataladi. Professor Fitrat o'zining «O'zbek klassik musiqasi va uning tarixi» risolasida bu cholg'u asbobining Xorazm amiri — Muhammad Xorazmshoh davrida (XV asr) Balh shahrida noma'lum shaxs tomonidan yasalganligi haqidagi rivoyatni keltiradi[3]. V. Belayev o'zining «Музыкальные инструменты Узбекистана» kitobida bu sozni hind rubobi deb atagan[4].

Afg'on rubobi qadim zamonlardan beri Movarounnahr va Xuroson xalqlari orasida keng tarqalib, ijrochilar tomonidan mohirona chalinib kelingan. Bunday ijrochilar «Rubobiy» — tahallusi bilan mashhur bo'lganlar.

Amir Temur vaqtida Abdulqodir al-Marog'iy musiqa ilmida ustoz sozanda va xonanda bo'lib, uning o'g'li Safuddin, kuyovi Nasriyn, Qutb al-Mousuliy, Ardasher al-Changiy o'sha davrning zabardast sozanda va xonandalaridan edi, deb yozadi ibn Arabshox[5].

XIV—XV asrlar O'rta Osiyo xalqlarining musiqa san'ati taraqqiyotida yangi va barakali bir bosqich bo'ldi. Bu davrda yangi kuy va qo'shiqlar, cholg'u asboblari va musiqa nazariyasiga doir nodir asarlar yaratildi. Juda ko'p mahoratli sozandalar, bastakorlar va hofizlar yetishadi. Abdulqodir Nayiy, Qulmuhammad Shayxiy, Xusayn Udiy, Shohquli G'ijjakiy, Qosim Rabboniy, Darvesh Ahmad Qonuniy, Hoji Yusuf Andijoniy, Ustod Shodiy, Najmiddin Kavkabiy va boshqalar shular jumlasidandir. Omilkor musiqachilar bilan bir qatorda Ulug'bek, Navoiy, Jomiy va Binoiy kabi mutafakkir va shoirlar ham musiqa sohasi bilan shug'ullanib, uning rivojiga ma'lum hissa qo'shadilar. Masalan, Ulug'bek «bulujiy», «shodiyona», «axloqiy», «tabriziy», «usuli ravon» va «usuli otlig'» kuylarini, Navoiy «Isfahoniy» kuyini ijod qiladilar. Jomiy va Binoyilar musiqa nazariyasiga doir asar yaratadilar.

Musiqa san'ati ahllarining ijodiy faoliyati bilan IX—XII asrlarda vujudga kelgan Duvozdah (O'n ikki) maqom bu davrda yangi taraqqiyot pog'onasiga ko'tariladi, takomillashadi va yangi kuylar bilan boyiydi. Demak, musiqa san'ati ham XIV—XV asrlarda san'atning boshqa turlari va she'riyat bilan uzviy aloqada rivojlanadi. Mohir mashshoqlar, bastakor va hofizlar yetishadi. Nodir va bebaho musiqiy asarlar vujudga kelgan[6].

Afg'on rubobining yaratilishi haqida bizgacha turli rivoyatlar yetib kelgan. Bir rivoyatda hikoya qilinishicha: bir kuni Buxoro xonining qizi kasal bo'lib qolibdi. Shunda xon Xitoydan, Hindistondan va yetti iqlimdan donishmand tabib va olimlarni o'z saroyiga chorlaydi, bittayu-bitta qizini qanday qilib davolash mumkinligi haqida maslahat solibdi. Ammo barcha urinishlari behuda ketibdi. Shunda Balh shahrida tug'ilib, o'zi Buxoroda muqim yashab qolgan iste'dodli soz yasovchi usta, mohir sozanda xonning oldiga borib, uning qizini davolash uchun urinib ko'rishga ruxsat oladi. Shunda xon; «Qizimni kim davolasa yarim boyligim va qizimni beraman, deb», — va'da beribdi. Ammo qizni to'g'ridan to'g'ri ko'rish, u bilan suhbatlashish imkoni bo'lmabdi, chunki o'sha davrlarda ayollarni parda orqali ko'rish mumkin edi. Qizning yonida albatta o'zi yaxshi ko'rgan, ishongan

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[1] R. D. Erlanger «Za.musigue arabe Bd I. Paris» 1930, 285 bet.
[2] A. Семенов. Трактат по музыке Дарвиша Али (XII век), Ташкент, 1946 г. 18--19 стр.
[3] Н. Н. Миронов. Музыка узбеков. Самаркапд, 1929 г.
[4] В. М. Беляев. «Музыкальные инструменты Узбекистана». Муз. изд М. 1933 г. 71—73 стр.
[5] Ibn Arabshoh «Amir Temur tarixi». T. Mehnat, 1992 yil.
[6] A. Muhammadjonov. «Temur va temuriylar saltanati». T.: Qomuslar bosh tahririyati. 1996 yil. 107 bet.

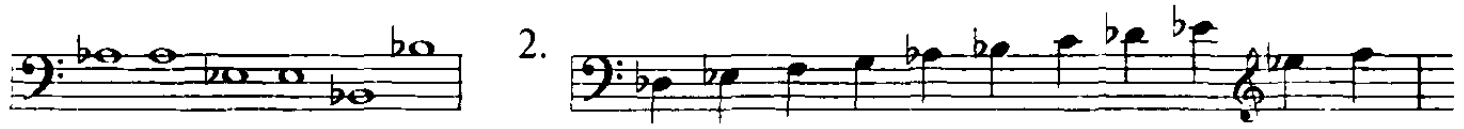
sirdoshi kanizagi bo'lardi. Shunda yigit kanizakni chaqirib, qiz nimaga qiziqadi, nima uchun u hech kimni yoqtirmasligi va ko'p xayol surishini so'rabdi. Shunda kanizak yigitga xonzoda nihoyatda tovusga ixlosi balandligini, ayniqsa, u qanotlarini yoyib o'z chiroyini ko'z-ko'z qilganda:

— «Qani endi shu tovus kuylasa, mening dardimga davo bo'lardi», — degan gapini kanizak yigitga yetkazibdi. Shundan keyin Balhlik yigit Buxorodagi o'z ustaxonasida ilk bor tovusga o'xshatib rubob yasaydi va xonzoda huzuriga borib parda orqasida rubob chalib, uni maftun etadi.

Xonzoda rubobdan chiqayotgan yoqimli sadolardan bahramand bo'lib o'z holiga kelib, asablari tuzalib, avvalgidan ham go'zallashib ketibdi. Buni ko'rgan xon va'dasida turib, sozandaga qizini va yarim boyligini beribdi. (Shunda bu rubob kimniki deb so'raganda, bu rubob ana shu afg'onniki, — deb odamlar aytishibdi). Vaqt o'tishi bilan yigit va xonzoda uzoq yillar baxtli hayot kechirishib, farzandli bo'lishibdi va ularning farzandlari ham shu otasi ixtiro qilgan rubobni Buxoroda bir necha yillar davomida rivojlantirib kuylar ijro etib kelishibdi.

O'zbekistonda xizmat ko'rsatgan fan arbobi, professor F. Karamatov o'z kitobida cholg'u sozlarni tariflar ekan, afg'on rubobini Buxoro rubobi deb ham atagan[1]. Eski Buxoro yoki Afg'on rubob to'rt qismdan iborat: tutdan yasalgan bosh qismi, dasta qismi, qorinning past qismi, qorinning ustki qismi. U tut daraxtining yaxlit bo'ladigan ishlangan. Qorinning ustiga kiyik terisi tortilgan. Afg'on rubobining 17—20 gacha tori bo'lgan. Shundan 6 tasi asosiy bo'lib, 5 tasi ichakdan va 1 tasi kumushdan yasalgan. Qolgan 11 tadan 14 tagacha torlari po'lat simli, ya'ni sado berib turuvchi torlar hisoblangan. 6 ta asosiy tor qorinning ustki qismidagi xarrakdan sozning bosh qismidagi quloqlarga, qolgan 11 dan 14 ta tor esa shu xarrak ostidagi teshiklardan sozning dastasidagi chap tomonda joylashgan quloqlarga ulanadi. Soz yog'ochdan hayvon suyagi yoki shohidan ishlangan mezrob (noxun) bilan chalingan.

1. Sozlanishi. 2. Sado berib turuvchi torlar.



Mana shu rubobda ustozlar buxoroda Najmiddin Nasriddinov, Afg'onistonda Usto-Muhammad Umar va ularning shogirdlari Tovur Jumayev, Ergash Shukurullayev va Umarjon Hamidovlar Toshkentda kuylar ijro etishgan.

1920- yil Buxoroda Sharq musiqa maktabi ochiladi. Bu maktabni o'zbek xalq cholg'u sozlari bo'limining ochilishida va uni boshqarishda mashhur sozanda va hofiz Buxoro shashmaqomining bilimdoni ustoz Ota-Jalolni xizmatlari katta bo'lgan.

Afg'on rubobi yoki Buxoro rubobidan G'ulom-garmon va N. Nasriddinovlar dars berishgan. O'sha davrda nota yozuvisiz, kuylarni yodda saqlab, barmoqlarni cholg'u dastasida bosilishini ko'z bilan ko'rib quloq bilan eshitib kuylar o'rganishgan. Munojot, Eshvoy, Giryoni-qozoq, Mirza-Davlat kuylari ko'proq chalingan[2]. Ular shu bilan bir qatorda Buxoro shashmaqomini «Mushkilot», ya'ni musiqa qismini ijro etishgan. Afg'on rubobi Buxorodan Toshkentga 1935—1937 yillari yetib kelgan va O'zbekiston Davlat filarmoniyasi ansabllarida ijro etila boshlangan.

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[1] Ф. Караматов. «Узбекская инструментальная музыка» Т. Из-во им. Г. Гуляма. 1972 г. 140—146 стр.

[2] «Танец цветов» (Пьесы для афганского рубаба из репертуара Г. Иргашева). Т. Изд-во им. Г. Гуляма. 1983 г. 4—5 стр.

Tovur Jumayev (1918—1983)

Tovur Jumayev 1918- yili Buxoro shahrining Davlat Obod qishlog'ida dehqon oilasida tug'ilgan. U yoshligidanoq musiqaga ixlos qo'yadi. Avval oddiy maktab, keyin Buxoro shahridagi Sharq musiqa maktabiga o'qishga kiradi. U yerda mashhur sozanda va ustoz Najmiddin Nasriddinovdan afg'on rubobda chalish sirlarini va musiqa nazariyasi bo'yicha Ahmad Ixtiyorovdan ta'lim oladi. O'qishni bitirgach, 1936- yildan 1939- yilgacha O'zbek davlat filarmoniyasi qoshidagi To'xtasin Jalilov rahbarligidagi ansamblda afg'on rubobchi bo'lib ishlaydi. Shu ansambl rivojlanib 120 kishidan iborat katta orkestrga aylanadi. Shu orkestr bilan 1937- yili Moskvada o'tgan dekadada qatnashib, olqishlarga sazovor bo'ladi. 1939—1947- yillarda armiya safida xizmat qiladi. 1947—1974- yillarda Buxoro oblmusdramma teatrida direktor o'rinbosari, M. Qoriyoqubov nomidagi Filarmoniyada badiiy rahbar, A. Navoiy nomidagi Davlat katta akademik opera va balet teatri direktori, Madaniyat ishlari vazirligida kadr va o'quv ishlari boshqarma boshlig'i, San'at saroyi direktori 1978—1983- yil Hamza nomidagi Toshkent davlat musiqa bilim yurtuning direktori lavozimlarida so'nggi damlarigacha ishladilar. Ustozdan afg'on rubobida ijro etish sirlarini va hayotlarida ko'rgan tajribalarini o'rganib, ko'p suhbatlaridan bahramand bo'lganman.

Hukumatimiz ustozni qilgan xizmatlarini e'zozlab, 1967- yili O'zbekistonda xizmat ko'rsatgan san'at arbobi va qator faxriy yorliqlar bilan mukofotlagan.

Tovur Jumayev ajoyib inson, ustoz — sozanda va musiqa bilimdoni bo'lib qalbimizda qoladi.

Usto Muhammad Umar (1906—1981)

Usto Muhammad Umar Qobulni Bog'bon ko'cha mahallasida 1906-yilda tug'ildi. Uning otasi Muhammad Ibrohim mashhur rubobchi va tablachi bo'lgan. Usto Muhammad Umar ilk bor ijrochilik darsini o'z otasidan olgan. 13 yoshidan boshlab xonandalik sirlarini mashhur hofiz, mumtoz xalq qo'shiqlari bilimdoni Usto Qosimdan o'rganadi. Shuning bilan bir qatorda Oqo-Muhammaddan ham dars oladi. Usto-Muhammadning oila a'zolari musiqaga mehr qo'ygan bo'lib, uning amakivachchasi Muhammad Ayub ham rubobchi sozandalardan bo'lib, jiyanini zabardast, nihoyatda ijro usullarga boy bo'lgan, mohir sozanda va bastakor bo'lishiga o'z hissasini qo'shgan. Ustoz ko'p yillar davomida afg'on va hind ansamblida rubobchi sozanda bo'lib xizmat qiladi. 1944—48- yillari maxsus tuzilgan hay'at a'zolari qarori bilan unga «Ustod» degan faxriy unvon beriladi. 1957- yildan boshlab Qobul radiosi qoshidagi milliy ansablga rahbarlik qiladi. 1960- yili bir guruh ijodkorlar bilan bir qatorda Moskva konservatoriyasida bo'lib, o'z ijodini yanada boyitadi. Men ustozni ijrolarini plastinka va radio to'lqinlaridan tinglab, ularni qator kuylarini o'rganib, shogirdlarimga ham o'rgatib kelmoqdaman. Ayniqsa, «Gullar raqsi» kuyi Usto-Muhammad Umar tomonidan yozilgan. Men shu kuyni qayta ishlab, boyitib, 3 qismlik asar holatiga keltirib, afg'on rubobchilar ansamblim bilan O'zbekiston teleradiokompaniyasining oltin fondiga yozdirganman. Shu

bilan birga Usto-Muhammad Umarni gullar raqsini o'rganish mavzusidagi maqolam G'. G'ulom nashriyotida kitob bo'lib chop etilgan[1].

Usto Qobuldagi Gyote Olmon institutida ham dars berib, shogirdlar tayyorlaganlar. Mohir sozanda va bastakor Usto-Muhammad Umar 1981- yil Qobulda vafot etadi. Usto-Muhammad Umar Qobuldagi Shuxodon Solixin nomli maqbaraga dafn etilgan[2].

Taniqli bastakor, iste'dodli murabbiy va atoqli ijrochi Ergash Shukurullayev 1922- yil

Ergash Shukurullayev (1922—1995)

9- mayda Buxoroda tug'ilgan. U dastlabki saboqni ustozlaridan domla Halim va Ahmadjon Ijtiyorovlardan saboq olgan. Ergash Shukurullayev Buxorodagi Fayzulla Xo'jayev nomli maktabda o'qigan, so'ngra Sharq musiqa maktabida tahsil ko'radi. Mohir sozanda Najmiddin Nasriddinovdan afg'on rubobi bo'yicha darslar oladi. Bu maktabda darslar musiqani esda saqlab qolib, ko'z bilan barmoqlarni yurishiga qarab kuylar o'ganilgan. Nota yozuvi bo'lmagan. Maktabni tugatib taniqli xonanda Sattor Yarashev ansamblida sozanda bo'lib ishlaydi. 1935-yildan boshlab E. Shukurullayevning hayoti Toshkentda kechdi; u poytaxtdagi musiqa bilim yurtini tamomladi. Yosh san'atkor 1937 yilda Moskva shahrida bo'lib o'tgan O'zbekiston san'ati 10 kunligida, 1951- yili Berlindagi III-Butunjahon yoshlar festivalida, keyinchalik Buxarestda o'tkazilgan IV—Xalqaro yoshlar festivalida ham muvaffaqiyatli ishtirok etib «laureat» bo'ldi.

1941- yildan boshlab E. Shukurullayev mashhur san'atkor xalq artisti Tamaraxonim ansablida, O'zbekiston Davlat filarmoniyasining To'xtasin Jalilov nomli o'zbek xalq cholg'ulari orkestrida ham, sozanda sifatida faoliyat ko'rsatdi, turli shaharlarda, chet el safarlarida bo'lib, o'zining yuksak ijrochilik mahoratini ko'rsatgan. Ergash Shukurullayev ijrochilik bilan bir qatorda o'z bilimlarini orttirish maqsadida Toshkent Davlat konservatoriyasining xalq cholg'ulari bo'limini 1955- yil hamda bastakorlik bo'limini 1977- yilda bitirdi. San'atkor kompozitor-bastakorlik borasida ham elda taniqli va e'zozlidir. Uning ijodiyotiga oratoriya, romans, kvartet, xalq cholg'ulari orkestri uchun asarlar va ko'pgina qo'shiqlar, radiodagi «Tabassum» eshittirishlari-yu, kinofilmlar uchun yaratgan zavqshavqli yumorli, ashulalar muallifidir. Mana shunday asarlar qatorida «Bahor», «Ko'xiston, «Orzu», «Yoshlik», «Dutor chertdilar», «Vatan», «Sartarosh», «Choyxonachi», «Qynonakelin», kabilar bordir. Taniqli bastakor, mohir sozanda, ustoz Ergash Shukurullayev 1995- yil 14- noyabrda Toshkentda vafot qildi.

Taniqli ijodkorning Vatan, xalq, san'at oldidagi samarali xizmatlari yuksak baholandi. 1955- yilda u «O'zbekistonda xizmat ko'rsatgan artist» unvoniga, shuningdek, «Hurmat belgisi» nishoni, O'zbekiston Oliy Kengashning Fahriy Yorliqlariga sazovor bo'ldi. U bastakorlar hamda teatr arboblari uyushmalarining a'zosidir.

Men ustozdan ko'p narsalar o'rganganman, ayniqsa, afg'on rubobini qaytadan birgalikda takomillashtirib hozir ham shu sozni qadrlab chalib kelmoqdaman.

Endi mohir sozanda Umarjon Hamidov haqida so'z boradi. Umarjon 1919- yili Buxoro shahrida tug'ilgan. U ham ko'p iste'dodli sozandalar qatorida yoshligidanoq musiqaga havas qo'yib, ustozlari domla Halim Ibodov, Ahmadjon Ixtiyorov hamda Najmuddin Nasriddinov-

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[1] Методика обучения исполнительства на узбекских народных музыкальных инструментах. Т.: Изд-во им. Г. Гуляма. 1987 г.

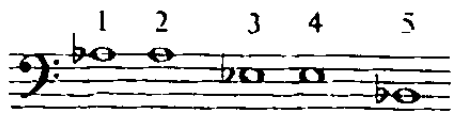
[2] Деятели искусств Афганистана. Составитель Хабиб Тавоби. Кабул. 1969 г. va «Hozirgi Afg'oiston musiqasi sarguzashti», Tehron. 1997- y. 254-257 betlar.

Umarjon Hamidov (1919—1985)

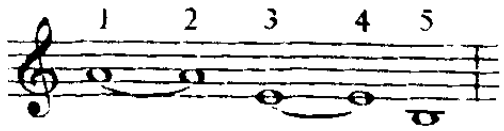
lardan saboq olgan. Ular bilan suhbatda Ergash Shukurullayev bilan Tovur Jumayevni ham o'z ustozlari qatorida hisoblaganlar. 1937- yili Umarjon ilk bor afg'on rubobchi sozanda bo'lib Toshkentdagi O'zbekiston Davlat filarmoniyasida, keyinchalik Muqimiy nomidagi teatrda faoliyat ko'rsatgan. Uni rafiqasi hurmatli xonanda Rohatoy Mannonova ustozni mashaqqatli musiqa sozandasi bo'lishlaridagi ulkan yo'llarida hamdard bo'lgan. Umarjon mashaqqatli urush davrlarida frontga borib, Vatanimizni himoya qilish bilan birga o'z sozidan ajralmagan holda «Katusha» va o'sha davrdagi askarlarni qo'shiqlariga jo'r bo'lgan. Ustoz 1947- yilda urushdan qaytganlar. 1947—1985- yillargacha o'z sozi bilan mohirona kuylar ijro qilib kelgan. Kamina ustoz bilan 1965- yillarda filarmoniyaga konsertga kelib, ustozni ijrolaridan bahramand bo'lib, ustoz-shogird bo'lishga muyassar bo'lganman. Shunda men konservatoriyaning 2- kurs talabasi edim. Kunlardan birida kursdoshim O'zbekistonda xizmat ko'rsatgan san'at arbobi Temur Mahmudov meni musiqa yozishga va ansambl bilan ijro etishga taklif qildi.

Shunda ansamblda ikkita afg'on rubobchi bo'lib qoldi, ustoz bilan men edim. Shunda ustoz o'rinlaridan turib: «Bu yosh sozanda hali mendan ham o'tib afg'on rubobini dunyoga tanitadi», — deb quchoqlab olganlari hali yodimda. O'sha davrda M. Mirzayevni kuylarini yozayotgan edik. Mahammadjon aka «Agarda afg'on rubobi shunchalik chalinsa qashqar rubobi eshitilmas ekan-da», deb hursand bo'lgandilar. Shu-shu ustoz bilan do'st bo'lib, konsertlarda, uylarida ko'rishadigan bo'ldik. Hamon yodimda, G'. G'ulom nashriyotida chiqqan «Gullar raqsi» kitobida ustoz haqida yozganimda, meni ko'zlariga yosh olib duo qilganlar. Ustoz nihoyatda o'z kasblariga fidoiy inson bo'lgan. Sozanda bo'lib o'z kasbini ardoqlab, umrini oxirgi damlarigacha sozidan ajralmaganlar. Hurmatli ustoz 1985-yili Toshkentda vafot etdilar. Fidoyilikni men shu kishidan o'rganganman, buning uchun insonda olloh bergan iste'dod, o'z kasbiga mehr, fidoyilik, chidam talab qilinadi, chunki shu damlarni o'z boshimdan o'tkazib kelmoqdaman. Hozirgi vaqtda ustozni chalgan rubobini ardoqlab, ular chalgan kuylardagi qaytarilmas uslublarni qo'limdan kelganicha yosh talabalarga o'rgatib, ustozlarimni sahnadagi, el-yurt orasidagi obro'-e'tiborlarini, yo'llarini davom ettirib O'zbekiton mavqeini yuqori ko'tarib butun dunyoga milliy cholg'u sozimizni namoyish qilishdek baxtga sazovor bo'lganimdan, ollohga behisob shukurlar aytaman.

1940- yili San'atshunoslik institutining eksperimental laboratoriyasida (bu laboratoriyaga professor A.I. Petrosans boshchilik qilgan, hozirgi vaqtda O'zbekiston Davlat konservatoriyasi ixtiyorida) rekonstruksiya qilindi, ya'ni takomillashtirildi. Sozning yordamchi sado berib turuvchi torlari olib tashlanib, dastasi uzunlashtirildi, qorni ixchamlashtirildi, dastaga temperatsiyalangan to'la (xromatik) yarim ton tovushqatorga asoslangan ebonit qalamchalaridan 19 ta pardalar o'rnatildi. Cholg'uning asosiy ochiq 5 ta torlari kvarta bo'yicha sozlanadigan bo'ldi.

Misol 1. 

ilgarigi sozlanishi

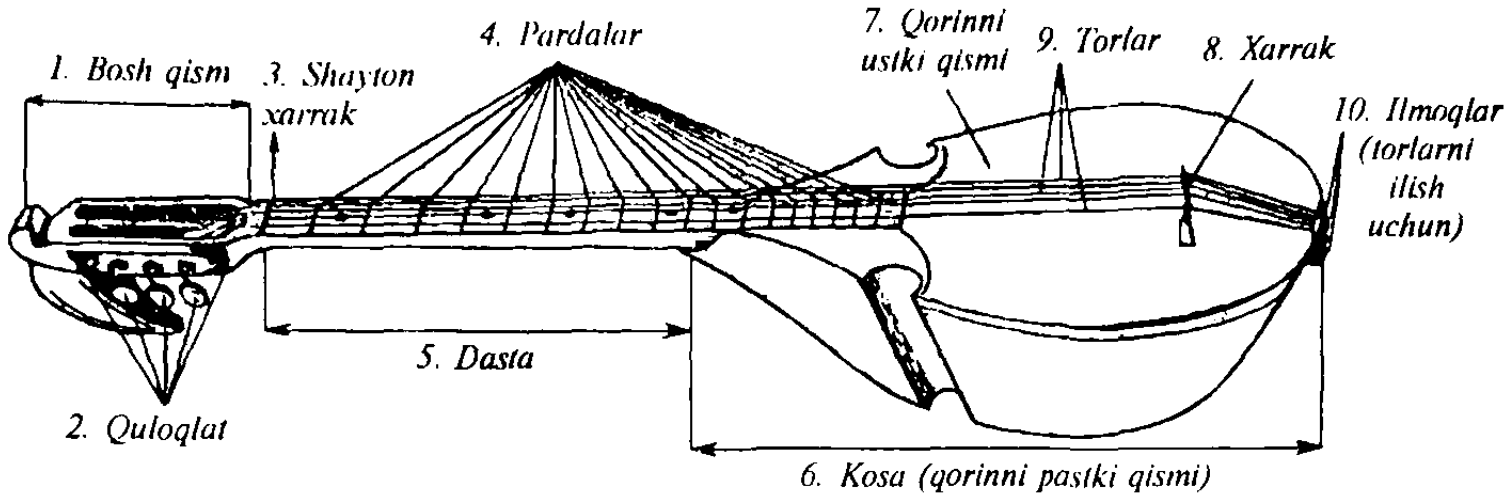
Misol 2. 

hozirgi sozlanishi

Bu cholg'u sozlanishiga qaraganda bir oktava past eshitiladi.

Takomillashtirilgan afg'on rubobini diapozoni kengaytirilib sozandaga nafaqat o'zbek xalq kuylarini ijro etish, balki jahon kompozitorlarining asarlarini chalishga texnik imkoniyatlari paydo bo'ldi.

1-bob. NAZARIY VA USLUBIY MA'LUMOTLAR



Afg'on rubobining tuzilishi, qismlarining nomi va vazifasi

Afg'on rubobi, asosan, kosa, dasta, bosh qismdan tashkil topgan.

Kosa — bir-biriga yopishtirilgan bir nechta taxtachadan, pastki va yuqorigi qopqoqdan, torlarni mahkamlashga mo'ljallangan ilmoqlardan iborat. Ustki qopqoqqa baliq teri qoplangan bo'lib, unga xarrak o'rnatiladi. Hozirgi vaqtda ustalarimiz kosani tut daraxtidan o'yma yoki qovurg'asimon qilib ham ishlamoqdalar. Pastki qopqoq yog'ochdan tayyorlanib kosaga zich qilib biriktiriladi.

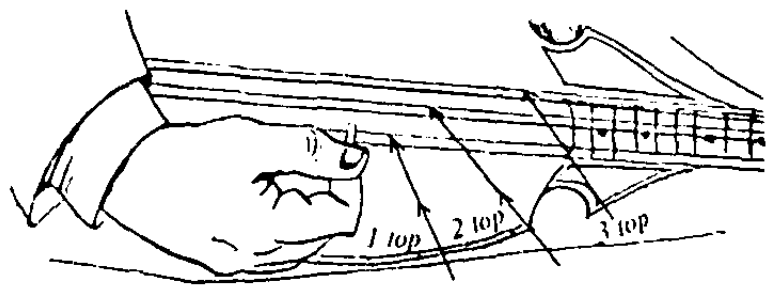
Dasta — kosaga mahkam biriktirilib, unga 19 ta parda o'rnatiladi. O'rganuvchi sozandalarga qulay bulishi uchun 2, 5, 7, 10, 12, 14, 17, 19 pardalariga dumaloq belgilar qo'yiladi. Dastani hozirgi vaqtda ustalar yong'oq daraxtidan ishlamoqdalar.

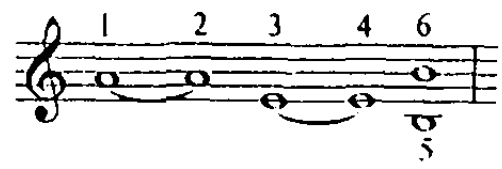
Bosh qismida — torlarni mahkamlash uchun quloqlar o'rnatilgan.

Afg'on rubobining torlari va ularning sozlanishi

Afg'on rubobi takomillashgandan keyin 5 :a ochiq torlari sof kvarta intervallariga sozlanadigan bo'ldi.

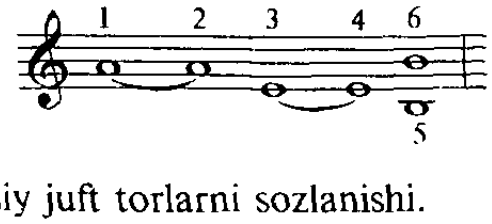
Sozning torlari ichakdan bo'lib, 1 juft :orlar kesimi 0,8 mm, 2 juft torlar kesimi 1,2 mm, 3 tor (bittalik) kesimi 1,8—2 mm bir xil yo'g'onlikda taqiladi. Vaqt o'tishi bilan ijrochilik mahorati rivojlanib, 1972—80-yillari tajriba uchun rubobdagi 3-yakka yo'g'on torga metall simdan tor qo'shib unison qilib sozladim. Shunda yo'g'on tor bilan ingichka po'latdan qo'yilgan sim qo'shilib zil (yuqori) — bam (past) yoqimli va kuchli tovush hosil bo'ldi. Mabodo kuy ijrosi uchun o'sha 6-simim kerak bo'lmasa, xarrak yoniga tushirib qo'yadigan bo'ldim. Vaqt o'tishi bilan bu tajribamdan qashqar rubobchilar ham foydalanadigan bo'ldilar.



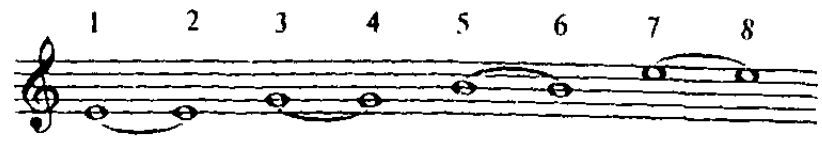


O'sha yillardan beri hozirgacha afg'on rubobini 6 ta simda ijro etib kelib, yana shu yili ustoz Ergash Shukurullayev bilan rubobning kosasini eski holiga yaqinlashtirib, yonidagi 8 ta sado beruvchi torlarni qo'shib ustoz rahbarligida musiqa fabrikasida tajriba uchun afg'on rubobining yangi shakli ishlandi. Rubobning eski va qayta ishlangan eng yaxshi

tomonlarini olib, boshqa ko'rinishdagi sadolanishi to'liq, ohangi yoqimli afg'on rubobi yaratildi. Xarrakdan asosiy 6 ta torlarning tagidan o'tgan 8 ta po'lat simlar sado berib turuvchi torlar hisoblanib, ular kosa yonidagi 8 ta quloqqa taqiladi.



Asosiy juft torlarni sozlanishi.



Sado berib turuvchi torlarni sozlanishi.

Bu torlar kosa yonidagi quloqlarga mahkamlanadi.

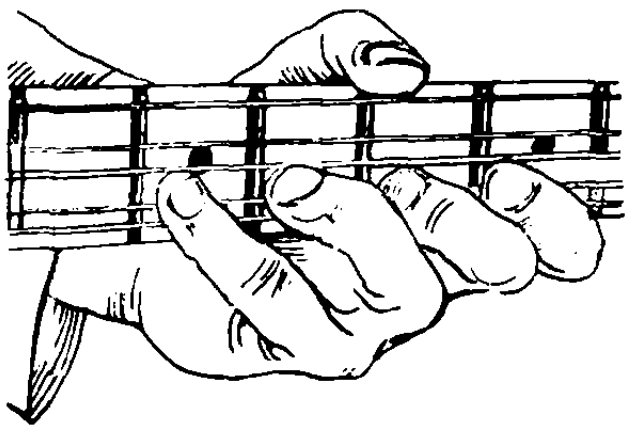
Men 44 yillik ijrochilik, amaliy, nazariy va pedagogik tajribamga suyangan holda shuni guvohi bo'lyapmanki, sozlar o'zgaradi, takomillashadi, lekin eng yaxshisi ijrochilar tomonidan chalinib, yanada rivojlanadi, degan fikrdaman. Shuning uchun bu sohada ustozlarimiz Borbad, Al-Farobiy, Usta-Usmon Zufarov, A.I. Petrosans, M. Mirzayev, E. Shukurullayev va qator olim va ijrochi sozandalarni yaratgan nodir sozlaridan o'rganib, o'z mulohaza va hozirgi zamonni talabiga javob beradigan afg'on rubobi haqidagi fikr-mulohazalarimni yozayapman. Bu hali eng yuqori darajadagi afg'on rubobi degani emas, chunki hali qilinadigan ishlar ko'p. Bu soz davr taqozosi bilan shogirdlar tomonidan rivojlanib, yana boyiydi. Shuni nazarda tutgan holda, konstruktor S.E. Didenko va professor I.A. Petrosans tomonidan qayta ishlangan afg'on rubobini asos qilib, hamma o'quv yurtlarida maxsus afg'on rubobi sinfida qo'llanilayotgan soz haqida so'z boradi.

SOZANDANING IJROCHILIK HOLATINI TARTIBGA SOLISH

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

Chalishga o‘rgatishning muhim shartlaridan biri, cholg‘uvchini ijrochilik holatini tartibga solishdir. O‘quvchi avvalo, shogirdini chalishga o‘rgatayotganida uning o‘tirish holatiga, cholg‘uni qulay joylashtirishiga, chap va o‘ng qo‘llarini to‘g‘ri harakatlanishiga juda katta e’tibor berishi kerak. Shuning bilan bir qatorda, ustoz o‘quvchini o‘ng qo‘li bilan noxunni to‘g‘ri ushlab torlarga chertib chalganida qo‘lni toliqtirmasdan erkin harakat qilishini va asbobni dastasi chap yelka balandligida bo‘lishini ta’minlashi kerak.

Sozda tiniq tovush hosil qilish uchun o‘ng qo‘l bilan bir qatorda chap qo‘lning barmoqlarini soz paradalariga to‘g‘ri bosish va uni ishlatish muhim vazifalardan biridir. Chap qo‘lning to‘rtta barmoqlari harakatda bo‘lganda bosh barmoq birinchi va ikkinchi barmoqlarning ro‘parasida turishi lozim.



Endi o‘rganayotgan sozanda, barmoqlari bilan parda bosganida, barmoqlarini uchida og‘riq sezadi, qattiq bossa og‘riydi, barmoqlar qiyshayib tekis turmaslik hollari uchraydi. Shuning uchun ustoz o‘z shogirdiga katta ahamiyat bergan holda, chap qo‘lning barmoqlarini to‘g‘ri bosishi uchun ko‘proq mashqlarni va applikaturani o‘rgatishi lozim.

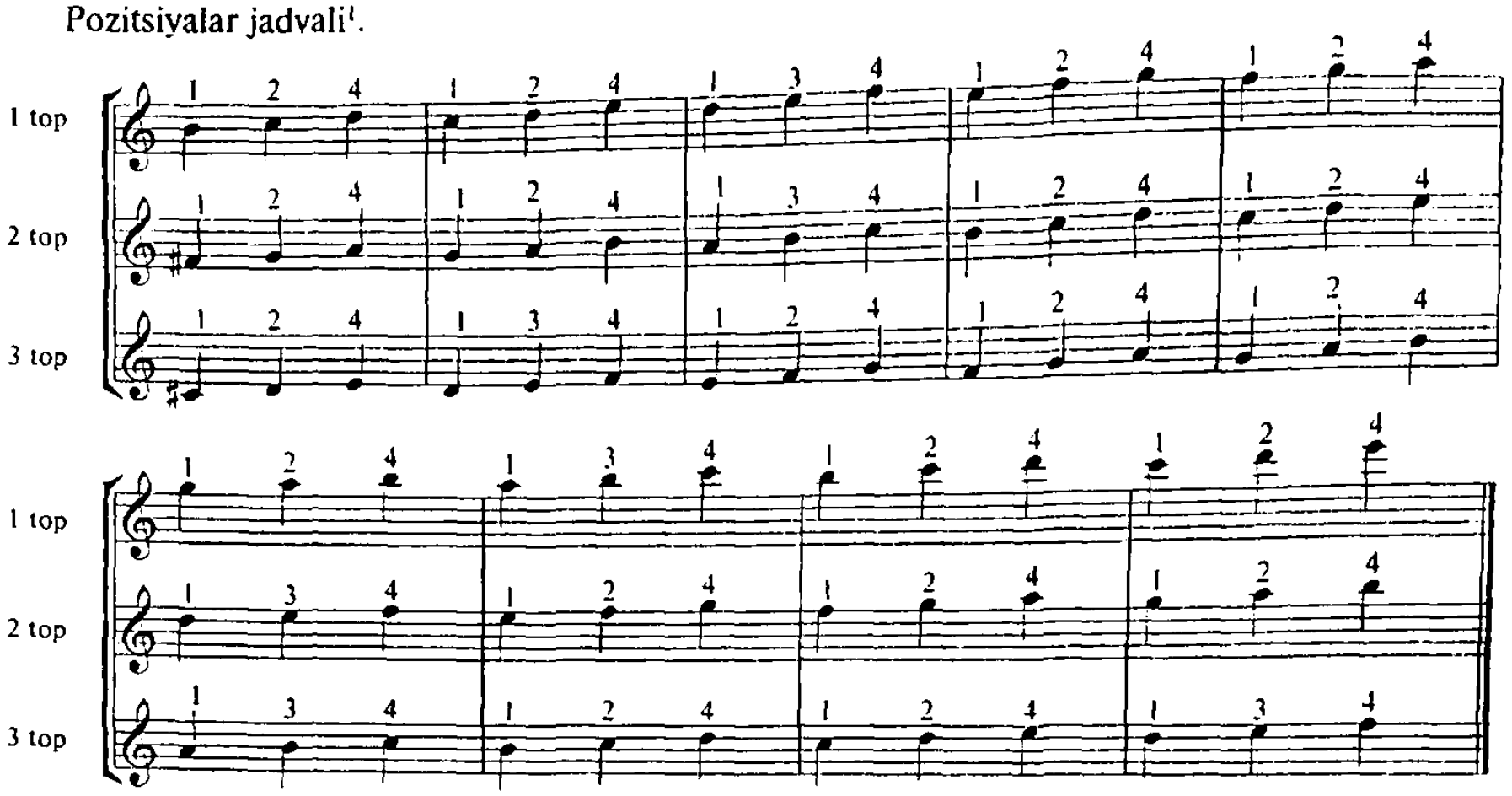
Cholg‘uvchining musiqa asbobida chap qo‘l barmoqlarining joylashish holati va uni almashinish tartibi — **applikatura** deb ataladi.

Sozandaning barmoqlarini cholg‘u asbobi dastasida qulay joylashishi va ularni maqul tarzda almashtirishi, ijro etayotgan asarlarini mazmunini bemalol qiynalmasdan tinglovchiga yetkazadi va o‘zi ham orom oladi. Afg‘on rubobida chalishga o‘rganayotgan sozanda, barmoqlarini soz dastasida to‘g‘ri joylashtirish bilan birga, uni dasta bo‘ylab harakat qilishi uchun tovush qatorlarda chap qo‘l barmoqlarini joylashishini bilishi shart. Sozandaning chap qo‘l barmoqlarini cholg‘u asbobi dastasidagi joylashish holati **pozitsiya** deb ataladi. Afg‘on rubobida 9 ta pozitsiya bor.

Pozitsiyalarni afg‘on rubobining uchta torlarida qanday joylashishini havola qilmoqdamiz. Ijrochining ko‘rsatkich barmoq bilan jimjiloq barmog‘igacha bo‘lgan masofa **bir pozitsiya** hisoblanadi.

Misol tariqasida birinchi tordagi si-do-re notalari chap qo‘lning 1, 2, 4 barmoqlari bilan ijro etiladi. Ikkinchi tordagi fa-diyez-sol-la notalari 1, 2, 4 barmoq bilan ijro etiladi. Uchinchi tordagi do-diyez-re-mi notalari chap qo‘lning 1, 2, 4 barmoqlari bilan ijro etiladi.

Pozitsiyalar jadvali[1].



Ijrochilik jarayonida nota yozuvlarida shartli belgilarga e'tibor berish lozim. Shartli belgilar quyidagicha.

SHARTLI BELGILAR

— Noxunning (mediator) pastga yo'naltirilgan zarbi.

V — Noxunning yuqoriga yo'naltirilgan zarbi.

— Notalarning qo'shzarb bilan ijro etilishi.

— Notani rez bilan ijro etilishi.

— Detashe (qisqa rez) — har bir notani o'z cho'zimiga qarab alohida rez bilan chalish.

— Stakatto — notani qisqa-qisqa uzib chalinishi.

\+ — Tovushni sadolantirishda noxun zarbini ishlatmasdan chap qo'l barmoqlari harakati bilan kifoyalanish.

— Mordent — tayanch tovush noxun bilan chalinib, yordamchi tovushlarni chap qo'l barmoqlari bilan sadolantirish.

— Arpedjio — bir necha tovushlarni noxunning bir zarbida sirg'anma harakatlantirish orqali ijro etish.

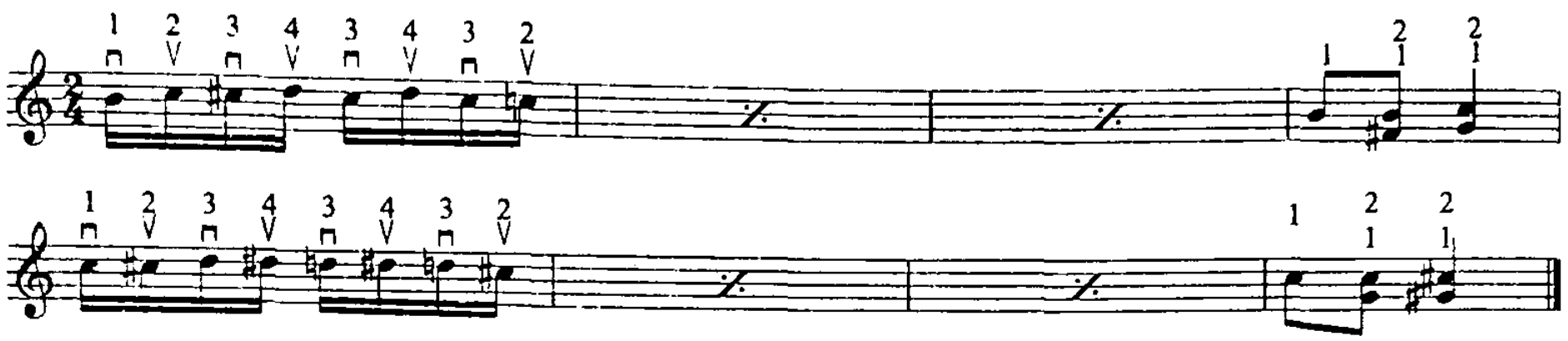
— Kashish — yarim ton doirasida amalga oshiriladigan bezak usuli. Kashish bezagini ijro etish barmoq ostidagi parda tovushni torni yuqoriga ko'tarish va tushurish orqali amalga oshiriladi.

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

[1] 1, 2, 3, 4- raqamlar ijrochining chap qo'lining barmoqlarini asbob dastasidagi pardalarni qaysi barmog'i bilan bosishi ko'rsatilgan.

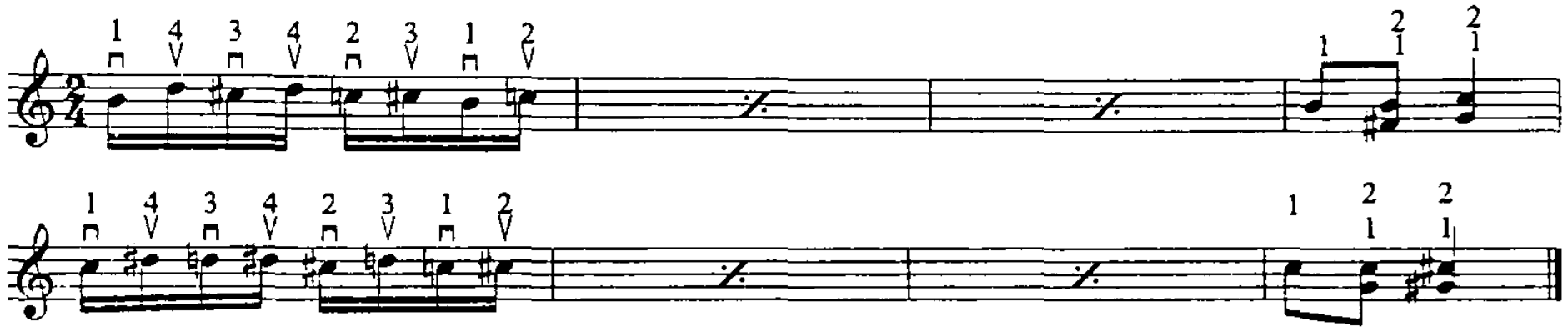
1-bob. MASHQLAR[1], GAMMALAR, ETUDLAR

Birinchi mashq



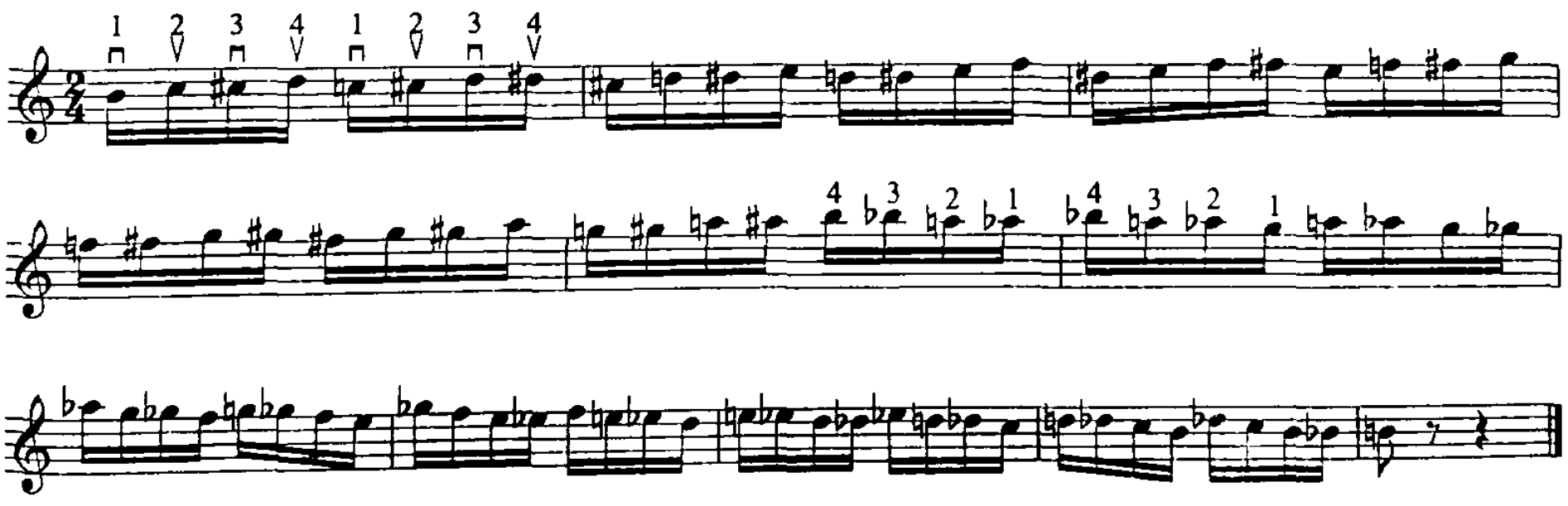
va shunga o‘xshab davom ettirish

Ikkinchi mashq



va shunga o‘xshab davom ettirish

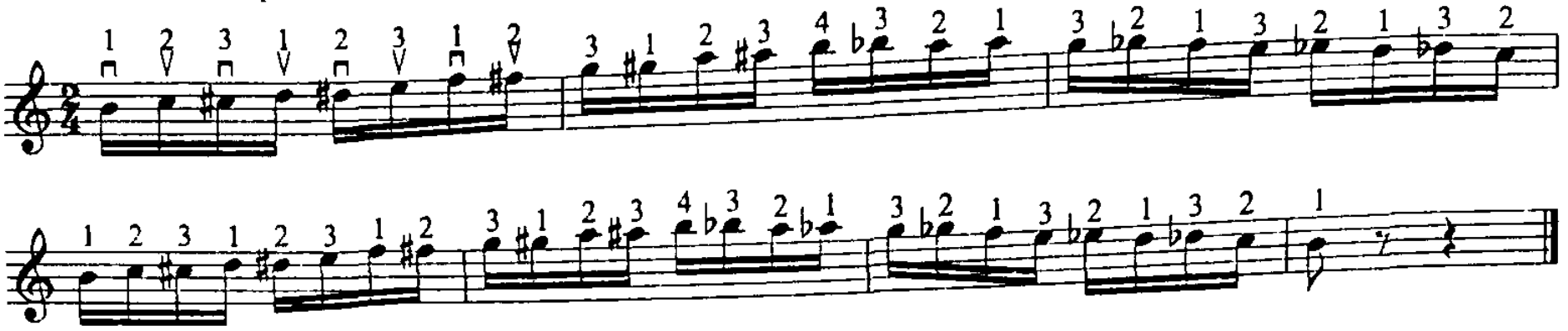
Uchinchi mashq



va shunga o‘xshab davom ettirish

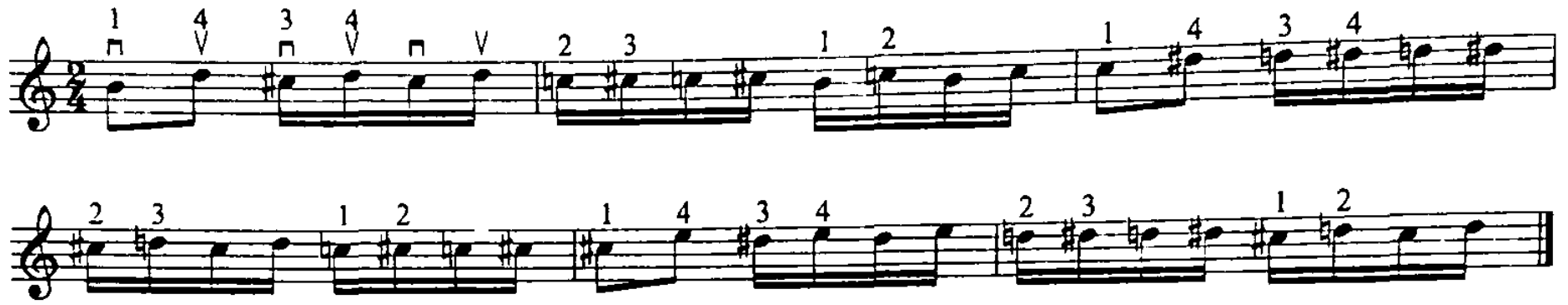
[1] Barmoq harakatini o‘stirishga mo‘ljallangan ushbu mashqlarni ijro etishda rubob pardalarini to‘liq qamragan holda turli zarblardan foydalanib ijro etish lozim.

To'rtinchi mashq



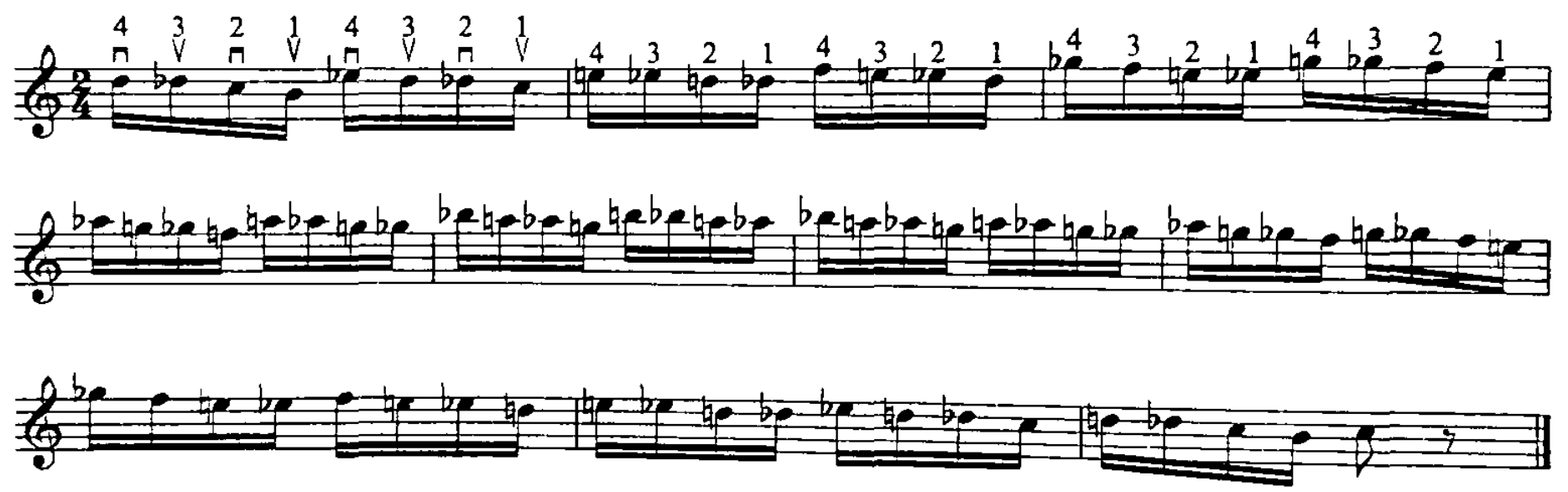
va shunga o'xshab davom ettirish

Beshinchi mashq



va shunga o'xshab davom ettirish

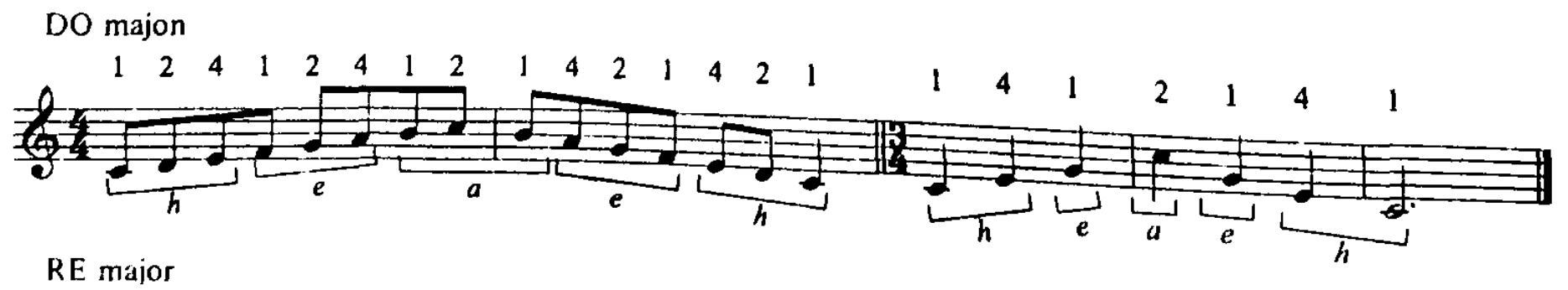
Oltinchi mashq



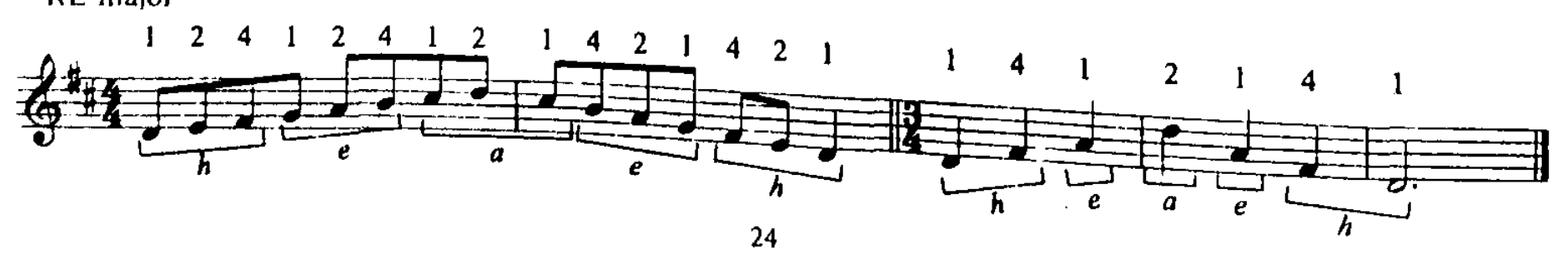
va shunga o'xshab davom ettirish

Bir oktavali major va minor gammalari va ularning ijro etilishi
(qolgan barcha gammalar ham shunday aplikaturada ijro etiladi)

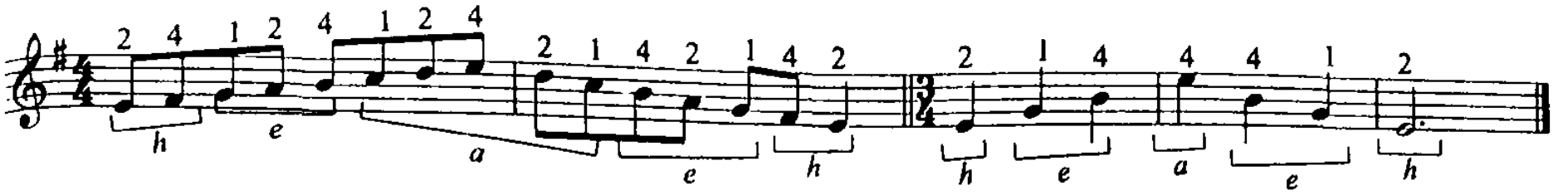
DO majon



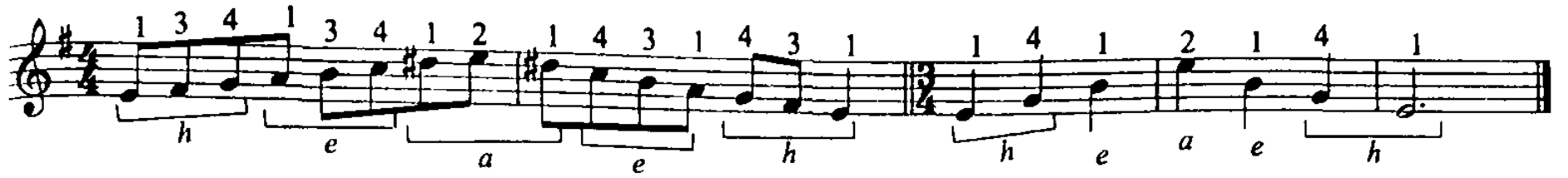
RE major



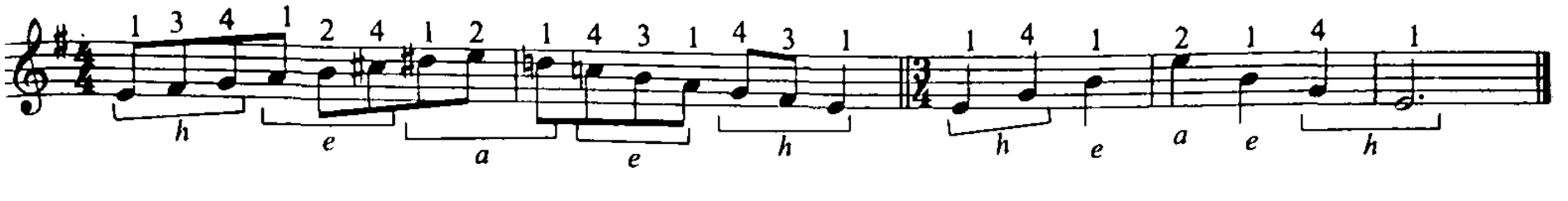
MI minor (tabiiy)



MI minor (garmonik)

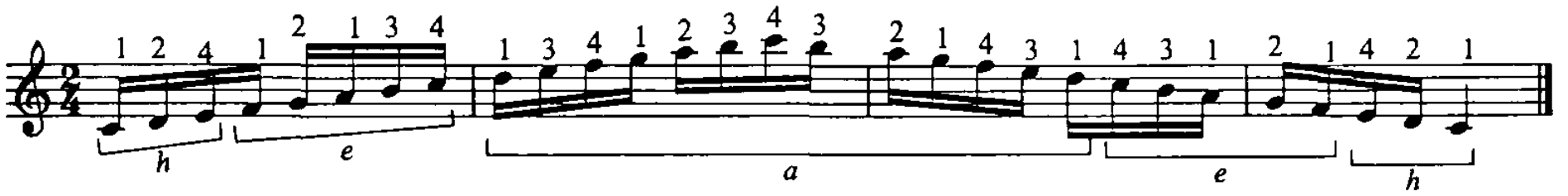


MI minor (melodik)

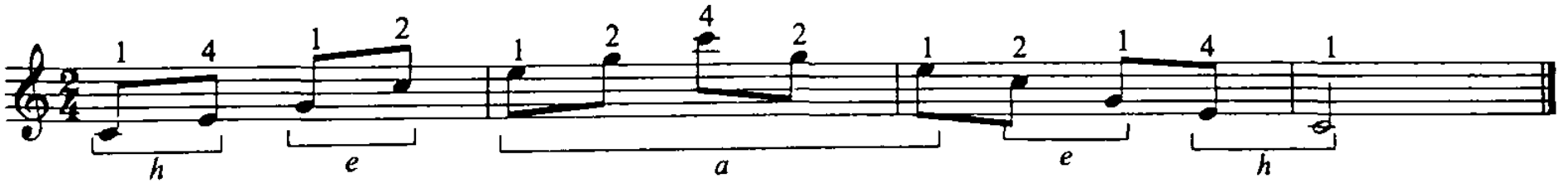


Ikki oktavali major va minor gammalar va ularning ijro etilishi (qolgan barcha gammalar ham shunday aplikaturada ijro etiladi)

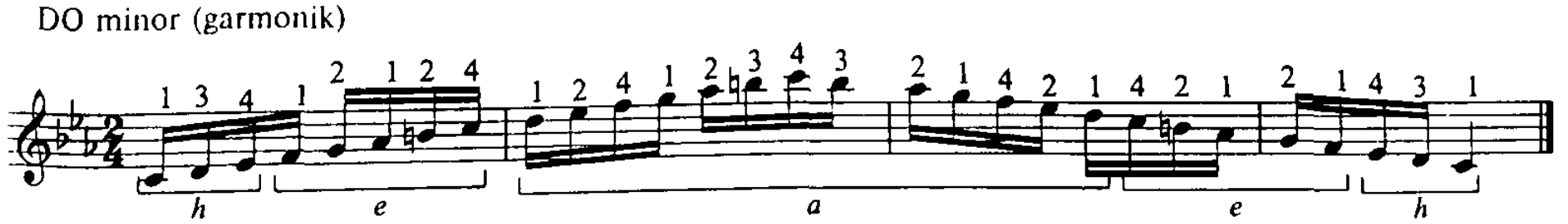
DO major



DO minor (tabiiy)



DO minor (garmonik)



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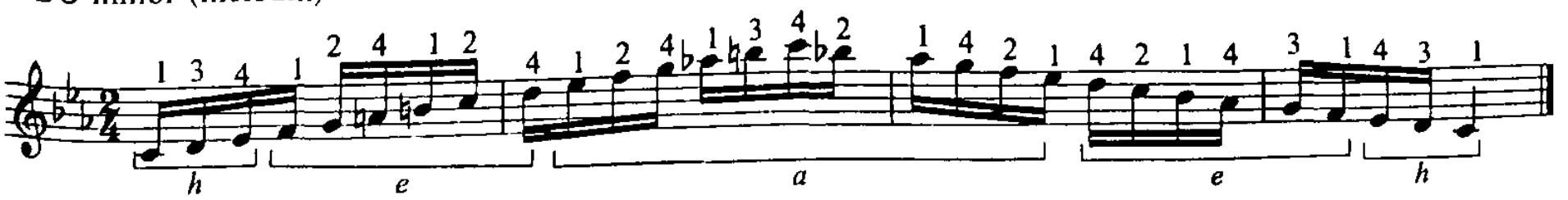
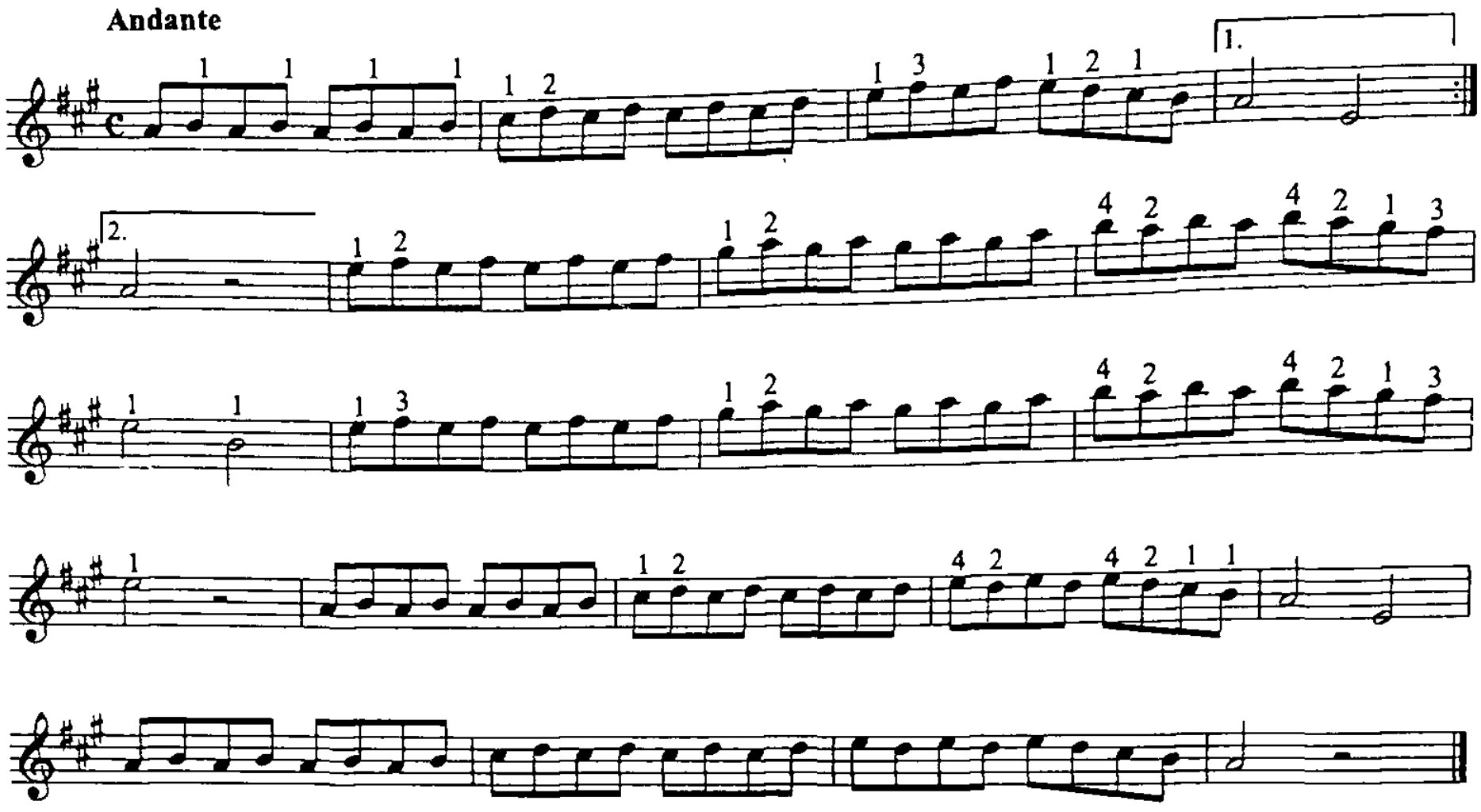


ETYUD

N. Baklanov

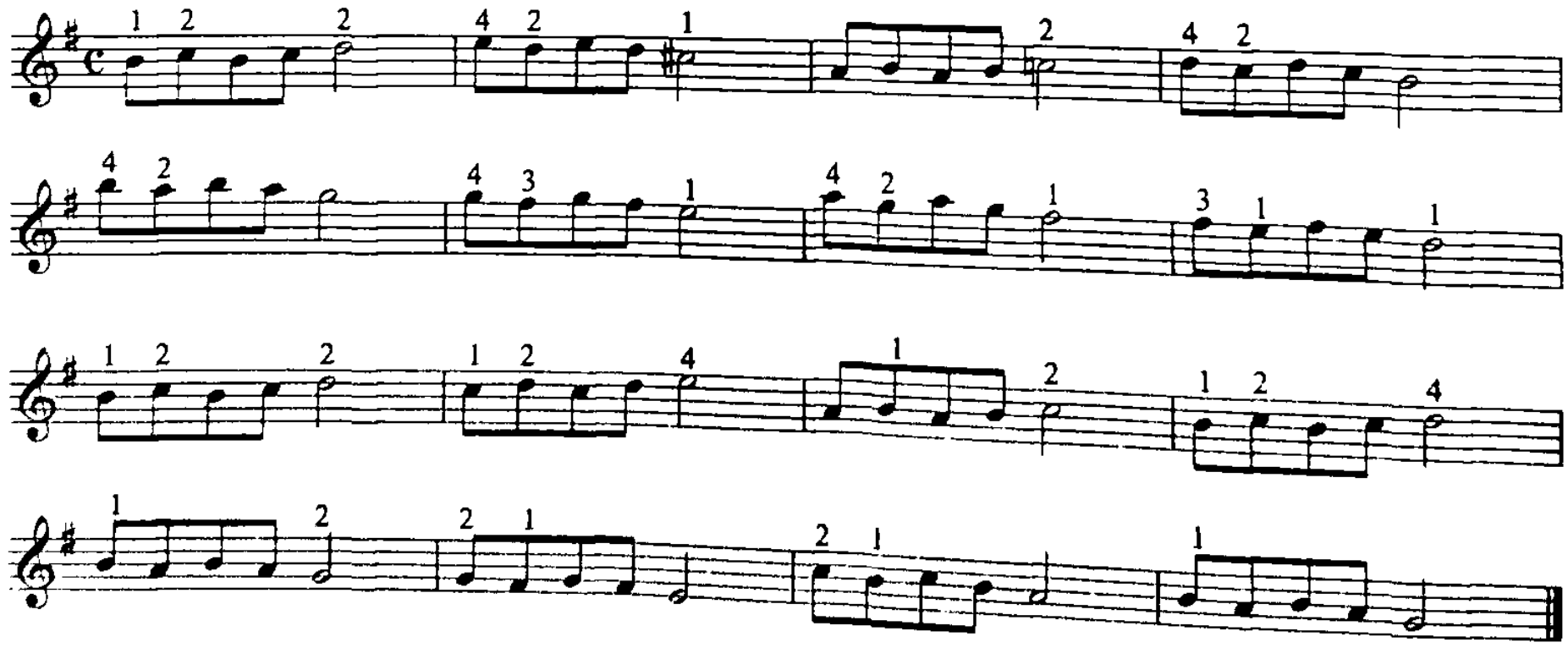
Andante



ETYUD

E. Gnesina-Bityachok

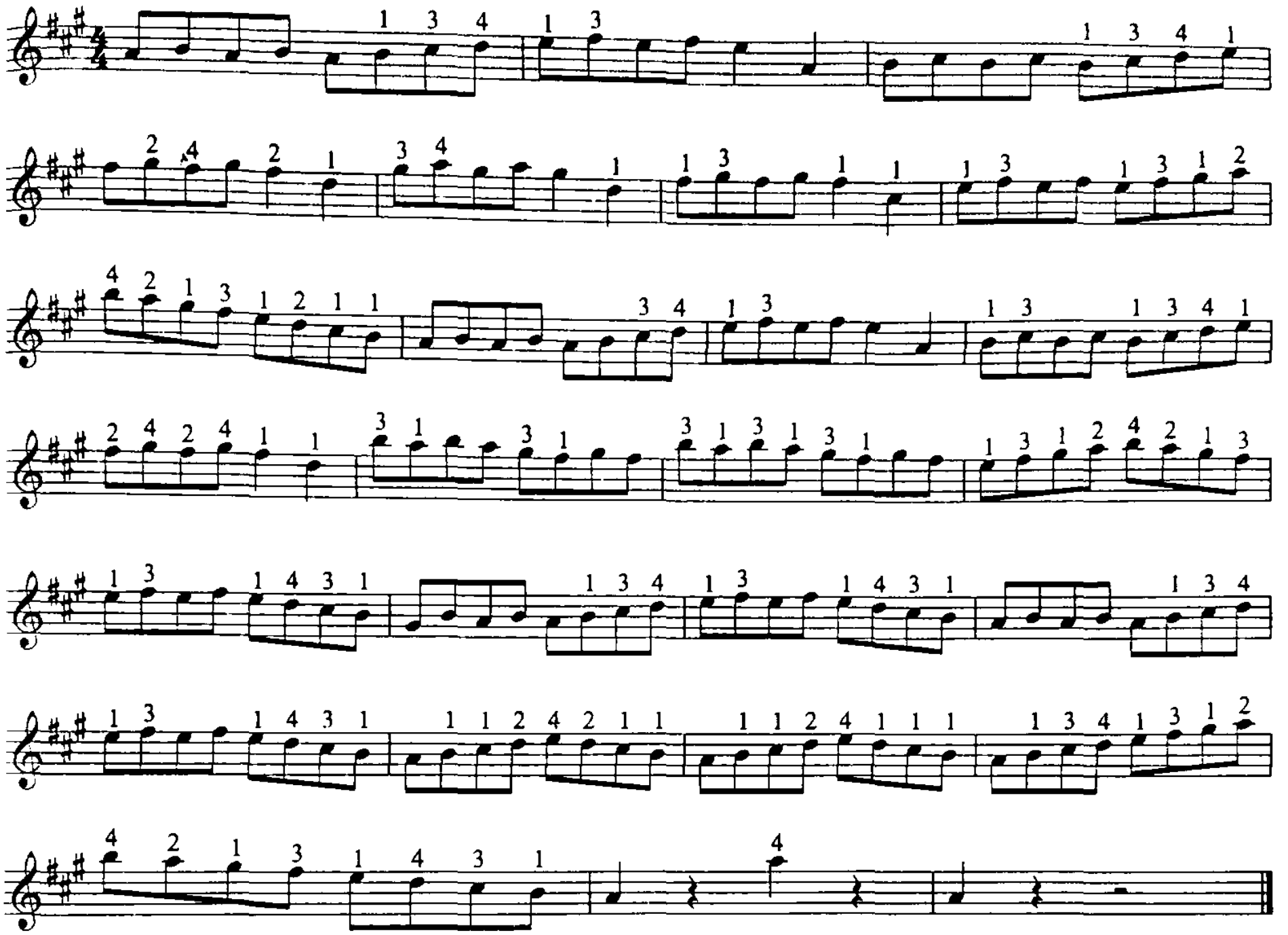
Allegro moderato



ETYUD

A. Komarovskiy

Allegretto



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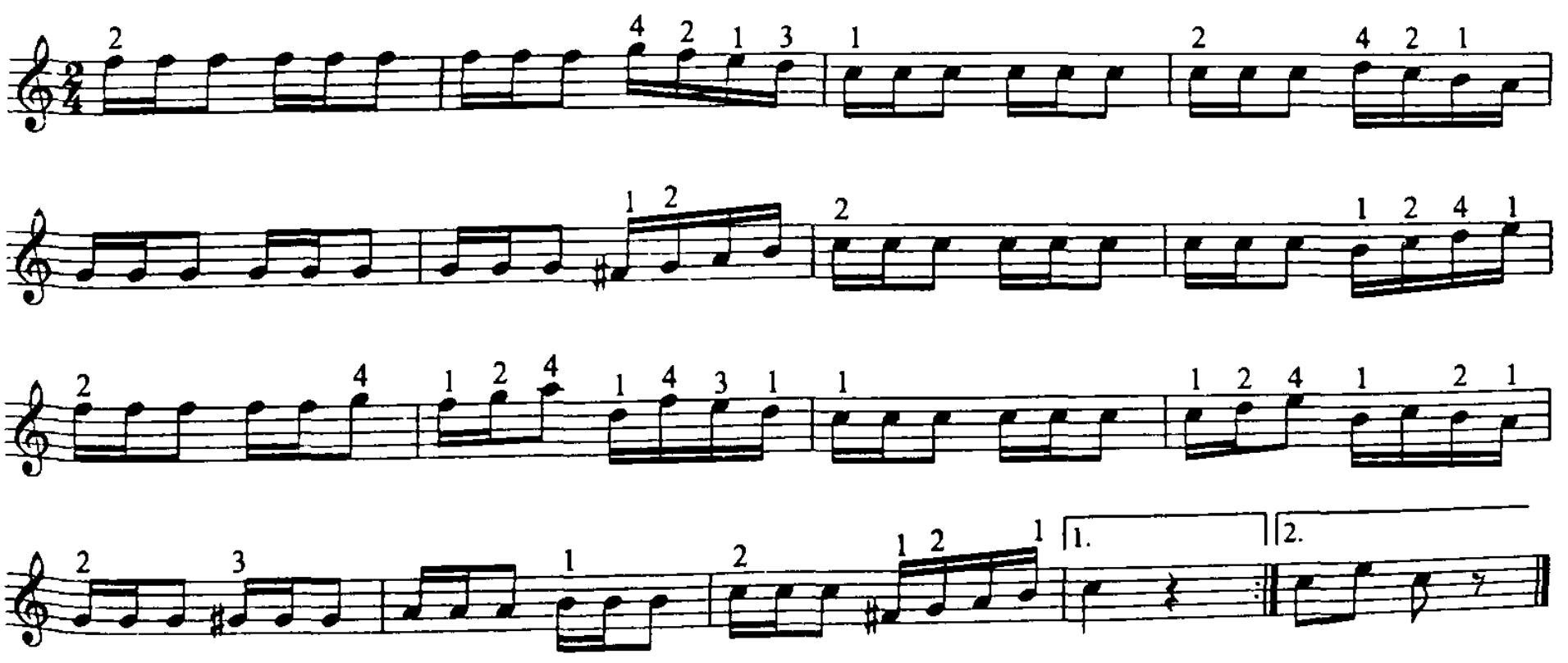
A. Pilshikov

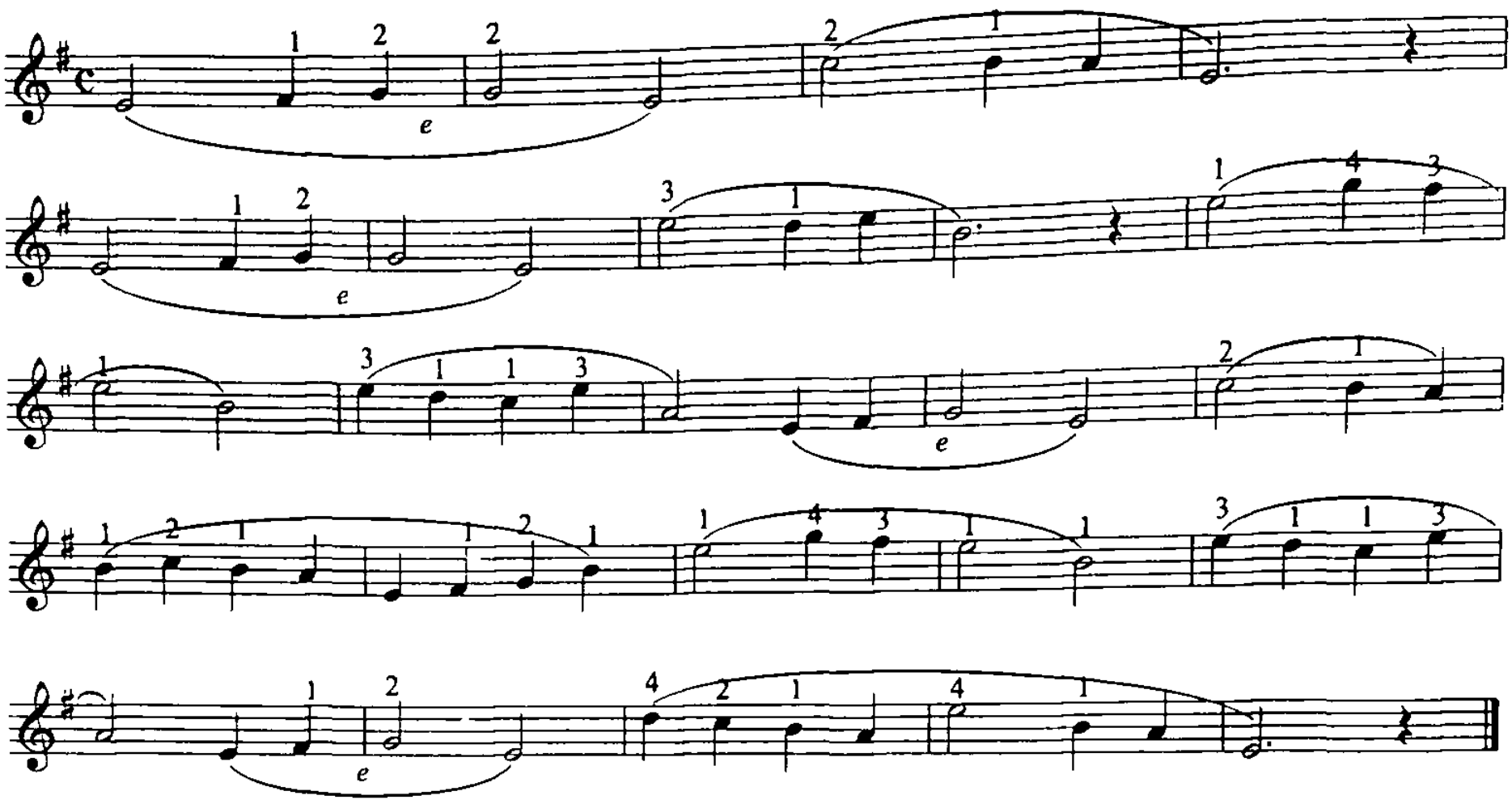
Allegro



ETYUD

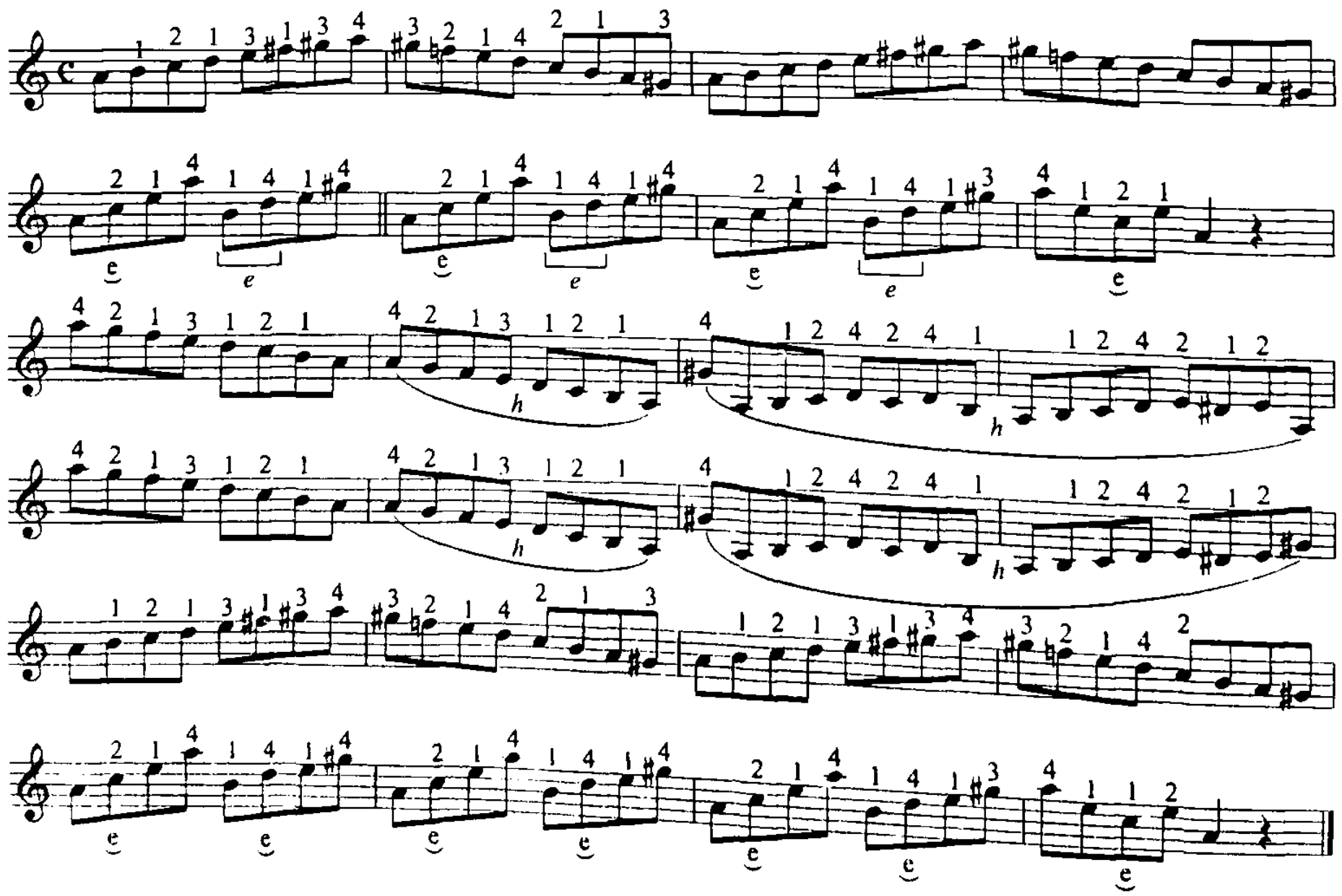
M. Garlaskiy

Andante



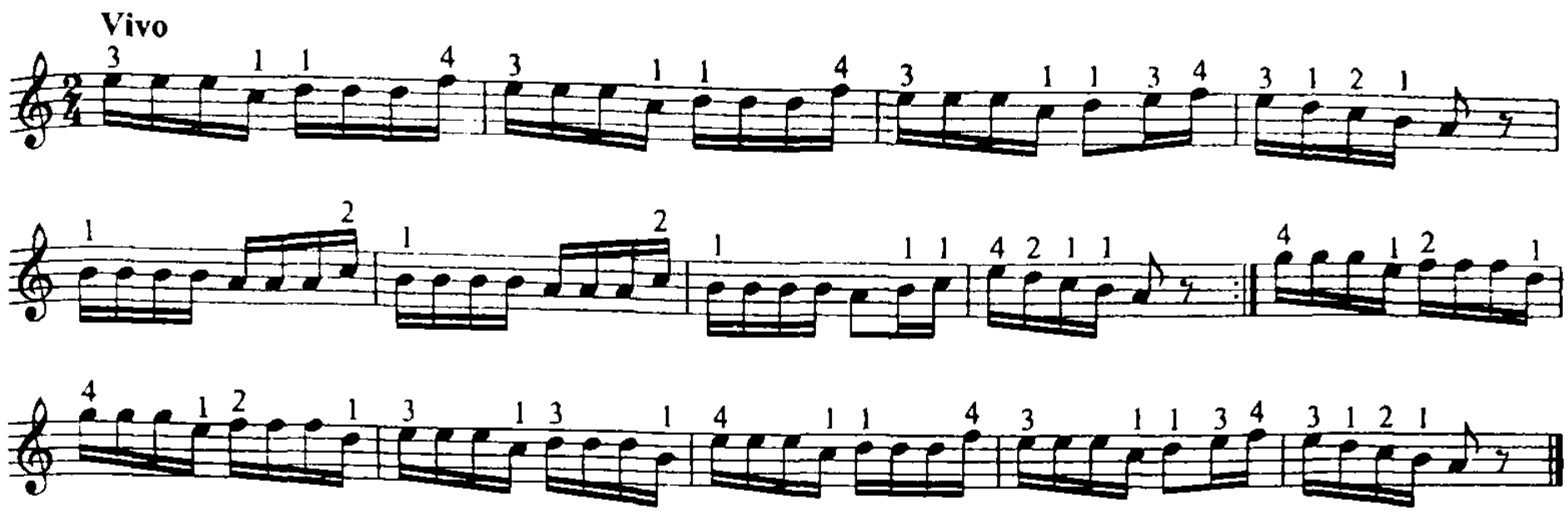
ETYUD

G. Gammel



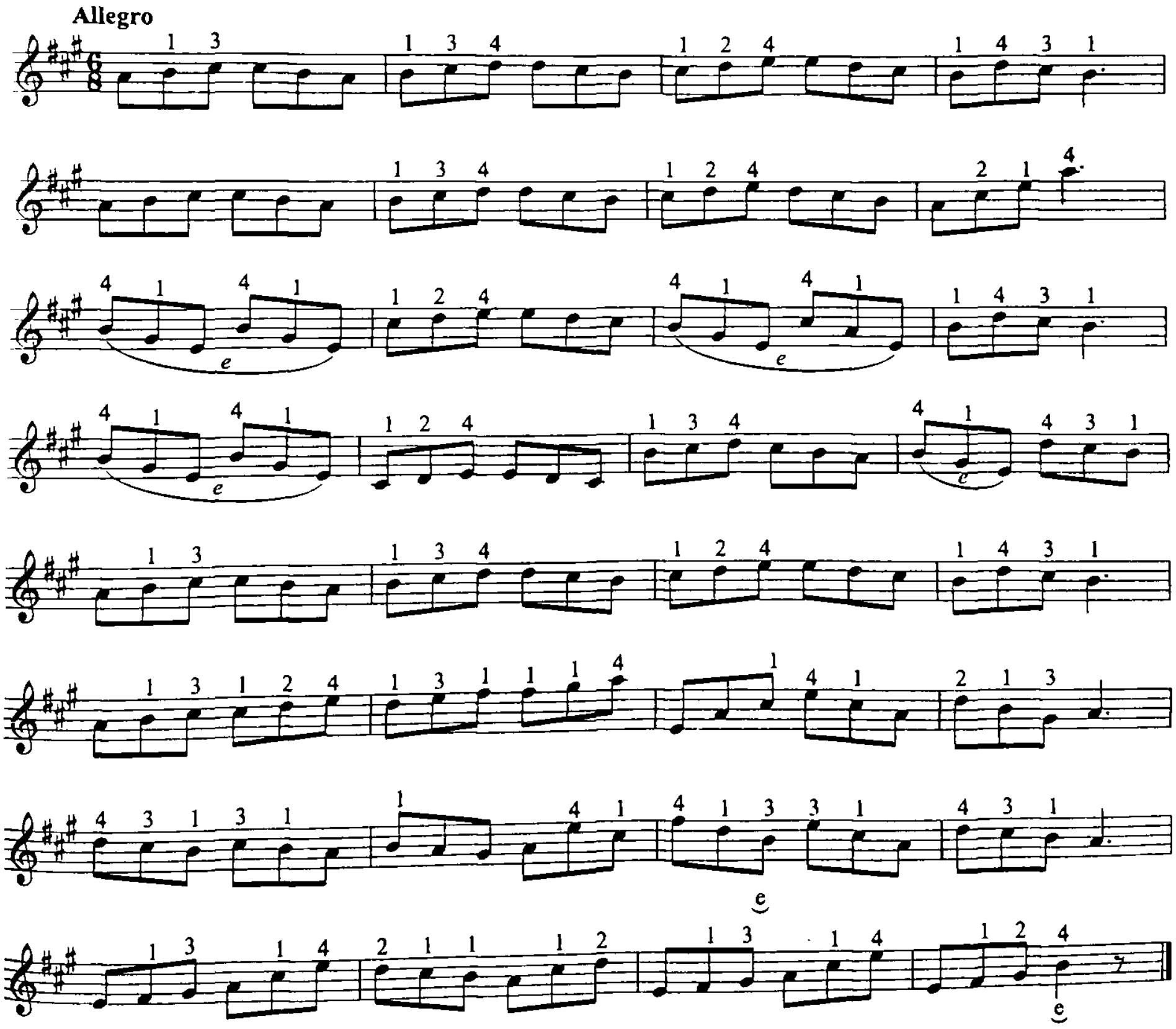
ETYUD

G. Gleyxman



ETYUD

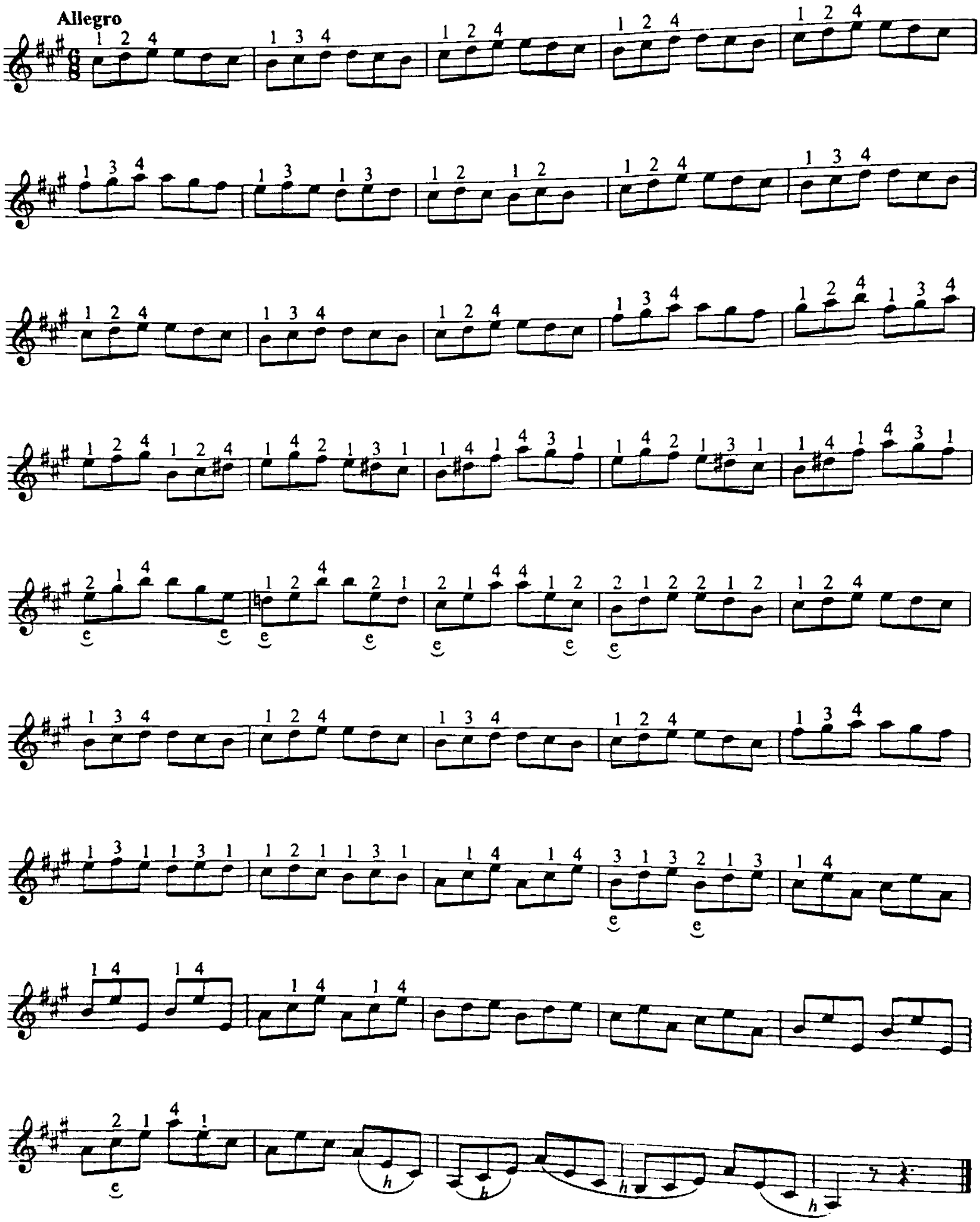
A. Yanshikov



ETYUD

Sh. Danklya

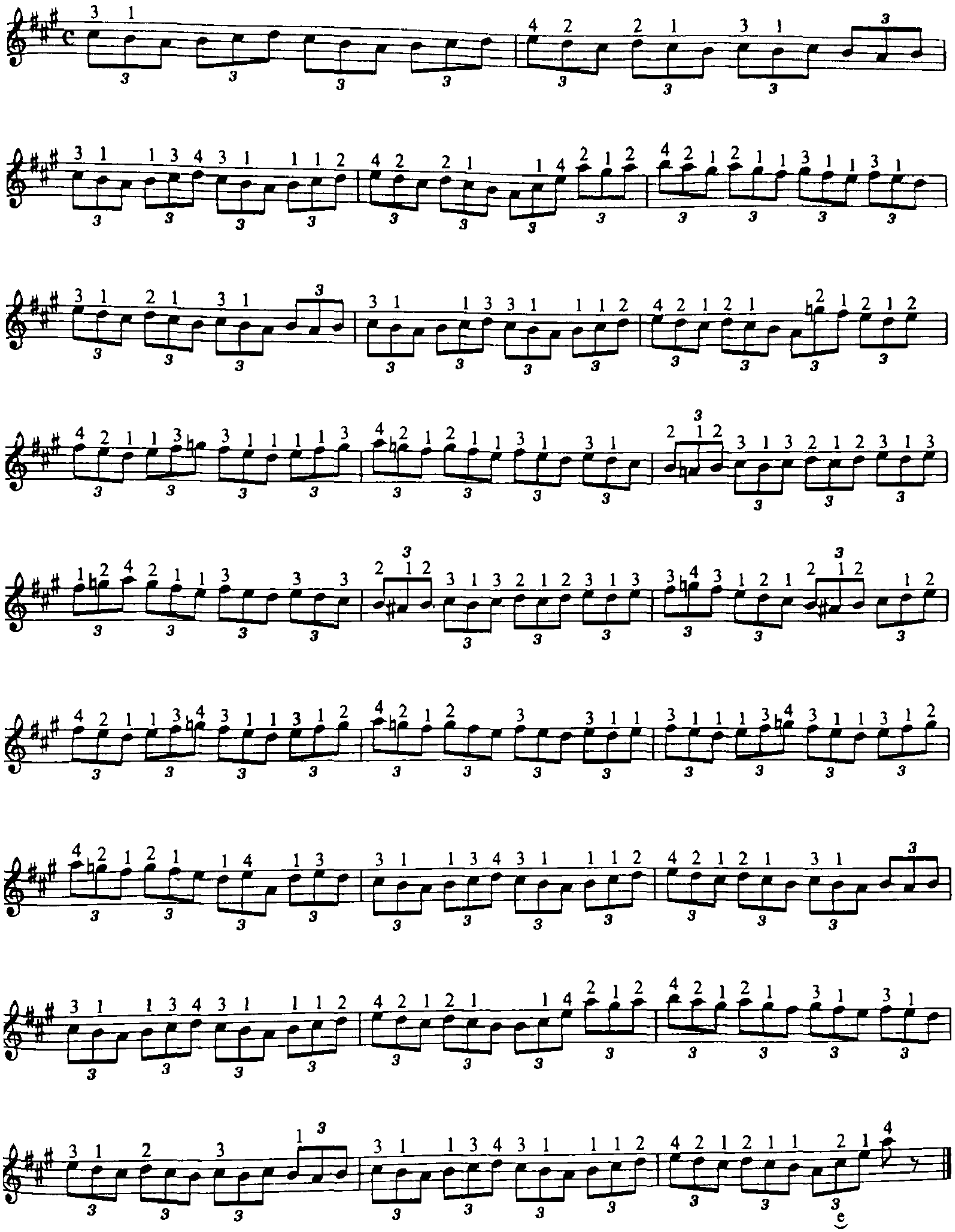
Allegro



ETYUD

A. Komarovskiy

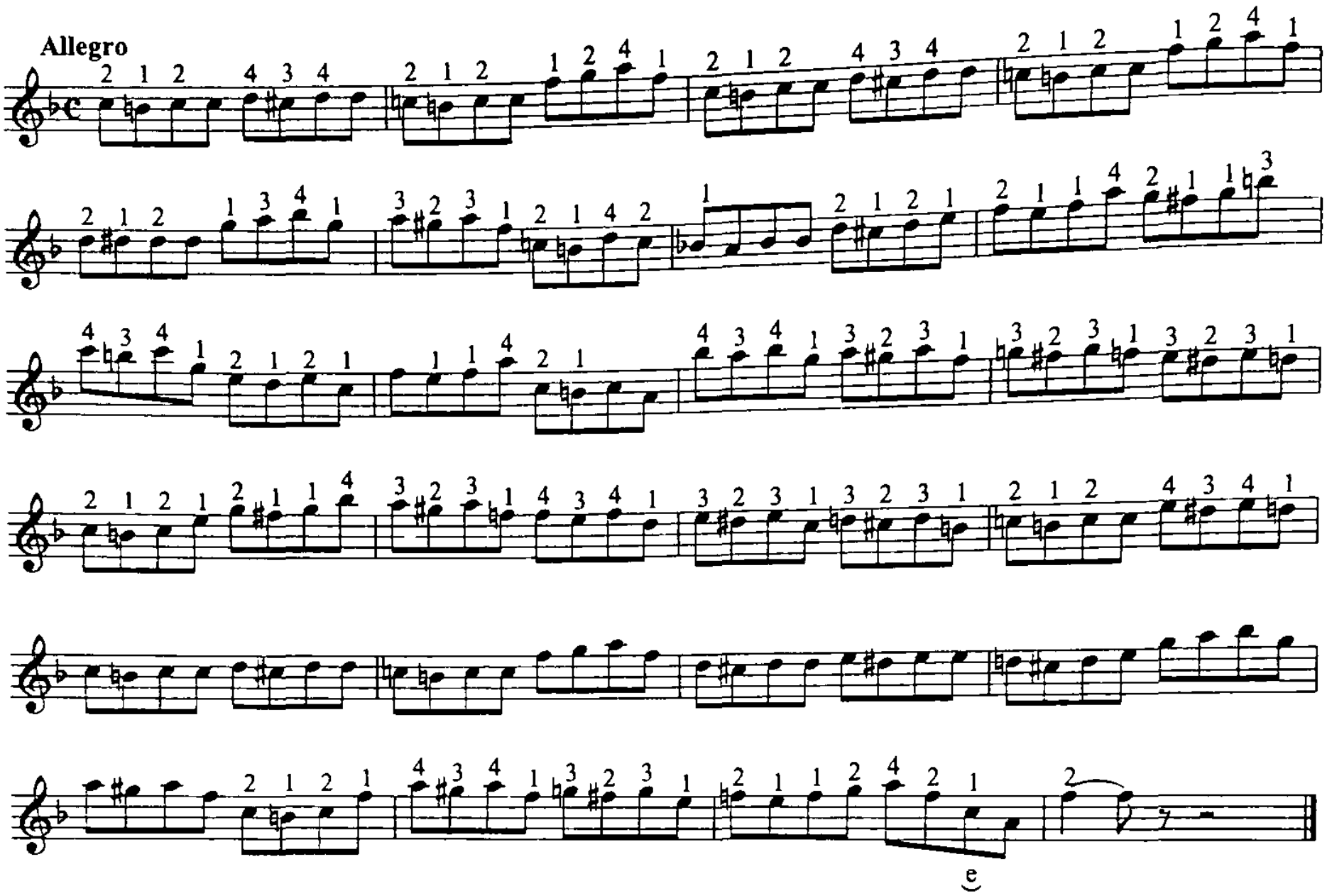
Vivace



ETYUD

N. Baklanov

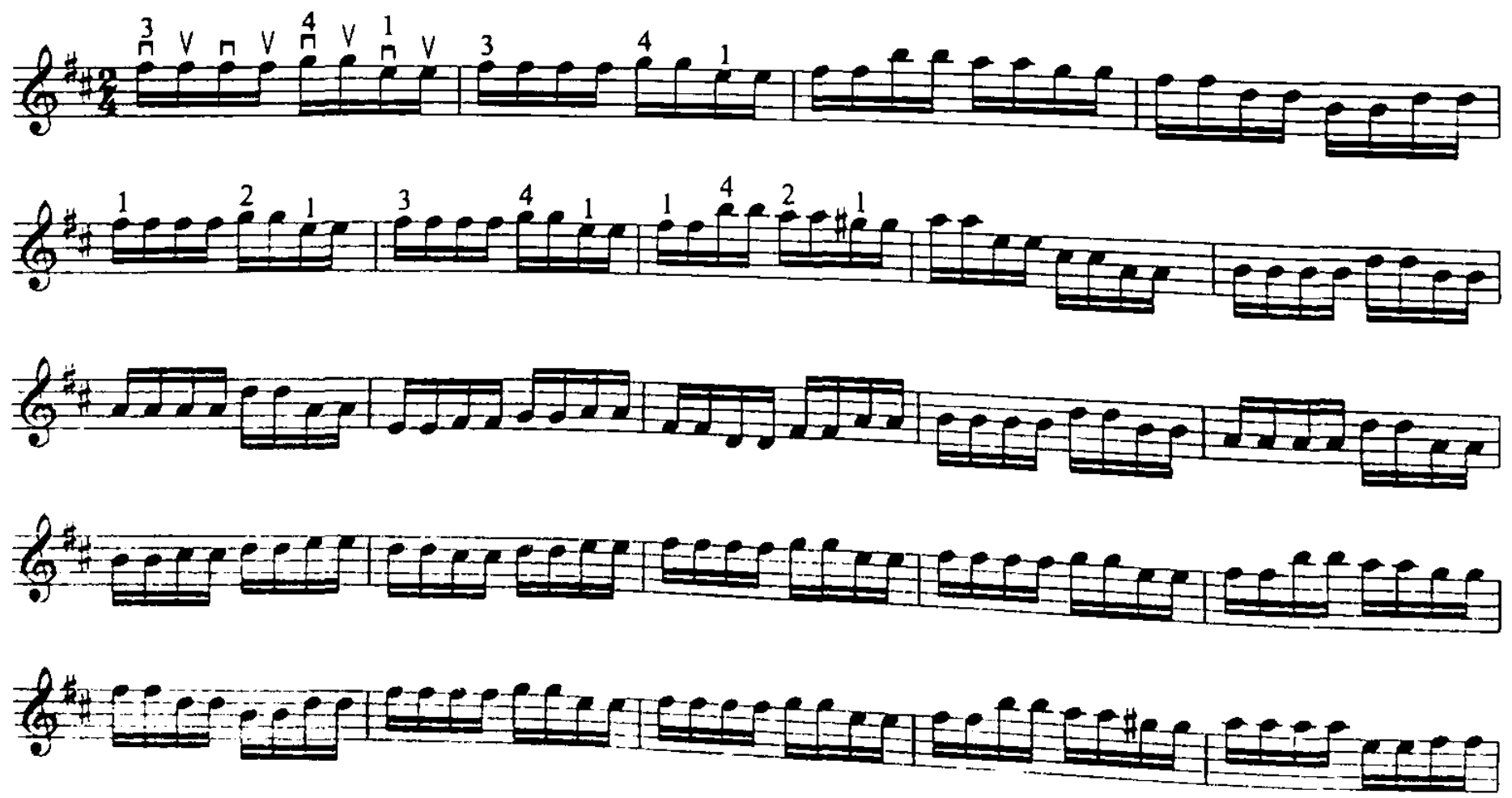
Allegro

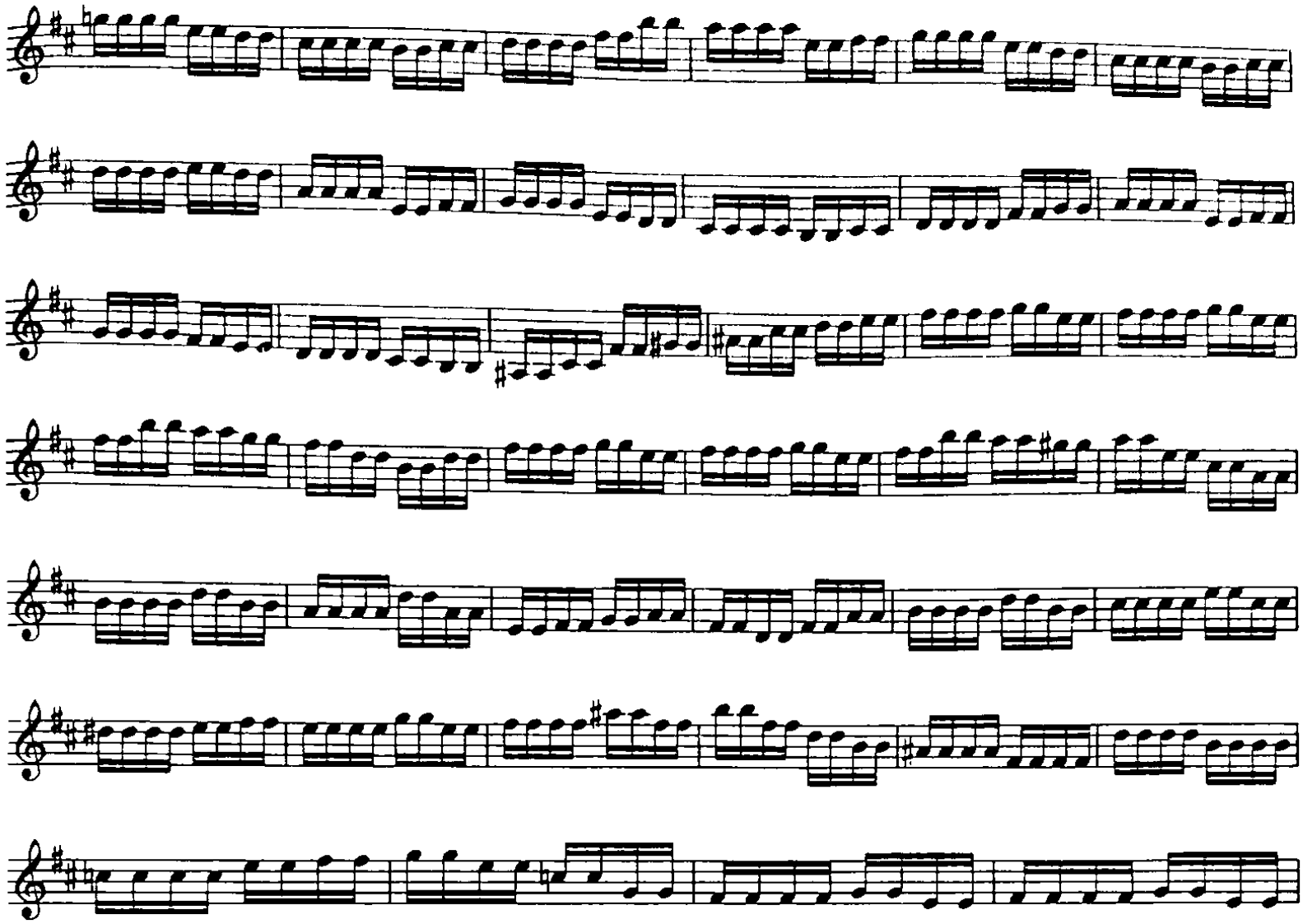


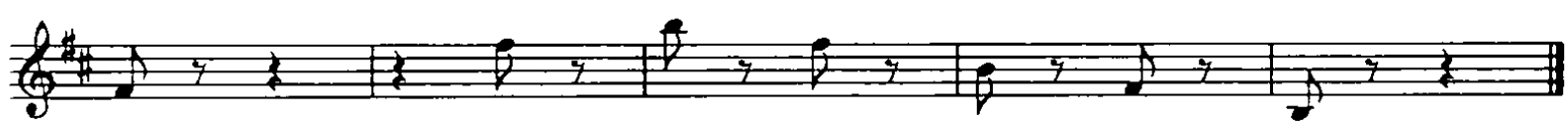
ETYUD

A. Komarovskiy

Presto



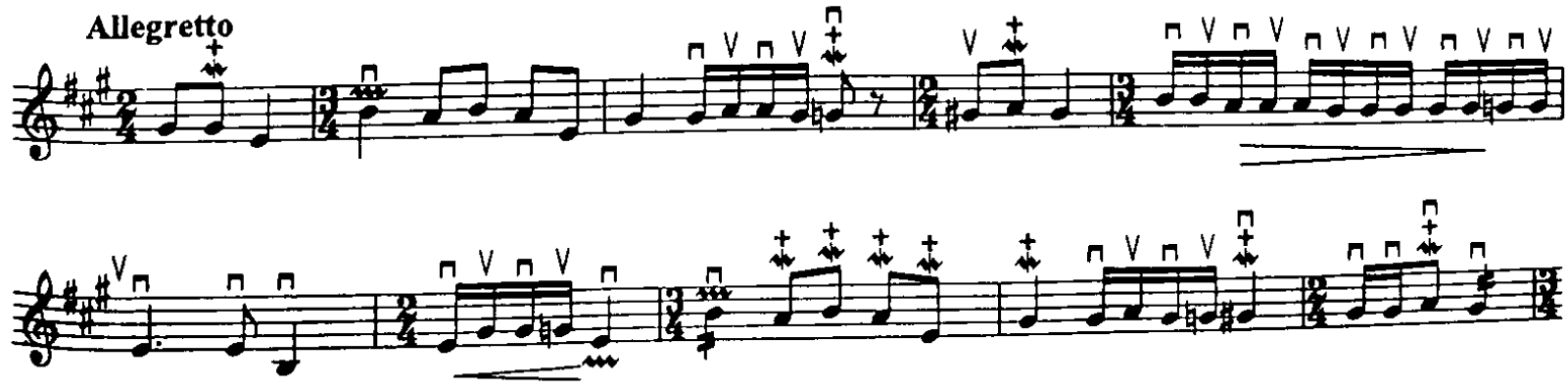




2-bob. KUYLAR VA ASARLAR

GARDUNI DUGOH

Garduni Dugoh — Dugoh maqomining mushkilot qismini afg'on rubobi ijrochilari uchun G'. Ergashev moslashtirib notaga olgan. Bu kuyni G'. Ergashev talqinida afg'on rubobida chalish sozandalarga qulaylik yaratadi. Ijrochilar bu kuyni chalganida takt o'lchoviga e'tibor berishi lozim. Bu kuy $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{4}$ murakkab taktlar o'lchovida yozilgan.



