Toshpo'lat Ashrabxodjayev

DOIRA

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

T. ASHRABXODJAYEV

D O I R A

Madaniyat va san’at kollejlari hamda
akademik litseylarga mo‘ljallangan o‘quv qo‘llanma

Инв.

YUNUS RAJABIY NOMIDAGI O'ZBEK MILLIY MUSIQA SAN'ATI INSTITUTI
Inv. № 1181
AXBOROT RESURS MARKAZI

ABDULLA QODIRIY NOMIDAGI XALQ MEROSI NASHRIYOTI
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SO‘Z BOSHI

Sharq xalqlarining musiqiy amaliyotida, jumladan O‘zbekistonda urma zarbli asboblar juda muhim o‘rin egallaydi. O‘zbek milliy san’atining rivojlanishida xalq qalbiga singib ketgan cholg‘u asboblar turidan biri bu – doiradir. U O‘zbekistonda urma zarbli asboblardan biri bo‘lib, o‘zining ta’sirchangligi bilan boshqa cholg‘ulardan ajralib turadi. Doira o‘zbek musiqa san’atida, xalq orasida, sahnalarda jo‘rchi asbob bo‘lishi bilan bir qatorda yetakchi yakkaxon soz asbobidir. Ayniqsa, raqs san’atida asosiy vazifani ado etib kelgan va kelmoqda. Xalq raqslari kuyining ijrosida doira o‘zining boy va murakkabligi, ta’sirchangligi, usulchangligi, serjiloliligi bilan yakka ijrodagi imkoniyatlaridan yaqqol ajralib turishini ko‘rish mumkin.

Doiraning ta’sirchan ohanglari haqiqatan ham jozibalidir. Ritmik ohang usullarining asta-sekinlik bilan almashinuvi, raqs dinamikasiga yetib, raqsni yanada zavqli va jozibaliroq bo‘lishiga yordam beradi. Doiraning milliy san’atimizga, xalq qalbiga o‘zining ohang va usullari, raqslari bilan ta’sir etishiga sababchi bo‘lgan atoqli san’atkorlar – O‘zbekiston Xalq artisti, Mehnat qahramoni, Londonda bo‘lib o‘tgan Xalqaro folklor san’ati festivalining «Oltin medal» sovrindori Usta Olim Komilov, Xalq artisti, Davlat mukofoti laureati Tamaraxonim nomlarini hurmat va ehtirom bilan tilga olamiz.

Doira bilan raqs san’atini ijro etish maktabini shakllantirgan bu san’atkor 1930-yillarda birinchi bor o‘zbek xalq usullarini mukammallashtirib «Doira dars» («Qo‘sh-qars»)ni yaratdilar. Usta Olim Komilov tomonidan yaratilgan bu darslik bora-bora mukammallashib, raqs harakatlariga moslashtirilgan usullar natijasida, yuqorida qayd etilgan «Qo‘sh-qars» keyinchalik «Doira dars» deb atalib, o‘zbek raqs san’ati maktabining asosi bo‘lib qoldi.

Doirachilarni tayyorlashda respublikamizdagi musiqa bilim yurtlari o‘z hissalarini qo‘shib kelmoqdalar. Bu o‘quv yurtlarining zimmasiga yuqori malakali doirachilarni tarbiyalash, o‘quv adabiyotlari va amaliy qo‘llanmalarini tayyorlab berish vazifalari qo‘yilgan.

Taqdim qilinayotgan qo‘llanma o‘rta maxsus musiqa o‘quv yurtlari, akademik litseylar, kollejlar talabalari, musiqa maktablari o‘quvchilari va havaskor doirachilar ansambllari uchun mo‘ljallangan.

Qo‘llanmadagi doira uchun yozilgan hamma pyesalarni sistemalash professor A.Petrosyans tomonidan ishlab chiqilgan, bu mavjud bo‘lgan hamma yozuvlarning bir maromda qayd qilinishiga imkon yaratadi va doira musiqasining boy turli-tuman ovoz tembrlarining ta’sirchanligini ko‘rsatib beradi.

Qo‘llanmaga fortepyano jo‘rligidagi MDH kompozitorlarining pyesalari, O‘zbekiston bastakorlarining asarlari va doira musiqasining asl ritmlari kiritilgan.

To‘plam 4 qismdan iborat.

To‘plamning 1-qismi nazariy bo‘limdan iborat bo‘lib, bundan doira sistemasining notali va ovoz-tembrlarining ta’sir belgilari berilgan.

2-qismda pyesalar va fortepyano jo‘rligidagi qayta ishlangan kuylar kiritilgan. Shuningdek bu qismda F. Vasilev qayta ishlagan «Yallama-yorim», B.Gienko qayta ishlagan «Do‘lancha», «Rok qashqarchasi» va O‘zbekiston bastakorlaridan F. Nazarov, D. Zokirov, I. Akbarov kabilarning kuylari o‘rin olgan.

Keltirilgan pyesalar doirachilarga ularni ijro etishlarida qulayliklar tug‘diradi.

Doira chalishni boshlovchilarga ularning texnik jihatdan o‘sishlari uchun bir qancha yengil

asarlar berilgan. Jumladan, «Yallama-yorim», «Do‘lancha», «Archa qo‘shig‘i», «Podachi», «Italyan polkasi» kabi asarlar kiritilgan.

Yuqorida qayd etib o‘tilgan asarlardan ijro qiyinligi bilan ajralib turuvchi pyesalardan M. Ippolitov-Ivanovning «Ovulda», F. Nazarovning «Raqs», A.Liviyevning «Fantaziya» va V.Markelov qayta ishlagan «Sho‘x noz» asarlarini ko‘rsatish mumkin.

Shuni qayd etib o‘tish lozimki, M. Ippolitov-Ivanovning «Ovulda» asarining oxiridagi har bir taktda har xil kuchli qism berilganki, bu yakka ijrochiga ma’lum qiyinchiliklar tug‘diradi.

F. Nazarovning «Raqs» asarining qiyinchiligi bir maromdan ikkinchisiga o‘tishdagina emas, balki asarning hamma qismida ham triola, sinkopa joylari, bundan tashqari pyesa texnik tomondan tayyor bo‘lgan o‘rta maxsus o‘quv yurtlarining boshlang‘ich sinf talabalariga mo‘ljallangan.

A.Liviyevning «Fantaziya» va V.Markelov qayta ishlagan «Sho‘x noz» asarlari o‘zining dinamik rejadagi qiyinchiligi va ritmik jihatdan murakkabligi bilan ajralib turadi.

A.Liviyevning «Fantaziya» asari 3 qismdan iborat bo‘lib, 1-qism 6/8 o‘lchovda yozilgan. 1-qismning boshida yakka doira ijrochisiga dinamik shaklda qiyinchilik tug‘diradi. O‘ng qo‘l forshlagi va sinkopa taktlari ajratib ko‘rsatilgan.

2-qism 7/8 (3/8+4/8) o‘lchovida yozilgan. Bu qismda doira shing‘irog‘iga alohida e’tiborni qaratish lozim.

3-qism o‘zining to‘lqinliligi, kuychangligi va marom jihatlarining aniqligi bilan ajralib turadi.

3 va 1-qismni bir-biriga bog‘lovchi kadensiya hisoblanadi (kadensiya o‘quvchining texnik jihatdan qanchalik tayyorligini aniq ko‘rsatib beradi).

«Sho‘x noz» o‘zining ritmik jihati, yuqori texnik dinamik kontrasti bilan ajralib turadi. Ayniqsa, asar ijrosi davomidagi aksentlarga, pyesadagi ritmik shakllarning turliligiga e’tiborni qaratish lozimligidan dalolat beradi.

Asar boshida, o‘rtalarida va oxirgi qismida doira o‘zining mustaqil yakka ijrochiligini, turli ritmik partiyalar, sinkopali usul ritmi, asarning texnik jihatdan qiyinlashib borishi va chiroyli bezak qochirimlari bilan diqqatga sazovor.

Qo‘llanmaning 3-qismida konsert etyudlarining texnik asarlari va yakka asarlari berilgan.

Qo‘llanmaga kiritilgan «Raqqosa», «Pilla», «Nog‘ora», «Sho‘x noz», «Raqs», «Gul o‘yin», «Larzon», «Sarvinoz», «Paxta» kabi asarlar doira ijrochiligini chuqur o‘rgangan o‘quvchilarga mo‘ljallangan.

4-qism «Doira dars» (ya’ni «Qo‘sh-qars»)ning 1–2-qismlari berilgan. Qo‘sh-qars barcha o‘zbek milliy raqslarida uchraydigan usullar yig‘indisi bo‘lib, «Dildir», «Yakka qars», «Oksatma», «Mayda ufor», «Gul o‘yin», «Gul o‘yin jilvasi», «Yon qars», «Dubacha», «Murakkab ufor», «Yon yo‘rg‘a», «Chaqqon yurish», «Daromadi ishkom» («Uzum uzish»), «Murakkab shox», «Mayin sabo», «Suv yo‘rg‘asi», «Savti ufor», «Zang» va «Larzon» kabilarni o‘z ichiga olgan.

Muallif shu usullarni professor A.Petrosyans doira sistemasi asosida dars olgan ustozi, doirachilarning otaxoni G‘ofur Azimov ijro yo‘lida yozishga qaror qildi. Usta Olim Komilovning birinchi shogirdlaridan hisoblangan O‘zbekistonda xizmat ko‘rsatgan artistlar G‘ofur Azimov va Ubay Xo‘jayevlar ijro etgan plastinka asosida o‘quvchilarga moslagan holda nota yo‘liga olindi.

Jamlangan asarlarda o‘zbek xalq folklor ritmik musiqasining nodir boyligi saqlanib qolgan.

Aksariyat yakka doira partiyalari to‘plami muallif tomonidan yozilgan.

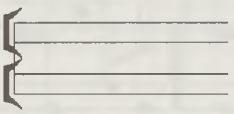
Muallif A.Nazarovga ko‘rsatgan yordami uchun o‘zining minnatdorchiligini bildiradi.

Doira nota chizig‘i kompyuter(«Sibelius» nota dasturi)da sun’iy ravishda yaratilganligi munosabati bilan ba’zi juz’iy kamchiliklardan holi emas.

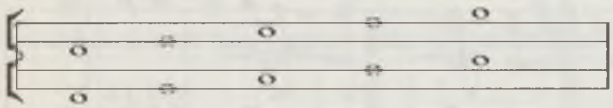
BIRINCHI QISM

DOIRA NOTA SISTEMASI

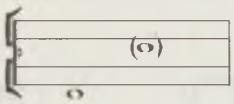
Doirada asosan to'rtta parallel nota chizig'i bo'lib, 1–2-pastki chiziqlar o'ng qo'l uchun, 1–2-yuqoridagi chiziqlar chap qo'l uchun ishlatiladi.



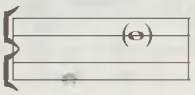
Xilma-xil tovushlar o'ng qo'l va chap qo'l uchun bir xil ishora bilan ko'rsatiladi.



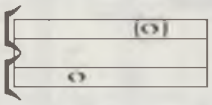
1. Har ikkala birinchi chiziqlar tagiga katta bum yoziladi. Katta bumni chalish uchun barmoqlarni juftlagan holda doira terisining o'rtasiga urib ijro etiladi.



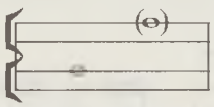
2. Har ikkala birinchi chiziqlar o'ziga kichik bum yoziladi. Kichik bumni chalish uchun faqat o'rta barmoqni ozgina bukgan holda doira terisining o'rtasiga uriladi.



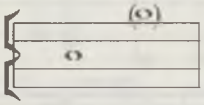
3. Har ikkala birinchi va ikkinchi chiziqlar orasiga katta baklar yoziladi. Katta baklarni chalish uchun barmoqlarni ko'rgan holda doira terisining o'rtasiga uriladi.



4. Har ikkala ikkinchi chiziqlar o'ziga kichik baklar yoziladi. Kichik baklarni chalish uchun to'rtinchi barmoq uchi bilan doira terisining chetiga uriladi.



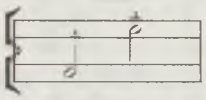
5. Har ikkala ikkinchi chiziqlar yuqorisiga noxun yoziladi. Noxunni chalish uchun to'rtinchi barmoq ustidan beshinchi barmoqni sirg'antirib doira terisining chetiga chertiladi.



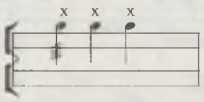
Yuqorida qayd qilingan tovushlarni o'ng va chap qo'l bilan bir xilda ijro etish mumkin. Lekin «Katta» va «Kichik» bumlar chap qo'l bilan ijro etilmaydi. Ularni chap qo'lda ijro etish uchun doirani ikki tizza orasiga olib chalish zarur.

Doira belgilari

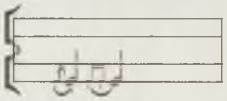
1. (+) Qo'shuv belgisi ikkala qo'lning 4-barmog'iga noxun taqib chalishni bildiradi. Bu belgi asar boshida qo'yiladi.



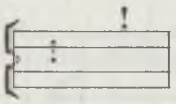
2. (x) Ko'paytiruv belgisi doira halqalarini silkitib chalishni bildiradi.



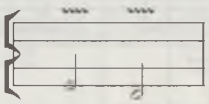
3. (·) Nuqta belgisi doira terisining o'rtasi yoki chetiga tirnoq bilan chertib chalishni bildiradi.



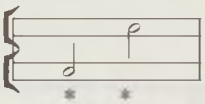
4. (!) «Pona» belgisi bosh barmoqdan to'rtinchi barmoqni sirg'antirib doira terisiga chertib chalishni bildiradi.



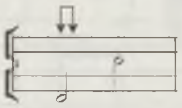
5. (〰) «Ilon izi» belgisi bosh barmoqni uchi bilan doira gardishi bo'ylab sirg'antirib, dirillatib chalishni bildiradi.



6. (*) «Yulduzcha» belgisi qo'yilganda doira terisidan qo'l uzilmaydi, ya'ni doira tovushini bo'g'ib, to'xtashni bildiradi.



7. (⇩) «П» strelka belgisi sharq kuylarida ishlatilib, doirani tizza orasiga olib chalishni bildiradi. Belgi asar boshiga qo'yiladi.



8. (∧) Irmoq belgisi ko'proq sharq kuylarida ishlatilib, qarsak chalishni bildiradi.

Izohlar:

1. Ma'lumotlar A.Petrosyans «Doira darsligi» (1952) kitobidan olingan.
2. 7–8- belgilarni T.Ashrabxodjayev yaratgan.

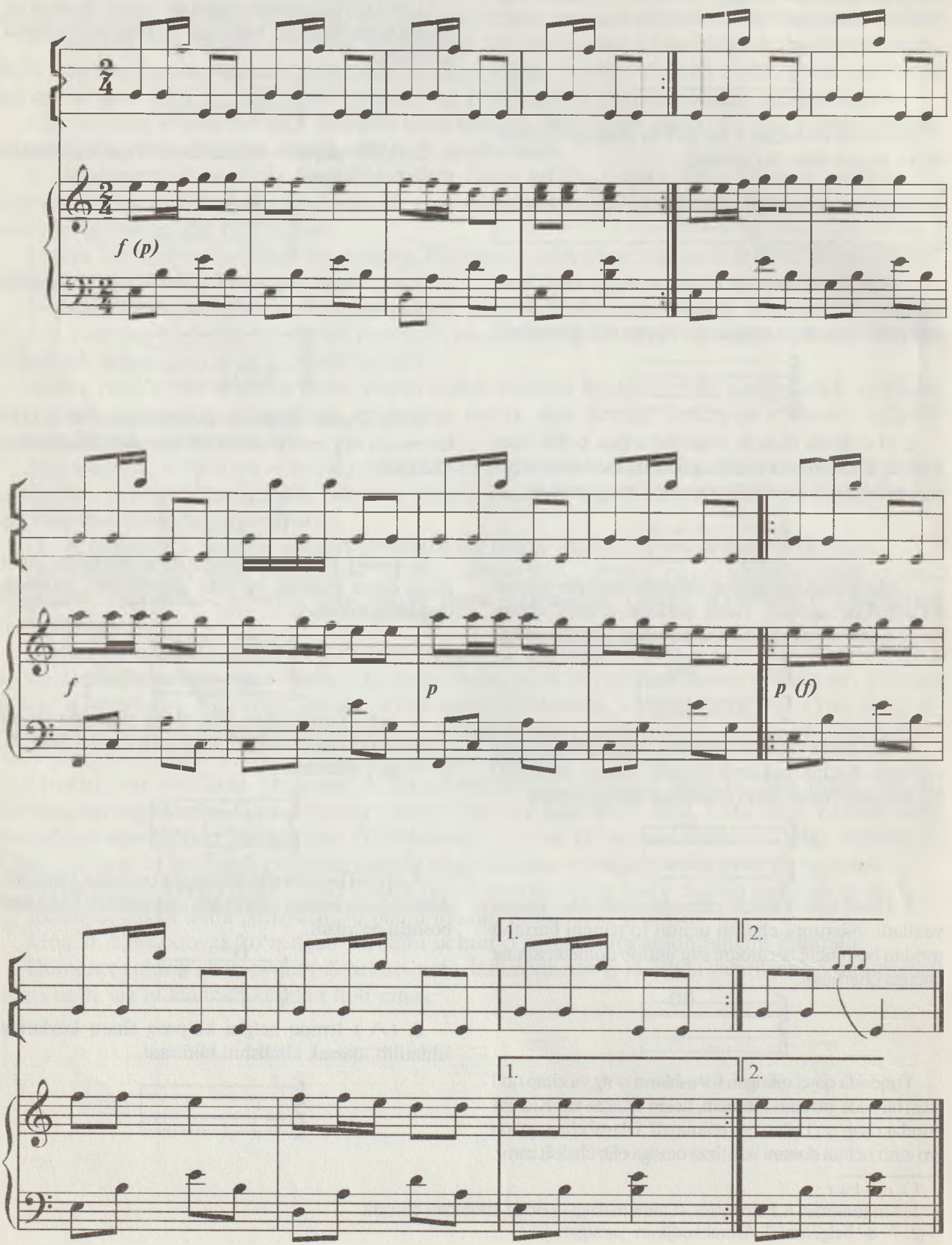
IKKINCHI QISM

YALLAMA YORIM

(O‘zbek xalq kuyi)

Doira partiyasi T.Ashrabxodjayevniki

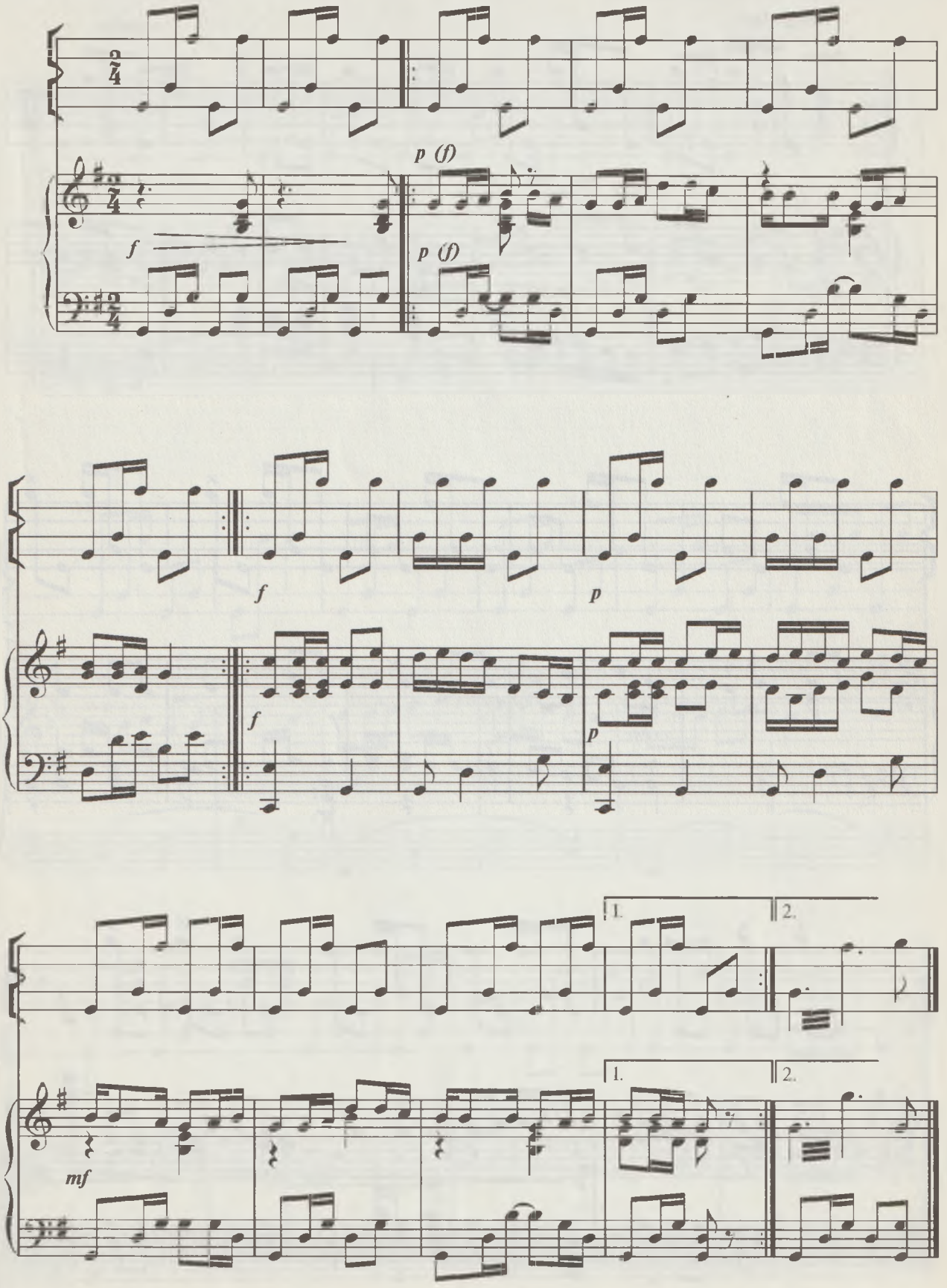
Allegro



DO‘LANCHA

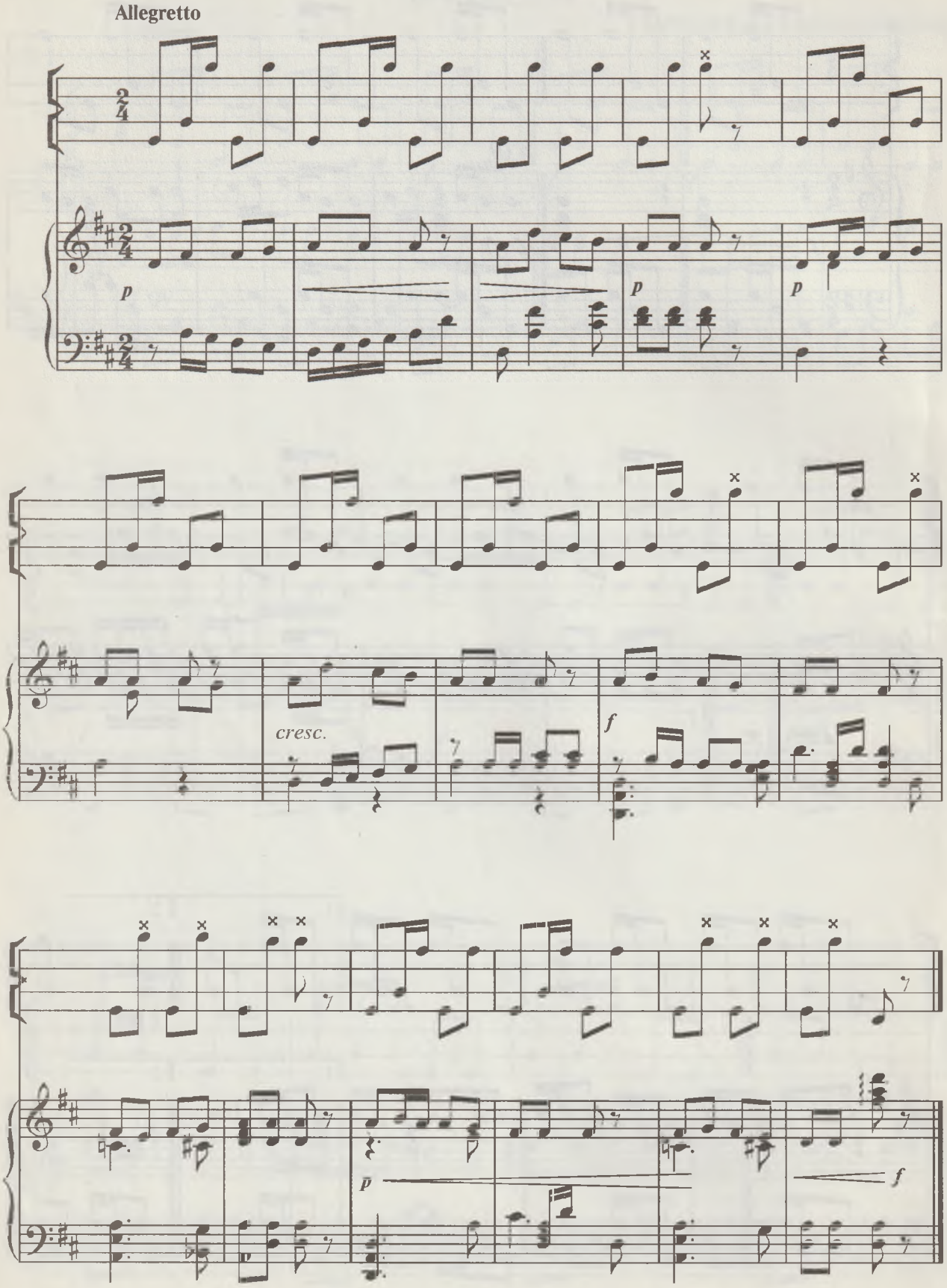
B.Giyenko qayta ishlagan
Doira partiyasi T.Ashrabxodjayevniki

Moderato



ARCHA QO‘SHIG‘I

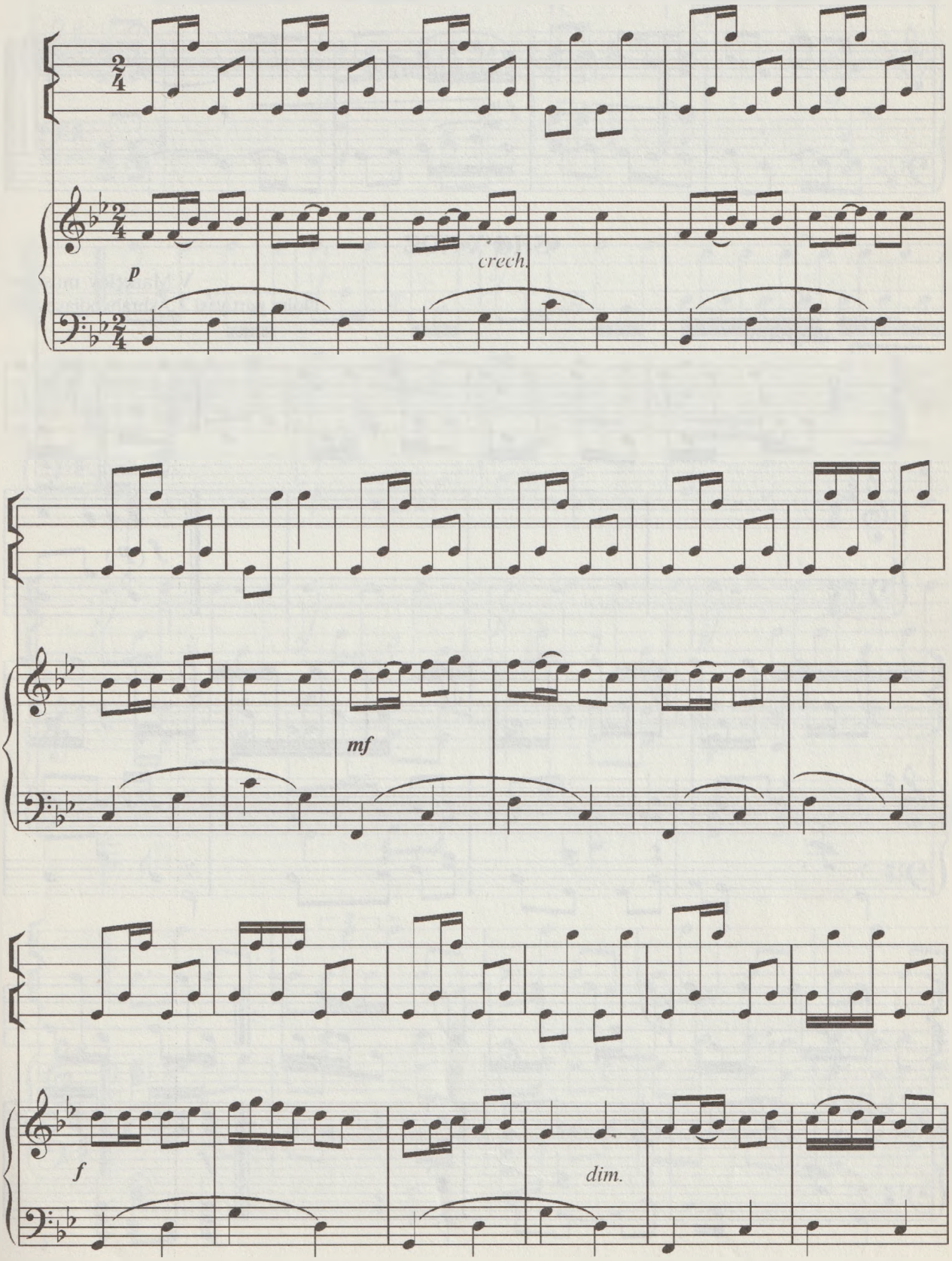
H.Muhamedov musiqasi
Doira partiyasi T.Ashrabxodjayevniki

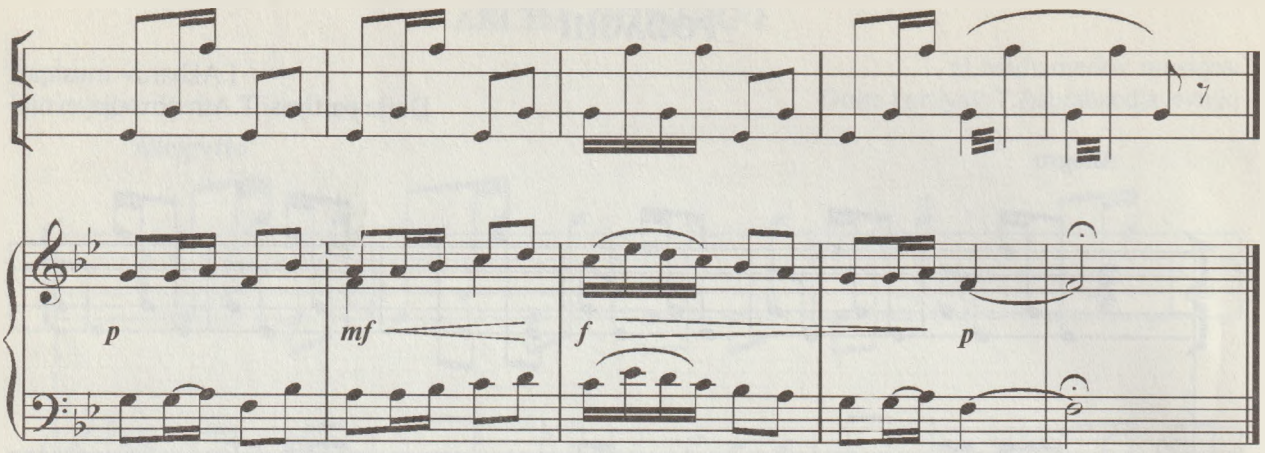


PODACHI

I.Akbarov musiqasi
Doira partiyasi T.Ashrabxodjayevniki

Allegro

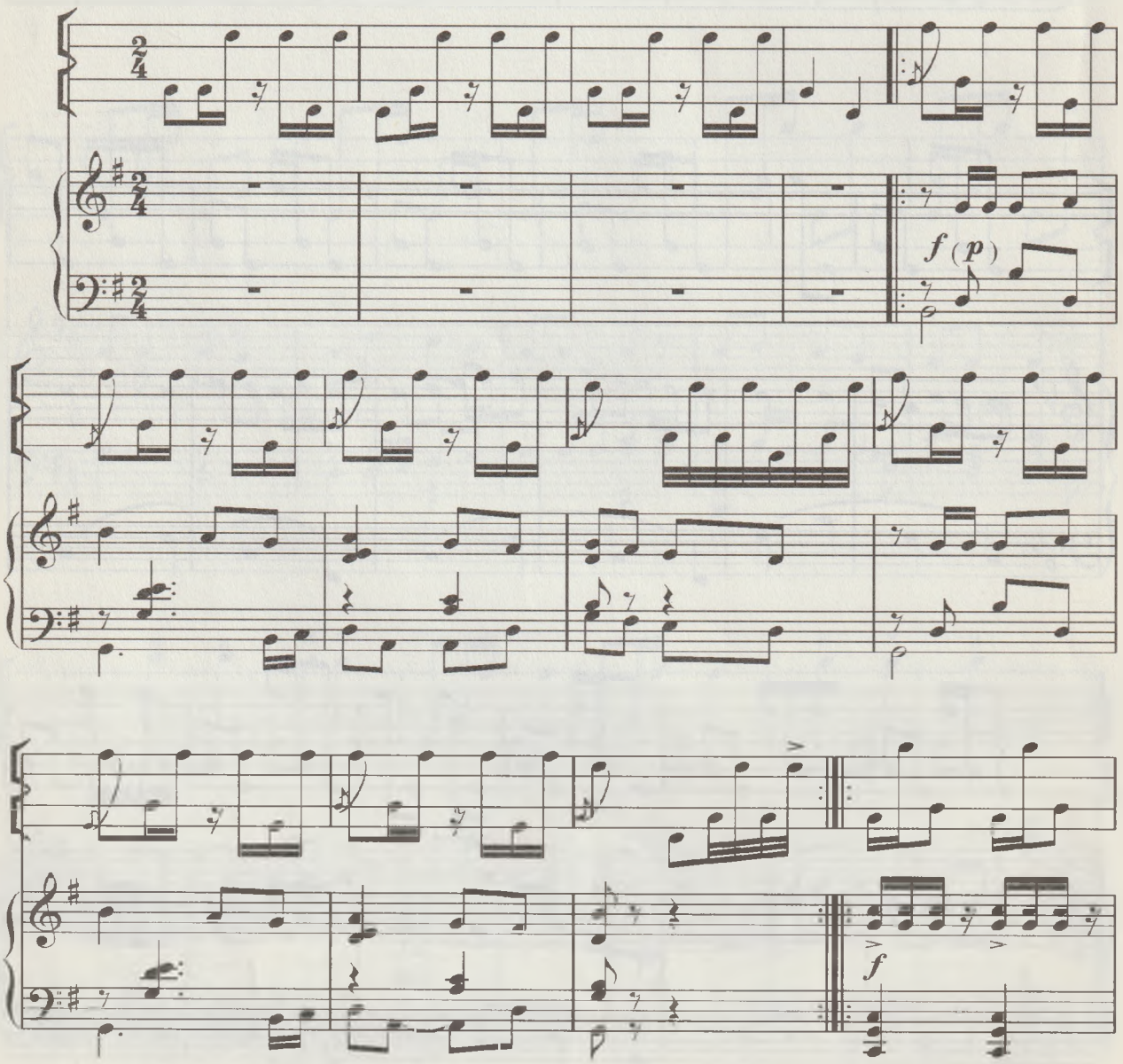


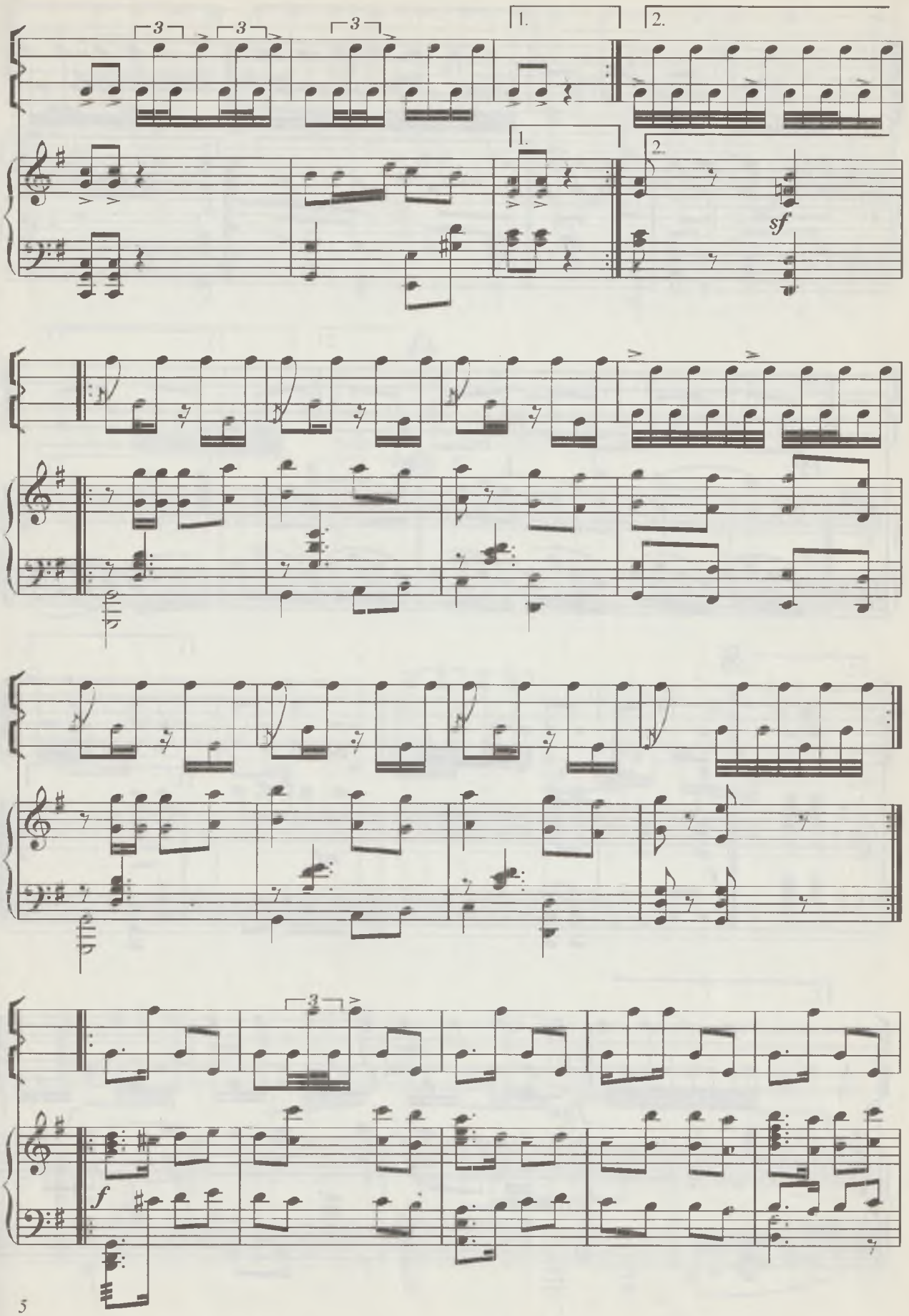


SHO‘X NOZ

V.Markelov musiqasi
Doira partiyasi T.Ashrabxodjayevniki

Allegretto





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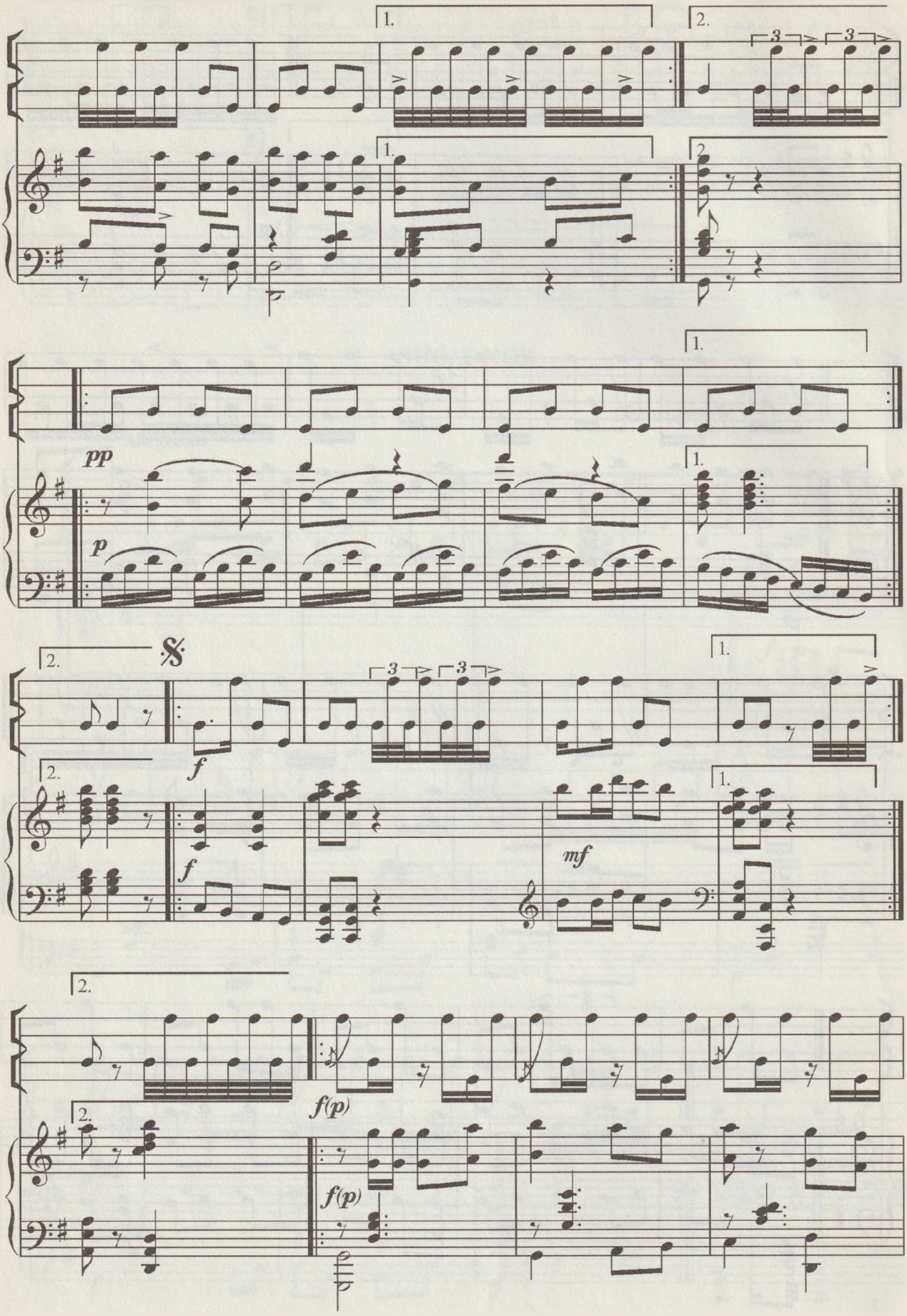
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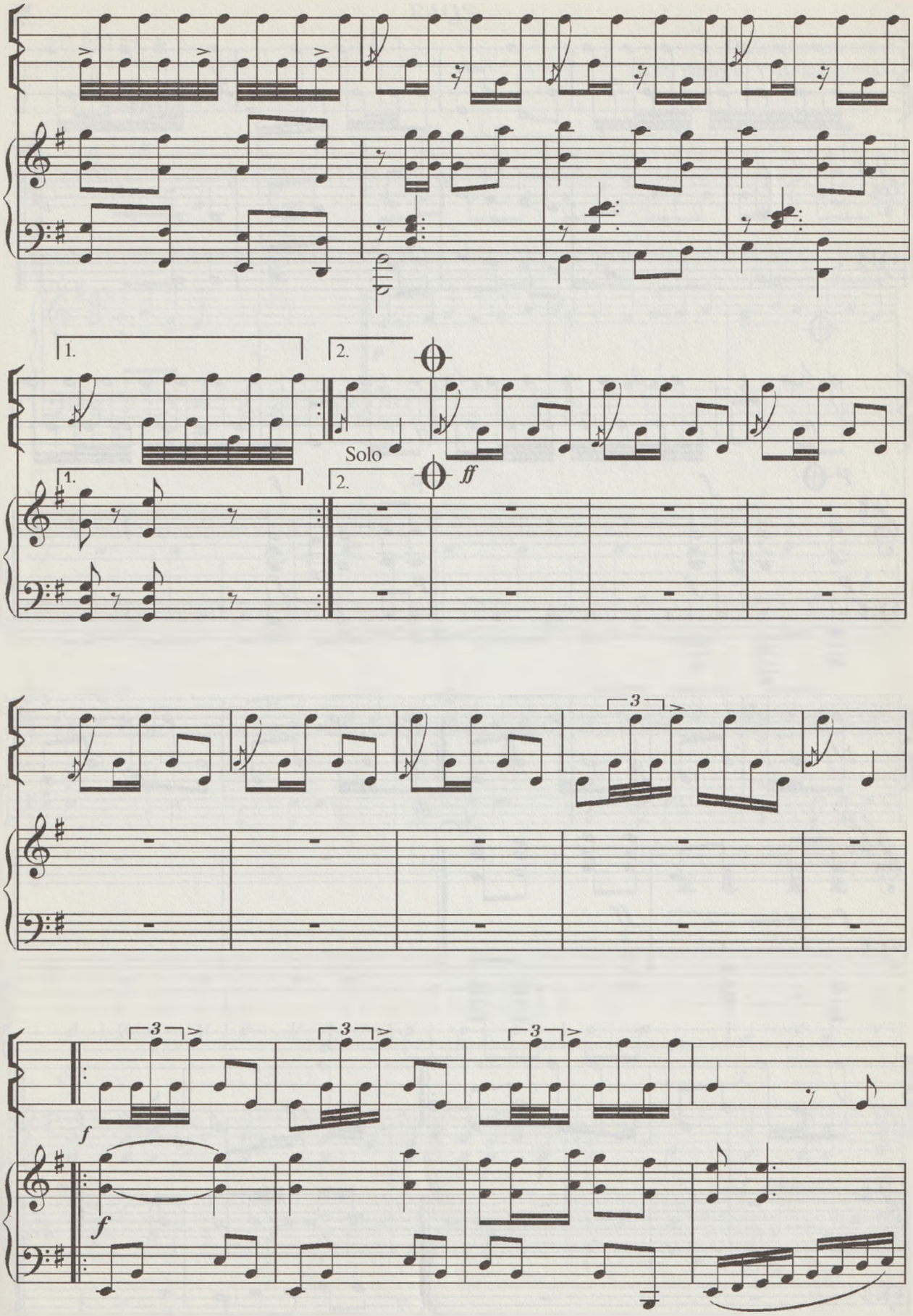
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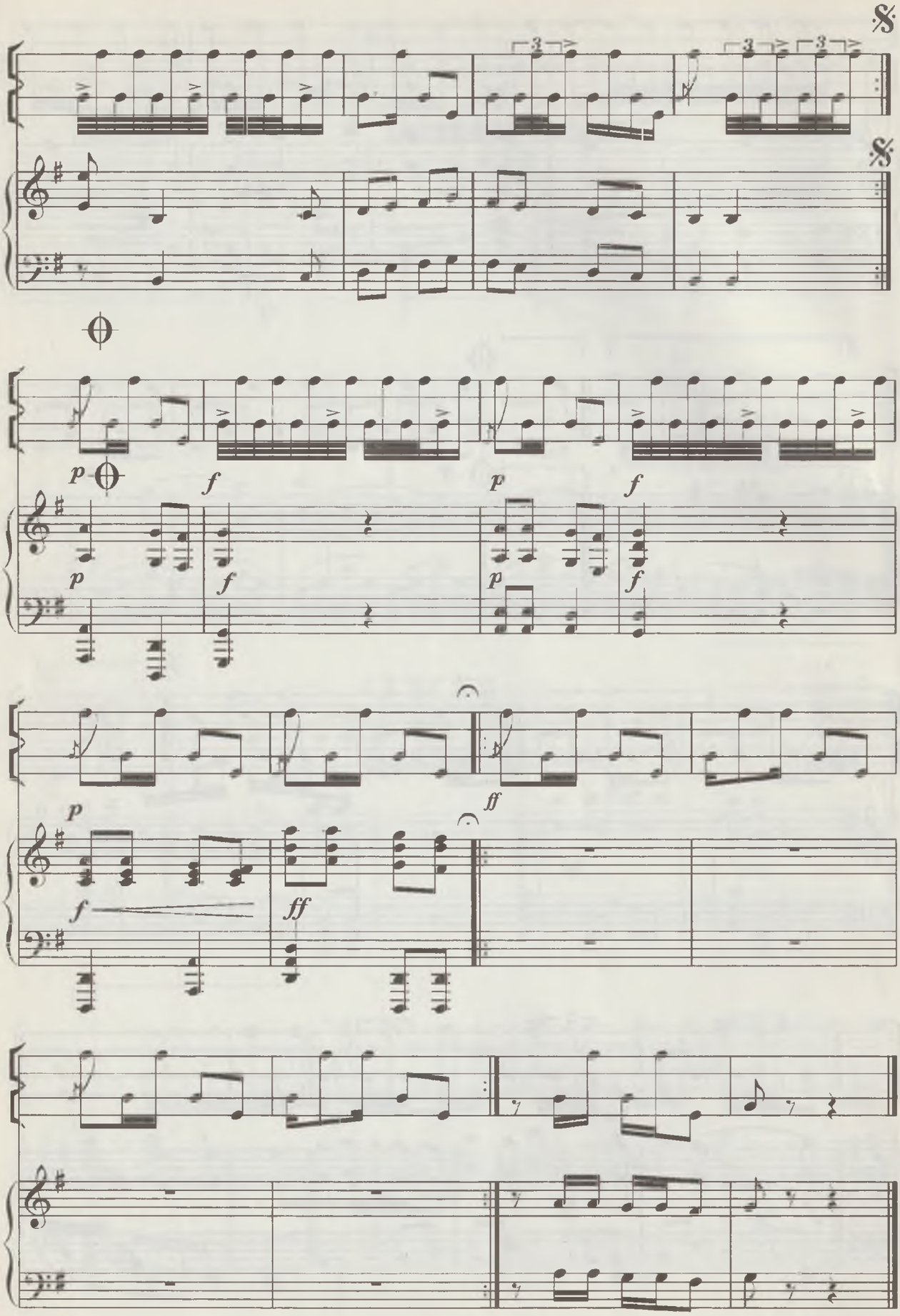
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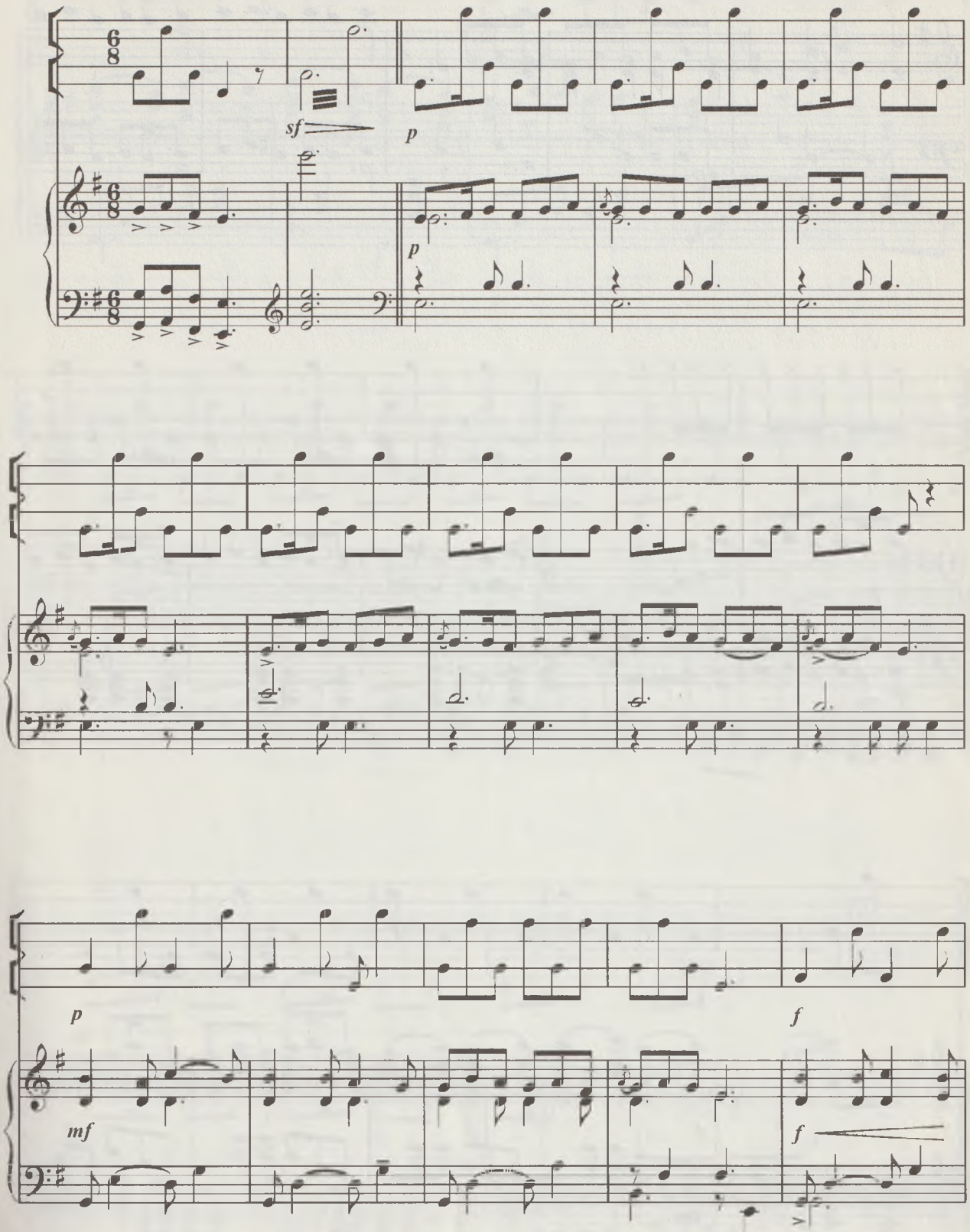
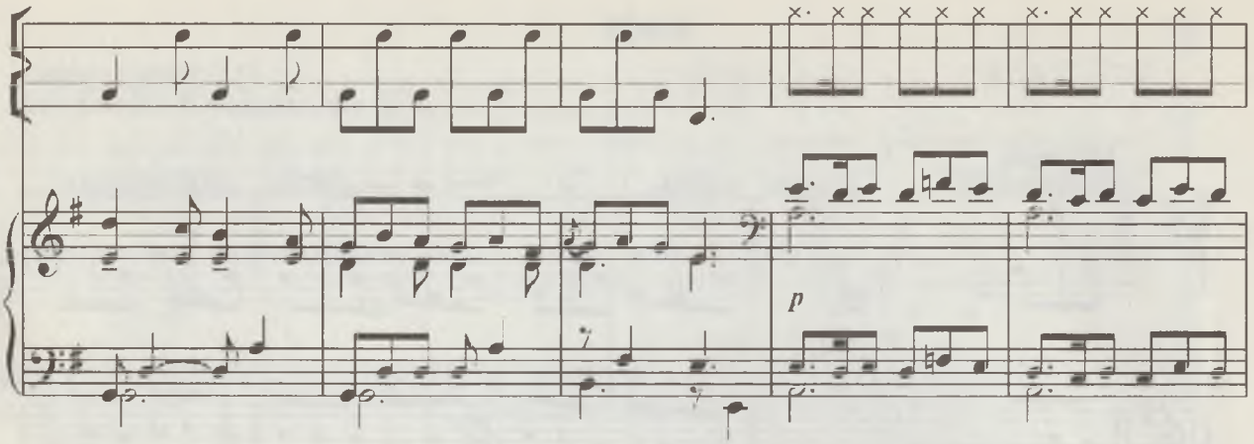
RAQS

