O‘ZBEKISTON RESPUBLIKASI
XALQ TA’LIMI VAZIRLIGI

MUHAMEDOVA GULCHEHRA MURODOVNA

DUTOR O‘RGANISH ALIFBOSI

Musiqa va san’at maktablarining boshlang‘ich sinf o‘quvchilari uchun o‘quv qo‘llanma

«Sano-standart» nashriyoti
Toshkent – 2014

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UO'K: 787.6/7-053
KBK: 85.315.3уа7 – Торгу асбоблари мусиқаси

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

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O'zbekiston Bastakorlar uyushmasi a'zosi

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UO'K: 787.6/7-053
KBK: 85.315.3

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

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SO‘Z BOSHI

Prezidentimiz I.A.Karimovning «Musiqa va san’at maktablariga e’tiborni kuchaytirish» haqidagi qarori mutaxassis o‘qituvchilarni shu sohaning rivojiga hissa qo‘shishga chaqiryapti. Chunki, komil inson tarbiyasida musiqaning o‘rni juda katta.

«Barkamol avlod – yurtimiz kelajagidir». Shunday ekan, o‘z hayotiy tajribalarimizdan kelib chiqib, qo‘lingizdagi ushbu qo‘llanmani tavsiya etishga qaror qildik.

Murabbiy bo‘lish uchun o‘quvchiga bilim berishni astoydil xohlash va uning uchun tinmay o‘z ustida ishlash lozim. Har bir ishni fidoiylik bilan bajarish – murabbiyning asosiy vazifasidir.

Muallif

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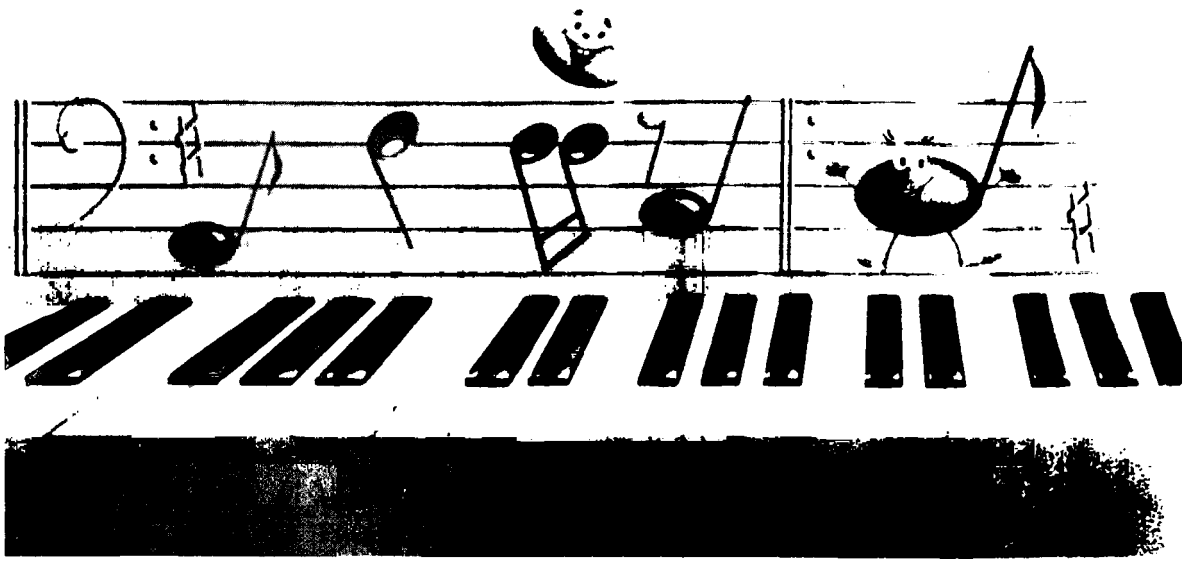
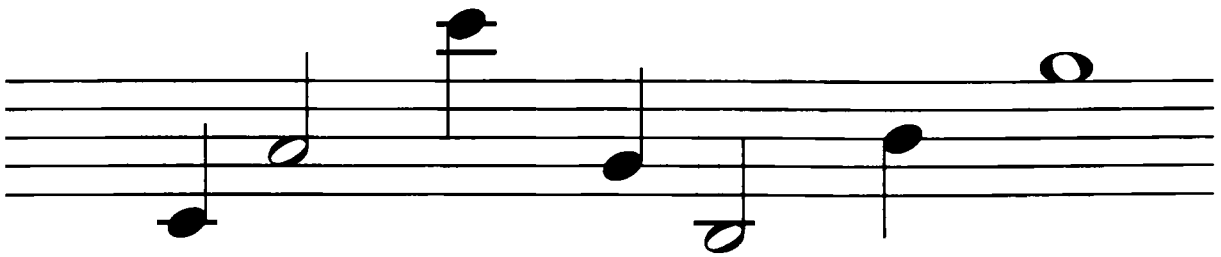
NOTA NIMA?

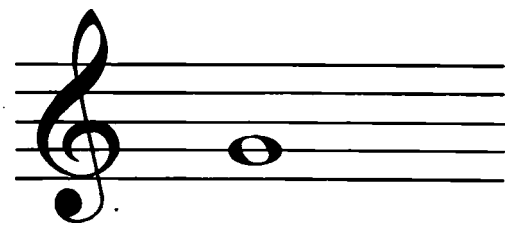
Musiqa tovushlarining yozish belgilariga *nota* deyiladi.



Notalar beshta asosiy va yordamchi chiziqlar ustiga va oralig'iga yoziladi.



Dutor uchun notalar asosan *skripka* yoki *sol* kalitida yoziladi. Bunda, ikkinchi chiziqda «*sol*» notasi turishini bildiradi.



Notalarni besh chiziqqa va chiziqlar orasiga joylashish tartibi:

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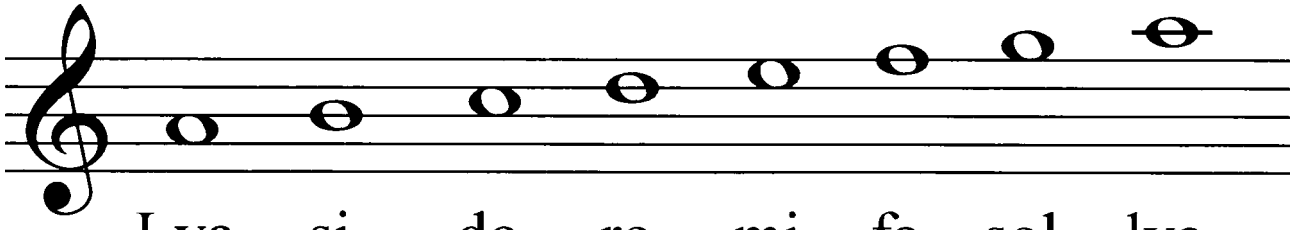
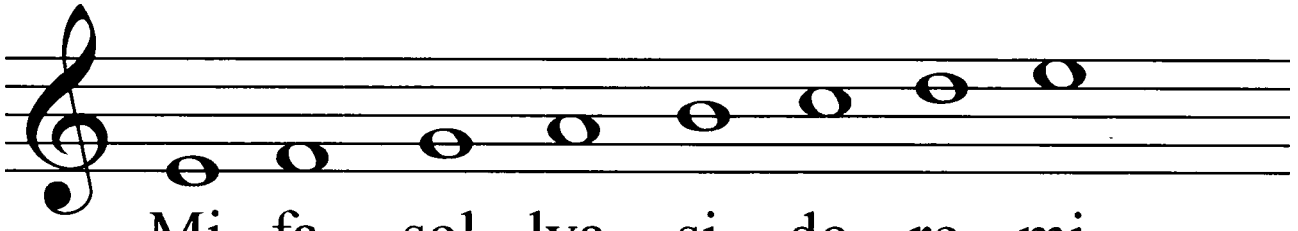
Dutor pardalarida notalarning joylashishi:
Dutorning birinchi ochiq tori ***lya***



Ikkinchi tori ***mi***



Dutor tovushlari yozilishiga nisbatan **bir oktava past** eshitiladi.

Notalarning bo‘linishi

Butun nota 1 i 2 i 3 i 4 i

Yarimtalik nota 1 i 2 i

Choraktalik nota 1 i

Nimchoraktalik nota «1» ga yoki «i» ga sanaladi

16 talik nota ikkitasi «1» ga yoki «i» ga sanaladi

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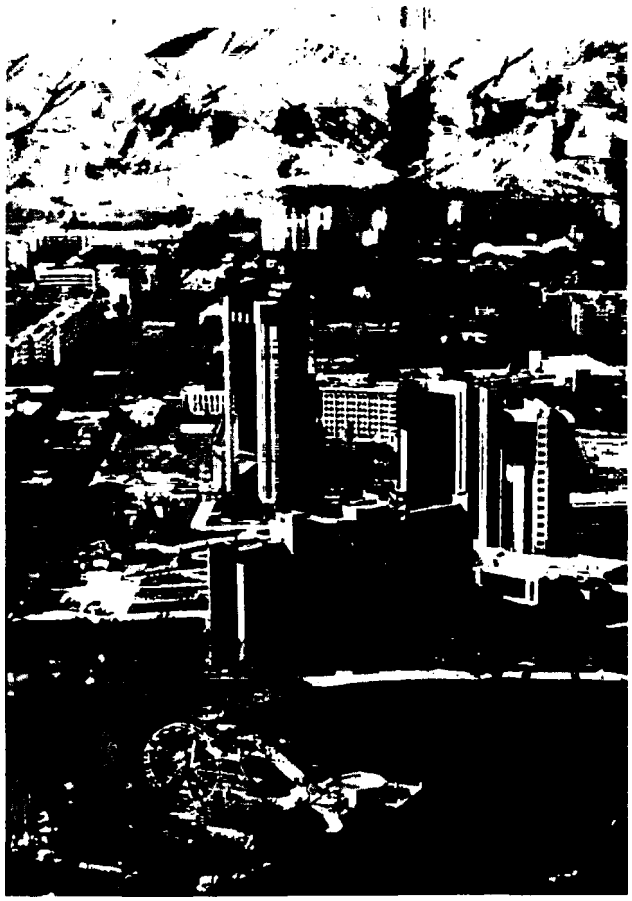
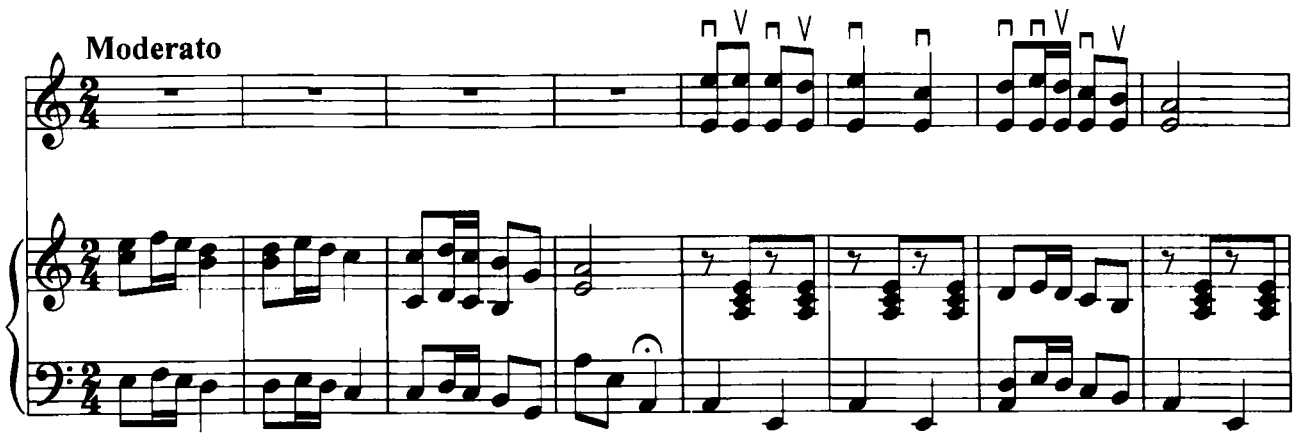
Musiqiy tasavvur

Musiqa inson hissiyotini, fikrini, tabiat manzaralarini tasvirlaydi. Har bir yaratilgan musiqiy asarning aniq mazmuni bor. Shu mazmuniga qarab, inson kayfiyatiga ta'sir qiladi. Sho'x kuylar kayfiyatni ko'tarib, tezroq harakatlanishga undasa, sokin sur'atdagi musiqa aksincha, harakatni susaytiradi.

Aziz Vatanim



E.Musabekov musiqasi



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Bu Erkin Musabekov tomonidan dutor uchun yaratilgan «Aziz Vatanim» asari bo'lib, unda o'ziga ishonch va o'z vataniga sodiqlik hissi bilan, bayramona kayfiyatda ijro etishga undaydi.

Shuningdek, musiqiy asarlarda tabiat manzaralarini, qor bo'ronlarini, yomg'ir yog'ishini yoki sokin shamol esishini, hatto, qushlarning sayrashini ham ta'riflash mumkin.

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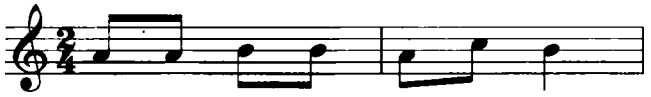
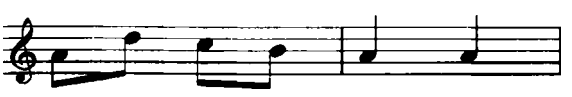
Musiqiy asarlar frazalarga bo'linadi va har xil xarakterda bo'ladi. Masalan, turg'un bo'lmagan tovushda tugallangan fraza savol beradi va turg'un tovushda tugallangan fraza esa savolga javob beradi.

Ibora turg'un emas



Ibora turg'un



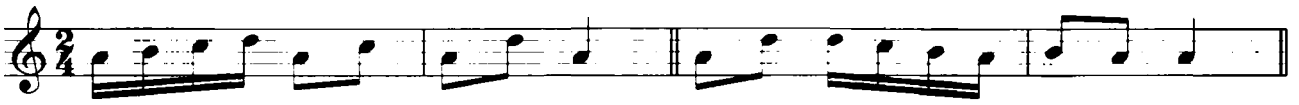
Kuy tovushlarining harakati

Kuy xilma-xil balandlikdagi tovushlardan tuziladi. Birorta tovush o'zgarsa, kuy ham o'zgaradi. Va har bir kuyning harakati har xil bo'ladi.

Tovushlar sakrashi va tekis harakatda bo'lishi mumkin.

Birinchi fraza

Ikkinchi fraza

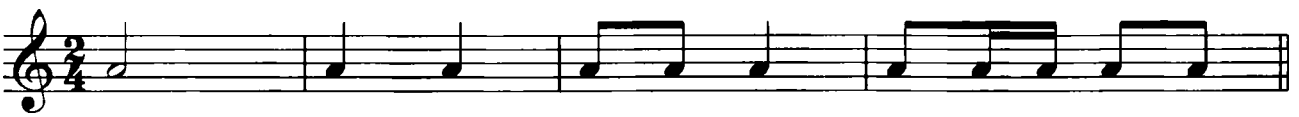


Yuqoridagi kichik kuyda to'rtta nota ishtirok etgan. Birinchi frazada uning harakati bosqichma-bosqich va sakrashlardan iborat. Ikkinchi frazada esa birinchi notadan to'rtinchi notaga sakragan va orqaga tekis harakat bilan qaytib, turg'un tovushda tugagan.

Tovush cho'zimlari

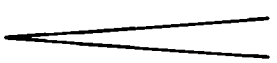
Kuy tovushlarining cho'zimlari ham har xil bo'ladi. Biri davomli uzun cho'zilsa, ikkinchisi qisqa chalinadi.

Uzun-qisqa tovushlar galma-gal kelganda ularni farqlay bilishni o'rganish lozim.

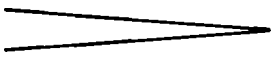


Musiqada dinamik belgilar

Musiqada tovush kuchi xilma-xildir.
Qattiq chalinishi – *f* forte.
Juda qattiq – *ff* fortissimo.
Past yumshoq chalish – *p* piano.
Juda yumshoq past – *pp* pianissimo.
O'rtacha tovushda chalish esa *mf* metsso forte yoki *mp* metsso piano.
Tovush kuchi kuchayib borishi mumkin.
Tovush kuchi kuchaysa, *kreshendo* deyiladi.



Kuchsizlanib borishi esa *diminuendo* deyiladi.



> – (aksent belgisi) shu belgi bilan ifodalangan nota urg'u berib chalinadi.

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Yuqorida aytib o'tilgan belgilar qo'yilmagan bo'lsa ham, taktda kuchli va kuchsiz hissali notalar bo'ladi.

Masalan:

Takt chizig'idan keyingi birinchi nota kuchli hissali tovushdir.

Qattiq urib chalinishi kerak bo'lgan tovushlar **kuchli hissali** tovushlar deyiladi.

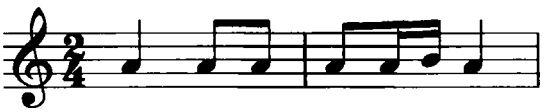
Yengil – kuchsiz chalinishi kerak bo'lgan tovushlar esa **kuchsiz hissali** tovushlar deyiladi.

Demak, tovushlarning kuchi ham har xil, biri qattiq kuchli, biri esa yengil, kuchsizdir.

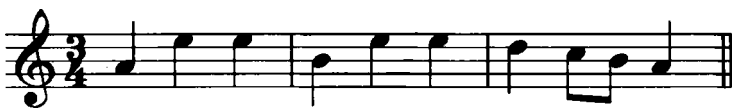
Takt chizig'i

Beshta chiziqqa notalar yozishni boshlashdan avval kalitlar, so'ngra o'lchov belgilari qo'yiladi. O'lchov belgisi ikkita sondan iborat bo'lib, yuqoridagisi son miqdorini, pastdagisi esa o'lchovini bildiradi. Ya'ni sanog'i ikkita choraktalik notaga teng bo'lganda takt chizig'i chiziladi. Takt chizig'i beshta chiziqqa yuqoridan pastga qarab chiziladi.

Masalan:



O'lchov $\frac{3}{4}$ bo'lsa, uchta choraktalik notaning cho'zimi uzunligiga teng bo'lganda, takt chizig'i chiziladi. Bunda kuchli va kuchsiz hissalar bir tekisda almashinib keladi.



Kuchli va kuchsiz hissalarning birin-ketin almashinib kelishi musiqiy asarning o'lchovini kelib chiqishini ta'minlaydi.

1. Kuchli-kuchsiz bunday o'lchov oddiy ikki xissali o'lchov $\frac{2}{4}$ deyiladi.

2. Kuchli-kuchsiz-kuchsiz bo'lib kelgan hissalar esa uch hissali $\frac{3}{4}$ o'lchov deyiladi. Bulardan tashqari, murakkab o'lchovlar ham bor, unda kuchli hissalar ikki va undan ortiq bo'ladi.

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Sur'at

Sur'at – bu harakat tezligi, ya'ni kuy harakatining tezligidir.

Toshbaqaning harakati sokin

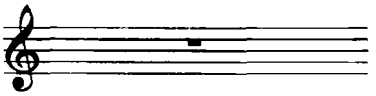
It esa tez yuguradi

Samolyot juda tez uchadi

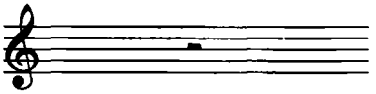
Sur'at kuyning mazmuni va xarakteriga bog'liqdir.
Masalan: alla – sokin sur'atda aytiladi, raqs – tez sur'atda chalinadi.

Pauzalar yoki tinish belgilari

Pauzalar ham notalardek o'z uzunligiga ega. Pauza vaqtida sanoq sanaladi, tovush chalinmaydi.

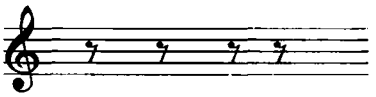


Butun pauza

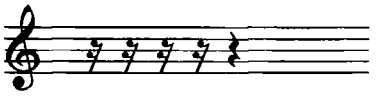


Yarimtalik pauza

Choraktalik pauza



Nimchorak pauza



O'n oltitalik pauza ikkitasi «bir» yoki «i»ga sanaladi.

Dutor o'rganish uchun uslubiy belgilar

п – pastga panja bilan ovoz yoki tovush chiqarish belgisi.
v – yuqoriga bosh barmoq bilan tovush chiqarish belgisi.

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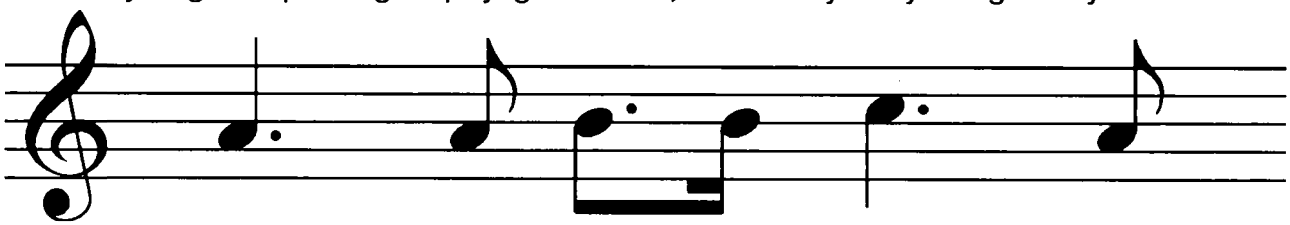
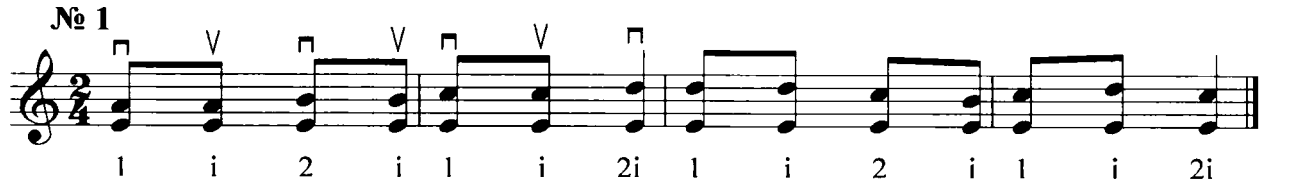
Nota yoniga nuqta belgisi qo‘yilgan bo‘lsa, shu nota yana yarmiga uzayadi.



Sanab chalish uchun mashqlar.

№ 1



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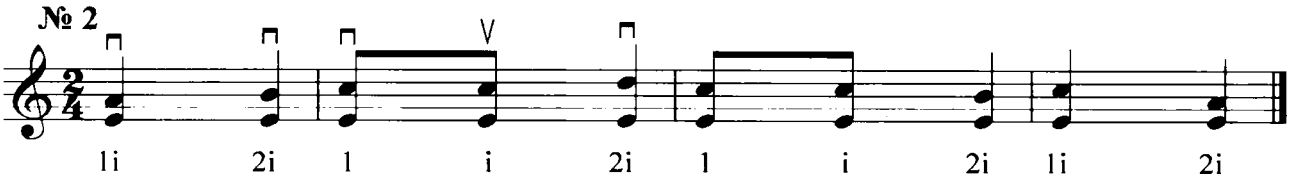

Moderato

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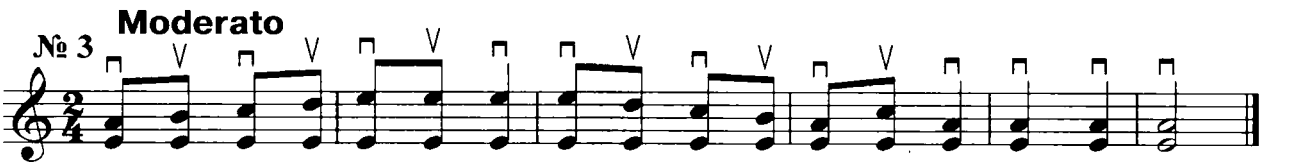

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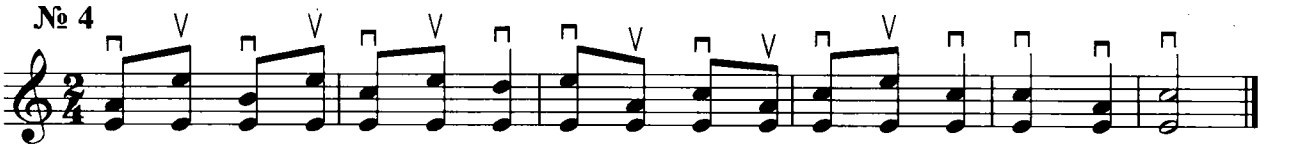

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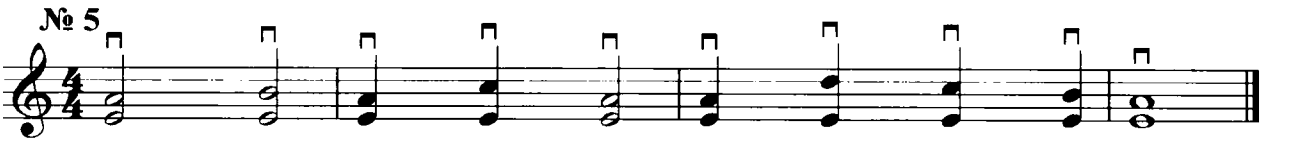
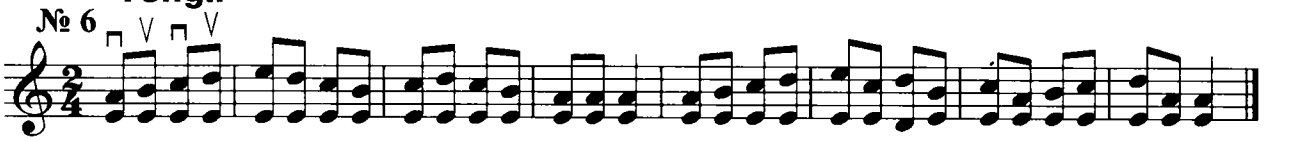


Yengil

№ 6



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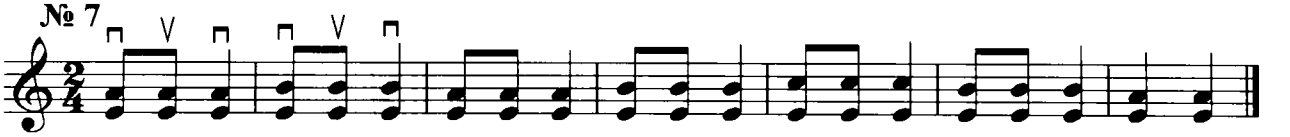

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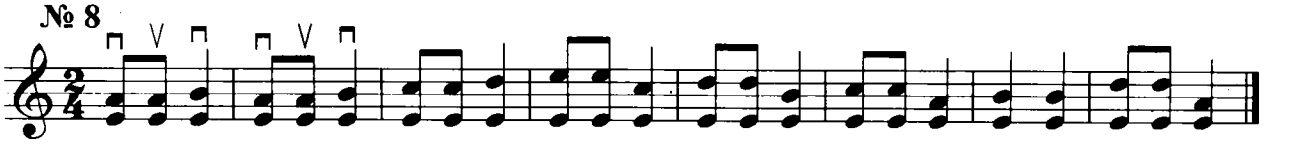

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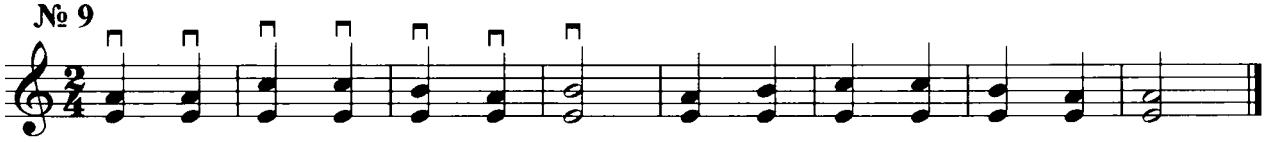
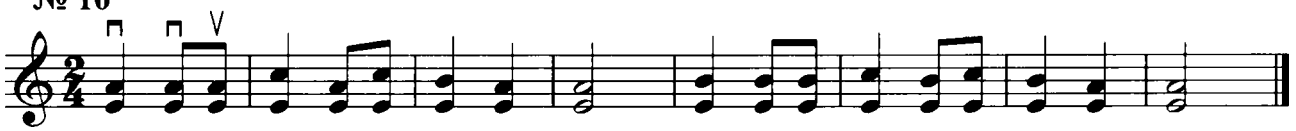
Sokin

№ 9

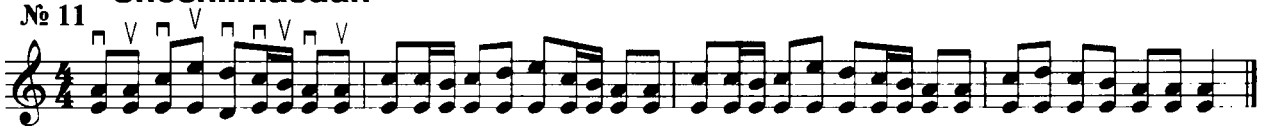


№ 10 **Shoshilmasdan**

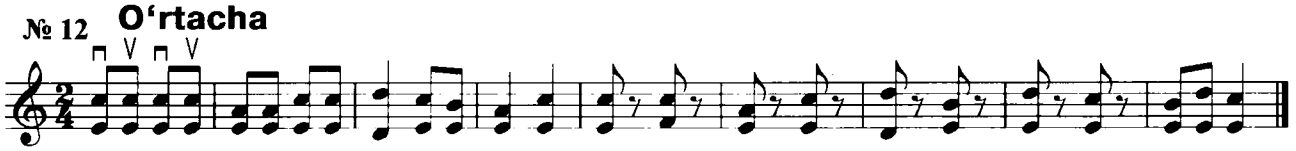


Shoshilmasdan

№ 11



№ 12 **O‘rtacha**



Dutor pardalari oralig‘i yarim tonlardan iborat

Alterasiya belgilari

Diyez belgisi notani yarim ton ko‘tarib chalishni bildiradi.

Bemol belgisi yarim ton past chalishni bildiradi.

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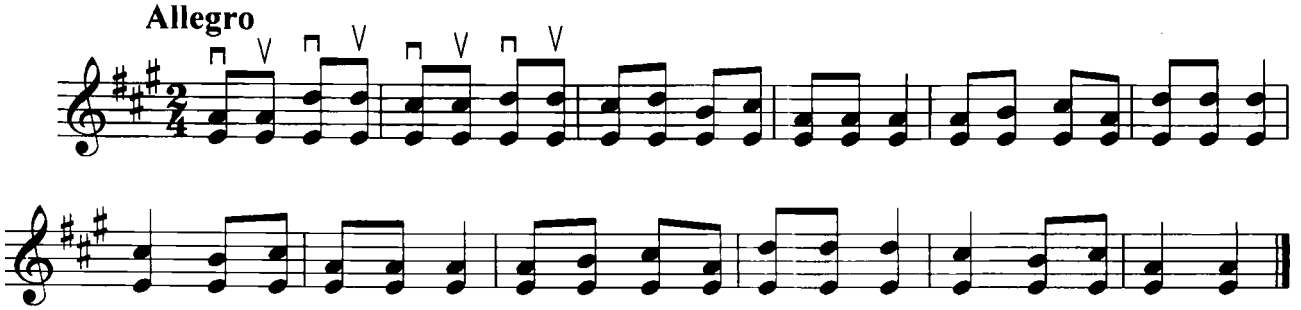
Bekar belgisi esa o‘z holicha chalishni bildiradi. Ya’ni oldingi ♯ yoki ♭ ni bekor qiladi.

Jamalak-jamalak



Dutor-alt, Dutor-tenor va milliy dutorlar notalari yozilishiga qaraganda, tovushlari bir oktava past eshitiladi.

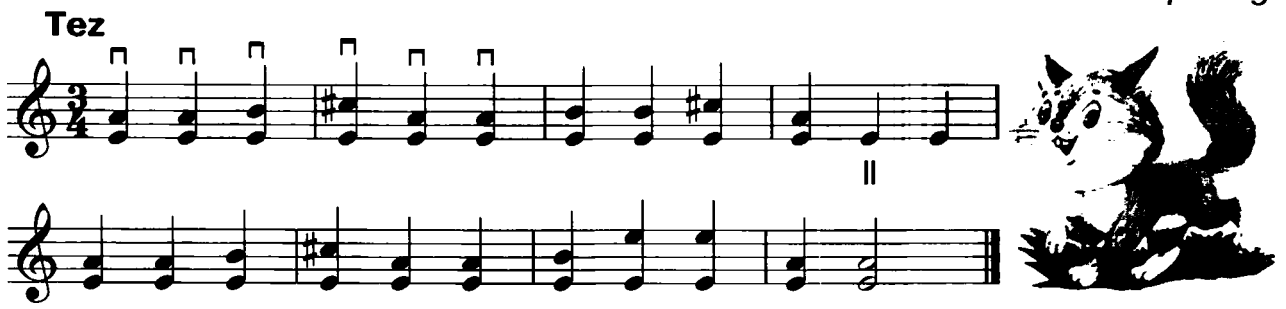
Kuy vaznlarini lotin va o‘zbek tillarida yozish qabul qilingan.

Б.б. – bosh barmoq bilan pastga *pizz.*, ya’ni pitssikato chalish belgisidir.

II – ikkinchi, ya’ni mi torida chalish lozimligini bildiradi.

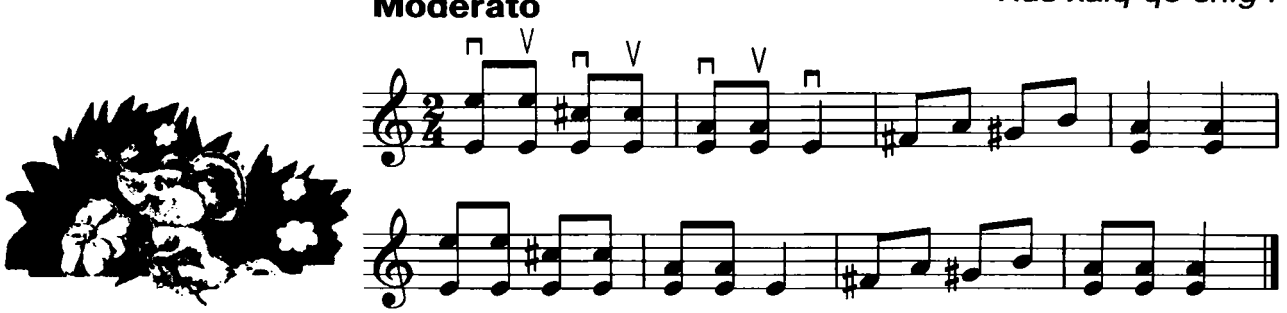
Mushukcha

Bolalar qo‘shig‘i



Oy, du-du

Rus xalq qo‘shig‘i



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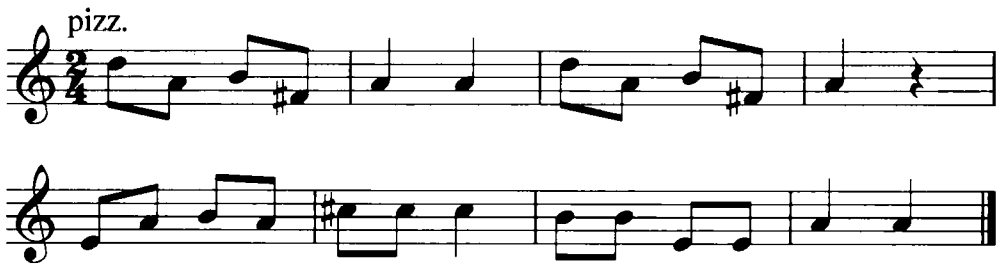
Qish keldi

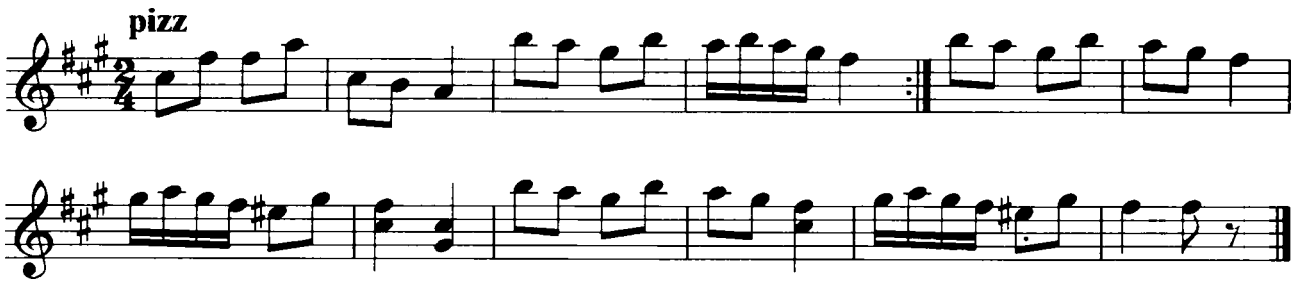
G. Muhamedova musiqasi

O‘rtacha



Moldova xalq qo‘shig‘i

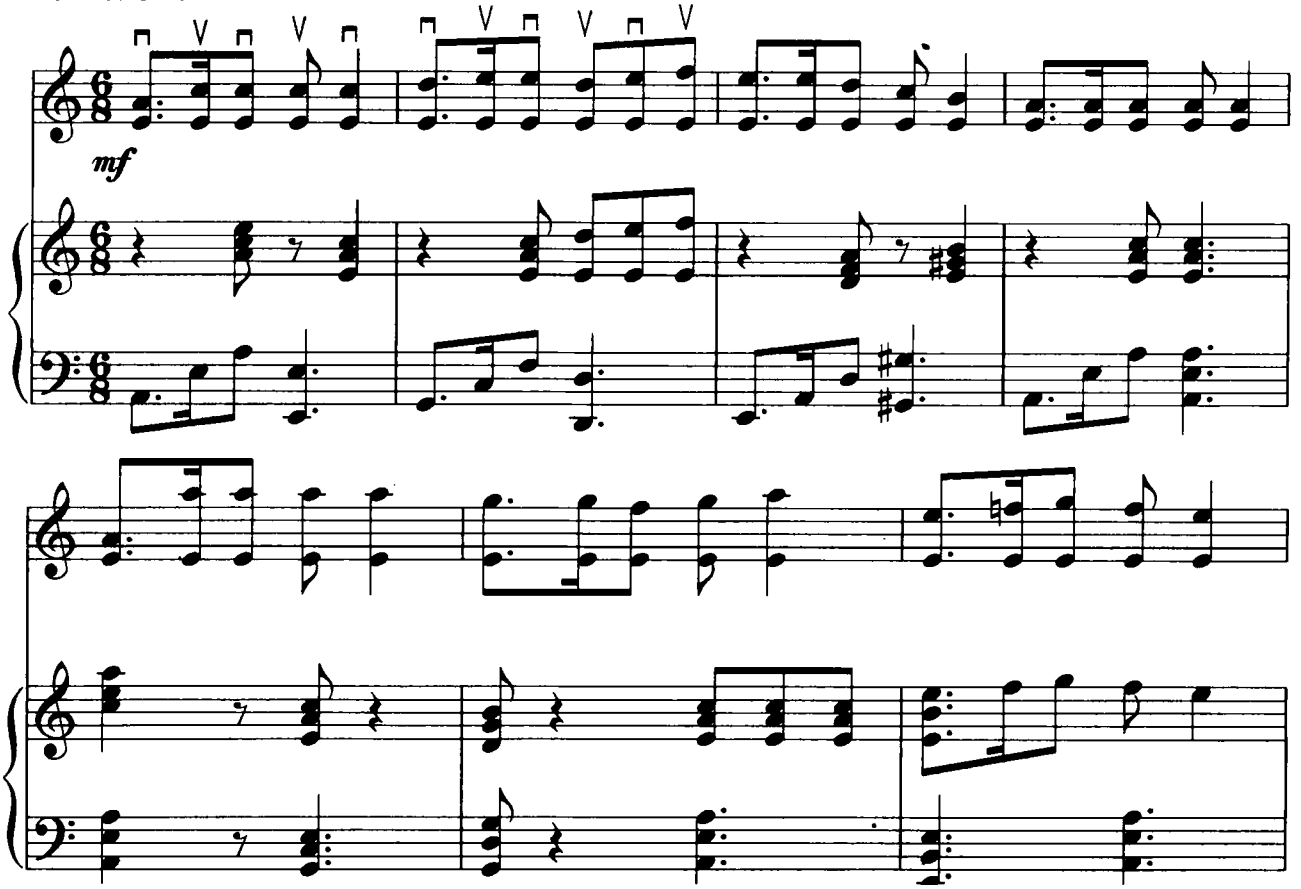
Sho‘x



Fabrika

F. Qo‘chqorov qayta ishlagan

O‘rtacha



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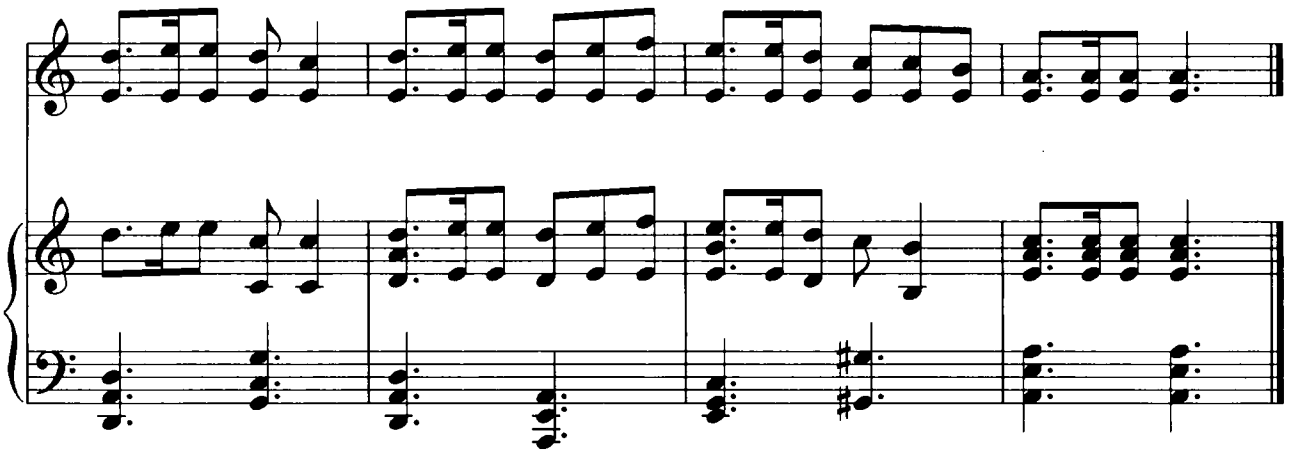
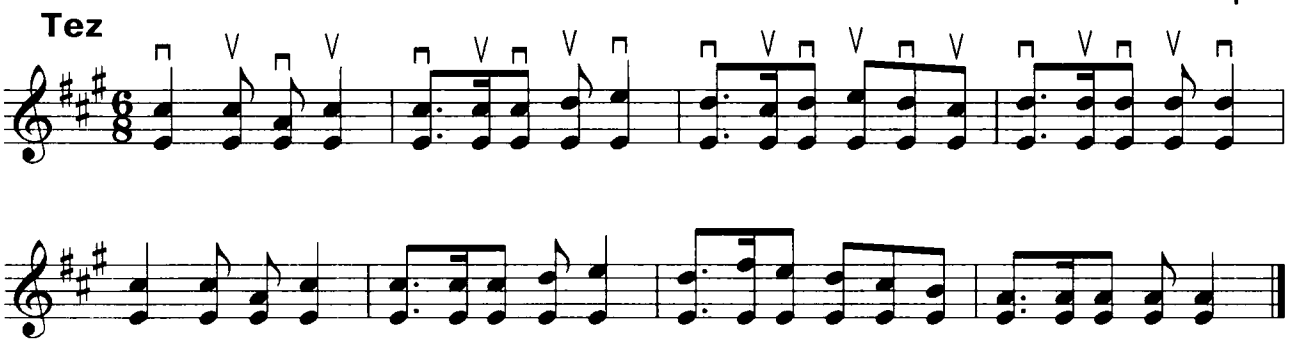


Raqs

G. Muhamedova musiqasi



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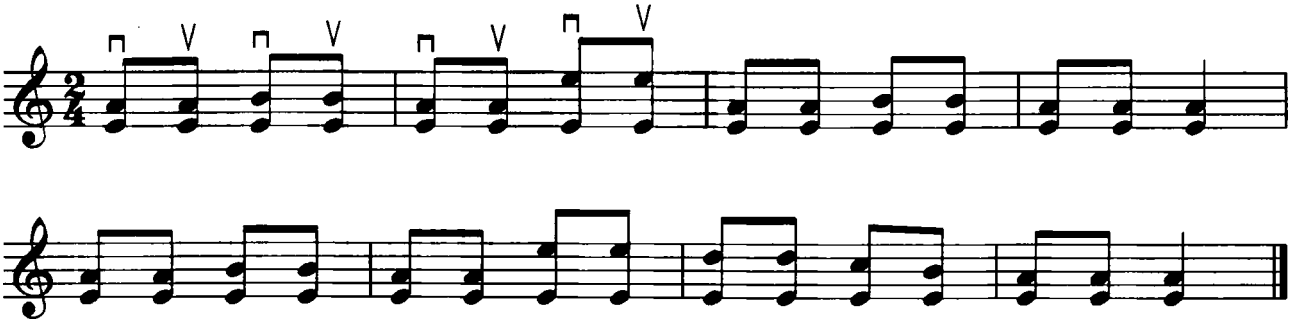
Kuy

N. Baklanov musiqasi

Ohista



Dutor pardalarining birinchi ochiq toridagi «lya» notasidan o'n ikkinchi pardadagi «lya» gacha sof notalarni bosib chalinsa, «lya minor» tovushqatori kelib chiqadi.

Lad va tonliklar

Musiqiy asarlarda tovushlar shunchaki yozib qo'yilmagan. Ular bir-biri bilan bog'liq tizimdadir. Shuning uchun ham kuy mazmunan fikrli va his-hayajonlidir. Har bir kuyda bir asosiy parda borki, u aniq va turg'undir. Shu kuyni boshqa tovushlarning hammasi asosiy turg'un tovushga qarab tortiladi. «Lad» deganda turg'un tovushga qarab tizilgan tovushqator tushuniladi. Ladsiz kuy bo'lmaydi.

Har bir kuyning o'z aniq turg'un tovushi bo'ladi. Shu tovushda kuyning tugallanishi shart, uni tonallik deyiladi.

Major ladi sho'x, yorug', ishonch bilan jo'shqin ijro etiladi.

G'amgin, mungli, yumshoq, past tovushda ijro etilishi esa, minor ladi deyiladi.

Bir kuyning o'zida, mazmuniga qarab ladi o'zgarishi mumkin. Masalan: g'amgin kuydan sho'xga o'tish mumkin yoki aksincha.

Lad tovushqatori balandligiga qarab, birin-ketin tuzilgan.

Masalan: Tonikasi *do* bo'lsa, ladi *major* bo'lsa «do major» tonligi deymiz.

Har xil zarblar bilan gammalar chalish

Dutor chalishning o'z qonun-qoidalari bor. Chap qo'lning bosh va ko'rsatkich barmoqlari o'rtasida dutor dastasi bo'sh bo'lishi, kaft esa dastaga tegmasligi lozim. Qo'l dastaga to'g'ri qo'yilishi, barmoqlar to'g'ri harakatlanishi, chap qo'l barmoqlari bilan parda bo'lingan joy yaqiniga bosib chalinishi maqsadga muvofiqdir.

П – pastga panja bilan va yuqoriga **V** – bosh barmoq bilan tovush chiqarishda tovush kuchi bir xil bo'lishiga erishish zarur.

Yuqoridagi maqsadlarga erishish uchun gamma chalishda qo'l va barmoqlarga katta e'tibor berish, gamma va mashqlarni har kuni chalish lozim. Bu esa badiiy ifodali chalish ko'nikmalarini tarbiyalovchi vosita hisoblanadi.

