AXMADJON SOBIROV

SURNAY

M 43

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

AXMADJON SOBIROV

SURNAY

Oliy va o‘rta maxsus ta’lim muassasalari uchun
o‘quv qo‘llanma

«Musiqa» nashriyoti
Toshkent
2015

M 43
S-54

85.315.3
S 18

Sobirov, Ahmadjon
Surnay: o‘quv qo‘llanma/A.Sobirov; Mas’ul muharrir R.Q.Qosimov; O‘zbekiston Respublikasi Oliy va o‘rta maxsus ta’lim vazirligi, Madaniyat va sport ishlari vazirligi, O‘zbekiston davlat konservatoriyasi. – Toshkent: «Musiqa», 2015. 140 b.

KBK: 85.315.3

UO‘K: 787(072)

Ushbu o‘quv qo‘llanma O‘zbekiston Davlat Konservatoriyasi ilmiy-uslubiy Kengashida muhokama qilingan va nashrga tavsiya etilgan (Bayonnoma № 4. 29.12.2014.)

Mas’ul muharrir:
R.Q.QOSIMOV – O‘zbekiston davlat konservatoriyasi professori

Taqrizchilar:

S.M.BEGMATOV –
O‘zbekiston davlat konservatoriyasi
«Musiqiy sharqshunoslik» kafedrasi mudiri

X.Q.ORIPOV –
O‘zbekiston davlat konservatoriyasi «An’anaviy ijrochilik» kafedrasi o‘qituvchisi

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’lim muassasalarining an’anaviy ijrochilik ixtisosligi talabalari, kollej hamda akademik litseylarning o‘quvchi va o‘qituvchilari uchun mo‘ljallangan.

ISBN 978-9943-307-72-8

© «Musiqa» nashriyoti, 2015
© A.Sobirov, 2015

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 qadriyatlar 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 ishlarisan’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 uzluksizligini 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 sozandalarini *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 konservatoriyasining 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 ijrochiligiga doir maxsus o‘quv qo‘llanmalarni yuzaga keltirdi. Siz aziz muxlislarga tortiq etilayotgan navbatdagi 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

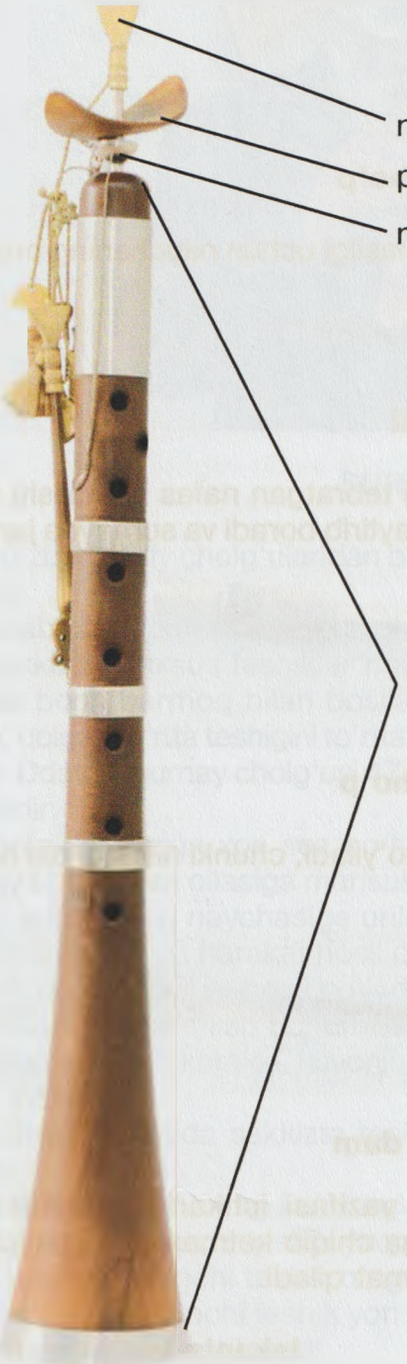
Surnay – puflab chalinadigan cholg'u asbobi. O'zbek, tojik, turk, Kavkaz, Eron, Arab xalqlari va boshqa davlatlarda tarqalgan. Shakli naysimon, yuqori tomoni ingichka, past tomoniga konussimon kengayib boradi. Uzunligi 47 sm. Yong'och yoki o'rik yog'ochidan o'yib yasaladi. Surnayning ustki (yuz) tomonida 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'rnatiladi (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 xususiyatlariga egaligi tufayli unda chalinadigan kuylar alohida ajralib turadi. Shashmaqomdagi Buzruk, Navo, Dugoh, Segoh, Iroq 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. Turkumiy «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 ishlatilmoqda. Surnayni Xitoyda ishlatiladigan 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



surnay ikkiga bo‘linadi:
1-qismi bachki, 2-qism kaba.

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‘rtinchi teshik yon barmoq bilan, beshinchi teshik o‘ng qo‘lni ko‘rsatgich barmoq bilan, oltinchi teshik o‘rta qo‘l bilan, ettinchi teshik yon barmoq bilan, sakkizinchi teshik kichkina (jimjiloq) barmoq bilan boshlanadi.

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 uzluksiz 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 jips 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 avvalo boshlang'ich jarayonga qaratilishi maqsadga muvofiqdir.

Surnay ijrochiligida 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-jildlarida chop etilgan xalq va maqom tarkibiga kiritilgan asarlarni asos qilib oldik. To'plamda surnay ijrochiligiga xos sodda xalq kuylari, zamindosh bastakorlarimizning asarlari va damli cholg'ular uchun qulay namunalar keltirdik. O'ylaymizki, ushbu kamtarona to'plamimiz bo'lajak sozandalarni tarbiyalashda xizmat qiladi.

SURNAY TOVUSHQATORINI HOSIL QILISH

Surnay tovushqatori quyidagilardan 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 ijrochiligida 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'lmagan (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'lmagan 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.

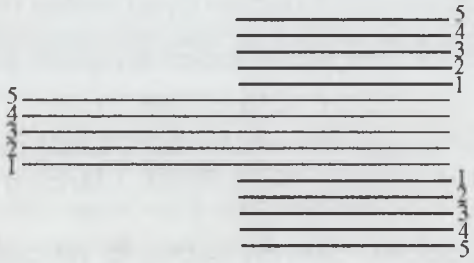
Musiqaviy tovushlarni yozishda maxsus belgilar – notalardan foydalaniladi.

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 aytiladi. 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 nomdagi ikki tovush oralig'i oktava deb ataladi.

Skripka kaliti – sol

Tovushni aniqlash uchun yo'lining boshlanishiga alohida belgi (𝄞 – kalit qo'yiladi. Notalar skripka kalitida qo'yidagicha yoziladi.

1-oktavadagi sol tovushi

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

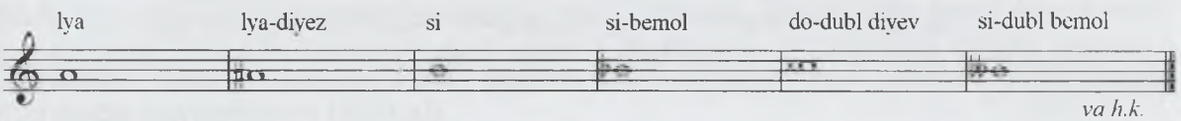
Sol (birinchi oktava) notadan boshlab, yuqori yoki pastdagi barcha qolgan notalarning nomi va balandligini aniqlash mumkin.

Alteratsiya belgilari

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

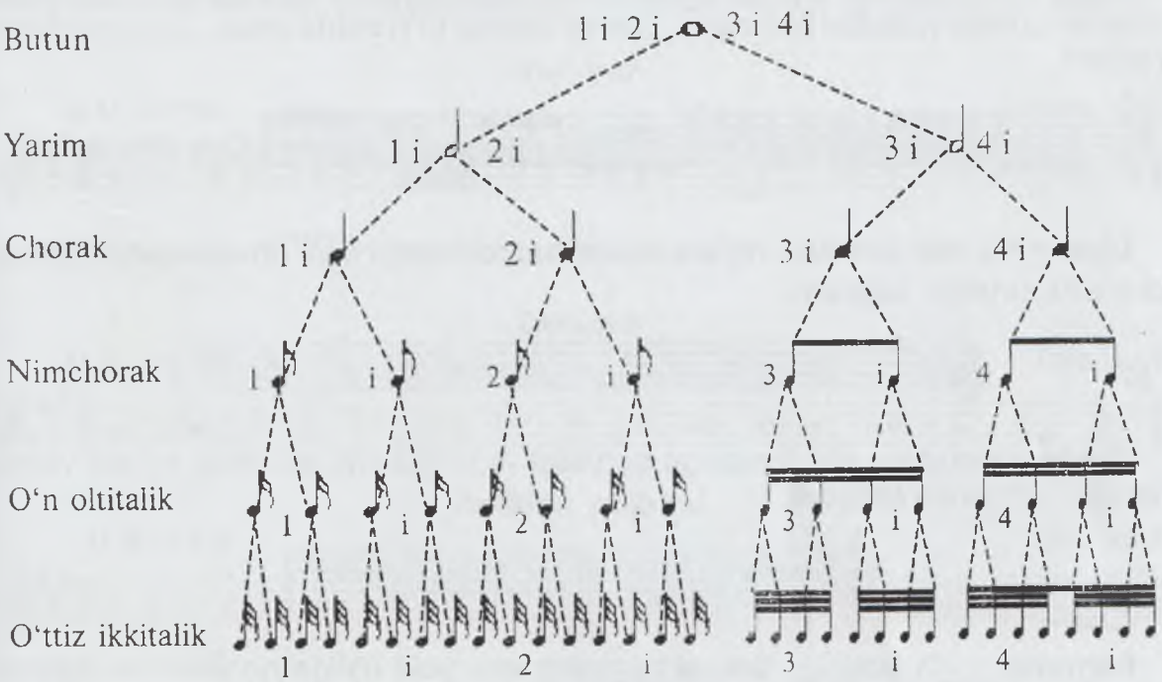
Notaning oldiga qo‘yilgan (x (dubl-diez) belgisi tovushni bir ton ko‘taradi. (𝄫 (dubl-bemol) belgisi esa tovushni bir tonga pasaytiradi.

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

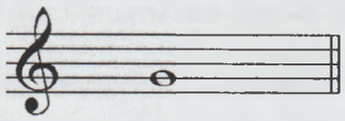


Tovushlar cho‘zimi

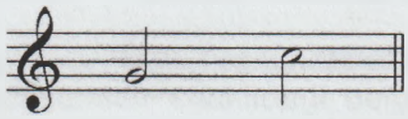
Notalarning cho‘zimi va sanalishi



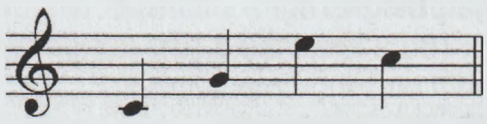
Tovushlar turli cho'zimda turli notalar yordamida yoziladi. Butun nota, nota yo'liga doira shaklidagi to'garak ko'rinishda yoziladi. Bu nota shartli to'rt sanoq bilan o'lchanadi. Yarim nota shaklida pastga yoki yuqoriga bir to'g'ri chiziq tortilib yoziladi.


Butun nota

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


Yarim nota

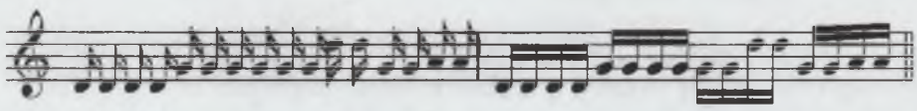
Chorak nota o«ora nuo«ta shaklida pastga yoki yuo«origa bir th-ri chizio« tortilib, yoziladi.


Chorak nota

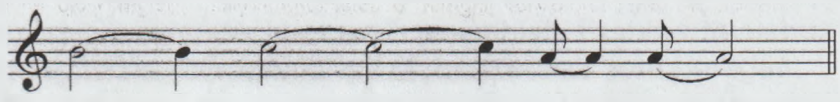
Cho'zimi yarimdan ikki marta va butun notadan to'rt marotaba qisqa bo'ladi. Nimchorak nota qora nuqta shaklida pastga yoki yuqoriga bir tayoqcha qo'shilib yoziladi. Ularni qayrilgan bayroqchasi o'rniga tayoqchalarni birlashtiruvchi chiziq tortiladi.

Nimchorak nota

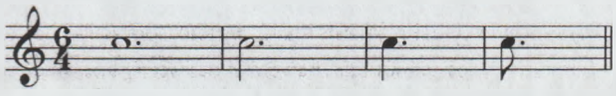
Nimchorak nota cho'zimi bo'yicha chorak notadan ikki marta qisqa. O'n oltitalik nota nimchorak notadan ikki marta, chorak notada to'rt marta qisqa. U quyidagicha yoziladi.


O'n oltitalik nota

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

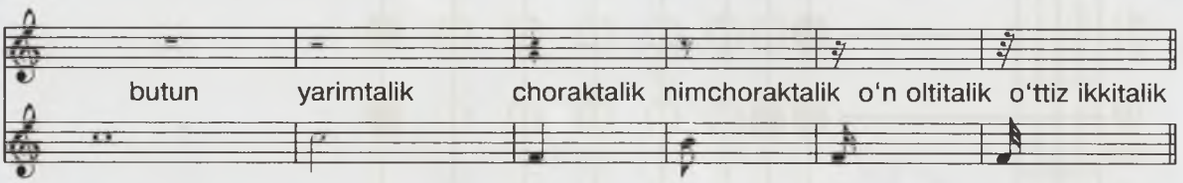


Nuqta – notaning o'n tomoniga qo'yiladi va nuqta shu notaning asosiy yarim barobar ortganini bildiradi.



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

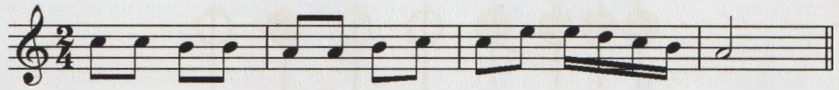
Pauza – chalish jarayonidagi to‘xtovlar pauza deb ataladi. Pauzalarning nomlari va uning cho‘zimi notalarning nomlari va cho‘zimiga mos keladi.



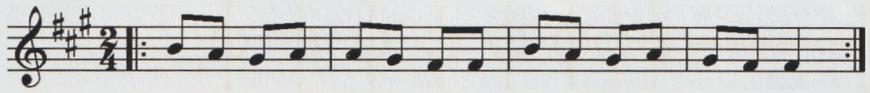
Nuqta va fermatalar pauzalarni cho‘zishda ham ishlatiladi.

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

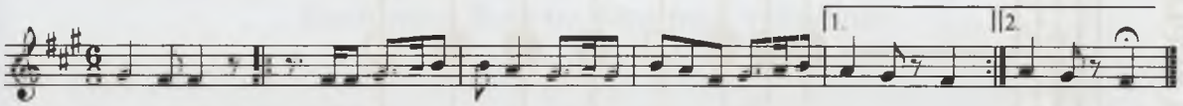
Takt o‘lchovi kasr soni bilan yoziladi. 2/4; 3/4; 4/4 (yoki c); 2/2 (yoki ¢); 3/8; 6/8 va hokazo.



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



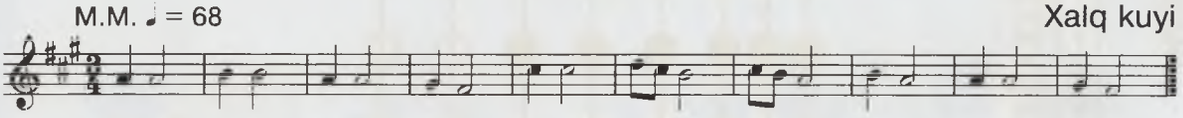
Volta – Volta takt ustia qo‘yilib, asarlardagi takrorlanadigan qismning bir necha marotaba qaytarilishini bildiradi.



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

Yor-yor

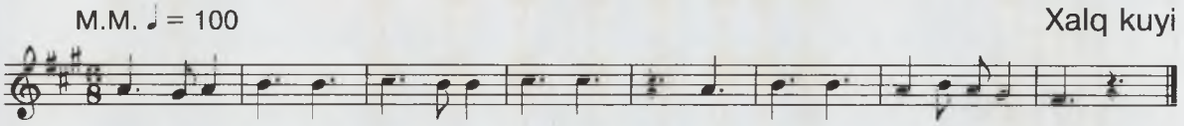
M.M. ♩ = 68 Xalq kuyi



Yopiq pardada qo‘lni o‘rgatish uchun mashq.

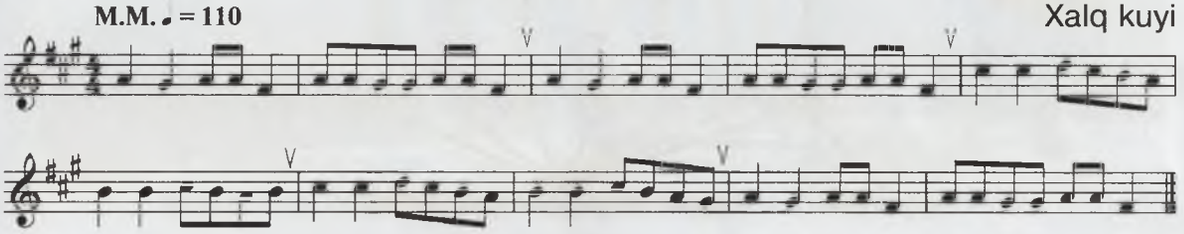
Gulsara

M.M. ♩ = 100 Xalq kuyi

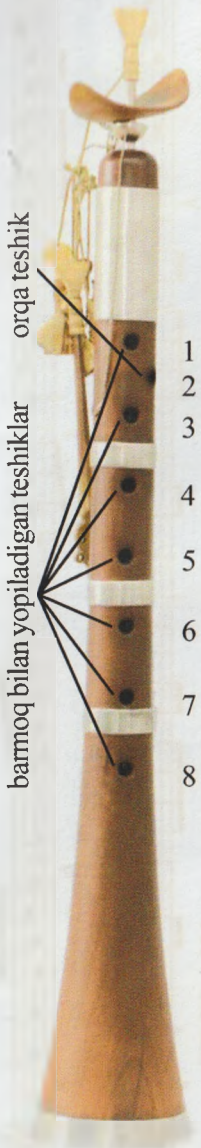


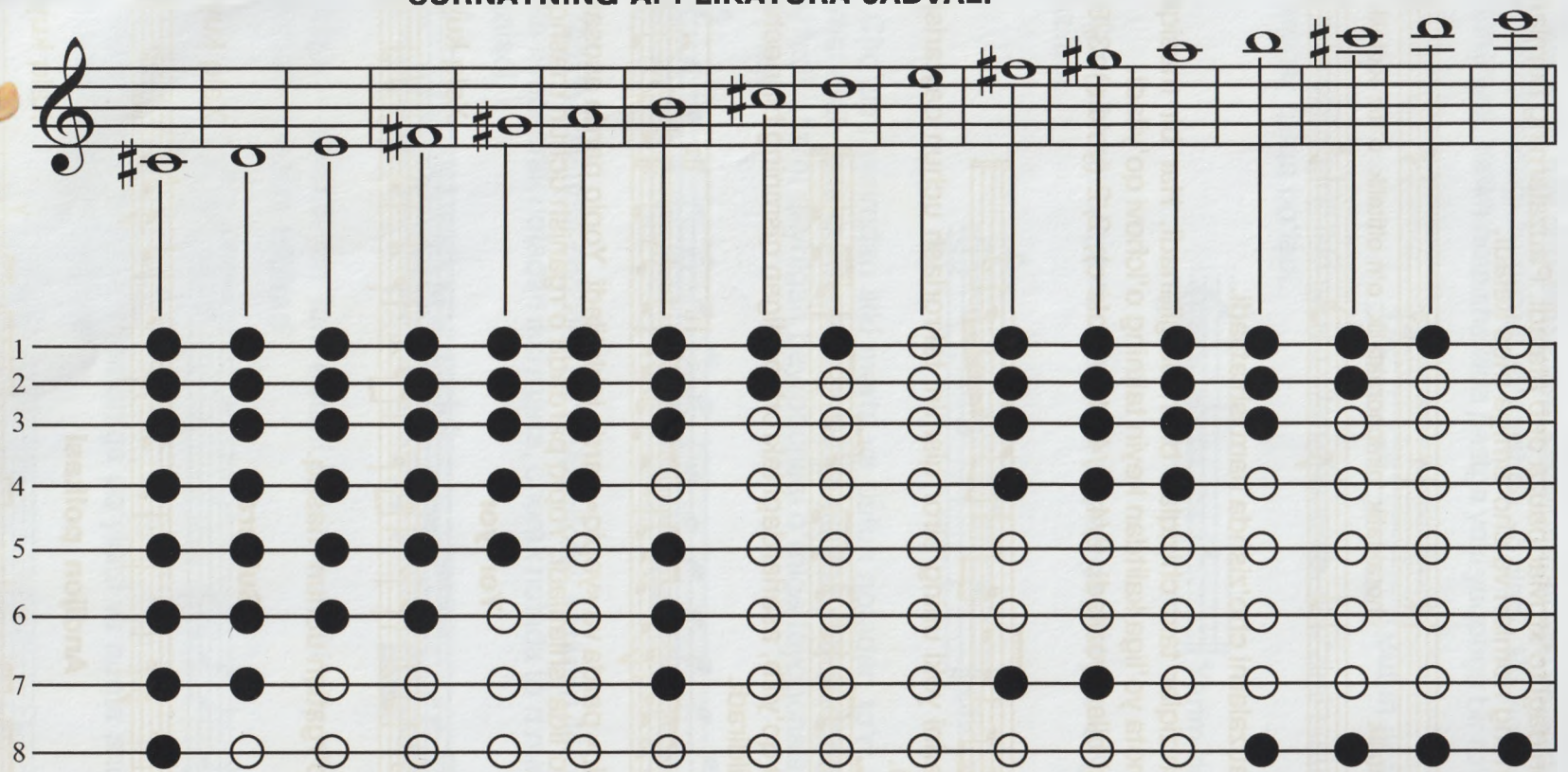
Andijon polkasi

M.M. ♩ = 110 Xalq kuyi



SURNAYNING APPLIKATURA JADVALI





○ Ochiq teshiklar

● Yopiq teshiklar

Karnay-surnaychilar ansambli

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 aytiladigan 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 yovvoyi uslubga asoslangan ushbu turkum asosida erkin ijroga mansub asar. Ohang negizi ko'proq «zikr» ohanglariga asoslangan va maxsus shart-taroitlarda jiro etiladi.

Cho'li Iroq. 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.

Kezarman, 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.

Girya qozoq. Maxsus surnay cholg'u kuylaridan biri. Girya 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 ijro 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'atkor 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'plamdagi 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 foydalanib 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 «Asiriy», «Miskin» 5 ni «Girya 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'lgan. 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 kiritldi.

Hojiniyoz. Ustozoda kasbiy musiqaning yorqin namunalaridan bir bo'lib, maqomlar yo'lida yaratilgan ikki qismli 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'anasining mahsuli benihoya ahamiyatlidir. Ushbu ikki qismli asarni dastlab besh qismli turkum shakliga professor Rifatilla Qosimov keltirdi. U turkumni yuzaga keltirida Shashmaqomning 2-guruh sho''balari va ularning Talqincha, Qashqarcha, Soqiynoma 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 soqiynomasi 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 foydalanilgan variantini surnayga Ahmadjon Sobirov moslashtirgan.

YUNUS RAJABIY NOMIDAGI O'ZBEK MILLIY MUSIQA SAN'ATI INSTITUTI
Inv. № 1866
AXBOROT RESURS MARKAZI

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'lida mashhur bo'lgani sababli bu asarni ustozlar doim ijro etib kelganlar. Lekin unga keyingi vaqtlarda surnaychilar kam ahamiyat berishmoqda. Maqom ashula yo'llari asosida ishlangan surnay yo'lidan 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 keying 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 turkumiy asardir. 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 jihati – asosiy omili mavjud. Bu ham bo'lsa maqomlarinng 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 yl. 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 turkumiy asar 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 namunaning guvohi bo'lamiz. Lekin ta'kidlash joizki, bu jarayon maxsus ilmiy-nazariy tadqiqot talab qiladi.

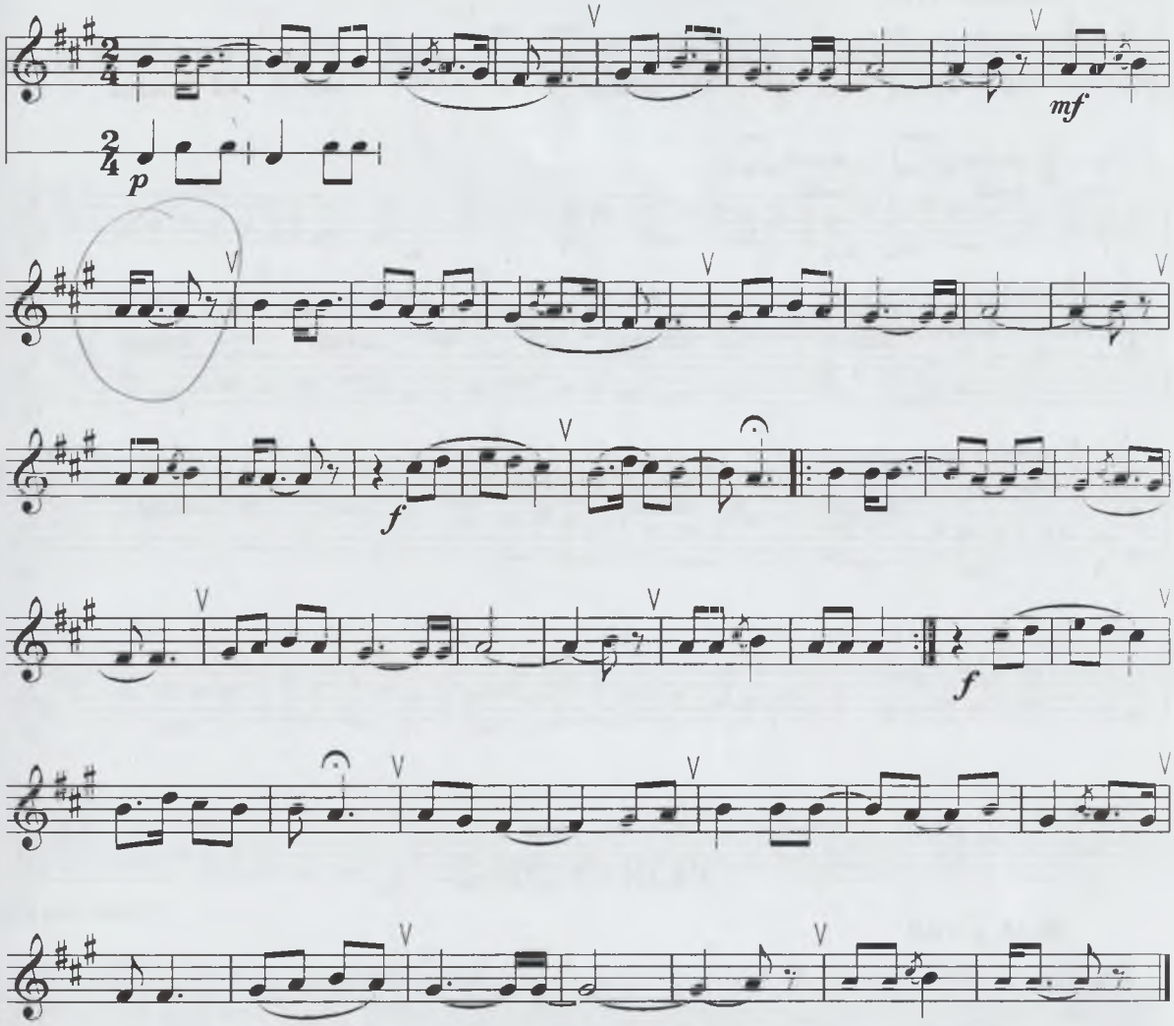
Shodiyona surnay cholg'u kuylaridan. Ushbu kuyni surnay, karnay va nog'oralardan tarkib topgan ansamblda ijro etiladi. «Shodiyona» 12 turli va shunga xos kuydan iborat. Uni dastlab Ashurali Yusupov (surnay), Axmadjon Umrzoqov (nog'ora) ijrosidan Yunus Rajabiy notaga olgan (O'zbek xalq musiqasi. 4-jild, 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

