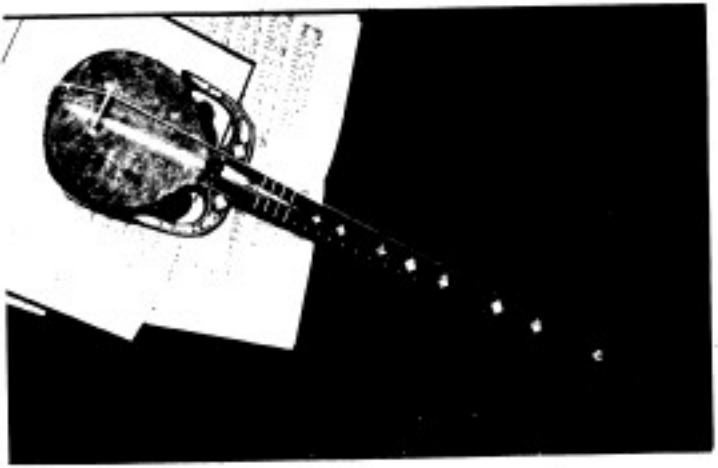
РУБОБ ДАРСЛИГИ

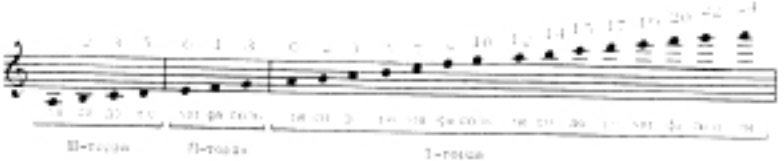
1987



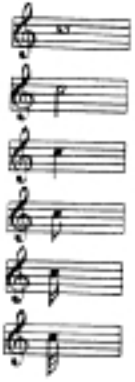
1-КИСМ

НАЗУРИЙ ВА МЕТОДИК МАКСИМУТЛАР

Ритм [illegible]

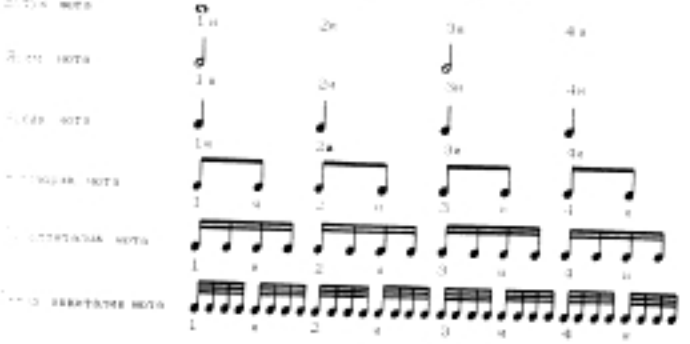


Ноталарнинг [illegible] на савалади

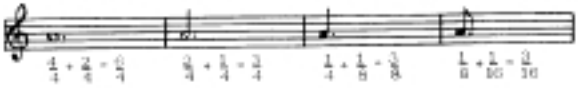


- Бутун нота. 1 а, 2 н, 3 а, 4 н та савалади.
- Ярим нота. 1 н, 2 а та савалади.
- Чорак нота. 1 а та савалади.
- Нимчорак (саккизталик) нота. 1 ока а та савалади.
- Ўн олтиталик нота. Пока нота 1 ока н та савалади.
- Ўттиз иккиталик нота. Тўрт нота 1 ока н та савалади.

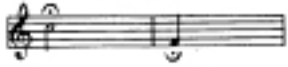
Ноталарнинг [illegible] жойлашиши



2. Товуш чўзимининг яна бир ортиқиш белгиси нотанинг ўнг томонига қўйиладиган нуқтадир. Ҳар бир нота ортига қўйилган нуқта шу нотанинг асосий чўзимини ярим баробар оштанини белгиларди.

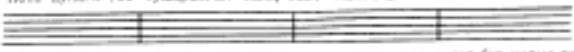


3. Фермата белгиси қуйидаги икки кўринишда , бўлиб, ноталарнинг устига ёки остига қўйилиб, товуш чўзими миқдорининг ортиқиллишини белгилайди. Чўзим миқдори турлича бўлиши мумкин, бу асосан асар характери билан белгиланади.



Такт

Нота бўлига ёки туширилган чизиқ такт чизиғи дейилади.



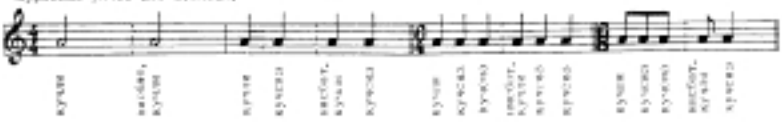
Икки кўшни такт чизиғи орасига жойлашган мусиқа асарининг бир қисми такт дейилади.

Ҳар бир мусиқа асарининг ёзилишида нота калитидан кейин такт ўлчови кўрсатиб қўйилади. Такт ўлчови каср сон билан ёзилиб, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{8}$, $\frac{6}{8}$ ва ваҳ. ваҳ. такт ўлчови ёзилиши бўлиш-тангеғини, сурати эса шу бўлаклариинг ҳаничи оленгаклигини кўрсатади.

Ўлчовлар одатда оддий ва мураккаб бўлади. Тактда битта кучли ва бир неча кучсиз ҳиссалар бўлса, бундай ўлчов содий ўлчов деб оталади.

Демак, оддий ўлчовларда биринчи ҳисса кучли, қолгаклари эса кучсиз бўлади.

Оддий тактларнинг қўшилишидан ҳосил бўлган, бир неча кучли ҳиссаларга эга бўлган ўлчов мураккаб ўлчов деб оталади.



Кўриниб турибдики, мураккаб ўлчовларда битта кучли, бир ёки иккита нисбатан кучли ҳиссалар бўлиб, қолгаклари эса кучсиз ҳиссалардир.

Мусиқада тўлиқ бўлмаган бошланиш такт = такт олди (затакт) деб оталади ва ўида биринчи товуш кучсиз ҳиссадан бошланади.

Одатда такт олди билан бошланадиган мусиқа асарининг тугалланиши ҳам тўлиқ бўлмай, биринчи ва оҳирги такт вигаклиси тўлиқ бир тактни ҳосил қилади.

Музыка асарида тактдаги кучли ҳиссанинг кучсиз ҳиссага [illegible]. Синкопанинг пайдо бўлишига қуйидаги ҳолатлар сабаб бўлади:

а) бир тактнинг сўнгги кучсиз ҳиссаси кейинги тактнинг кучли ҳиссаси билан боғланиб кетса;

б) такт ичидаги кучсиз ҳиссада келган товуш (лига орқали) кучли ҳиссага келган товуш билан жаранглаш [illegible];

в) тактдаги товуш кучли ҳиссага келган паузадан сўнг бошланса.

Нота ёзувини қисқартириш белгилари

[illegible] такрорлаш белгиси [illegible]

[illegible]

[illegible]

Бир тактни такрорлаш белгиси:

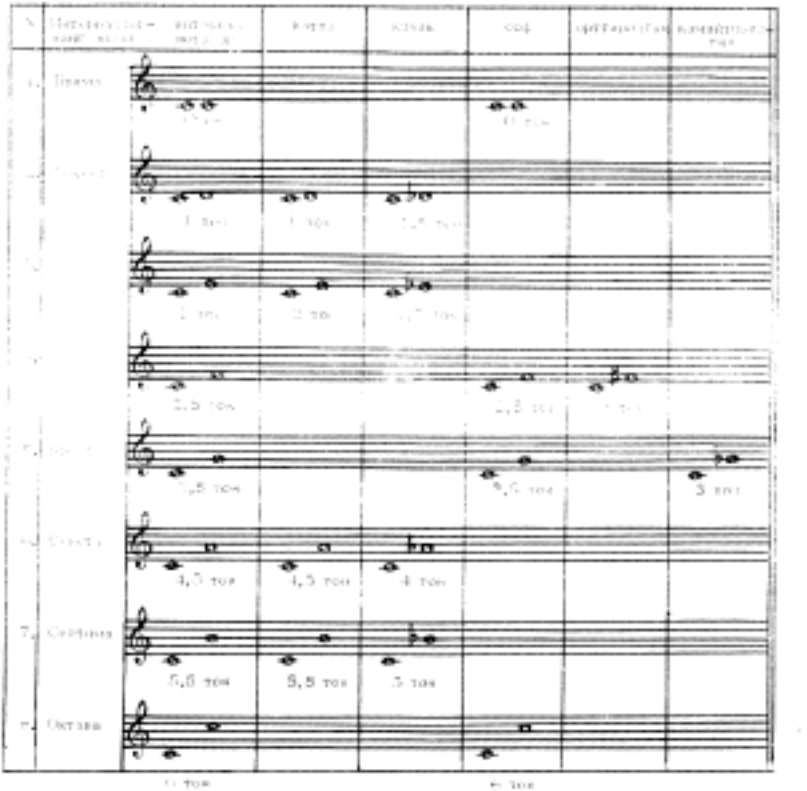
Икки тактни такрорлаш белгиси:

Интерваллар

Бир вақтда ёки кетма-кет олинган икки товуш оралиғи – интервал деб аталади. Интервал товушлари баробар олинганда – гармоник интервал, бирин-кетин олинганда эса – мелодик интервал деб аталади. Асосий интерваллар: прима, секунда, терция, кварта, квинта, секста, септима ва октавалардан иборатдир.

Интервалларнинг катта-кичик, соф, орттирилган ҳамда камайтирилган турлари мавжуд. Интервал оралиқлари тон ва ярим тон миқдорида белгиланади.

Интервалтар жадвалы



№	Интервалтар-ның аталу	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
1.	Прима	[illegible]			[illegible]		
2.	[illegible]	1 тон	1 тон	[illegible]			
3.	[illegible]	2 тон	2 тон	[illegible]			
4.	[illegible]	2,5 тон			[illegible]	[illegible]	
5.	[illegible]	[illegible]			[illegible]		3 тон
6.	Секста	4,5 тон	4,5 тон	4 тон			
7.	Септима	5,5 тон	5,5 тон	5 тон			
8.	Октава	[illegible]			[illegible]		

Сурьет (темпі) турлары ва уларнинг ёрилиши

Вазмин сурьетлар

Largo – ларго – жуда мўшаў;
Lento – ленто – чўзиброк;
Adagio – адажио – ўнер-вазмин.

Ўртача сурьетлар

Andante – андато – сокин-аста, оканмасдан;
Andantino – андантино – андантедан сал тезроқ;
Moderato – модерато – ўртача тезликда;

Sostenuto – [illegible] – [illegible];
Allegretto – [illegible] – [illegible];
Allegro moderato – [illegible] – ўртача тез.

[illegible]

Allegro – аллегро – тез;
Vivo – виво – [illegible];
Vivace – виваче – [illegible];
Presto – престо – тез, [illegible];
Prestissimo – престиссимо – жуда тез.

[illegible]

Molto – [illegible] – [illegible];
ma non troppo – [illegible] – [illegible];
[illegible] – [illegible] – [illegible];
a tempo – а темпо – [illegible].

[illegible]

Animato – [illegible] – [illegible];
Meno mosso – мено моссо – [illegible];
Maestoso – маэстозо – тантанали;
Cantabile – кантабиле – [illegible];
dolce – дольче – [illegible];
poco a poco – поко а поко – [illegible];
non troppo – нон троппо – [illegible].

Динамик ишоралар [illegible]

mf – меццо форте – ўртача кучли;
f – форте – кучли;
ff – фортиссимо – жуда кучли;
p – пиано – [illegible];
pp – пианиссимо – жуда [illegible], жуда [illegible];
< – крещендо – товушни аста-секин кучайтириш;
> – диминуэндо – товушни аста-секин [illegible];
sf – сфорцандо – кескин, кучли зарб;
sp – субито пиано – кескин, [illegible] зарб;
> – акцент – [illegible] кучли зарб билан ижро этилади.

[illegible]

[illegible]

1. Кулоклар 2. Рубобнинг бош кисми 3. Шаклан харрок 4. Парадлар 5. Даста 6. Тура 7. Бирнеш тор 8. Иккинчи тор 9. Учинчи тор 10. Харрок 11. Шлюклар 12. Кокл

Рубобни [illegible] ижро [illegible]

Рубоб [illegible] кул [illegible]

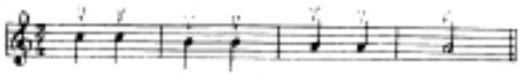
[illegible] кул [illegible]

Уш кул бармоклари билан [illegible] тутиш [illegible]

Кошкар рубобида зарб: штрихлар ва уларни [illegible]

Якка зарб [2]

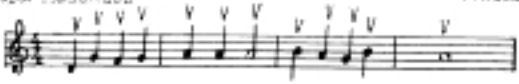
Якка зарб товуш чикаришнинг энг оддий усули булиб, унда [illegible] (медиаторни) пастга ёки юкорига ириш орқали товуш хосил [illegible]

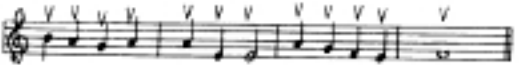


Ёшлар марши

Марш сурьатида

Ф. Назаров мусикаси

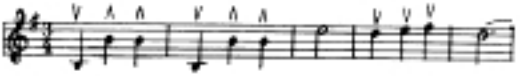


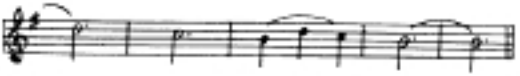


Бахар вальси

М. Мирзаев мусикаси

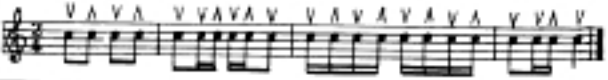
Вальс сурьатида





Кўш зарб

Кўшзарб нолунни юкори ва пастга бир текисда урилиши натикасида товуш хосил қилиш усули:



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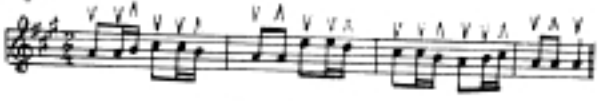
1) Биз товуш чикариш усуллари ва орнаментикани даён этишда С.М. Тахалавнинг „Авгон рубобина чалишга ўргатиш методикаси асослари кўлланмасидан фойдаландик". Т., „Ўқитувчи" 1983 й.

2) Ўрлги асбоблари учун чикарилган адабиётларда штрихлар турлича белгиланган. Масалан: ⊓V ; VΛ ; ΛV ва х.к. Биз пастга урилаётган зарбни V, юкорига урилаётган зарбни эса Λ деб белгиладик.

Дўлонча

Ўздек халқ мусиқаси

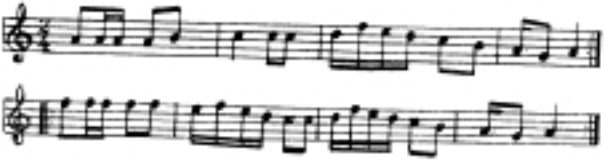
Allegro



Кубнақ доламар

Ўздек халқ мусиқаси

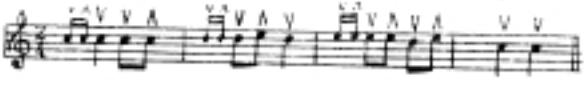
Allegro



Зарби паррон

Бу усулни қўллаш нохун билан юқоридан пастга ва орстдан юқорига тез зарб билан чапишда ифодаланади. У асосий товушга ёрдамчи нотаси дўлган диттапик форшлагни эслатади:

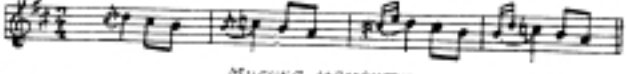
Шу усулда қўш форшлагли товушлар хам ижро этилади:



Фасли бахор

Ш. Сойфуддинов мусиқаси

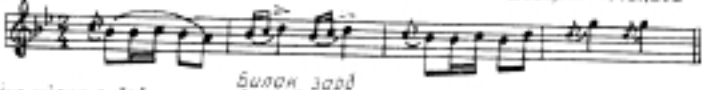
Allegretto



Мусиқа моменти

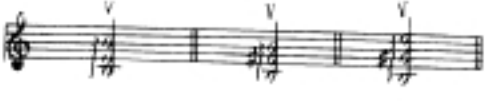
Ф. Шуберт мусиқаси

Allegro



Билак зарб

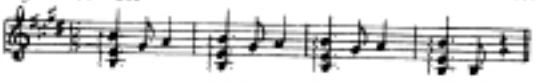
Яне қўлни рудав қумпари дуплав юқоридан пастга сирганта қаракатлан-тиришда нохун билан товуш чиқариш усули билак зарб дейилади ва арзедмата усулини эслатади:



Ҳромимон

Allegro moderato

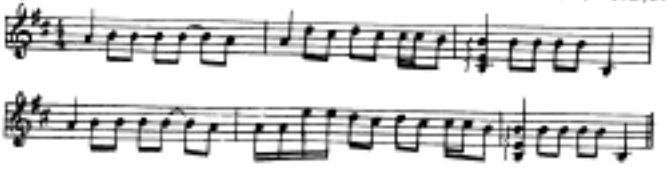
Ўзбек халқ мусиқаси
Р. Гувайдуллин қайта ишлаган



Сотий

Allegro moderato

Ўзбек халқ мусиқаси



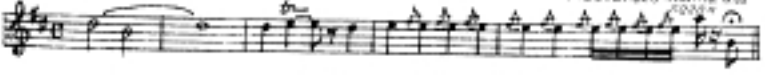
Рез

Рез нохун билан пастга ва юқорига зарб беришнинг тез ва устма-ест алмашинишидан иборат бўлиб, рубобда товушларни бир бирига боглаб ижро этишнинг асосий усулидир:

Ўйғурча кўшиқ ва рақс

Andante

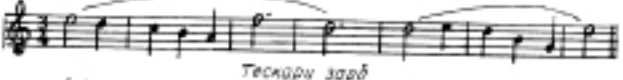
М. Мирзаев мусиқаси
Ф. Васильев қайта ишлаган



Олимон

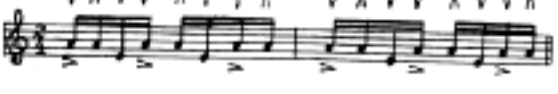
Andante

А. Аверкин мусиқаси



Тескари зарб

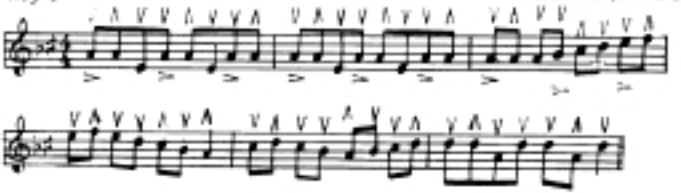
Тескари зарб ўзига синкопали ритм характерига эга бўлади. Бу зарбда кетма-кет келадиган санниз товушнинг 1,3,4,6,7 – зарблари пастга, 2,5,8 – зарблари эса юқорига қаратиб чалинади.
Тескари зарбни дастлабки ўзлаштиришда 1,4,7 – зарблар урғу берилиб (акцент) билан ижро этиш мақсадга мувофиқдир:



Уйғурча қўшиқ ва рақс

Allegro

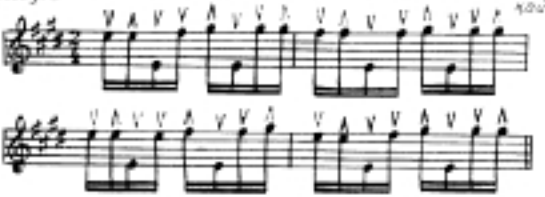
М. Мирзаев мусиқаси
Ф. Васильев қайта ишлаган



Дутор баёти

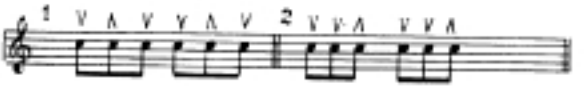
Allegro

Ўзбек халқ мусиқаси
З. Шукриловаев ва Ф. Васильев
қайта ишлаган



Уфор зарб

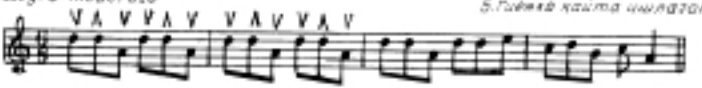
ритм ўзбек халқ рақслари учун характерли бўлган ритмдир. Уфор зарб асосан икки усул билан ижро этилади:



Туркман эшвойи

Allegro moderato

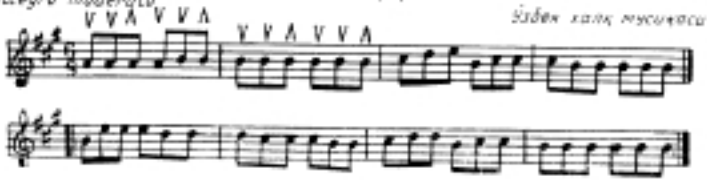
Ўзбек халқ мусиқаси
Б. Гиёжка қайта ишлаган



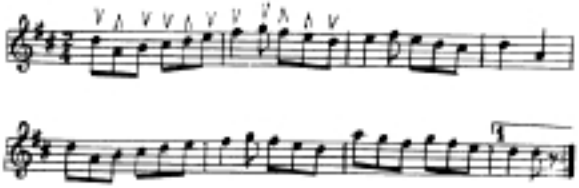
Тошкент уфори

Allegro moderato

Ўзбек халқ мусиқаси



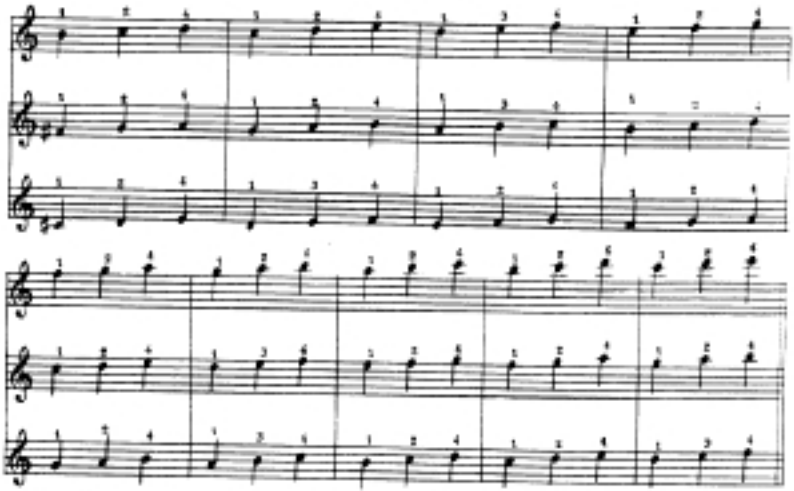
Allegro



Аппликатура

Нирочеливдаги мусиқи элементлардан бири – аппликатура [illegible] тушлика ва уни пухта [illegible] иборатдир.
Рубобни созлаш бадиий асарни ижро этишда аппликатура [illegible], унинг барчаси [illegible] билан бевосита боғлиқ, [illegible] эгган ҳолда ижрочилик [illegible] ҳеч [illegible] ва тўғри [illegible] [illegible].

Позициялар жадвали



Шартли белгилар

– [illegible]

– ноталарни жазишда ишлатиладиган харф

– ноталарнинг қисқартириб ёзилиши

– ноталар ритм белгиси ёрдамида ёзилиши

– ноталар ритм белгиси — чор бир нотанинг ёзилишига қараб давомийлик ритм белгиси ўзгариши

– стаккато — нотанинг қисқа — калта ўлиб чалиниши

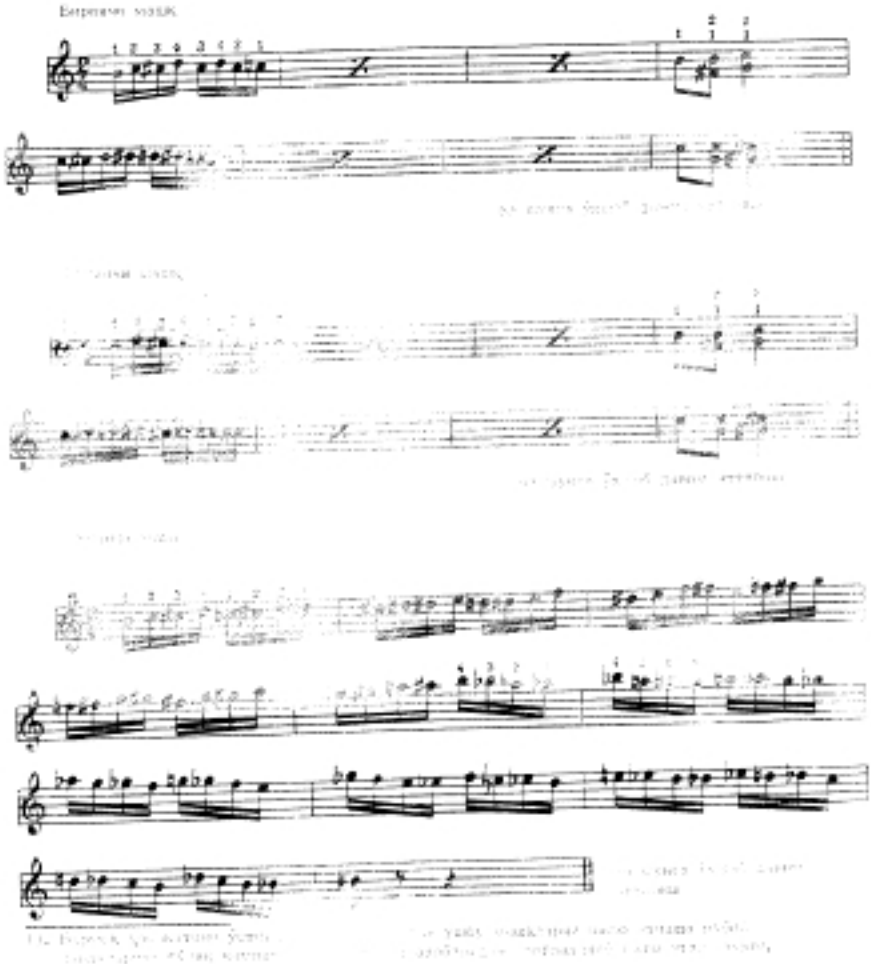
– тенутто сақланиладиган нотага харфини ишлатилиши ҳам кўп бармоқларни ҳаракати билан алмаштирилиши

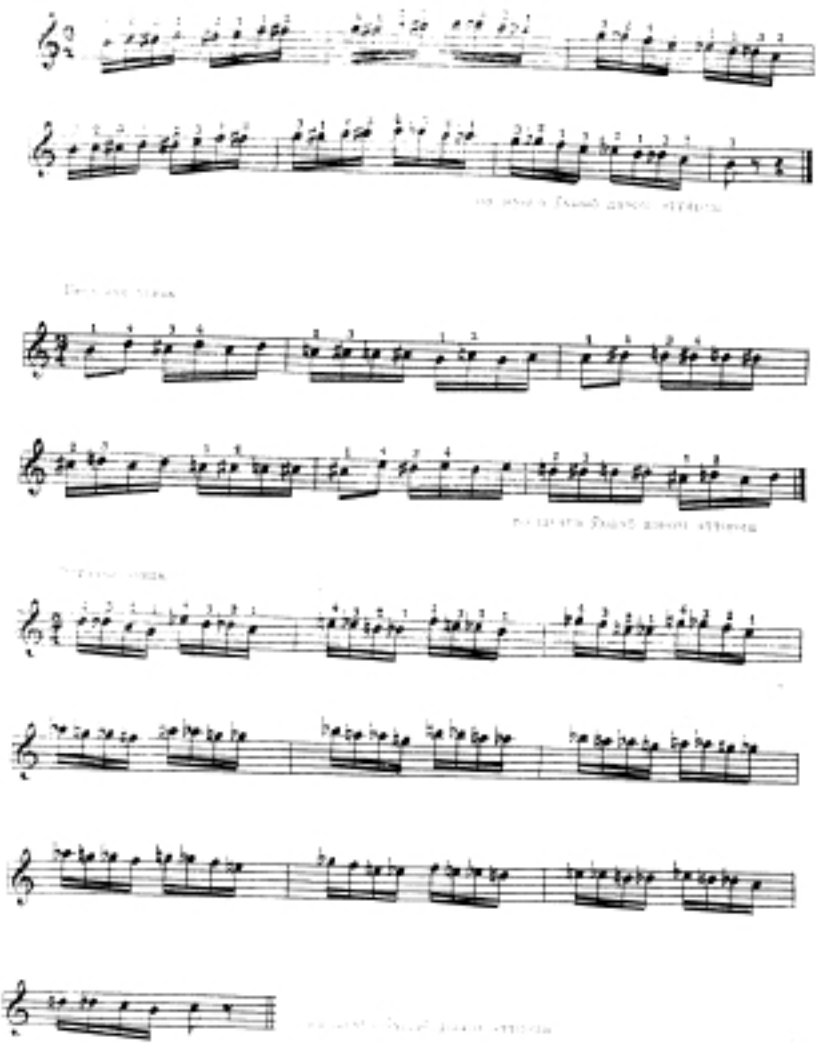
– портамент — товуш тонлар оралиғи билан чалинади, ўрталиги товушларни ҳам кўп бармоқларни билан алмаштирилиши

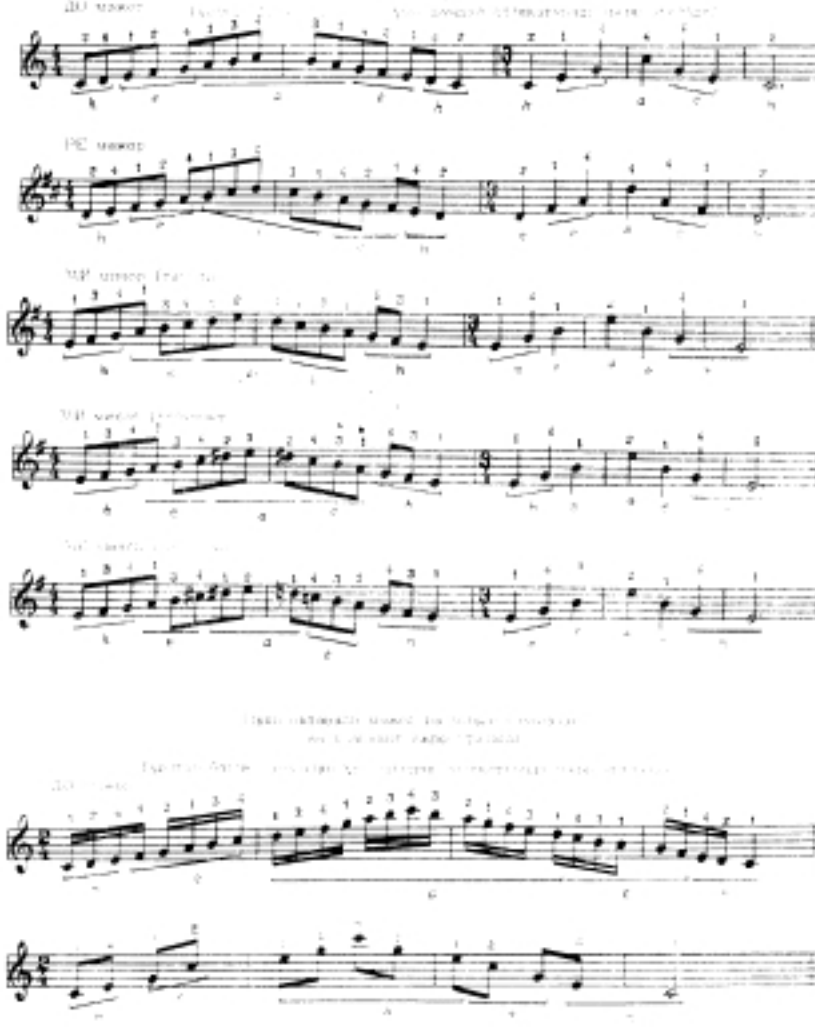
– арпеджио — бир неча товушларни навбатма-бир чалишга ёзилиши ҳаракатлантирилиши ўрнида ишлатилиши

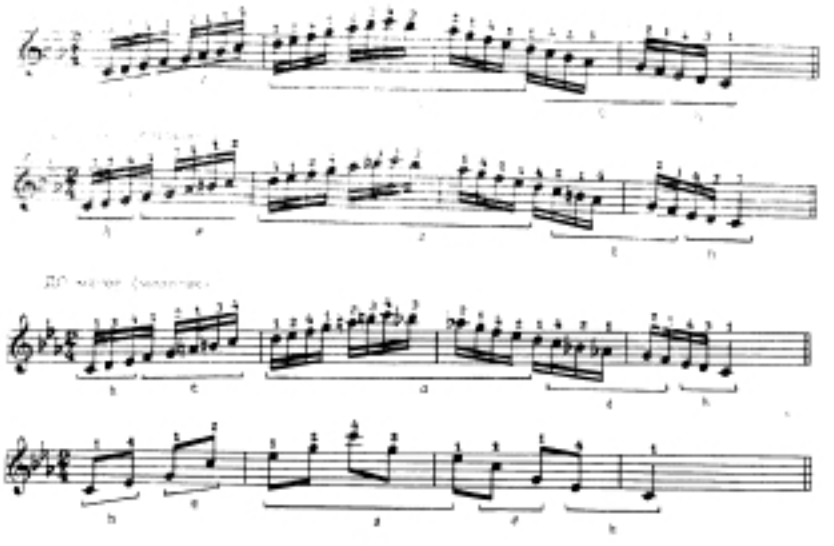
Библиотека ТГПУ им. Низами
908443

МАШҚЛАР, ГАММАЛАР, ЭТЮДЛАР





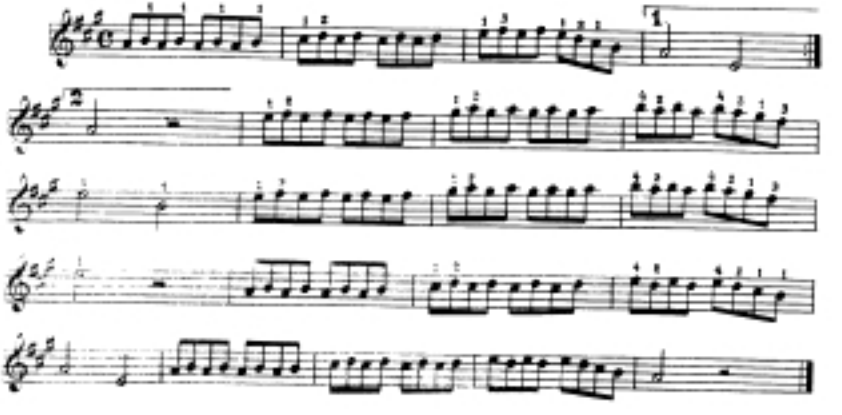




Этюд

Н.Бакланов

Andante



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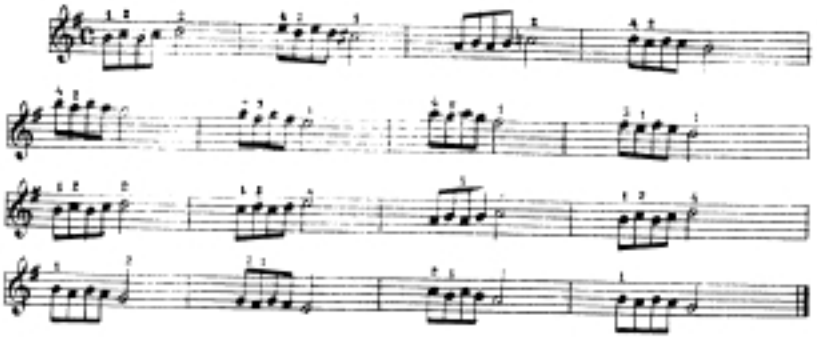
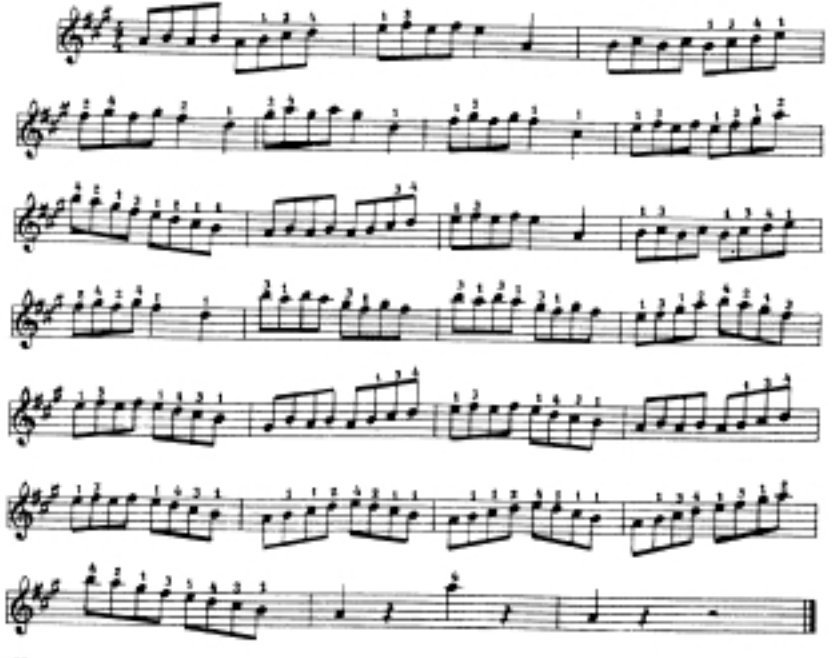
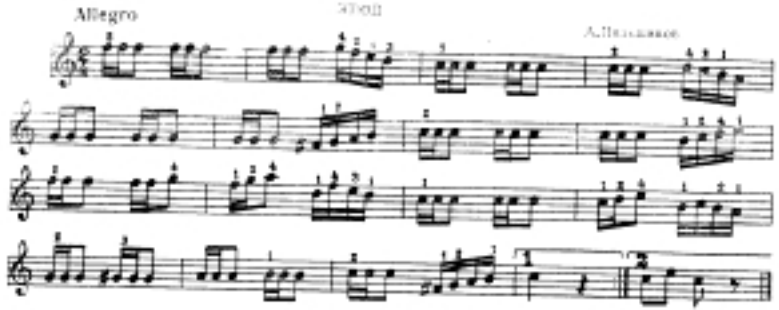


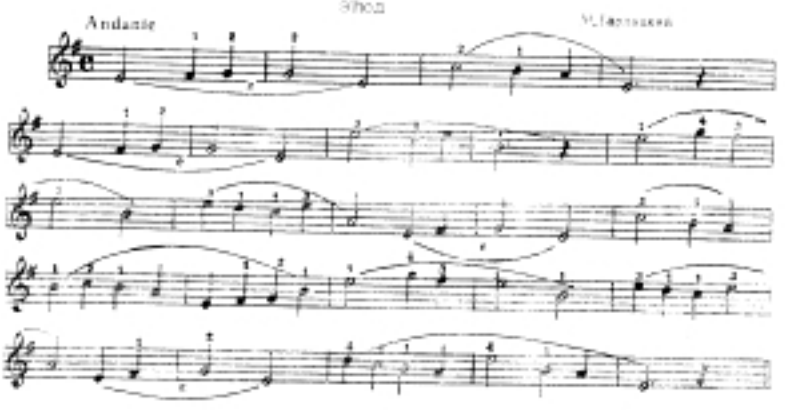
Allegretto



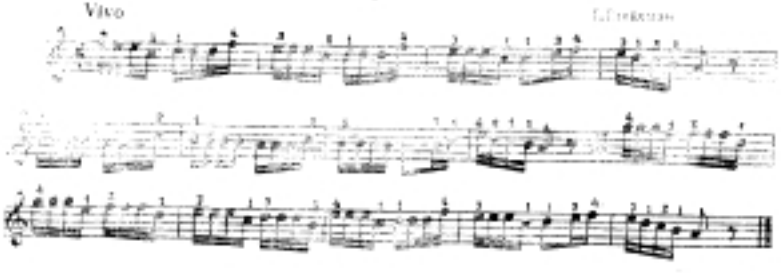
Allegro

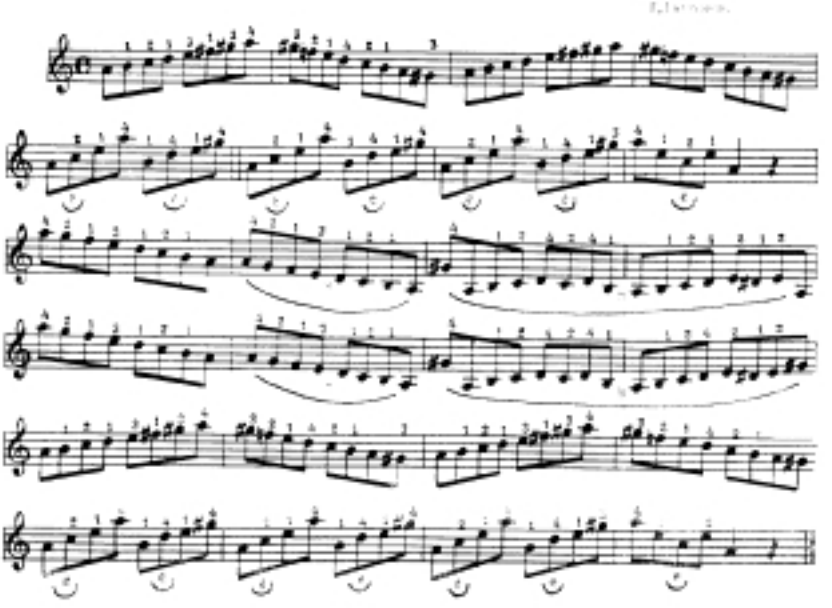


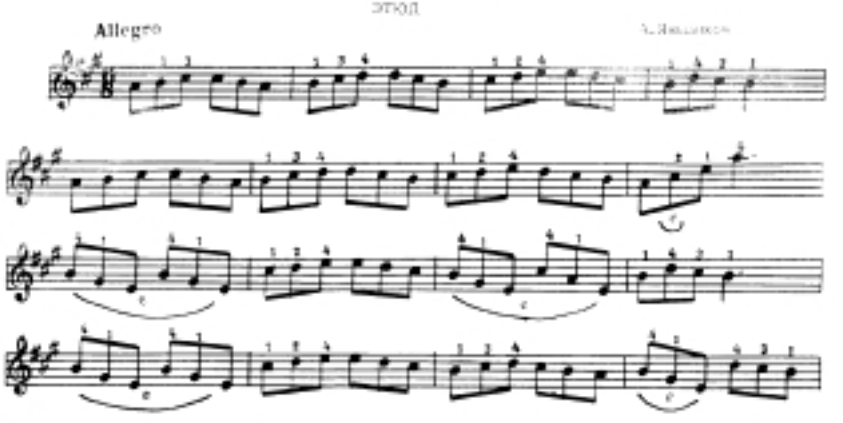
Andante

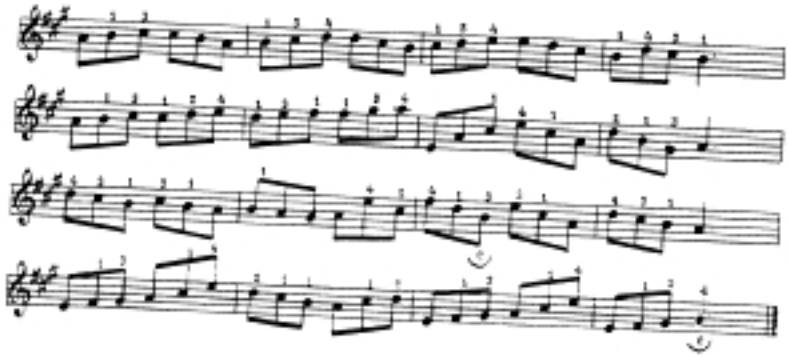


Vivo



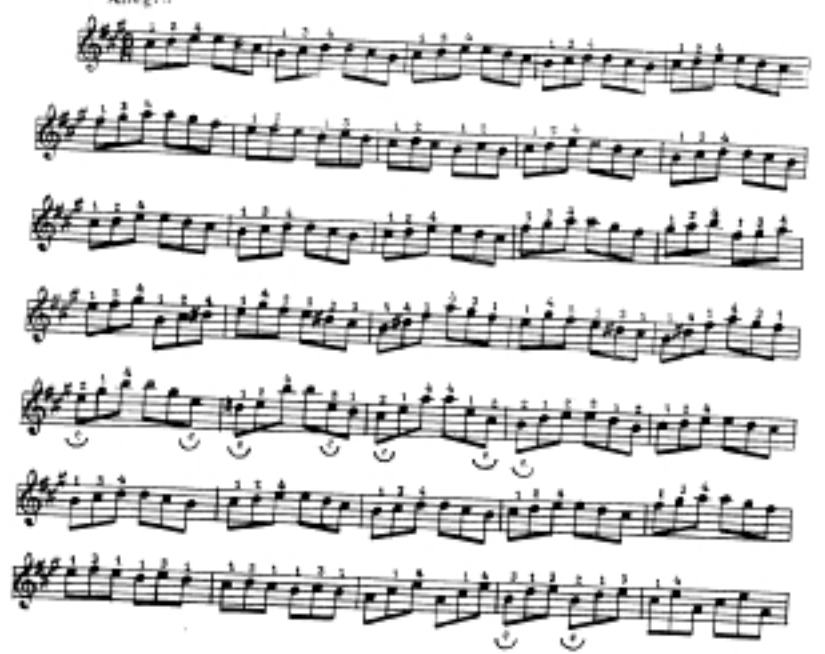


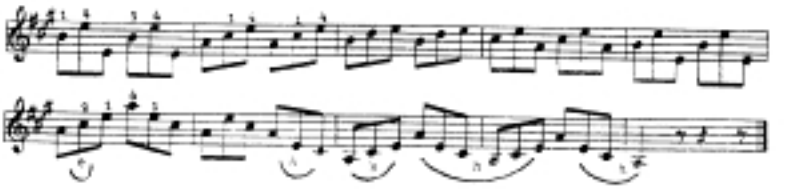

Allegro



STIGA

Allegro

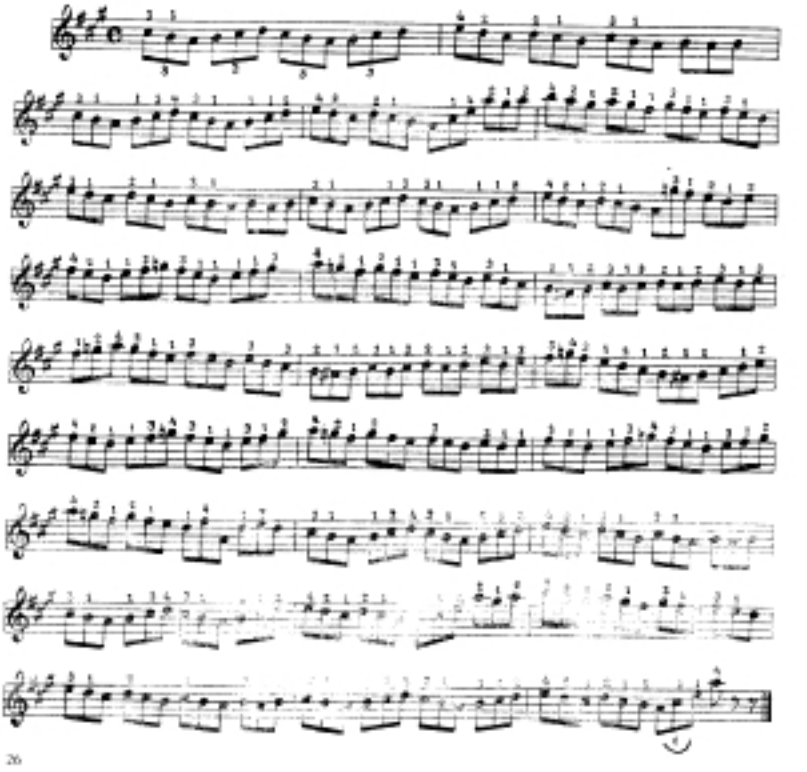




Этюд

А.Комаровский

Vivace



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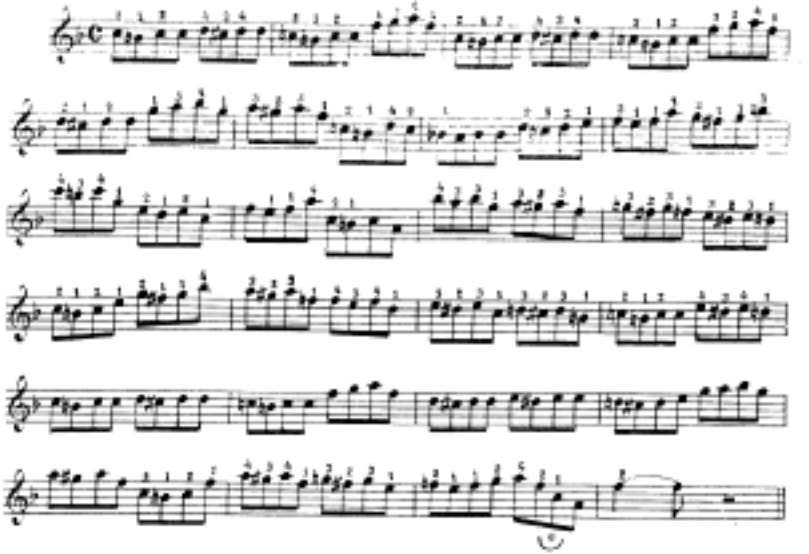

