O‘ZBEKISTON RESPUBLIKASI MADANIYAT ISHLARI VAZIRLIGI
USLUBIYAT VA AXBOROT RESPUBLIKA MARKAZI

SHAVKAT RAHIMOV

DUTOR

Musiqa va san’at maktablari uchun o‘quv qo‘llanma

Toshkent - 2004

O‘zbekiston Respublikasi Madaniyat ishlari vazirligining madaniyat va san’at sohasi bo‘yicha o‘quv-uslubiy kengashi nashrga tavsiya etgan

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Mazkur o‘quv qo‘llanma musiqa va san’at maktablari o‘quvchilari uchun mo‘ljallangan. Undan milliy dutor, alt dutor va prima dutori cholg‘usi uchun moslashtirilgan o‘zbek xalq kuylari hamda jahon kompozitorlarining asarlari o‘rin olgan.

Rahimov Shavkat. Dutor: Musiqa va san’at maktablari uchun o‘quv qo‘llanma. - T., 2004. 106b.

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MUALLIFDAN

Yosh avlodni milliy istiqlol g‘oyalari ruhida tarbiyalash, qadriyatlarimizni va milliy musiqa madaniyatimizni har qachongidan chuqurroq o‘rganish, hamda xalqimizning o‘zligini anglash, o‘z urf-odatlarini saqlay bilishi, ularni tiklab,avaylab, e’zozlab, yangi o‘sib kelayotgan yosh avlodga yetkazib berish bugungi kunning muhim masalalaridan biri hisoblanadi.

Yosh avlodni milliy-ahloqiy qadriyatlar ruhida tarbiyalashning muhim vositalaridan biri sifatida ularni har taraflama estetik badiiy did sohibi bo‘lib yetishishida milliy musiqa merosining cholg‘uchilik san’ati orqali tanishtirib borish alohida ahamiyat kasb etadi.

Dutor nafaqat O‘zbekistonda, O‘rta Osiyo xalqlari, hususan tojik, uyg‘ur, qoraqalpoq, turkman xalqlarida ham keng tarqalgan. Bu cholg‘uda milliy kuylar bilan bir qatorda,barcha chet el kompozitorlari tomonidan yozilgan har jihatdan murakkab asarlarni ham moxirona ijro etish mumkin.

O‘zbekistonda taniqli sozandalardan Orif Qosimov, Turg‘un Alimatov, Abdusamad Ilyosov , G‘ulom Qo‘chqorov, Boqijon Rahimjonov, Abdurahim Hamidov, Ro‘zibi Hojiyeva, Sulton Qosimov singari mohir sozandalar dutorni xalqimiz ichida yanada sevimli va ommaviy bo‘lishida katta hissa qo‘shdilar.

Dutorda asarlarni mustaqil o‘rganish va ularni ongli ravishda o‘zlashtirish,ijro etish sozanda uchun tanlagan kasbini sevishi, tinimsiz mehnat qilishi zarur bo‘ladi.

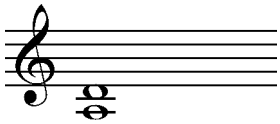
Bu darslik talaba yoshlarning badiiy repertuarlarini yanada boyitadi va ijrochilik mahoratini oshirishga yordam beradi,degan umiddamiz.

USLUBIY QISM

milliy dutor dutor alt dutor prima

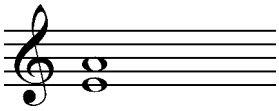
Milliy dutorga tor taqiladi. Dutorning birinchi tori «re» (kichik oktava) tovushiga, ikkinchi tori «lya» (kichik oktava) tovushiga , bundan tashqariasar ijro etilishiga qarab, ikkinchi tori «sol» (kichik oktava) tovushlariga sozlanishi mumkin, ba'zi vaqtlarda esa, ikkala tor ham unsonga, ya'ni bir xil tovushga sozlanishi mumkin.

Milliy dutor sozi



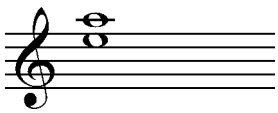
Alt dutorining birinchi tori «lya» (birinchi oktava) tovushiga, ikkinchi tori «mi» (birinchi oktava) tovushiga, bundan tashqari qanday asar ijro etilishiga qarab , ikkinchi tor «re» (birinchi oktava) tovushlariga sozlanadi.

Alt dutor sozi

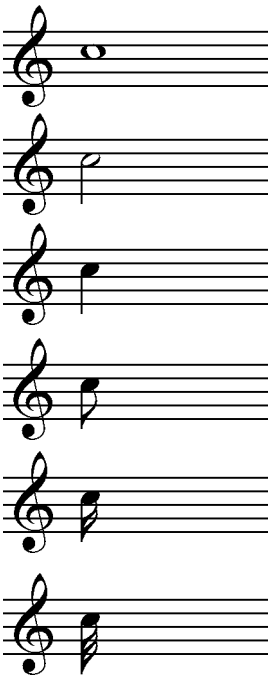


Prima dutorining birinchi tori «lya» (ikkinchi oktava) tovushiga , ikkinchi tori «mi» (ikkinchi oktava) tovushiga, qanday asar ijro etilishiga qarab, ikkinchi tor «re» (ikkinchi oktava) tovushlariga ham sozlanadi.

Prima dutor sozi



Notalarning cho‘zimi va sanalishi



-Butun nota tovush davomiyligi 1 i, 2 i, 3 i, 4 i ga sanaladi.

- Yarimtalik nota 1 i, 2 i ga sanaladi.

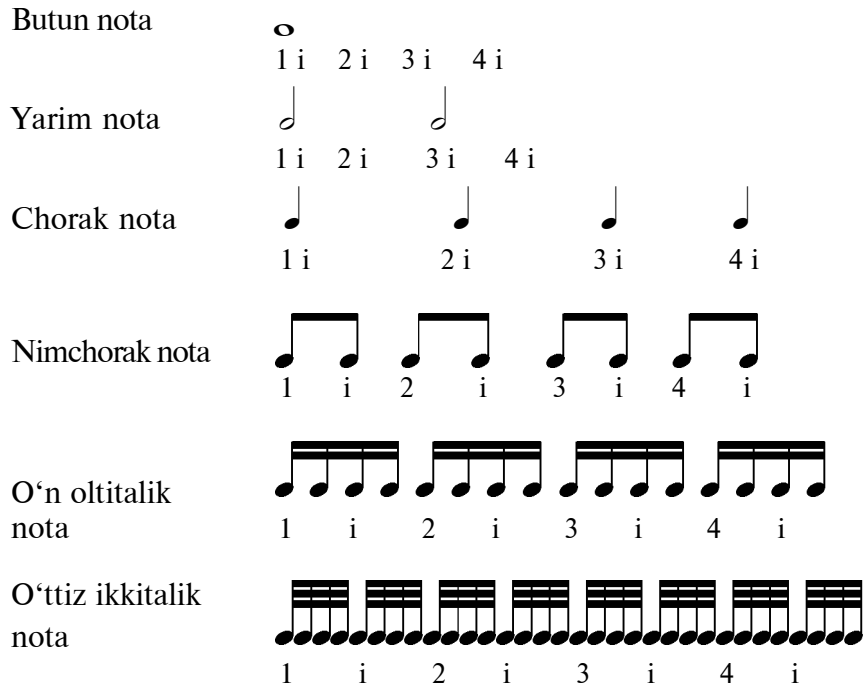
-Choraktalik nota. 1 i ga sanaladi.

- Nimchorak (sakkiztalik) nota. 1 yoki i ga sanaladi.

-O‘n oltitalik nota. Ikki nota1 yoki i ga sanaladi.

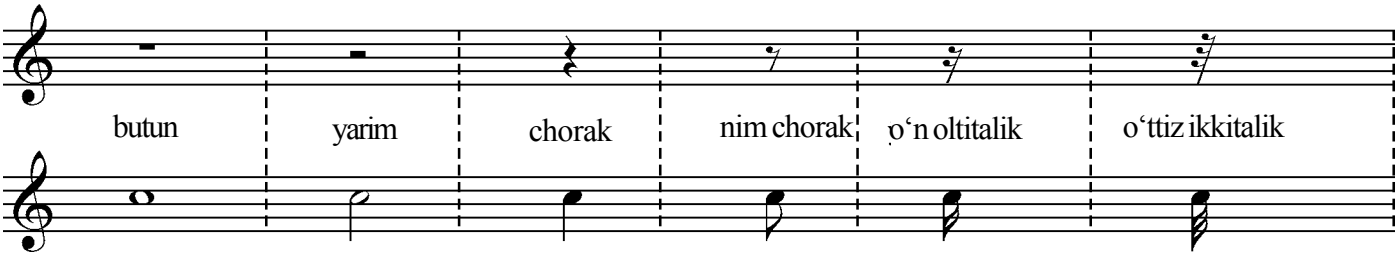
- O‘ttiz ikkitalik nota. To‘rt nota 1 yoki i ga sanaladi.

Notalarning hajm jihatidan joylanishi



Pauzalar

Ijro etish paytidagi to‘xtovlar p a u z a l a r deb ataladi. Pauzalarning nomlari va cho‘zimi no‘talarning nomlari va cho‘zimiga o‘xshash bo‘ladi.



Alterasiya belgilari.

Musiqa tovushlarini yuqoriga yoki pastga o‘zgartiruvchi belgilar alteratsiya belgilari deyiladi. Alteratsiya belgilari nota oldiga (chap tomoniga)qo‘yiladi va nota nomi bilan qo‘shib o‘qiladi.

- *diez* belgisi - tovushni yarim ton yuqoriga ko‘taradi;
♭ - *bemol* belgisi - tovushni yarim ton pasaytiradi;
 - *dubl diyez* belgisi - tovushni bir ton yuqoriga ko‘taradi;
♭♭ - *dubl bemol* belgisi - tovushni bir ton pasaytiradi;
♮ - *bekar* belgisi - ko‘tarilgan yoki pasaytirilgan tovushni o‘z holiga keltiradi.

Musiqadagi sur’at (temp) turlari , ularning yozilishi va ma’nosi.

Vazmin sur’atlar.

Largo	- largo	– juda cho‘zib;
Lento	– lento	– cho‘zibroq;
Adagio	– adajio	–og‘ir - vazmin.

O‘rtacha sur‘atlar.

Andante	- andante	- sekin - asta, oshiqmasdan;
Andantino	- andantino	- andantedan sal tezroq;
Moderato	- moderato	- o‘rtacha tezlikda;
Sostenuto	- sostenutu	- salobatli;
Allegretto	- allegretto	- bir oz jonlanib;
Allegro moderato	- allegro-moderato	- o‘rtacha tez.

Tez sur’atlar.

Allegro	- allegro	- tez;
Vivo	- vivo	- jonli;
Vivace	- vivache	- jadal;
Presto	- presto	- tez, oshiqib;
Prestissimo	- prestissimo	- juda tez.

Sur’atlarni tezlashtirish va sekinlashtirish belgilari.

Molto	-molto	-orttirib;
ma non troppo	- ma non troppo	-kamaytirib;
ritenuto	-ritenuto	- sekin - asta og‘irlashtirib;
a tempo	- tempo	- avvalgi sur’atga qaytish.

Ijro etish harakterini bildiruvchi belgilar.

Animato	- animato	- jonli ;
Meno mosso	- meno mosso	- sekinroq;
Maestoso	- maestoso	- tantanali;
Cantabile	- kantabile	- musiqiy;
dolce	- dolche	- nozik;
poco a poco	- poko a poko	- sekin - asta;
non troppo	- non troppo	- o‘rtamiyona.

Dinamik ishoralar (tuslar)

pp	–	pianissimo	–	juda mayin, juda kuchsiz;
p	–	piano	–	mayin, kuchsiz;
mp	–	messo piano	–	o‘rtacha mayin;
mf	–	messo forte	–	o‘rtacha kuchli;
f	–	forte	–	kuchli;
ff	–	fortissimo	–	juda kuchli;
	–	kreshchendo	–	tovushni asta - sekin kuchaytirish;
	-	diminuendo	–	tovushni asta - sekin pasaytirish;
Sf	–	sforsando	–	keskin, kuchli zarb;
Sp	-	subito piano	-	keskin, mayin zarb;
>	-	aksent	-	noxunni pastga qarata kuchli (urg‘uli) zarb bilan ijro etilishi.

Gamma.

Oktava oralig‘ida birin-ketin kelgan tovush qatorlari *gamma* deyiladi. Gamma sakkiz tovushdan iborat bo‘lib uning birinchi tovushi va shu tovushning sakkizinchi tovushda qaytarilgani tonika tovushi deb ataladi.

Gammalar asosan ikki turda bo‘ladi.

1.Major gammalari

2.Minor gammalari

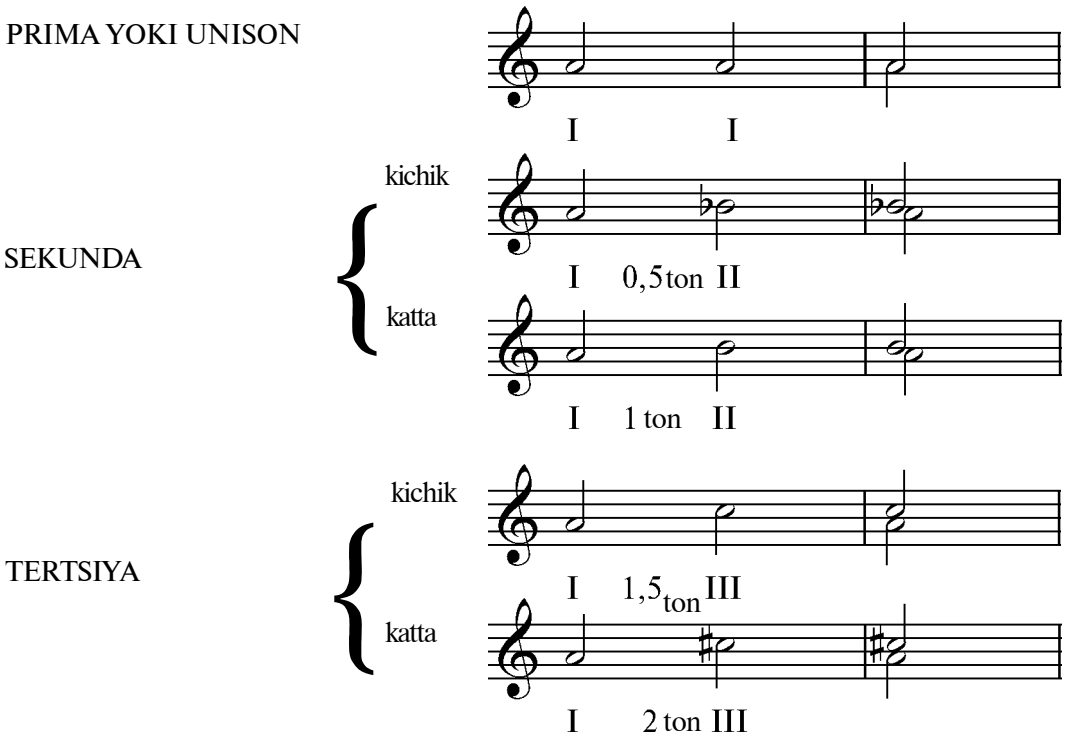
Intervallar.

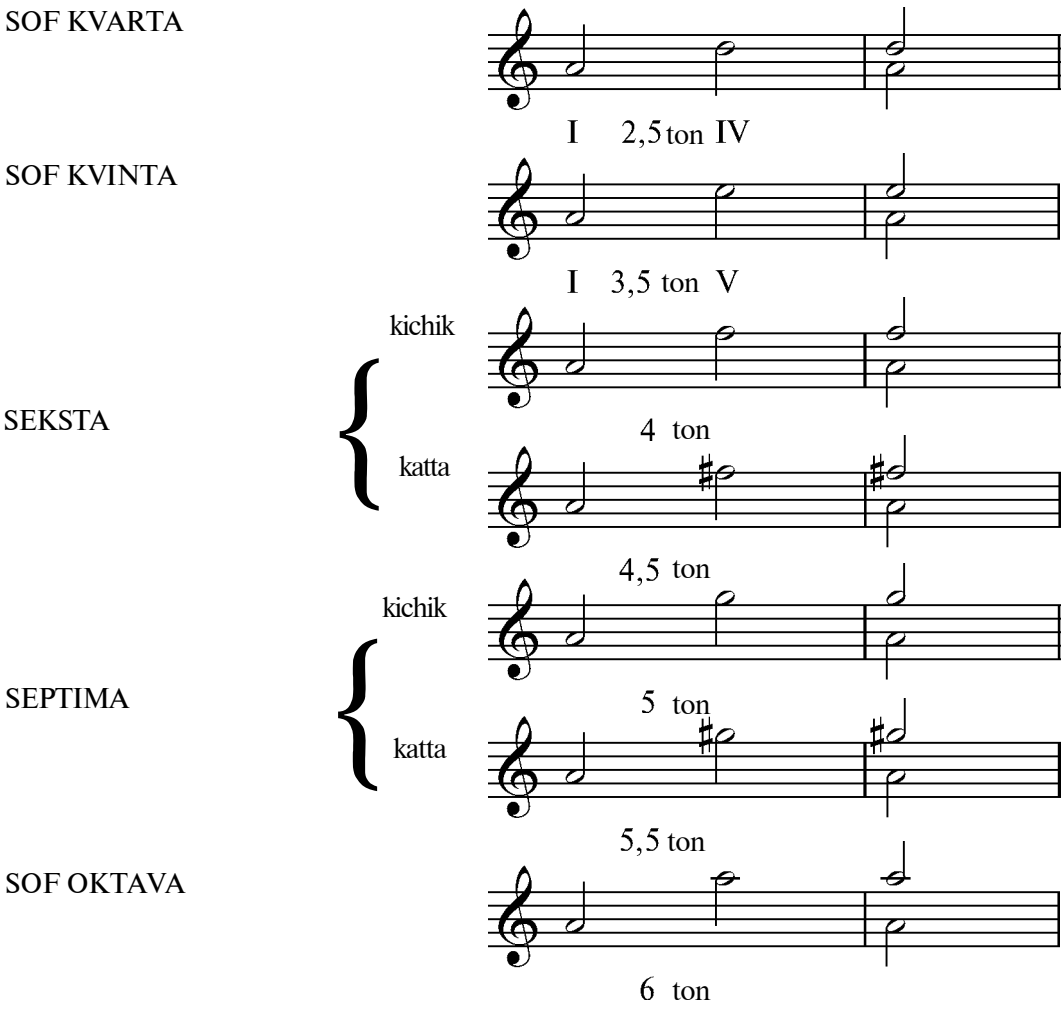
Interval - o‘zbek tilida *oraliq* demakdir. Musiqadagi barcha tovushlar bir-birlari bilan ma‘lum bir masofadagi oraliqqa egadir.

Nomlari bir xil va har xil b□‘lgan oralig‘i *interval* deyiladi.

Musiqa asarlarida intervallar birin - ketin kelishi yoki ikki tovush bir vaqtda qo‘shilib kelishi mumkin.

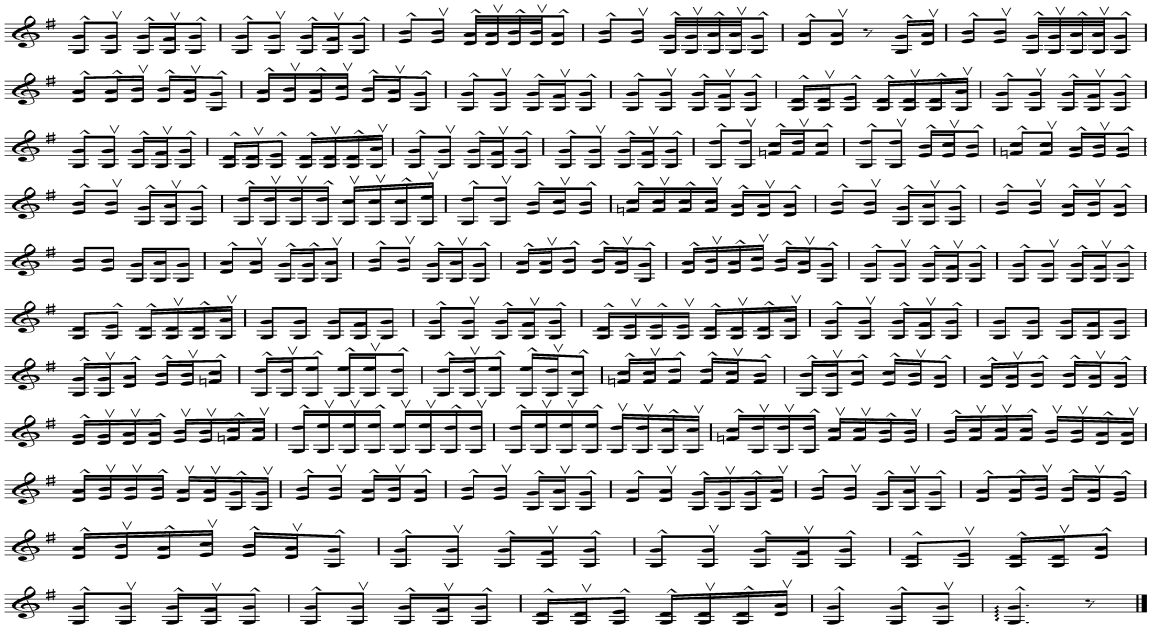
Intervallarning nomlari.





Forshlag

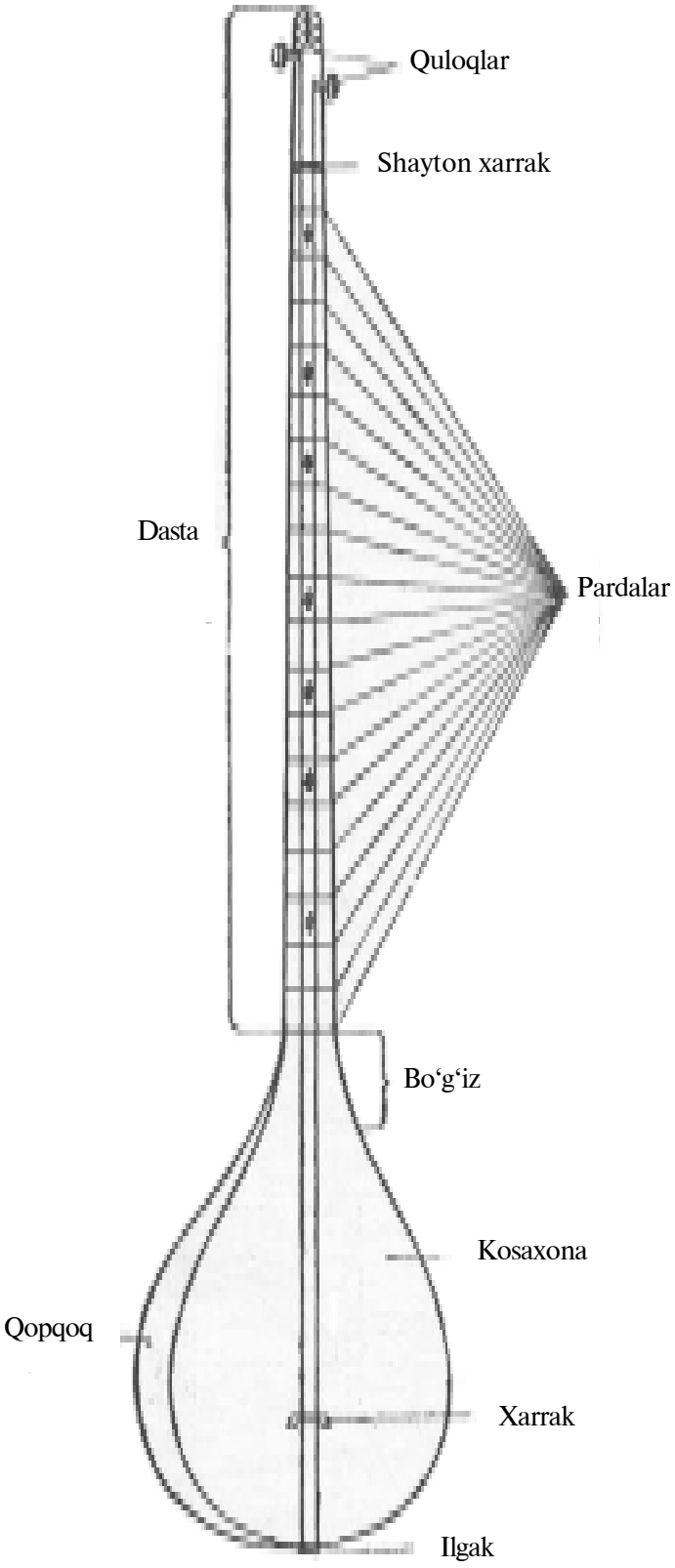
Forshlag nemischa so‘z bo‘lib, *bosim oldidan* degan ma’noni bildiradi. Forshlag o‘zbek xalq kuylarida ko‘p uchraydi. Forshlag belgisi kichkina notacha bilan ko‘rsatilib, bir pardadan ikkinchi bir pardaga tez ko‘chishni anglatadi. Forshlaglar takt ichidagi sanoqqa kirmaydi (sozandalar forshlagni qochirim deb ham yuritadilar).



Dutorni ushlagan vaqtda pastki qovurg‘asini o‘ng oyoq sonining ustiga qo‘yish lozim. Ustki qovurg‘asini esa o‘ng qo‘lning tirsagiga yaqin bilak bilan ushlash lozim. Shunda dutorning qopqog‘i yuqori tomonga yon boshlashi va dutor dastasining uchi chap yelka bilan baravar bo‘lishi kerak.

Dutorning dastasi birinchi barmoqning katta bo‘g‘ini bilan o‘rta bo‘g‘in orasida va barmoqlarning hamma bo‘g‘inlari bukilgan holda pardalar ustiga kelishi kerak.

Dutorning qismlari:



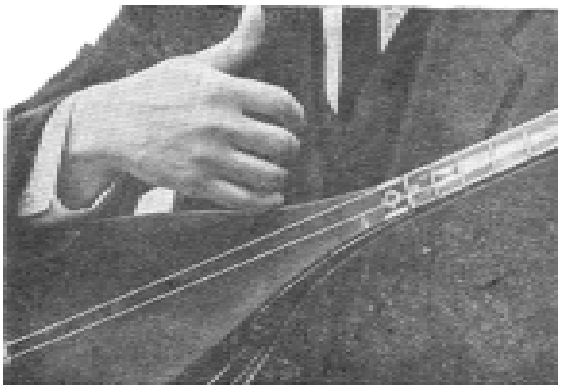
Chap qo‘l barmoqlari

Chap qo‘l barmoqlari qaysi pardani qaysi barmoq bilan bosishi kerakligi notalar ustida raqamlar bilan ko‘rsatiladi. Ikkinchi torni ko‘proq bosh barmoq bilan bosiladi.

Zarblar

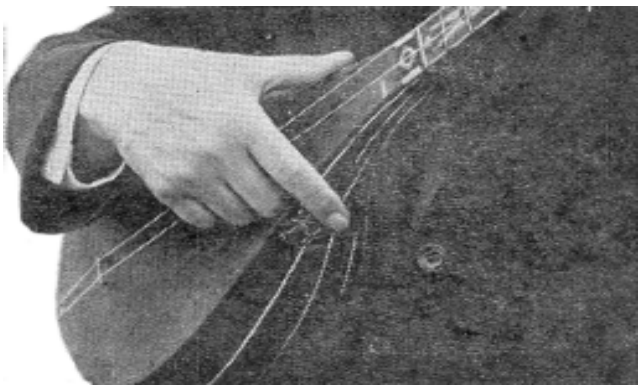
Musiqa asbobida tovush chiqarish usuli *zarb* deyiladi. Musiqa asarlariga turlicha joziba berish qanday zarb tanlab olinishiga bog‘liq. Dutor chalishda tez - tez qo‘llanilib turiladigan turlicha zarblar bor.

1) *Bilak zarbi* - dutorda bu zarb uch barmoq bilan (bosh va ko‘rsatkich barmoq ishtirokisiz) o‘rta barmoq, yon barmoq vajimjiloq bilan faqat pastga chalinadi. Bu usul quyidagicha belgilanadi:

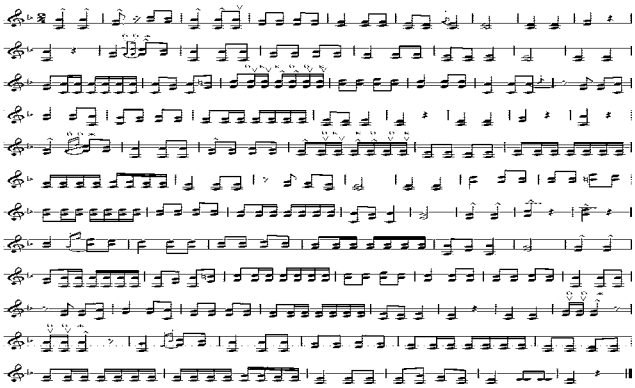


2) *Terma zarb* - barmoqlarning zarbi aniq , bir tekis va bir xil kuchda bo‘lishi kerak. Ko‘rsatkich va bosh barmoqlarni ketma-ket pastga urish , undan so‘ng bosh barmoq ko‘rsatkich barmoqlarni yuqoriga ko‘tarish usulida tovush hosil qilinadi.

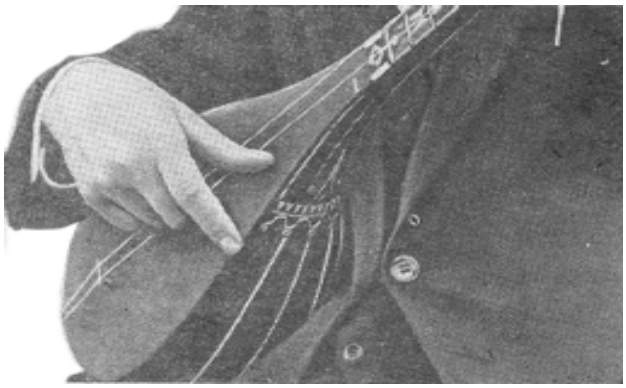
Bosh barmoq *b* harfi bilan belgilanadi. Ko‘rsatkich barmoq esa *k* harfi bilan belgilanadi:



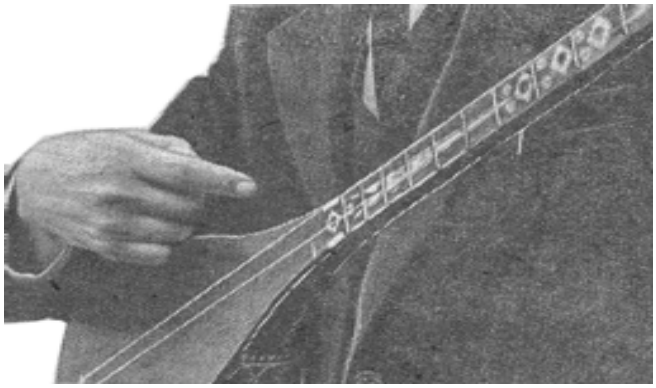
3) *Aylanma zarb* - bu zarb ham terma zarb kabi aniq, bir tekis va bir xil kuchda , ko‘rsatkich va bosh barmoqlar ketma - ket pastga, so‘ng va ko‘rsatkich barmoq yuqoriga tezlikbilan ko‘tarish usulida tovush hosil qiladi:



4) *Teskari zarb* - bunda ko‘rsatkich barmoq pastga, bosh barmoq yuqoriga, ko‘rsatkich barmoq yuqoriga, ko‘rsatkich barmoq pastga, bosh barmoq yuqoriga, ko‘rsatkich barmoq yuqoriga, ko‘rsatkich barmoq pastga va bosh barmoq yuqoriga chalish usuli orqali hosil qilinadi. Bu usullar quyidagicha belgilanadi:



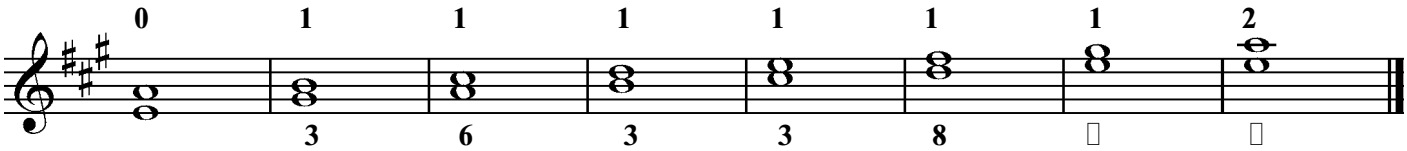
5) *Tremolo* - bir vaqtning o‘zida olingan bir yoki ikki tovushni ko‘rsatkich barmoq uchi bilan bir necha marotaba ketma - ket tez chalinishidir. Bu usul quyidagicha belgilaniladi:



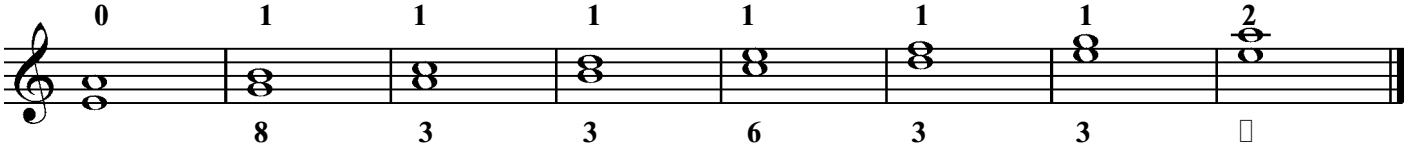
6) *Pissikato (chimdib chalish)* - dutor chalishda bittalik va ikkitalik pissikato usuli qo‘llaniladi. Bittalik pissikato chalinganda bosh barmoq bilan pastga urishda tovush hosil bo‘ladi . Ikkitalik pissikato chalinganda galma -galdan bosh barmoqni pastga tushirishva ko‘rsatkich barmoqni yuqoriga galma-gal ko‘tarishdan tovush hosil qilinadi.

DUTOR PRIMA UCHUN MASHQLAR

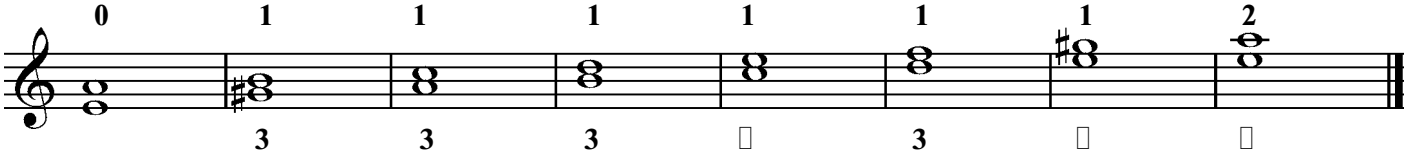
Lya major



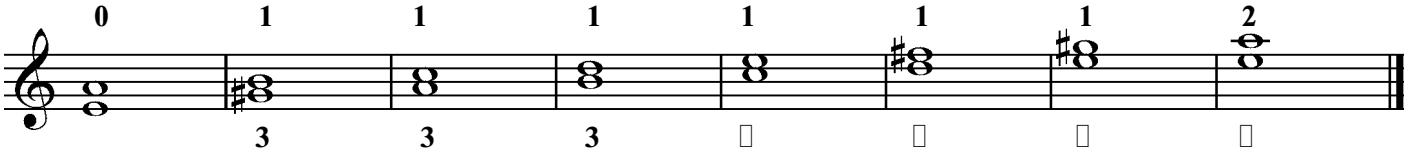
Lya minor
(tabiiy)



Lya minor
(garmonik)



Lya minor
(melodik, qaytishida tabiiy bo‘lib qaytadi)



Gammani turli zarblarda chalish usuli

p b p b
1. v v - oddiy zarb

p b k p b k p b
2. v v v v v - teskari zarb

k b b k
3. v v - terma zarb

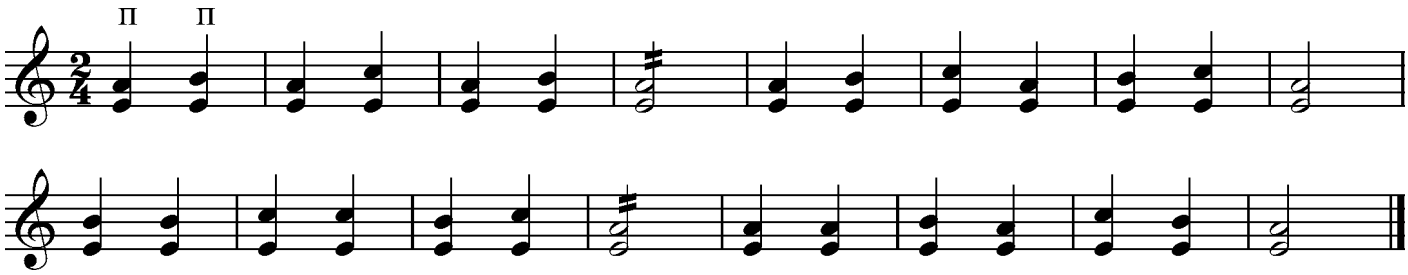
4. -tremolo (rez)

b k b k
П V П V
5. - pissikato (chimdib chalish)

П V П П tr
6. -ufor zarb

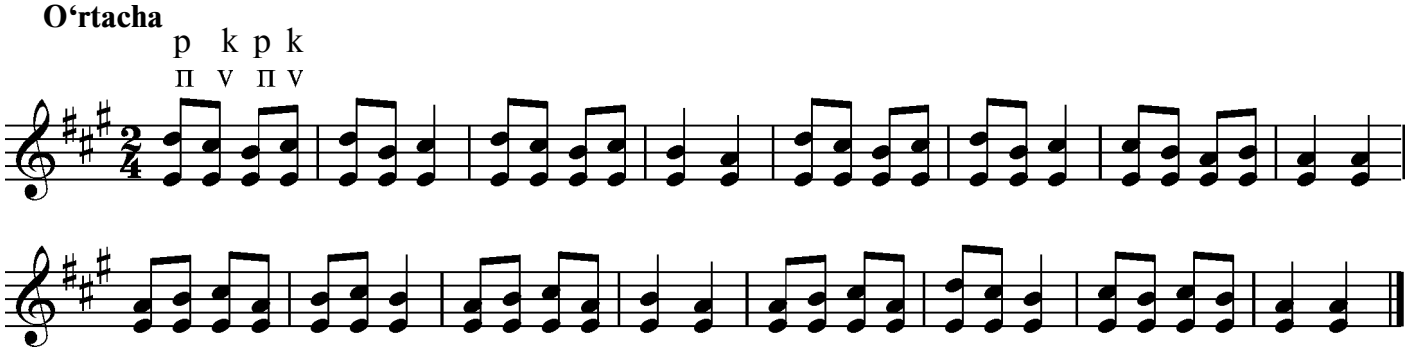
1 - mashq

Ohista



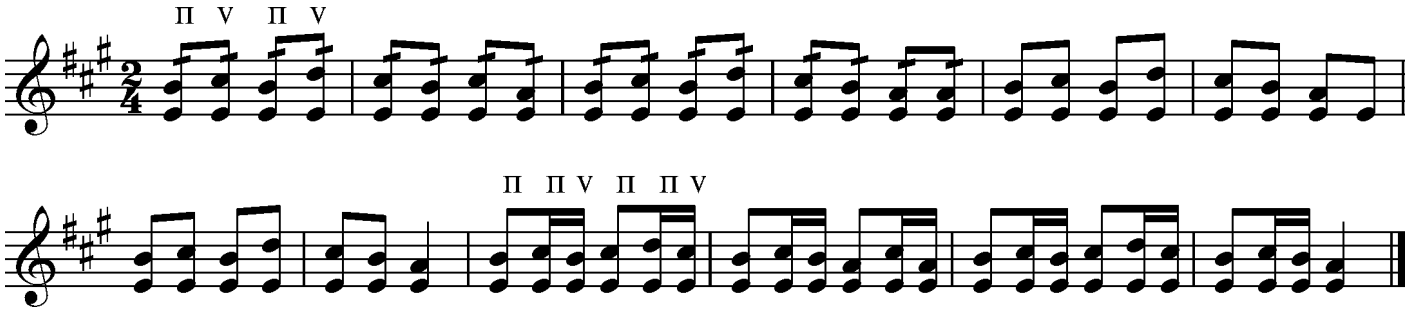
2 - mashq

O‘rtacha



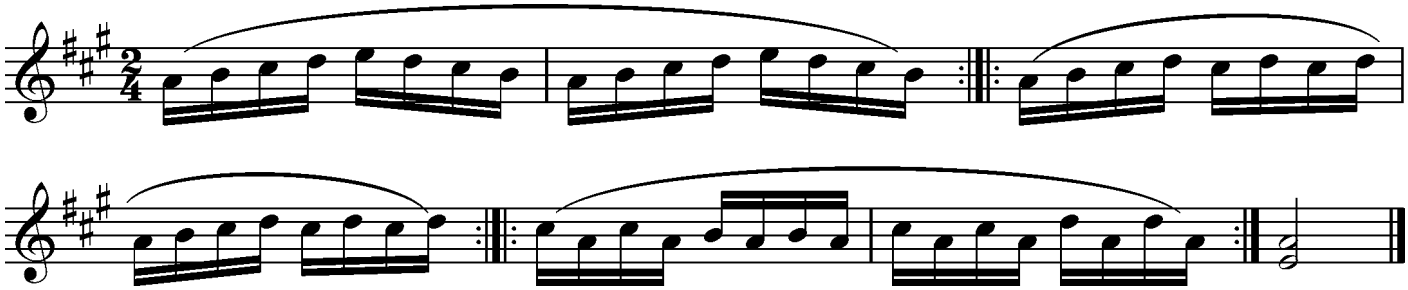
3 - mashq

Jonli



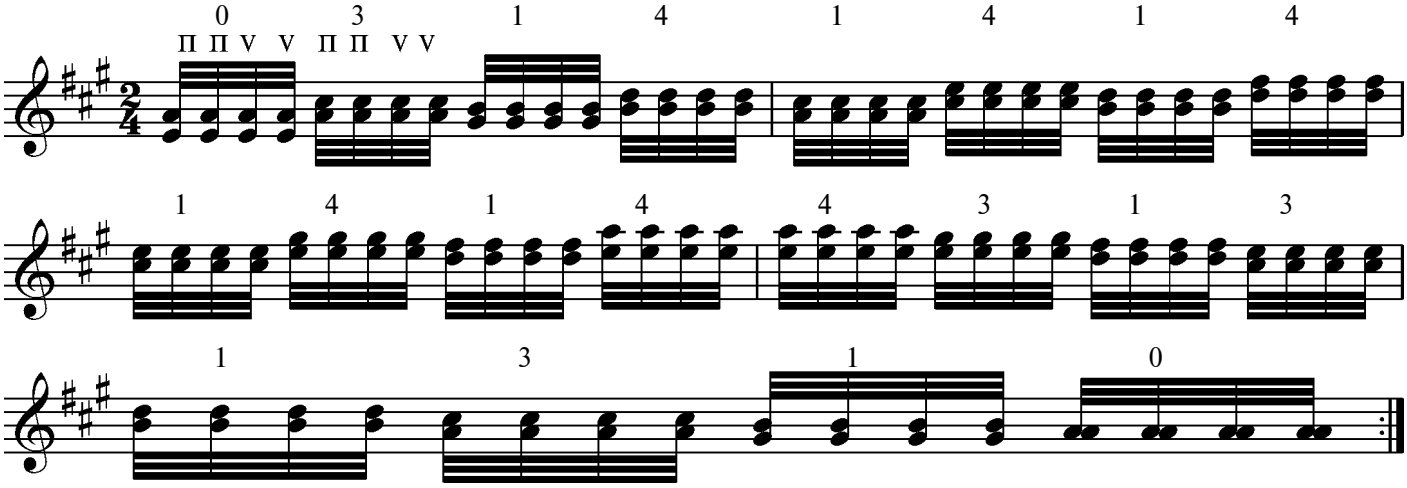
4 - mashq

O‘rtacha

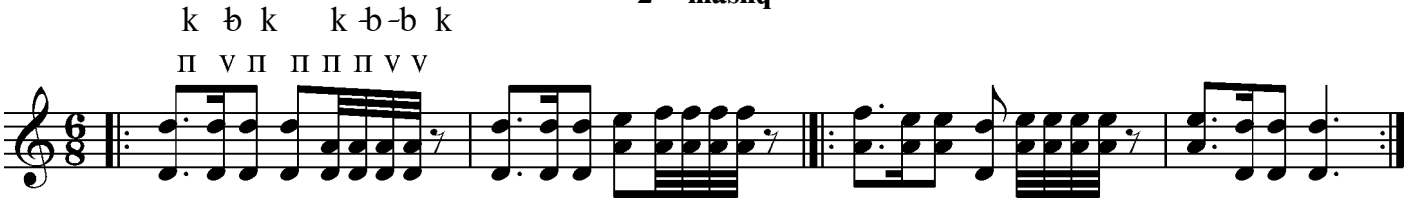


DUTOR ALT UCHUN MASHQLAR

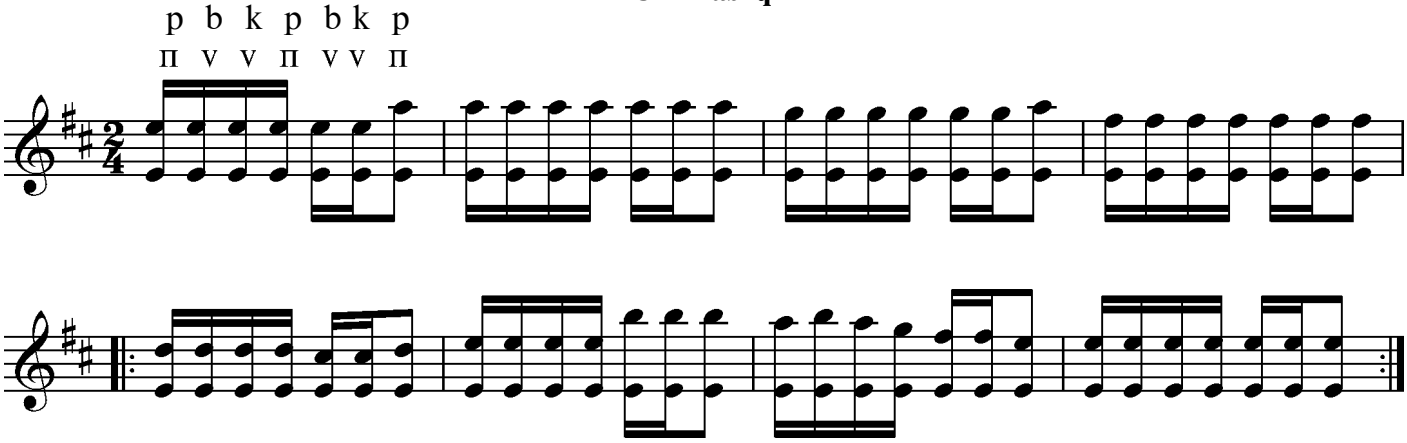
1 - mashq



2 - mashq



3 - mashq



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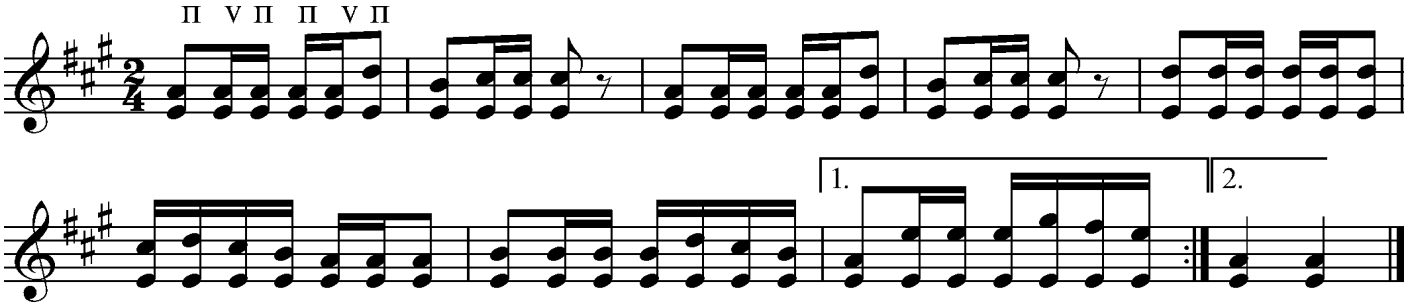