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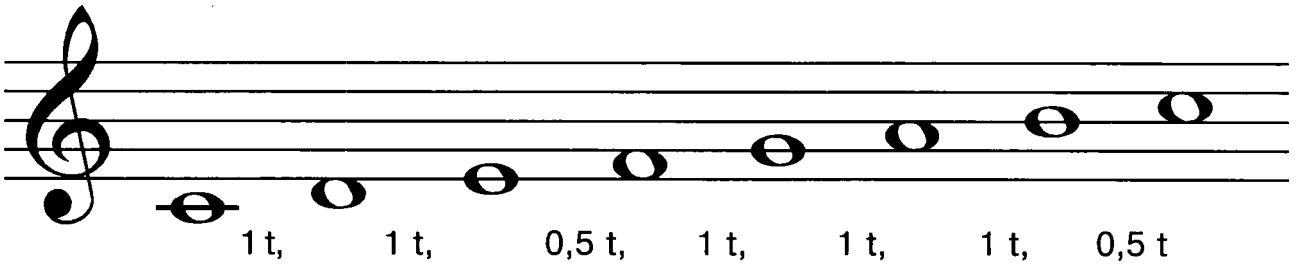
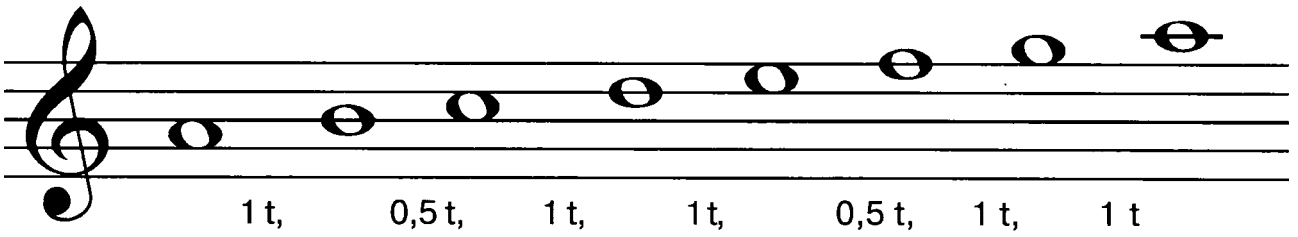
Major tonliklari:
1 t, 1 t, 0,5 t, 1 t, 1 t, 1 t, 0,5 tondan iborat



Minor tonliklari:
1 t, 0,5 t, 1 t, 1 t, 0,5 t, 1 t, 1 t



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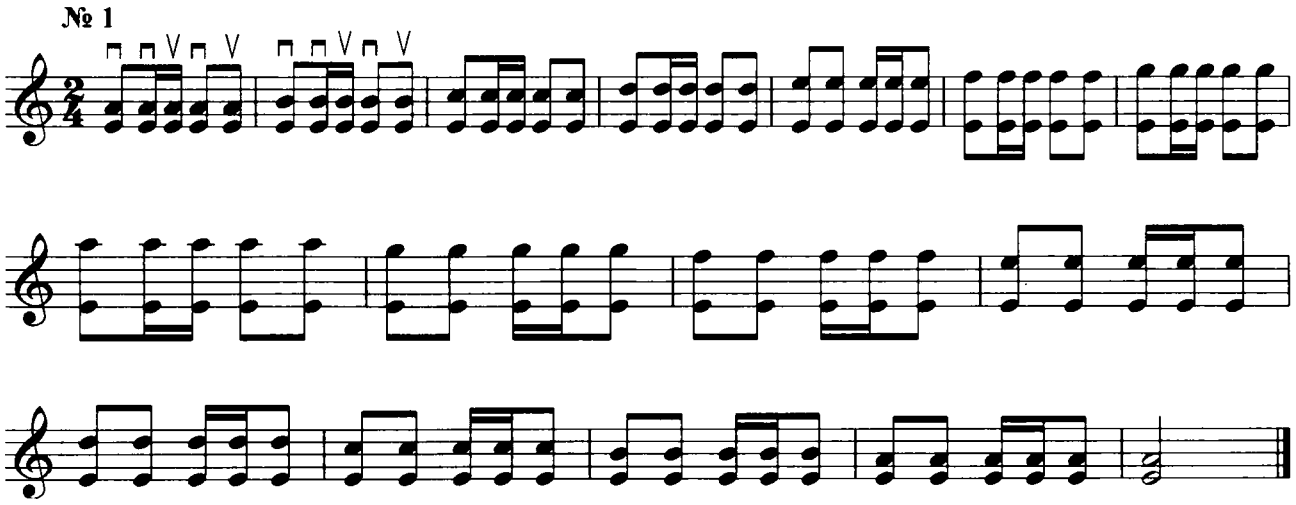
Lya minor gammasi

№ 1



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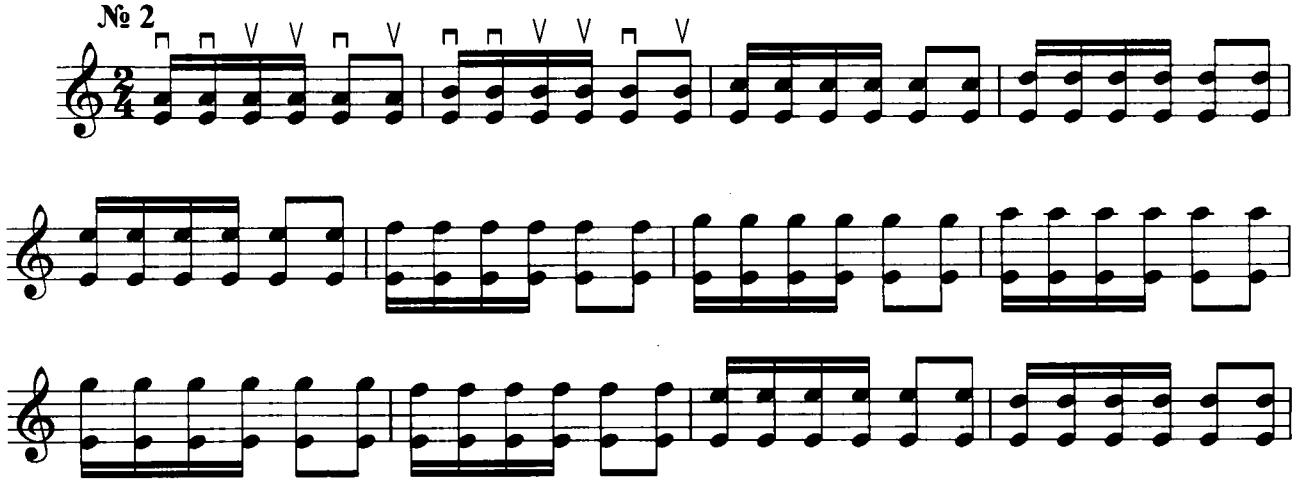

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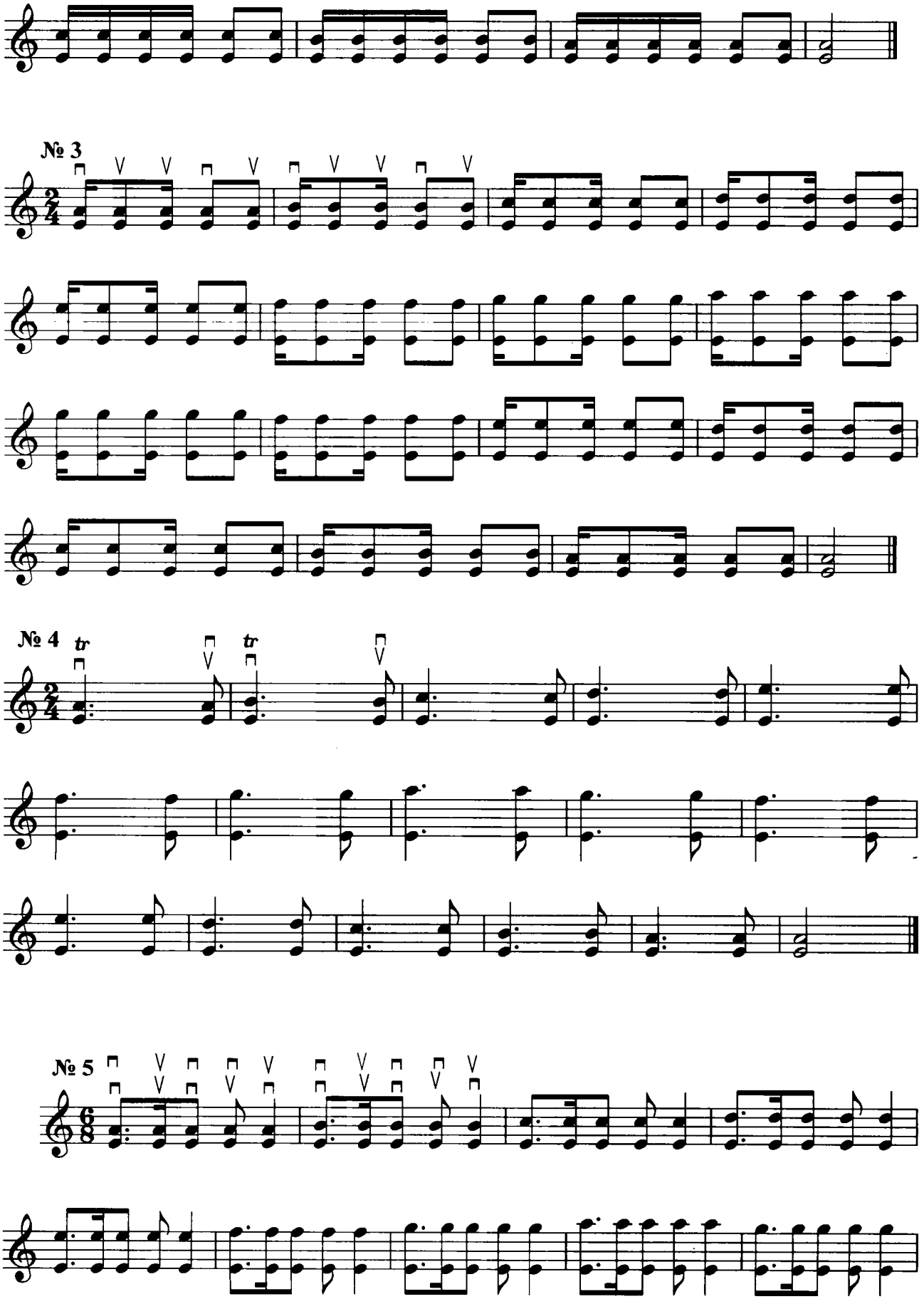

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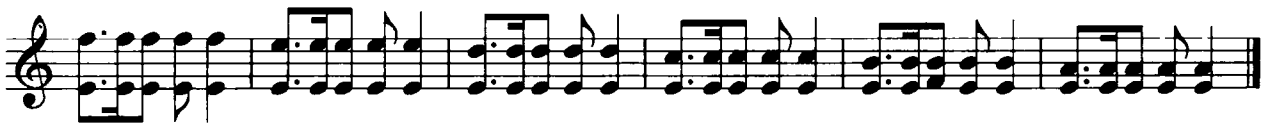

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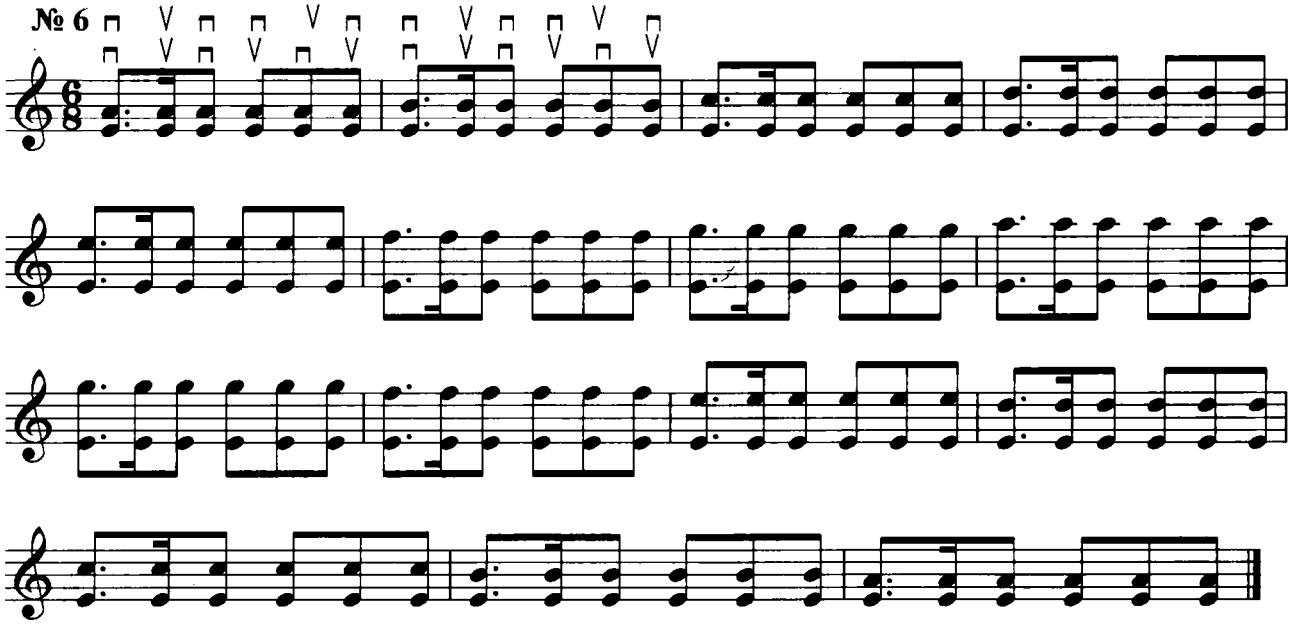

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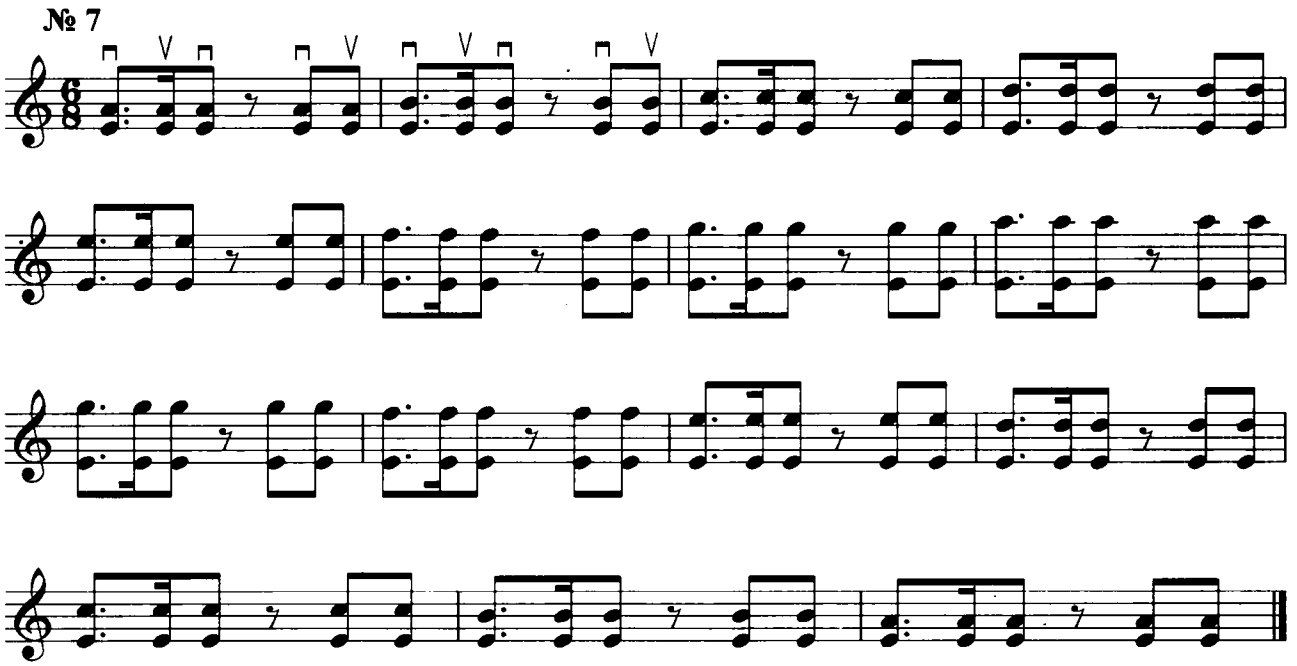

Yuqoridagi xilma-xil ritmik cho'zimlardan tuzilgan gammalar chalishda tovush kuchini oshirib va pasaytirib borish hamda boshqa dinamik tuslar berib chalishning ahamiyati kattadir. Gamma chalishdan asosiy maqsad – tovush chiqarish sifatini yaxshilashdir.

Musiqa maktabi o'quvchilari uchun gammalar chalish ayniqsa muhimdir.

Gamma chalishning yana bir ahamiyatli tomoni shundaki, o'ng va chap qo'l mutanosibligi rivojlanadi, chap qo'l barmoqlarining texnik imkoniyat darajasi oshib

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boradi. Albatta har bir gammaning uchtovushligini ham chalish lozim. Uchtovushliklar 1-3-5 bosqichlardan tuzilishini tushuntirib o'tish maqsadga muvofiqdir.

Uchtovushliklar

Uchtovushliklar 4 xil bo'ladi.

Major uchtovushligi katta tersiya va kichik tersiya intervallaridan tuziladi. **Minor uchtovushligi** kichik tersiya va katta tersiya intervallaridan tuziladi.

Orttirilgan uchtovushlik ikkita katta tersiyadan tuziladi

Kichraytirilgan uchtovushlik esa ikkita kichik tersiyadan tuziladi.

ular oraliq tonliklari bilan bir-biridan farq qiladi.

Dutor pardalari oraliqlari yarim tondan iborat bo'lsa, major uchtovushligi 2 ton va 1,5 ton oralig'ida tuziladi.

Asarlar ustida ishlash uslubiyati

Kichik bir musiqiy asarni ijro etish uchun ham, uning tilini tushunish lozim. Buning uchun asar yozilgan davrni aniqlash, shu xalq yoki kompozitorning hayoti va ijodini, yashash tarzini, o'rganish lozim.

Undan tashqari, musiqiy tilni tushunish vositalaridan foydalanish maqsadga muvofiq.

1. Asarning janri fakturasi (valsmi, marshmi, raqsmi va hokazo).
2. Metro-ritm usul tushunchasi.
3. Tembr, tovush tembri tushunchasi.
4. Dinamika tovush kuchi tushunchasi.
5. Ladi va tonligi tovushqator tushunchasi.

Yuqorida aytib o'tilganlarga asoslanib, hayoliy tasavvurimizni voqeaga aylantirib o'quvchiga gapirib berishimiz, keyinchalik o'quvchining o'zini shu yo'sinda, bilimga tayangan holda xayolan tasavvur q'ilishga o'rgatish va shundagina asarning mazmunini to'liq ochib ijro etib bera oladigan kichik ijrochini tarbiyalash mumkin.

Boshlang'ich sinflarda teskari va ufori zarblarning eng oddiy ko'rinishlarini o'rganish uslubi

Teskari zarb – deganda kuchli va kuchsiz hissalarni o'rni almashinib kelishi tushuniladi. Bir kuchli hissali, ya'ni oddiy o'lchov $\frac{2}{4}$.

П – pastga panja bilan zarb.
V – yuqoriga bosh barmoq bilan zarb.
V – yana yuqoriga ko'rsatkich barmoq bilan.
П – pastga panja bilan.
V – yuqoriga bosh barmoq bilan.
V – yuqoriga ko'rsatkich barmoq bilan.
П – pastga panja bilan.
V – yuqoriga bosh barmoq bilan chalib tovush hosil qilinadi.

Bunda 1- 4- 7-zarblari kuchli bo'lishi lozim.

Teskari zarblarning yana bir necha turlari bor. Masalan:

> > > >

П П V П V V П V bunda ham teskari zarbning kuchli hissalari yuqoridagidek, yuqoridan pastga, ya'ni panja bilan chalinadigan zarblar kuchli bo'lishi lozim.

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Bunday teskari zarblar kuyni bezab chalish uchun qo'llaniladi.

Yuqoridagi eng oddiy teskari va ufori zarblarni 1-3 sinflarda o'rganish mumkin.

Ufori zarb. Zarb nomi doira usulidan olingan bo'lib, pastga panja bilan va yuqoriga bosh barmoq bilan ufori usulini chalib, tovush hosil qilinadi.

П	*b*	*п*	*b*	*п*	*b*
П	V	П	V	П	V

$\frac{6}{8}$ O'lchovlik ikkita kuchli hissadan iborat, ya'ni murakkab o'lchovda yoziladi. Masalan:

П	*b*	*п*	*п*	*п*
П	V	П	П	П

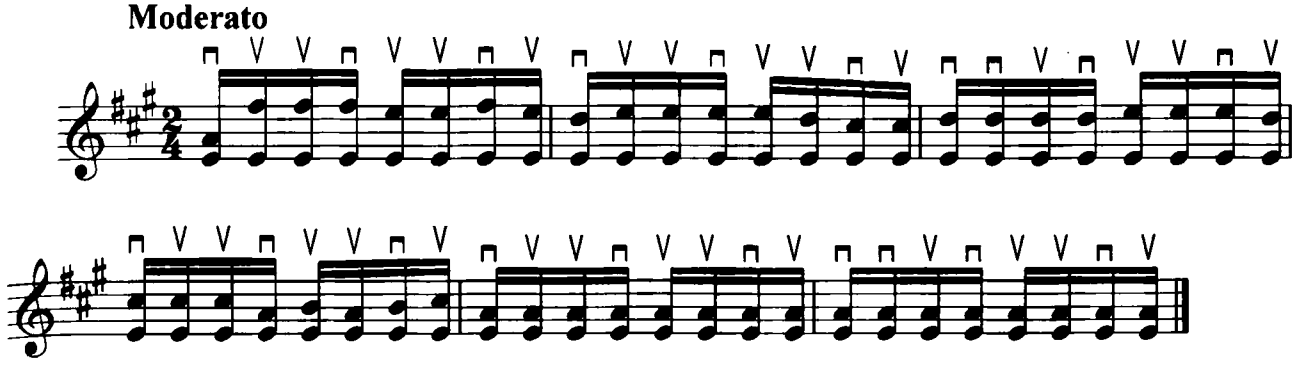
Buni mana bunday yozish ham mumkin: $\frac{6}{8}$

1. п b п п ппbb
   п v п п ппvv
2. п b п b ппbb
   п v п v ппvv

Teskari zarblar uchun mashqlar

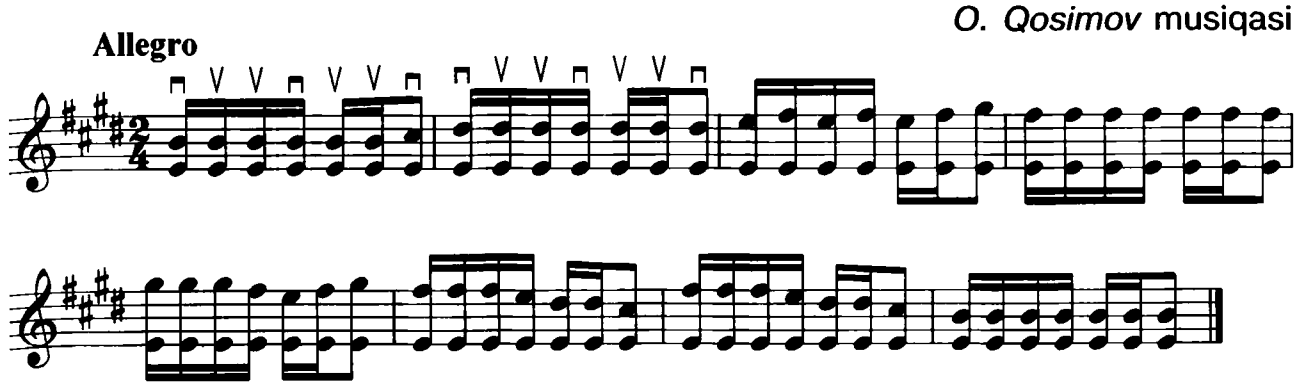
1. Tabriklayman

N. Hasanov musiqasi



2. Dilnoz

O. Qosimov musiqasi



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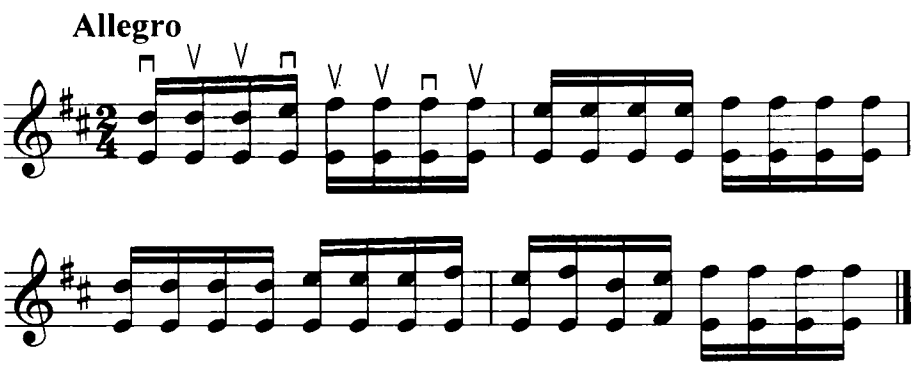
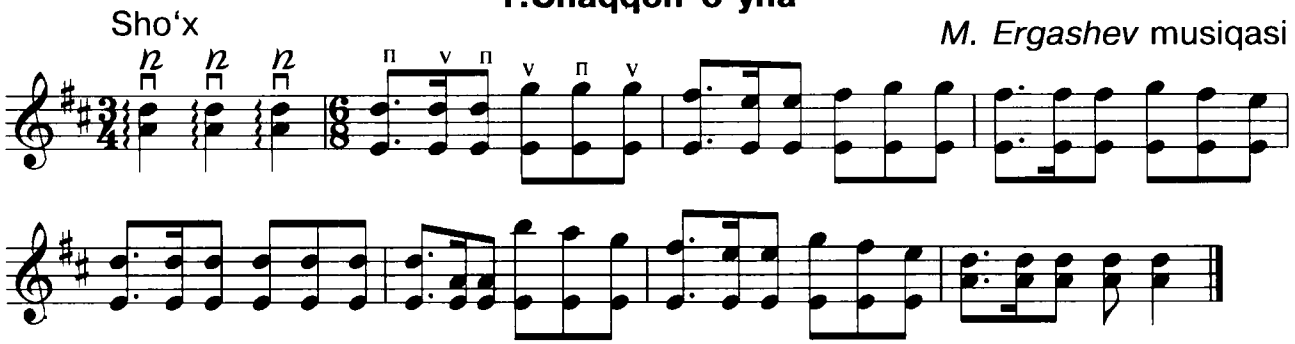
3. Dutor bayoti

O'zbek xalq musiqasi



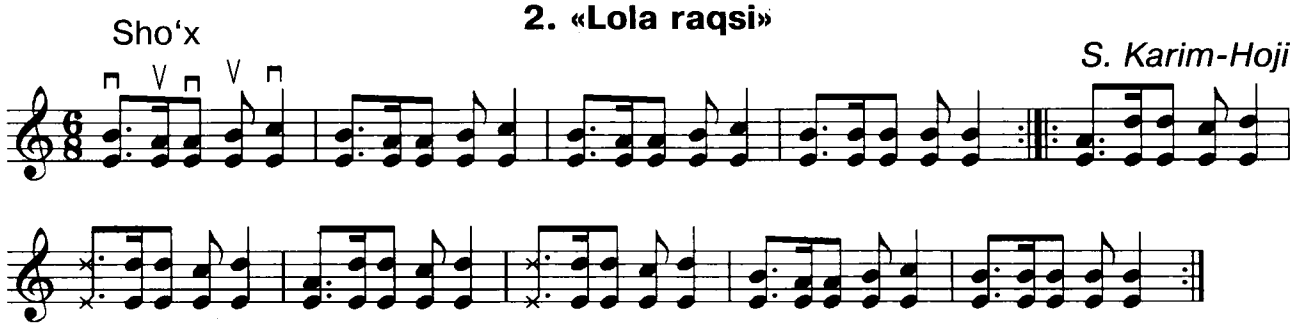
Ufori zarbga mashqlar

1.Chaqqon o'yna



M. Ergashev musiqasi

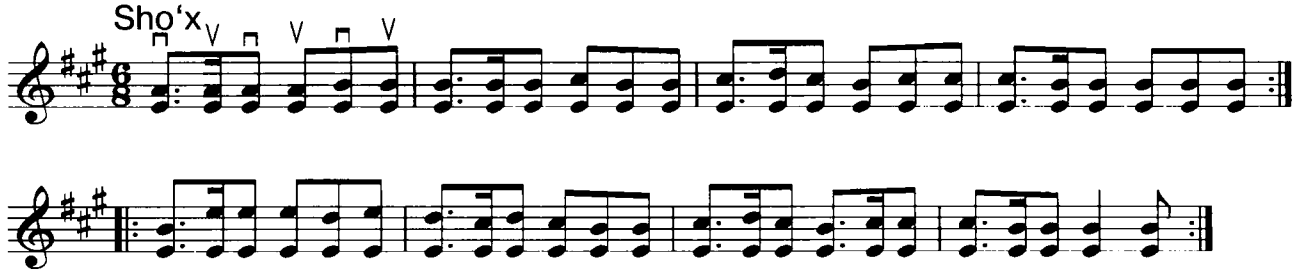
2. «Lola raqsi»



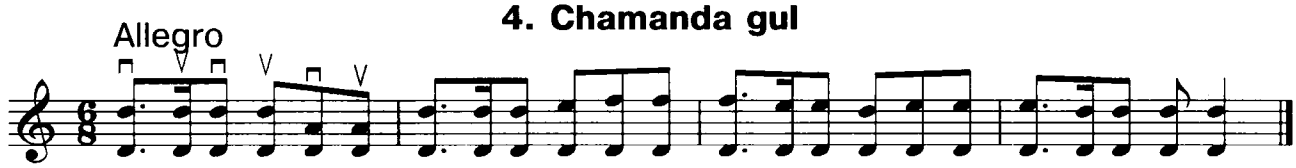
S. Karim-Hoji

3. Ufor

O'zbek xalq musiqasi



4. Chamanda gul



x – chertish belgisi

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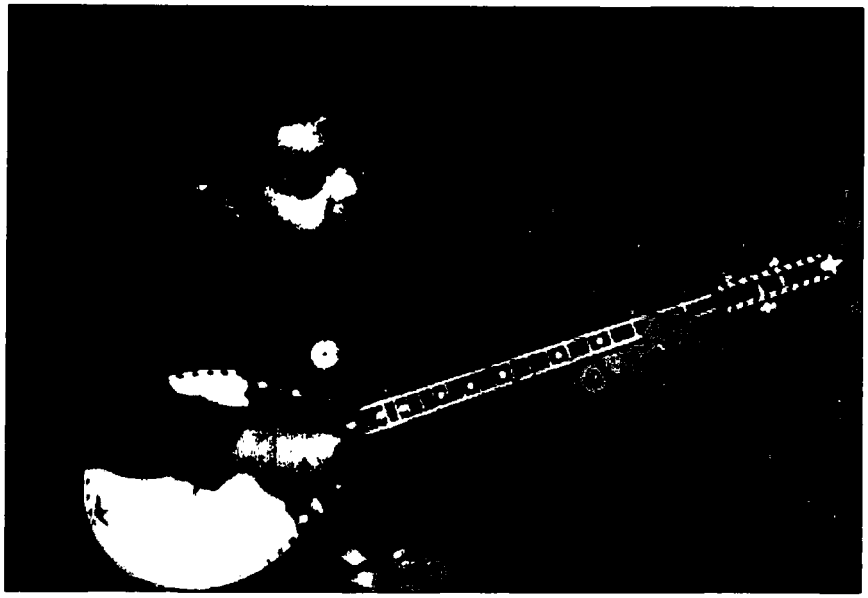


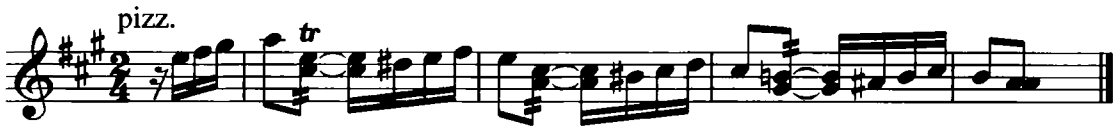
Men ham dutor chalishni o'rganarmikinman?...

Takt oldi

«Takt chizig'i» mavzusida, kuchli va kuchsiz hissalar haqida aytib o'tilgan edi. Ba'zan musiqiy asar kuchsiz hissadan boshlanadi. Frazaning boshlanishi kuchsiz bo'lsa, u takt oldidan boshlandi, deb tushunish lozim. Bunday boshlangan musiqiy asarning boshidagi taktoldi asarning oxirida to'ldiriladi. Misol uchun mashqlar:

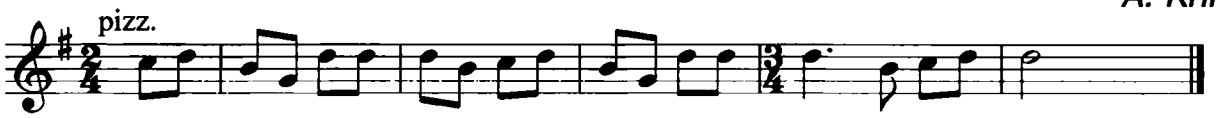
1. Raqs

Allegro *A. Dargomijskiy*



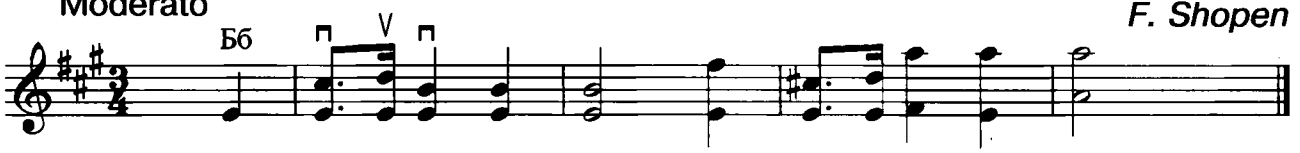
2. Uzoq yurtdan

Moderato *A. Krilusev*



3. Prelyudiya

Moderato *F. Shopen*



Dutor zarblarini o'rganishda davom etamiz.

Rez, bilak zarb, terma zarb, pirrang

Rez ikki xil bo'ladi. Birinchisi balalaykadan kirib kelgan bryasaniye, ya'ni ko'rsatkich barmoq bilan (o'ng qo'l) notani cho'zib turishi lozim.

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п v п v п v п v п v п v п

Ikkinchisi o'zbekcha rez bo'lib bunda ko'rsatkich va bosh barmoq **пп** pastga, bosh va ko'rsatkich barmoq **vv** yuqoriga, bir tekis chalinish natijasida nota cho'zib turiladi.

П – ko'rsatkich barmoq bilan pastga.

П – bosh barmoq bilan pastga.

V – bosh barmoq bilan balandga.

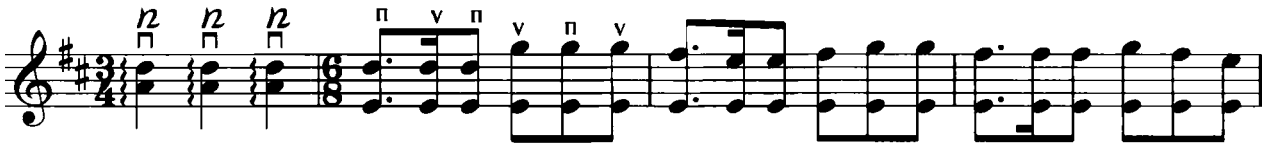
V – ko'rsatkich barmoq bilan balandga chalinadi.

Bunda qo'l tekis harakat qilishi va notalar orasi bir xil bo'lishi lozim.

Rez, ya'ni tremolo asosan kuy tugallanayotganda chalinadi hamda qardosh xalqlar yoki jahon xalqlari kuylarida ko'p uchraydi.

Yana bir zarb, bu zarbni **bilak zarb** yoki «panja» ham deyish mumkin. Bunda o'ng qo'lni 4, 3, 2, 1 barmoqlari bilan «П» pastga zarb urib, tovush hosil qilinadi. Bosh barmoq ishtirok etmaydi. «Bilak zarb» uchun misol, belgisi «П».

Chaqon o'yna



k b b k

п п v v bu zarbni sokin vaznda chalinsa, terma zarb hosil bo'ladi.

K п – pastga ko'rsatkich barmoq bilan.

b п – pastga bosh barmoq bilan.

b v – yuqoriga bosh barmoq bilan.

k v – va yana yuqoriga ko'rsatkich barmoq bilan chalinadi.

k b b k k b b k k b b k
п п v v п п v v п п v v

Yuqorida aytib o'tganimizdek, terma zarbni tezlashtirib chalinsa, rez hosil bo'ladi.

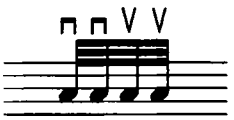
Yuqorida ko'rsatkich va bosh barmoqlarda rez qilishni o'rgandik. Endi pirrang zarbini rezdan uzib olib chalishni o'rganamiz.

П – ko'rsatkich barmoq bilan pastga zarb.

П – bosh barmoq bilan ham pastga zarb.

V – bosh barmoq bilan yuqoriga zarb V – ko'rsatkich barmoq bilan ham yuqoriga zarbni tez chalish natijasida **pirrang zarbi** hosil bo'ladi.

Notada bunday yoziladi:



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Etyud

Etyud so'zi – italyan tilida o'rganish ma'nosini bildiradi.

Etyudlar ikki xil bo'ladi.

Birinchisi, o'rganish ma'nosida keluvchi, ya'ni ijro mahoratini oshiruvchi etyudlar.

Ikkinchisi, konsert etyudlaridir.

Konsert etyudlarini ijro etishda xuddi kuylardagidek ma'no-mazmunini ochib berish talab qilinadi. Bundan shuni tushunish lozimki, birinchi xil etyudlarda texnik mahoratni oshirish o'rganilsa, ikkinchi xil etyudlarda ijro mahoratini oshirish mumkin ekan.

Etyudlarni o'rganib olgandan so'ng doimiy ravishda chalib yursagina, yuqoridagi imkoniyatlarga erishiladi.

Etyudlarni o'rganishda ham badiiy asarlar ustida ishlagandek, asarning barcha jihatlari: **pozitsiya** – qo'lni dutor dastasidagi holati, **applikatura** – pardalarda barmoqlarni joylashuvi, **dinamika** va boshqalar bir varakayiga olib boriladi.

Musiqa o'qituvchisiga eslatmalar

Musiqada millat, til yo'q. U qaysi xalq yoki kompozitor tomonidan ijro etiladigan yoki yaratiladigan bo'lsa ham, hammaga tushunarlidir. Ifodali ijro etish yo'llarini o'quvchilarga o'rgatish o'qituvchining asosiy vazifasiga kiradi.

Skripkachi D.Oystraxning «Bir asarni bir necha yillab chalish,shu asarning ichida yashash va uni xis qilish lozim», degani bejiz emas.

Ijrochilik maxoratini oshirish borasida bajariladigan vazifalar shulardan iborat. Gammalar chalishda xilma-xil ritmik usullar va tovush kuchini boshqarib borish maqsadga muvofiq.

Mashqlar esa qiyin applikaturali qismlarni, keng pardalarda sakrab chalish, murakkab usullarni chalish, ijro bezaklarini va boshqa vazifalarni o'zlashtirishiga imkon yaratadi.

Musiqa maktabi o'quvchilari o'zlari sezmagan holda uch xil yo'lda tarbiya oladilar:

1) Birinchisi musiqachi – ijrochi;

2) Ikkinchisi musiqachi – o'qituvchi;

3) uchinchisi esa musiqani yaxshi tushinuvchi boshqa kasb egasidir.

Shunday ekan, o'quvchining imkoniyatiga qarab o'rgatish uslubini ham uchga bo'lish lozim:

Ilg'or o'rganish usuli

1) bunda o'quvchining qobiliyati har tomonlama a'lo va mehnatsevar bo'lishi lozim.

2) musiqachi o'qituvchini tayyorlash.

Bu xil mutaxassis tayyorlash uchun o'quvchida qobiliyat o'rtacha bo'lsa ham, mehnatsevarlik, tirishqoqlik ustun bo'lishi shart.

3) osonroq, yo'lda o'rgatish uslubi desak, xato bo'lmaydi. Chunki o'quvchida qobiliyat pastroq, lekin o'qishni xohlaydi.

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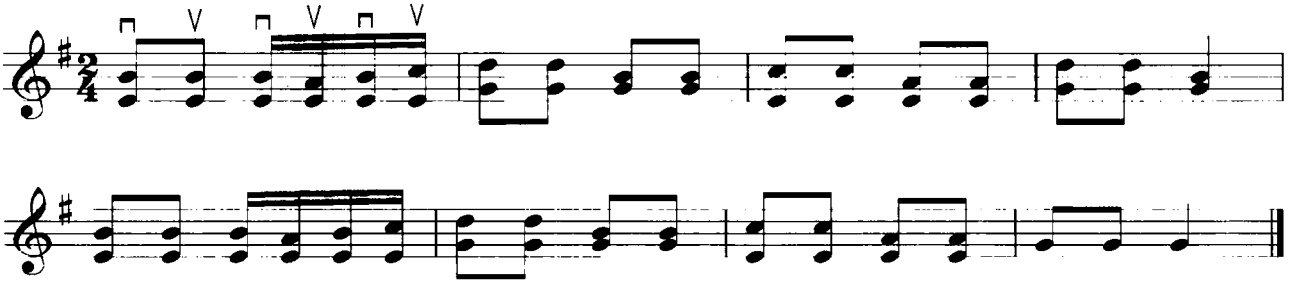
Musiqiy asarlarning nota namunalari

Eston xalq qo‘shig‘i

Moderato

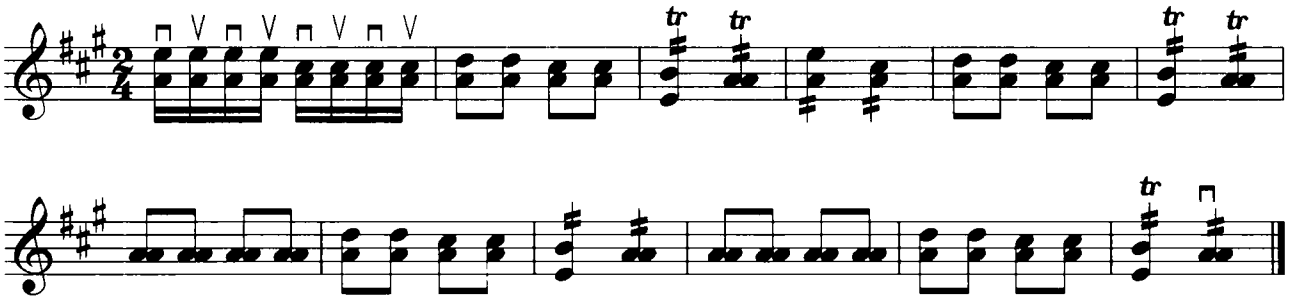
V. Melnikov

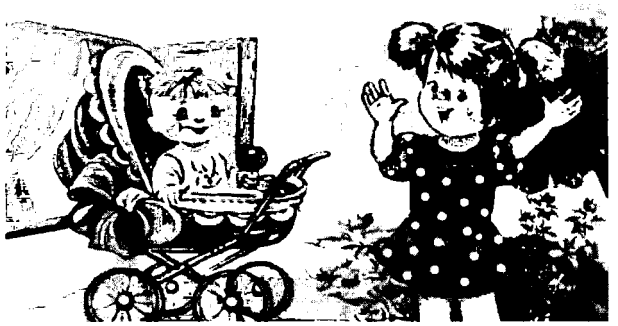


Rus xalq qo‘shig‘i

Moderato

A. Dorojkin



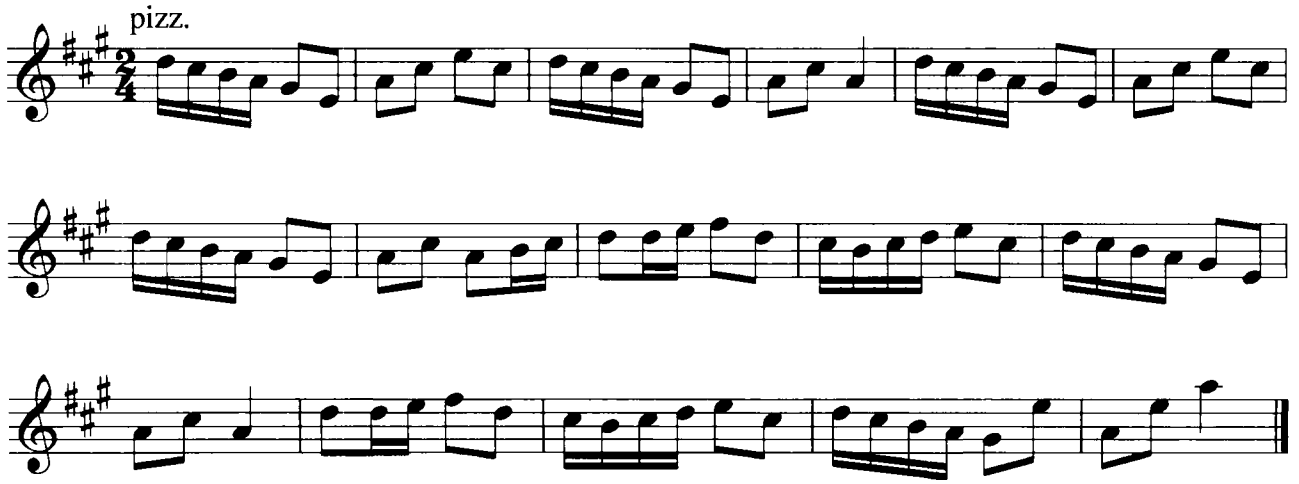


Latish xalq qo‘shig‘i

V. Poponov

Allegro

pizz.



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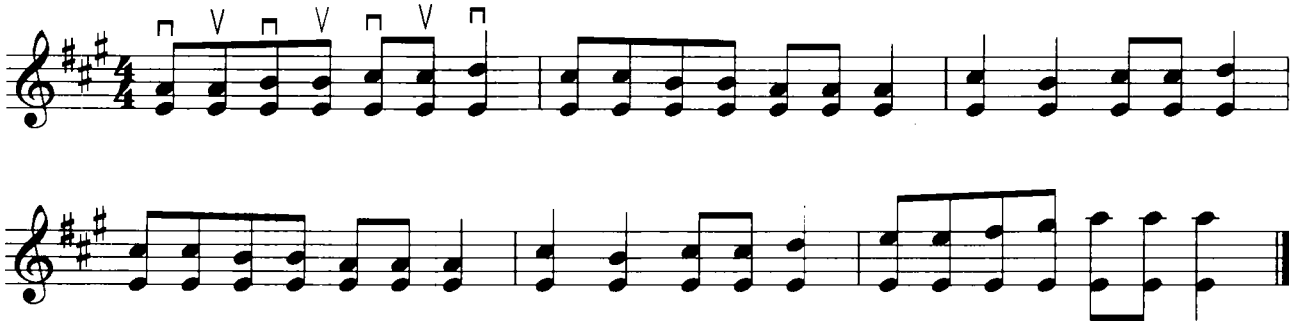
Tog‘lar osha

Sho‘x

Rus xalq qo‘shig‘i

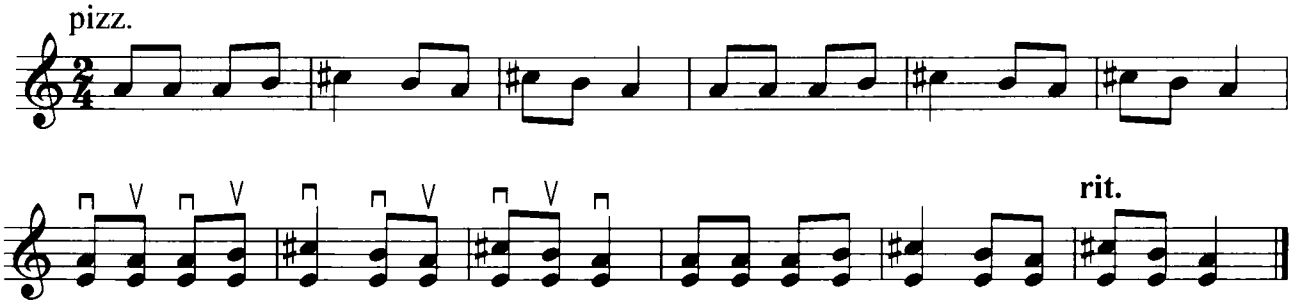


Bolalar qo‘shig‘i

V. Lobov

Jonli

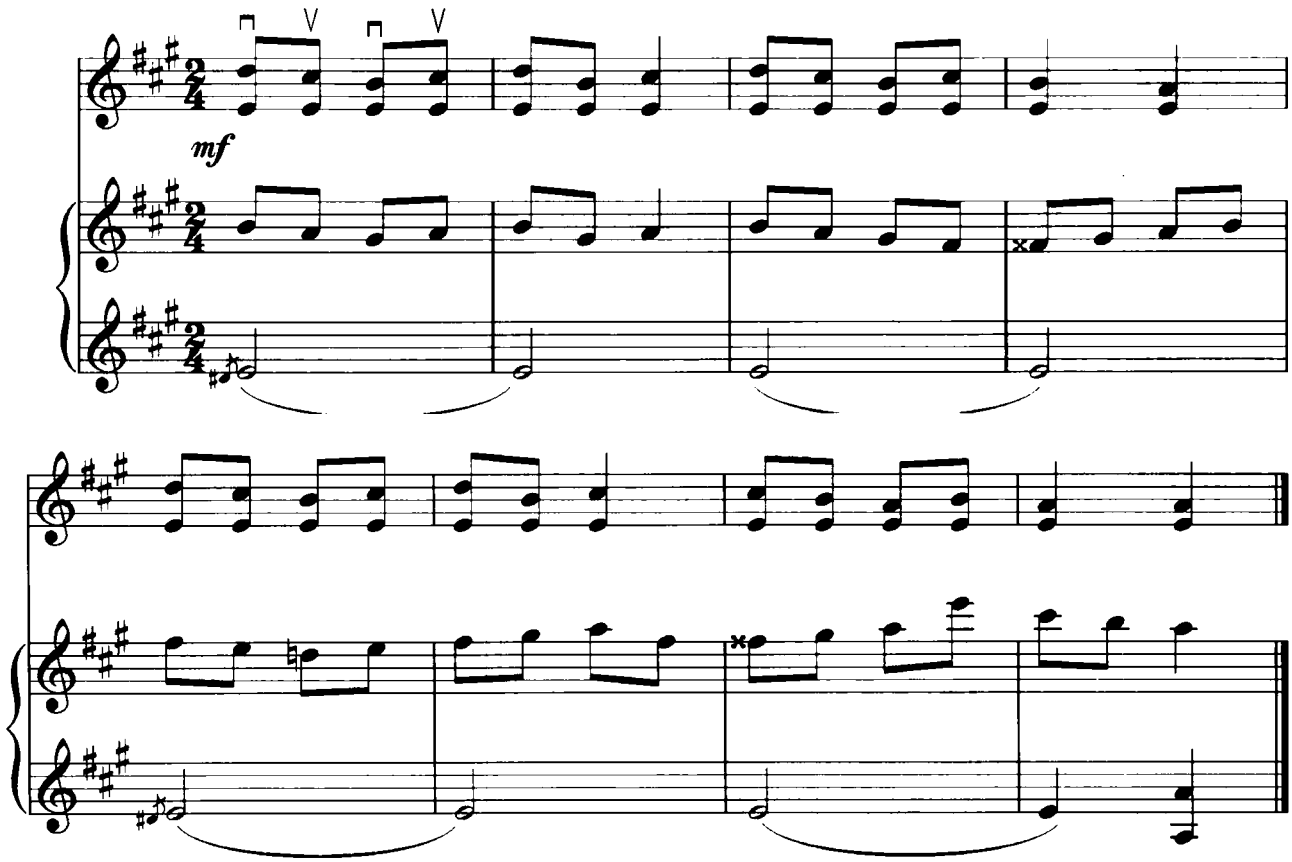
pizz.



