O‘ZBEKISTON RESPUBLIKASI
MADANIYAT VA SPORT ISHLARI VAZIRLIGI
RESPUBLIKA XALQ IJODIYOTI VA MADANIY-MA’RIFIY ISHLAR ILMIY-METODIK
HAMDA AXBOROT MARKAZI
O‘ZBEKISTON DAVLAT KONSERVATORIYASI

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(o‘quv qo‘llanma)

«Musiqa» nashriyoti
Toshkent
2010

Mazkur o‘quv qo‘llanma O‘zbekiston Respublikasi Madaniyat va sport ishlari vazirligi Respublika xalq ijodiyoti va madaniy-ma’rifiy ishlar ilmiy-metodik hamda axborot markazi va O‘zbekiston davlat konservatoriyasi Ilmiy-uslubiy kengashi tomonidan nashrga tavsiya etilgan

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Mazkur o‘quv qo‘llanma o‘zbek xalq cholg‘ularidan doyrada ijrochilikni o‘zlashtirish masalalariga bag‘ishlangan. Unda amaliy-uslubiy ko‘rsatmalar bilan bir qatorda, xalq ijodidan namunalar, o‘zbek kompozitorlari asarlari, shuningdek, muallif tomonidan yaratilgan asarlar o‘rin olgan. Ushbu o‘quv qo‘llanma oliy va o‘rta maxsus ta’lim muassasalarining o‘qituvchilari, talabalari hamda o‘quvchilari uchun mo‘ljallangan.

ISBN 978-9943-307-65-0

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MUALLIFDAN

Doyra usullari o‘zbek musiqasida ahamiyatli va zarur jihatlarni o‘ziga mujassam etgani barchamizga ma’lum. Ibn Sino davridan to bizning zamonamizgacha musiqiy usullarning turli namunalari jilolanib kelmoqda. Har doim usullar ham davrning ijtimoiy rivoji bilan birgalikda xalq ma’naviy madaniyatiga xizmat qilgan. Zamon ehtiyojlariga qarab yangi uslublar yaratilgan bo‘lsa, ijrochilik amaliyotida uslublar ijrosining rang-barang turlari yuzaga kelgan. Xalq ijrochilik amaliyotlari: a) oddiy amaliy usullar, ya’ni ommaviy marosimlar, qo‘shiq va laparlar, ijrochilikda qo‘llaniladigan va unchalik murakkab bo‘lmagan usullar; b) maqsadli usullar, ya’ni hayot davomida xalqni jalb etish, to‘plash, diqqatini qaratish kabi muayyan ma’noga ega bo‘lgan chaqiriq usullari; v) murakkab usullar, ya’ni xalq mumtoz musiqa ijodiyotida qo‘llaniladigan usullar vositasida shakllanib, o‘z darajalari asosida turlangan. Shu bois, ularning rivoji zamonaning amaliyotdagi ijtimoiy munosabatlari asosida ko‘rinish topgan.

O‘tmishda yashab ijod etgan olimlar ham musiqiy usullarga alohida e’tibor qaratganlar. Al Forobiy, Ibn Sino, Safiuddin Urmaviy kabi olimlar usullar tizimini o‘rganishga bag‘ishlangan musiqiy risolalar bitganlar. XX asr boshlarida alloma Abdurauf Fitrat o‘zining risolasida murakkab usullar tizimi haqida yozib qoldirgan.

XX asrning ikkinchi yarmi va XXI asr boshlariga kelib o‘zbek musiqa ijodiyoti olamshumul darajada rivojlandi. Qamrovi kengaydi va amaliyotda cholg‘u ijrochiligining turli ko‘rinish hamda tarkiblari (duet, trio, kvartet, ansambl va h.k.) yuzaga keldi.

Barcha doyrachilarni doyra ijrochiligiga ijodiy yondashishga da’vat etgan ustoz san’atkor Usta Olim Komilovdir. Avvalo u xalq usullarini saqlab, yangi avlodga yetkazishda beminnat va ulkan ishni amalga oshirdi, keyin esa o‘z zamonasi talabidan kelib chiqib, doyra usullarining yangidan-yangi turkumlarini yaratganlari doyra ijrochiligidagi ijod sarchashmasini ko‘rsatib bergan desak, adashmagan bo‘lamiz. Chunki «Pilla», «Shodiyona», «Doyra Raqsi» kabi doyra usullaridan tashkil topgan asarlar shu davr musiqa san’ati uchun zarur edi. Ikkinchidan, buni o‘zbek raqs san’atining rivoji bilan ham bog‘lash to‘g‘ri bo‘ladi. Qolaversa, usta Olim Komilov doyraning yakka soz sifatida shakllanishi va rivojiga beadad hissasini qo‘shdi. Keyinchalik doyra ijrochiligida yakka va birgalikdagi (jo‘r bo‘lib 2, 3, 4 ansambl) ijrochiligi keng amaliyotga kirib keldi. Doyraning o‘quv tizimida o‘qitilishi esa unga juda katta ufqlarni ochib berdi. O‘zbek musiqa san’atining janrlarga boy ekanligi va ularning har birida doyraning alohida ahamiyati borligi ma’lum. Bunga ustoz doyrachilar To‘ychi va G‘ofir Inog‘omovlar, G‘ofir Azimov, Qahramon Dadayev, Odil Kamolxo‘jayev, Tal’at Sayfutdinov, Dilmurod, Xolmurod va Elmurod Islomovlar, Xasan Azimov kabi ko‘pgina doyrachilar munosib hissalarini qo‘shganlar.

Oliy va o‘rta maxsus ta’lim tizimlarida esa doyrani umumjahon musiqa san’ati bilan uyg‘un ravishda rivoj topishiga ahamiyat qaratildi. Avvalo, doyra kompozitorlik ijodiyotiga xos turli janrdagi asarlarga jo‘r bo‘lish xususiyatini kasb etdi. Boshqa cholg‘ular bilan birgalikda ansambl bo‘lib talqin etishlar an’ana bo‘ldi. Dunyo xalqlariga xos turli usullarni ijro etish ham amaliyotda qo‘llanila boshlandi. Bu uslubda bir qator o‘zbek kompozitorlarining doyra jo‘rligiga moslashtirilgan asarlarini yaratishga turtki bo‘ldi. Xususan, B.Gienko, M.Nasimov, F.Alimov va A.Mansurov kabi kompozitorlar bu borada samarali ijod etdilar.

Doyra cholg‘u ijrochiligining texnik jihatiga doir mahoratni tarbiyalash va ularni ko‘rsatish uchun arzigulik asarlar yaratish hamda moslashtirish masalasi ham o‘qituvchi-ustozlar tomonidan yo‘lga qo‘yildi. I.Ikromov, O.Kamolxo‘jayevlarning yaratgan doyra darsligi va o‘quv qo‘llanmalari bunga yorqin misol bo‘la oladi.

Doyra ijrochiligining salohiyati uning sehrli sadosida bo‘lsa, zabardastligi shiddatli zarblarning rang-barang, jonli hamda jozibali tarannum etilishidadir. Dunyo miqyosida urma zarbli cholg‘ular ham boshqa sozlar kabi rivojlandi. Usullarning ko‘lami kengayib, talqin masalasida rang-baranglik ko‘payib ketdi. Ayniqsa, ularning musobaqasimon talqinlari katta shuhrat qozonishga sazovor bo‘lmoqda. Chunki bunda ijrochilarning ham intellektual, ham texnik imkoniyatlari tinglovchining ko‘z o‘ngida yaqqol namoyon bo‘ladi. Zamonaviy jarayondagi urma zarbli cholg‘ular ijrochiligining rivoji masalasini inobatga olib, o‘quvchi-talabalar uchun o‘ziga xos ansambl ijrochiligini taklif etmoqchimiz. Bu albatta, doyra ijrochilik uslublarini yana bir yo‘l bilan boyitishi shubhasiz. Ammo bu yo‘nalish ijrochilarning har tomonlama chiniqishlari uchun xizmat qilar, degan umiddamiz.

Qo‘llanmada doyrachilar kvintetiga moslashtirilgan bir qator asarlar, doyraning jo‘rnavozlikdagi yakka ijrochiligiga moslashtirilgan asarlarning nota namunalari keltirilgan. Qo‘llanmaning birinchi qismida uslubiy tavsiyalar o‘rin olgan bo‘lib, har bir asar ijro etilishi nuqtayi nazaridan sharhlab berilgan. O‘quvchi-talabalar amaliy mashg‘ulotlardan oldin nazariy bilimlarini oshirsalar va uslubiy sharhlarni o‘zlashtirsalar, asarlarni ijro etish oson bo‘lish bilan birga mukammallik sifatlari bilan boyitiladi.

Amaliy-uslubiy tavsiyalar

Doyra ijrochiligining eng ahamiyatli tomonlaridan biri, asar sur’atini mutanosib saqlay bilish bo‘lsa, ikkinchi tomoni, usullarning jozibali talqin etishda ekanligini e’tirof etish joizdir. Usullar zanjirini ifodasi qanchalik aniq va jiloli bo‘lsa, uning sehri va salohiyati shuncha namoyon bo‘ladi.

Odatda, doyrachi oddiy «katta bak» yoki «katta bum»ning mazmunli va ma’noli sadolantirish uchun yillar davomida, tinimsiz mashq qiladi. Lekin, hamma ham buning uddasidan chiqa olmaydi. Chunki doyrada ovoz tarannum etishning ham o‘z falsafasi bor. Zarblar sifati ularning kuchi bilan belgilanmaydi. Zarbaning salohiyati uning mazmunidadir. Ularni anglash esa, sozlar munozarasi paytida, duet, trio, kvintet yoki undan ko‘p cholg‘ularni ansambl bo‘lib ijro etish jarayonida yaxshiroq anglash mumkin. Ansambl ijrosida ham har bir doyrachining o‘z partiyasi va jo‘rnavozlik o‘rni bo‘lishi juda muhimdir. Shularni nazard tutib, o‘quvchi-talabalarga yangicha yondoshish, ya’ni doyrachilarning kvintet bo‘lib ijro etish uslubini tavsiya etmoqchimiz. Kvintet bo‘lib ijro etishning o‘quvchi-talabalarning professionallik xususiyat kasb etishlarida ahamiyatli tomonlari ko‘p. Avvalo kvintet ijrosi sozanda qalbida ishq uyg‘otadi, ya’ni shu guruh ijrochilari bilan birgalikda, bir sadoda ijro etish ishtiyoqi kuchayadi. Ikkinchidan, ijroda sheriklaridan past saviyada ijro etmaslik hissi uni doim ijro saviyasini o‘stirishga undaydi. Uchinchidan, shunga munosib bo‘lish uchun doimo mashq qiladi va mahoratini oshiradi. To‘rtinchidan, kvintet jo‘rligi sozandani ijodiy yondashishga majbur etadi. Beshinchidan, o‘quvchi-talabalarda mas’uliyat hissini chiniqtiradi va rivojlantiradi. Bularning barchasi sozandaning professionallik jihatlari bo‘lib, ijroda mohirlik mezonining asosi bo‘lib xizmat qilib kelgan. O‘zining o‘ta jozibali xususiyatlari bilan jahonni maftun etib kelayotgan Ozarbayjon va Hind sozandalari ham musiqa ijrochiligida qisqa, bir-birini tez va muntazam qaytarish uslubiga asoslanganligini e’tirof etish lozimdir.

Qayd etish lozimki, kvintet ijrosining ichki uch tamoyili mavjud. Ularni ijroda namoyish etish juda muhim va ular ijro saviyasini ko‘rsatuvchi tomonlari hisoblanadi. Bular:

a) unisonli ijroda bir xillik xususiyat kasb etish va bir cholg‘uni tarannumini namoyish etishi;

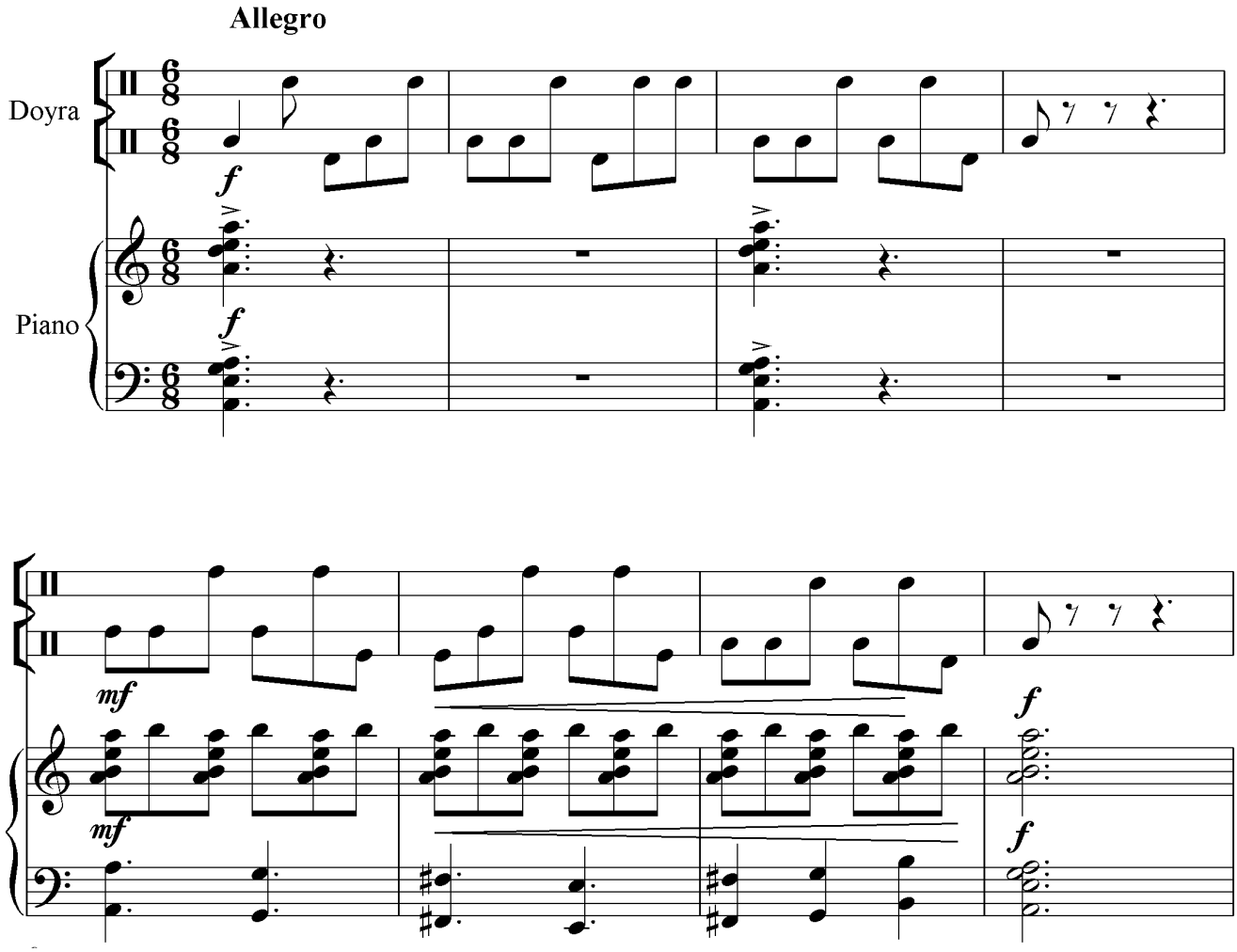
b) ketma-ket ijroda 3,4,5 ta doyralarning bitta doyradan taralayotgan sadodek yangrashi;

v) ansamblli ijroning o‘z jozibasini namoyish qilishi. Ana shu tamoyillarni to‘g‘ri o‘zlashtirishda o‘quvchi-talabalar va o‘qituvchilarga nazariy-uslubiy tavsiyalarni taqdim etamiz.

1. «YANGRA DOYRA»

Asar taniqli kompozitor Avaz Mansurov tomonidan kamer orkestr uchun yozilgan. Milliy ohanglar asosida o‘ynoqi va jozibali kuy zamonaviy talqinini topgan. Asar xalq orasida eng ommalashgan 6/8 o‘lchoviga xos ufor usuliga asoslangan.

Misol 1

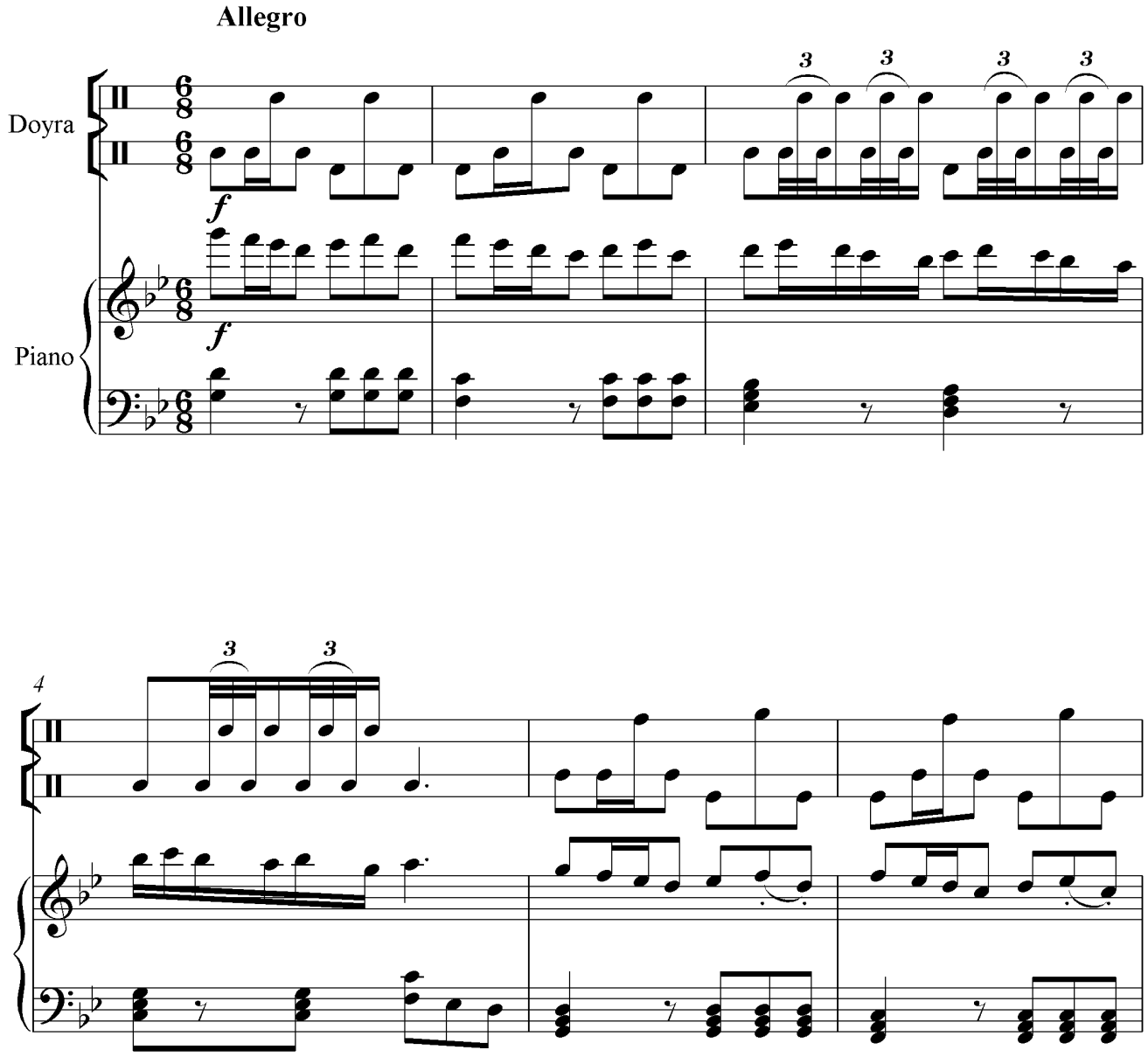


Ufor usuli ijro amaliyotida juda ko‘p ko‘rinishlarga egadir. Uforning hatto mintaqaviy (Xorazm, Buxoro, Farg‘ona) namunalari ham mavjud. «Yangra doyra» asarida asosan Farg‘ona vodiysiga xos uforlar bir tizimga keltirilgan. Usulning turli ritmik tuzilmalari, kuy ohang bilan baralla yangrashida namoyish etib, zarur bo‘lgan xususiyatlariga e’tiborli bo‘lish lozim. Shu bilan birga, usullarni chalish maqsadga muvofiqdir. Ayniqsa, doyra kadensiyasida usul serjiloligini namoyish etish lozim. Qayd etish joizki, kadensiyada sozanda ijodiy yondoshishi ham mumkin, faqat «ufor» usuli doyrasida. Buning sababi, asar ko‘proq «konsert» xarakteriga egaligidadir.

2. «O‘ZBEKCHA SKERSO»

Ma’lumki, har bir musiqiy kuy, asar o‘zining ohang va alohida doyra usulidan tashqari, ichki ohang usuliga egadir. Bu usul kuy ohangining ichki tarkibiga asoslanishi barchaga ayon. Doyra esa tabiatdan usul ijrosi uchun moslashgan cholg‘u. XX asr doyra ijrochiligida o‘ziga xos rivojlanish jarayonlari kechdi va o‘tgan davr mobaynida turli yo‘nalishlar yuzaga keldi. Doyra ijrochilik amaliyotida jo‘r soz, jo‘rnavoz soz sifatida hattoki, simfonik orkestrlar tarkibidan ham o‘rin oldi. Yakka soz sifatida shakllanib ko‘pdan ko‘p yakka doyra ijrosi uchun asarlar yaratilishiga imkon yaratdi. Shular qatorida doyra kompozitorlar ijodiga ham kirib bordi. Bu jarayon doyraning yakka soz sifatida va fortepiano jo‘rligida o‘zini namoyon etishiga ham asoslangan. Ushbu «O‘zbekcha skerso» asari taniqli kompozitor Fattoh Nazarov qalamiga mansub bo‘lib, g‘ijjak va fortepiano uchun yozilgan. Asarning metro-ritmik tuzilishi asosida doyra uchun yakka ijro yo‘li tuzilgan. Bunga kuy usuli asos bo‘lgan. G‘ijjak partiyasi fotepianoning o‘ng qo‘l partiyasiga ko‘chirilgan:

Misol 2

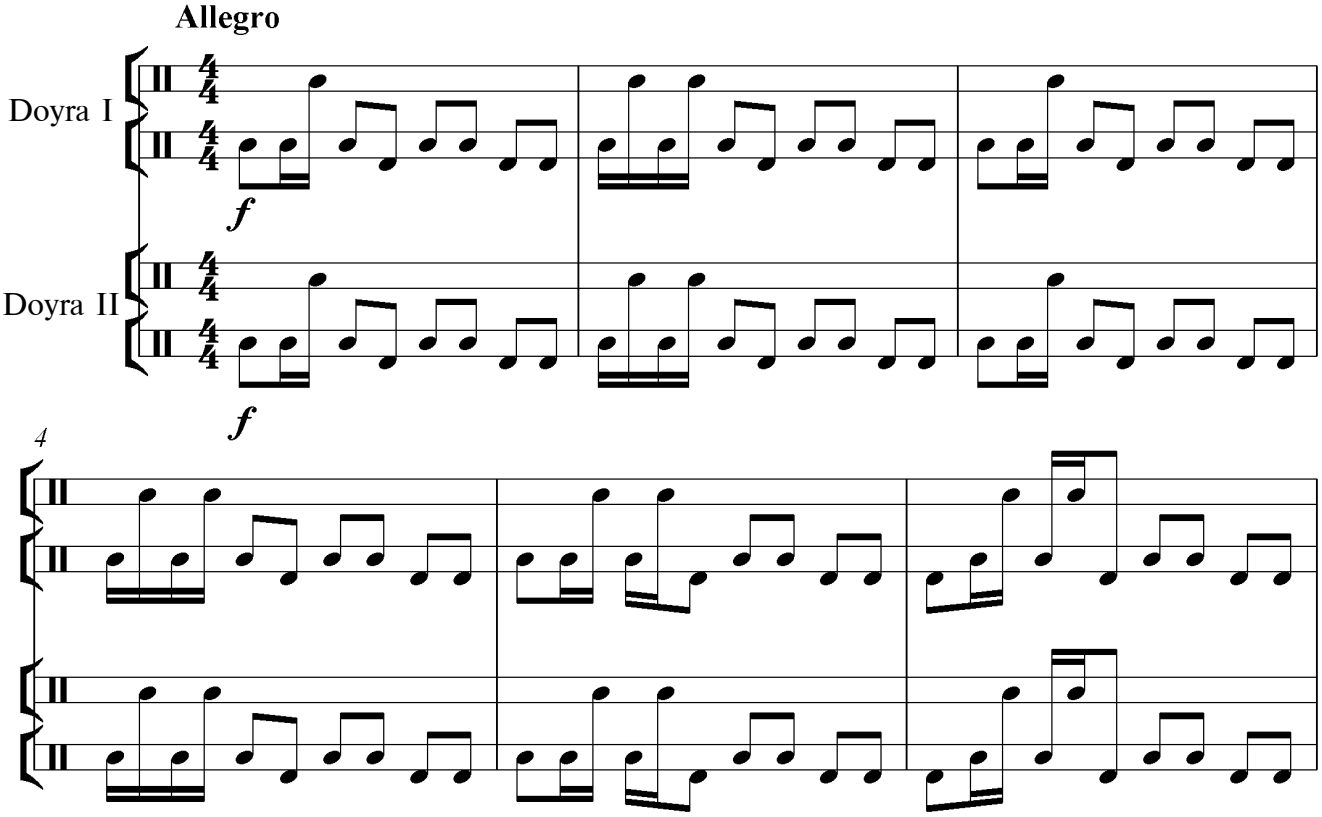


3. I DUET

Ushbu musiqiy namuna qo‘sh doyra ijrochilariga murojaat etib yaratilgan asarlardan biridir. Unda o‘zbek musiqa merosidan joy olgan ikki turdagi usul tanlab olingan, ular o‘ziga xos holda har birida mavjud bo‘lgan 7 ta ritmik tuzilma orqali sayqallar va metro-ritmik shakllar bilan boyitib tasvirlangan. Ijro uslubi ham jo‘rnavozlikdagi yo‘llardan biri bo‘lgan aytishuv yoki savol-javob tamoyiliga asoslangan. Asarni ijro etish jarayonida ijrochilar eng avvalo ana shu tamoyilni anglab olish lozim.

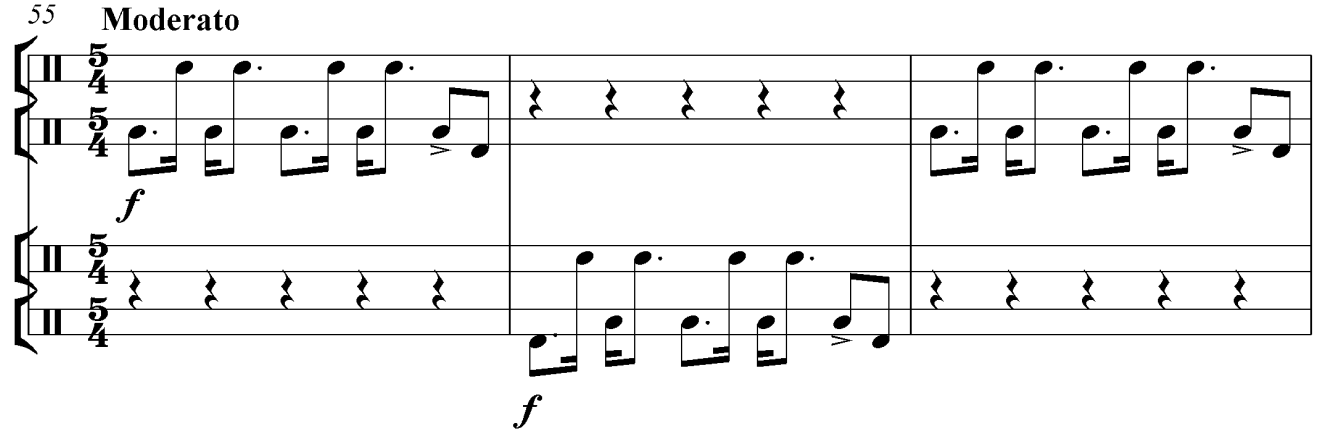
Asar «katta bak» va «katta bum»larning «Unison» usulidagi zarbi bilan boshlanadi.

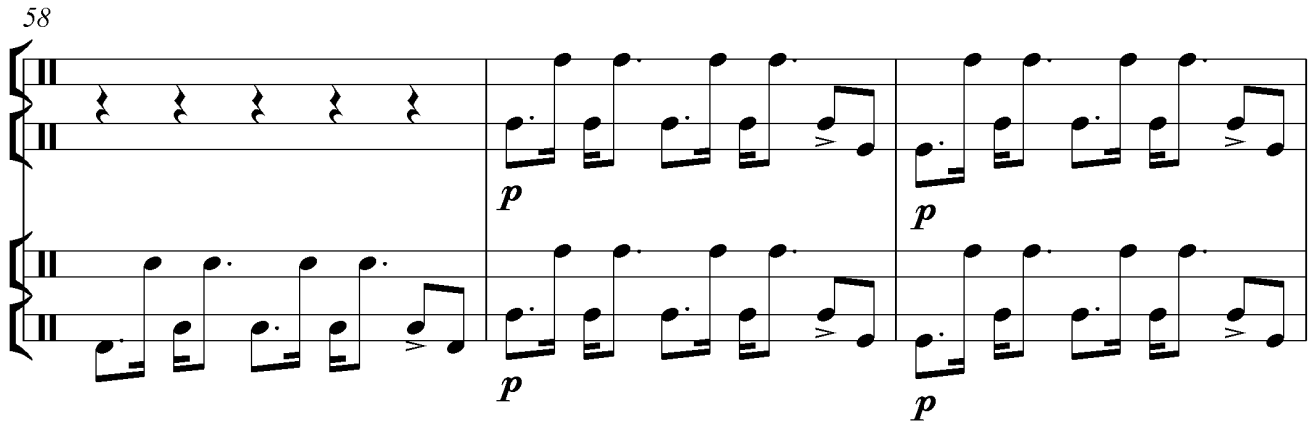
Misol 3



Buni o‘ziga xos «sozlanish» desak bo‘ladi. So‘ngra har ikki doyraning savol-javob uslubiga asoslangan usullar silsilasi boshlanadi. Har bir usul o‘ziga xos boshlanish va yakuniga ega. Boshlanishida doyralar ketma-ket yangraydi va albatta tantanavor «Unison»li talqin bilan yakunlanadi. Usullarni yakunlashda navbatdagi usulning boshlanishiga ham zamin yaratishi lozim. Chunki, asarning to‘liq dramaturgik uyg‘unligini, bir butunlikda tashkil topishi uchun muhimdir. Usullar silsilasida murakkab hisoblangan 5/4 o‘lchovi keltirilgan.

Misol 4





Kuyning aynan shu qismi avj qismiga to‘g‘ri keladi. Shundan so‘ng asarga «Unison» ijrosidagi koda yakun yasaydi. Yakuniy qism «Allegro» sur’atiga kelib, tantanavor xarakterda nihoyasiga yetkaziladi.

Doyra ijrochiligida ijrochining tafakkuri hamda ijro mahoratini oshirish uchun xizmat qiladigan bir qator mashqlar mavjud. Duet asarida bu ham inobatga olingan. Usullarni «Katta bak» va «bum» hamda «kichik bak» va «bum», qolaversa, turli ijro uslublari (noxun, shiqildoq, silash, siltash va h.k.) almashib ijro etishlari shu mezonning bir jihatidir. Shu bilan birga, «Lank» usullari (o‘lchovda nomutanosib urg‘ular tizimiga asoslangan) sozandani hushyorlik va mohirlik ko‘nikmalarini mustahkamlaydi. Duetning har ikki ijrochilik uslublariga katta e’tibor berib o‘zlashtirish tavsiya etiladi.

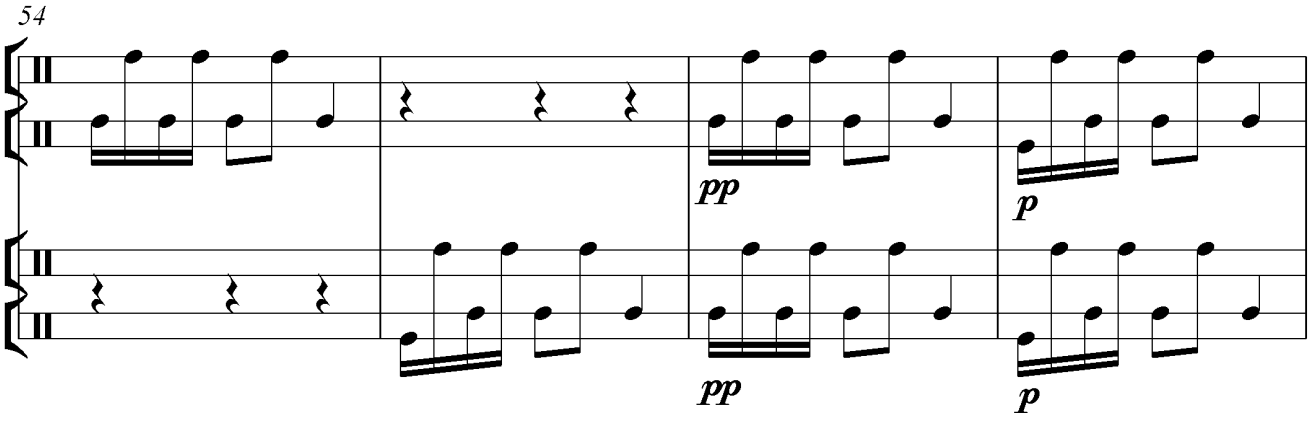
Lank – o‘zbek musiqasida bu ijro **«cho‘loq»** *ma’noda ham ishlatiladi. Ya’ni usulning cho‘loqligiga aytiladi. Urg‘ularning kuchsiz hissalariga to‘g‘ri kelib, kuchli hissalar bo‘sh qolishi demakdir.*

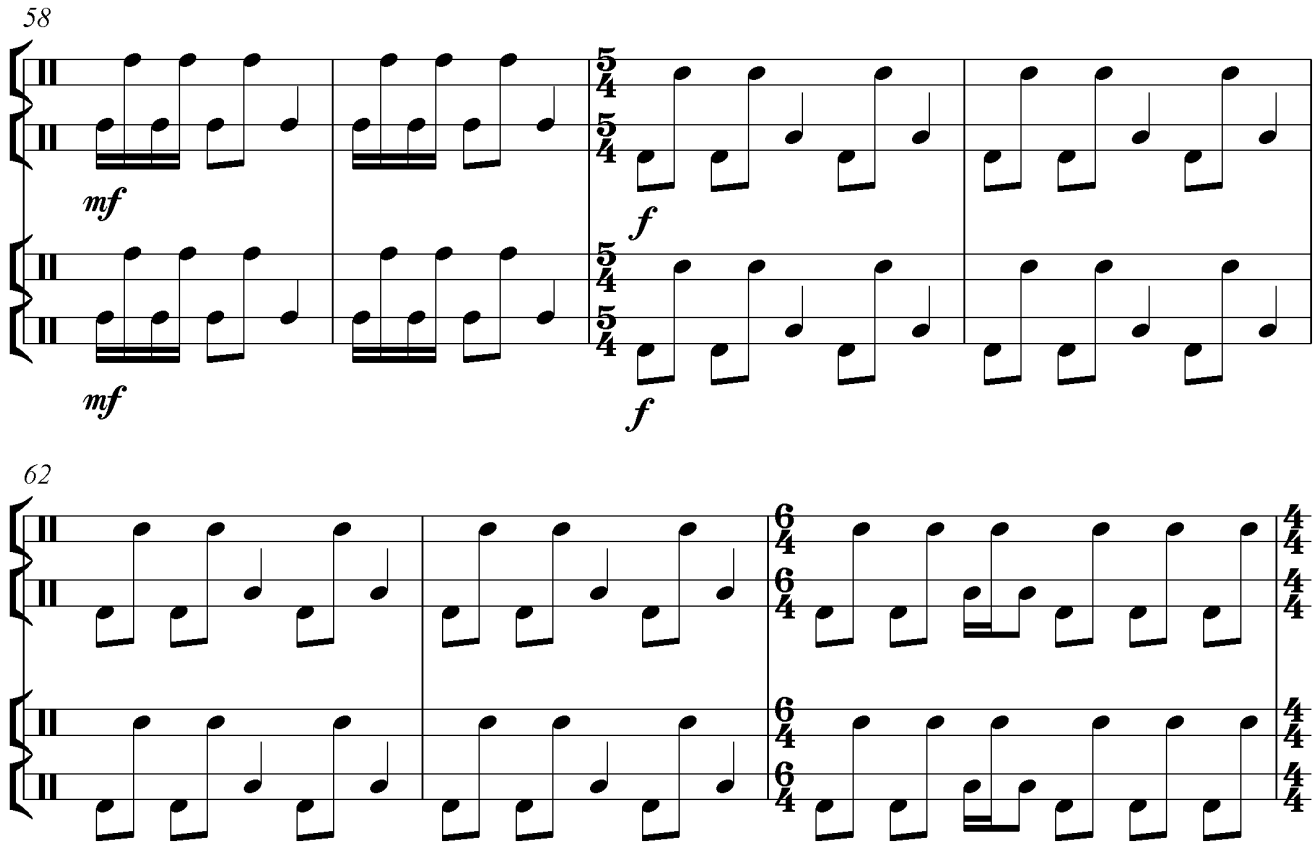
4. II DUET

Birinchi duet asosan savol-javob tamoyili asosida, ikki xil o‘lchovdagi usullar o‘z ranglarini namoyon etgan bo‘lsa, ikkinchi duet ko‘proq ijrochilarning texnik mahoratini oshirish maqsadida hamda usullar almashinuvidagi chaqqonlik ko‘nikmalarini rivojlantirishga qaratilgan. Buning negizida esa diqqatni qo‘llarning zarbiga jalb etish yotadi. Shu bois, duetning zaminidagi maqsadlaridan biri doyrachilarni zarb nuqtayi nazaridan chiniqtirishdir. Kuchli, aniq, chertma, vazmin, urg‘uli, ma’noli, sokin va xos zarblarni o‘z xarakterida tarannum etish ko‘nikmasini hosil qilishdan iborat.

Zarbalarning turli jihatlarini namoyish etishda asar asosiga 6 ta o‘lchov ketma-ket joylarini almashib hamda turli sur’atlarda joylashtirilgan. Ya’ni 2/4, 3/4, 4/4, 5/4, 6/4, va 6/8 hissali usullar ikki doyraning ketma ketlikda, savol-javob usulida va ko‘p hollarda birgalikda ijro etiladi.

Misol 5





Asarni ijro etish jarayonida qo‘l zarblarni ifoda etib, «triol» va «sinkopa»larni hushyorlik bilan talqin etish maqsadga muvofiqdir. Ikki doyrani sekin-asta jonlantirib, aniq va keskin harakat qilishi lozim. Musiqaning jozibali jihatlaridan biri bo‘lmish «shahd» aynan avjni ijro etish paytida namoyish etilsa, maqsadga muvofiq bo‘ladi.

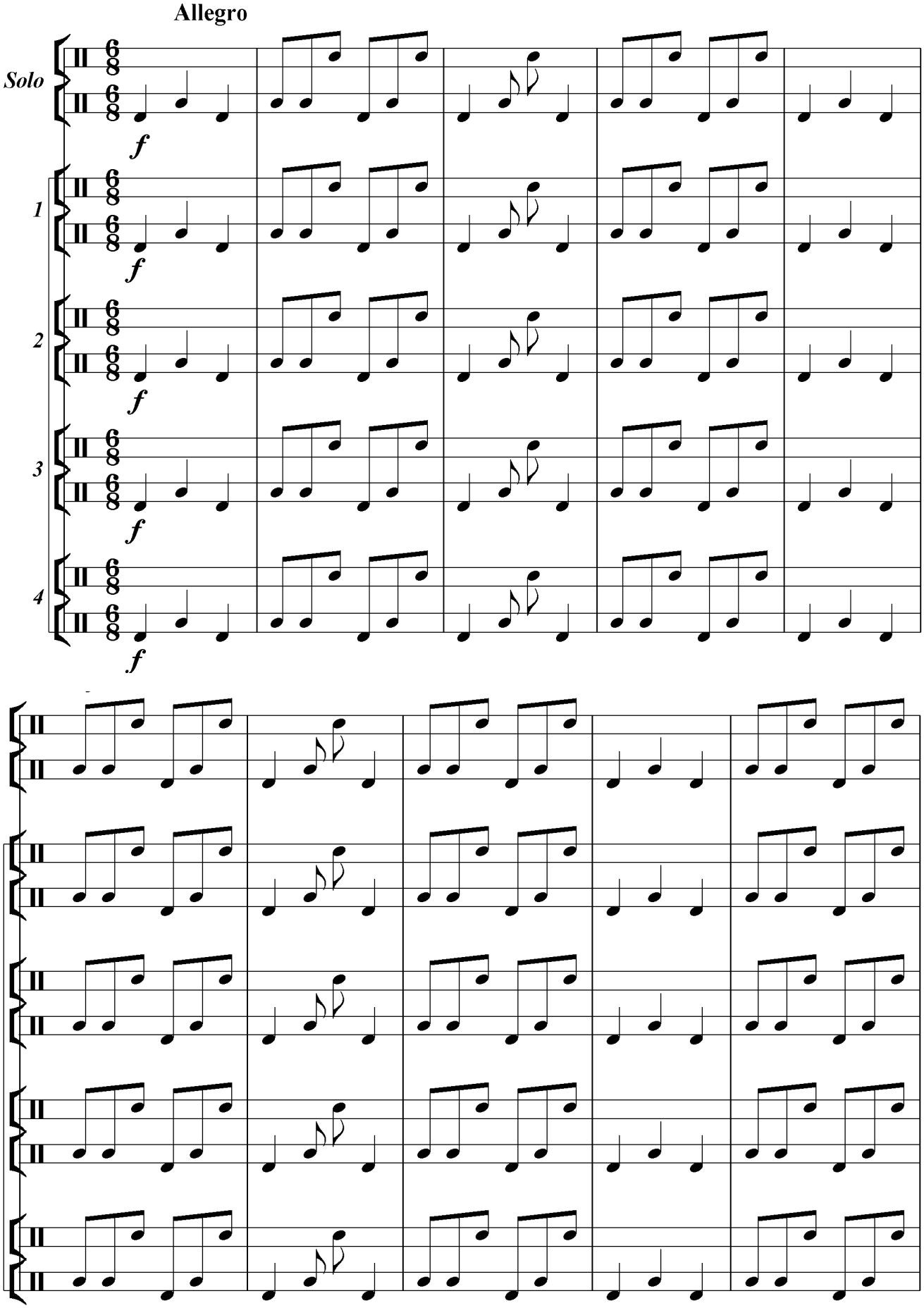
Asarning ijrosida albatta dinamik nuqtalarga alohida e’tibor berish lozim. Chunki usullar miqdori ko‘p bo‘lib, har biri boshlanib, rivojlanib, tantanavor yakunini topishi lozimdir.

5. «SHODLIK VA BURULCHADAN»

Taniqli doyrachi Elmurod Islomovning ijodiy namunalaridan biri. O‘zbek doyra usullari boshqa xalqlarning an’anaviy usullari bilan uyg‘unlashtirib yaratgan asaridir. Asarning o‘ziga xosligi va rang-barangligini inobatga olib, ilk bor kvintet, ya’ni 5 doyra ijrosi uchun moslashtirildi. Ana’naviy usullar zamonaviy urma cholg‘ular ijrosiga xos tarzda moslashtirilgan. Notaga olish jarayonida ham doyralarning o‘rni, musobaqasi va urg‘uli jihatlariga e’tibor berilgan.

Asar usullarining tarkibiy xususiyati jihatidan ikki (ichki) qismni tashkil etadi. Ufor usulining rang-barang sayqallanishi bilan «Unison»da boshlanadi.

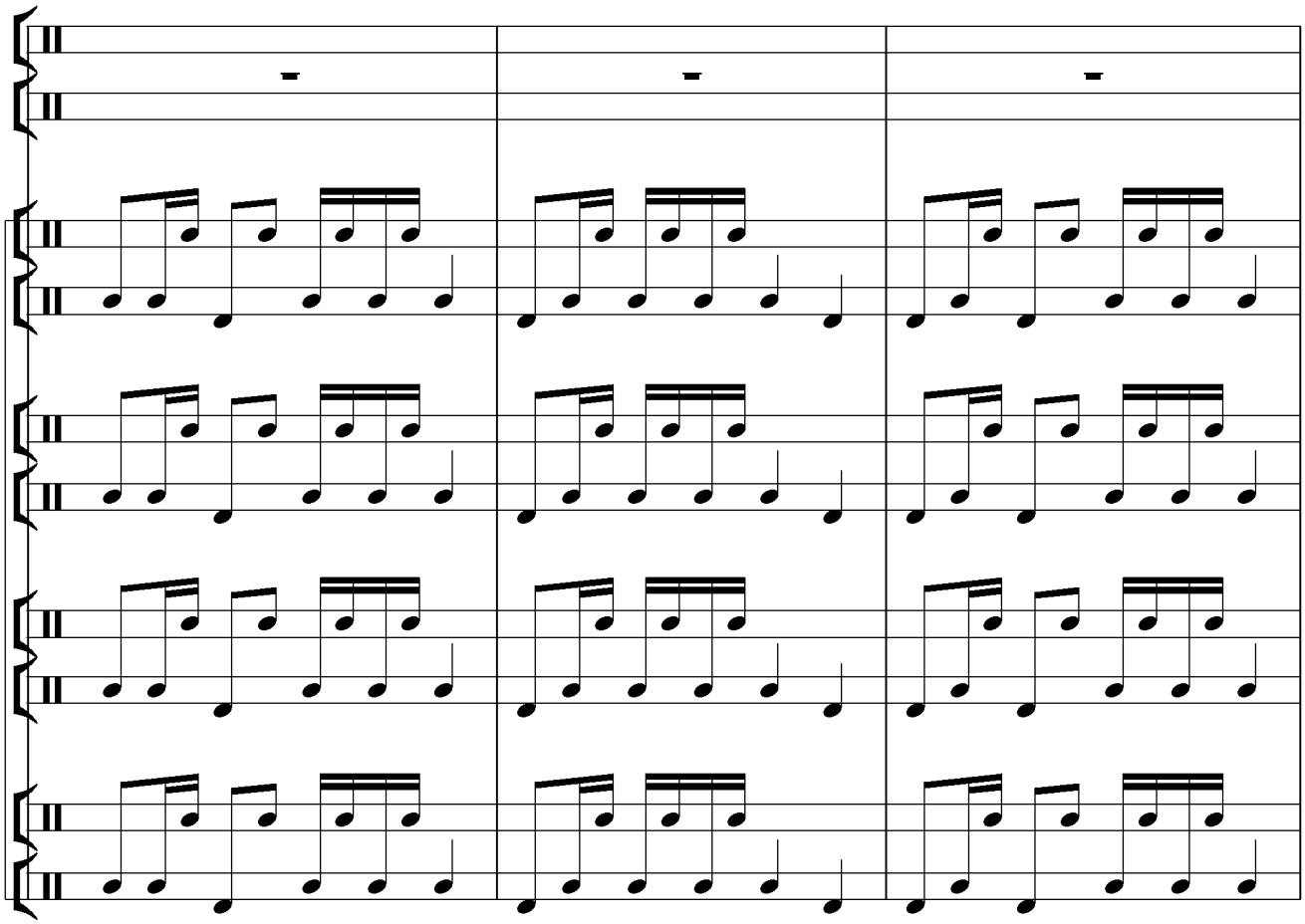
Misol 6

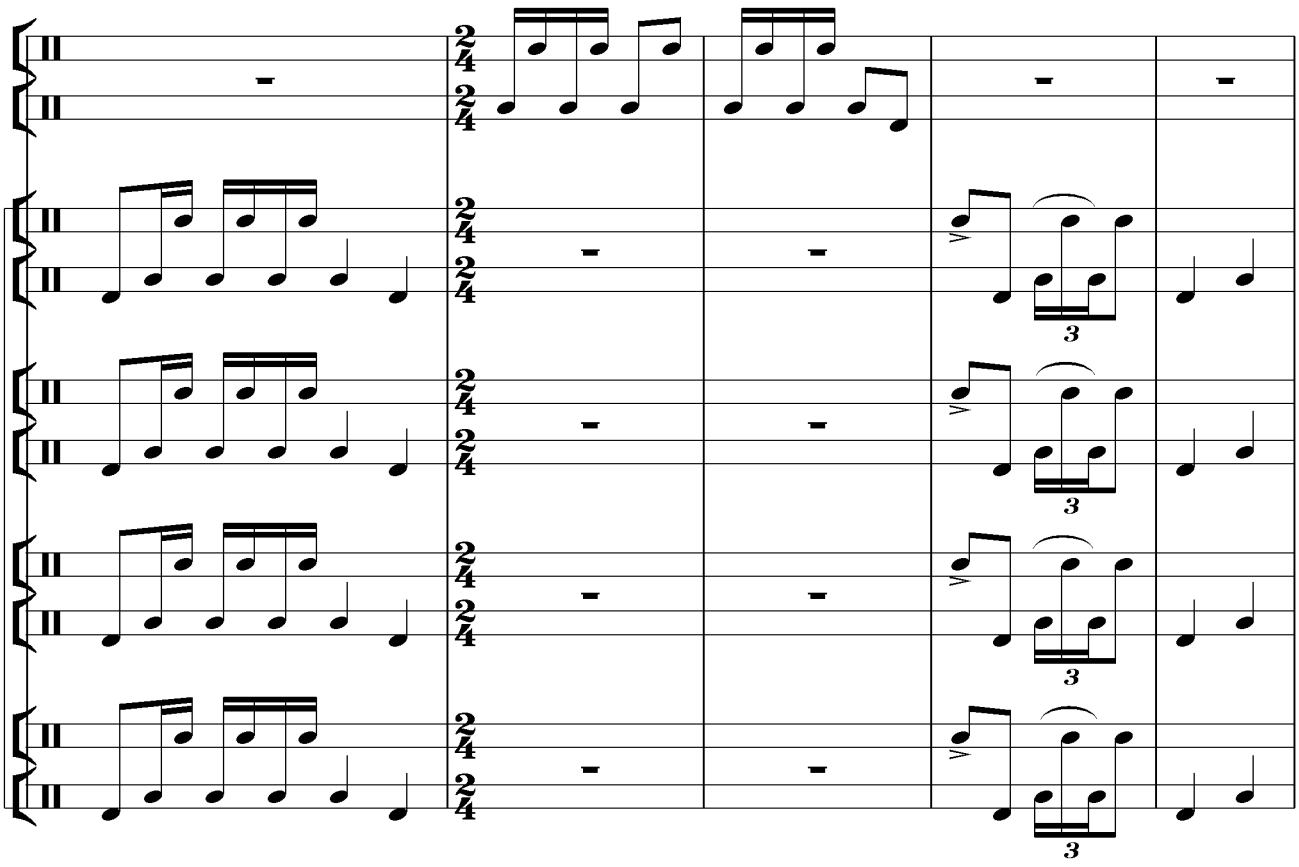


«Allegro» sur’ati asarning jo‘shqin kayfiyatda ijro etib, nomiga xos xarakterni namoyon etadi. Qayd etish joizki, ushbu musiqiy namuna ko‘proq «badiiy asar» sifatida ijro etish uchun mosdir. Shu bois, moslashtirish jarayonida bir doyrani yakka soz sifatida, qolganlarini esa unga ansambl sifatida jo‘r bo‘lishi ko‘zda tutilgan. Unda har bir harakat va cholg‘ularning o‘z vazifasi belgilangan. Unga ko‘ra, ijroda yakka doyra ansambl bilan bir-birini to‘ldiruvchi, savol-javob qabilidagi go‘zal talqin hamda duet kabi ijro uslublari yaqqol namoyon bo‘ladi. Ijro jarayonida har bir uslub ijrosiga o‘z xarakteri asosida yondoshib ijro uslubini yaqqol ko‘rsatish lozim. Ayniqsa 5 doyraning ansambl bo‘lib ijro etish partiyalarida aniqlik va bir-biriga moslikka e’tibor qaratish yaxshi natijalarga olib keladi. Chunki, asarda ijro usullari rang-barangdir va ularning zaminida o‘ziga xos jihatlari bor.

«Burulcha» asarining negizida «ot» yurishining (yugurish) ma’nosi va xususiyati mavjud. Aslida «Burul» xoldor, ko‘kish ot demakdir. Ushbu usulning ijrosini ham aynan ko‘rkam «ot»larning yugurish harakatidagi jozibasiga qiyoslab ijro etish sozandaga yaxshi kayfiyat va ishtiyoq baxsh etadi. Zero, asarning ruhiyati ham shunga mos.