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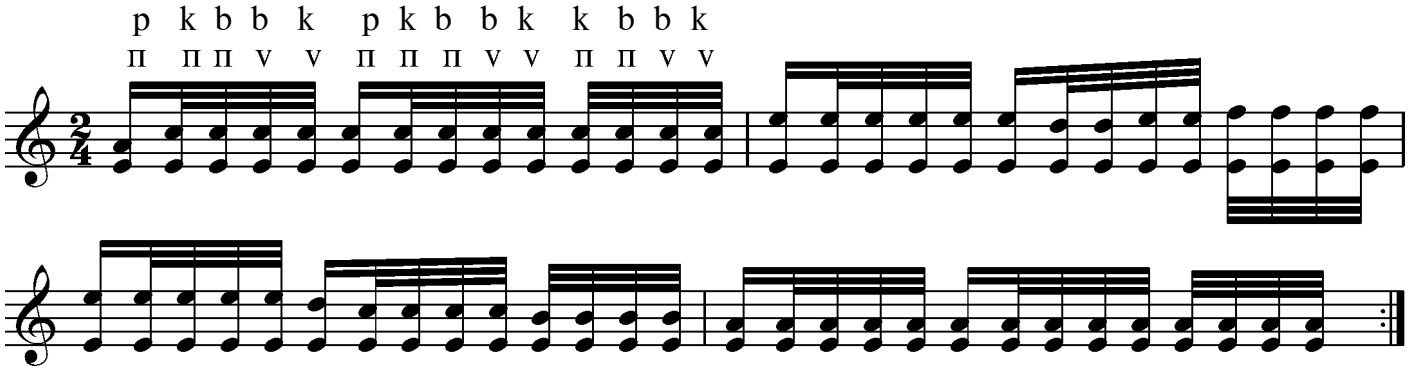

MILLIY DUTOR UCHUN MASHQLAR

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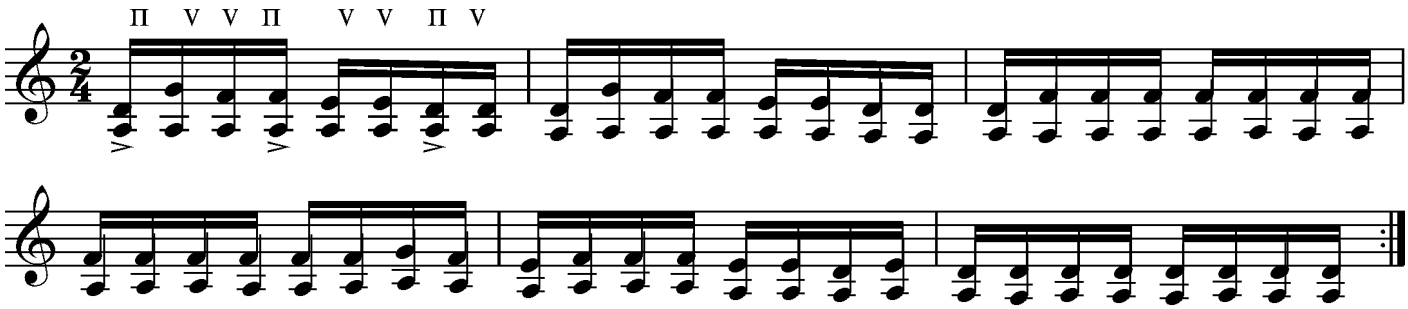
DUTORIM

O‘zbek xalq kuyi



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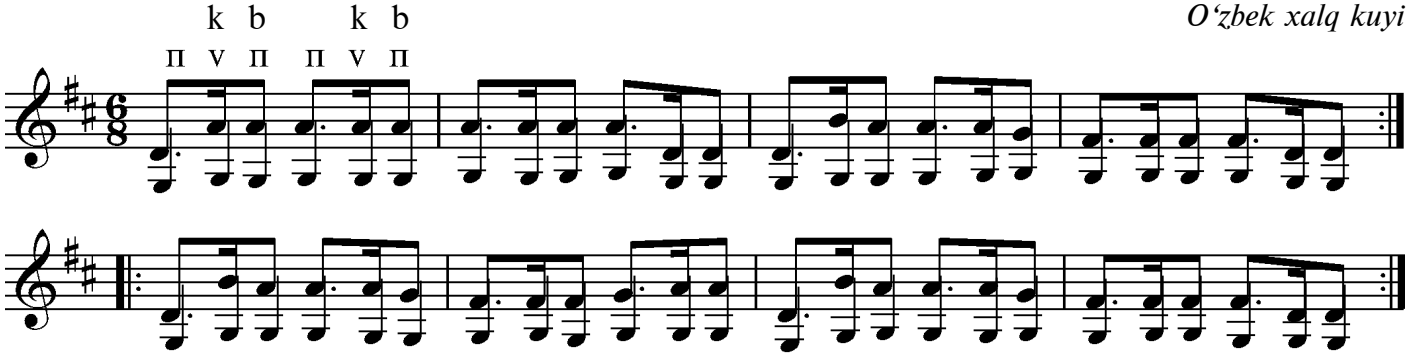

TOM BOSHIDA TOG‘ORA

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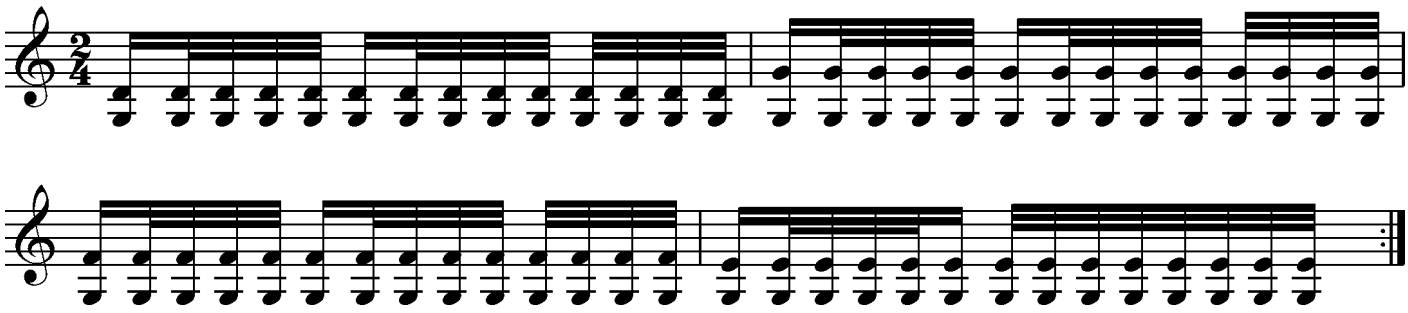

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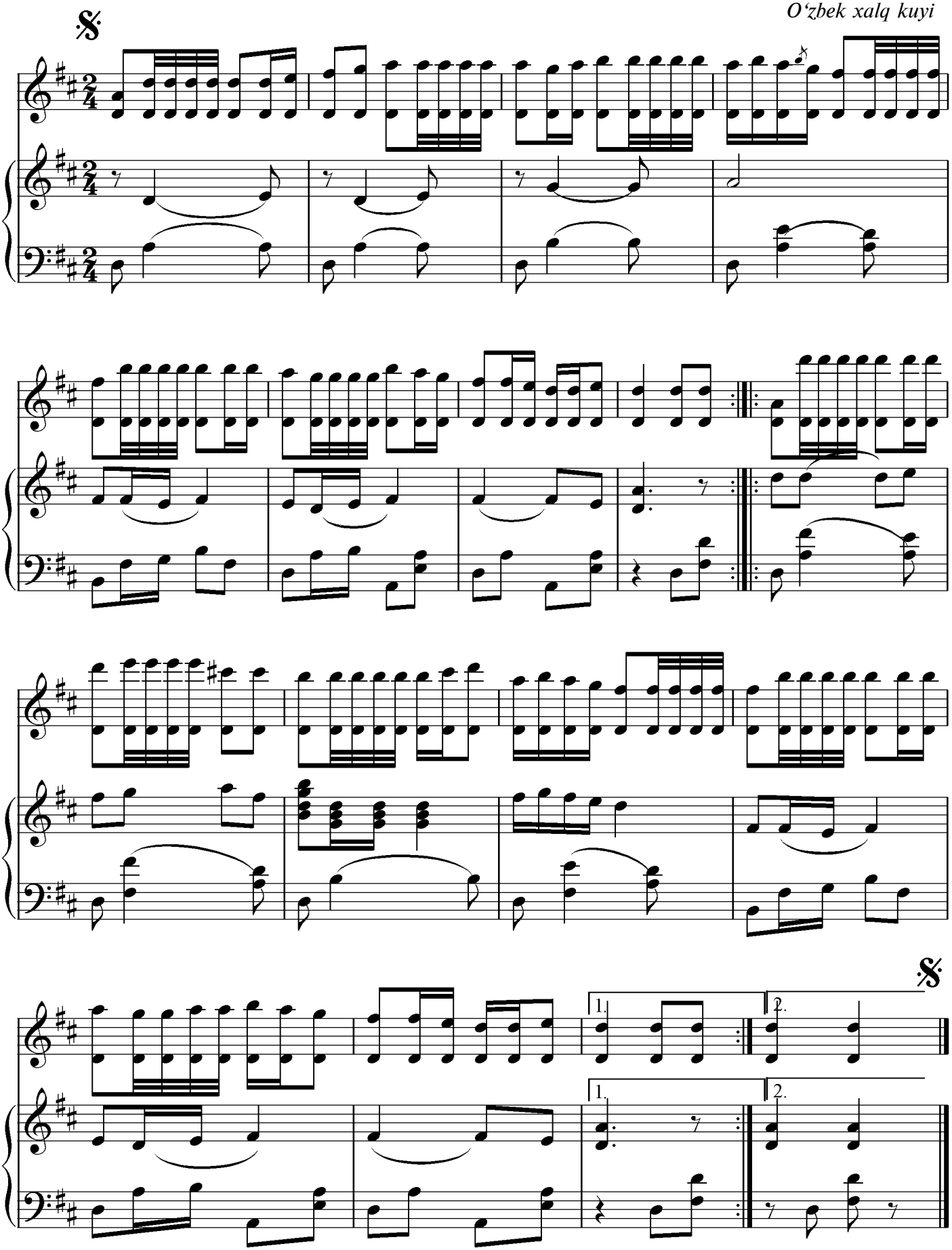
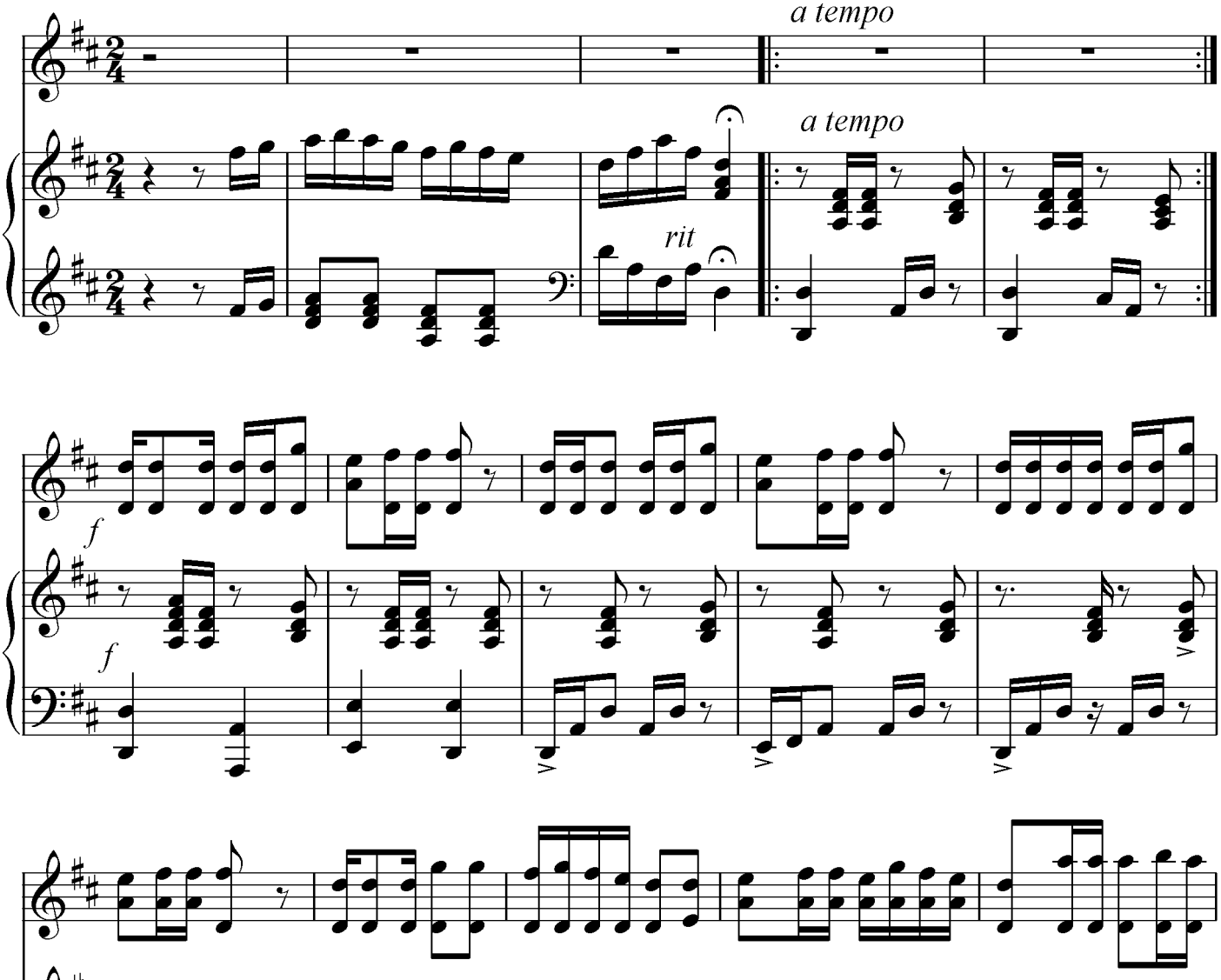


QORA SOCH

O‘zbek halq qo‘shig‘i

Allegro



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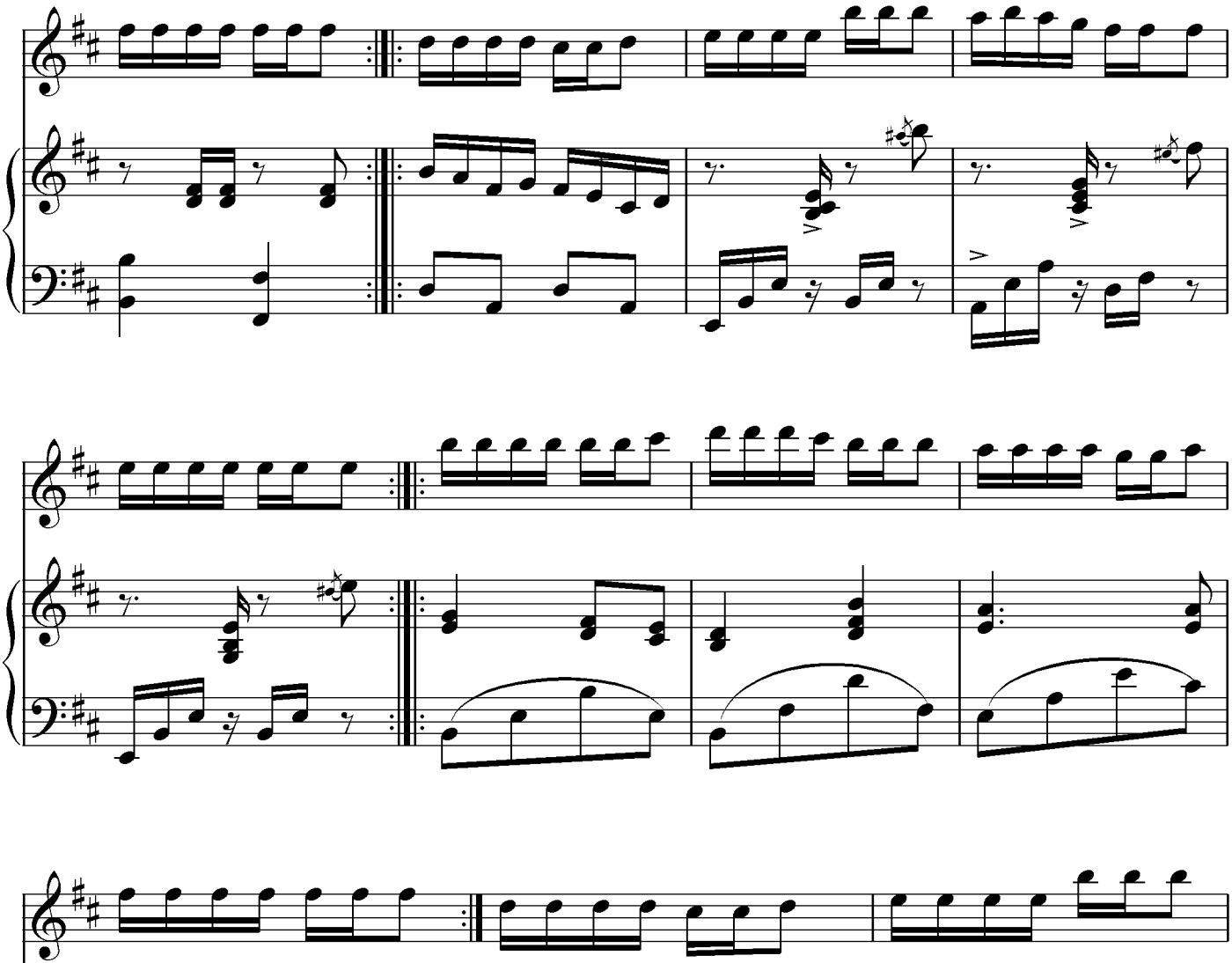

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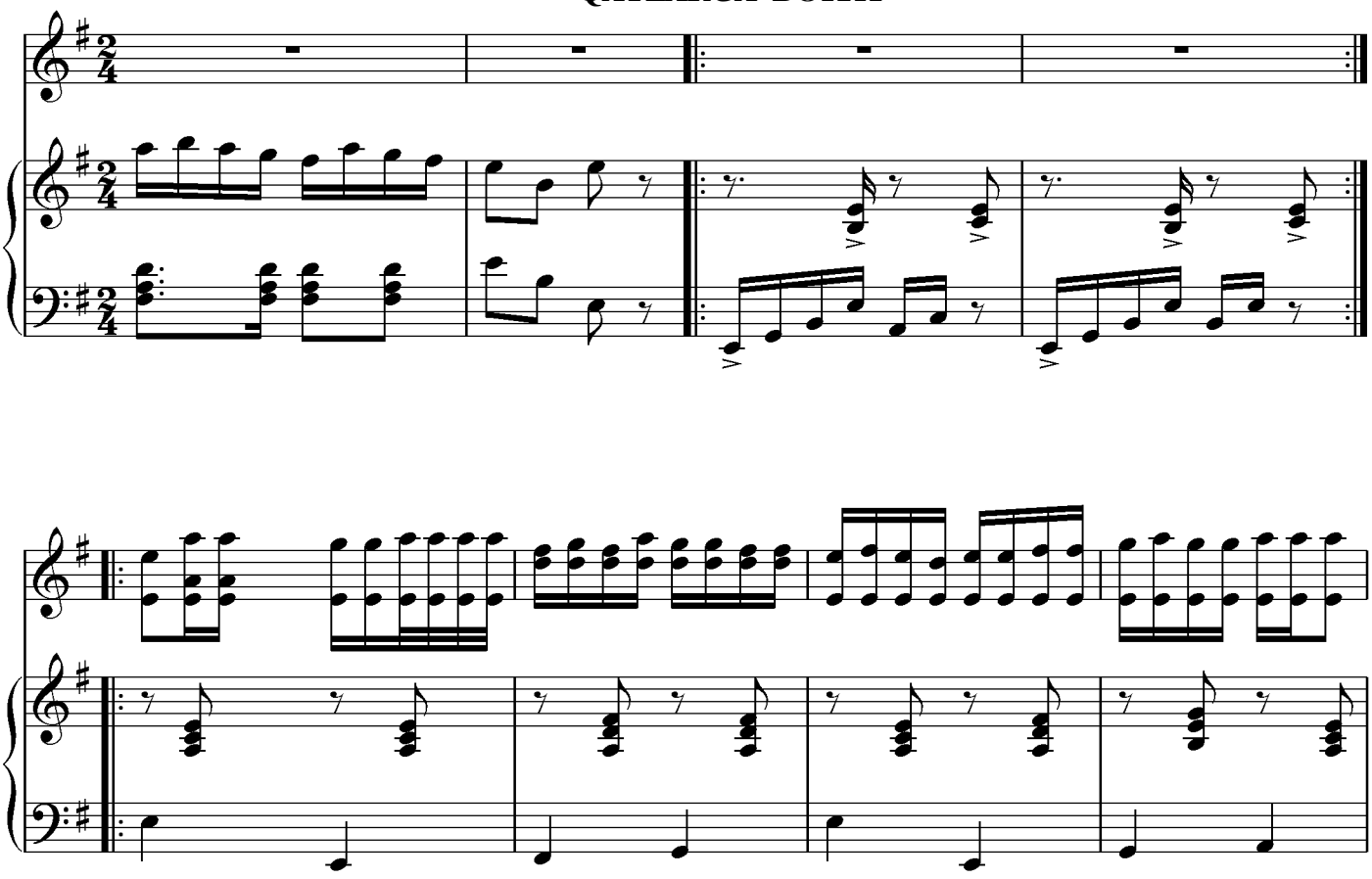
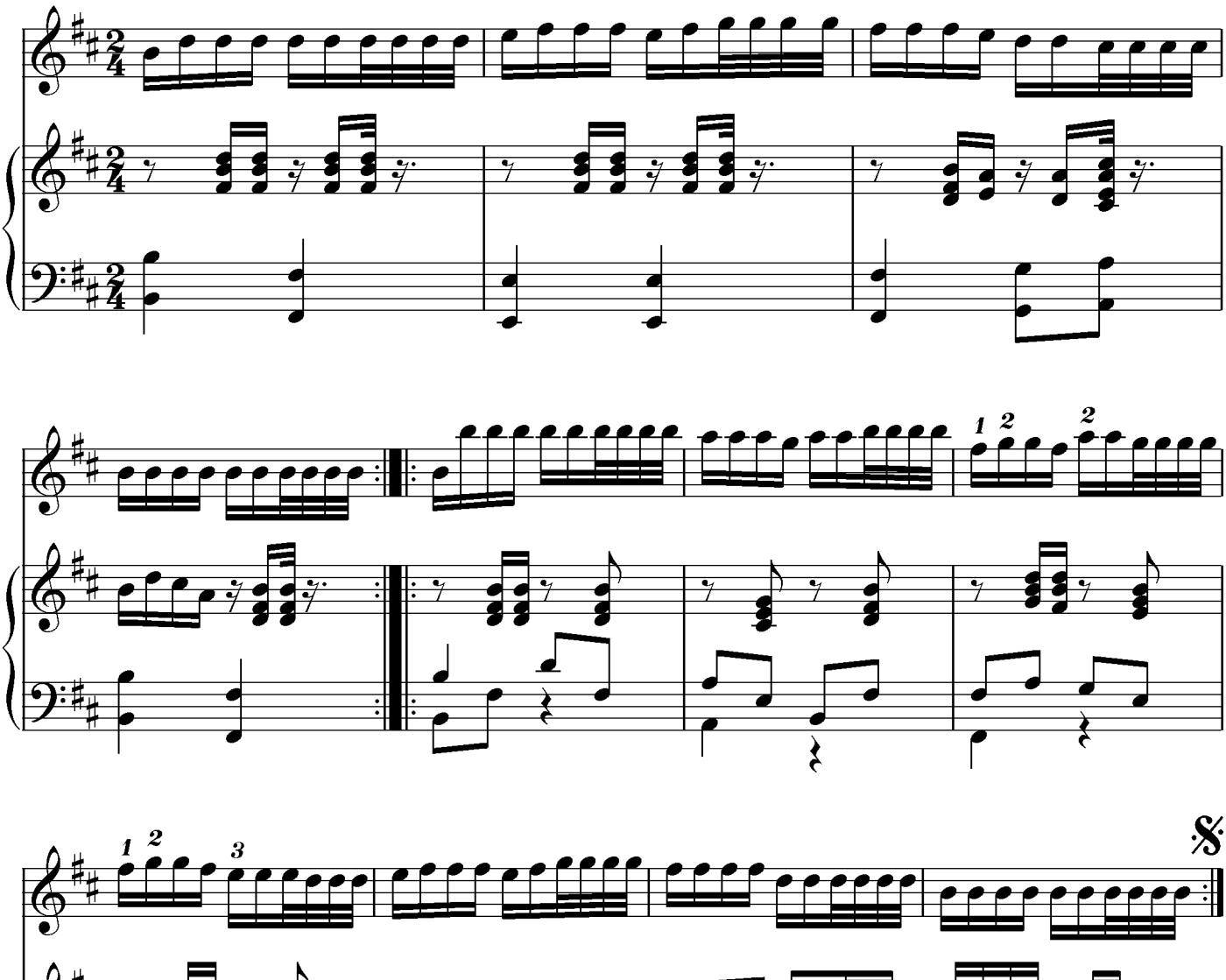


GULYORXON

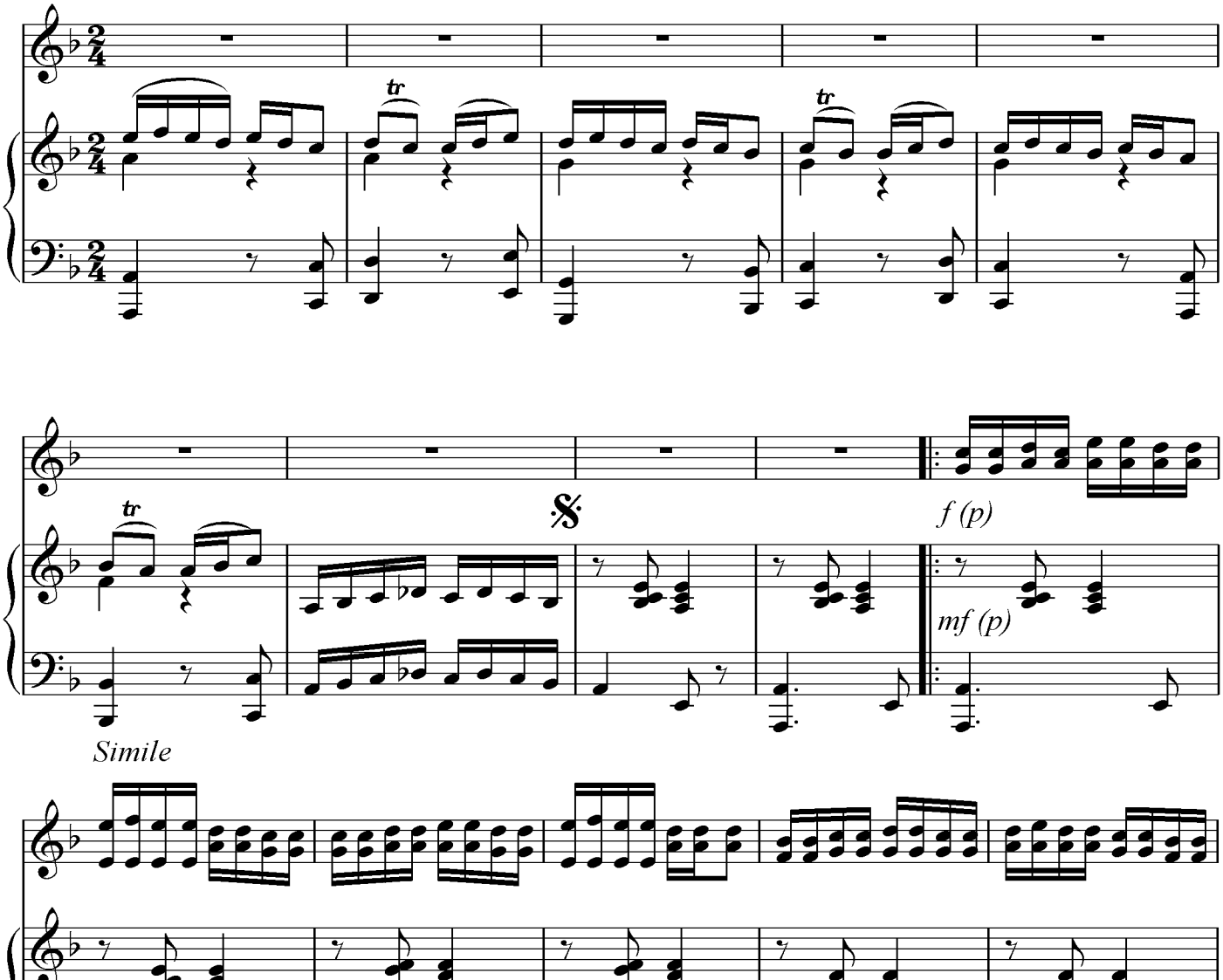
U. Karimov *qayta ishlagan*

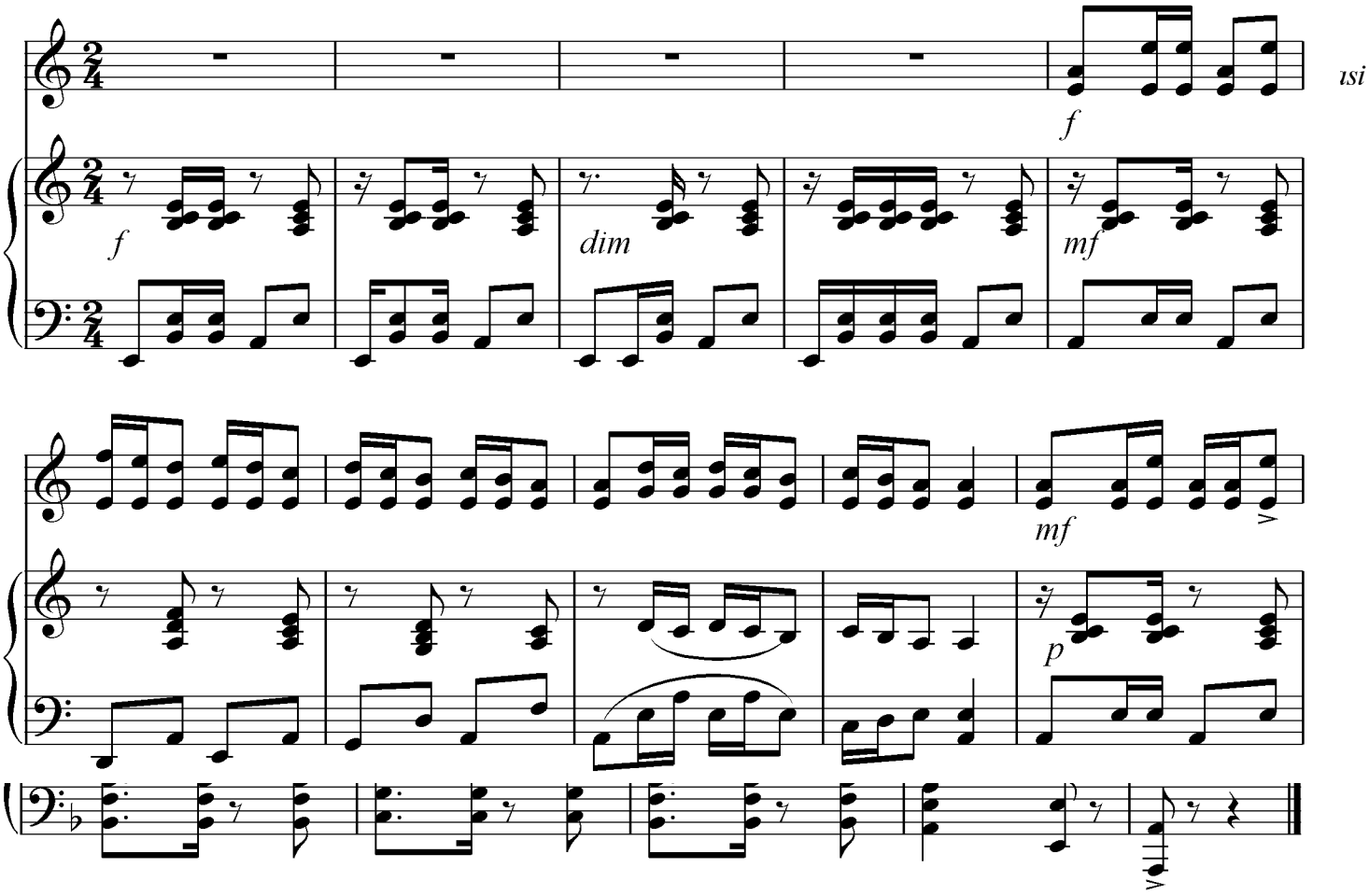


NAVOZISHI DUTOR

Q. Qurbonniyon musiqasi

Allegro moderato

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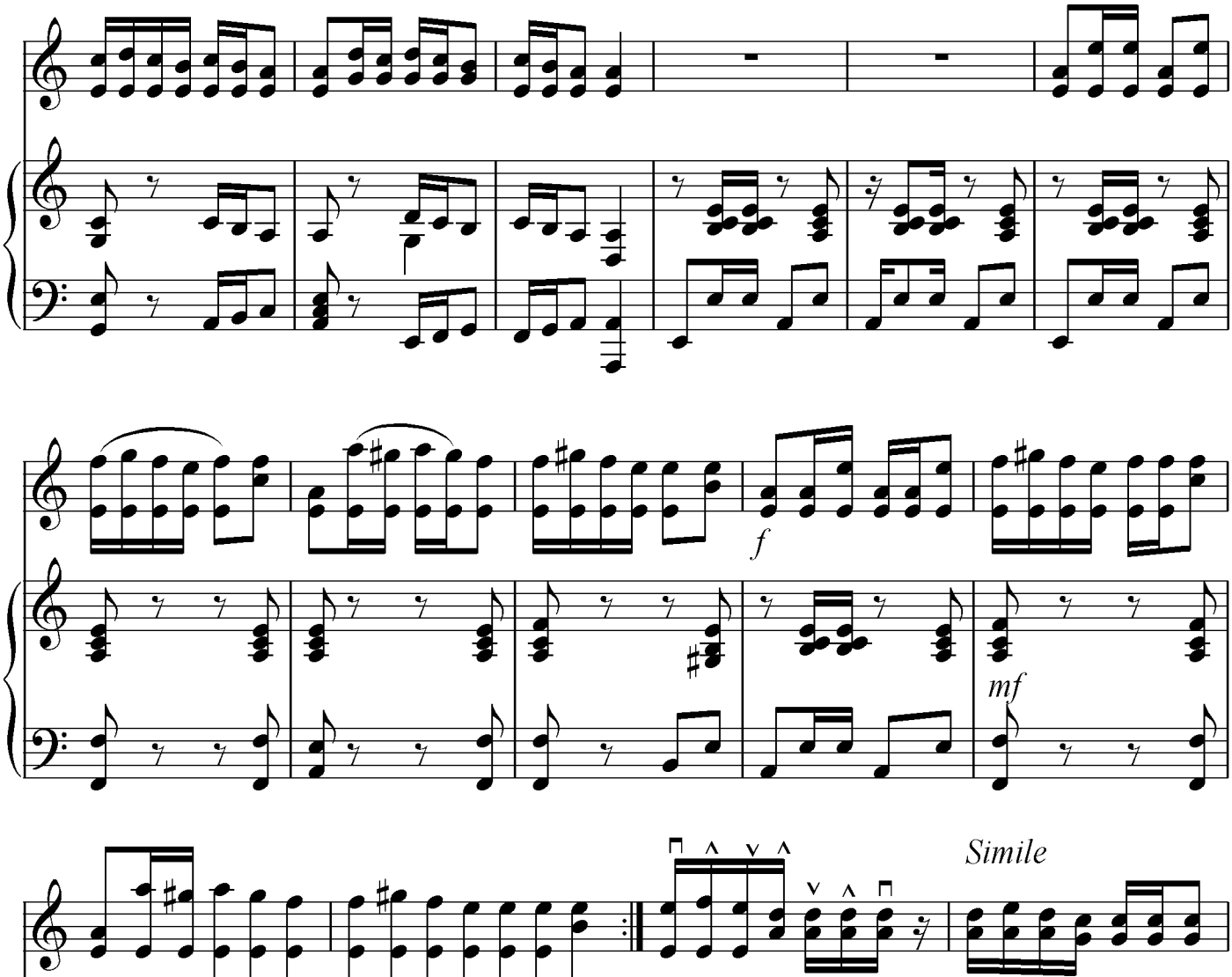
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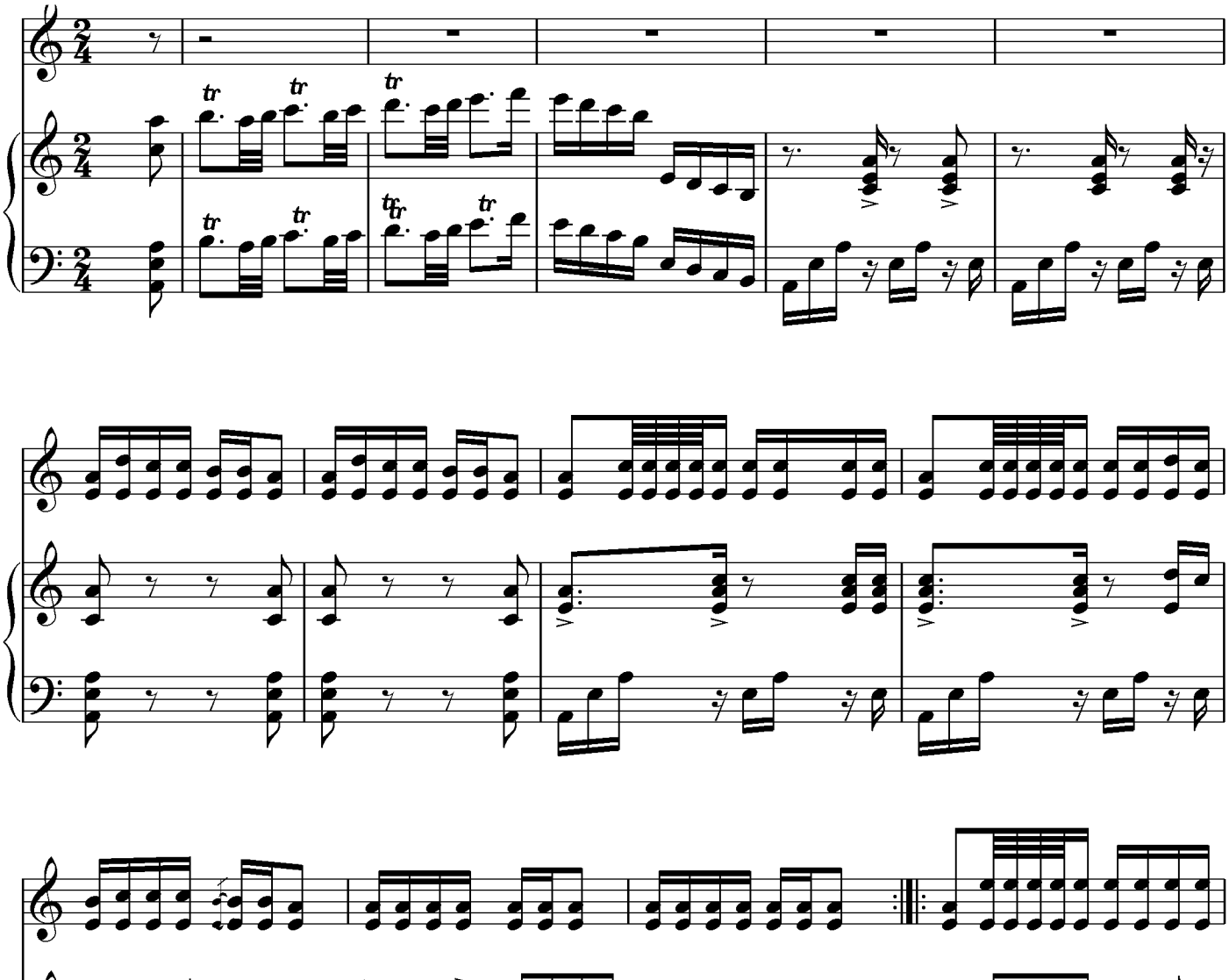
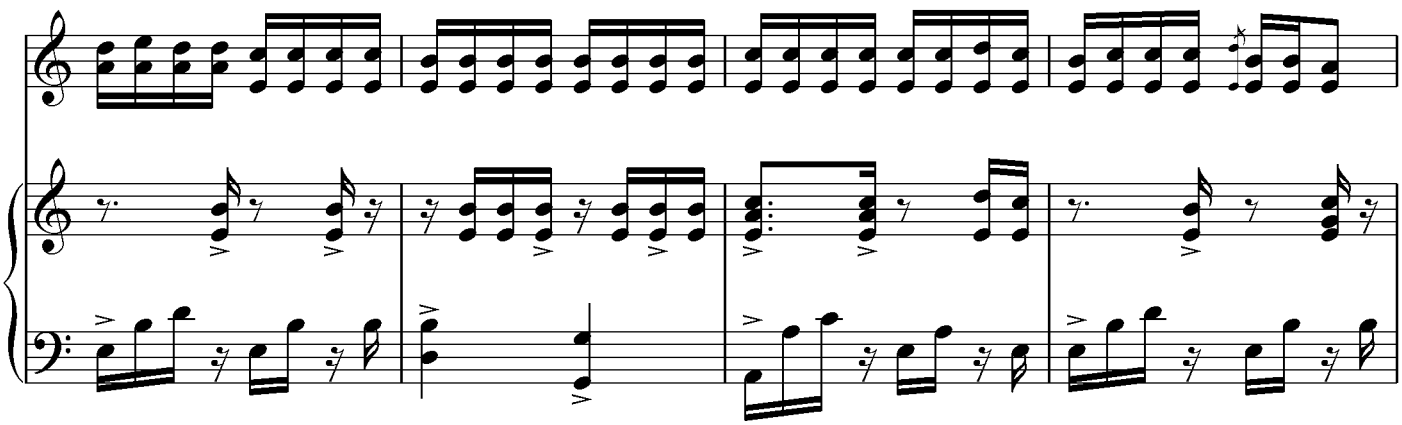
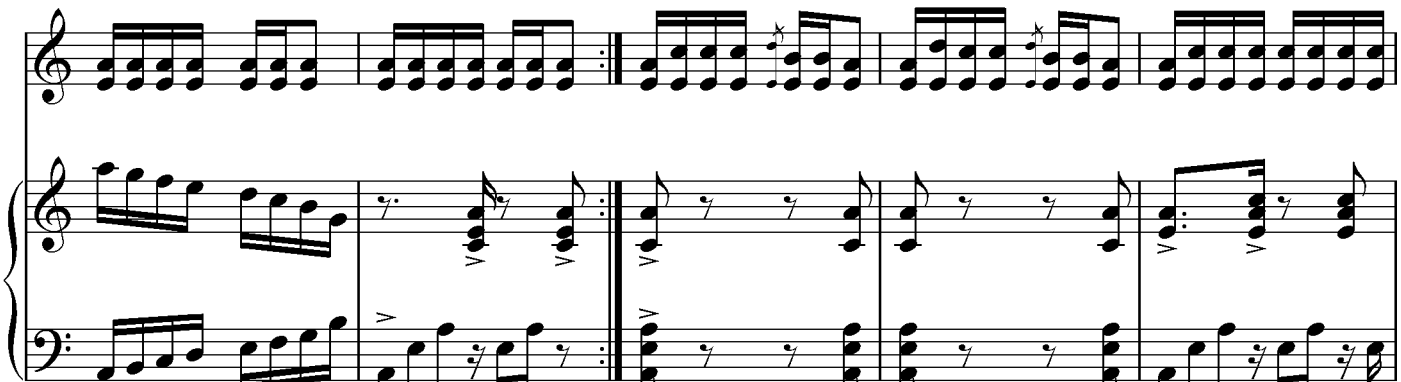
DUTORIM