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mf *f*

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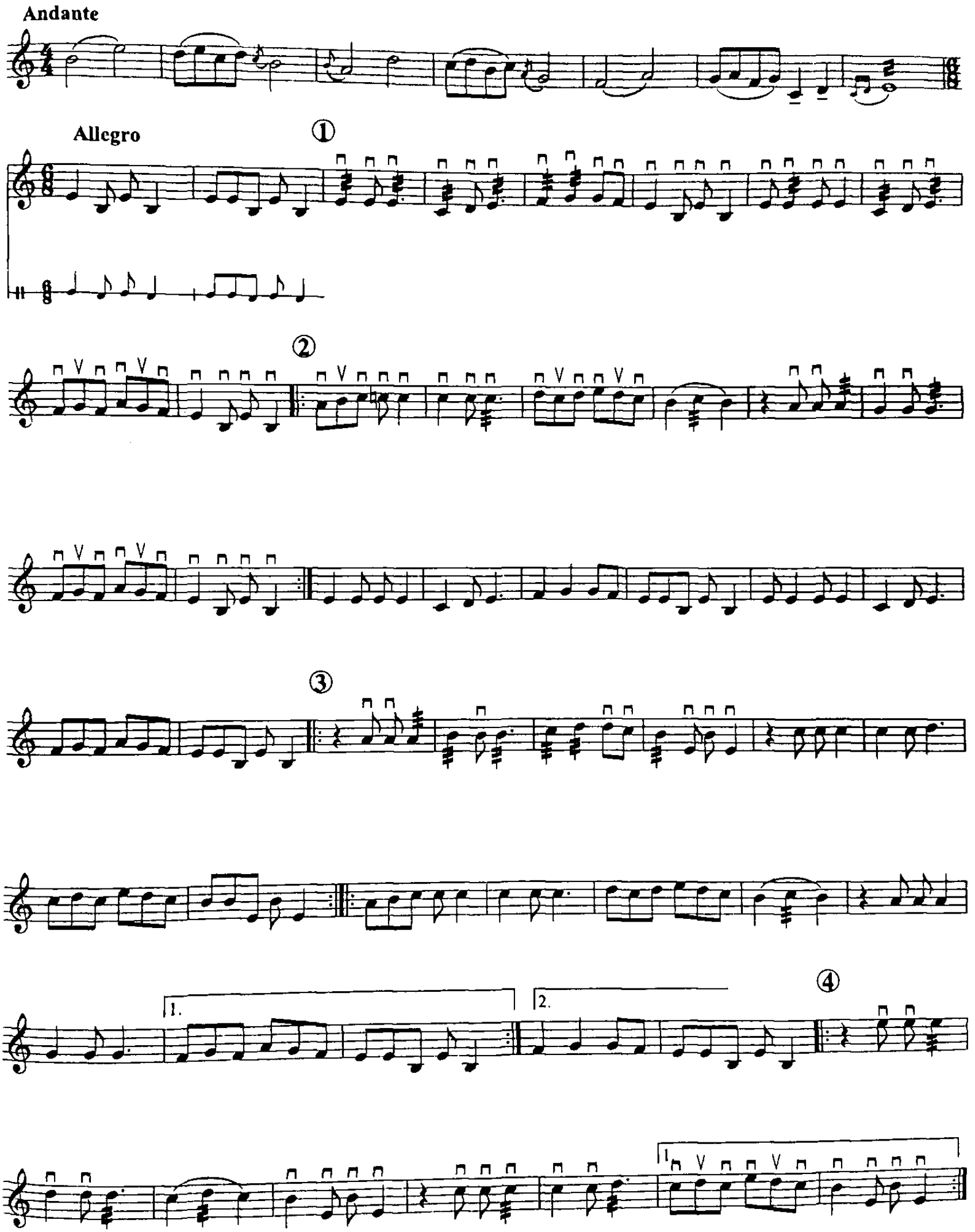
YOQUT

Yoqut — bu kuyni maxsus afg'on rubobi uchun G'. Ergashev moslashtirib notaga olgan.

Kuy — Yoqut ismli qizga bag'ishlanib, sof muhabbat, sevgi va eng nozik tuyg'ular aks ettitilgan. Ijrochi kuyni zavq bilan o'zi sevgan insonga ijro etayotganini his etishi lozim.



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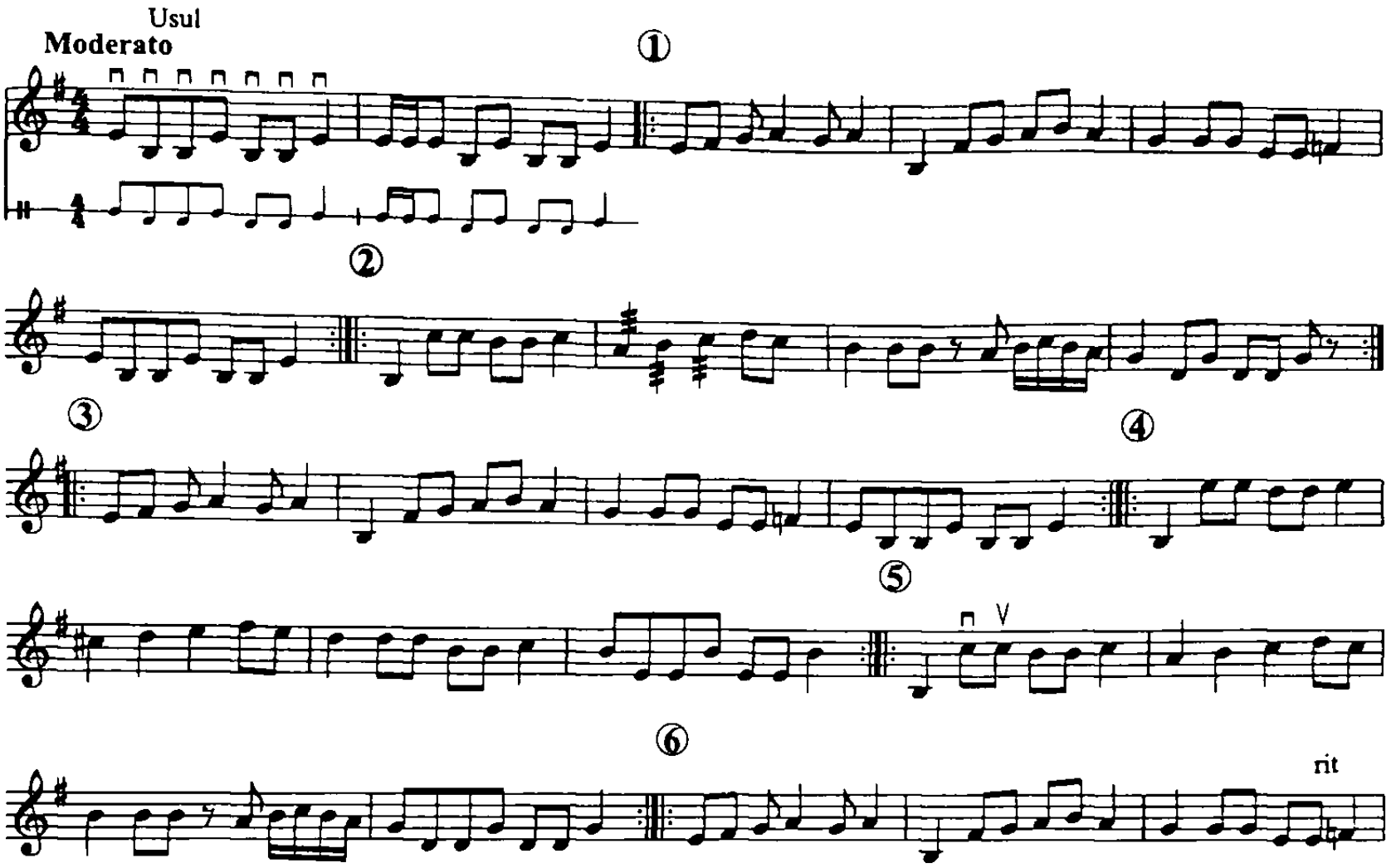
SARAXBORI KO'XSTON

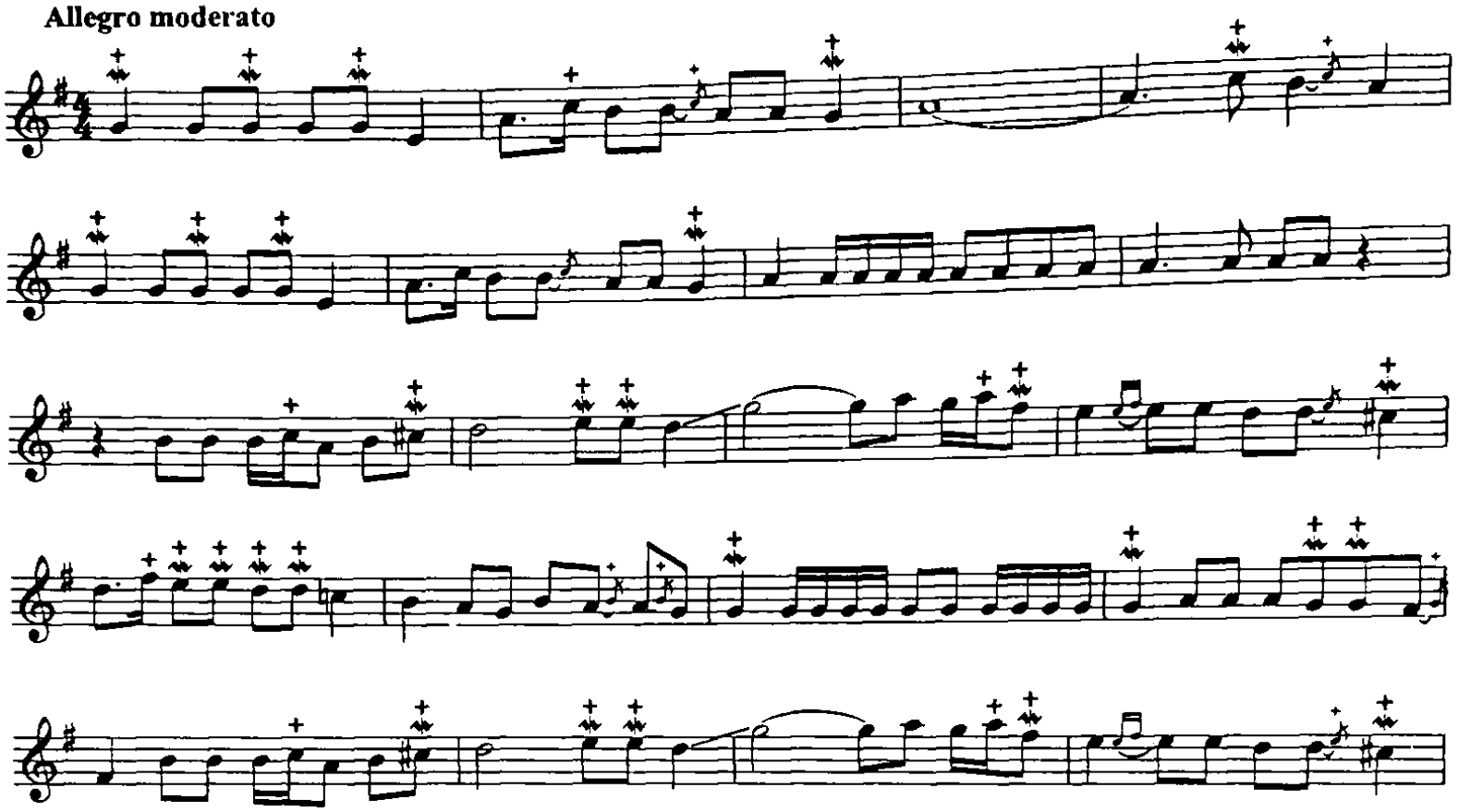
Saraxbori ko'xston — qadimdan ustoz sozandalar tamonidan ijro etilib kelingan mashhur kuylardan biridir. Bu kuyni Umarjon Hamidov ijrosida G'. Ergashev notaga olib, o'z talqinida ijro etadi.

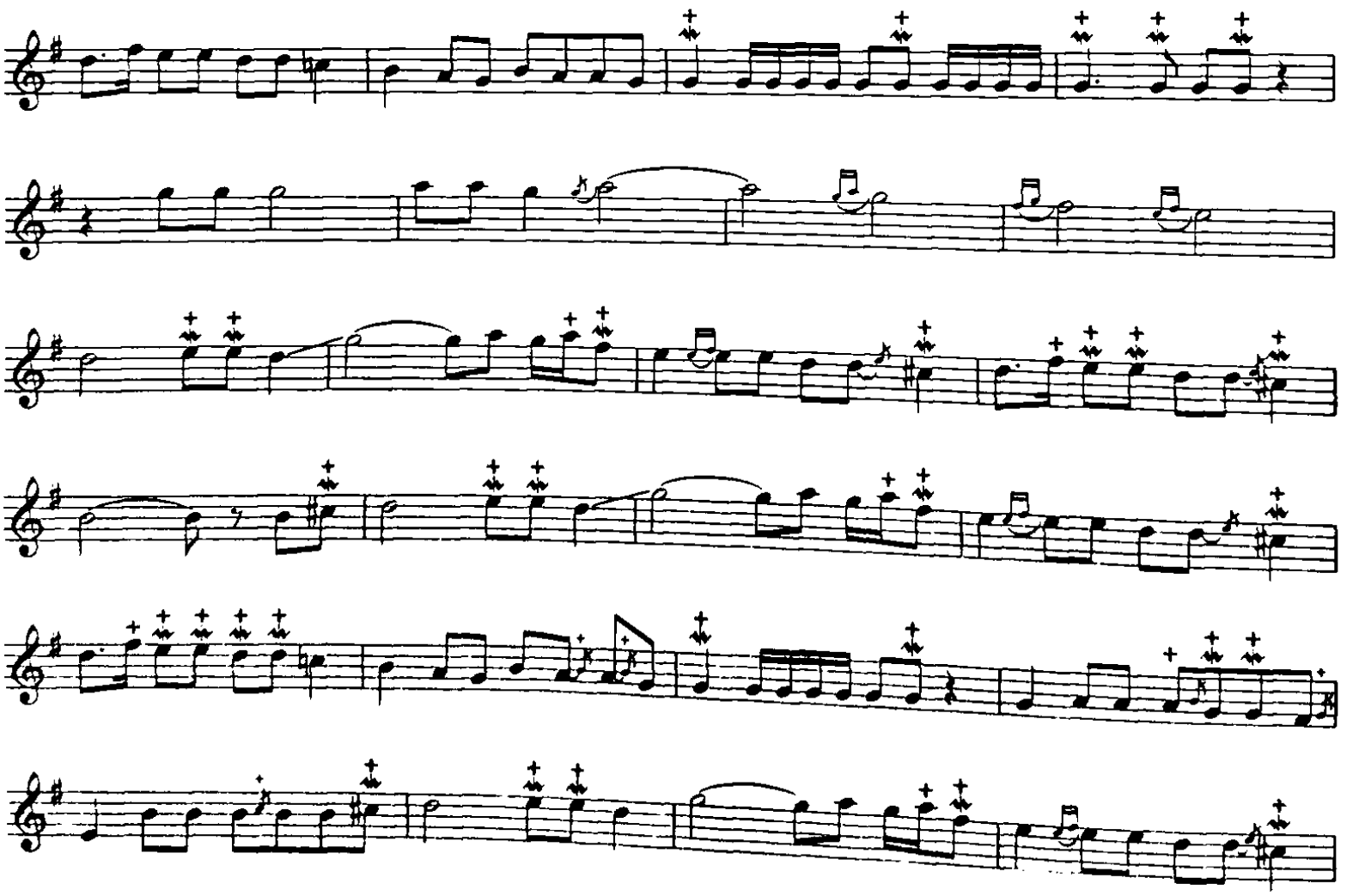


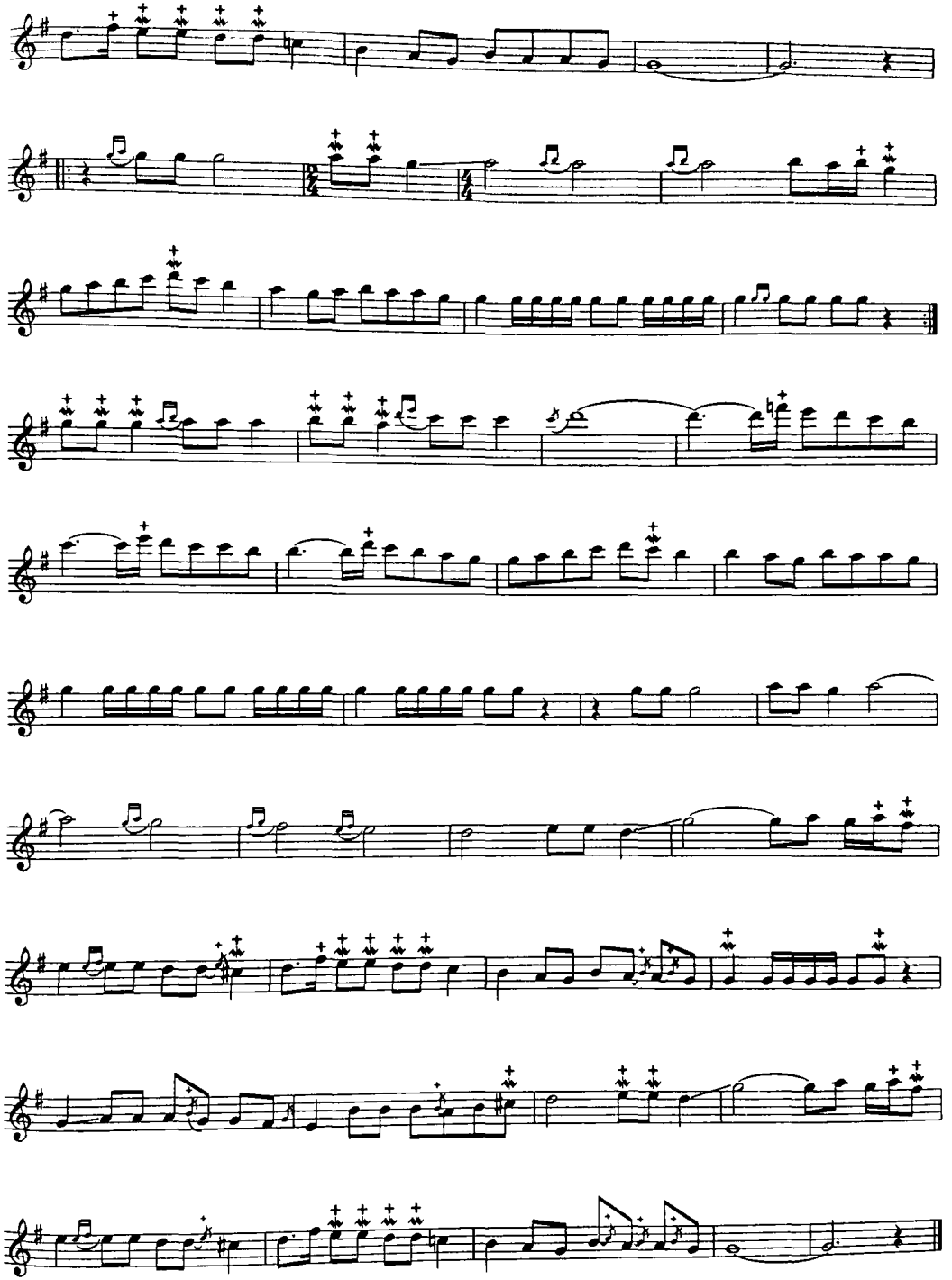
NAVRO'ZI AJAM

Navro'zi Ajam — o'zbek mumtoz kuyi. S. Taxalov qashqar rubobiga moslashtirgan. Bu asarni afg'on rubobida chalish ham mumkin. Kuyni sozanda chalganda bezak belgilariga alohida e'tibor berib diqqat bilan ijro etishi lozim.

Allegro moderato



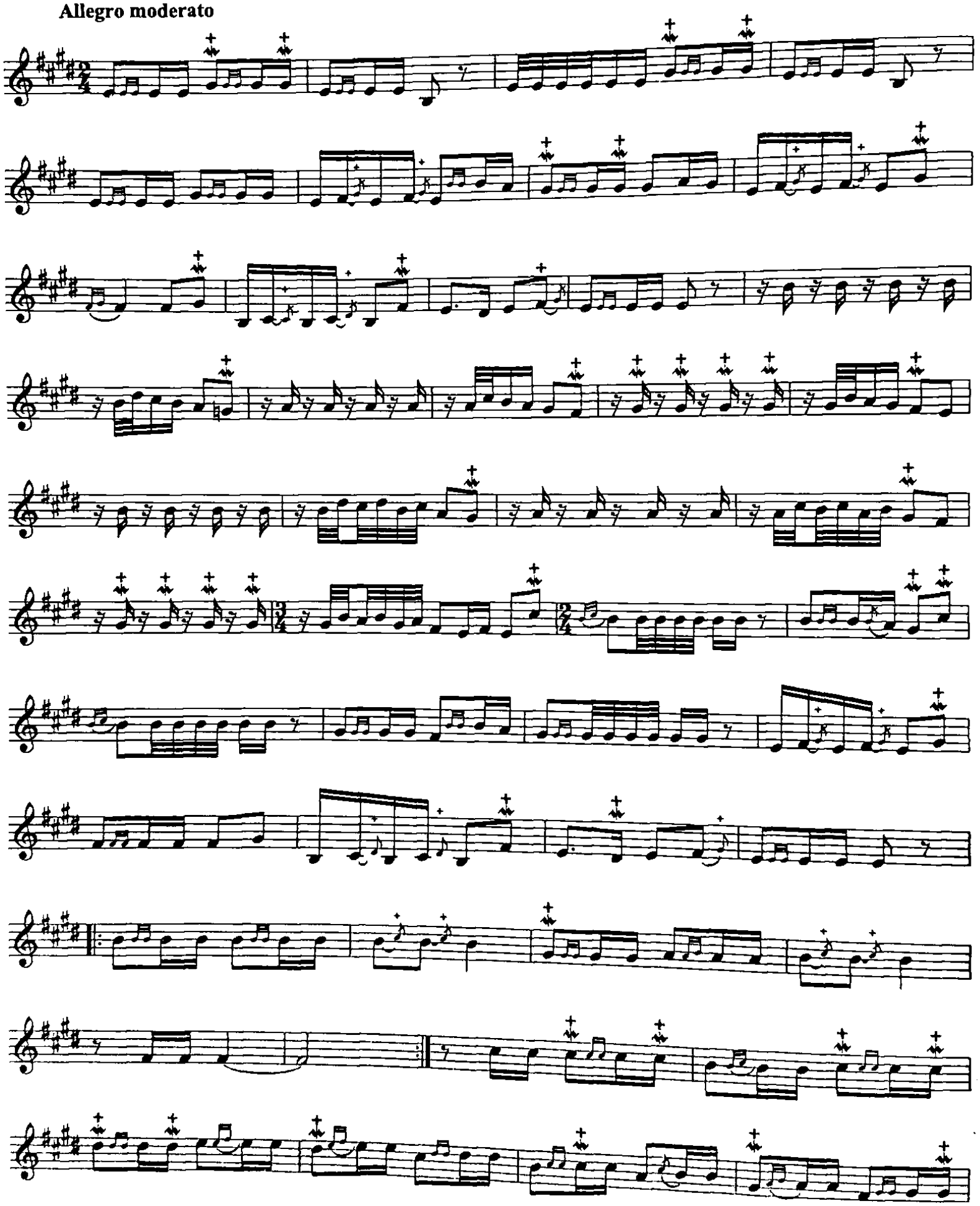


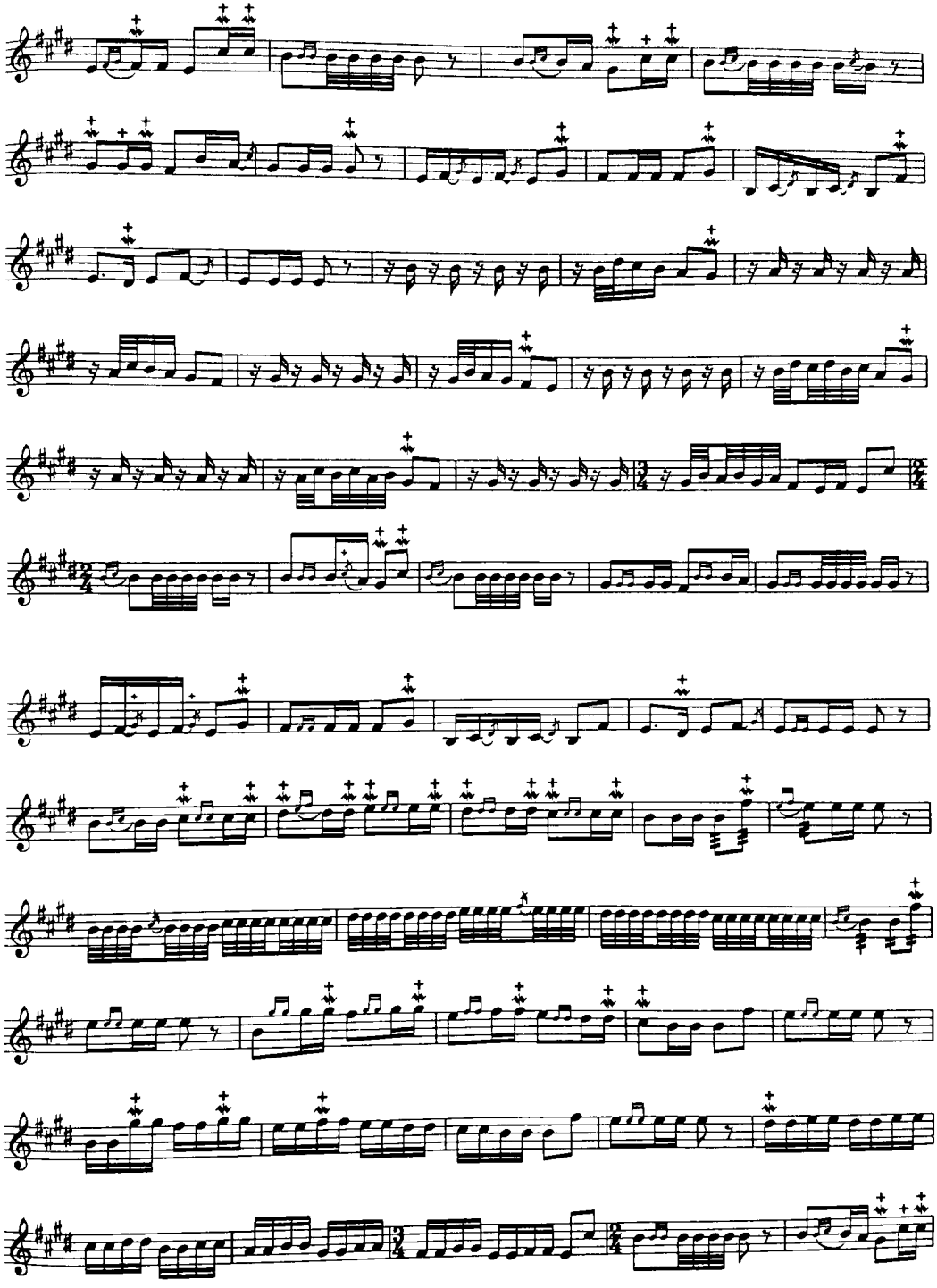


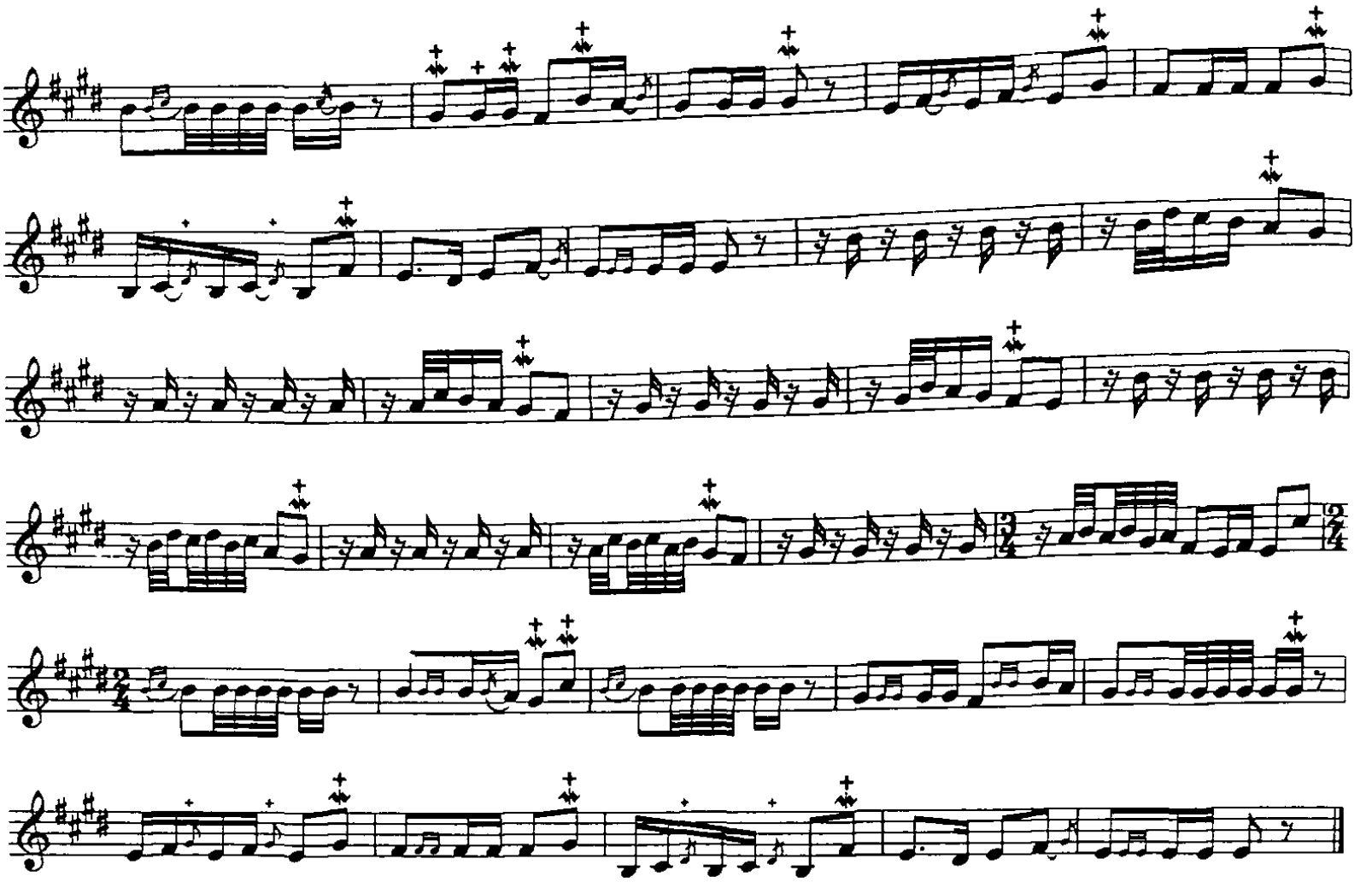
MUHAMMASI MAVLON

Muhammasi Mavlon — Qadimdan Buxoro vohasida ustoz sozandalar tomonidan ijro etilib, kelingan mashhur kuylardan biridir. S. Taxalov notaga olgan. Bu asarni G‘. Ergashev talqinida afg‘on rubobida chalish qulay.

Allegro moderato



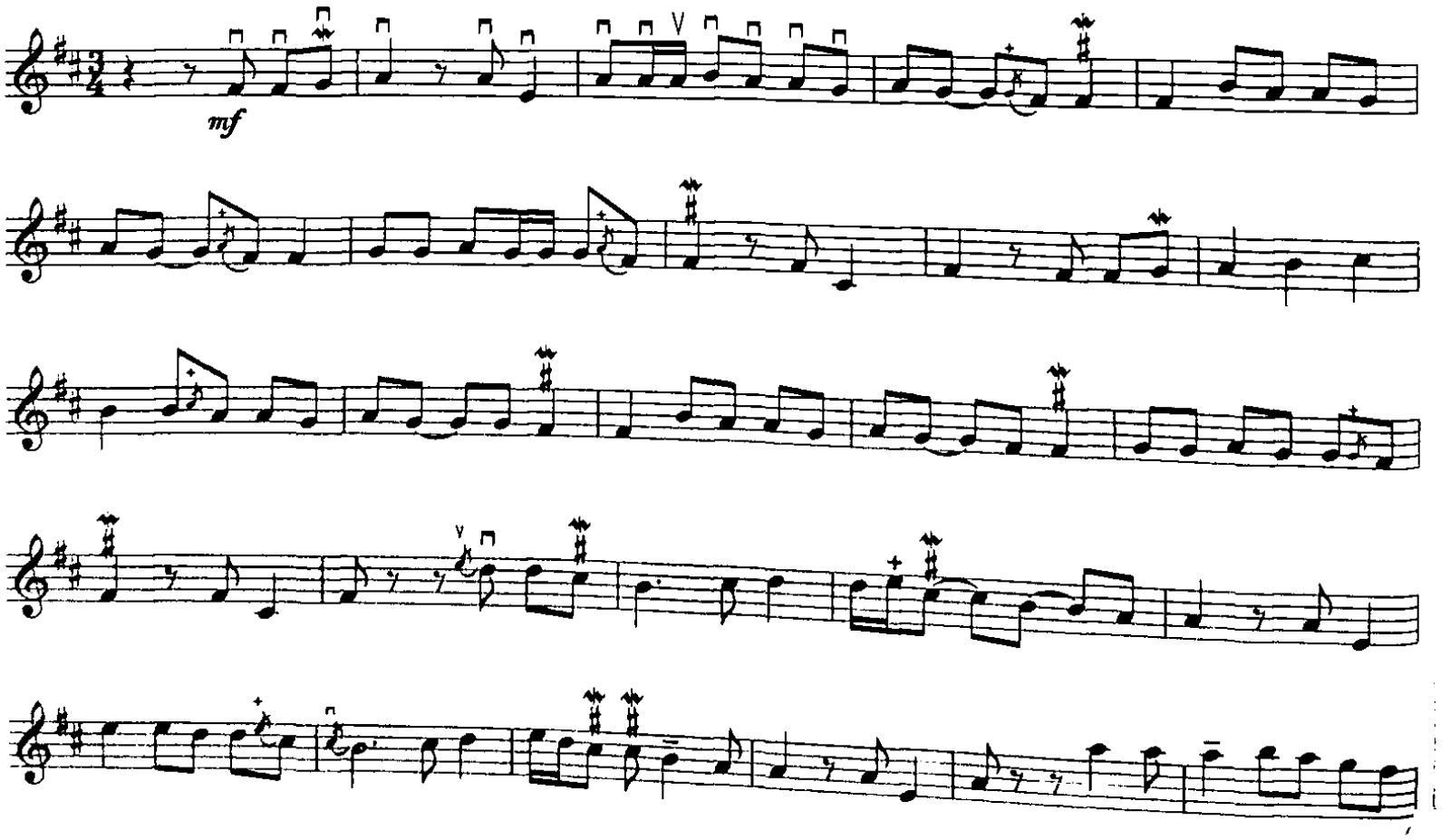


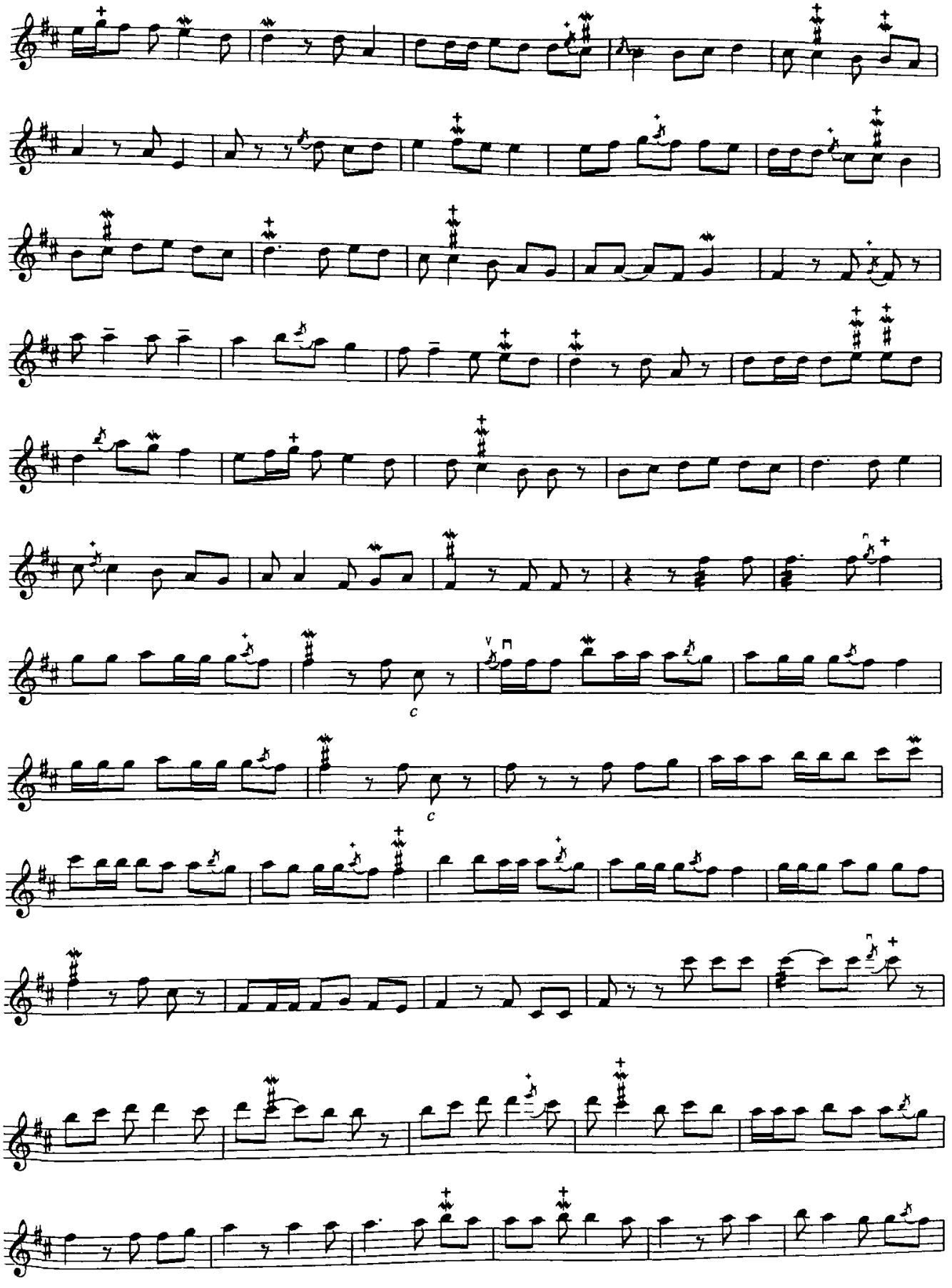


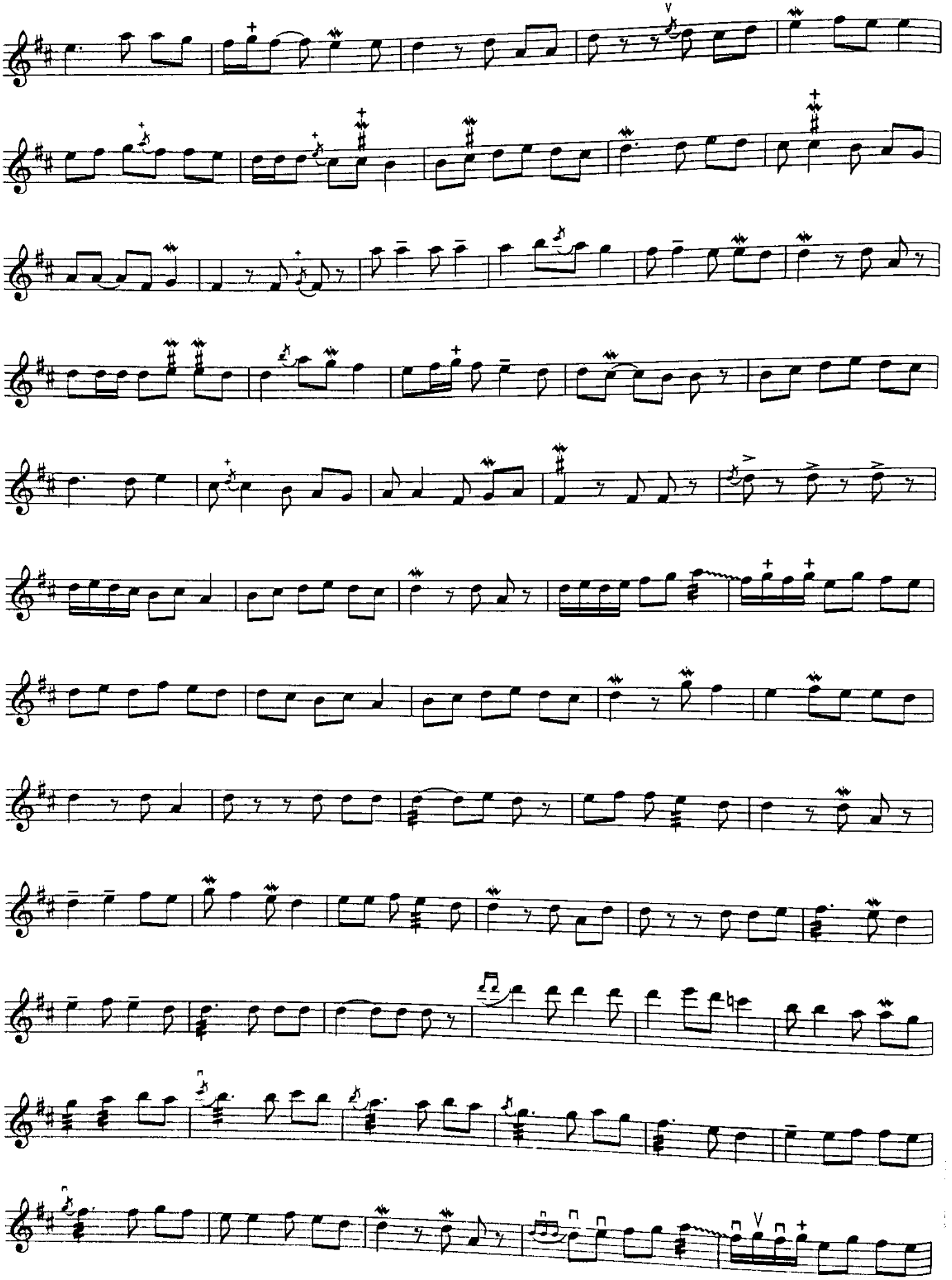
GULUZORIM

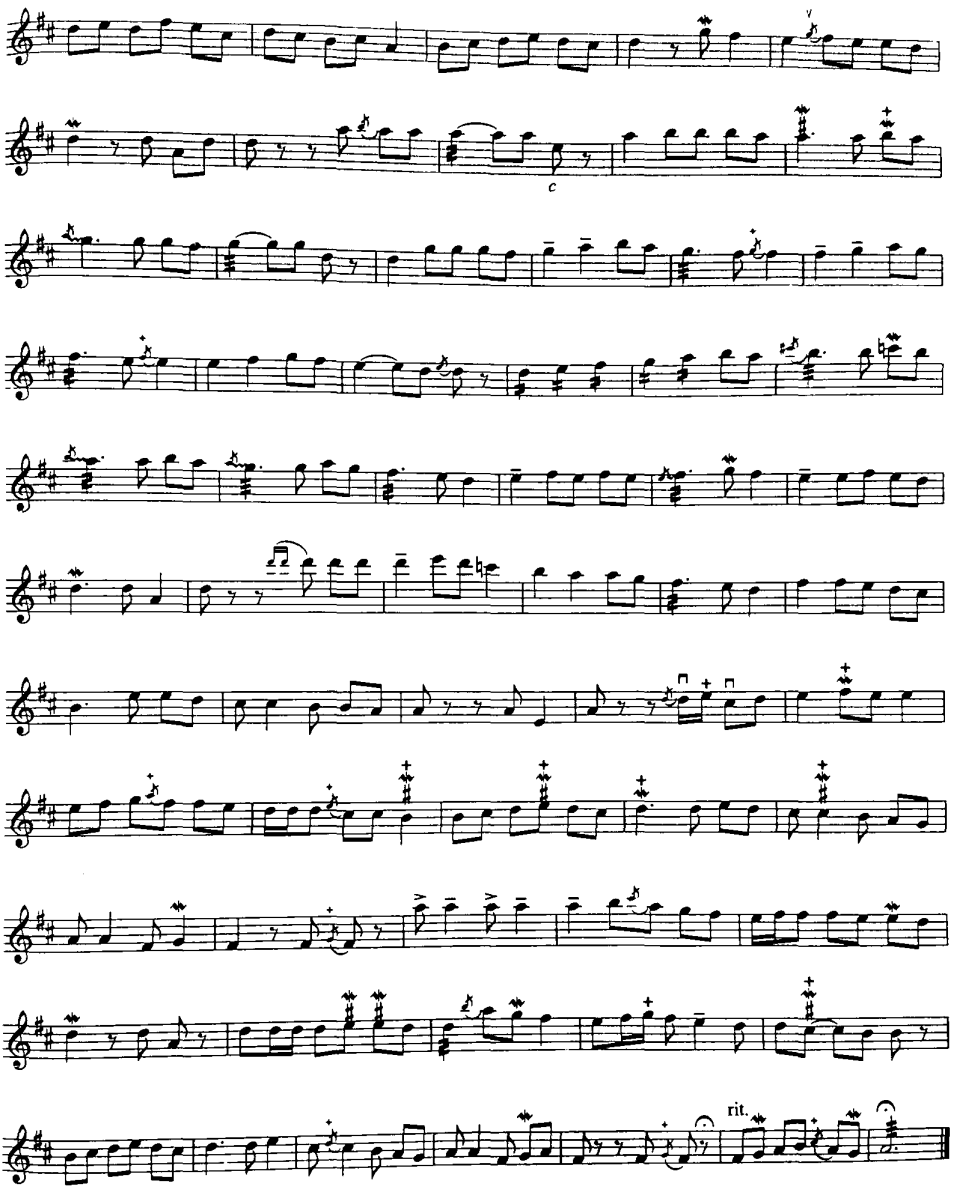
Guluzorim — A. Abdurasulov musiqasi, o'zbek xalqi orasida ashula va kuyi bilan mashhur. Shuning uchun asarni sozanda ijro etishi va kuy ohangini o'zlashtirishi oson kechadi.

Allegro moderato





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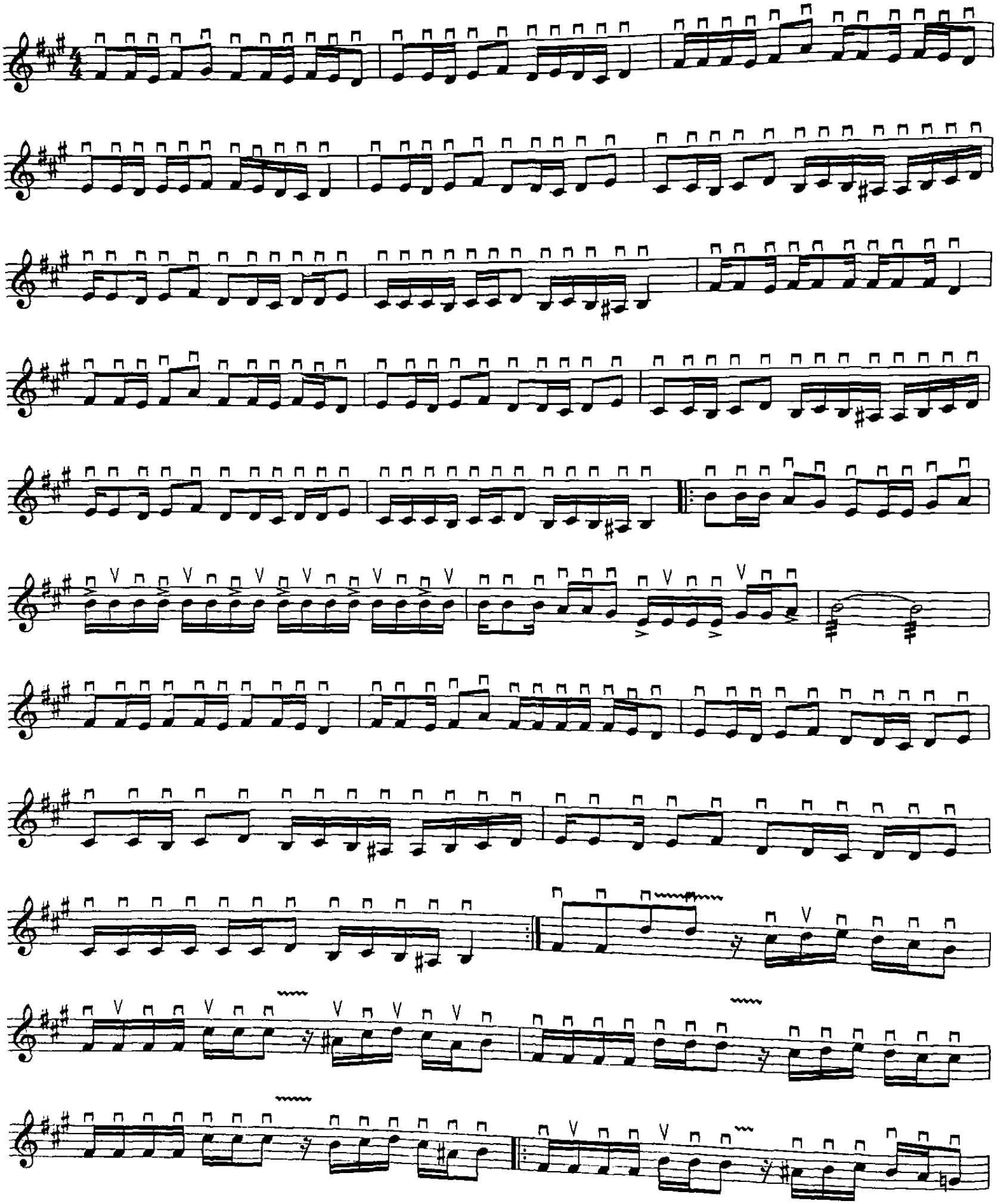
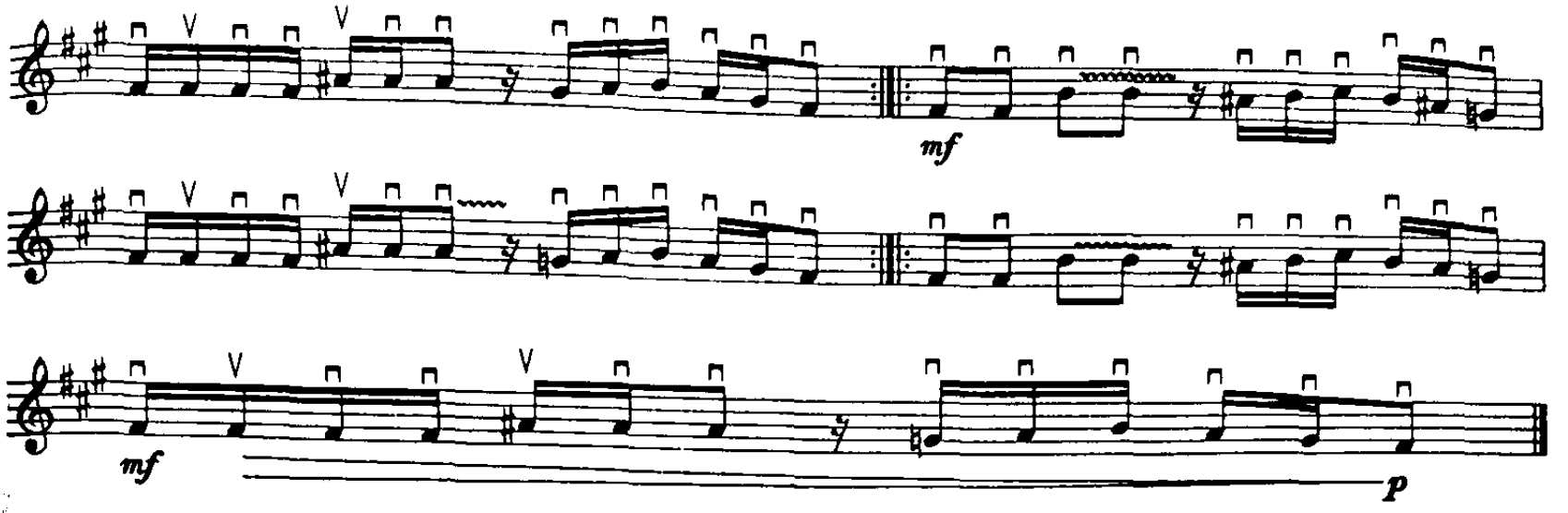
MEN VA OQQUSH

Men va oqqush — Afg'on xalq kuylaridan biri. Bu kuyni R. Qosimov notaga olib, ikkinchi qismini o'zi ud soziga moslab bastalagan. Asarni G'. Ergashev afg'on rubobida o'ziga xos milliy ohangida ijro etadi. Ijrochi bu kuyni ijro etganda afg'on rubobni **la, mi, la** nota tovushiga sozlashi lozim.

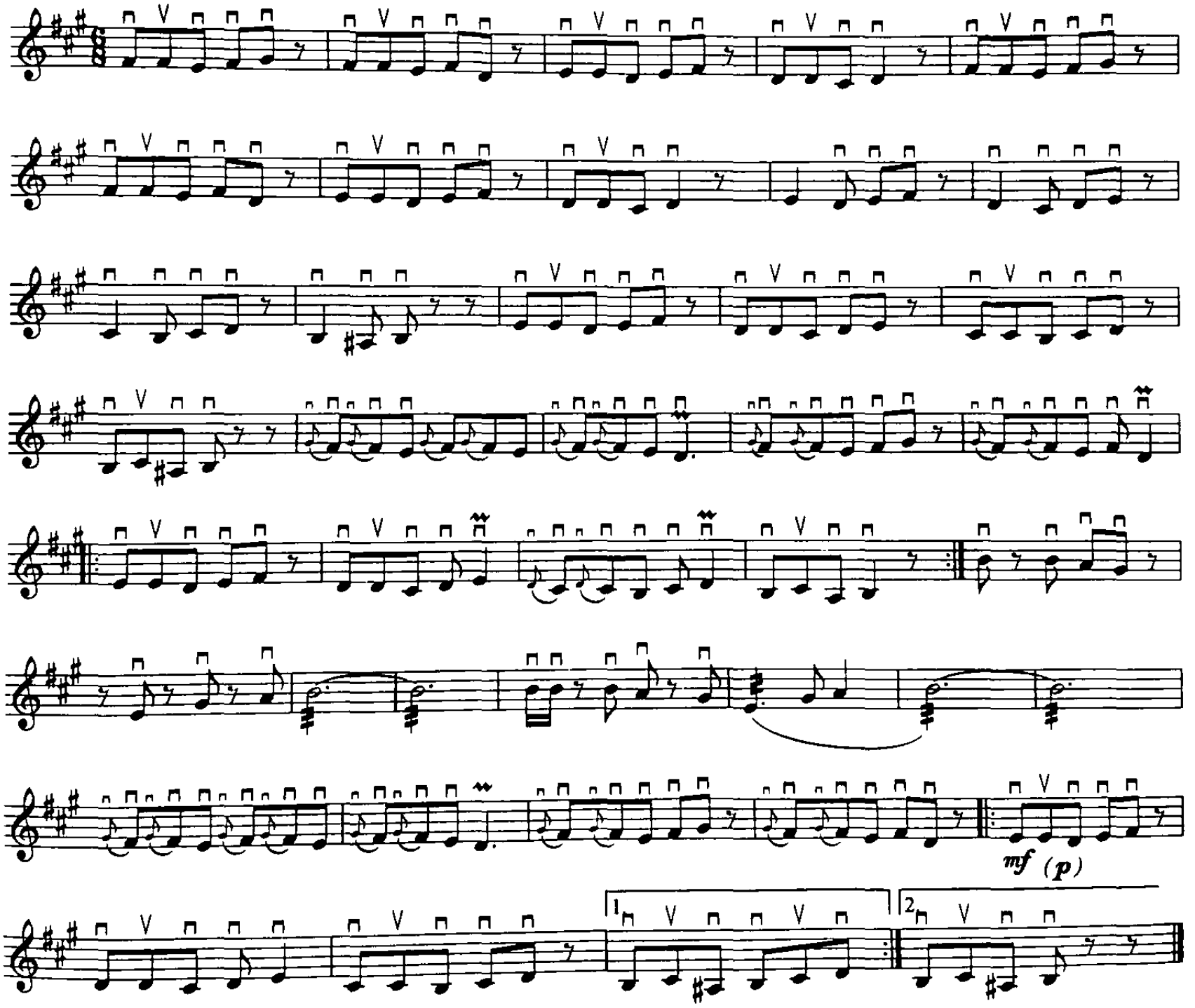
I

O'rtacha tez



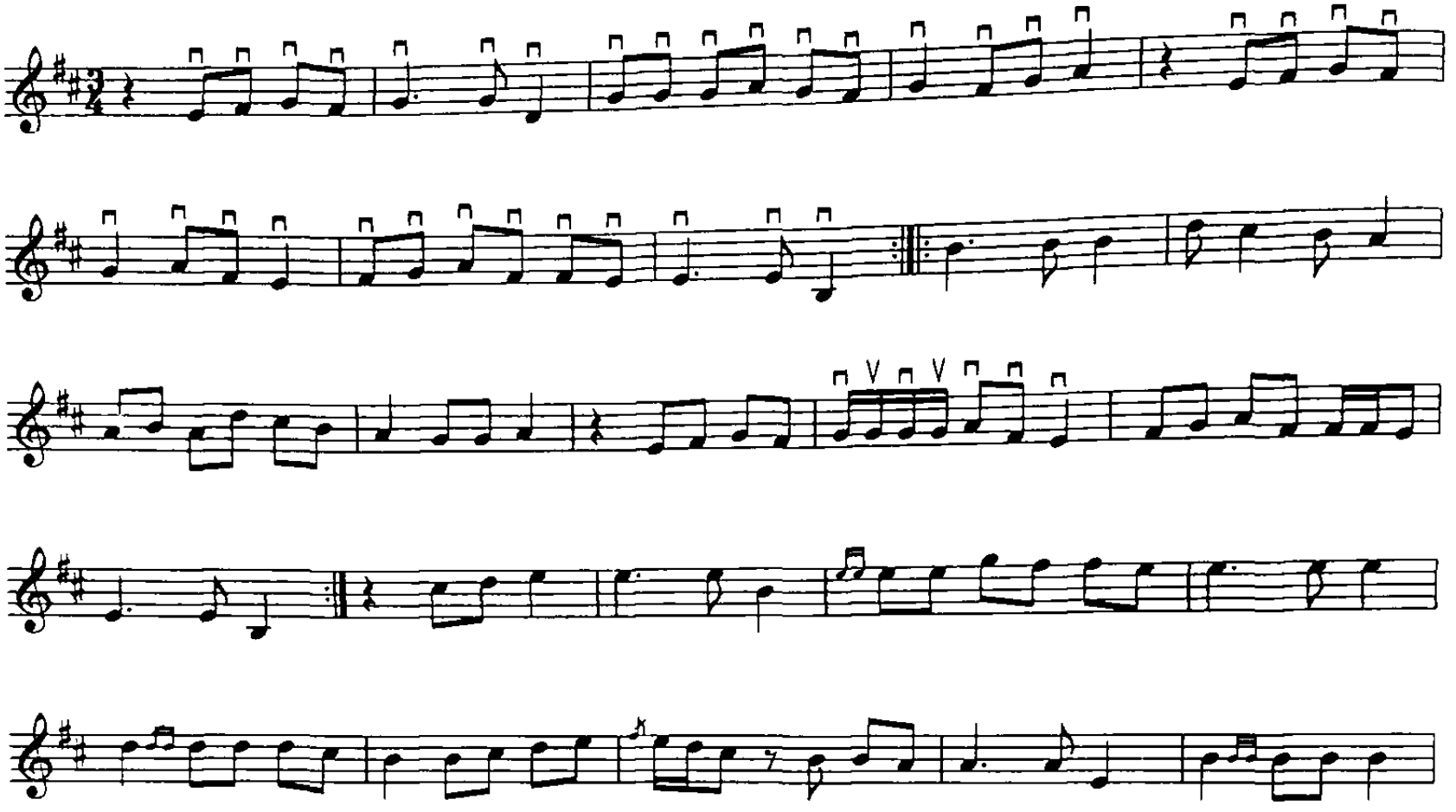


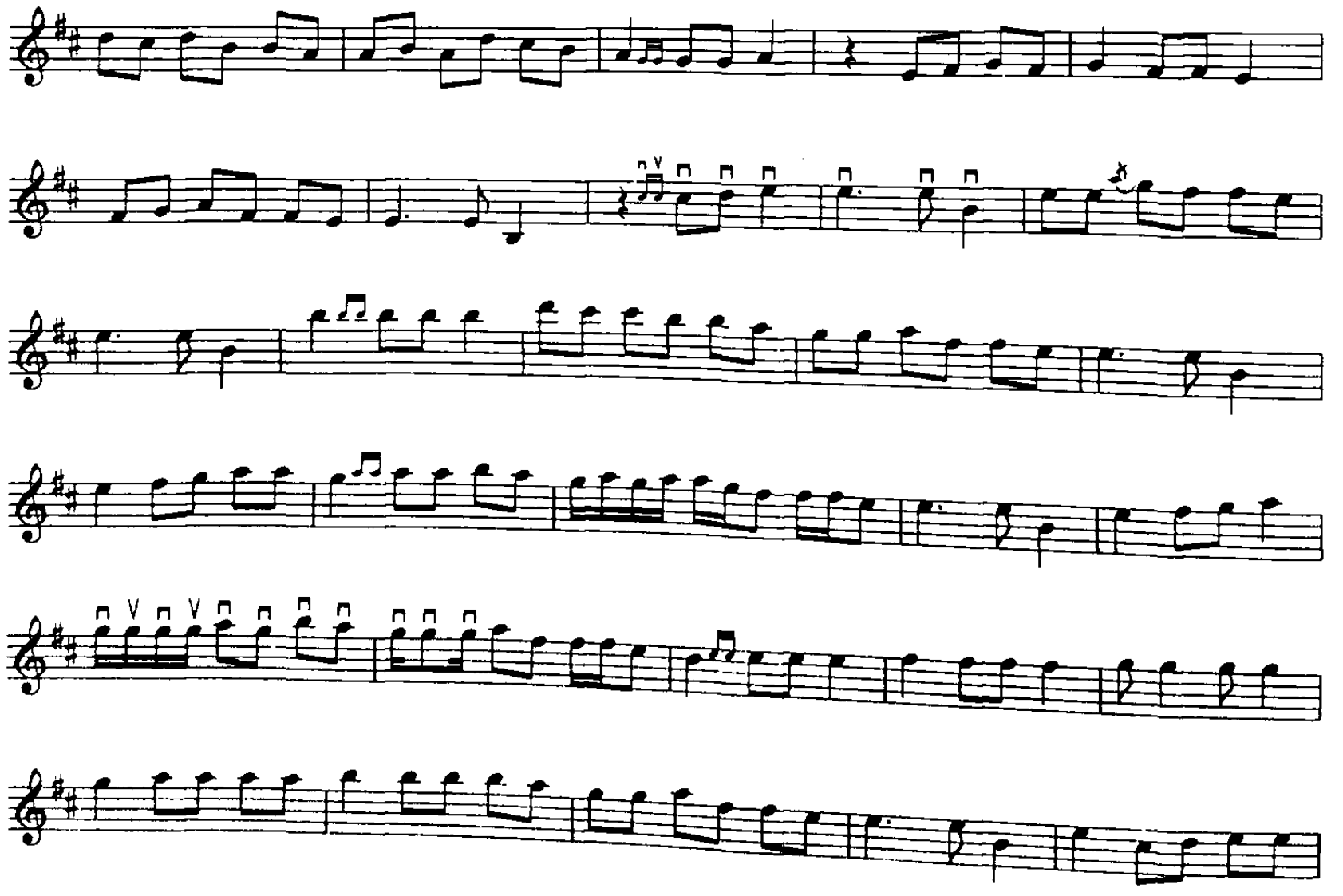
II (I qism asosida R. Qosimov bastalagan)

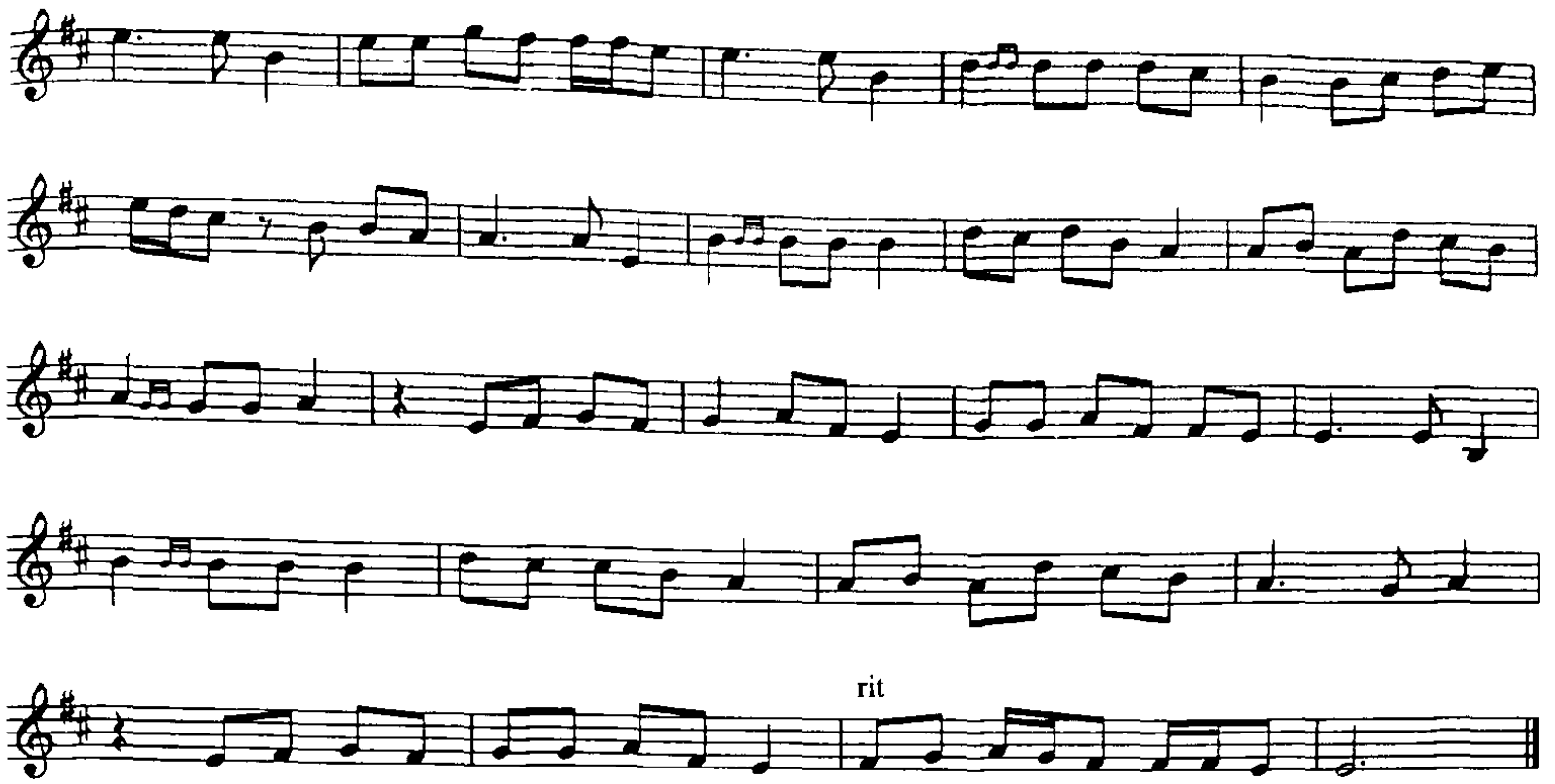


QO'SHCHINOR

Qo'shchinor — Xalq kuyini G'. Ergashev afg'on rubobchi sozandalariga moslashtirib, notaga olgan.

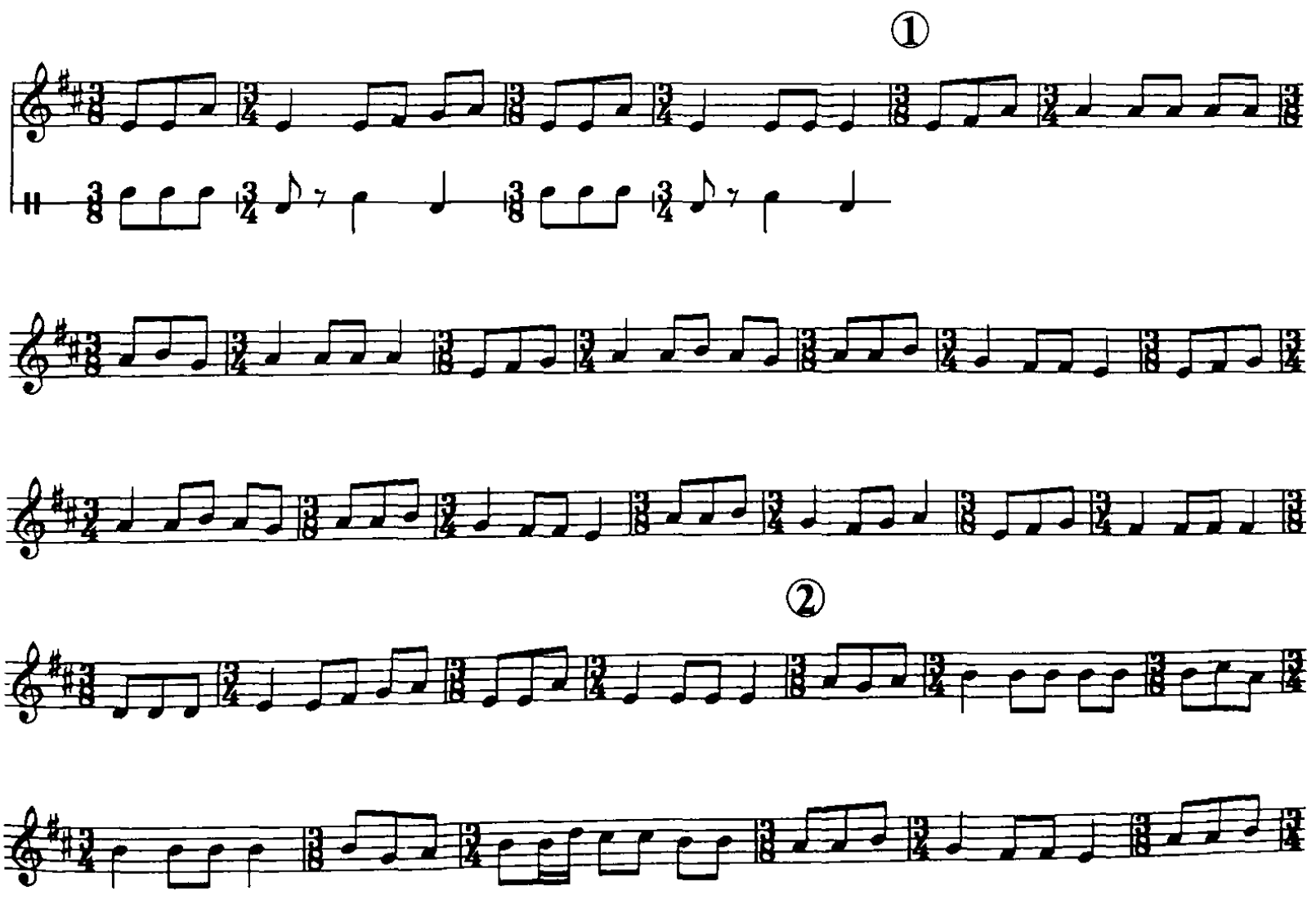


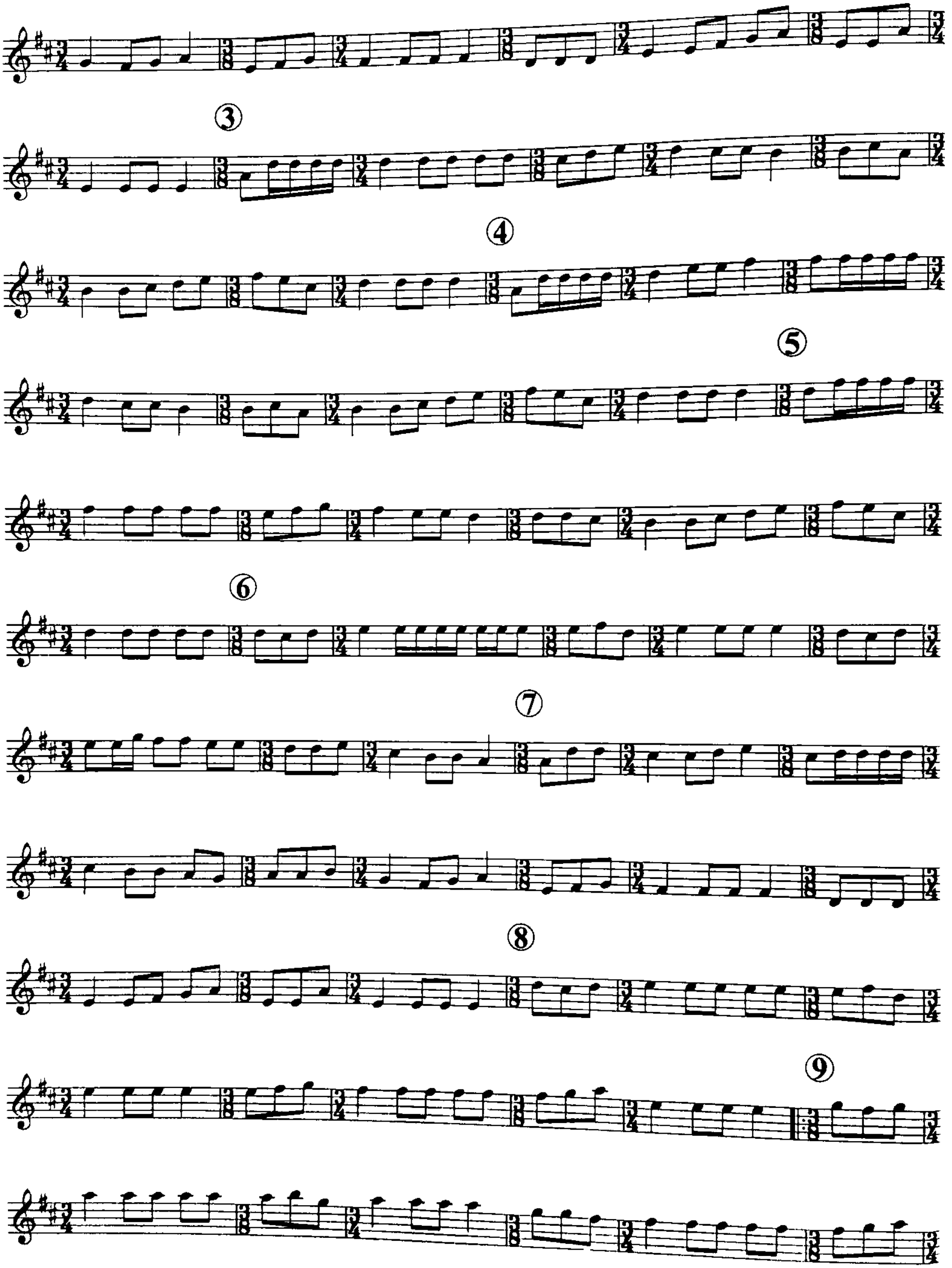




KURD

Kurd — Qadimiy xalq kuyini G‘. Ergashev notaga olgan va afg‘on rubobchi sozandalari uchun moslashtirgan.

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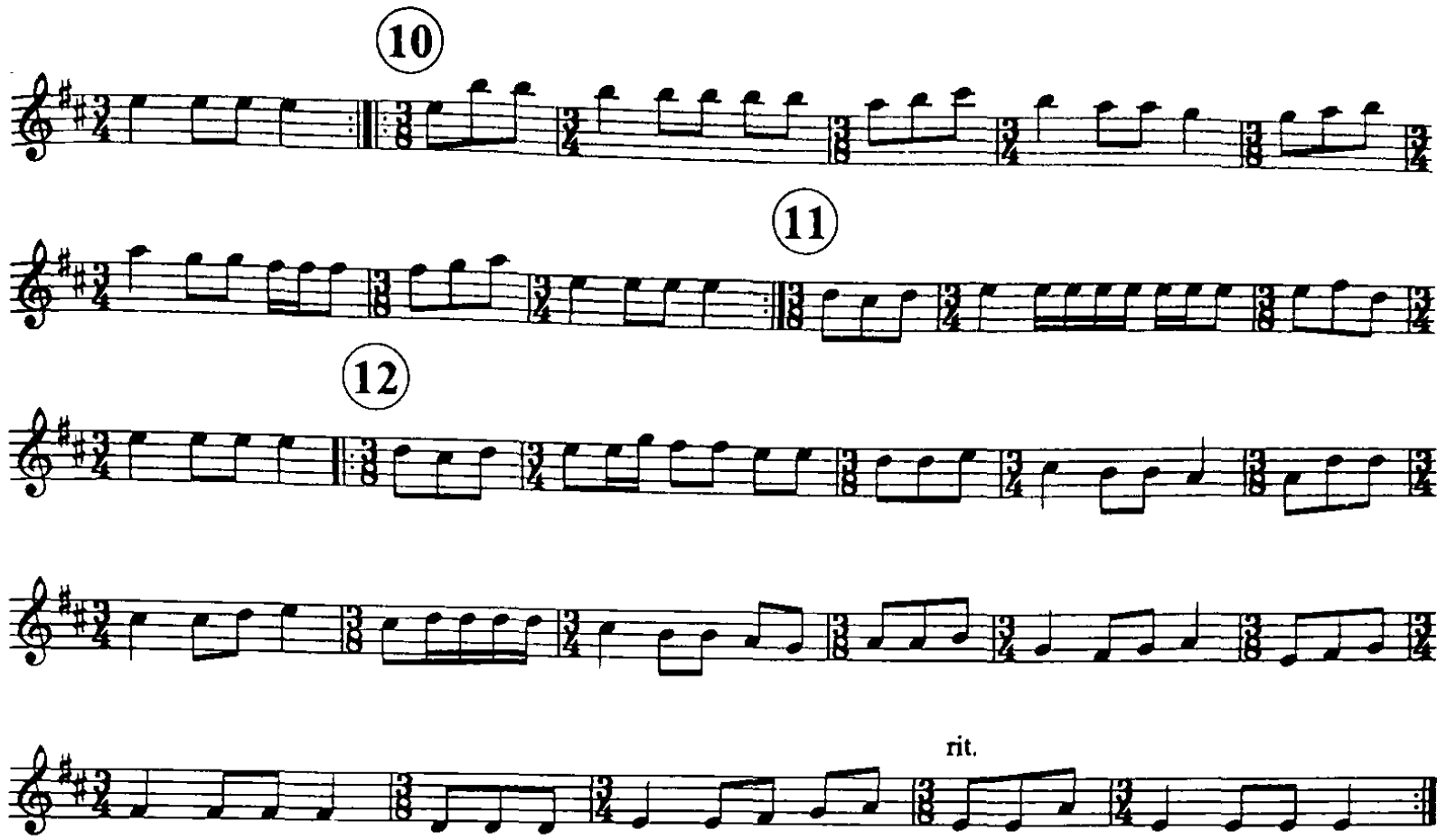
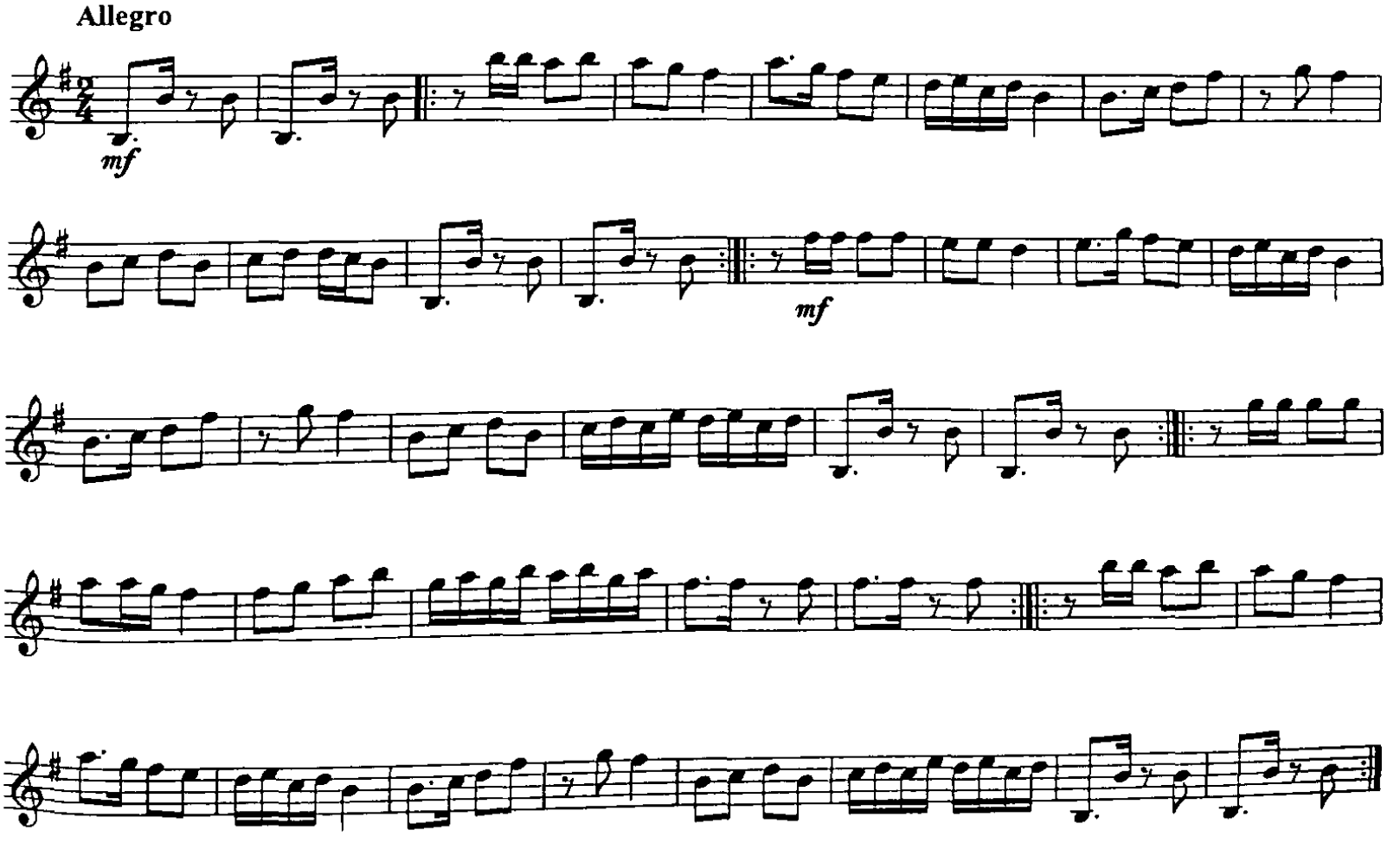
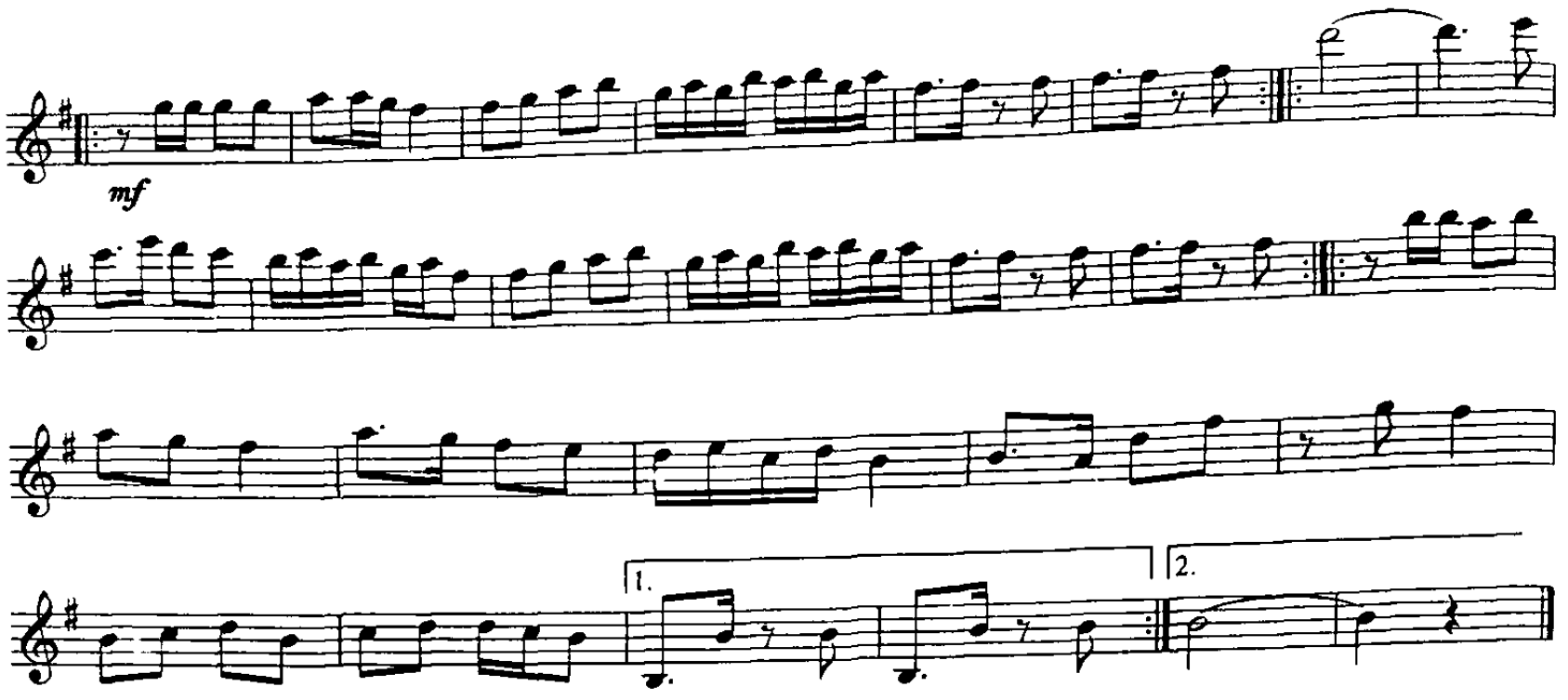


YANGI TANOVOR

Yangi tanovor — Mashhur qashqar rubobchi, O‘zbekiston xalq artisti, ustoz, bastakor M. Mirzayev yozgan. Bu kuyni afg‘on rubobchilar jo‘rnavoz bo‘lib chalishlari mumkin.

M. Mirzayev musiqasi



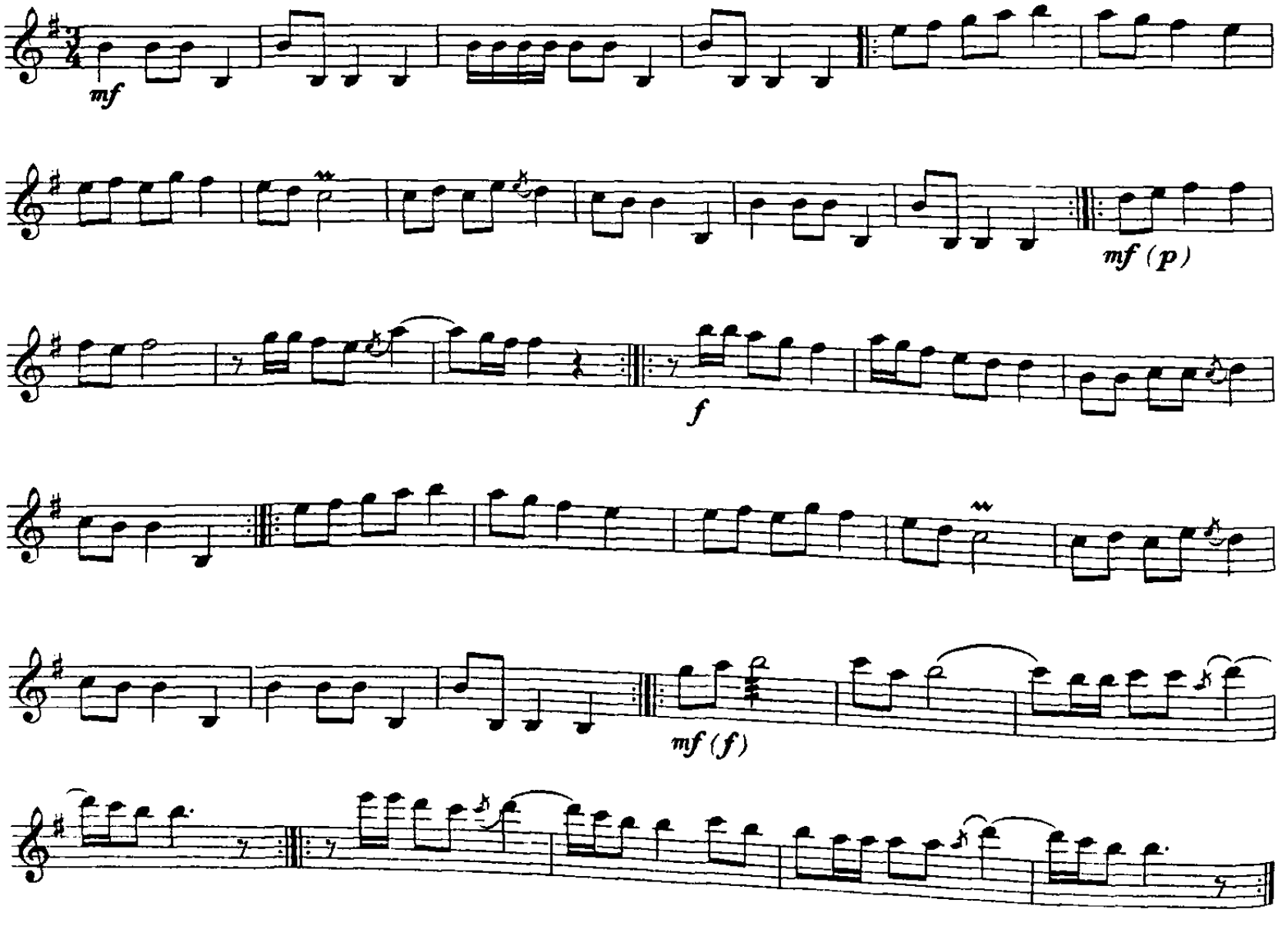


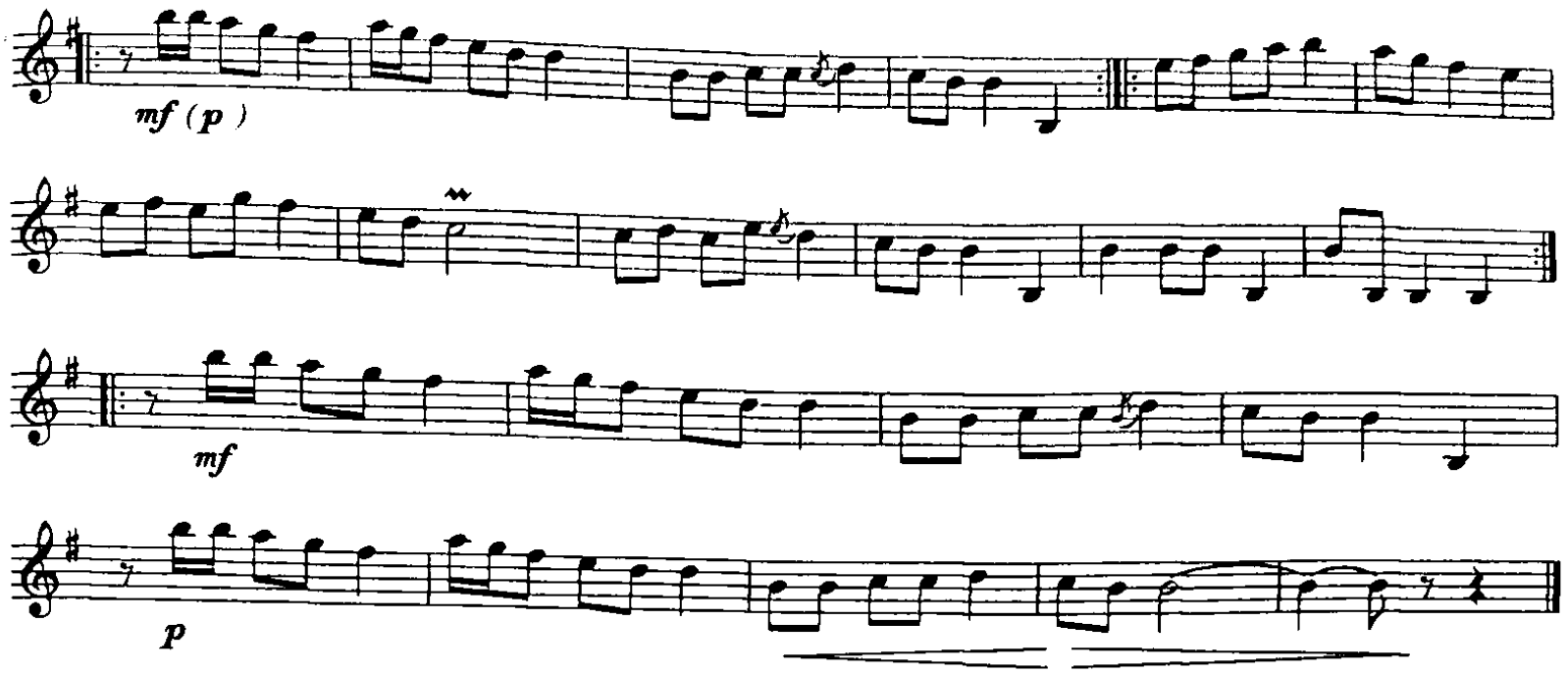
ORZU DIL

Orzu dil — Mashhur qashqar rubobchi, O'zbekiston xalq artisti, ustoz M. Mirzayev bastalagan. Bu kuyni afg'on rubobchilar jo'rnavoz bo'lib chalishlari mumkin.

