

AXMADJON SOBIROV

SURNAY



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O'ZBEKISTON RESPUBLIKASI
MADANIYAT VA SPORT ISHLARI VAZIRLIGI
O'ZBEKISTON DAVLAT KONSERVATORIYASI

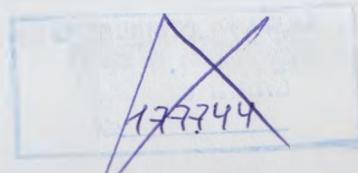
AXMADJON SOBIROV

SURNAY

*Oliy va o'rta maxsus ta'lif muassasalari uchun
o'quv qo'llanma*



«Musiqa» nashriyoti
Toshkent
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ilmiy-uslubiy Kengashida muhokama qilingan va nashrga tavsiya etilgan
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Ushbu o'quv qo'llanmada Farg'ona-Toshkent maqom yo'llaridagi turkumiy namunalar surnay ijro yo'llariga moslashtirilgan holda yangi musiqiy asarlar taqdim etilmoqda.

O'quv qo'llanma Oliy va o'rta maxsus ta'lif muassasalarining an'anaviy ijrochilik ixtisosligi talabalari, kollej hamda akademik litseylarning o'quvchi va o'qituvchilari uchun mo'ljalangan.

SO'Z BOSHI

O'zbek xalqi o'zining boy tarixi, madaniyati, san'ati va musiqa merosiga ega.

O'zbekiston Respublikasi mustaqillikka erishgandan so'ng barcha sohalar kabi milliy qadriyatlarning gultoji hisoblanmish madaniyat, san'atga e'tibor tobora kuchaymoqda. O'tgan yigirma yildan ziyod davr mobaynida birgina musiqa san'atining rivoji uchun talaygina ezgu ishlar amalga oshirildi. Ayniqsa, yosh avlodni milliy ruhda, Vatanga sadoqatli qilib tarbiyalash borasida ma'naviy boyliklarning kuchi beqiyosdir.

Ma'naviy boylik deganda albatta ilm-fan, madaniyat, san'at, adabiyot, tarix tushuniladi. Insonning ana shunday milliy qadriyatlarni ruhida kamol topishi jamiyatning, millatning umriboqiyligiga sabab bo'ladi desak mubolag'a bo'lmaydi.

Ayniqsa, XIX-XX asrda tabbarruk zaminimizda yashab ijod etgan, o'zbek xalqining ruhiy va ma'naviy hayotiga ulkan hissa qo'shgan zabardast sozandayu hofizlar qoldirgan ulkan merosni o'rganish va unga sadoqat bilan yondashish xalqimizning muqaddas burchlaridan biridir.

Ma'lumki, maqomlarga, xalq kuy va ashulalariga ehtiyoj va talab tobora ortib bormoqda. Shularni e'tiborga olgan holda etuk ijrochi mutaxassis kadrlarni tarbiyalash mas'uliyatli vazifalardan biri hisoblanadi.

O'zbek xalqining boy musiqa merosini o'rganish va uni keng omma ichida targ'ib qilish ishlarisani atimizning jonkuyar tashabbuskorlari, mohir ijrochilari va ustoz – murabbiylari zimmasida bo'lmog'i zarur. Chunki bizning davrimizgacha etib kelgan ulkan musiqiy merosning ustozdan shogirdga bevosita o'tishida san'atimiz darg'alarining xizmatlari beqiyosdir.

Musiqiy merosimizning o'ziga xos turlari orasida xalqimiz ardog'ida uzoq davrlardan beri saqlanib, sayqal topib kelayotgan, ma'naviy boyliklar sirasiga kirgan surnay cholg'u ijrochiligidir.

Surnay o'zbek xalqining eng ko'p ommalashgan cholg'usi sifatida hamisha ardoqlanib kelingan. Qadimdan xalq sayllari, Navro'z shodiyonalari, to'yu tomoshalar surnaysiz bo'lishini tasavvur etib bo'lmaydi.

Ota-bobolarimizdan bizning davrimizgacha etib kelgan, xususan surnay cholg'usida xalqimiz orasida keng ommalashgan musiqiy merosni avloddan-avlodga o'tishini uzuksizligini ta'minlagan ustoz mehtarlarning xizmatlari tahsinga sazovordir.

Ayniqsa, Toshkent, Farg'ona, Andijon vohalarida shakllangan surnay cholg'u yo'llari fikrimizning yorqin dalili hisoblanadi. «Surnay Uzzoli», «Mushkiloti Dugoh», «Bek Sulton», «Surnay Navosi», «Surnay Ushshog'i», «Surnay Irog'i» kabi maqomlar negizida yaratilgan surnay turkum kuylari bunga misol bo'la oladi. Mazkur musiqiy asarlarni o'z ijrolari orqali magnit tasmalarda meros qilib qoldirgan XX asrning zabardast sozandalari faxr bilan tilga olamiz. Bular Ahmadjon Umirzoqov, Ashurali Yusupov, Nurilla Ubaydullaev, Qayum Azimov, Mahkam ota Sobirov, G'ulomjon Mirzaev, Shamsimat Tursunmatov kabi mehtarlardir.

Hozirgi davrimizda yuqorida tabarruk nomlari tilga olingan mashhur ustozlardan saboq olgan, endilikda o'zi ham etuk ustoz darajasiga erishgan ushbu kitob muallifi, xassos sozanda, O'zbekiston davlat konservatoriyaning an'anaviy ijrochilik kafedrasida yosh avlodga nay, surnay cholg'ularidan tahsil berayotgan, fidoiy inson Ahmadjon Sobirov namunali va xayrli ishlarni amalga oshirmoqda.

O'zining ko'p yillik ijrochilik, muallimlik tajribasiga tayangan holda A.Sobirov nay va surnay cholg'u ijrochiliga doir maxsus o'quv qo'llanmalarni yuzaga keltirdi. Siz aziz muxlislarga tortiq ettilayotgan navbatdagagi o'quv qo'llanma «Surnay» deb ataladi.

Mazkur o'quv qo'llanma milliy musiqa merosini o'rganishda, ayniqsa yosh avlodni ana shu ruhda tarbiyalash borasida munosib xissa bo'lib qo'shiladi degan umiddaman.

Mas'ul muharrirdan

KIRISH

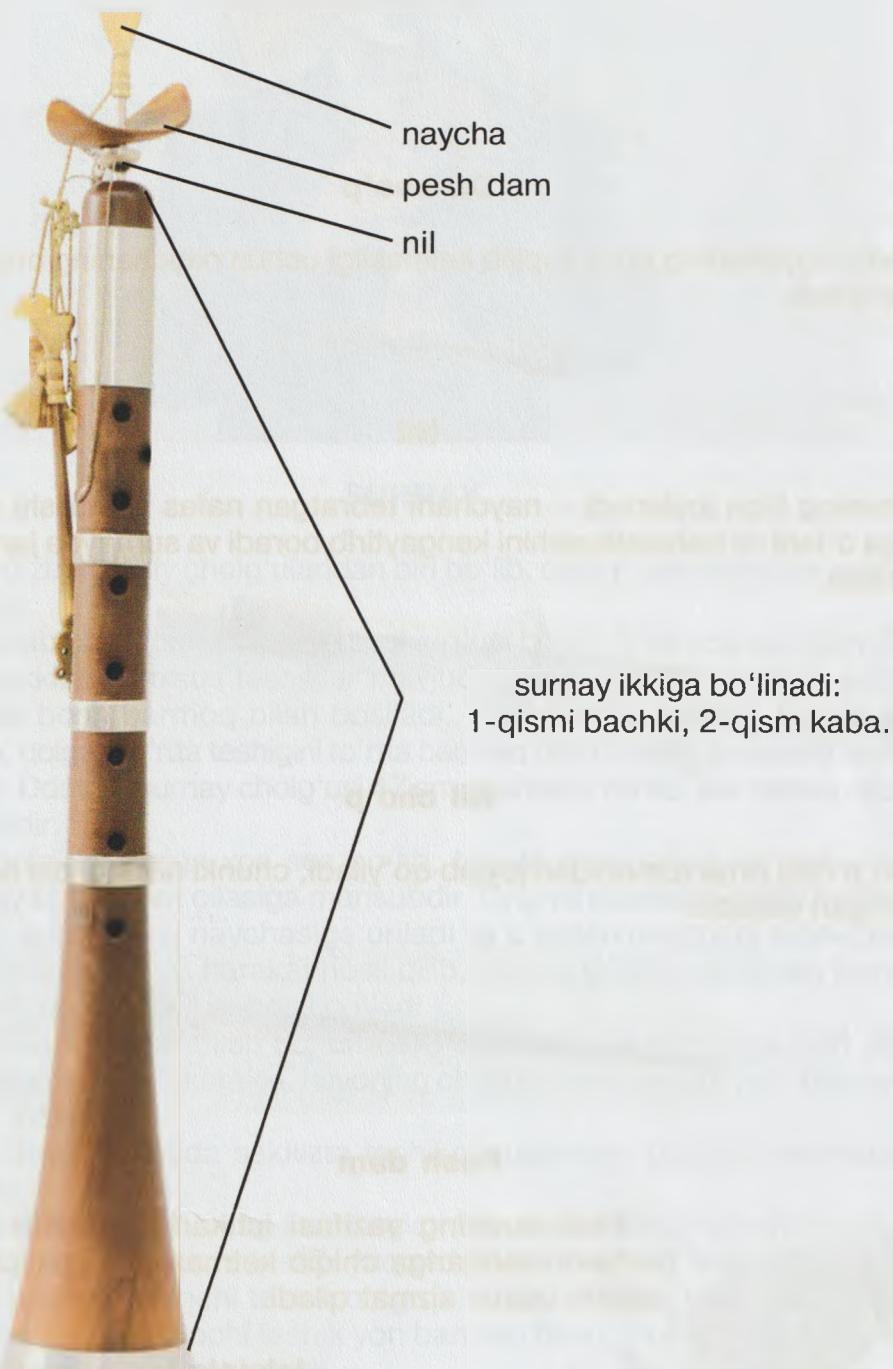
Surnay – puflab chalinadigan cholg'u asbobi. O'zbek, tojik, turk, Kavkaz, Eron, Arab xalqlari va boshqa davlatlarda tarqalgan. Shakli naysimon, yuqori tomoni ingichka, past tomoniga konussimon kengayib boradi. Uzunligi 47 sm. Yong'och yoki o'rik yog'ochidan o'yib yasaladi. Surnayning ustki (yuz) tomonida ettita va ostida (orqasida) bitta barmoq bilan bekitib ochiladigan tovush teshiklari bor. Yuqori (ingichka) tomoni qopqon bilan yopilibi, unga metal nayga, naychasi esa yupqa qamish til o'matiladi (qamish, naypachoq). Metal naychaga qamish tildan oldin kiyg'iziladigan (suyak yoki metaldan yasalgan) yupqa plastiki sadat surnay chalinishiga xizmat qiladi. Surnay diapazoni burniga oktava «do-diez», «re»dan, ikkinchi oktava «si»gacha va undan ham yuqori.

Surnay ovozi kuchli va jarangdor. O'zbekiston karnay, nog'ora yoki doyra bilan ommaviylashgan maxsus ansamblni tashkil qilib, milliy an'anaviy tomoshalar (dorboz, qo'g'irchoqboz o'yinlarida), turli marosim va yig'inlarda keng qo'llaniladi. Yakkanavoz cholg'u sifatida ham mashhur. Surnay ijro imkoniyatlarining boyligi va o'ziga xos xususiyatlariiga egaligi tufayli unda chalinadigan kuylar alohida ajralib turadi. Shashmaqomdag'i Buzruk, Navo, Dugoh, Segoh, Irog maqomlari sho "balari asosida yaratilgan. «Surnay Buzrugi», «Surnay navosi», «Surnay orazi», «Surnay Dugohi» (savt va uforisi bilan), «Surnay Segohi», «Surnay Irog'i» kabi surnay yo'llarining ko'pchiligi turkum asarlardir. Ayniqsa Navo maqomining surnay yo'llari keng tarqalgan bo'lib, ular asosan nikoh to'ylarida ijro etiladi. Surnay yo'llarining aksariyati raqs kuylaridir. Turkumiylar «Shodiyona», «Katta o'yin», «Surnay Munojoti», «Surnay Girya Qozog'i» kabilar shular jumlasidan. Surnay rekonsturtsiyalangan holda hozirgi zamon ansambl va xalq cholg'u asboblari orkestrida ham ishlatalmoqda. Surnayni Xitoyda ishlataladigan turi «sona», Kavkazorti xalqlarida «zurna» deb ataladi. Surnay cholg'usining tovushi baland bo'lgani uchun ochiq havoda turli tantanalarda chalinadi.

Surnaychi – surnay chaluvchi sozanda.

Mehtar – (usta) o'z kasbini puxta egallagan sozanda surnaychi.

SURNAYNING UMUMIY TUZILISHI



Naycha (nay pachoq)

Ichkarida tiqilib kelayotgan nafas naychaga urilib, tovush hosil qiladi.



Du cho'p

Du cho'p naychaning og'zi yopilib kelmasligi uchun naychaning orqa tanasidan joylab qo'yiladi.



Nil

Naychaning tilga joylanadi – naychani tebratgan nafas yo'nalishi aylana hosil qilib, nilga o'tadi nil harakatlanishini kengaytirib boradi va surnayda jarangli tovush hosil bo'ladi.



Nil cho'p

Nil cho'p nilni orqa tomonidan joylab qo'yiladi, chunki nilning ichi bo'sh hamda nozik bo'lgan sababli.



Pesh dam

Peshdamning vazifasi ichkaridan tiqilib kelayotgan nafasni tashqariga chiqib ketmasligi va naychaga to'g'ri ketishi uchun xizmat qiladi.



Iskanja

Nay pachoqning og'zi ochilib ketganda qisib qo'yadigan asbob.





SURNAY

Surnay – o'zbek milliy cholg'ularidan biri bo'lib, qadim zamonlardan xalq orasida ommalashgan.

Surnay puflab chalinadigan yog'och cholg'usi bo'lib, o'rik yog'ochidan yasaladi. Cholg'uda sakkizta maxsus teshiklar mavjud. Ulardan bittasi cholg'u asbobining pas tomonida bosh barmoq bilan bosiladi. Yuqori ettita teshigi, yuqorida uchta barmoq bilan, qolgan to'rtta teshigini to'rtta barmoq bilan bosilib, muayyan tovushlarga ega bo'linadi. Odatda, surnay cholg'usi 47 sm uzunlikda bo'lib, ikki oktava oralig'idagi tovushga egadir.

Surnay cholg'usi o'ziga xos soz bo'lib, tovush hosil qilish bo'yicha bolobon, qo'shnay, nay cholg'ulari oilasiga mansubdir. Chunki ichakdan tiqilib kelgan kuchli nafas to'lqini surnayning naychasiga uriladi va u erdan naychani tebratgan nafas yo'nalishi u erda aylanma harakat hosil qilib, surnay ichiga qamalgan havoni ham harakatga keltiradi va tovush hosil bo'ladi.

Surnayni tovush hosil qilish uchun barmoqlar surnay teshigiga zich yotishi va shunday yopilgan bo'lishi kerakki, havoning chiqib ketishi uchun hech qanday tirqich qoldirmaslik lozim.

Surnayni chalish vaqtida sakkizta teshikni yuqoridan boshlab tahminan tartib bilan yopamiz.

Birinchi teshik chap qo'lning ko'rsatgich barmog'i bilan, ikkinchi teshik pastda bosh barmoq bilan, uchinchi teshik yuqorida o'rta barmoq bilan, to'rtinchchi teshik yon barmoq bilan, beshinchi teshik o'ng qo'lning ko'rsatgich barmoq bilan, oltinchi teshik o'rta qo'l bilan, ettinchi teshik yon barmoq bilan, sakkizinchi teshik kichkina (jimjiloq) barmoq bilan boshanadi.

Surnayda ijrochilik vositasining birgalikdagi harakati cholg'uchi uchun eng muhim omil hisoblanadi. Bular: a) lab, b) til, d) nafas, e) barmoqlar harakati.

a) Labning vazifasi: surnay cholg'usida lab asosan ichkaridan tiqilib kelgan kuchli nafasni peshdil bilan siqib nafasni to'g'irlab yuborishda asosiy ahamiyat kasb etadi.

b) Tilning vazifasi: surnay cholg'usida til ichkaridan tiqilib keladigan nafasni ushlab turuvchi klapan vazifasini bajaradi. Til orqaga tortilgan zahoti tiqilib turgan

nafas naychani tebratadi. Shu bilan birga til naychani har xil shtrixlar bajarishda kuy ijrosidagi badiiy ifoda vositalarini ta'minlaydi.

d) Ijrochilik vazifasi: oddiy nafas bilan ijrochilik nafasining farqi bor albatta. Oddiy nafas daqiqasiga 16-18 marta teng oraliqda olib chiqariladi. Ijrochilik nafas esa olish tez, chiqarish ya'ni sarflash tejalgan holda amalga oshiriladi. Ijrochilik amaliyotida nafas uch-to'rt bo'linadi. A) o'pkaning pastki qismiga olinadigan qorin nafas; b) o'pkaning yuqori qismiga olinadigan ko'krak nafas; d) ikkala nafasni samarali qo'llanilgan aralash nafas. Aralash nafas ijrochilikda qo'llaniladigan asosiy nafaslardan bo'lib, bunda qorin mushaklari (diafragma) nafas kuchini oshirishda tez nafas olib, uni sarflash jarayonida bir me'yorda, ravon va davomiyligini ta'minlashi lozimdir.

Puflash jarayonida sarflanayotgan havoni kuchsiz va kuchliligi past va baland pardalarni olish uchun zarurdir. Past pardalarga kuchsiz va baland pardalarga kuchli puflash orqali erishiladi. Bu baland kuyning dinamik sifatlariga erishilib, ifodaviy xususiyatlar bilan boyitiladi. Shu bilan birga surnayda qaytarma nafas ijrosi ham bor.

Qaytarma nafas ishlatish vaqtida burundan nafasni olib lunji va o'pkaga hamda qoringa havoni to'ldirib, og'iz orqali uzlucksiz to'xtatmasdan ham nafas olib, ham nafas chiqarishdir.

e) Barmoqlarning vazifasi: teshiklarni berkitib turuvchi yostiqcha vazifasini o'ynaydi. Sozandaning barmoqlari cholg'uda erkin harakat qilishi uchun qulay holatda joylashishi lozim. Chunki cholg'uda tovushqator bo'ylab harakat aynan barmoqlar orqali bajariladi. Milliy ijrochilikda mavjud bo'lgan «forshlag», «trel», «bidratma», «kashish», «nola» kabi qochirma bezaklar barmoqlar orqali amalga oshiriladi. Barmoqlar cholg'u bilan birgalikda asosiy pardalar hisoblanadi. Ijro jarayonida yopiladigan teshiklar barmoqlar bilan ji ps yopilishi lozim.

Surnay sozi ijrosi uchun ushbu qayd etilgan ifoda vositalari eng muhimdir. Ularni sozandalar bir-biri bilan mutanosib holda shakllanishi taqozo etiladi.



Chapdan o'ngga: Turg'unjon Sobirov va Baxromjon Sobirov

Puflab chalinadigan musiqa cholg'ularining yana bir o'ziga xos tomoni, har bir hamnafasligiga erishish mushkul. Zero, ushbu uch tayanch holatda o'zga ijrochining iste'dodi, texnik imkoniyati, bilim saviyasi, ijodiy yondashishi, tinglash va sezish qobiliyatlari kabi qator sifatlari o'z darajasini namoyon etadi.

Shu bois, puflab chalinadigan cholg'ularimizning ilk saboq jarayonini to'g'ri o'rganish muhim ahamiyat kasb etadi.

Ustoz muallimlarning e'tibori awalo boshlang'ich jarayonga qaratilishi maqsadga muvofiqdir.

Surnay ijrochiligidagi qo'llaniladigan sayqallar o'zga cholg'ular kabidir. Ularni ifodalanishlari ham chop etilgan «Rubob navolar», «G'ijjak navolari» to'plamlarida keltirilgan bezaklar kabidir.

Lekin, nazarimizda surnayning o'ziga xosligi ham mavjud.

Bu to'plamda biz surnay ijrochiligining nafas usullari va ijro uslubiga tayangan holda musiqiy musiqiy namunalar surnay cholg'usiga moslashtirishga urindik. Musiqiy asarlarning asl holatini saqlashga harakat qildik. Shu bois musiqani notalashtirish bilan birga, Yunus Rajabiyning «O'zbek xalq musiqasi» kitobining 2- va 3-jiddlarida chop etilgan xalq va maqom tarkibiga kiritilgan asarlarni asos qilib oldik. To'plamda surnay ijrochiligidagi xos sodda xalq kuylari, zamindosh bastakorlarimizning asarlari va damli cholg'ular uchun qulay namunalar keltirdik. O'yaymizki, ushbu kamtarona to'plamimiz bo'lajak sozandalarni tarbiyalashda xizmat qiladi.

SURNAY TOVUSHQATORINI HOSIL QILISH

Surnay tovushqatori quydagilardan iborat.



Surnayga xoslik barcha musiqiy namunalar doriy tuzugiga asoslangan. Maqomlar lad, tovushqator, tayanch pardalarni aks ettiradi, ularning har biri alohida-alohida tuzilishga ega.

Surnay yo'llari esa o'zgacha. Surnay sozining pardalari diatonik tarkibidagi tovushqatorga ega. Shu bois deyarli barcha surnay maqomlari tabiiy va ko'proq minor ladida ijro etiladi. Surnayda bu fa-diez pardasiga to'g'ri keladi. Bu aynan surnay cholg'usining o'ziga xoslik jihatini namoish etadi. Lekin 3 va 6-pardalar o'zgaruvchan hisoblanadi. 3-pardaning o'zgarishi major-minor xususiyatini asosi bo'lsa, 6-bosqich tabiiy diatonik lad hisoblanadi va ijrochilar bu jarayonni asosan cholg'uning imkoniyatlariga bog'lashadi. Surnayning o'ta «injiq» soz ekanligi amaliyotda ma'lum.

Umuman olganda xalq ijodiyotida nafaqat cholg'u, balki ashula ijrochiligidagi ham major-minor munosabatlari mavjud. Majorda ham minorda ham ijro etiladigan asarlar bor. Surnaychilar ham asarni tinglovchi ruhiyatiga mutanosib tarzda tarannum etish maqsadida va sifatli yangrashi uchun ana shu uslubdan foydalanishi ajab emas. Shu bois notalarda tovushlar lya va ayrim hollarda la-diez tarzda uchraydi.