D.Zokirov musiqasi
Doira partiyasi Y.To'laganovniki

Allegretto

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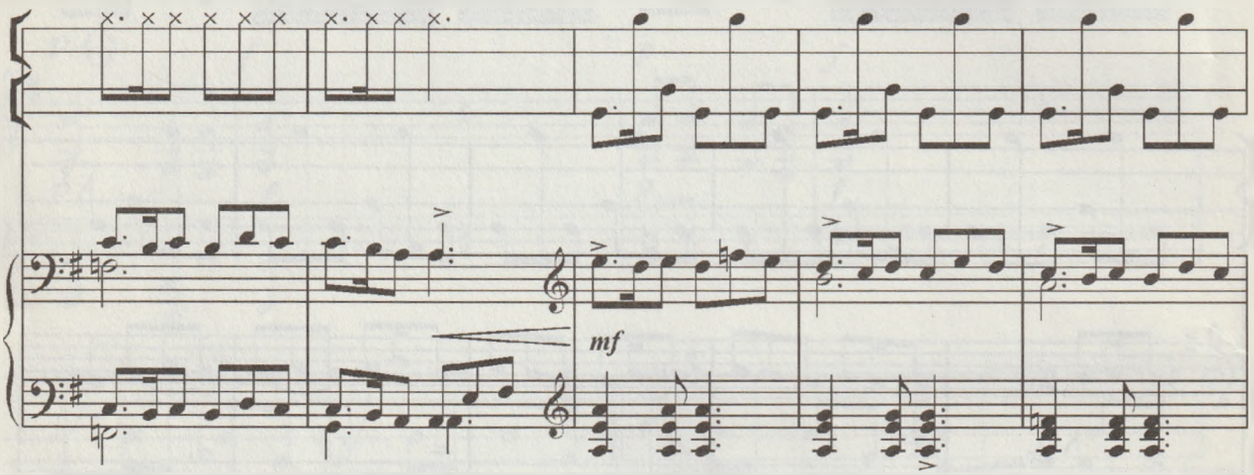
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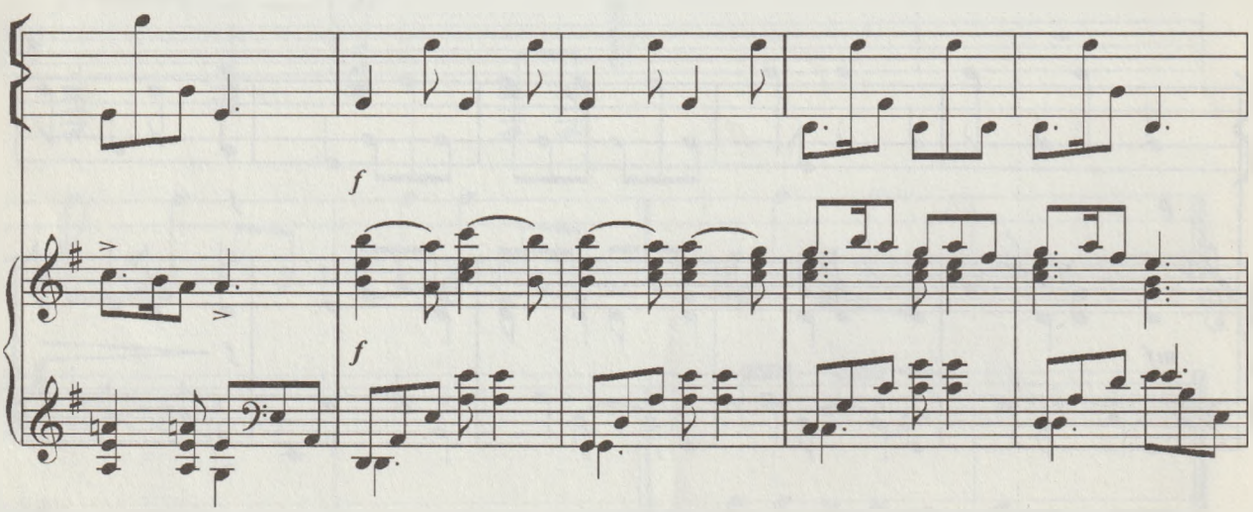
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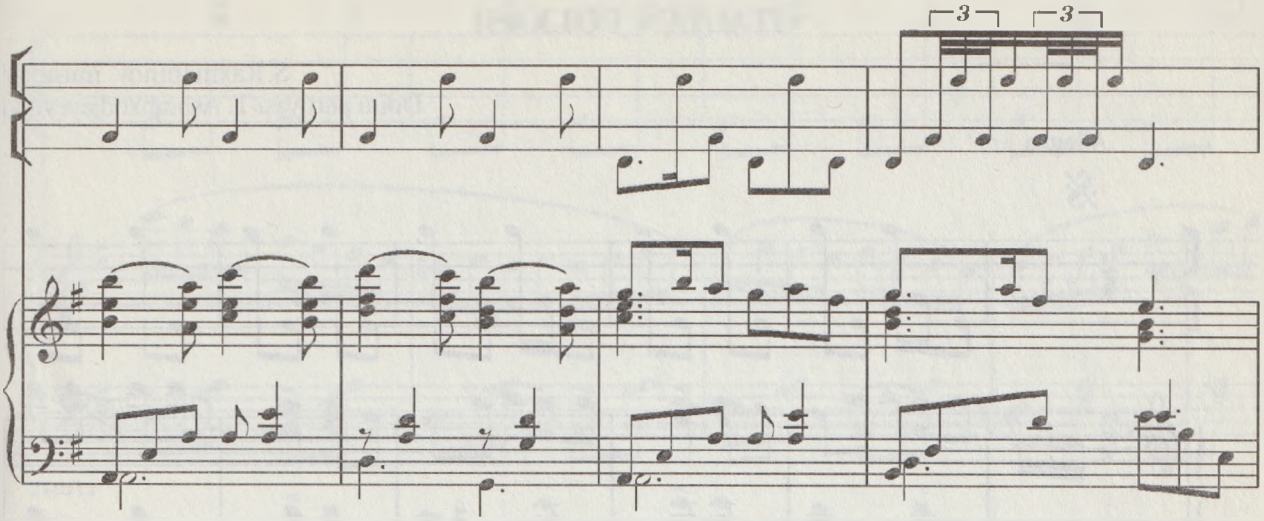
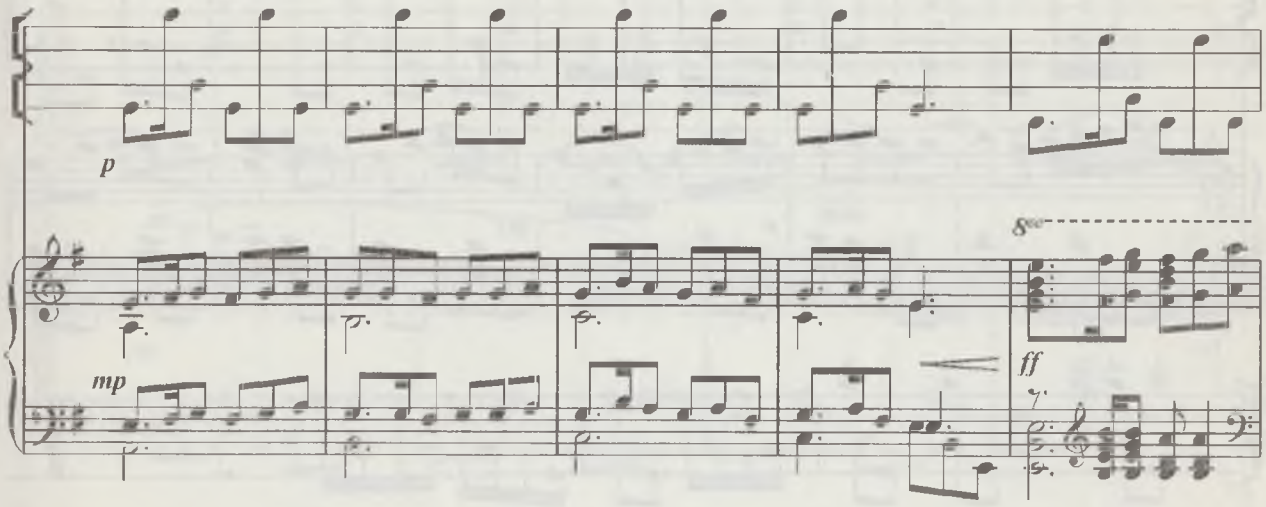
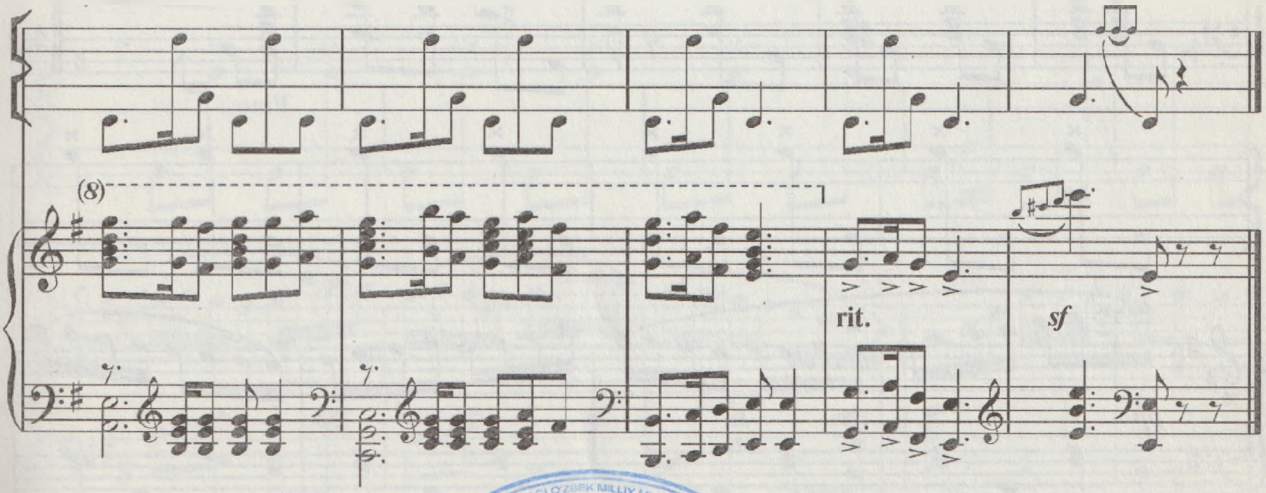




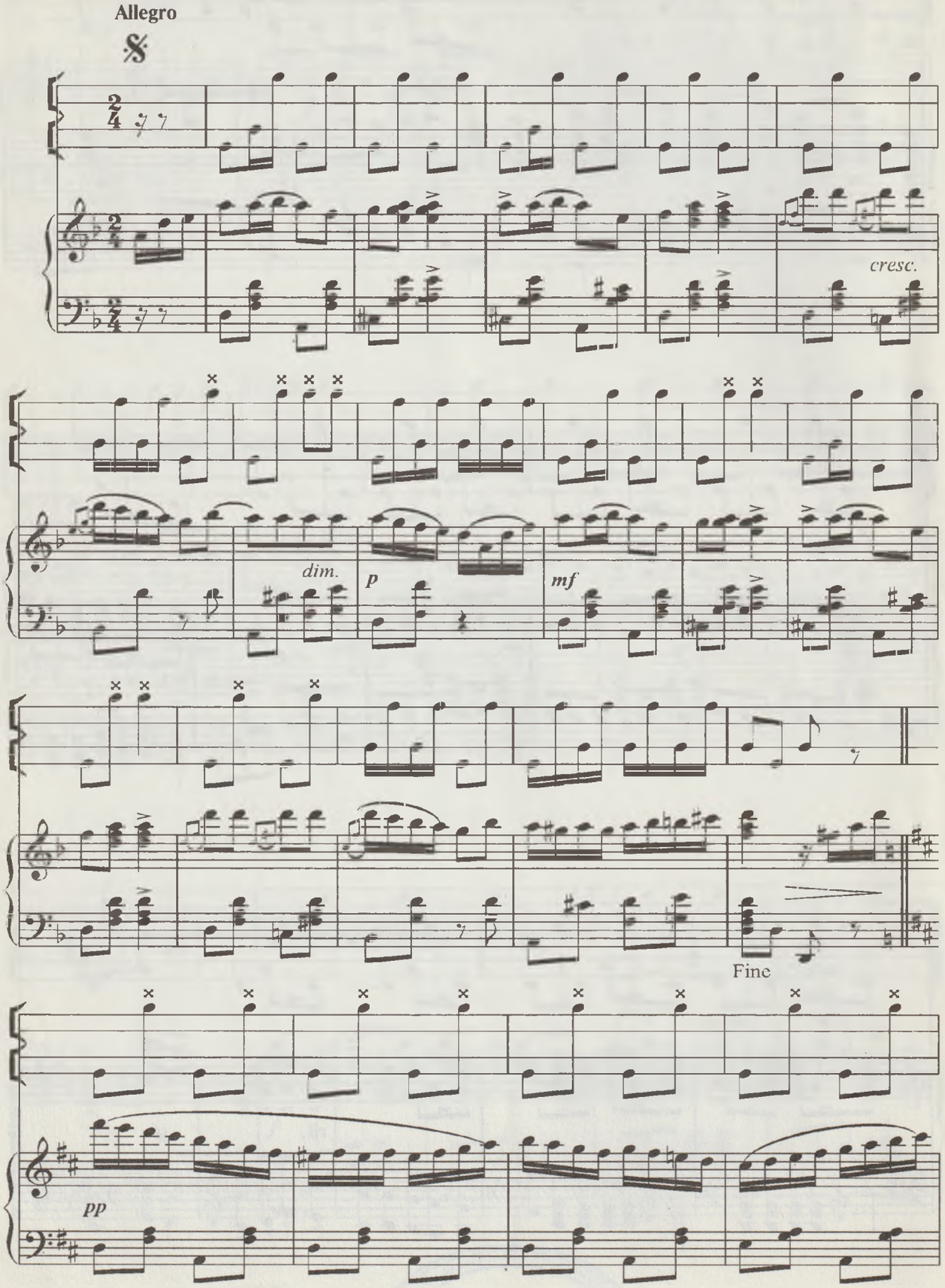


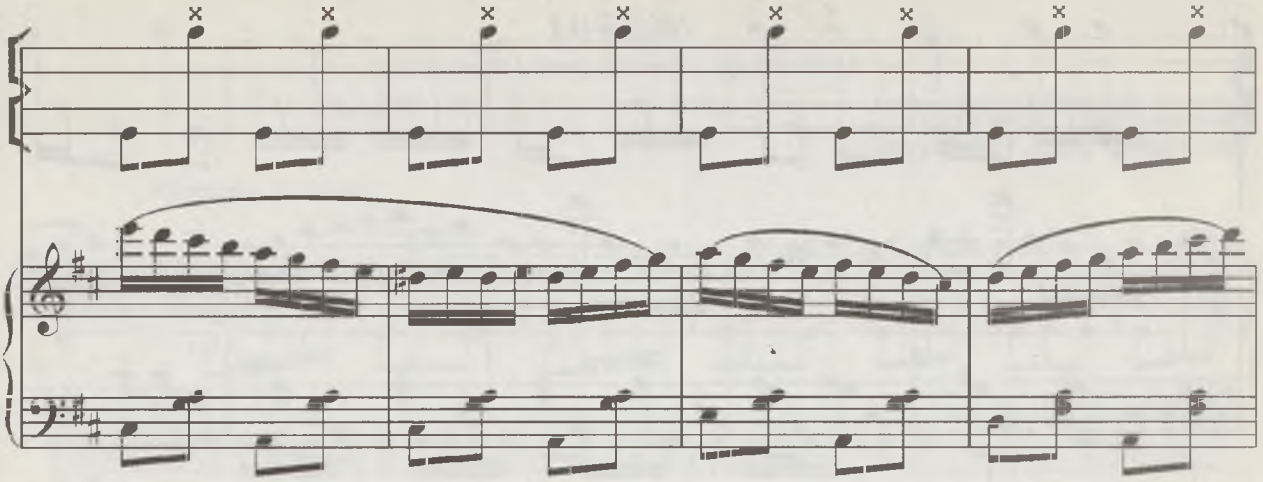
O'ZBEKISTON RESPUBLIKASI NOMIDAGI O'ZBEK MILLIY MUSIQA SAN'ATI INSTITUTI
AXBOROT RESURS MARKAZI
Inv. № 1187

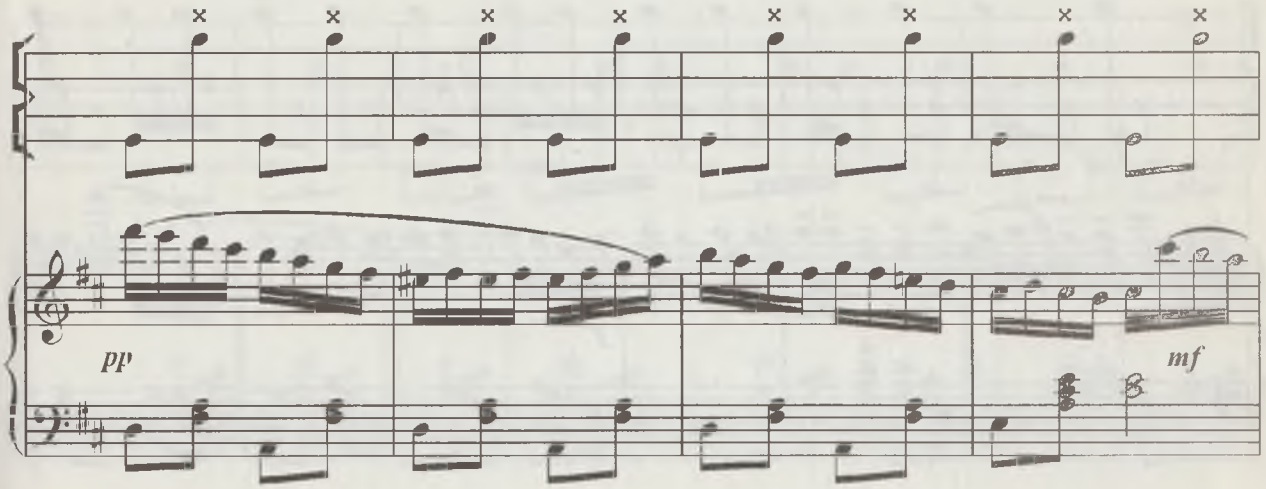
Ташк. Гос. музучилище им. Хамзы
Инв. № 97/116

ITALYAN POLKASI

S.Raxmaninov musiqasi
Doira partiyasi T. Ashrabxodjayevniki



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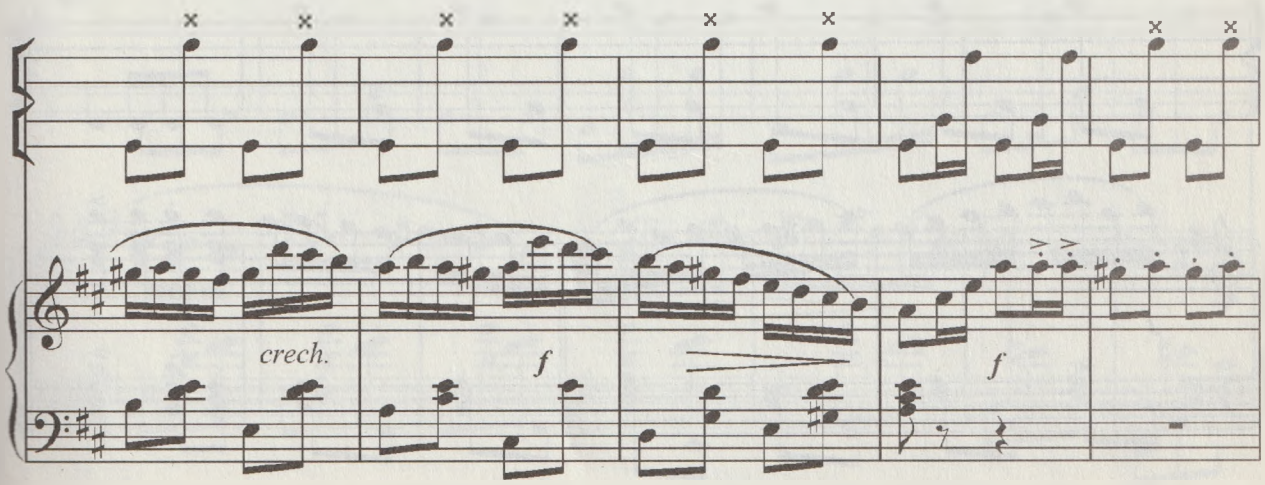
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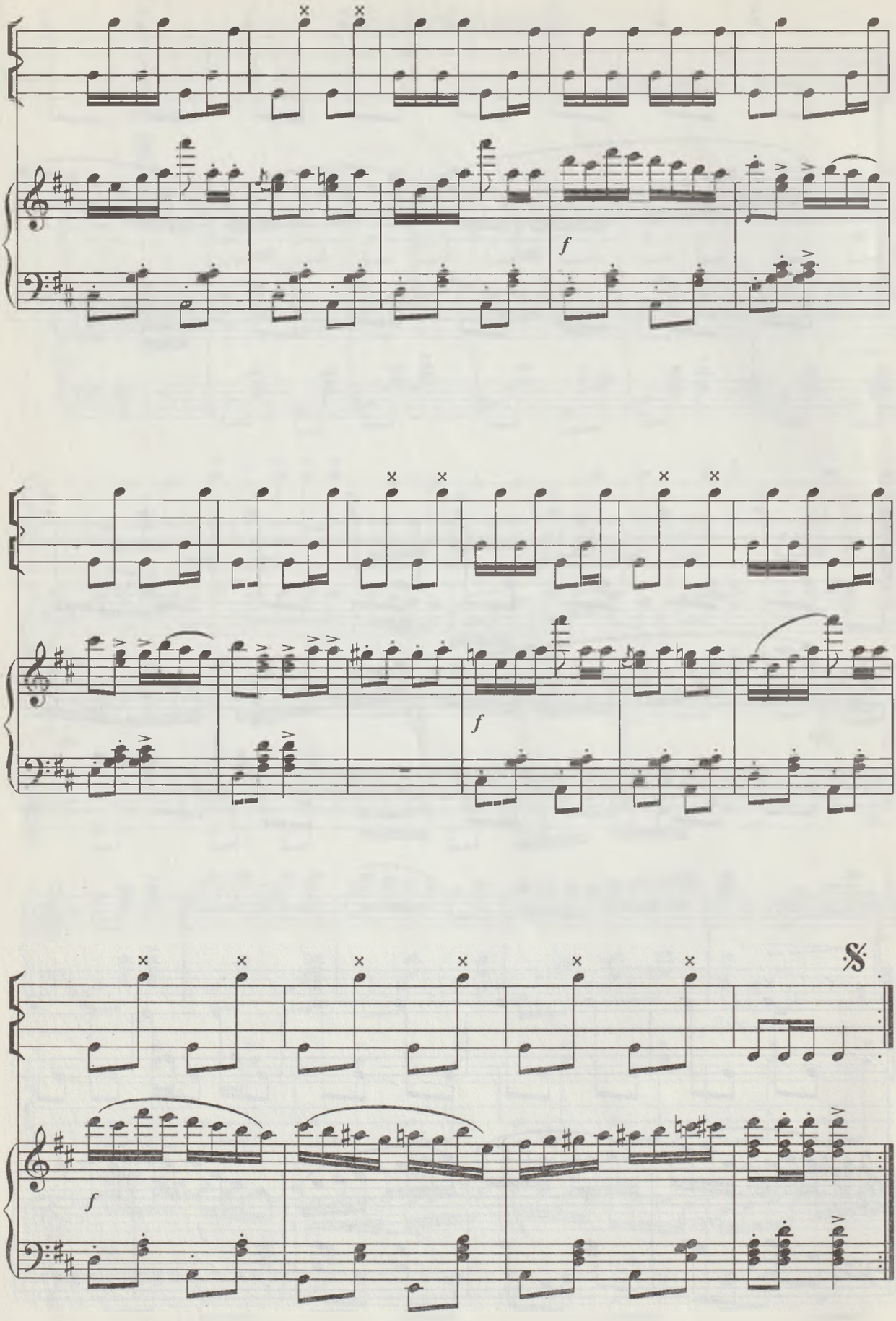
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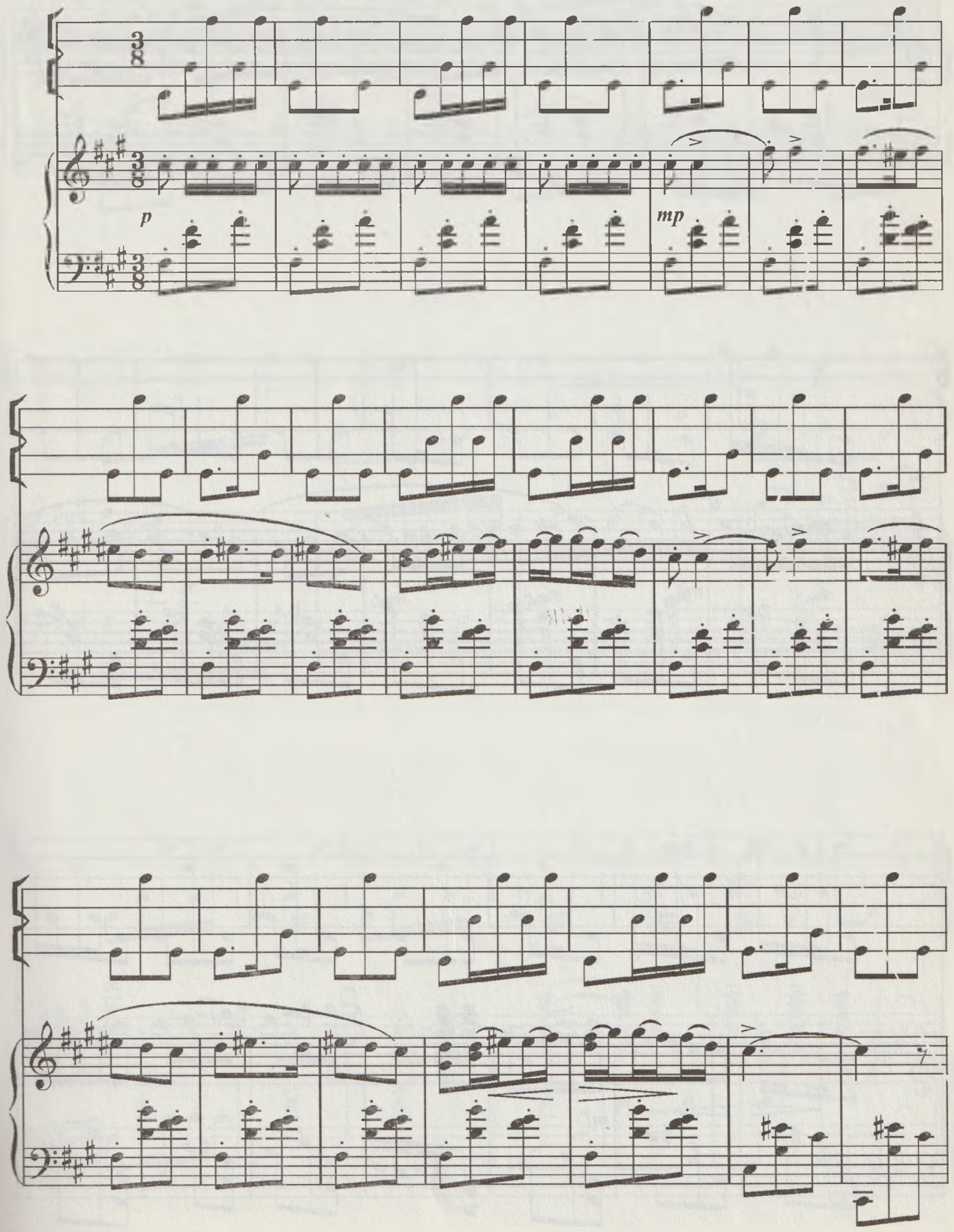
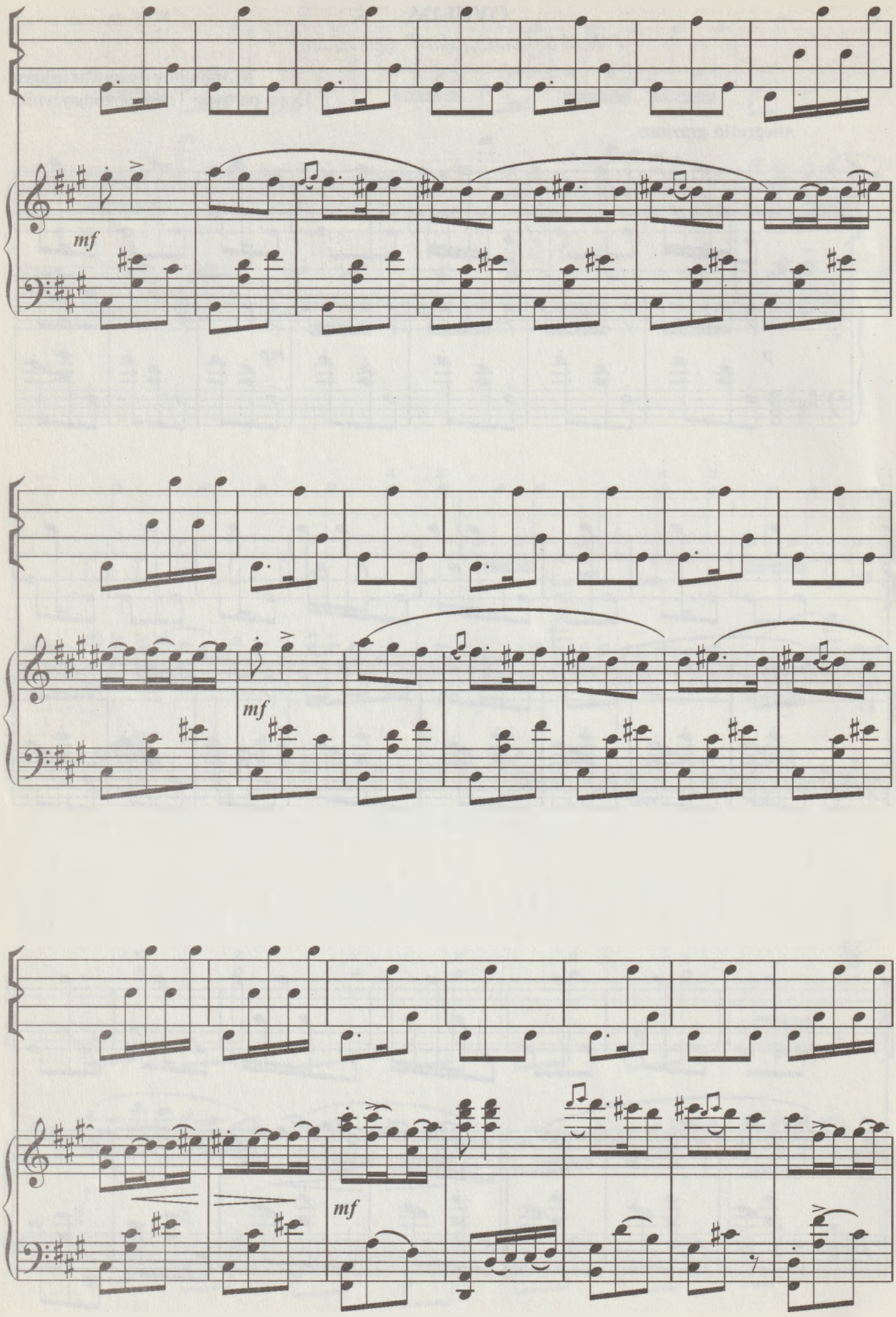
OVULDA

("Kavkaz manzaralari" syuitasidan)

M.Ippolitov-Ivanov musiqasi
Doira partiyasi T.Ashrabxodjayevniki

Allegretto grazioso

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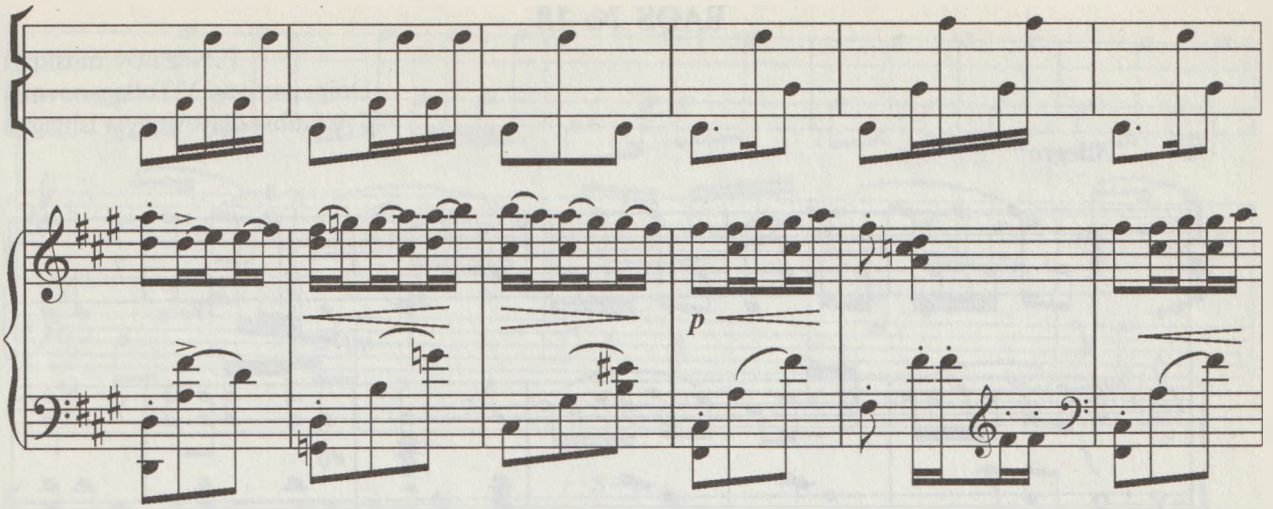
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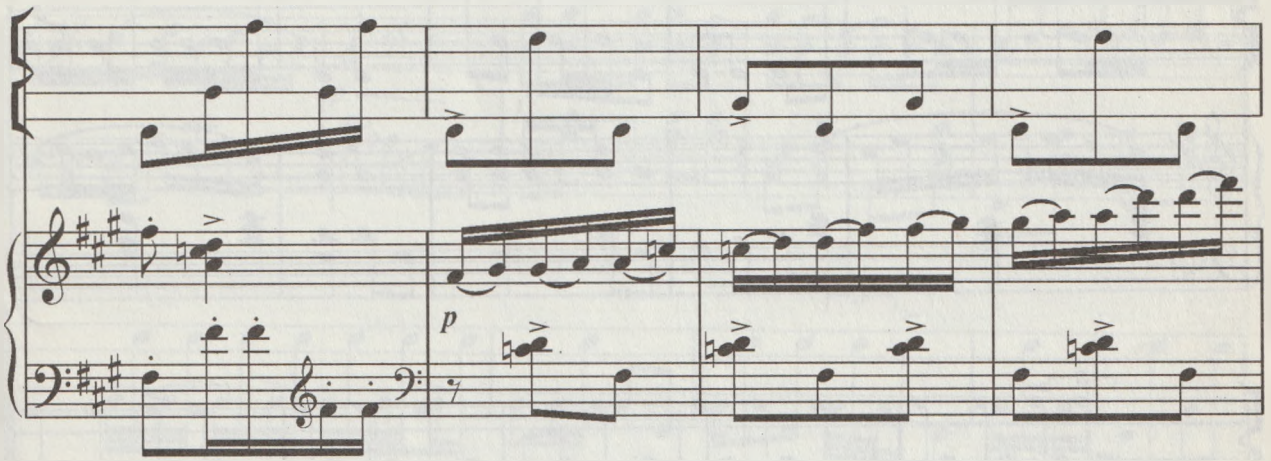
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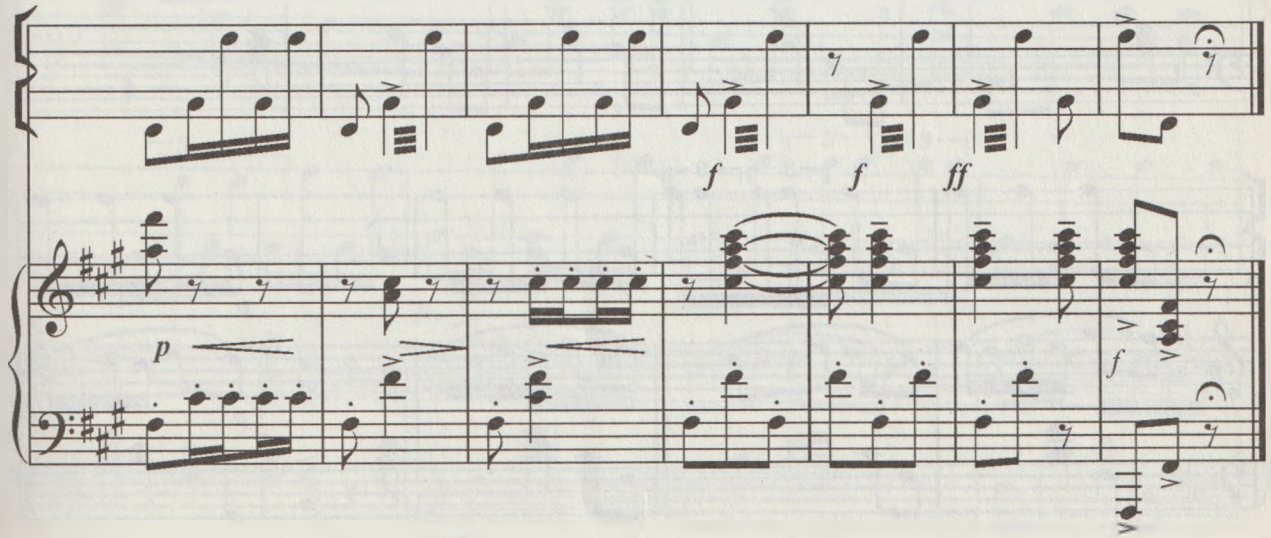
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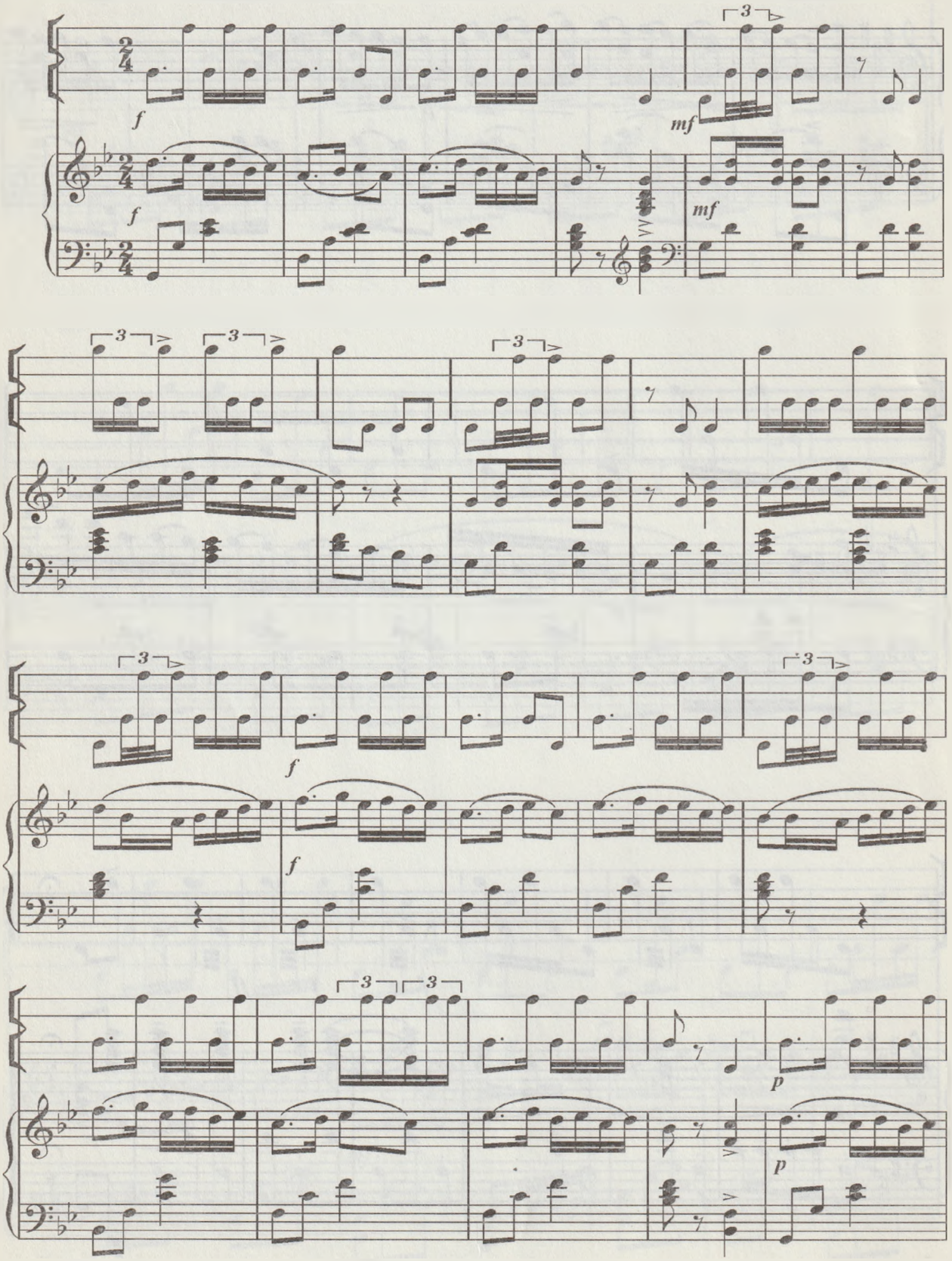
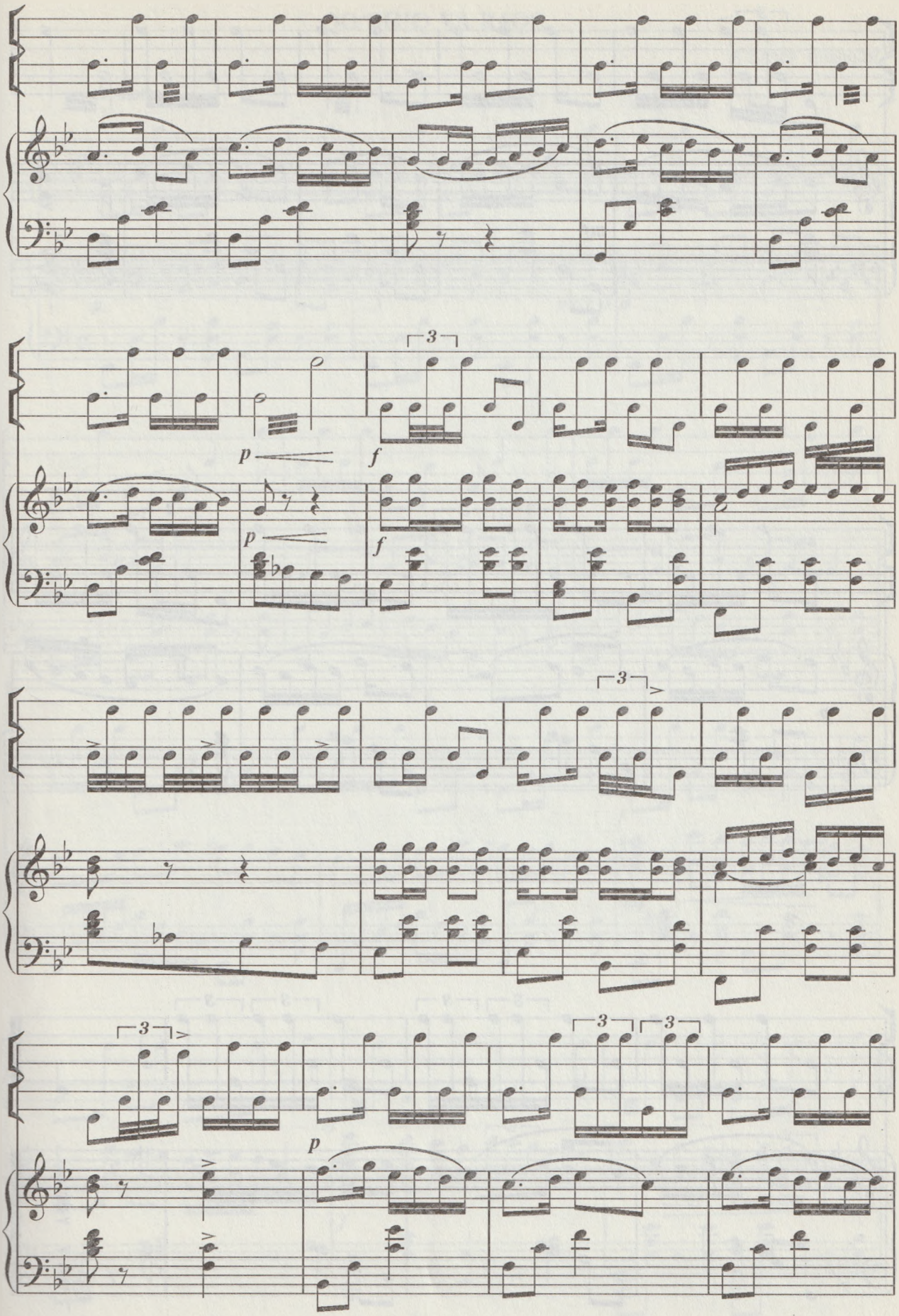
RAQS № 18

F.Nazarov musiqasi
Doira partiyasi Y.To'laganovniki
T.Ashrabxodjayev qayta ishlagan

Allegro

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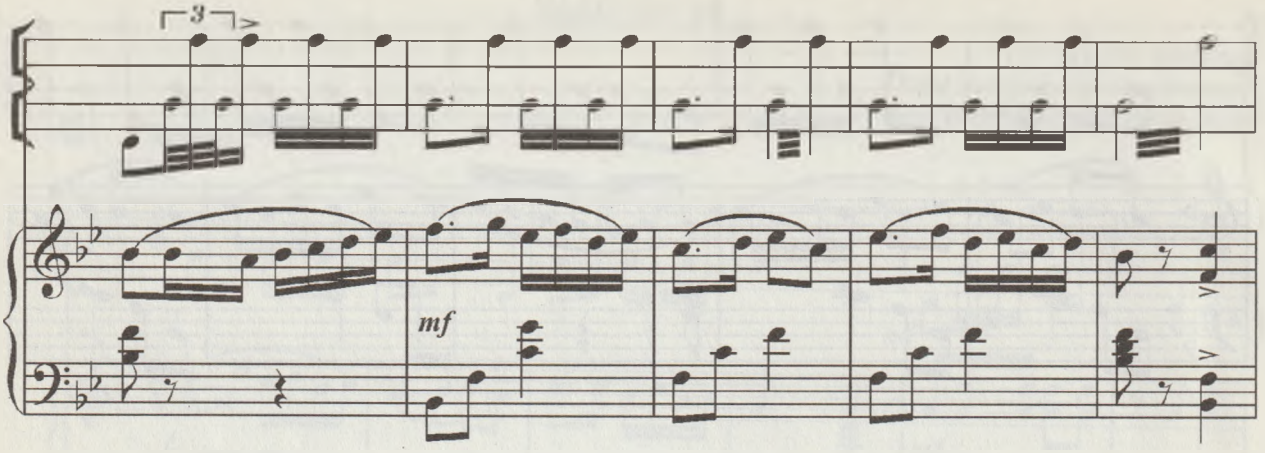
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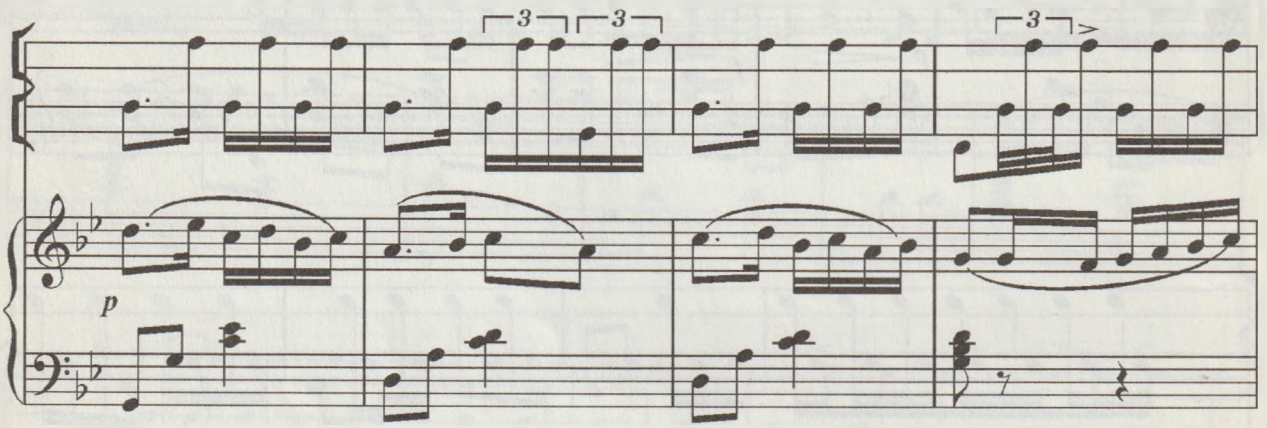
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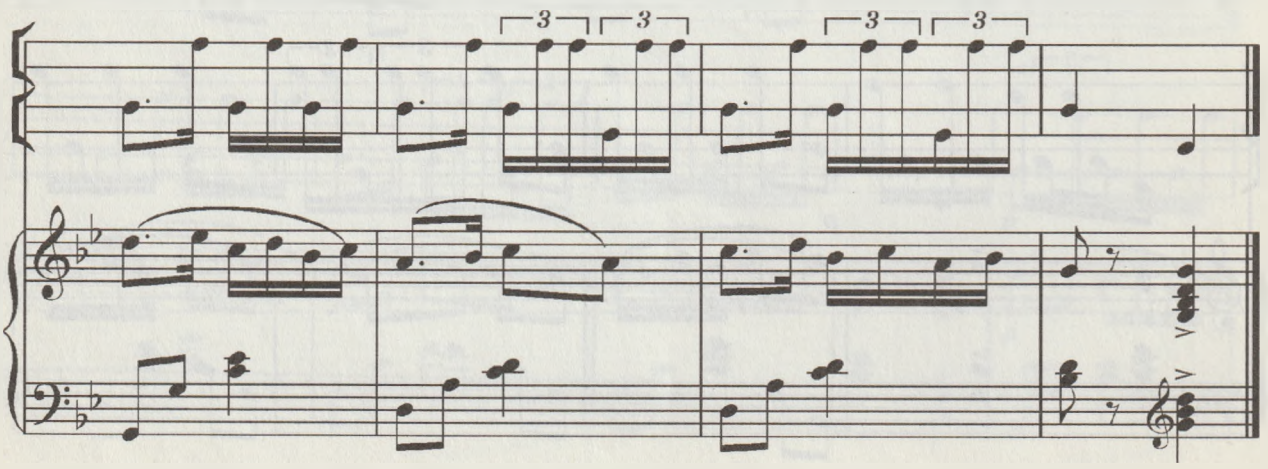
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QO‘SHIQ VA RAQS

A.Liviev musiqasi

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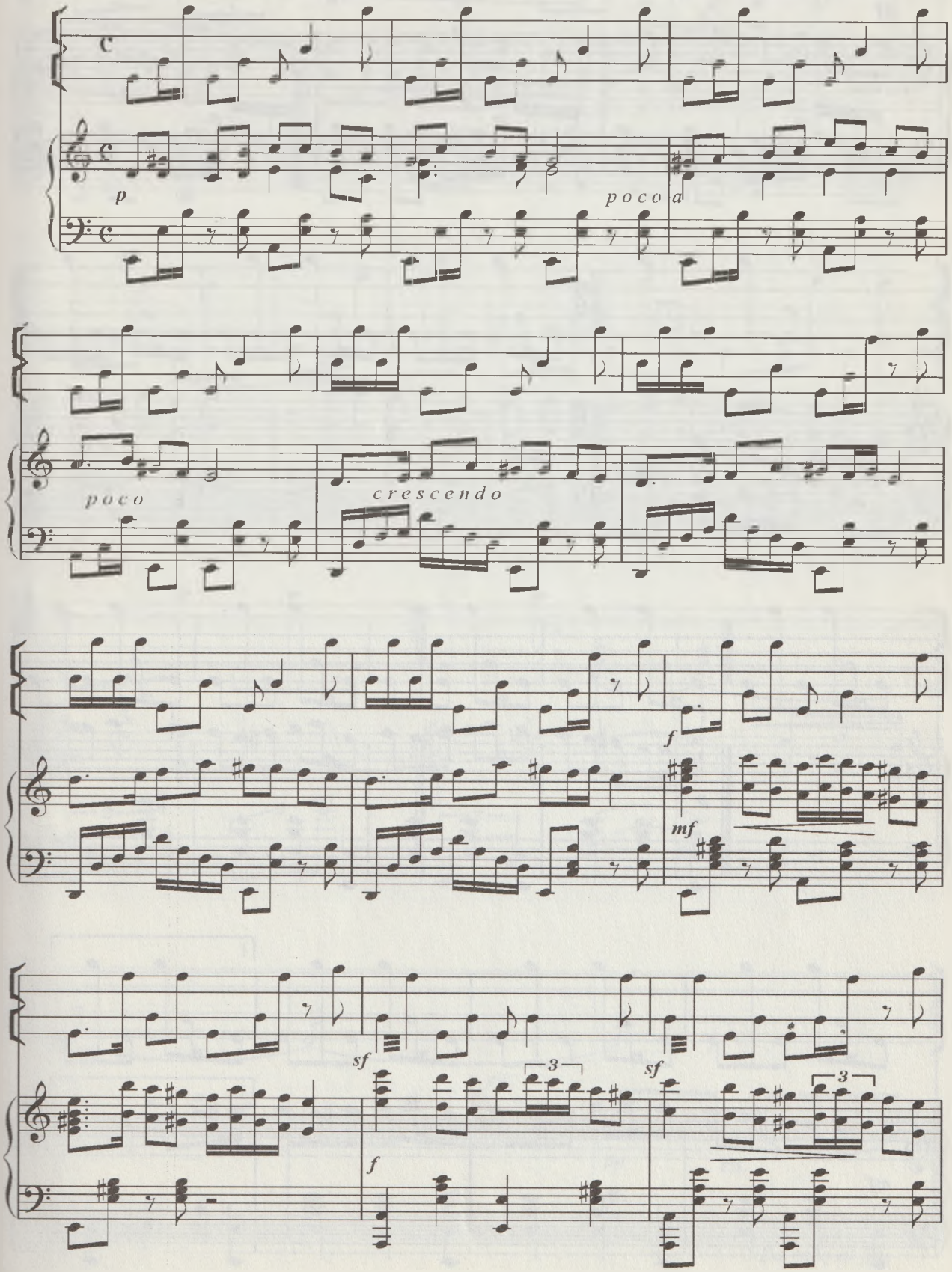