Misol 7





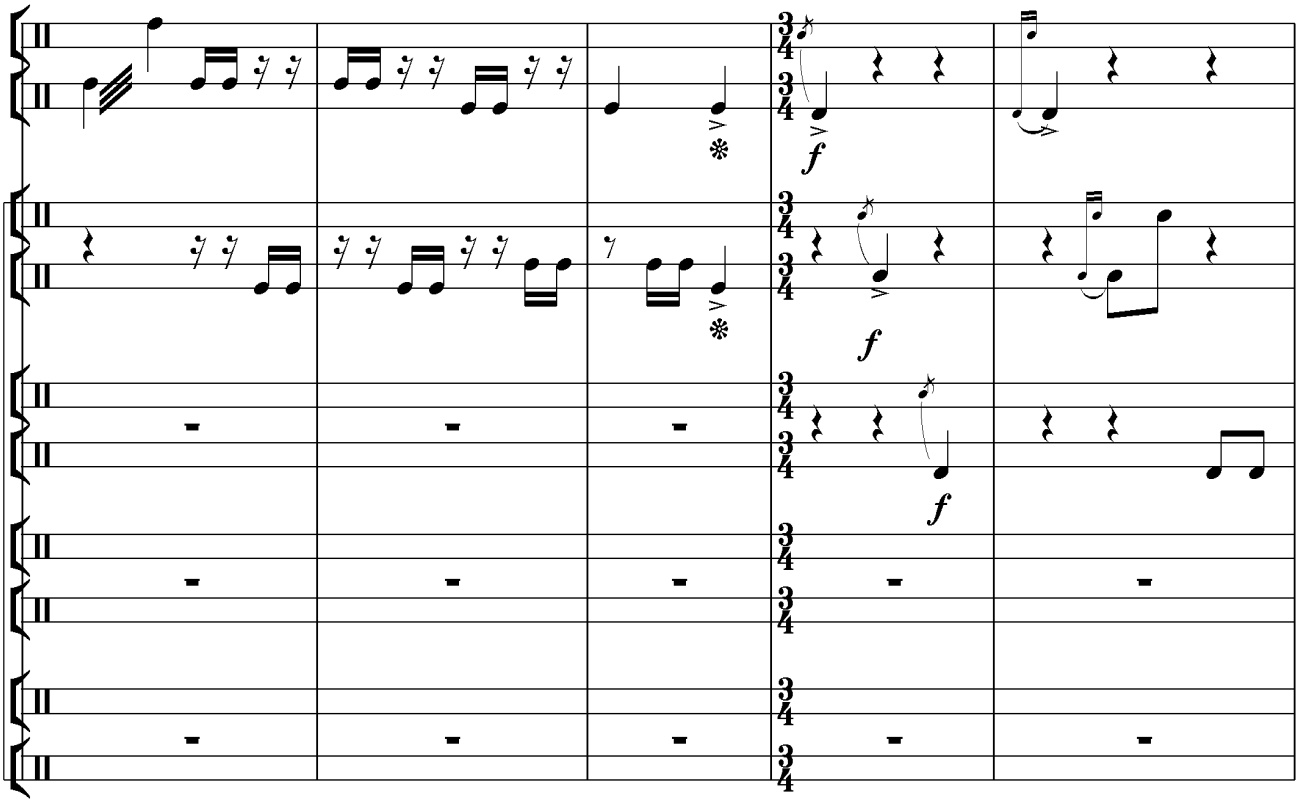
Asarda har ikki, ya’ni «Shodlik» va «Burulcha» usullar turkumi alohida-alohida bo‘rttirib ijro etilishida, ularning badiiy xarakteri namoyon bo‘ladi. Shu bois, ijrochilar usullarning rang-barangligiga, «Unison»li ijrochilarga, yakka va ansambl jo‘rligida hamda aytishuv qabilidagi talqinlarga e’tibor bilan yondoshishlari maqsadga muvofiqdir.

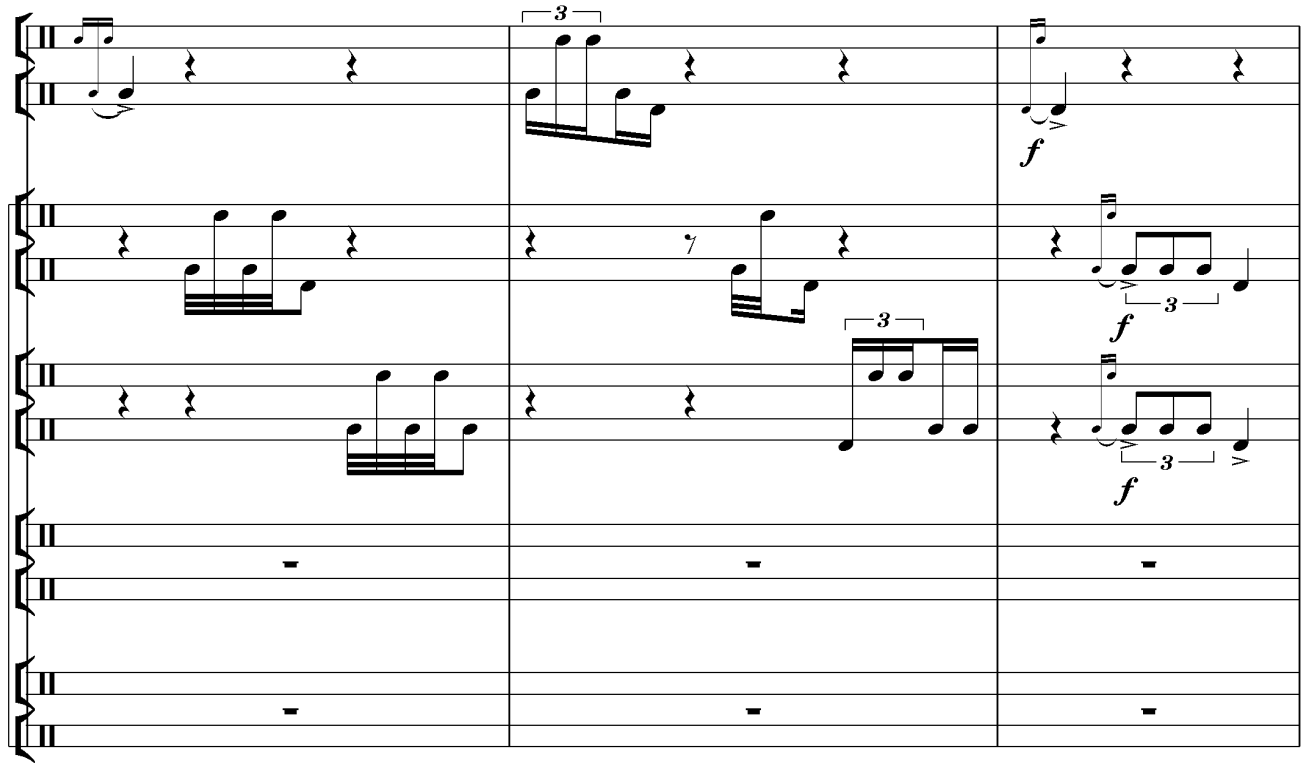
6. DOYRACHILAR ANSAMBLI
(kvintet)

Qo‘llanma muallifning zarbchilar san’ati rivojlangan bir paytda va doyra ijrochilarining zamonaviy jarayonida o‘ylagan va tavsiya etayotgan g‘oyasini amalga oshirishda bajargan ilk ijodiy namunasidir. Undan joy olgan namunalar ta’lim muassasalarida tahsil olgan o‘quvchi-talabalar ijro amaliyotida bir necha vaqtdan beri sinalgandan so‘ng tavsiya etilmoqda.

Qo‘llanmada turli o‘lchovlarga xos bo‘lgan usullar zanjiri tartib bilan va rivojlanish xususiyatiga qarab bir tizimga keltirilgan. Asarning g‘oyasida doyra ijrochiligiga xos bo‘lgan 5 omil o‘rin olgan. Ular 5 doyralarning turli ijro ko‘rinishlarida amalga oshiriladi. Xususan: 1) 5 doyraning «Unison» ijrosi bilan asar boshlanadi. Bu avvalo kvintetni namoyish etish bo‘lsa, ikkinchidan, o‘zbek doyra ijrochilariga xos an’anani ko‘rsatib o‘tishdir;

2) uch doyraning birin-ketin qo‘shilishida bir doyra ijrosini tasvirlash.





Har uchala doyrachi bir xil o‘ylab, bir xil zarb berishi natijasida go‘yoki bitta cholg‘uda tarannum etayotgandek holat yuzaga keladi. Shu sababli quyidagilarga e’tibor berish lozim:

1. Bu o‘rinda an’anaga asoslangani hamda uni yangicha talqin bilan rivojlantirganini qayd etadi.

2. Ijro albatta shart. Chunki, bu asar asosiy g‘oyasining bir jihati hisoblanadi. Ijroda doyraning sadolariga va ansambl ishtirokchilarining ijro mahoratlariga e’tiborliroq bo‘lish talab etiladi.

3. Doyralar orasida jilo beruvchilik vazifasini o‘tash yana bir ijrochi – to‘rtinchi ijrochi zimmasiga yuklatiladi. Uning vazifasi asar ijrosi paytida o‘ziga xos «schyotchik», ya’ni sanoq berib turuvchi sifatida namoyon bo‘lishdir. Birinchidan turli ijro uslublari yordamida (doyraning gardishiga musht urish, chertish va h.k.), ikkinchidan, takt orasidagi kuchli va kuchsiz hissalarni tez o‘zgartirib hamda sinkopali jilolar bilan boyitib ijro etish lozim bo‘ladi.

4. Doyralarning o‘z-o‘ziga jo‘rnavozlik qilishining xos tomonlarini ko‘rsatish.

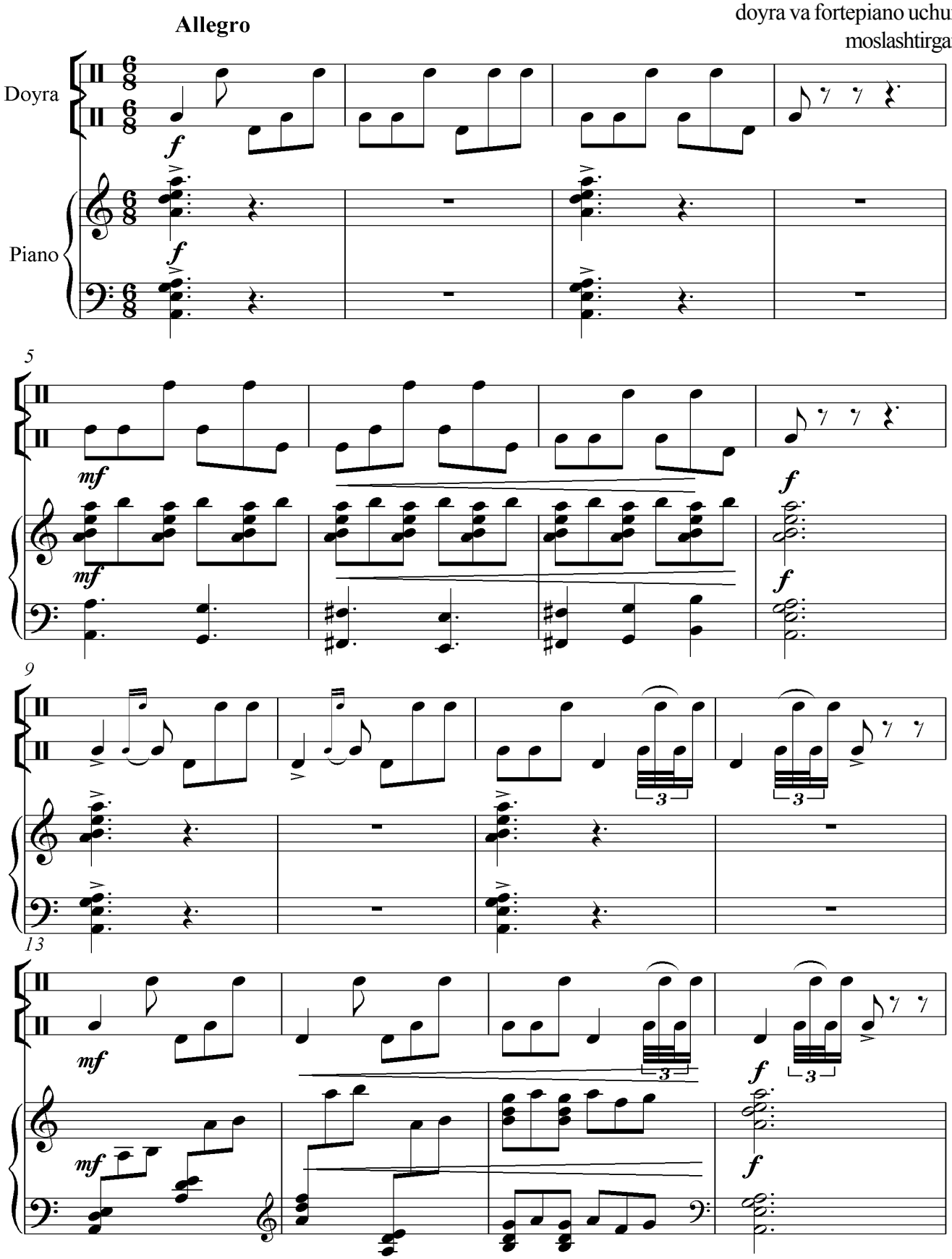
5. Doyraning yakkanavozligini bo‘rttirib namoyish etishdir.

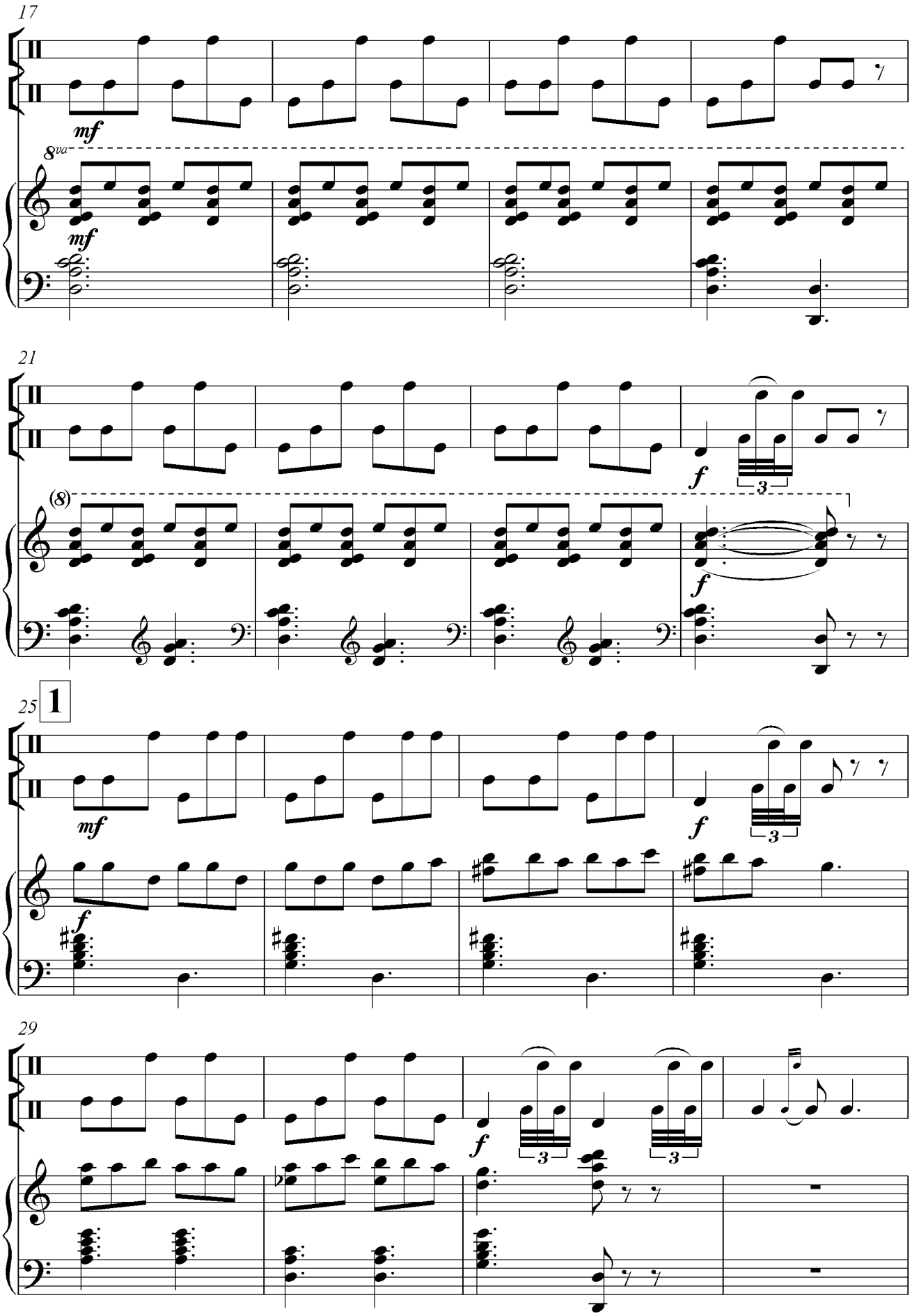
Oldiga qo‘yilgan bu vazifalar asarning dramaturgik rivojini ham ta’minlab beradi. Doyralarning uchinchi, to‘rtinchi, beshinchi jihatlarini ko‘rsatib berishda, asarning «razrabotka», ya’ni rivojlantirishdagi avj qismi hamda yakuniy qismi xizmat qiladi. Doyralar talqinining boy jihatlarini ko‘rsatib, «Unison» ijrosida va tantanavor xarakterda yakunlanadi.

YANGRA DOYRA

A.Mansurov *musiqasi*

A.Yuldashev
doyra va fortepiano uchun
moslashtirgan

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mf
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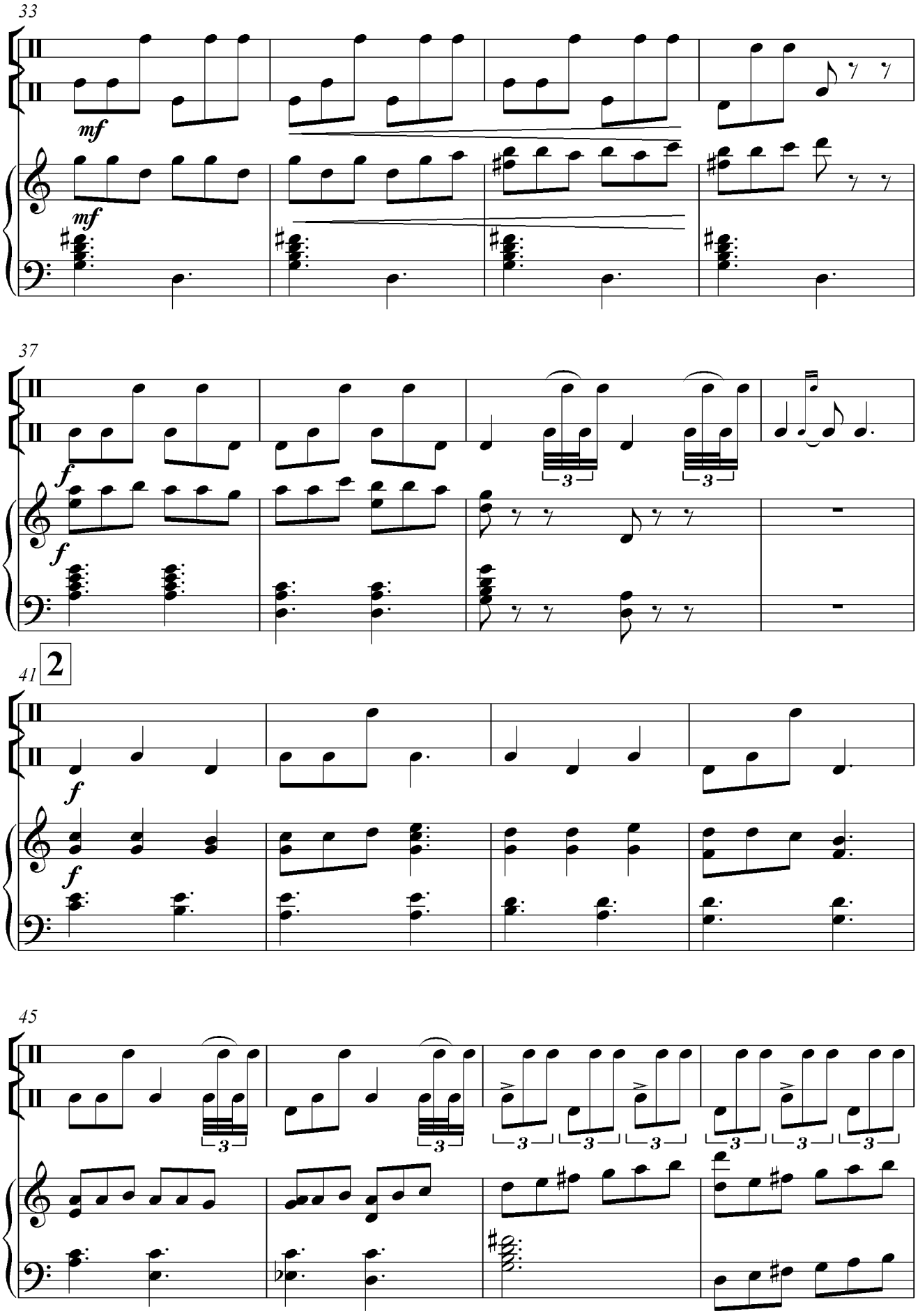
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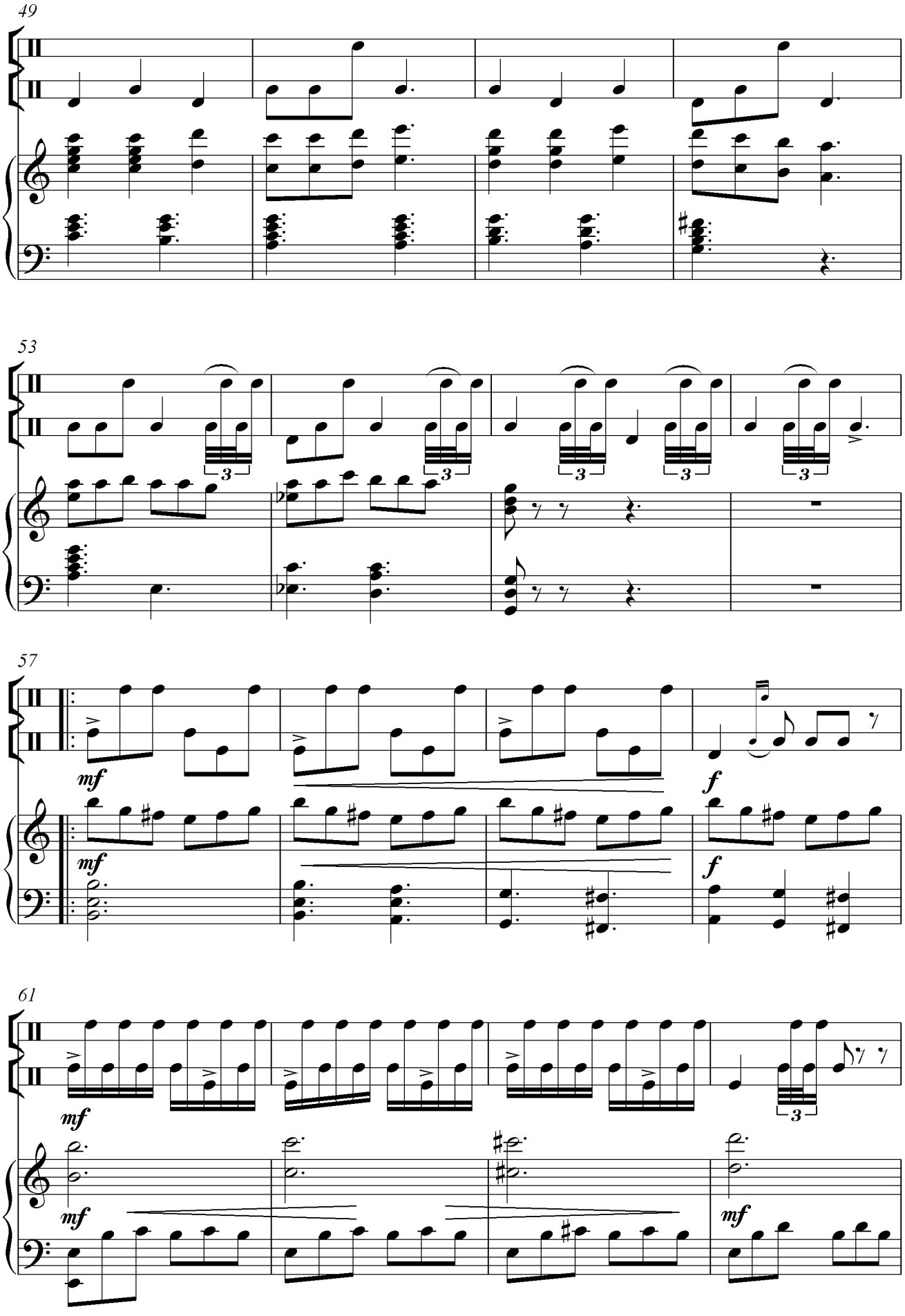
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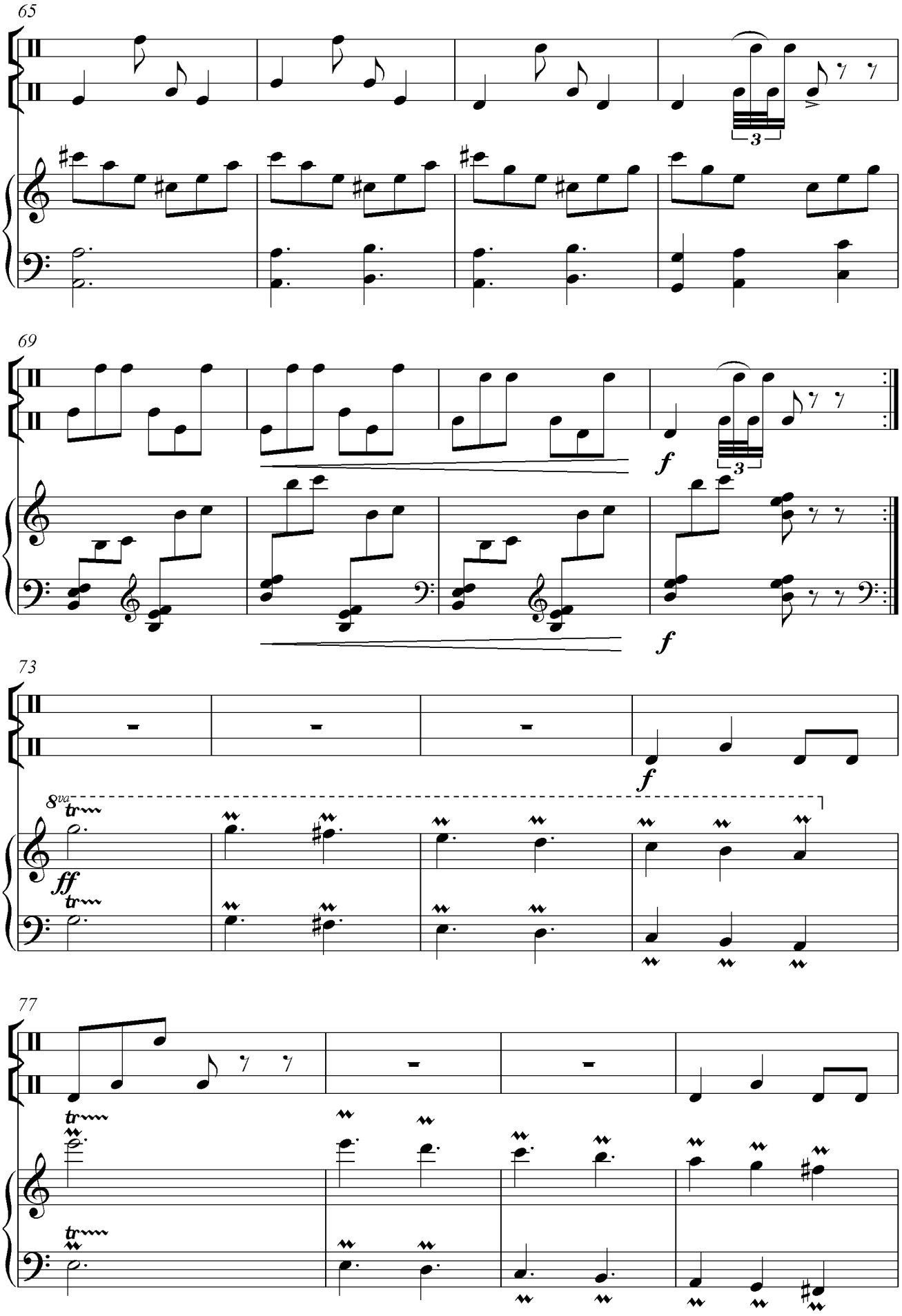
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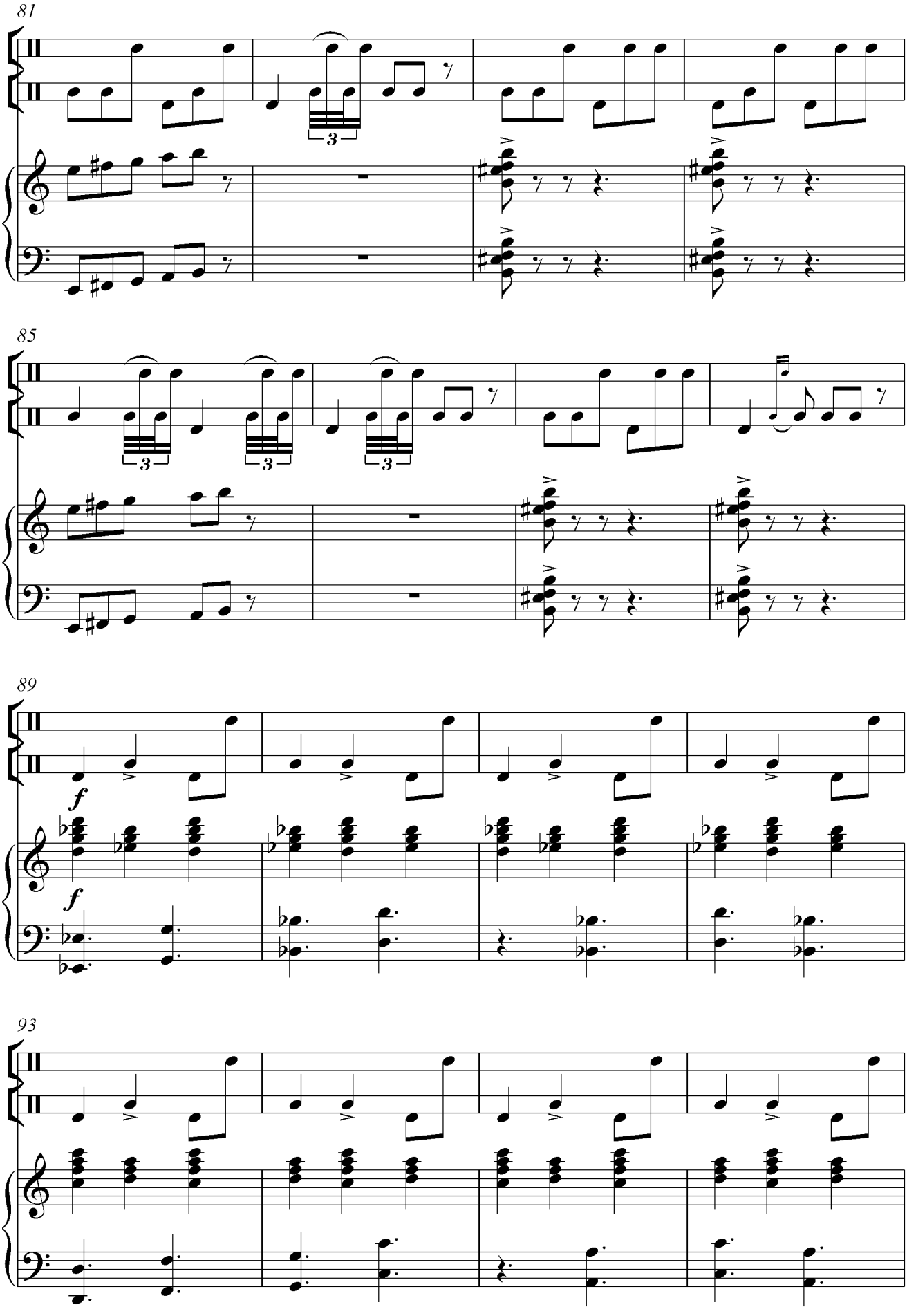
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f
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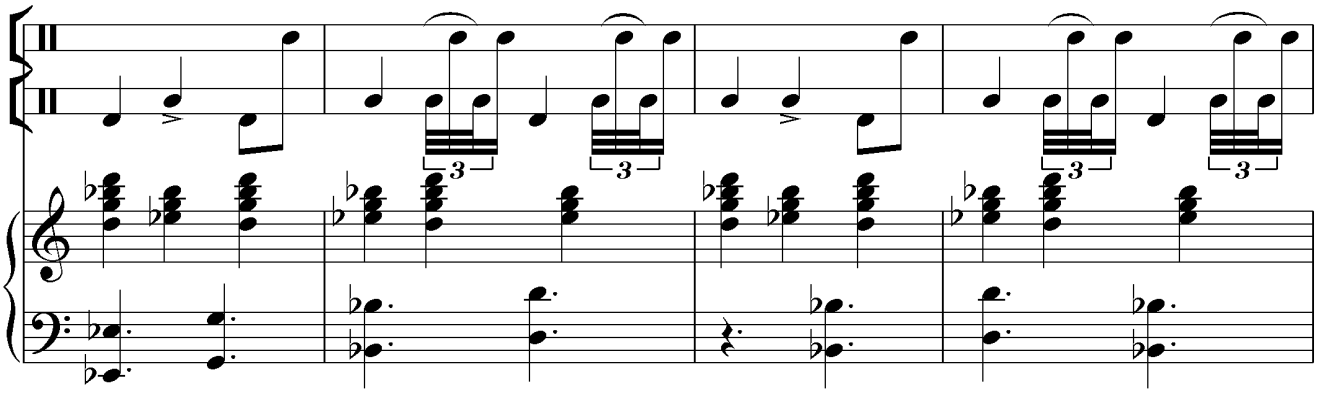

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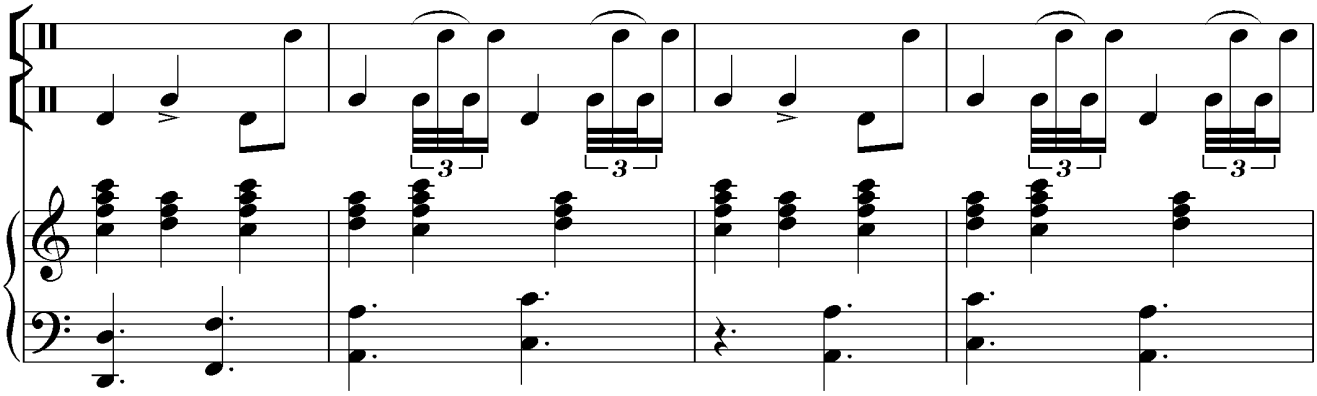

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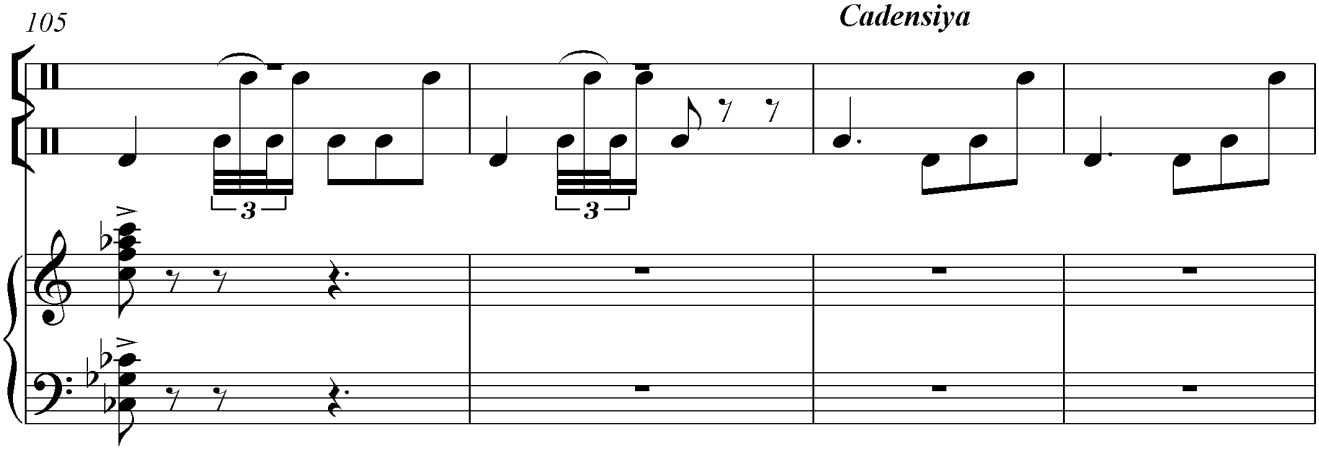
Cadensiya



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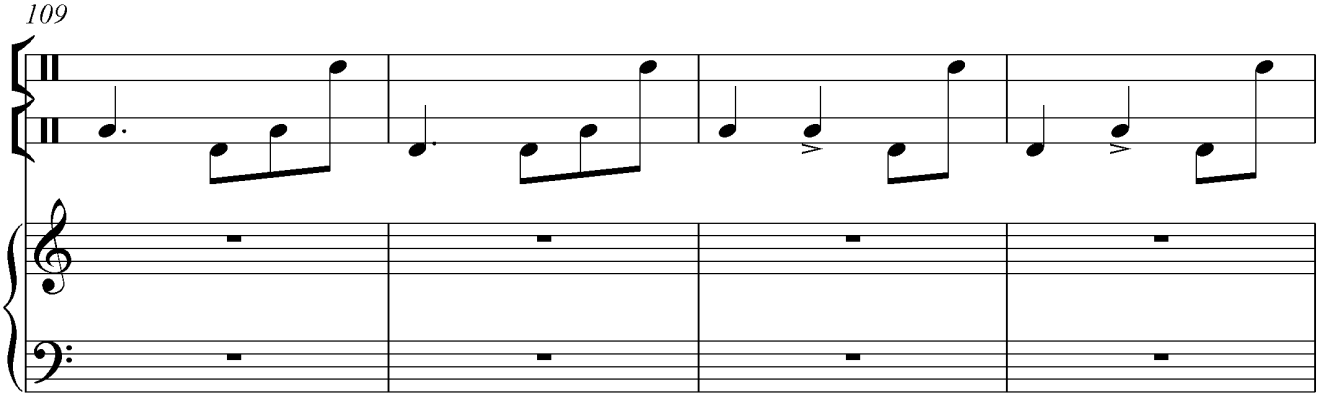

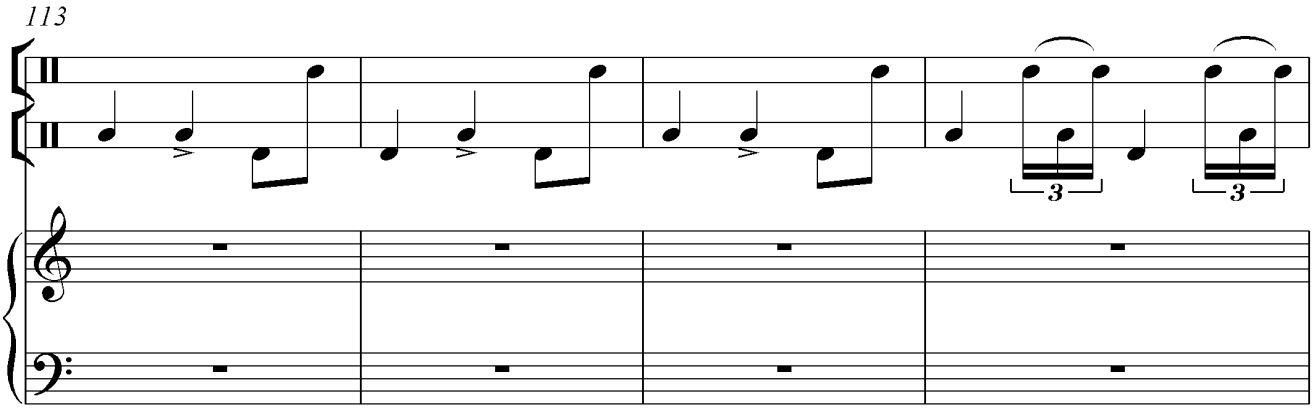
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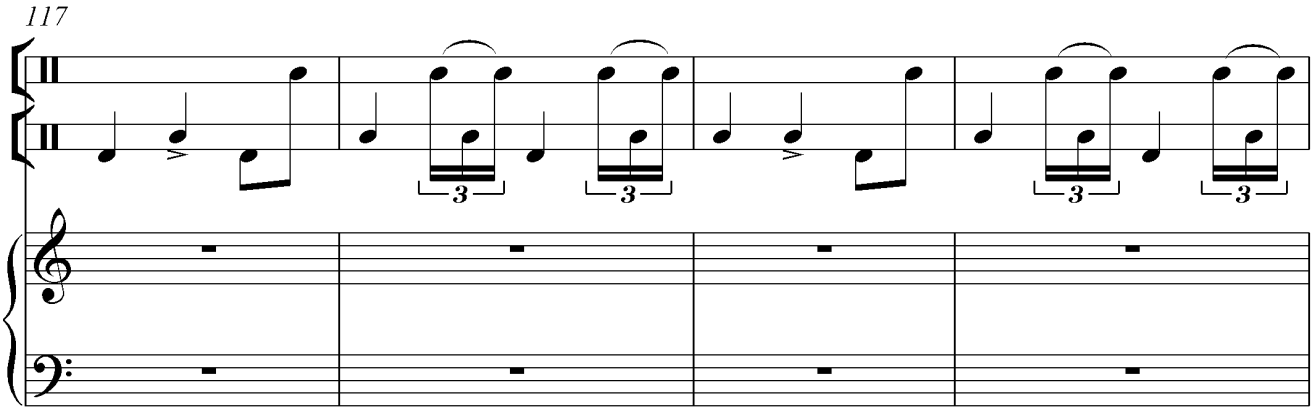
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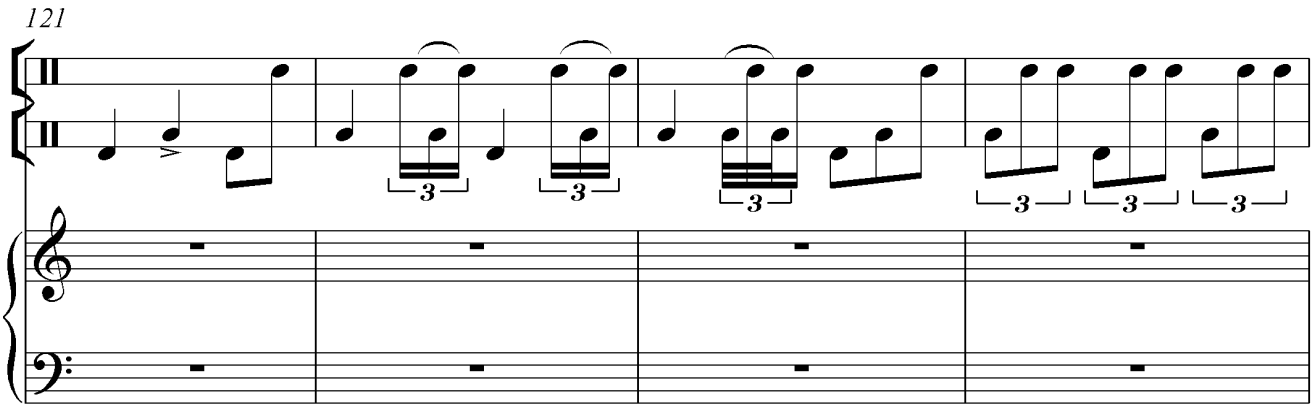
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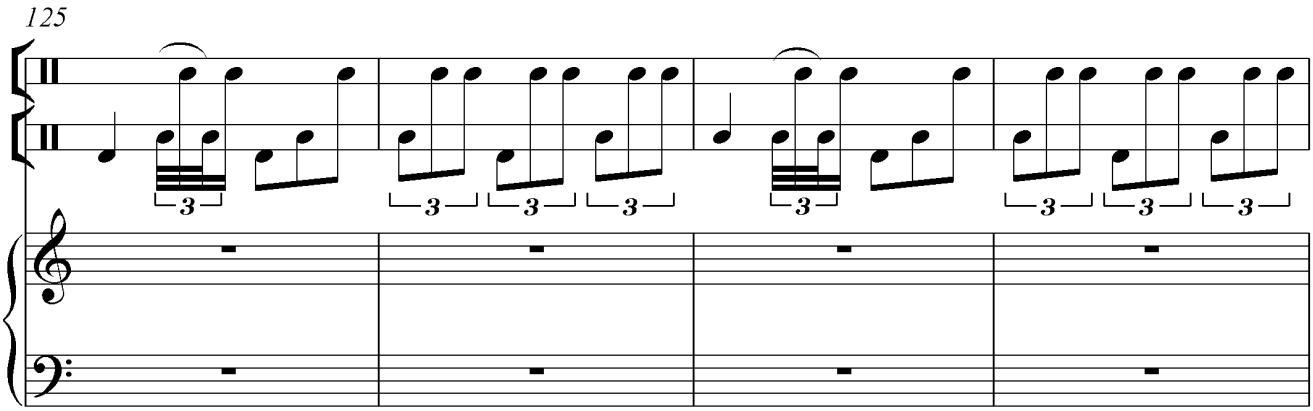
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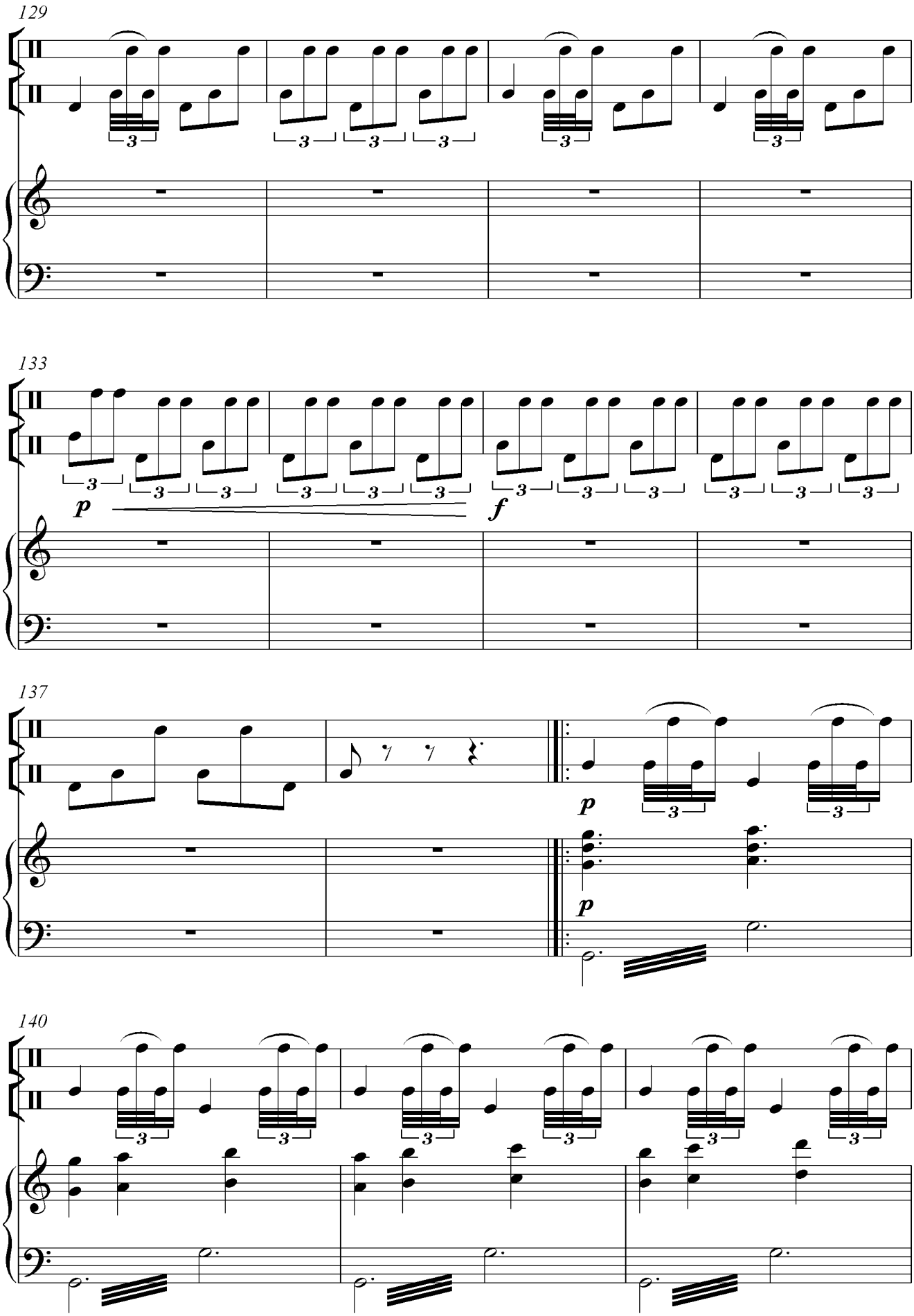
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f
137
p
p
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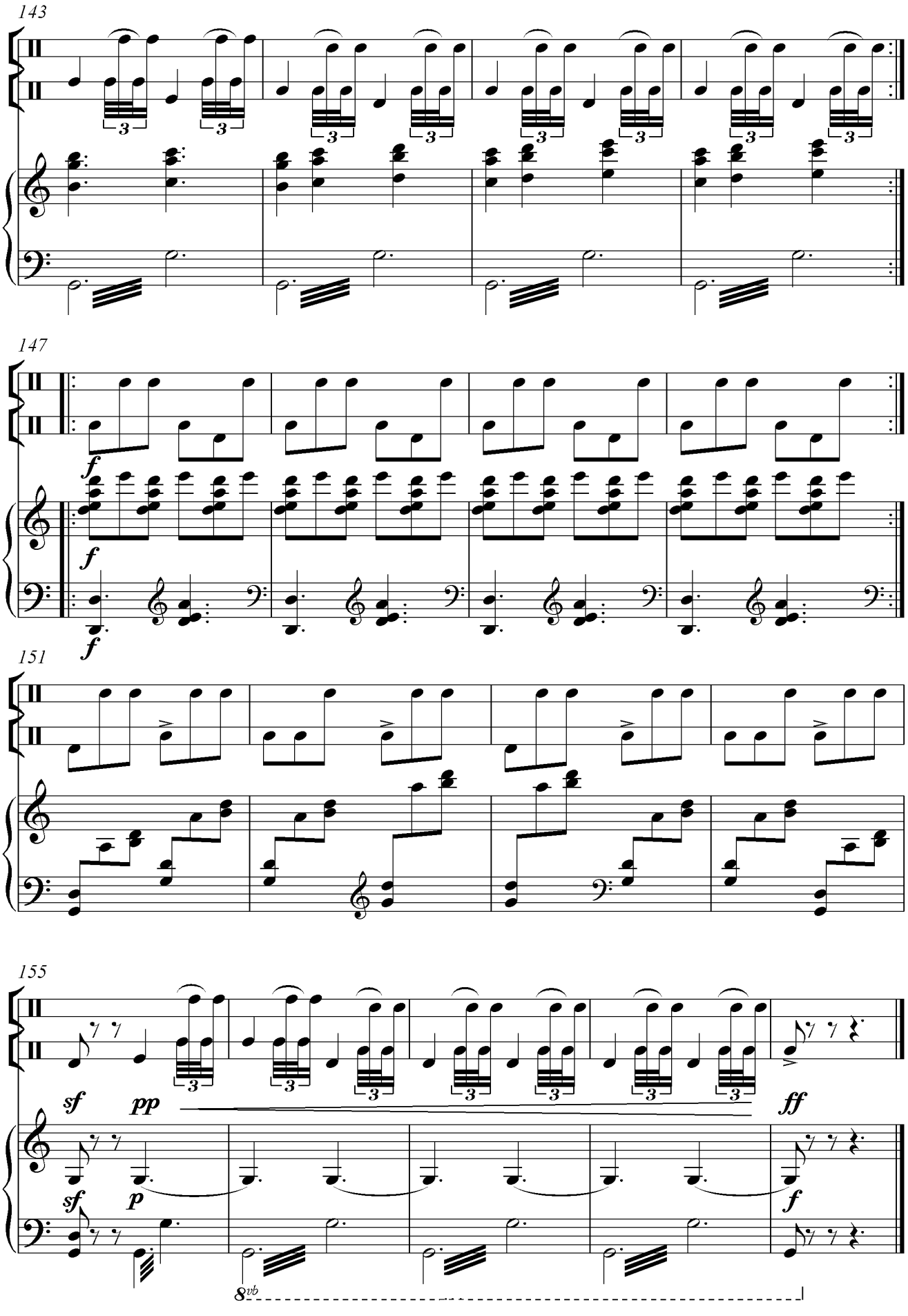
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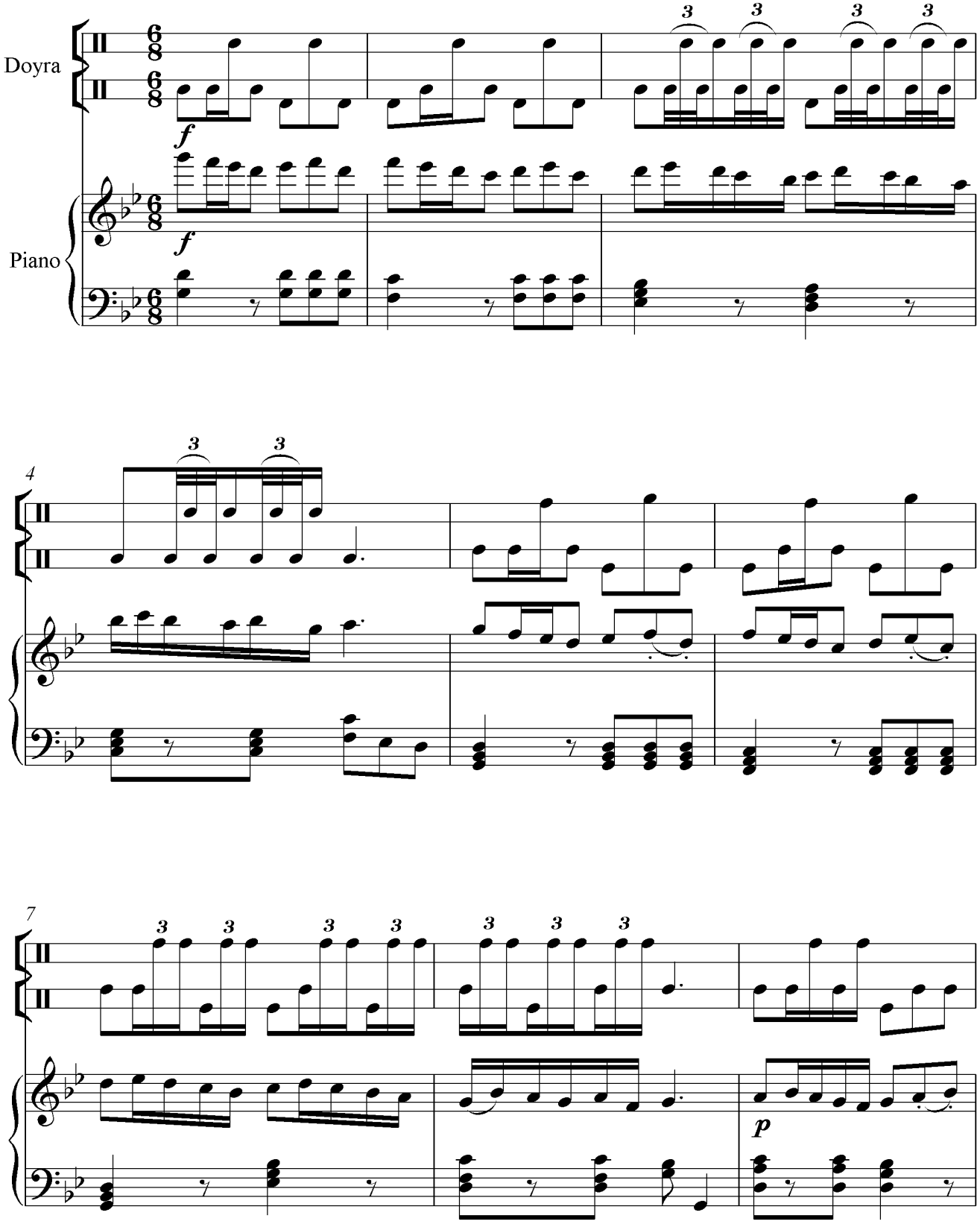
sf
pp
p
ff
8vb