O‘zbek halq qo‘shig‘i

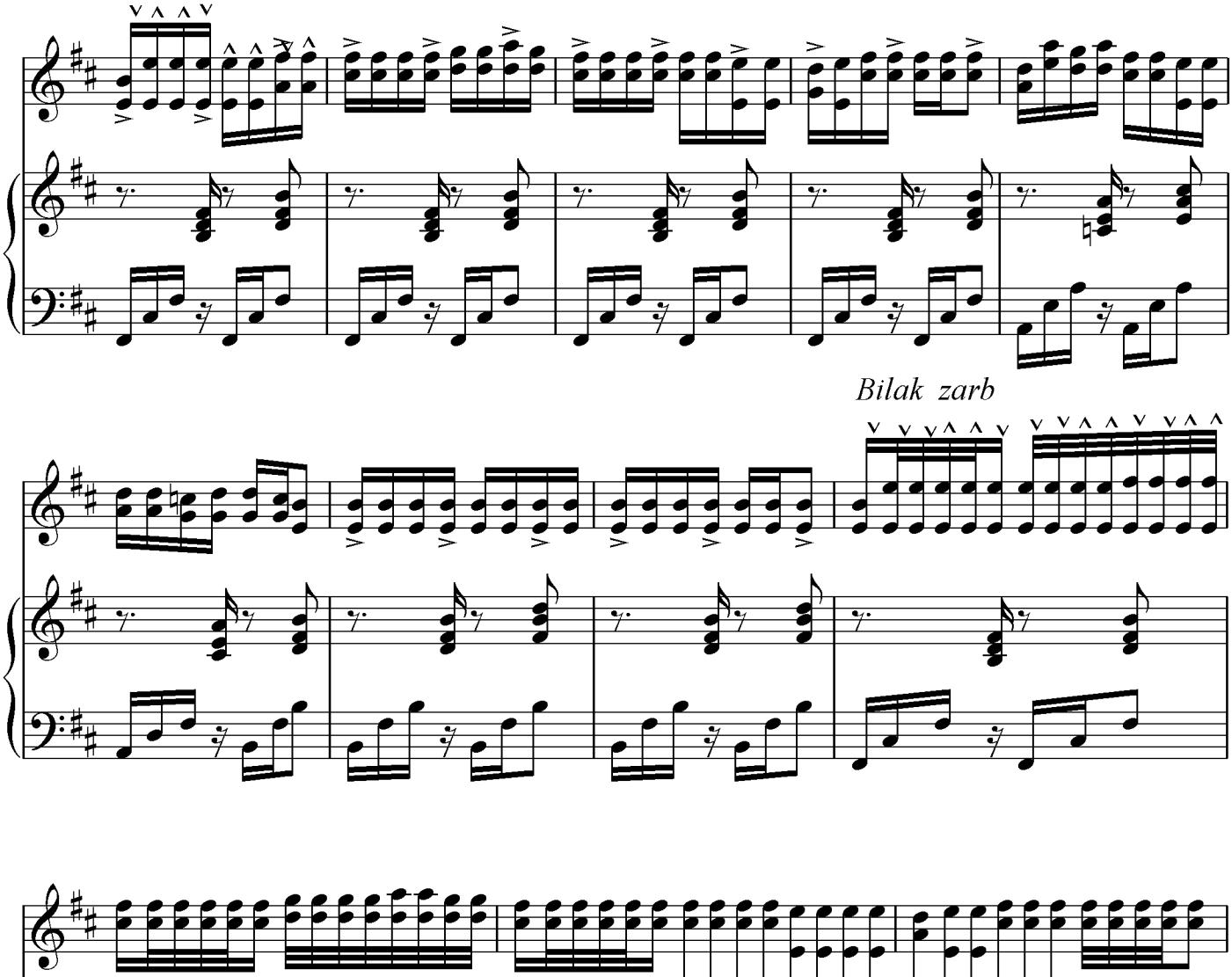






SEVINCH

G‘. Qo‘chqorov musiqasi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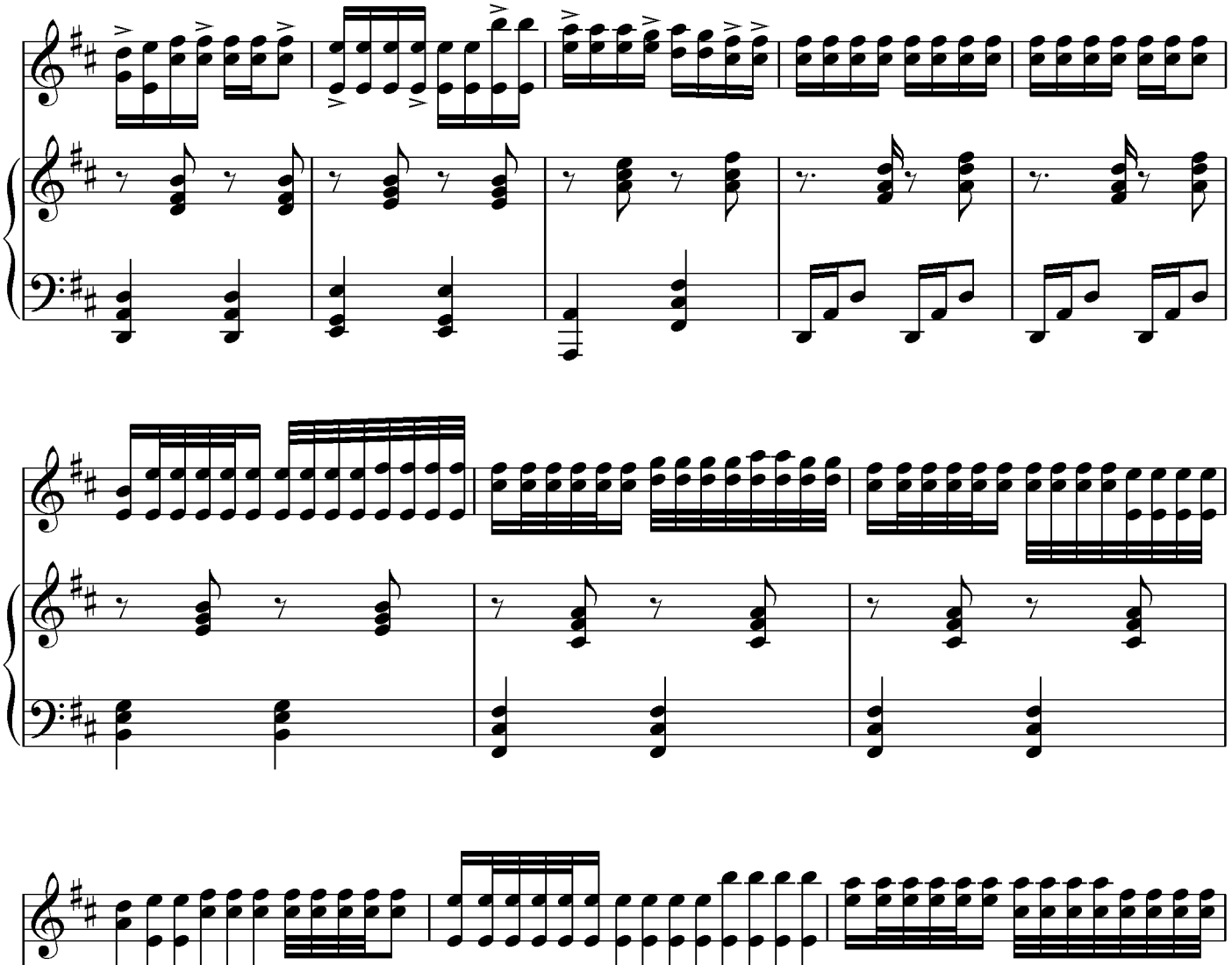
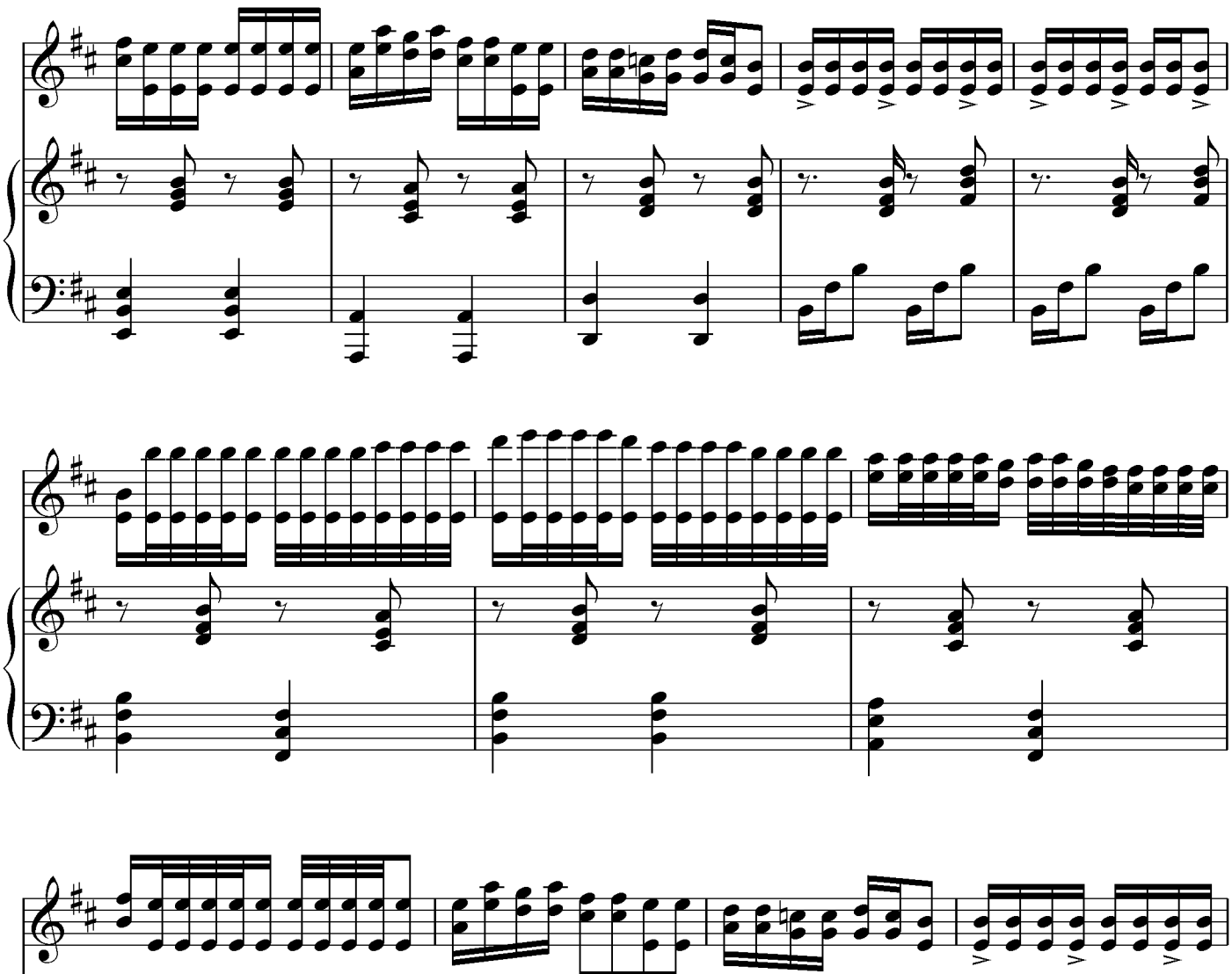
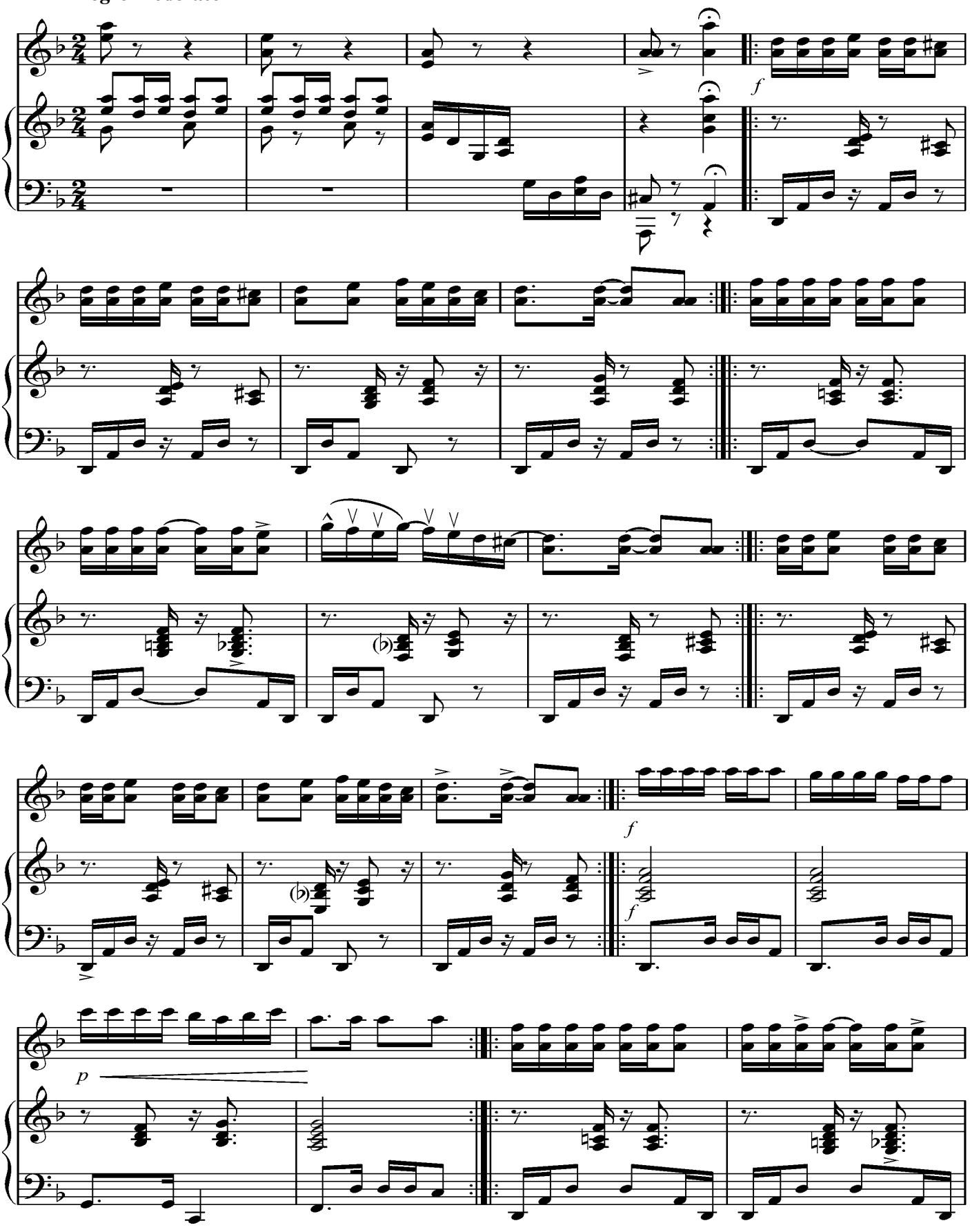


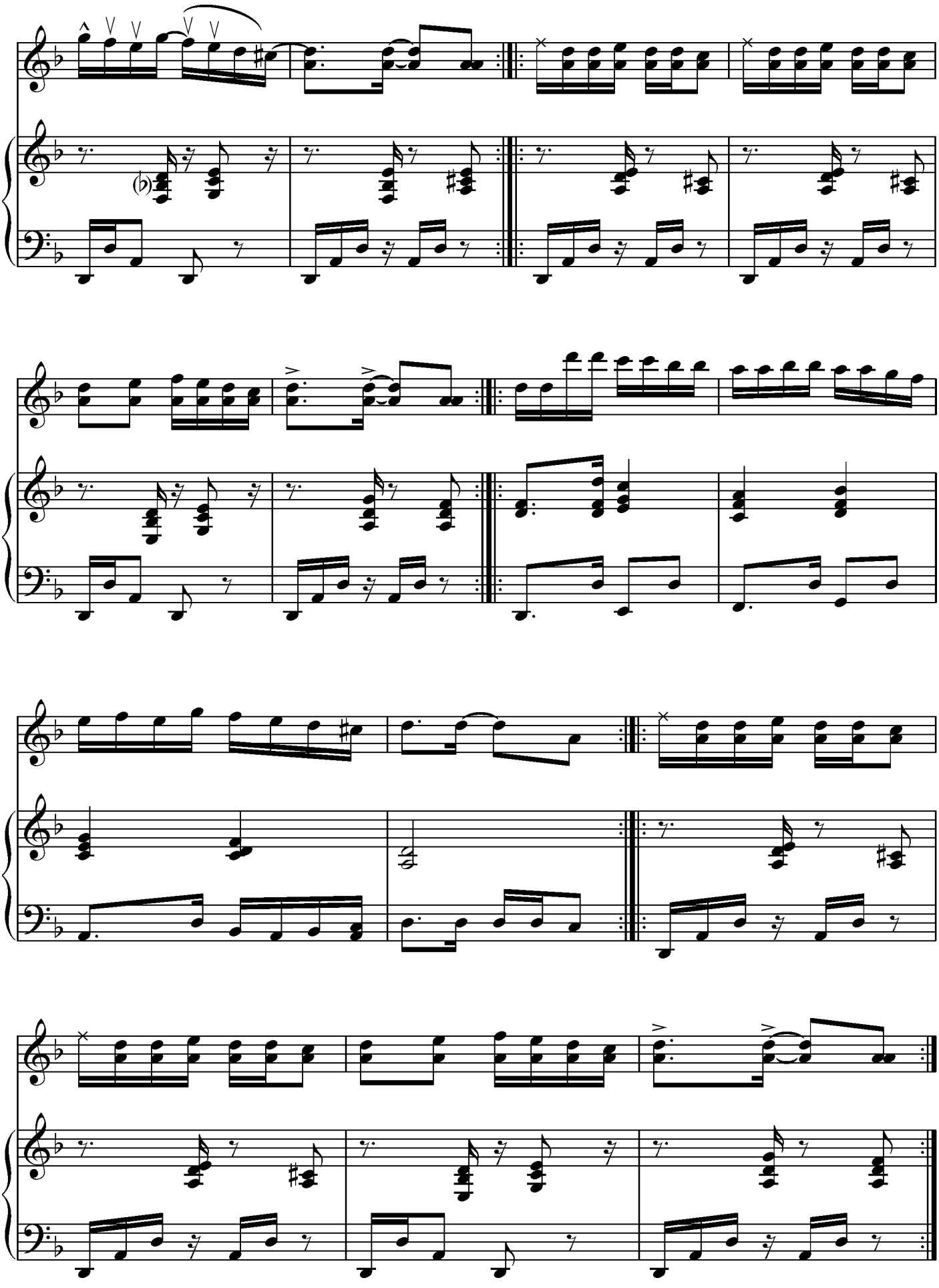


KO‘NGIL GULDASTASI

SH.Rahimov *qayta ishlagan*

Allegro moderato

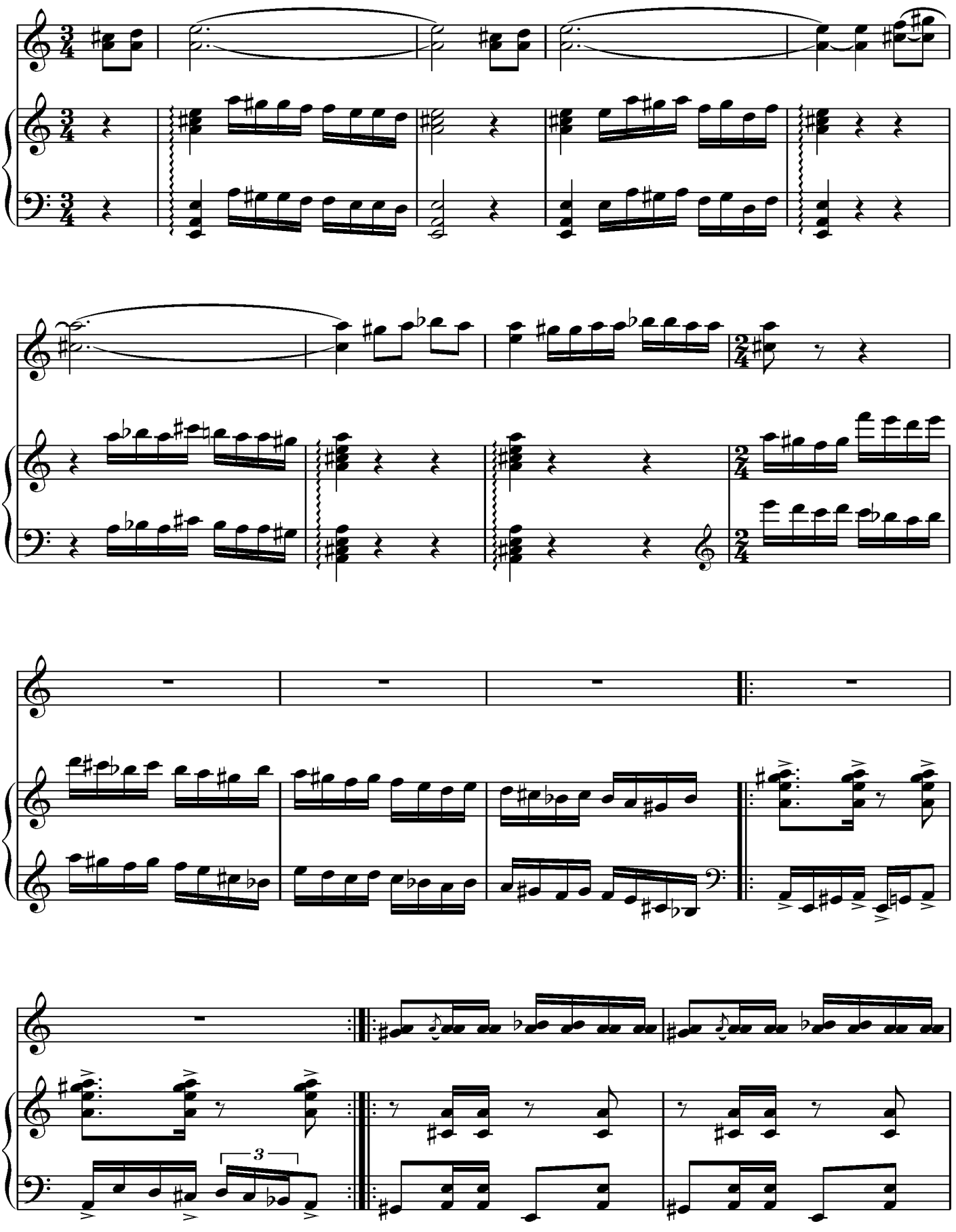


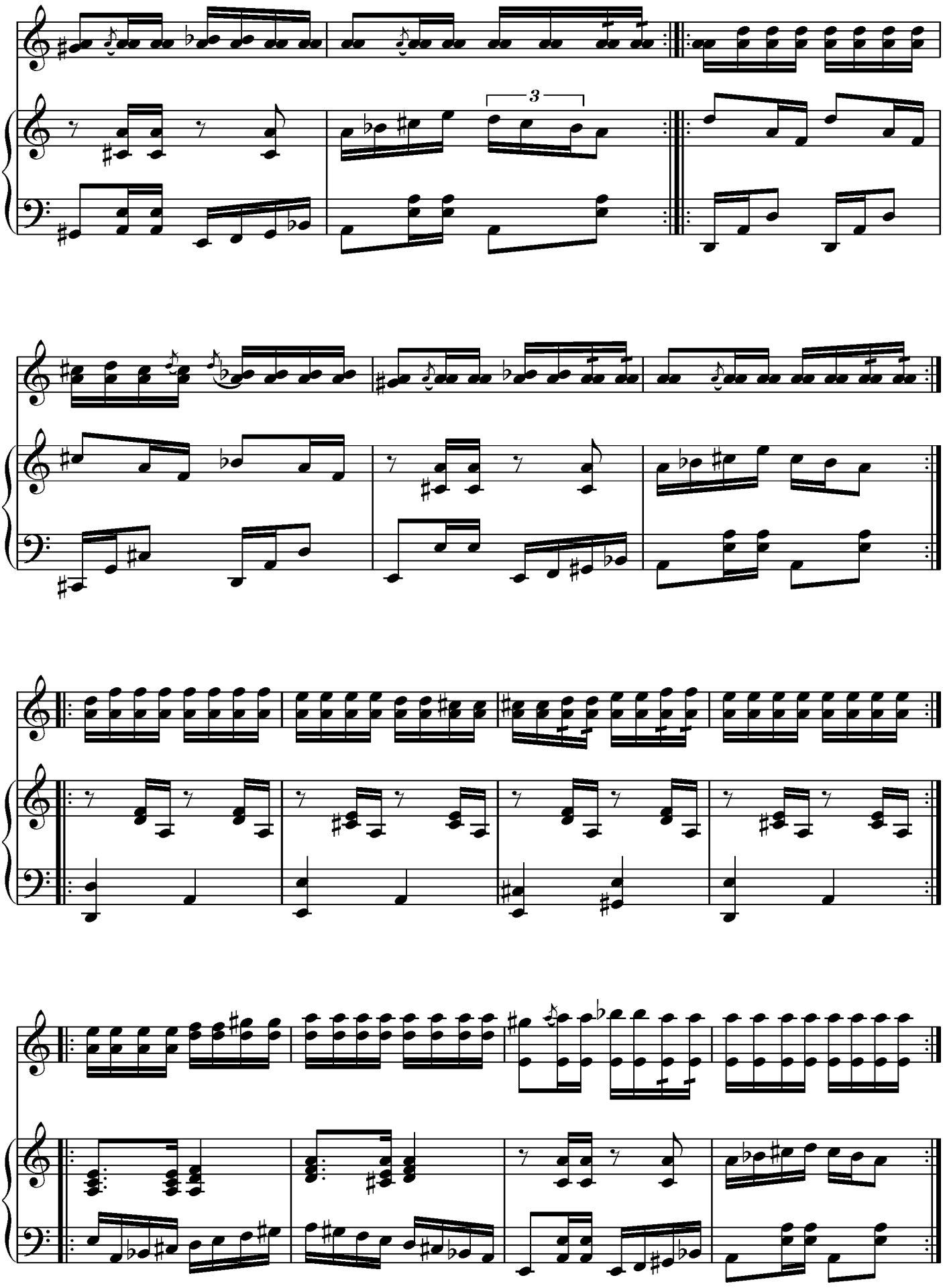


TOJIK XALQ TERMALARI

U. Karimov *musiqasi*

Moderato

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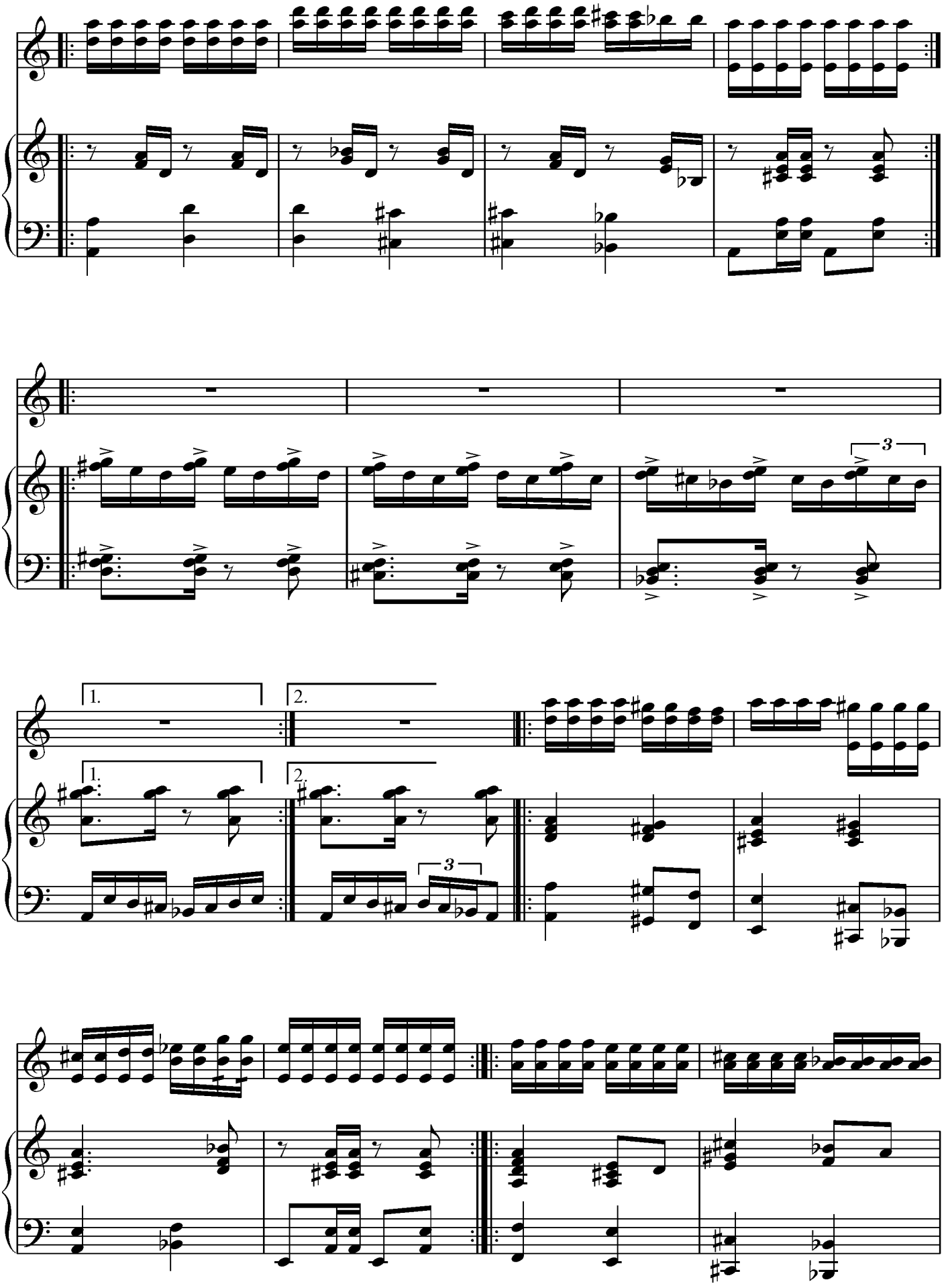
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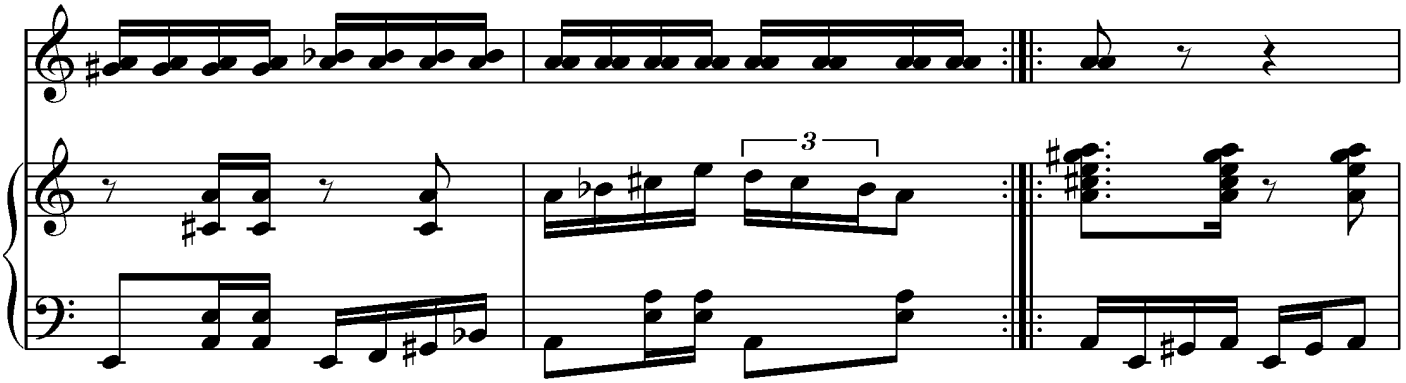
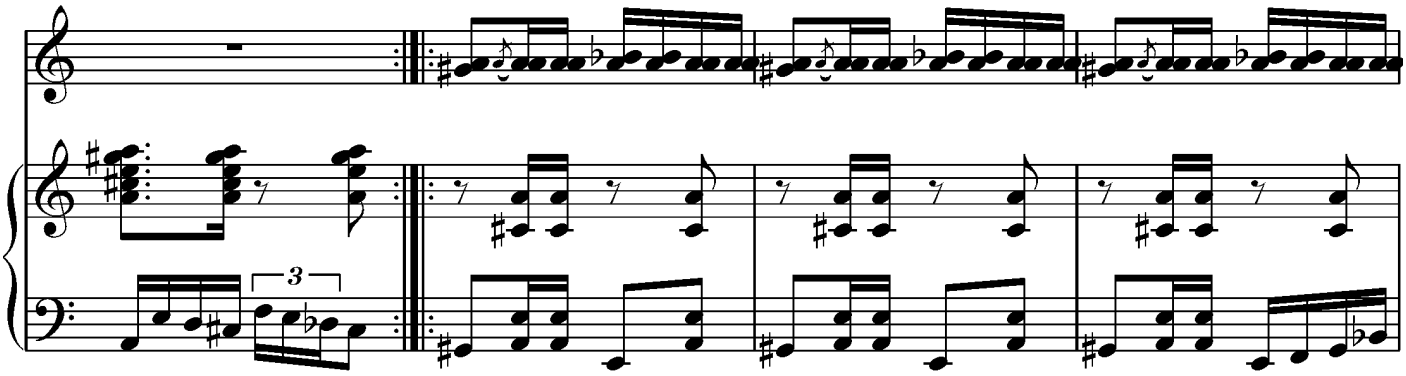
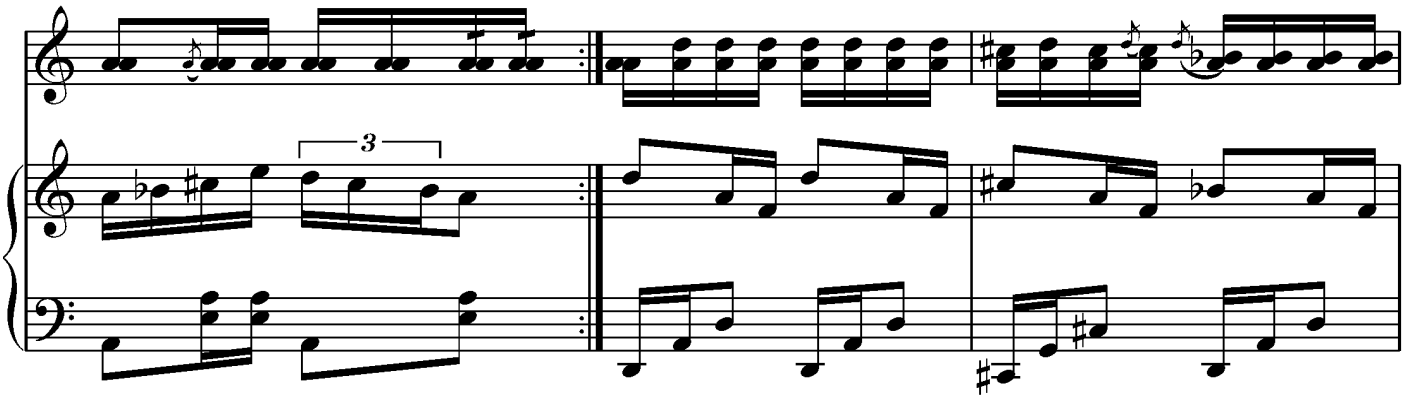
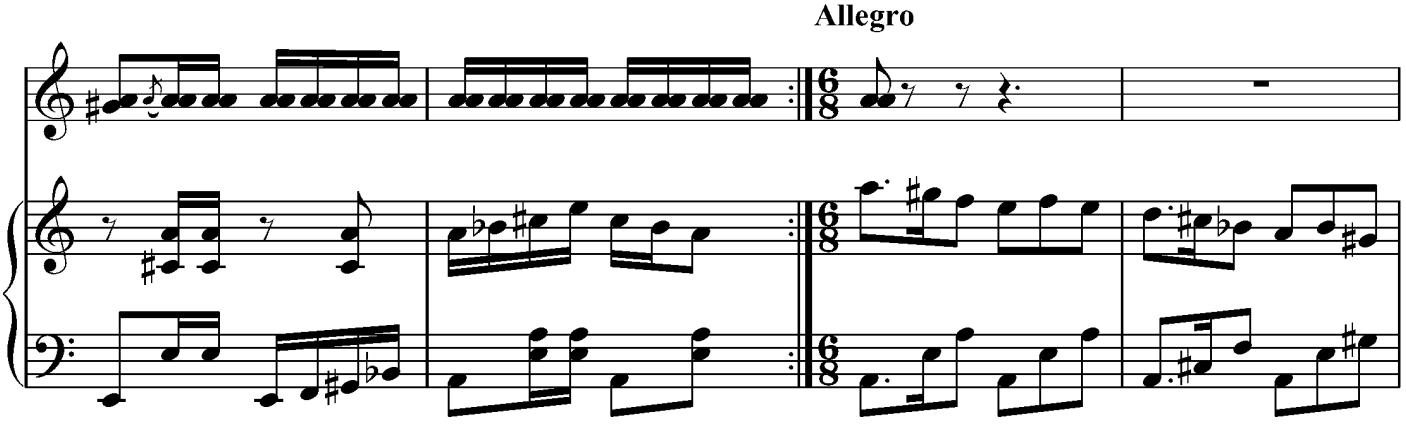
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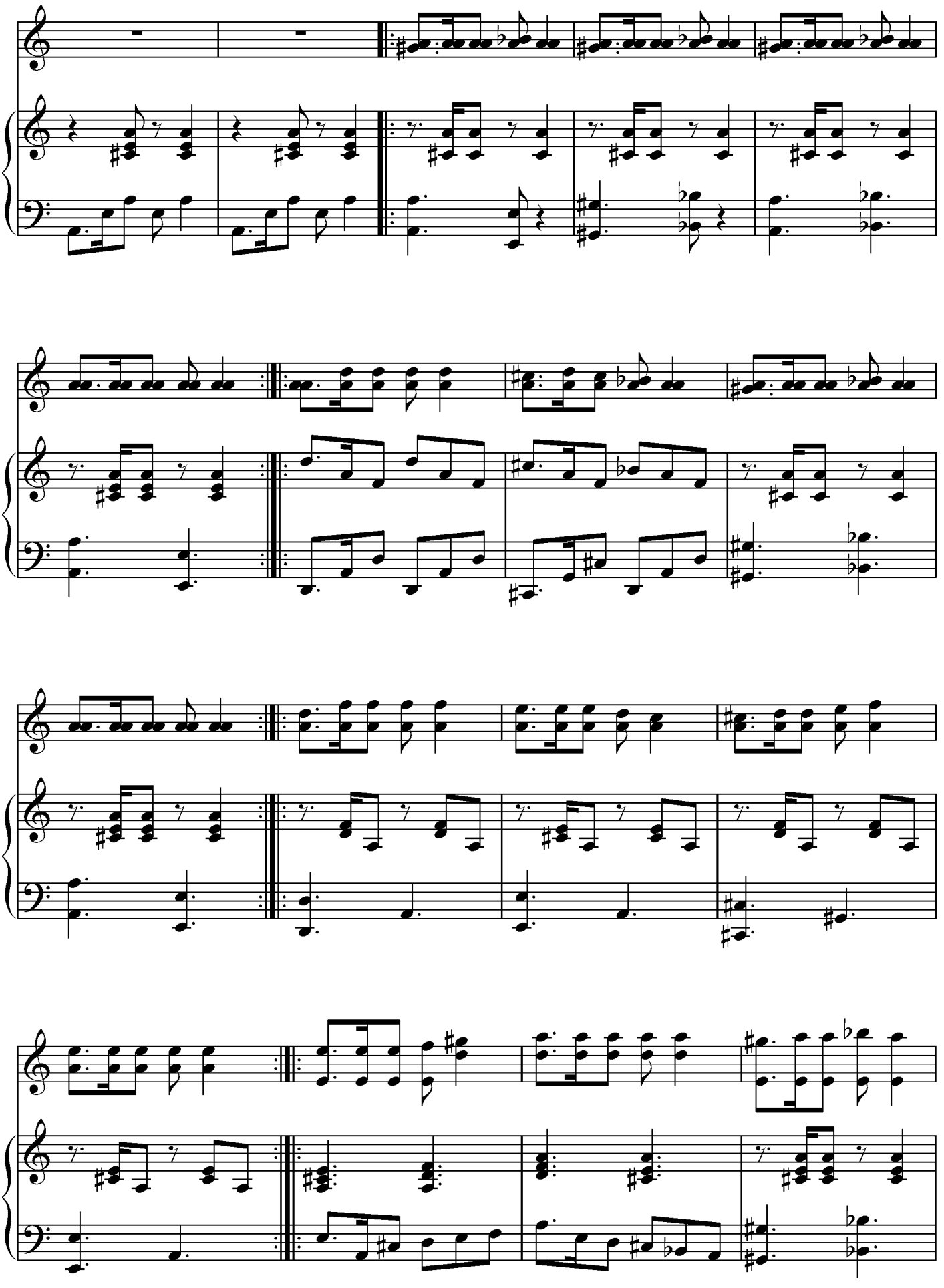