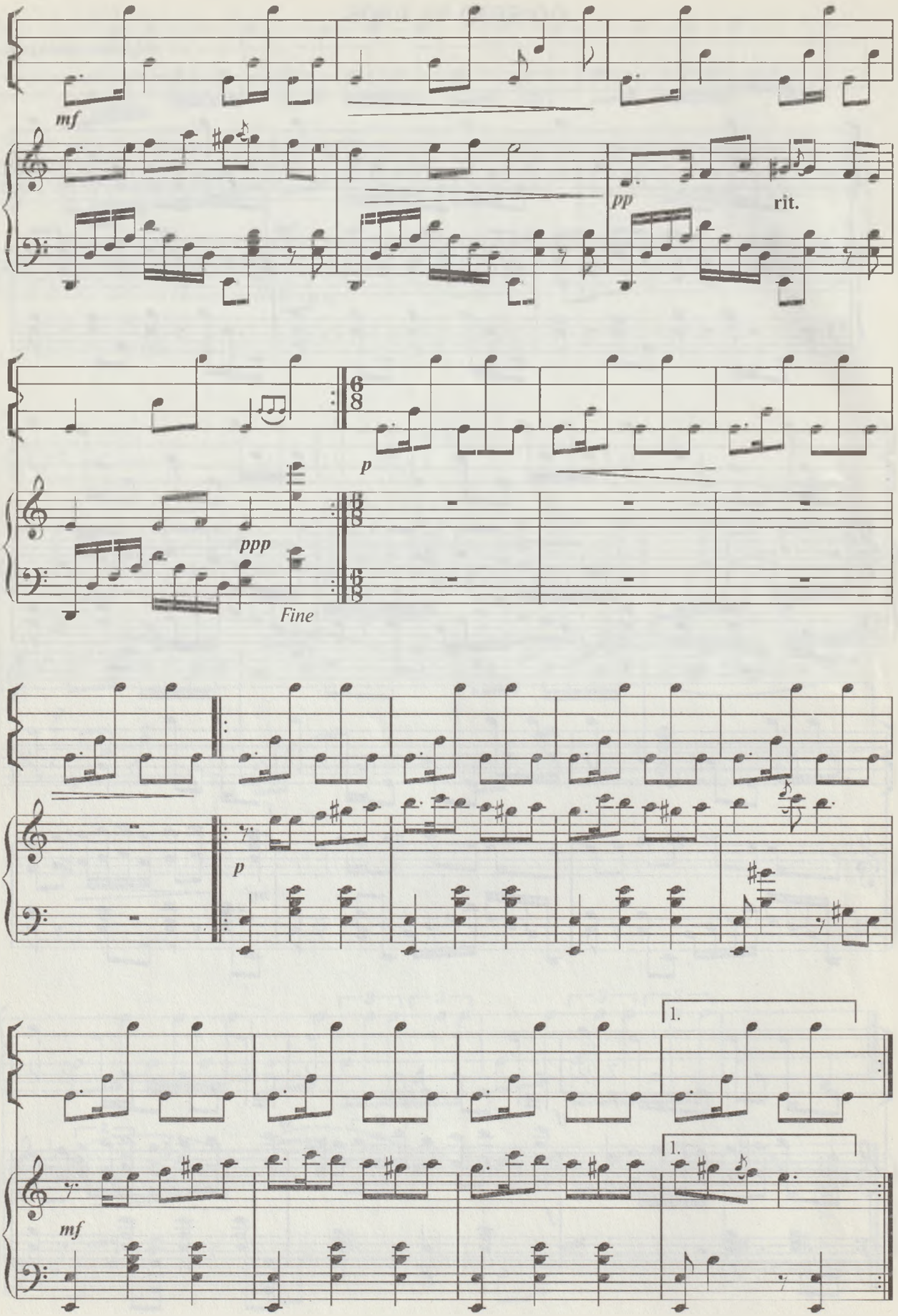
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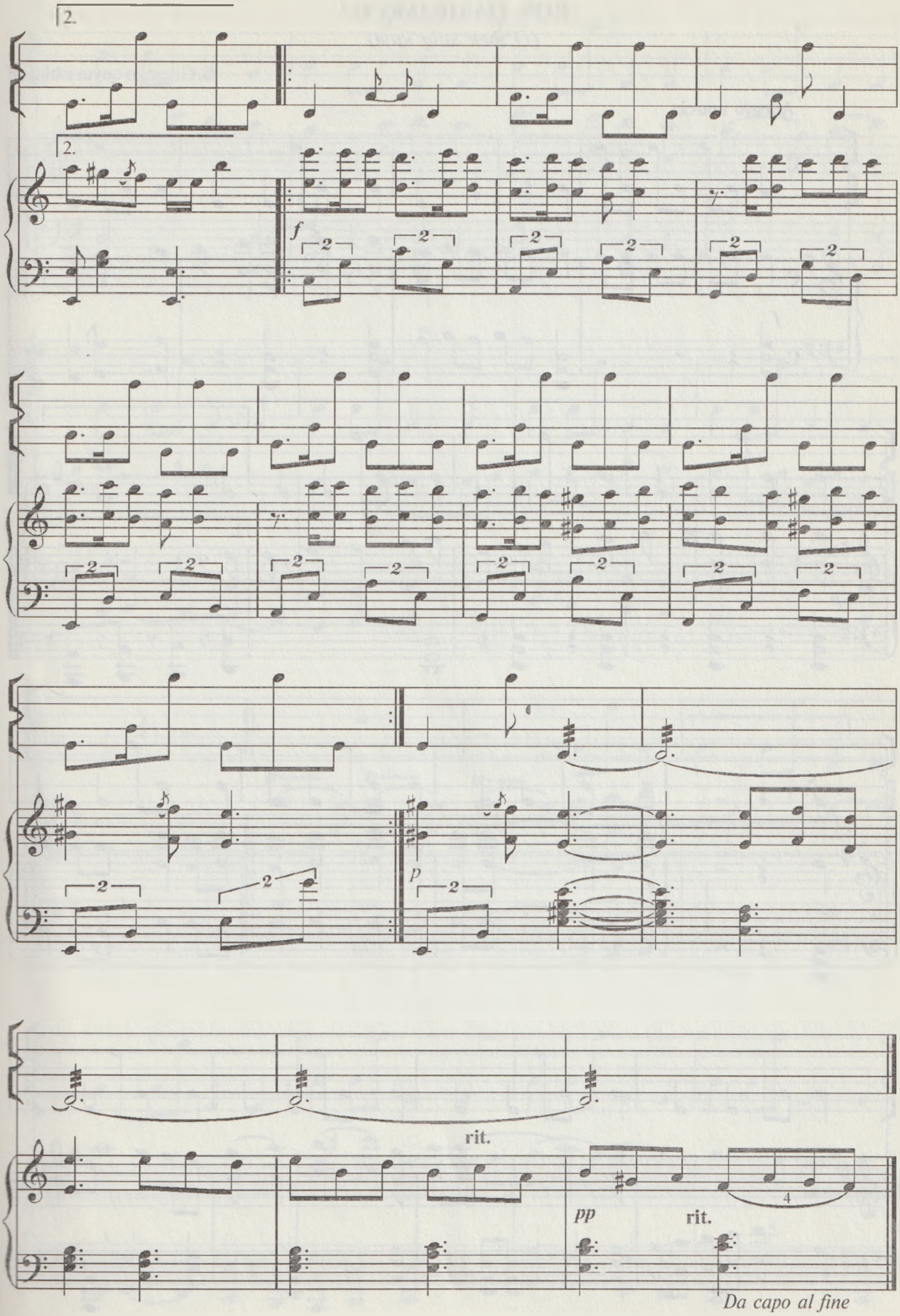
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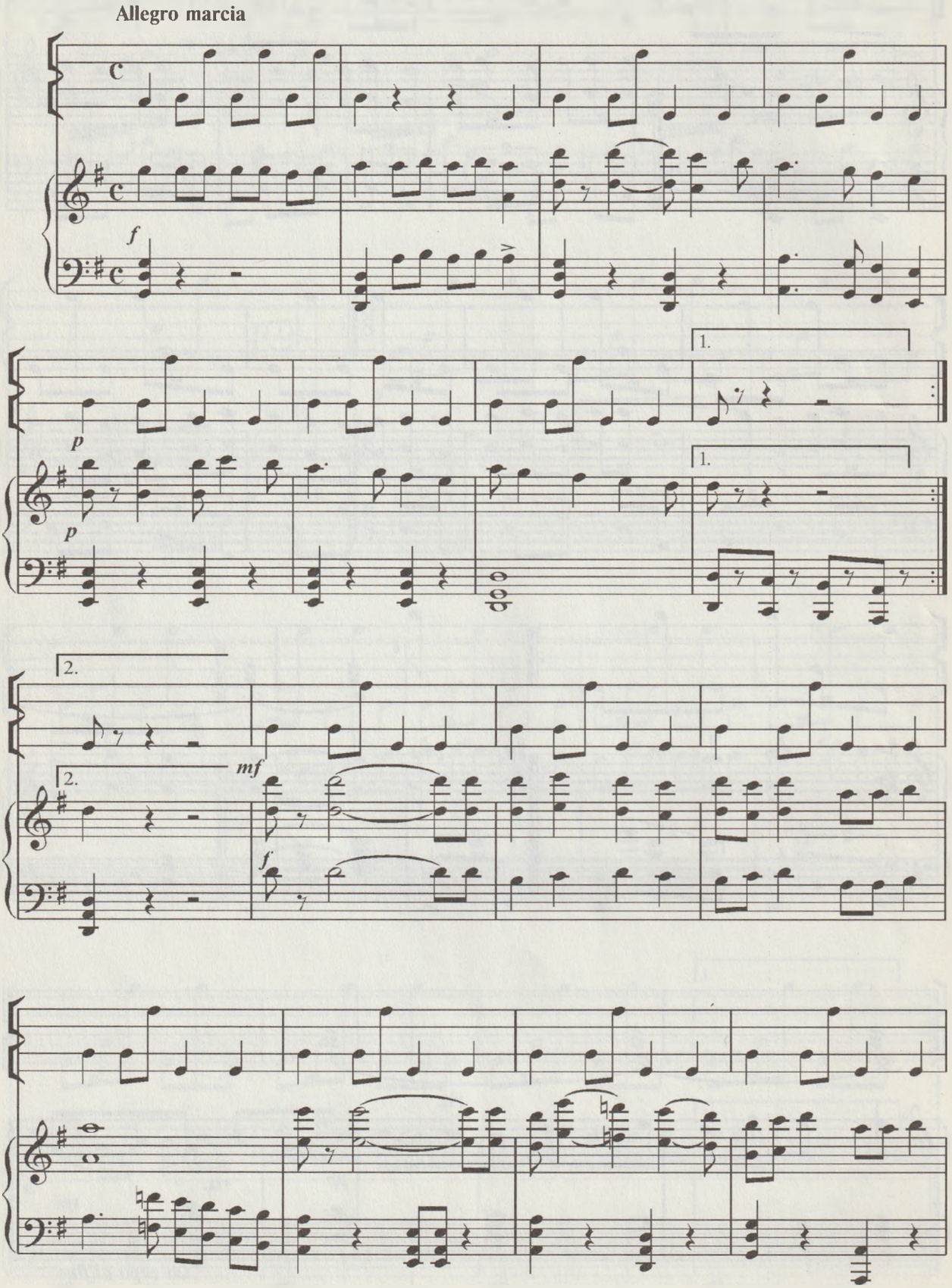
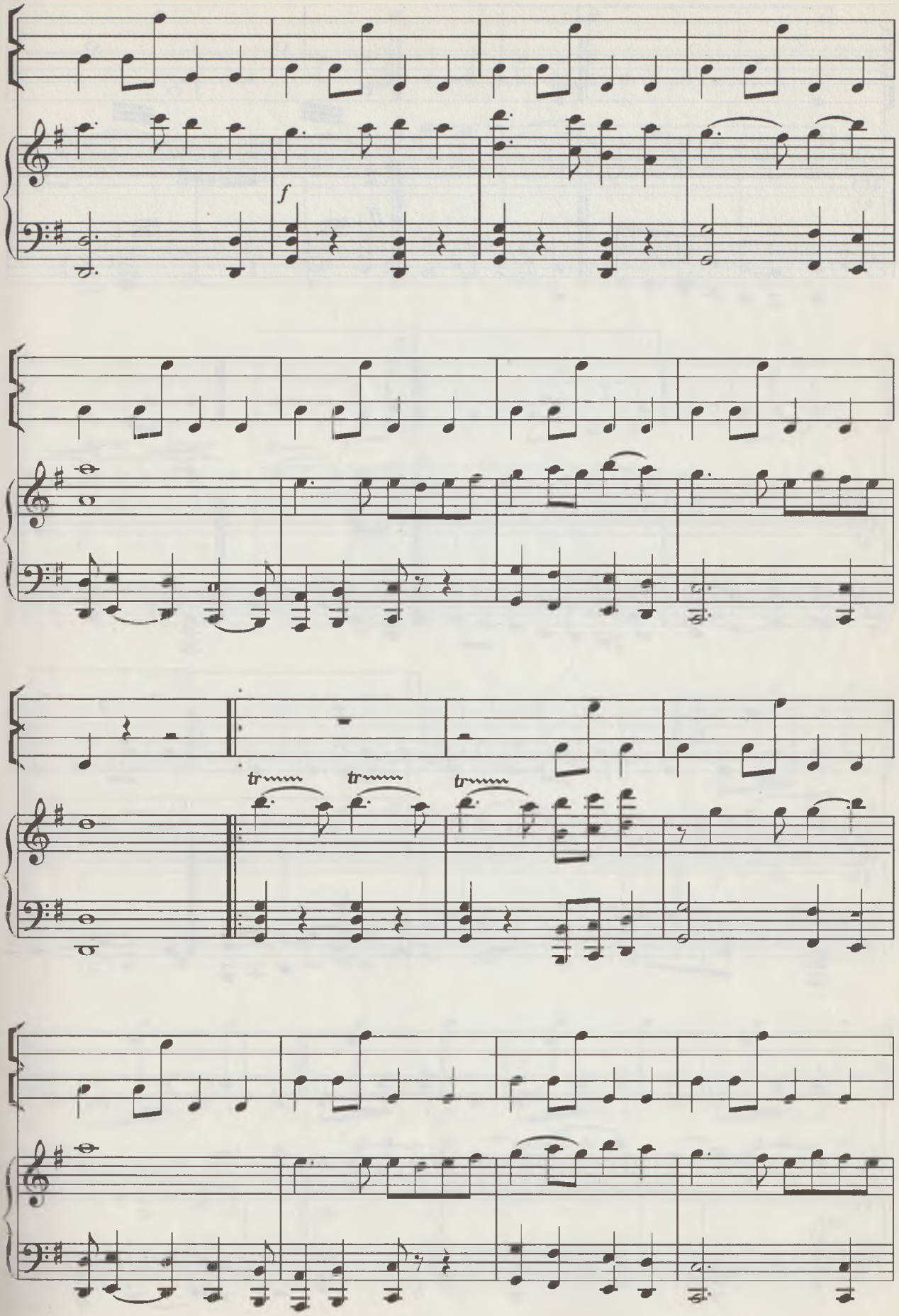
ROK QASHQARCHA

(O'zbek xalq kuyi)

B.Giyenko qayta ishlagan

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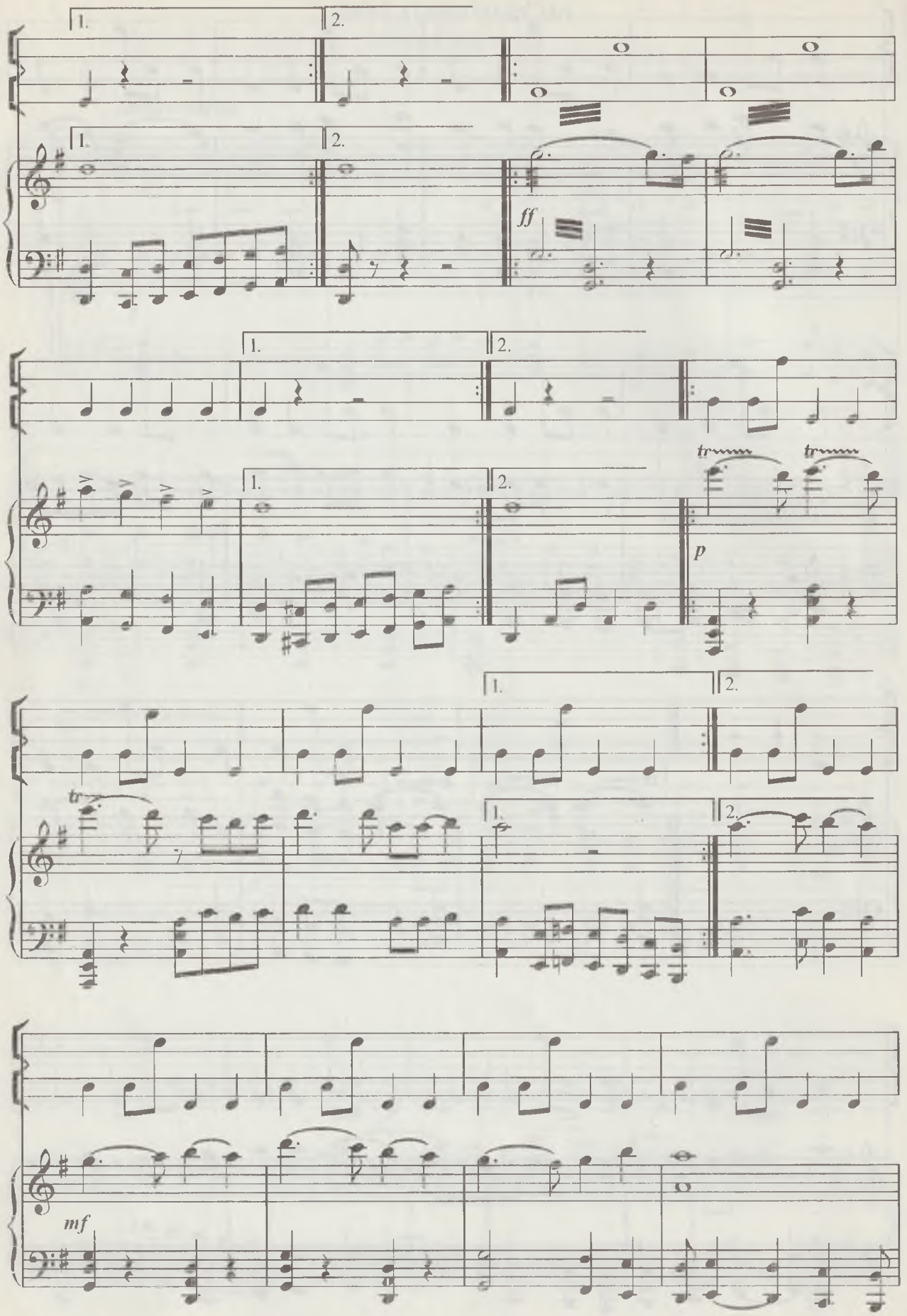
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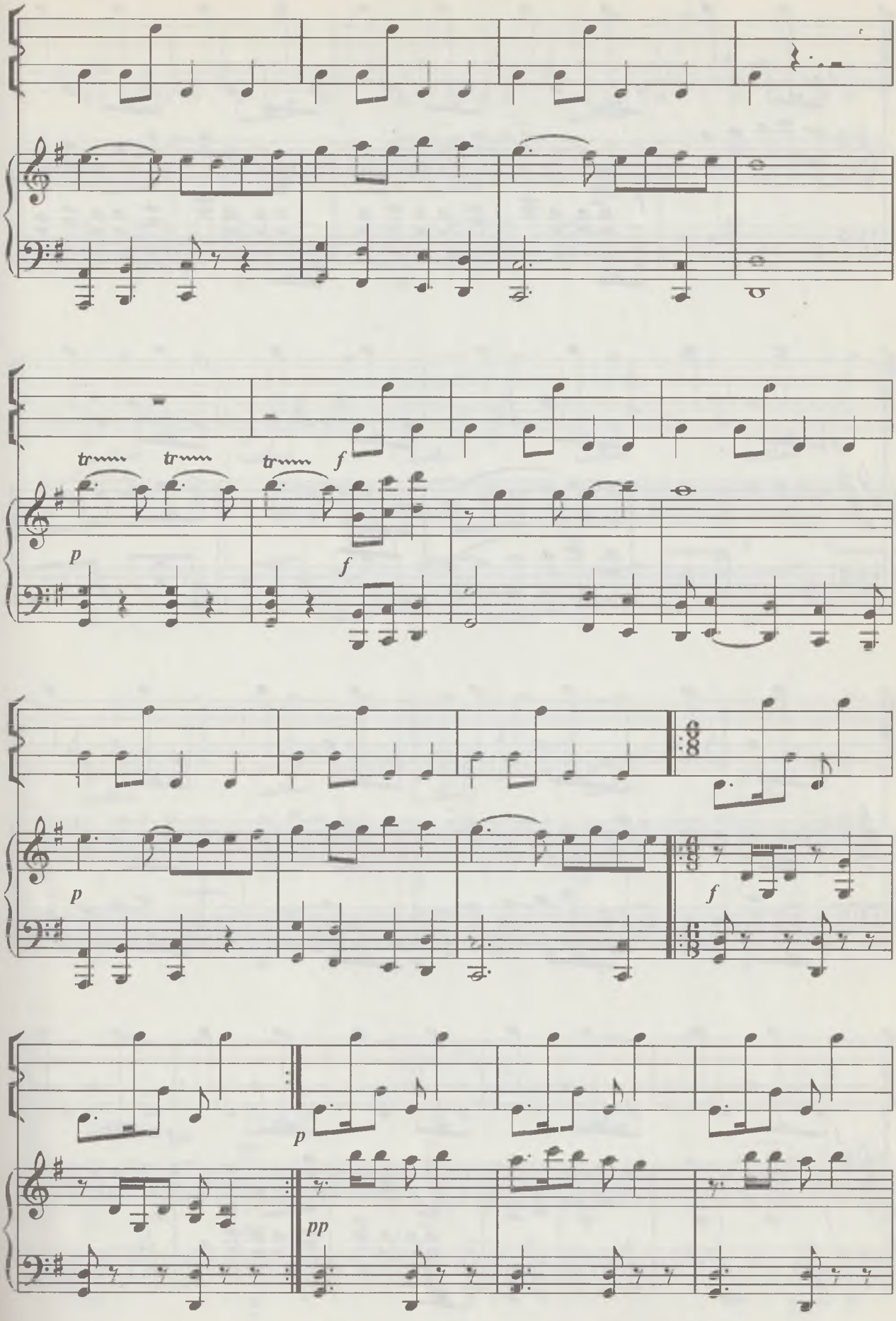
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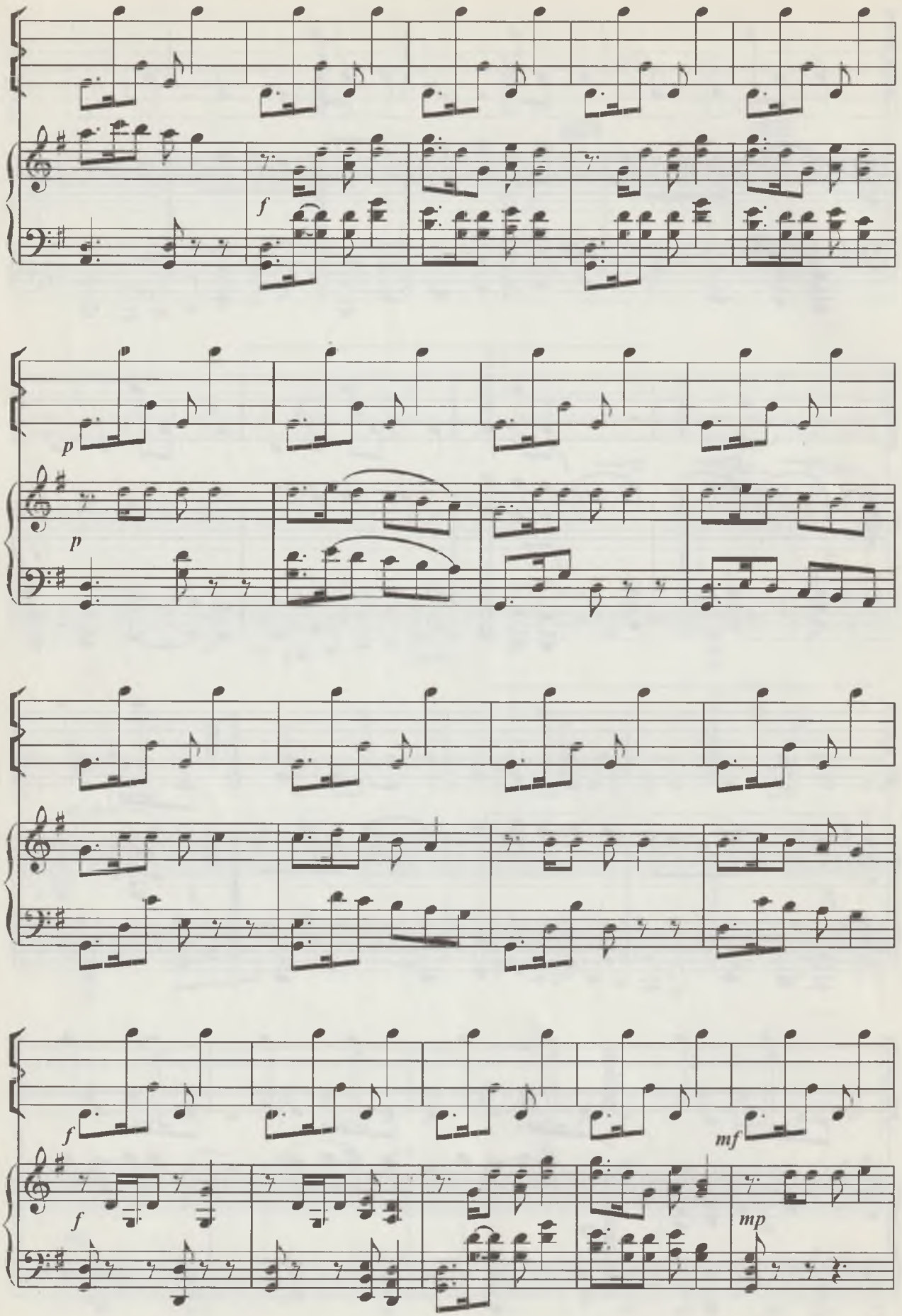
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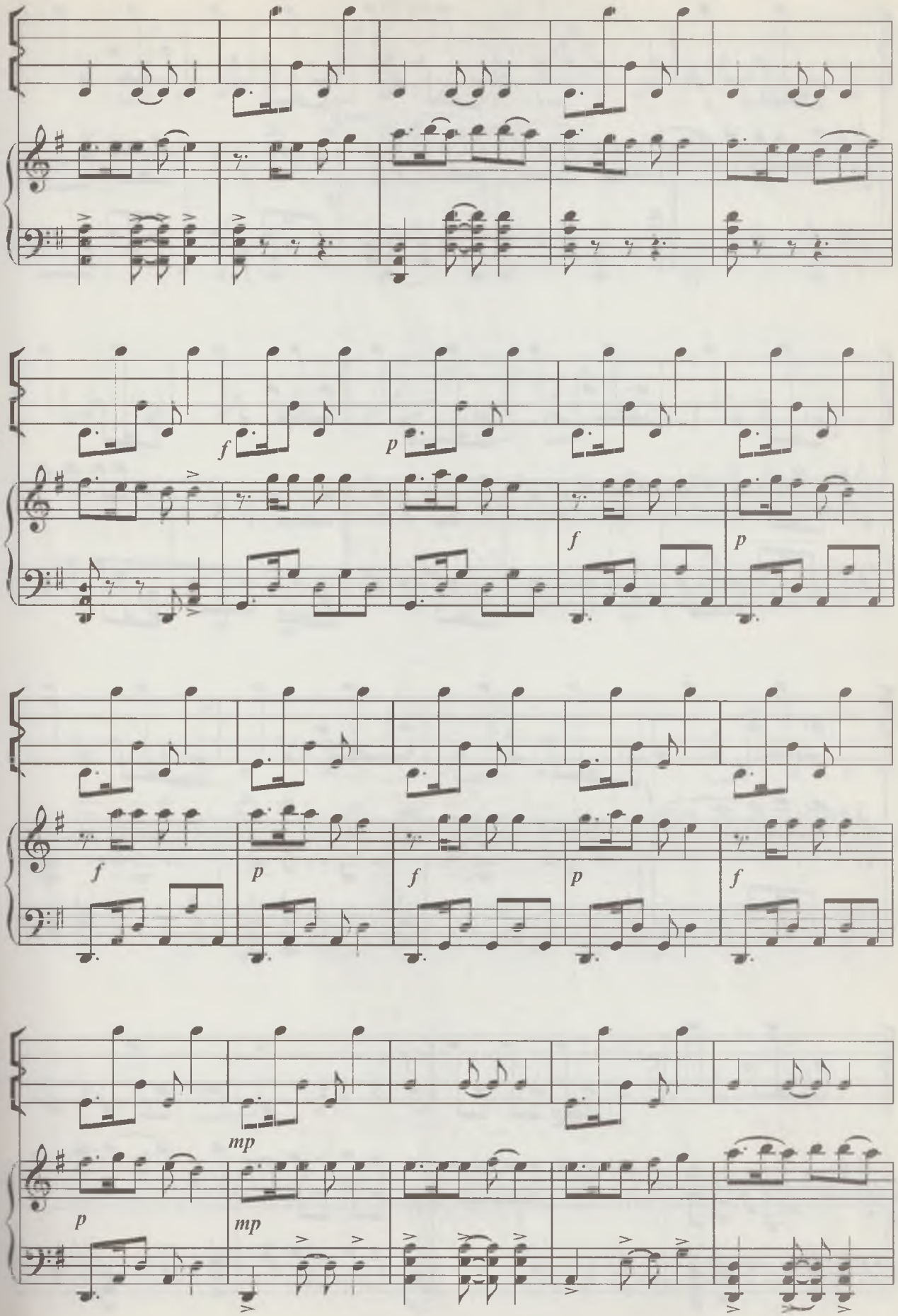
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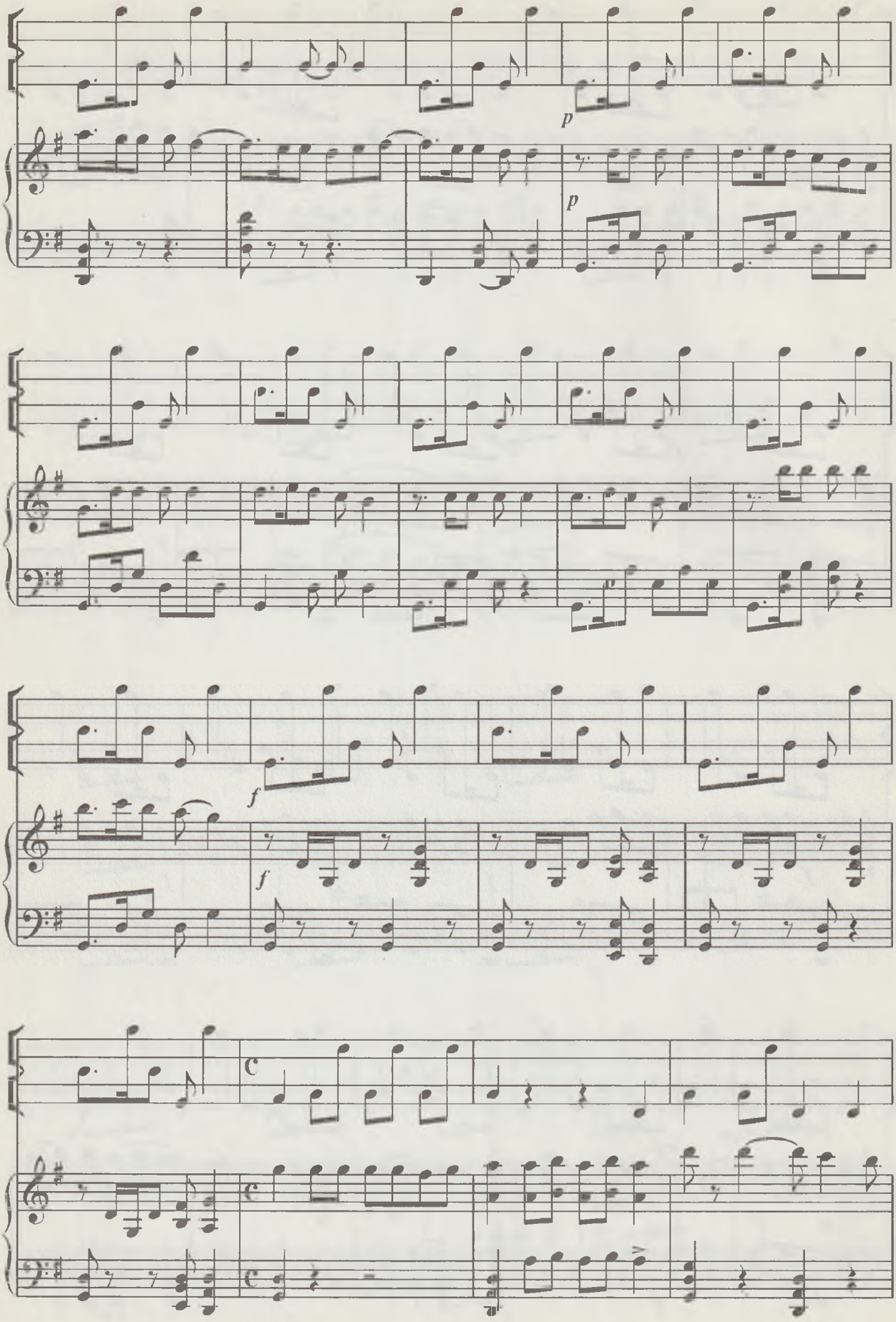
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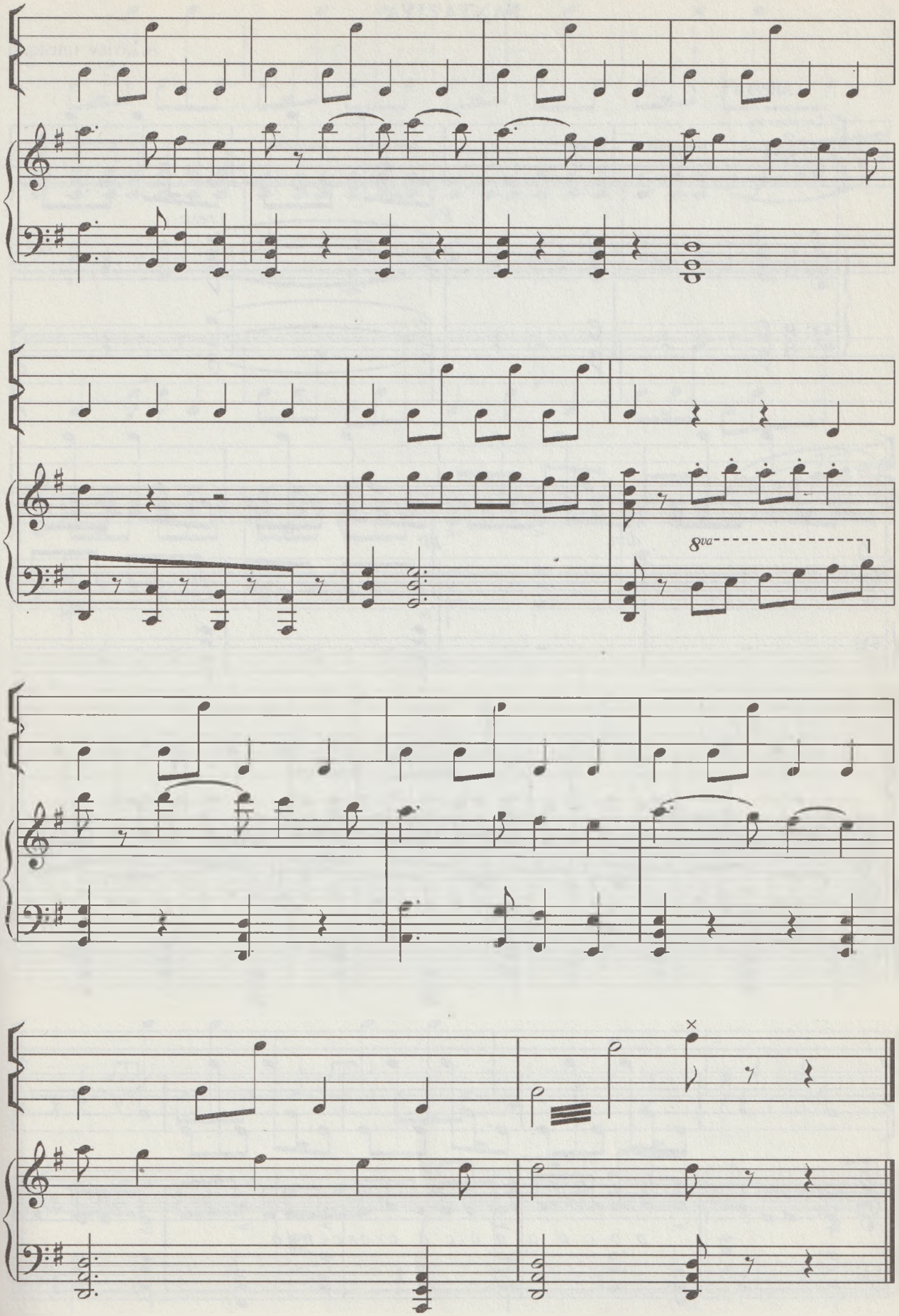
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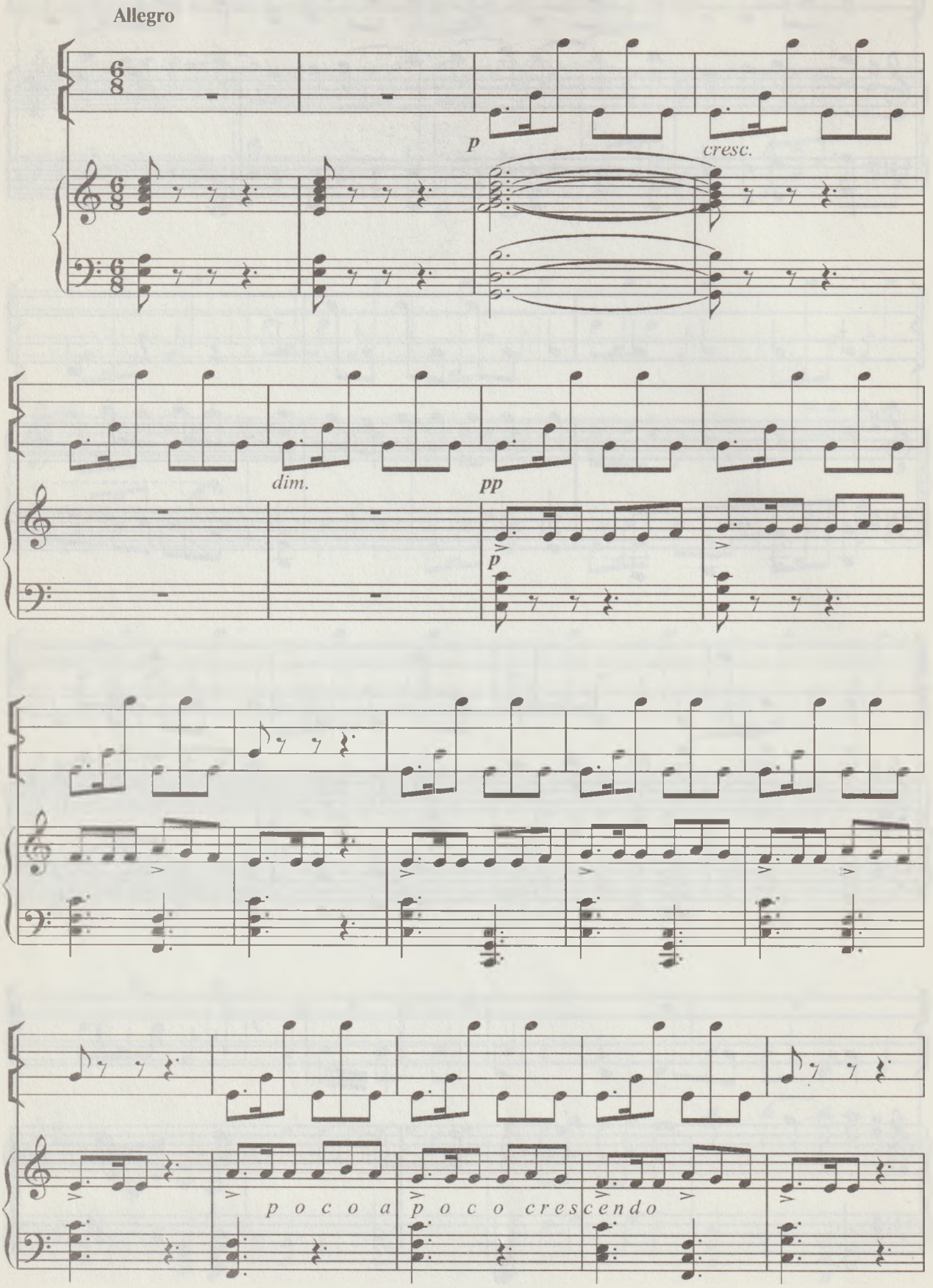
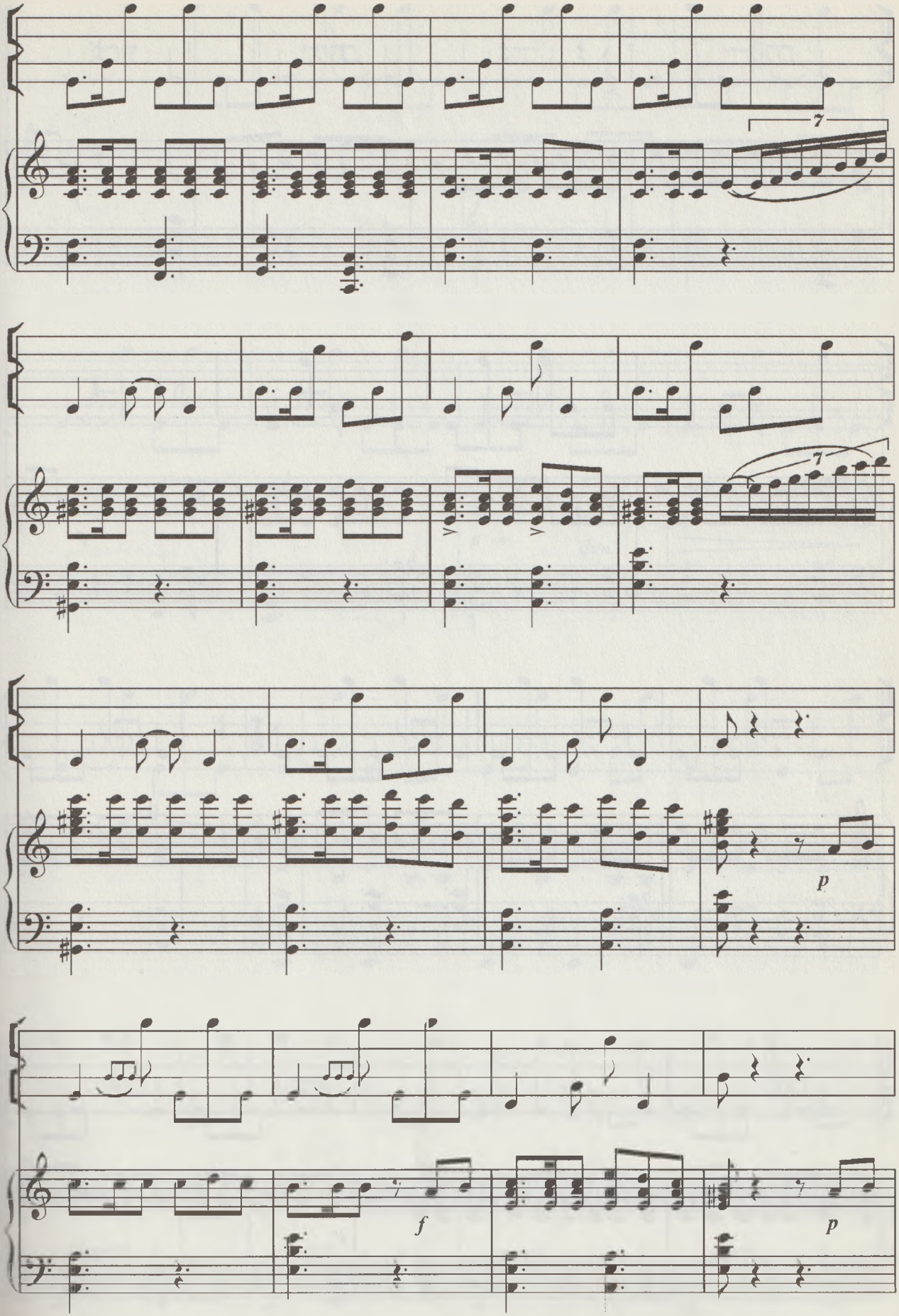
A.Liviev musiqasi

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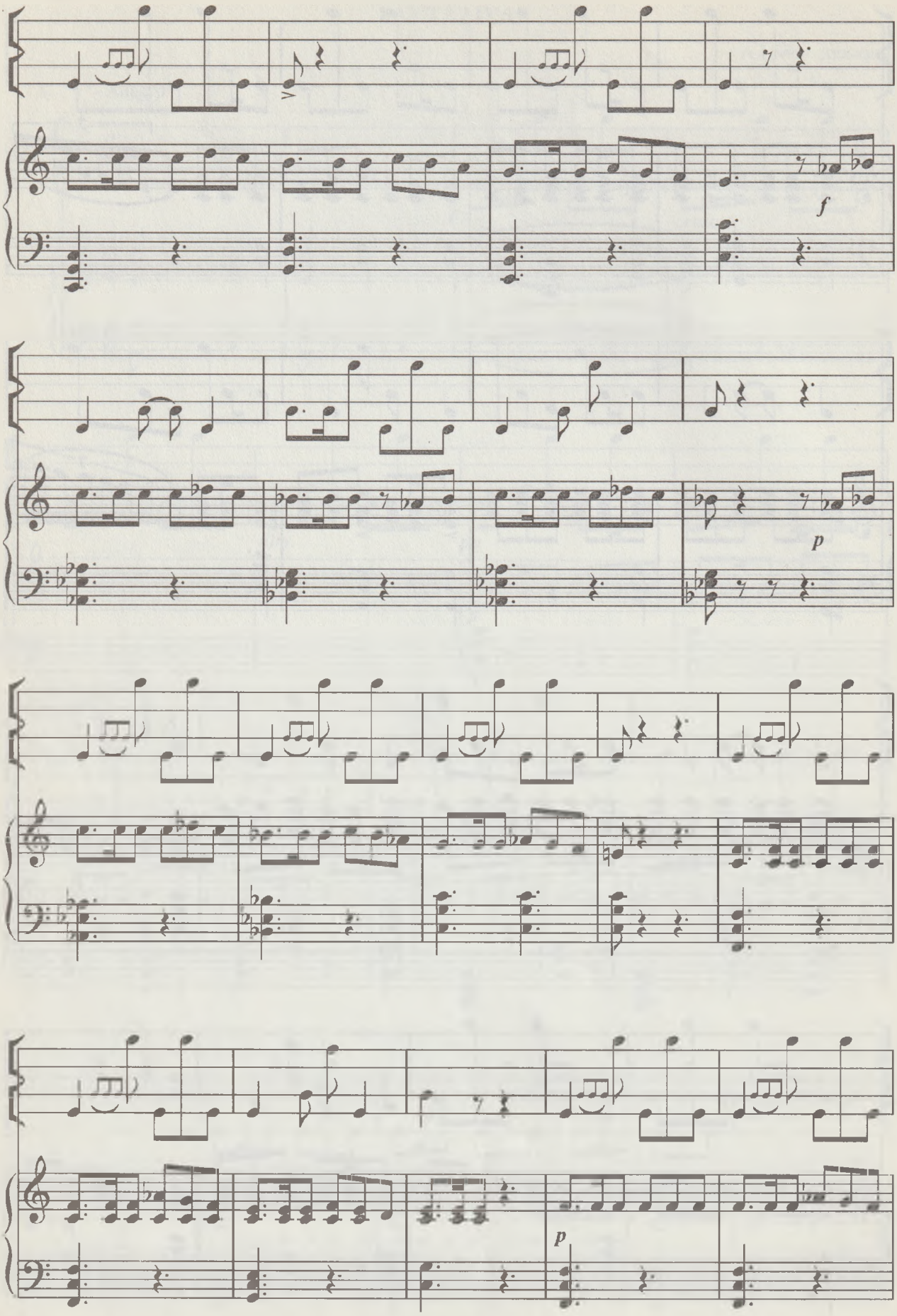
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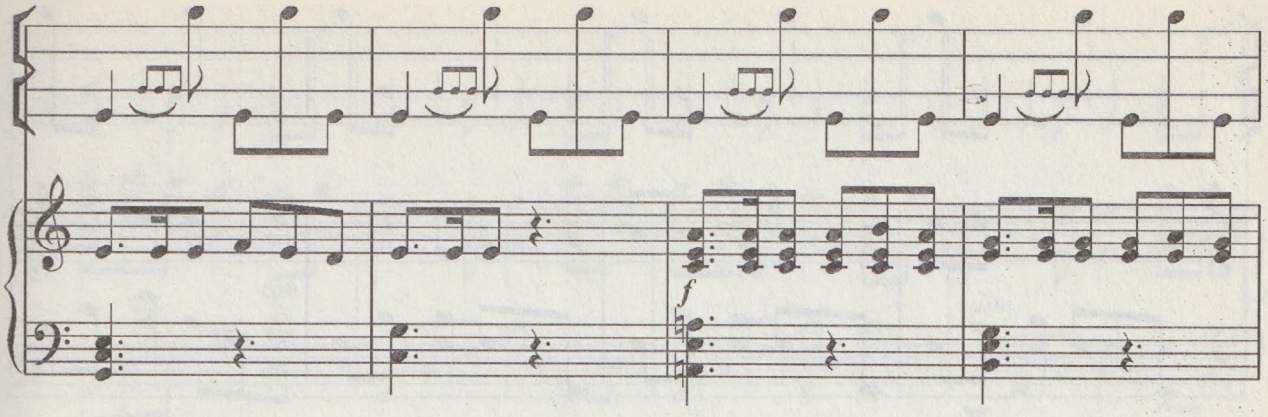
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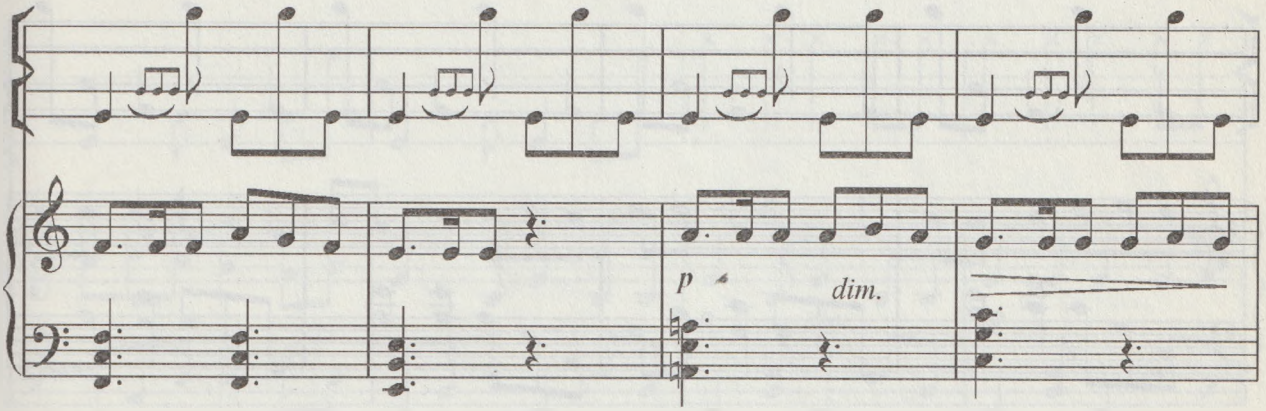
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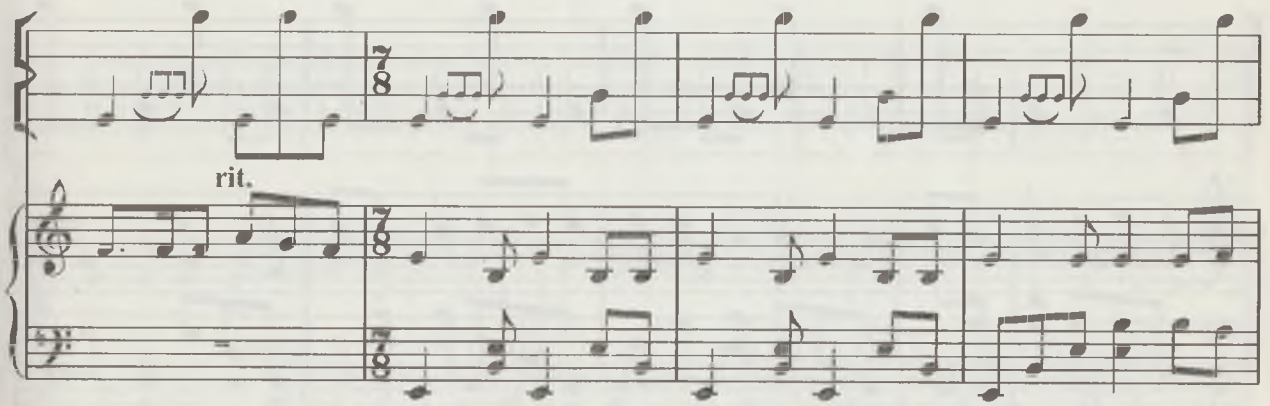
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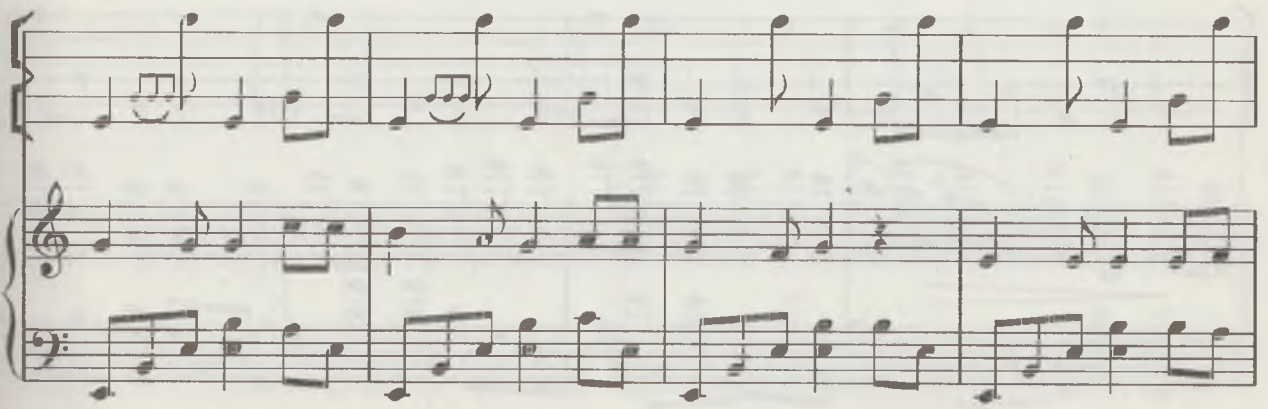