O'rtacha, lirik xarakterda

M. Mirzayev musiqasi



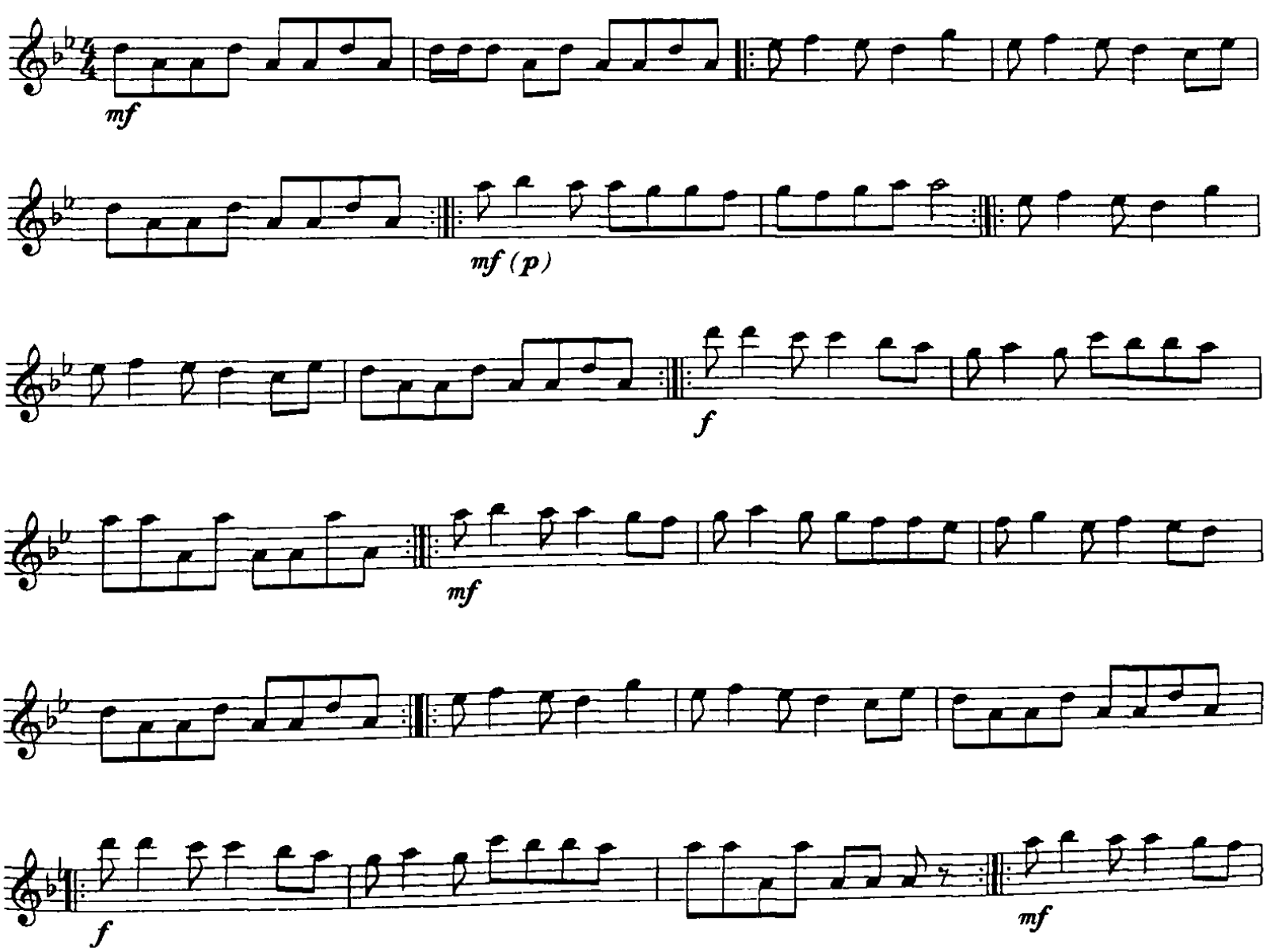


DIL KUYLASIN

Dil kuylasin — O'zbekiston xalq artisti, M. Mirzayev qashqar rubobi uchun bastalagan. Bu kuyni afg'on rubobchilar jo'rnavoz bo'lib chalishlari mumkin.

O'rtacha, tezlikda

M. Mirzayev musiqasi



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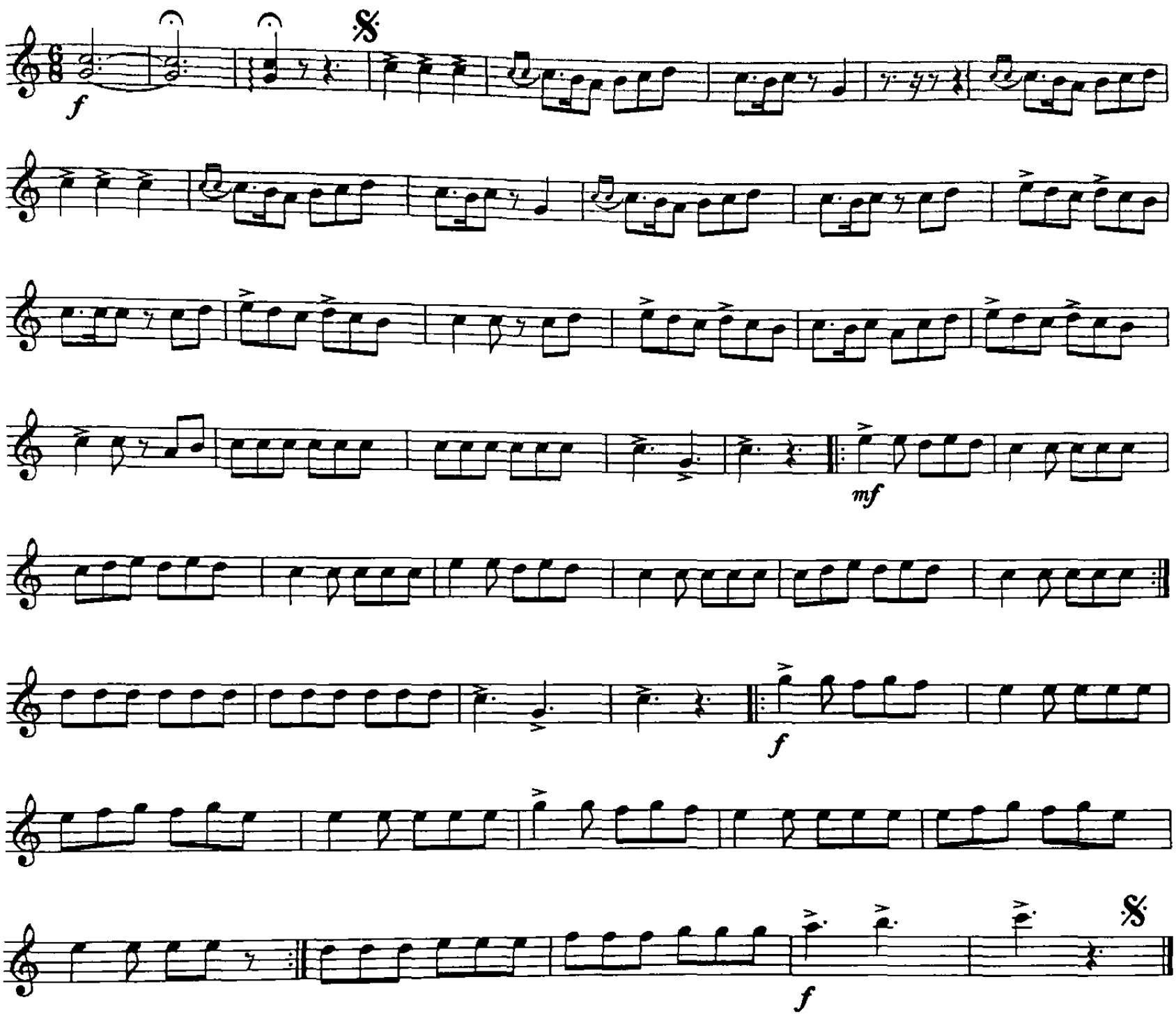
XORAZM LAZGISI

Xorazm lazgisi — H. Nurmatov tomonidan notaga olinib, kuy shoshilmasdan asta-sekin boshlanib, keyinchalik sho'xchang tez sur'atda yakunlanadi.

Shoshilmasdan



SABOH

Saboh kuyi — shoshilmasdan $\frac{4}{4}$ takt o'lchovida bir xil yo'nalishda chalinishi lozim.

Xalq kuyi

Shoshilmasdan

1. 2.

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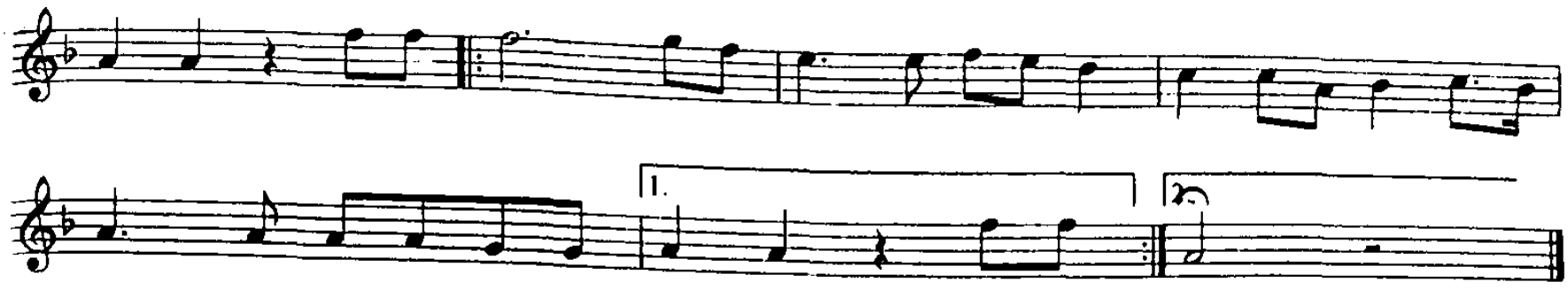
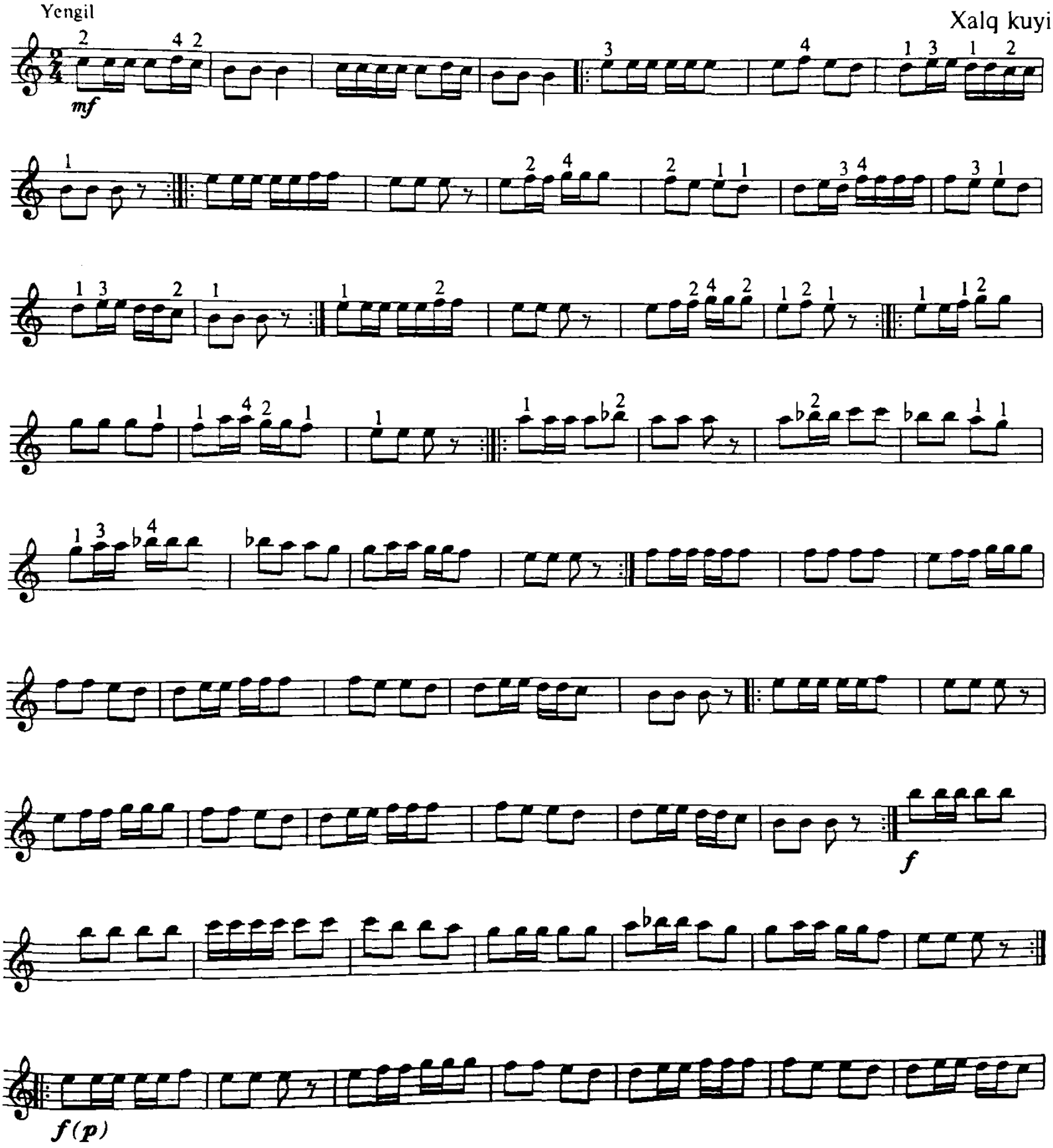
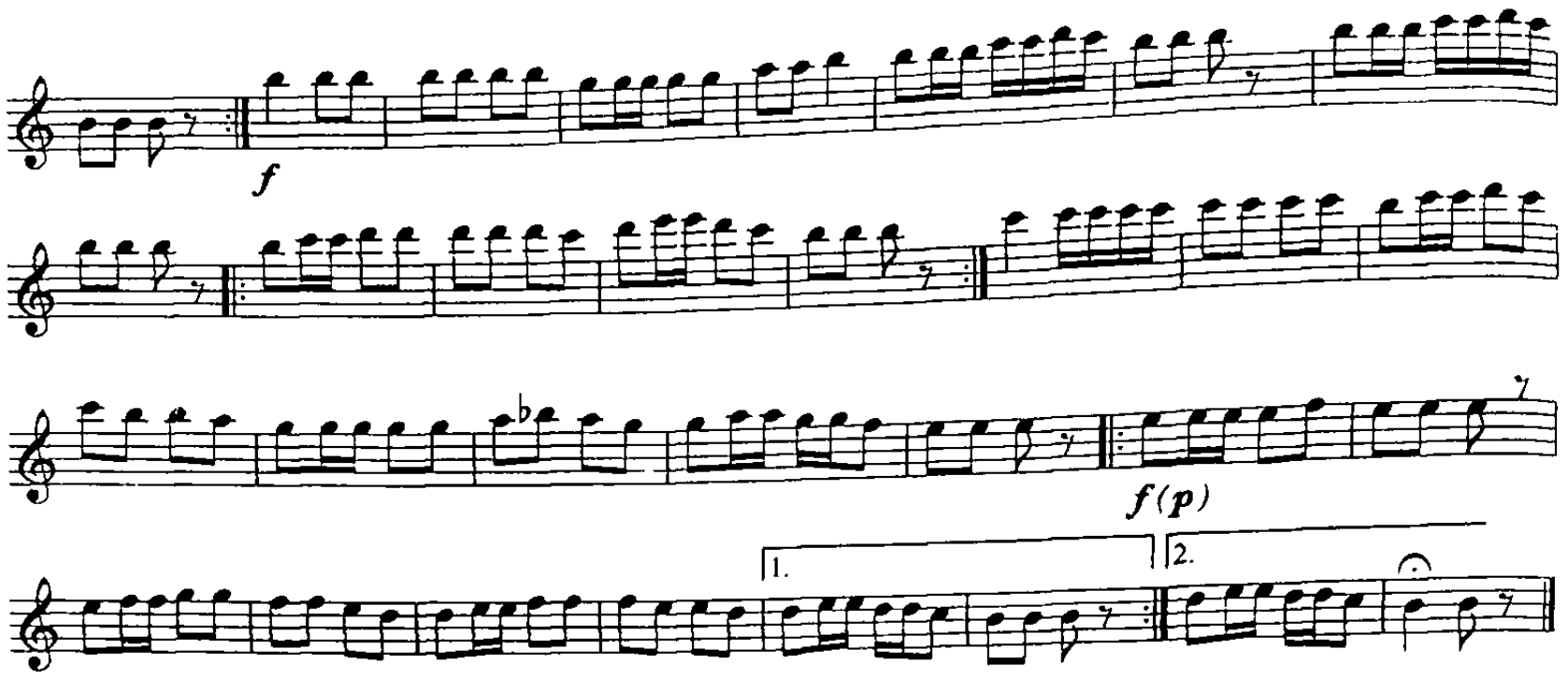


FARG'ONACHA REZ

Farg'onacha rez — o'zbek xalq kuylaridan biri bo'lib, yengil $\frac{2}{4}$ takt o'lchovida ijro etiladi.



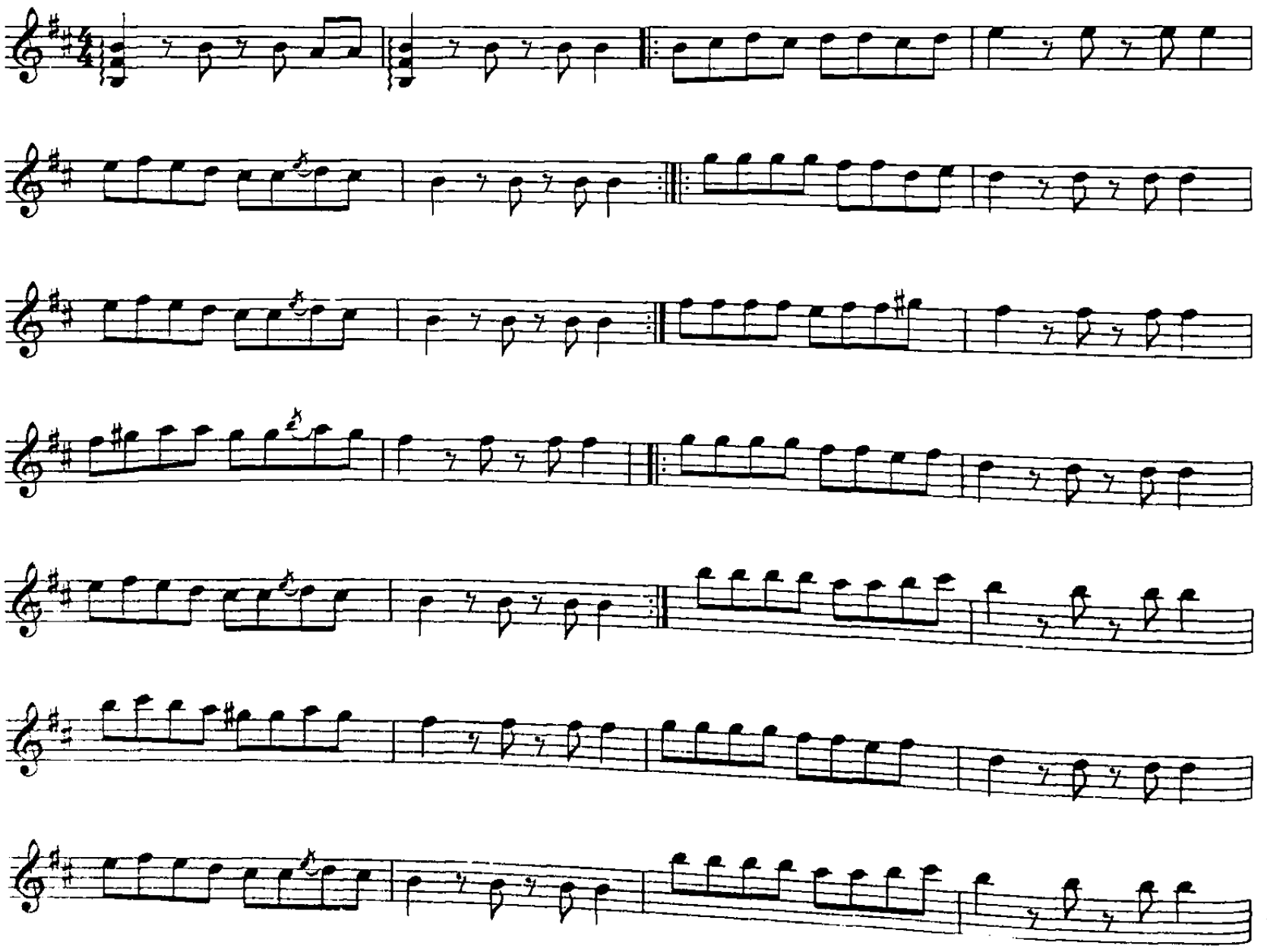


NAZOKAT

Nazokat kuyi — R. Tursunov ijodiga mansub bo'lib, kuy o'rtacha sur'atda ijro etilib, arpedjio usullaridan foydalaniladi.

O'rtacha tez

R. Tursunov musikasi

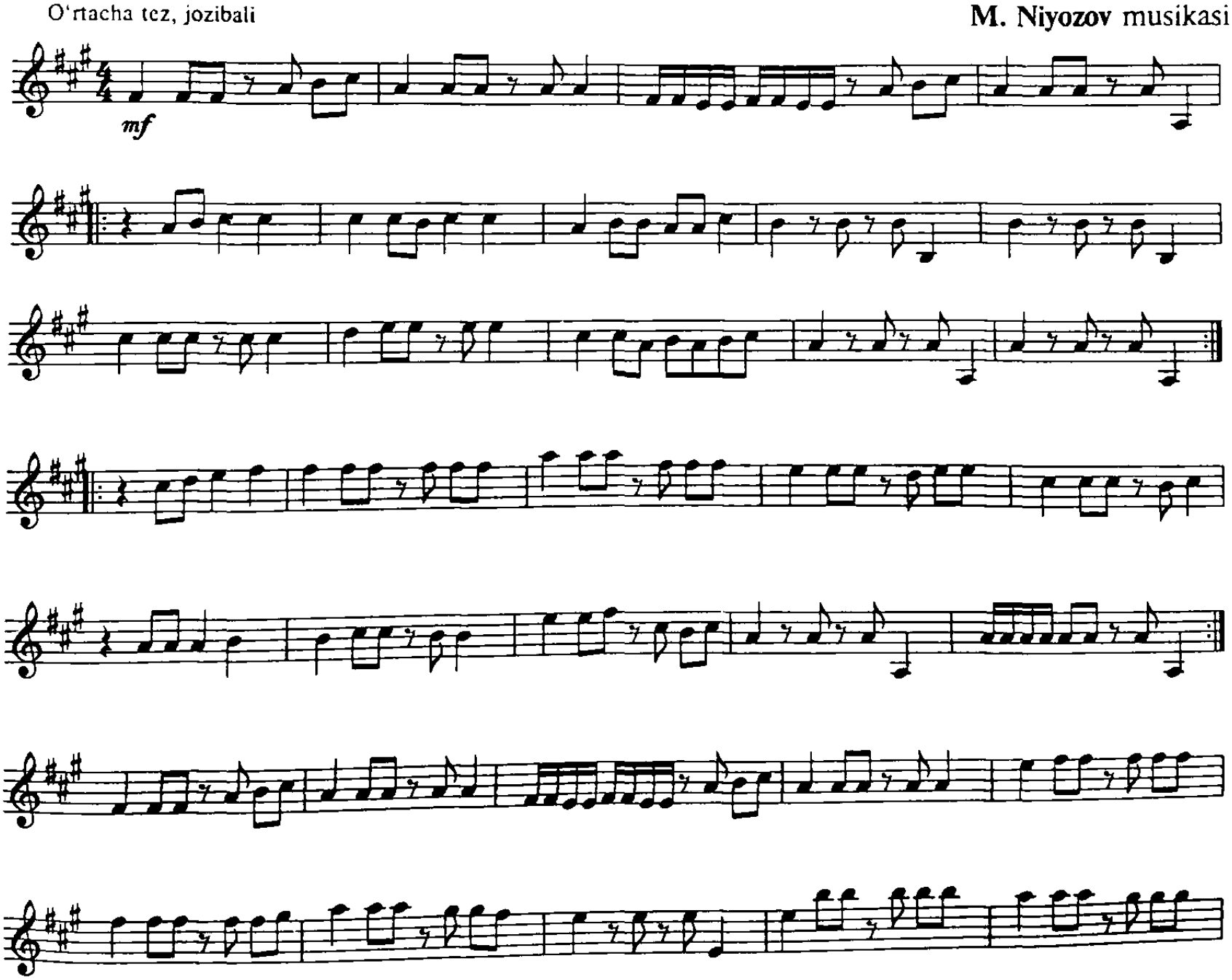


RA'NO O'YNASIN

Ra'no o'ynasin — kuyini ustoz sozanda, bastakor M. Niyozov yozgan. Kuy xalqqa yaqin bo'lib, o'rtacha tez-jozibali sur'atda ijro etiladi.

O'rtacha tez, jozibali

M. Niyozov musikasi

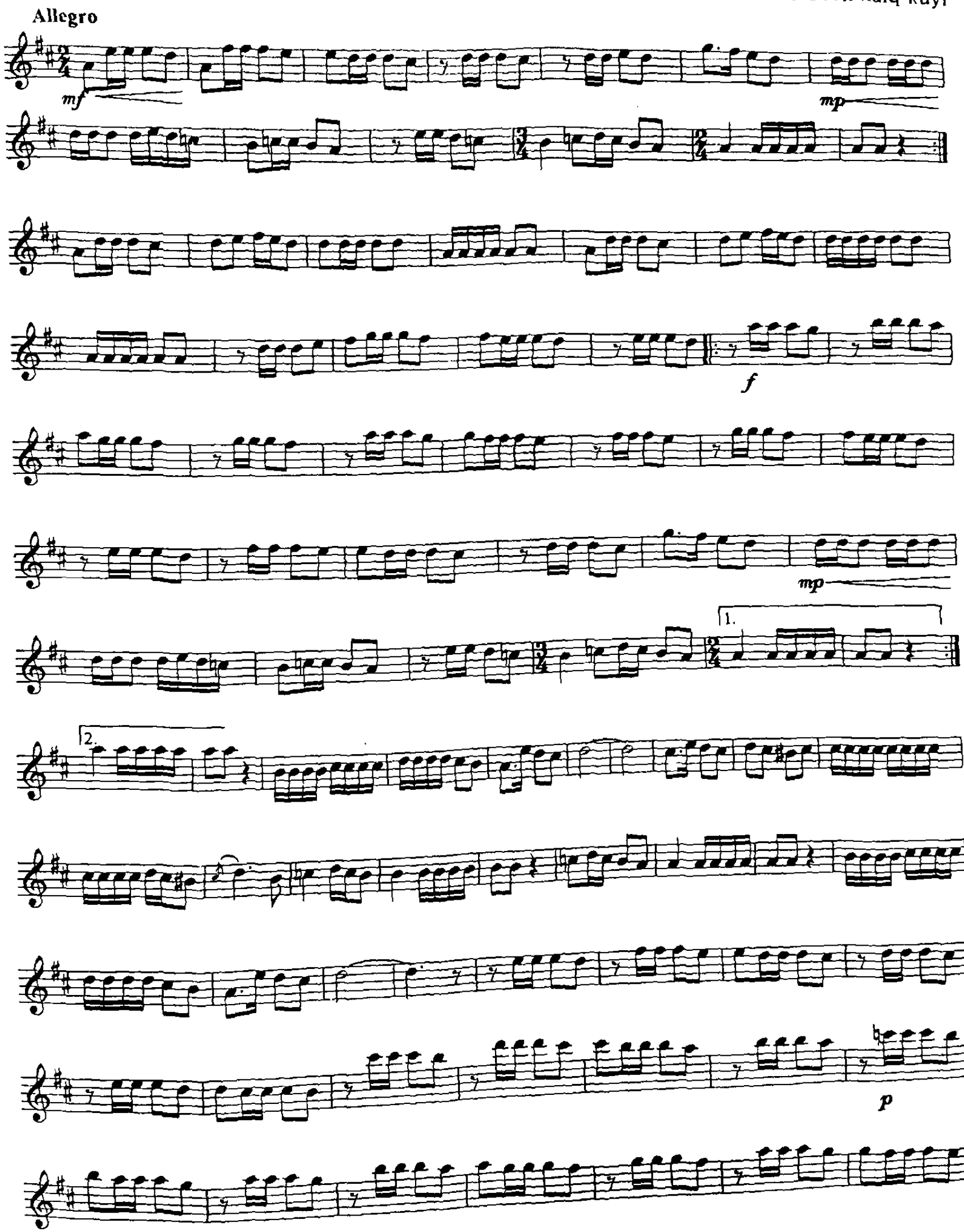


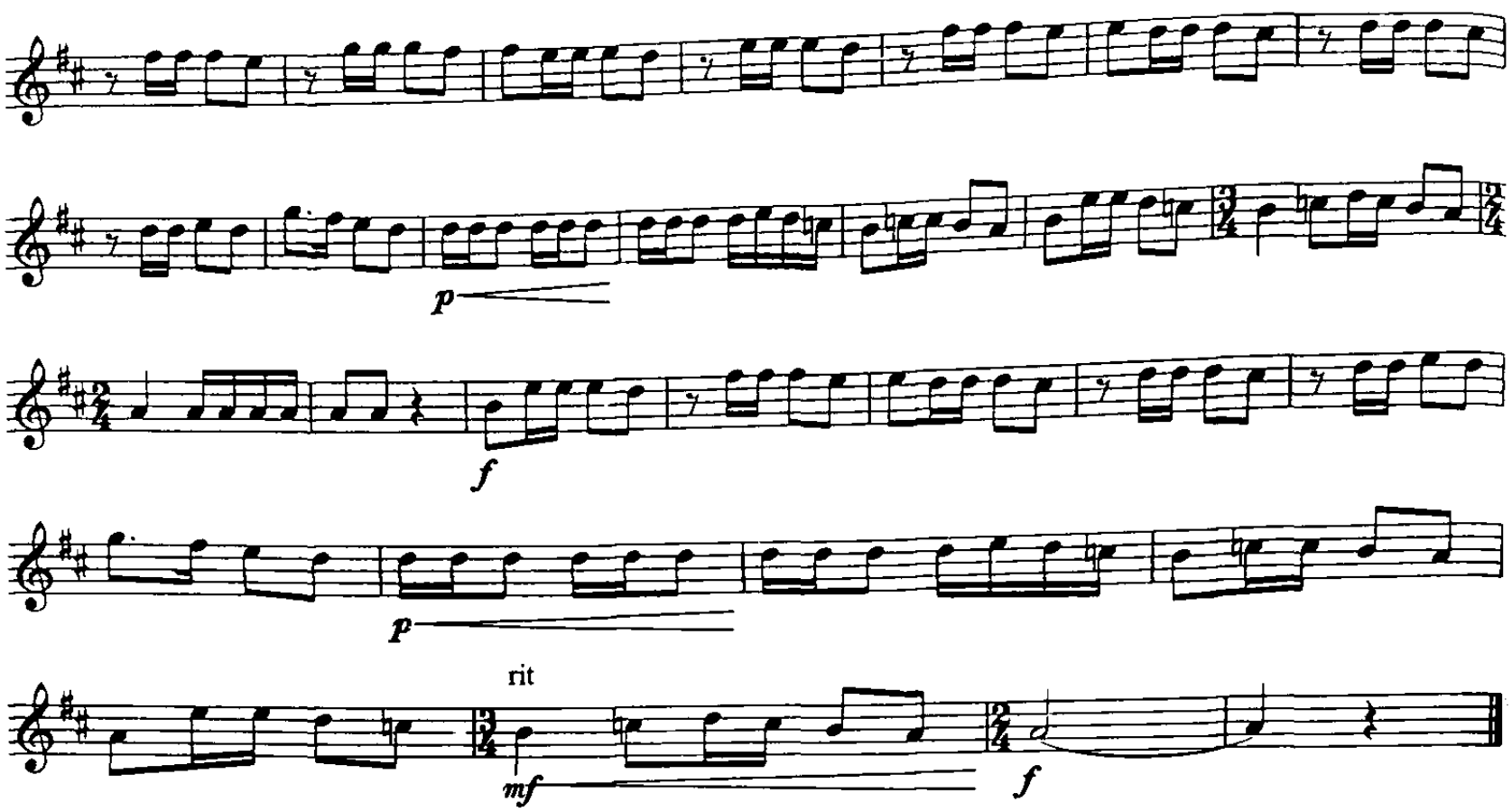
rit.

DILXIROJ

Dilxiroj — mashhur o'zbek xalq kuylaridan bo'lib, tez (o'ynoqi) sur'atda ijro etilishi lozim.

O'zbek xalq kuyi



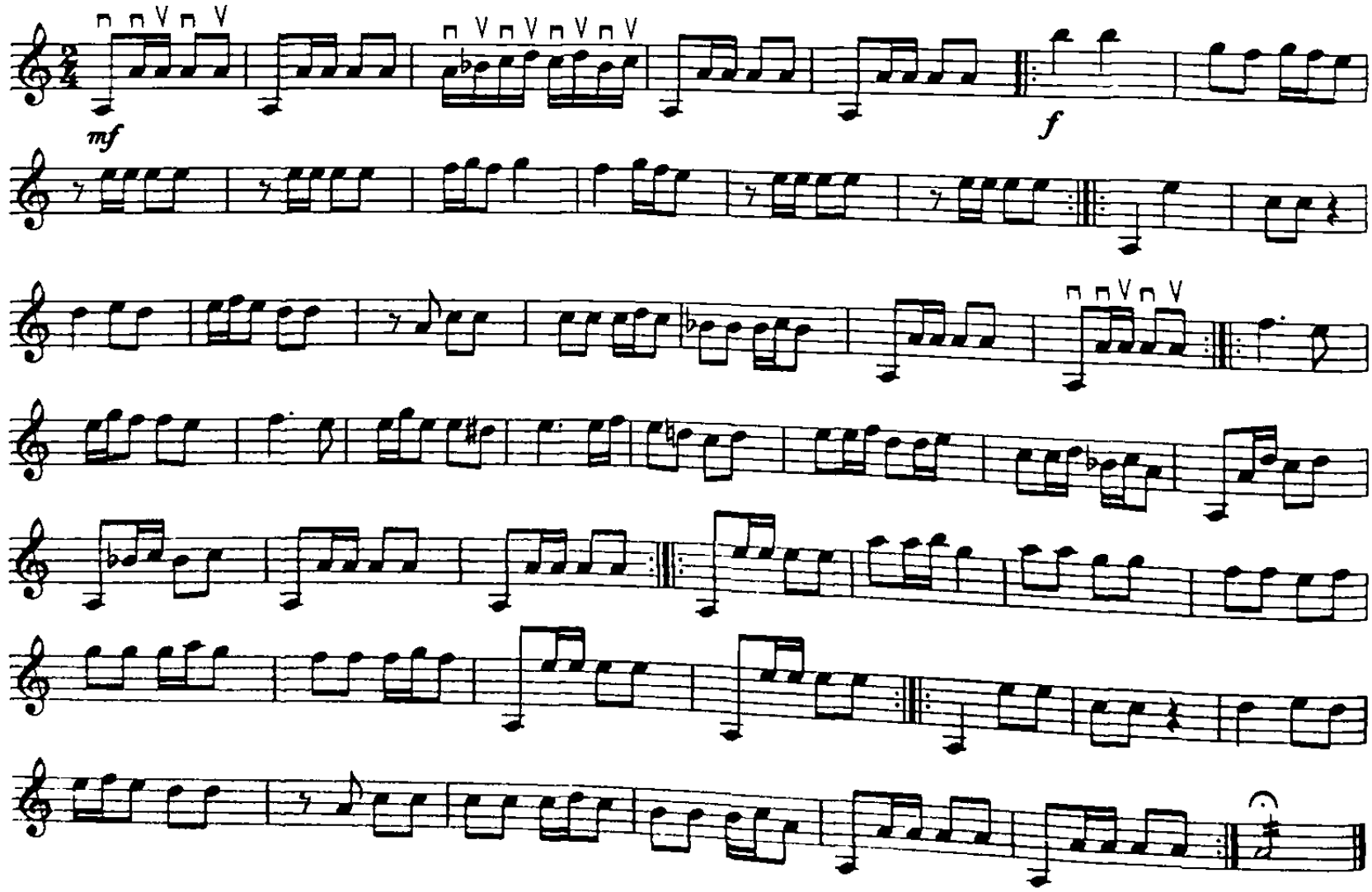


GULSHAN

Gulshan — kuyi M. Mirzayevning ijodidan. Sozanda bu kuyni o'rta tez sur'atda ijro etib, noxunni ⊓ ⊓ V, ⊓ V pastga, pastga, tepaga va pastga, tepaga yakka va qo'shzarb usullarini qo'llashi lozim.

O'rtacha tez

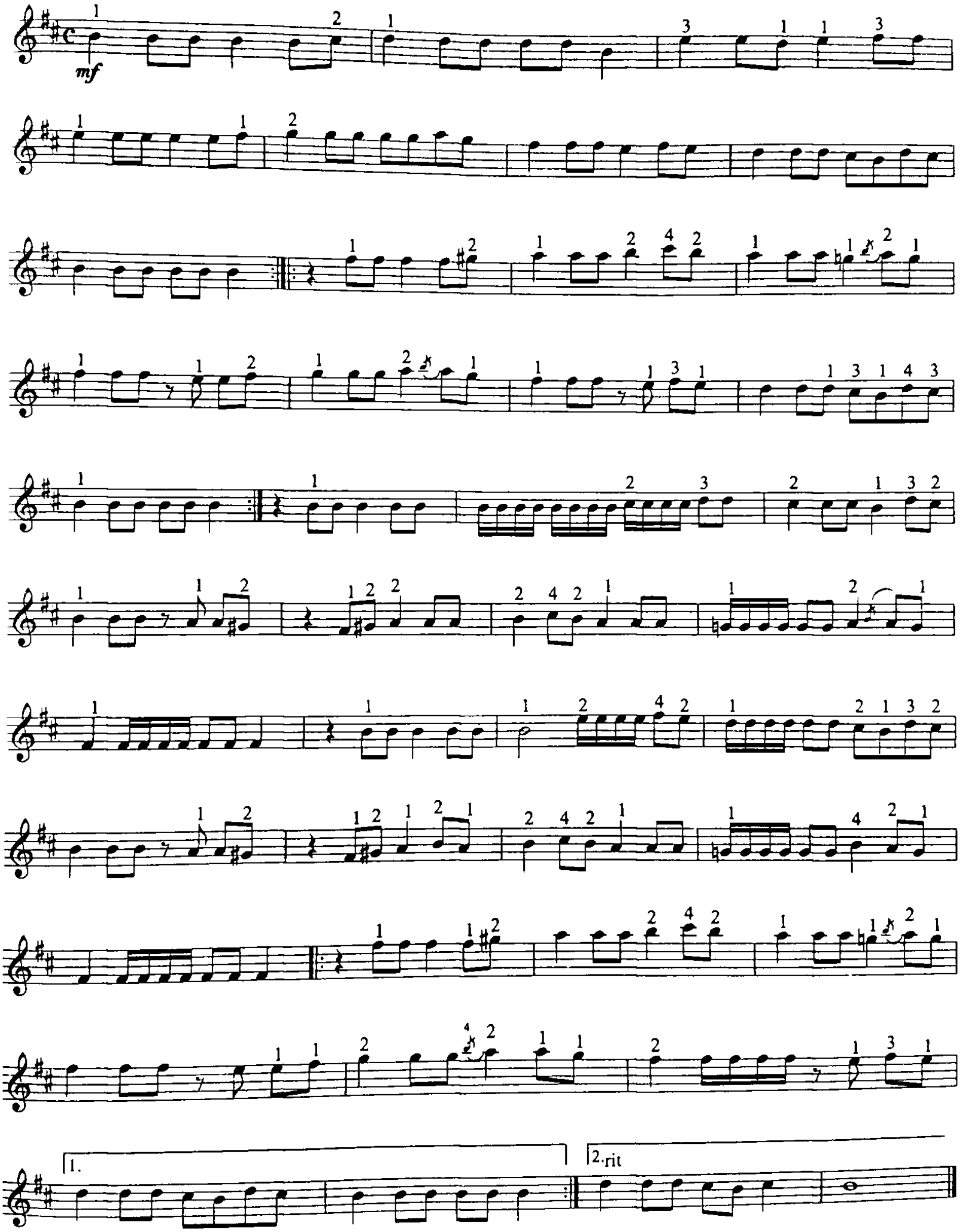
M. Mirzayev musiqasi



SHAROB 1

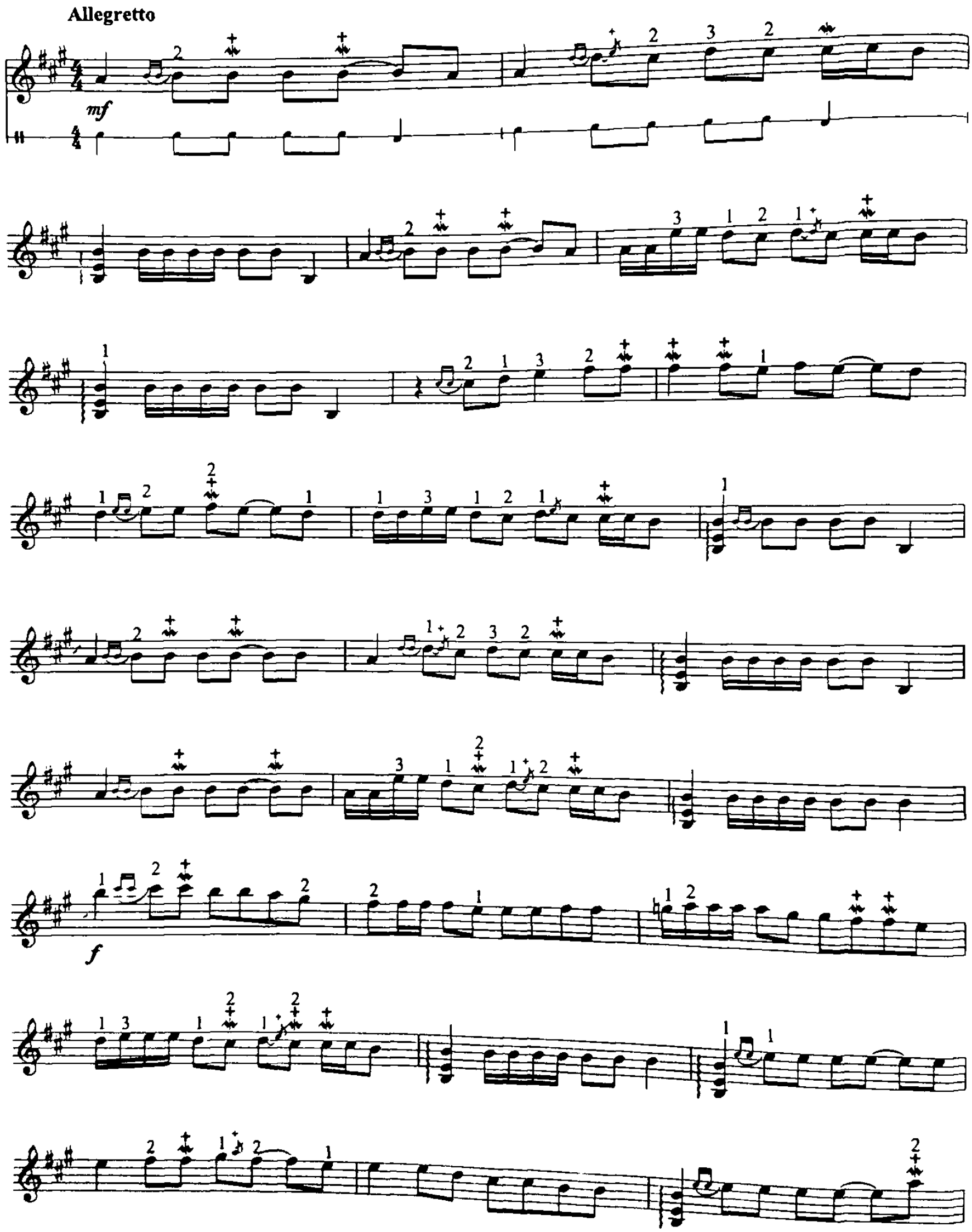
Sharob — o'zbek xalq kuylaridan bo'lib o'quvchini milliy ohangda ongini o'sishiga yordam beradi.

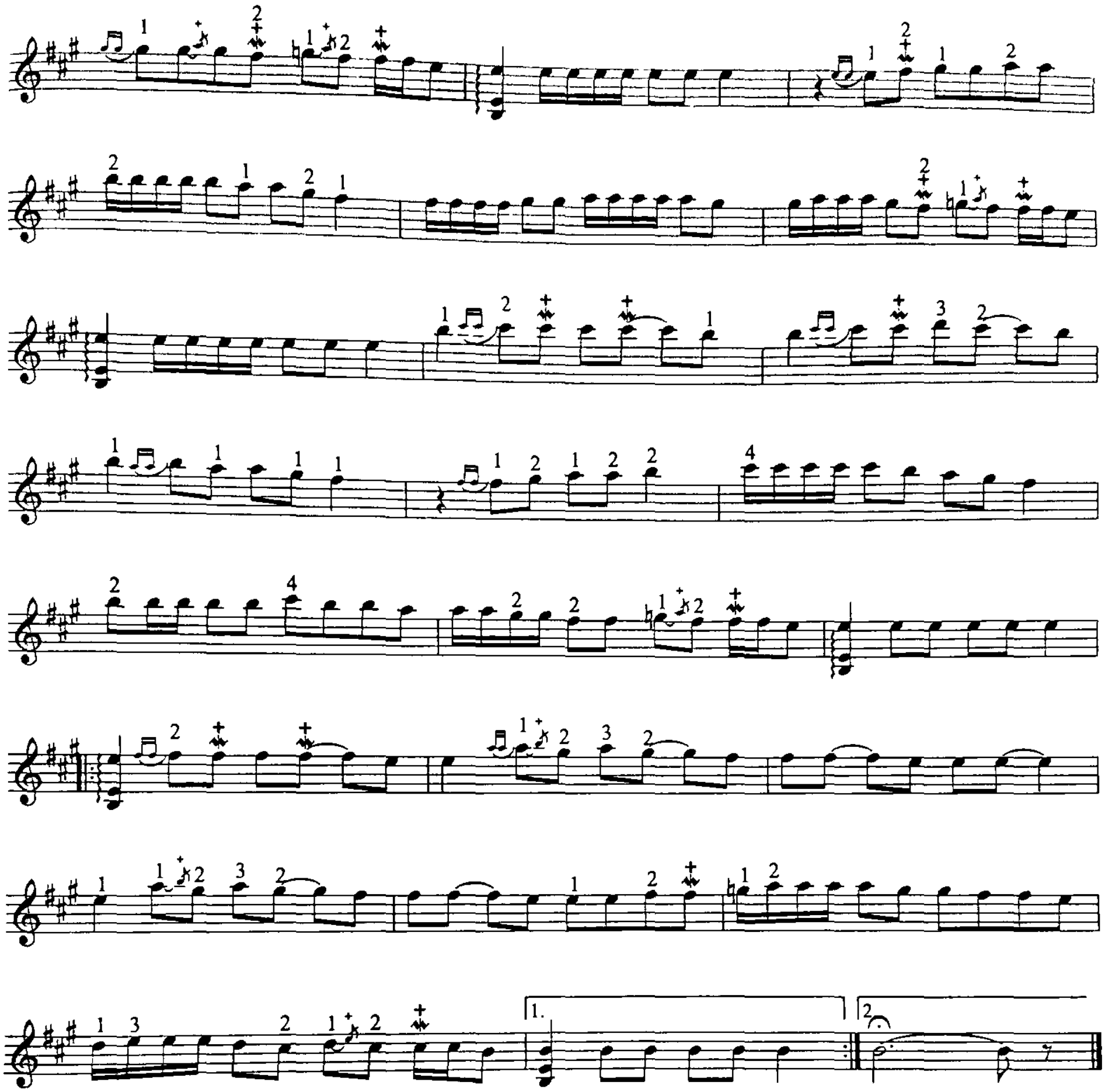
Moderato O'zbek xalq musiqasi



SOYAIY

Soyaiy — mashhur o'zbek kuylaridan bo'lib, sozanda kuyni ijro etayotganda shartli belgilarga e'tibor berishi kerak.

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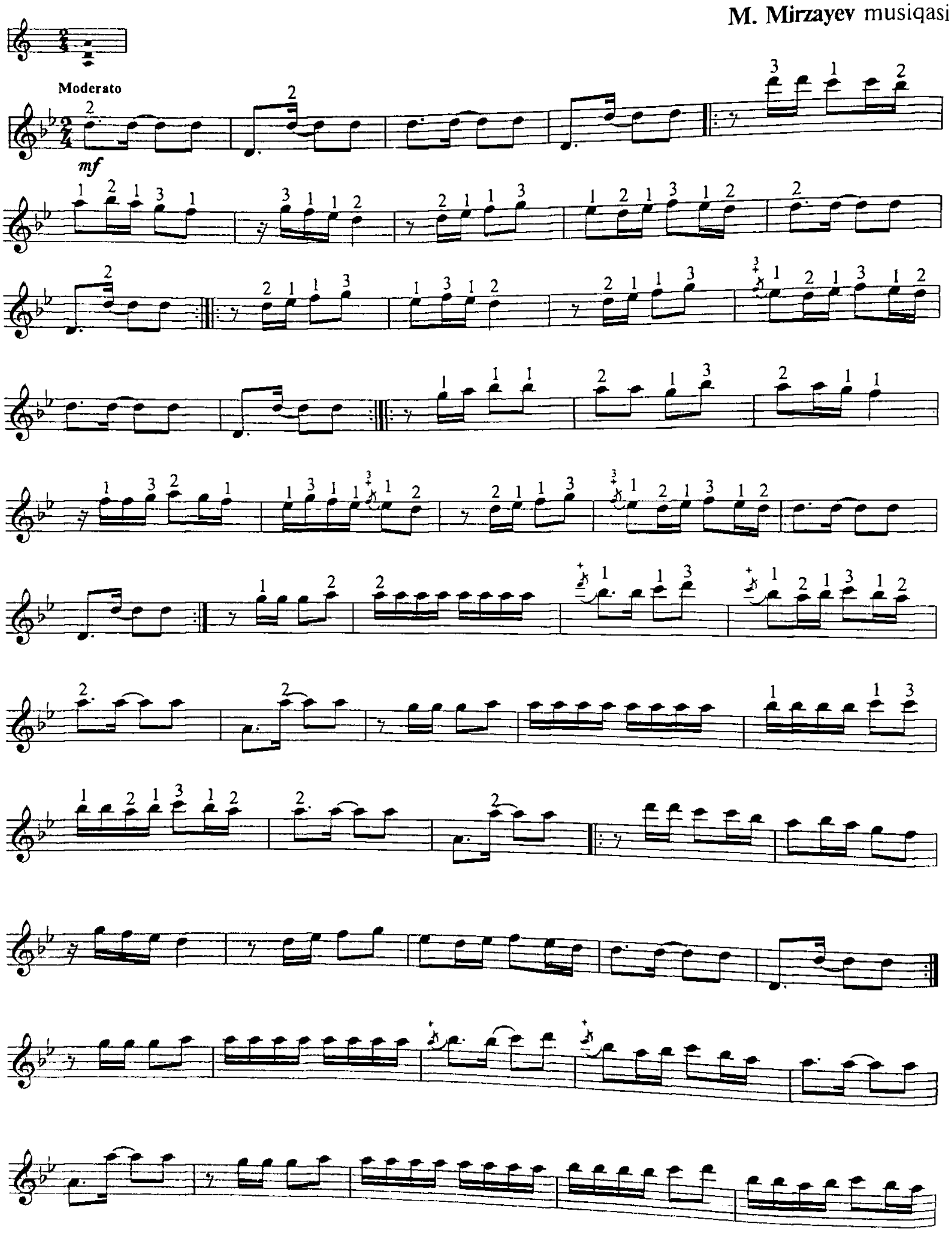
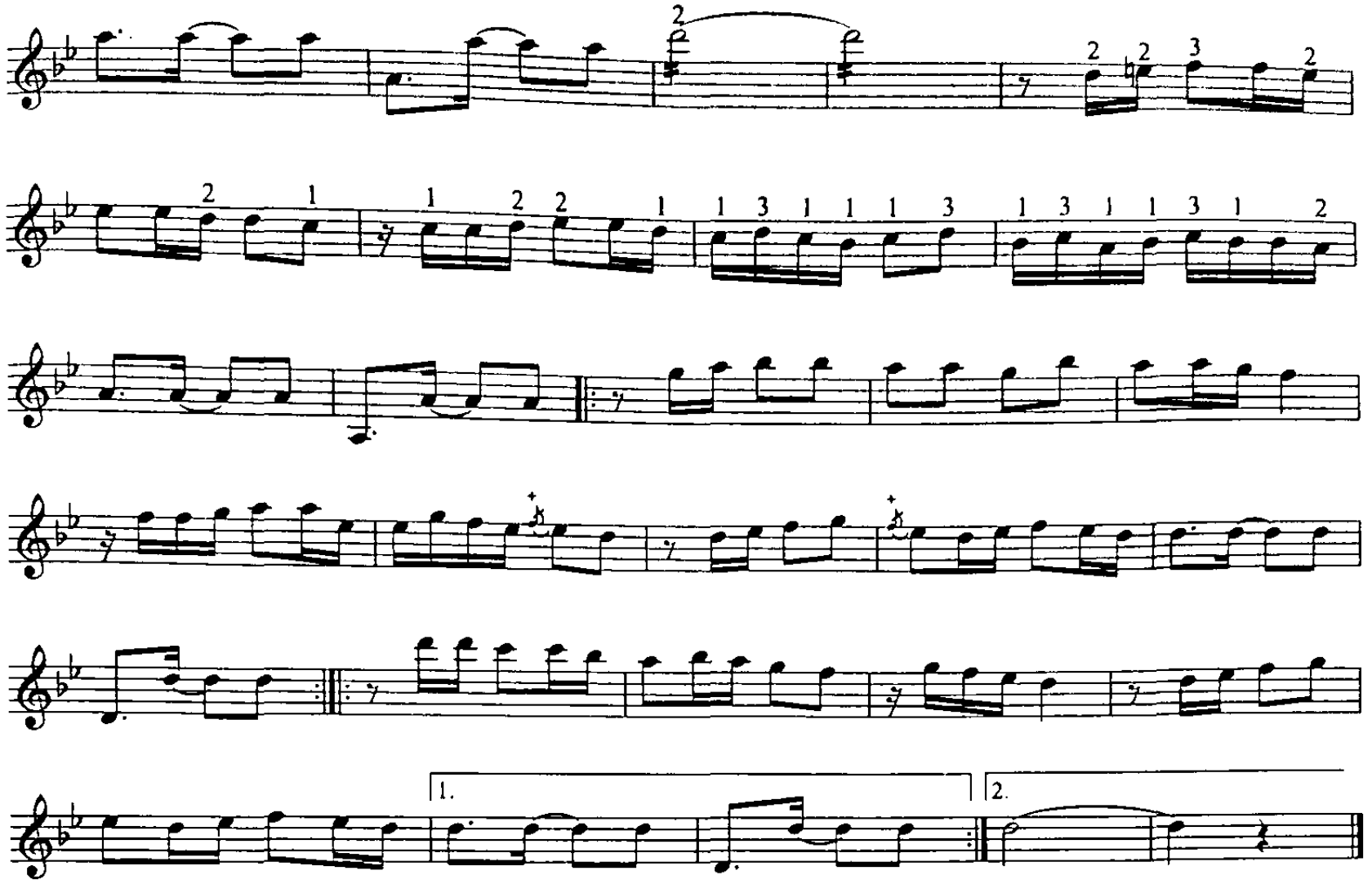
YANGI TANOVOR

Yangi tanovor — bu kuyni M. Mirzayev bastalagan. Sozanda ijro jarayonida milliy o'zbek xalq musiqasiga yaqin ohangni his qilgan holda o'rtacha tezlik sur'atida chalishi lozim.

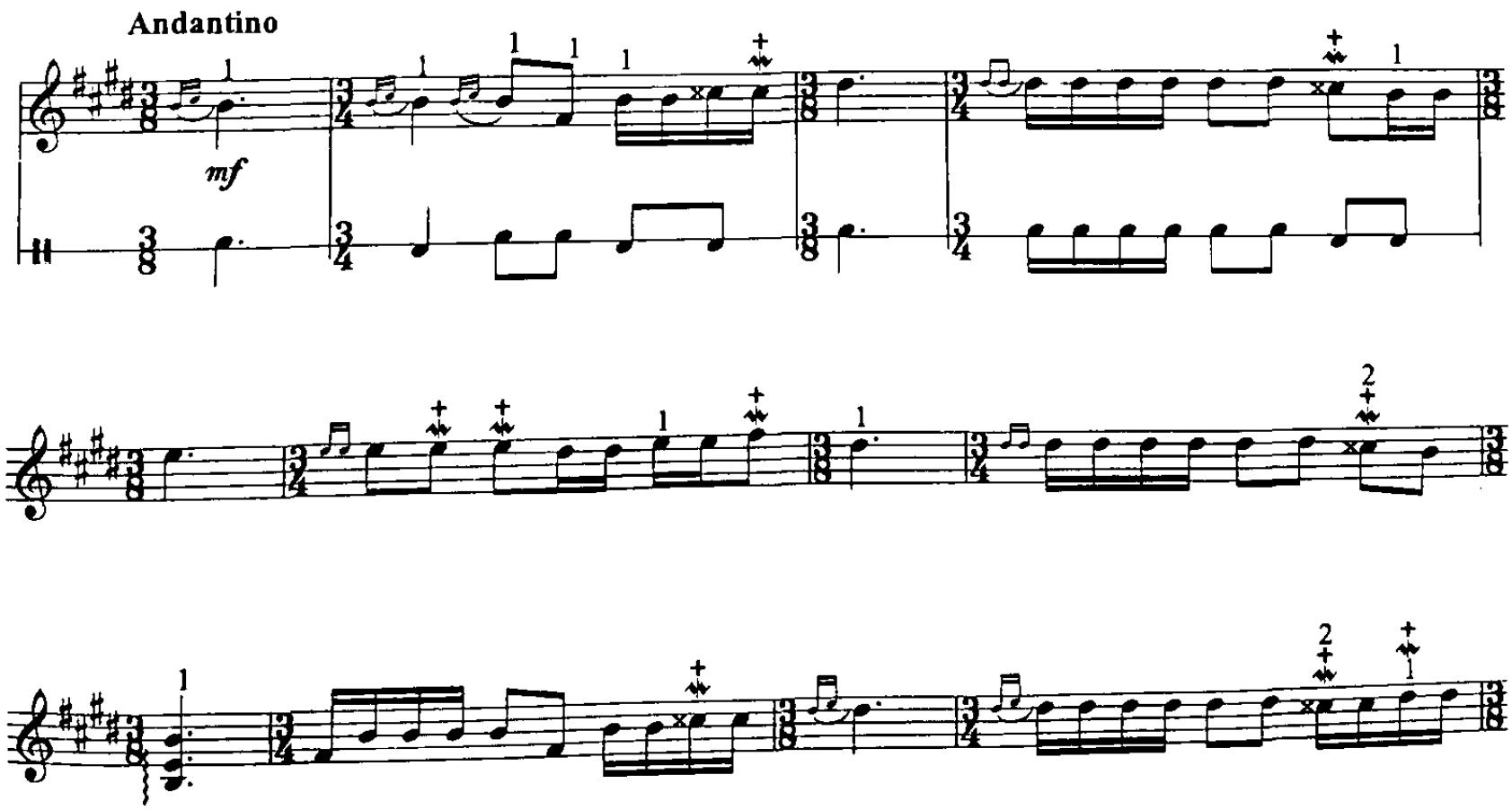
M. Mirzayev musiqasi





MUSHKILOTI DUGOH MO'G'ILCHASI

Mushkiloti dugoh mo'g'ilchasi — kuyini o'quvchi o'rta sur'atda shartli belgilarga ahamiyat berib, ijrochi ohangning sozda jaranglashiga e'tibor berishi kerak. Bu kuyni S. Taxalov notaga olgan.



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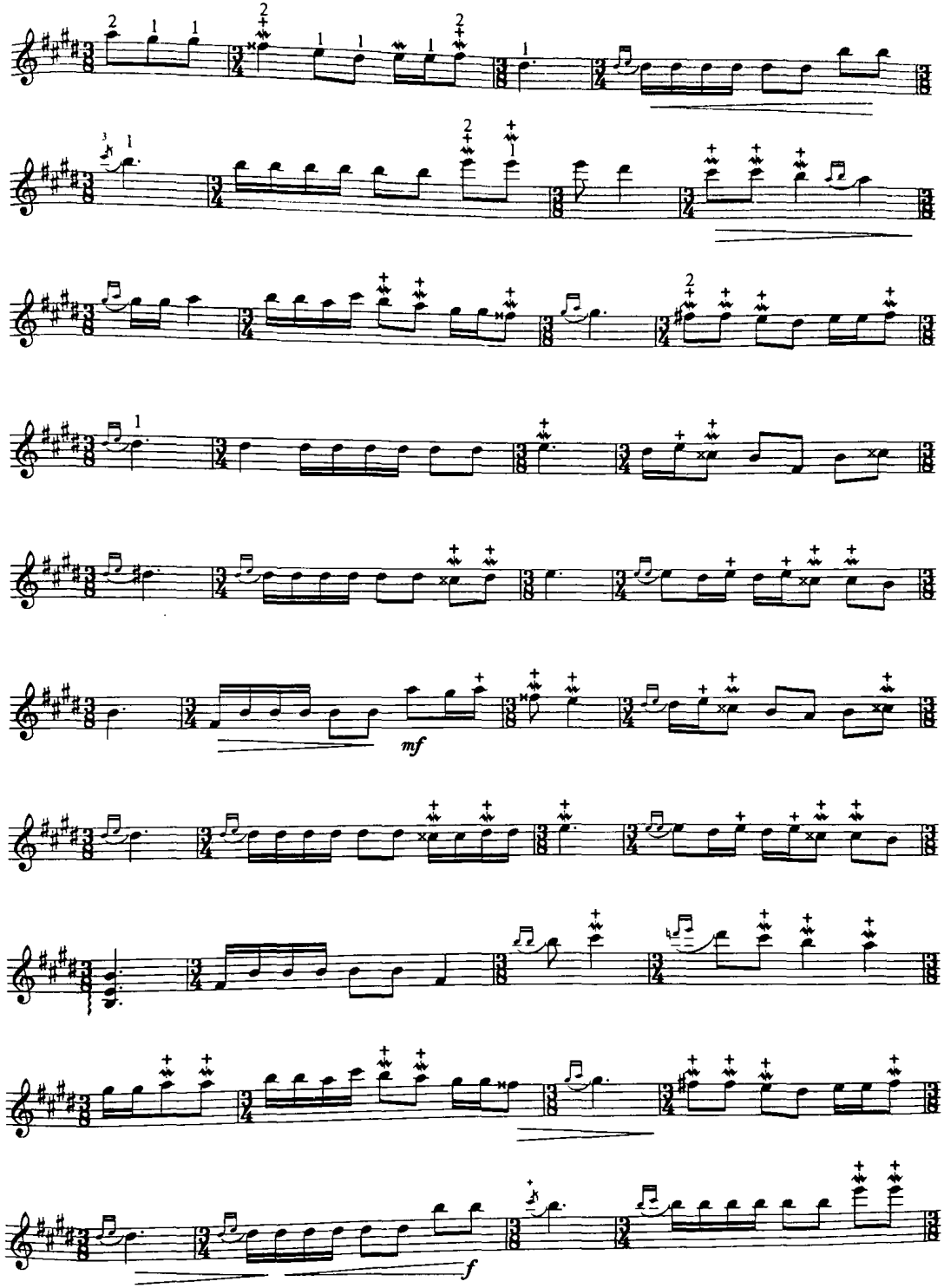
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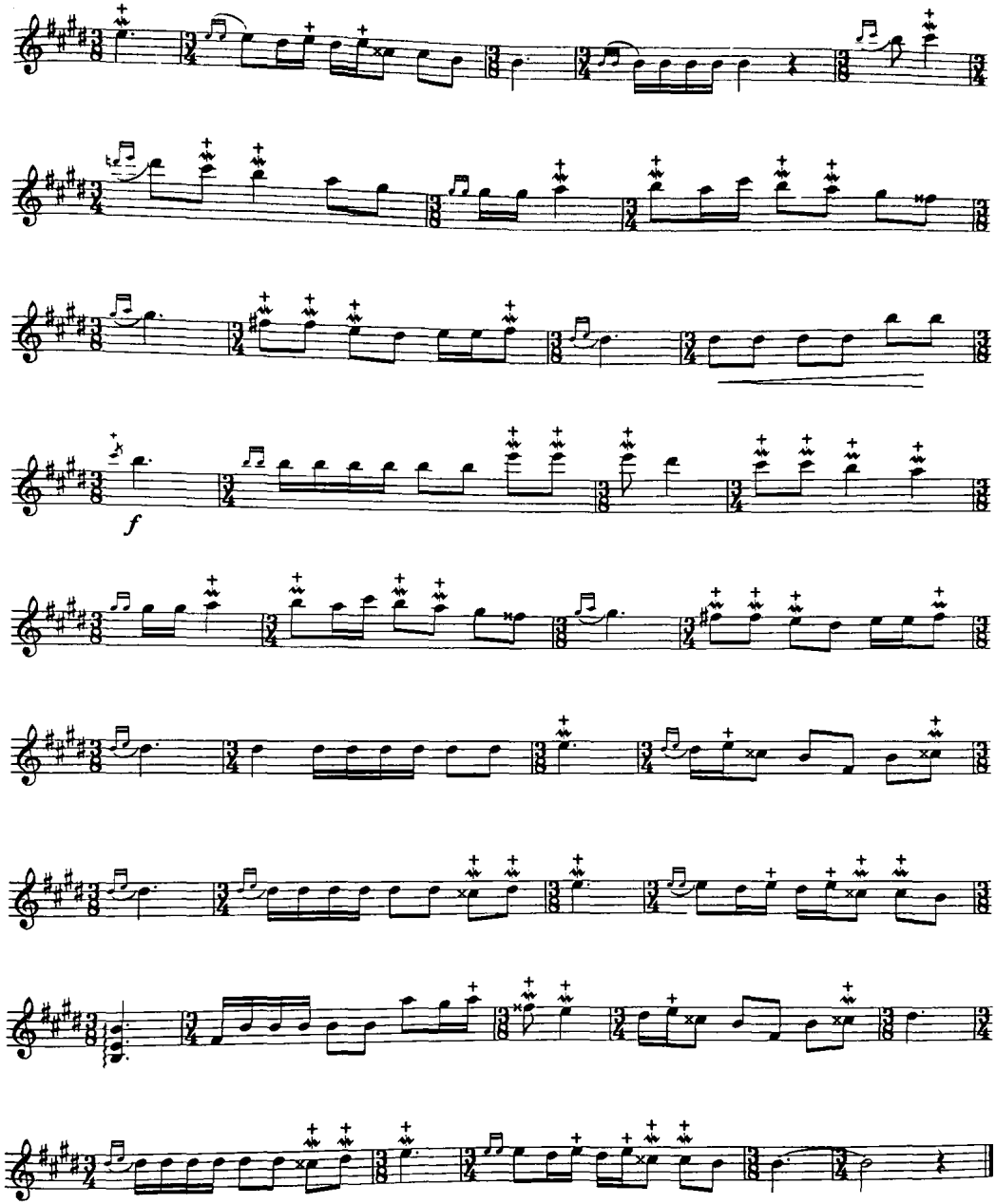
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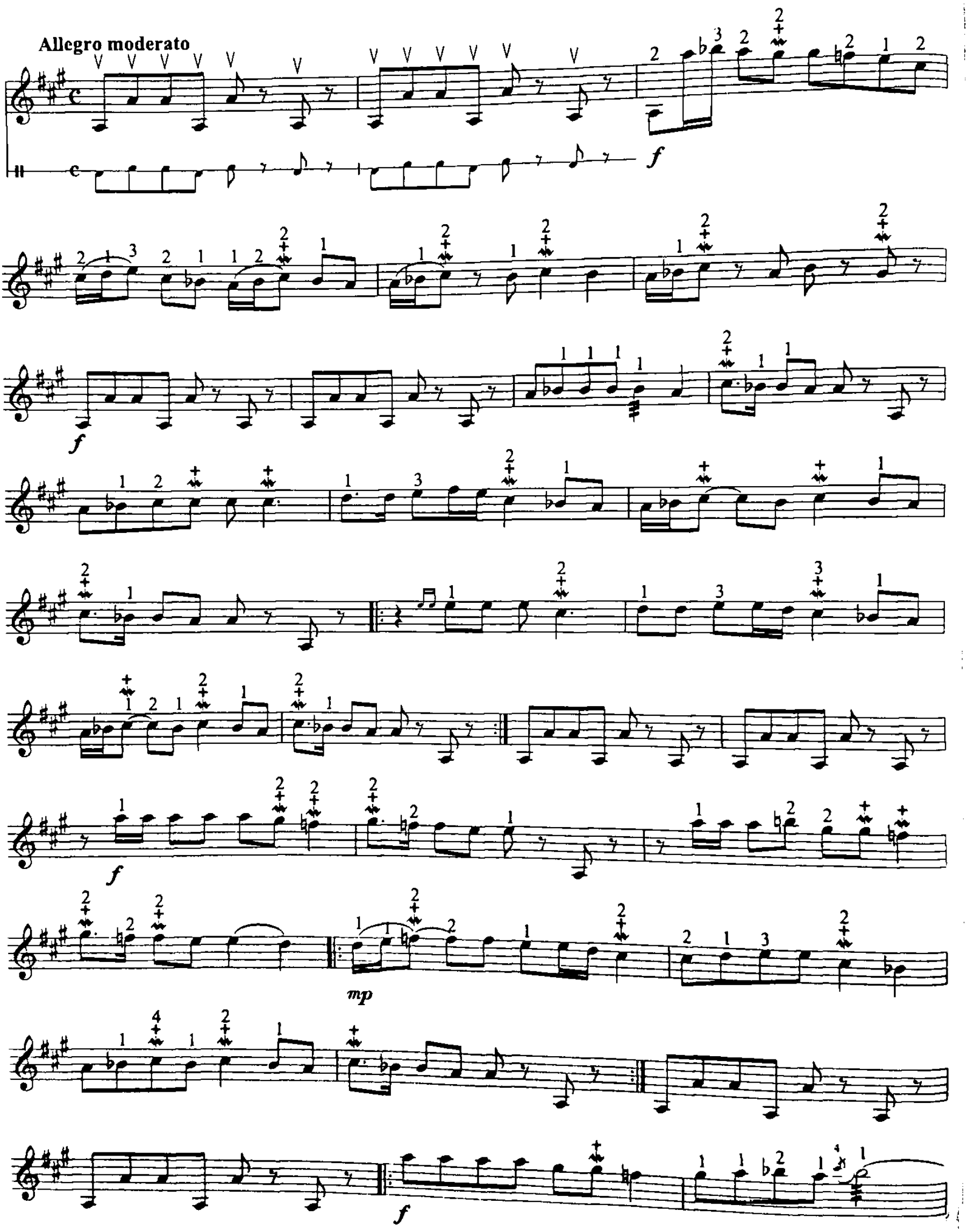
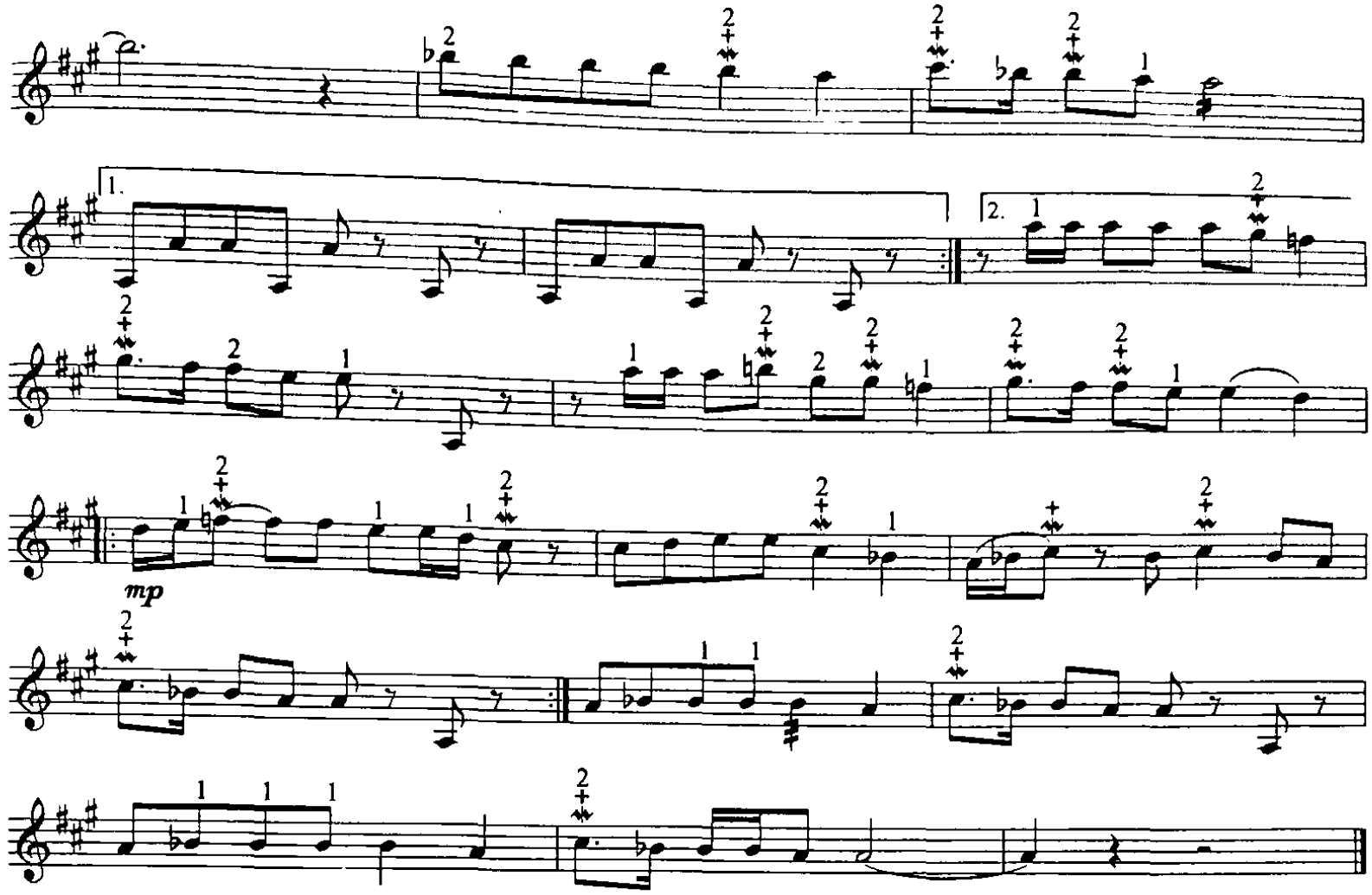
EY GUL

Ey gul — M. Mirzayev kuyi bo'lib, afg'on rubobida ijrochilar jo'rnavoz bo'lib ijro etishlari mumkin.

M. Mirzayev musiqasi

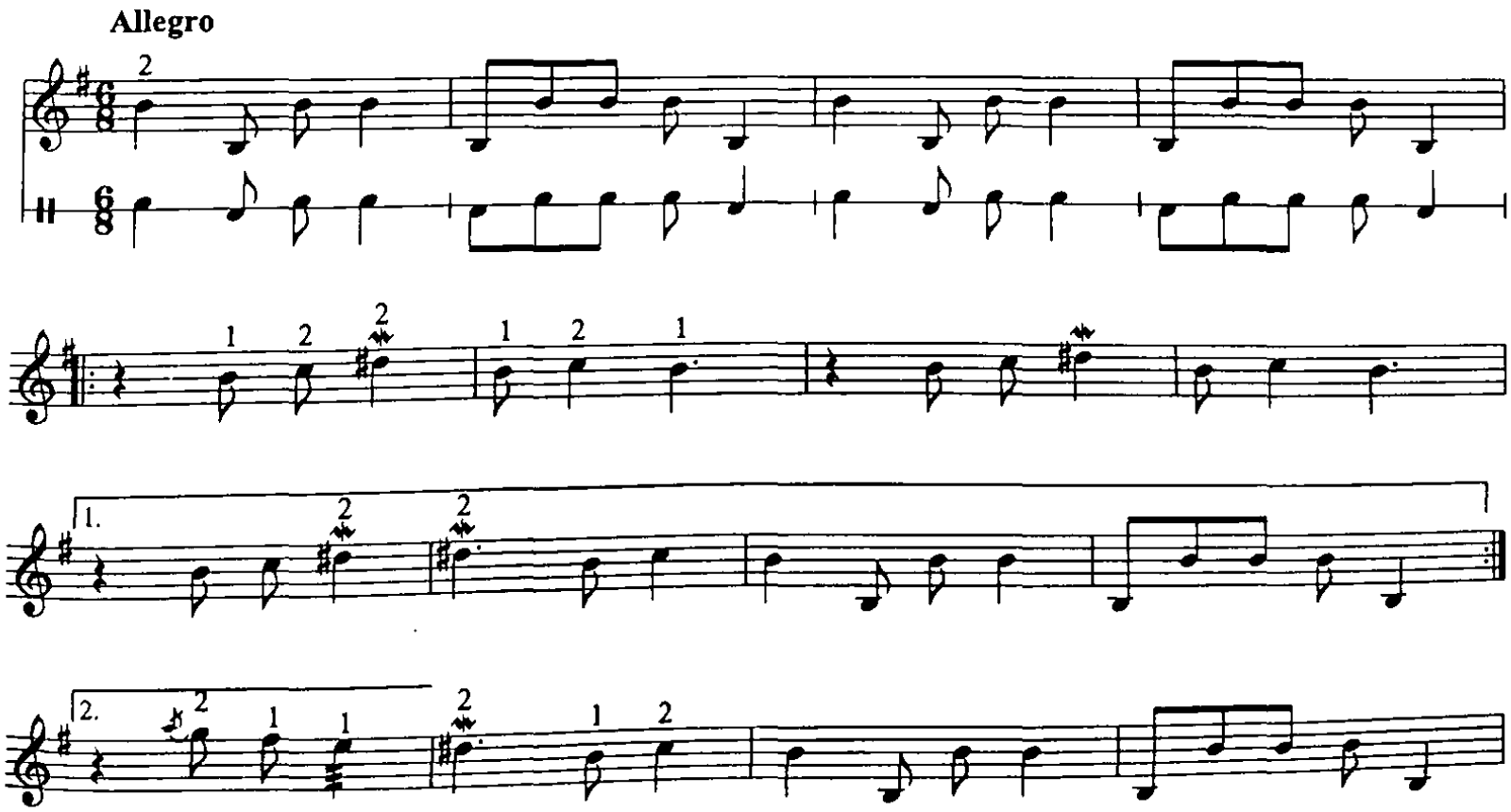


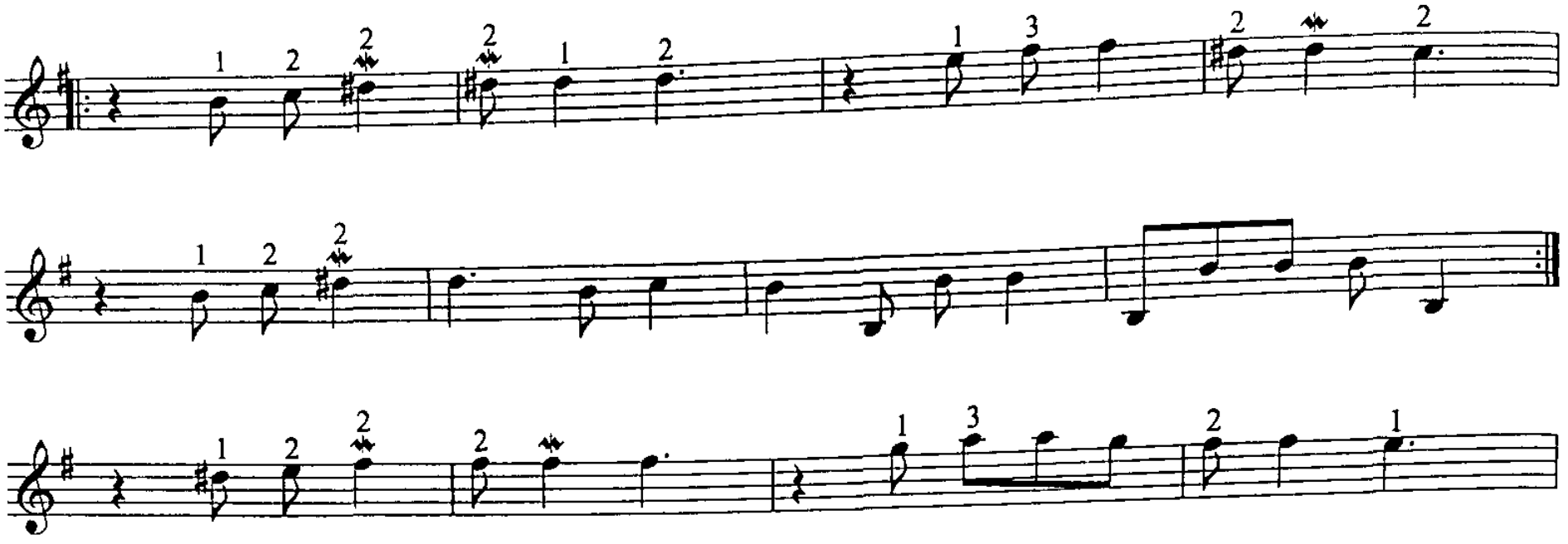


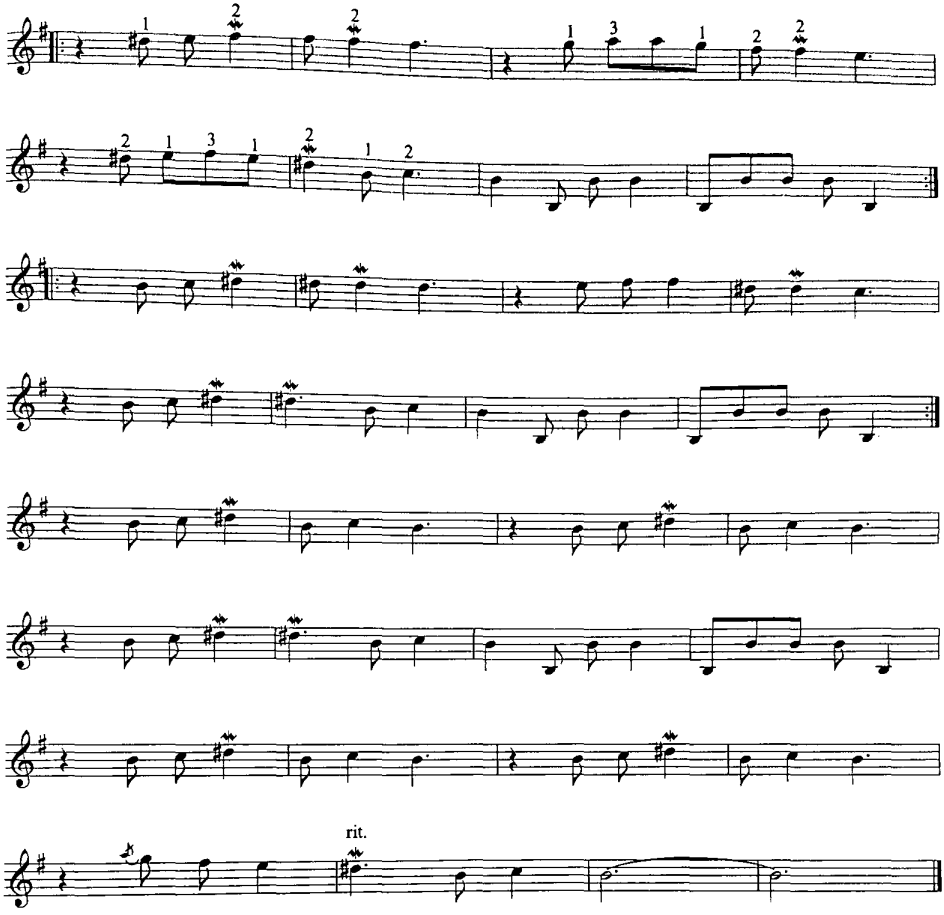
YORGA SALOM

Yorga salom — kuyi Q. Oripov tomonidan qashqar rubobiga yozilgan. Bu kuyni afg'on rubobchi ijrochilari ham chalishlari mumkin.

Q. Oripov musiqasi



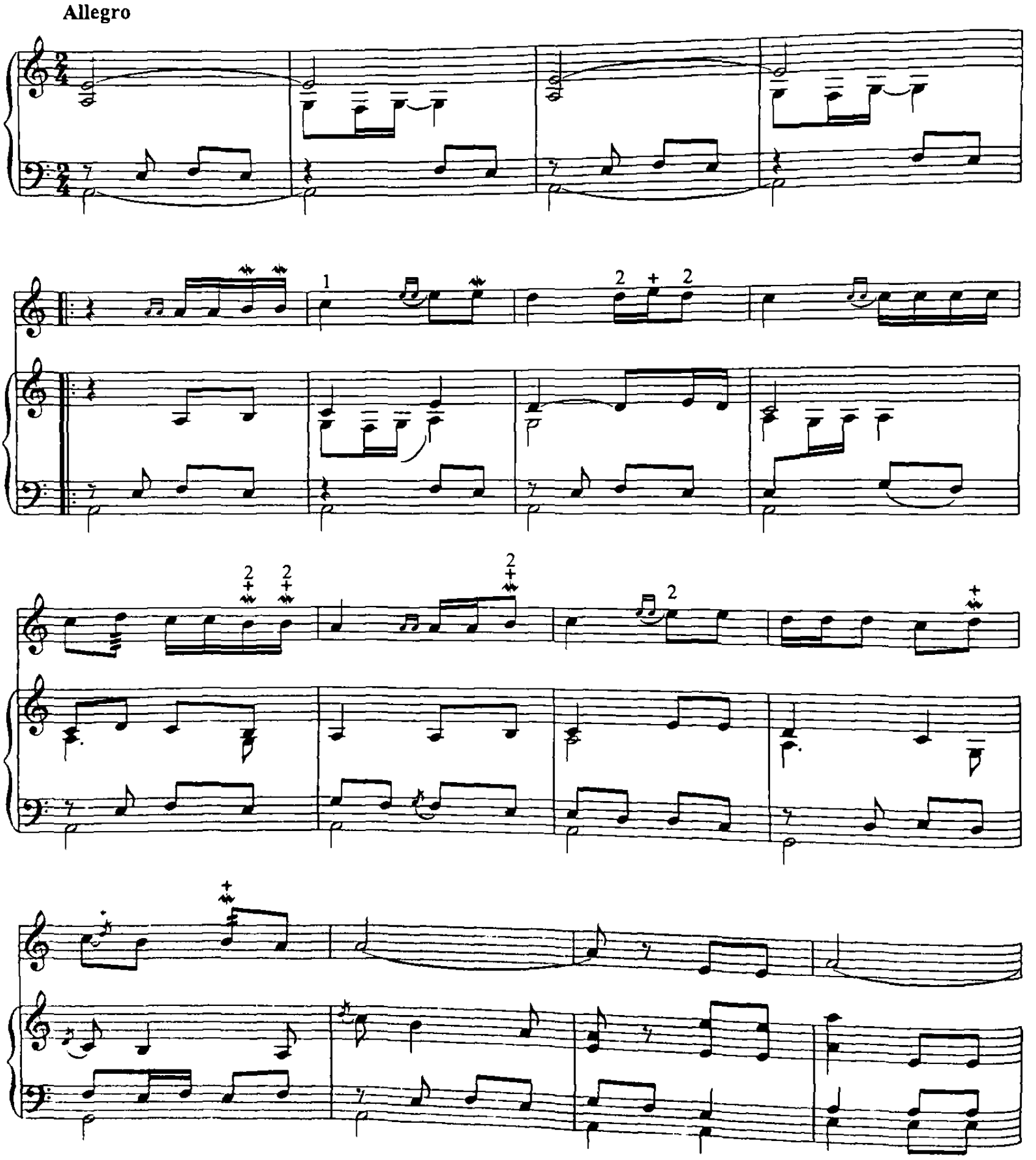


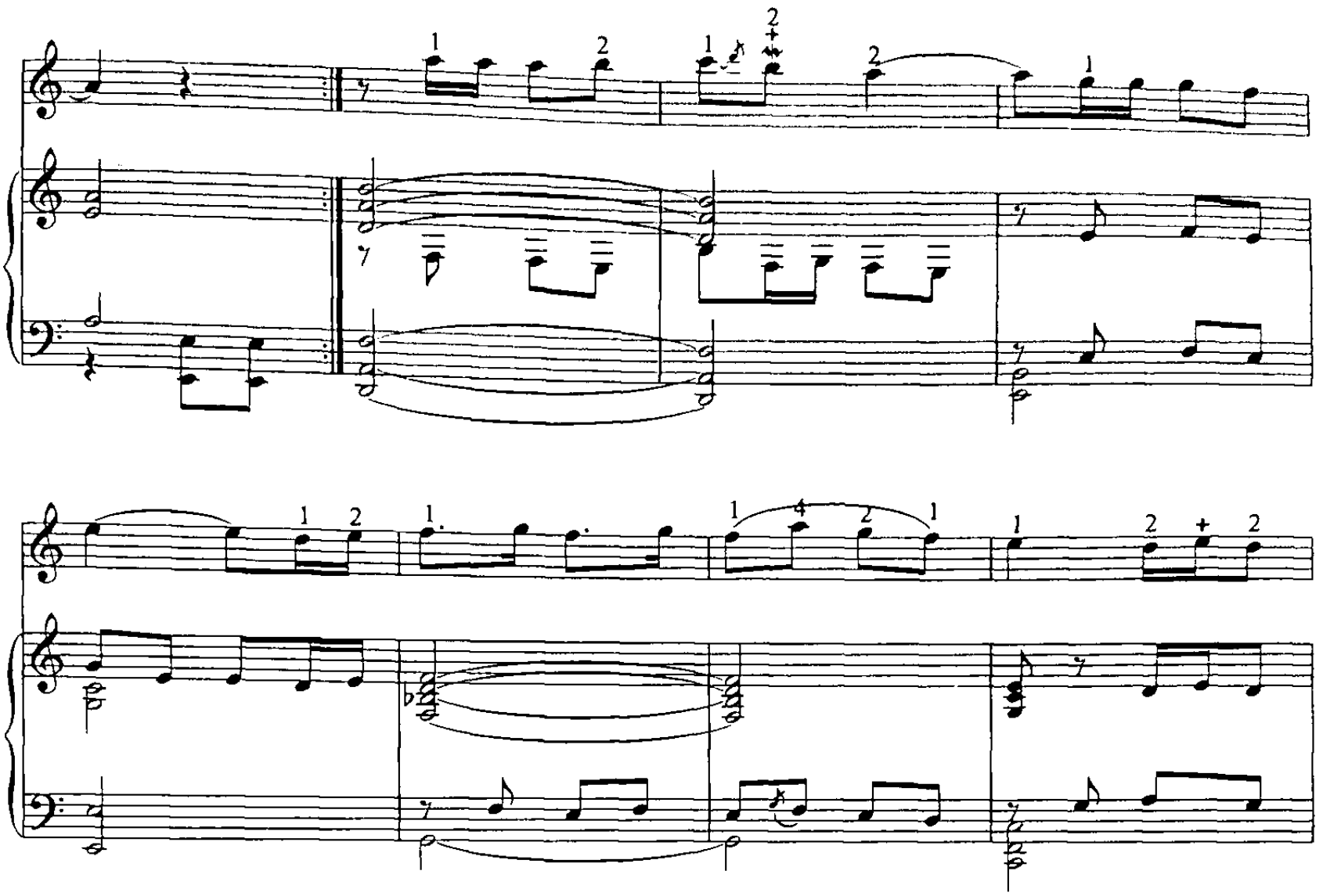

rit.

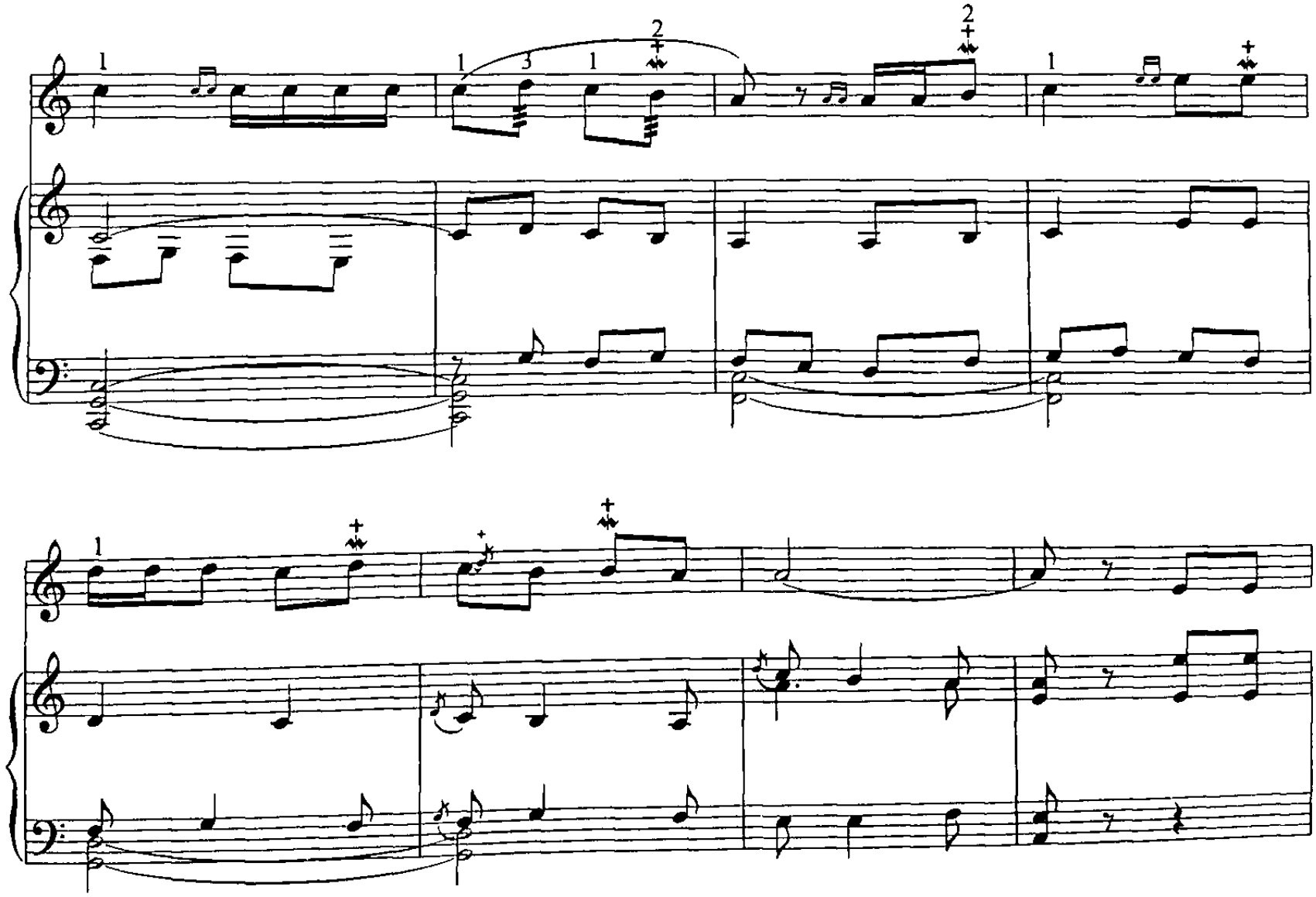
TANOVOR

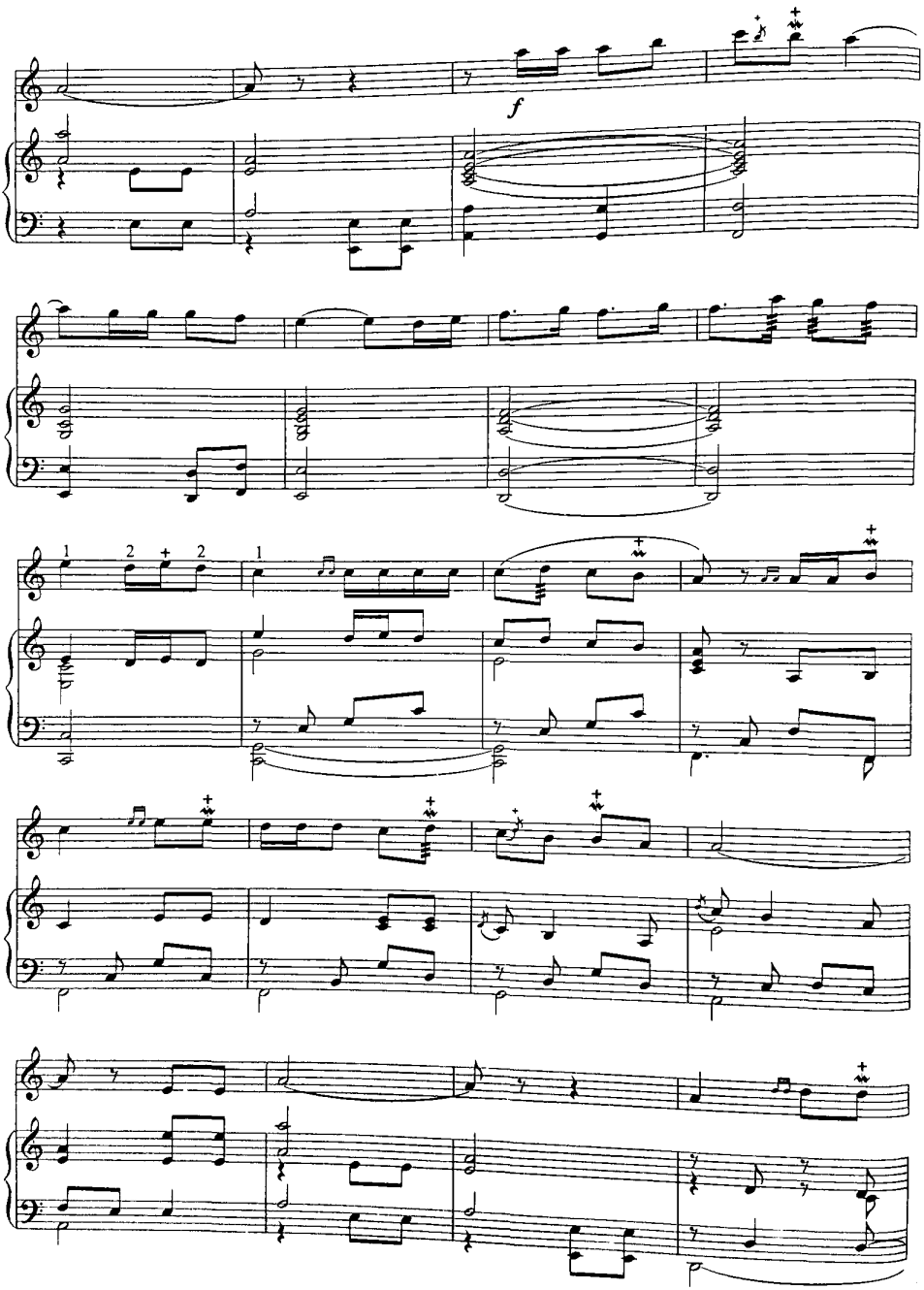
Tanovor — mashhur o'zbek xalq musiqalaridan. D. Zokirov juda mohirona bu kuyni qayta ishlab, rubobchi sozanda bilan fortopiano jo'rnavozligida bir-birlarini to'ldirib, eshituvchini ham, orom oladigan darajada, yuqori saviyada yozib qoldirganlar.