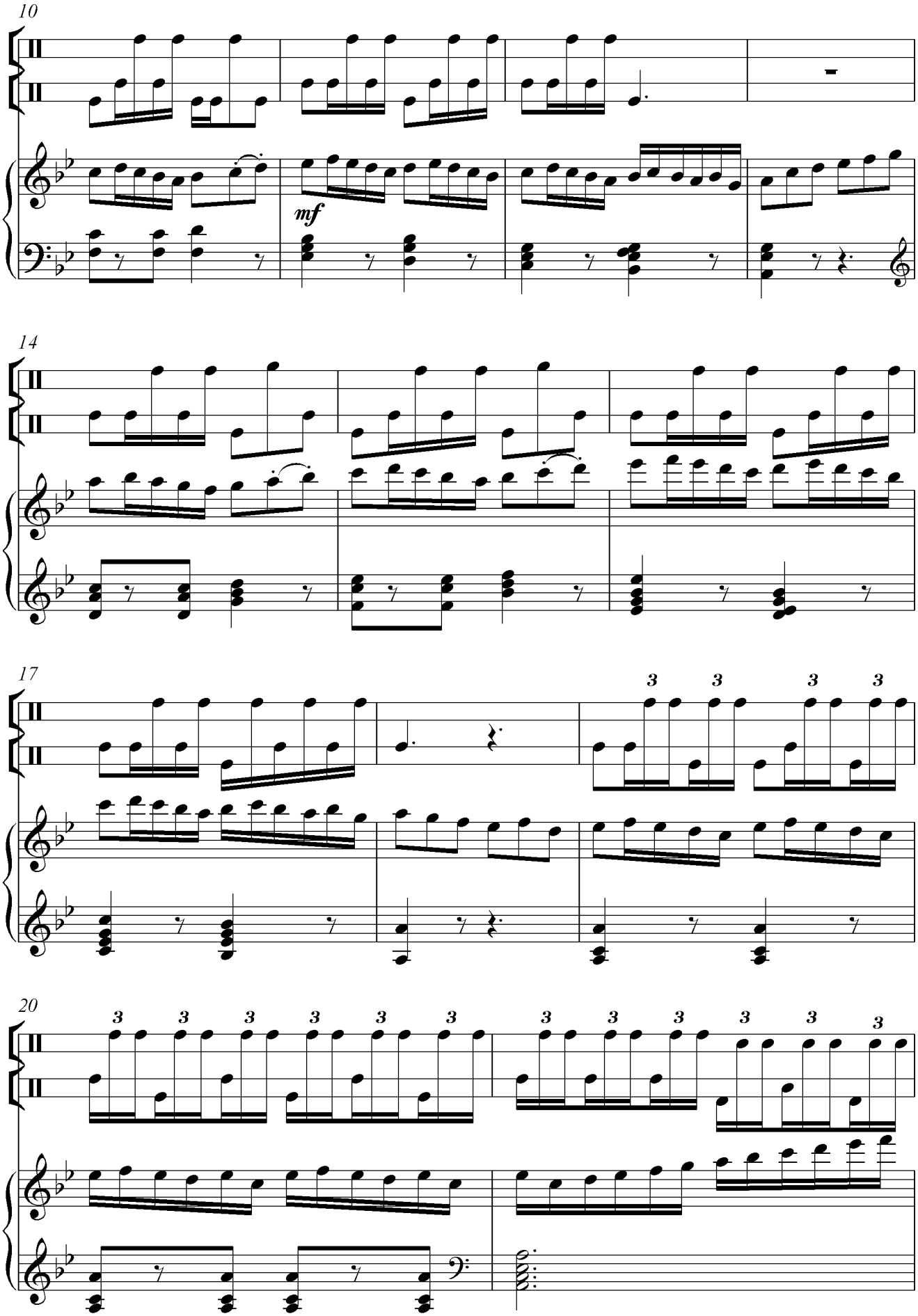
O‘ZBEKCHA SKERSO

F.Nazarov *musiqasi*

A.Yuldashev
doyra va fortepiano uchun
moslashtirgan

Allegro

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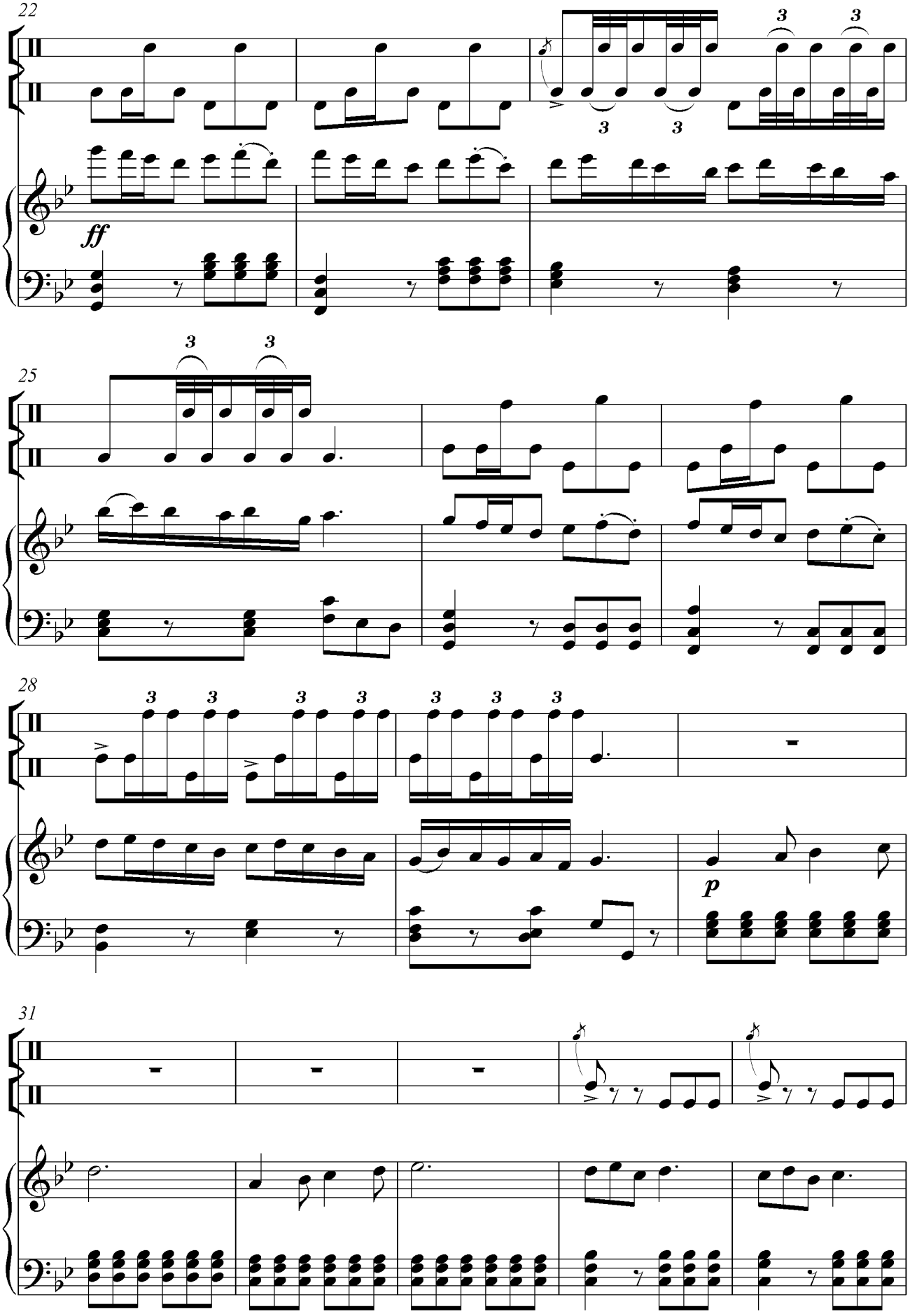
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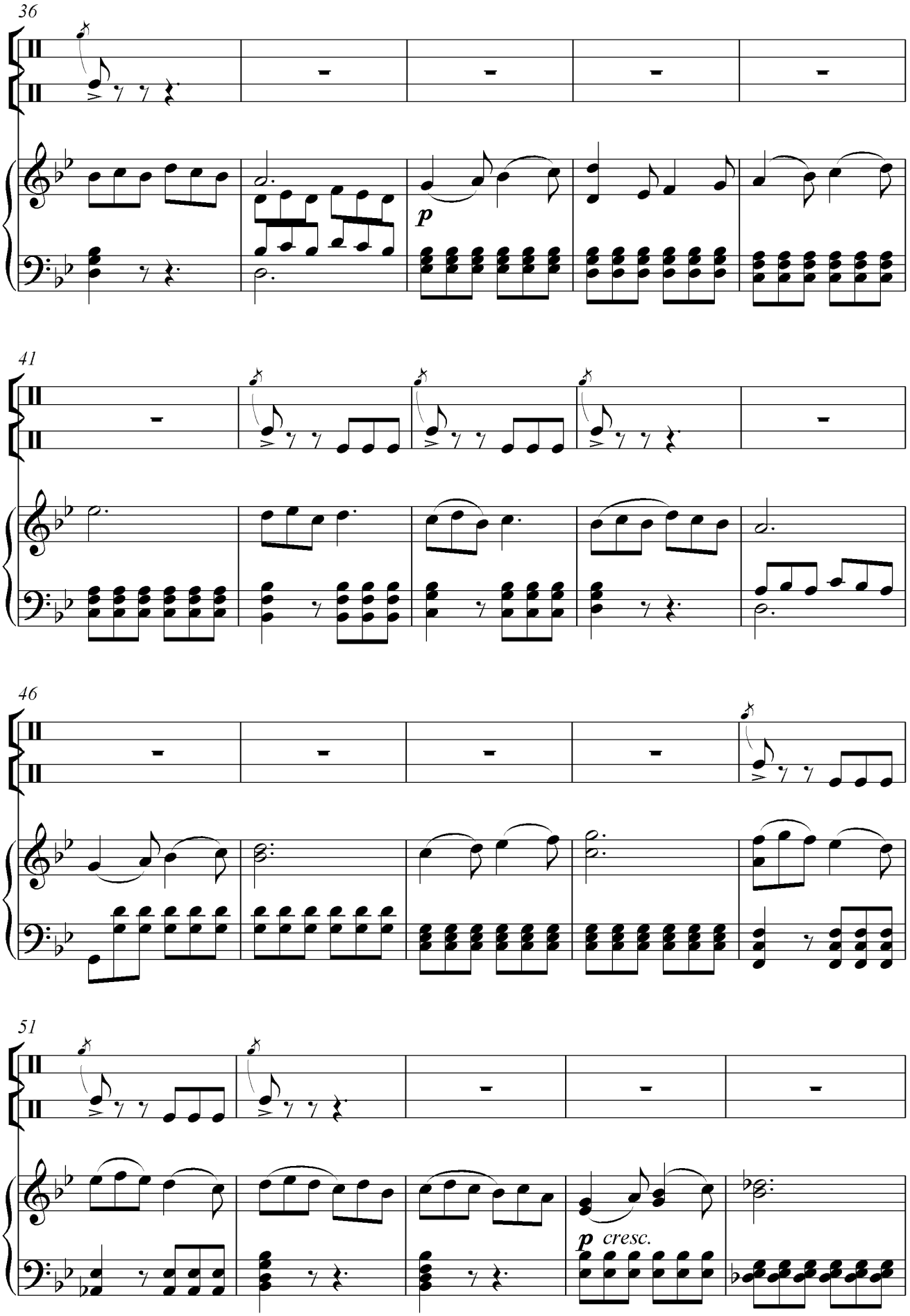
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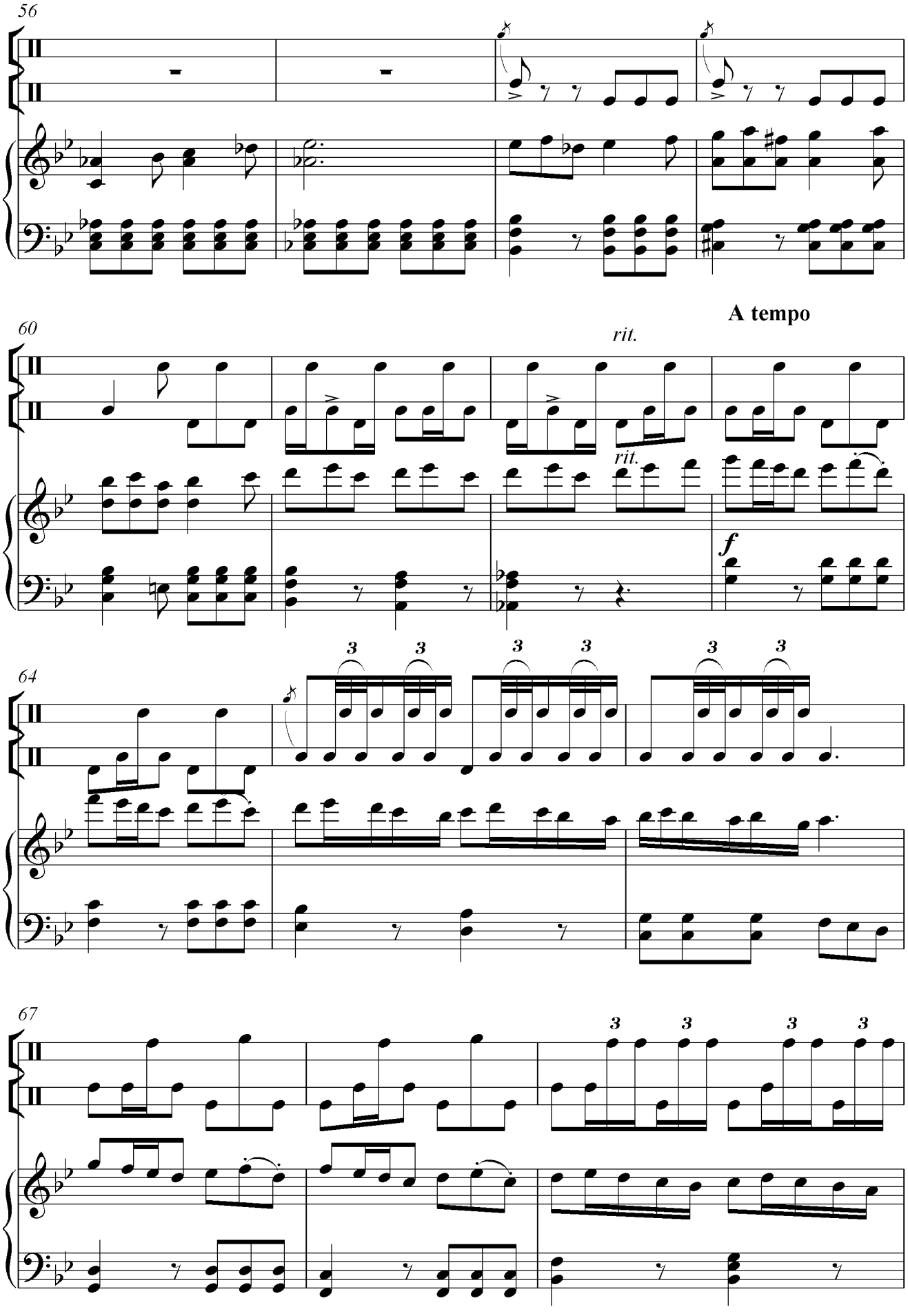
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A tempo
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rit.
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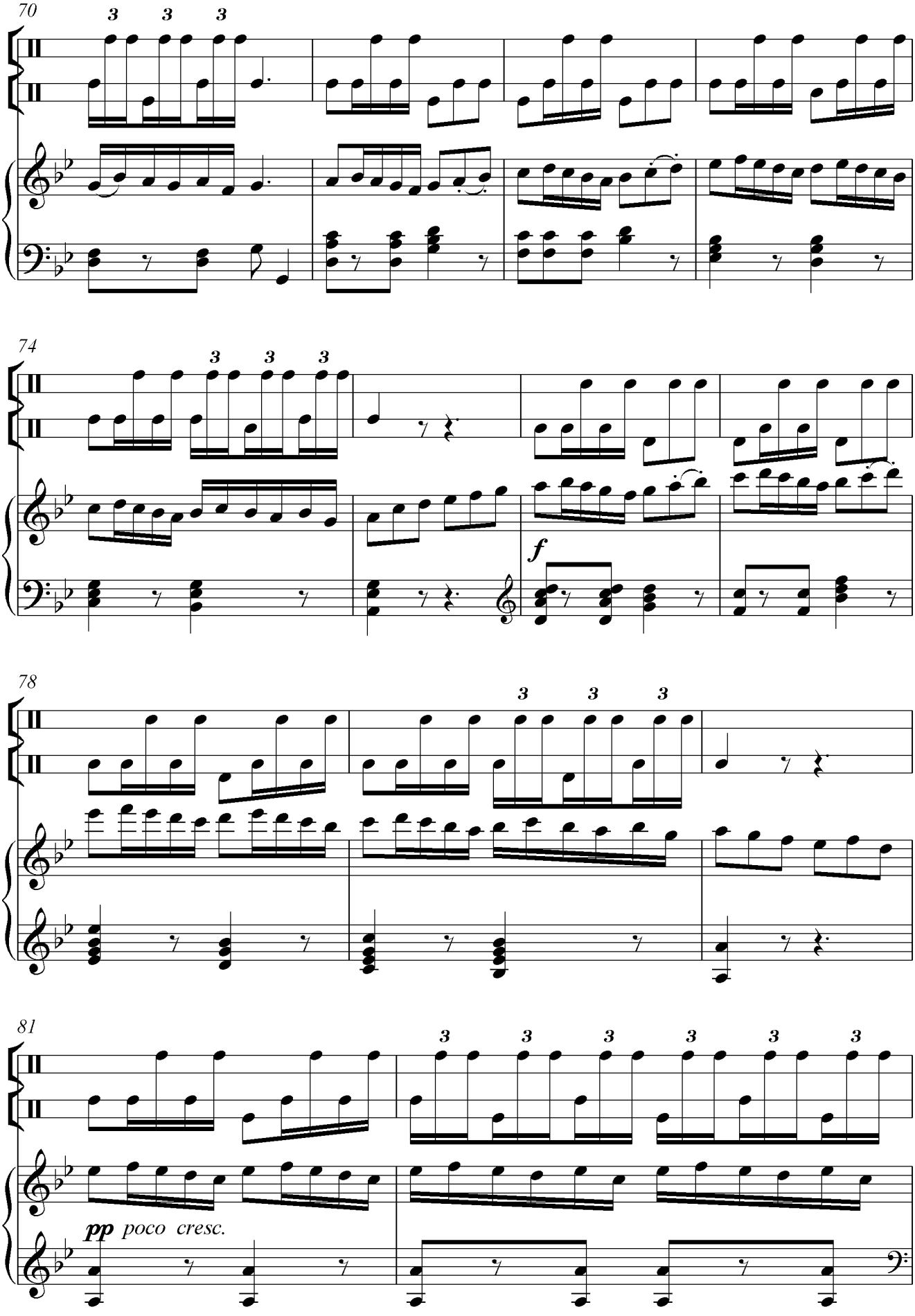
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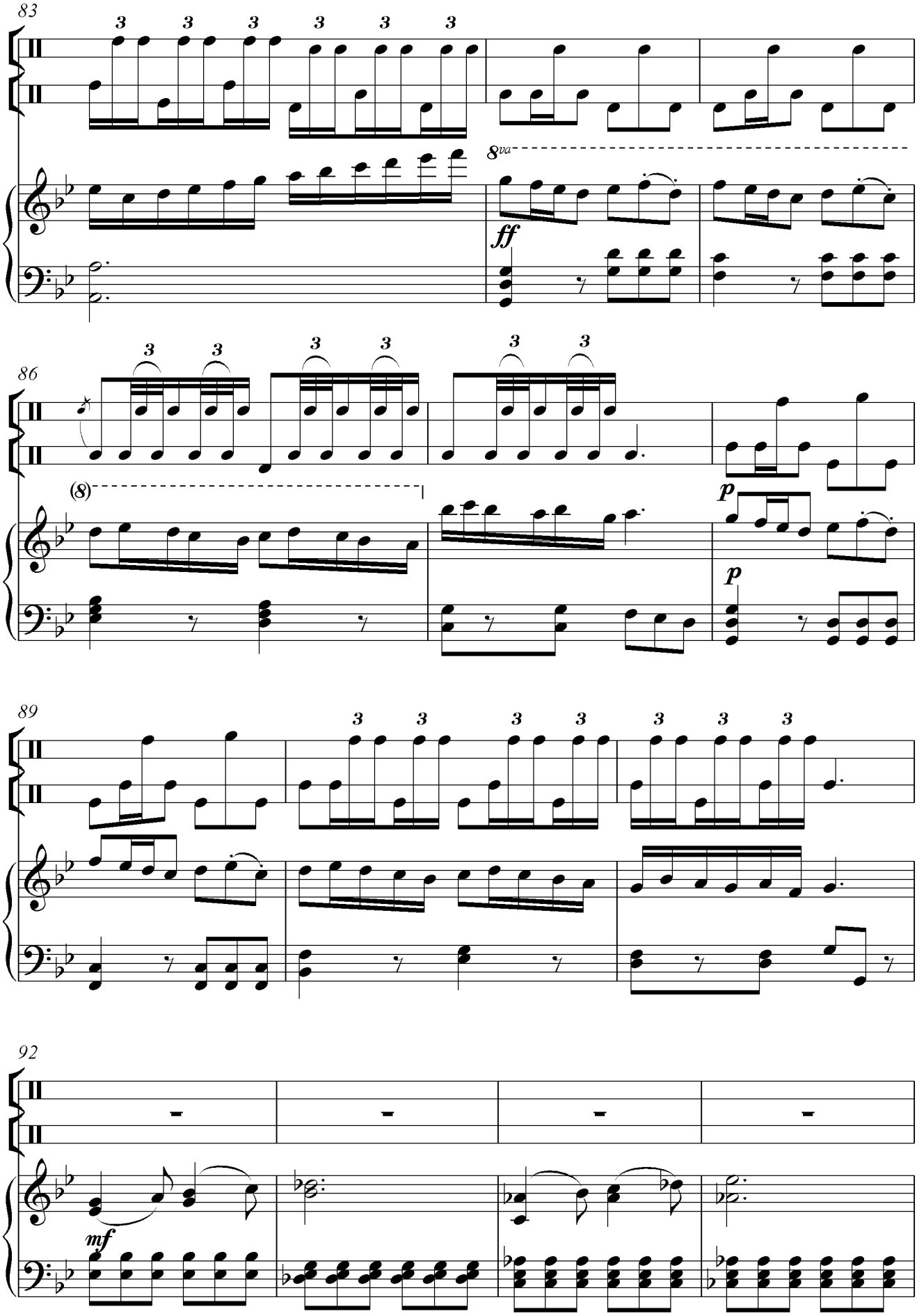
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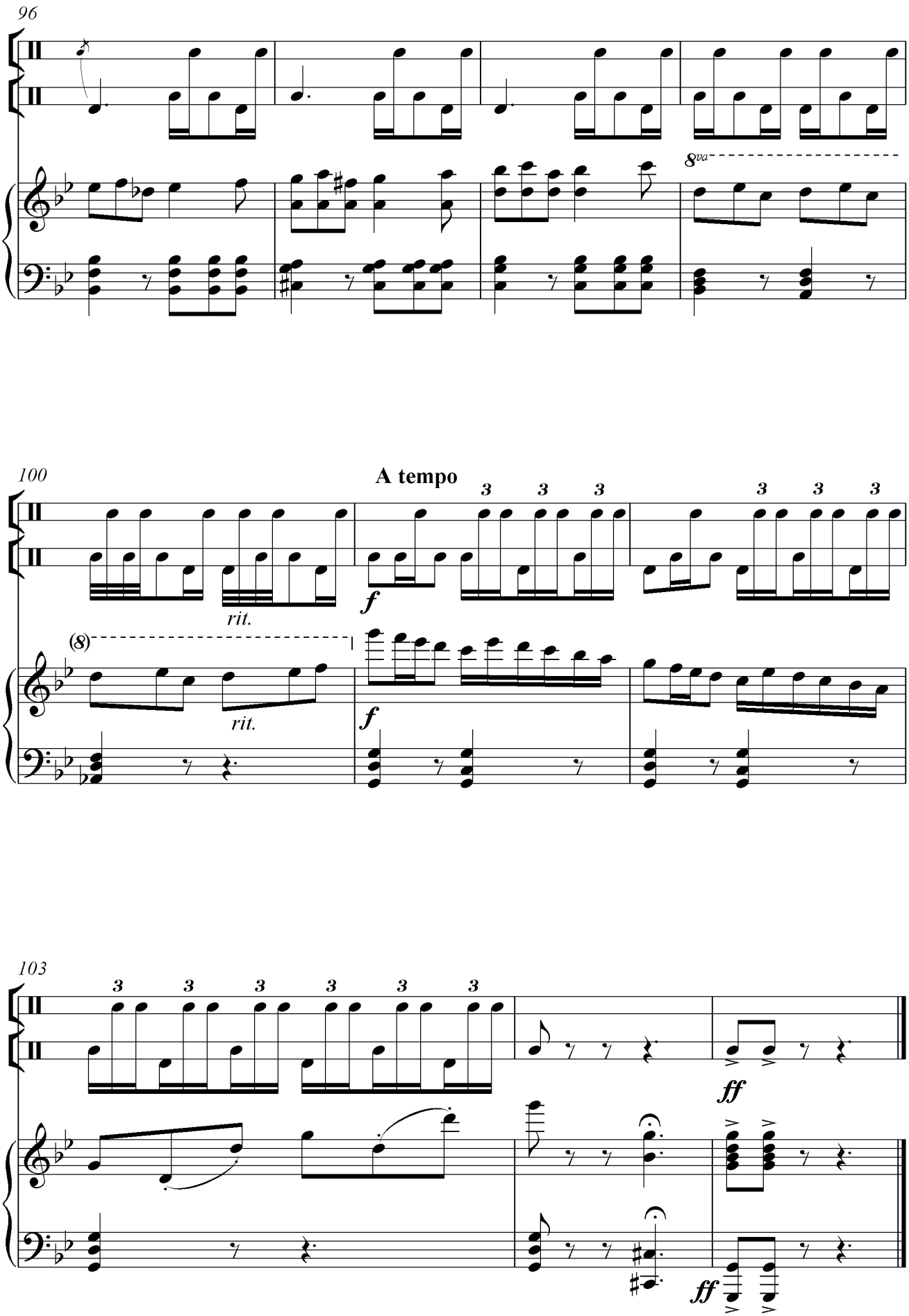
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A tempo
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(8)
rit.
f
f
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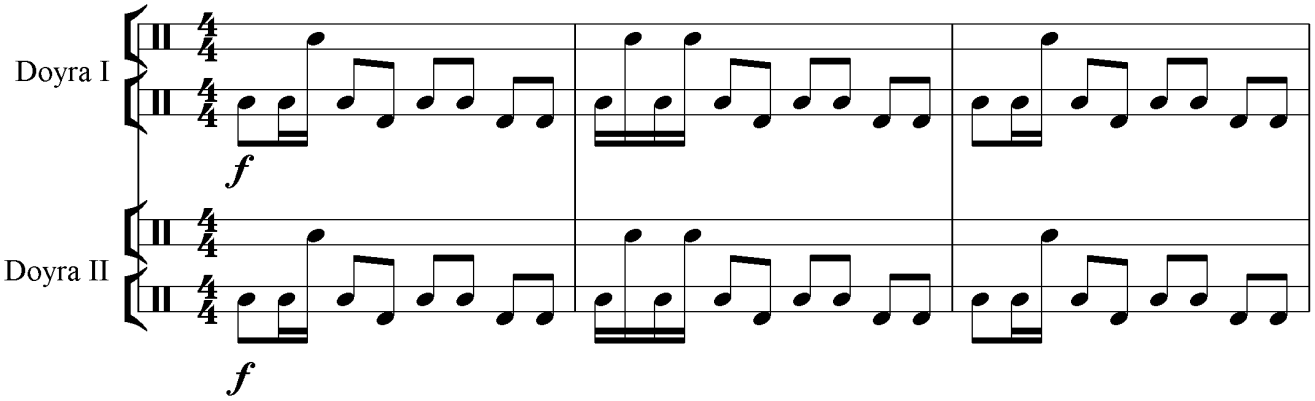
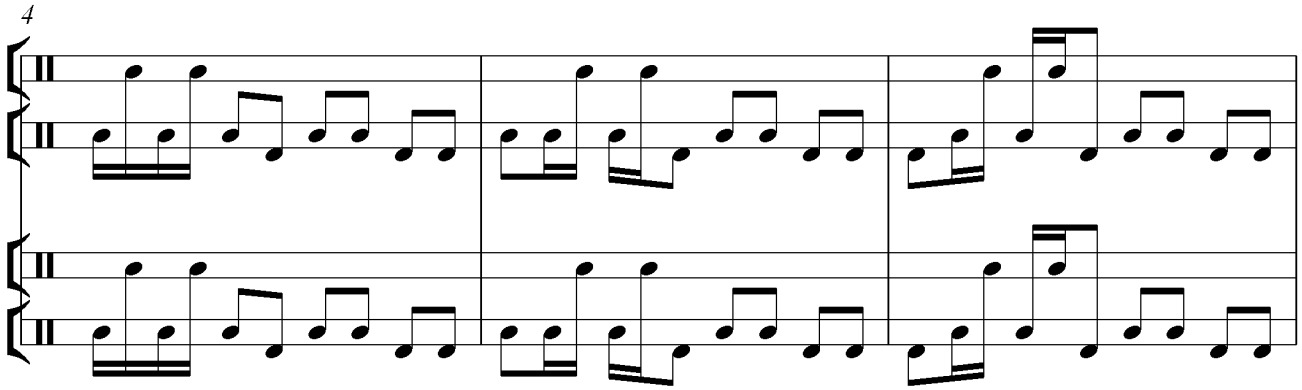
ff
ff

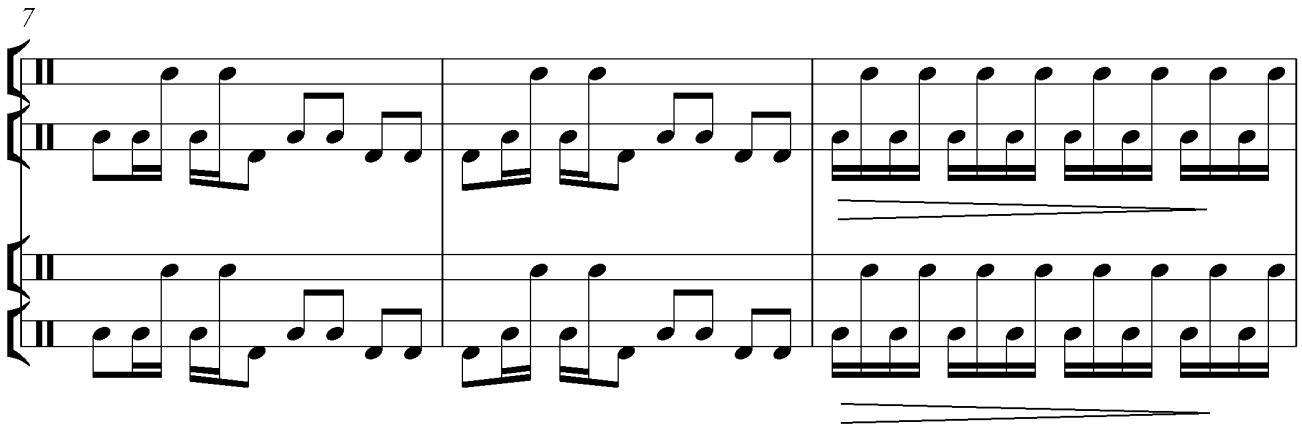
I DUET

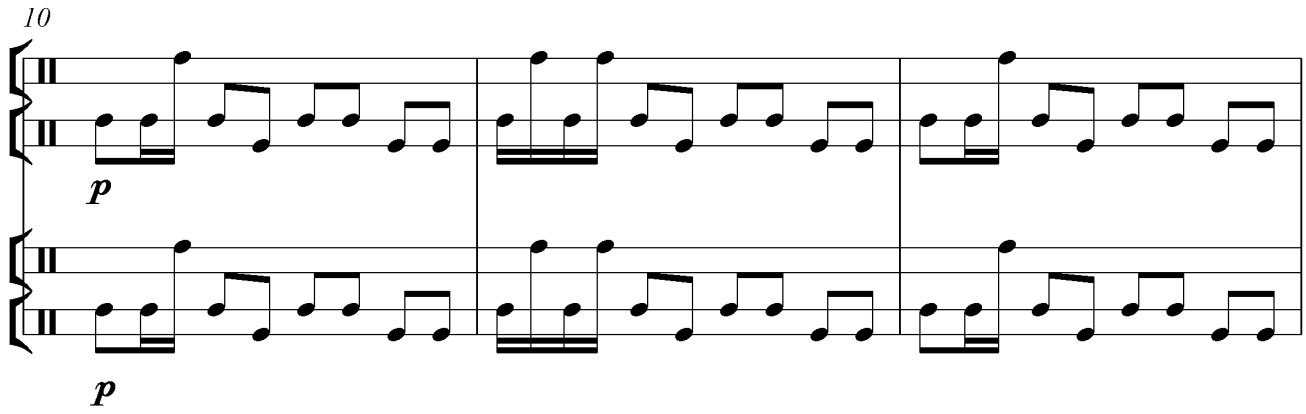
A.Yuldashev

Allegro





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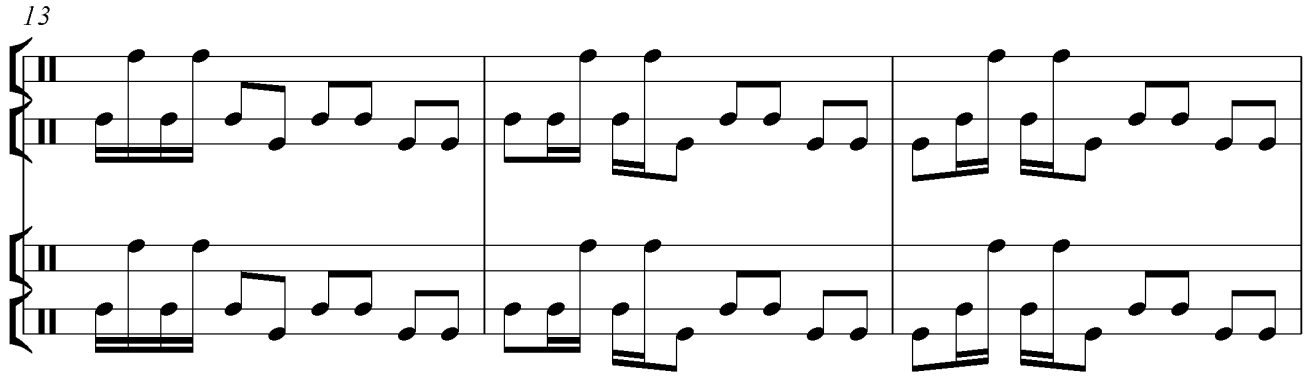
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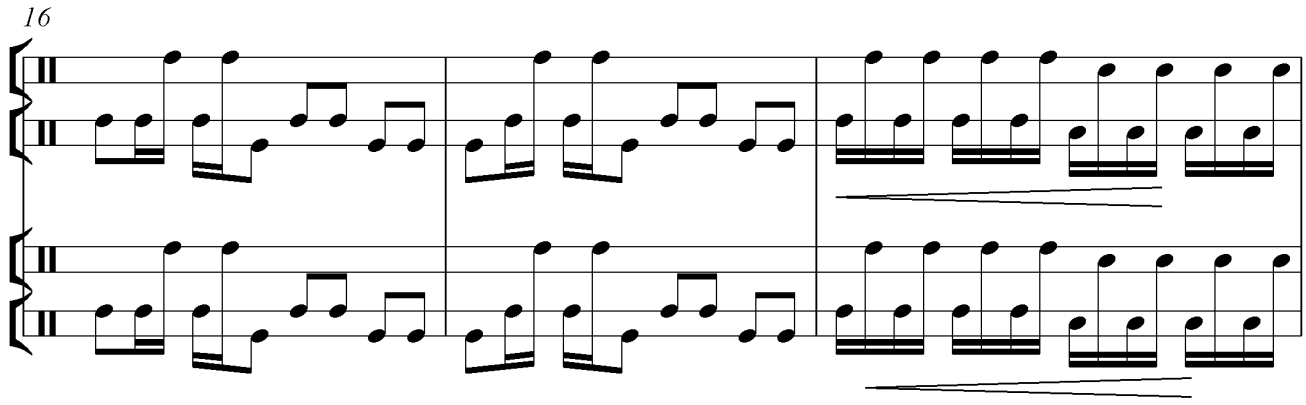
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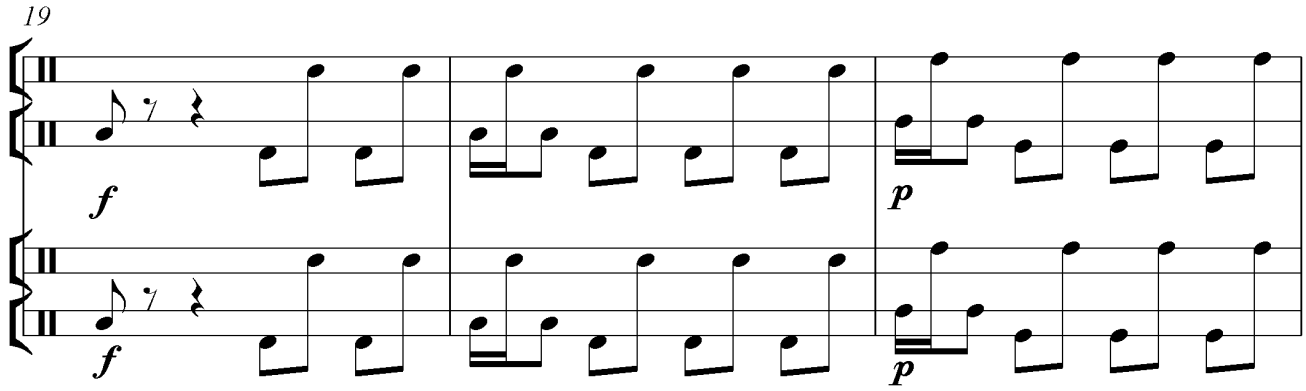
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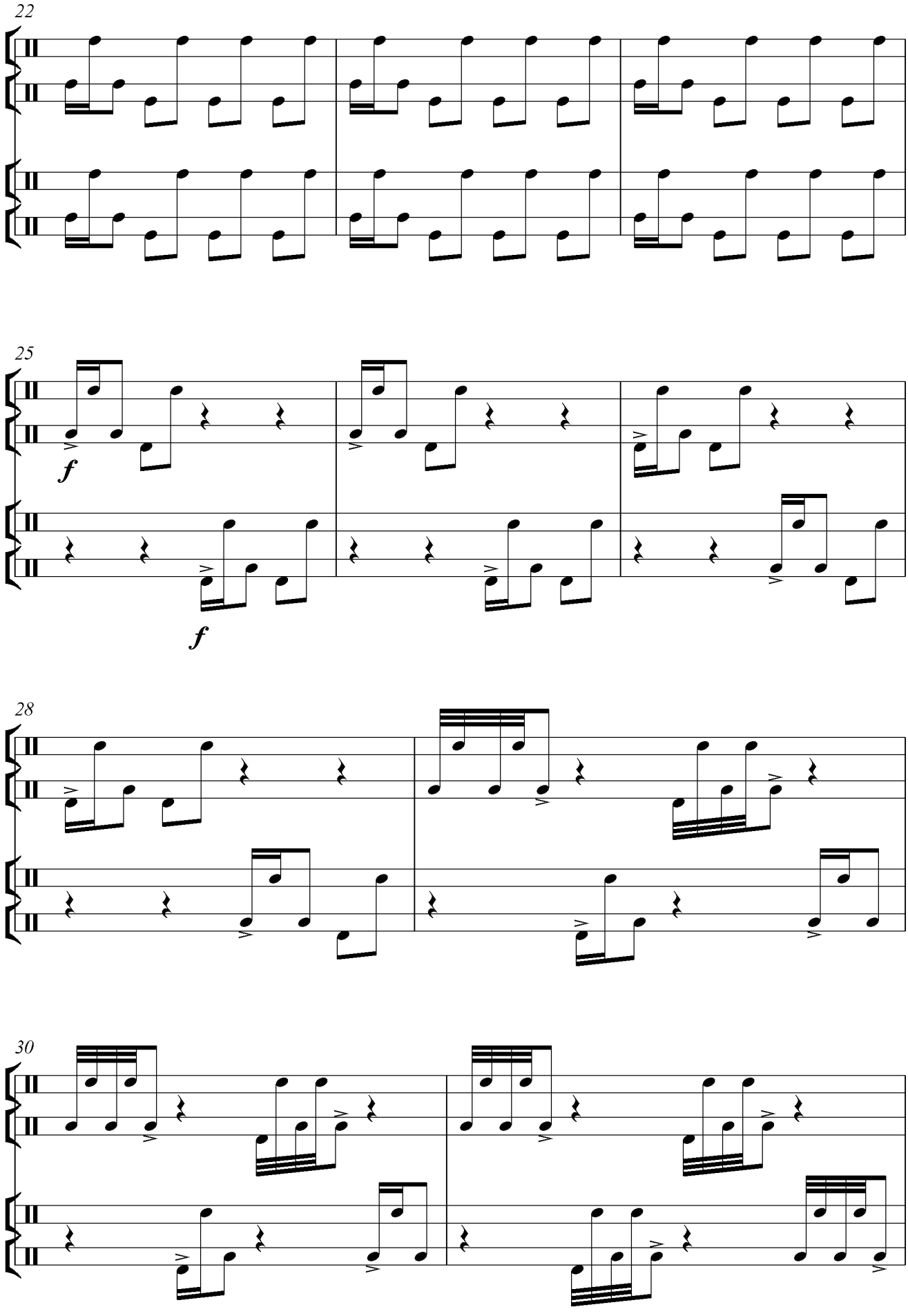
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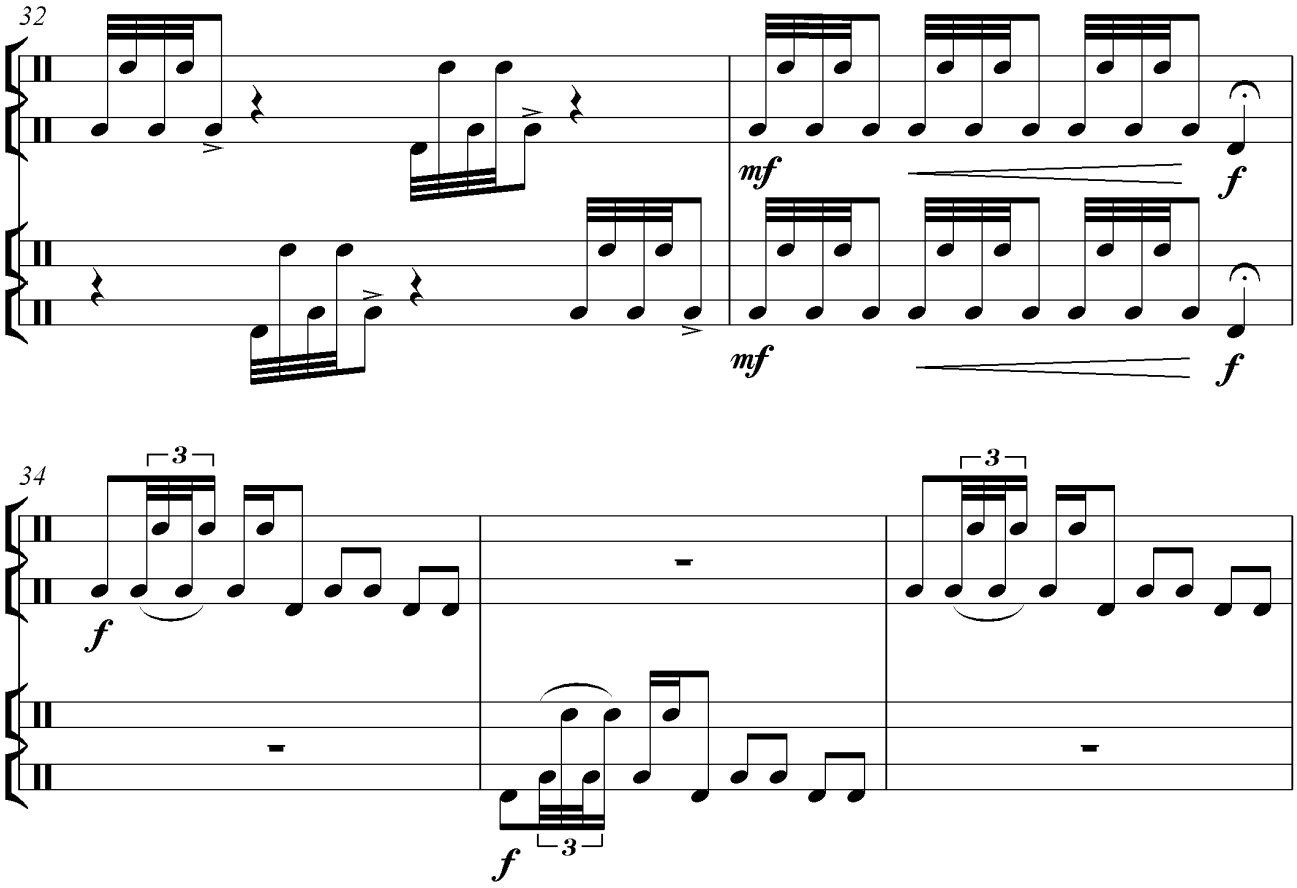
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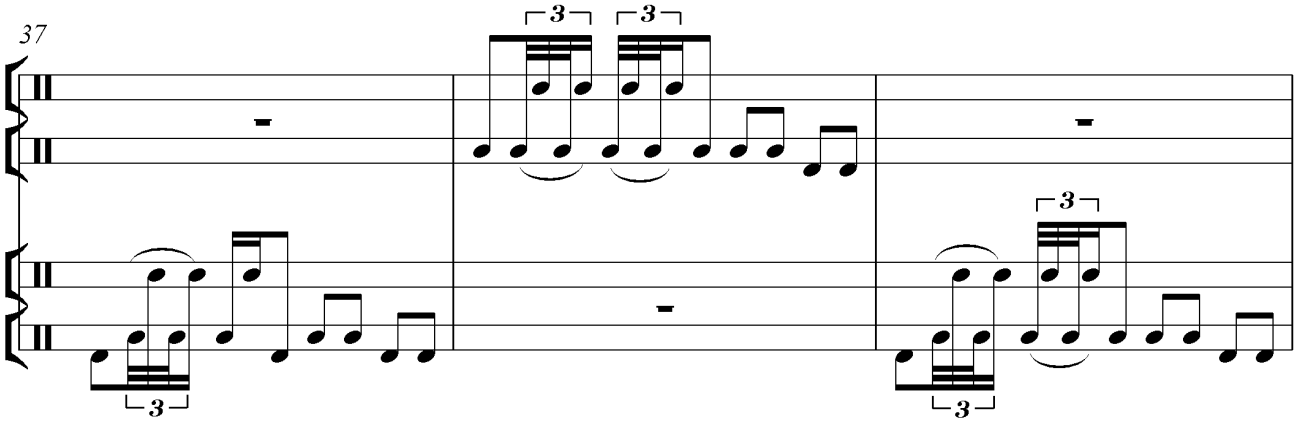
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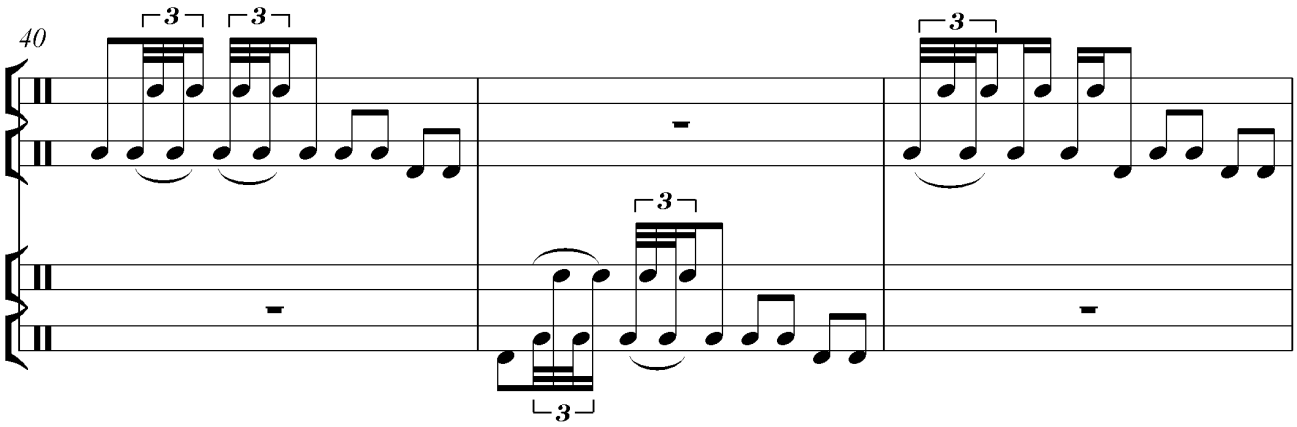
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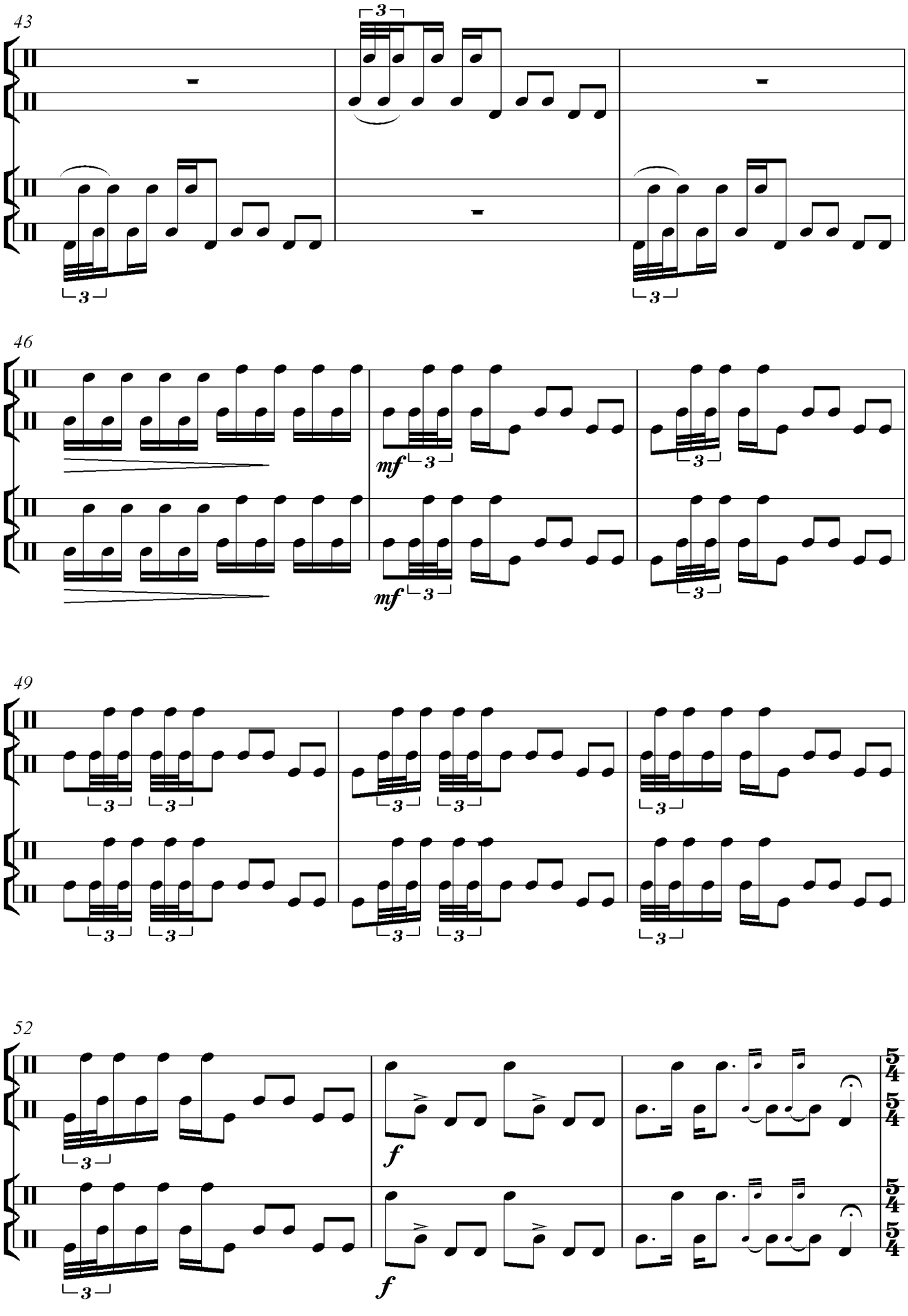
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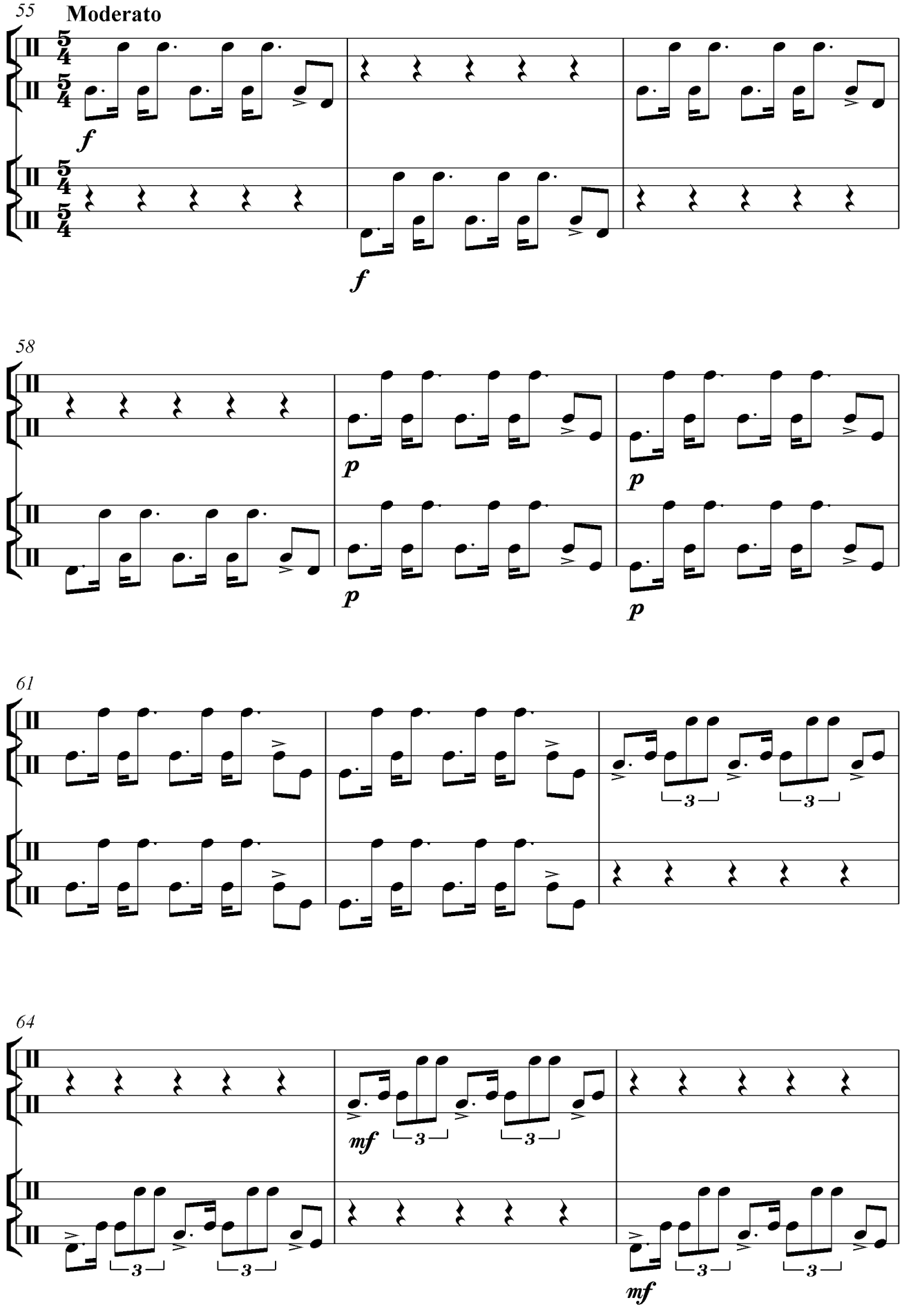
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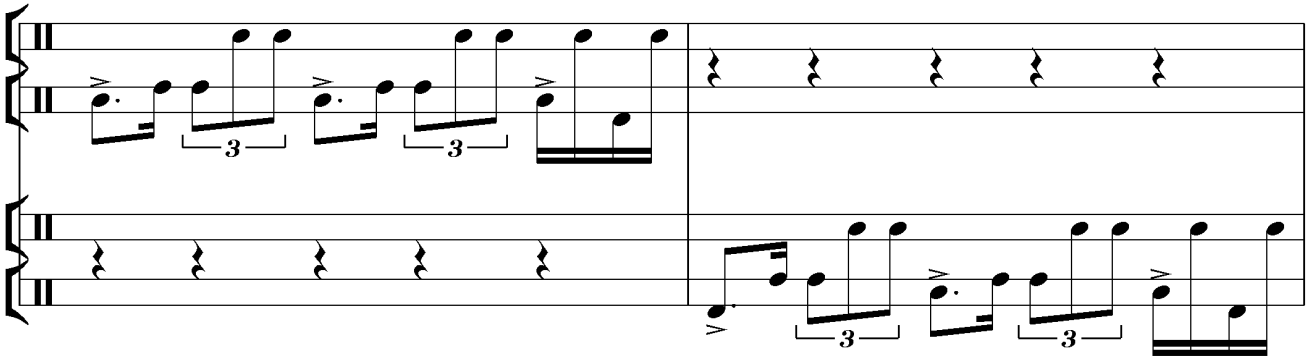