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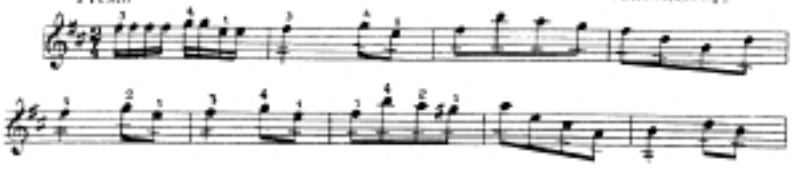
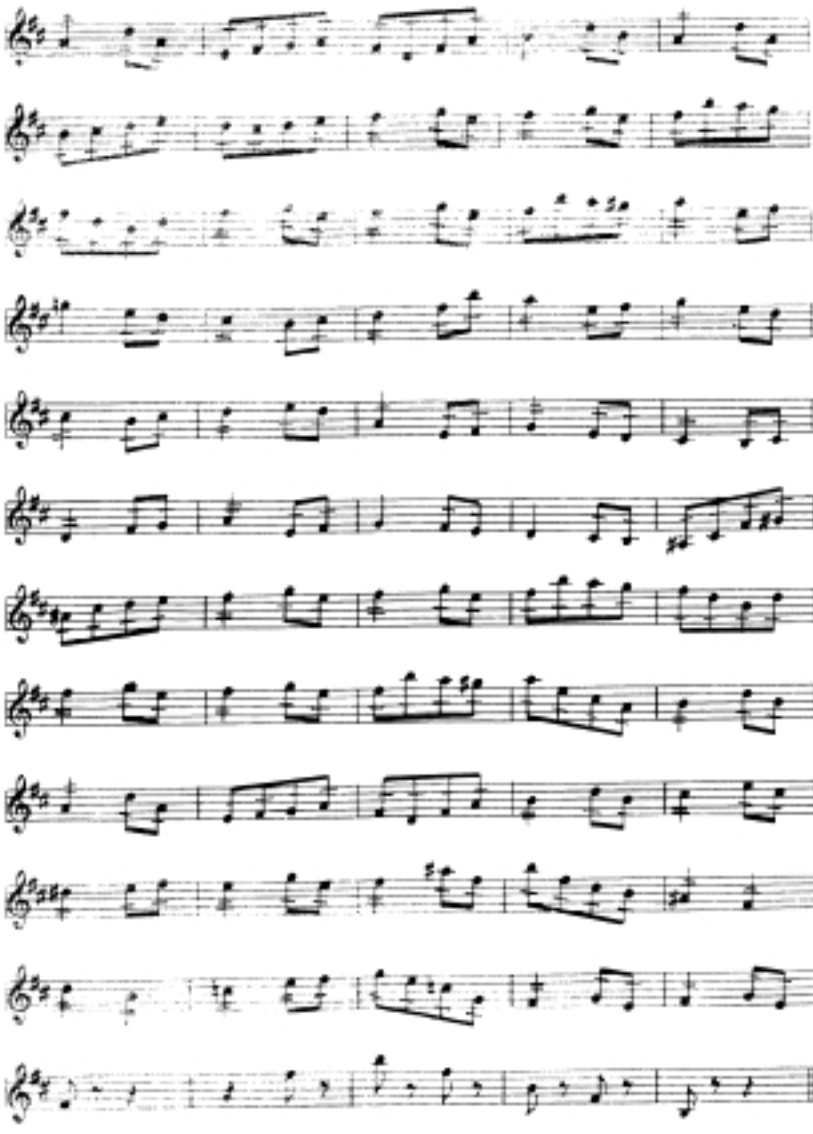
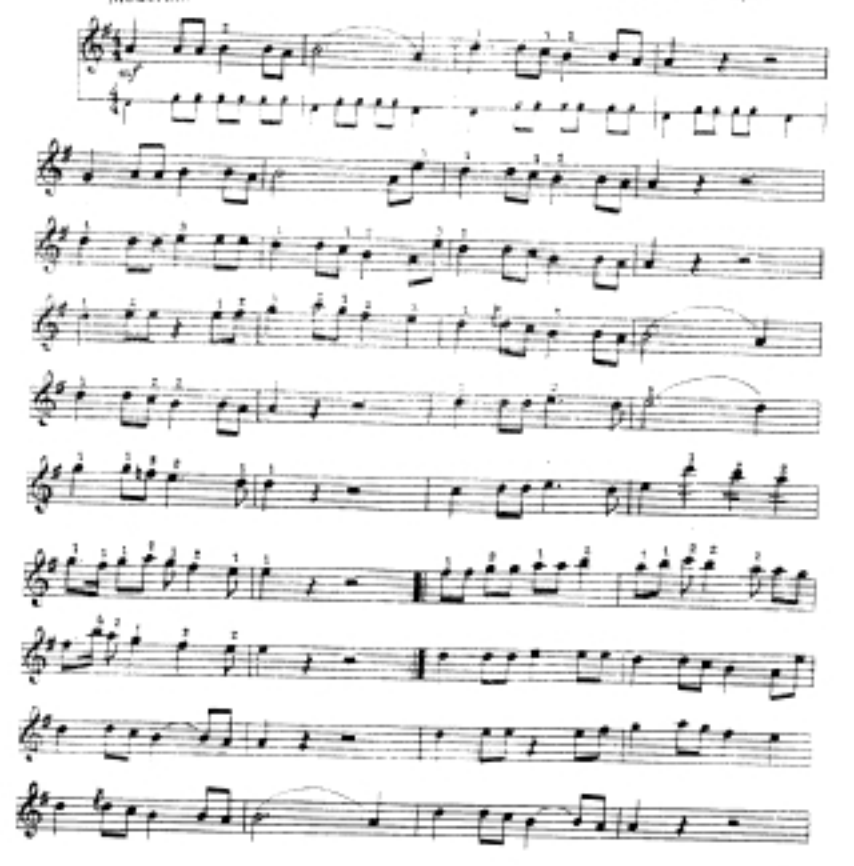
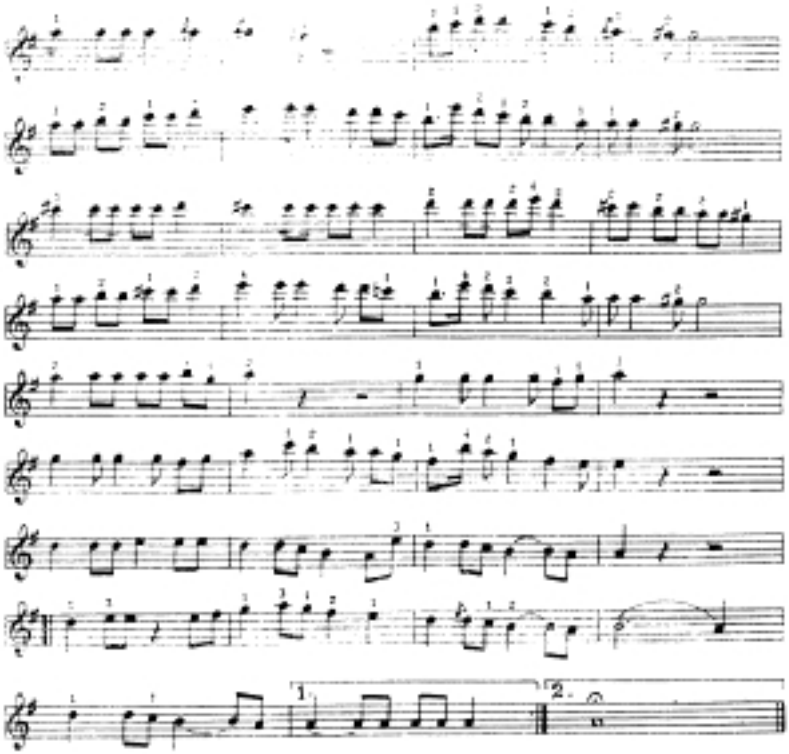


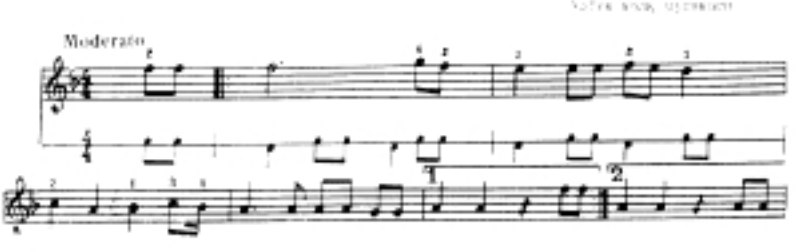


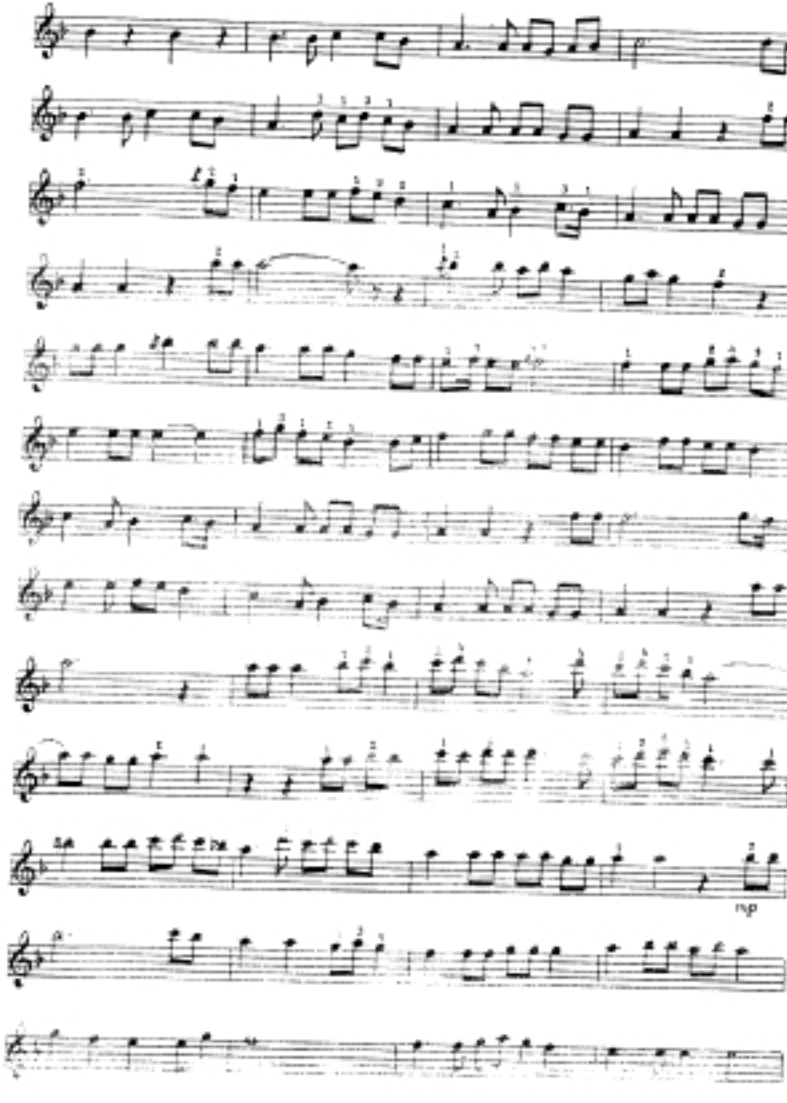
Moderato





CARCA I.

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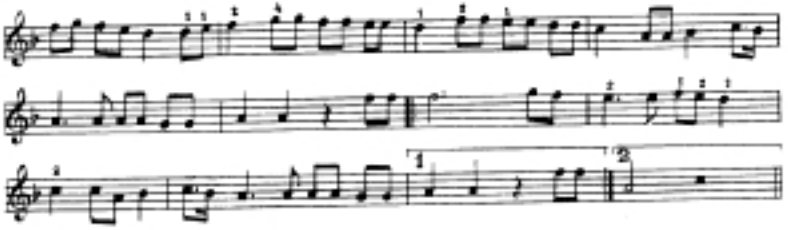
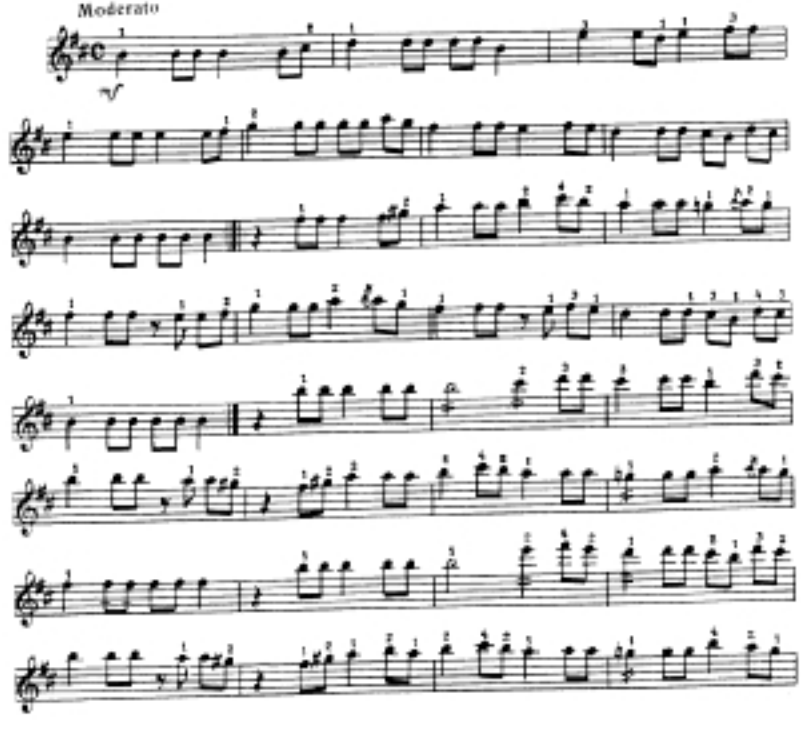
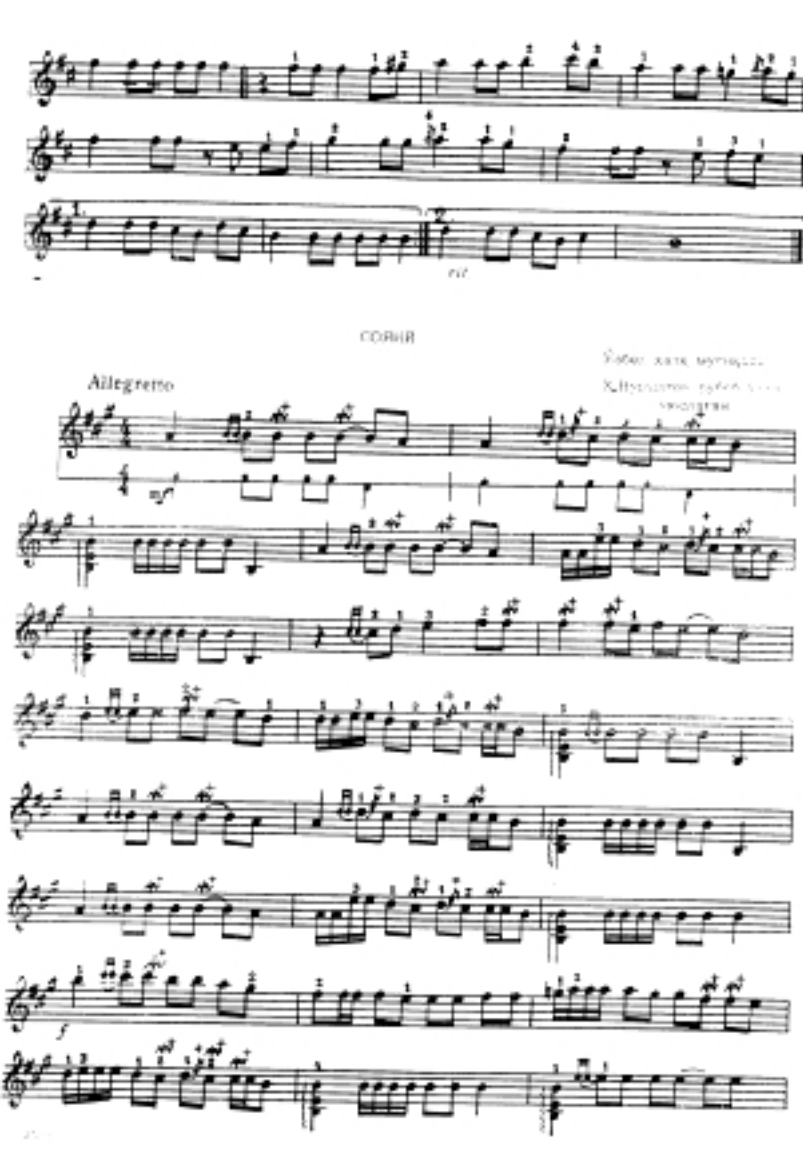


ШАРОВ I

Урок каш, чистящих

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СОВИЯ
Allegretto
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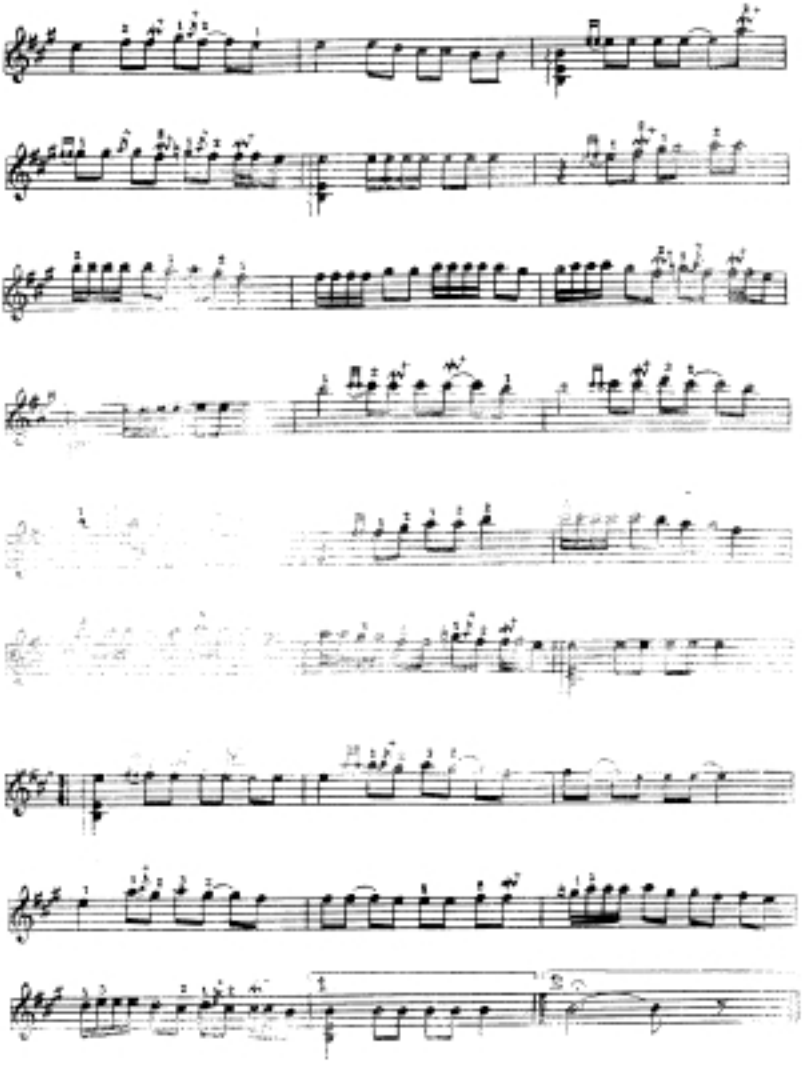

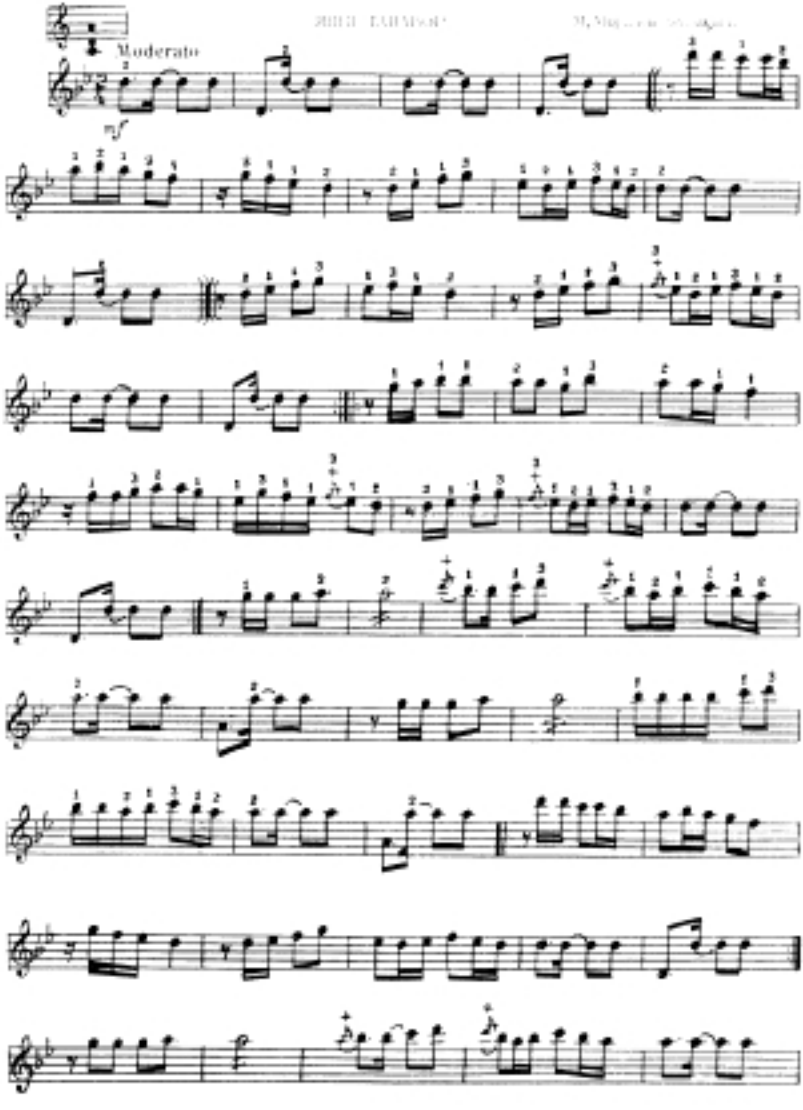
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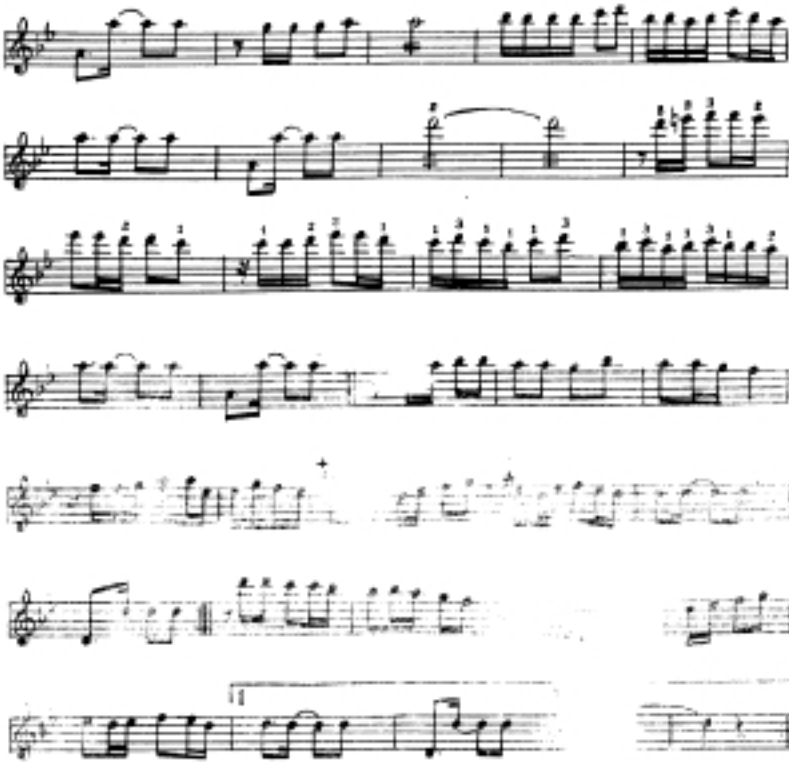
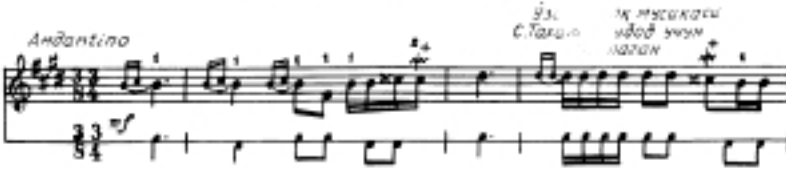
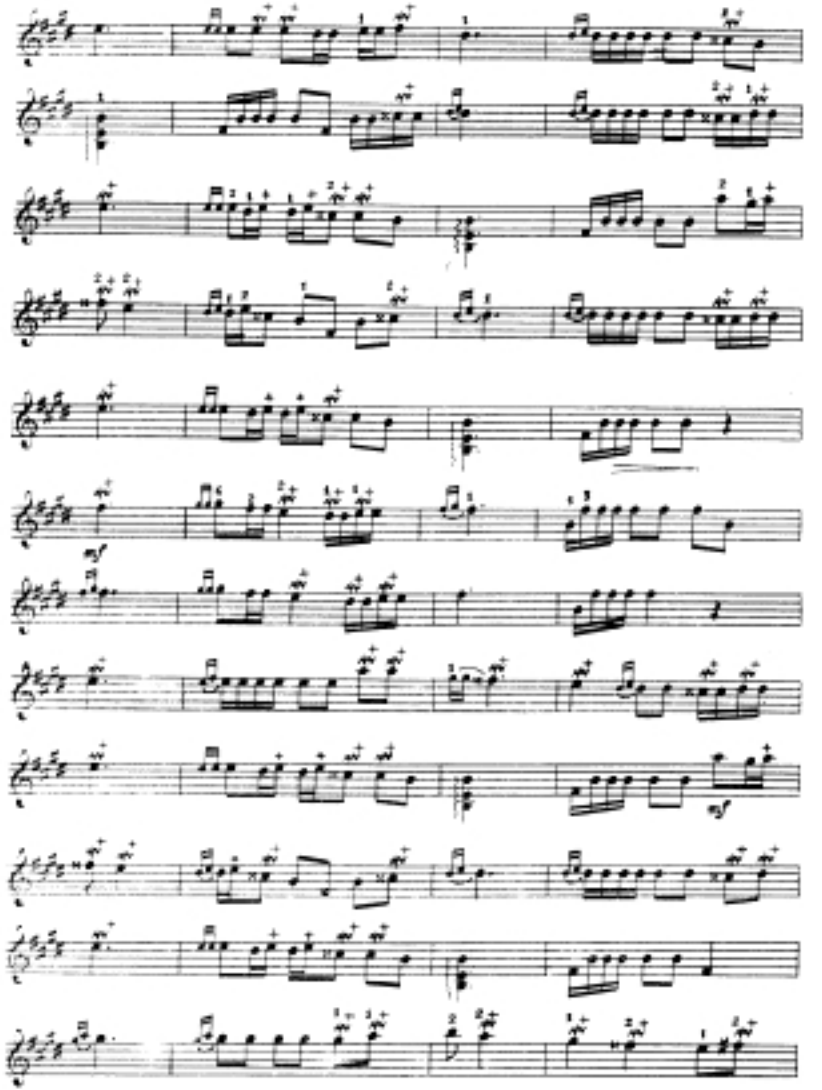


Мушкилоти бугоҳ мугулчаси

Andantino

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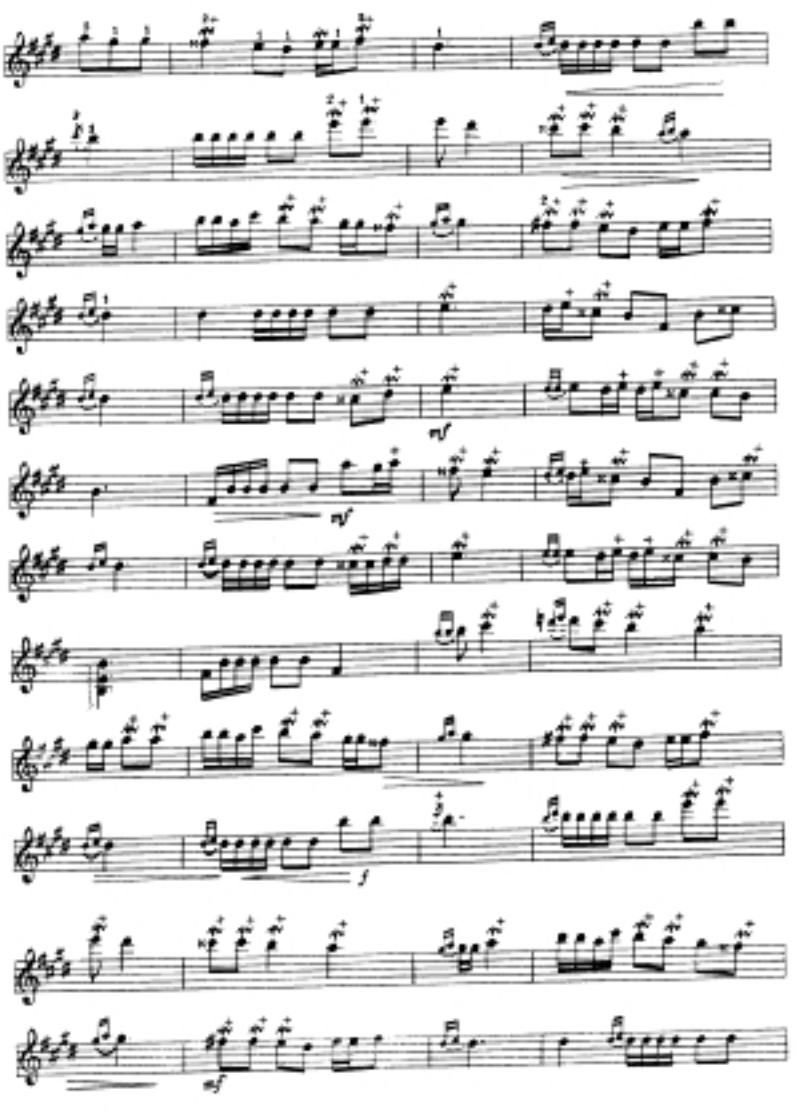
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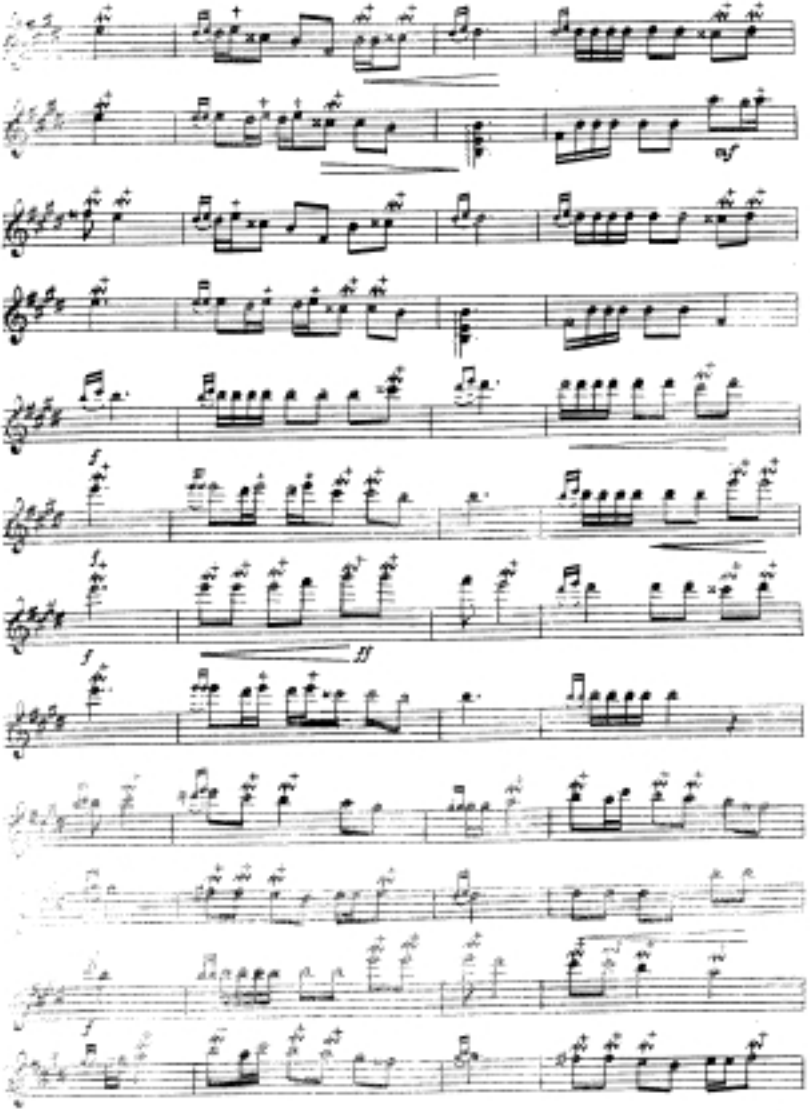
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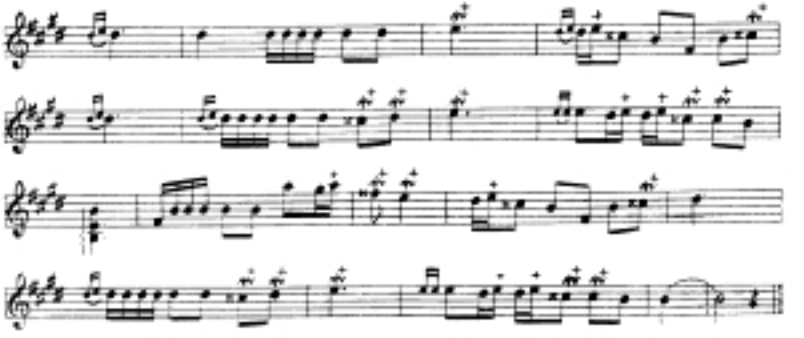
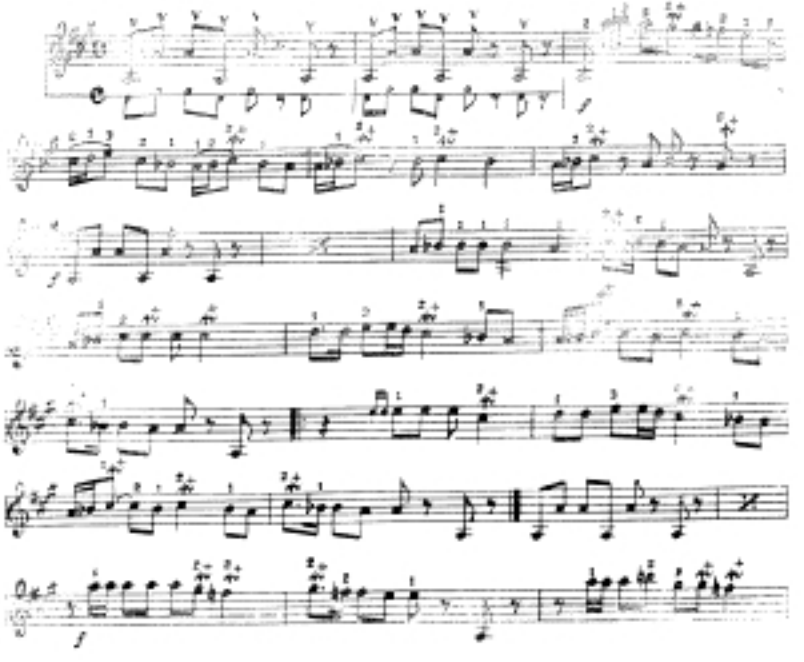
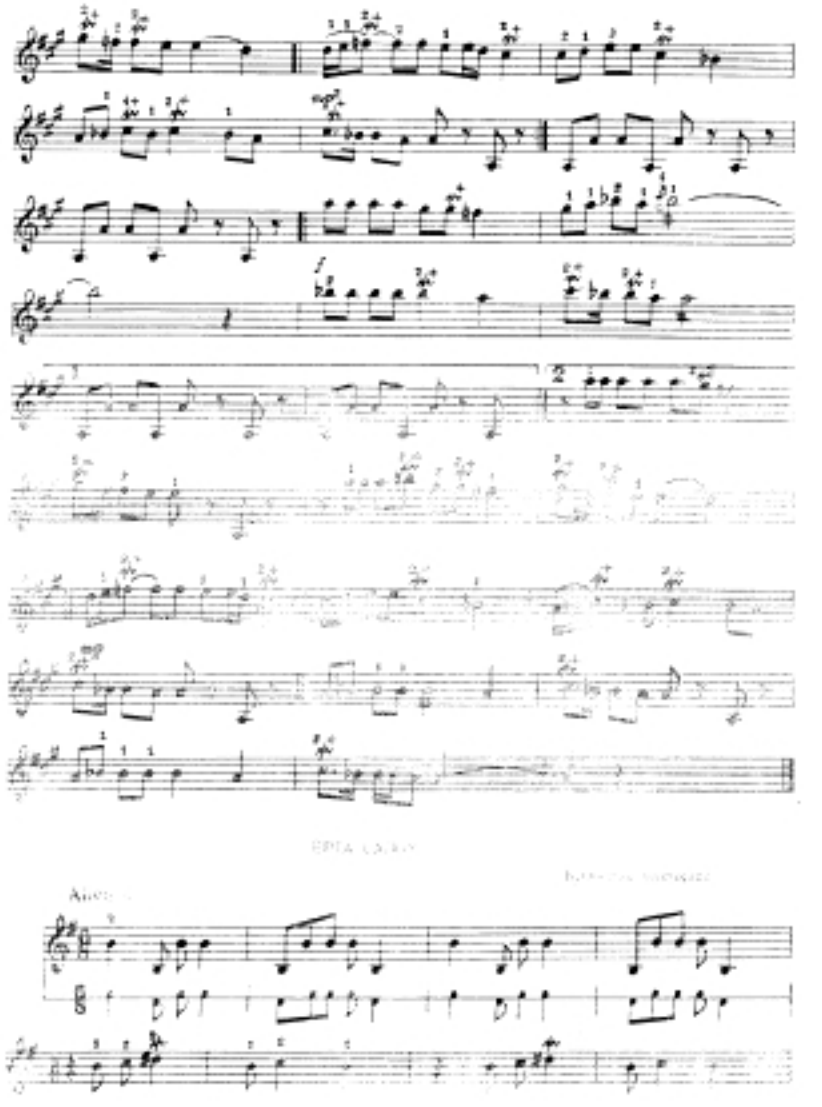
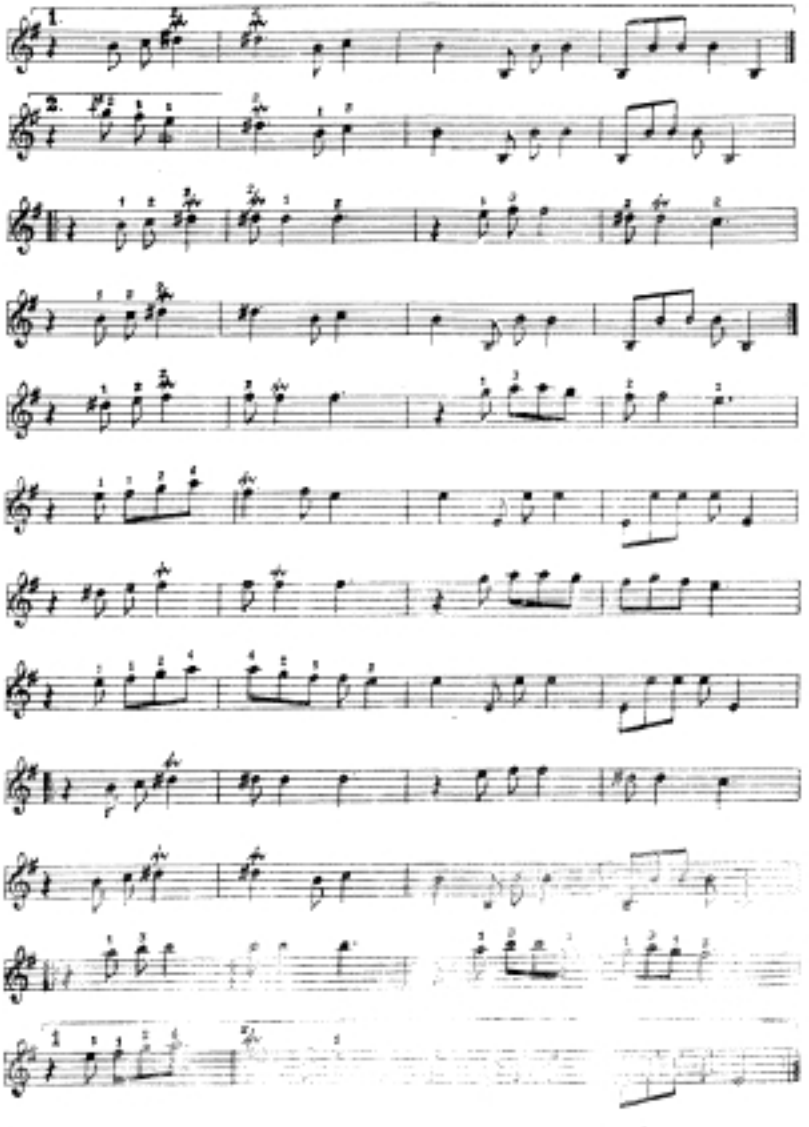
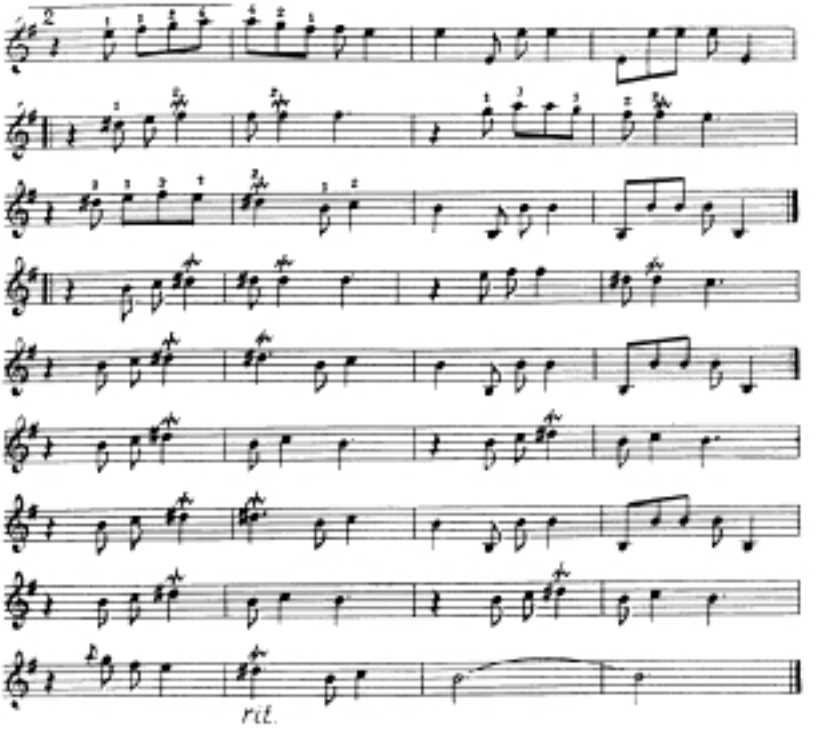