O'zbek xalq musiqasi
D. Zokirov qayta ishlagan
H. Nurmatov rubob uchun moslashtirgan





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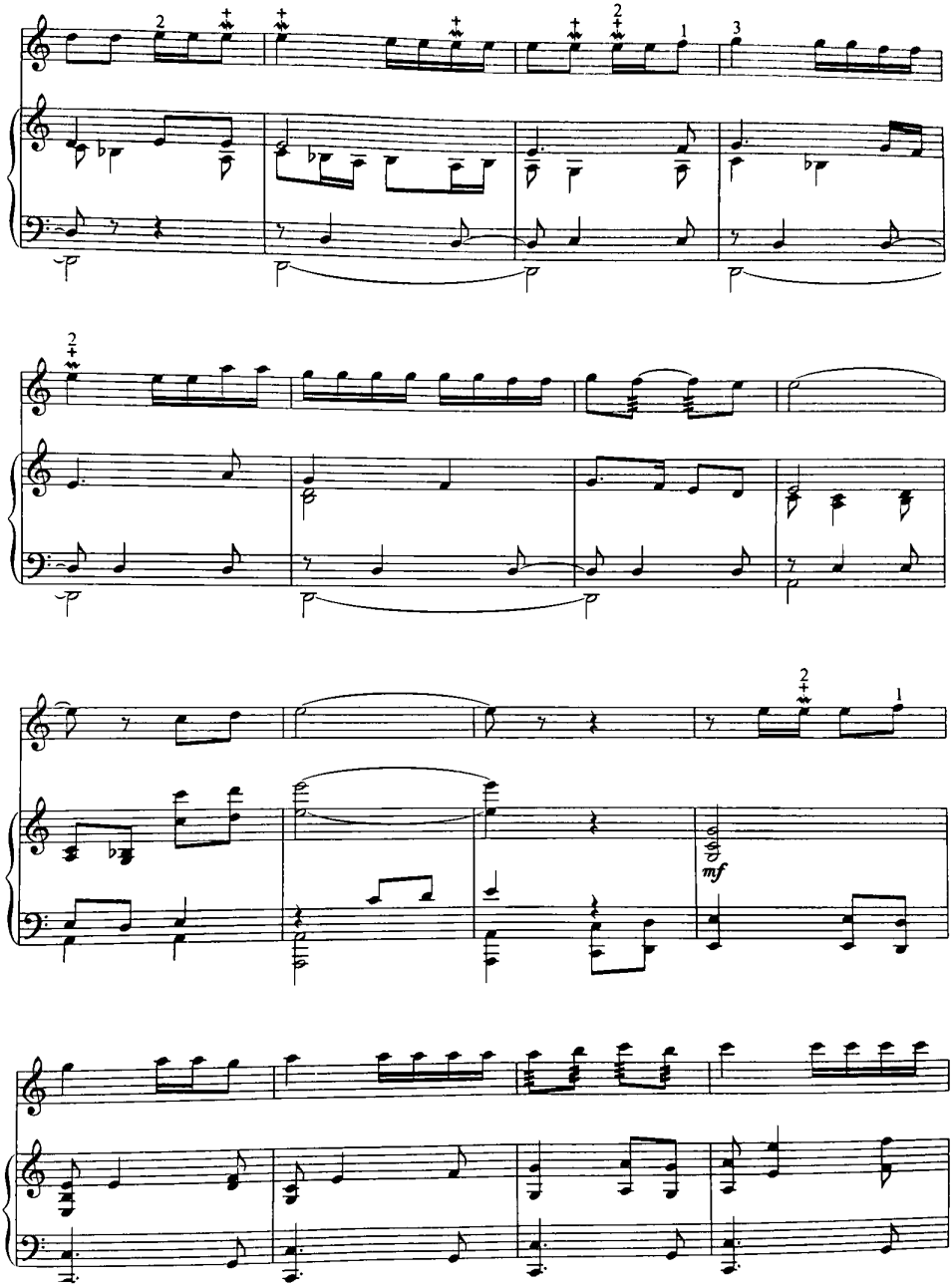
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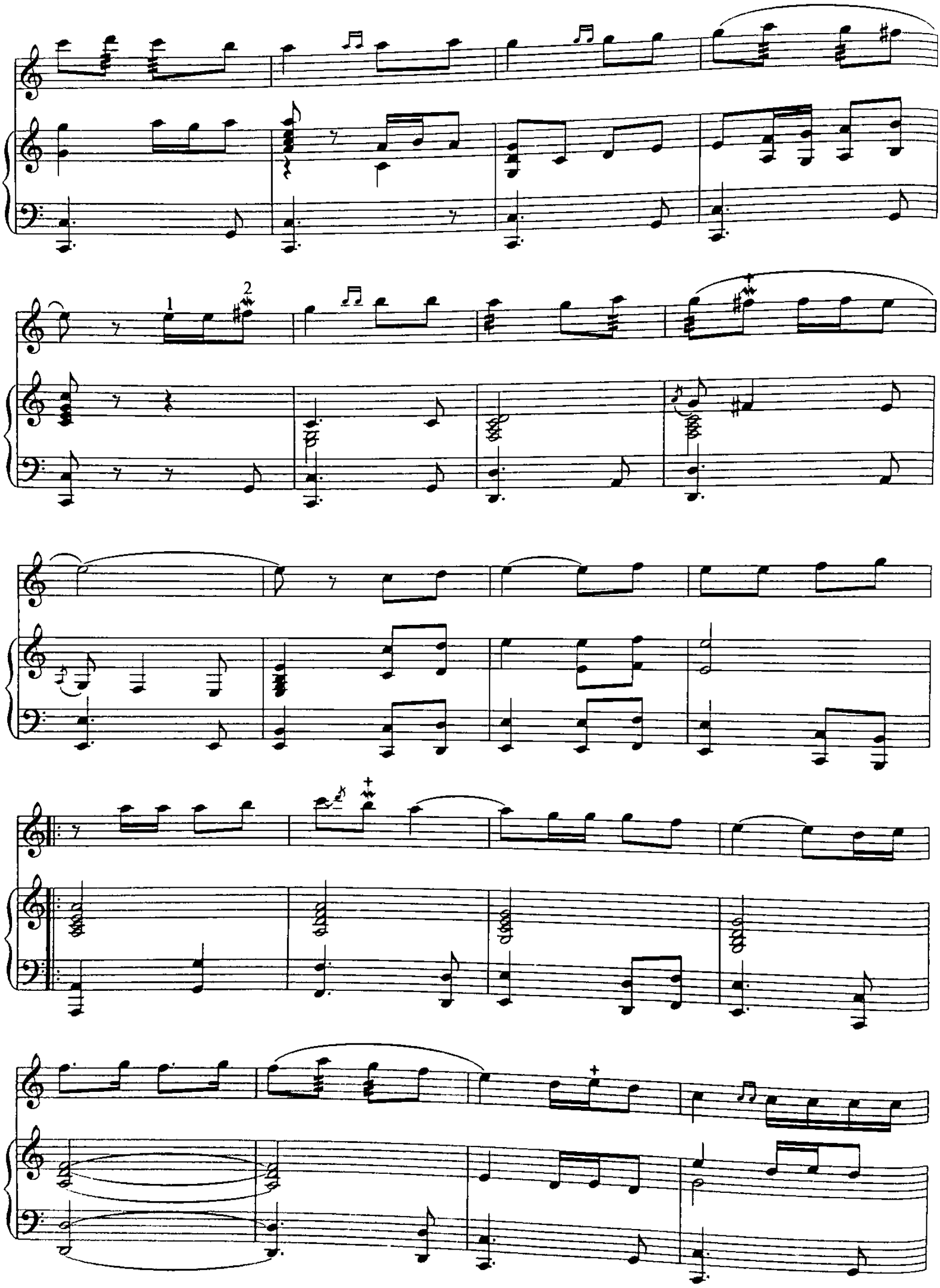

1. 1.

2. rit

2. rit

RAQQOSASIDAN

Raqqosasidan — kuyi mashhur hofiz Jo'raxon Sultonov tomonidan yozilgan bo'lib, musiqa xalqqa yaqin bo'lganligi sababli kuyni sozanda tez o'zlashtiradi.

J. Sultonov musiqasi
F. Qipchoqov qayta ishlagan

Allegro moderato

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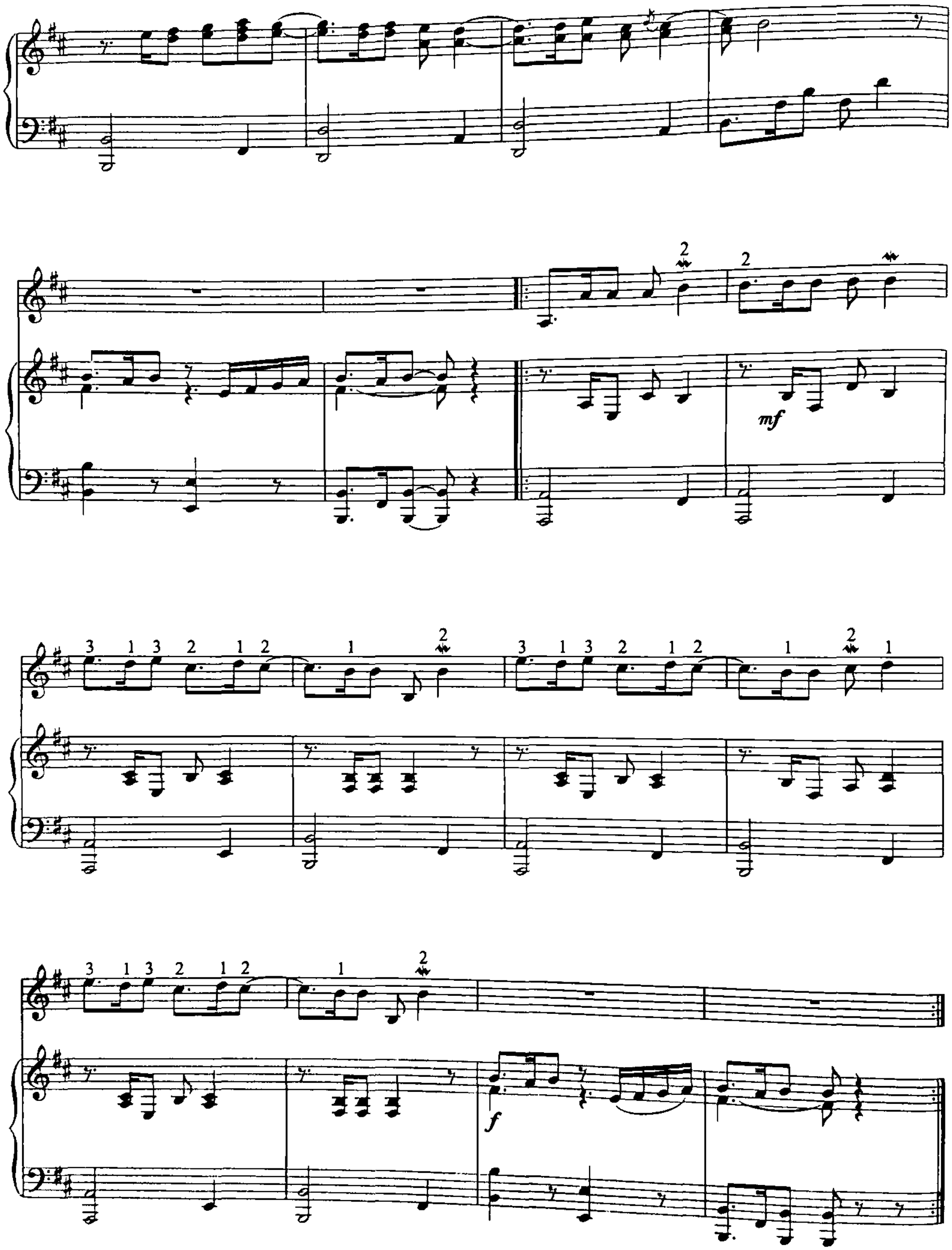
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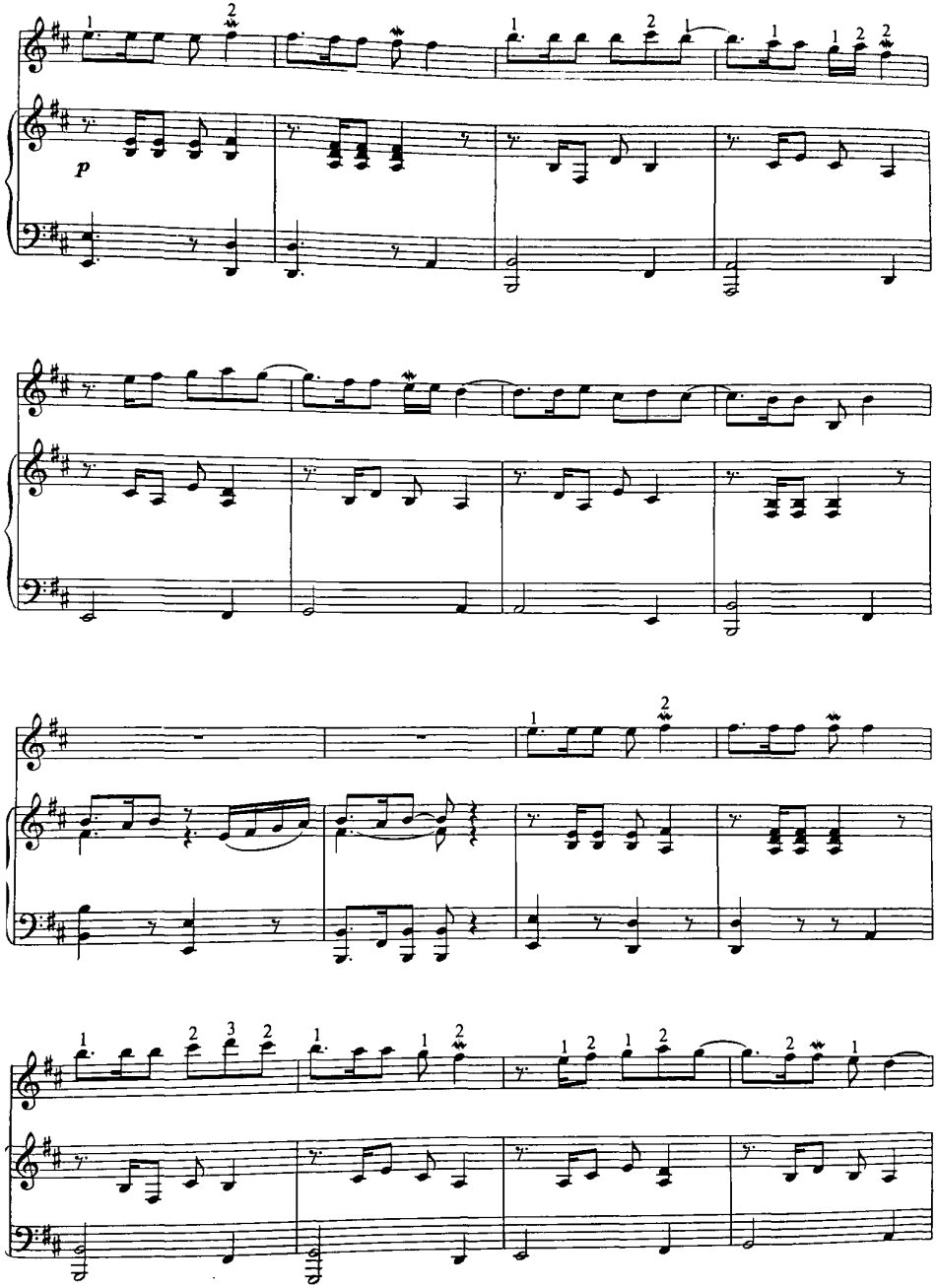
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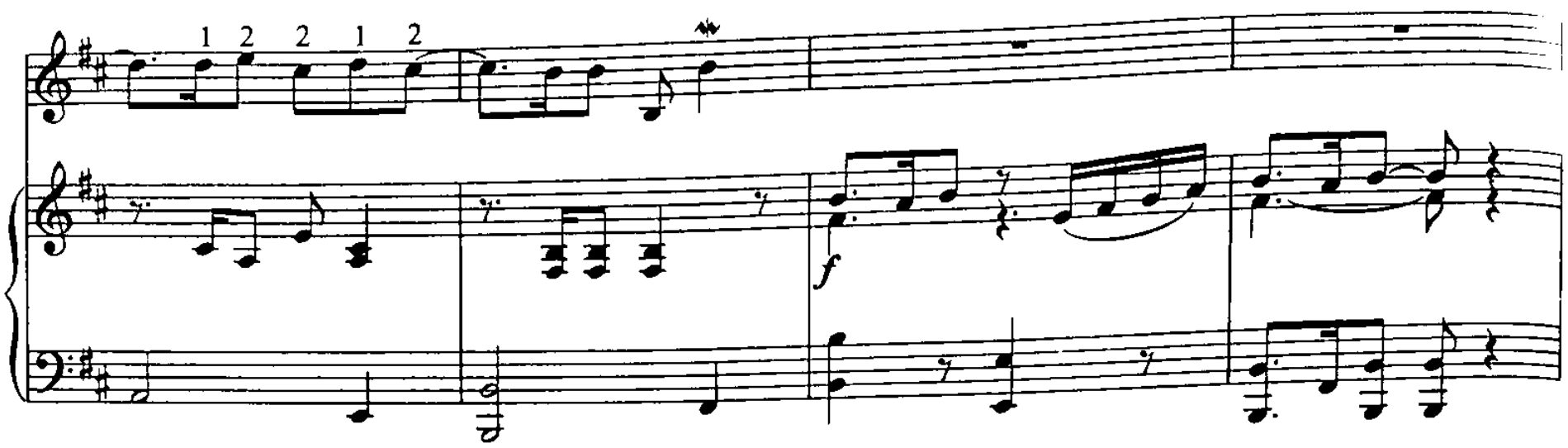
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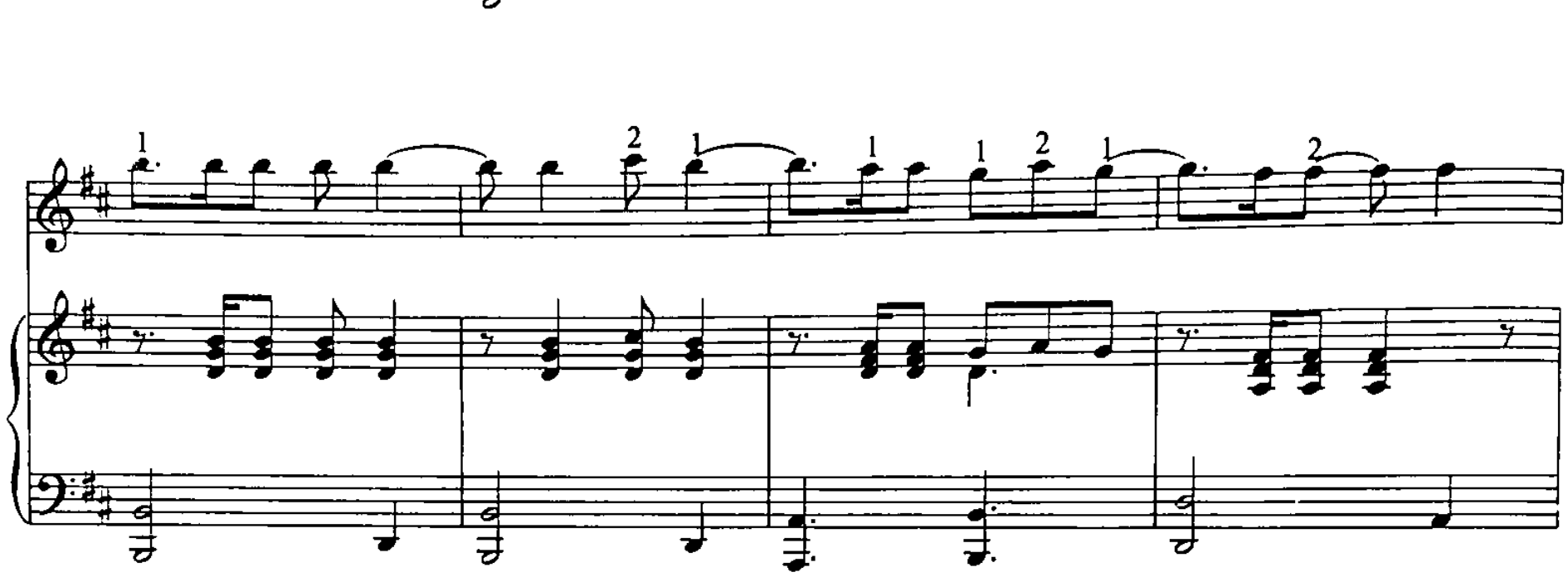
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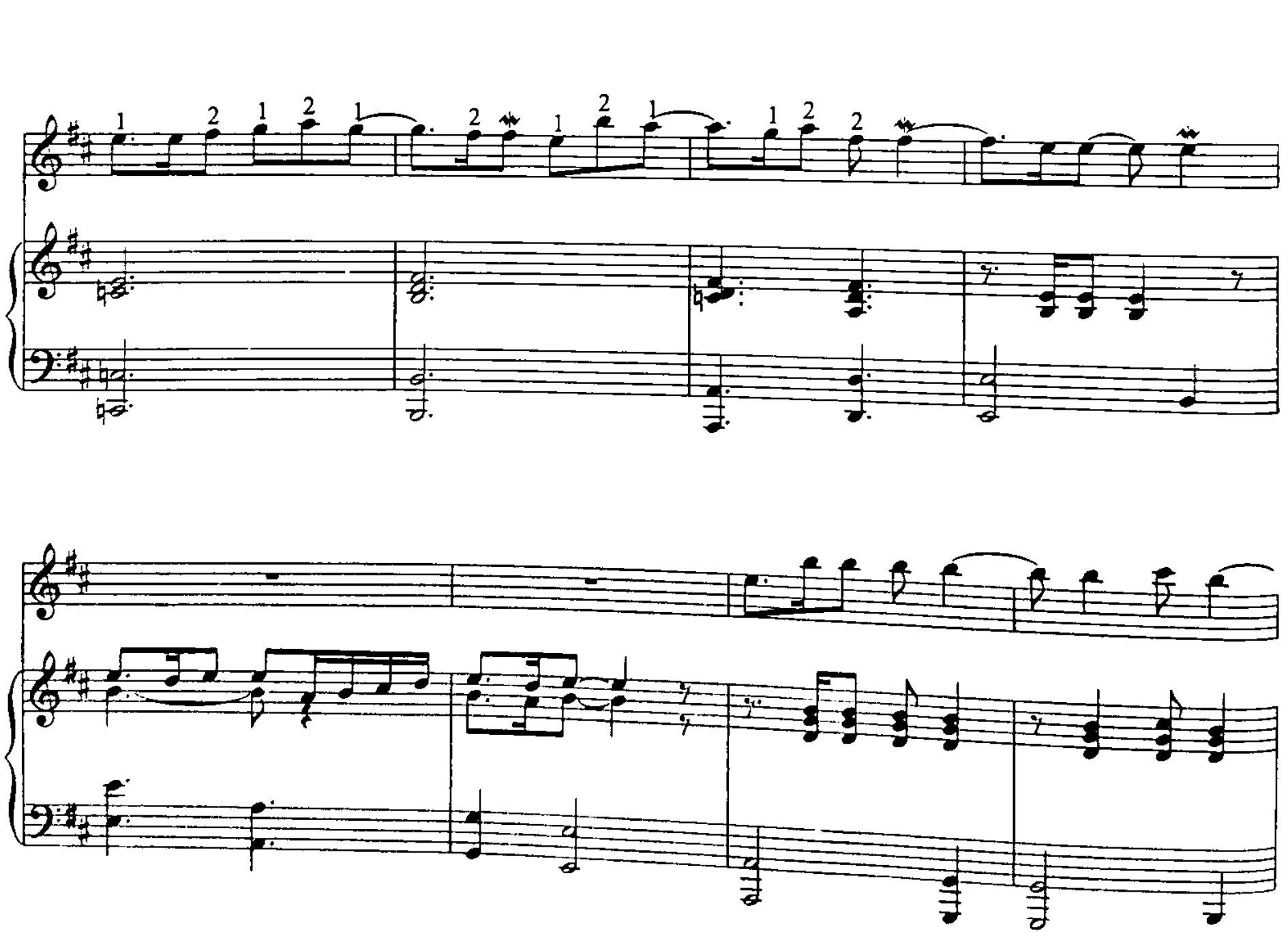
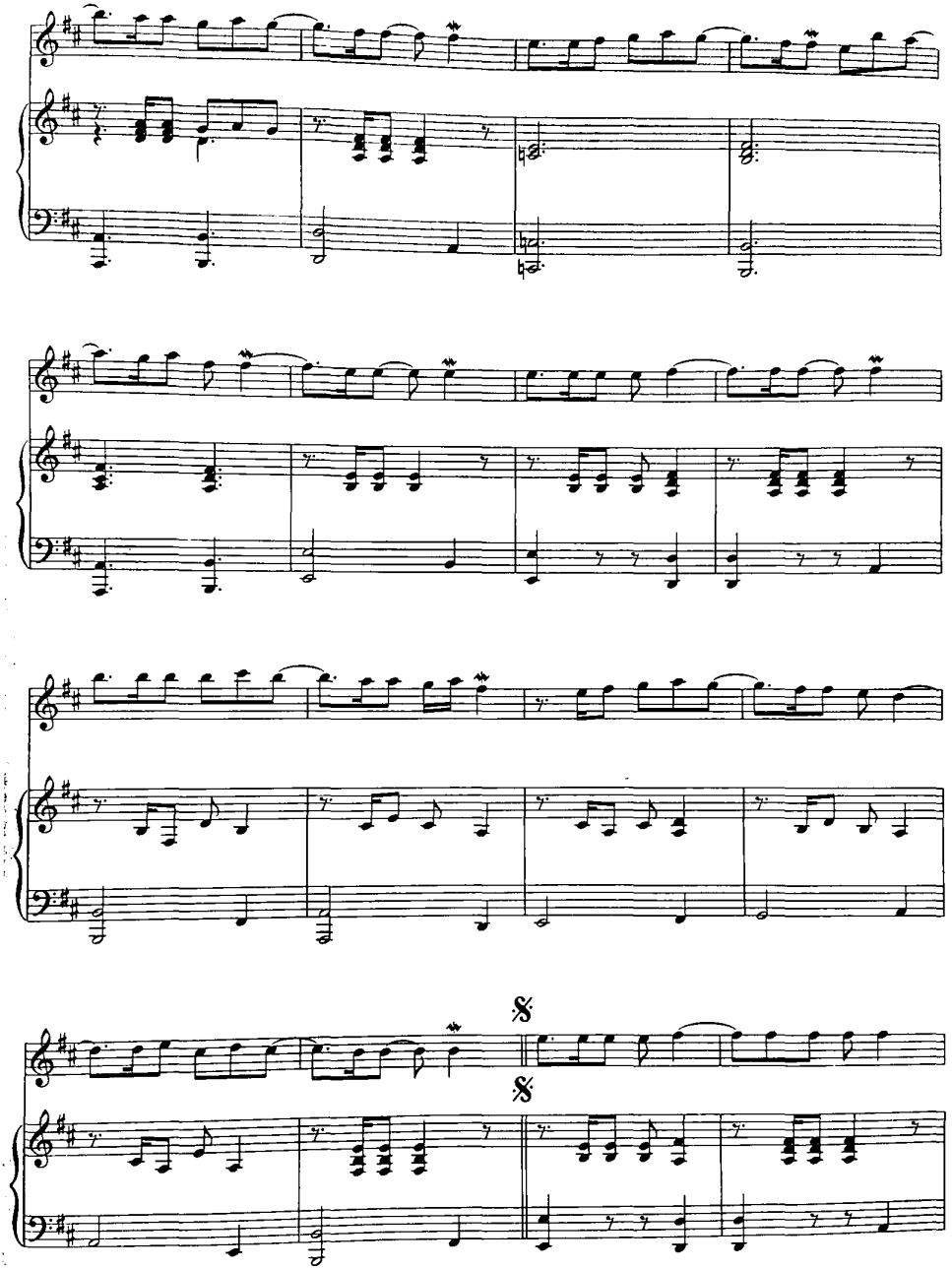
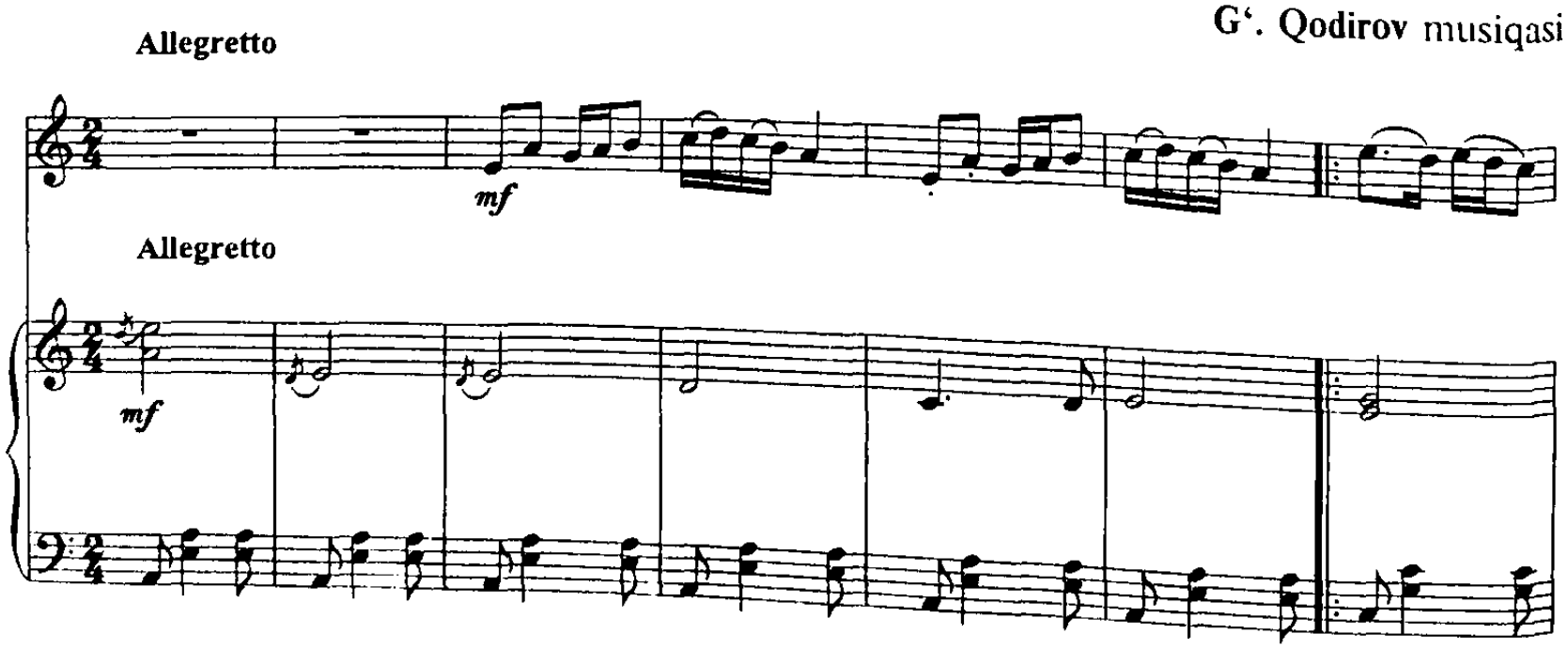


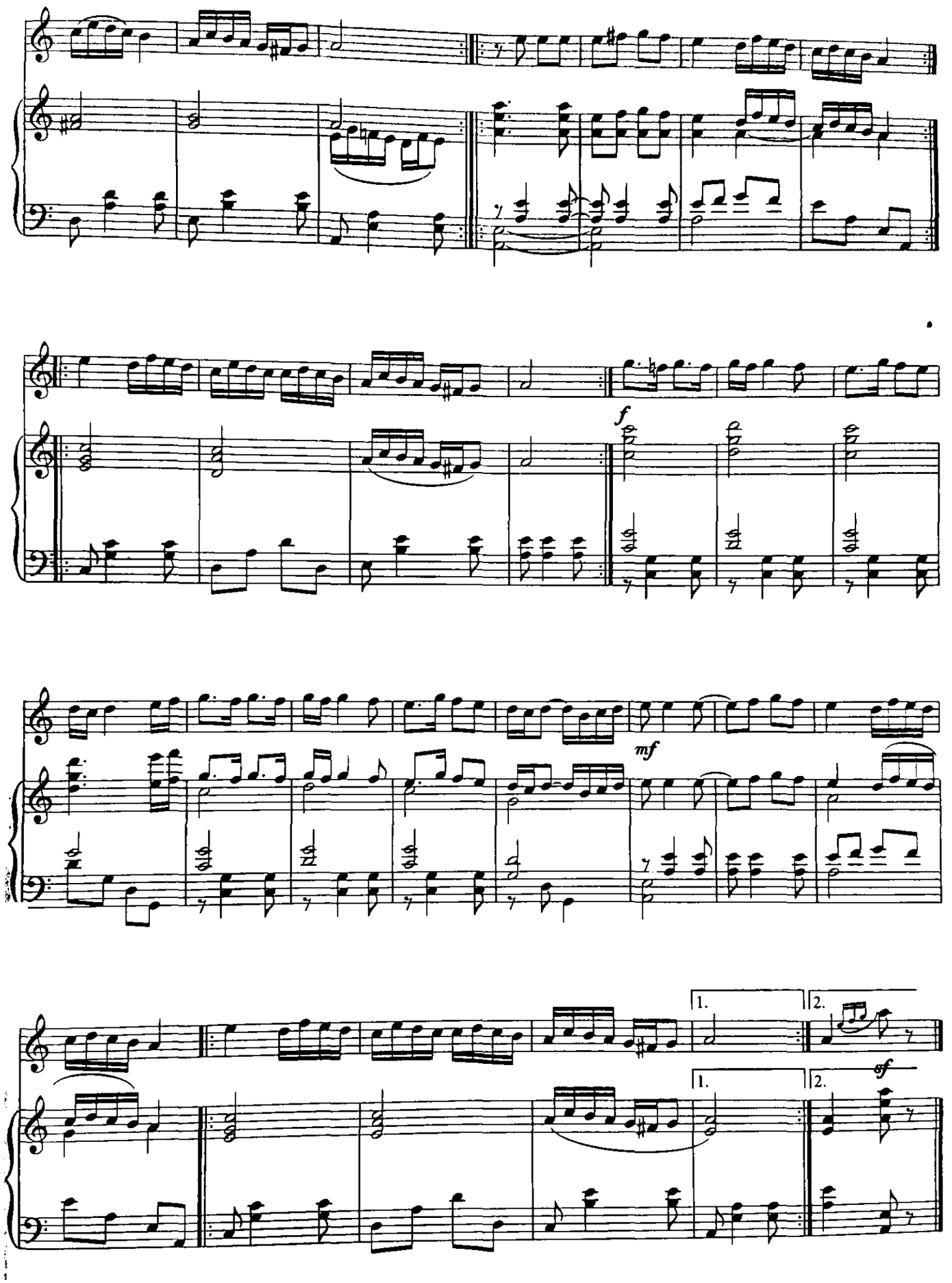


RAQS

Raqs — kuyini G‘. Qodirov yozgan. Bu kuy sozandada ijrochilik mahoratini oshirishga xizmat qiladi.

G‘. Qodirov musiqasi

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mf
1.
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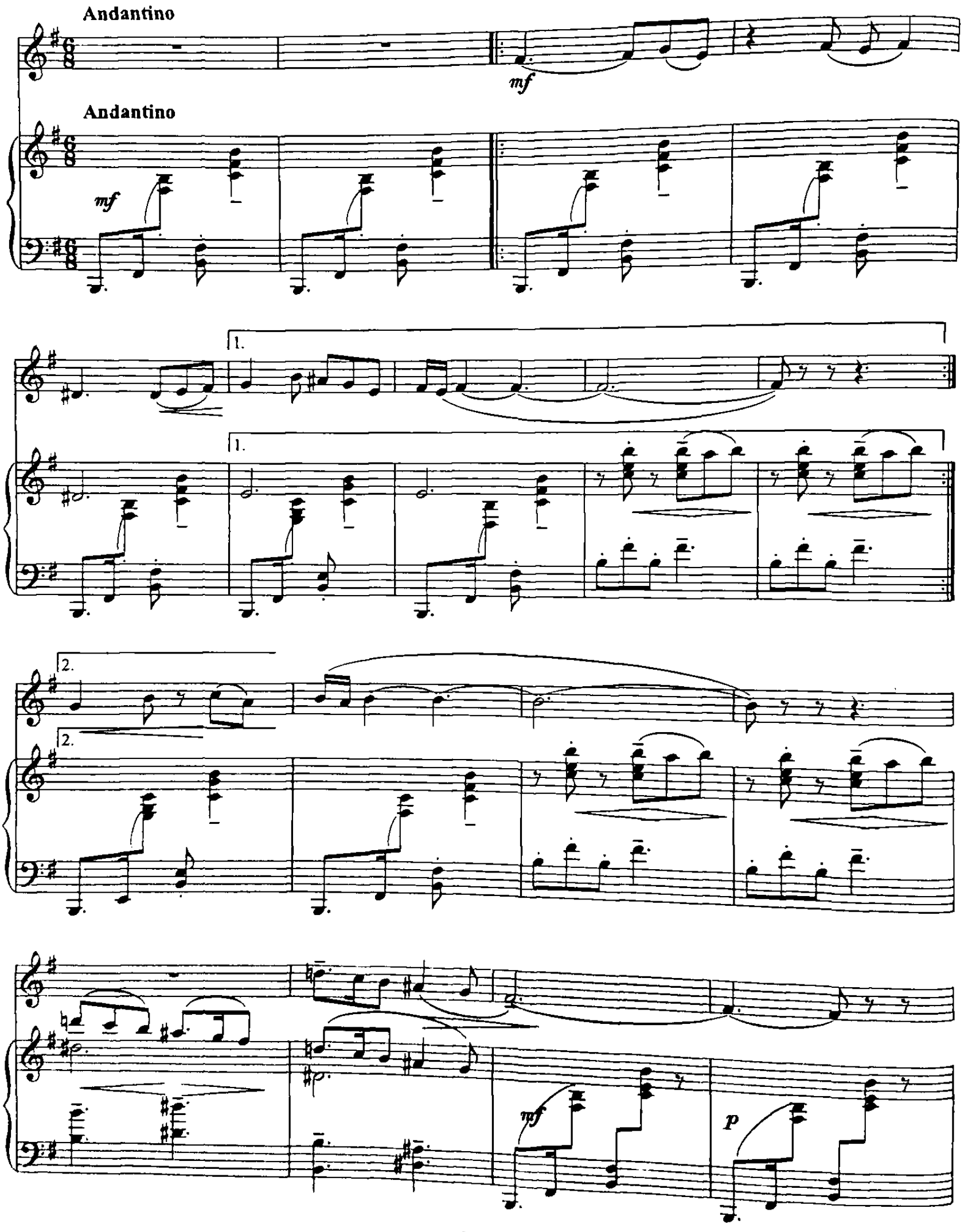
sf

BADAXSHON RAQSI

Badaxshon raqsi — B. F. Giyenko tomonidan sharqona uslubda yozilib, sozanda kuy ijrosida rez, yakka zarb usullarini qo'llashi lozim.

B. Giyenko



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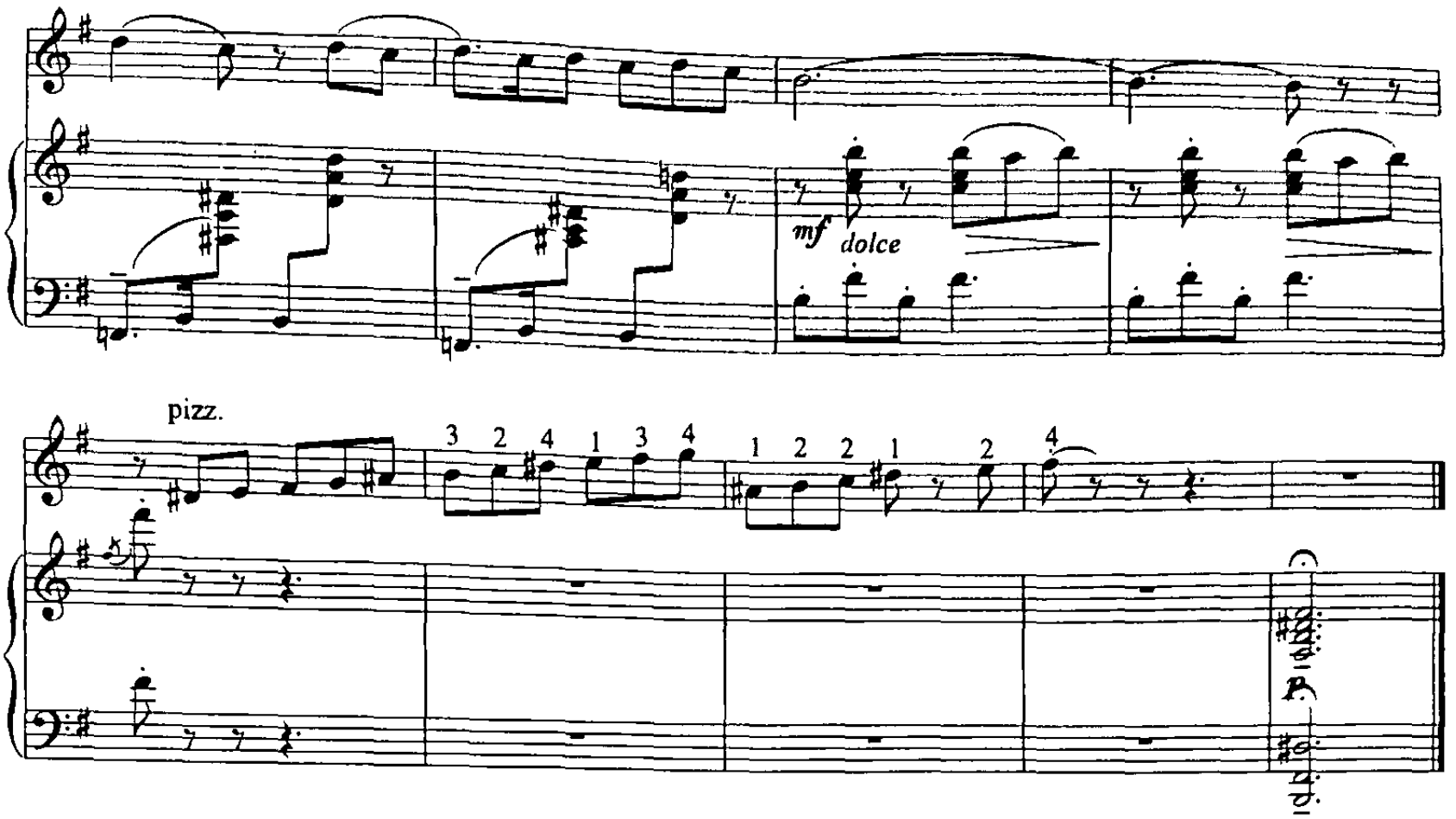
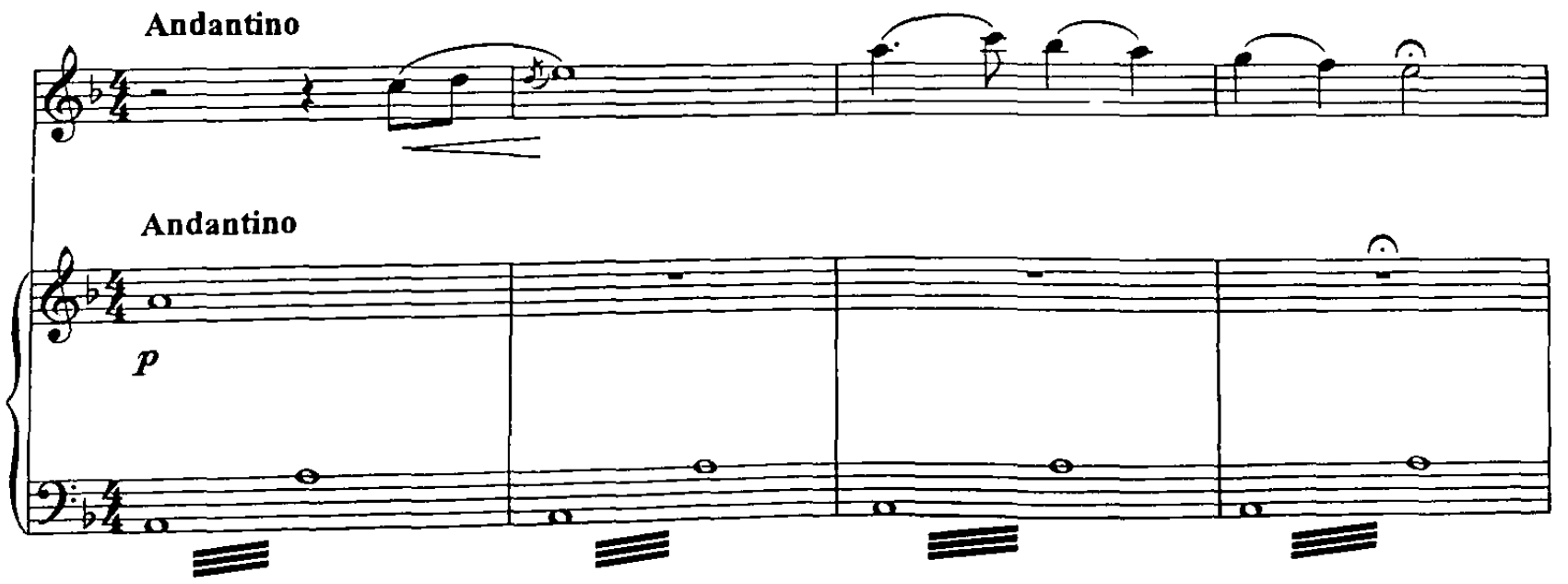


HAYOLIMDA

Hayolimda — kuyi mualliflar Q. Komilov va T. Toshmatov tomonidan xalqqa yaqin ohangda yozilganligi tufayli kuy ijrochini tez esida saqlanib qoladi. Sozanda kuyni boshida sakin-asta shoshilmasdan rez usulida chalib, so'ng tez o'ynoqi sur'atda chalishi kerak.

Q. Komilov, T. Toshmatov



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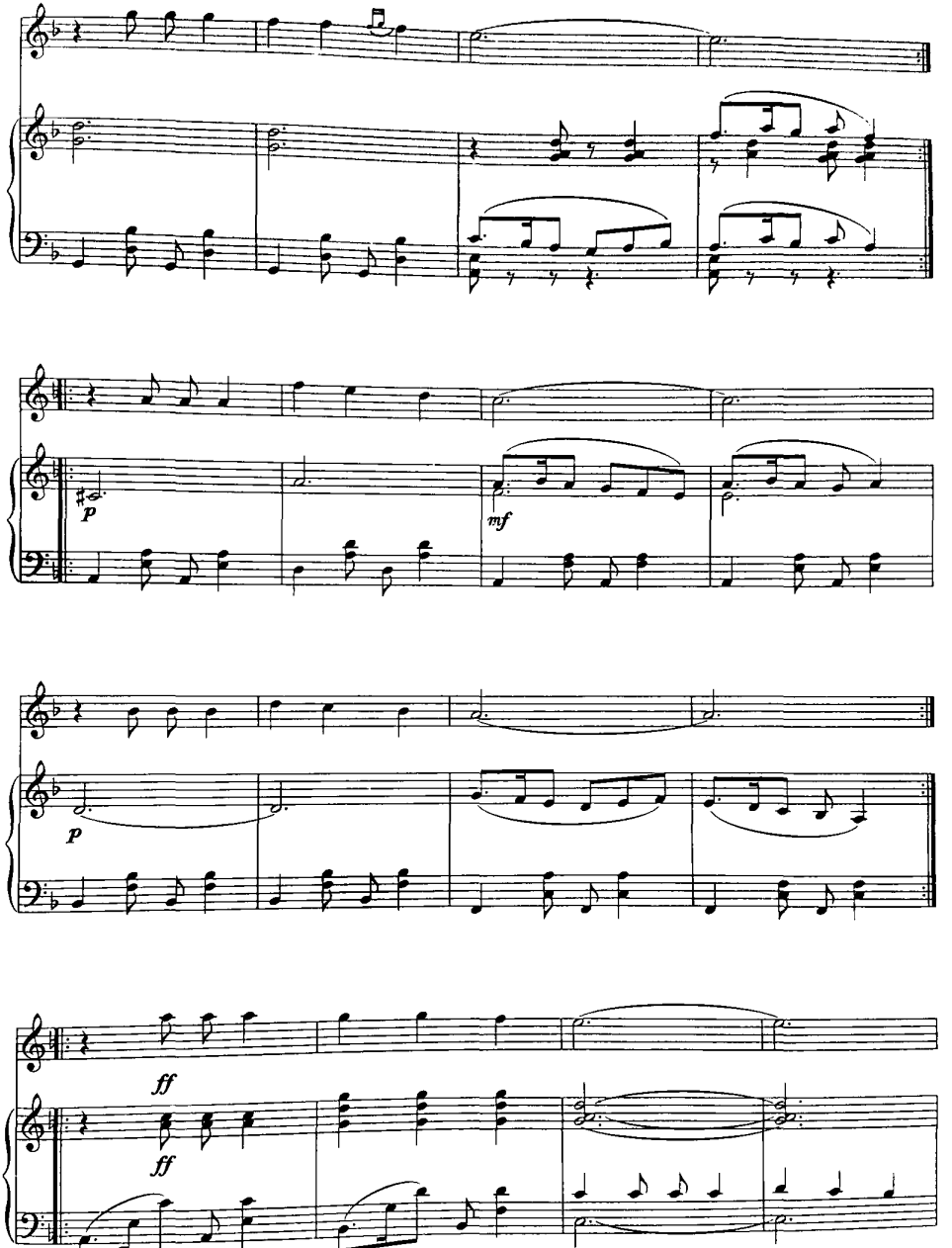
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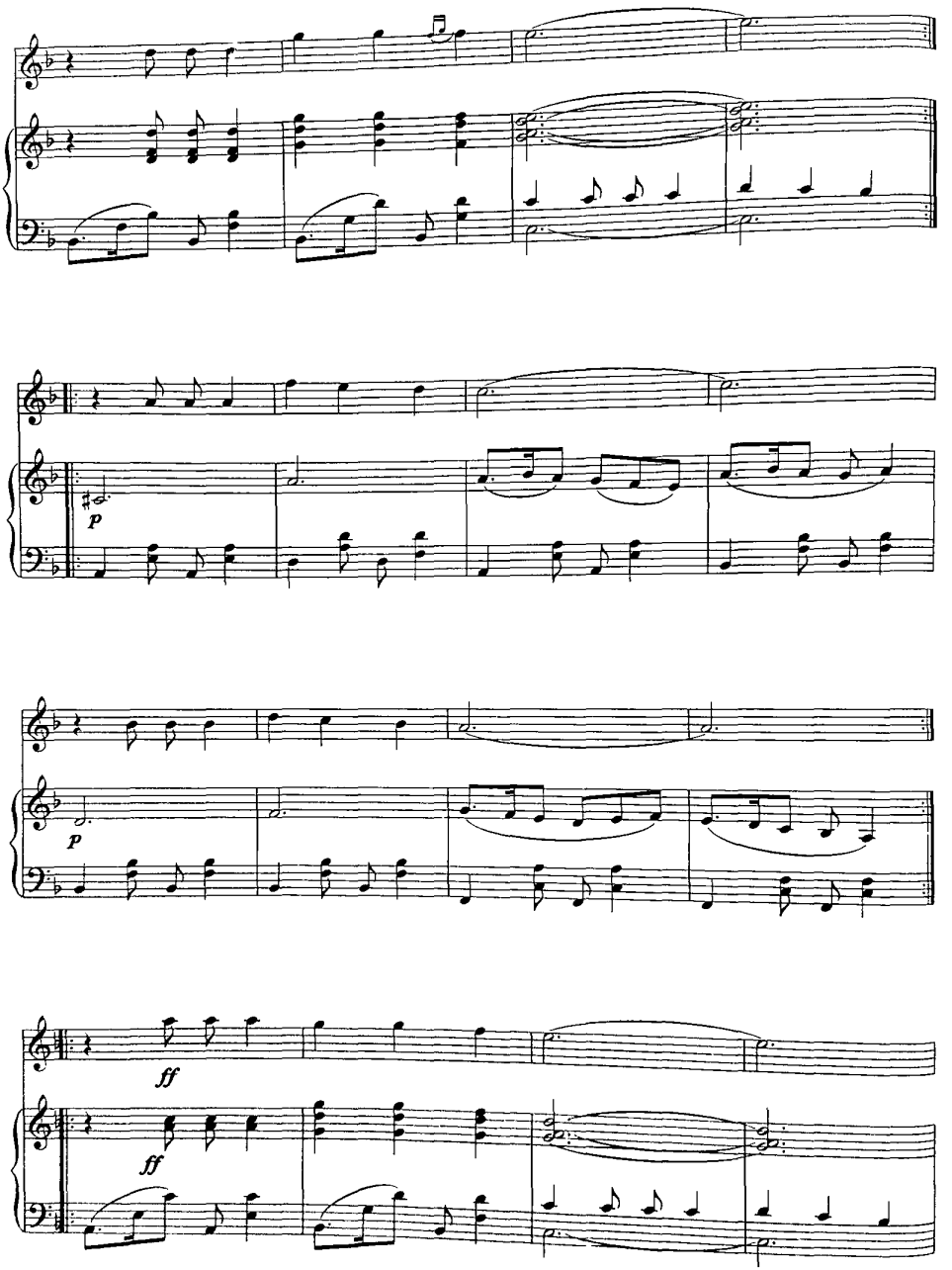
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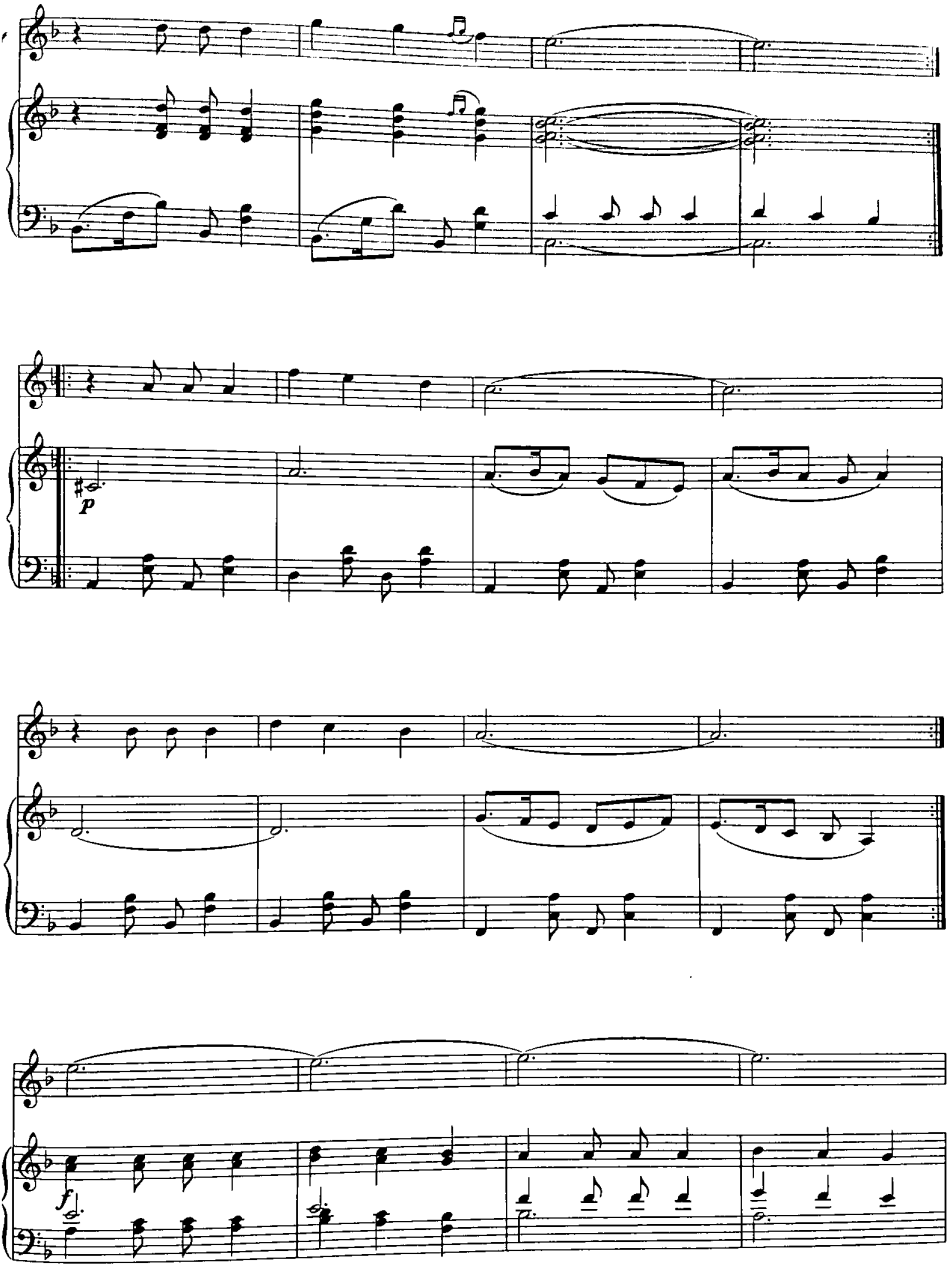
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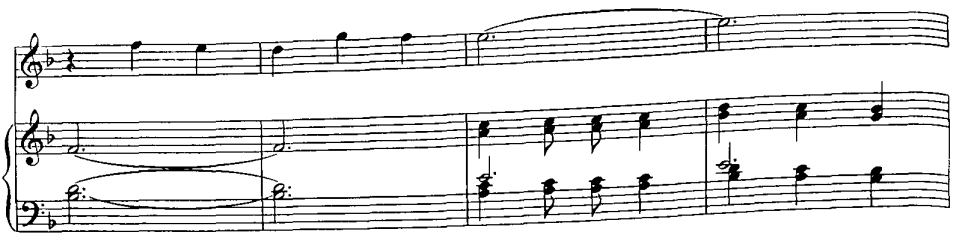

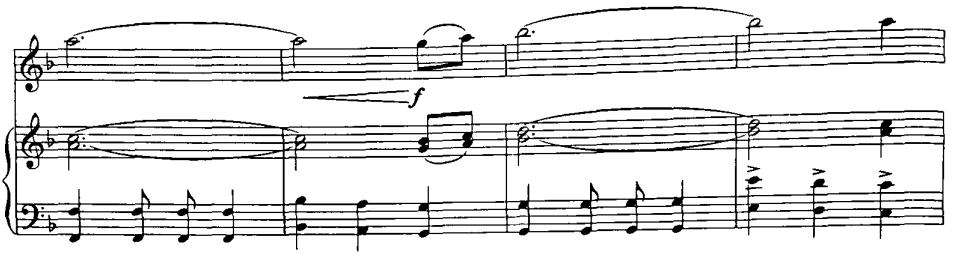
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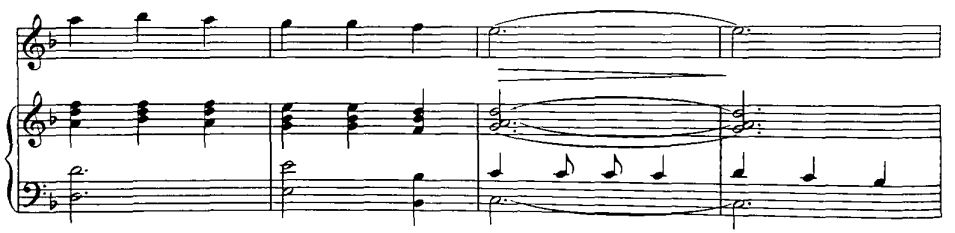

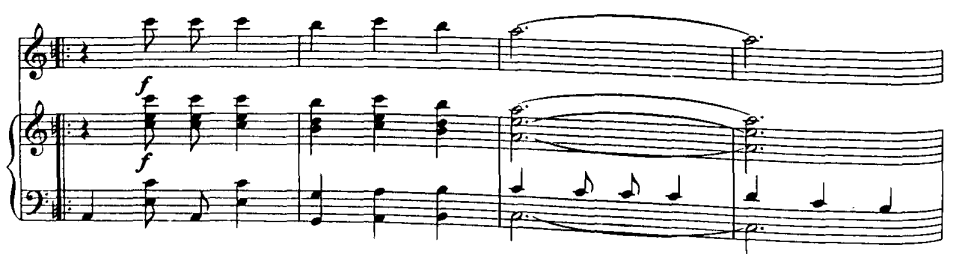
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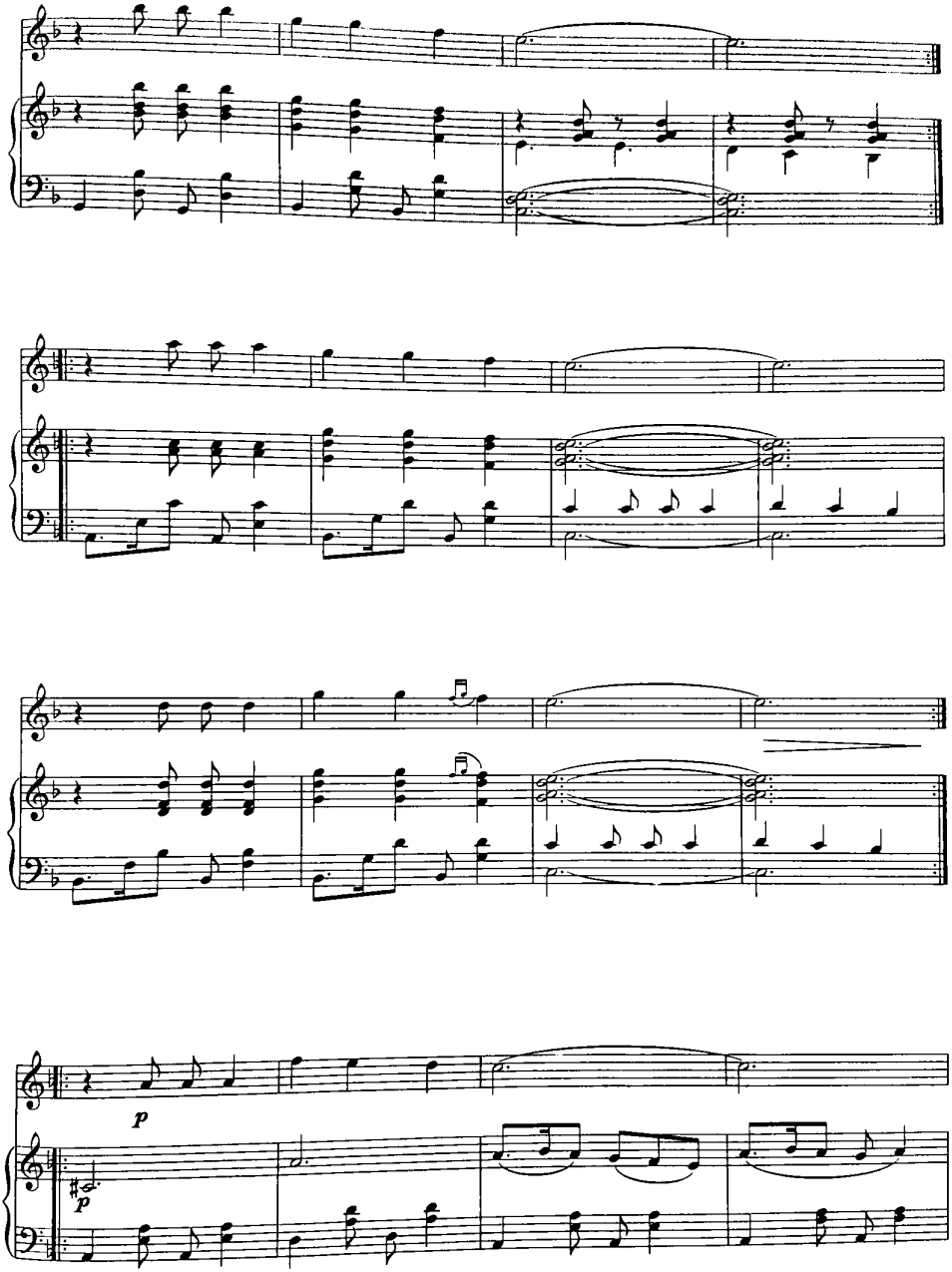
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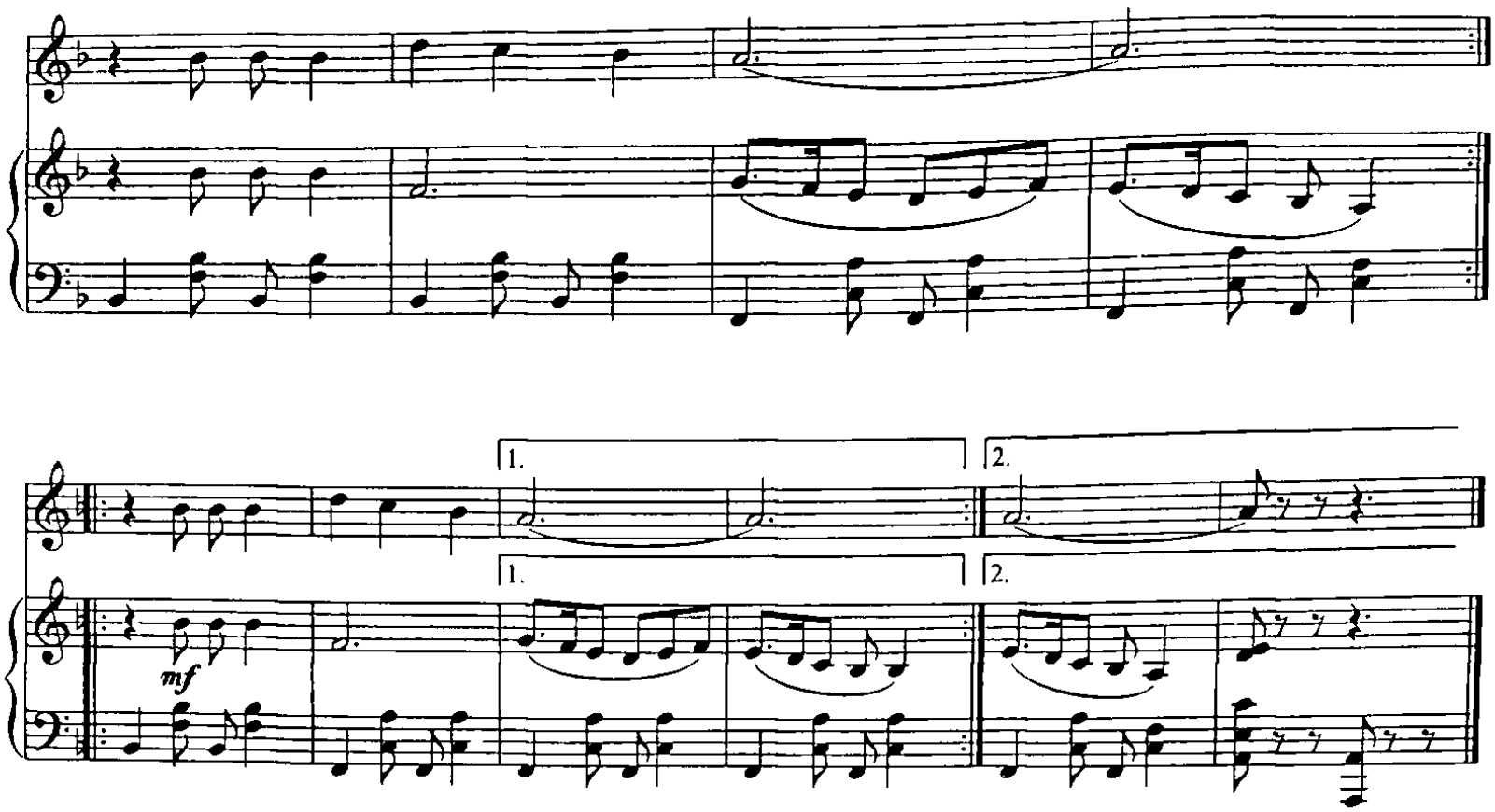
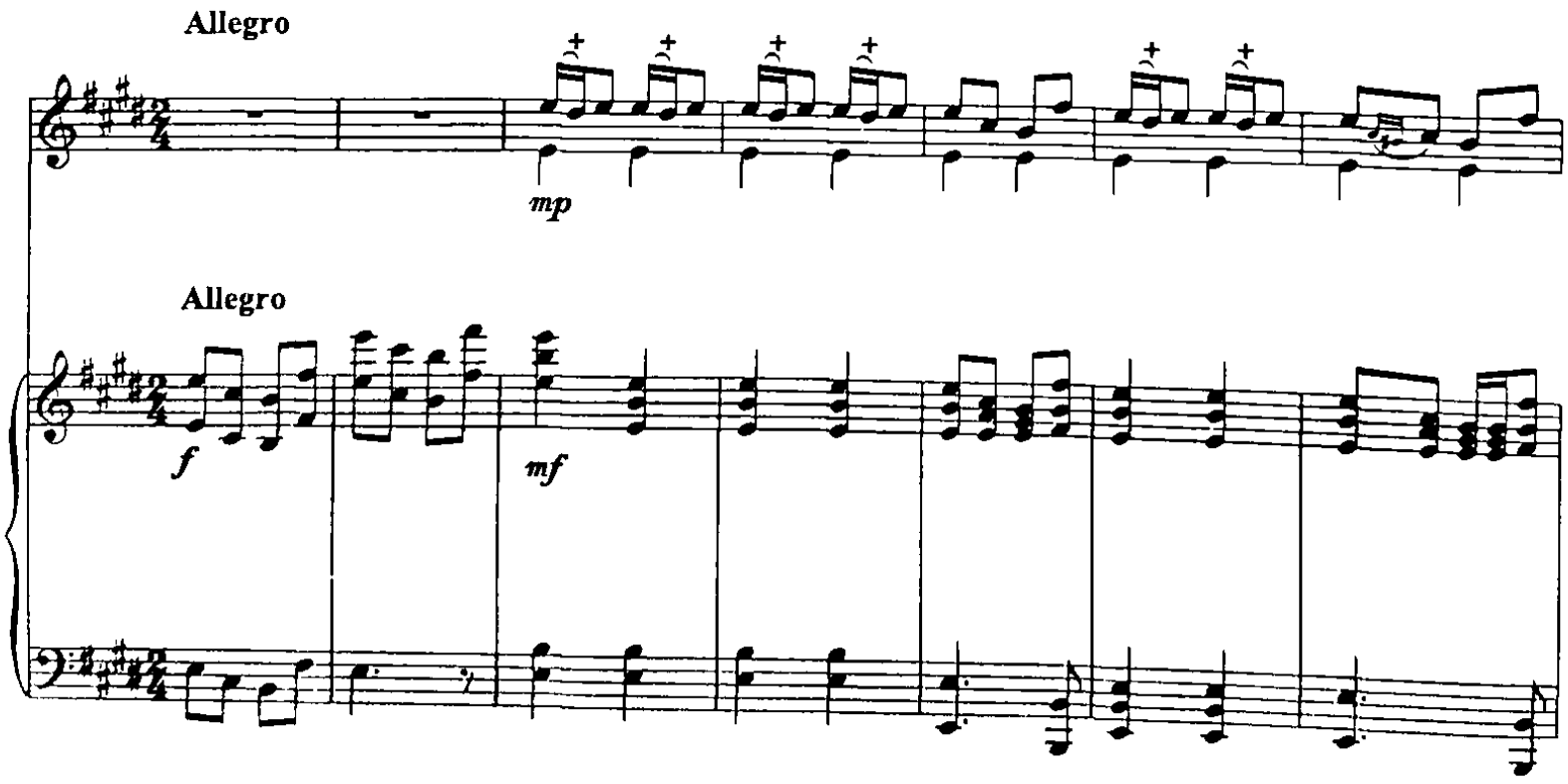
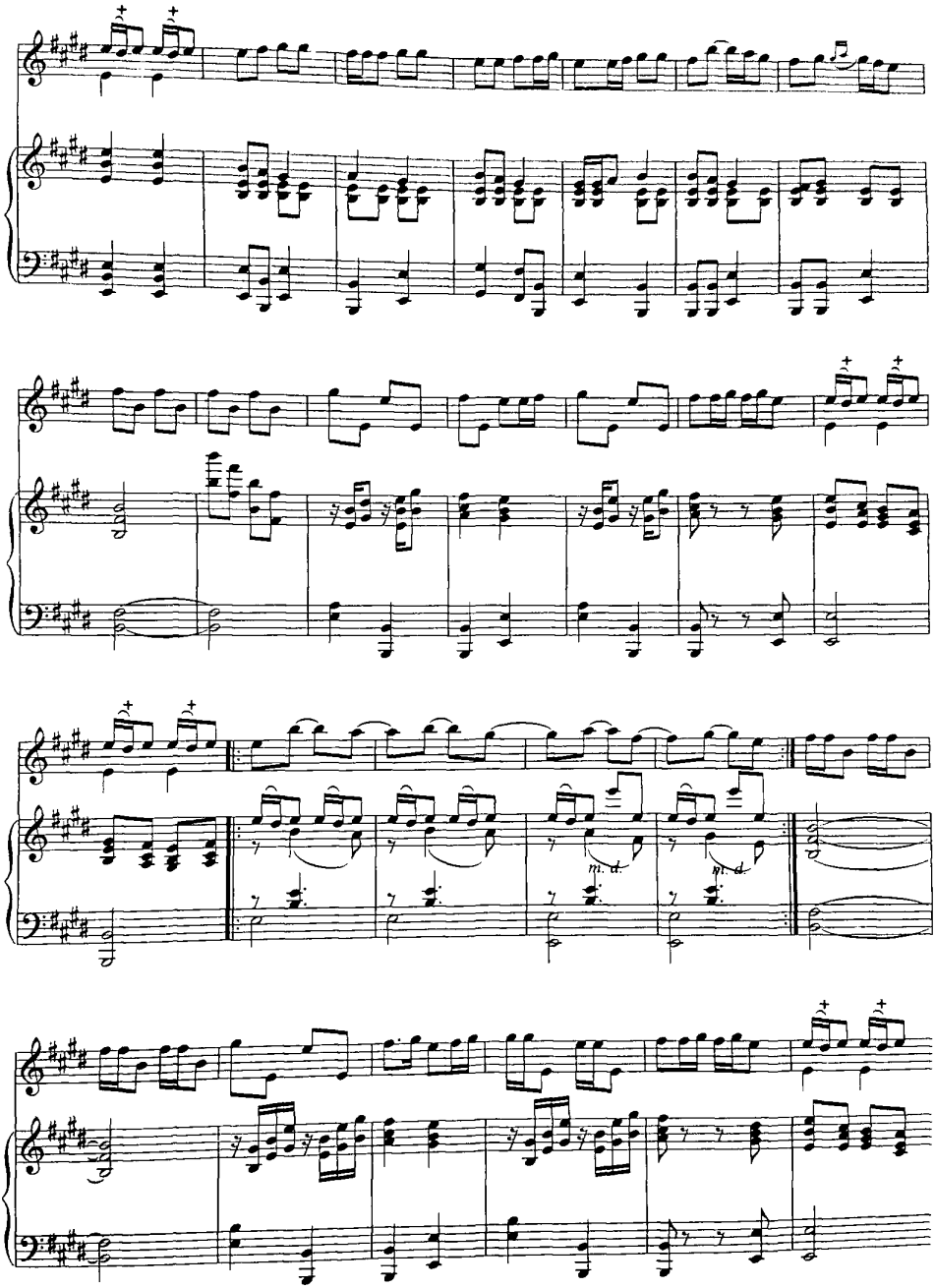


DUTOR BAYOTI

Dutor bayoti — xalq kuyi bo'lib ustoz domlalarimiz F.N. Vasilev va E. Shukurullayev tomonidan qayta ishlangan. Bu kuy sozandaning ijrochilik mahoratini oshirib, chalish usullarini boyitishda xizmat qiladi.

Xalq kuyi
F. Vasilev, E. Shukurullaevlar qayta ishlagan





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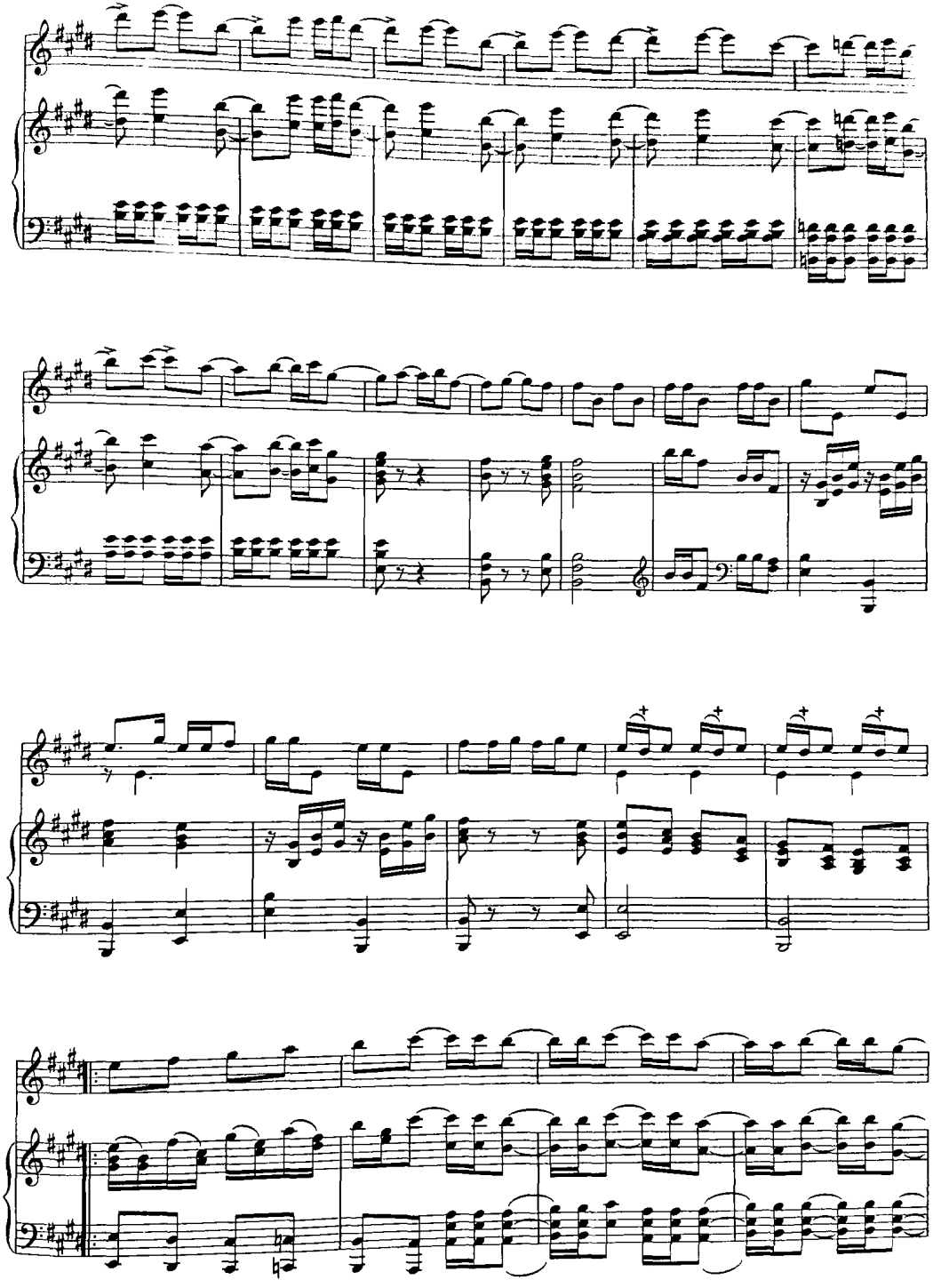
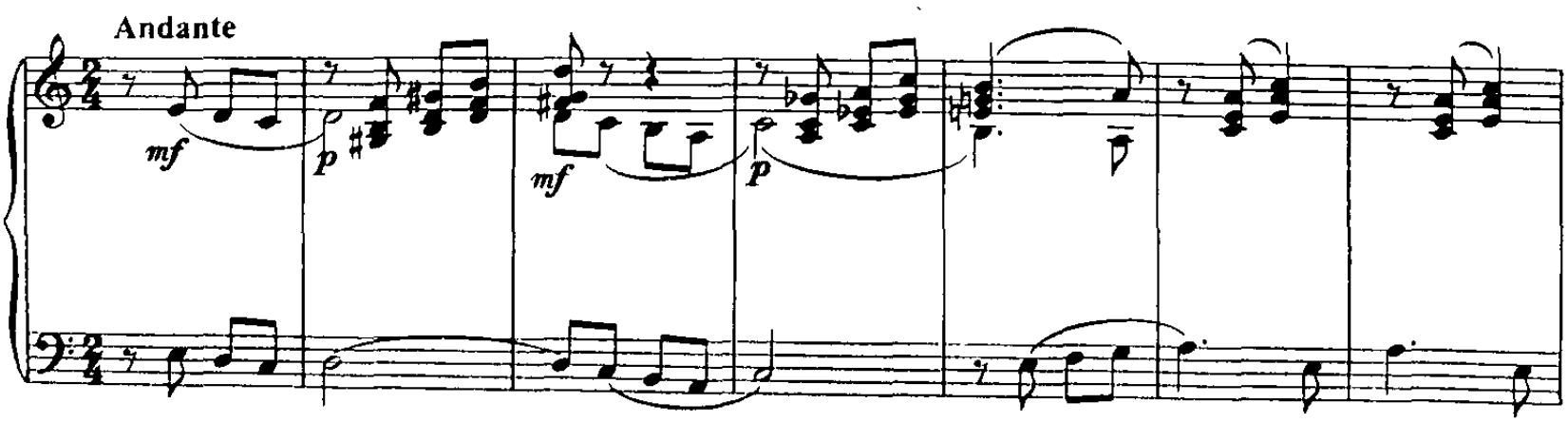
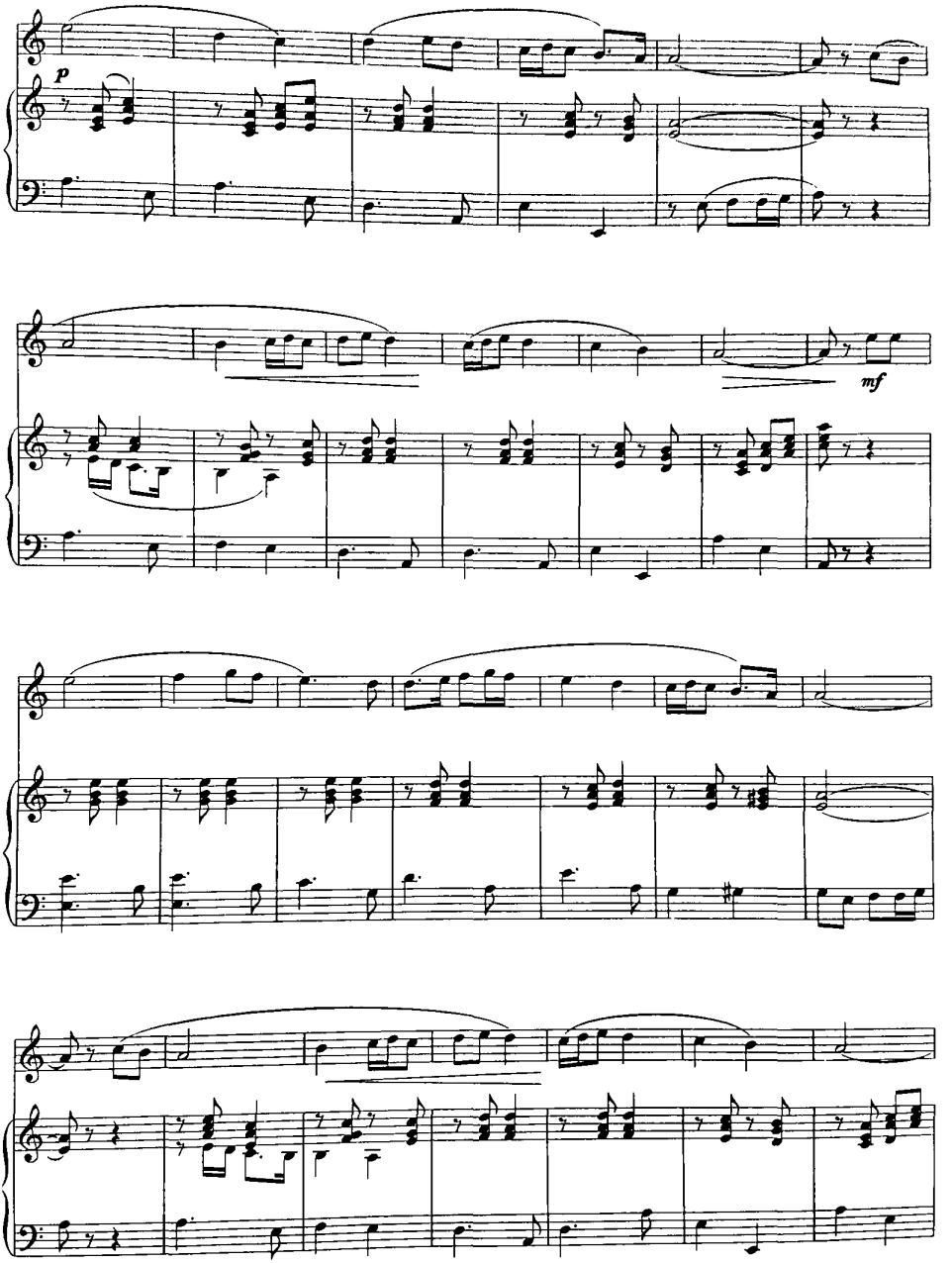


ALLA

Alla — A. Boboxonov tomonidan yozilgan kuy. Ijrochi rez usulida — tovush cho'zimini to'xtovsiz bir-biriga bog'lab chalishi lozim.

A. Boboxonov musiqasi

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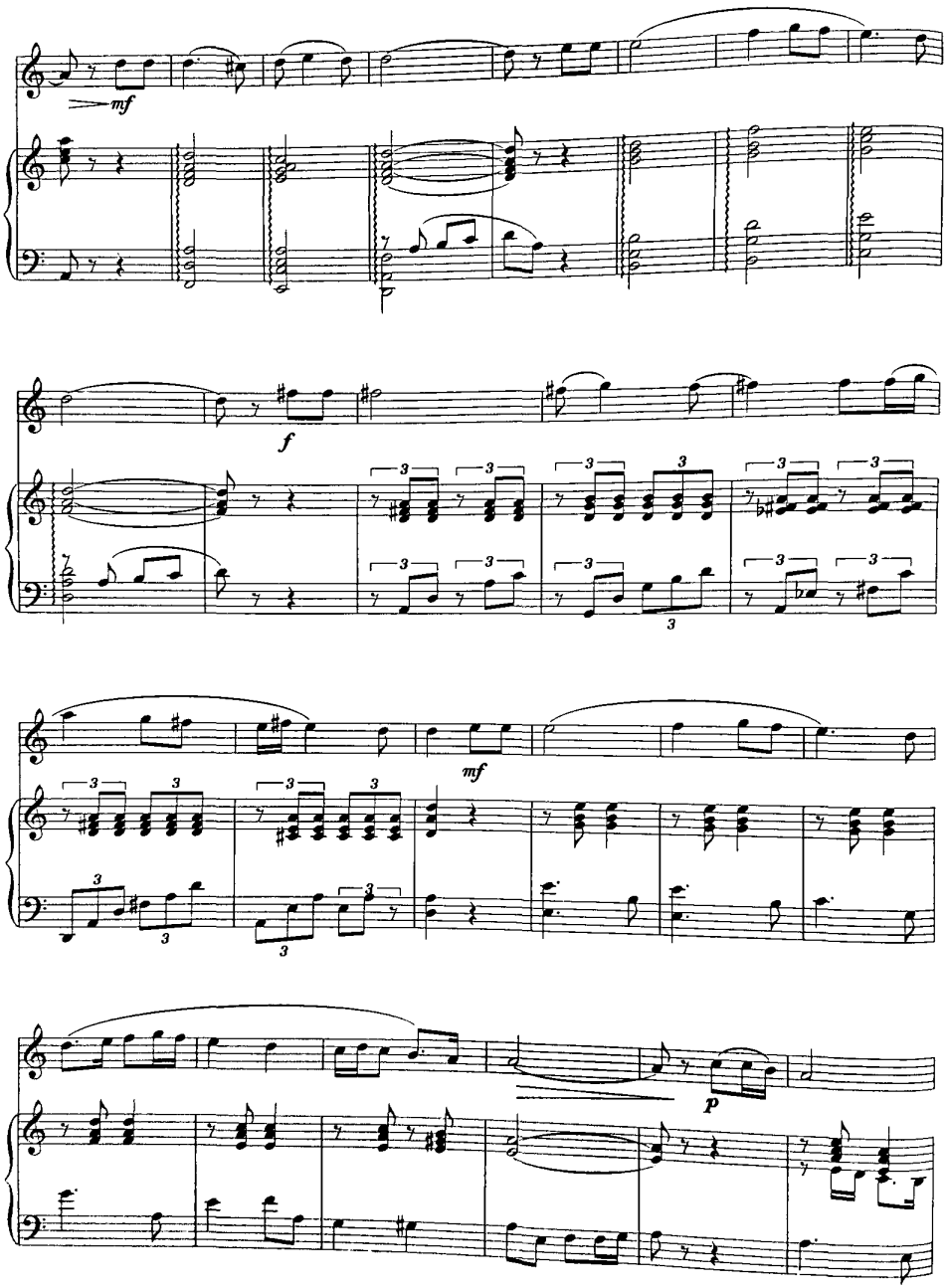
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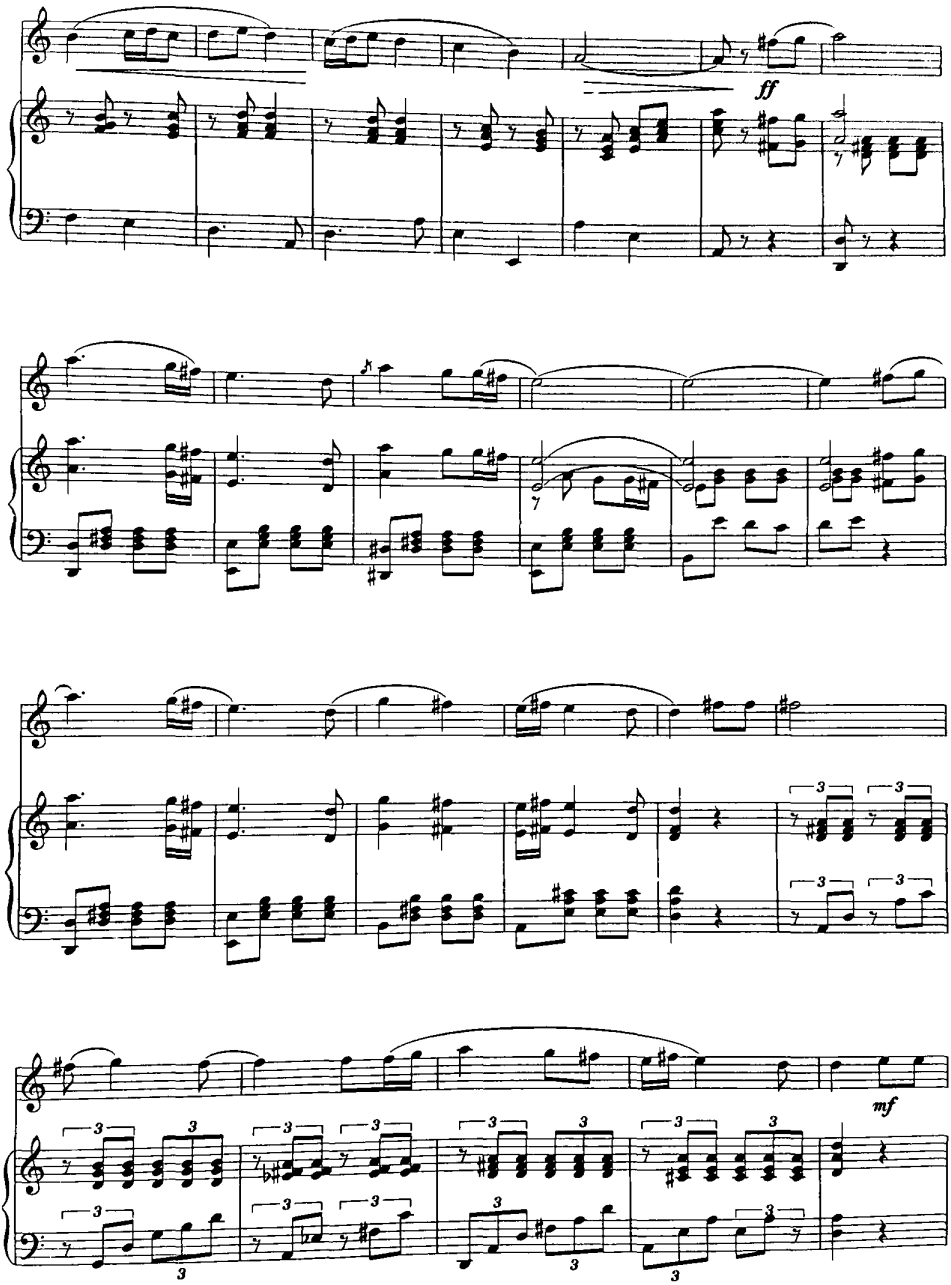
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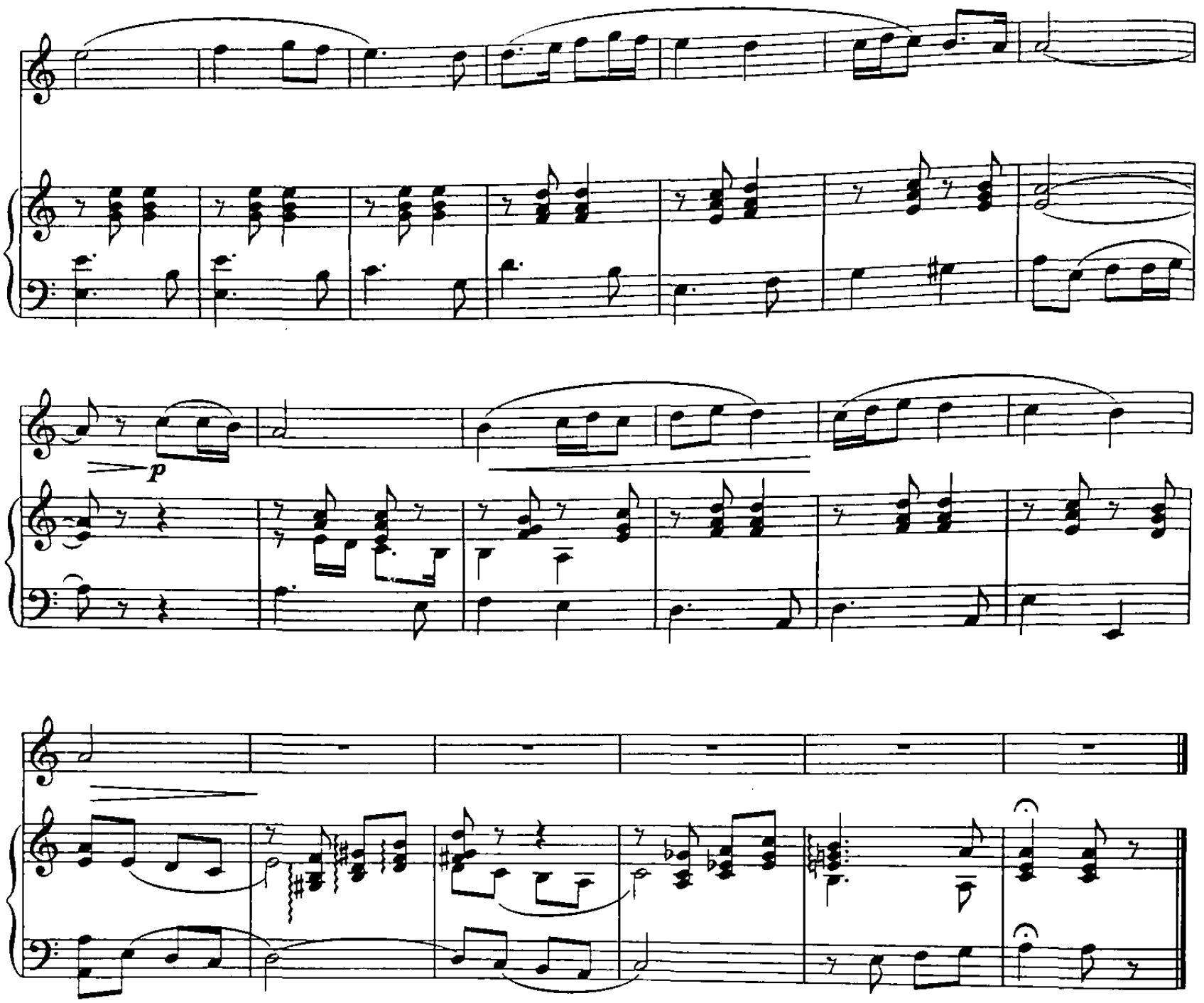
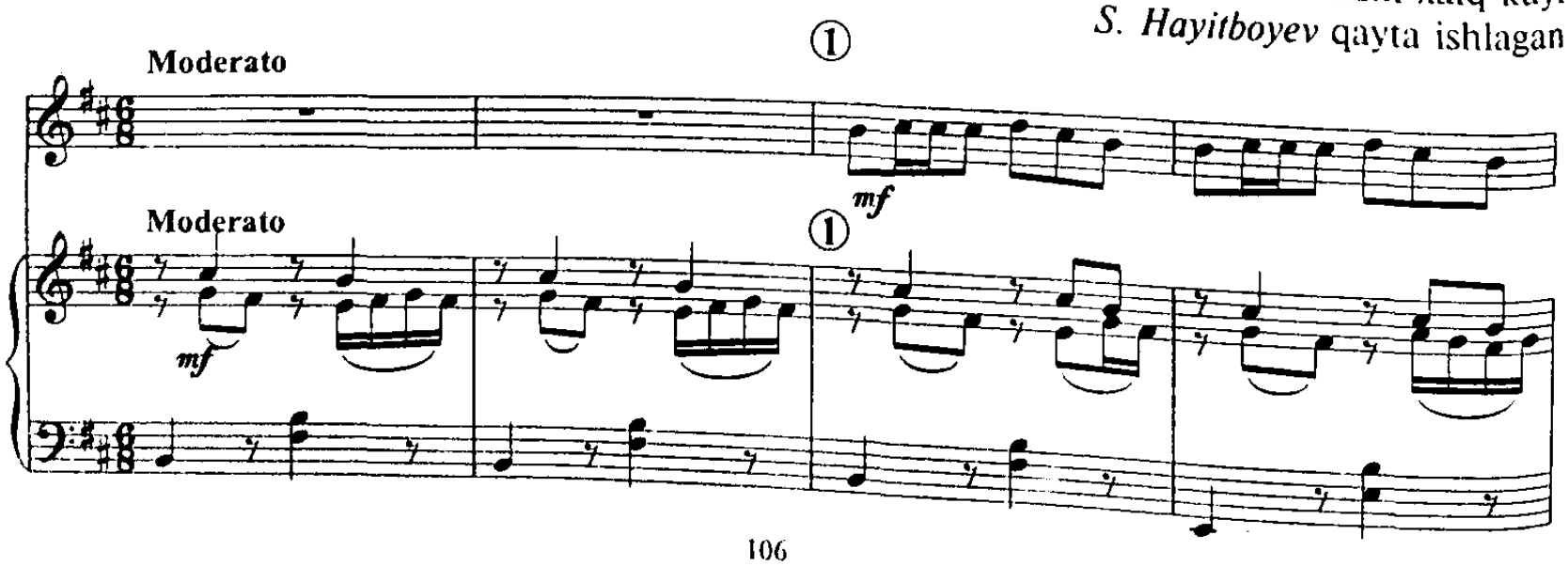


ALIQAMBAR

Aliqambar — Xorazm xalq kuylaridan bo'lib, S. Xaitboyev qayta ishlagan. Bu kuy ijrochidan o'rtacha sekin-asta sur'atda chalishni taqozo etadi. Bu asarni G'. Ergashev talqinida afg'on rubobida chalish qulay.