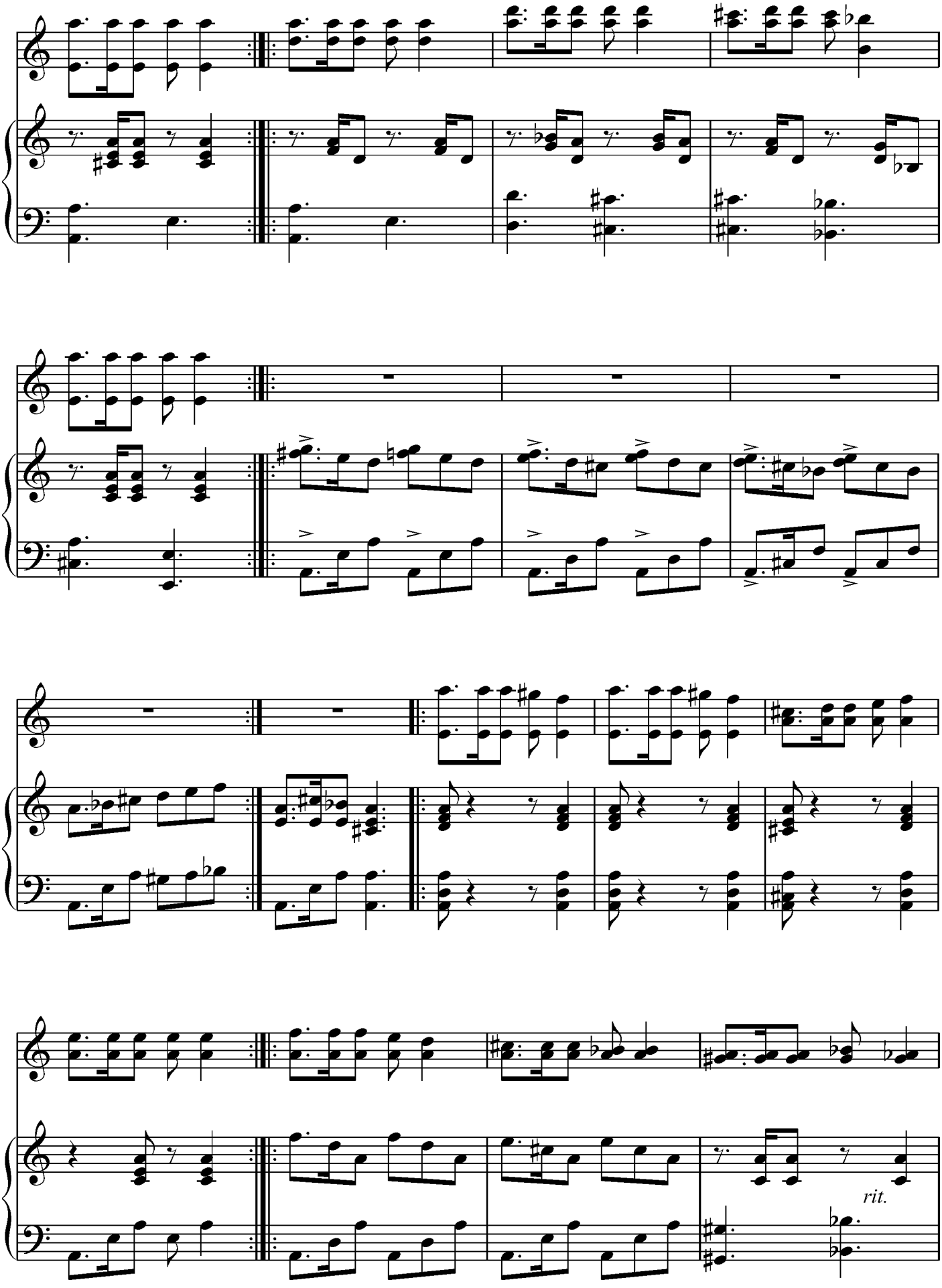
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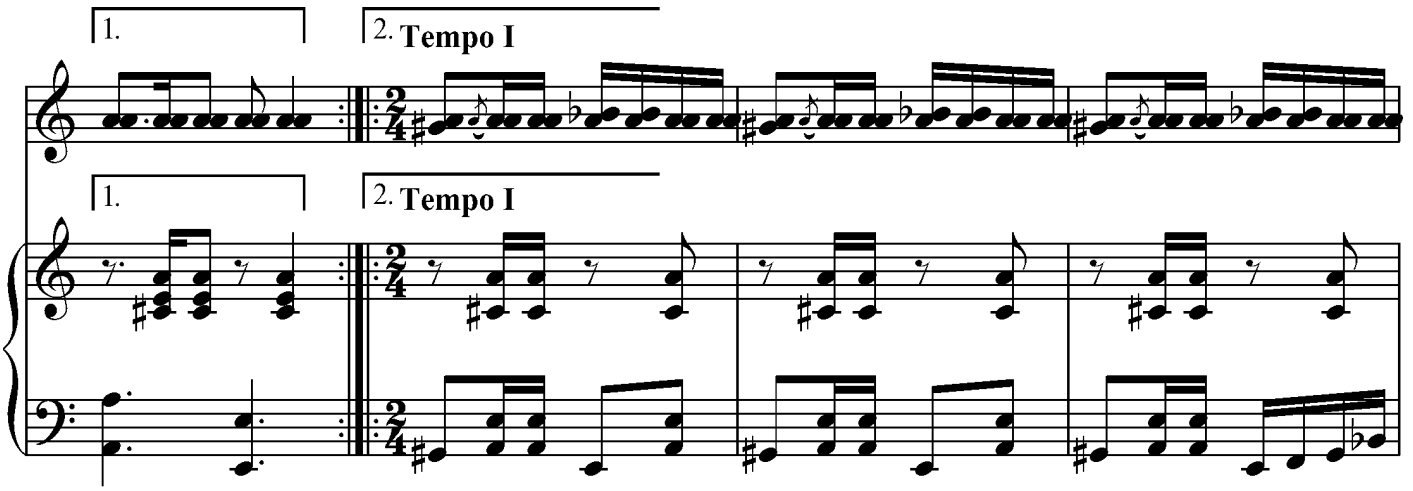
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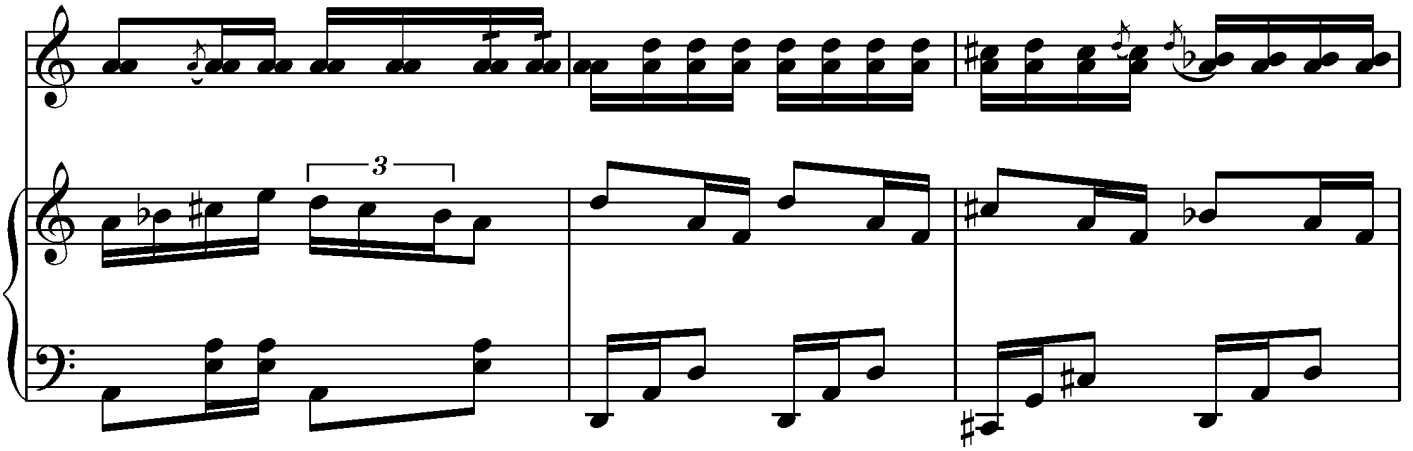
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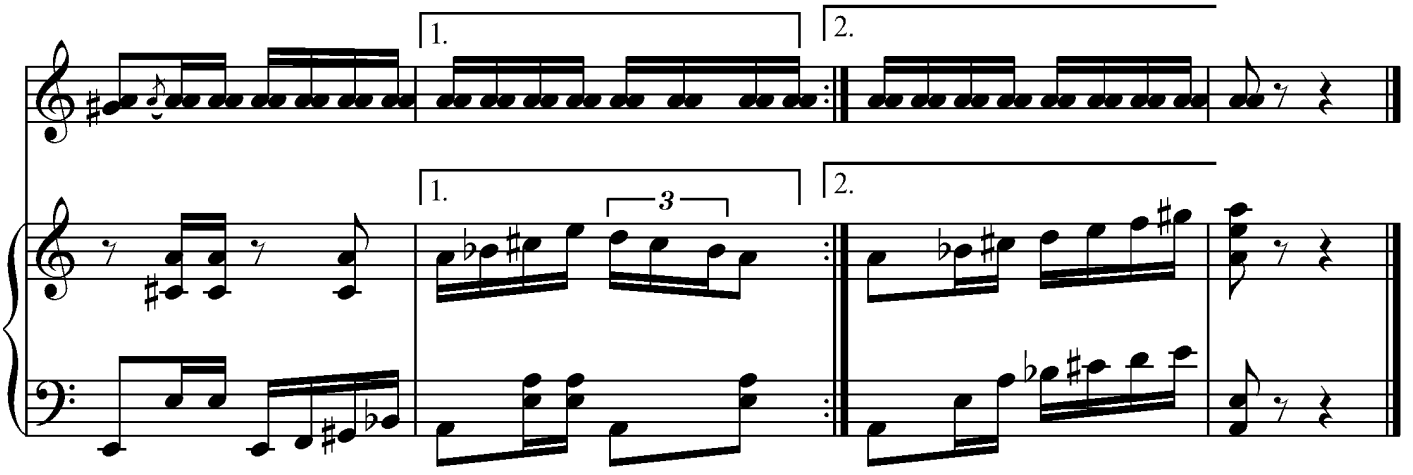
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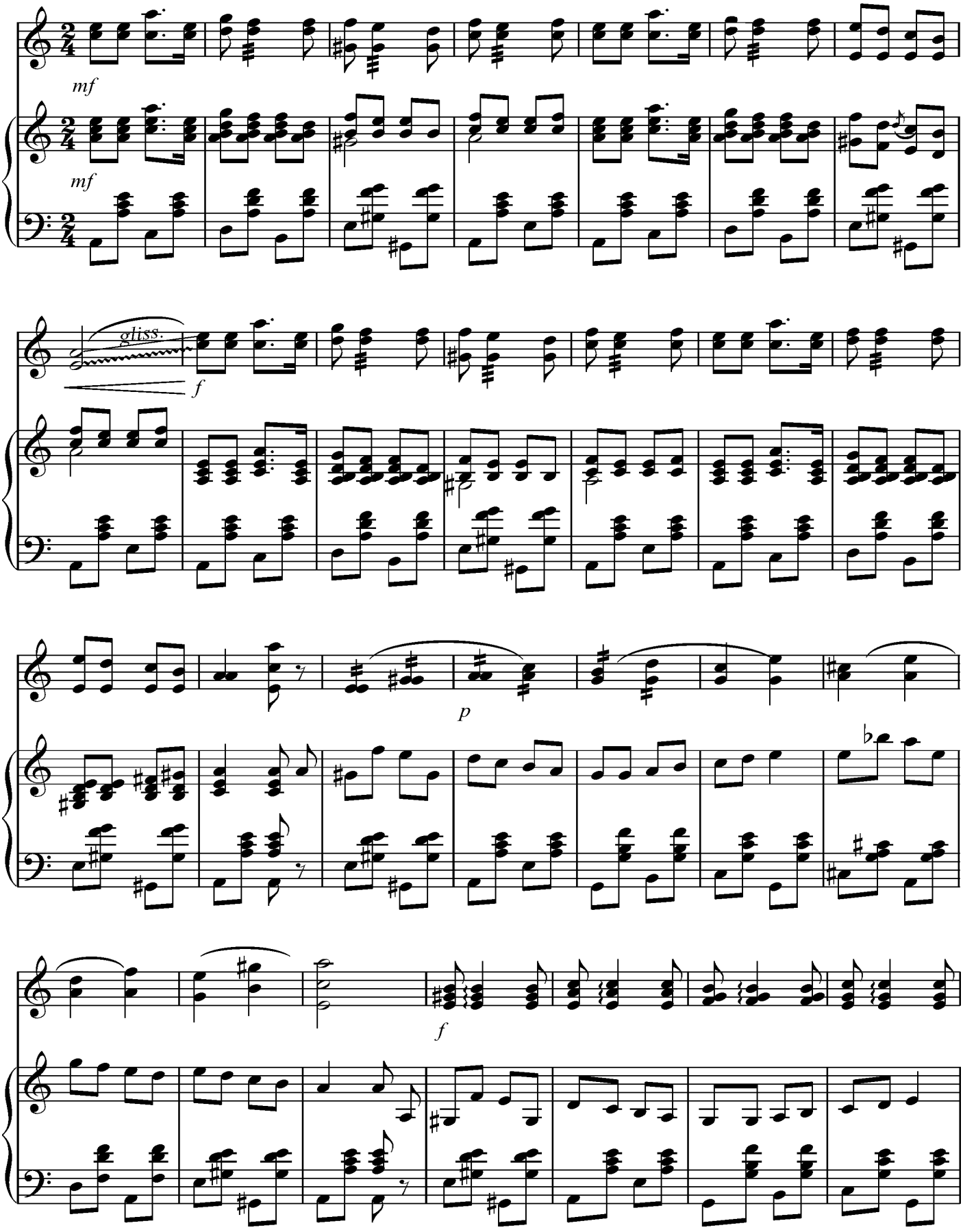
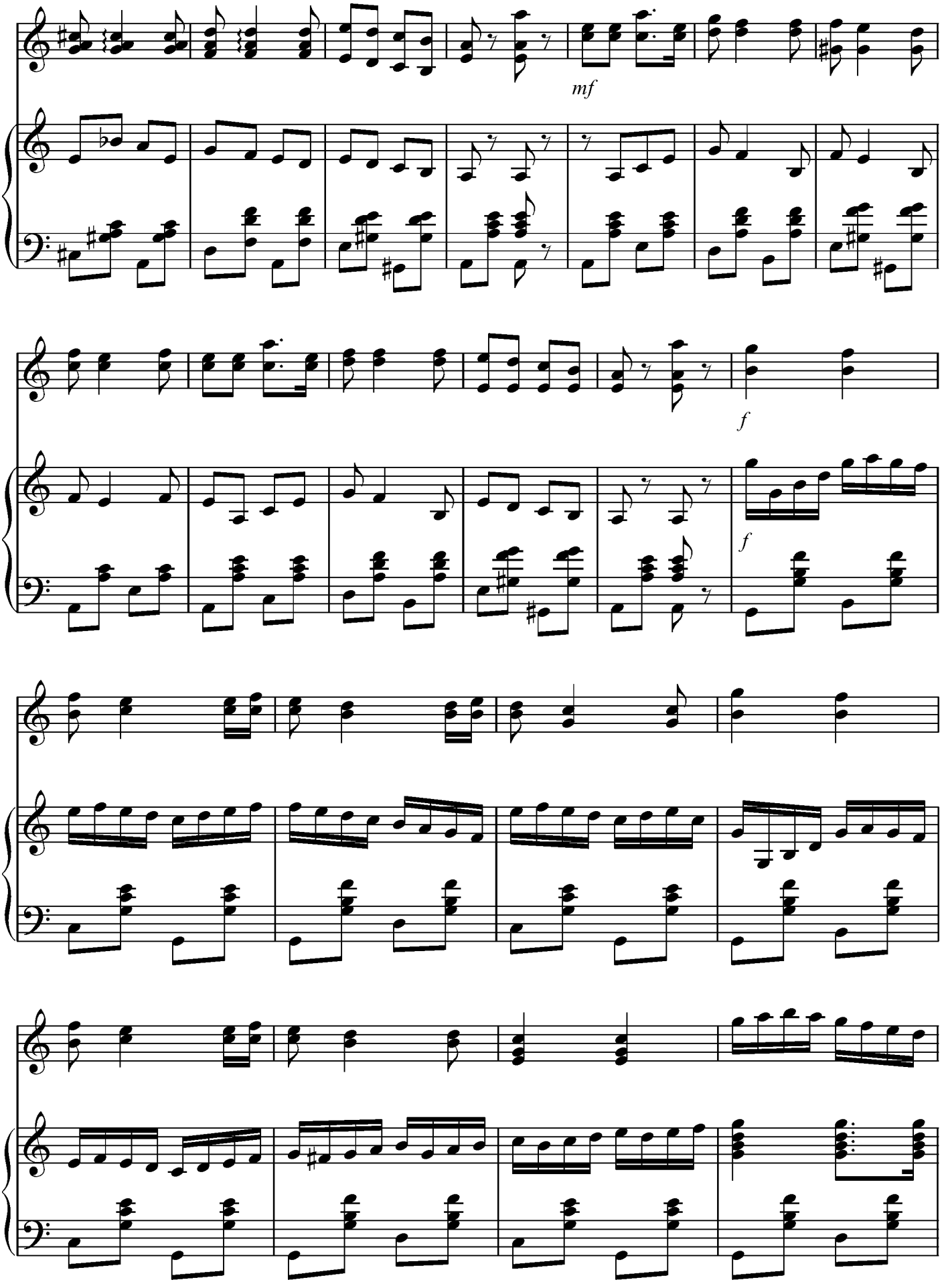
KADRIL

I. Tixonov - A. Shalov *musiqasi*

Vivo

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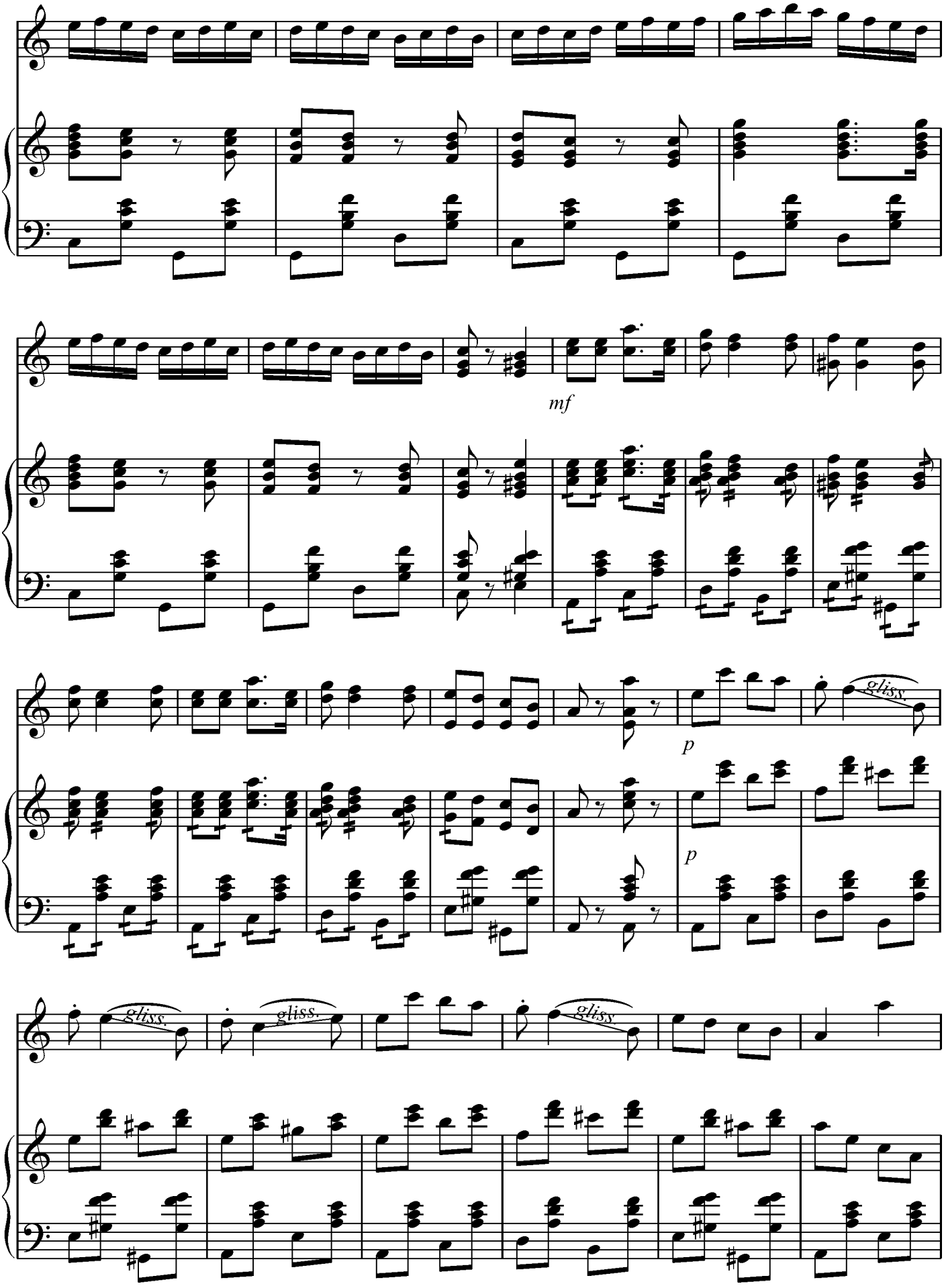
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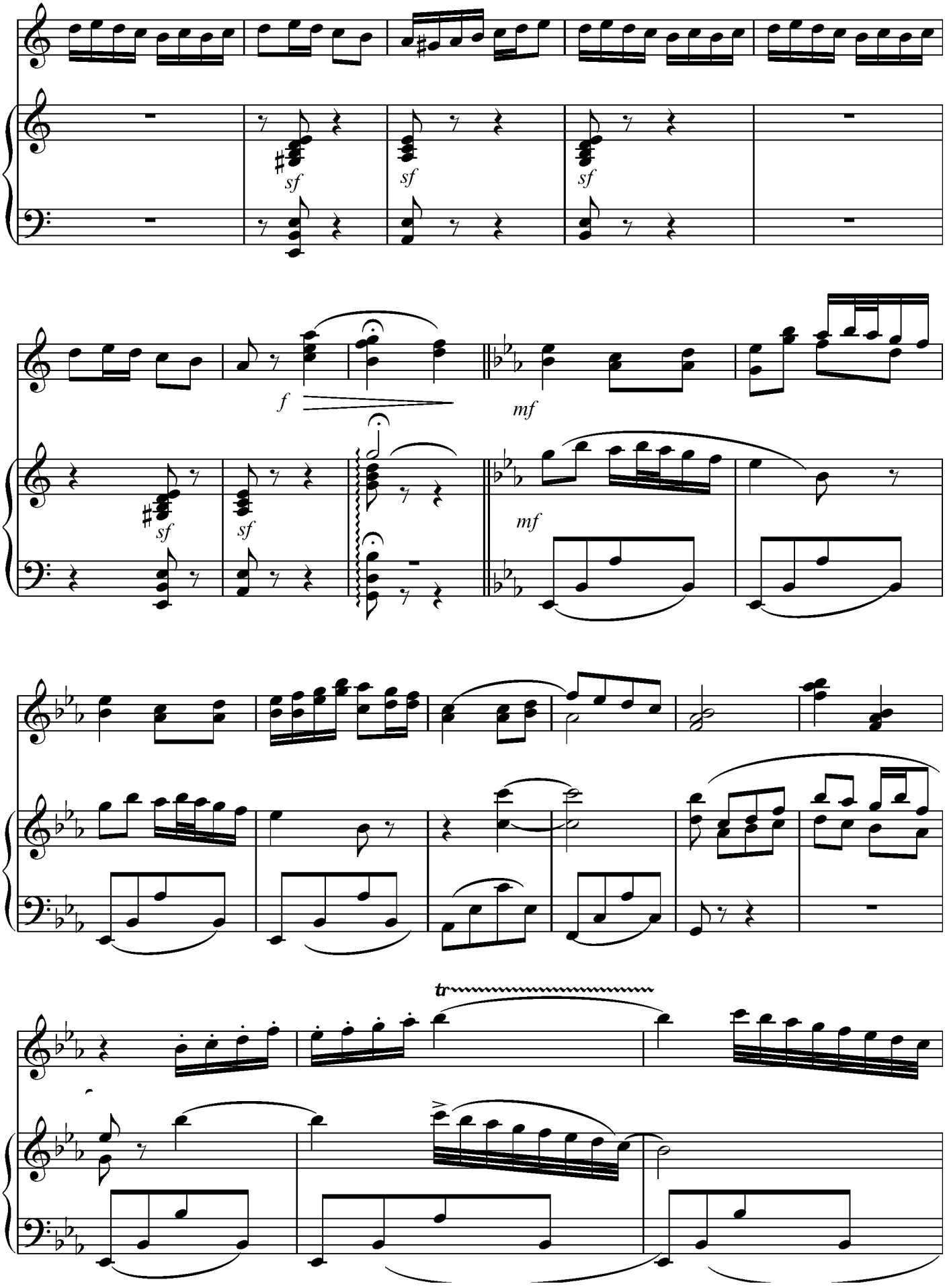
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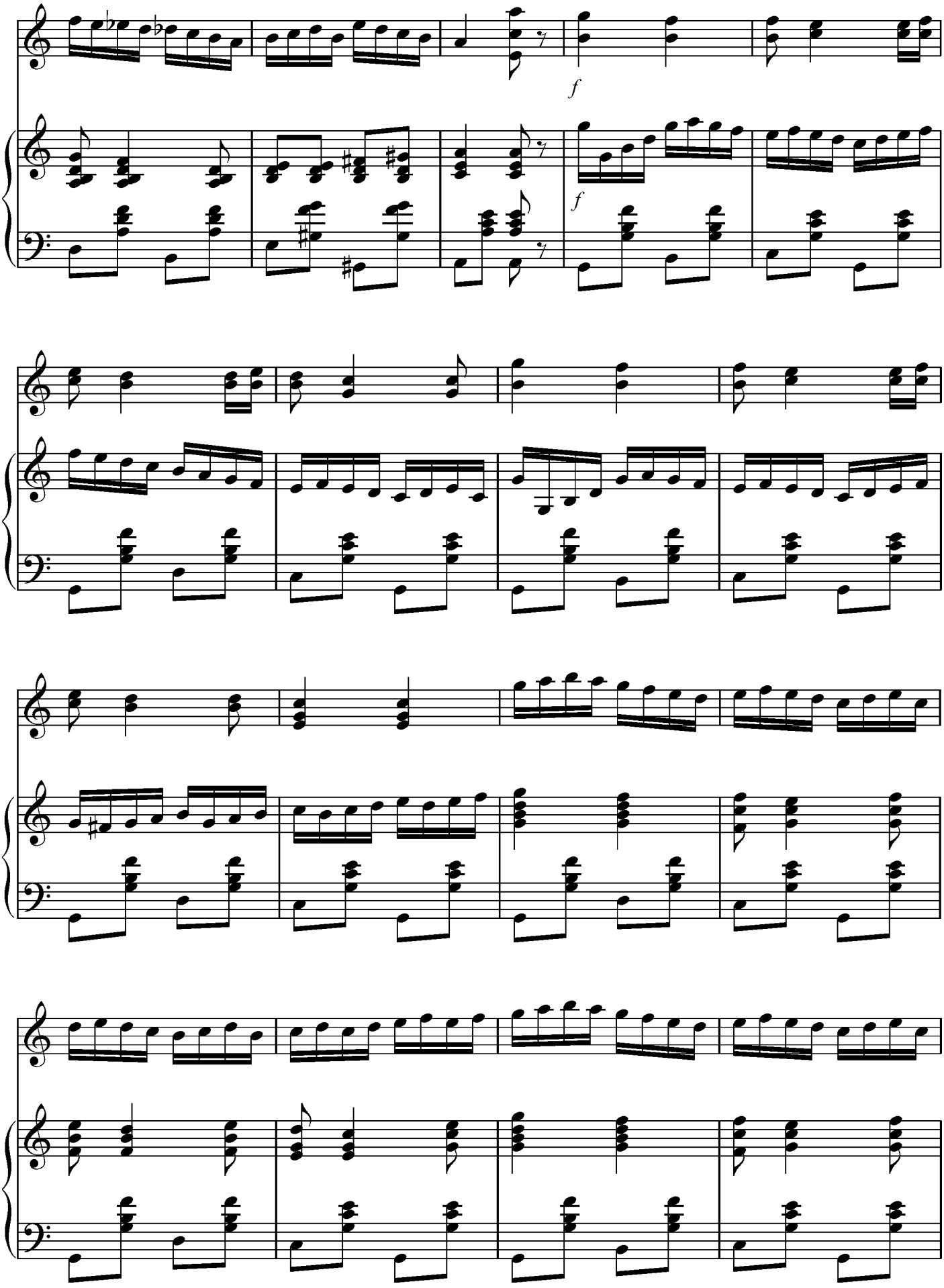
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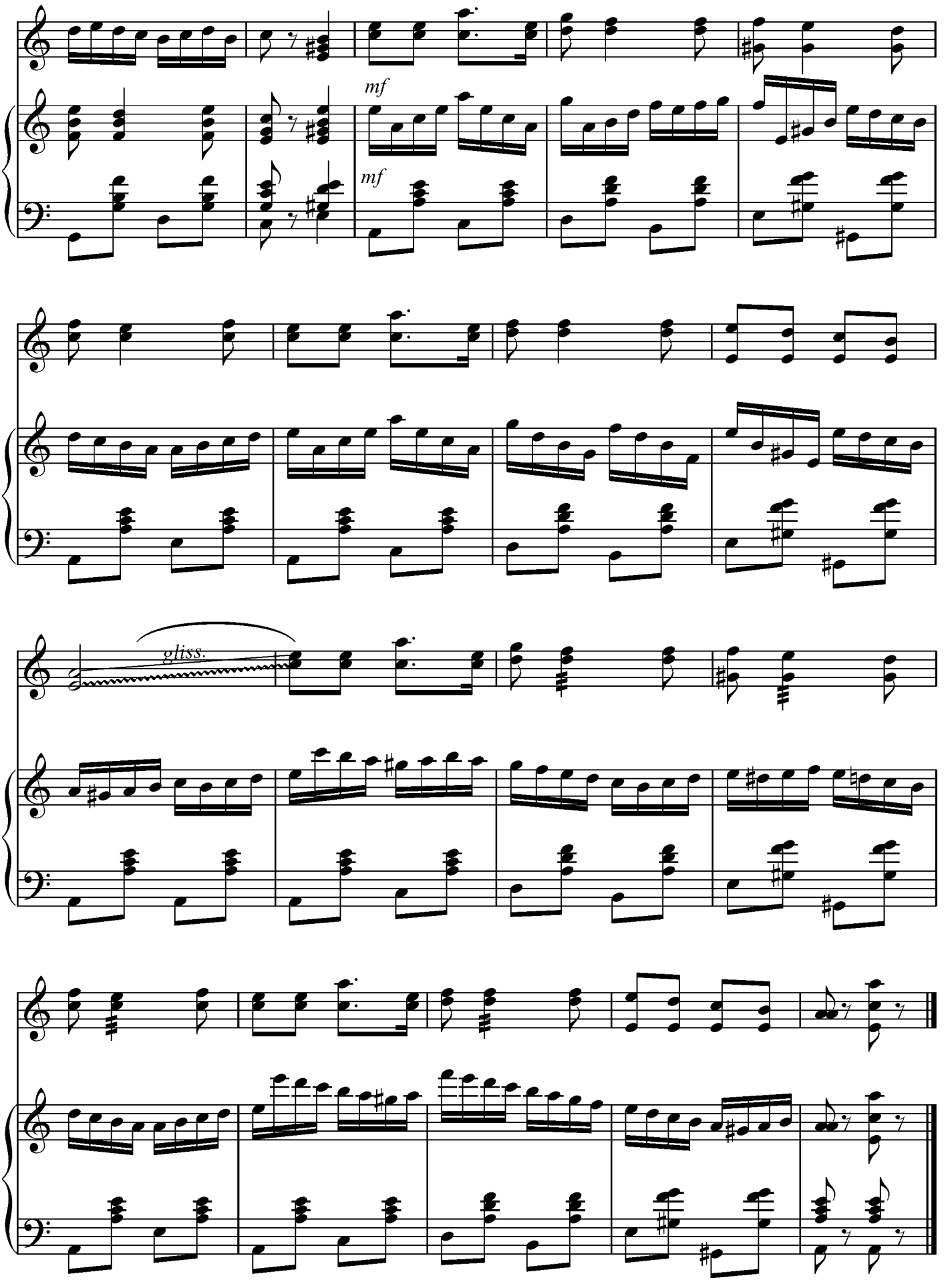
mf
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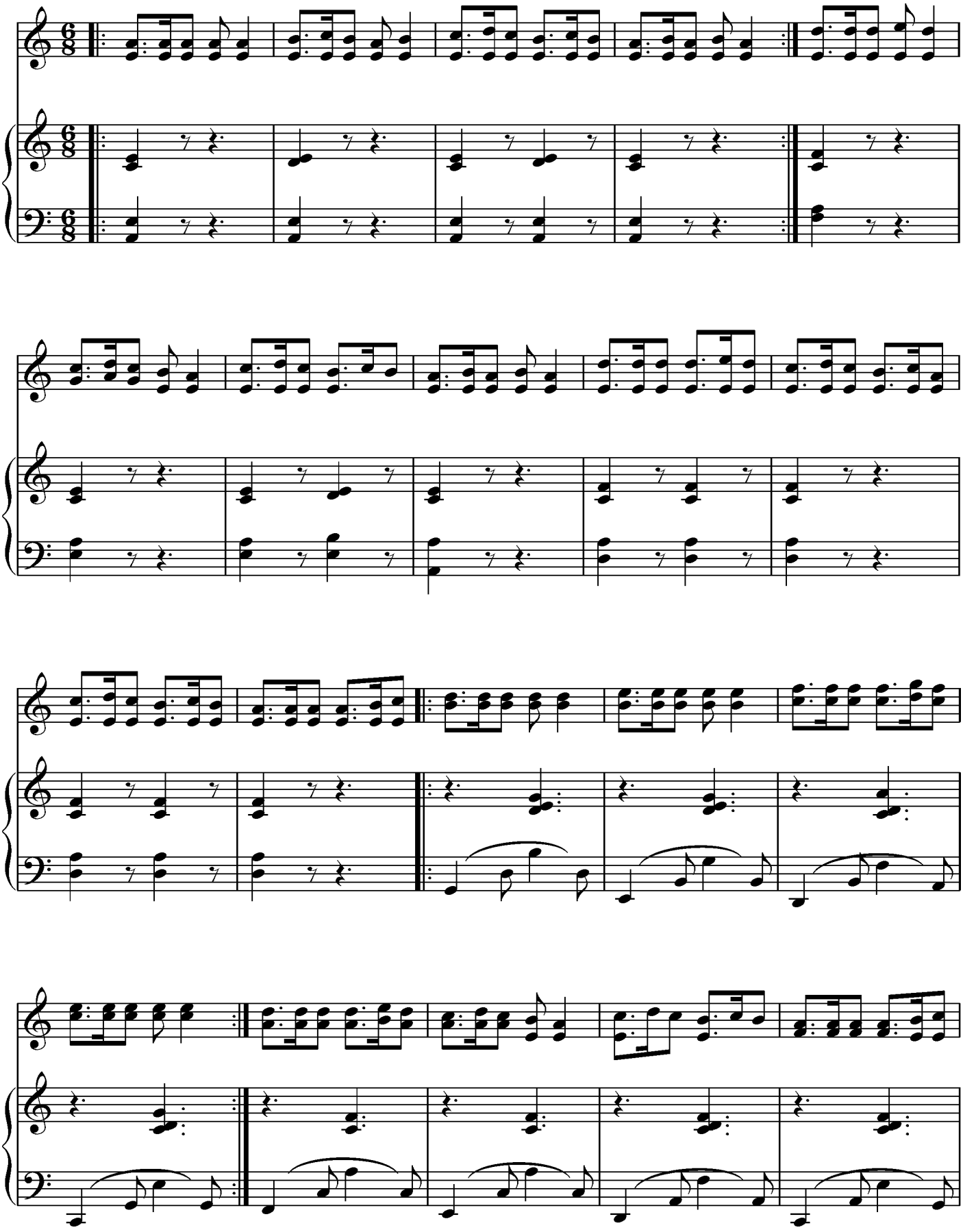
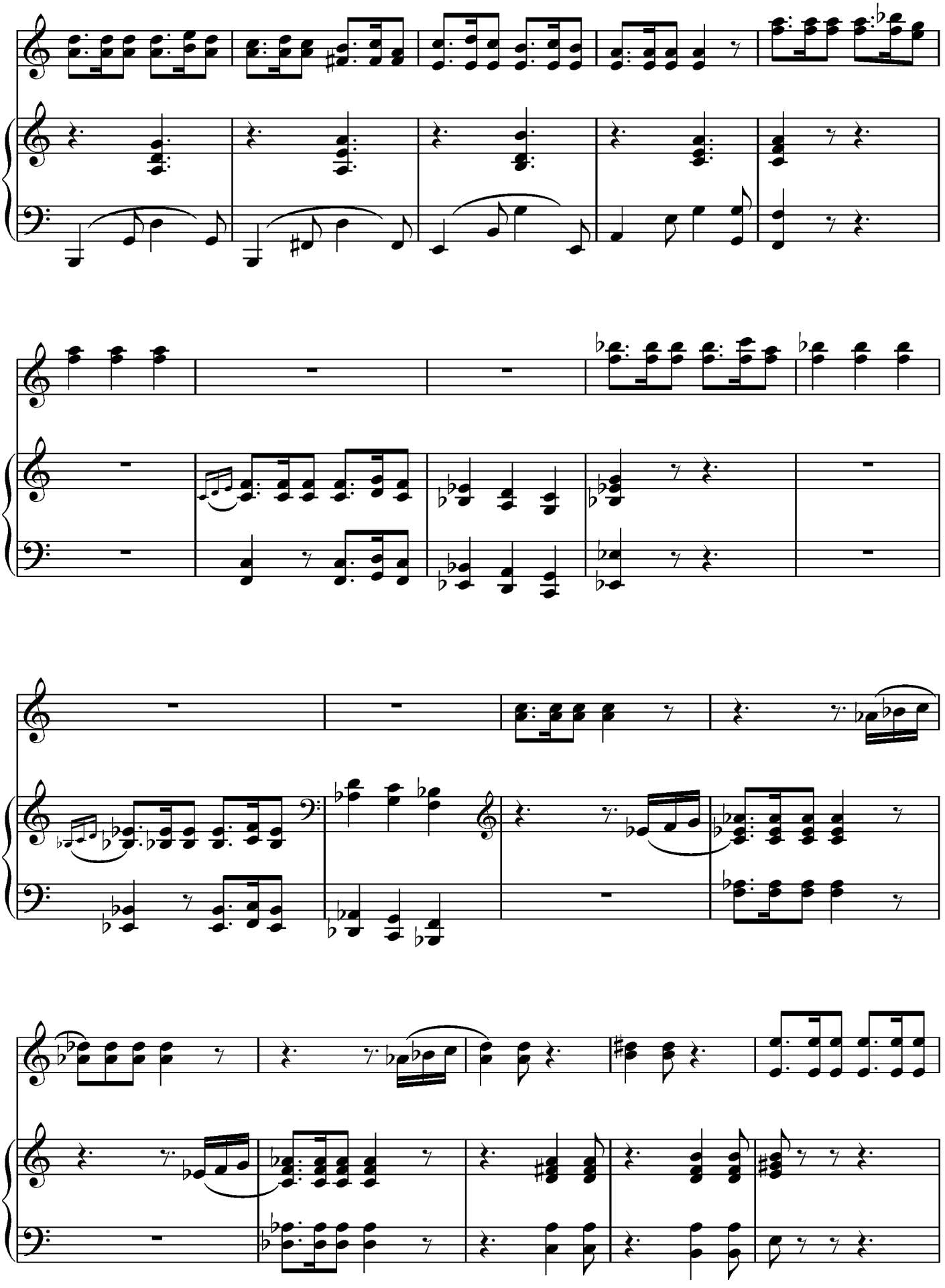
gliss.