Allegro moderato





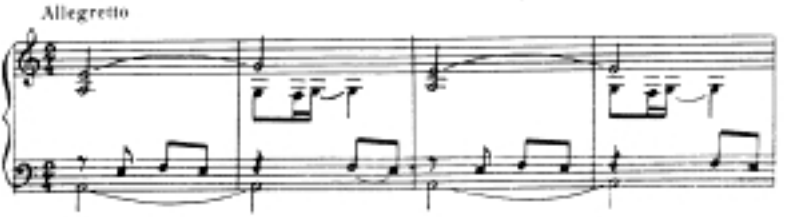


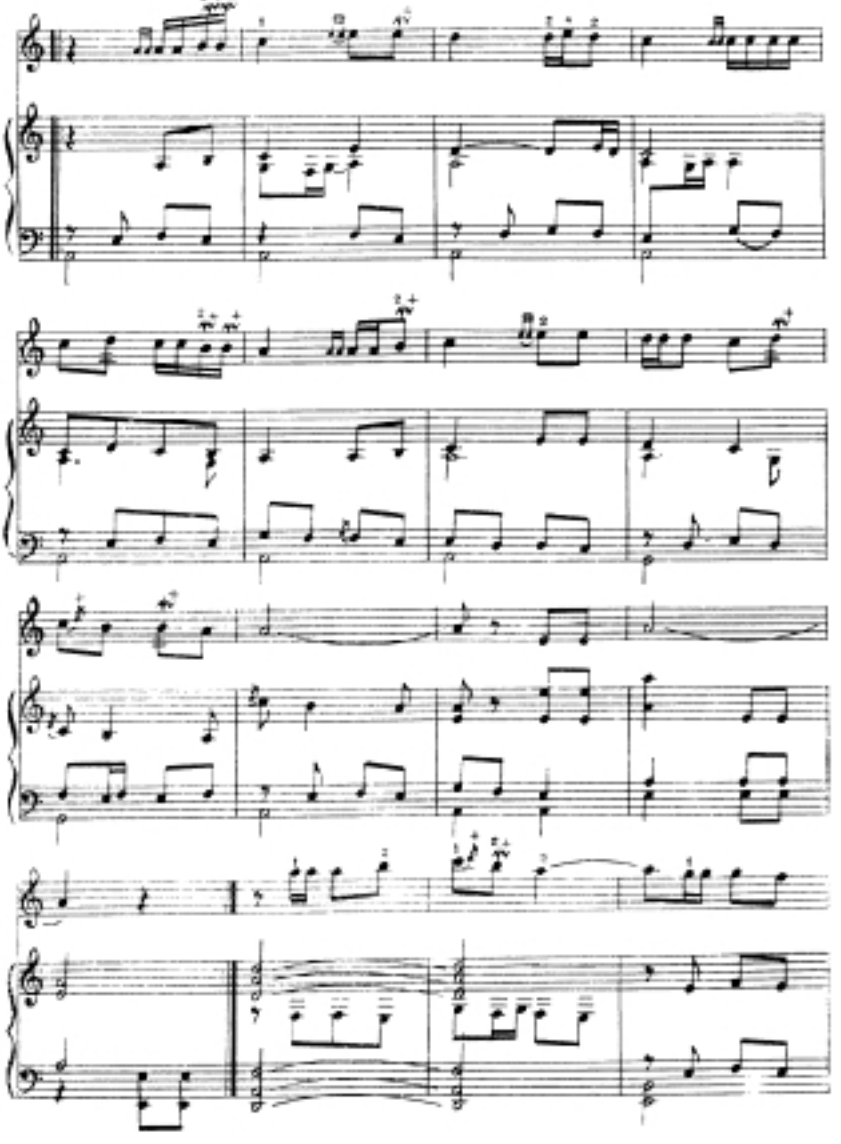
ТАНАВОР

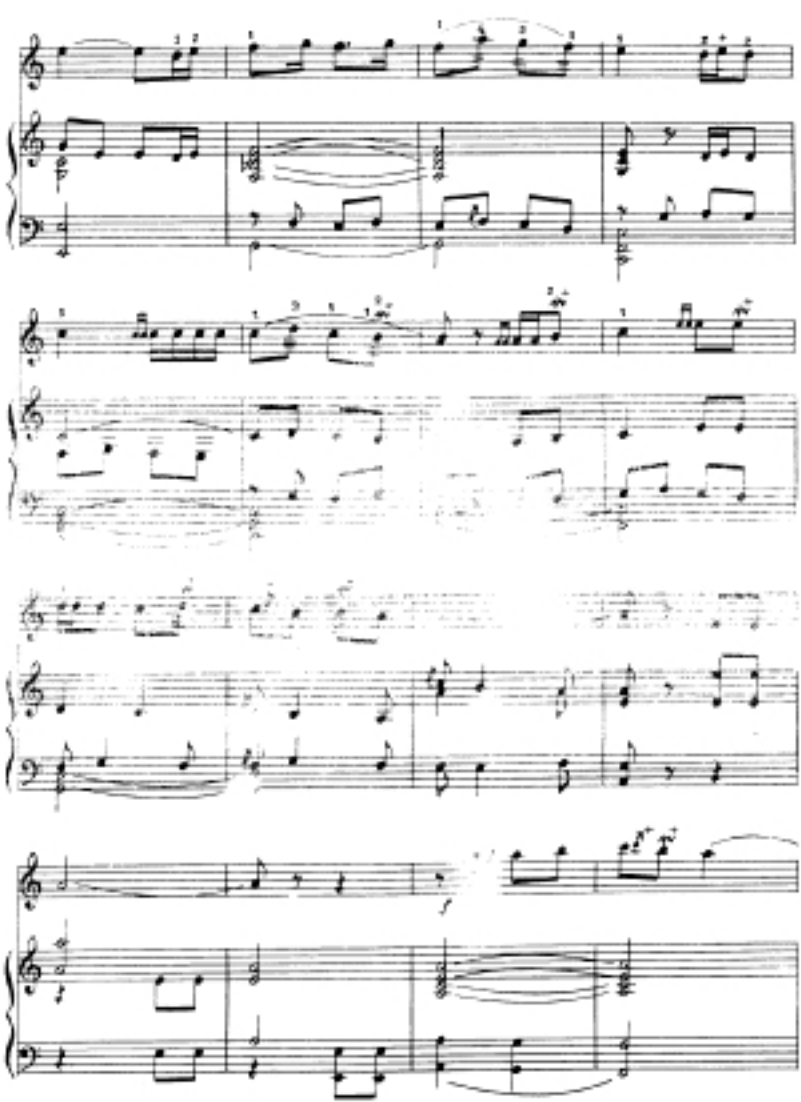
Ўзбек халқ мусиқаси

Д.Зокиров қайта ишлаган

Х.Нуриматов арбоб учун мослаган



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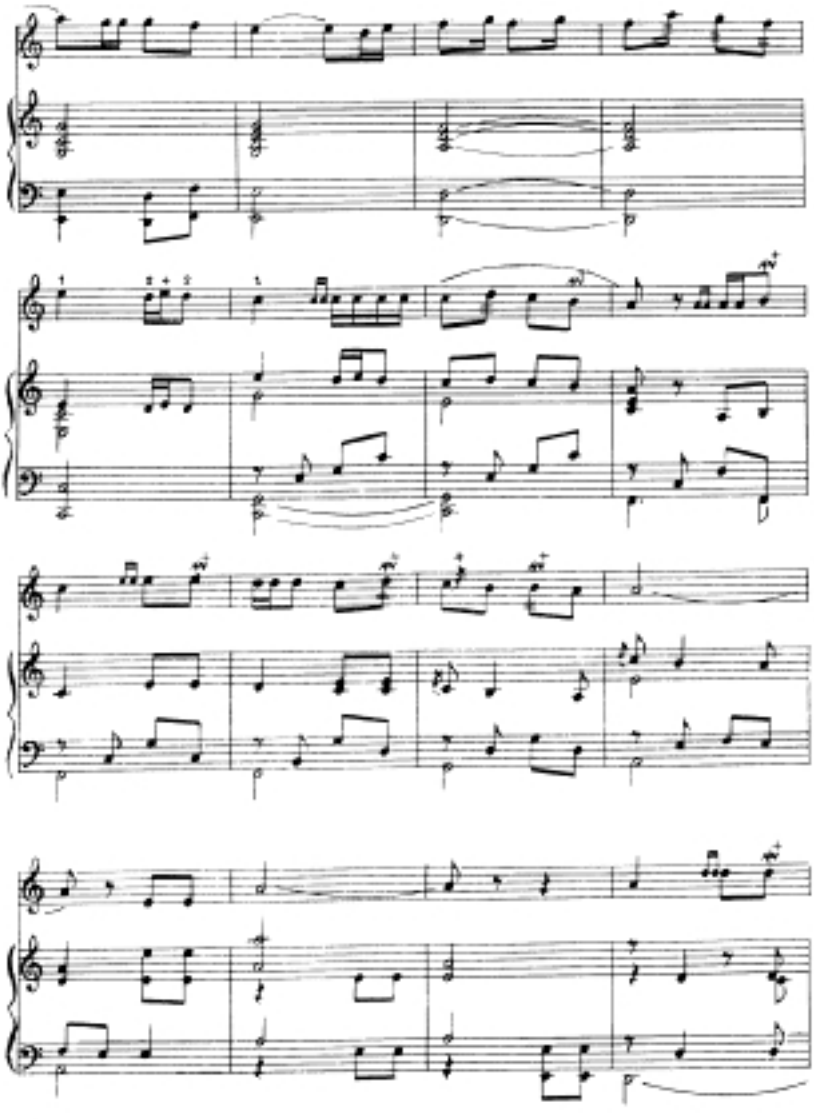
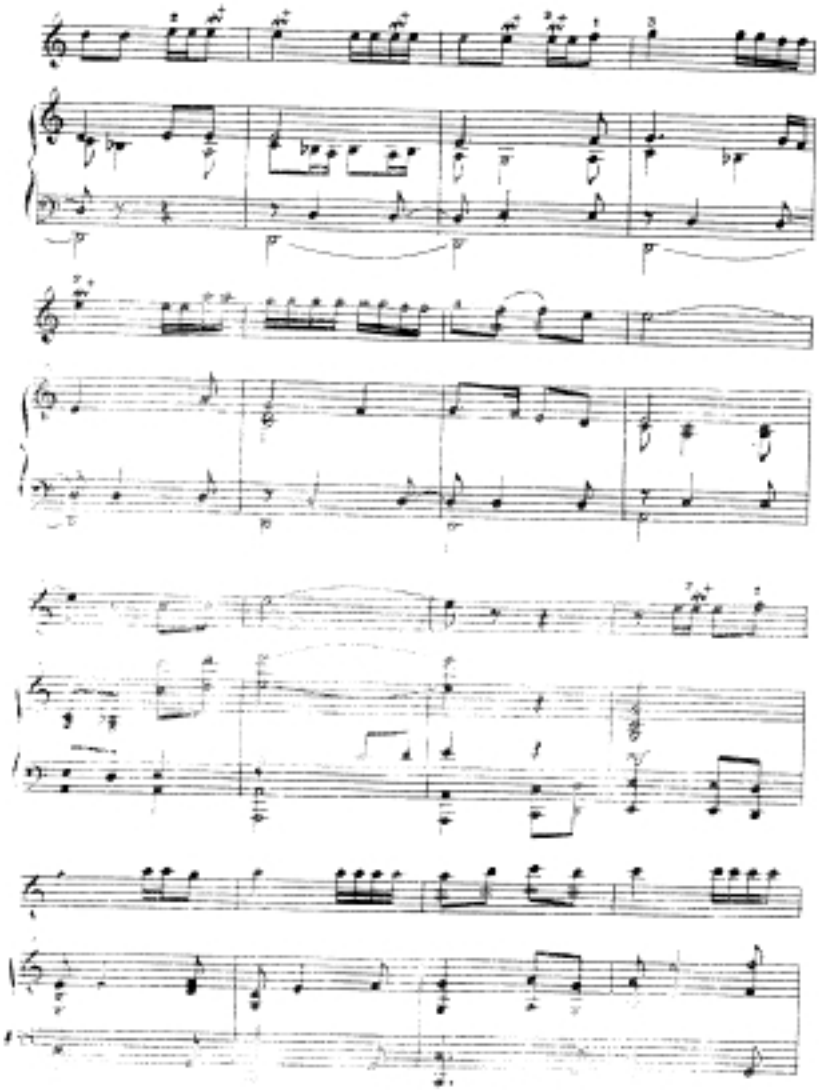
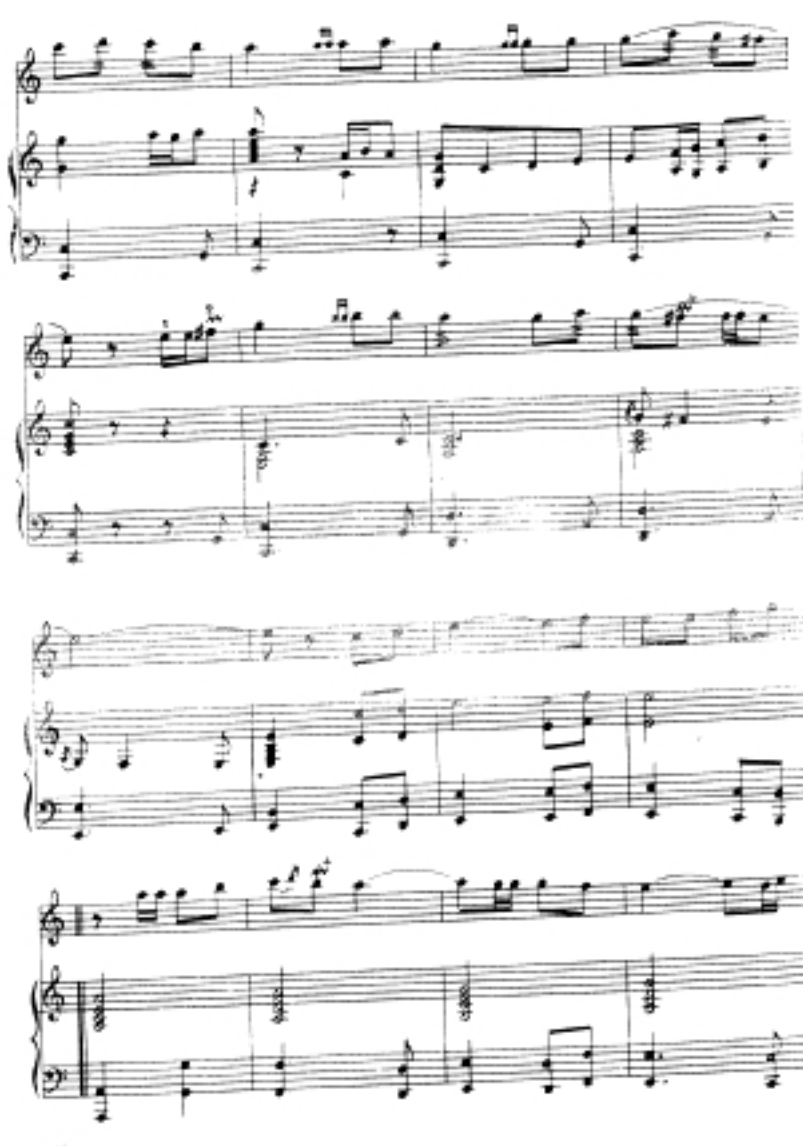
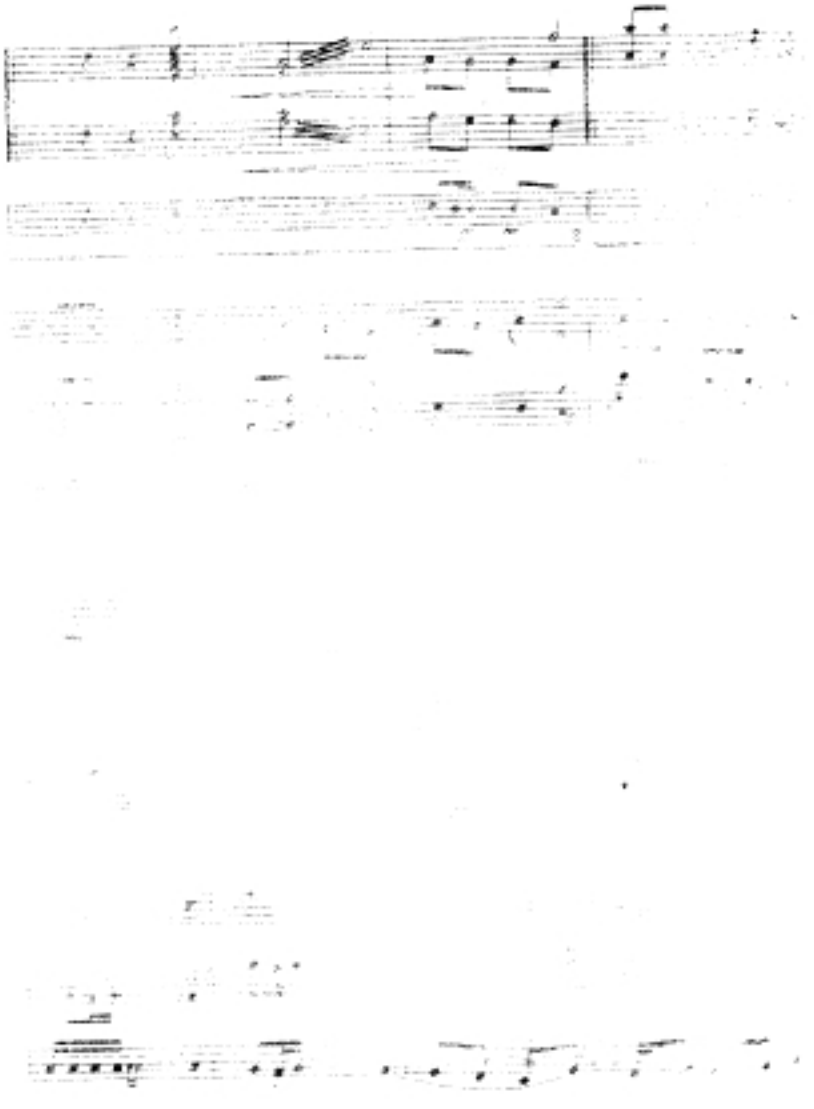




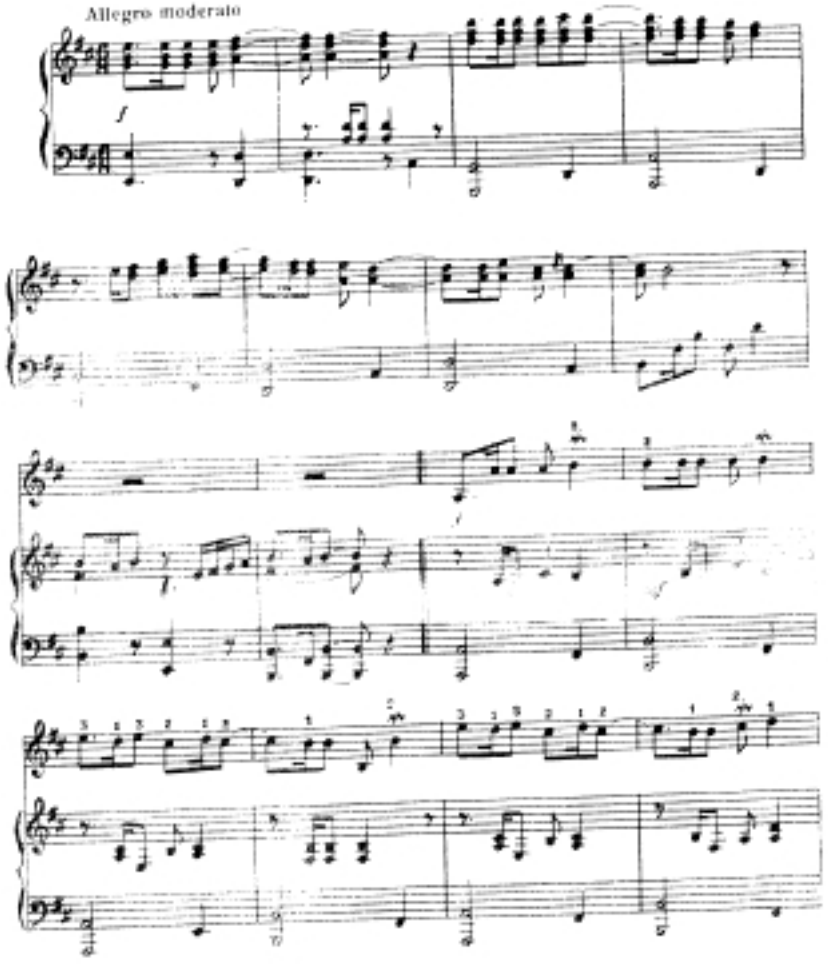


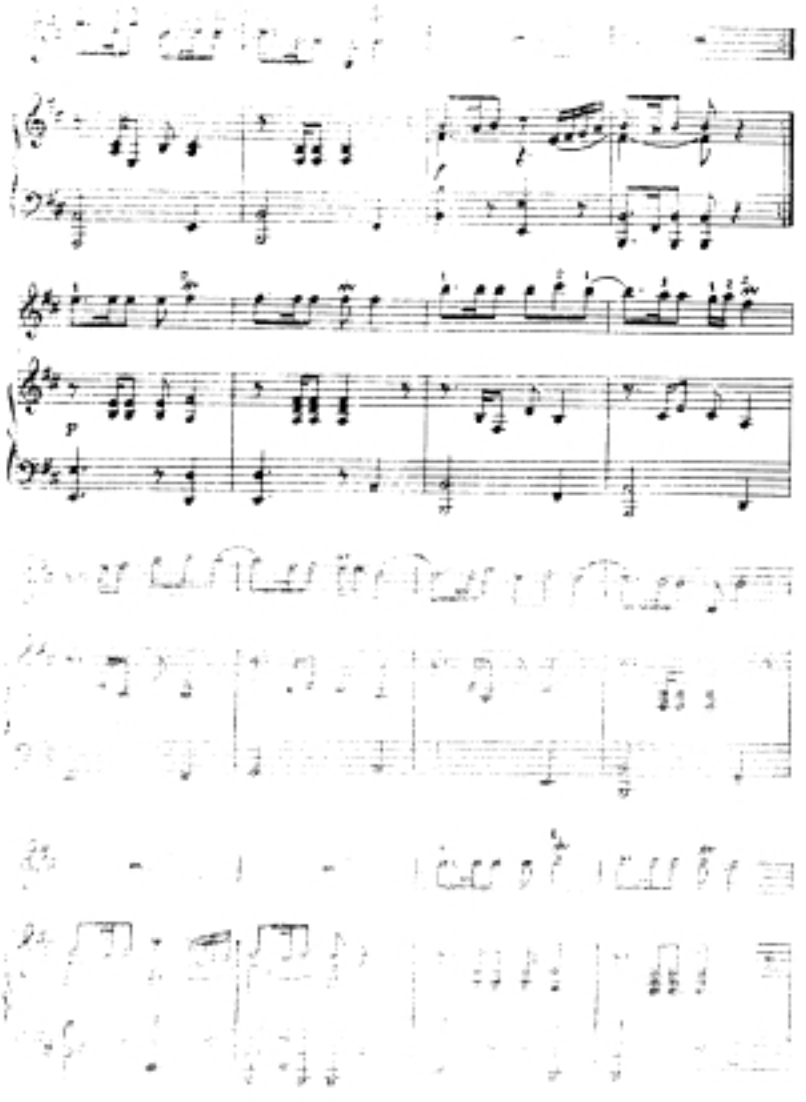


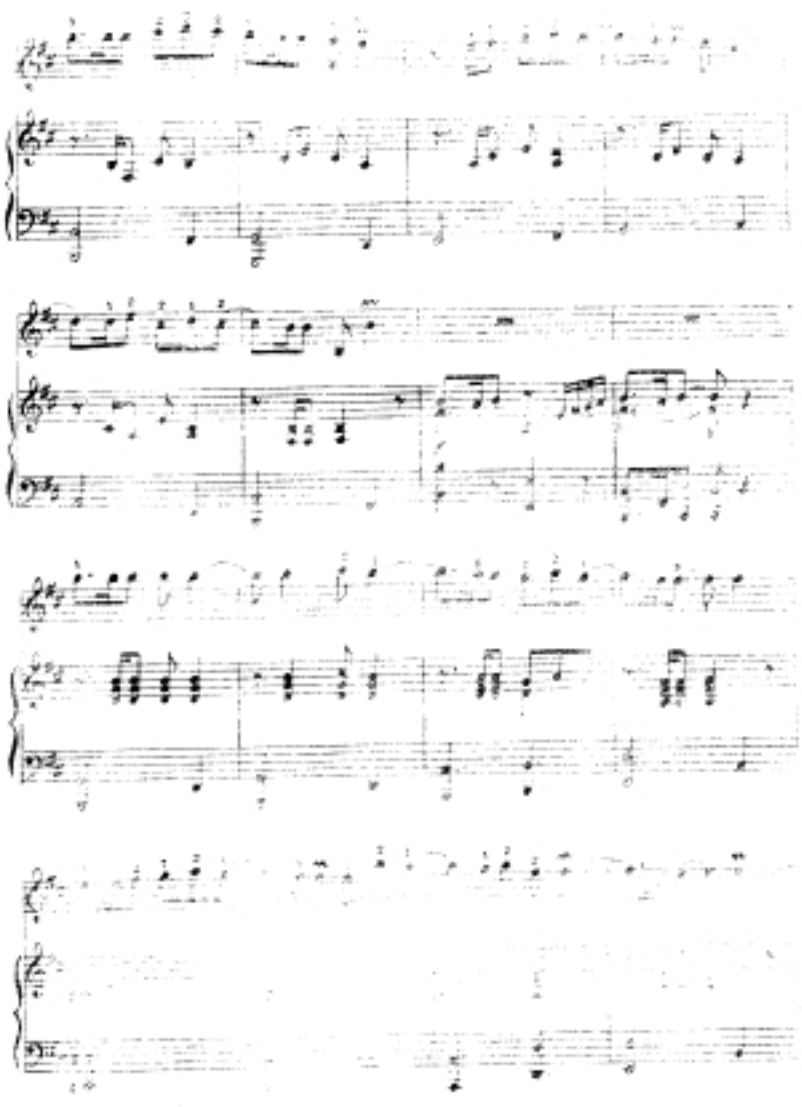
РАККОСАСИДАН

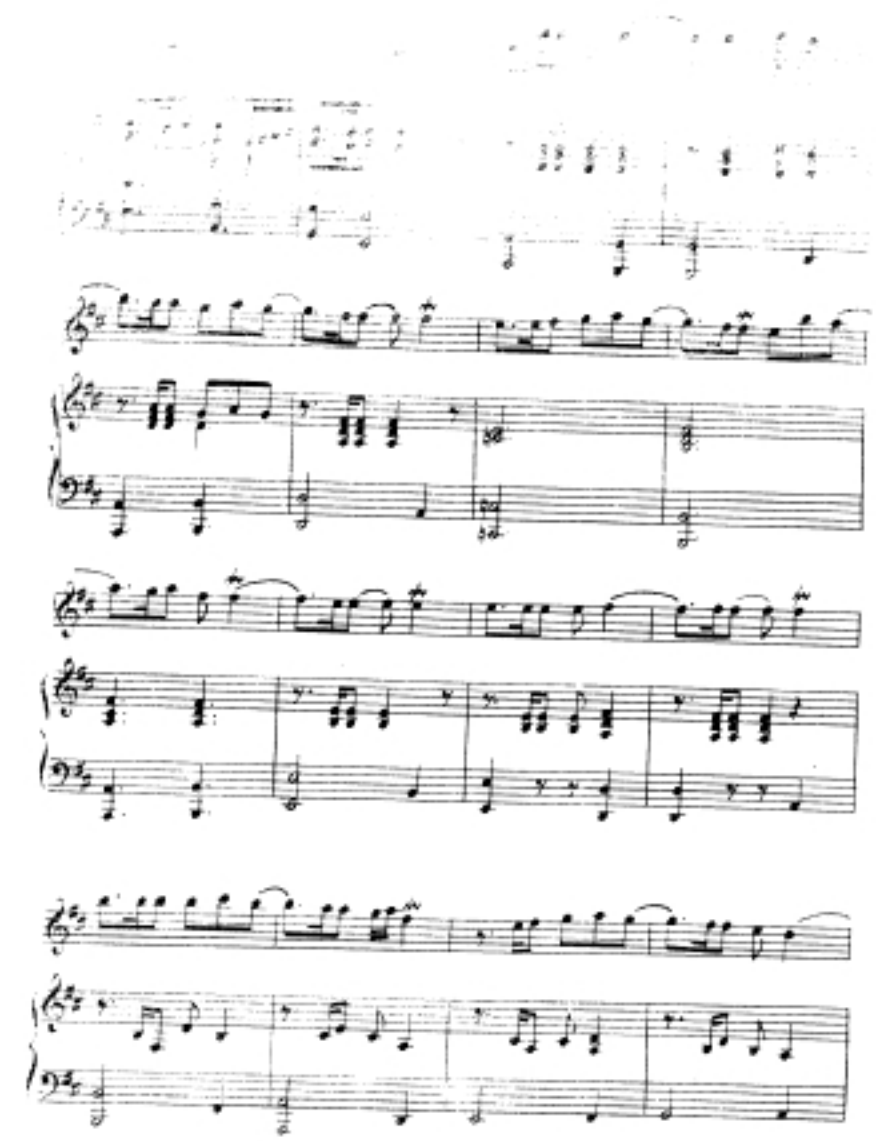
Ж.Сутенов мусиқаси

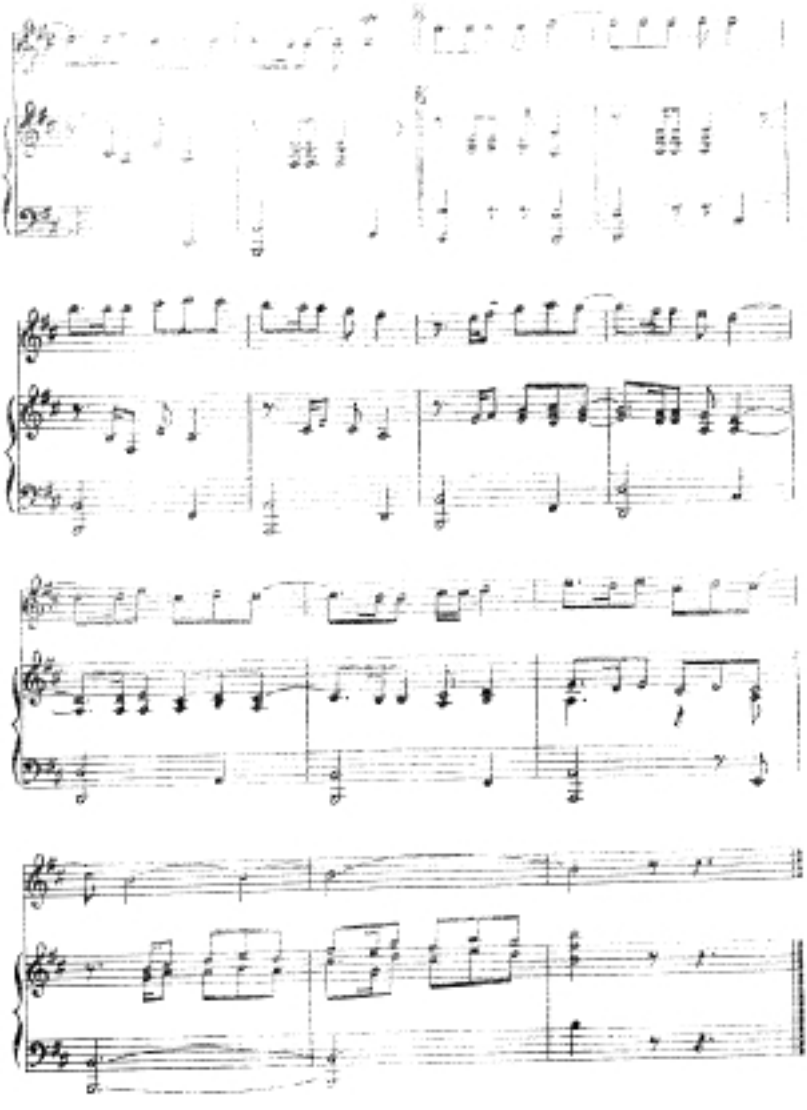
Ф.Қаноқов қайта ишлаган

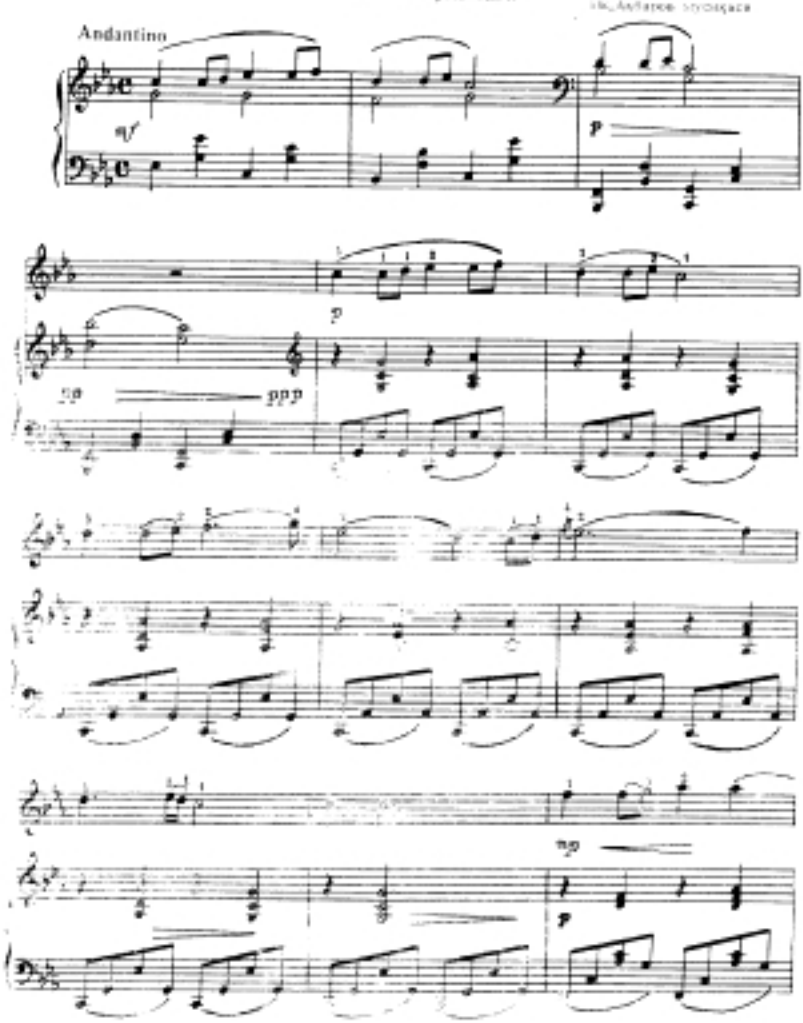








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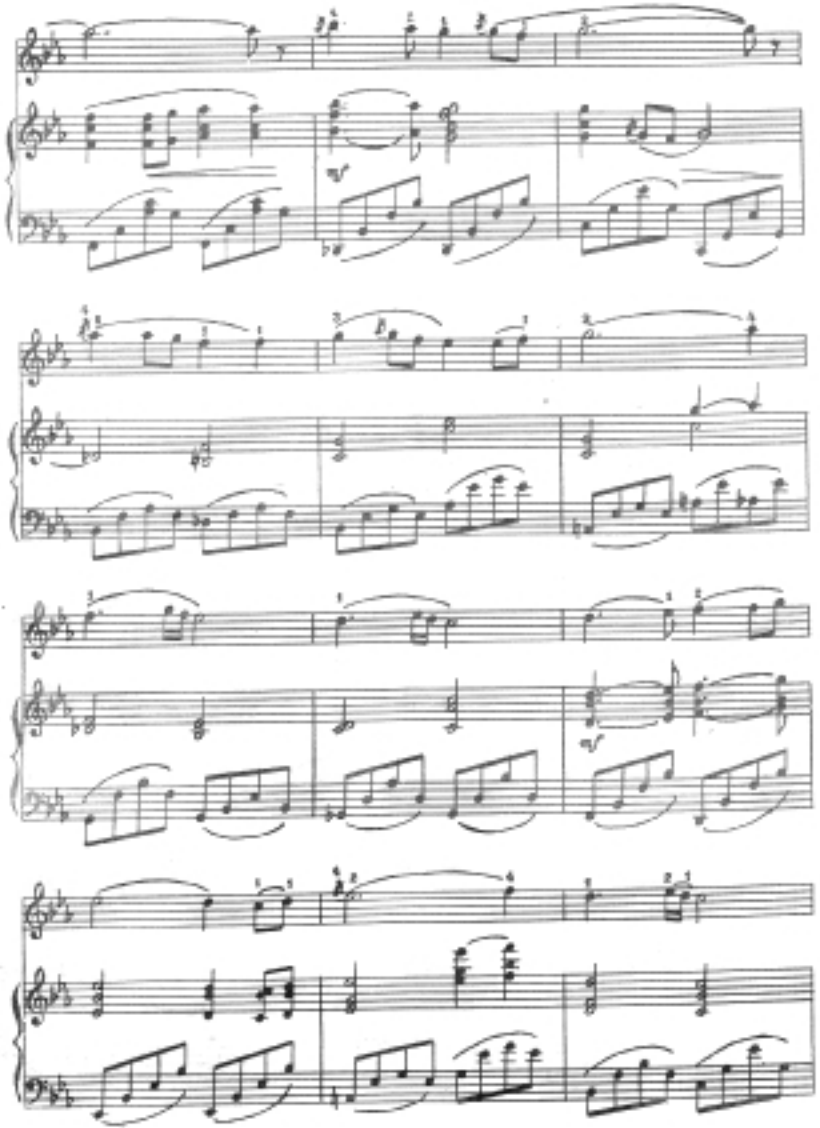

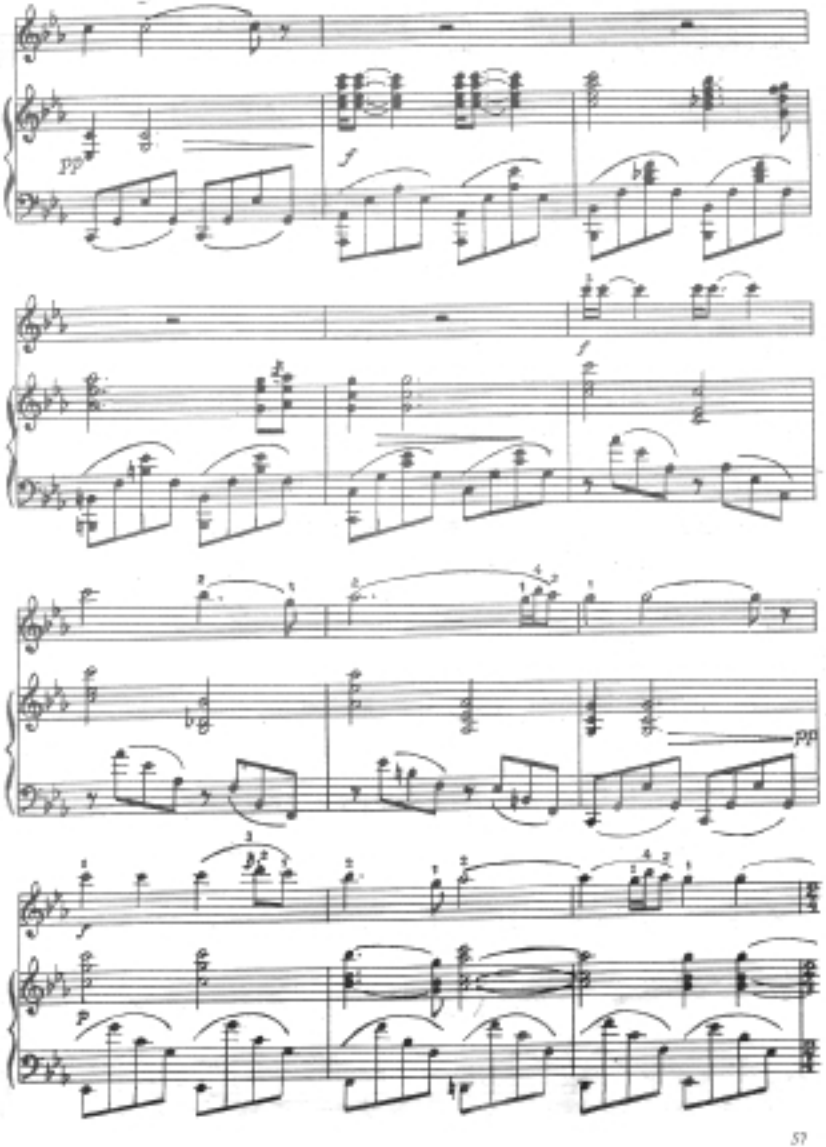
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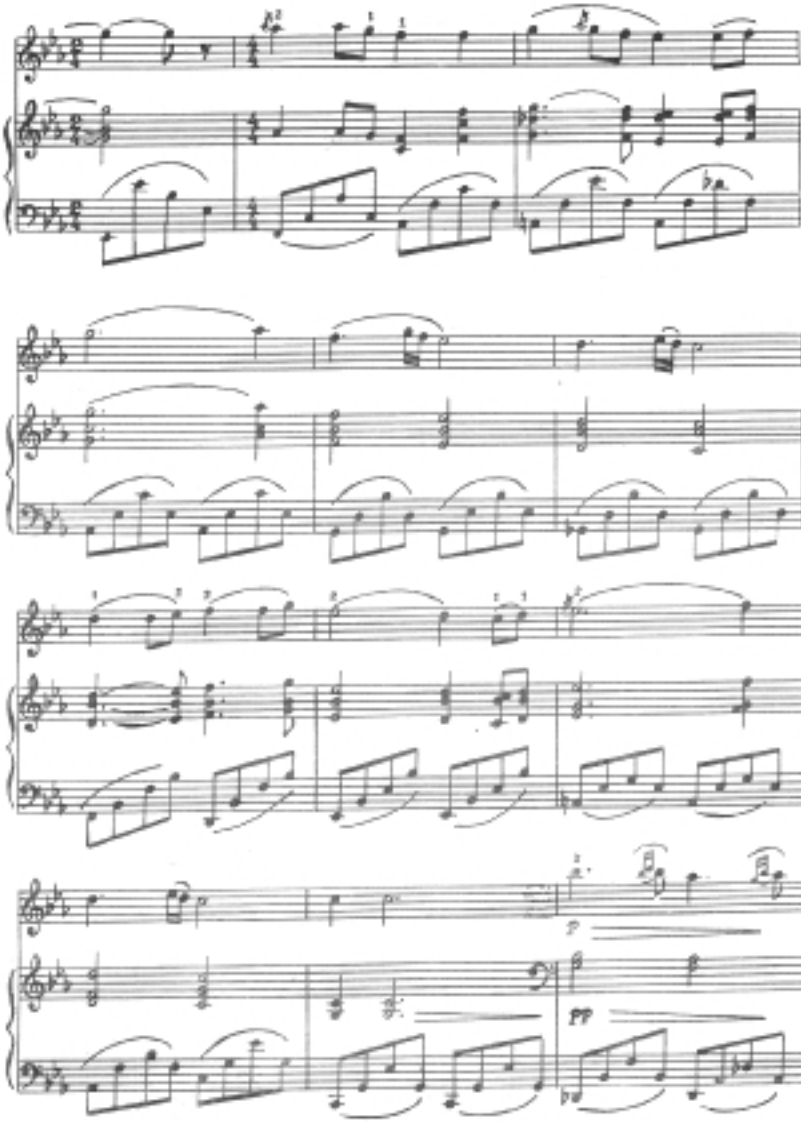
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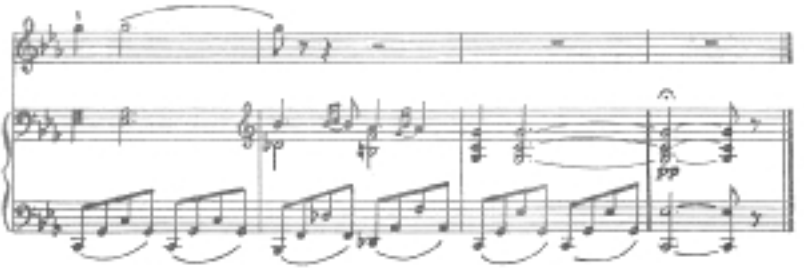