MUSIQIY-NAZARIY MA'LUMOTLAR

Tovush musiqaviy va musiqaviy bo'Imagan (shovqinli) tovushlarga ajraladi. Tovush bizning eshitish organlarimizga ta'sir etib, tovushni sezishga sabab bo'luvchi tovush to'lqinini vujudga keltiradi.

Musiqaviy tovushlar aniq ma'noga, o'zaro aloqaga ega bo'ladilar. Musiqaviy bo'limgan tovushlar esa hech qanday ma'noga va o'zaro aloqaga ega bo'lmay faqat shovqindangina iborat bo'ladi.

Musiqaviy tovushlar balandlik, qattiqlik, tembr va cho'zim kabi asosiy xususiyatlarga egadir.

Tovushning past-balandligi.

Tovushning qattiqligi.

Tovushning tembri yoki bezalishi.

Tovushning cho'zimi.

Musiqaviy tovushlarni yozishda maxsus belgilar – notalardan foydalaniladi.

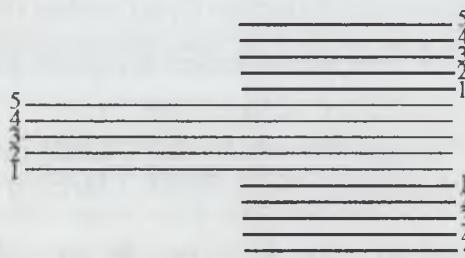
Qora nuqta, to'garakchilar shaklidagi belgi(nota)larga har xil (shtrixlar) qovurg'achalar, bayroqchalar ulanadi. Bu belgilar tovush cho'zimini ifodalaydi.

Tovushning past-balandligini ifoda etish uchun bu belgilar nota chiziqlariga yoziladi. Nota chizig'i yoki nota yo'li deb beshta chorizontal joylashgan parallel chiziqqa aytildi. Notalar chiziqlar ustiga va chiziqlar orasiga yoziladi. Nota yo'lining chiziqlari pastdan yuqoriga qarab sanaladi:



Tovushlarni yozishda qo'shimcha chiziqlardan ham foydalaniladi.

Qo'shimcha chiziqlar (baland tovushlar uchun) nota yo'lining ustiga va (past tovushlar uchun) nota yo'lining ostiga yoziladi. Bu qo'shimcha chiziqlar nota yo'lidan yuqoriga va pastga qarab sanaladi:



Qo'shimcha chiziqlar qaysi notaning yuqori va qaysi notaning past yozilganini aniqlashga imkon beradi. Tovushlarning baland yoki pasligi ana shu asosda belgilanadi.

Tovushqator

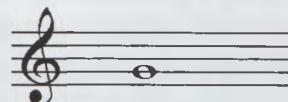
Tovushlarning o'z balandligiga qarab joylashishi tizimiga tovushqator deyiladi. Tovushqatorning asosiy bosqichlariga alohida etti xil nom berilgan.

DO, RE, MI, FA, SOL, LYA, SI.

Bir xil nomdag'i ikki tovush oralig'i oktava deb ataladi.

Skripka kaliti – sol

Tovushni aniqlash uchun yo'lining boshlanishiga alohida belgi (G – kalit qo'yiladi). Notalar skripkakalitida qo'yidagichayoziladi.



1-oktavadagi sol tovushi

Kalitning qayrilgan uchi ikkinchi chiziqni o'z ichiga olib turib va unga sol tovushi yozilishi kerakligini ko'rsatadi.

Sol (birinchi oktava) notadan boshlab, yuqori yoki pastdag'i barcha qolgan notalarning nomi va balandligini aniqlash mumkin.

Alteratsiya belgilari

Musiqa tovushini yarim tonga ko'tarish uchun diez belgisi qo'yiladi. Musiqa tovushini yarim tonga pasaytirish uchun bemol belgisi qo'yiladi. Yarim tonga ko'tarish yoki pasaytirishni ko'rsatadigan belgilardan tashqari tovushni bir tonga ko'taradigan yoki pasaytiradigan belgilarni ham uchraydi.

Notaning oldiga qo'yilgan (x (dubl-diez) belgisi tovushni bir ton ko'taradi. (bb (dubl-bemol) belgisi esa tovushni bir tonga pasaytiradi.

Ko'tarish yoki pasaytirish belgilarini man qilish uchun notaning oldiga (bekar) belgisi qo'yiladi. Alteratsiya belgilari notaning chap tomoniga yoziladi.

lya	lya-diyez	si	si-bemol	do-dubl diyev	si-dubl bemol

va h.k.

Tovushlar cho'zimi

Notalarning cho'zimi va sanalishi

Butun

1 i 2 i 3 i 4 i

Yarim

1 i 2 i

3 i 4 i

Chorak

1 i

2 i

3 i

4 i

Nimchorak

1 i

i

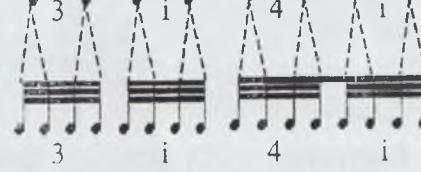
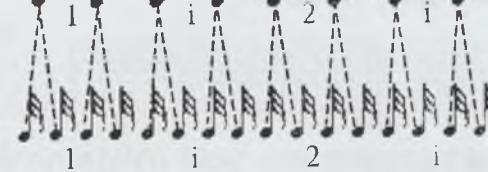
2 i

i

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O'n oltitalik

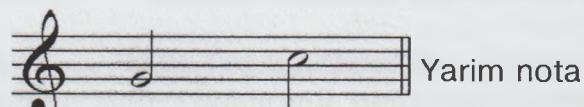


O'ttiz ikkitalik

Tovushlar turli cho'zimda turli notalar yordamida yoziladi. Butun nota, nota yo'liga doira shaklidagi to'garak ko'rinishda yoziladi. Bu nota shartli to'rt sanoq bilan o'lchanadi. Yarim nota shaklida pastga yoki yuqoriga bir to'g'ri chiziq tortilib yoziladi.



Bu nota shartli ikki sanoq bilan o'lchanib, cho'zimi butun notaga qaraganda ikki barobar qisqa bo'ladi.



Chorak nota o«ora nuo«ta shaklida pastga yoki yuo«origa bir th-ri chizio« tortilib, yoziladi.



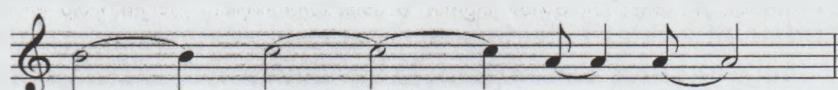
Cho'zimi yarimdan ikki marta va butun notadan to'rt marotaba qisqa bo'ladi. Nimchorak nota qora nuqta shaklida pastga yoki yuqoriga bir tayoqcha qo'shilib yoziladi. Ularni qayrilgan bayroqchasi o'rniga tayoqchalarini birlashtiruvchi chiziq tortiladi.



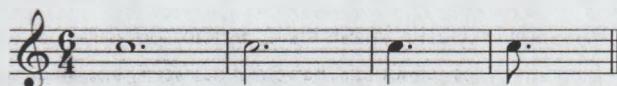
Nimchorak nota cho'zimi bo'yicha chorak notadan ikki marta qisqa. O'n oltitalik nota nimchorak notadan ikki marta, chorak notada to'rt marta qisqa. U quyidagicha yoziladi.



Liga – yonma-yon turli notani birlashtiruvchi yoy  ularni to'xtovsiz cho'zilib turishini bildiradi.



Nuqta – notaning o'n tomoniga qo'yiladi va nuqta shu notaning asosiy yarim barobar ortganini bildiradi.



Fermato –  yoki  belgisi notaning osti yoki ustiga qo'yiladi va tovush cho'zimni istagan miqdorda oshirilishi mumkinligini bildiradi.

Pauza – chalish jarayonidagi to'xtovlar pauza deb ataladi. Pauzalarning nomlari va uning cho'zimi notalarning nomlari va cho'zimiga mos keladi.

butun yarimalik choraktalik nimchoraktalik o'n oltitalik o'ttiz ikkitalik

Nuqta va fermatalar pauzalarni cho'zishda ham ishlataladi.

Takt – deb vertikal chiziqlar takt chiziqlari bilan belgilanadi. Har bir musiqa asarining boshlanishida nota yo'liga kalitdan keyin takning o'Ichovi qo'yiladi.

Takt o'Ichovi kasr soni bilan yoziladi. 2/4; 3/4; 4/4 (yoki c); 2/2 (yoki c); 3/8; 6/8 va hokazo.

Repriza – musiqa asarini yoki uning biror qismini takrorlash uchun qaytarish belgisi (repriza) qo'yiladi.

Volta – Volta takt ustia qo'yilib, asarlardagi takrorlanadigan qismning bir necha marotaba qaytarilishini bildiradi.

Surnay chalishda «ochiq» parda va «yopiq» parda ishlataladi. Yopiq parda asosan Farg'ona-Toshkent ijro yo'lida ishlataladi. Yopiq pardada o'rganish uchun mashq.

Yor-yor

M.M. ♩ = 68

Xalq kuyi

Yopiq pardada qo'lni o'rgatish uchun mashq.

Gulsara

M.M. ♩ = 100

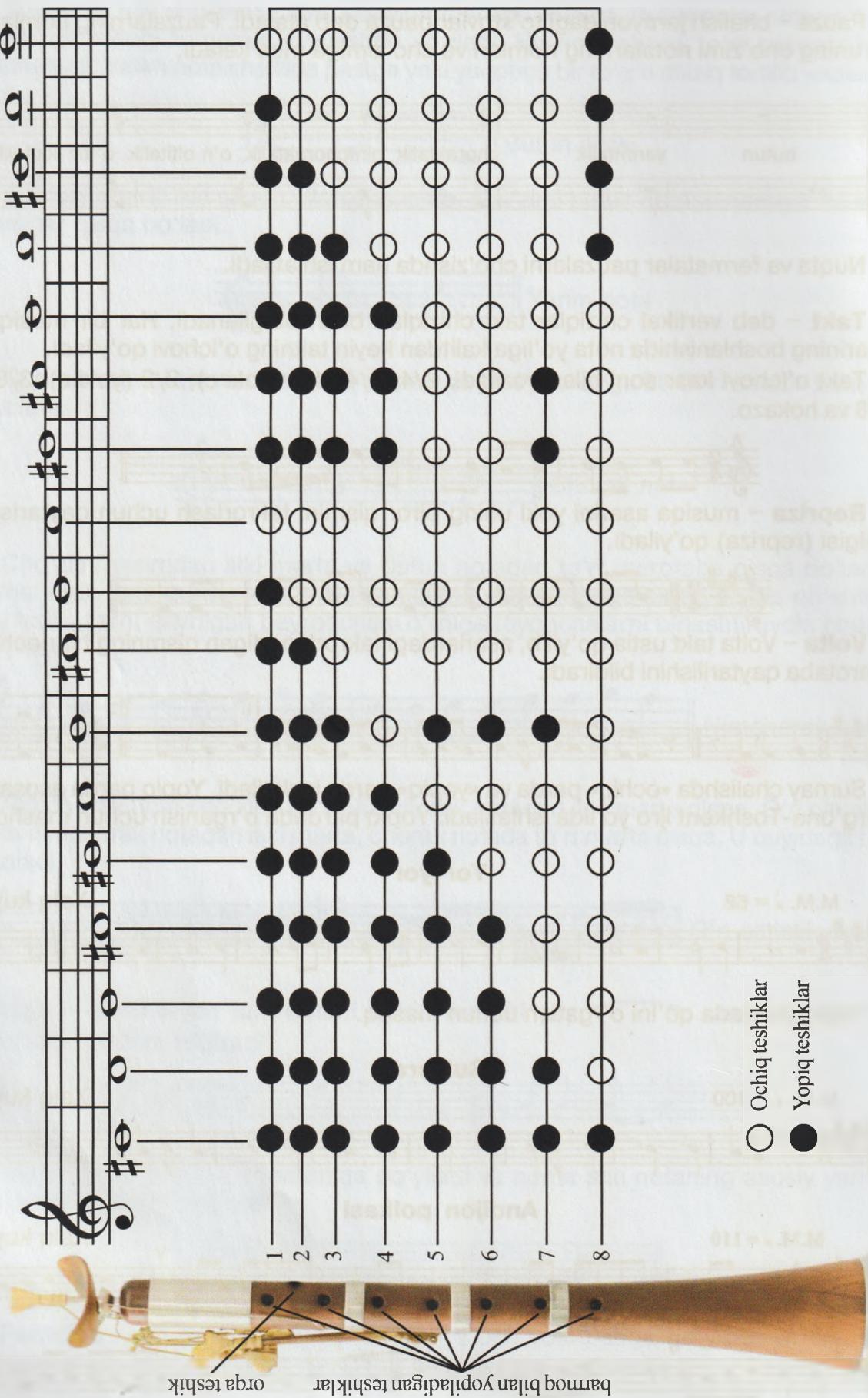
Xalq kuyi

Andijon polkasi

M.M. ♩ = 110

Xalq kuyi

SURNAYNING APPLIKATURA JADVALI



Karnay-surnaychilar ansamblı



Chapdan o'ngga: Turg'unjon Sobirov, Xakimjon Sobirov,
Baxromjon Sobirov, Maxmudjon Sobirov



Chapdan o'ngga: Turg'unjon Sobirov, Xakimjon Sobirov,
Baxromjon Sobirov, Axmadjon Sobirov, Maxmudjon Sobirov

MUSIQIY ASARLARGA IZOHLAR

Uyg'on bolam. O'zbek xalq kuylaridan bo'lib, beshik to'yida ijro etiladi.

Yor-yor. Xotin qizlar tomonidan to'ylarda (nigoh marosimida aytildigan ashula)

Qo'shchinor. Buxoro xalq ashulalaridan.

Azim daryo. O'zbek xalq ashulalaridan.

Gulbahor va tanovar. O'zbek xalq kuylaridandir. Tanovar esa Gulbahor kuyining davomidan ijro etiladigan cholg'u yo'li.

Dilxiroj. Raqs kuyi.

Qurbon qaytarma. Farg'ona-Toshkent ijro yo'llariga mansub xalq kuyi bo'lib, o'zbek xalq musiqa merosidan turkum asarlar ko'rinishida shakllangan. O'ziga xos yowvoi uslubga asoslangan ushbu turkum asosida erkin ijroga mansub asar. Ohang negizi ko'proq «zikr» ohanglariga asoslangan va maxsus shart-taroitlarda jiro etiladi.

Cho'li Iraq. Farg'ona-Toshkent ijro yo'liga mansub xalq kuyi.

Ey sabo. T.Jalilov, G.Sobitovlarning «Nurxon» musiqali dramasi uchun yozilgan asar.

Otmagay tong. T.Jalilov, G.Sobitovlarning «Tohir va Zuhra» musiqali dramasi uchun yozilgan asar.

Nazzora qil. Komiljon Jabborov musiqasi 1940-yilda yaratilgan.

Ne ajab. Otavali Nuriddinov musiqasi. Qadimgi Farg'ona xalq ashulalari asosida 1940.-41 yillarda yaratilgan.

Kezarmen, Gul jamol – asarlari bastakor G'anijon Toshmatov tomonidan yaratilgan kuy va ashula janriga mansub bo'lib, cholg'u musiqa sifatida surnay ijrosida go'zal ifoda topadi.

Xumor. Faxriddin Sodiqov tomonidan bastalangan asardir.

Gilos. Nabijon Hasanov qalamiga mansub asar.

Ey sabo. Doni Zokirov tomonidan yaratilgan asar.

Surnay Ushshog'i. Farg'ona-Toshkent cholg'u yo'llariga mansub asar. Xususan Andijon vohasining surnay cholg'u yo'llaridandir. Ustoz san'atkor Ashurali Yusupov ijrosidan Yunus Rajabiy notaga yozib olgan (O'zbek xalq musiqasi. 4-jild. 305-bet). Mazkur qo'llanmadagi variantini Ahmadjon Sobirov surnay cholg'usiga moslashtirgan.

Gulsara. O'zbek xalq kuylaridan surnay yo'li musiqa merosimizga mansub turkum asar.

Nasr. Maqomlarning xos usullaridan nasr asosida yaratilgan asar. Andijon vohasiga mansub surnay cholg'u yo'llaridan biri. Mazkur ikki qismdan iborat kuyni ustoz san'atkor, sozanda Ashurali Yusupov ijrosidan Yunus Rajabiy notaga olgan (O'zbek xalq musiqasi. 3-jild. 417-419 betlar). Nasr, Nasr talqini ikki qismdan iborat turkum musiqiy asar.

Giry qozoq. Maxsus surnay cholg'u kuylaridan biri. Giry qozoq va uforisini ilk bor Ashurali Yusupov ijrosidan Yunus Rajabiy notaga olgan (O'zbek xalq musiqasi. 4-jild. 317-bet). Mazkur qo'llanmadagi variantini Ahmadjon Sobirov surnay cholg'usiga moslashtirgan.

Bek Sulton. Yirik o'zbek kuylaridan bo'lib, amaliyotda keng rivojlangan va sozandalar tomonidan ijsro etiladi. Mazkur asar surnay cholg'u yo'llarida mavjud. «Surnay irog'i» asosidamijod etilgan. Uch qismdan iborat ushbu asarni Ahmadjon Sobirov surnay cholg'usiga moslashtirgan.

Mustahzod. Andijon vohasiga mansub surnay cholg'u yo'llaridan, ustoz san'atkori Ashurali Yusupov ijrosidan Yunus Rajabiy notaga olgan (O'zbek xalq musiqasi. 3-jild. 423-426 betlar). Mustahzod, Ufori Mustahzod 1 va Ufori Mustahzod ikki qismdan iborat turkum musiqiy asar. Mazkur to'plamdagagi berilayotgan turkum asar namunasini Ahmadjon Sobirov o'z ijrochilik tajribasiga tayangan holda surnay cholg'usiga moslashtirgan.

Yalang davron. Lirik xarakterdagi qadimiy o'zbek xalq cholg'u kuylaridan biri. Keyingi qismi «Yalang davron uforisi» deb nomlanadi. Ikki qismdan iborat kuyni surnay cholg'usi uun Ahmadjon Sobirov nota yozuviga olgan.

Mushkiloti Dugoh. Yunus Rajabiy to'plab notaga olgan. O'zbek xalq musiqasi 2-jild. 277-284 betlardan foydalaniib Ahmadjon Sobirov surnay cholg'usi uchun moslashtirgan. Ushbu kitobda ham Mushkiloti Dugoh mug'ulchasi, Mushkiloti Dugoh uforisi ikki turkum tarzda berilgan.

Miskin. Farg'ona-Toshkent vohalariga xos turkum cholg'u kuylaridan biri. Miskin 3 ni «Adoiy», «Miskin» 4 ni «Asiriyy», «Miskin» 5 ni «Giry qozoq» deb ham atashadi. Dastlab, 1939-yilda nashr etilgan «O'zbek xalq qo'shiqlari» kitobining ikkinchi qismida bosilgan. Ushbu kitobda Yunus Rajabiy to'plab, notaga olgan O'zbek xalq musiqasining 2-jildidagi yozuv surnay cholg'usi uchun namuna sifatida berilmoqda.

Dugoh Husayniy. Farg'ona-Toshkent maqom ashulalaridan. «Dugoh Husayniy» va umuman Dugoh maqomining qismlari xalq orasida surnay yo'llari shaklida ham mashhur bo'lган. Surnay Dugohi, Mushkiloti Dugoh, Samoi Dugoh shular jumlasidandir. Ushbu kitobga Yunus Rajabiy to'plab, notaga olgan O'zbek xalq musiqasi kitobining 3-jildi 412-416 betlardagi yozuvida aks etgan surnay cholg'u yo'llariga xos Savti Husayn 2 kiritildi.

Hojiniyoz. Ustozoda kasbiy musiqaning yorqin namunalaridan bir bo'lib, maqomlar yo'lida yaratilgan ikki qisqli turkum asardir. Bu musiqiy asar Yunus Rajabiy tomonidan notaga yozib olingan (O'zbek xalq musiqasi. 2-jild, 152-154 betlar). Maqomlarni yirik turkum asarlar bo'lib shakllanishida esa hozirga qadar etib kelayotgan bastakorlik san'ati an'anasing mahsuli benihoya ahamiyatlidir. Ushbu ikki qisqli asarni dastlab besh qisqli turkum shakliga professor Rifatilla Qosimov keltirdi. U turkumni yuzaga keltirida Shashmaqomning 2-guruh sho''balari va ularning Talqincha, Qashqarcha, Soqiyonna va Ufor kabi tarkibiy shaxobchalaridagi tartibga amal qildi (Rifatilla Qosimov. Rubob navolari. Toshent, 1993. 88-108 betlar). Ushbu qo'llanmada «Rubob navolari» kitobidagi yozuv asosida Ahmadjon Sobirov surnay cholg'usiga moslashtirgan (Hojiniyoz, Hojiniyoz talqinchasi, Hojiniyoz qashqarchasi, Hojiniyoz soqiyonomasi va Hojiniyoz uforisi) turkum asar kiritildi.

Rok mashxur surnay cholg'u yo'llaridan biri Rok, Rok qashqarchasi 1, Rok qashqarchasi 2, Rok uforisi Akademik Yunus Rajabiy notaga yozib olgan (O'zbek xalq musiqasi. 2-jild, 301-305 betlar). Ushbu qo'llanmada foydalilanilgan variantini surnayga Ahmadjon Sobirov moslashtirgan.



Buzruk. Keksa surnaychi Ashurali Yusupov va Qayum ota Azimov ijro dasturidagi asar o'ziga xosdir. Buzruk maqomiga nisbatan umumiyligi bo'lsa-da, kuyda ohang sezilib turadi. Bu asar amaliyotda nisbatan kam ijro etiladi. To'plamda Ashurali Yusupov ijrosi asosida notaga tushirilgan variantikeltirildi.

Navo. Xalq orasida mashhur surnay yo'llaridan biri sifatida tan olingan (ayniqsa Toshkent vohasida keng ommalashgan). Odatga ko'ra, Navo doimo barcha tarkibiy qismlari bilan turkum tarzda ijro etiladi. Uning talqini ijro uslublari negizida o'zgarishlarga uchrab turadi. Masalan, Yunus Rajabiy nota yozuvida Savti Navo, Chorgoh Navo variantlari berilgan.

Chorgoh mashqi. Surnay yo'llida mashhur bo'lgani sababli bu asarni ustozlar doim ijro etib kelganlar. Lekin unga keyingi vaqtarda surnaychilar kam ahamiyat berishmoqda. Maqom ashula yo'llari asosida ishlangan surnay yo'llidan hisoblangan ushbu asarga nisbatan ijrochilikda ashula yo'li ko'proq ijro etiladi.