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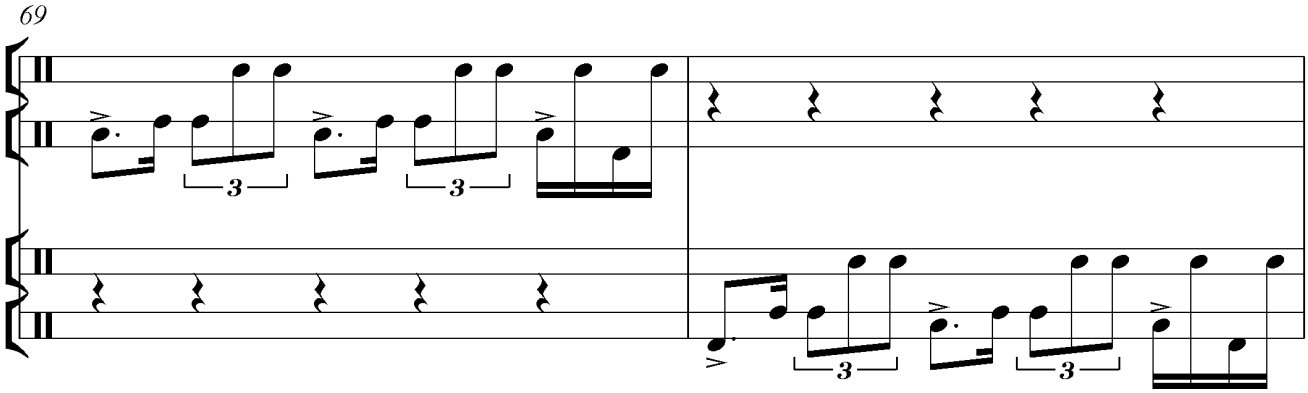

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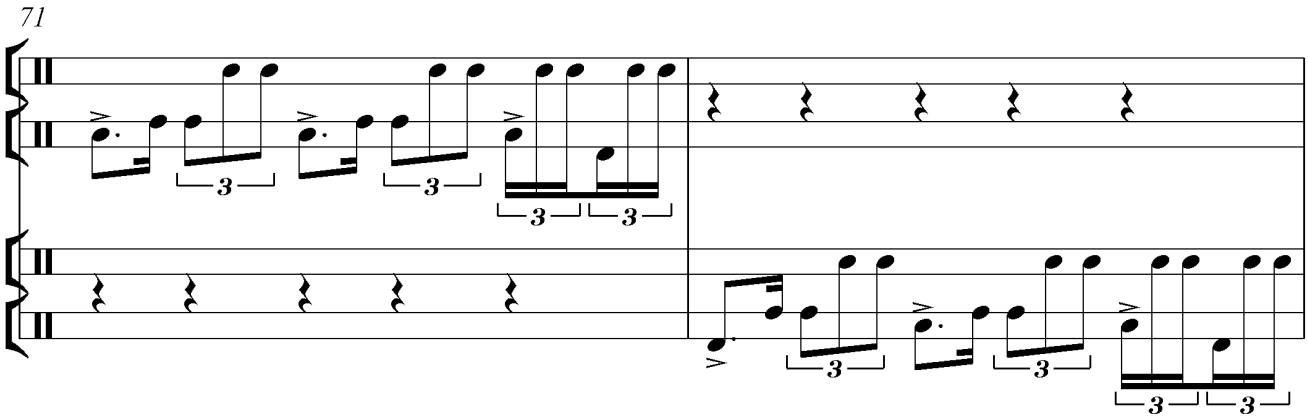

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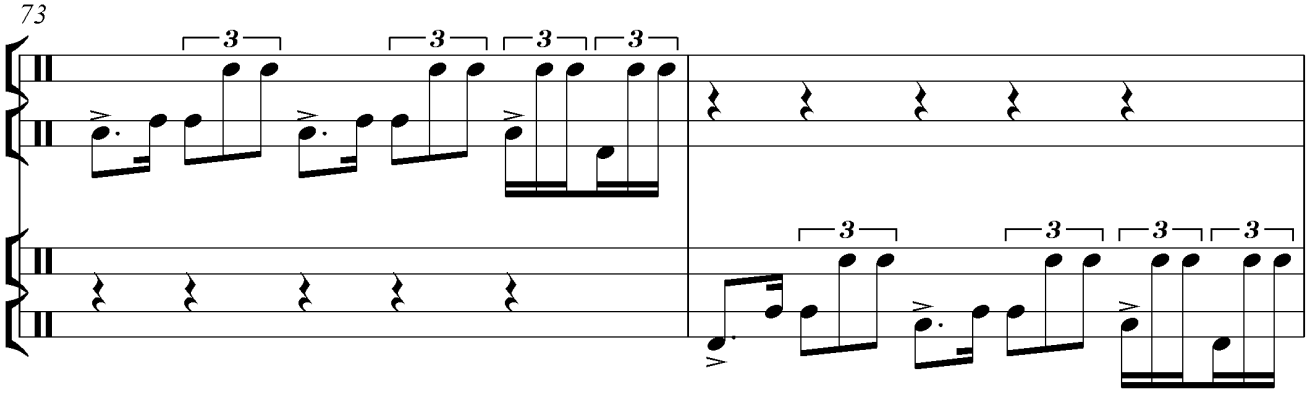

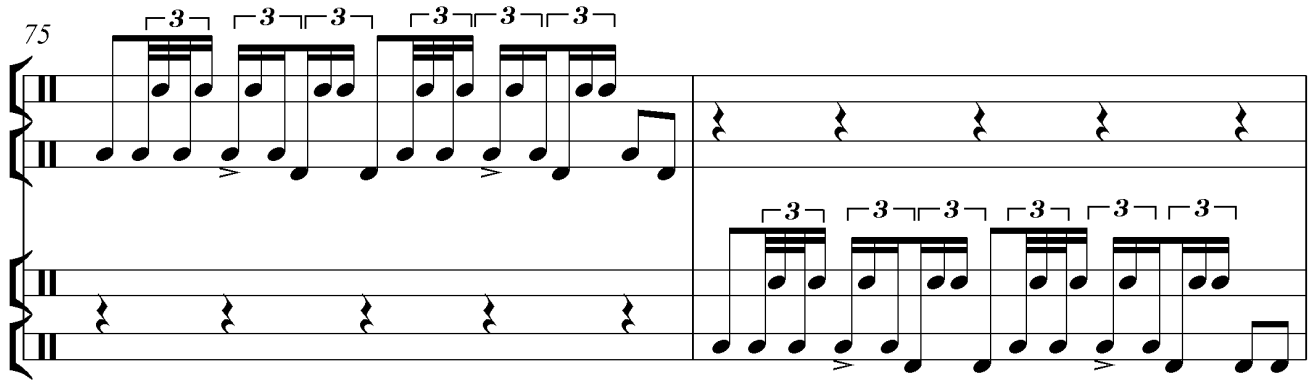
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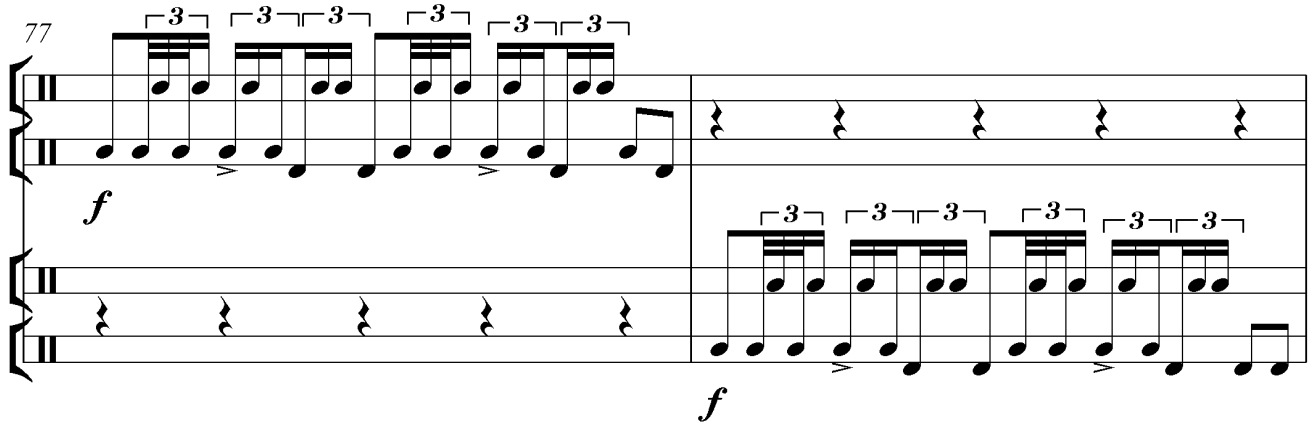
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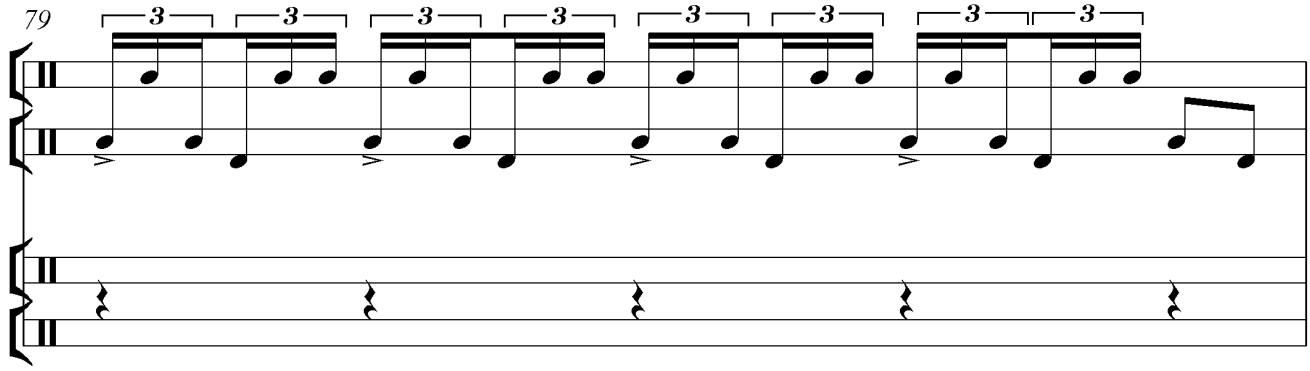
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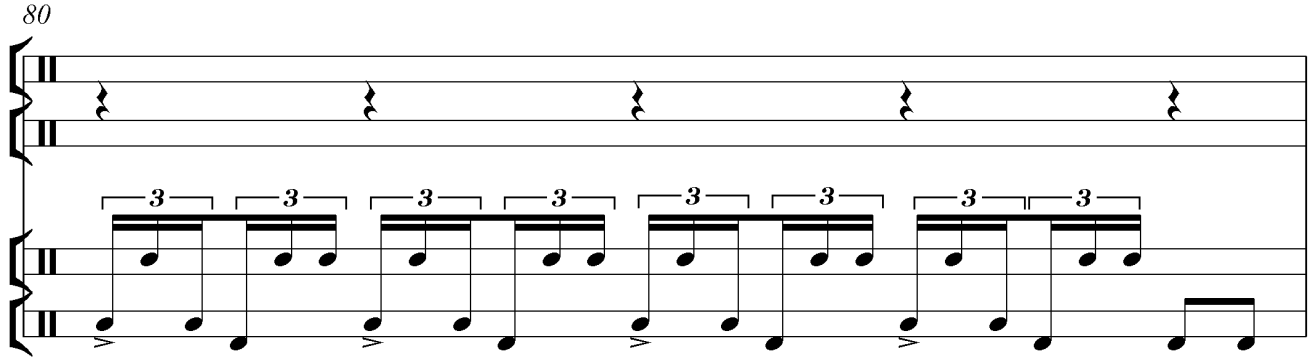
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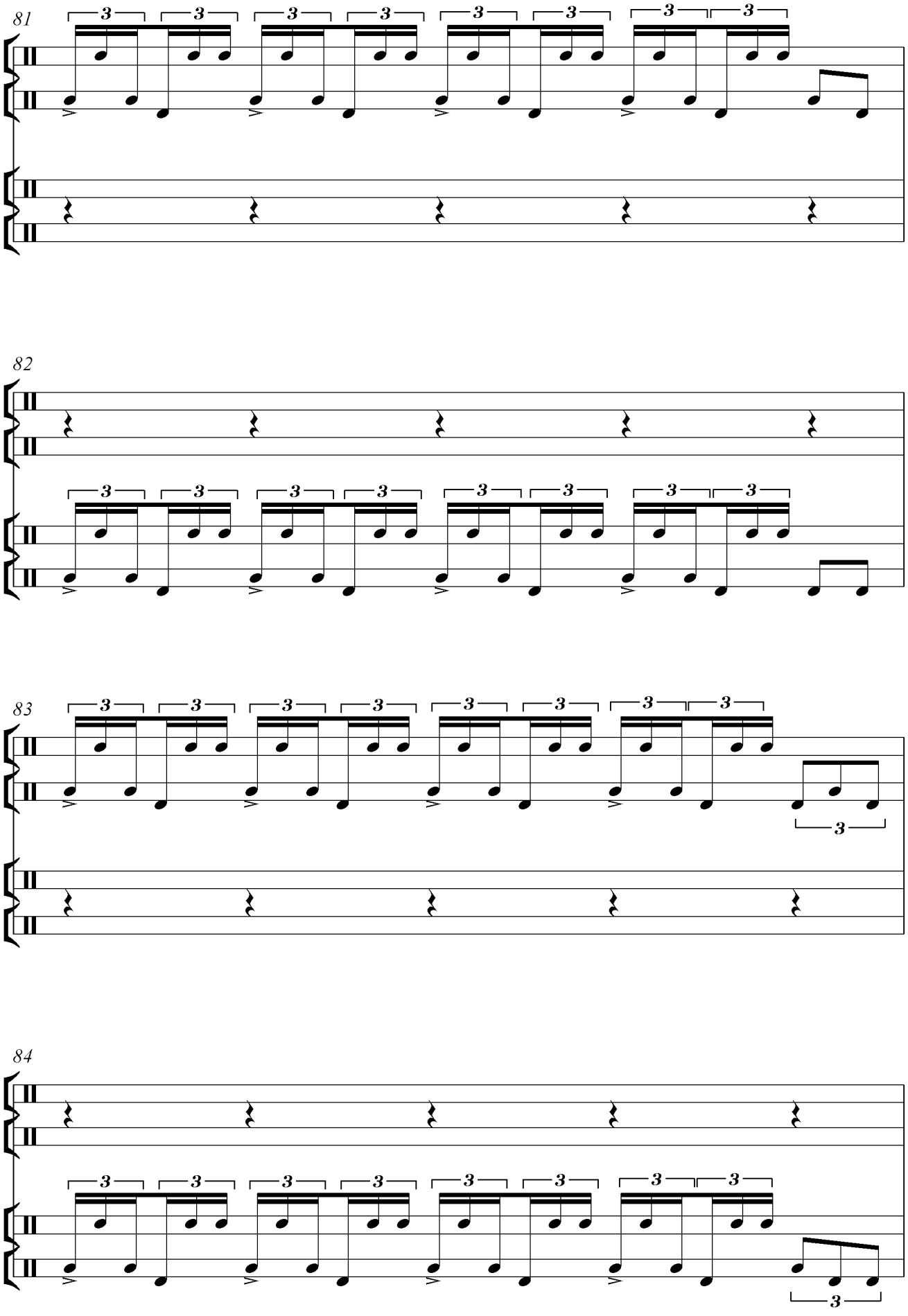
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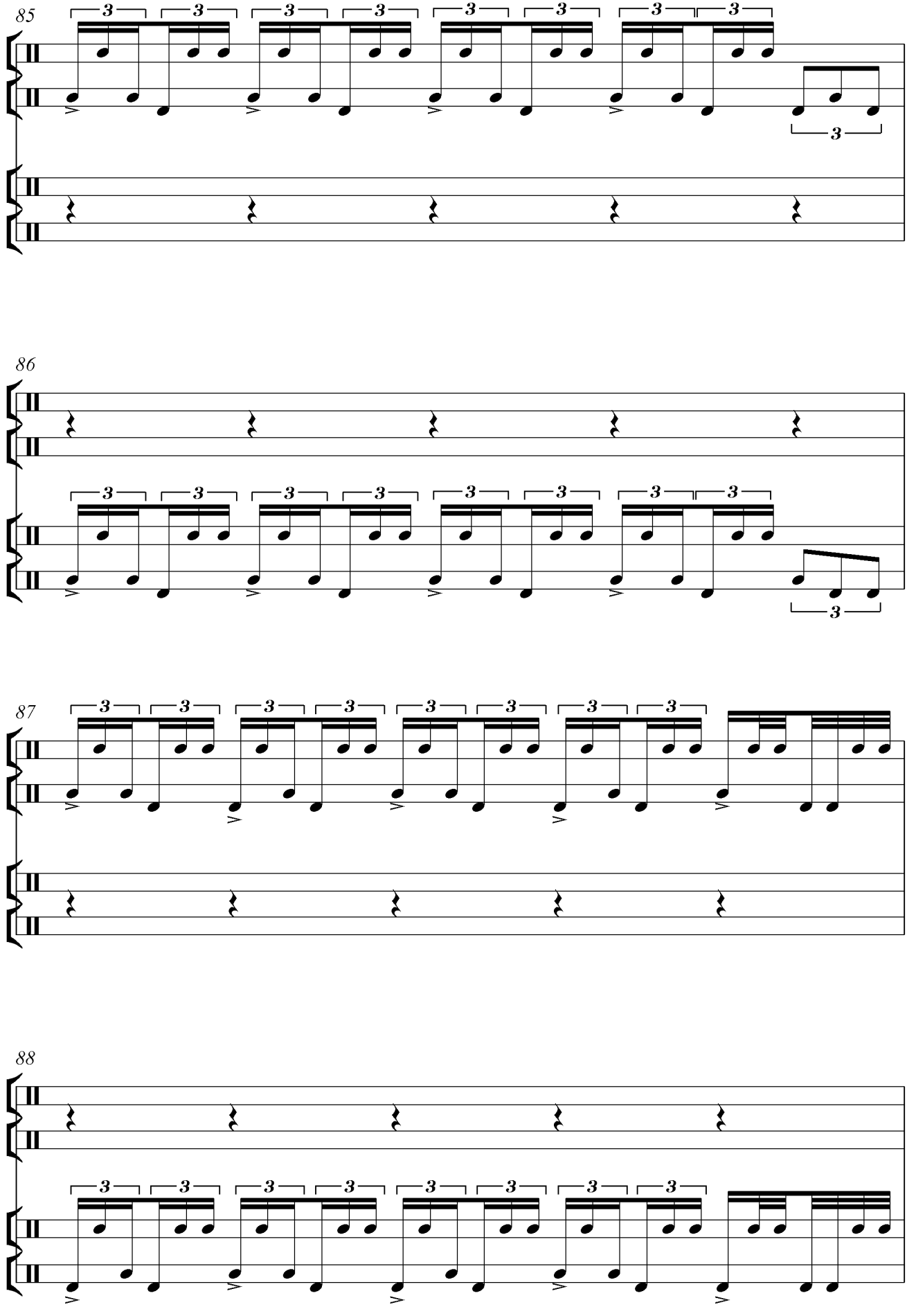
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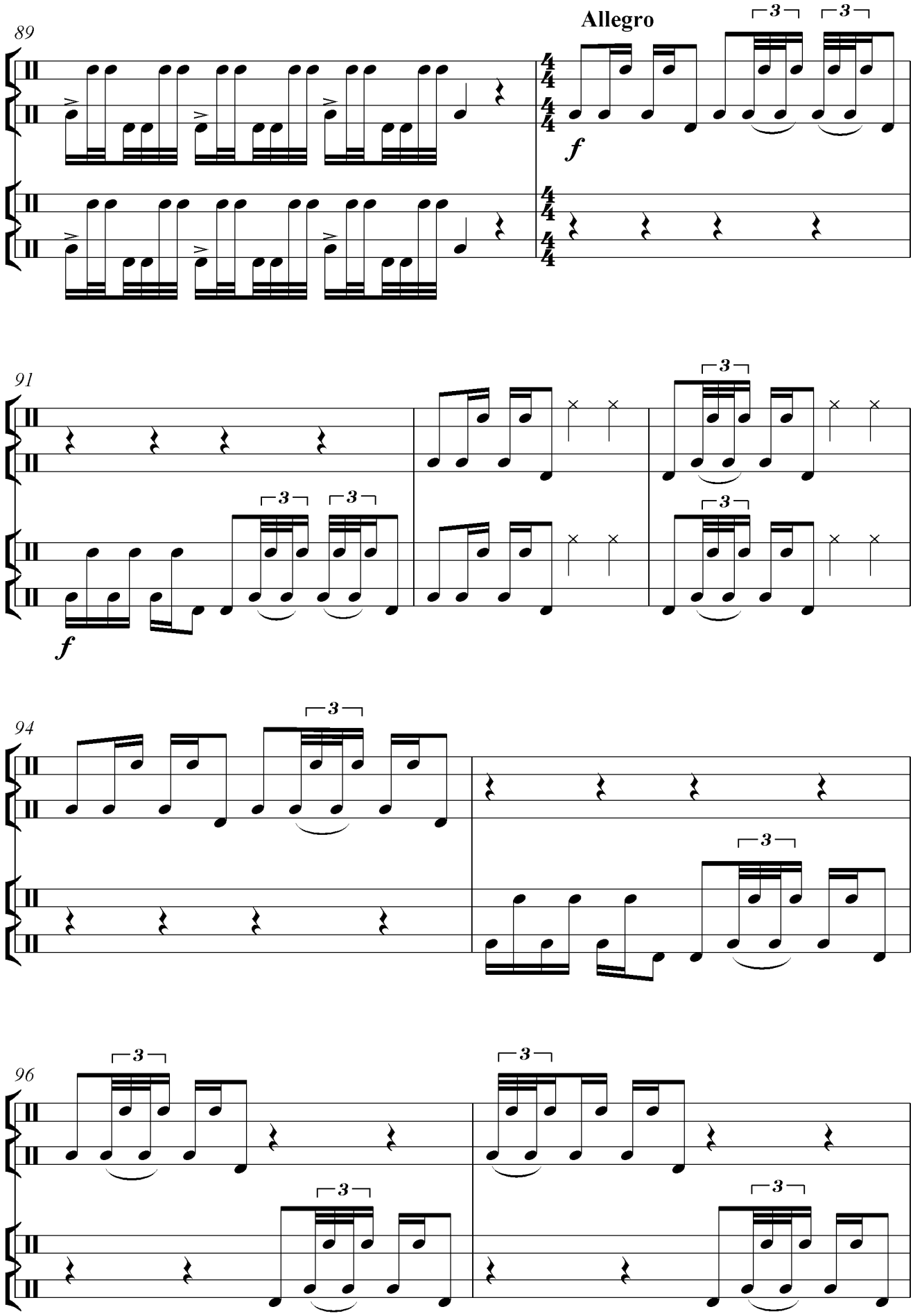
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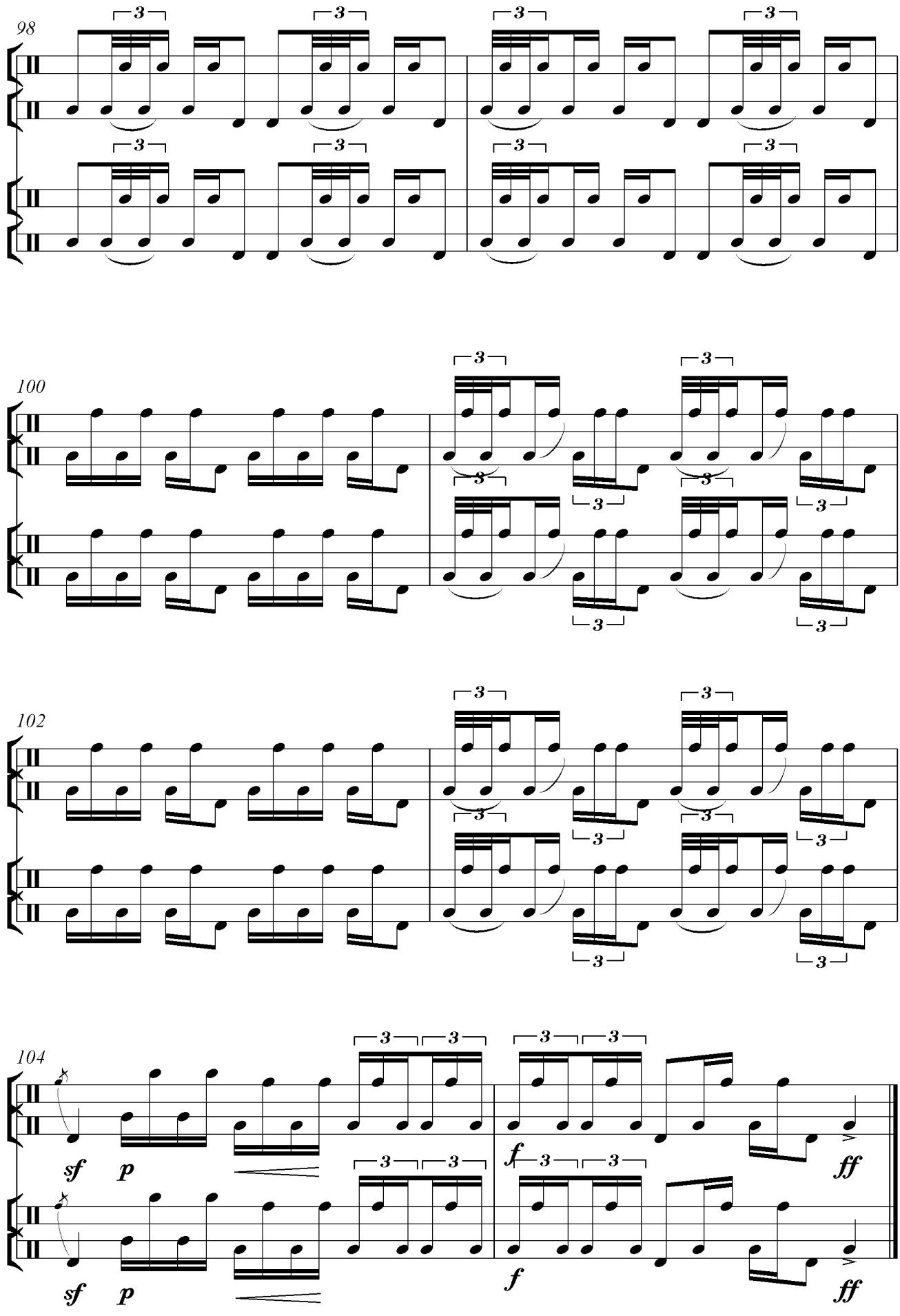
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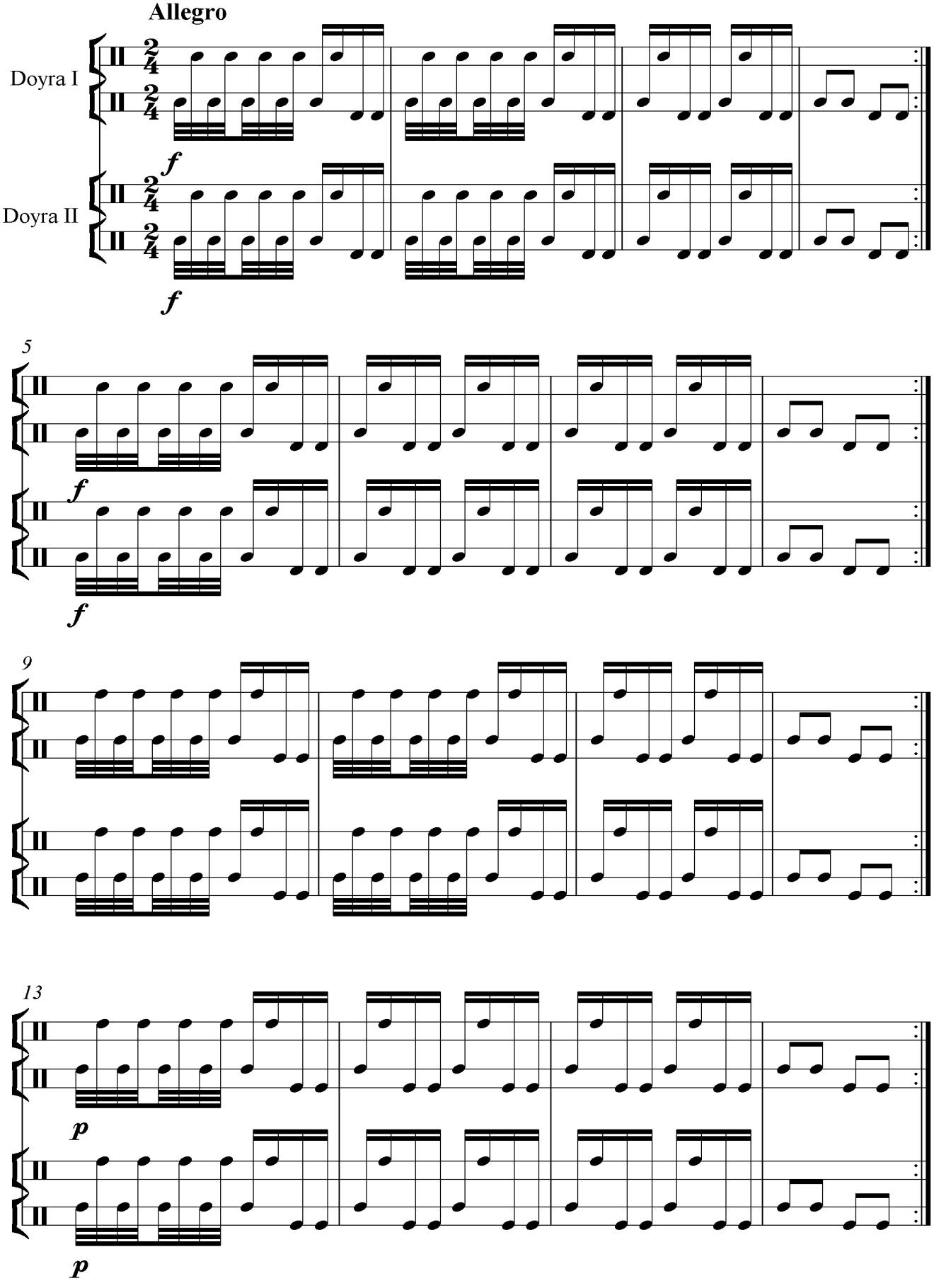
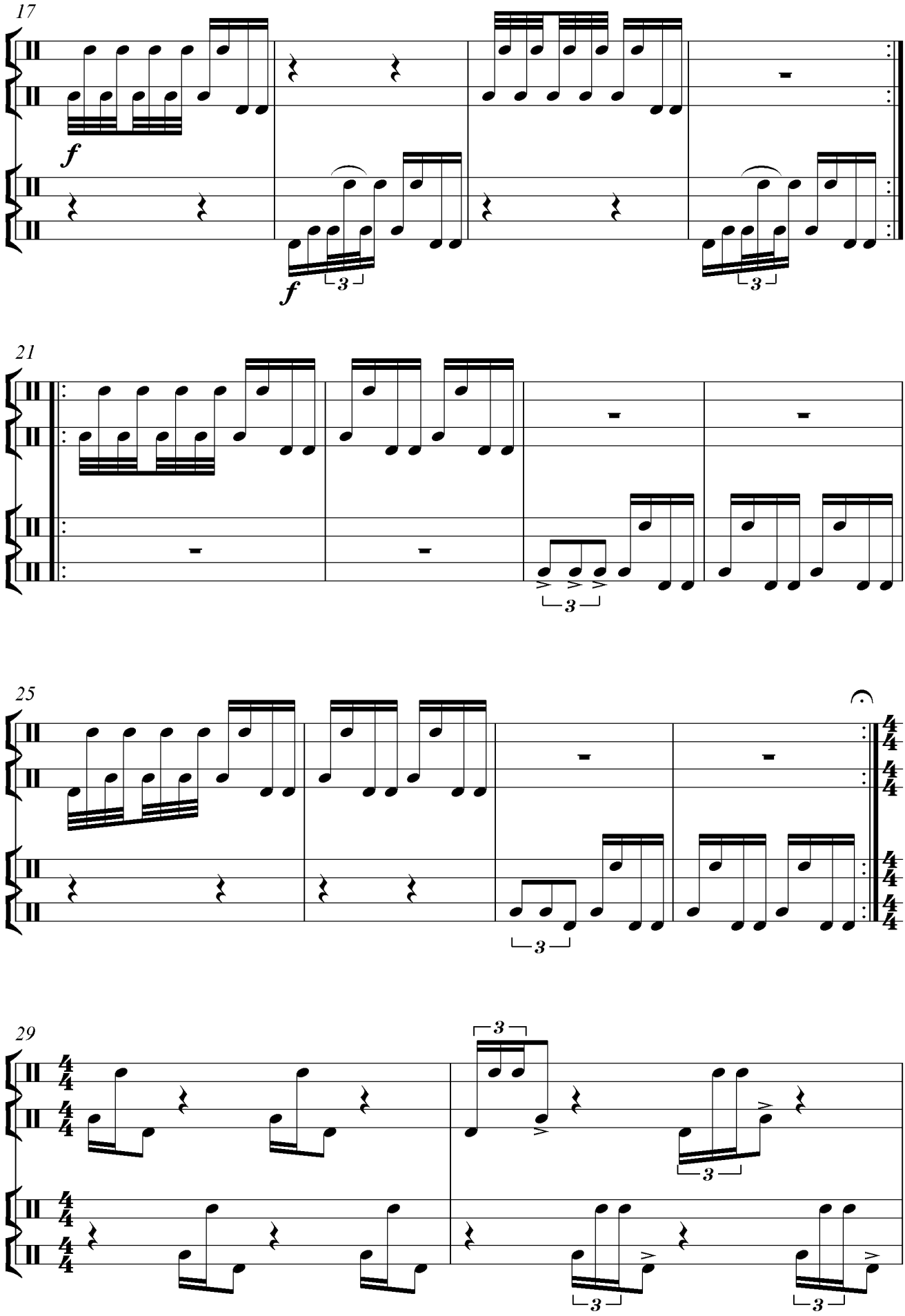
II DUET

A.Yuldashev

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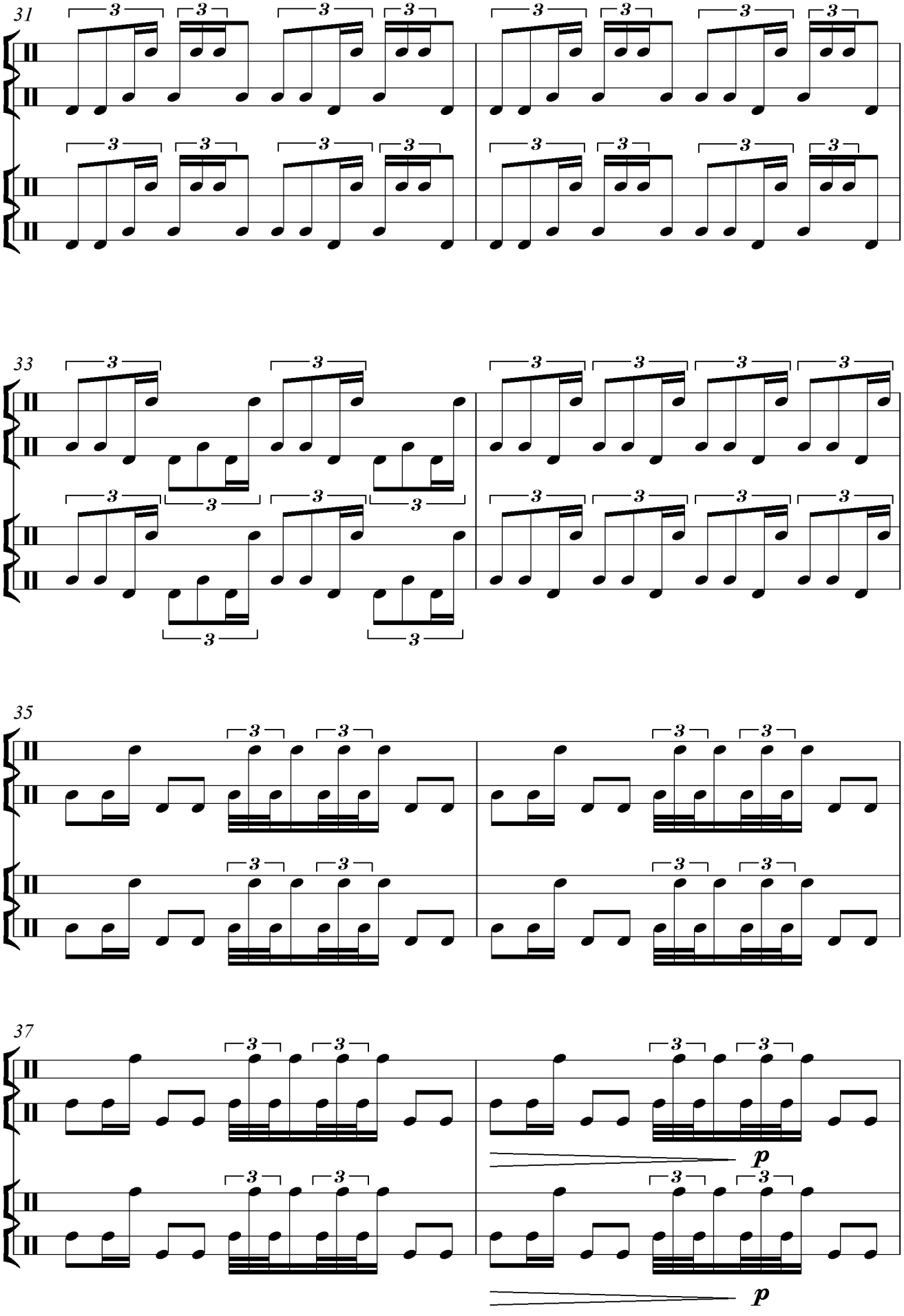
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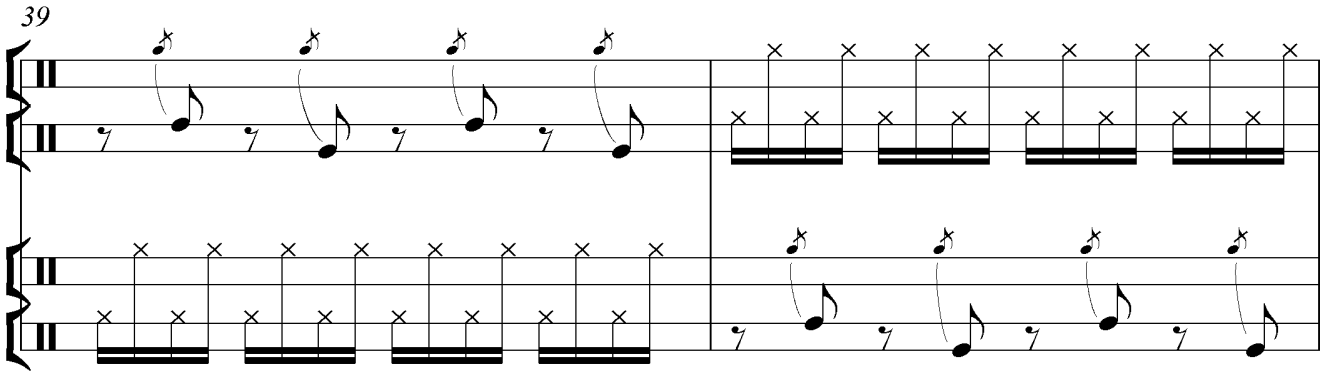
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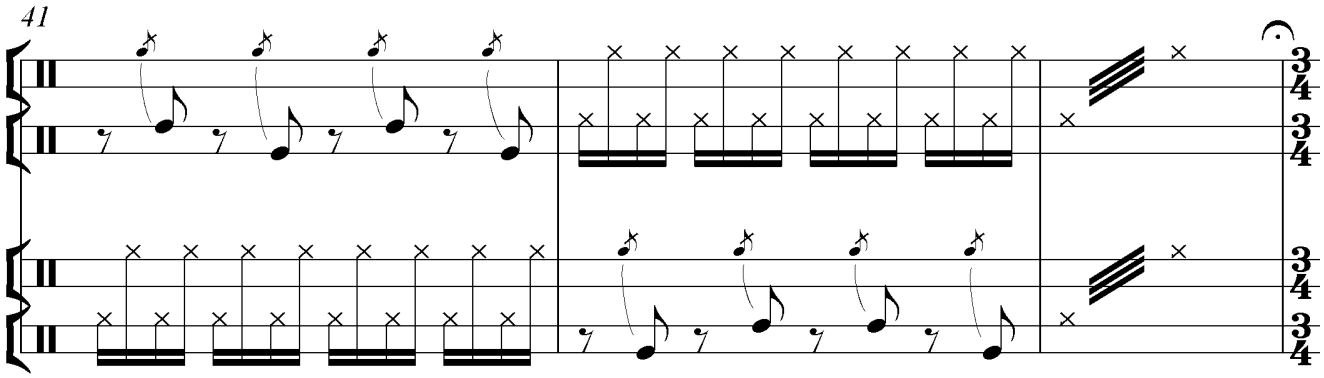
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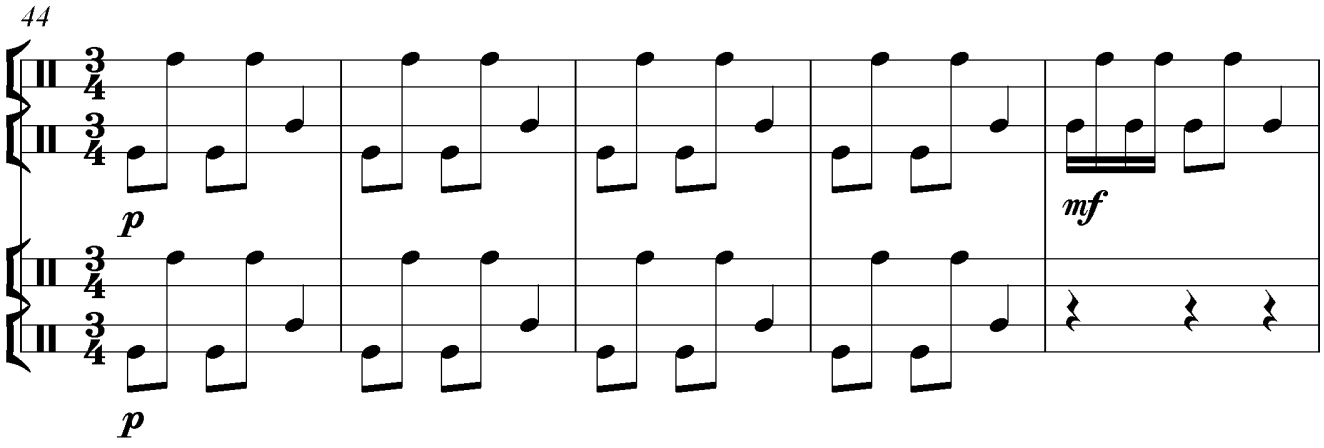
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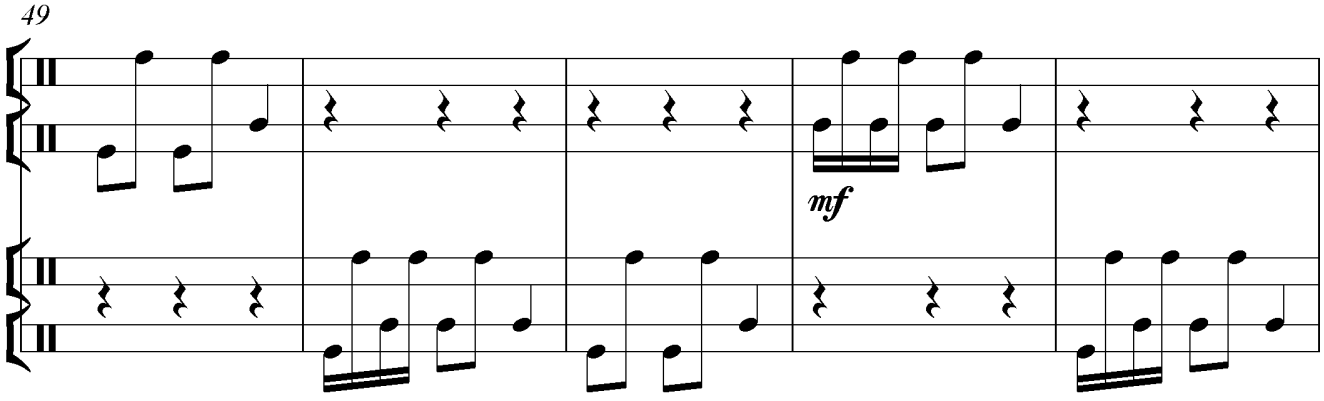
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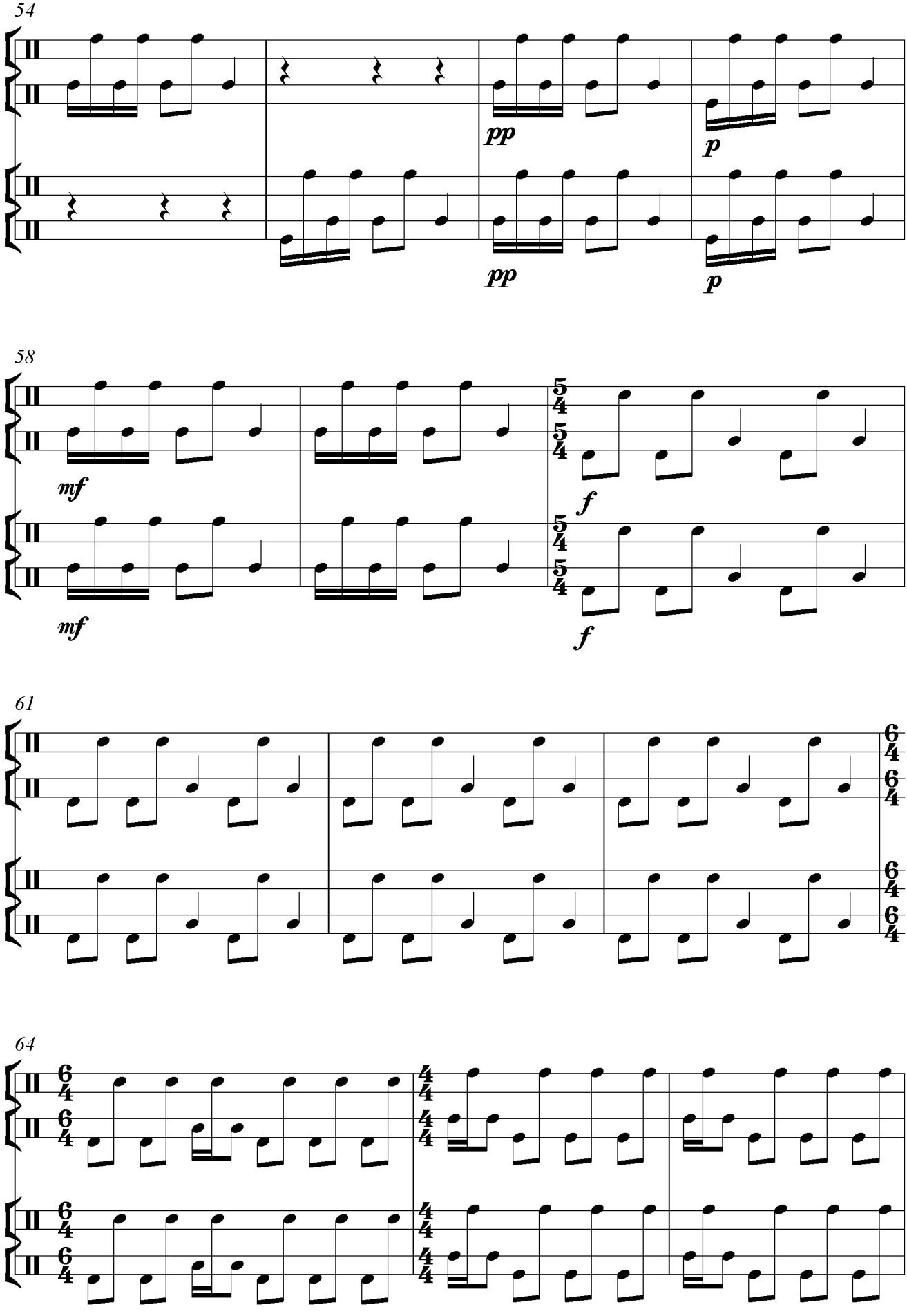
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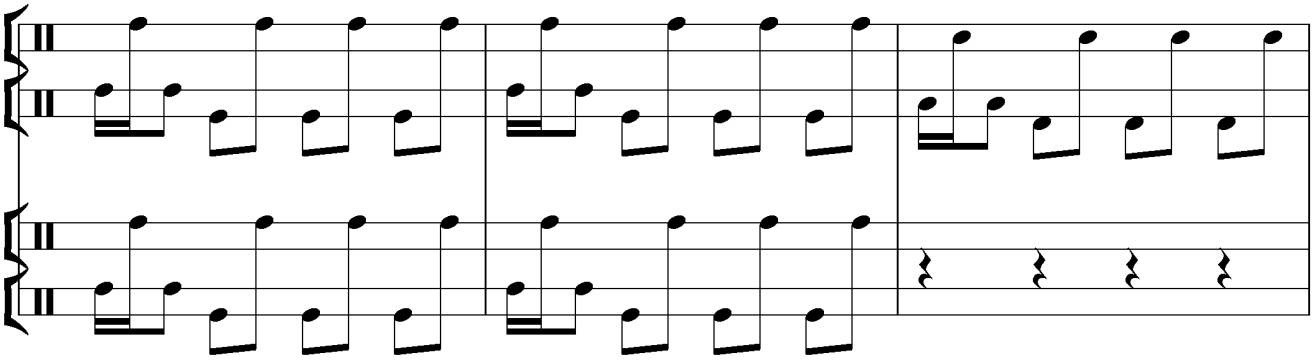