РАҚС

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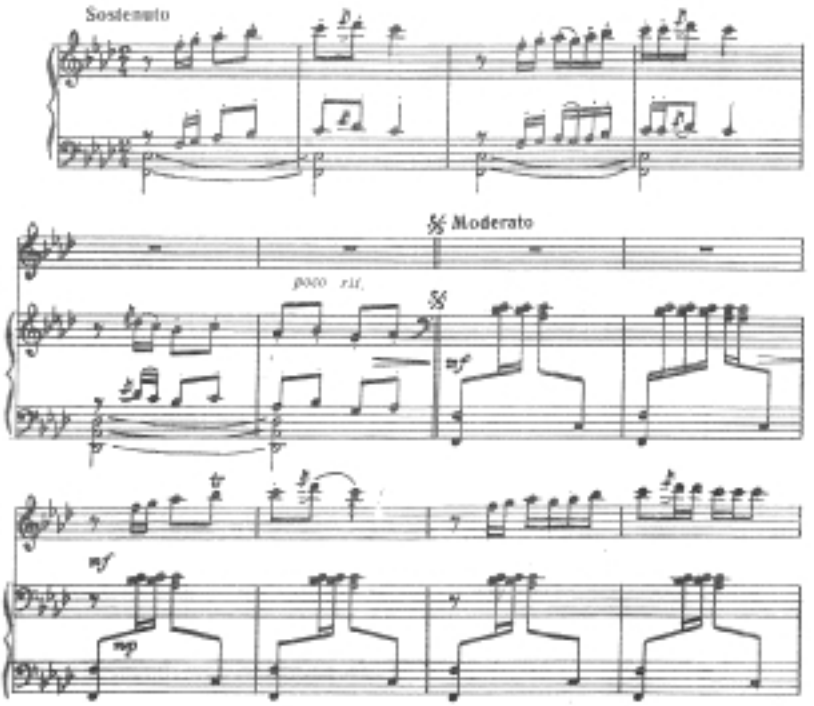

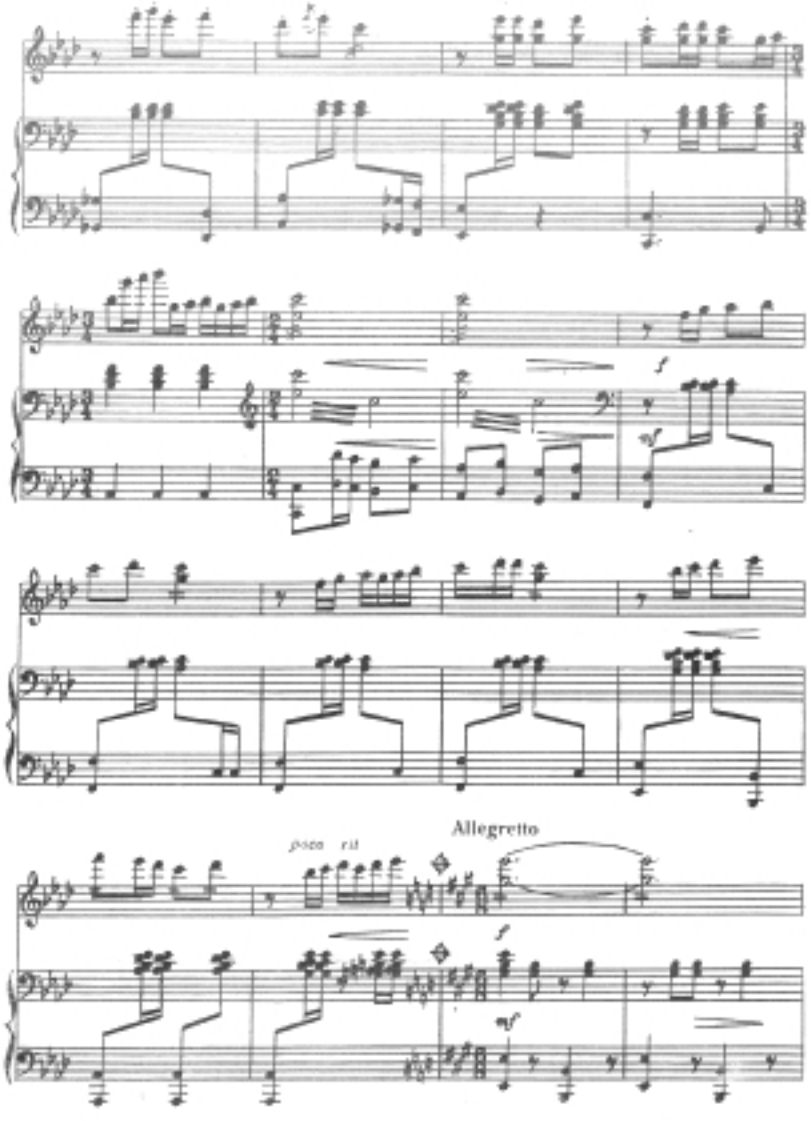
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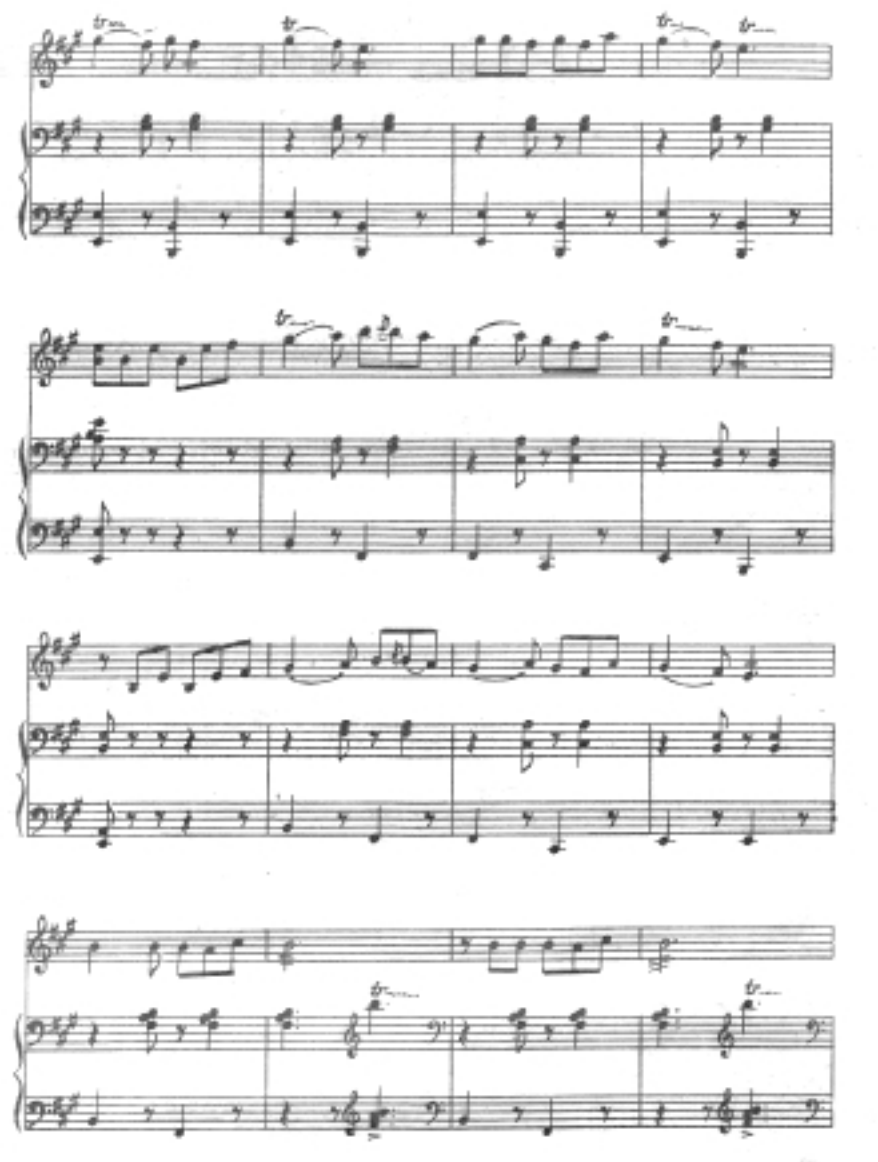

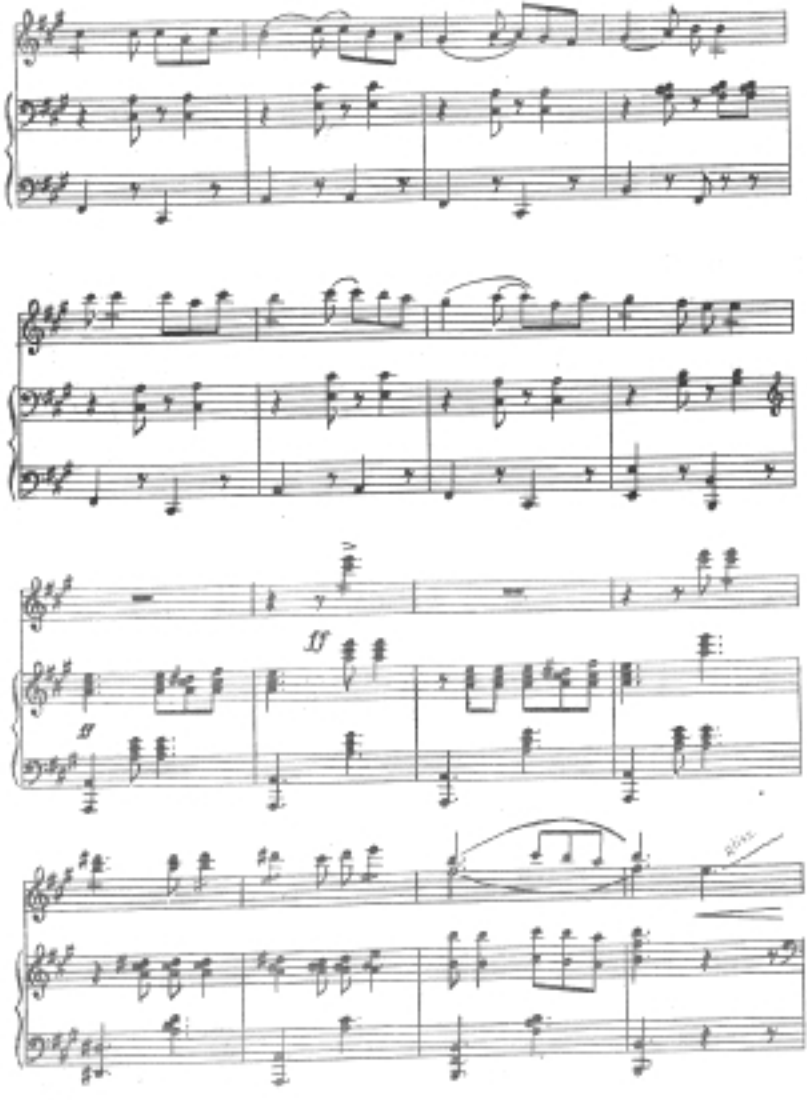
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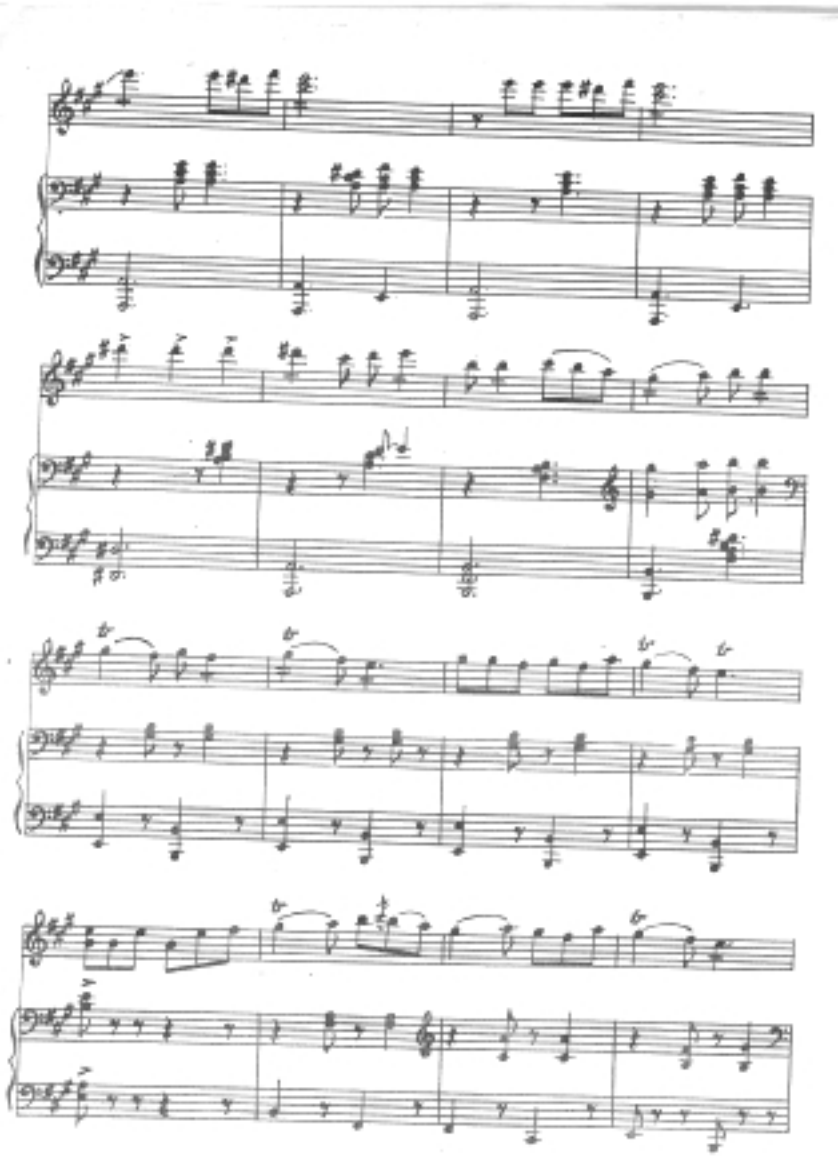
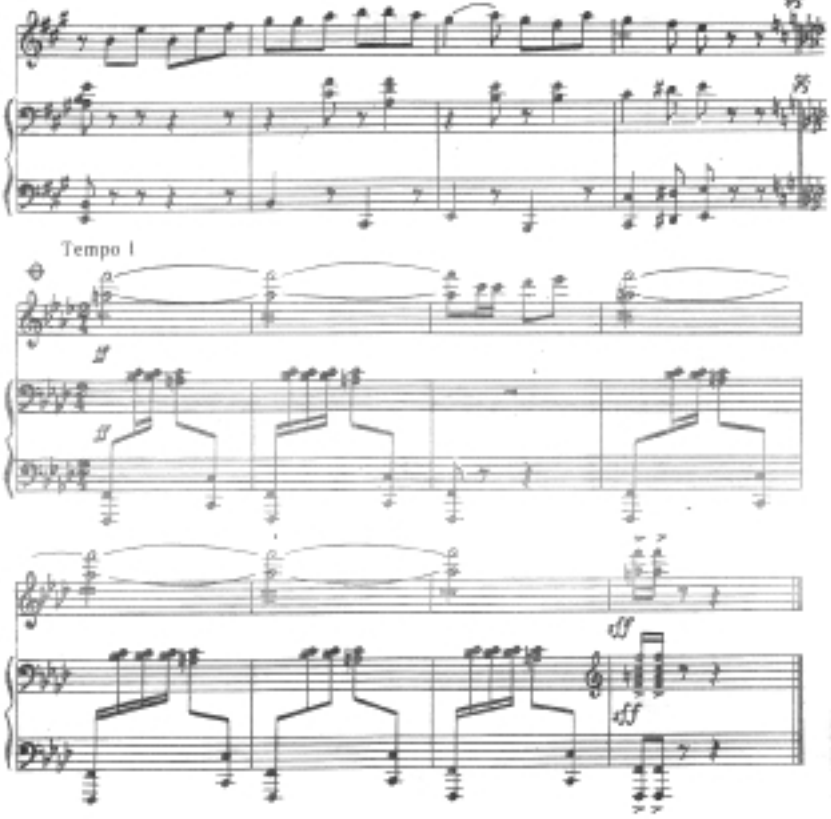
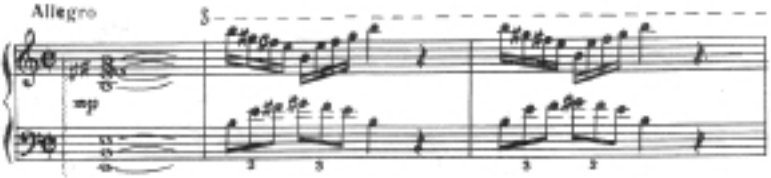




ГУЛЛАР РАҚСИ

[Умар Хайём оятларидан]

М.Бафоев мусиқаси



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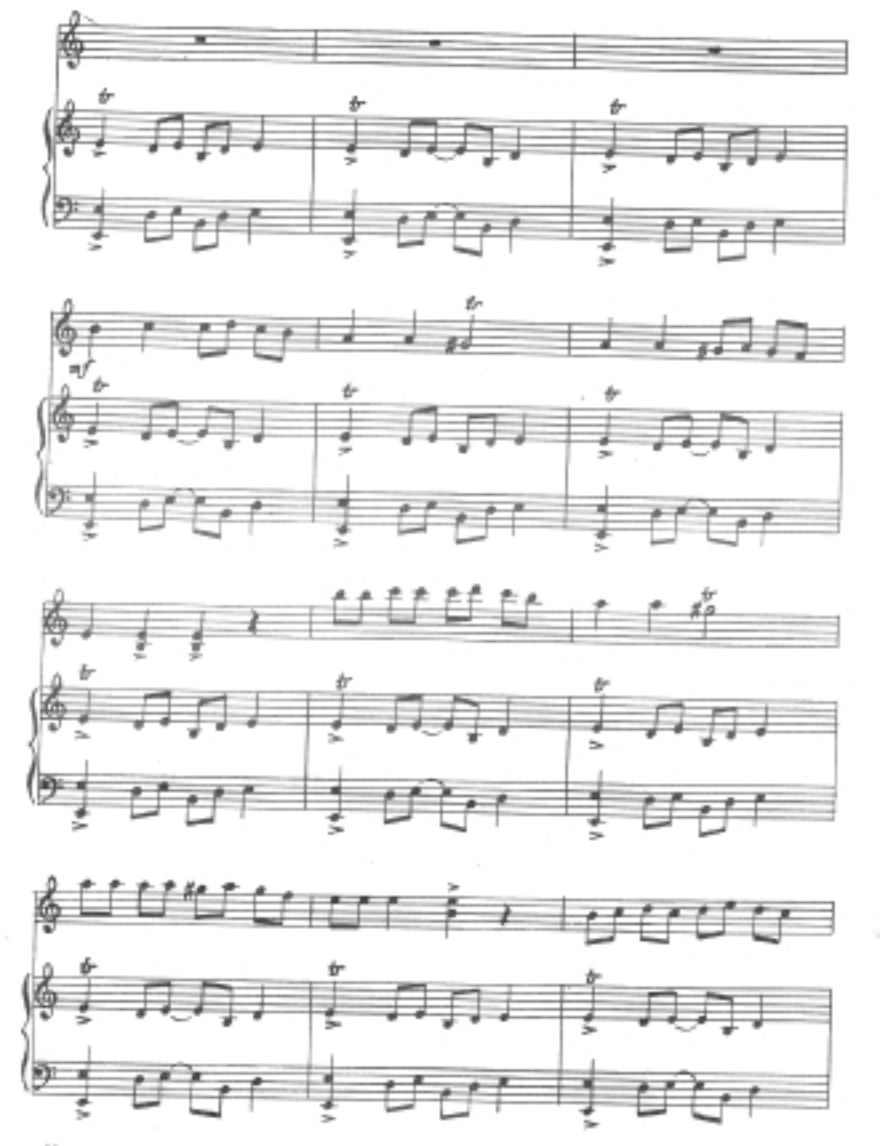

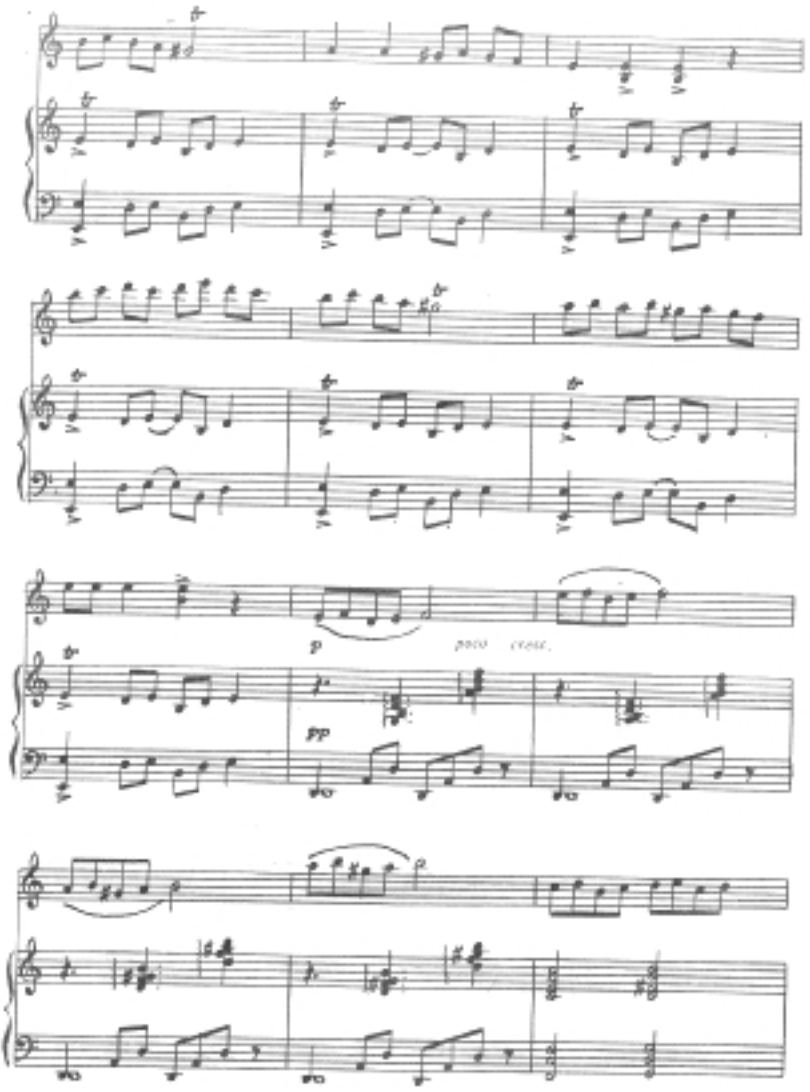
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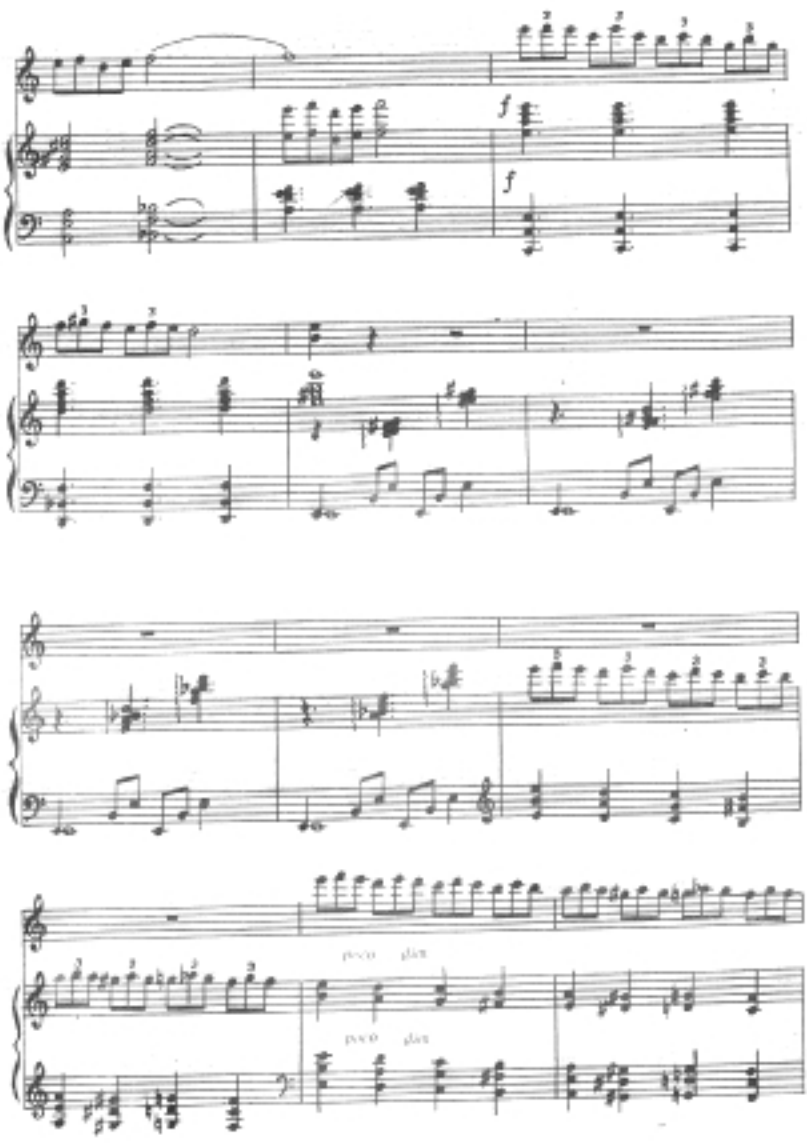
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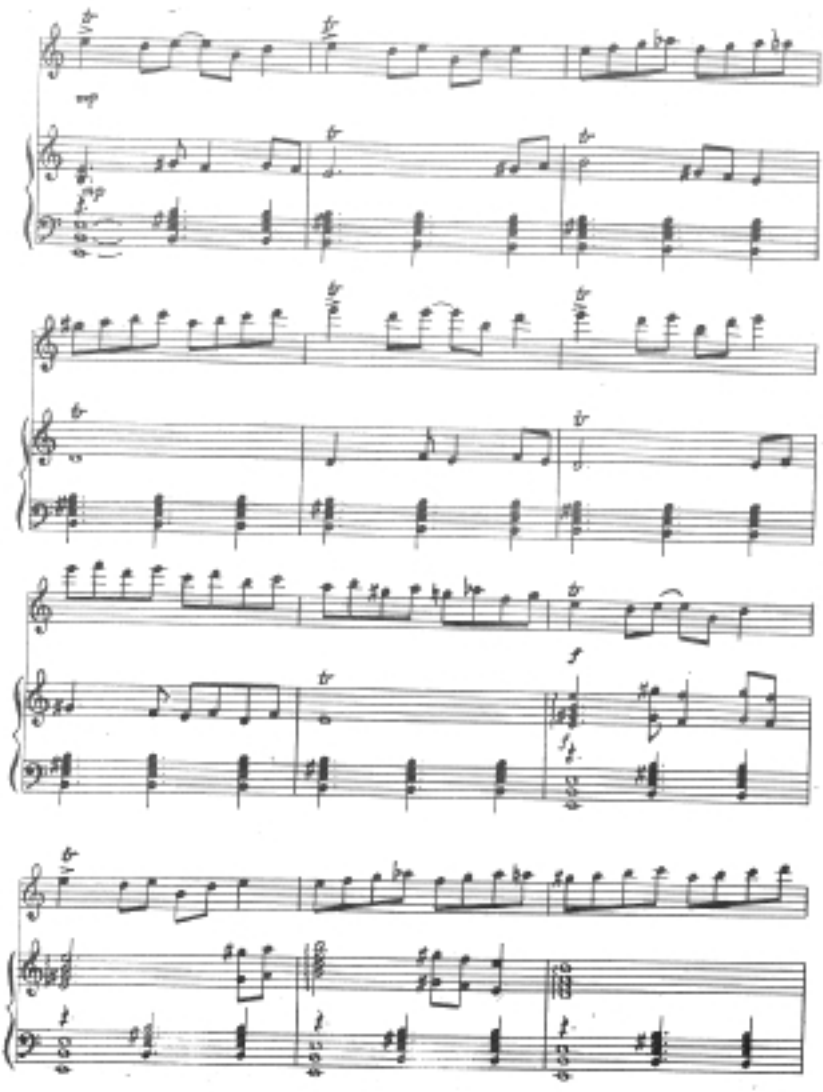
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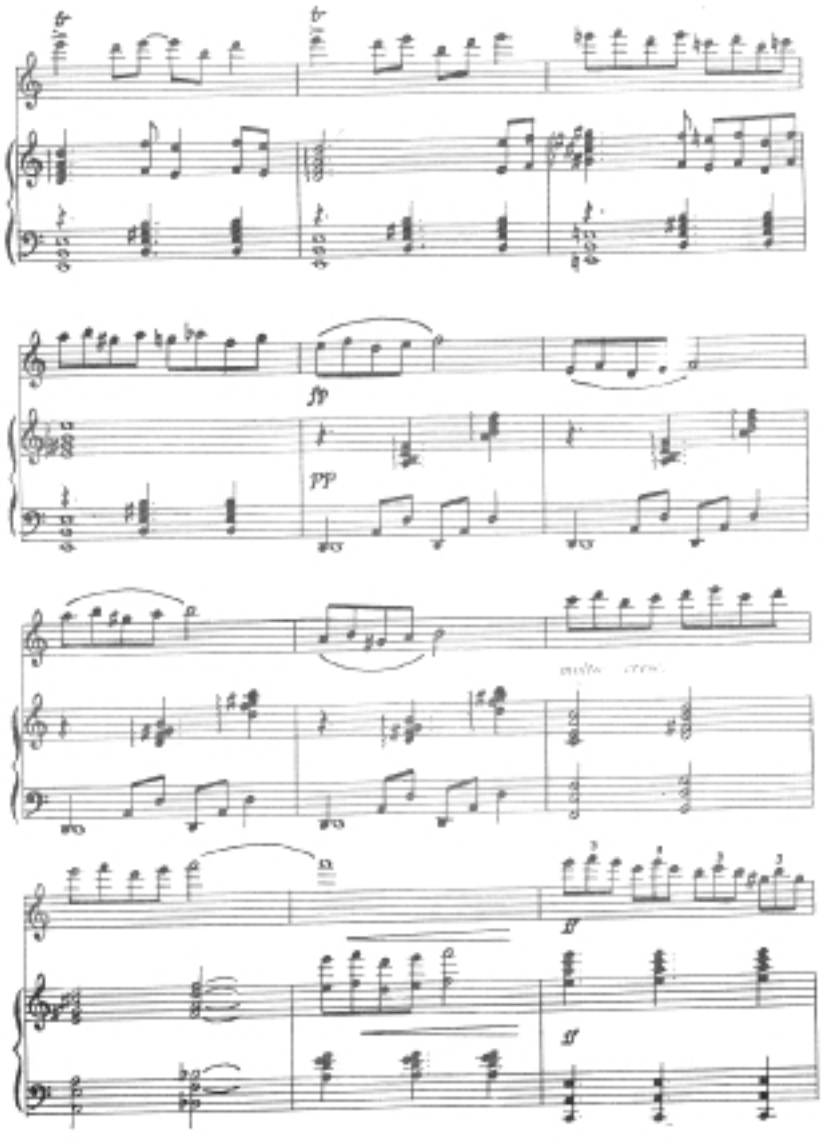
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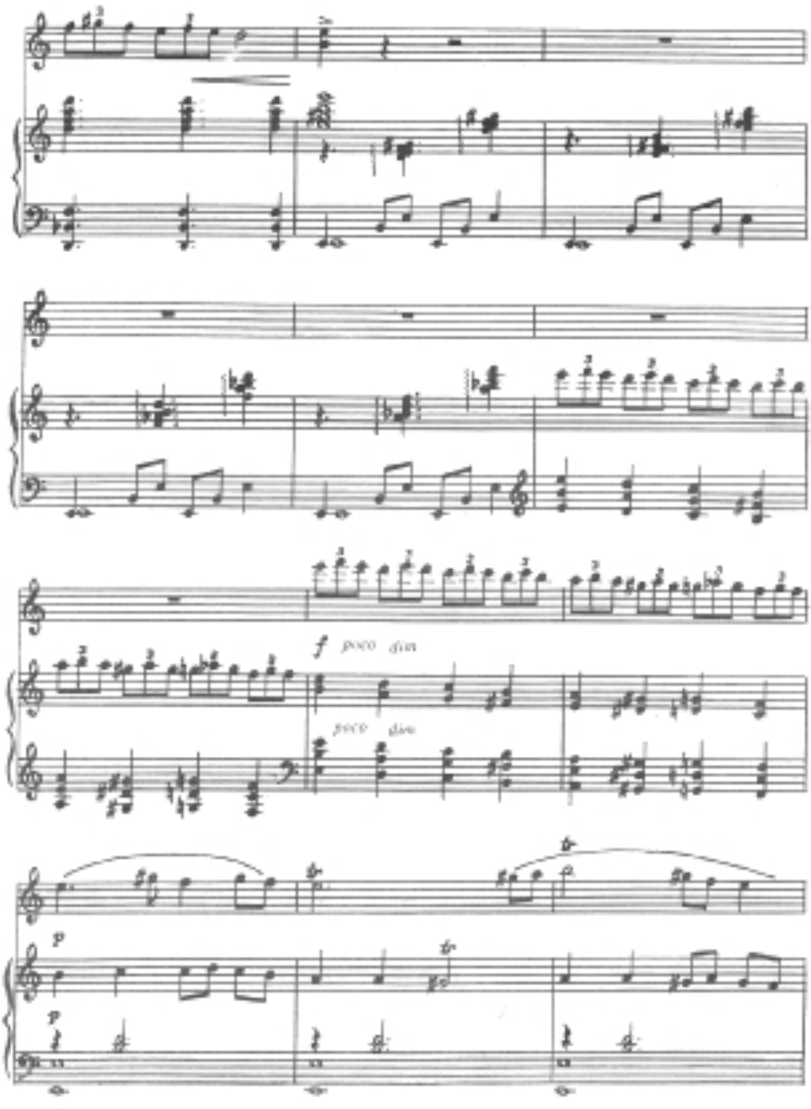
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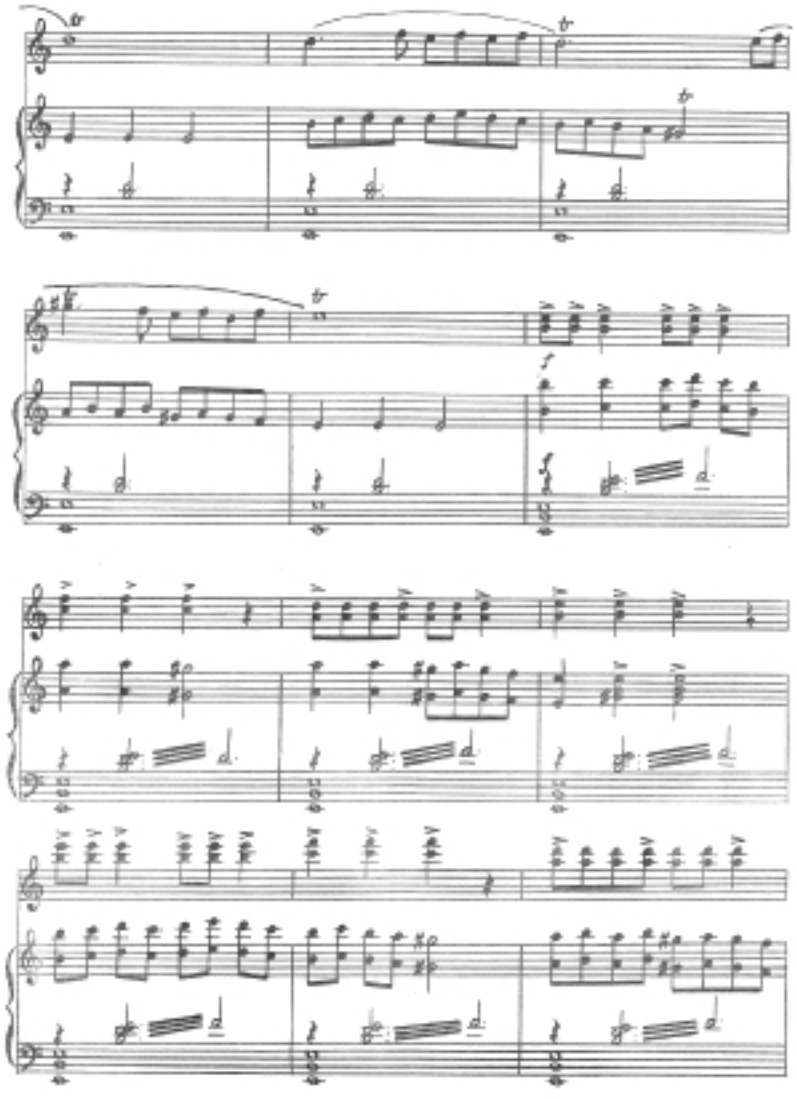

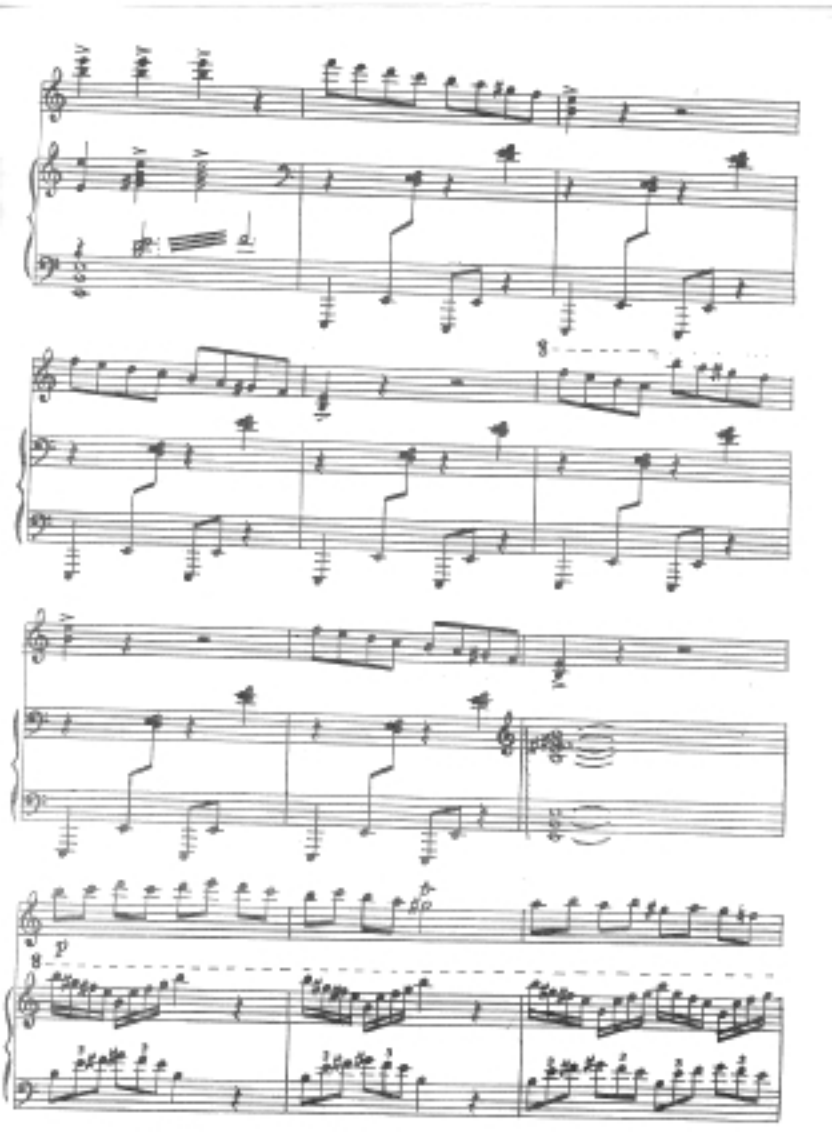

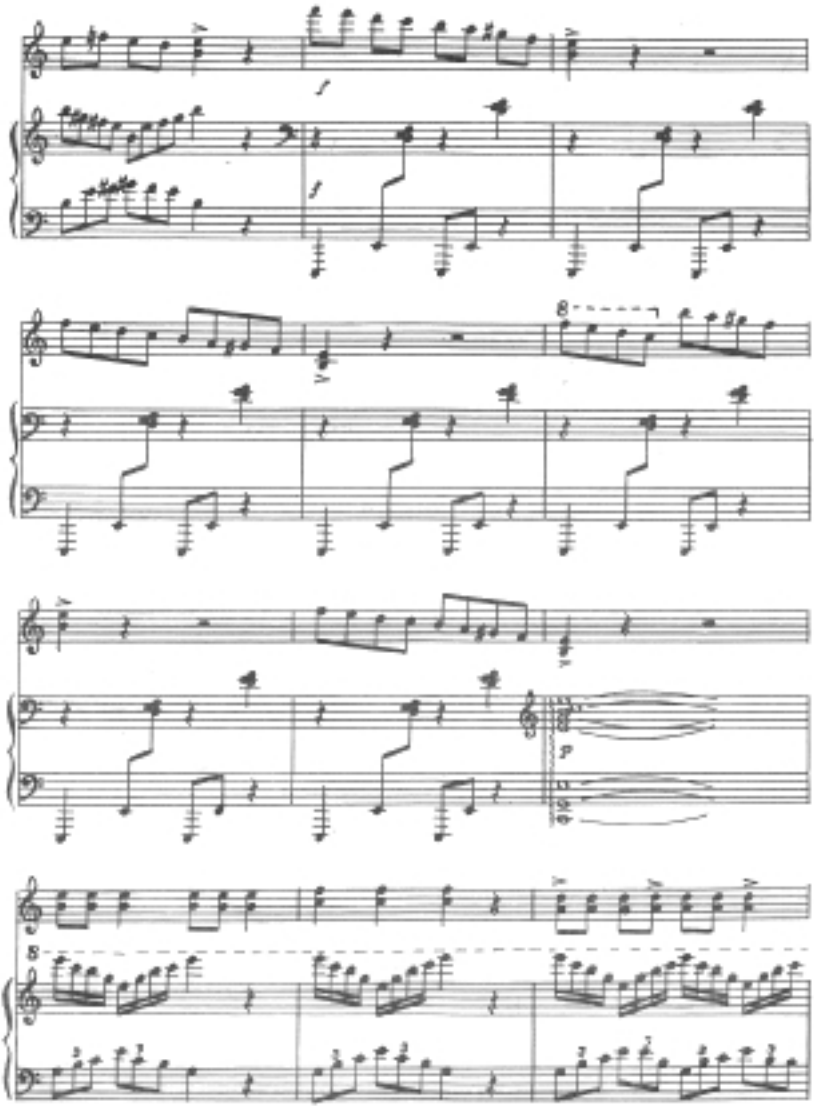
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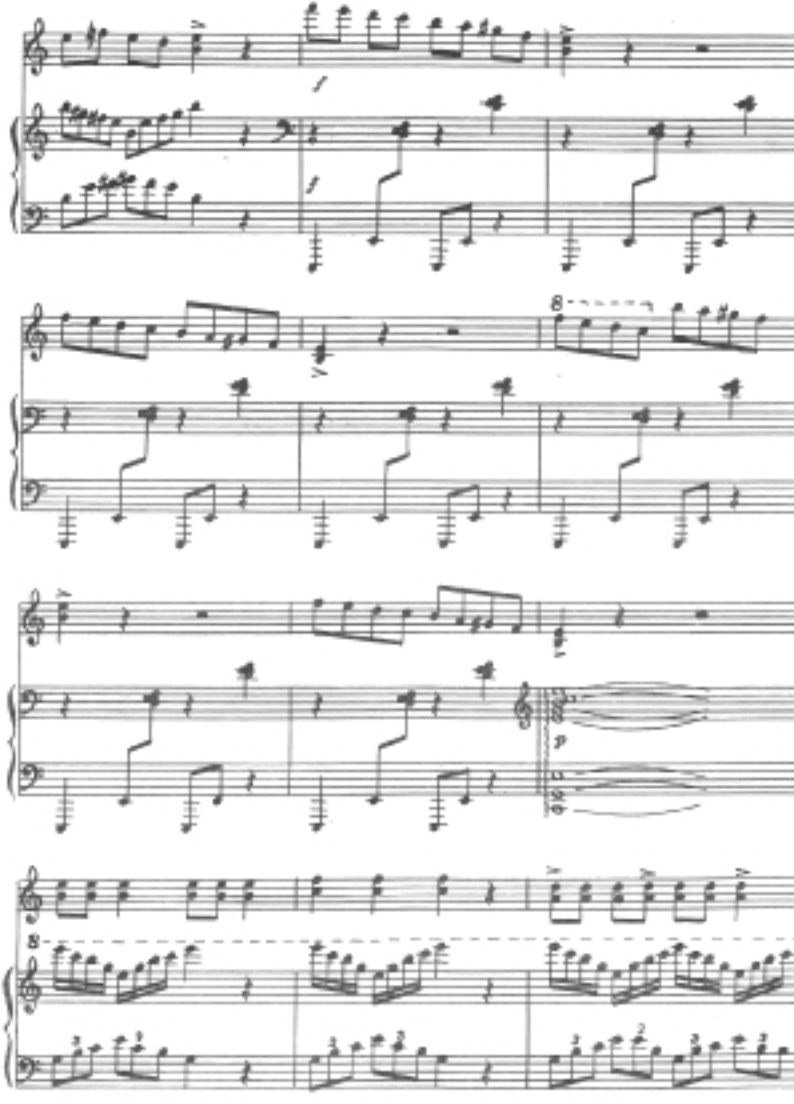
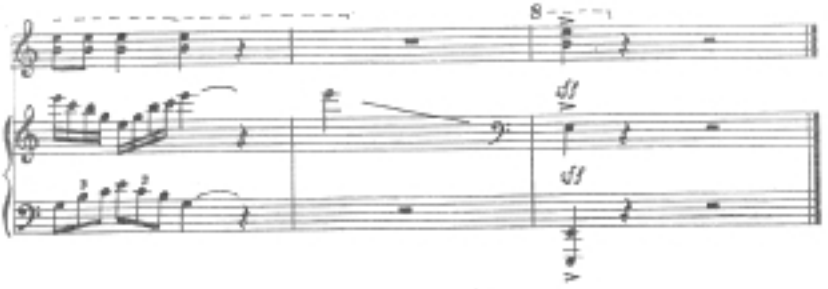