Xorazm xalq kuyi
S. Hayitboyev qayta ishlagan



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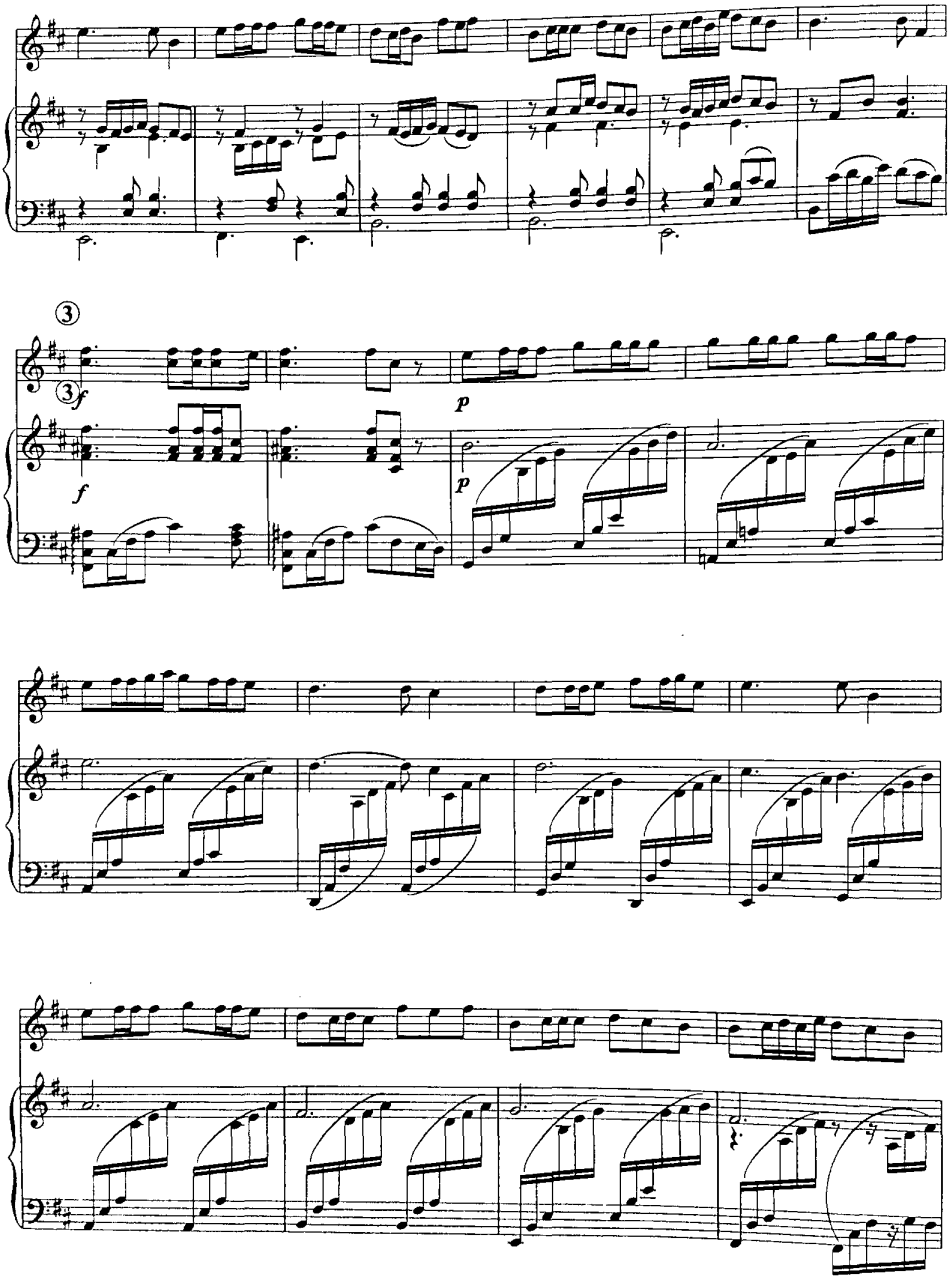
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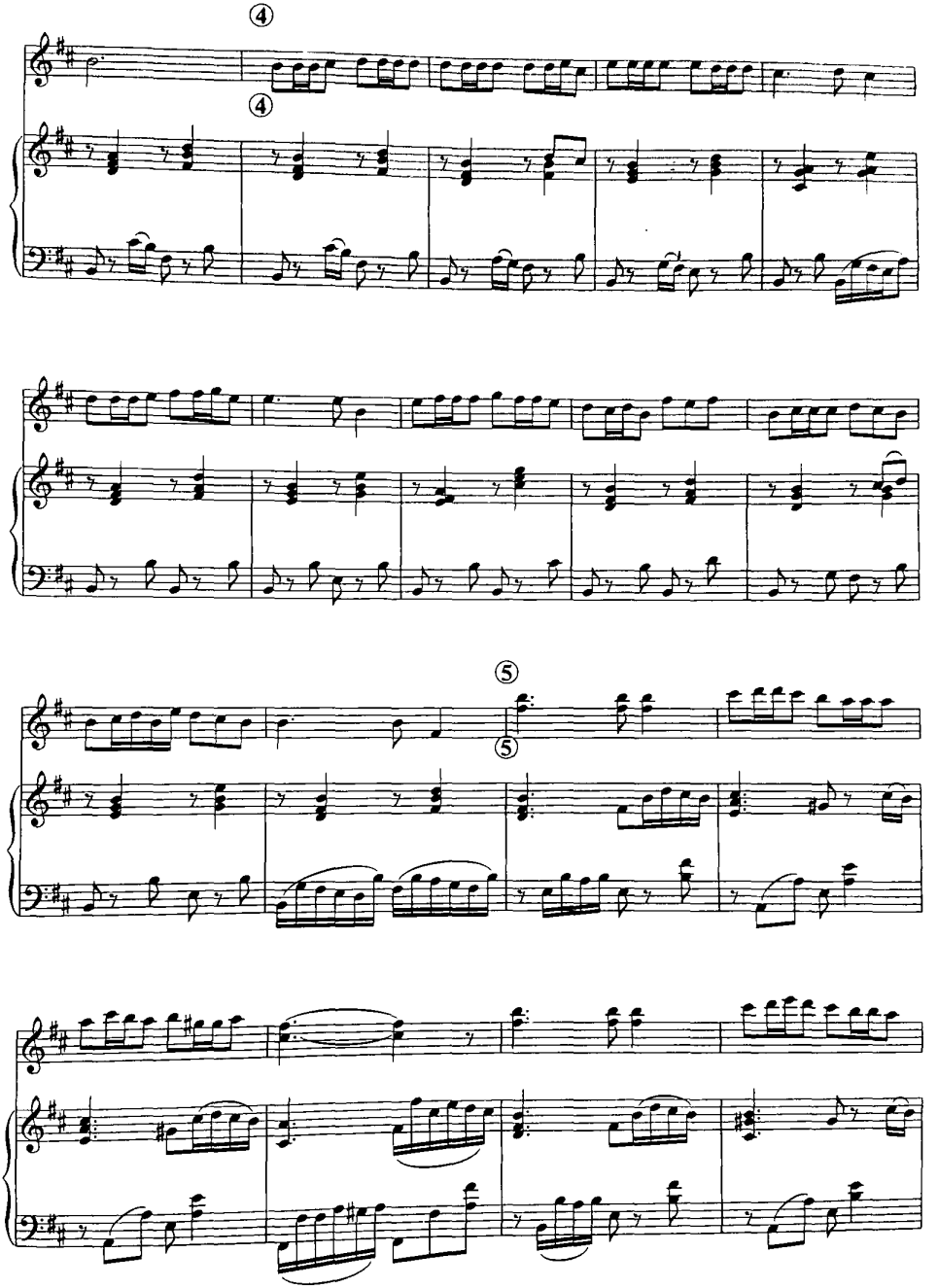
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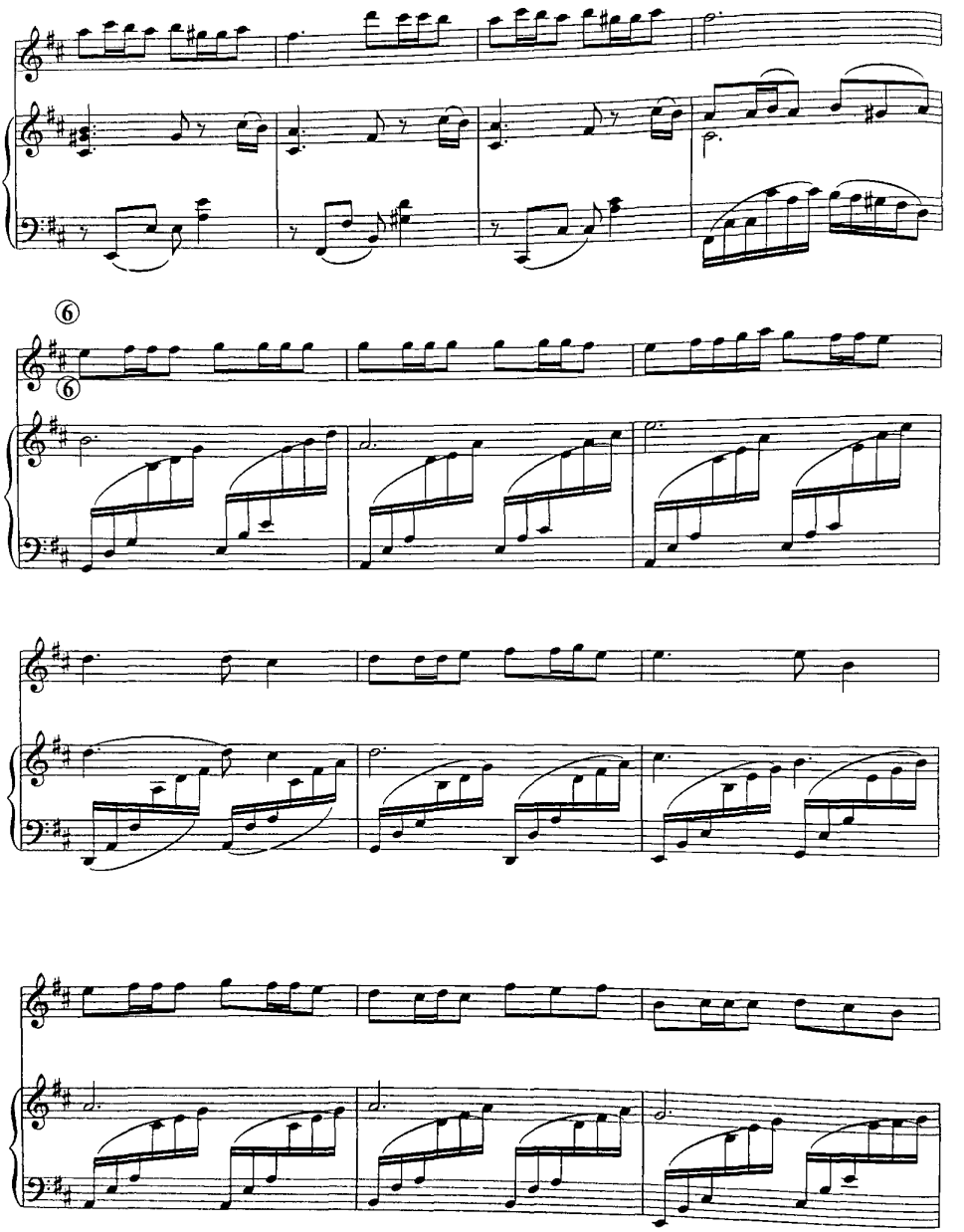

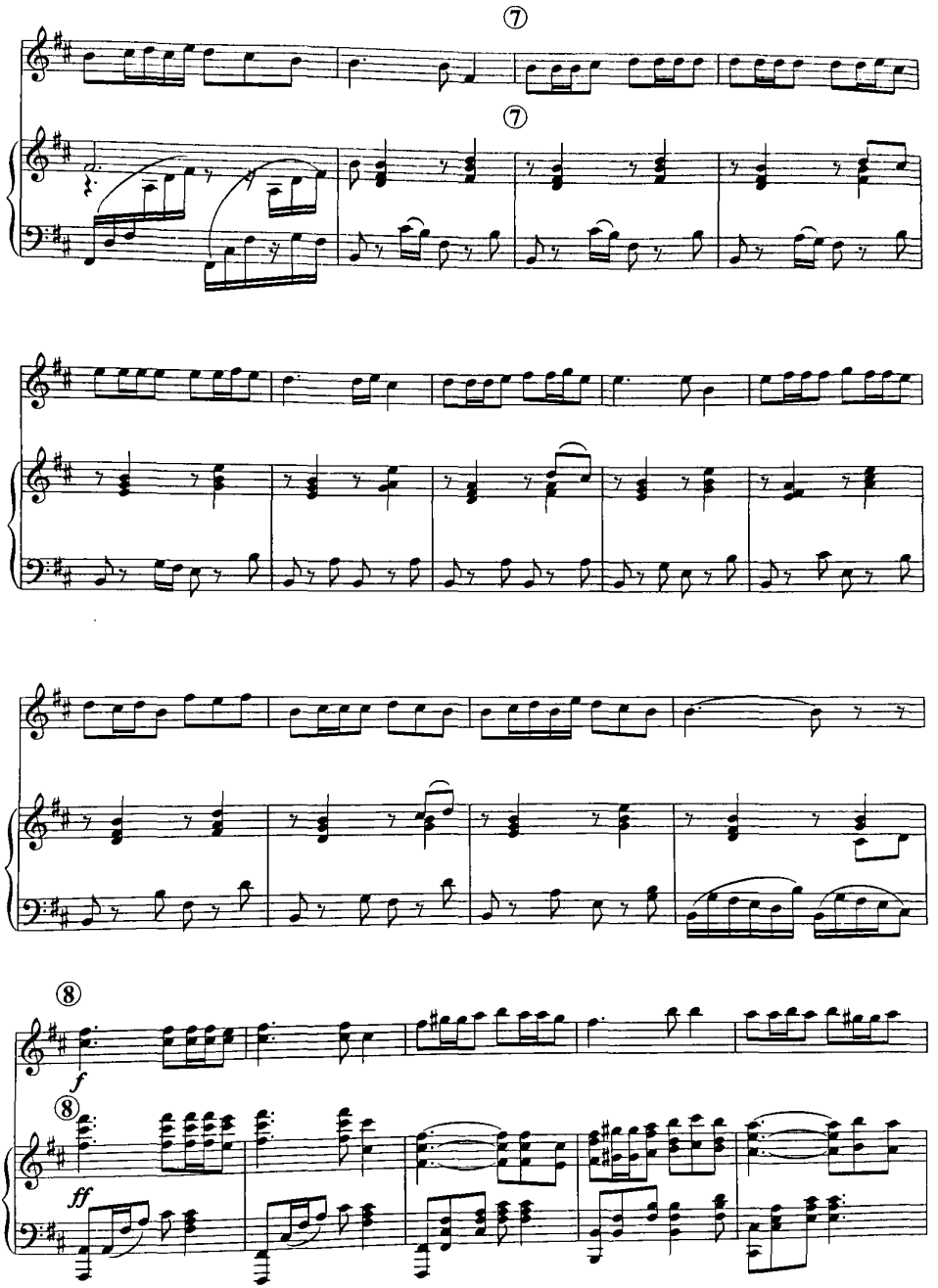
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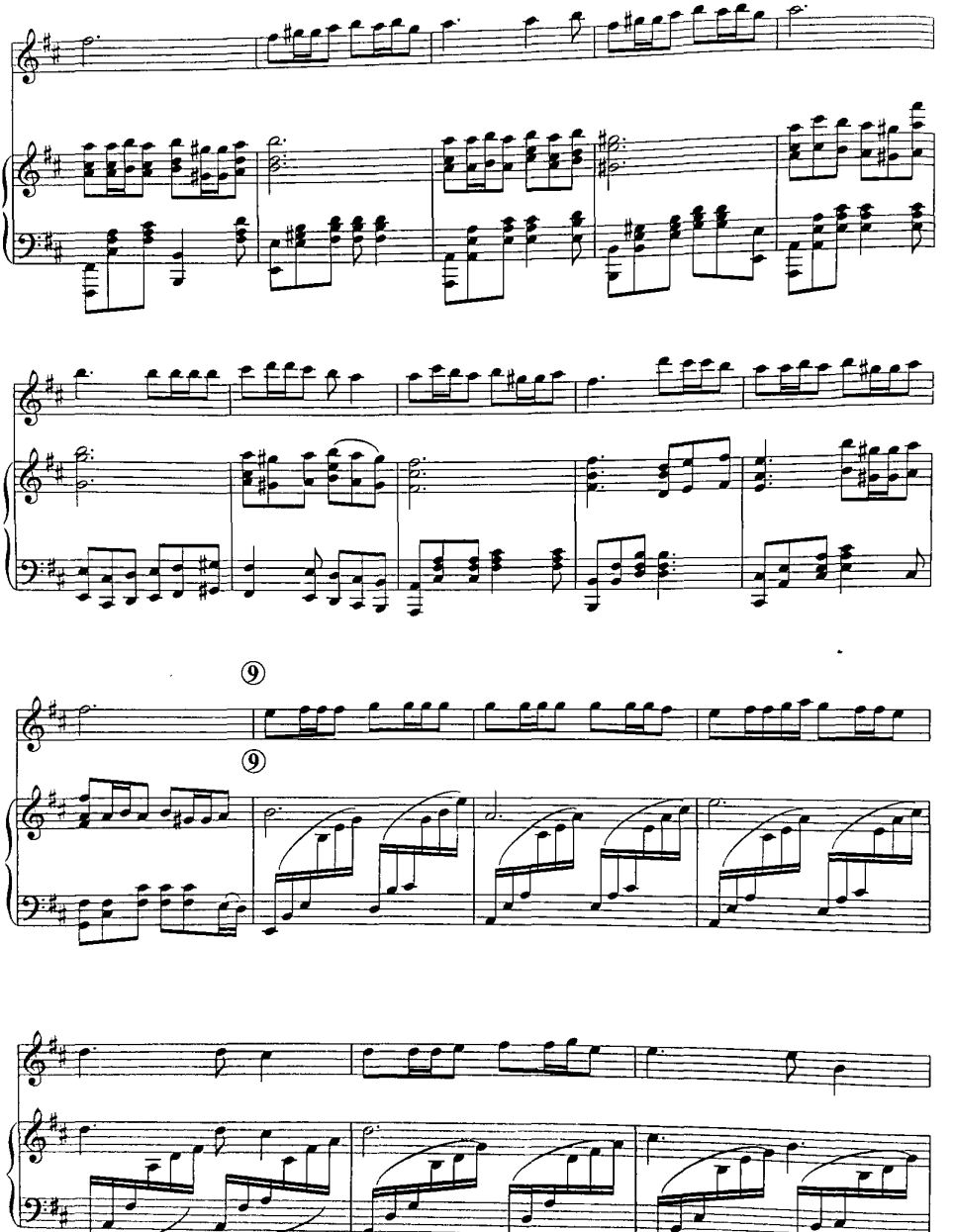
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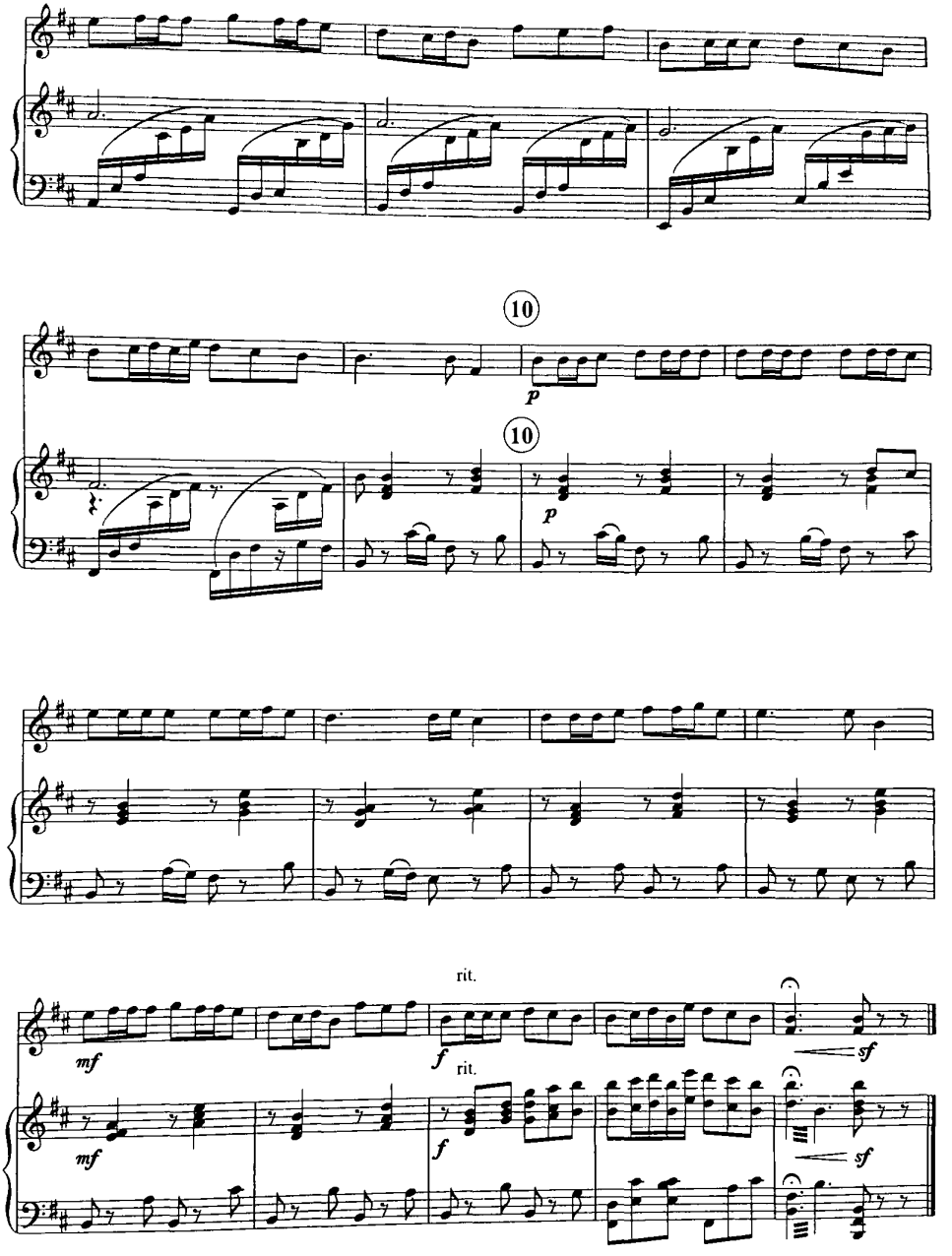
10
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rit.
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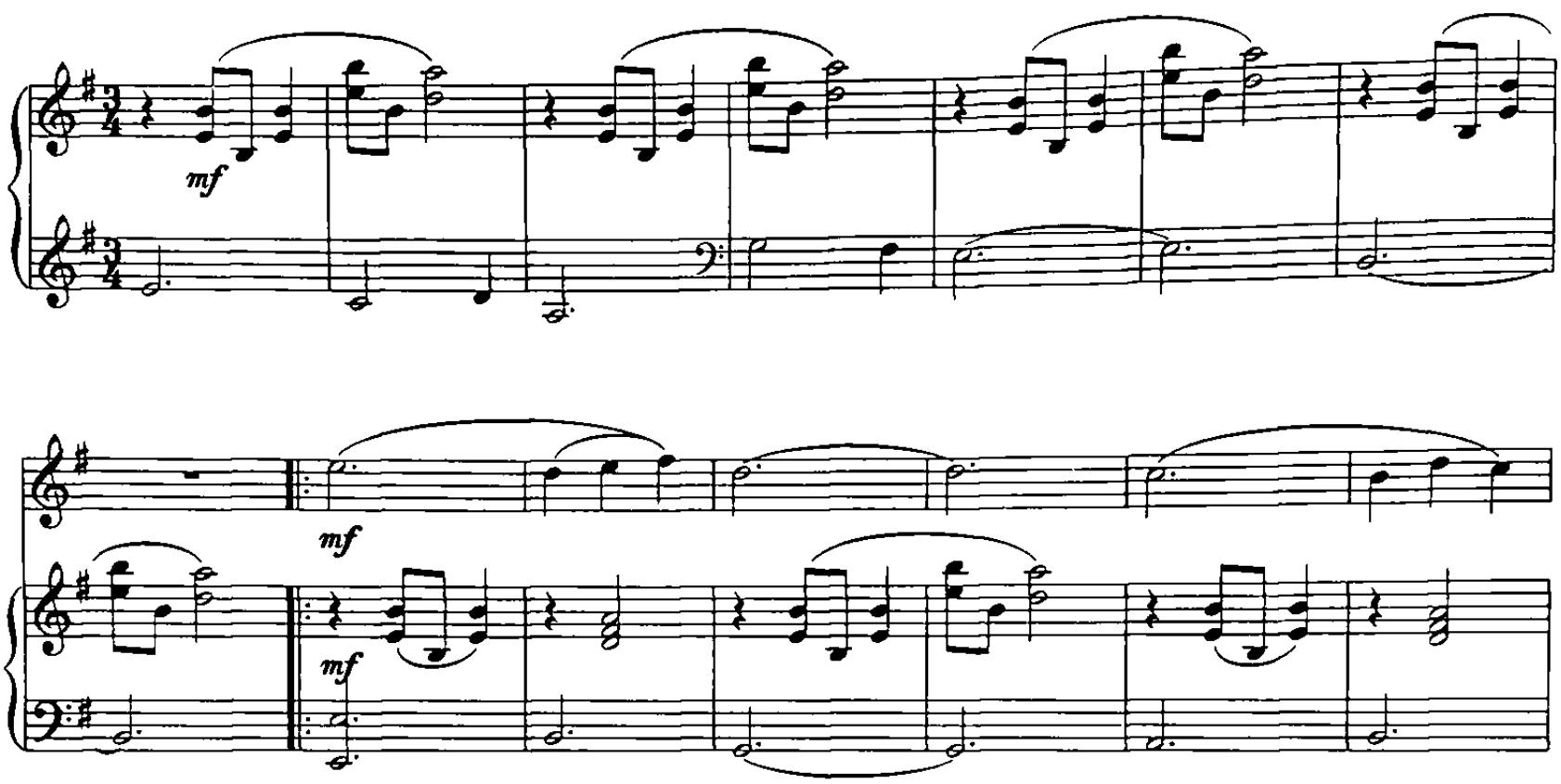
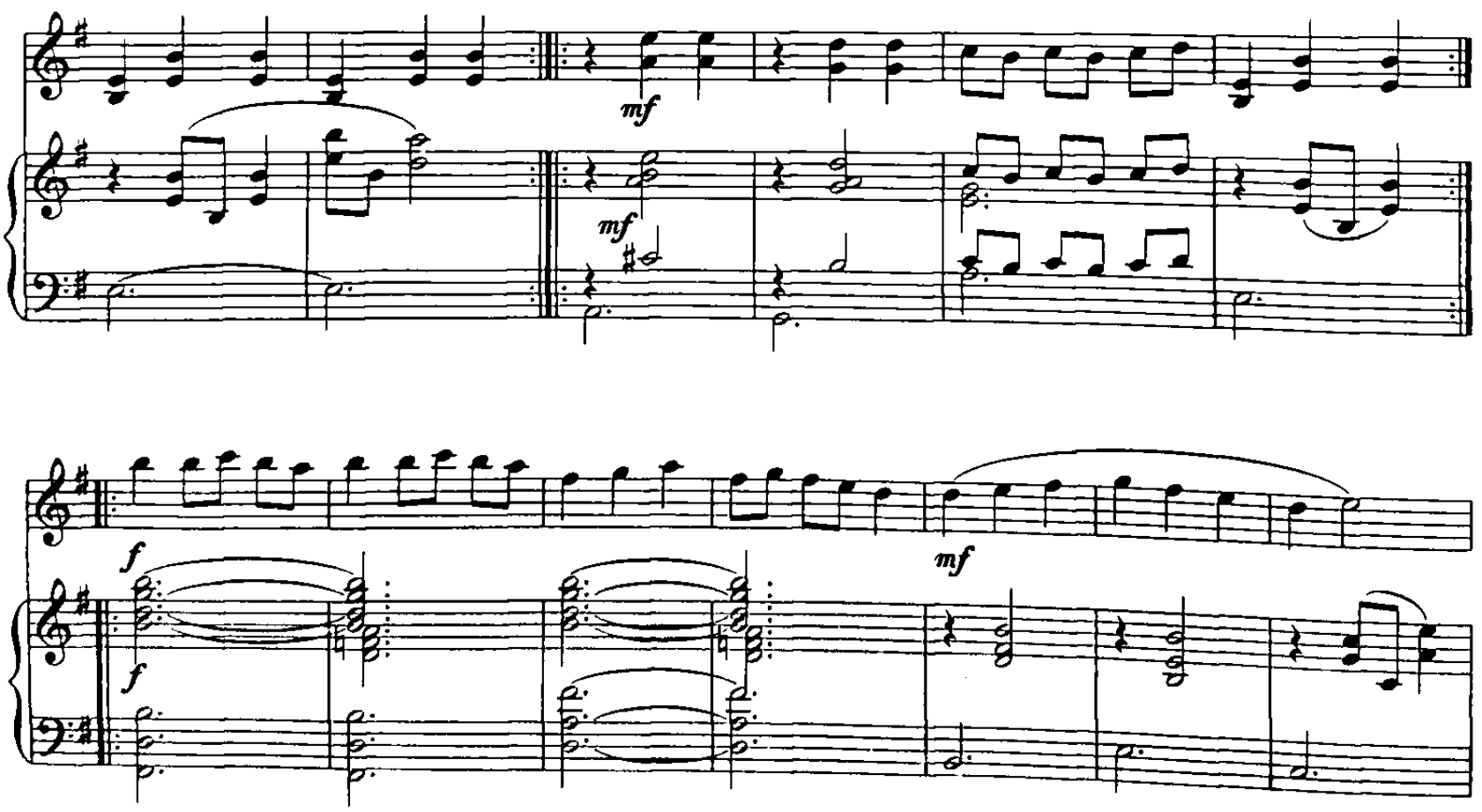
BAHOR VALSI

Bahor valsi — bu kuy M. Mirzayev tomonidan nihoyatda nafis lirik ohangda yozilganligi tufayli, ijrochi bu asarni tez o'zlashtirib yodlaydi. Ijroda rez usullari qo'llanilib, liga tovush cho'zimini uzmasdan me'yoriga yetkazishni cholg'uvchi e'tiborga olishi lozim.

M. Mirzayev musiqasi, *X. Mamadaliyev*
fortepiano va qashqar rubobiga moslagan

O'rtacha tez, shoshilmay





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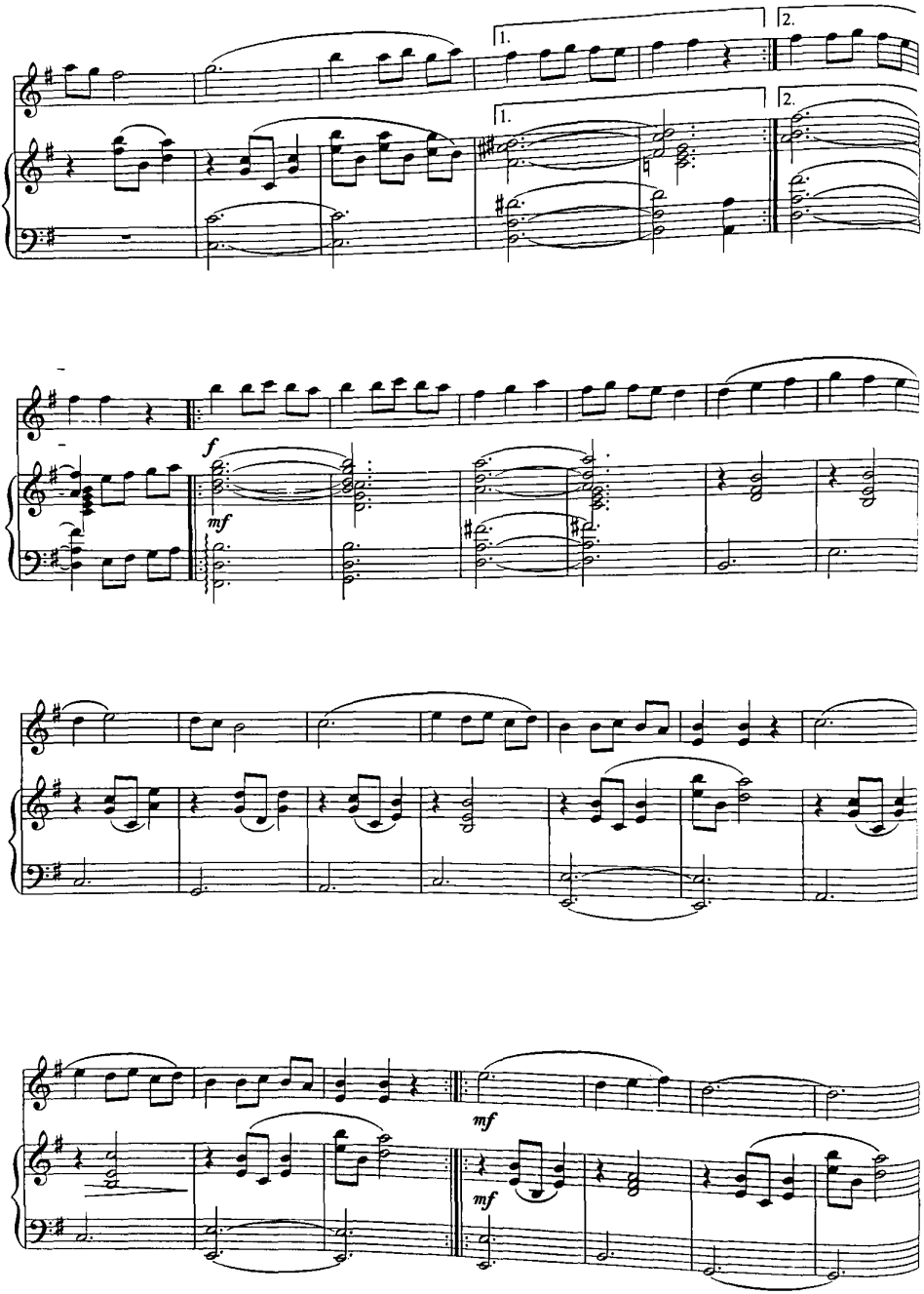
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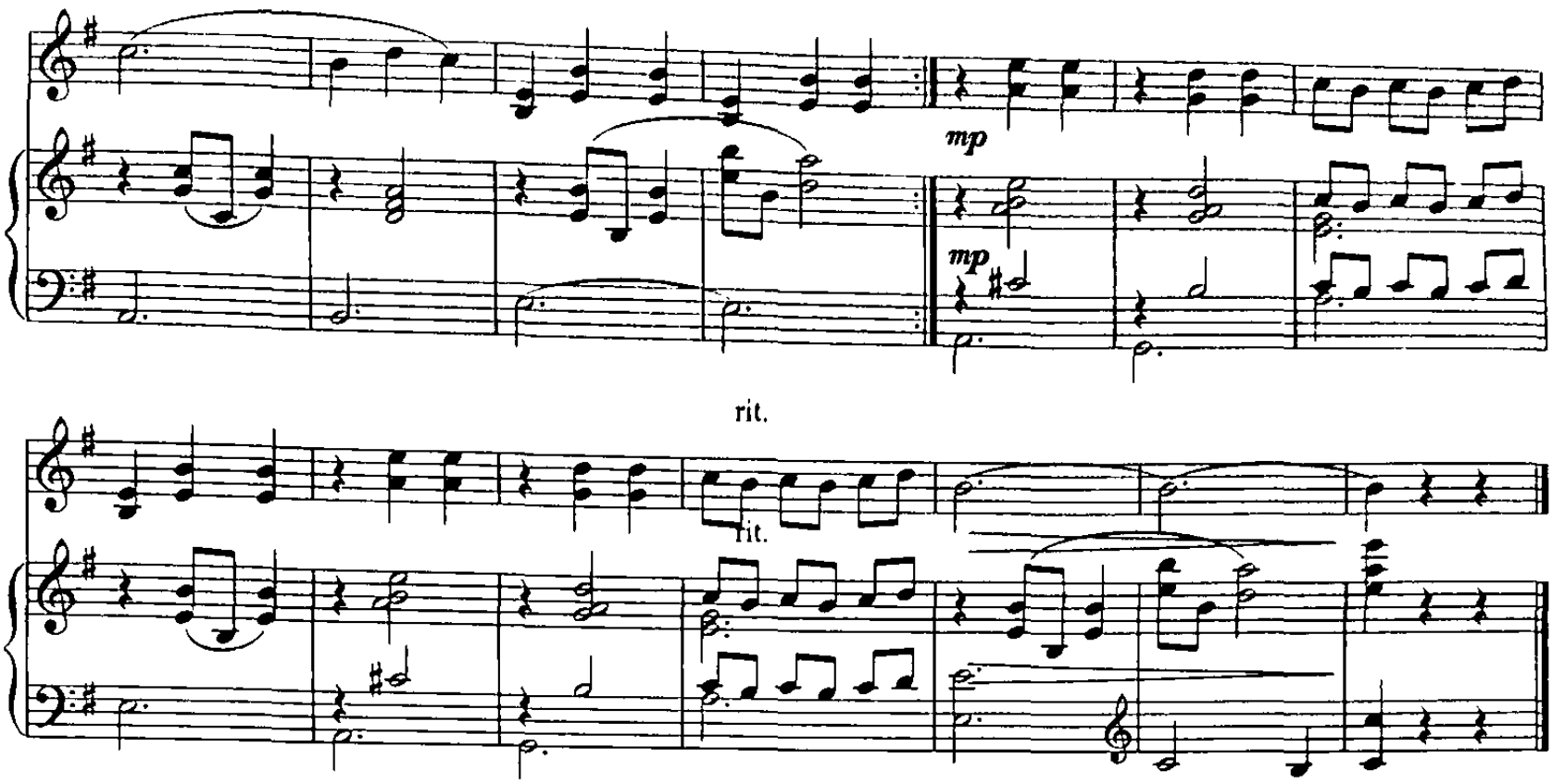
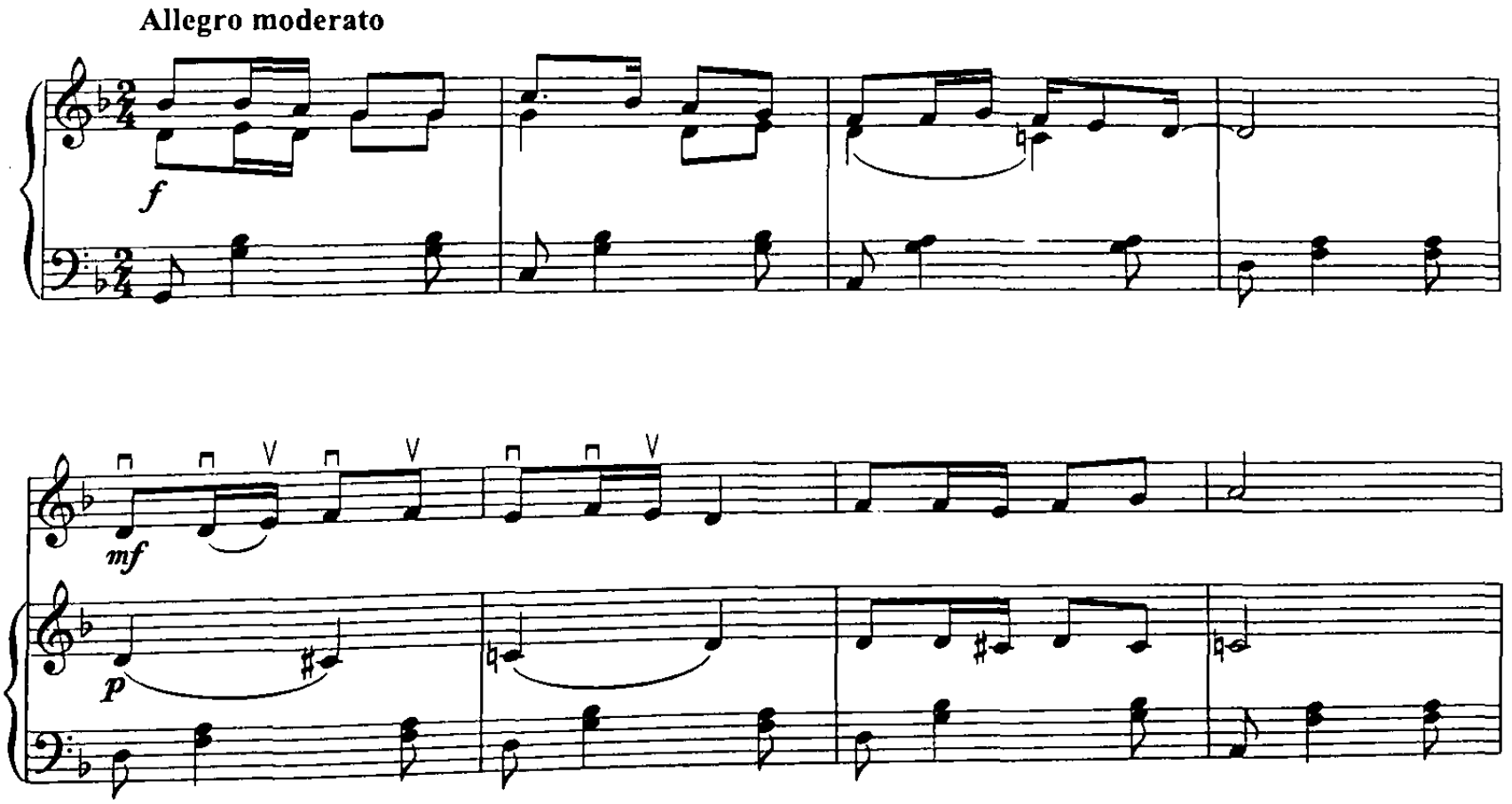
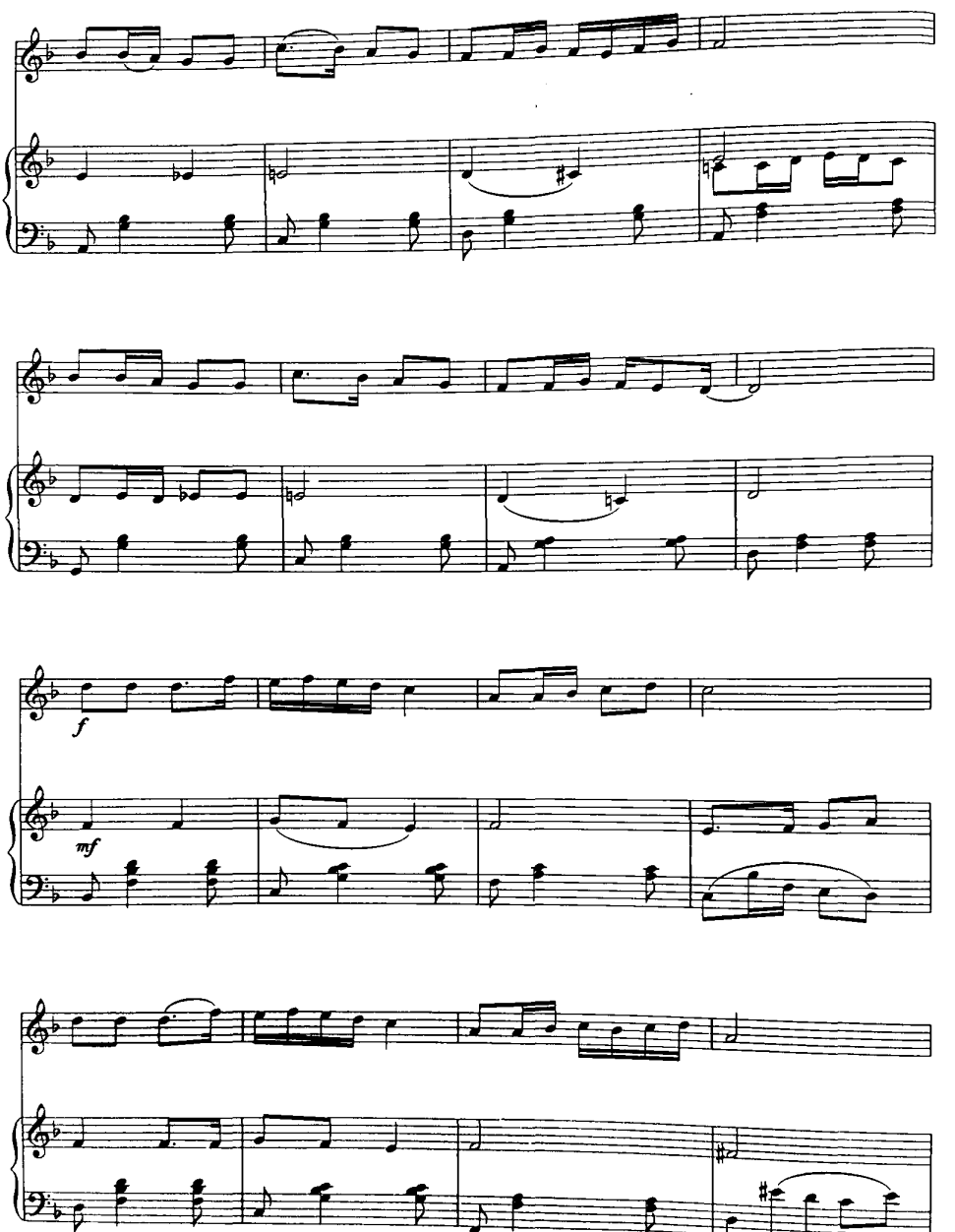


RAQS

Raqs — kuyini R. Ibragimov afg'on rubobini sadolanish ohangiga mos qilib yozgan. Kuy allegro-moderato ya'ni, o'rtacha tez sur'atda ijro etilib, sozandadan qo'sh zarb, rez usullarini ishlatishini talab etadi.

R. Ibragimov

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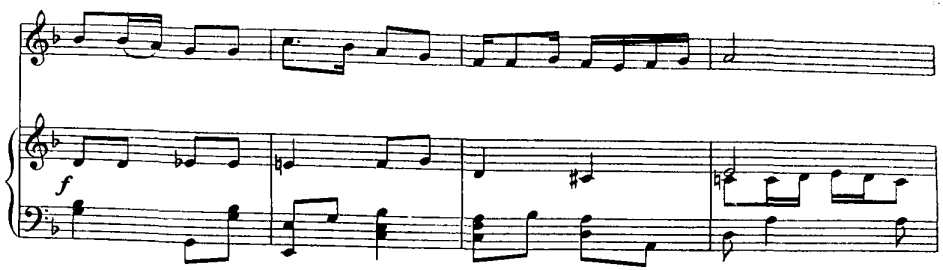
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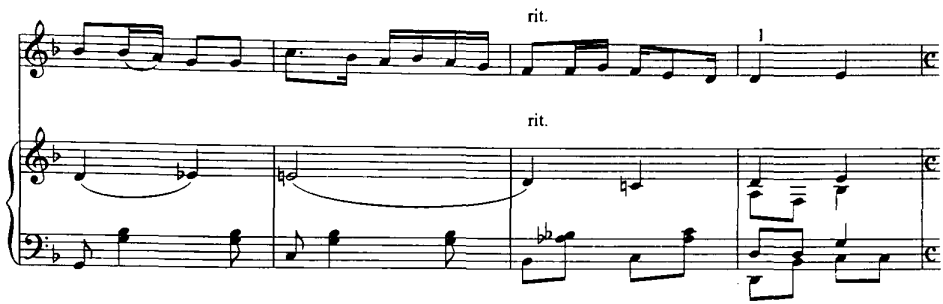
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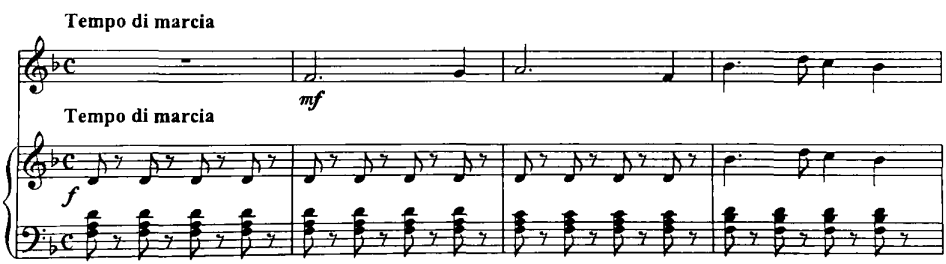
Tempo di marcia
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Tempo di marcia
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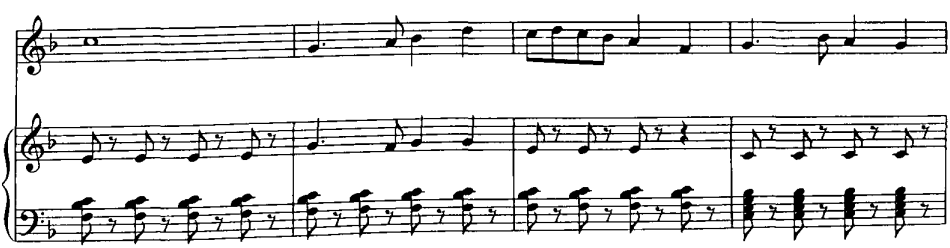

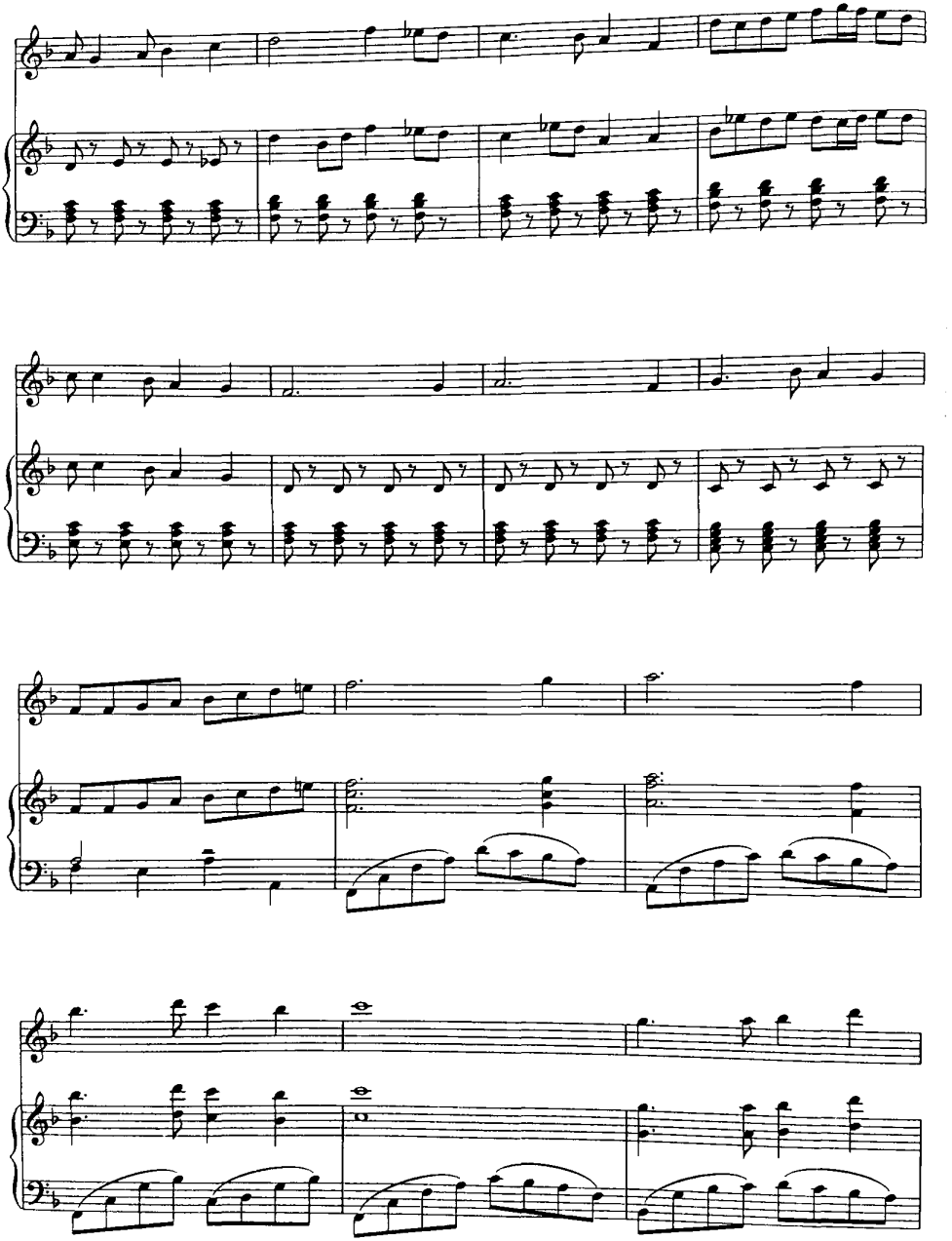

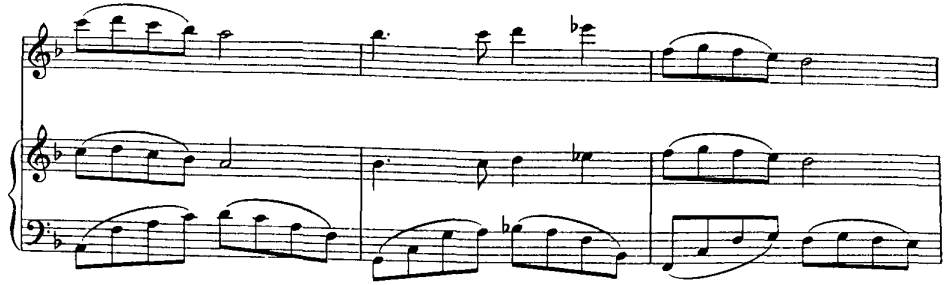

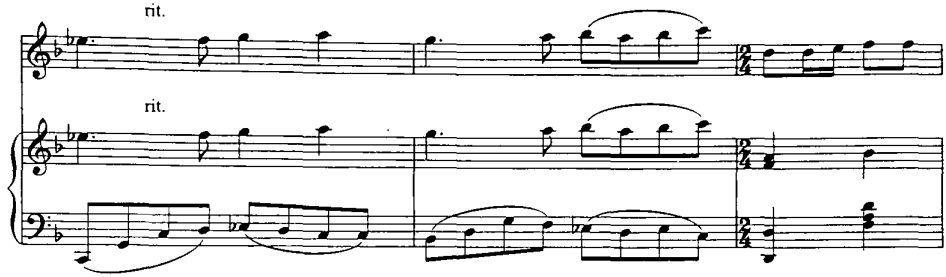
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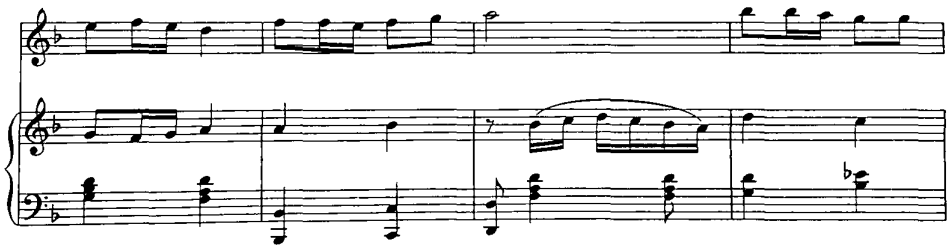

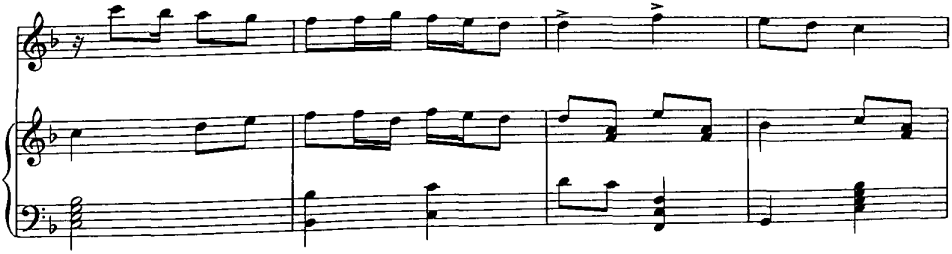

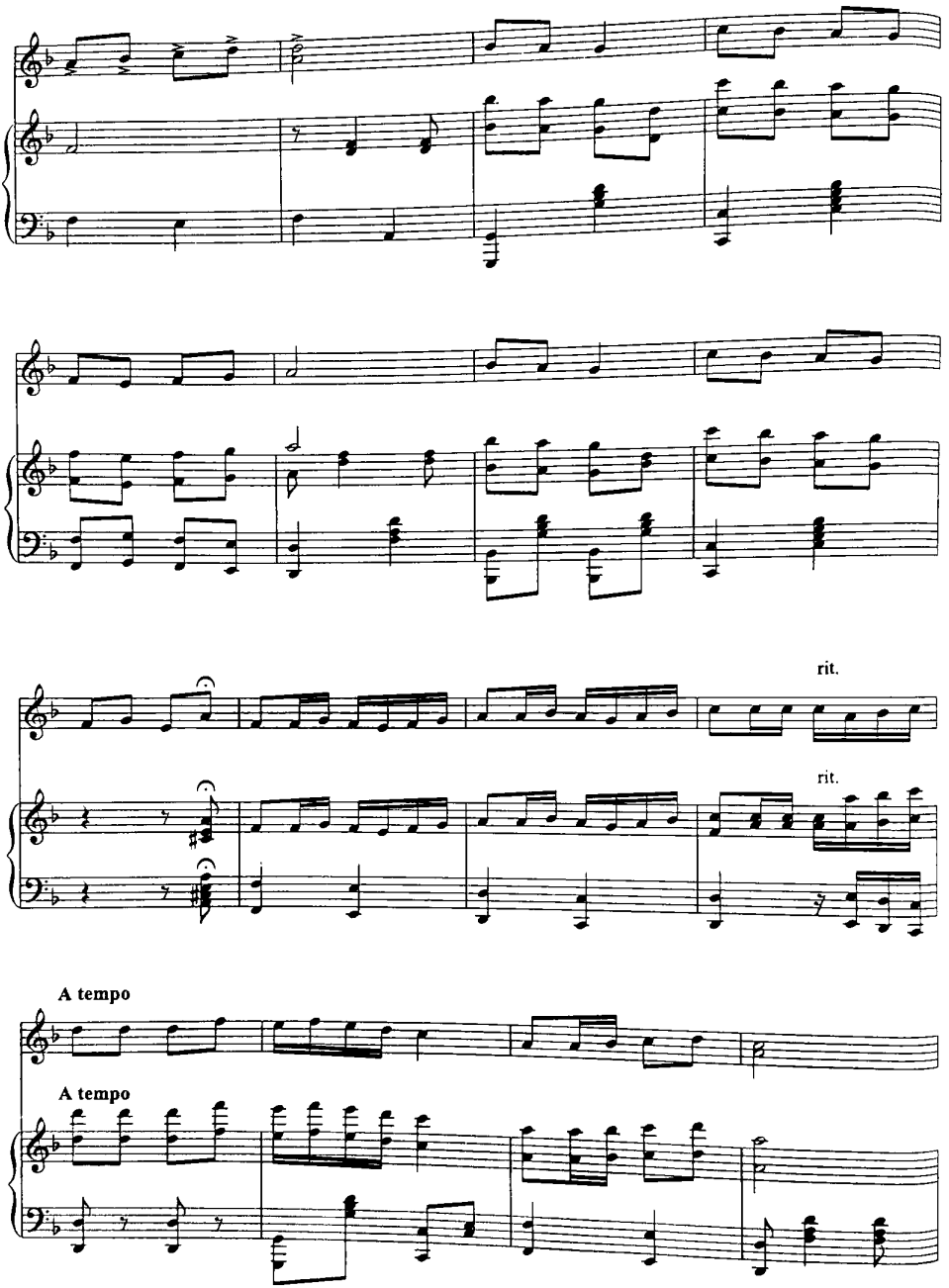
rit.
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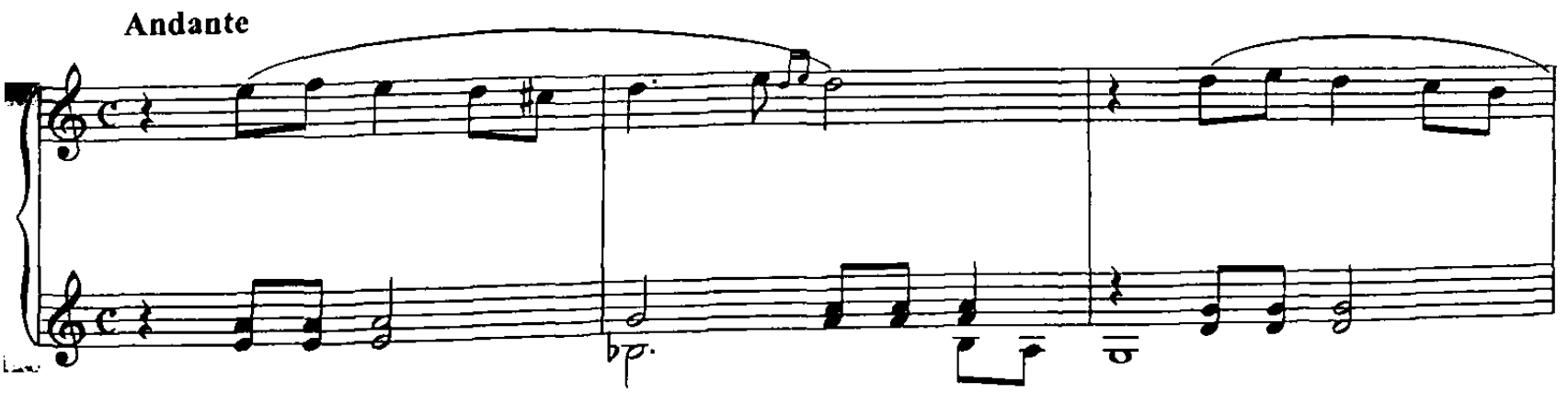
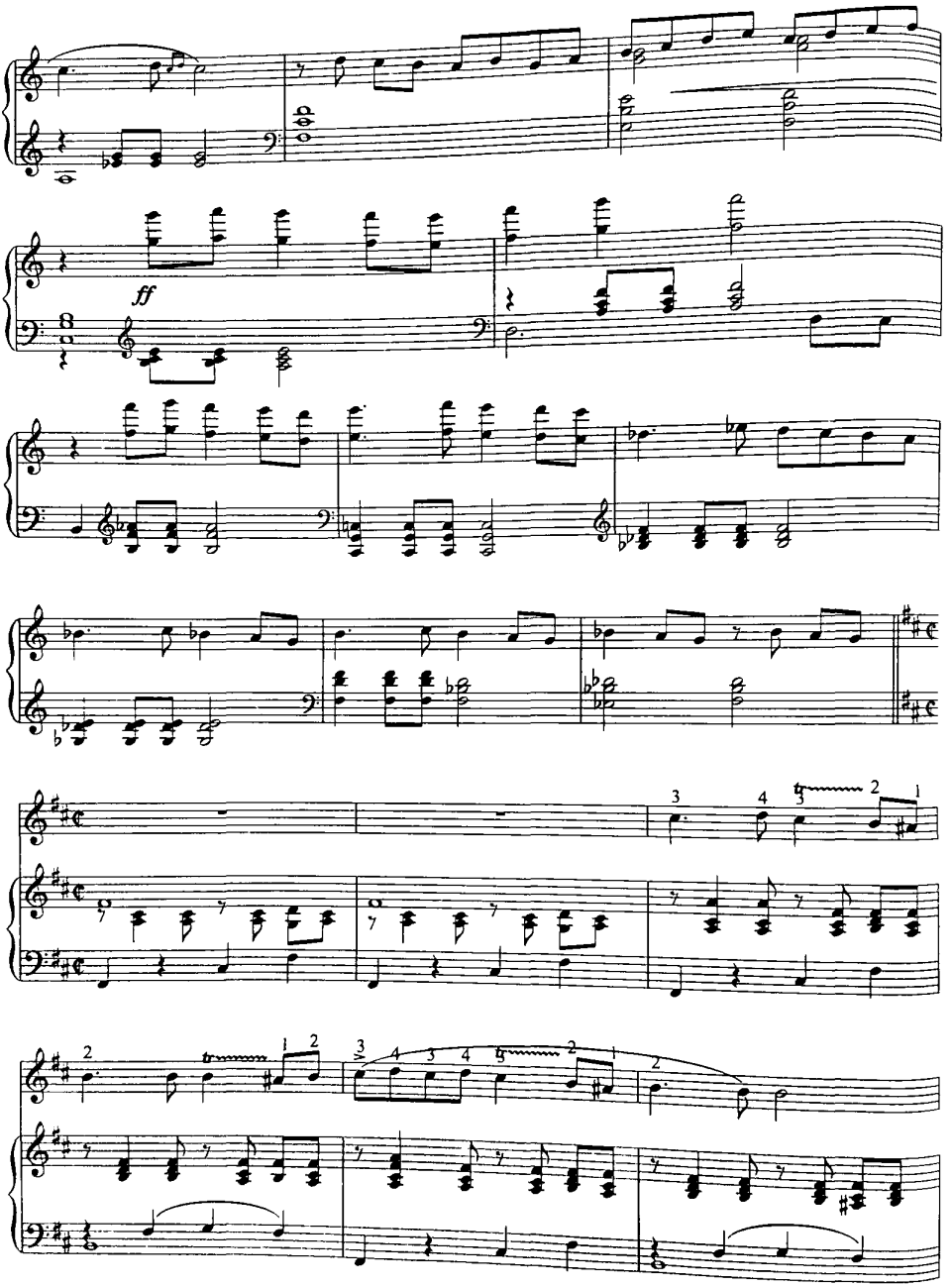
A tempo

NASIMIY KO'XSOR

Nasimiy ko'xsor — kuyi F. Odinayev tomonidan sharqona uslubda yozilgan bo'lib, cholg'uvchidan trel ya'ni, chalinadigan notani keyingi nota bilan qo'shib, asosiy notada qolgan holda chalishni talab etadi. Sozanda bu kuyni ijro etganida ko'z oldidan bepoyon qir-adirlar, ulardan oqib tushayotgan buloq suvlarini his qilishi lozim.

F. Odinayev musiqasi

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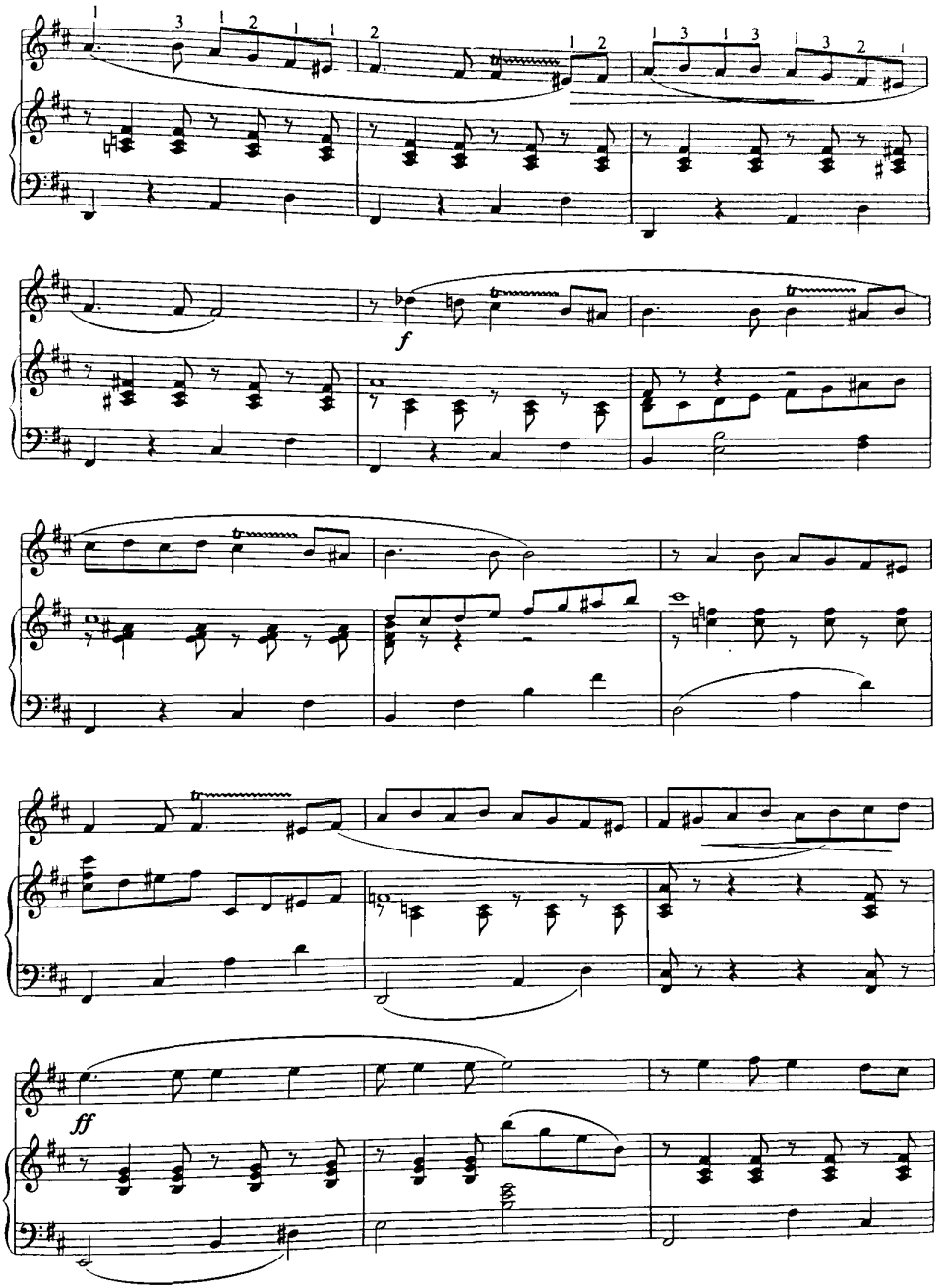
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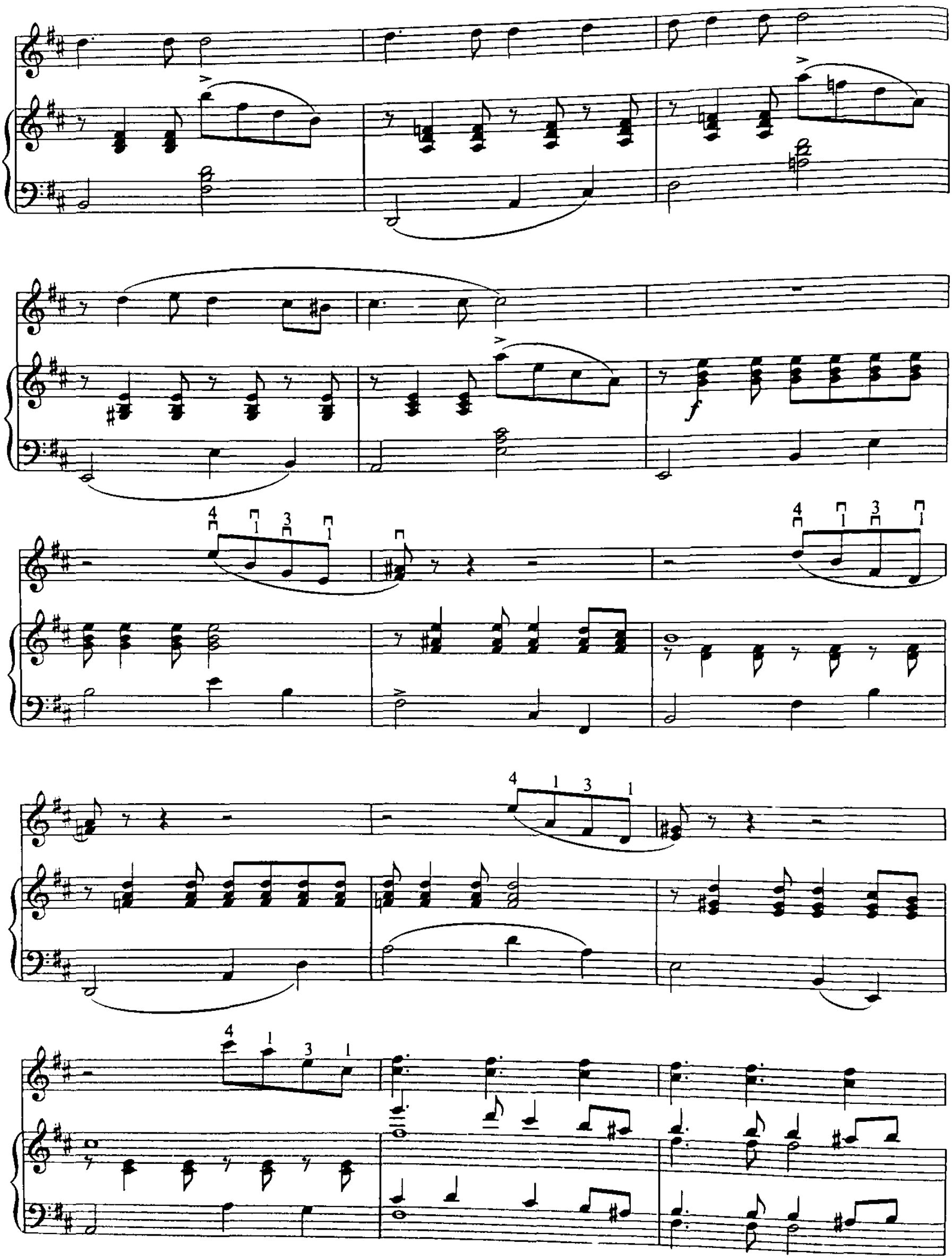

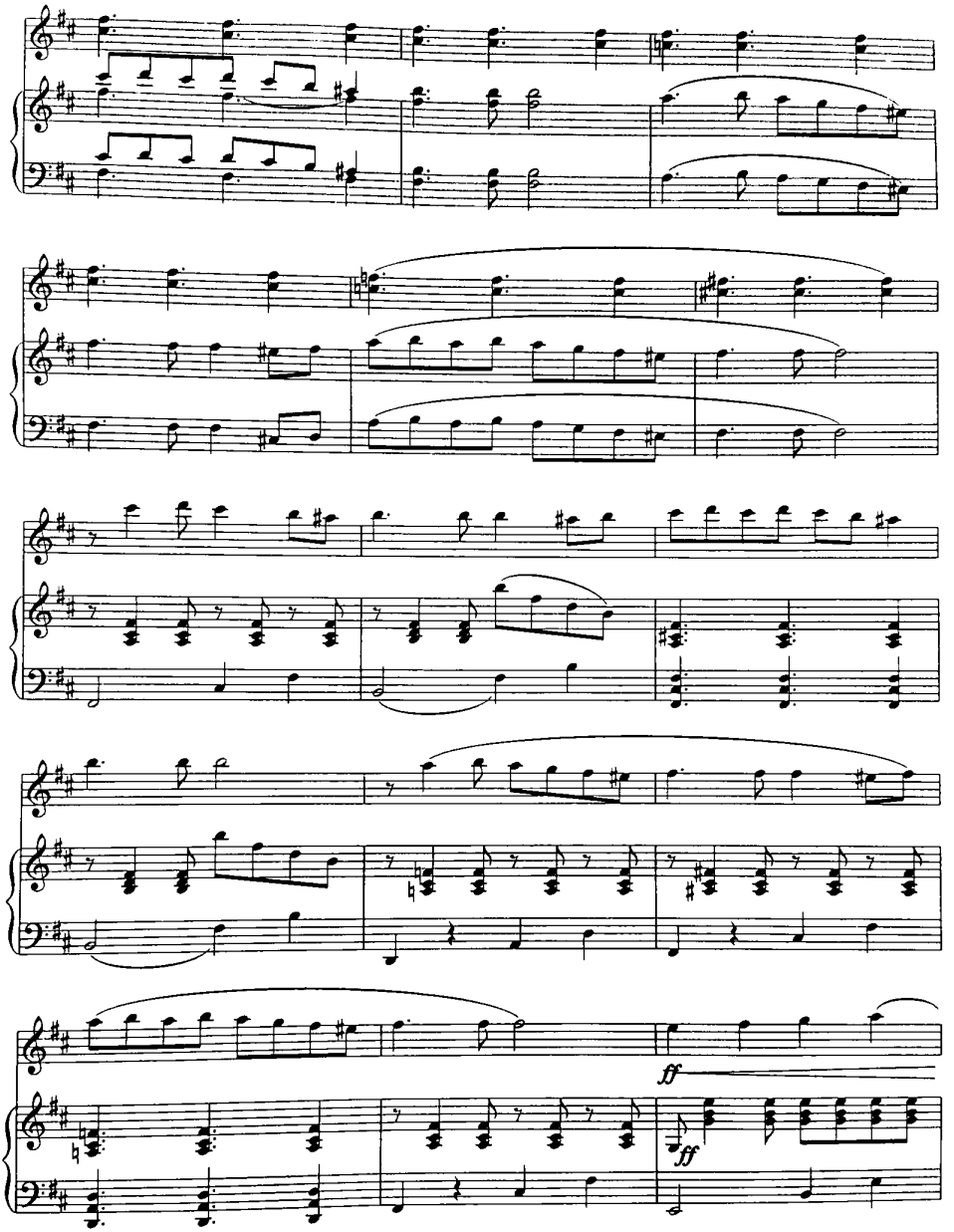
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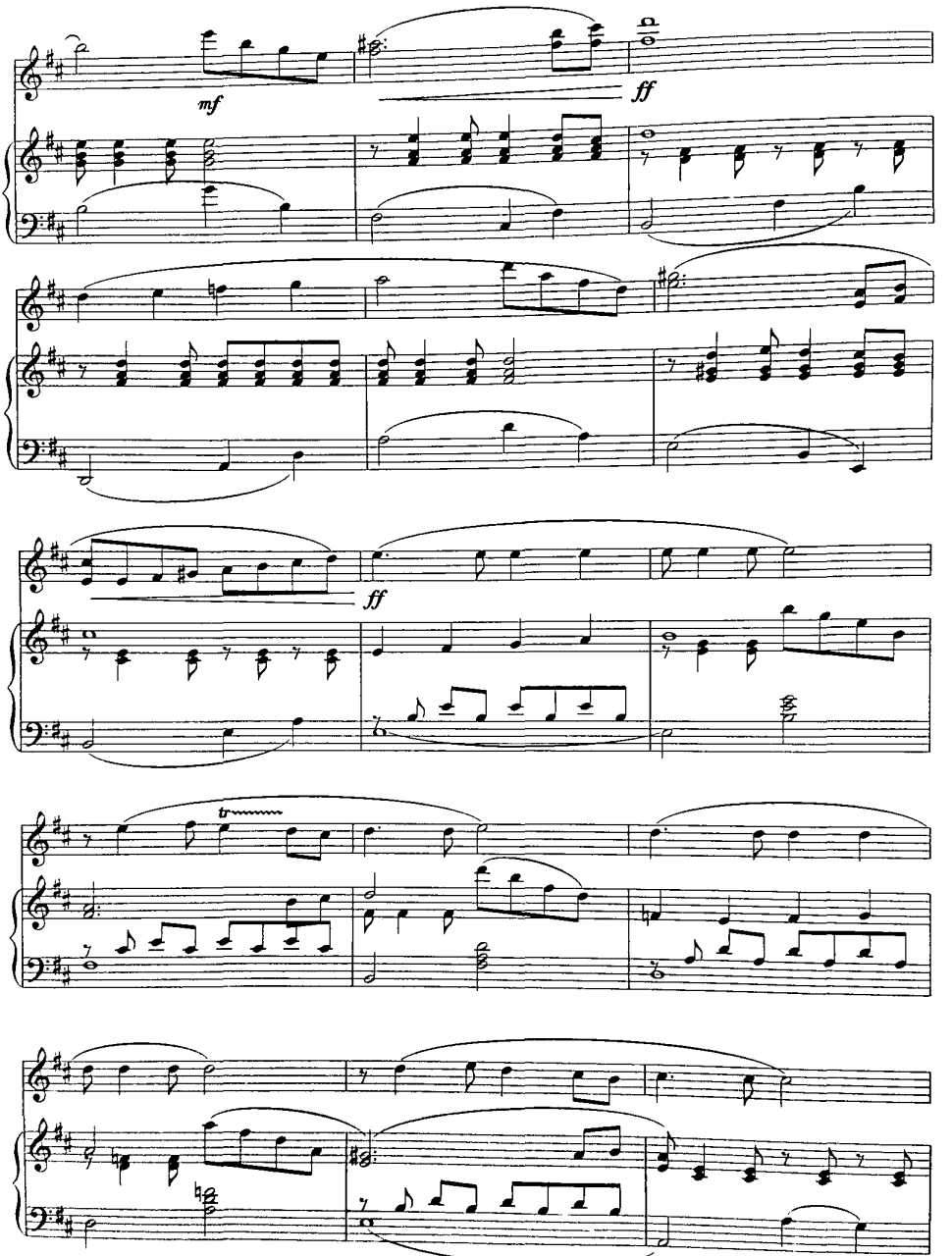
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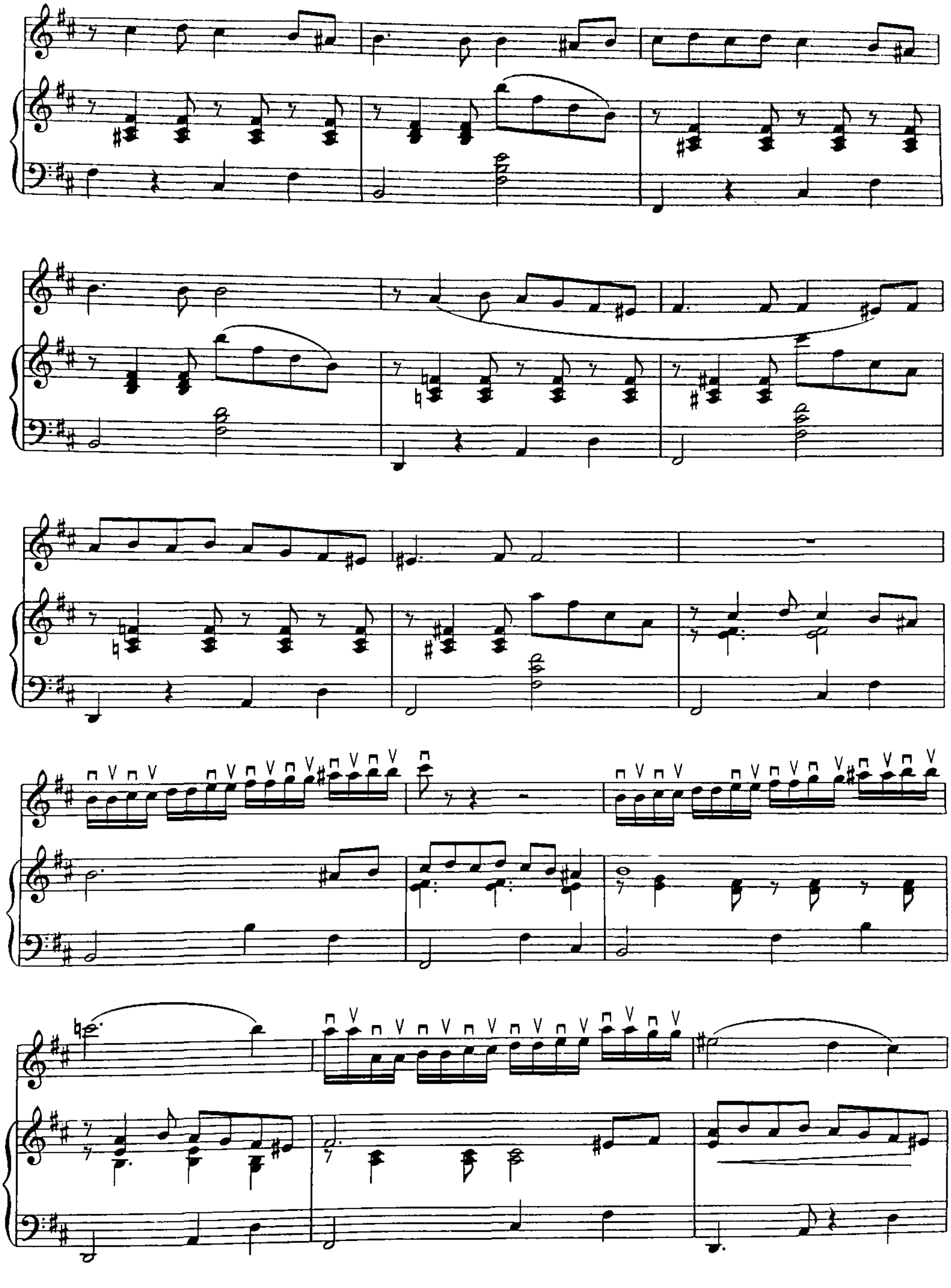
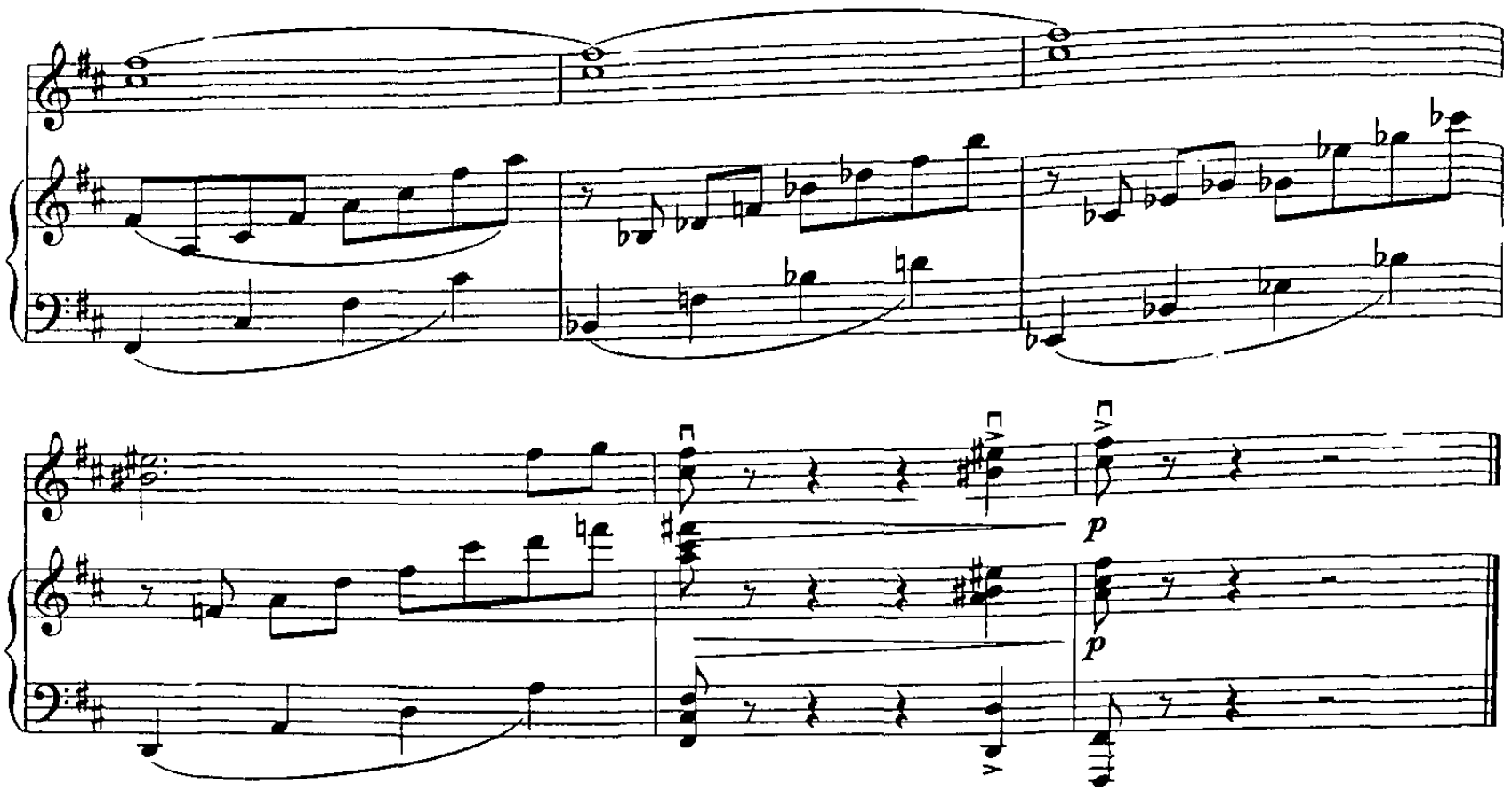
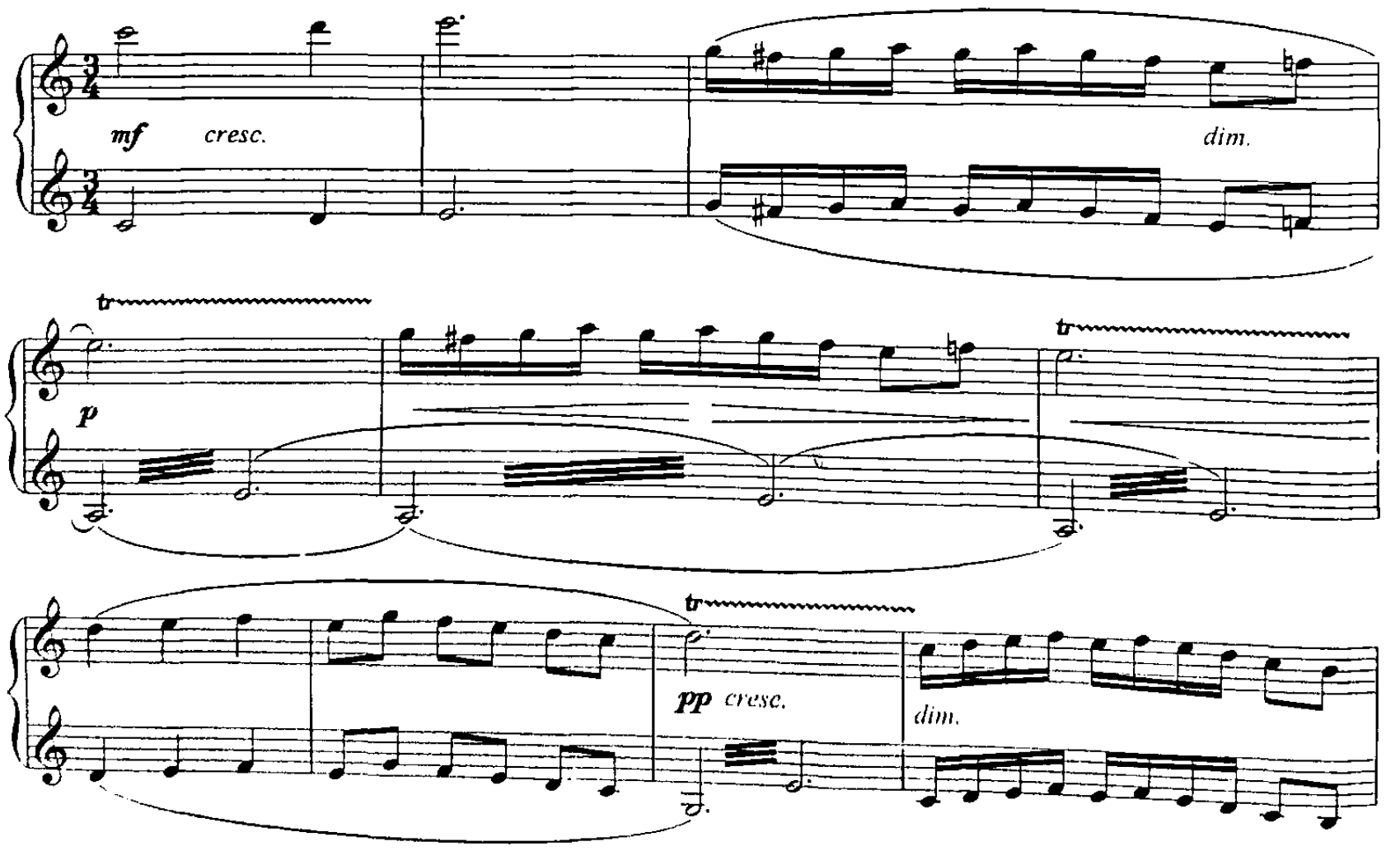
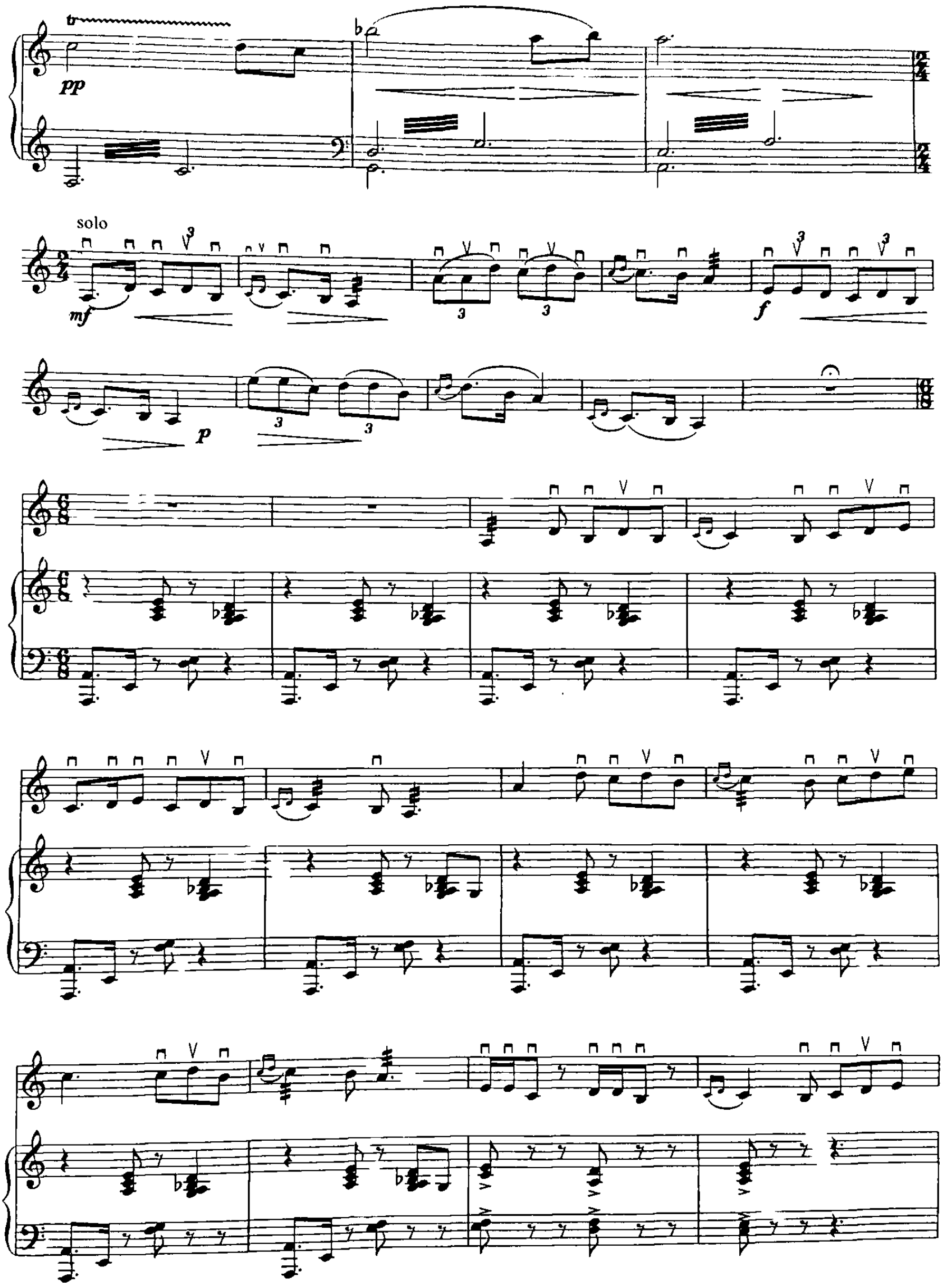




DOSTON

Doston — bu asarni O. Xudoynazarov yozgan. Bu asar sozandadan yuqori chalish mahoratini ko'rsatishini talab etadi. Shu sababli bu kuyni yuqori kursdagi o'quvchilarga tavsiya etish lozim.




tr
pp
solo
mf
f
p

f

Poco piu mosso

f

Poco piu mosso

mf

tr

cresc.

cresc.

2
1

4
1

ff

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p

rit

Pesdendos *pp*

Cadenza

mf

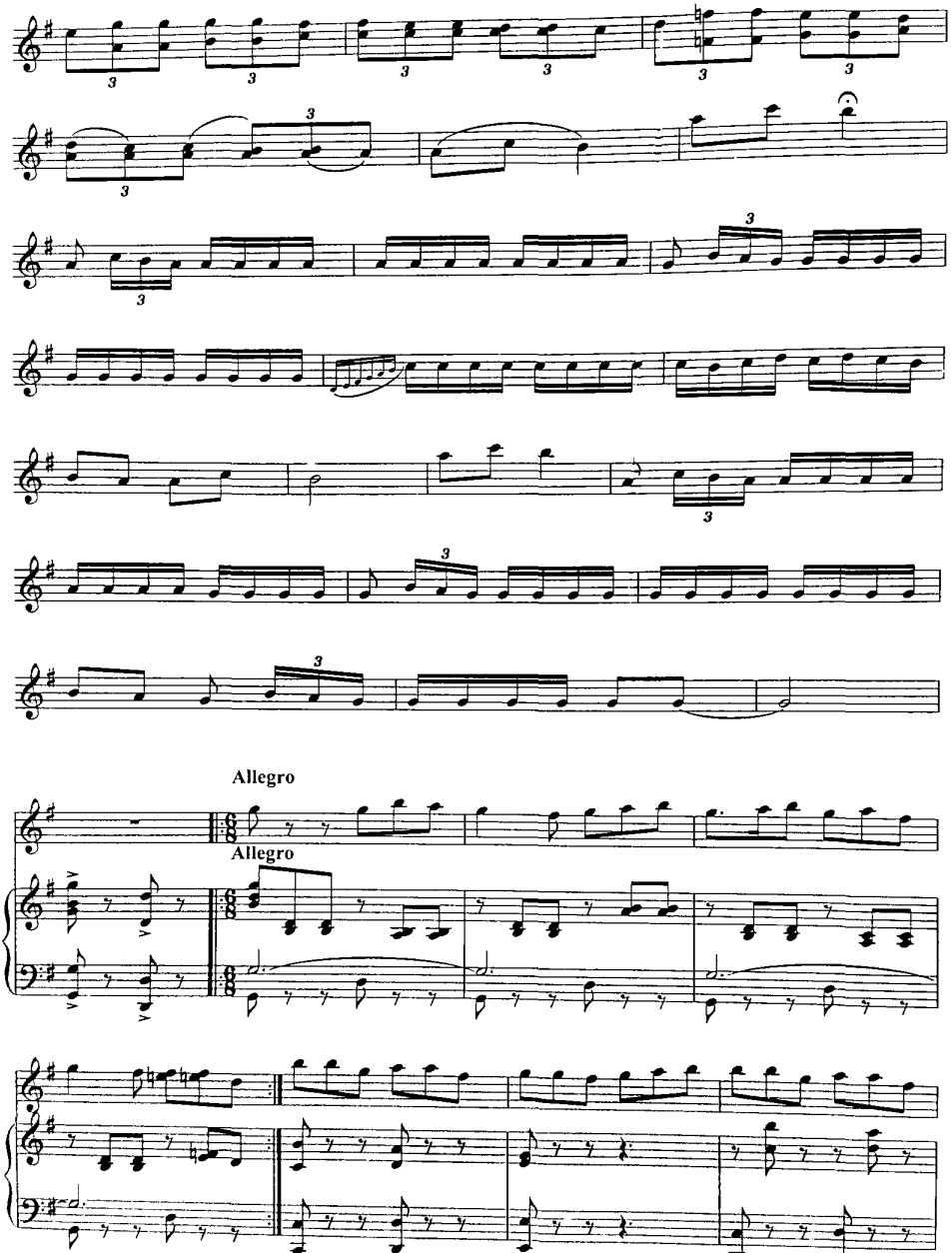
p

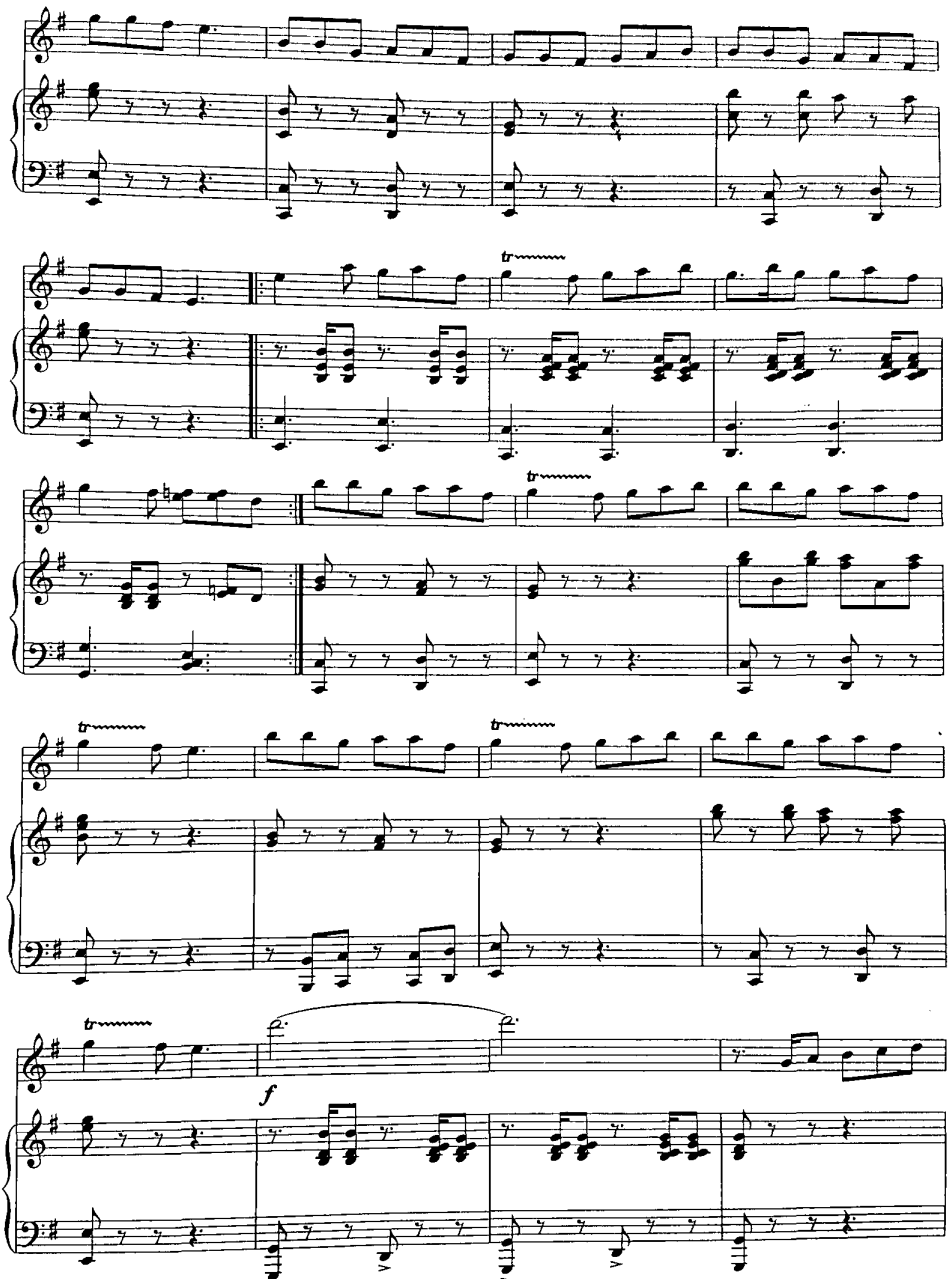
f

p

mf

f


Allegro
Allegro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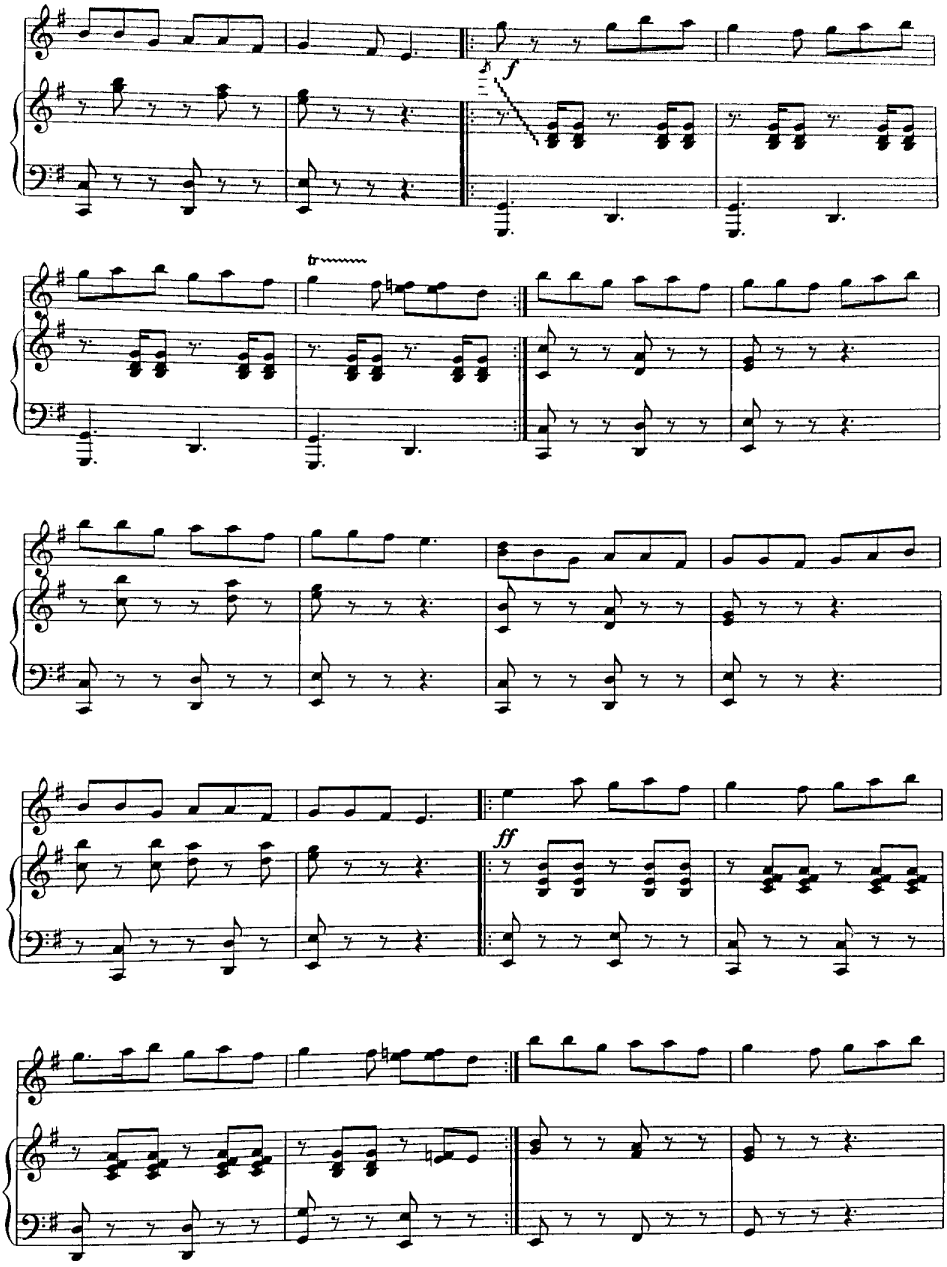
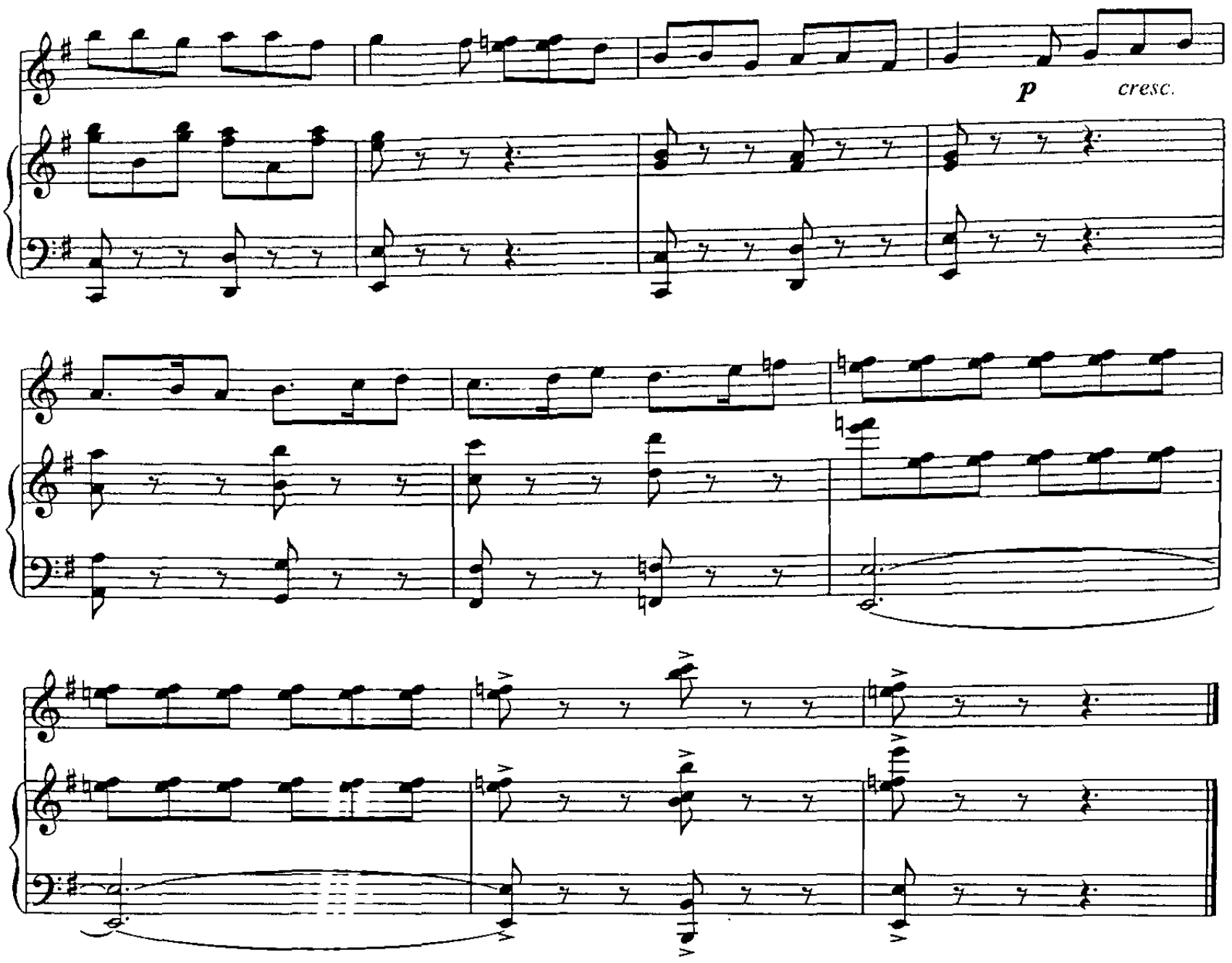
p

cresc.