Dugoh. O'tmishda mashhur bo'lgan bu asarni ustozlar doim ijro etib kelgan. Lekin unga keyingi vaqtda surnaychilar kam murojaat etishadi. Maqom ashula yo'llari asosida ishlangan surnay yo'llaridan hisoblangan ushbu asarga nisbatan ijrochilikda Dugoh Husayniy ashula yo'li ko'proq ijro etiladi.

Segoh. Surnay Segohi Farg'ona-Toshkent cholg'u yo'llariga mansub turkumiylasardir. Azaldan ustoz surnaychilar ijrosida shakllanib va ijrochilik amaliyotida ommalashib, mukammal darajaga etgan. Surnay maqomlarini ijro etishda ustozlar fikricha va ijro amaliyoti taqozosiga ko'ra, boshqa yo'llardan farqlanadigan jihatasi – asosiy omili mavjud. Bu ham bo'lsa maqomlarining mehtarlikda muhim hisobanishi. «Qaytarma nafas» uslubida ijro etishni taqozo etadi.

Ayniqsa Navo, Segoh, Dugoh va Uzzol maqomlari, «qaytarma nafas» uslubi bilan ijro etilishi lozim.

Buzruk va Iroqda esa bu uslubdan chekinish imkoniyati mavjud. Iroq surnay maqomi ijrosida uslubni bilish taqozo etiladi.

Surnay cholg'u musiqasi o'zining muayyan, her bir cholg'uga o'xshamaydigan ijro yo'li bilan ajralib turadi.

Iroq. Surnayda ijro etiladigan musiqiy namunalar orasida o'ziga xos yil. Asar ijrosida aniqlik, tozalik juda muhimdir. Kuylar qisqa-qisqa bo'lakchalarga ajratilib, urg'u bilan aniq va ravon ijro etiladi.

Uzzol. Sozanda Ahmadjon Sobirov ijrosi asosida Soibjon Begmatov notaga olgan. Uzzol yirik turkumiylasardir bo'lib, ohanglari o'ziga xosligi va originalligi bilan ajralib turadi. Ayniqsa kuyning boshlanishida keladigan tovushlarning kvinta intervaliga sakrama harakati diqqatni tortadi va asarning aynan Uzzolga tegishli ekanligiga ishora qiladi. Manbalarda yozilishicha, Uzzol o'n ikki maqom tarkibidagi sho'balarning biridir. Agar Uzzolni modil tarzida olsak, Farg'ona-Toshkent uslubida yaratilgan yorqin namunanining guvohi bo'lamiz. Lekin ta'kidlash joizki, bu jarayon maxsus ilmiy-nazariy tadqiqot talab qiladi.

Shodiyona surnay cholg'u kuylaridan. Ushbu kuyni surnay, karnay va nog'oralardan tarkib topgan ansamblida ijro etiladi. «Shodiyona» 12 turli va shunga xos kuydan iborat. Uni dastlab Ashurali Yusupov (surnay), Ahmadjon Umrzoqov (nog'ora) ijrosidan Yunus Rajabiy notaga olgan (O'zbek xalq musiqasi. 4-jild, 327-337 betlar). Ushbu to'plamda esa Ahmadjon Sobirov nota yozuviga olgan varianti kiritildi.

O'ZBEK XALQ KUYLARI

Ahmadjon Sobirov notaga olib,
surnayga moslashtirgan

UYG'ON BOLA

O'zbek xalq kuyi

The musical score consists of five staves of music. The first staff begins with a dynamic *p* and a time signature of $\frac{2}{4}$. The second staff starts with a $\frac{4}{4}$ time signature. The third staff begins with a dynamic *f*. The fourth staff starts with a $\frac{4}{4}$ time signature. The fifth staff begins with a $\frac{4}{4}$ time signature. The music features various note heads, stems, and beams, with dynamic markings like *p*, *mf*, and *f*, and crescendo marks (*V*) placed above specific notes.

YOR-YOR

O'zbek xalq kuyi

M.M. ♩ = 80

The musical score for "YOR-YOR" consists of three staves of music. The top staff is in 2/4 time with a key signature of two sharps. It features a continuous eighth-note pattern with vertical 'V' markings above certain notes. The middle and bottom staves are also in 2/4 time with a key signature of two sharps, showing a similar eighth-note pattern with vertical 'V' markings.

YOR-YOR 2

O'zbek xalq kuyi

M.M. ♩ = 68

The musical score for "YOR-YOR 2" consists of five staves of music. All staves are in 3/4 time with a key signature of one sharp. They feature eighth-note patterns with vertical 'V' markings above certain notes, creating a rhythmic pattern across all staves.

QO'SHCHINOR

O'zbek xalq kuyi

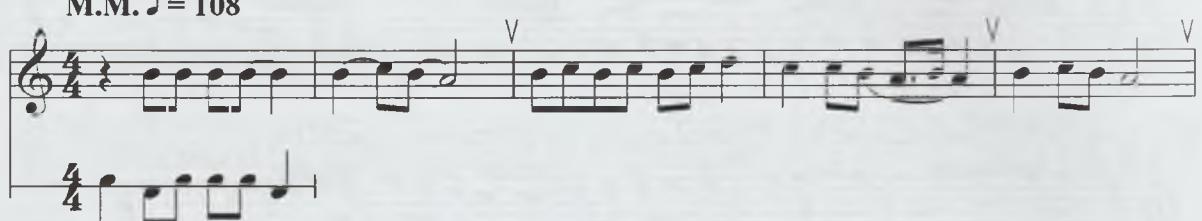
The musical score consists of ten staves of music in 3/4 time. The key signature is two sharps. The music is divided into measures by vertical bar lines. The first measure starts with a dotted half note followed by eighth notes. Subsequent measures feature various patterns of eighth and sixteenth notes, often with grace notes indicated by small 'v' symbols above the main notes. Measures 6 through 10 show more complex patterns, including sixteenth-note figures and sustained notes.



AZIM DARYO

M.M. $\text{♩} = 108$

O'zbek xalq kuyi



GULBAHOR

M.M. $\text{♩} = 76$

O'zbek xalq kuyi



The image shows five staves of musical notation, likely for a wind instrument. Each staff begins with a treble clef and a 'C' key signature. Above each staff, there are three 'V' markings. The notation consists of various note heads and stems, with some having vertical strokes or dots indicating pitch or rhythm.

TANOVAR

M.M. ♩ = 110-120

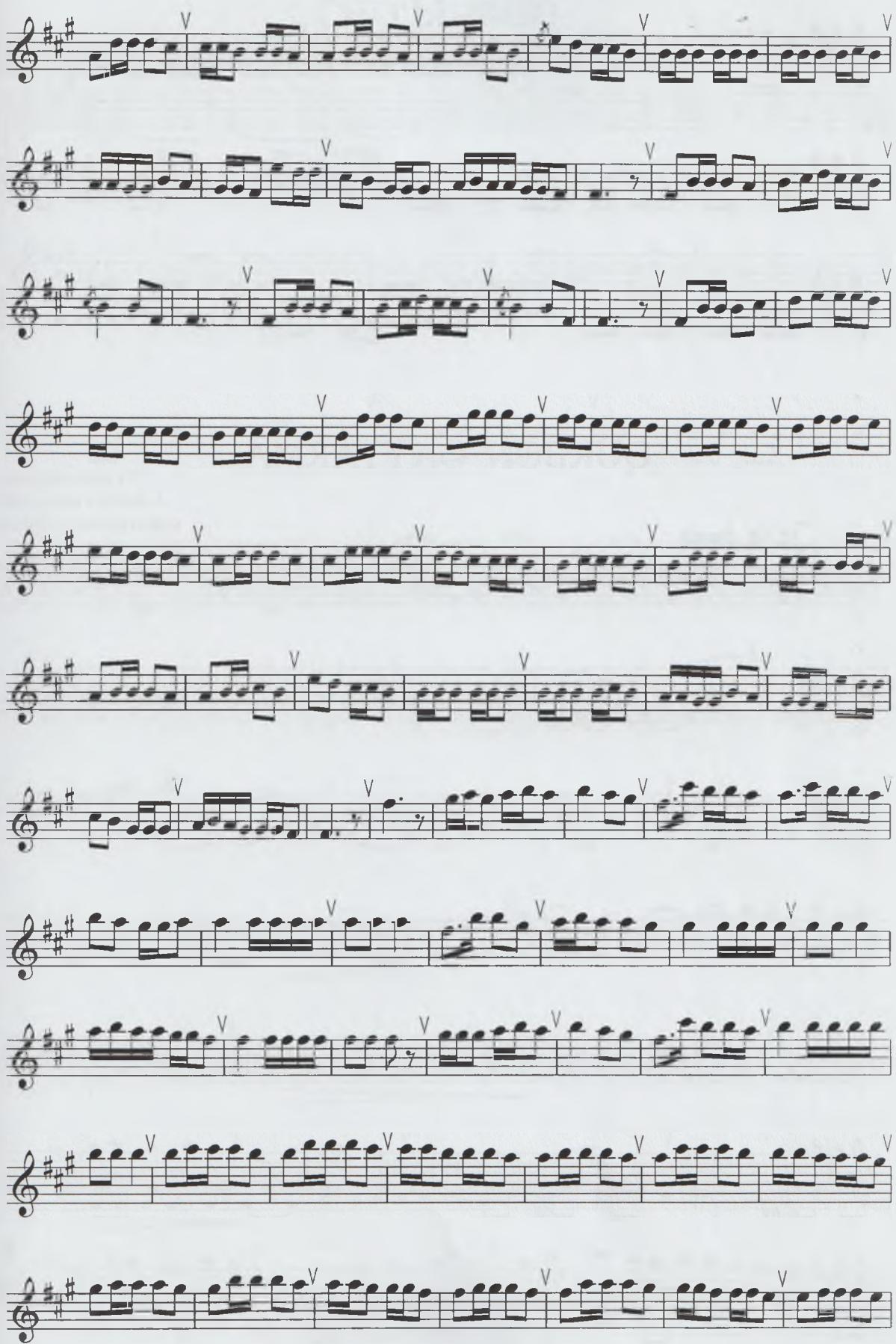
O'zbek xalq kuyi

The image shows two staves of musical notation. The top staff is in 4/4 time with a 'p' dynamic, featuring eighth-note patterns. The bottom staff is also in 4/4 time with an 'mf' dynamic, showing sixteenth-note patterns. Both staves begin with a treble clef and a 'C' key signature.

M.M. ♩ = 88-92

DILXIROJ

Ozbek xalq kuyi





QURBON QAYTARMA

O'zbek xalq kuyi.
A.Sobirov notaga olib
surnayga moslashtirgan

M.M. $\text{♩} = 69$

Fine

S

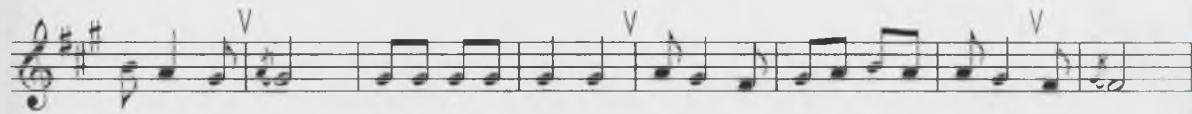
CHO'LI IROQ

O'zbek xalq kuyi

M.M. ♩ = 92-96

The musical score consists of ten staves of handwritten notation on five-line staff paper. The key signature is G major (no sharps or flats). The time signature is 2/4. The tempo is indicated as M.M. ♩ = 92-96. The notation uses vertical stems for most notes, with some horizontal stems and rests. Measure numbers are present at the beginning of each staff. The music features various rhythmic patterns, including eighth and sixteenth note groups, and dynamic markings like 'V' above the notes.







BASTAKORLAR IJODIDAN

Ahmadjon Sobirov notaga olib,
surnayga moslashtirgan

EY SABO

M.M. ♩ = 60

To'xtasin Jalilov.
Gabdurahim Sobitov

1
2
3
4
5
6

OTMAGAY TONG

("Tohir va Zuhra" musiqali dramadan)

To'xtasin Jalilov.
Gabdurahim Sobitov

1
2
3
4
5

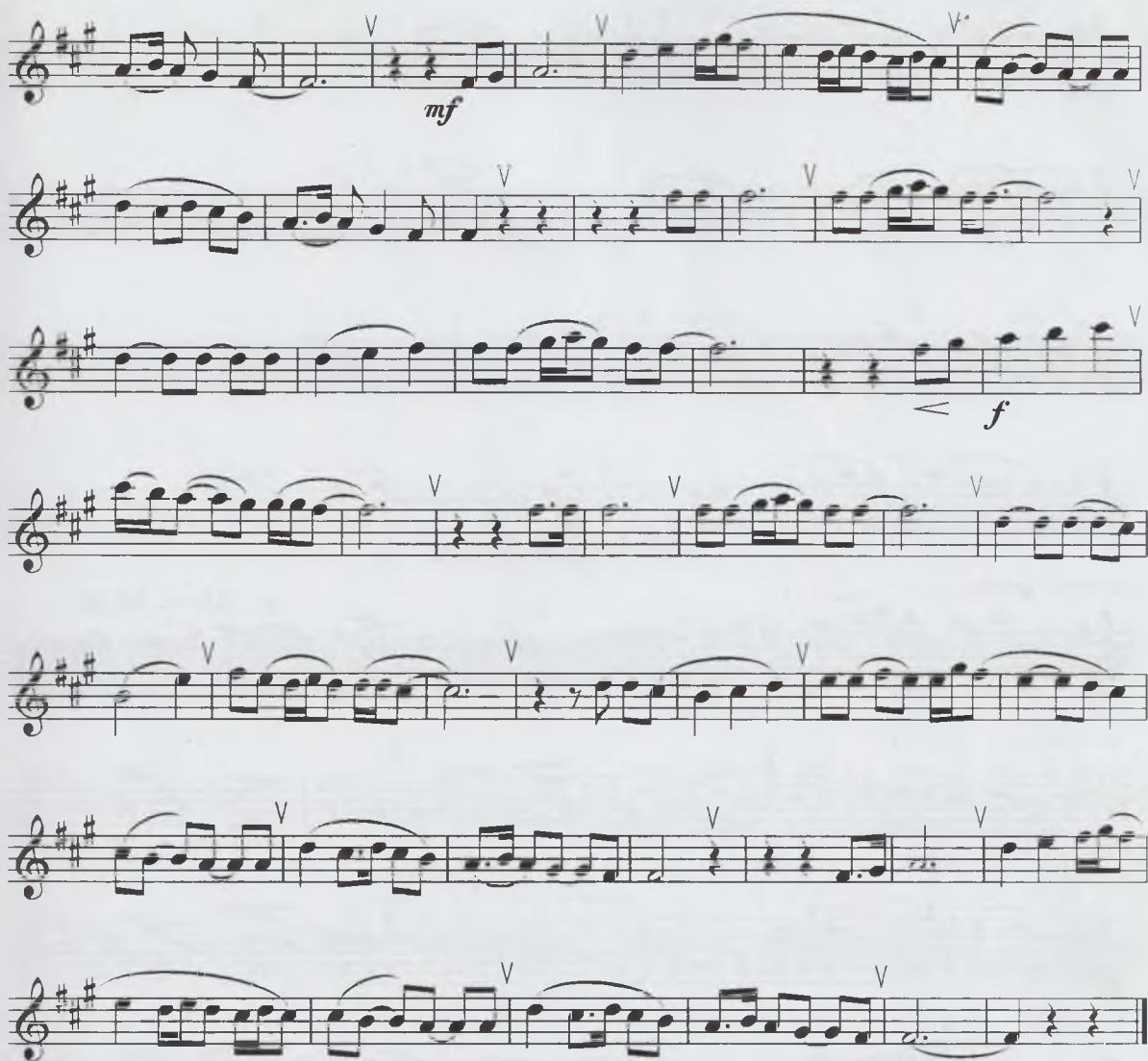


NAZZORA QIL

Komiljon Jabborov

M.M. ♩ = 80

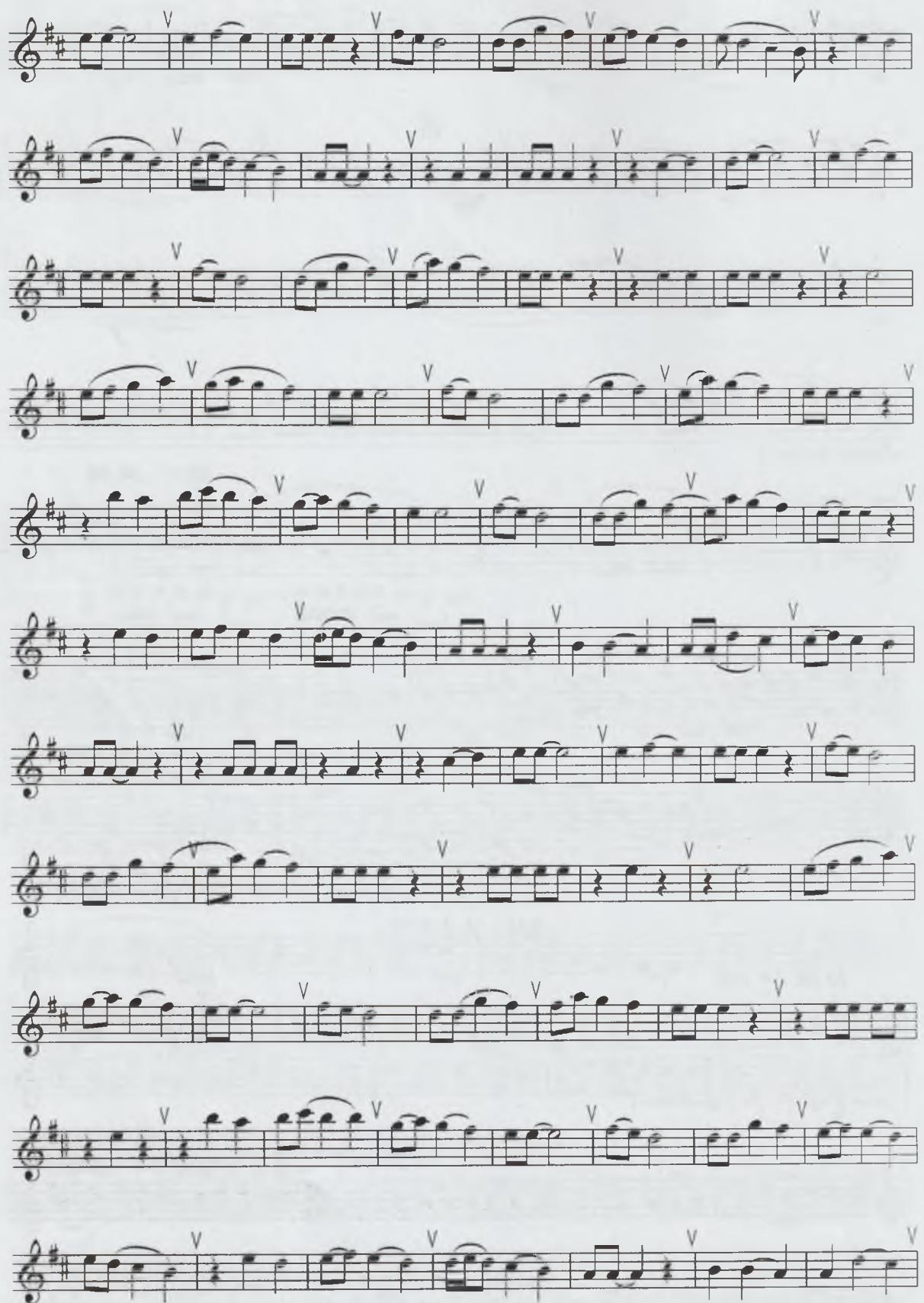
The musical score for "NAZZORA QIL" by Komiljon Jabborov is composed of eight staves of musical notation. The key signature is G major (no sharps or flats). The time signature is 2/4. The tempo is marked M.M. ♩ = 80. The dynamics used include forte (f), mezzo-forte (mf), piano (p), and very forte (v). The score features various rhythmic patterns, including eighth-note and sixteenth-note figures, and melodic lines with grace notes and slurs. The composition is divided into sections by vertical bar lines and includes a section where the time signature changes between 2/4 and 3/4.

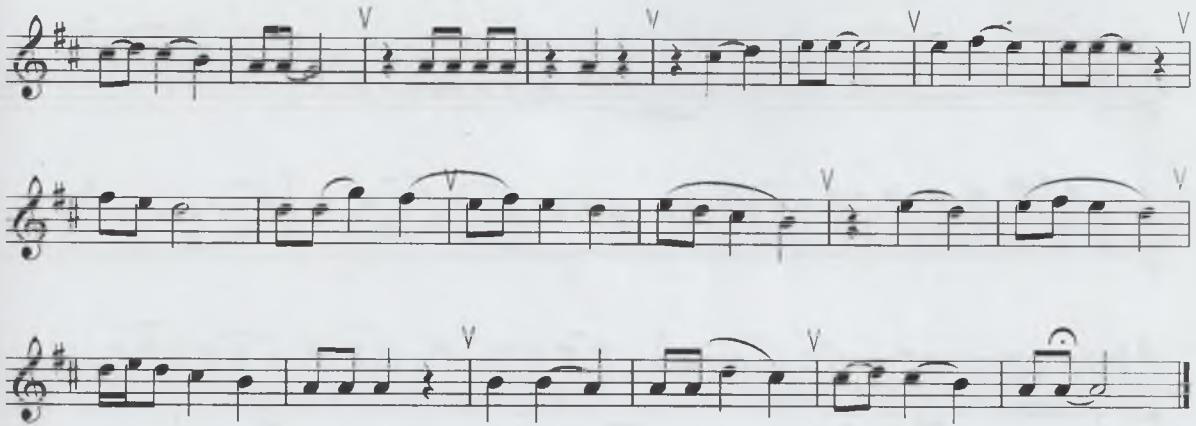


NE AJAB

Otavali Nuriddinov

M.M. $\text{J} = 168$





KEZARMAN

M.M. ♩ = 88

G'anjon Toshmatov

The musical score for "KEZARMAN" consists of ten staves of musical notation in G major, 2/4 time, with a tempo of ♩ = 88. The score includes various rhythmic patterns and dynamic markings. The notation features eighth and sixteenth notes, with rests and dynamic markings. The score is divided into two sections, each with five staves. The first section ends with a repeat sign and a double bar line, leading into the second section.



GULJAMOL

G'anjon Toshmatov

M.M. ♩ = 92

A handwritten musical score for a single melodic line, likely for flute or piccolo. The score consists of ten staves of music, each starting with a treble clef and a key signature of two sharps (F# major or G major). The time signature varies between common time and 2/4 throughout the piece.