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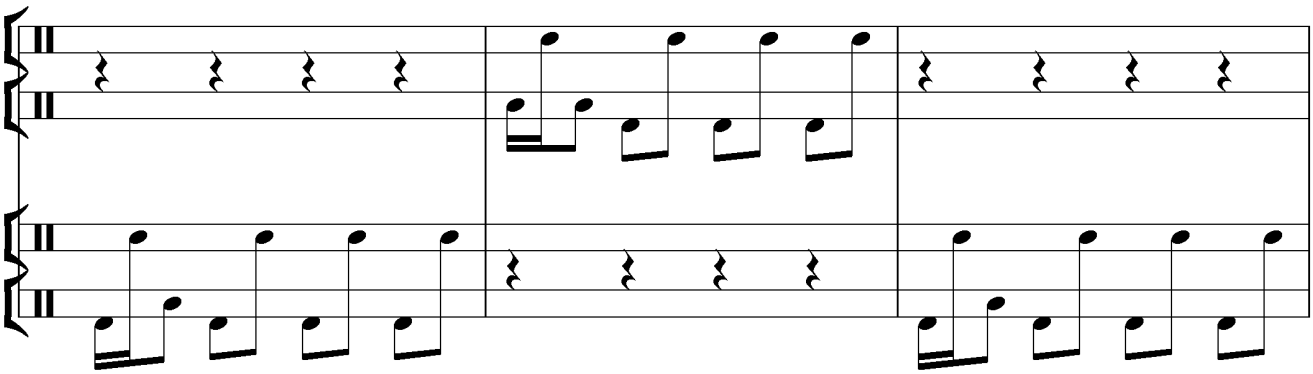

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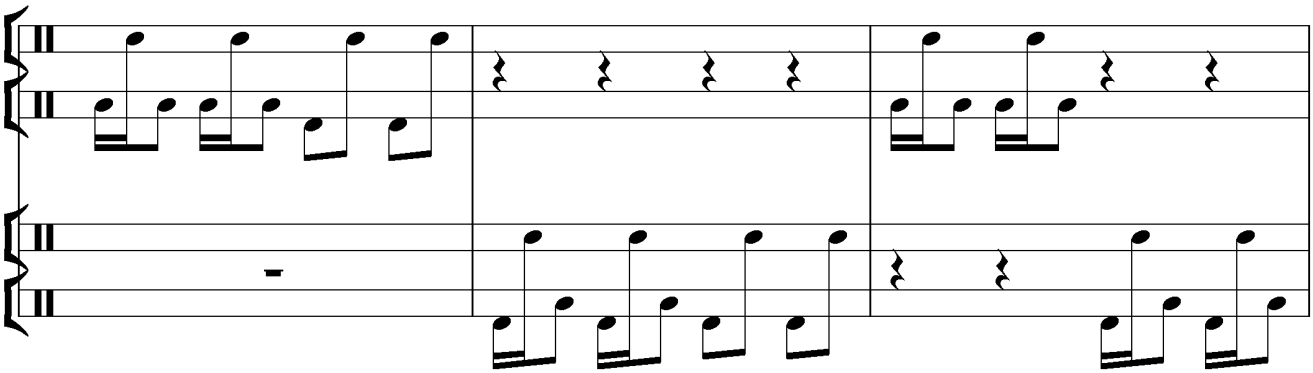

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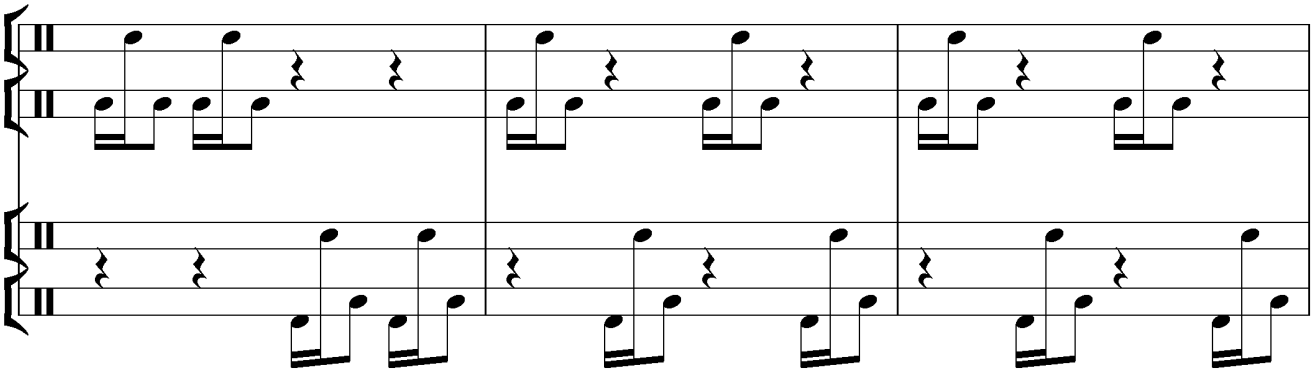

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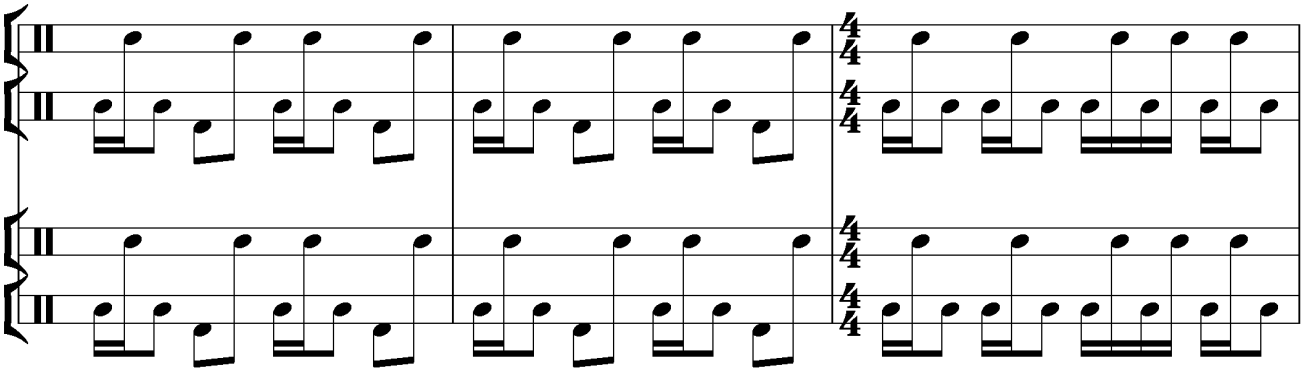

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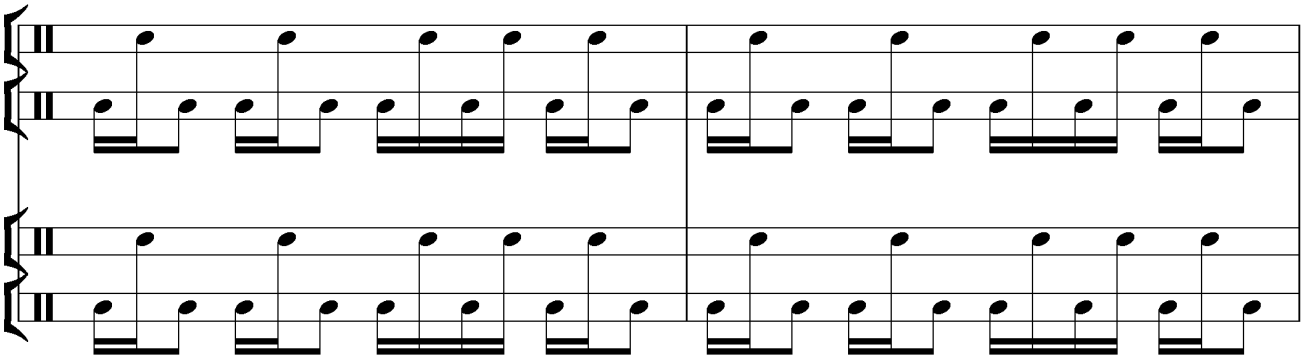

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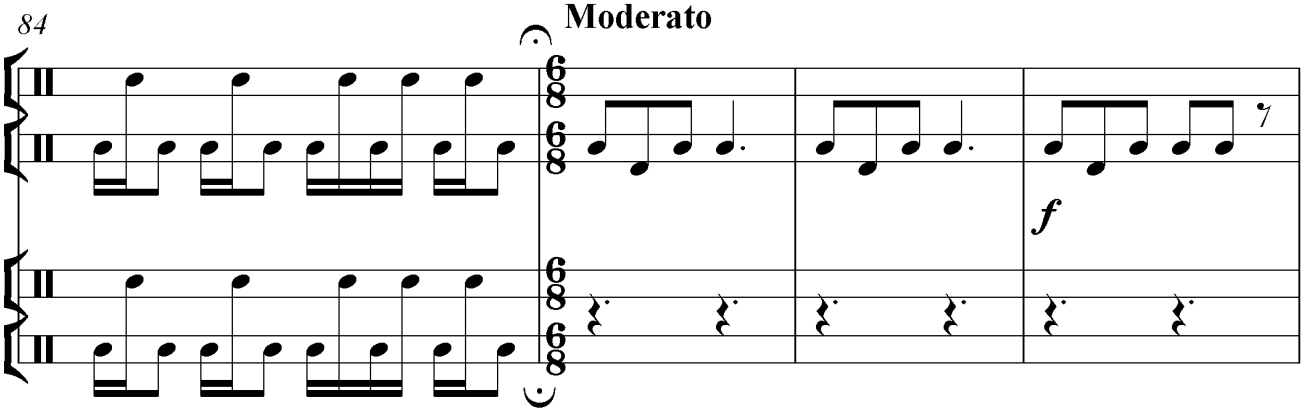

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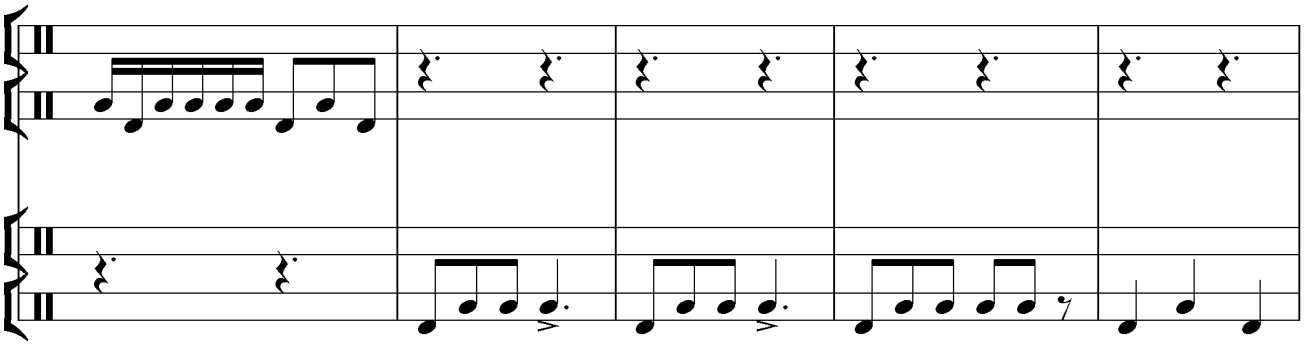

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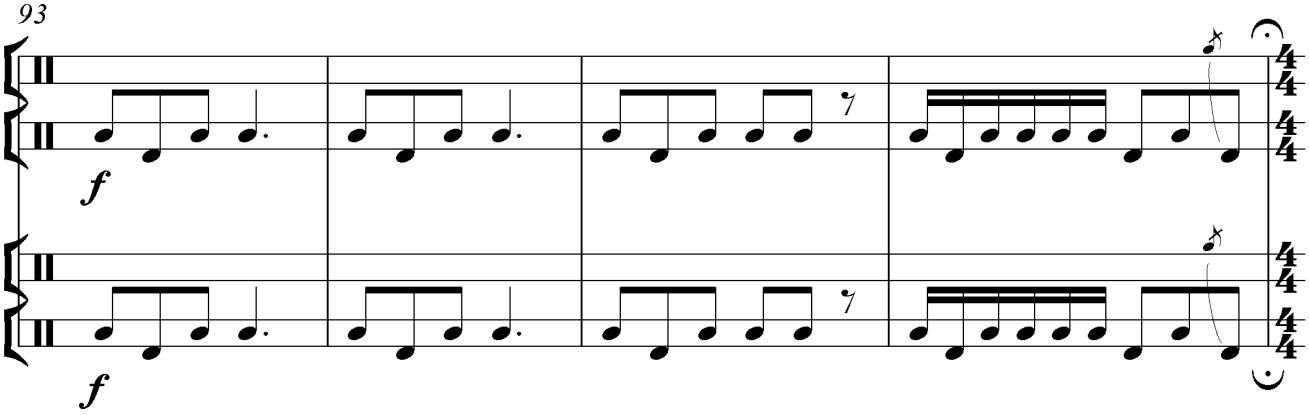

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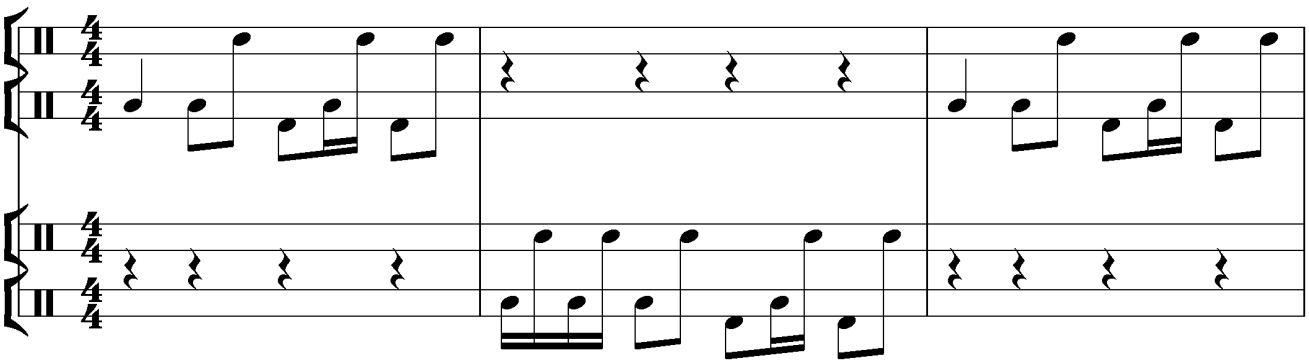

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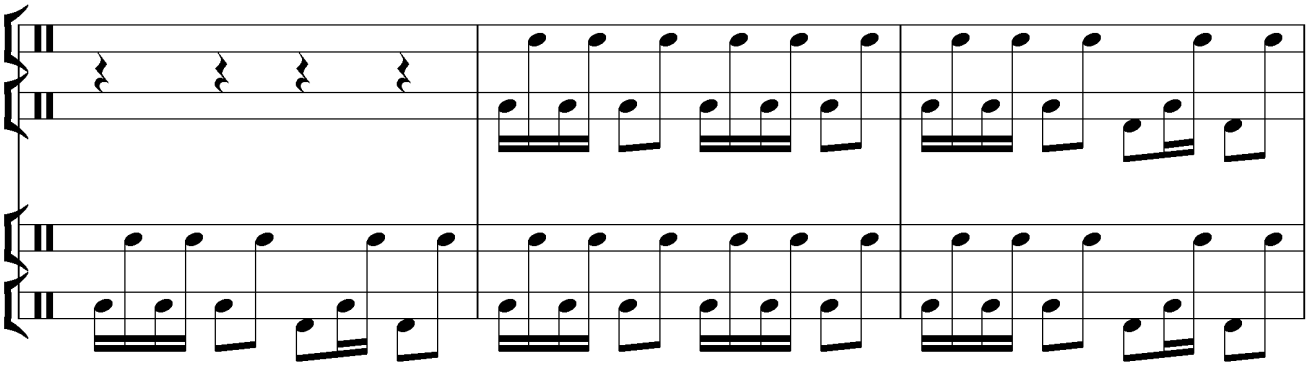

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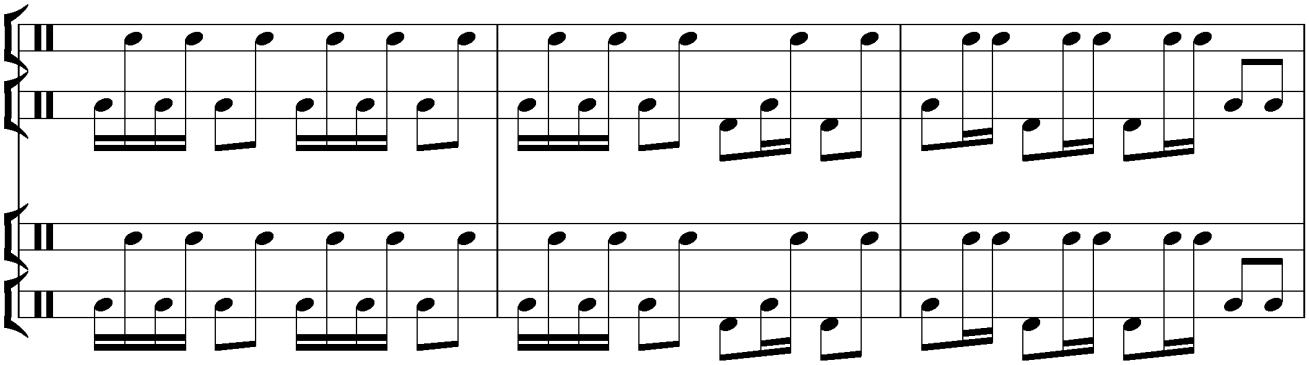

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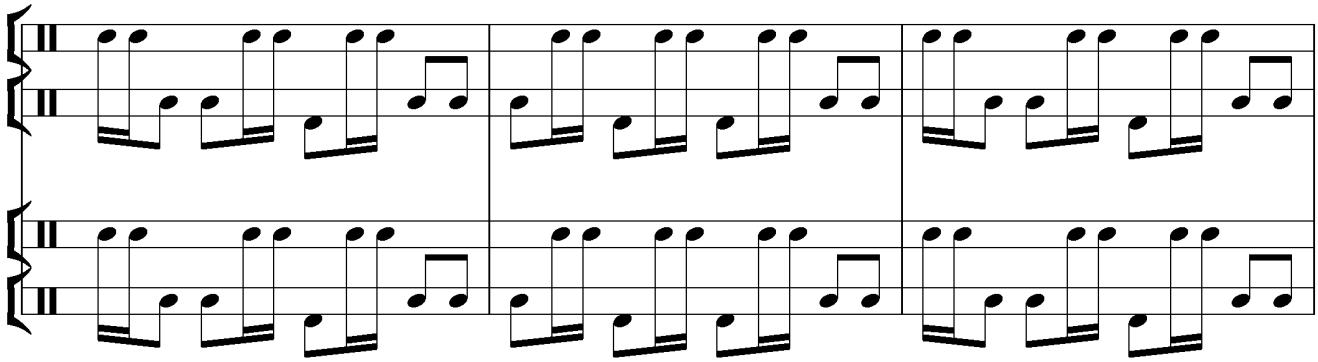

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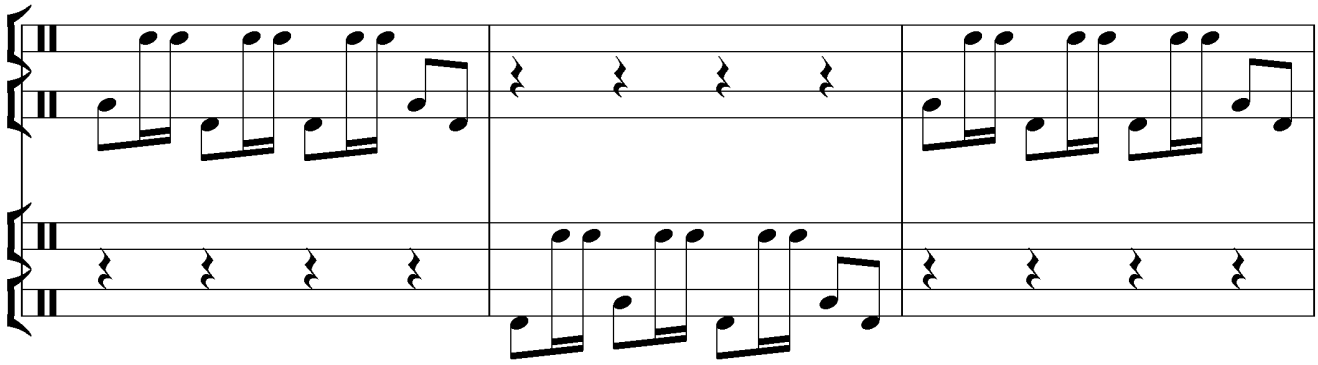

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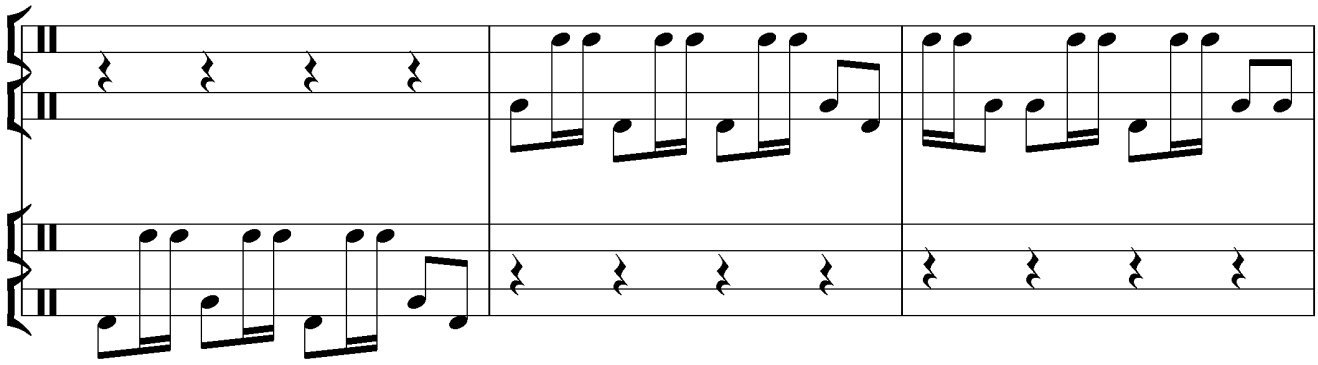

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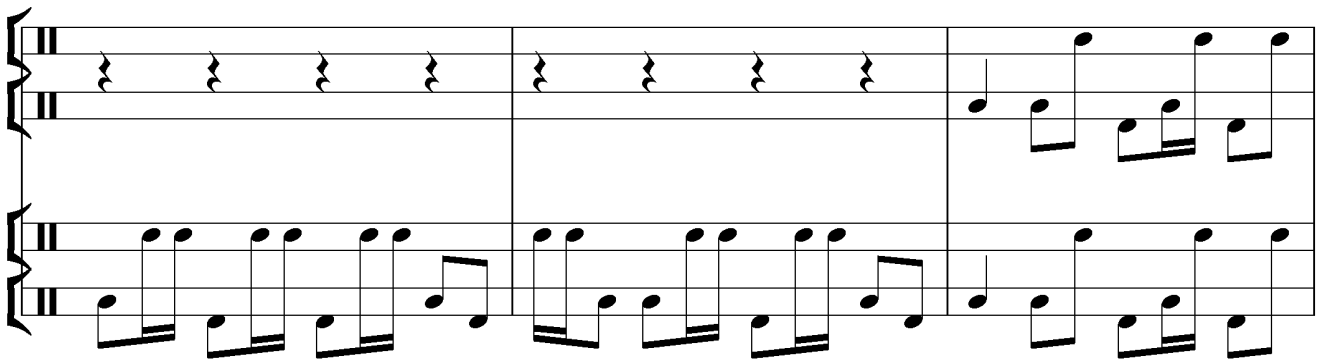

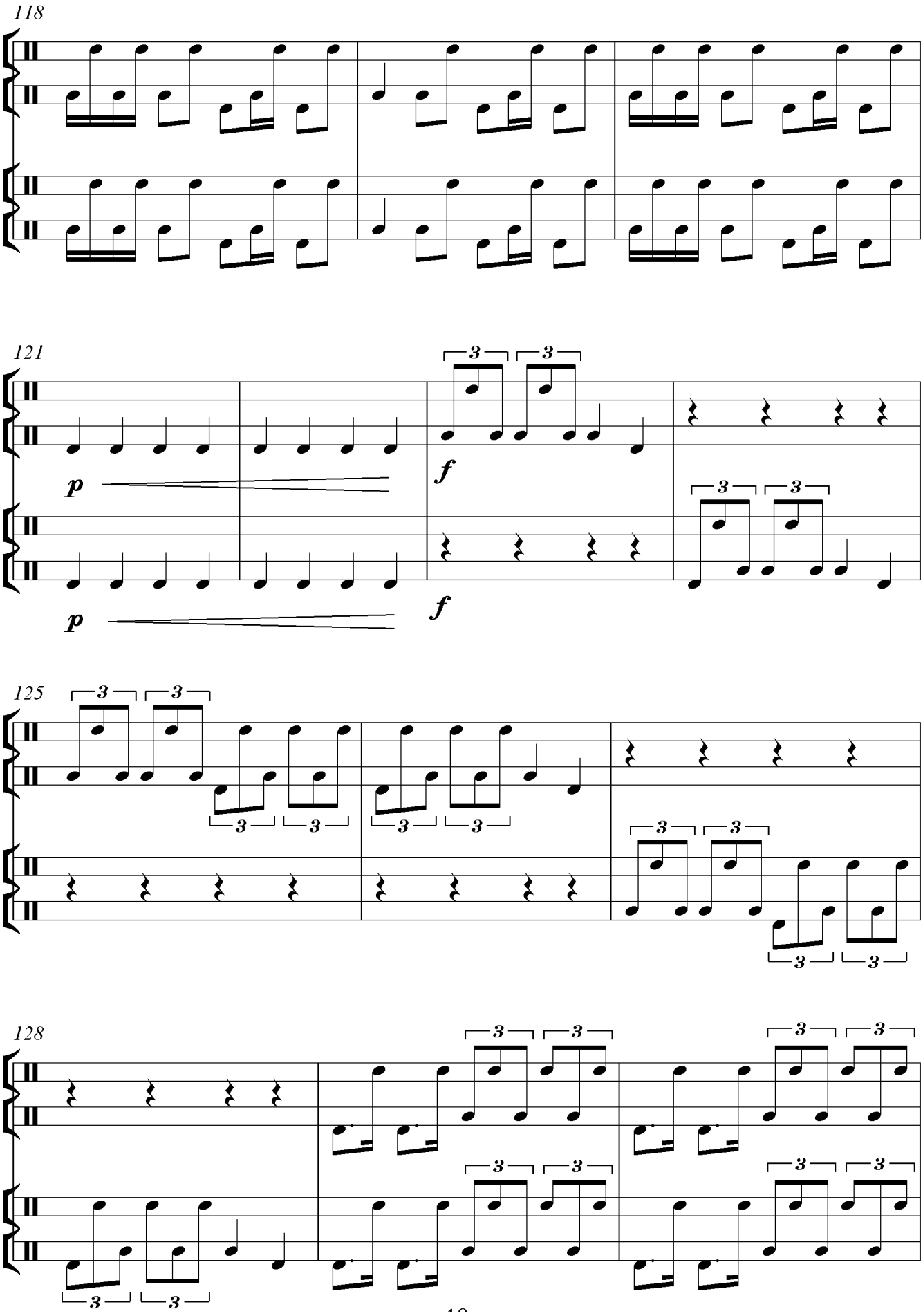
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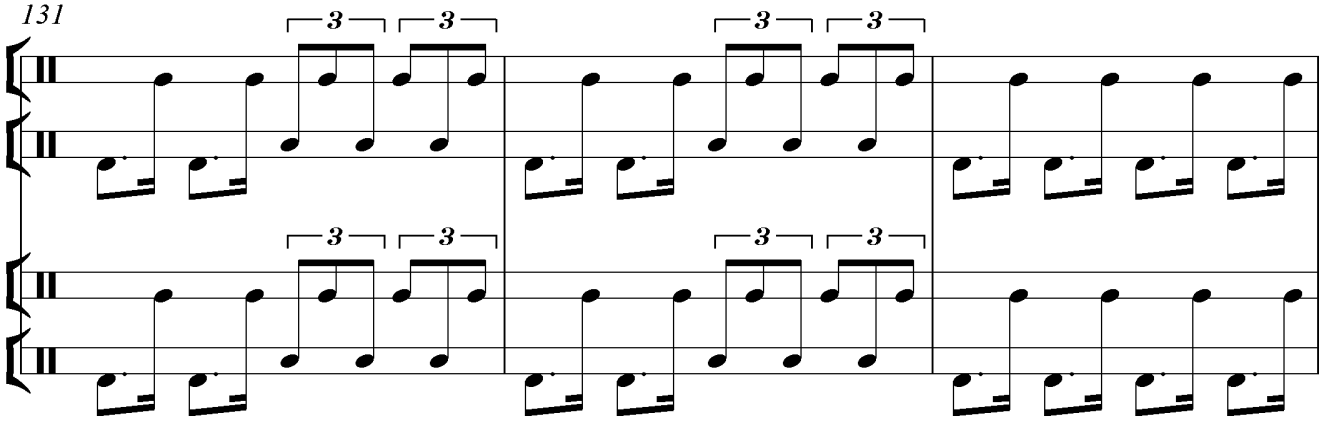

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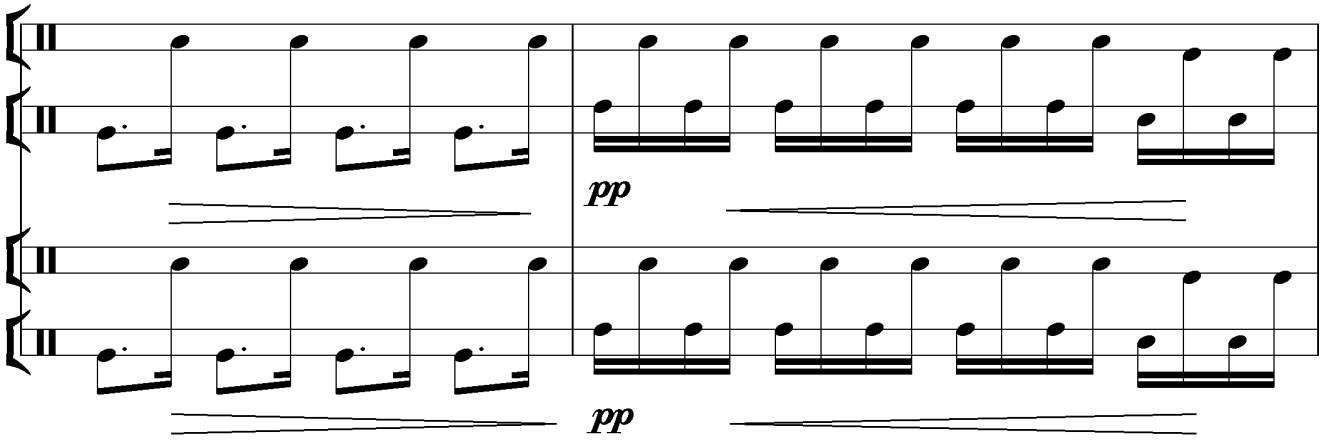

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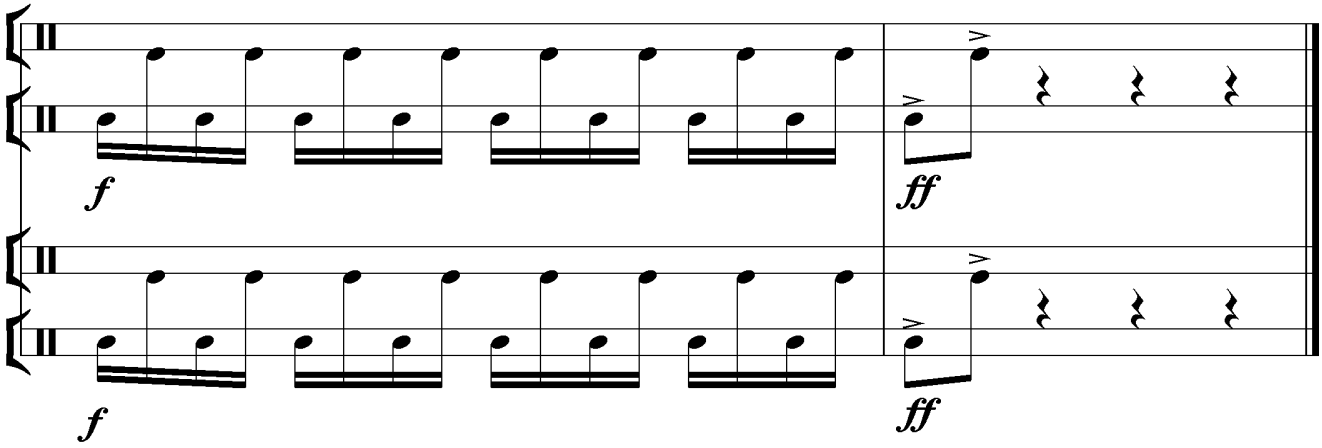

SHODLIK VA BURULCHADAN

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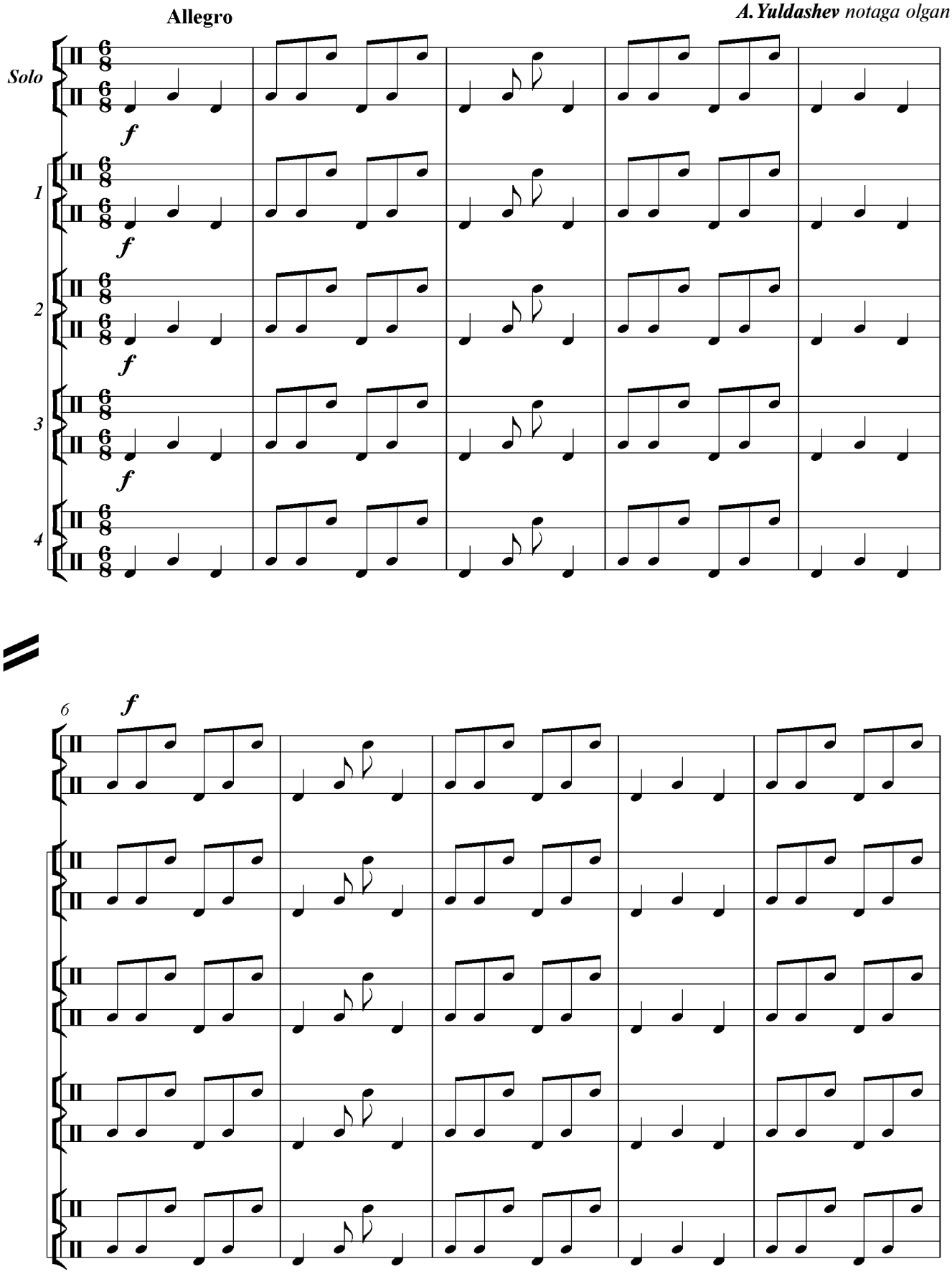
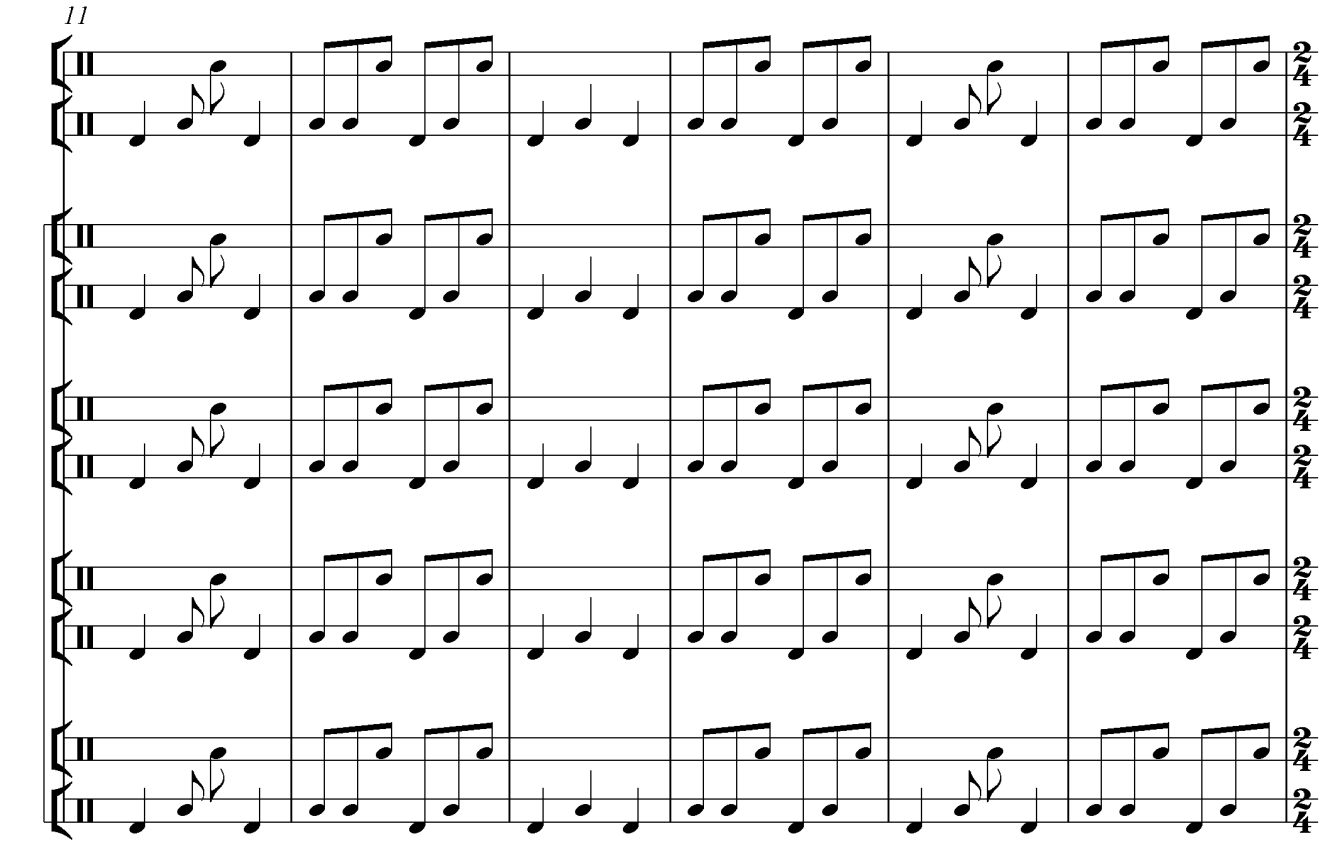
A.Yuldashev *notaga olgan*