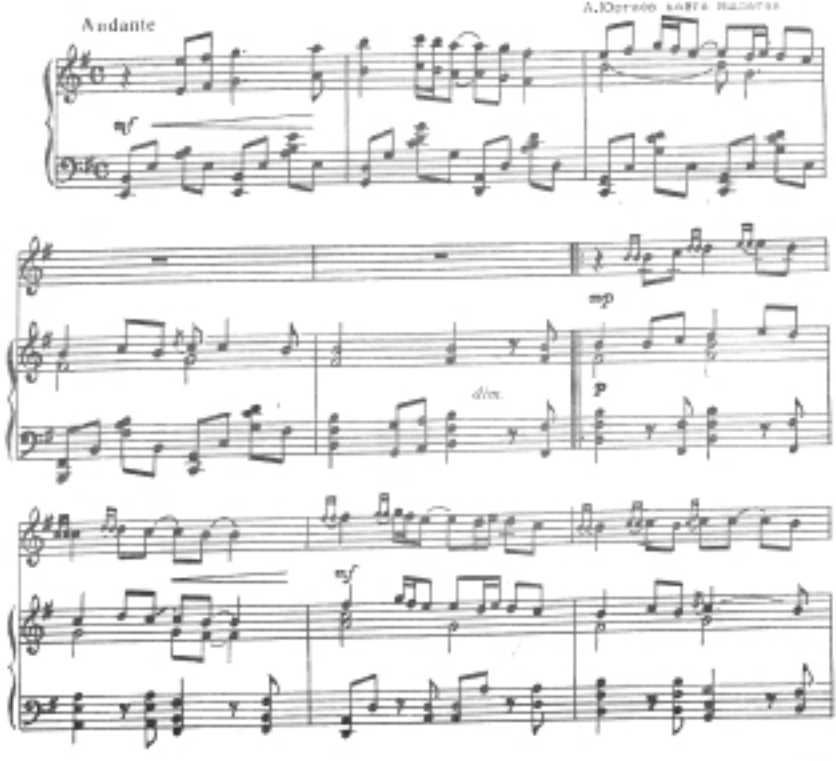


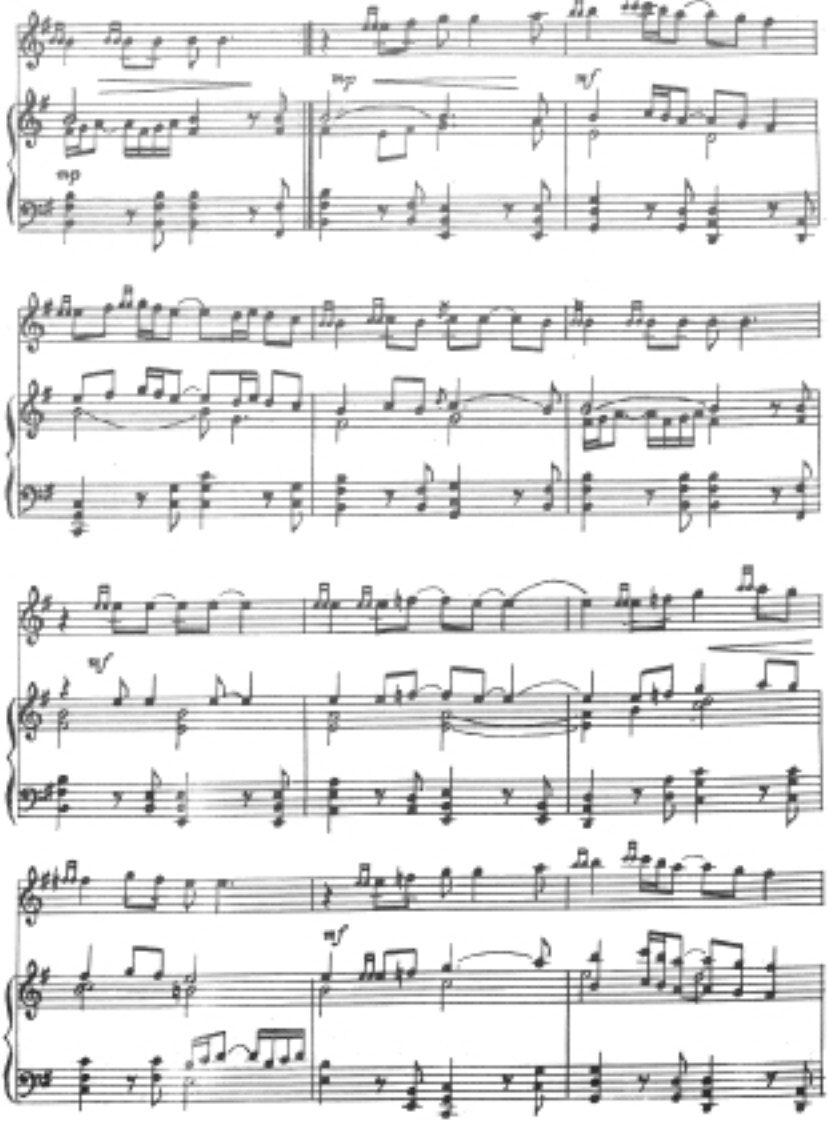
НУРХОН АРИЯСИ

("Нурхон" мусиқали драмасидан)

Т.Жалилов мусиқаси

А.Юртаев ҳайта ишлаган

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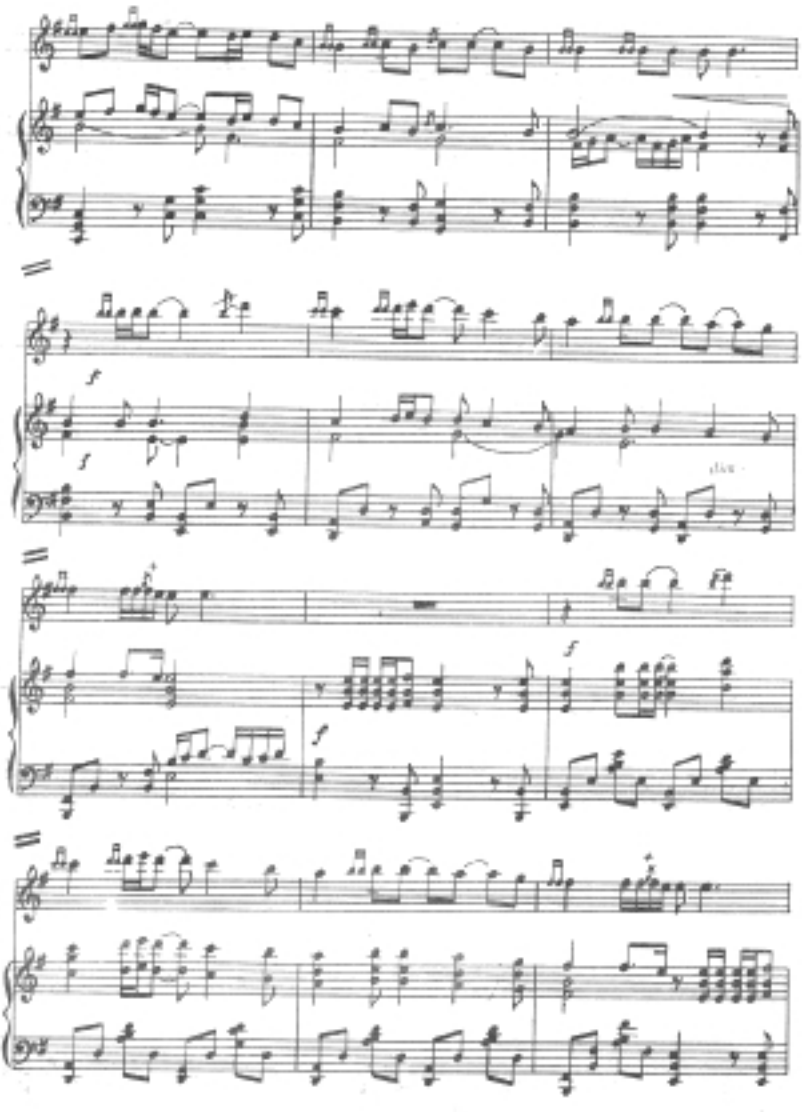

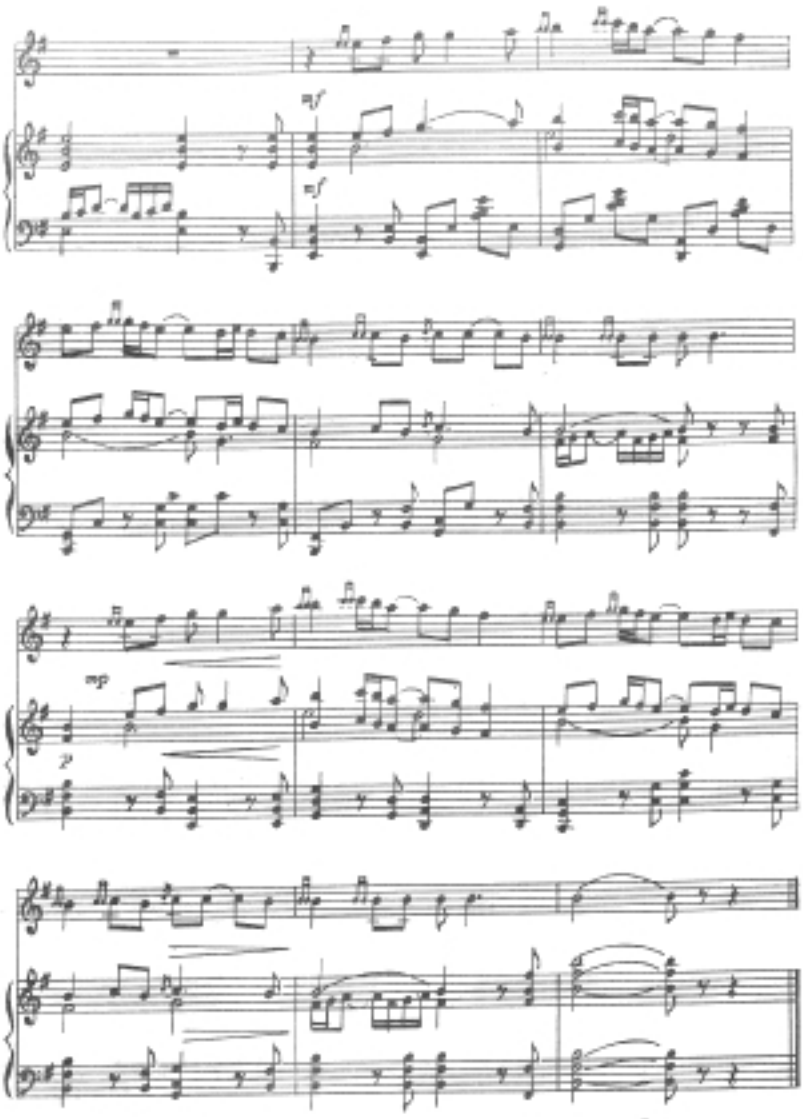
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АРАБ РАҚСЛАРИ

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А.Юрғаев рубоб учун мосиштирган

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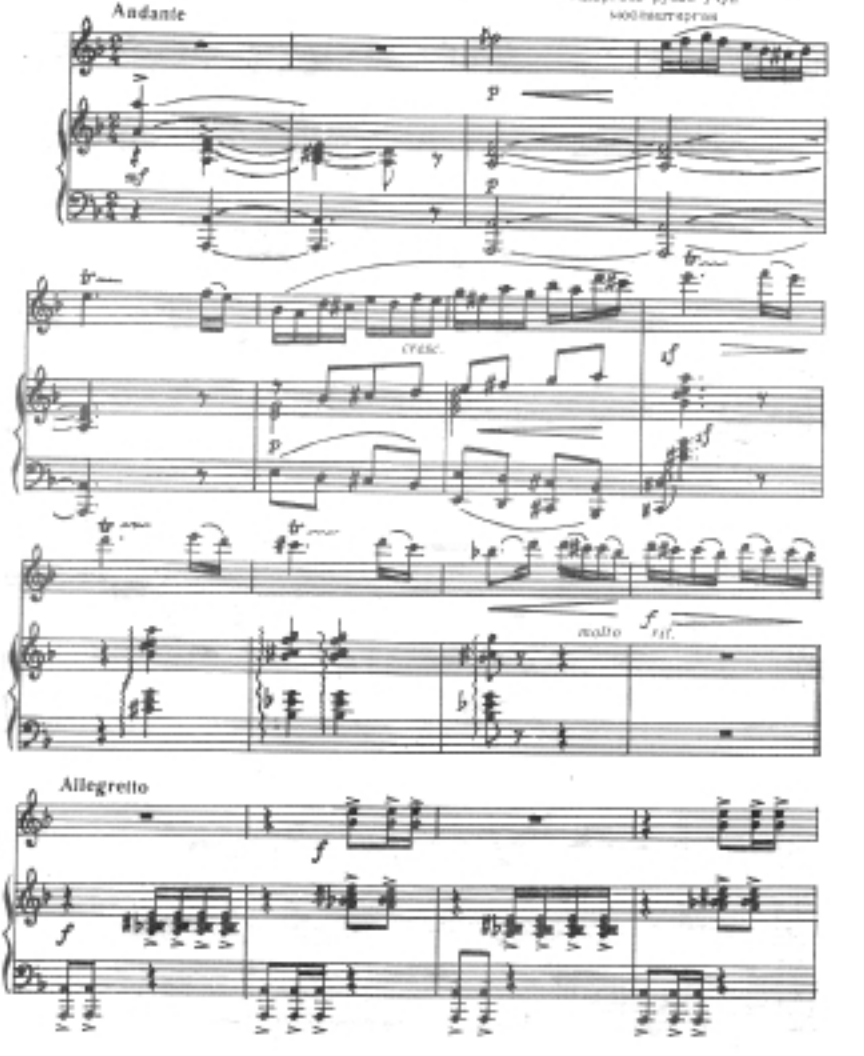

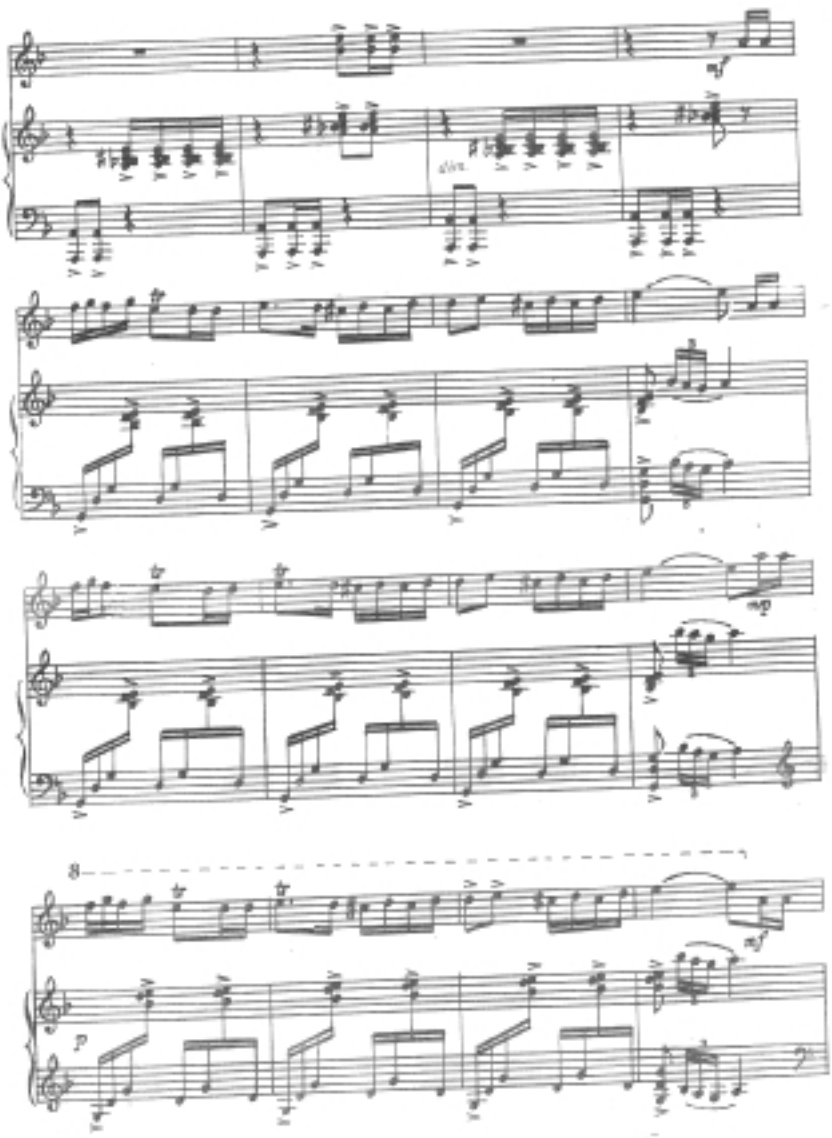
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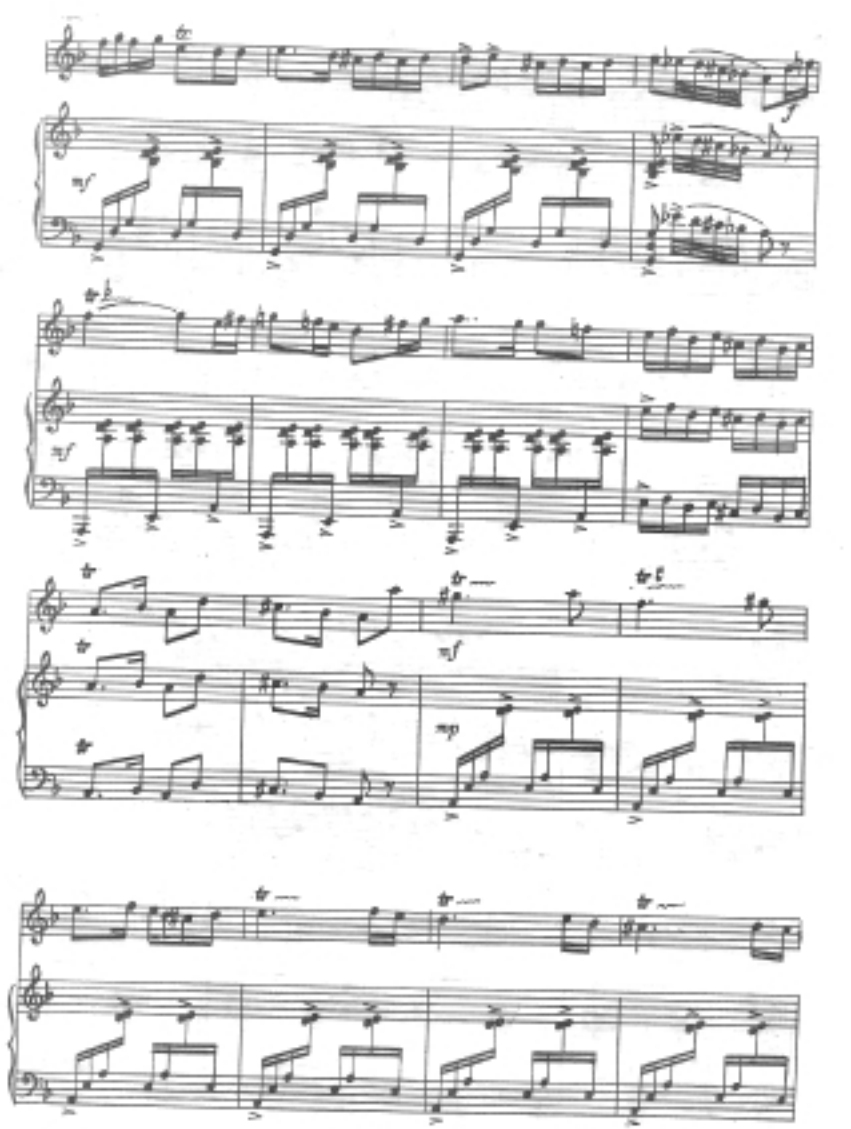

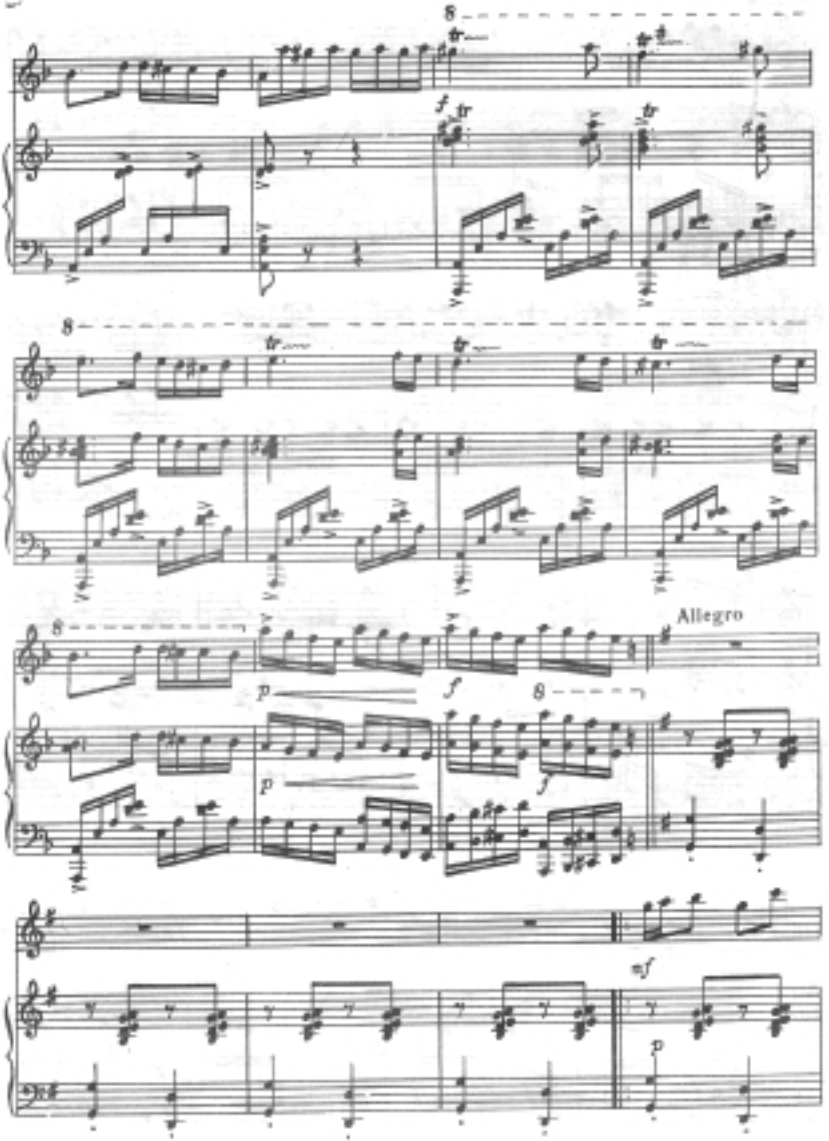
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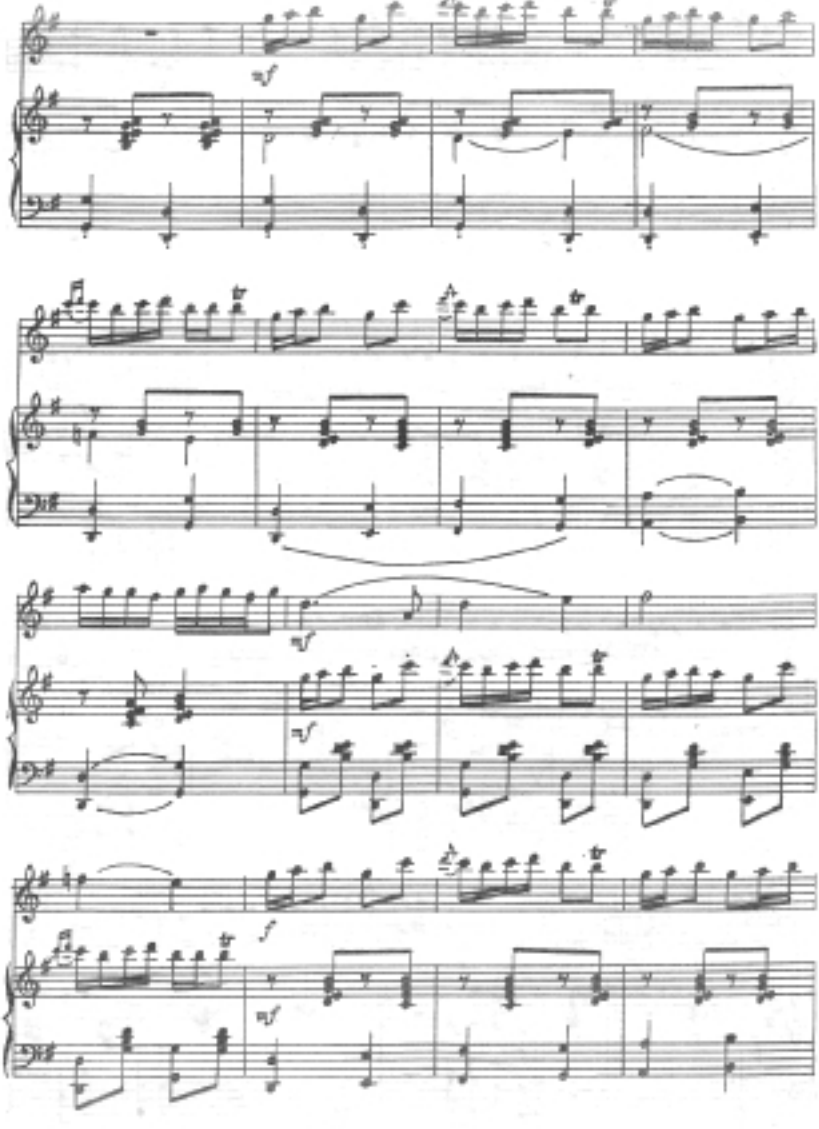
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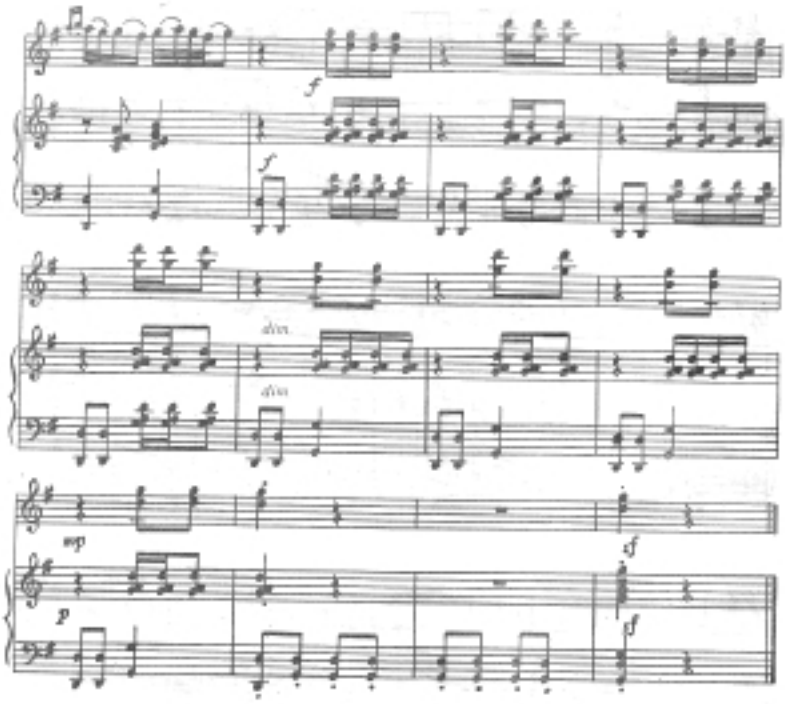

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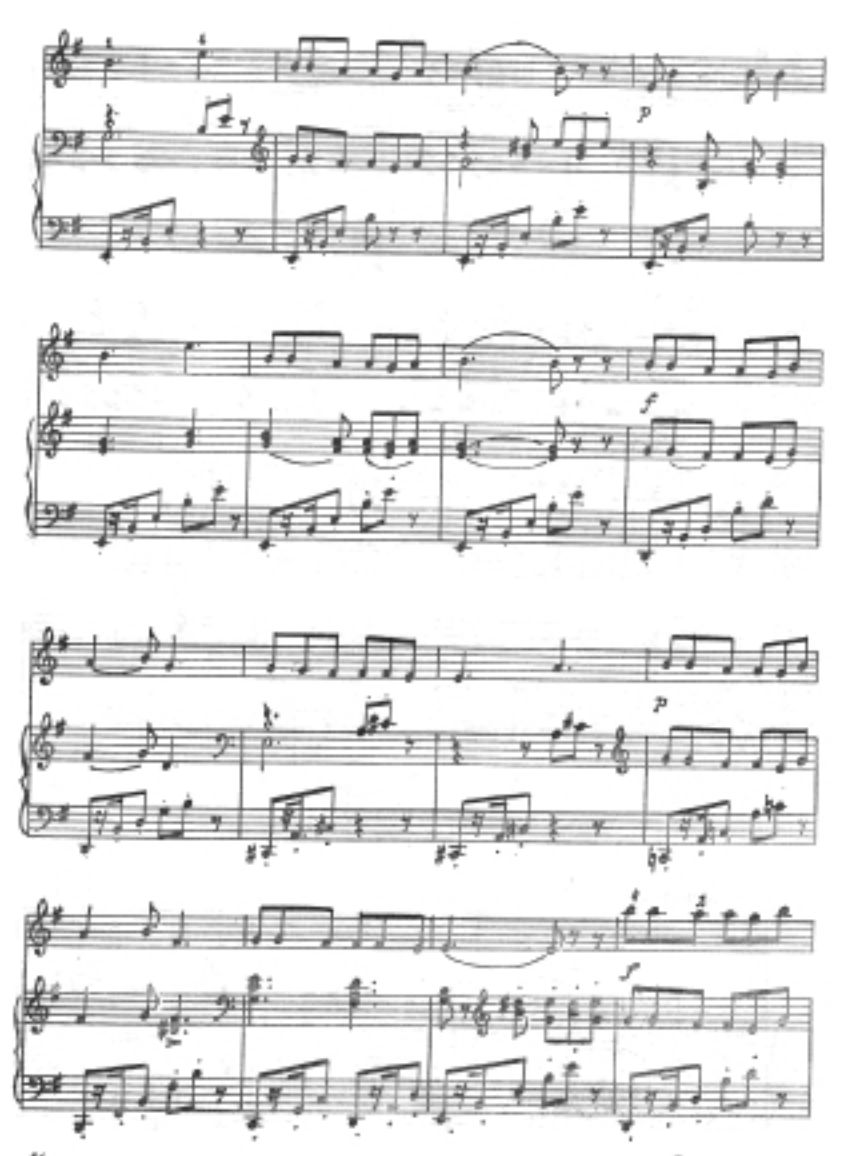
С. Хожибеков мусиқаси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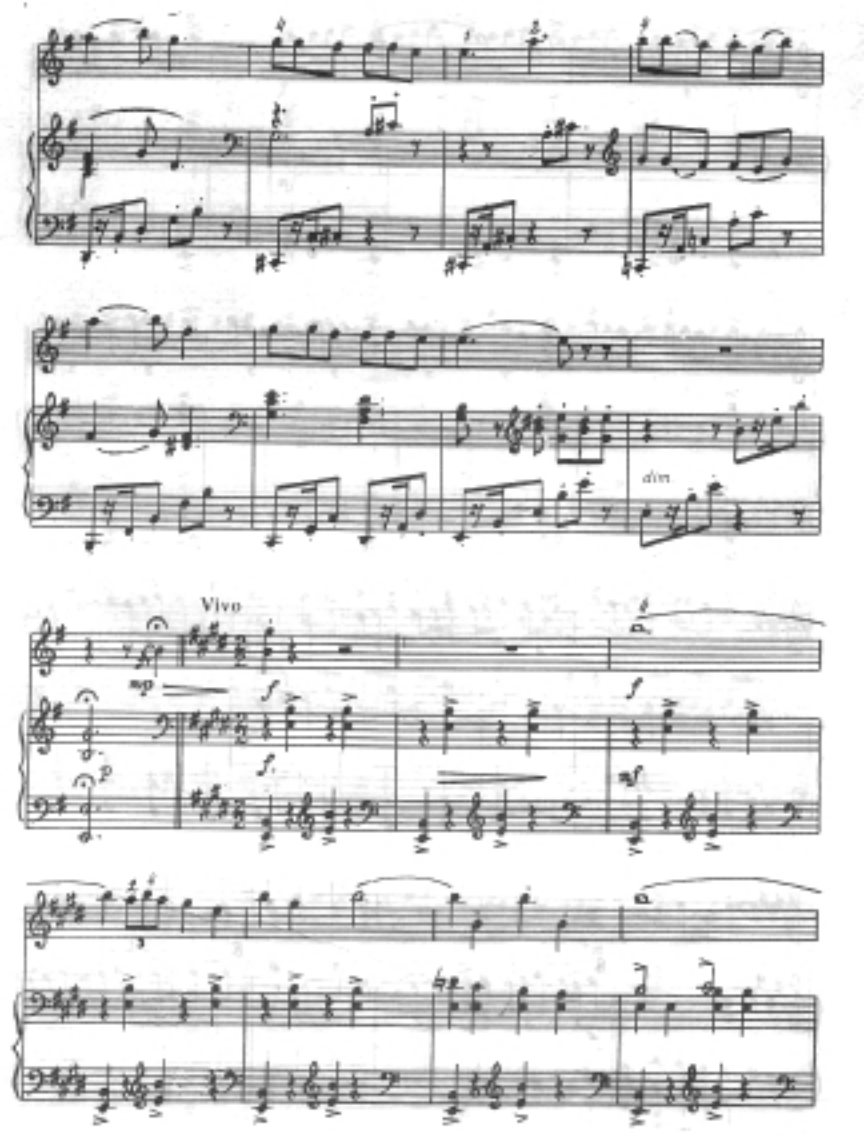
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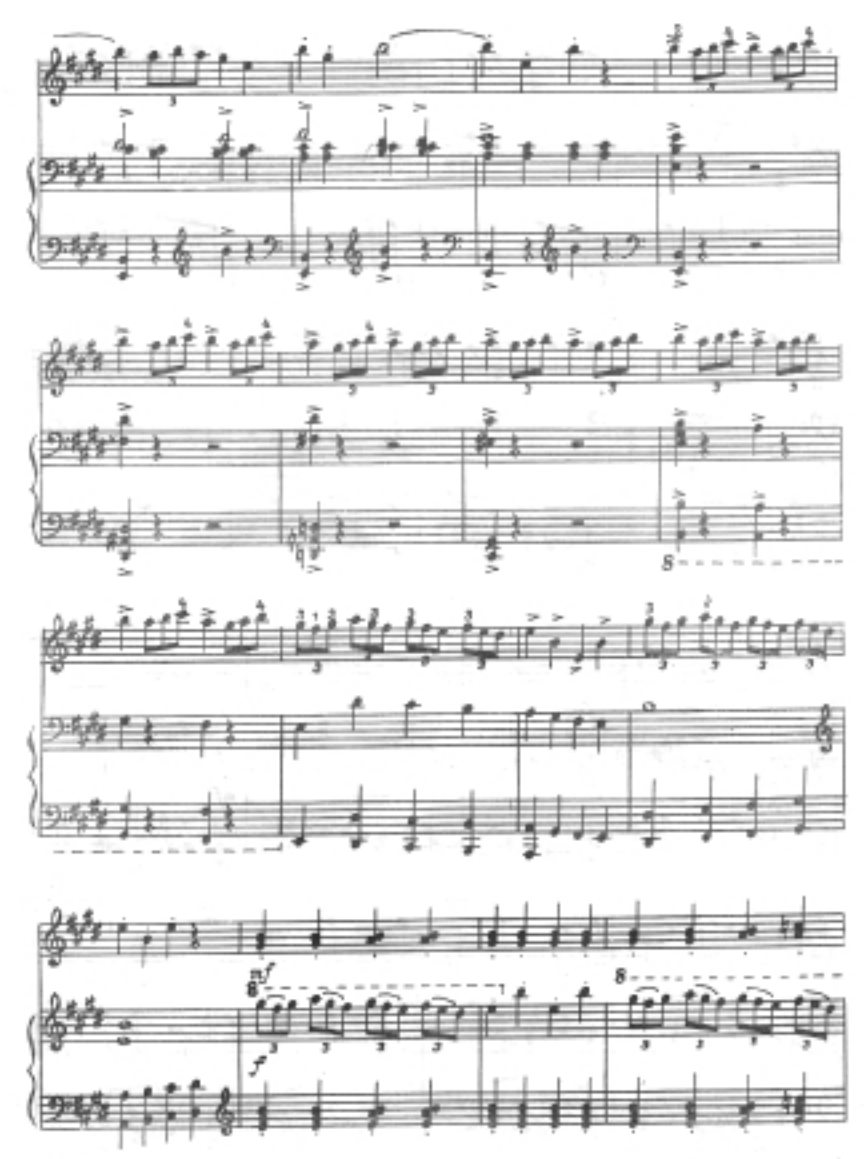
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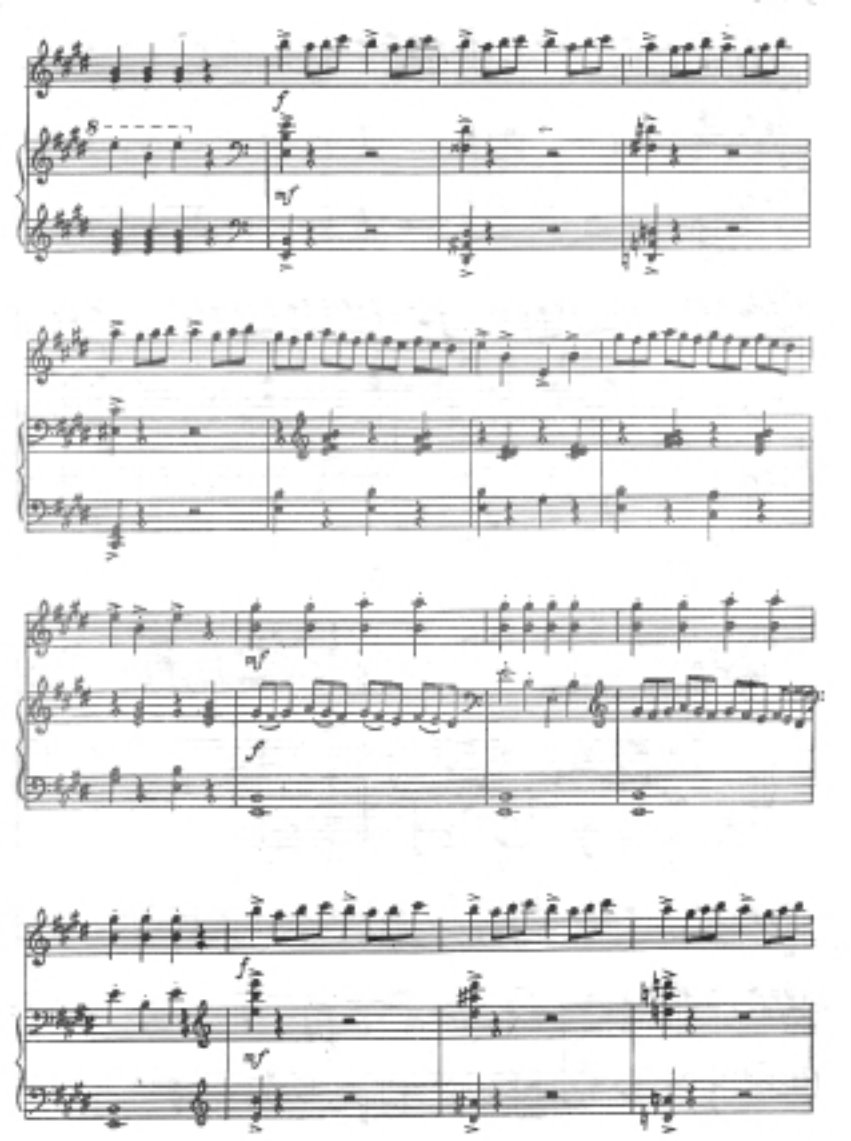

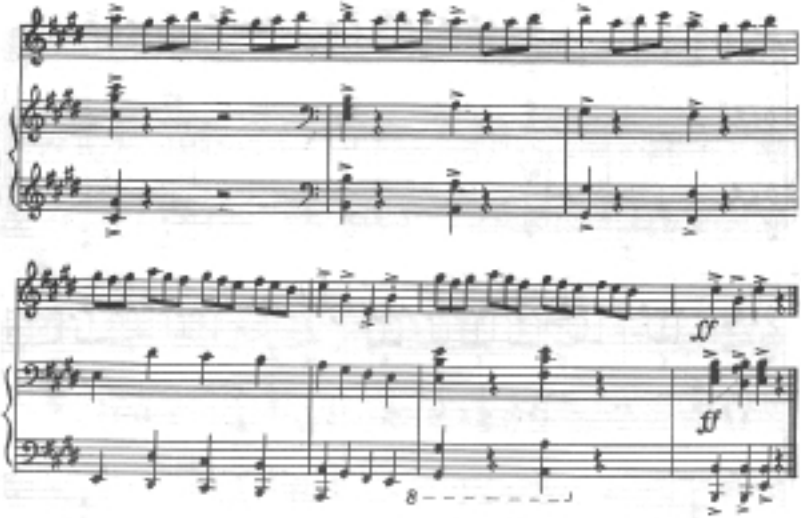

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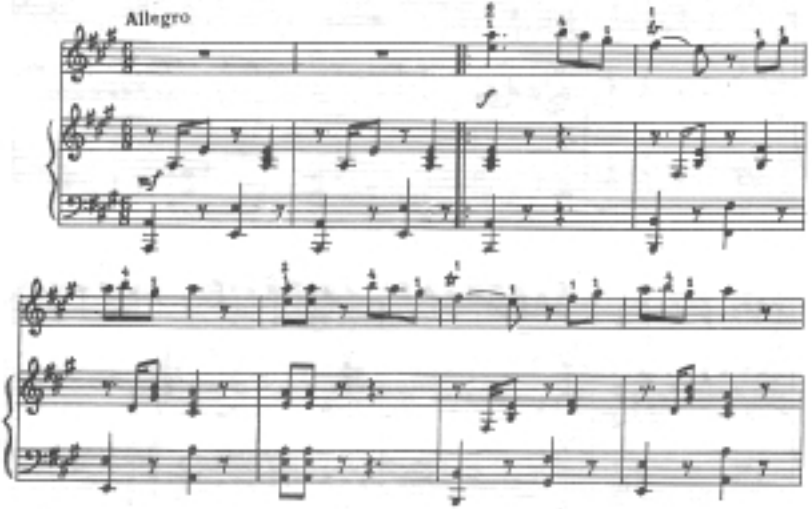