Hikoya

M. Belavin

Jonli



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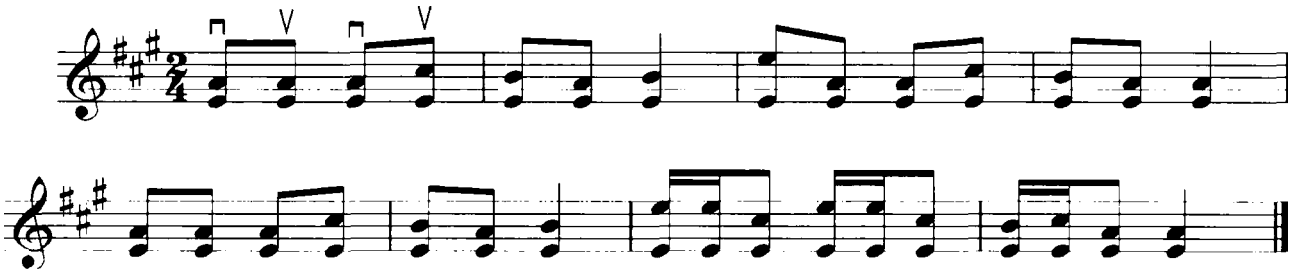
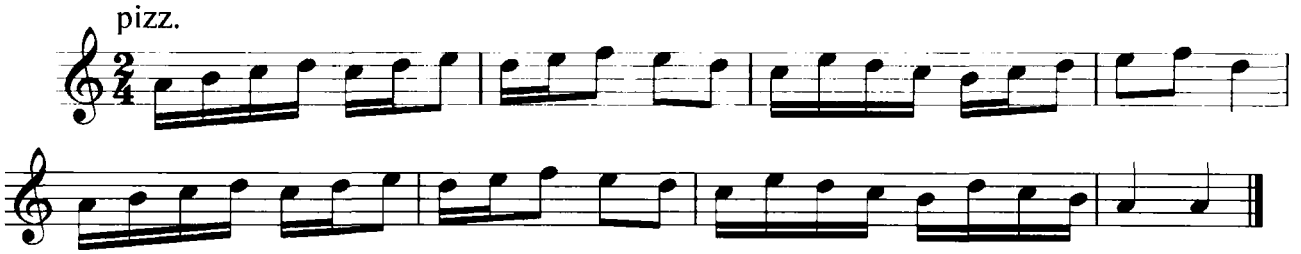
Moderato

Yoqut xalq qo'shig'i



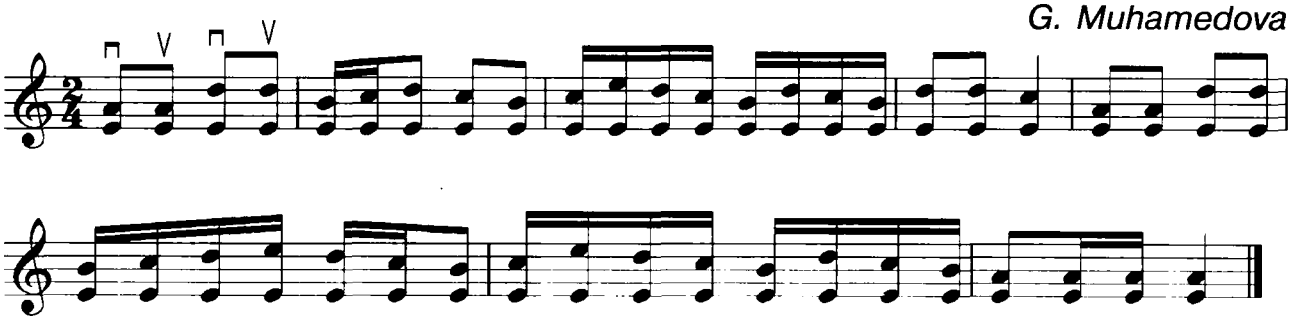
1-etyud

G. Muhamedova



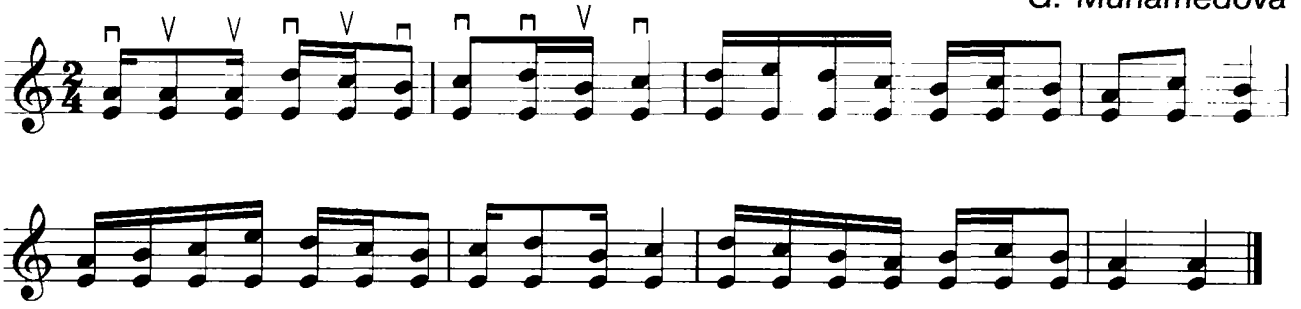
2-etyud

G. Muhamedova



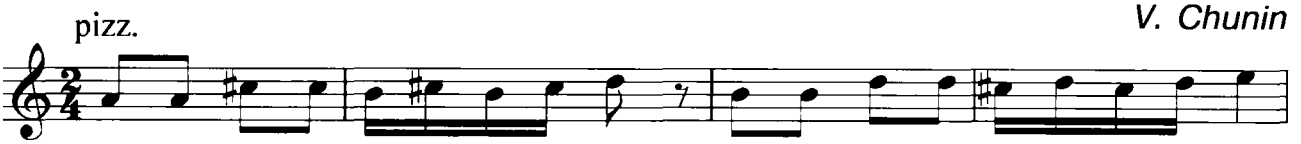
3-etyud

G. Muhamedova



1-etyud

V. Chunin



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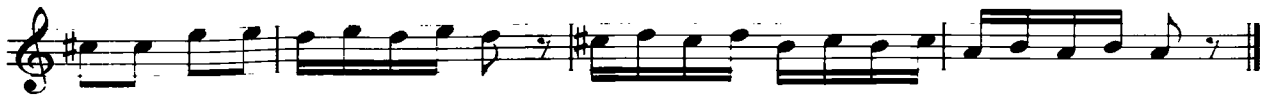

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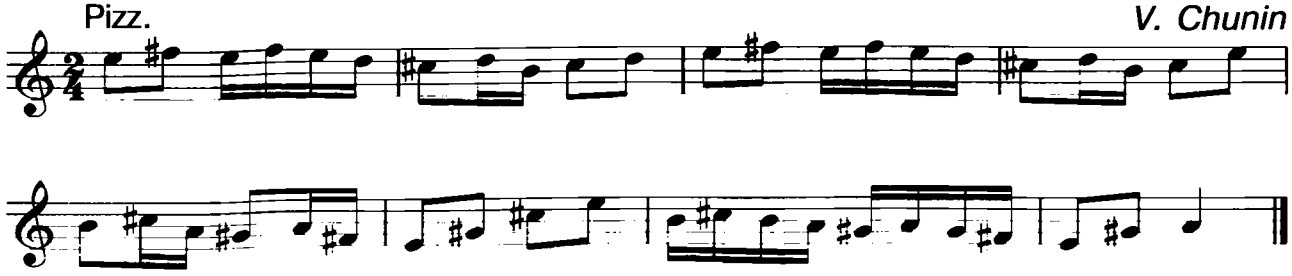
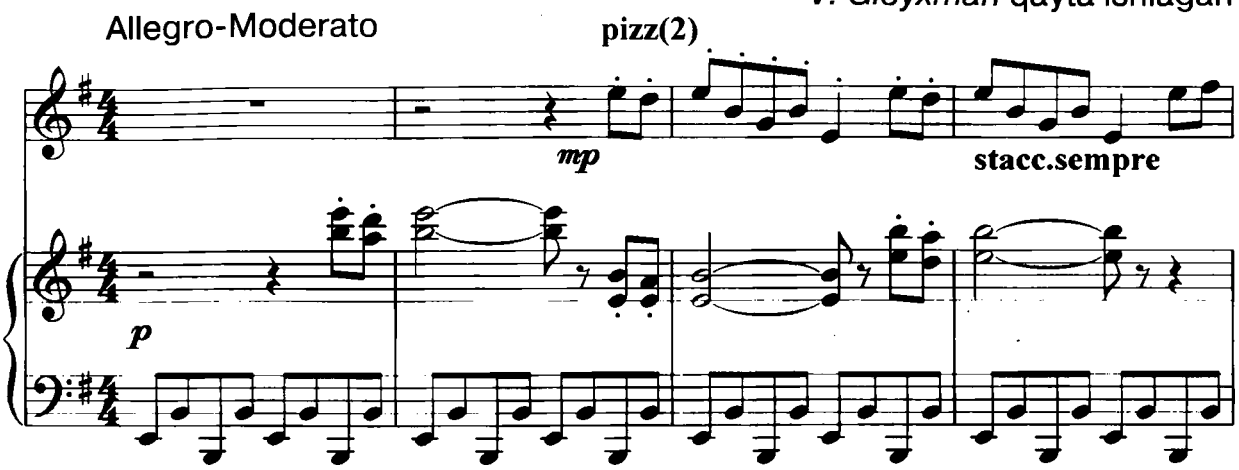


Makkajo‘xori oltin doni

G. Kingsteya
V. Gleyxman qayta ishlagan



Pizzicato uslubida chalish o‘quvchining imkoniyatiga qarab bittalik yoki ikkitalik bo‘lishi mumkin. **Birtalik** pastga bosh barmoq bilan tovush hosil qilish, **ikkitalik** pastga va balandga bosh va ko‘rsatgich barmoqlar bilan tovush hosil qilinadi.

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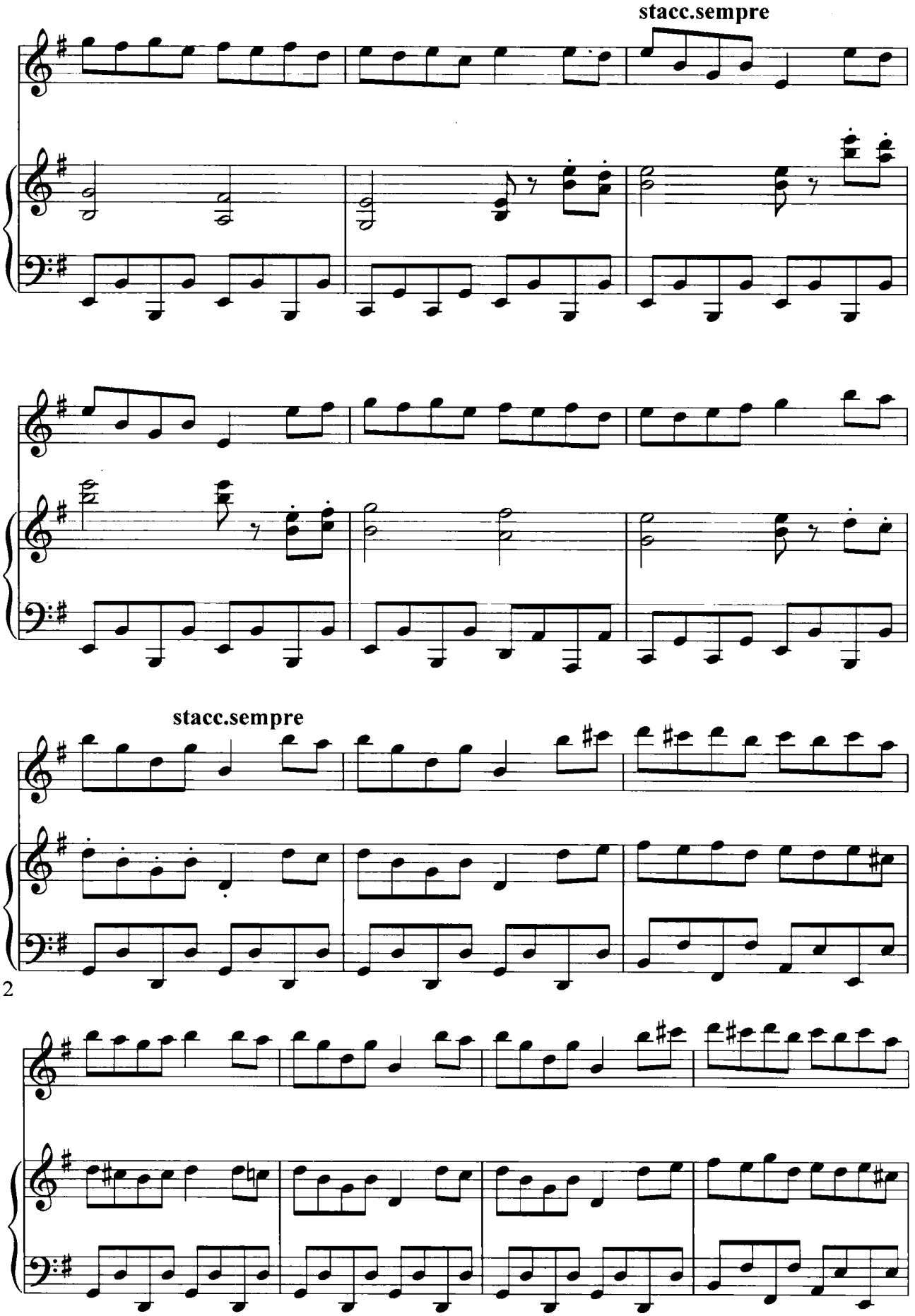

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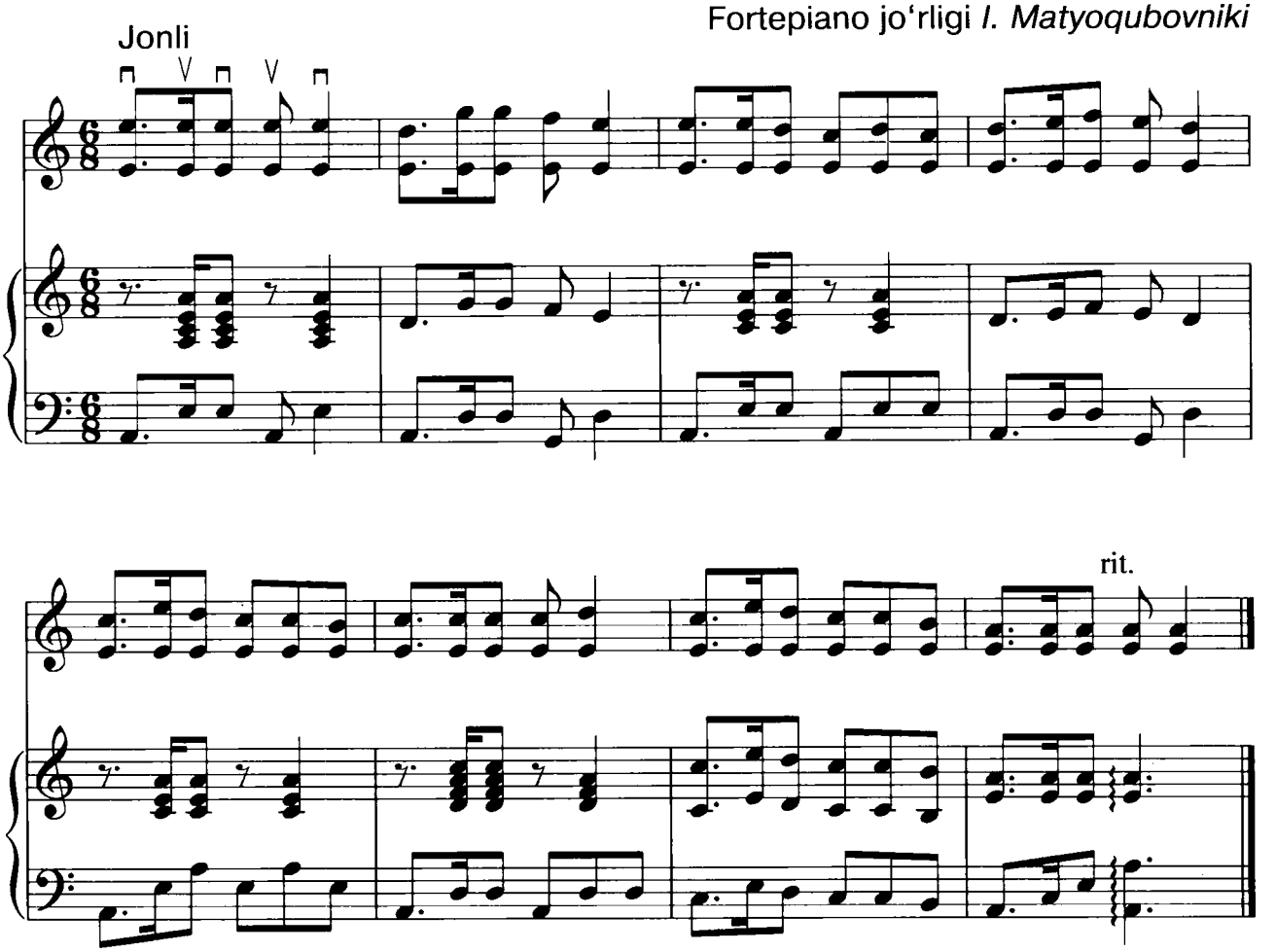
Omon yor

O'zbek xalq kuyi

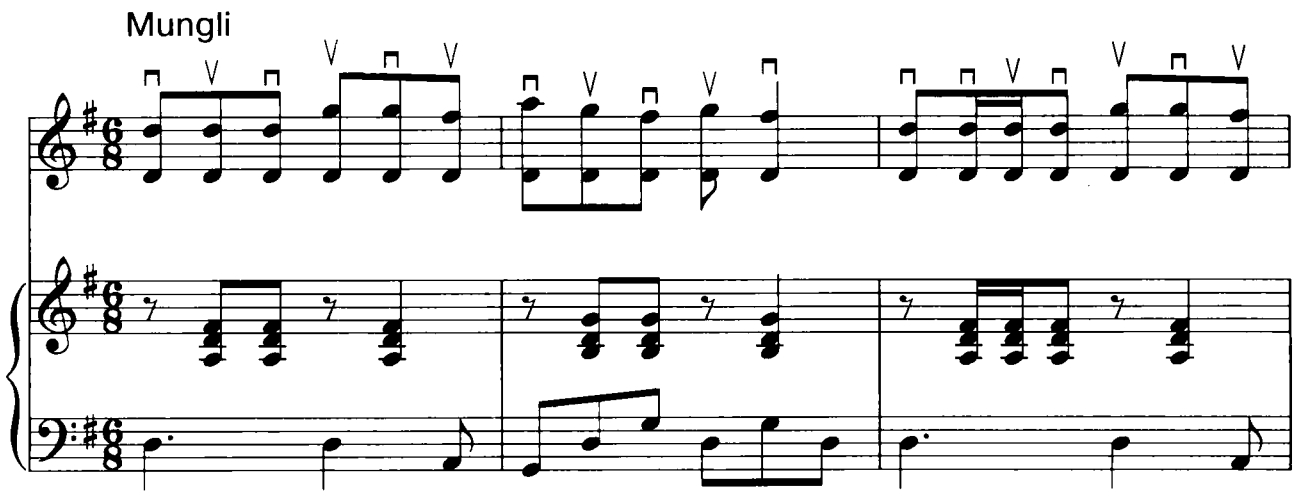
Fortepiano jo'rligi *I. Matyoqubovniki*



Jo'jjim aytaman

Xorazm xalq qo'shig'i

Fortepiano jo'rligi *I. Matyoqubovniki*



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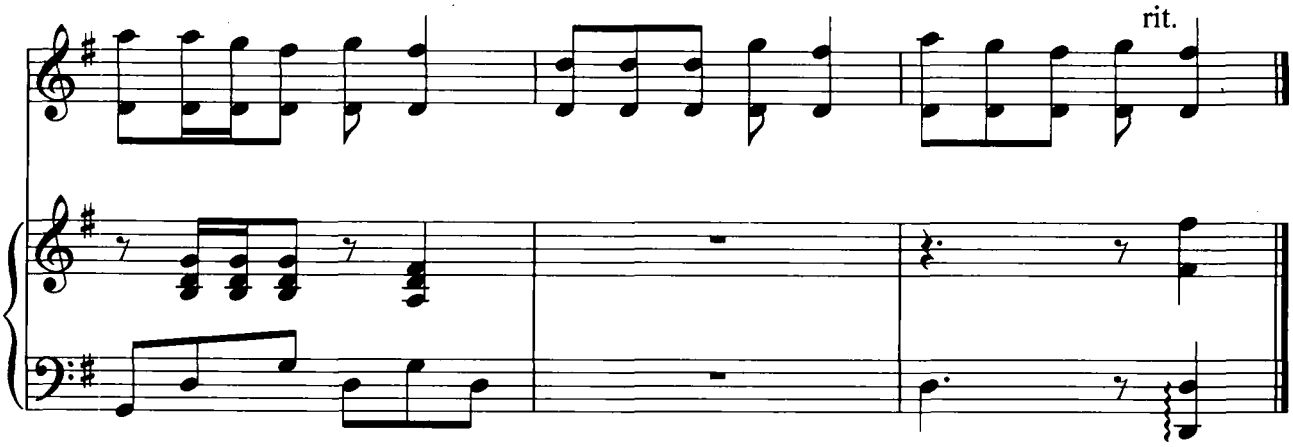
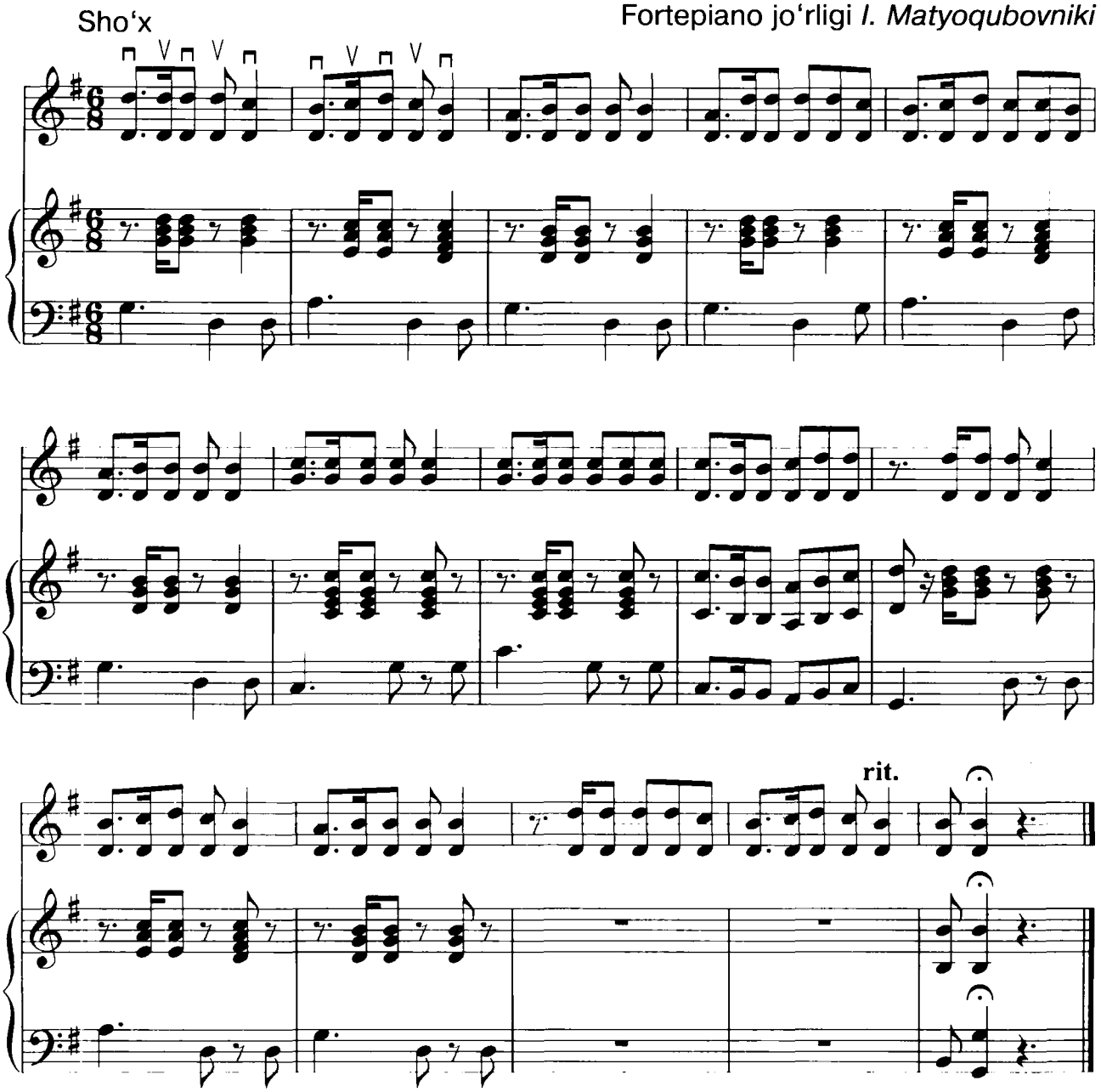


Xiva dudori

Xorazm xalq qo'shig'i

Fortepiano jo'rligi *I. Matyoqubovniki*



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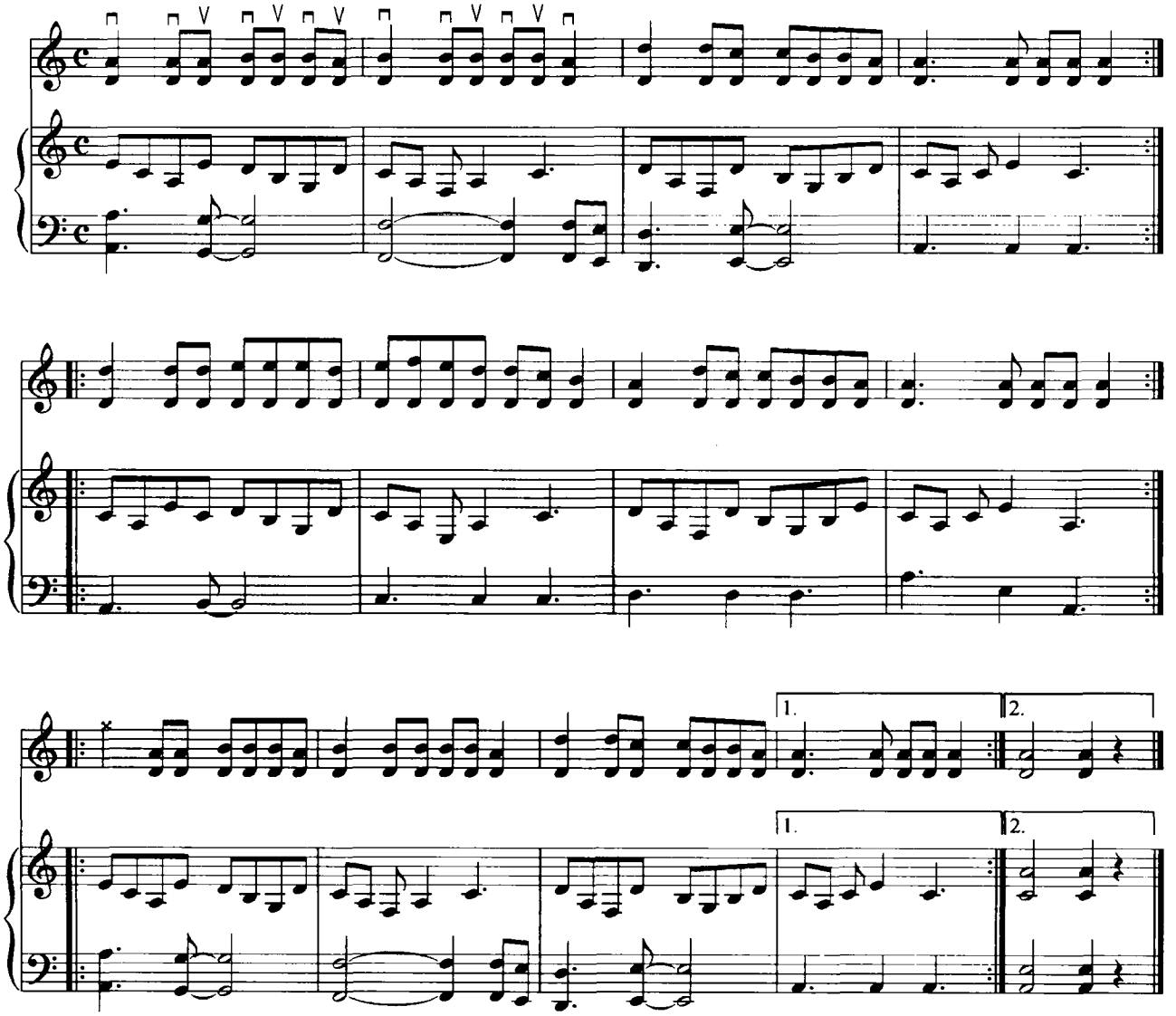
Nasri Segoh
(«Segox maqomidan»)

Moderato

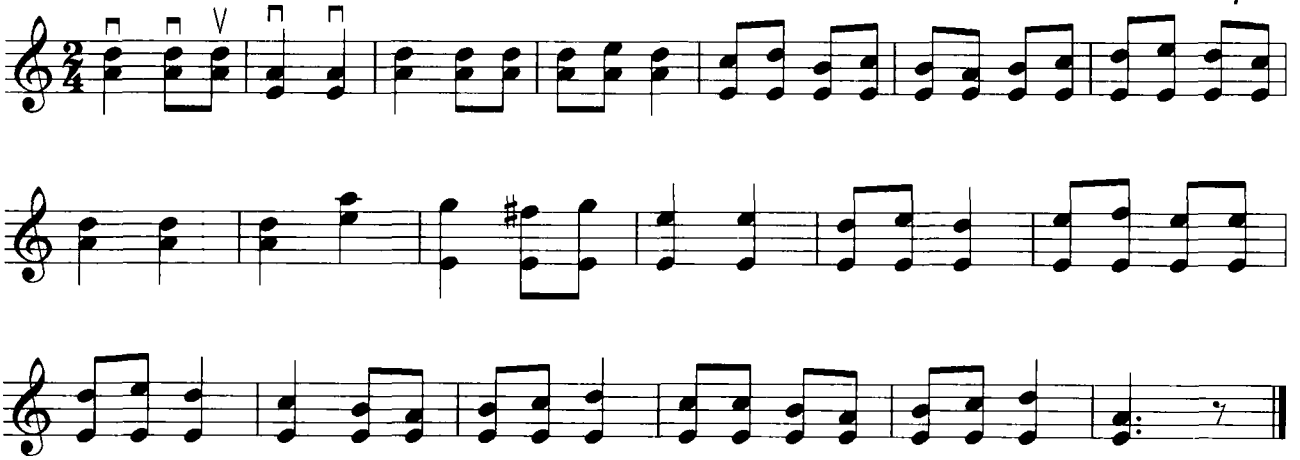
Fortepiano jo'rligi *I. Matyoqubovniki*



Ajam 2

Moderato

O'zbek mumtoz musiqasi



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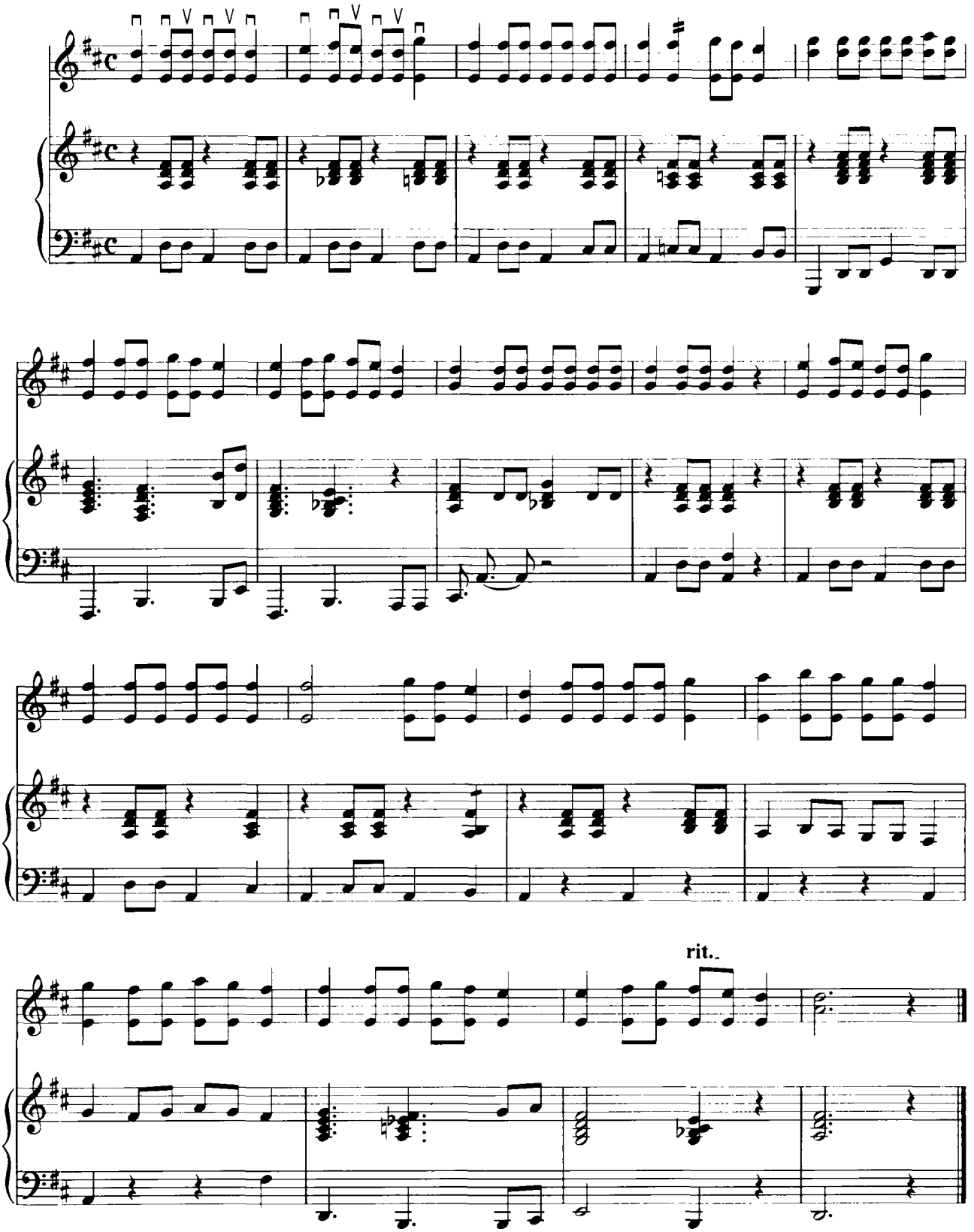
Munojot

O'zbek xalq kuyi
Fortepiano jo'rligi I.Matyoqubovniki

Moderato



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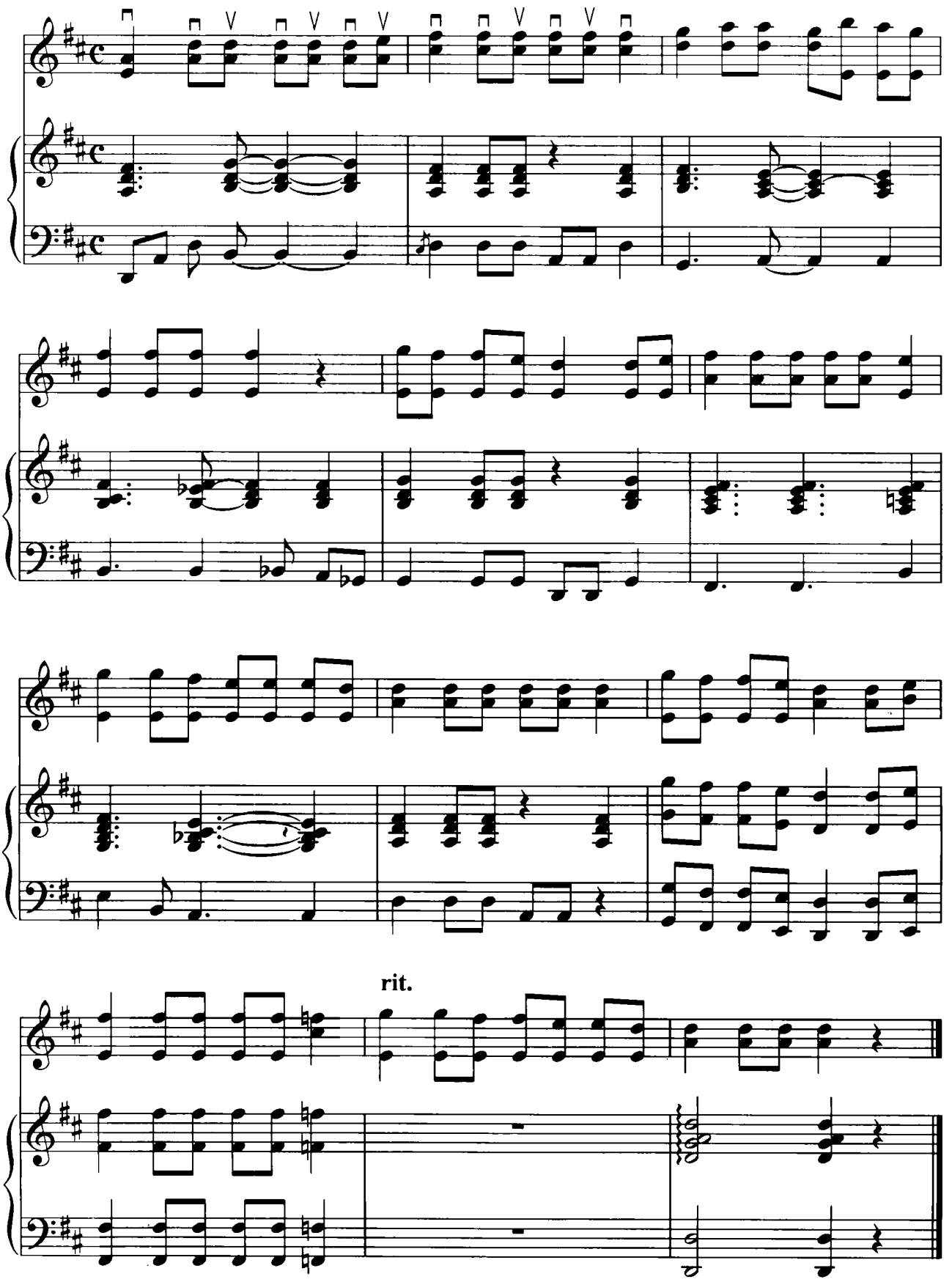
Munojot mo‘q‘ulchasi

O‘zbek xalq kuyi

Fortepiano jo‘rligi I.Matyoqubovniki



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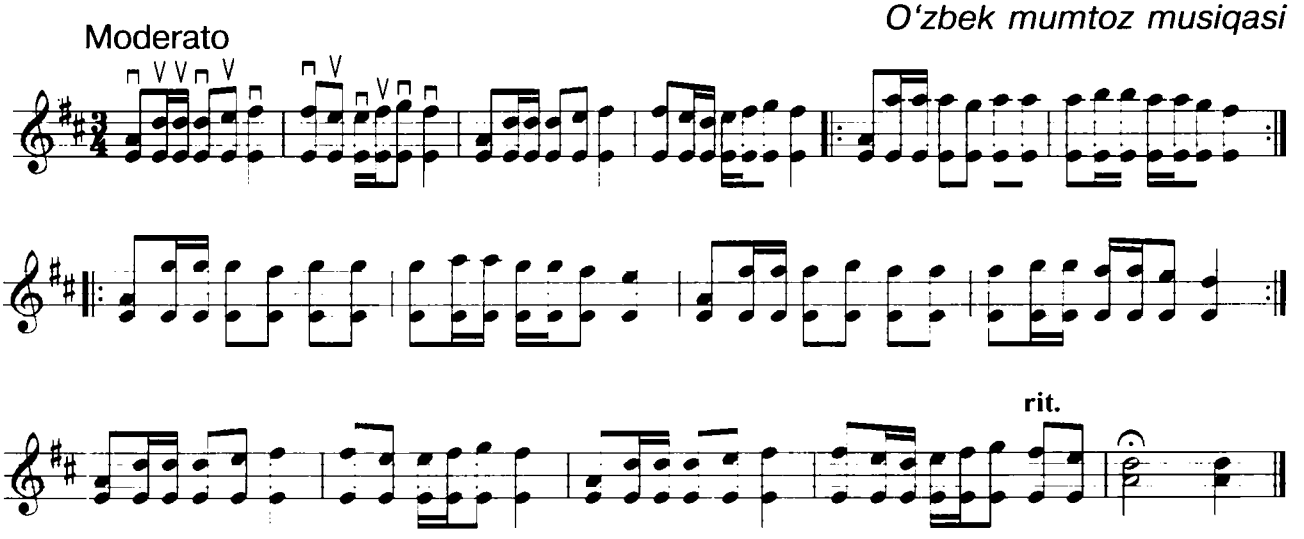
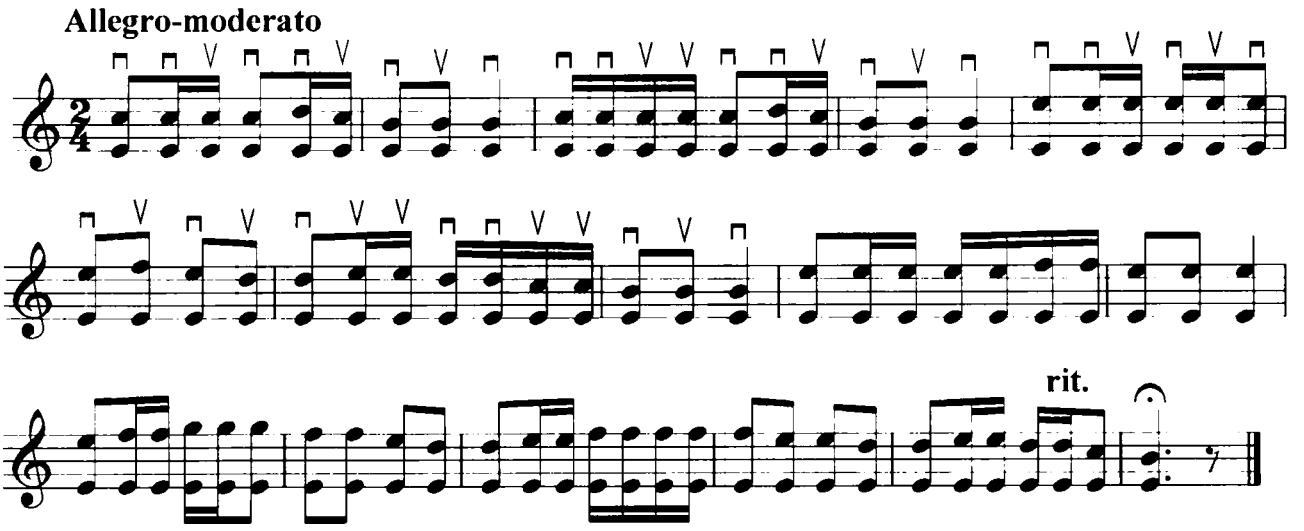
Munojot qashqarchasi

O'zbek mumtoz musiqasi



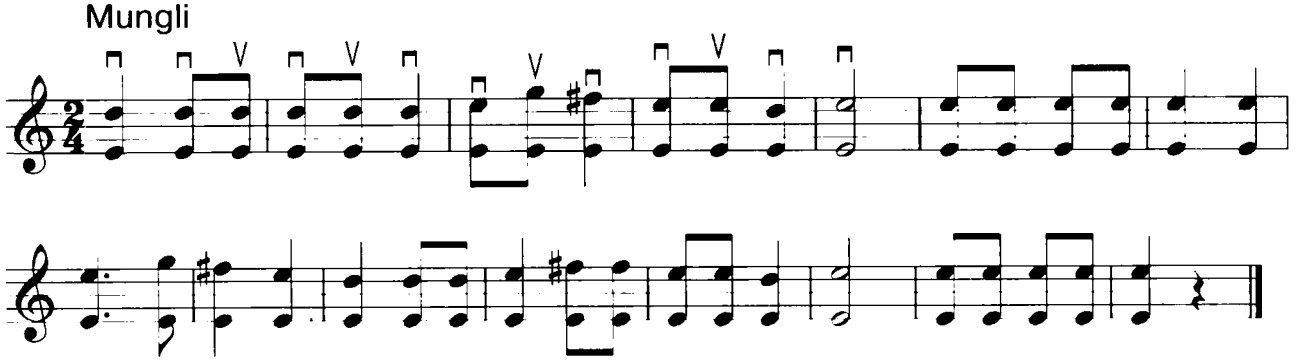
Farg'onacha rez

O'zbek mumtoz musiqasi



Nasrulloiy

Buzruk maqomidan



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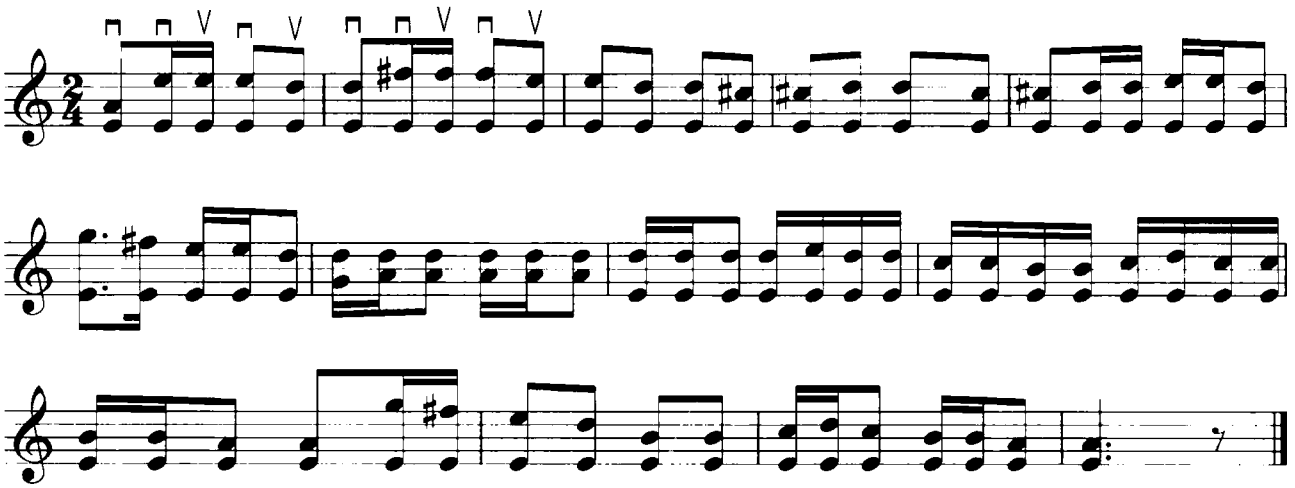
Dilxiroj

Sho‘x, o‘ynoqi

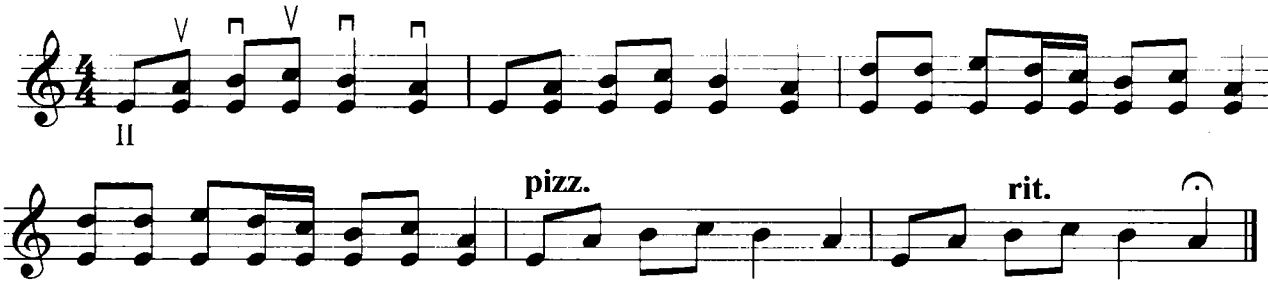
O‘zbek xalq kuyi



Alla

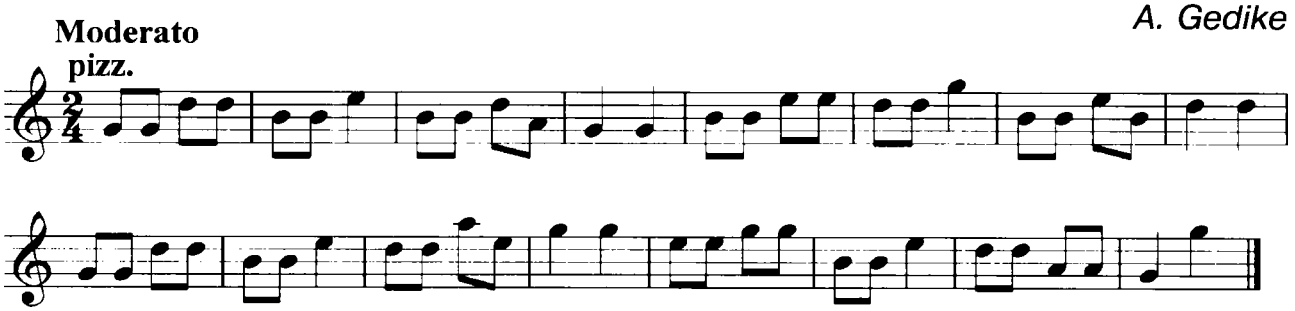
Rus xalq qo‘shig‘i

Sokin, kuychan



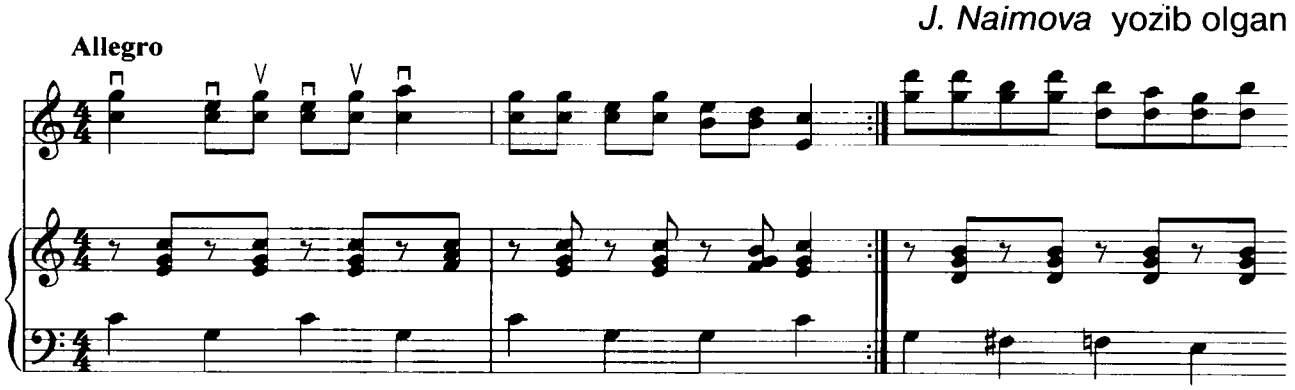
Xitoy xalq qo‘shig‘i

A. Gedike



Tatar xalq raqsi

J. Naimova yozib olgan



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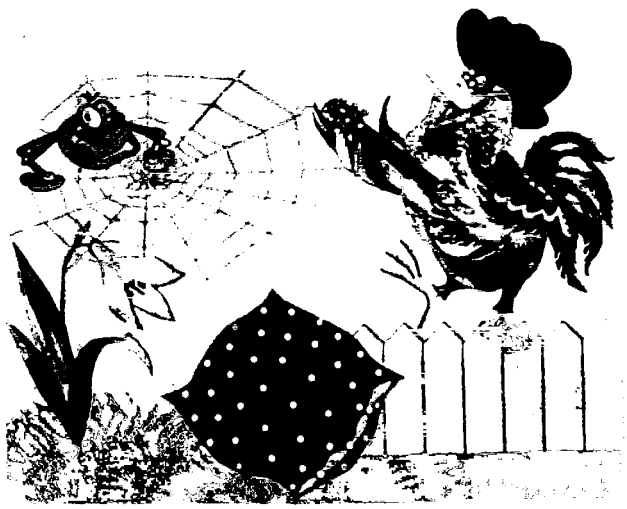
Ispancha

Moderato

Bolalar qo'shig'i

pizz.