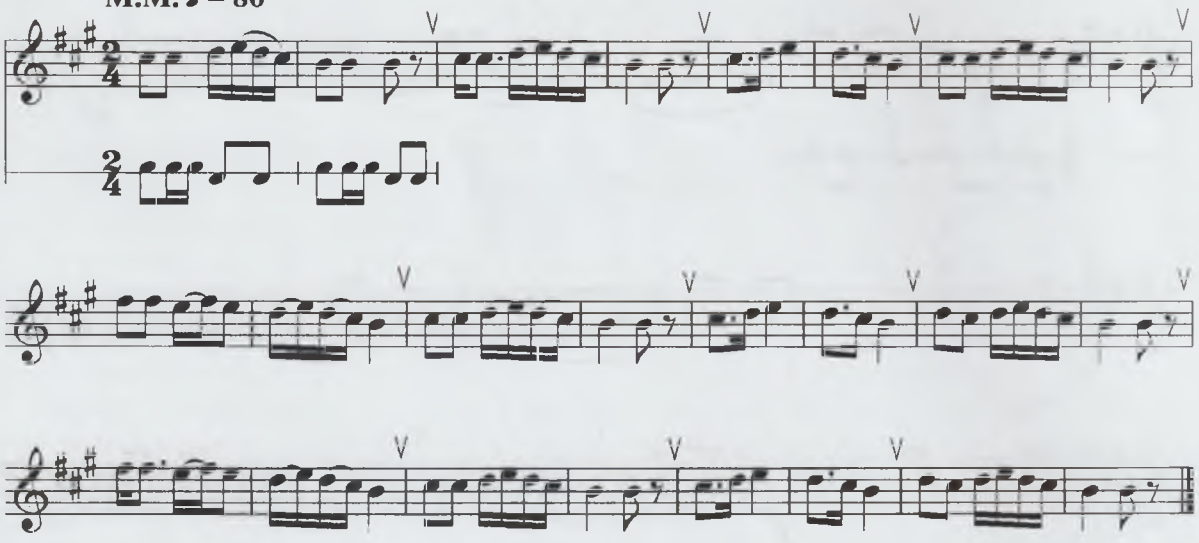
O‘zbek xalq kuyi



YOR-YOR

O'zbek xalq kuyi

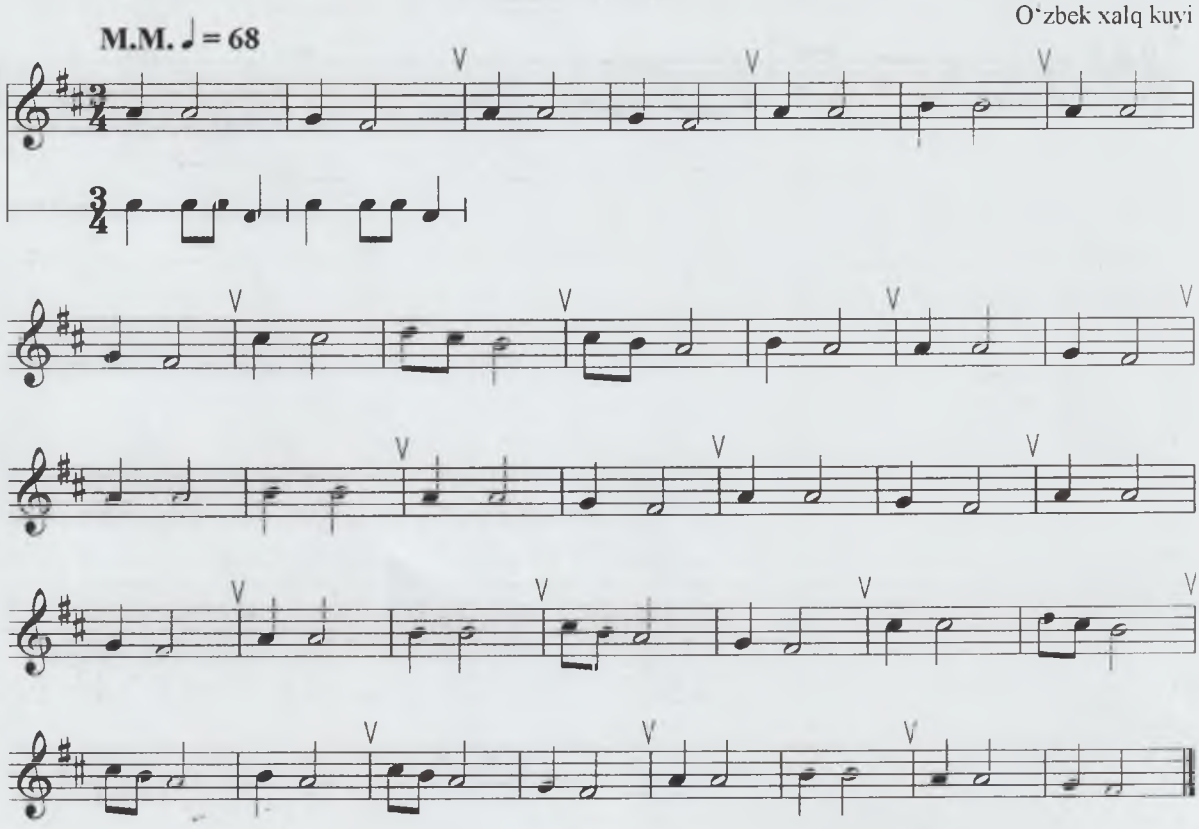
M.M. ♩ = 80



YOR-YOR 2

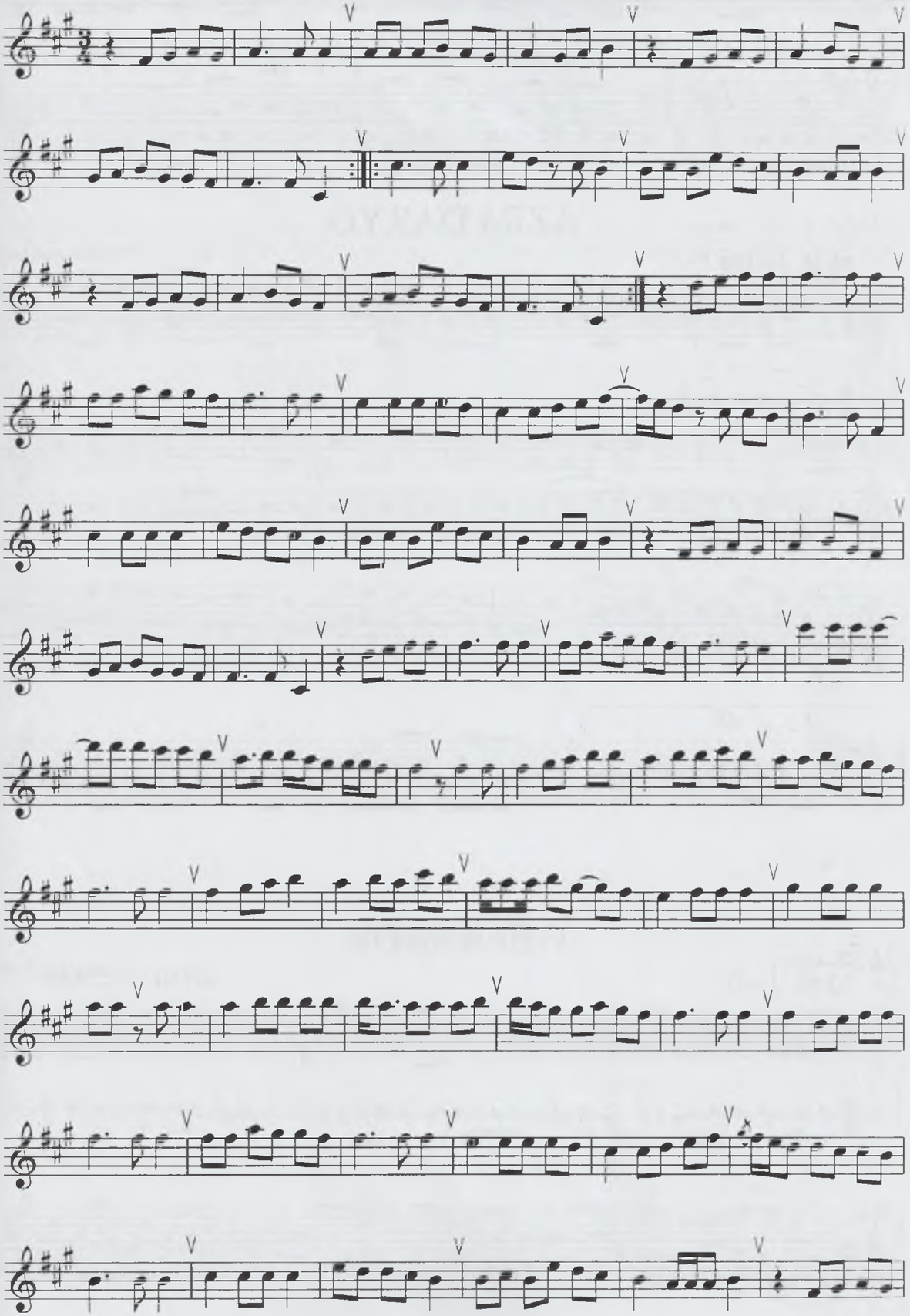
O'zbek xalq kuyi

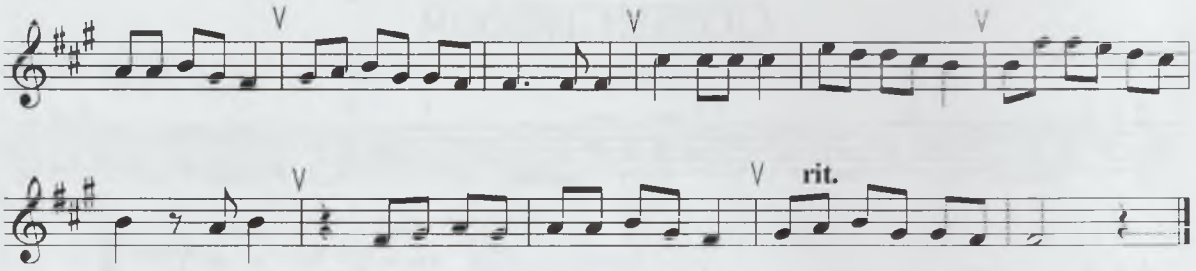
M.M. ♩ = 68



QO‘SHCHINOR

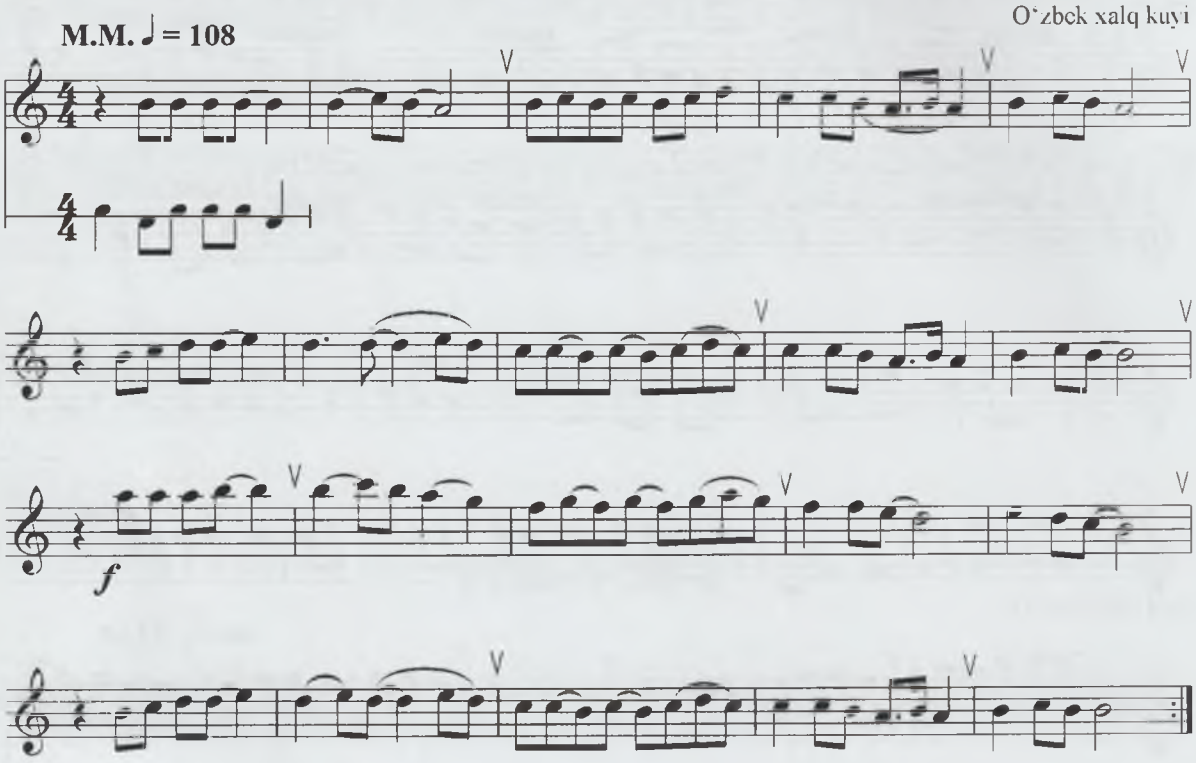
O`zbek xalq kuyi





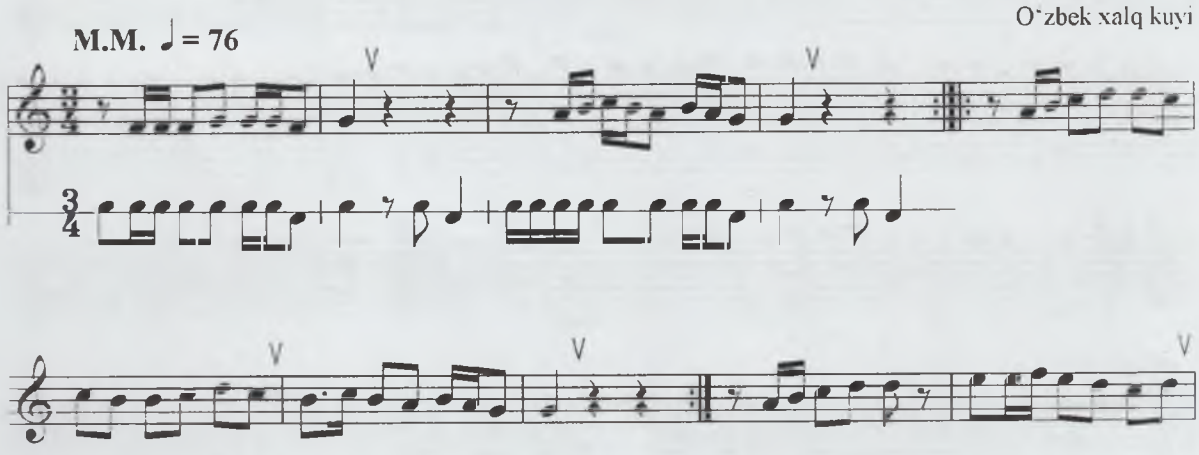
AZIM DARYO

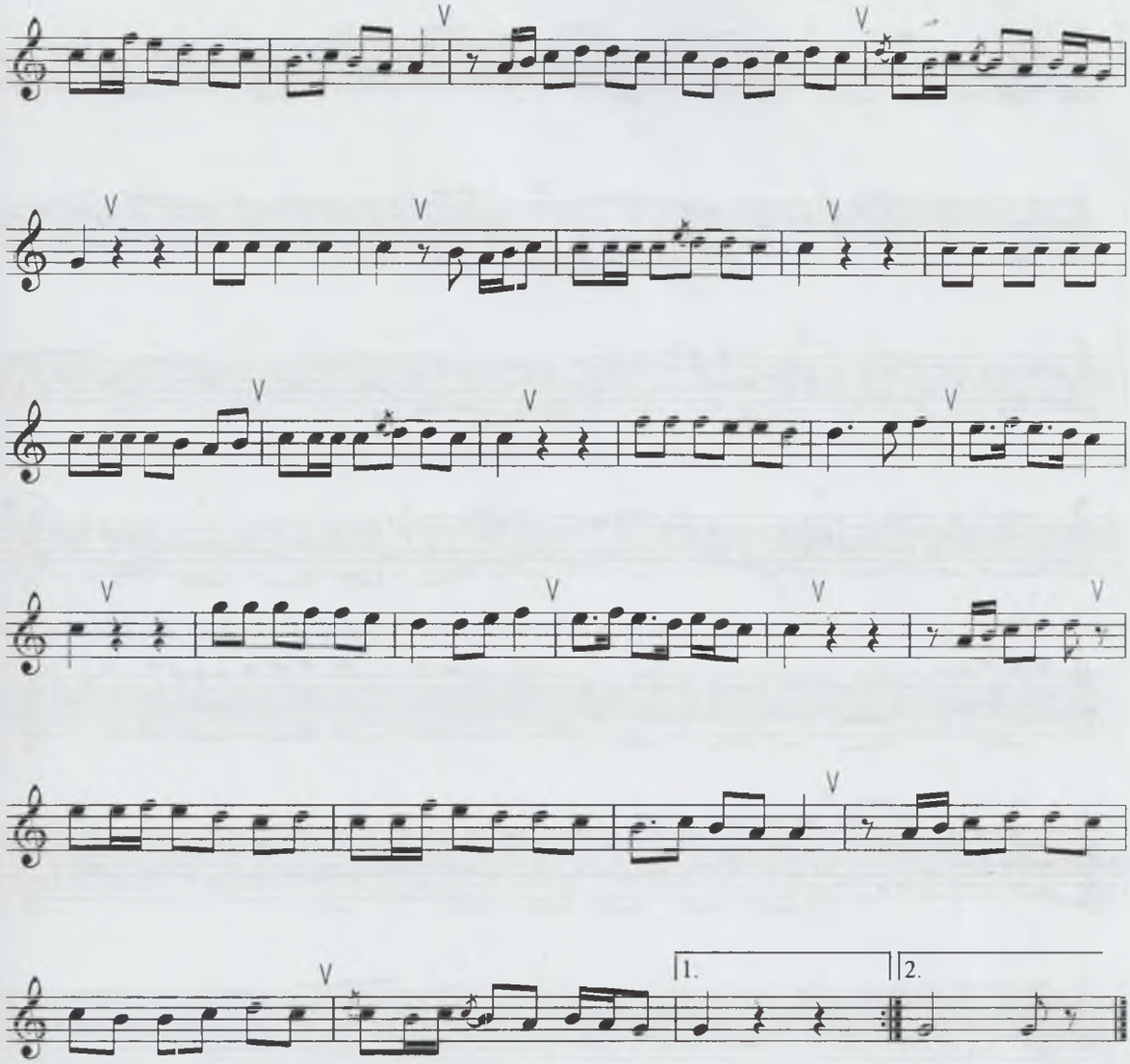
O'zbek xalq kuyi



GULBAHOR

O'zbek xalq kuyi

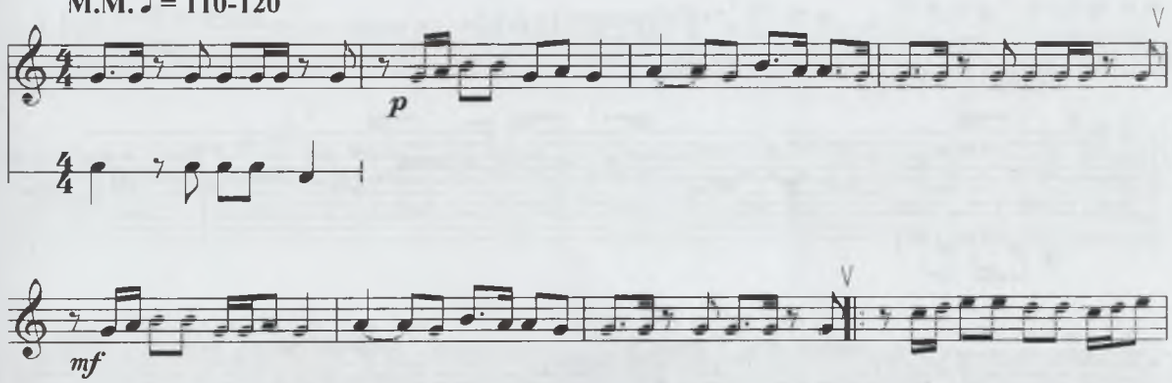


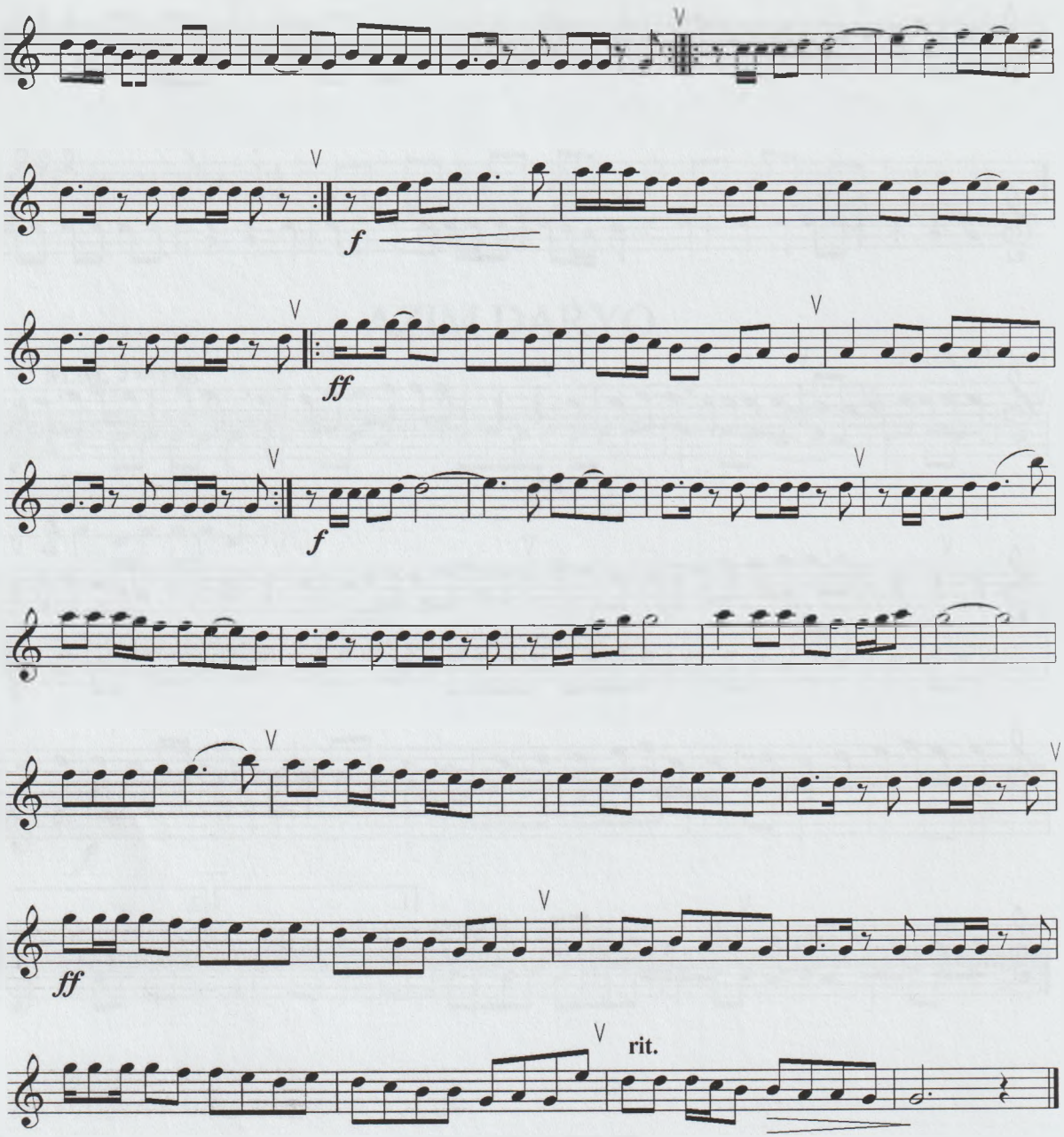


TANOVAR

O'zbek xalq kuyi

M.M. ♩ = 110-120

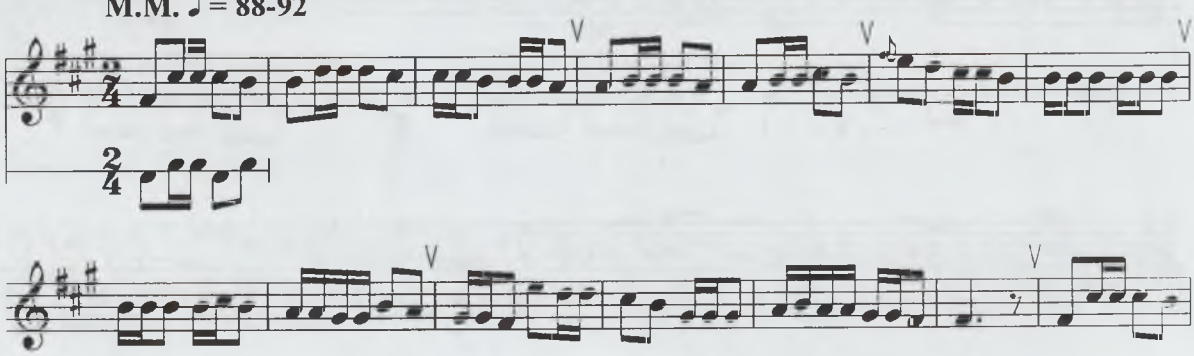


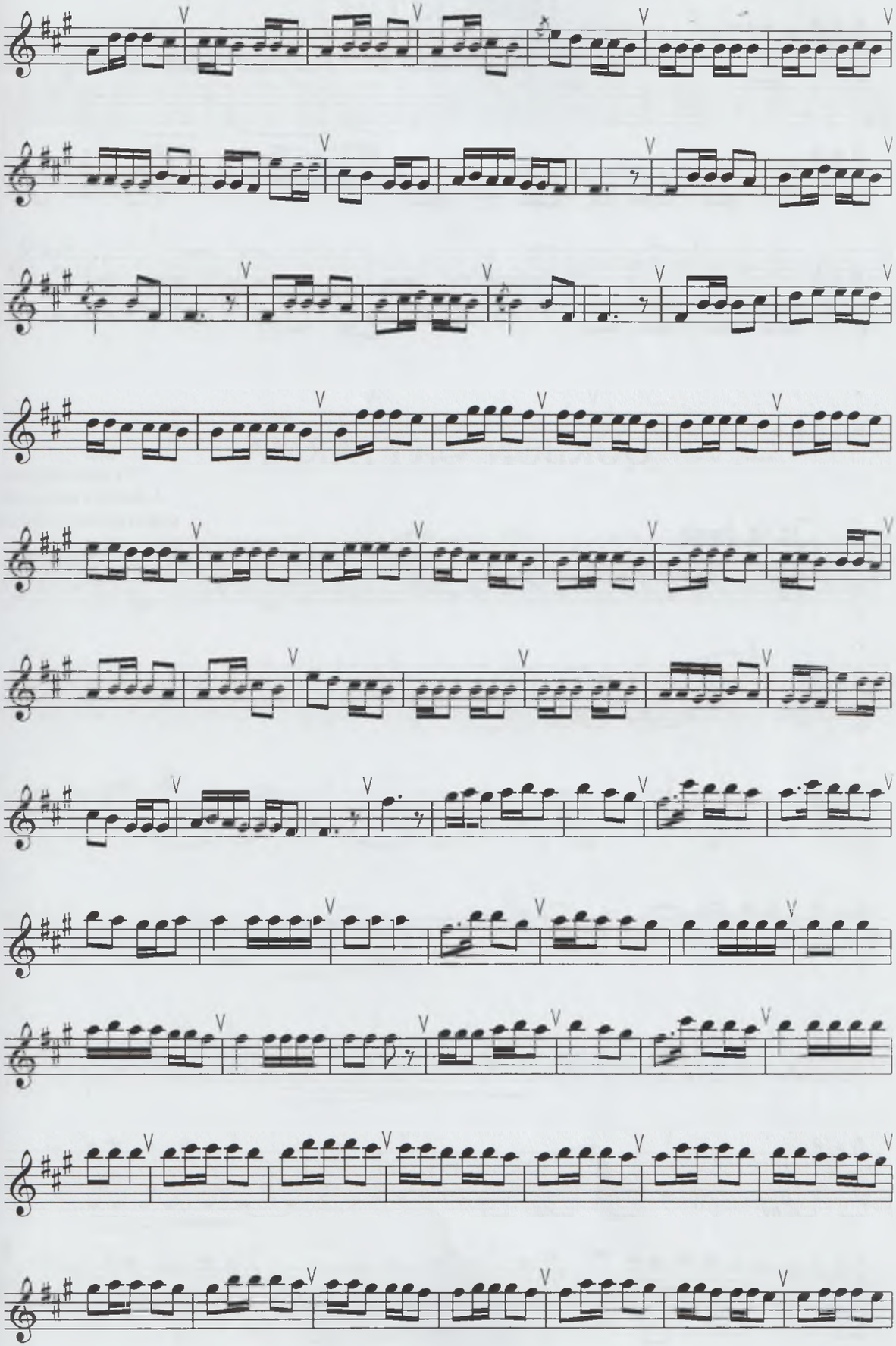


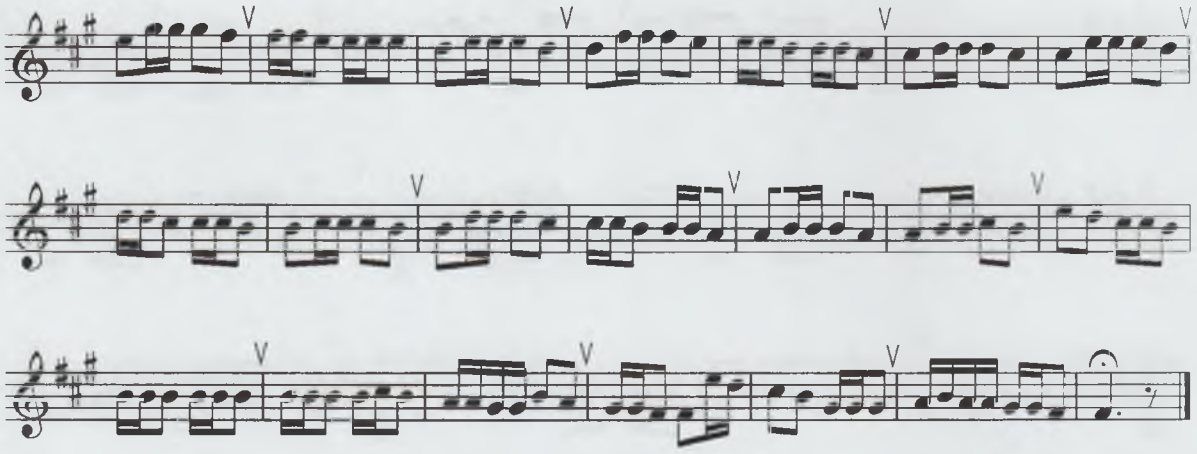
DILXIROJ

O'zbek xalq kuyi

M.M. ♩ = **88-92**

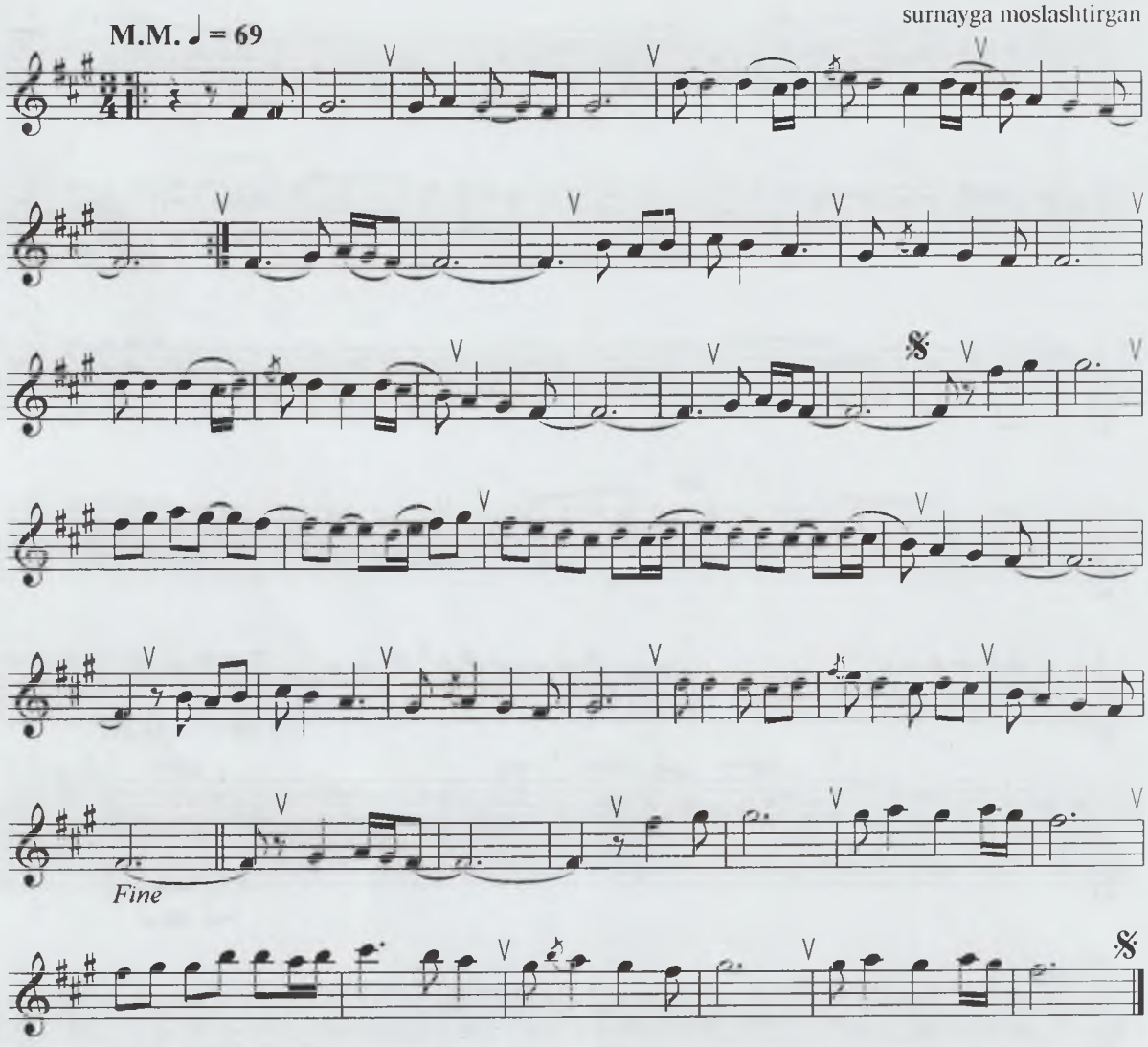






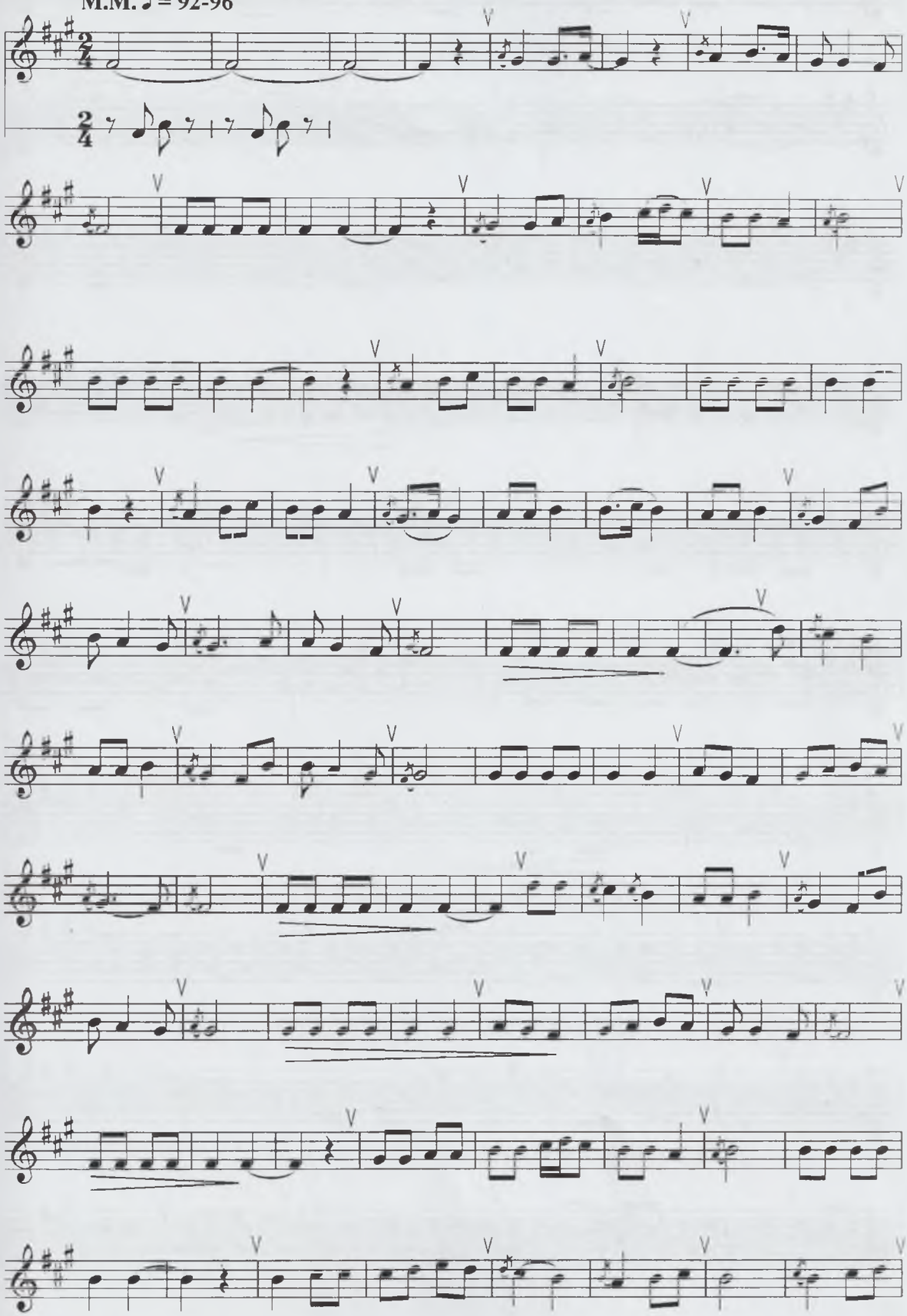
QURBON QAYTARMA

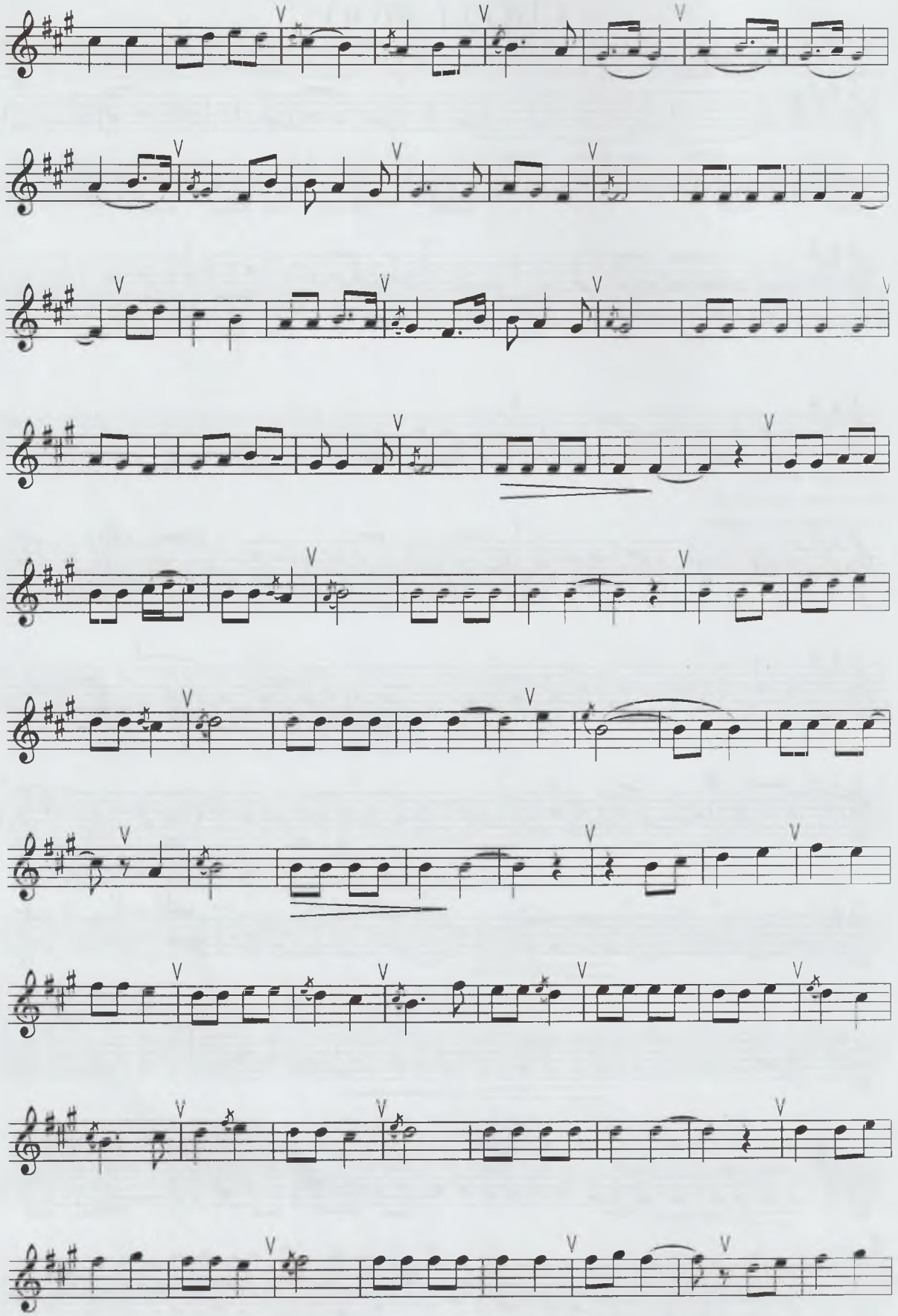
O'zbek xalq kuyi.
A.Sobirov notaga olib
surnayga moslashtirgan

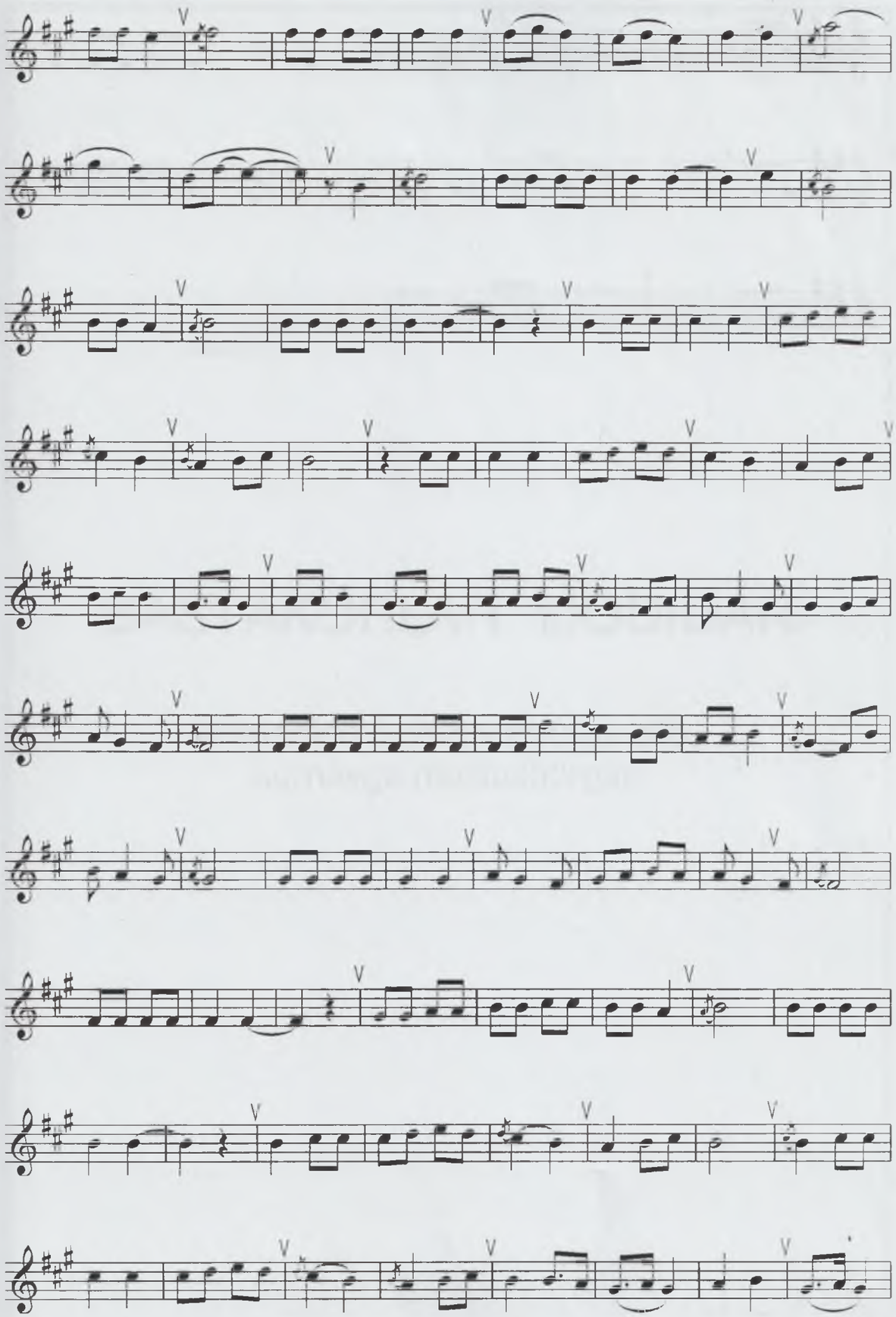


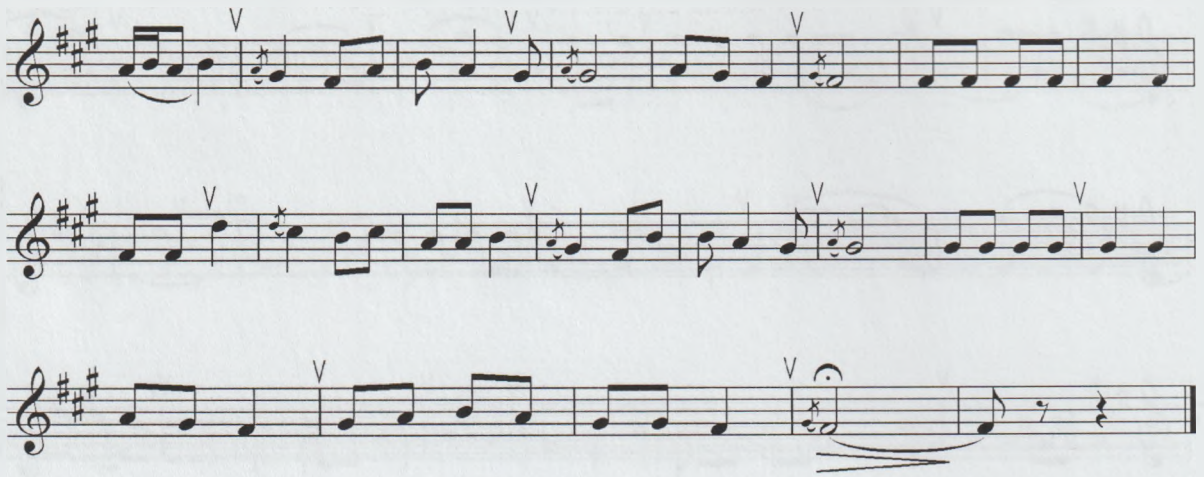
CHO‘LI IROQ

O‘zbek xalq kuyi







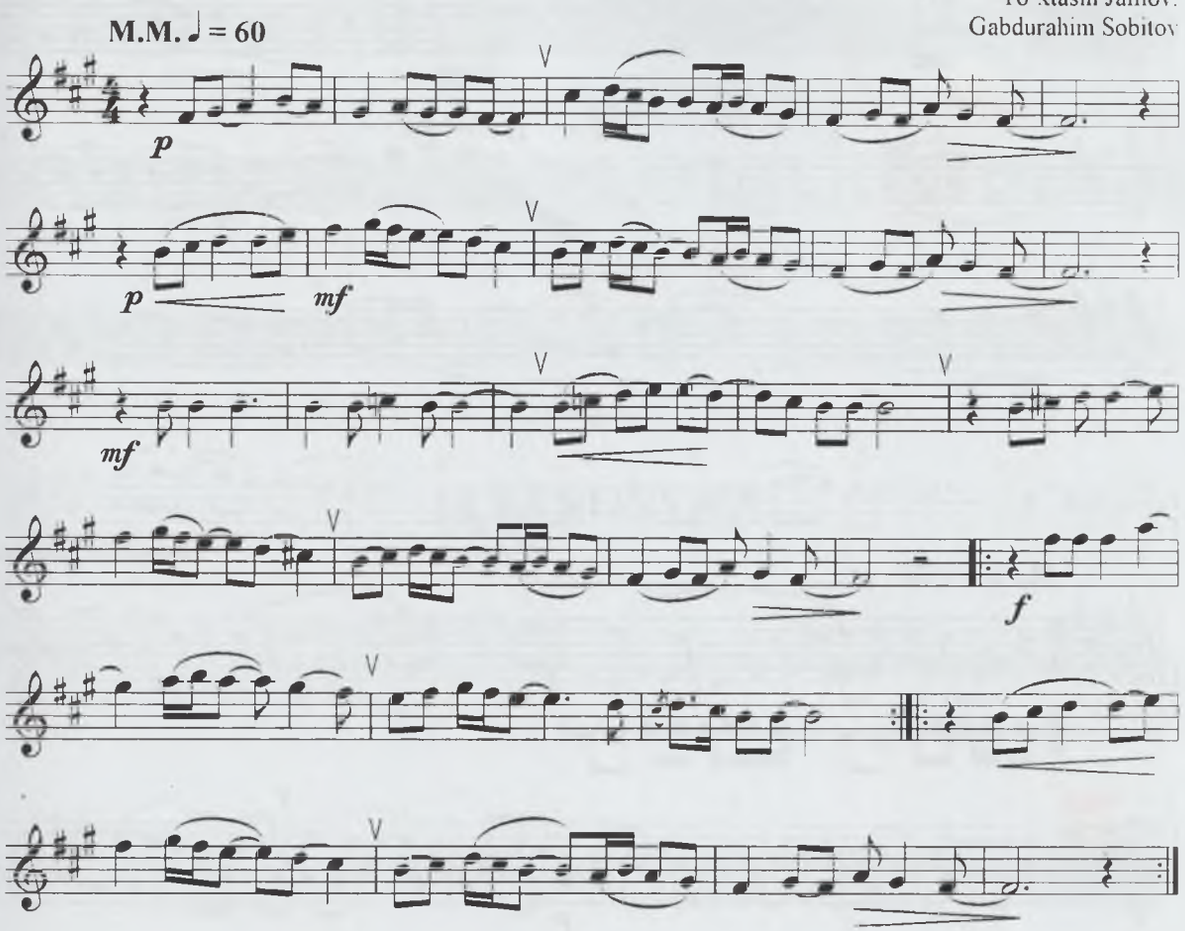


BASTAKORLAR IJODIDAN

Ahmadjon Sobirov notaga olib,
surnayga moslashtirgan

EY SABO

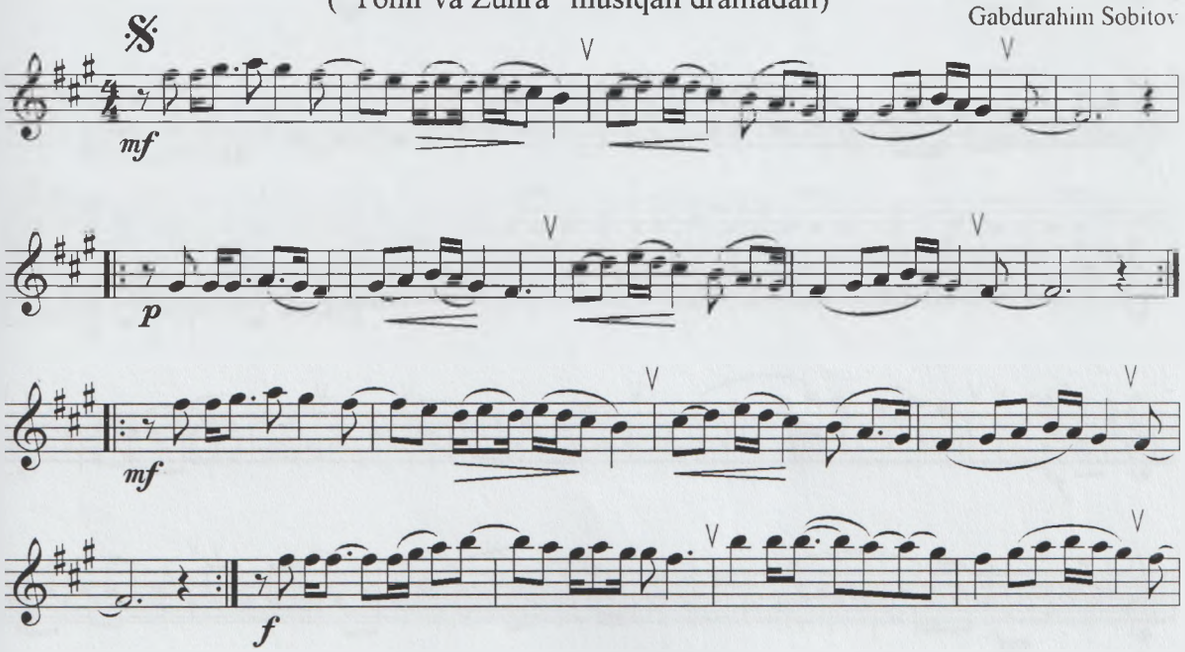
To'xtasin Jalilov,
Gabdurahim Sobitov

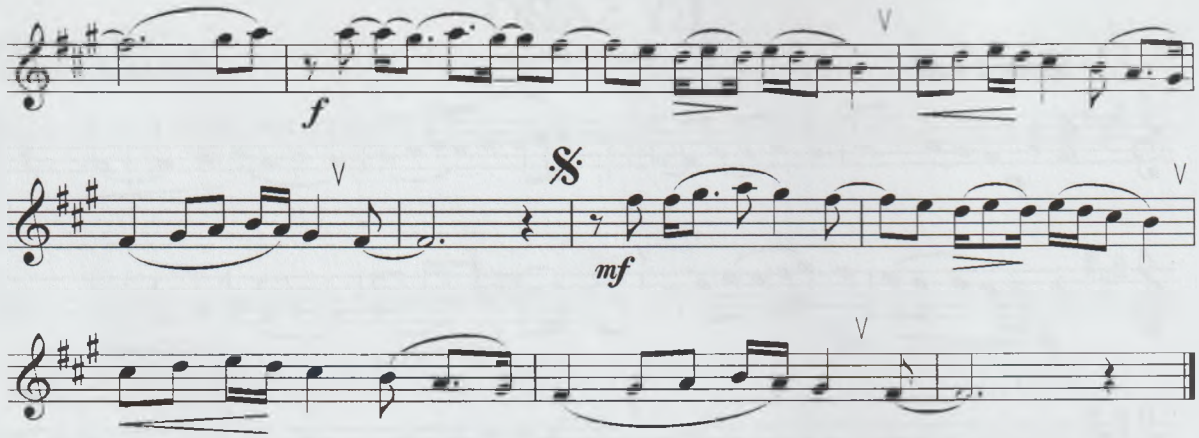


OTMAGAY TONG

("Tohir va Zuhra" musiqali dramadan)