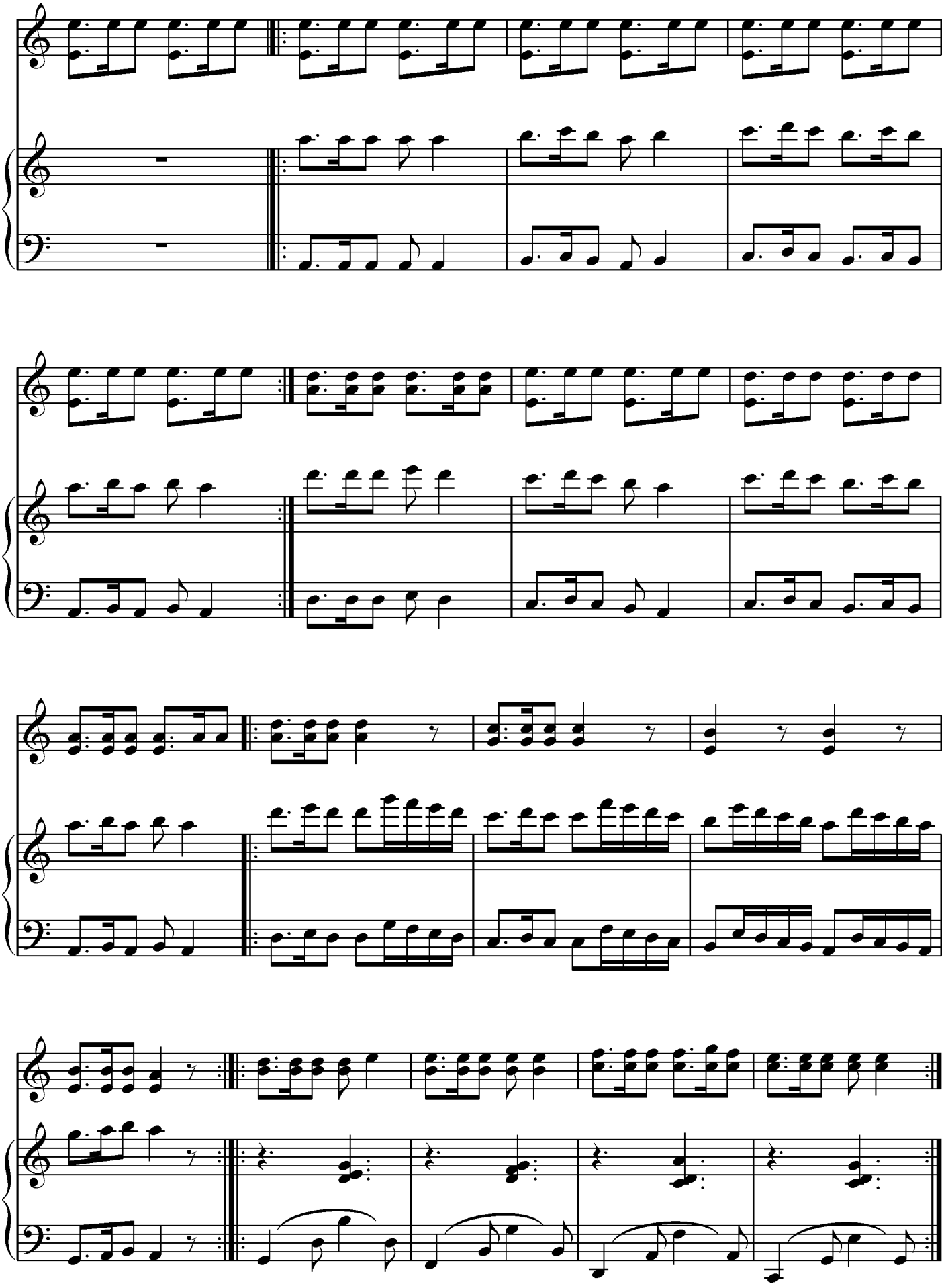
DUTOR NAVOLARI

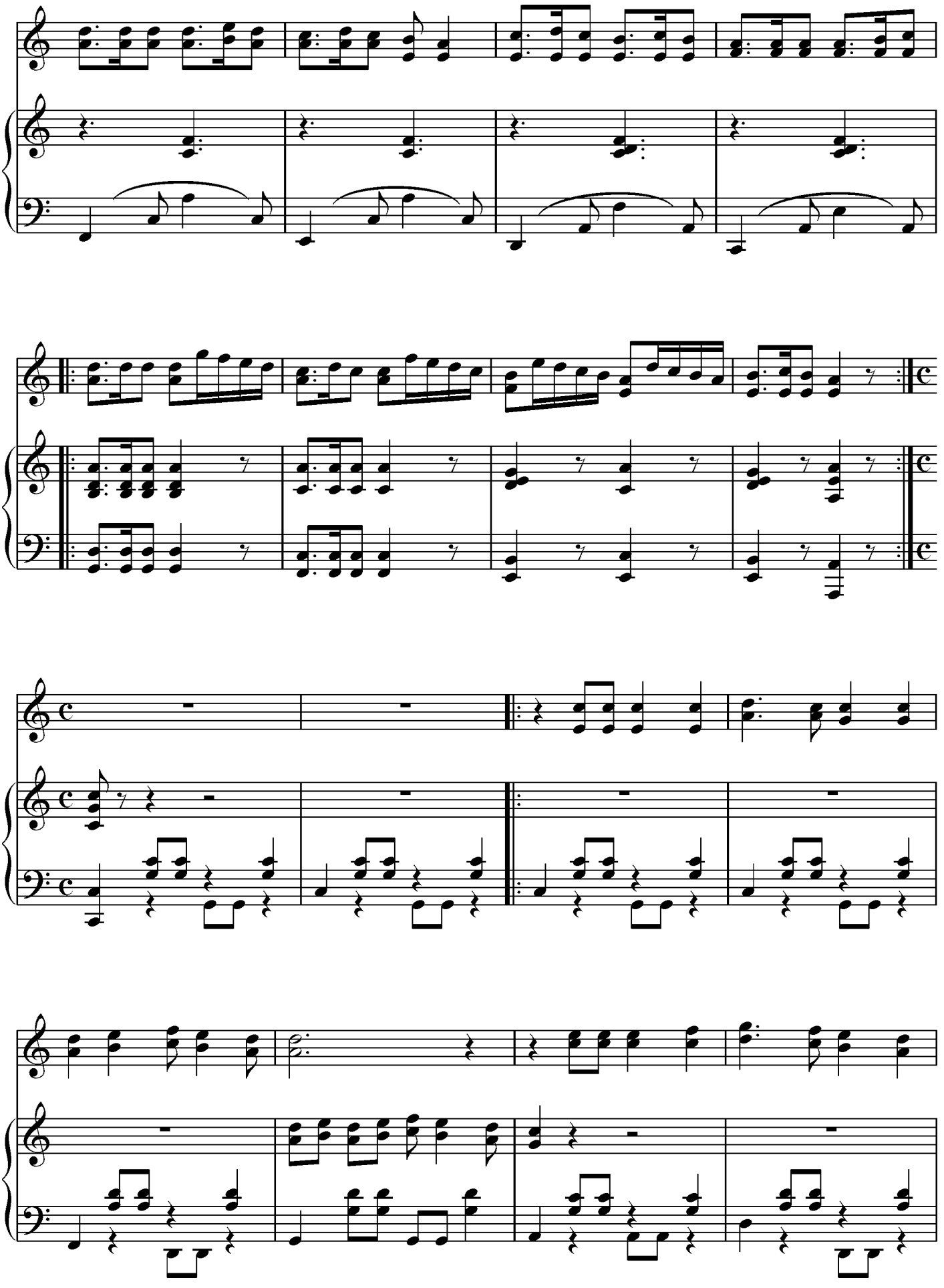
Sh. Nazarov *musiqasi*

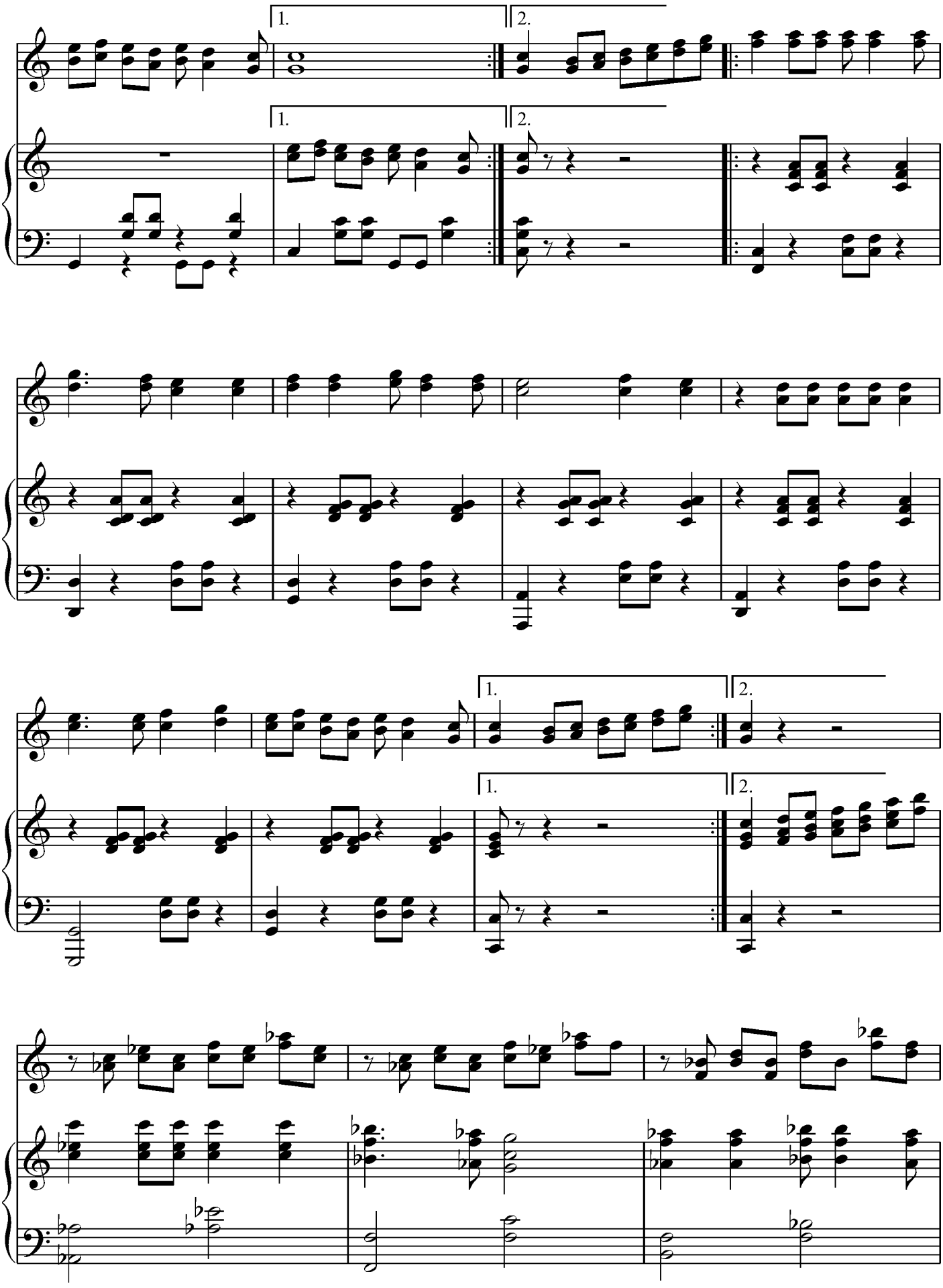
Allegro







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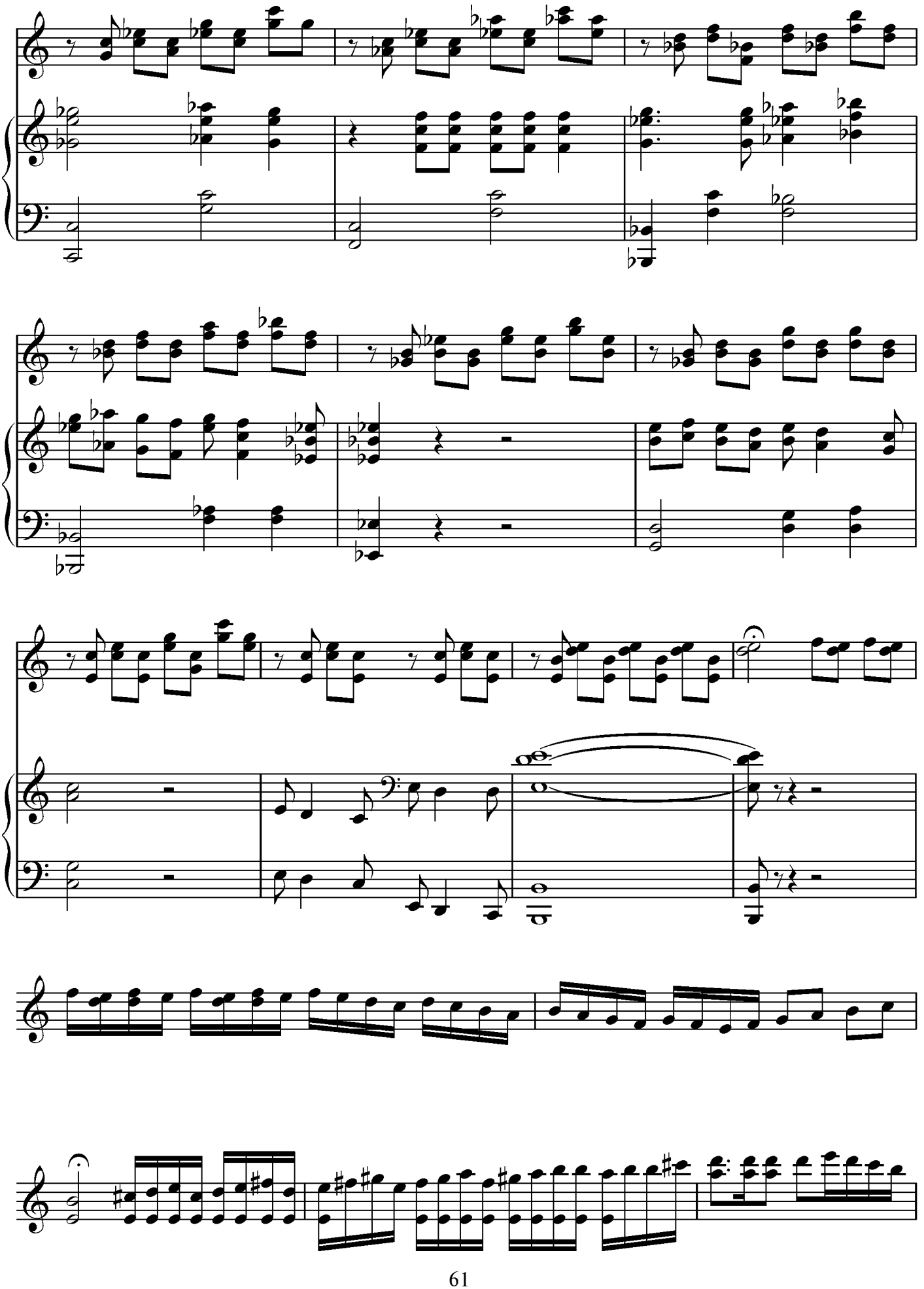

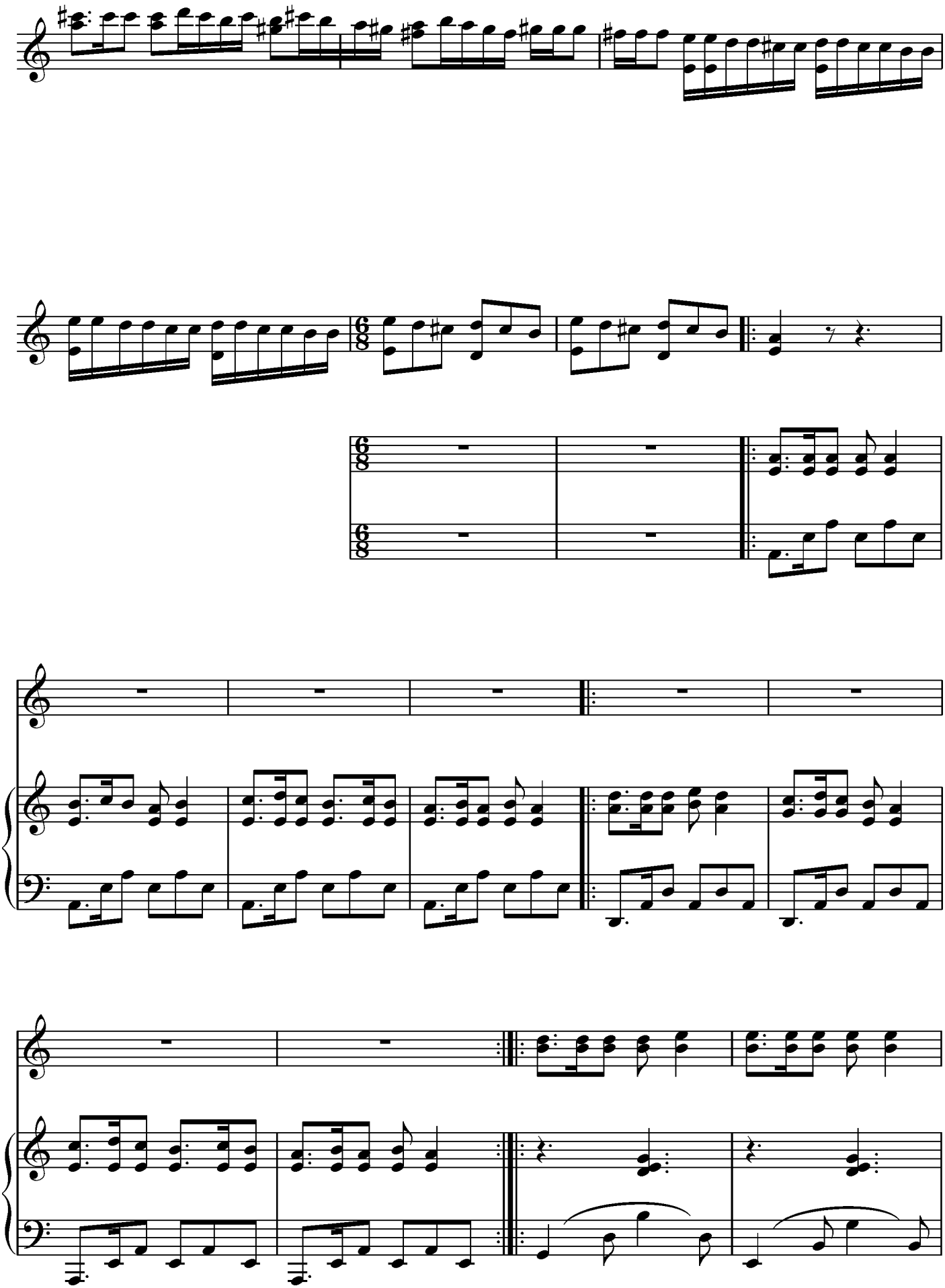

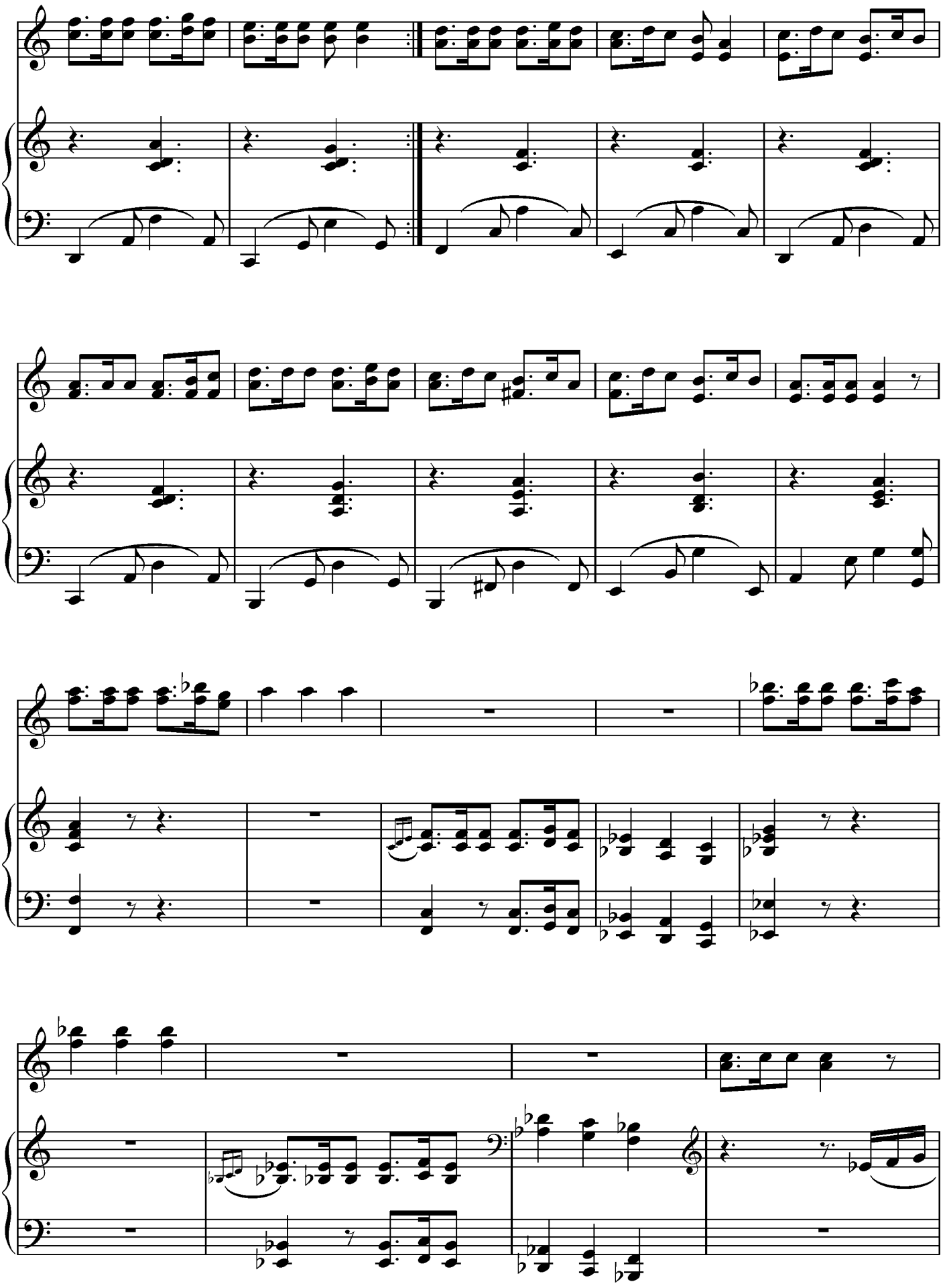

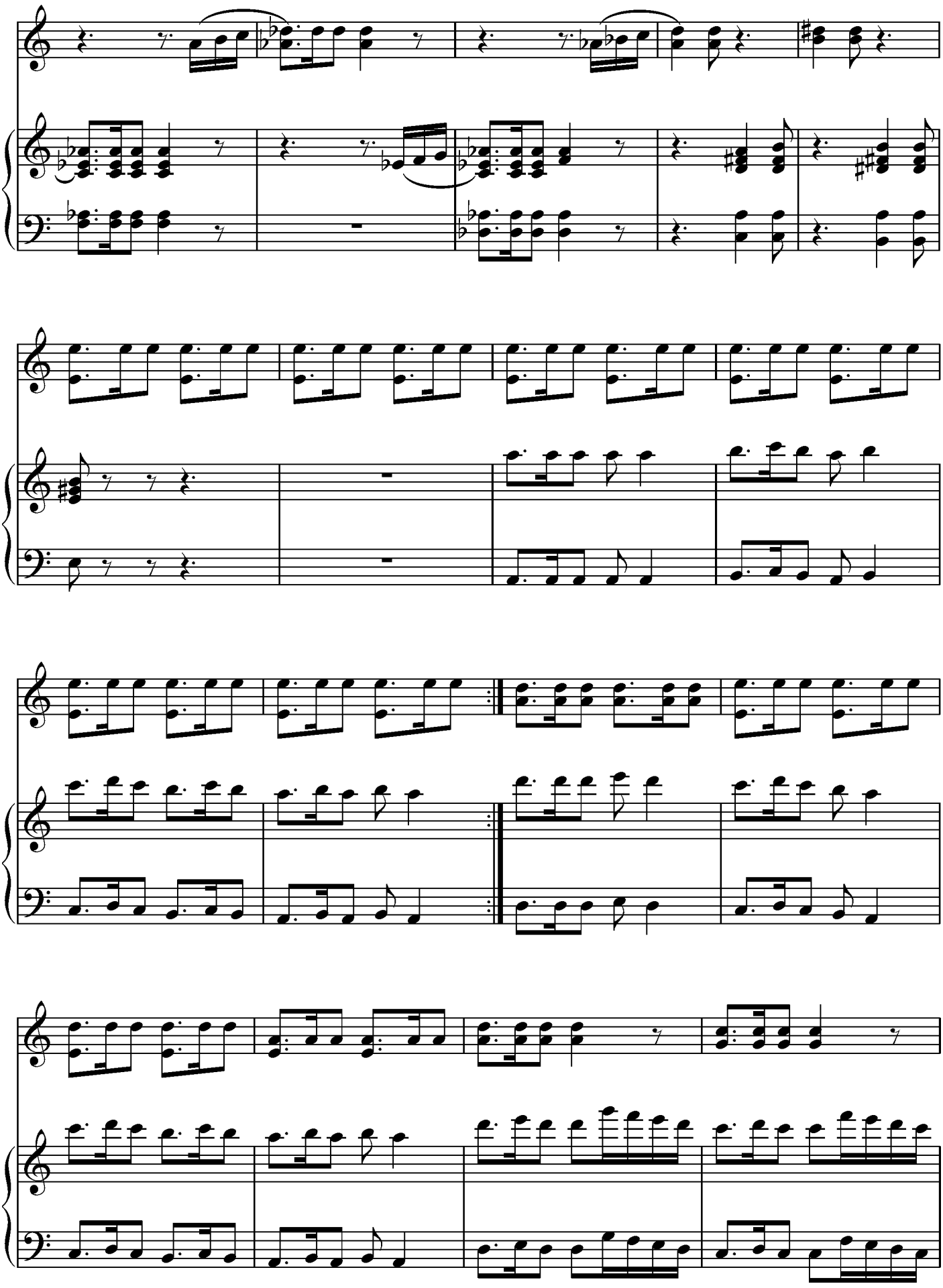

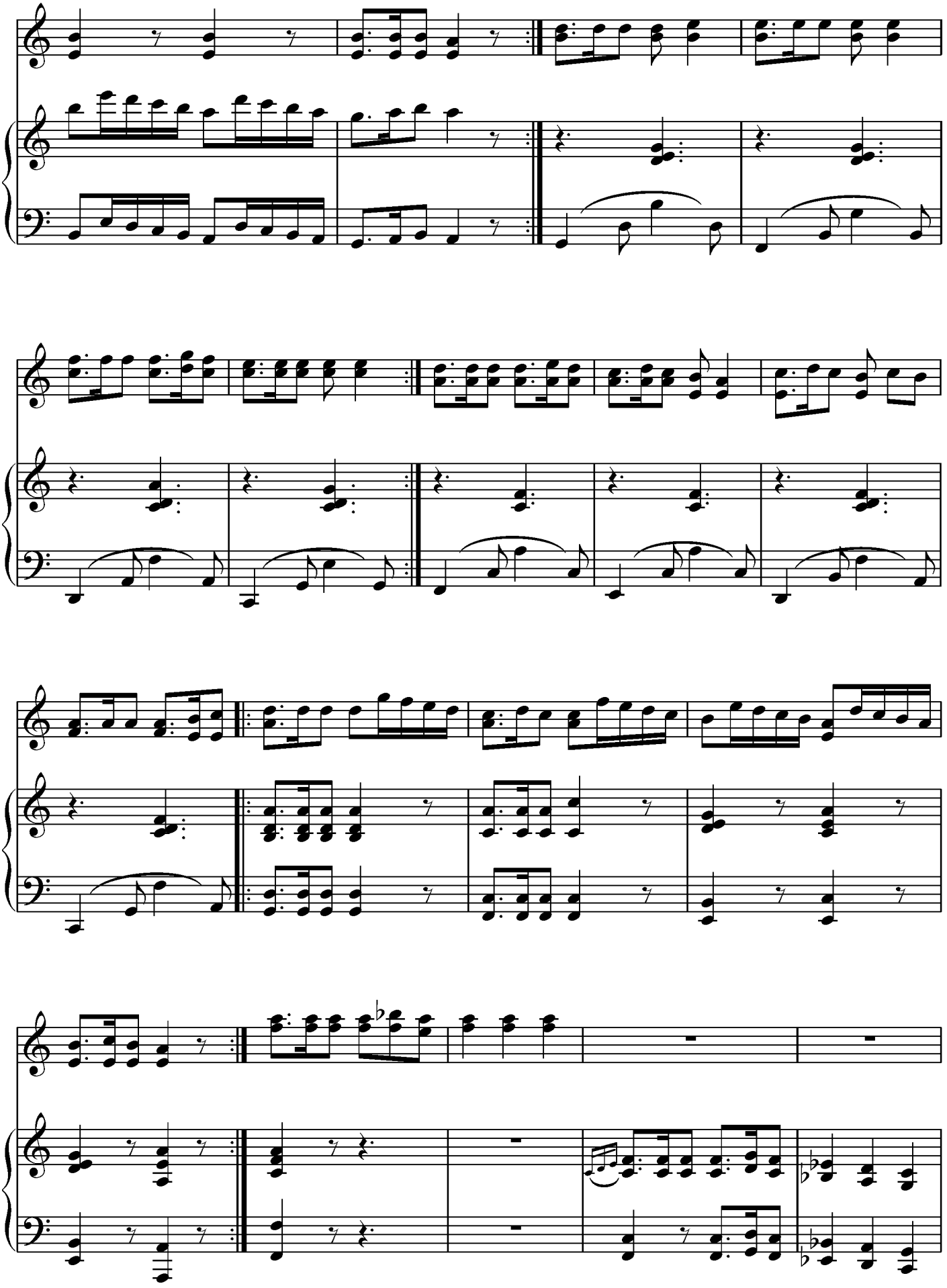

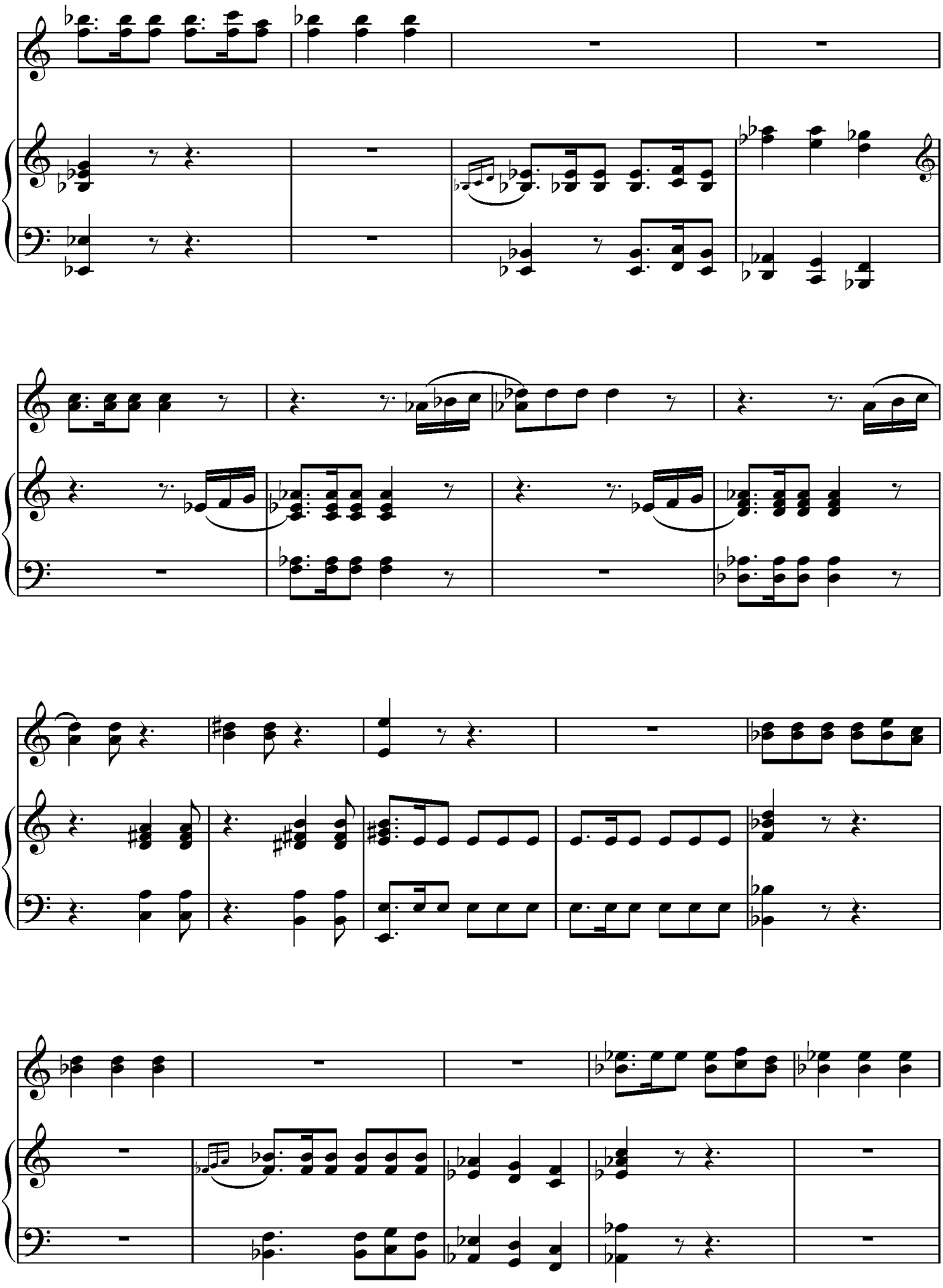

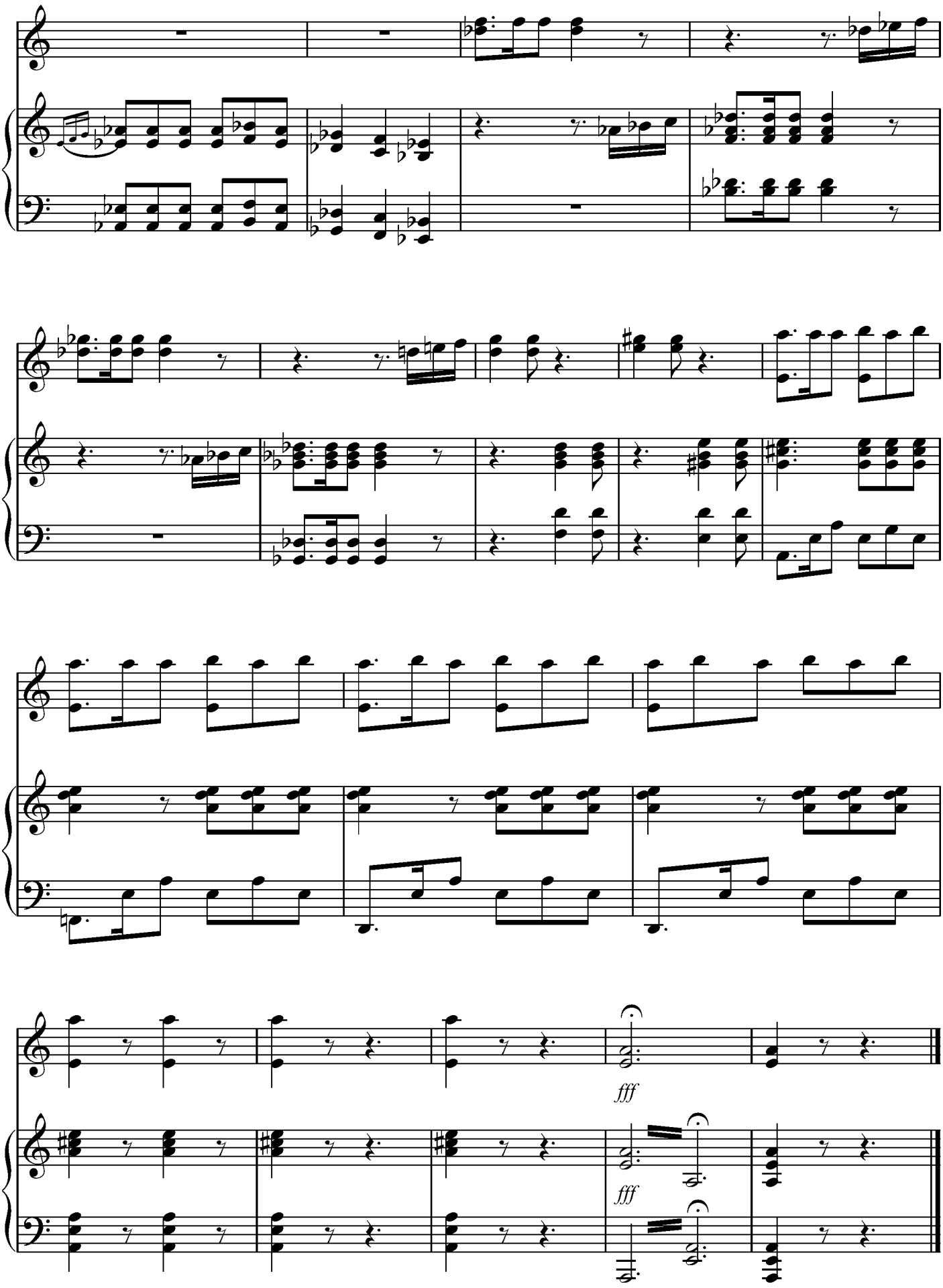
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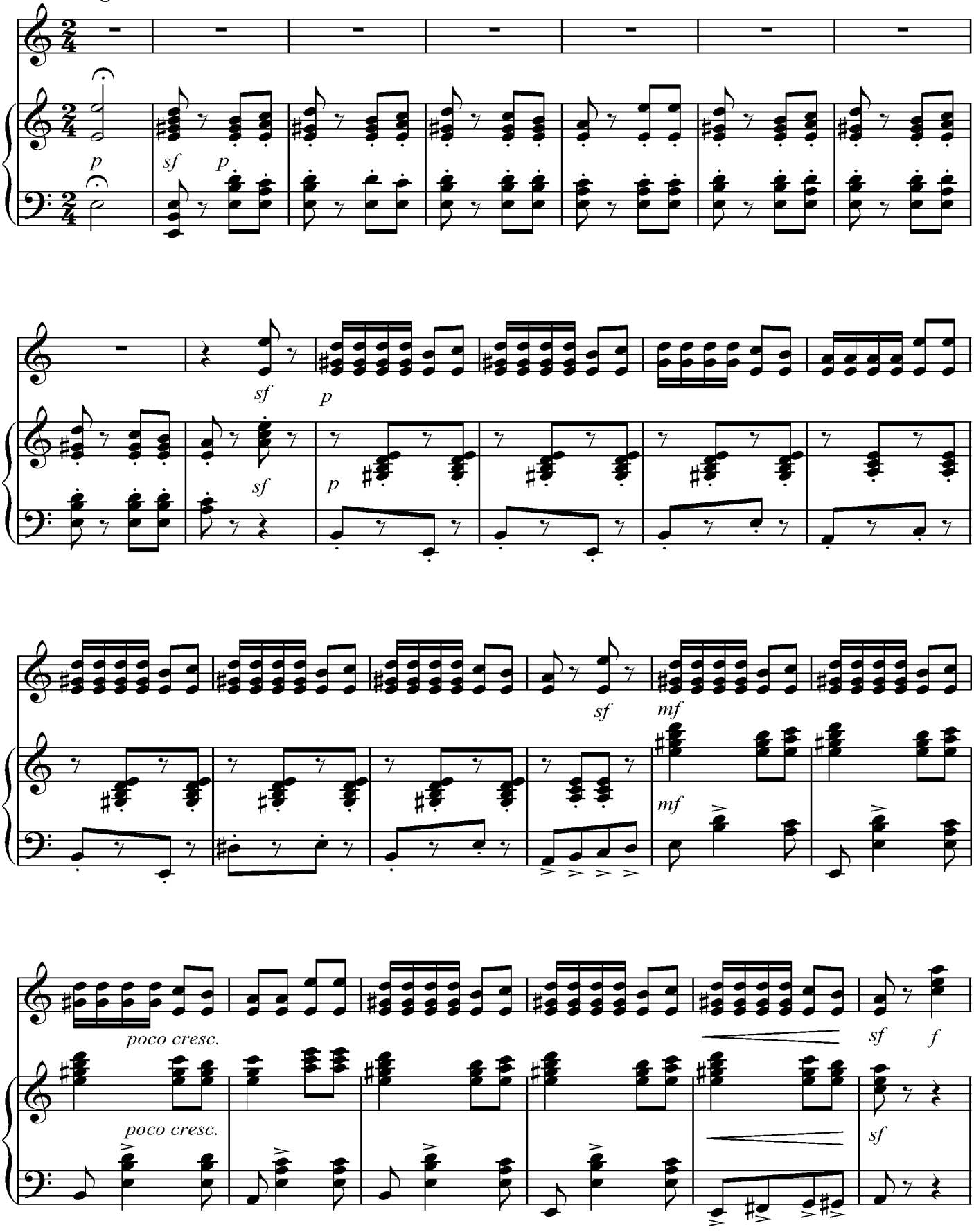
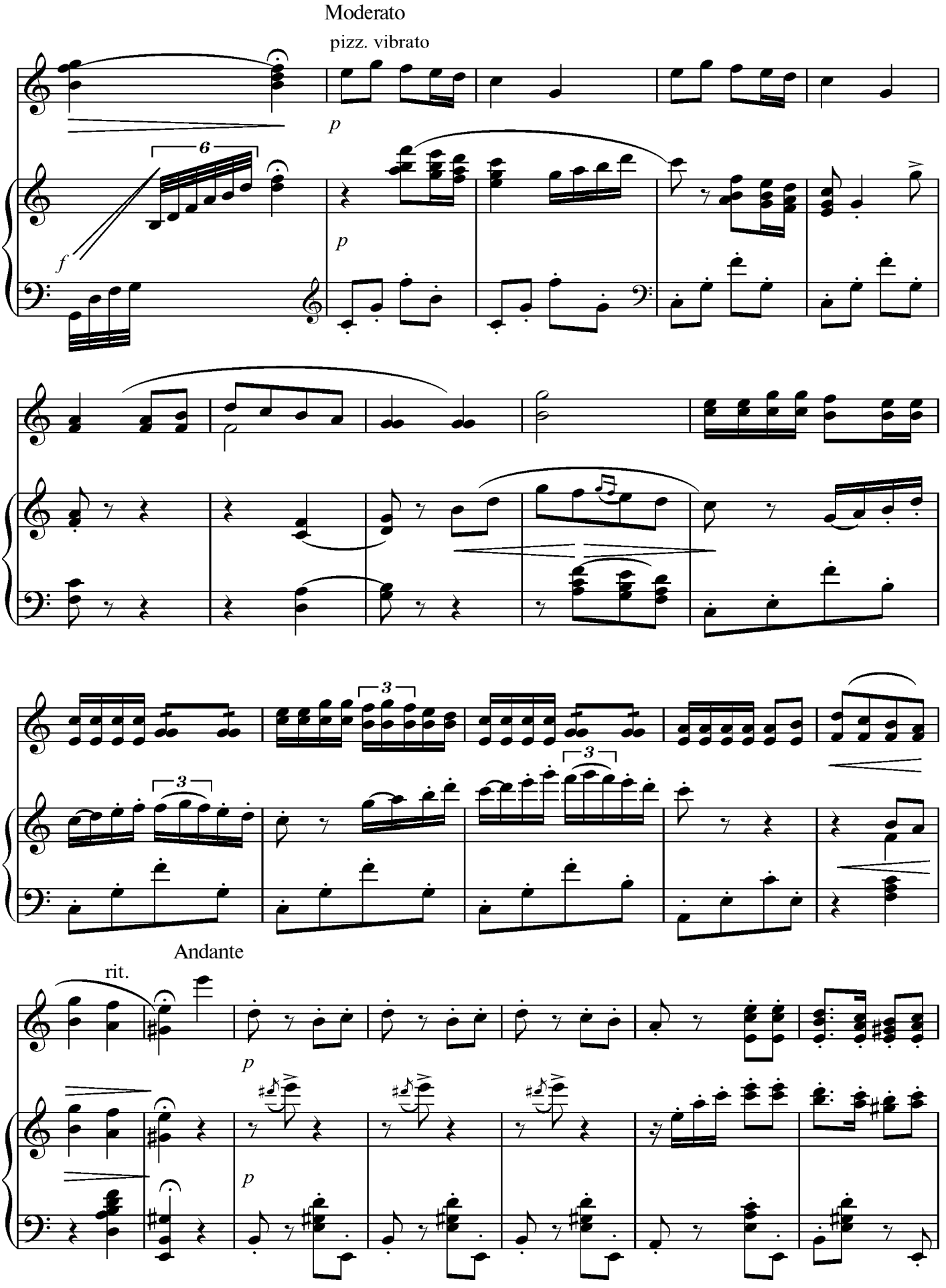
KONSERT VARIATSIYASI