The dynamics and performance instructions include:

- Measure 1: Dynamics include eighth-note grace notes and a dynamic marking of V .
- Measure 2: Dynamics include eighth-note grace notes and a dynamic marking of f .
- Measure 3: Dynamics include eighth-note grace notes and a dynamic marking of mf .
- Measure 4: Dynamics include eighth-note grace notes and a dynamic marking of V .
- Measure 5: Dynamics include eighth-note grace notes and a dynamic marking of mf .
- Measure 6: Dynamics include eighth-note grace notes and a dynamic marking of f .
- Measure 7: Dynamics include eighth-note grace notes and a dynamic marking of V .
- Measure 8: Dynamics include eighth-note grace notes and a dynamic marking of V .
- Measure 9: Dynamics include eighth-note grace notes and a dynamic marking of V .
- Measure 10: Dynamics include eighth-note grace notes and a dynamic marking of V .

The music features various note heads, stems, and bar lines, with some measures containing grace notes and others primary notes. The score is written on white paper with black ink.



XUMOR

M.M. ♩ = 64

Faxriddin Sodiqov

p *f* *mf*

mf

p *f*

mf

mf

f

||1.|| 2. || *mf* || *f* ||

GILOS

O'rtacha tez

a tempo

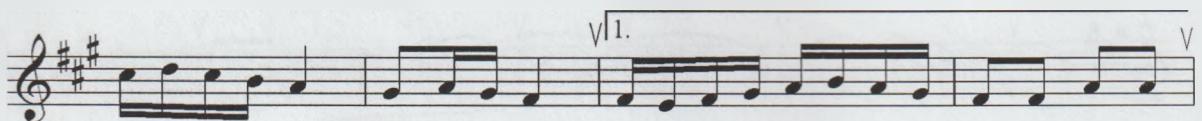
mf

rit.

Nabixon Hasanov

O'rtacha tez

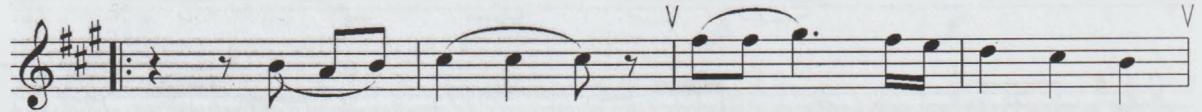
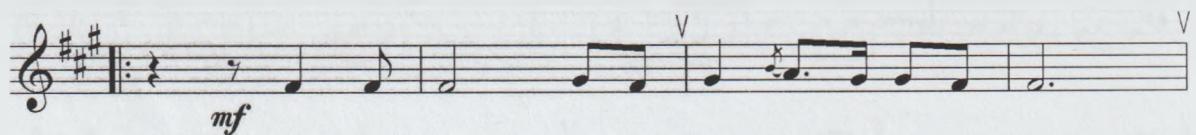
f



EY SABO

Doni Zokirov

M.M. ♩ = 69



A handwritten musical score consisting of ten staves of music. The music is written in common time with a key signature of two sharps. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. Measure numbers are present at the beginning of each staff. The score concludes with a dynamic marking of ***ff***.

1 2 3 4 5 6 7 8 9 10

V V V V V V V V V V

V V V V V V V V V V

V V V V V V V V V V

V V V V V V V V V V

V V V V V V V V V V

V V V V V V V V V V

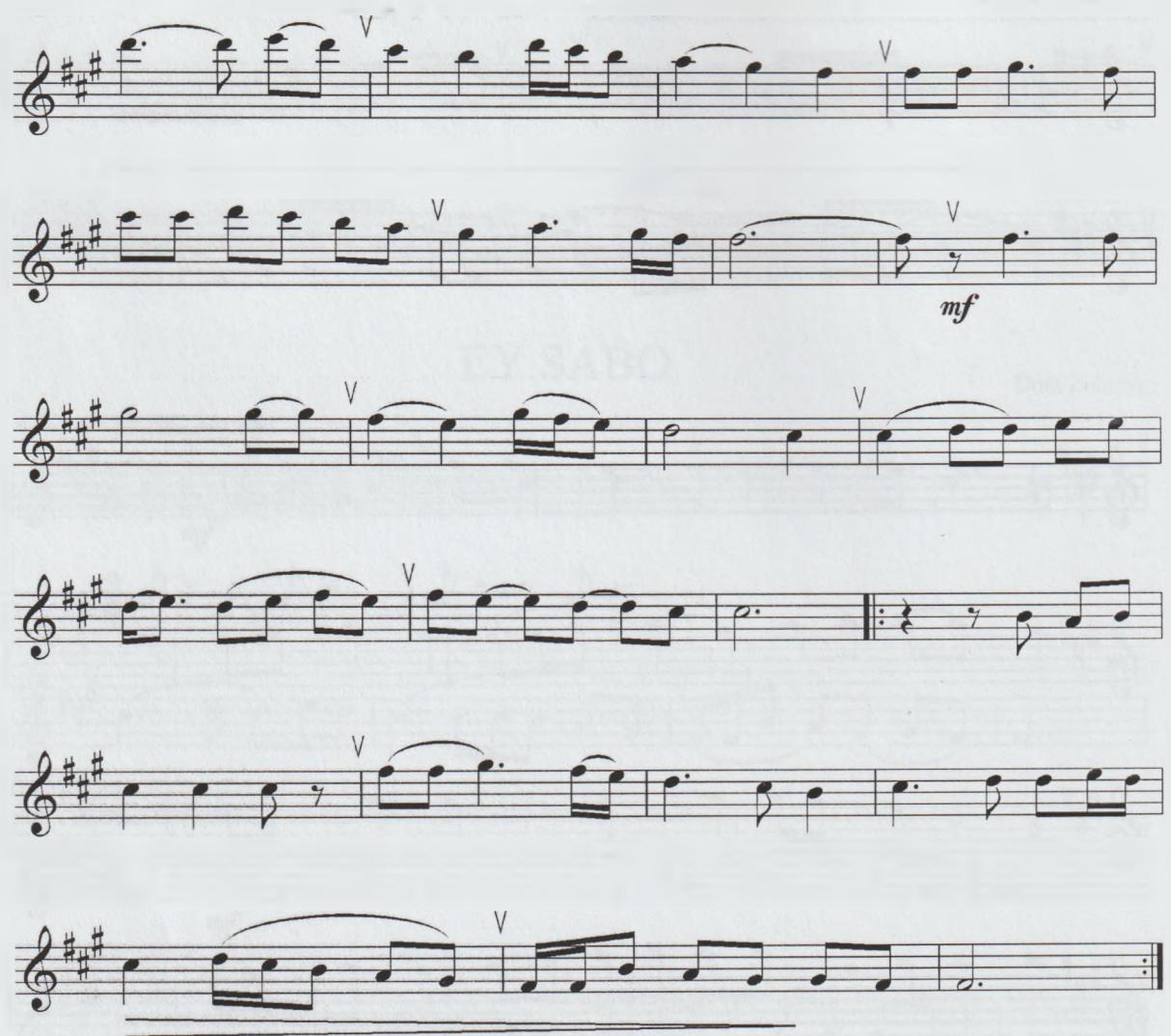
V V V V V V V V V V

V V V V V V V V V V

V V V V V V V V V V

V V V V V V V V V V

ff



YAKKA VA TURKUMIY MUMTOZ ASARLAR

NAVRO'ZI AJAM

O'zbek xalq kuyi

A.Sobirov surnayga moslashtirgan

M.M. ♩ = 104

The musical score consists of ten staves of music for a wind instrument, likely surnay, as indicated by the title and subtitle. The music is in 2/4 time, with a tempo of M.M. ♩ = 104. The key signature is one sharp (F#). The score is divided into two systems of five staves each. The first system begins with a treble clef and a 2/4 time signature. The second system begins with a bass clef and a 2/4 time signature. The music features various note heads, stems, and rests, with some notes having vertical 'V' markings above them. The score is set against a white background with black musical notation.

1.

NOG'ORA BAYOT

Yu.Rajabiy notaga olgan.

A.Sobirov surnayga moslashtirgan.

M.M. ♫=76-80

The sheet music consists of ten staves of musical notation for a surnay. The music is in 3/4 time. The key signature changes throughout the piece, starting with one sharp and then alternating between no sharps or flats. The notation includes various note heads, stems, and slurs. Measure numbers are present at the beginning of each staff. Dynamics like 'mf' (mezzo-forte) and 'p' (pianissimo) are indicated. The music concludes with a final dynamic 'p'.

SURNAY USHSHOG'I

Yu.Rajabiy notaga olgan.

A.Sobirov surnayga moslashtirgan.

M.M. ♩=56-58

The sheet music consists of ten staves of musical notation for a surnay. The notation is in 2/4 time, with a key signature of one sharp. The tempo is indicated as ♩=56-58. The music is divided into measures by vertical bar lines, and measure endings are marked with small 'V' symbols at the end of each staff. The notation uses vertical stems with horizontal dashes to represent pitch and duration, with some strokes and dots added for performance. The first staff begins with a dynamic 'p' (piano).

p

NASR

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan.

M.M. ♩=52-58

The sheet music for 'NASR' is a ten-staff composition for surnay (oboe) in 3/4 time, key of A major (two sharps). The tempo is marked M.M. ♩=52-58. The music consists of ten staves of musical notation, each with a treble clef and five horizontal lines. The notation includes various note heads (circles, squares, triangles), stems, and bar lines. Slurs and grace notes are also present. The first staff begins with a dynamic 'p' (pianissimo). The music features a mix of eighth and sixteenth-note patterns, with several slurs and grace notes. The score is written on five-line staves with a treble clef.

M.M. ♩=160-166

♩=104

NASR TALQINI

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan.

A musical score consisting of ten staves of music for a single melodic line. The music is in common time and uses a treble clef. The key signature is one sharp (F#). The notes are mostly eighth and sixteenth notes, with some quarter notes and rests. Measure endings are marked with small 'x' symbols at the end of measures 2, 5, 8, and 10. Measures 6, 7, and 9 are repeat endings, preceded by a circled 'A' symbol. Measures 11 through 14 show the return to the first ending. Measures 15 through 18 show the continuation of the melody. Measures 19 through 22 show the final section of the piece.

GULSARA

(Ufor turkumi)

Axmadjon Sobirov ijrosida

M.M. ♩ = 100

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is A major (two sharps). The time signature varies between common time (indicated by a 'C') and 6/8 time (indicated by a '6/8'). The tempo is marked as M.M. ♩ = 100. The music features various note heads, stems, and rests, with some notes having small 'V' or 'W' markings above them. The notation is written on five-line staff paper.

GULSARA II

Axmadjon Sobirov ijrosida

M.M. ♩ = 120

The sheet music consists of ten staves of musical notation. The key signature is two sharps. The time signature is 6/8. The tempo is M.M. ♩ = 120. The music is composed of eighth-note patterns, with some sixteenth-note grace notes. Measure endings are marked with vertical bars and the letter 'V' above them.

GULSARA III

Axmadjon Sobirov ijrosida

M.M. ♫ = 148

GIRYA QOZOQ

Yu.Rajabiy notaga olgan.

A.Sobirov surnayga moslashtirgan.

M.M. ♫=120-126

GIRYA QOZOQ UFORI

Yu.Rajabiy notaga olgan.

A.Sobirov surnayga moslashtirgan.

M.M. ♩=66-69

The musical score consists of four staves of surnay music. The first staff begins with a 6/8 time signature, followed by a 2/4 time signature. The subsequent staves are in 2/4 time. The music features various note patterns, including eighth and sixteenth notes, with several 'V' markings above the notes. The key signature is one sharp throughout.

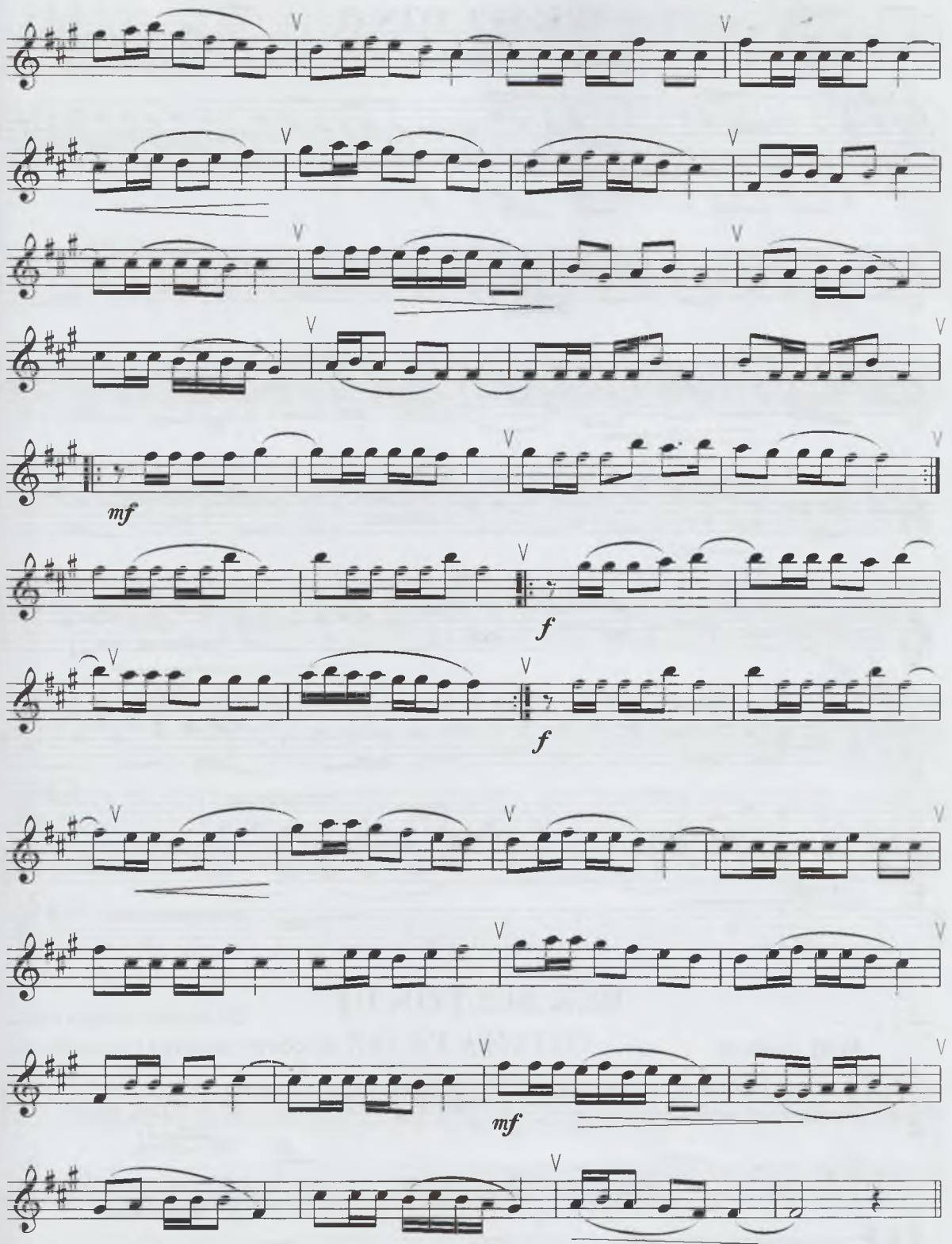
BEK SULTON

Yu.Rajabiy notaga olgan.

A.Sobirov surnayga moslashtirgan.

M.M. ♩=65-69

The musical score consists of five staves of surnay music. The first staff begins with a 3/4 time signature, followed by a 2/4 time signature. The subsequent staves are in 2/4 time. The music features various note patterns, including eighth and sixteenth notes, with several 'V' markings above the notes. The key signature is two sharps throughout. Dynamics include 'p' (piano) and 'mf' (mezzo-forte).



BEK SULTON II

Yu.Rajabiy notaga olgan.

A.Sobirov surnayga moslashtirgan.

M.M. ♩=76

The musical score consists of six staves of musical notation for surnay. The key signature is A major (two sharps). The time signature varies between 2/4 and 3/4. The tempo is indicated as M.M. ♩=76. The dynamics include *p* (piano) and *mf* (mezzo-forte). Measure numbers are present above the staff lines. The music features various note patterns, including eighth and sixteenth notes, with slurs and grace notes.

BEK SULTON III

Yu.Rajabiy notaga olgan.

A.Sobirov surnayga moslashtirgan.

M.M. ♩=69-75

The musical score consists of five staves of musical notation for surnay. The key signature is A major (two sharps). The time signature varies between 2/4 and 3/4. The tempo is indicated as M.M. ♩=69-75. The dynamics include *p* (piano). Measure numbers are present above the staff lines. The music features various note patterns, including eighth and sixteenth notes, with slurs and grace notes.

Musical score for 'MUSTAHZOD' in G major, 2/4 time. The score is composed of eight staves of musical notation. It includes dynamic markings such as 'V', 'mf', and 'rit.'. The music features a mix of eighth and sixteenth notes.

MUSTAHZOD

(surnay yo^{li})

M.M. ♩=100-108

♩=96-100

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan.

Performance score for 'MUSTAHZOD' in G major, 3/4 time. It includes two staves of musical notation. A dynamic marking 'p' is present at the end of the first staff.

A handwritten musical score consisting of ten staves of music. The music is written in common time, with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The score features various dynamics, including *f* (fortissimo) and *v* (pianissimo). The manuscript is written in black ink on white paper.

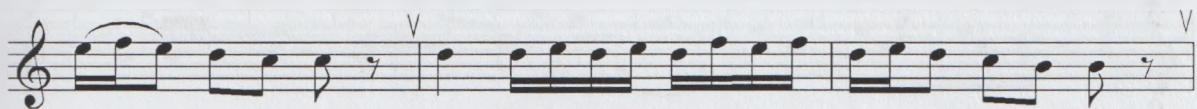
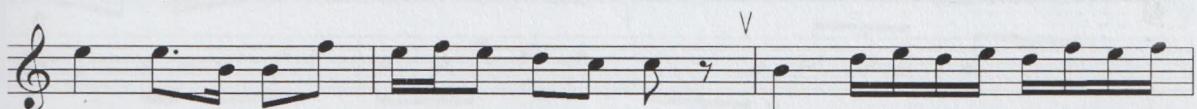
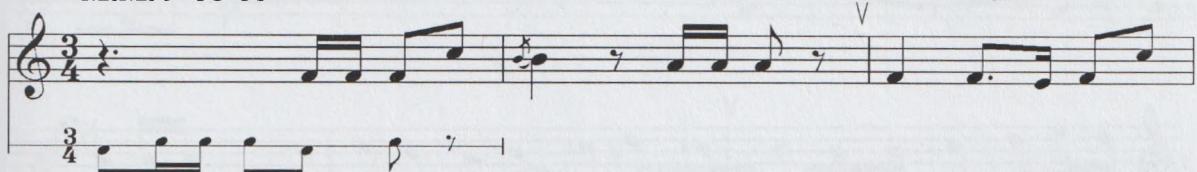


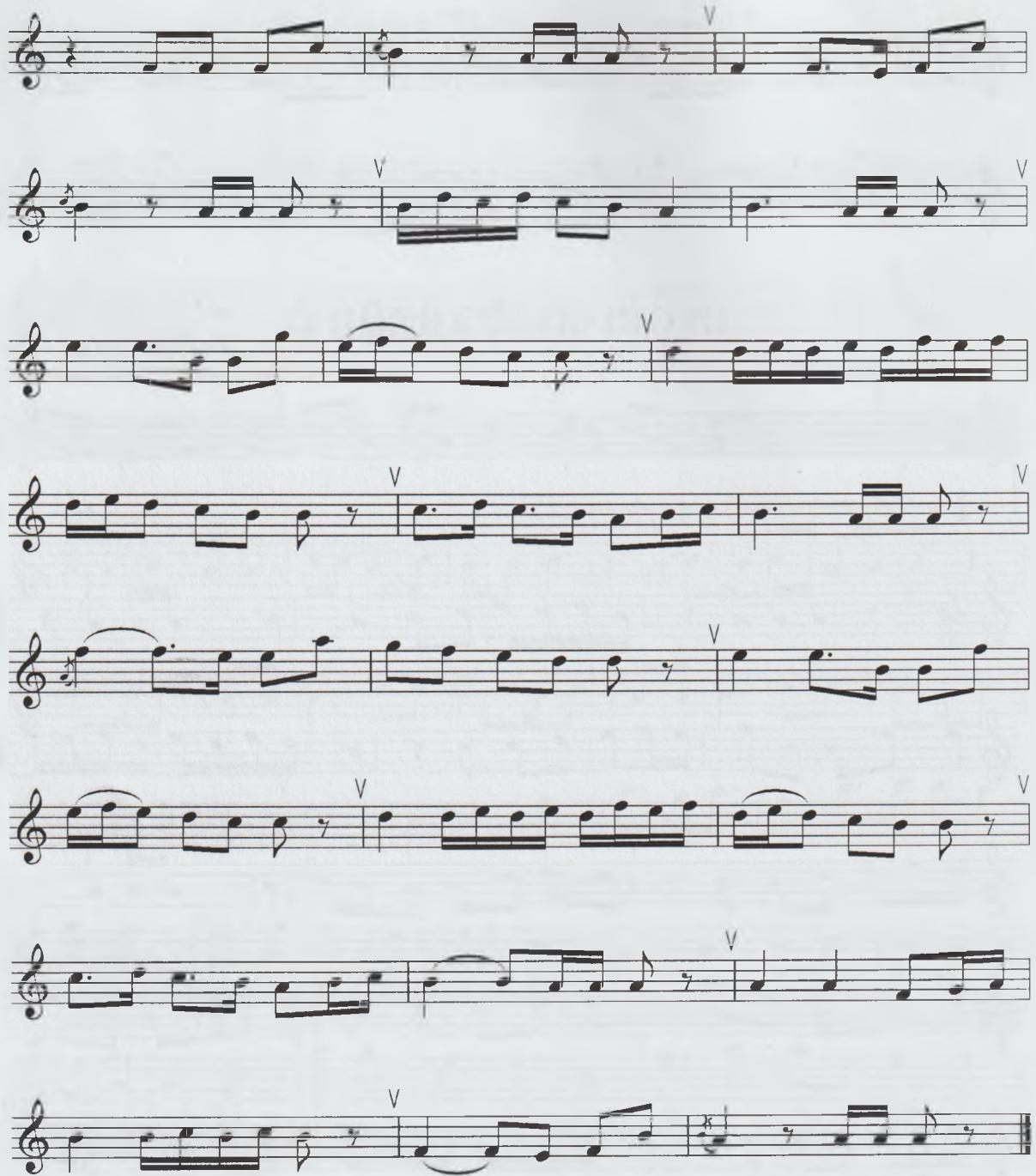
UFORI MUSTAHZOD I

M.M. $\text{J}=58-60$

Yu.Rajabiy notaga olgan.

A.Sobirov surmayga moslashtirgan.





UFORI MUSTAHZOD II

M.M. ♩=76-80

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan.