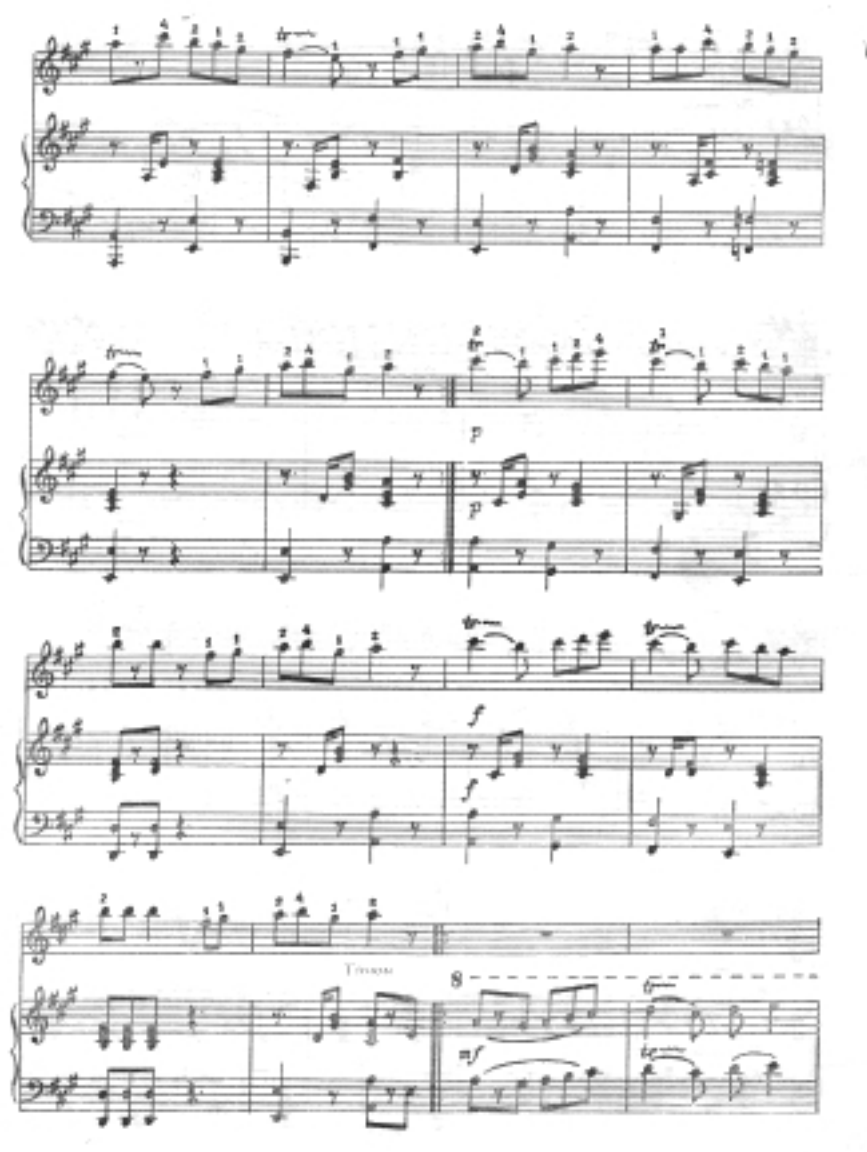
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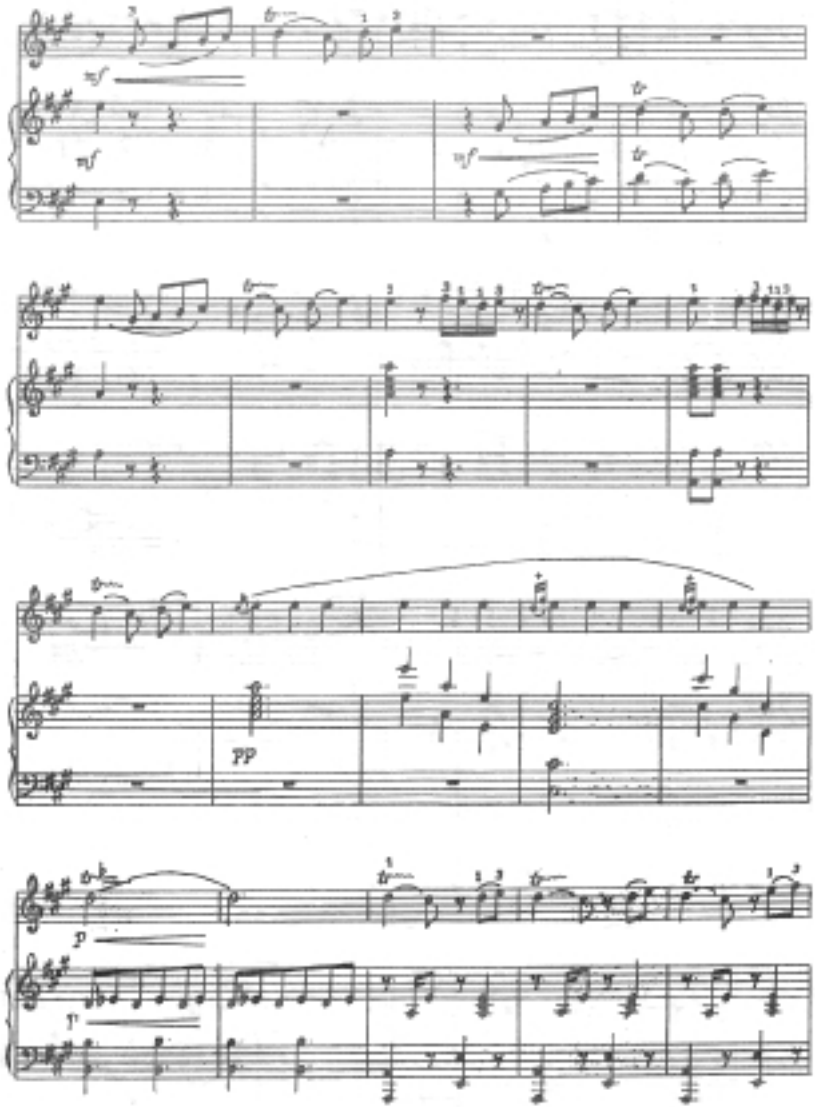
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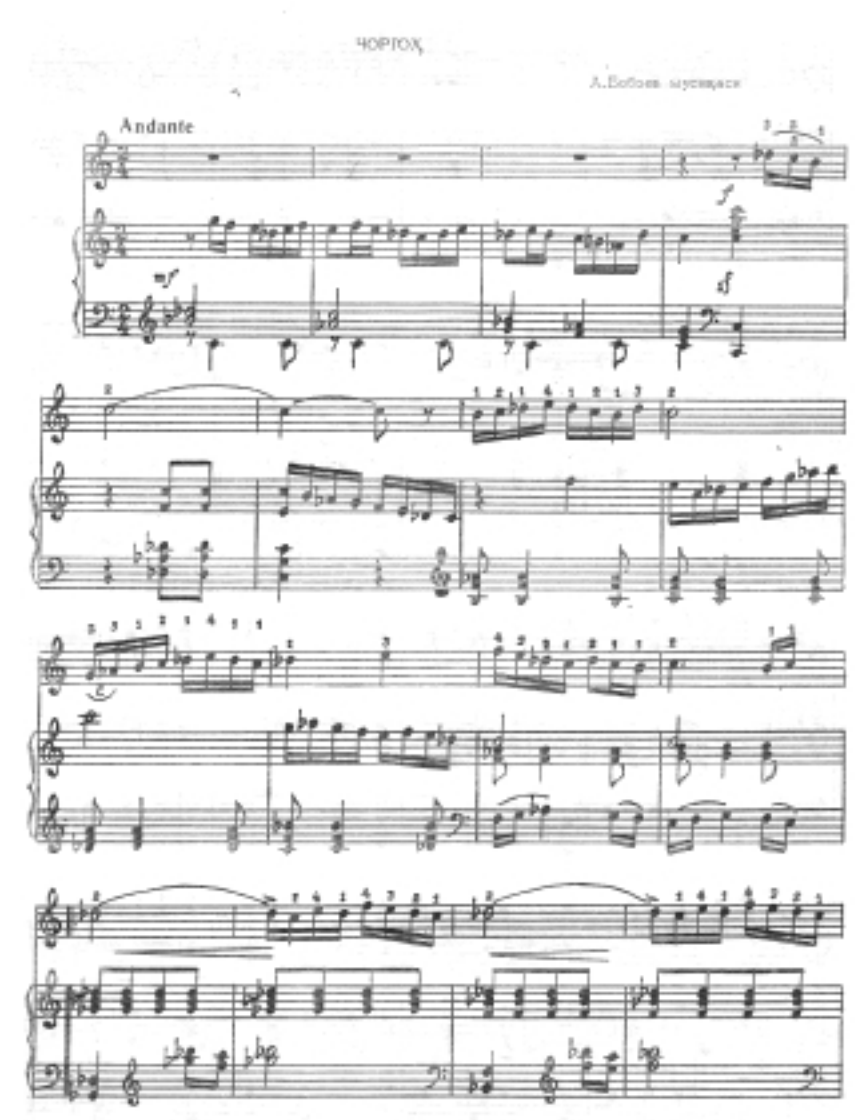
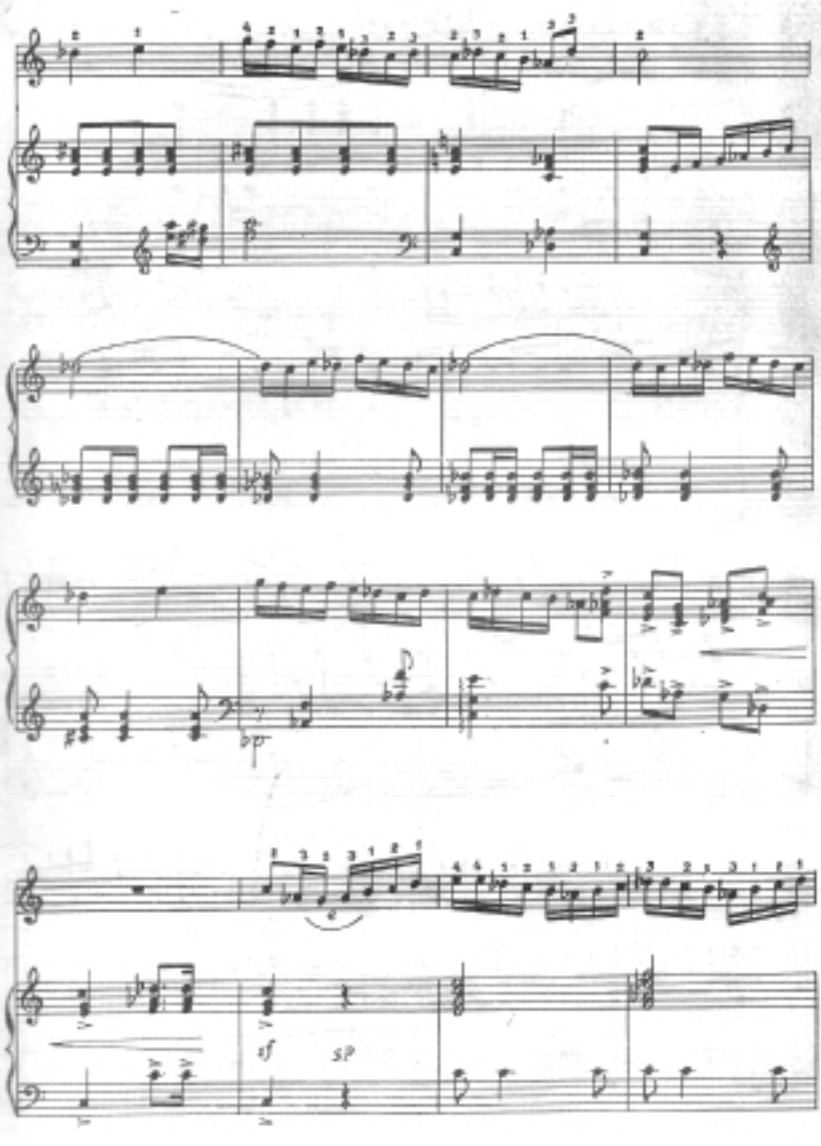
ЧОРТОХ

А.Бобов шутливо

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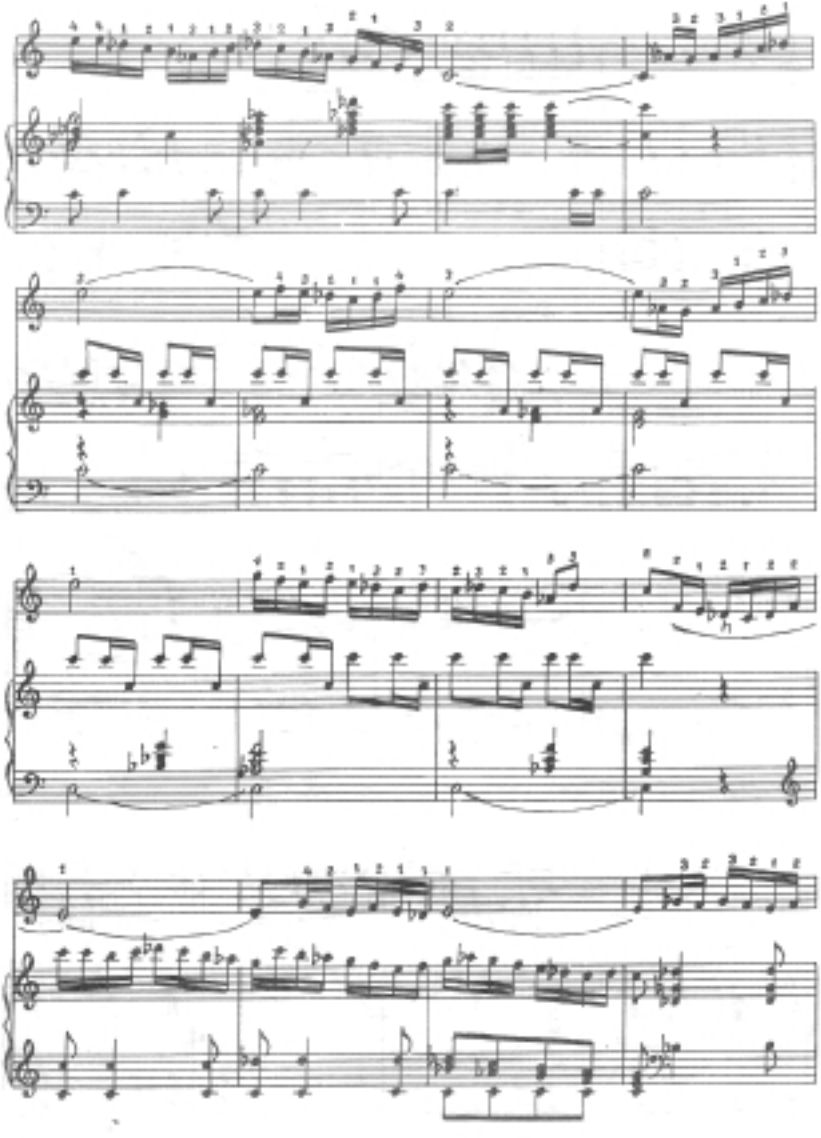

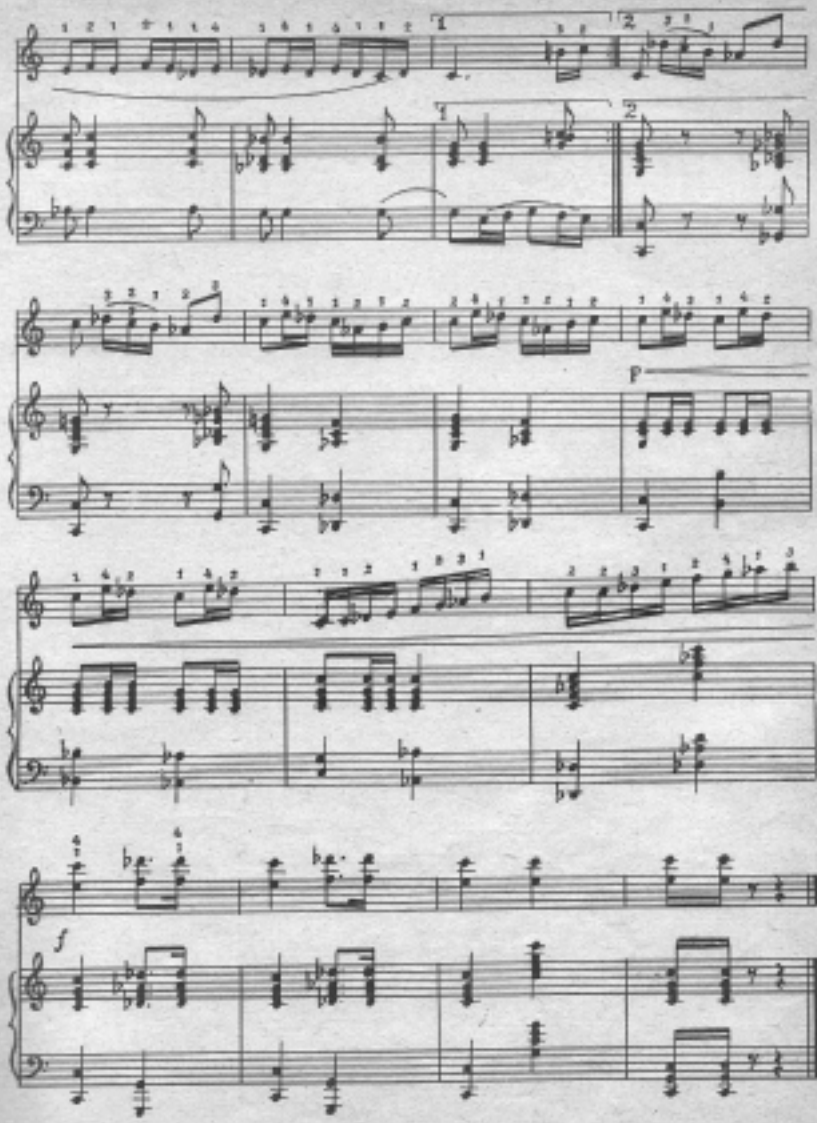
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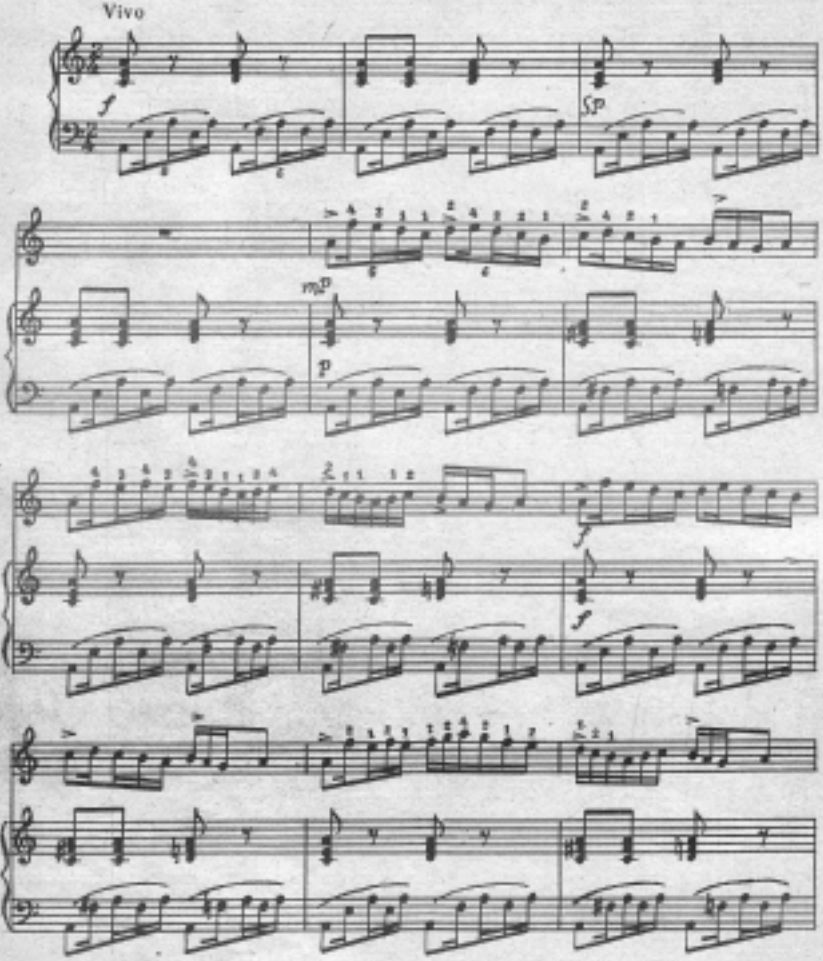
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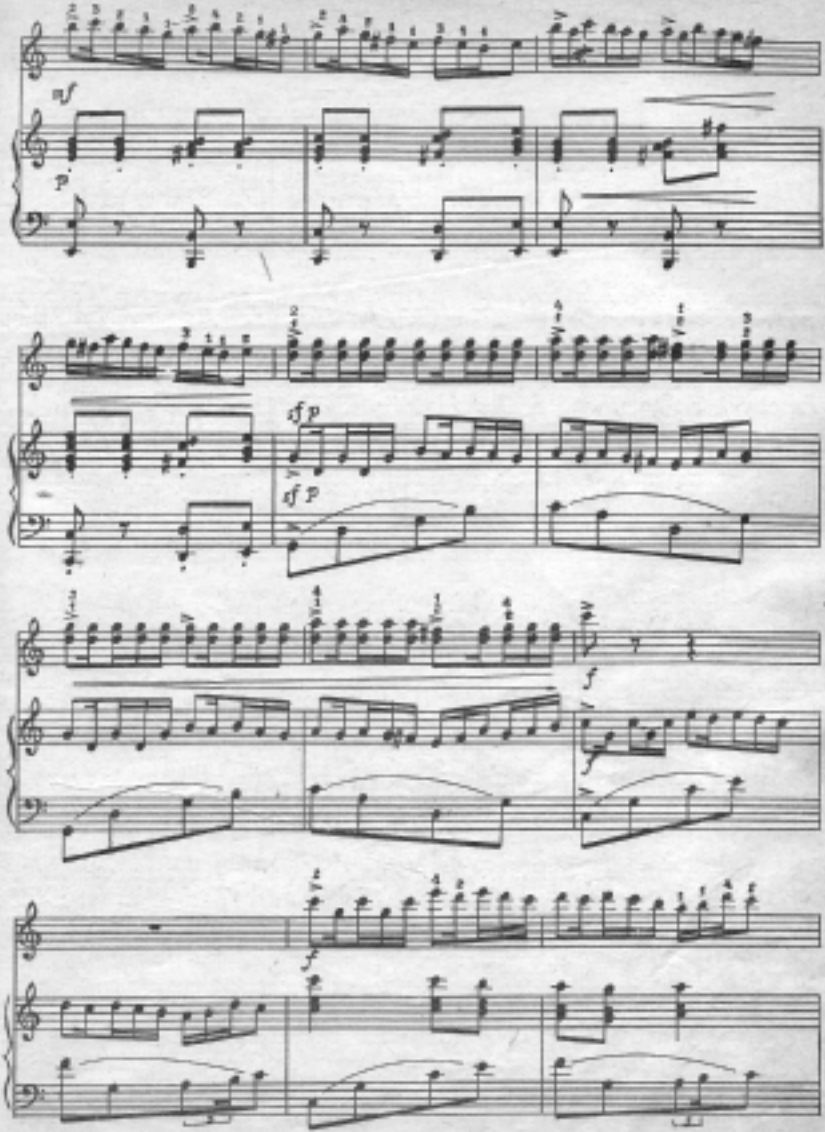
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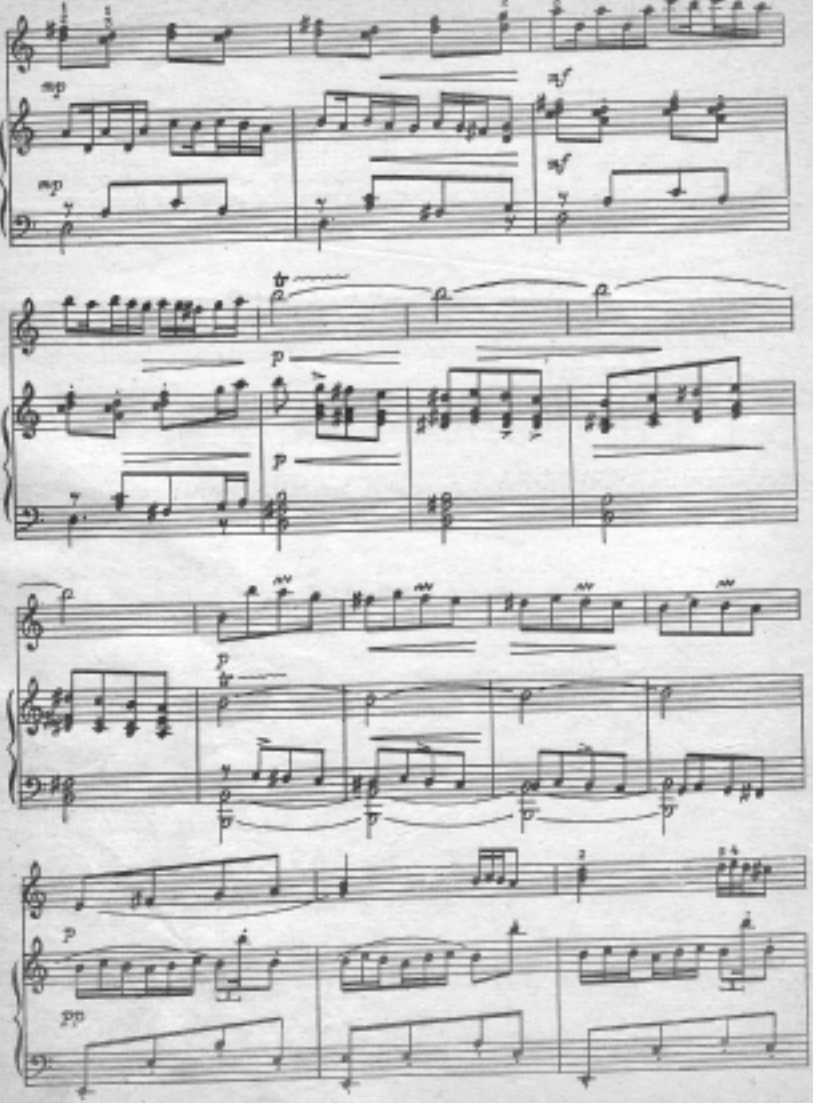
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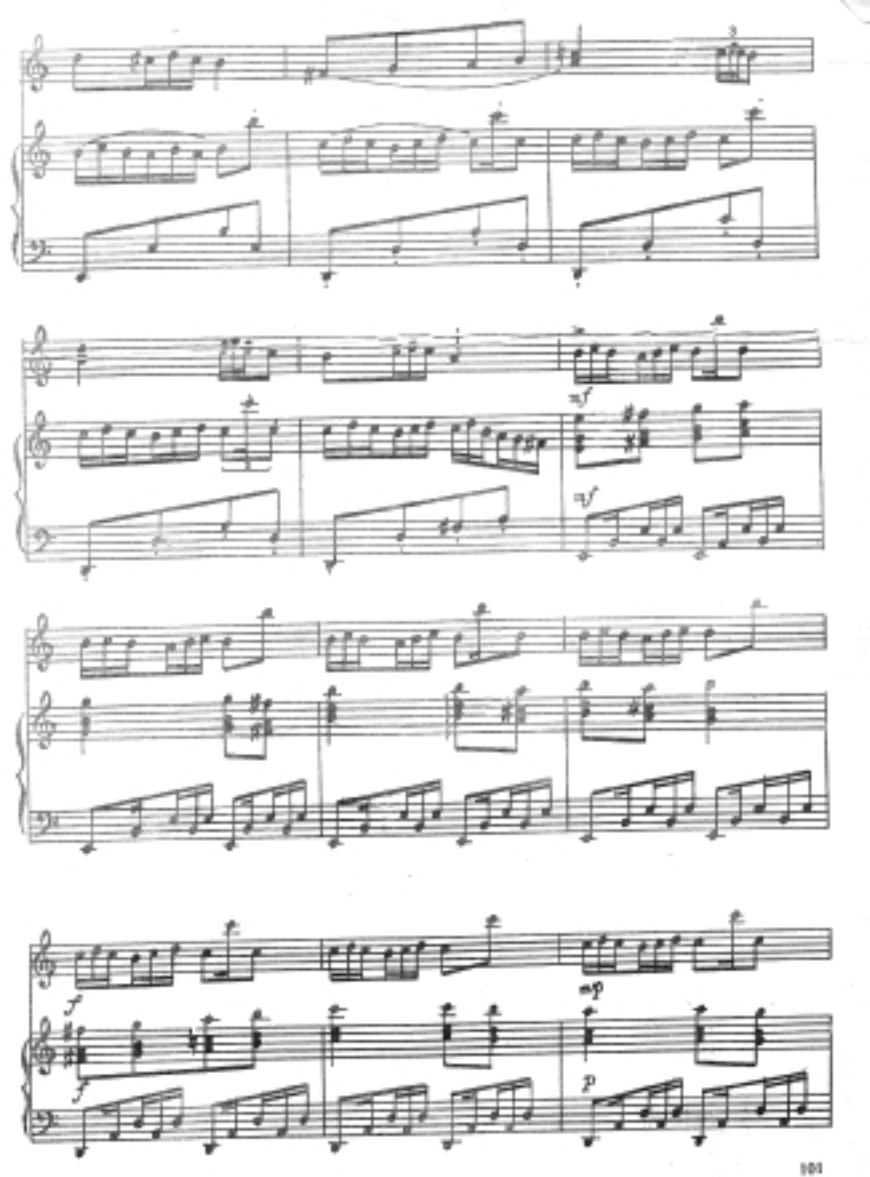
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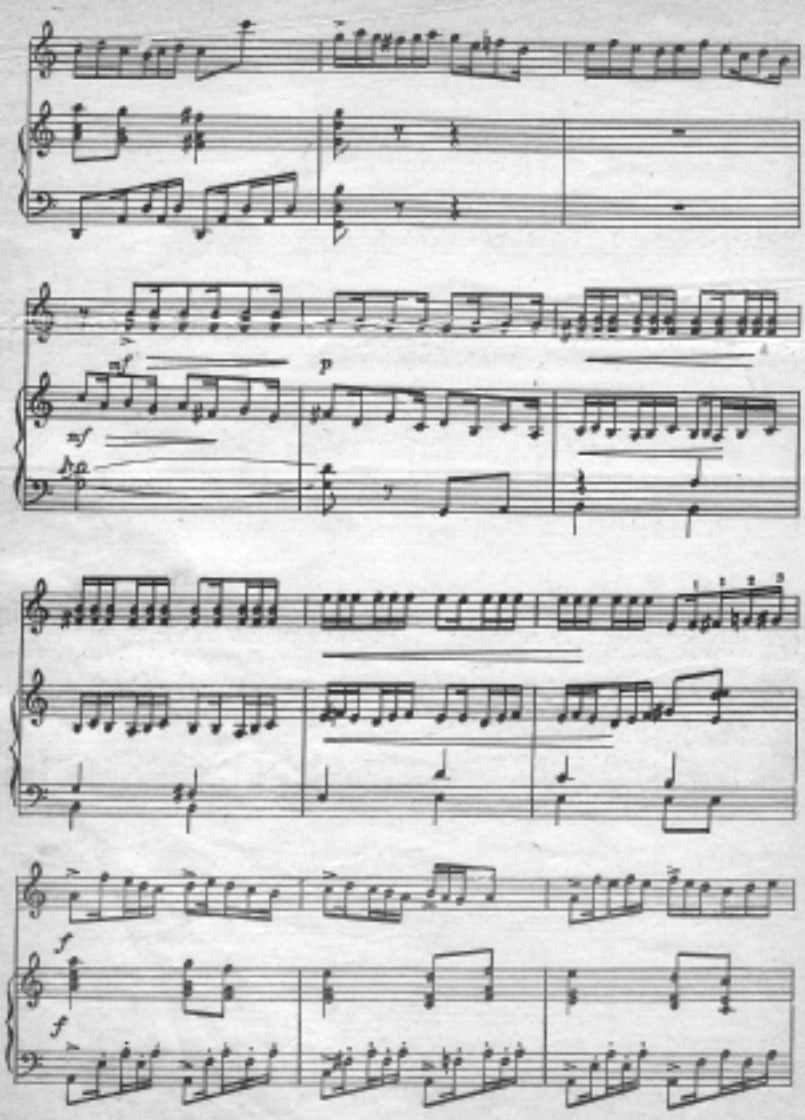
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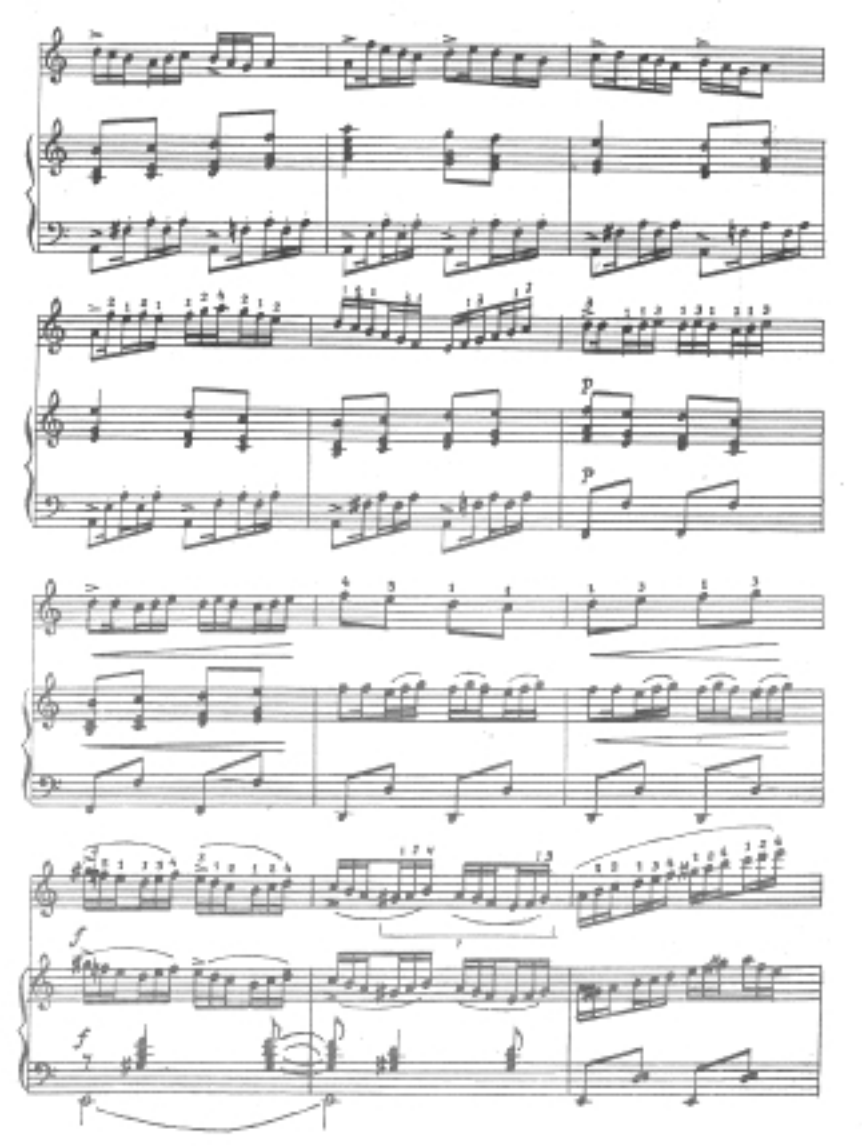
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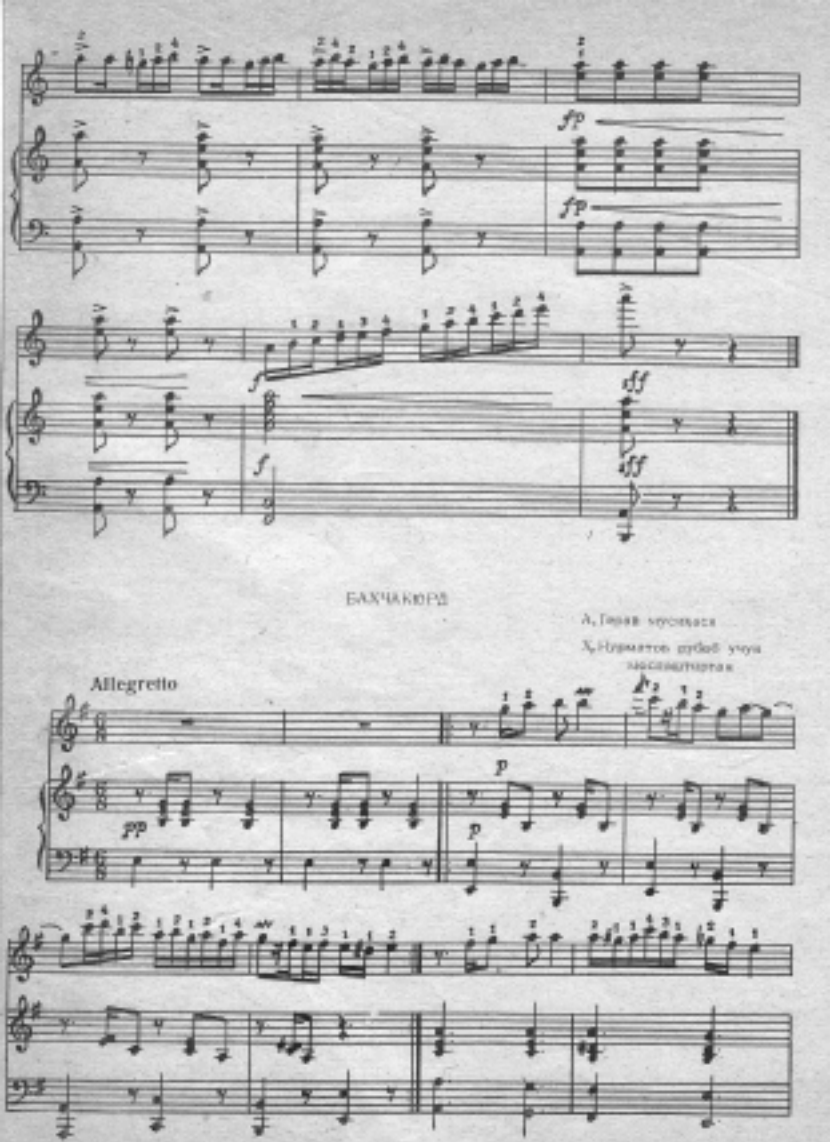
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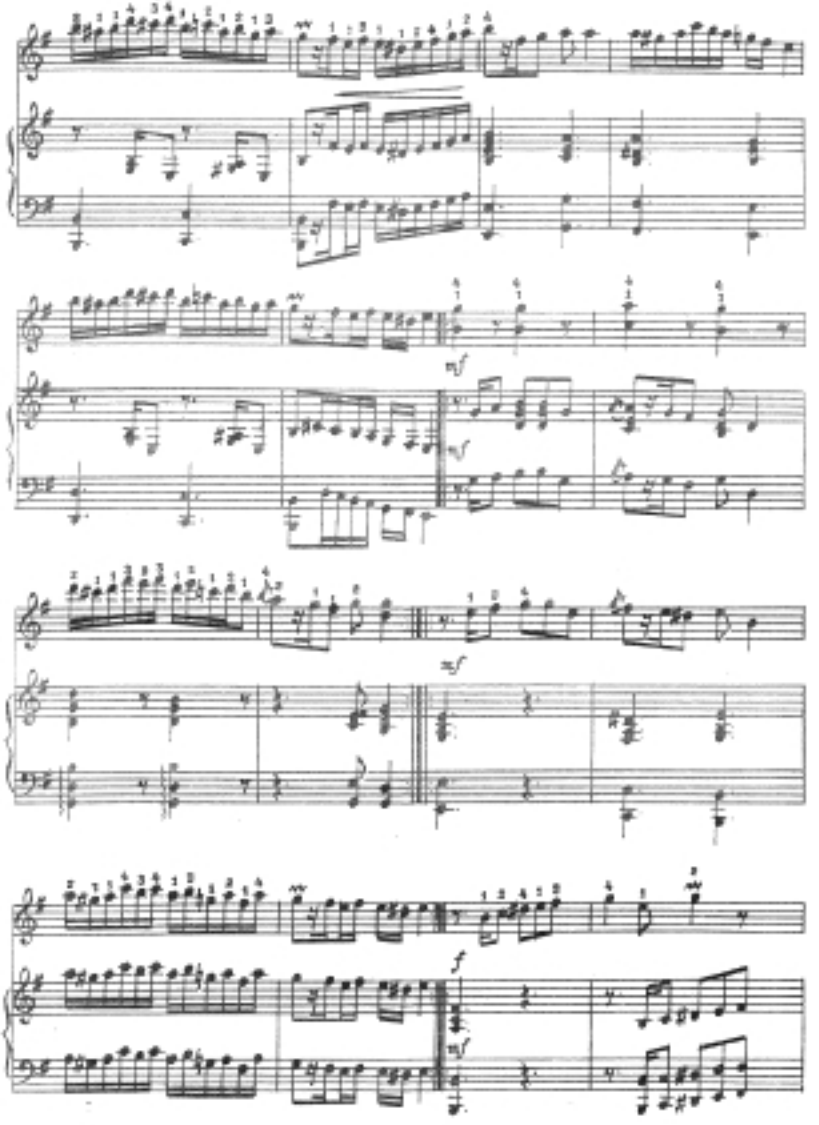
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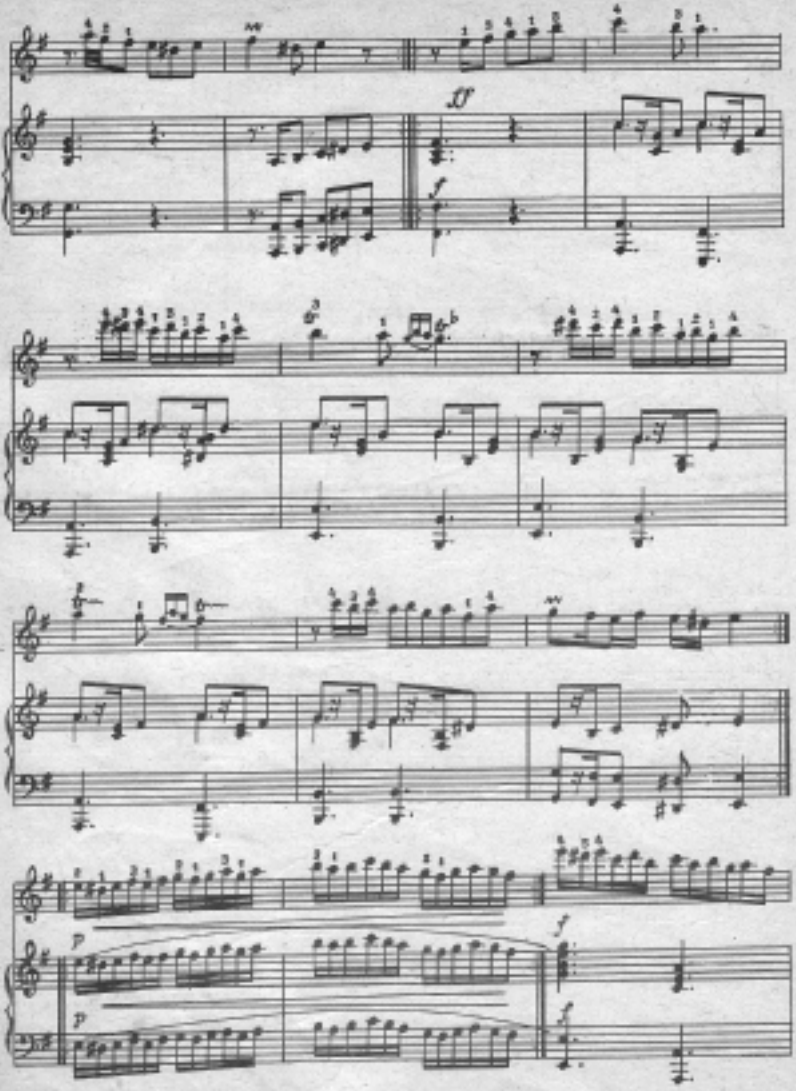
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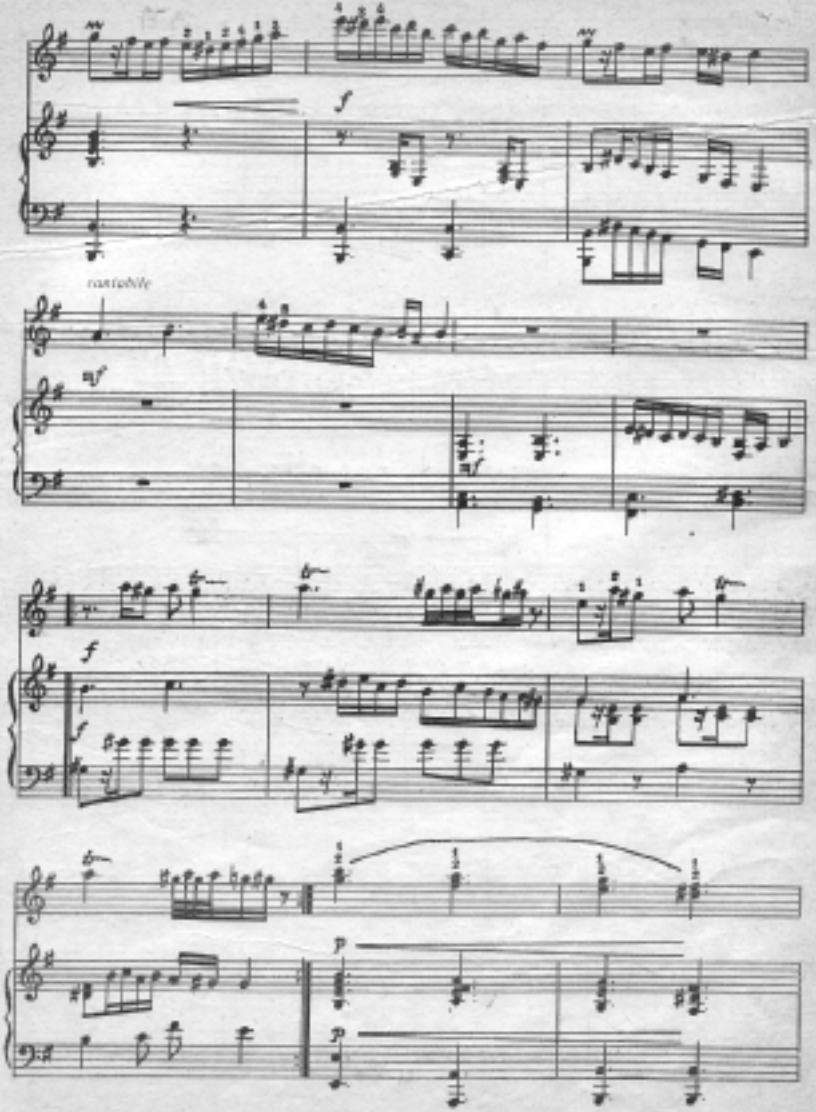
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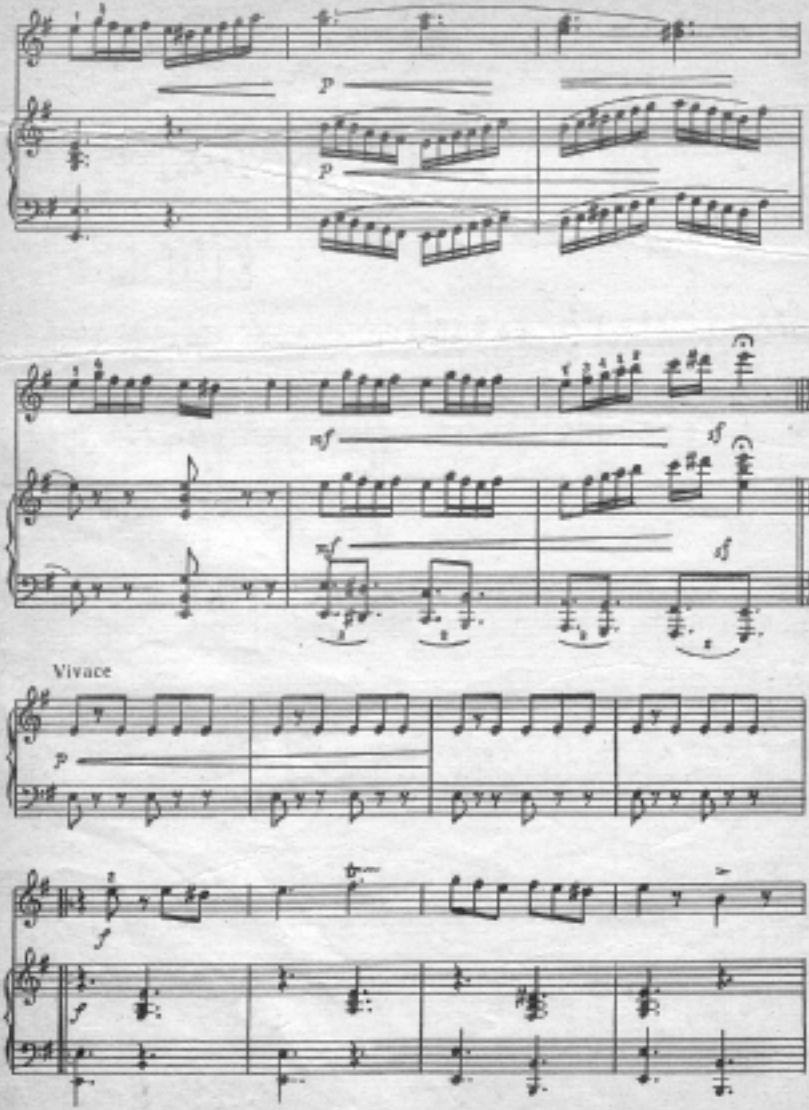
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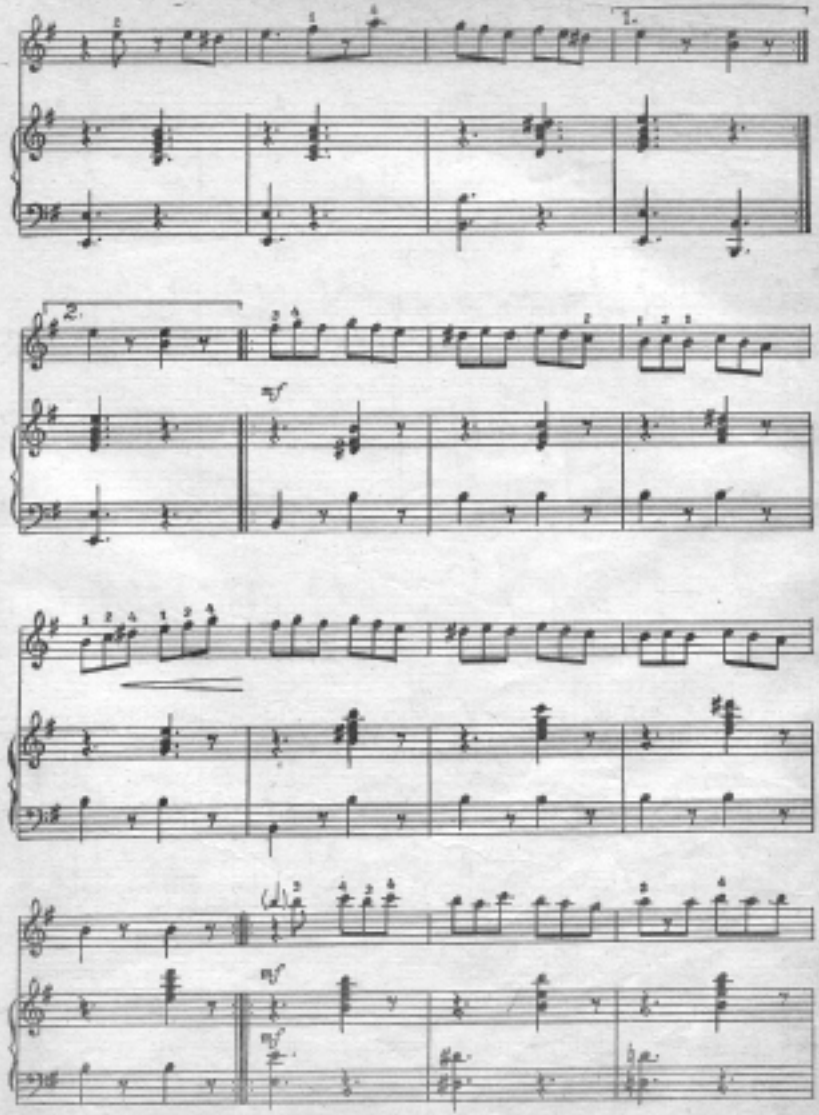
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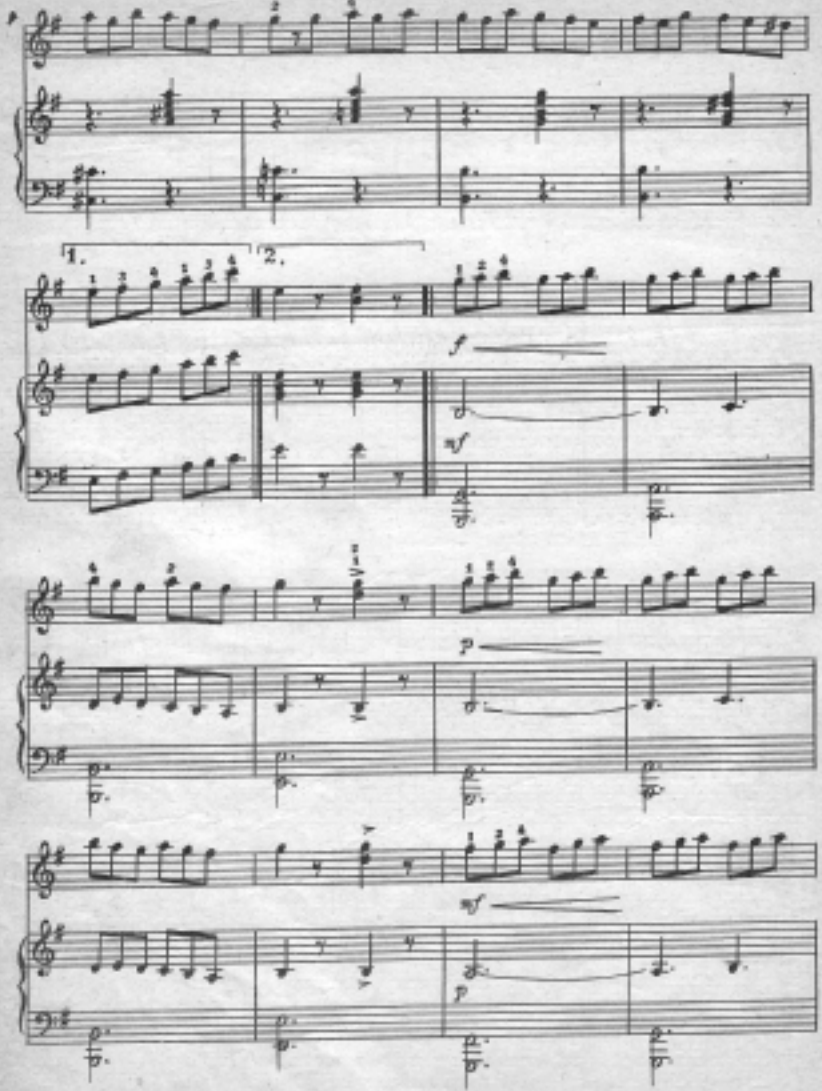
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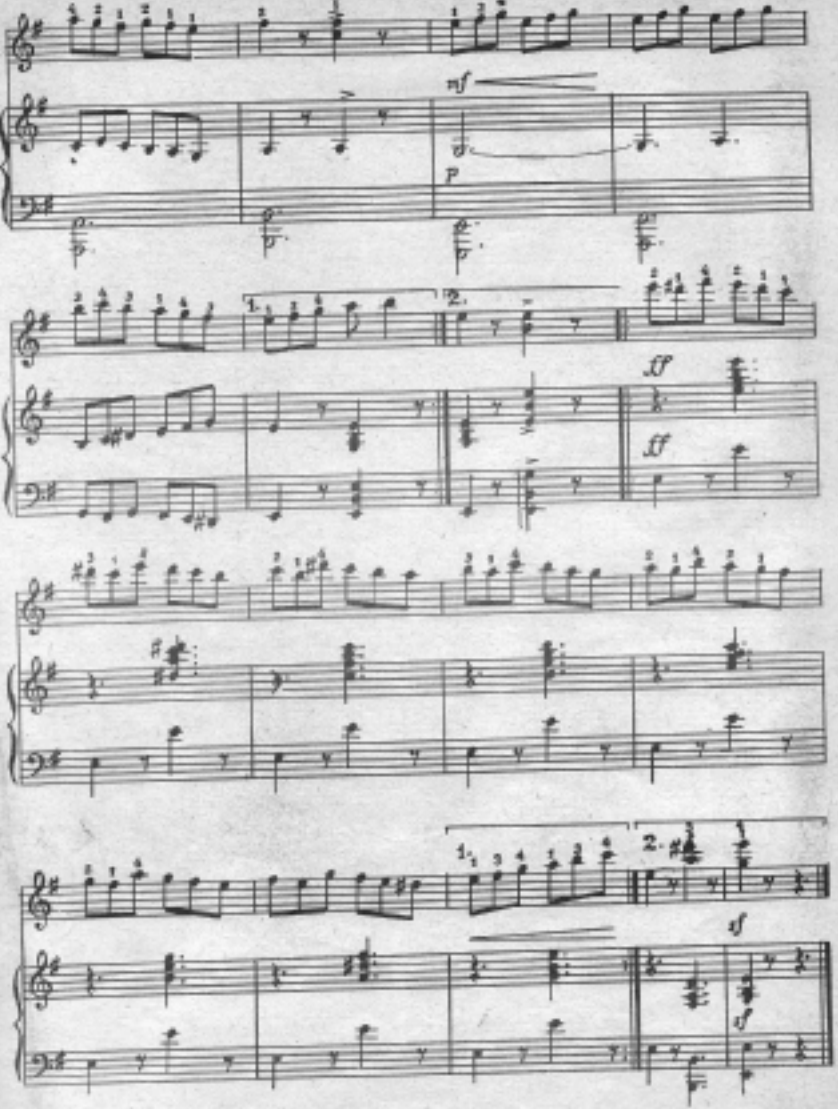
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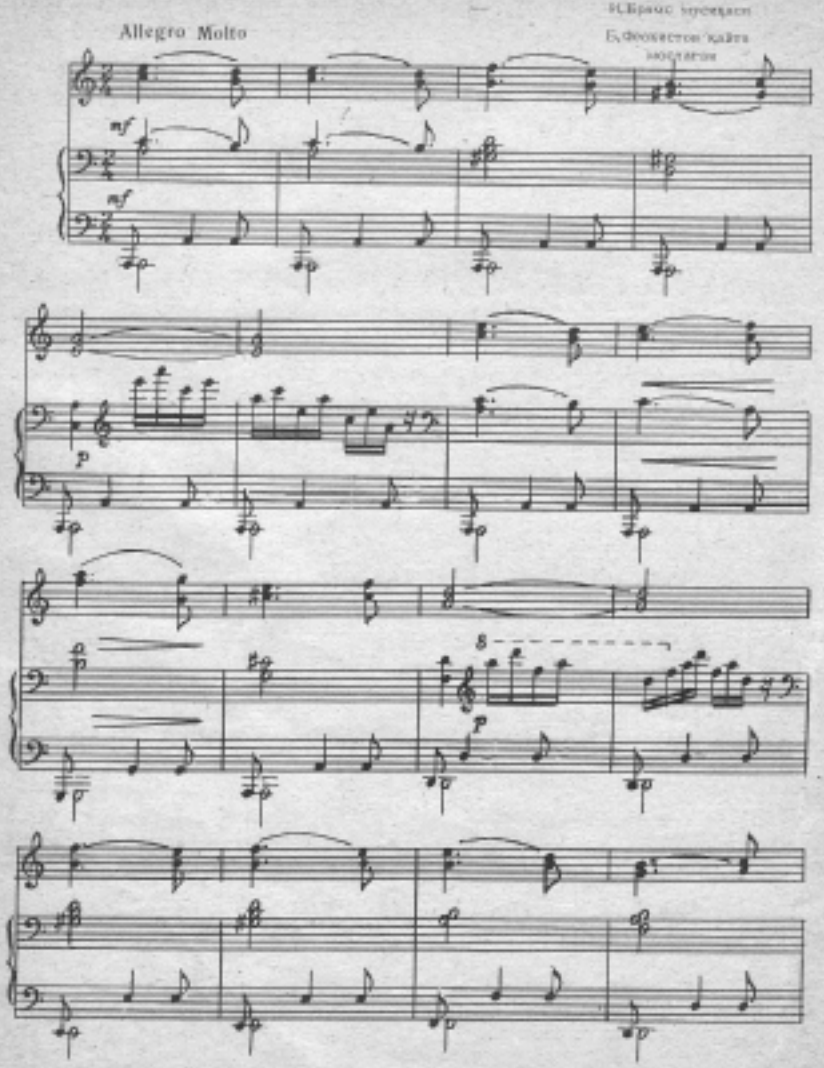