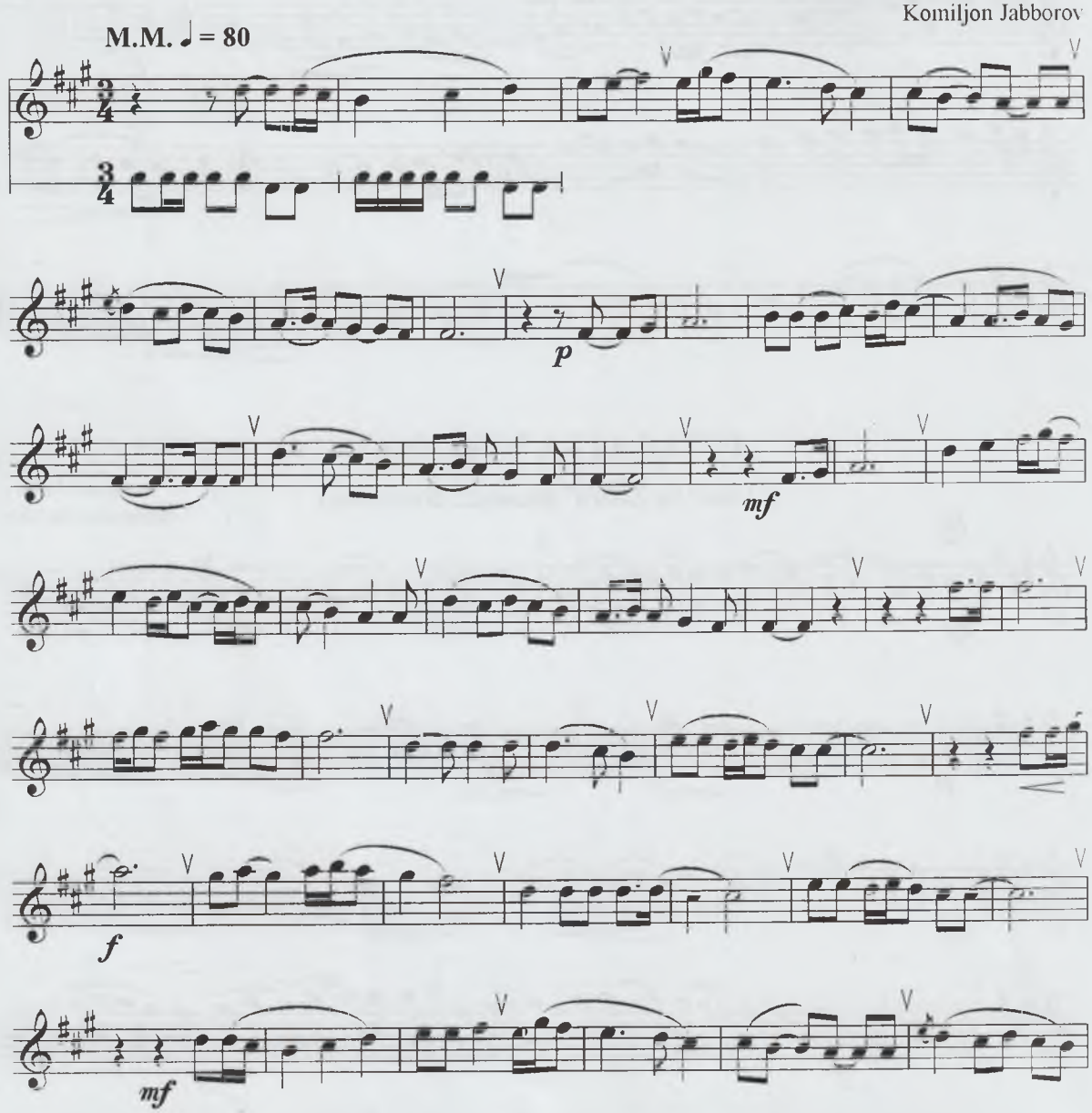
To'xtasin Jalilov,
Gabdurahim Sobitov

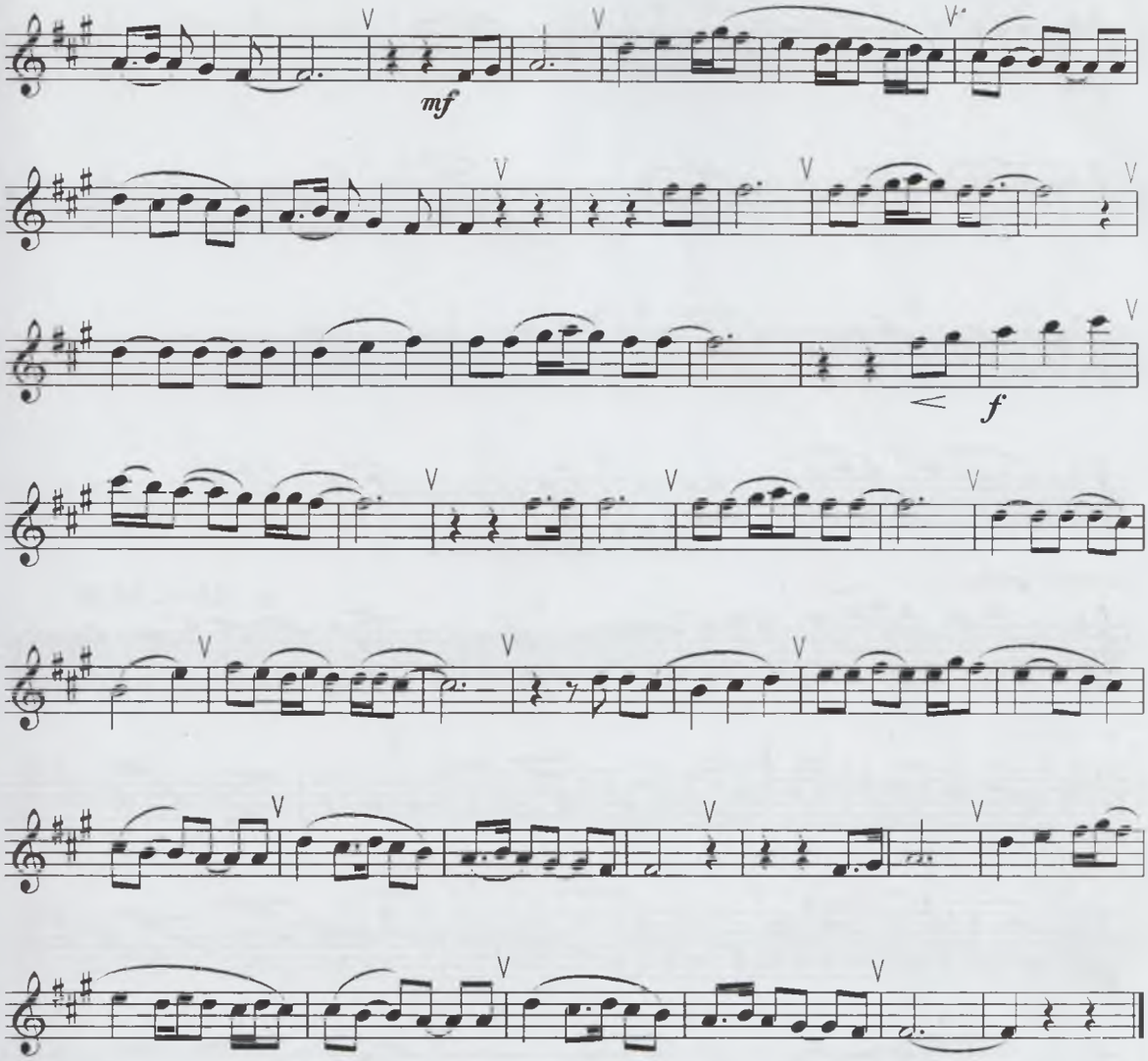




NAZZORA QIL

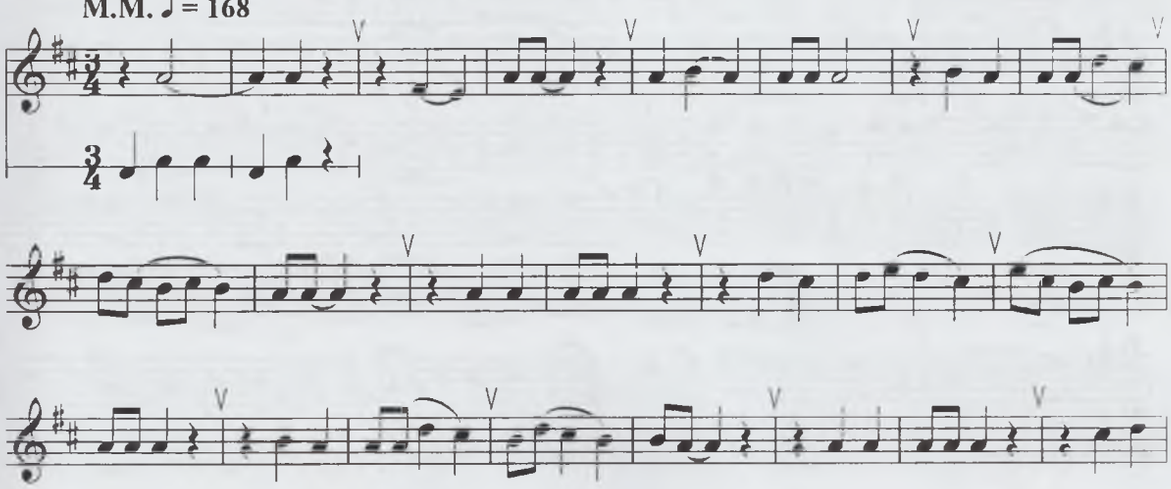
Komiljon Jabborov

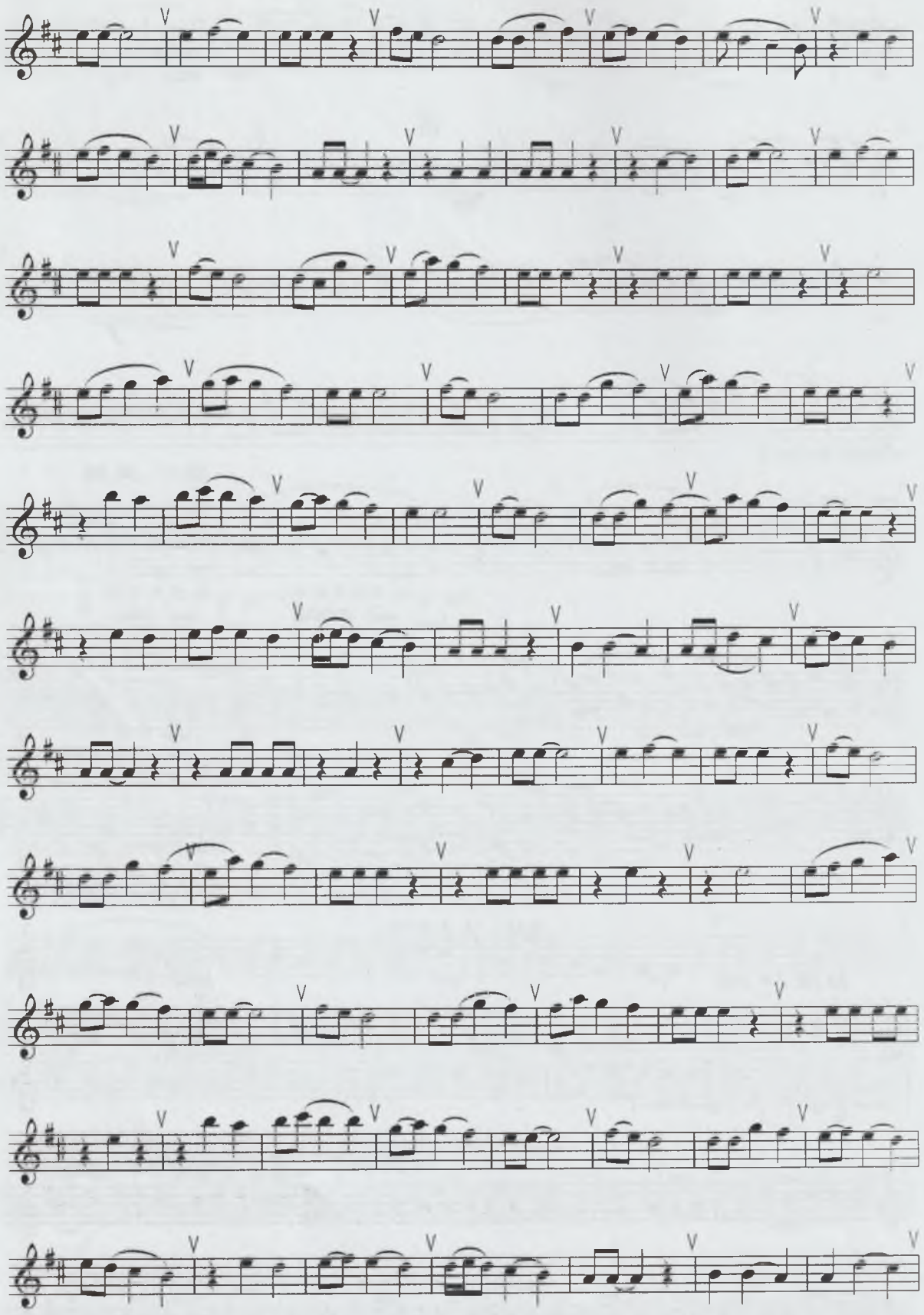


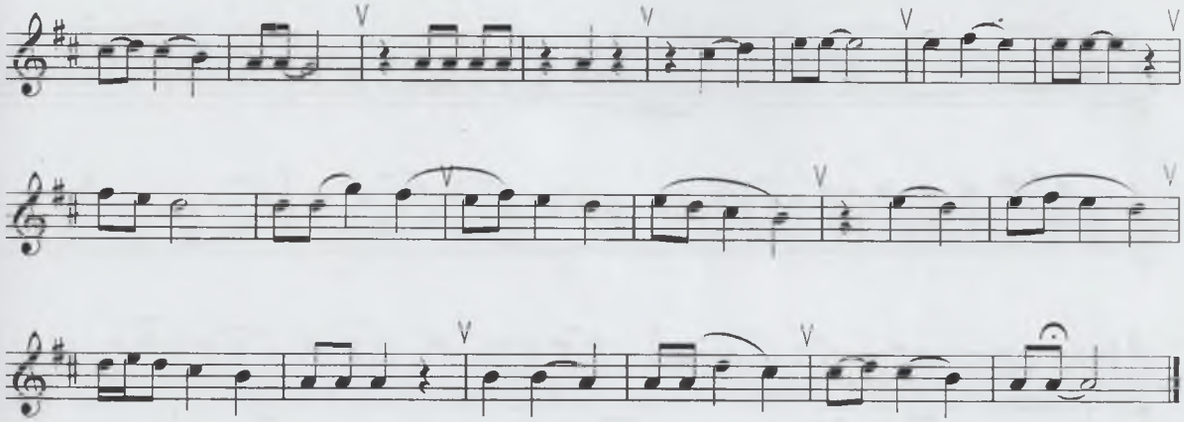


NE AJAB

Otavali Nuriddinov

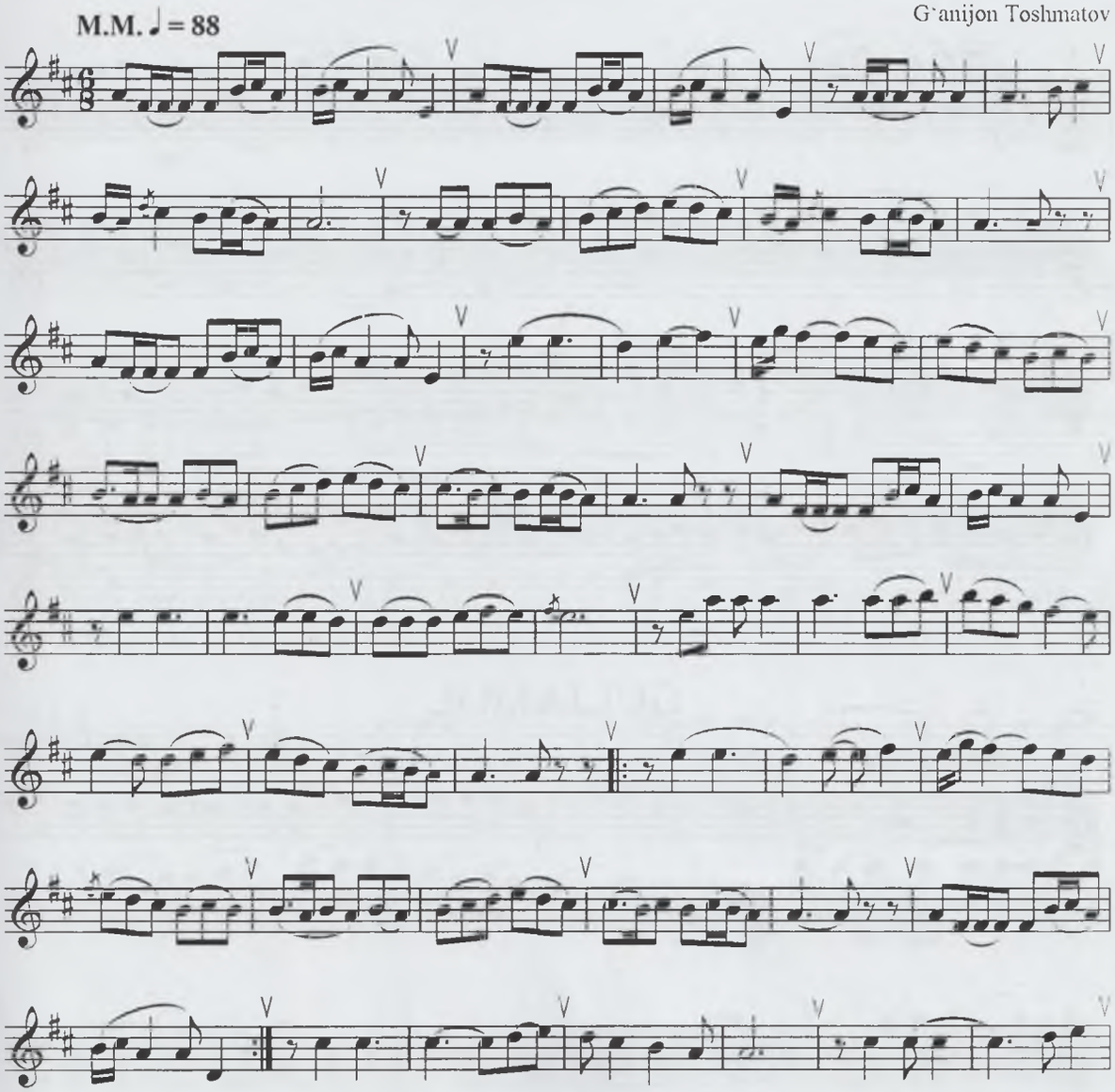


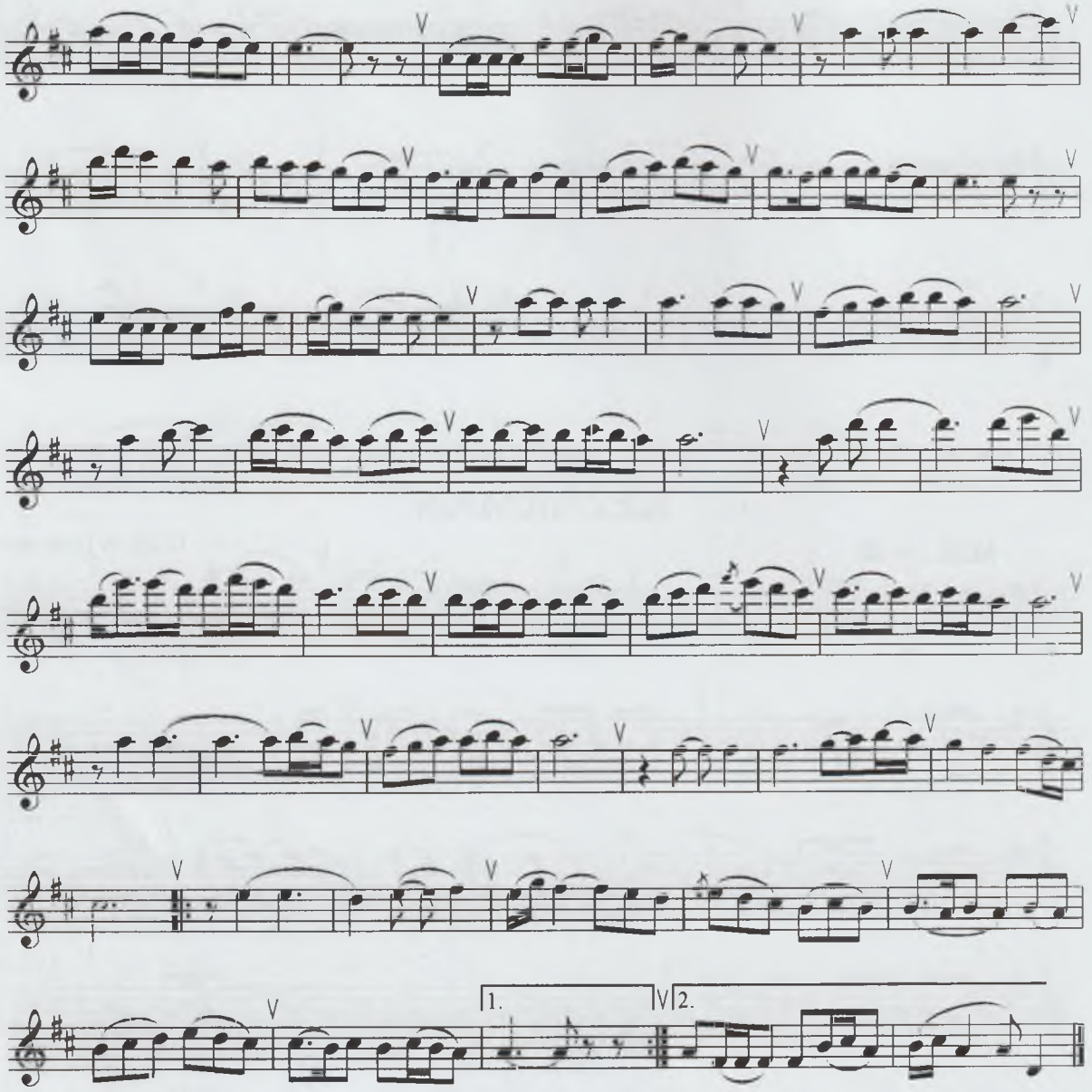




KEZARMAN

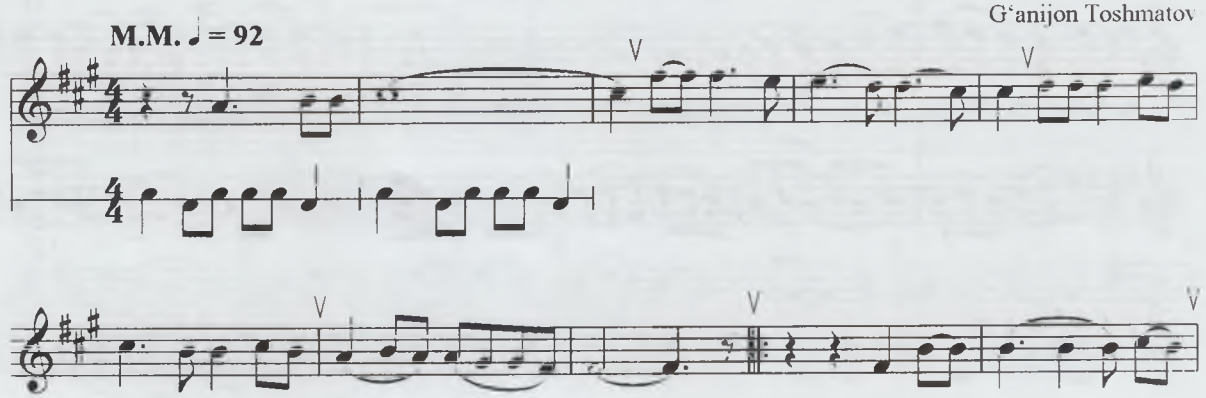
G`anijon Toshmatov

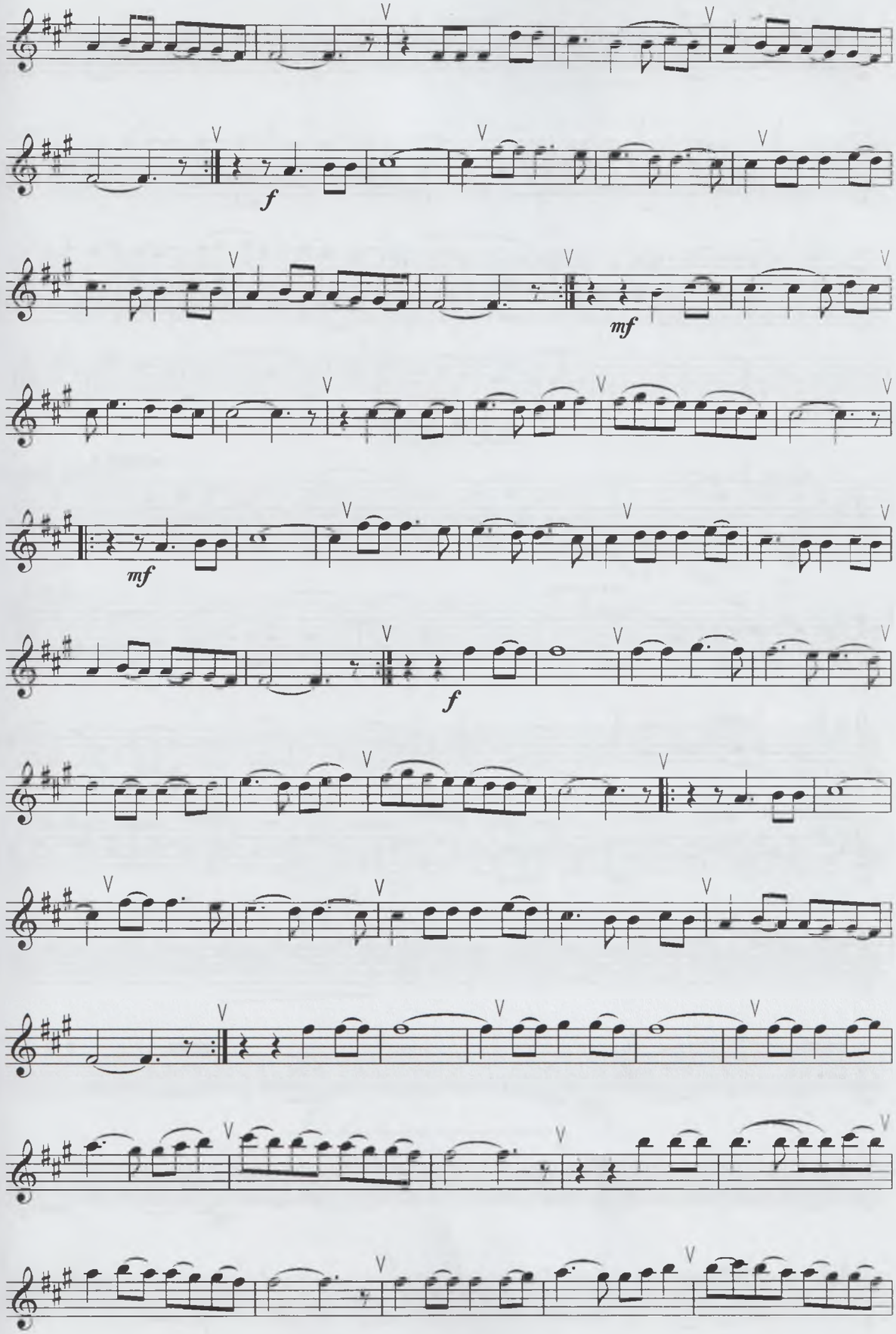


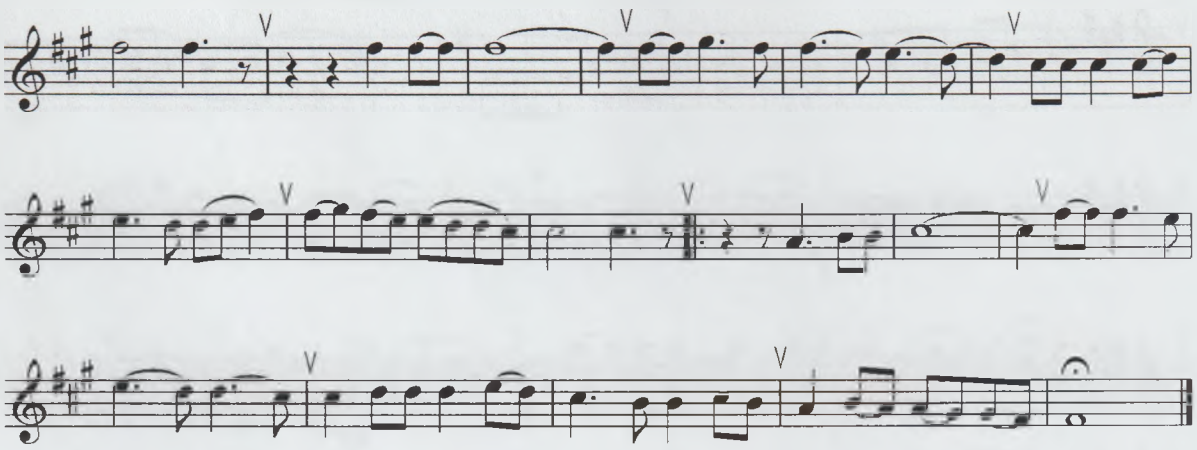


GULJAMOL

G'anijon Toshmatov

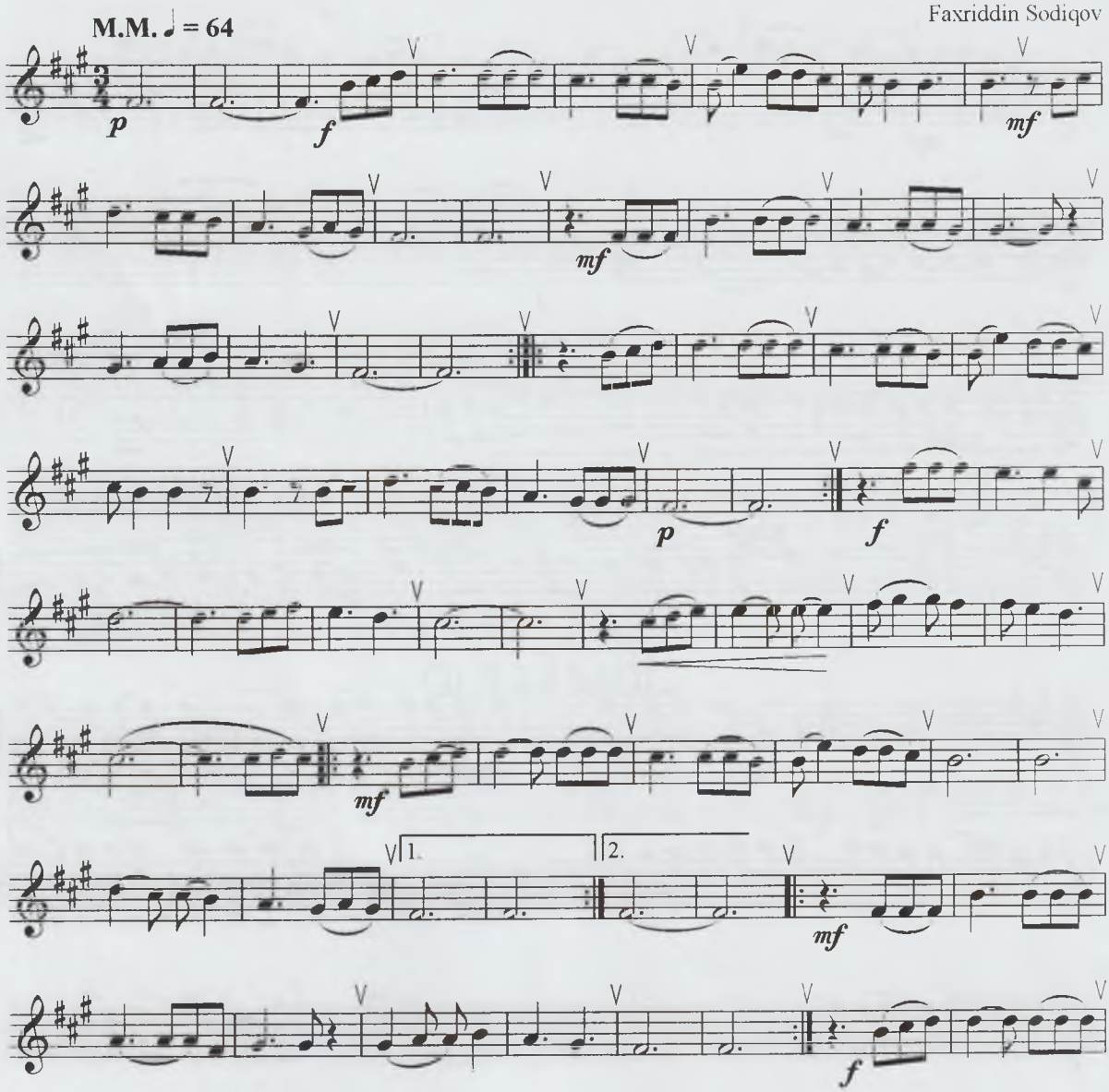


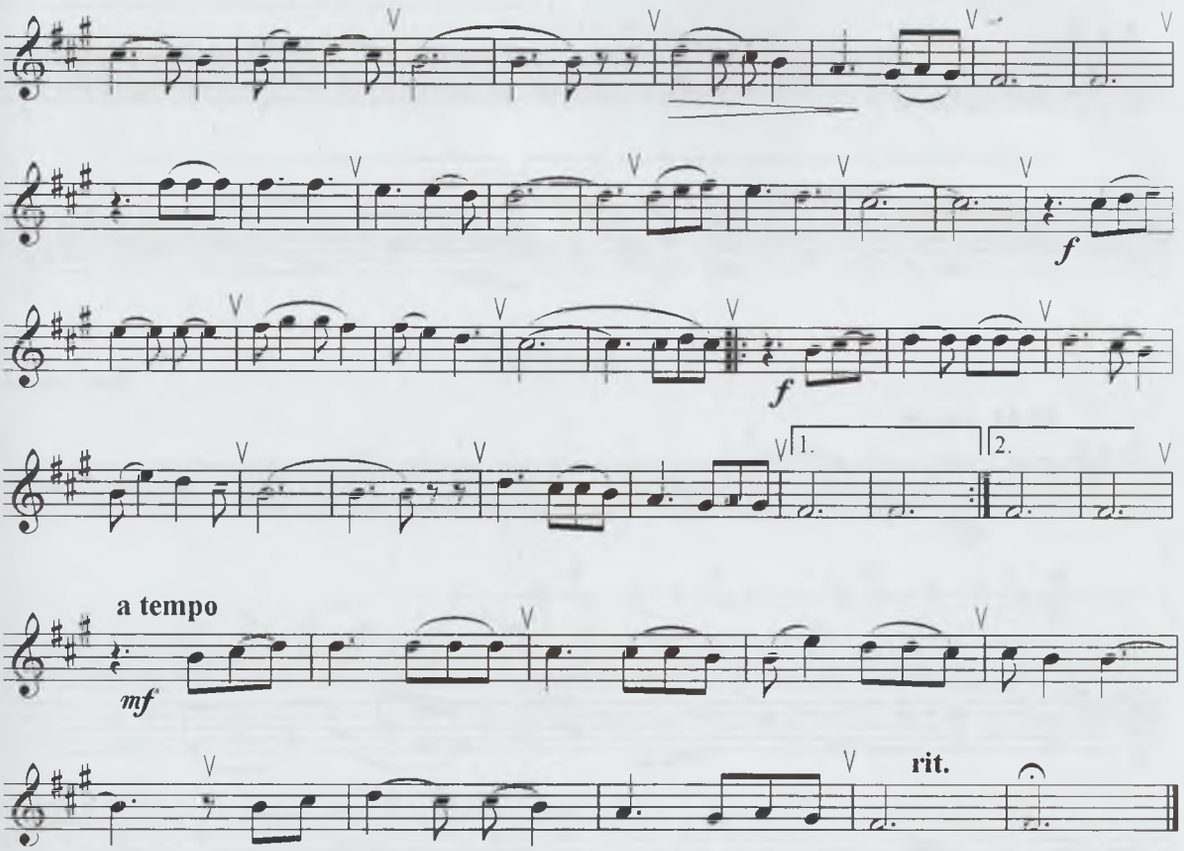

f
mf
mf
f



XUMOR

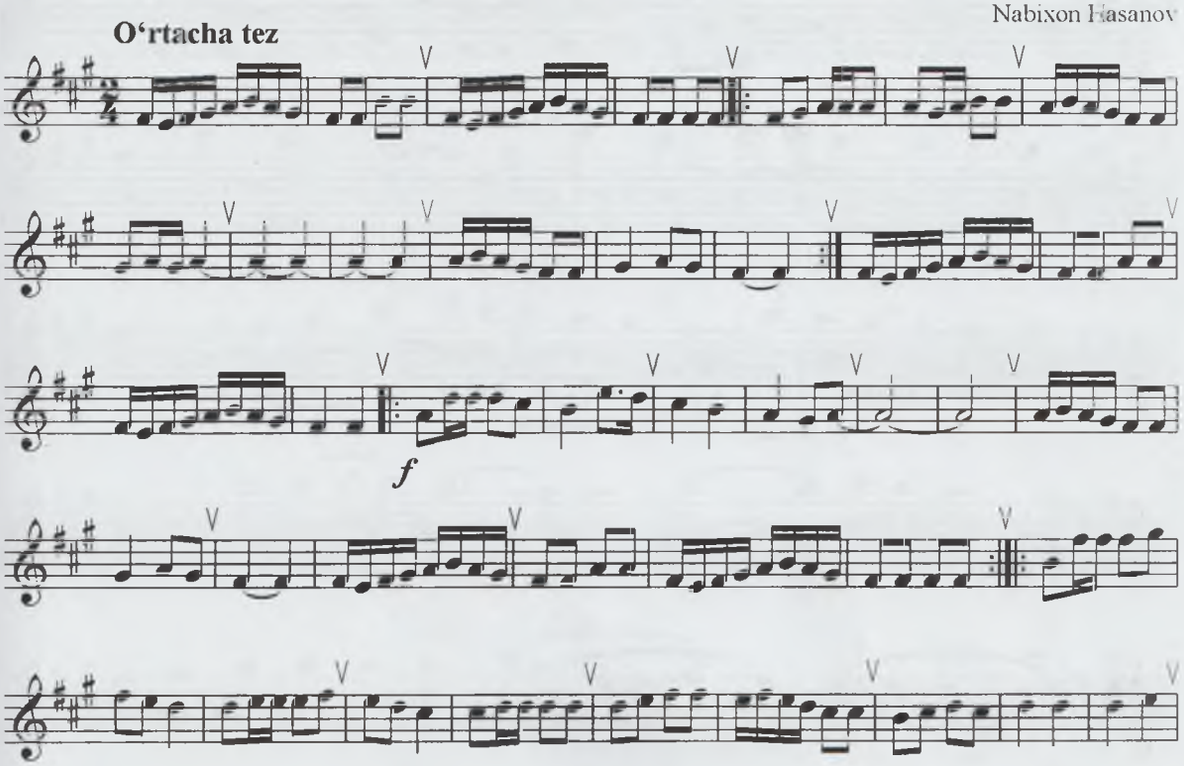
Faxriddin Sodiqov

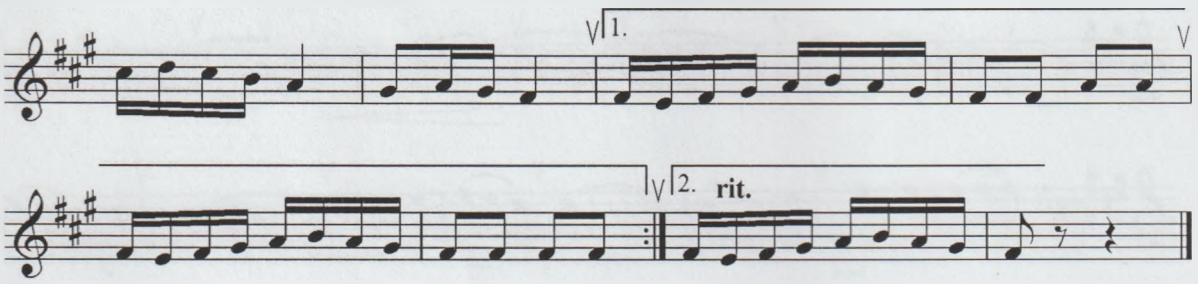




GILOS

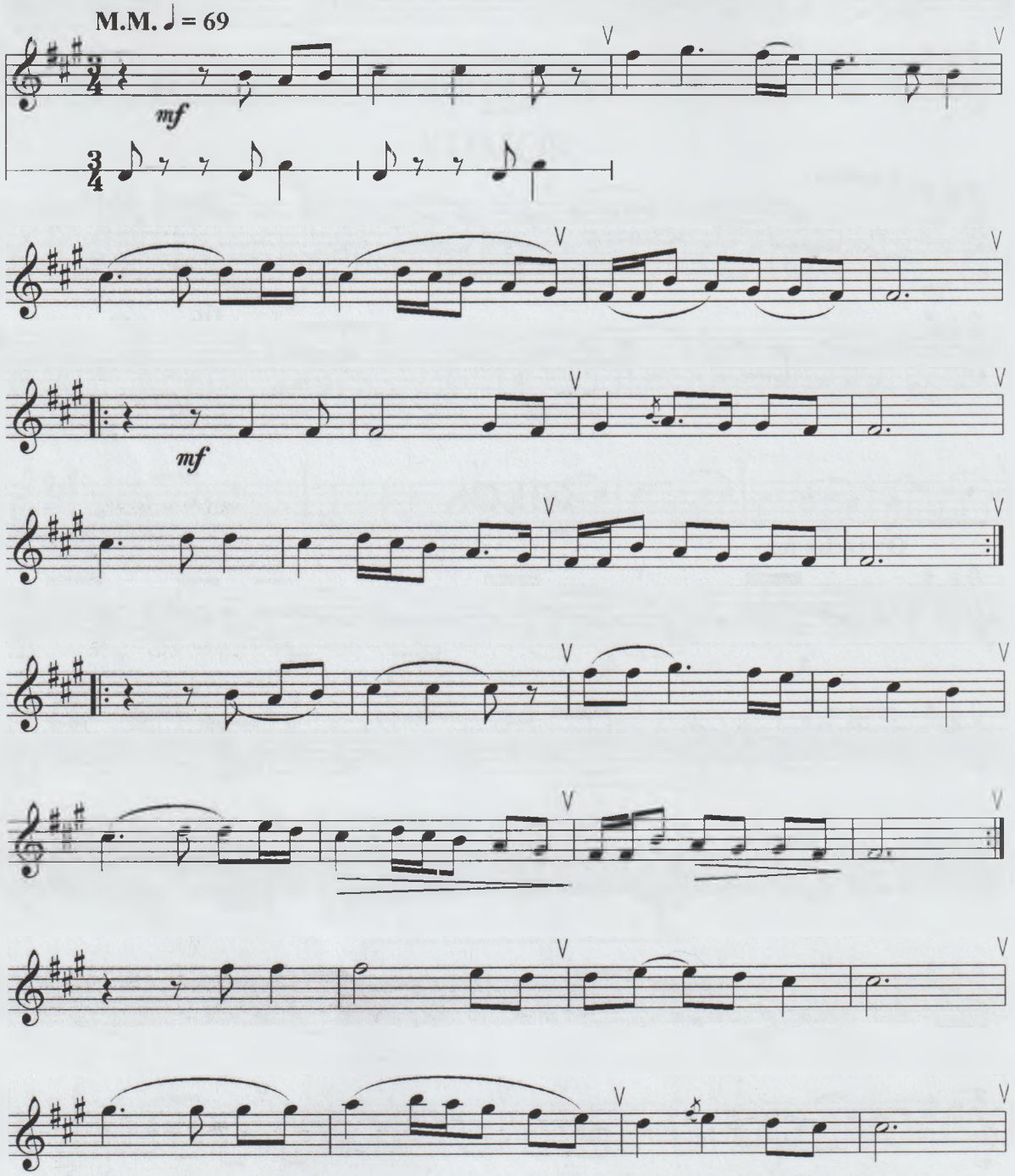
Nabixon Hasanov

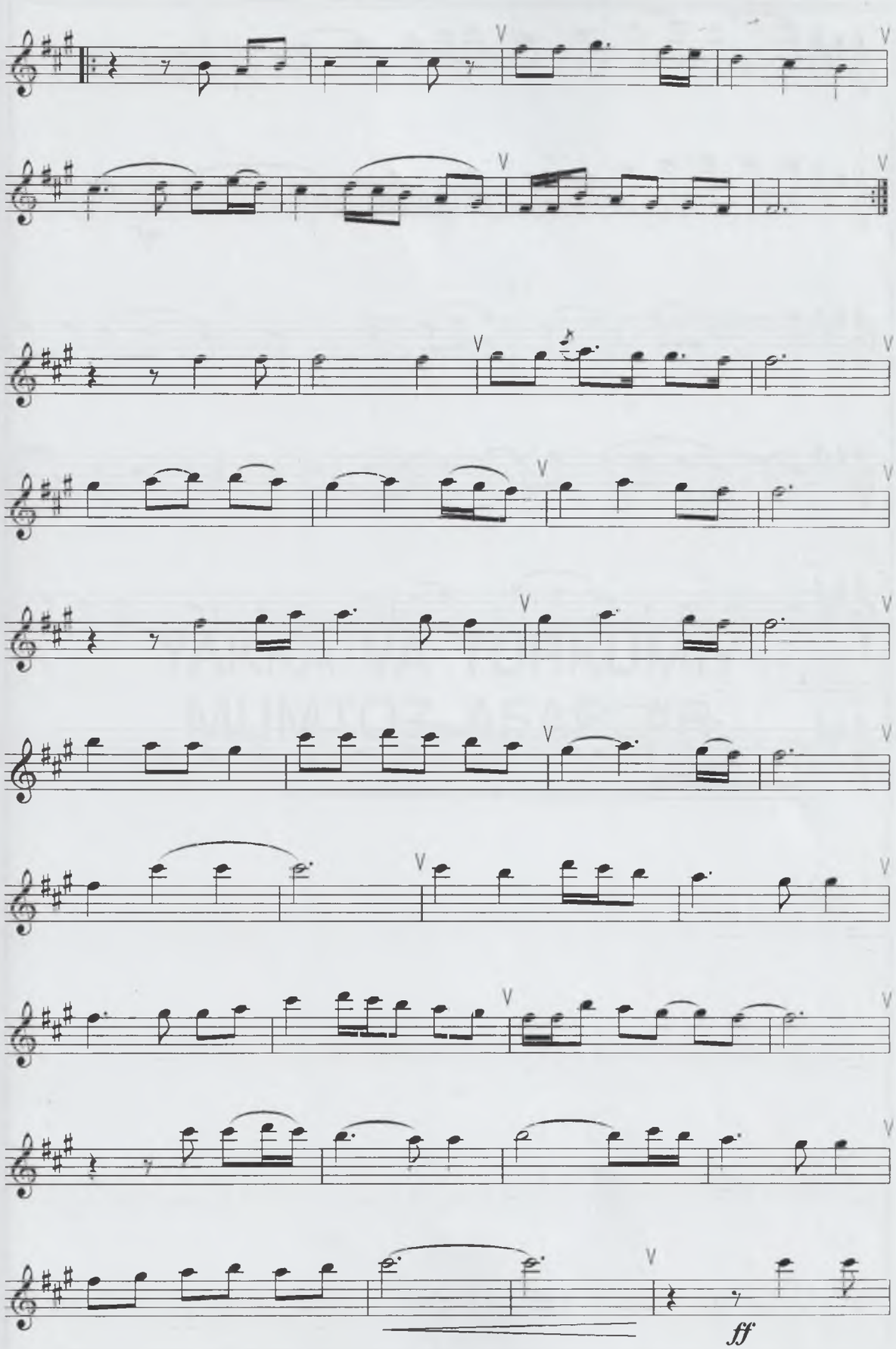


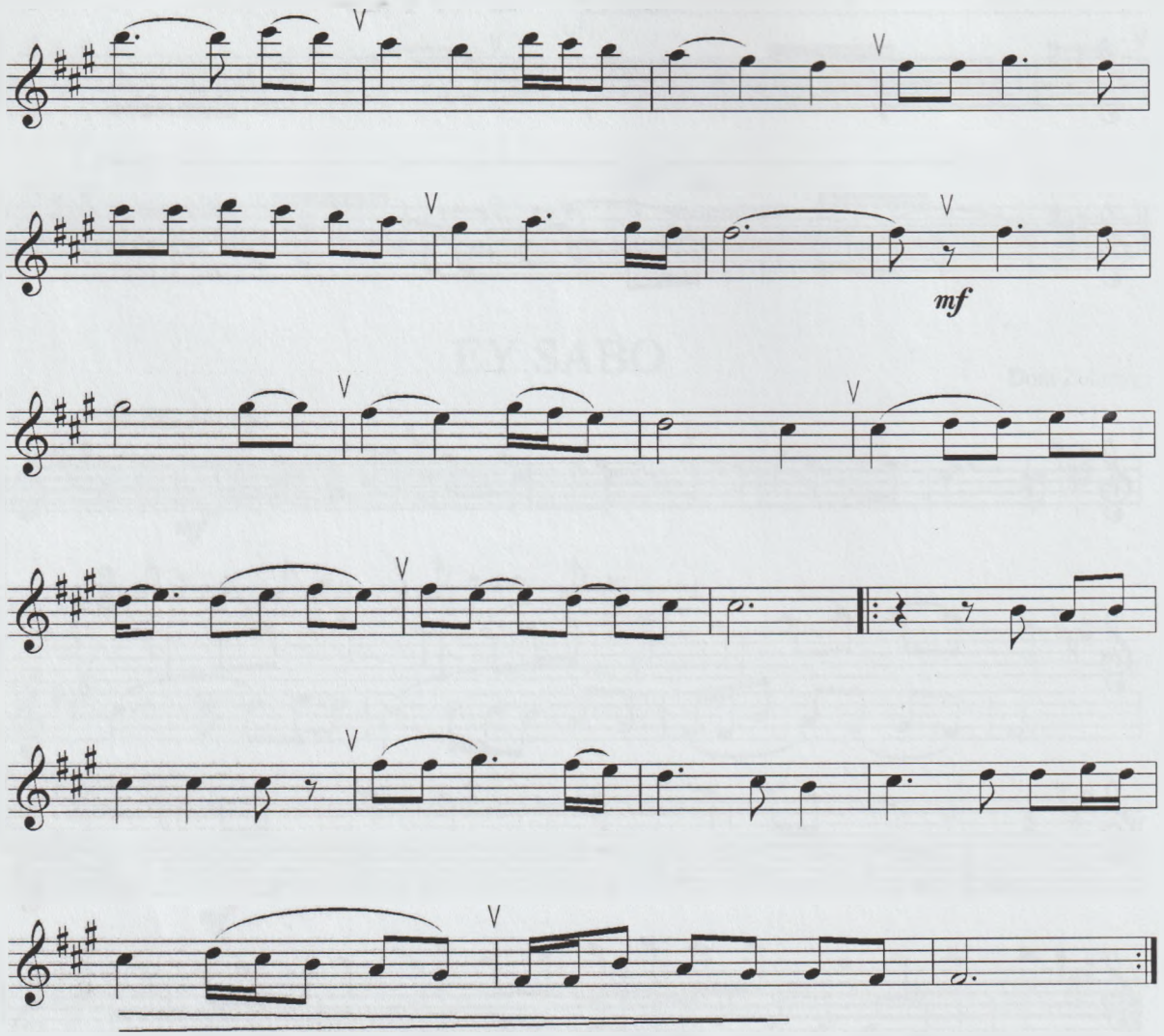


EY SABO

Doni Zokirov




ff

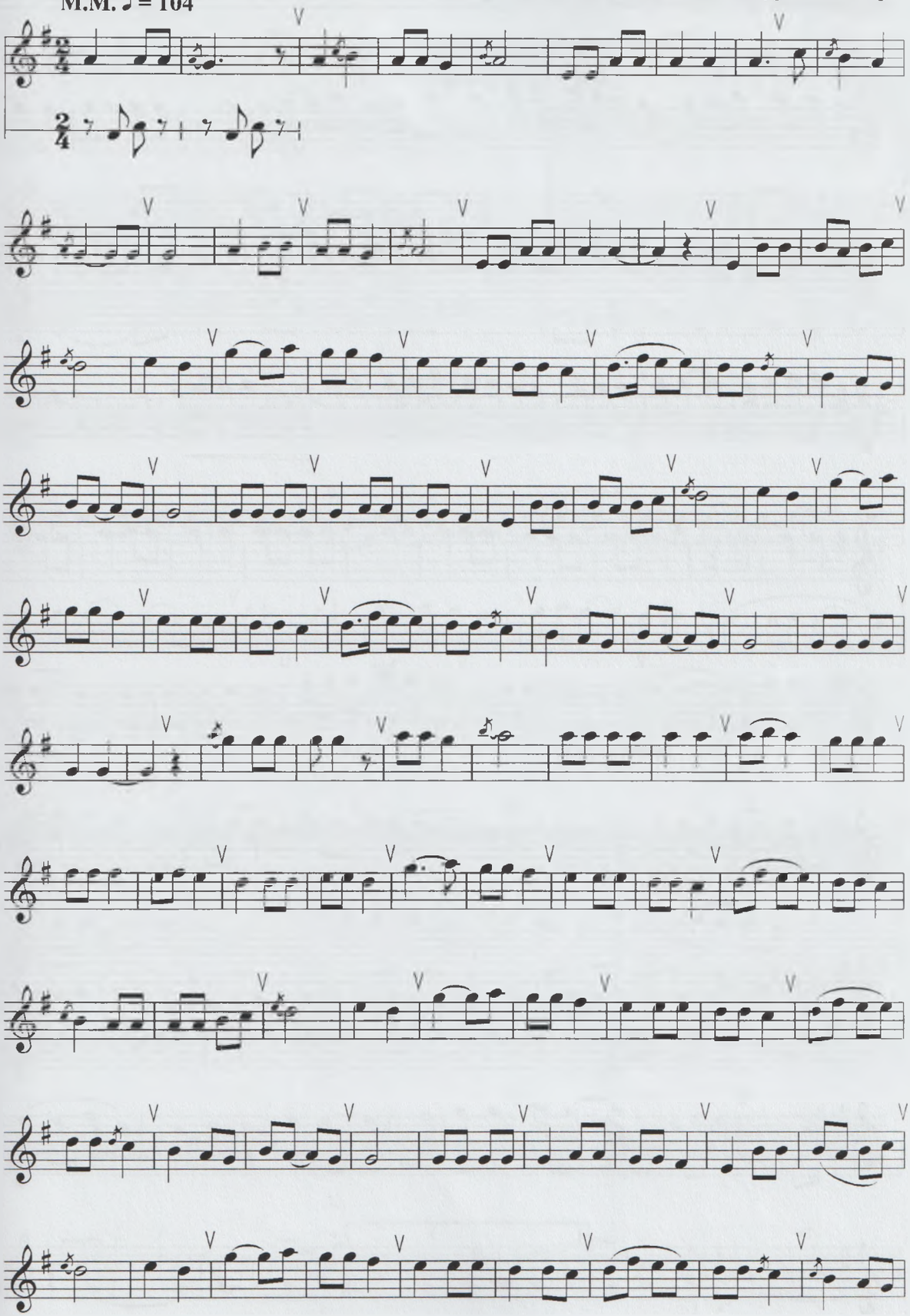

V
V
V
V
mf
V
V
V
V

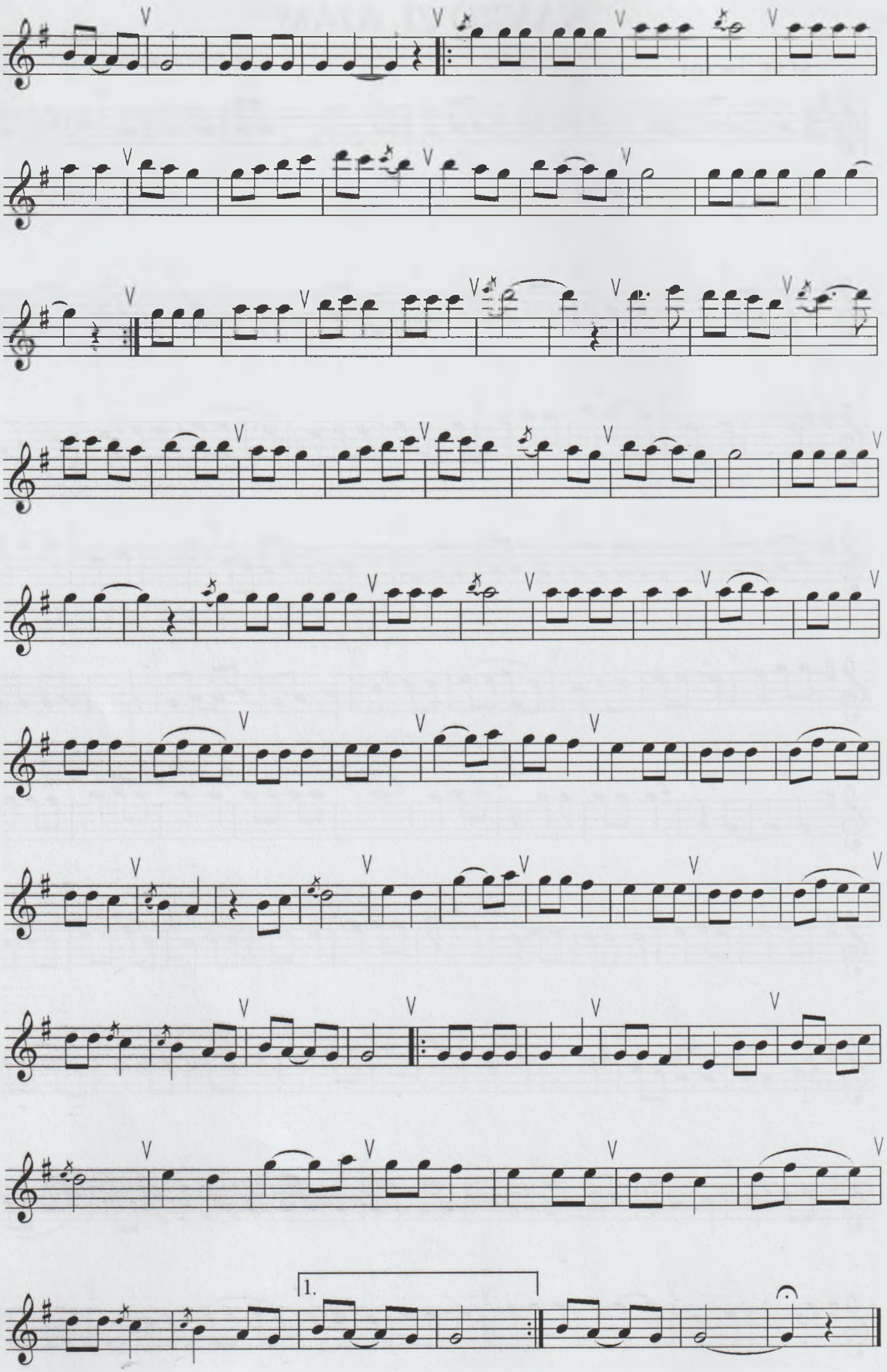
YAKKA VA TURKUMIY MUMTOZ ASARLAR

NAVRO‘ZI AJAM

O‘zbek xalq kuyi
A.Sobirov surnayga moslashtirgan

M.M. ♩ = 104

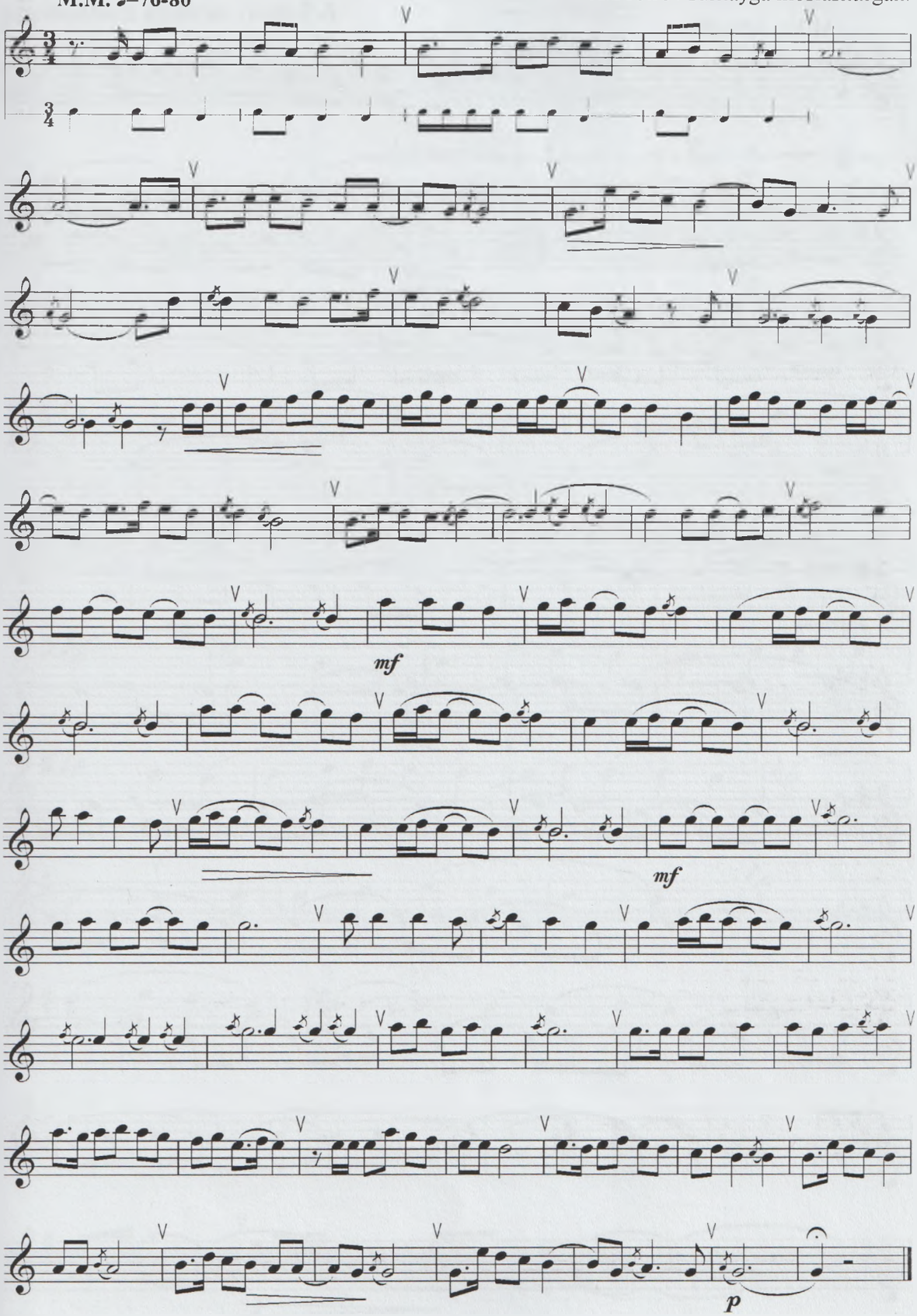



1.

NOG‘ORA BAYOT

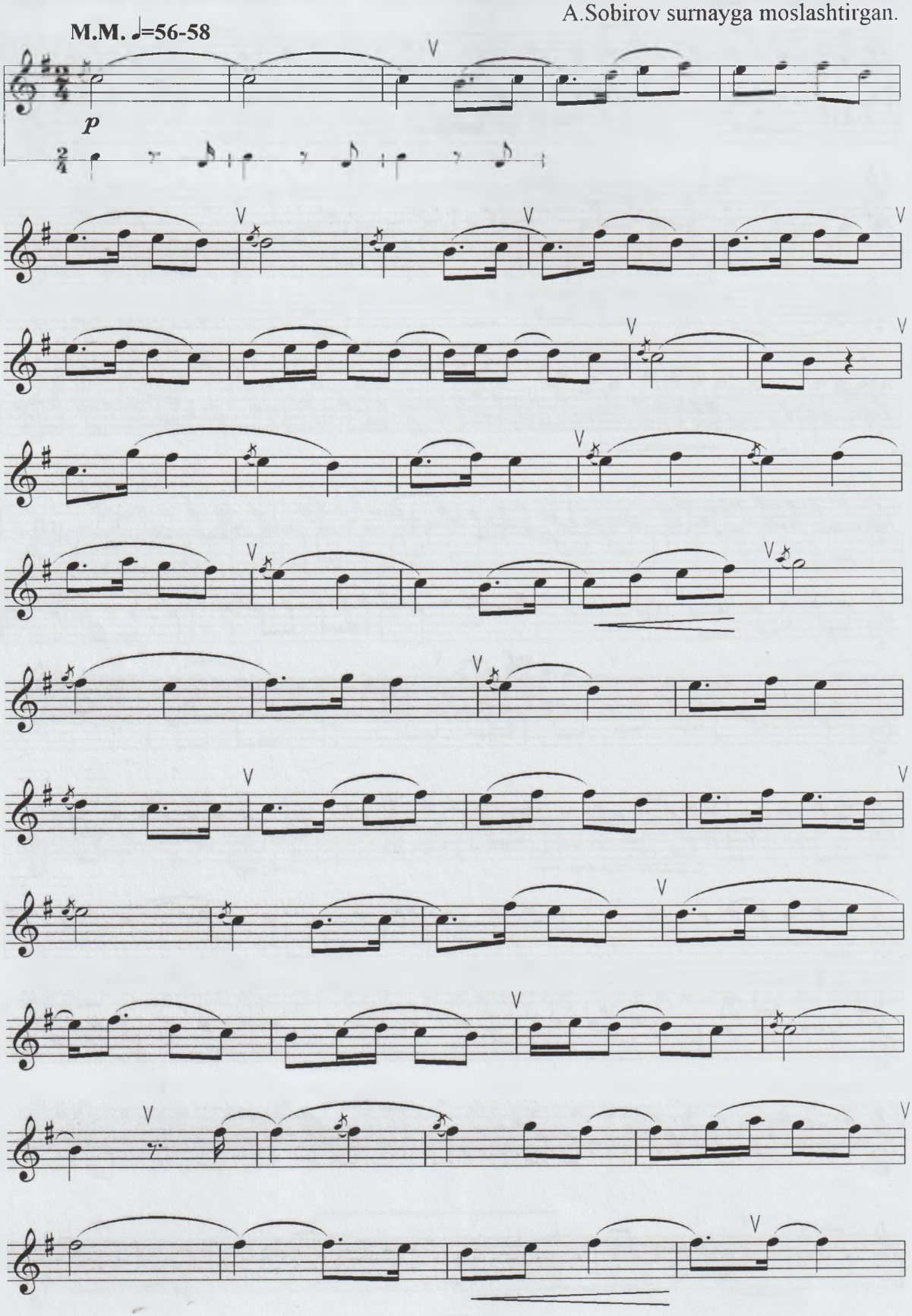
Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan.

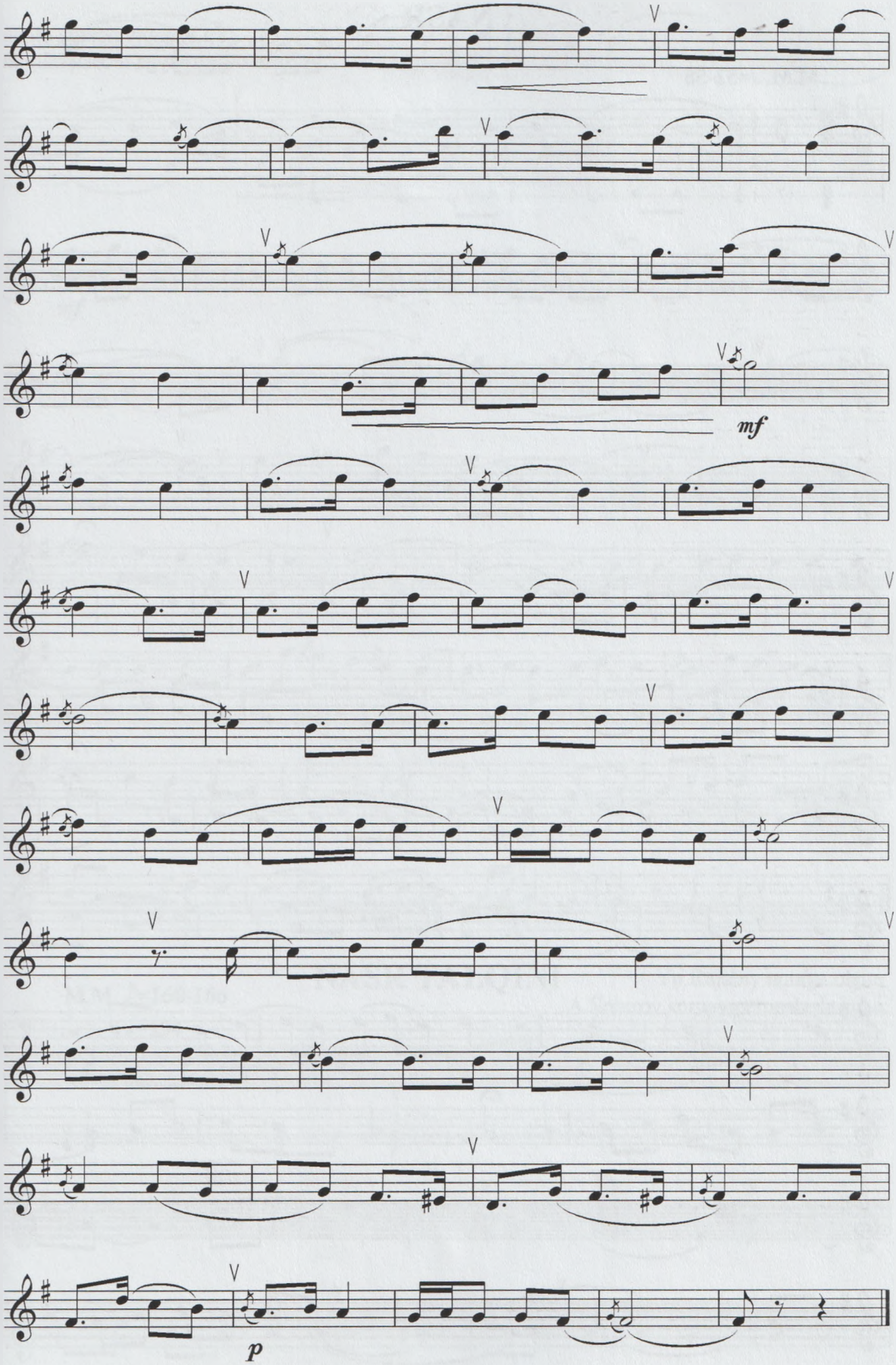
M.M. ♩=76-80



SURNAY USHSHOG‘I

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

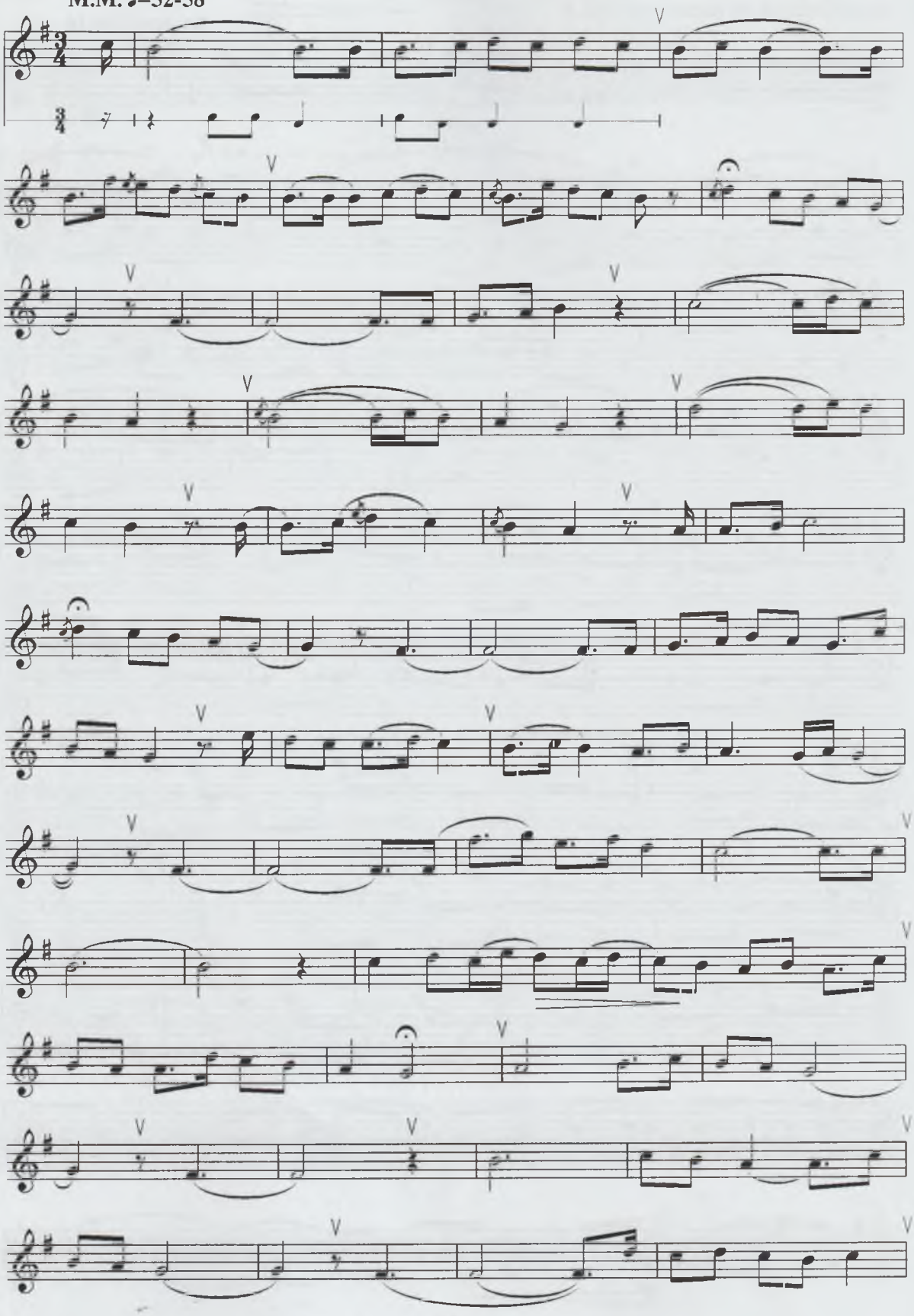


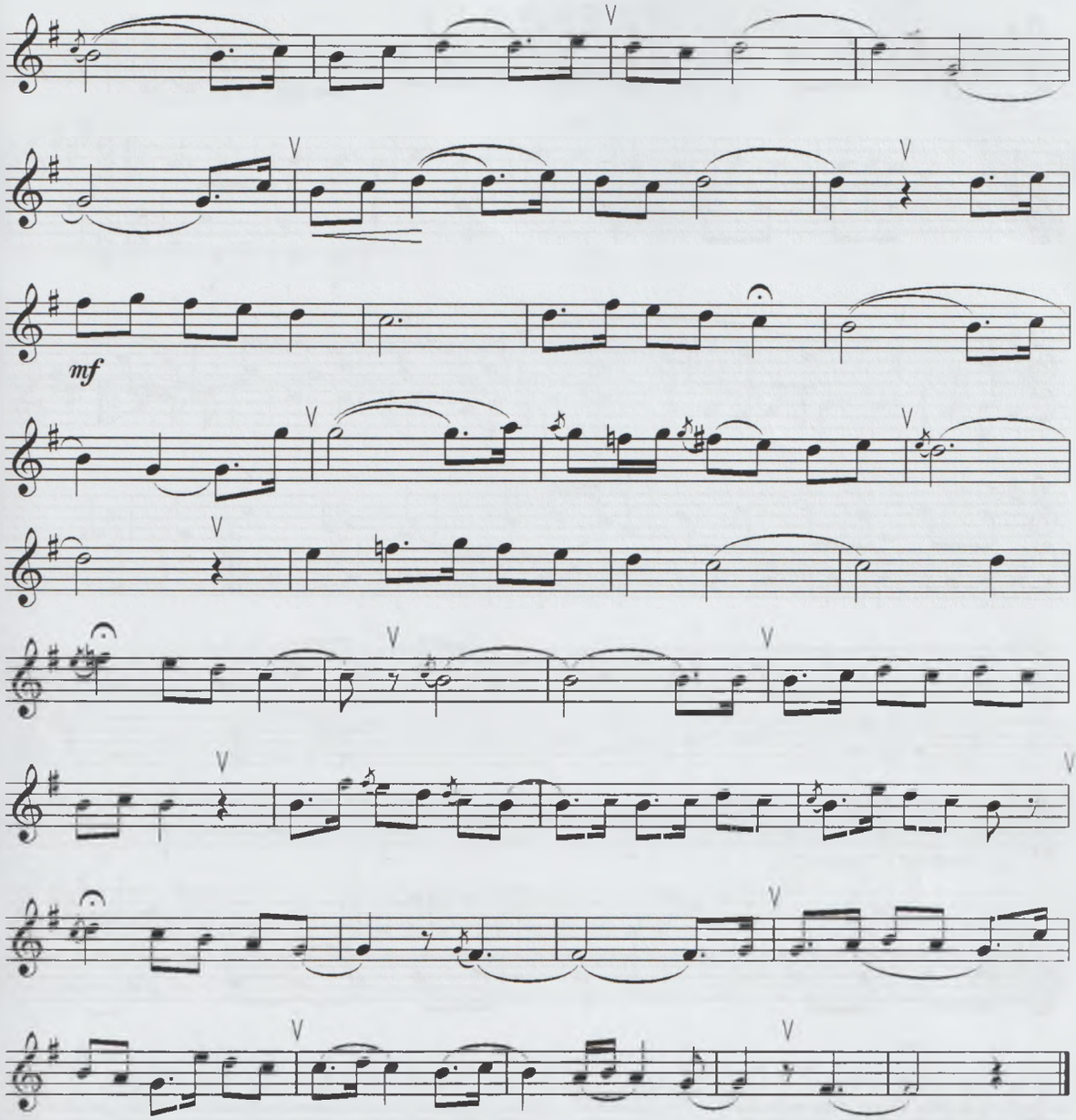

mf
p

NASR

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

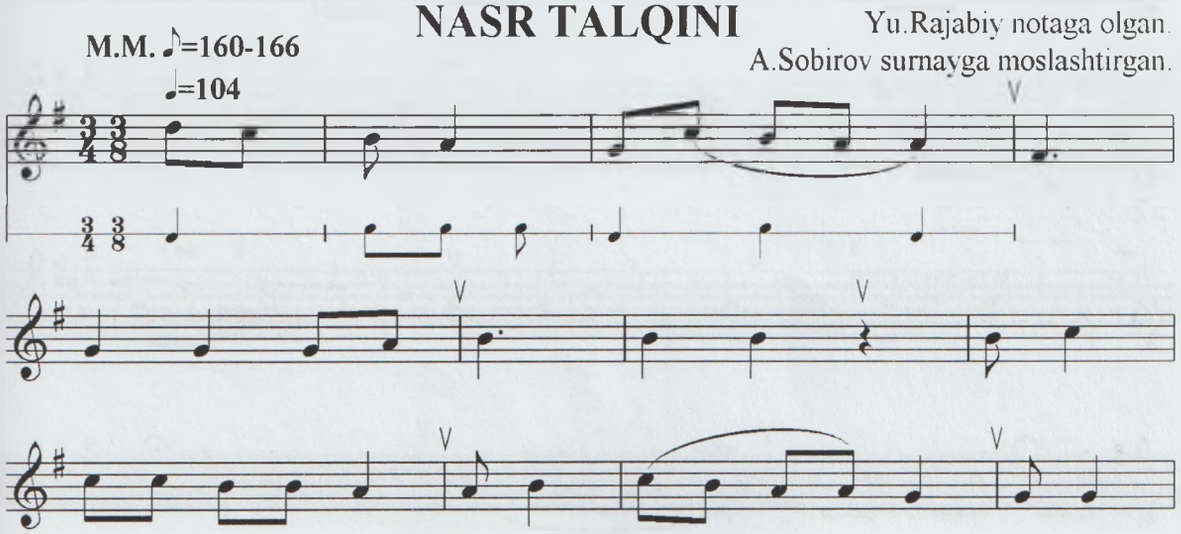
M.M. ♩=52-58

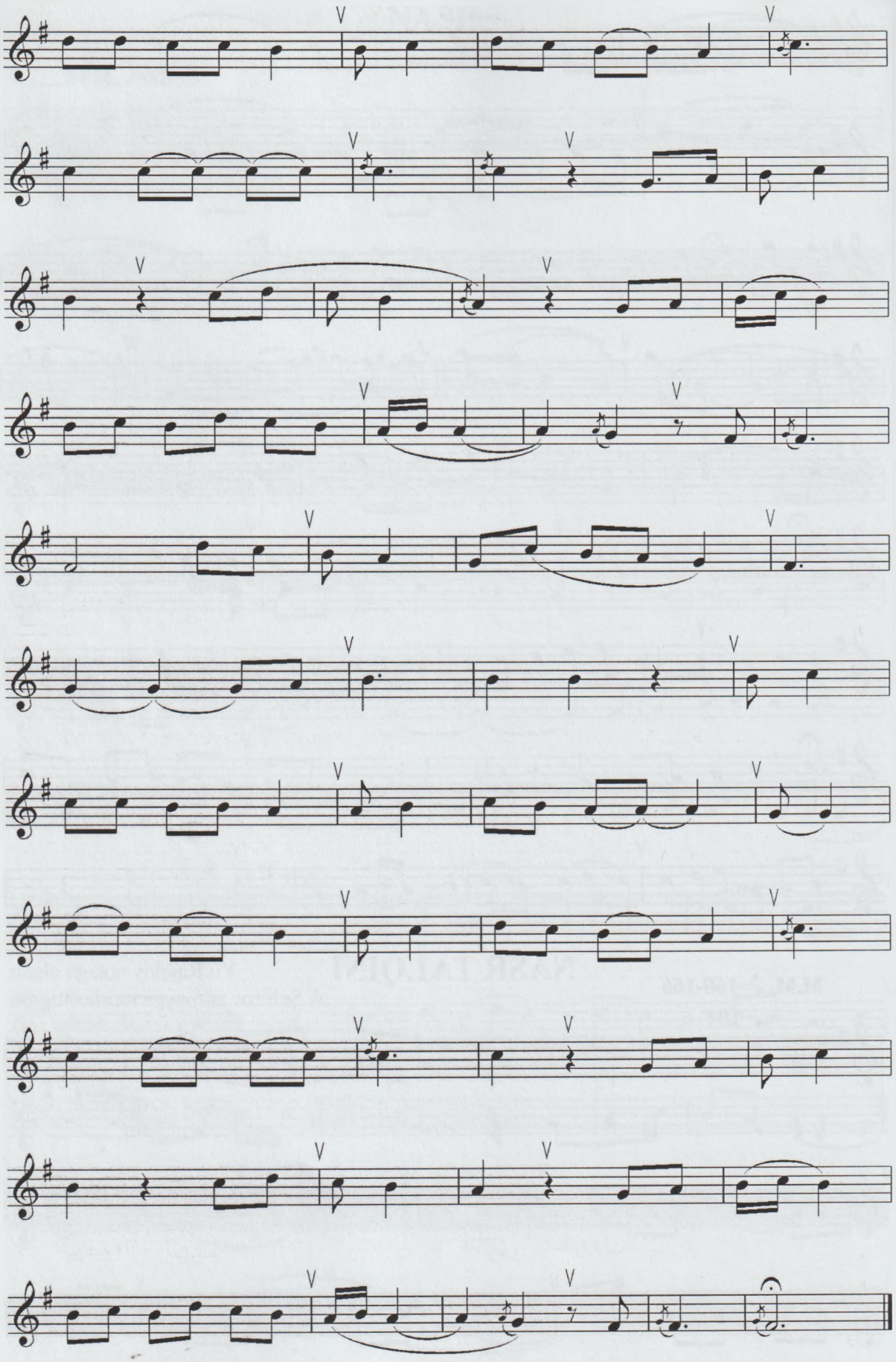




NASR TALQINI

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

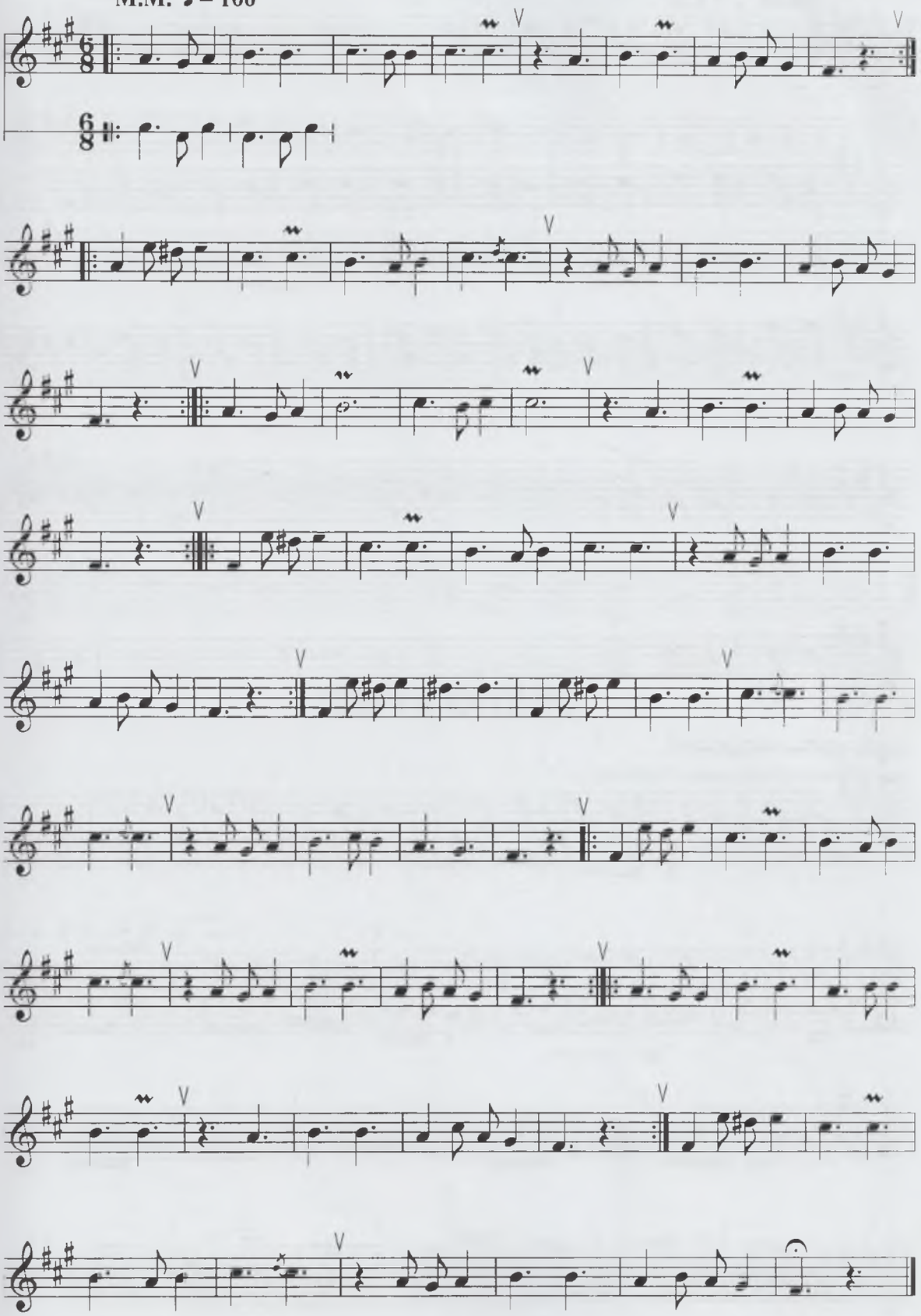




GULSARA

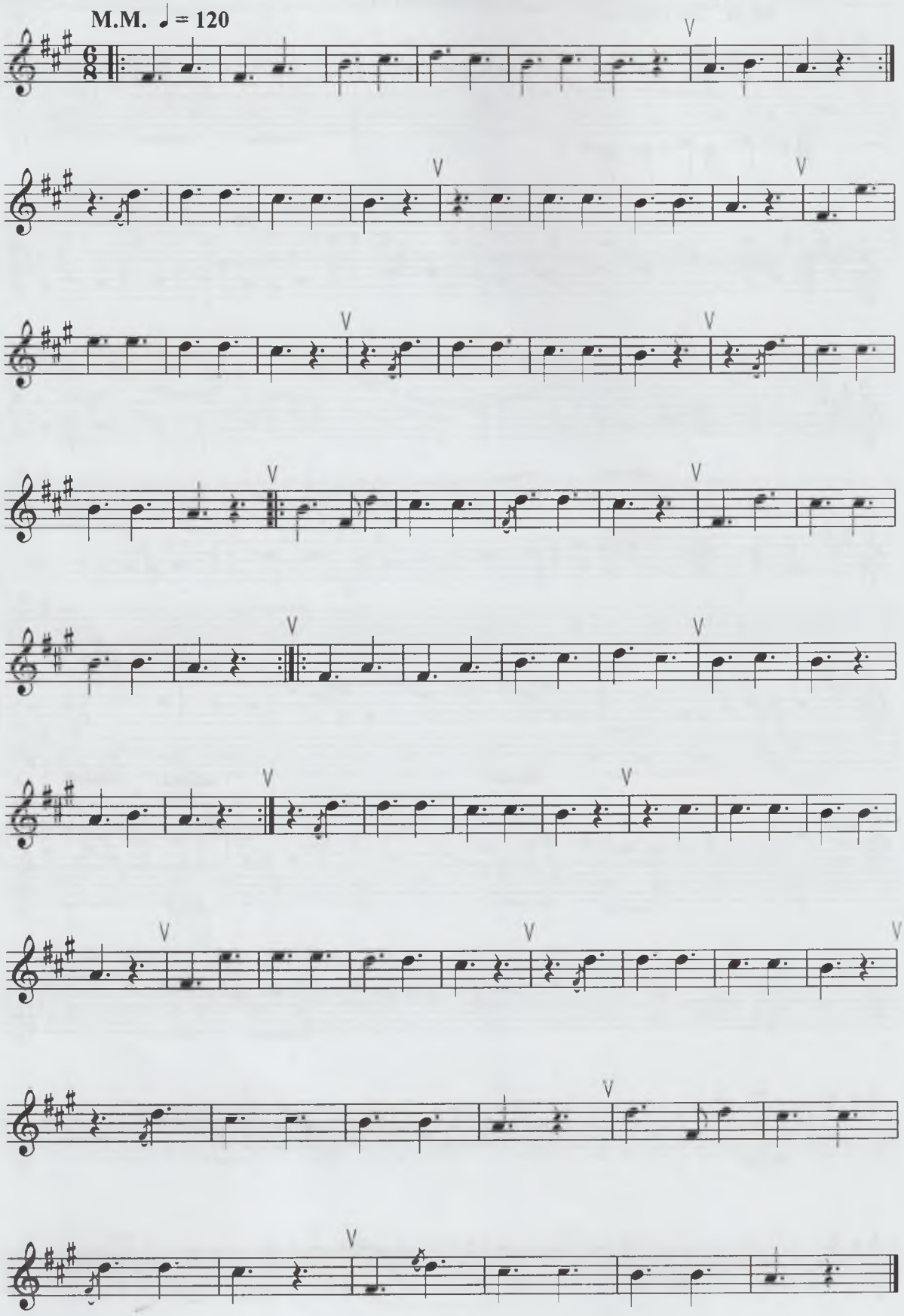
(Ufor turkumi)

Axmadjon Sobirov ijrosida



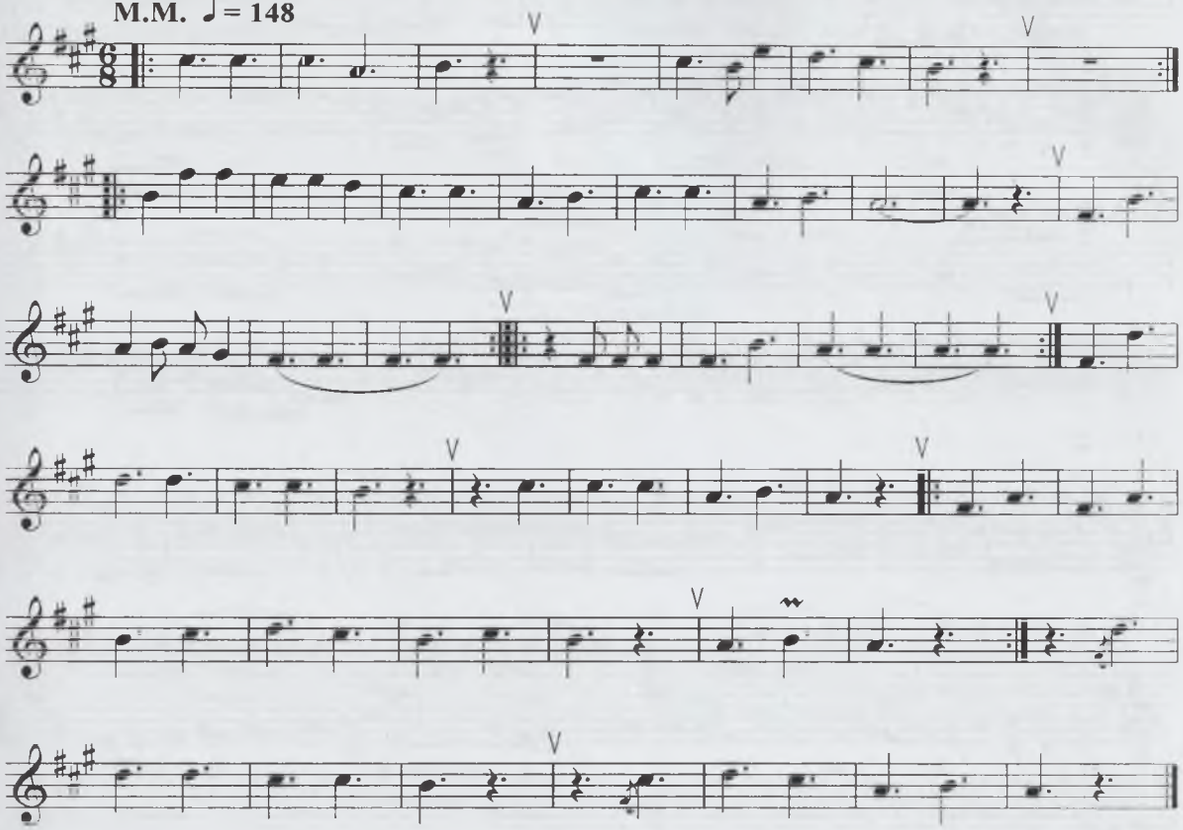
GULSARA II

Axmadjon Sobirov ijrosida



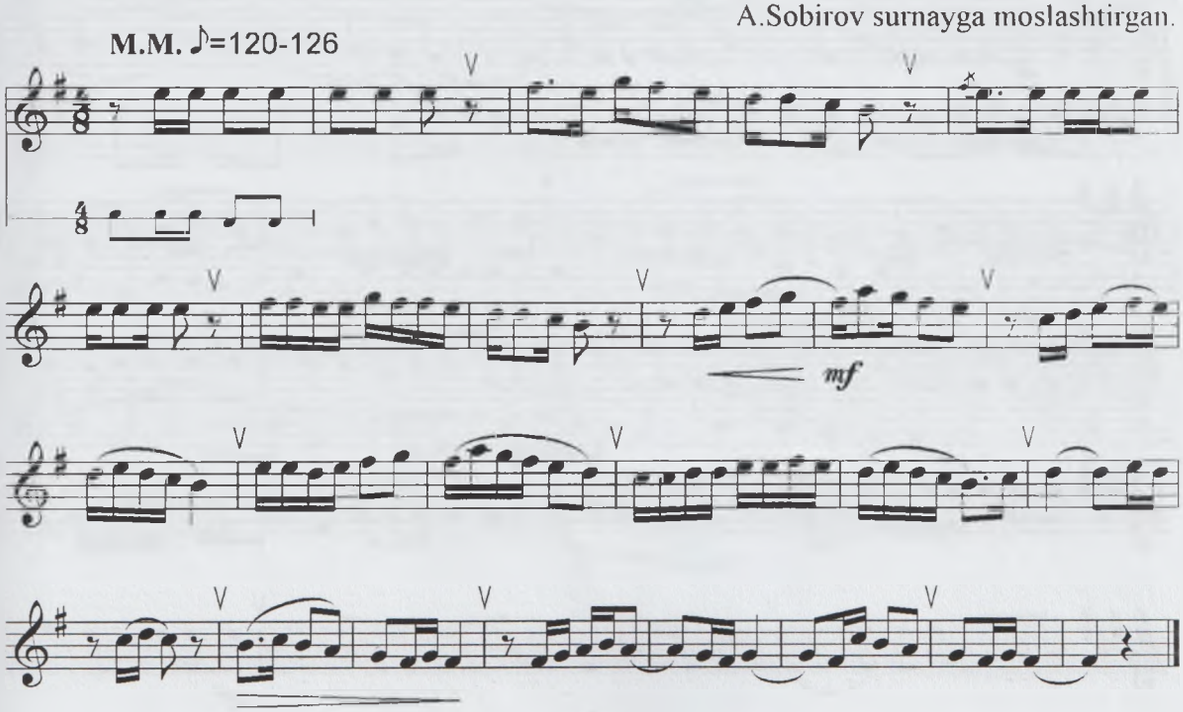
GULSARA III

Axmadjon Sobirov ijrosida



GIRYA QOZOQ

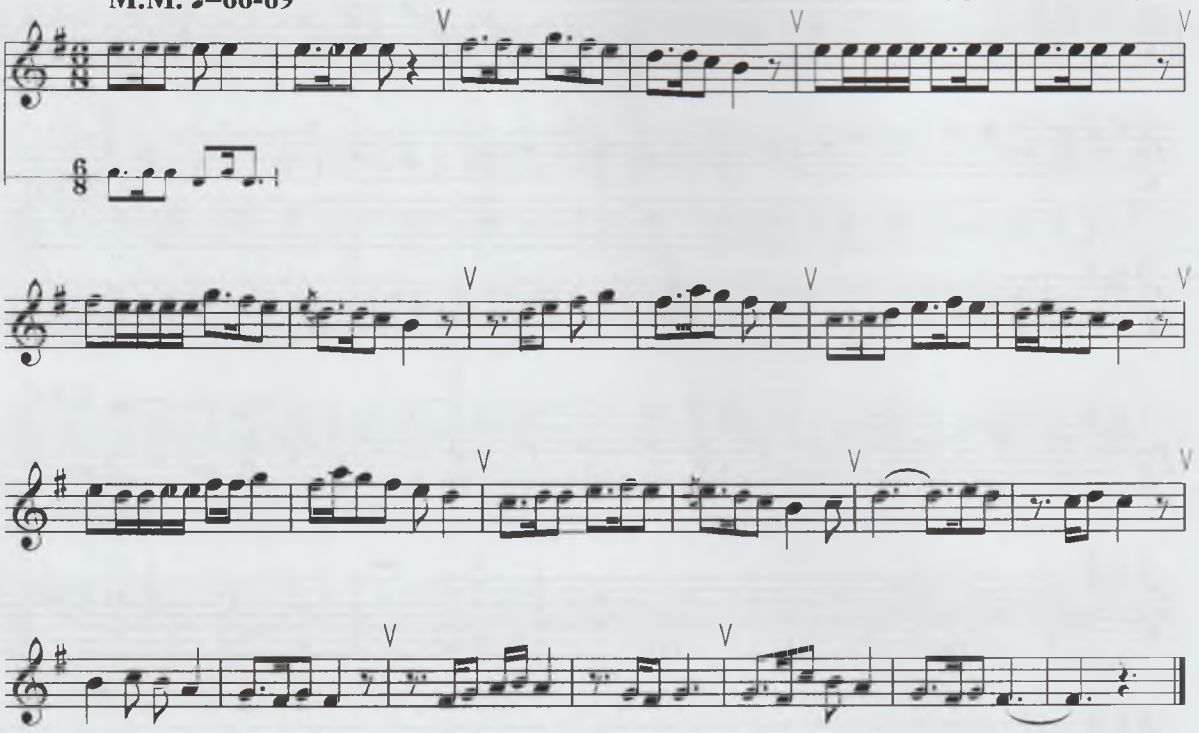
Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan.