The sheet music consists of eight staves of musical notation. The first staff is in common time (♩) and 6/8 time, with a bassoon part below. The subsequent staves are in common time (♩). The notation includes various note heads, stems, and rests, with some notes having vertical strokes above them. The music is divided into measures by vertical bar lines. The eighth staff concludes with a repeat sign and two endings, labeled '1.' and '2.'

YALANG DAVRON

(surnay yo'li)

Yu.Rajabiy notaga olgan.

A.Sobirov surnayga moslashtirgan.

M.M. L=76

The sheet music for "YALANG DAVRON" is composed of nine staves of musical notation. The key signature is A major (two sharps). The time signature starts as 2/4. The tempo is marked as L=76. The notation uses a treble clef staff. Measures are separated by vertical bar lines. Some measures end with a small number (1, 2, 3, 4) indicating a repeat or ending. The music concludes with a dynamic marking "mf".

The musical score consists of ten staves of music for a single instrument. The key signature is G major (one sharp). The time signature varies between common time and 3/4. The music features various note heads, stems, and beams. Measure 10 includes a dynamic marking *rit.* followed by *p*.

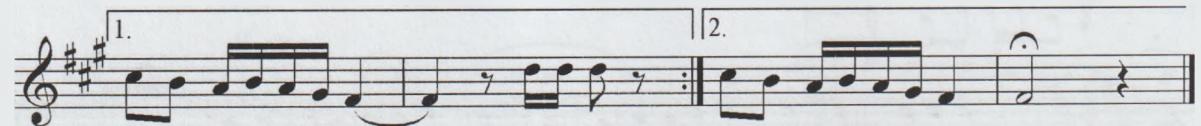
YALANG DAVRON UFORISI

Yu.Rajabiy notaga olgan.

A.Sobirov surnayga moslashtirgan.

M.M. $\text{J}=76$

This section shows two staves of music in 3/4 time. The first staff begins with a measure starting on a quarter note. The second staff begins with a measure starting on a eighth note.



MUSHKILOTI DUGOH

Yu.Rajabiy notaga olgan.

A.Sobirov surnayga moslashtirgan.

M.M. ♩=69-72

The musical score consists of 12 staves of music for surnay, arranged in three columns of four staves each. The key signature is A major (two sharps). The time signature is common time (indicated by a 'C'). The tempo is marked as M.M. ♩=69-72. The music features various note heads, stems, and bar lines, with some notes having vertical stems pointing upwards. Measure endings are indicated by vertical lines with dots at the end of staves. The dynamics 'V' (volume) and 'p' (piano) are used throughout the piece. The notation is typical of traditional Central Asian music notation.

1

2

3

4

5

6

7

8

9

10

V

=

mf

p

f

Sheet music for a solo instrument in G major, 2/4 time. The music consists of nine staves of music, each starting with a dynamic instruction:

- Staff 1: *p*
- Staff 2: *f*
- Staff 3: *V*
- Staff 4: *mf*
- Staff 5: *V*
- Staff 6: *V*
- Staff 7: *V*
- Staff 8: *rit.*
- Staff 9: *pp*

The music features various note heads, stems, and rests, with some notes having vertical strokes above them. Measures are separated by vertical bar lines, and there are several measures of rests throughout the piece.

MUSHKILOTI DUGOH MUG'ULCHASI

M.M. ♩=152-160

♩=88

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan.

The musical score consists of ten staves of musical notation, likely for a wind instrument like surnay. The notation is in common time (♩=88), with measures separated by vertical bar lines. The key signature is A major (two sharps). The music features various note heads (solid black, open, and cross-hatched) and stems, with some notes connected by horizontal lines. Measure numbers are present above the first few staves. The score includes dynamic markings such as 'V' (volume) and 'p' (piano). The overall style is rhythmic and melodic, typical of traditional Central Asian music.

A musical score consisting of ten staves of music for a solo instrument. The key signature is two sharps (G major). The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Measures are grouped by large curved braces. Various dynamics are indicated: 'V' for volume, 'p' for piano (soft), 'mf' for mezzo-forte (medium soft), and 'f' for fortissimo (very loud). Measure endings are marked with small circled numbers (e.g., 1, 2, 3) at the end of some staves.

Musical score for two staves:

- Staff 1 (Treble Clef):
 - Measure 1: Eighth-note pairs connected by slurs.
 - Measure 2: Eighth-note pairs connected by slurs.
 - Measure 3: Eighth-note pairs connected by slurs.
 - Measure 4: Eighth-note pairs connected by slurs.
 - Measure 5: Eighth-note pairs connected by slurs.
 - Measure 6: Eighth-note pairs connected by slurs.
 - Measure 7: Eighth-note pairs connected by slurs, dynamic *p*, *rit.*
 - Measure 8: Eighth-note pairs connected by slurs, dynamic *dim.*
- Staff 2 (Treble Clef):
 - Measure 1: Eighth-note pairs connected by slurs.
 - Measure 2: Eighth-note pairs connected by slurs.
 - Measure 3: Eighth-note pairs connected by slurs.
 - Measure 4: Eighth-note pairs connected by slurs.
 - Measure 5: Eighth-note pairs connected by slurs.
 - Measure 6: Eighth-note pairs connected by slurs.
 - Measure 7: Eighth-note pairs connected by slurs.
 - Measure 8: Eighth-note pairs connected by slurs.

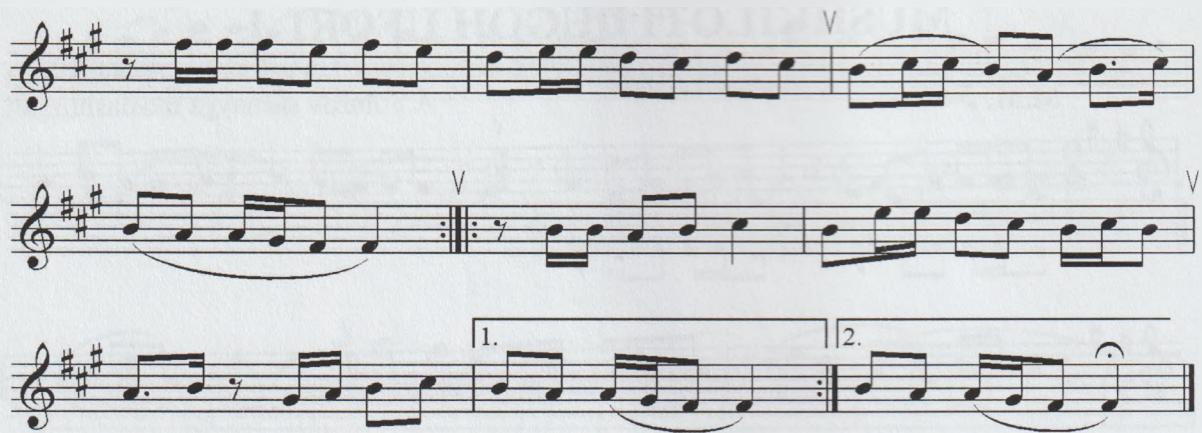
MUSHKILOTI DUGOH UFORI I

Yu.Rajabiy notaga olgan.

A.Sobirov surnayga moslashtirgan.

M.M. ♩=80-84

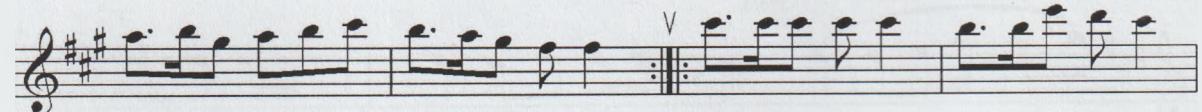
The sheet music consists of ten staves of musical notation for a surnay. The music is in 3/4 time, key signature of two sharps, and tempo ♩=80-84. The notation includes various note heads, stems, and rests, with dynamic markings like 'p' and 'mf'. Measure endings are indicated by double bar lines.

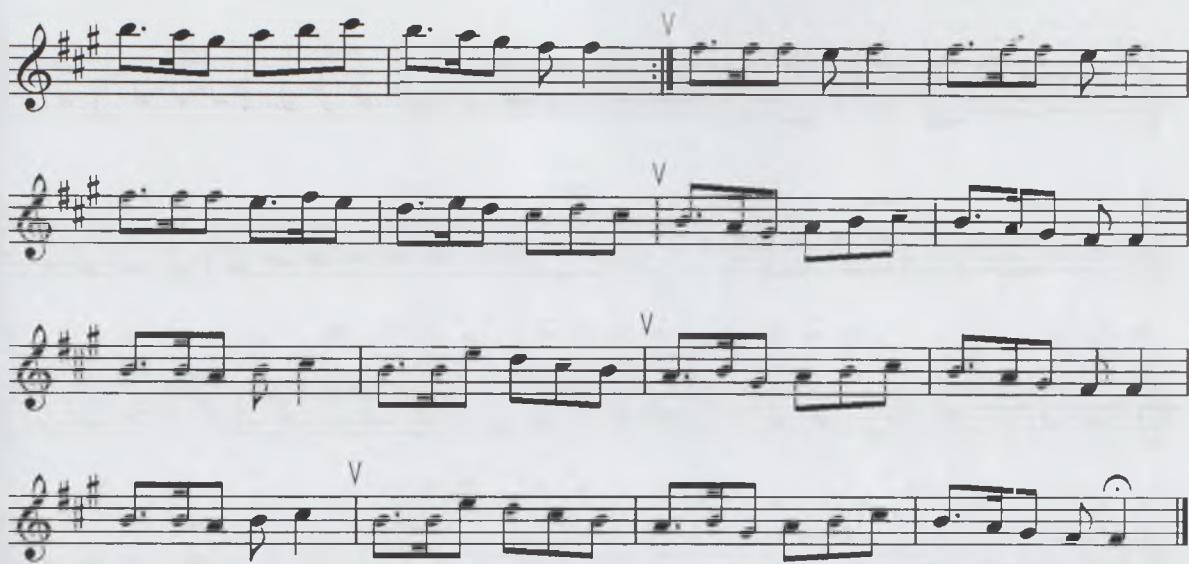


MUSHKILOTI DUGOH UFORI II

M.M. ♩=72

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan.



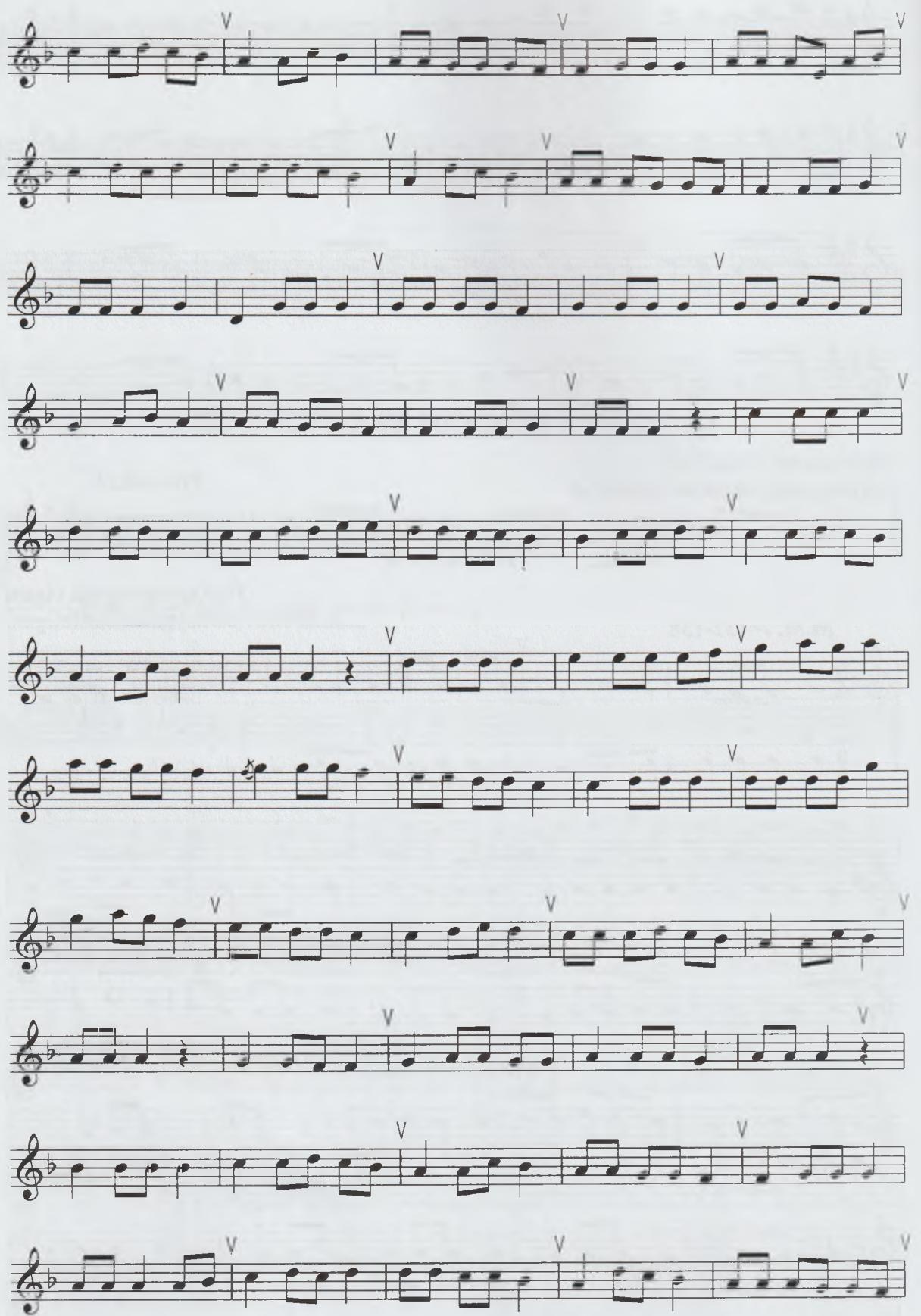


MISKIN I

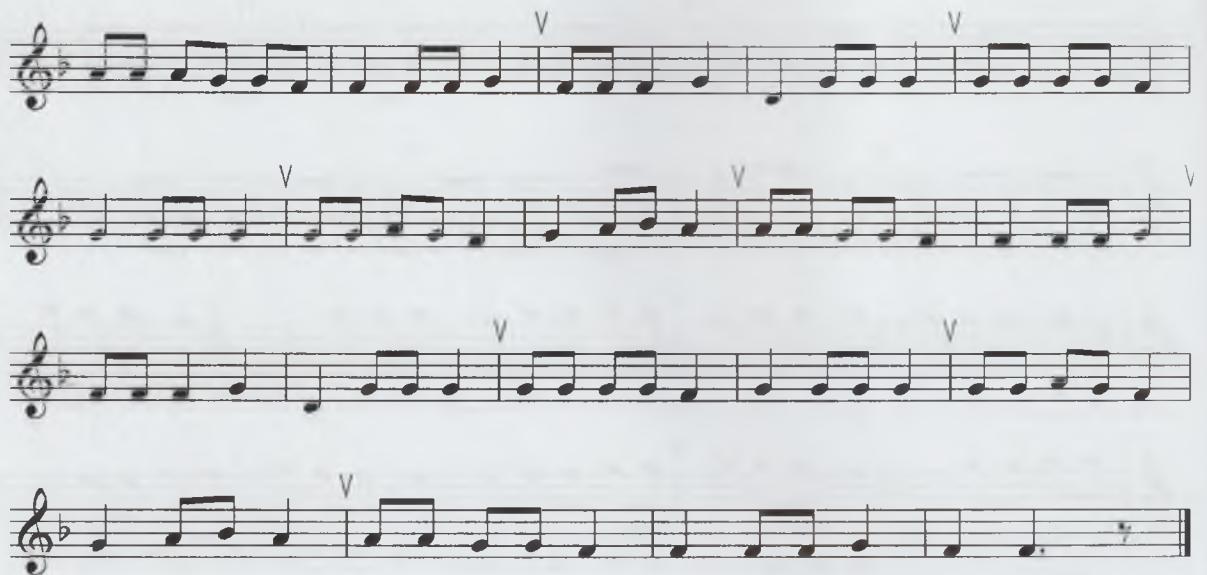
Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan.

M.M. ♩=132-138

Five staves of musical notation in G major, 3/4 time. Each staff consists of two lines of sixteenth-note patterns. The first four staves end with a vertical bar line and a downward-pointing arrowhead, indicating a repeat or continuation. The fifth staff ends with a single downward-pointing arrowhead. The notation includes a measure in 3/4 time at the beginning.



1 2 3 4 5 6 7 8 9 10



MISKIN II

Yu.Rajabiy notaga olgan.

A.Sobirov surnayga moslashtirgan.

M.M. ♩=80

Five staves of musical notation in G clef, common time. The notation includes various note heads (triads, sixths, etc.) and vertical bar lines indicating measure boundaries. The music is divided into sections by double bar lines with repeat dots.

The musical score consists of ten staves of sixteenth-note patterns. Measure endings are marked with a 'V' above the staff. The first ending leads to a repeat sign, and the second ending leads to a final cadence.

1. V

V

V

V

V

V

V

V

V

1. 2. V

MISKIN III

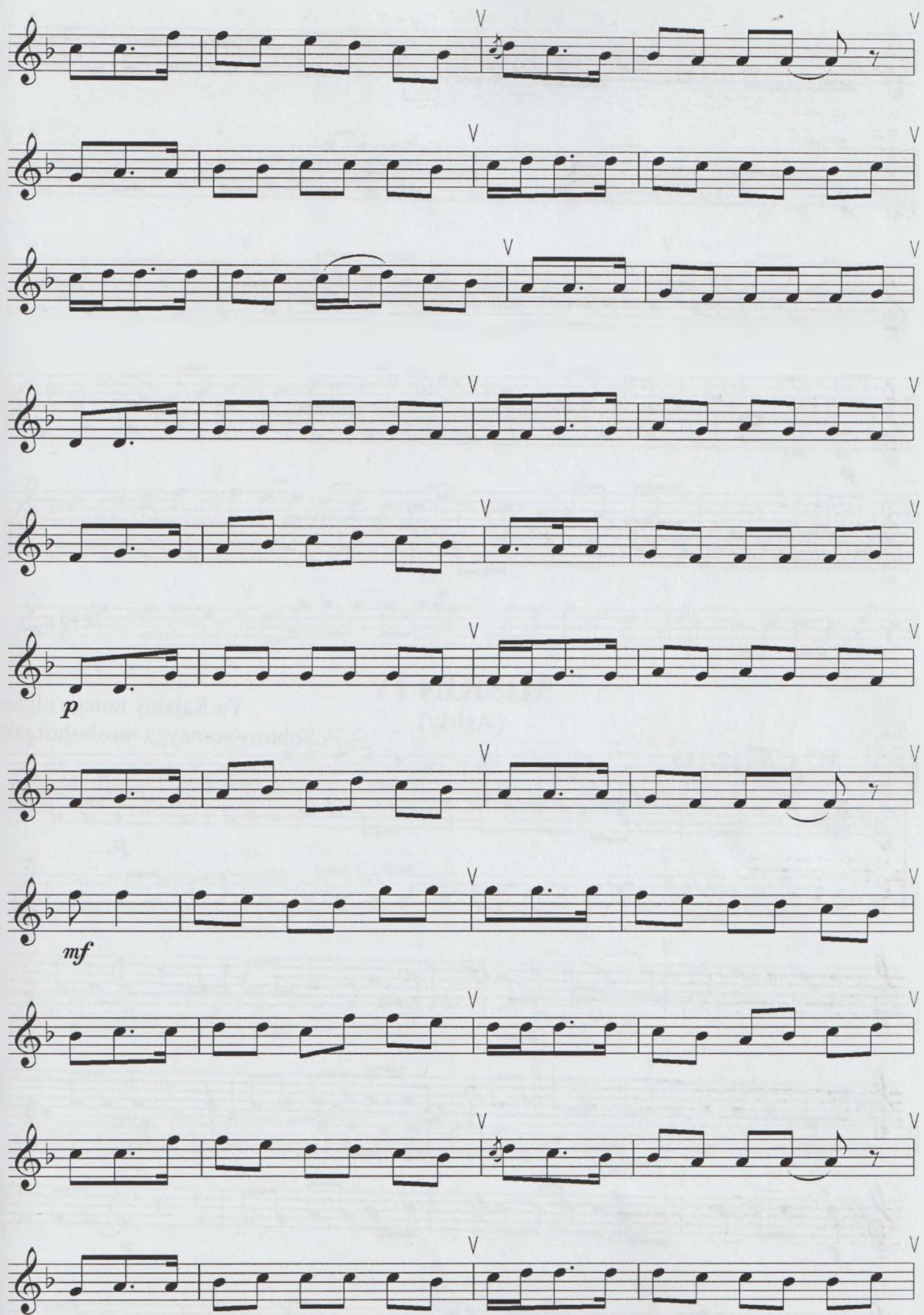
(Adoiy)

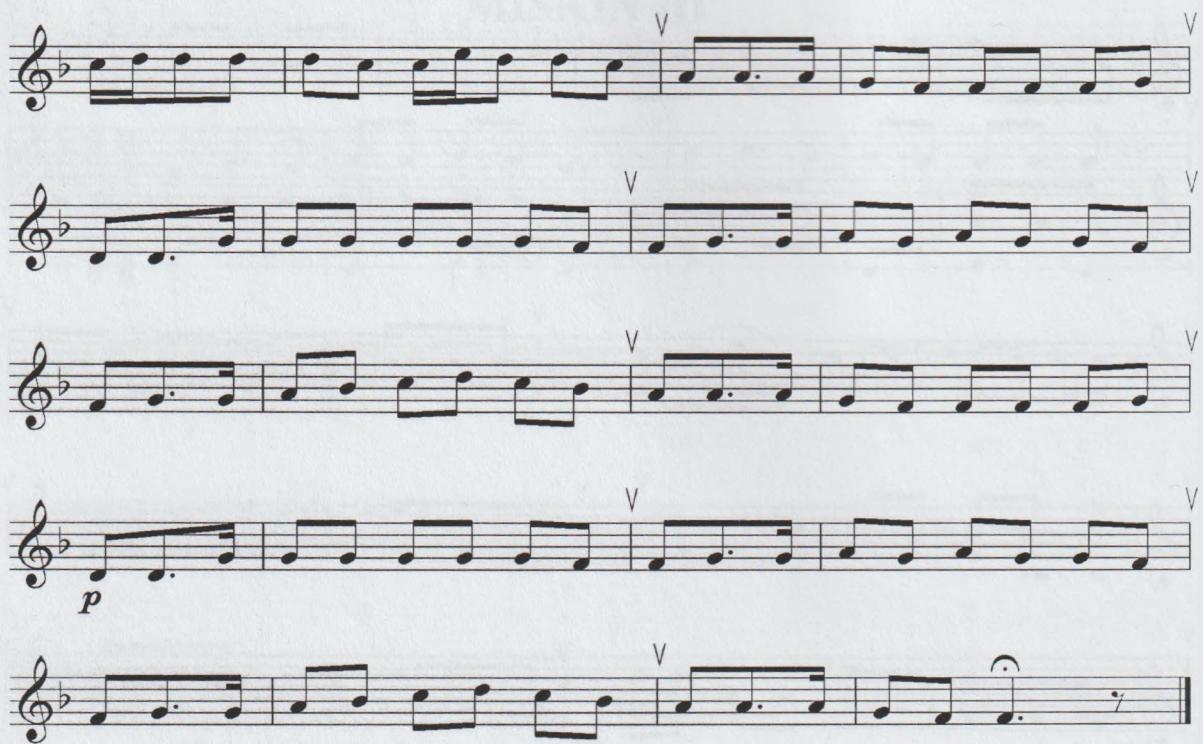
Yu.Rajabiy notaga organ.