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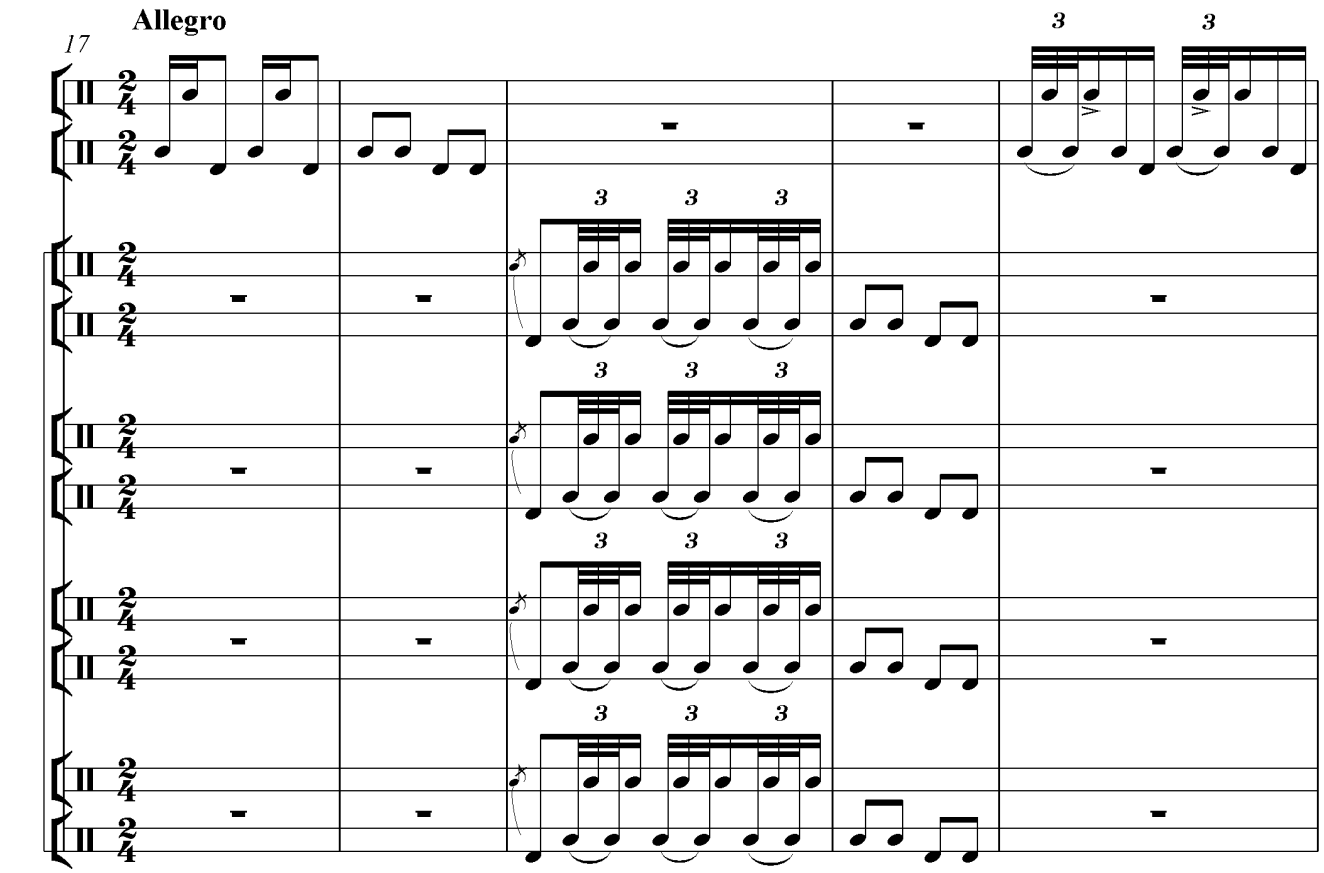
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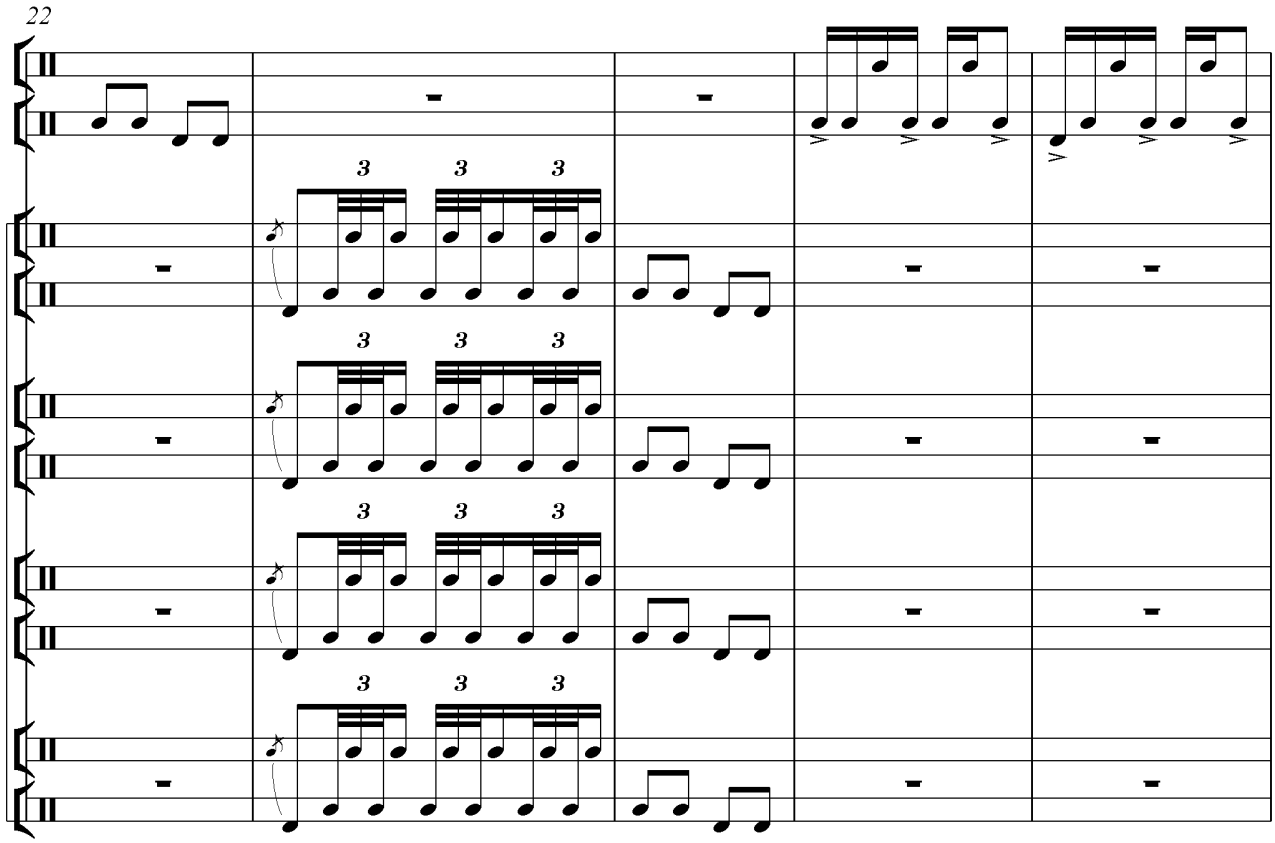
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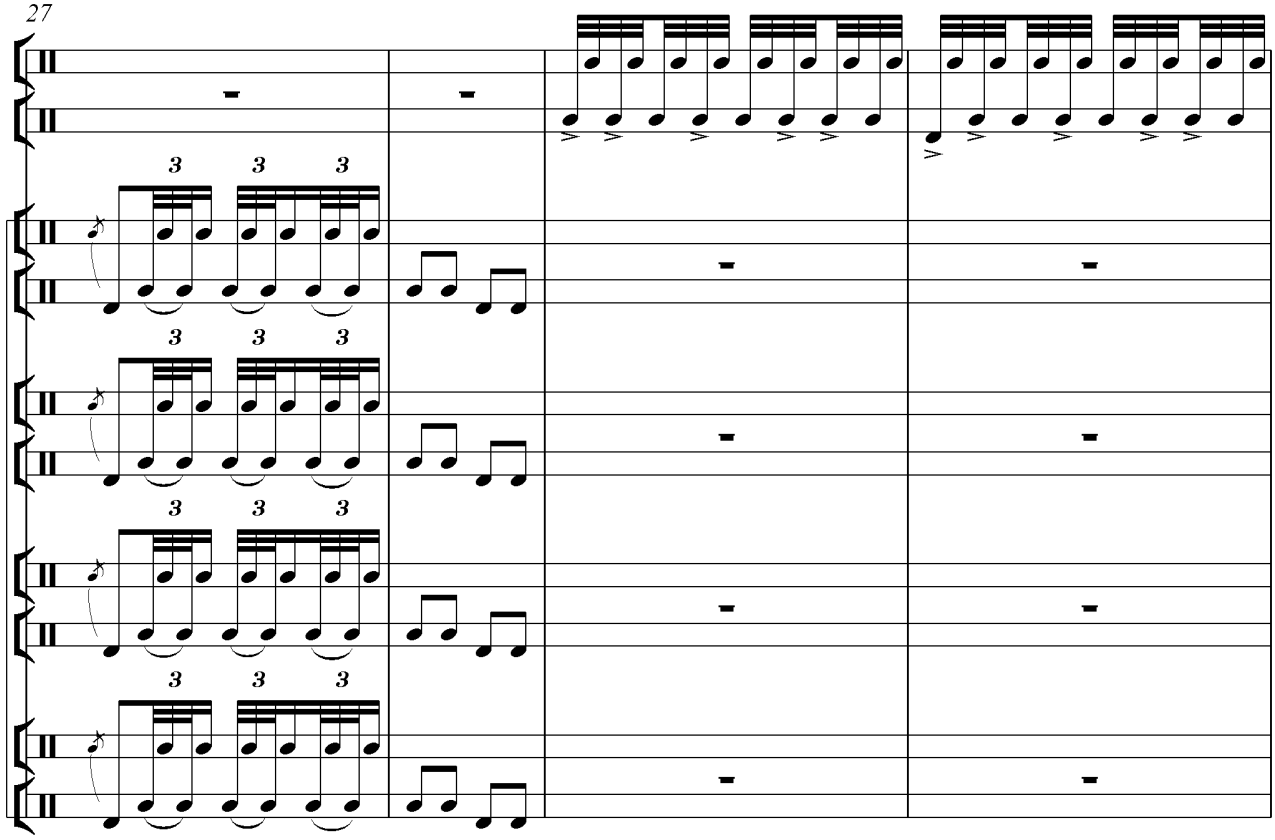
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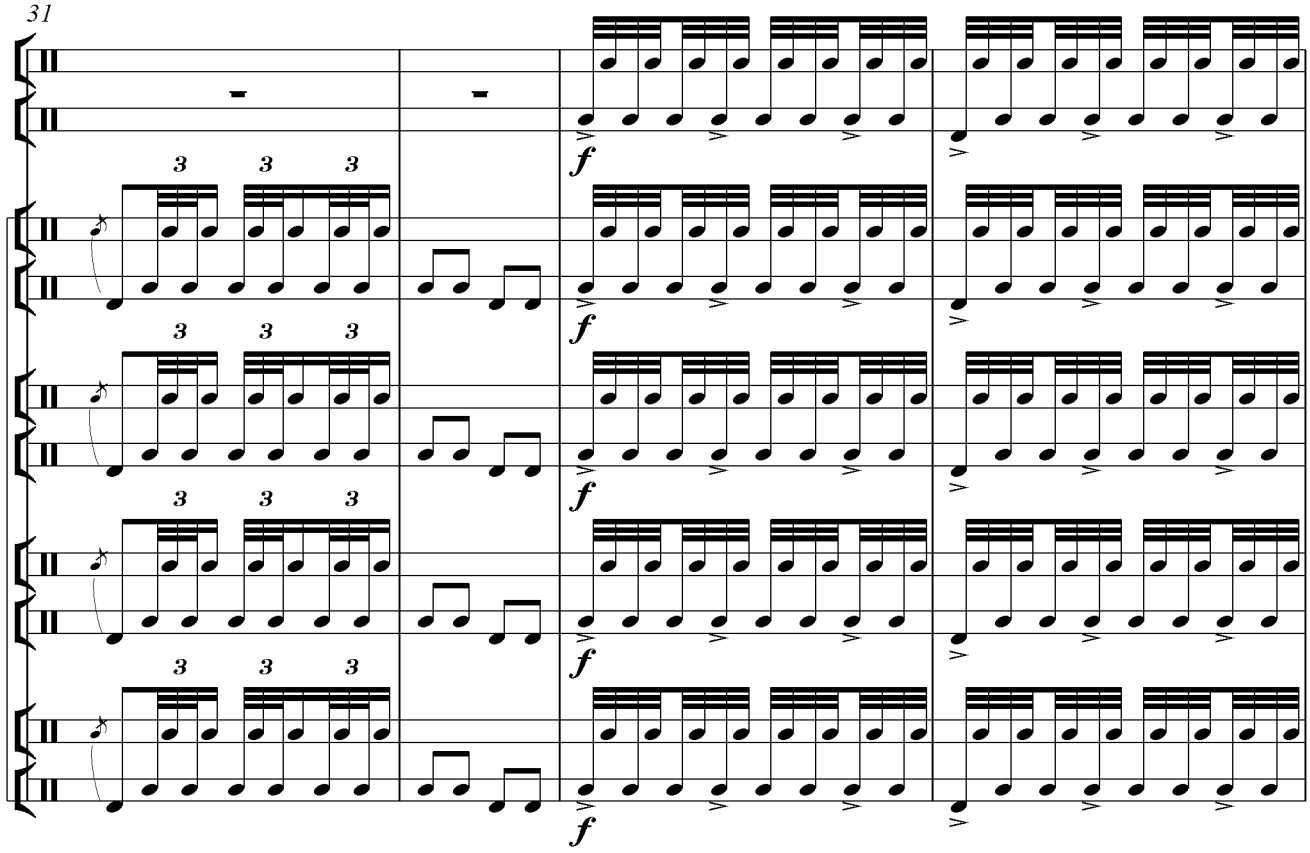
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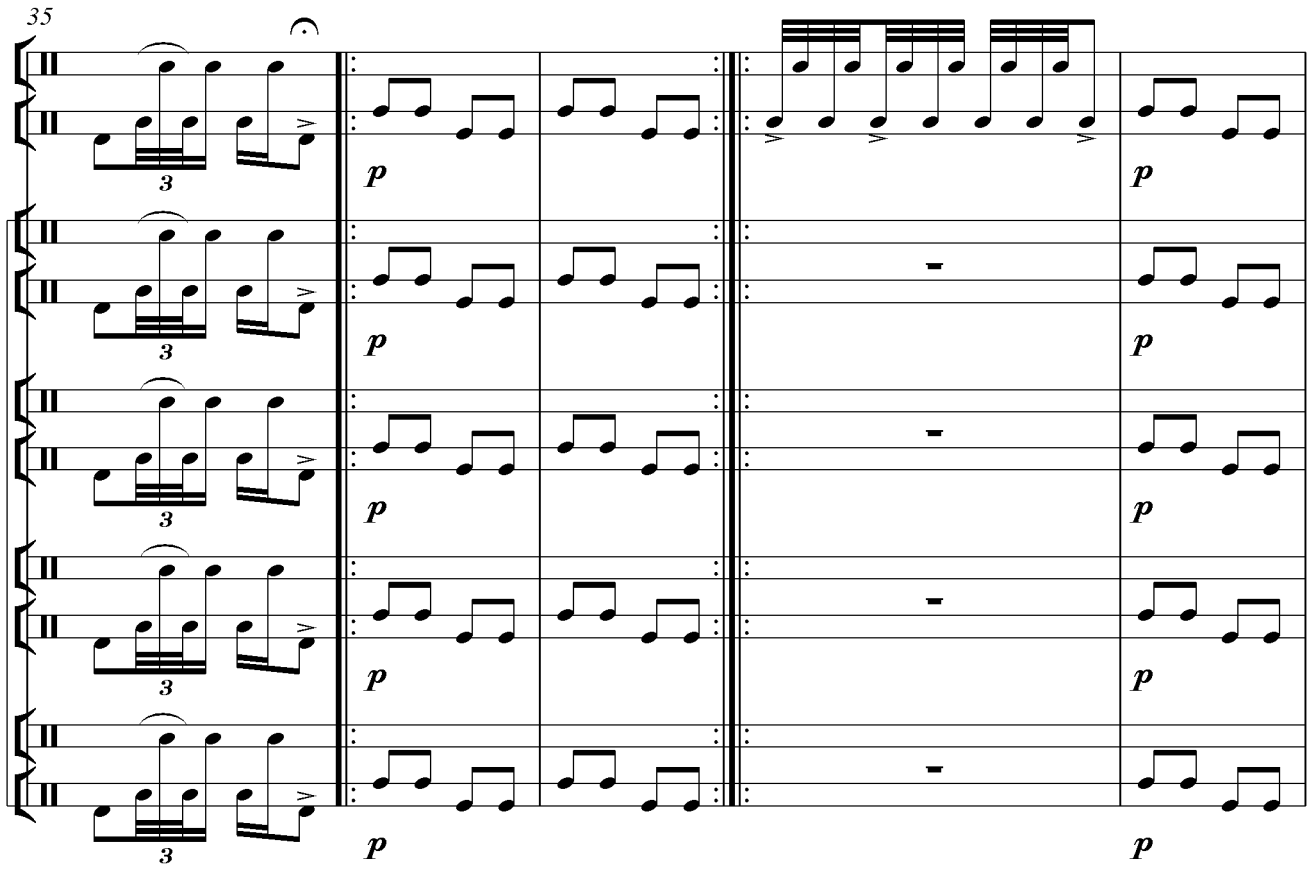
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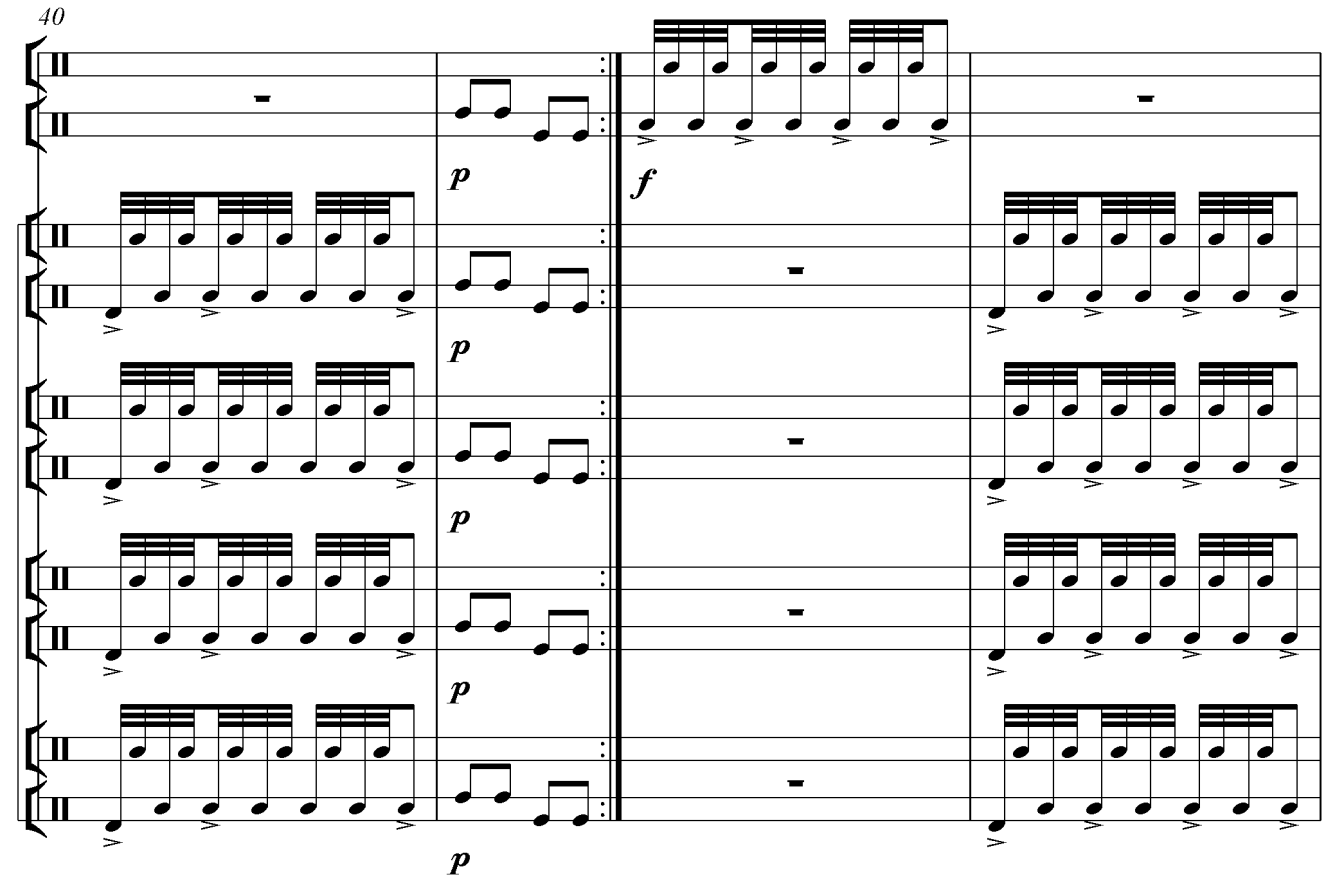
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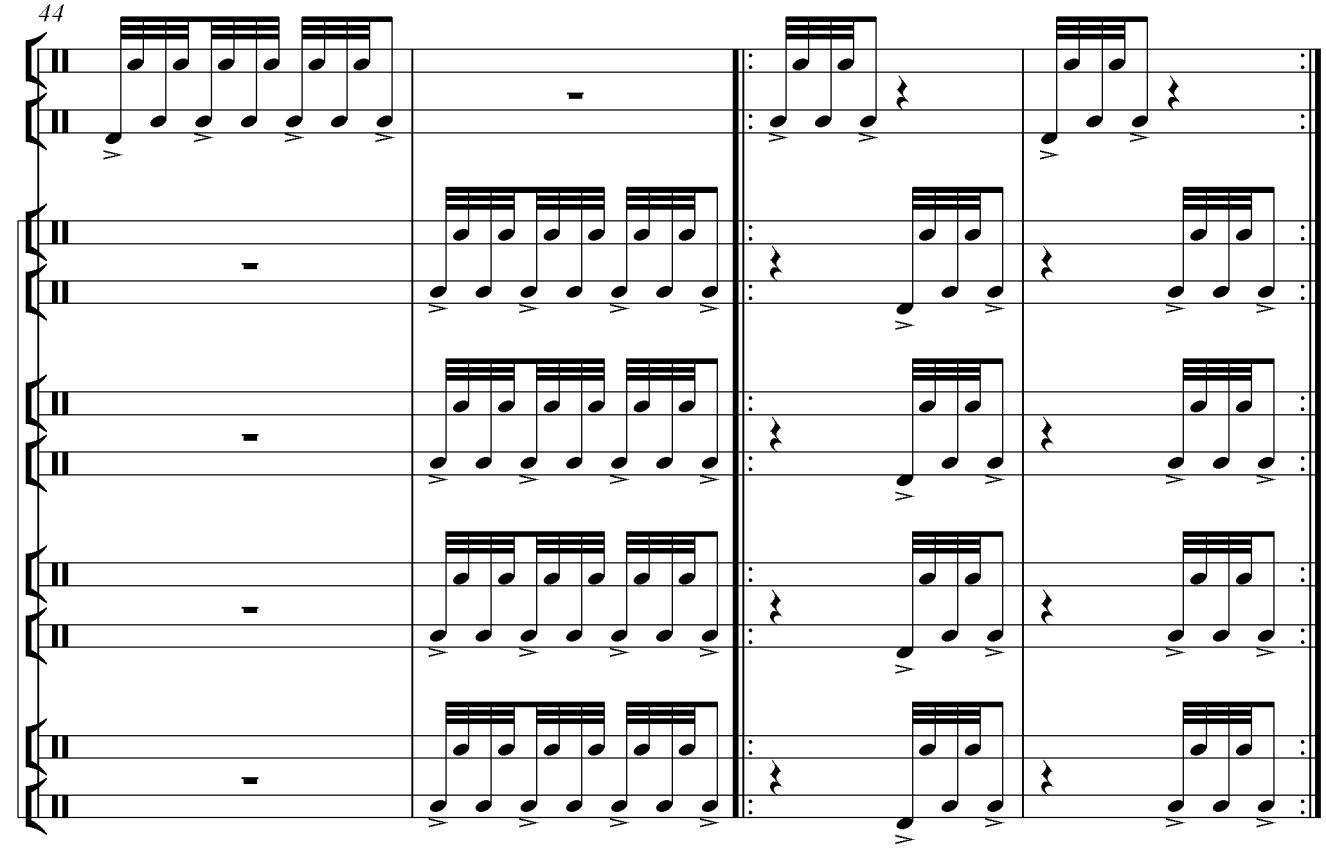
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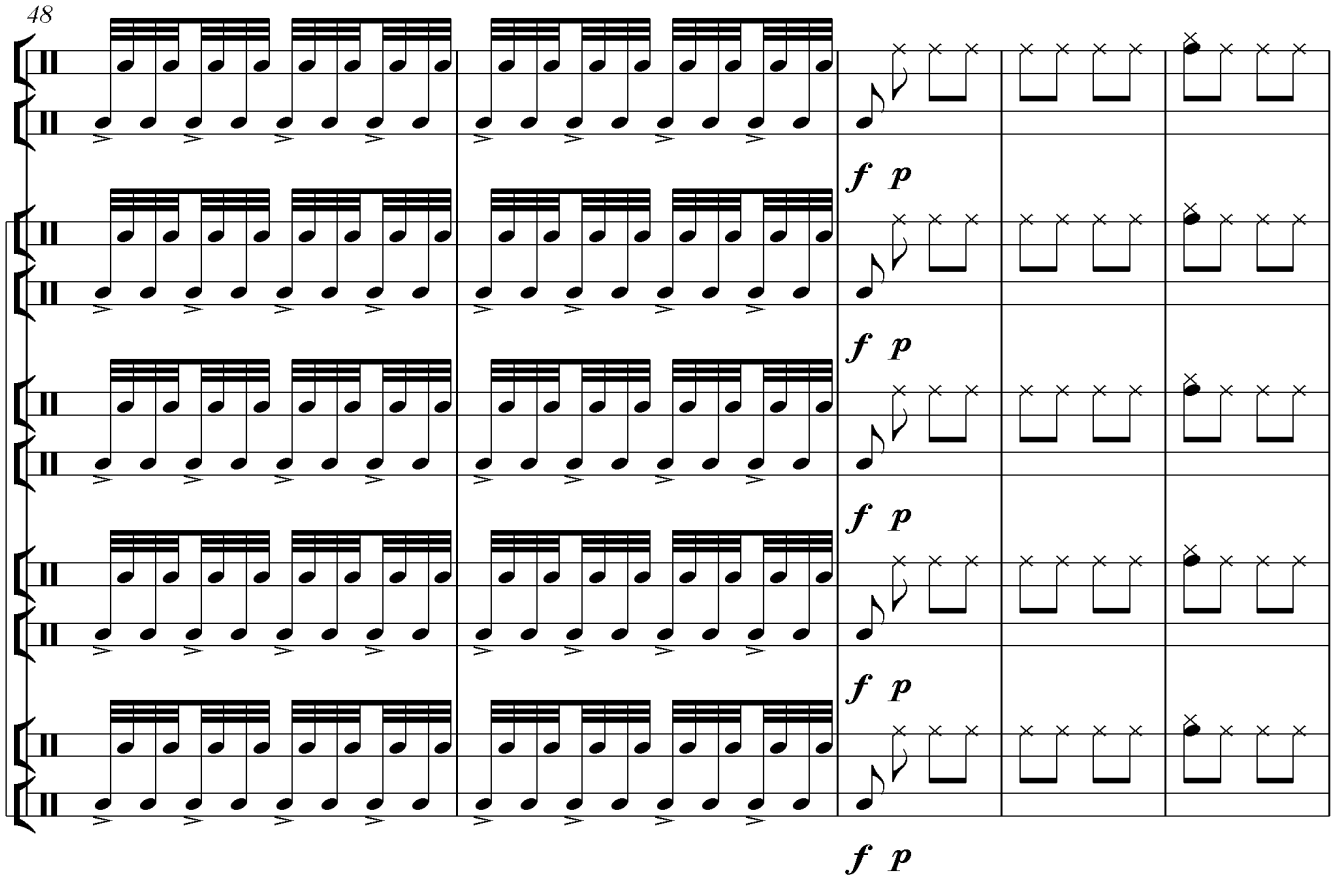
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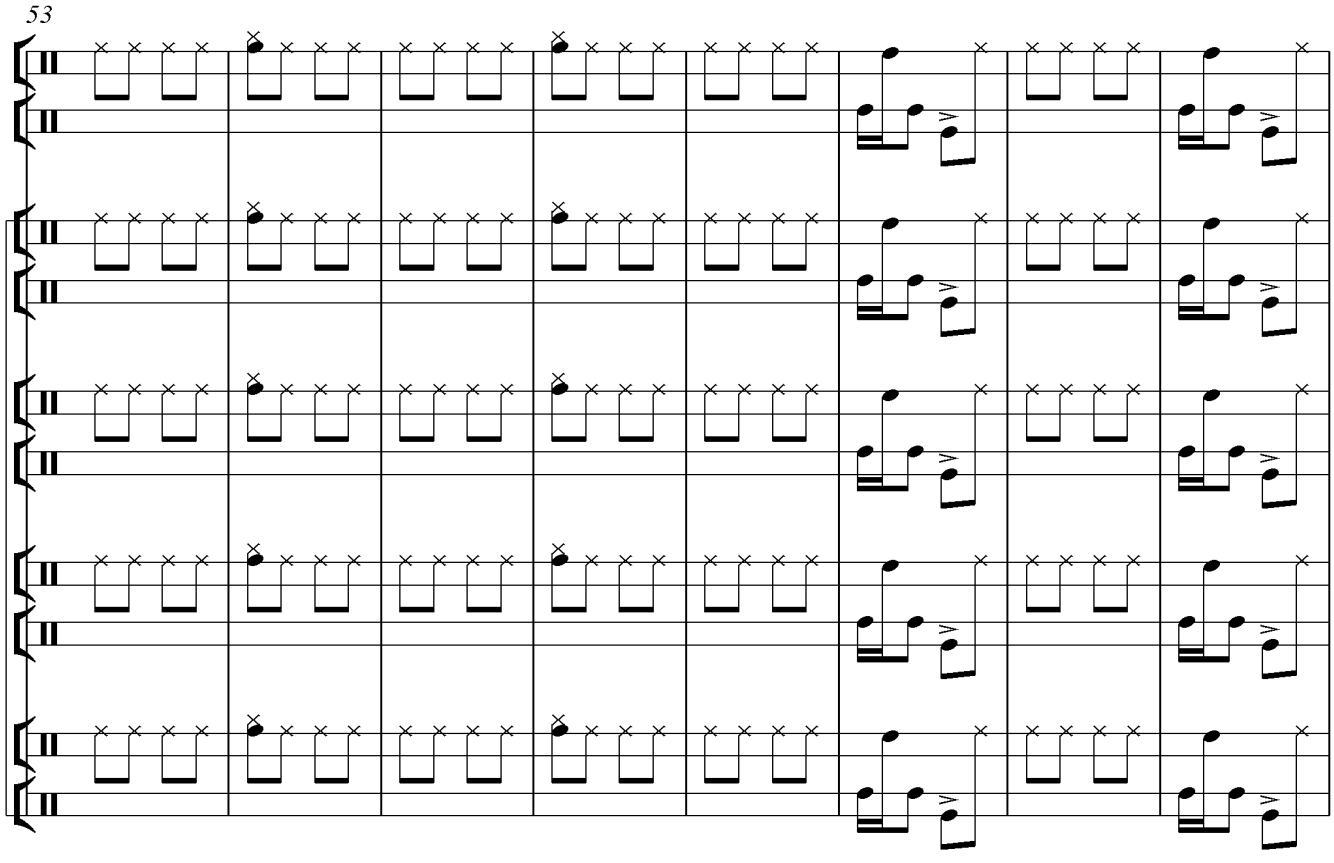
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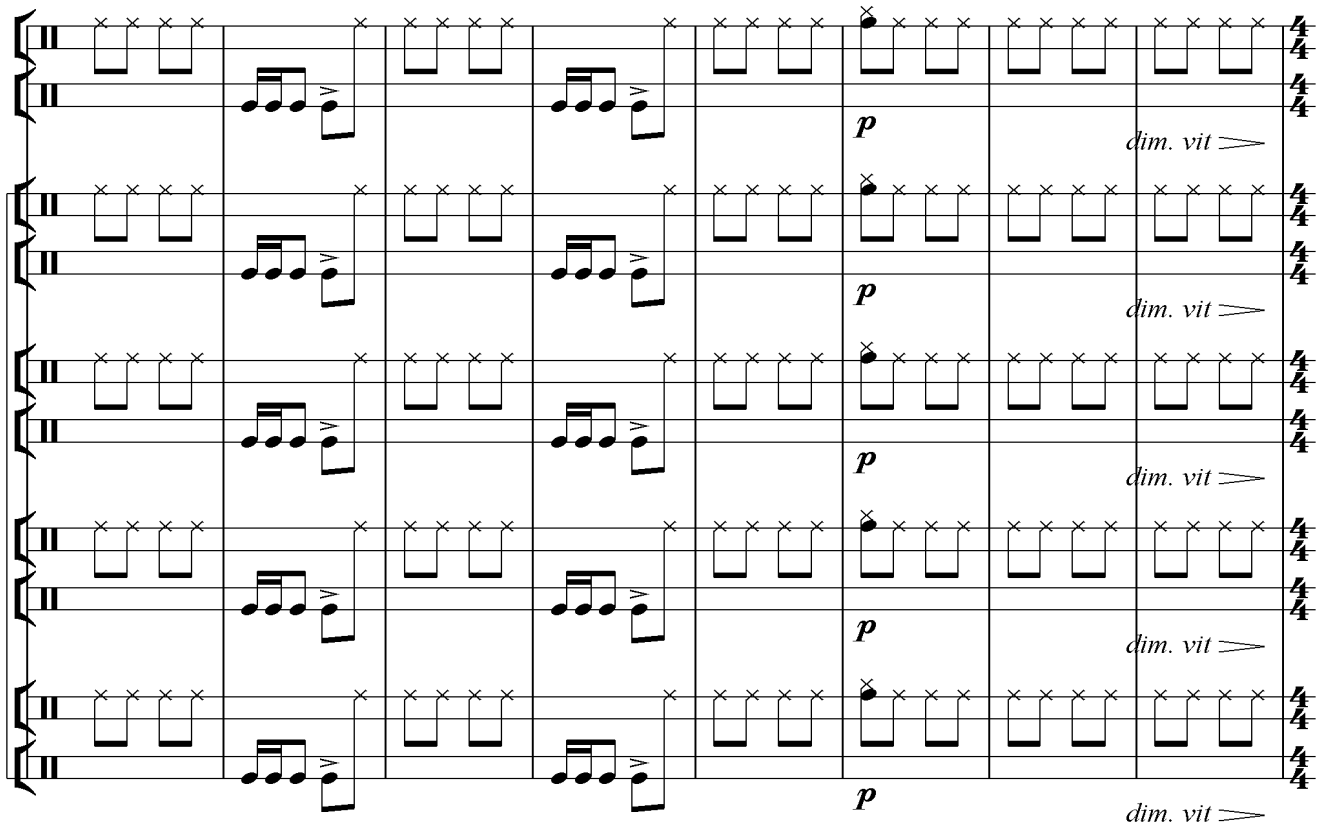
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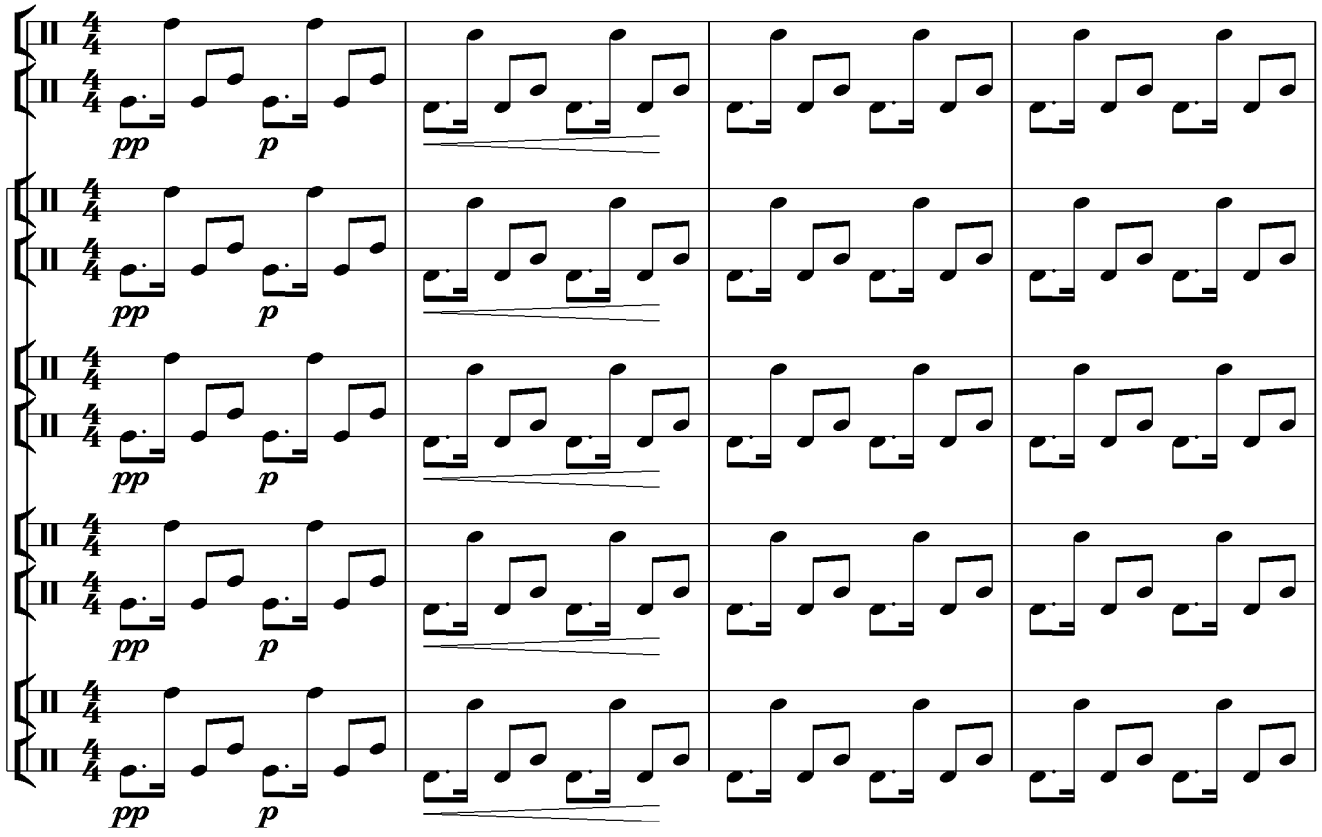
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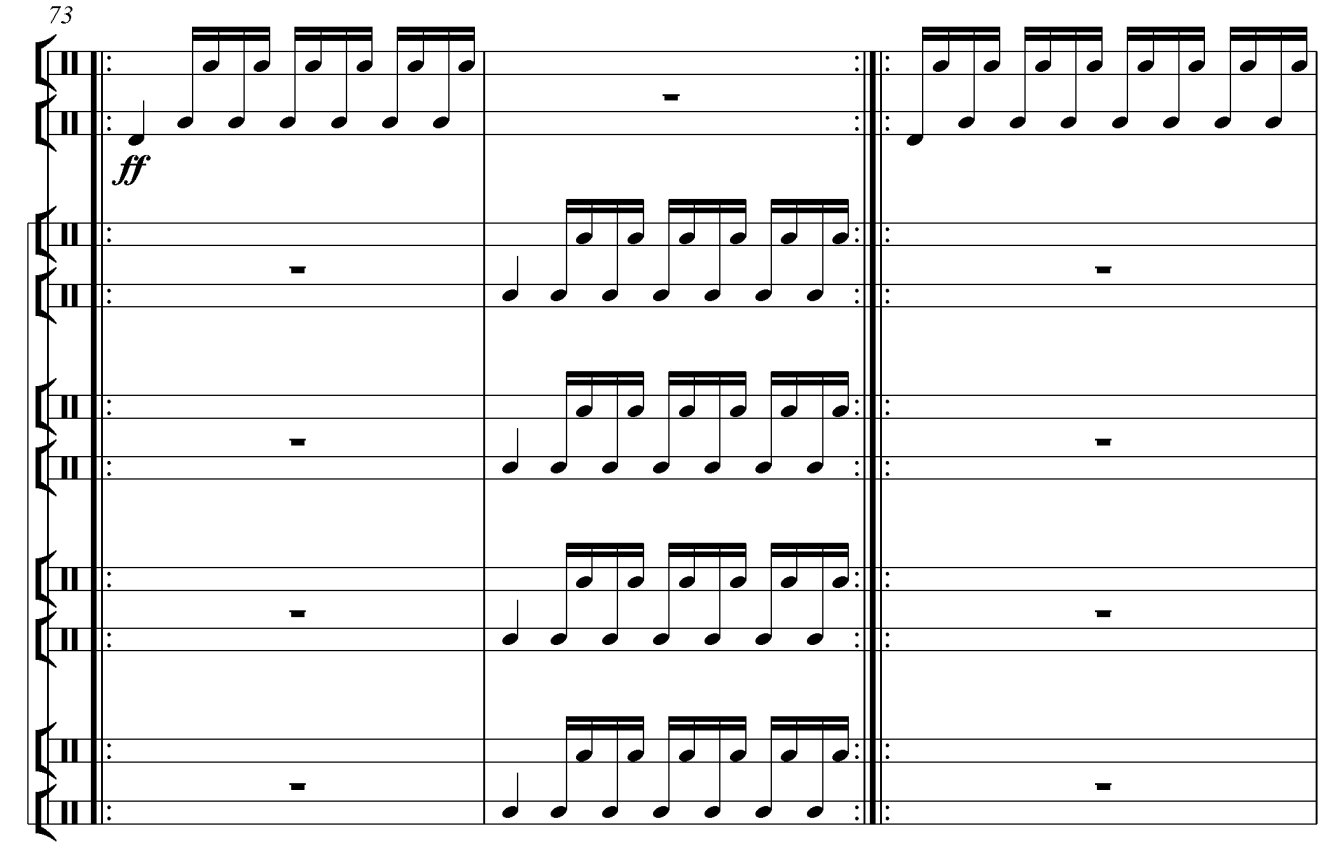
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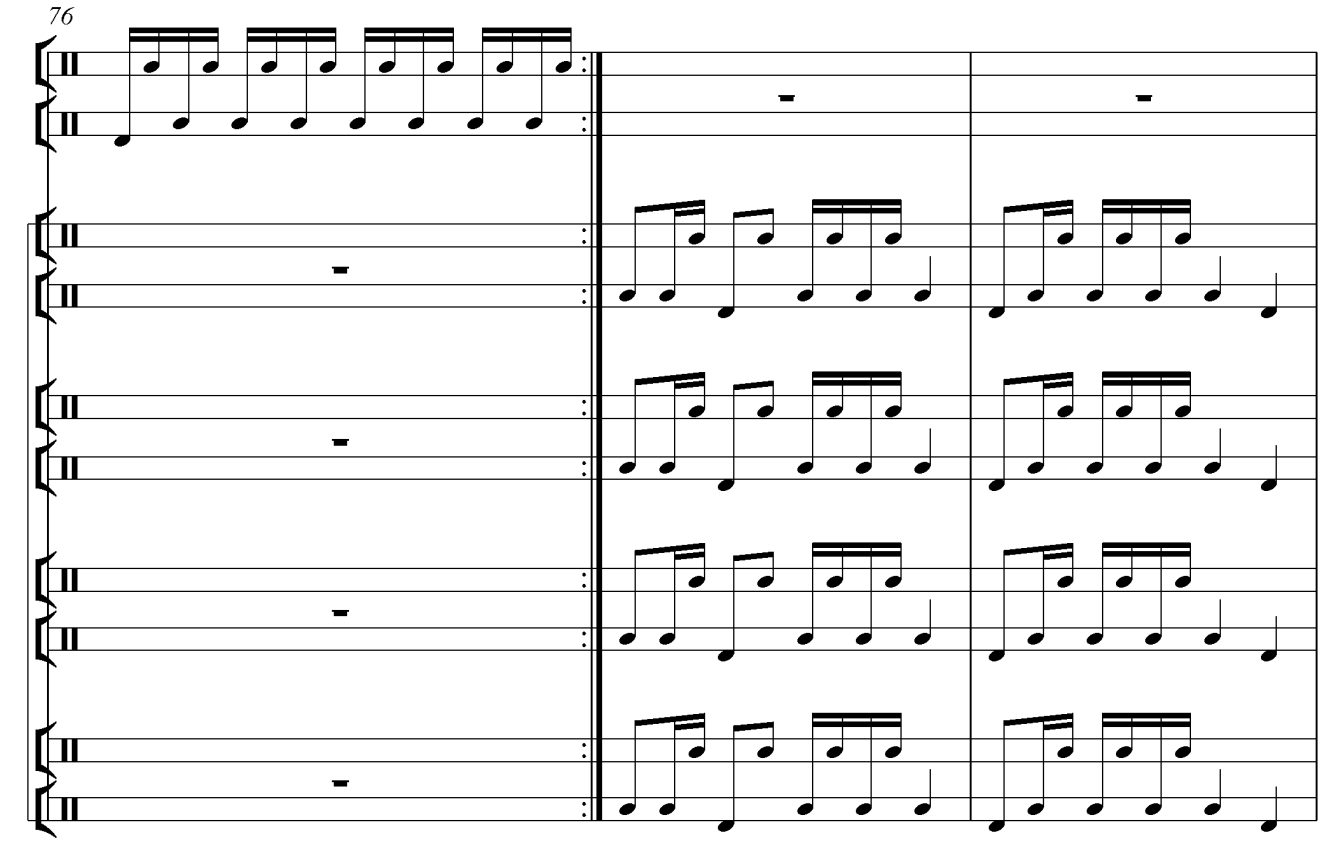
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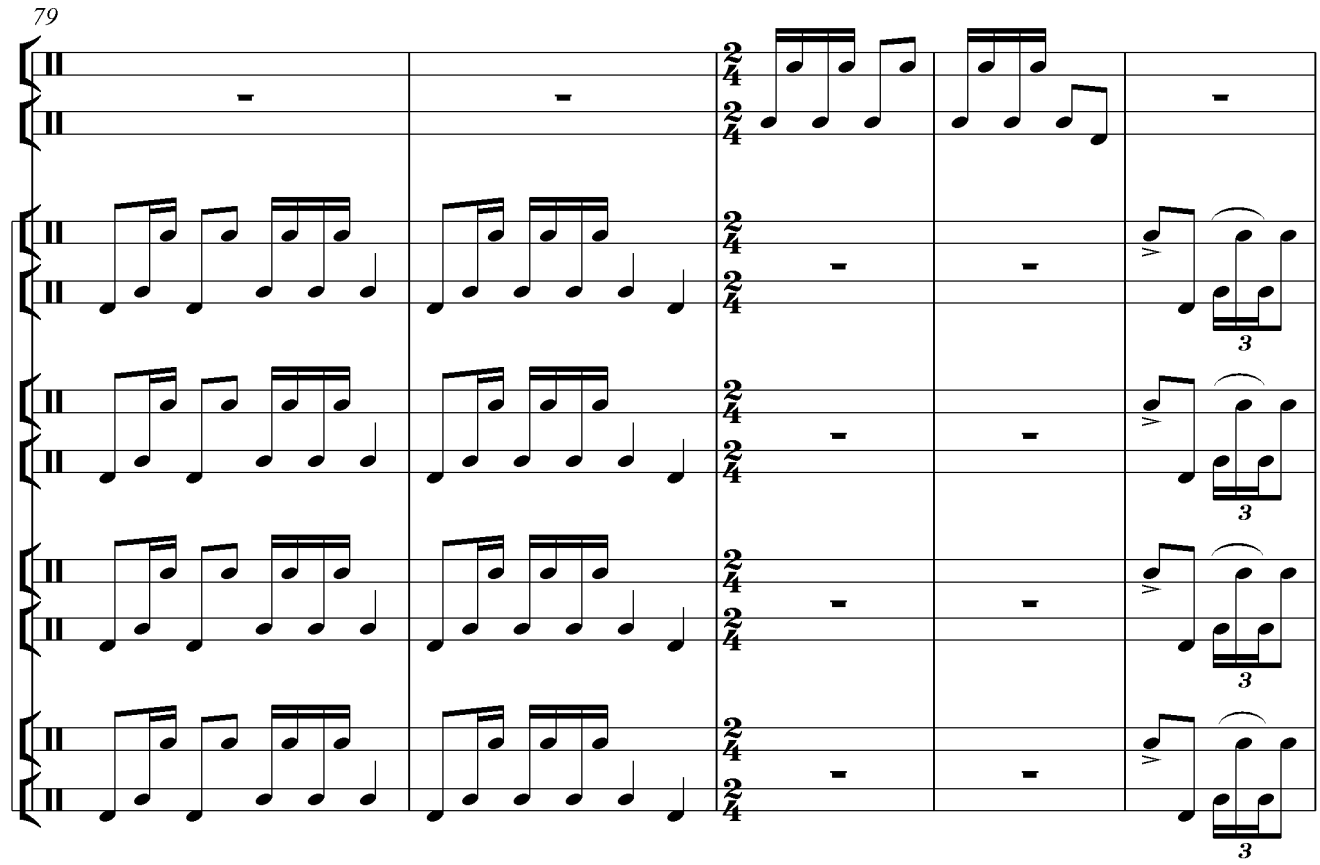
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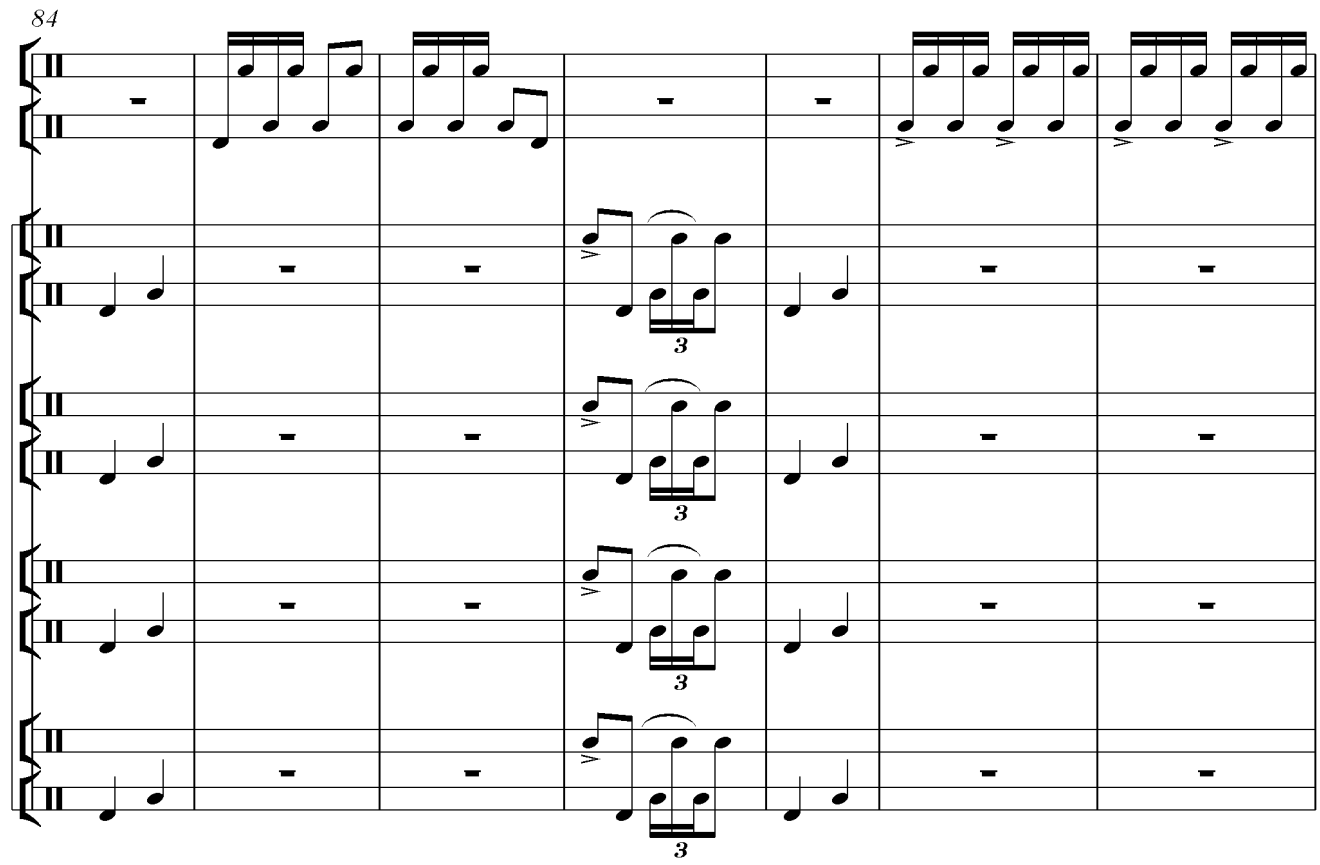
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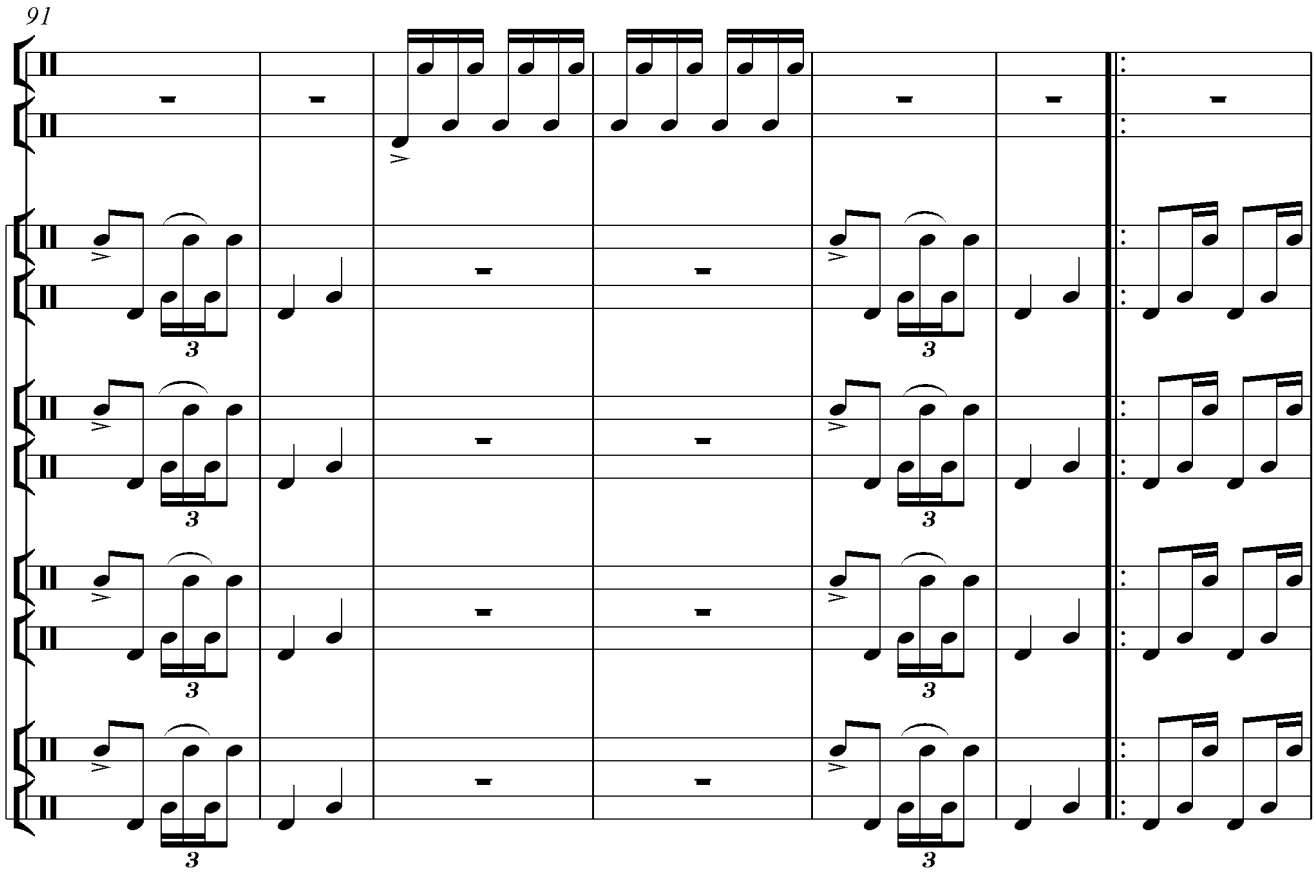
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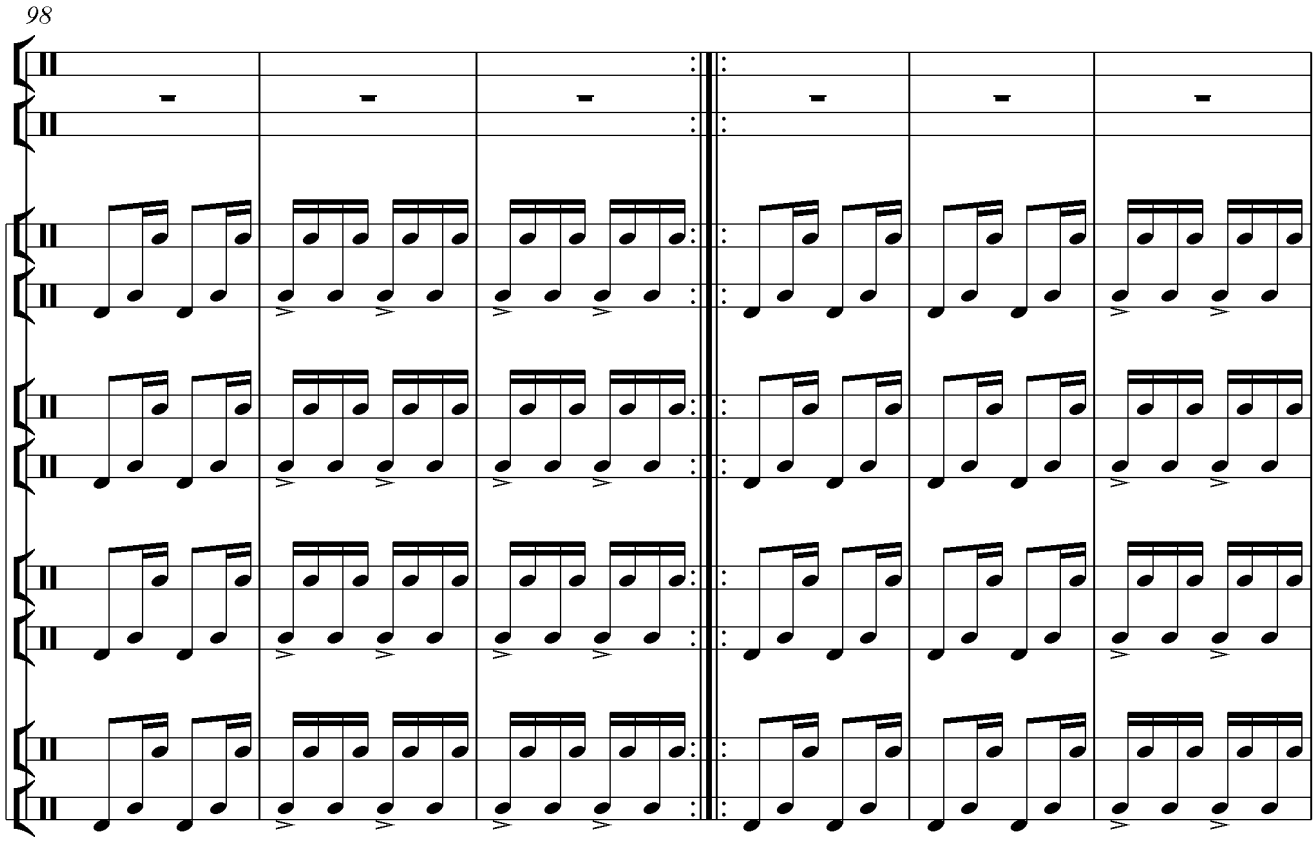
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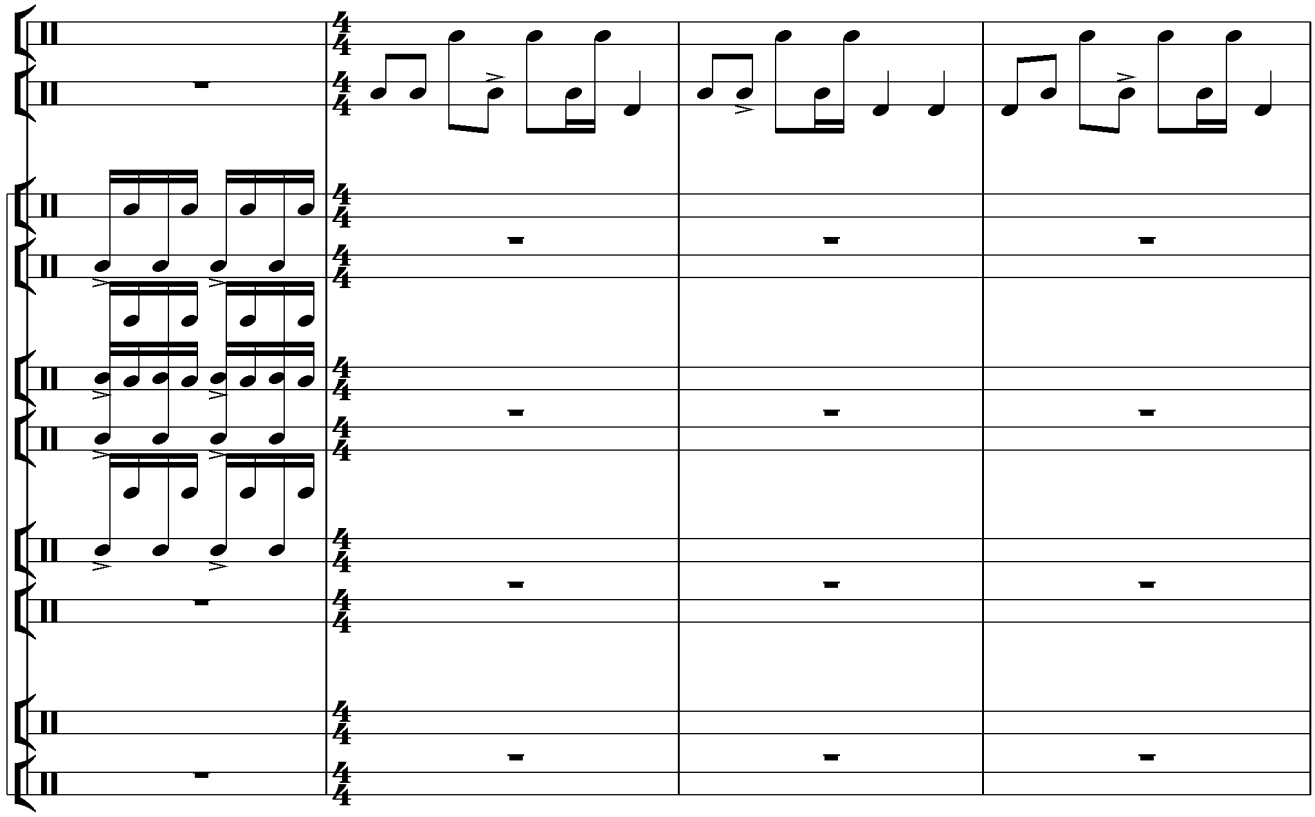