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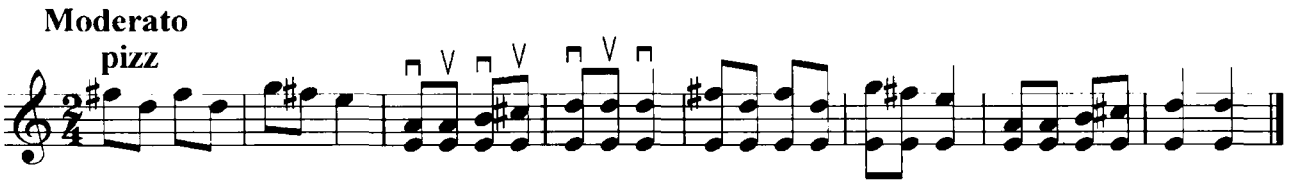
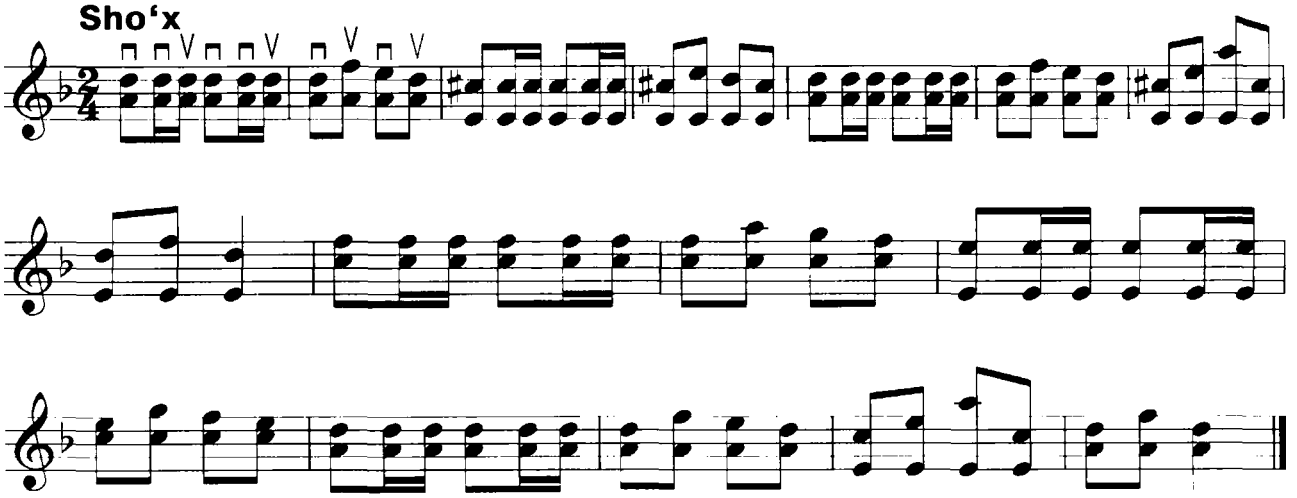
Chijik-pijik

Rus xalq qo'shig'i



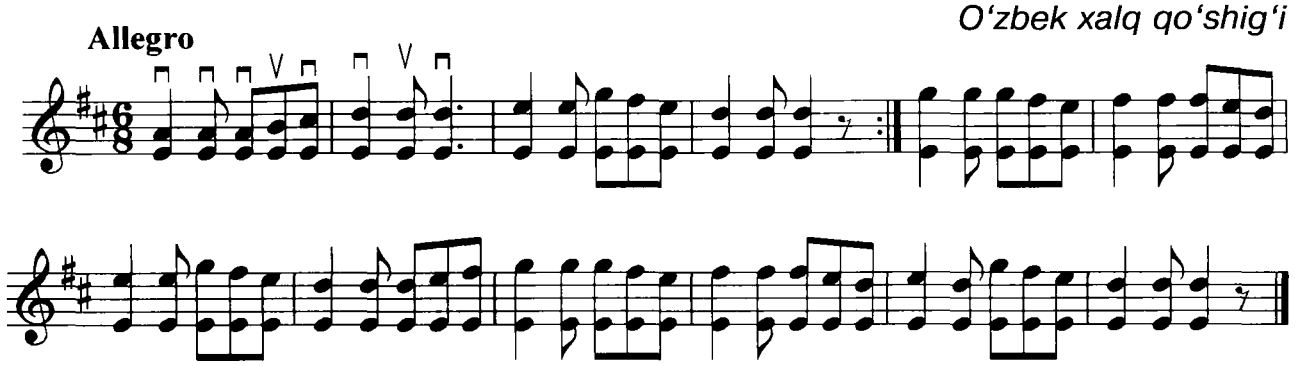
Ukrain xalq qo'shig'i

V. Zolotaryov qayta ishlagan



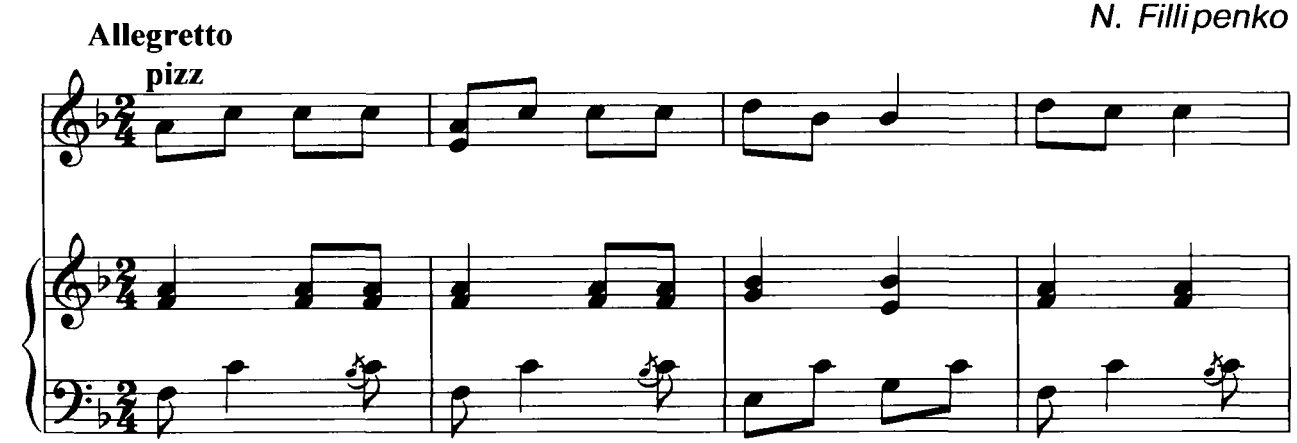
Asp bo'laman

O'zbek xalq qo'shig'i



Sho'x musiqachi

N. Fillipenko



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Shom payti

Moderato

V.Straxov

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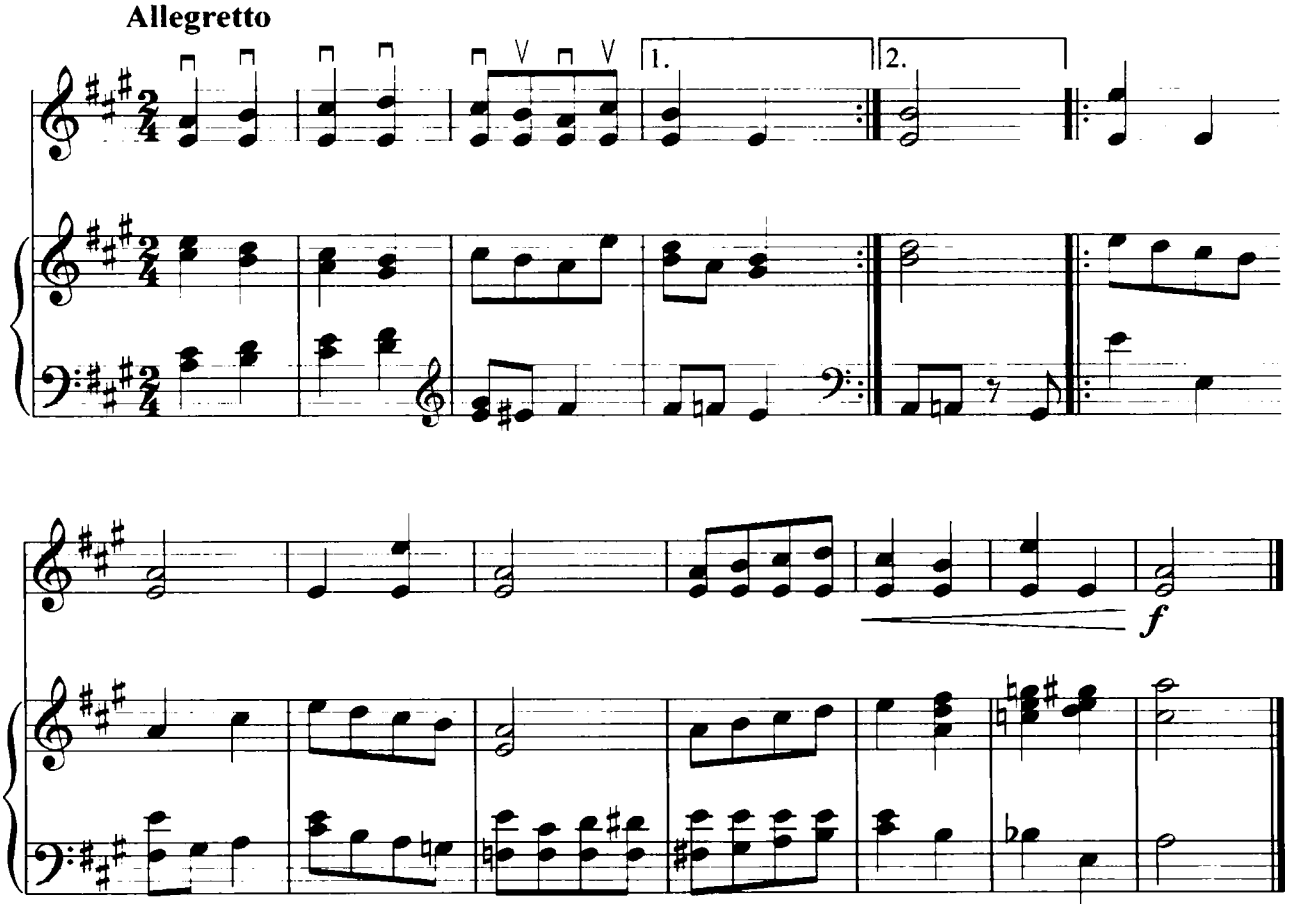
Baliq ovida

A.Zverev

Allegretto



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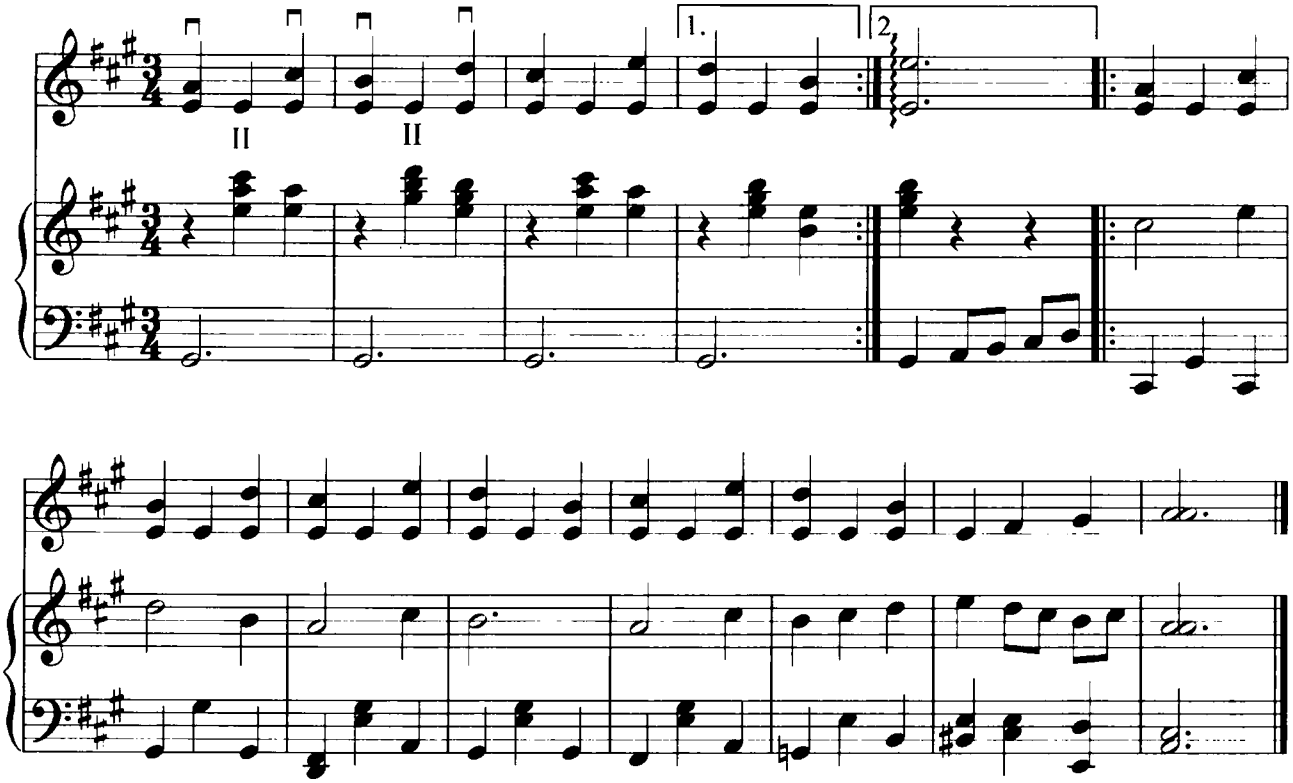
Kapalaklar raqsi

A.Zverev

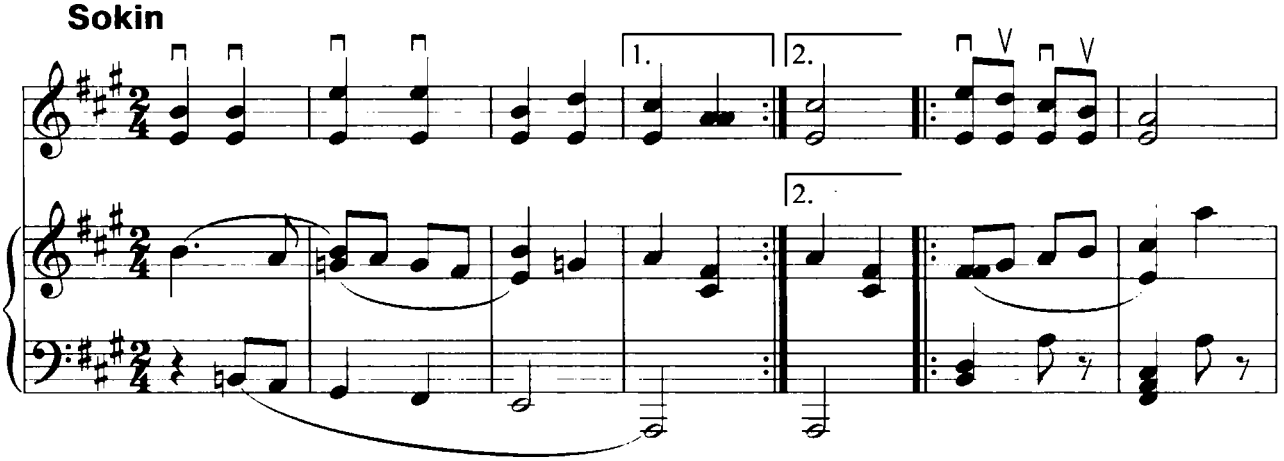
Tez, jonli



Sayr

A.Zverev

Sokin



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rit.

Raqs 1

Allegro

J.Naimova

Pizz.

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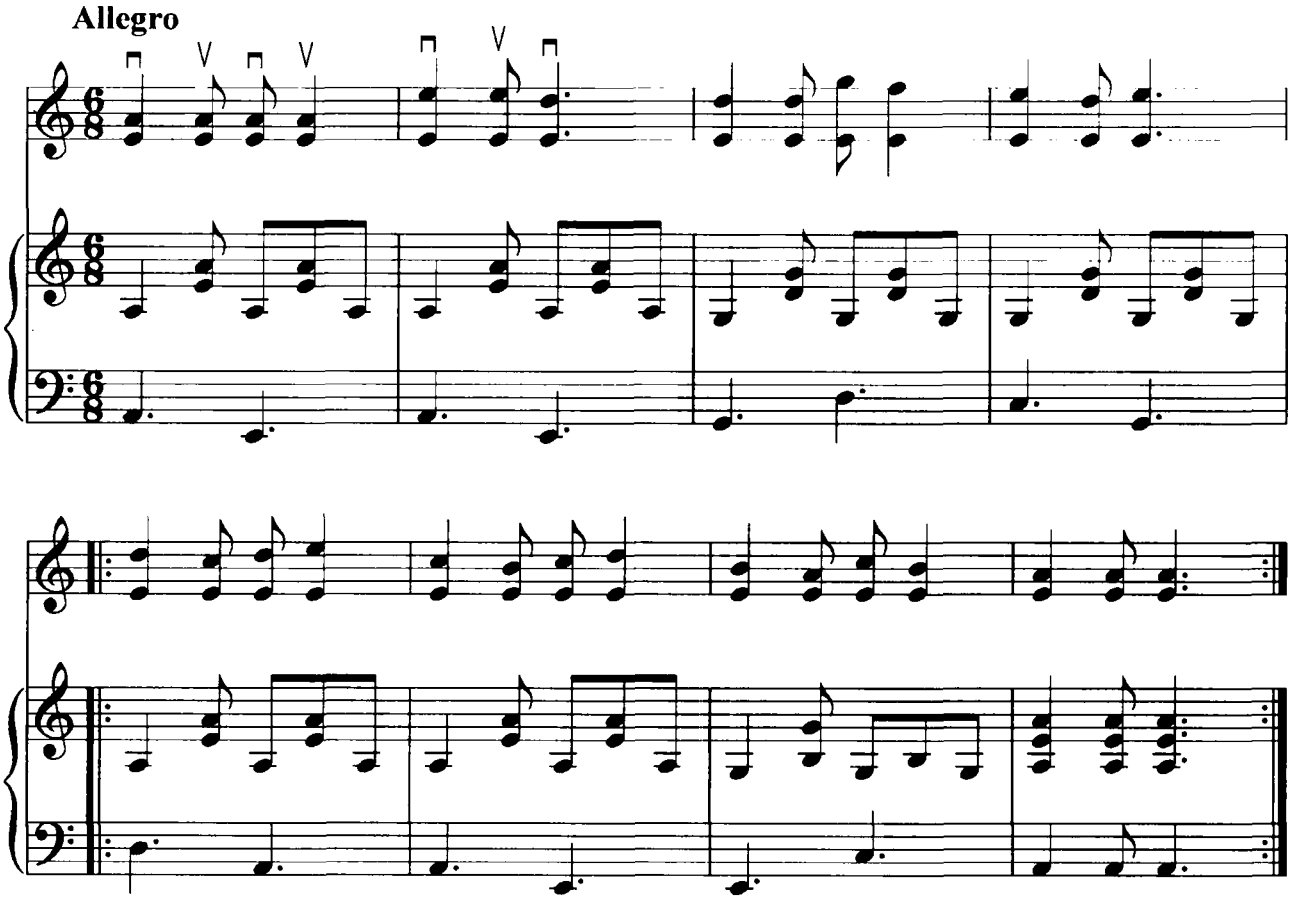
Raqs 2

J.Naimova



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Mushukcha

B.Troyanovskiy qayta ishlagan

Moderato

ff

p

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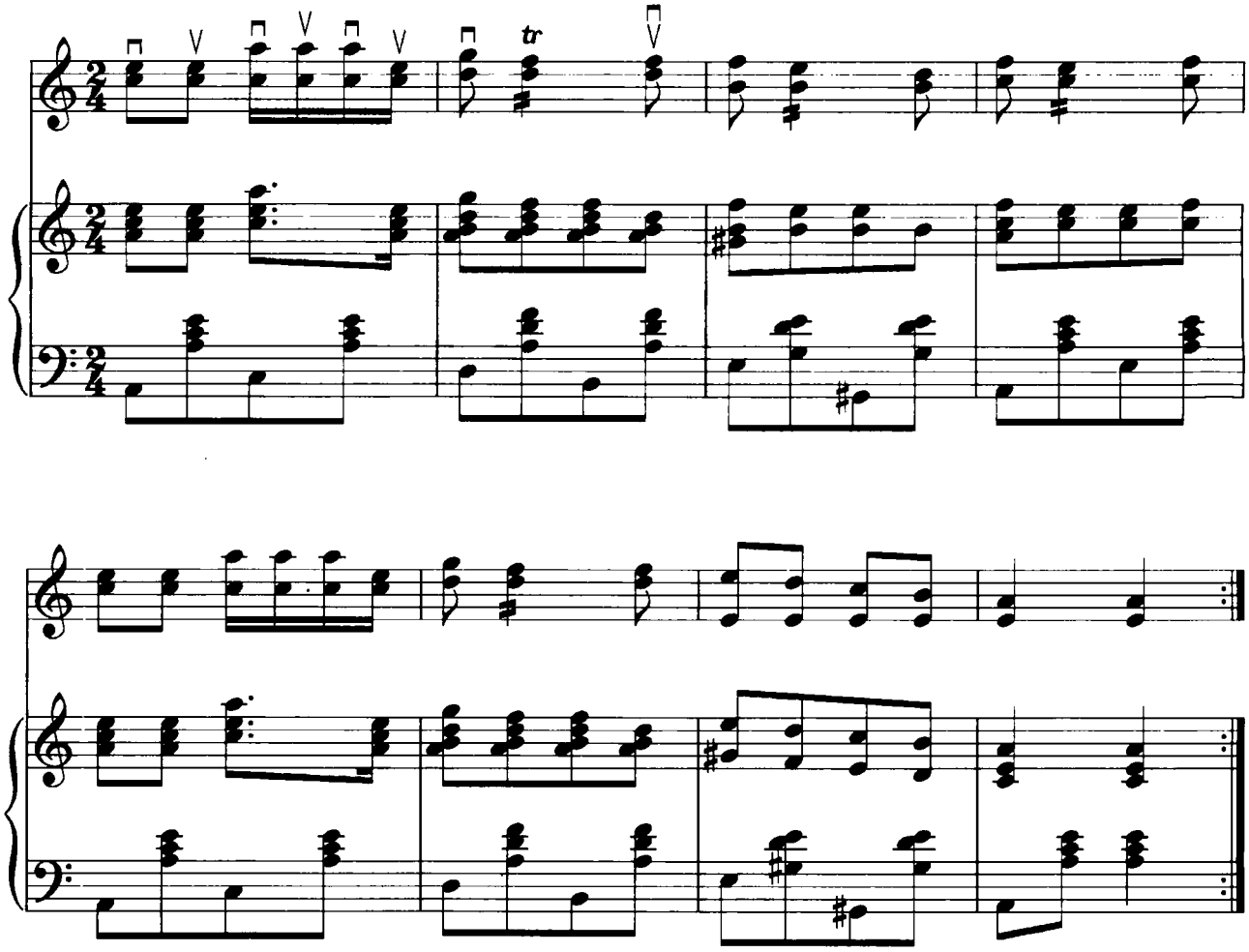
Kadril

I.Tixonov-A.Shalov

Sho'x



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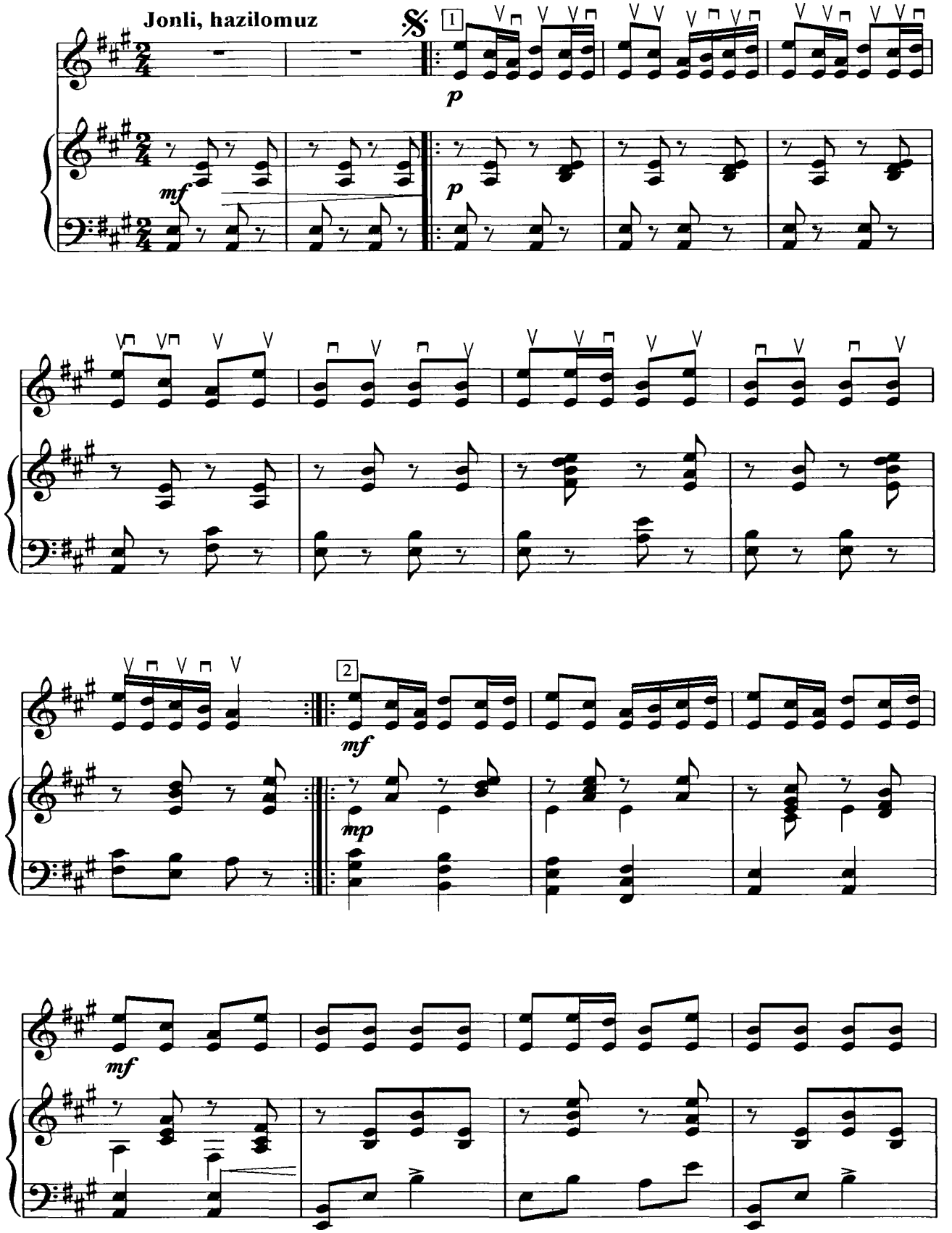
CHIVIN BILAN RAQSGA TUSHDIM
(Я с комариком сплясала)

Yu. Slonova va A. Dorojkinlar qayta ishlagan bu asar lya major tonligida yozilgan. Bunda bir jumla (8 takt) uch marta har xil ko'rinishda (variatsiyalarda) chalinadi.



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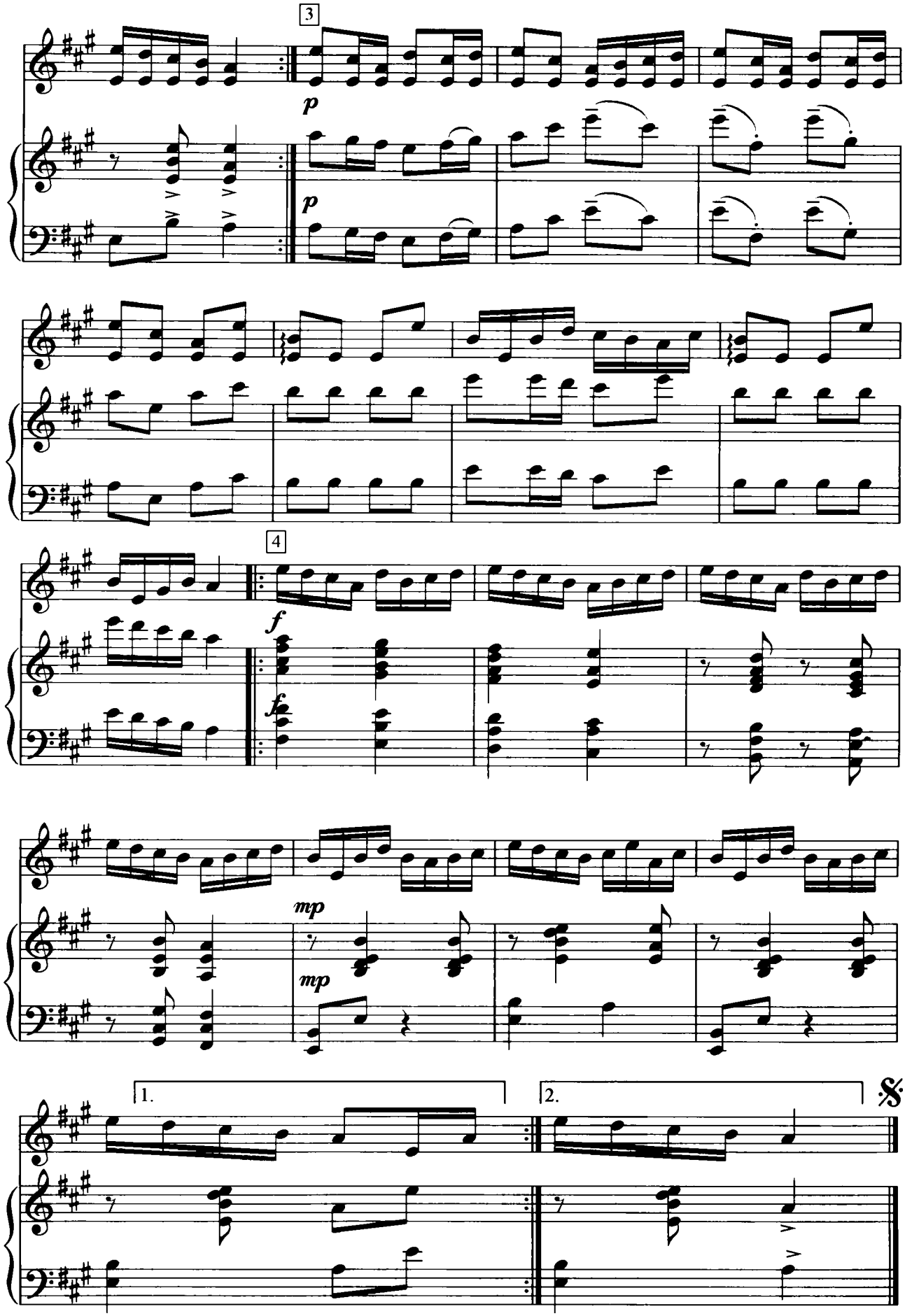

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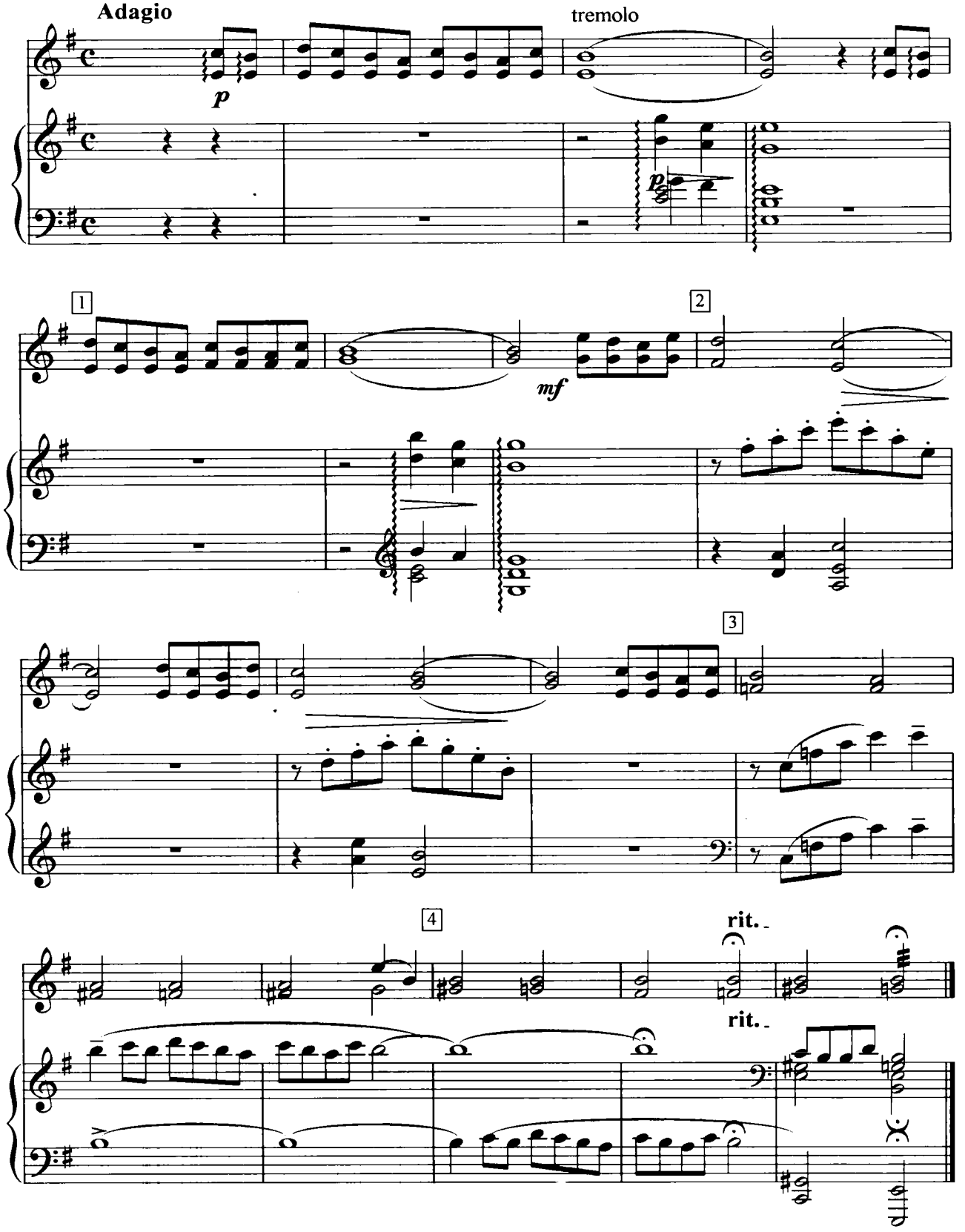
KICHIK VOQEA
(Маленькая былина)

Yu.Shishakovning bu asari sol major tonligida yozilgan bo'lib, ikki davriya ya'ni, bir jumladan iborat. Tremoloni mayda chalishga harakat qilish va ovozlarni toza va aniq olishga ya'ni, bamoqlarni to'g'ri bosish lozim.



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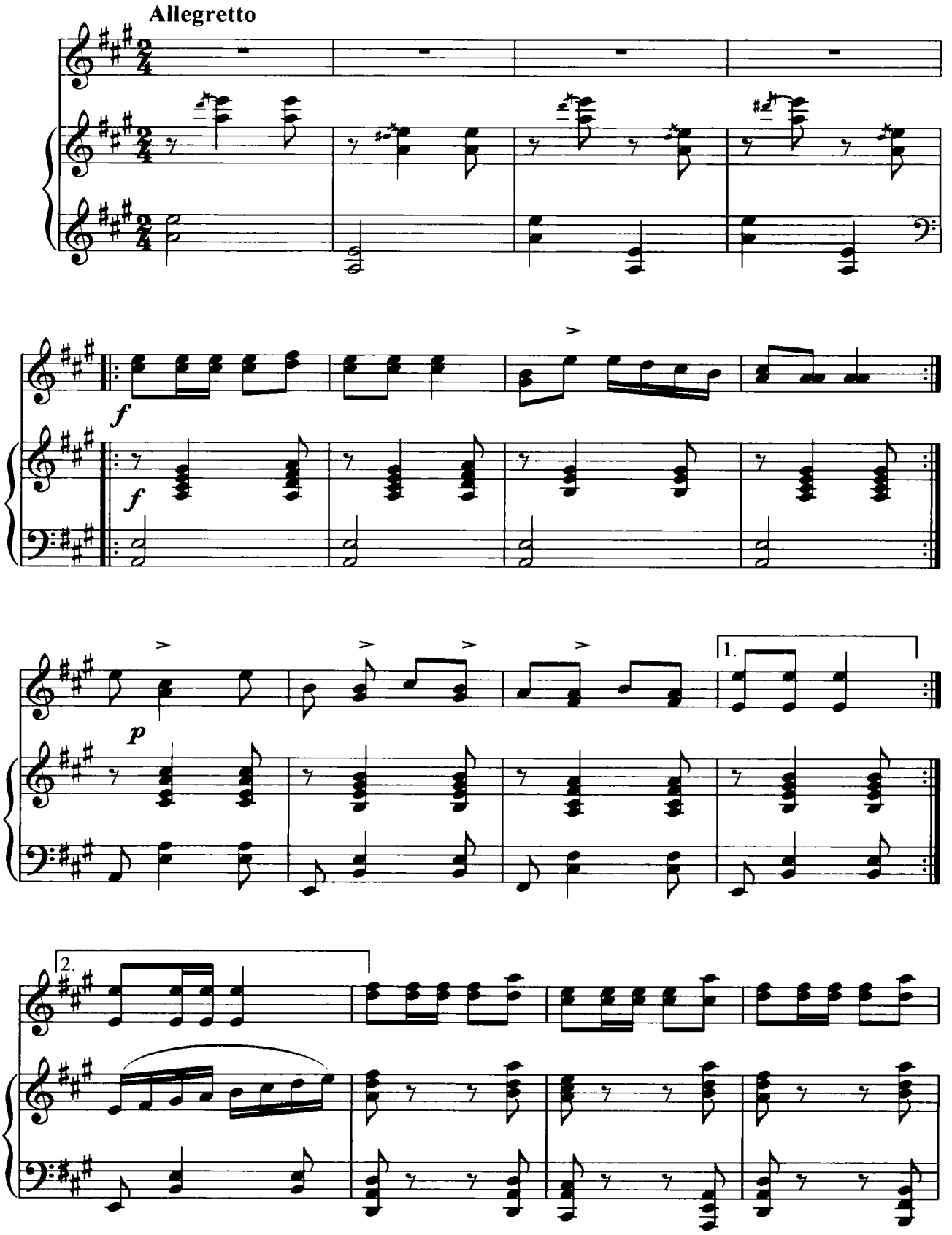
RAQS

G.Vorobyov qayta ishlagan chuvash xalq raqsi variatsiya shaklida yozilgan bo'lib, xalq ladlari qo'llanilgan. Raqs minor tonligida yakunlangan. Pitstsikato va bilak zarblarida chalish maqsadga muvofiqdir.



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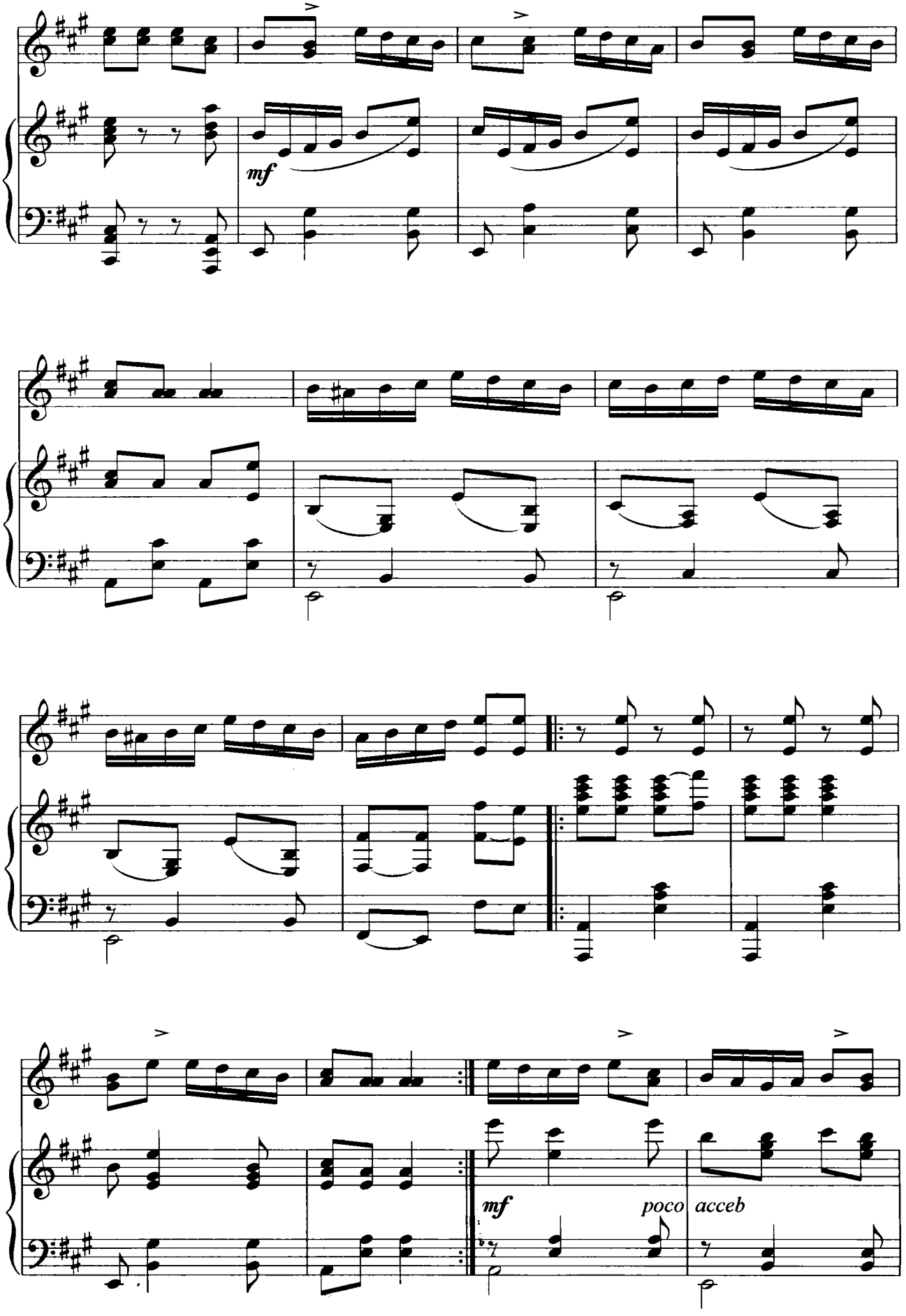

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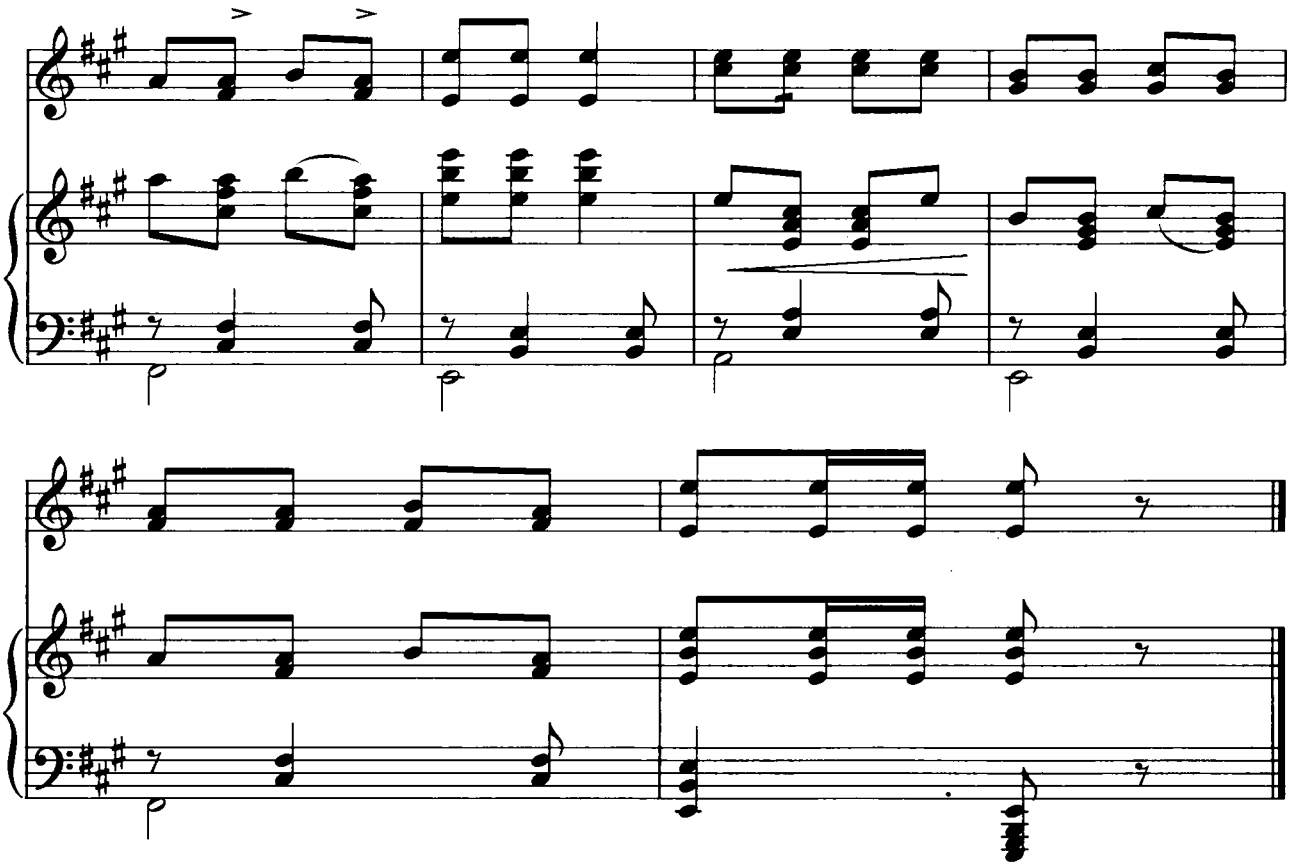
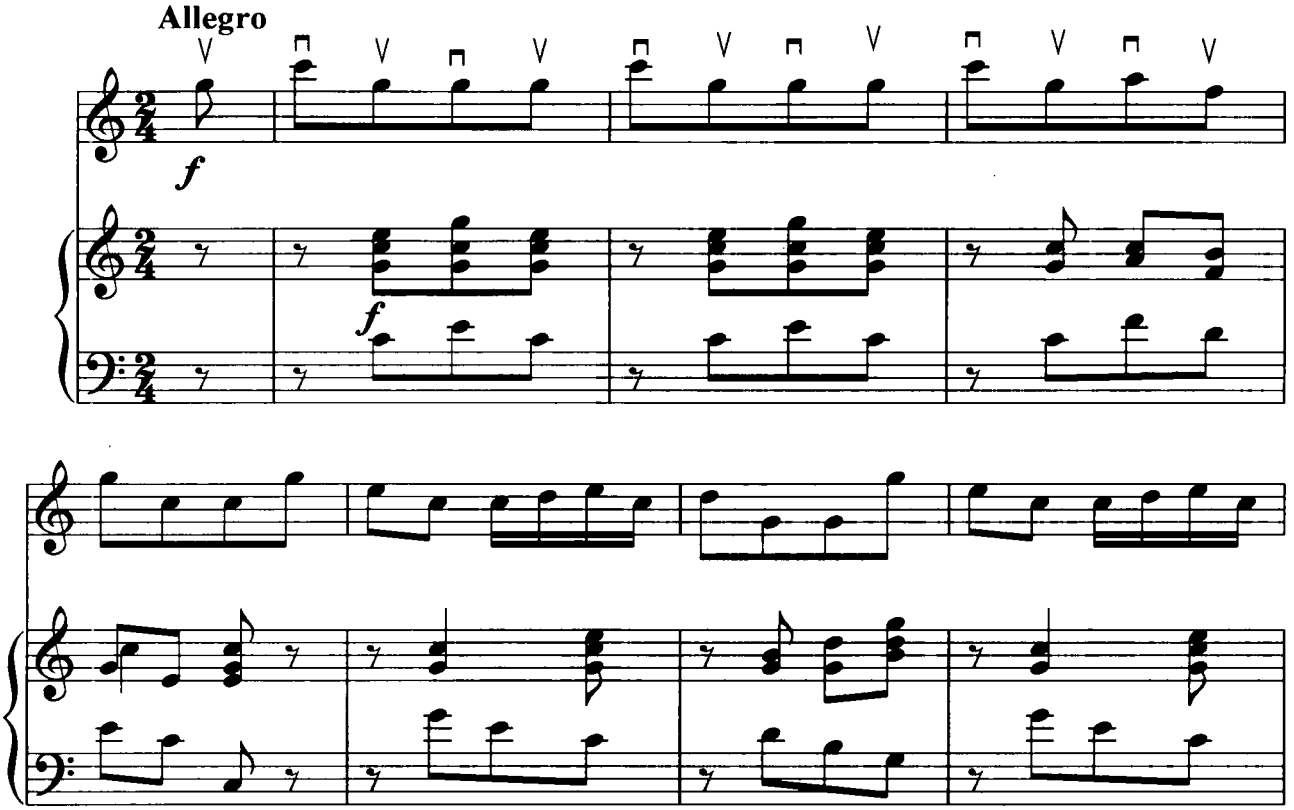


ALLEGRO

I.Kvansning bu asari ikkita katta jumladan iborat bo'lib, do major tonligida yozilgan. Asar pitssikato ijro uslubida chalinadi. Pozitsiya ya'ni, barmoqlarning holatiga e'tibor berish lozim. Nomlanishiga qarab bu asarni sur'ati allegro ya'ni, raqs xarakterida chalinadi.