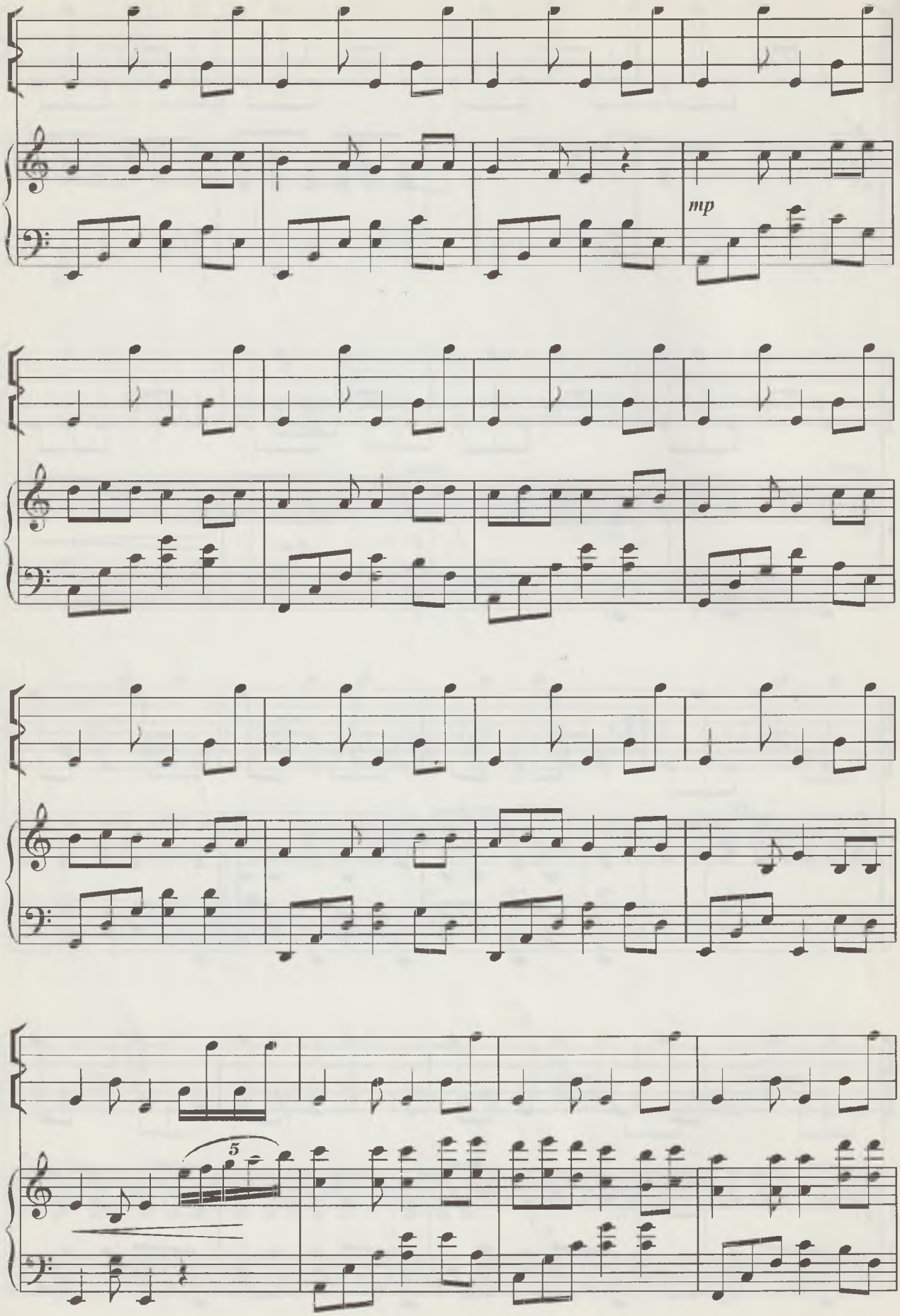
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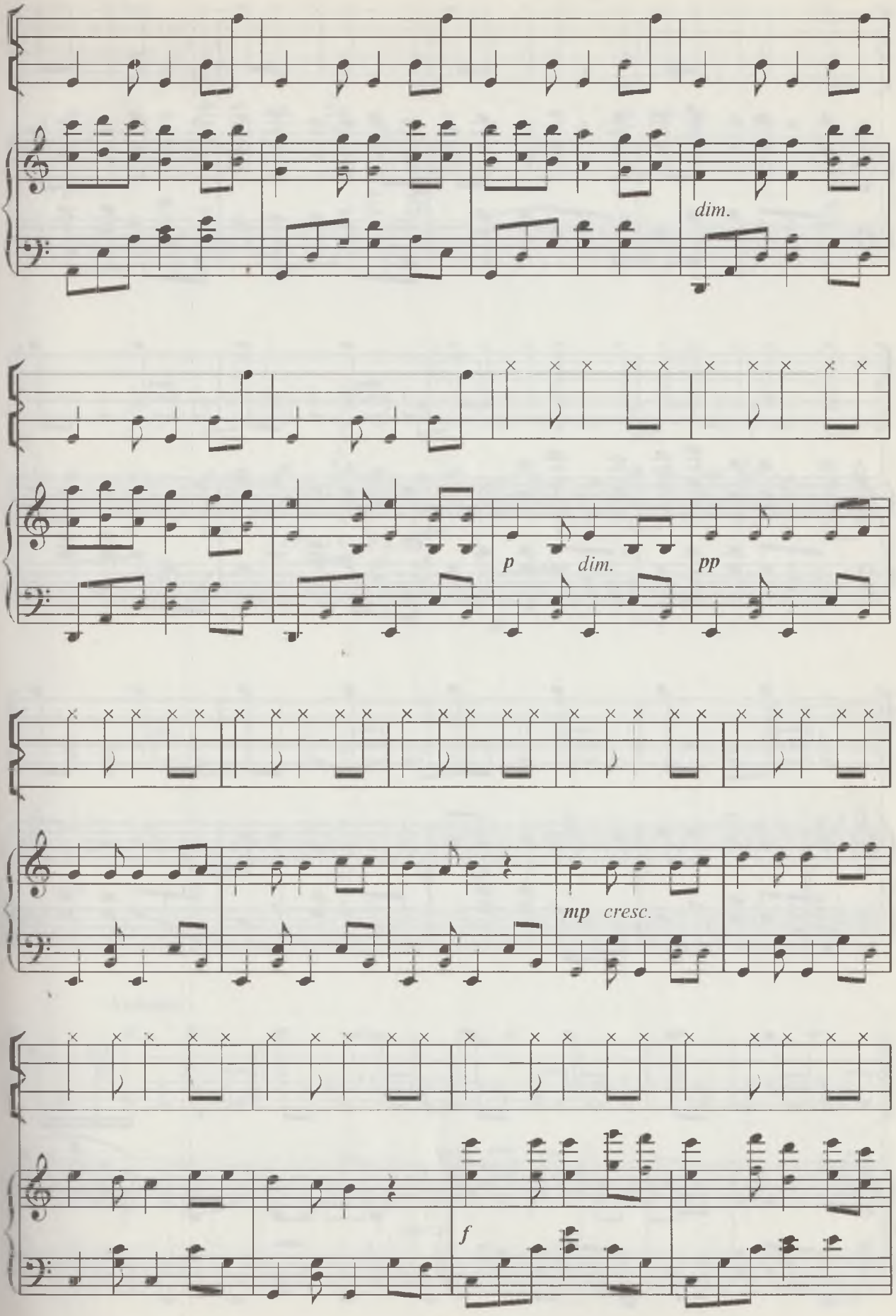
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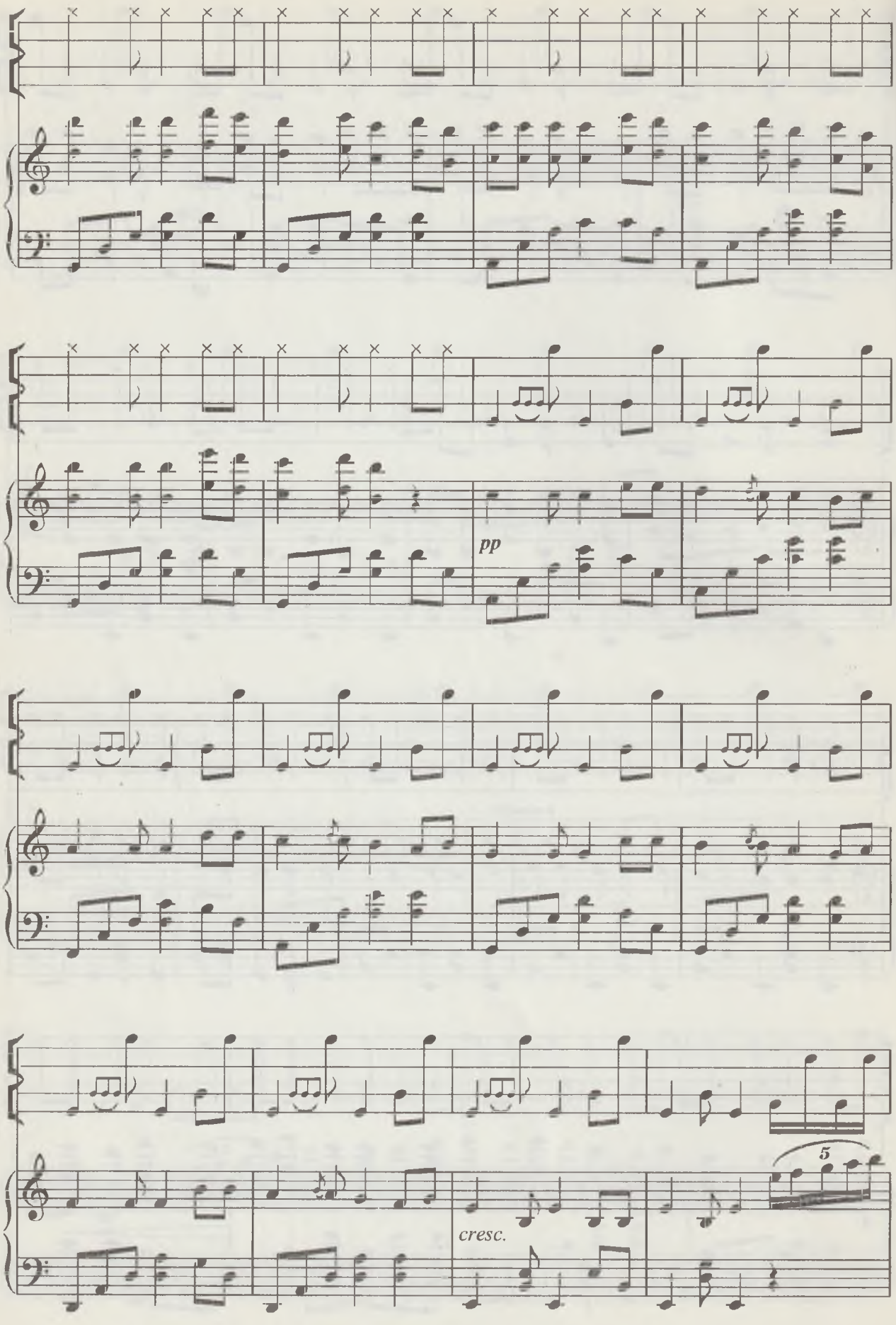
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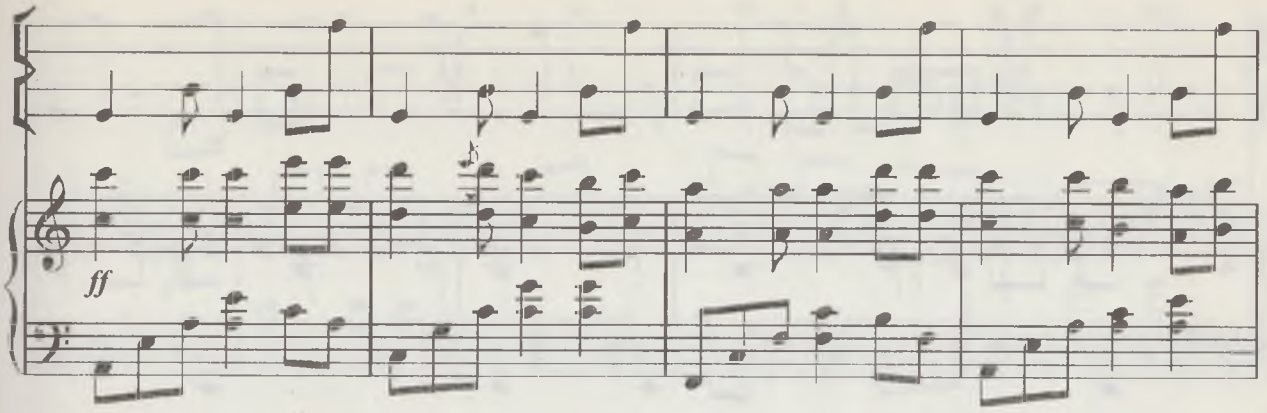

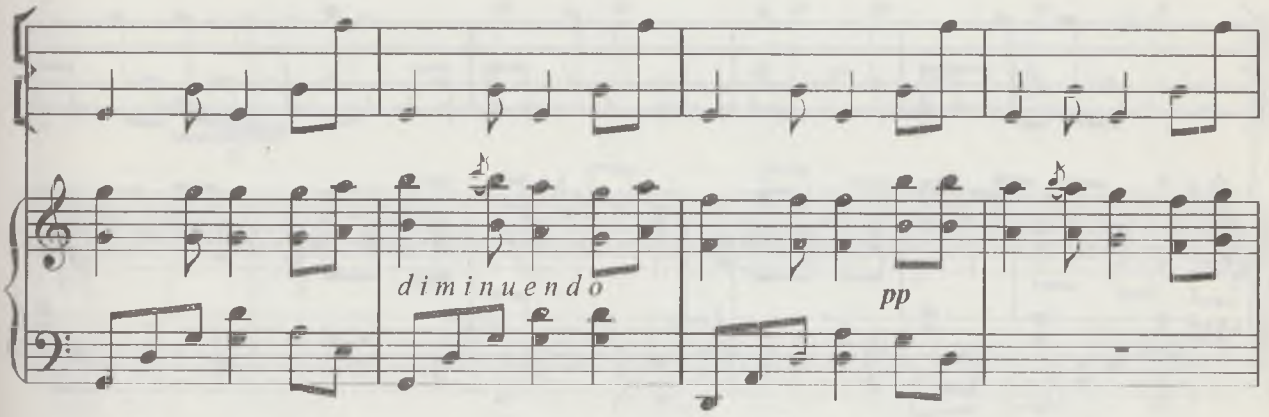

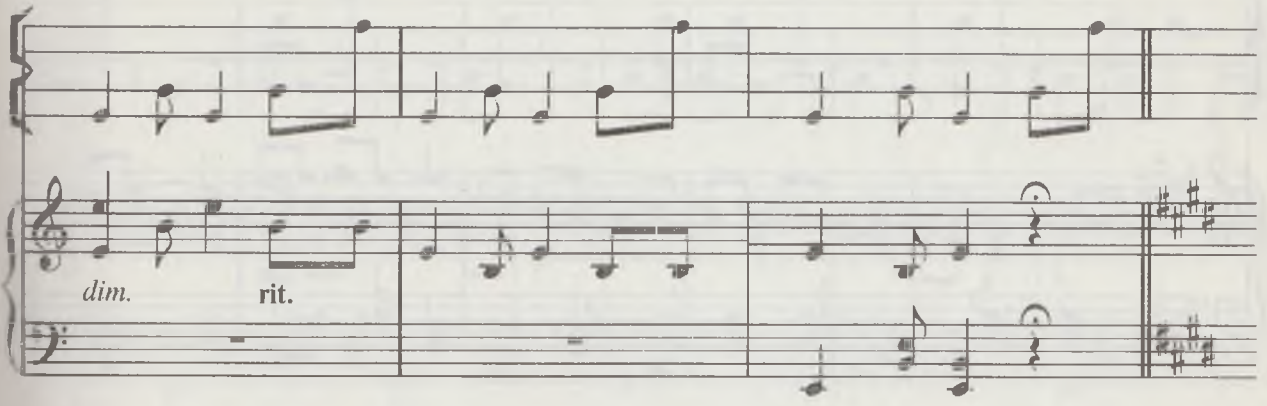

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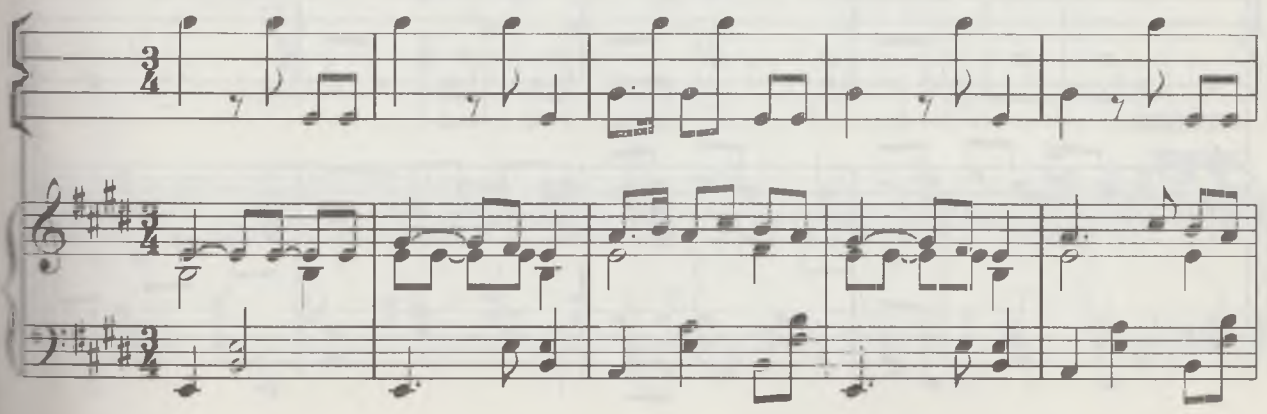

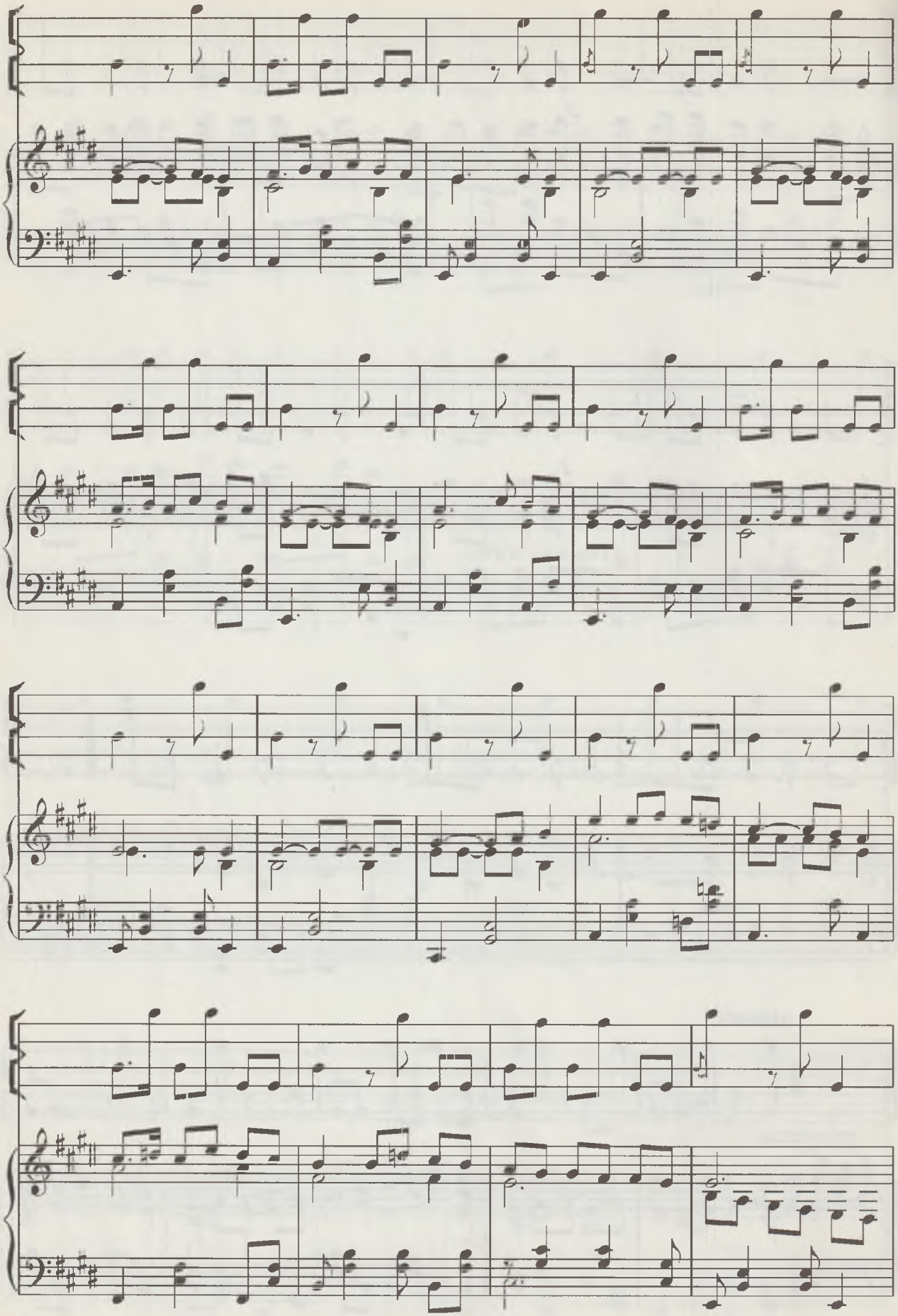

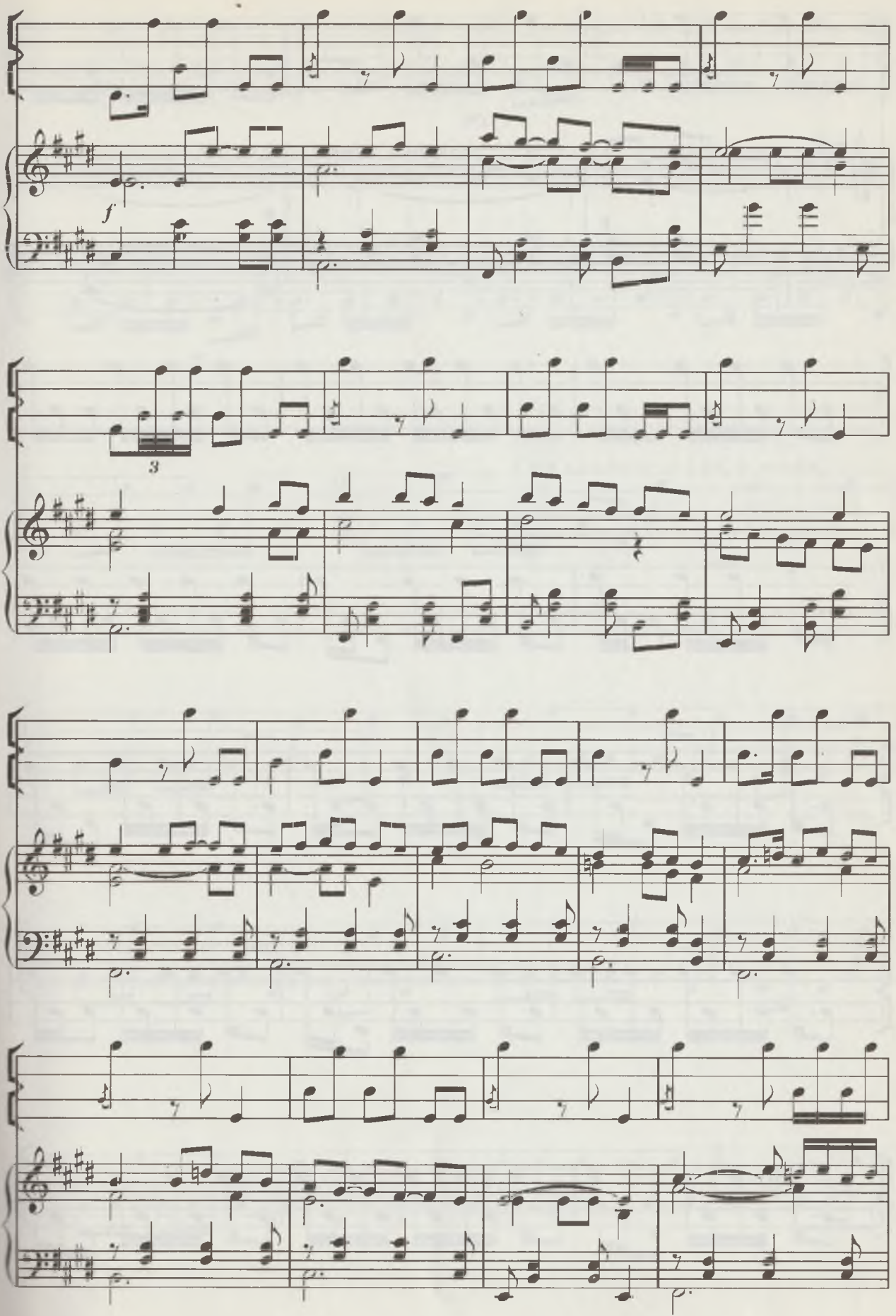
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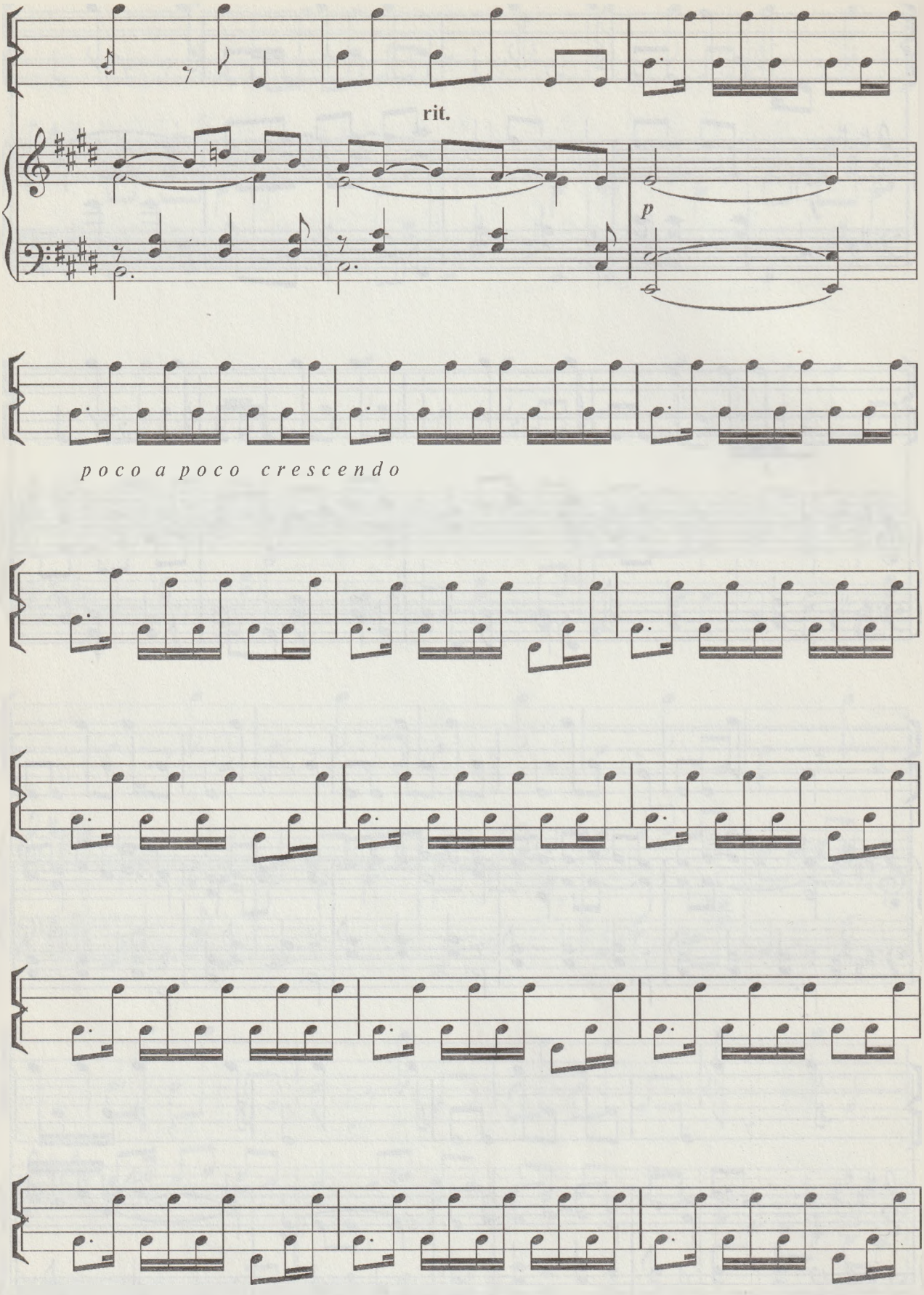
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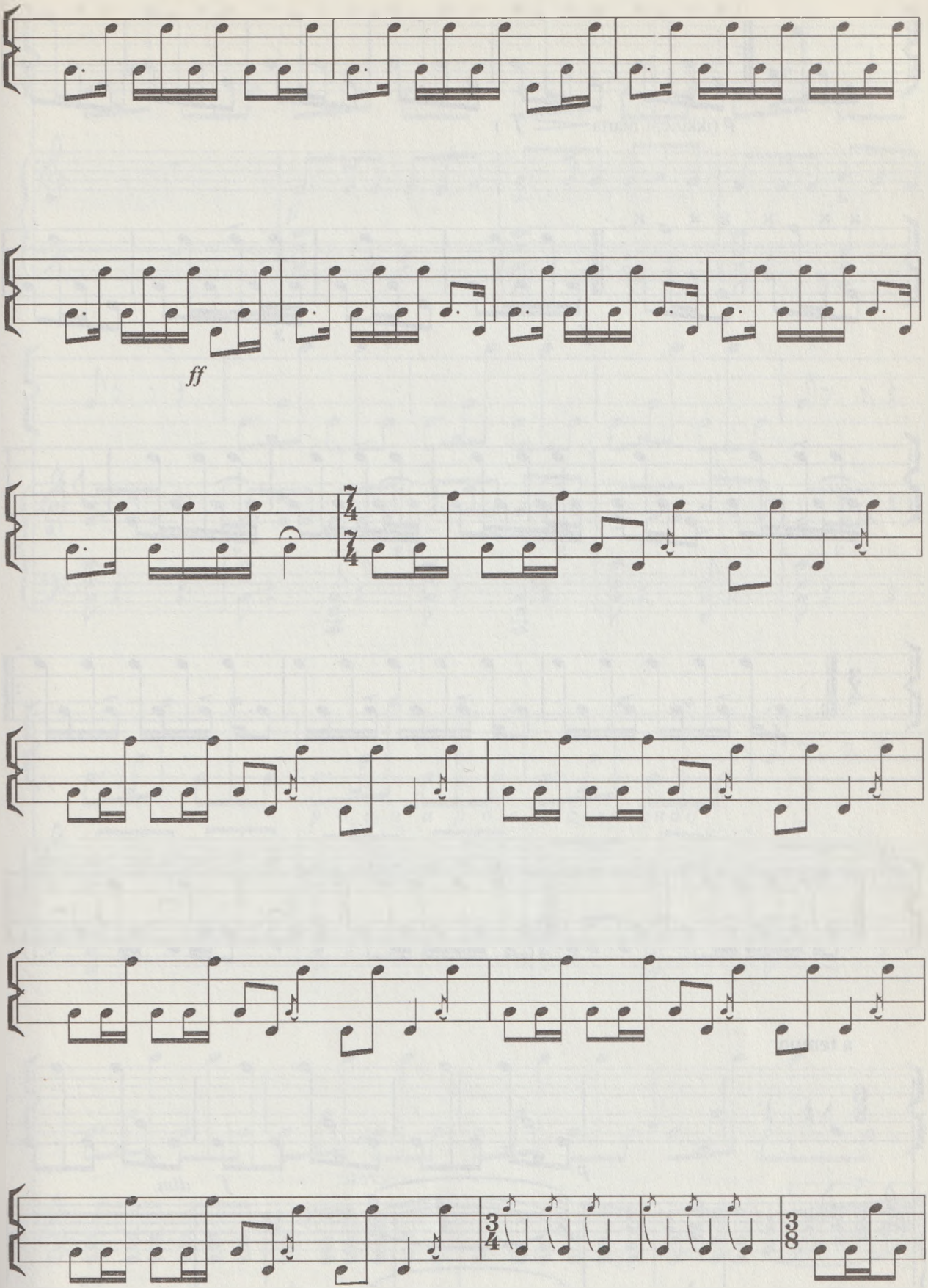
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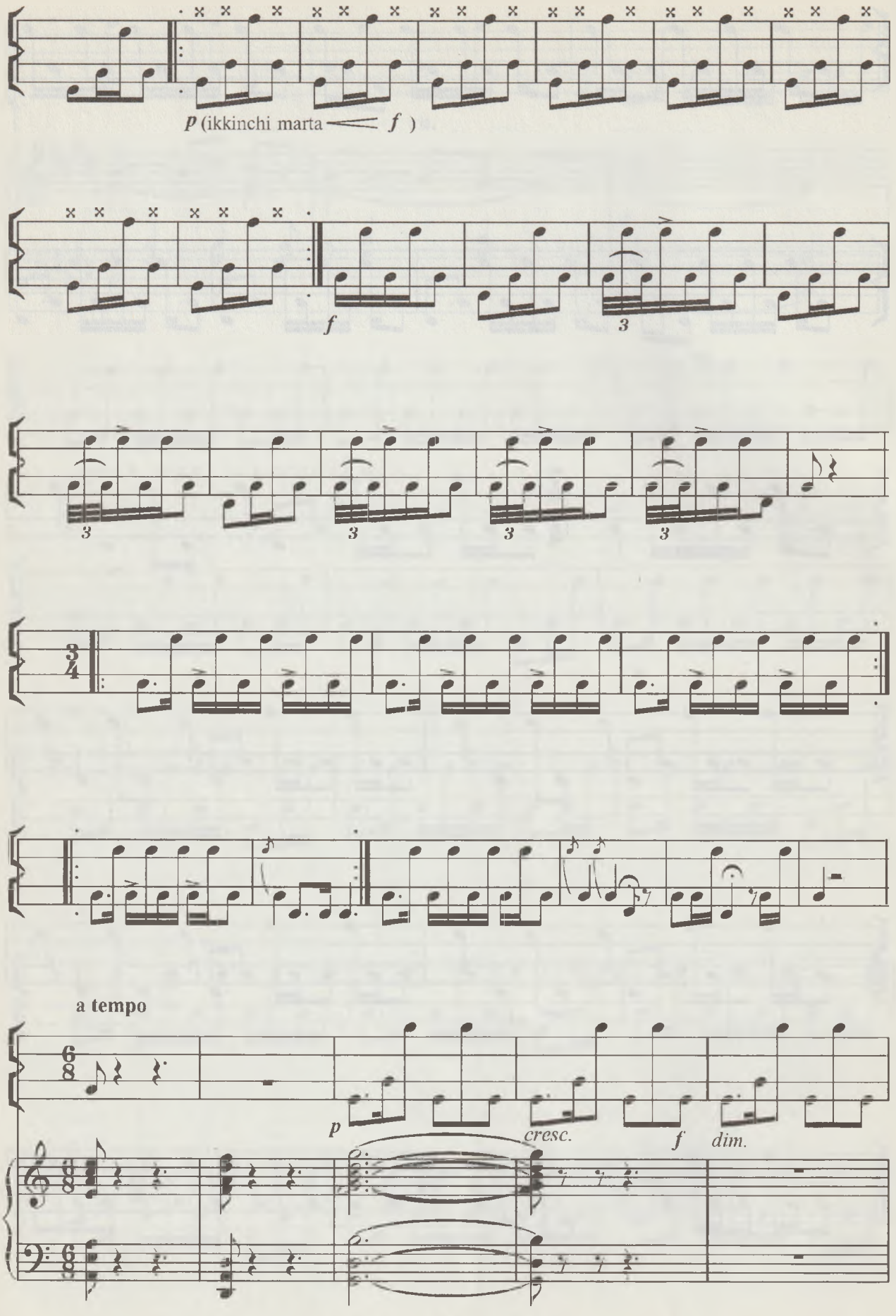
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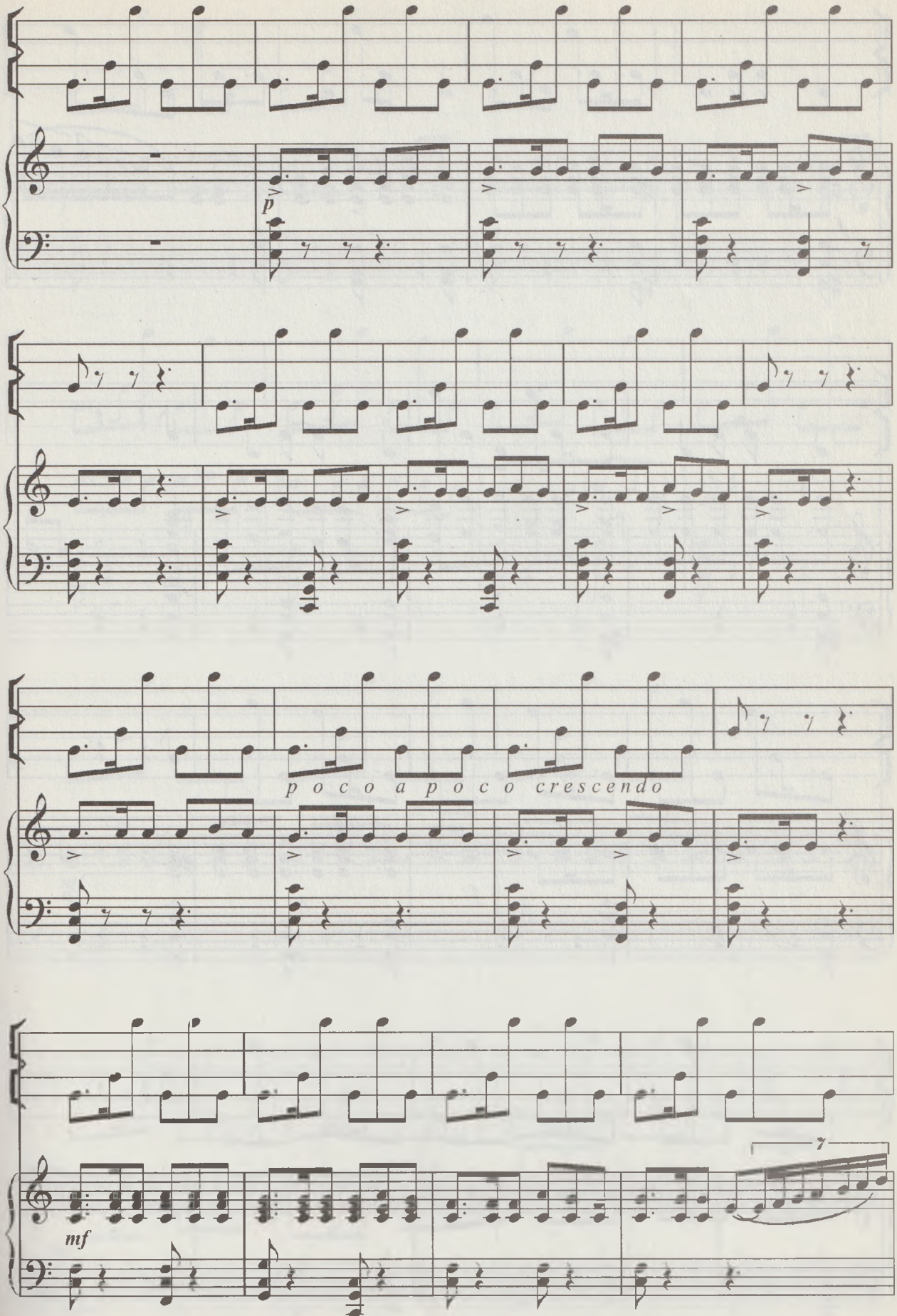
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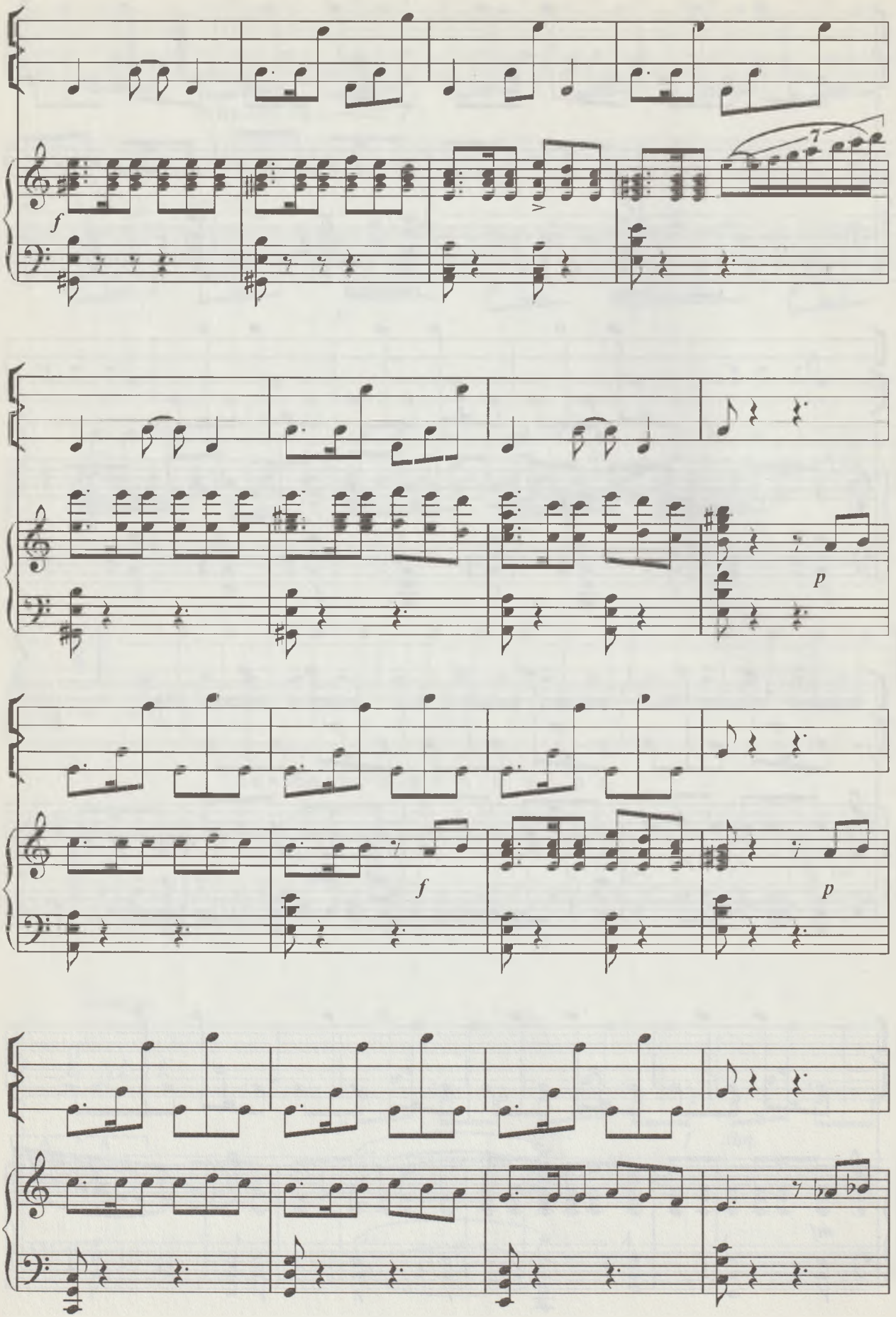
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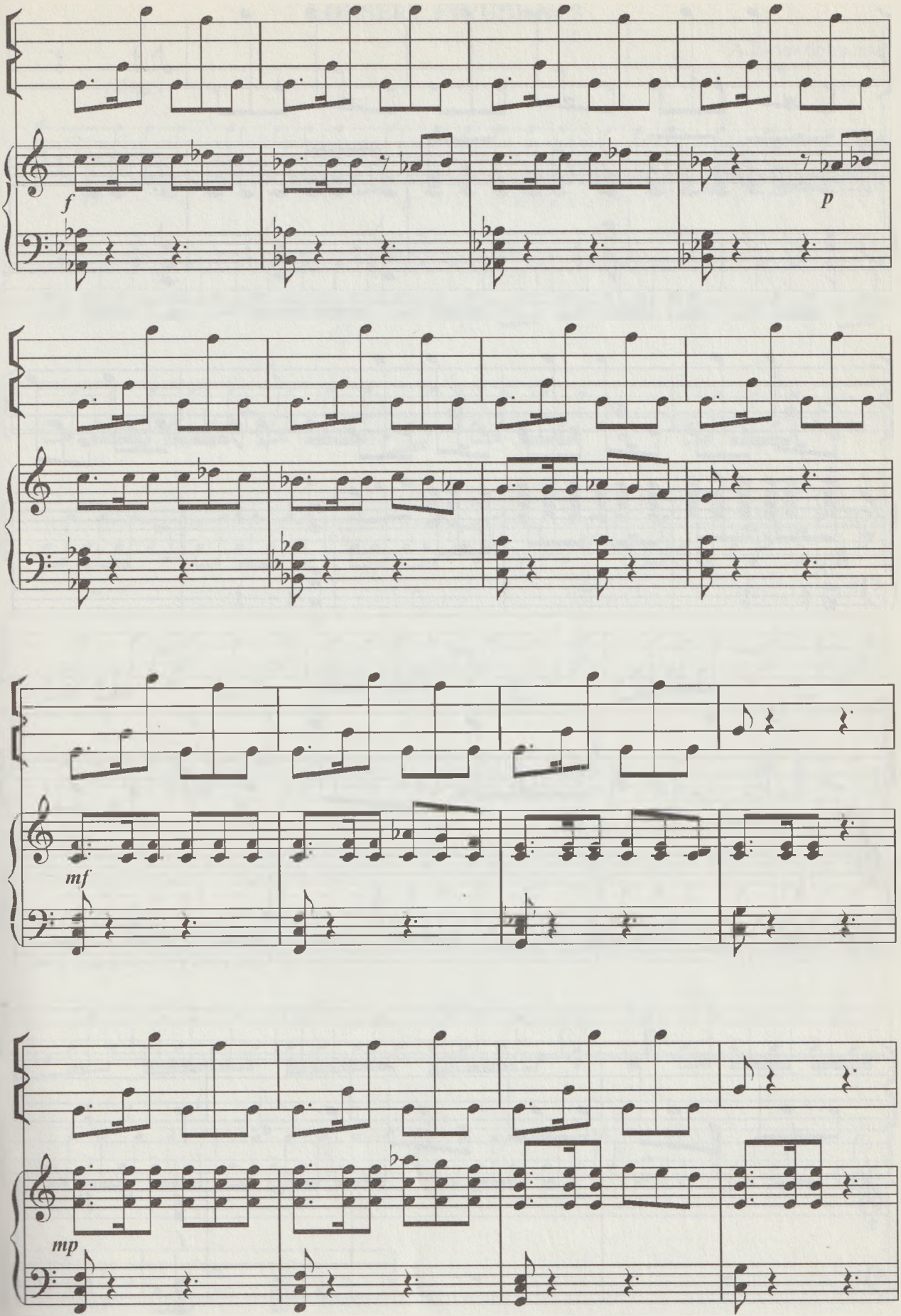
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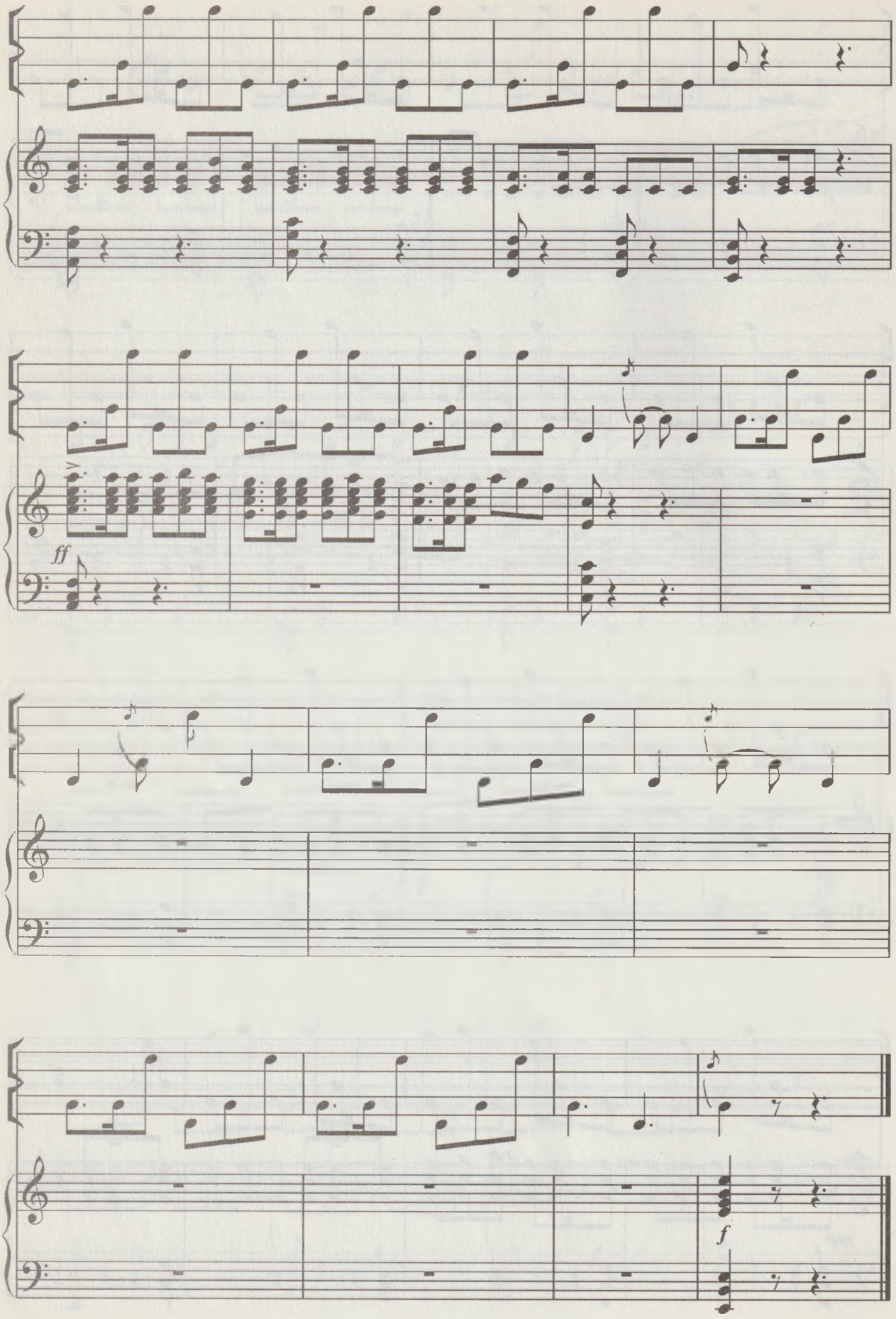
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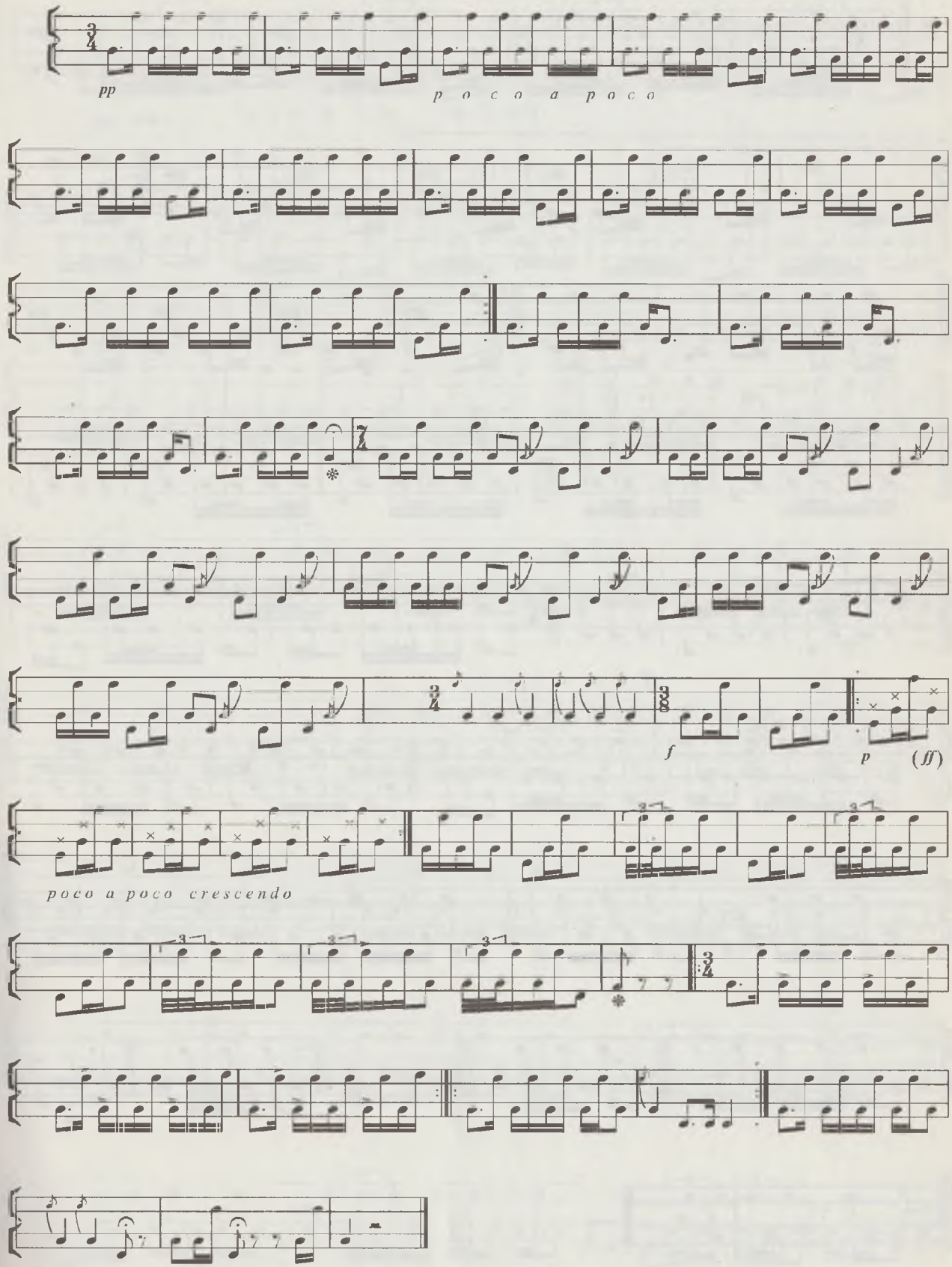
Allegro



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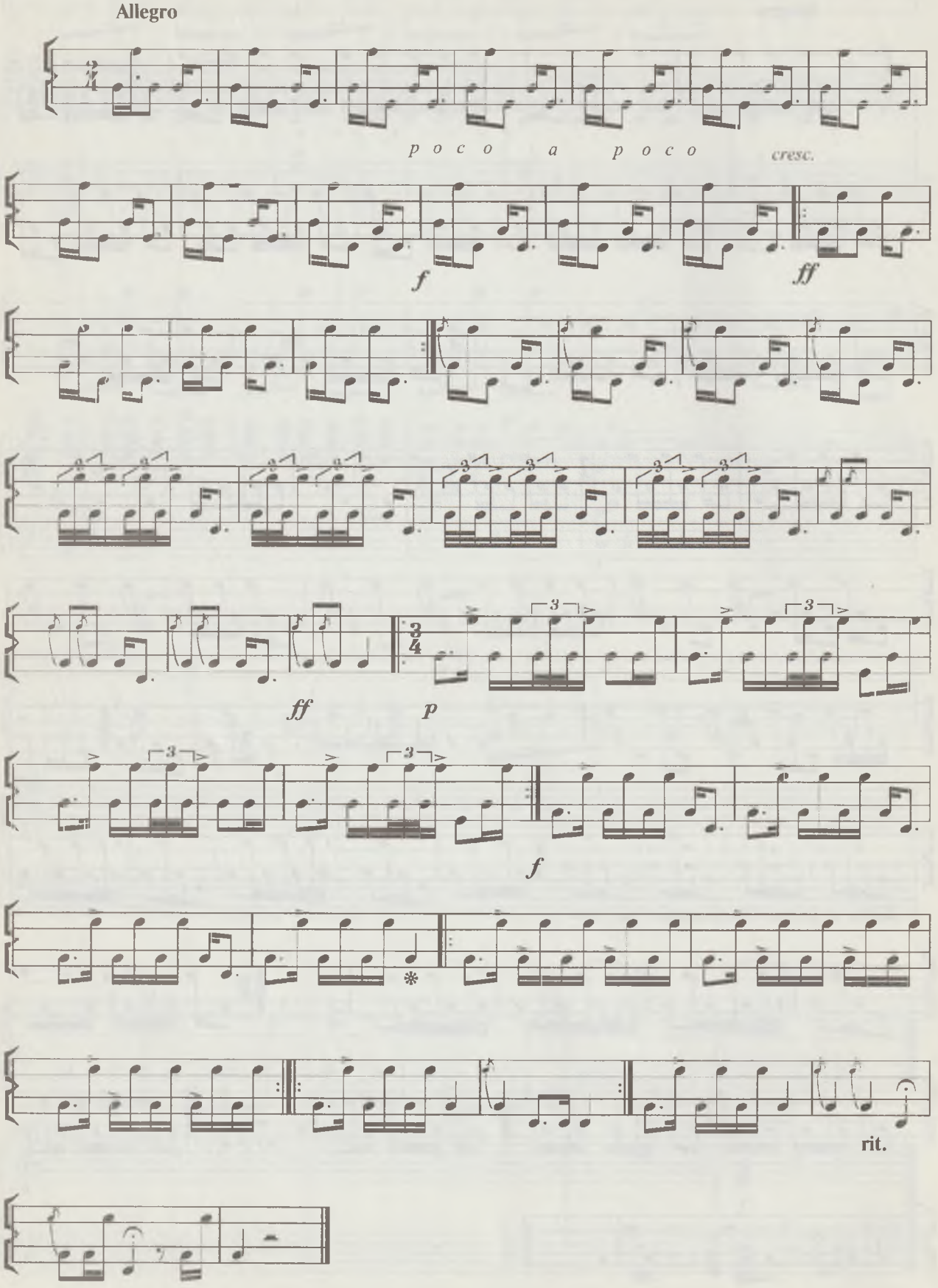

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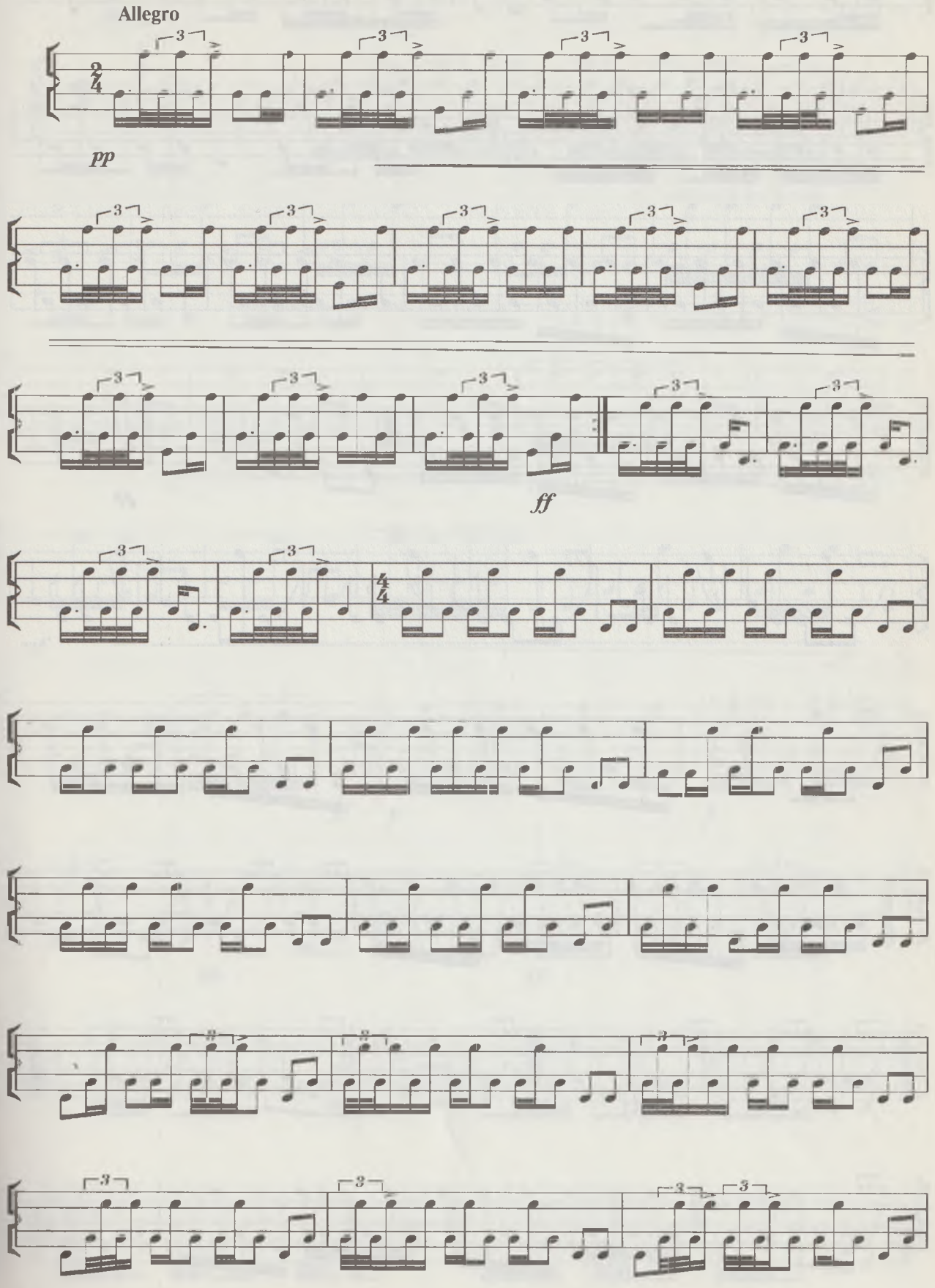
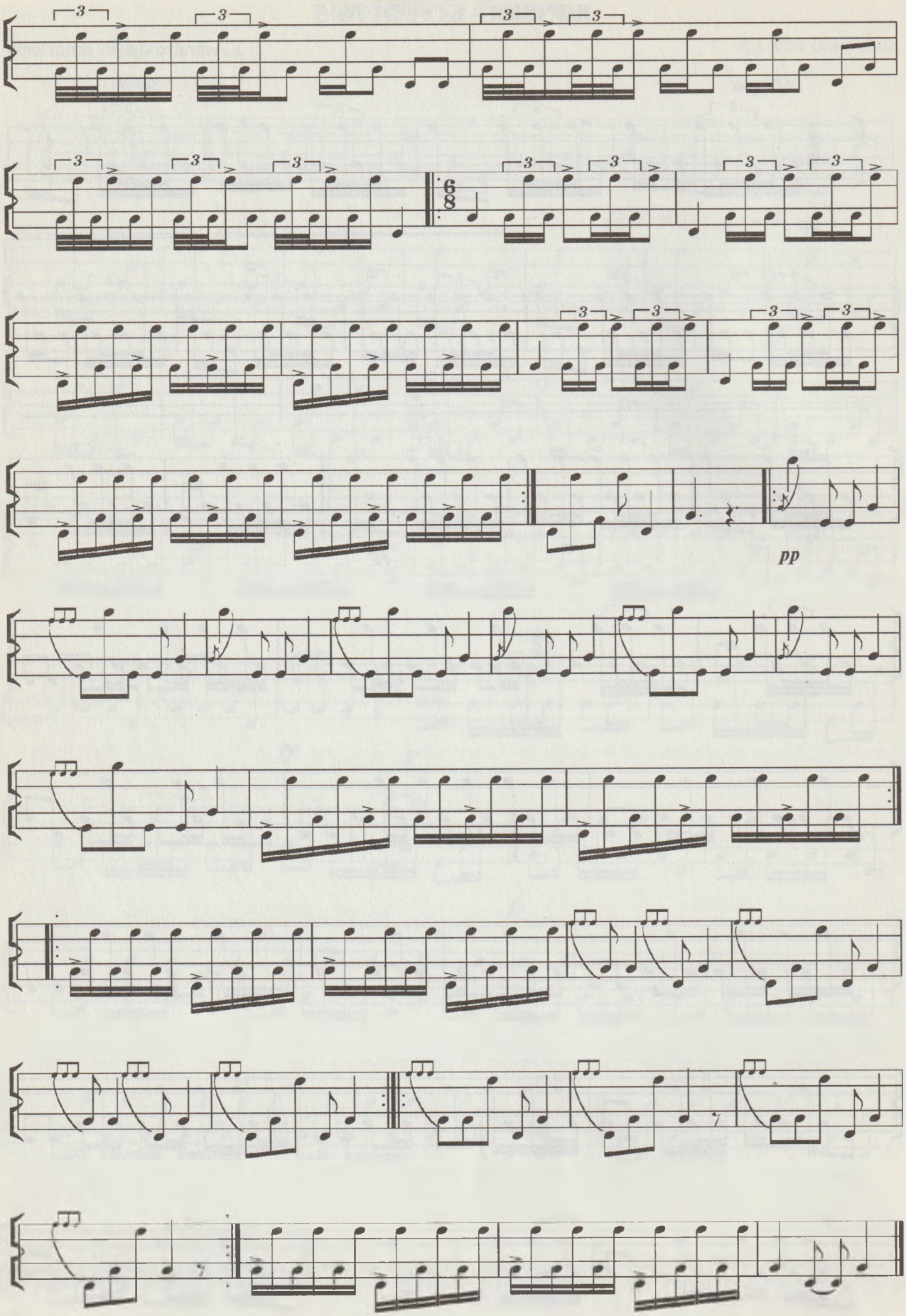
T.Ashrabxodjayev doira usuli