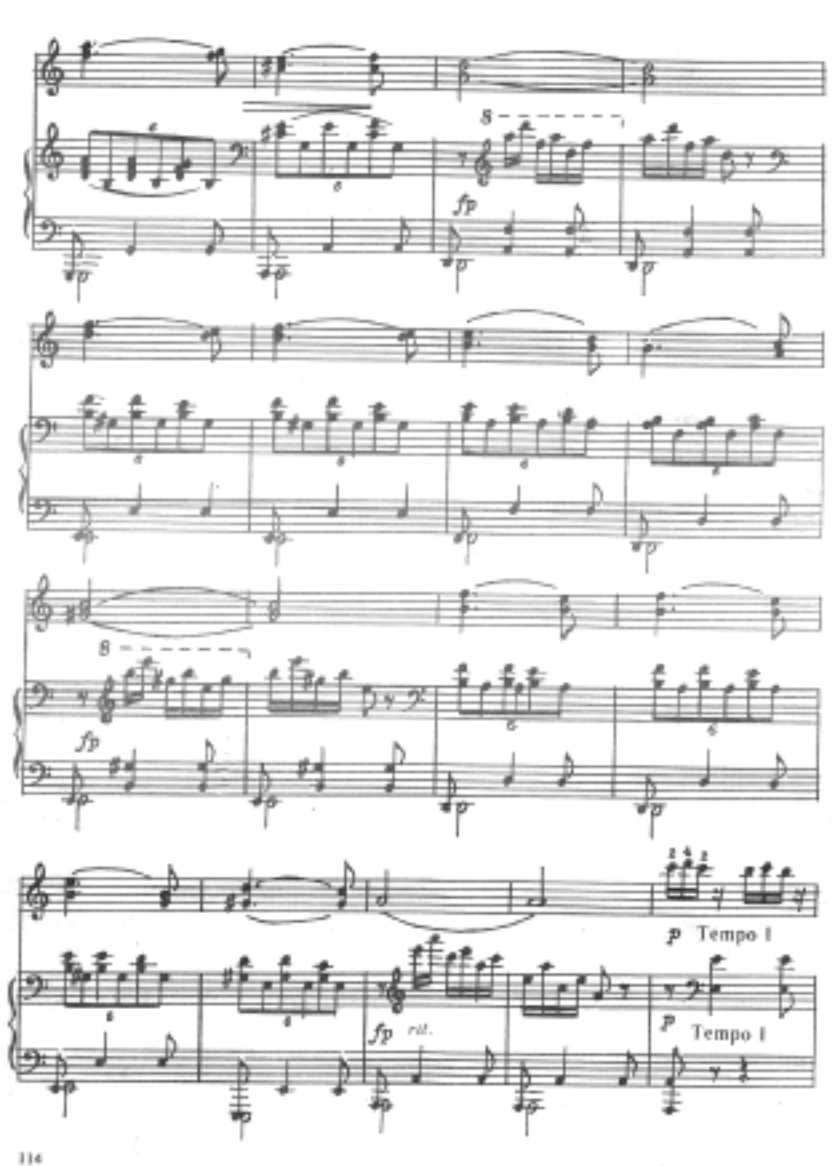
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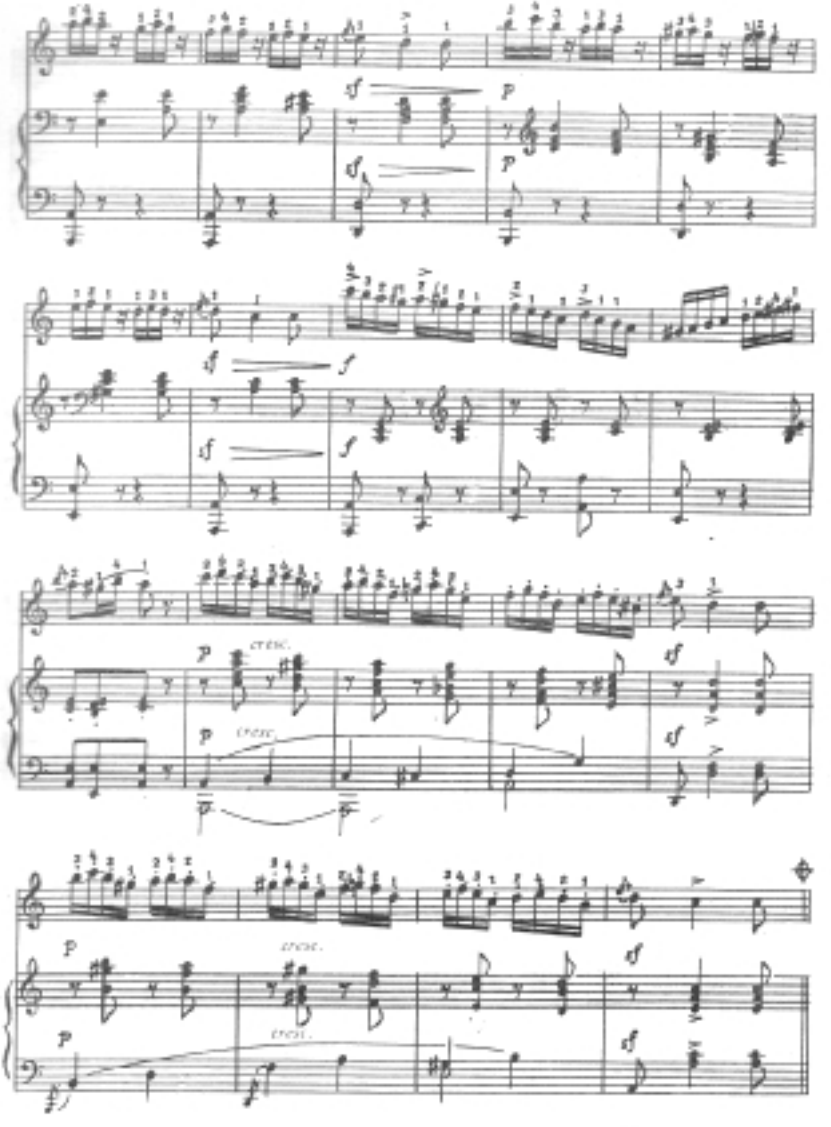
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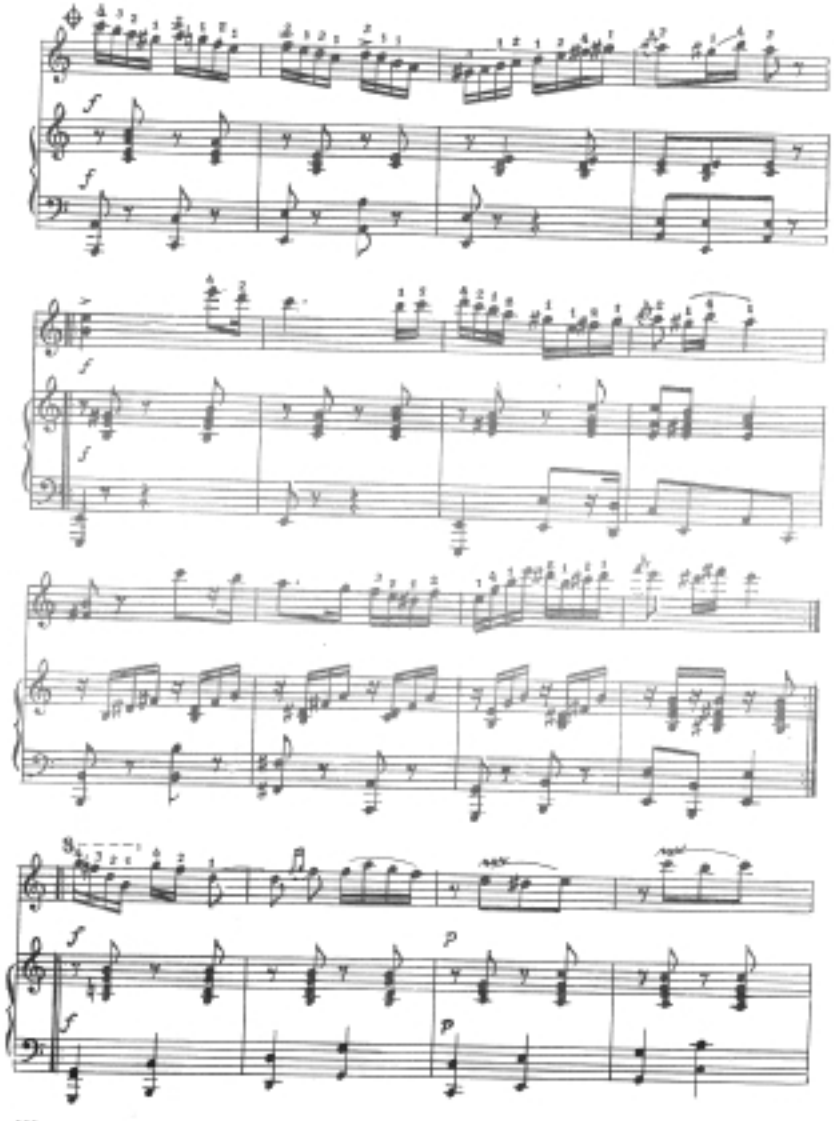
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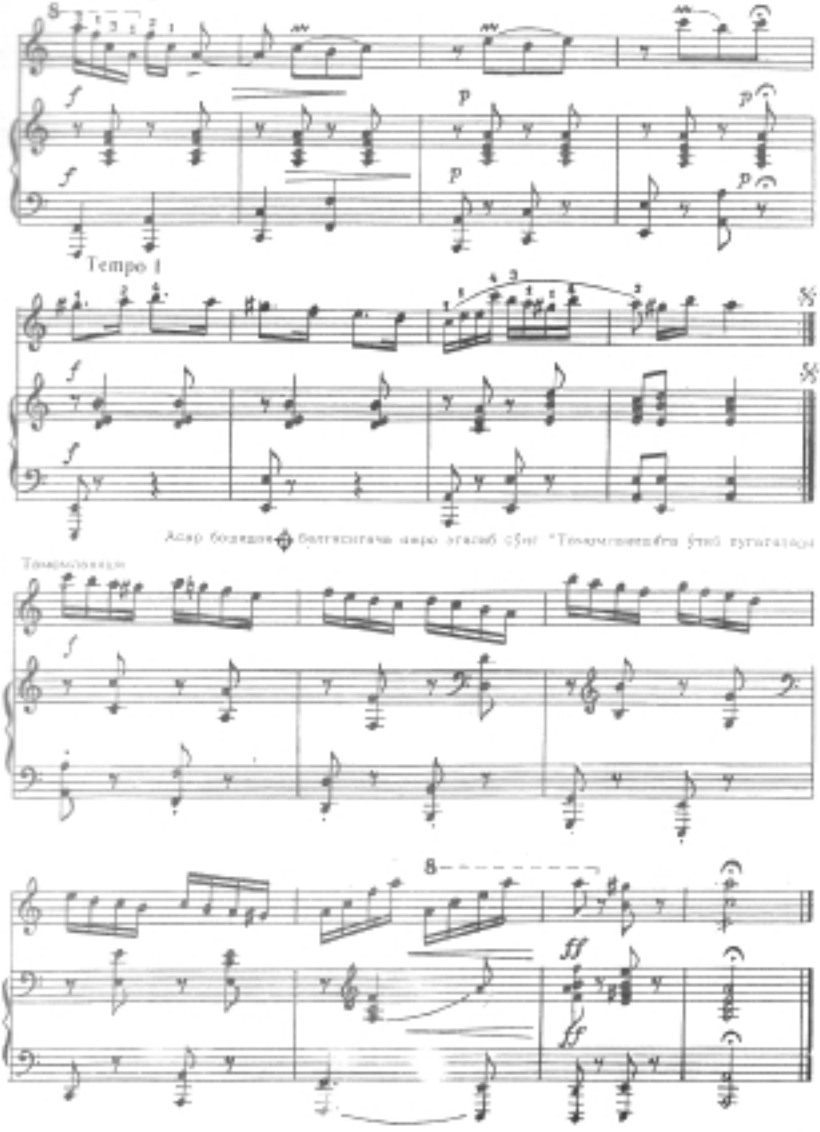
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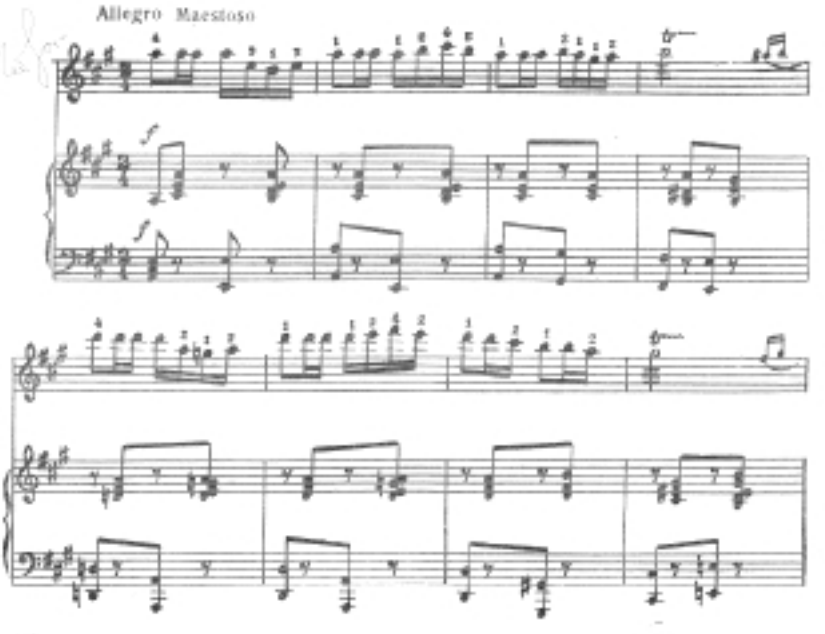

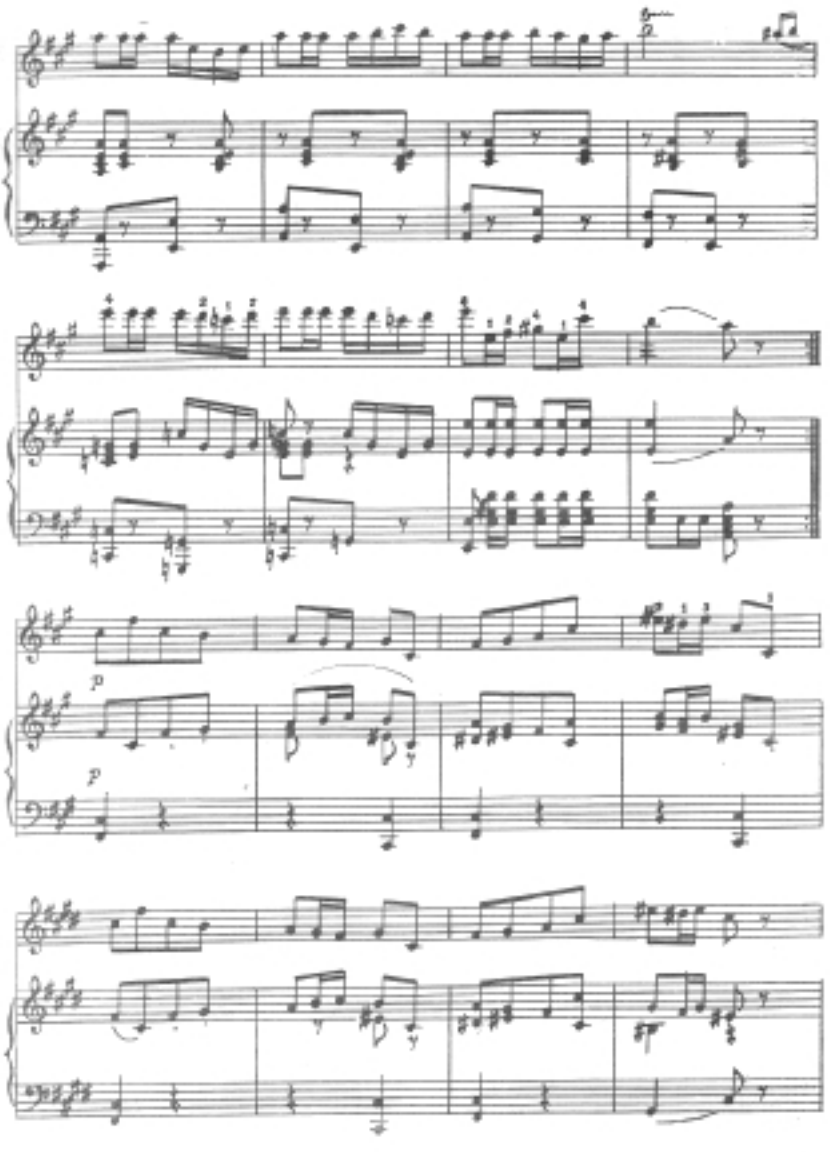
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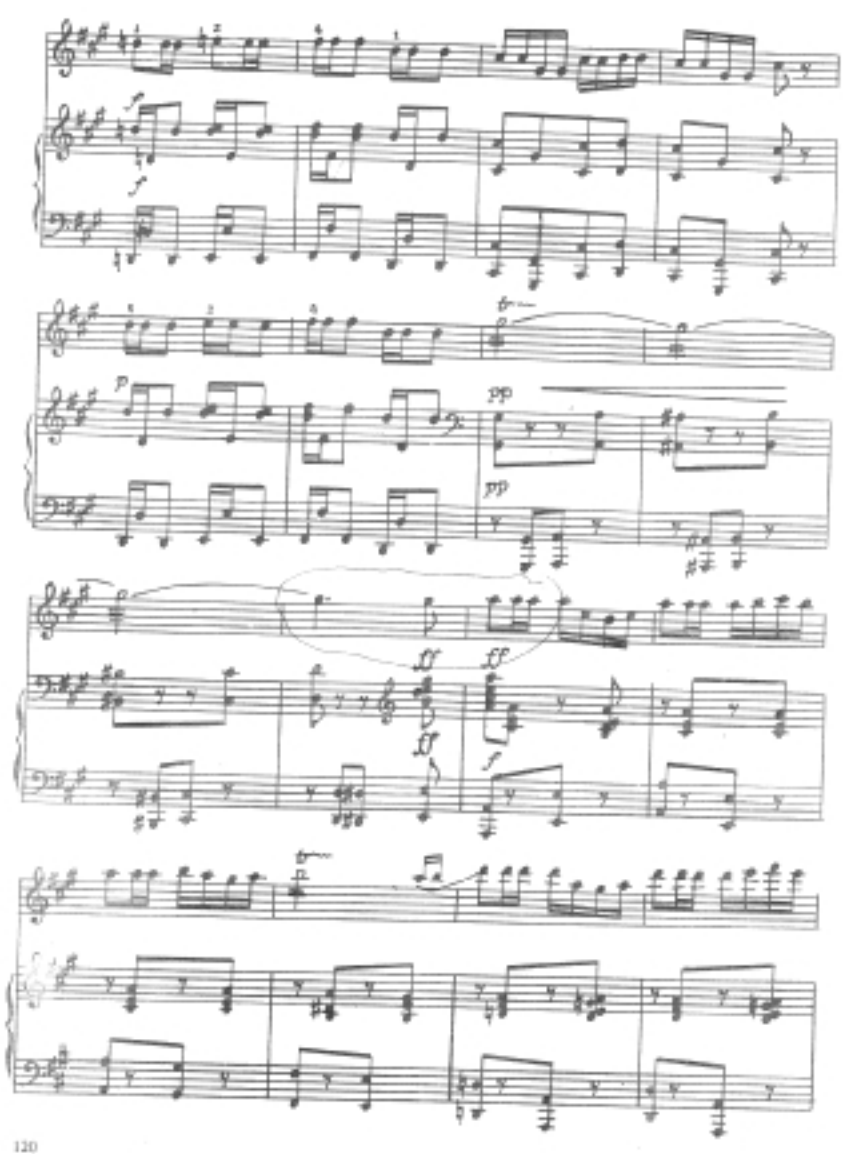
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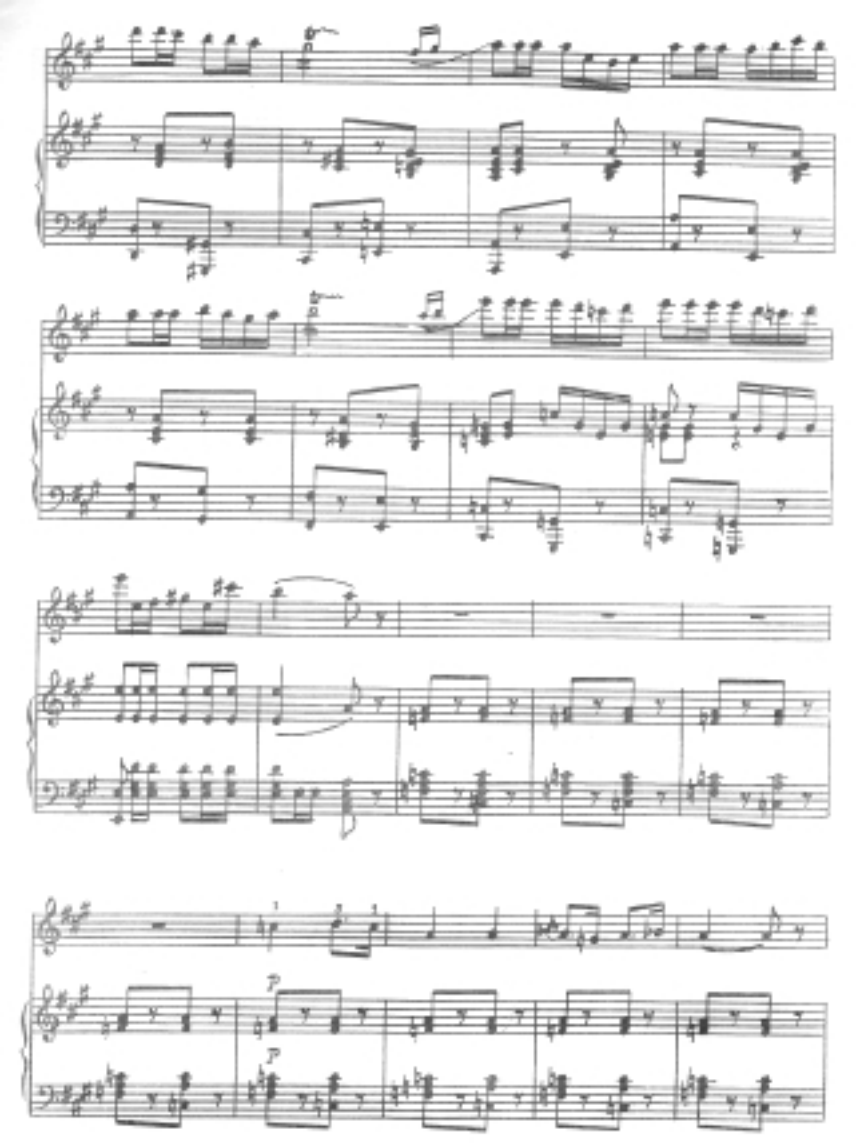
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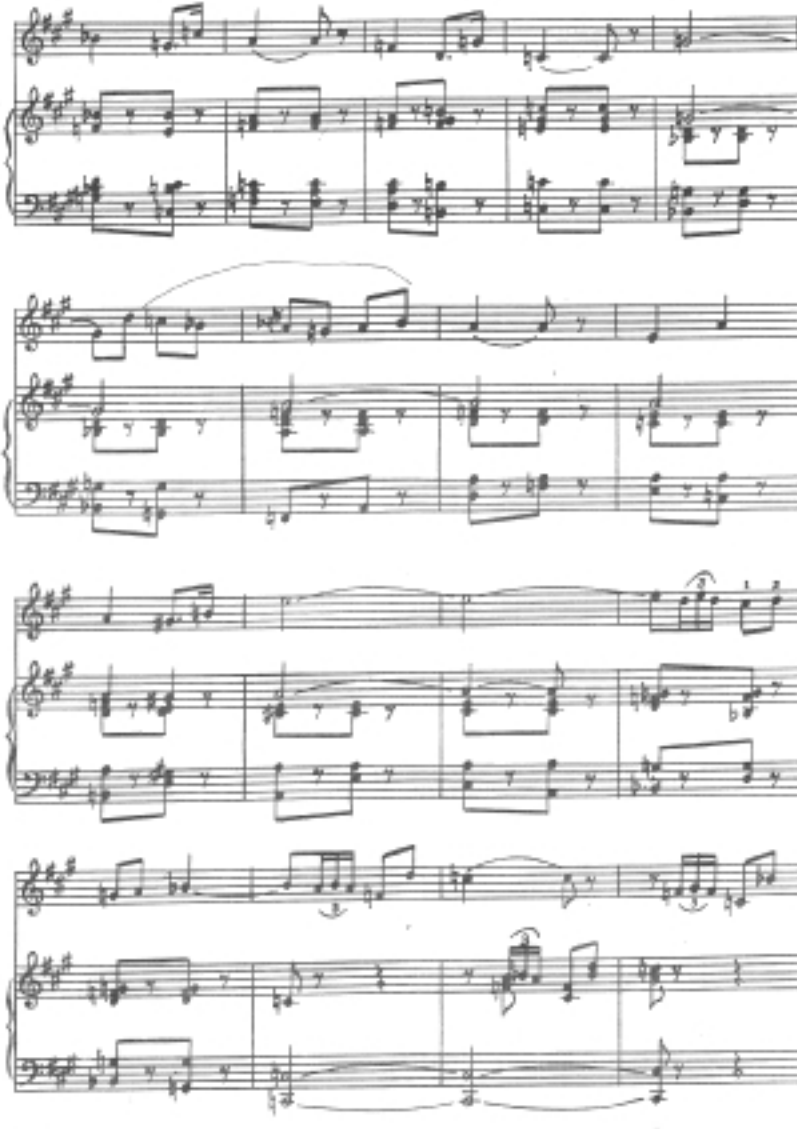

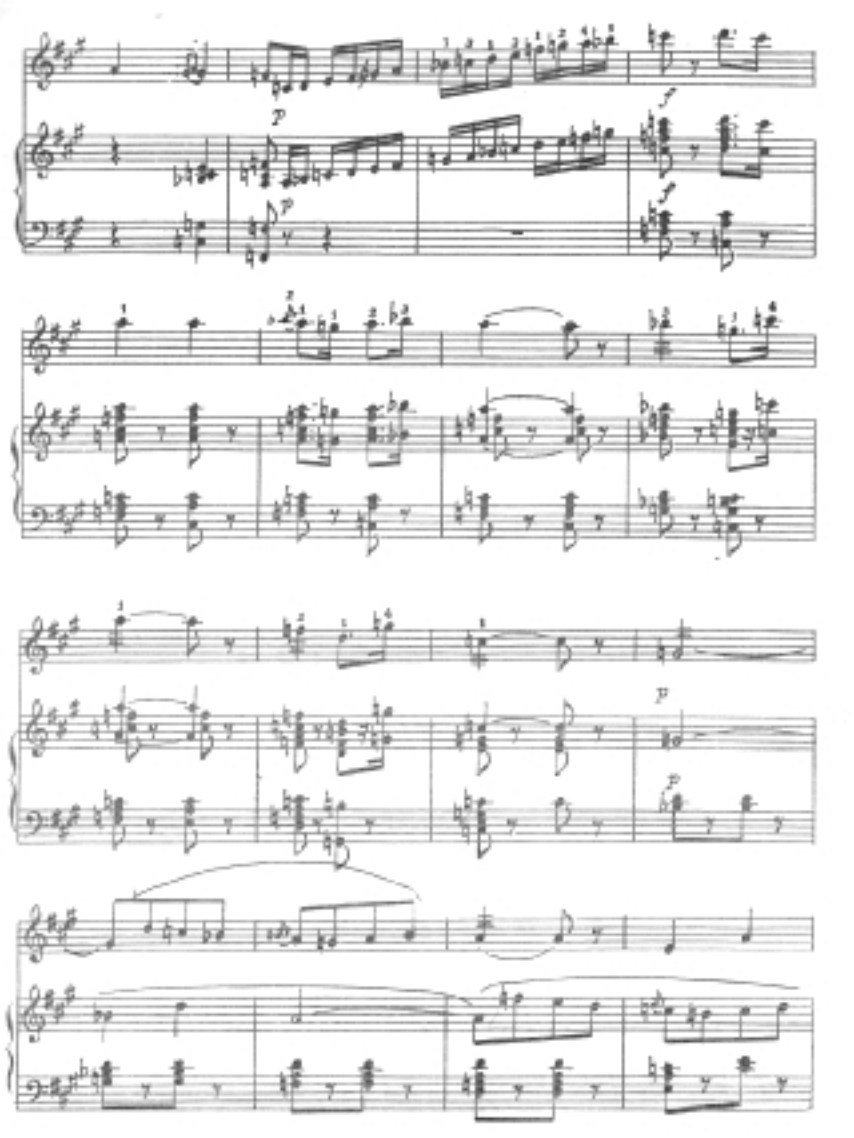

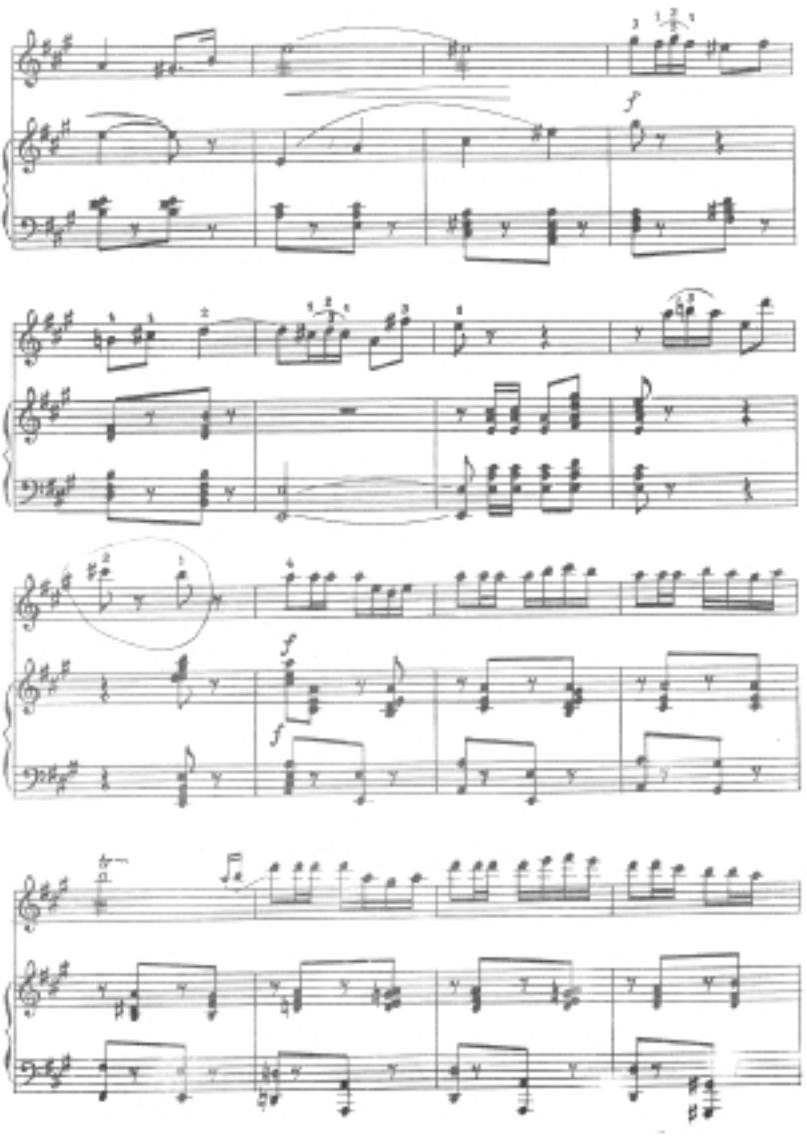
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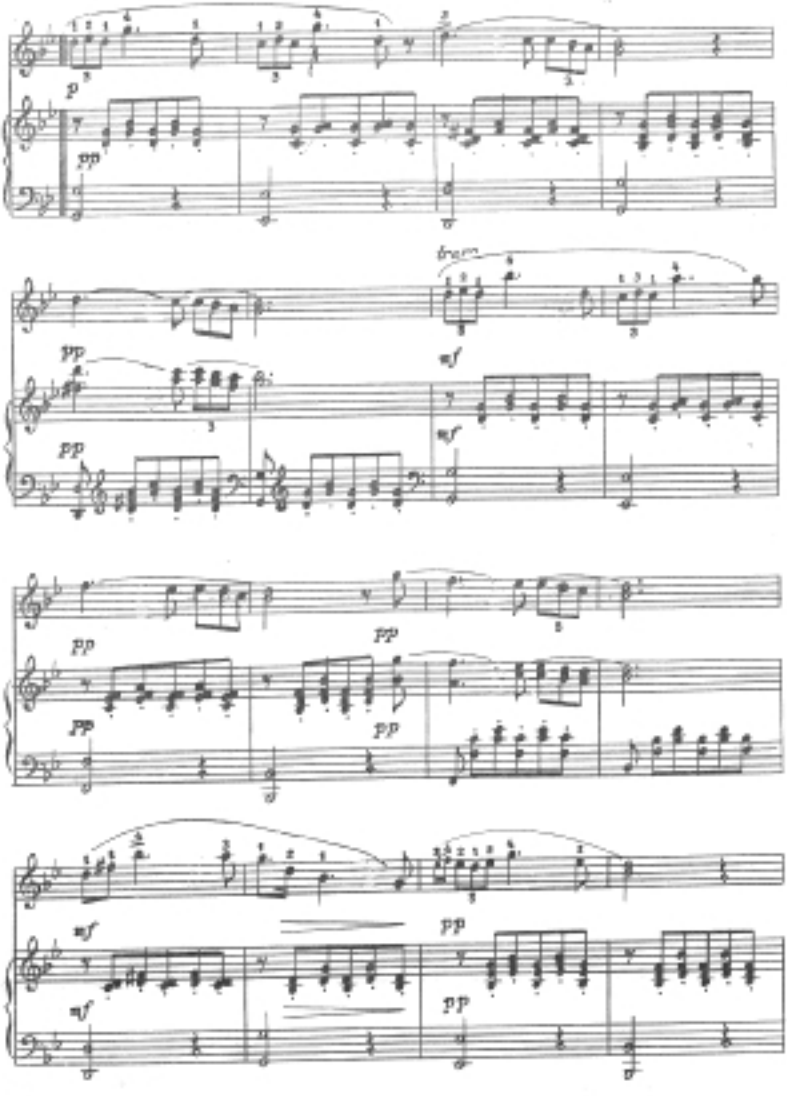
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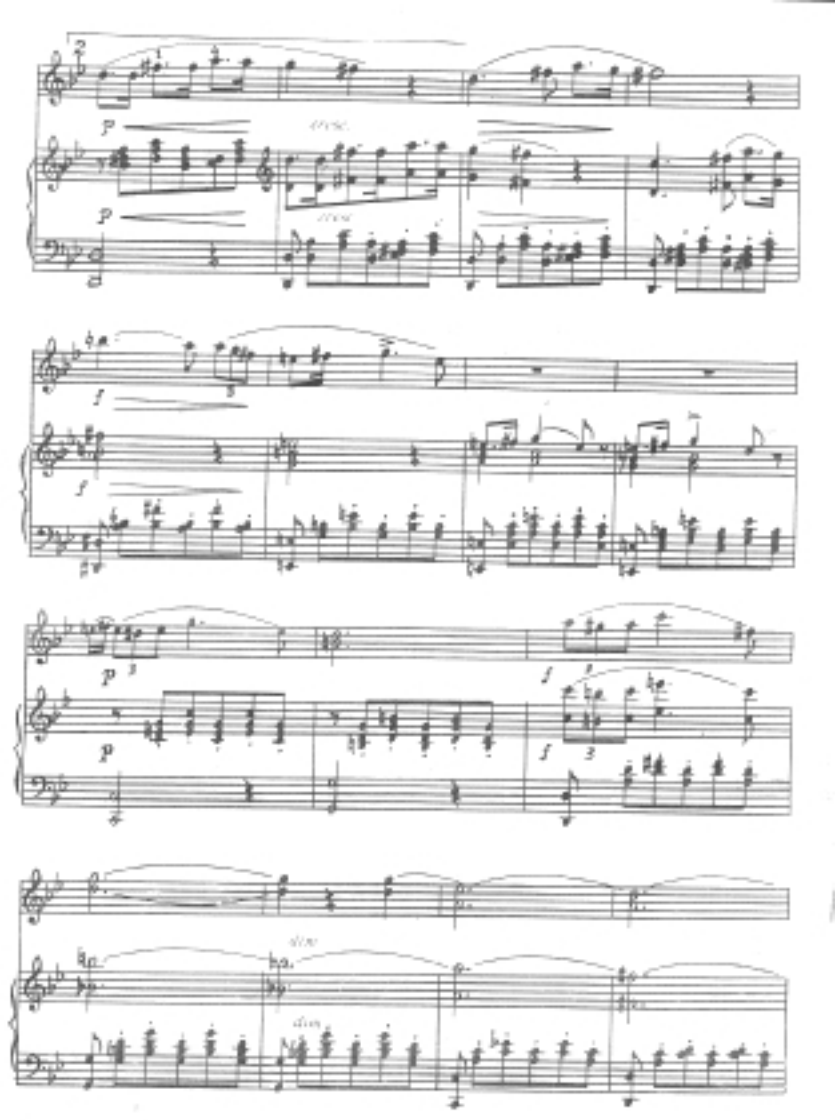