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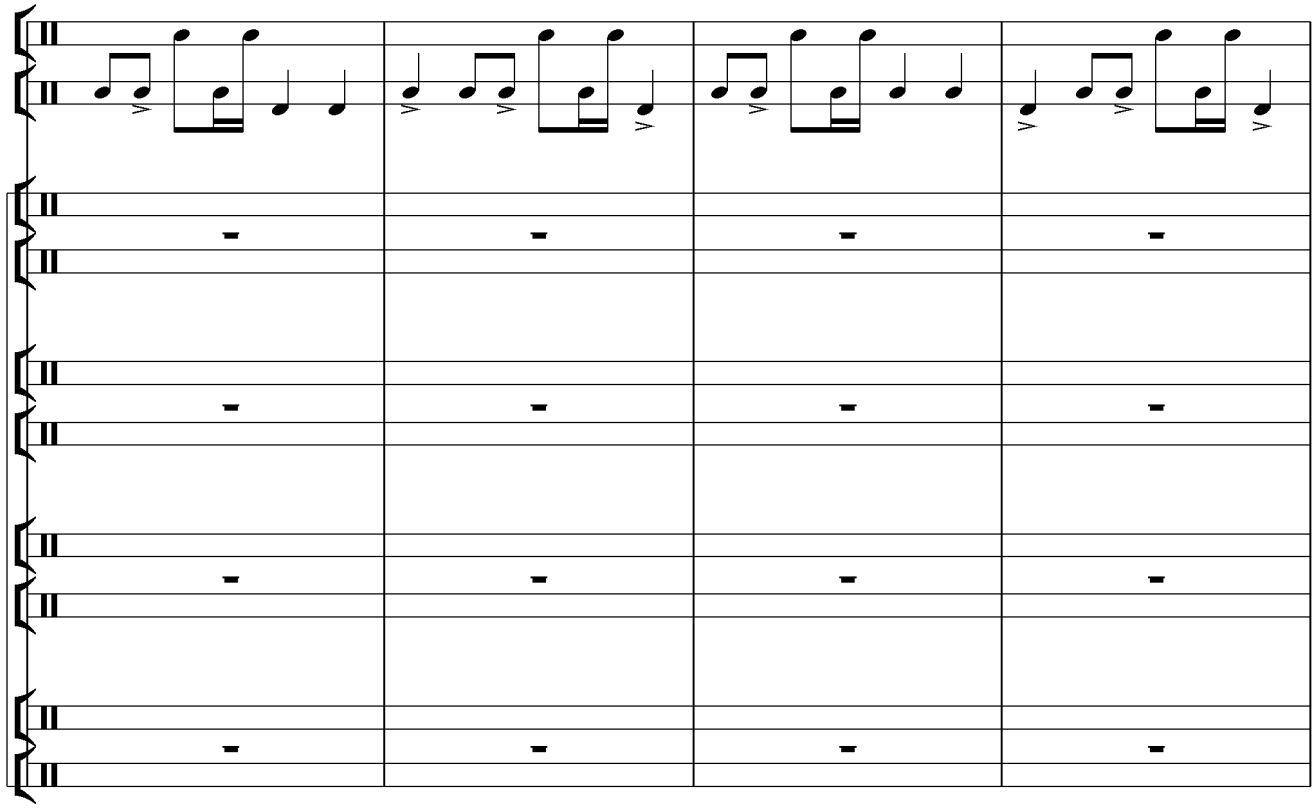

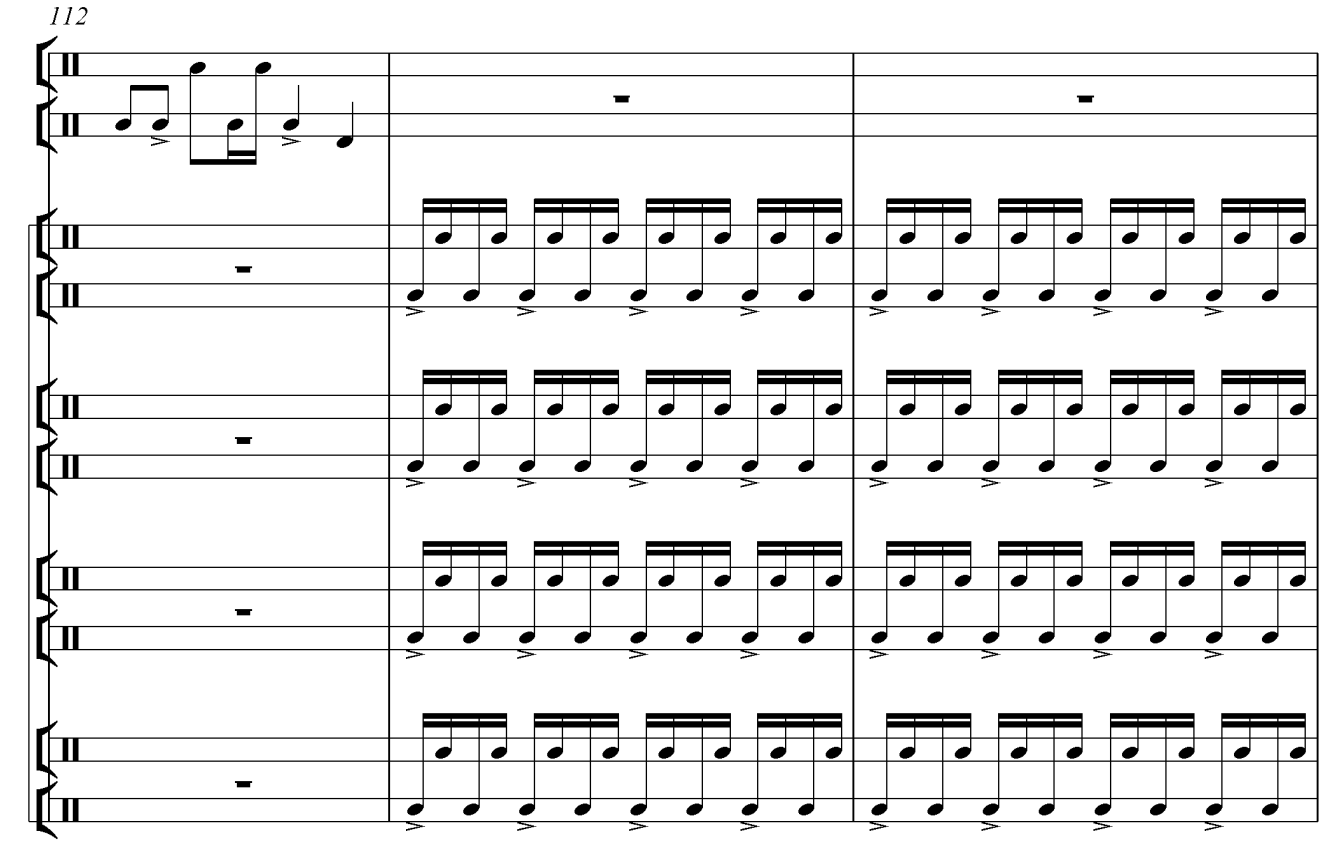
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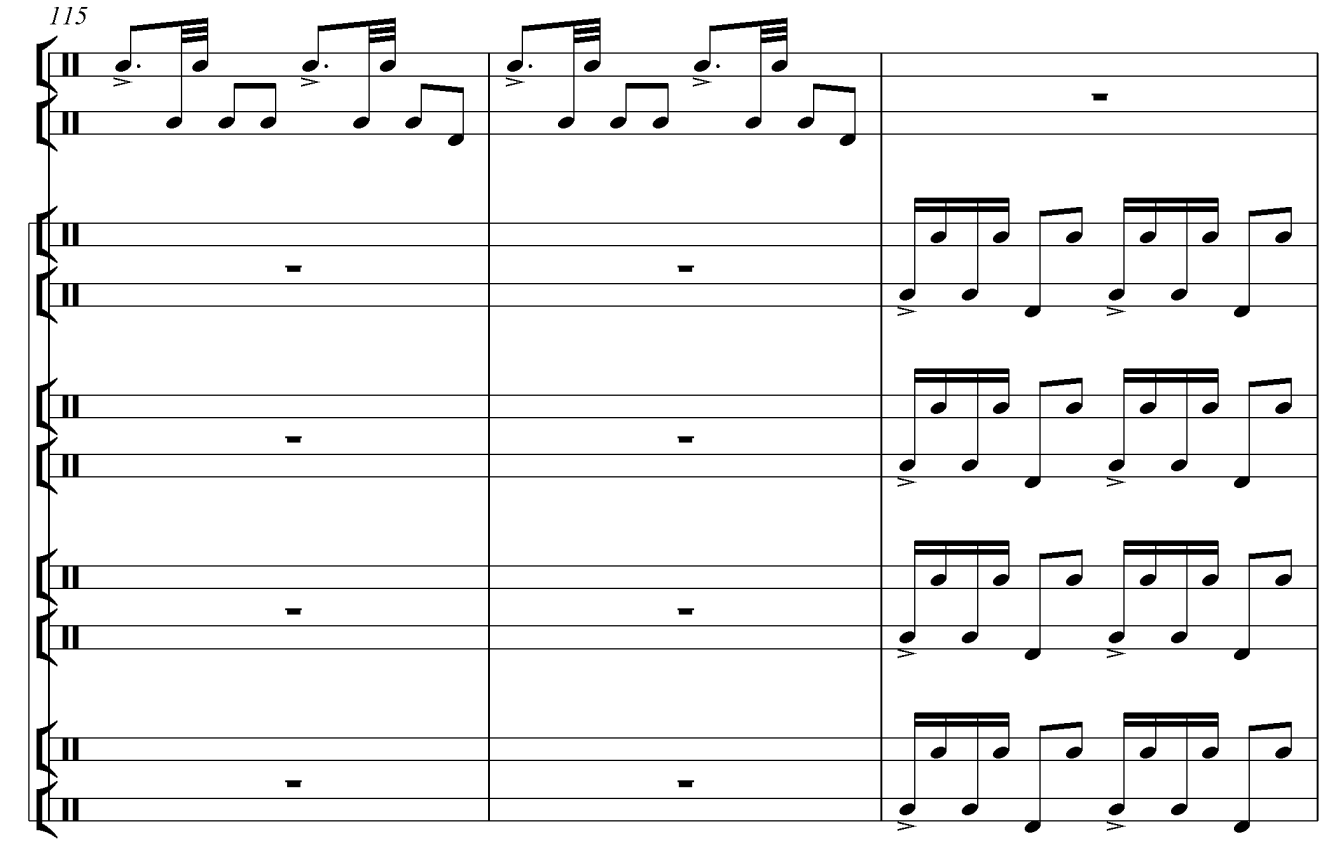
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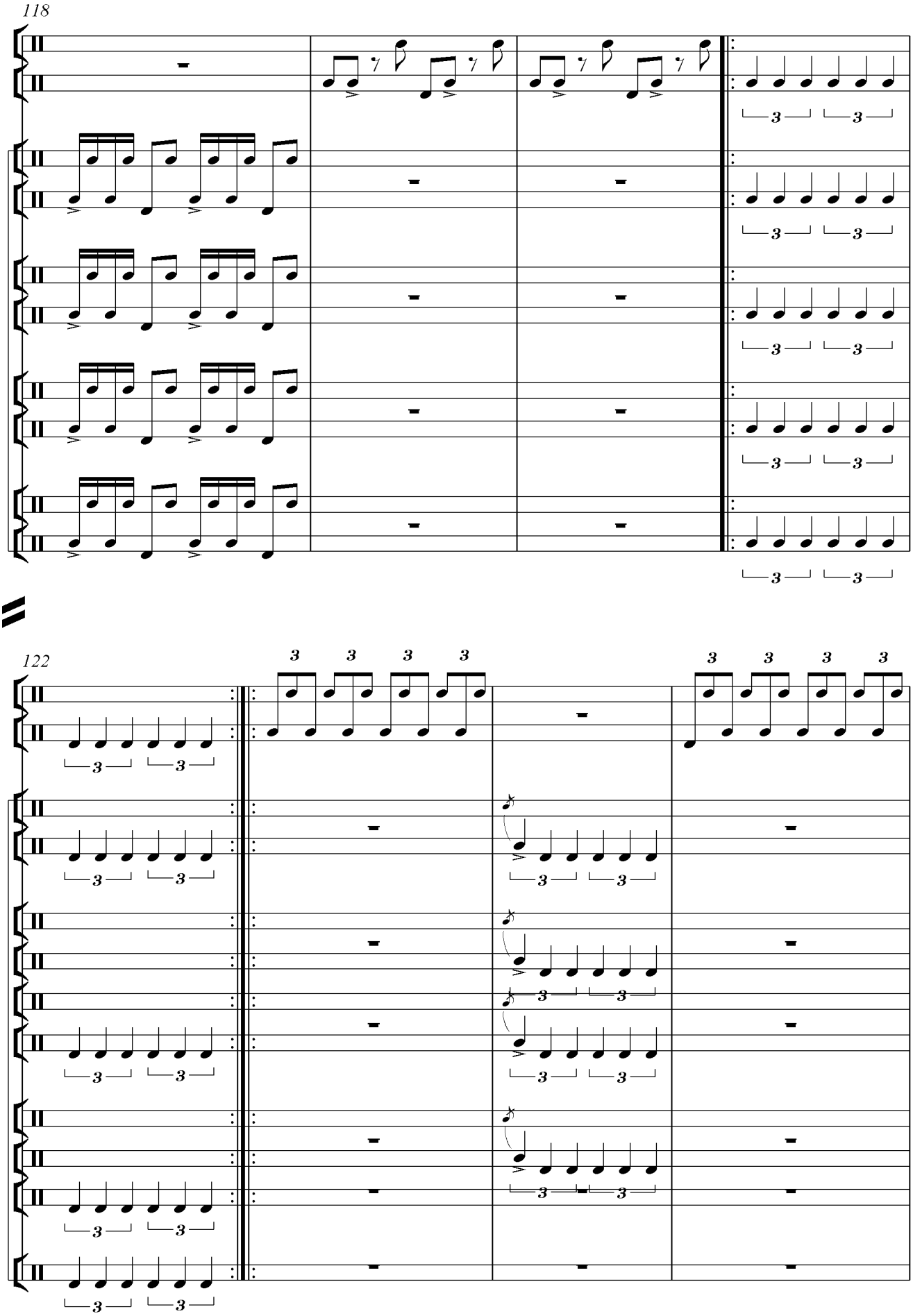
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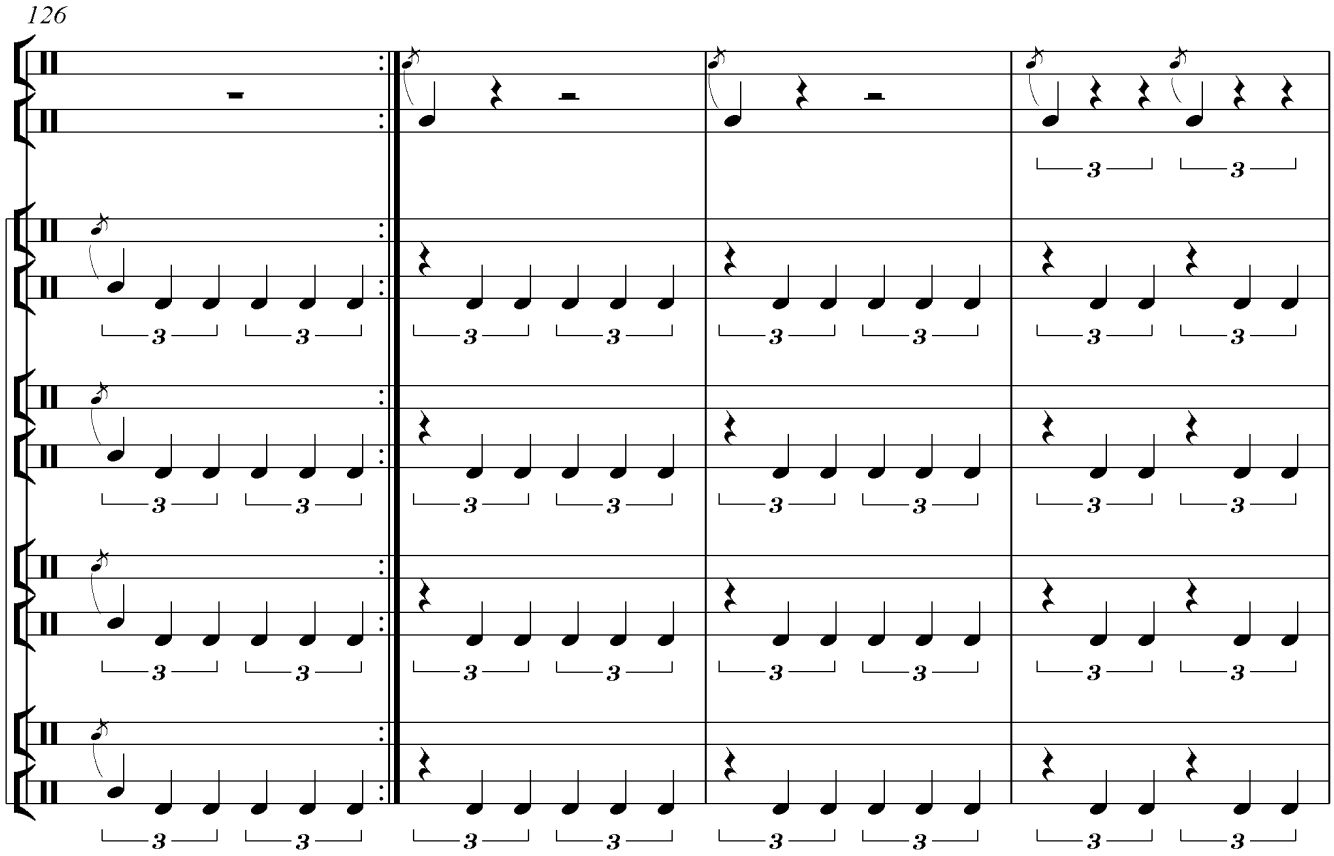
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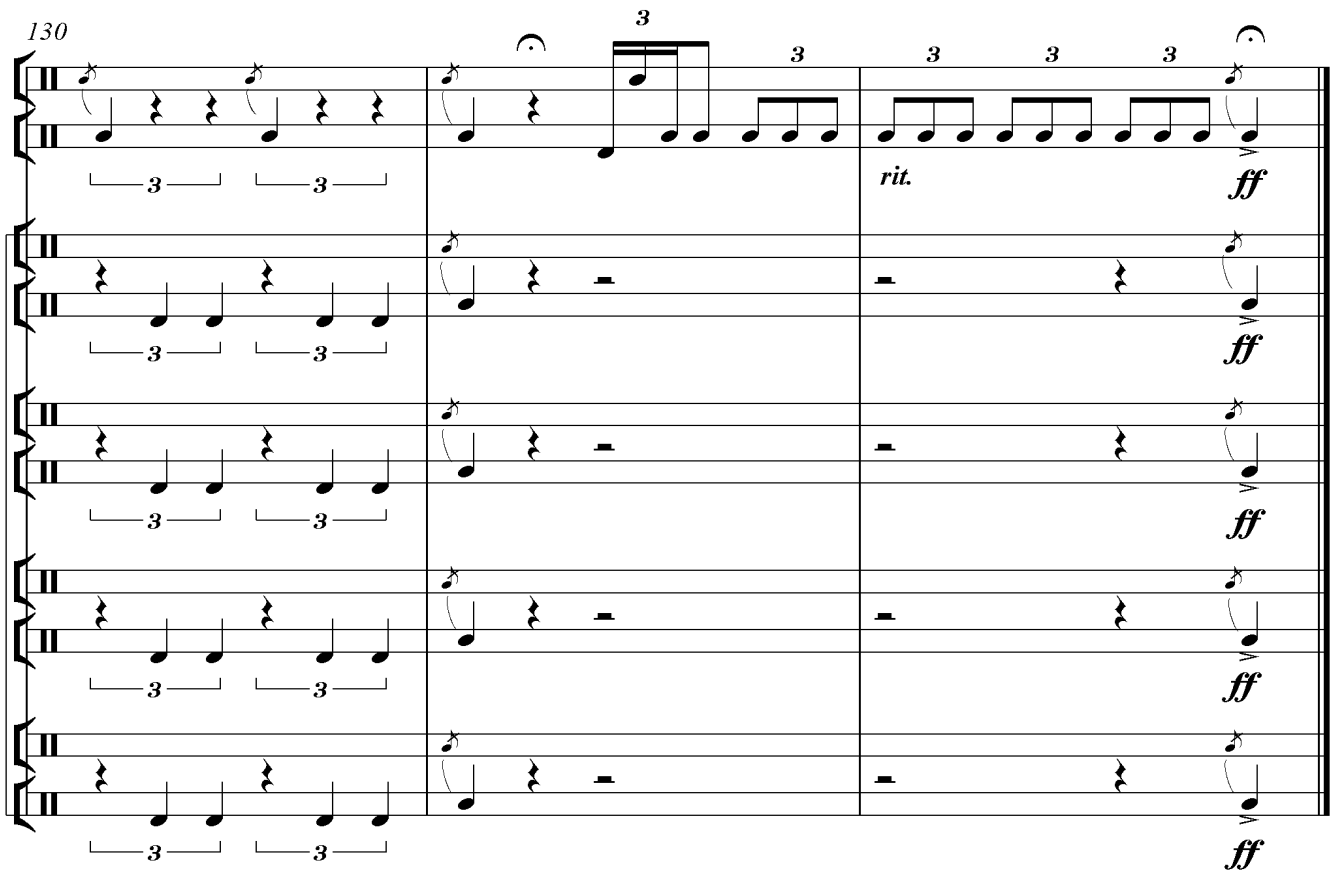
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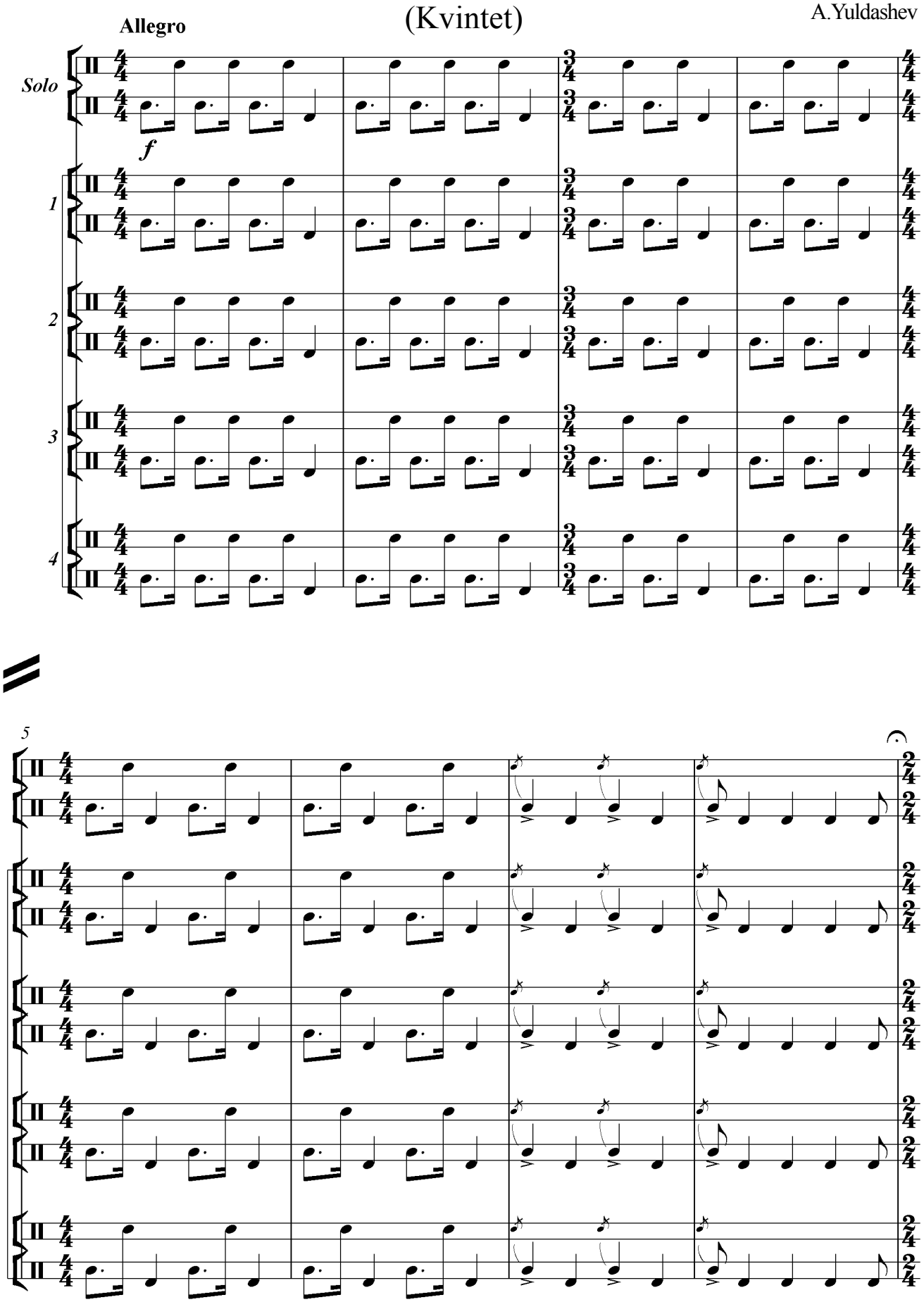
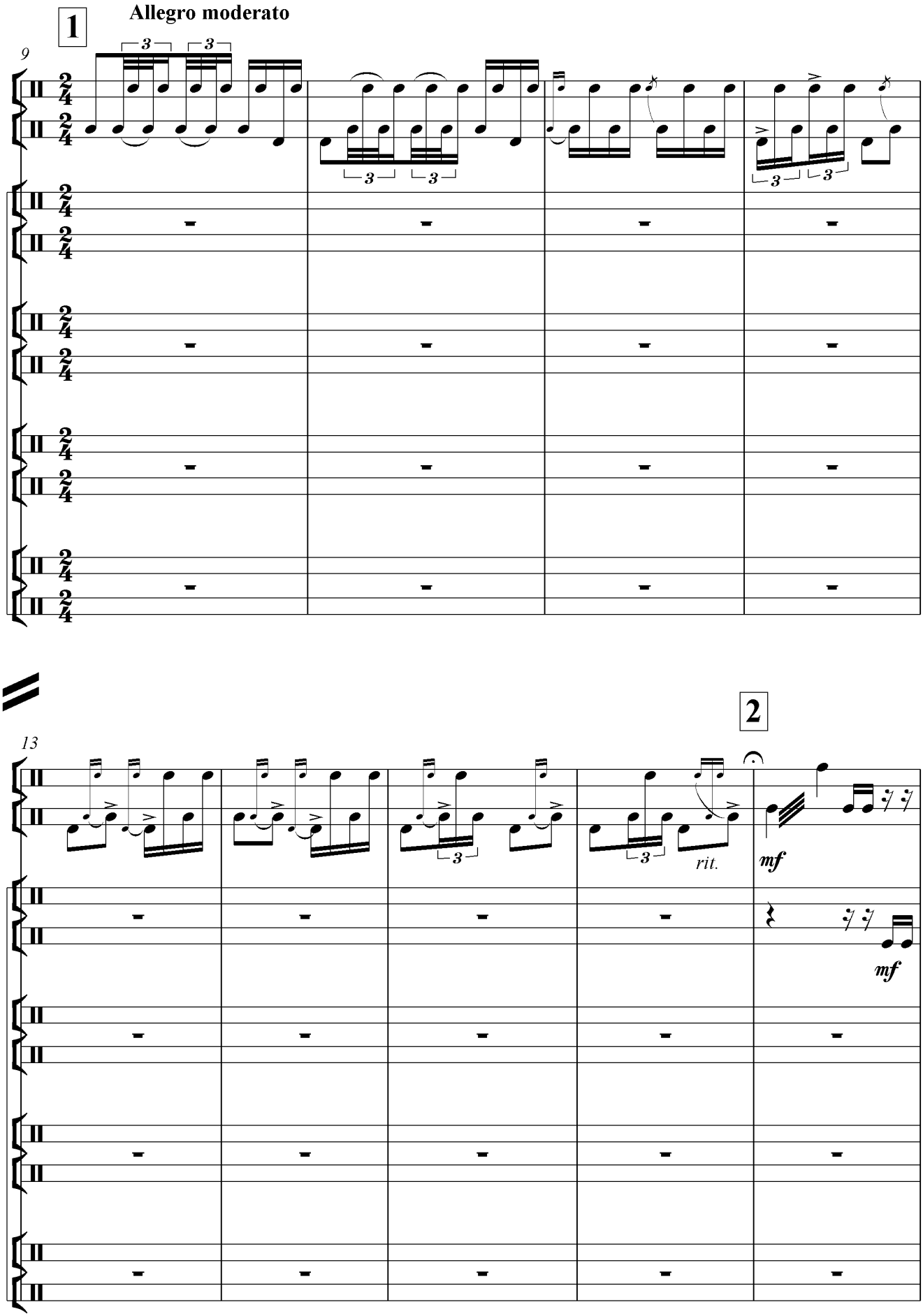
DOYRACHILAR ANSAMBLI

(Kvintet)