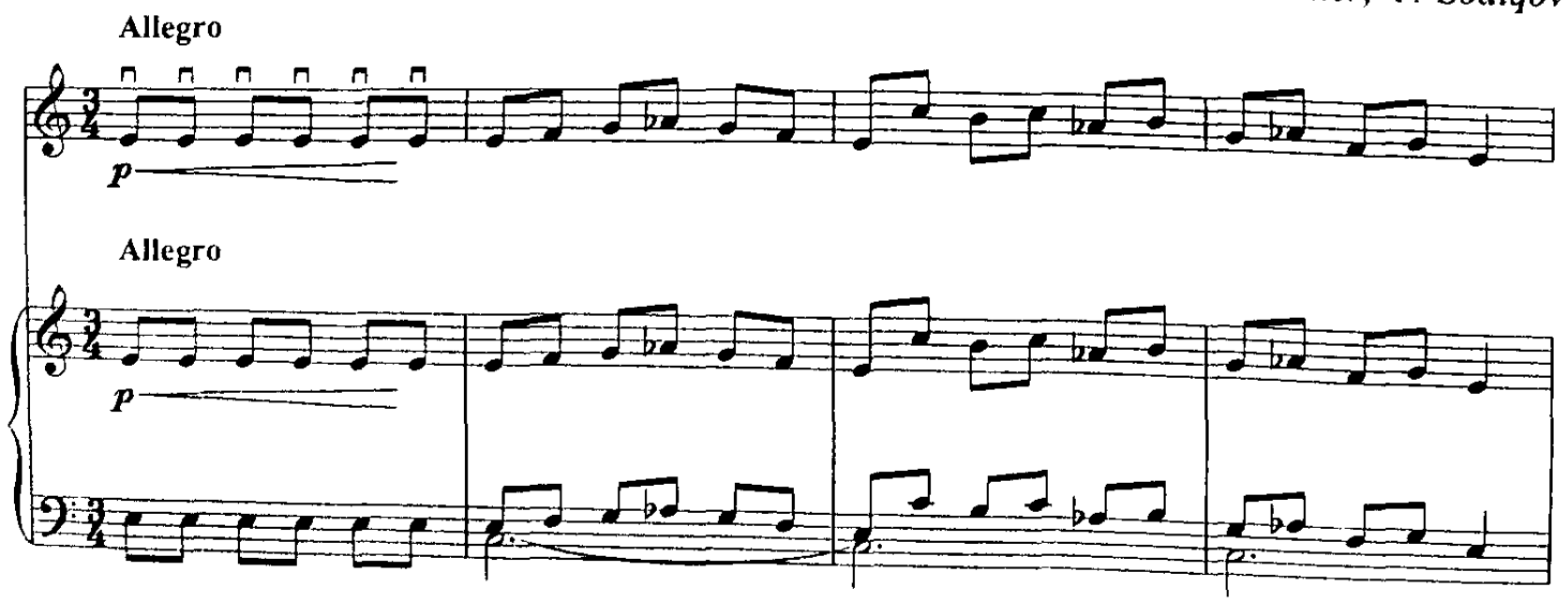

f
tr
ff



RAQS

Raqs — kuyi R. Glier va T. Sodiqovning «Layli va Majnun» operasidan olingan. Sozanda kuyni chalishi uchun ijrc mahorati yuqori darajada bo'lib, asarni mohiyatini ochib berishi uchun sur'atlarni o'zgarishiga qarab kuyni so'ngida tez sur'atda bor texnik mahoratini ko'rsatib, yorqin tantanovor tarzda kuyni tugatishi lozim.

R. Glier, T. Sodiqov



mf

mf

Andante

Andante

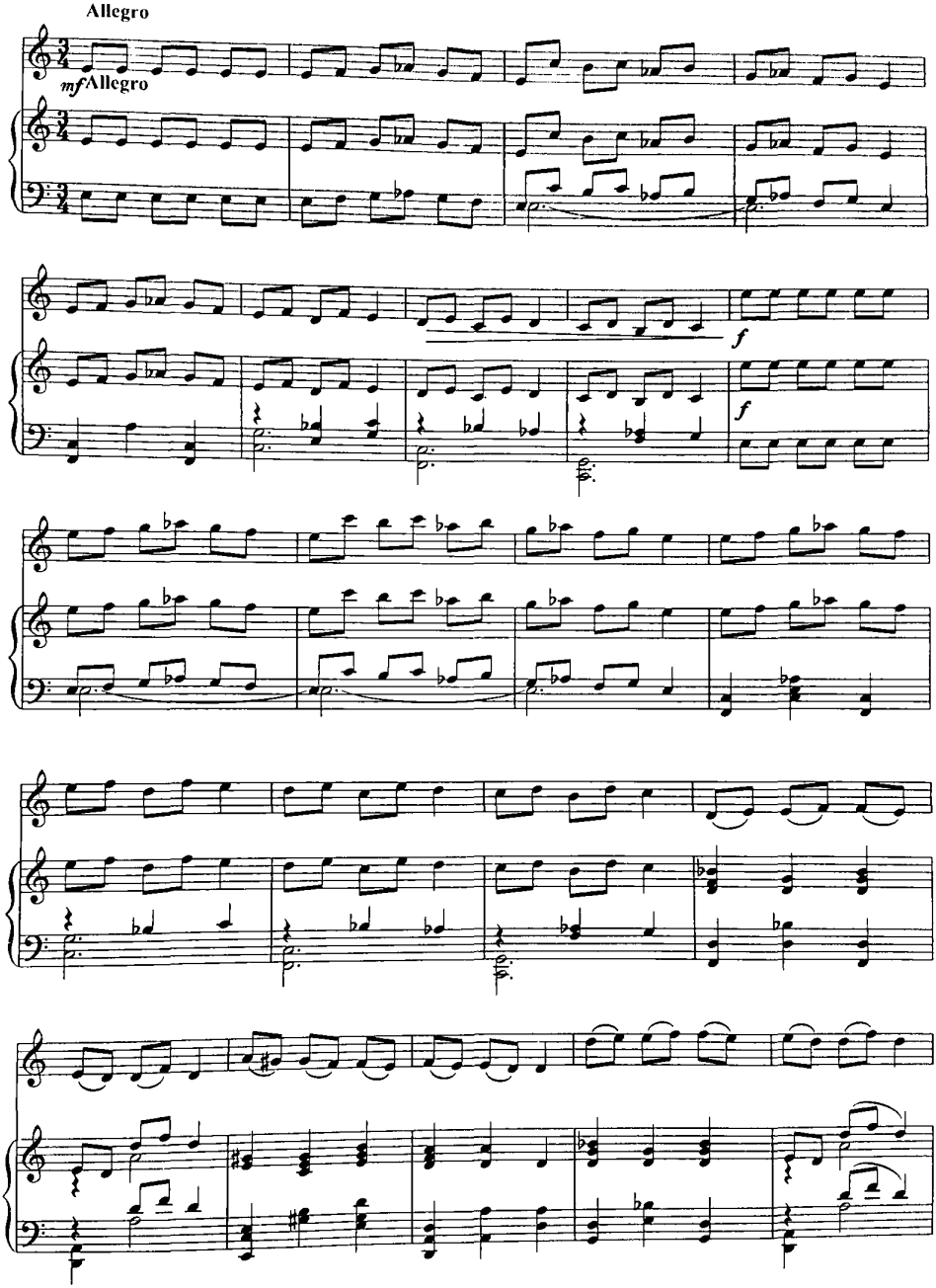
pp

p

f

Allegretto

Allegretto


Allegro
mf Allegro
f
f

rit.

a tempo

rit.

a tempo

Andante

Andante

Allegretto

Allegretto

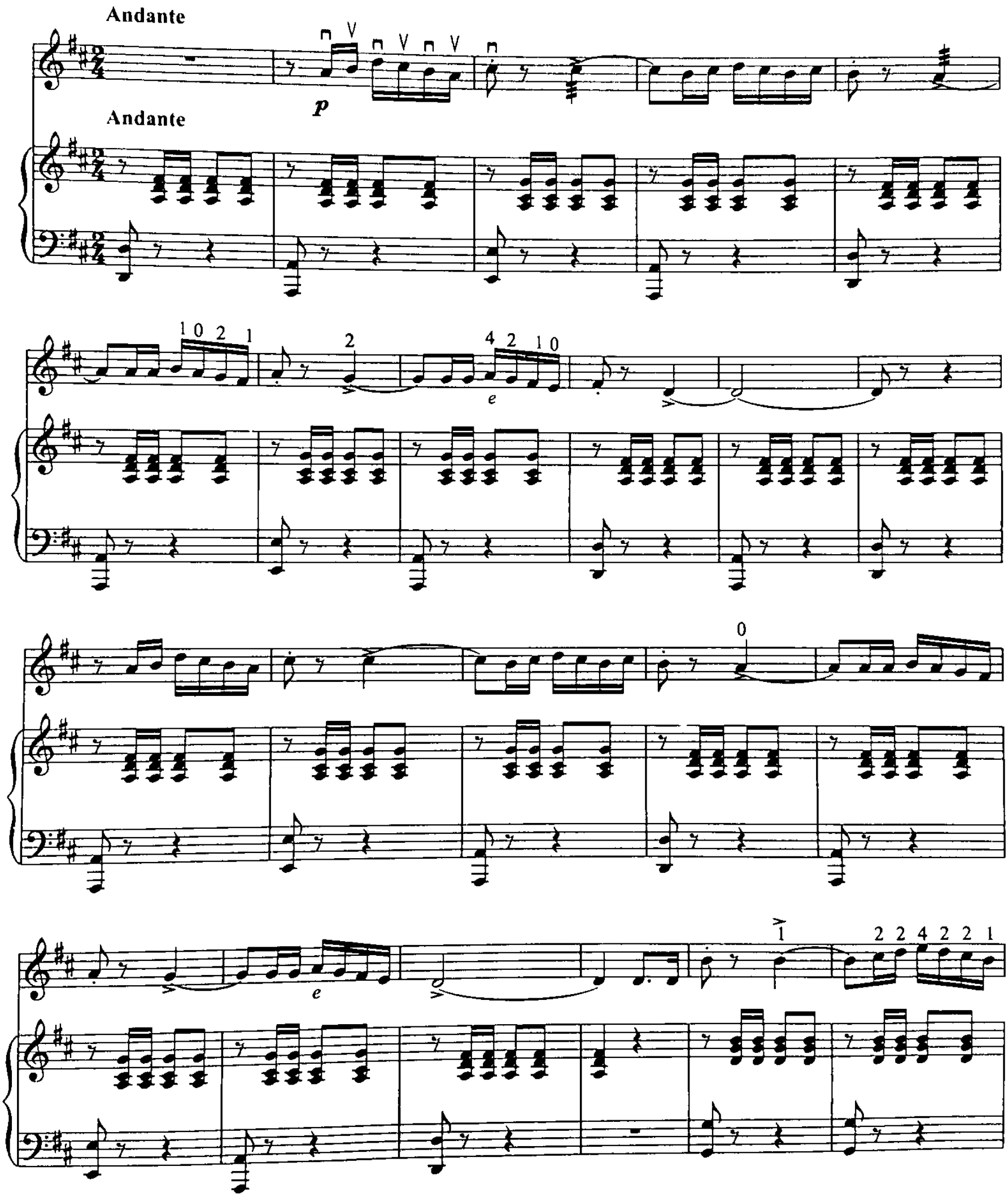
Allegro

Allegro

NEAPOL QO'SHIG'I

Neapol qo'shig'i — P. I. Chaykovskiy tomonidan yozilgan. Kuy asta-sekin andante sur'atda chalinib, allegro — tez sur'atda yakunlanadi. Bu kuy o'quvchini dunyo qarashini kengaytirib, ongini o'stirishga yordam beradi.

P. Chaykovskiy musiqasi



0 3 4 3 4 3 1 1 2 1 0

e e a

f

Allegro

1 4 4 2 1 1

Allegro

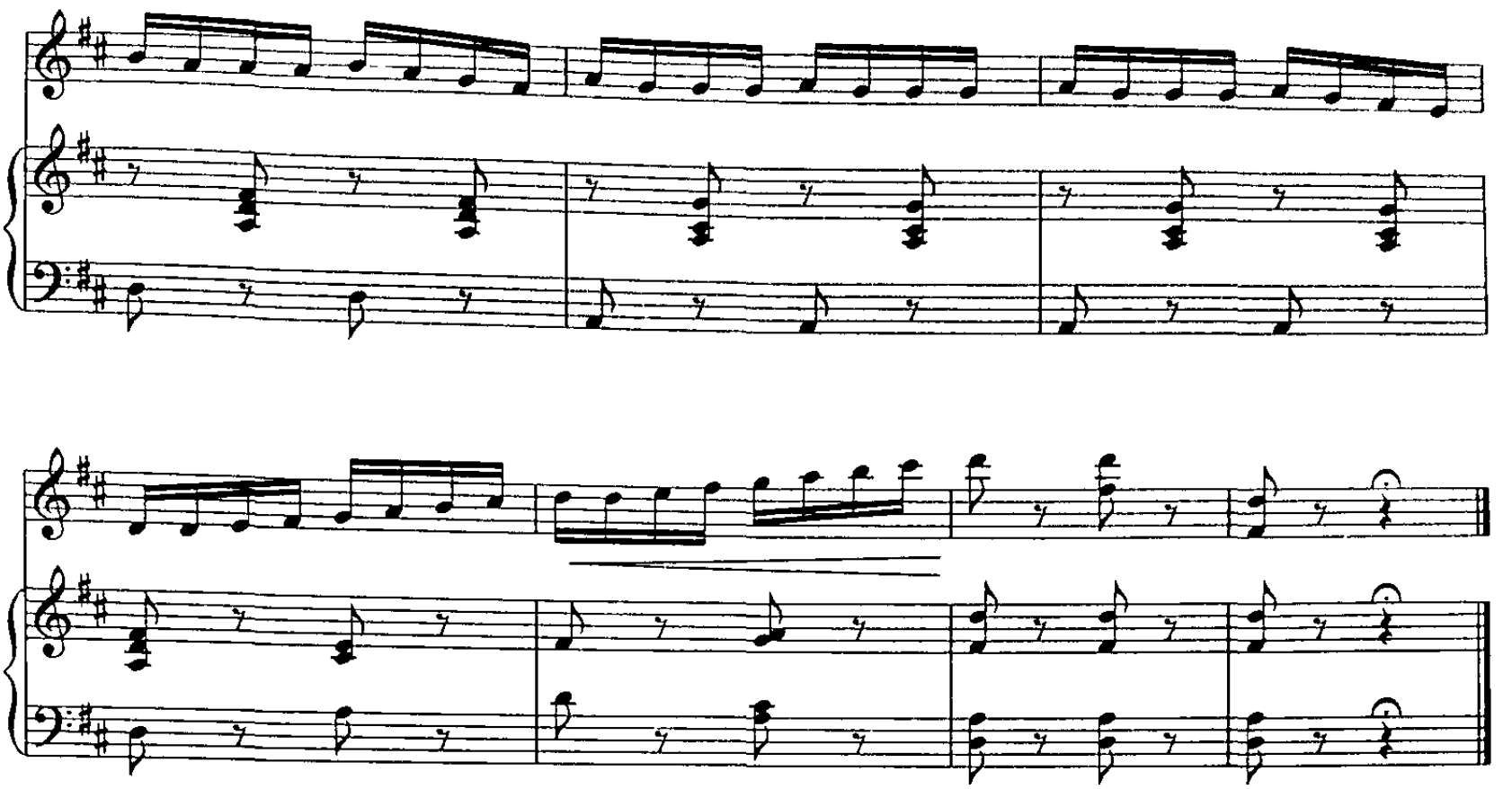
1 0 1 0 2 1 4 2

e e e e

4 2 1 0

2 4 1 2 4 1 3 4

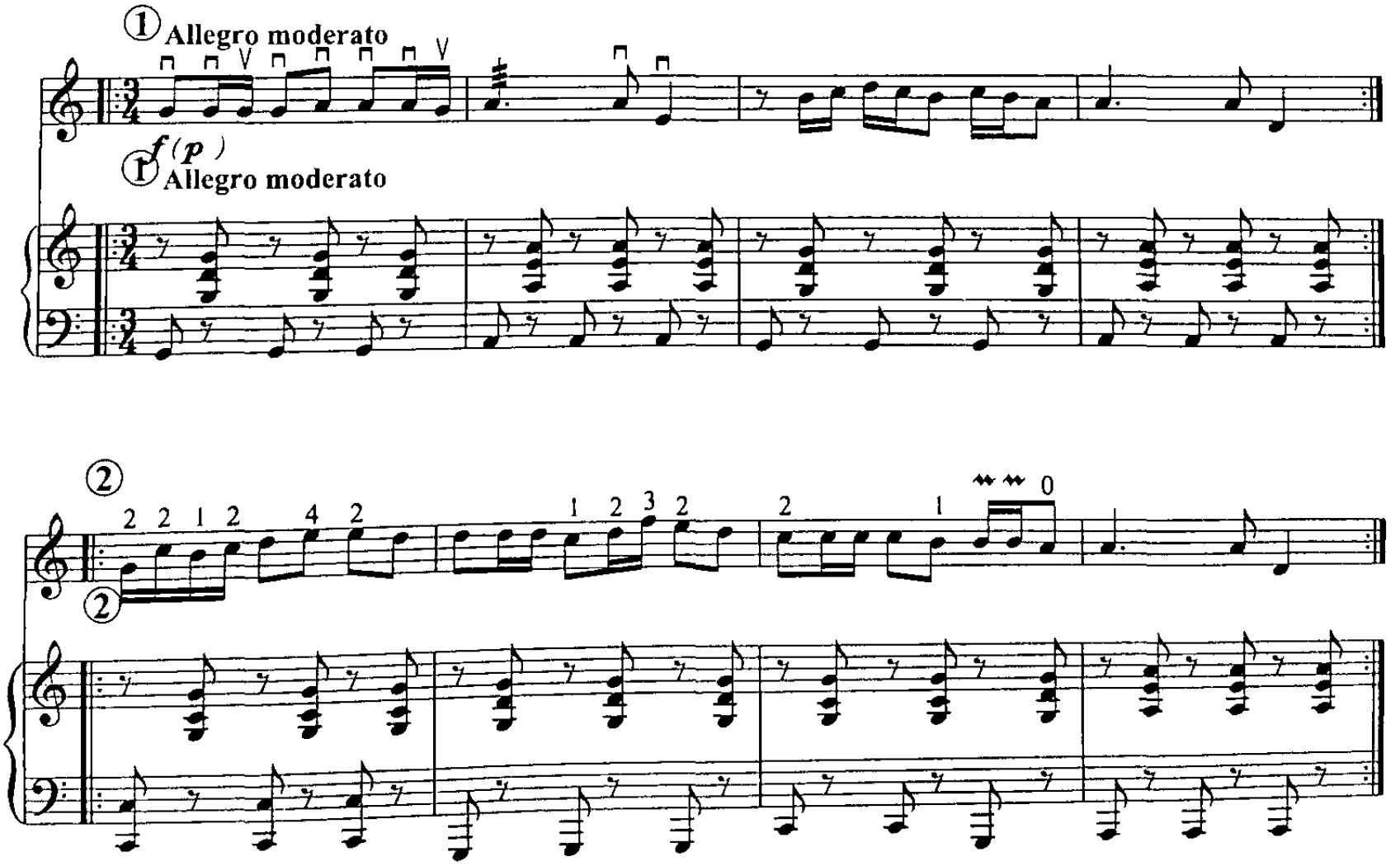
b e a

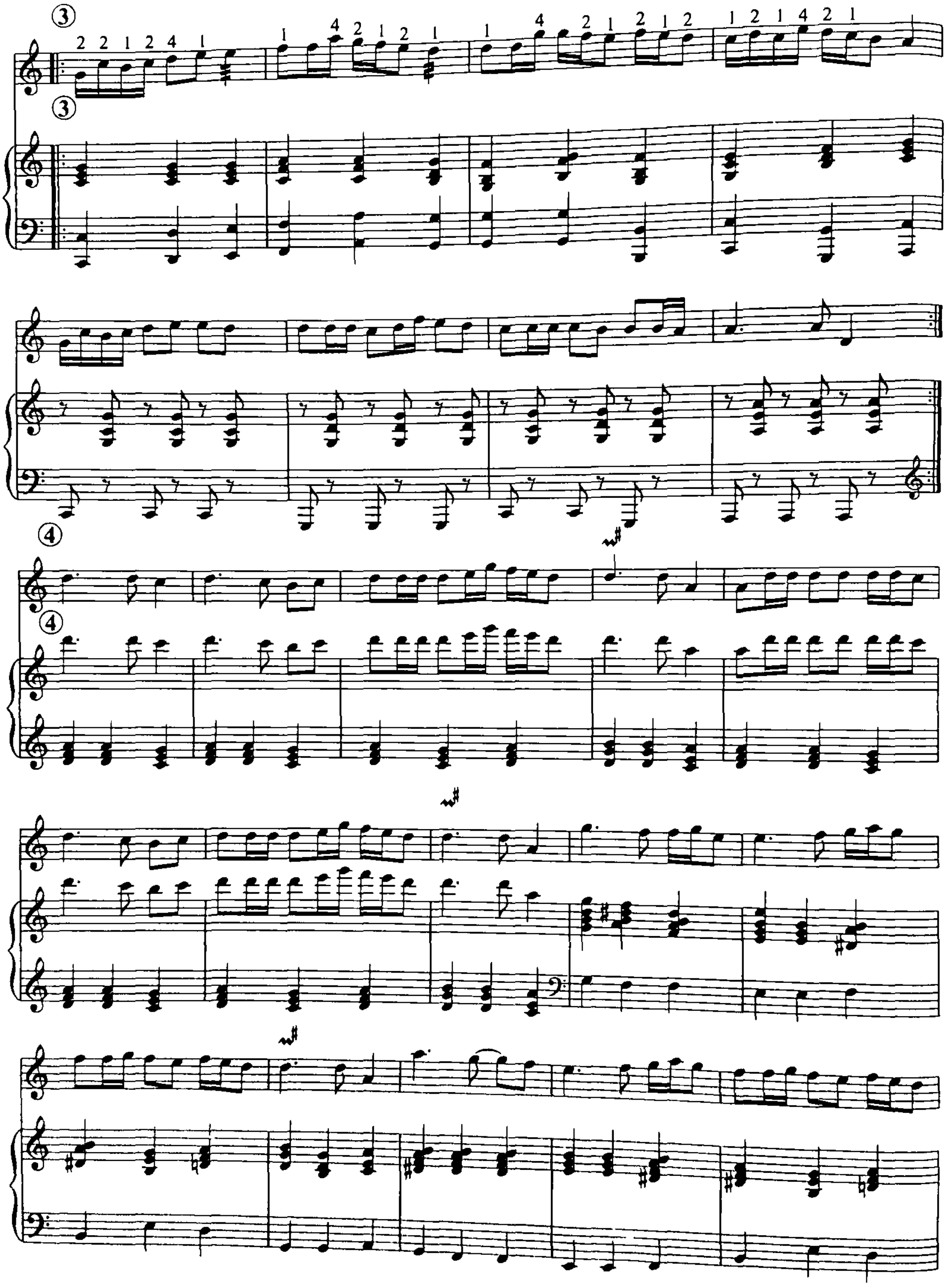


GULBAHOR

Gulbahor — o'zbek xalq kuylaridan bo'lib, sozanda bu asarni ijro qilganda noxunni yo'nalishidagi yakka — qo'sh zarb usullarini qo'llab ya'ni, noxunni pastga, pastga yuqoriga va hokazo yozilganiga qarab ijro qilishi kerak.

O'zbek xalq musiqasi

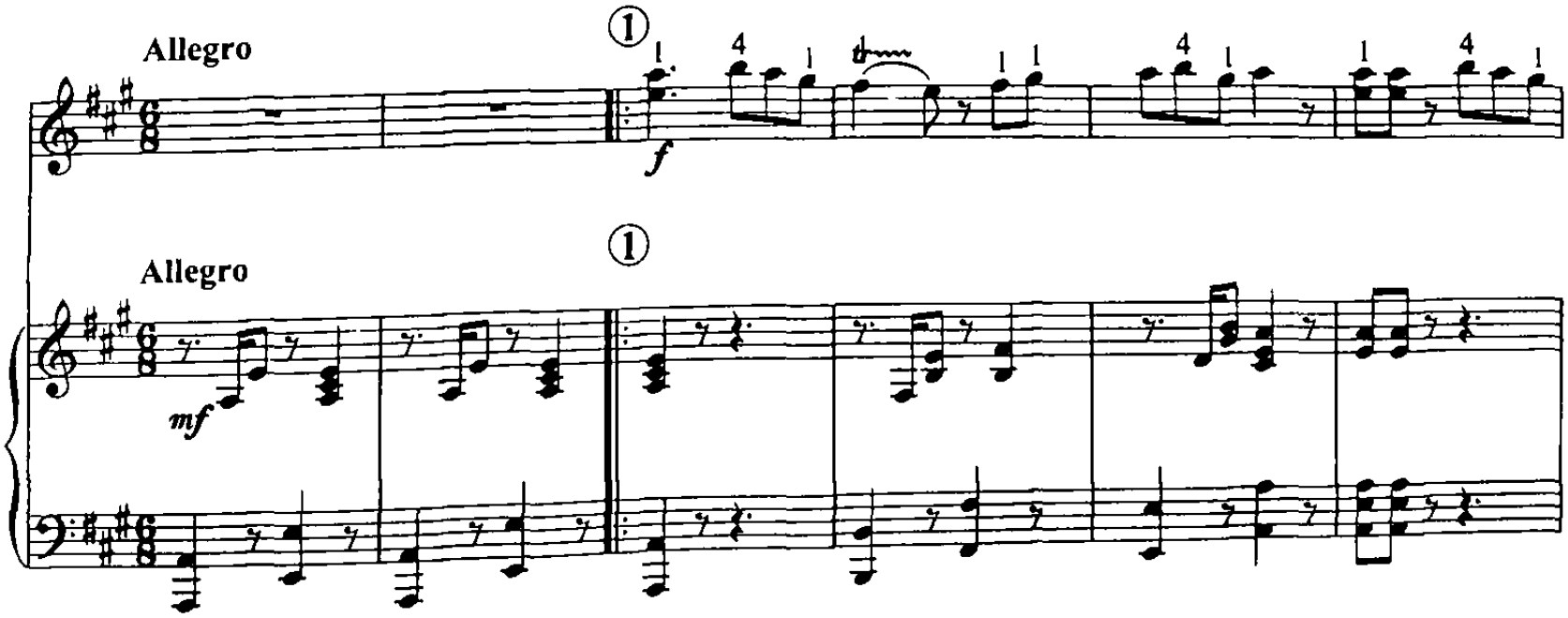




ESKERANI

Eskerani kuyi — S. Rustamov tomonidan Ozarbayjon xalqlariga mansub ohangda yozilgan bo'lib, ijrochidan tez sur'atda chalishni trel bezaklaridan foydanishni taqozo etadi.

S. Rustamov musiqasi



Tamom

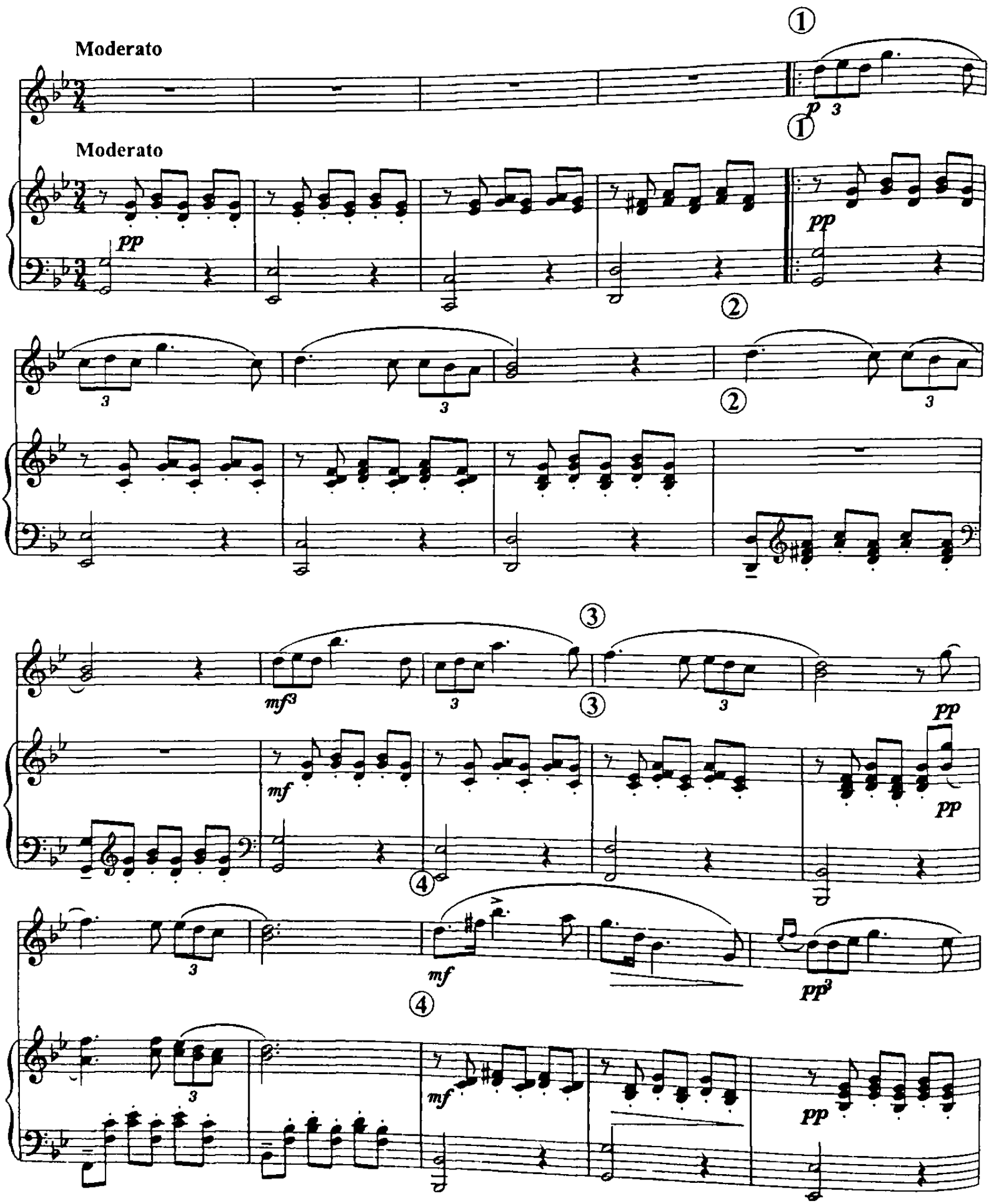
Tamom

Asar boshidan takrorlanib «Tamom» so'zida tugatiladi

SERENADA

Serenada — kuyi F. Shubert tomonidan yozilgan. Ijrochi kuyni rez (tremolo) usuli bilan chalib, liga ya'ni, tovush cho'zimini bir-biriga ulab uzmasdan me'yoriga yetkazib chalish lozim.

F. Shubert musiqasi



⑤ ⑤

3 3

mf *mf*

⑥ ⑥

pp[3] *f* [3] *mf*

1. 1.

pp *f* [3] *mf*

dim. *pp*

dim. *pp*

2. 2.

ppp *p* *cresc.*

ppp *p* *cresc.*

⑦

f 3

⑦

f

dim.

⑧

*pp*3

f 3

⑧

pp

f 3

pp

pp

dim.

ppp

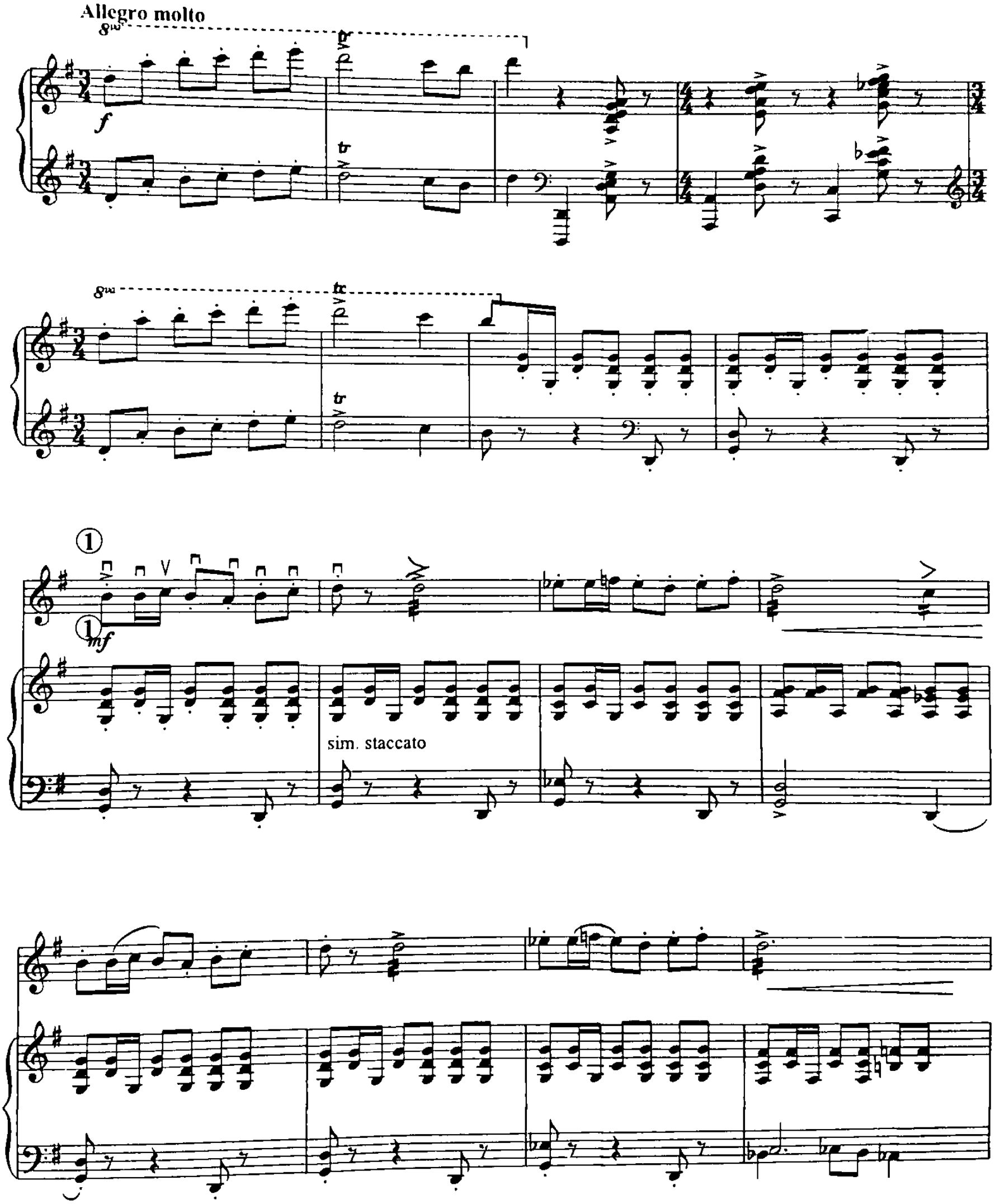
dim.

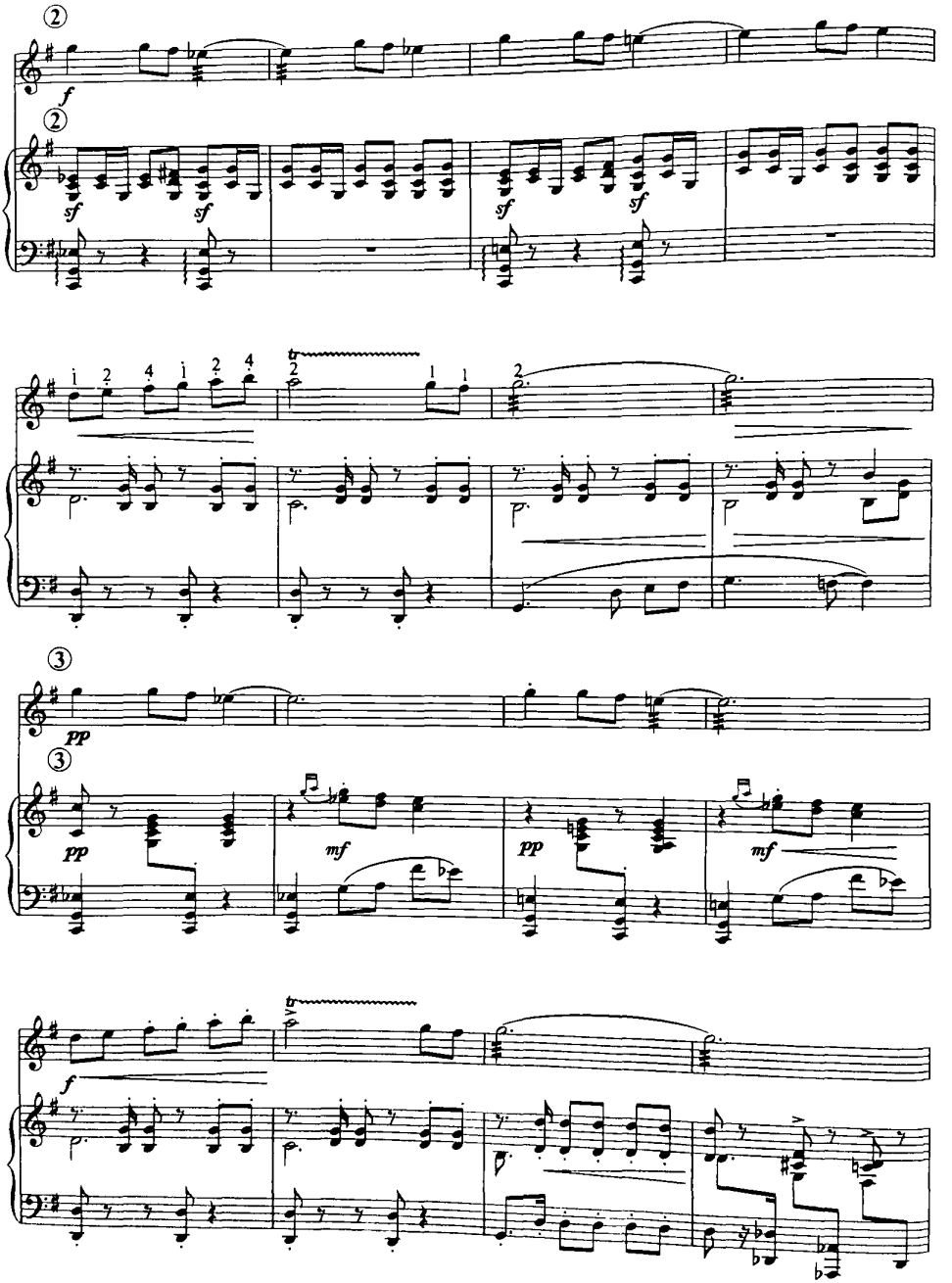
ppp

EKSPROMT

Ekspromt — kuyini A. Arutunyan asl nusxasini Yevropa sozi violonchel uchun yozgan. Hozirgi matnini G'. Ergashev, afg'on rubobi uchun moslashtirib ilk bor ijro etgan. Asar o'zini jozibaliligi bilan alohida ajralib turadi.

A. Arutunyan musiqasi




②
f
②
sf
sf
sf
sf
1 2 4 1 2 4
2
1 1
2
③
pp
③
pp
mf
pp
mf
f

④

④

ff

⑤

f

⑤

8va

8va

tr

(8)

tr

sf

⑥

⑥ *pp*

pp

8va

3

3

3

tr

8va

tr

Andante

⑦ Legato

1 2

mf

Andante

⑦

mf

Legato

⑧

⑧

⑨

animando

⑨

p

dolce

8va

10

10

accelerando

3

sf

sf

accelerando

f

appassinato

8va

ff

8vb

(8)

11 yo'g'on bo'm tarida

rit

a tempo

rit.

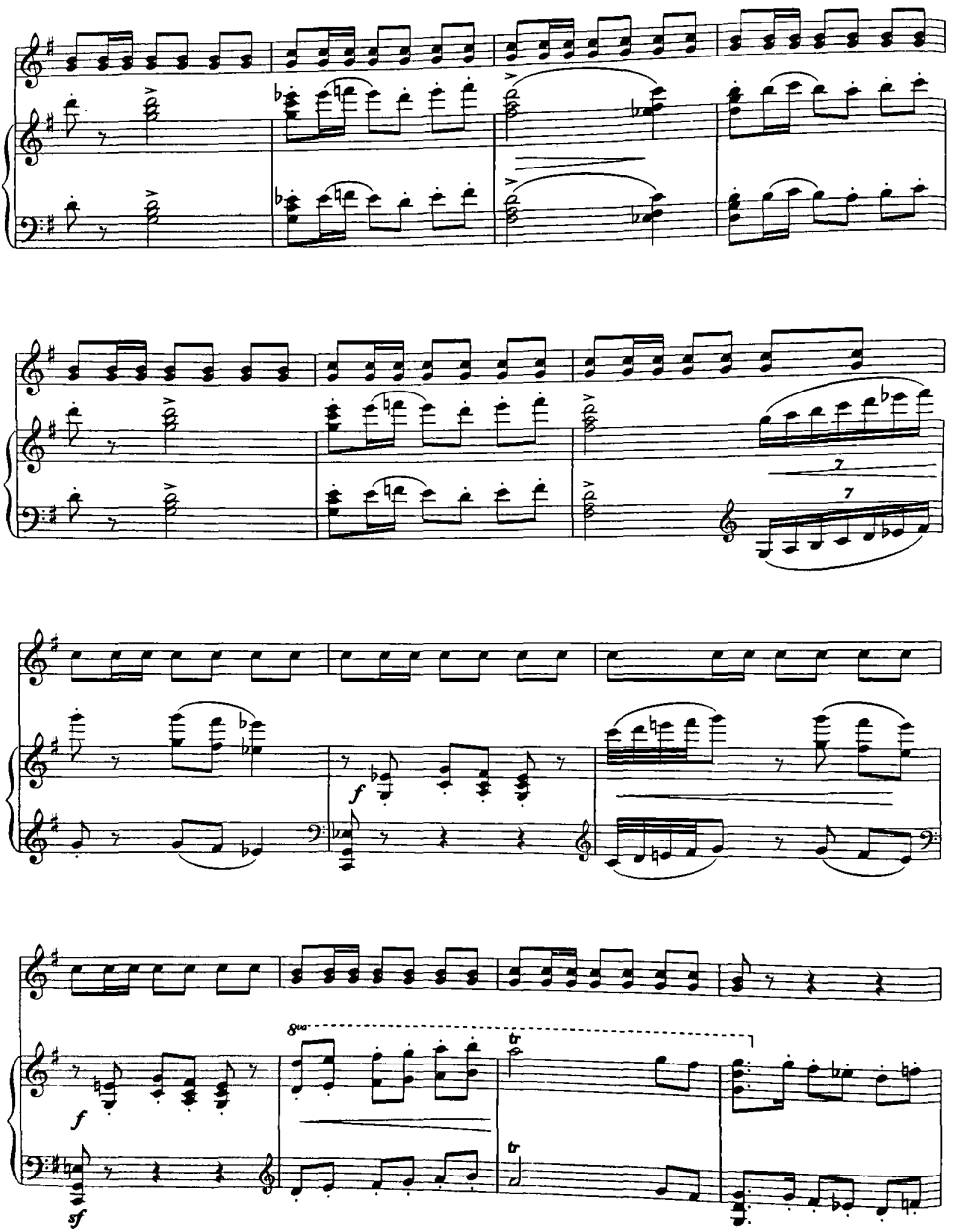
rit.

dim.

12 Tempo I

sim. stoccato

12 Tempo I


f
sf
8va

13

pp *poco a poco cresc.*

13

sf *pp* *poco a poco cresc.*

8va 3 3

14

14

8va 3 3

15 *mf*

ff

16

gliss.

f

16

8va

3

3

tr

8va

3

3

17

pp

17

sf

pp

8va

3

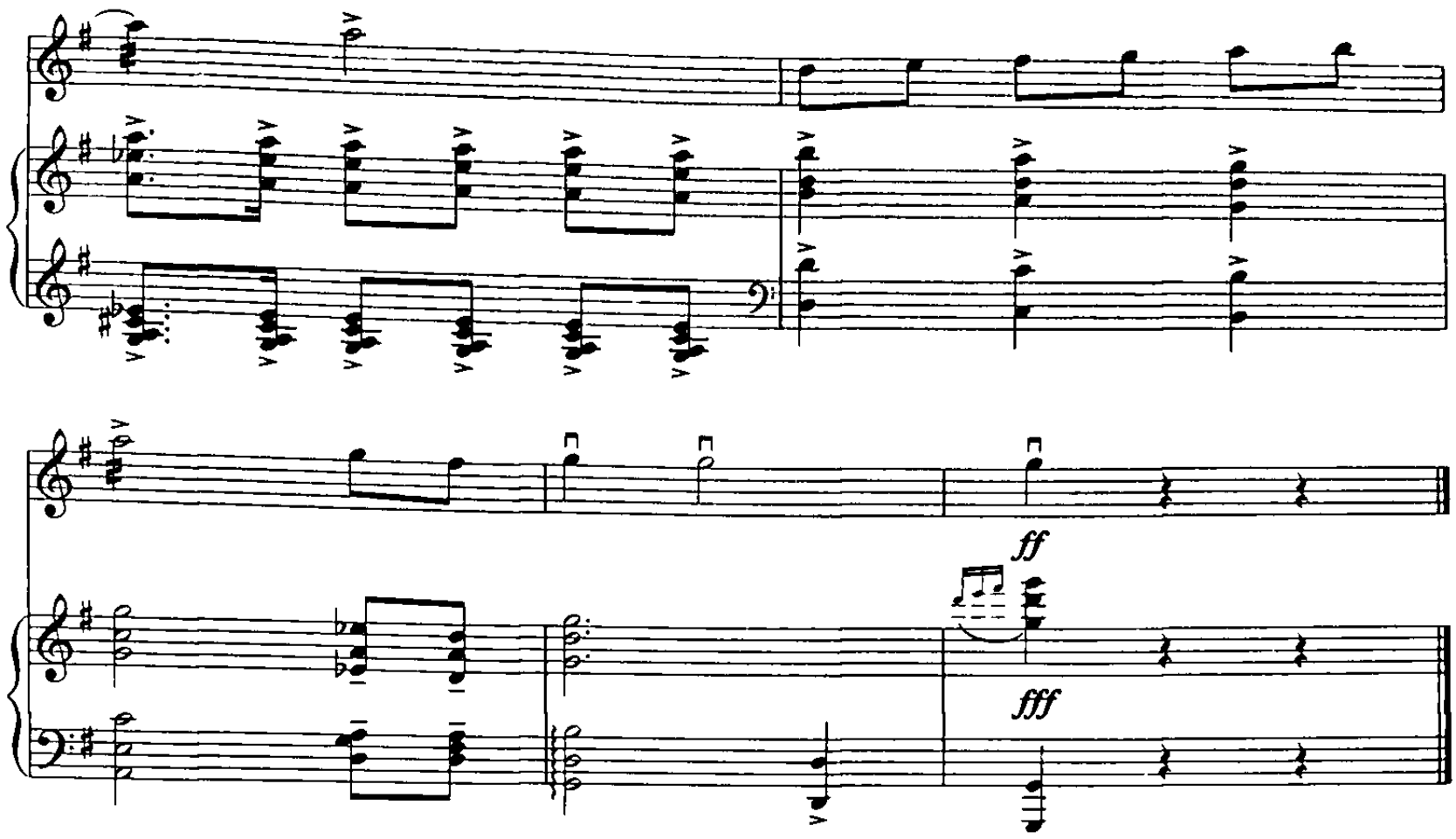
3

18

8va

18

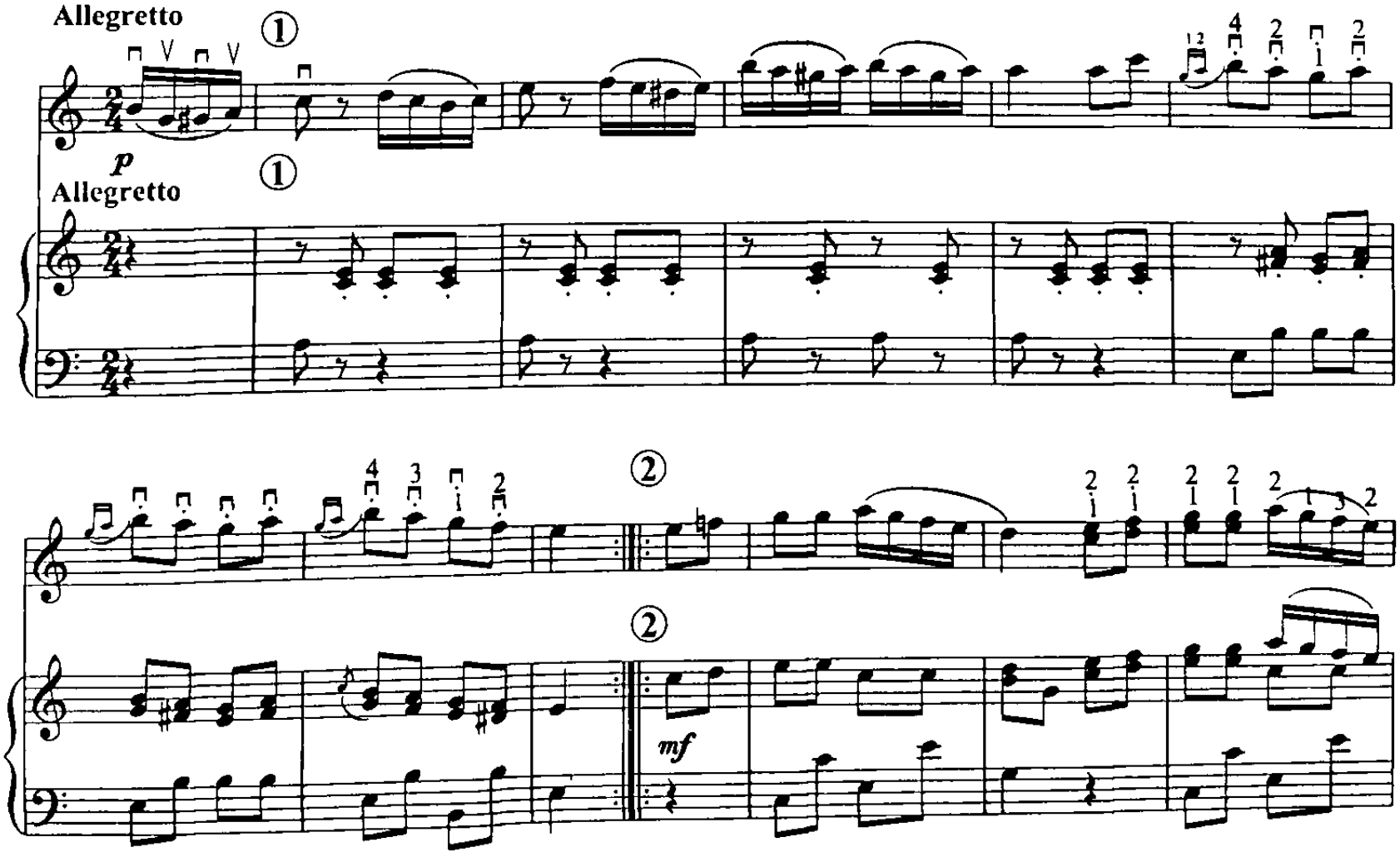
ff

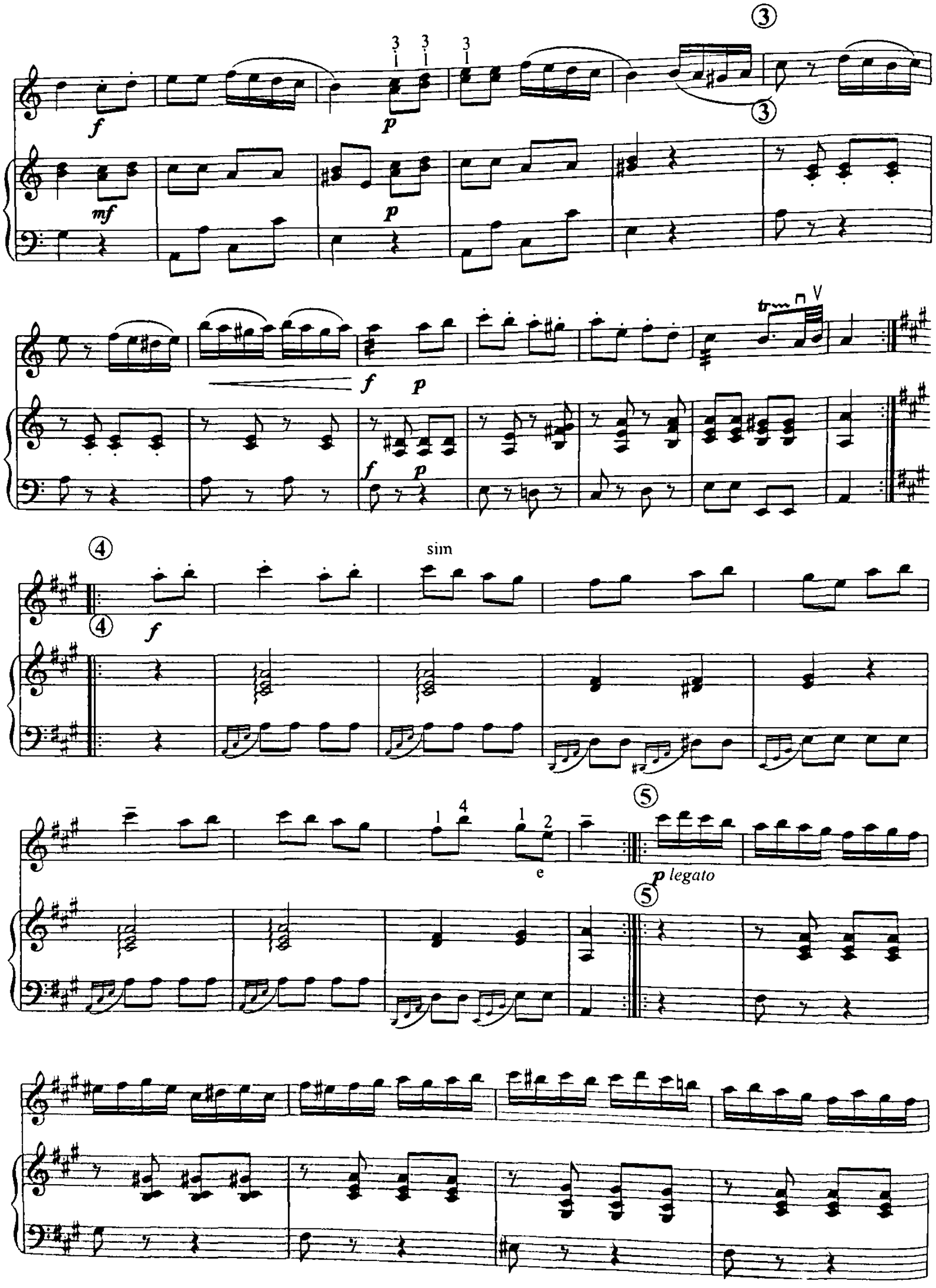


RONDO

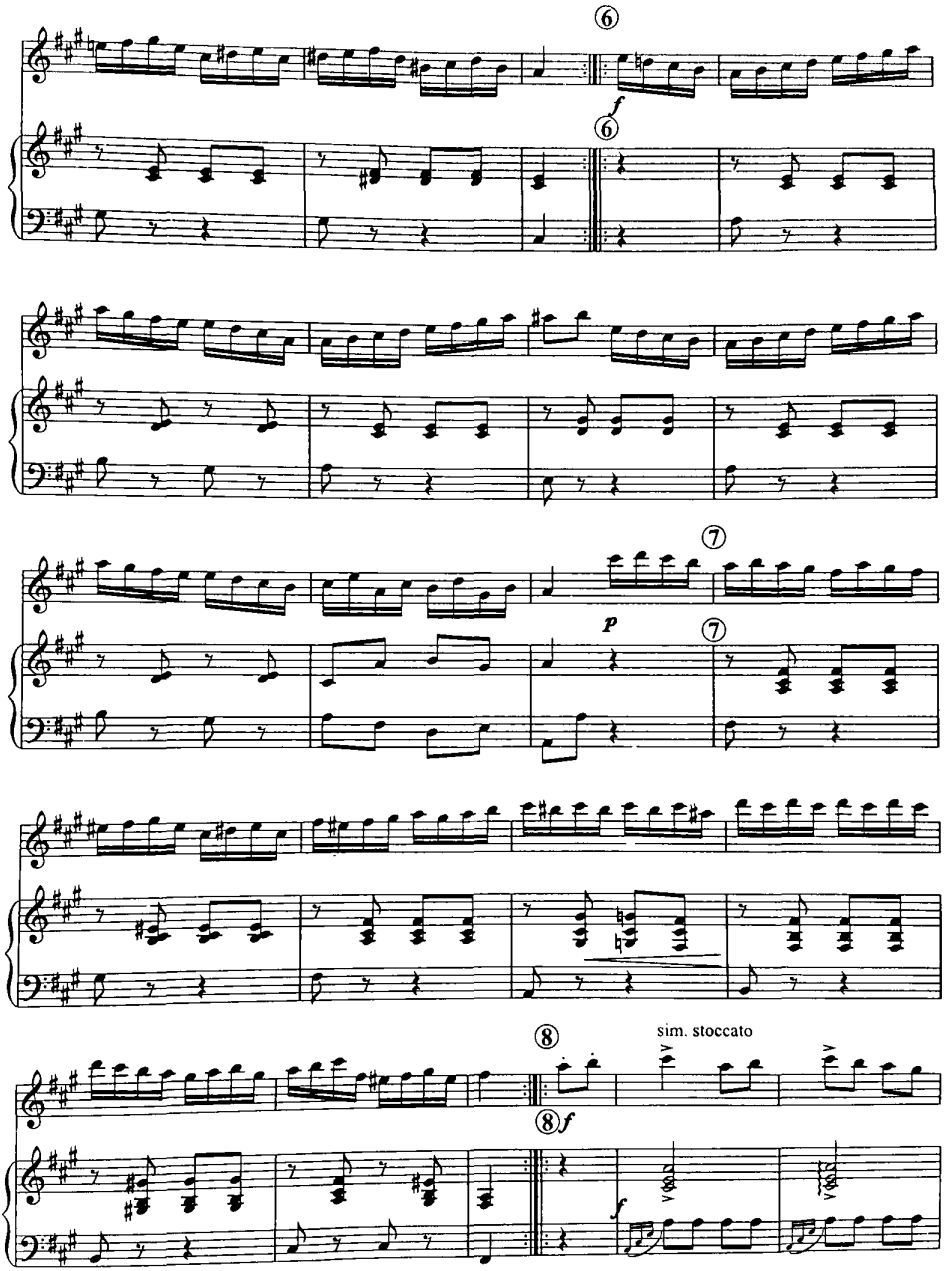
Rondo — kuyi (turk marshi) deb ham ataladi. Bu asar V. Motsart tomonidan asl nusxasi Yevropa sozlari uchun yozilgan bo'lib, hozirgi matnini G'. Ergashev afg'on rubobida ijro etgan. Bu asarni chalish uchun ijrochidan yuqori ijro mahorati talab qilinadi. Shu sababli bu asarni ijro etish yuqori kurs talabalariga tavsiya etiladi.

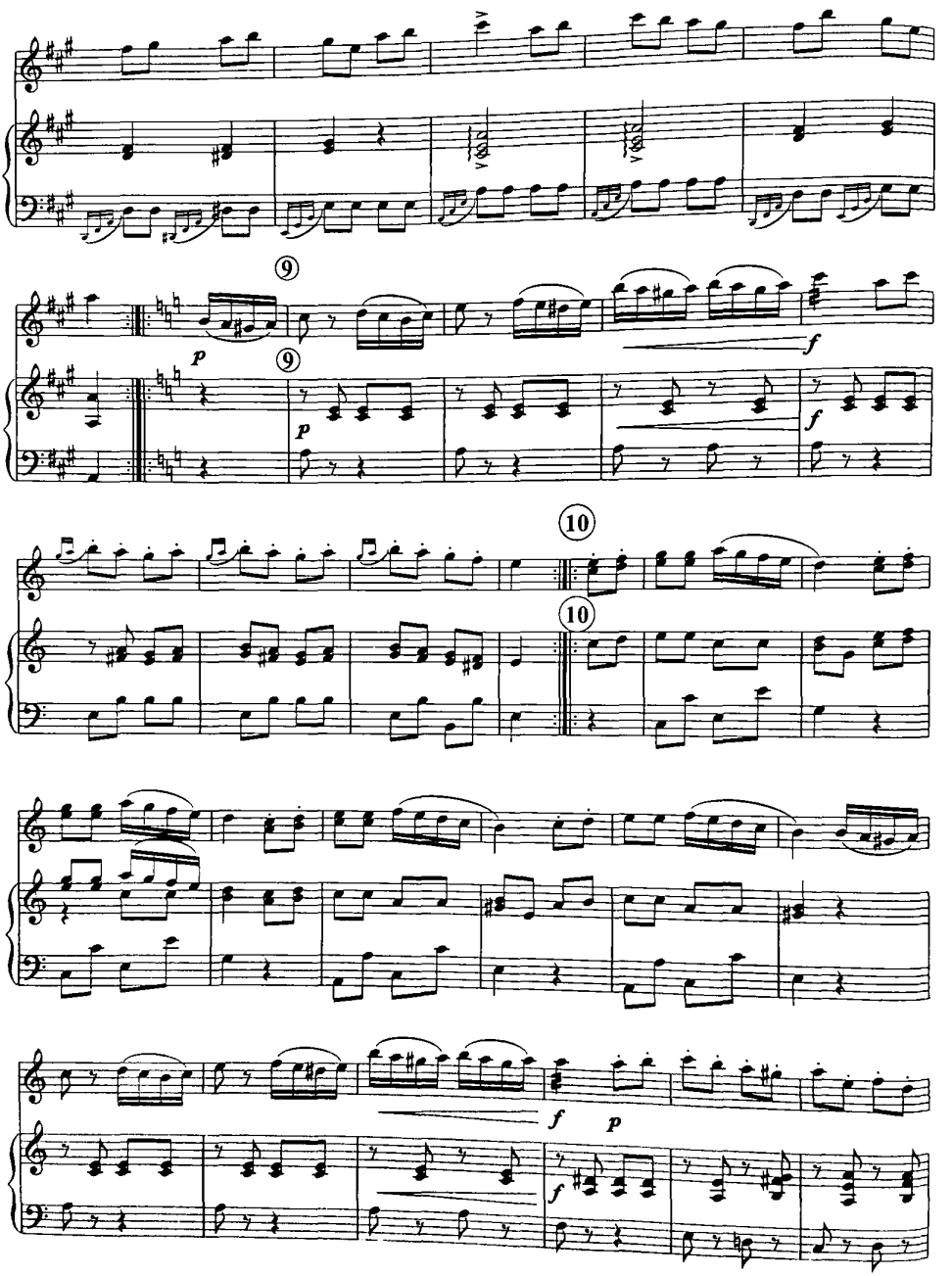
V. Motsart musiqasi

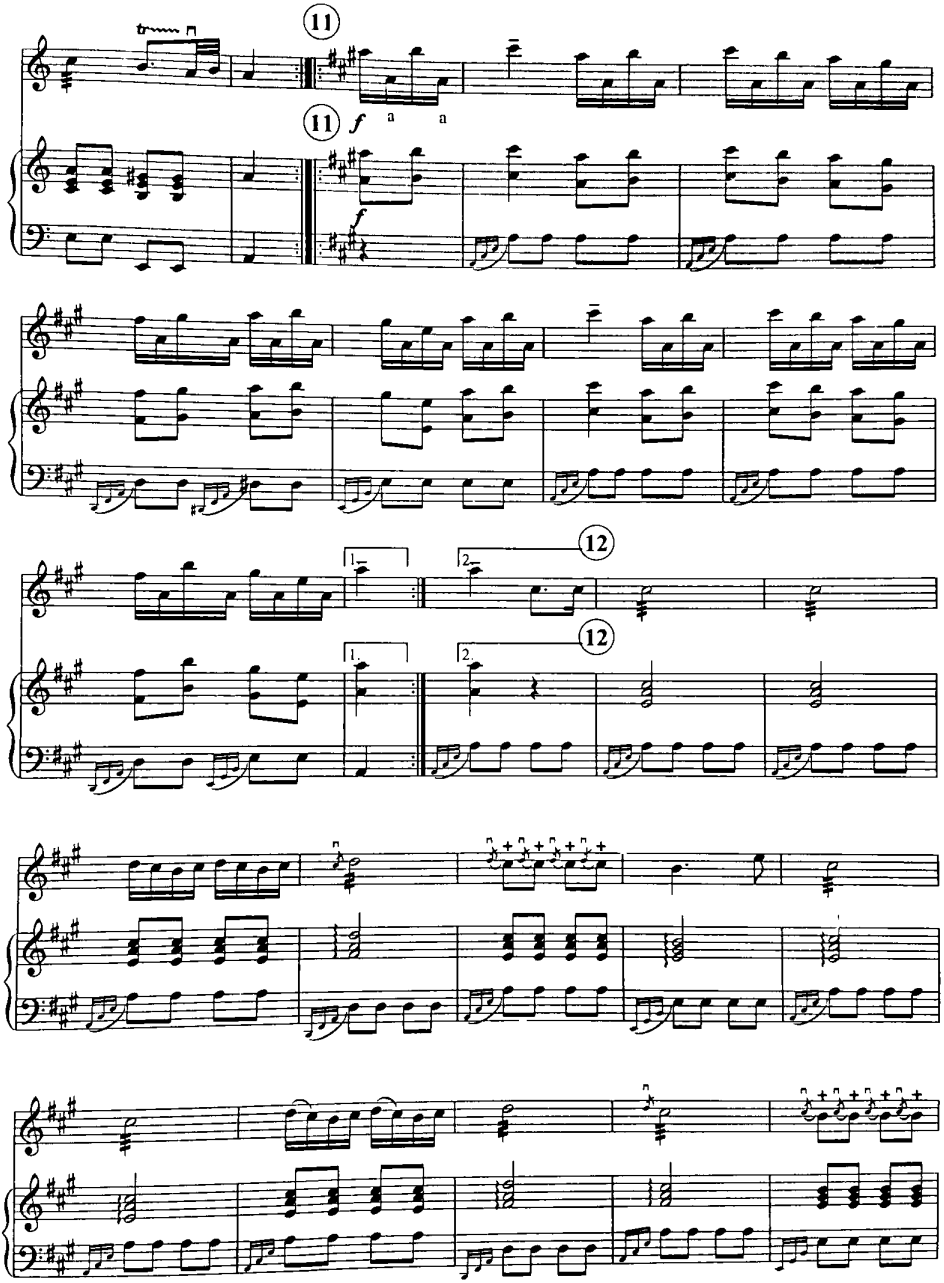


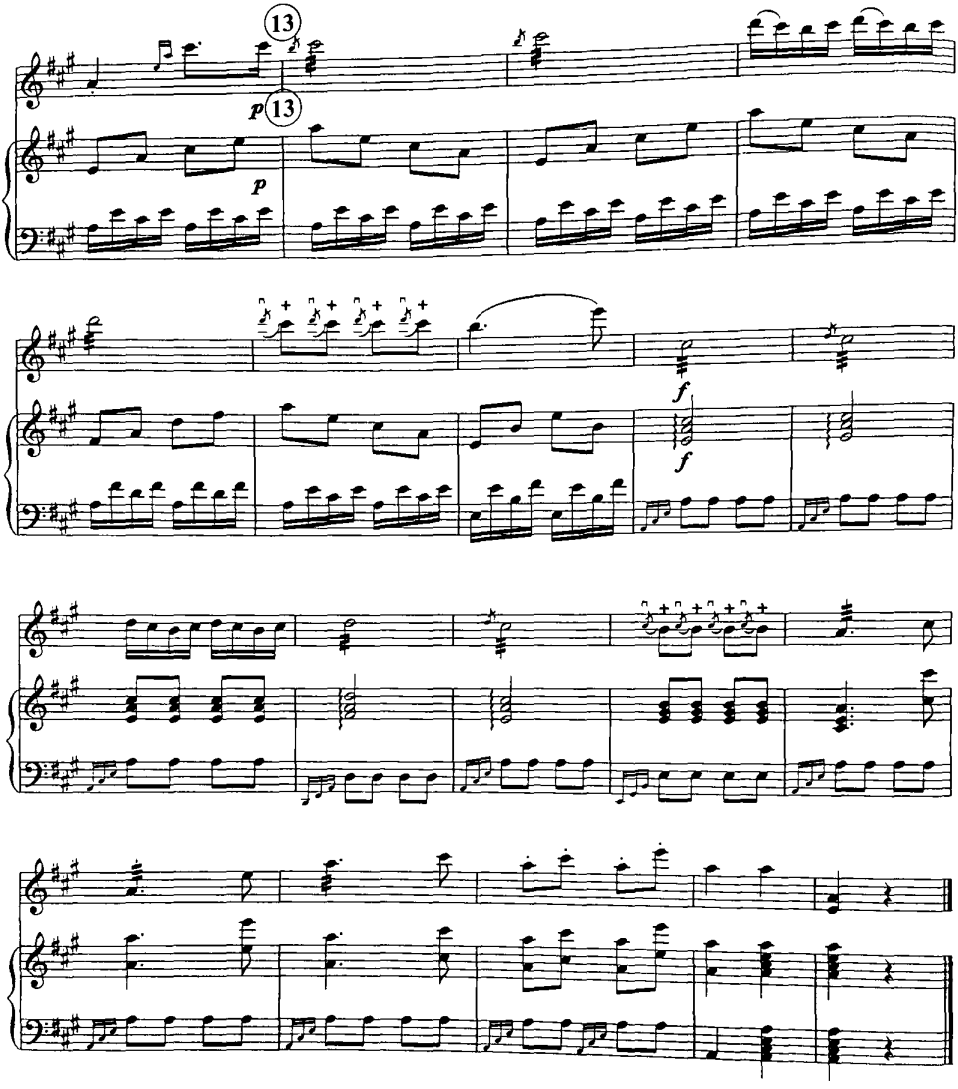


f
p
mf
p
f
p
f
p
tr
sim
f
e
p legato


⑥
f
⑥
⑦
p
⑦
⑧
sim. stoccato
⑧f
f


9
p
9
p
f
f
10
10
f
p
f

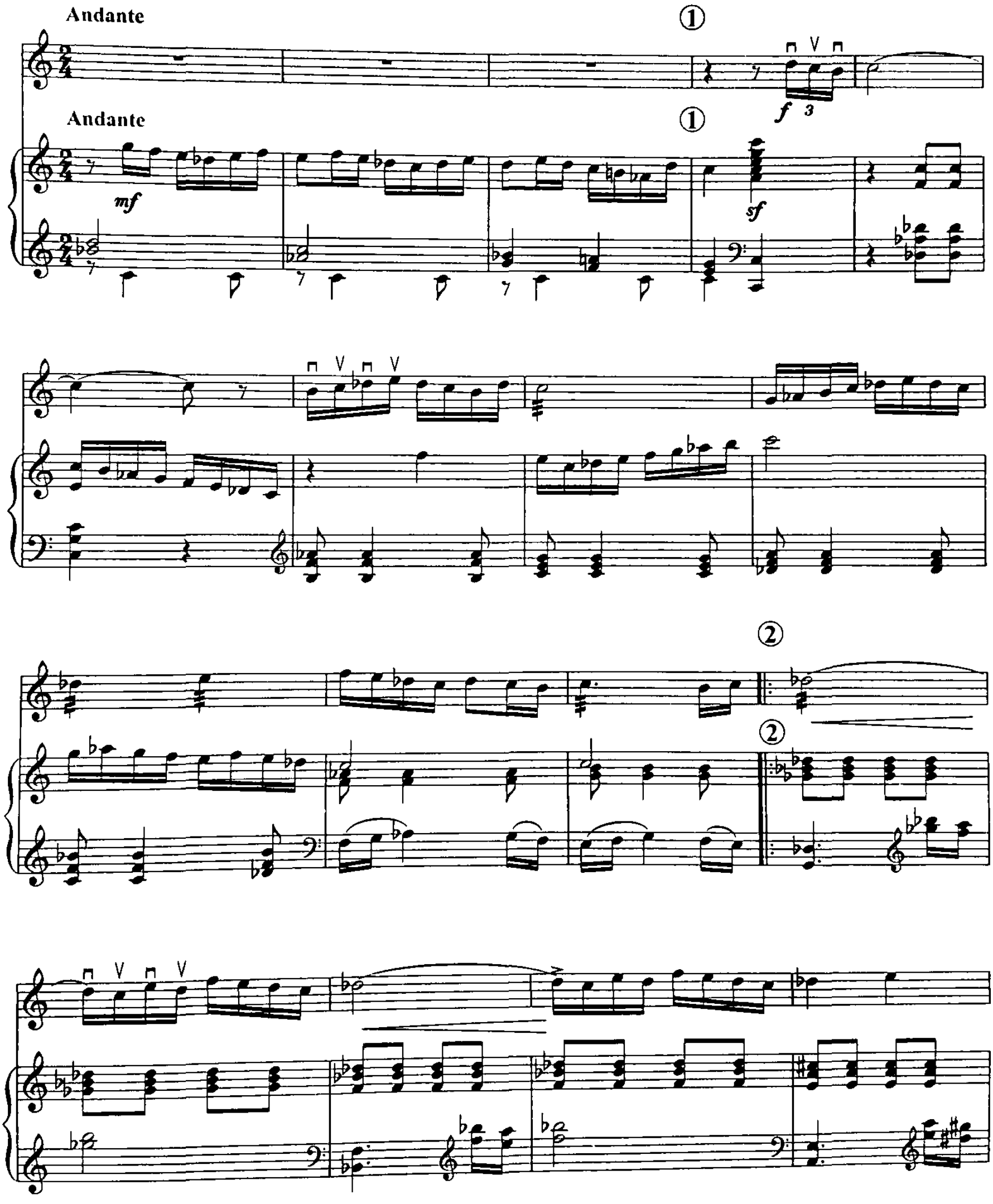

11
11
f
a
a
f
12
12
1.
2.
1.
2.

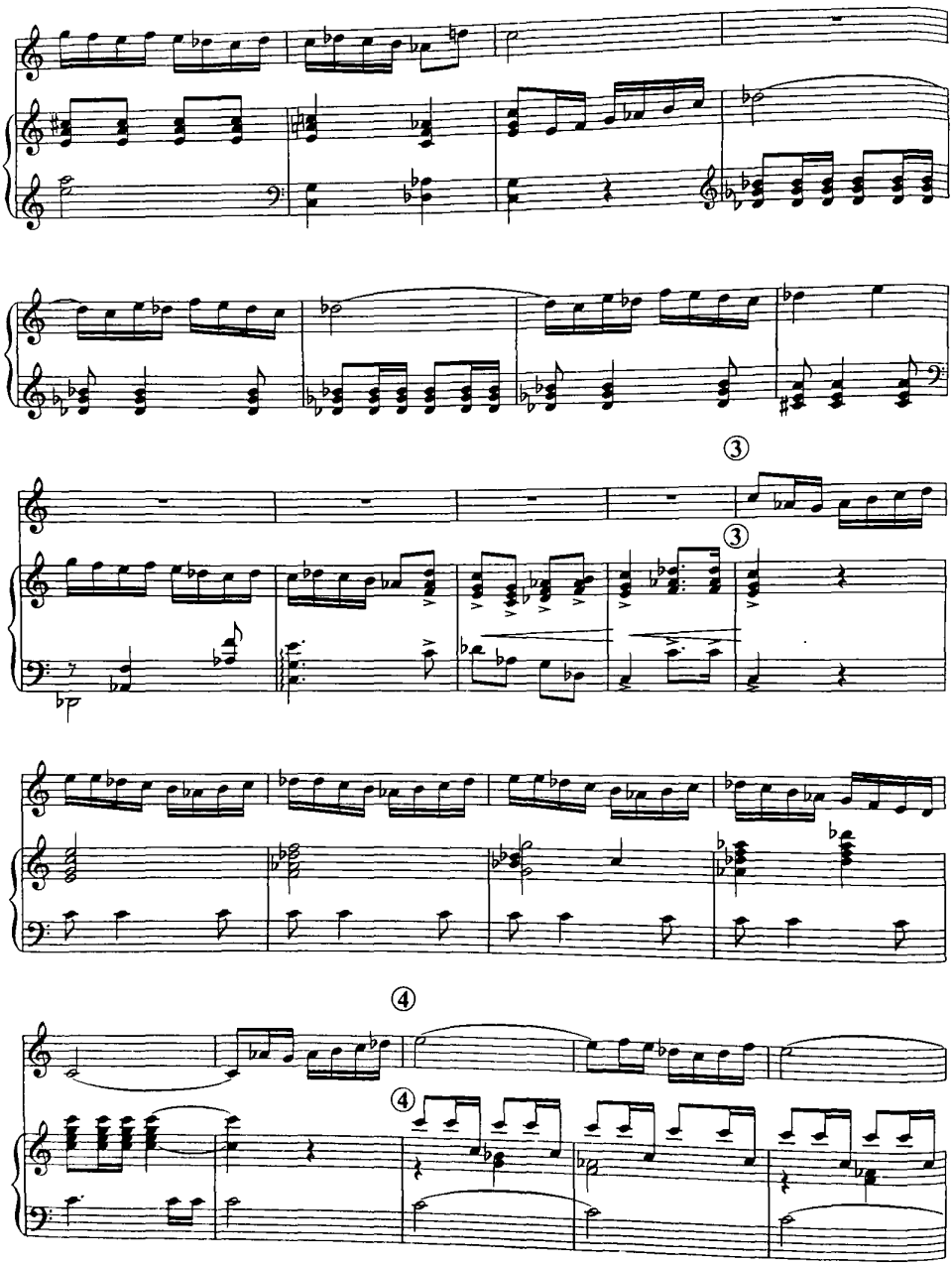

13
p
13
p
f
f

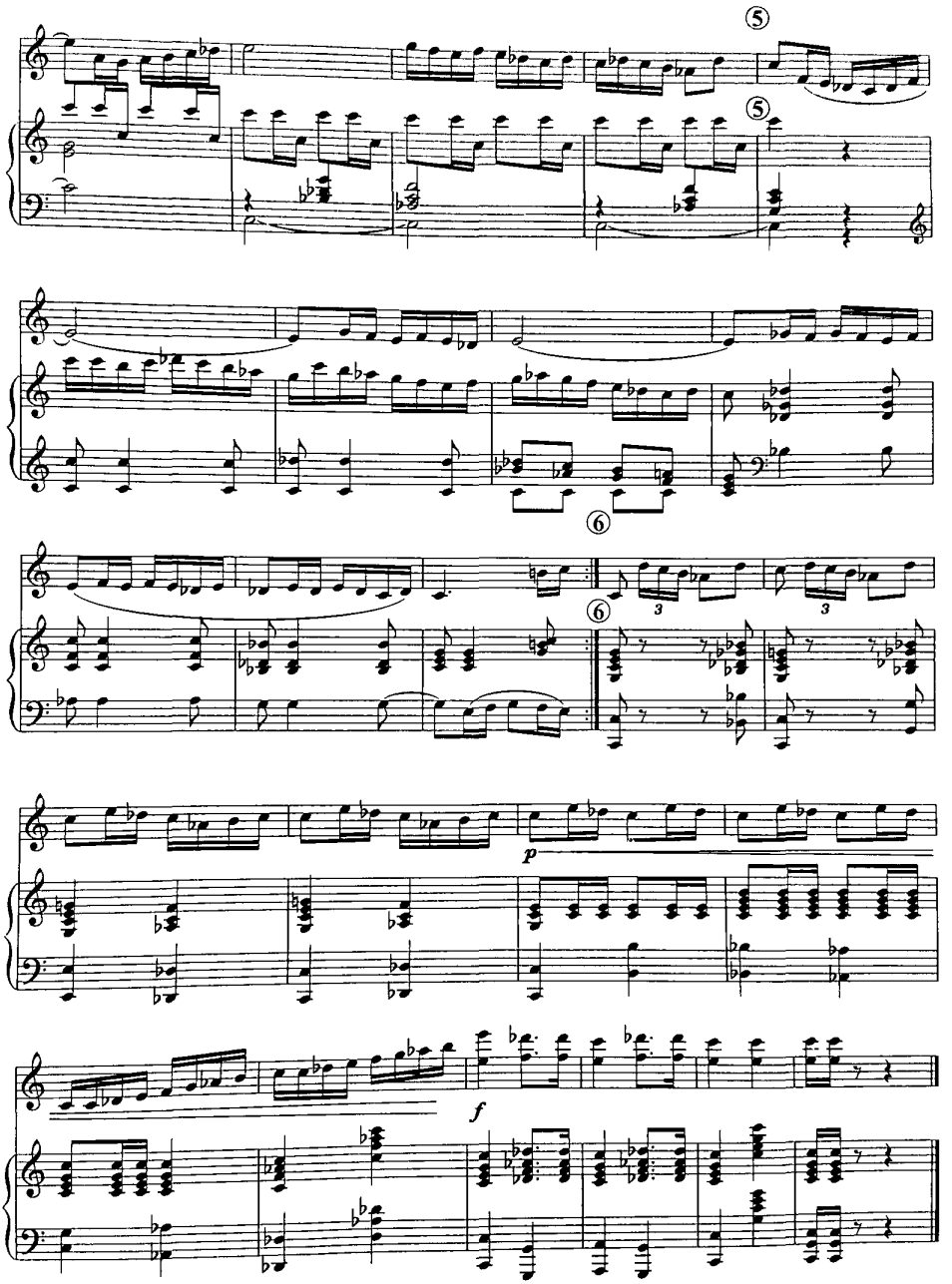
CHORGOH

Chorgoh — kuyi A. Boboyev tomonidan Ozarbayjon xalqiga mansub mumtoz kuylar asosida yozilgan. Bu kuyni afg'on rubobida chalish qulay va u o'zini asl ohangini yo'qotmagan holda yangraydi.

A. Boboyev musiqasi



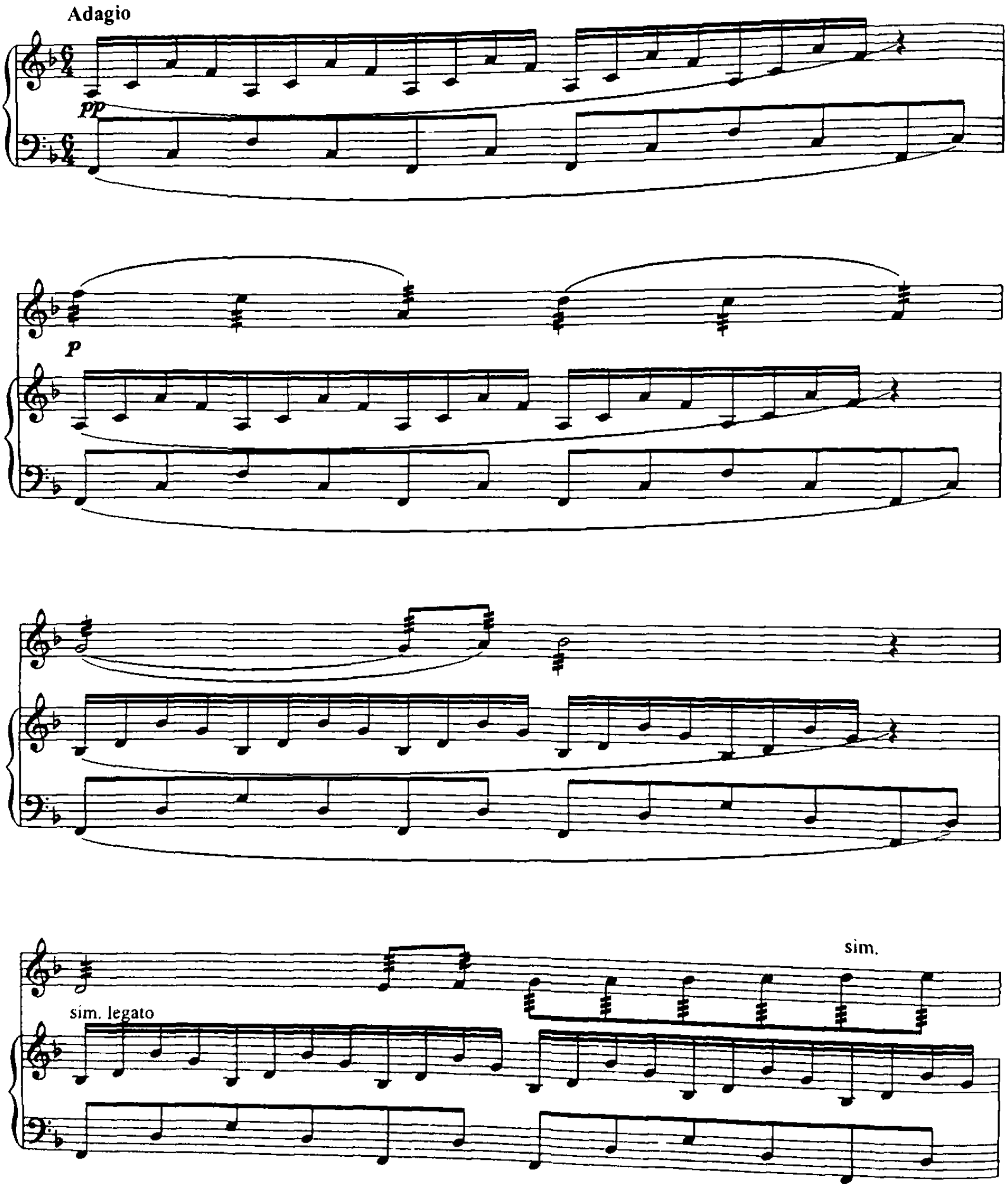

③
③
④
④

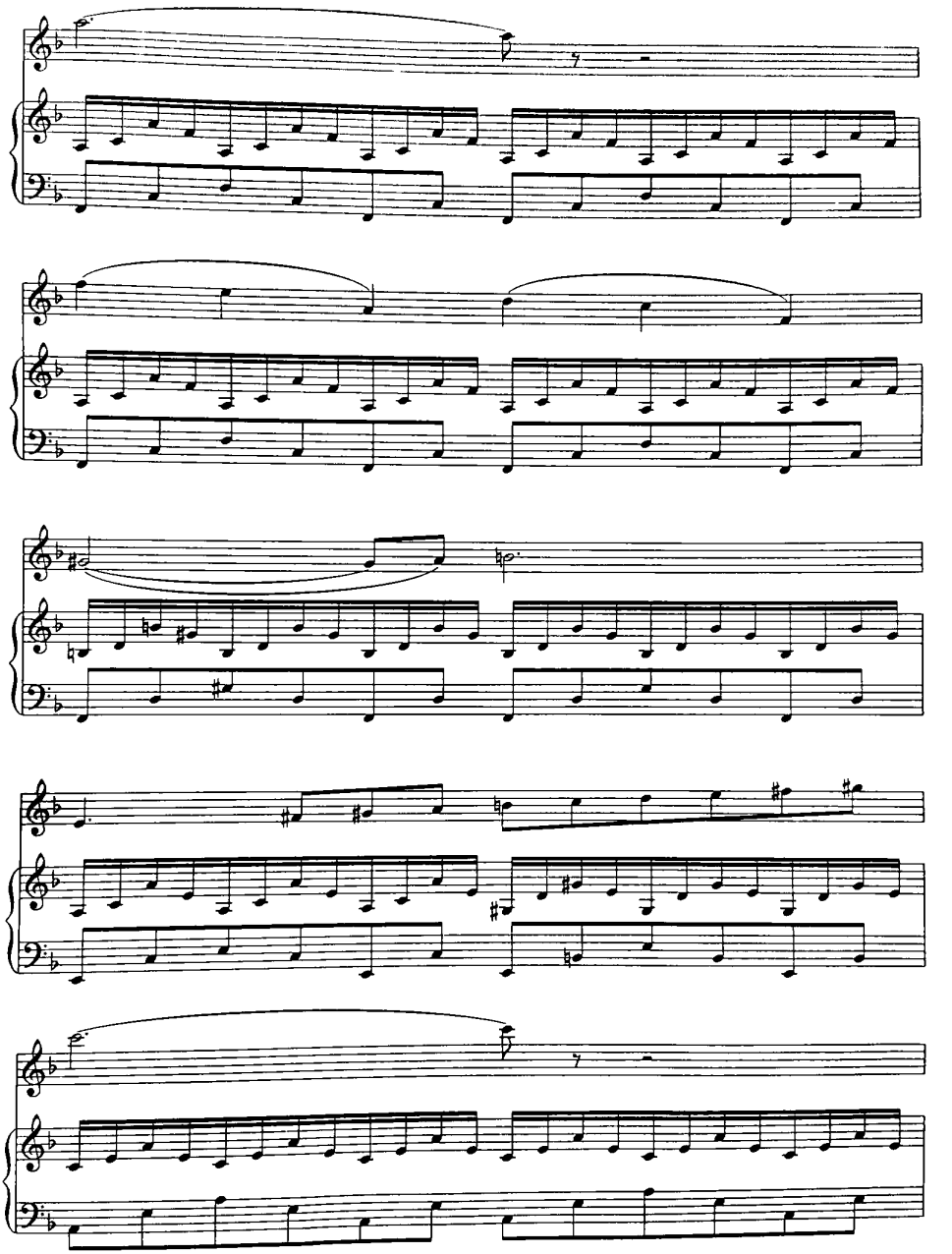

⑤
⑤
⑥
⑥
3
3
p
f

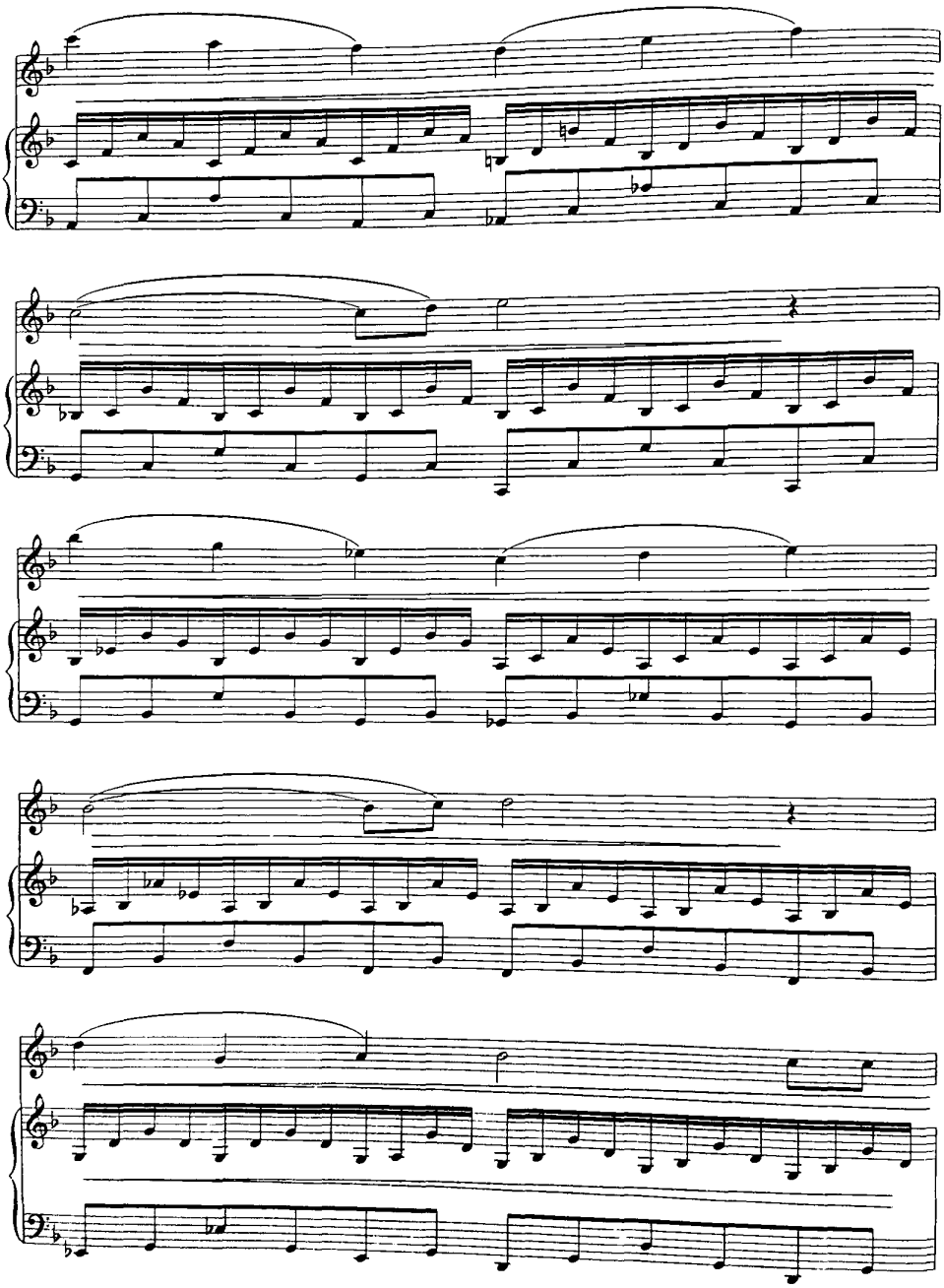
OQQUSH

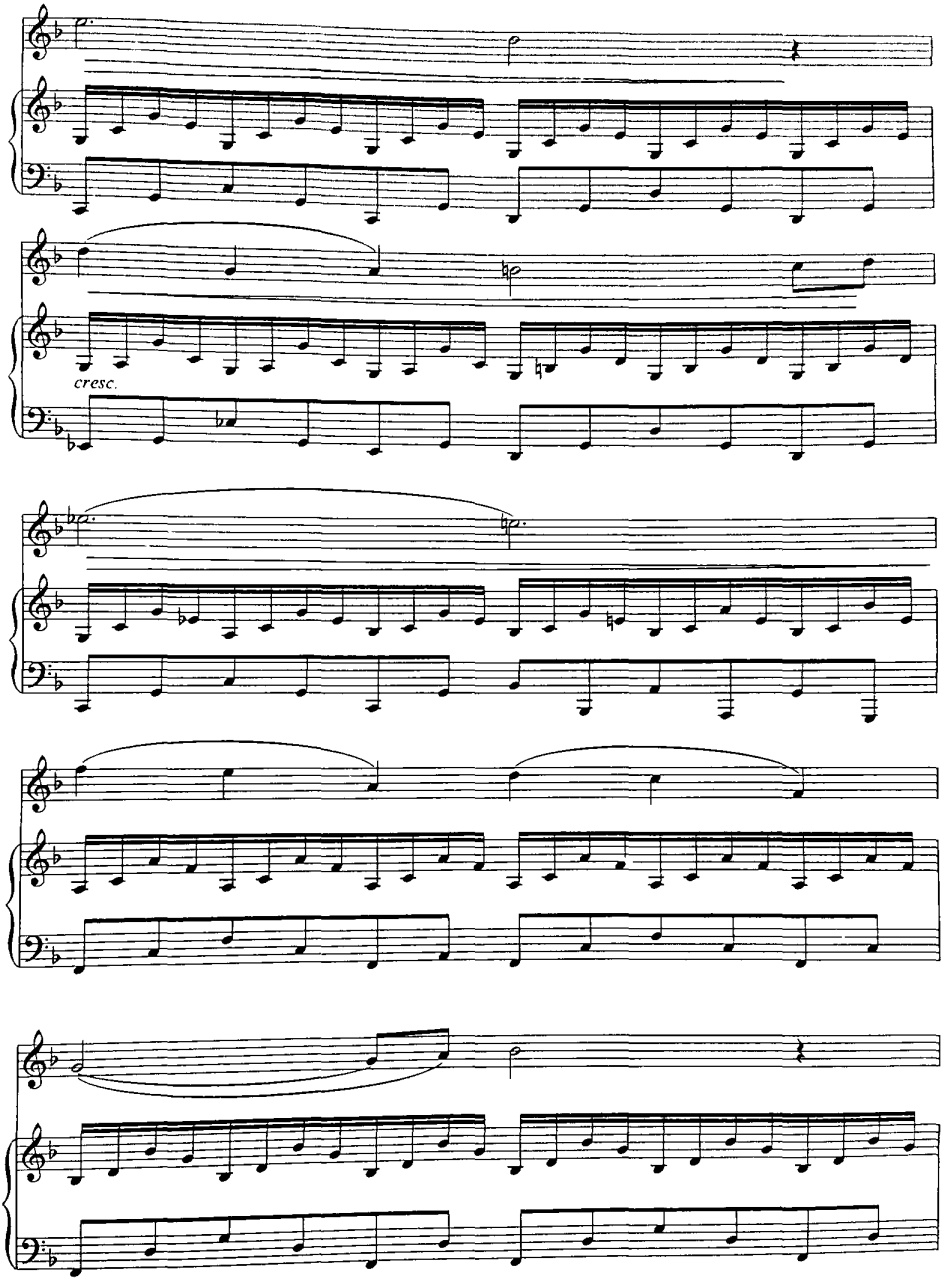
Oqqush — kuyini K. Sen-Sans asl nusxasini Yevropa sozi violonchel uchun yozgan. Hozirgi matnini afg'on rubobi uchun G'. Ergashev moslashtirib ijro etgan. O'quvchi kuyni ijro etayotganida, ko'zi oldida ko'lda suzayotgan oqqushni tasavvur etishi lozim.