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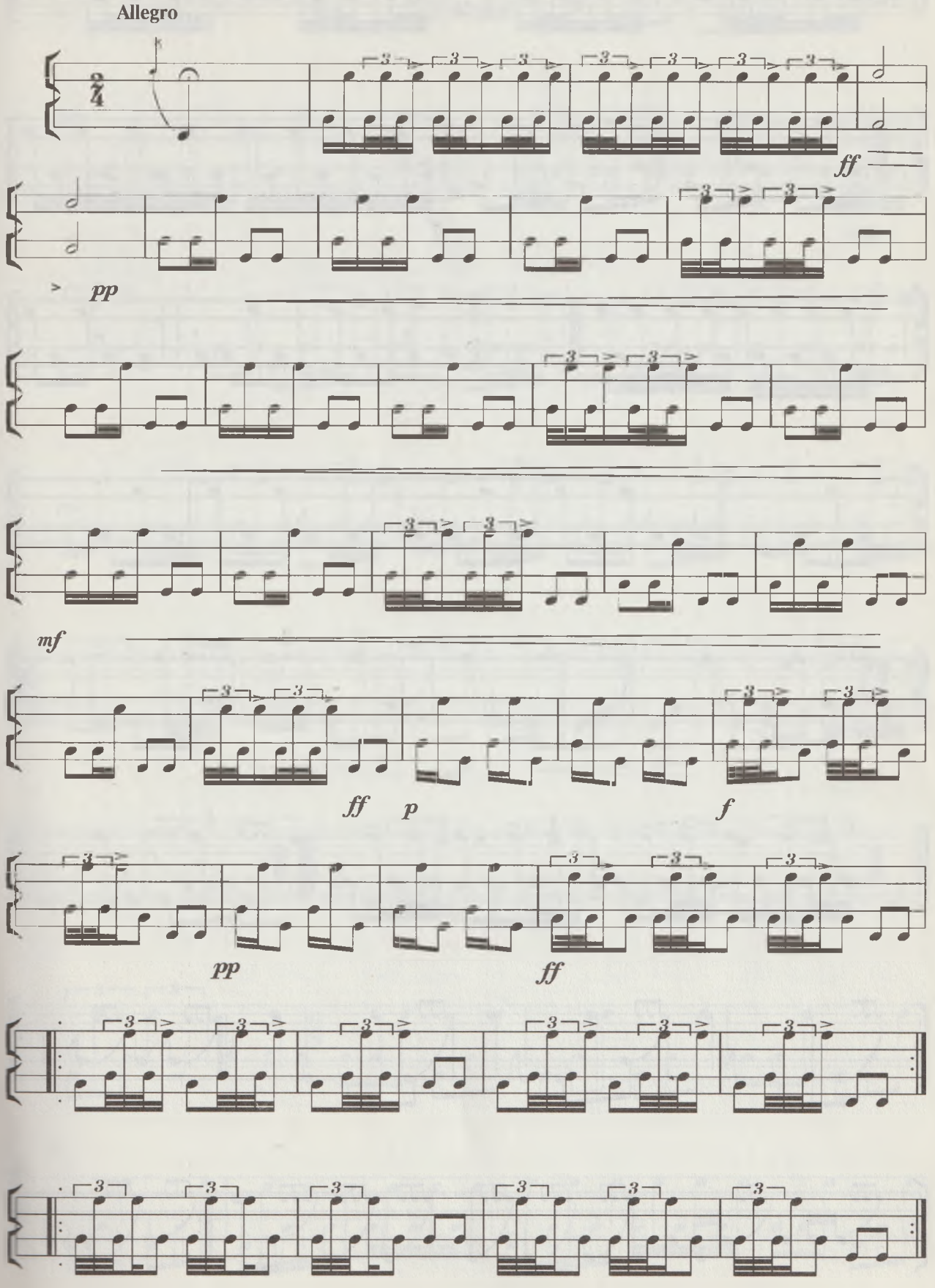
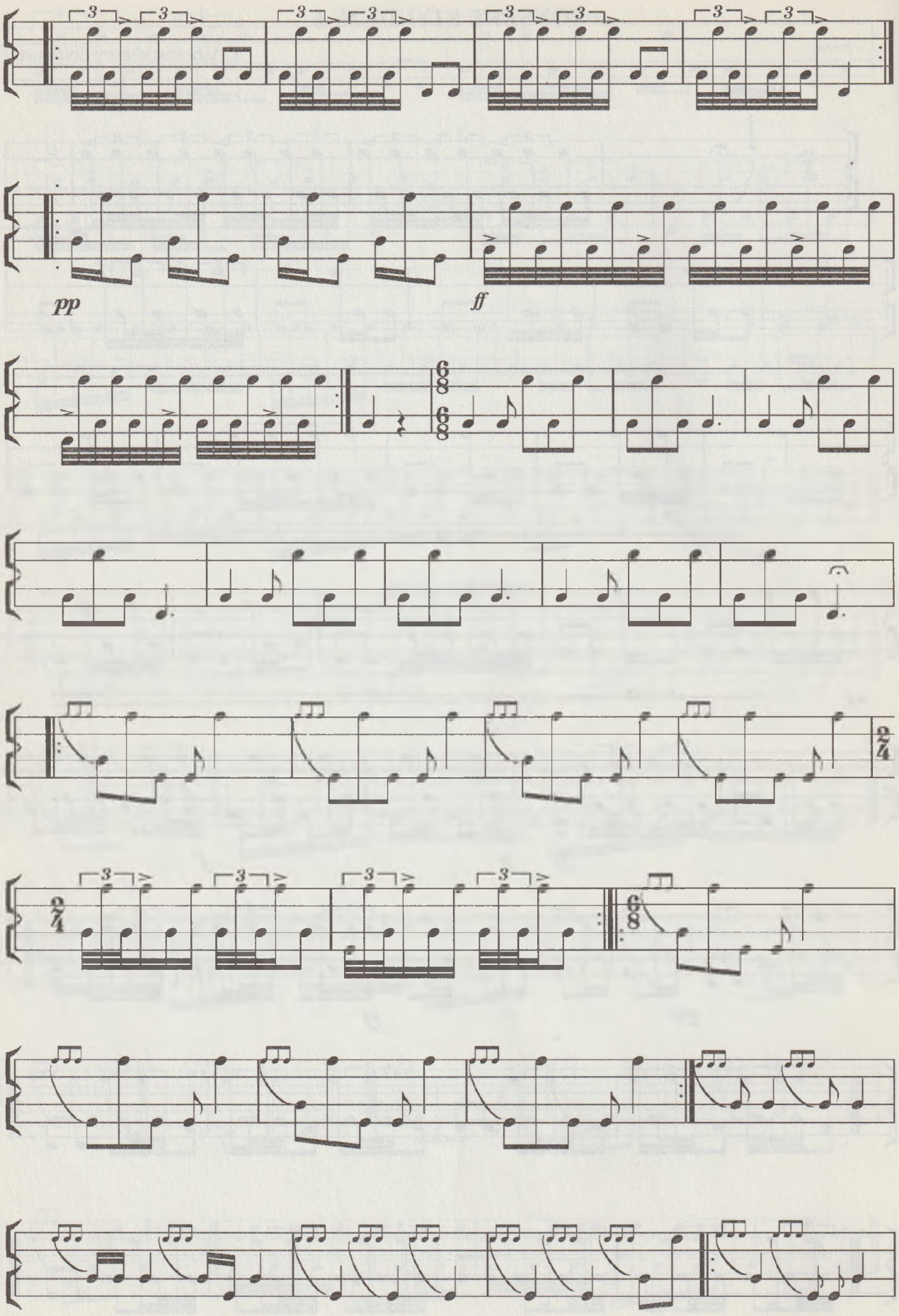
KONSERT ETYUDI № 6

T.Ashrabxodjayev doira usuli

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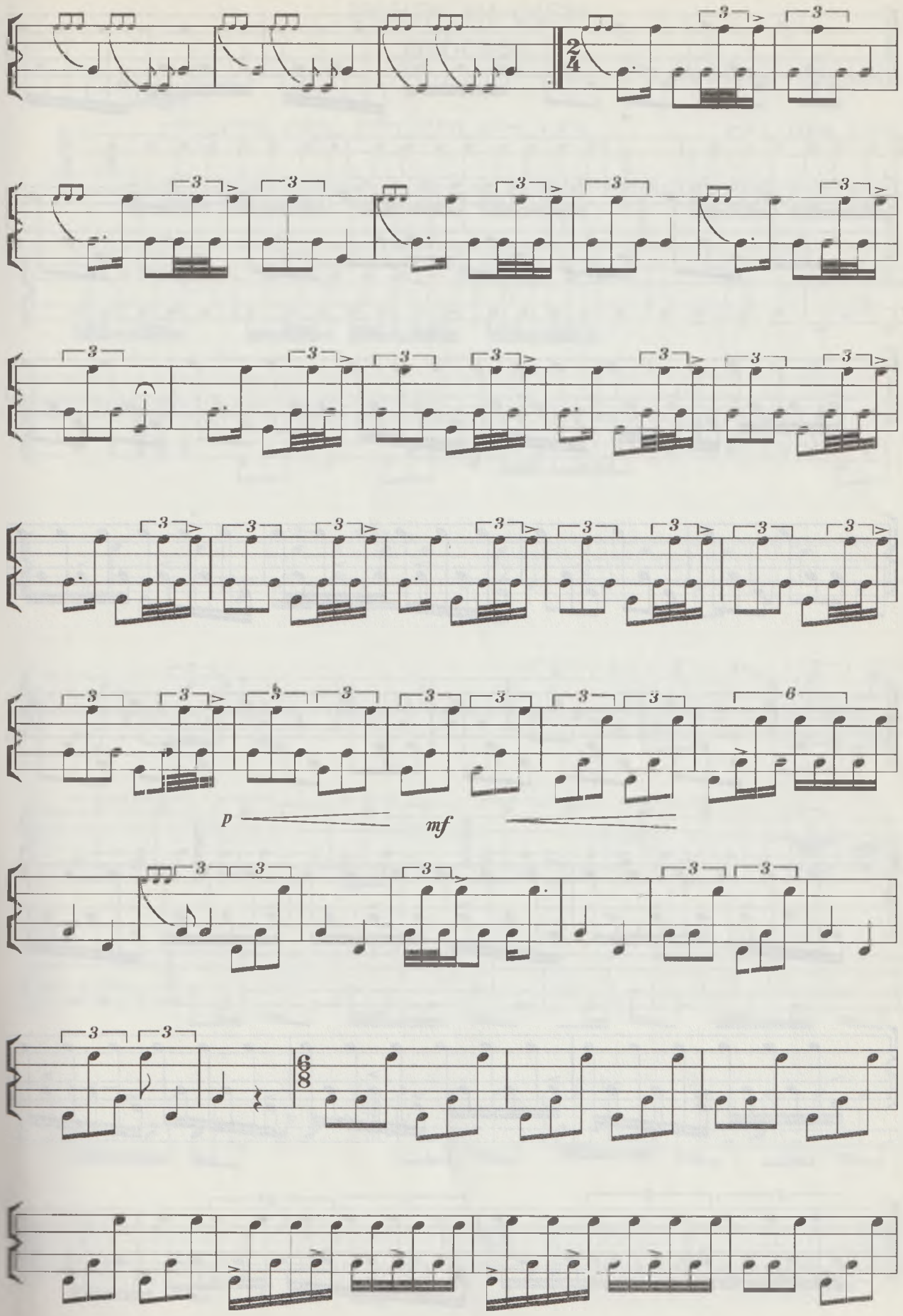
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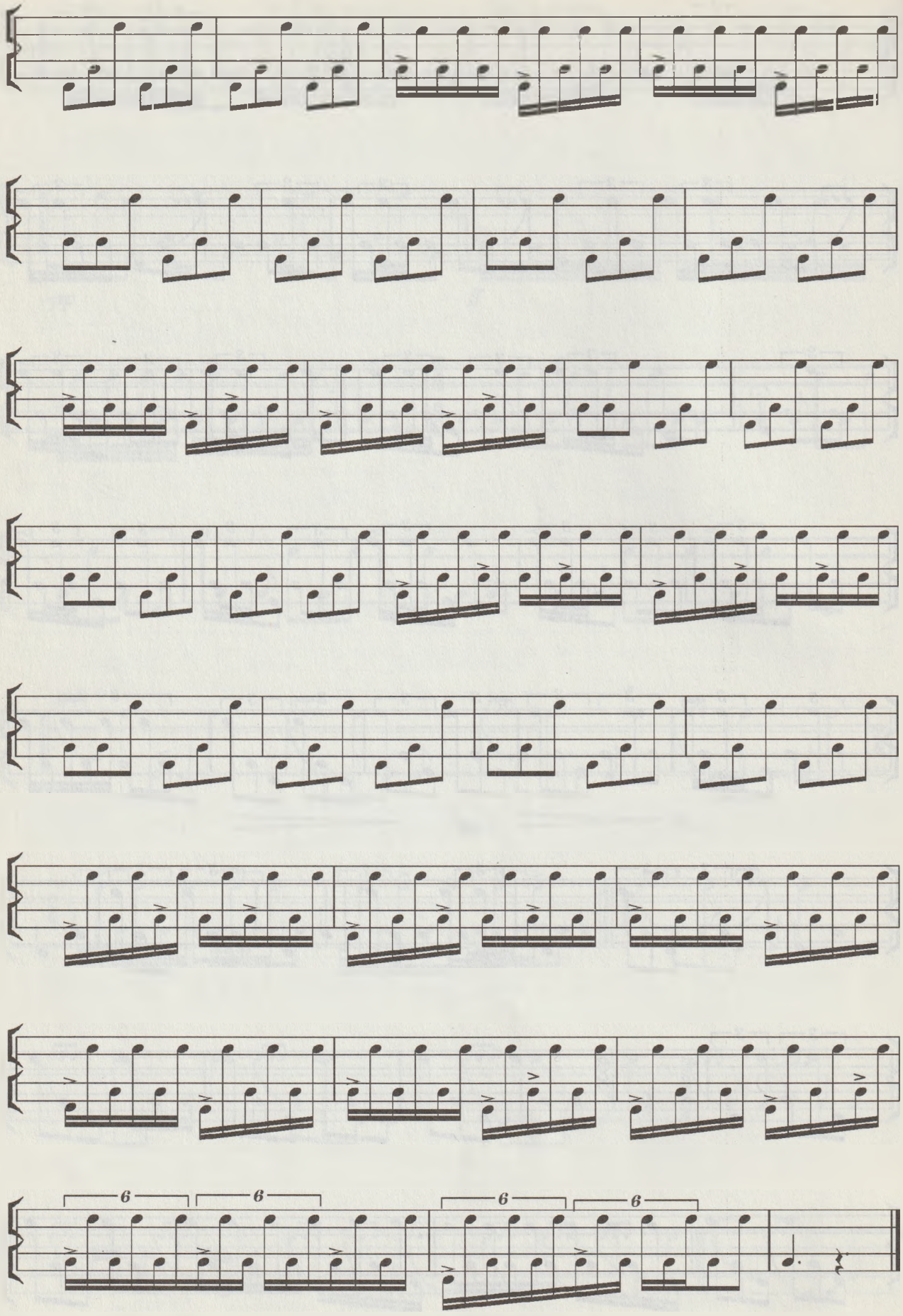
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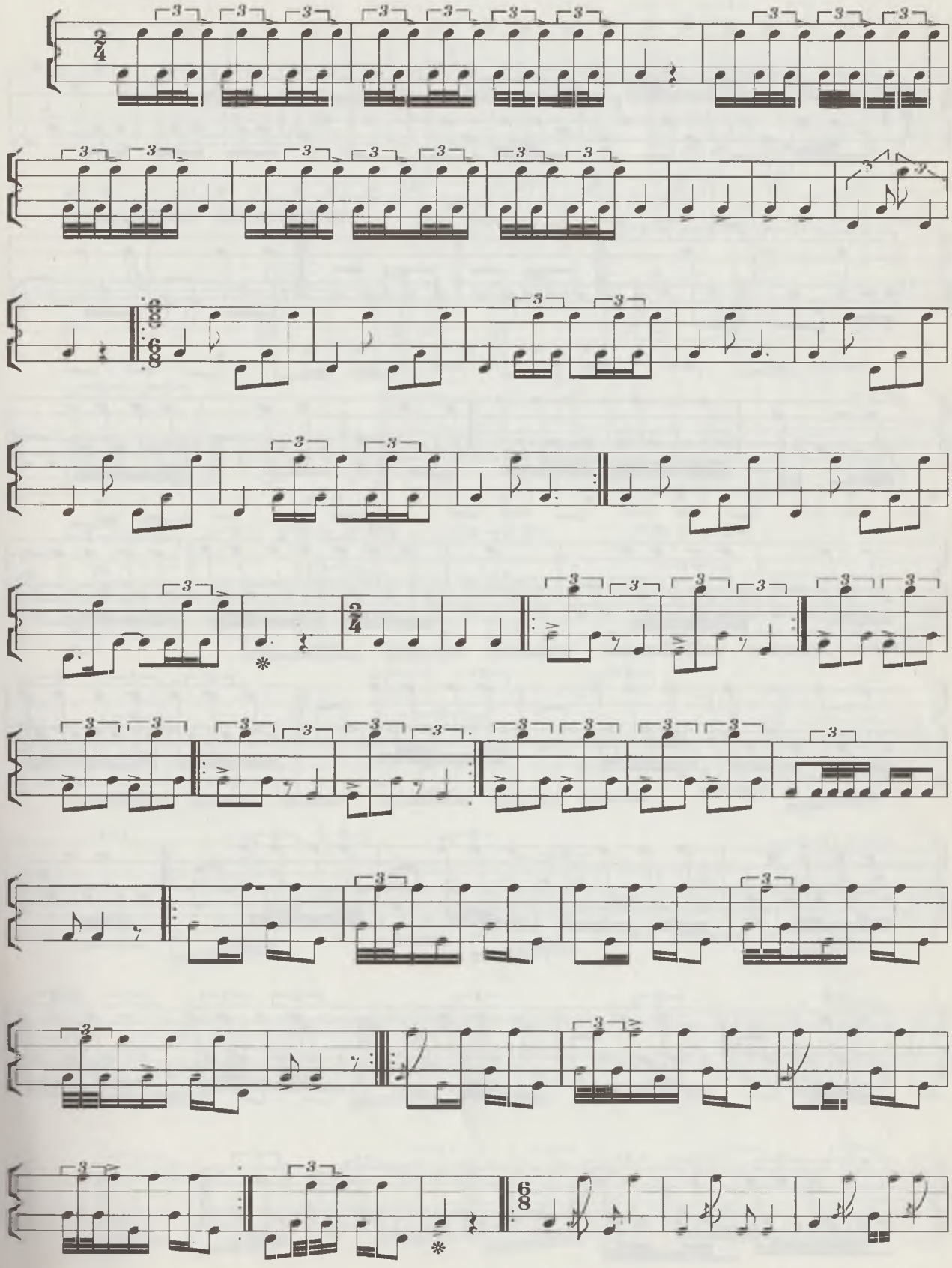
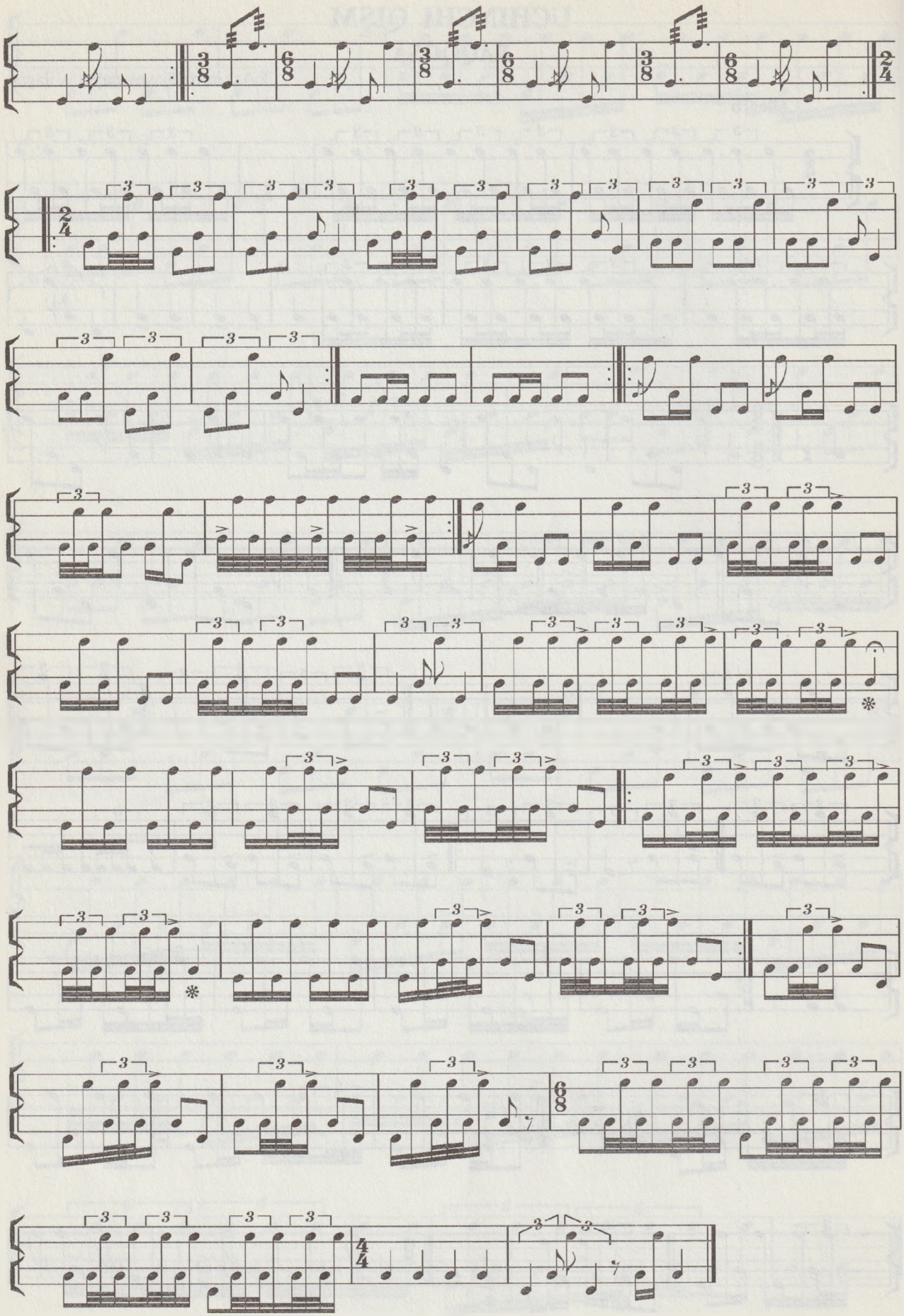
RAQQOSA

T.Ashrabxodjayev qayta ishlagan

Allegro





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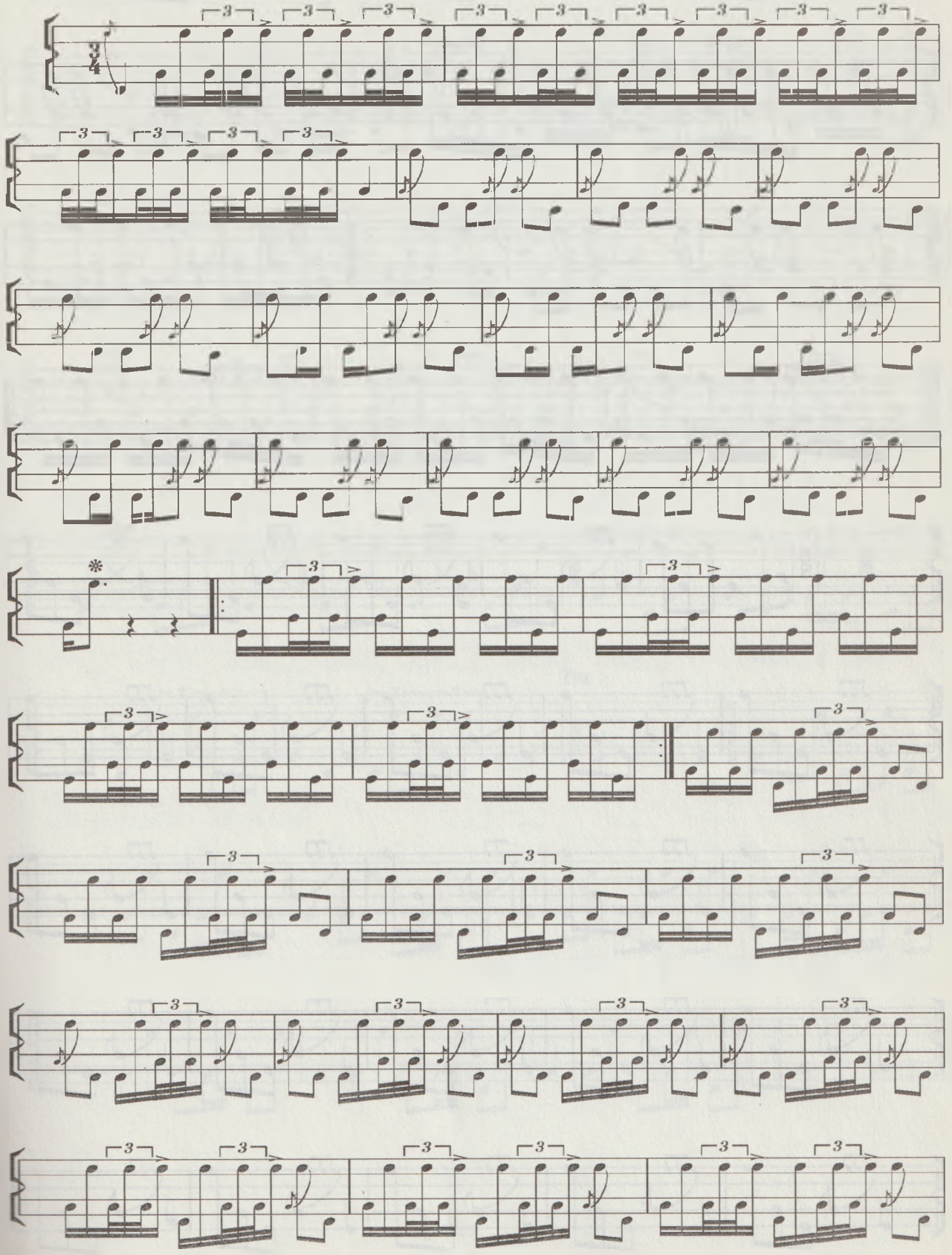
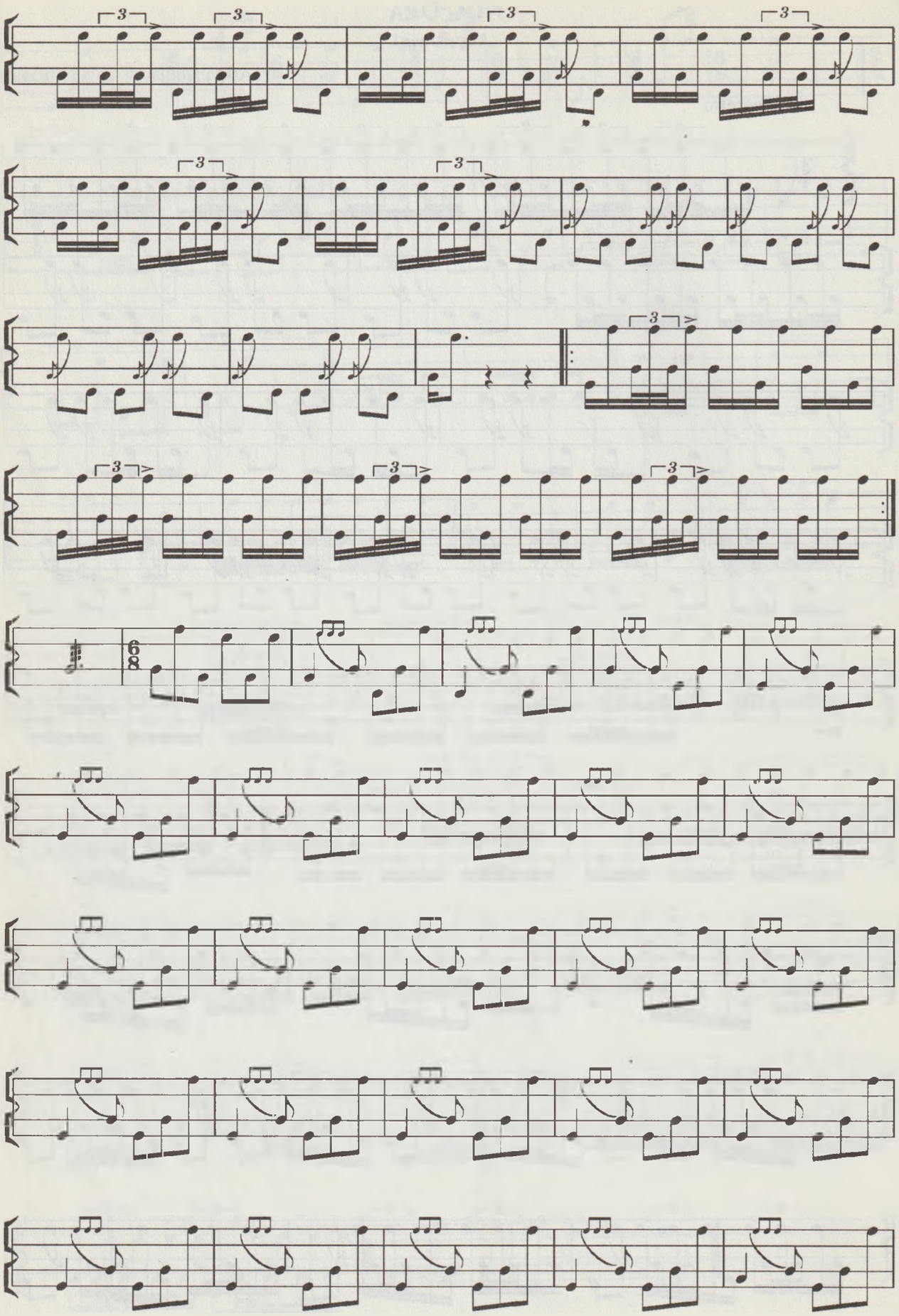
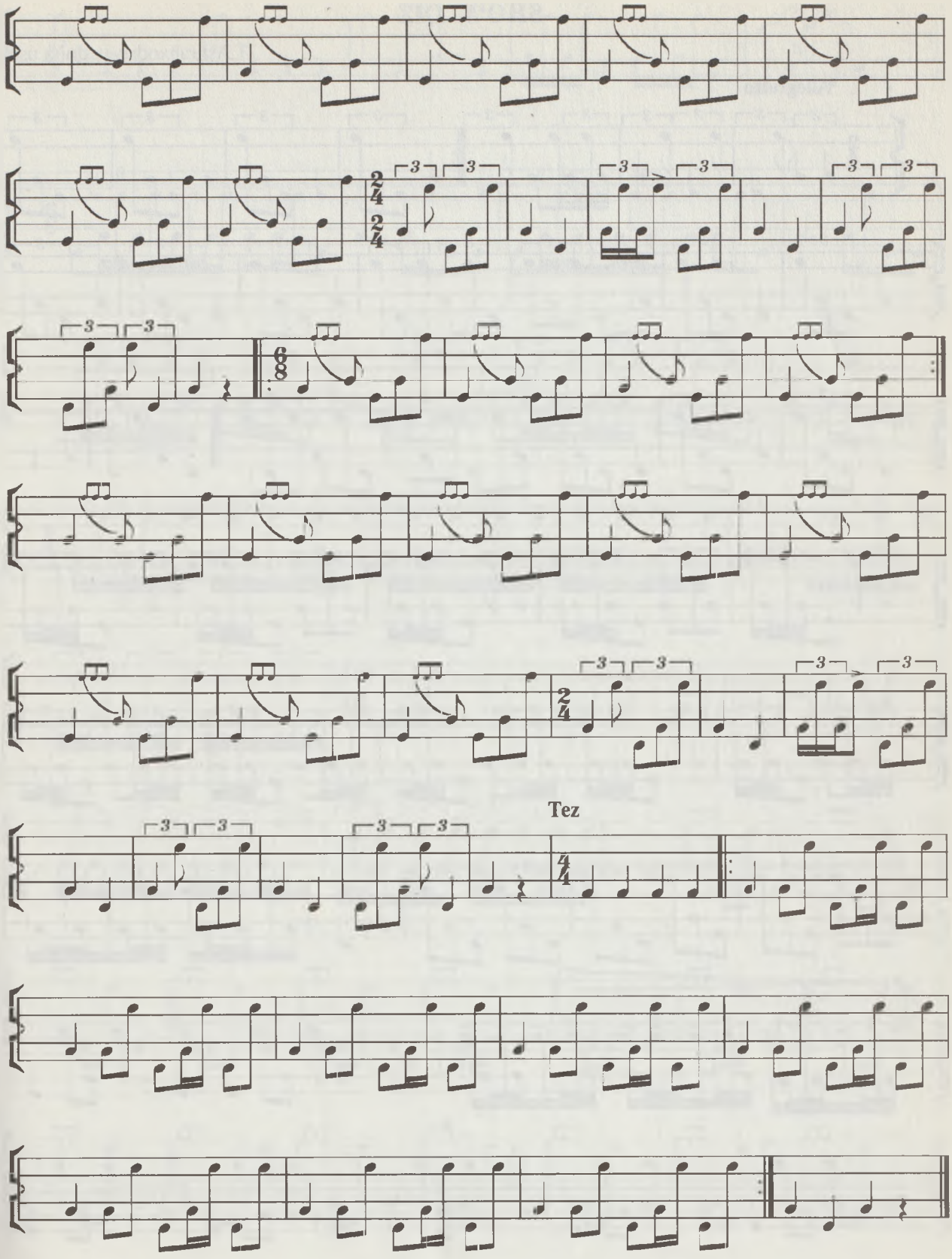
(Katta o'yin)

T. Ashrabxodjayev qayta ishlagan

Allegretto



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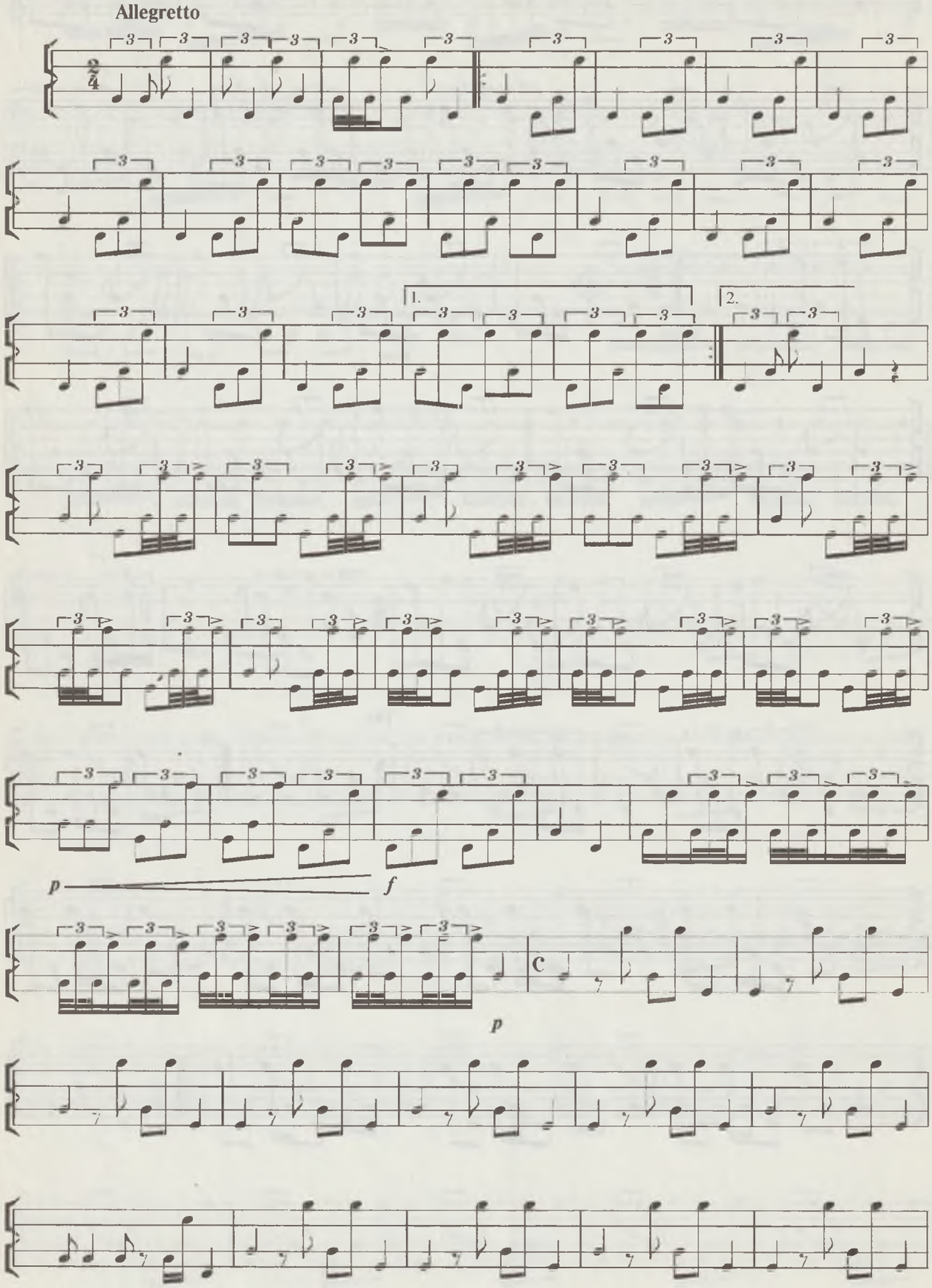
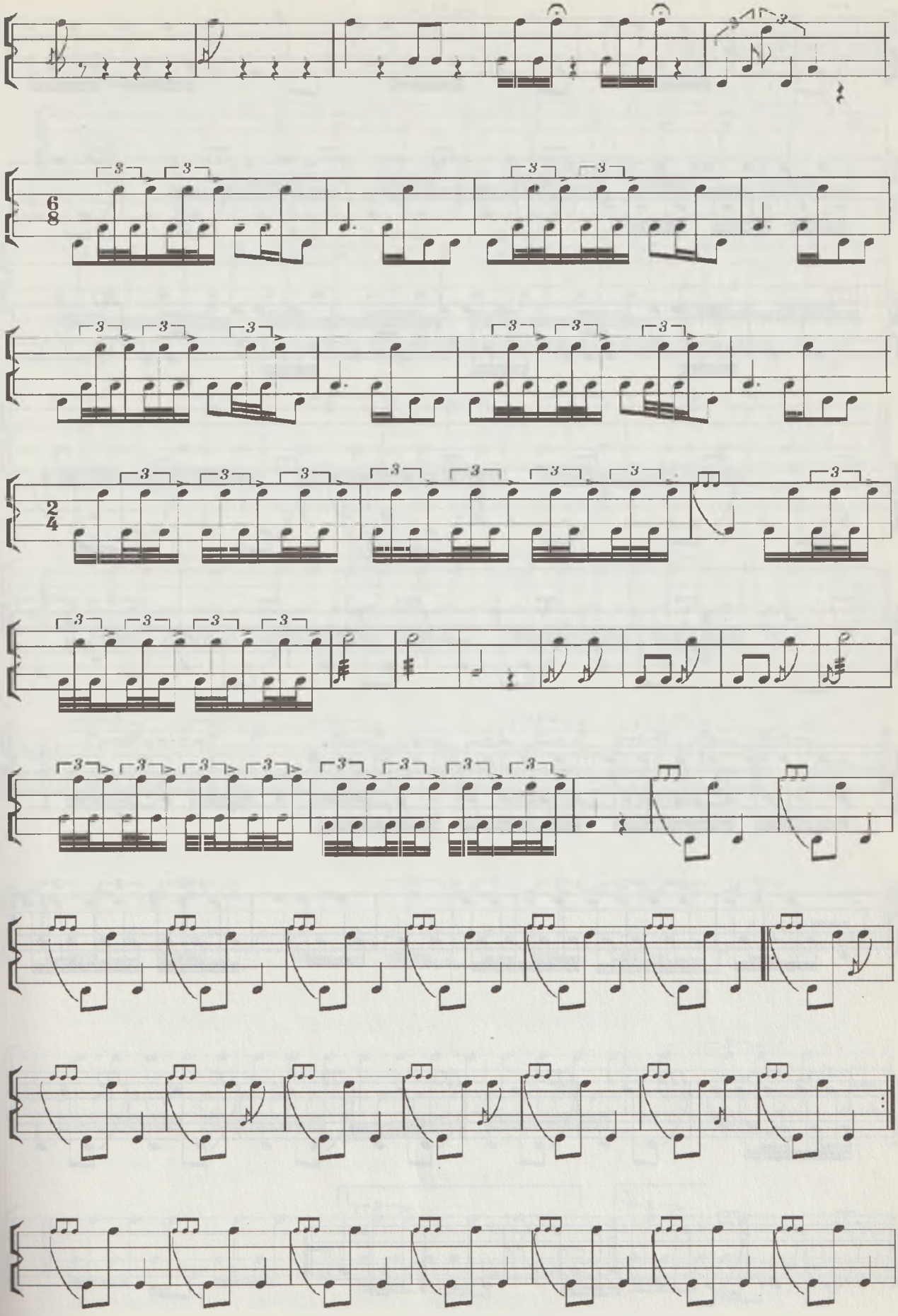
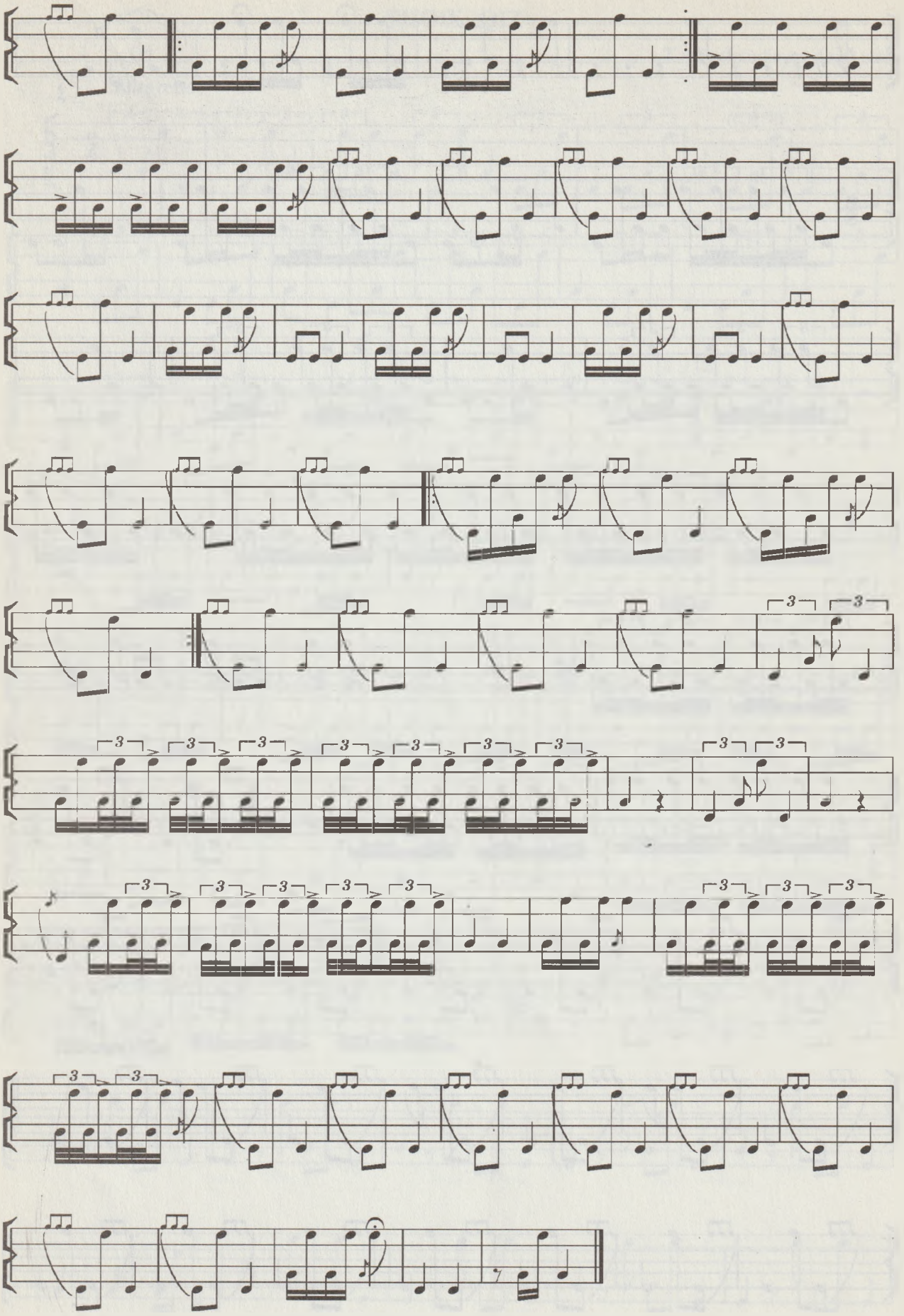
SHO‘X QIZ