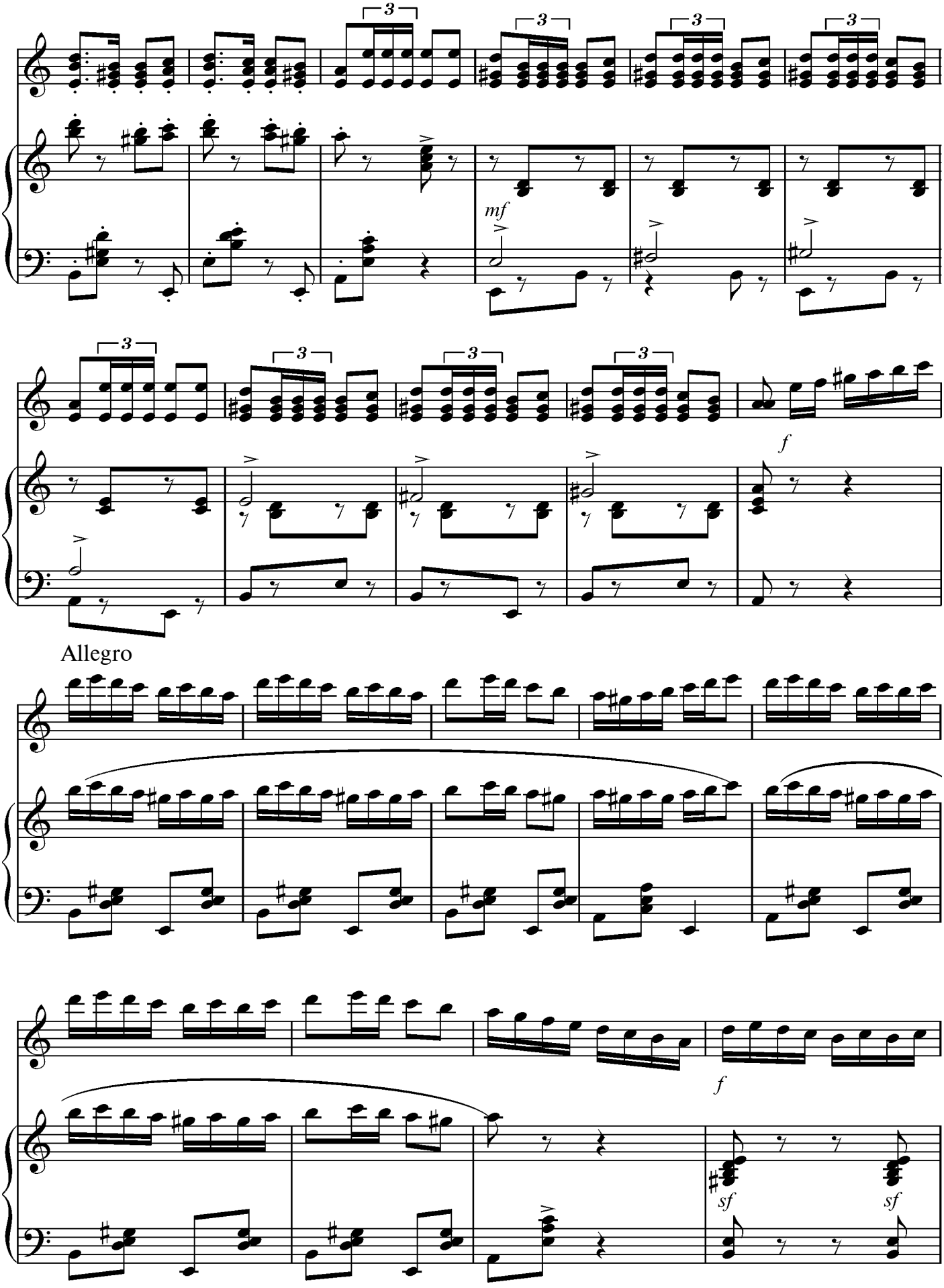
(Rus xalq qo‘shiqlariga)

“Kalinka” V. Gorodavanaya *musiqasi*

Allegro




Moderato
pizz. vibrato
Andante
rit.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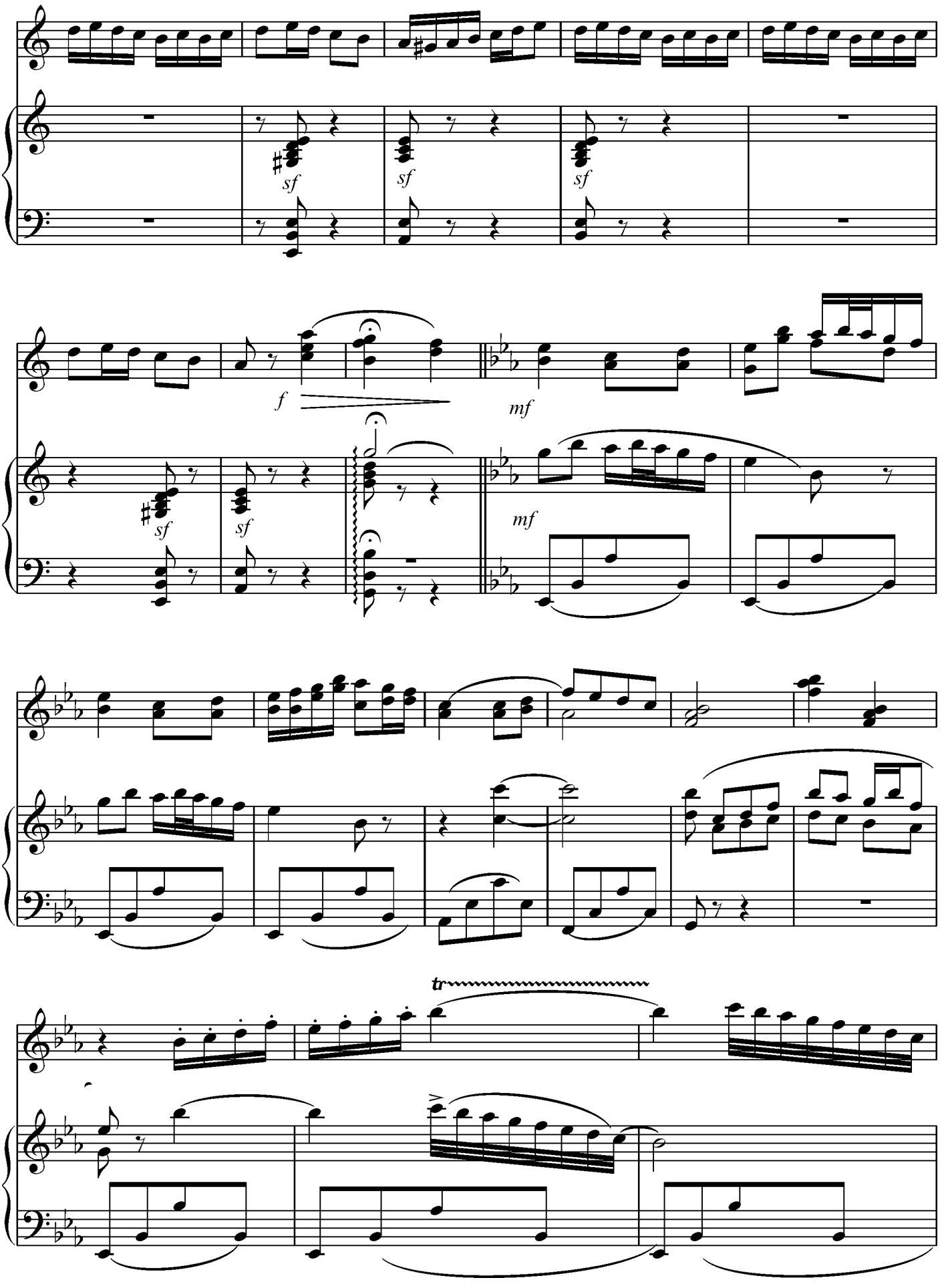
Allegro
f
sf
sf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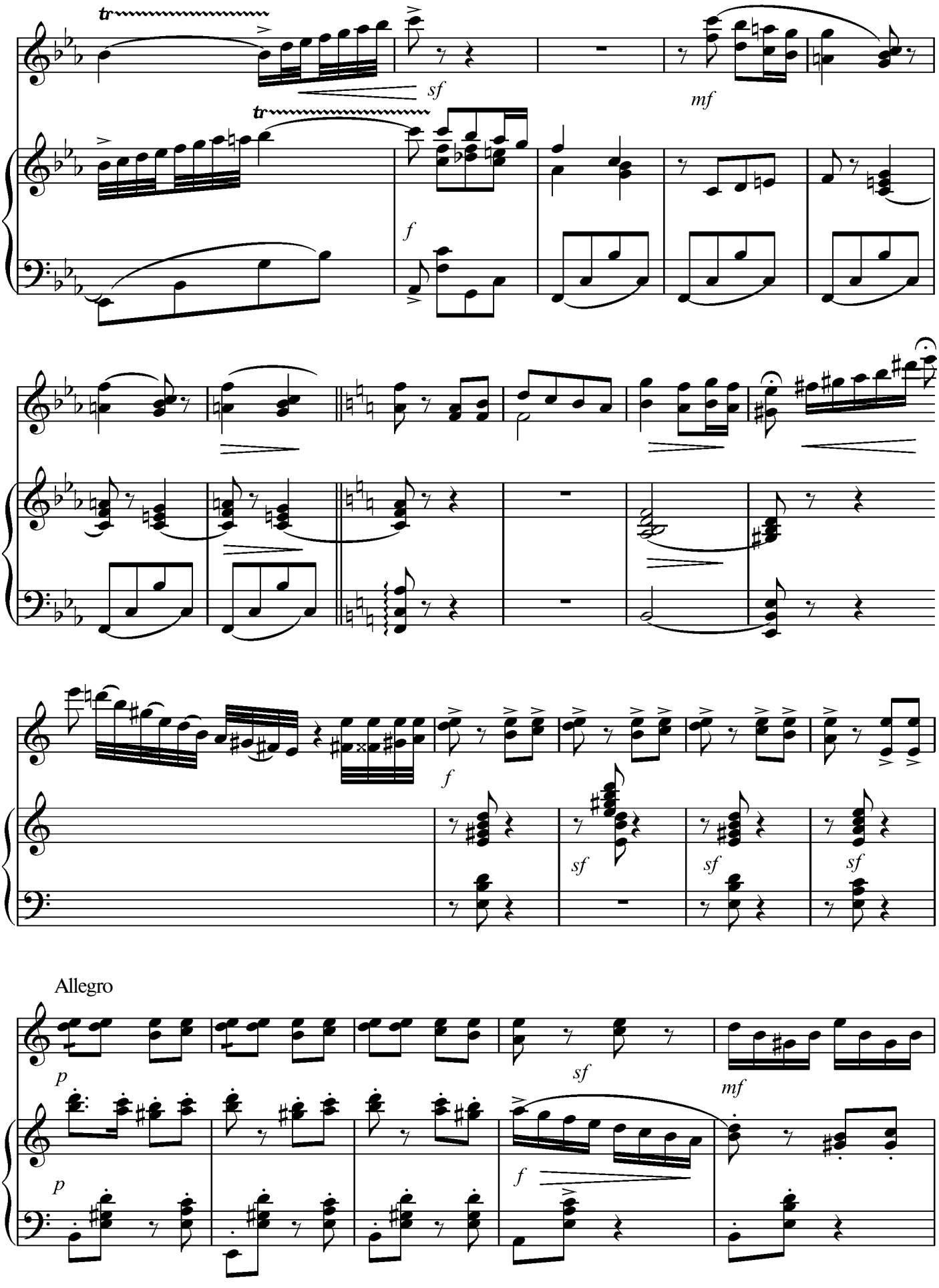
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Allegro
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sf
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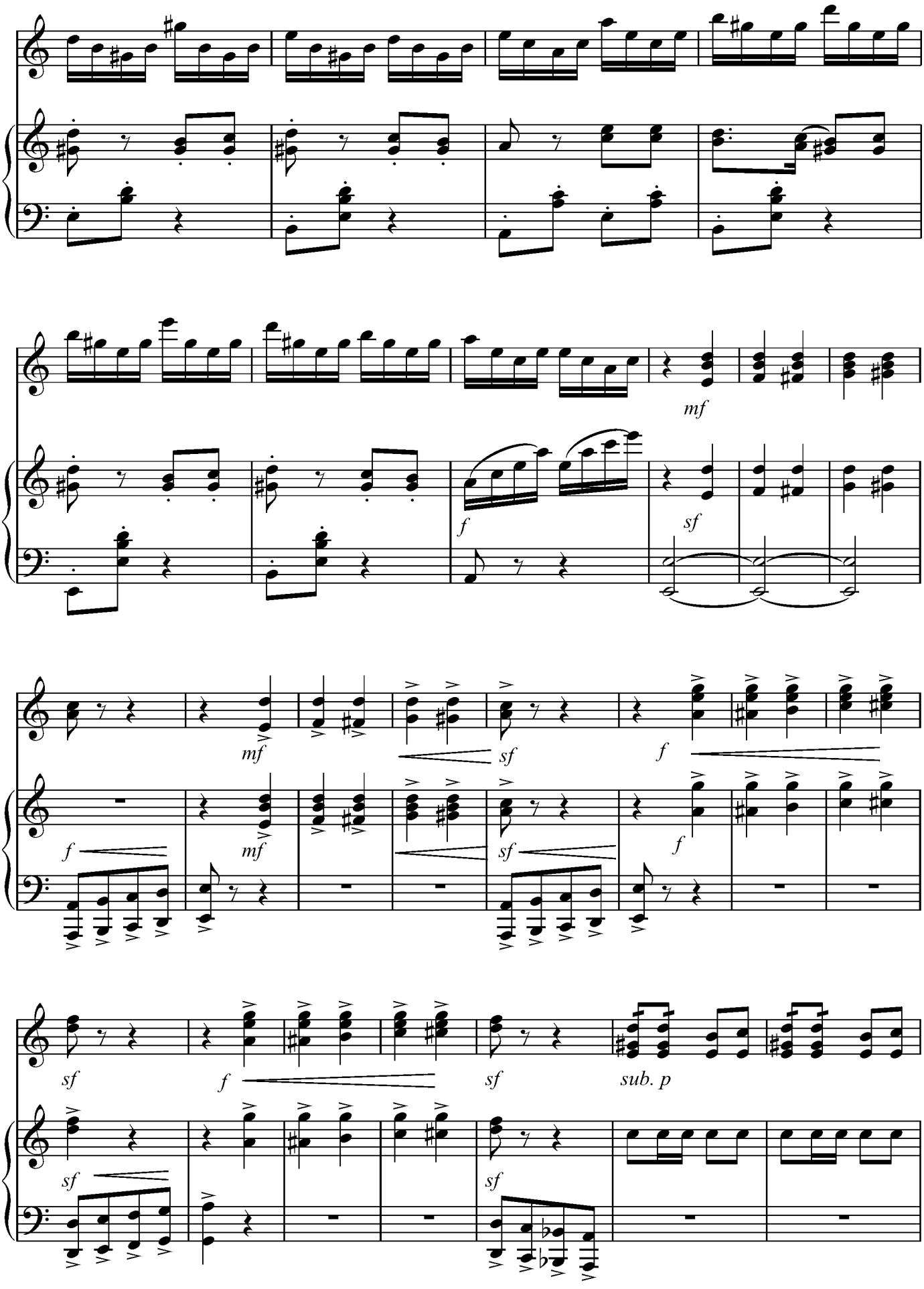
f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sub. p
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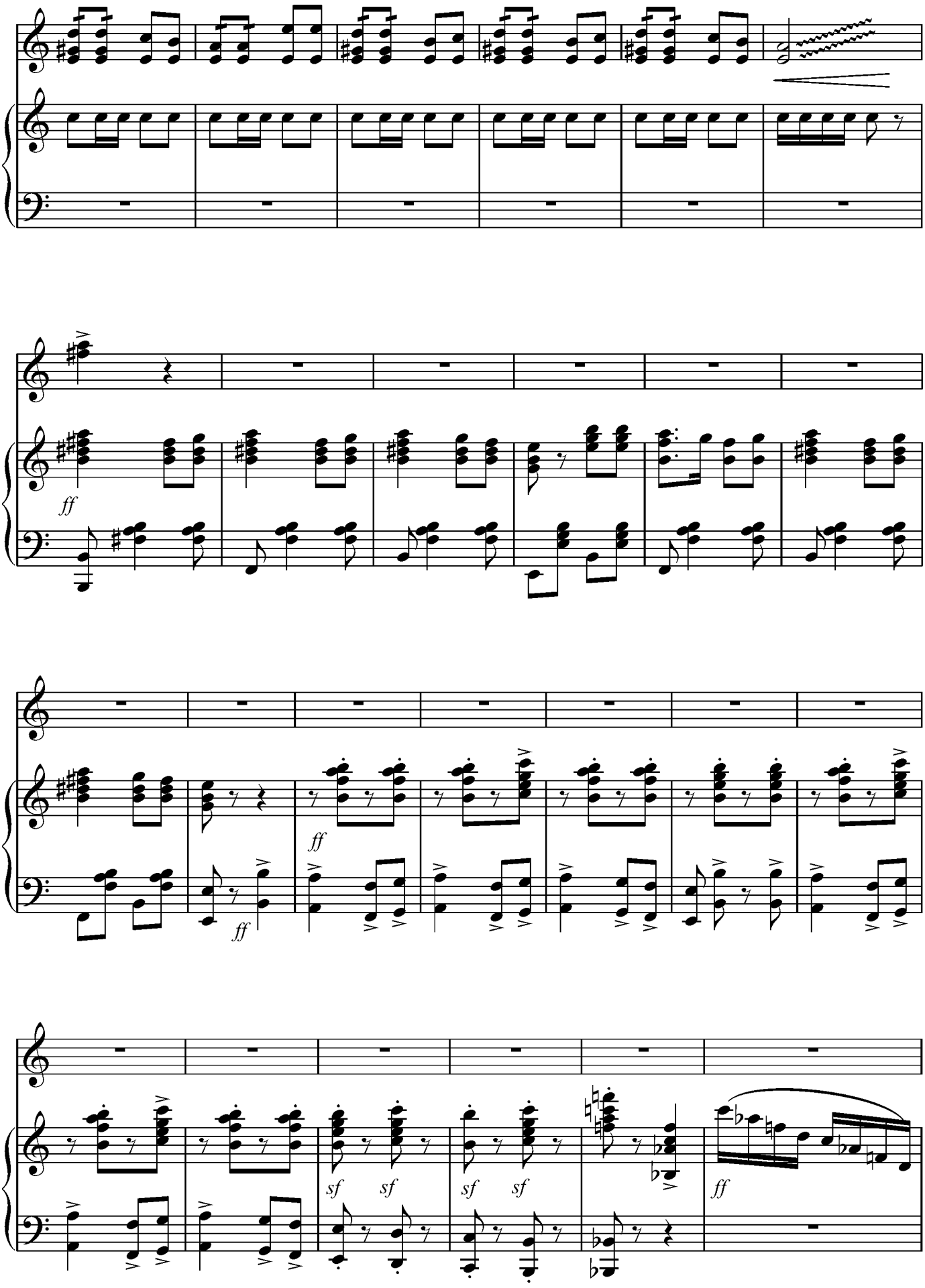
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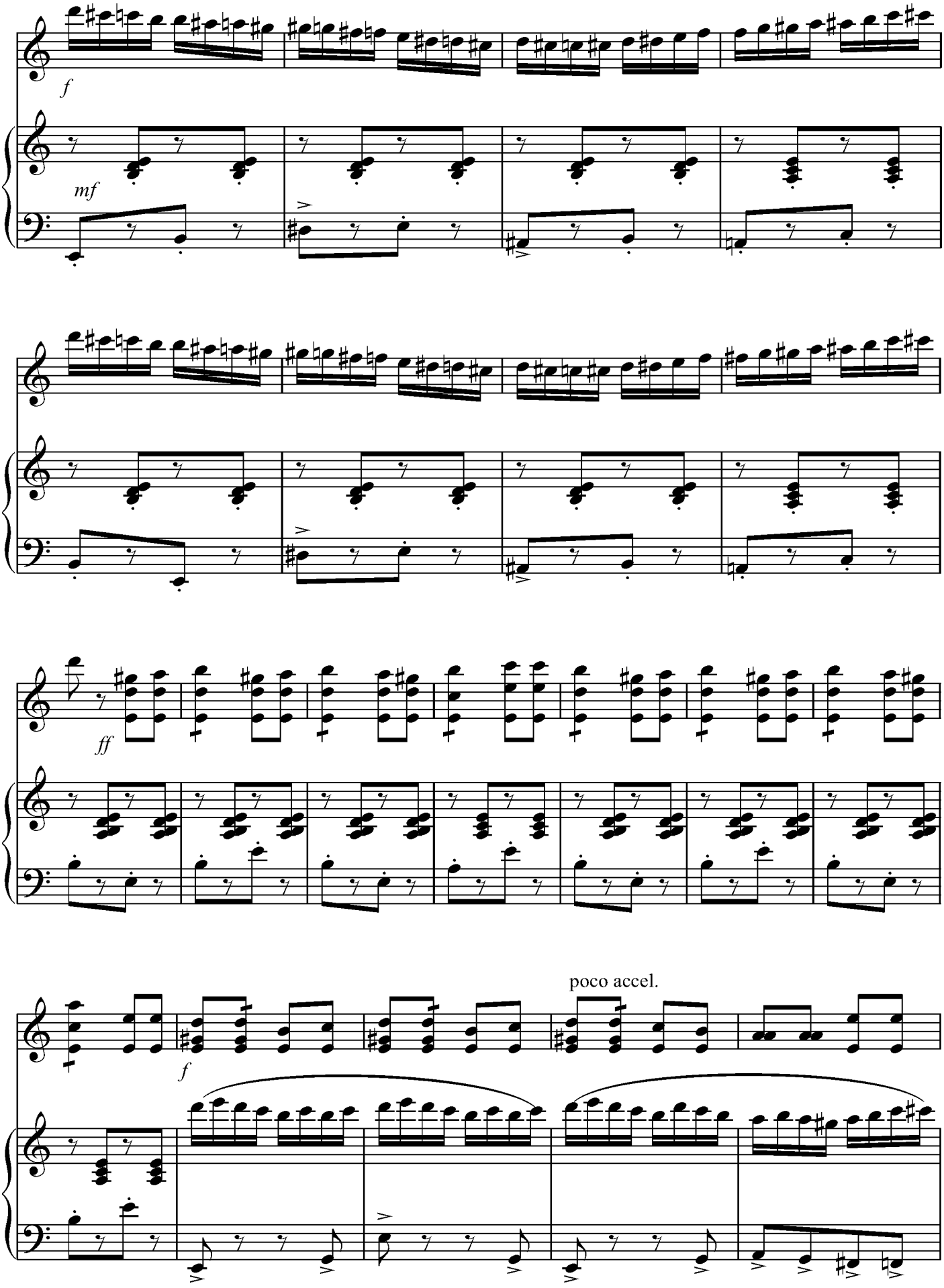
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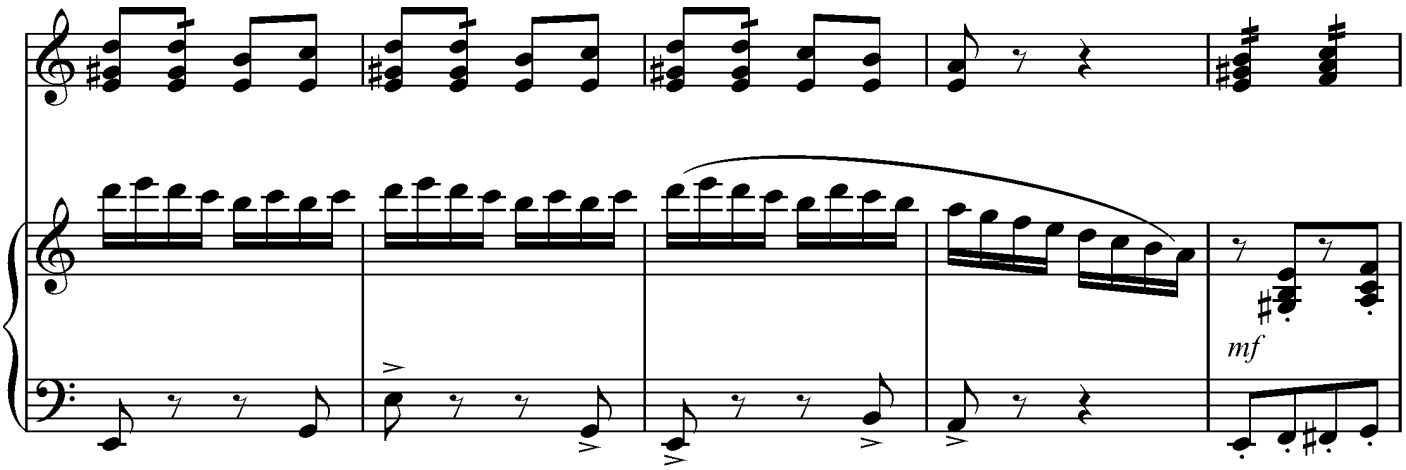
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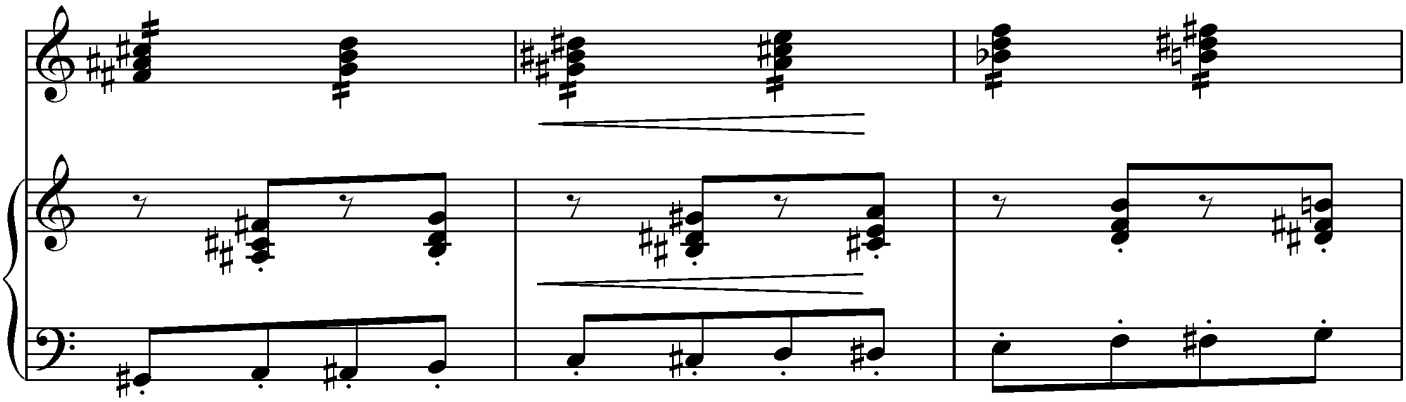

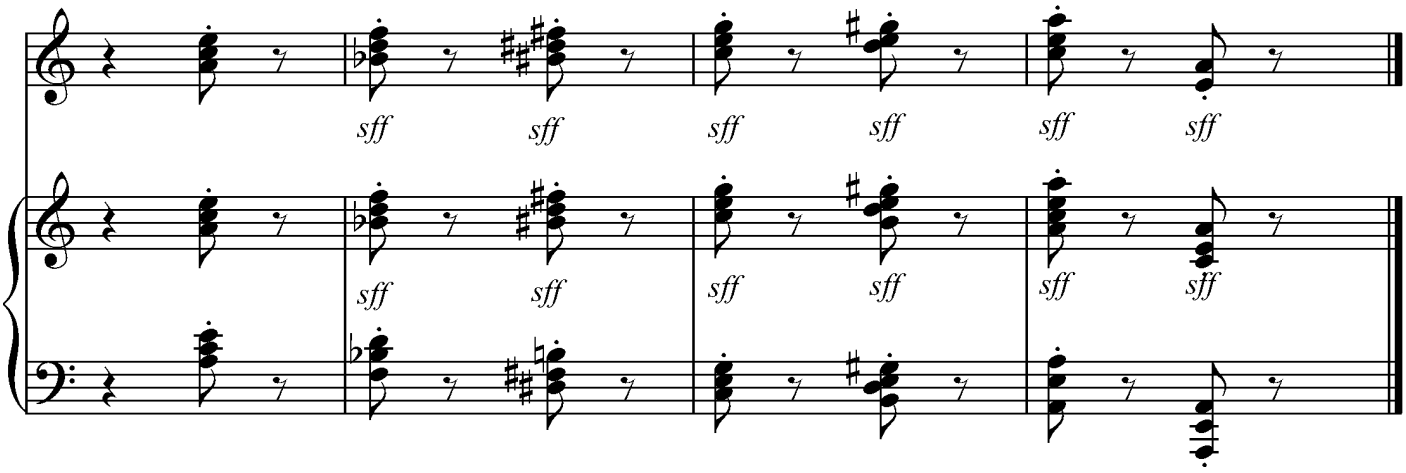
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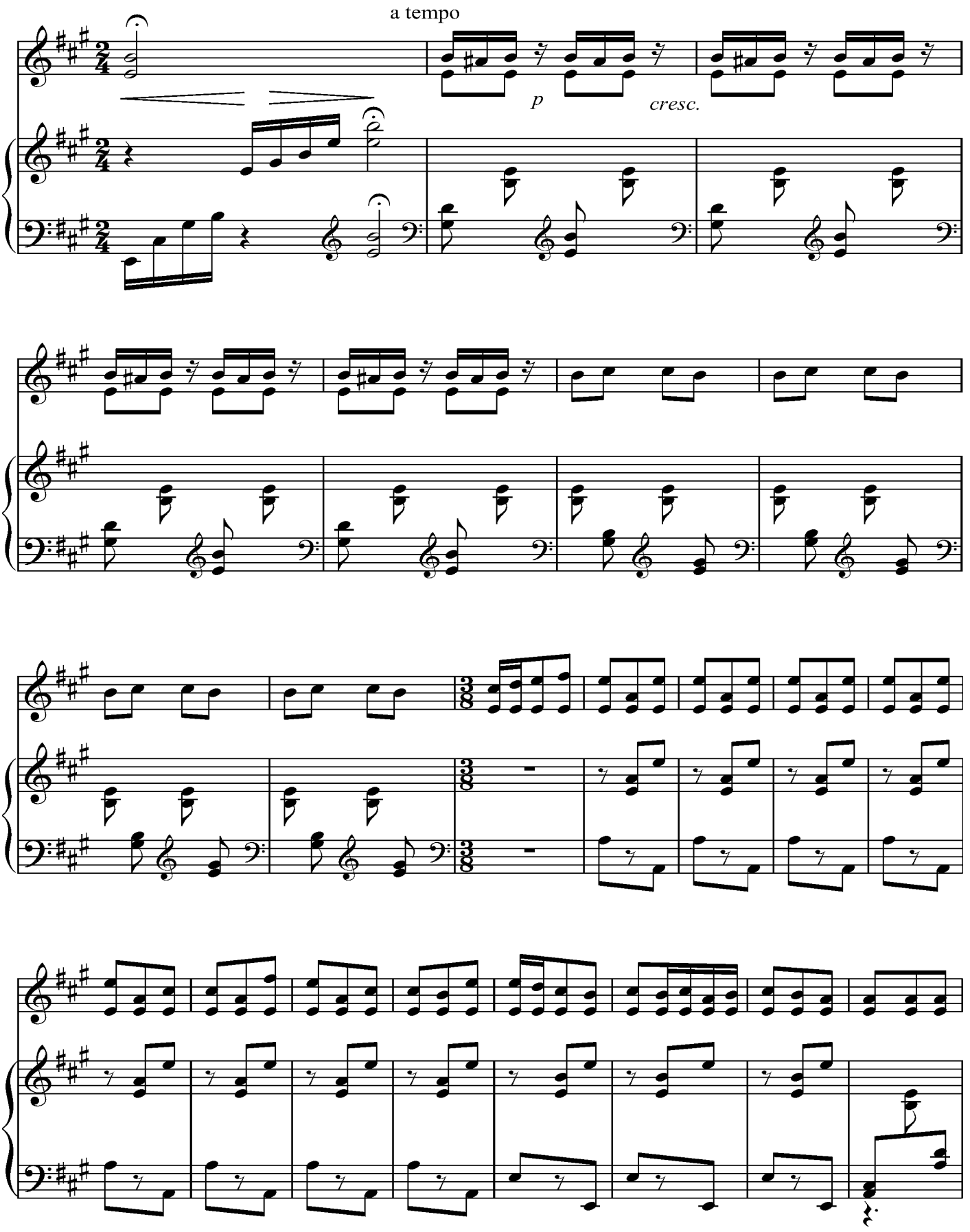
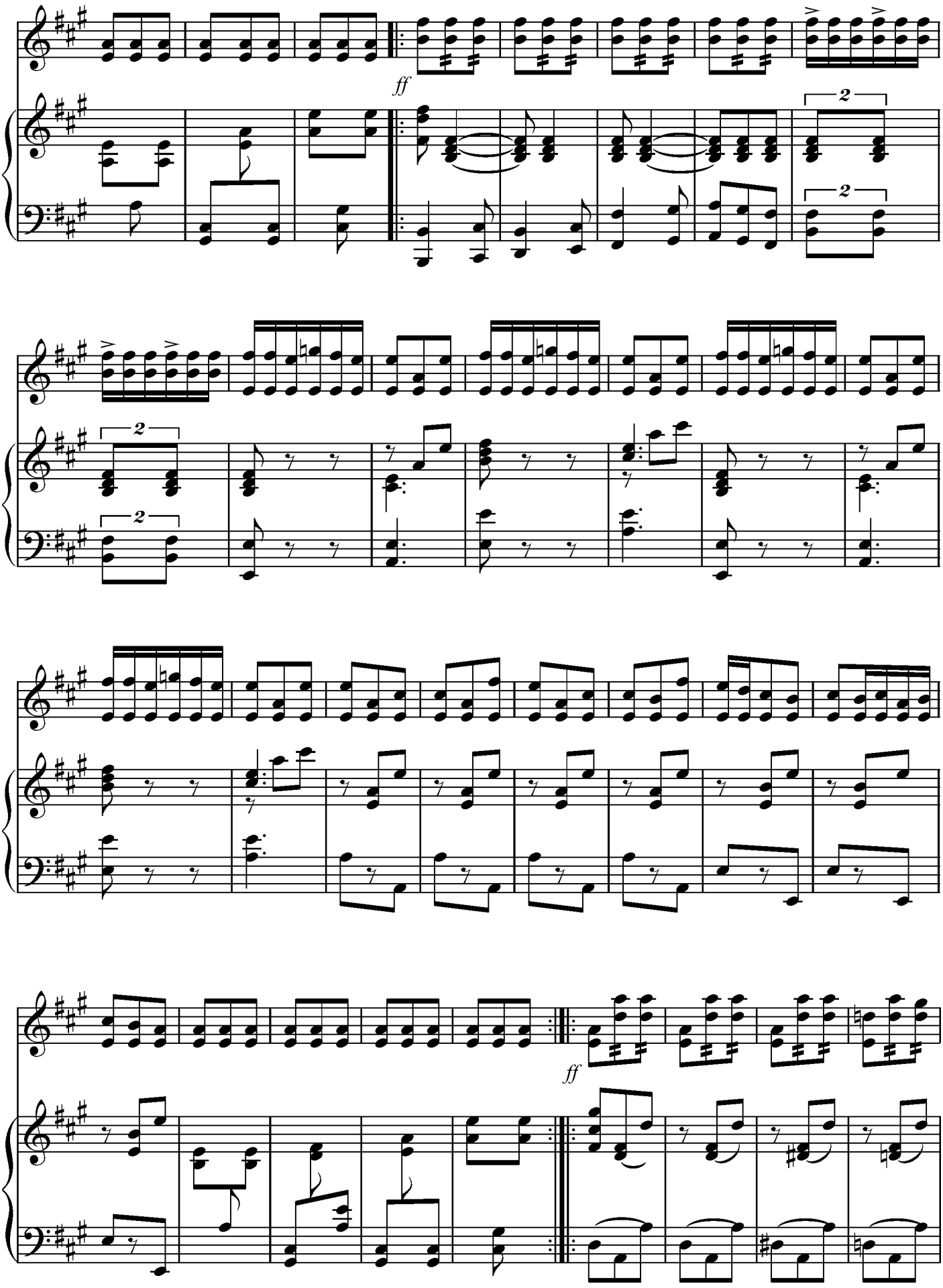
ROHAT