K. Sen-Sans musiqasi








cresc.

mf

mf

rit

Lento

Tempo I

pp *dim.*

Lento

Tempo I

8va

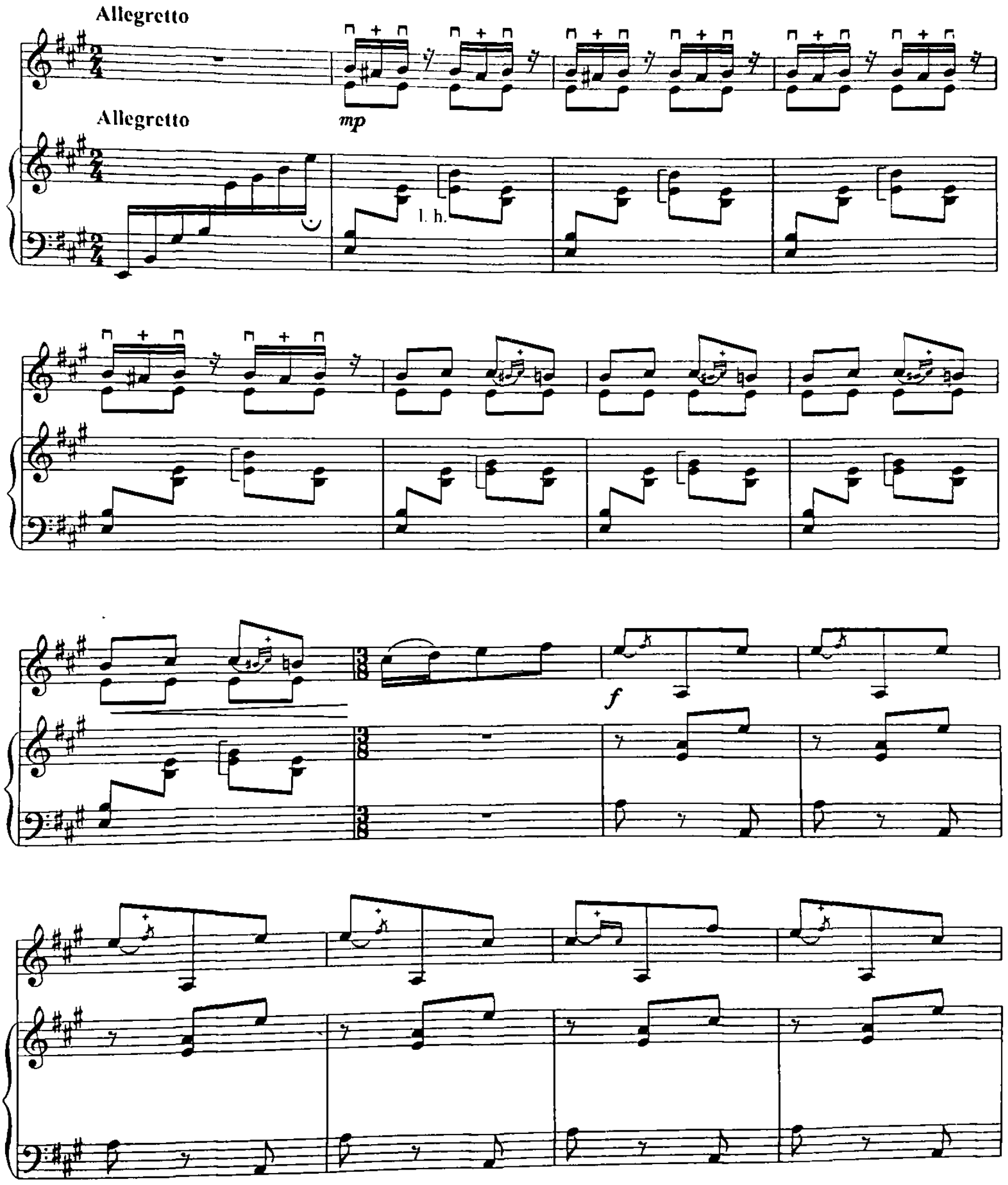
pp

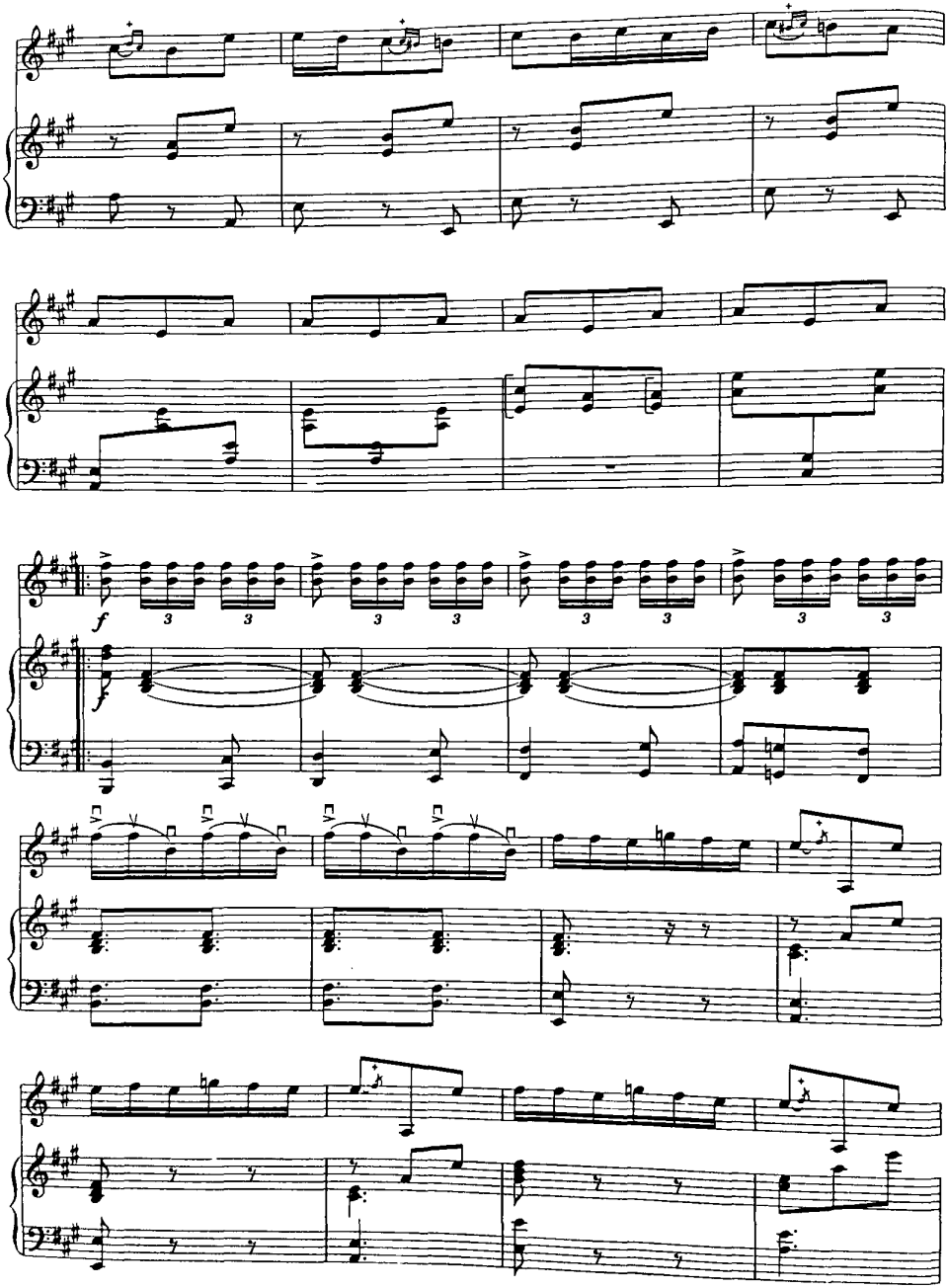
pp

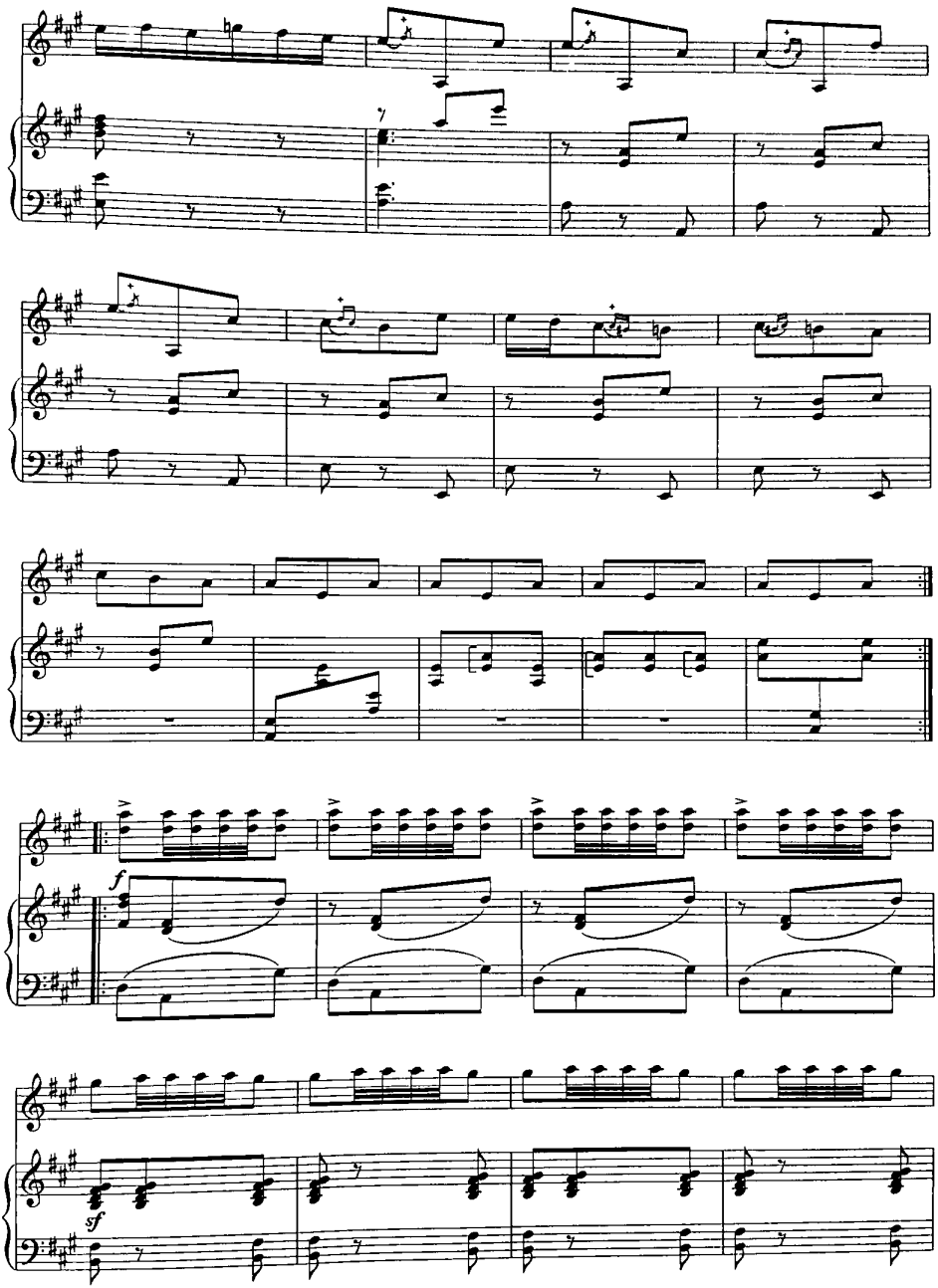
ROHAT

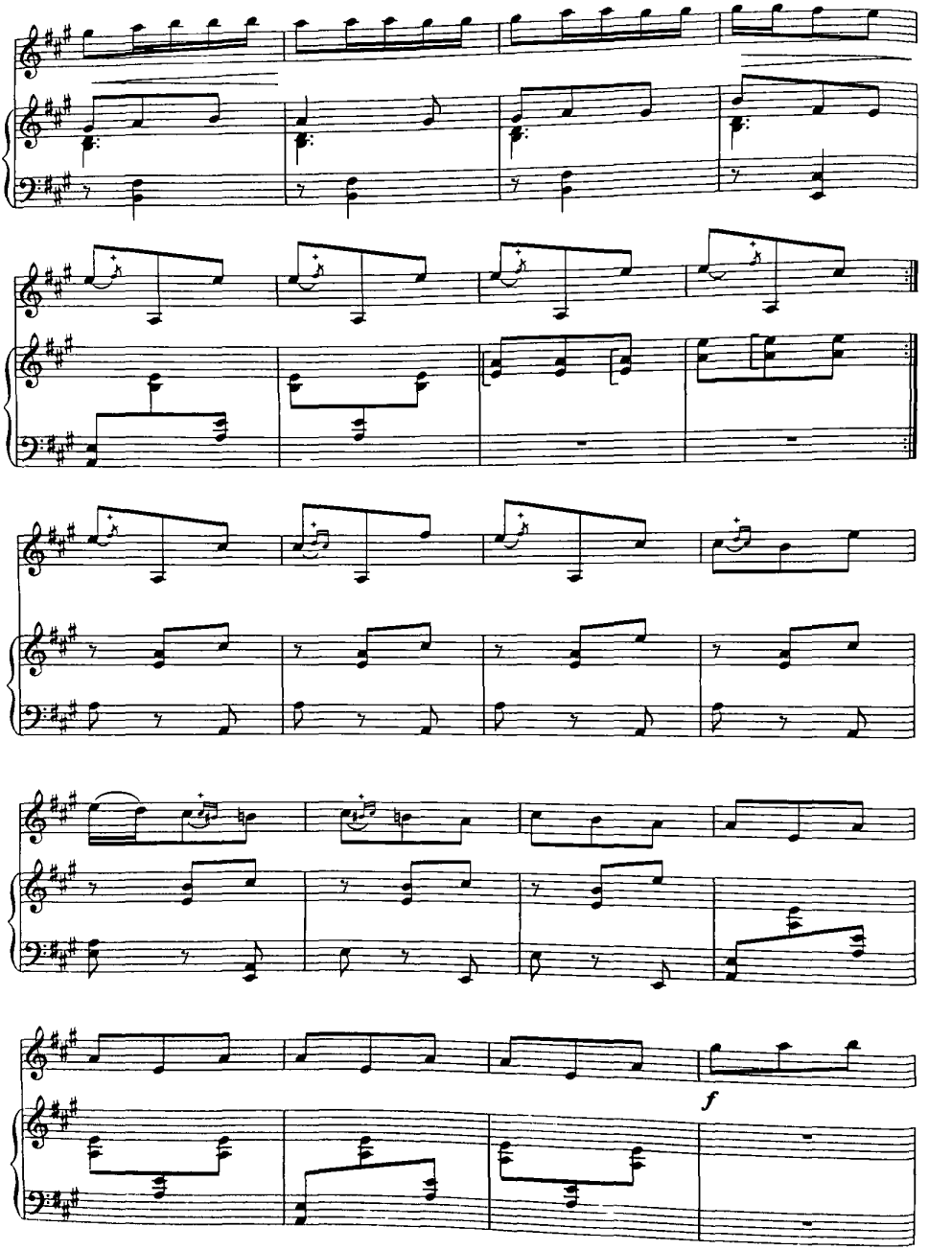
Rohat — o'zbek xalq kuylaridan bo'lib, uni A. Muhammedov qayta ishlagan. Bu kuyni ijrochi ko'tarinki ruh bilan allegretto — biroz jonlanib ijro etishi kerak.

O'zbek xalq kuyi
A. Muhamedov qayta ishlagan




f
3
3
3
3
3
3
3
3
f


f
sf

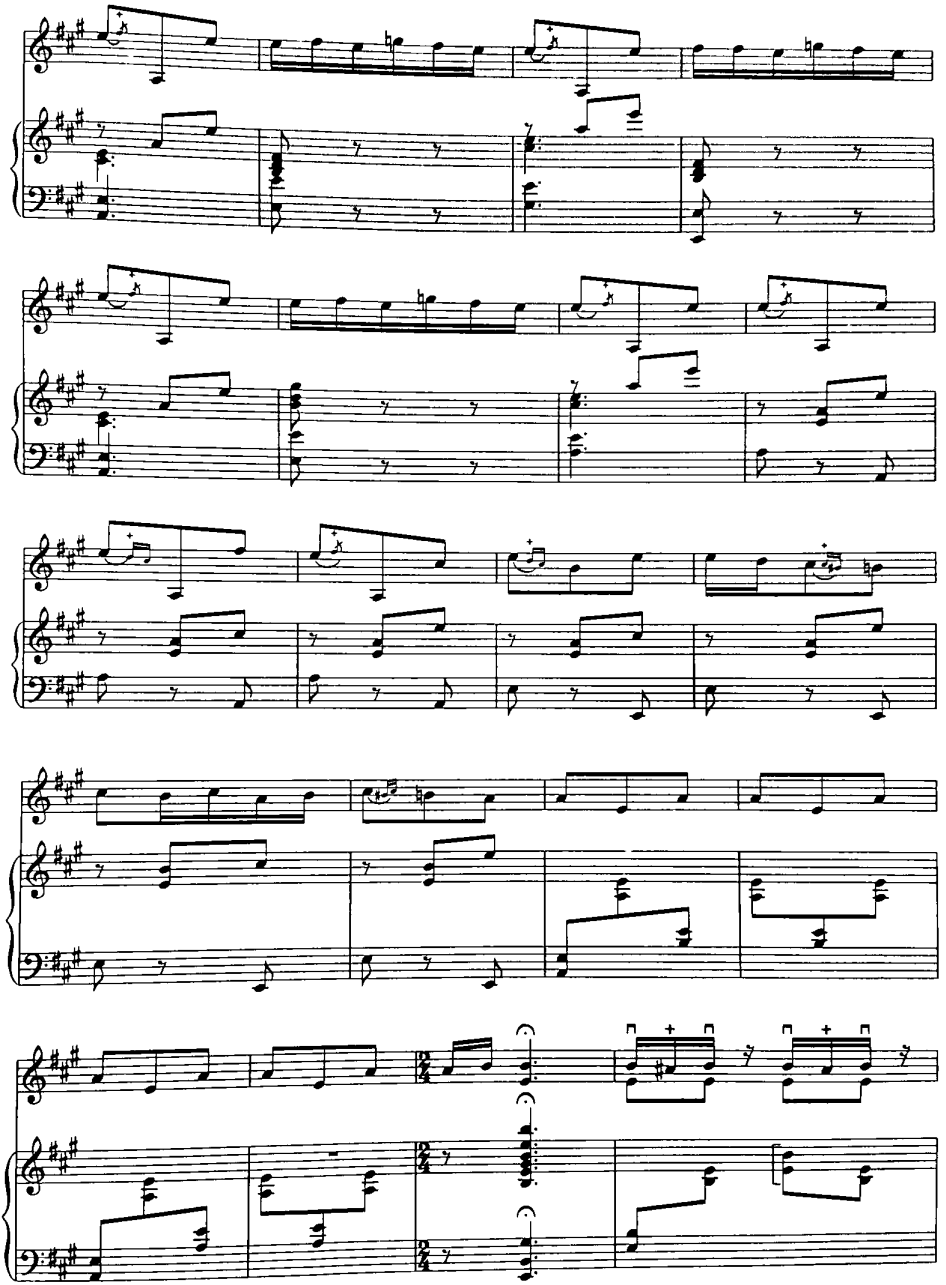

f

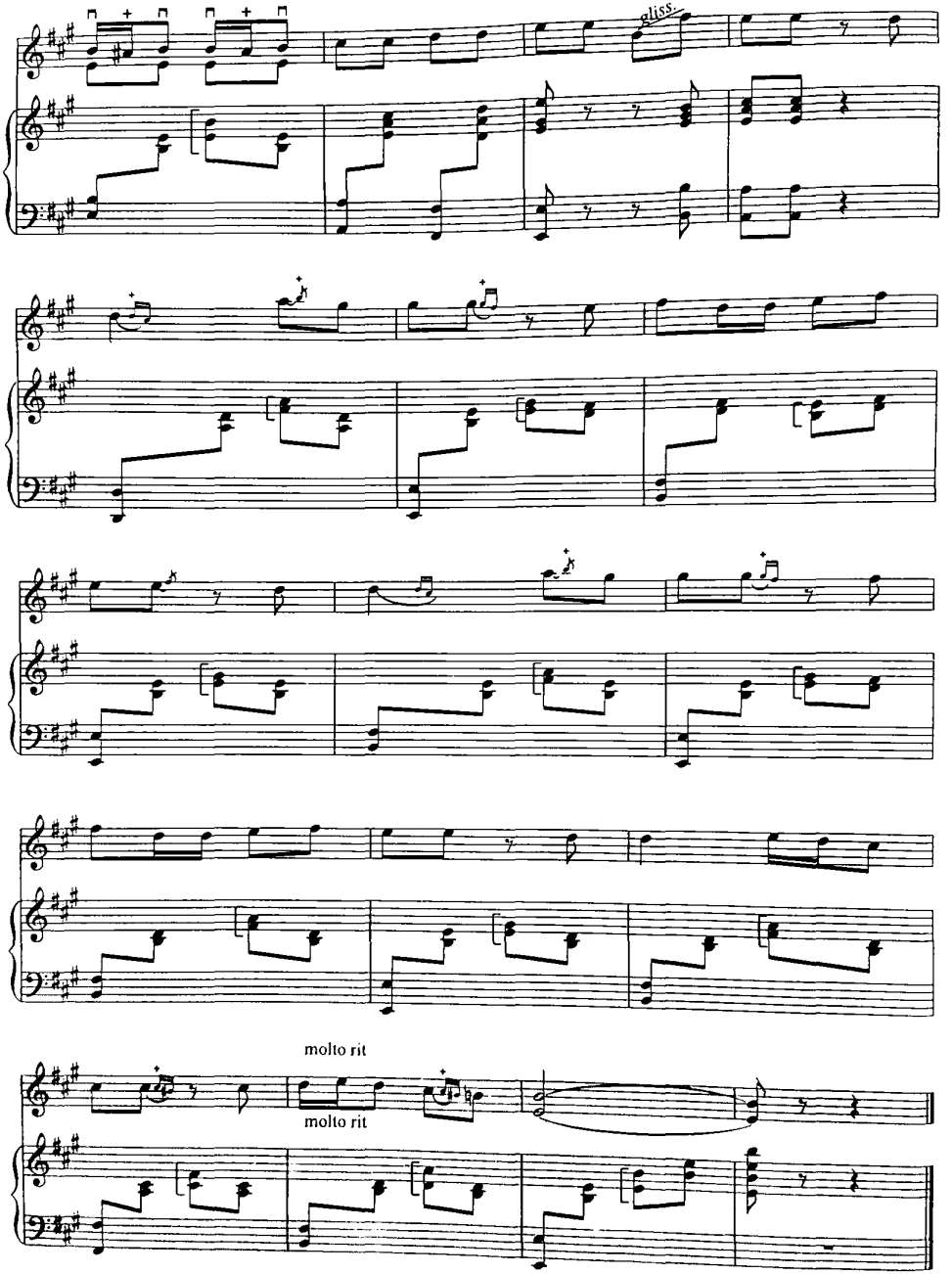
ff

ff

f

f

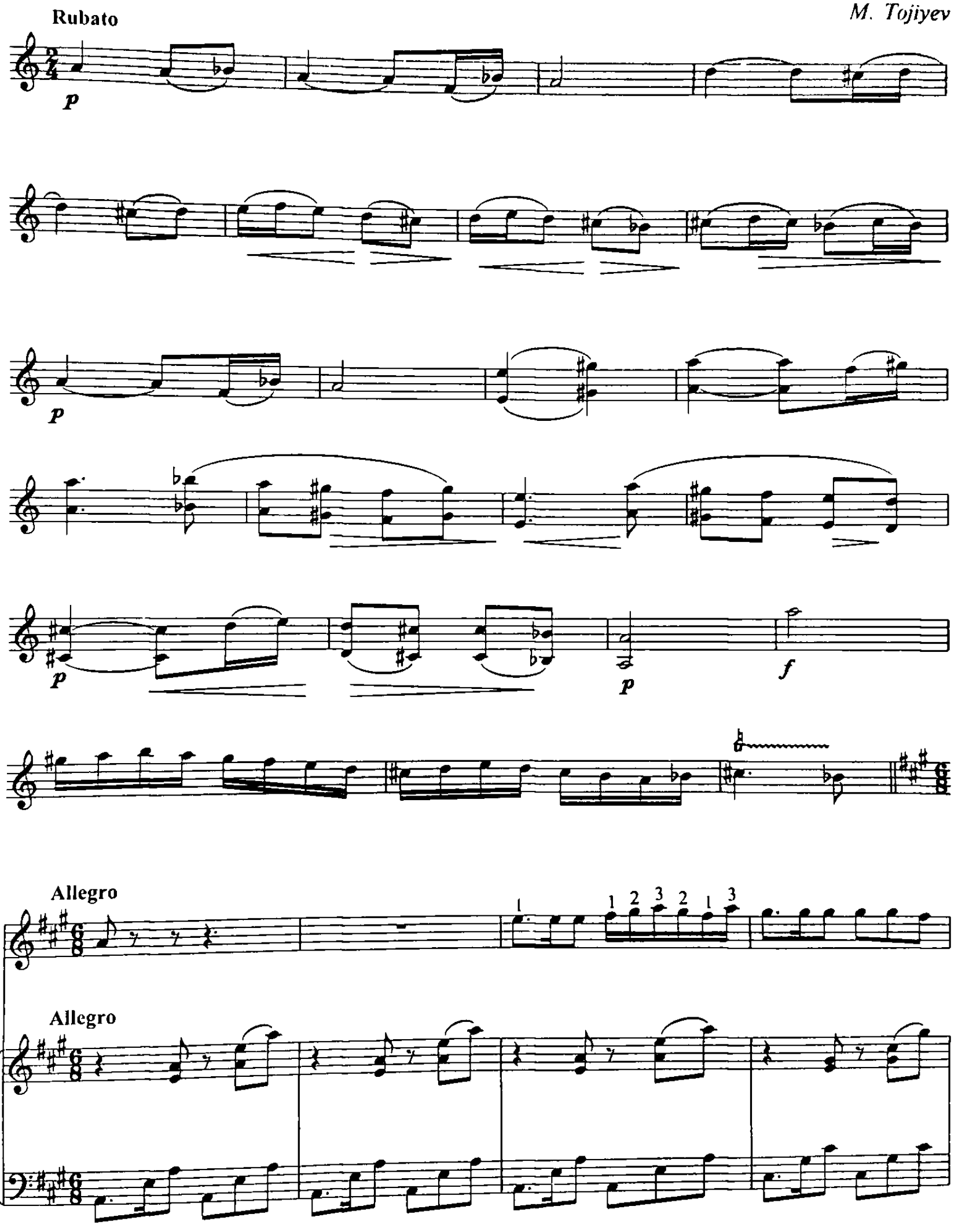



glissando
molto rit
molto rit

SHARQ RAQSI

Sharq raqsi — kuyi M. Tojiyev tomonidan yozilgan. Ijrochi bu kuyni chalishi uchun yuqori darajadagi ijro mahoratiga ega bo'lishi kerak. Bu asarni yuqori kursdagi talabalar ijro etishi lozim.

M. Tojiyev



p

f p

f p

f p p f

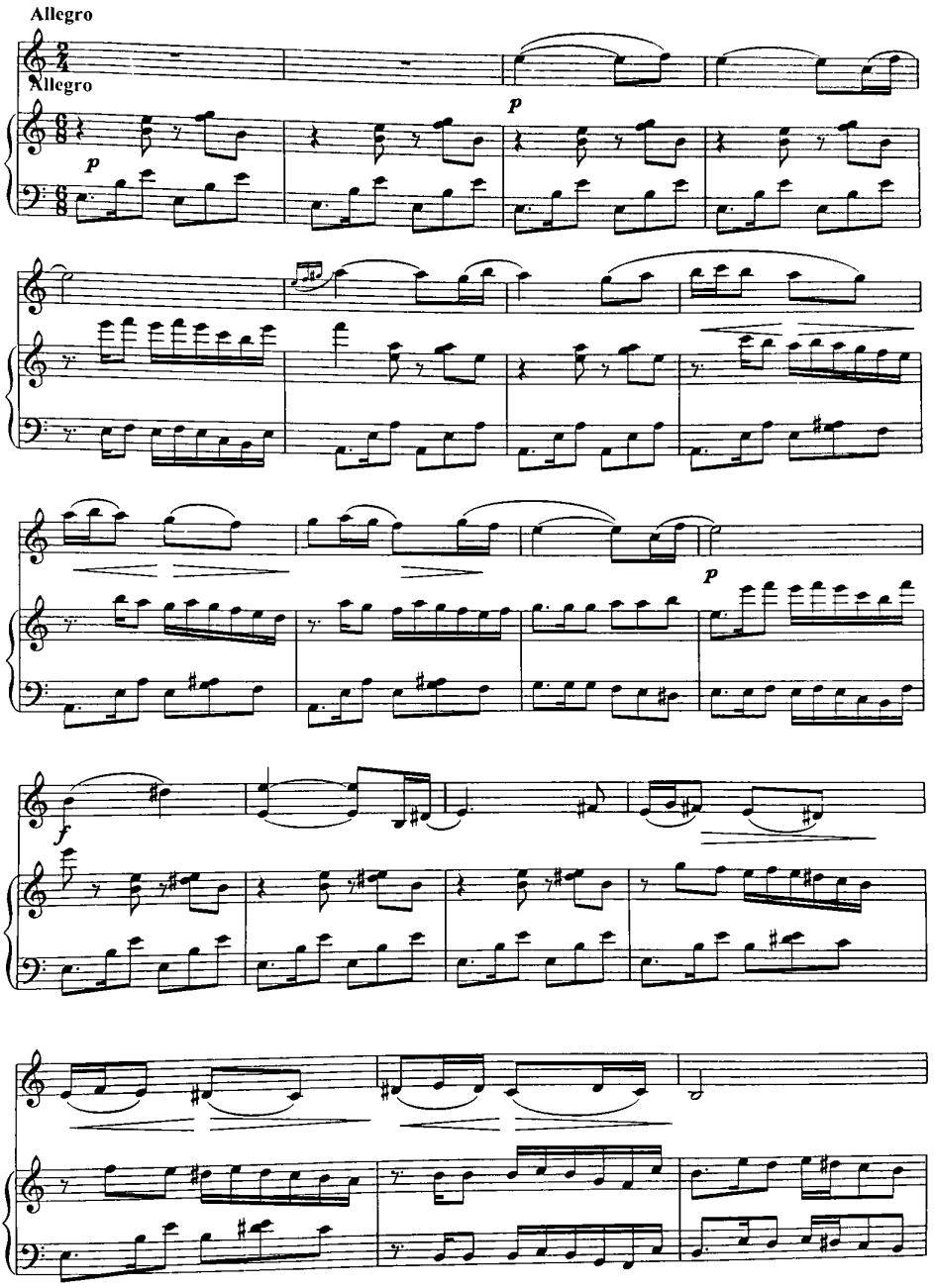
f f

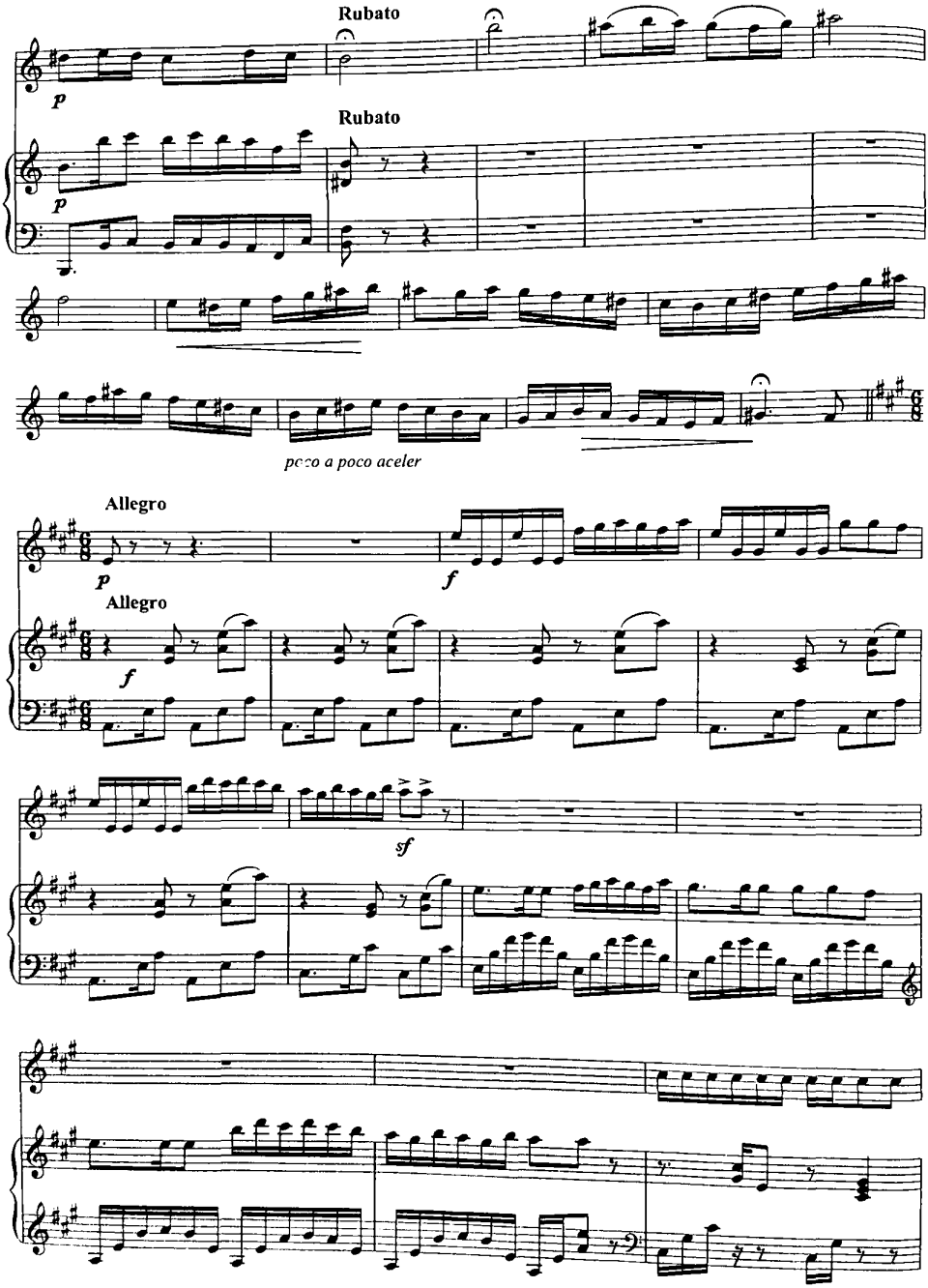
p

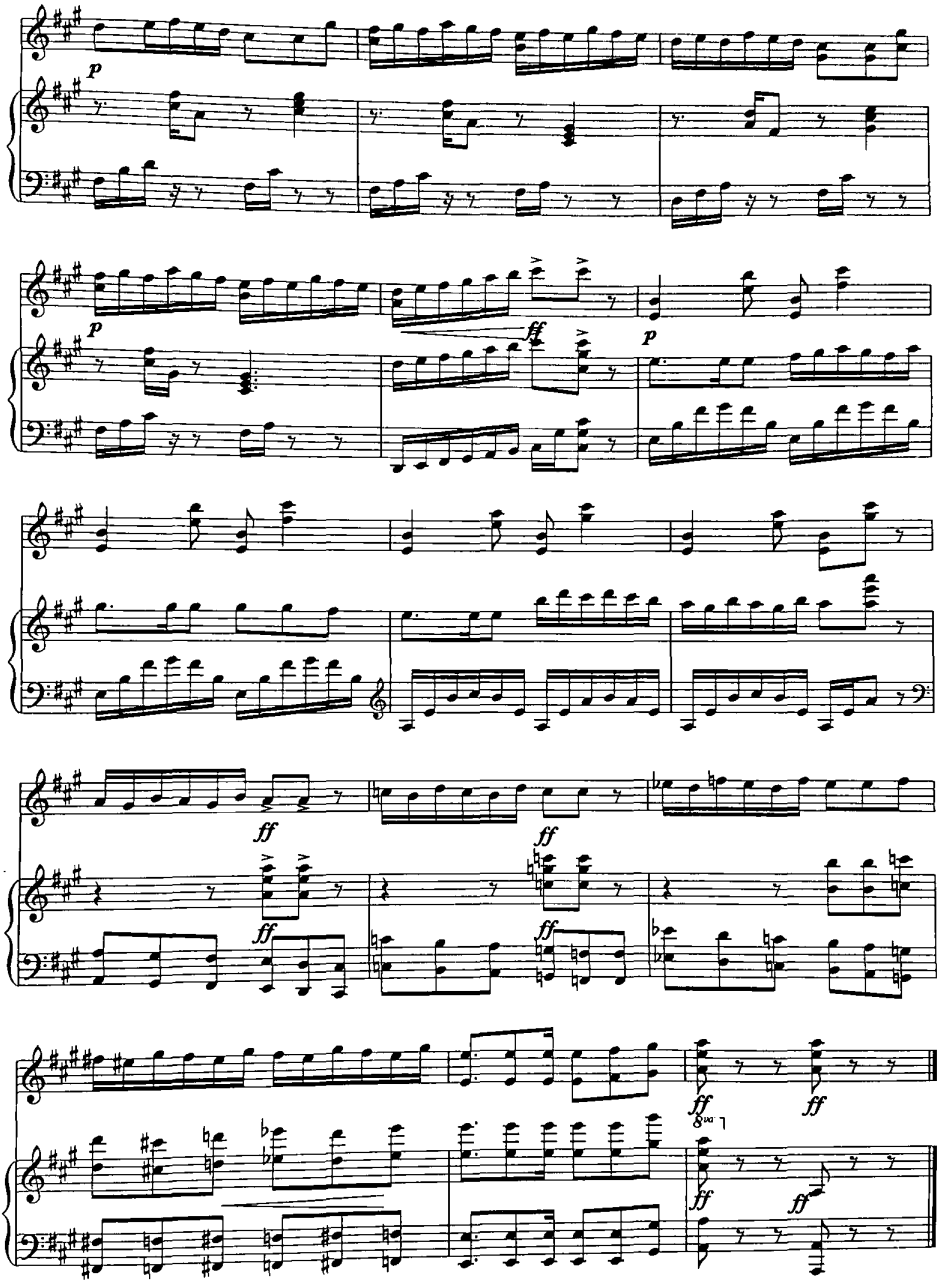
f

ff

ff


Allegro
Allegro
p
p
p
f

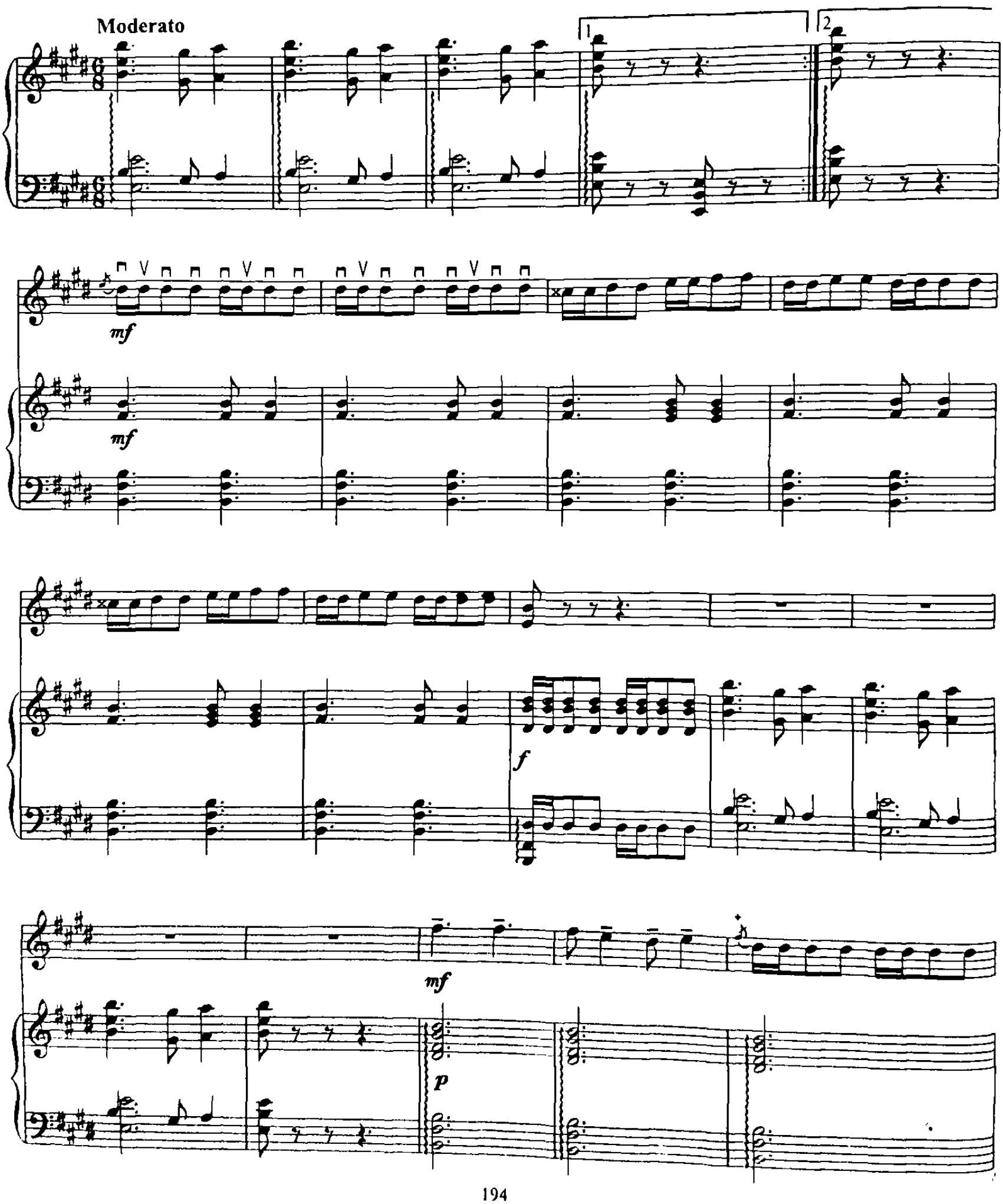

Rubato
p
Rubato
p
poco a poco aceler
Allegro
p
f
Allegro
f
sf

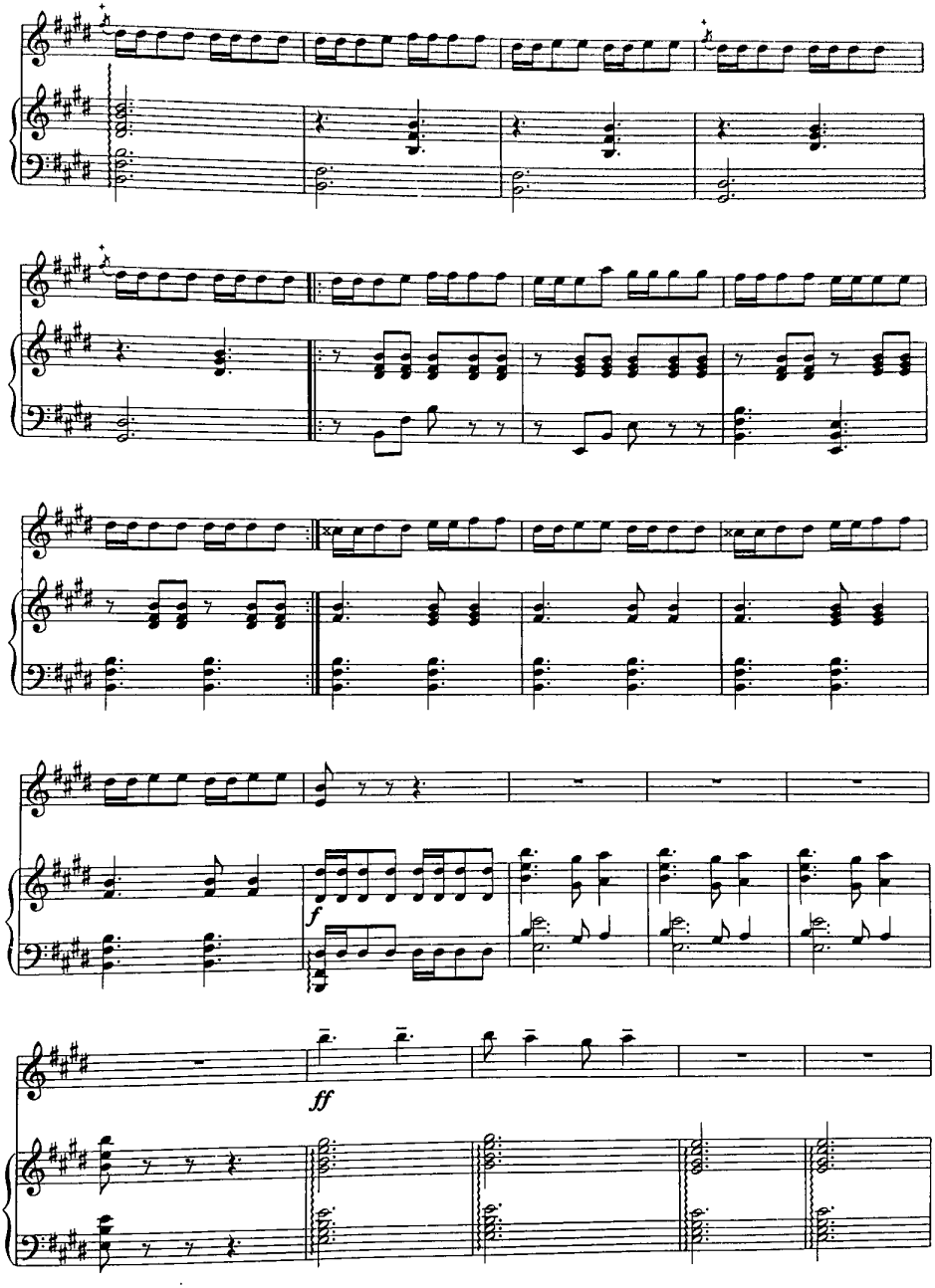

p
p
ff
p
ff
ff
ff
ff
ff
ff
8va
ff
ff
ff
ff

OROMIJON

Oromijon — o'zbek xalq kuylaridan bo'lib, uni R. Gubaydullin qayta ishlagan. Kuy moderato-o'rta tezlik sur'atida animato-jonli chalinadi. Kuyni ijro etishda qisqa rez (detashe) har bir notani o'z cho'zimiga qarab alohida rez bilan chalish kerak.

O'zbek xalq kuyi
R. Gubaydullin qayta ishlagan

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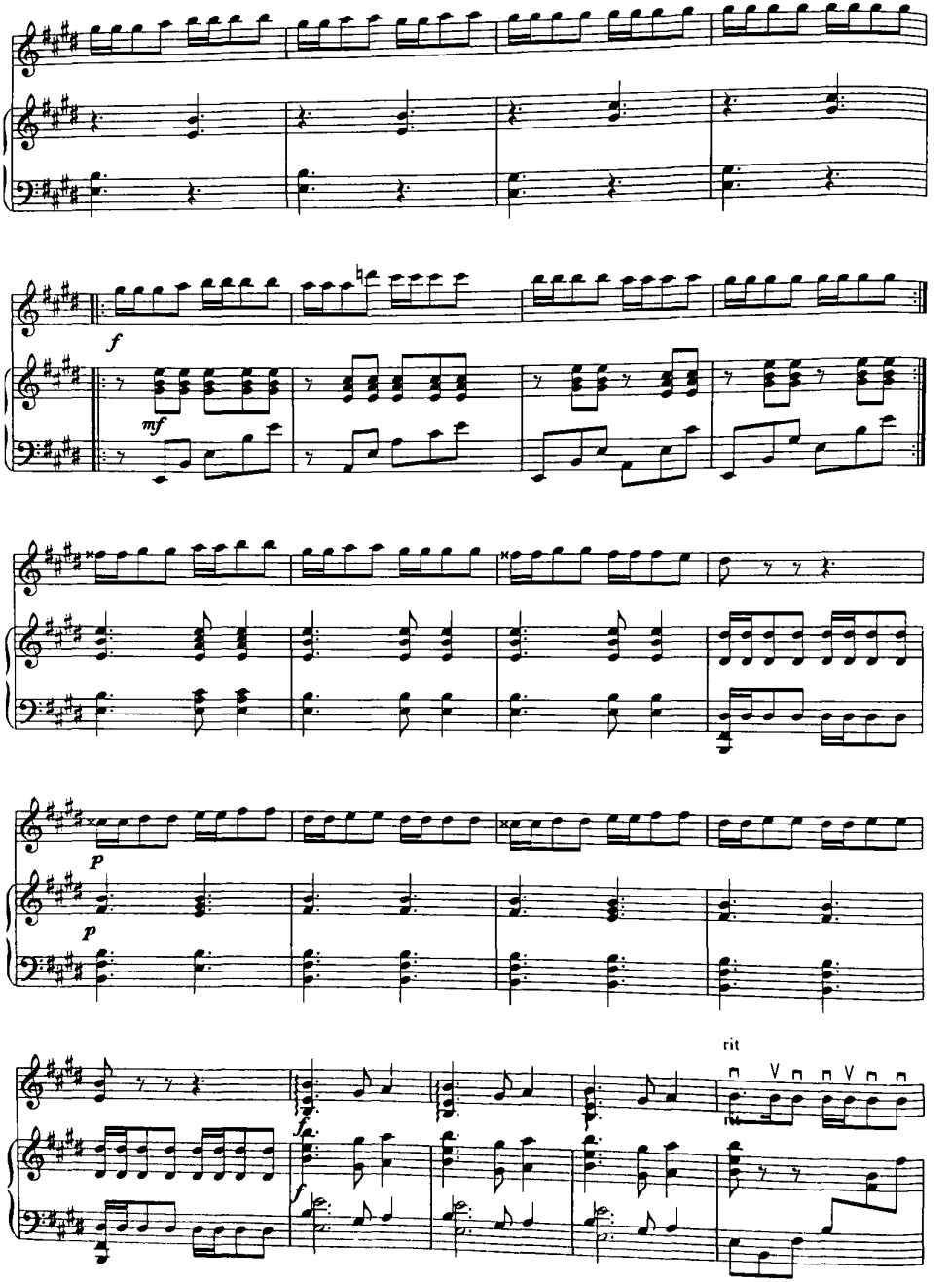
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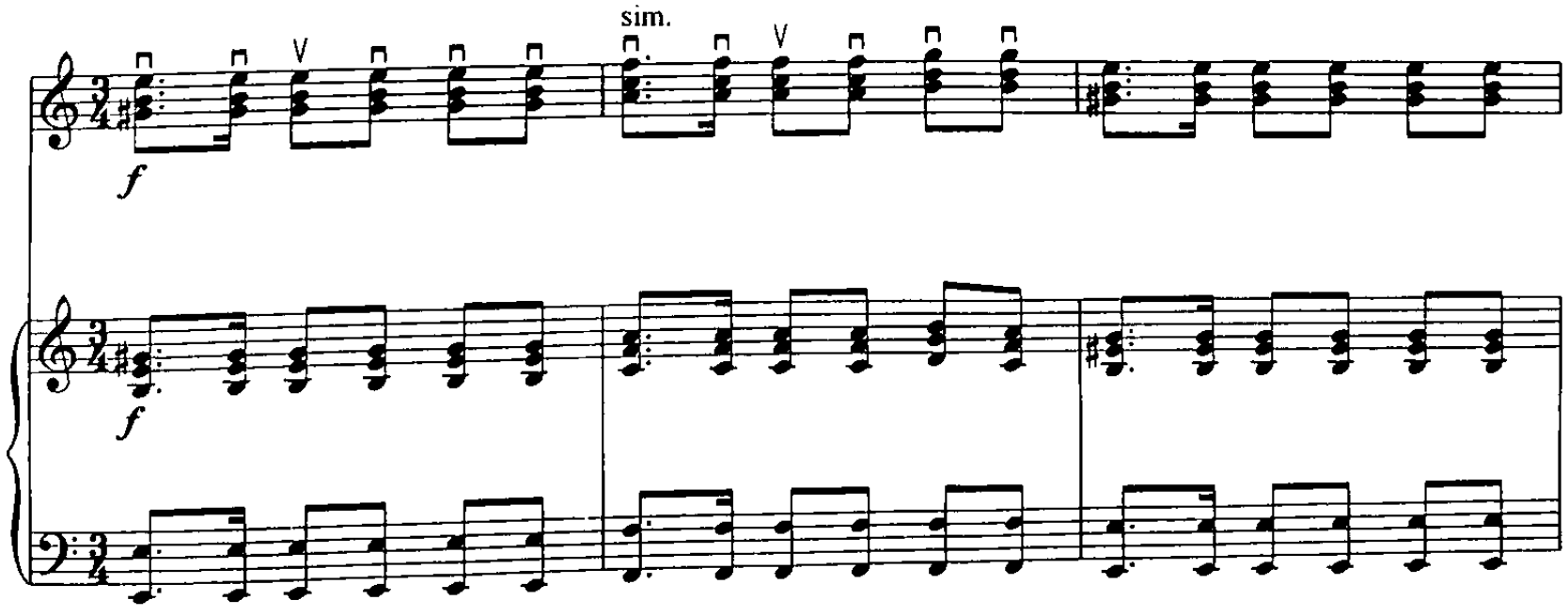
ISPANCHA GITARA

Ispancha gitara — kuyini L. Granozio Yevropa soziga yozgan. Bu kuyni G‘. Ergashev afg‘on rubobiga moslab o‘zi ijro etgan. Kuy tez sur’atda ijro etilishi lozim.

L. Granozio



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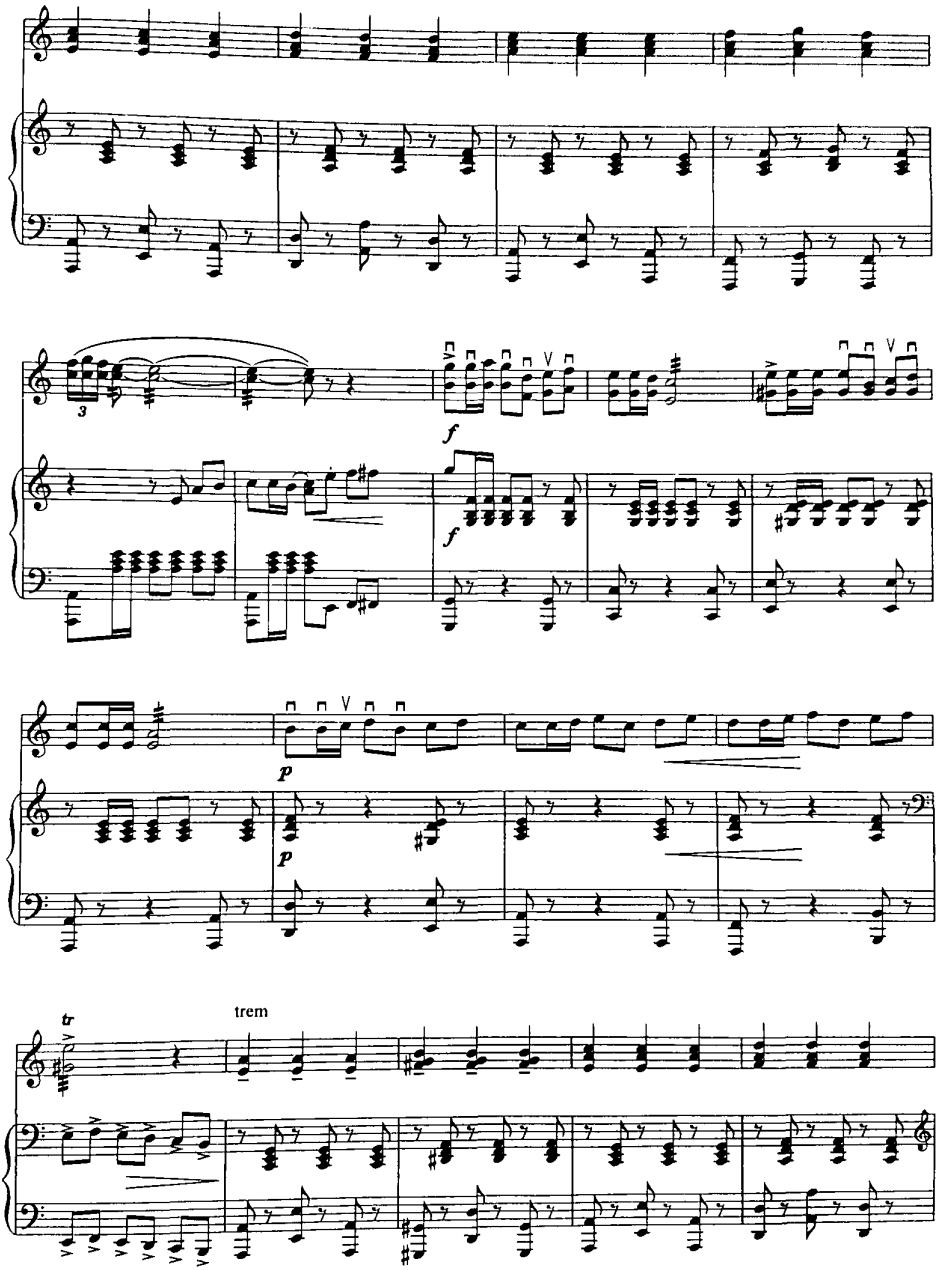
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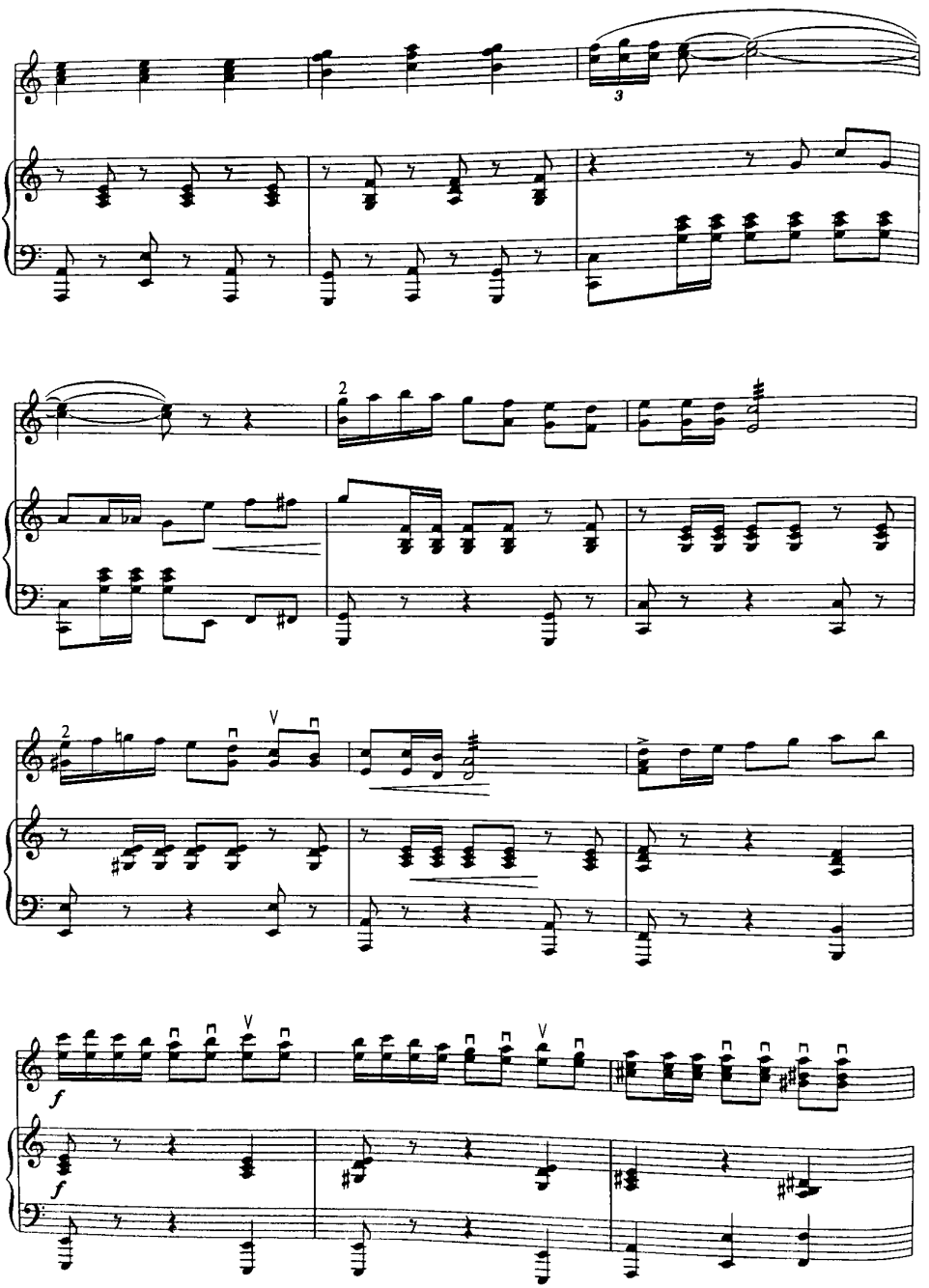
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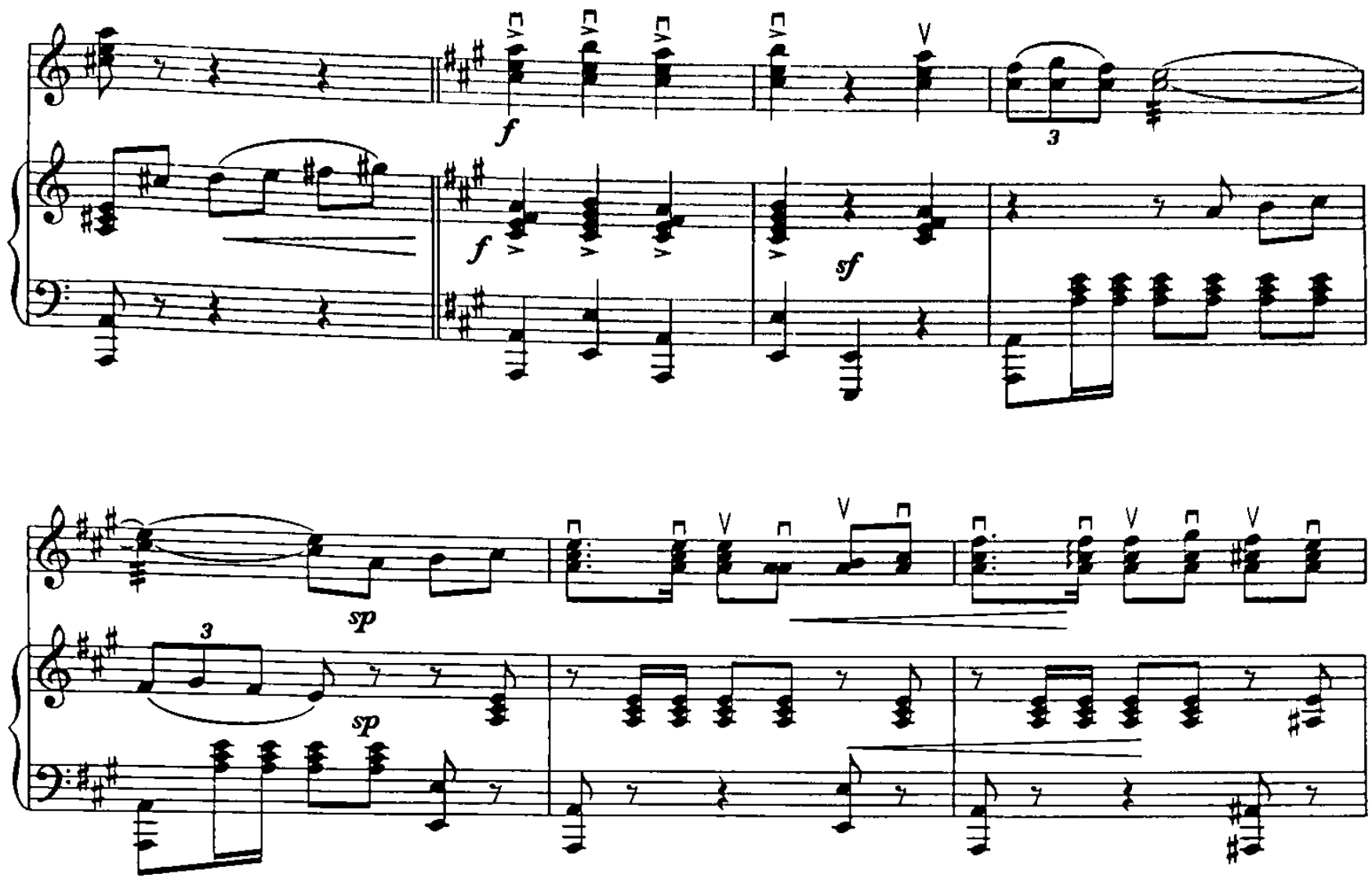
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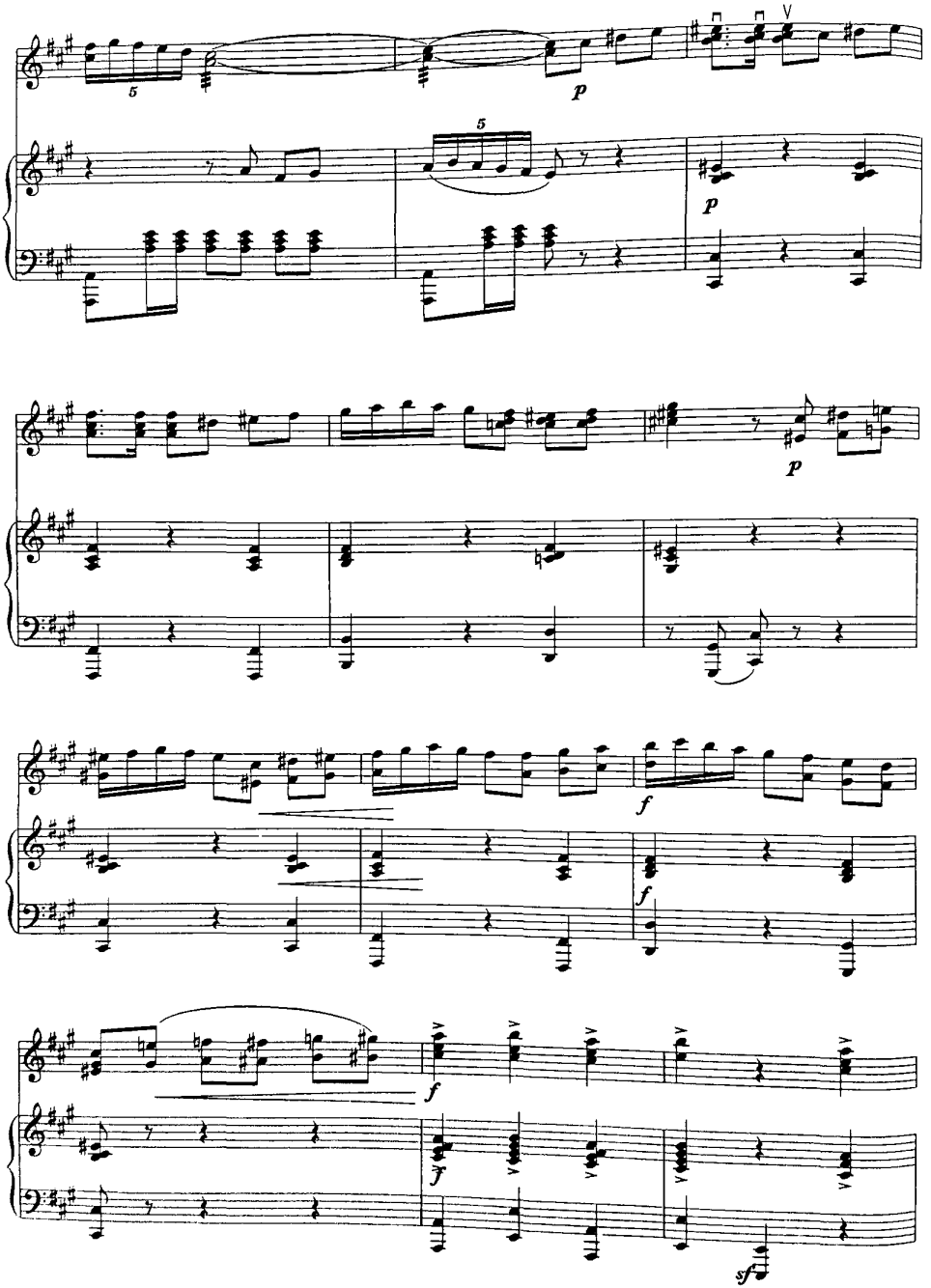
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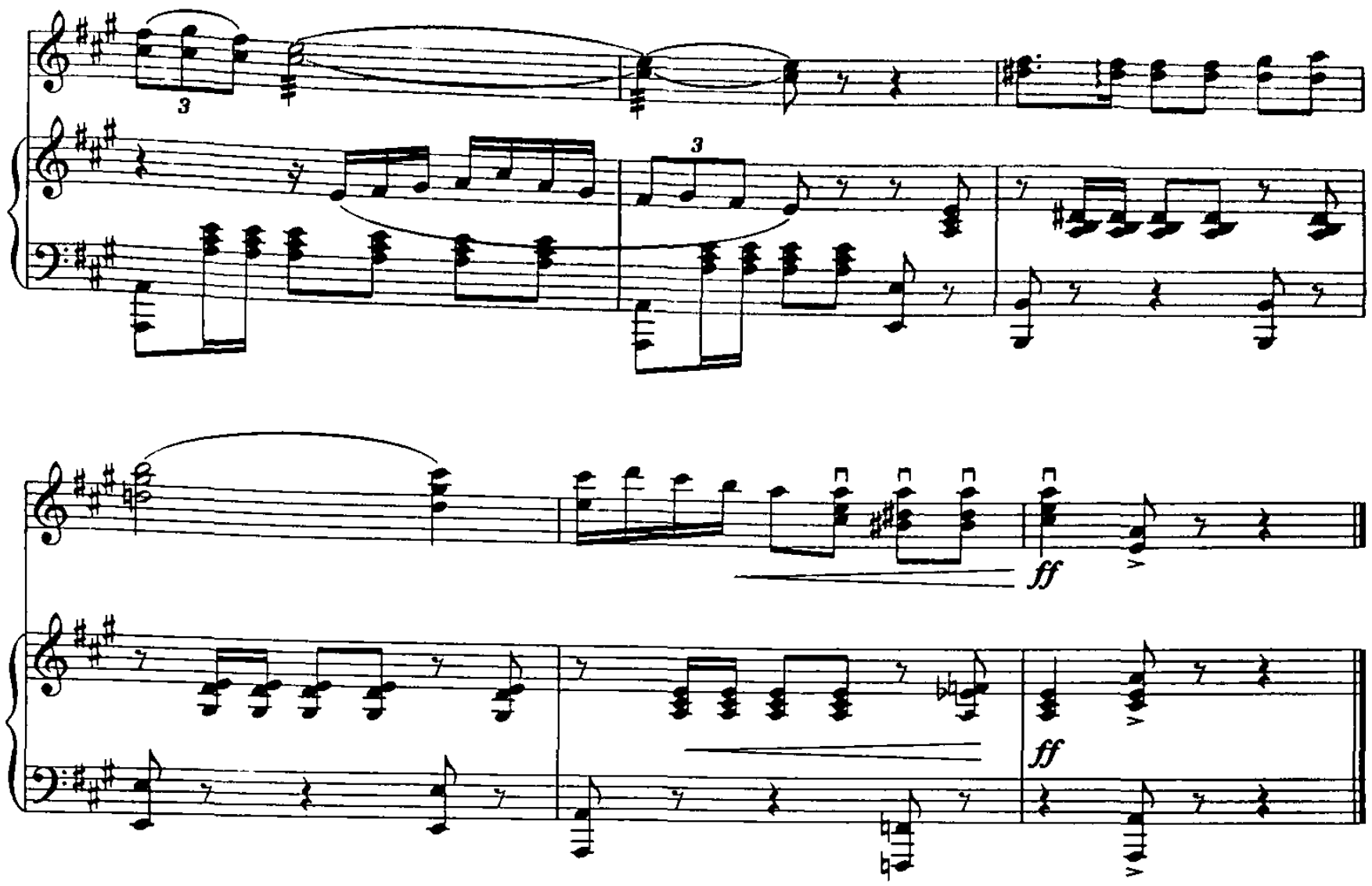
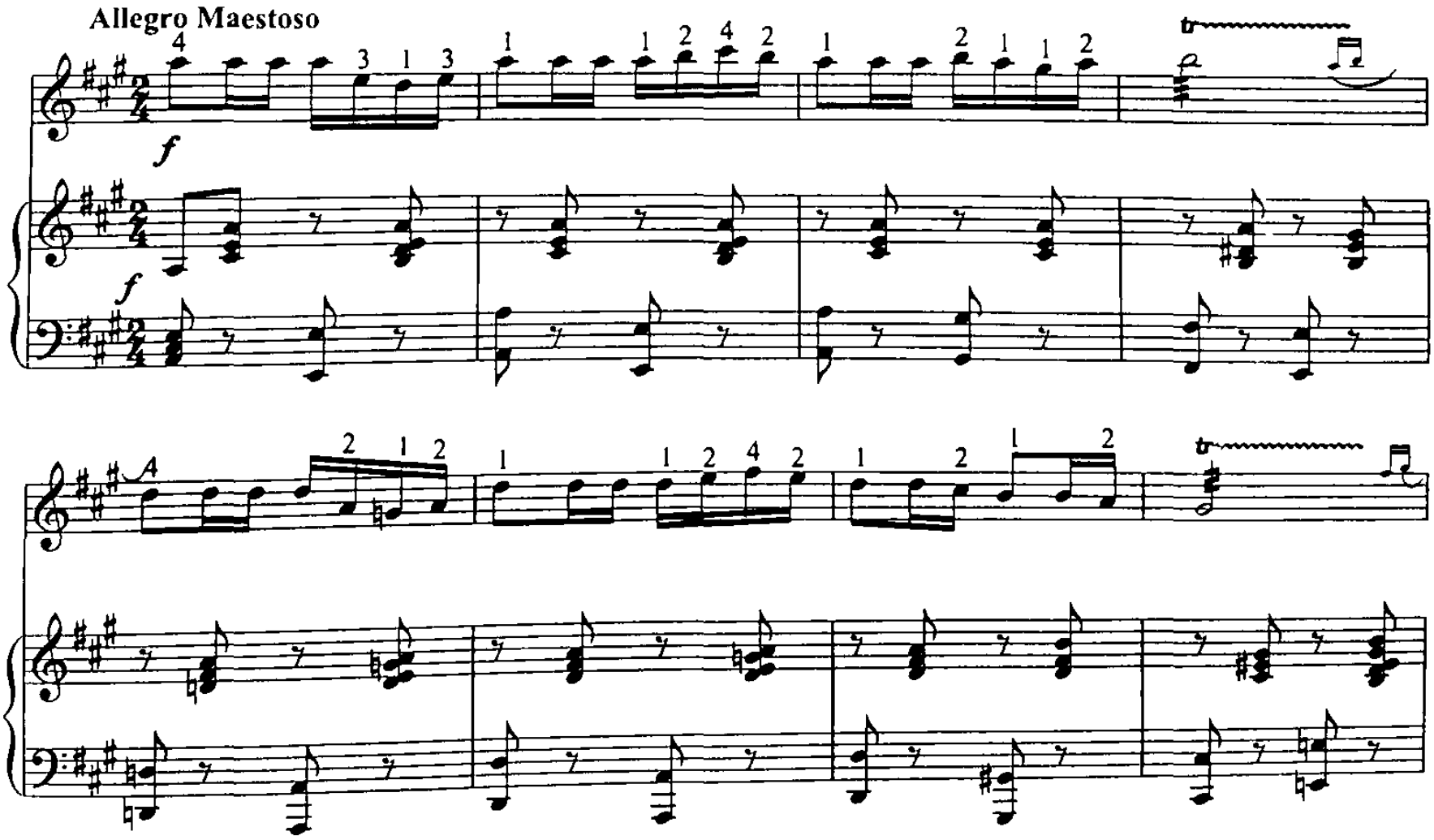
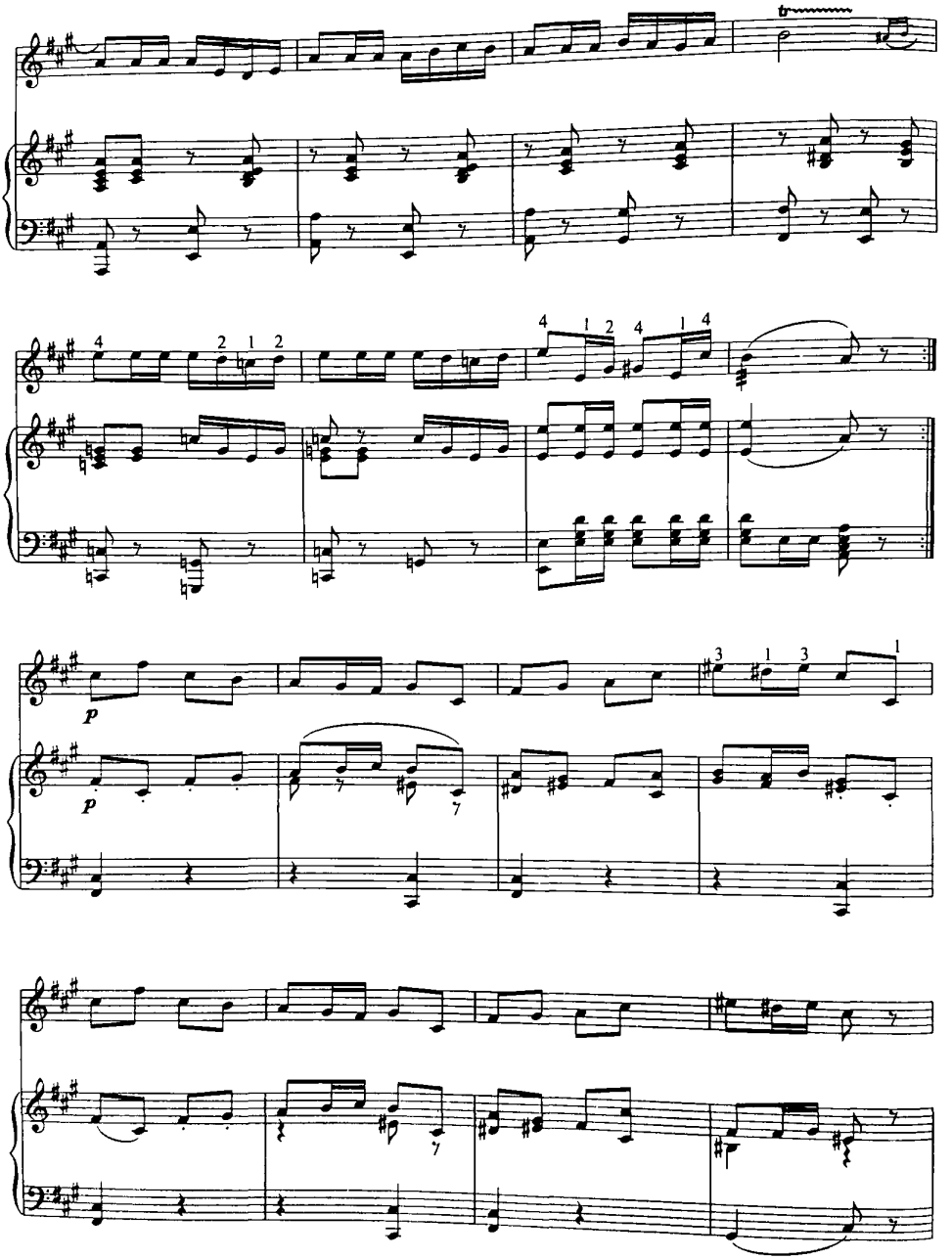


KARMEN OPERASIGA MUQADDIMA

Karmen operasiga muqaddima — kuyini J. Bize yozgan. Kuy ijrochini dunyoqarashini kengaytirish maqsadida tavsiya etiladi.

J. Bize musiqasi

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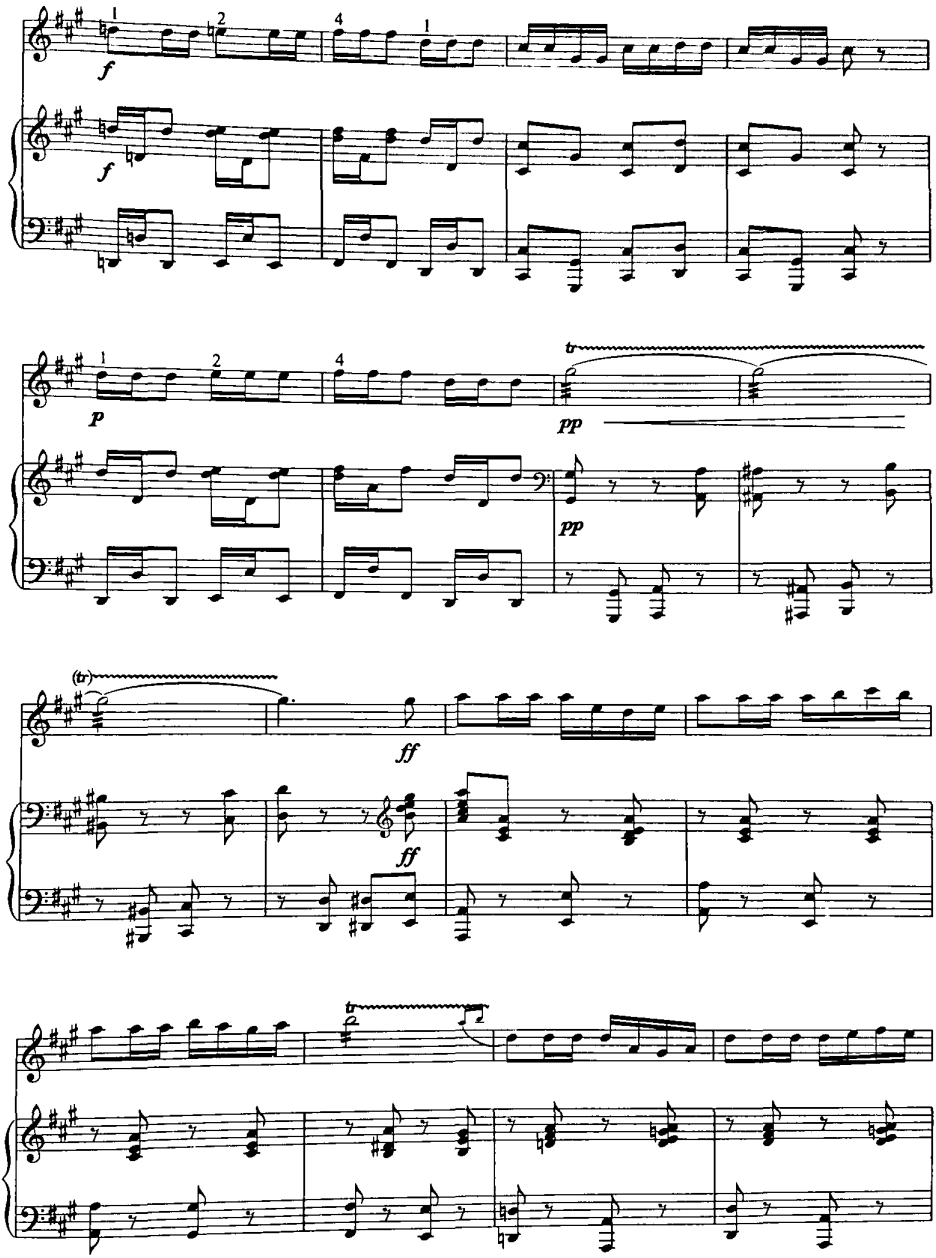
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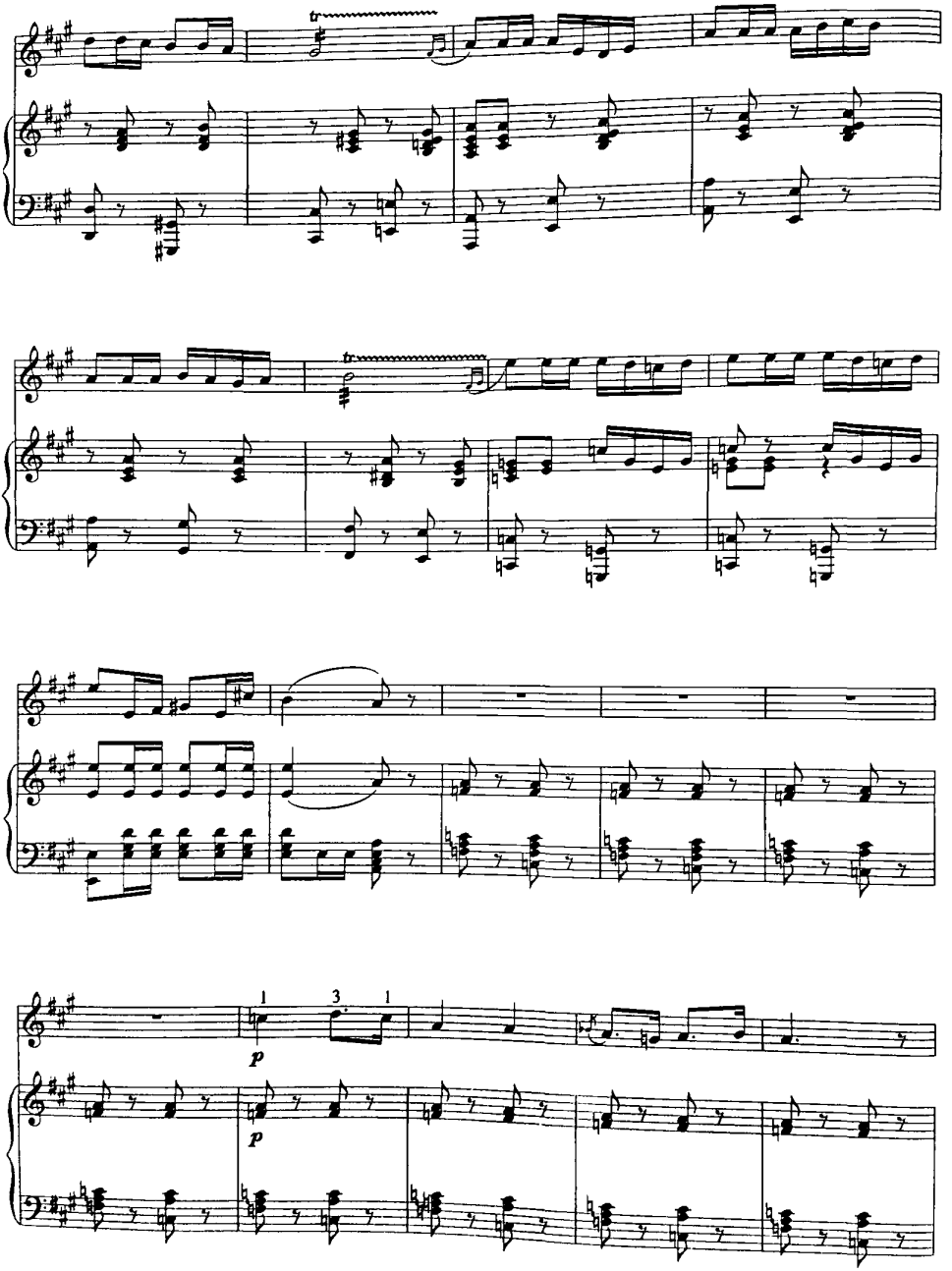
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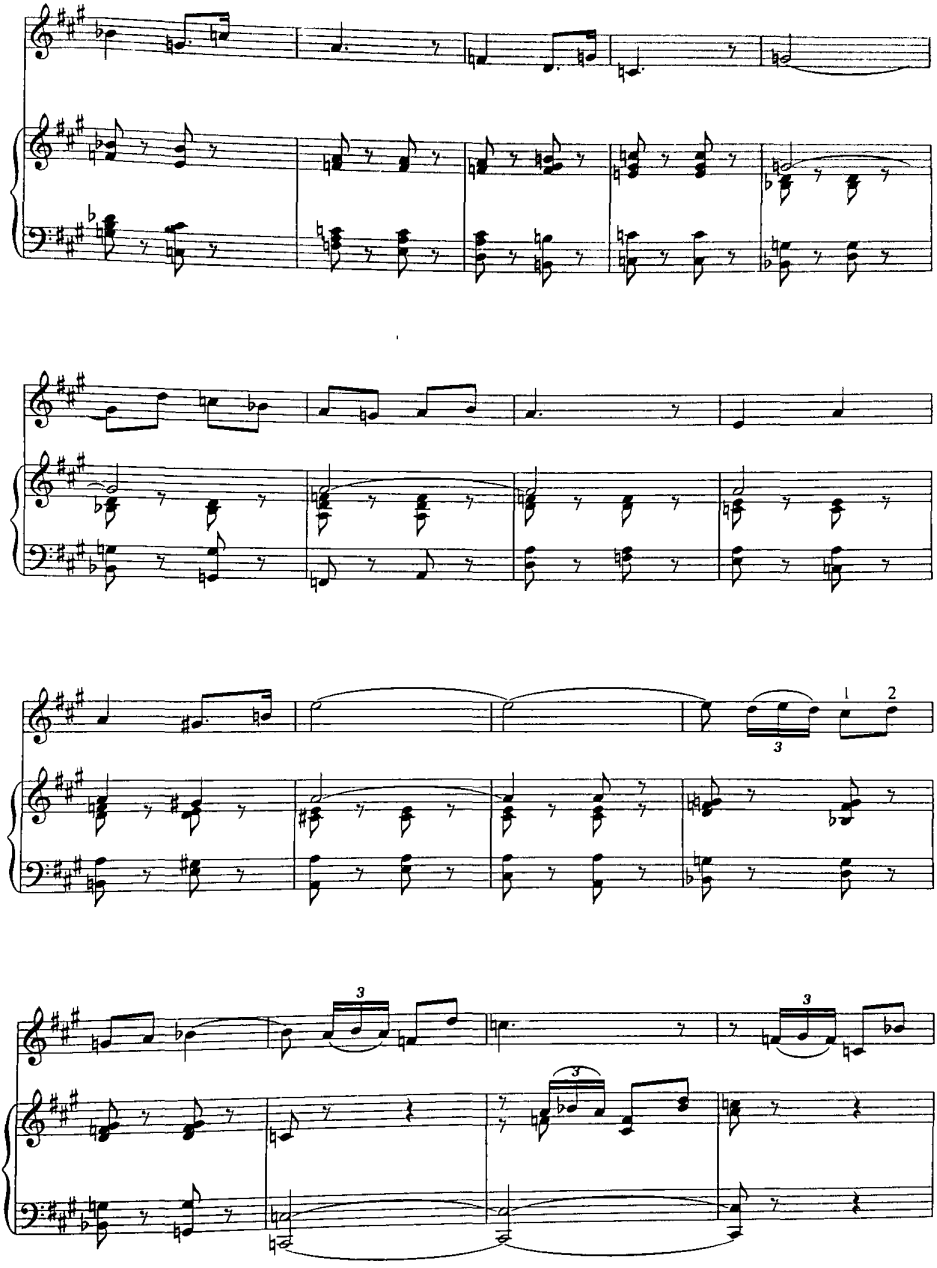
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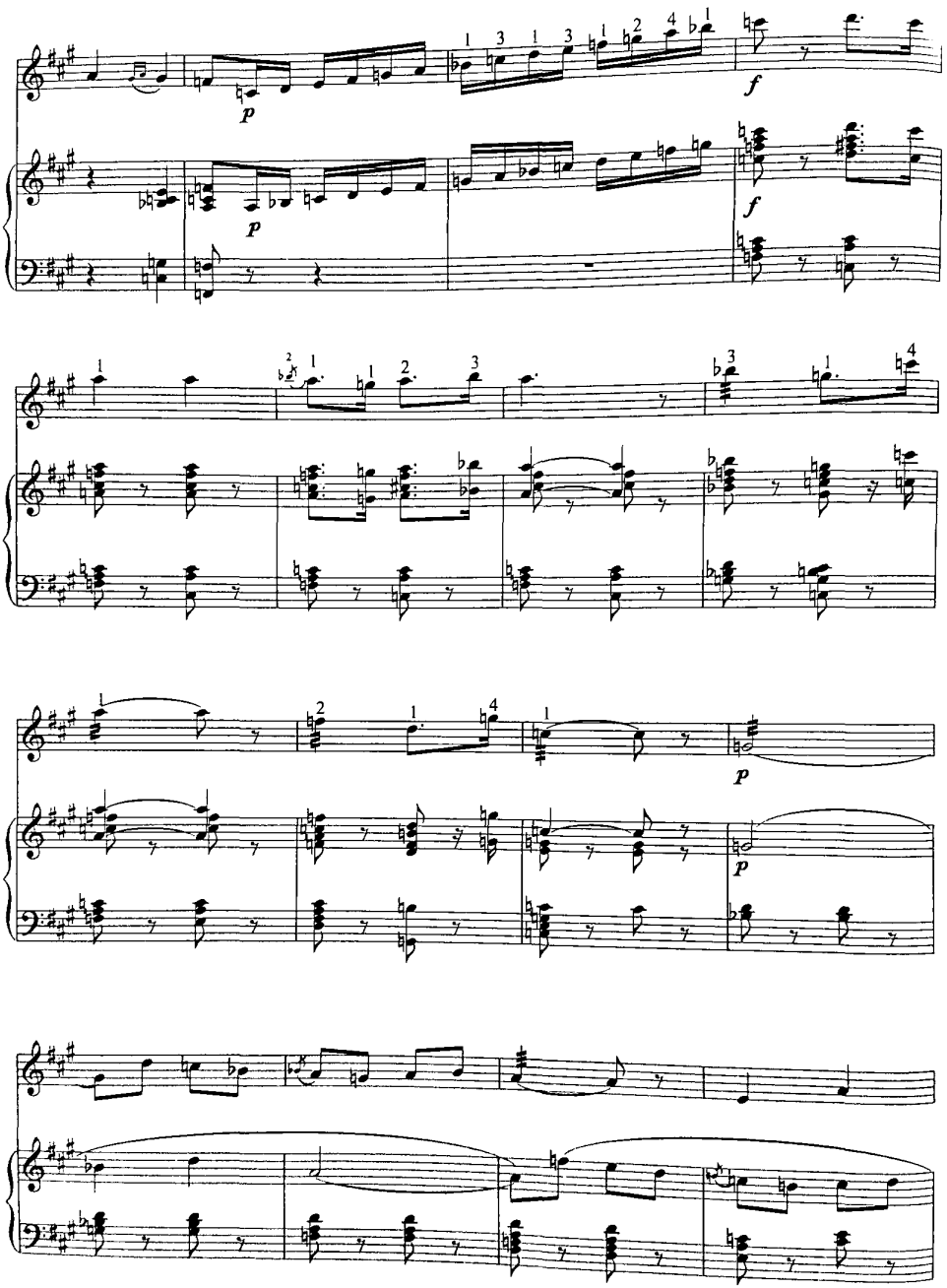
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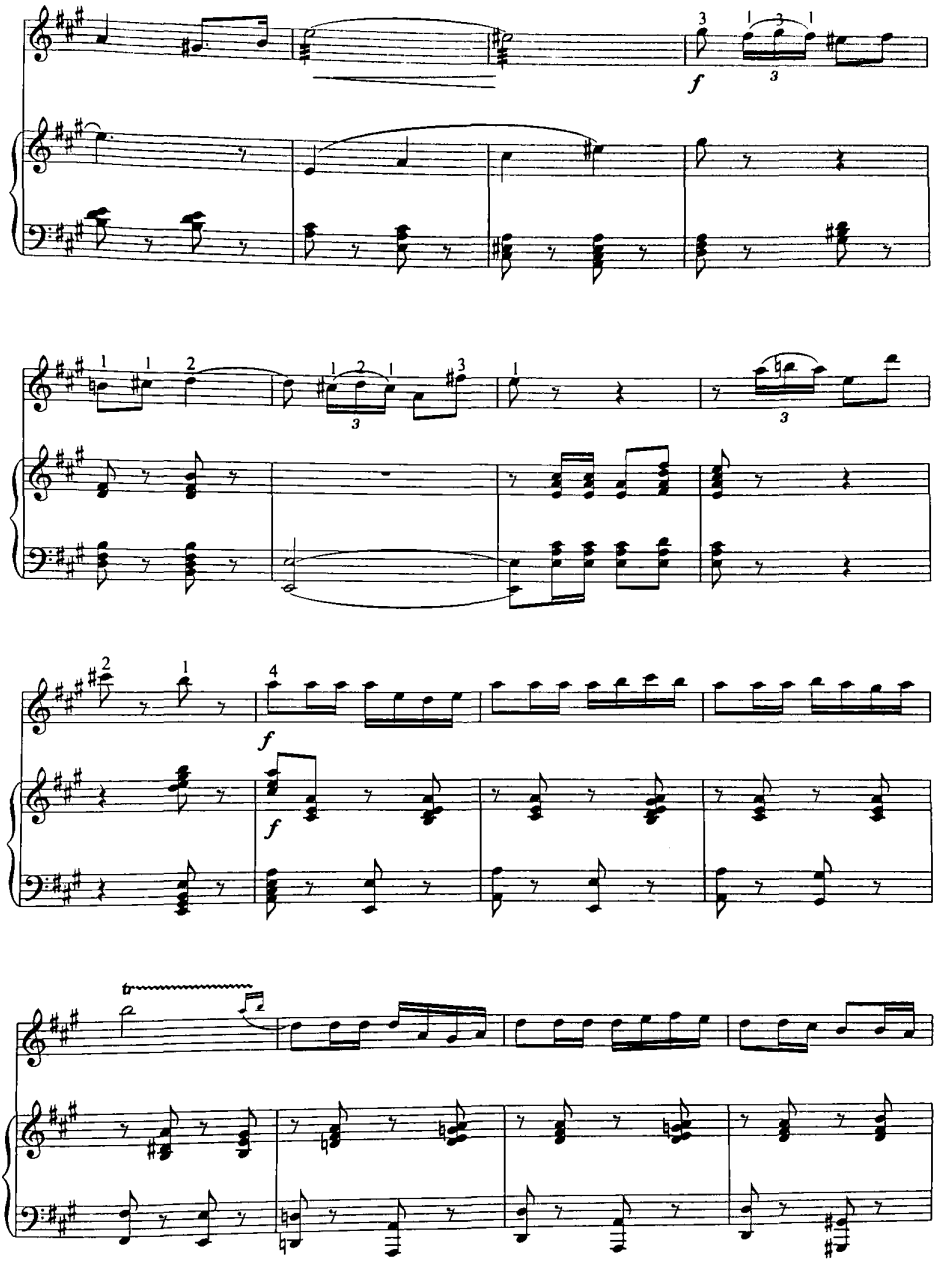
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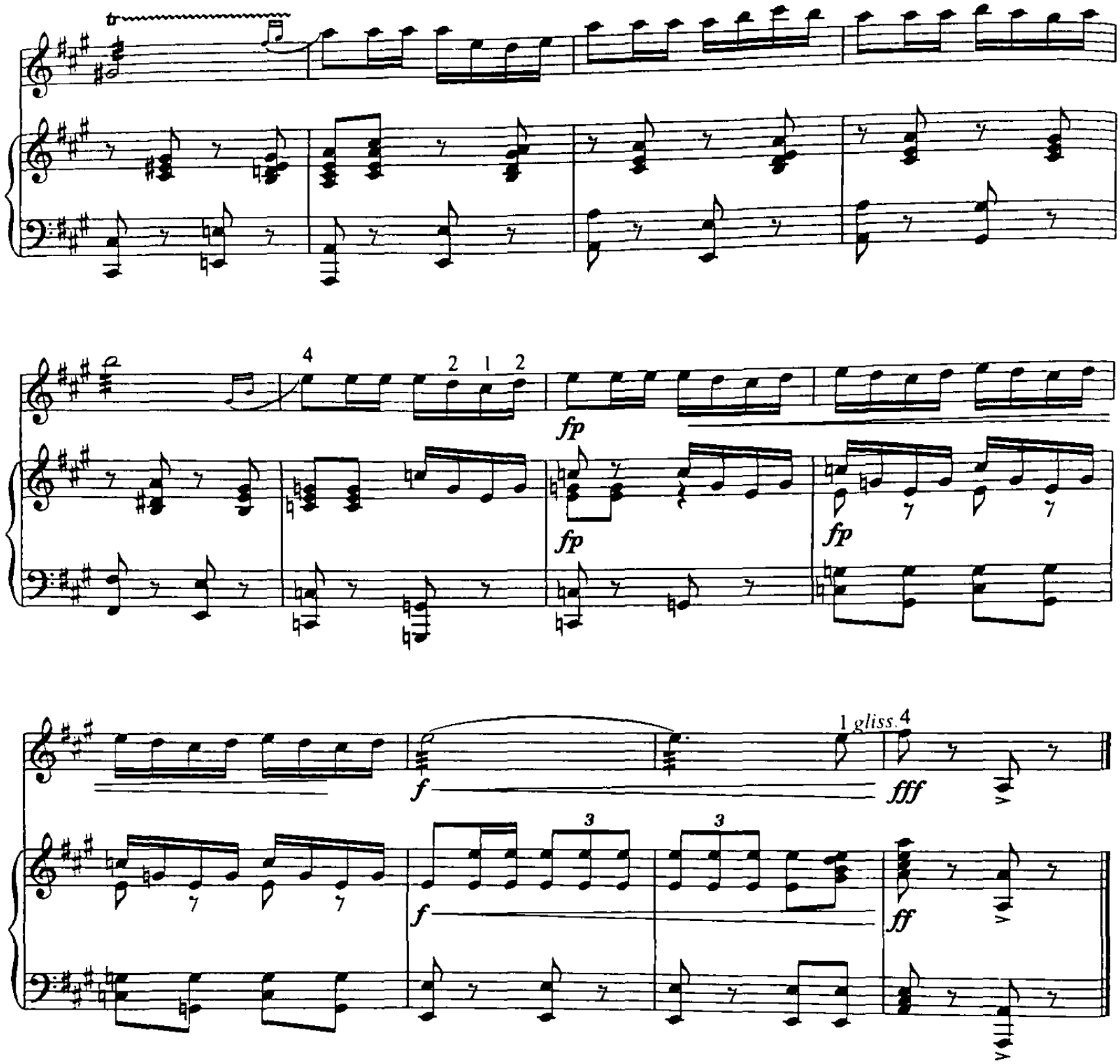
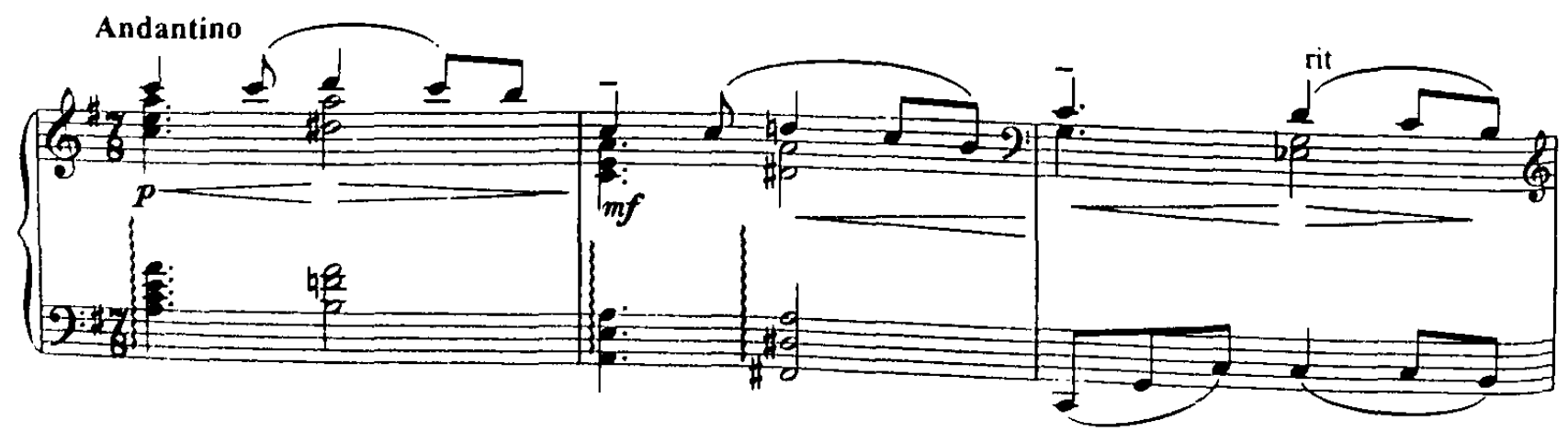
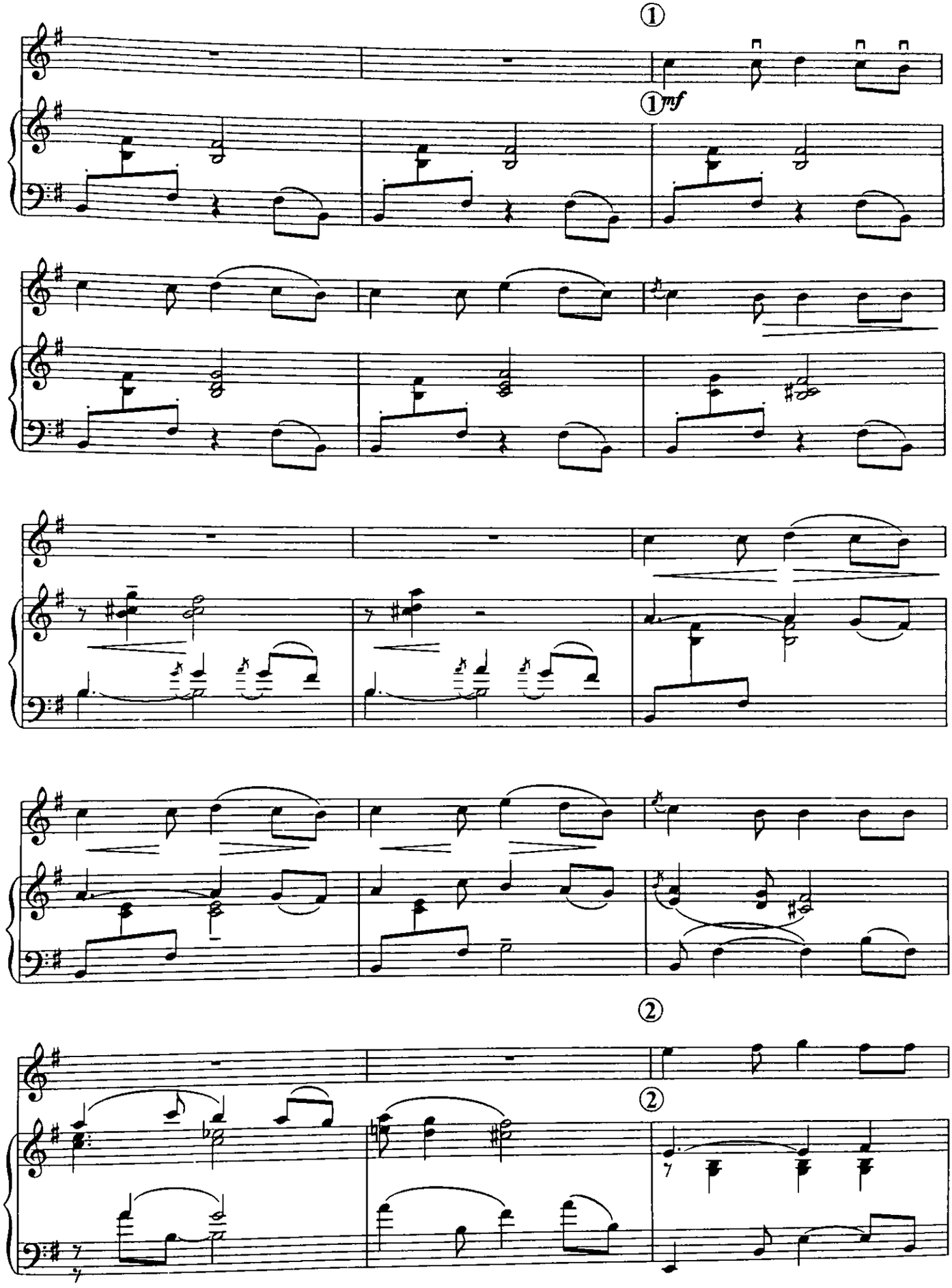


TOJIK QIZIGA

Tojik qiziga — kuyini B. Giyenko qayta ishlagan. Bu kuy afg'on rubobida o'ziga xos va mos ohangda jaranglaydi. Afg'on rubobida bu kuyni ilk bor G'. Ergashev ijro etib, keng xalq ommasiga taqdim qilgan.