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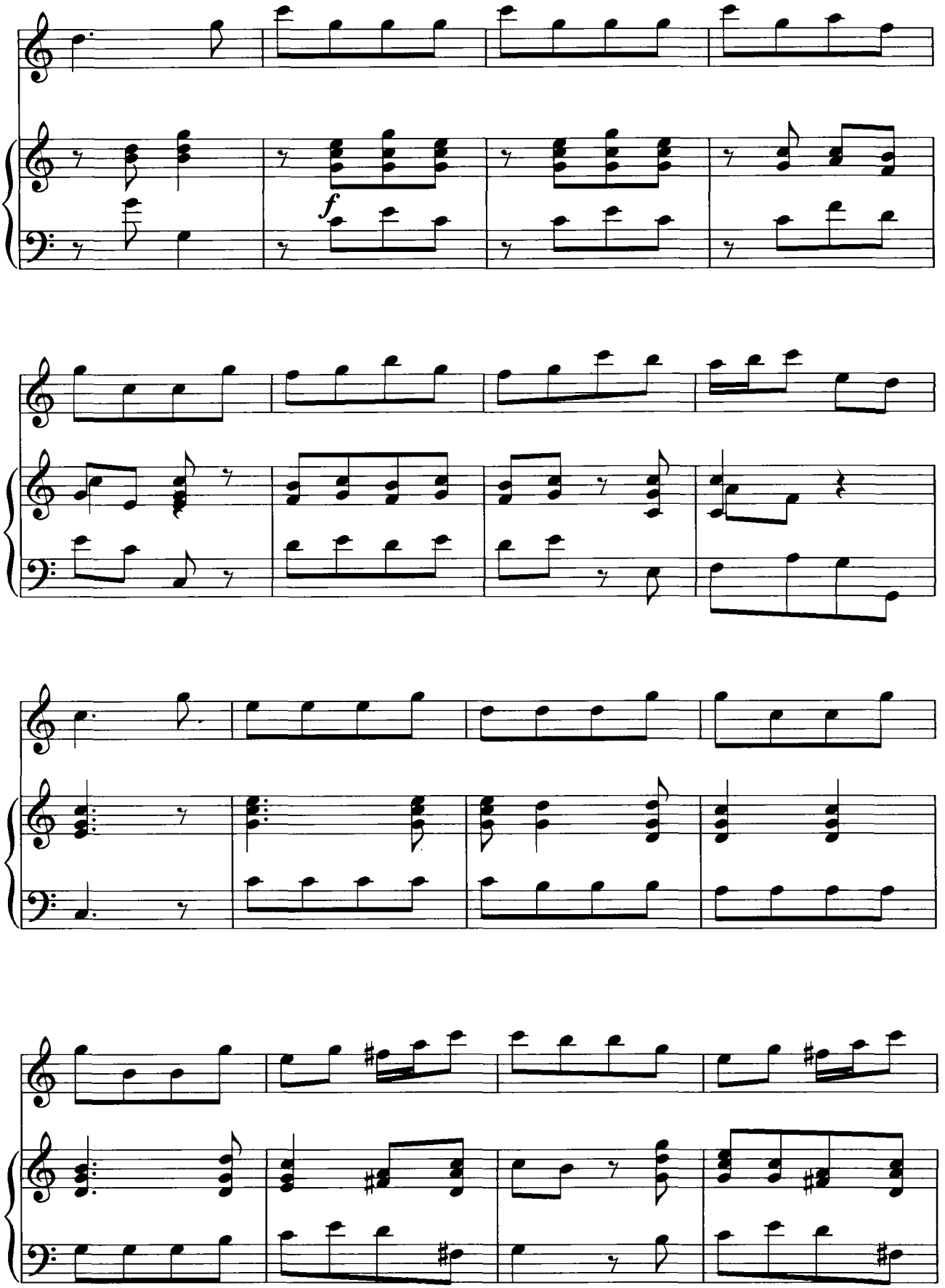

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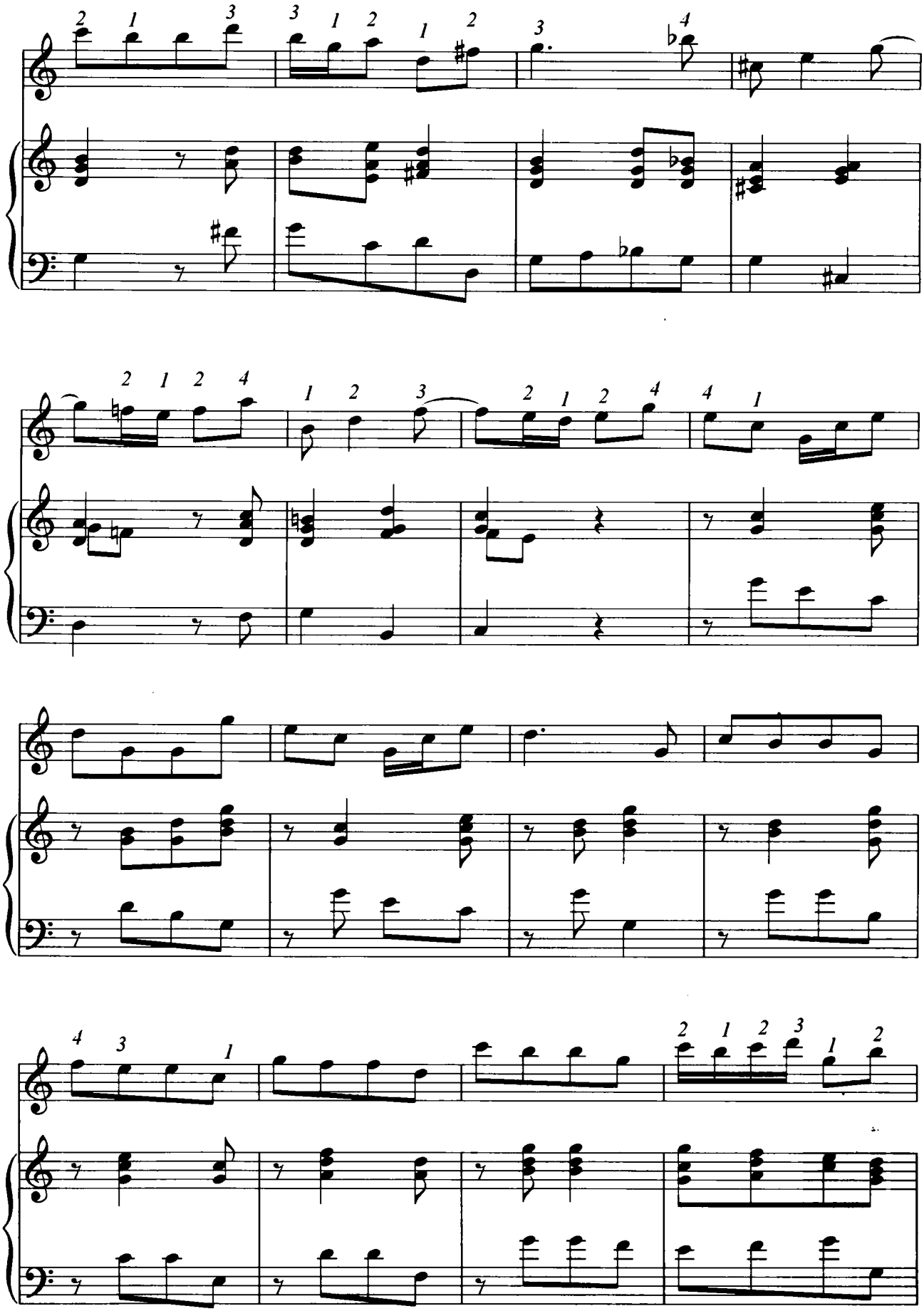

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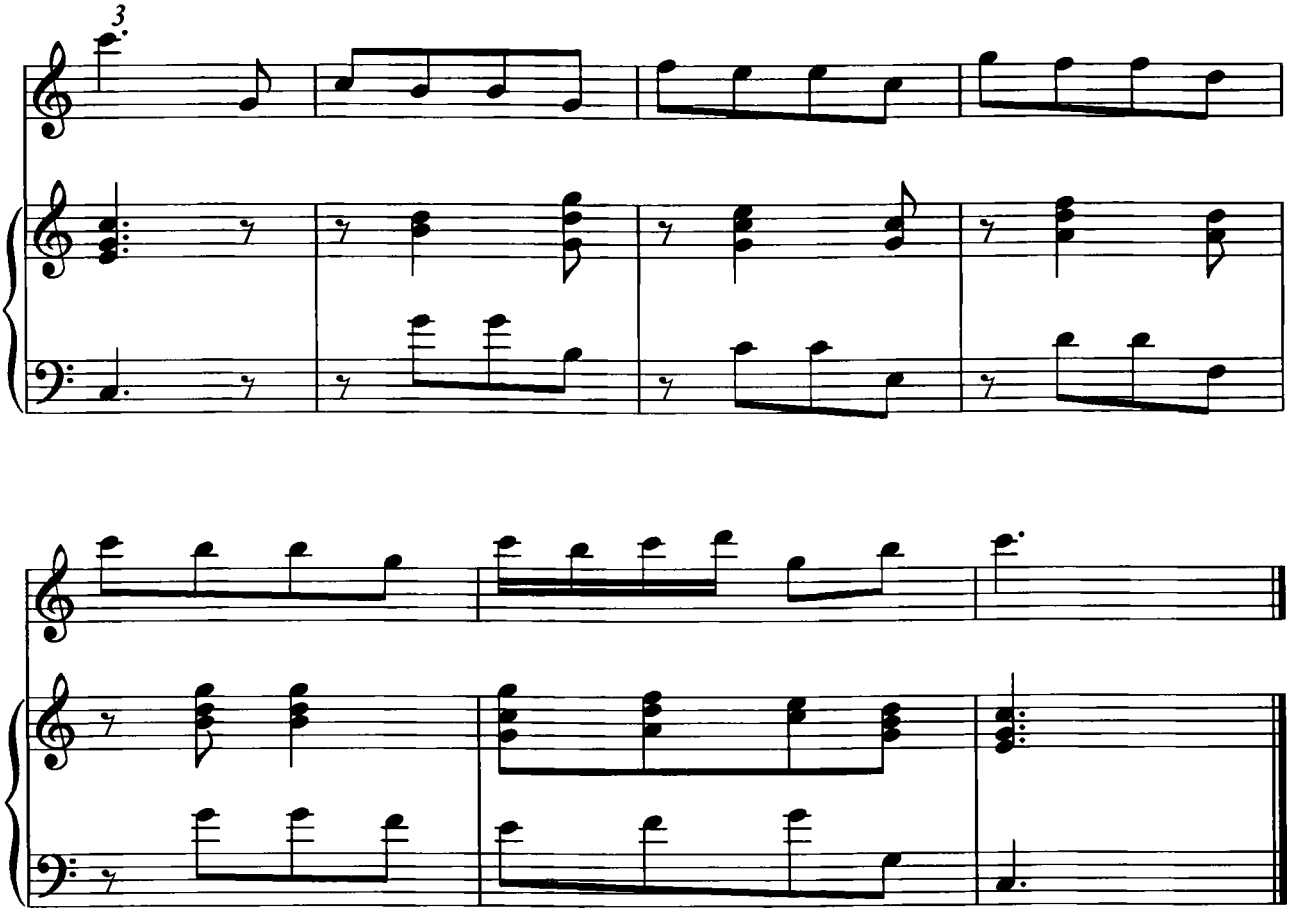
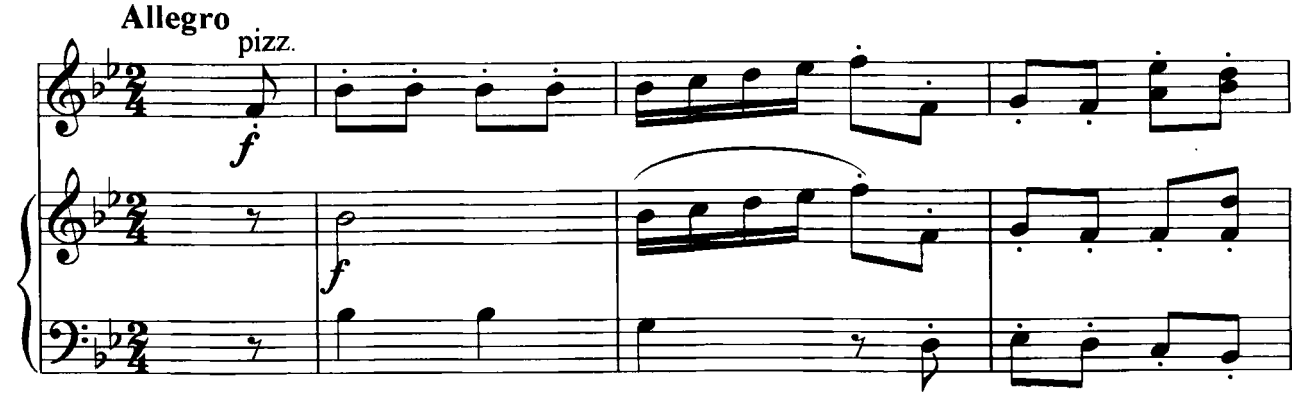


PYESA

L.Motsart

Asar si bemol major tonligida yozilgan. Ikkita katta jumladan iborat. Pitstsikato bilan boshlanadi. pizz zarblari bilan chalishda stakkatolarga e'tibor berish lozim. Allegro sur'atida, kuyning yo'nalishiga karab dinamikasi belgilanadi. Yuqoriga kreshchendo va pastga diminuendo va hokazo.



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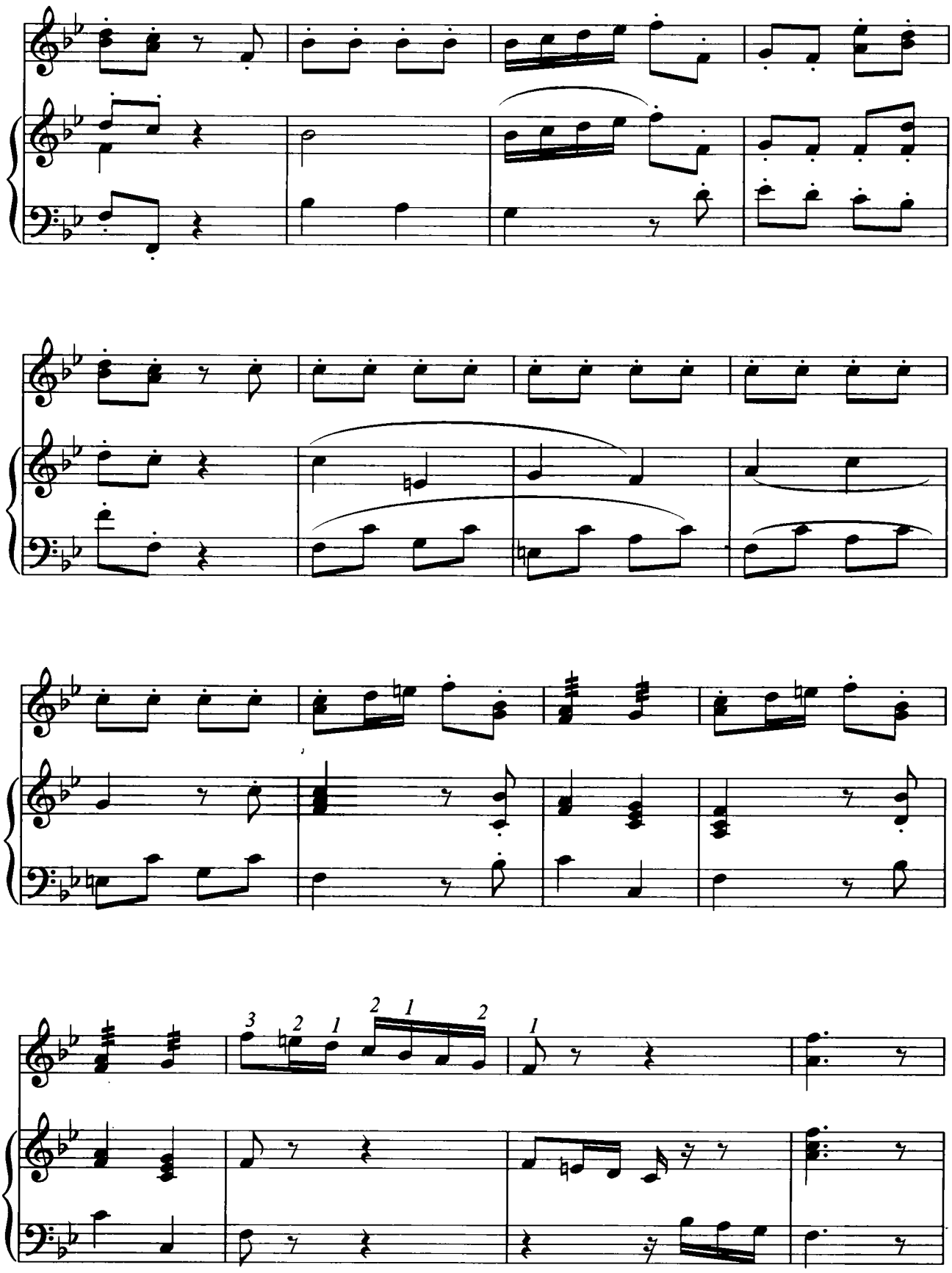

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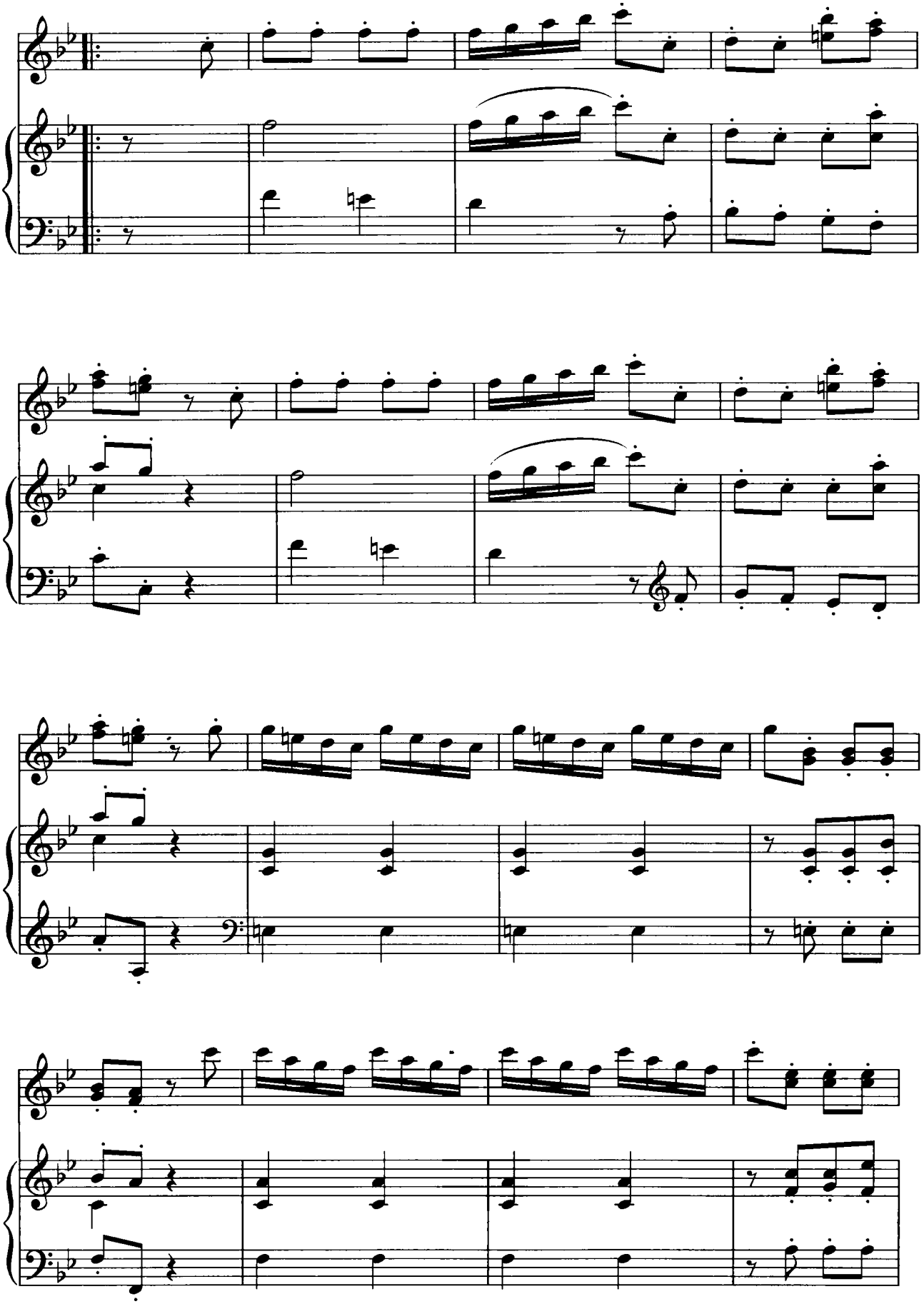

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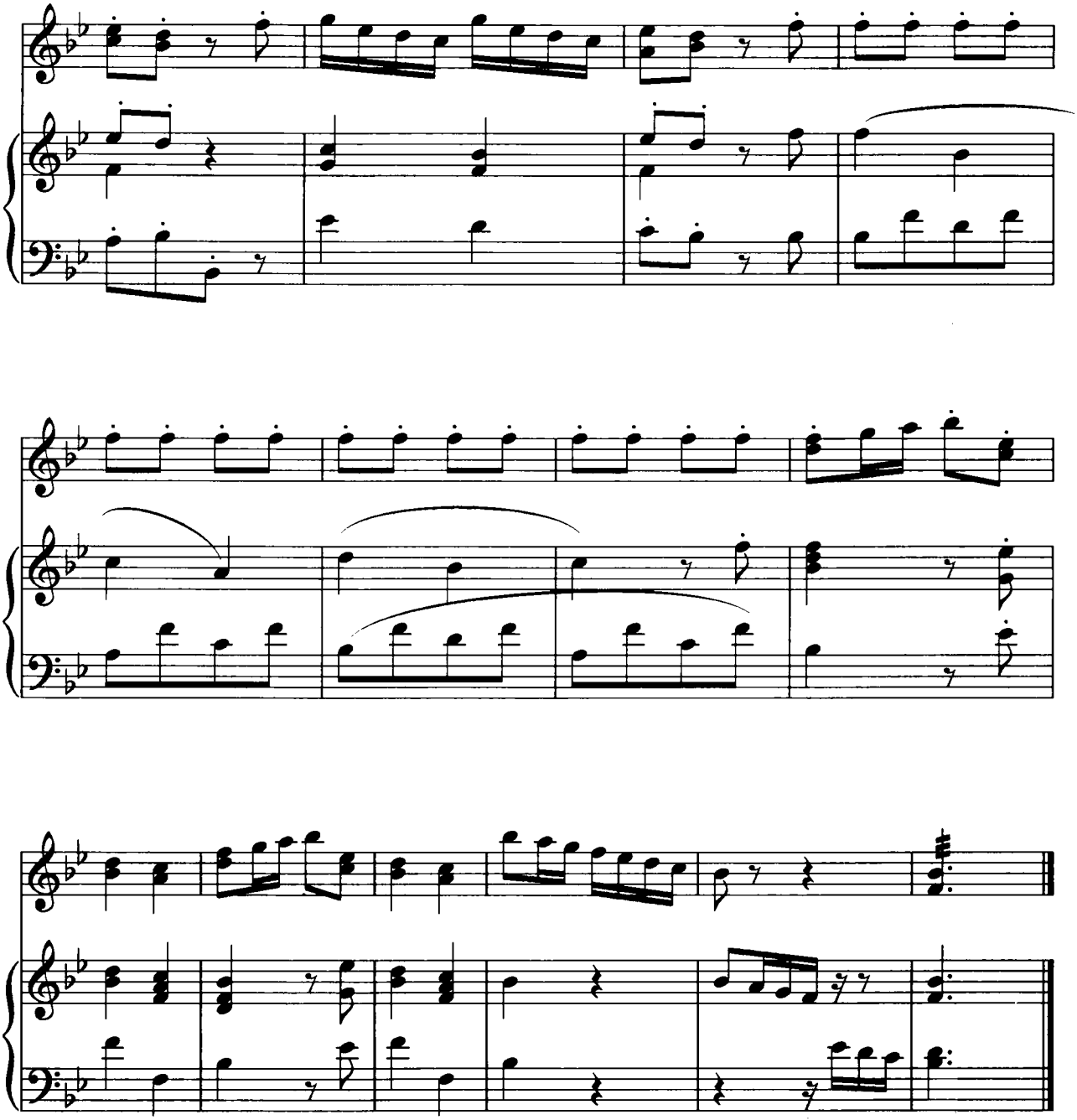

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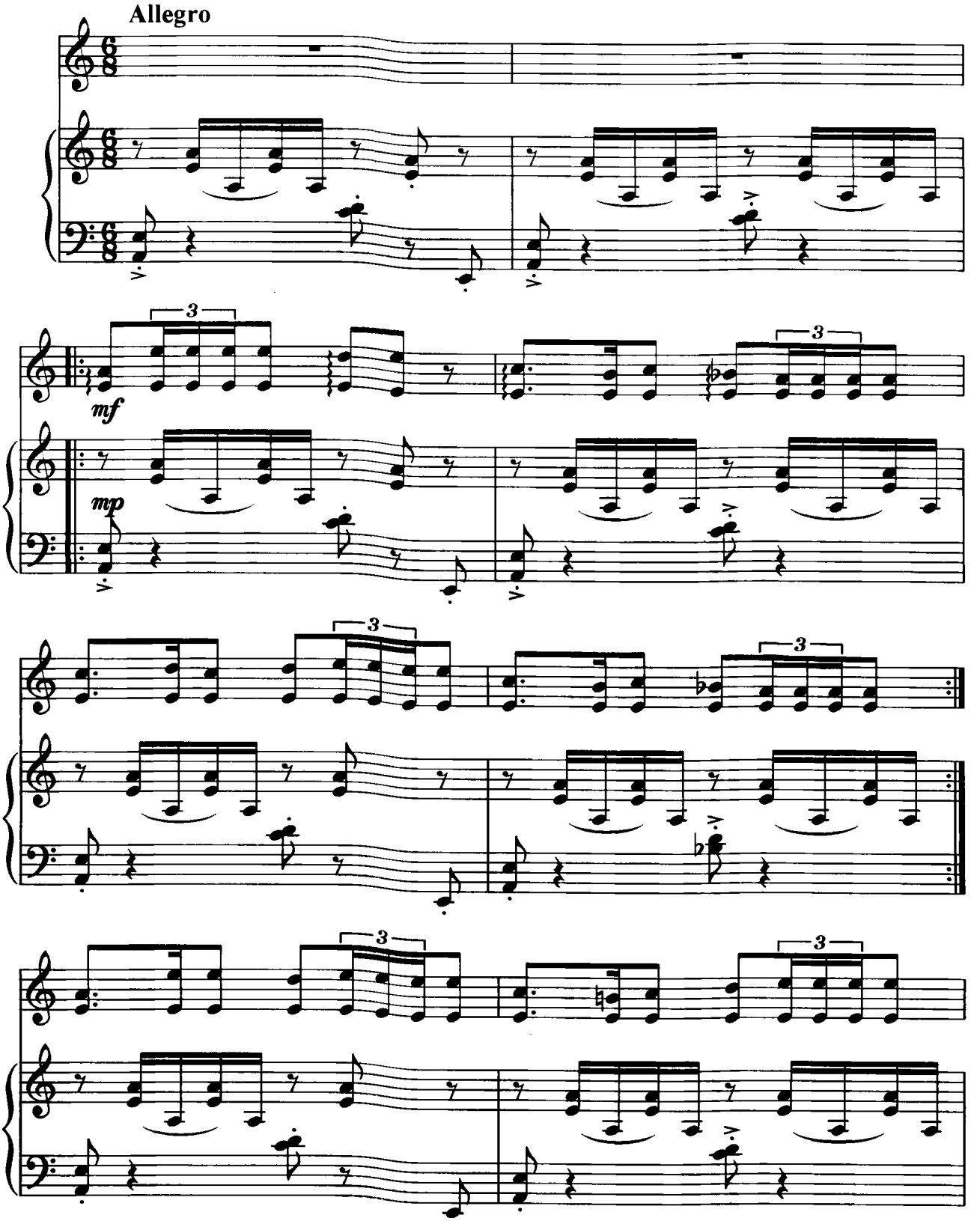
TOG‘ GO‘ZALI

Sobir Karim-Hoji va Jasur Rasultoyevlarning bu asari ikki jumladan iborat Iya minor frigiy ladida yozilgan. Bu asar murakkab 6/8 o‘lchovida bo‘lganligi uchun ham 2 ta kuchli hissadan iborat. Kuchli hissalarni bo‘rttirib chalish maqsadga muvofiqdir. O‘rtacha tez sur’atda, ufori va terma zarblarida ijro etiladi.



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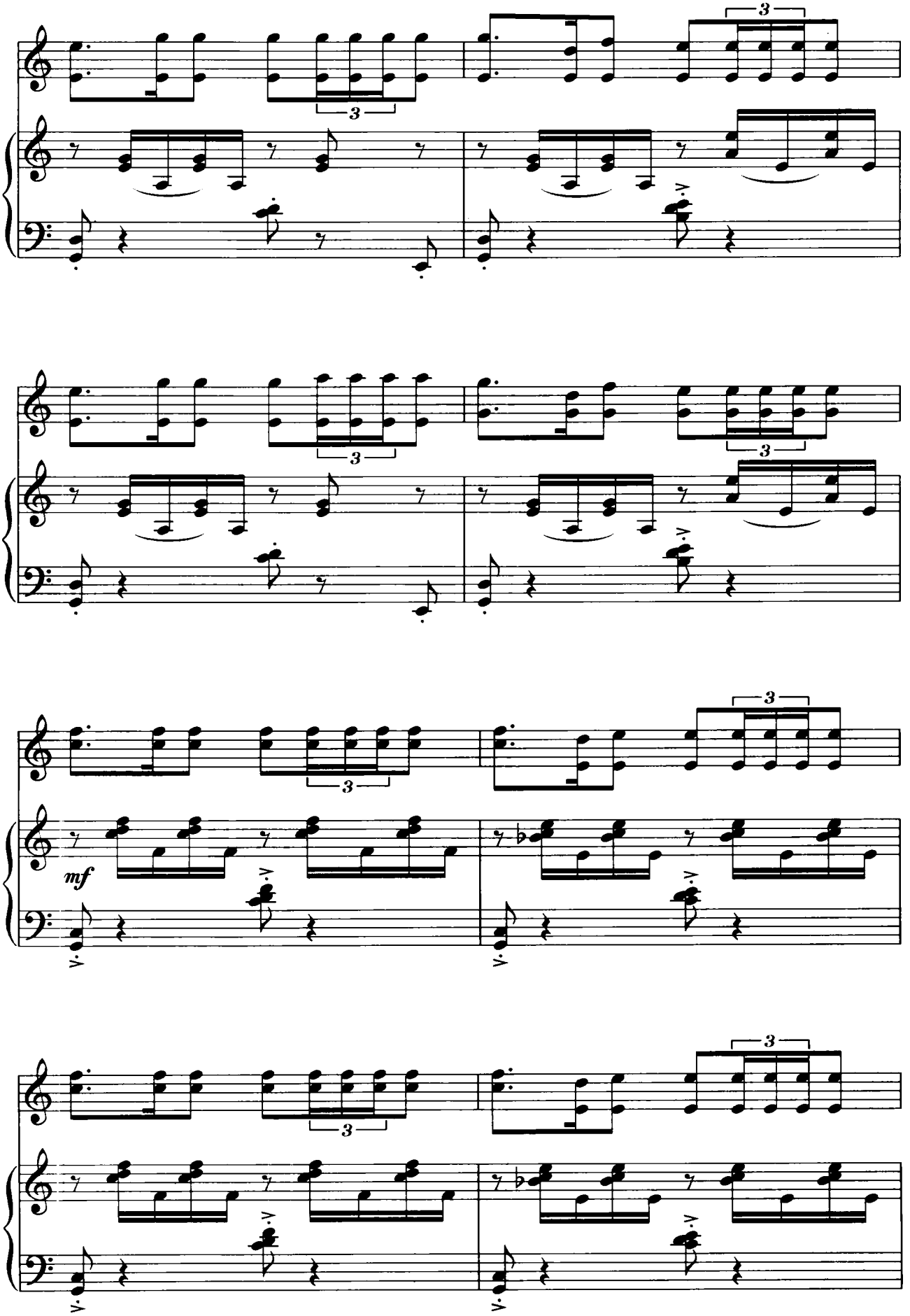

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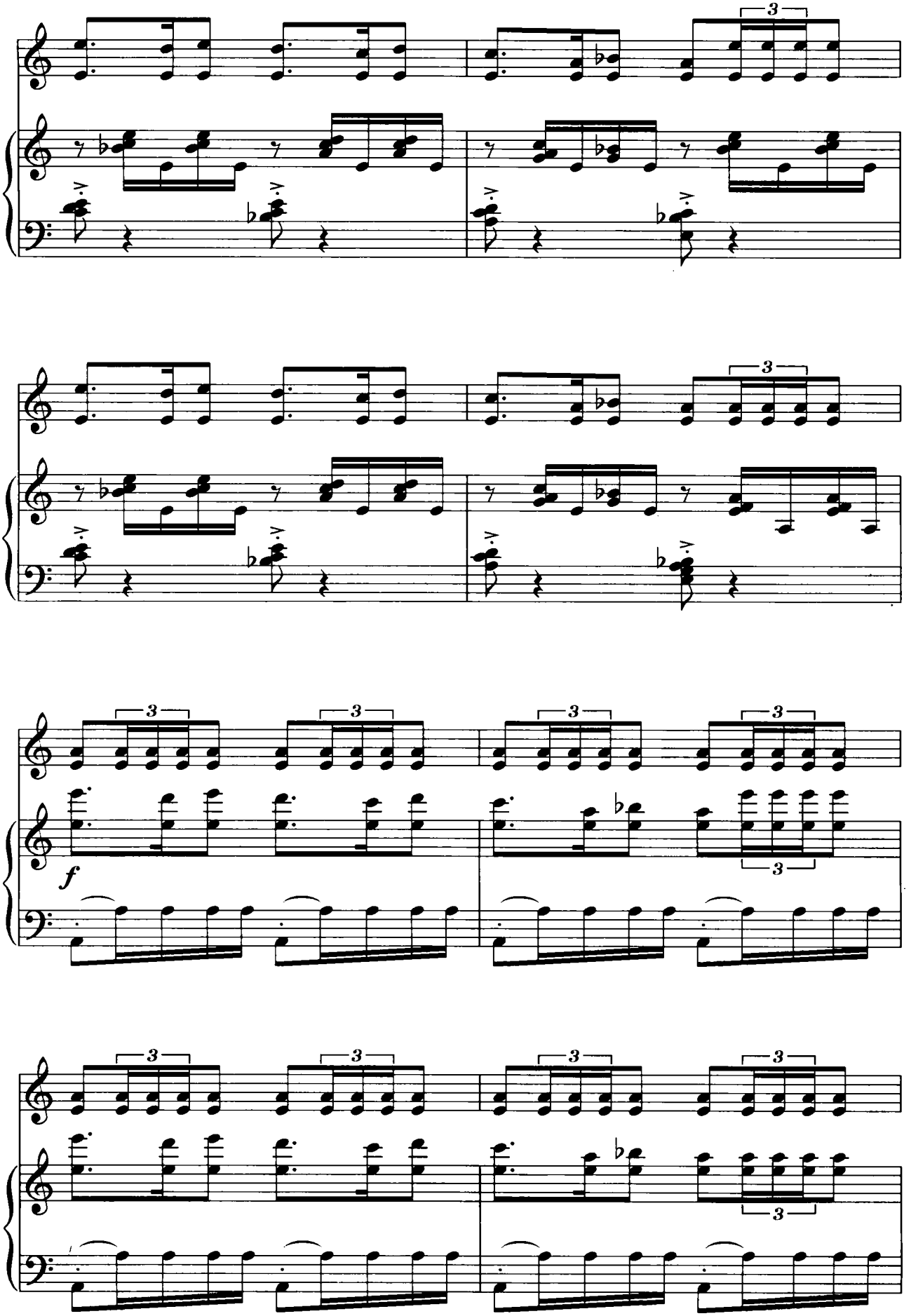

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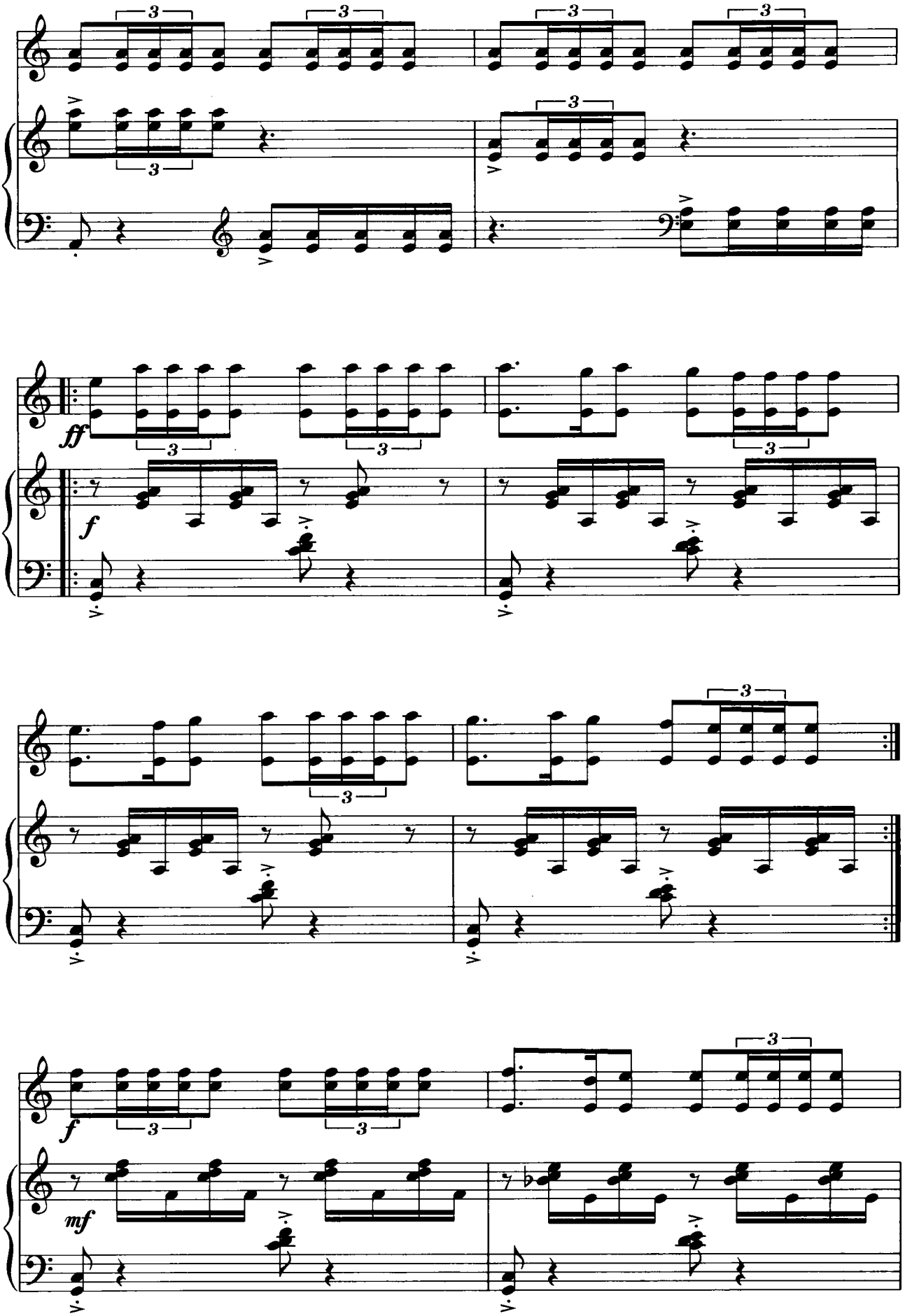

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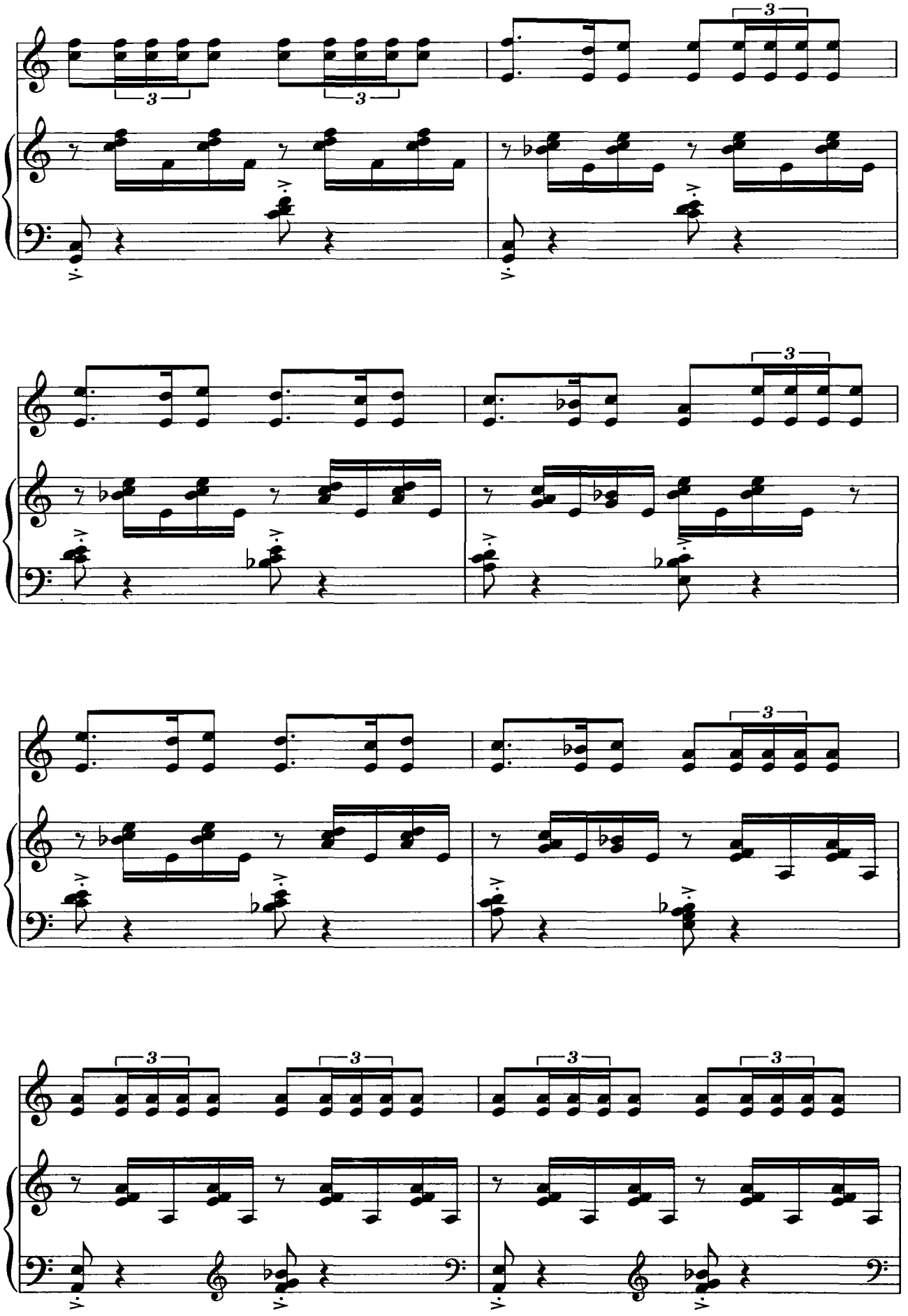

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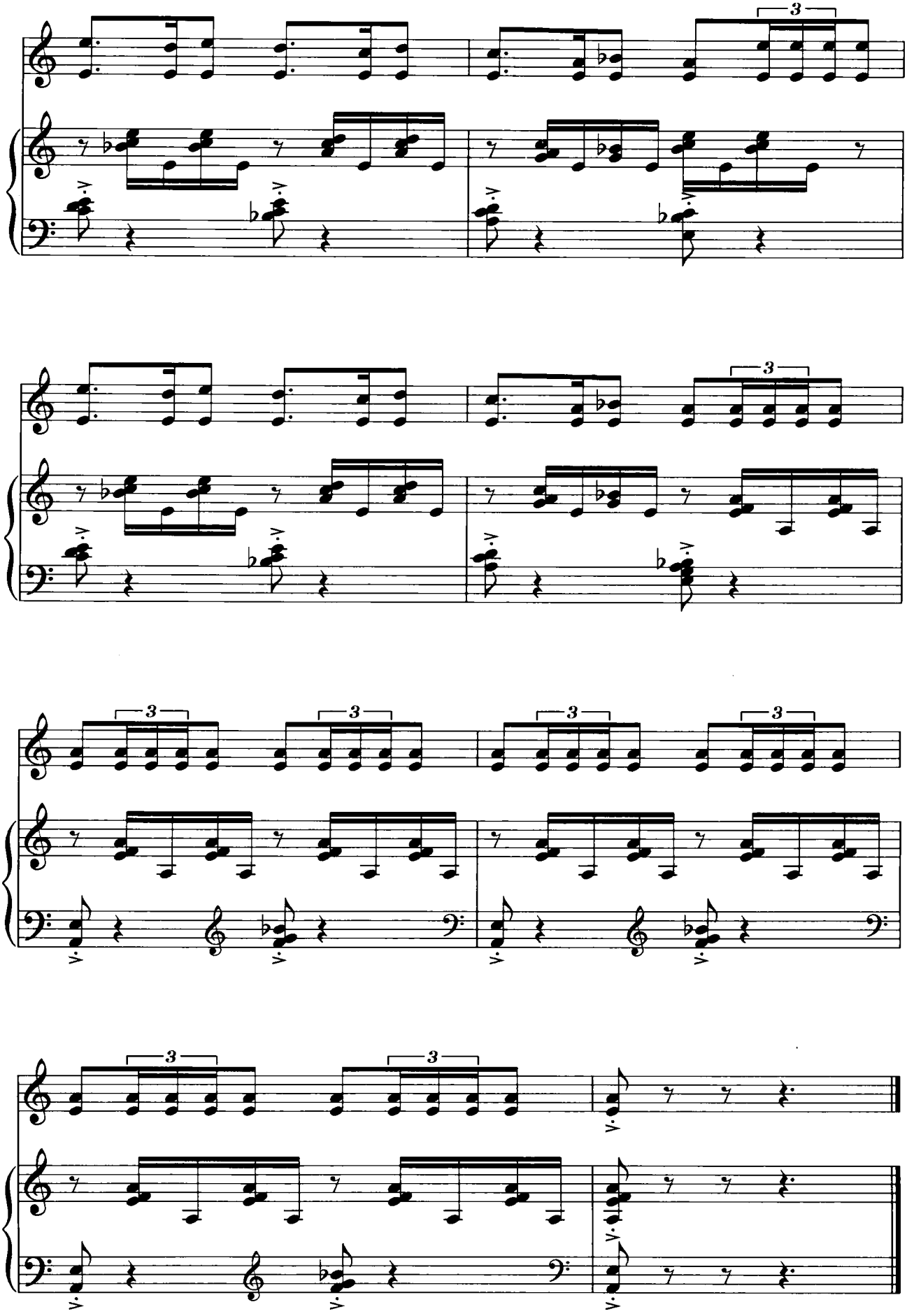

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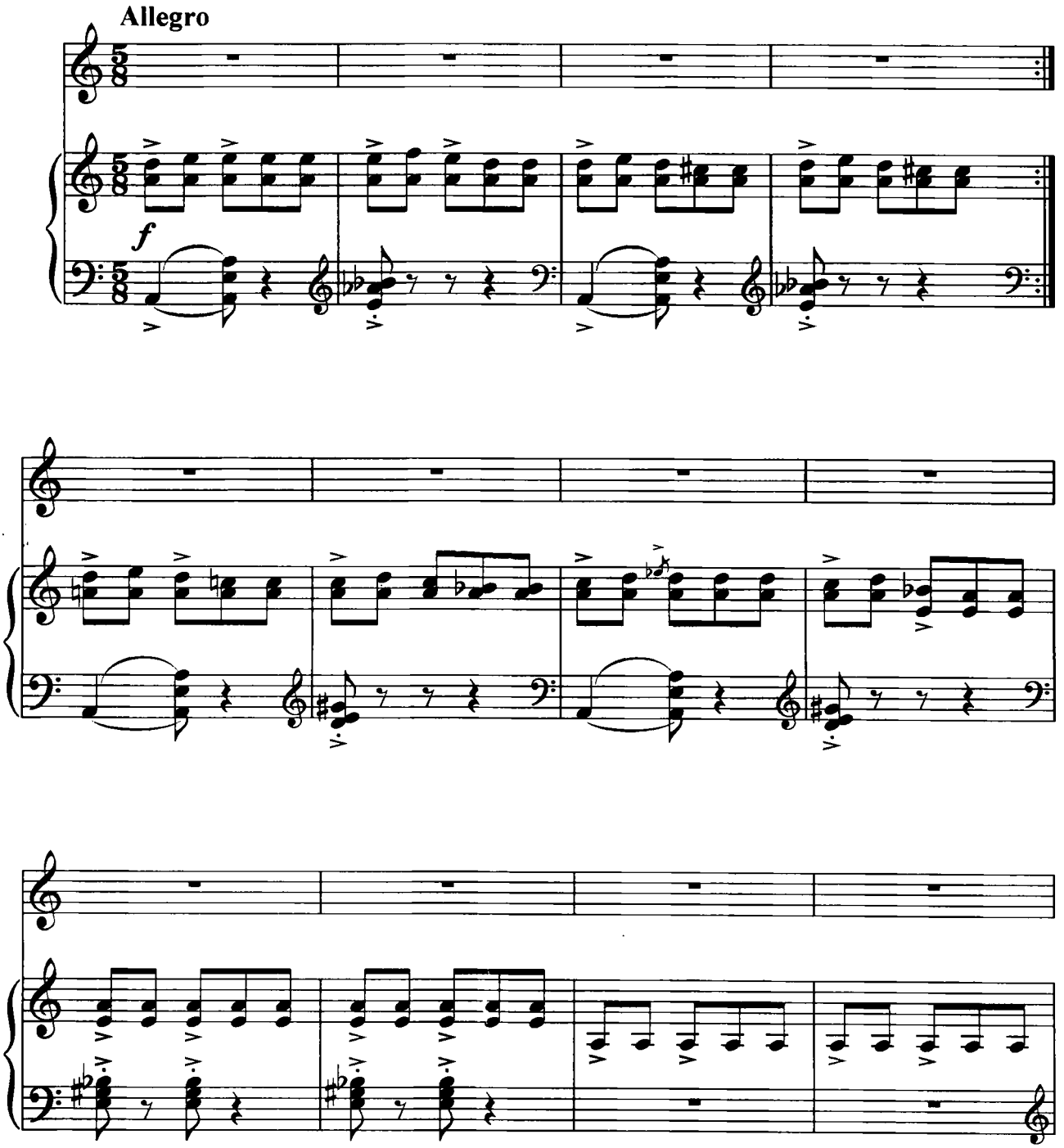
TOKKATO № 2

Sobir Karim- Hoji va Jasur Rasultoyevlarning ijodlarini mahsuli bo'lgan «Tokkata № 2» lya minor frigiy ladiga mansubdir. O'lchovi 5/8 ya'ni, birinchi va uchinchi zarbidagi hissalarni faqat pastga urib chalishga to'g'ri keltirish zarur. *пv пvп* zarblarida chalinsa maqsadga muvofiq bo'ladi. O'rta qismidagi 16 lik notalarni esa *пvпv п v п* zarbida chalinadi.