M.M. ♩=80

A.Sobirov surnayga moslashtirgan.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo is indicated as ♩=80. The subsequent staves switch between 3/4 and 2/4 time signatures. The music is primarily composed of eighth-note patterns. Measure numbers are present at the start of each staff, and a dynamic marking 'p' is located in the middle of the sixth staff. The score concludes with a final measure ending on a dominant seventh chord.





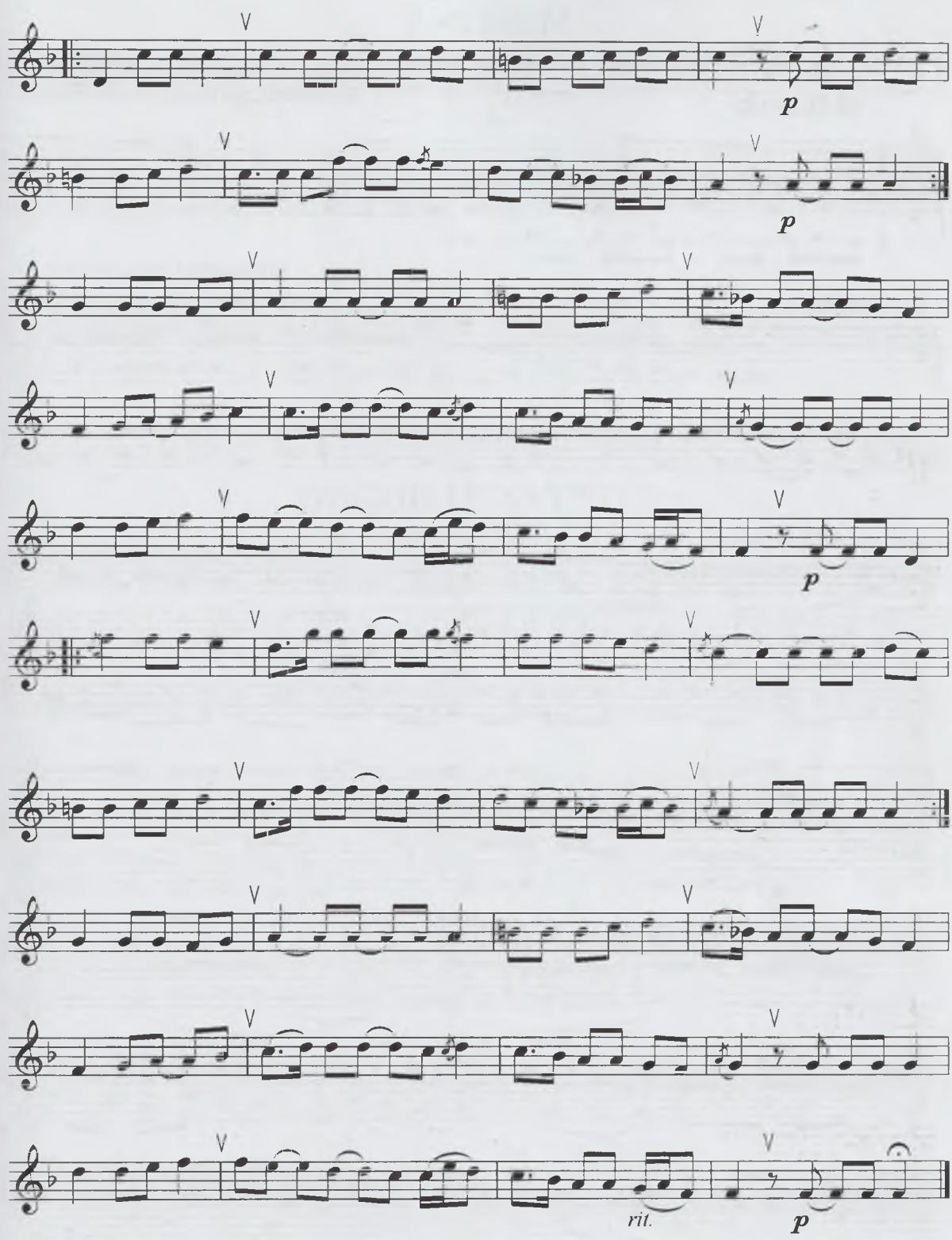
MISKIN IV

(Asiriy)

M.M. ♩=112-116

Yu.Rajabiy notaga olgan.

A.Sobirov surnayga moslashtirgan.



MISKIN V

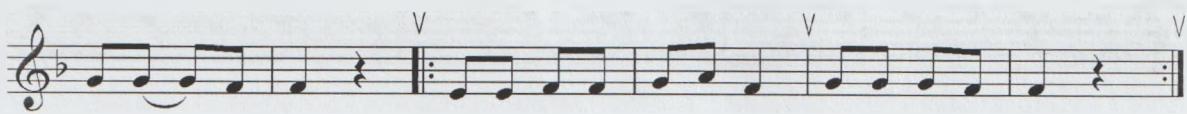
(Giryä qozoq)

Yu.Rajabiy notaga olgan.

A.Sobirov surnayga moslashtirgan.

M.M. ♩=132

The musical score for MISKIN V is composed of eight staves of music for surnay, arranged in two systems of four staves each. The key signature changes between staves, starting with G major and moving through various modes. The tempo is marked M.M. ♩=132. The music features a mix of eighth and sixteenth-note patterns, with several melodic phrases ending in 'va b.' or 'V' endings. The notation includes vertical bar lines and double bar lines with repeat dots.



6-qismga o'tish uchun

M.M. ♩=72-76



DUGOH HUSAYNIY

(surnay yo'li)

Yu.Rajabiy notaga olgan.

A.Sobirov surnayga moslashtirgan.

M.M. ♩=56-60





A single-line musical staff with ten measures of music. Measures 1-4: Treble clef, 4/4 time. Measure 1: G major chord (B-G-D). Measure 2: D major chord (A-D-F#). Measure 3: G major chord (B-G-D). Measure 4: D major chord (A-D-F#). Measures 5-8: Treble clef, 2/4 time. Measure 5: G major chord (B-G-D). Measure 6: D major chord (A-D-F#). Measure 7: G major chord (B-G-D). Measure 8: D major chord (A-D-F#). Measures 9-10: Treble clef, 4/4 time. Measure 9: G major chord (B-G-D). Measure 10: D major chord (A-D-F#). Measures 1-4 end with a fermata over the last note of measure 4. Measures 5-8 end with a fermata over the last note of measure 8. Measures 9-10 end with a fermata over the last note of measure 10.

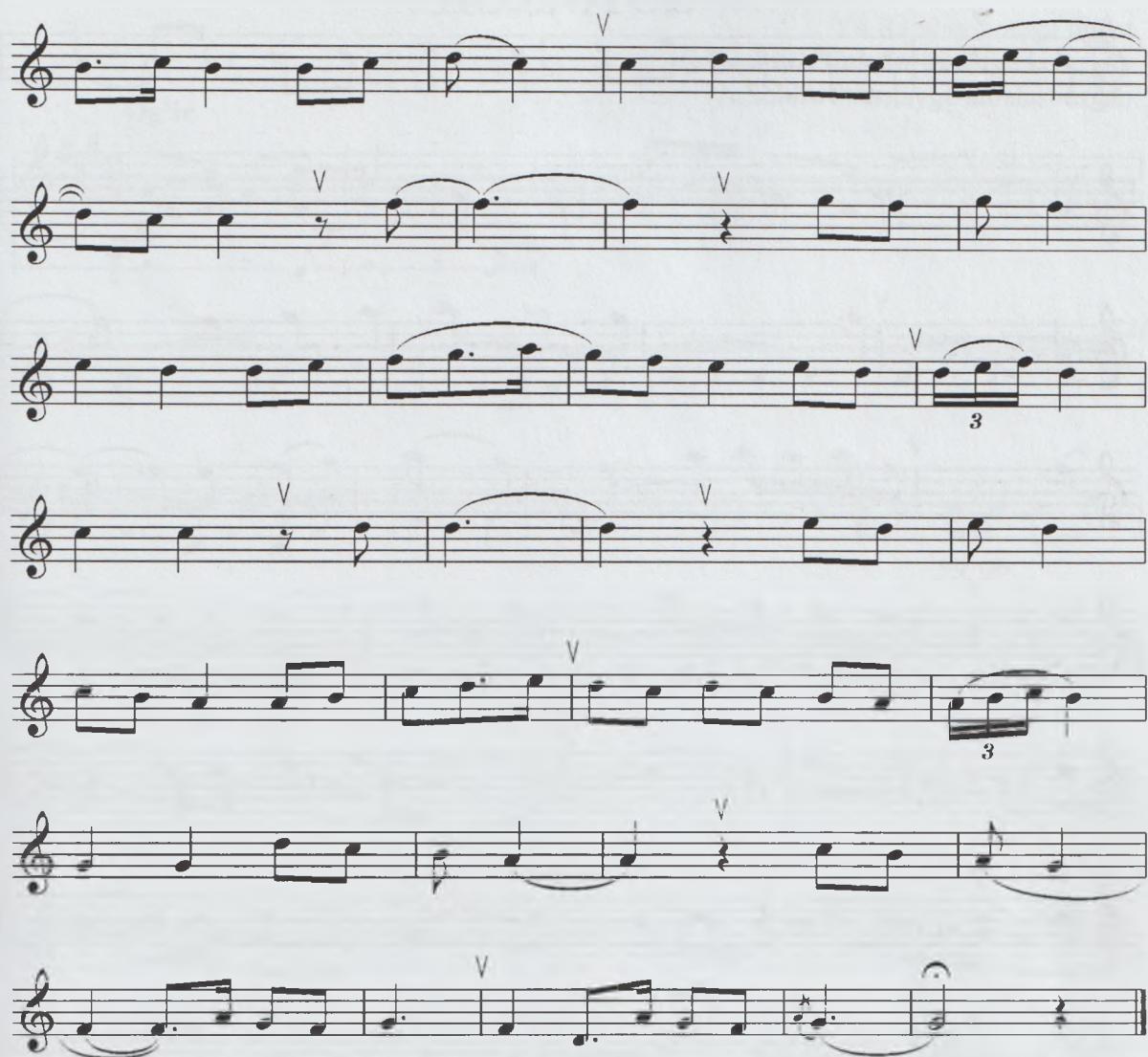
SAVTI DUGOH HUSAYNIY I

M.M. ♩=160-168

♩=104

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp. The tempo is indicated as ♩=160-168 and ♩=104. The subsequent nine staves are in a 3/4 time signature and a key signature of one sharp. Each staff contains various musical notes and rests, with some notes having stems pointing up and others down. There are also several slurs and grace notes. The music is divided into measures by vertical bar lines. The notation is typical of classical or folk music scores.



SAVTI DUGOH HUSAYNIY II

M.M. ♩=112-116

♪=168-176

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan.

A musical score for organ or surnay in 3/8 time. It consists of three staves of music. The first staff starts with a treble clef and a 3/8 time signature. The second staff starts with a bass clef and a 3/8 time signature. The third staff starts with a treble clef and a 3/8 time signature. The music features a melodic line with various note heads and rests, typical of traditional Central Asian music notation.



HOJINIYOZ

Yu.Rajabiy notaga olgan.

R.Qosimov turkum shakliga keltirgan.

A.Sobirov surnayga moslashtirgan.

Og'ir

The sheet music consists of ten staves of musical notation. The first staff begins with a dynamic of *mf*. The notation includes various note values such as eighth and sixteenth notes, with several slurs and grace notes. Measure 10 concludes with a dynamic of *mf(p)*. The subsequent staves continue the melodic line with similar patterns, maintaining the key signature of A major (two sharps) and common time (indicated by a '4'). Measures 11 through 14 feature a series of eighth-note patterns. Measures 15 and 16 show sixteenth-note figures. Measures 17 and 18 return to eighth-note patterns. Measures 19 and 20 conclude the piece with a final dynamic of *mf*.

Musical score for a solo instrument (likely flute or oboe) in G major (two sharps). The score consists of ten staves of music, each with a treble clef and a key signature of two sharps. The music is divided into measures by vertical bar lines. Various note heads, stems, and dynamics are used throughout the score.

- Measure 1:** Starts with eighth-note pairs. Dynamics: dynamic marking (mf).
- Measure 2:** Sixteenth-note pattern. Dynamics: dynamic marking (mf).
- Measure 3:** Sixteenth-note pattern. Dynamics: dynamic marking (mf).
- Measure 4:** Eighth-note pairs with grace notes. Dynamics: dynamic marking (f).
- Measure 5:** Eight-note pairs with grace notes. Dynamics: dynamic marking (f).
- Measure 6:** Sixteenth-note pattern. Dynamics: dynamic marking (ff).
- Measure 7:** Sixteenth-note pattern. Dynamics: dynamic marking (ff).
- Measure 8:** Eighth-note pairs with grace notes. Dynamics: dynamic marking (f).
- Measure 9:** Eighth-note pairs with grace notes. Dynamics: dynamic marking (f).
- Measure 10:** Eighth-note pairs. Dynamics: dynamic marking (mf).

HOJINIYOZ TALQINCHASI

Yu.Rajabiy notaga olgan.

R.Qosimov turkum shakliga keltirgan.

A.Sobirov surnayga moslashtirgan.

Og'ir

The musical score consists of ten staves of music. The first staff begins with a dynamic of *mf*. The time signature changes frequently between $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{8}{4}$. The music is composed of eighth and sixteenth notes. Measure 10 includes two endings: ending 1 leads back to the beginning of the piece, while ending 2 concludes with a final cadence.

Musical score for a solo instrument (likely flute or oboe) in G major (two sharps) and common time. The score consists of ten staves of music. Measure 1: $\text{F} \text{ F} \text{ F} \text{ F}$, $\text{F} \text{ F} \text{ F} \text{ F}$. Measure 2: $\text{F} \text{ F} \text{ F} \text{ F}$, $\text{F} \text{ F} \text{ F} \text{ F}$. Measure 3: $\text{F} \text{ F} \text{ F} \text{ F}$, $\text{F} \text{ F} \text{ F} \text{ F}$. Measure 4: $\text{F} \text{ F} \text{ F} \text{ F}$, $\text{F} \text{ F} \text{ F} \text{ F}$. Measure 5: $\text{F} \text{ F} \text{ F} \text{ F}$, $\text{F} \text{ F} \text{ F} \text{ F}$. Measure 6: $\text{F} \text{ F} \text{ F} \text{ F}$, $\text{F} \text{ F} \text{ F} \text{ F}$. Measure 7: $\text{F} \text{ F} \text{ F} \text{ F}$, $\text{F} \text{ F} \text{ F} \text{ F}$. Measure 8: $\text{F} \text{ F} \text{ F} \text{ F}$, $\text{F} \text{ F} \text{ F} \text{ F}$. Measure 9: $\text{F} \text{ F} \text{ F} \text{ F}$, $\text{F} \text{ F} \text{ F} \text{ F}$. Measure 10: $\text{F} \text{ F} \text{ F} \text{ F}$, $\text{F} \text{ F} \text{ F} \text{ F}$. Measure 11: $\text{F} \text{ F} \text{ F} \text{ F}$, $\text{F} \text{ F} \text{ F} \text{ F}$. Measure 12: $\text{F} \text{ F} \text{ F} \text{ F}$, $\text{F} \text{ F} \text{ F} \text{ F}$. Measure 13: $\text{F} \text{ F} \text{ F} \text{ F}$, $\text{F} \text{ F} \text{ F} \text{ F}$. Measure 14: $\text{F} \text{ F} \text{ F} \text{ F}$, $\text{F} \text{ F} \text{ F} \text{ F}$.

HOJINIYOZ QASHQARCHASI

Y.u.Rajabiy notaga olgan.

R.Qosimov turkum shakliga keltirgan.

A.Sobirov surnayga moslashtirgan.

O'rtacha og'ir

The musical score is composed of ten staves of music. The first staff begins with a dynamic 'mf'. The music consists of eighth and sixteenth-note patterns, with measure endings marked by double vertical bar lines. The score concludes with a final dynamic 'f'.



HOJINIYOZ SOQIYNOMASI

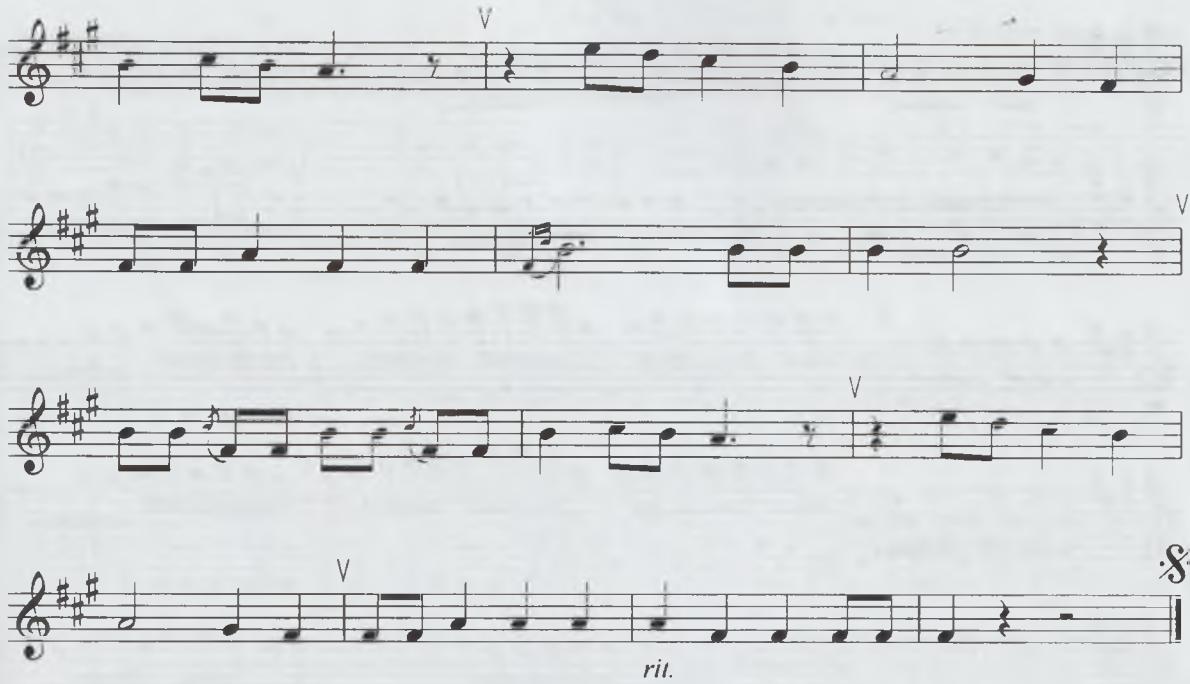
Yu.Rajabiy notaga olgan.

R.Qosimov turkum shakliga keltirgan.

A.Sobirov surnayga moslashtirgan.

O'rtacha tez

The musical score consists of five staves of music. The first staff begins with a dynamic marking *f*. The second staff starts with a measure containing a single note followed by a rest. The third staff begins with a measure containing a single note followed by a rest. The fourth staff begins with a measure containing a single note followed by a rest. The fifth staff begins with a measure containing a single note followed by a rest.



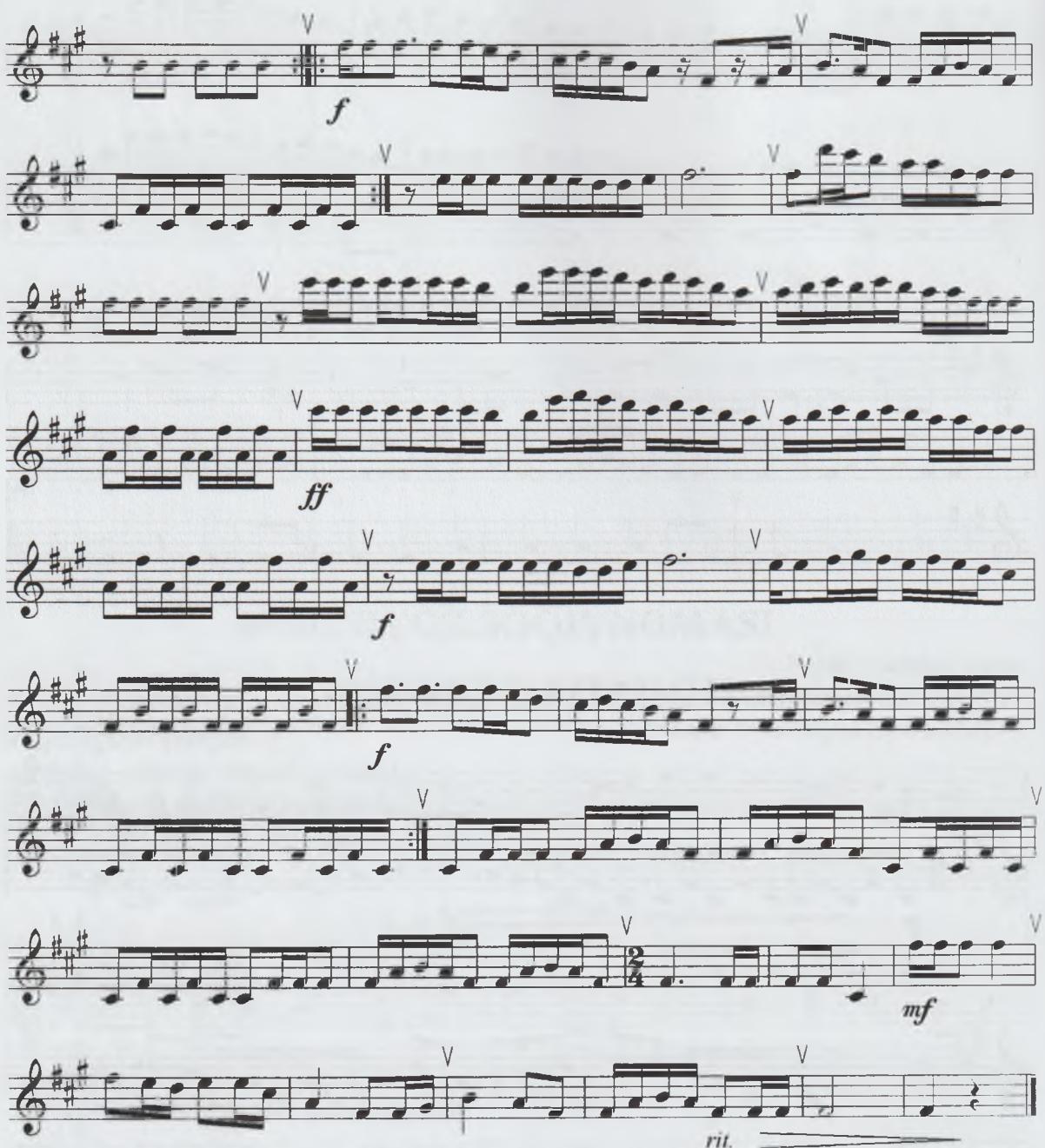
HOJINIYOZ UFORISI

Yu.Rajabiy notaga olgan.