A. Muhamedov *qayta ishlagan o'zbek xalq kuyi*

Vivo

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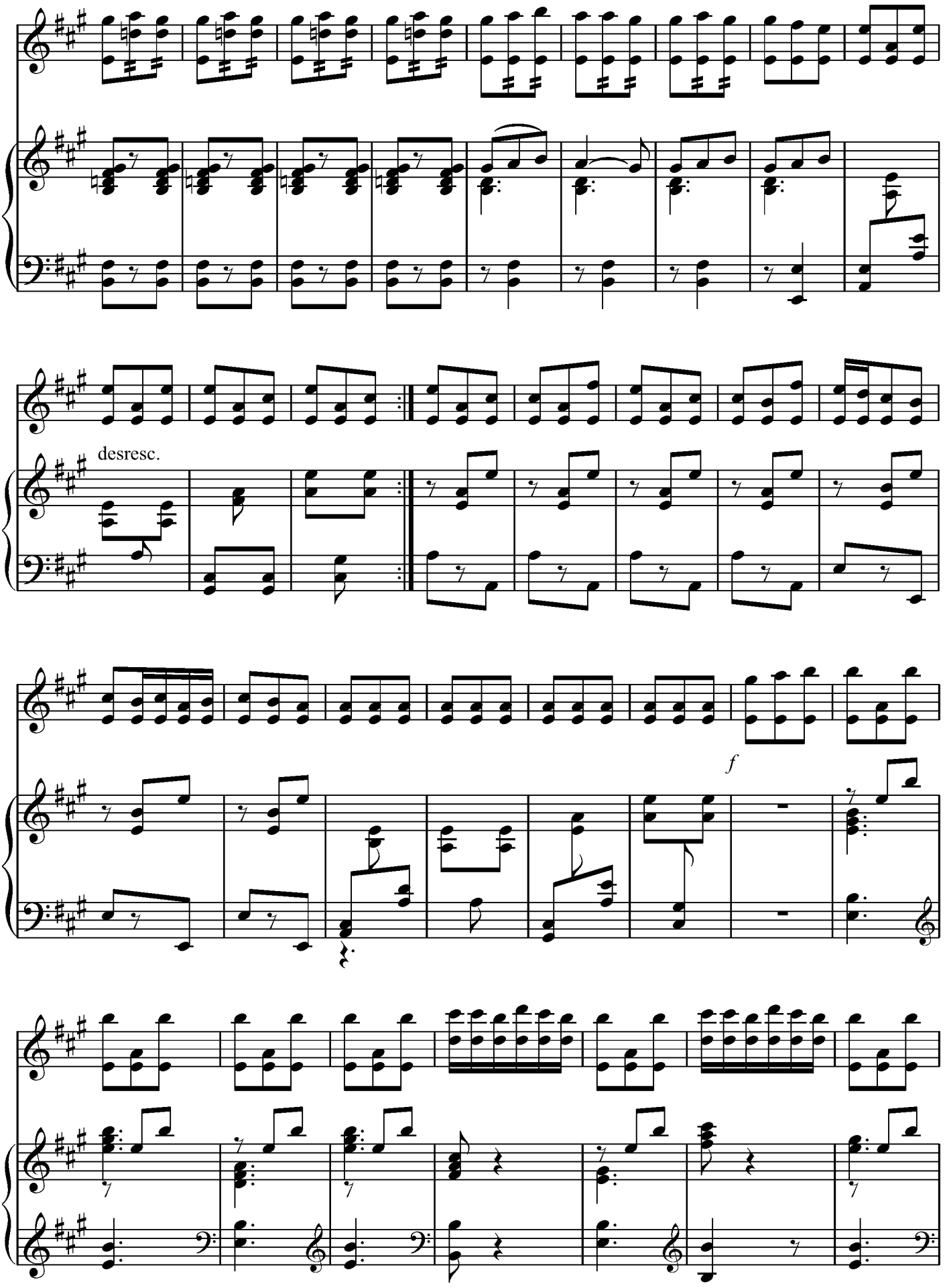
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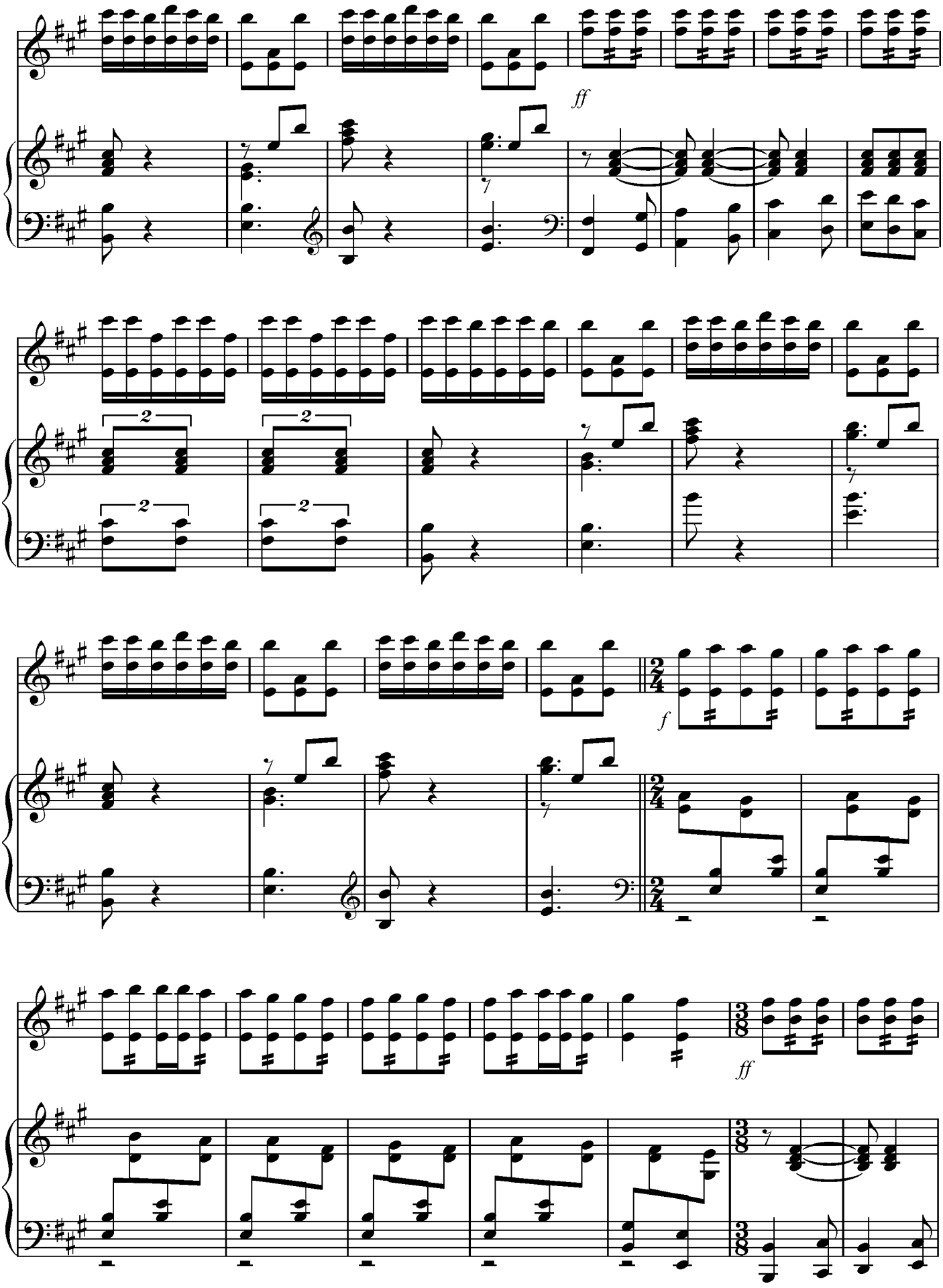
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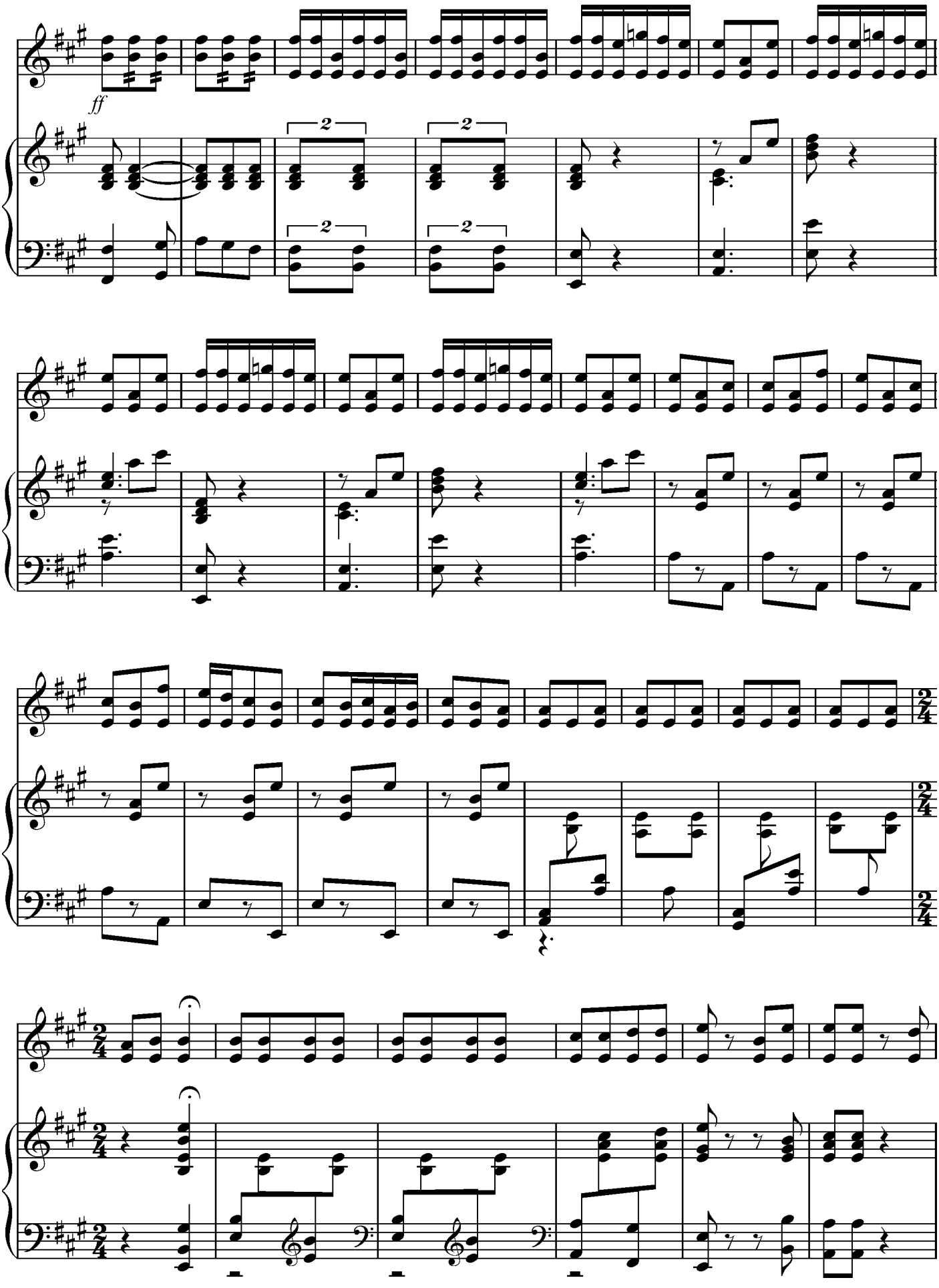
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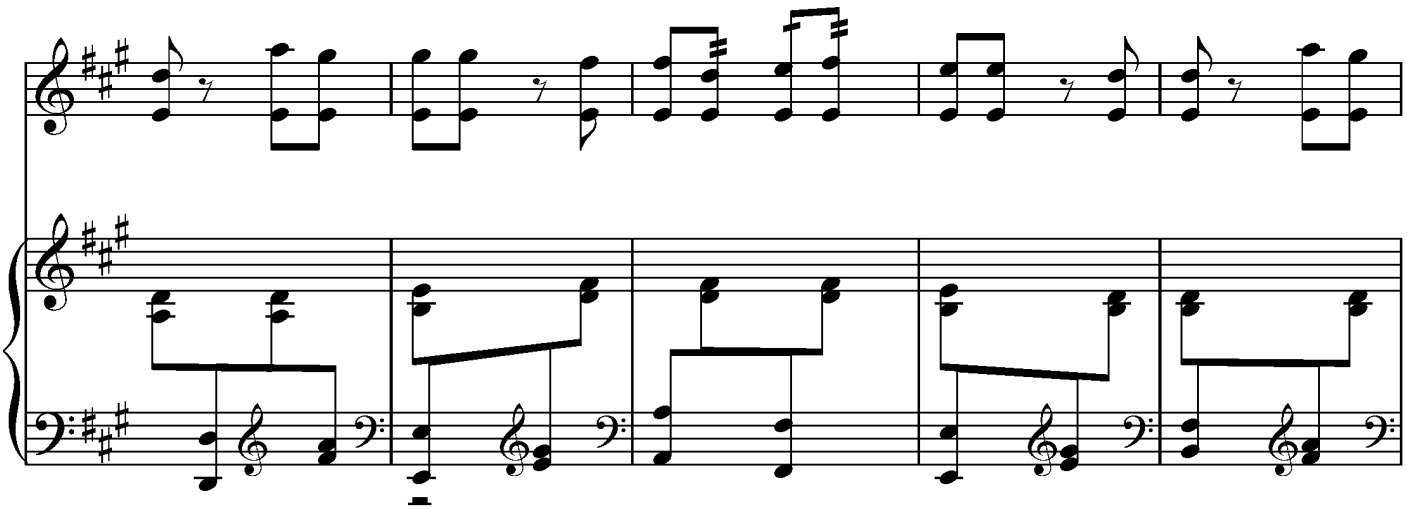
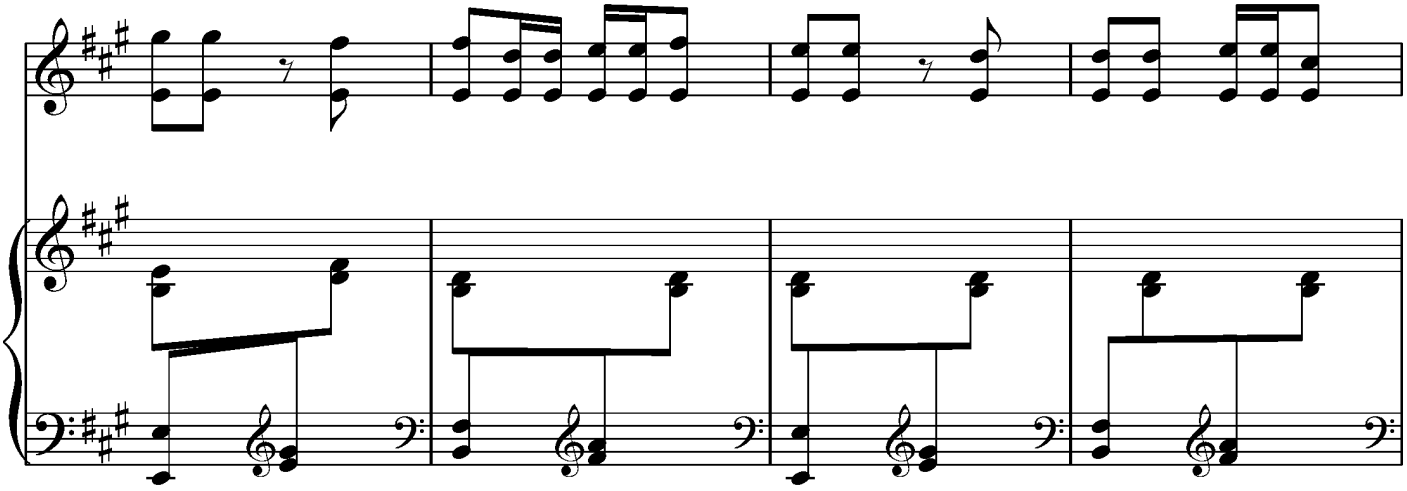
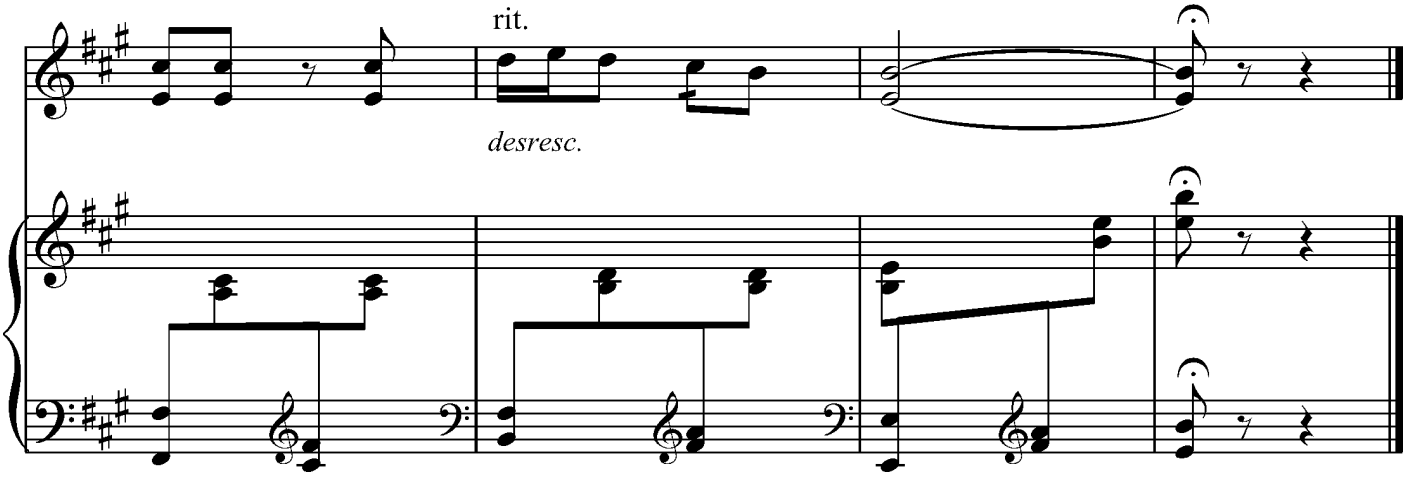


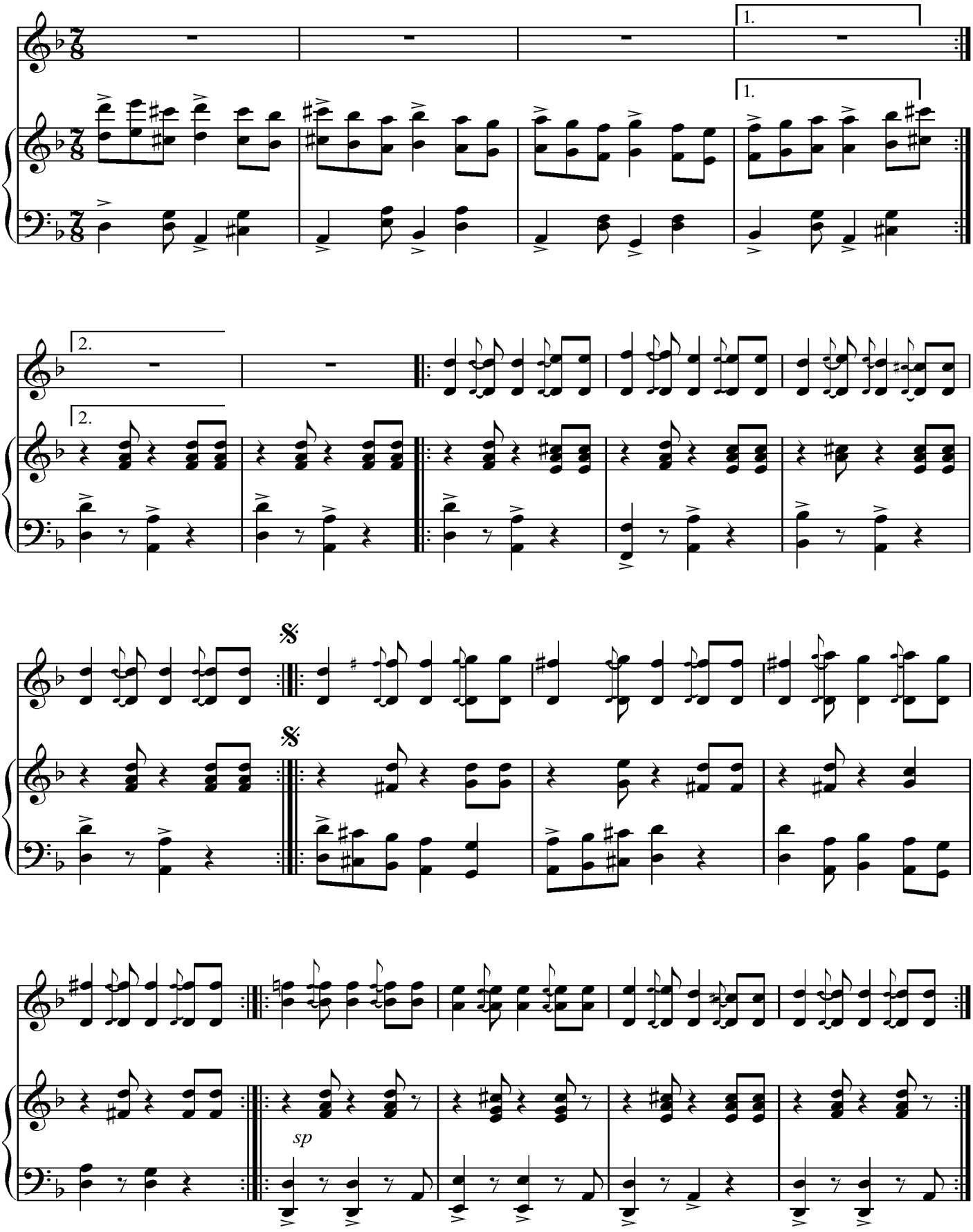


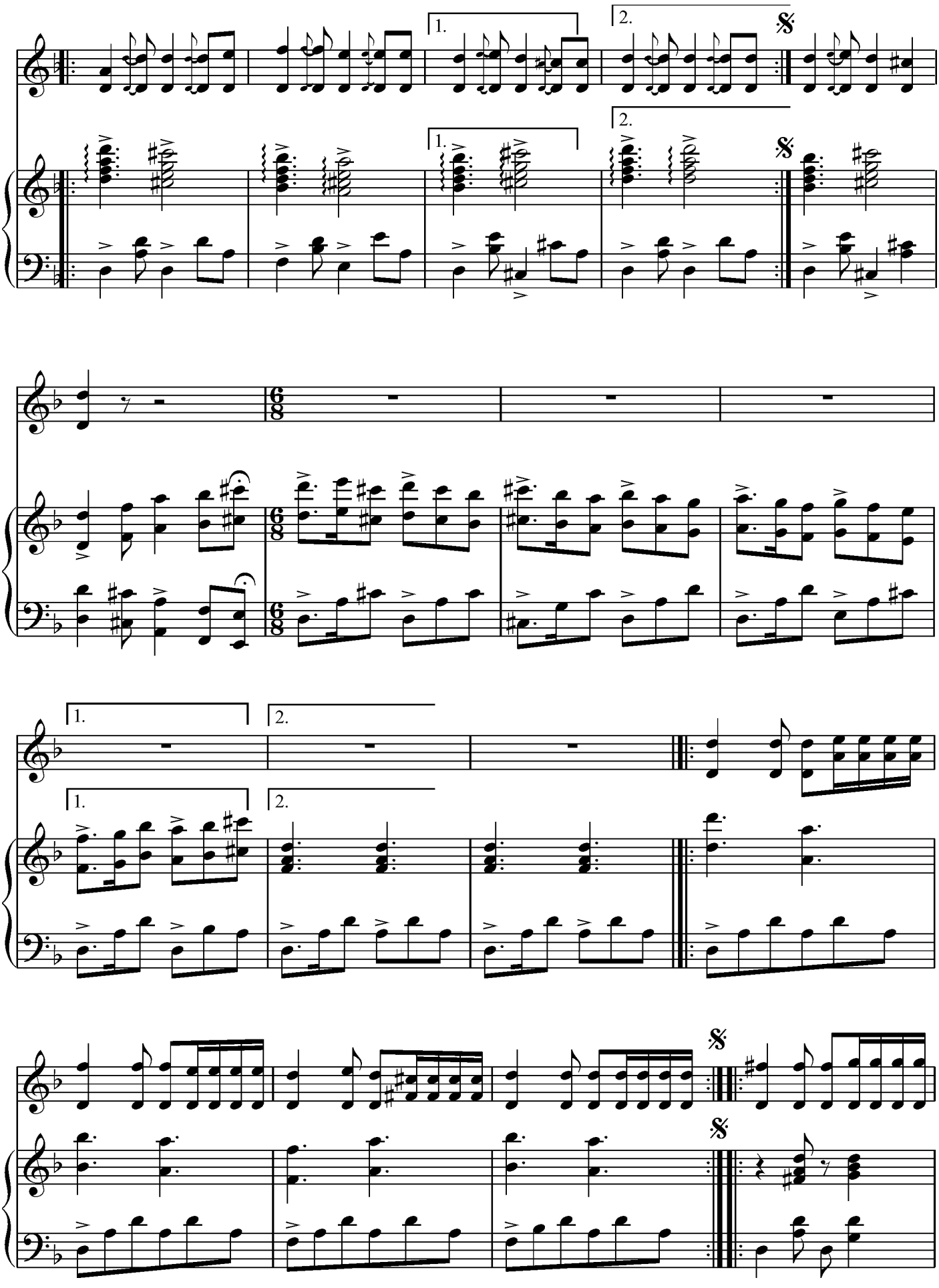

rit.
desresc.

CHAKRA - CHAKI

U. Karimov *qayta ishlagan tojik xalq kuyi*

Tempi

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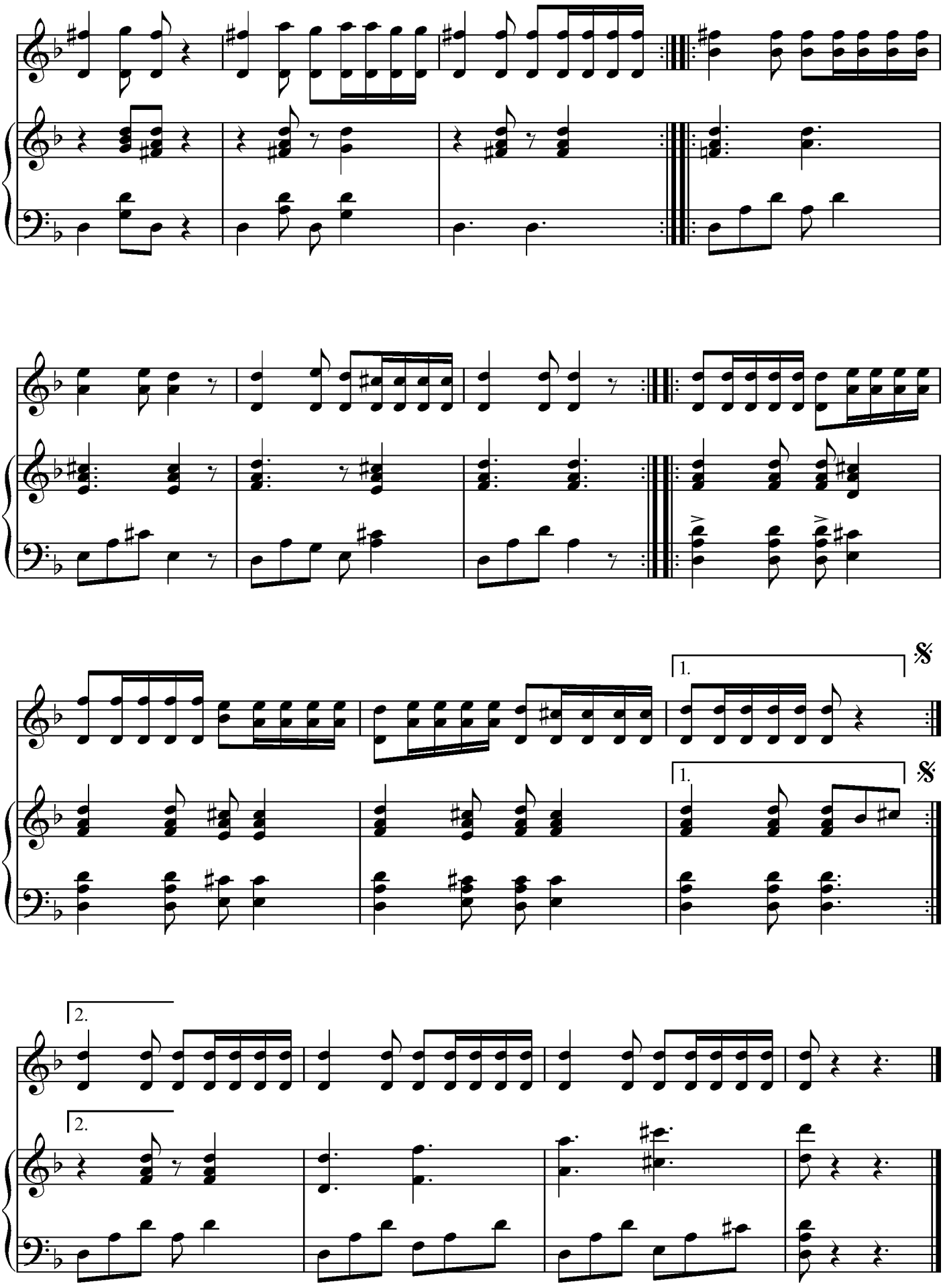
2.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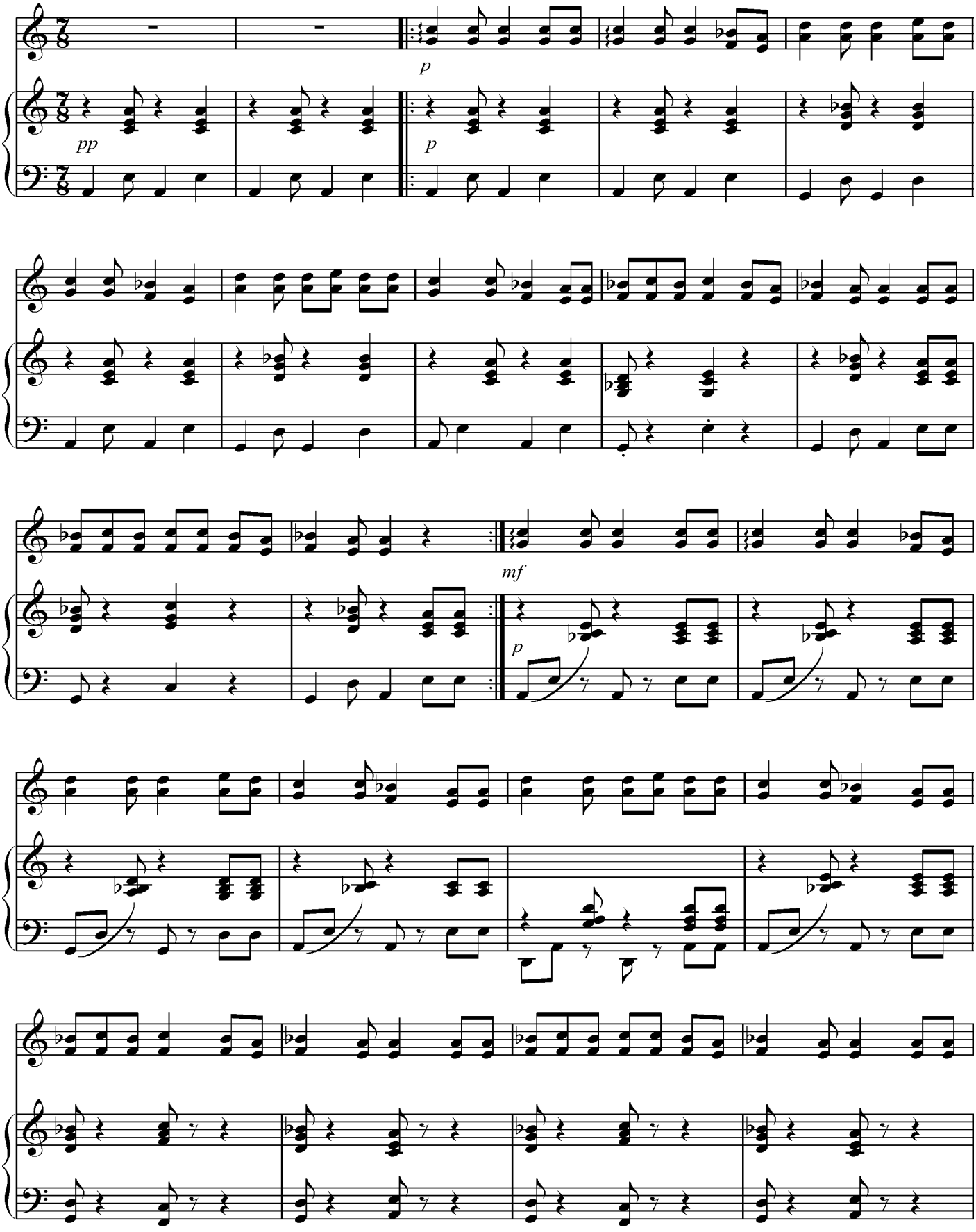
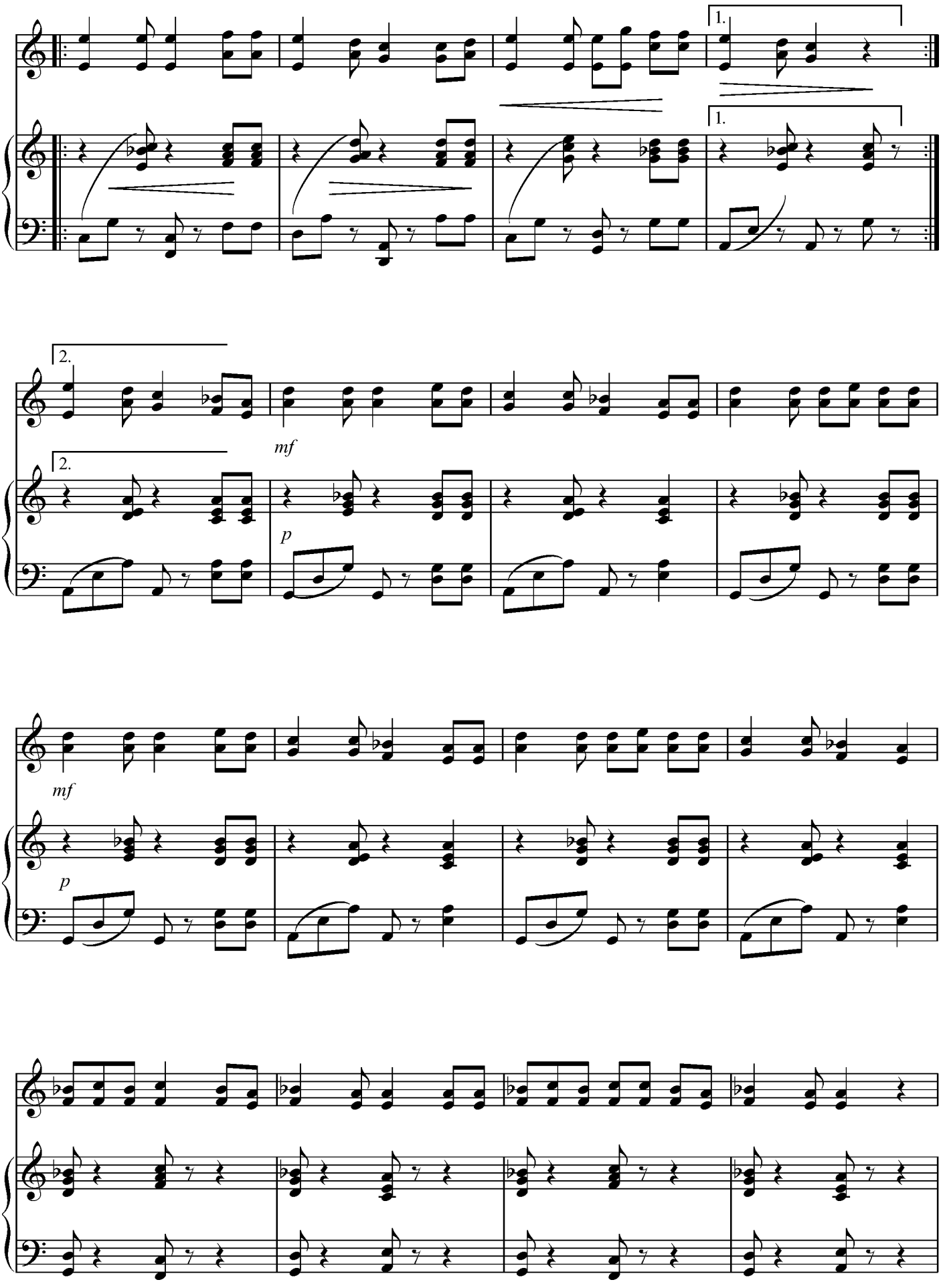
QAROTEGINIY