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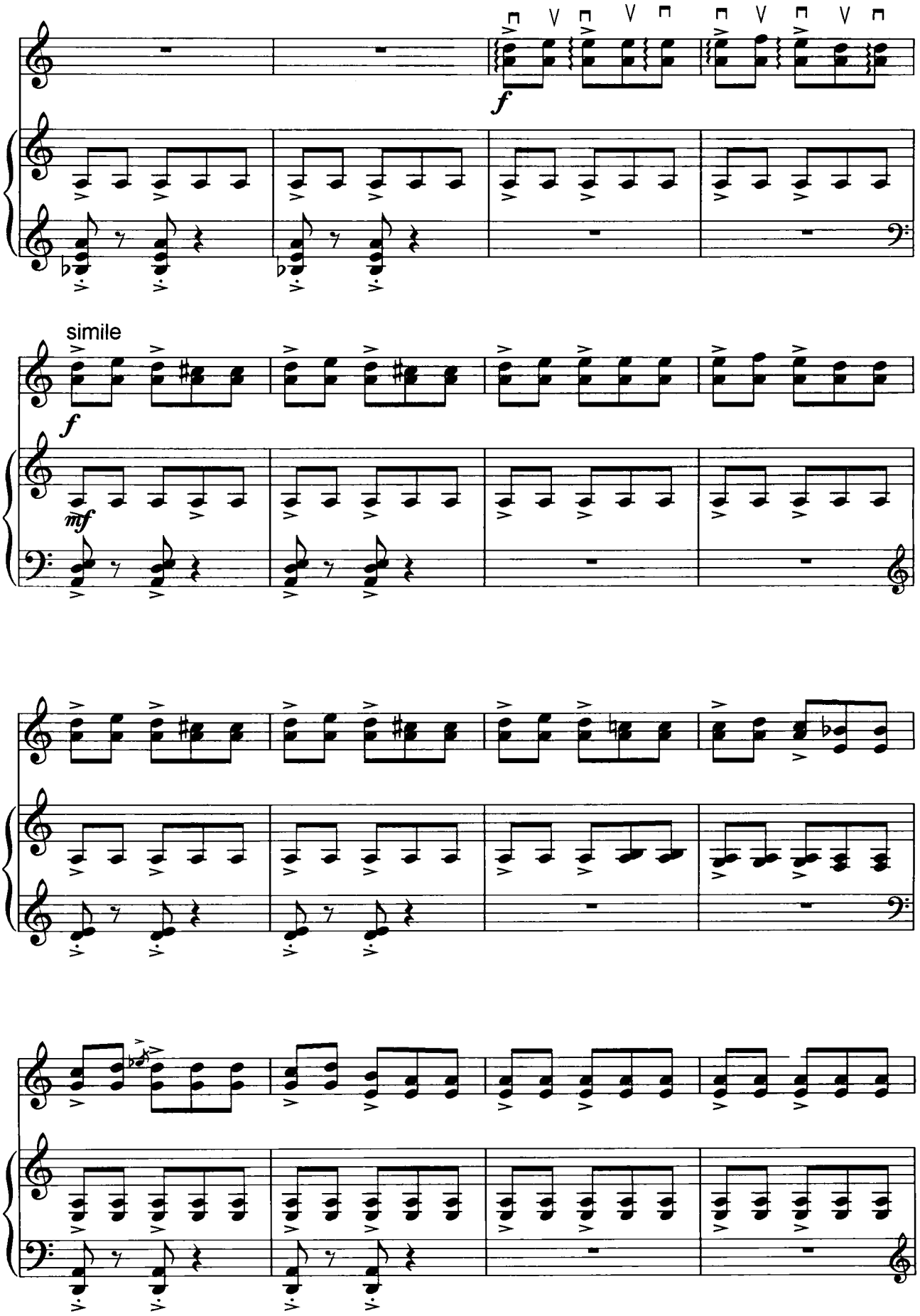

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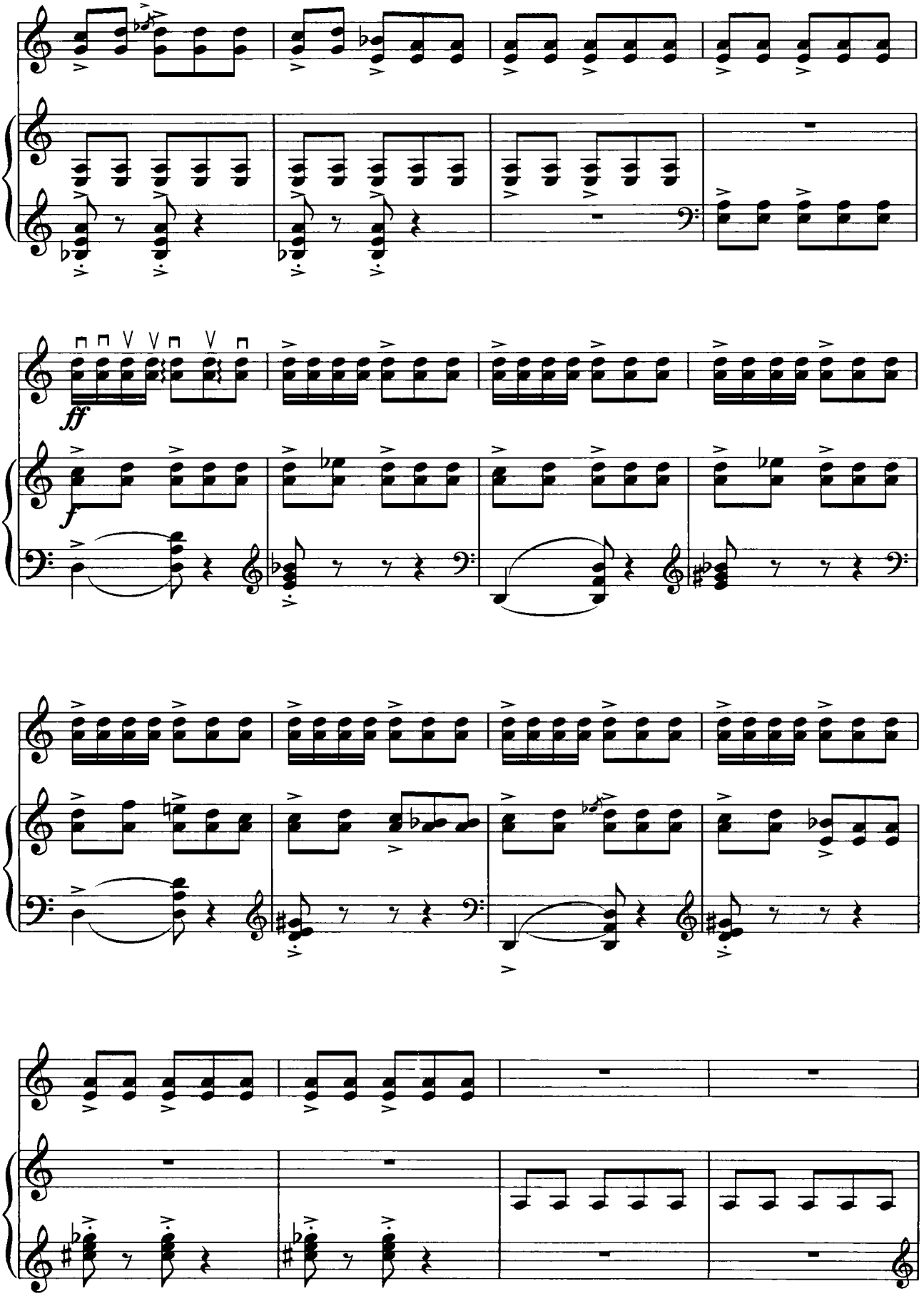

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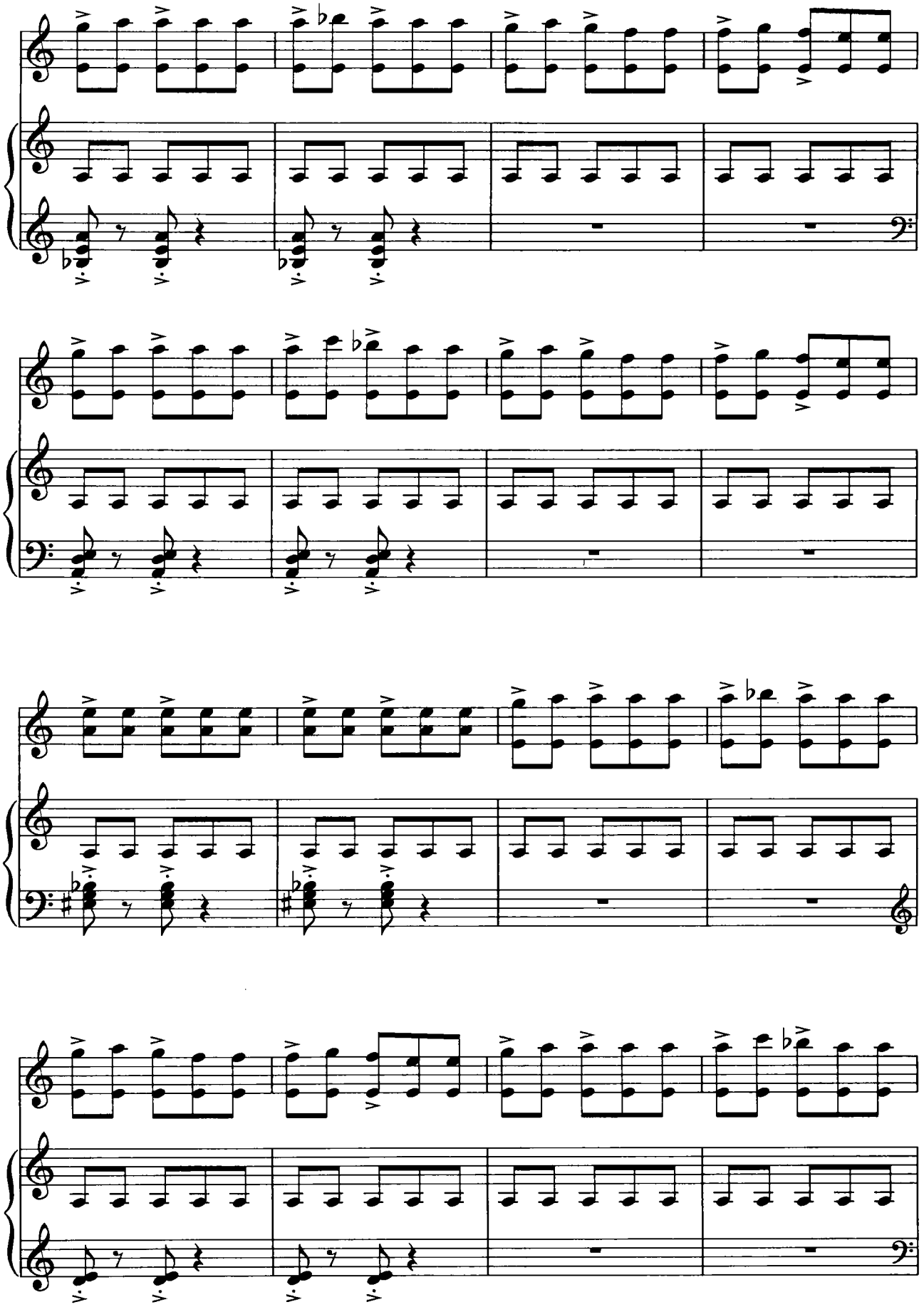

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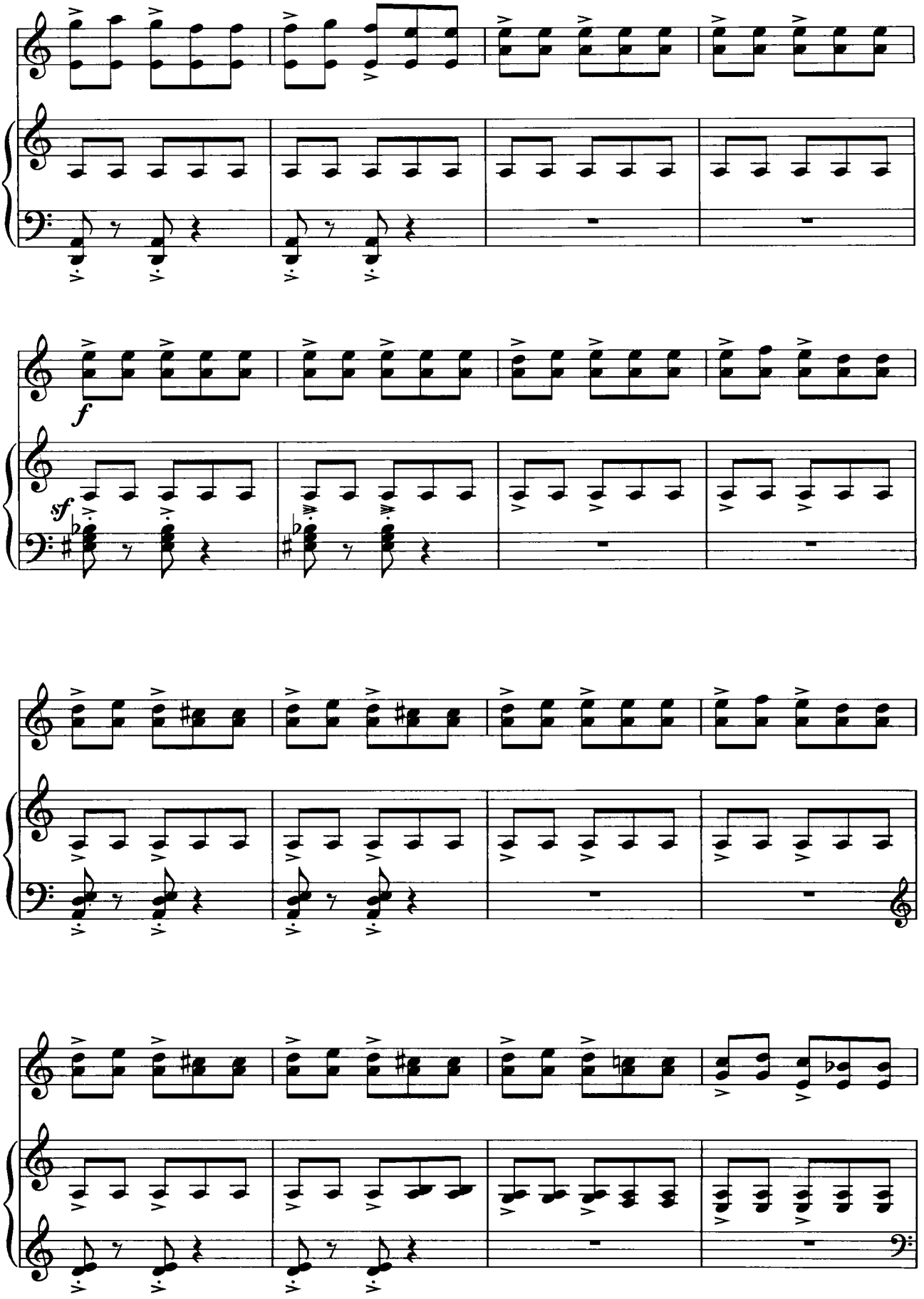

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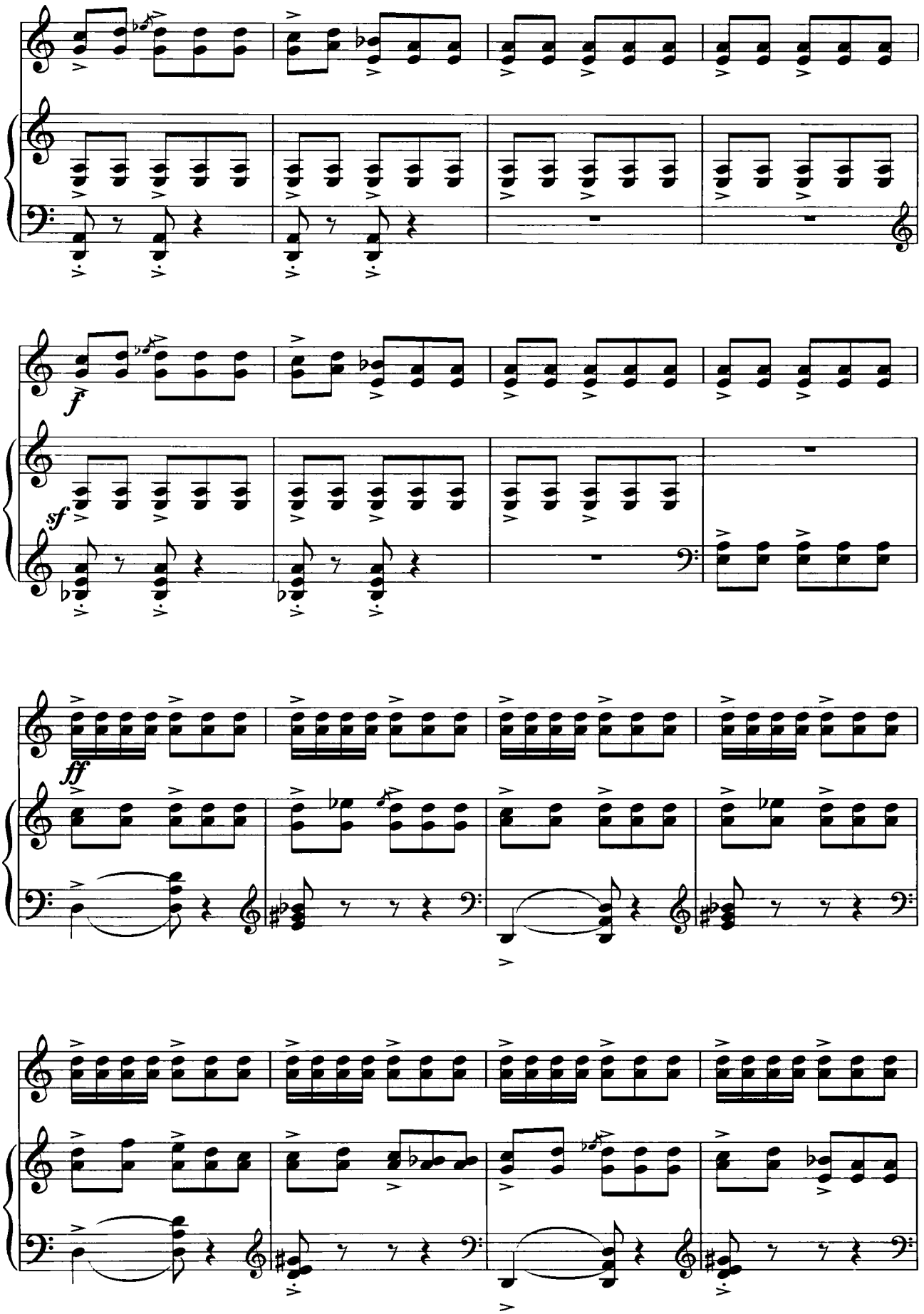

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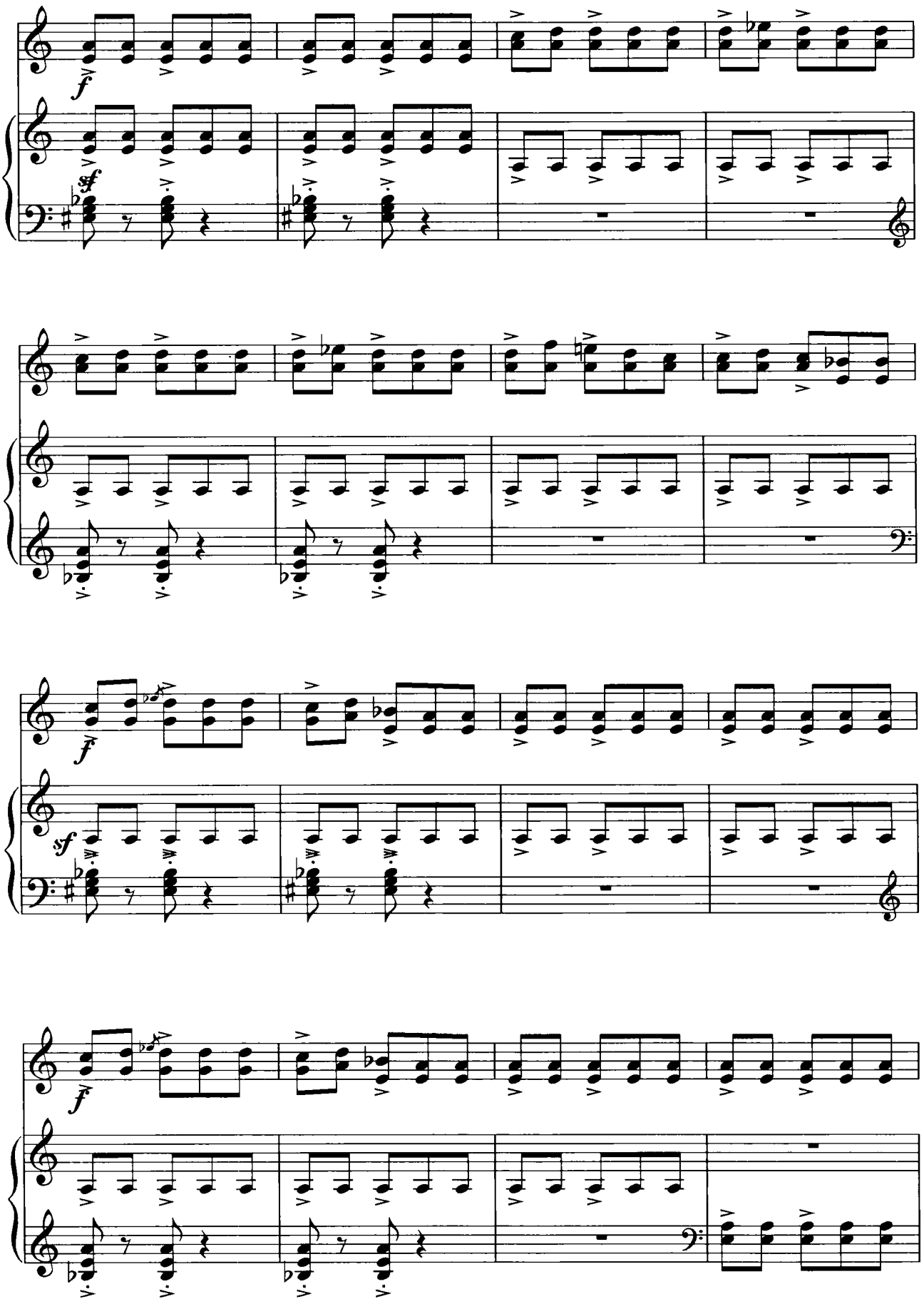

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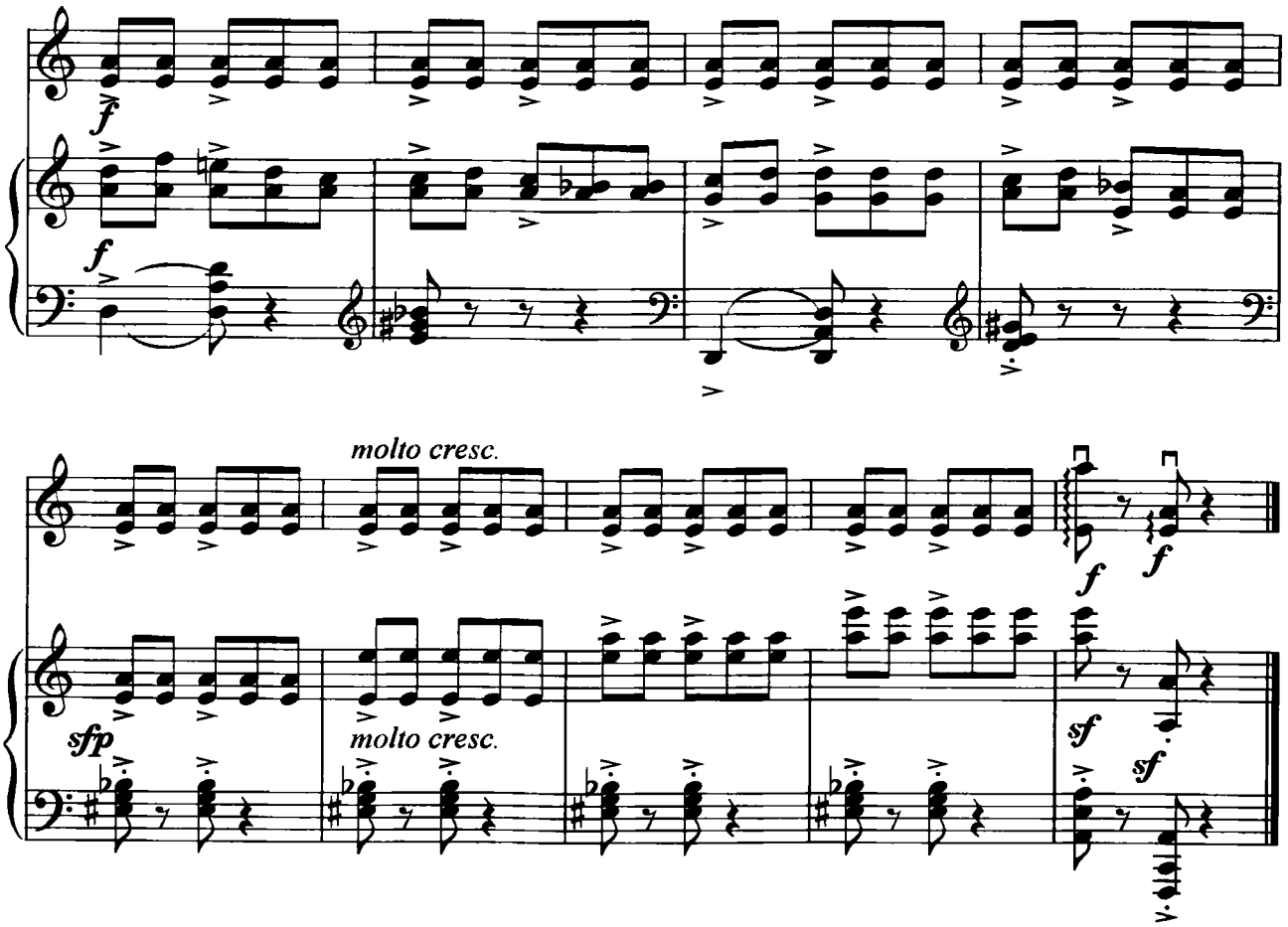
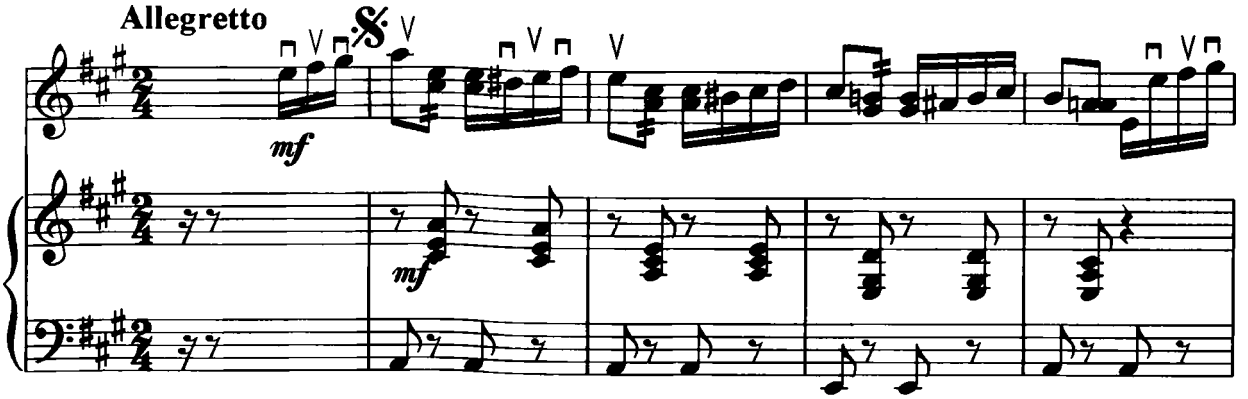


RAQS

A.Dargomijskiyning «Raqs» asari to'liqsiz takt ya'ni, taktoldidan boshlanadi. Asar Allegretto ya'ni, tez sur'atda, A – B – A – S – A shaklida ya'ni rondo formasida yozilgan bo'lib, unda pitstsikato va tremolo ijro uslublari bilan chalinadi. Lya majordan boshlanib, «S» qismida re majorga modulyatsiya bilan o'tadi va yana lya majorga o'tib, «A» qismida tugaydi.



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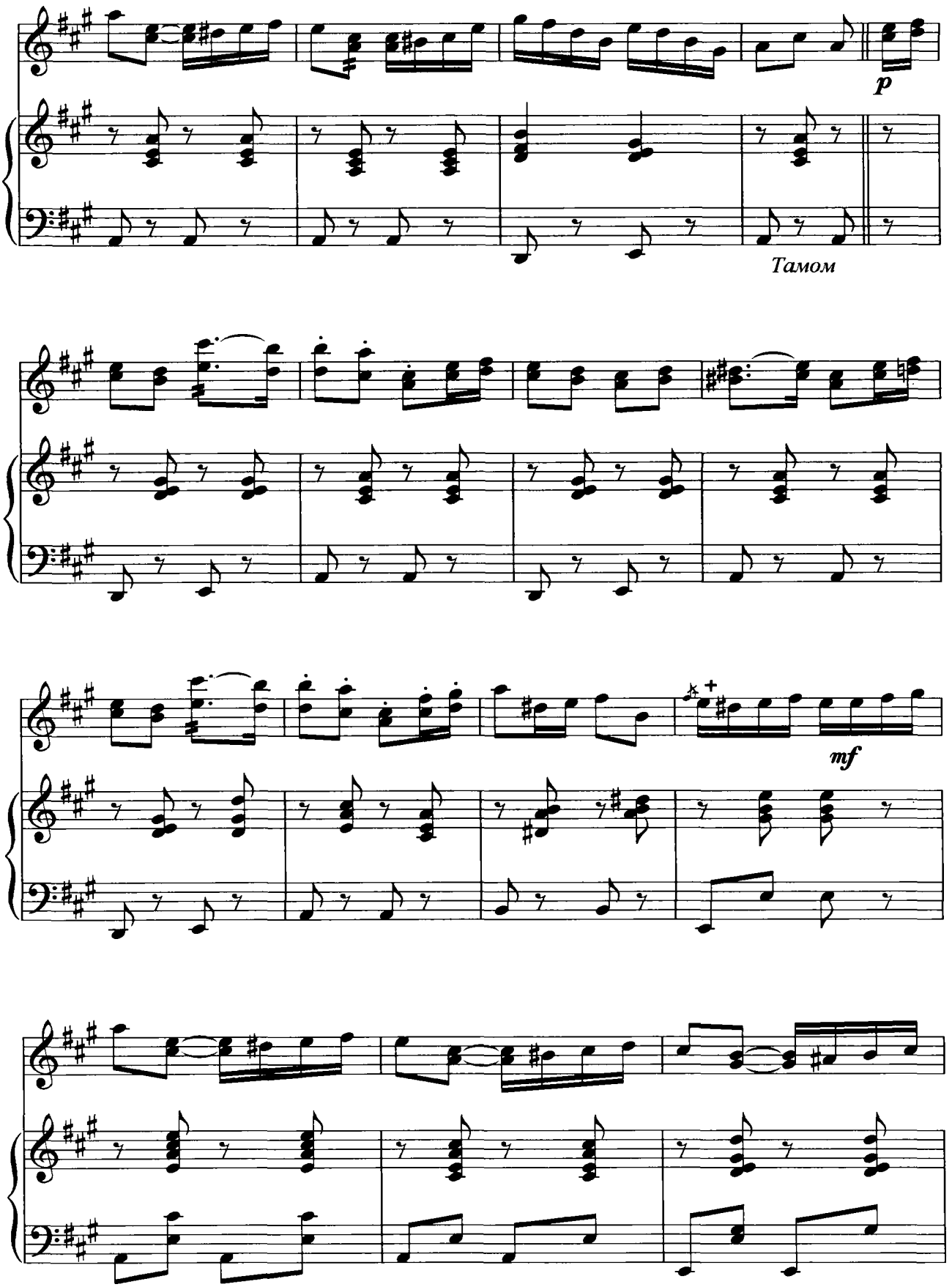

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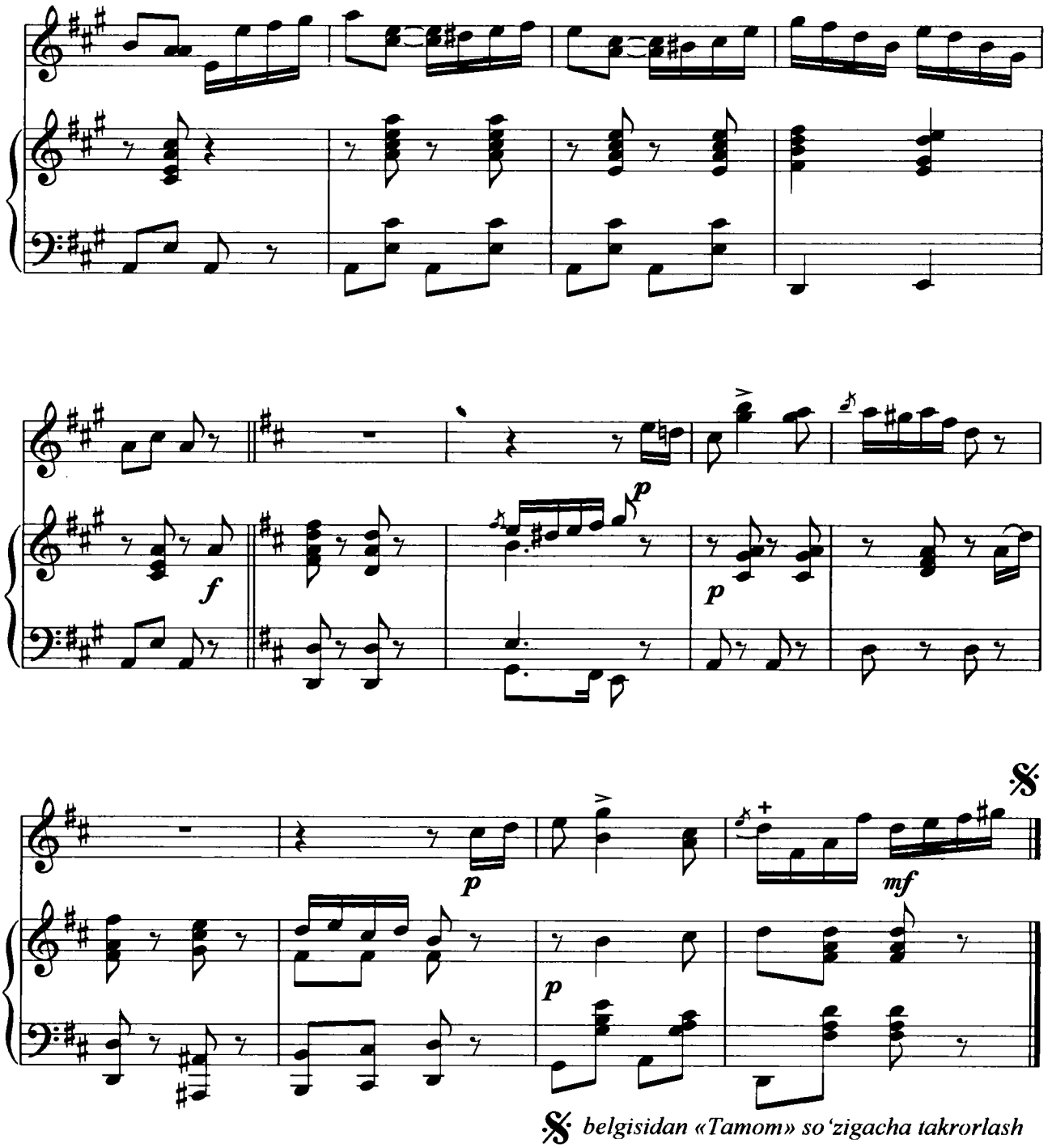

𝄋 *belgisidan «Tamom» so'zigacha takrorlash*

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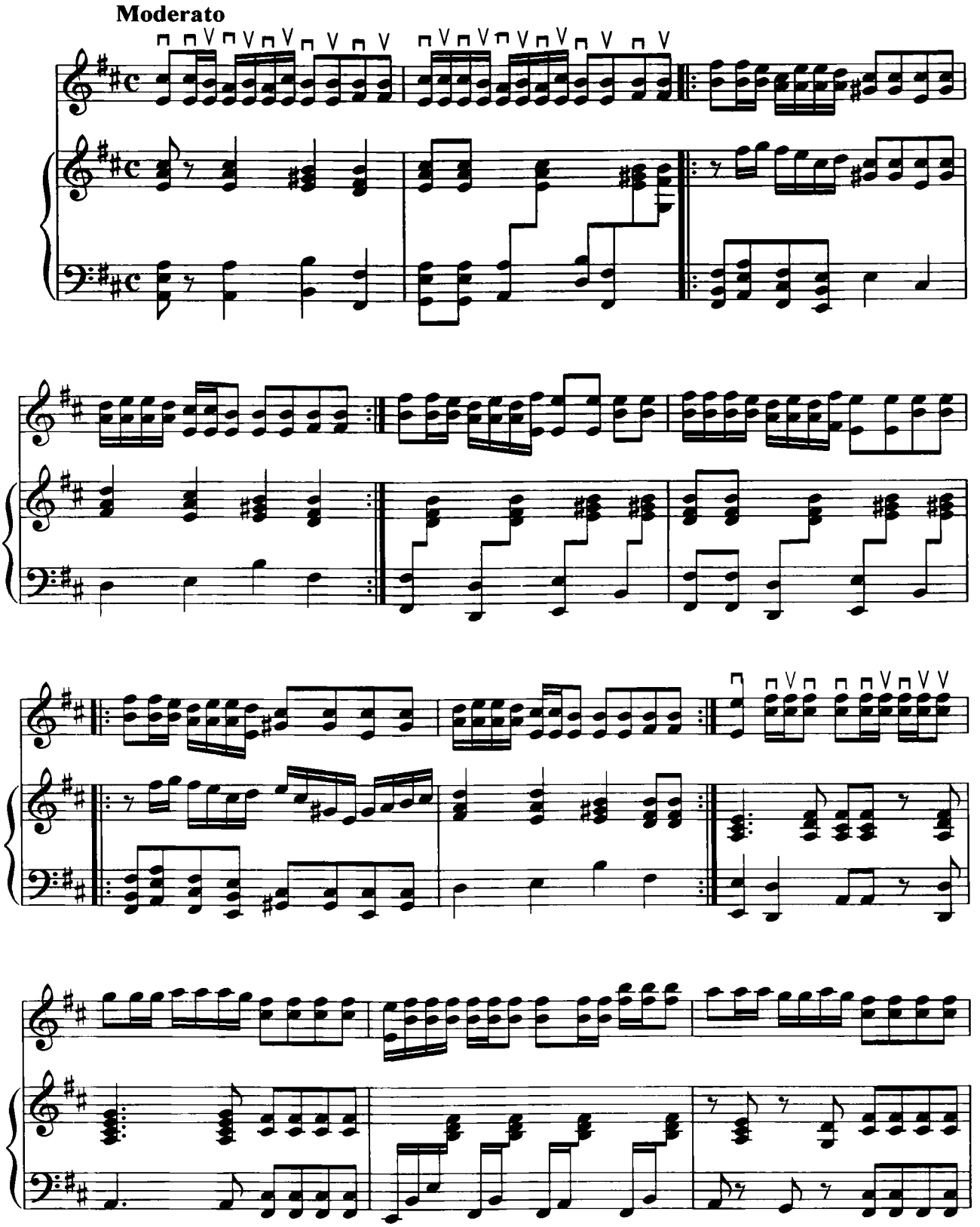
RAQS

Abdusamad Ilyosov musiqasi bo'lib, Ubaydulla Karimov dutorga moslashtirgan va fortepiano partiyasini bastalagan. Bunday yondashuv asarni ko'p ovozli bo'lishiga va jarangdorligiga hissa qo'shgan. Ikkinchi qismi ufori bo'lib, asarni yanayam jo'shqinroq ijro etish talab qilinadi. Sur'atiga e'tibor berish, birinchi qismi ikkinchisidan farqliligini ko'rsatish lozim.



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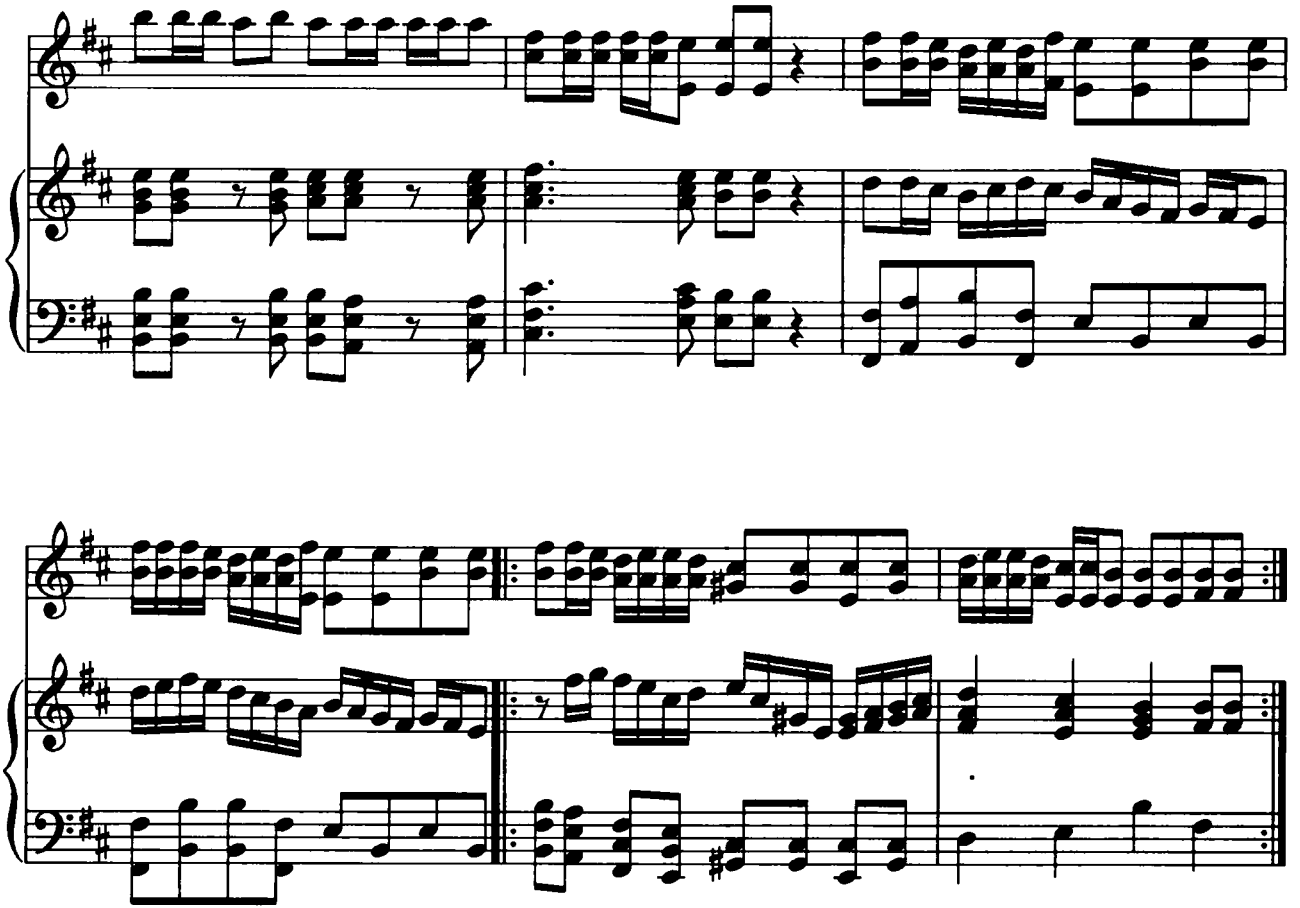

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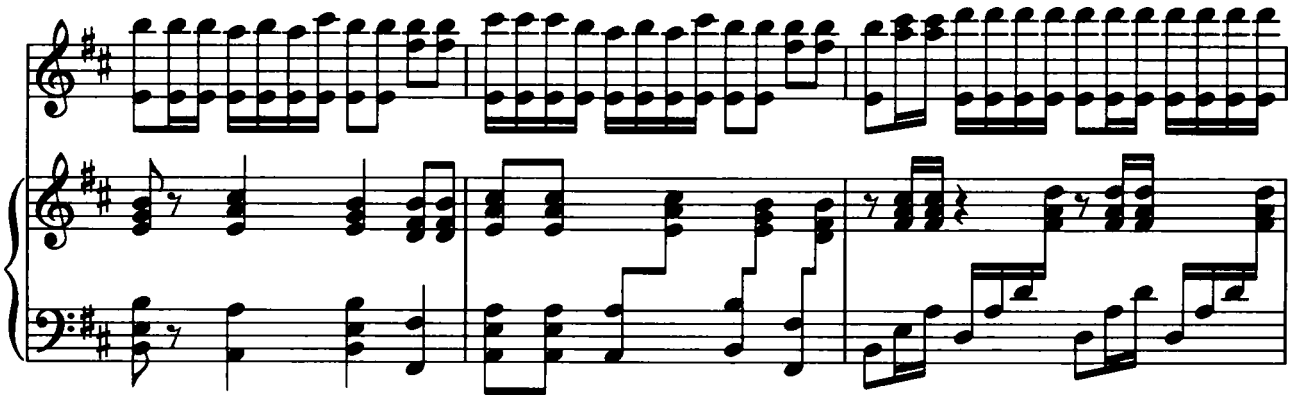

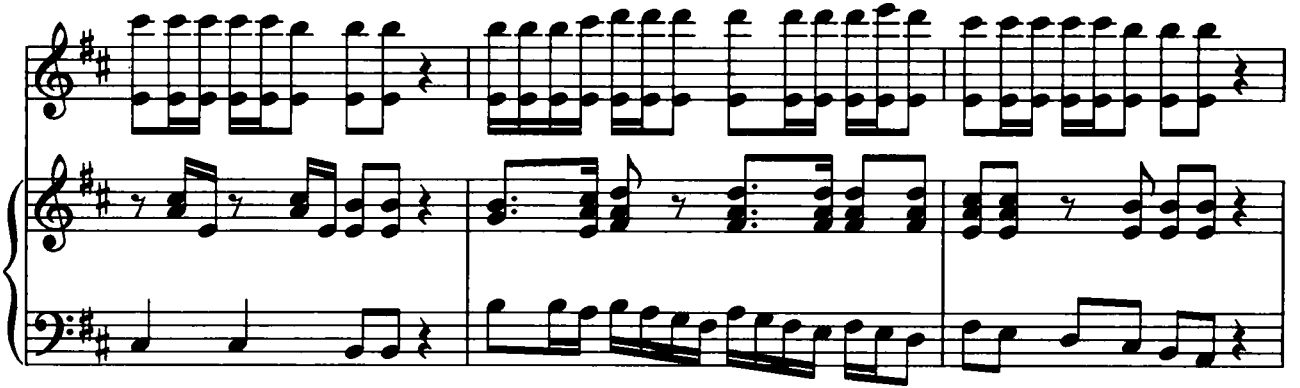

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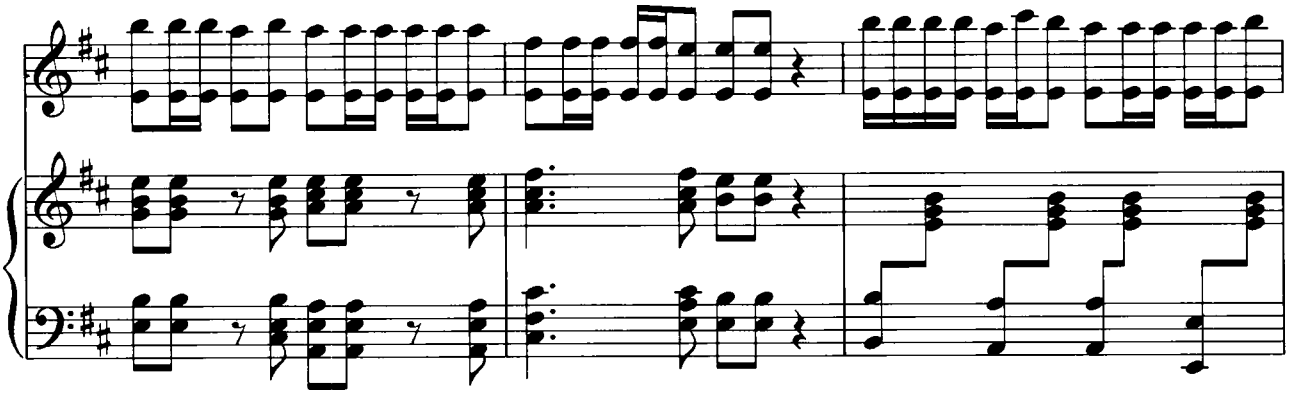

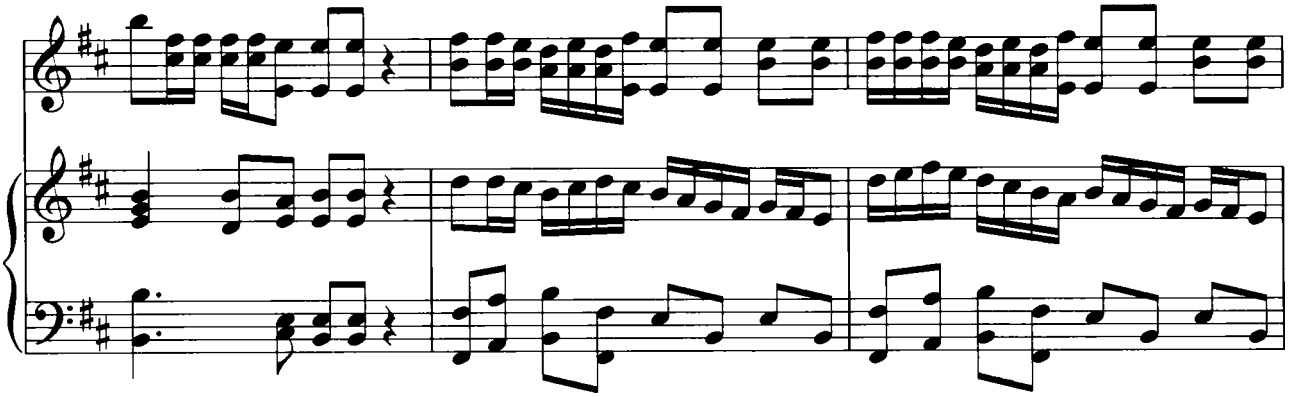

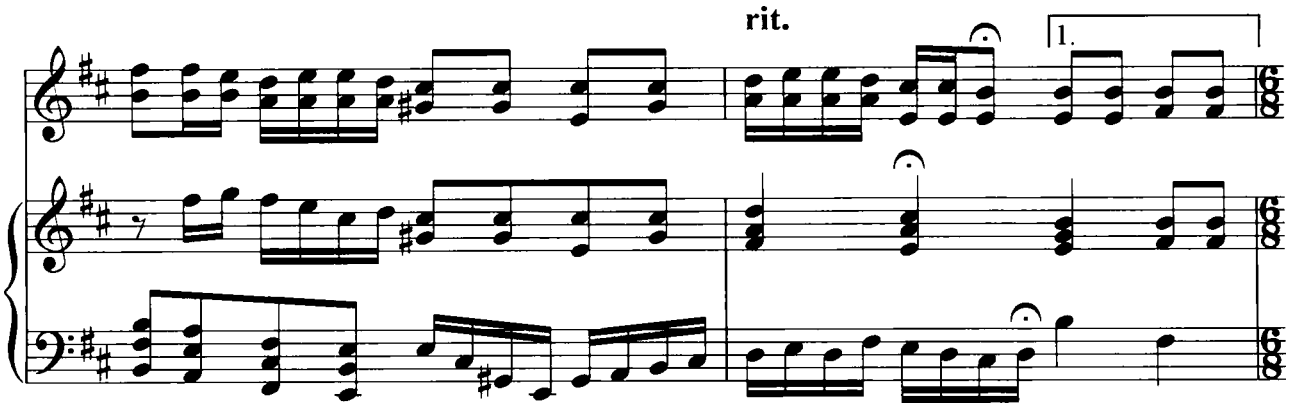

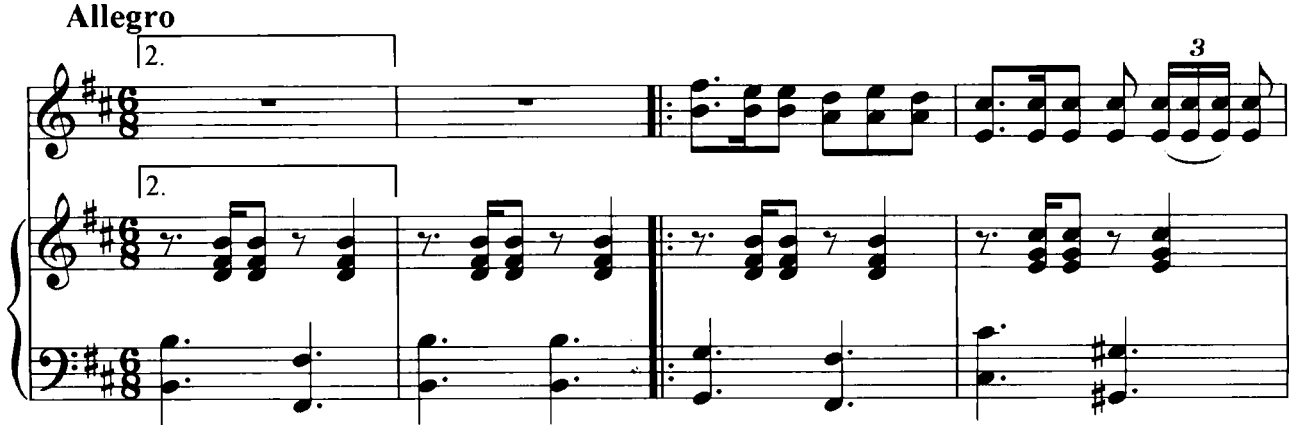

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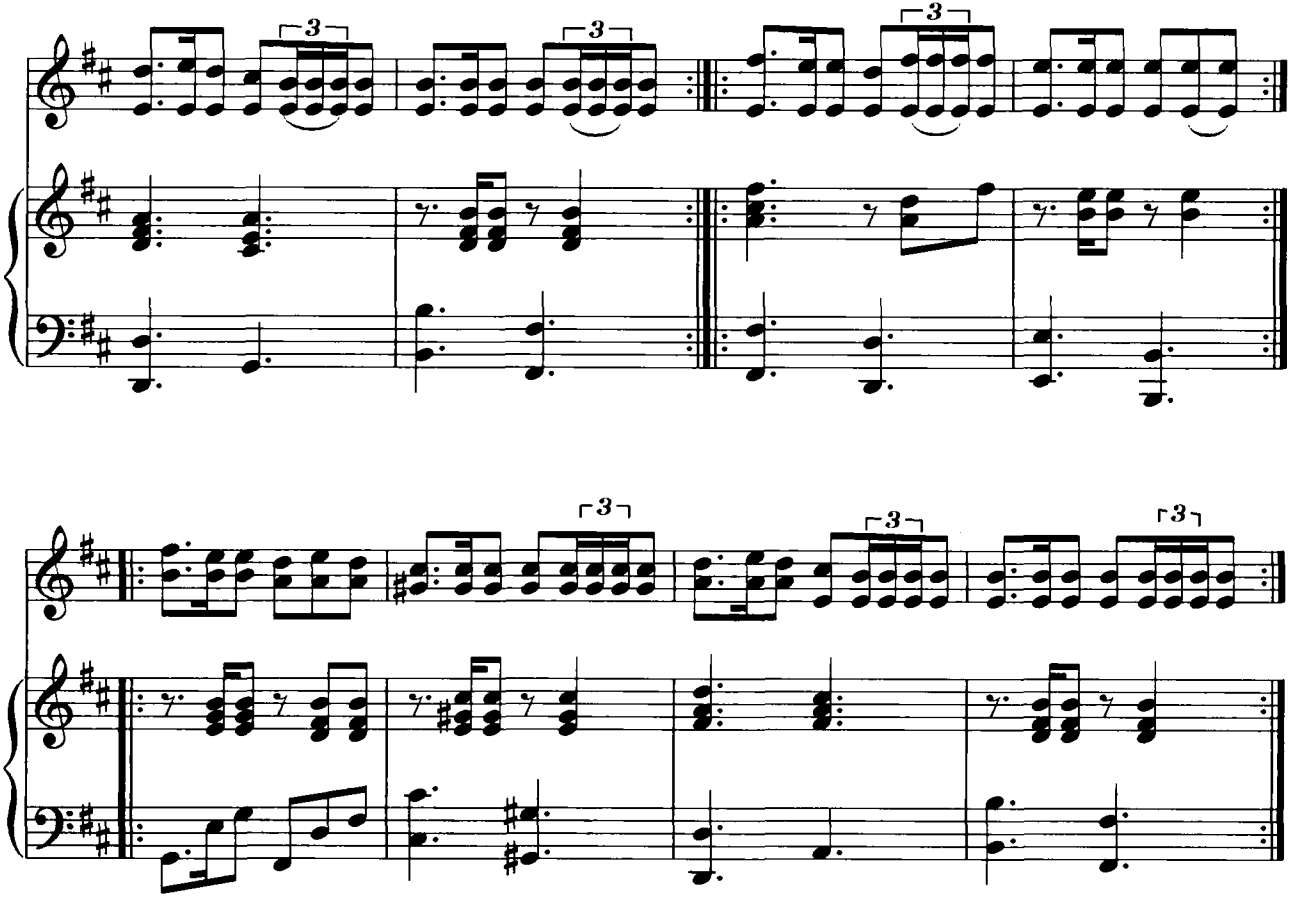