T.Ashrabxodjayev doira usuli



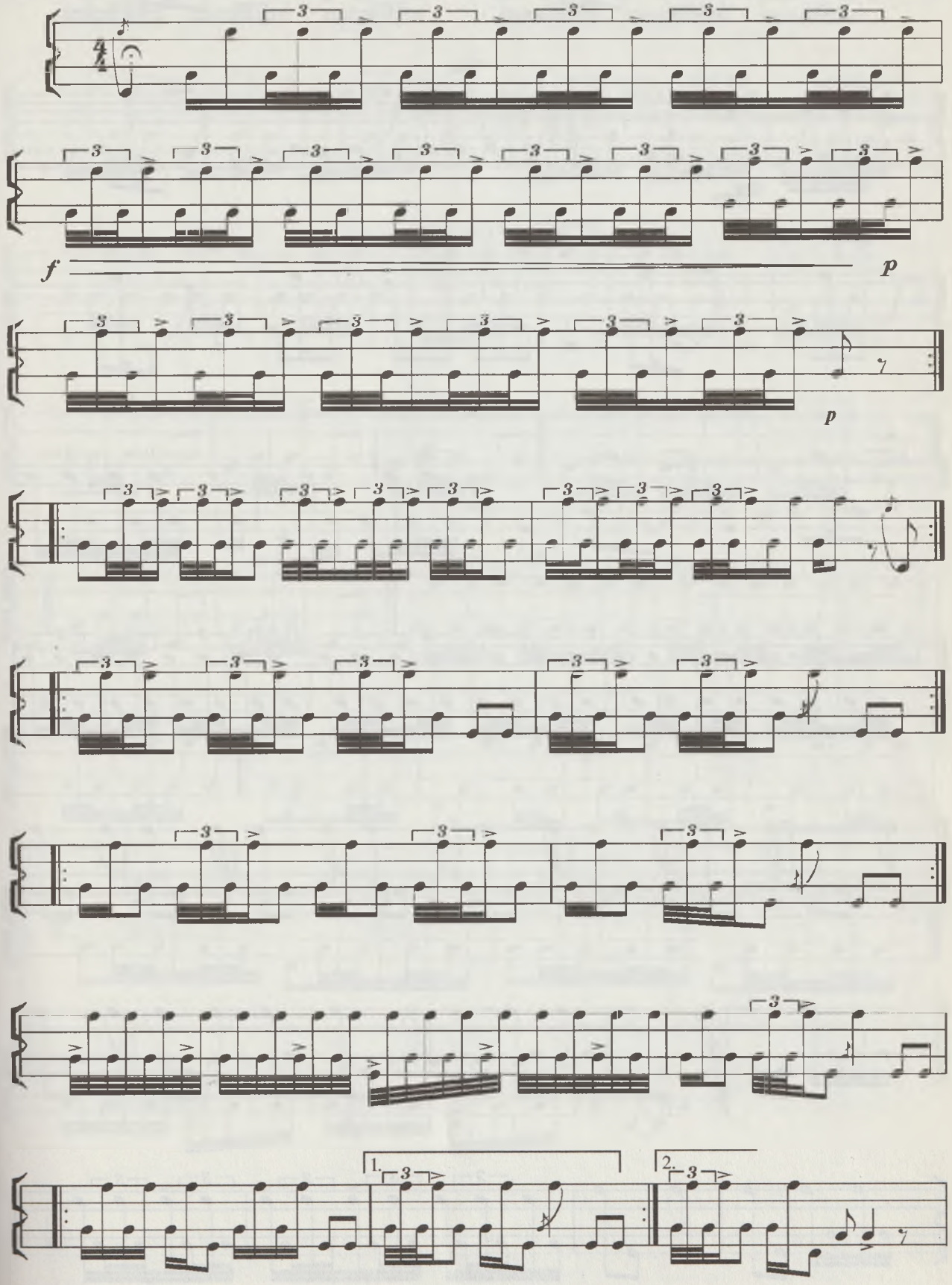


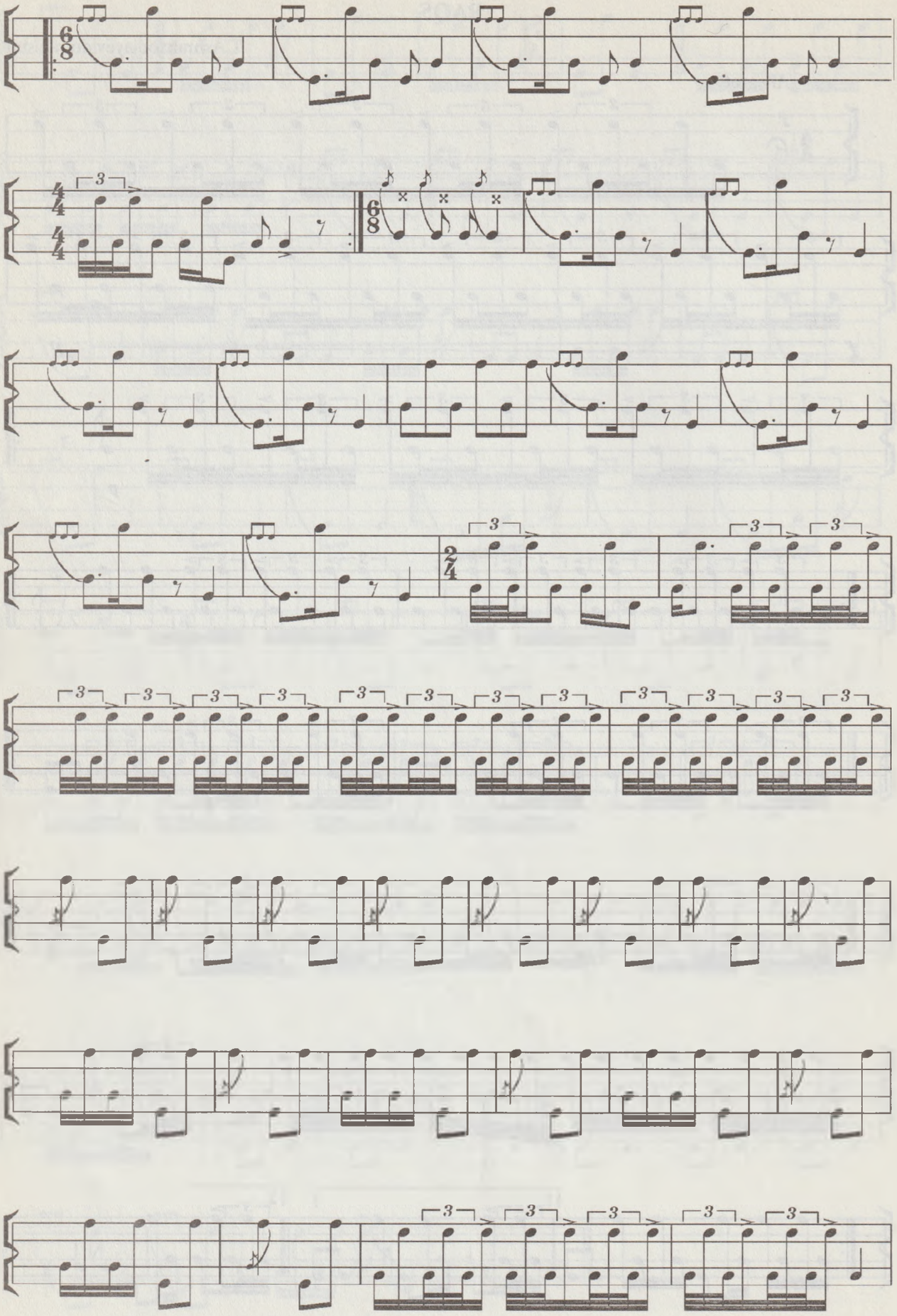


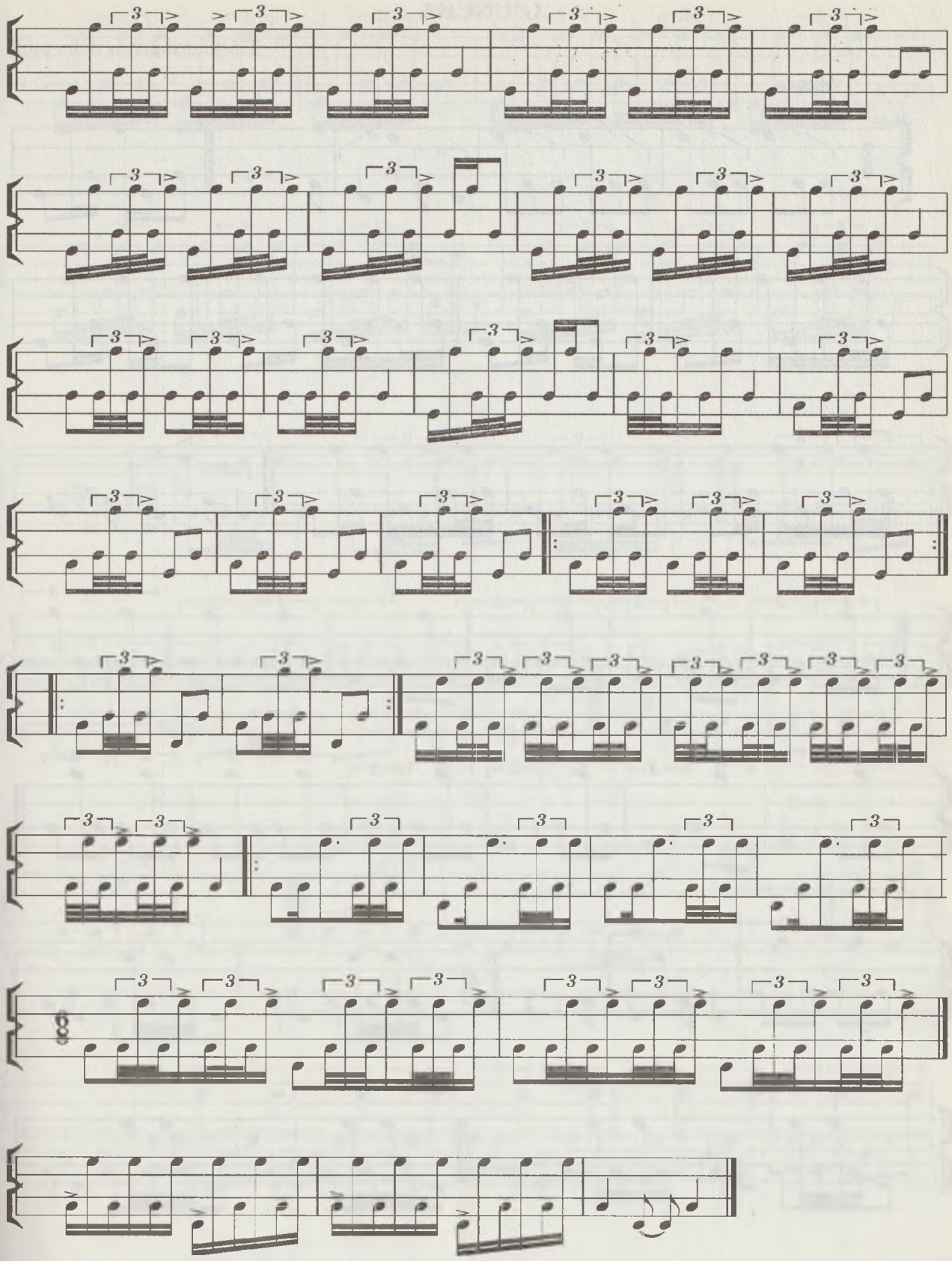
RAQS

T.Ashrabxodjayev doira usuli

Allegretto







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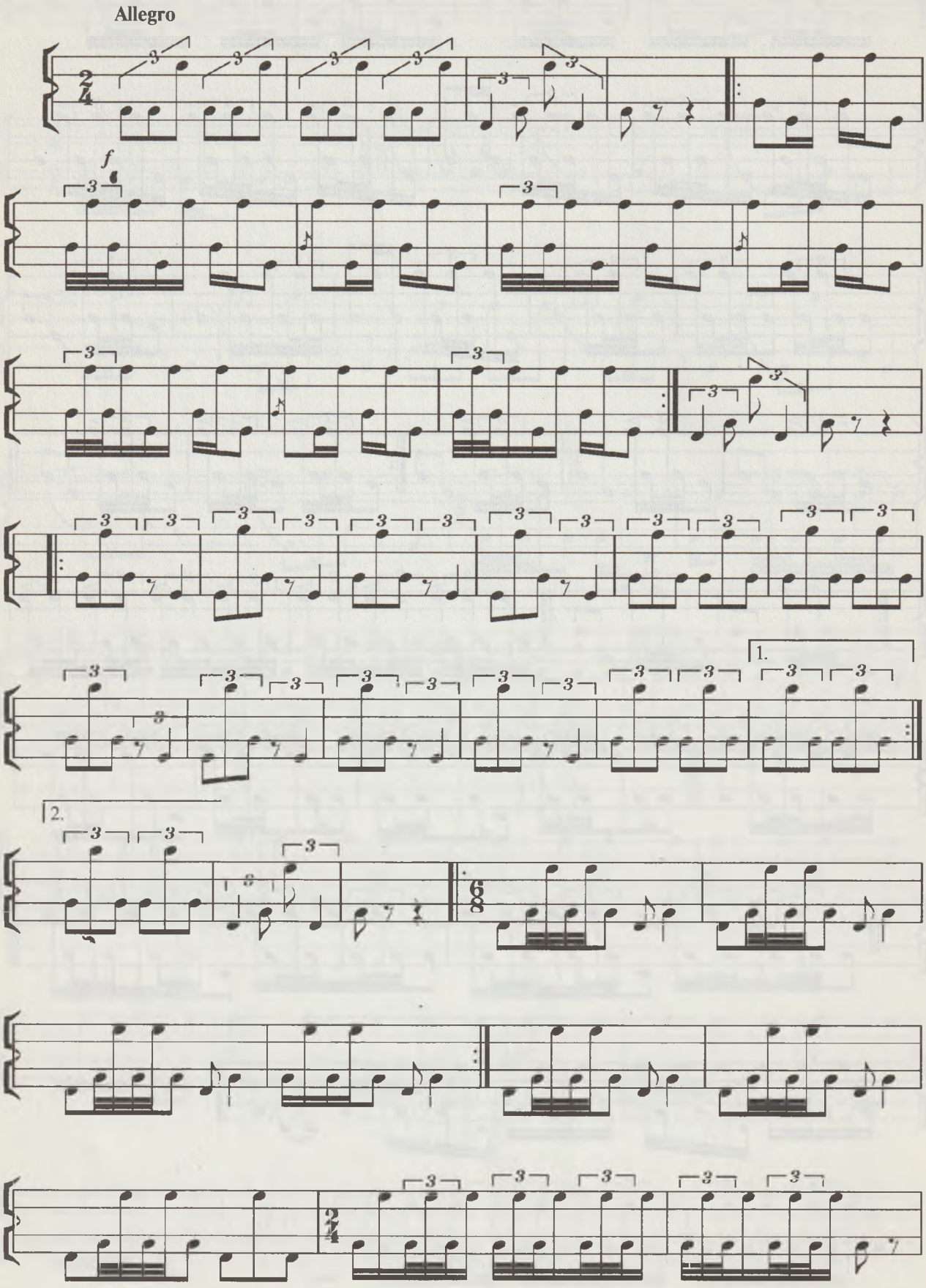
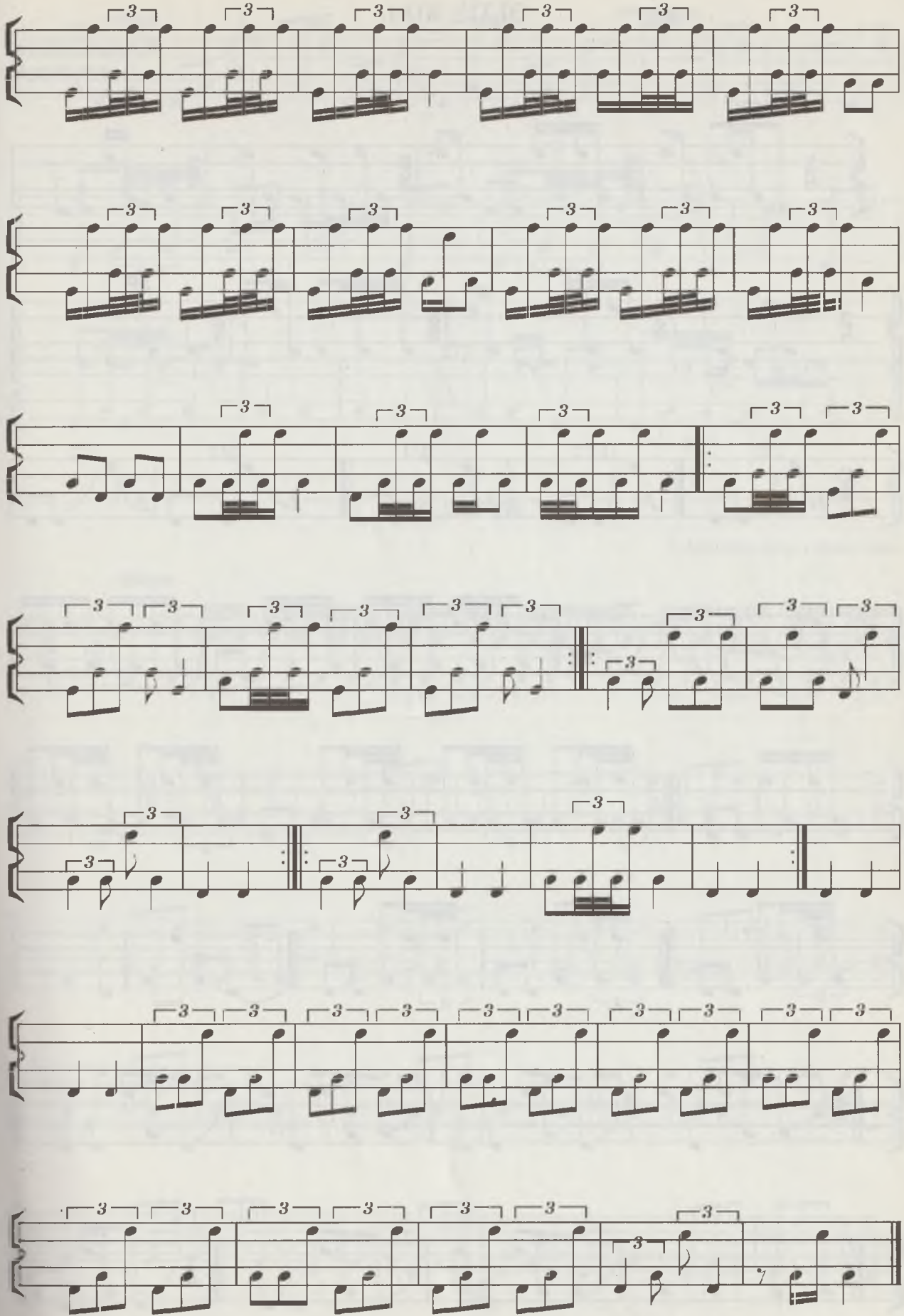
T.Ashrabxodjayev doira usuli





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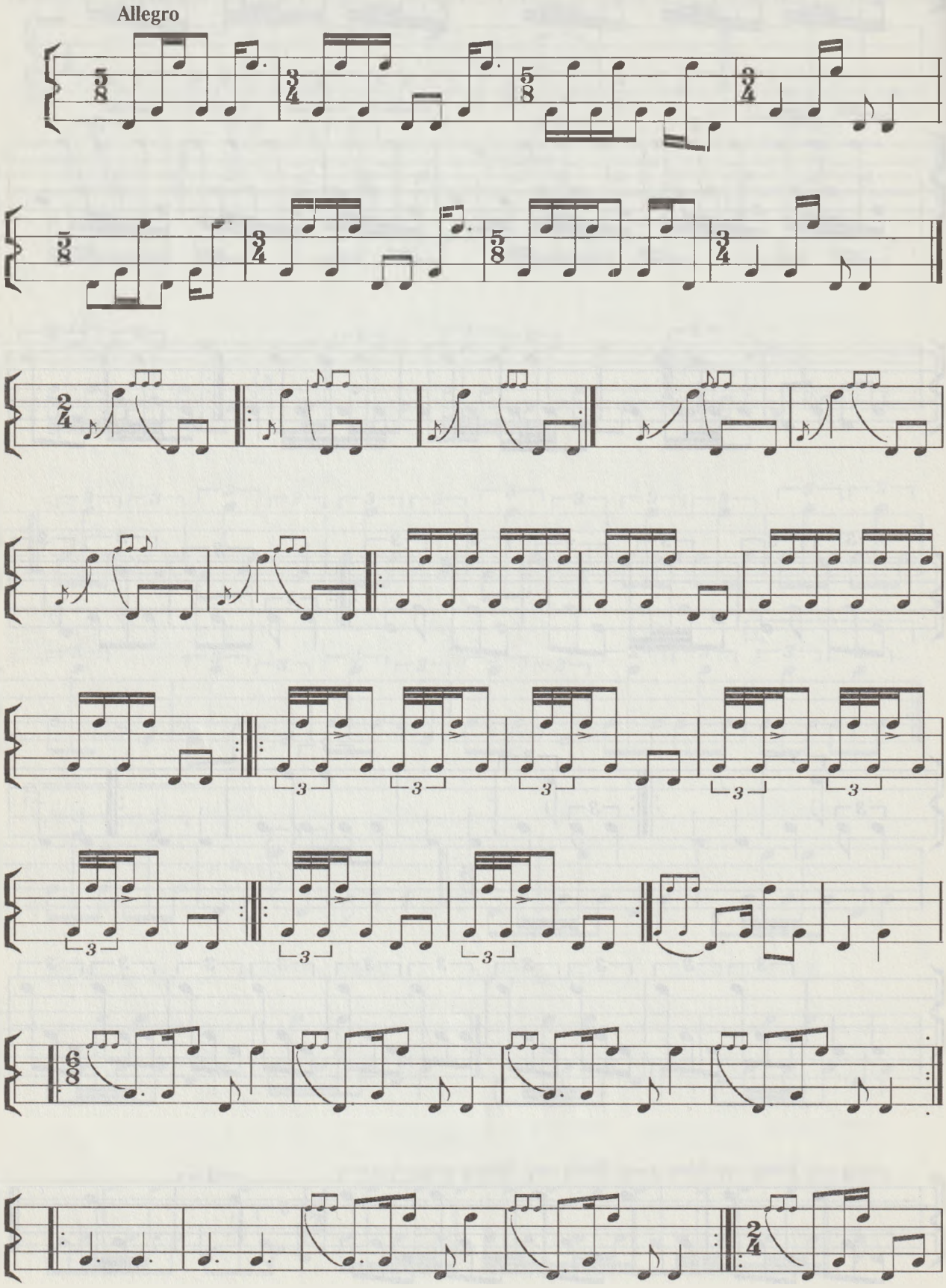
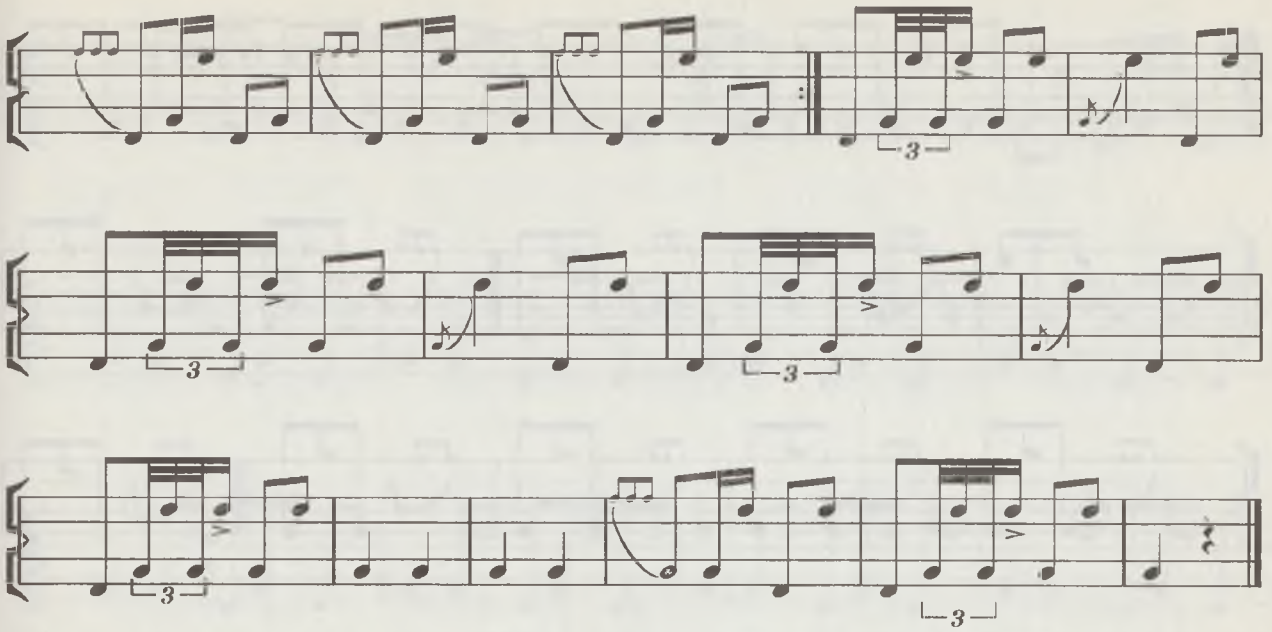
T.Ashrabxodjayev
qayta ishlagan

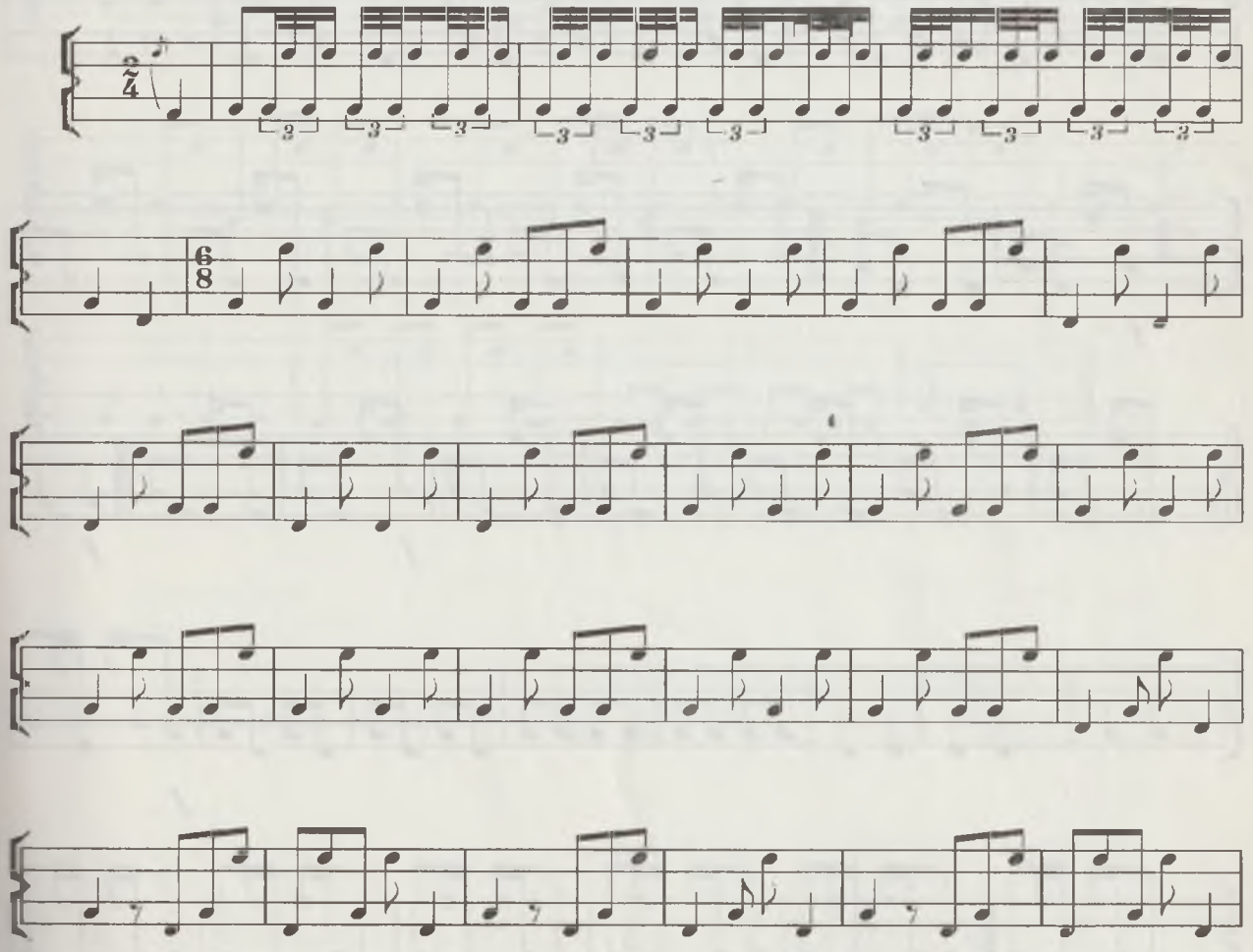


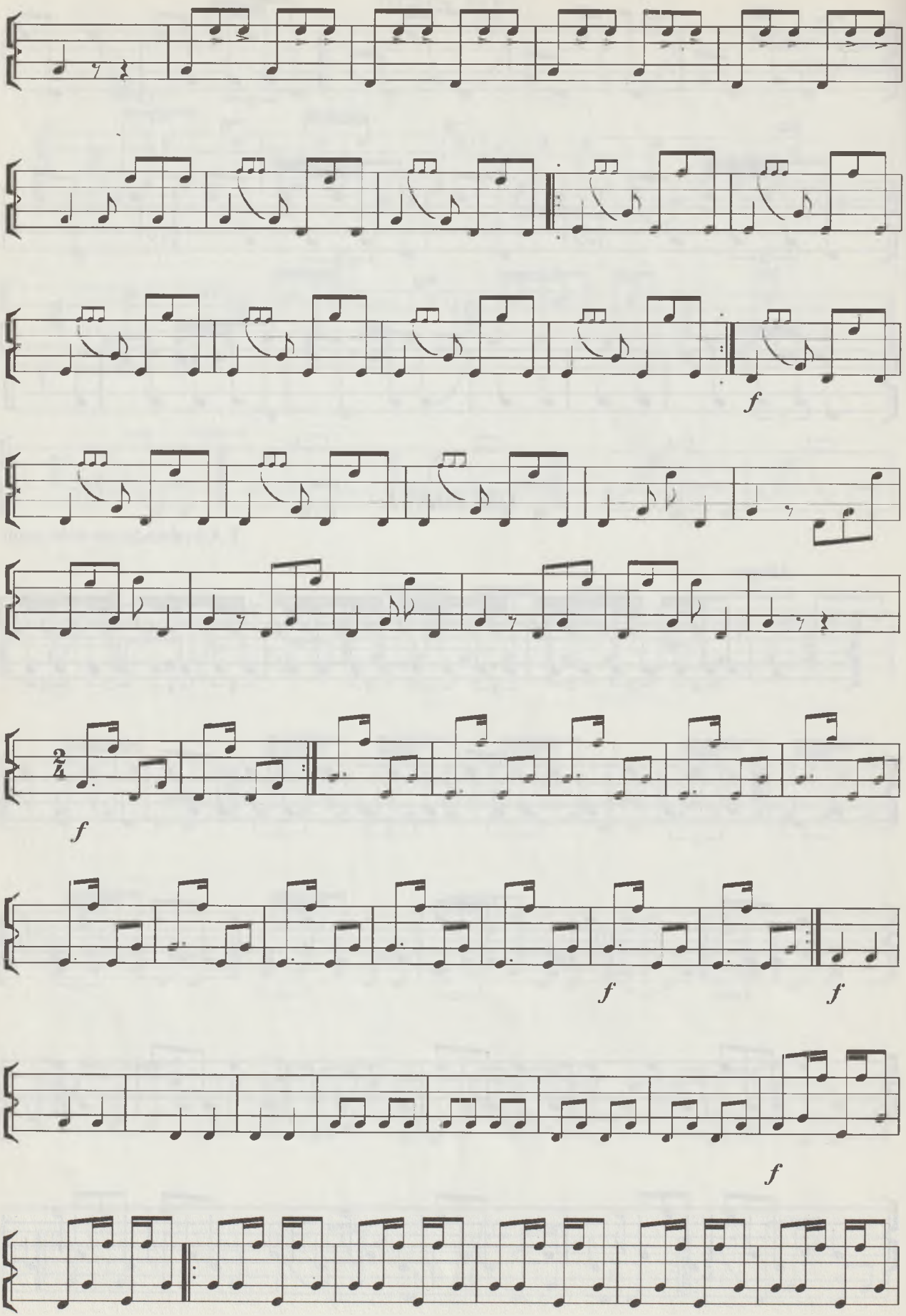


GULDASTA

T.Ashrabxodjayev doira usuli

Allegro

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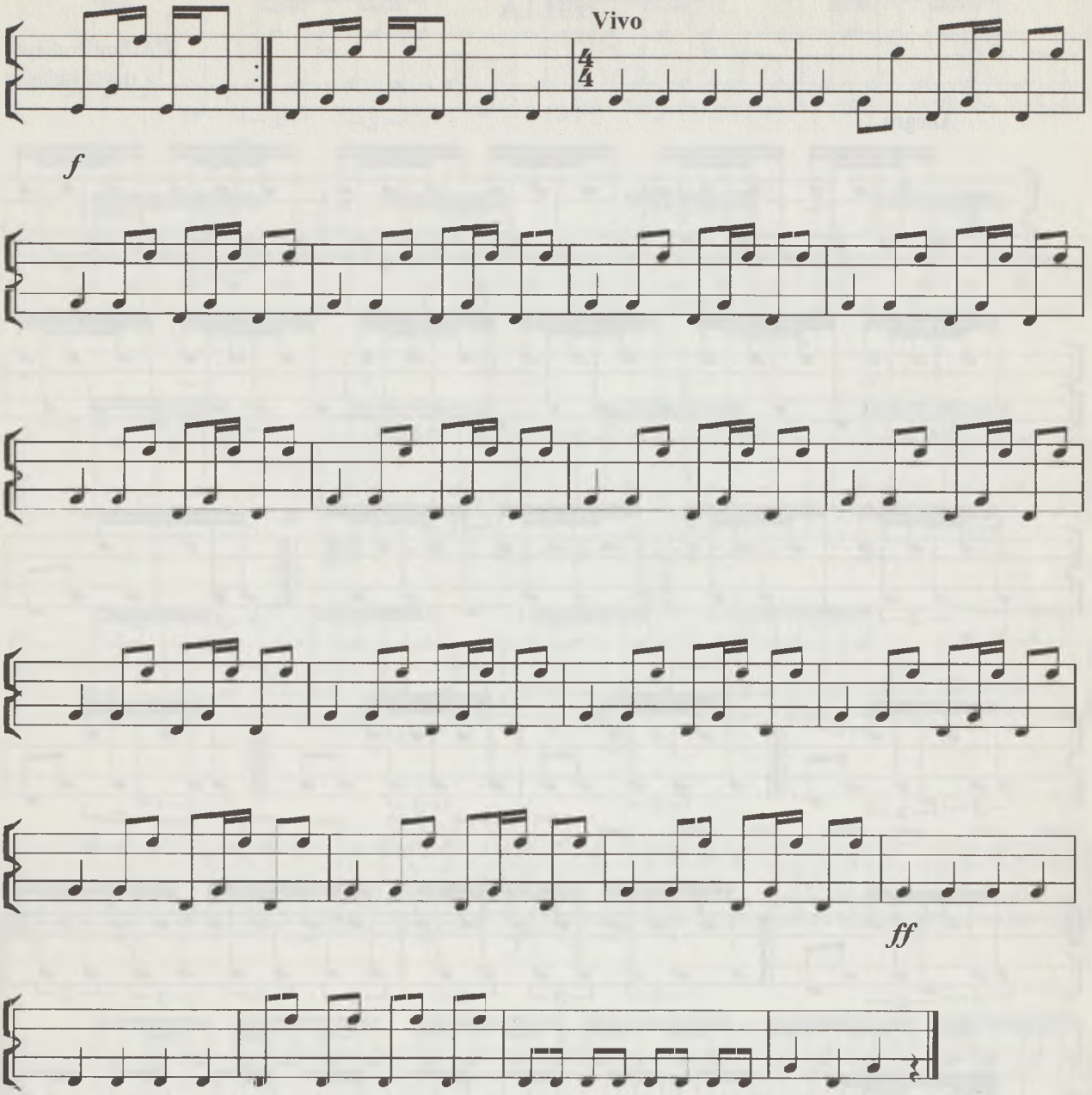
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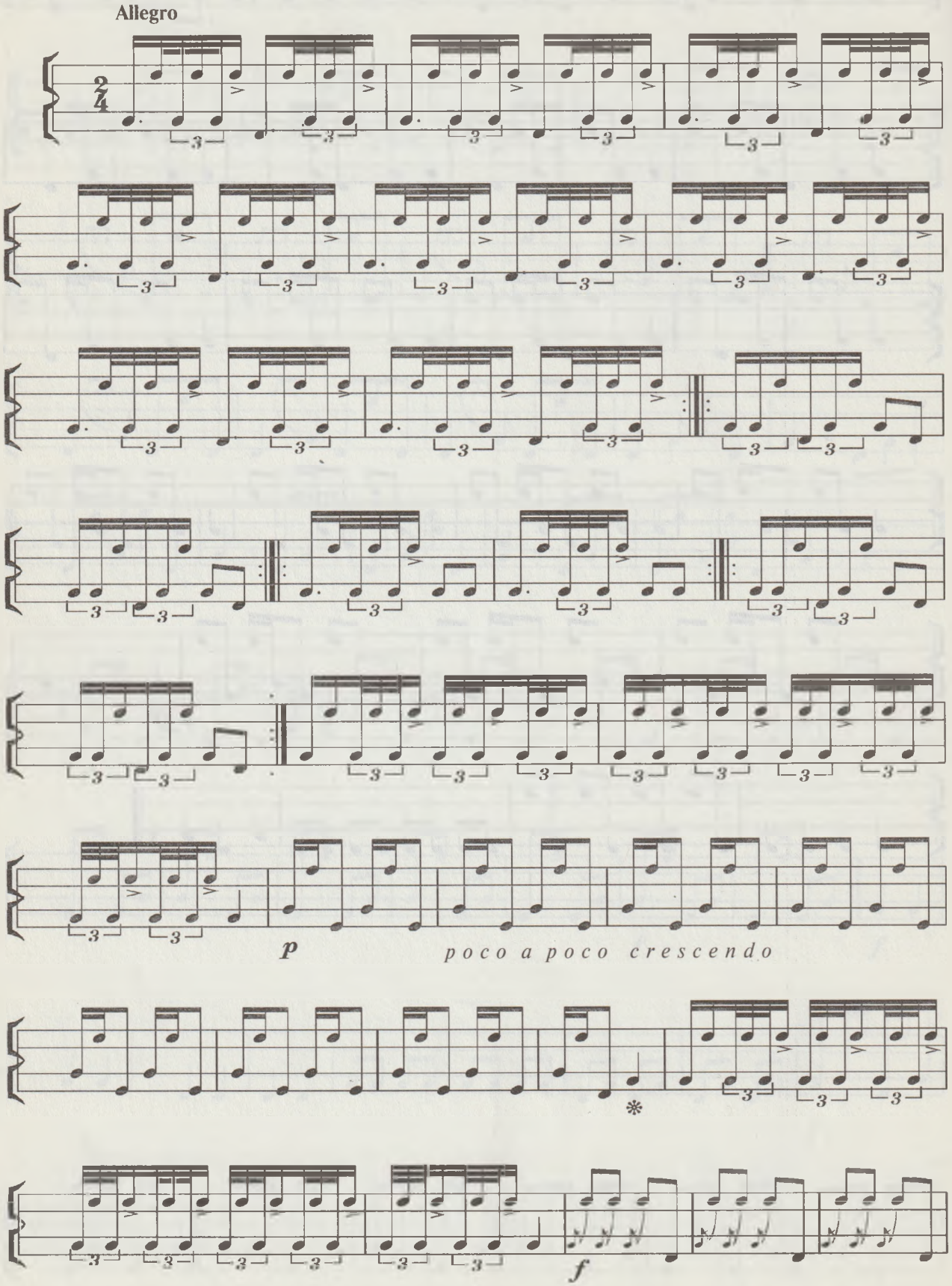
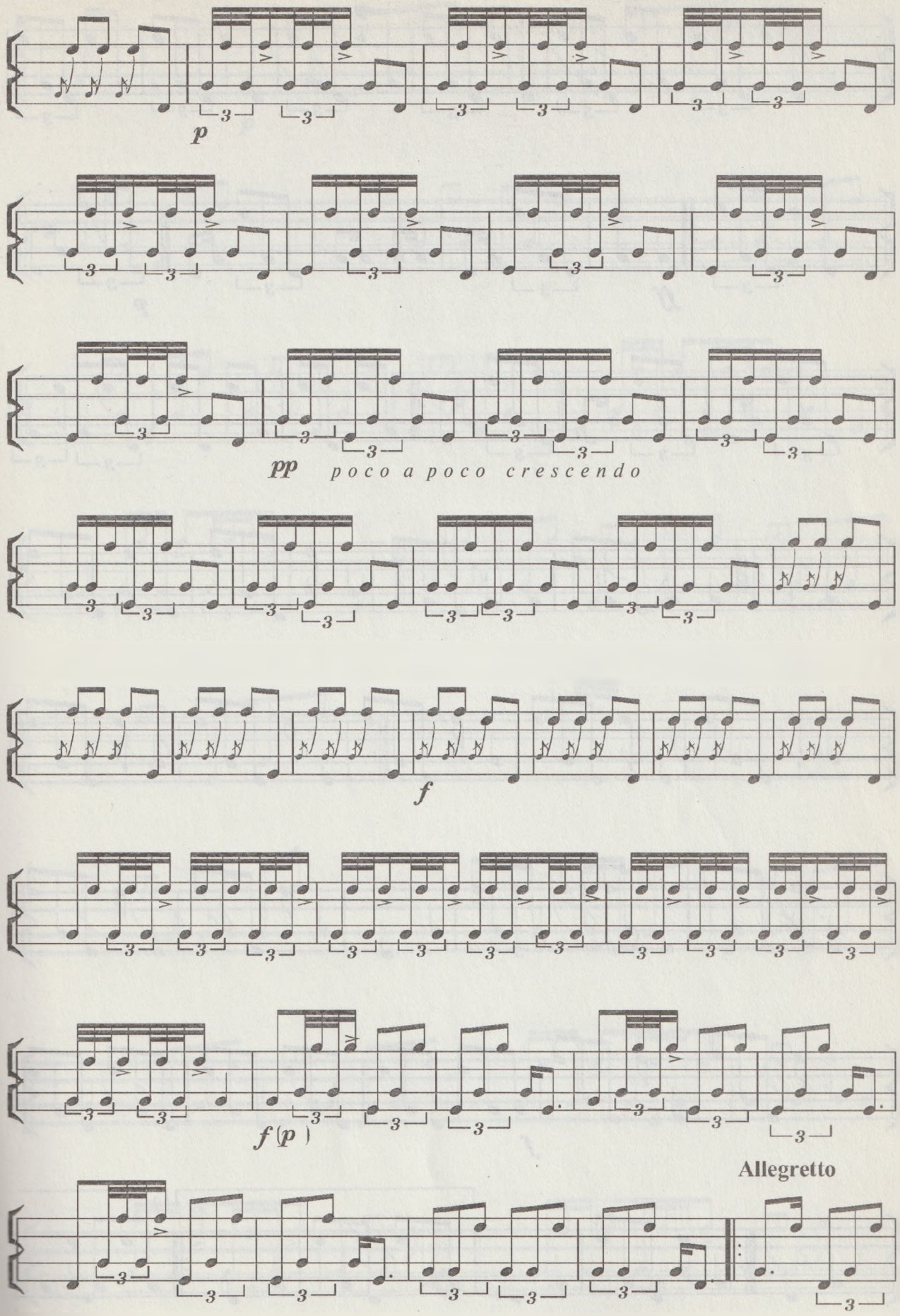
PILLA

T.Ashrabxodjayev
qayta ishlagan

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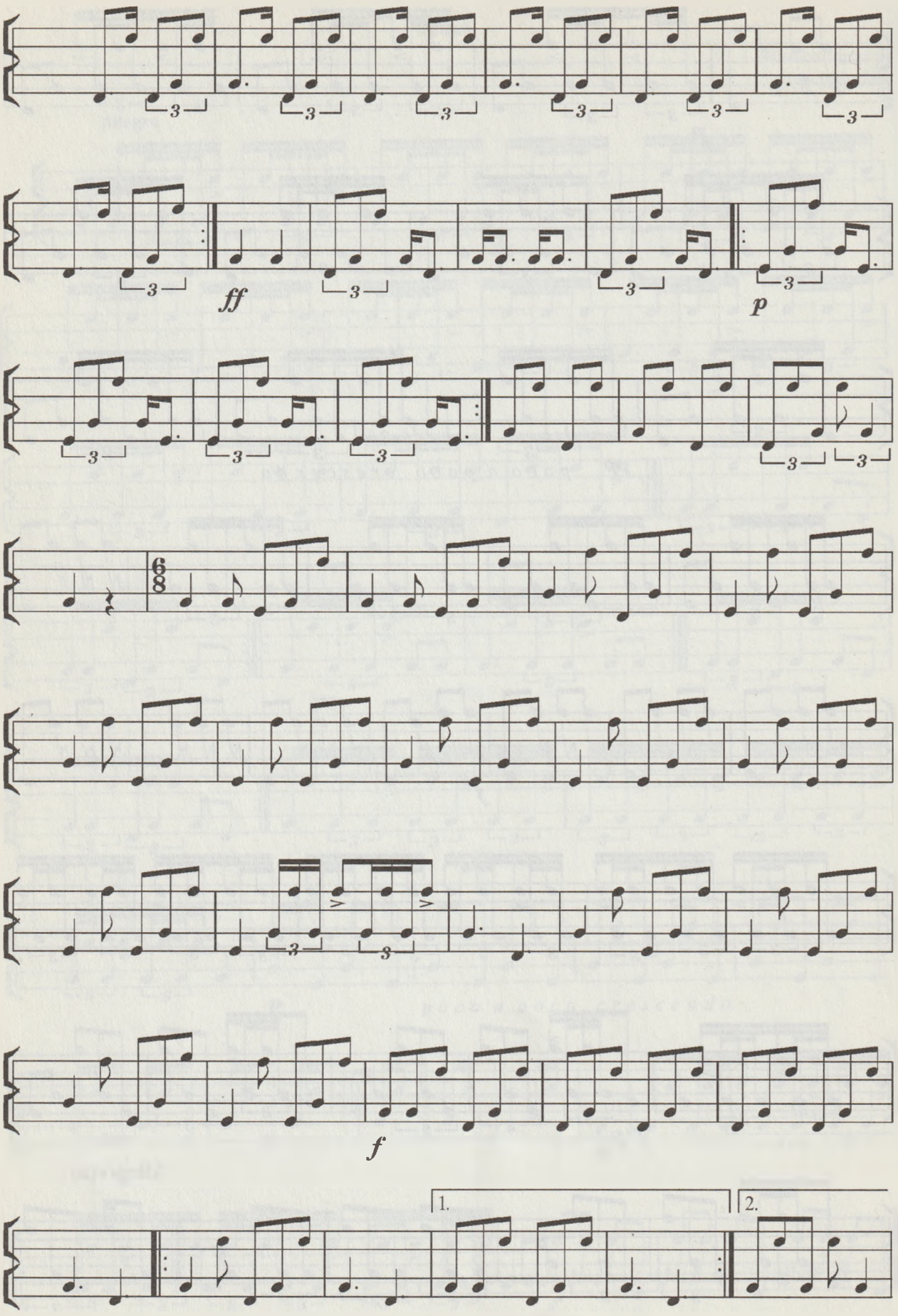
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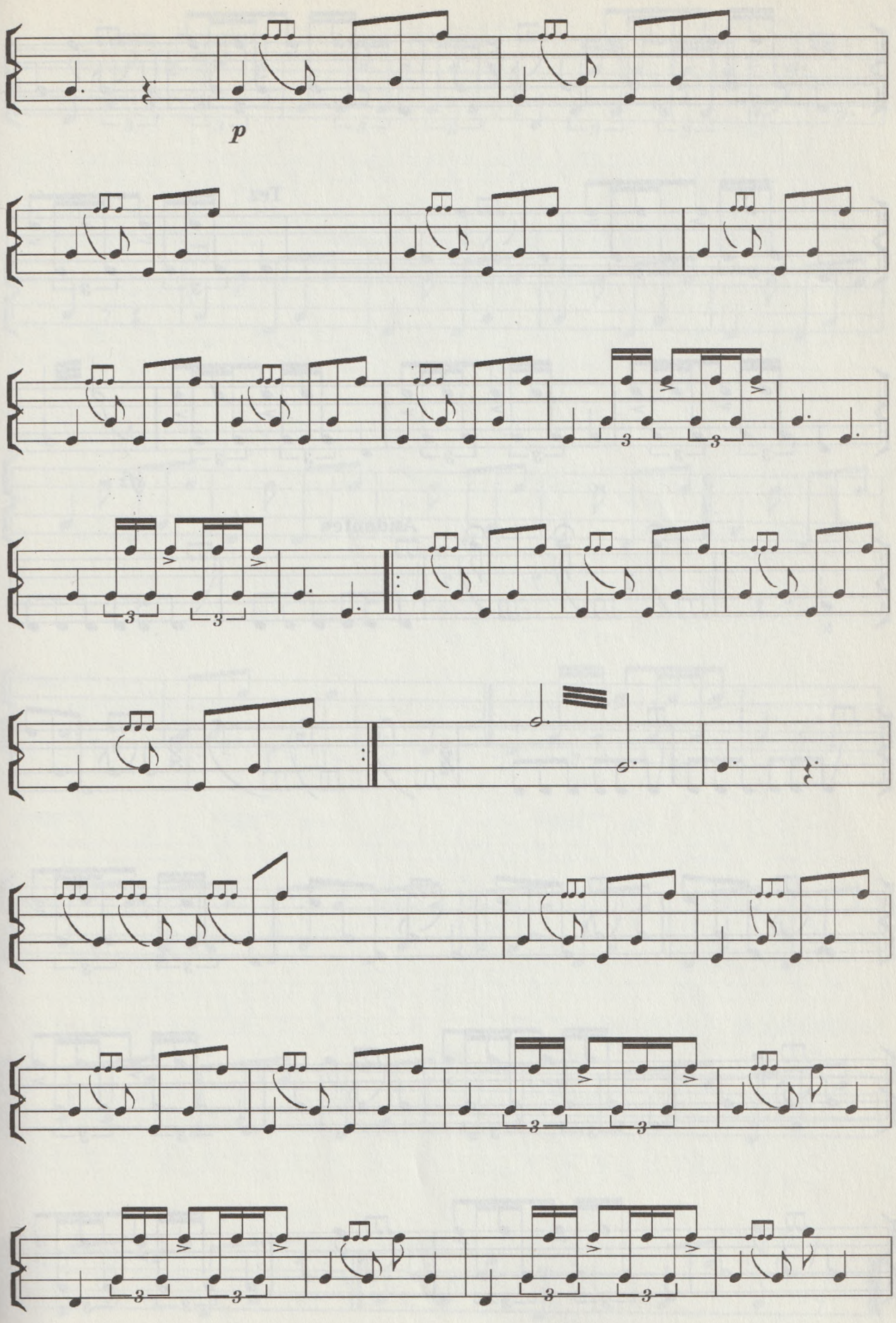
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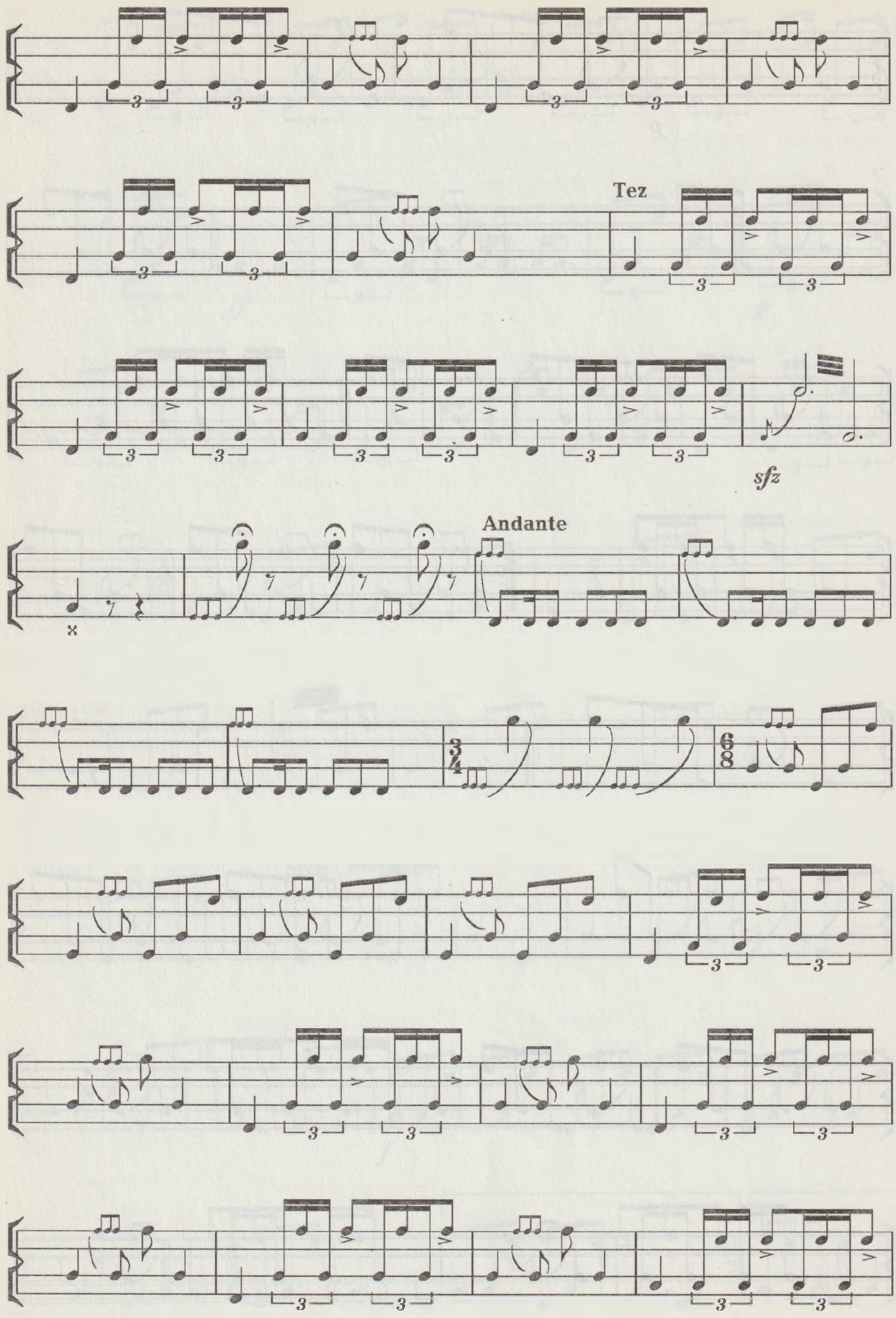
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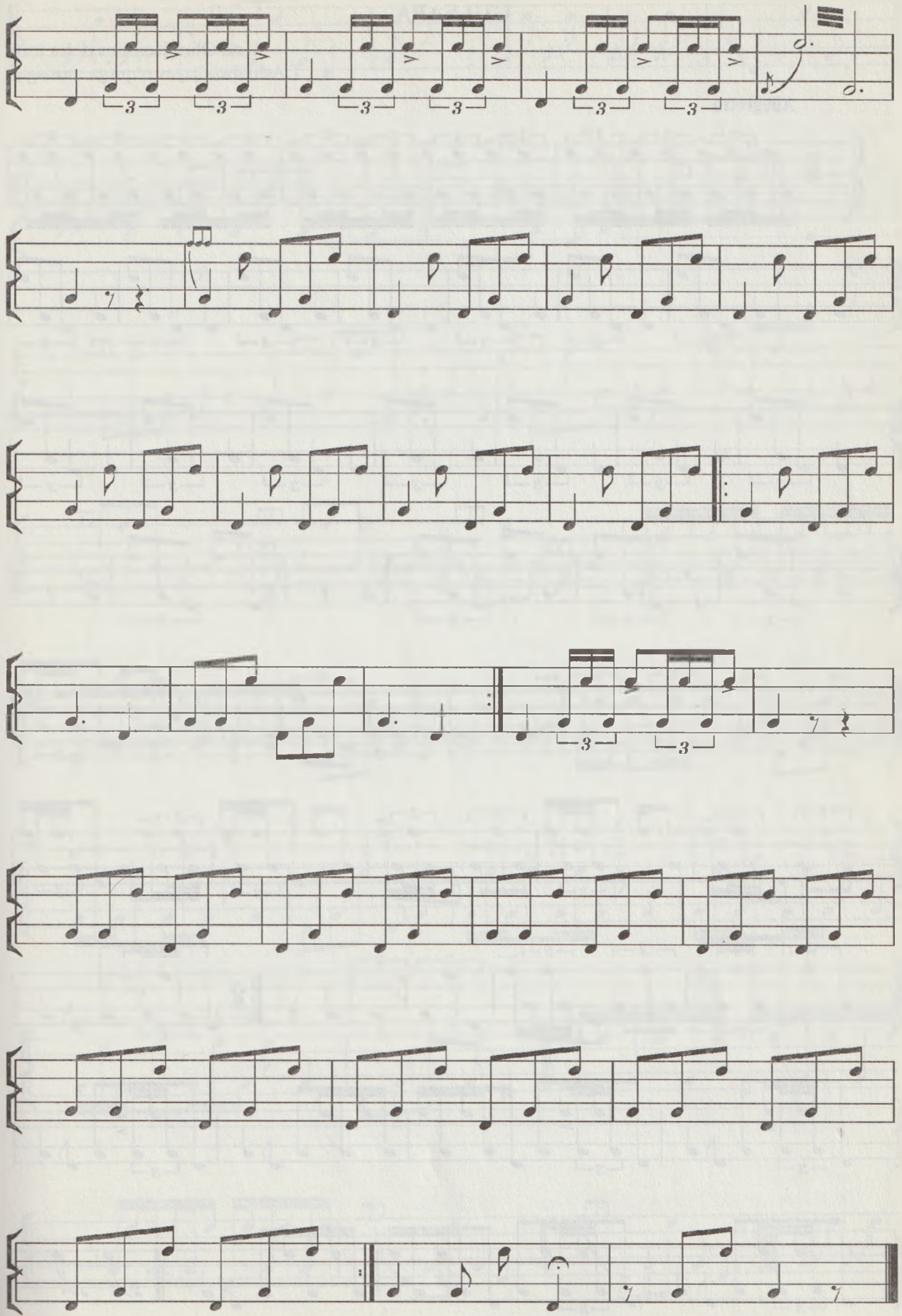
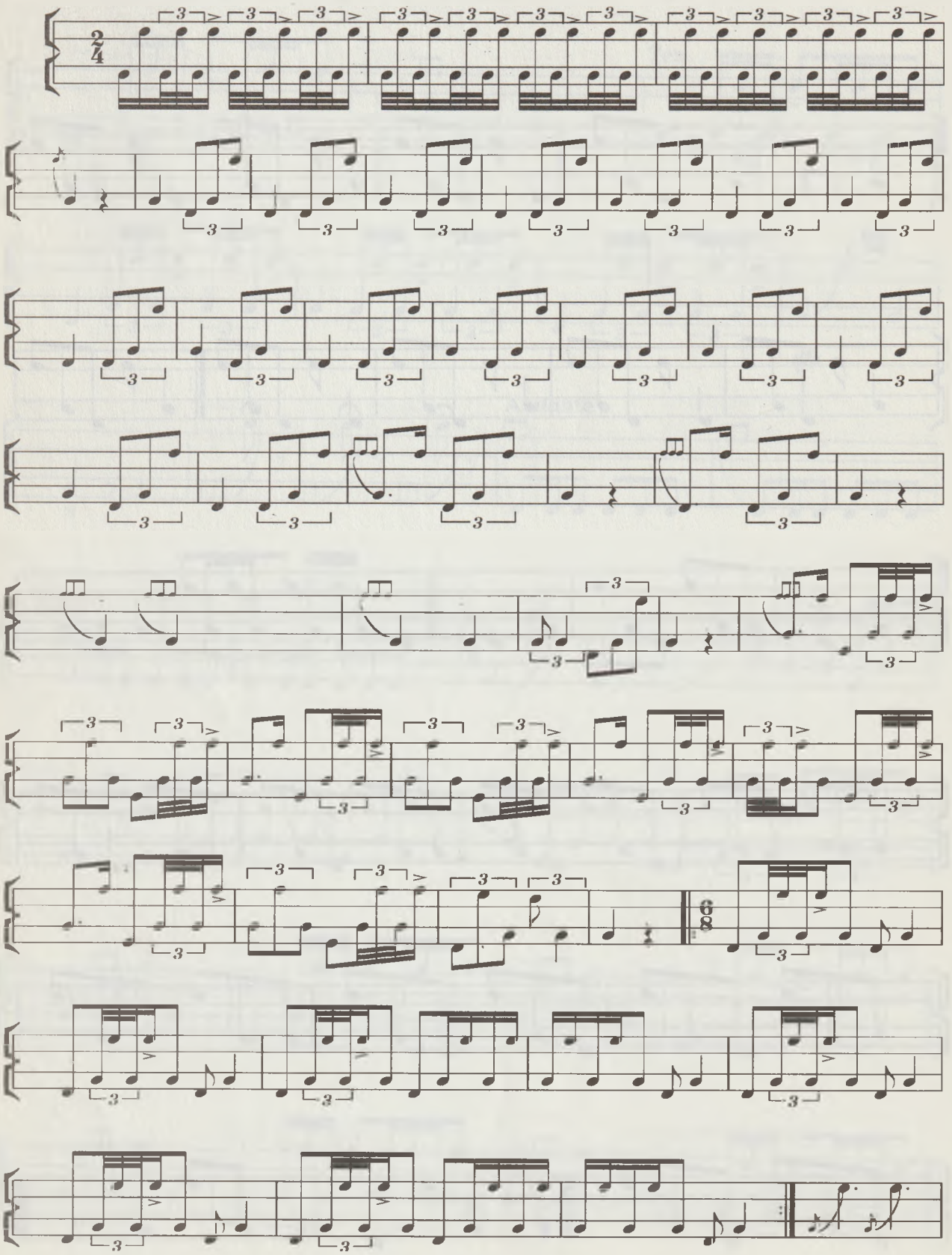
sfz
Andante