A.Yuldashev

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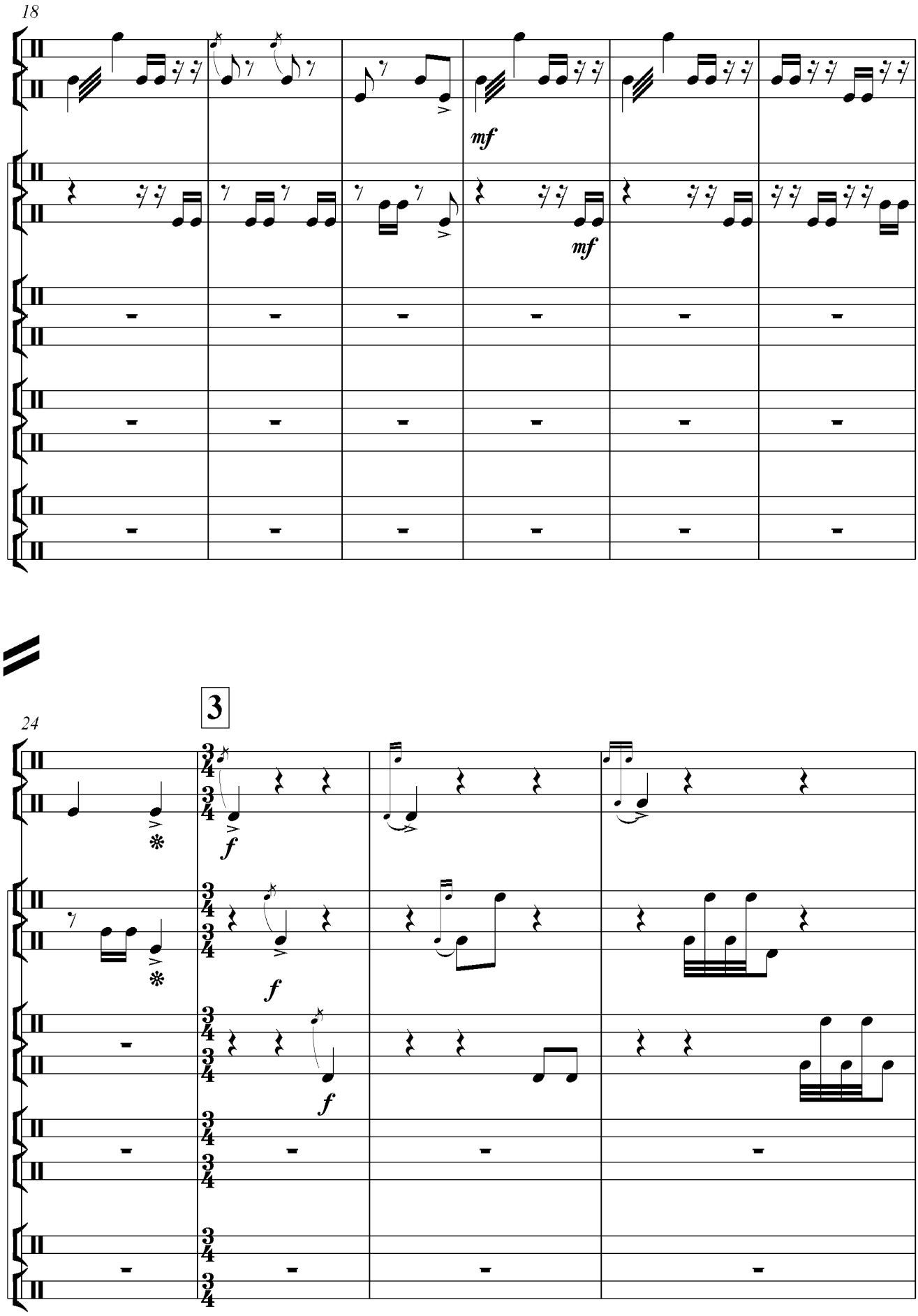
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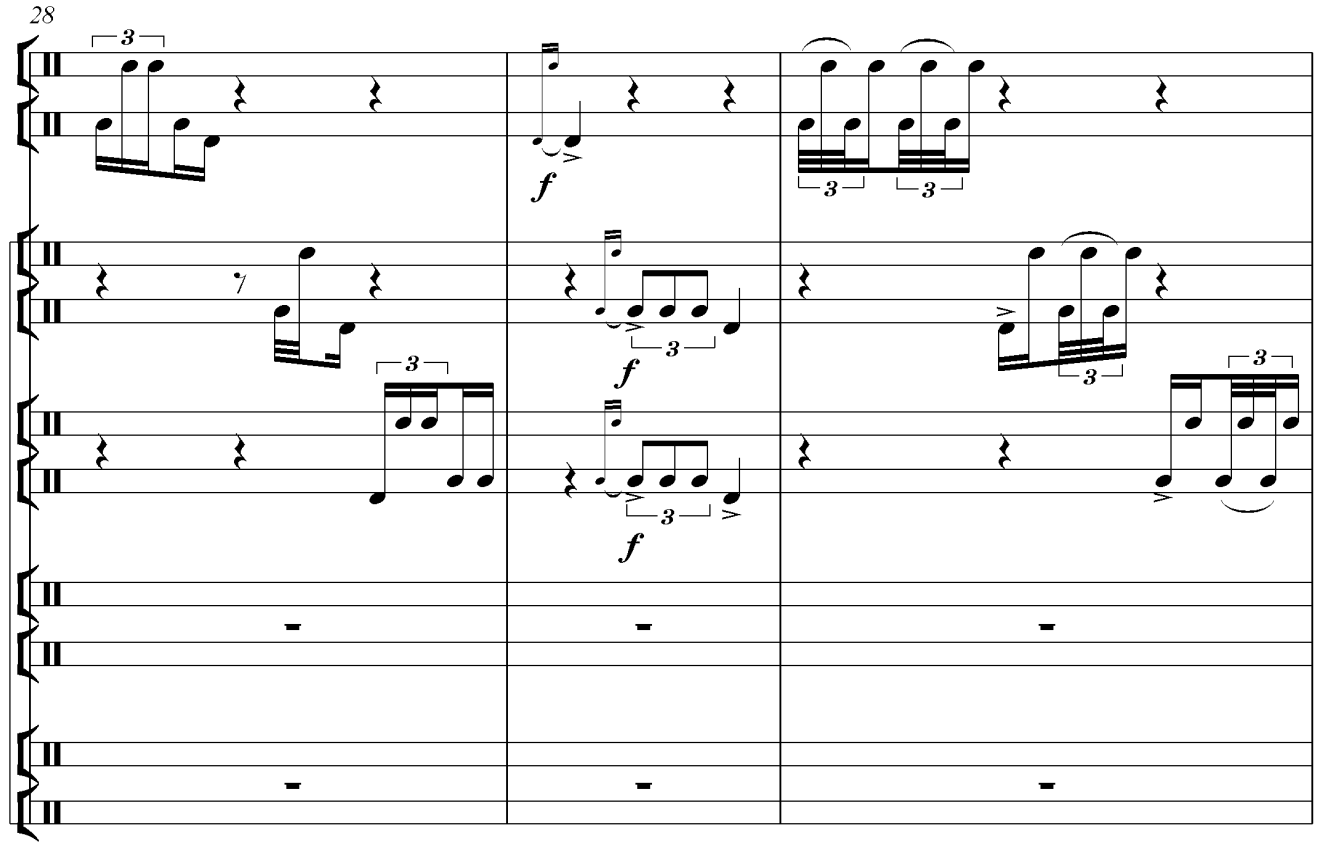
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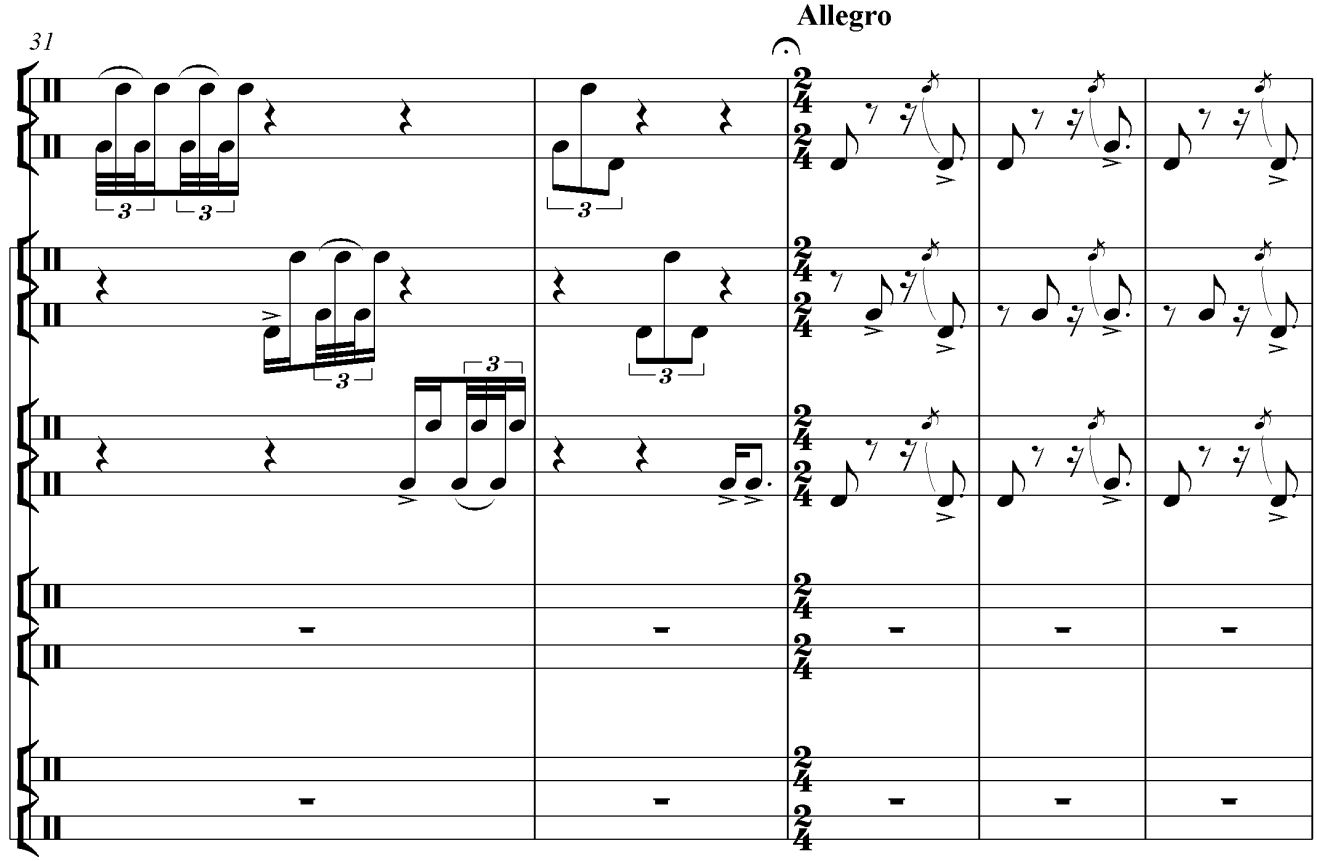
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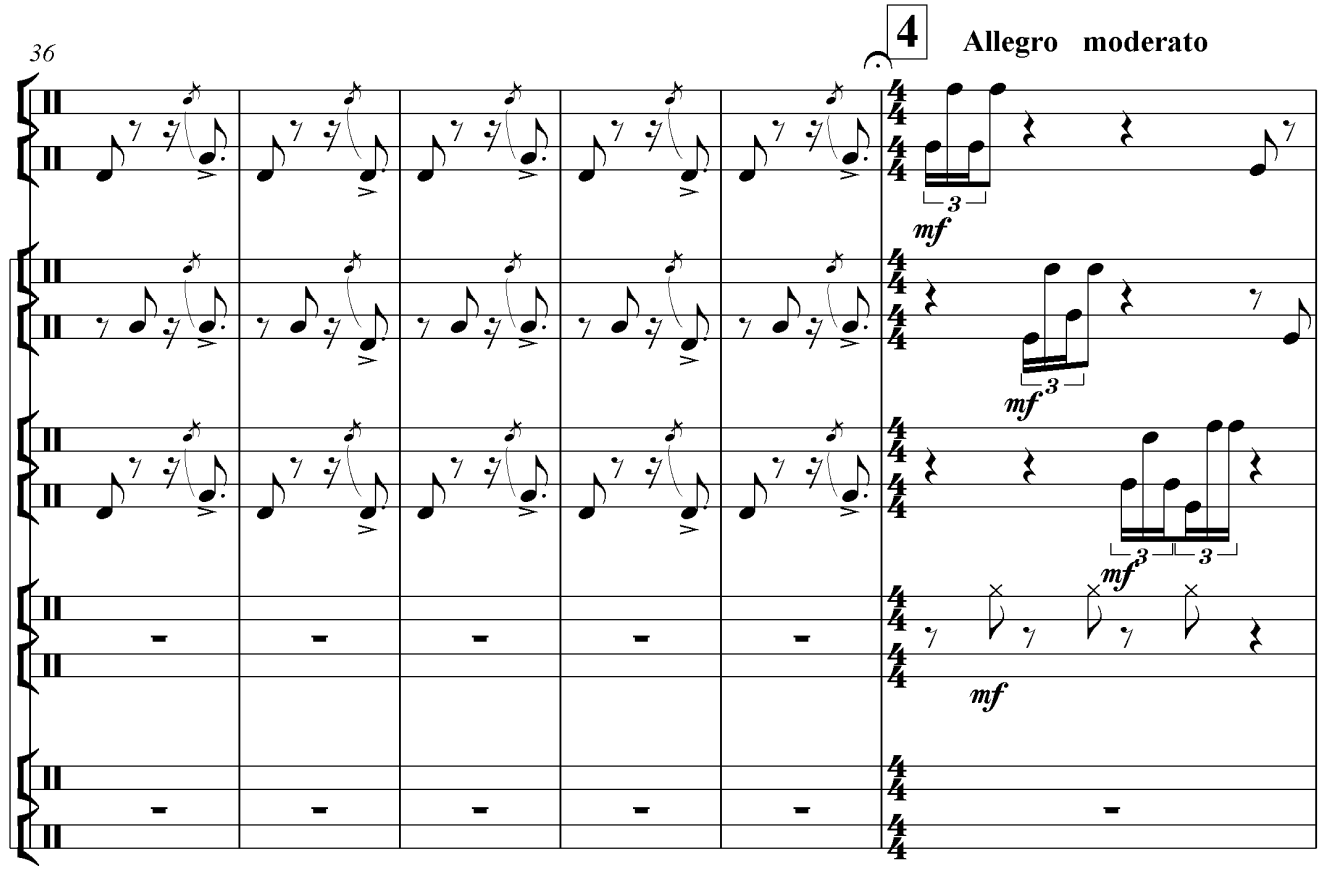
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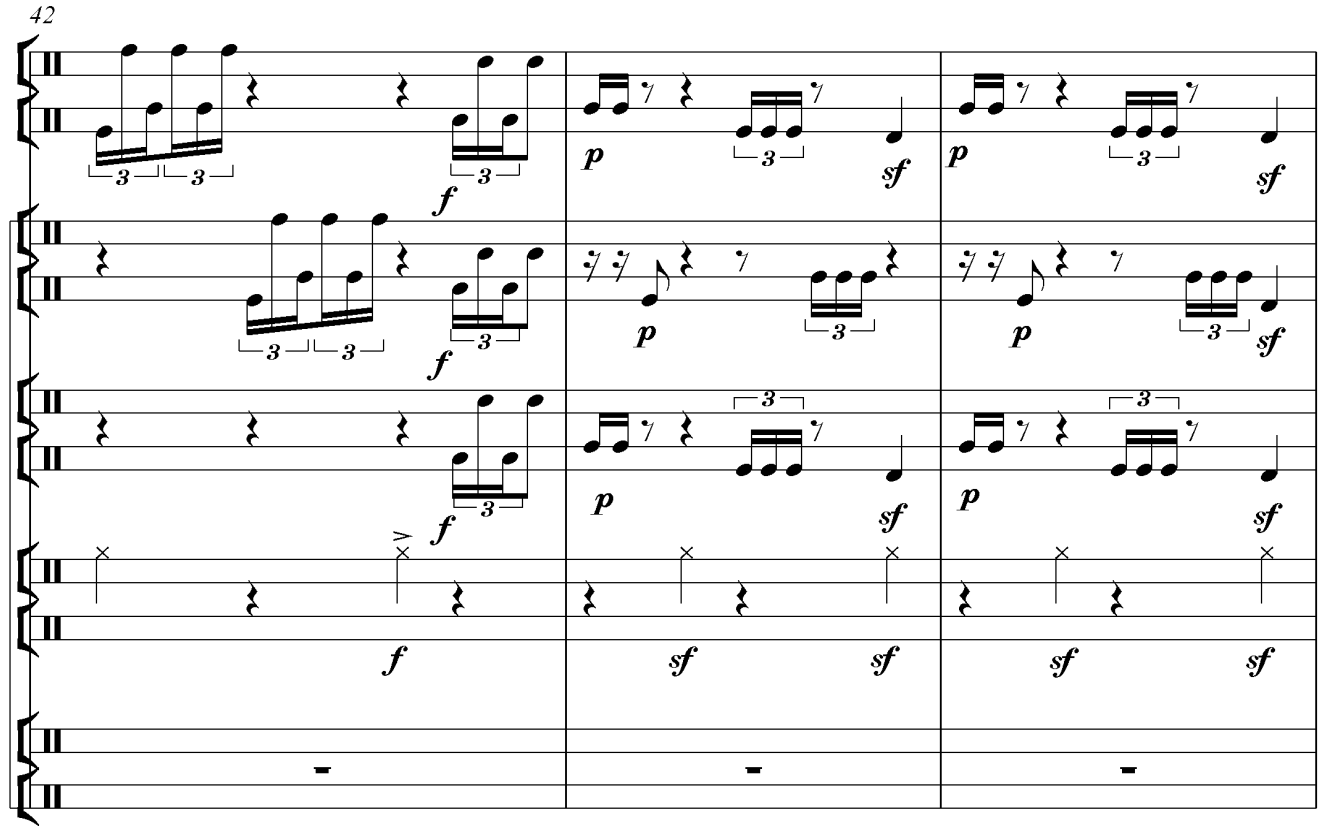
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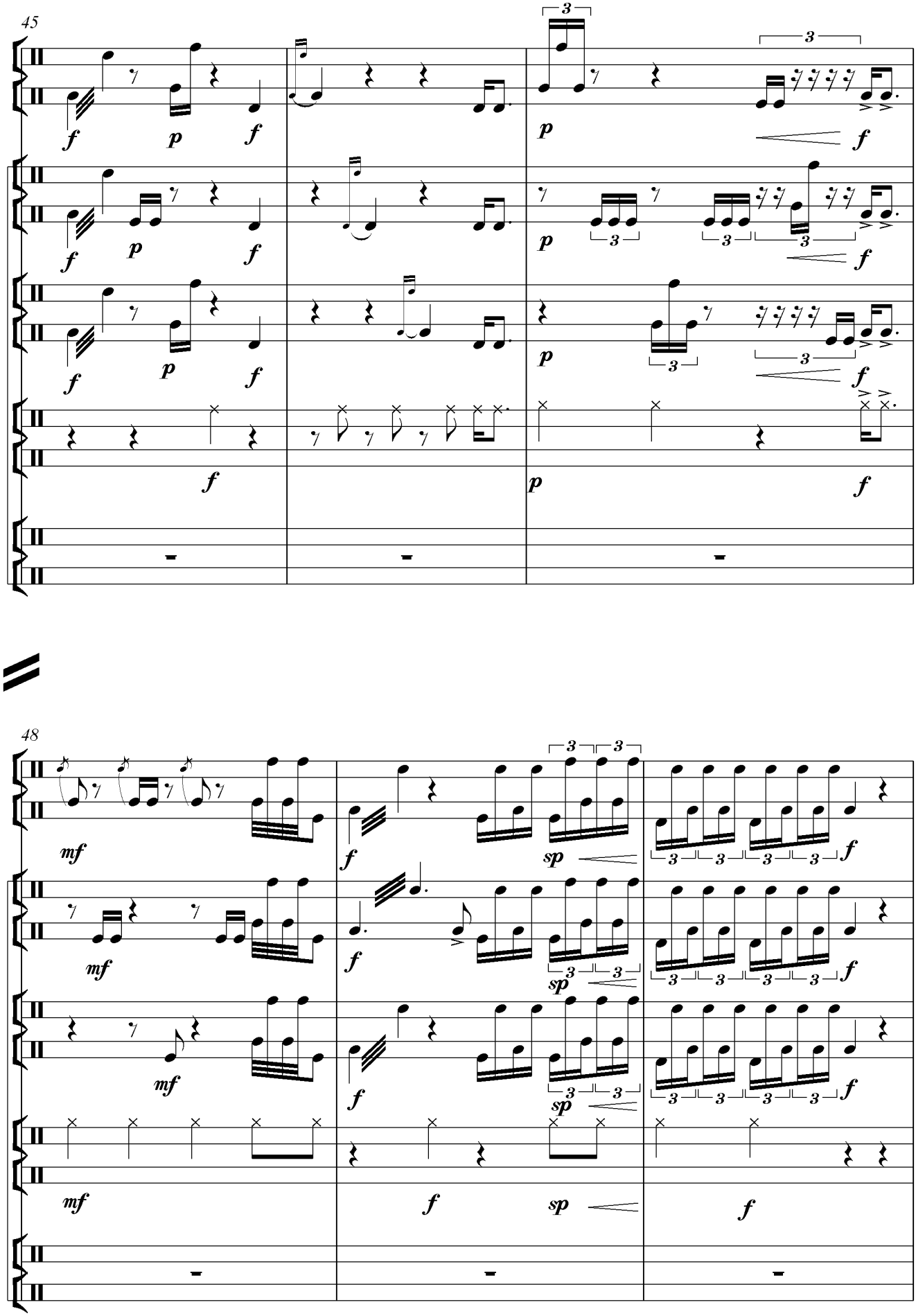
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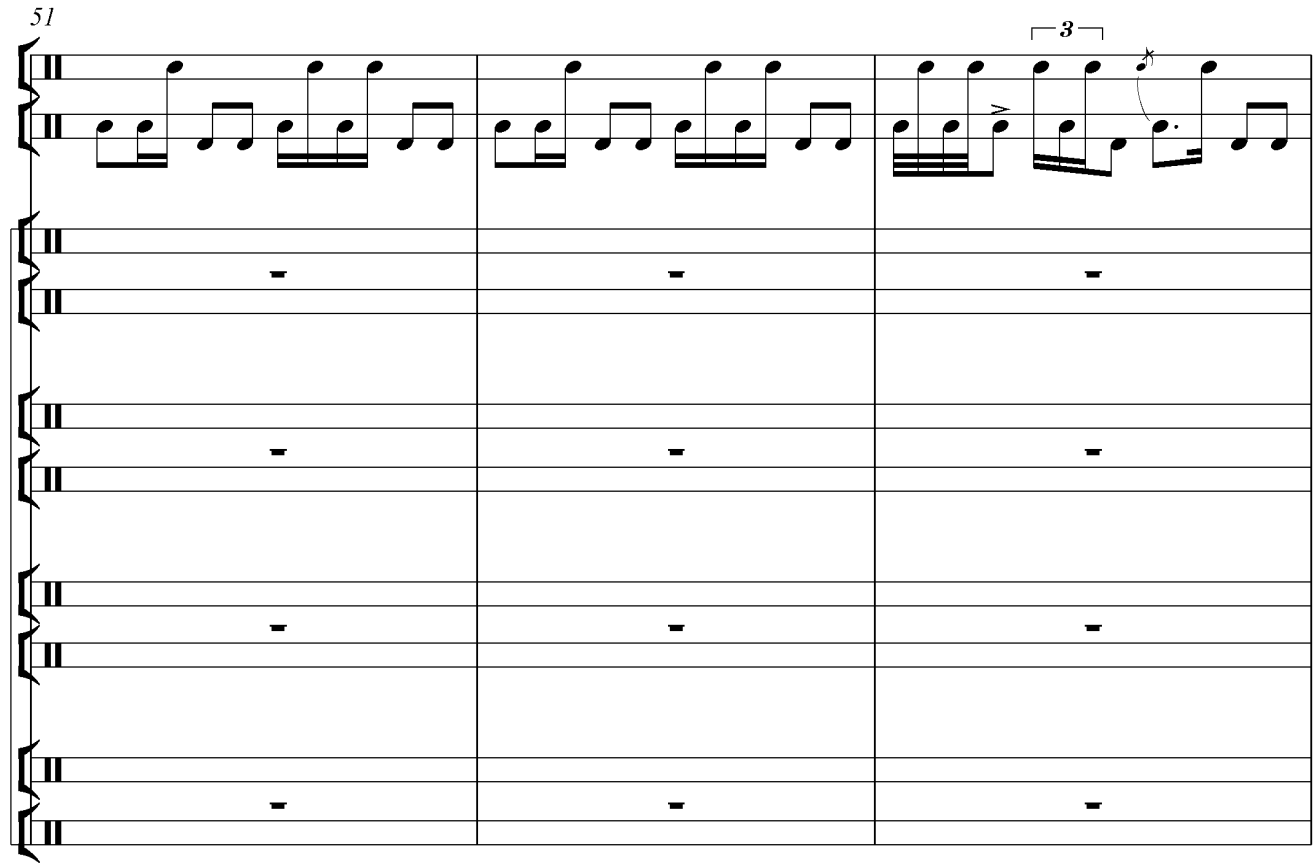
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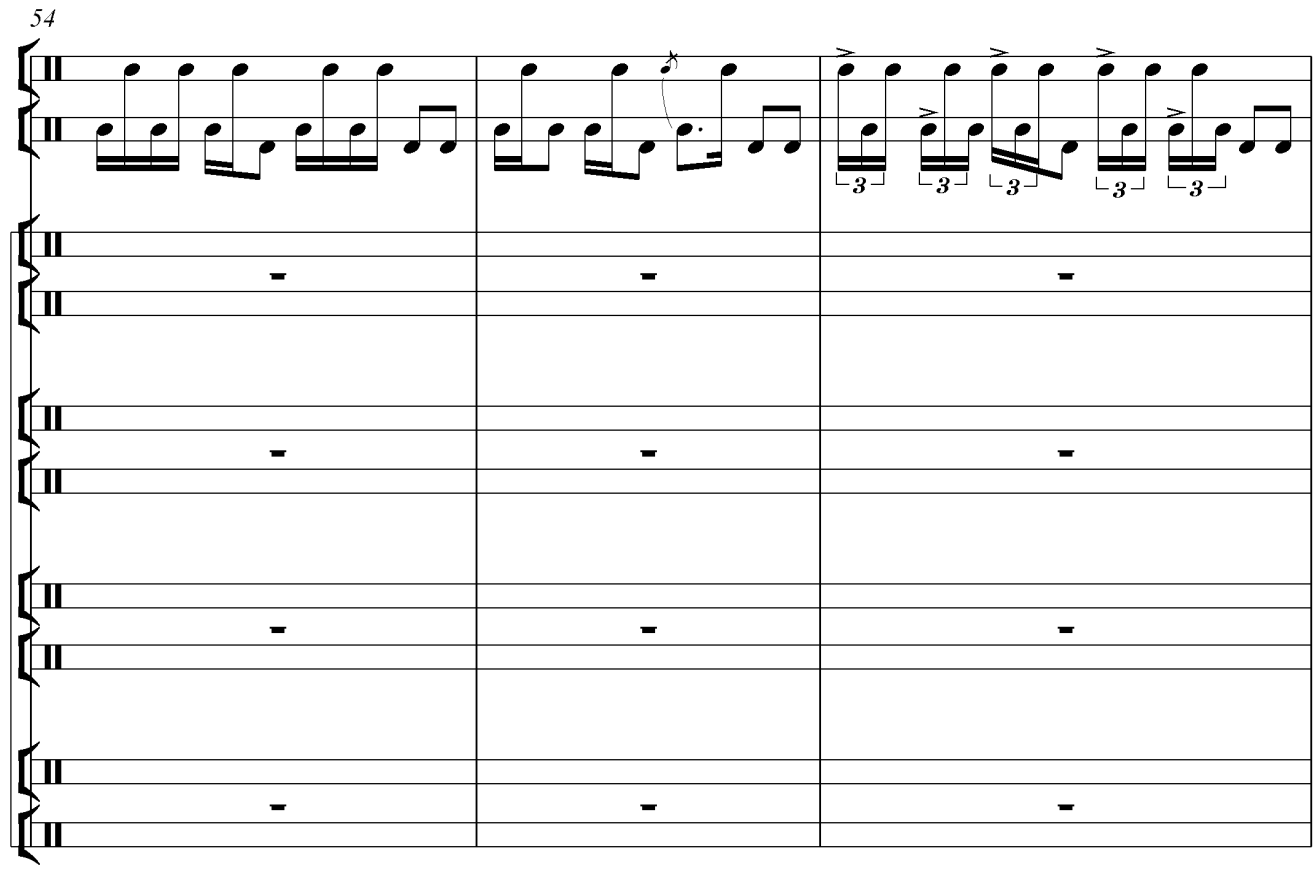
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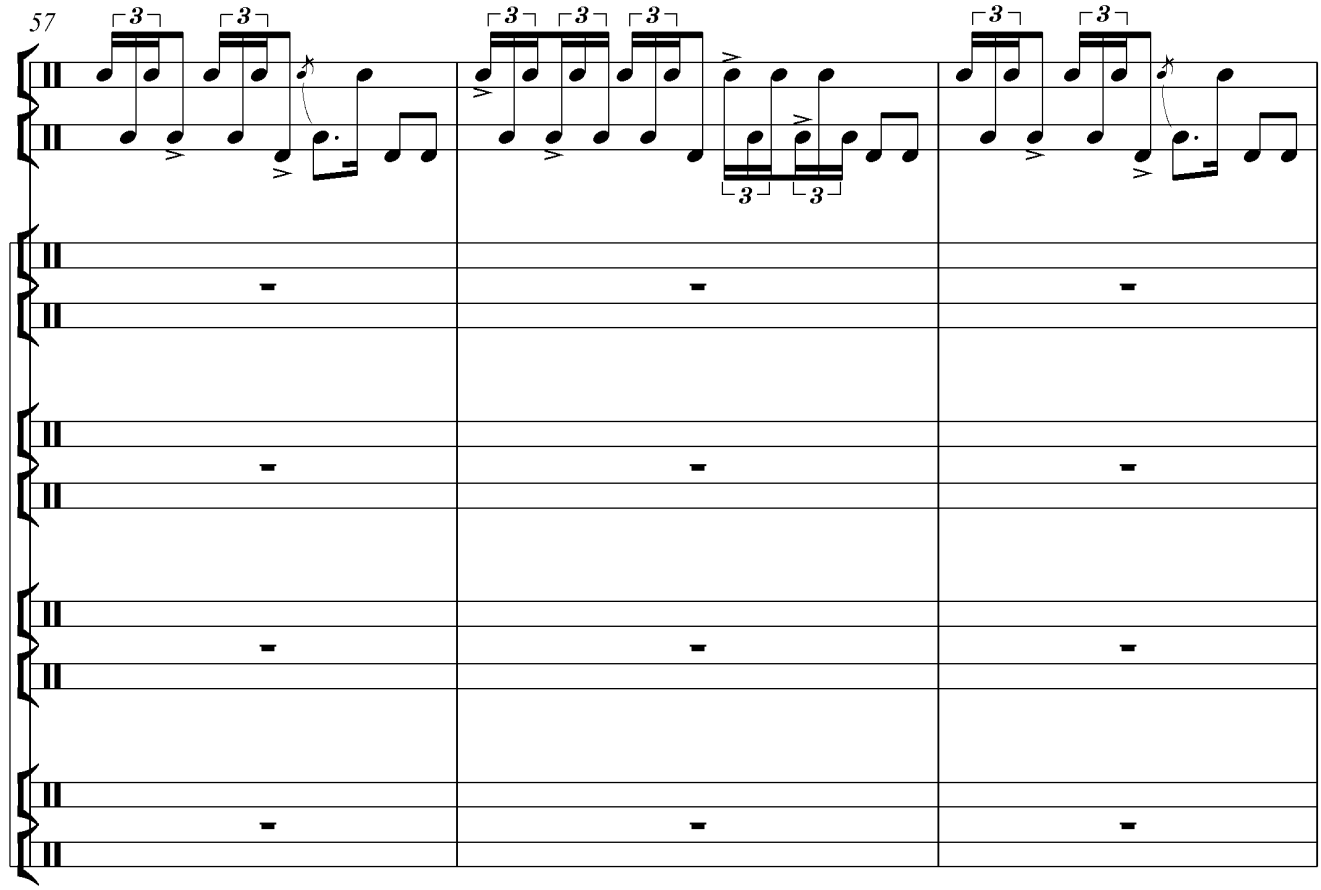
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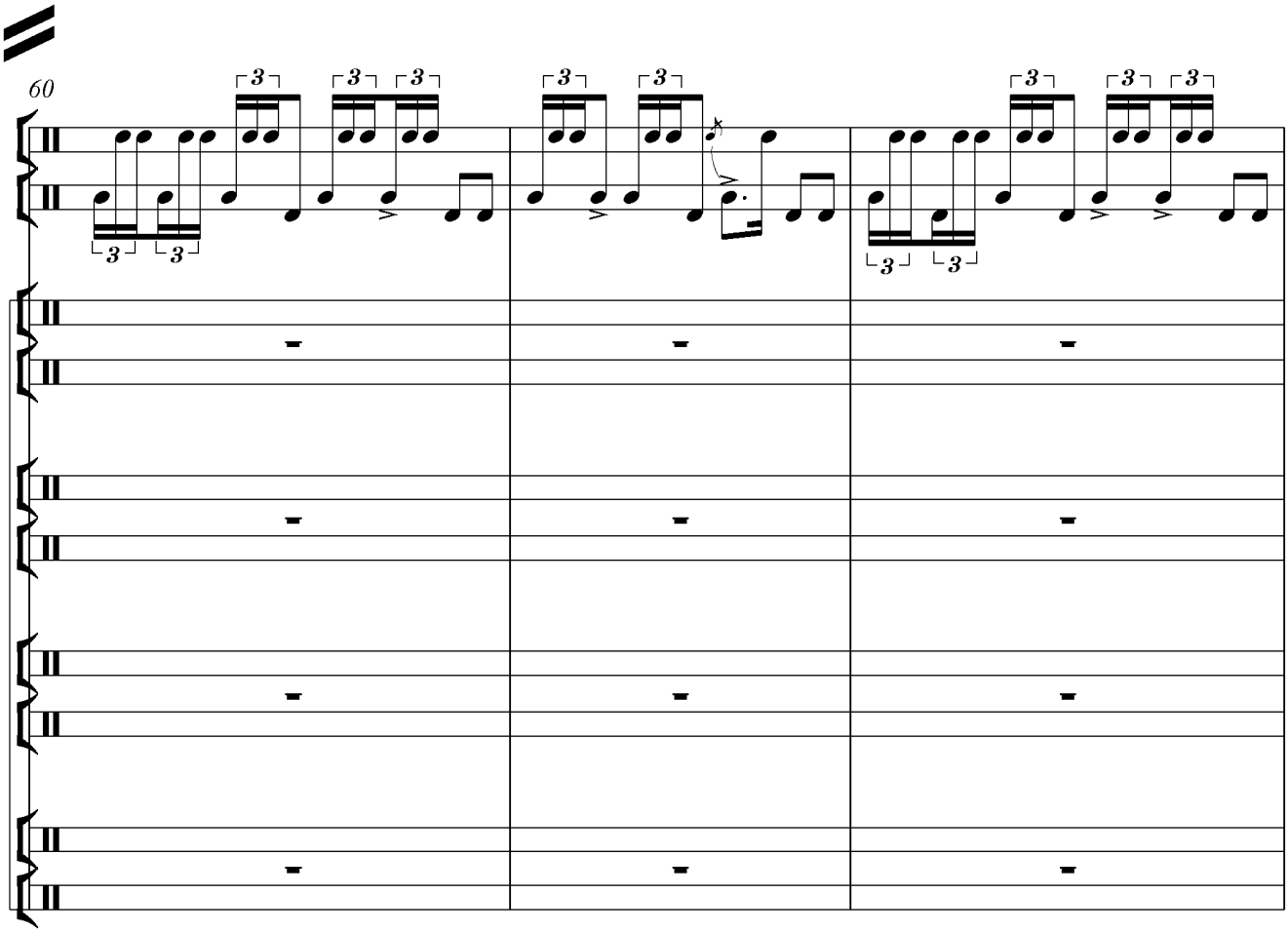
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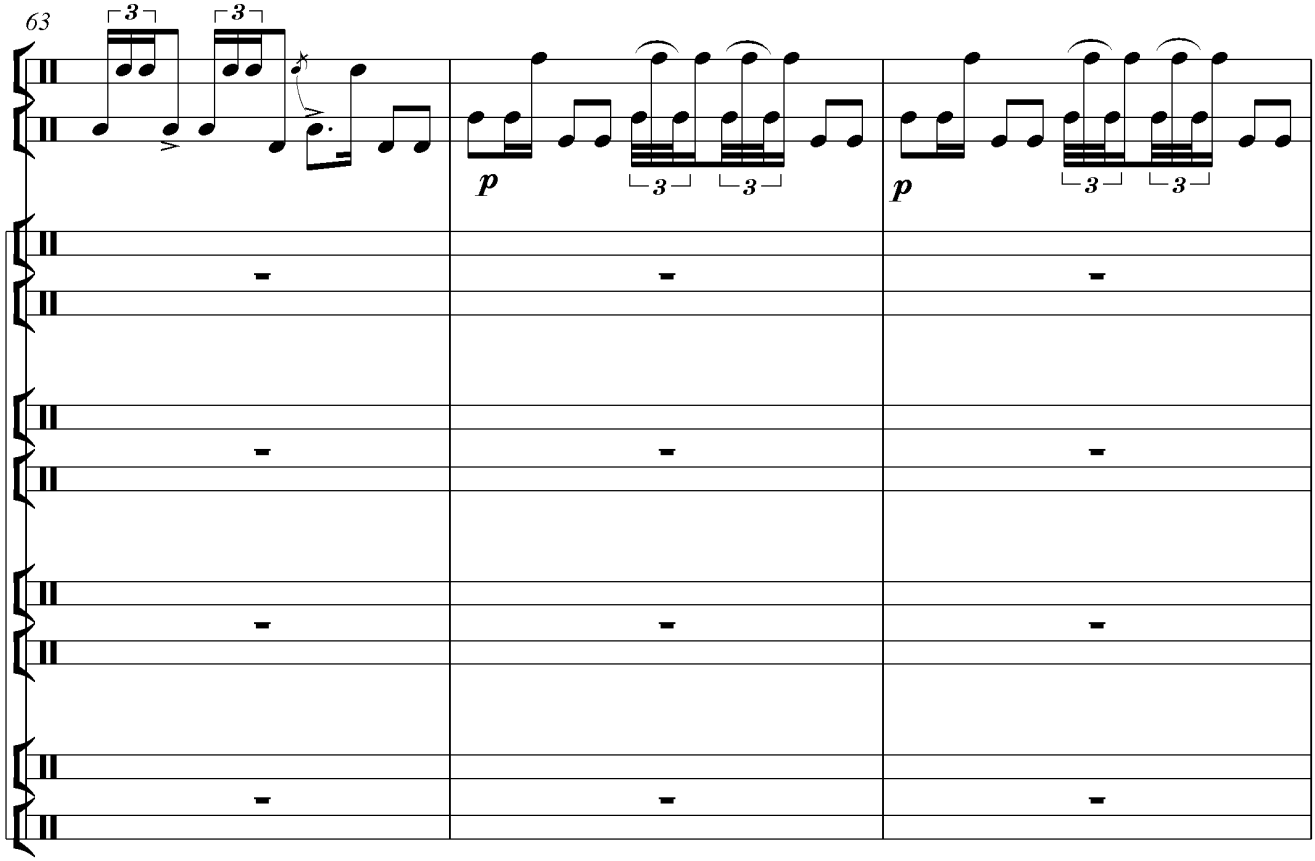
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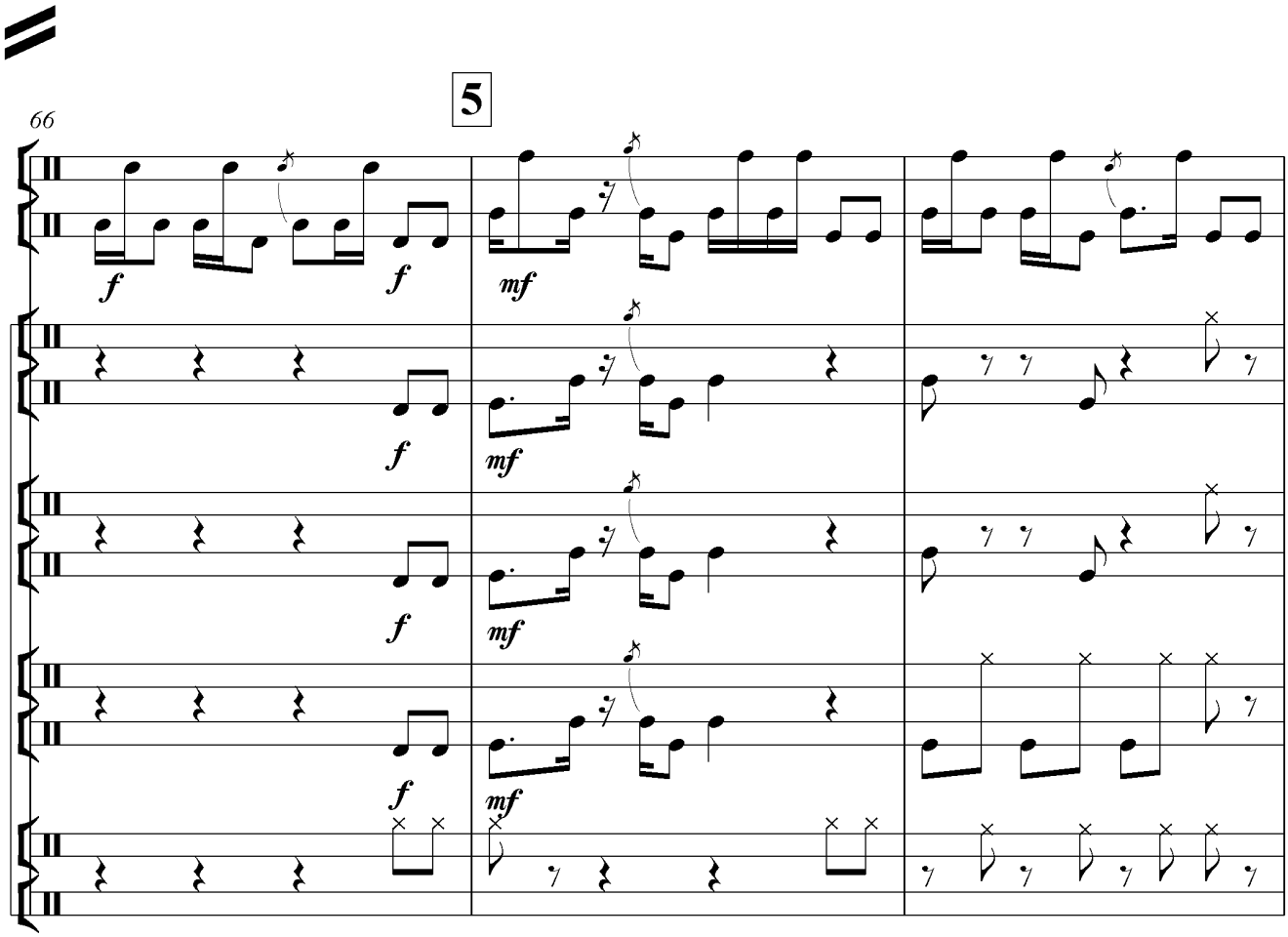
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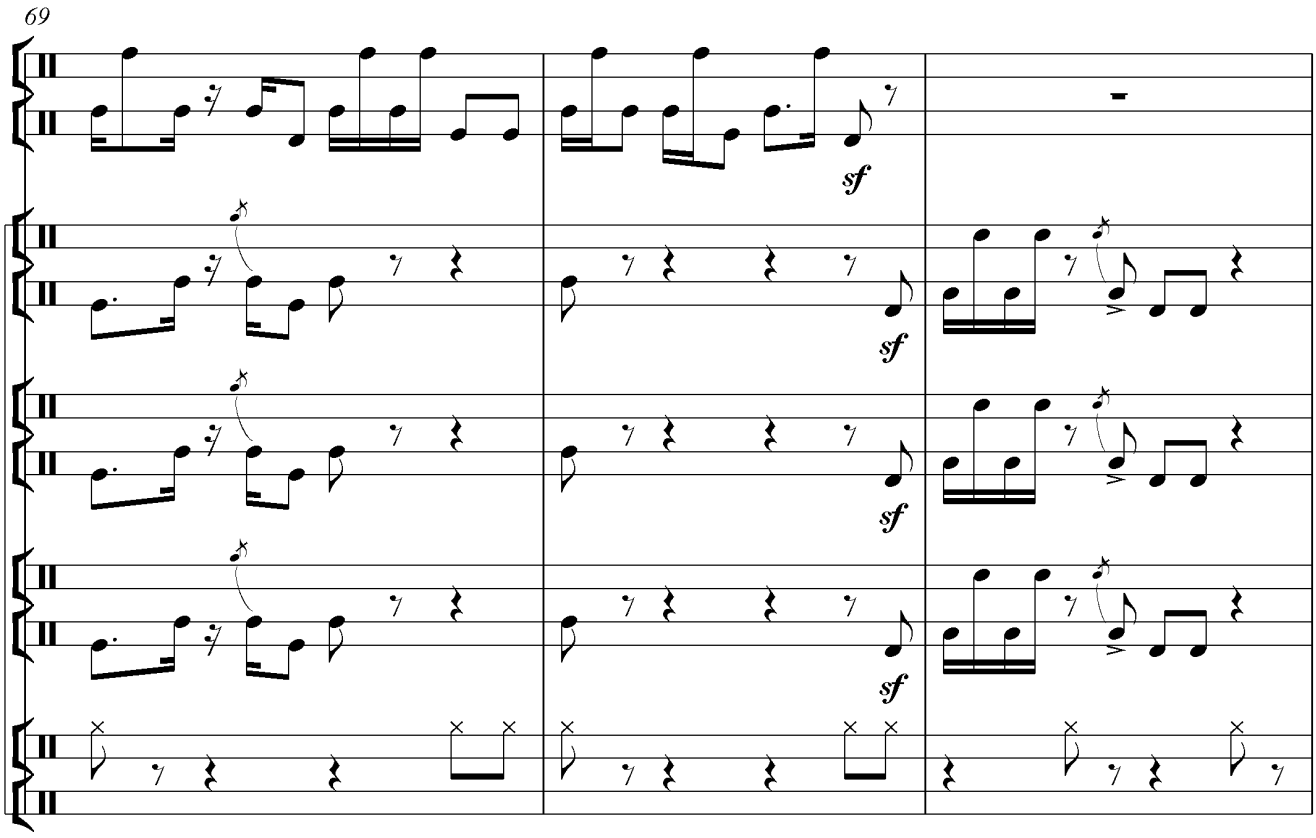
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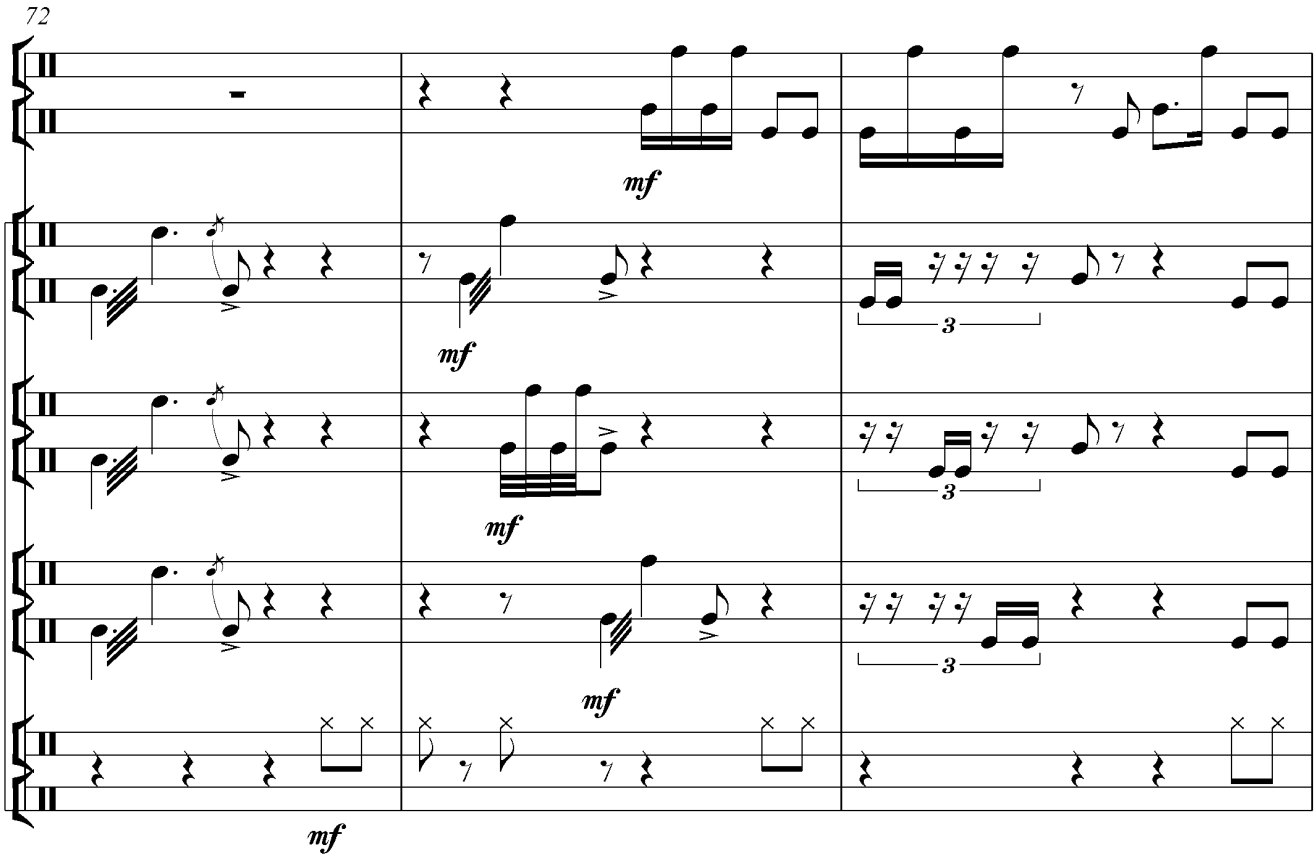
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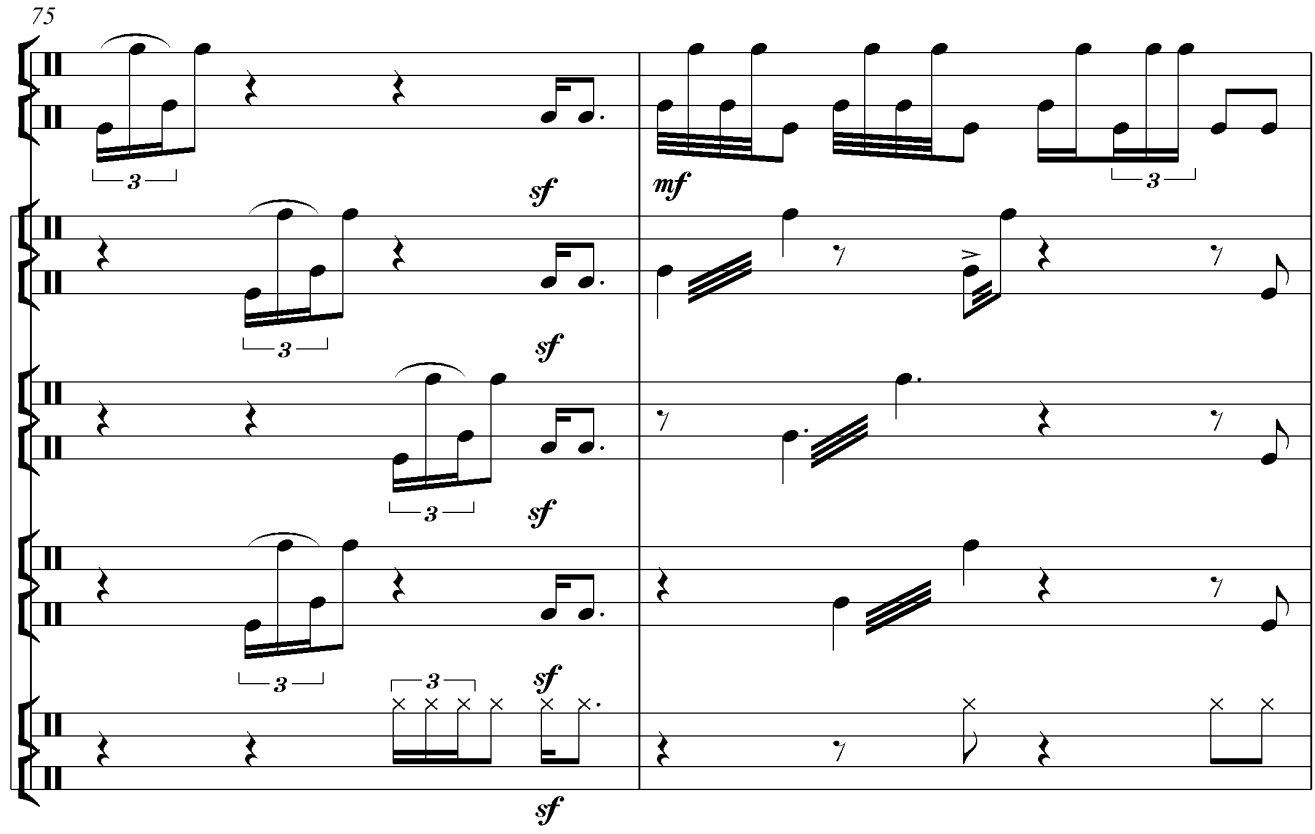

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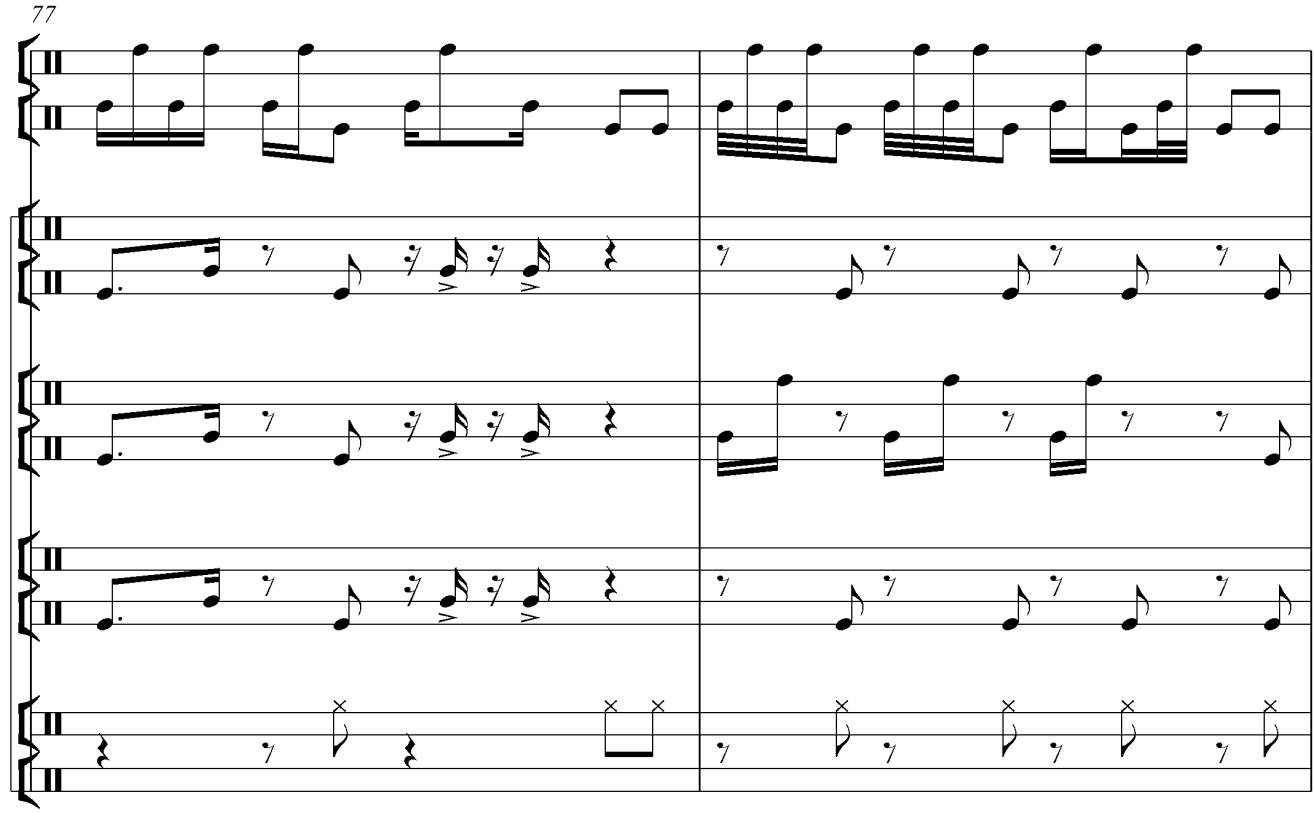

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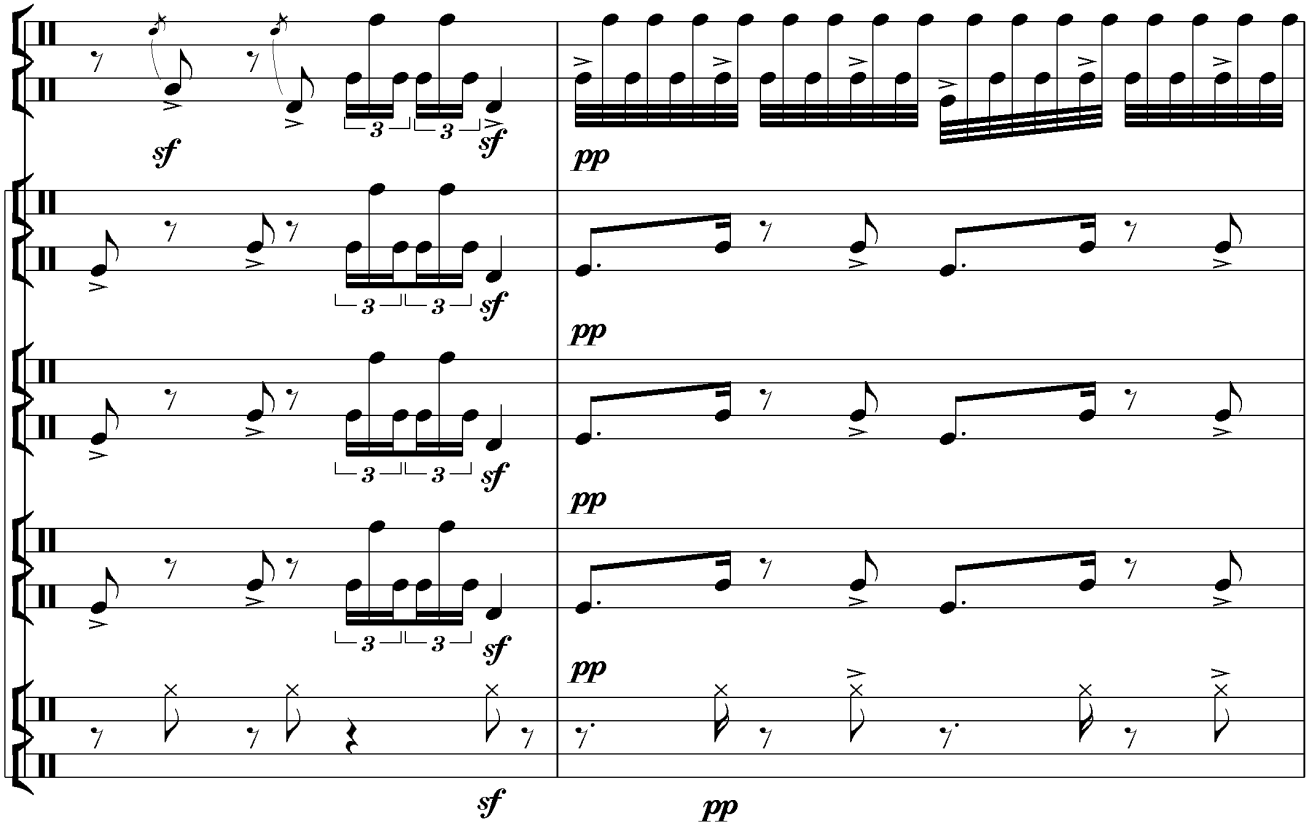

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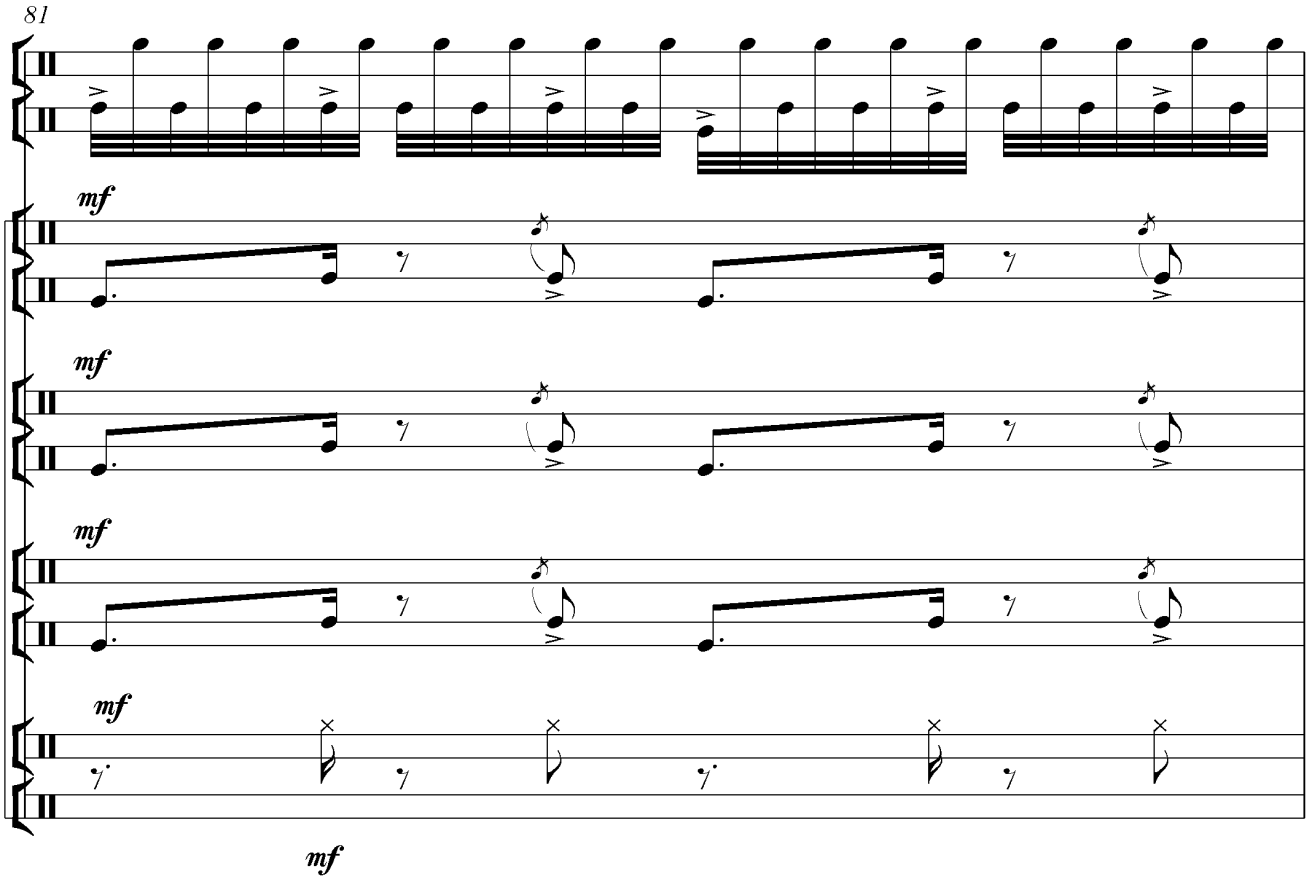

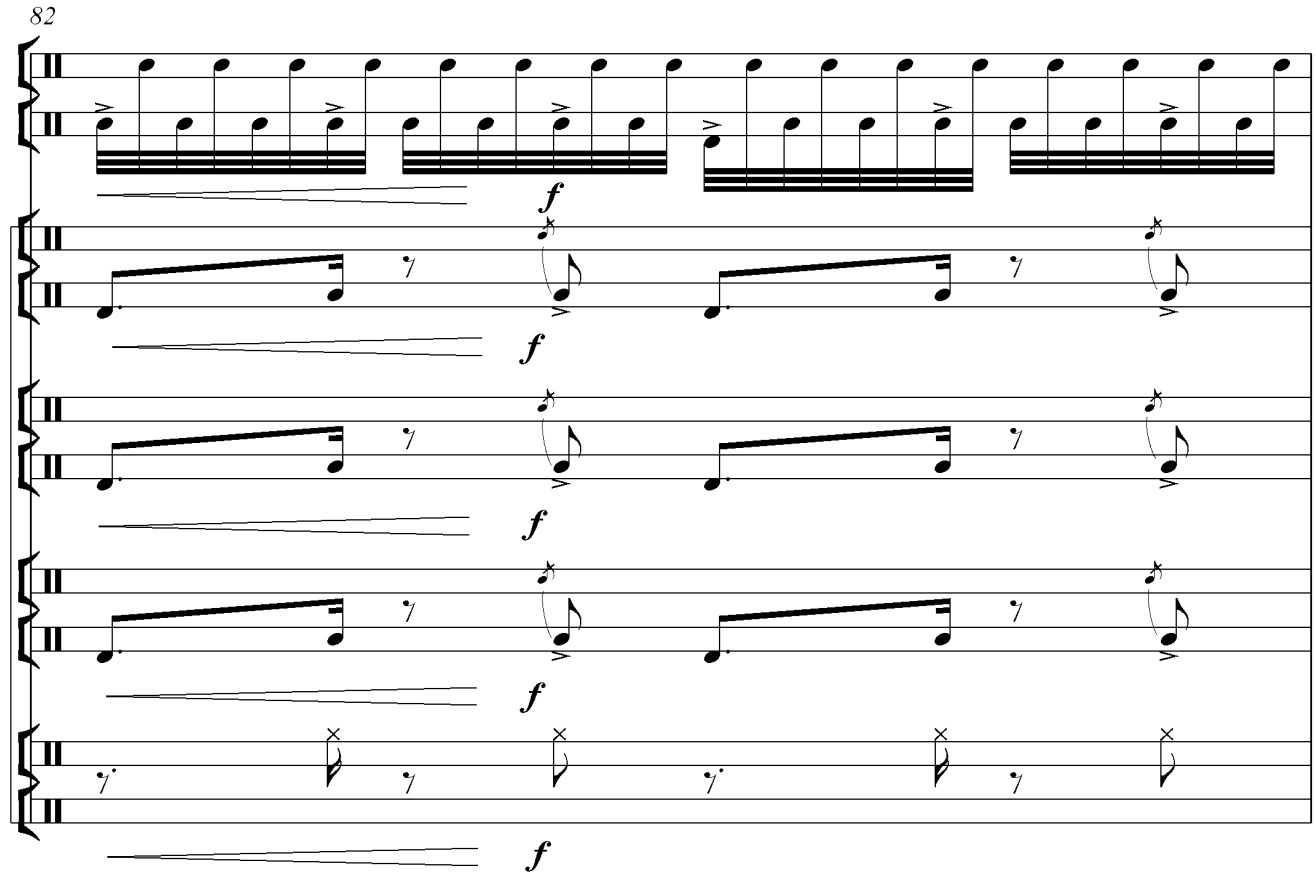
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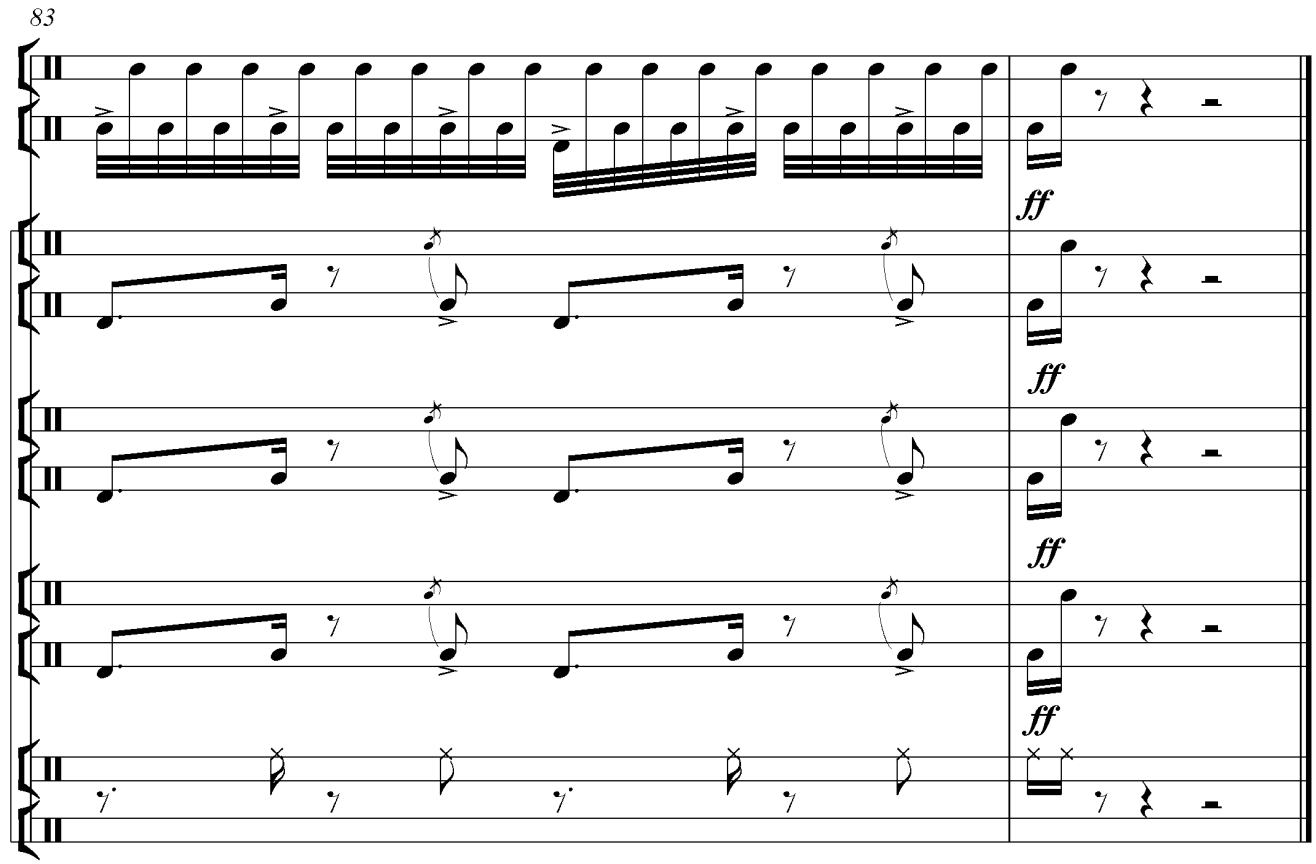
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Muallifdan 3

Amaliy-uslubiy tavsiyalar 4

Yangra doyra 15

O‘zbekcha skerso 25

I Duet 33

II Duet 45

Shodlik va Burulchadan 56

Doyrachilar ansambli 70

ALISHER YULDASHEV

DOYRA JILOLARI

(o‘quv qo‘llanma)

Muharrir *N.Sharipov*
Texnik muharrir *M.Toshpo‘latov*
Kompyuterda tayyorlovchilar *Baxtiyor Ashurov, Amir Sadullayev*

Bosishga ruxsat etildi 11.11.2010-yil. Bichimi 60x84 $^{1}/_{8}$. Tayms garniturasi.
Ofset bosma. Shartli b.t. 10,5. 500 nusxa. Bahosi shartnoma asosida.

«Musiqa» nashriyoti. Toshkent, B.Zokirov ko‘chasi, 1.

«Toshkent islom universiteti»
nashriyot-matbaa birlashmasida chop etildi.
100011. Toshkent, A.Qodiriy ko‘chasi, 11.