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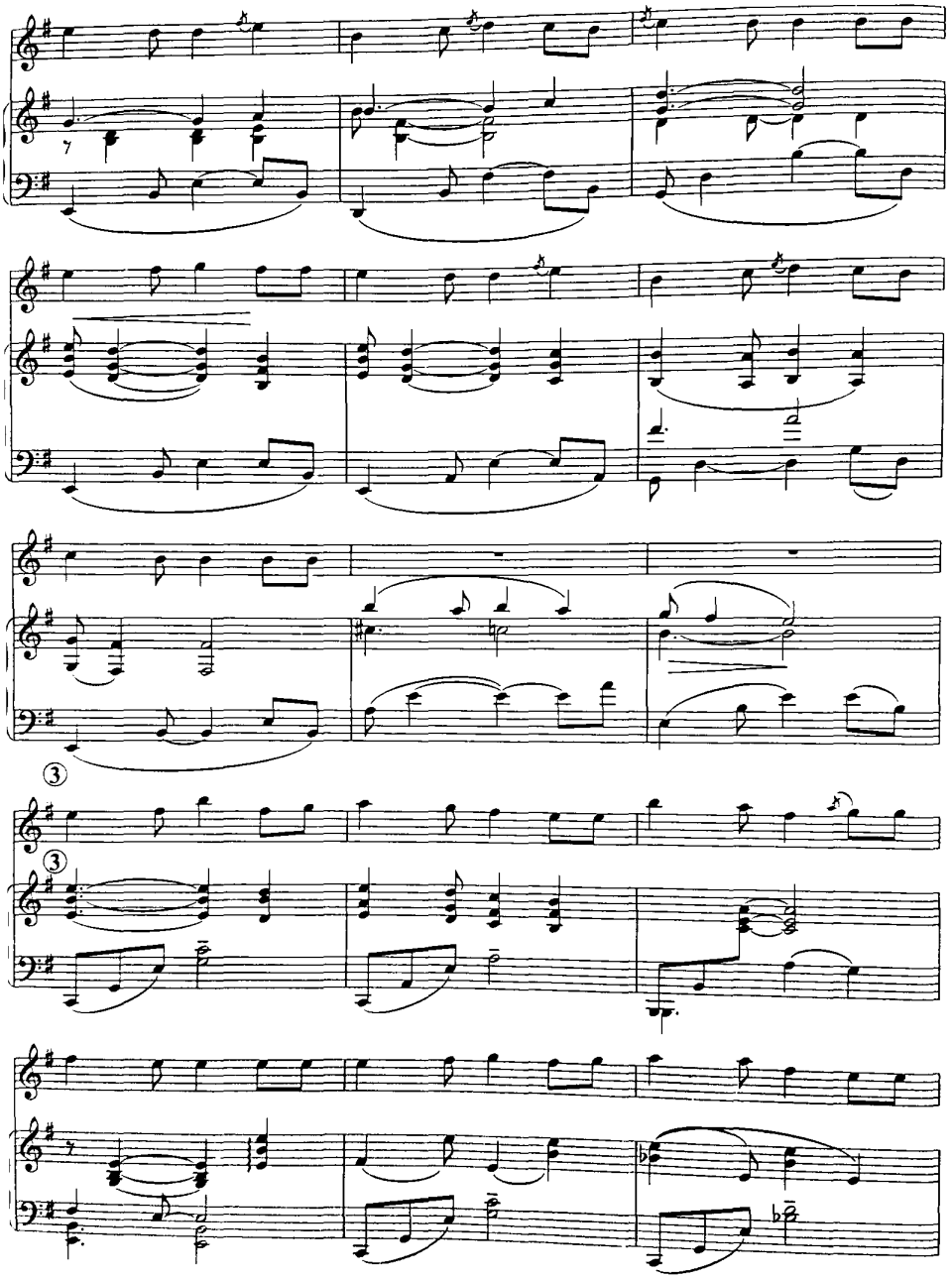

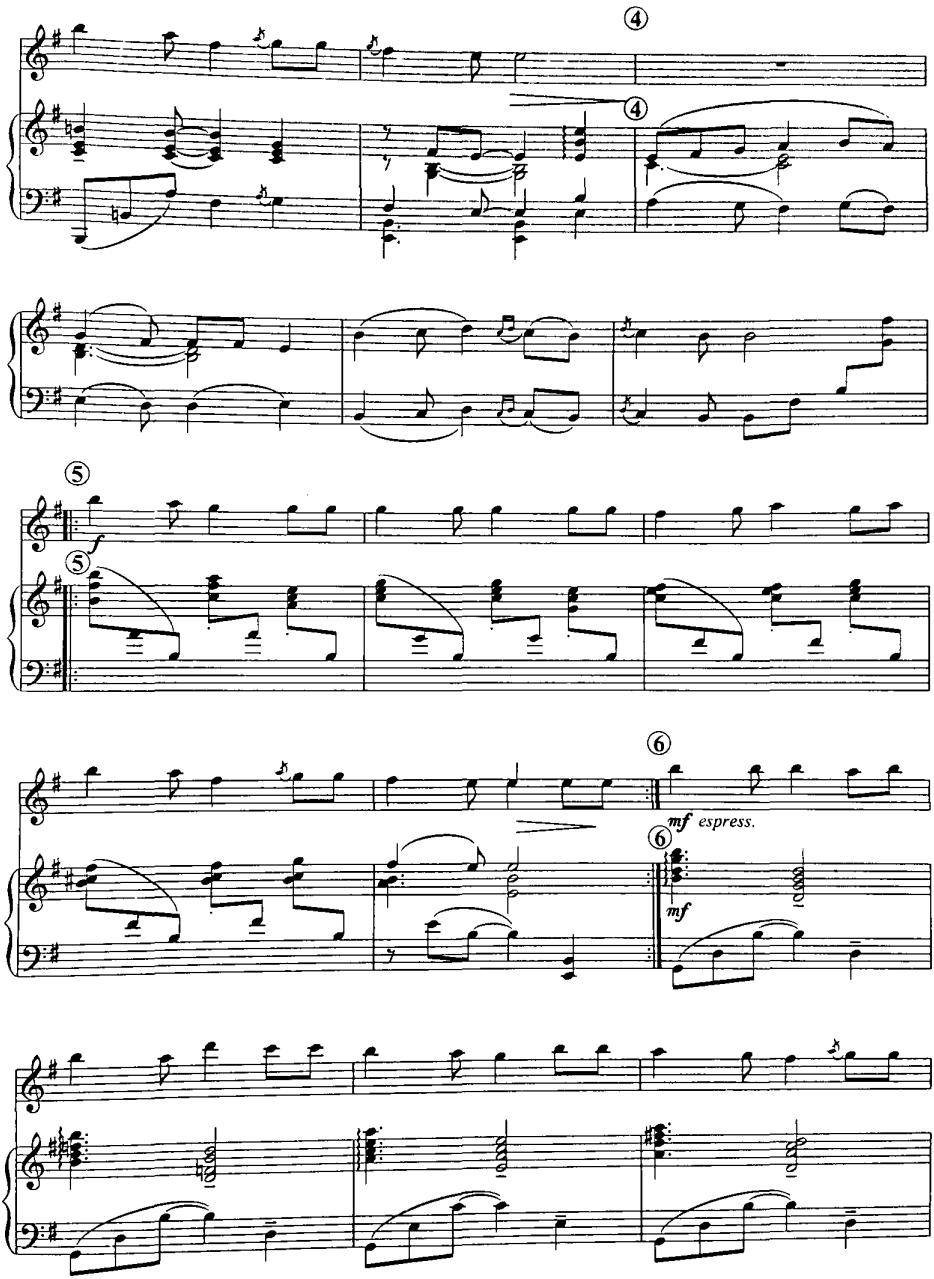
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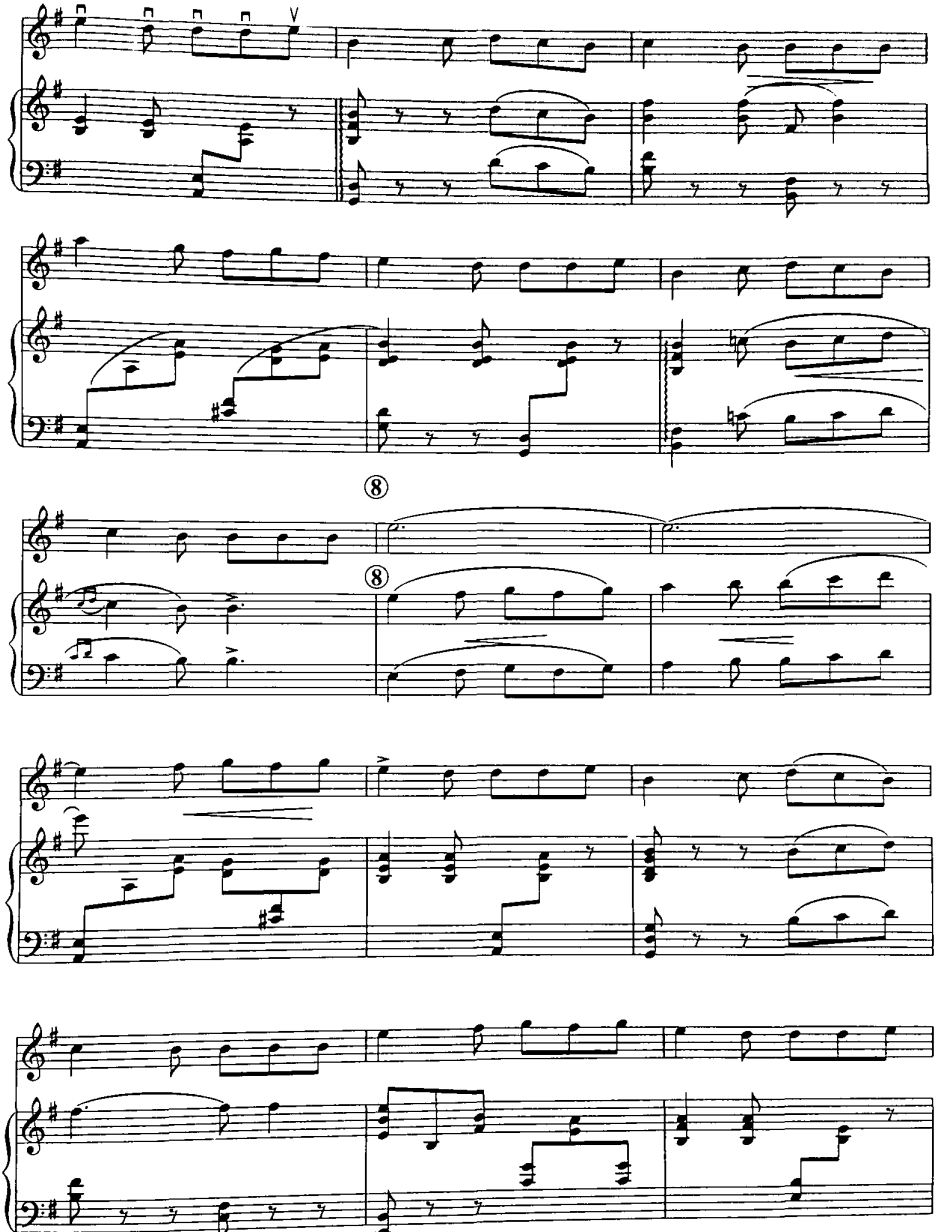

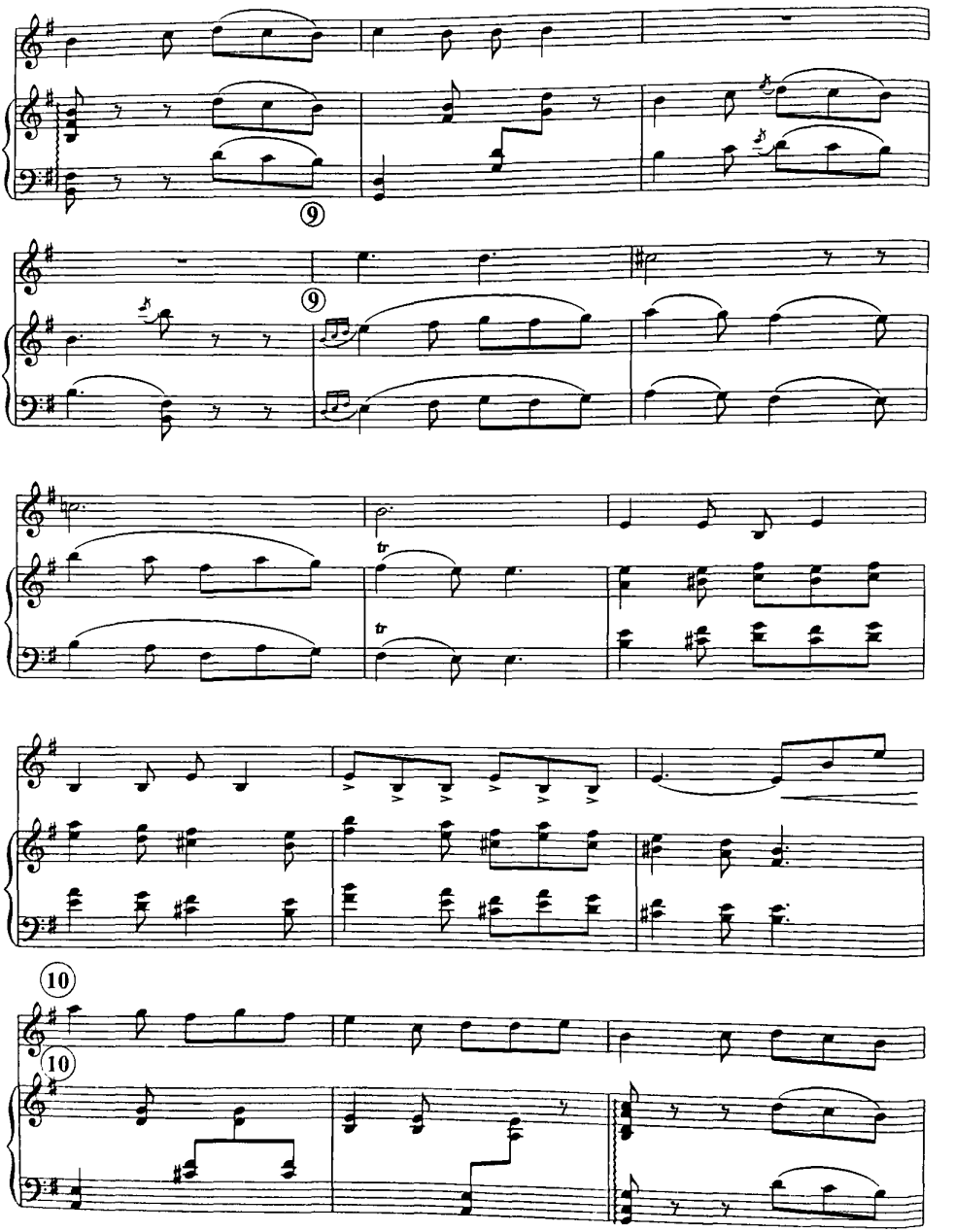
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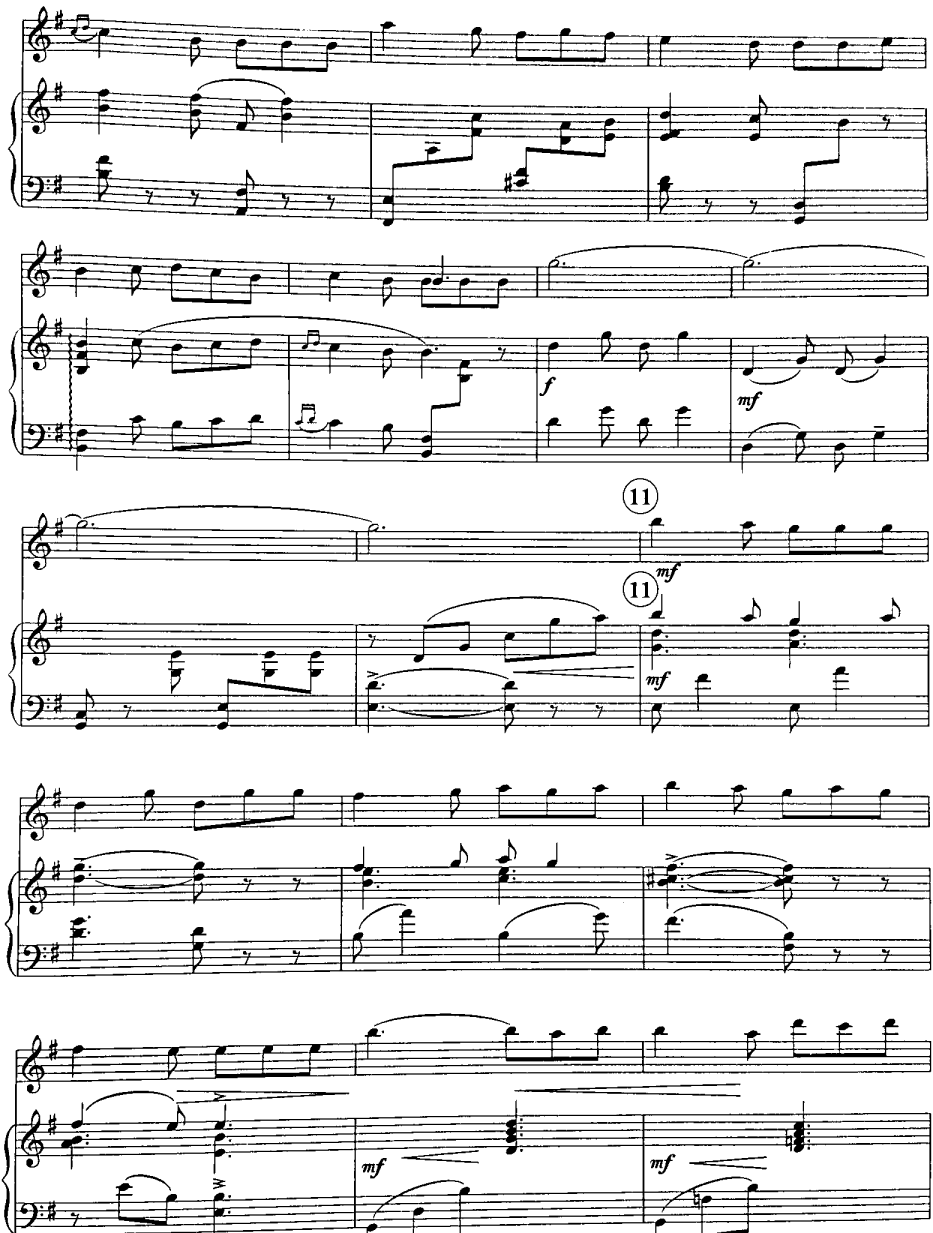
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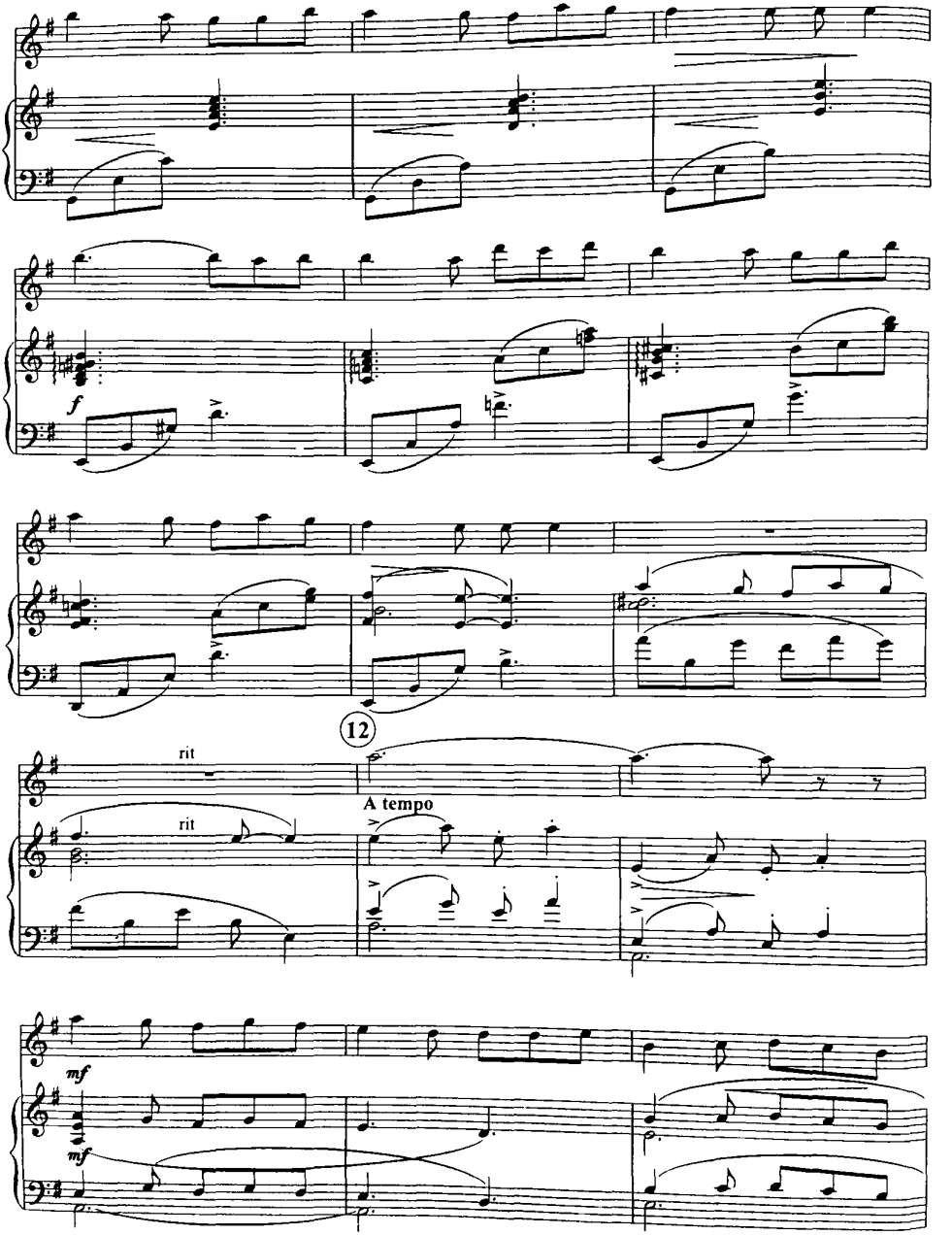
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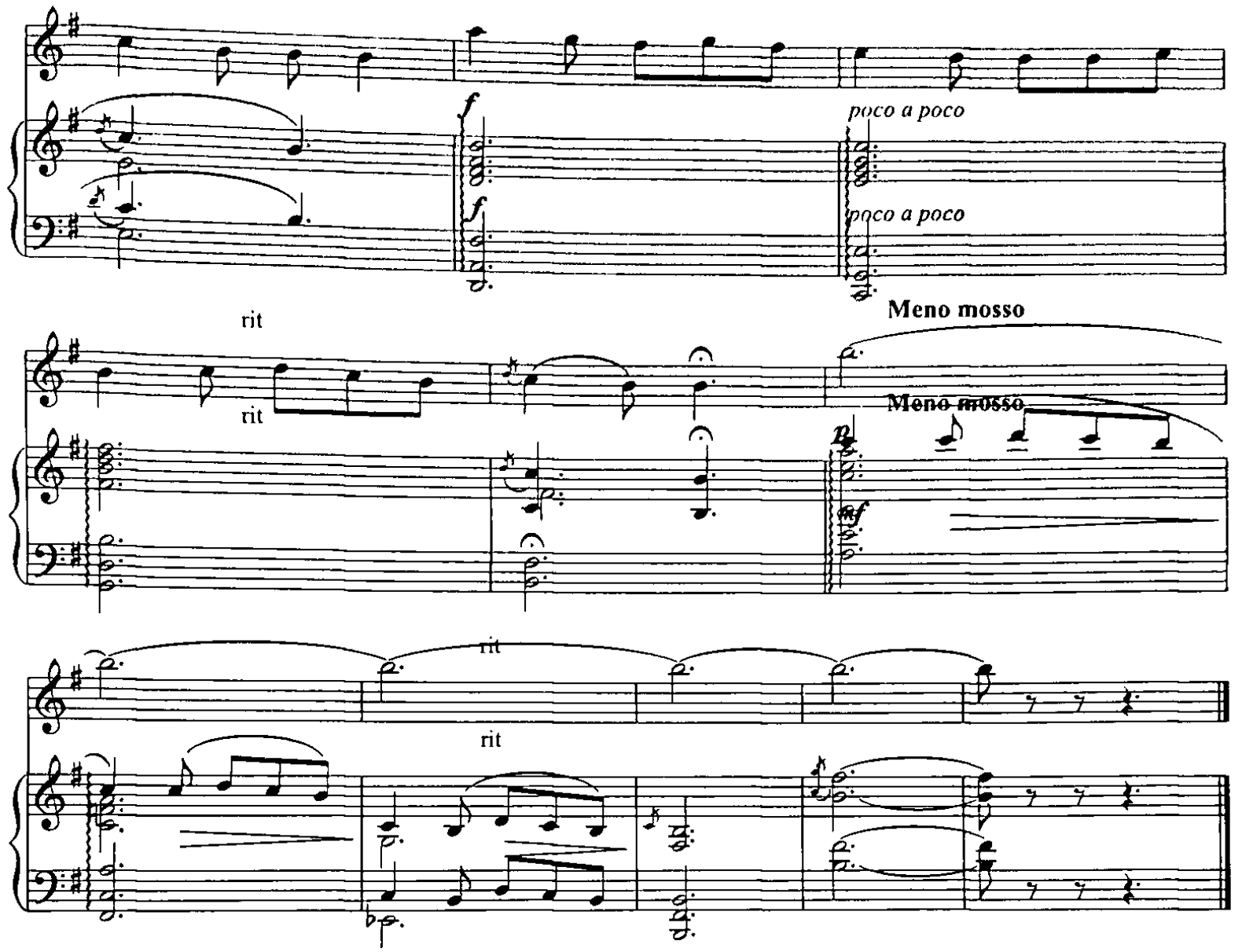
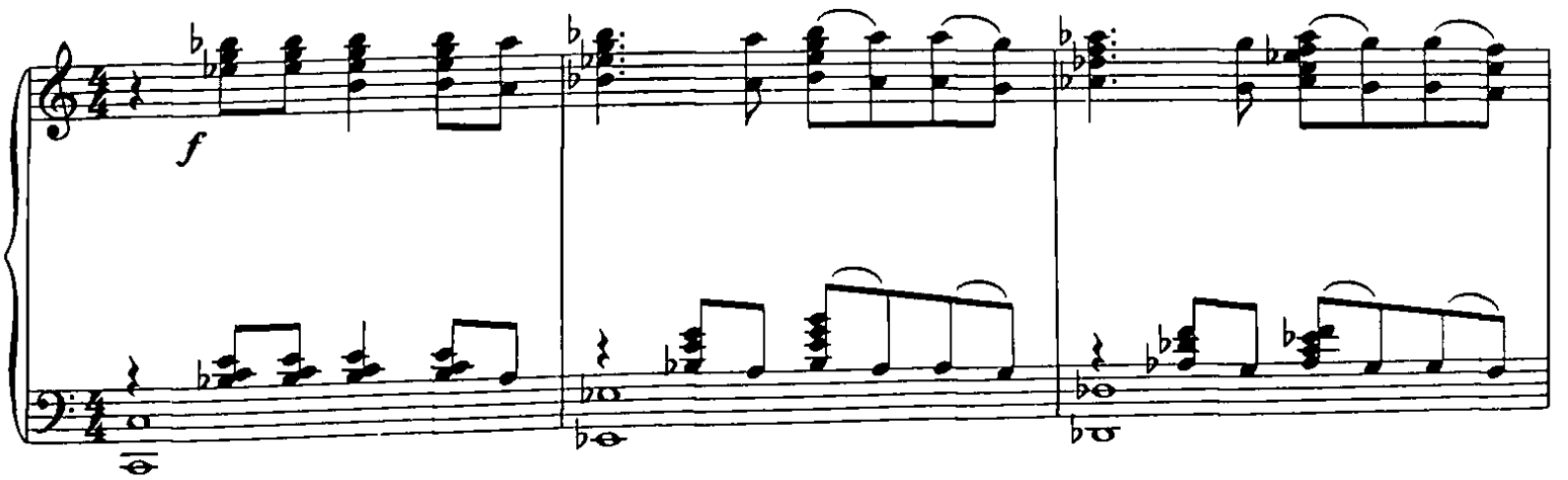


SO‘ZSIZ QO‘SHIQ

So‘zsiz qo‘shiq — kuyini S. Aleskerov yozgan. Bu kuy rez va qisqa rez (detashe) har bir notani o‘z cho‘zimiga qarab alohida rez bilan chalishni taqozo etadi. Asarni afg‘on rubobida chalish qulay, kuy o‘ziga xos ohangda jarang topadi. Buni ilk bor G‘. Ergashev ijro etgan.

C. Aleskerov



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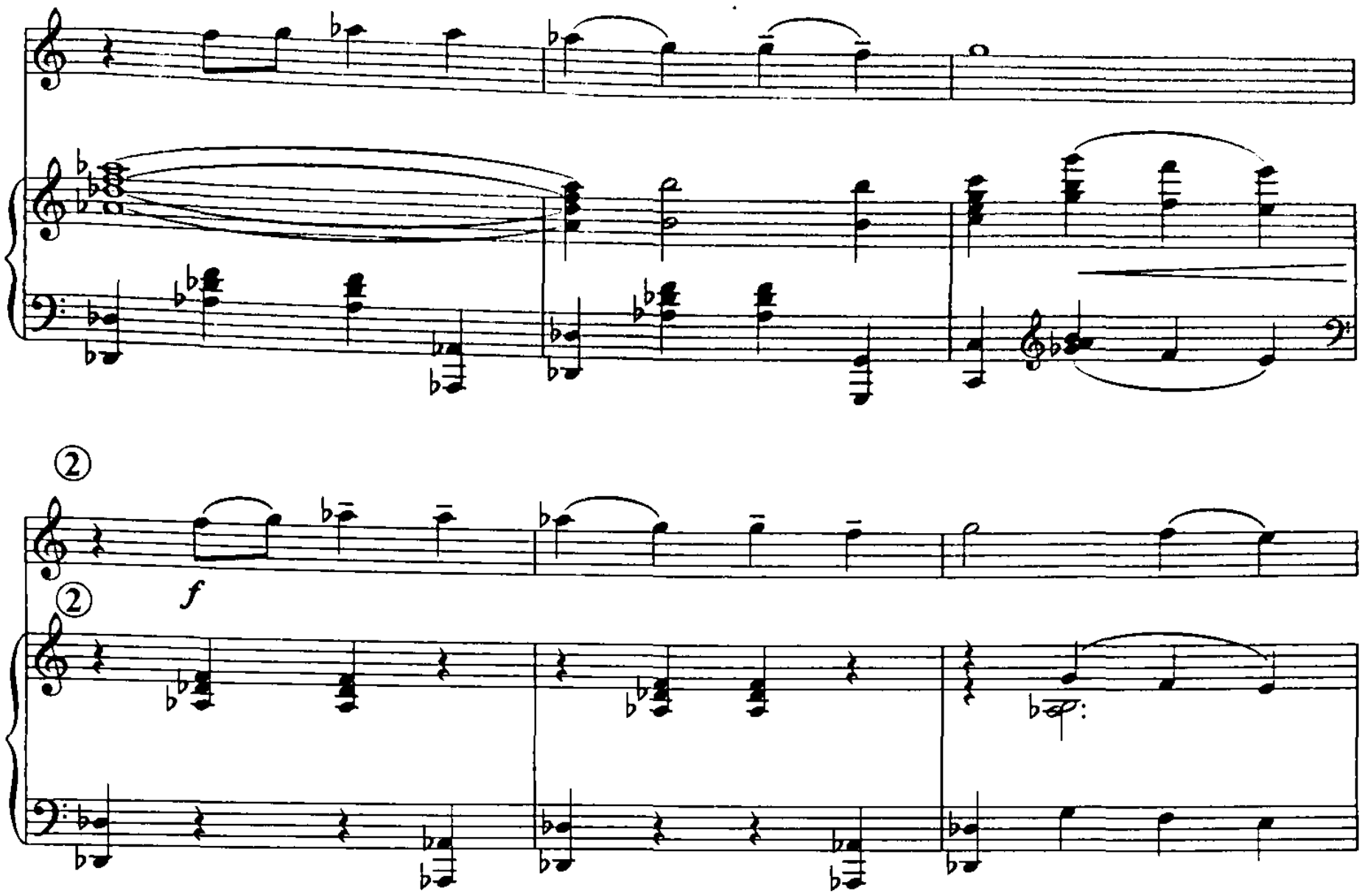
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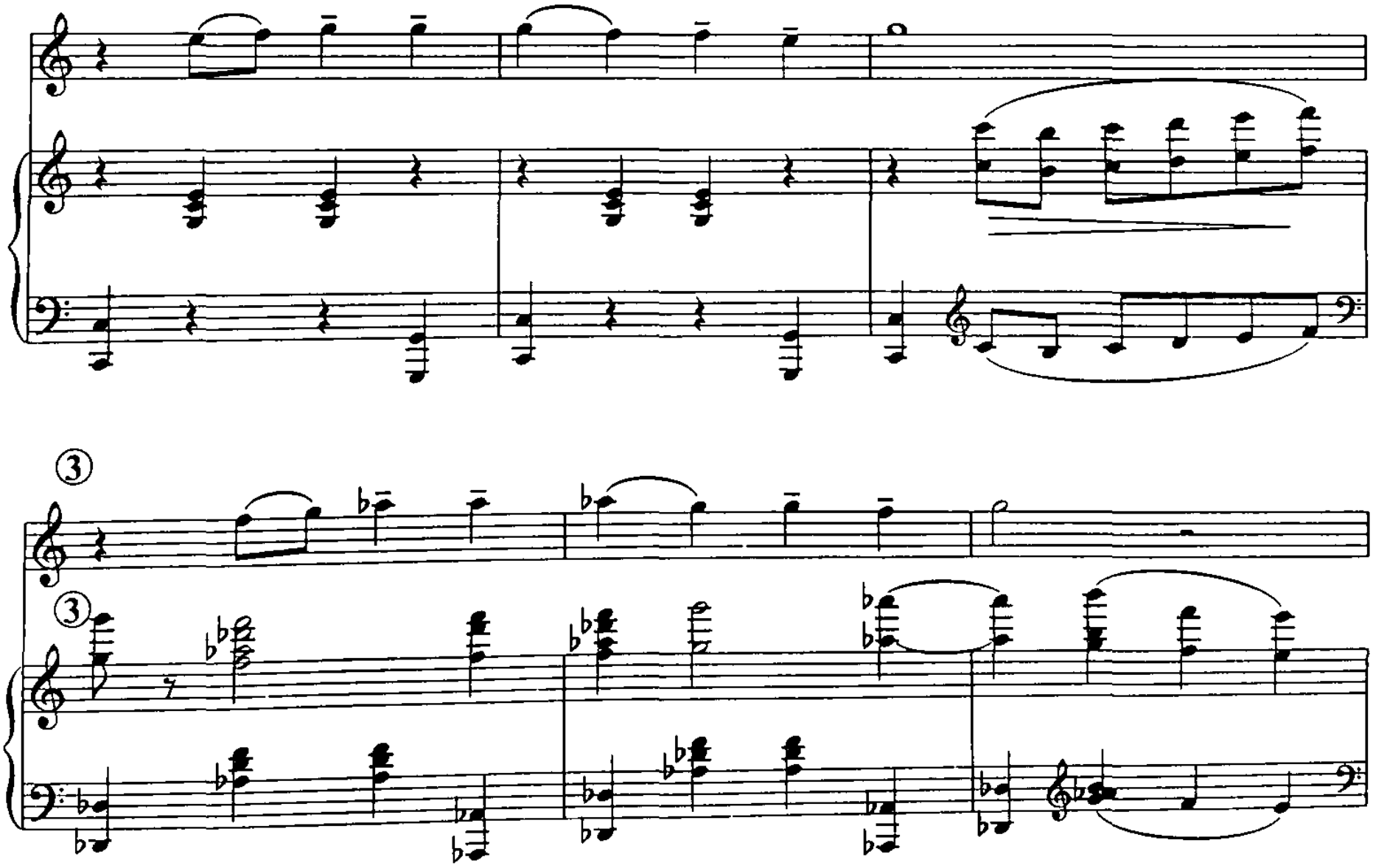
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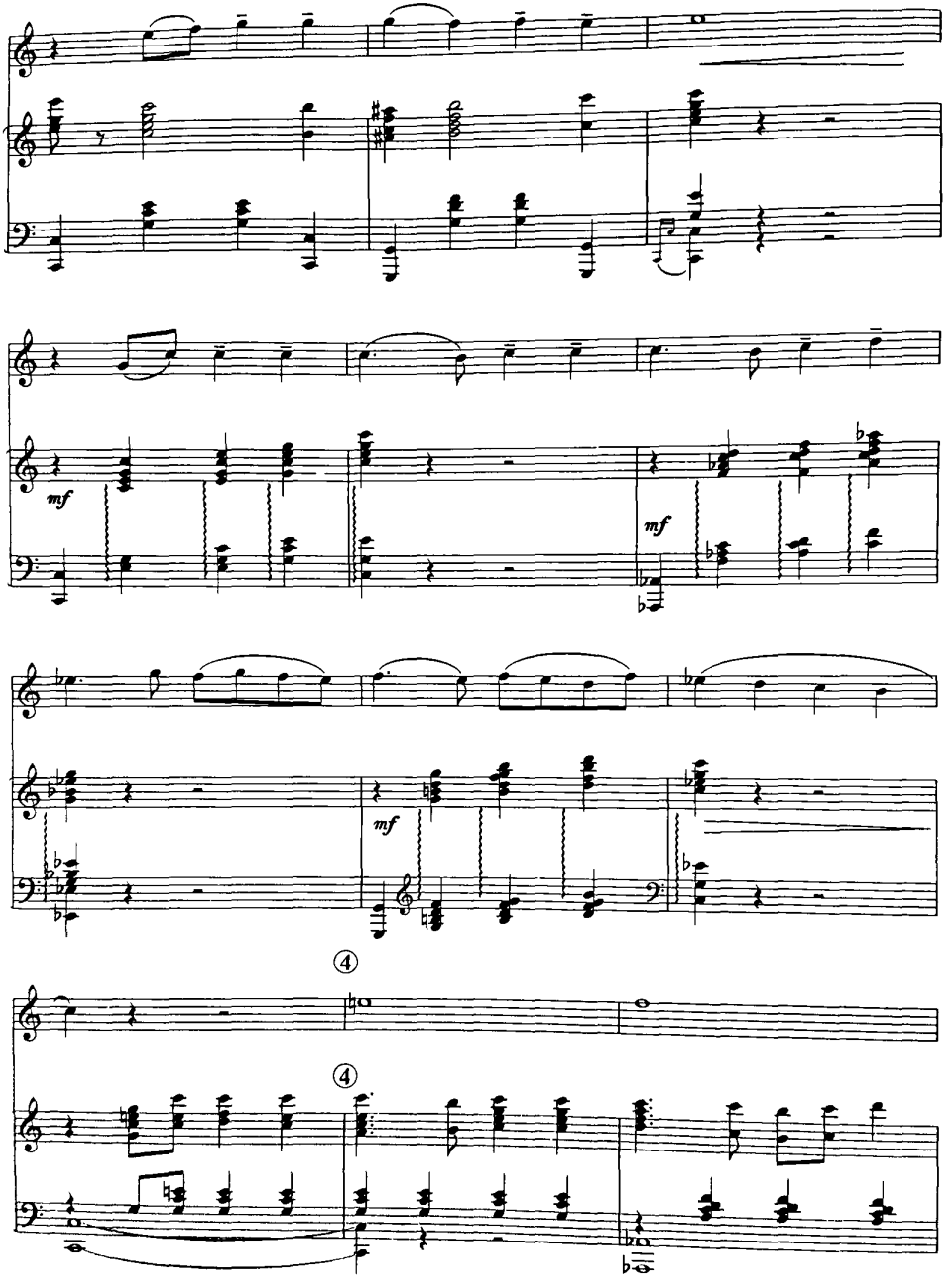
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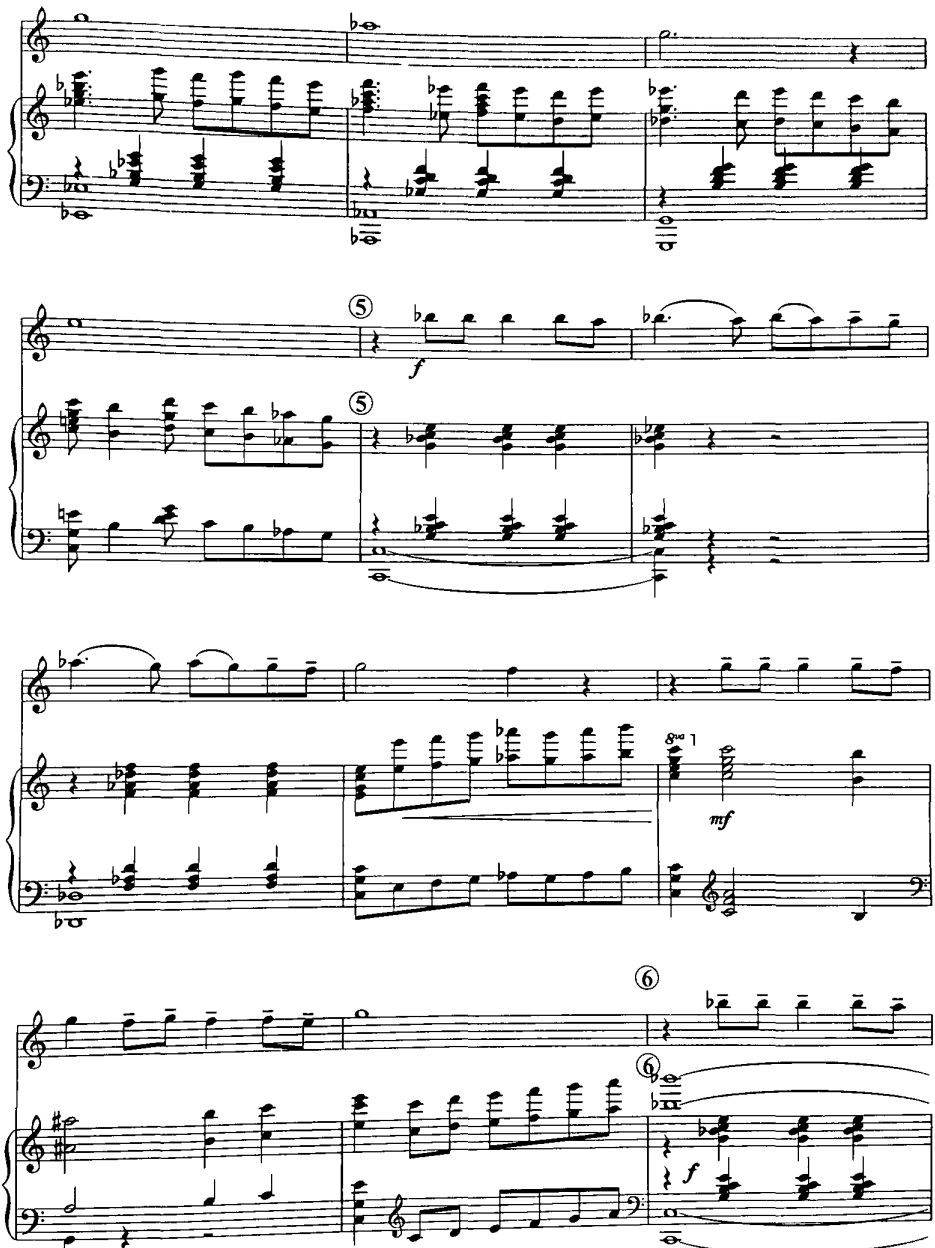
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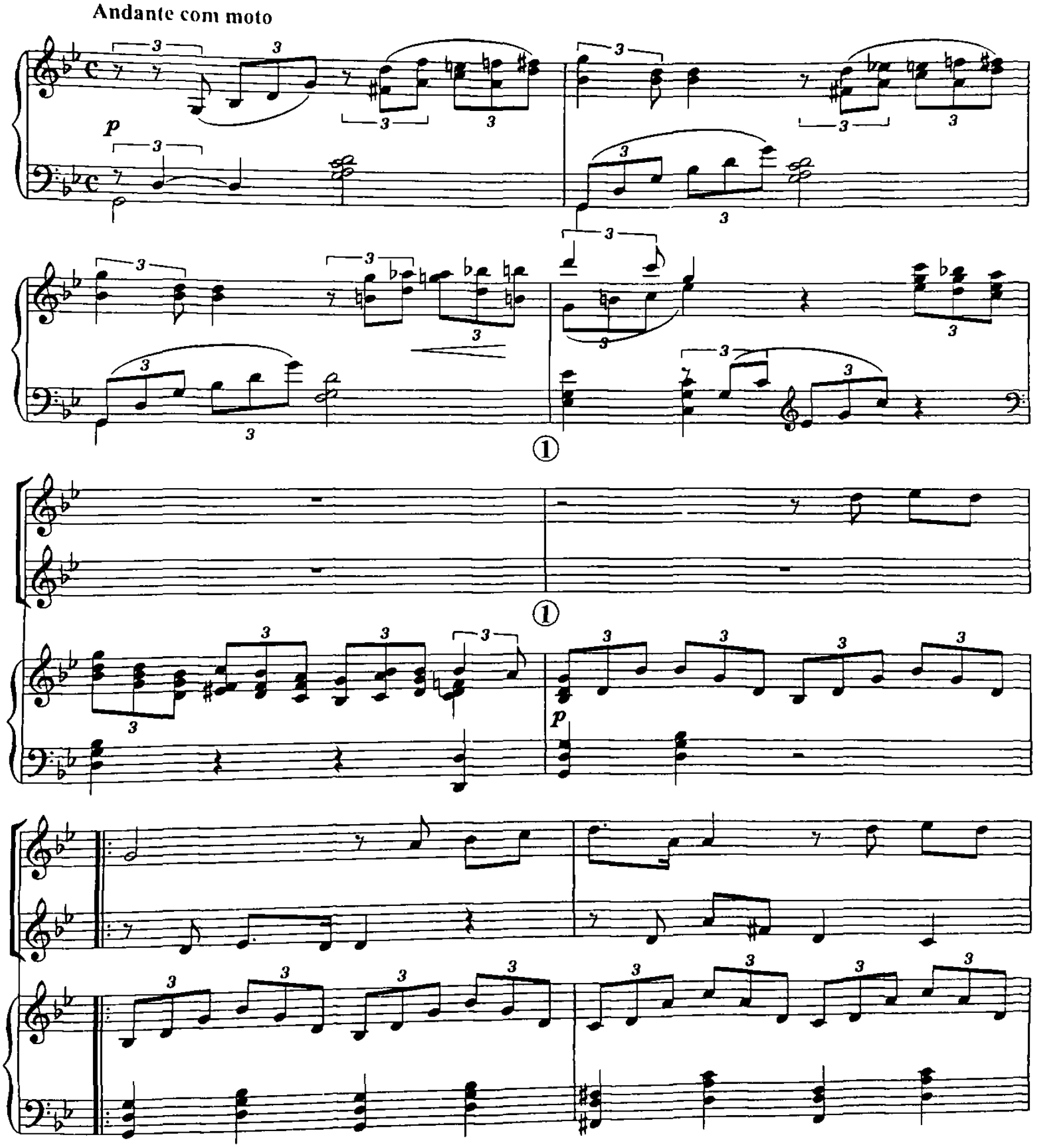
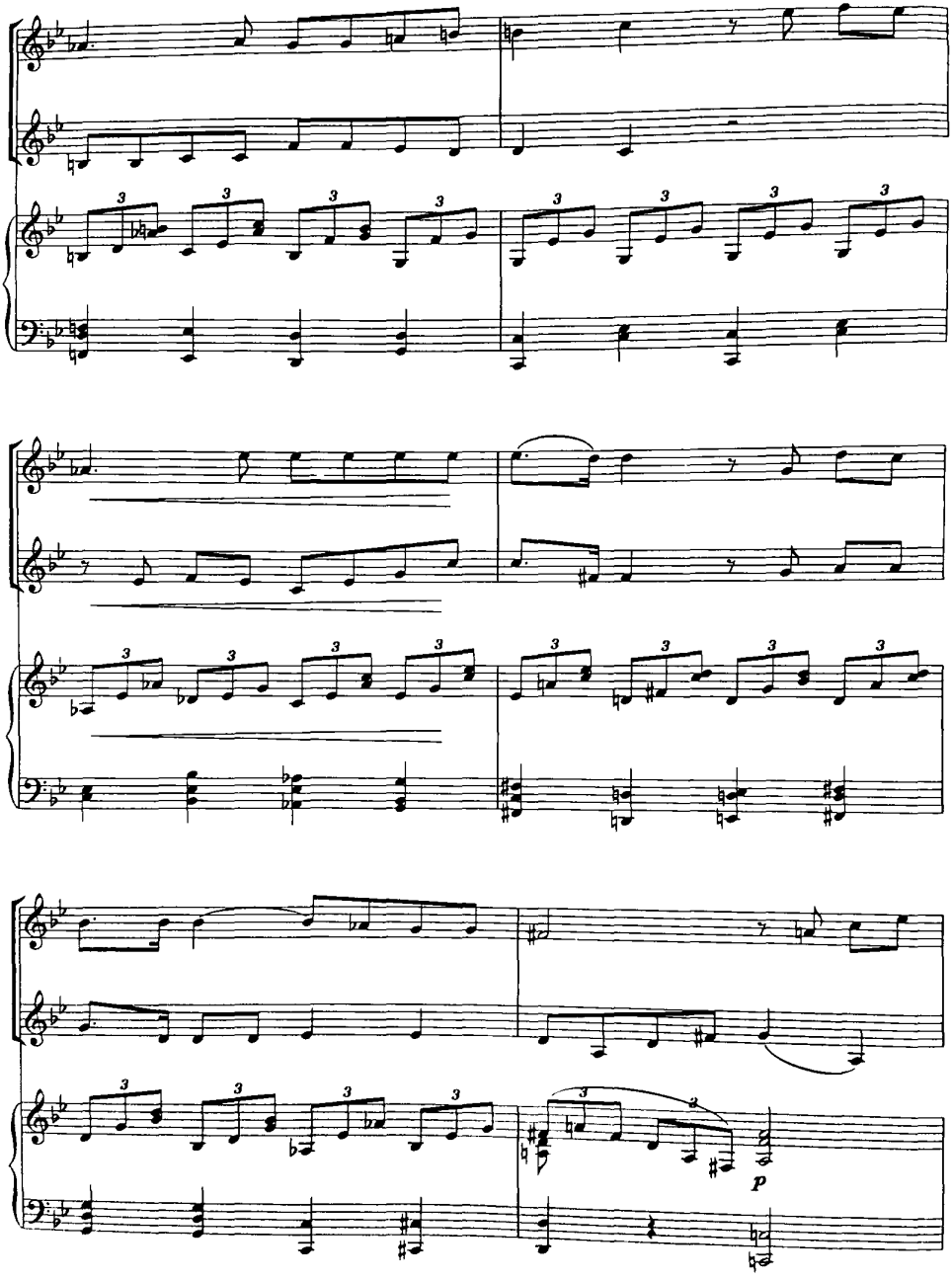
YEVGENIY ONEGIN

Tatyana va Olga duyeti

Tatyana va Olga duyeti — P. Chaykovskiyni «Yevgeniy Onegin» operasidandir. Bu duyetni afg'on rubobchilar jo'rnavoz bo'lib, har biri alohida o'z matnini ijro etishi lozim. Bu o'quvchilarda ansambl, orkestrda o'z matnini ijro etayotib, qolgan tovushlarning ham qanday jarang topishiga e'tibor berish qobiliyatini o'stirishda xizmati beqiyosdir.

P. Chaykovskiy

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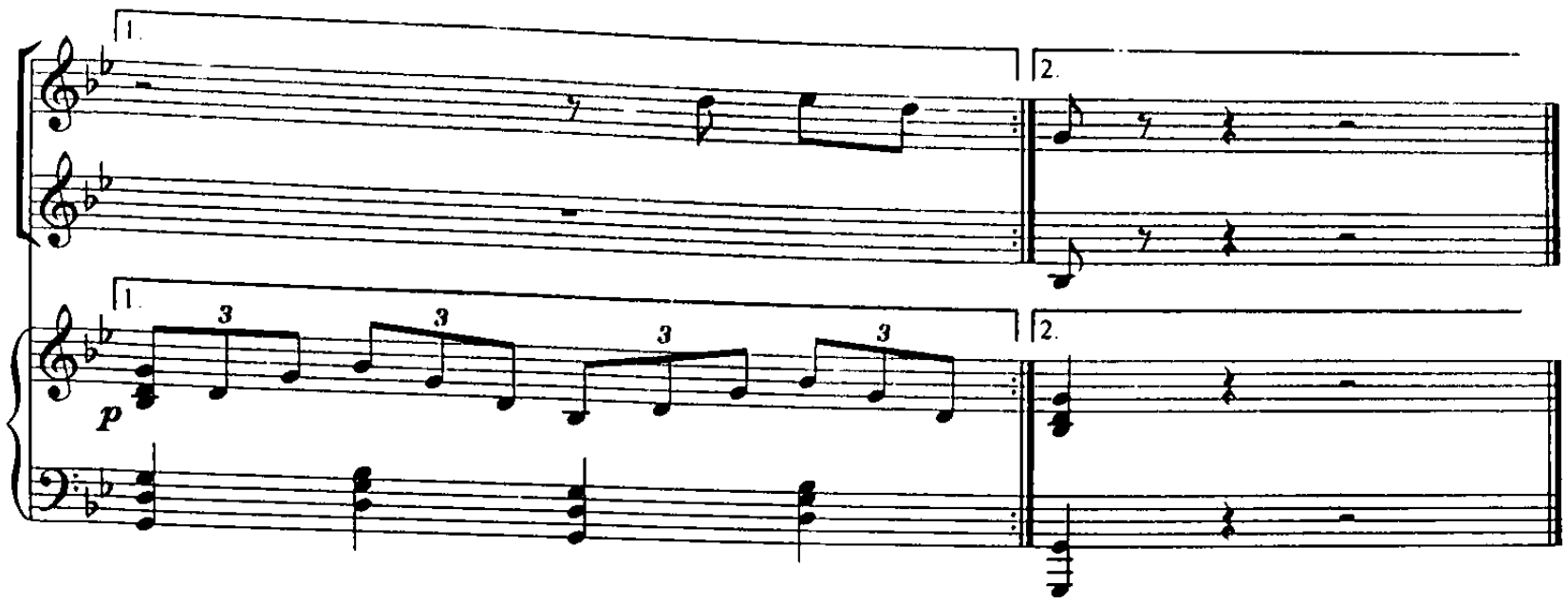
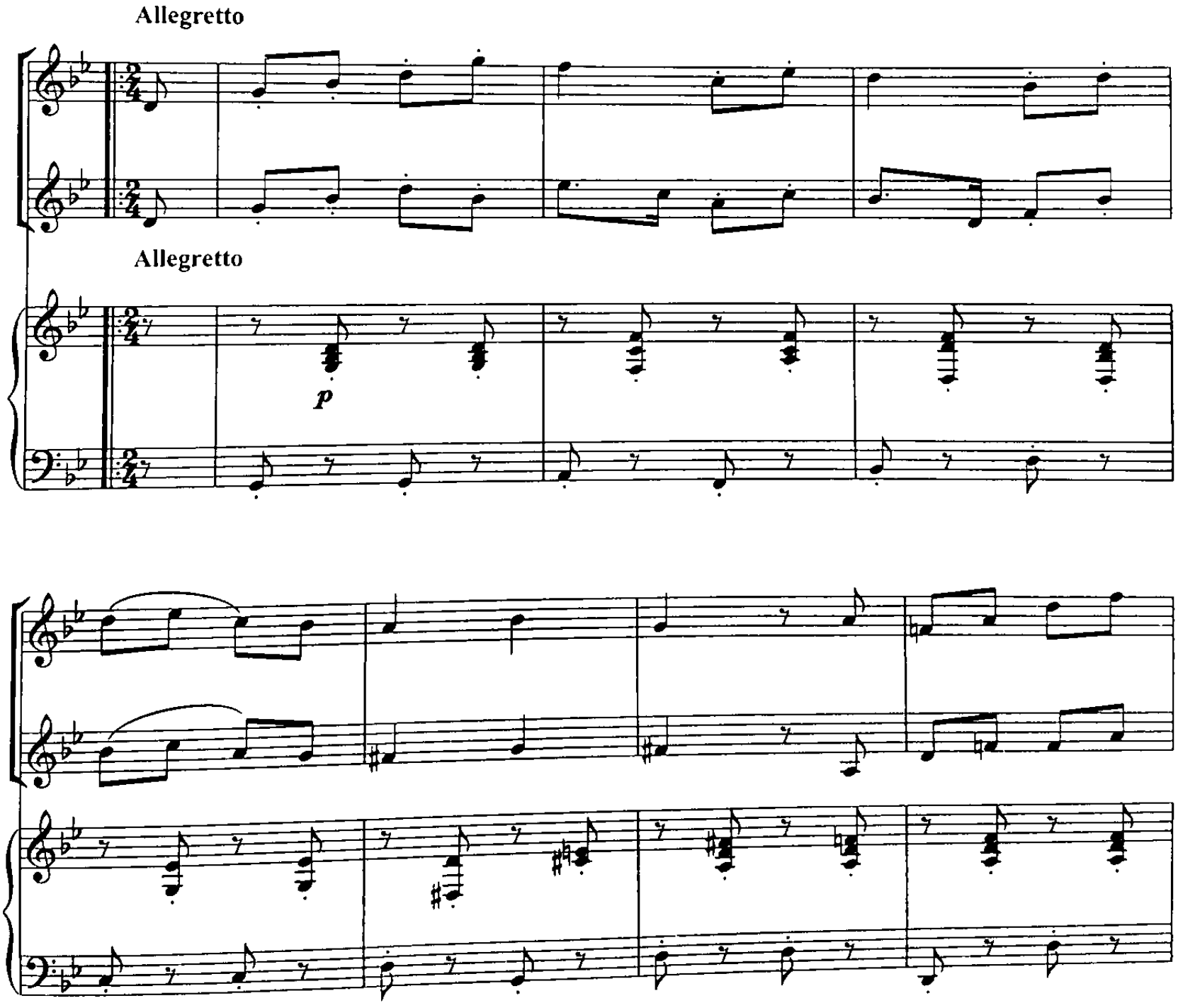


OPA-SINGILLAR

Opa-singillar — duyet asari I. Brams tomonidan yozilgan. Bu duyetni ikki afg'on rubobchi alohida o'z matnlariga ega bo'lgan holda ijro etadilar.

I. Brams



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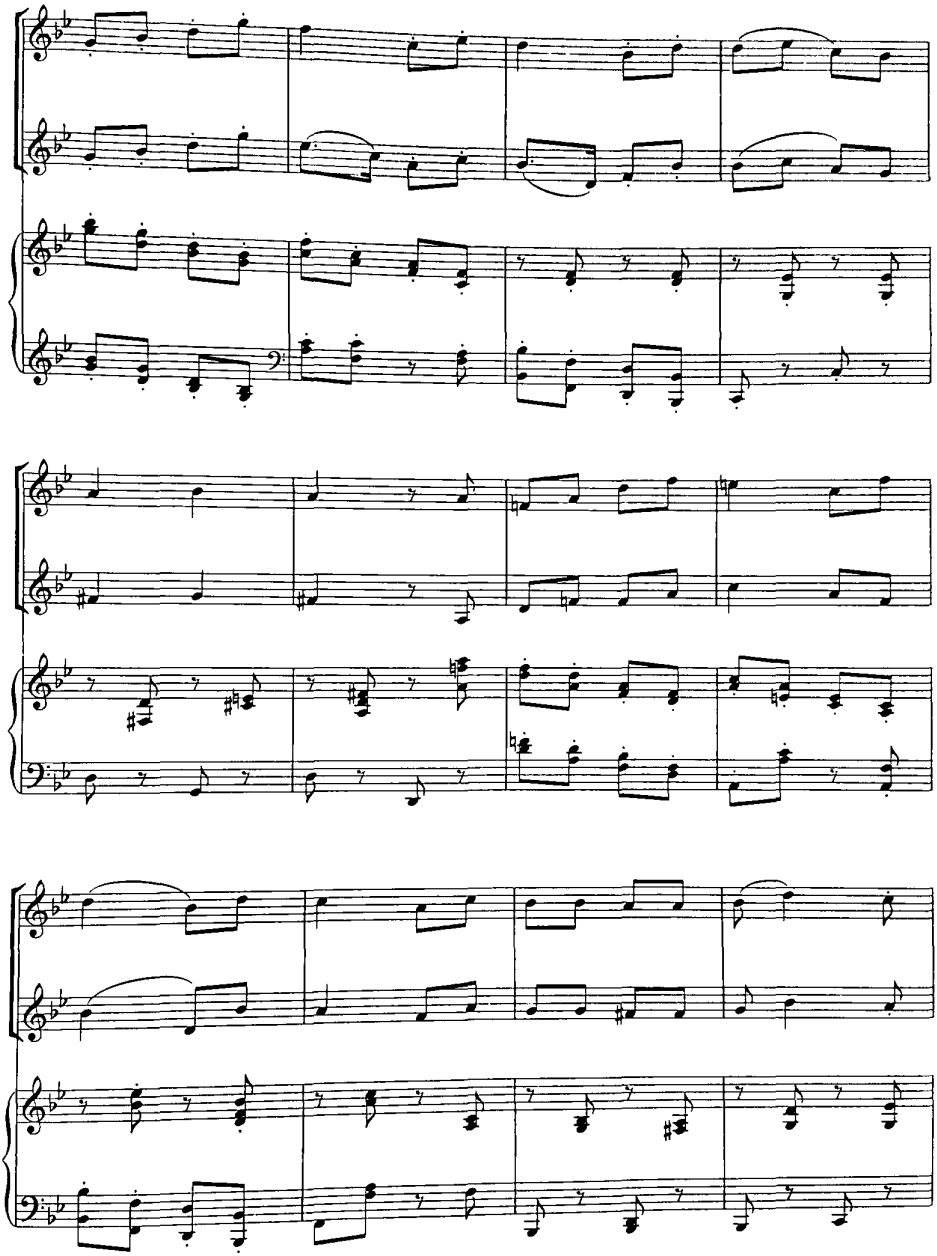

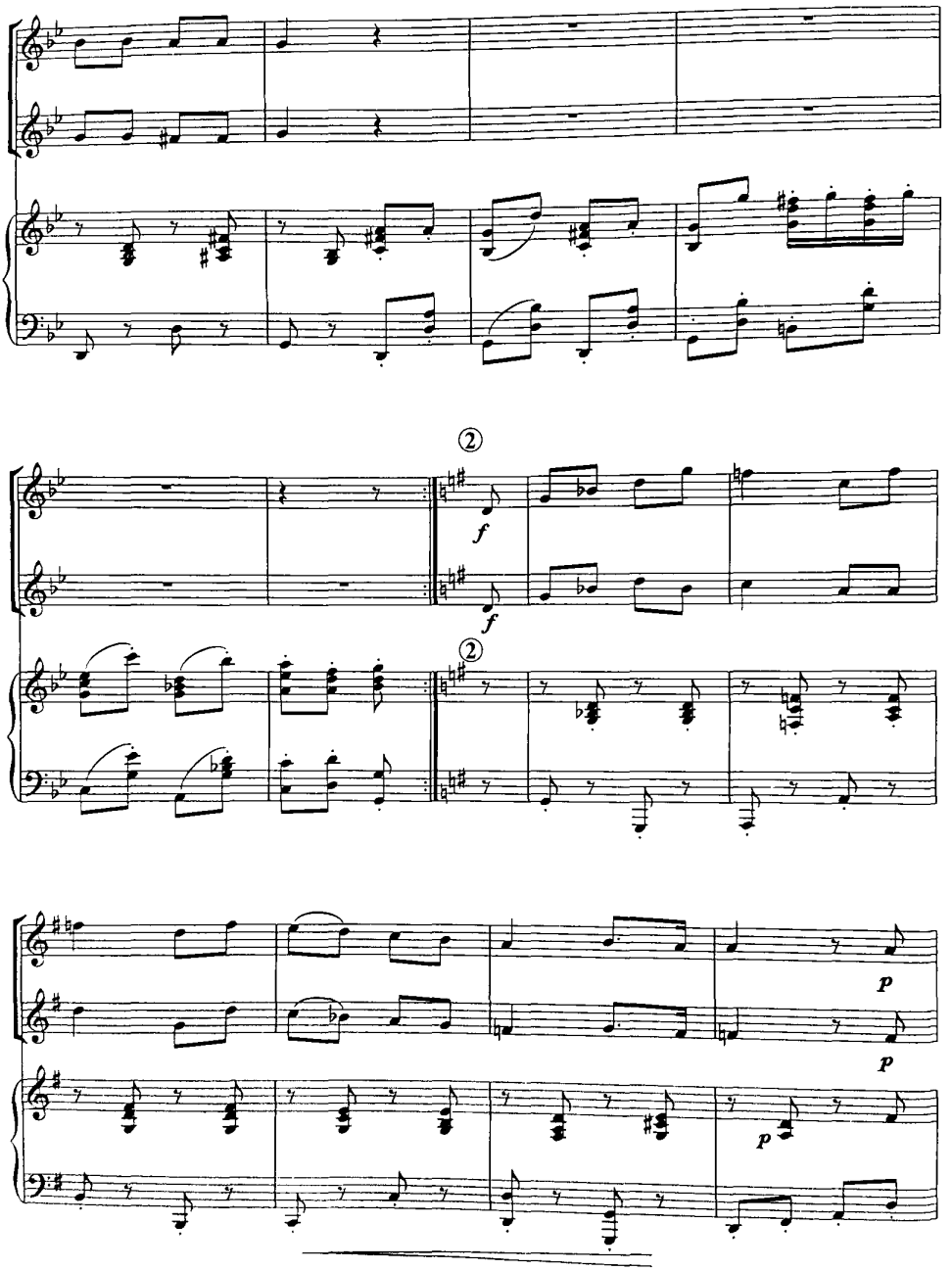
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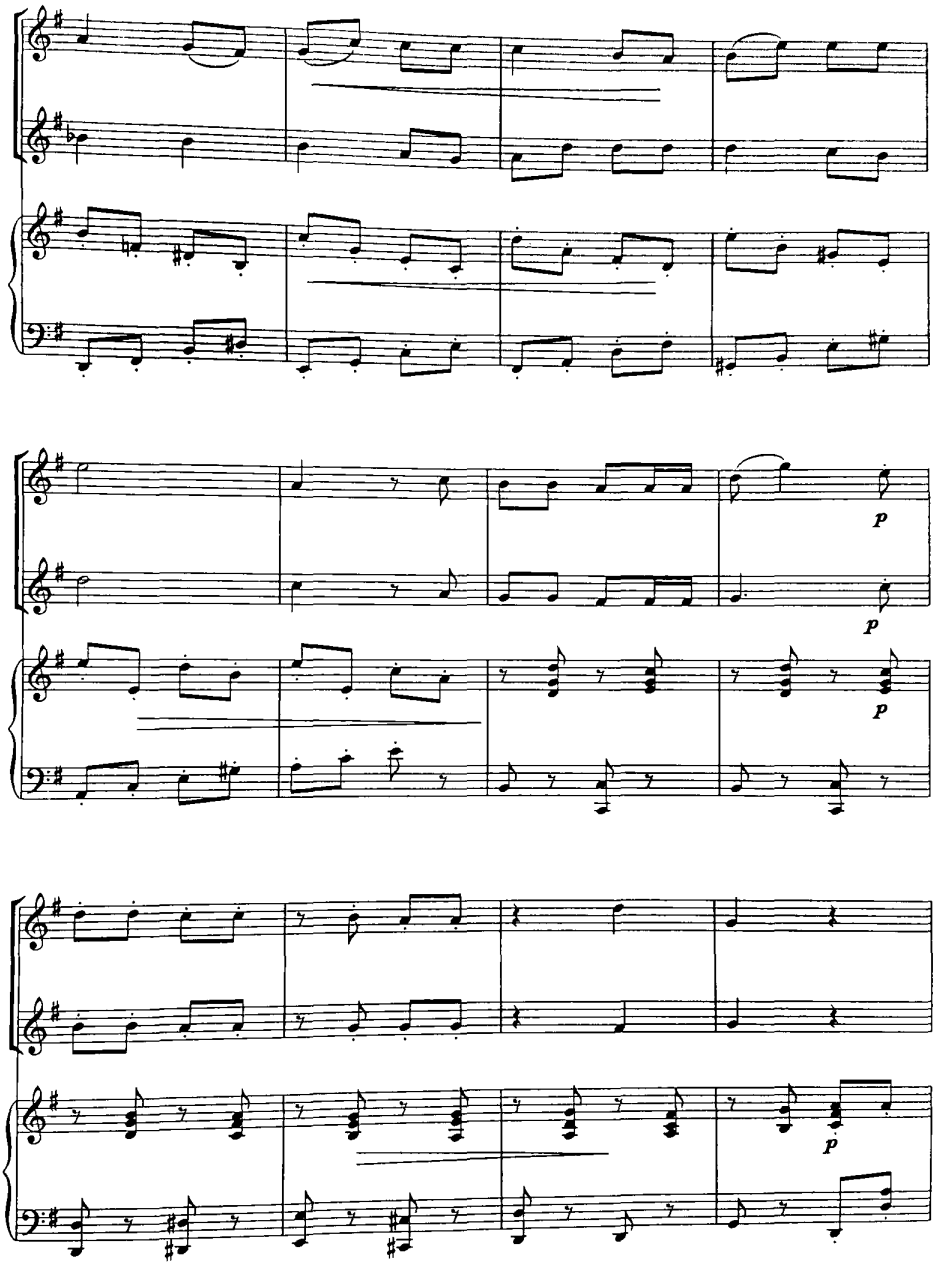
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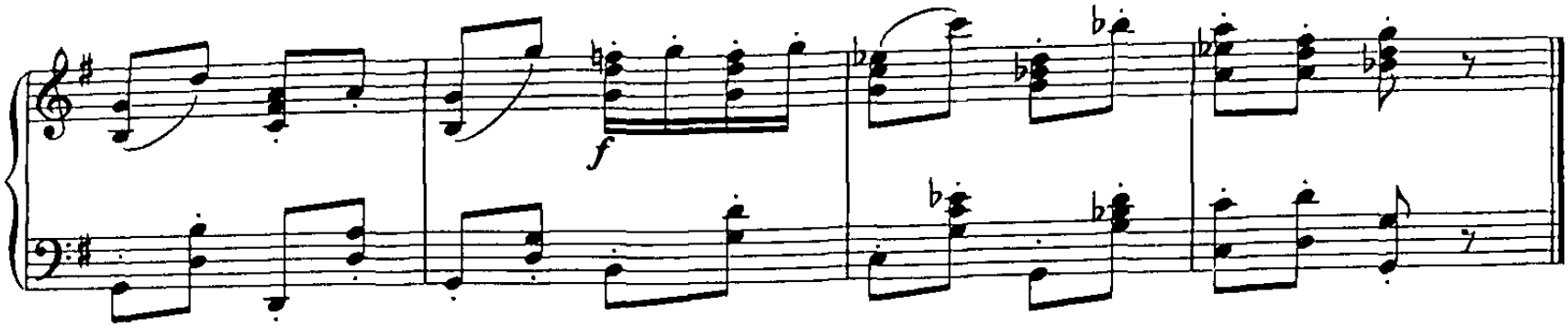
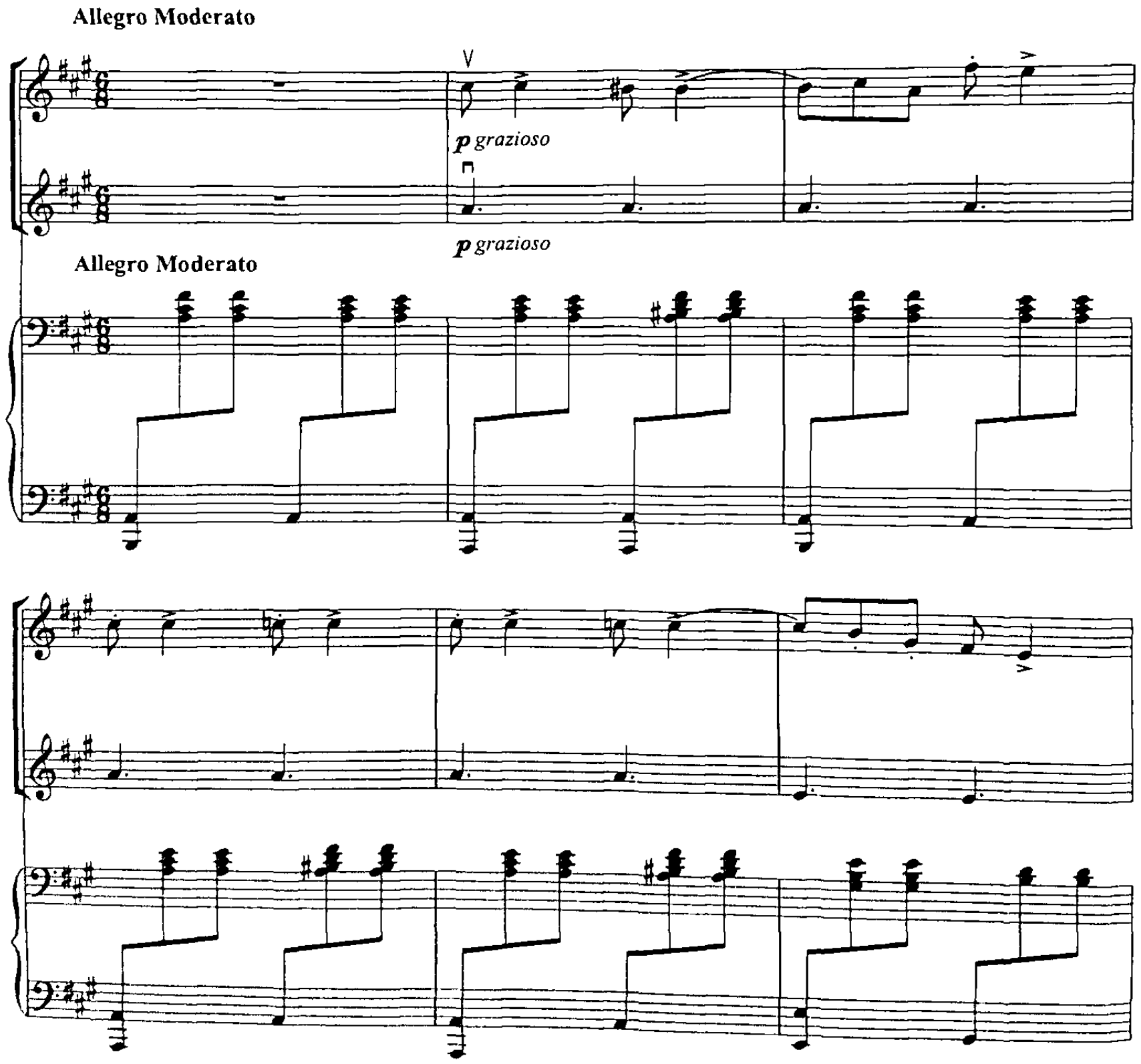


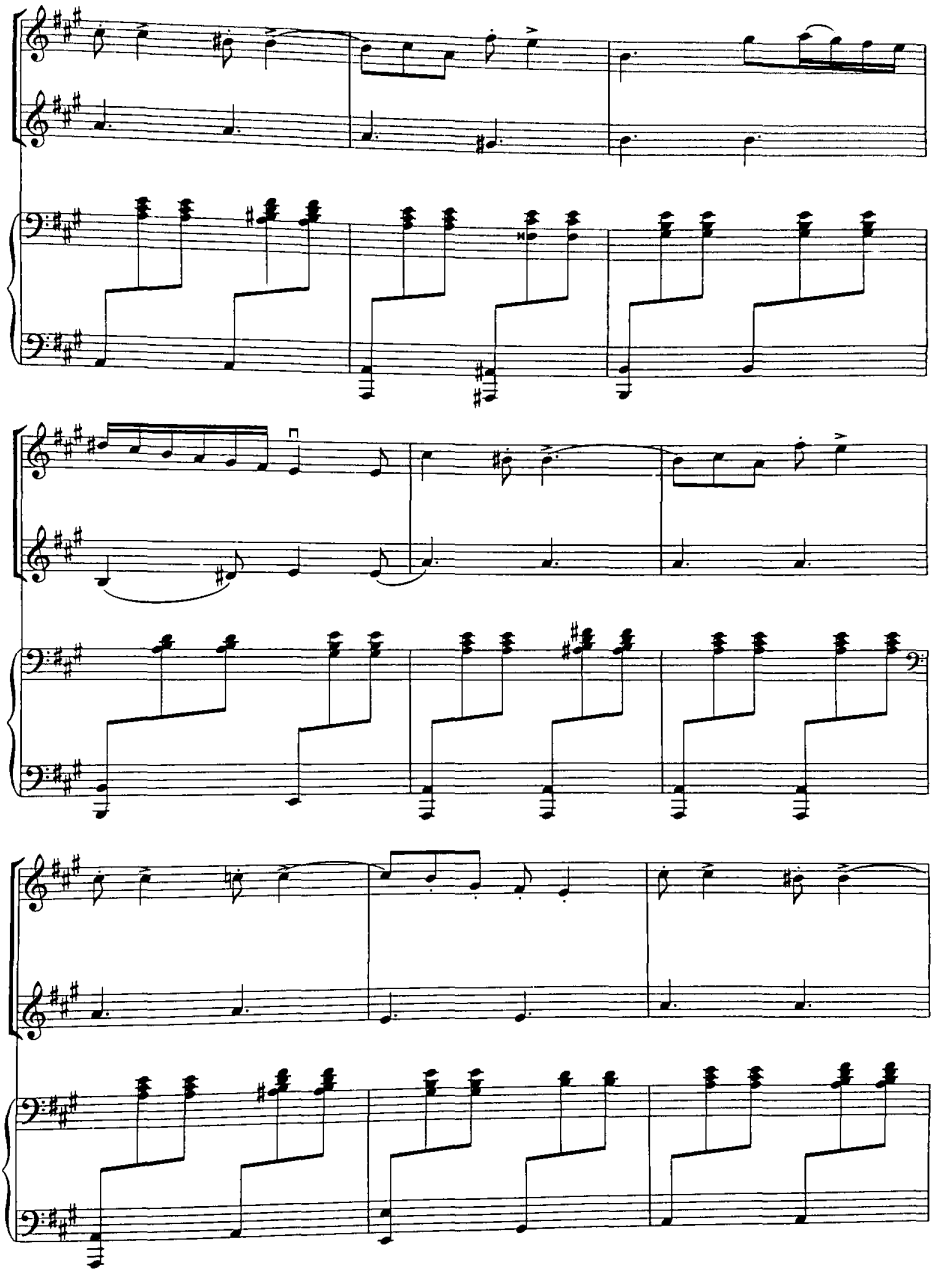
IVAN SUSANIN OPERASIDAN

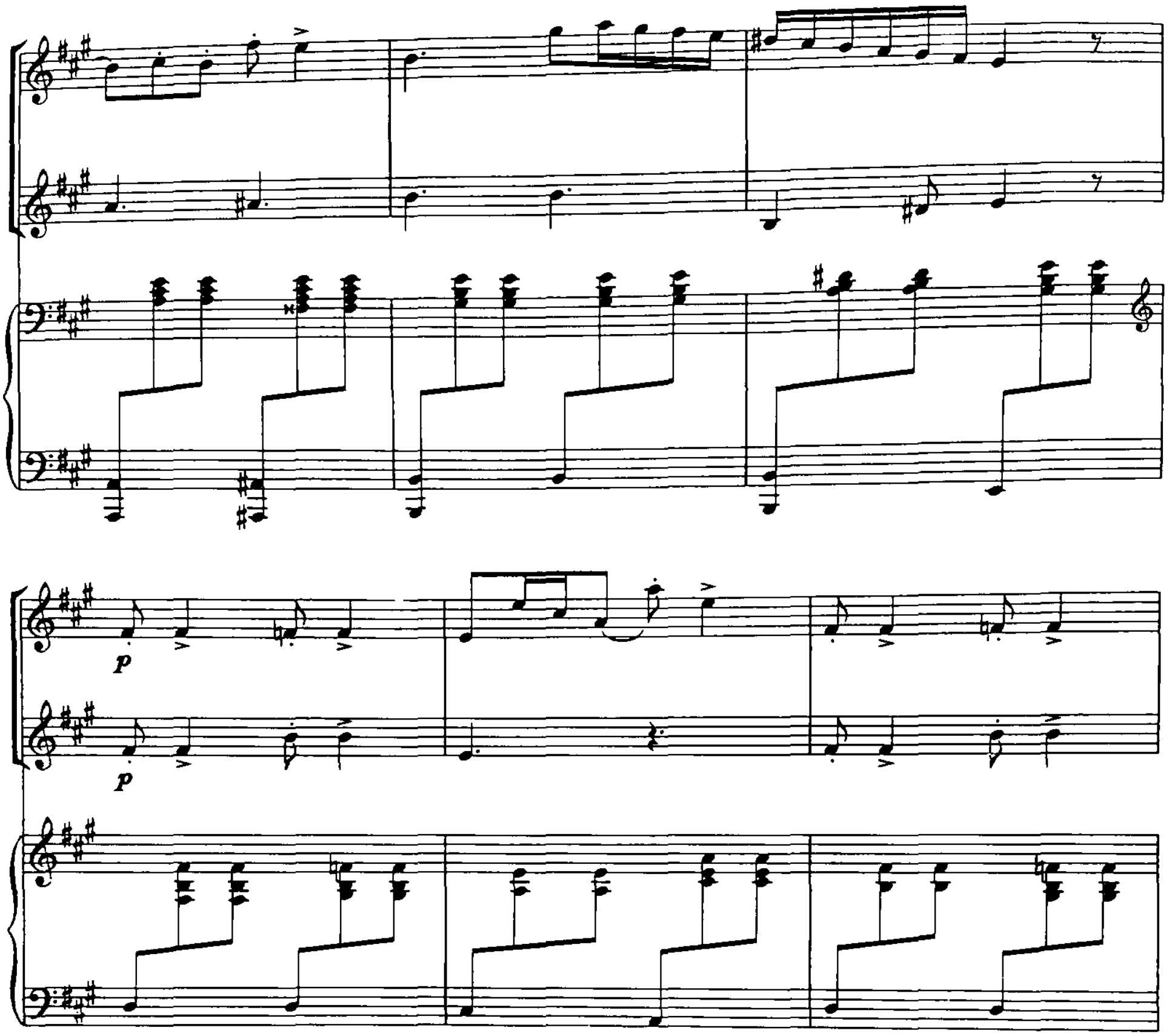
Raqs

Raqs duyeti M. Glinkaning «Ivan Susanin» operasidandir. Bu duyetni ikki afg'on rubobchi alohida o'z matnlariga ega bo'lgan holda chalishlari lozim.

M. Glinka



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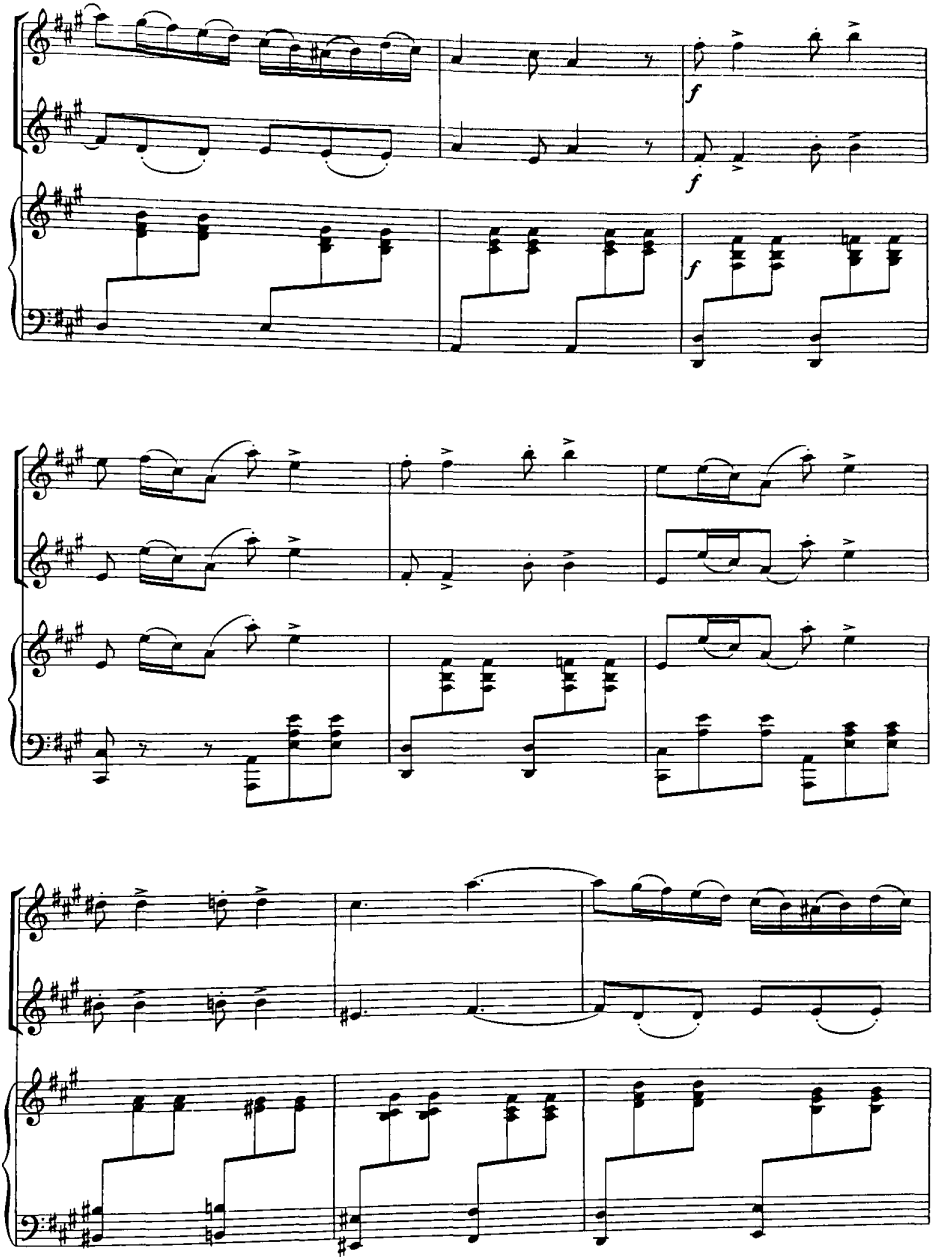
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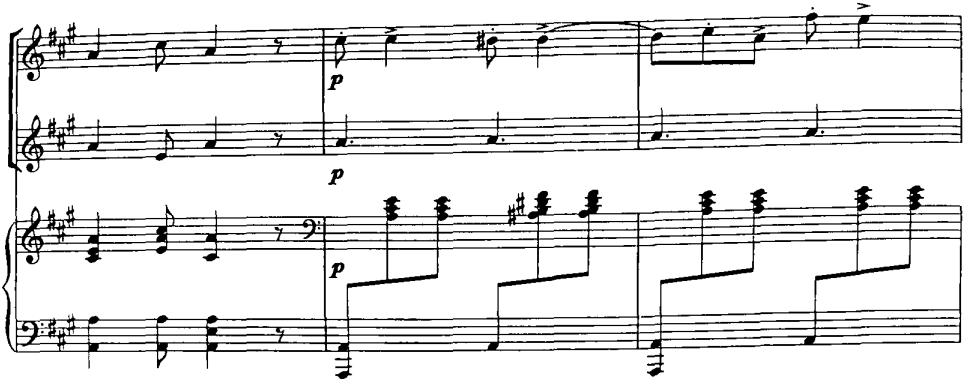
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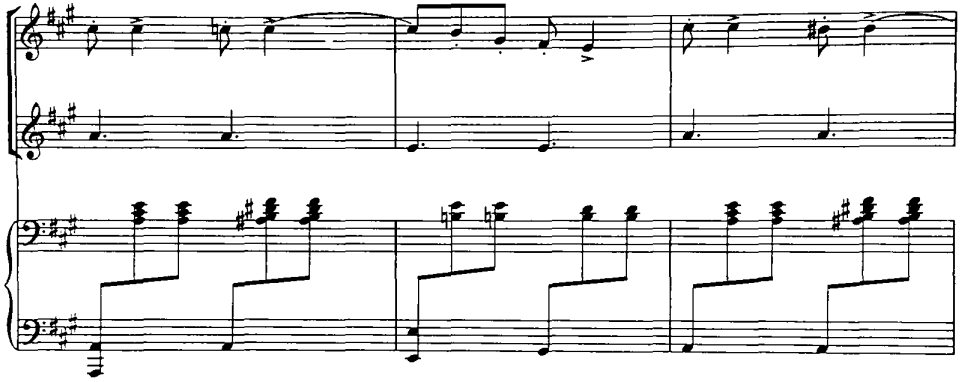

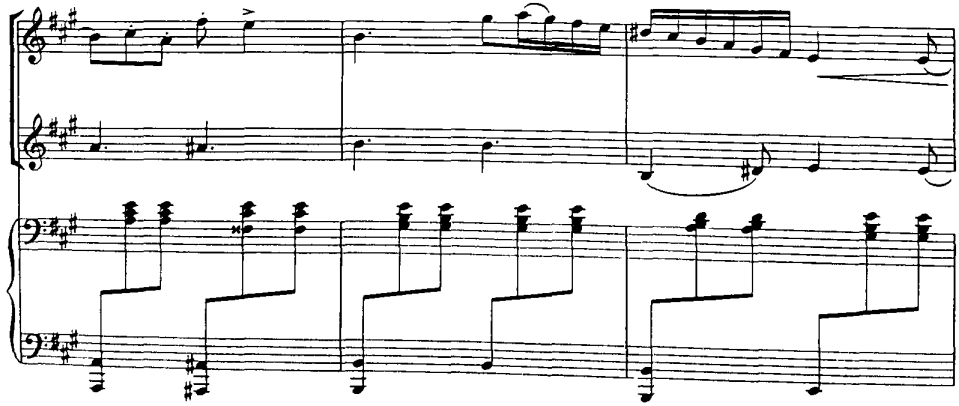

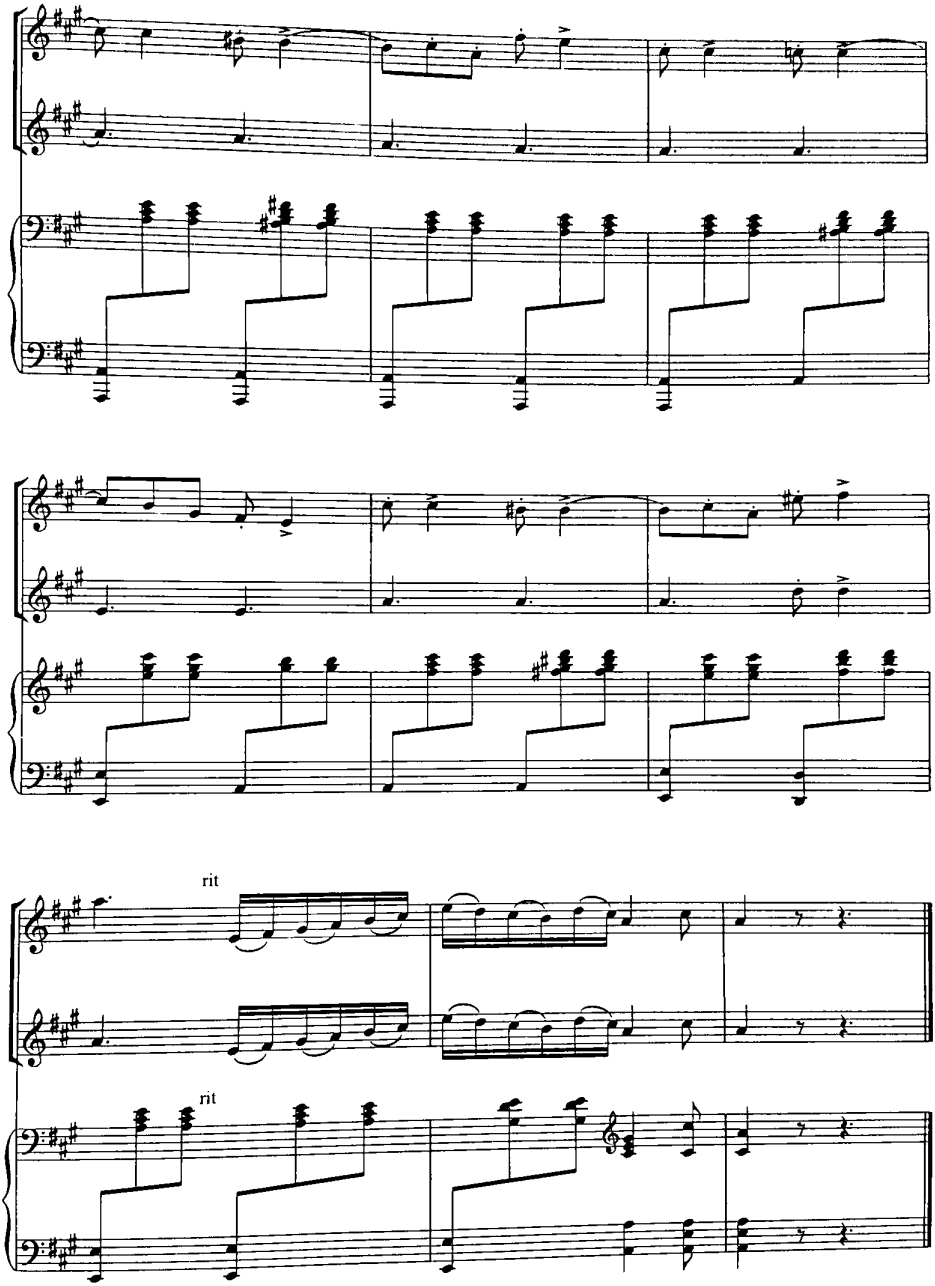
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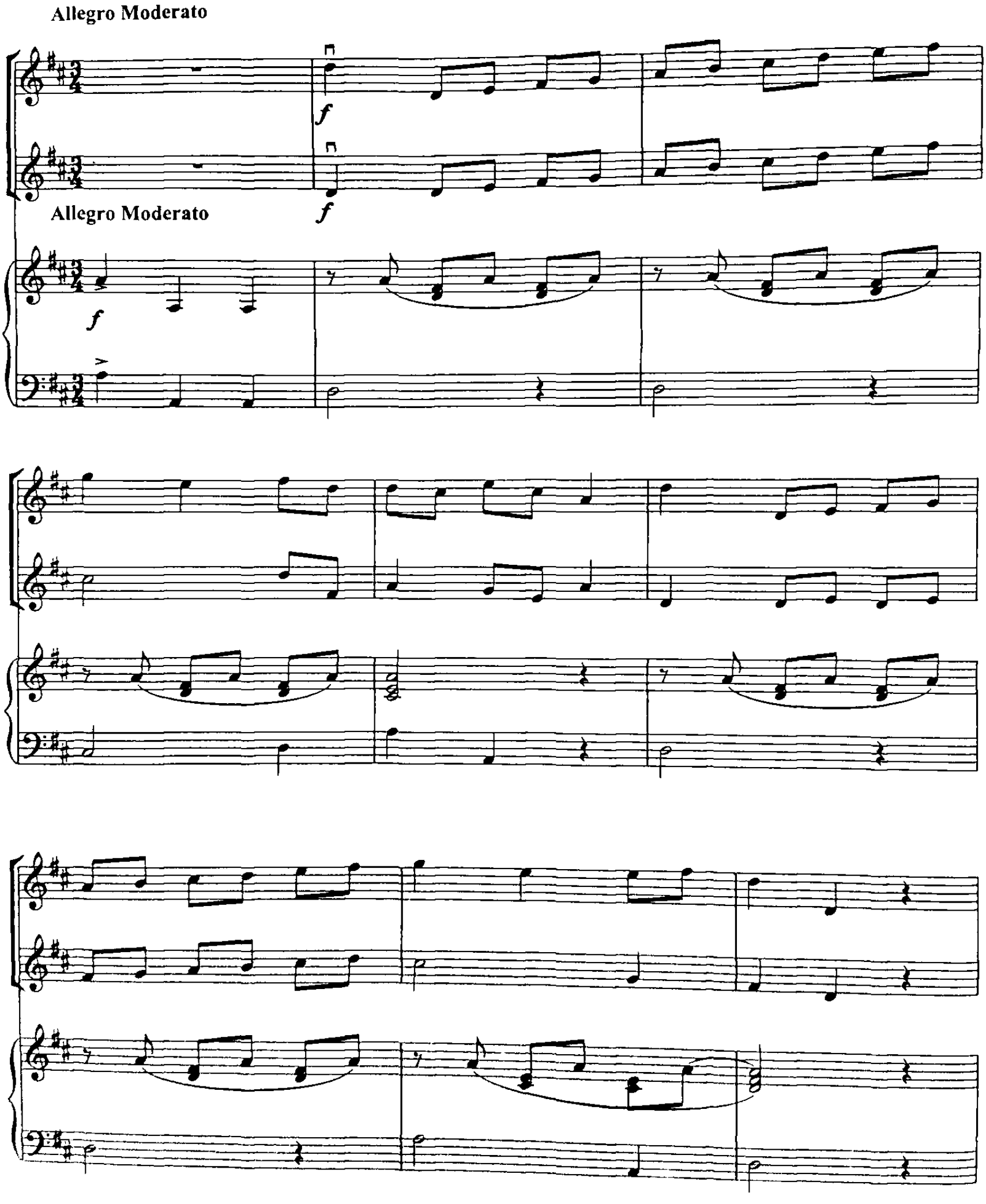
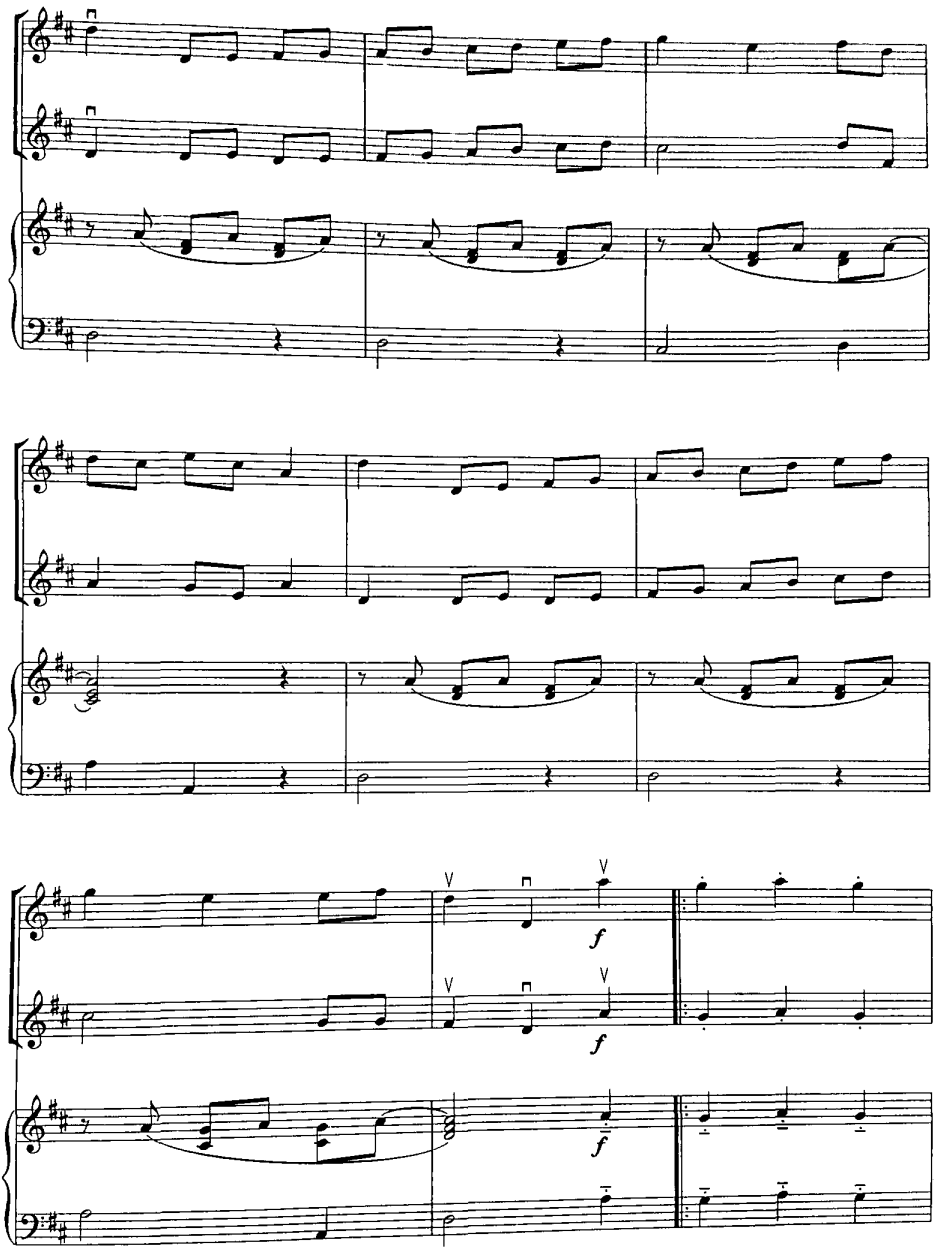
ALLEMANDA

Allemanda duyeti I. Gaydnning asari bo'lib, buni ikki afg'on rubobchi alohida o'z matnlariga ega bo'lgan holda bir birlarini eshitib ijro etishlari lozim.

I. Gaydn




f
f
f

p

p

1.

1.

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2.

2.

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MUNDARIJA

Kirish 3

I bo'lim 6
1-bob. Musiqa torli cholg'ular tarixidan 6
2-bob. Afg'on rubobi cholg'usi va uning ijrochilari 13

II bo'lim 19
1- bob. Nazariy va uslubiy ma'lumotlar 19
Afg'on rubobining tuzilishi, qismlarining nomi va vazifasi 19
Afg'on rubobining torlari va ularning sozlanishi 19
Sozandaning ijrochilik holatini tartibga solish 20
Shartli belgilar 22

III bo'lim 23
1-bob. Mashqlar, gammalar, etudlar 23
Bir oktavali major va minor gammalari va ularning ijro etilishi (qolgan barcha gammalar ham shunday aplikaturada ijro etiladi) 24
Ikki oktavali major va minor gammalar va ularning ijro etilishi (qolgan barcha gammalar ham shunday aplikaturada ijro etiladi) 25
N. Baklanov. Etyud 26
E. Gnesina-Bityachok. Etyud 26
A. Komarovskiy. Etyud 27
A. Pilshikov. Etyud 27
M. Garlaskiy. Etyud 28
G. Gammel. Etyud 28
G. Gleyxman. Etyud 29
A. Yanshikov. Etyud 29
Sh. Danklya. Etyud 30
A. Komarovskiy. Etyud 31
N. Baklanov. Etyud 32
A. Komarovskiy. Etyud 32
2-bob. Kuylar va asarlar 33
Garduni dugoh 33
Yoqut 35
Saraxbori ko'xston 37
Navro'zi Ajam 38
Muhammasi Mavlon 40
Guluzorim 42
Men va oqqush 46
II (I qism asosida R. Qosimov bastalagan) 47
Qo'shchinor 48
Kurd 49
Yangi tanovor 51
Orzu dil 52
Dil kuylasin 53
Xorazm lazgisi 55
Saboh 56
Farg'onacha rez 57
Nazokat 58
Ra'no o'ynasin 59

Dilxiroj
Gulshan ... 61
Sharob I ... 62
Soyaiy ... 63
Yangi tanovor ... 64
Mushkiloti dugoh mo'g'ilchasi ... 66
Ey gul ... 67
Yorga salom ... 72
Tanovor ... 73
Raqqosasidan ... 76
Raqs ... 81
Badaxshon raqsi ... 86
Hayolimda ... 88
Dutor bayoti ... 91
Alla ... 98
Aliqambar ... 102
Bahor valsi ... 106
Raqs ... 114
Nasimiy ko'xsor ... 117
Doston ... 123
Raqs ... 130
Neapol qo'shig'i ... 140
Gulbahor ... 147
Eskerani ... 149
Serenada ... 151
Ekspromt ... 154
Rondo ... 157
Chorgoh ... 167
Oqqush ... 173
Rohat ... 176
Sharq raqsi ... 181
Oromijon ... 189
Ispancha gitara ... 194
Karmen operasiga muqaddima ... 199
Tojik qiziga ... 205
So'zsiz qo'shiq ... 212
Yevgeniy Onegin ... 221
Tatyana va Olga duyeti ... 227
Opa-singillar ... 227
Ivan susanin operasidan ... 231
Raqs ... 236
Allemanda ... 236
Foydalanilgan adabiyotlar ... 242
... 245

G'ulomqodir Ergashev

AFG'ON RUBOBI DARSLIGI

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«Bilim» nashriyoti, 2004. Nukus sh., Karakalpakstan, 9.

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Bosishga 2004- y. 17.11. da ruxsat etildi. Bichimi 60×90$^{1}/_{8}$. «Tayms» garniturada ofset bosma usulida bosildi. Shartli b. t. 28,83. Nashr 33,73 t. Jami 1000 nusxa. 172 - raqamli buyurtma.

«ARNAPRINT» MCHJ da sahifalanib, chop etildi, Toshkent, H. Boyqaro ko'chasi, 51.