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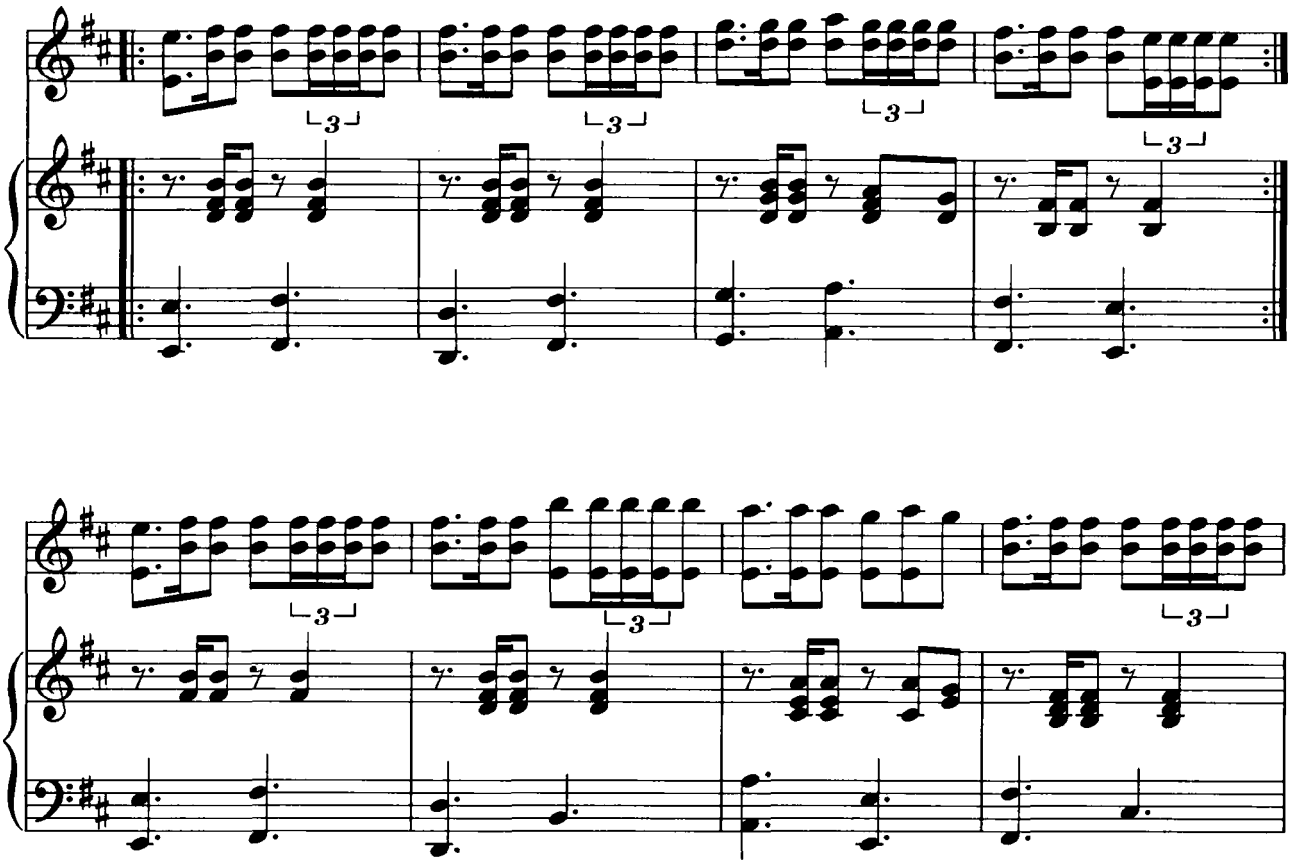

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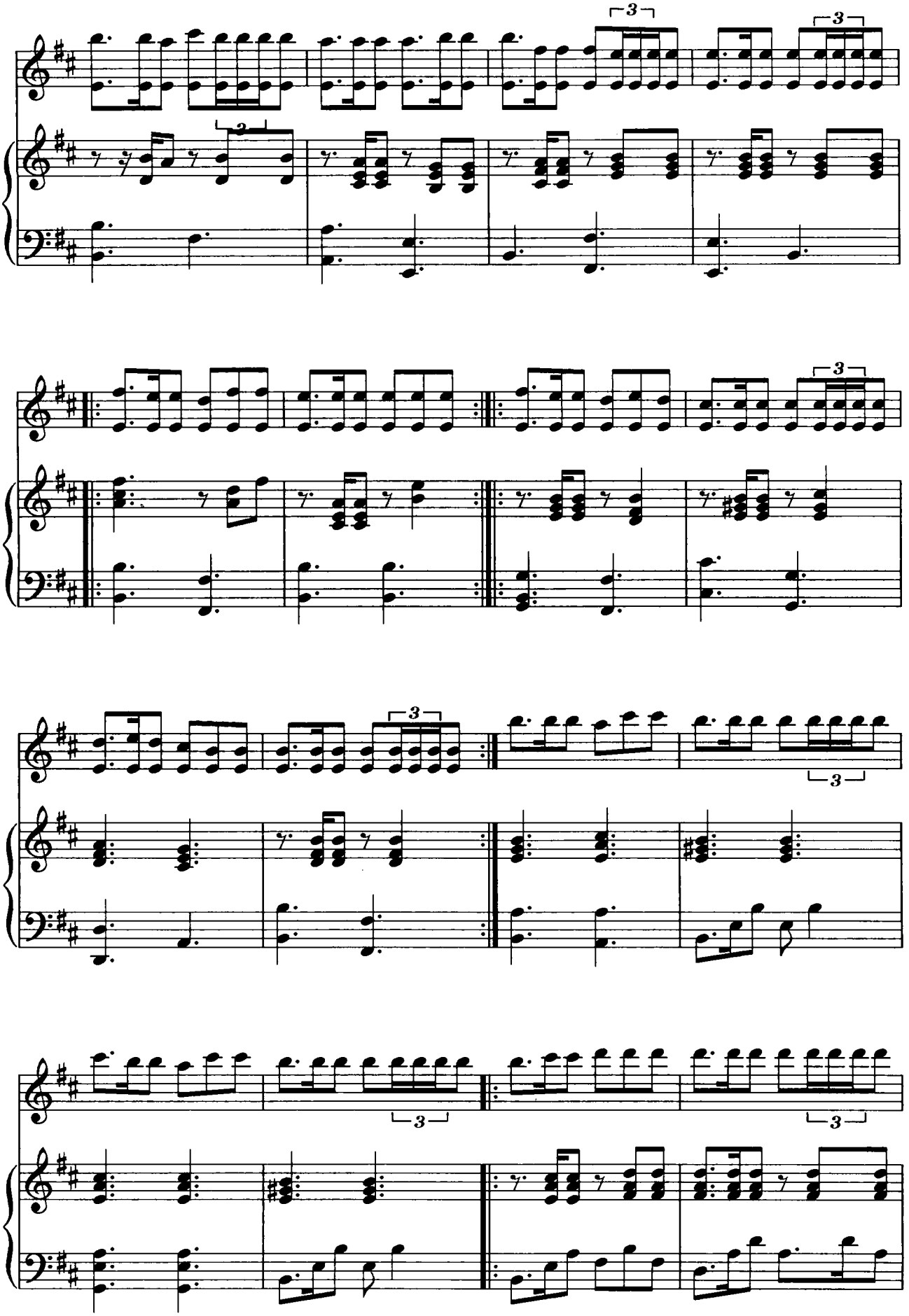

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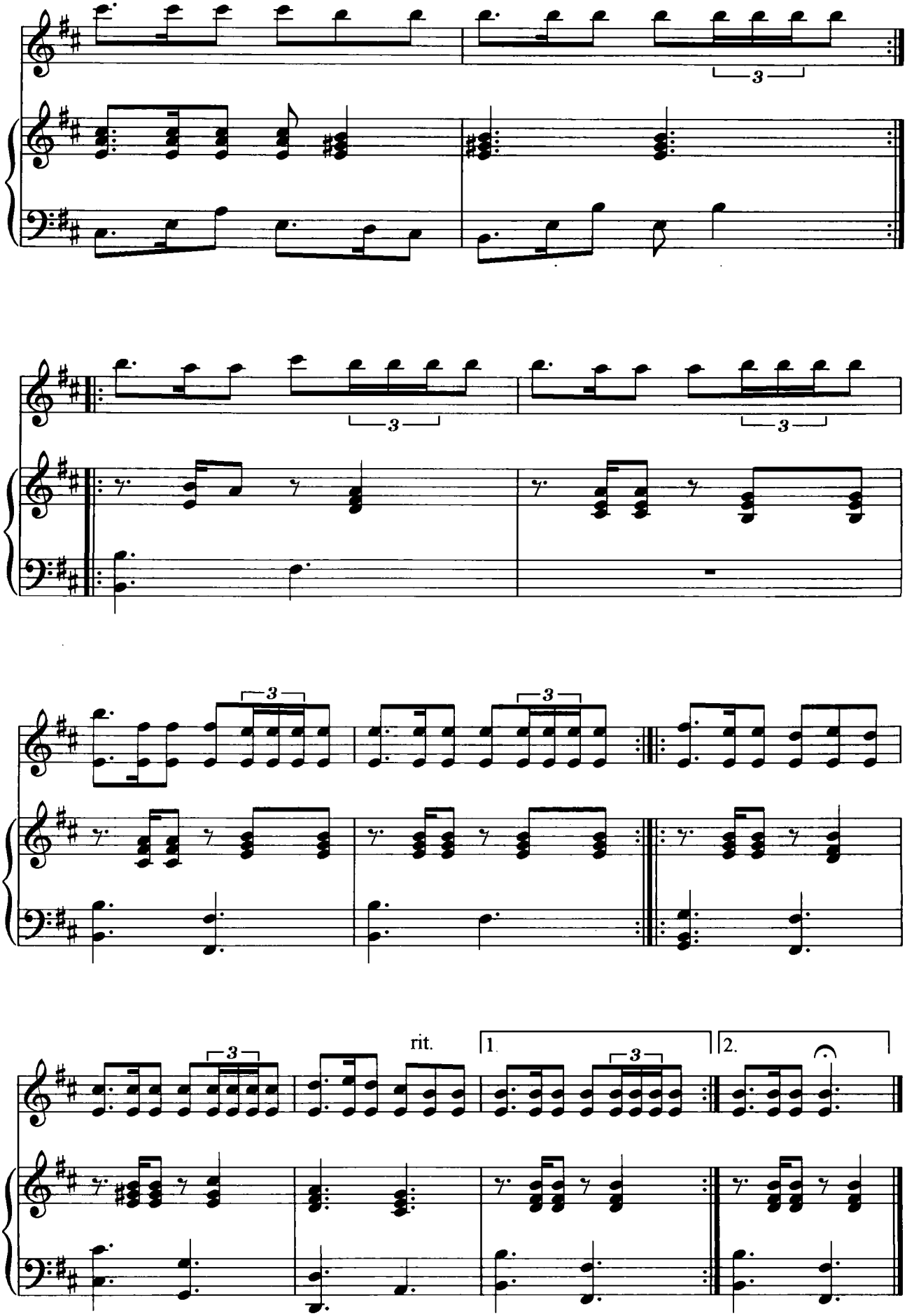

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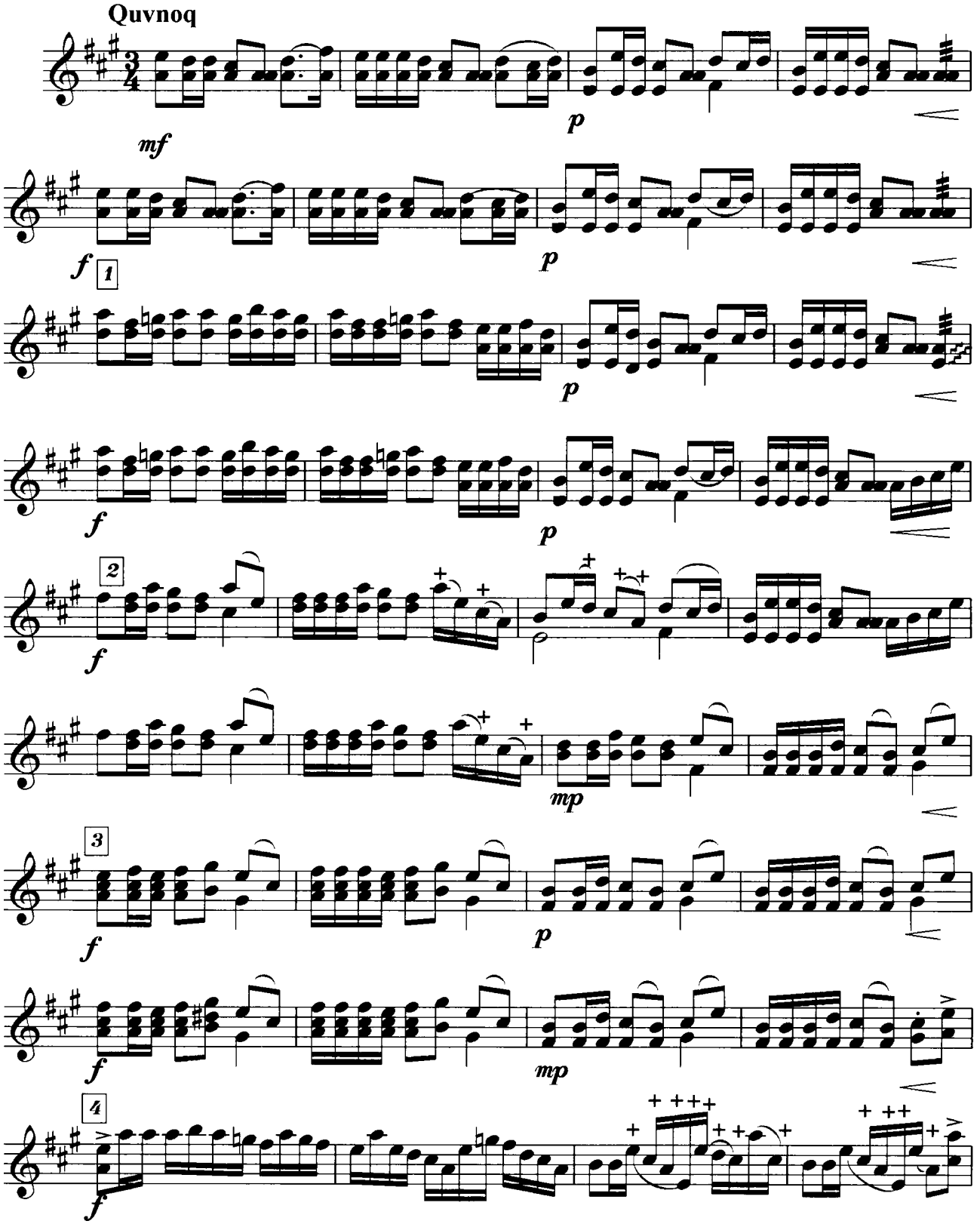
O'YNOQI KUY
(Наигрыш)

P.Kulikovning bu asarini nomlanishidan xarakteri tushuniladi. Variatsiya shaklida yozilgan A-A1, B-B1, S-S1 va hokazo. Lya major tonligida yozilgan bu asarni urg'ulari va dinamik belgilariga e'tibor berib chalish lozim.



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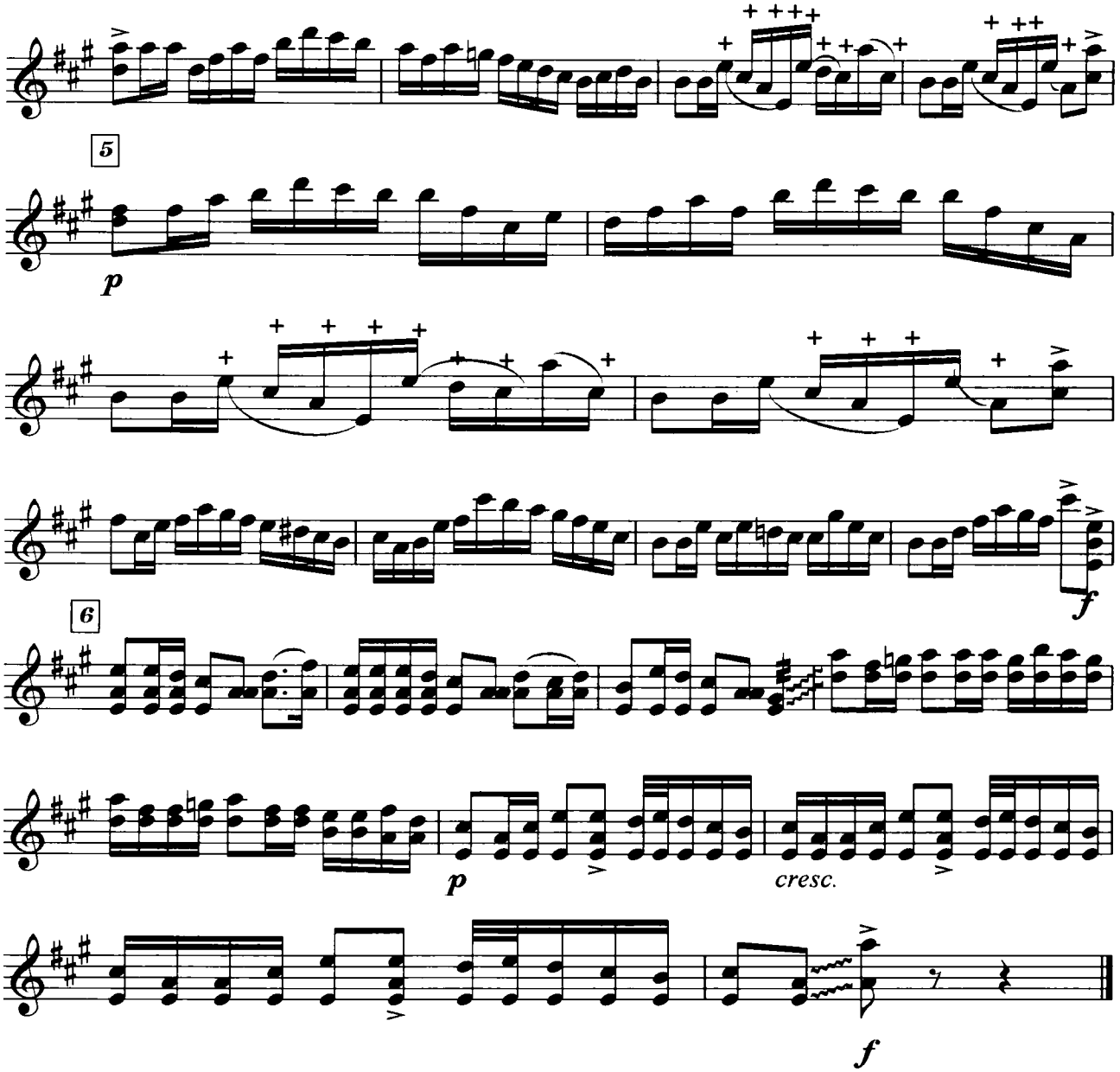

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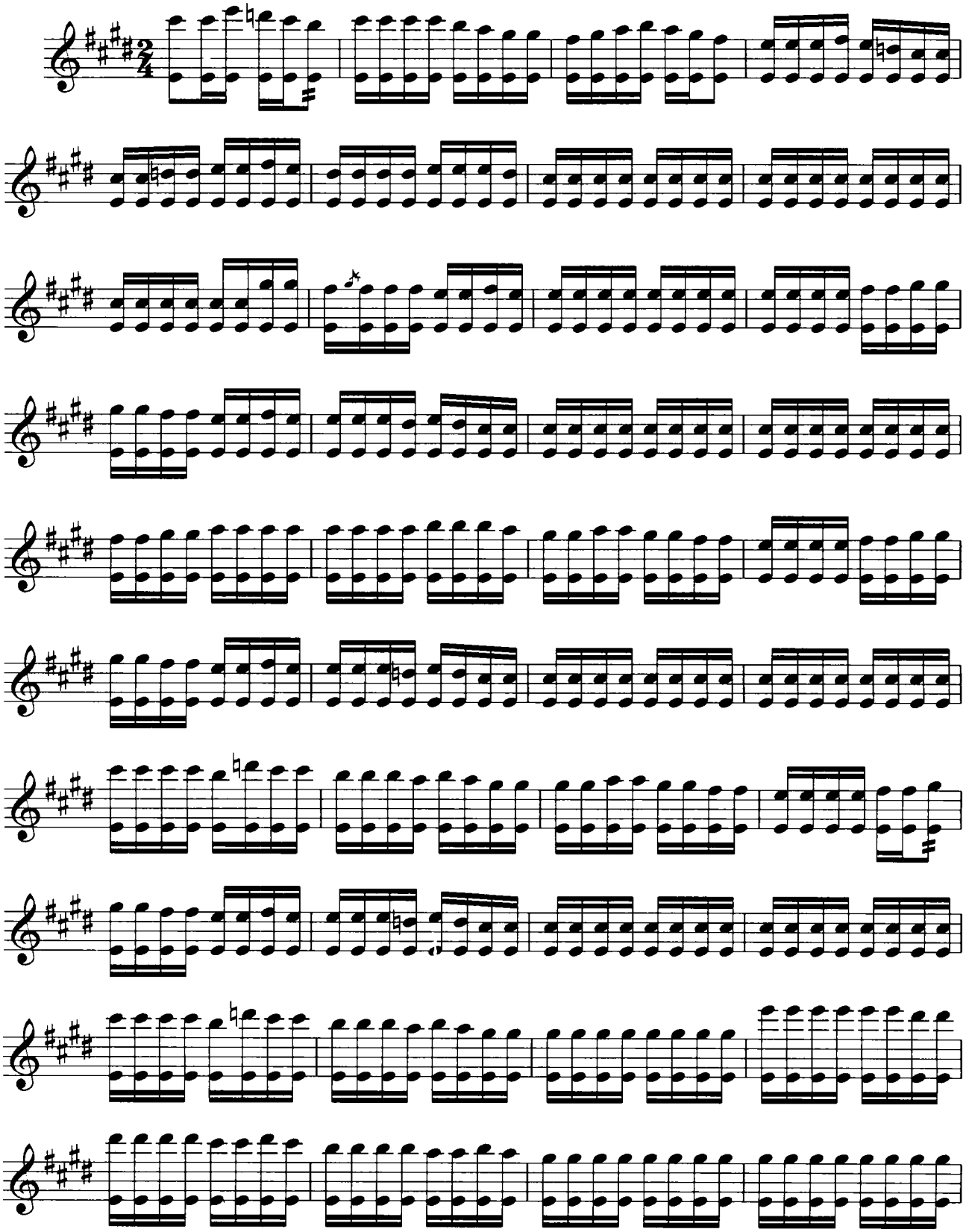
XURRAM

Ari Boboxonovni «Xurram» kuyi qashqar rubobi uchun yozilgan. Uni dutorda ham juda ma'qul qilib ijro etish mumkin. Teskari zarblarni turli variantlarda chalish bu asarni yanada bezaydi.

Allegro



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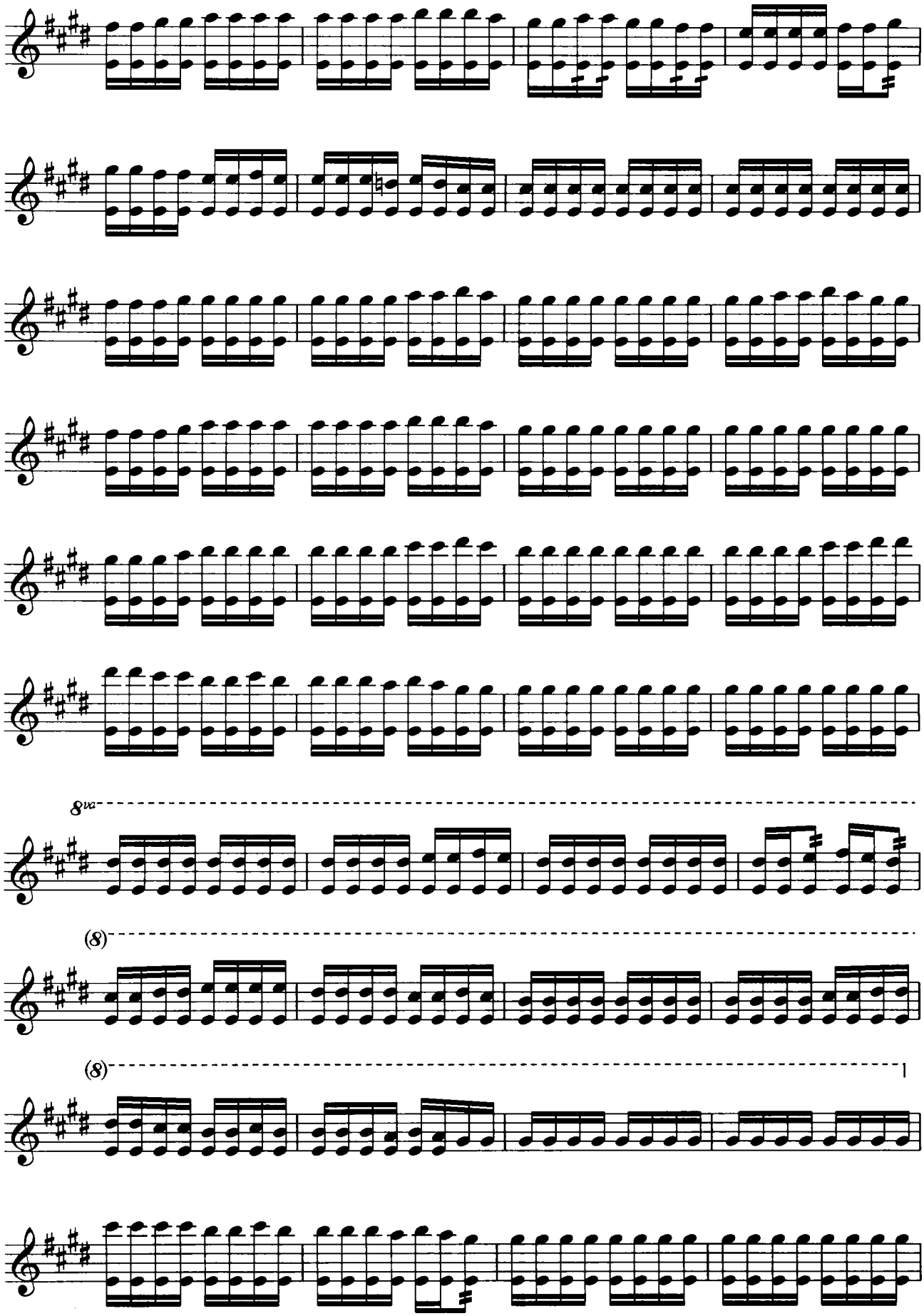

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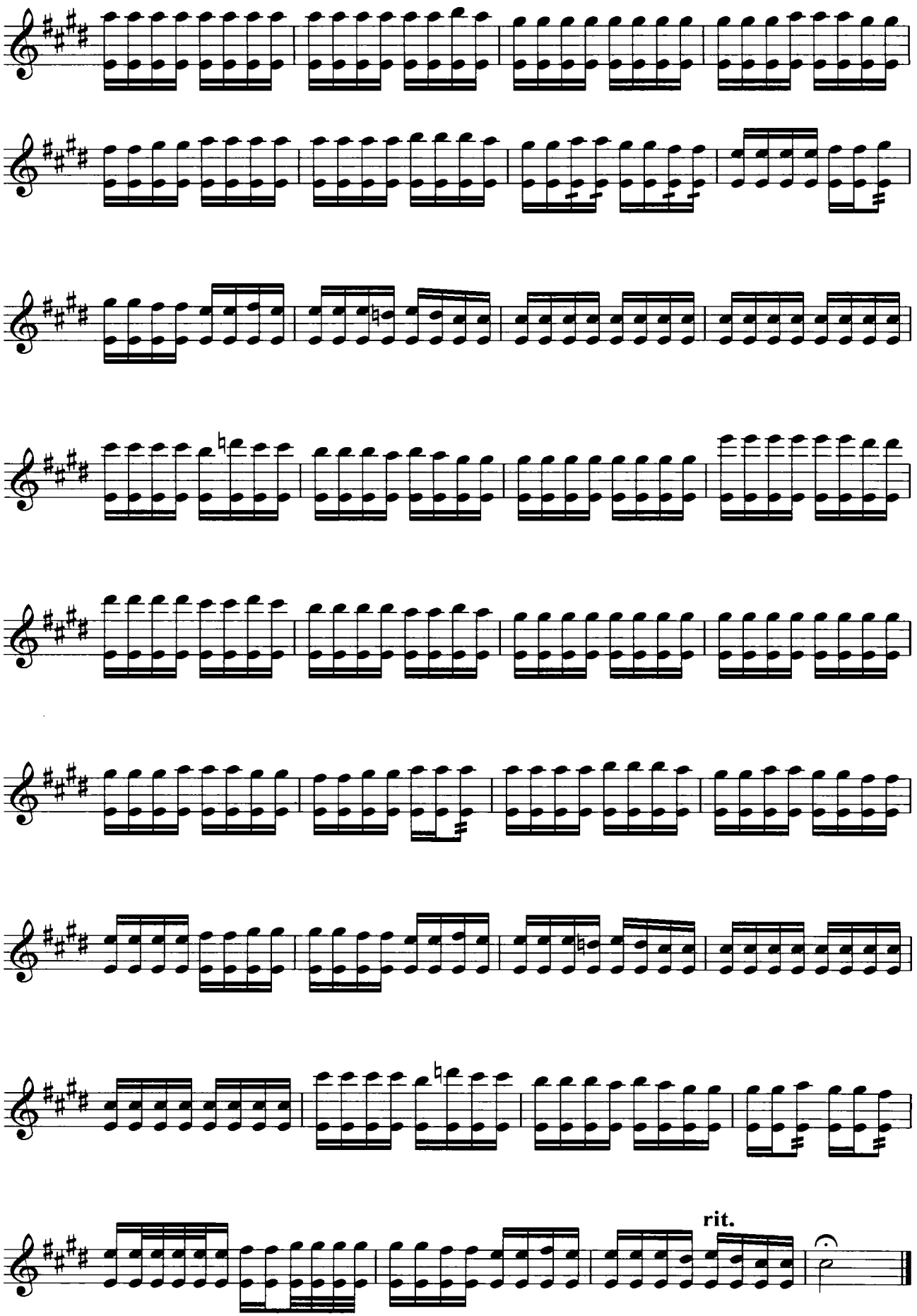

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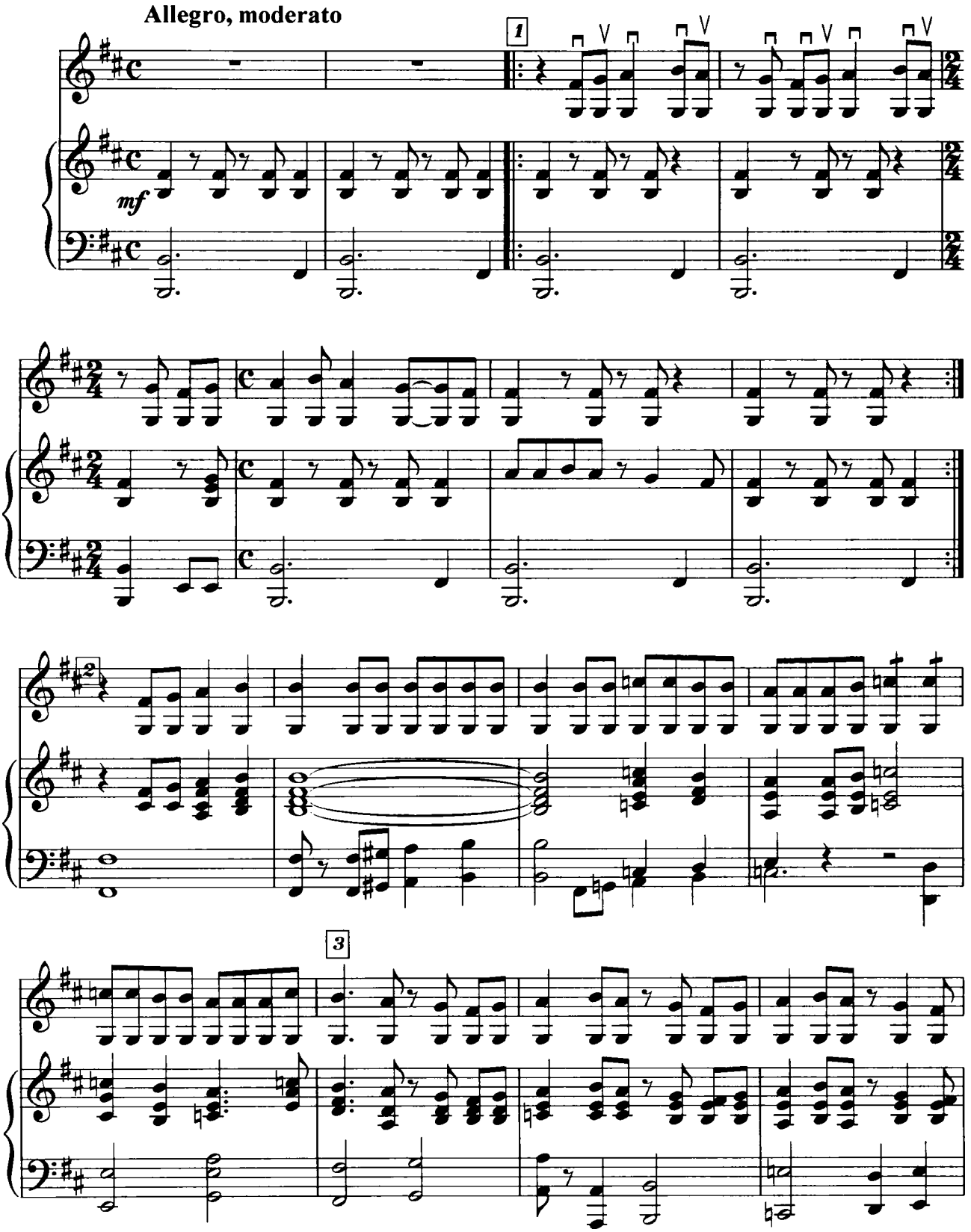
QO‘QONCHA

Doni Zokirov bu asarni «Gulsara» musiqali dramasiga «Gulsara ariyasi» nomi bilan qayta ishlagan. Asar milliy diatonik dutorda ijro etiladi. Si minor tonligida, quvnoq xarakterda **allegro-moderato** vaznida dutorga xos zarblarda chalish maqsadga muvofiq.



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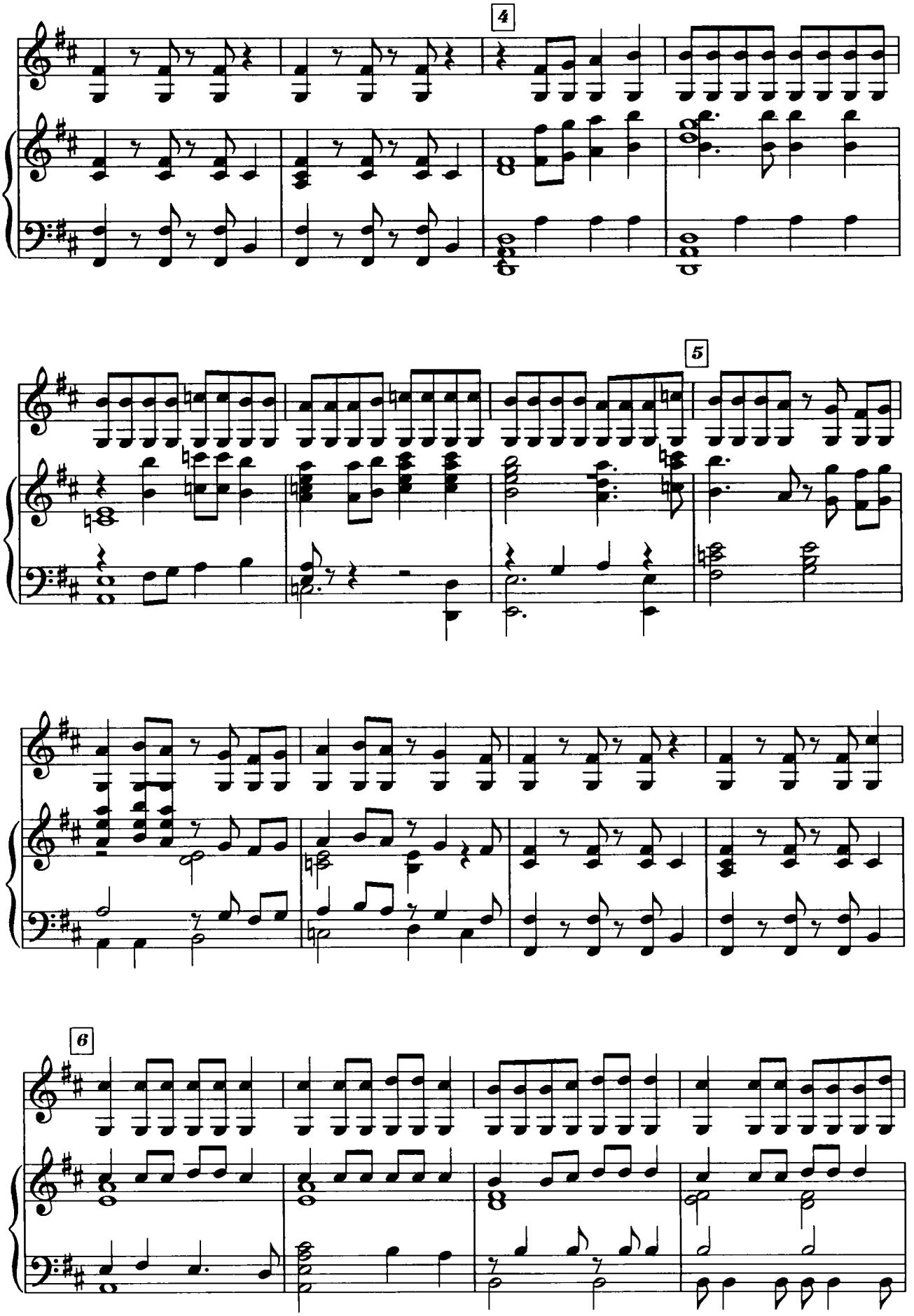

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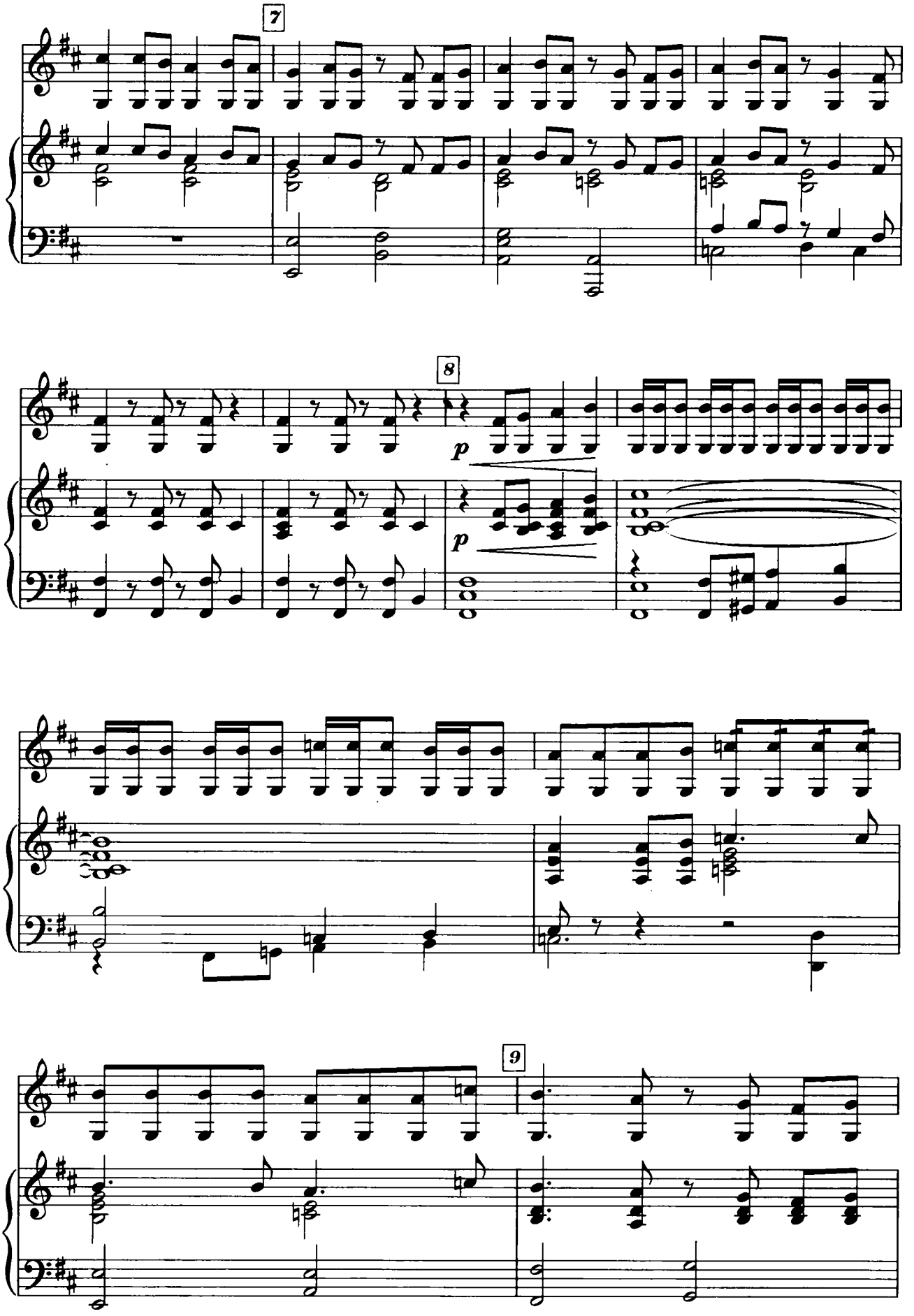

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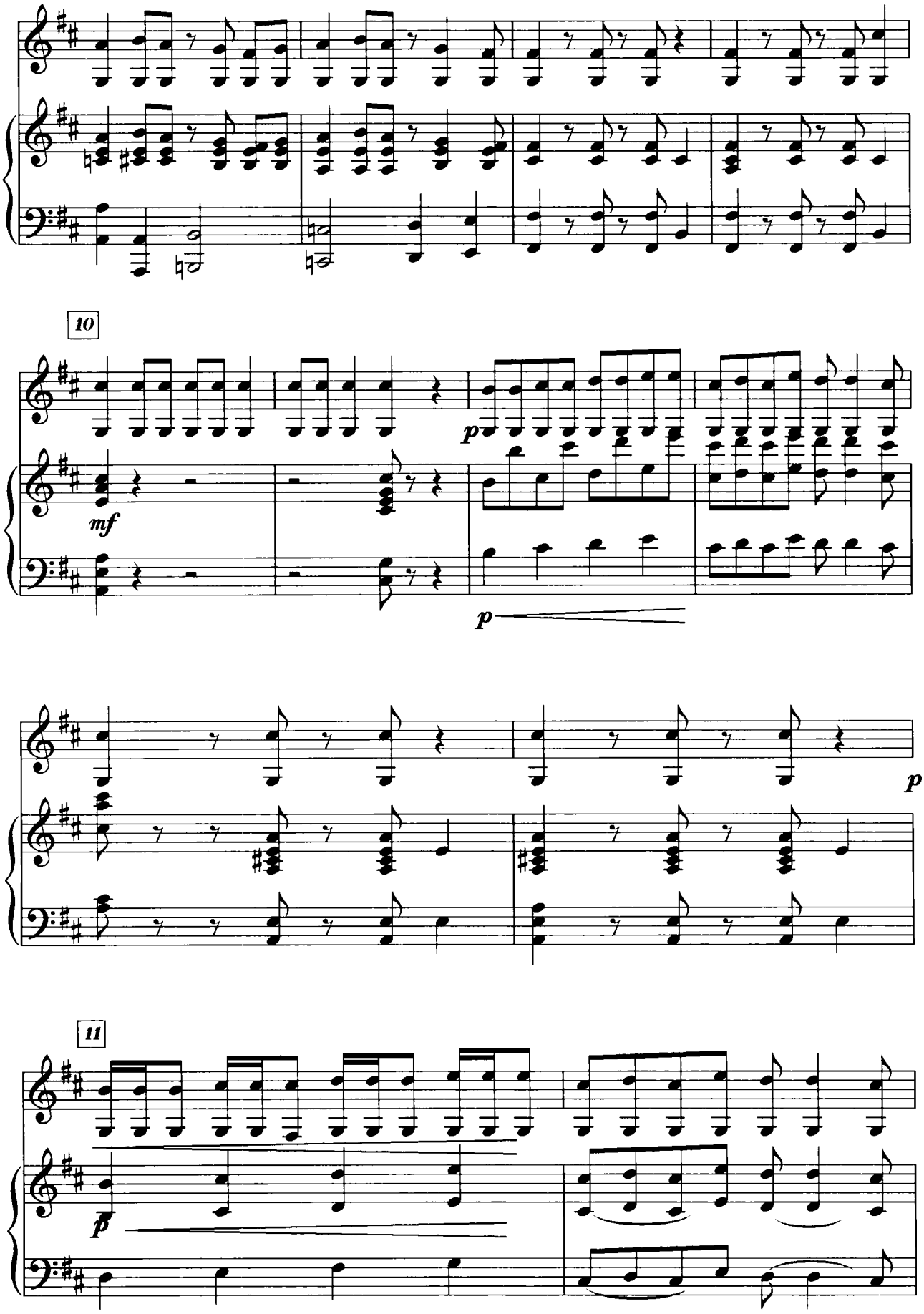

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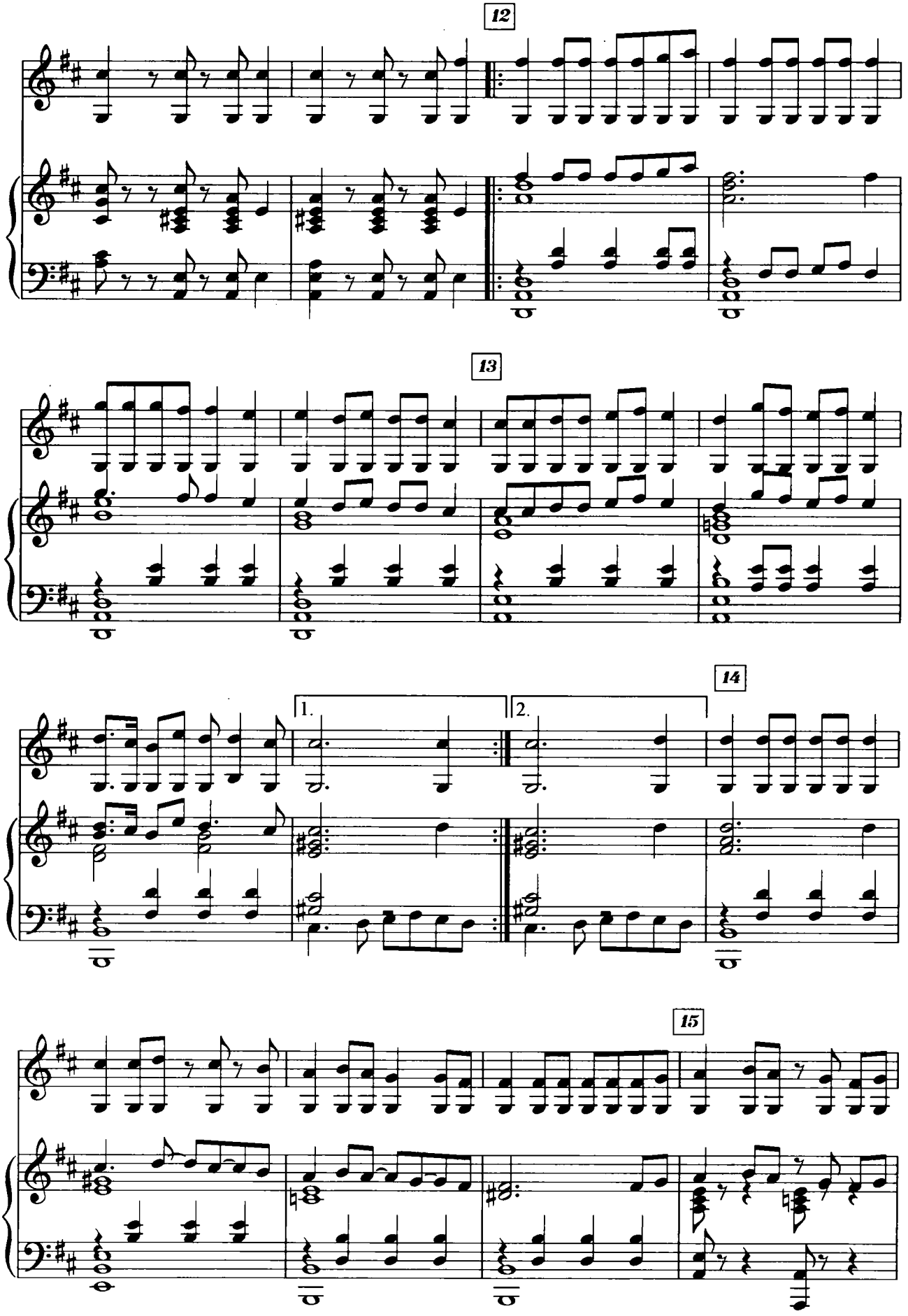

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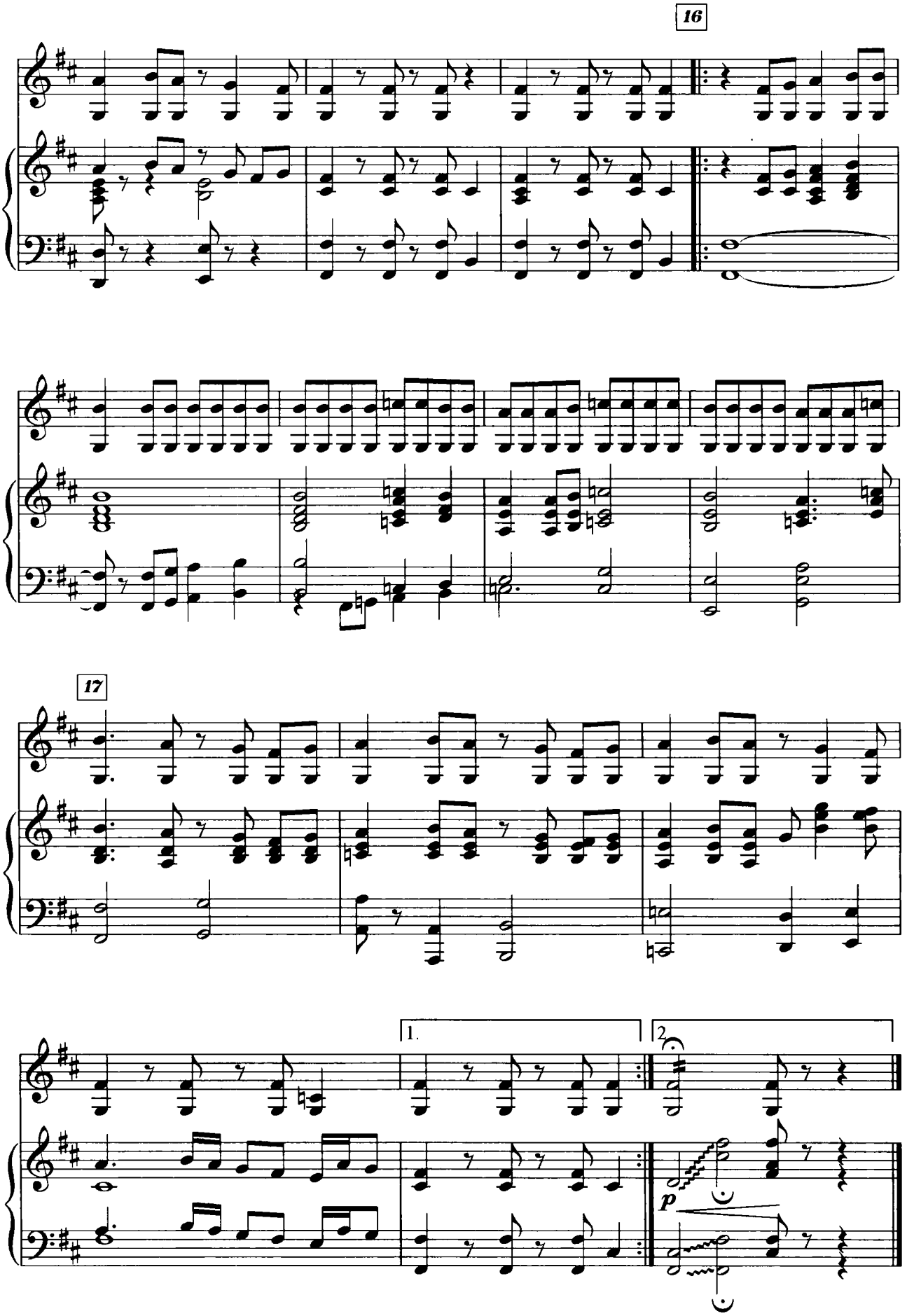

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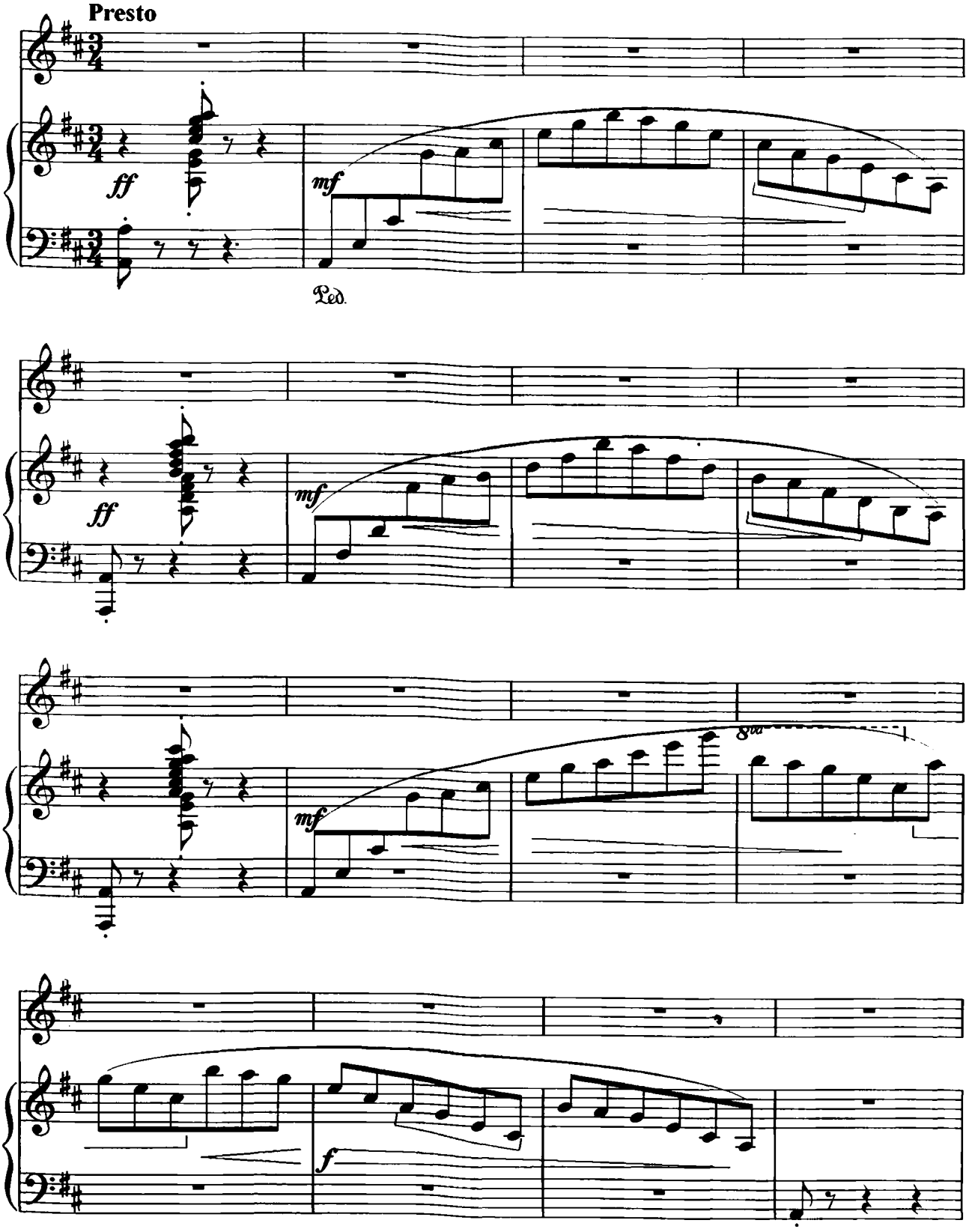
BIRINCHI VALS

A.Dyuranning «Birinchi vals»i ham boshqa valslardagidek rondo formasida yozilgan. Chexlar va Avstraliyaliklarning xalq raqslari asosida yozilgan bu valsni A. Dobroxotov xalq cholg'ulariga moslashtirgan. Bu asarni ijro etishda sur'at asosiy rolni egallaydi. Notalarni tez va aniq chalish maqsadga muvofiqdir.