R.Qosimov turkum shakliga keltirgan.

A.Sobirov surnayga moslashtirgan.

Tez



ROK

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan

M.M. ♩ = 116

1. V 2. V

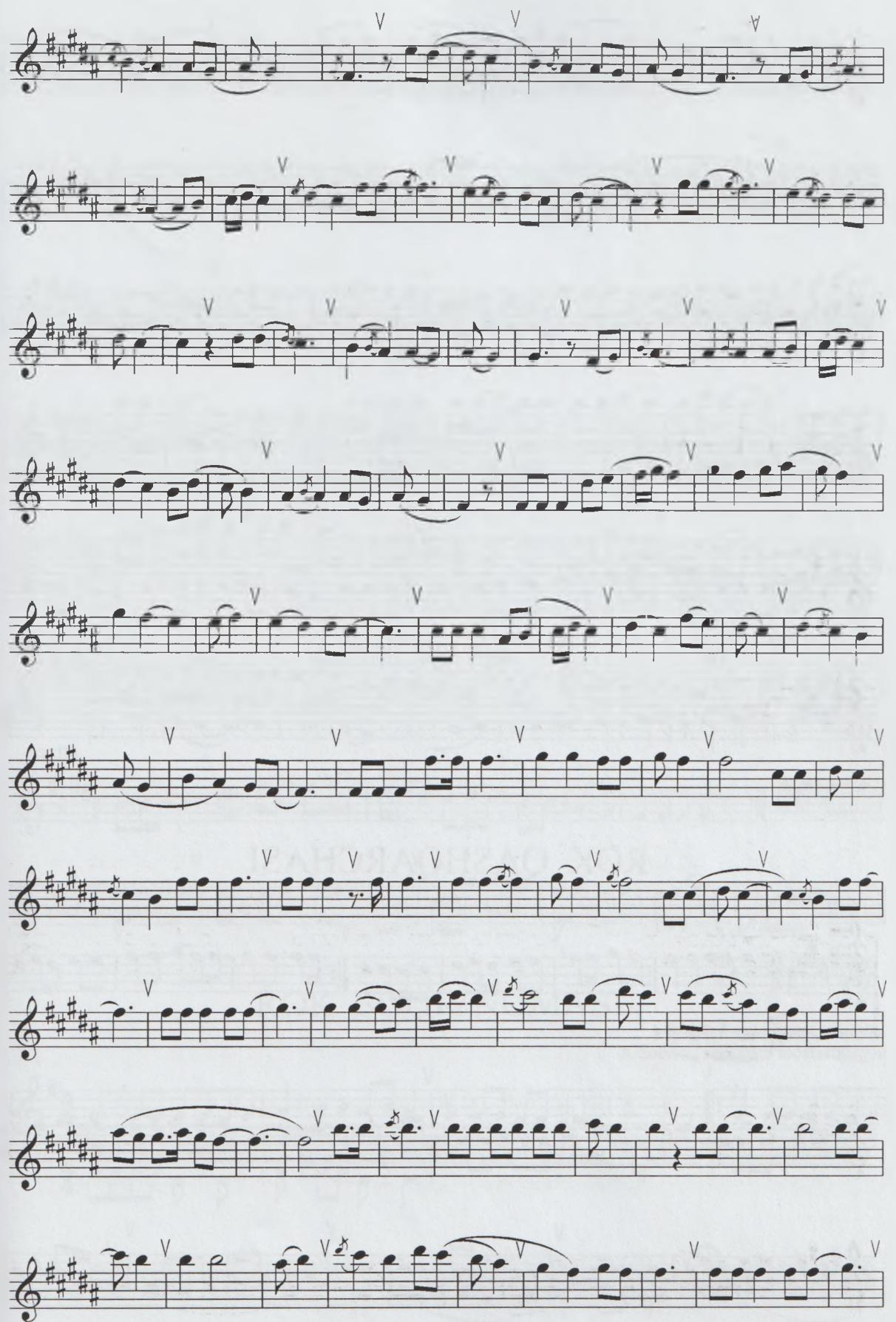
attaca

ROK TALQINCHASI

Yu.Rajabiy notaga olgan.

A.Sobirov surnayga moslashtirgan

M.M. ♫ = 188. ♪ = 96



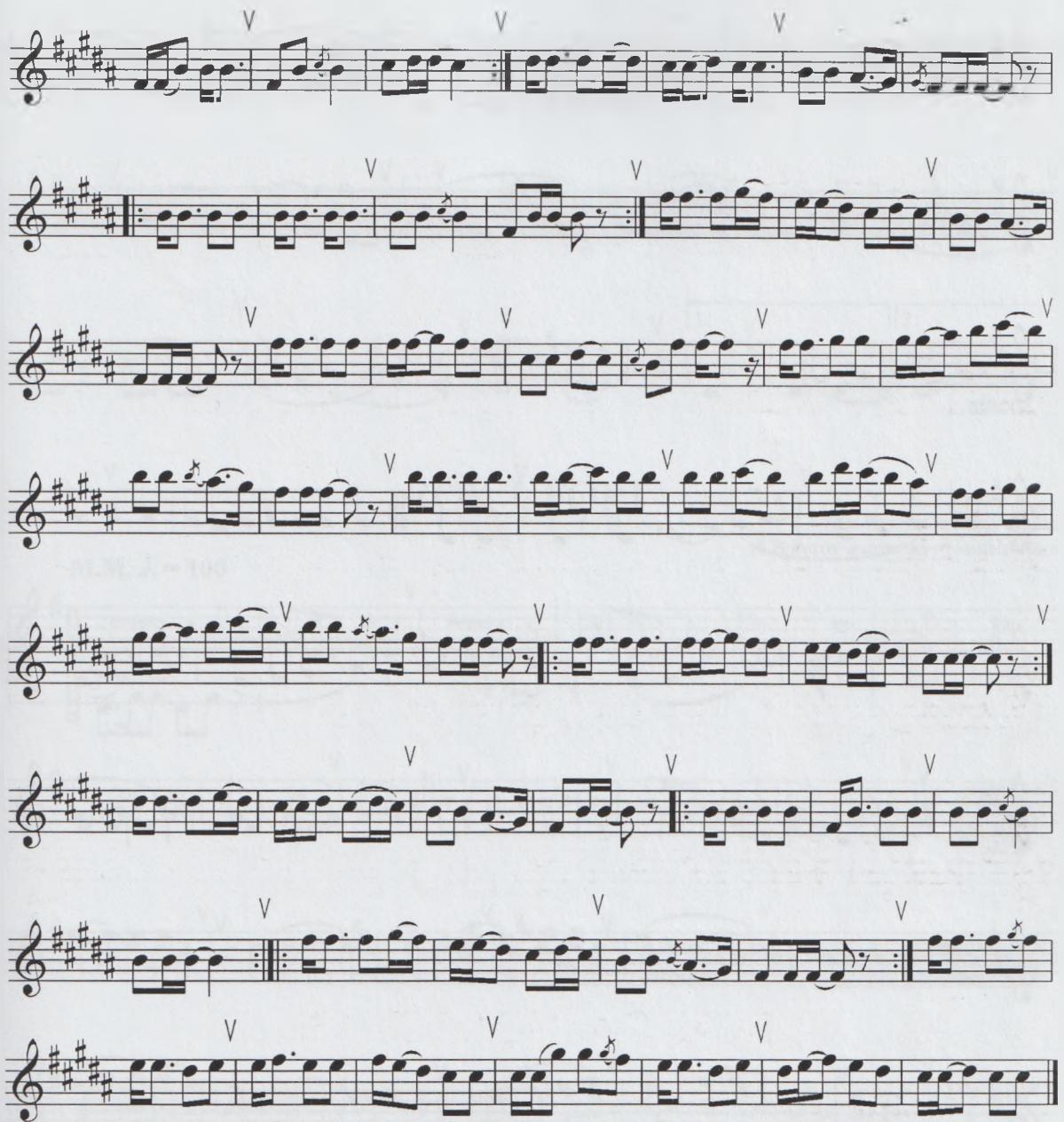
Sheet music for ROK QASHQARCHASI, featuring six staves of musical notation in G major with various dynamics and articulations.

ROK QASHQARCHASI

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashitigan

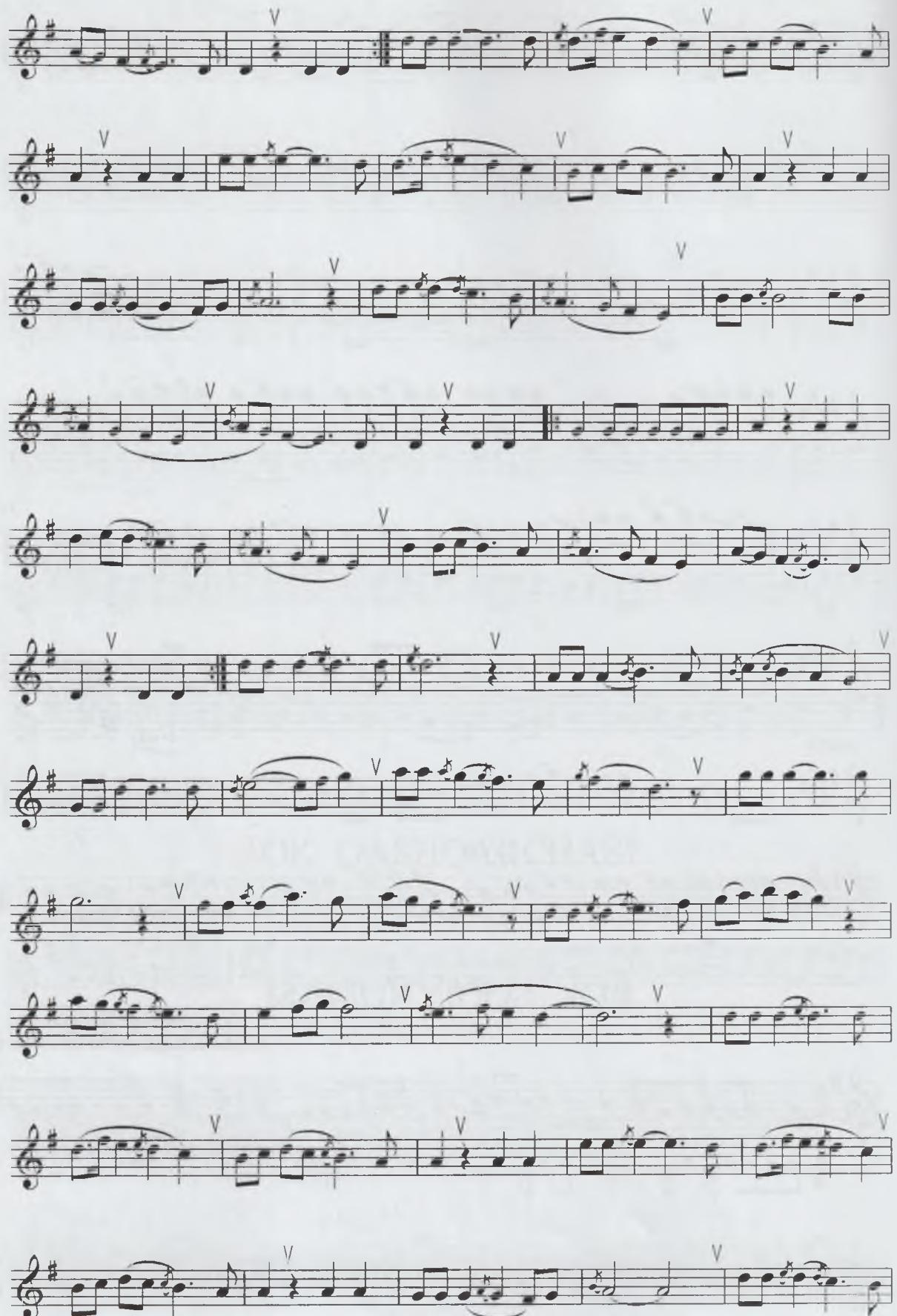
M.M. ♩ = 140

Performance score for ROK QASHQARCHASI, showing three staves of musical notation with dynamic markings and a tempo marking of M.M. ♩ = 140.



ROK SOQIYNOMASI

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan





ROK UFORI

Yu.Rajabiy notaga olgan.
A.Sobirov sumayga moslashtirgan

M.M. ♩ = 100



**SURNAY
MAQOM YO'LLARIDAN
MUSIQIY ASARLAR**

BUZRUK

(Surnay yo'li)

M.M. ♩ = 69-72

Yu.Rajabiy notalashtrigan.

A.Sobirov surnayga moslashtirgan

SAVTI BUZRUK

M.M. $\text{J} = 80$

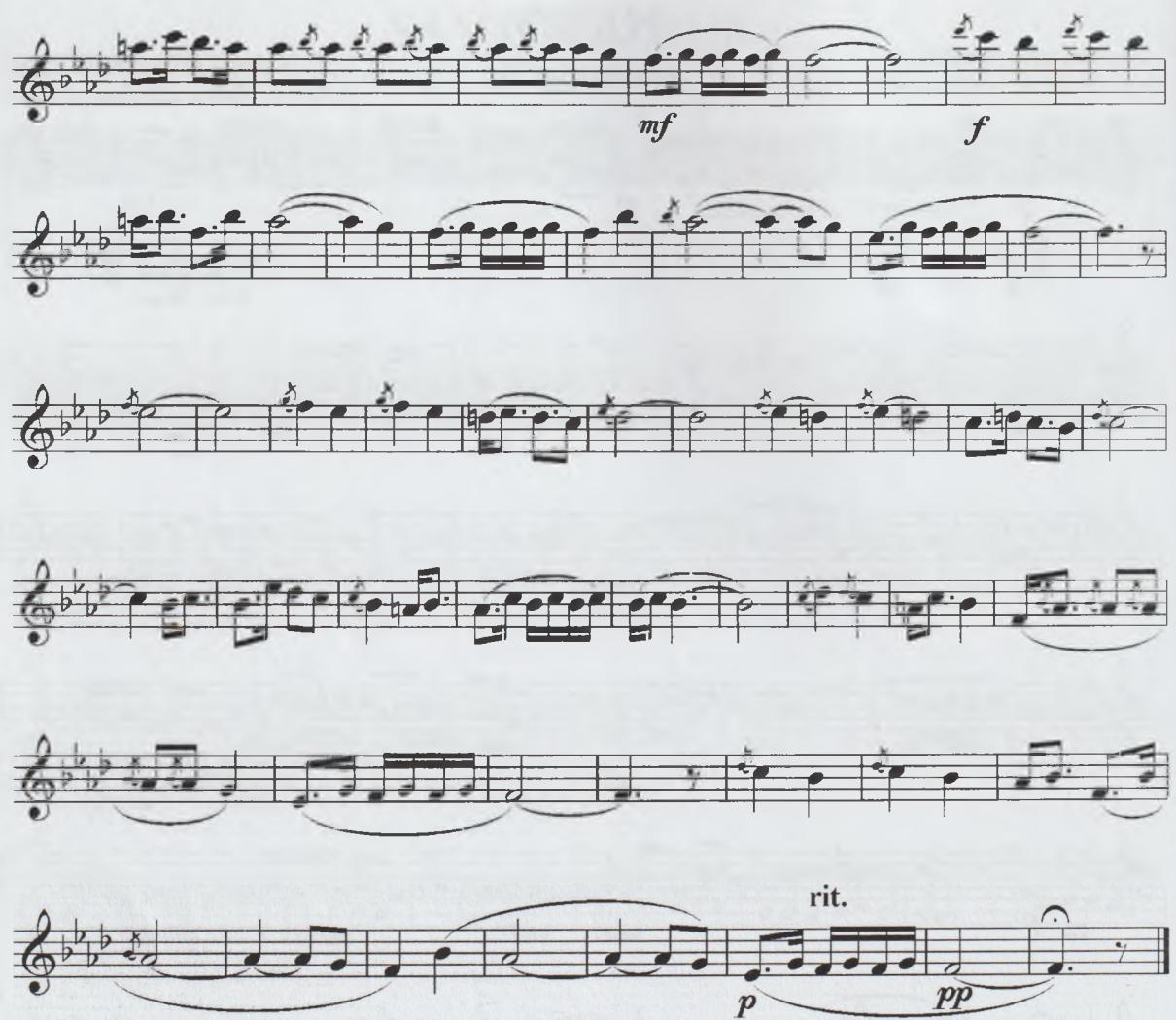
Yu.Rajabiy notalashtirgan.
A.Sobirov surnayga moslashtirgan

The musical score consists of six staves of music. The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *f*. The third staff features a melodic line with several grace notes. The fourth staff contains a series of eighth-note chords. The fifth staff includes a melodic line with a prominent eighth-note pattern. The sixth staff concludes the piece.

NAVO
(Surnay yo'li)

Yunus Rajabiy notaga olgan.
A.Sobirov surnaya moslashtirgan

The sheet music consists of ten staves of musical notation for organ (organum). The key signature is three flats, and the time signature is mostly 2/4. The music is divided into measures by vertical bar lines. Various note heads (circular, square, triangular) and stems (upward or downward) are used. Dynamic markings include **p** (piano), **mf** (mezzo-forte), and *diminuendo*. The notation includes sustained notes with dots above them and sixteenth-note patterns. The music is divided into sections by horizontal bar lines.



SAVTI NAVO

Yunus Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan

The musical score for "SAVTI NAVO" is composed of eight staves of music for surnay. The music is in common time (indicated by the number '4') and has a key signature of one flat. The dynamics include 'mf' (mezzo-forte) and 'f' (forte). Measure numbers are present at the beginning of some staves. The score concludes with a repeat sign and two endings, labeled '1.' and '2.'. The first ending leads back to a previous section, while the second ending ends the piece.

NAVO CHARXI I

M.M. ♩ = 108

Yunus Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan

The musical score consists of four staves of music. Staff 1: Treble clef, 6/8 time, one flat. Dynamics: *p*, *mf*. Staff 2: Treble clef, 6/8 time, one flat. Dynamics: *f*. Staff 3: Treble clef, 6/8 time, one flat. Dynamics: *f*. Staff 4: Treble clef, 6/8 time, one flat. Dynamics: *mf*, *s*.

NAVO CHARXI II

Yunus Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan

The musical score consists of three staves of music. Staff 1: Treble clef, 6/8 time, two flats. Dynamics: *p*, *mf*. Staff 2: Treble clef, 6/8 time, two flats. Dynamics: *f*. Staff 3: Treble clef, 6/8 time, two flats. Dynamics: *f*. The third staff concludes with a section labeled '1.' followed by '2.' with a fermata symbol.

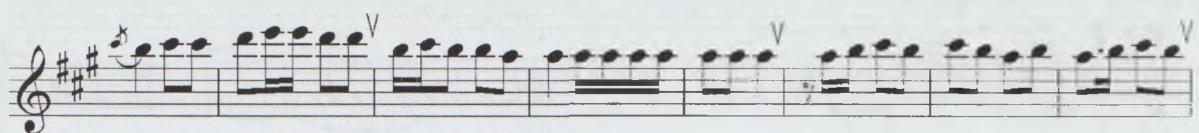
CHORGOH MASHQI

(Surnay yo'li)

Yu.Rajabiy notaga olgan.
A.Sobirov surnaya moslashitrgan

The sheet music for 'CHORGOH MASHQI' is a ten-staff composition for Surnay (yodha). It is set in 2/4 time and uses a key signature of two sharps. The notation is characterized by its rhythmic complexity, featuring various note heads, stems, and rests. Some notes are marked with a vertical 'V' above them. The first staff starts with a quarter note followed by eighth-note pairs. Subsequent staves continue this pattern with different note groupings and rests.

The musical score consists of ten staves of music for a solo instrument. The key signature is G major (two sharps). The time signature is common time. The music is divided into measures by vertical bar lines. Some notes have vertical 'V' marks above them, likely indicating performance techniques such as slurs or grace notes. The notation includes various note heads, stems, and bar lines.



M.M. ♩ = 52

DUGOH
(Surnay yo'li)

Yunus Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan

The sheet music consists of ten staves of musical notation. The first staff begins with a 2/4 time signature, indicated by a '2' above the '4'. The key signature is two sharps. The notation is primarily composed of eighth and sixteenth notes, with several grace notes and slurs. The subsequent staves continue the melodic line, maintaining the same key signature and time signature. The music is written on five-line staves with black stems.