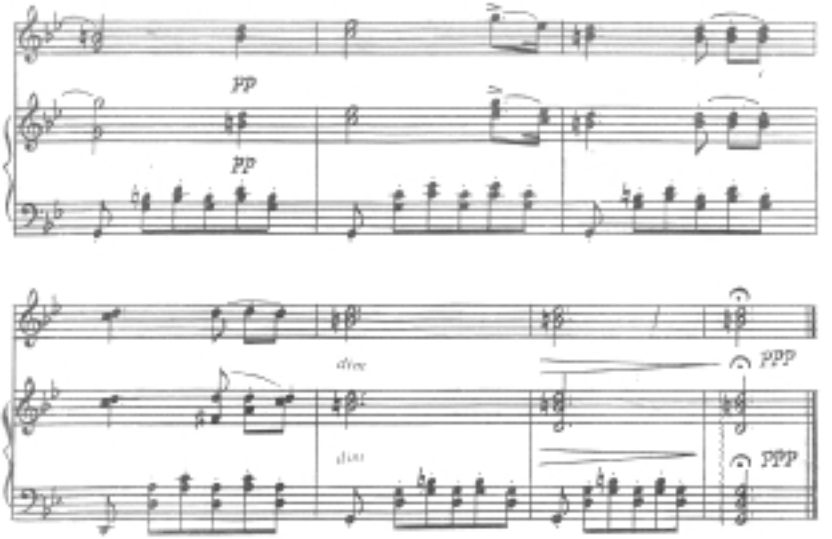

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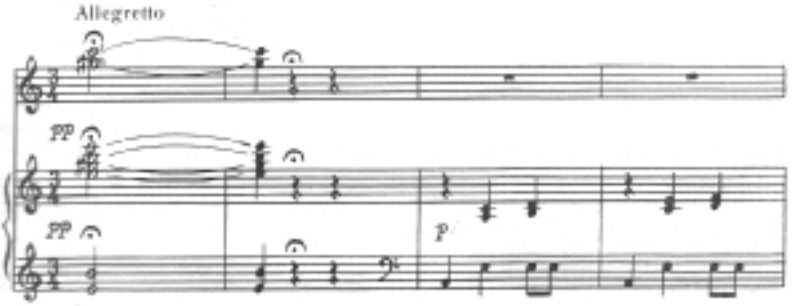

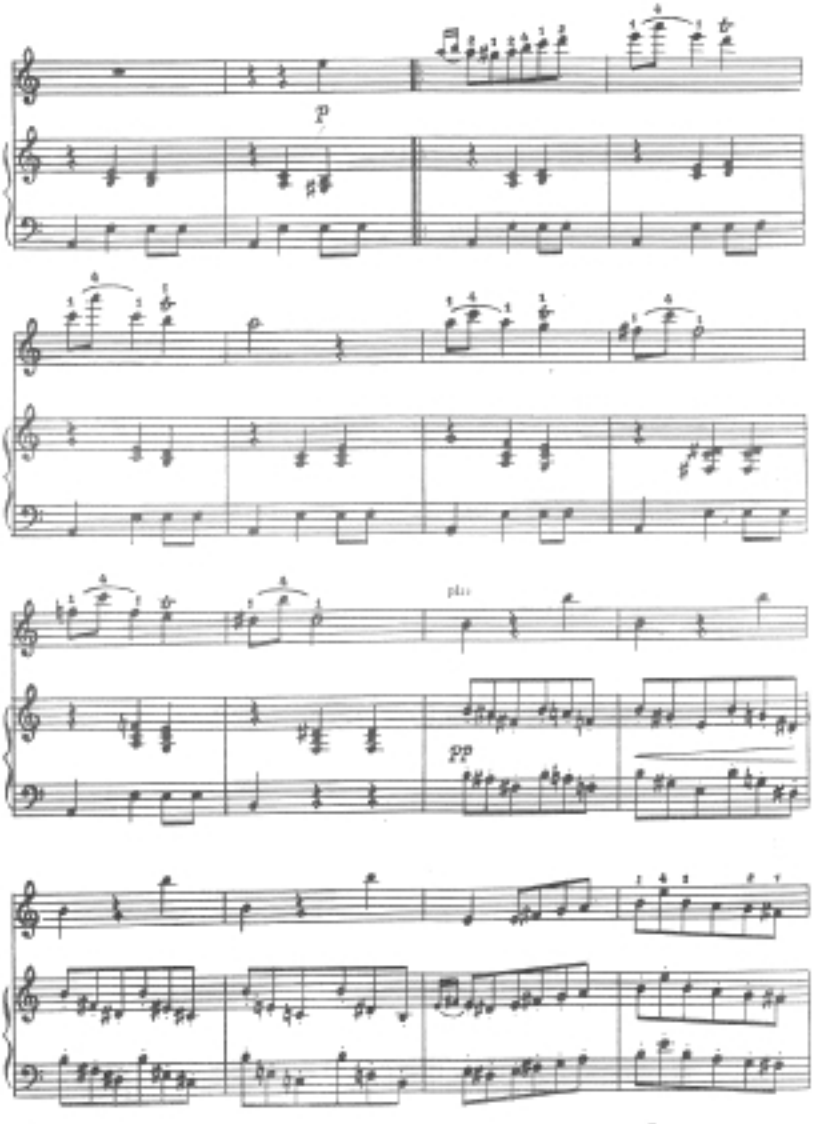
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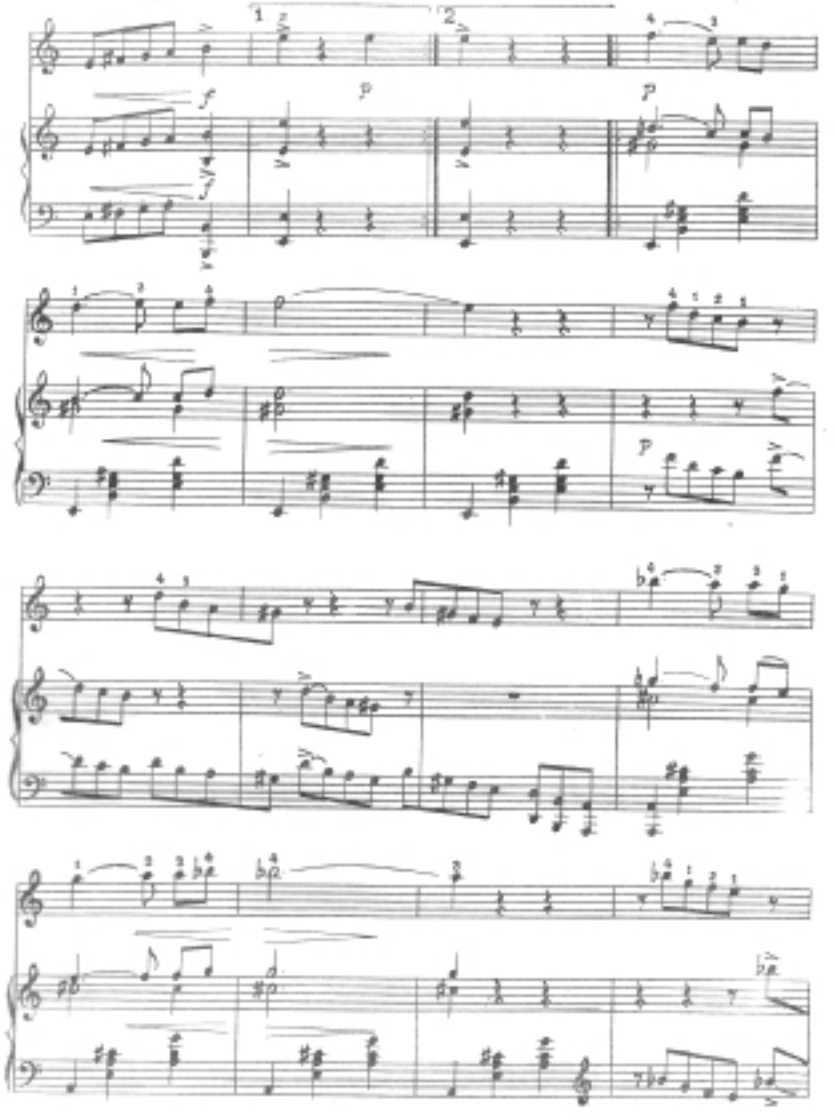
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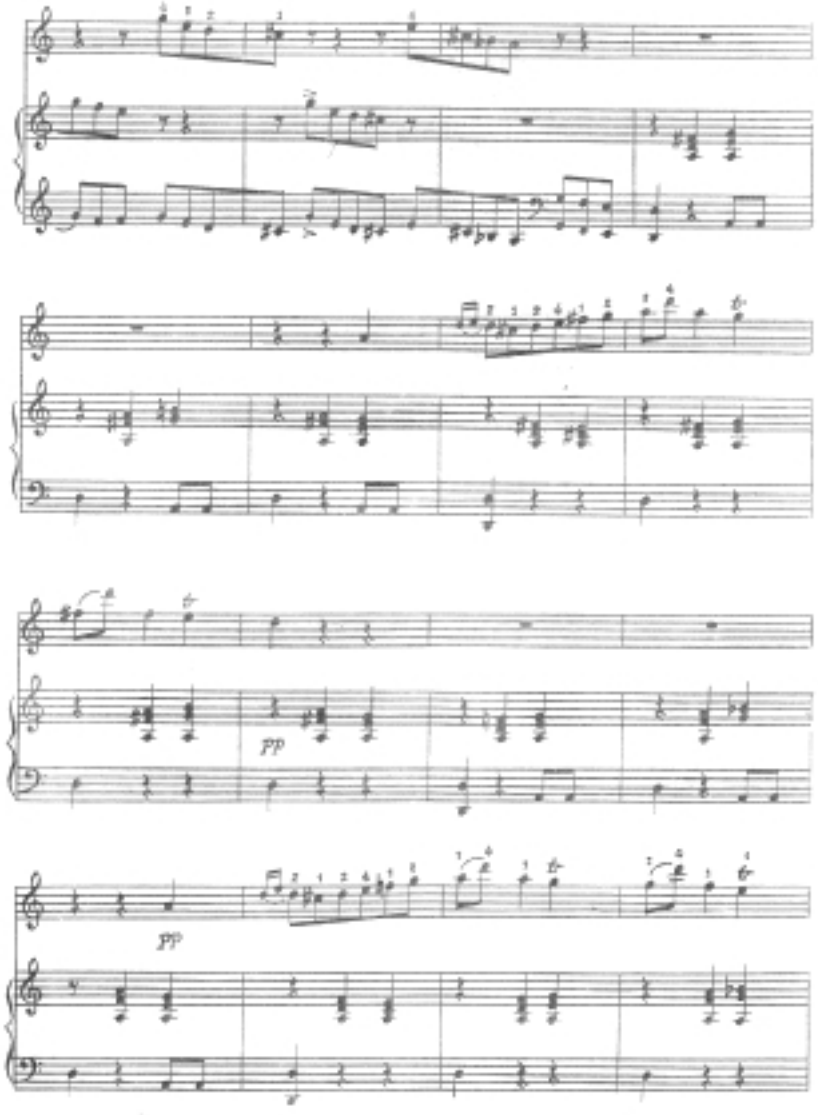
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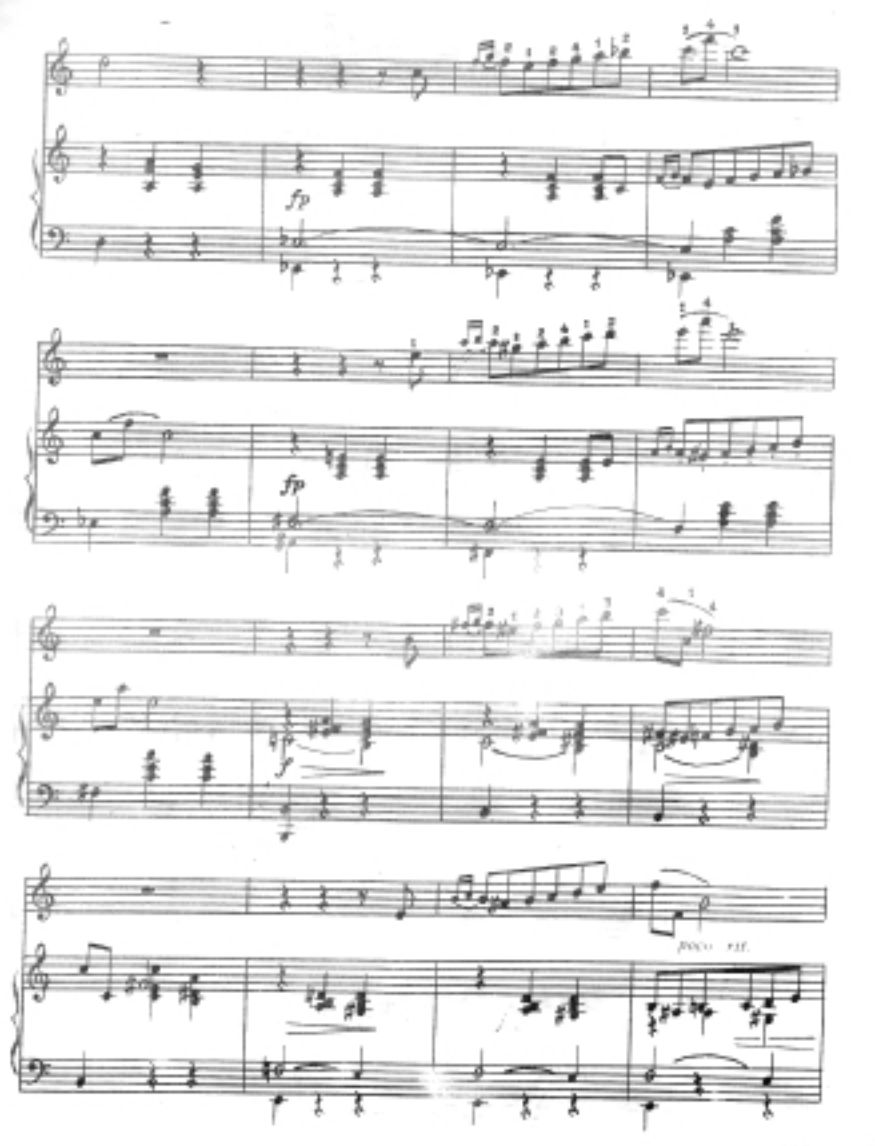
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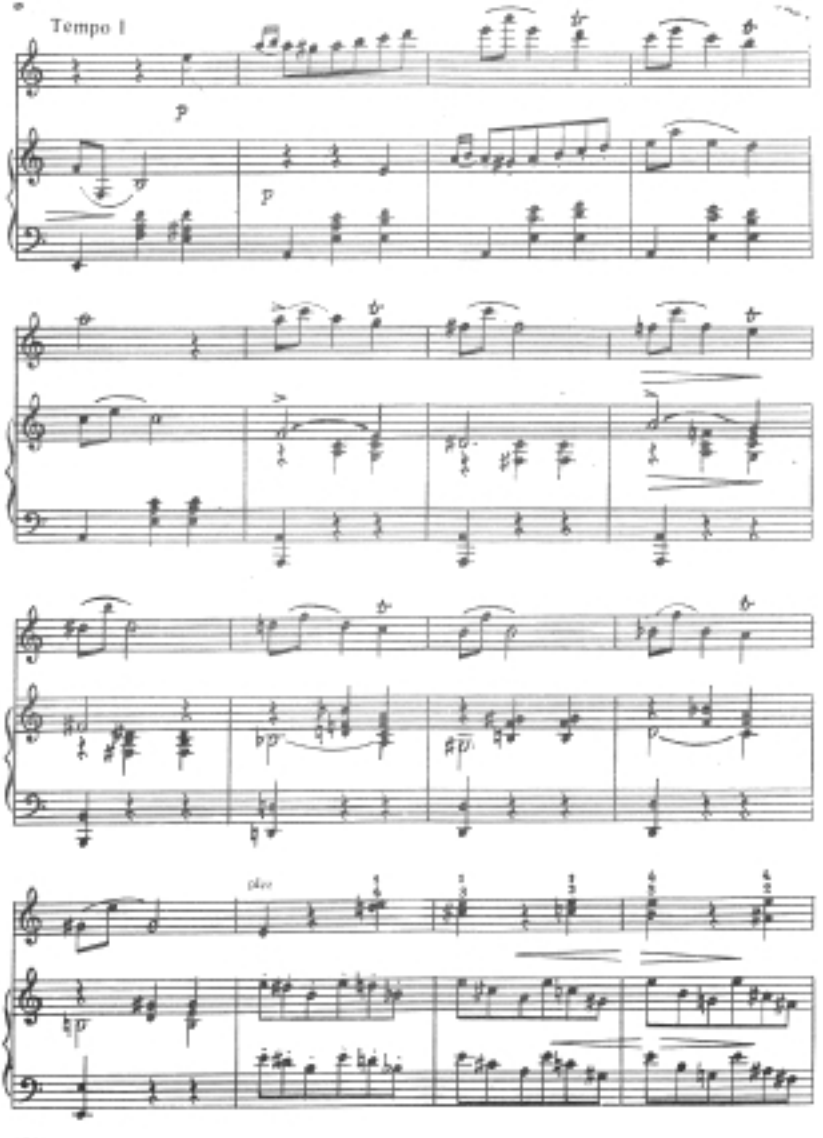
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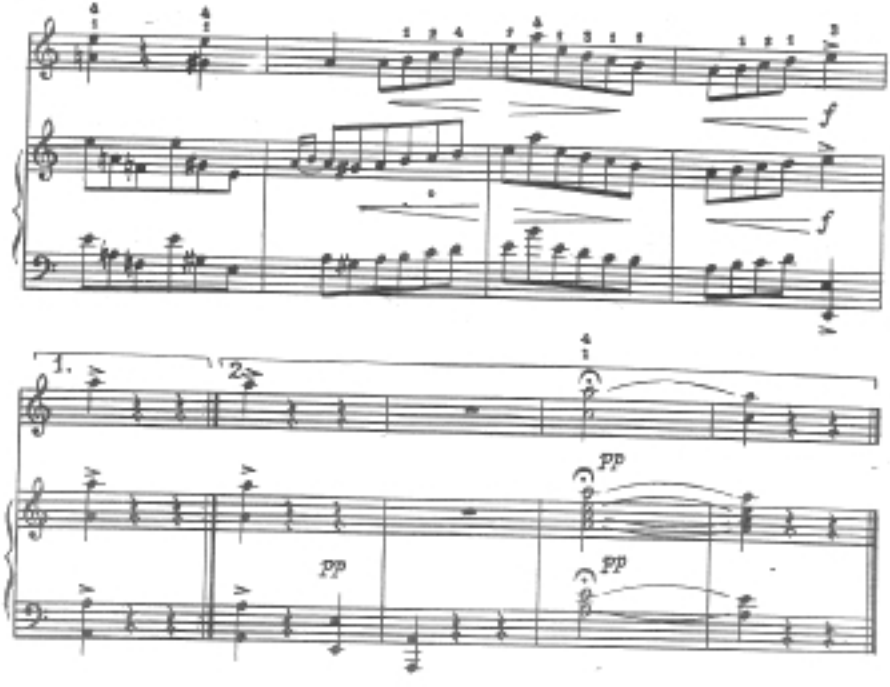
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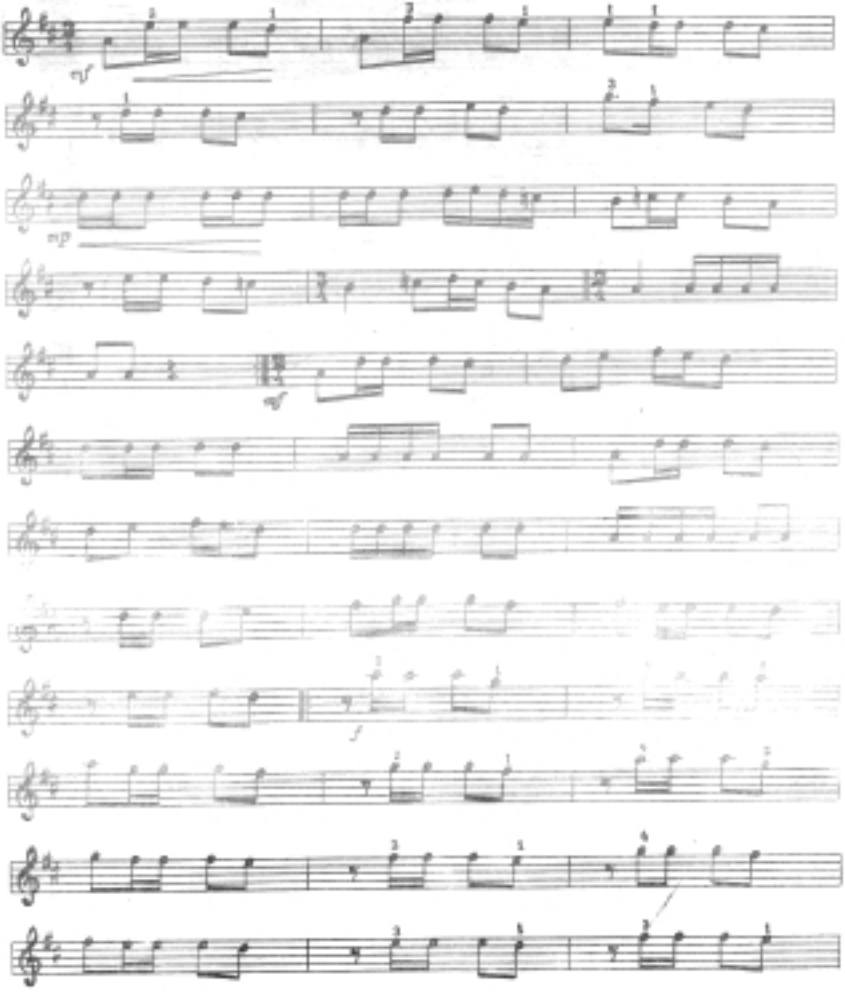

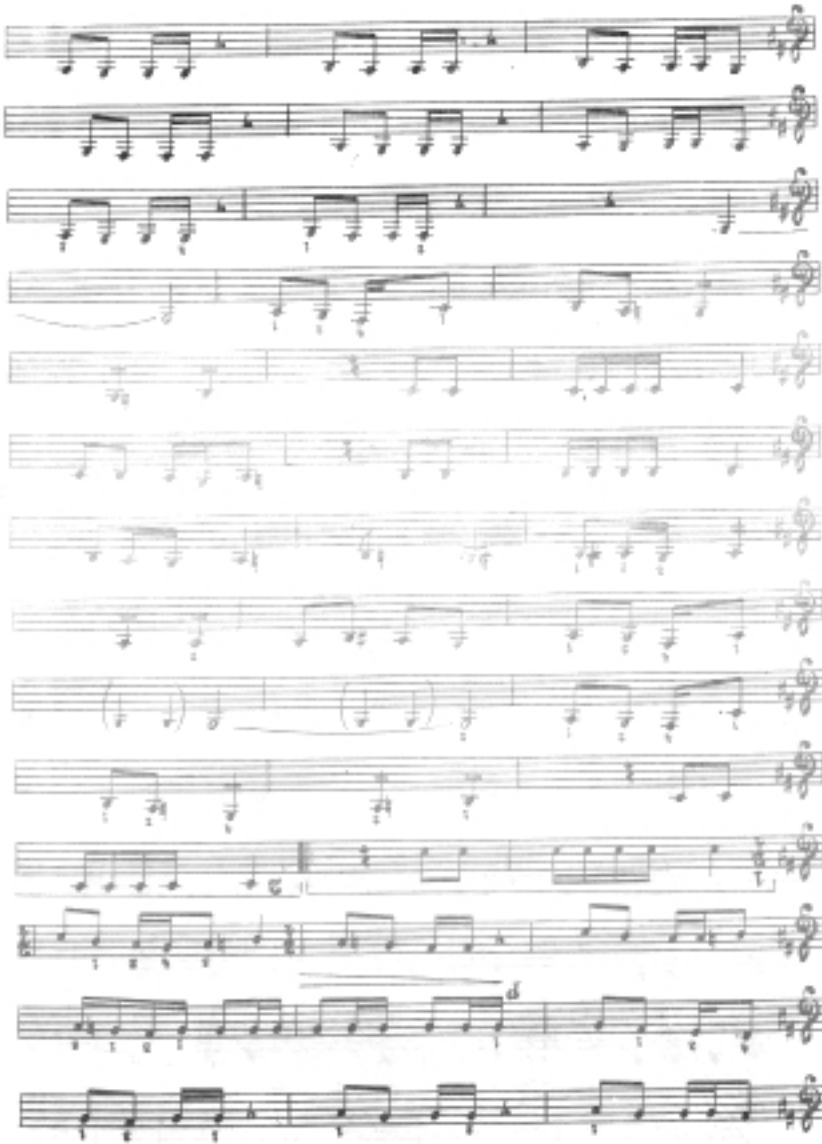

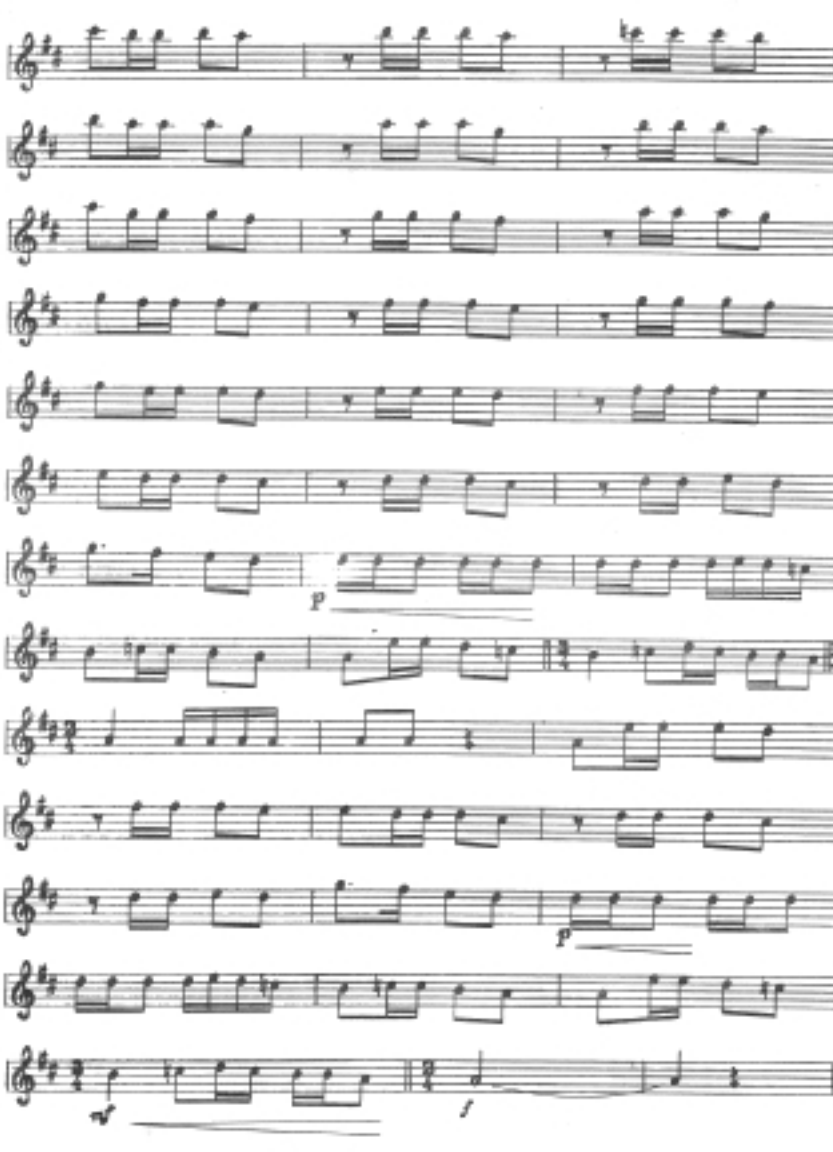
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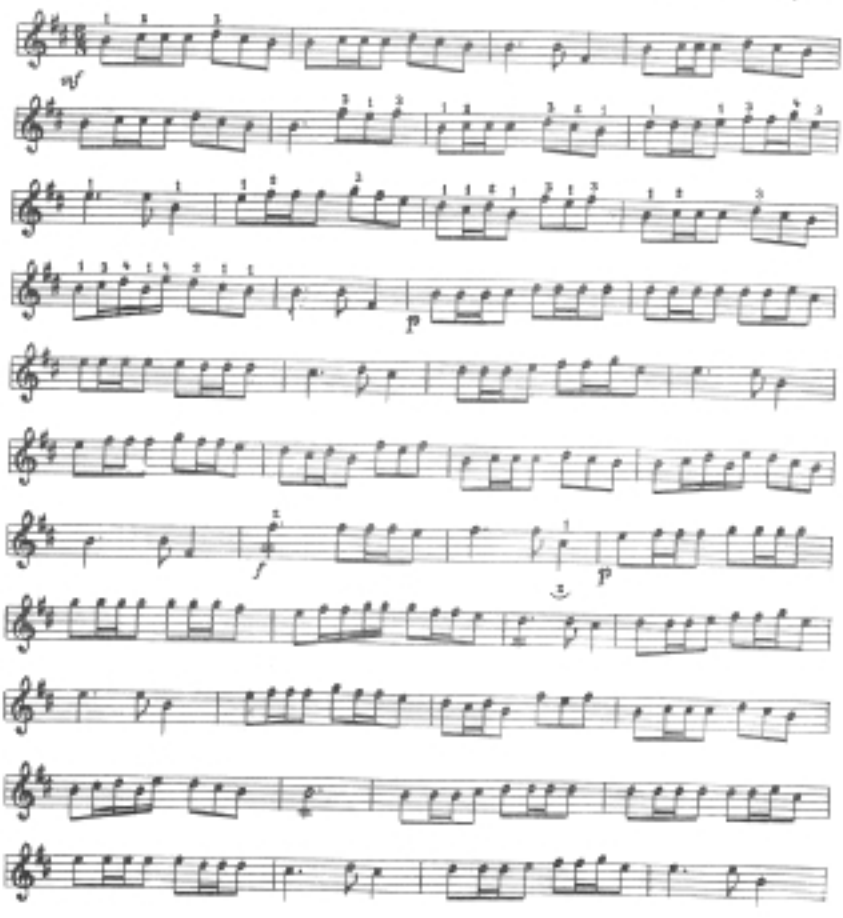

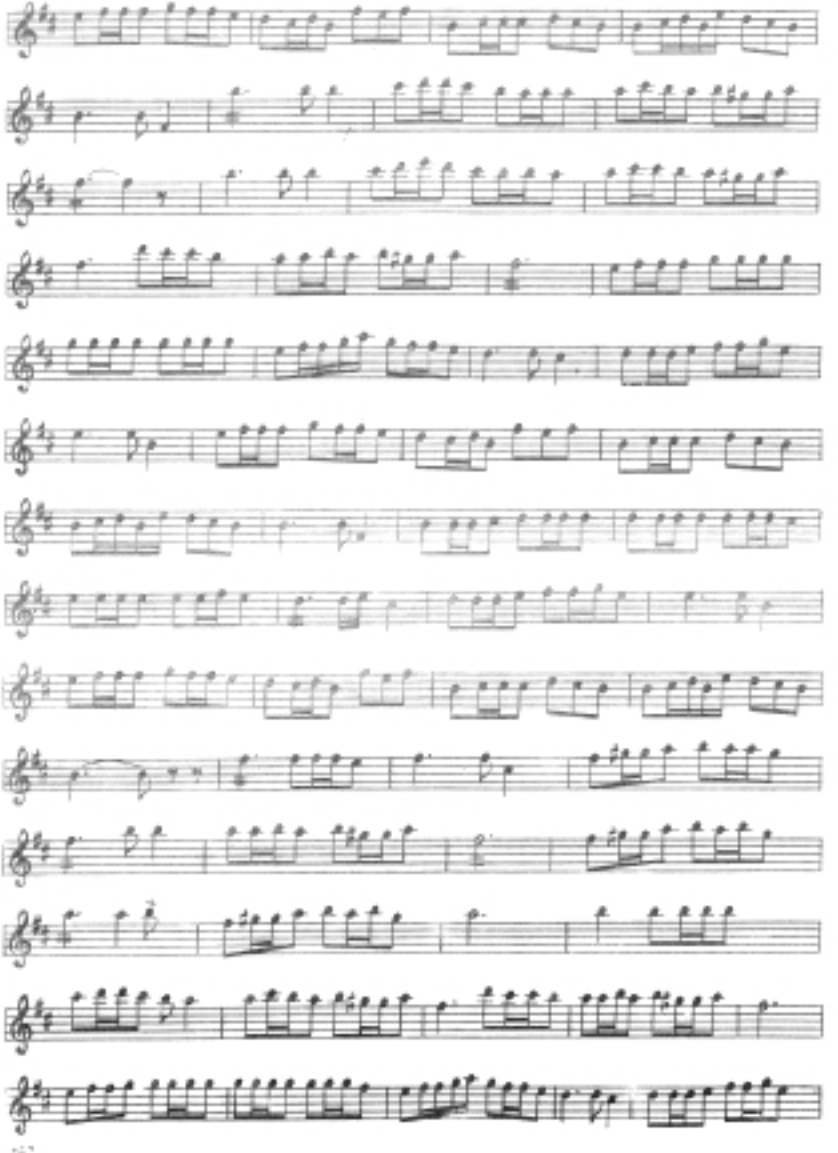

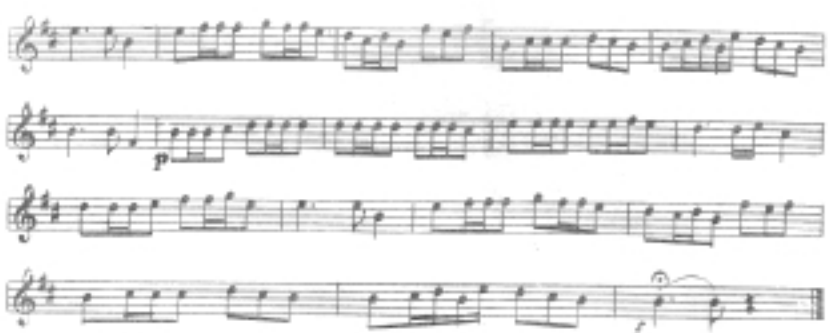

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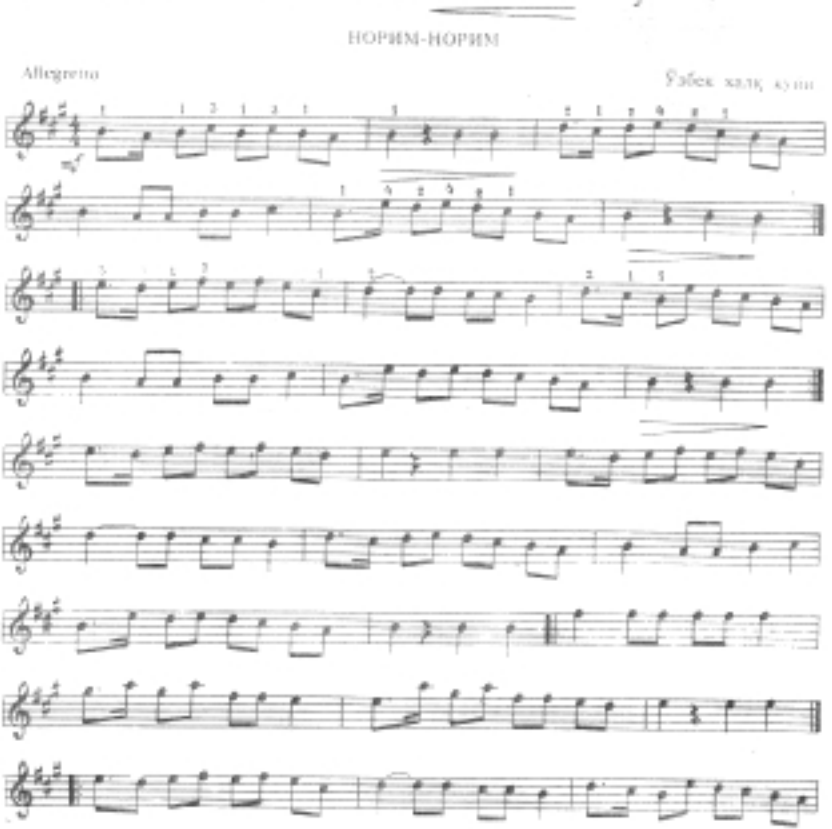

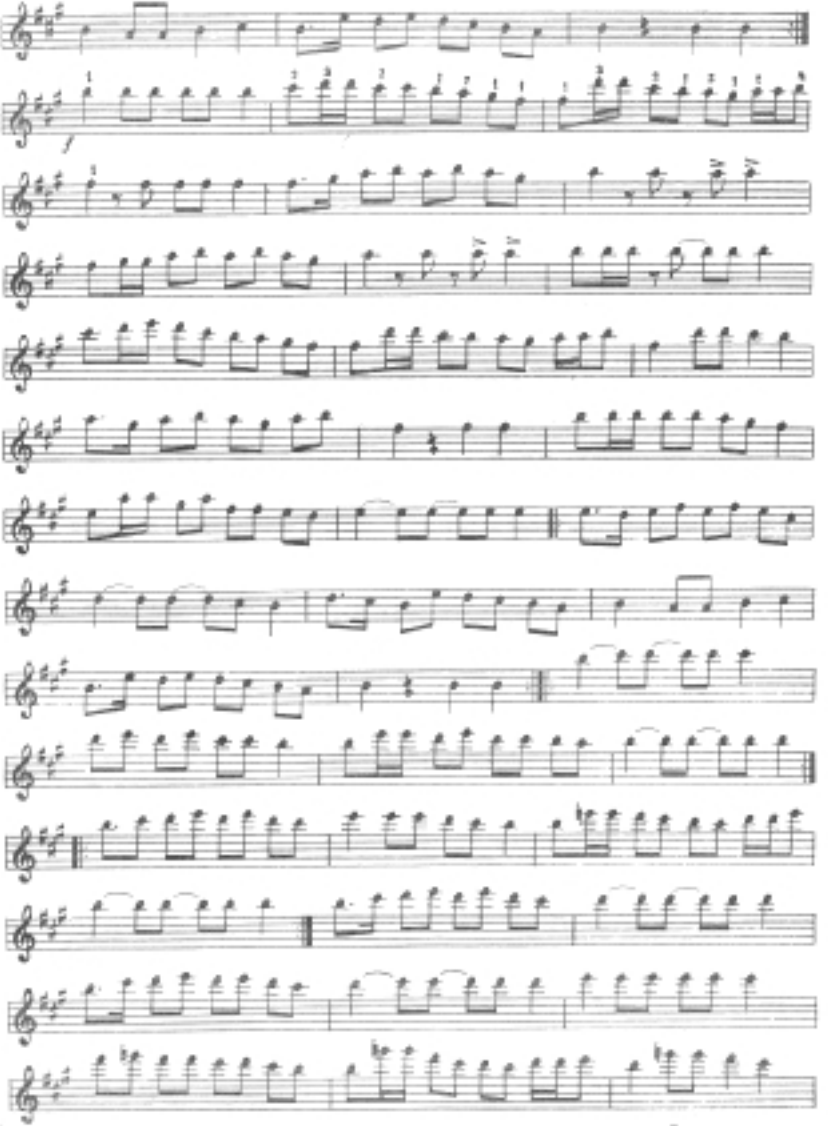

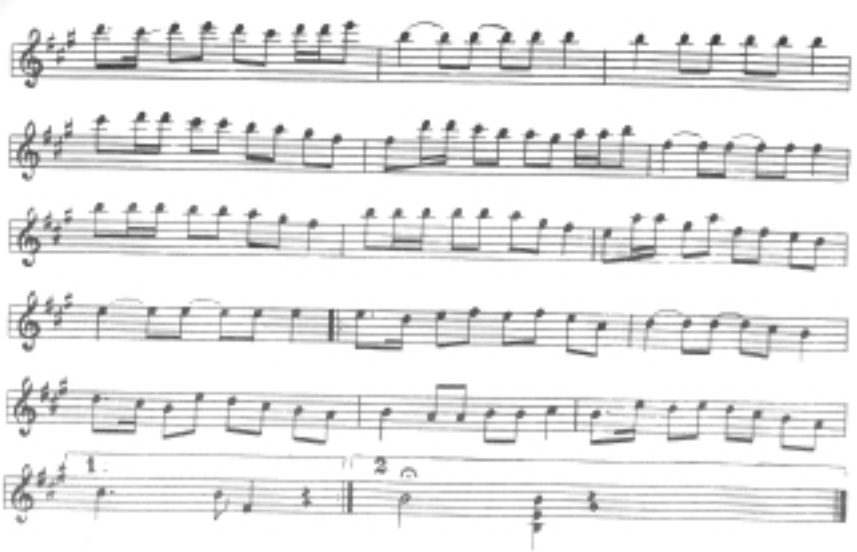

Бўриев
шокир.

МУНДАРИЖА

Кириш 4

БИРИНЧИ КИСМ

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