Q. Qurbonov *qayta ishlagan xalq kuyi*

Allegro

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mf
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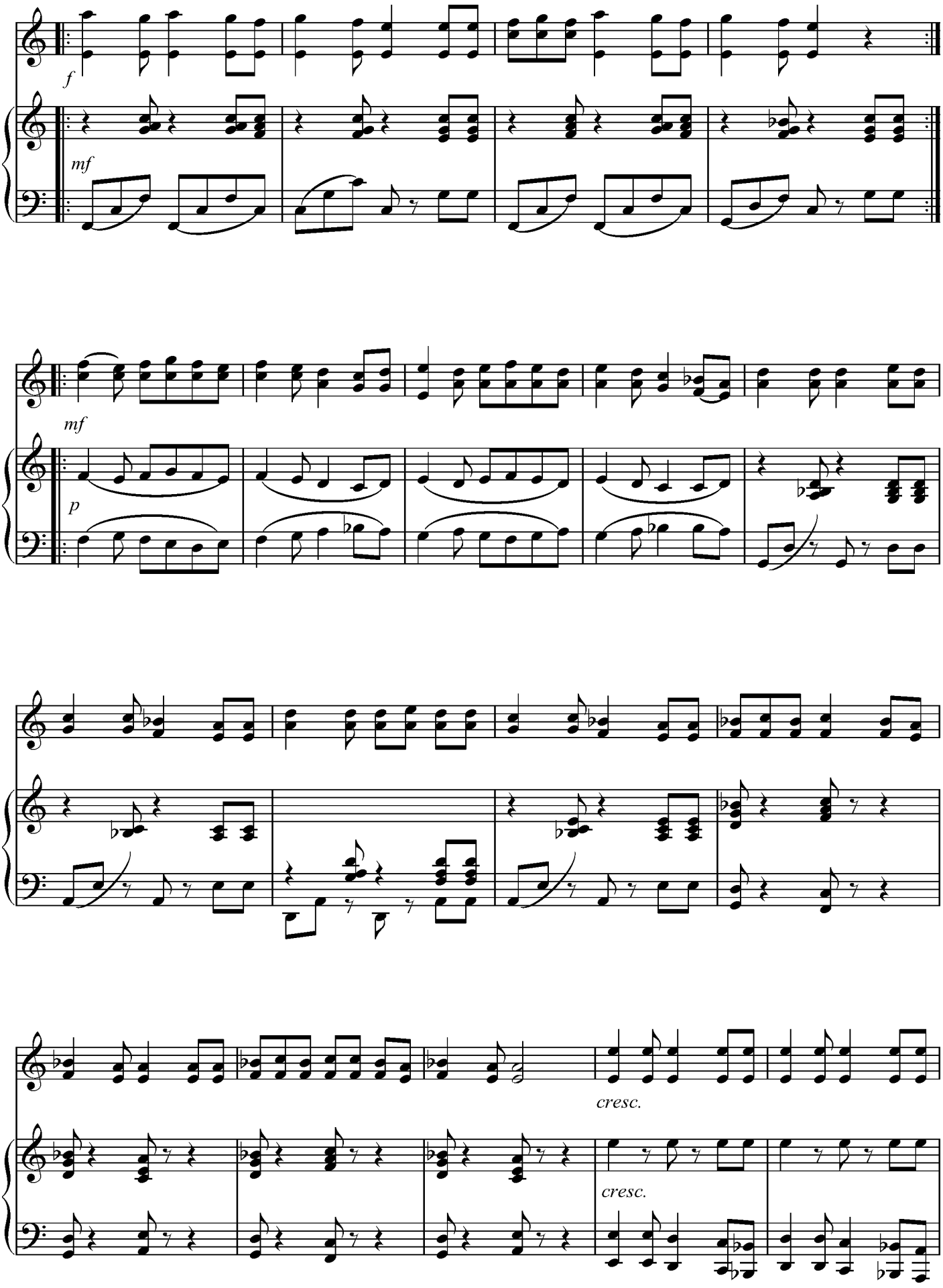
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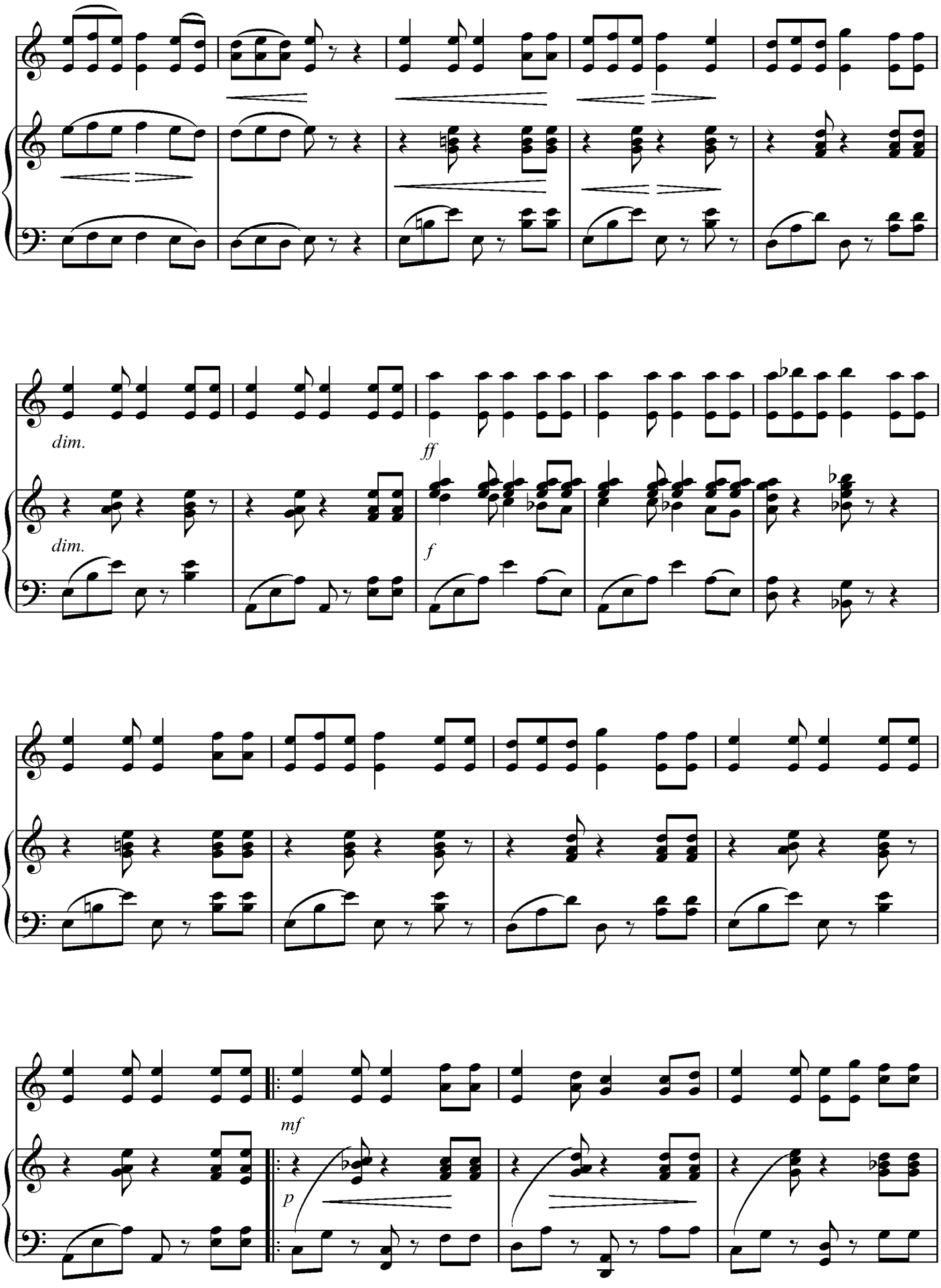
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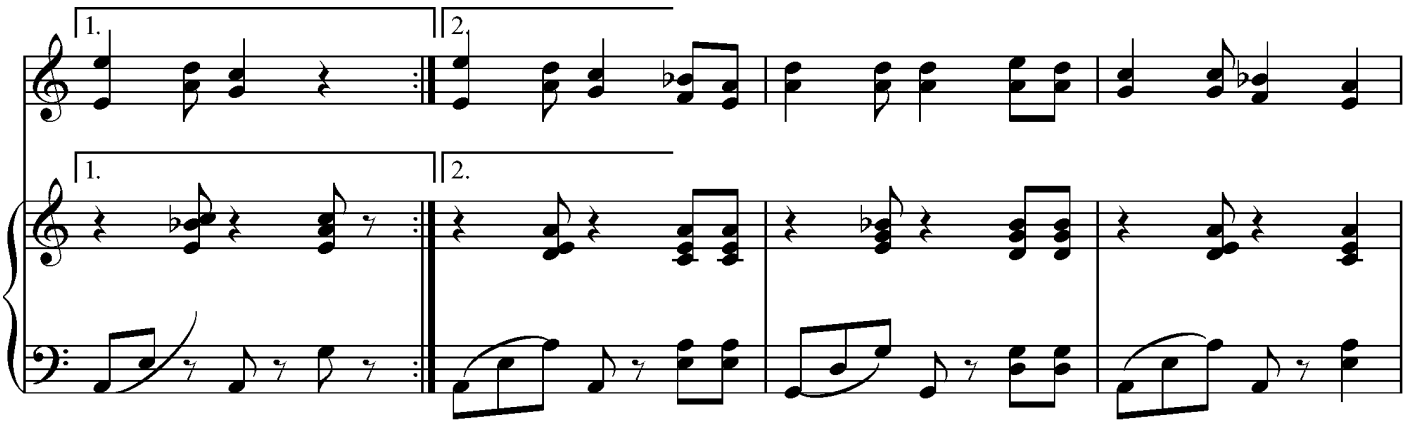
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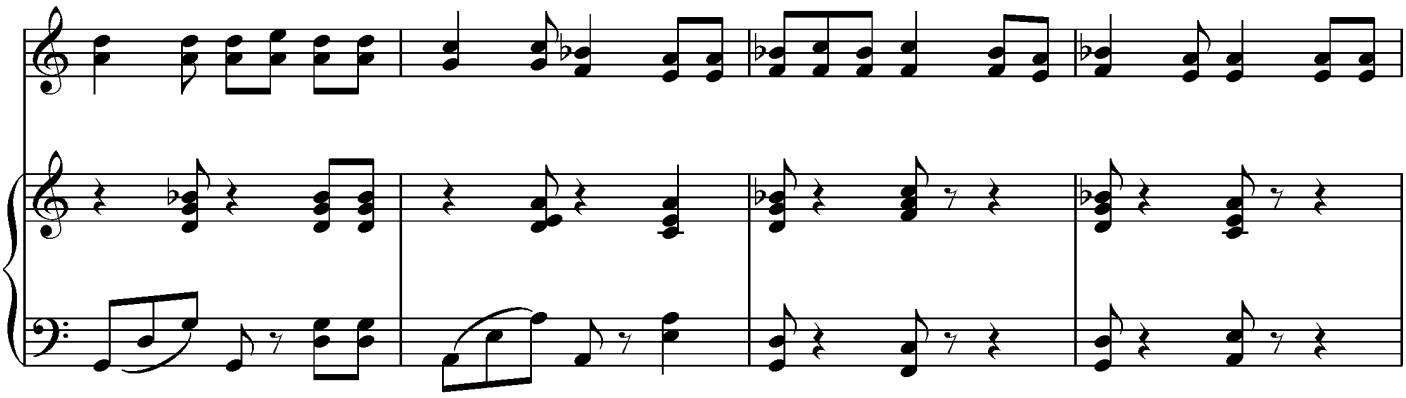
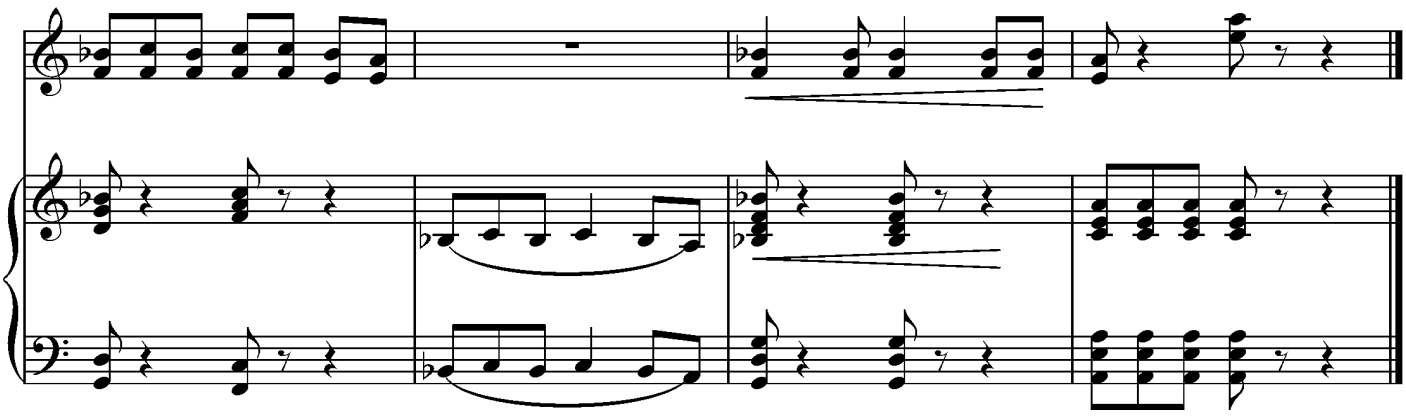
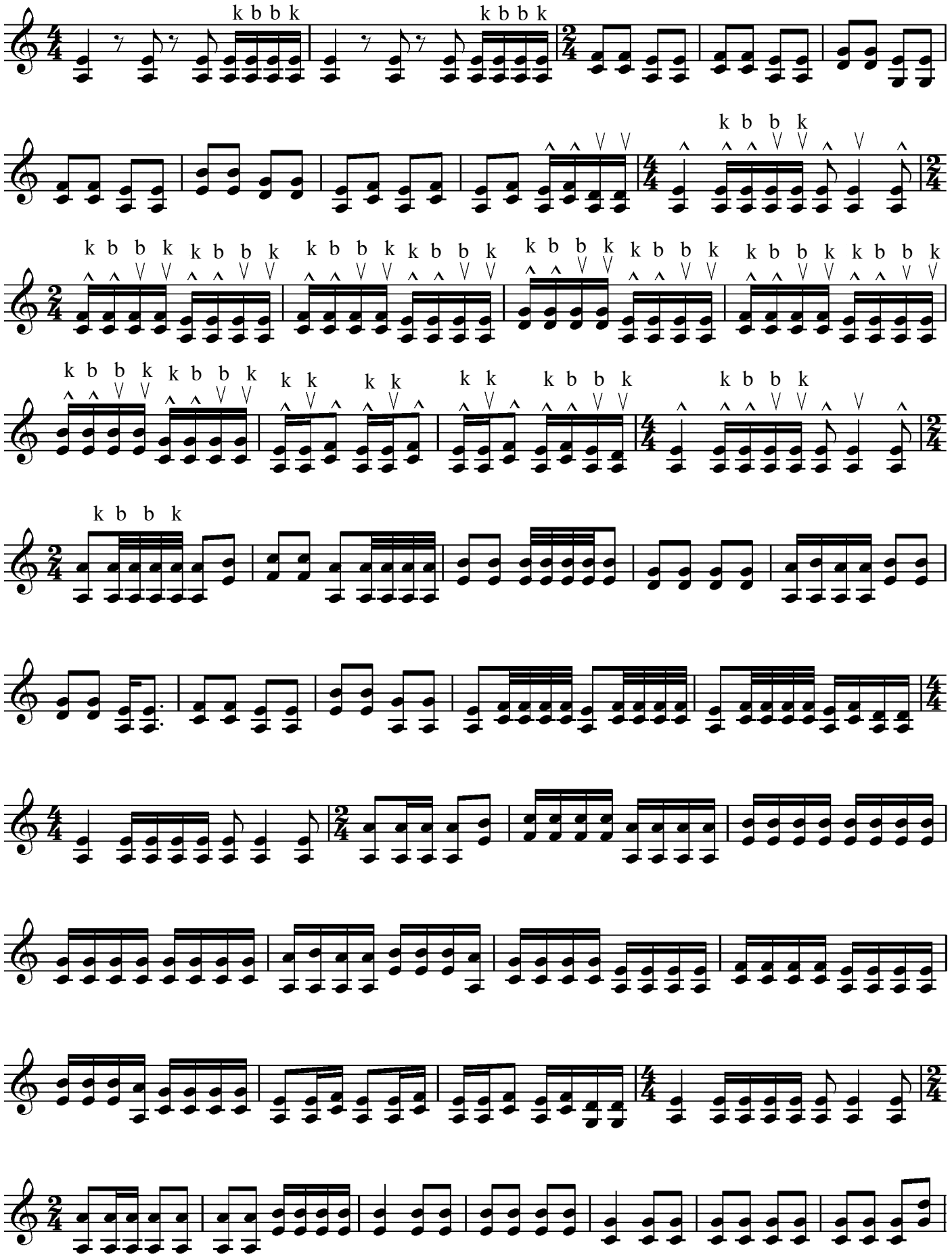
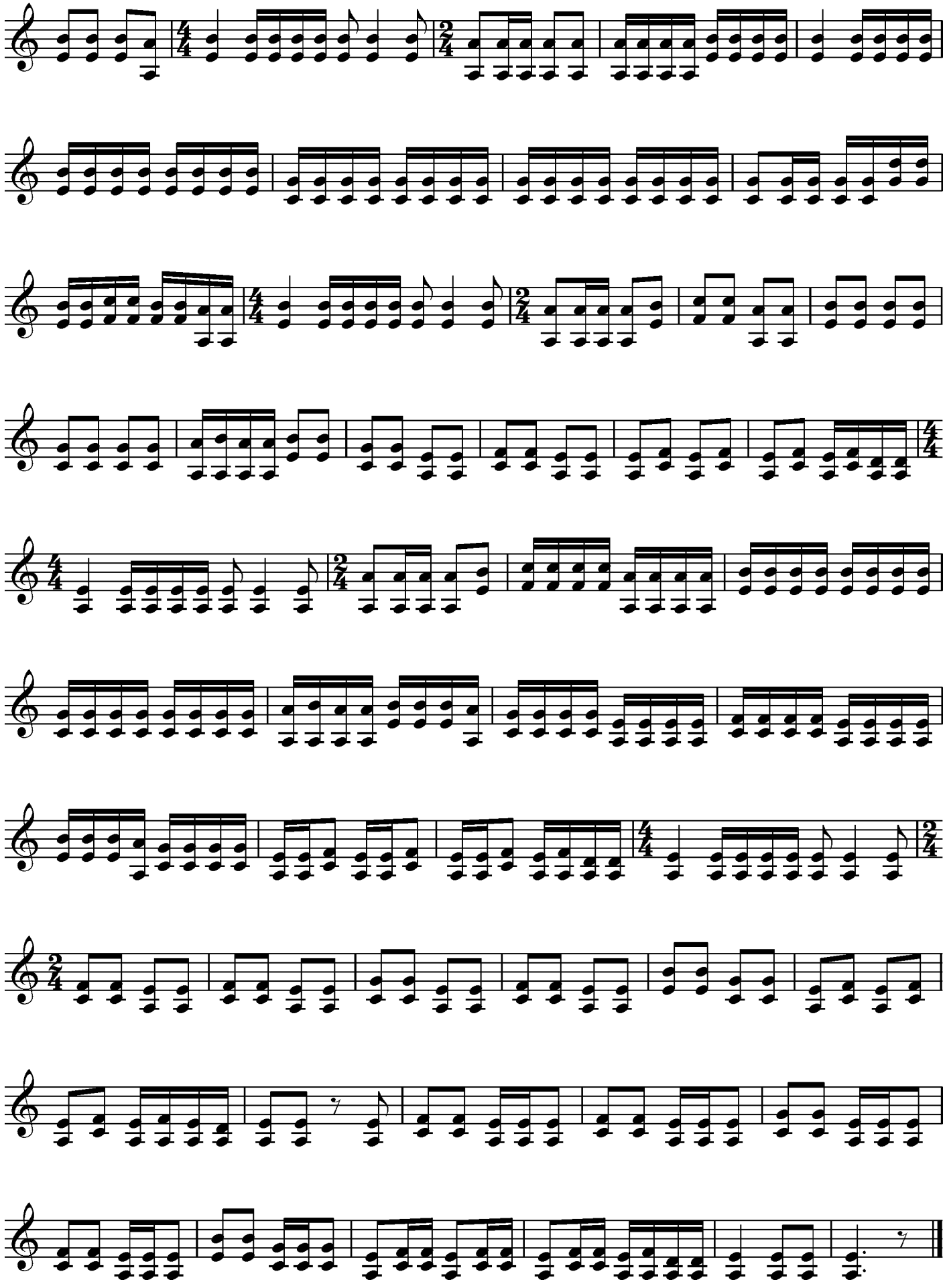


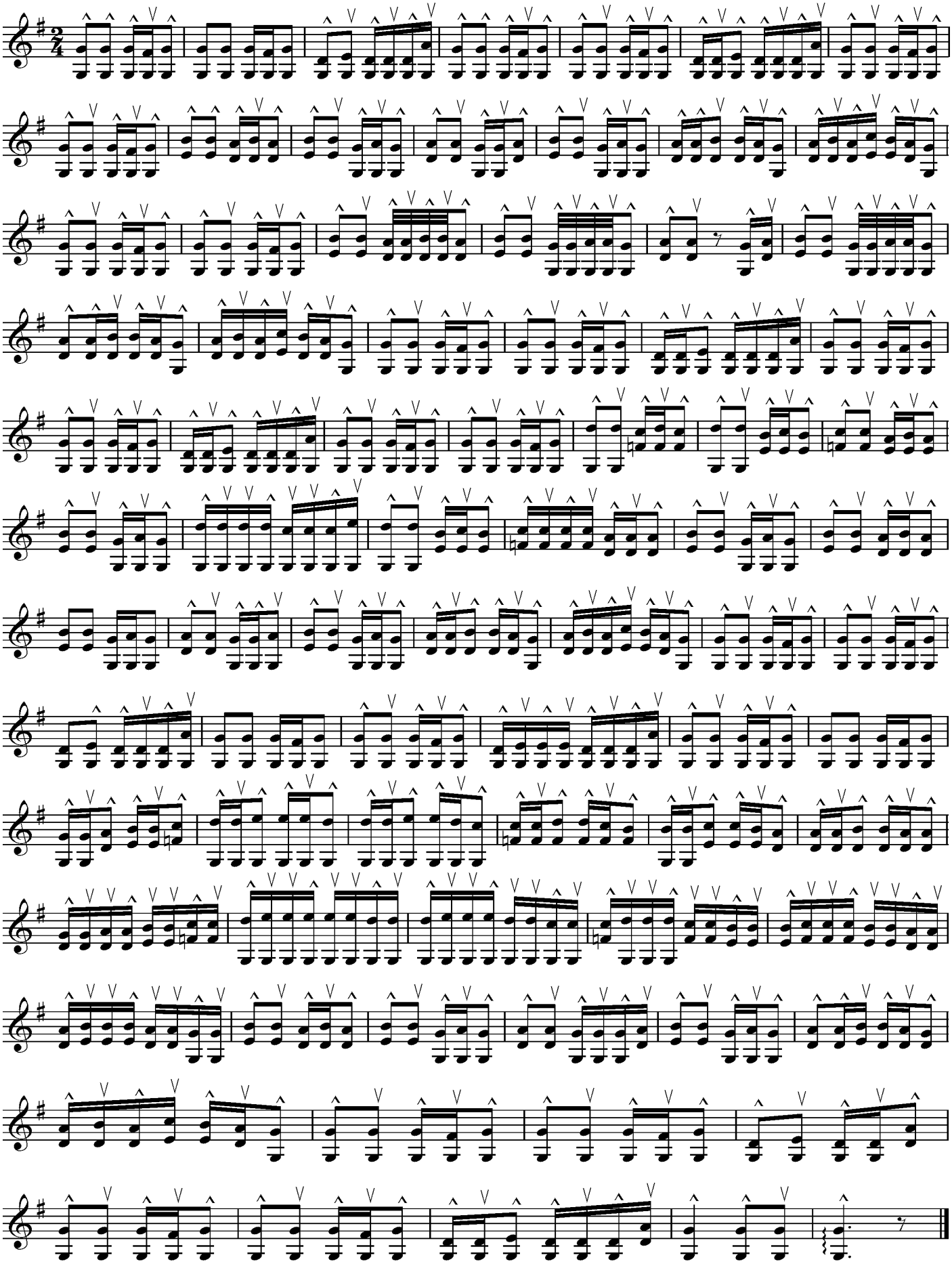


FARG‘ONA TANOVARI

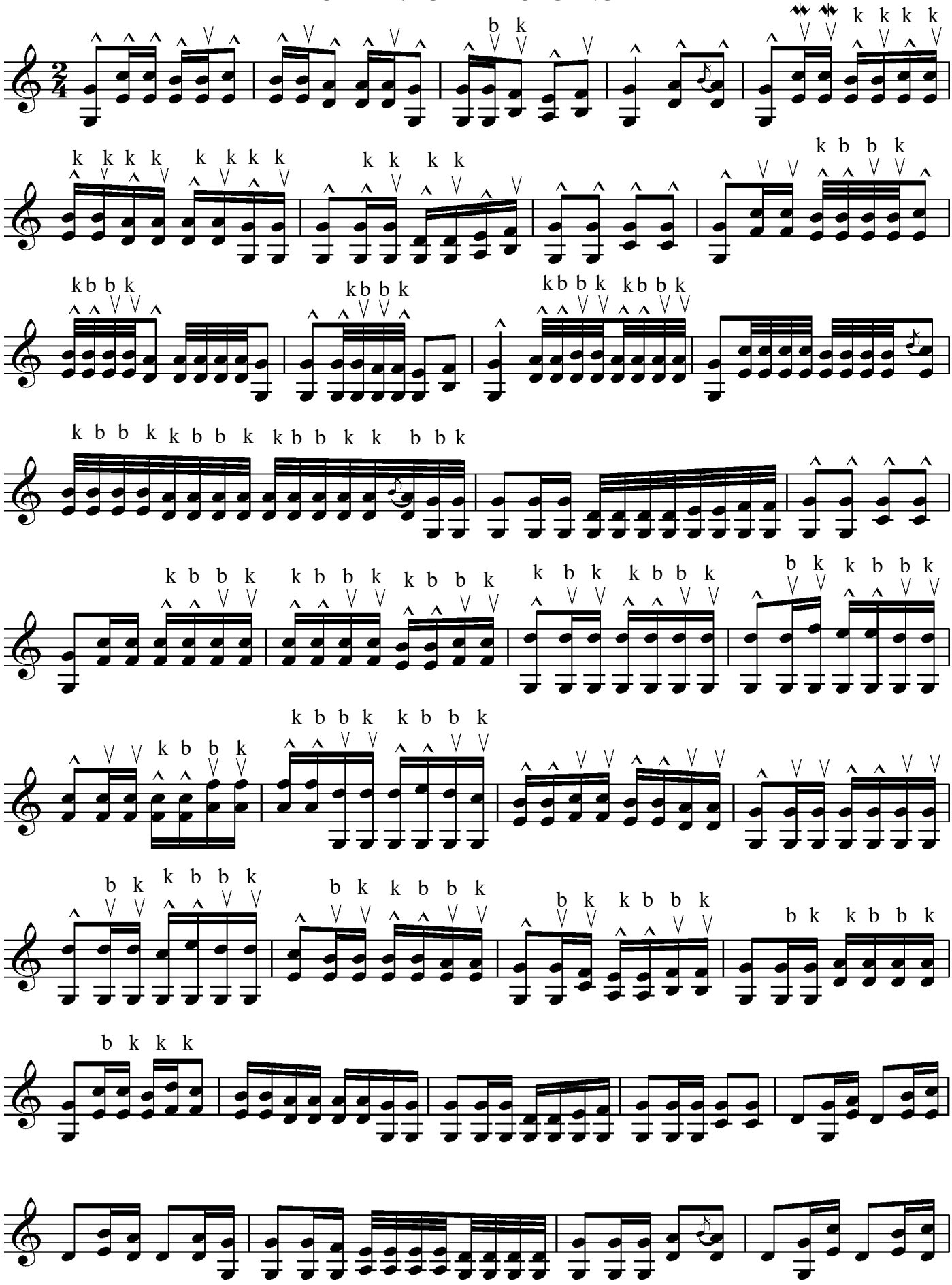


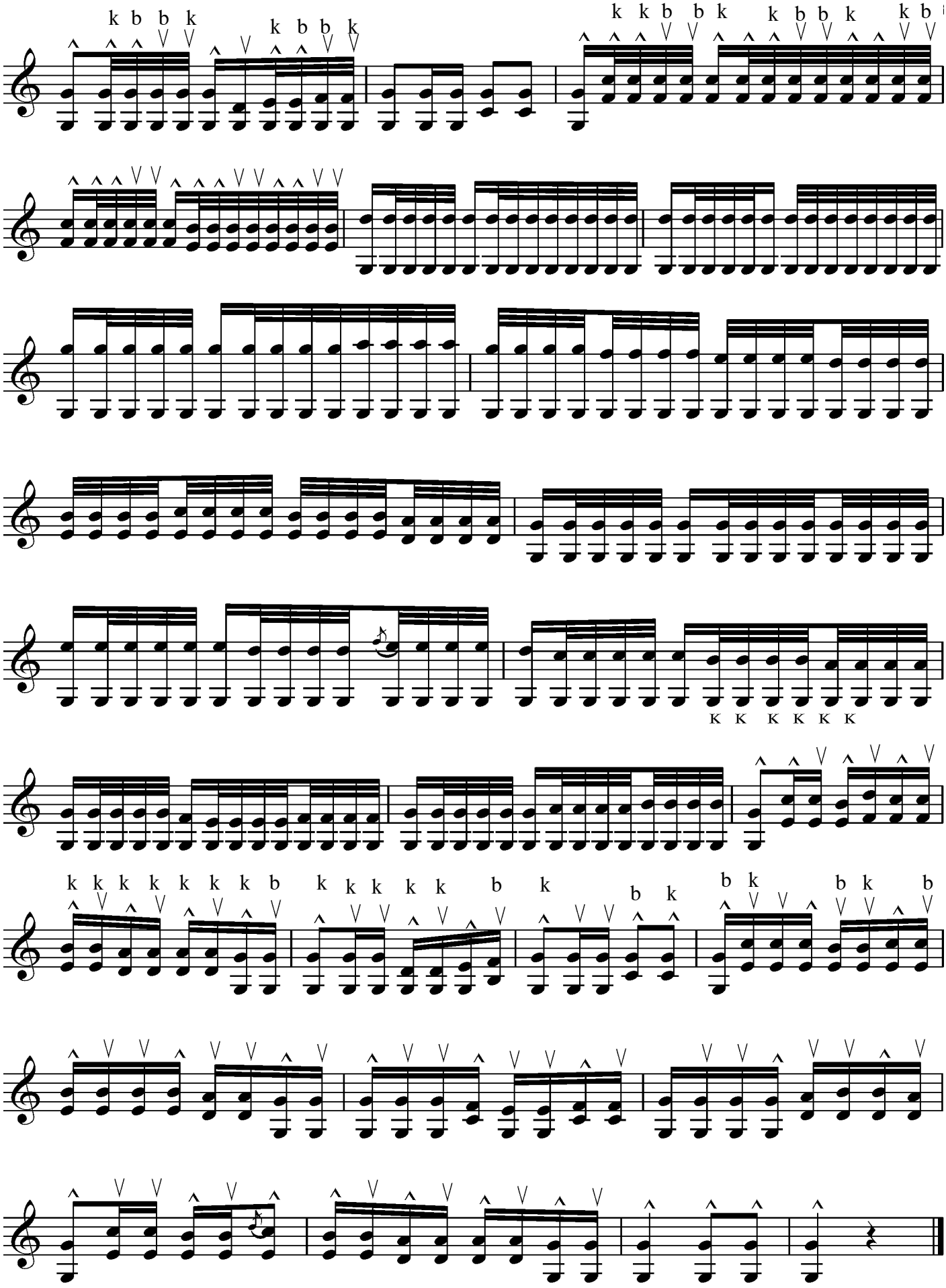


DUTOR BAYOTI



OLMANI OTDIM OTGANGA

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K K K K K K

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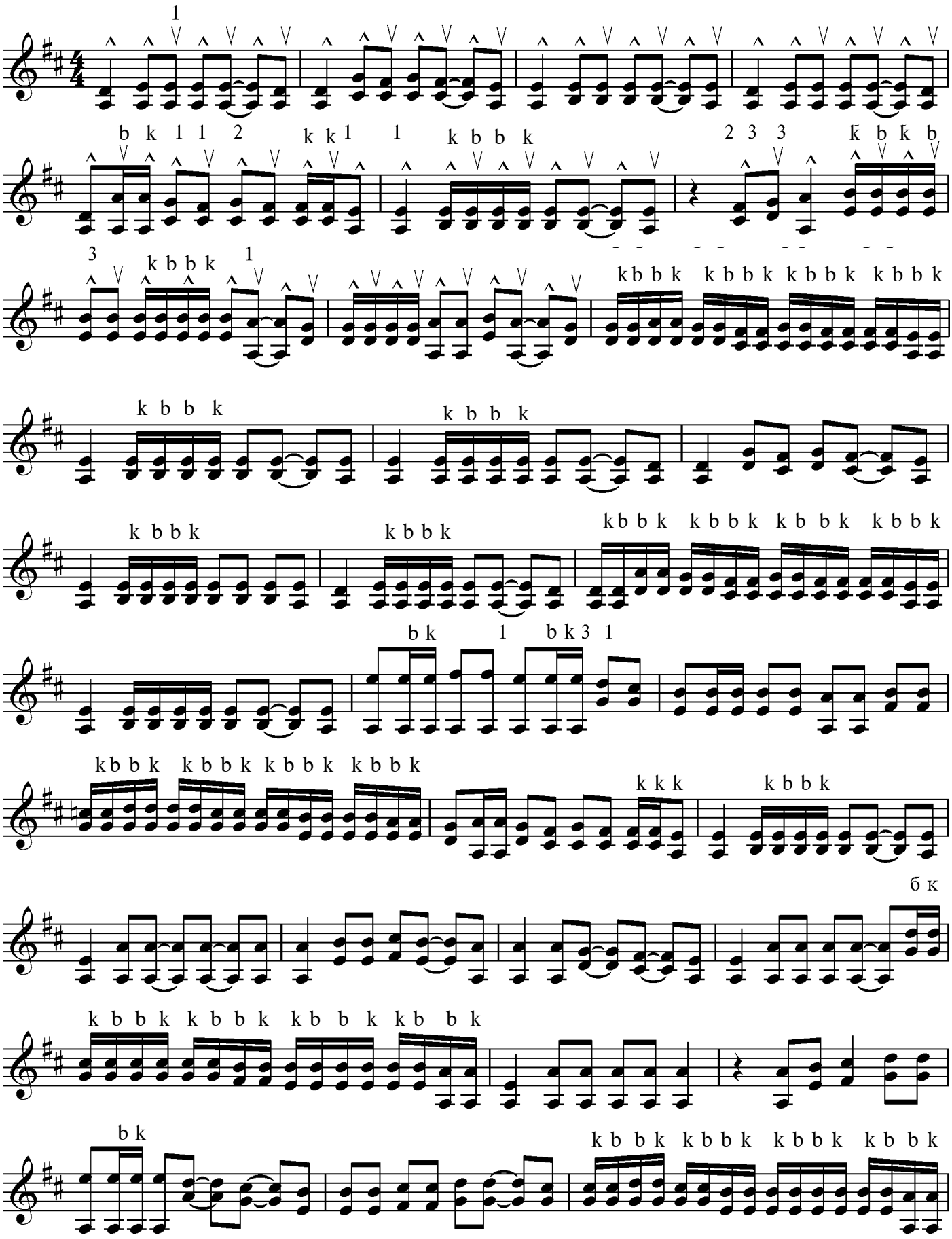

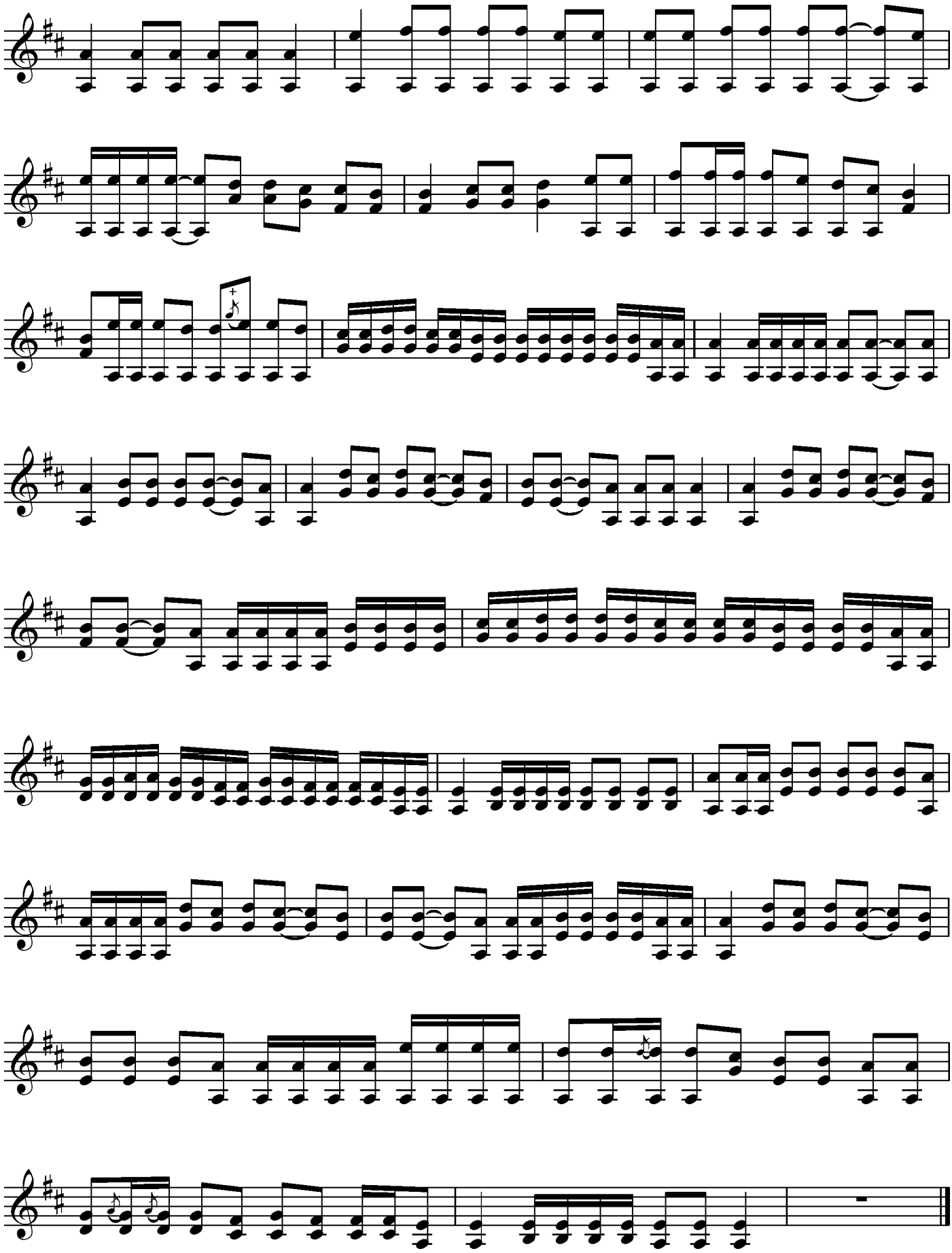

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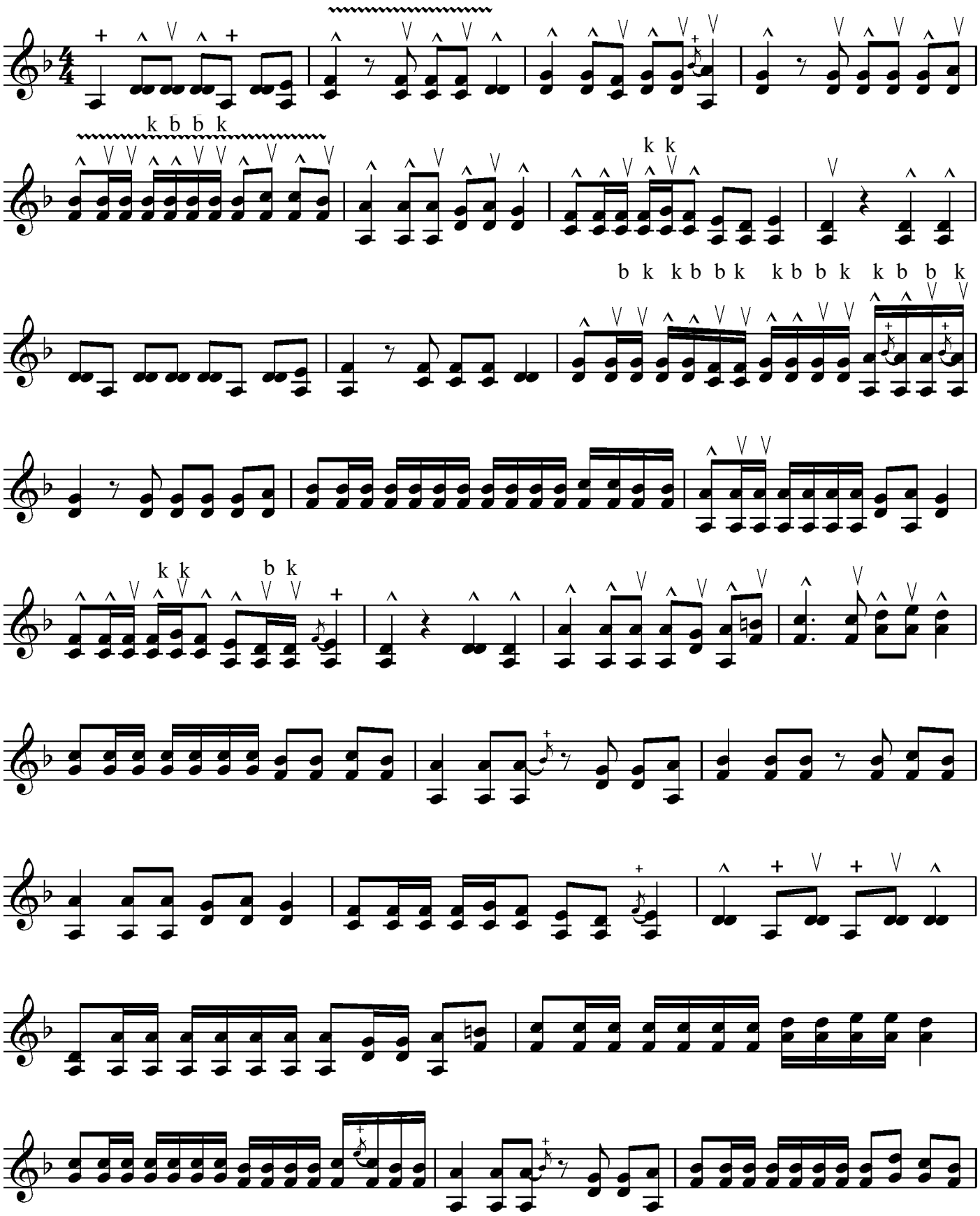

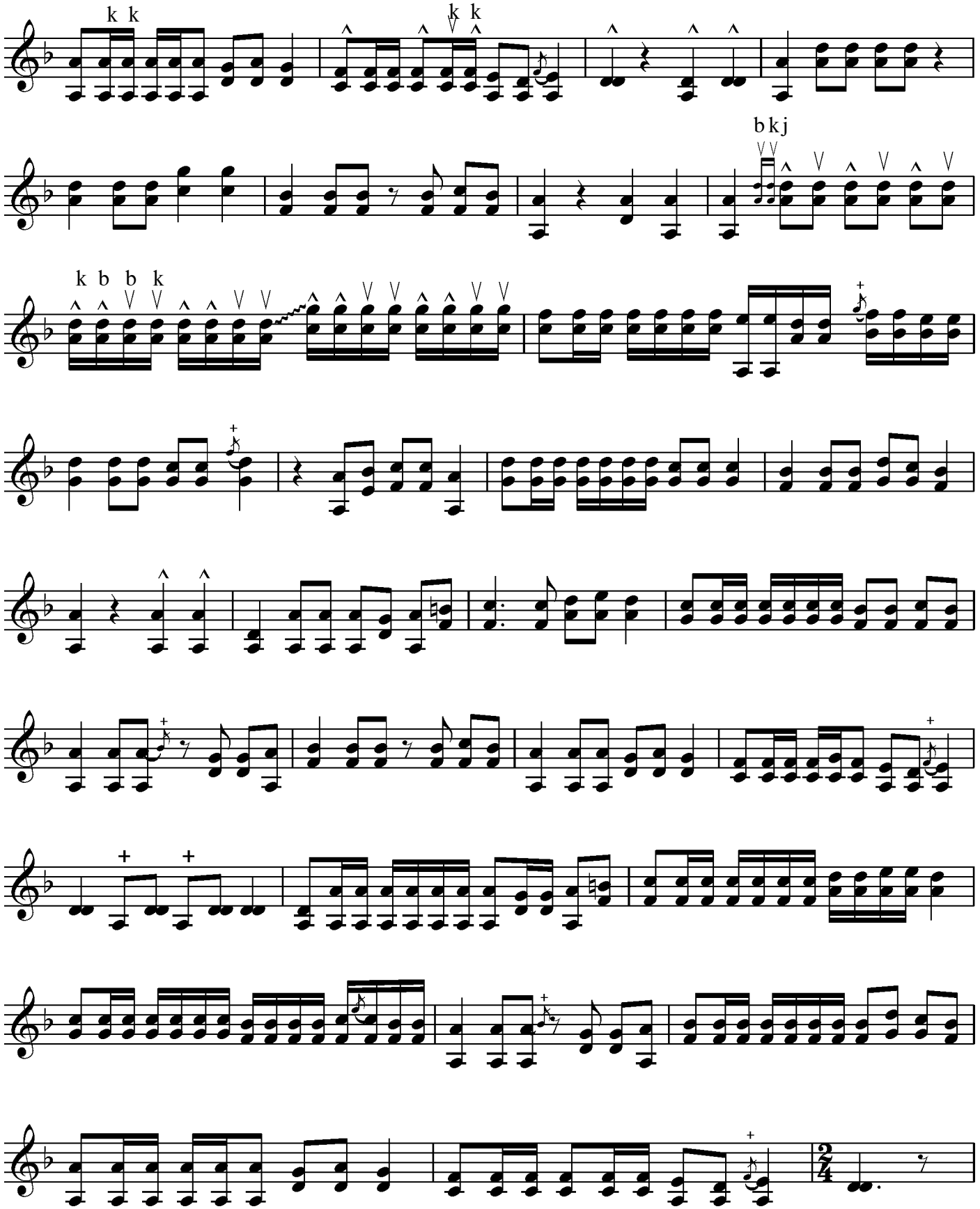
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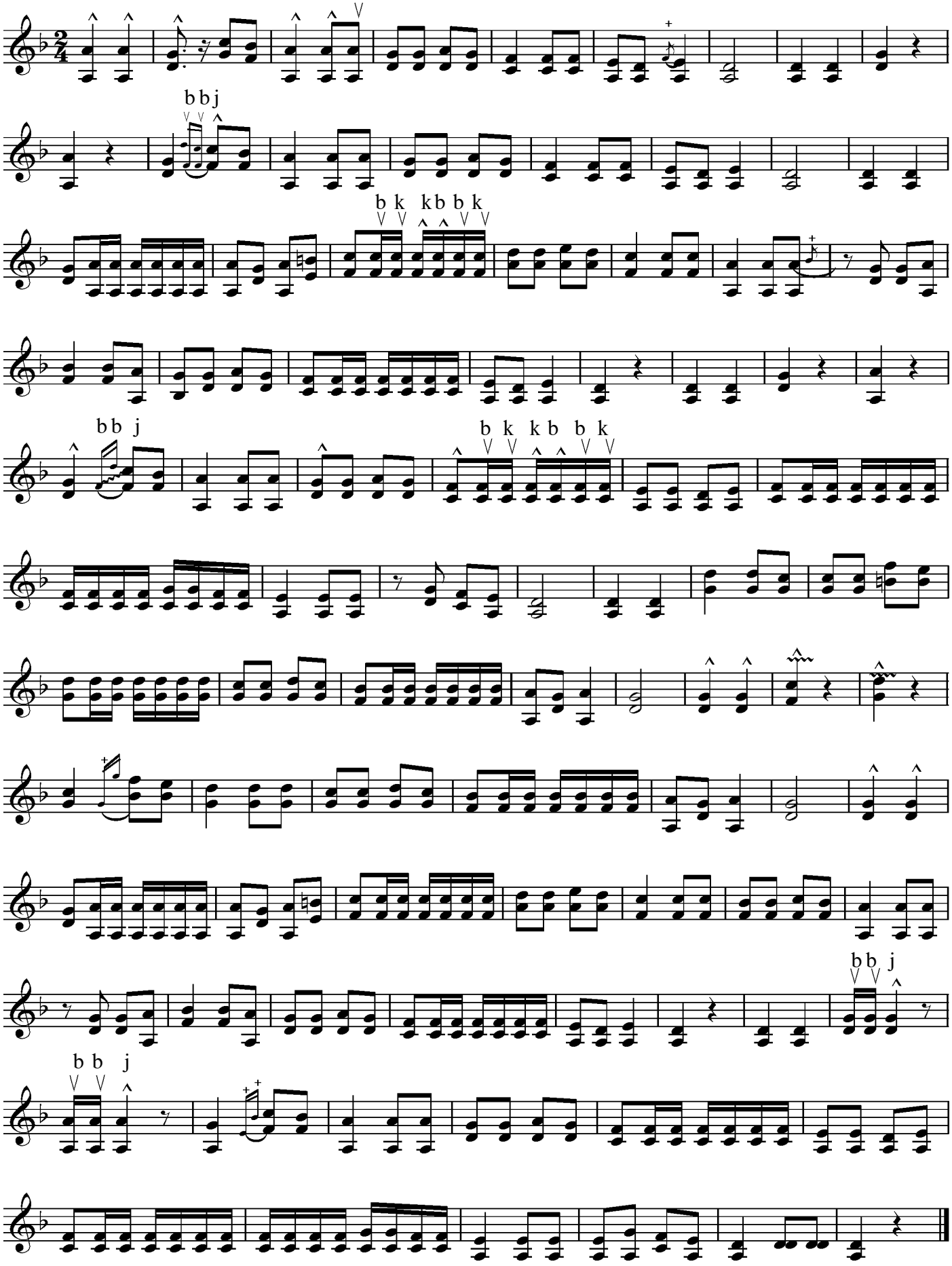

M U N D A R I J A

Muallifdan....3
Uslubiy qism....4
Dutor prima uchun mashqlar....12
Dutor alt uchun mashqlar....14
Milliy dutor uchun mashqlar....15
Qashqarcha....16
Qora soch....17
Tom boshida tog‘ora....18
Chamanda gul....20
Qaylarga boray....21
Gulyorxon....23
Navozishi dutor....25
Nag‘ma....27
Dutorim....31
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Ko‘ngil guldastasi....41
Tojik xalq termalari....43
Kadril....50
Dutor navolari....56
Konsert variatsiyasi....68
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Chakra - chaki....83
Karateginiy....86
Farg‘ona tanovari....91
Dutor bayoti....93
Olmani otdim otganga....94
Qalandar I....96
Sharof I....98
Sharof II....100

Shavkat Rahimov

DUTOR

Musiqa va san’at maktablari uchun o‘quv qo‘llanma

Muharrir *J. Karomatov*
Musavvir *O. Safarov*
Badiiy muharrir *O‘. Toshmatov*
Texnik muharrir *A. Abdullayev*
Musahhih *Sh. Yeldashov*

Bosishga 24.04.2004 y.da ruxsat etildi. Bichimi 60x90 1/8. Tayms garnitura. Ofset bosma.
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102-3 raqamli shartnoma. Bahosi shartnoma asosida.