DUGOH UFORISI

M.M. ♩ = 60

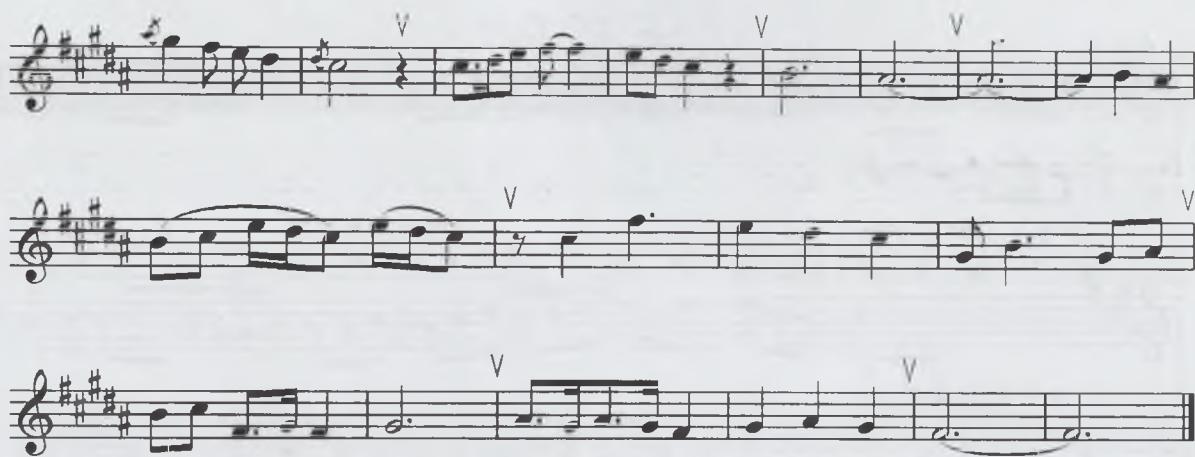
Yunus Rajabiy notaga olgan
A. Sobirov surnayga moslashtirgan

The musical score consists of nine staves of musical notation. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature (♩ = 60). It features a mix of eighth and sixteenth note patterns. The second staff starts with a common time signature (♩ = 60) and continues the melodic line. The third staff begins with a common time signature (♩ = 60) and includes several grace notes indicated by small vertical strokes above the main notes. The fourth staff starts with a common time signature (♩ = 60) and contains a series of eighth-note pairs. The fifth staff begins with a common time signature (♩ = 60) and includes a grace note. The sixth staff starts with a common time signature (♩ = 60) and contains a grace note. The seventh staff begins with a common time signature (♩ = 60) and includes a grace note. The eighth staff begins with a common time signature (♩ = 60) and contains a grace note. The ninth staff begins with a common time signature (♩ = 60) and ends with a fermata over the final note.

SEGOH

Ansaml ijrosidan
A.Sobirov notaga olib
surnayga moslashtirgan

The sheet music consists of ten staves of musical notation for a wind ensemble. The notation is primarily in common time (indicated by a 'C') and includes various rests and dynamic markings (e.g., V). The instrumentation is indicated by the first staff, which shows a soprano clef, a key signature of two sharps, and a bassoon-like instrument with a C-clef and a bass clef. The subsequent staves show different parts, likely for other instruments, with some staves ending in a 6/8 time signature. The music is divided into measures by vertical bar lines.



SEGOH UFORISI

M.M. ♩ = 56

Ansambl ijrosidan
A.Sobirov notaga olib
surmayga moslashtirgan

The musical score consists of eight staves of notation. The first staff begins with a treble clef, two sharps, and a 2/4 time signature. The second staff begins with a bass clef, two sharps, and a 2/4 time signature. The third staff begins with a treble clef, three sharps, and a 2/4 time signature. The fourth staff begins with a bass clef, three sharps, and a 2/4 time signature. The fifth staff begins with a treble clef, three sharps, and a 2/4 time signature. The sixth staff begins with a bass clef, three sharps, and a 2/4 time signature. The seventh staff begins with a treble clef, three sharps, and a 2/4 time signature. The eighth staff begins with a bass clef, three sharps, and a 2/4 time signature. Each staff contains a series of notes (eighth and sixteenth notes) and rests, with vertical 'V' markings placed above specific notes or groups of notes.

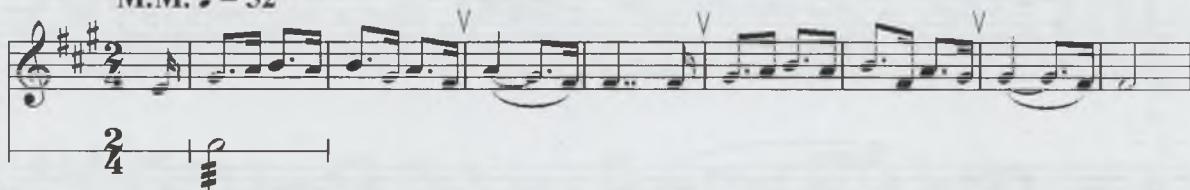
Musical score for a solo instrument, likely flute or oboe, in G major (two sharps). The score is divided into ten staves, each starting with a common time signature (indicated by 'C'). The music features a variety of melodic patterns, including sixteenth-note figures, eighth-note pairs, and grace notes. Some staves include slurs and dynamic markings. The tempo is indicated as 128 BPM throughout most of the piece, with a change to 68 BPM at the end. The score concludes with a sixteenth-note figure in common time.

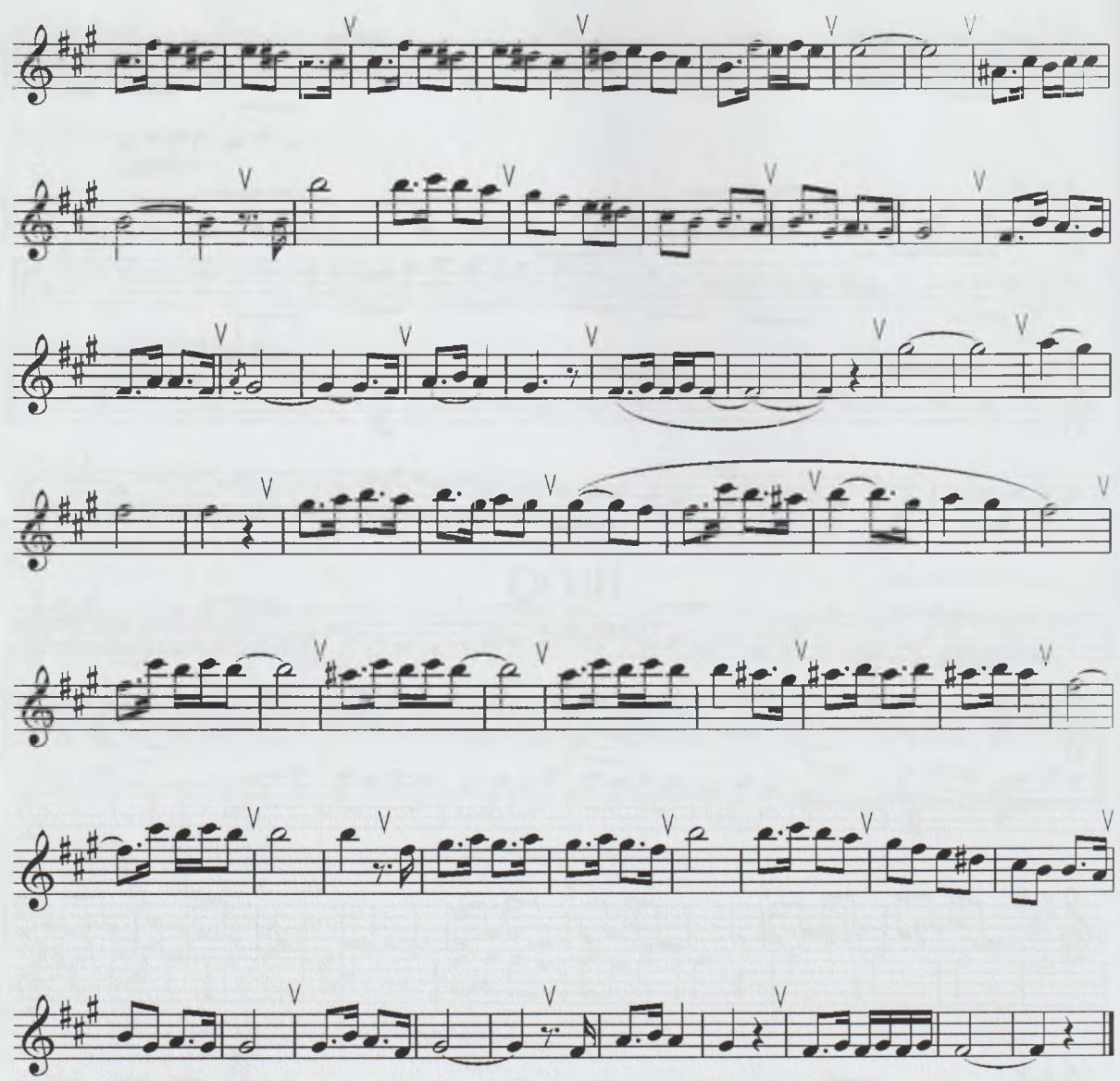


IROQ
(surnay yo'li)

M.M. ♩ = 52

Yu.Rajabiy notaga olgan.
A.Sobirov surmayga moslashtirgan





UFORI MUSHKILOTI IROQ

(surnay yo'li)

M.M. ♩ = 100

Yu.Rajabiy notaga olgan.

A.Sobirov surnayga moslashtirgan

The music is composed of ten staves of musical notation for surnay (yod). The notation is in 2/4 time with a tempo of M.M. ♩ = 100. The key signature is A major (two sharps). The score consists of ten staves of musical notation, each ending with a downward-pointing 'V' symbol indicating the end of a phrase. The notation includes various note heads, stems, and bar lines, with some notes grouped by vertical lines.

UFORI IROQ

(surnay yo'li)

M.M. ♩ = 63

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan

IROQ DUCHAVASI

(surñay yo'li)

M.M. $\text{J} = 80$

Yu.Rajabiy notaga olgan.

A.Sobirov surñaya moslashtirgan

The musical score consists of six staves of music. The first staff begins with a 6/8 time signature, which quickly changes to 8/8. The key signature is one sharp. The music features various note heads, stems, and rests, with some notes having vertical 'V' marks above them. The staves are separated by horizontal lines, and the overall style is that of a traditional or folk piece.

SURNAY UZZOLI

M.M. ♩ = 72

Axmadjon Sobirov ijrosi asosida
Soibjon Begmatov notaga olgan

The sheet music consists of ten staves of musical notation for a surnay (Ouzza). The music is in 2/4 time, key signature of two sharps, and tempo M.M. ♩ = 72. The notes are primarily eighth and sixteenth notes, with various slurs and grace marks. The lyrics "Bozgo'y" and "II" appear in the score.

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music in G major (two sharps) and common time. The notation includes various note heads, stems, and rests, with several 'V' markings above notes in the first nine staves. The tenth staff begins with a 'rit.' instruction.

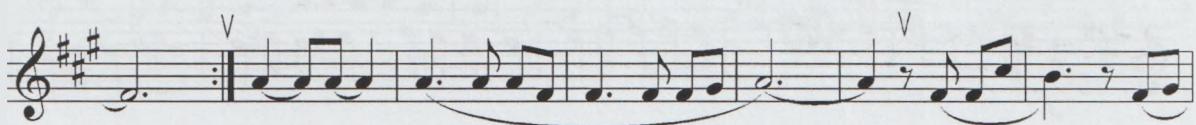
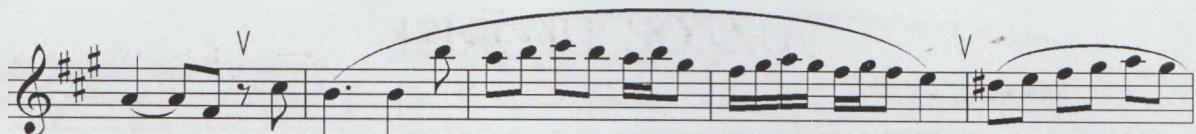
SAVTI UZZOL

M.M. ♩ = 68

Bozgo'y

Axmadjon Sobirov ijrosi asosida
Soibjon Begmatov notaga olgan

The sheet music consists of ten staves of musical notation for Bozgo'y. The music is in 3/4 time, key signature of two sharps, and tempo M.M. ♩ = 68. The notation includes various note heads, stems, and rests, with some notes grouped by vertical lines. Measure numbers are present at the start of each staff.



UZZOL UFORISI

M.M. $\text{J.} = 96$

Axmadjon Sobirov ijrosi asosida
Soibjon Begmatov notaga olgan

The sheet music consists of ten staves of musical notation. The key signature is one sharp. The time signature is 6/8. The dynamic marking 'mf' is at the beginning of the first staff. The second staff begins with a dynamic 'p'. The third staff begins with a dynamic 'mf'. The fourth staff begins with a dynamic 'p'. The fifth staff begins with a dynamic 'f'. The sixth staff begins with a dynamic 'p'. The seventh staff begins with a dynamic 'f'. The eighth staff begins with a dynamic 'p'. The ninth staff begins with a dynamic 'f'. The tenth staff begins with a dynamic 'p'. There are several crescendo and decrescendo markings (V and ^) placed above and below the staves.

A handwritten musical score consisting of eight staves of music. The music is written in common time with a key signature of two sharps. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The score features several slurs and grace notes. Measure numbers are present at the beginning of each staff. The final staff concludes with a fermata over the last note and the instruction "rit."

1. V
2. V
3. V
4. V
5. V
6. V
7. V
8. rit.

SHODIYONA

A.Sobirov notaga olgan
va surnayga moslashtirgan

M.M. ♩=80-84

The sheet music consists of seven staves of musical notation. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. It features a melodic line with several grace notes and a bass line below it. The second staff continues with the same key and time signature, showing a more complex melodic line with eighth-note patterns. The third staff begins with a 3/4 time signature and a bass line. The fourth staff continues with a 3/4 time signature and a bass line. The fifth staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a melodic line with sixteenth-note patterns and a bass line. The sixth staff continues with a 2/4 time signature and a bass line. The seventh staff concludes the piece with a treble clef, a key signature of one flat, and a 3/4 time signature, featuring a melodic line with eighth-note patterns and a bass line.

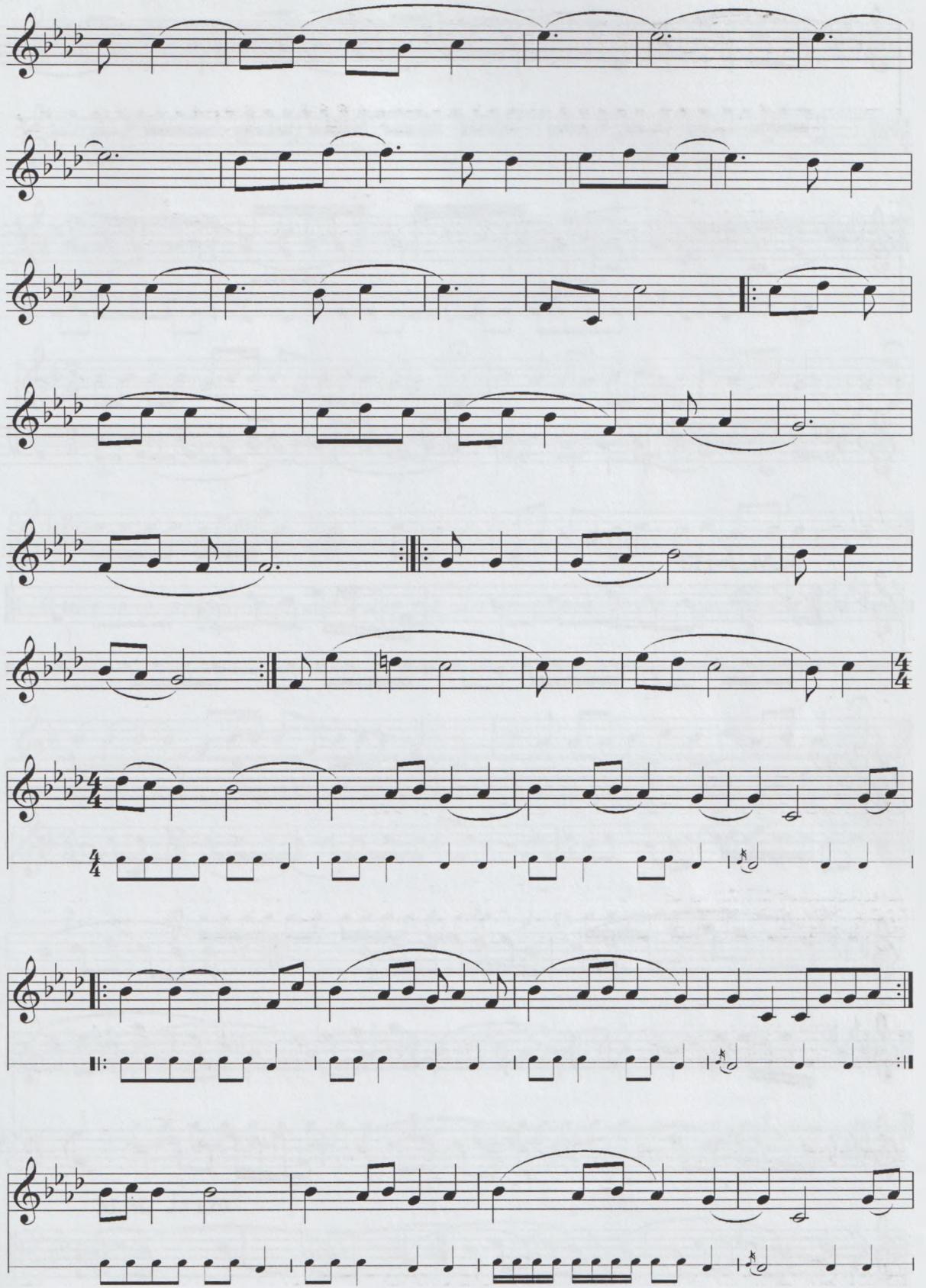
A handwritten musical score for two staves, page 131. The top staff uses a treble clef and consists of six measures. The bottom staff uses a bass clef and also has six measures. Measures 1-3 of both staves begin with eighth-note patterns. Measures 4-6 show more complex rhythms, including sixteenth-note patterns and rests. Measure 7 of the bass staff includes a fermata over the first note. Measure 8 concludes the page.

M.M. ♩=68

♩=180

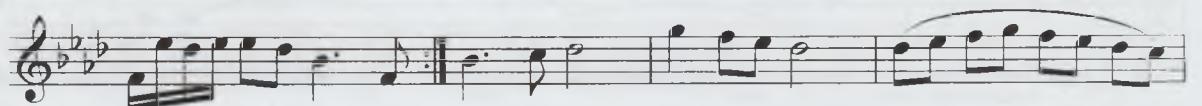
1. ♩=68

2. ♩=180





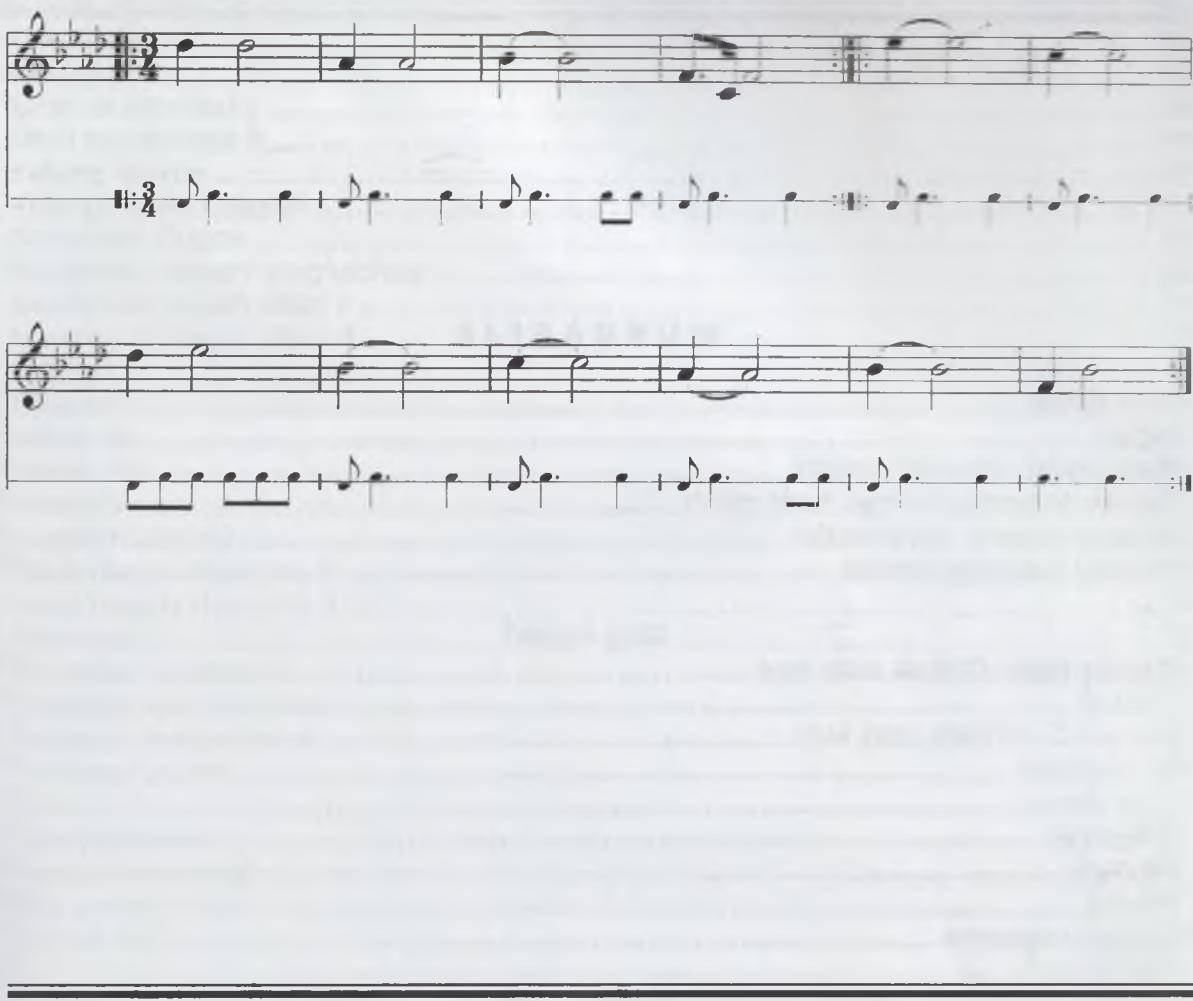
M.M. ♩=112



M.M. ♩=120

1 2 3 4 5 6 7 8 9 10 11

A handwritten musical score consisting of ten staves of music. The music is written in common time, with a key signature of one flat. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The score features various slurs and grace notes. The handwriting is clear and legible, though there are some minor scanning artifacts.



FOYDALANILGAN ADABIYOTLAR

- Yunus Rajabiy. O'zbek xalq musiqasi. I jild. –T., 1955.
- Yunus Rajabiy. O'zbek xalq musiqasi. II jild. –T., 1961.
- Yunus Rajabiy. O'zbek xalq musiqasi. III jild. –T., 1970.
- R.Qosimov. «Rubob navolari». T., 1993.
- R.Qosimov. «An'anaviy rubob ijrochiligi». T., 1999.
- M.Toshmuxamedov. «G'ijjakda an'anaviy ijrochilikni o'zlashtirish». T., 1999.
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- A.Sobirov. «Nay navolari». T., 2000.
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- A.Jalilov. «Kommuna Ismoilova». T., 2009.

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SABIROV AXMADJAN MAXKAMOVICH

SURNAY

*Oliy va o'rta maxsus ta'lim muassasalari uchun
o'quv qo'llanma*

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Nota muharriri *A.Ro'ziqulov*
Kompyuterda tayyorlovchi *B.Ashurov*

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