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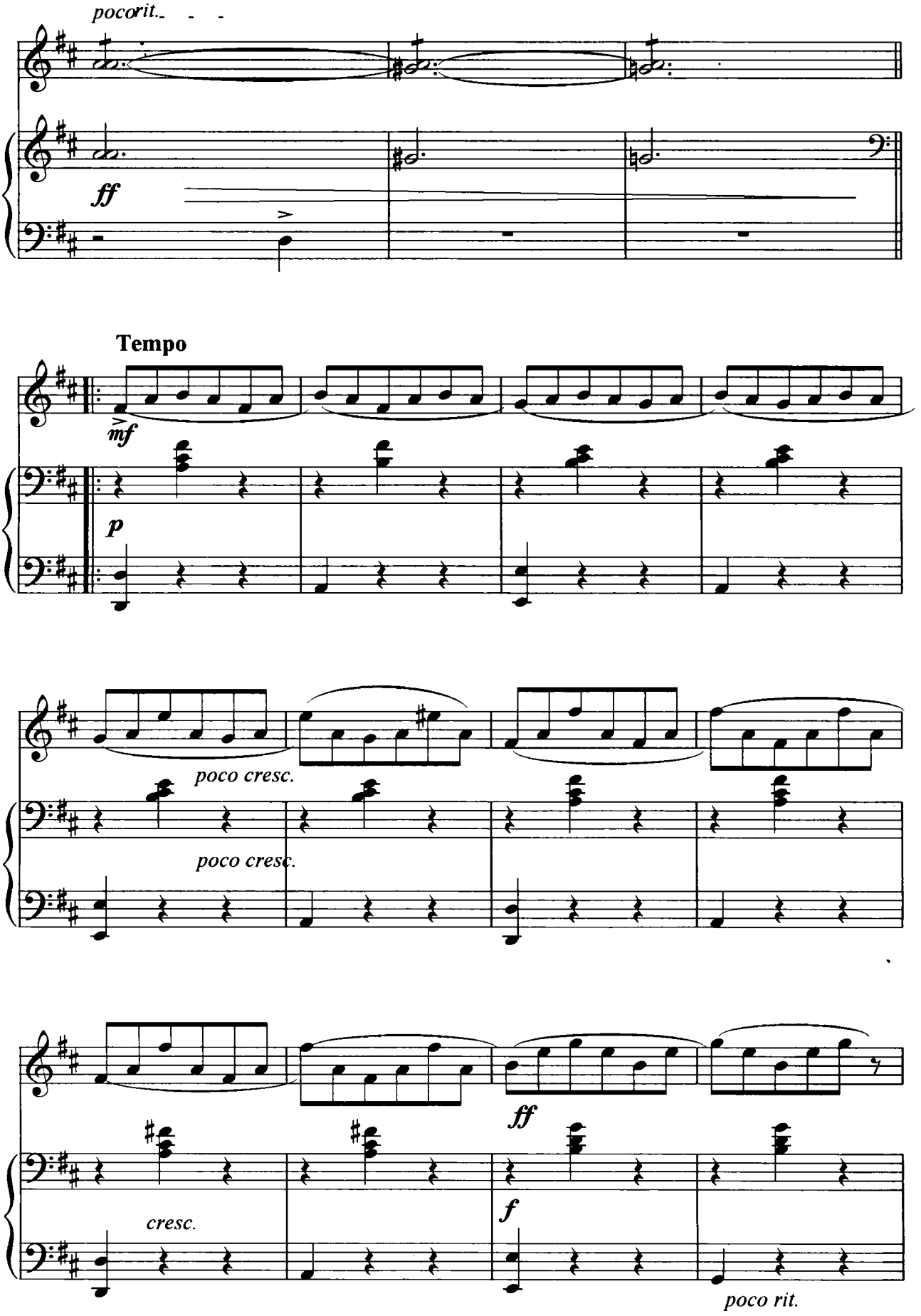

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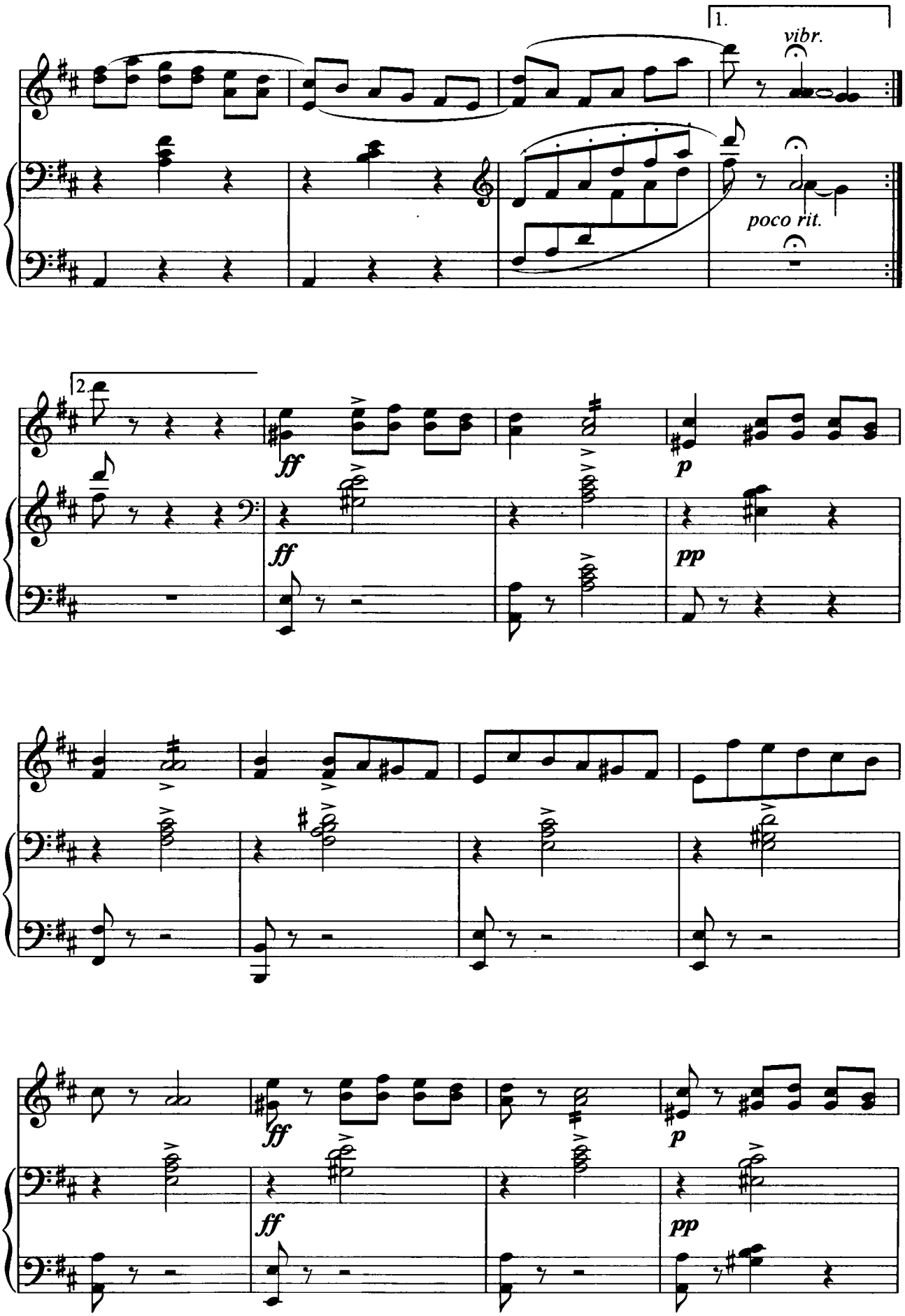

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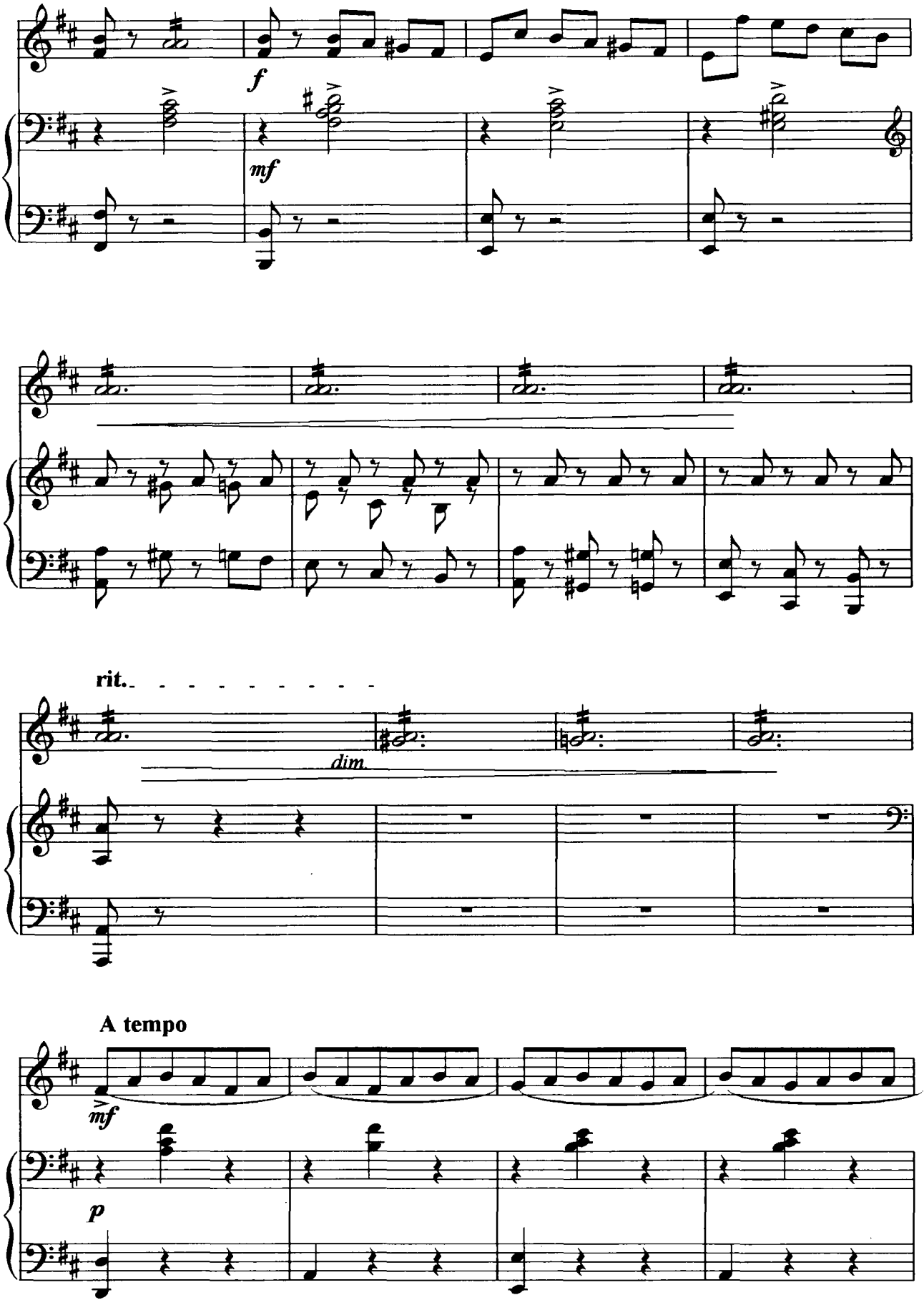

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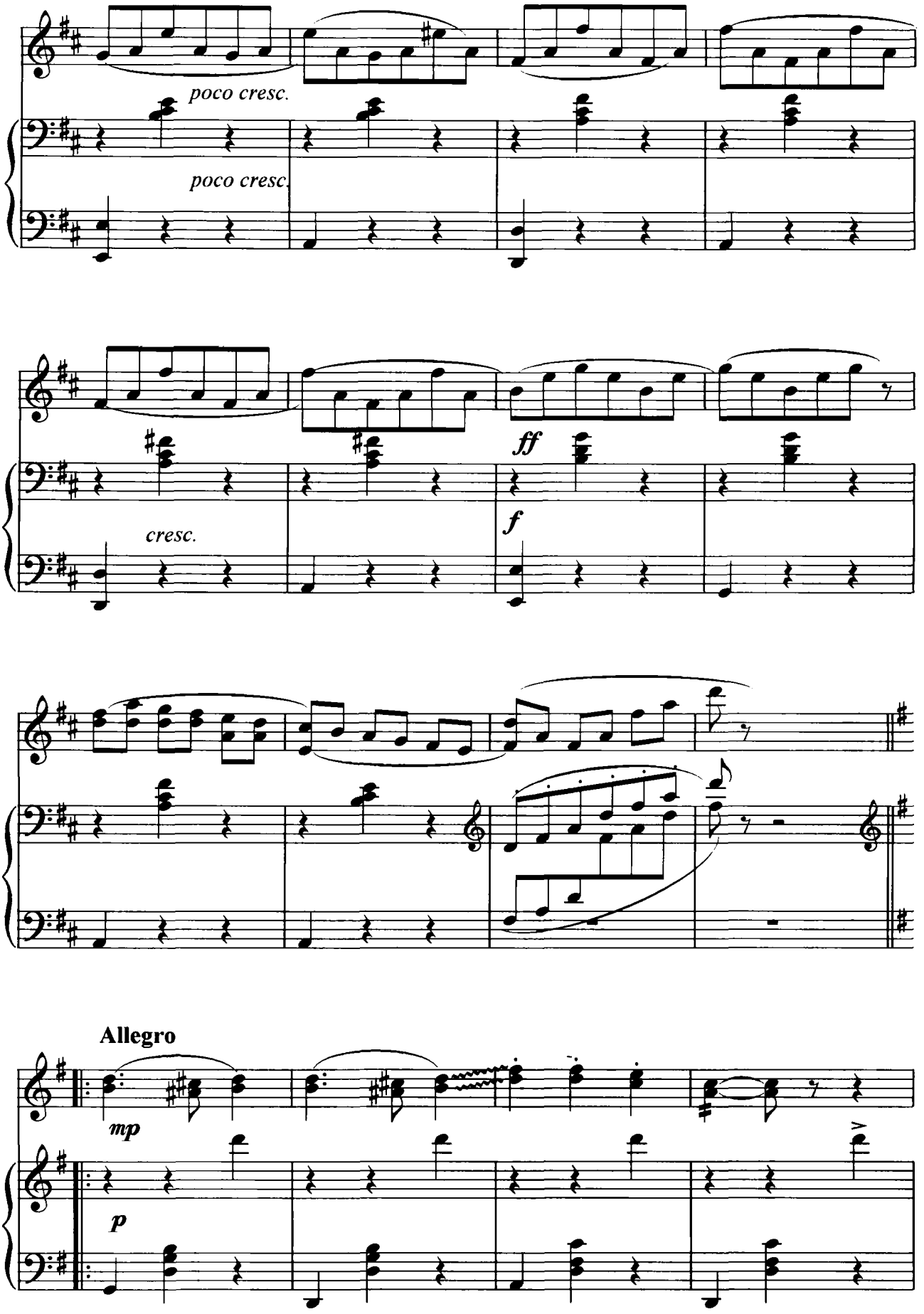

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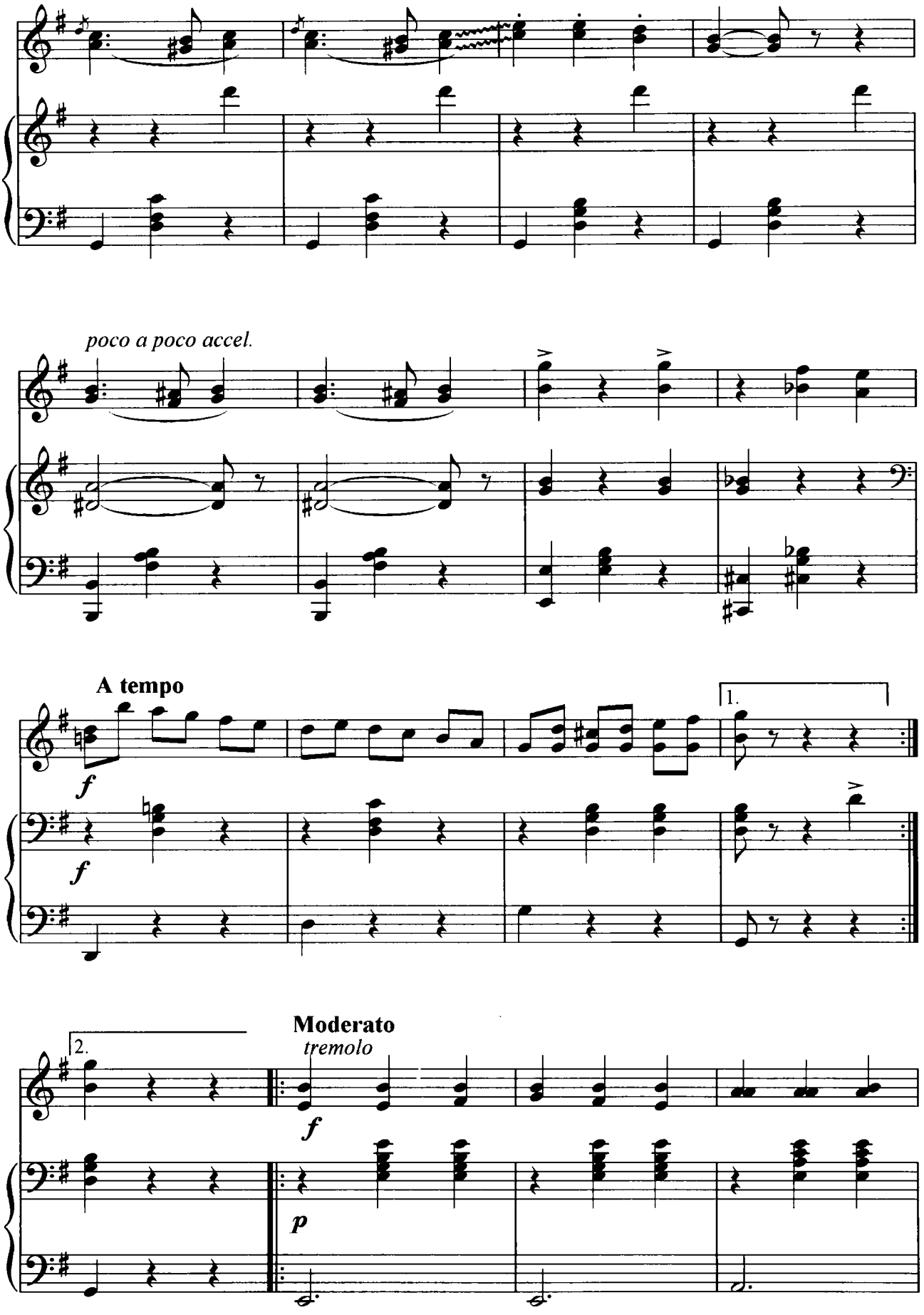

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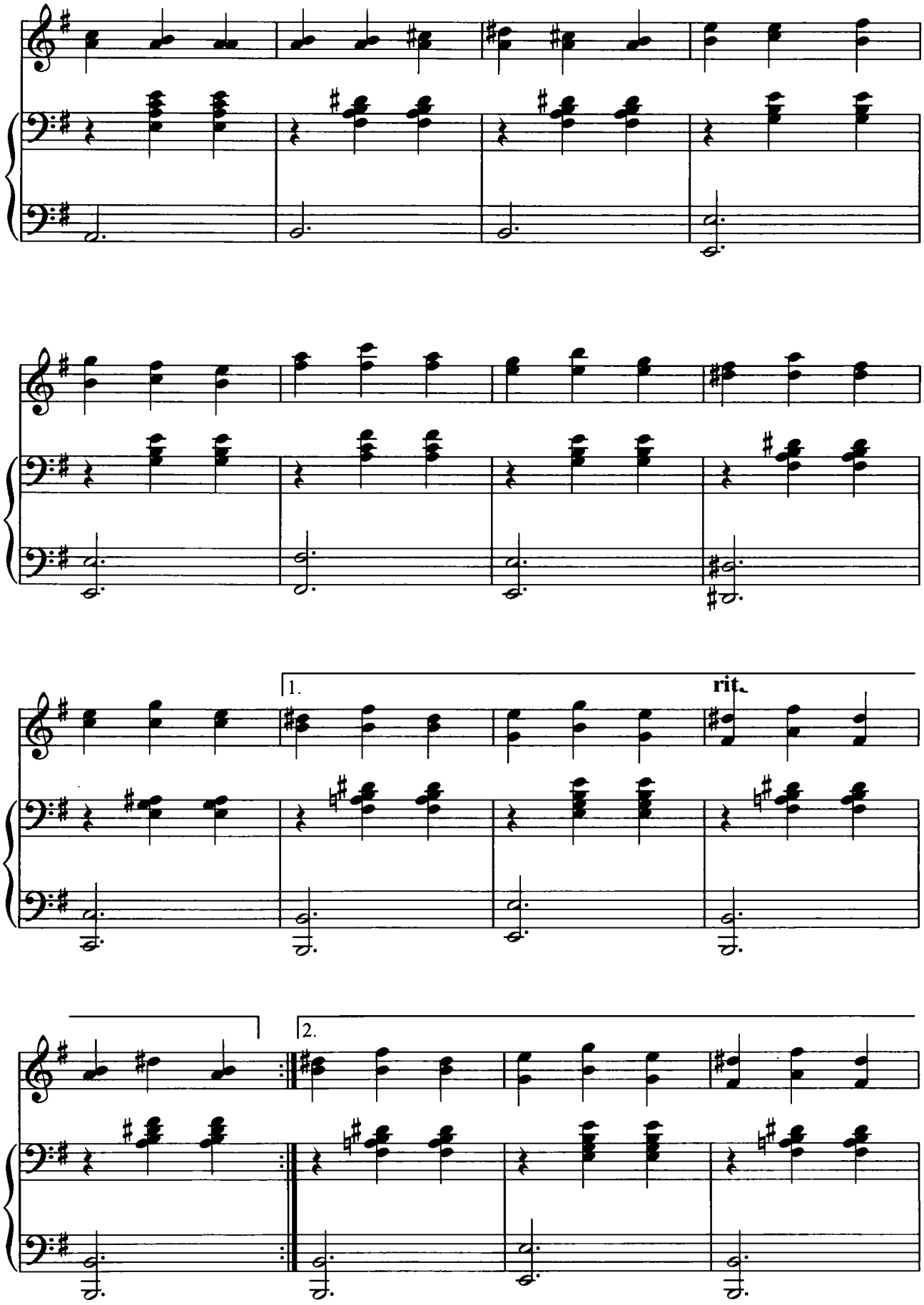

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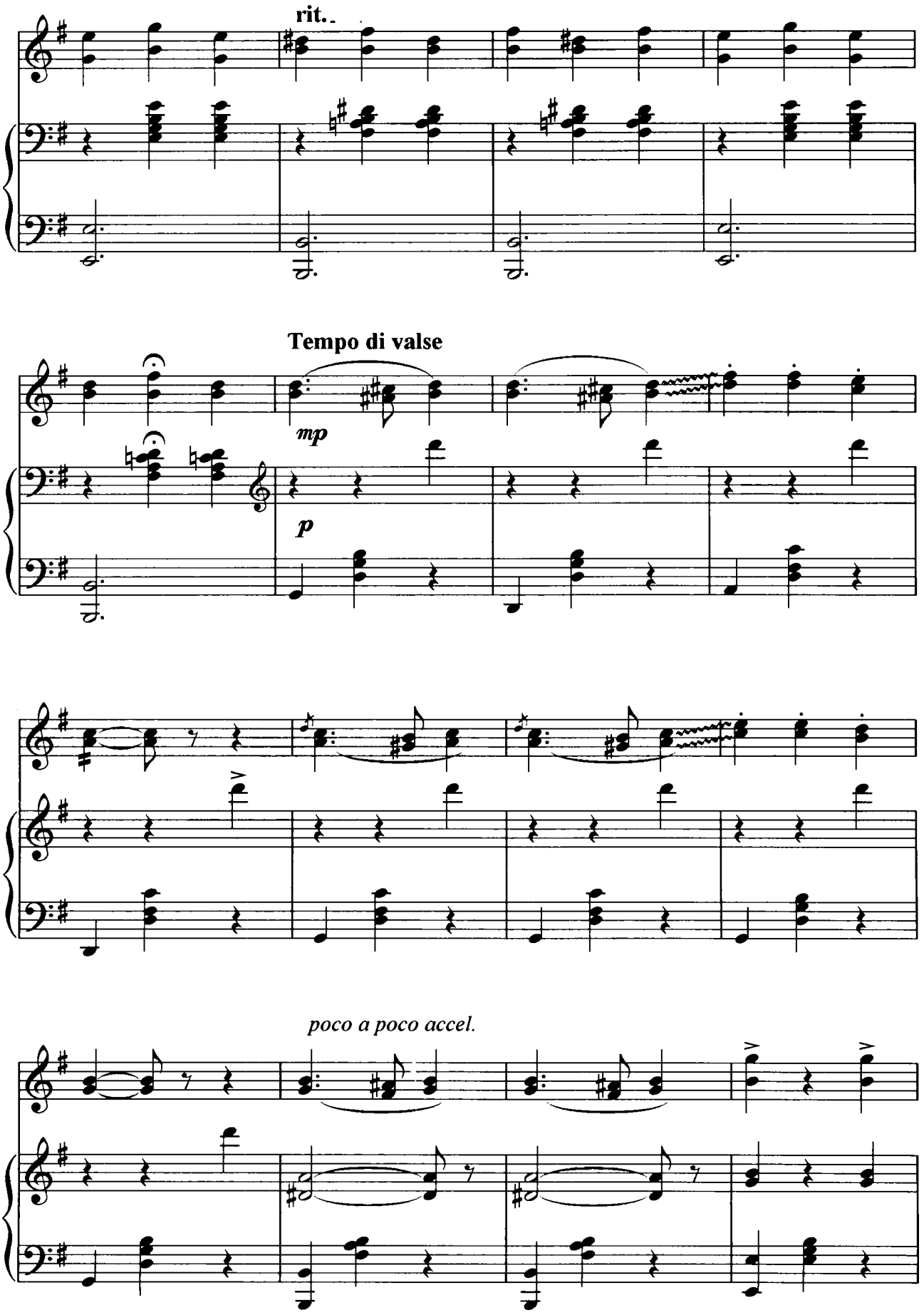

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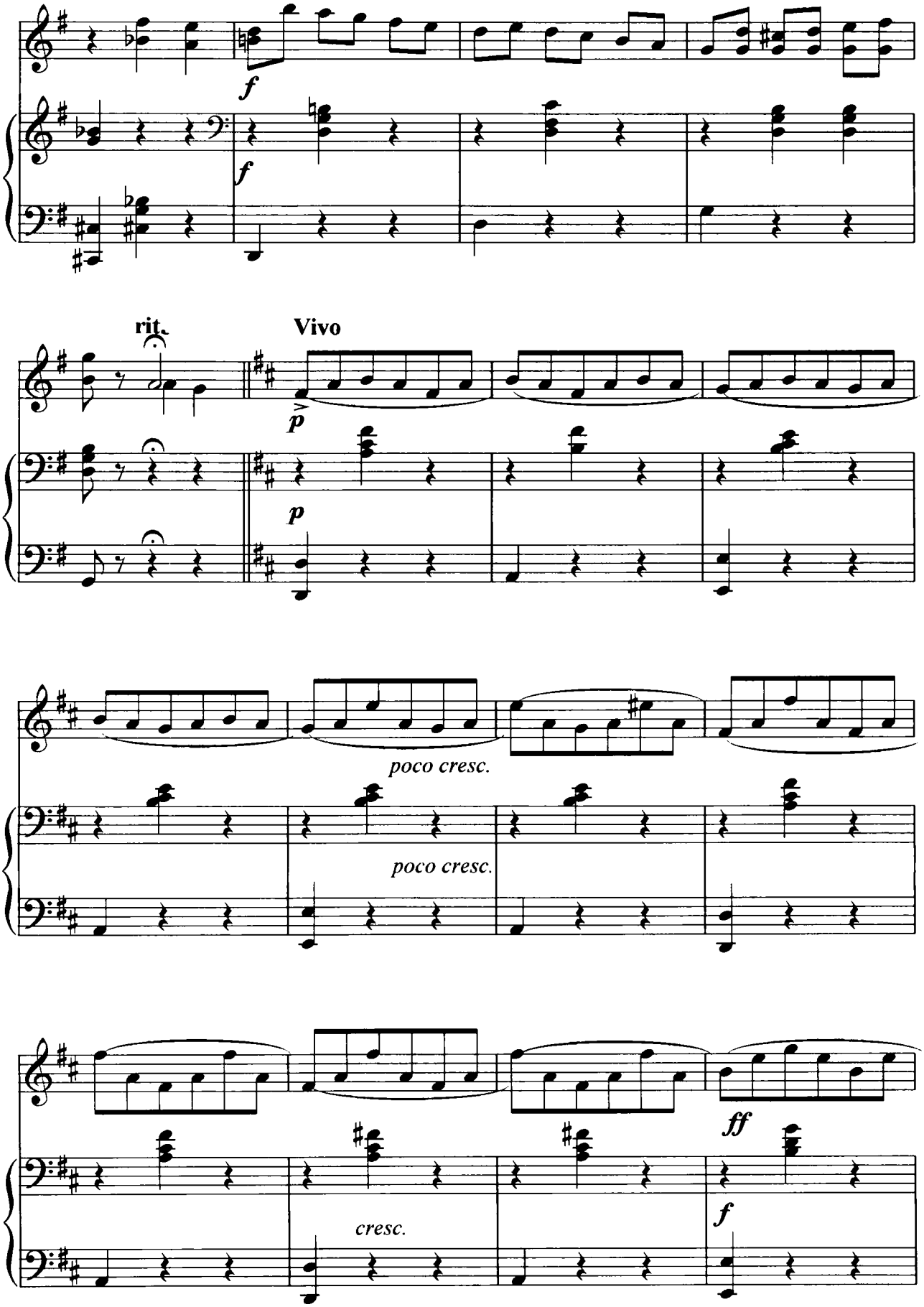

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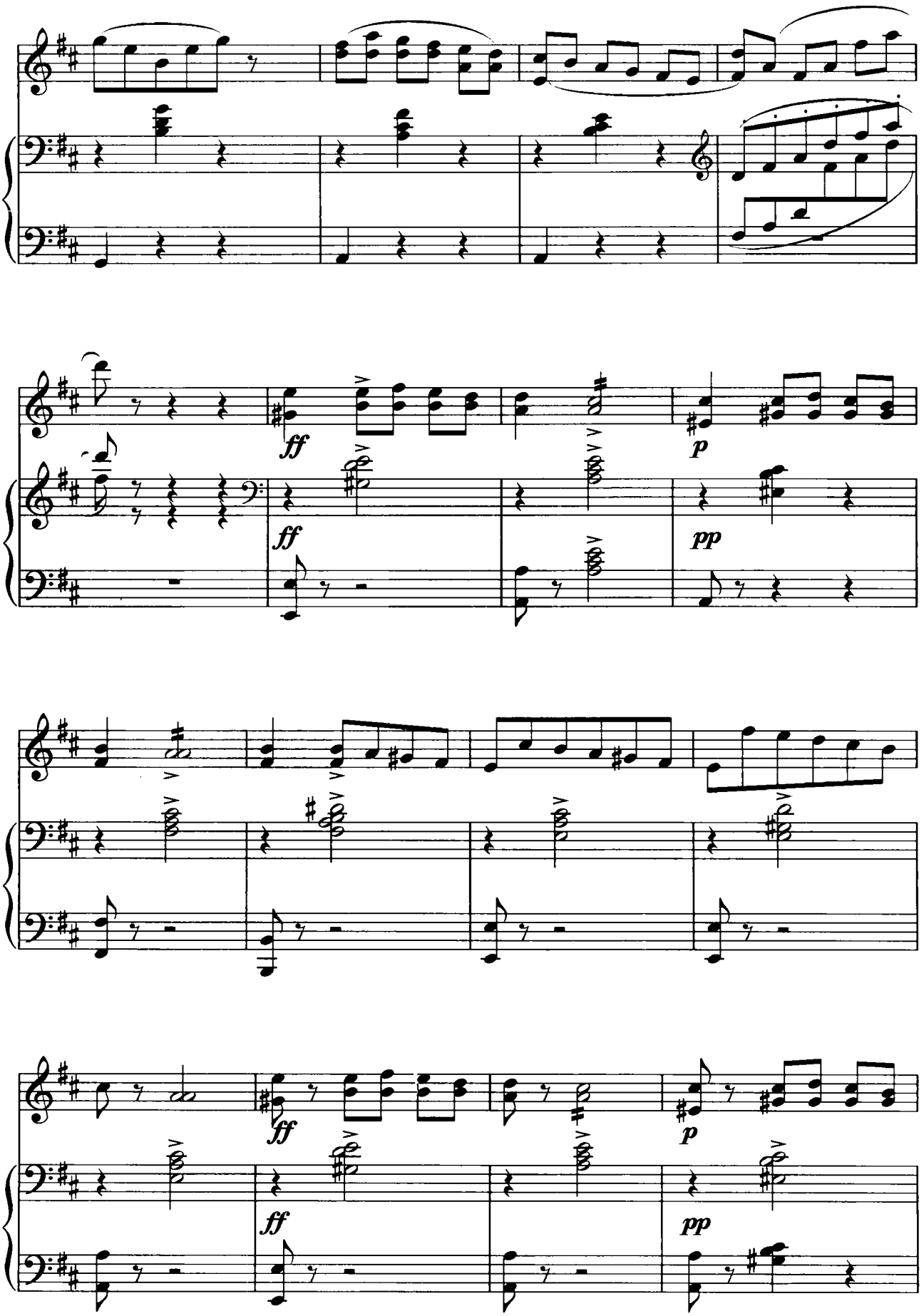

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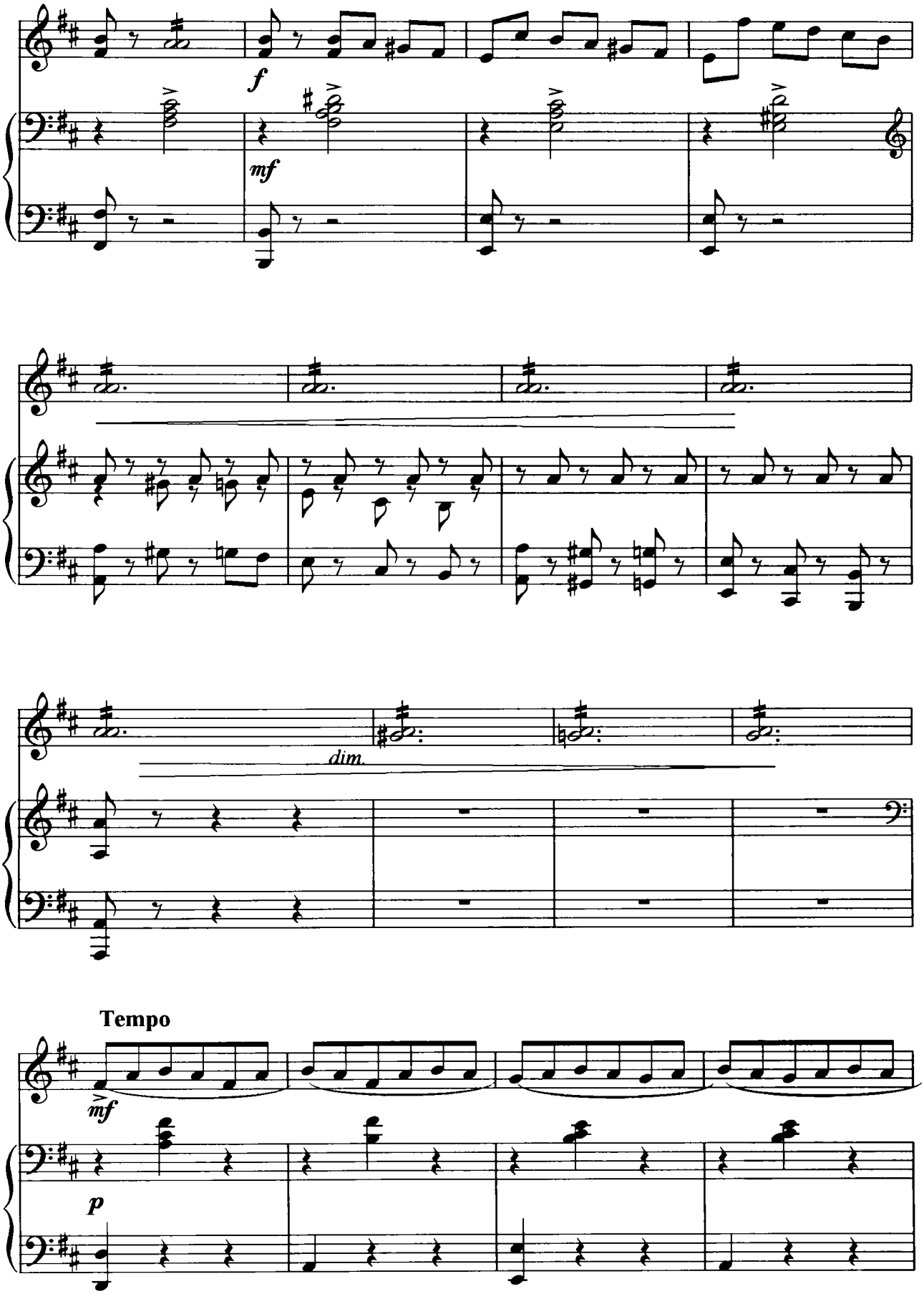

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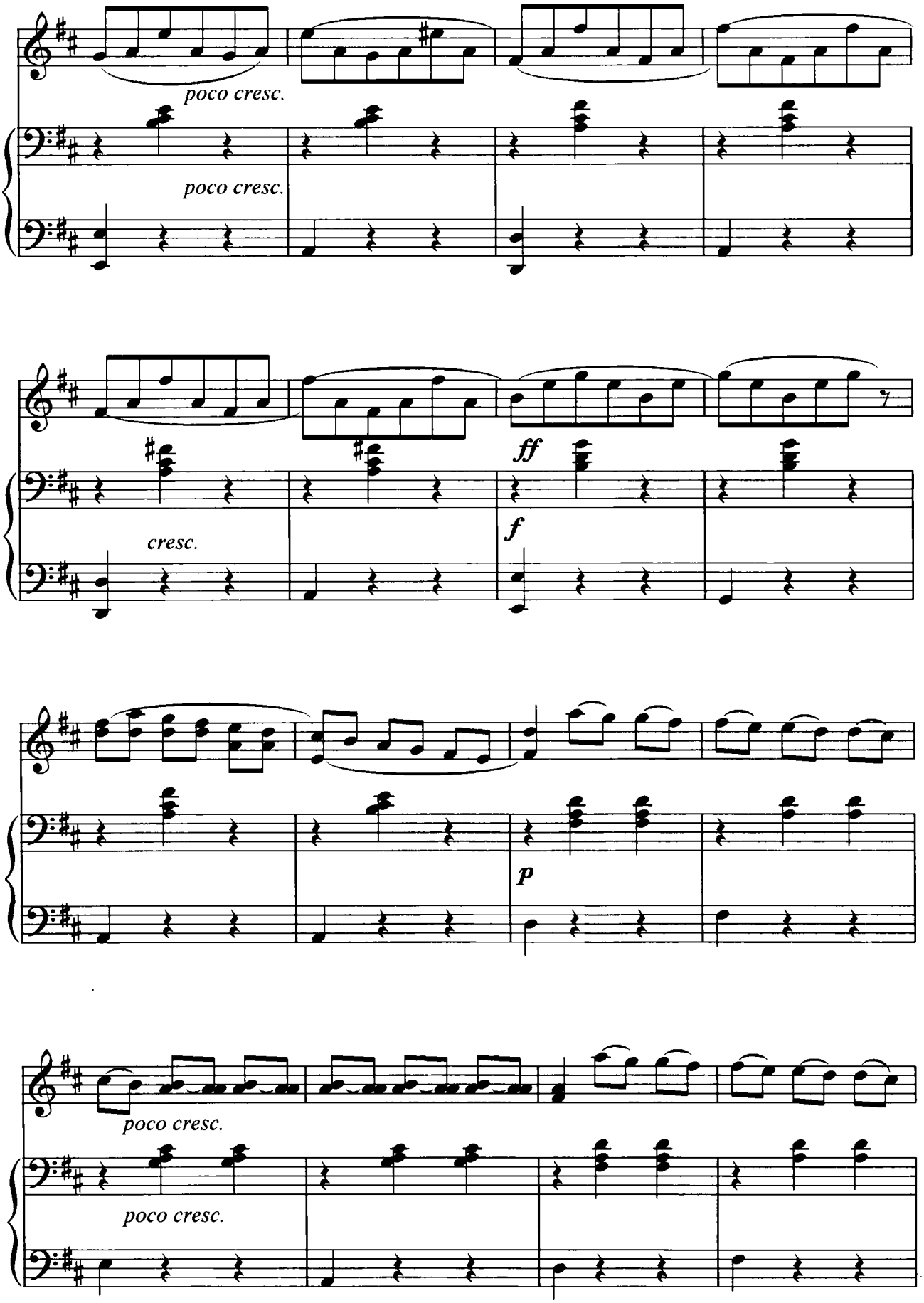

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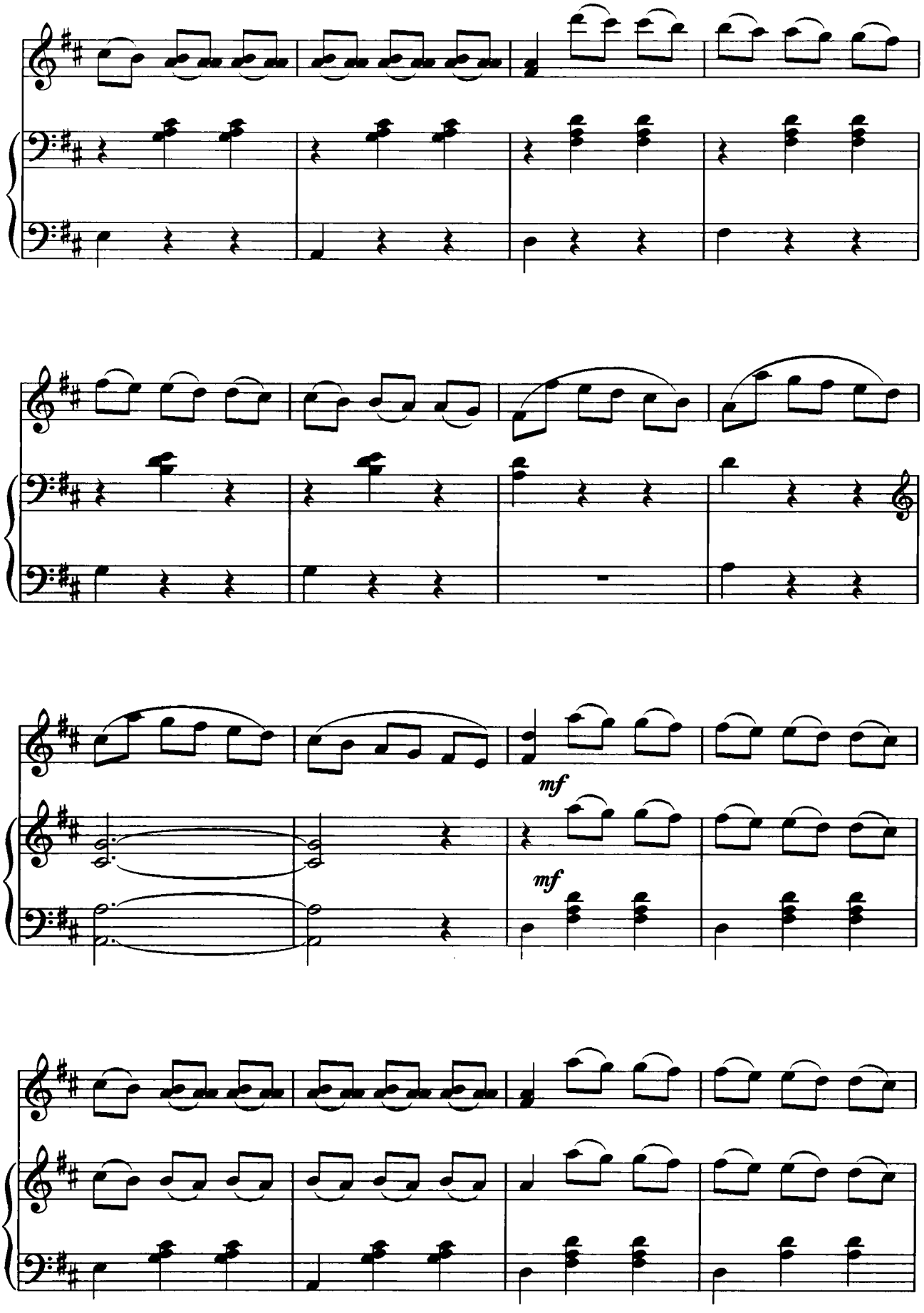

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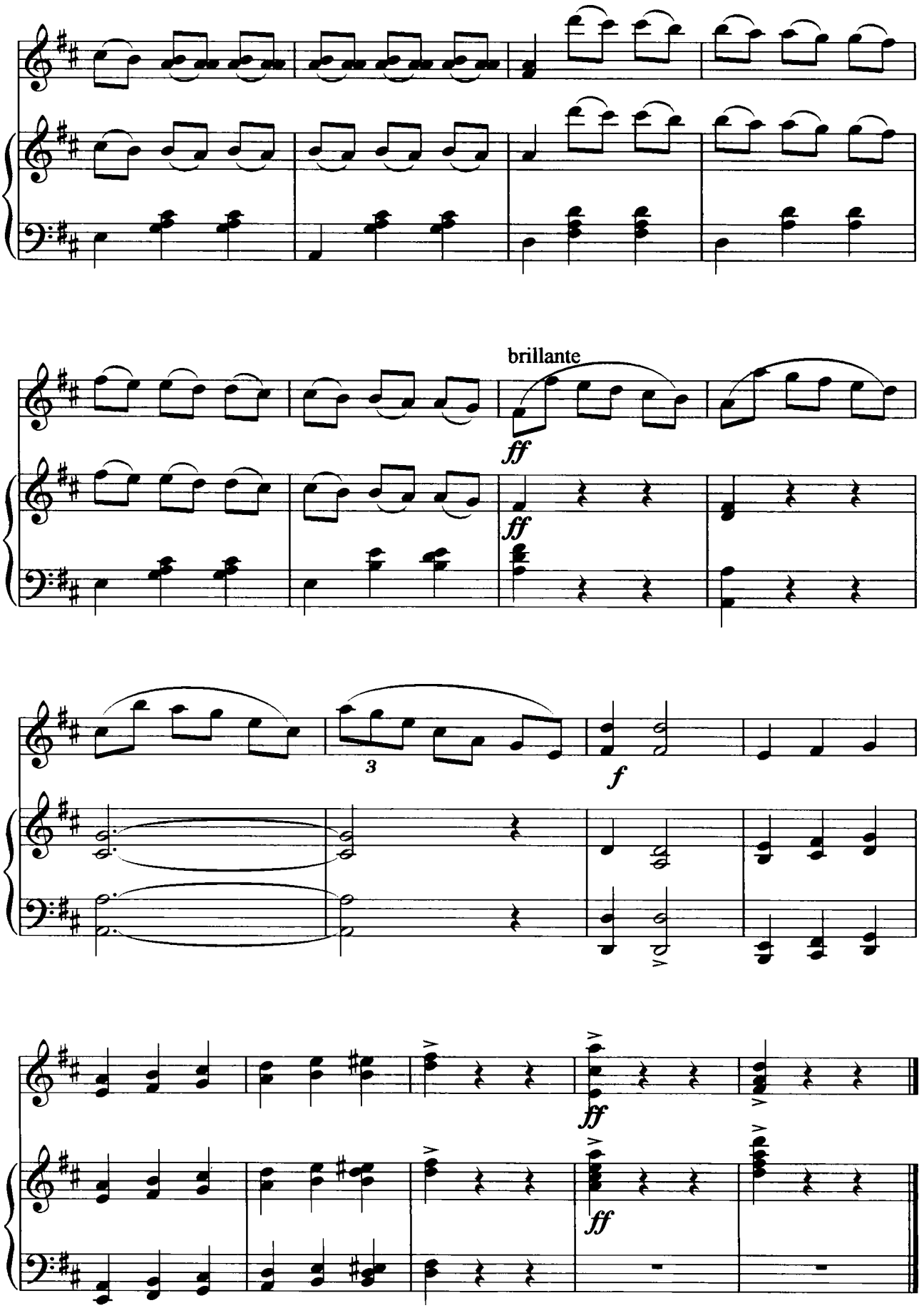

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Rassom: Gulnoz Xidir qizi
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