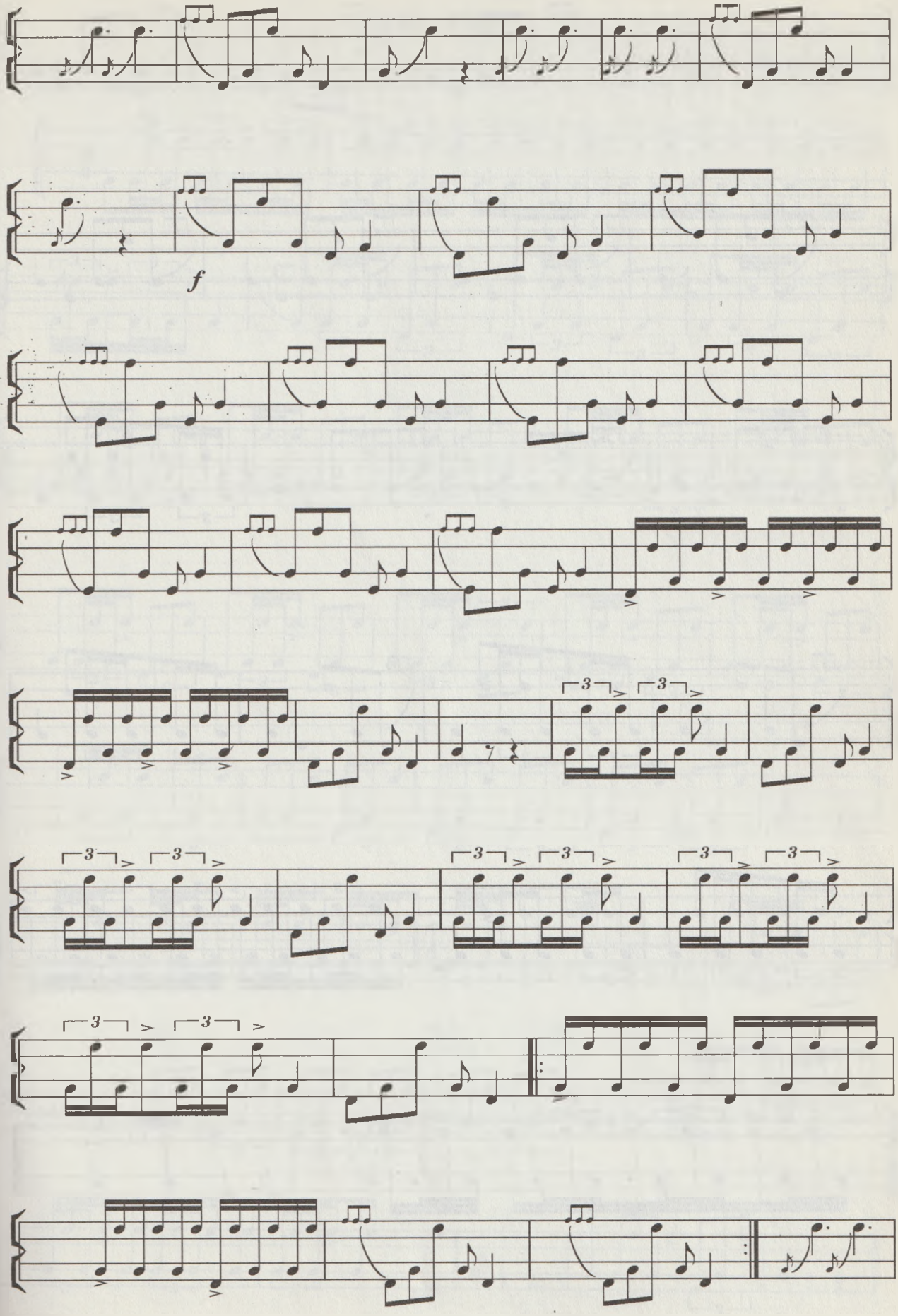


GULSARA

Usta Olim Komilov doira usuli
T.Ashrabxodjayev o'quvga moslagan

Allegretto

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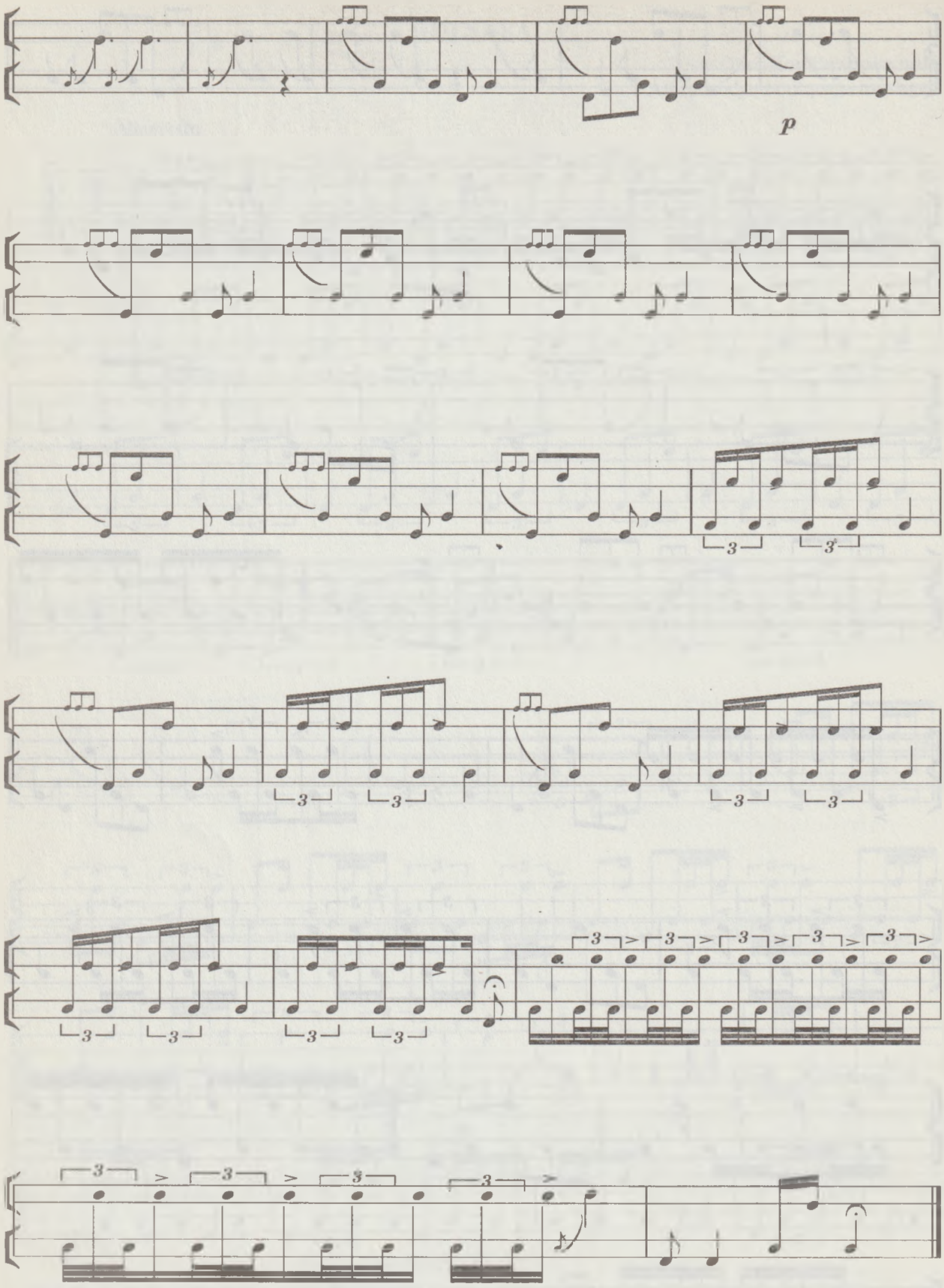
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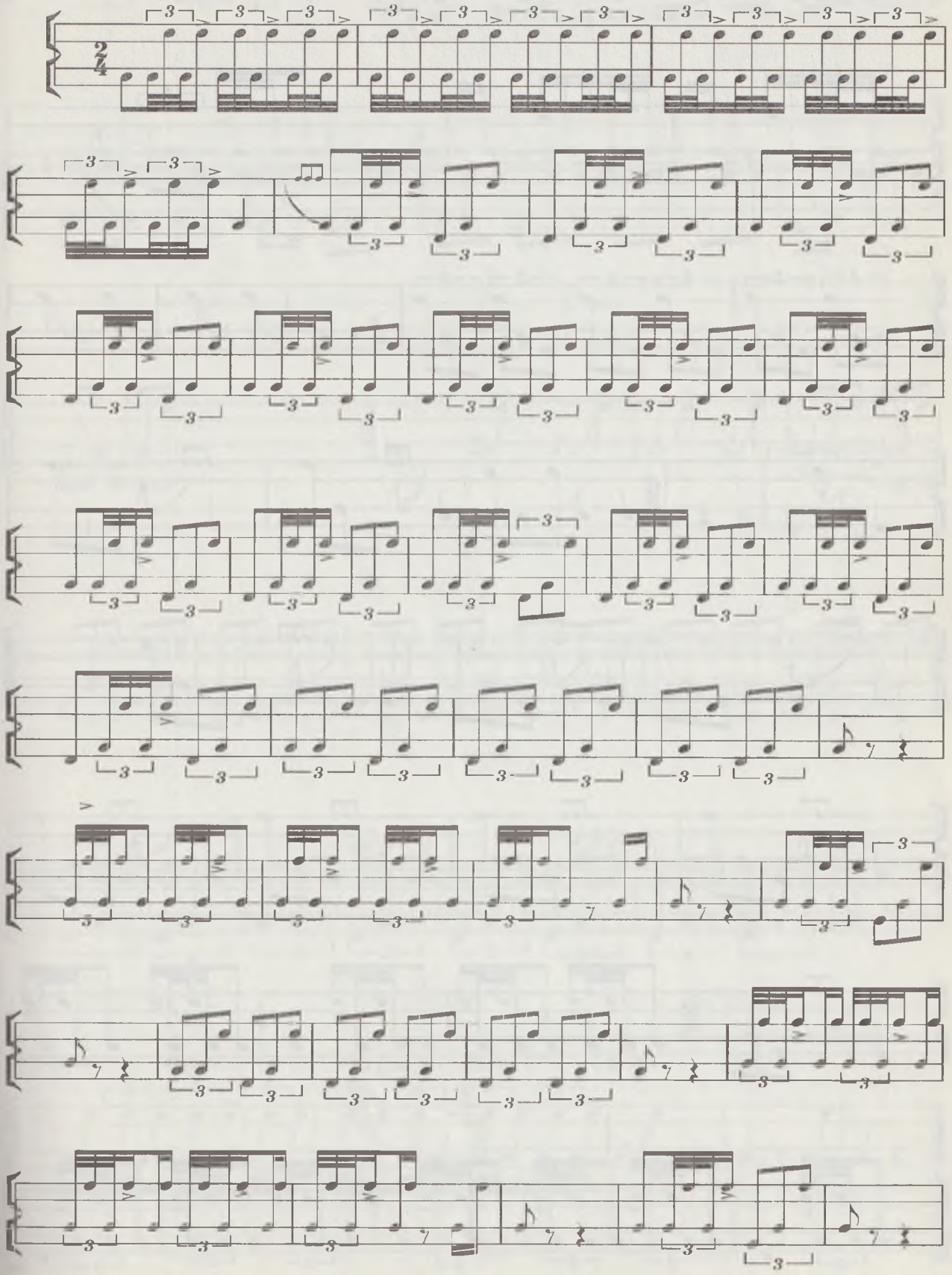
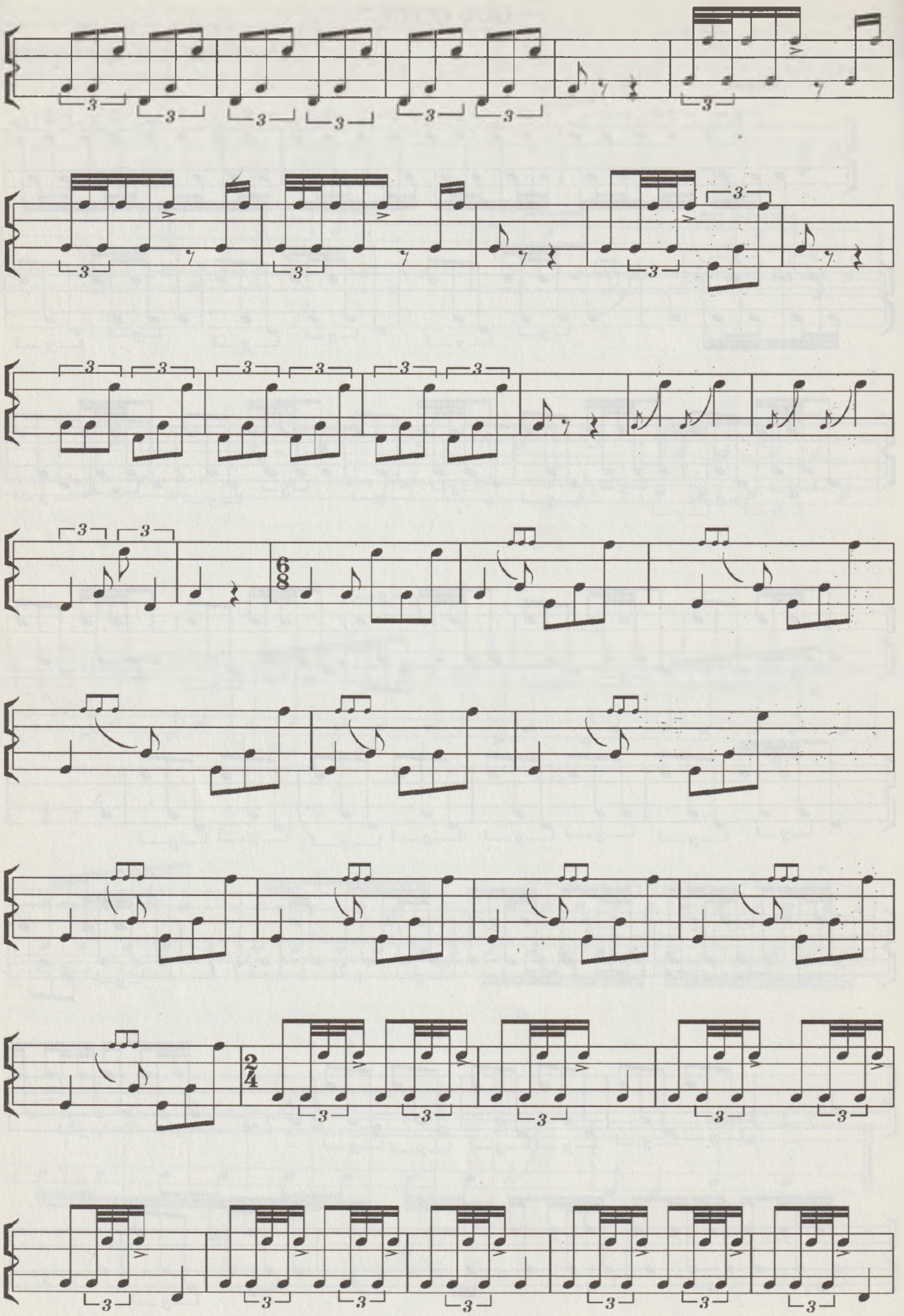
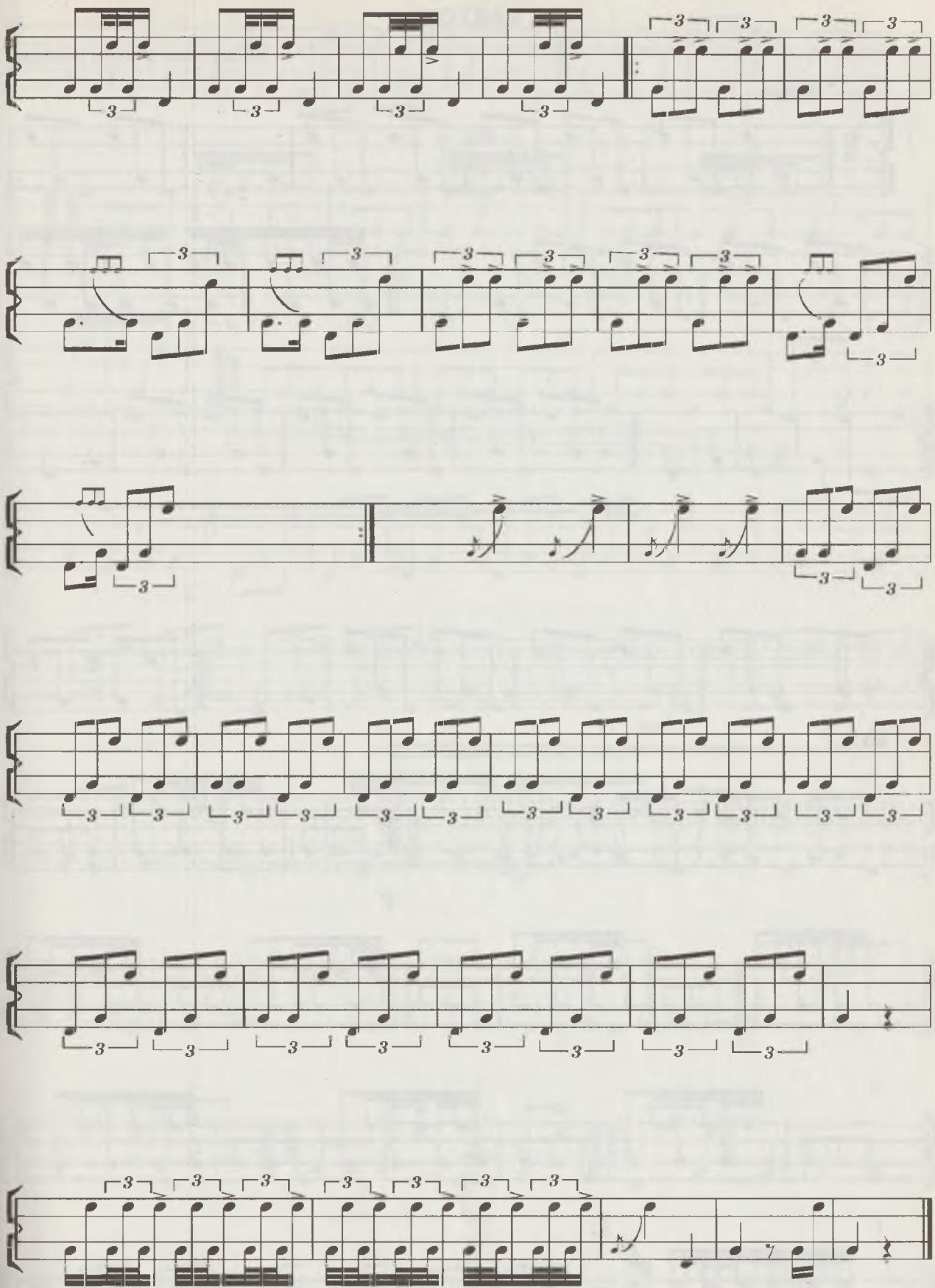
GUL O'YIN

T.Ashrabxodjayev o'quvga moslagan

Allegro

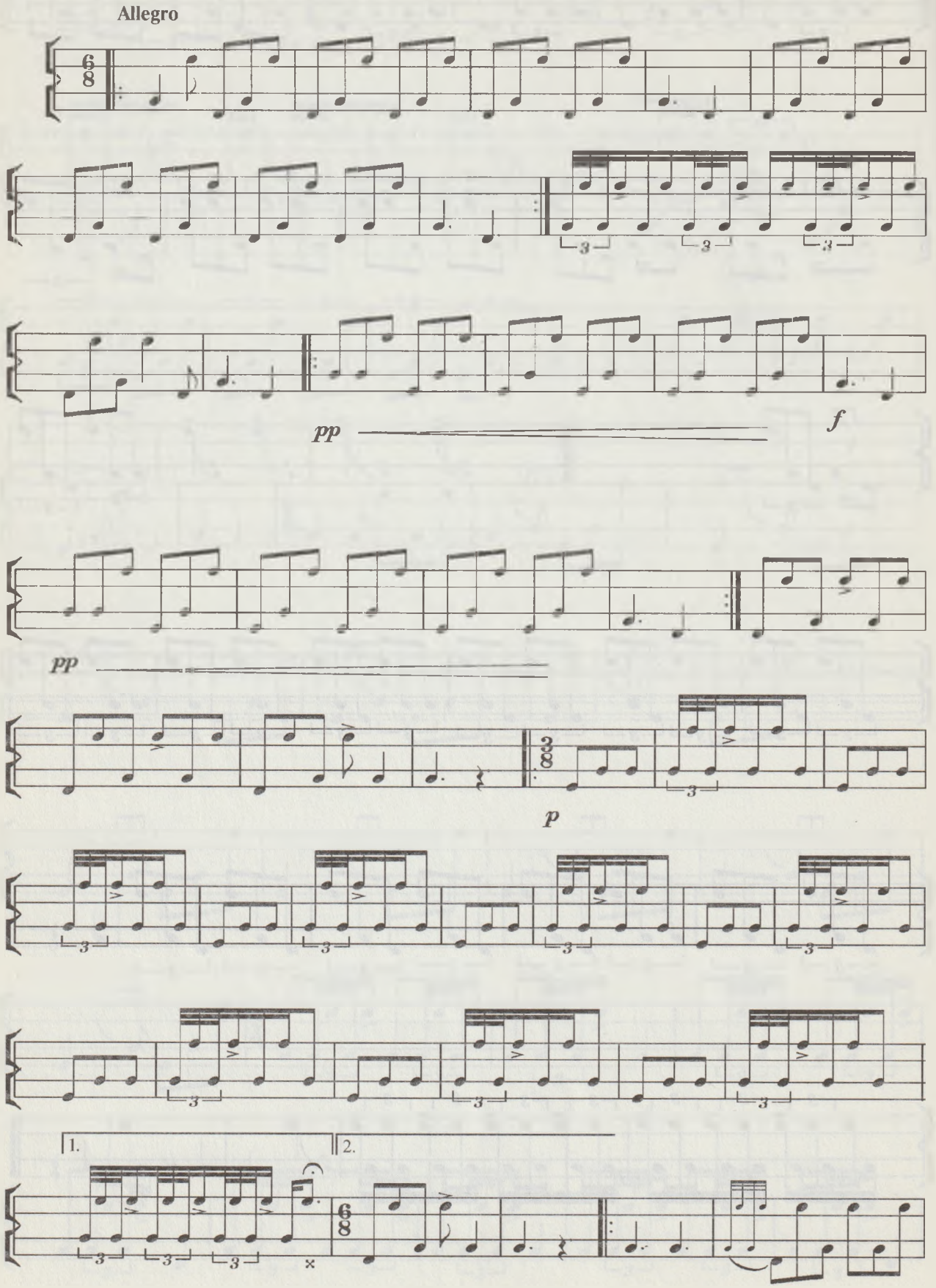


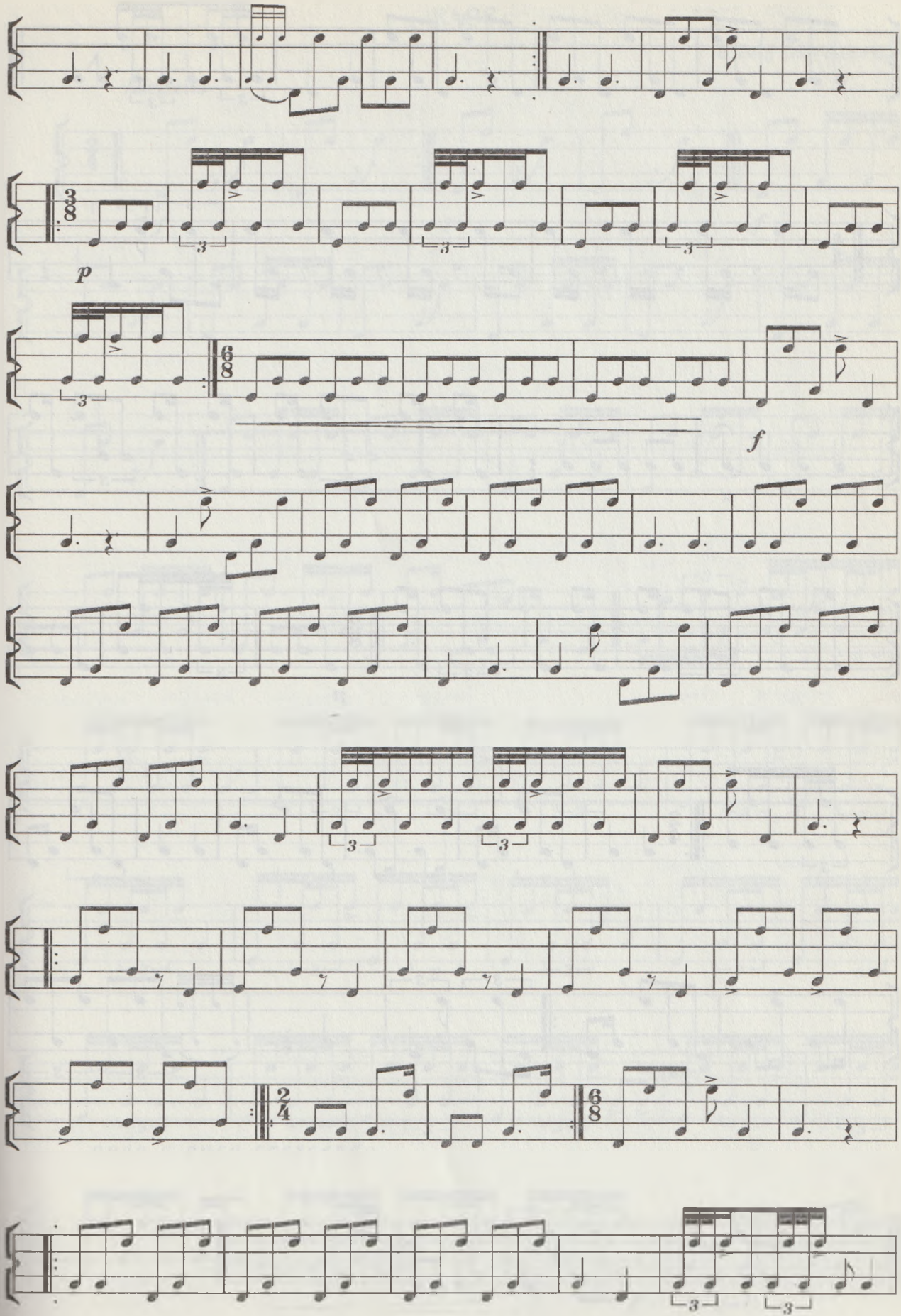




LARZON

B.Turg'unov o'quvga moslagan

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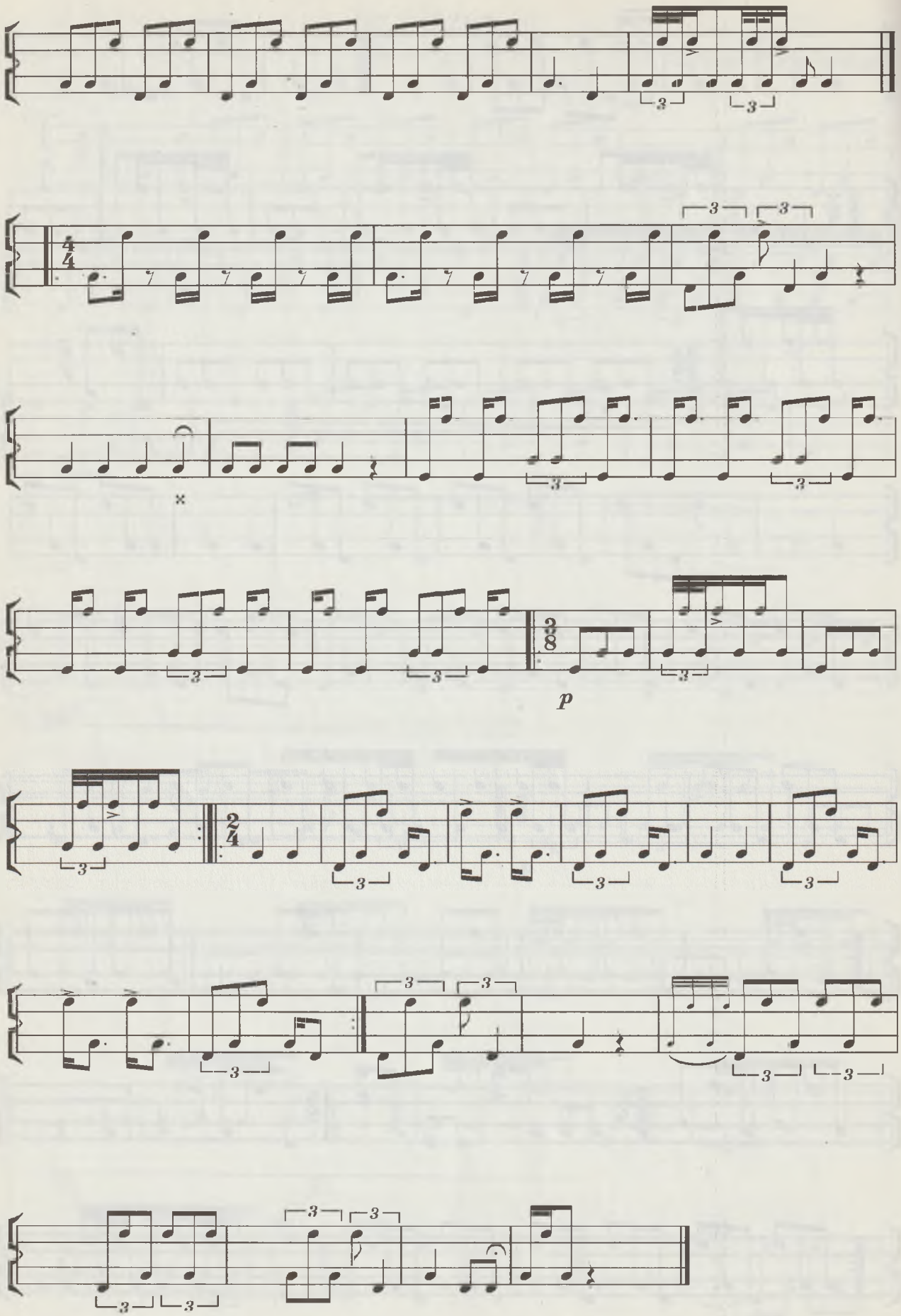
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RAQS

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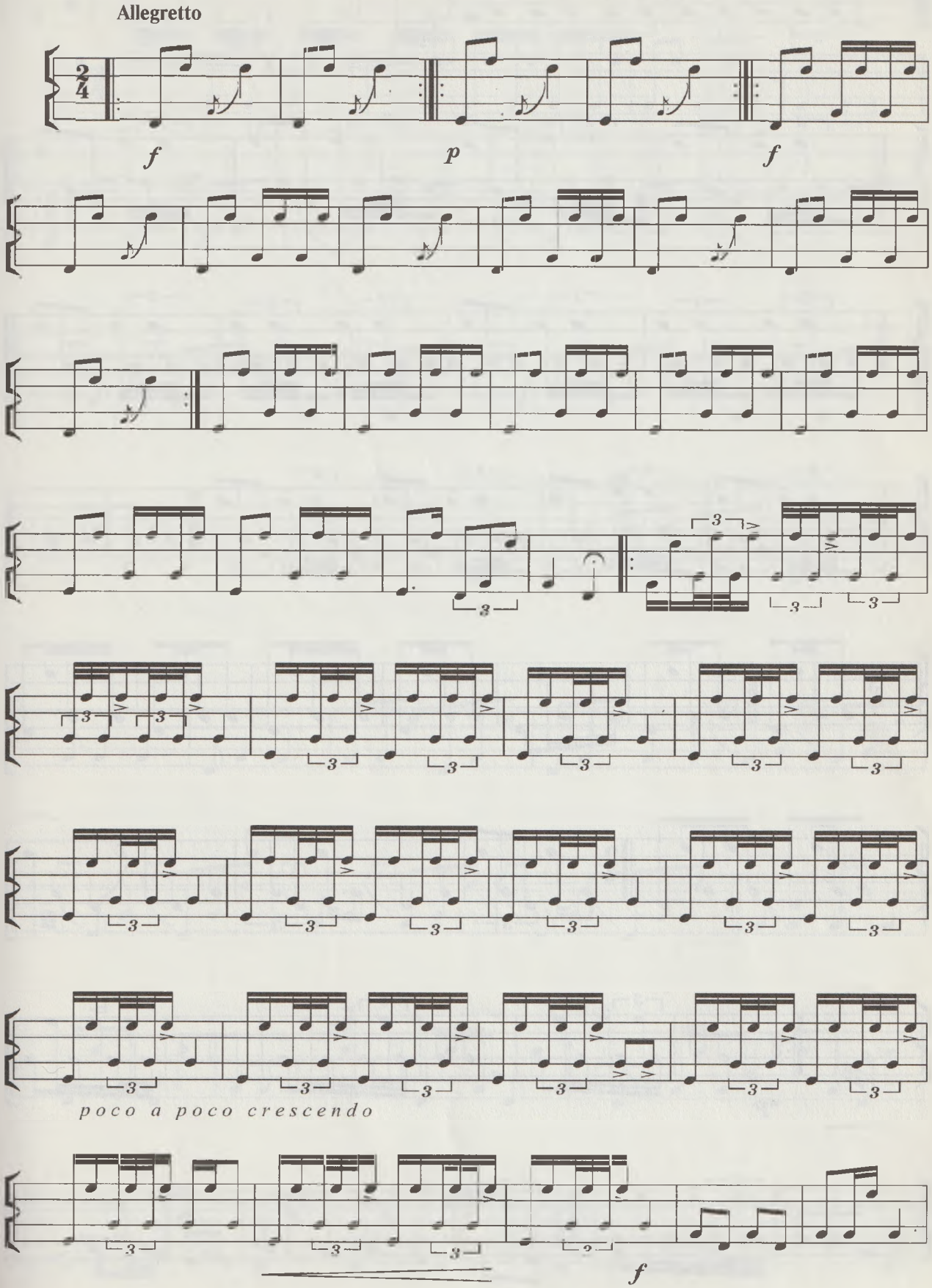

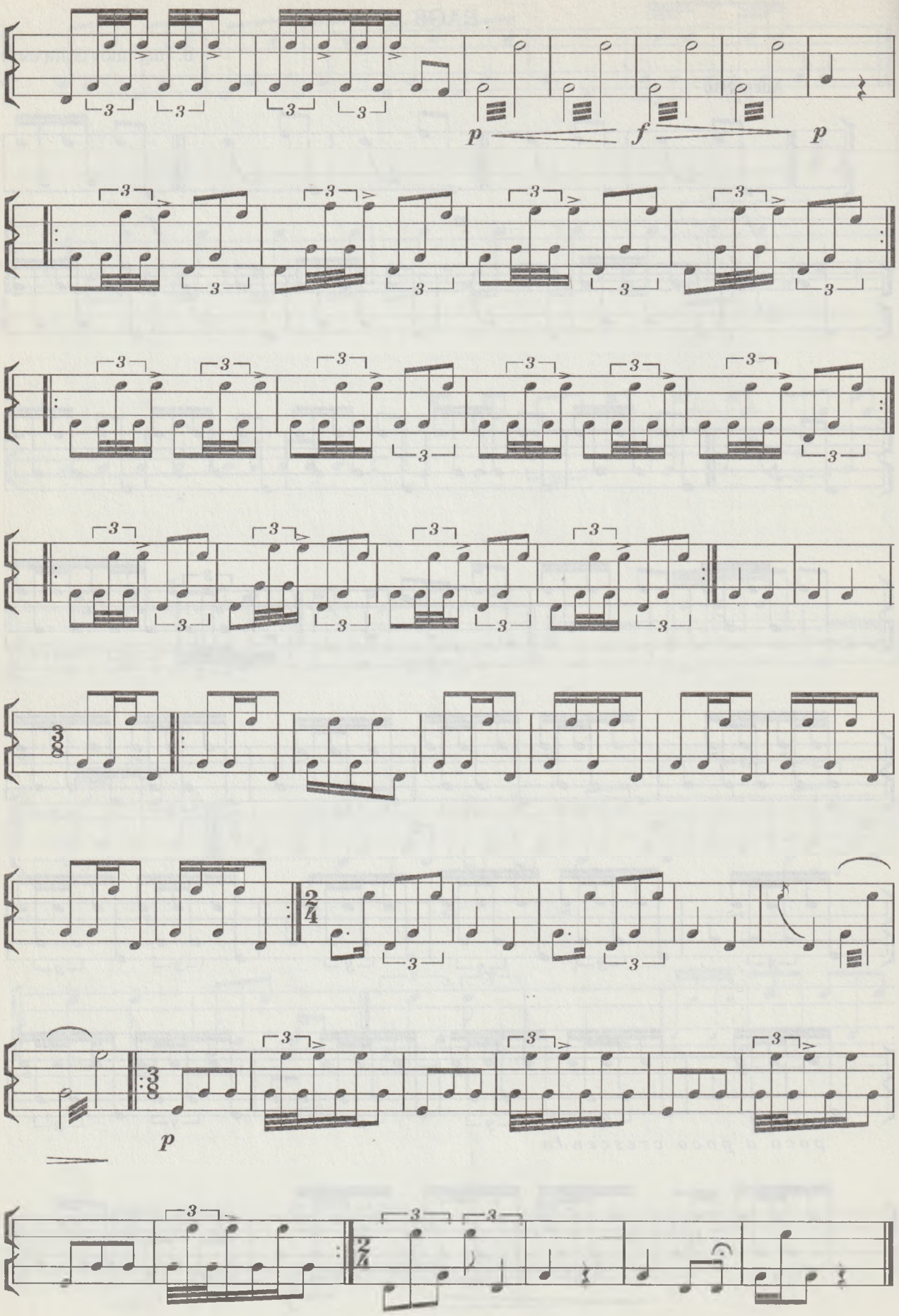
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SARVINOZ

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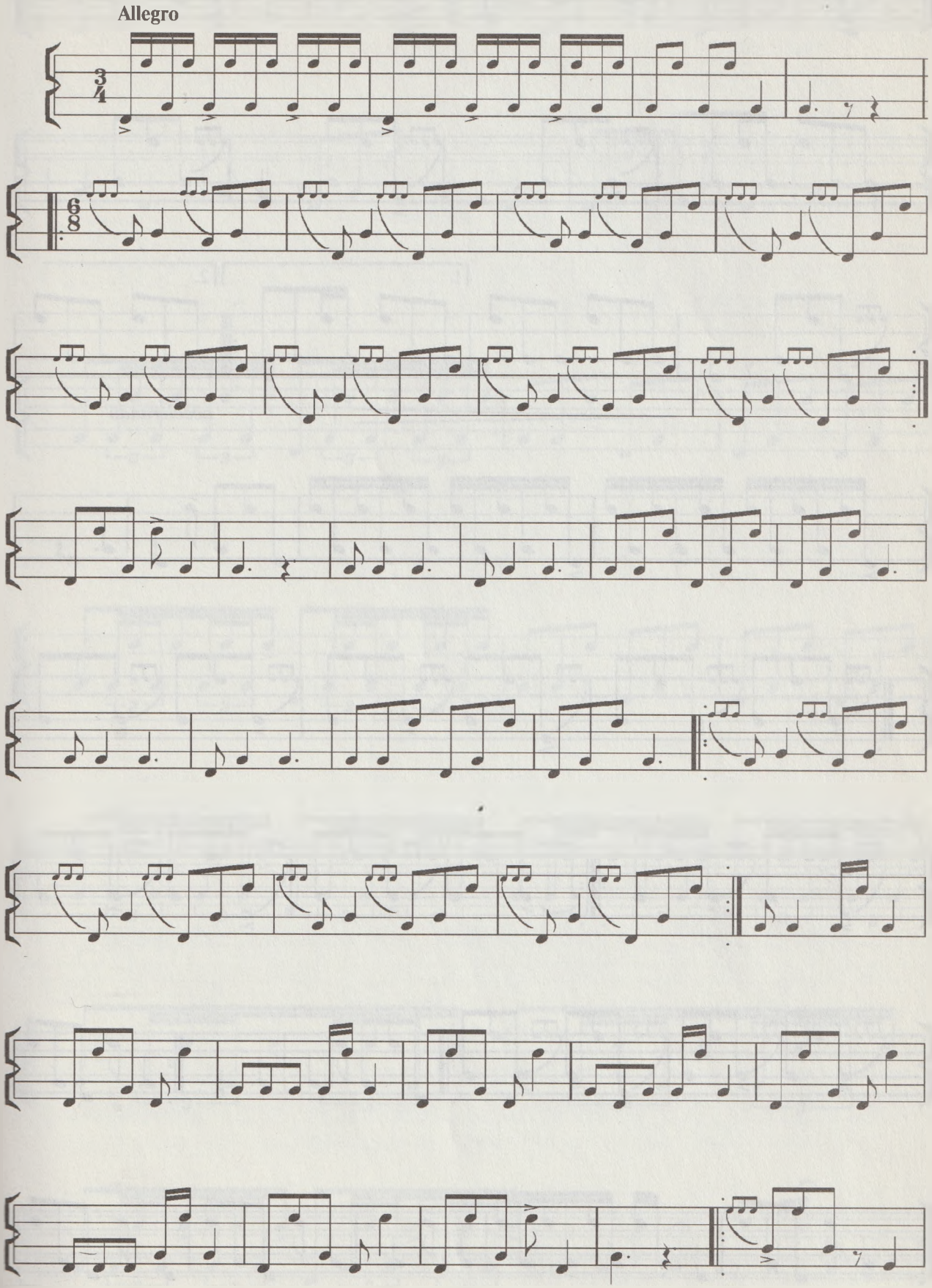

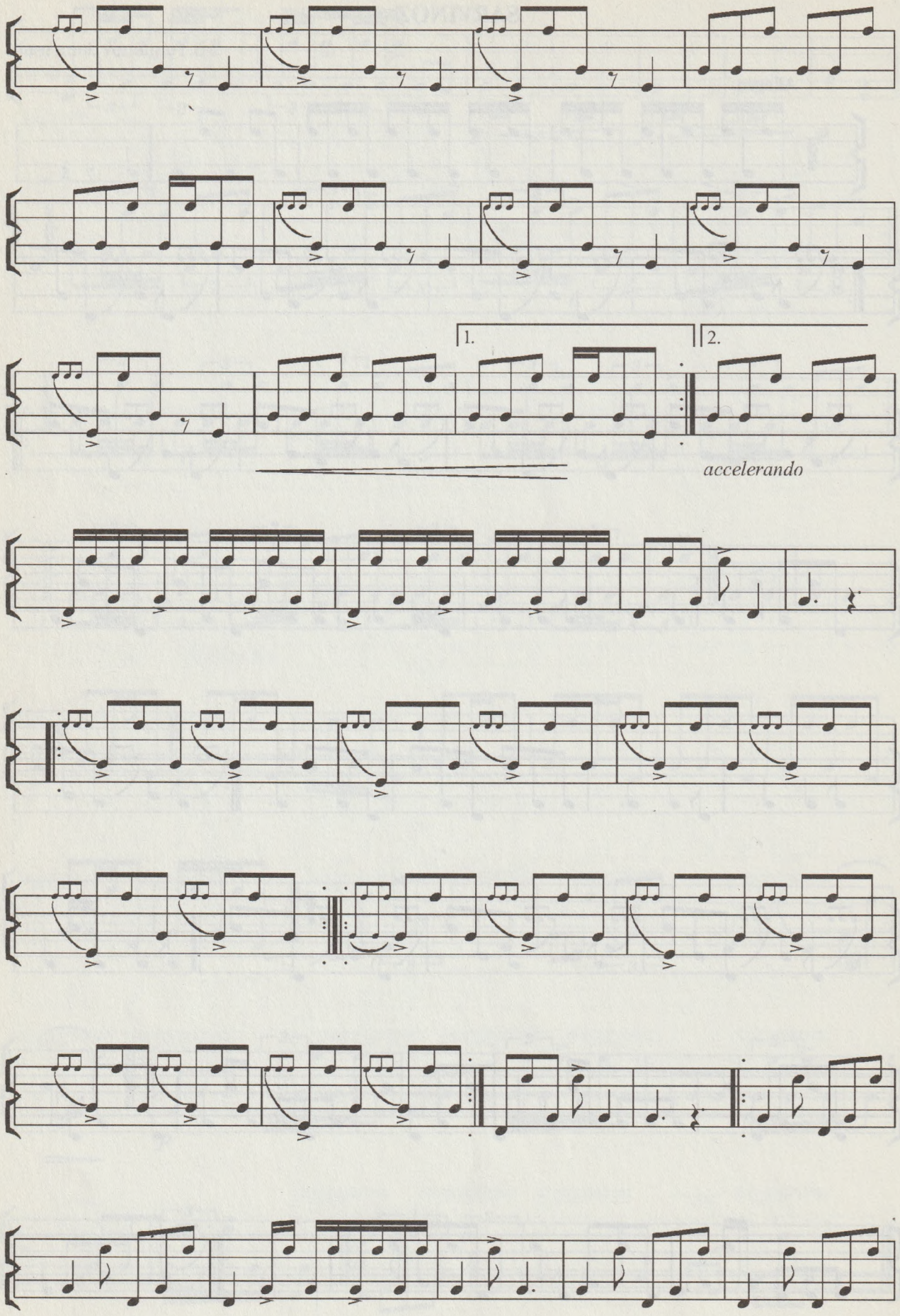
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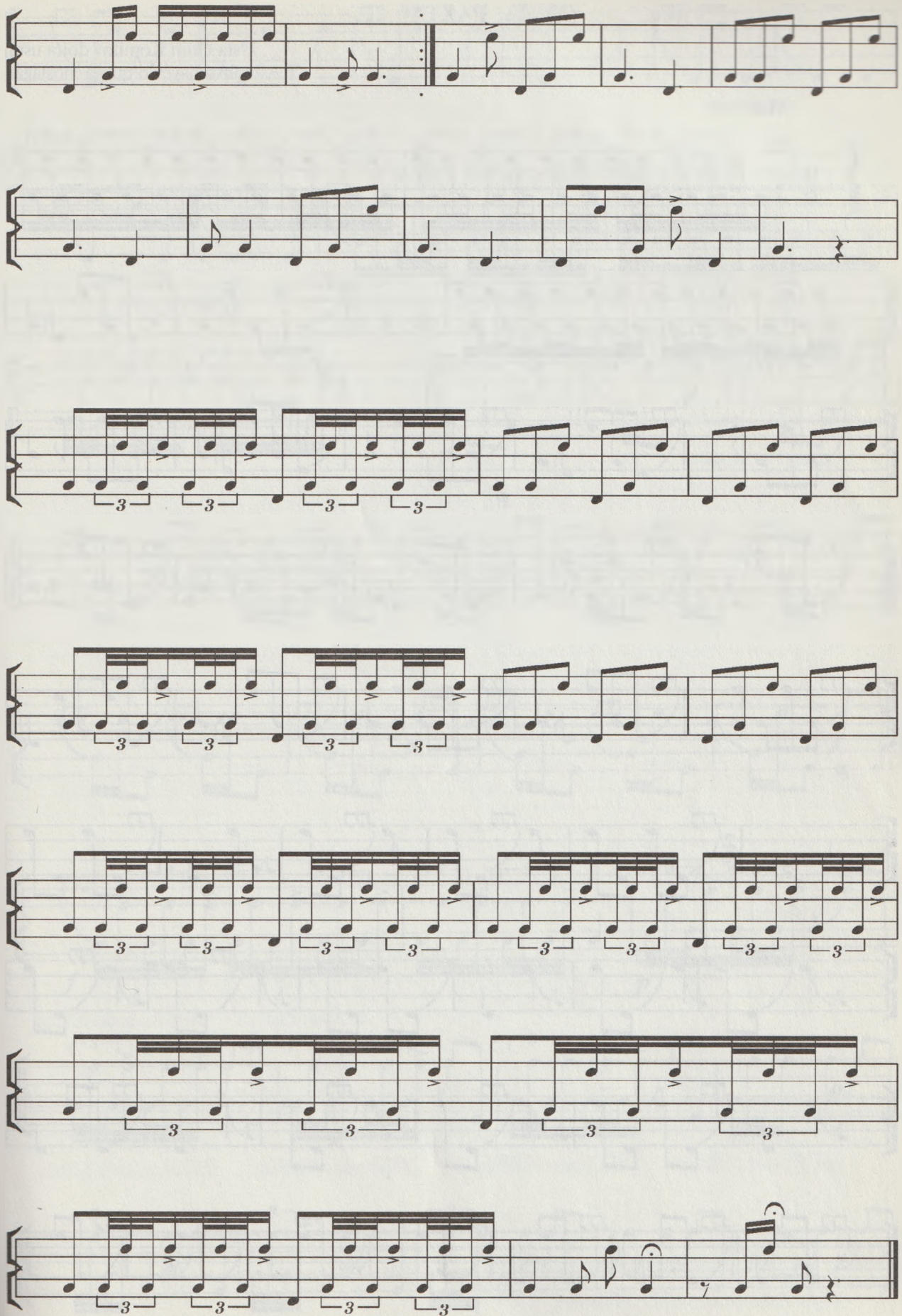

PAXTA

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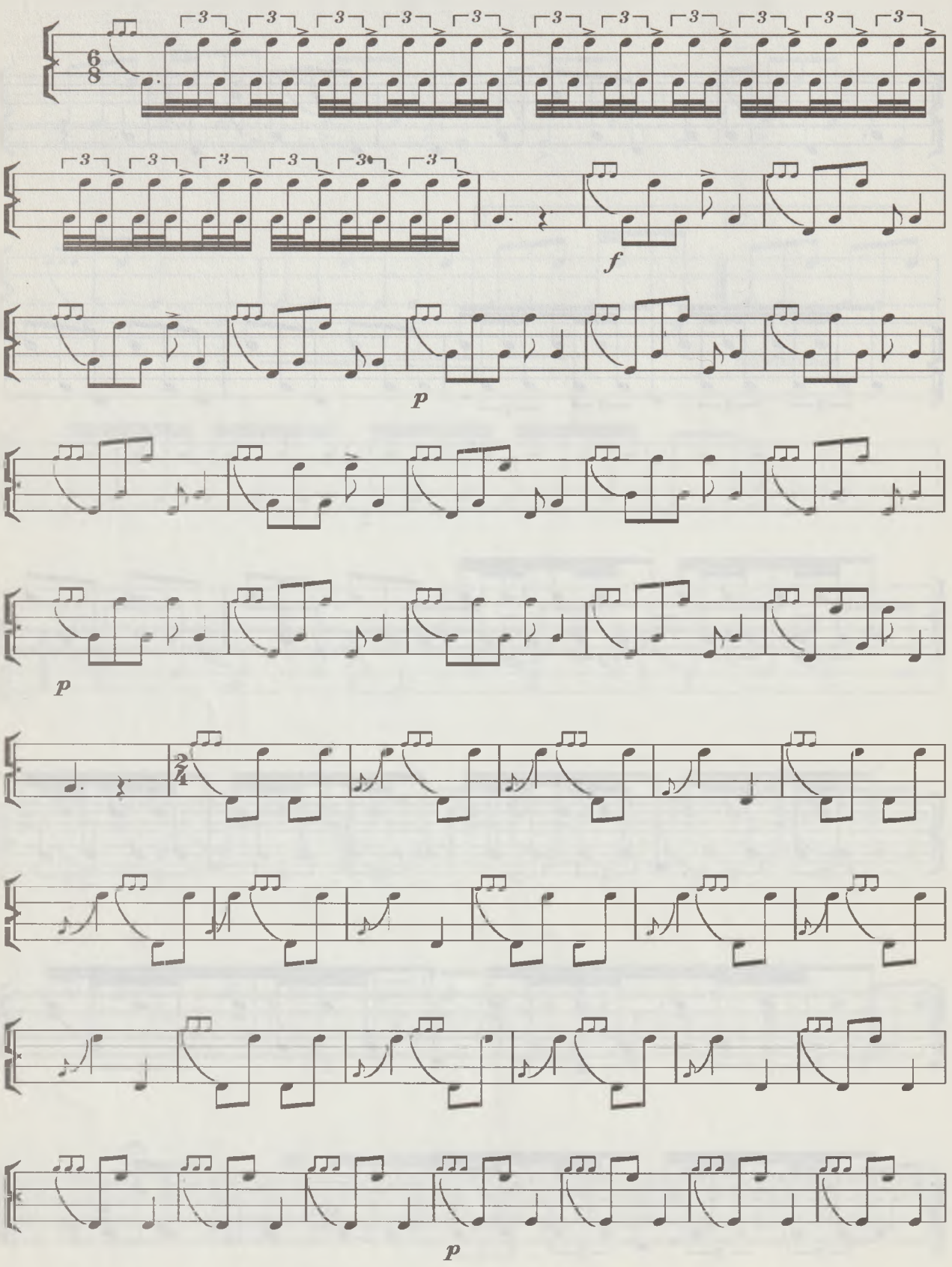
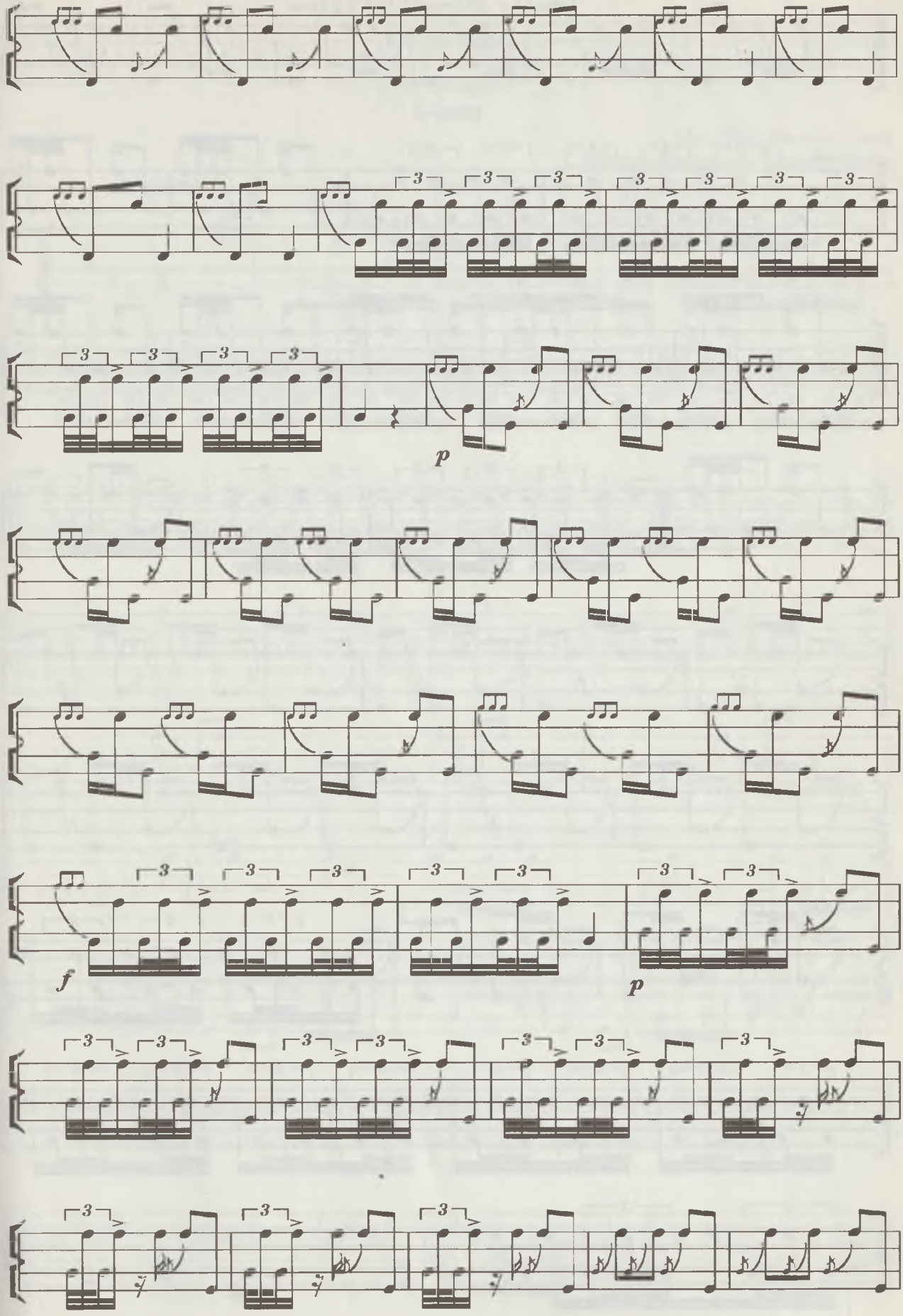
T.Ashrabxodjayev o'quvga moslagan

Moderato

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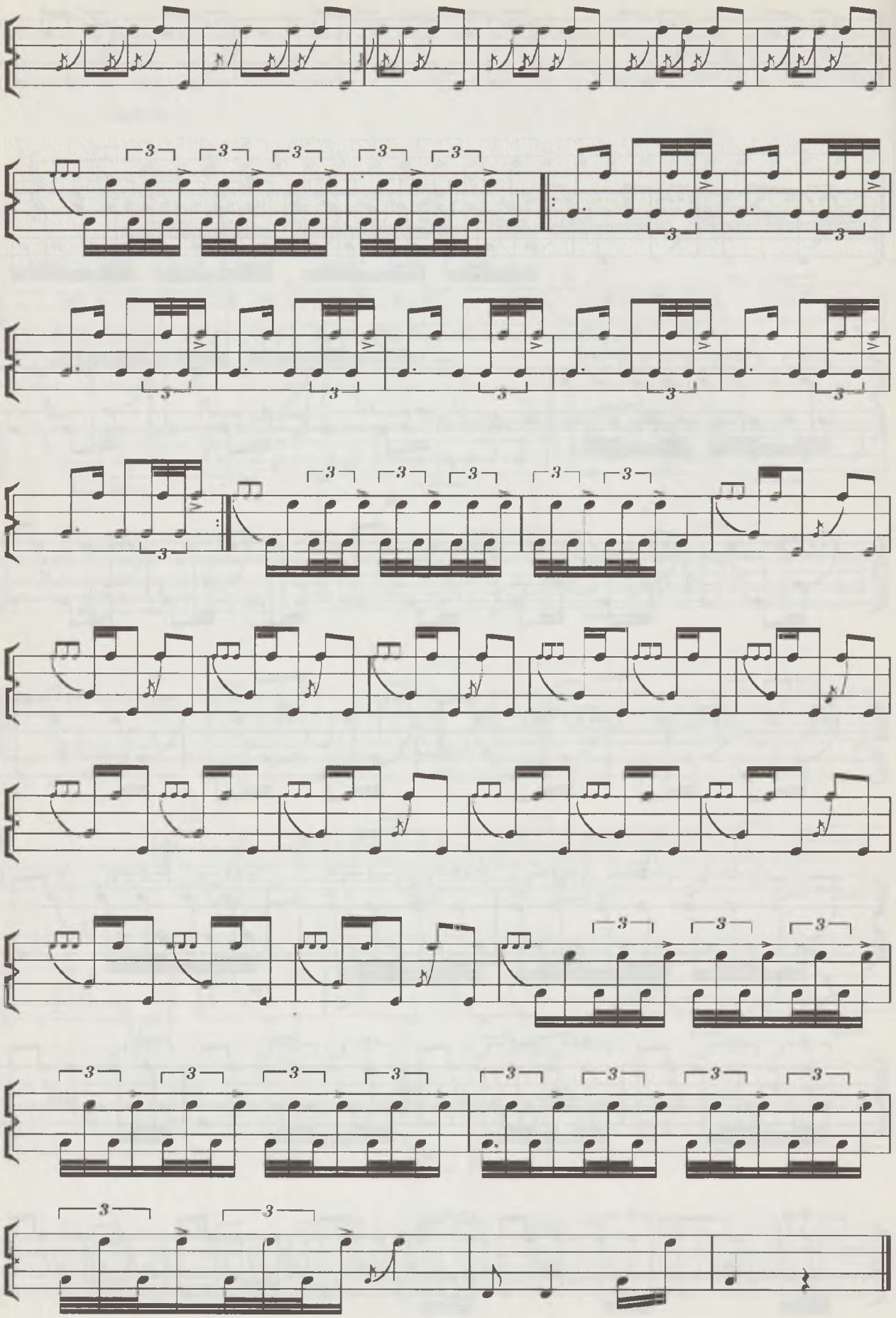

TO‘RTINCHI QISM
Doira dars

(Qo‘sh-qars)
1-qism

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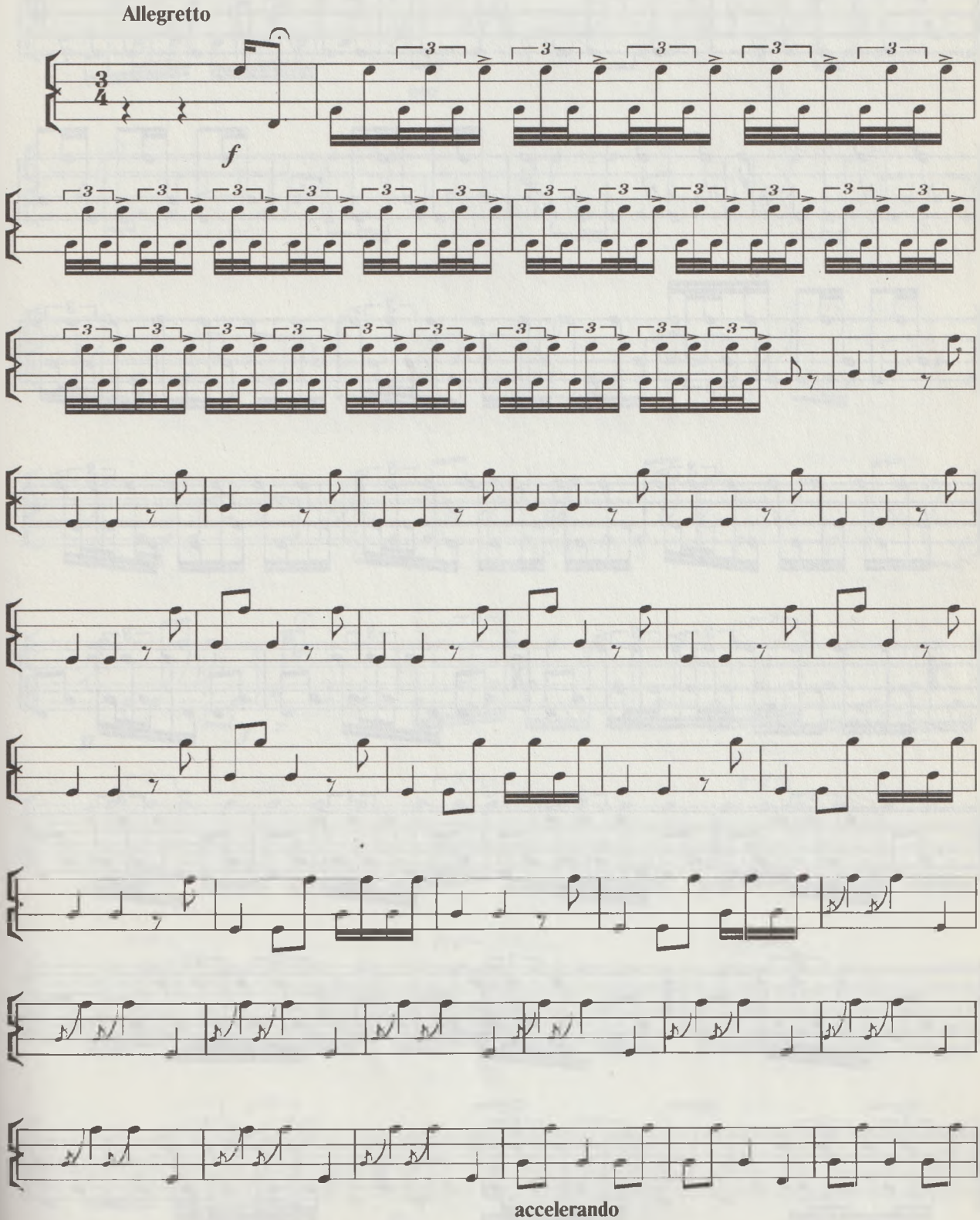