GIRYA QOZOQ UFORI

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

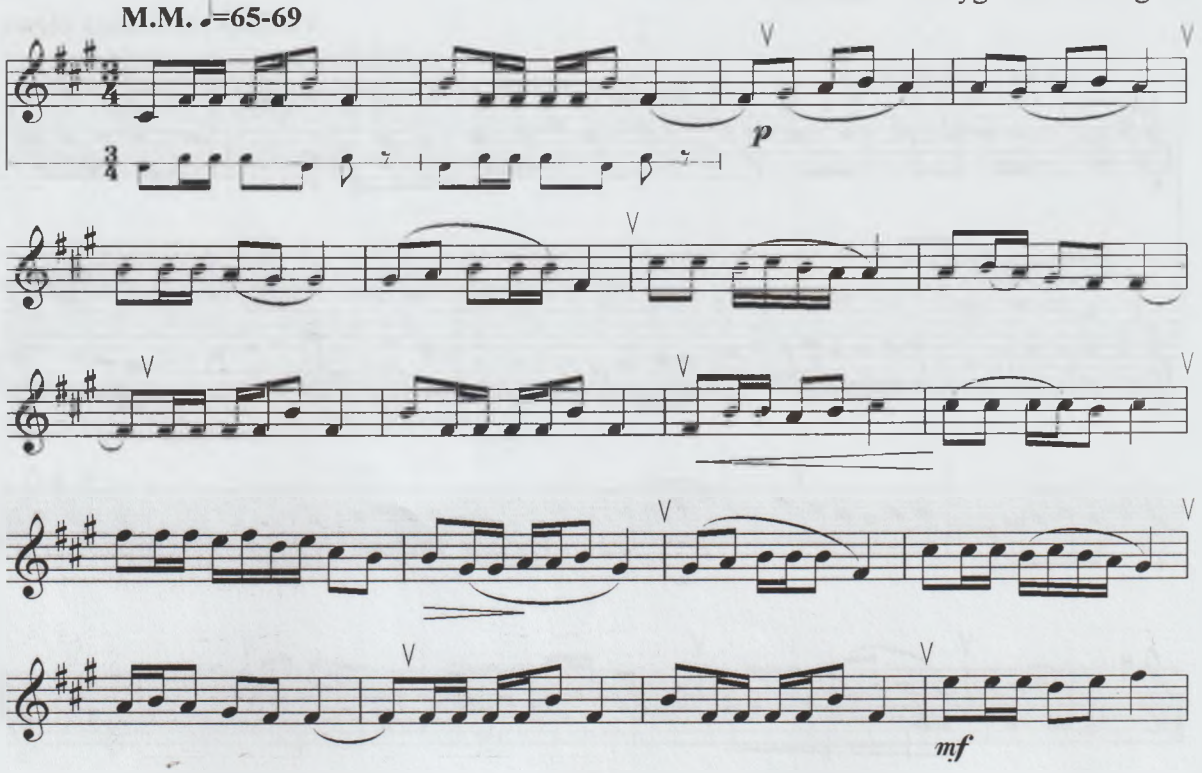
M.M. ♩=66-69

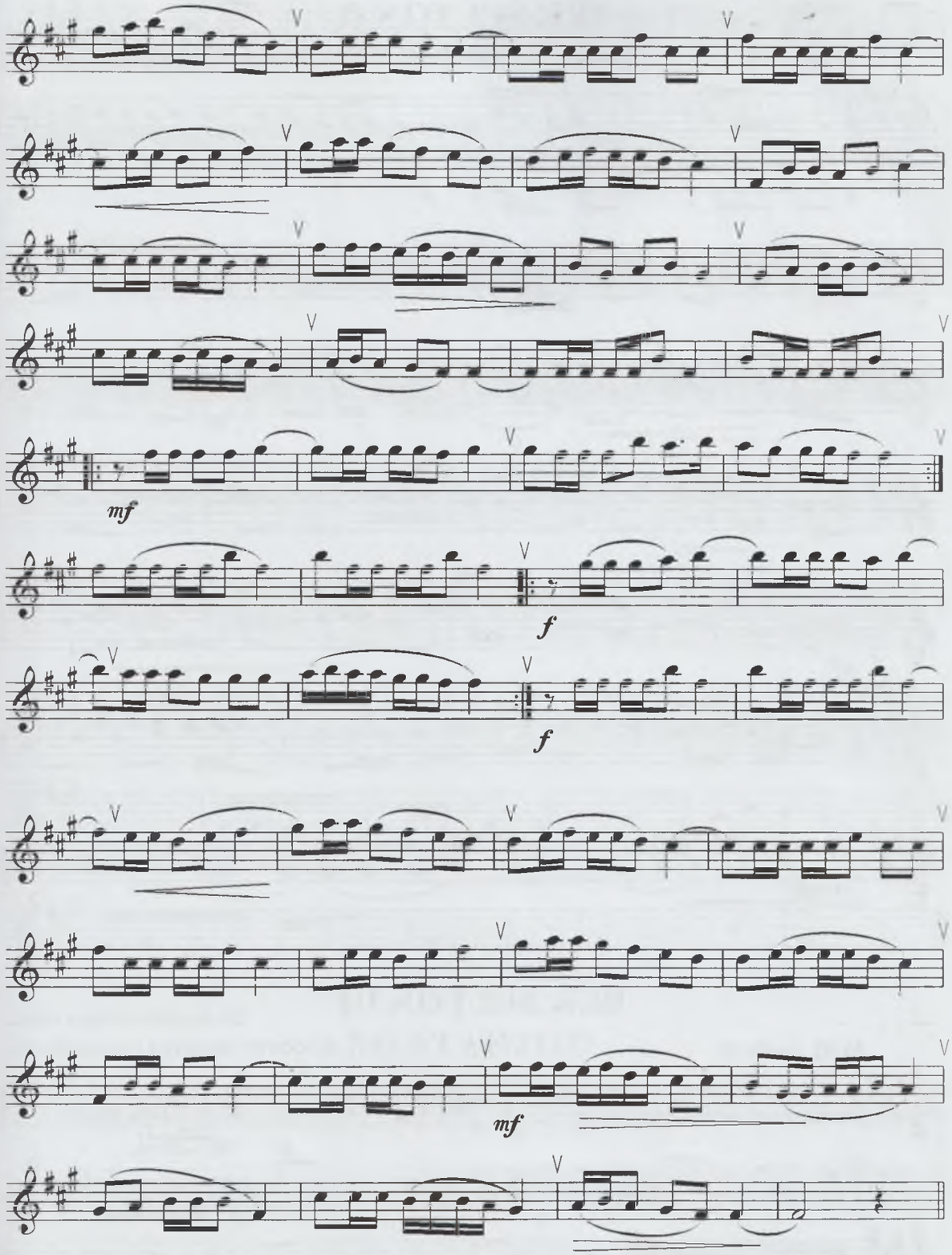


BEK SULTON

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

M.M. ♩=65-69

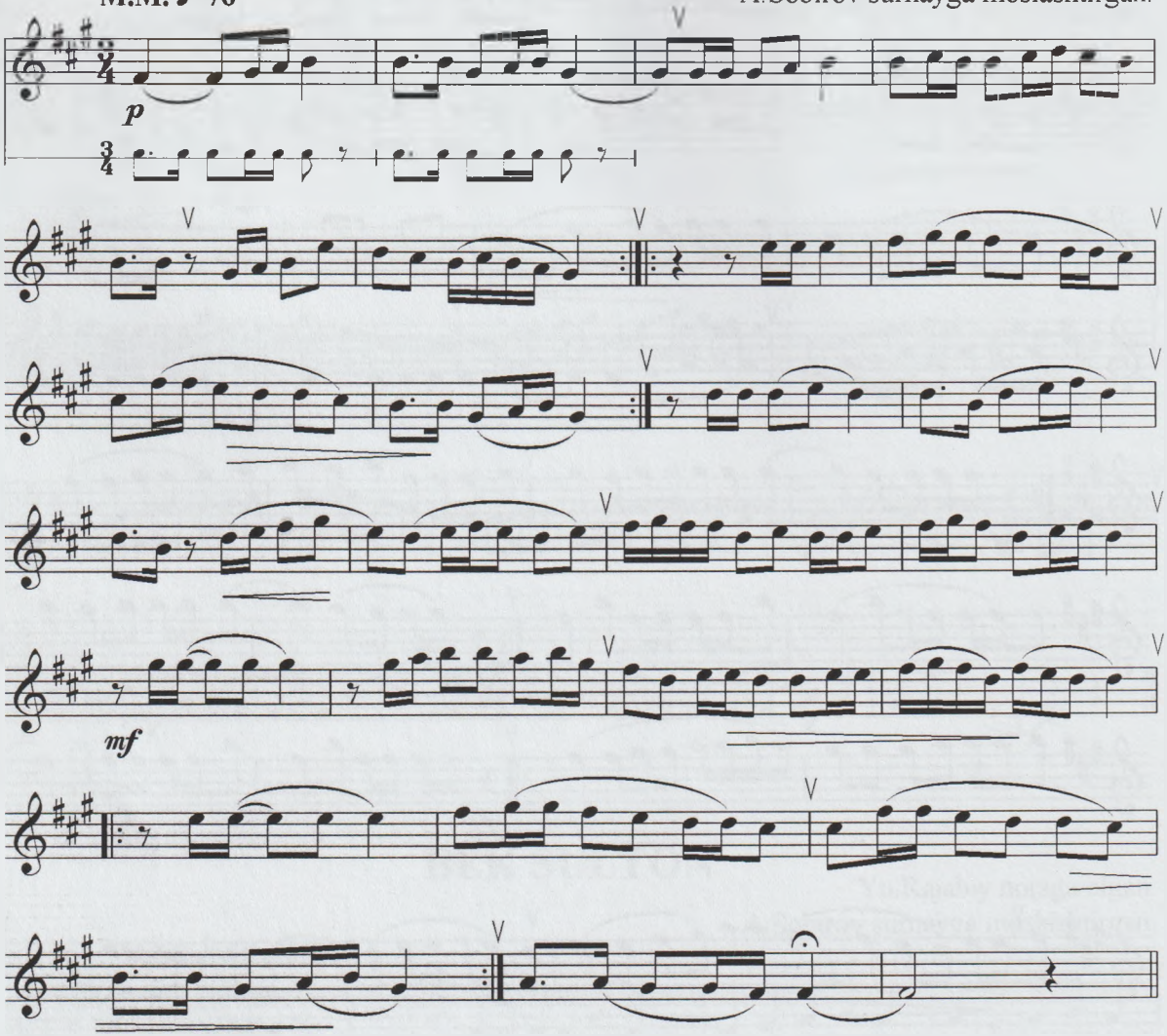



mf
f
f
mf

BEK SULTON II

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

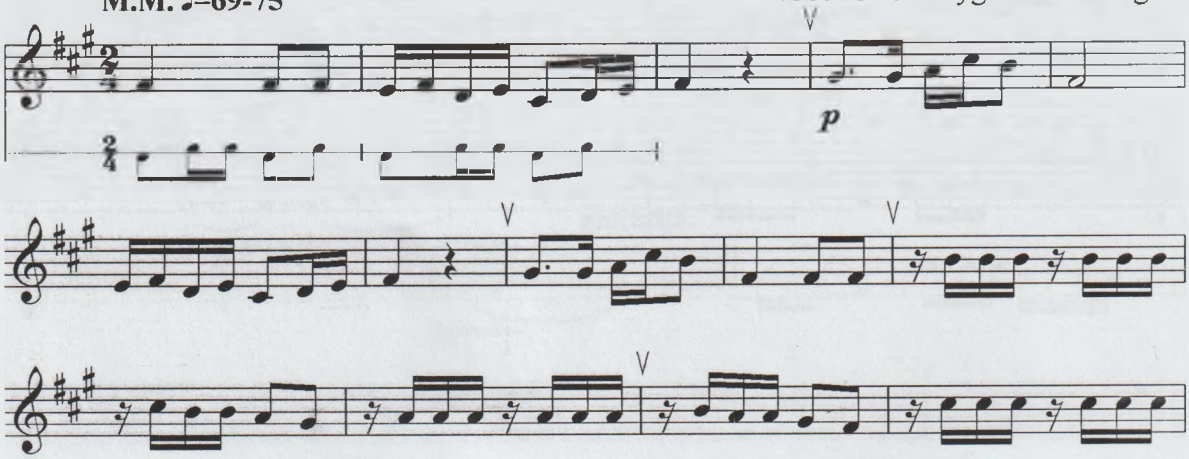
M.M. ♩=76

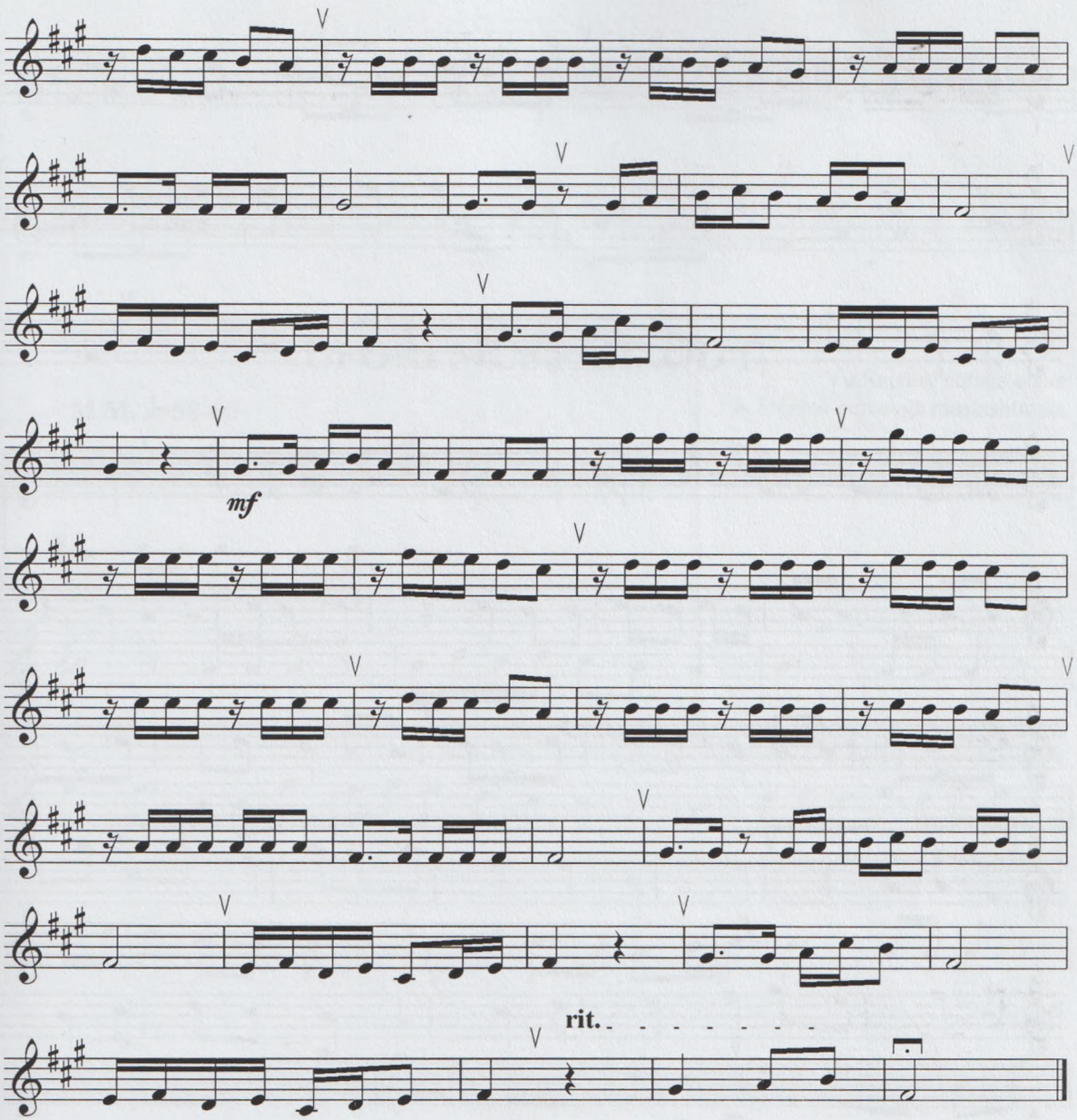


BEK SULTON III

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

M.M. ♩=69-75

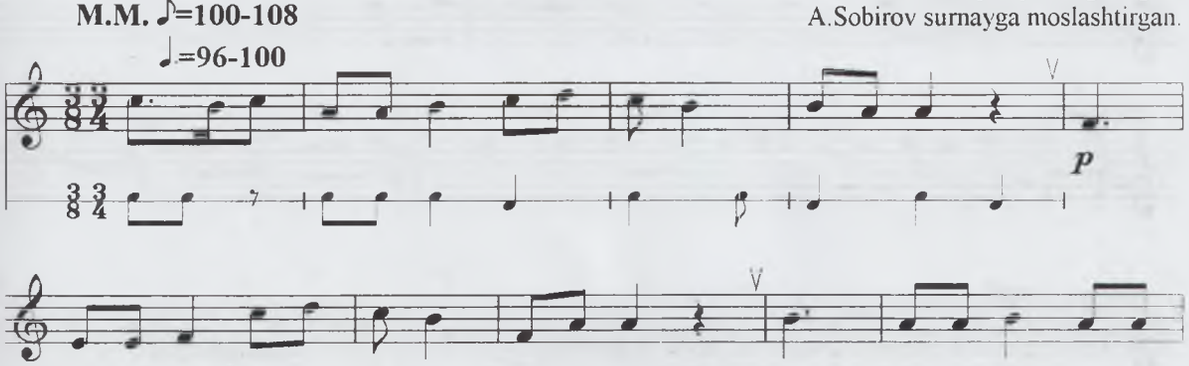


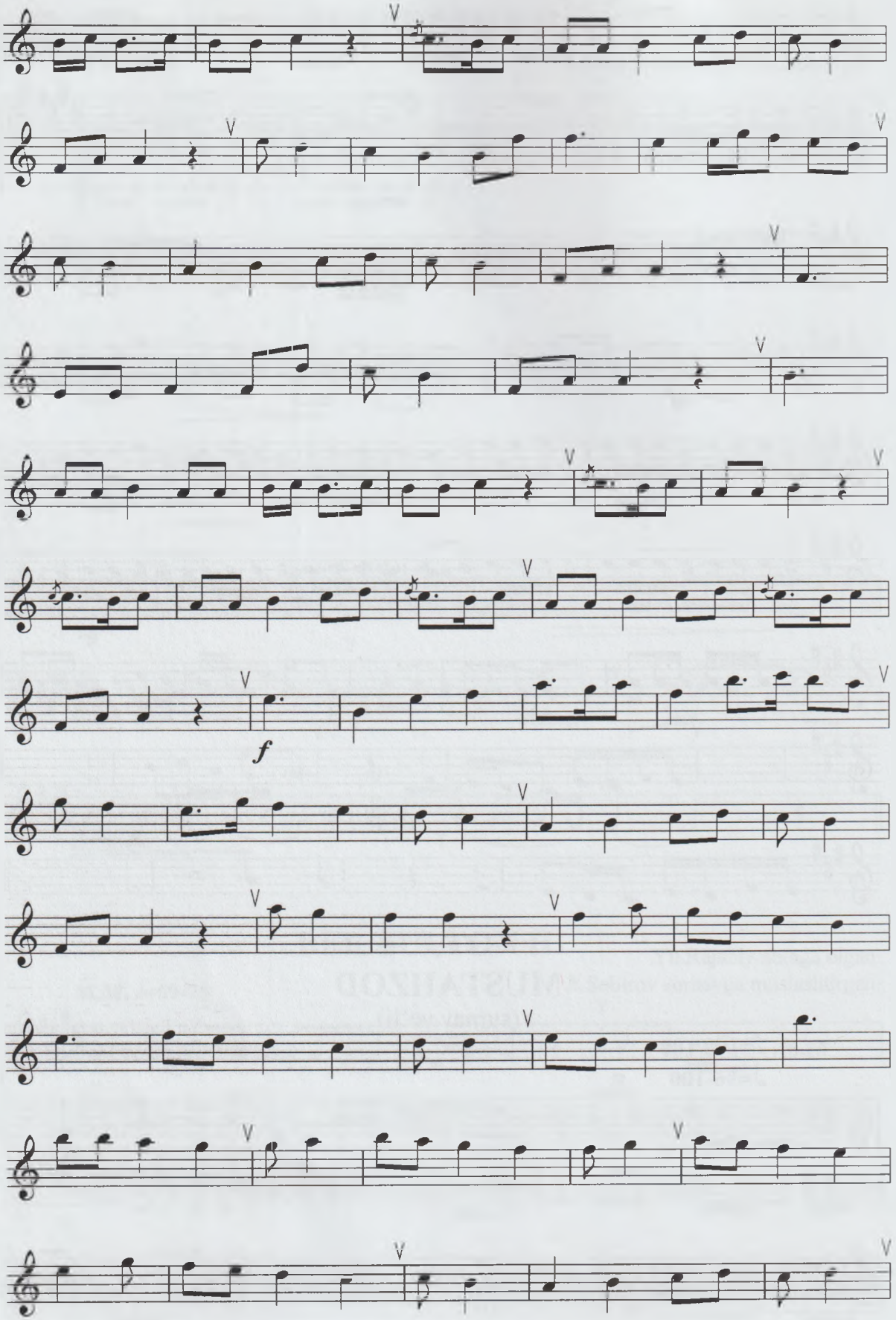


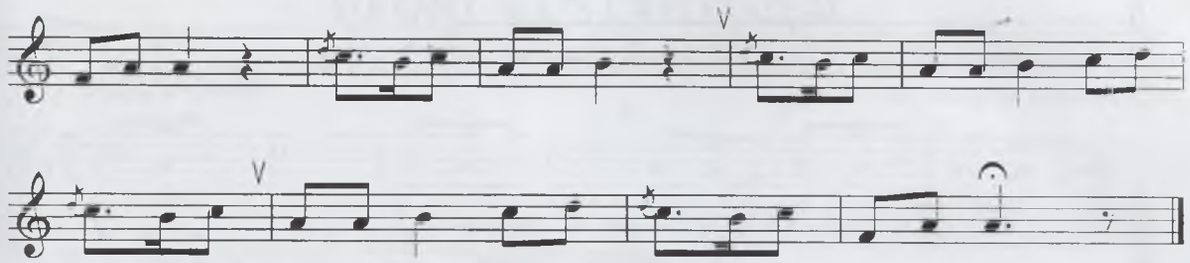
MUSTAHZOD

(surnay yo'li)

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



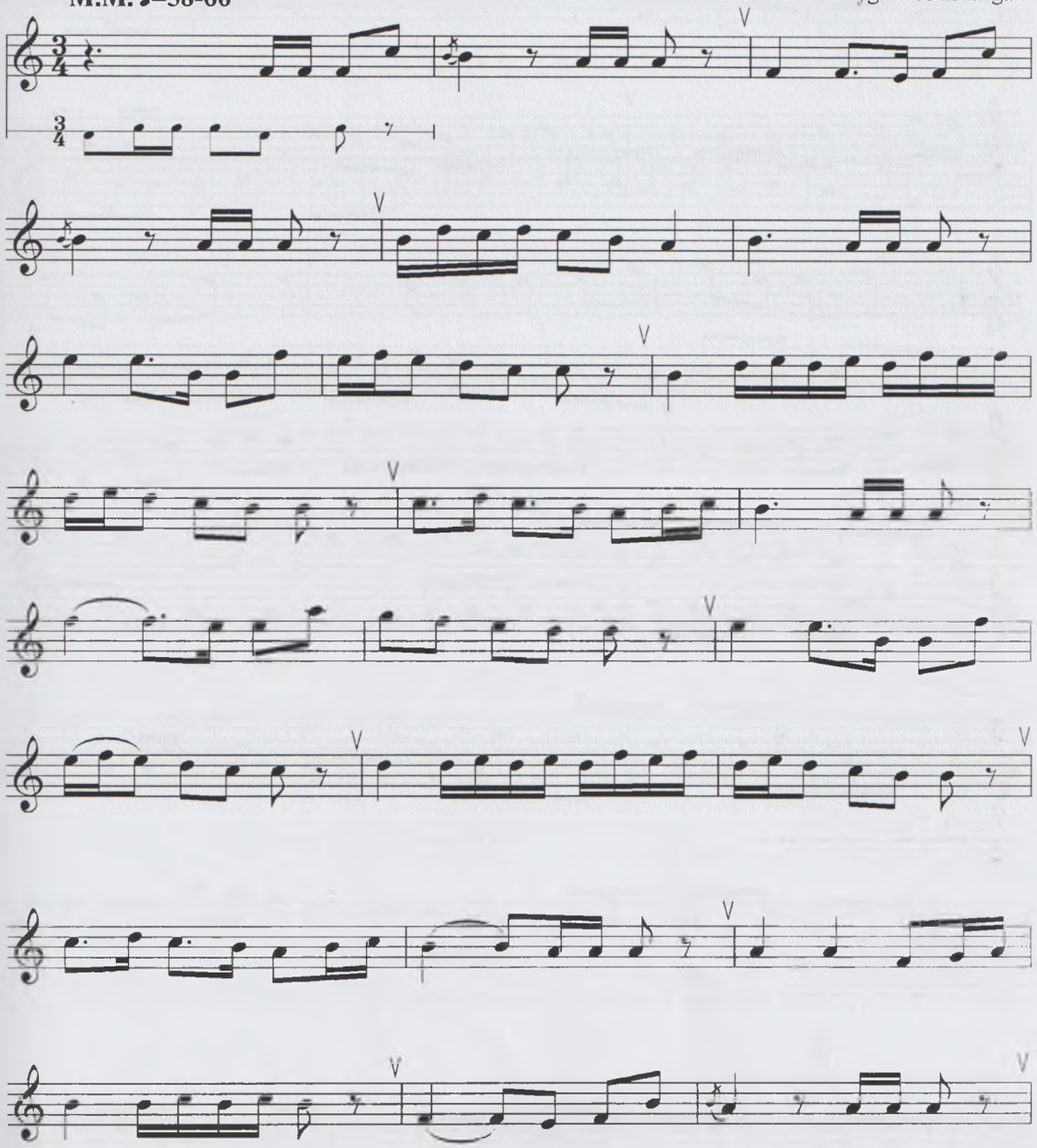

f

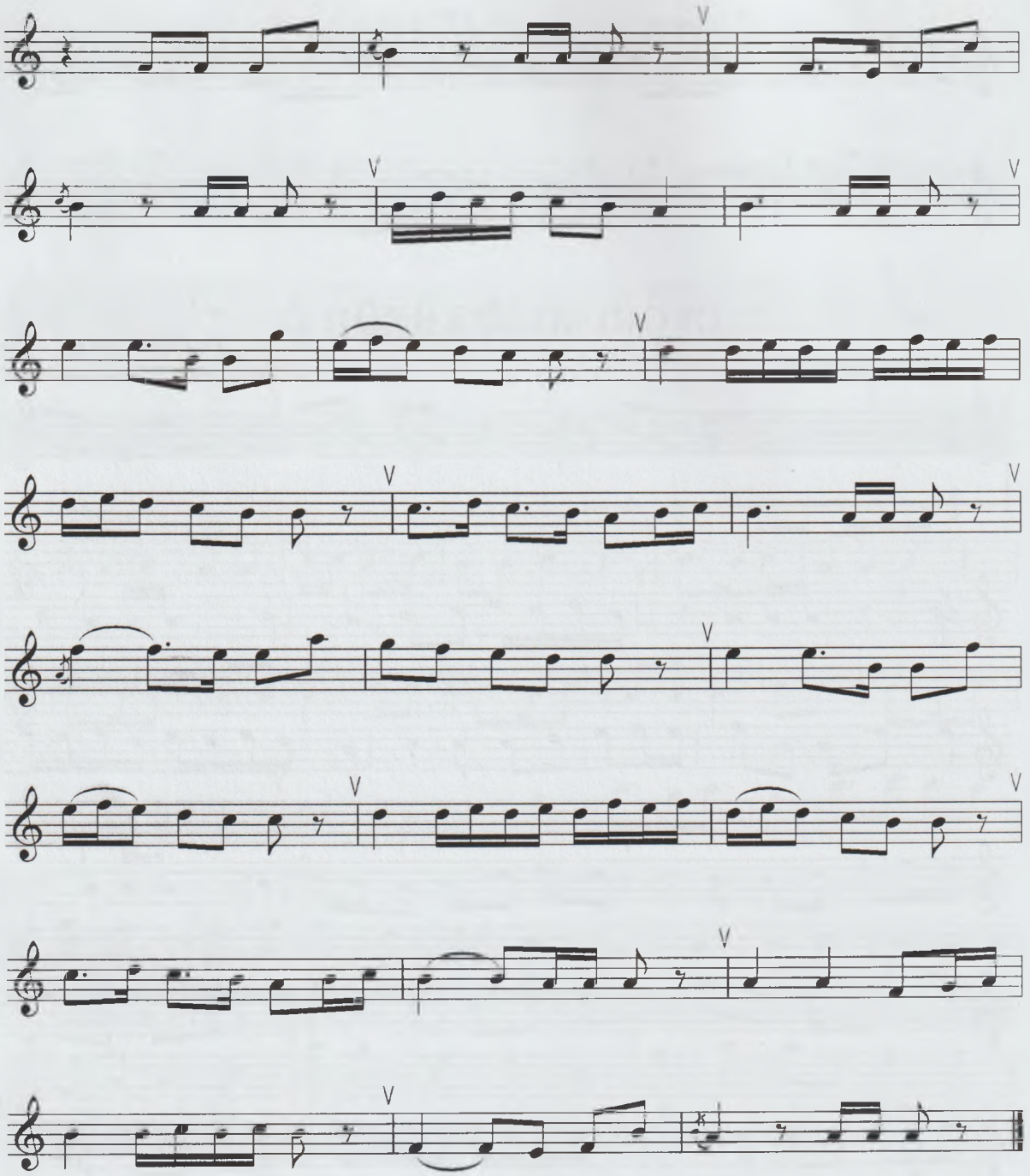


UFORI MUSTAHZOD I

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

M.M. ♩=58-60

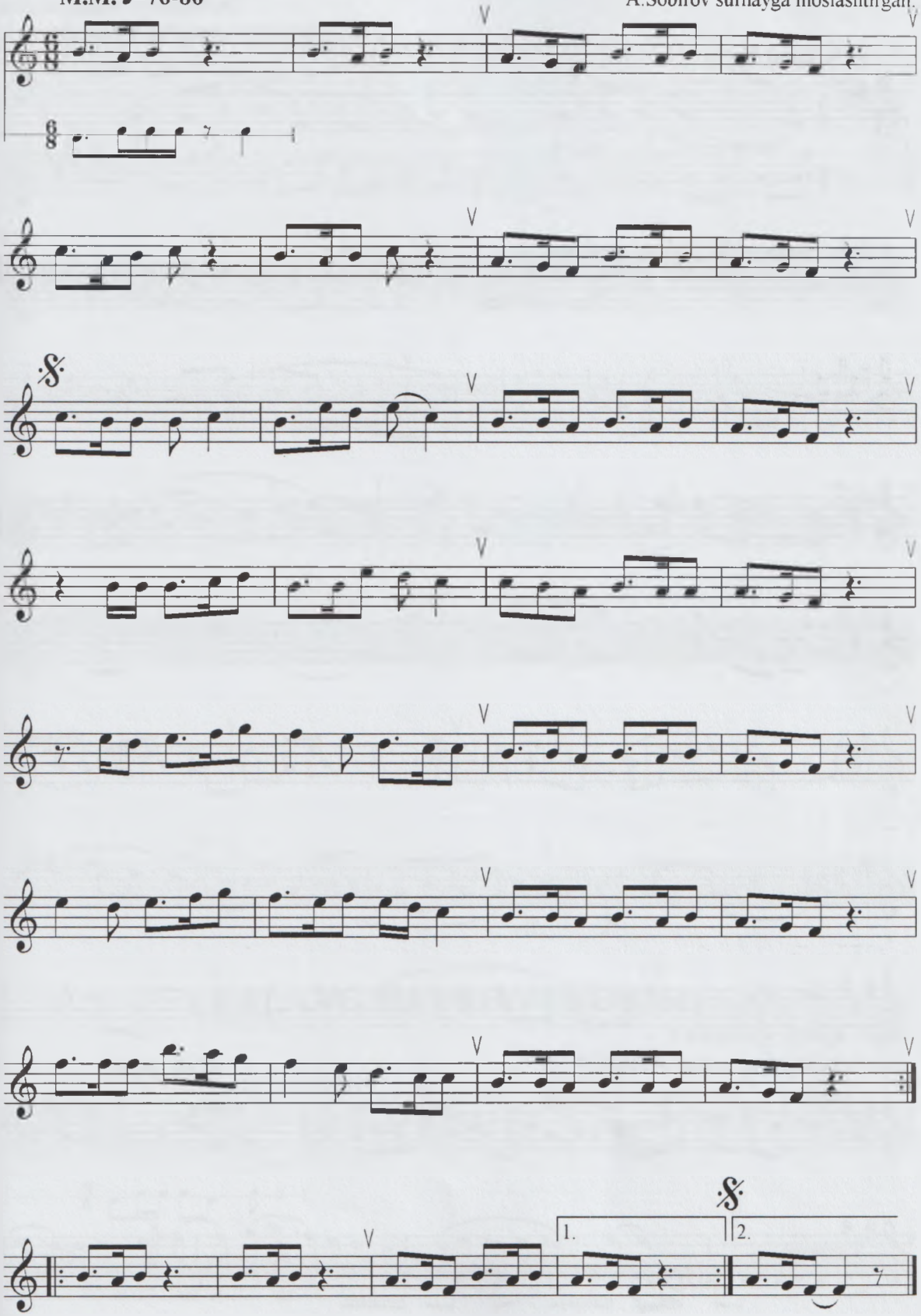




UFORI MUSTAHZOD II

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

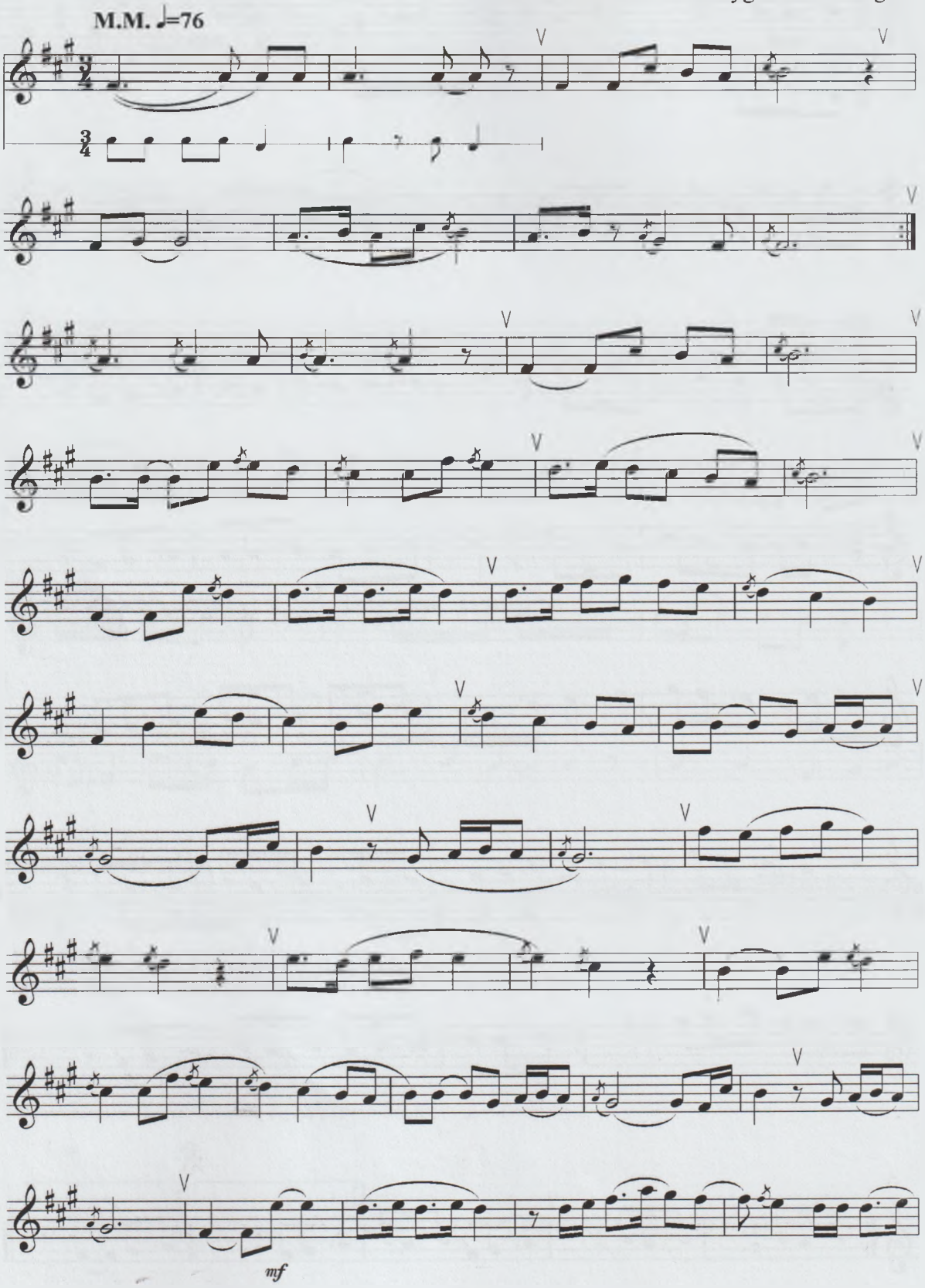
M.M. ♩=76-80

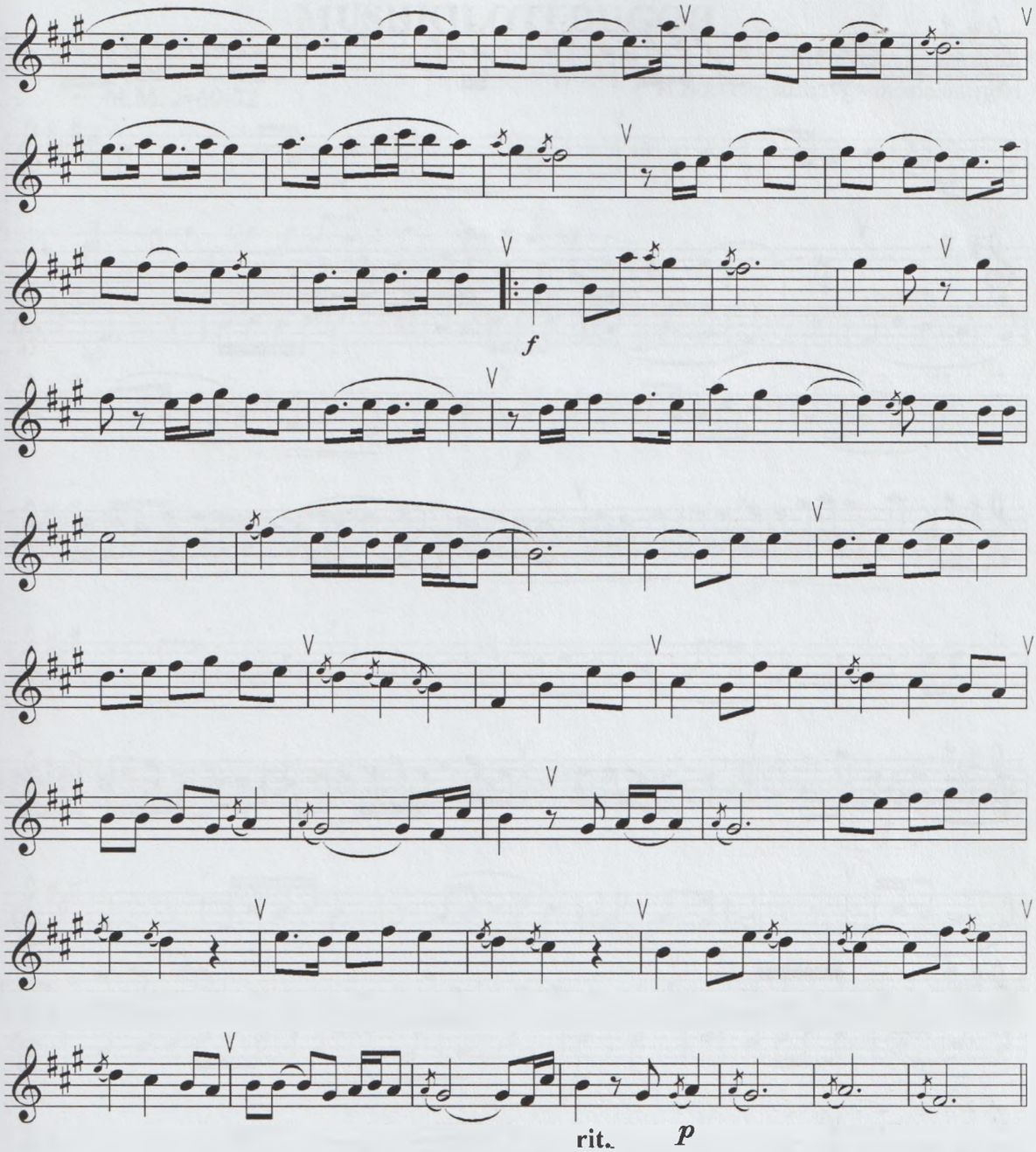


YALANG DAVRON

(surnay yo‘li)

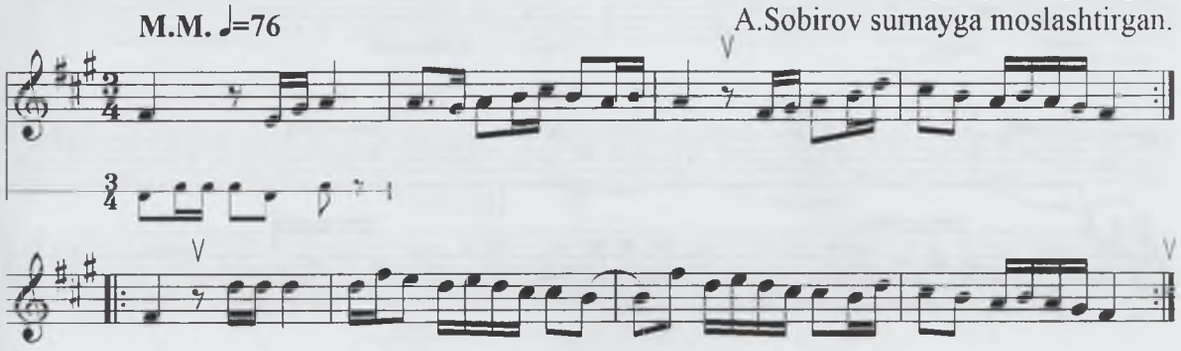
Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan.

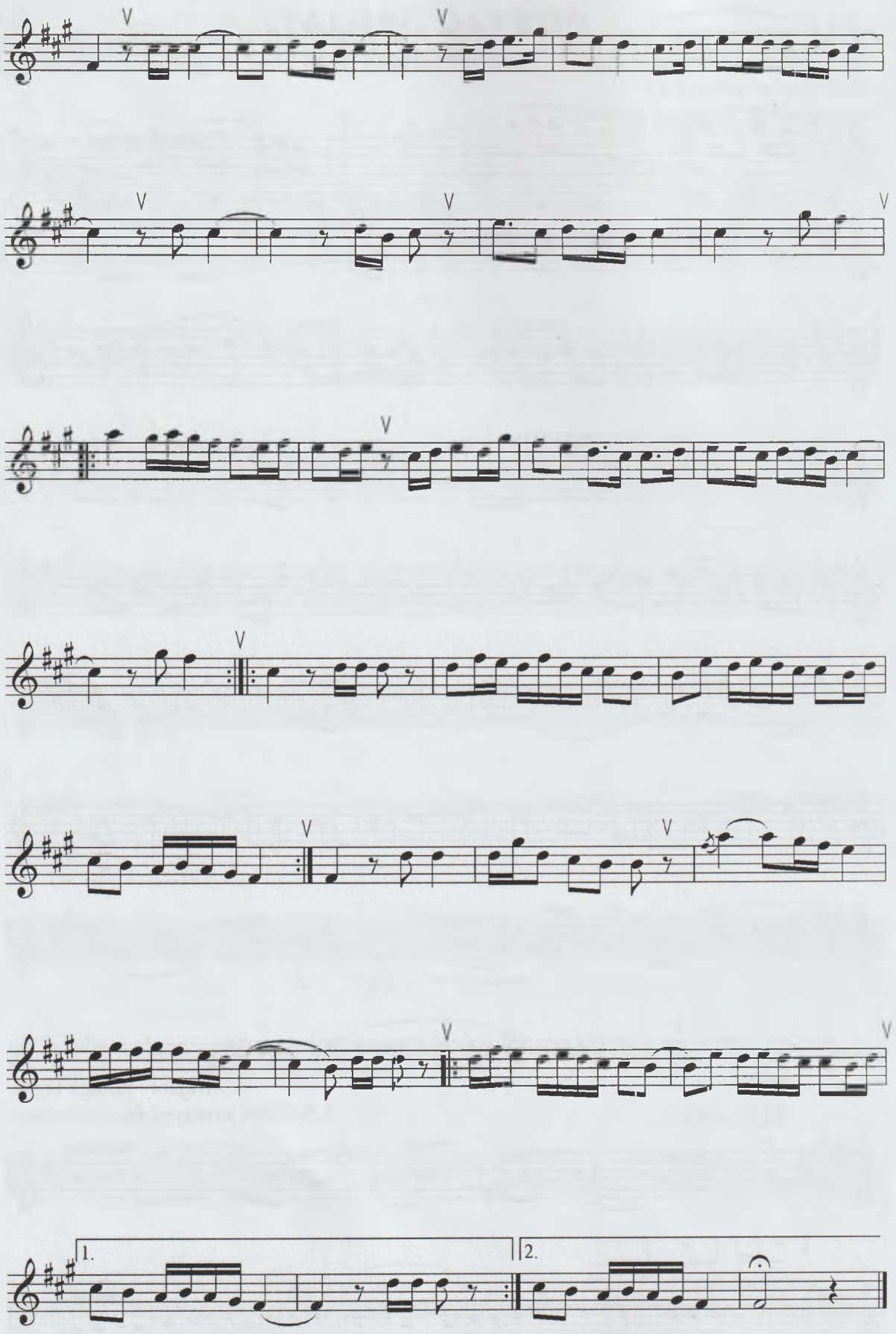




YALANG DAVRON UFORISI

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

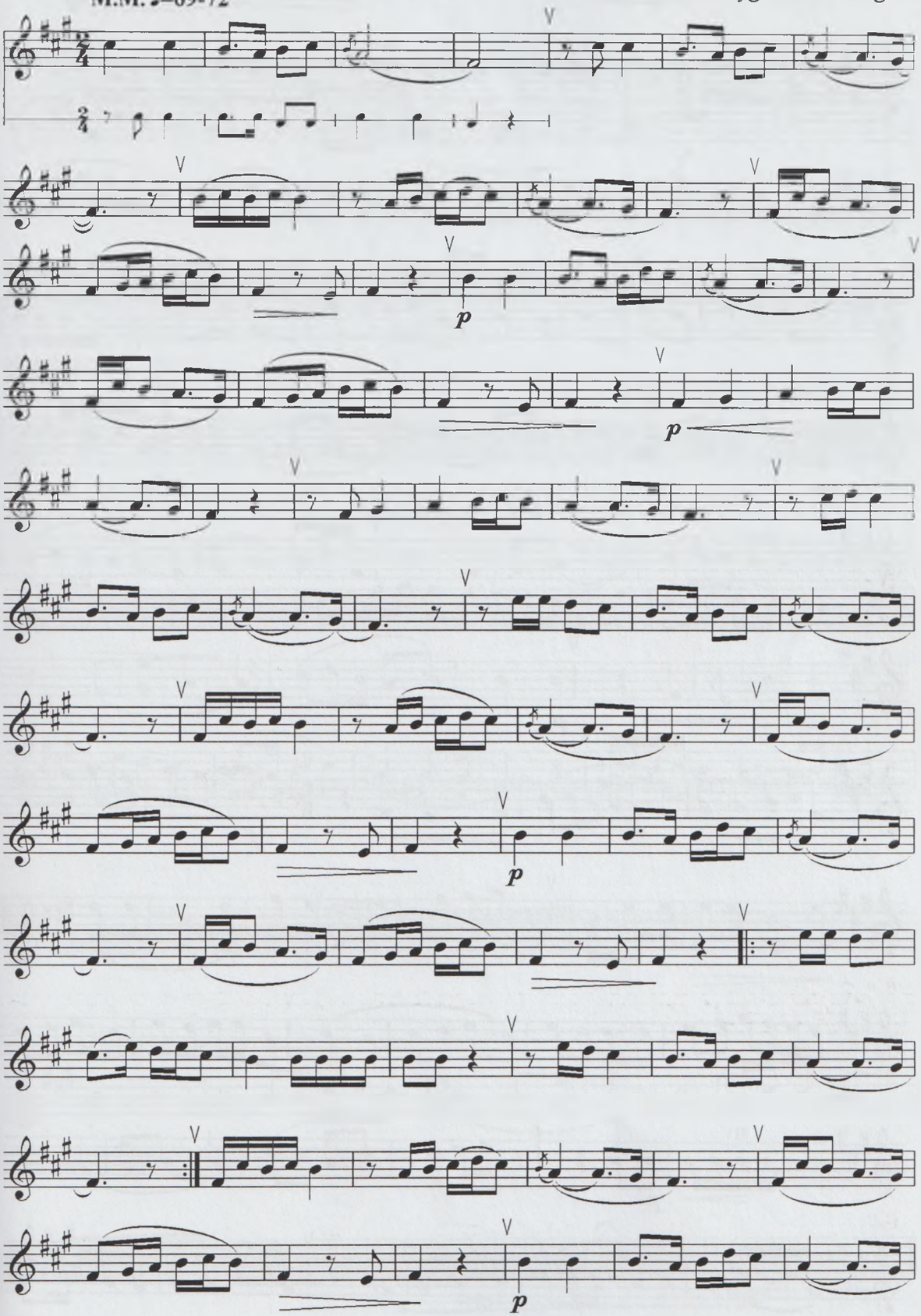


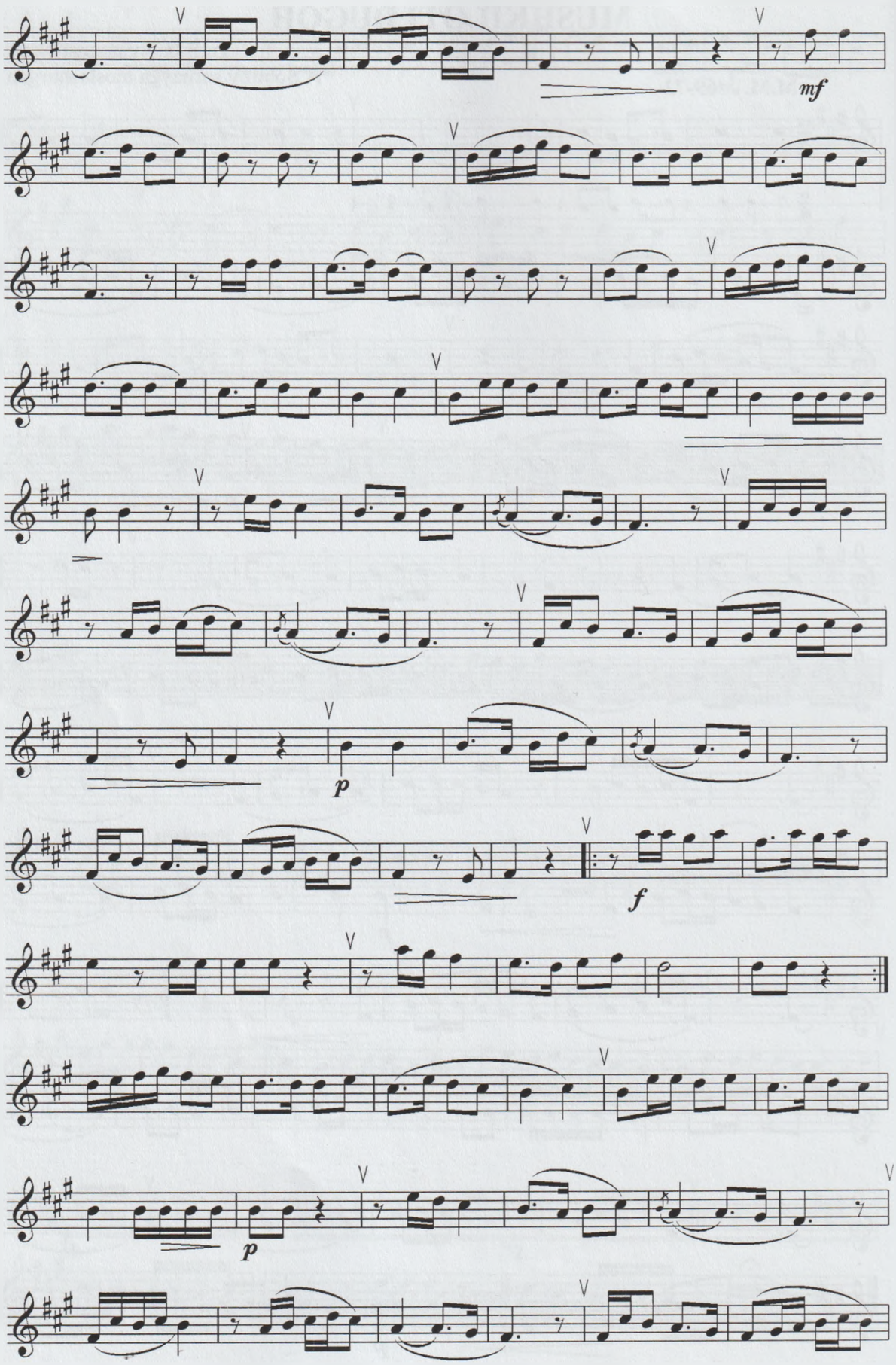

V
V
V
V
V
V
V
V
V
V
V
V
1.
2.