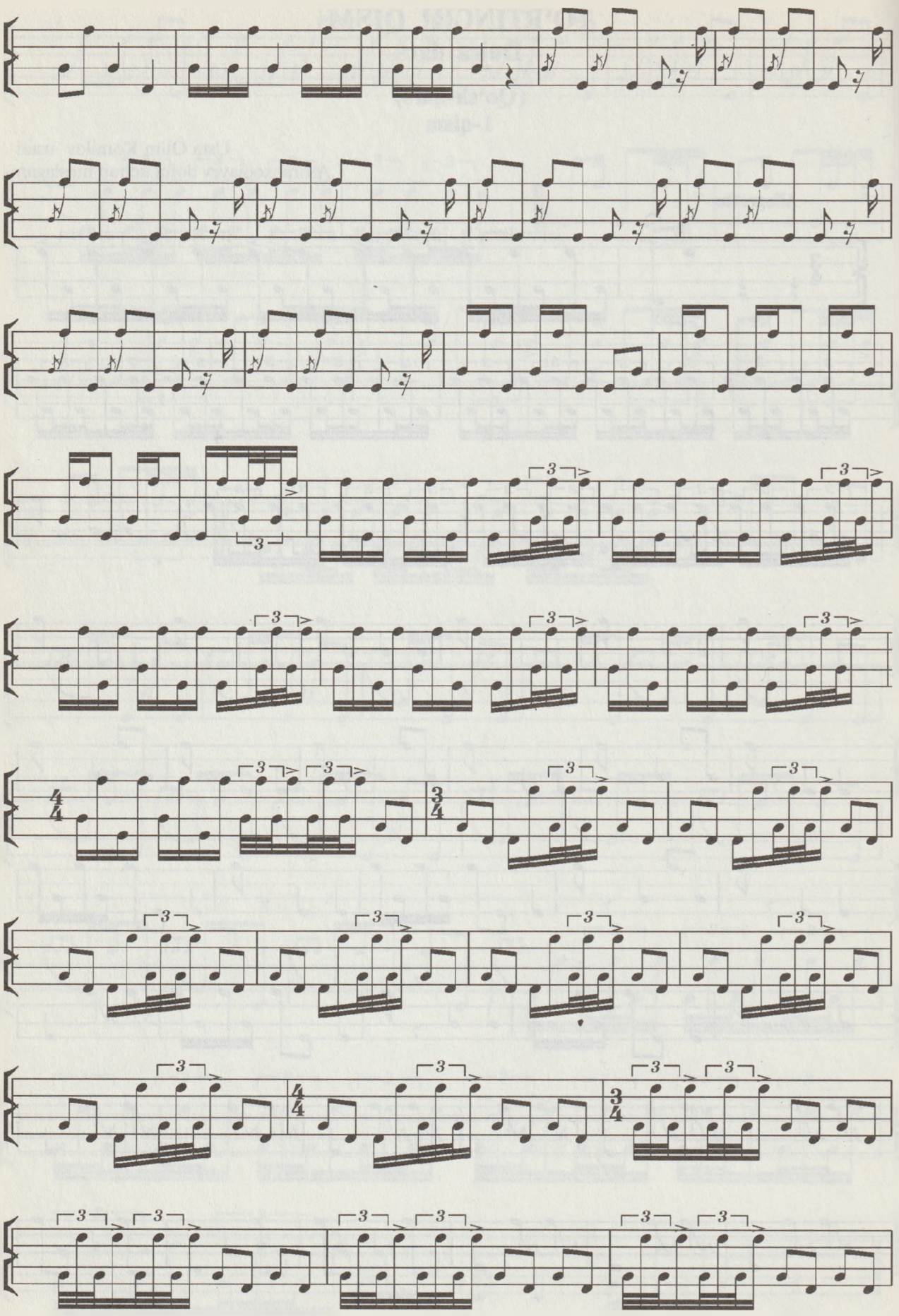

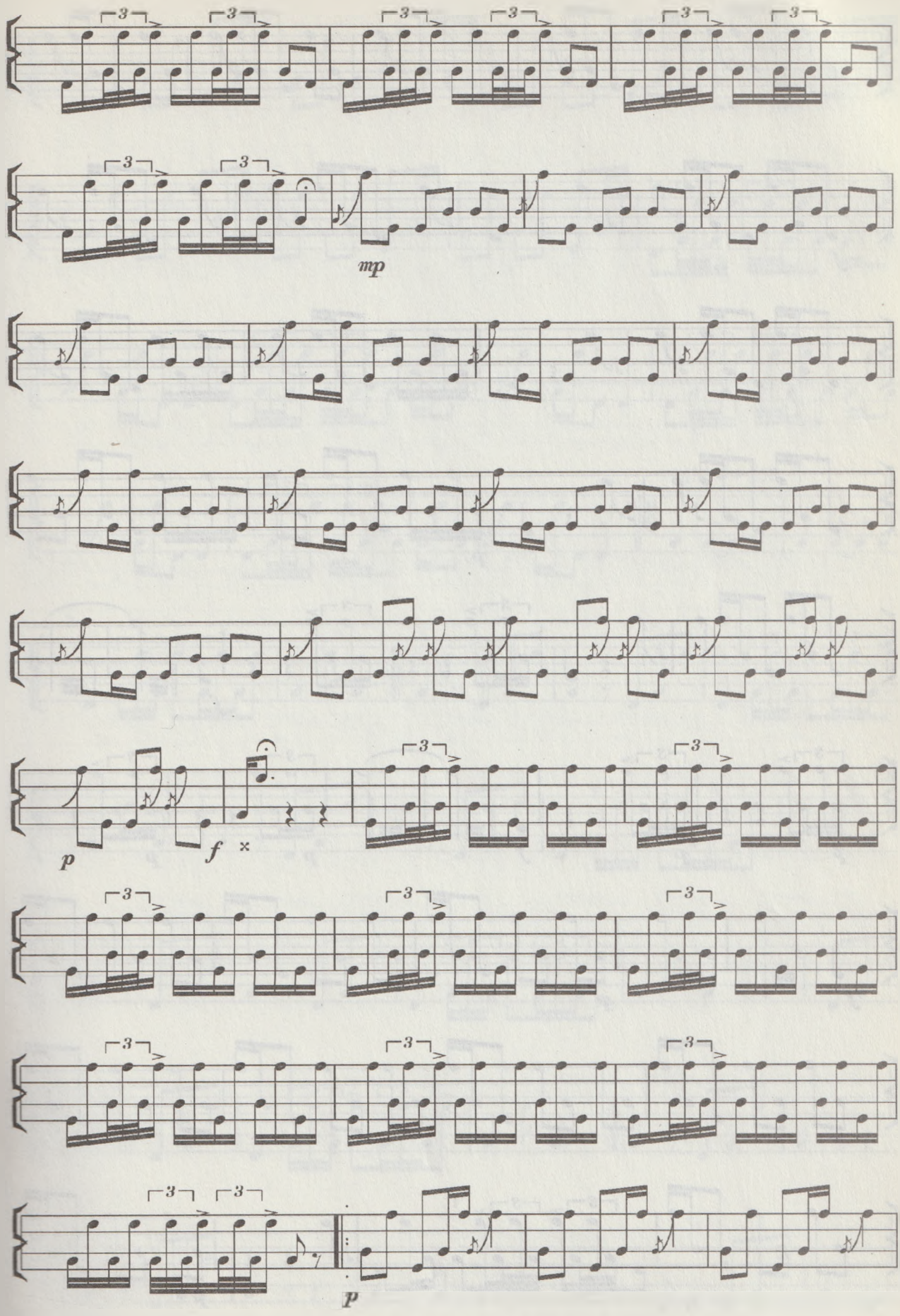

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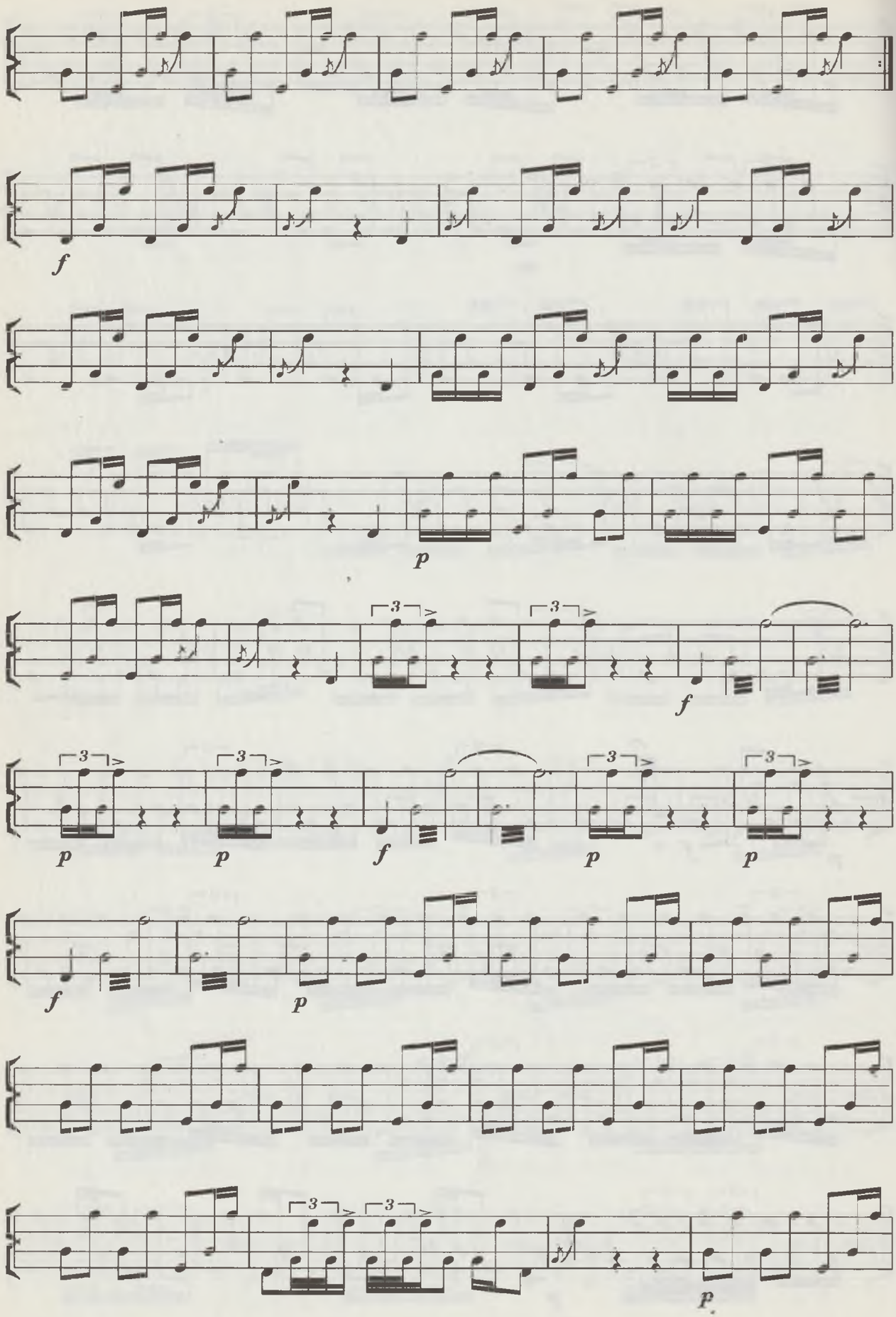
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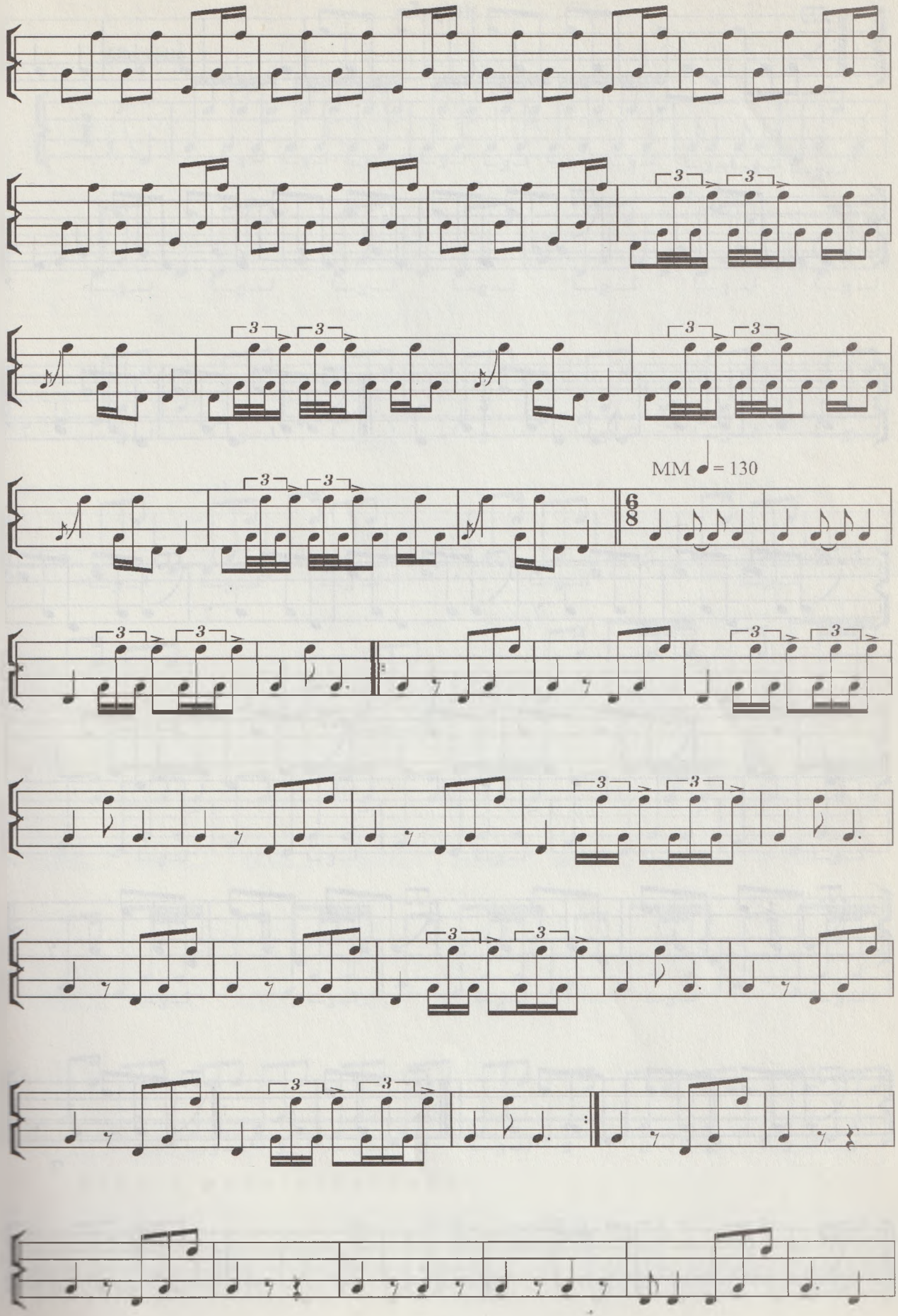
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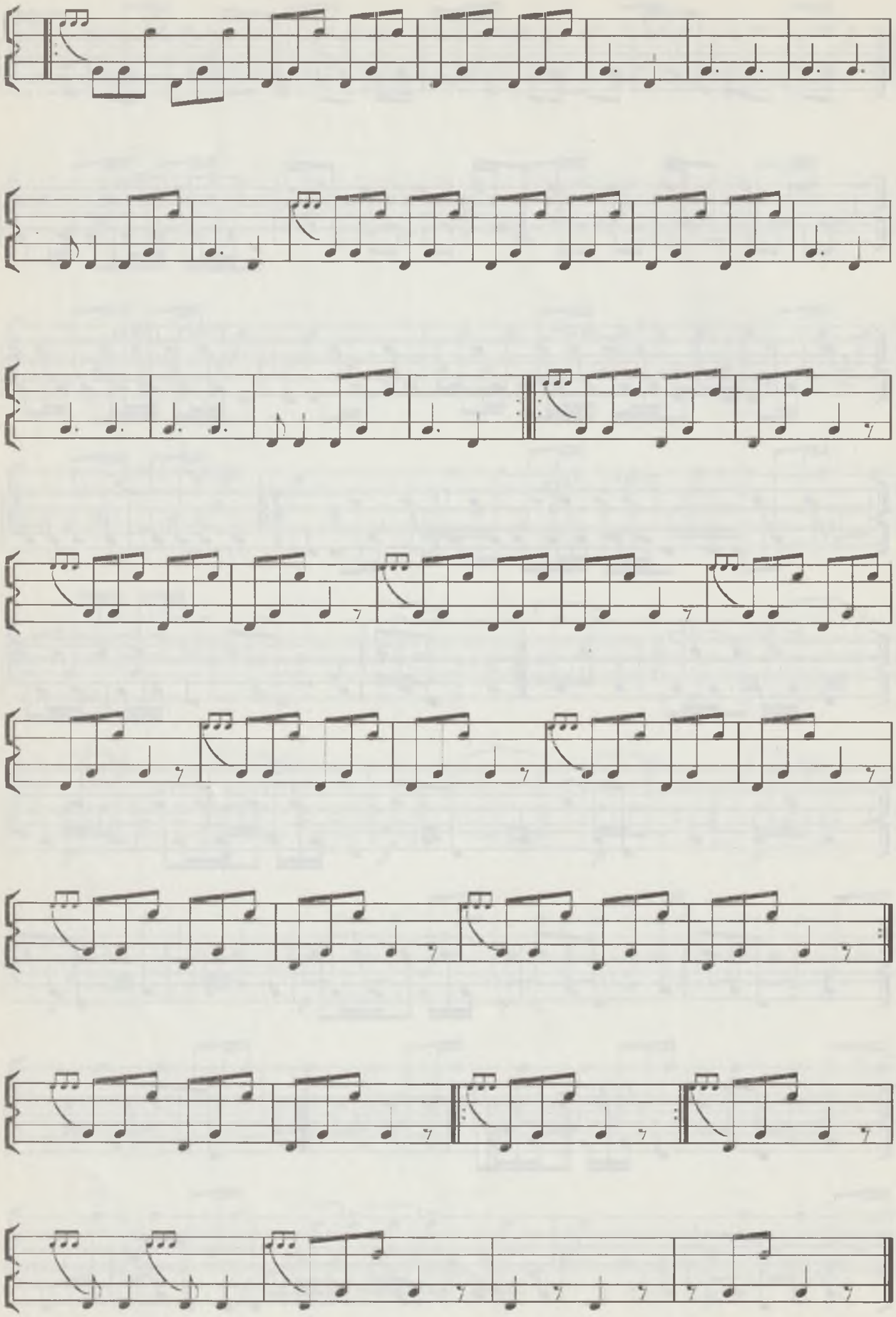
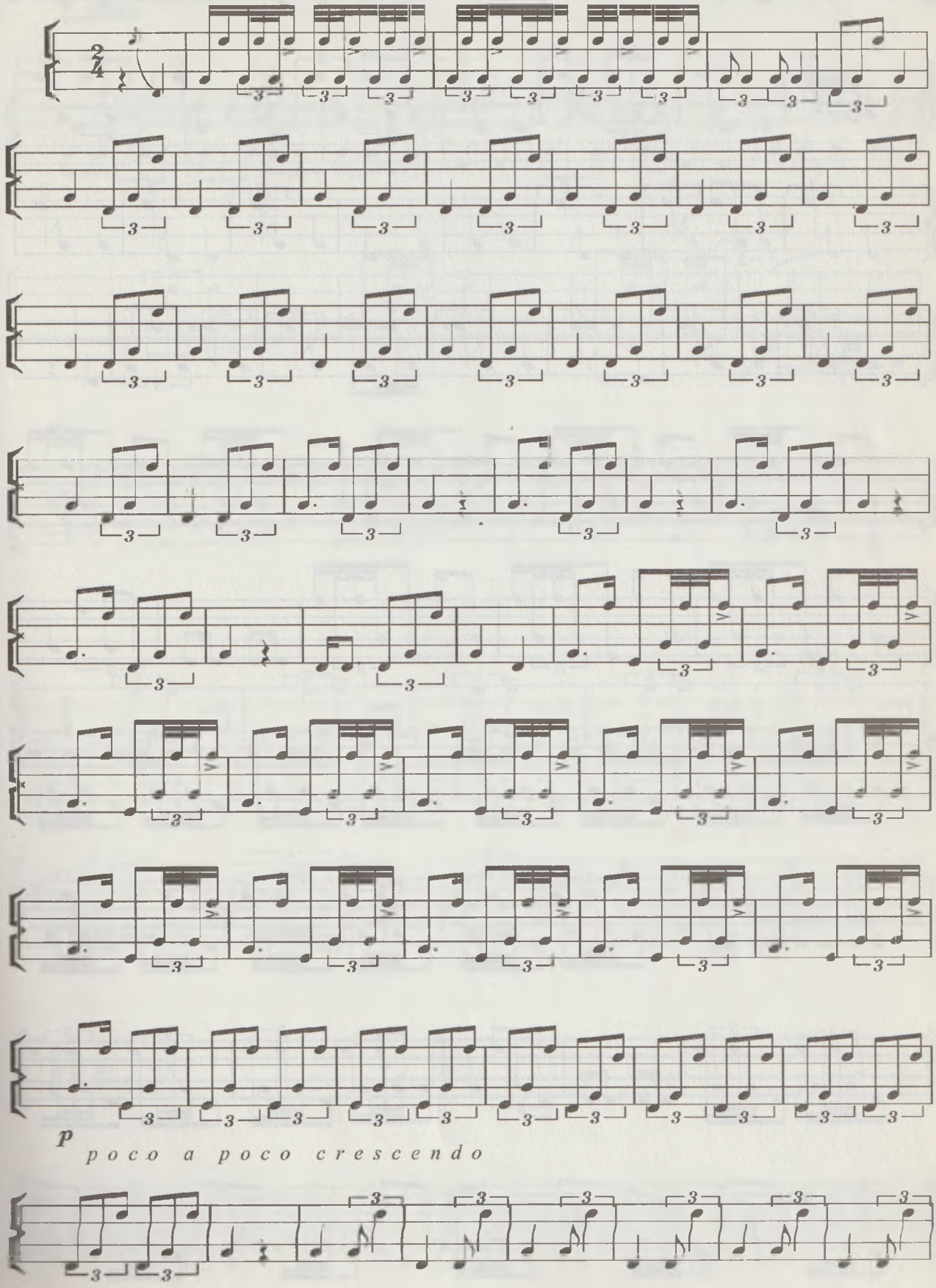
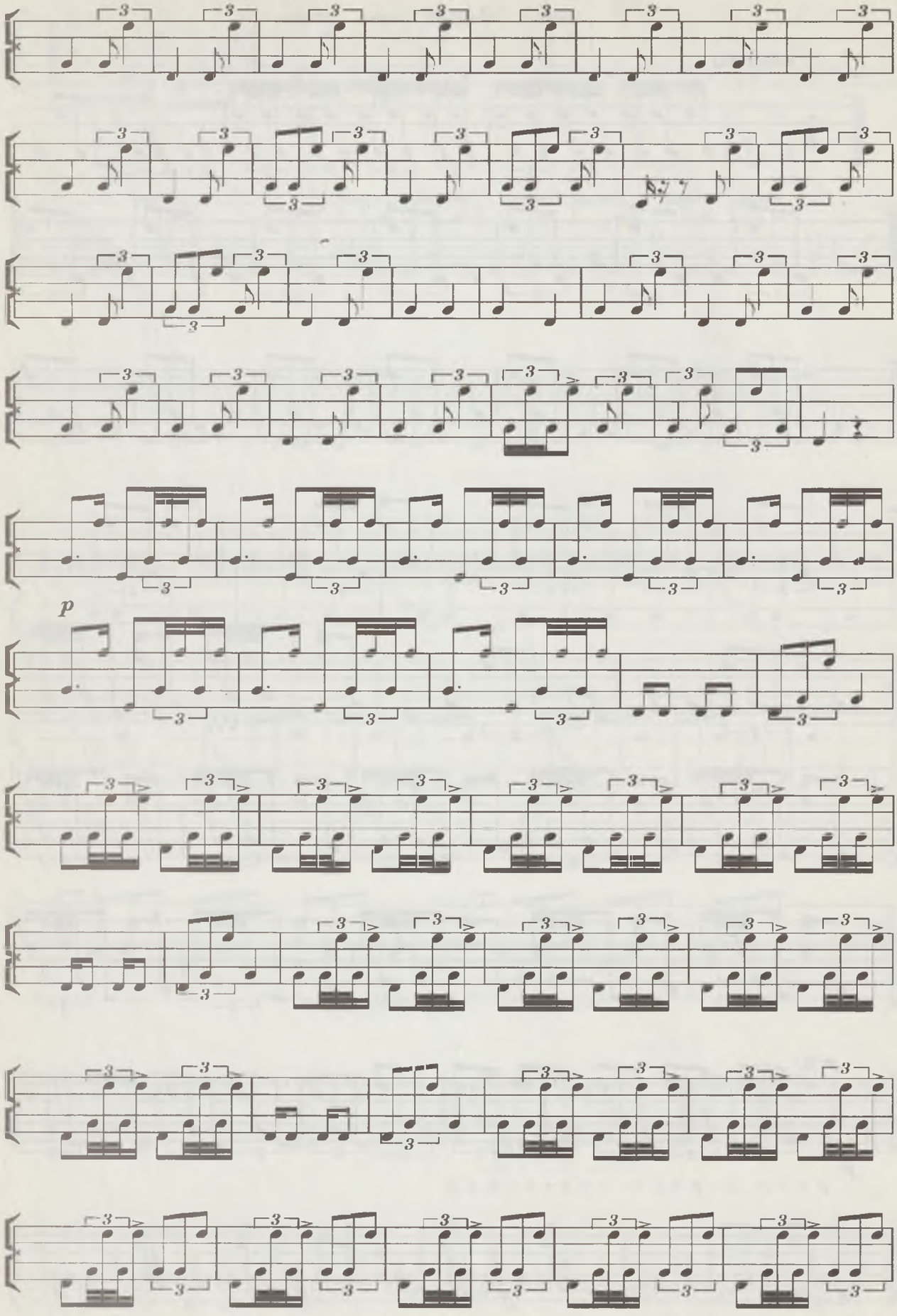


2-qism

Allegretto

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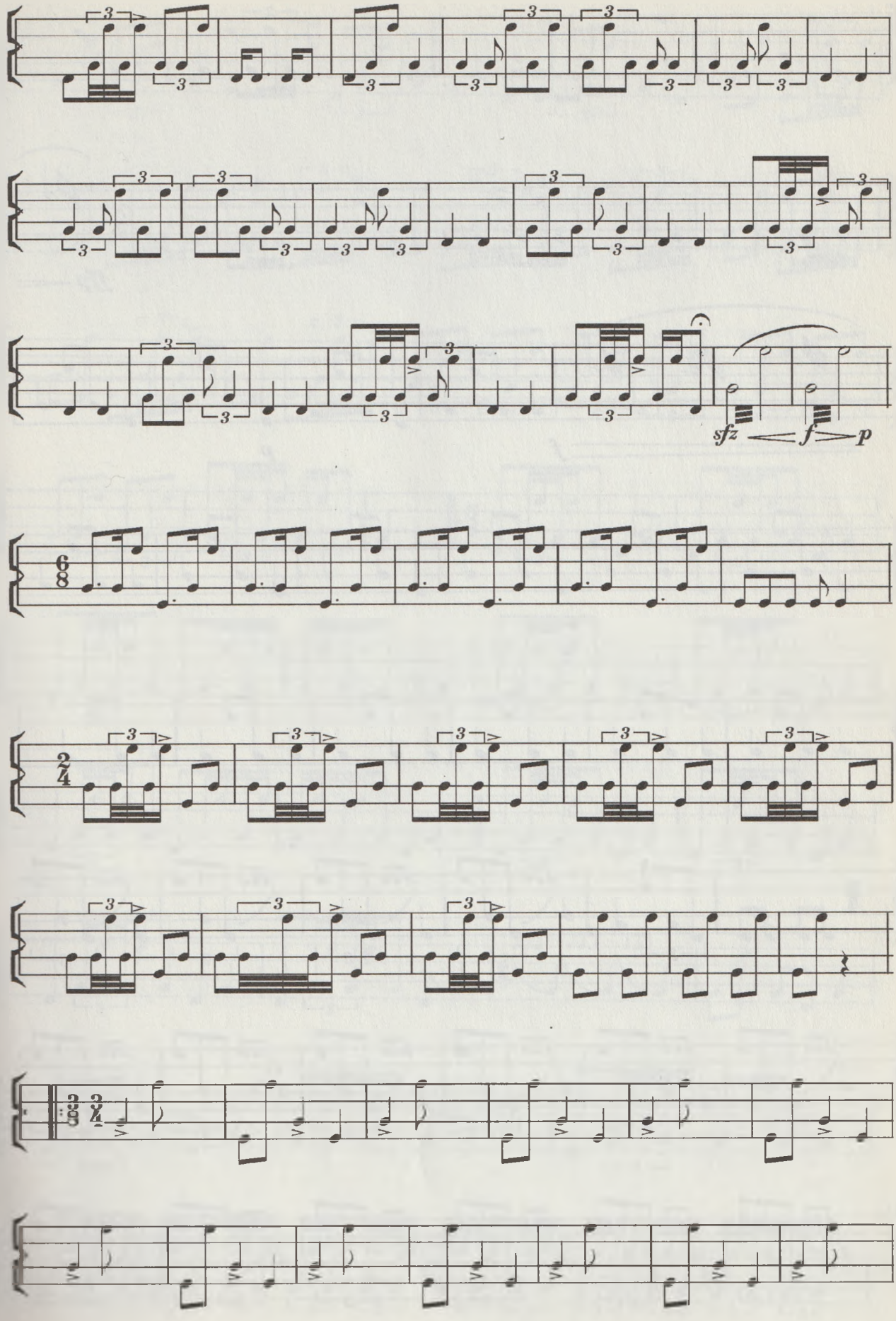
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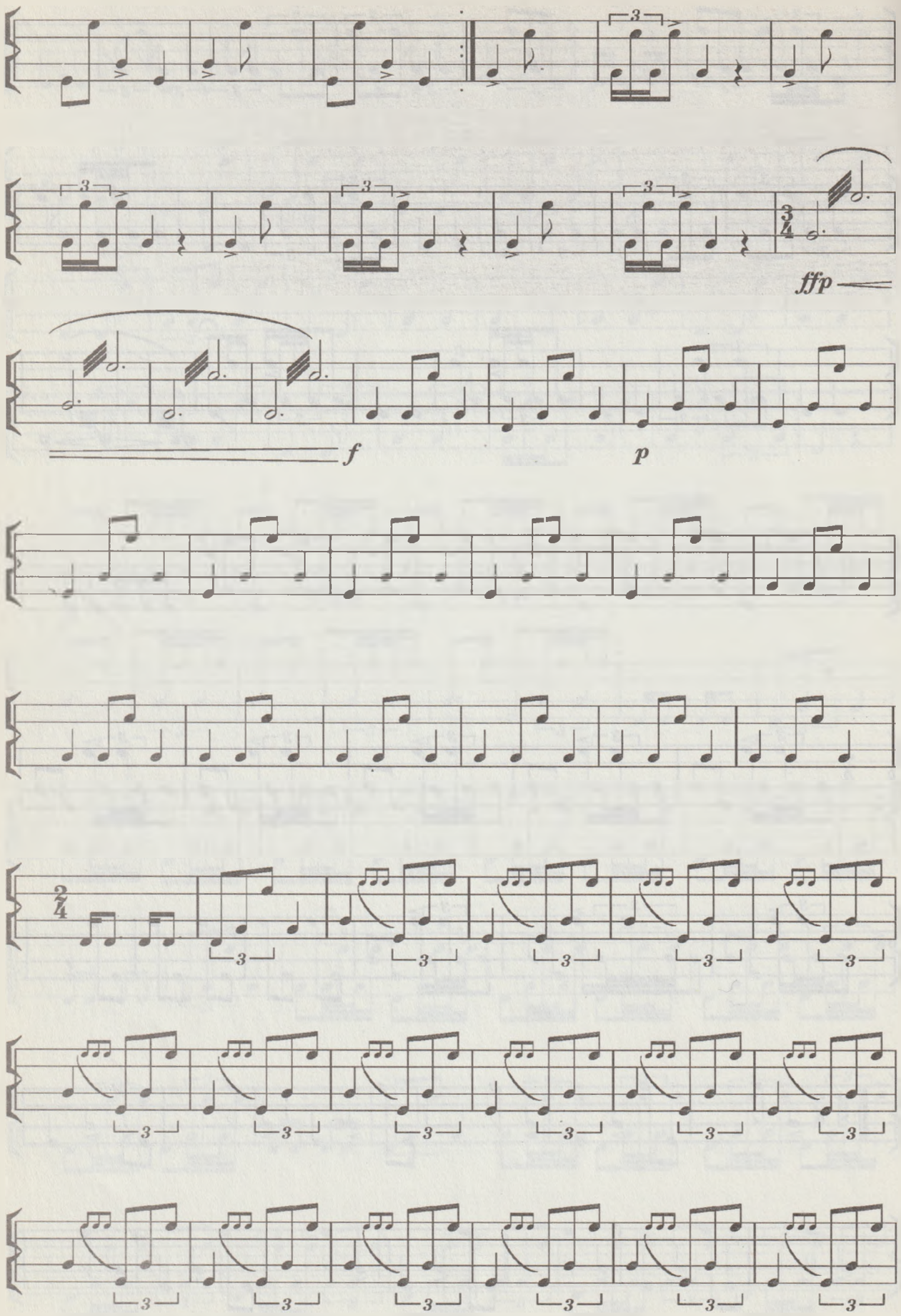
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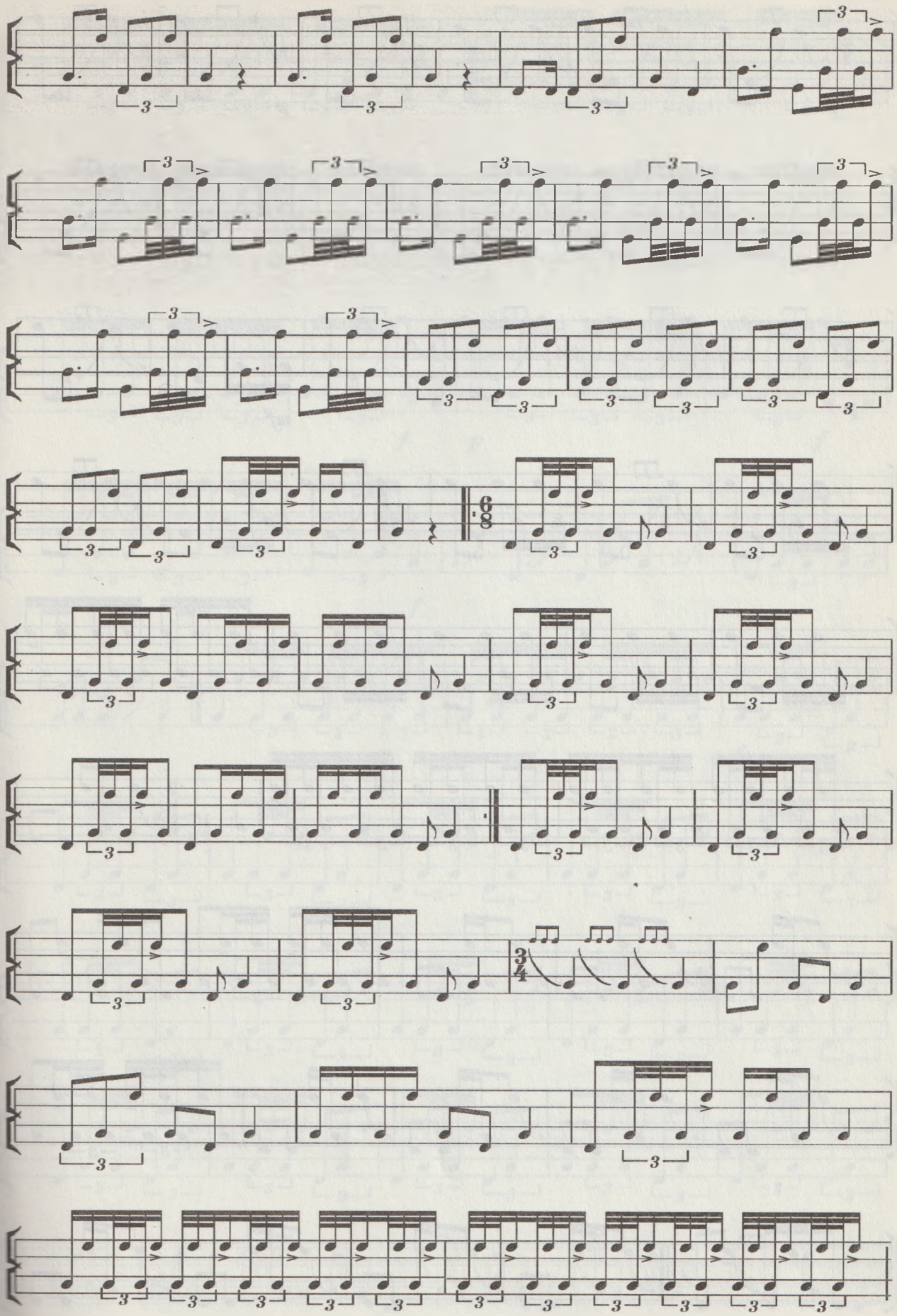

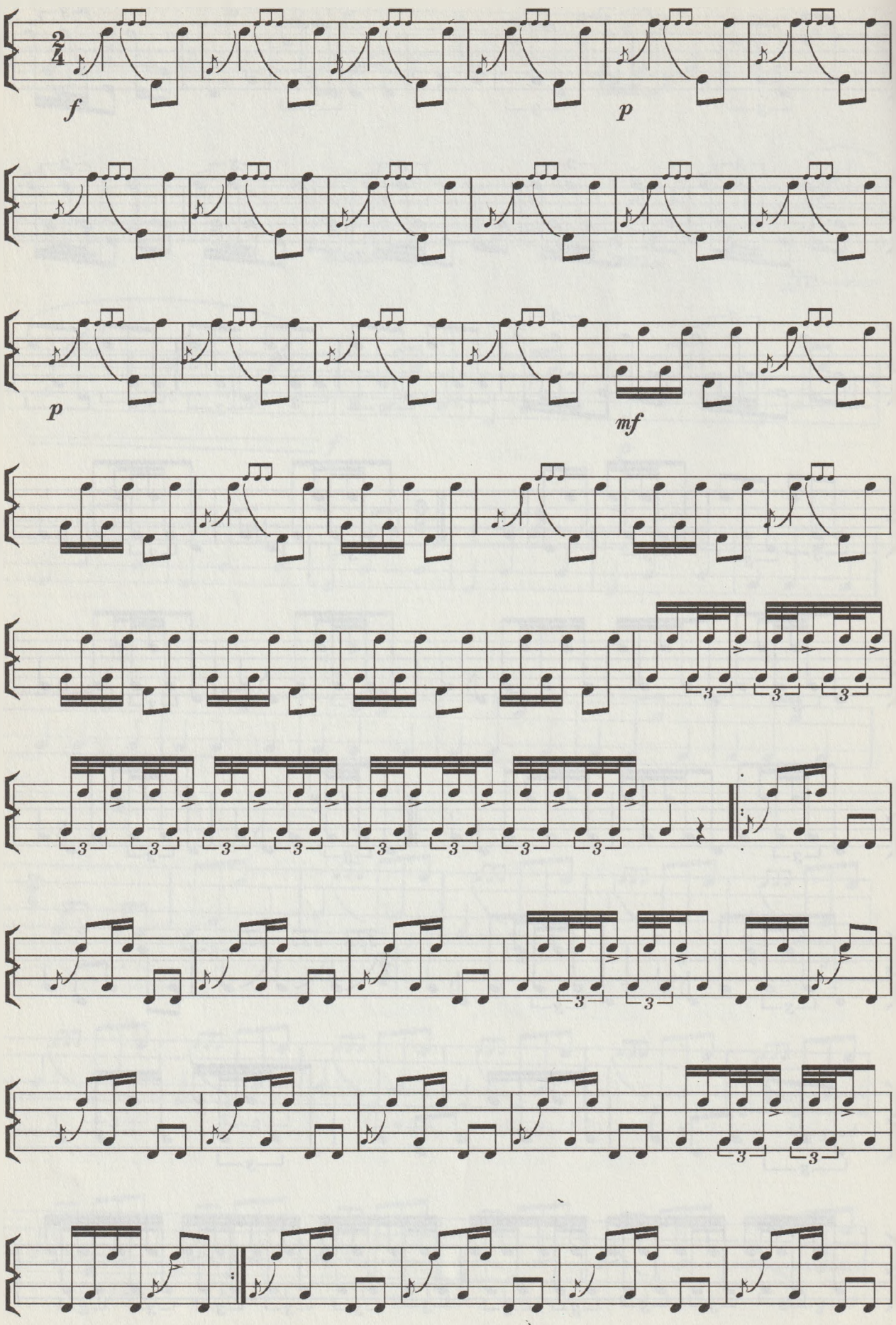
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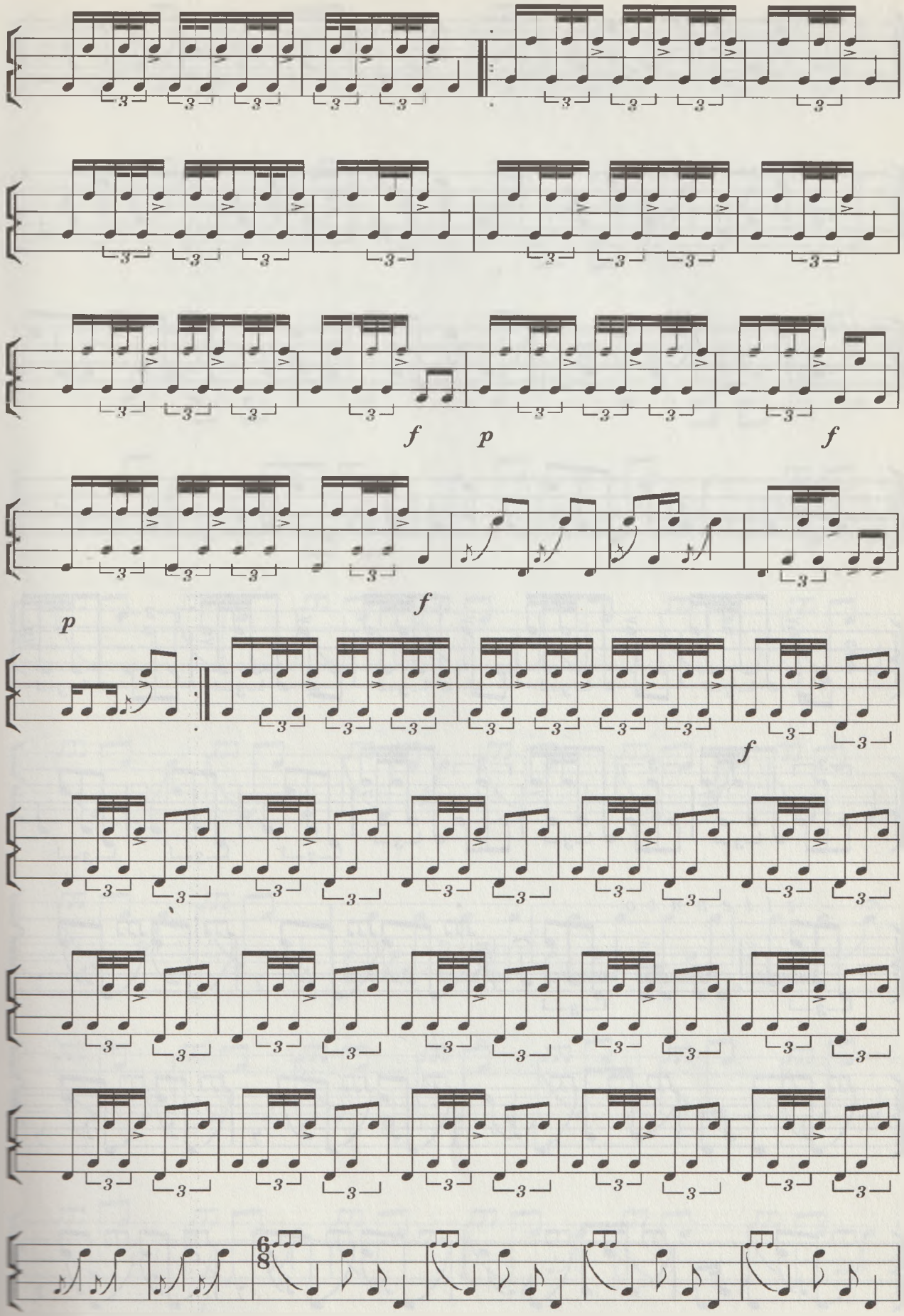
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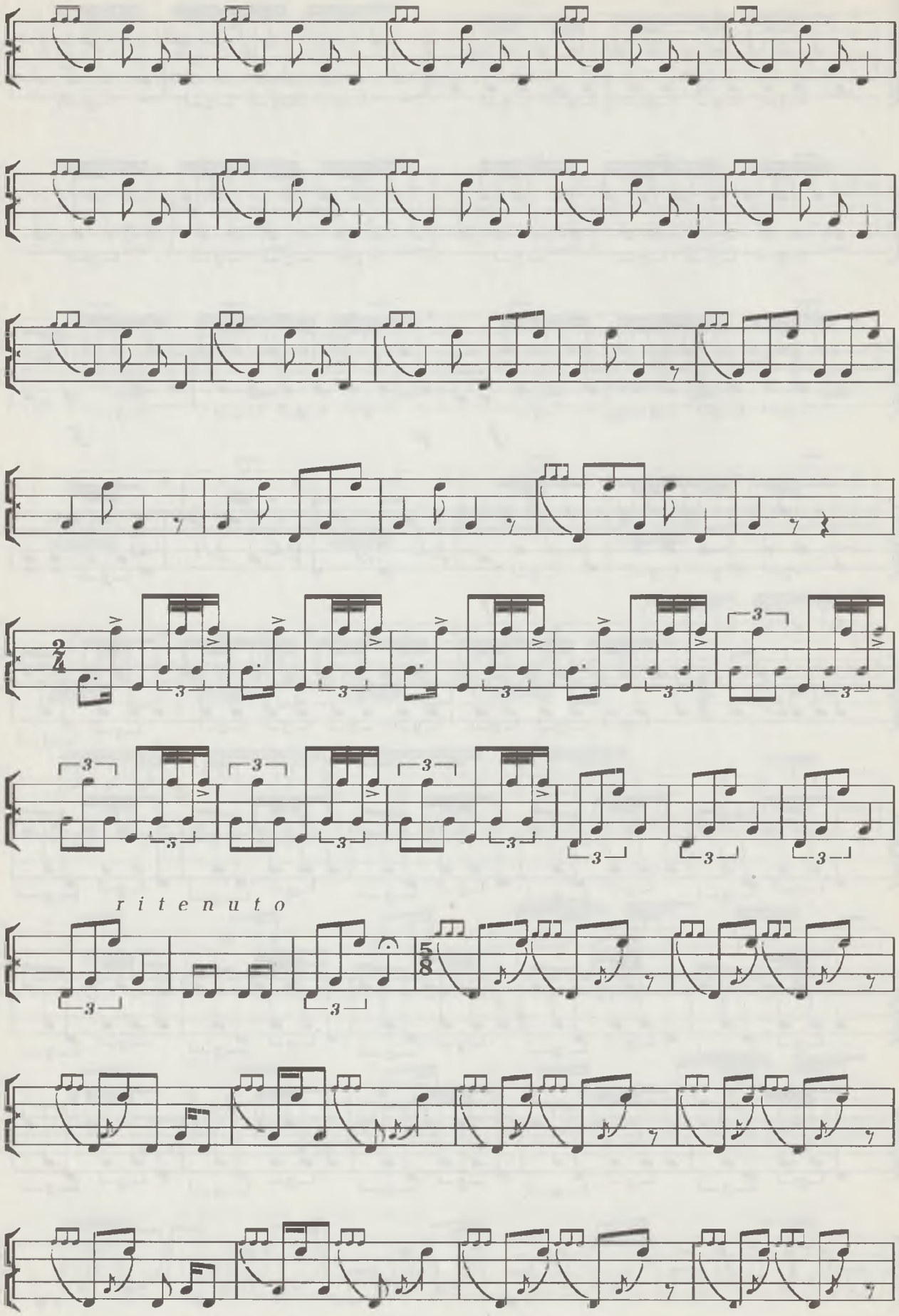
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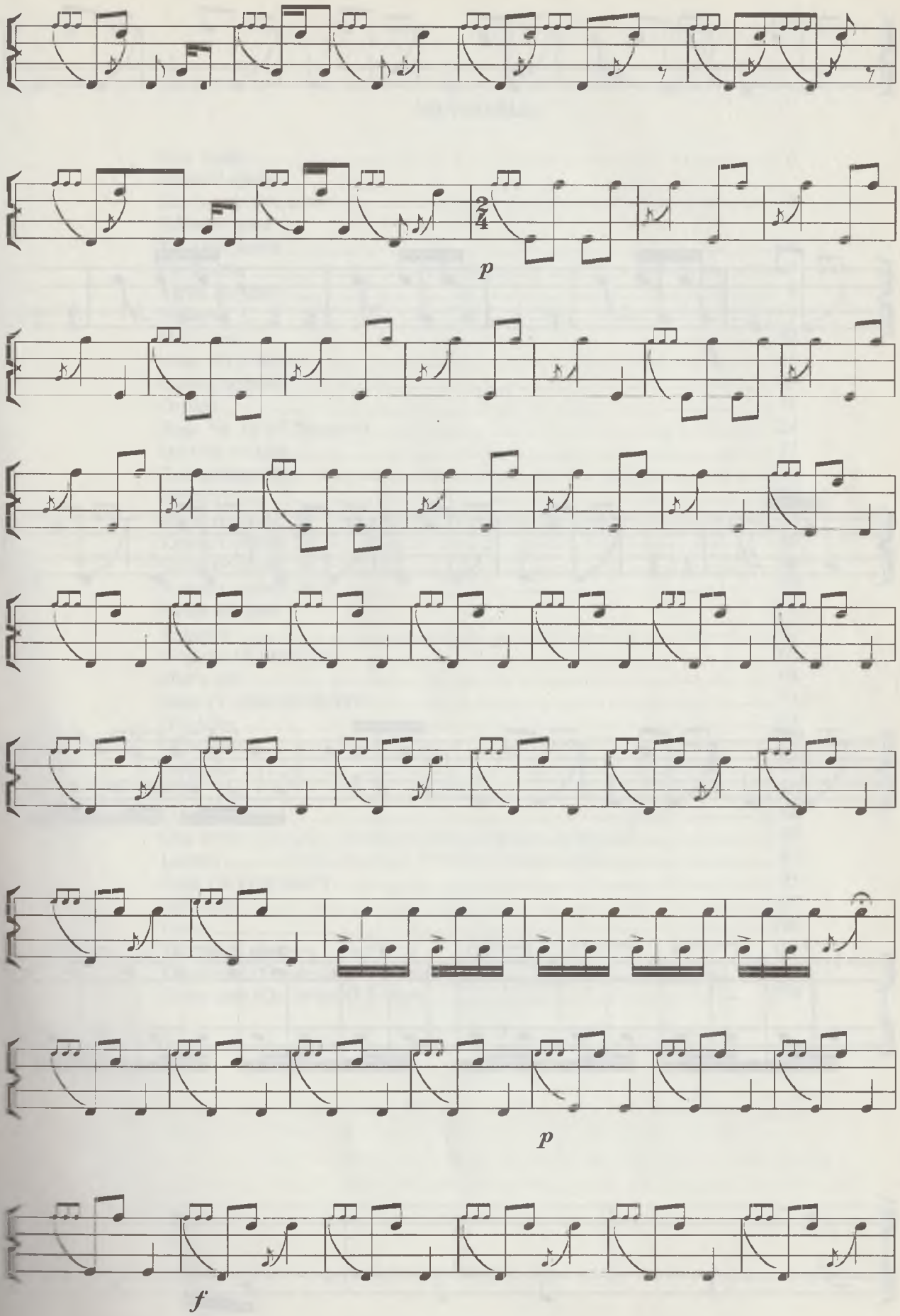
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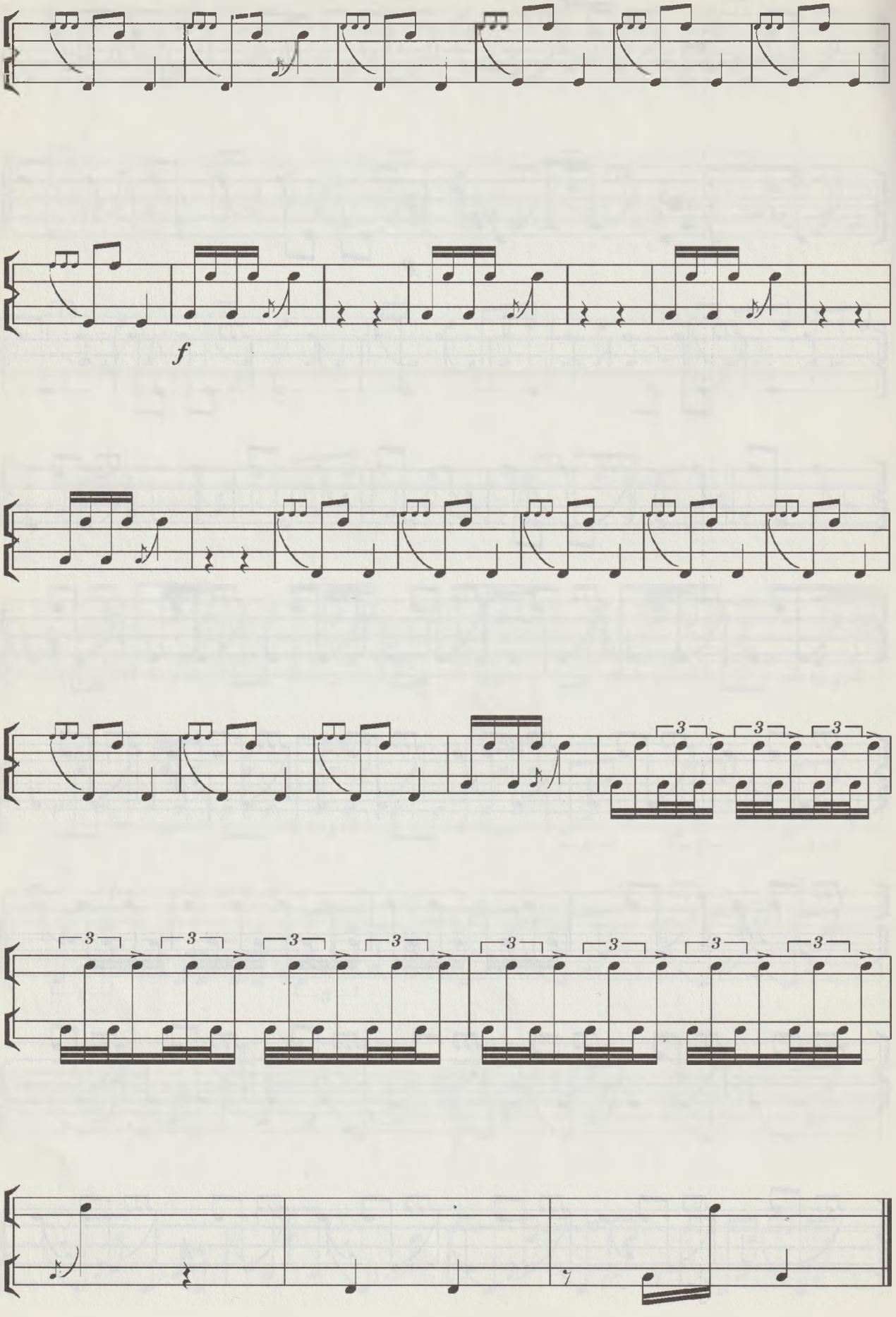
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