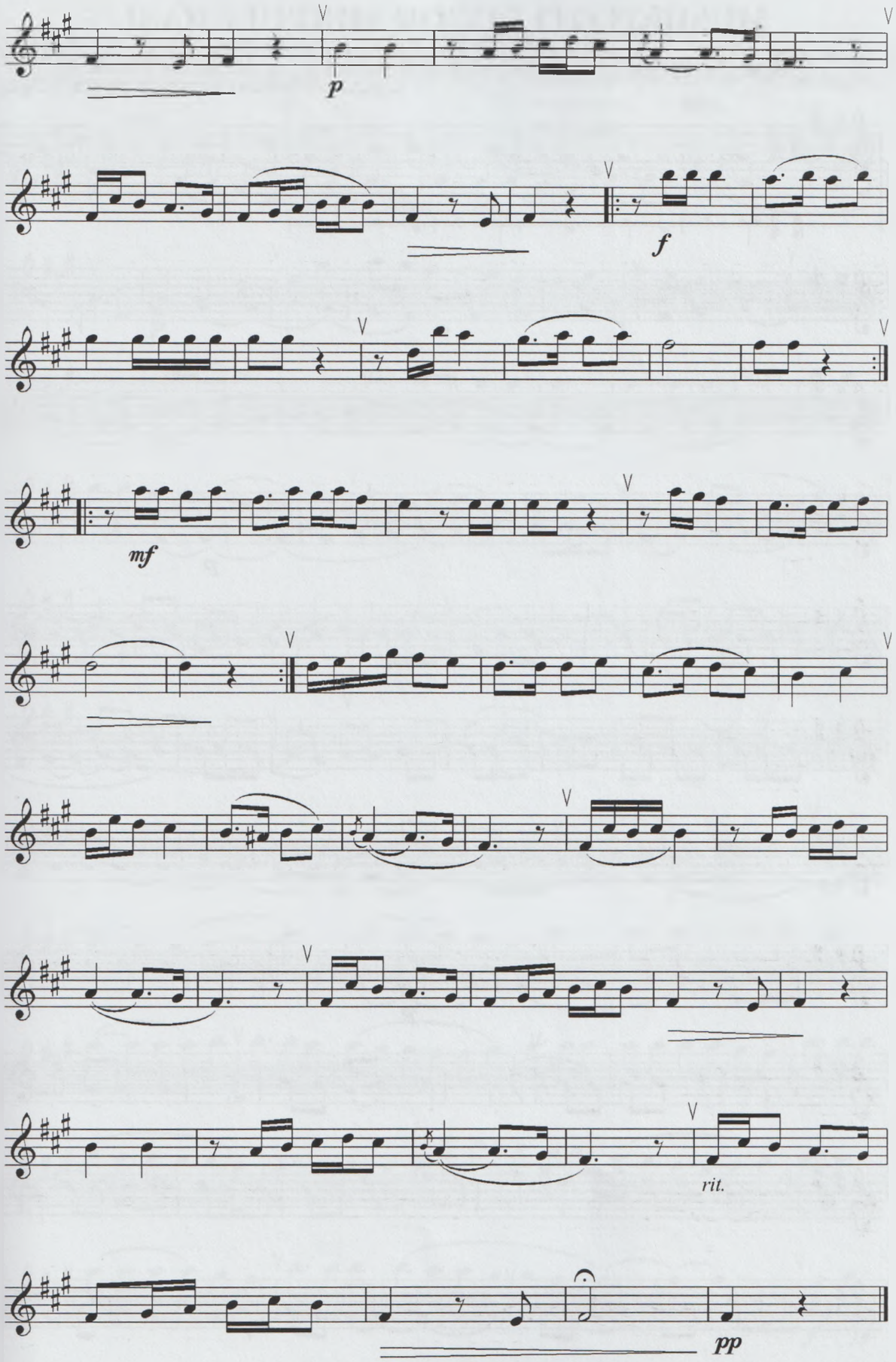
MUSHKILOTI DUGOH

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

M.M. ♩=69-72



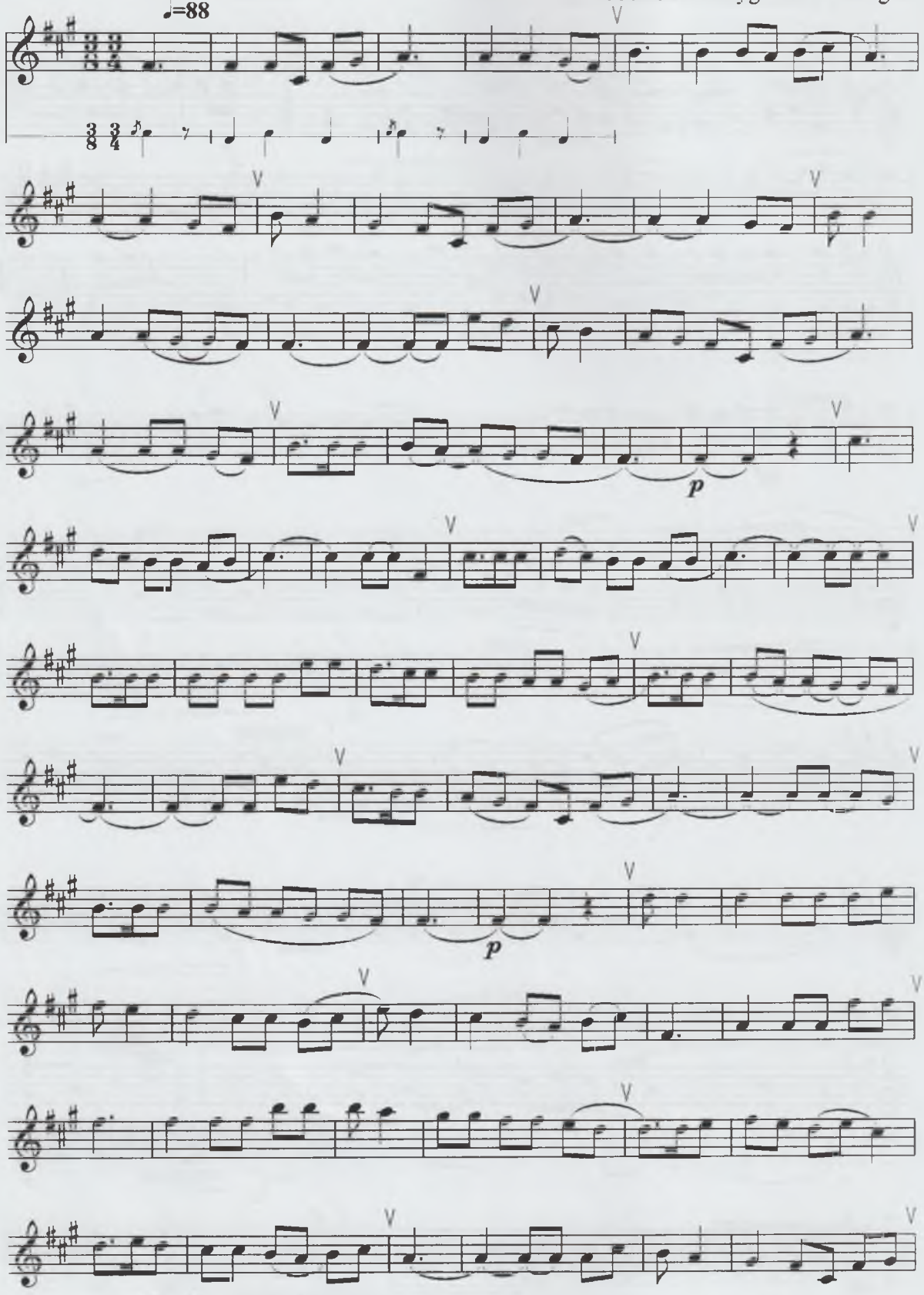

mf
p
f
p

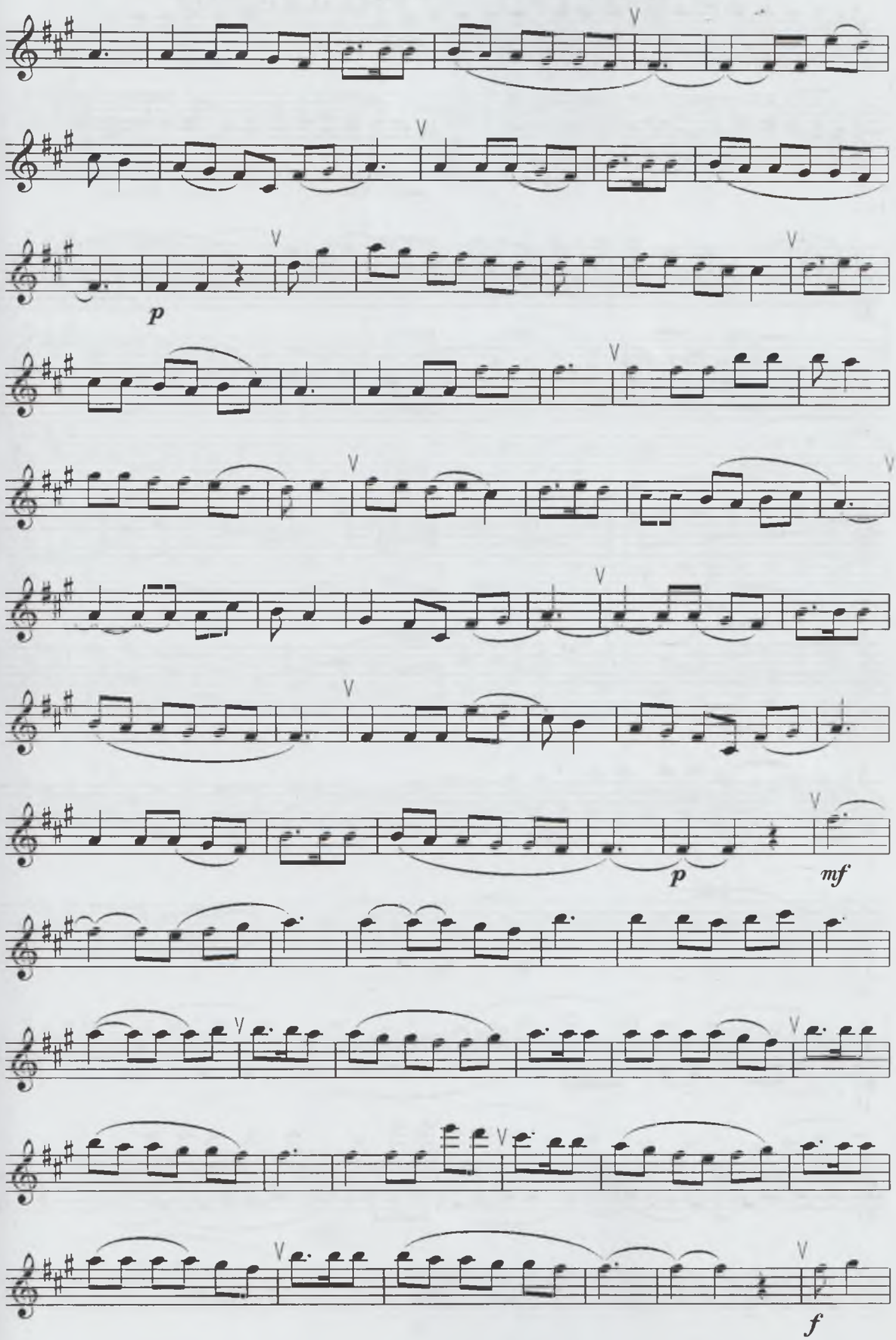

p
f
mf
rit.
pp

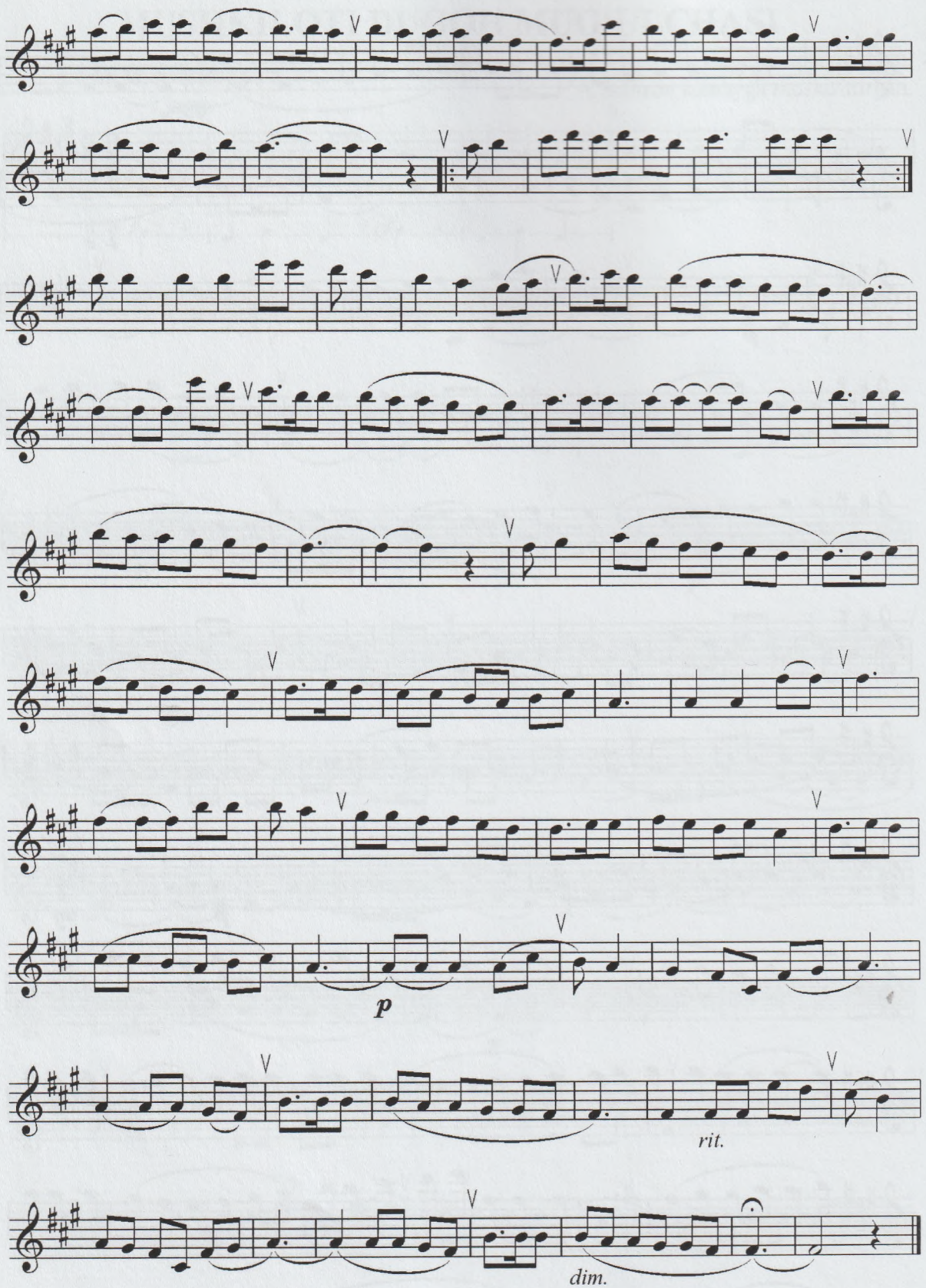
MUSHKILOTI DUGOH MUG'ULCHASI

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

M.M. ♪=152-160
♩=88

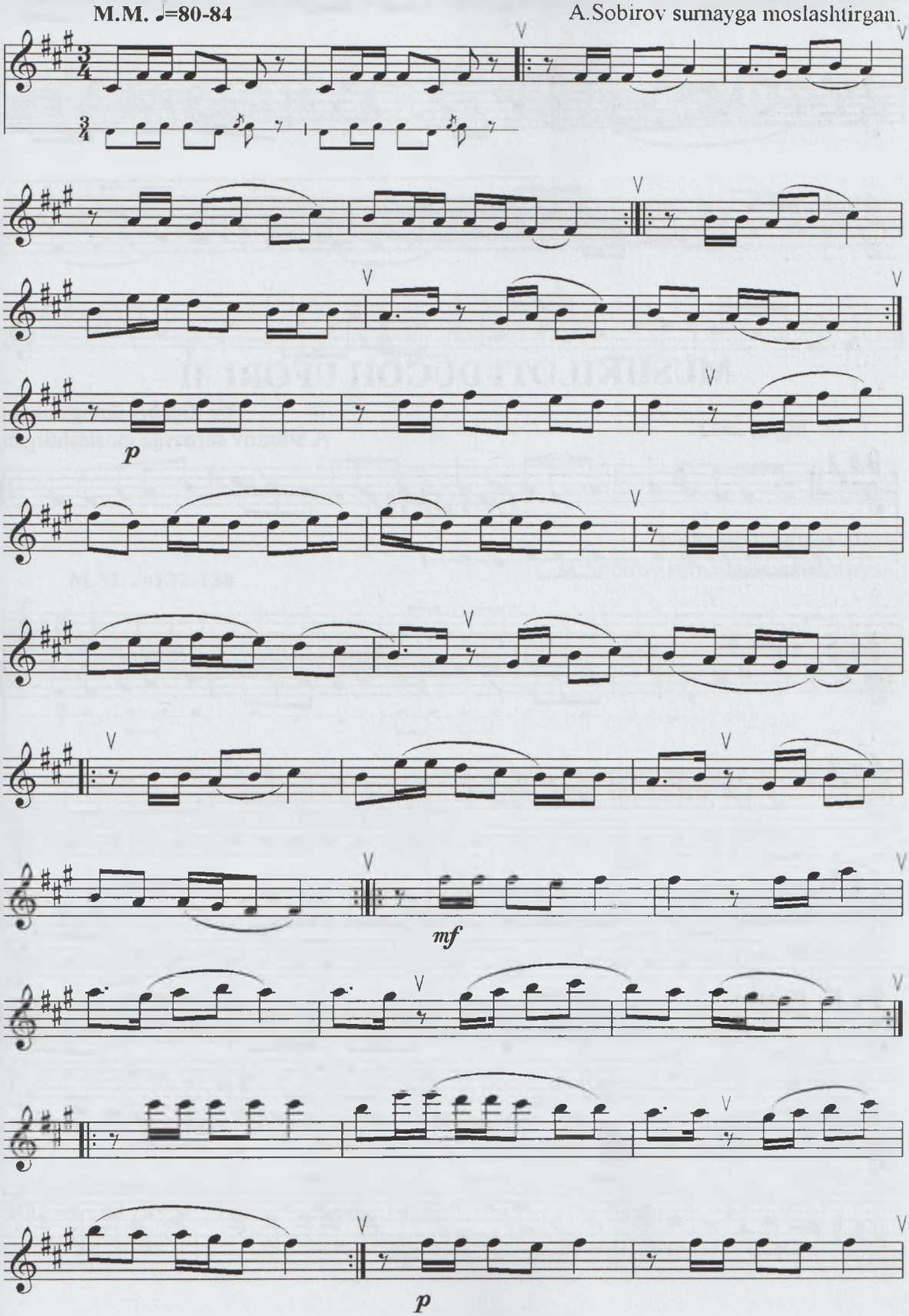


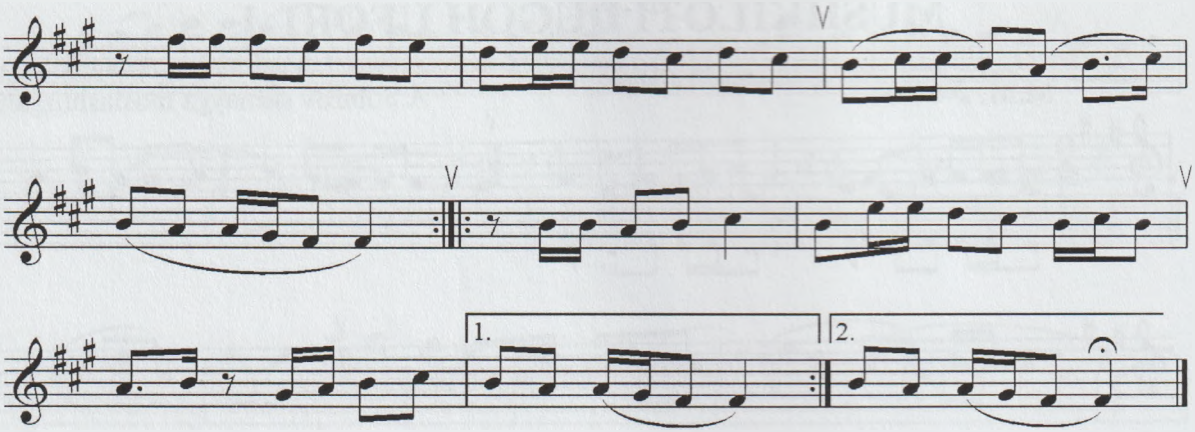

p
p
mf
f


p
rit.
dim.

MUSHKILOTI DUGOH UFORI I

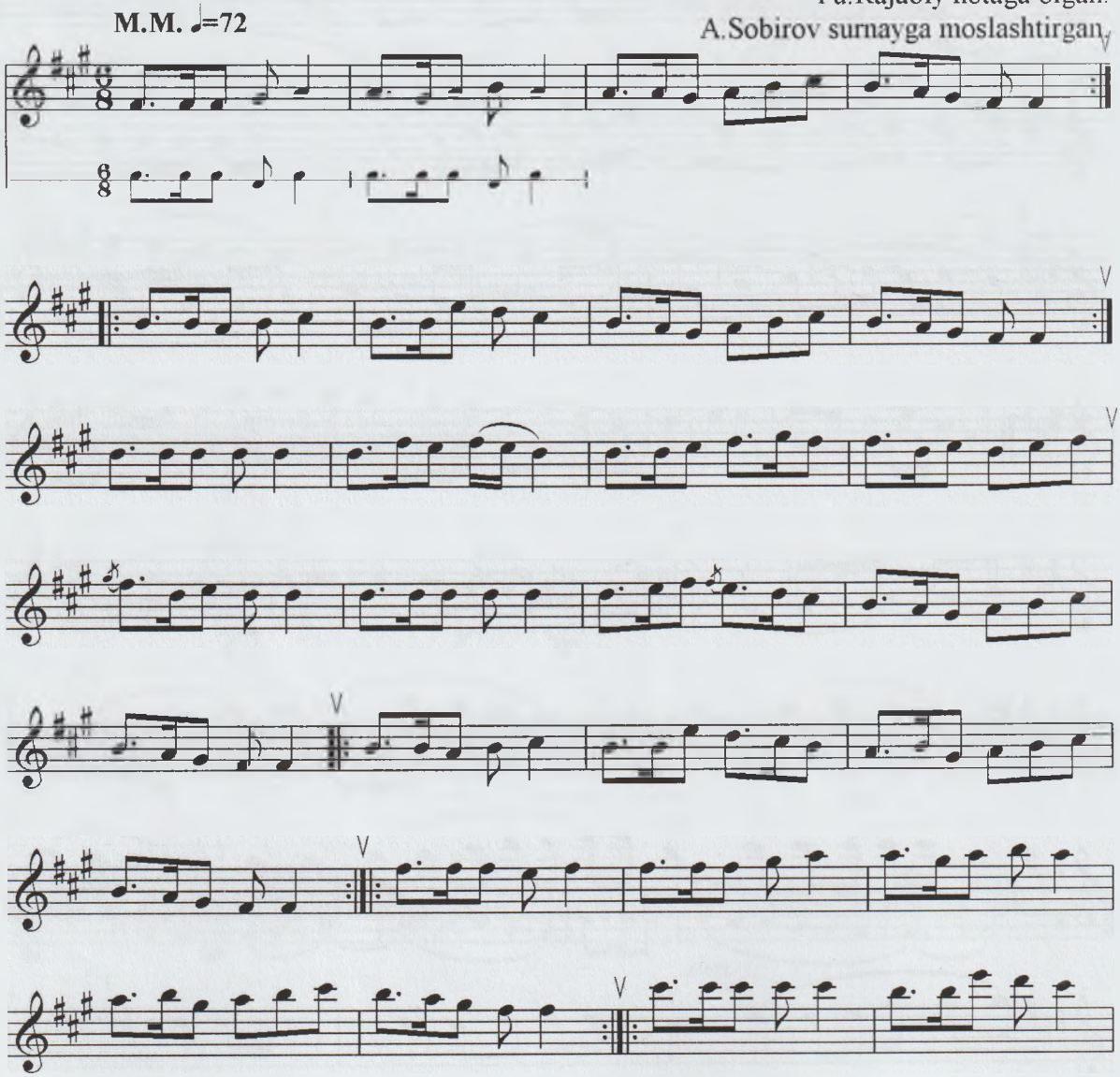
Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan.

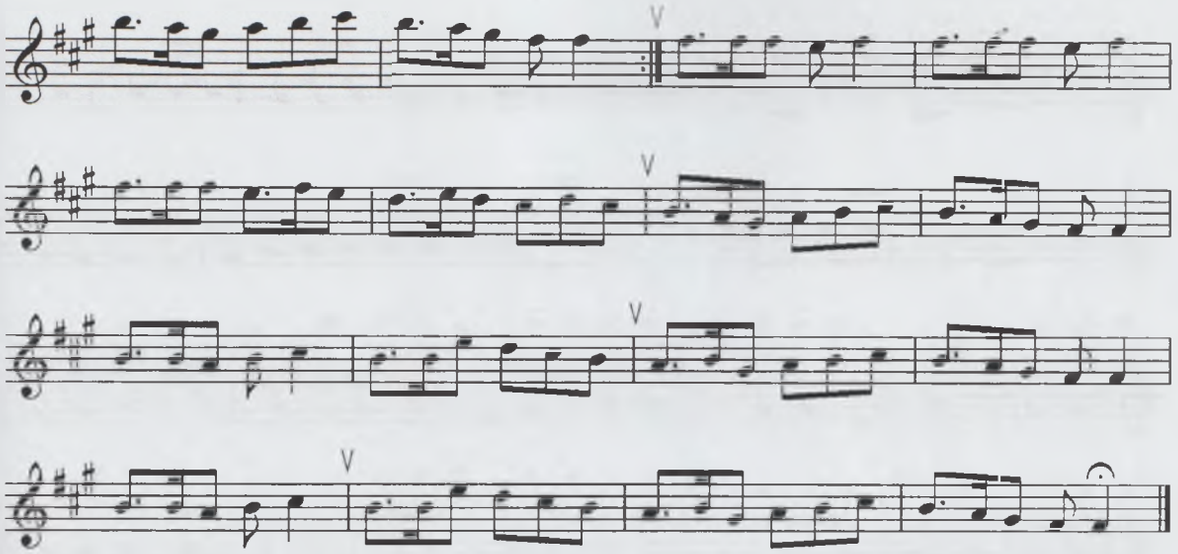




MUSHKILOTI DUGOH UFORI II

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan

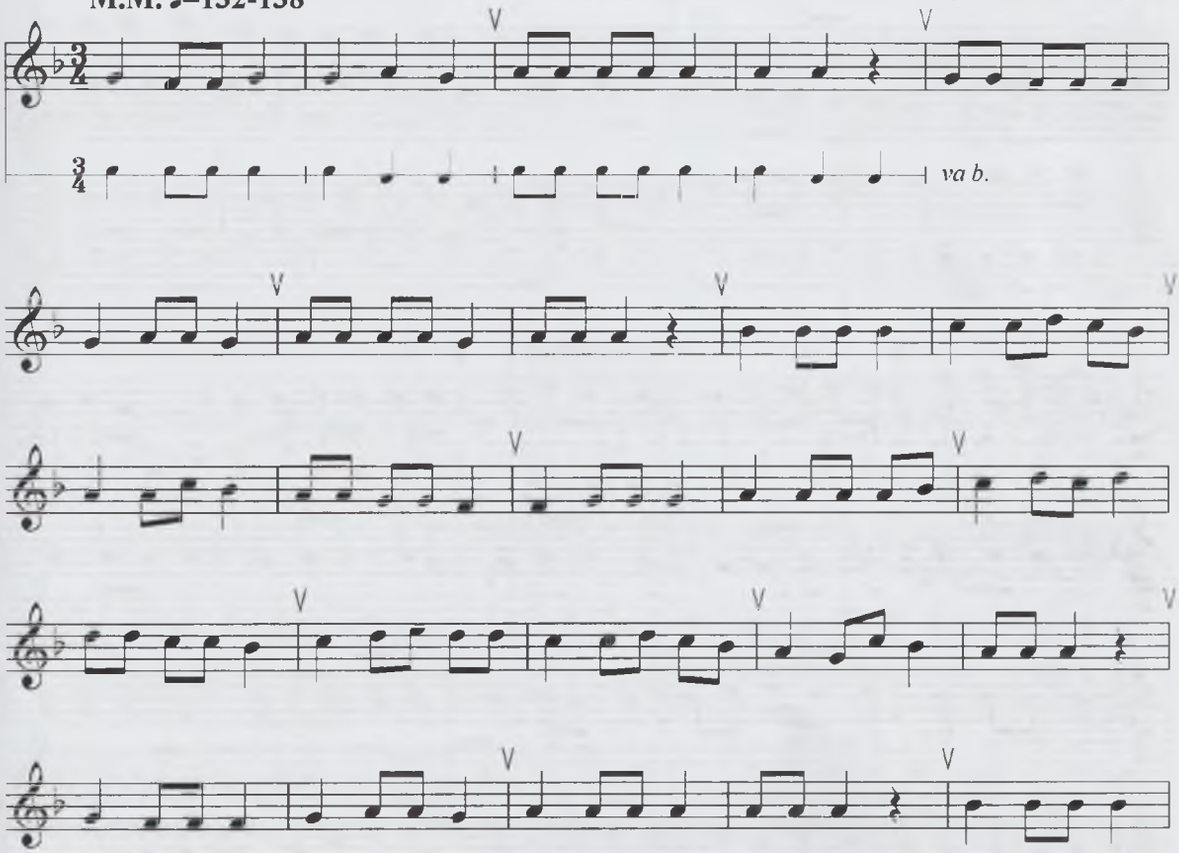


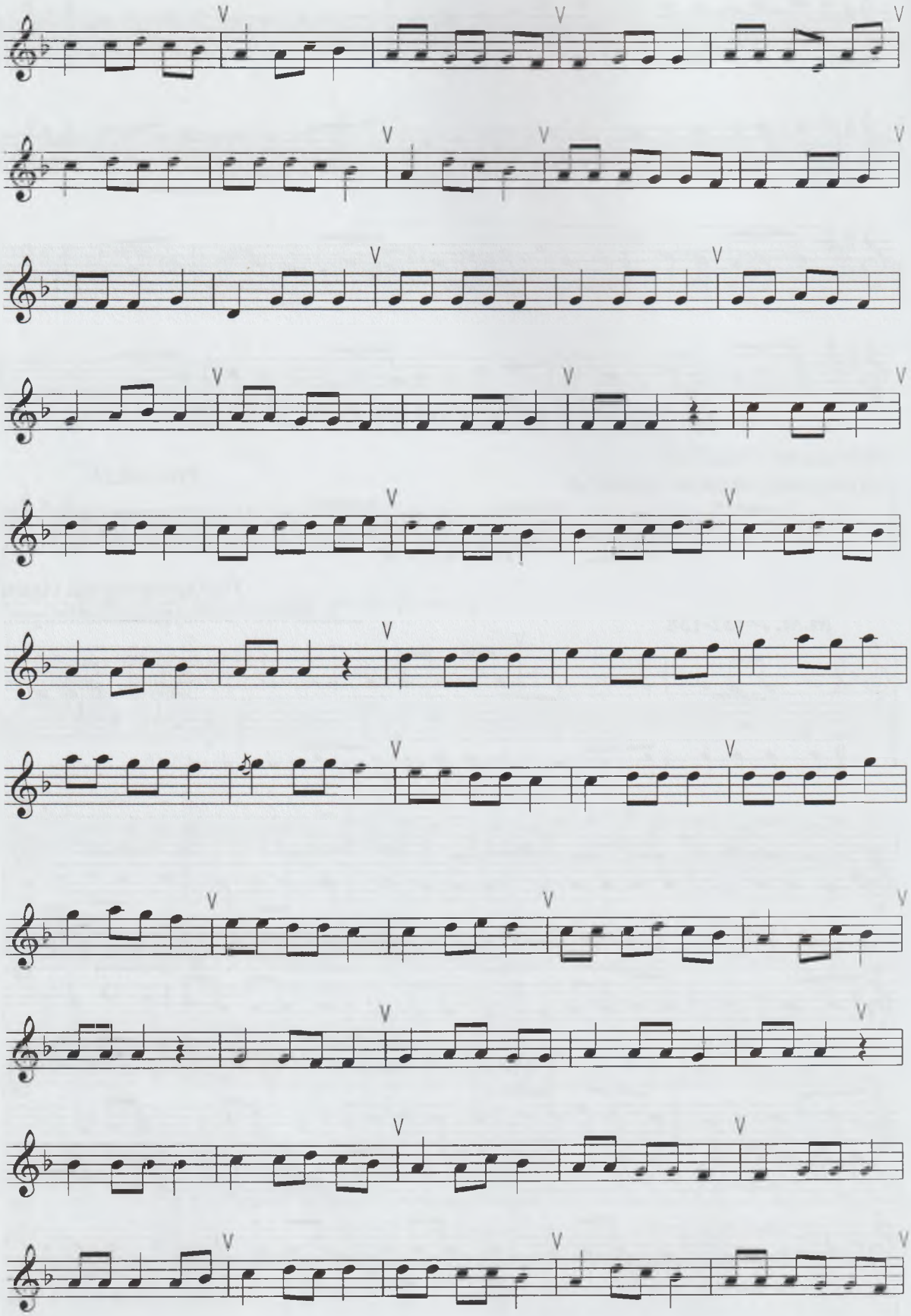


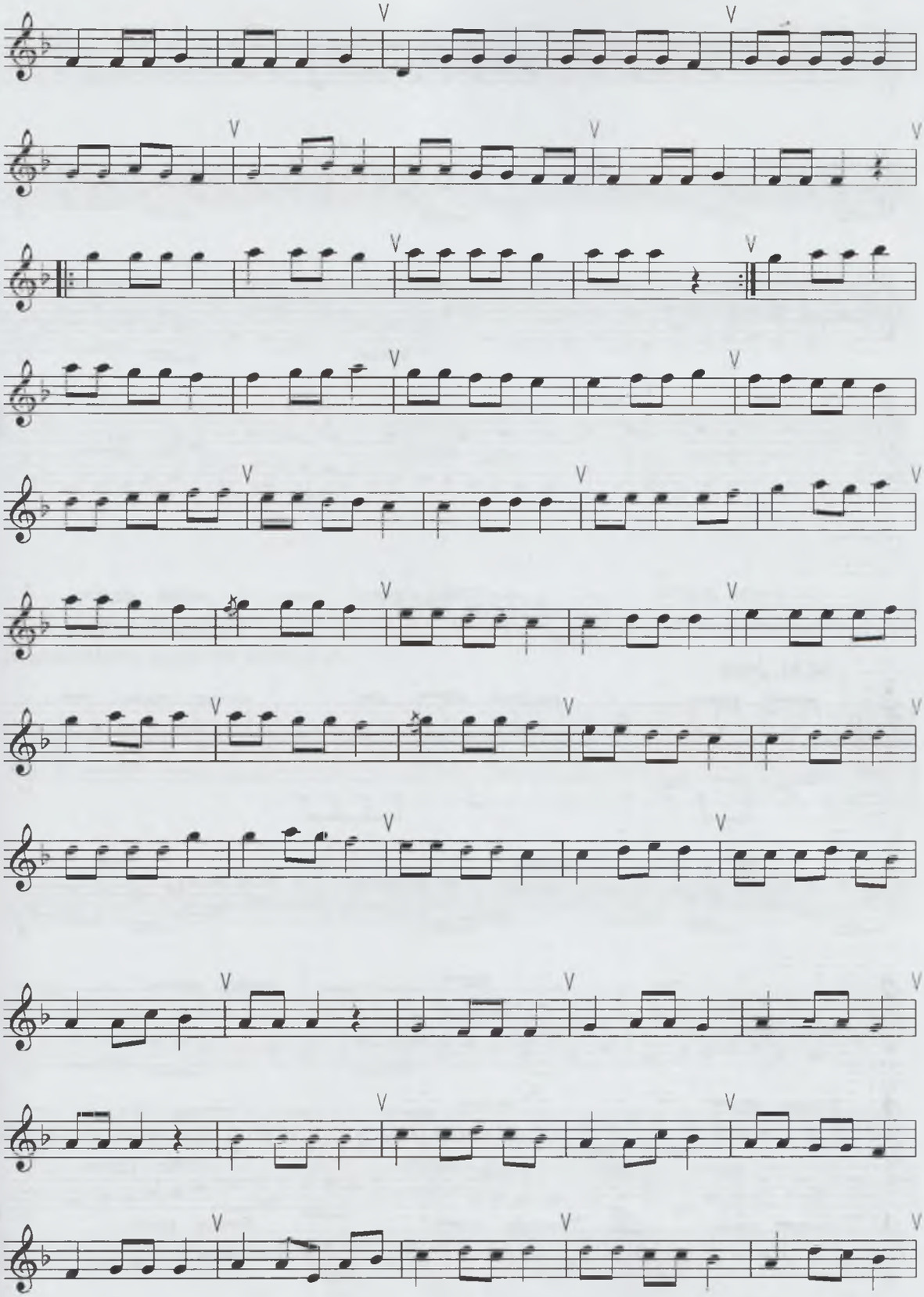
MISKIN I

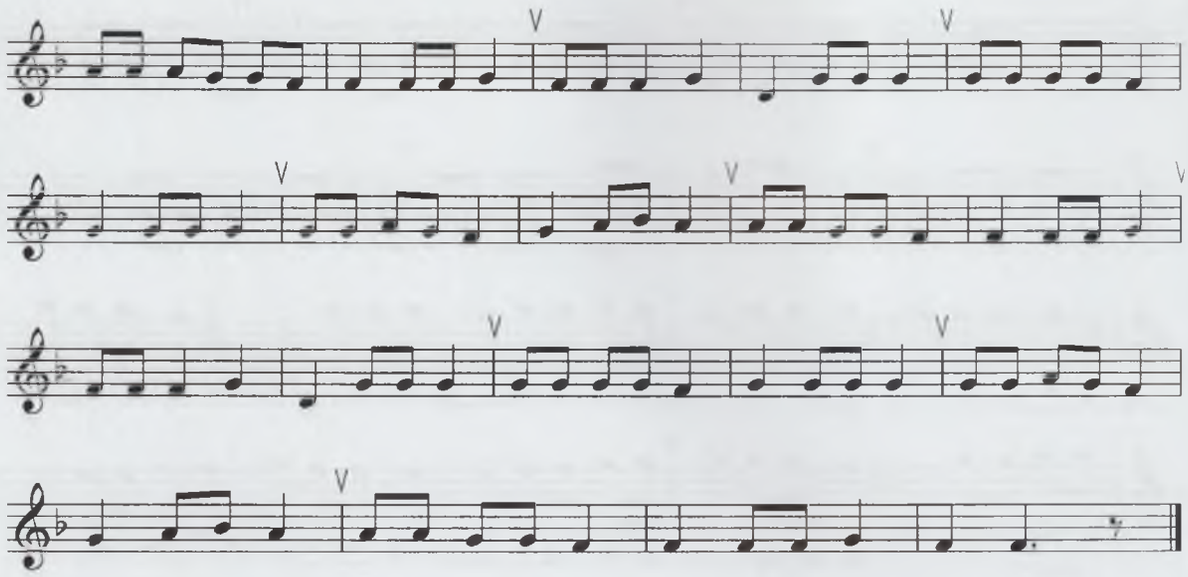
Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan.

M.M. ♩=132-138



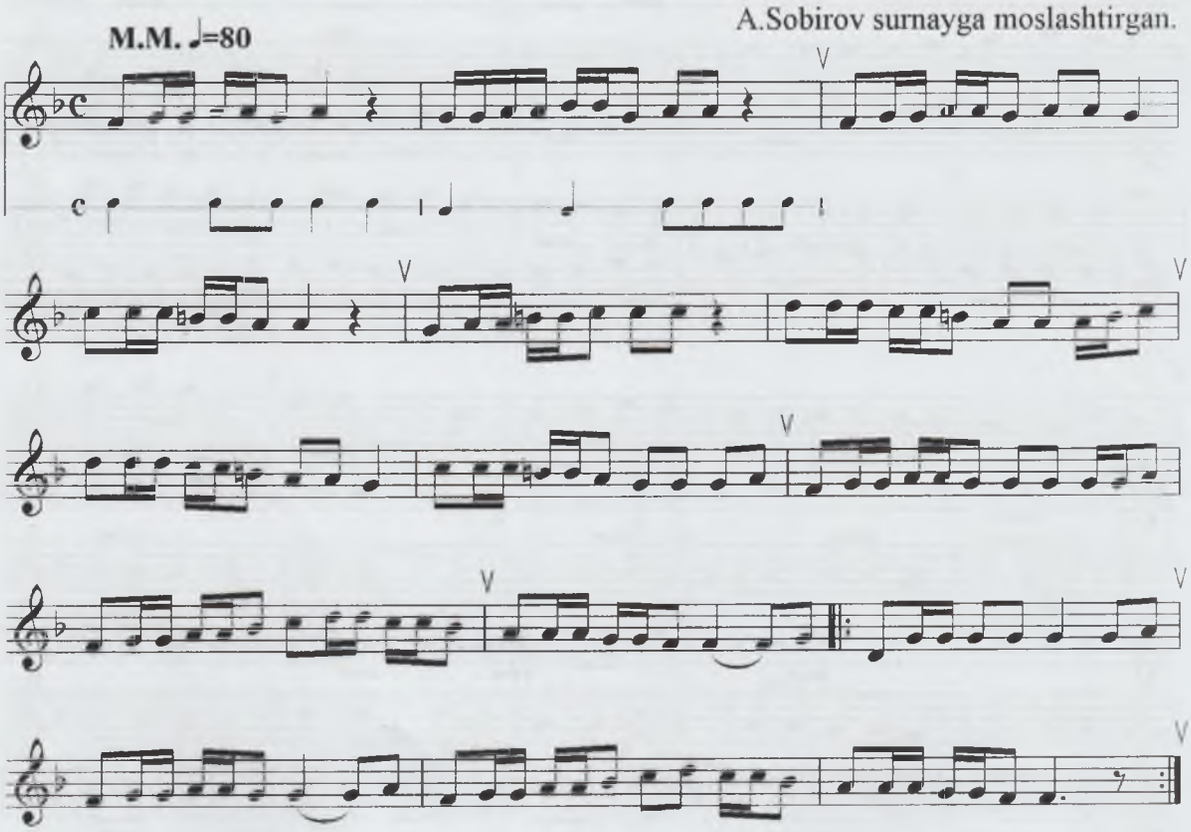


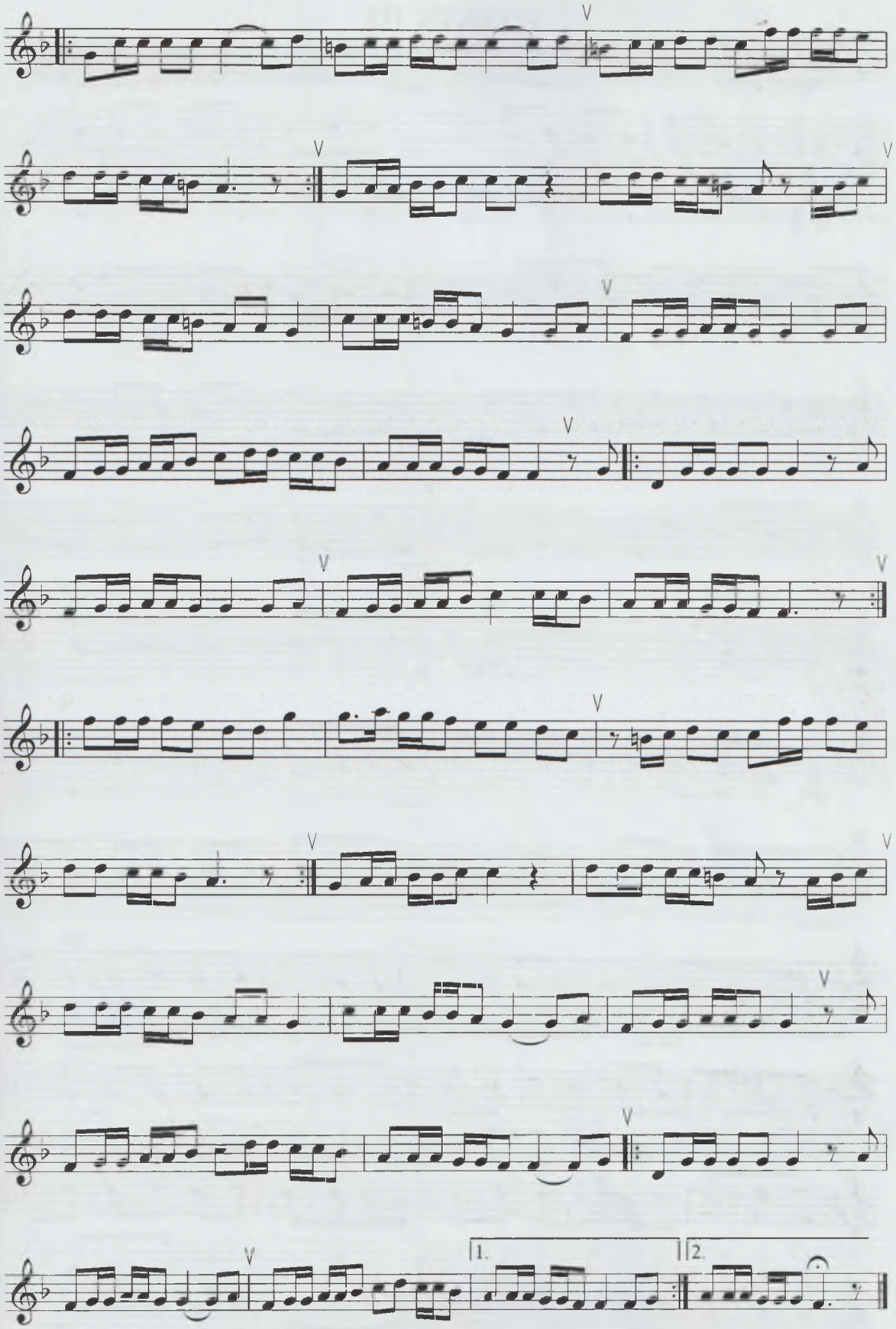




MISKIN II

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



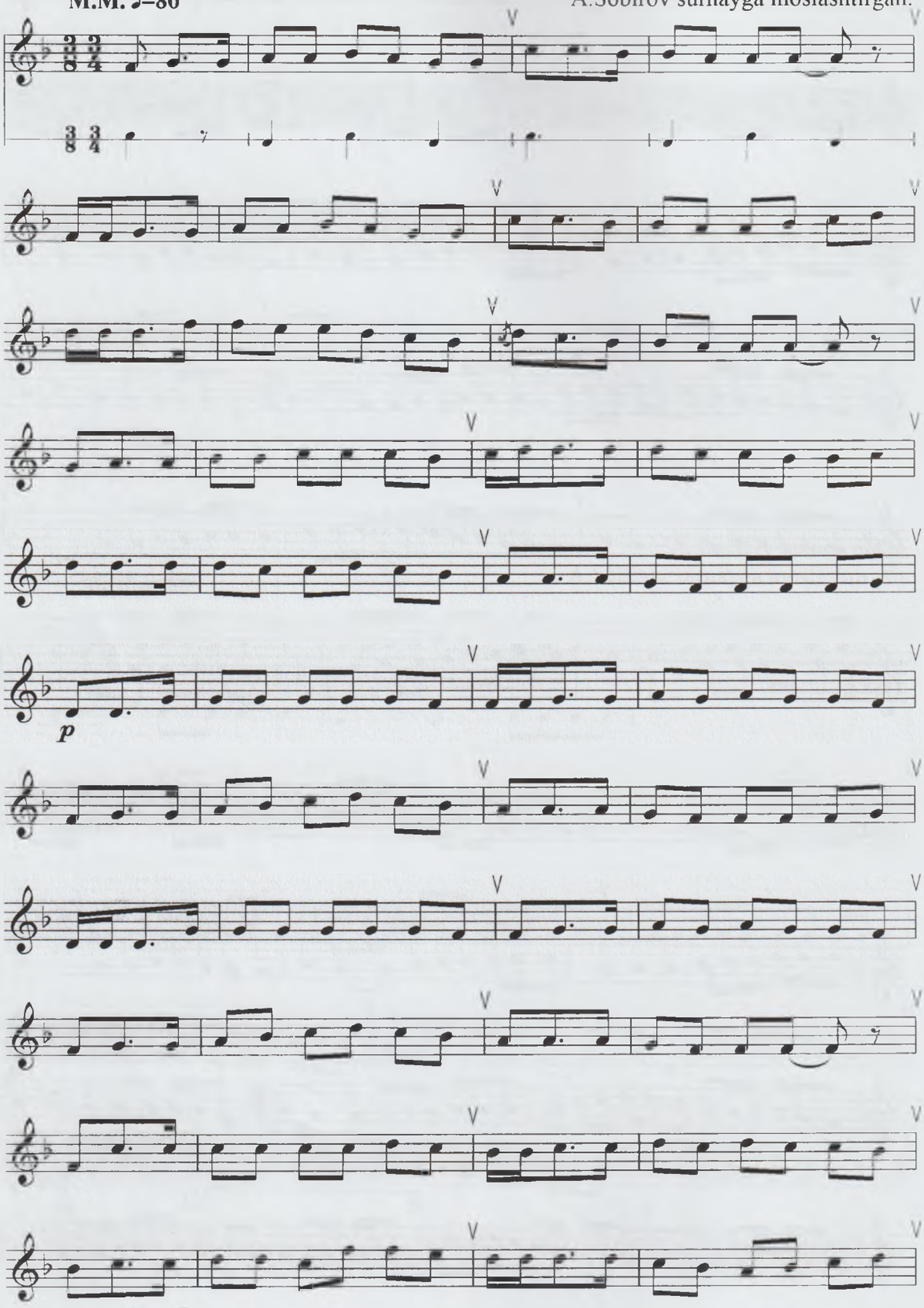

V
V
V
V
V
V
V
V
V
V
V
V
V
1.
2.

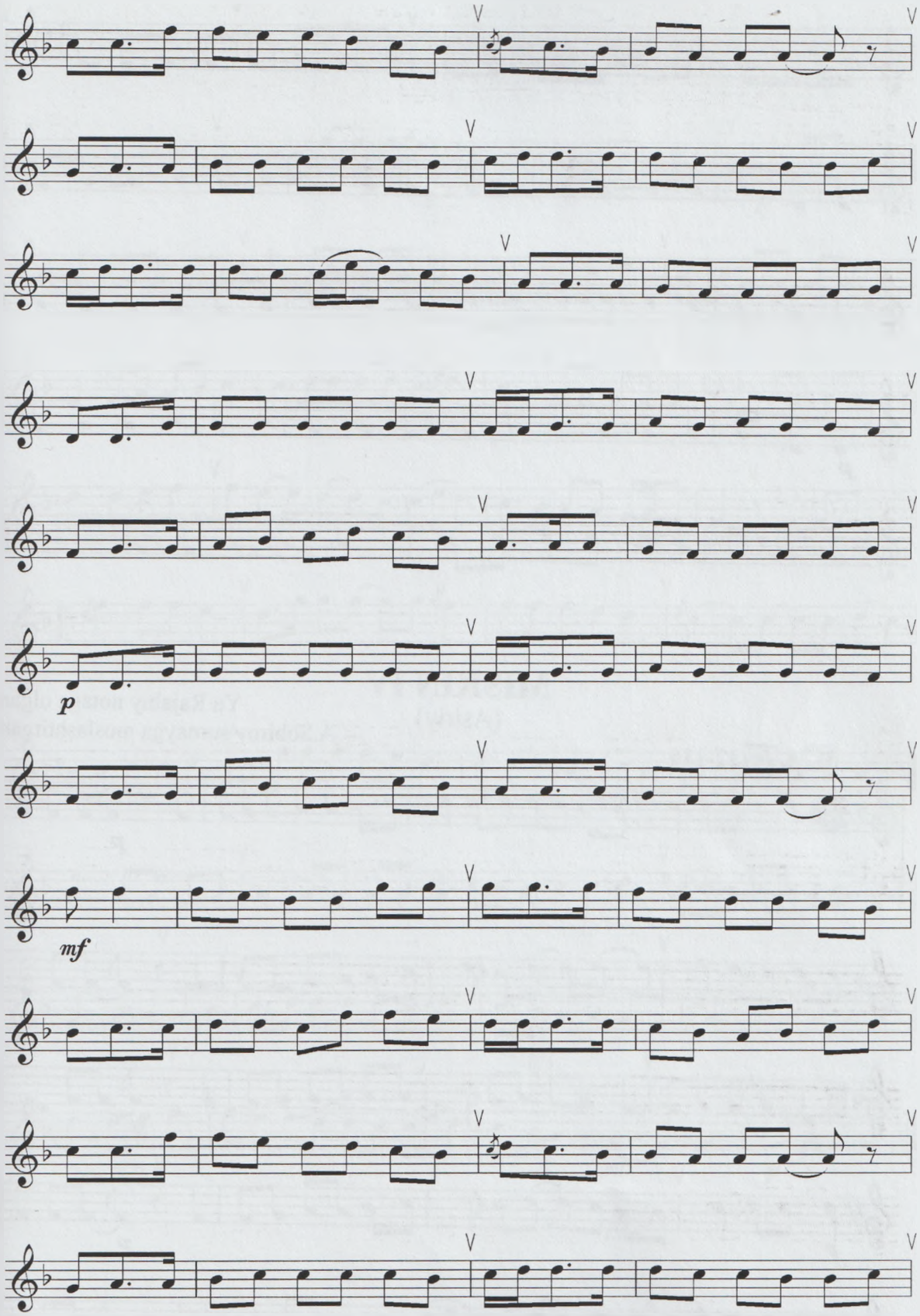
MISKIN III

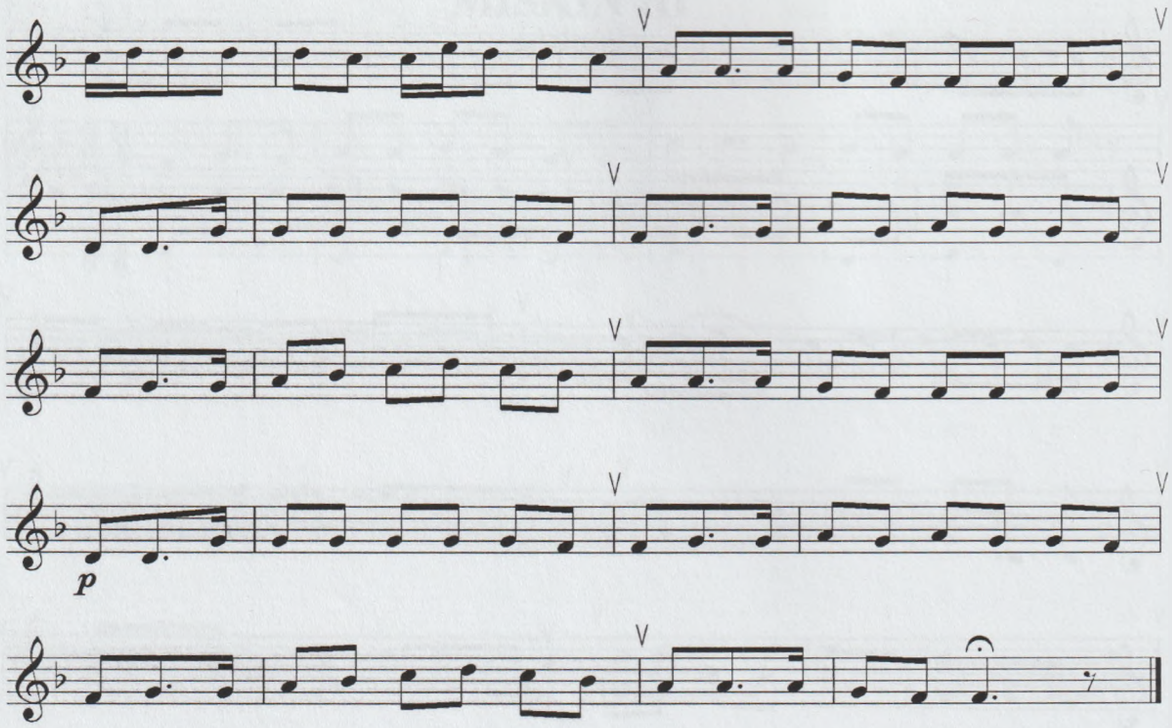
(Adoiy)

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

M.M. ♩=80




p
mf

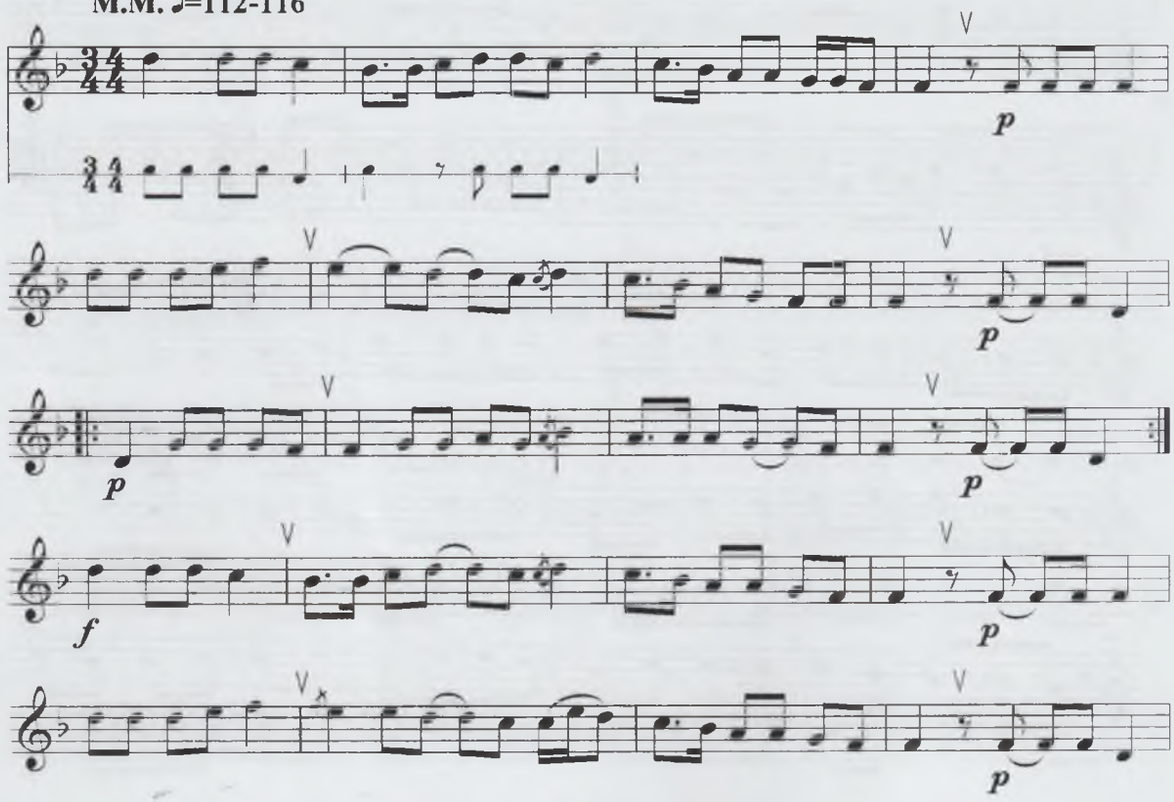


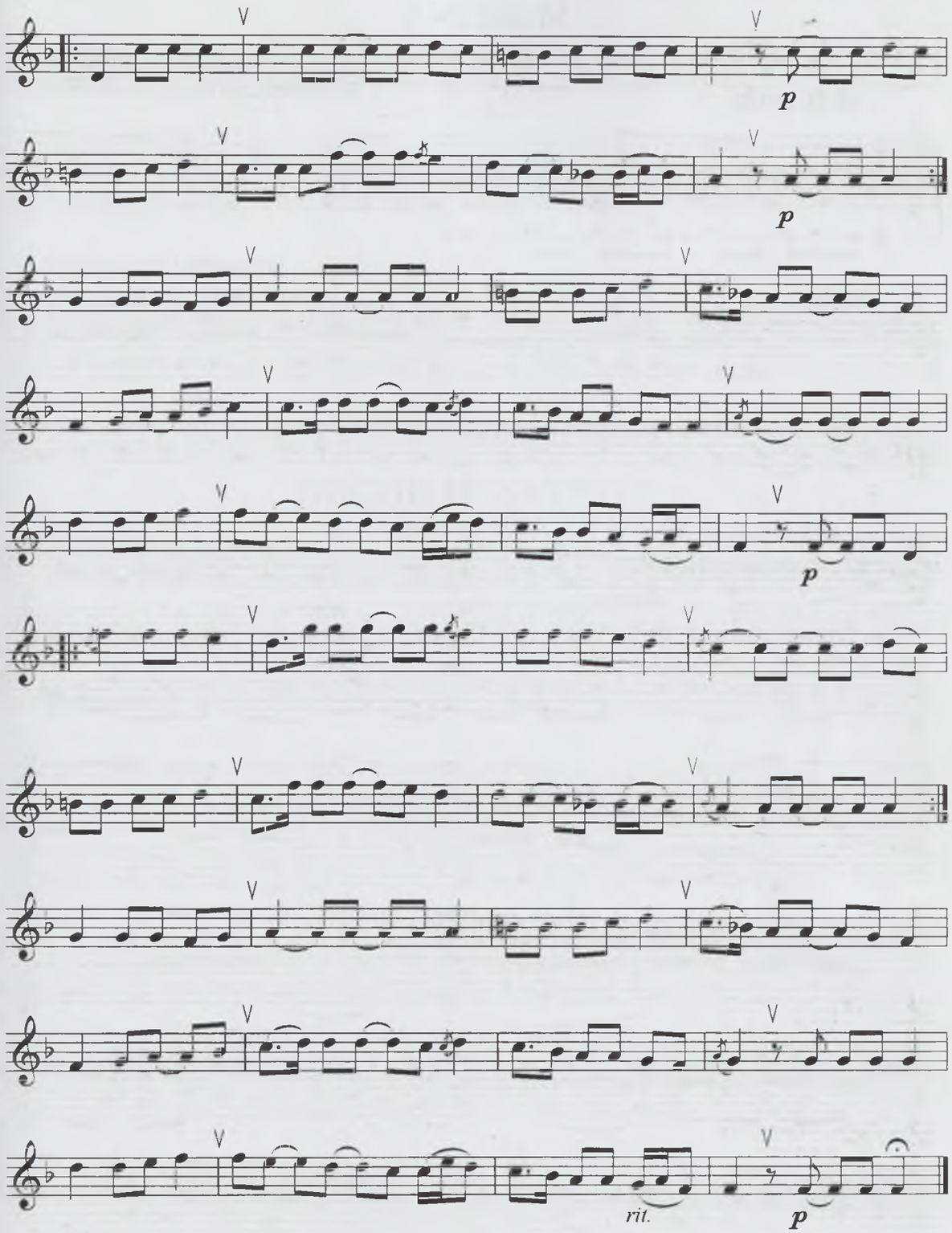
MISKIN IV

(Asiriy)

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

M.M. ♩=112-116



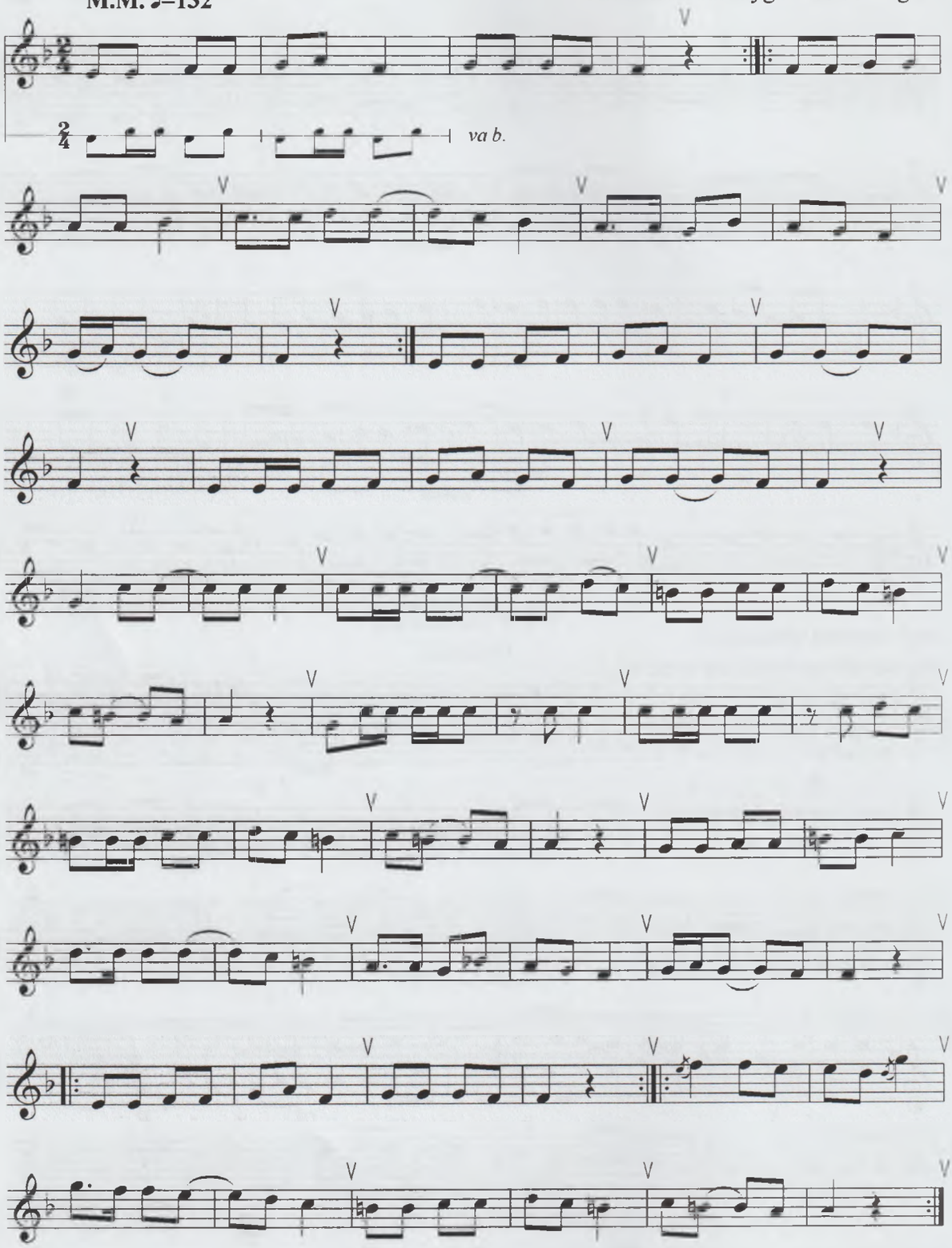

p
p
p
rit.
p

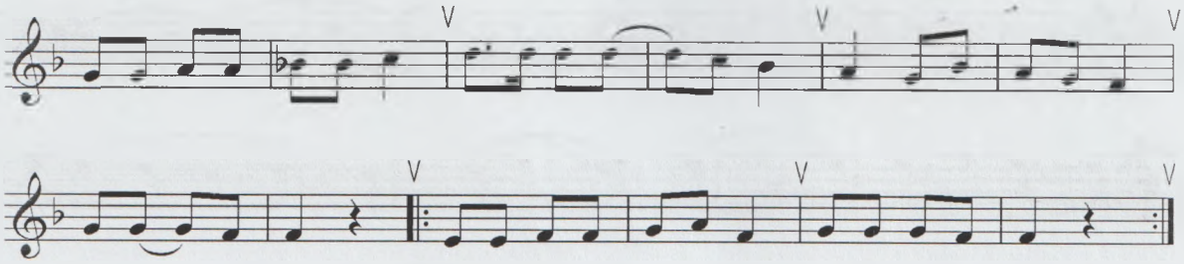
MISKIN V

(Girya qozoq)

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

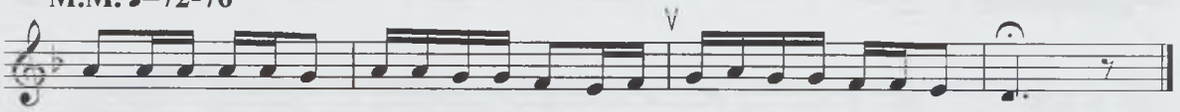
M.M. ♩=132





6-qismga o'tish uchun

M.M. ♩=72-76

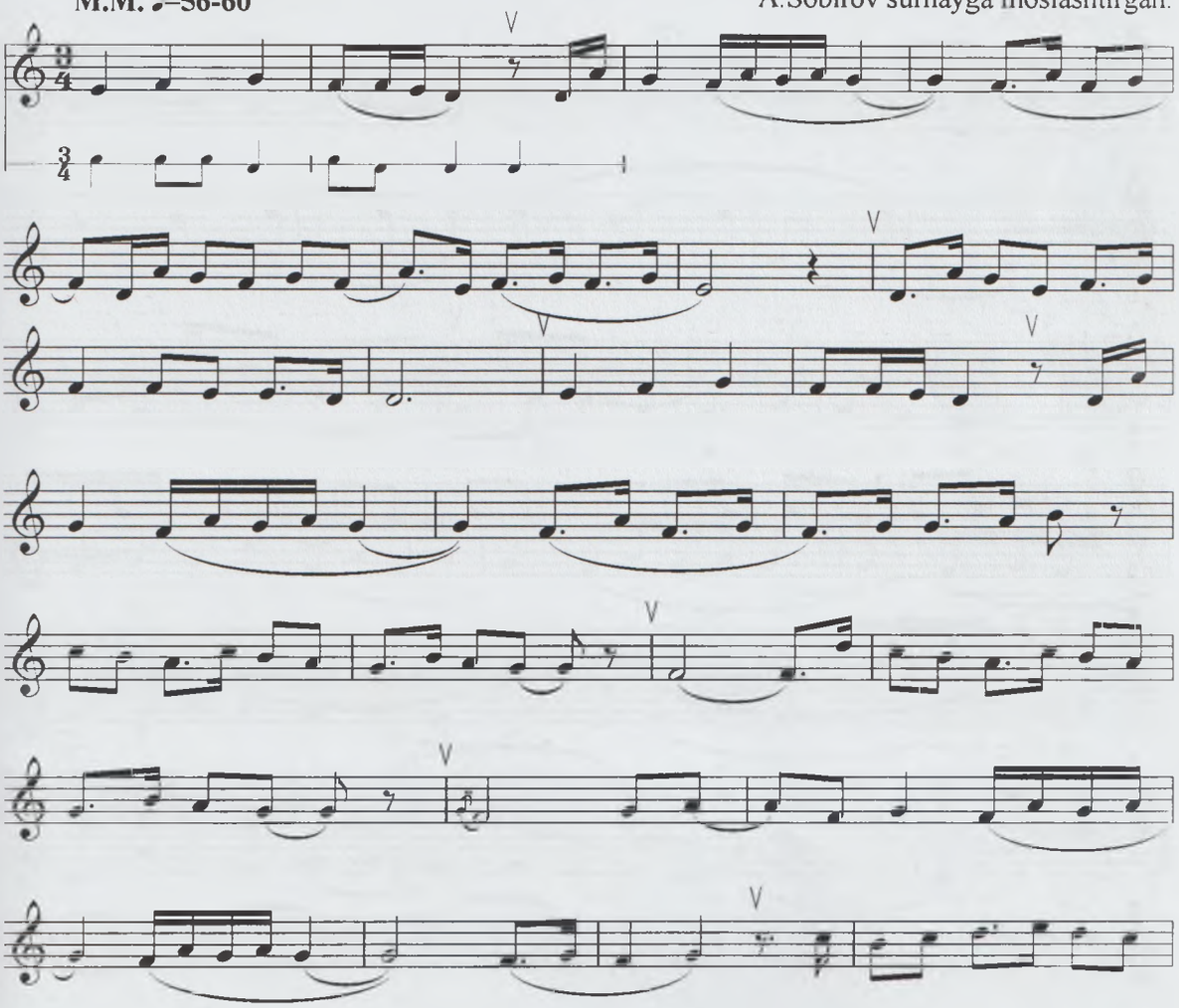


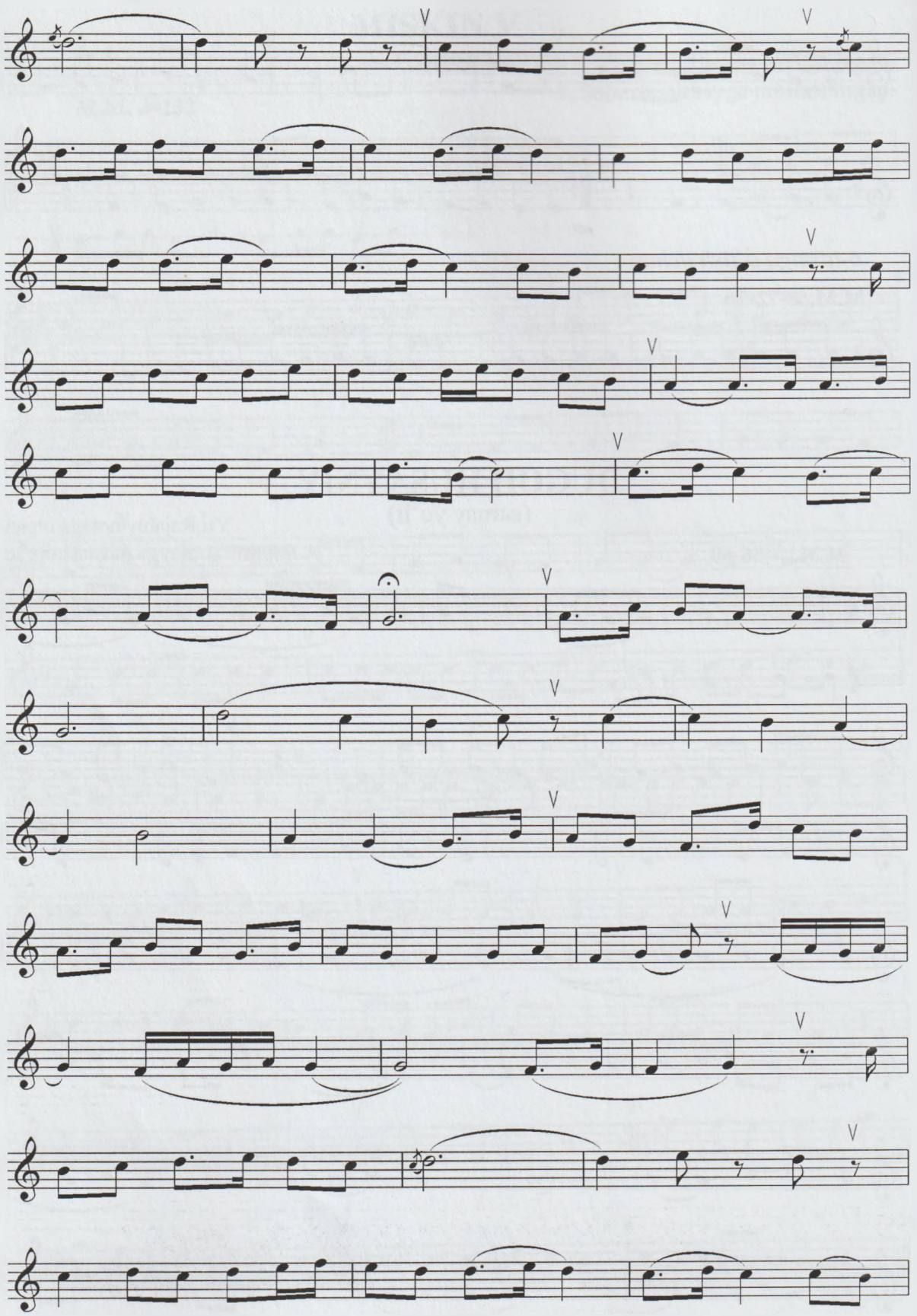
DUGOH HUSAYNIY

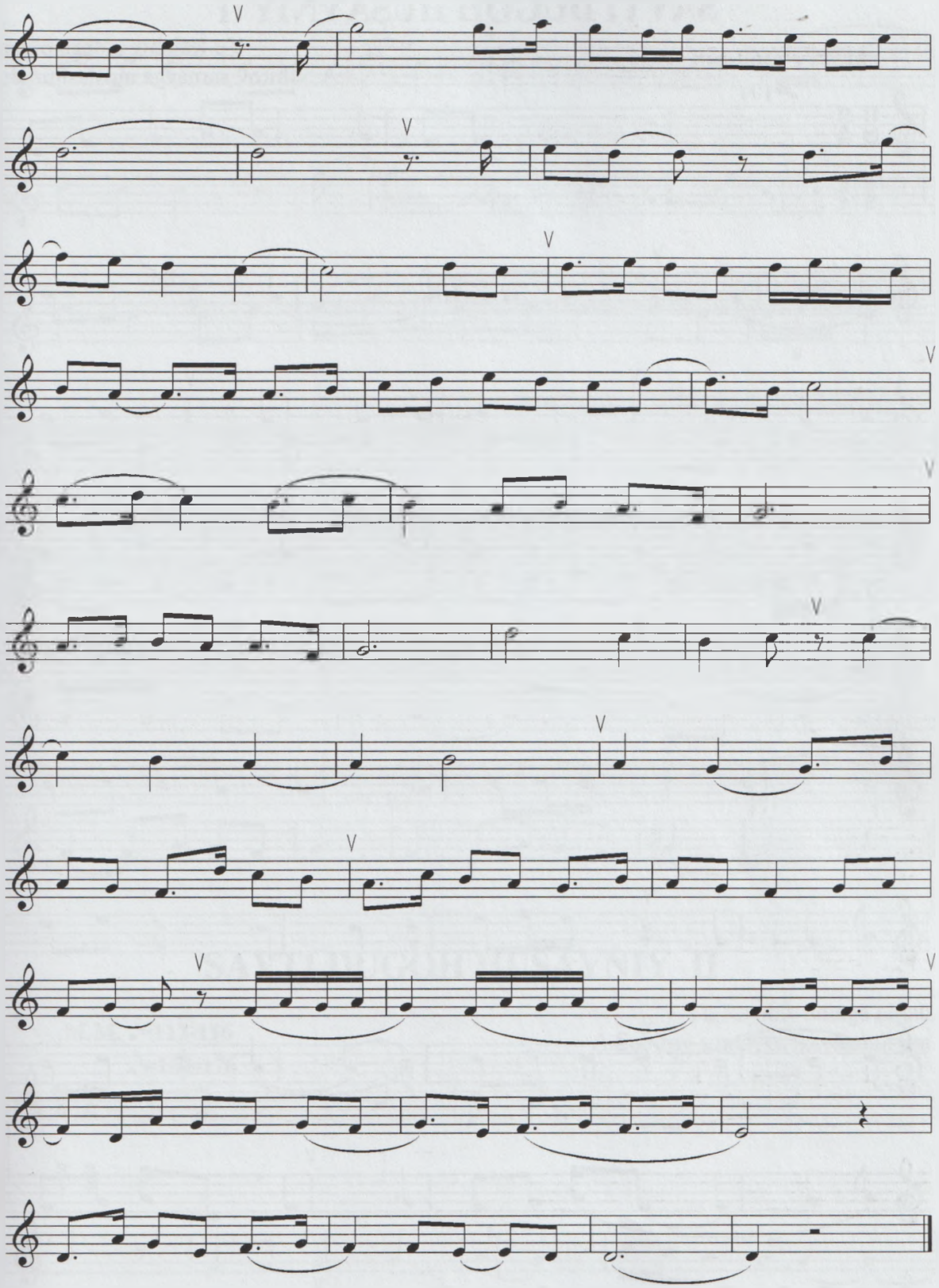
(surnay yo'li)

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

M.M. ♩=56-60



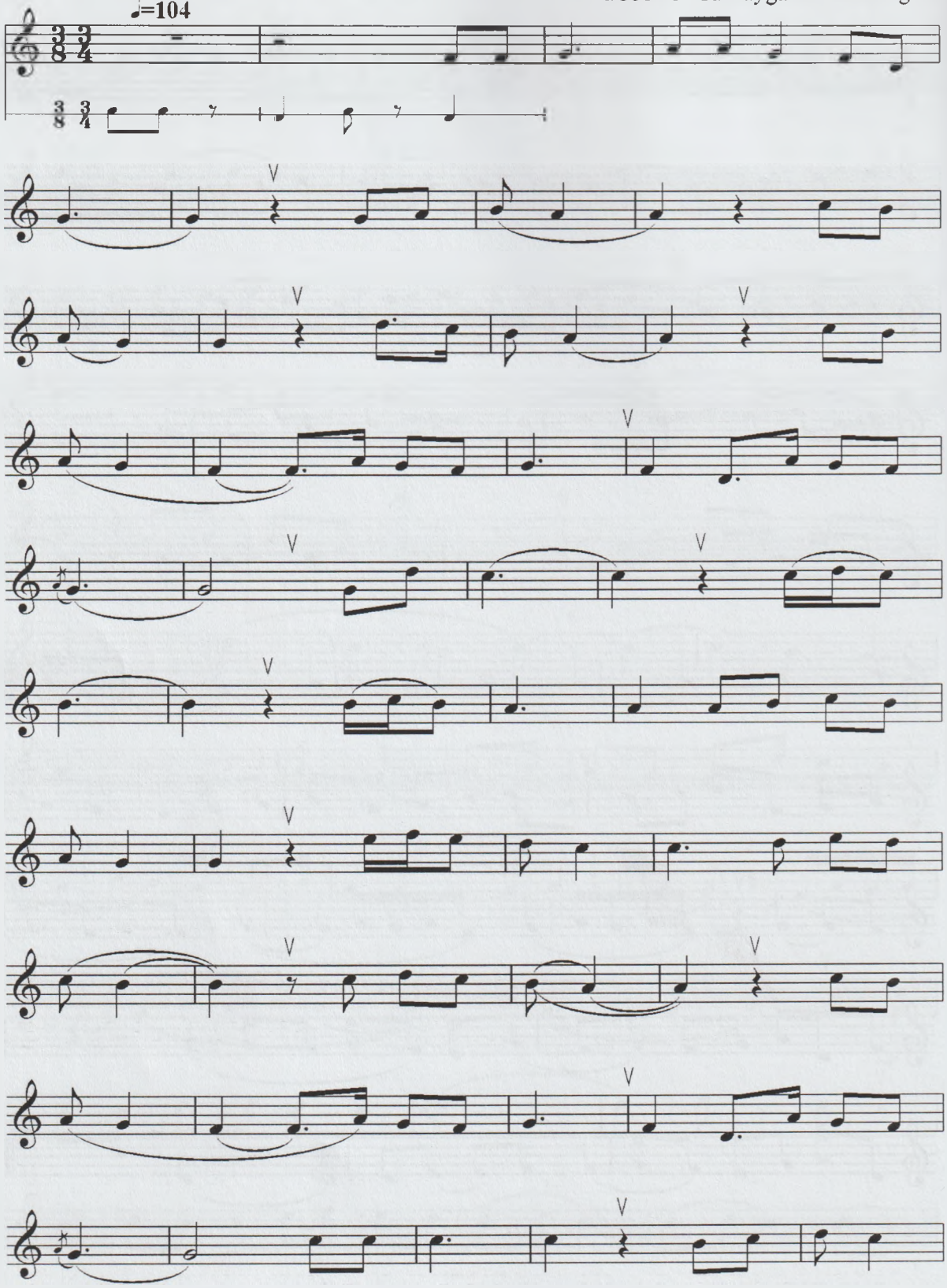


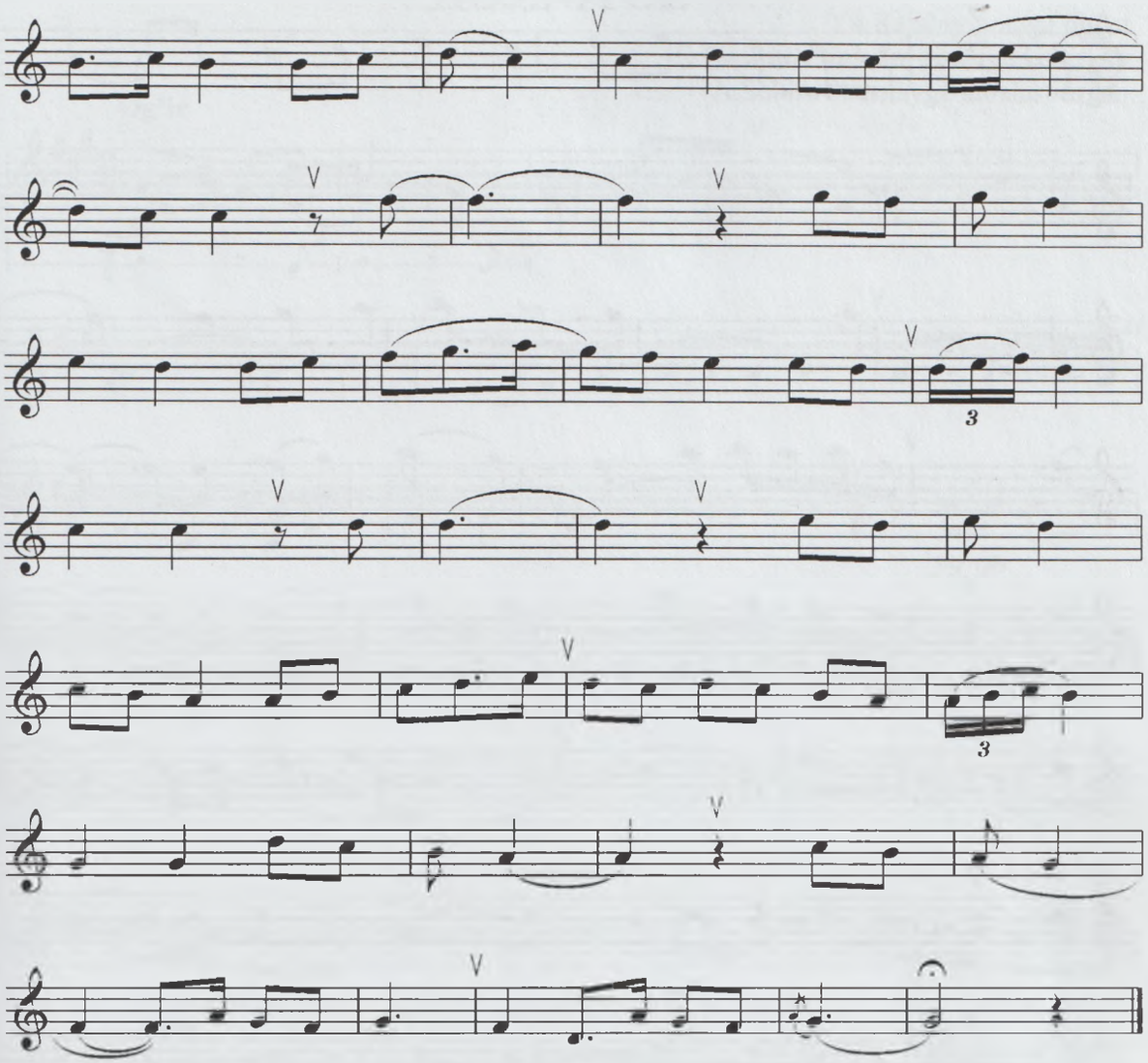


SAVTI DUGOH HUSAYNIY I

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

M.M. ♪=160-168
♩=104

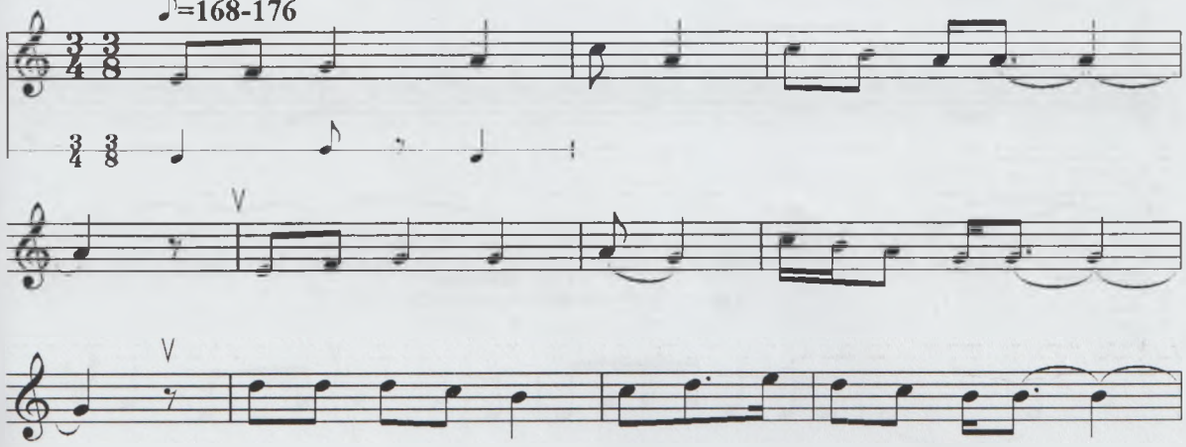


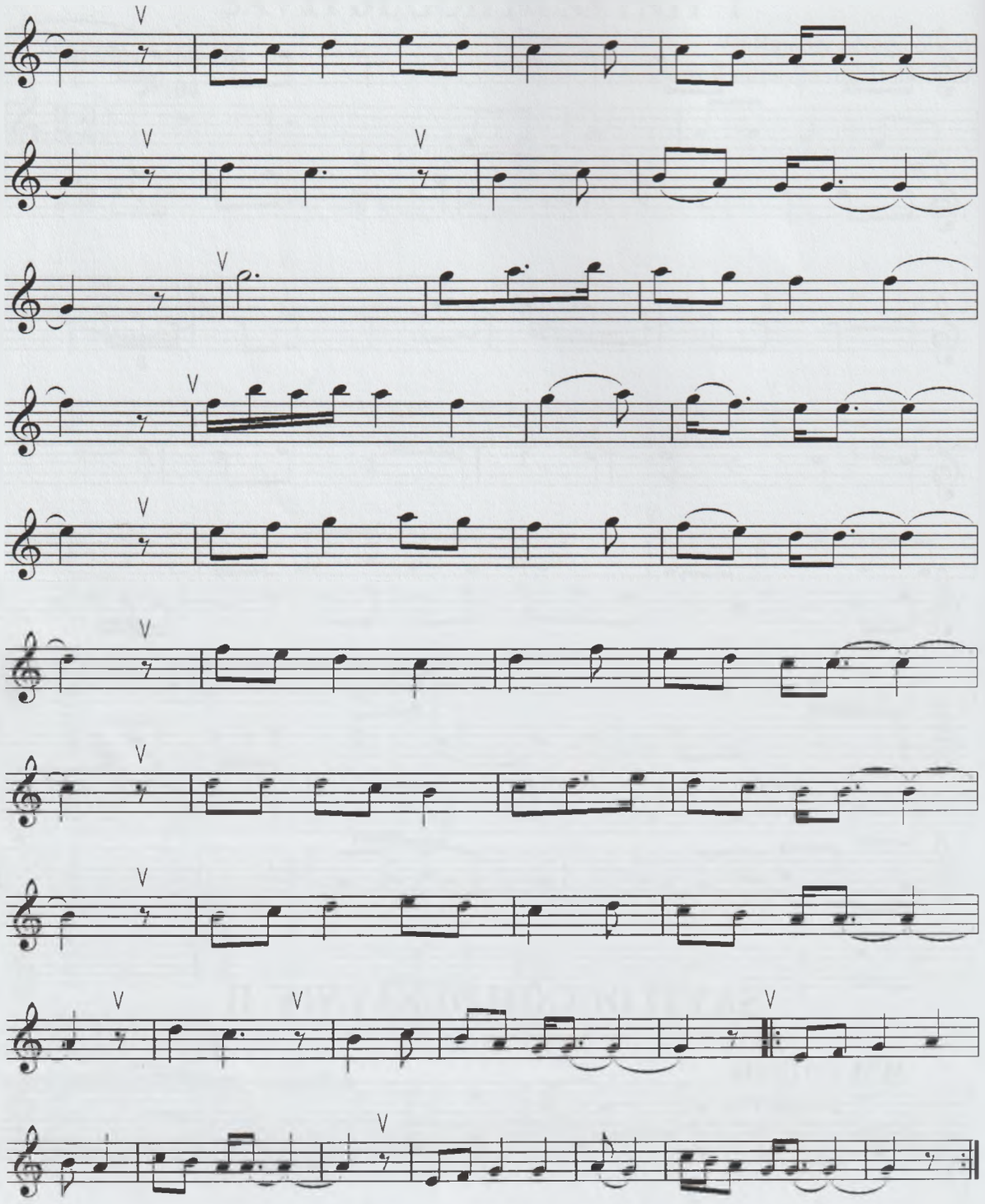


SAVTI DUGOH HUSAYNIY II

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

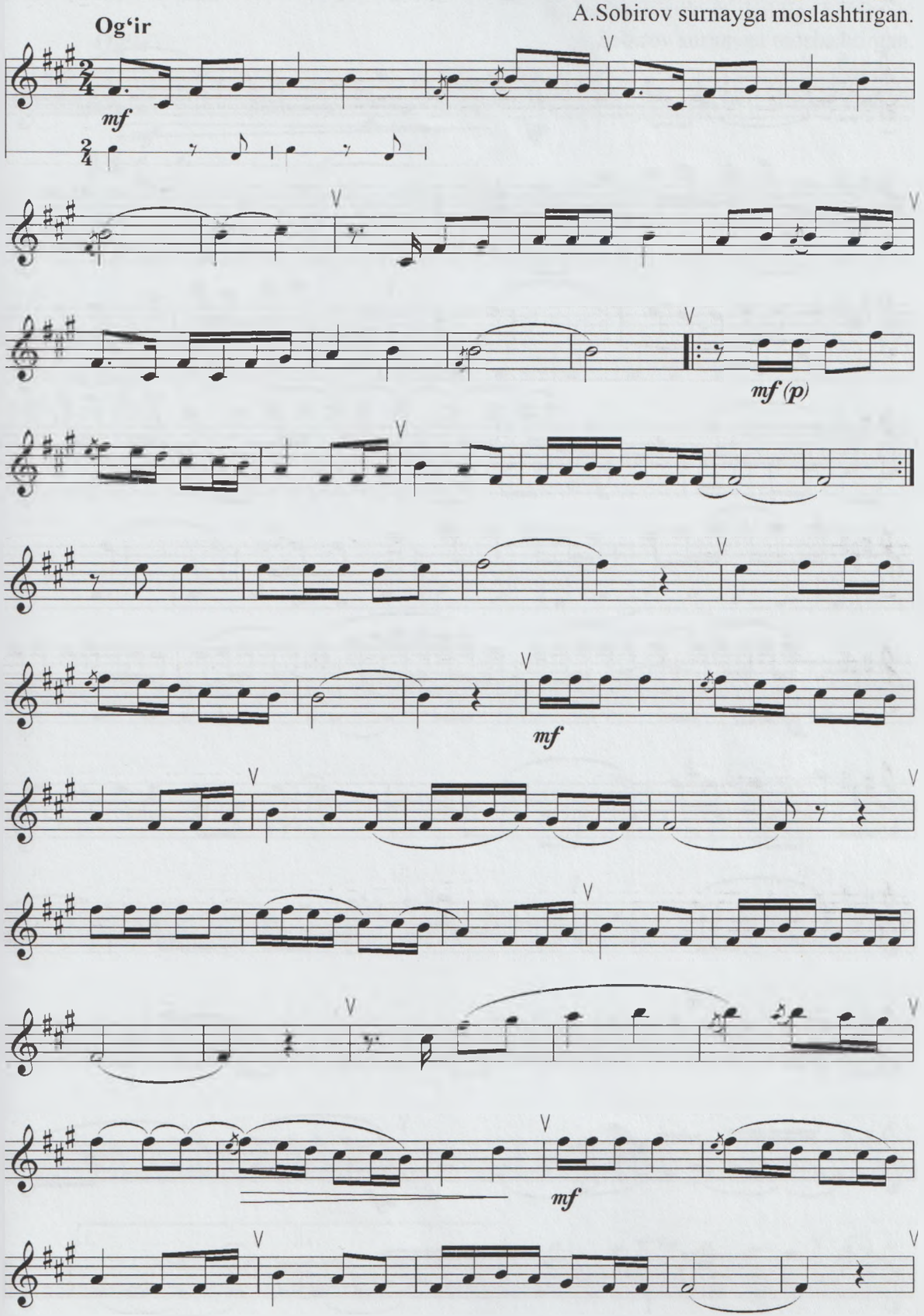
M.M. ♩=112-116
♪=168-176

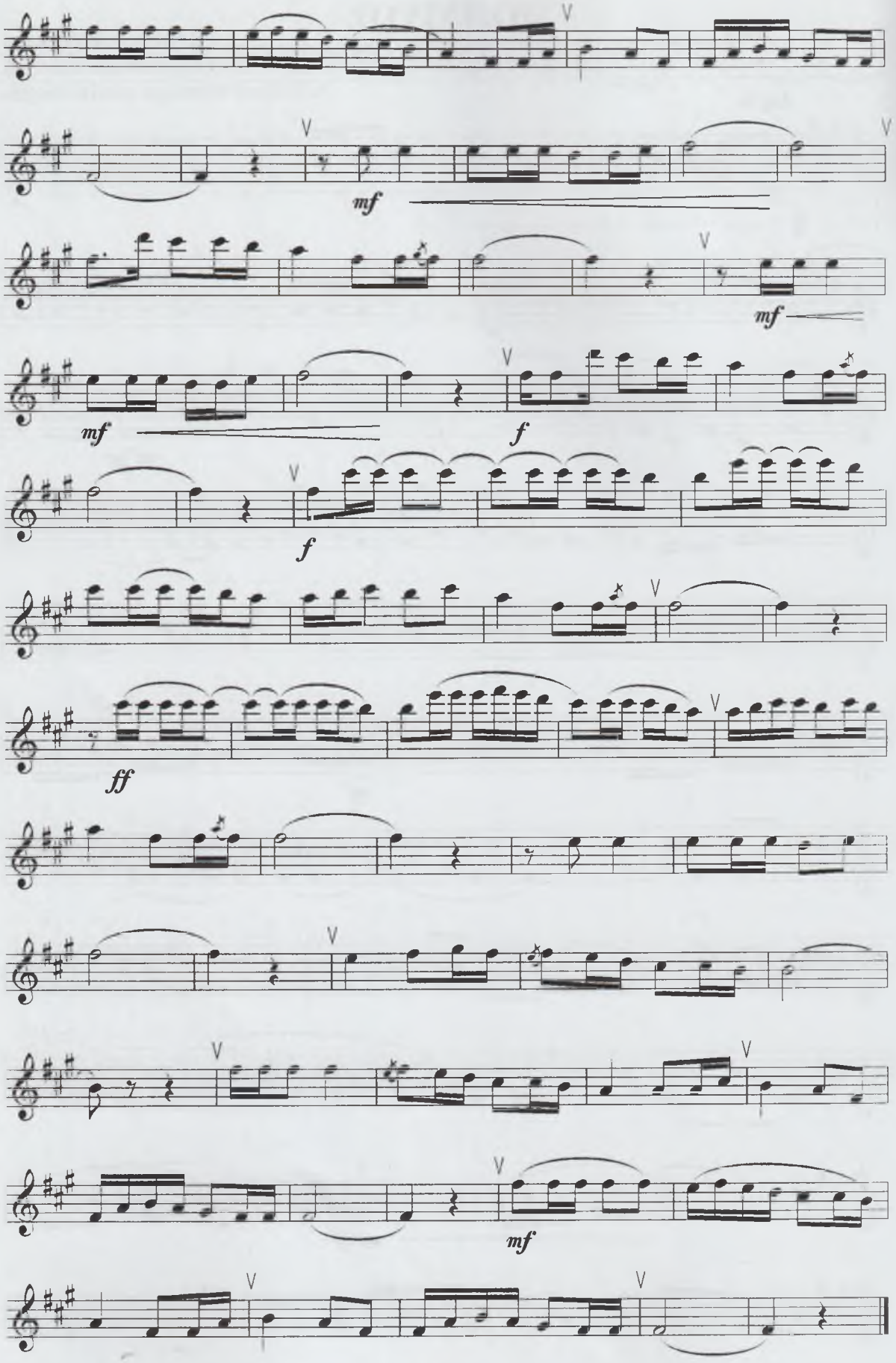




HOJINIYOZ

Yu.Rajabiy notaga olgan.
R.Qosimov turkum shakliga keltirgan.
A.Sobirov surnayga moslashtirgan.

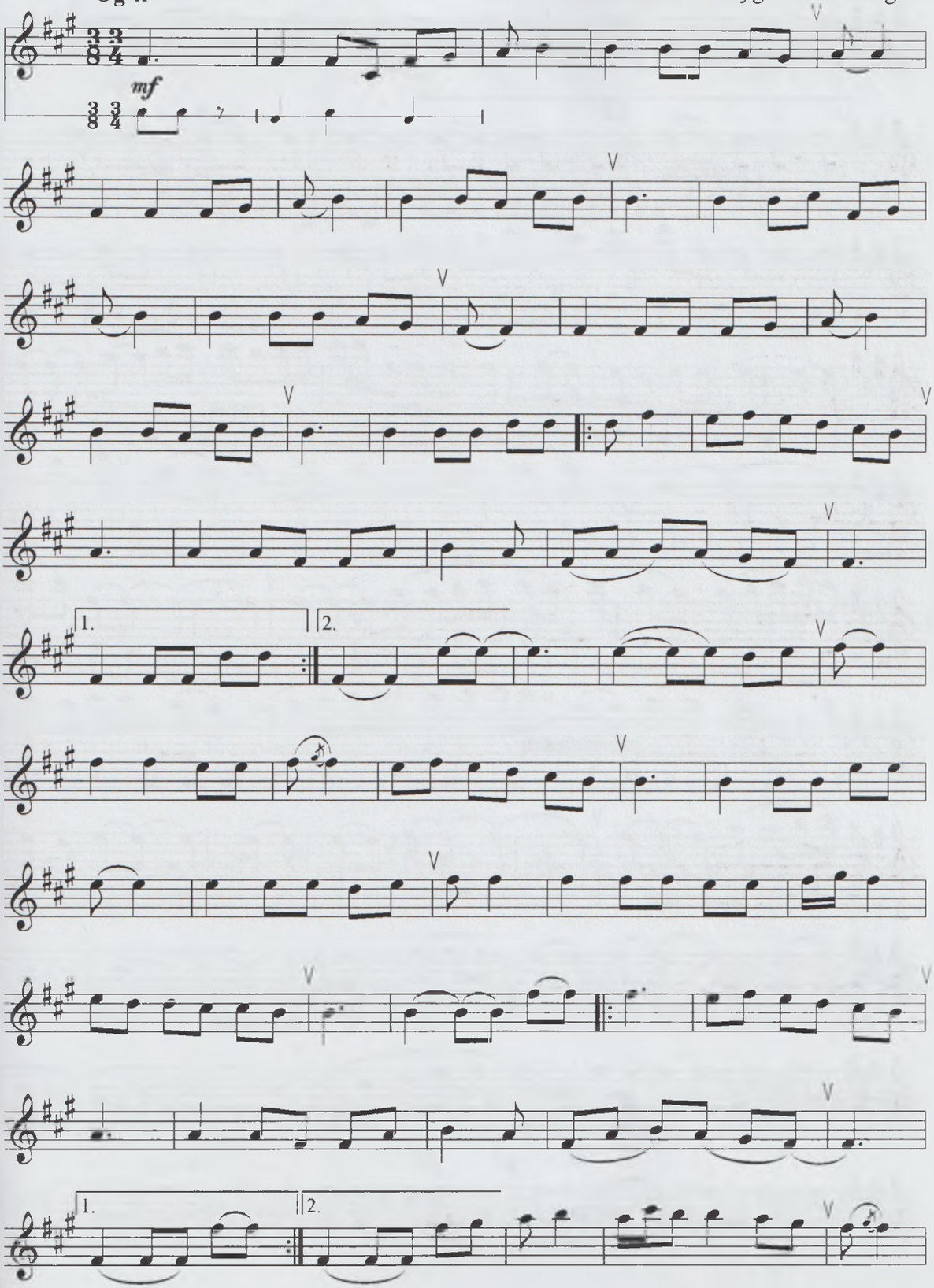


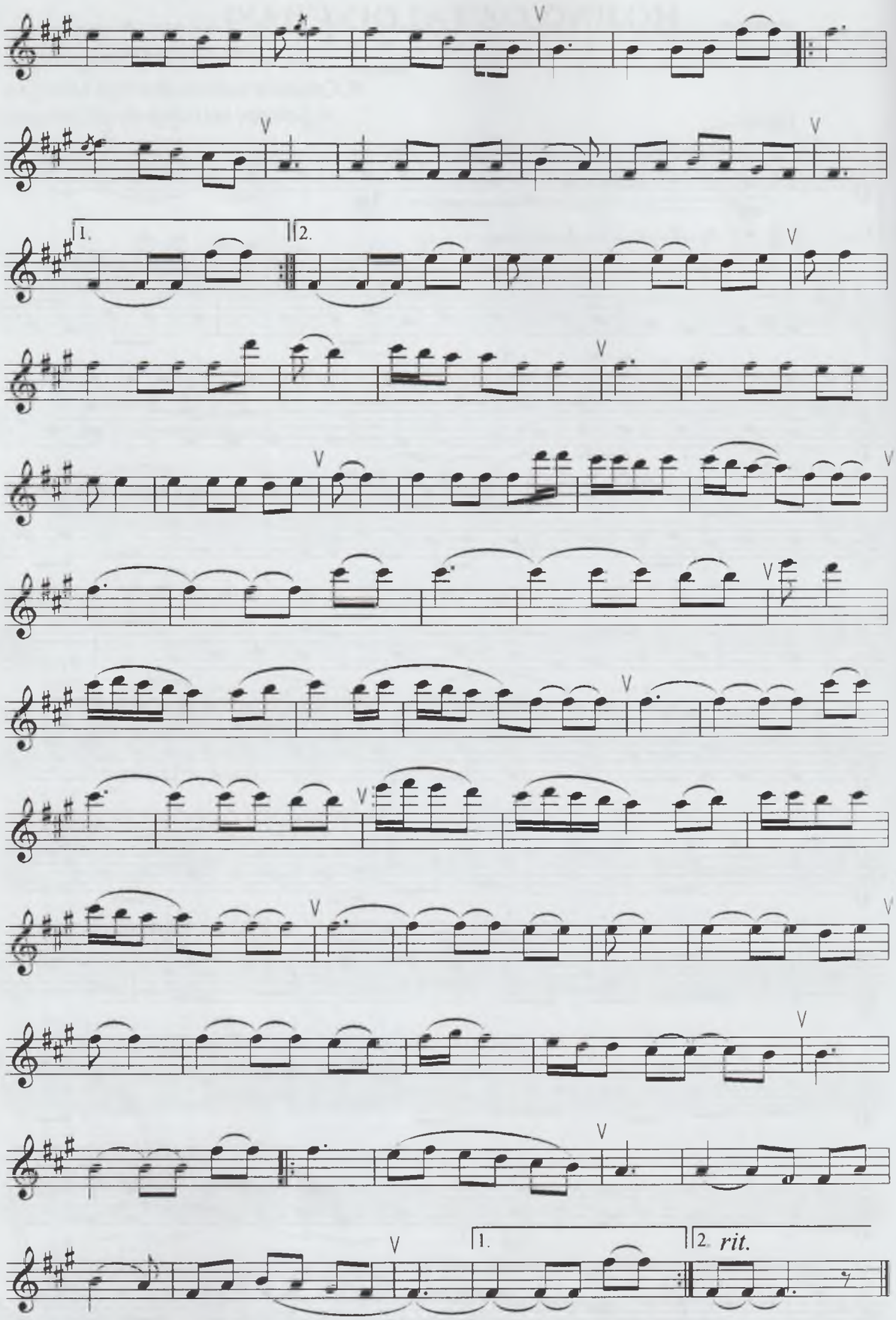

mf
mf
mf
f
f
ff
mf

HOJINIYOZ TALQINCHASI

Yu.Rajabiy notaga olgan.
R.Qosimov turkum shakliga keltirgan.
A.Sobirov surnayga moslashtirgan.

Og'ir

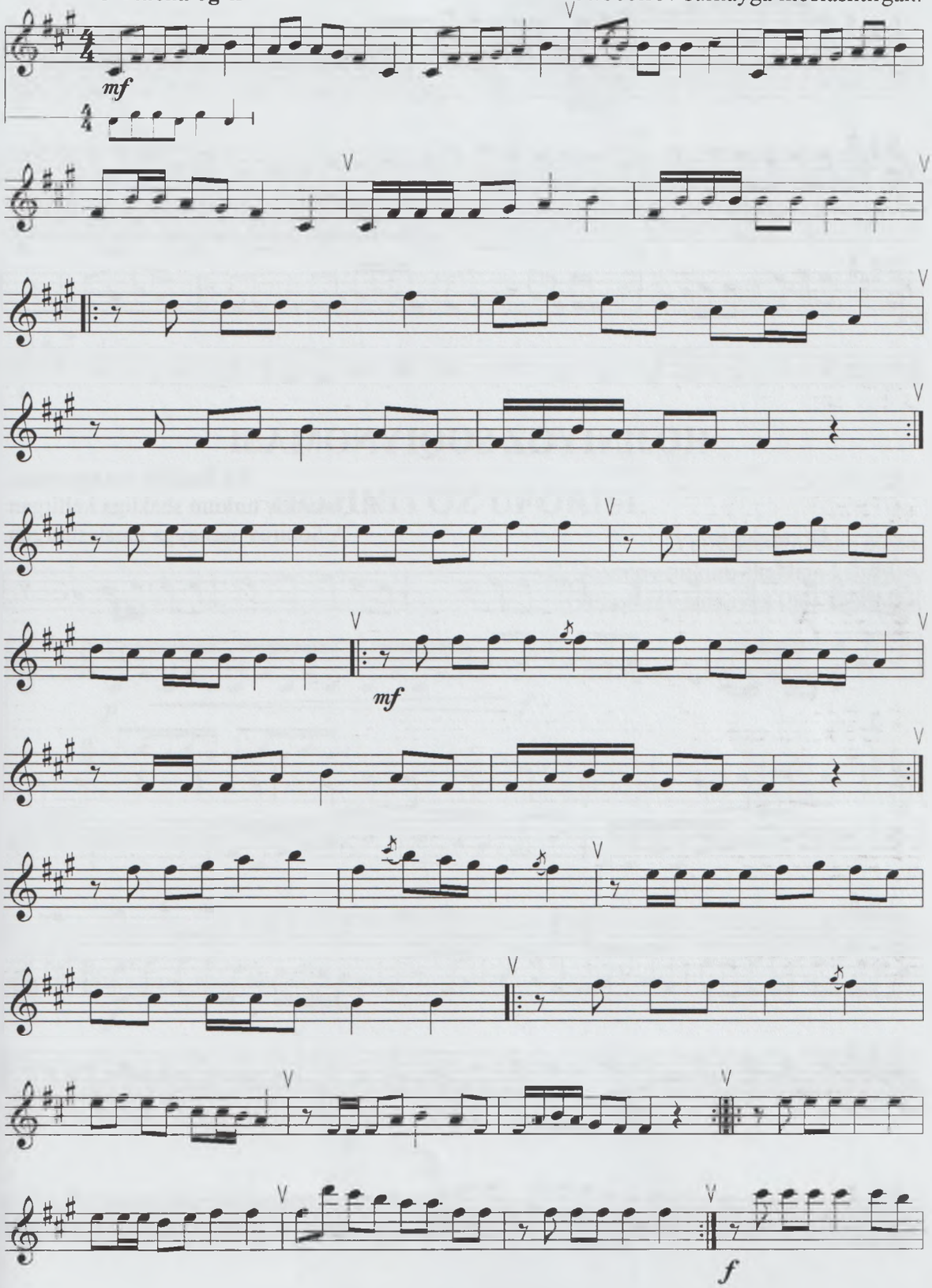


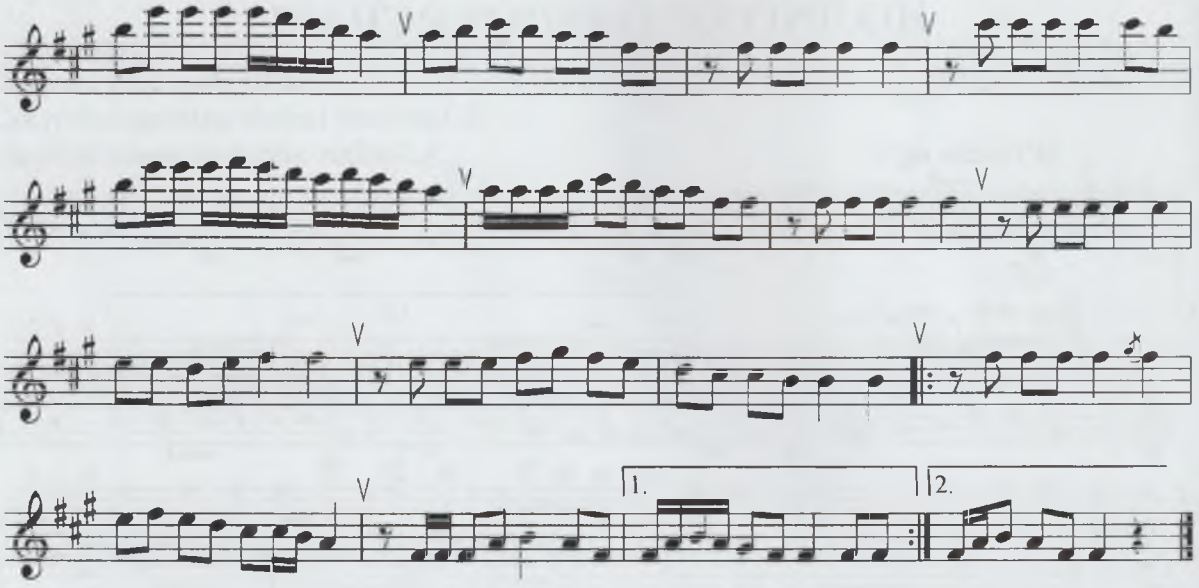

1.
2.
rit.

HOJINIYOZ QASHQARCHASI

Yu.Rajabiy notaga olgan.
R.Qosimov turkum shakliga keltirgan.
A.Sobirov surnayga moslashtirgan.

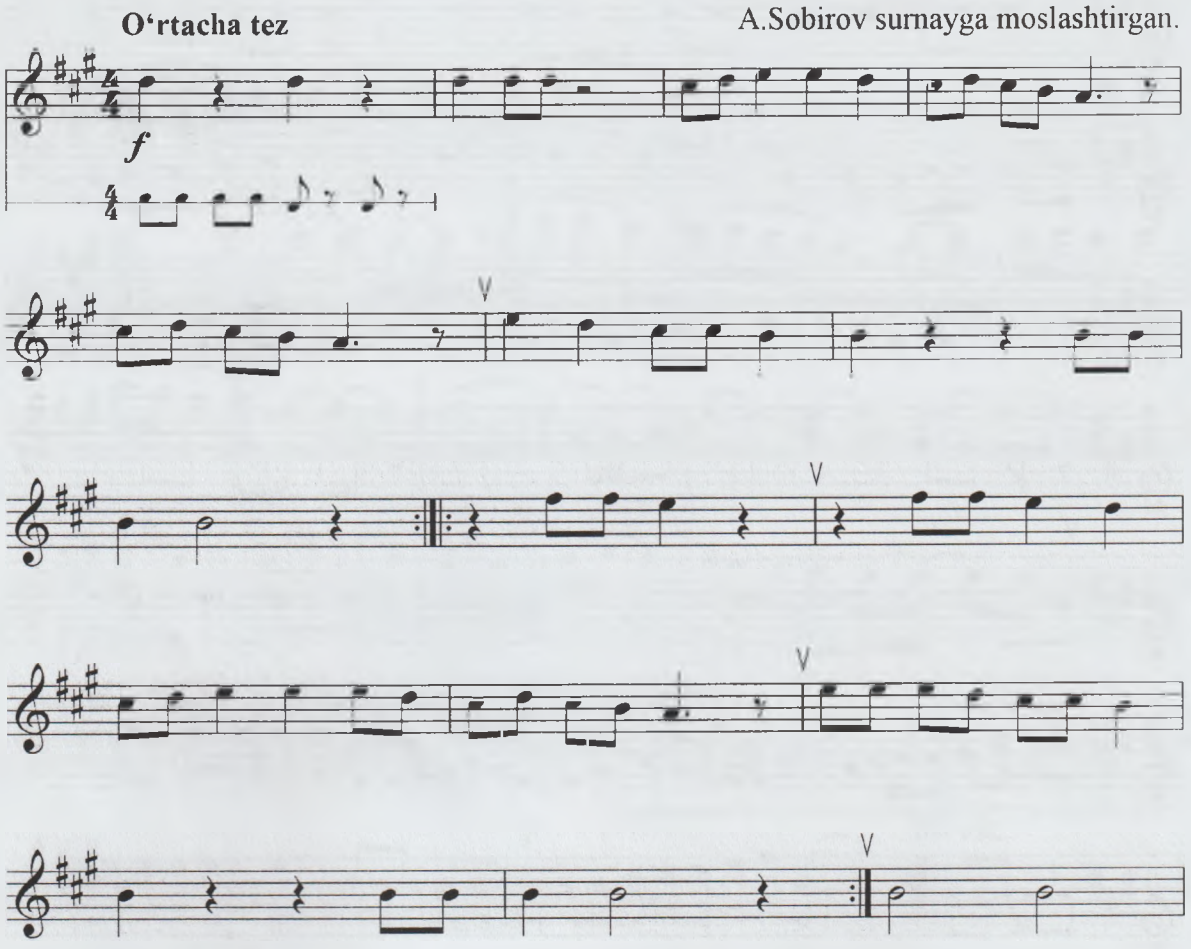
O'rtacha og'ir

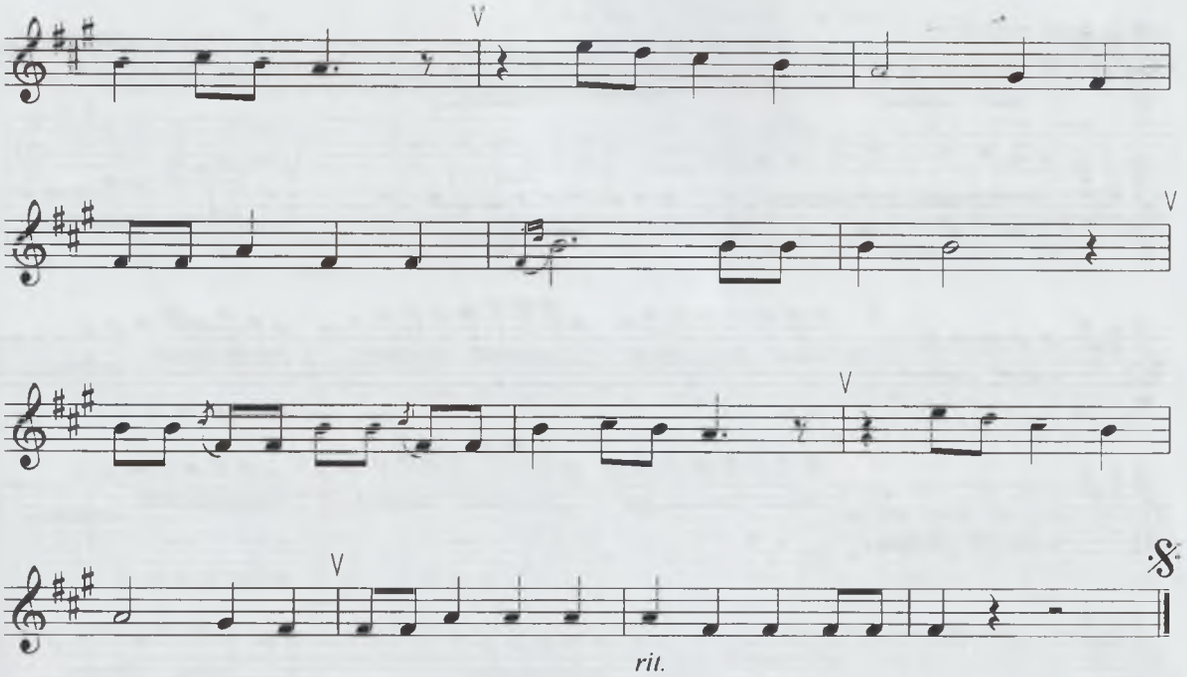




HOJINIYOZ SOQIYNOMASI

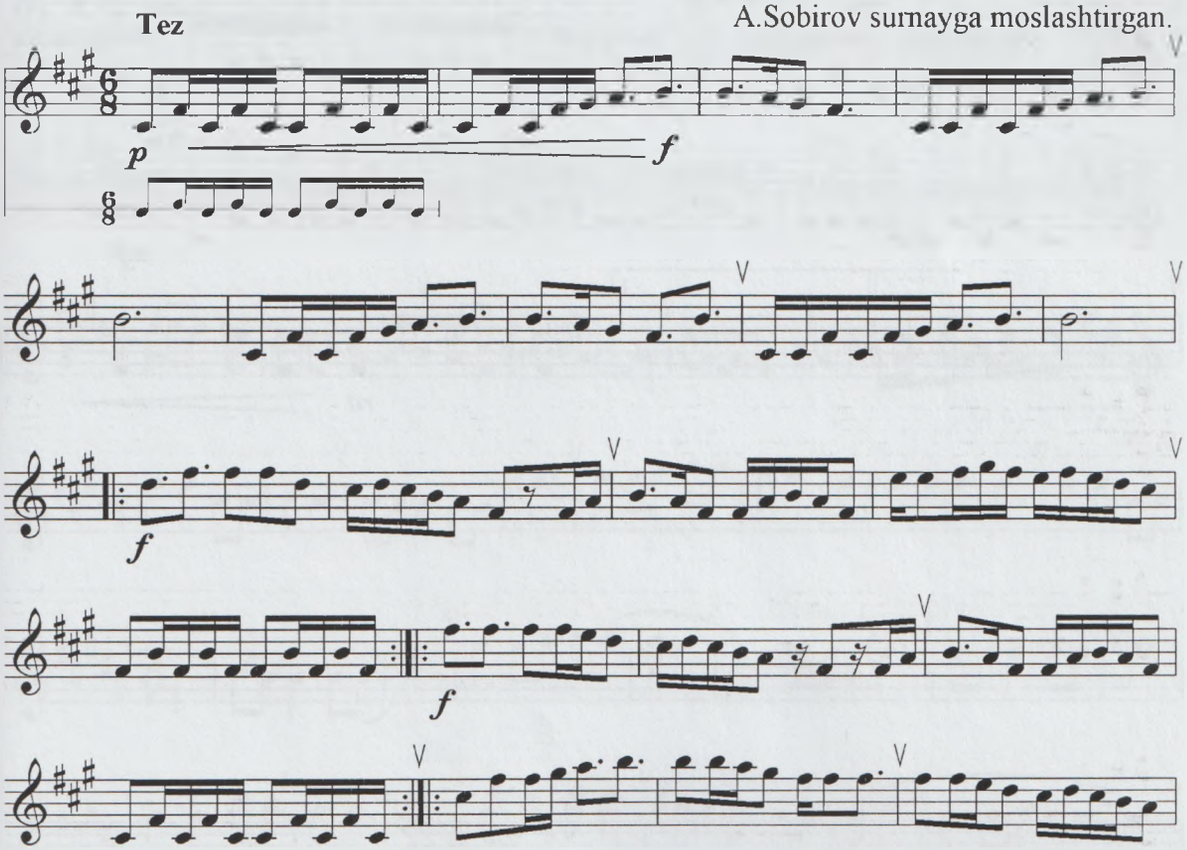
Yu.Rajabiy notaga olgan.
R.Qosimov turkum shakliga keltirgan.
A.Sobirov surnayga moslashtirgan.

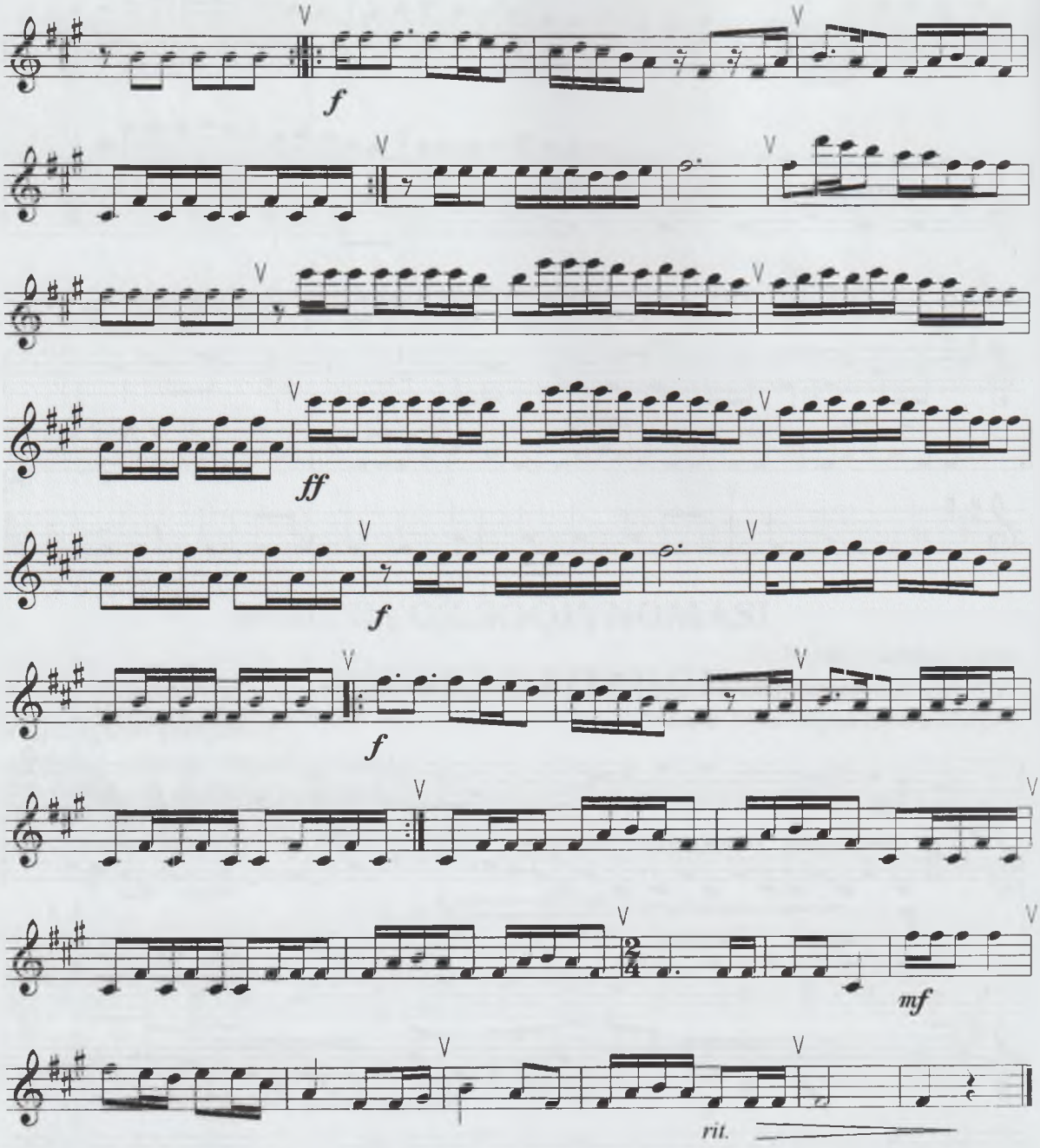




HOJINIYOZ UFORISI

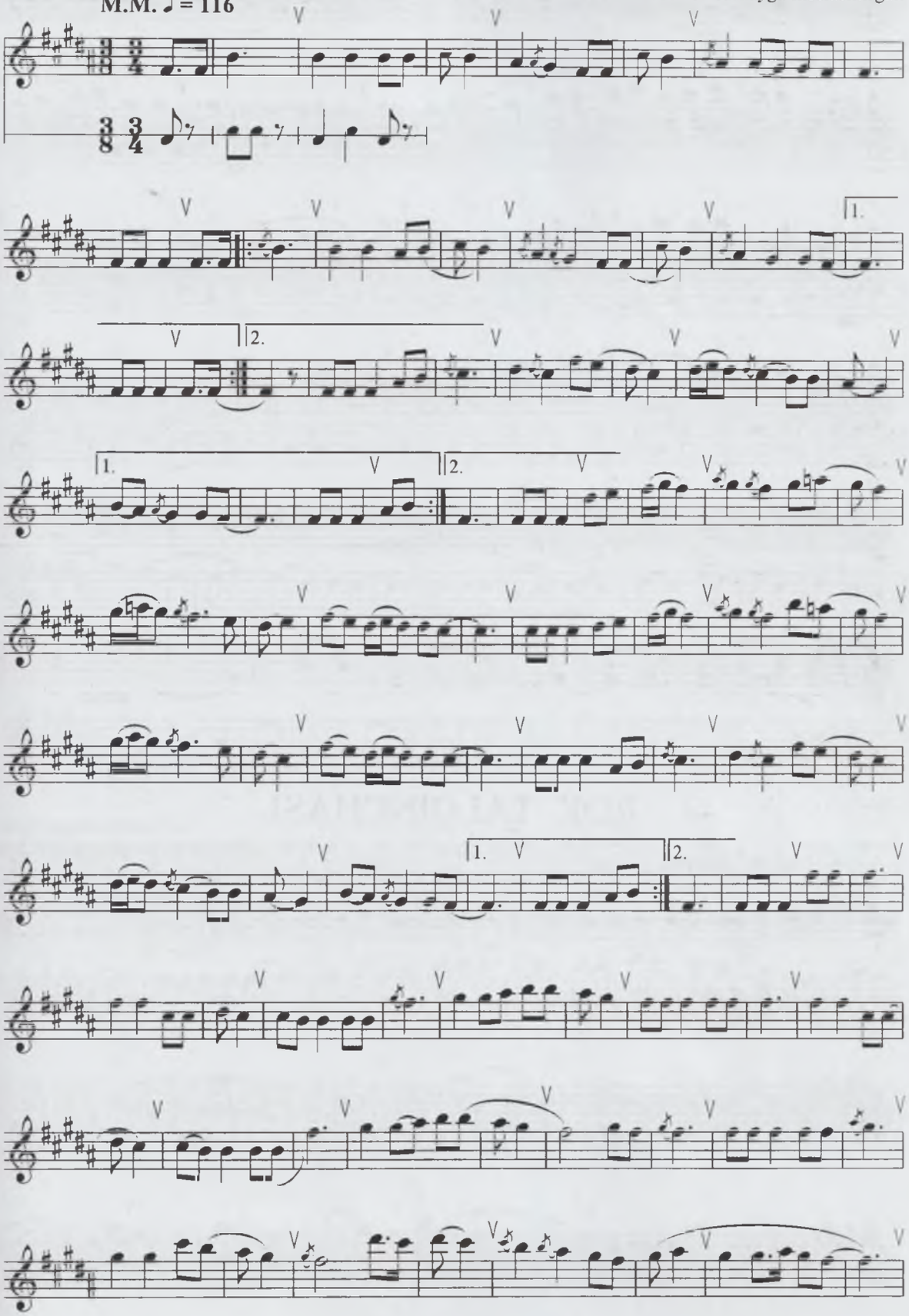
Yu.Rajabiy notaga olgan.
R.Qosimov turkum shakliga keltirgan.
A.Sobirov surnayga moslashtirgan.

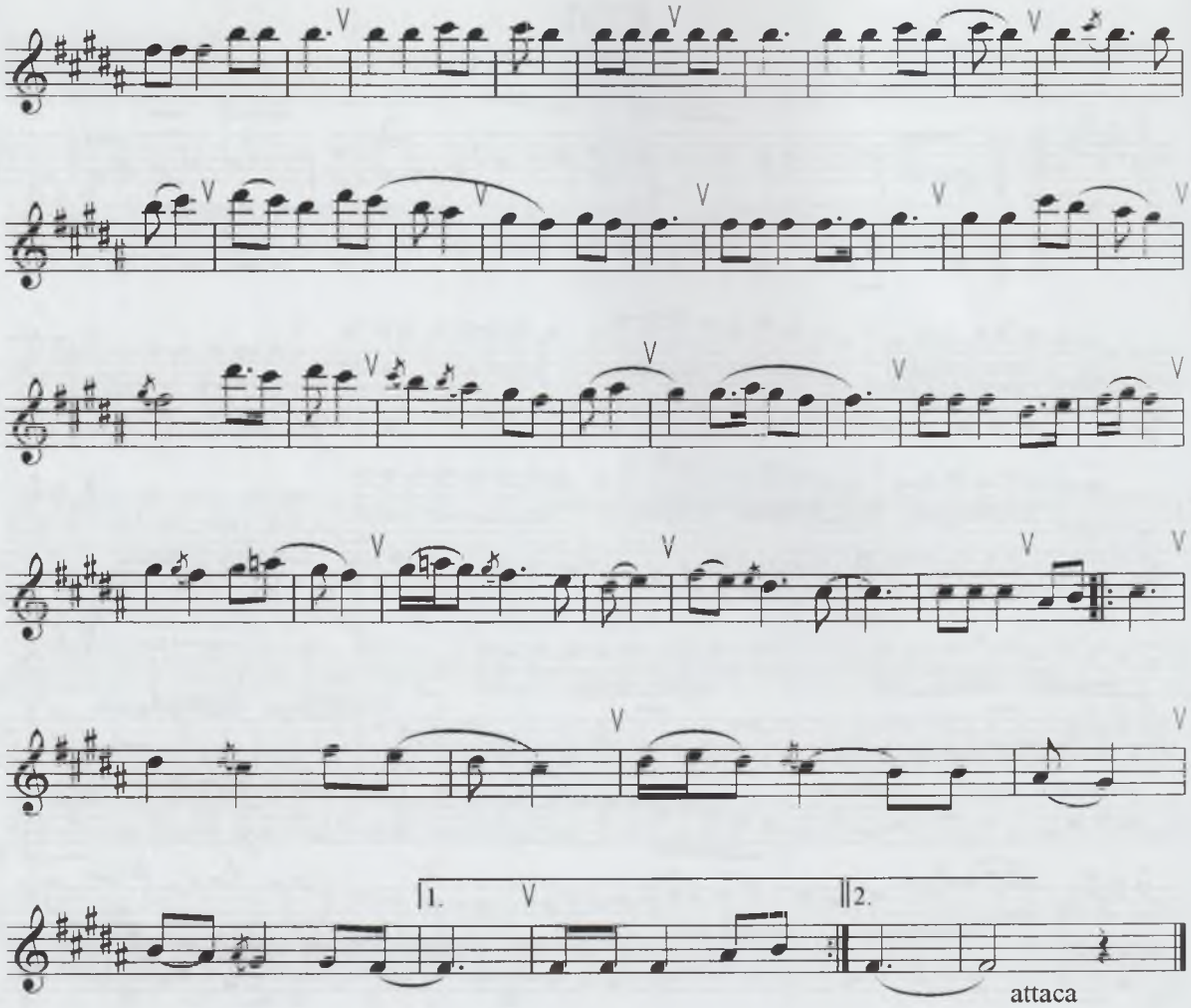



f
ff
f
f
mf
rit.

ROK

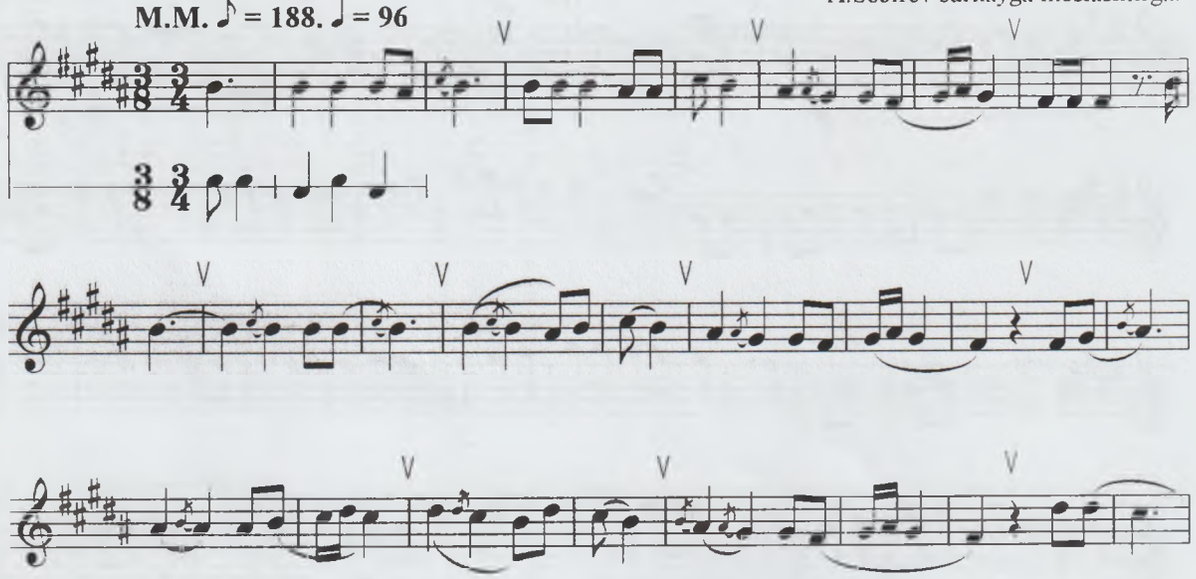
Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan

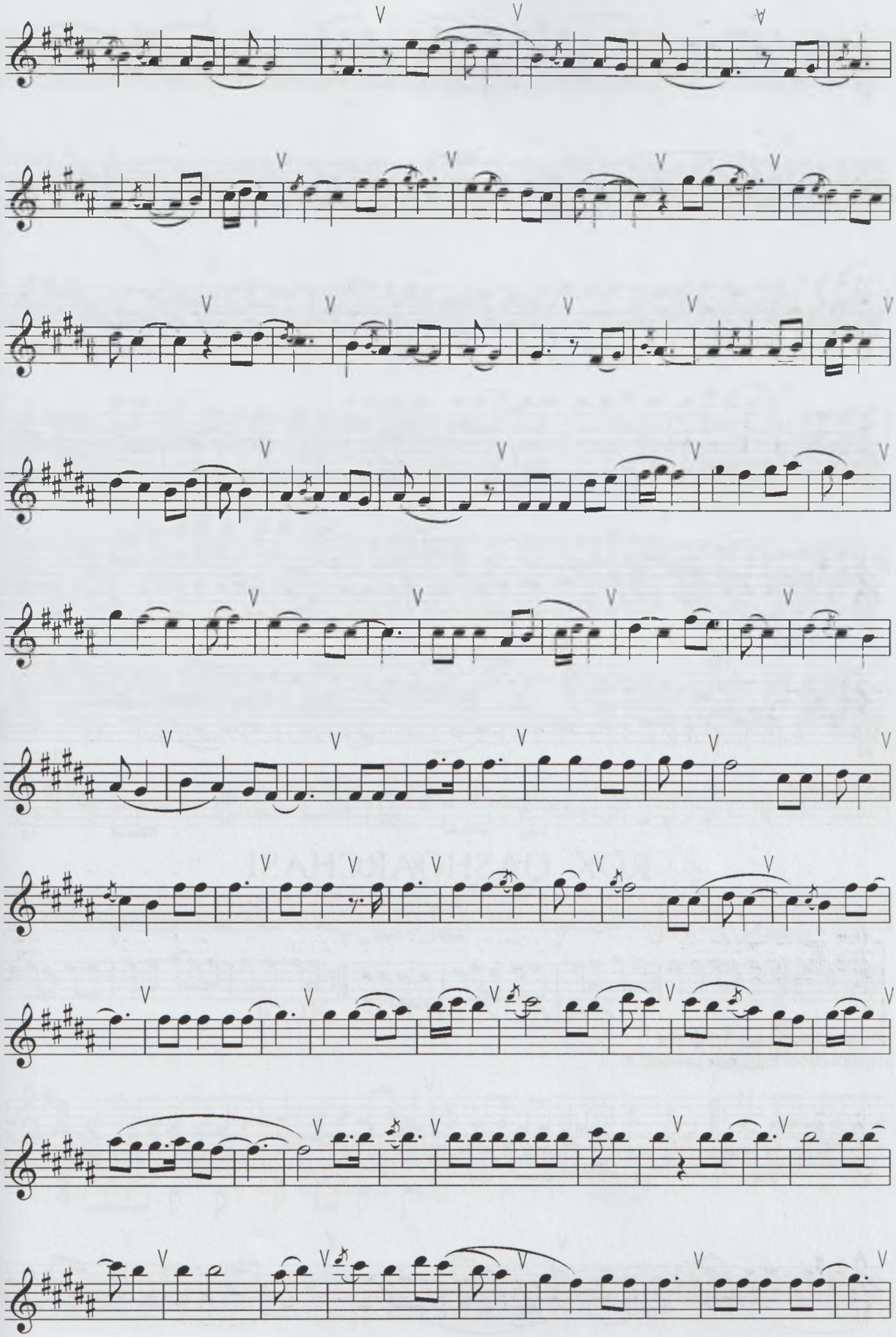


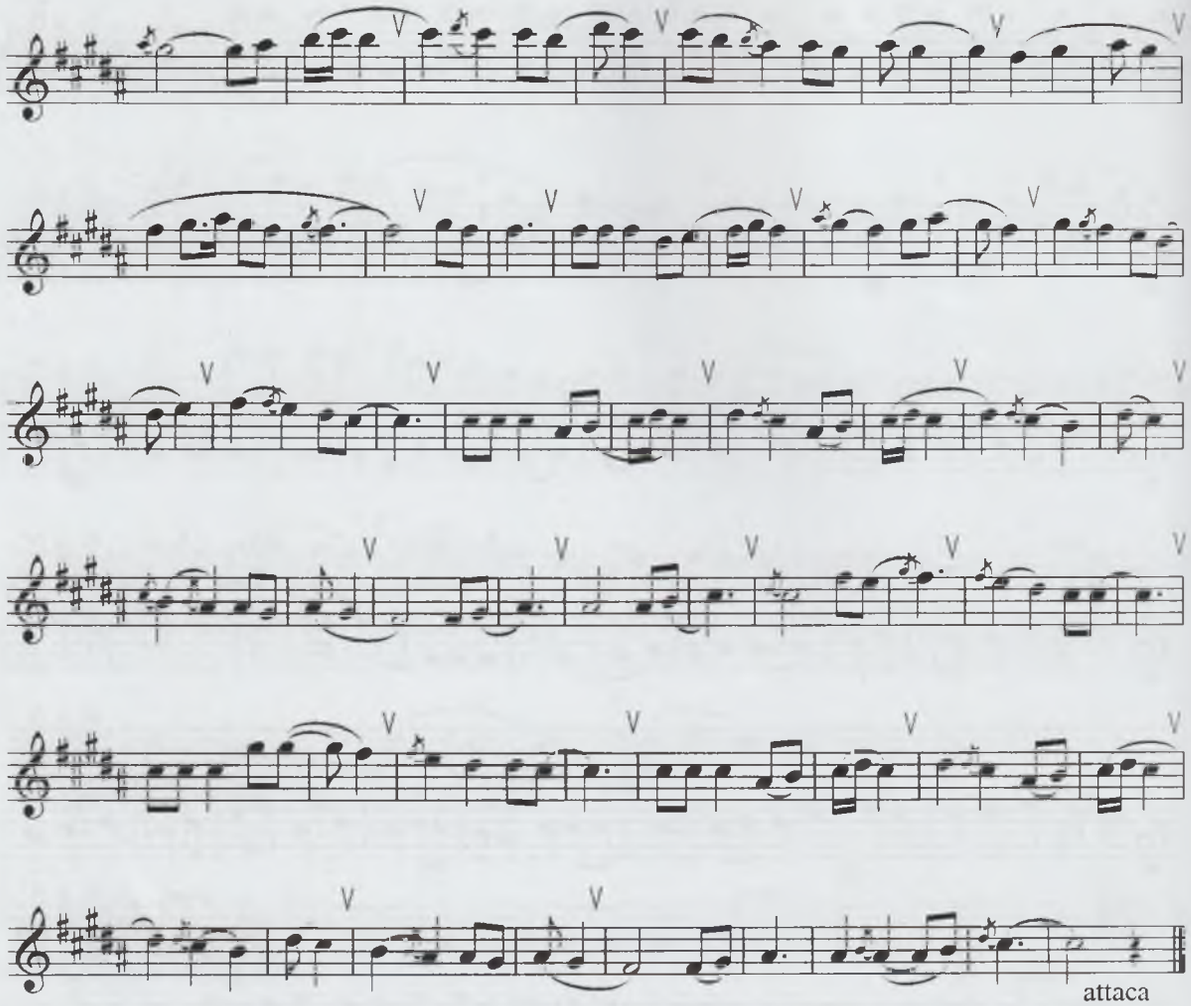


ROK TALQINCHASI

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan

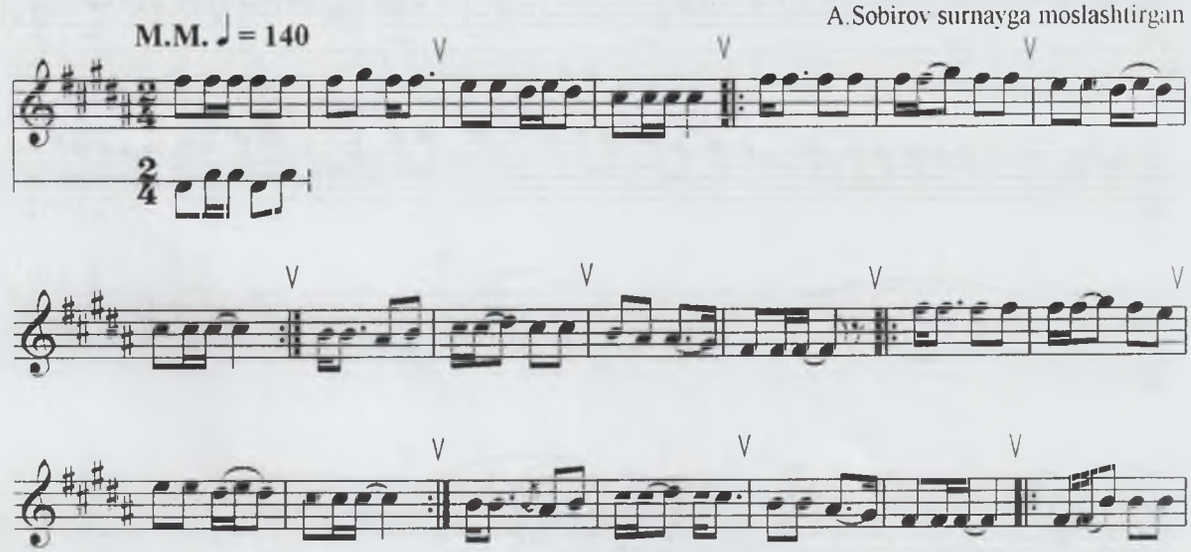


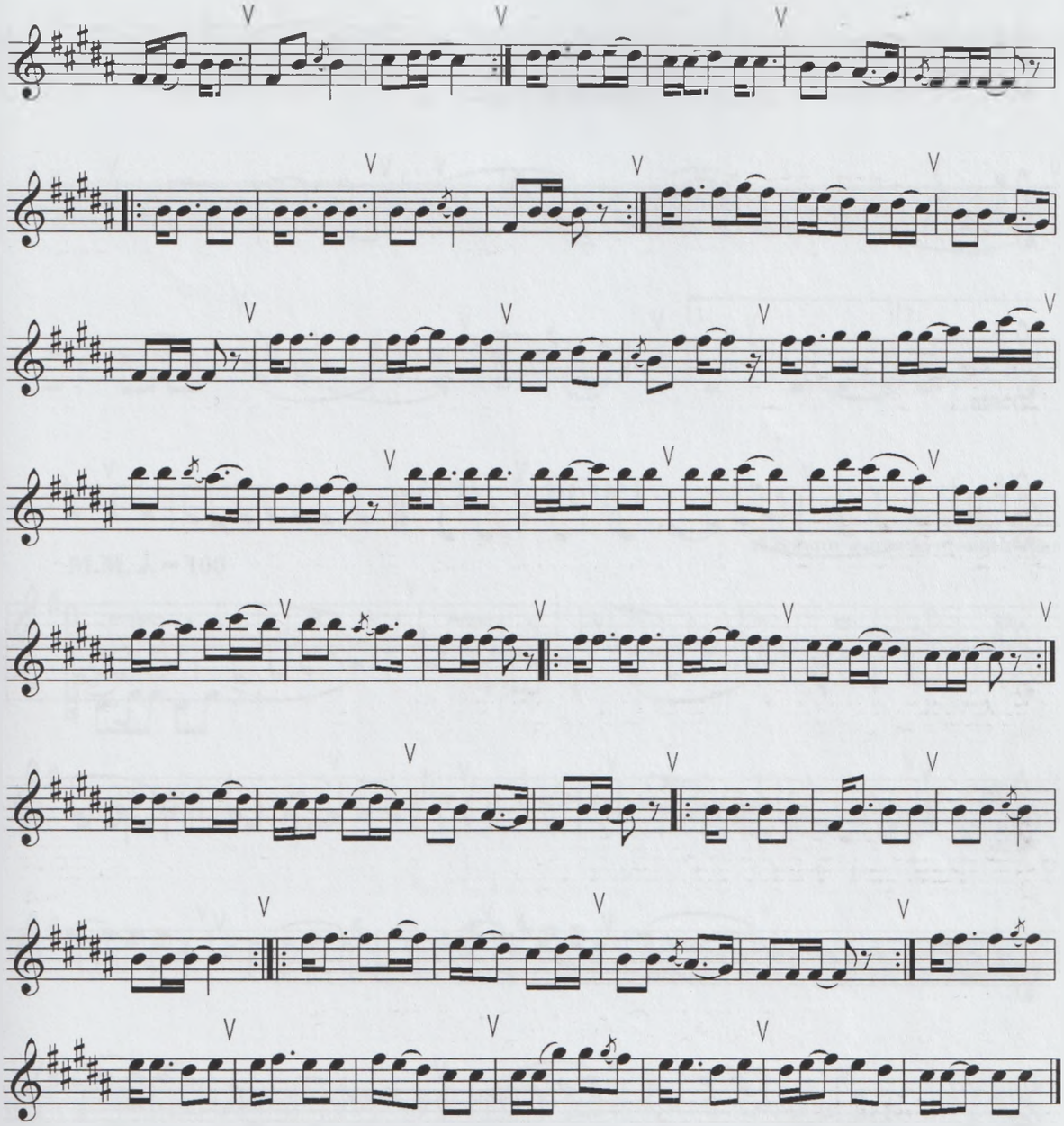




ROK QASHQARCHASI

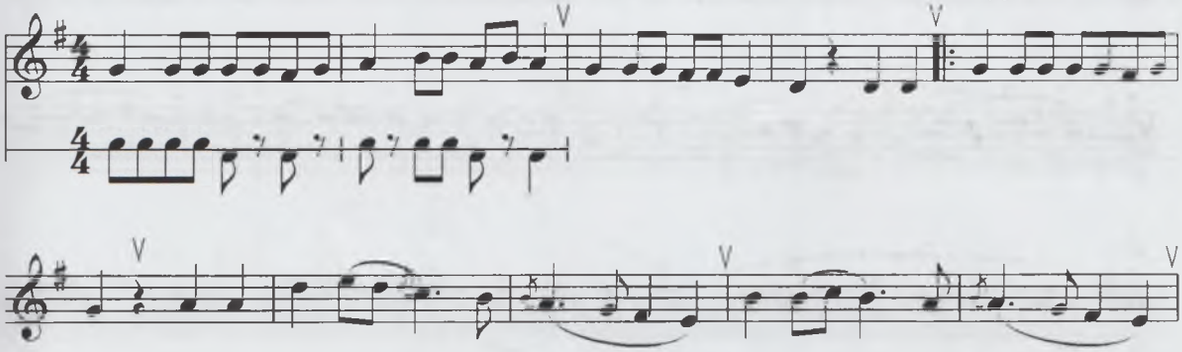
Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan

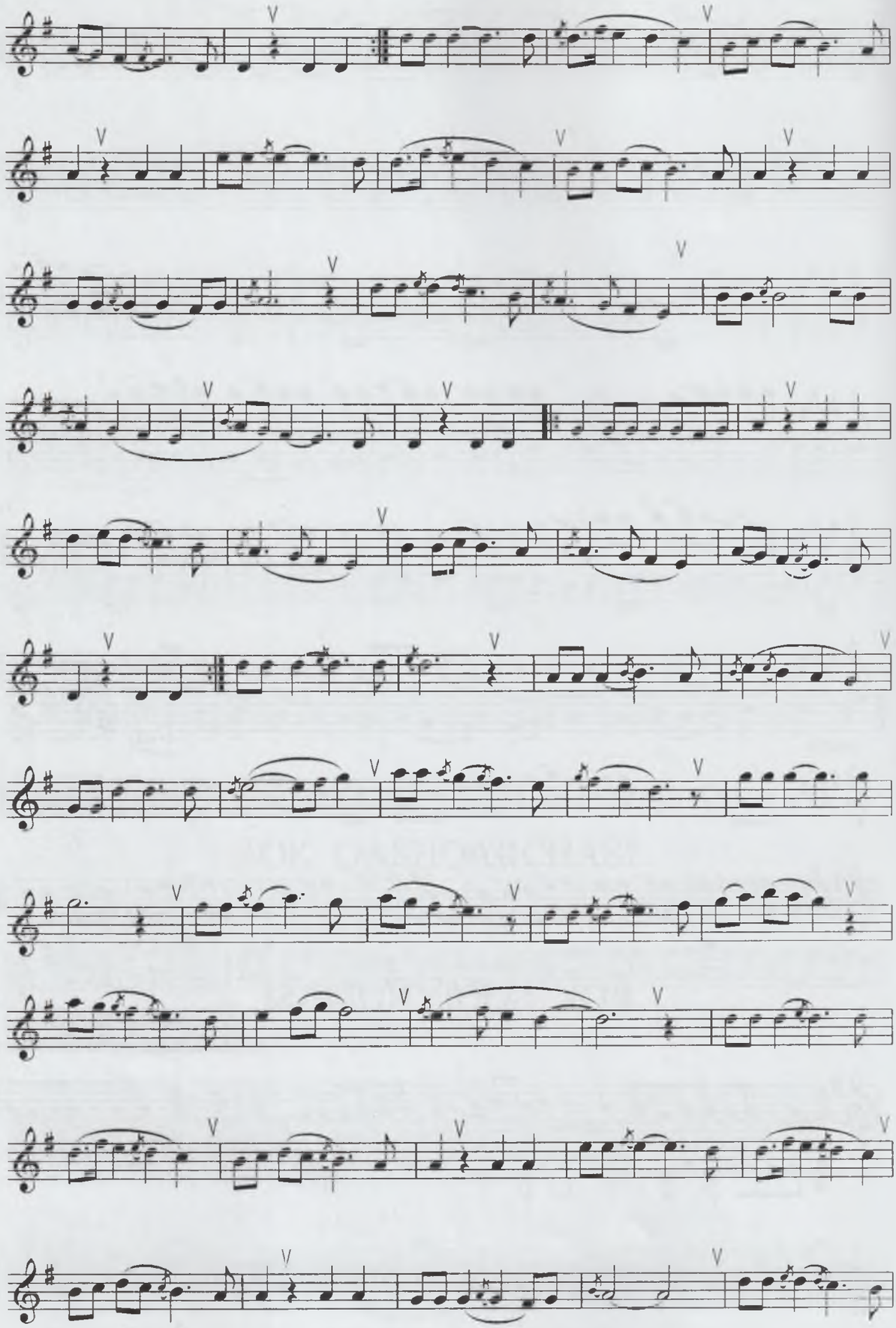


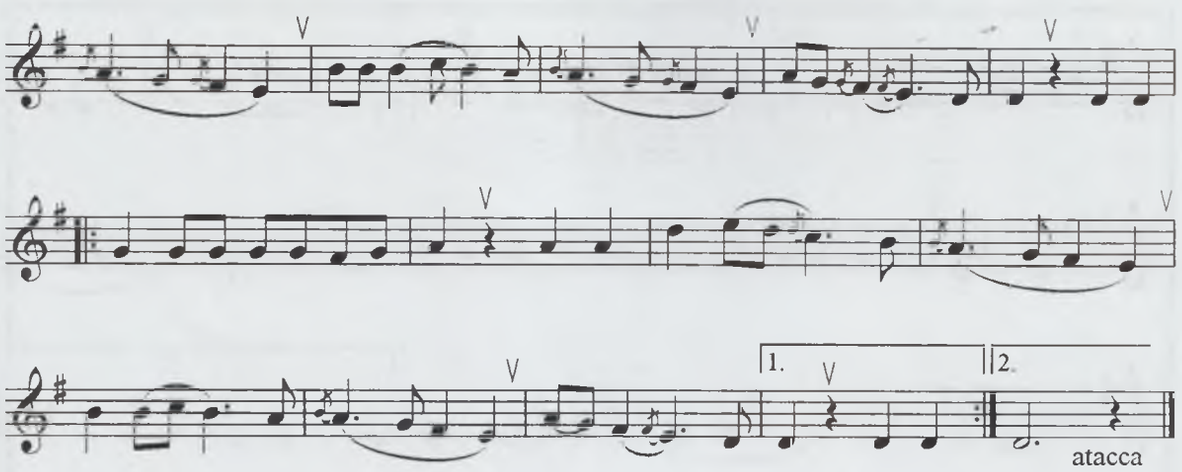


ROK SOQIYNOMASI

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan

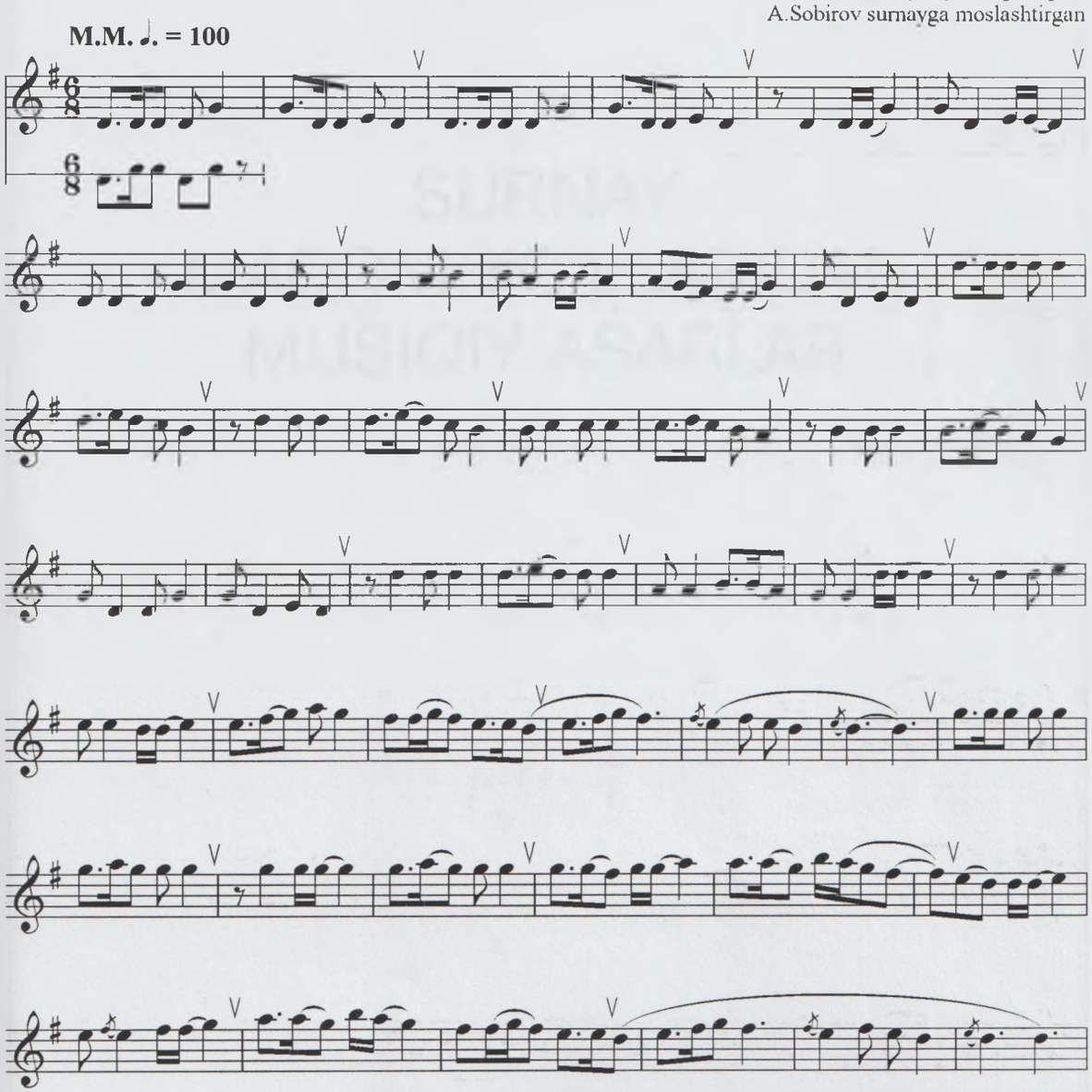


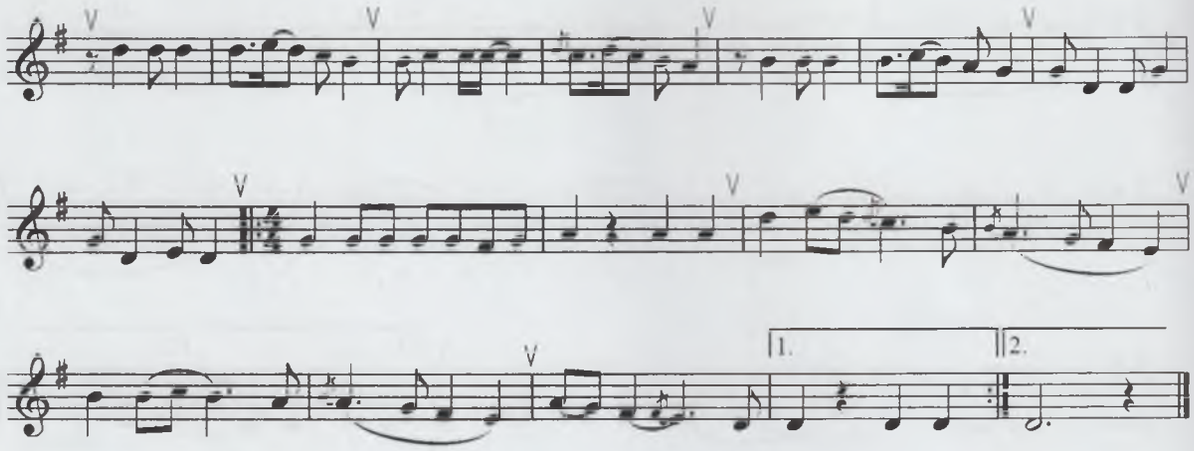




ROK UFORI

Yu.Rajabiy notaga olgan.
A.Sobirov sumayga moslashtirgan



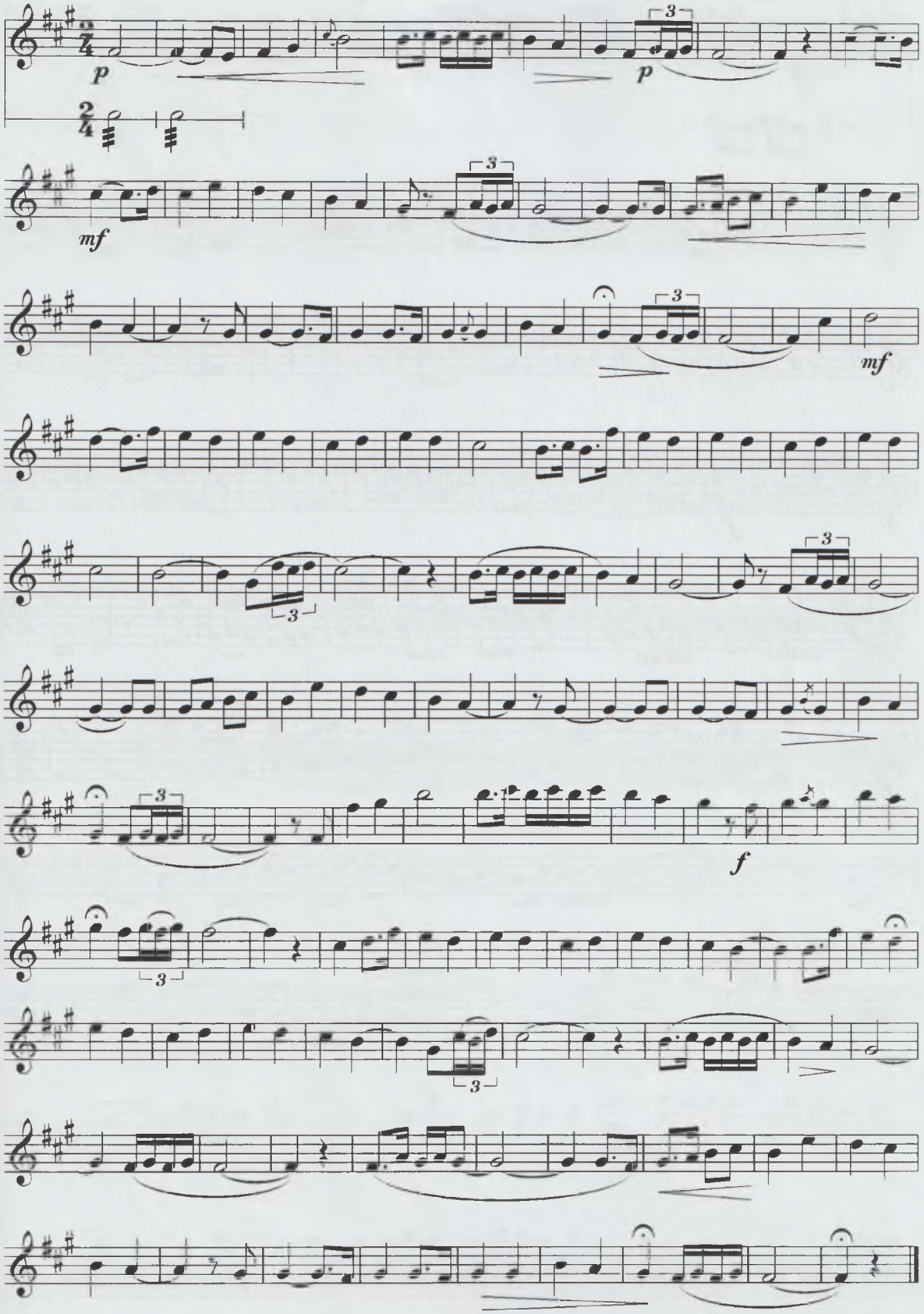

V
V
V
V
V
V
V
V
1.
2.

SURNAY
MAQOM YO‘LLARIDAN
MUSIQIY ASARLAR

BUZRUK

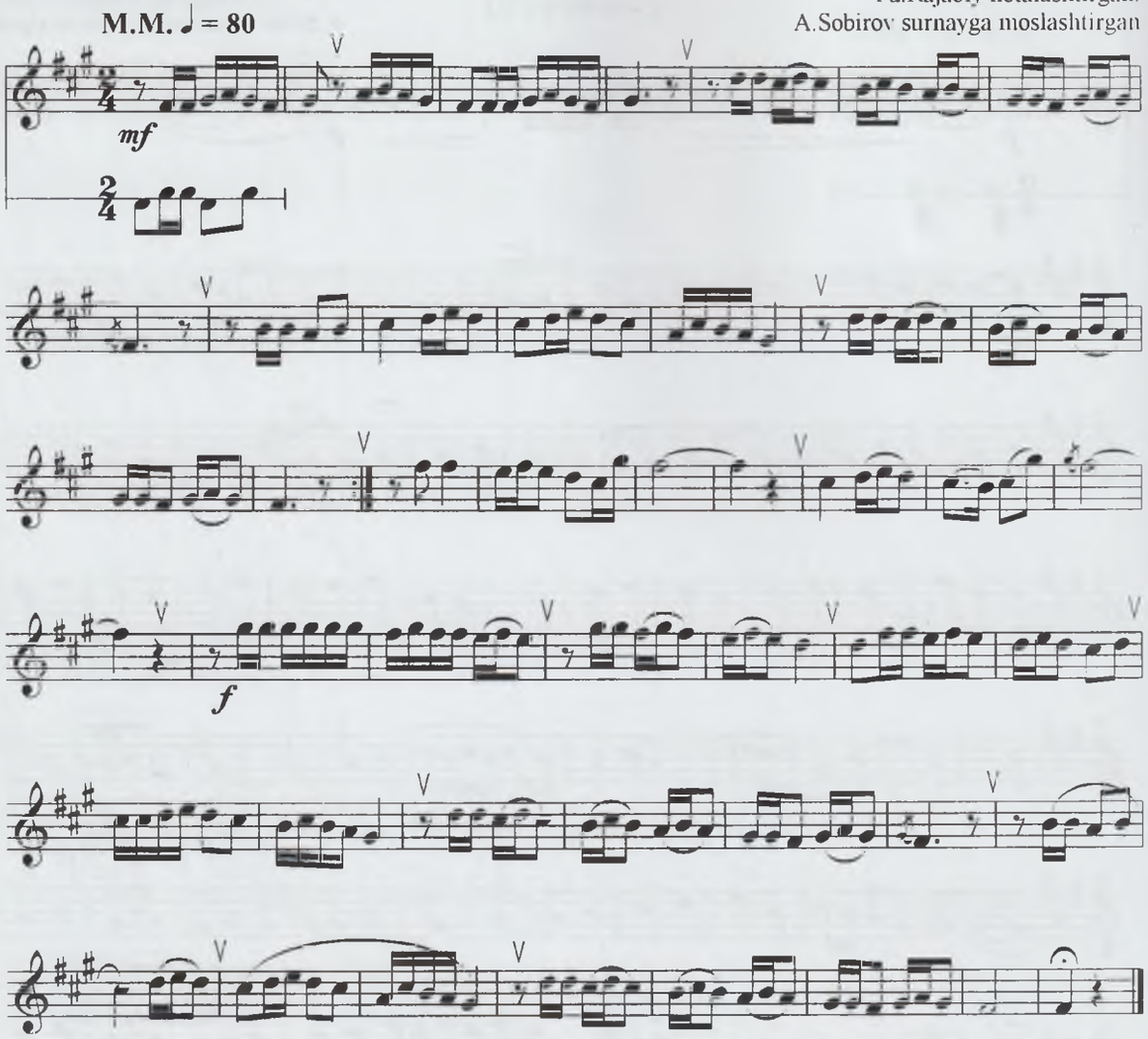
(Surnay yo‘li)

Yu.Rajabiy notalashtirgan.
A.Sobirov surnayga moslashtirgan



SAVTI BUZRUK

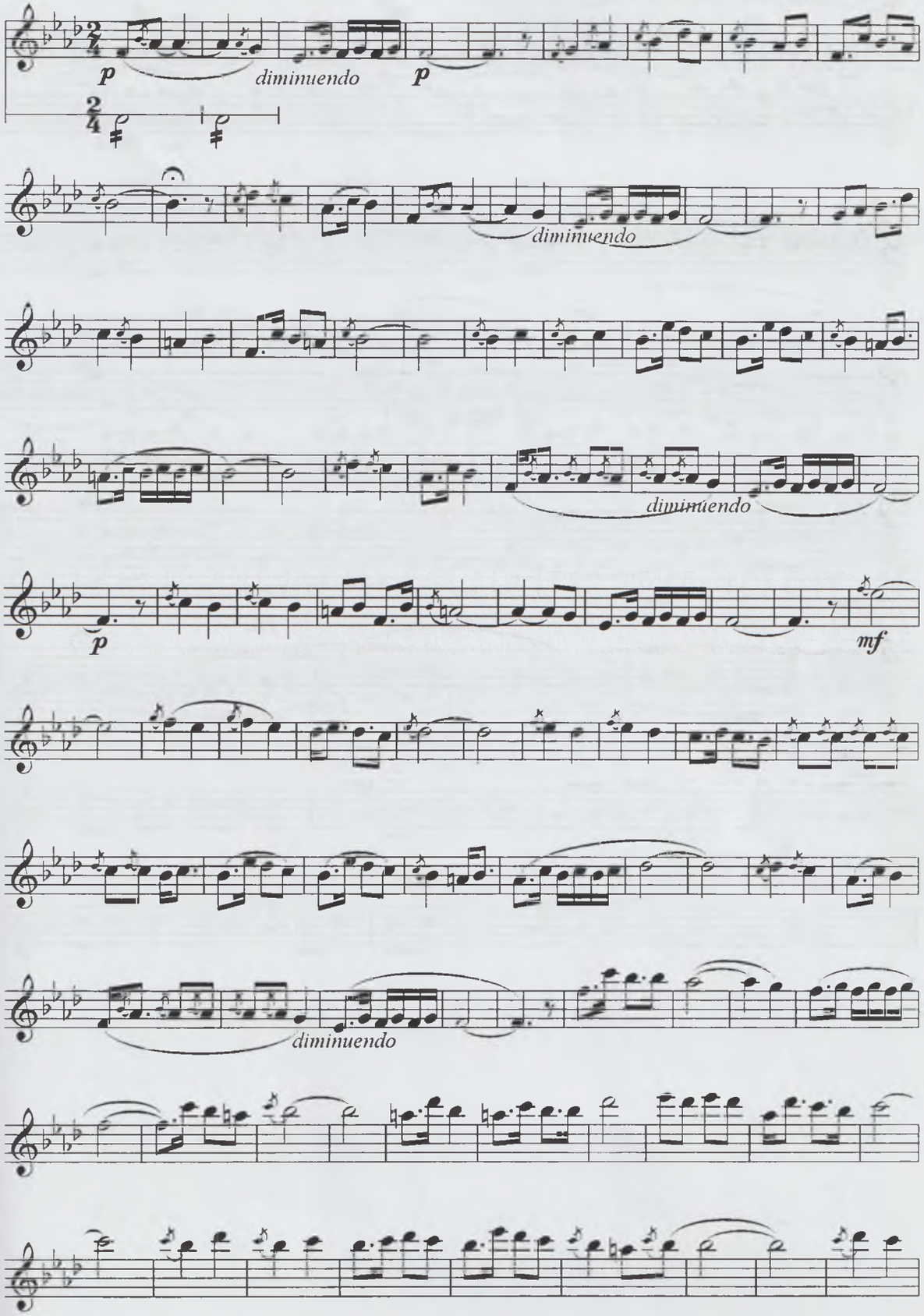
Yu.Rajabiy notalashtirgan.
A.Sobirov surnayga moslashtirgan

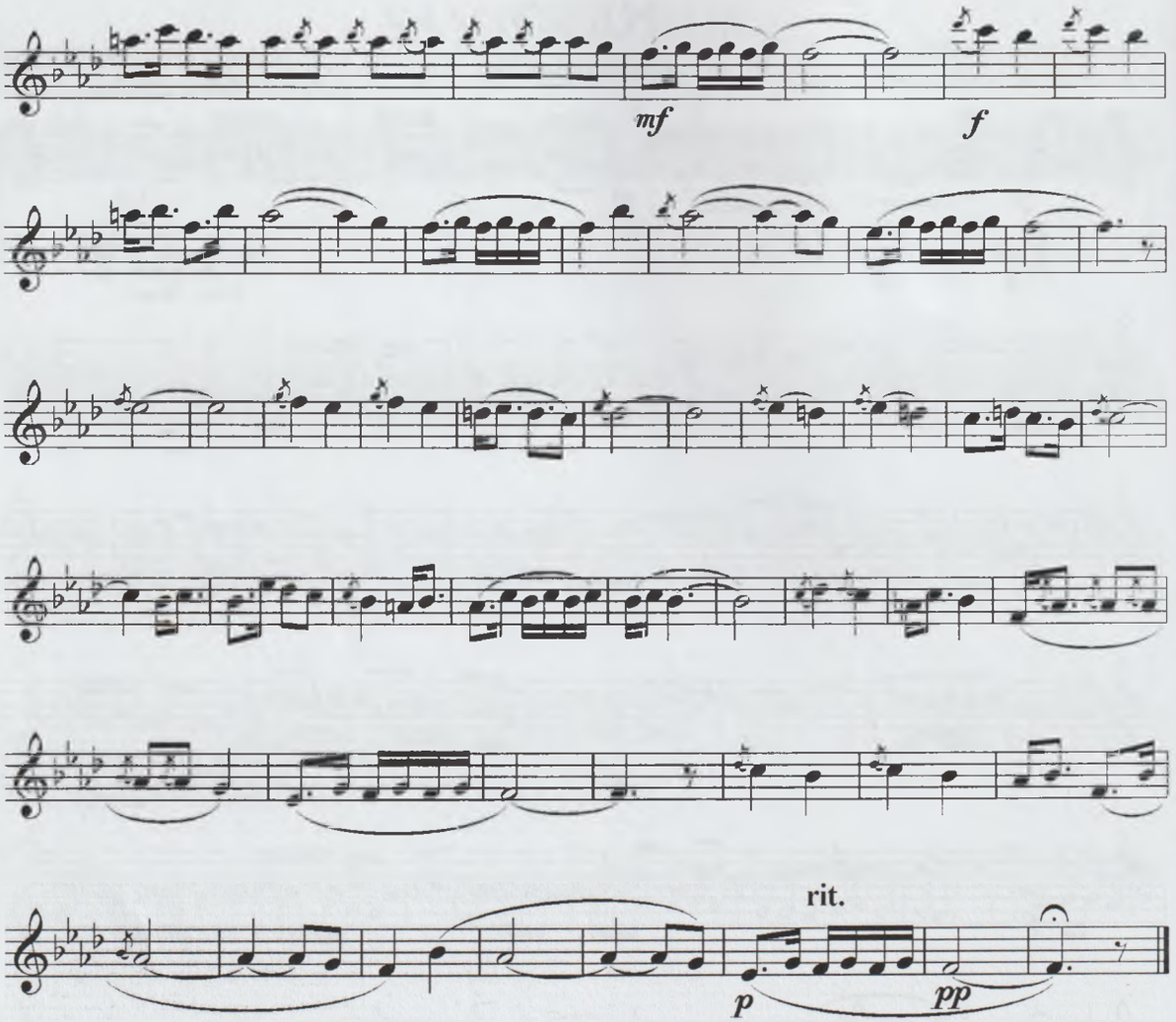


NAVO

(Surnay yo'li)

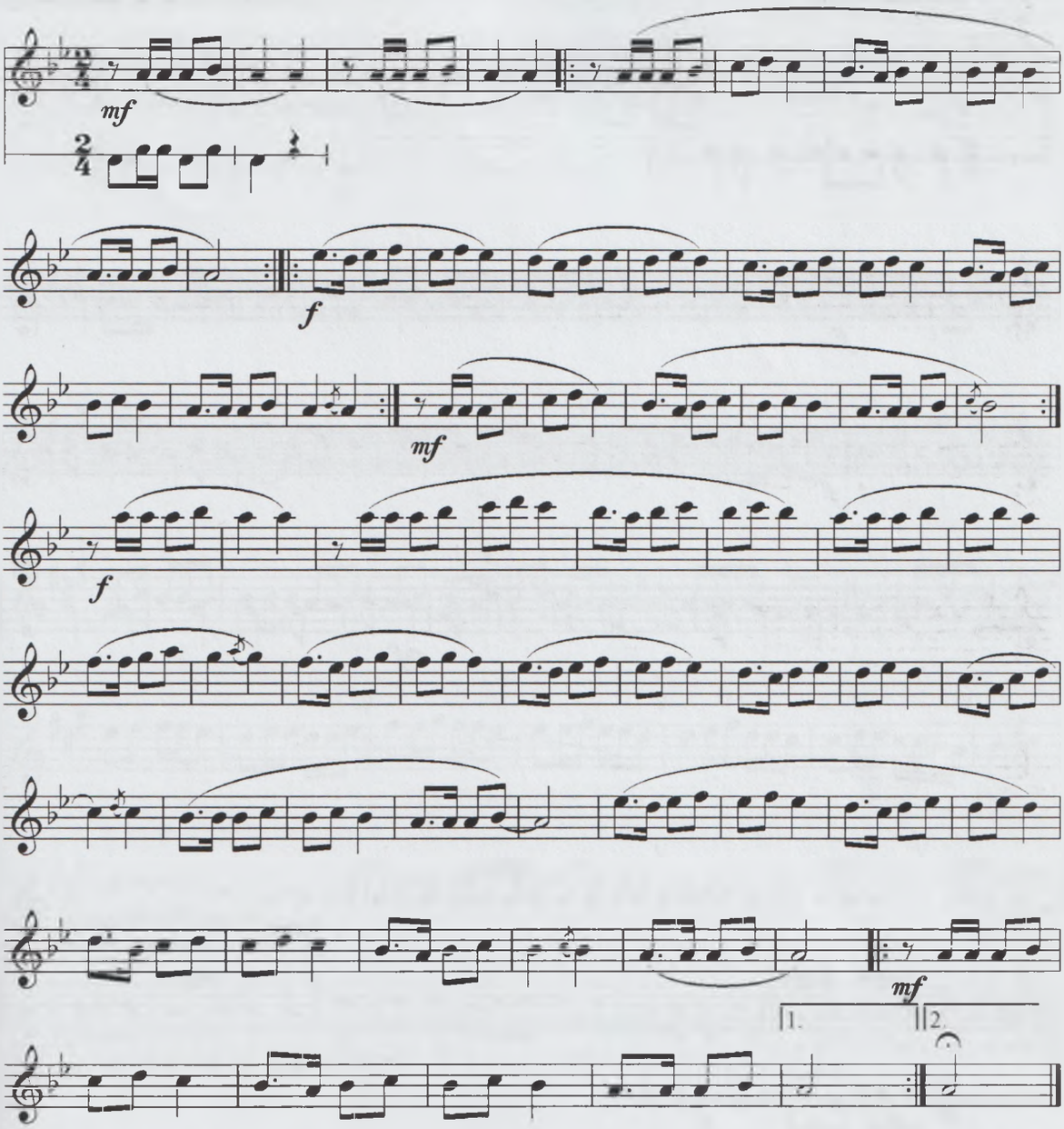
Yunus Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan




mf
f
rit.
p
pp

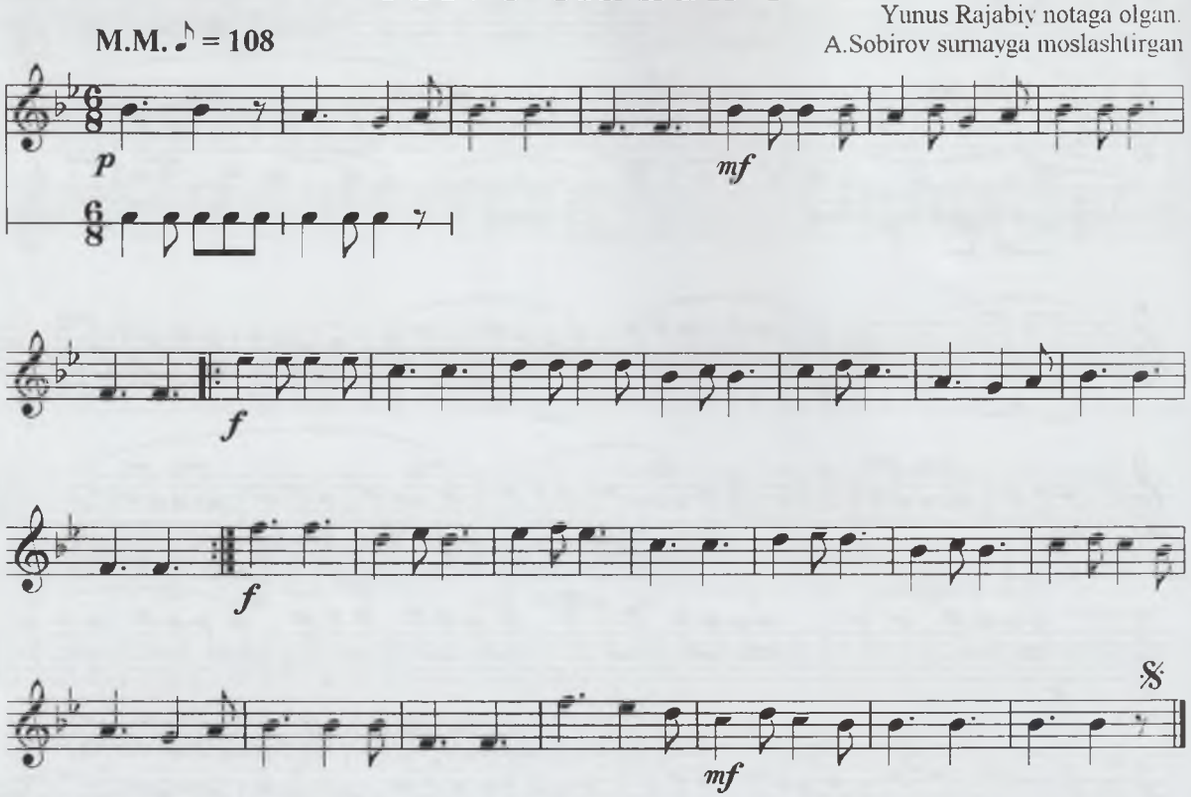
SAVTI NAVO

Yunus Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan



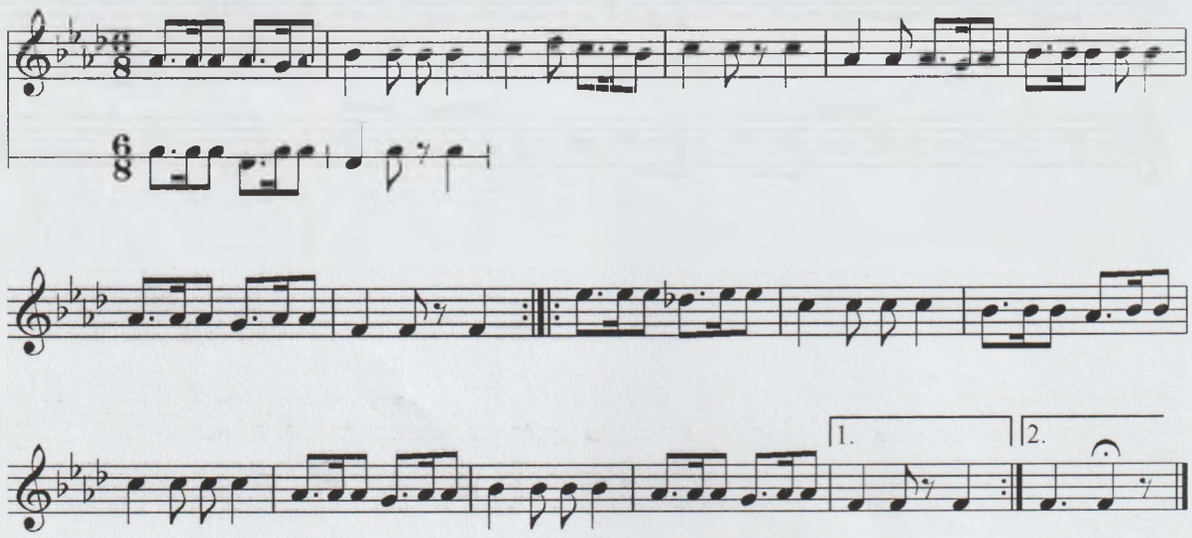
NAVO CHARXI I

Yunus Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan



NAVO CHARXI II

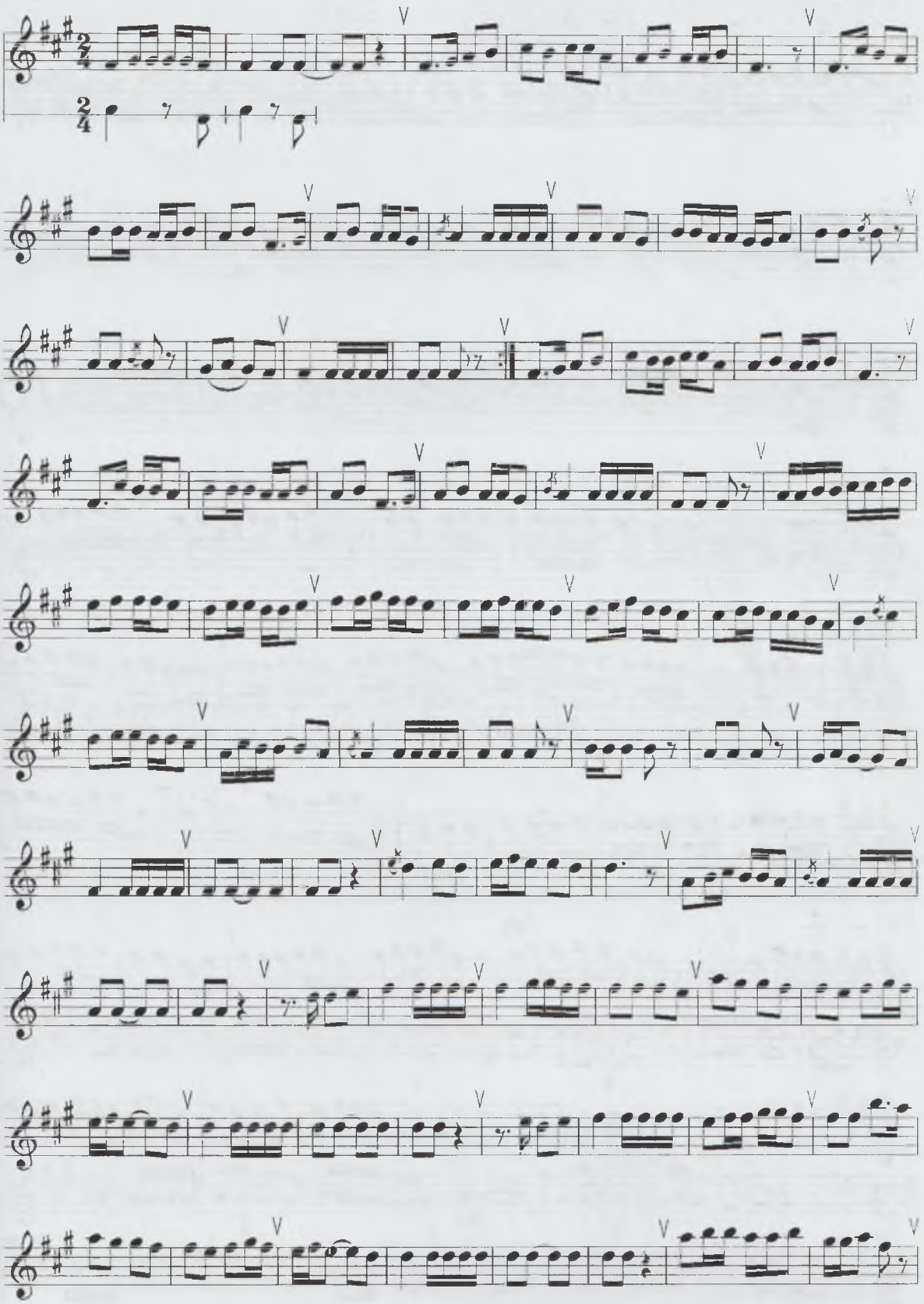
Yunus Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan

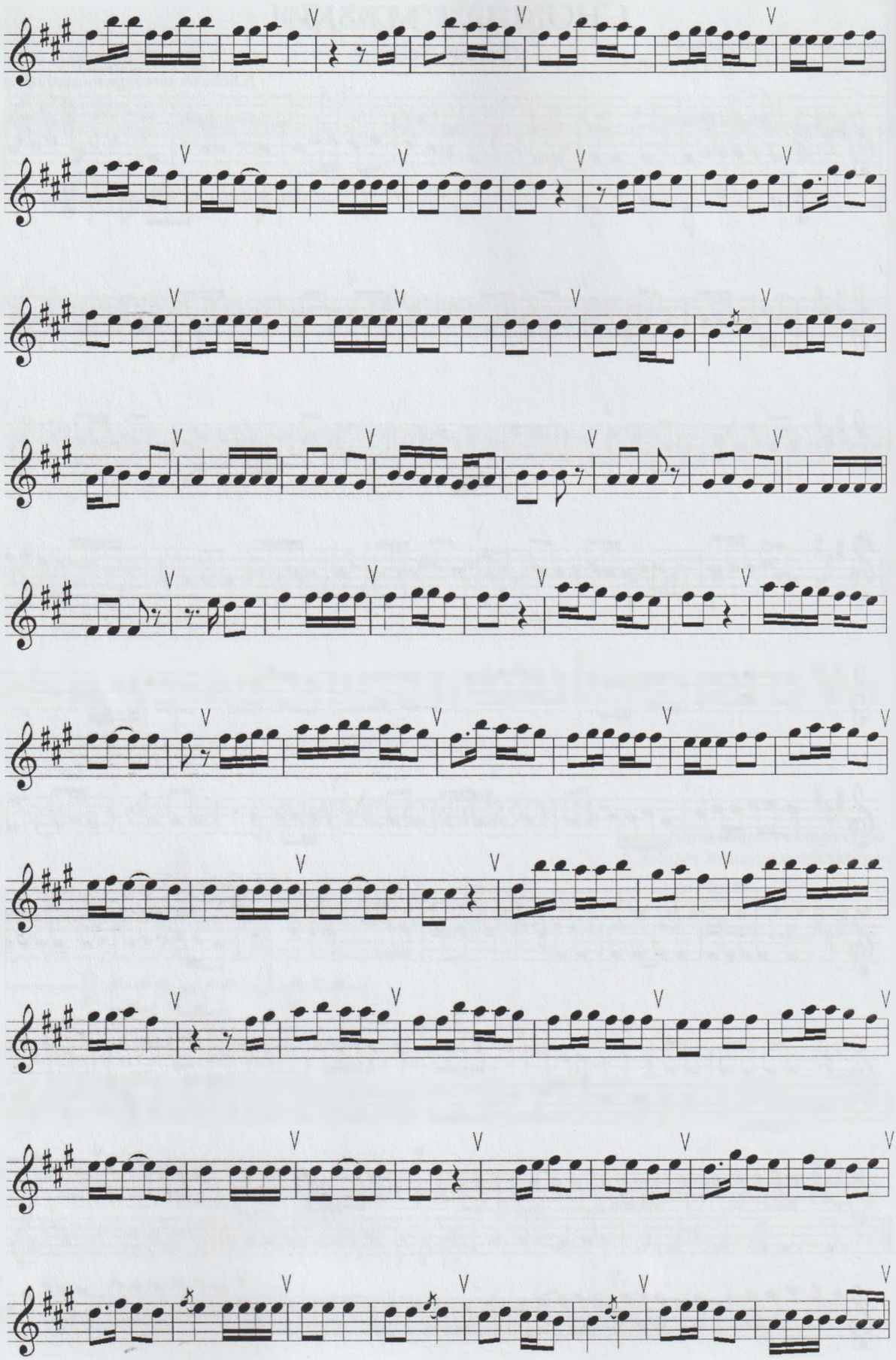


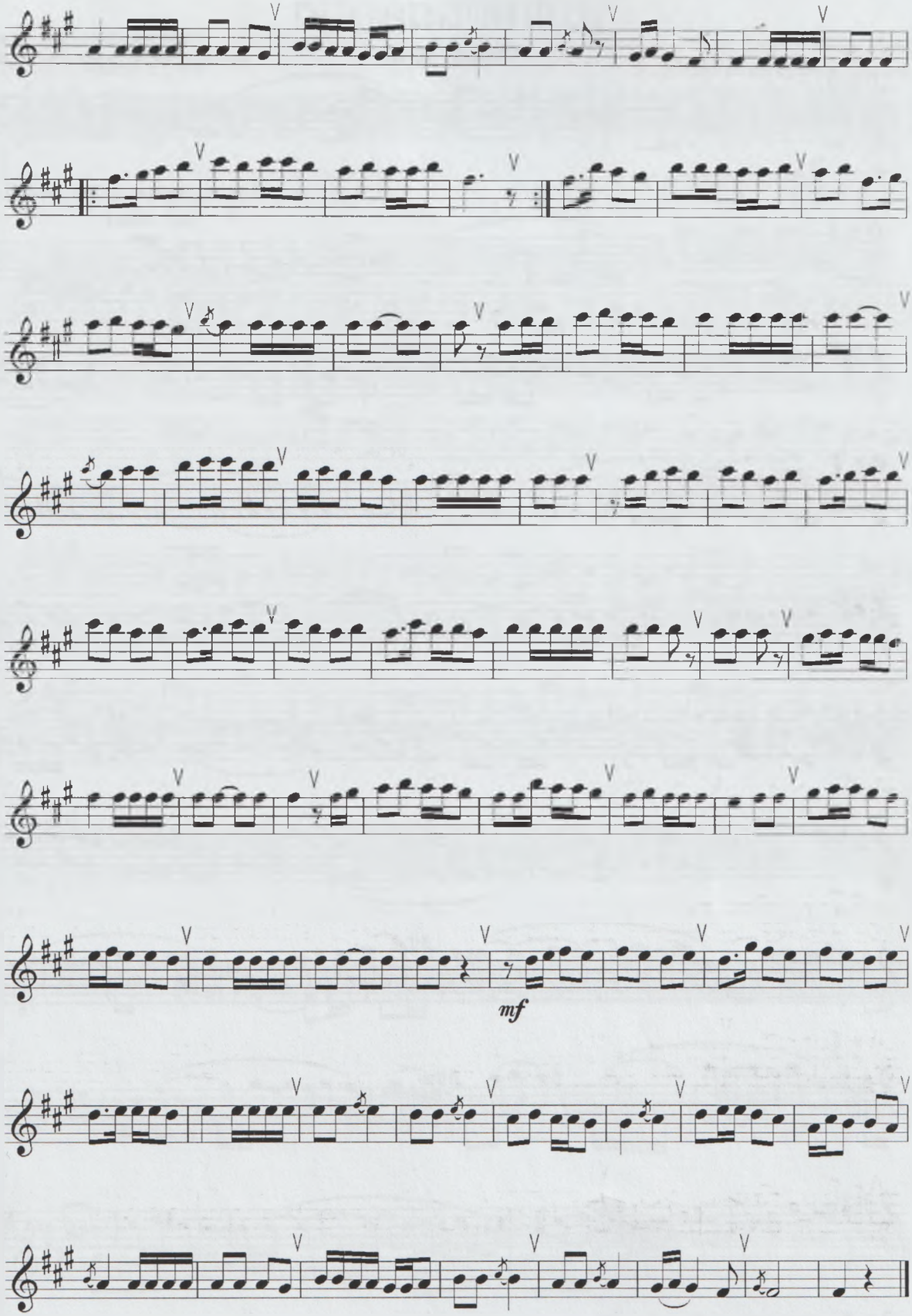
CHORGOH MASHQI

(Surnay yo'li)

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan





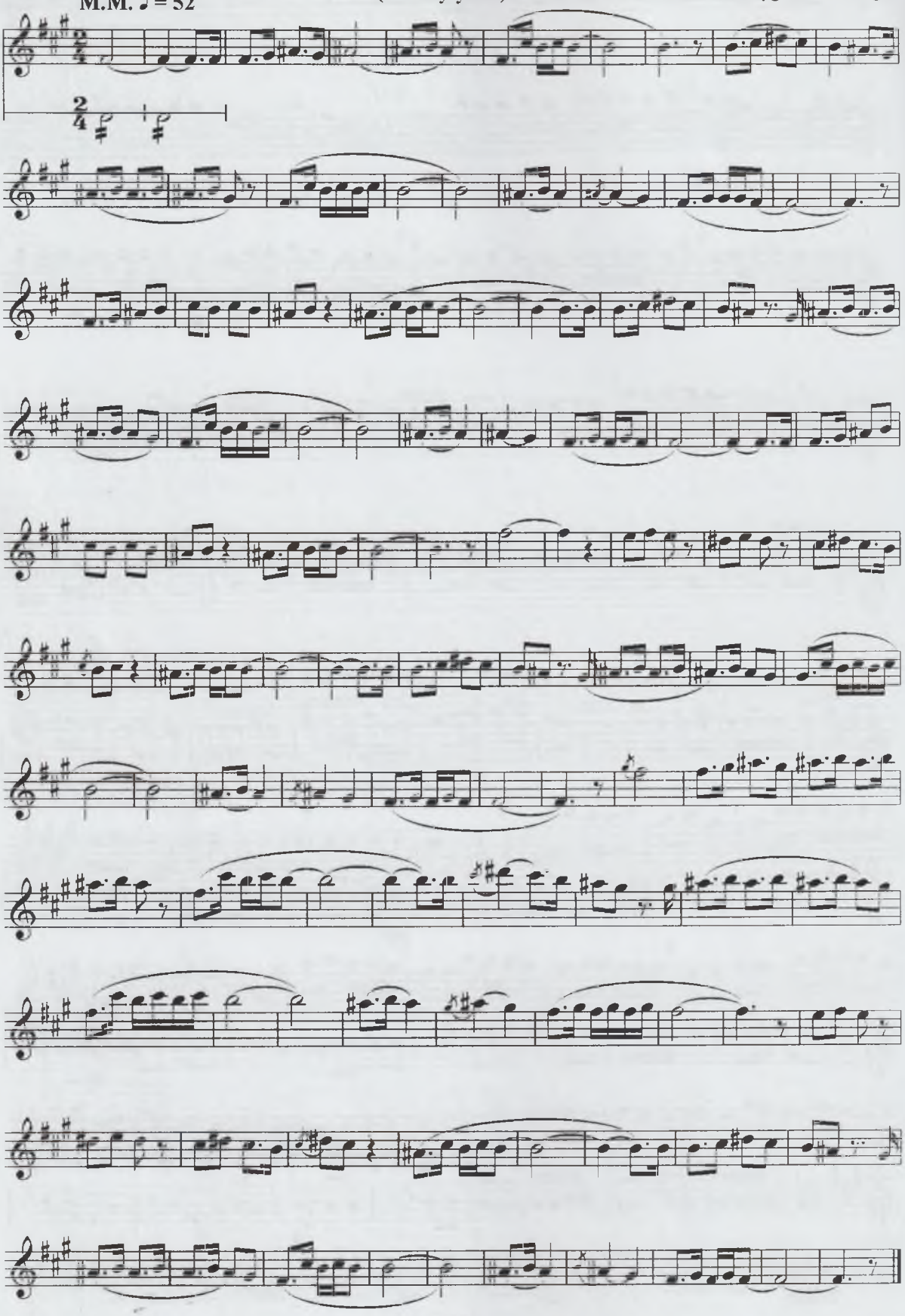

mf

DUGOH

(Surnay yo'li)

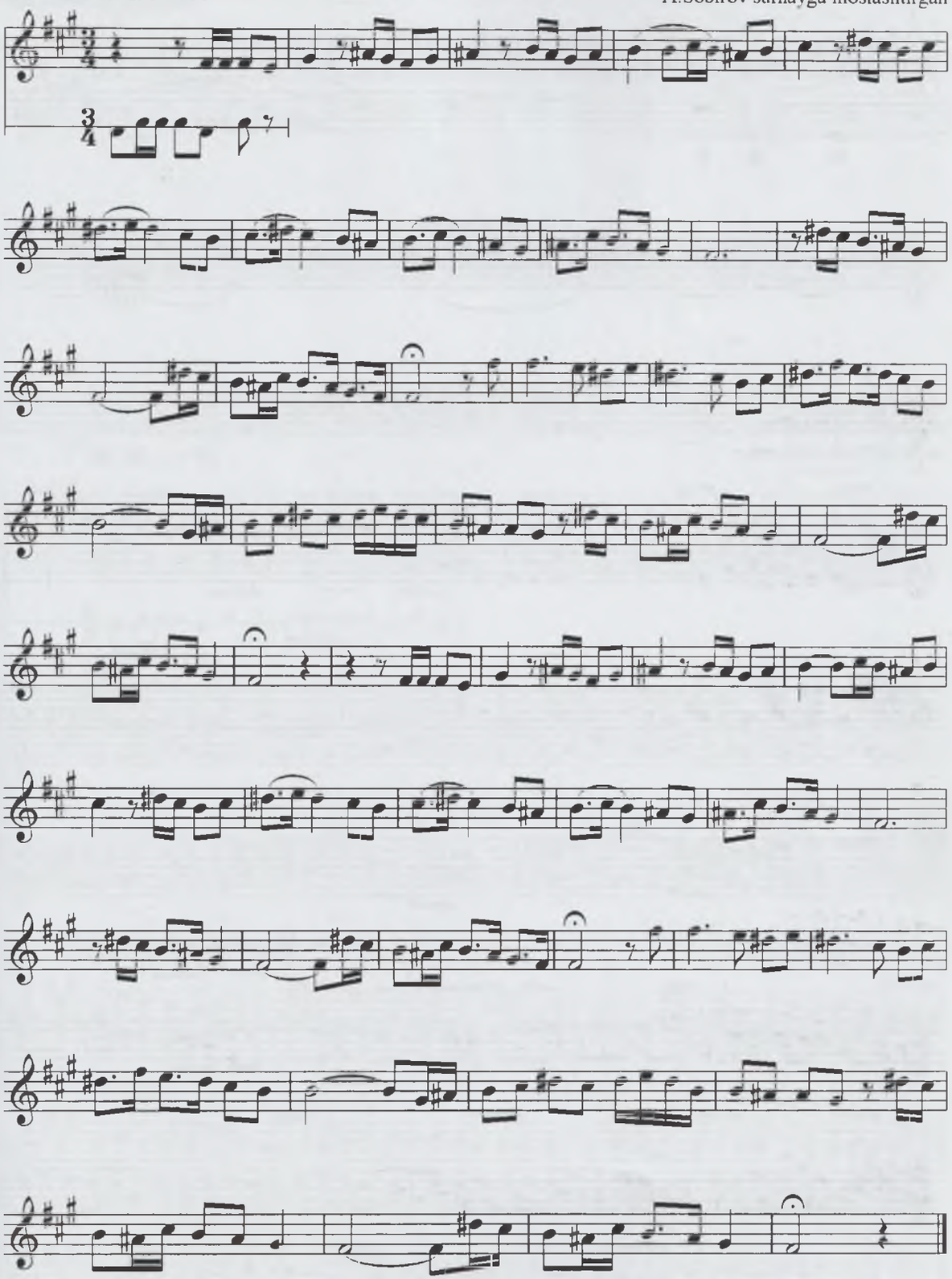
Yunus Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan

M.M. ♩ = 52



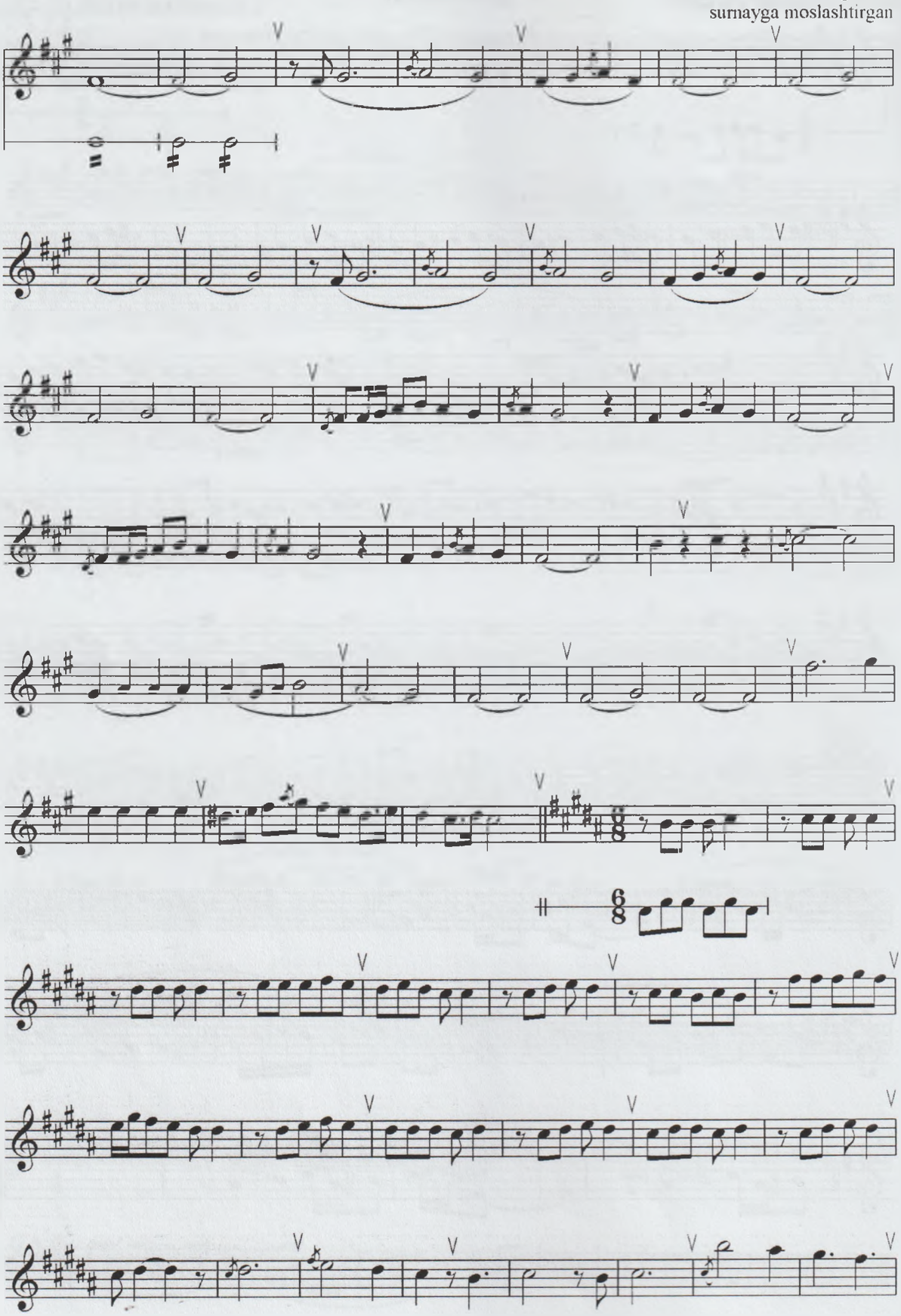
DUGOH UFORISI

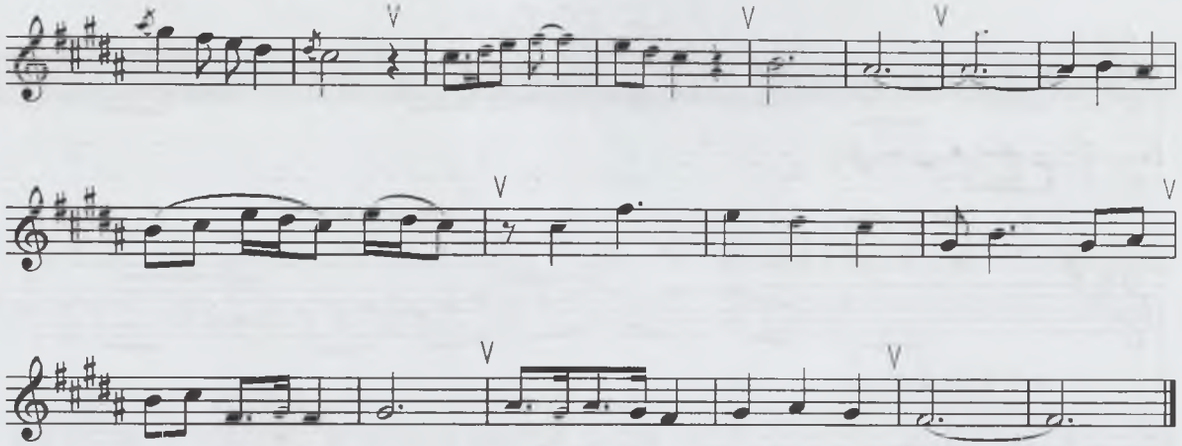
Yunus Rajabiy notaga olgan
A.Sobirov surnayga moslashtirgan



SEGOH

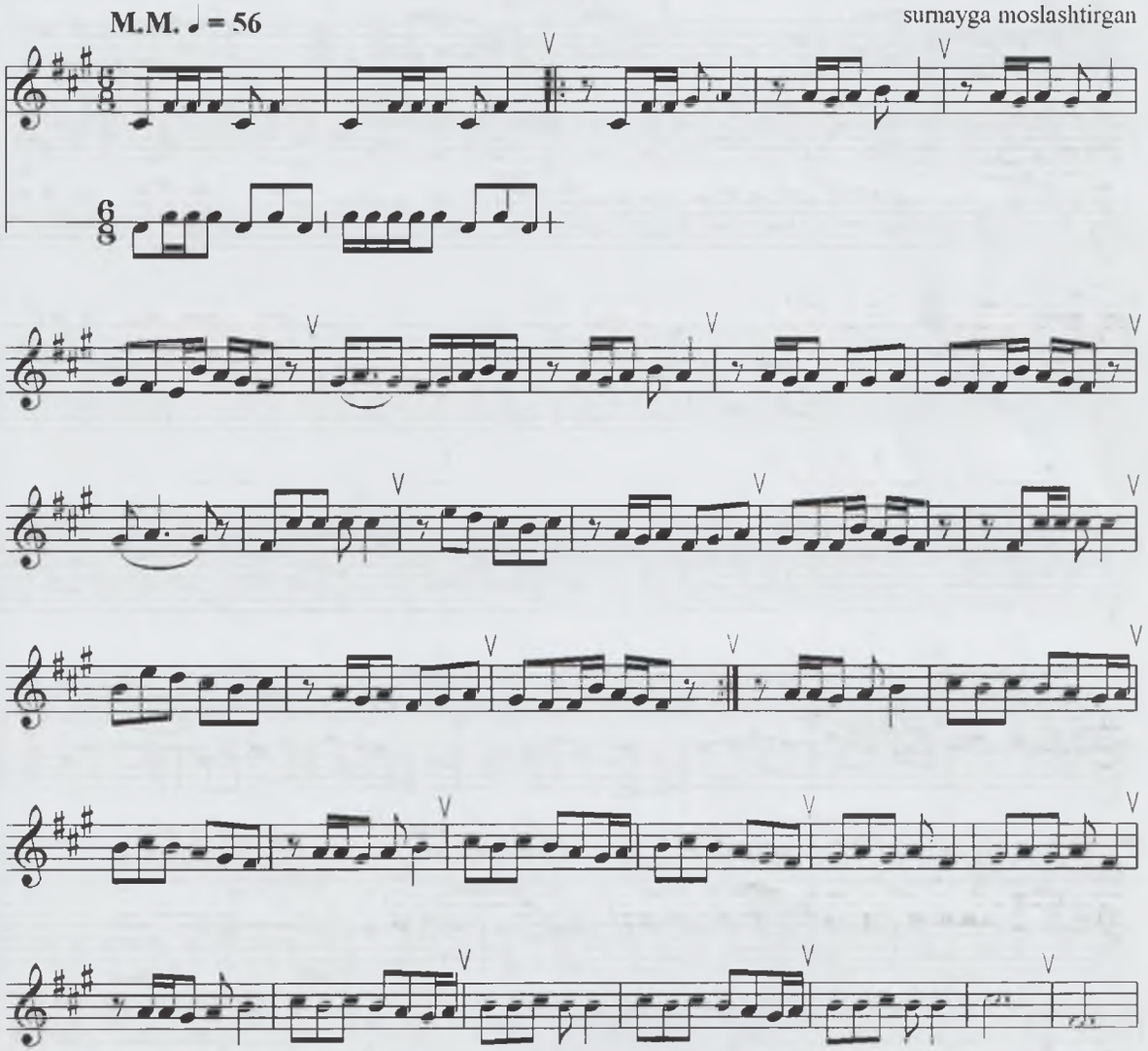
Ansambl ijrosidan
A.Sobirov notaga olib
surnayga moslashtirgan

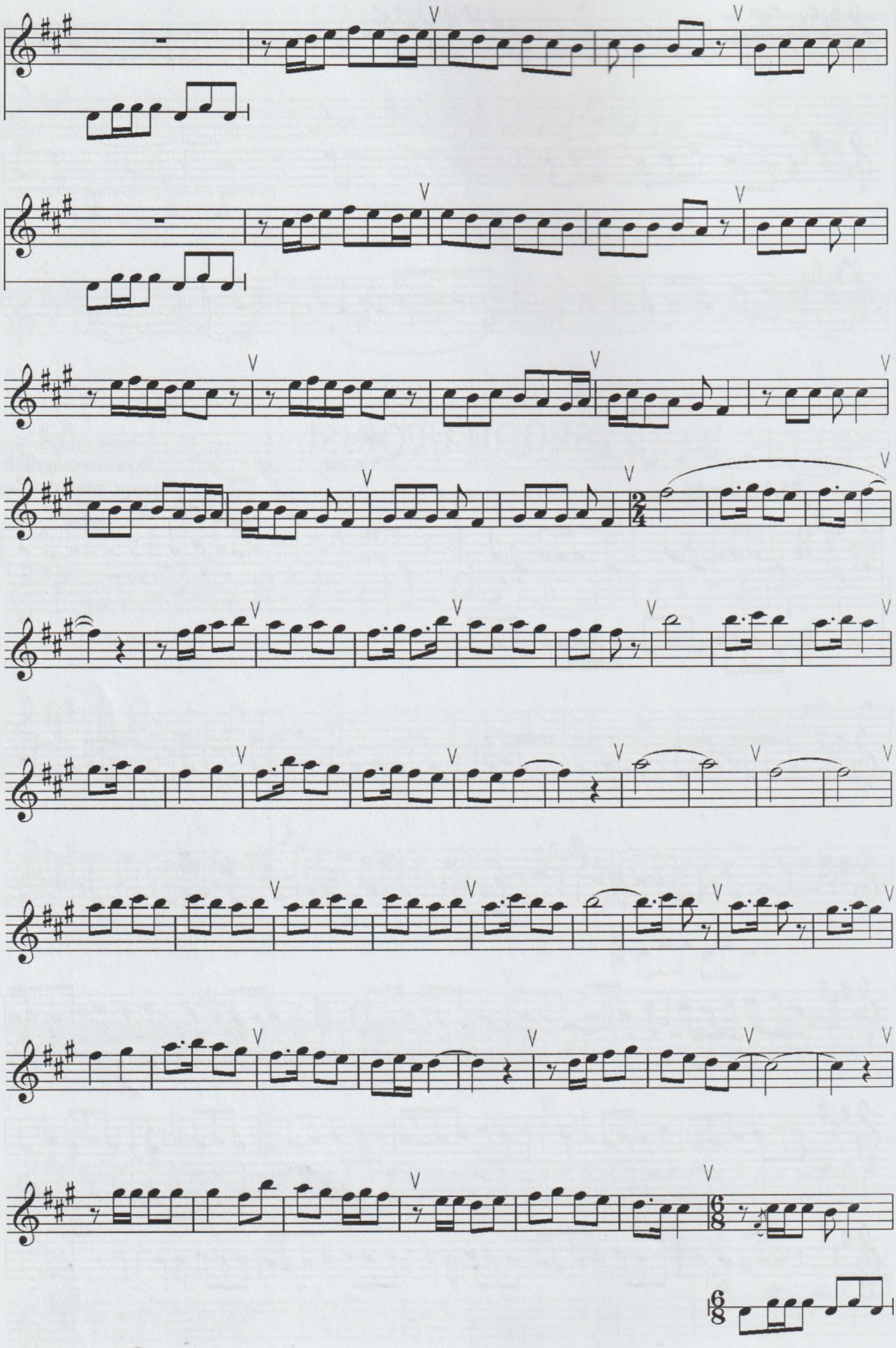


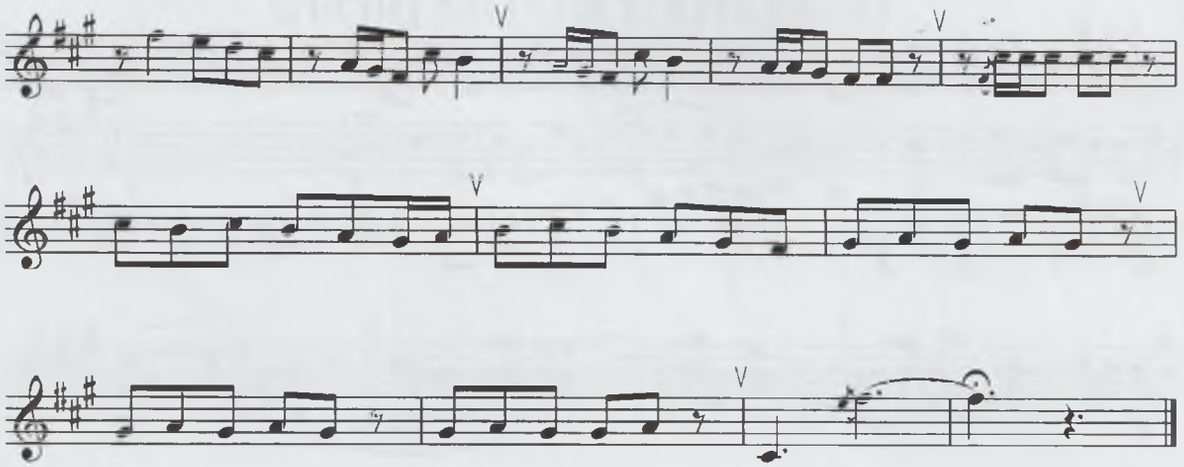


SEGOH UFORISI

Ansambl ijrosidan
A.Sobirov notaga olib
surnayga moslashtirgan



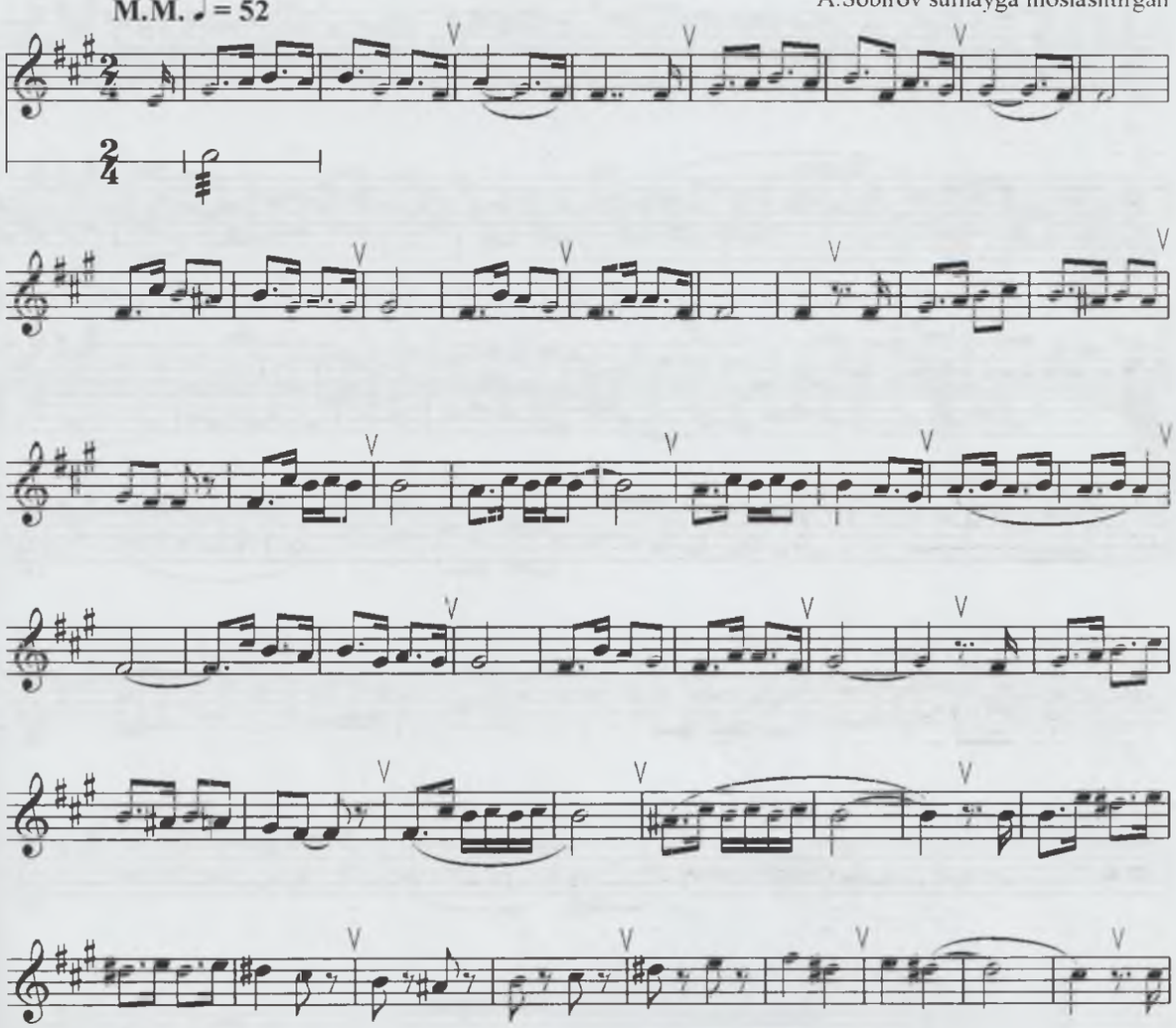


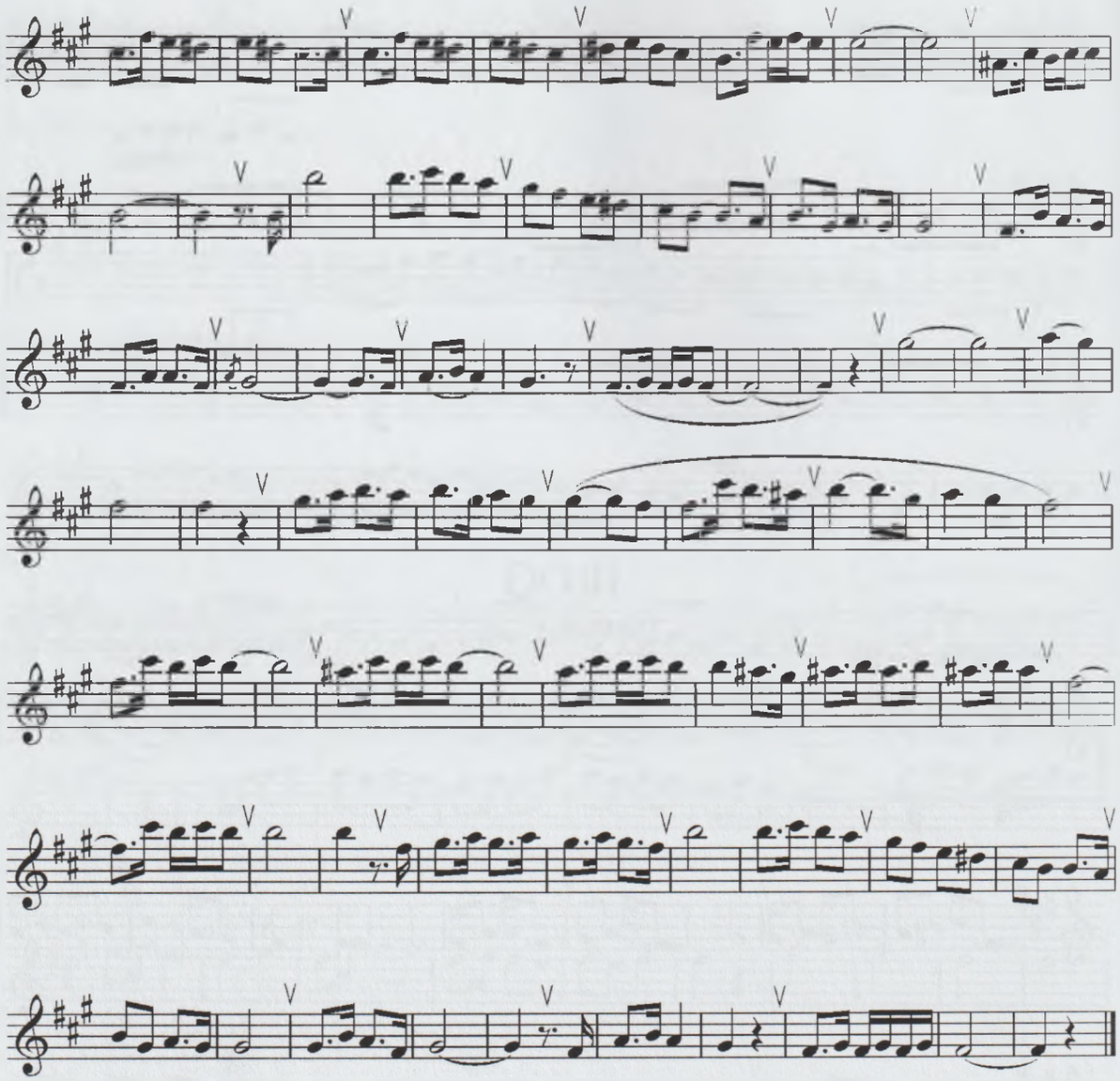


IROQ

(surnay yo‘li)

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan



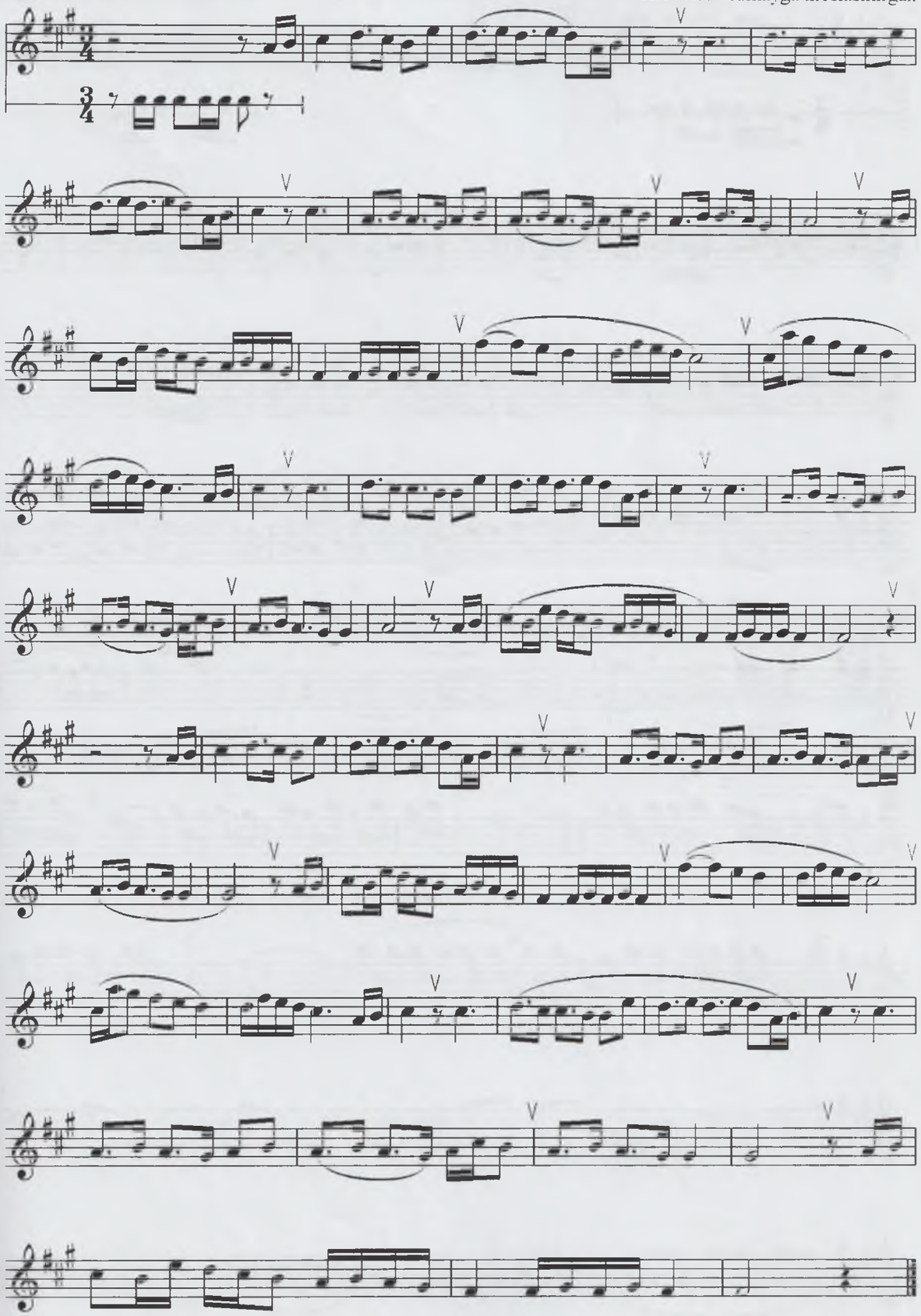


UFORI MUSHKILOTI IROQ

(surnay yo'li)

Yu.Rajabiy notaga olgan.
A.Sobirov sumayga moslashtirgan

M.M. ♩ = 100

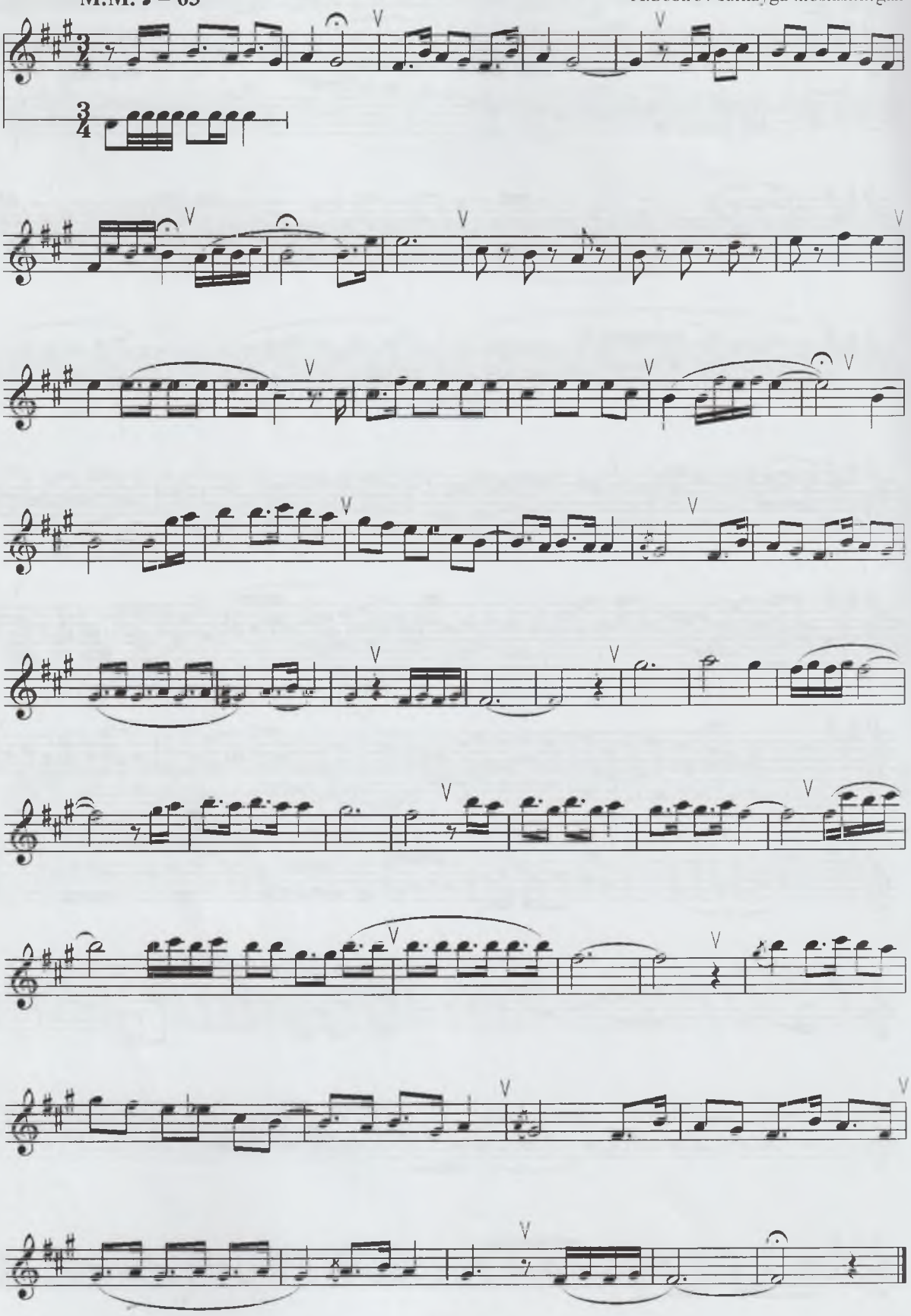


UFORI IROQ

(surnay yo'li)

Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan

M.M. ♩ = 63

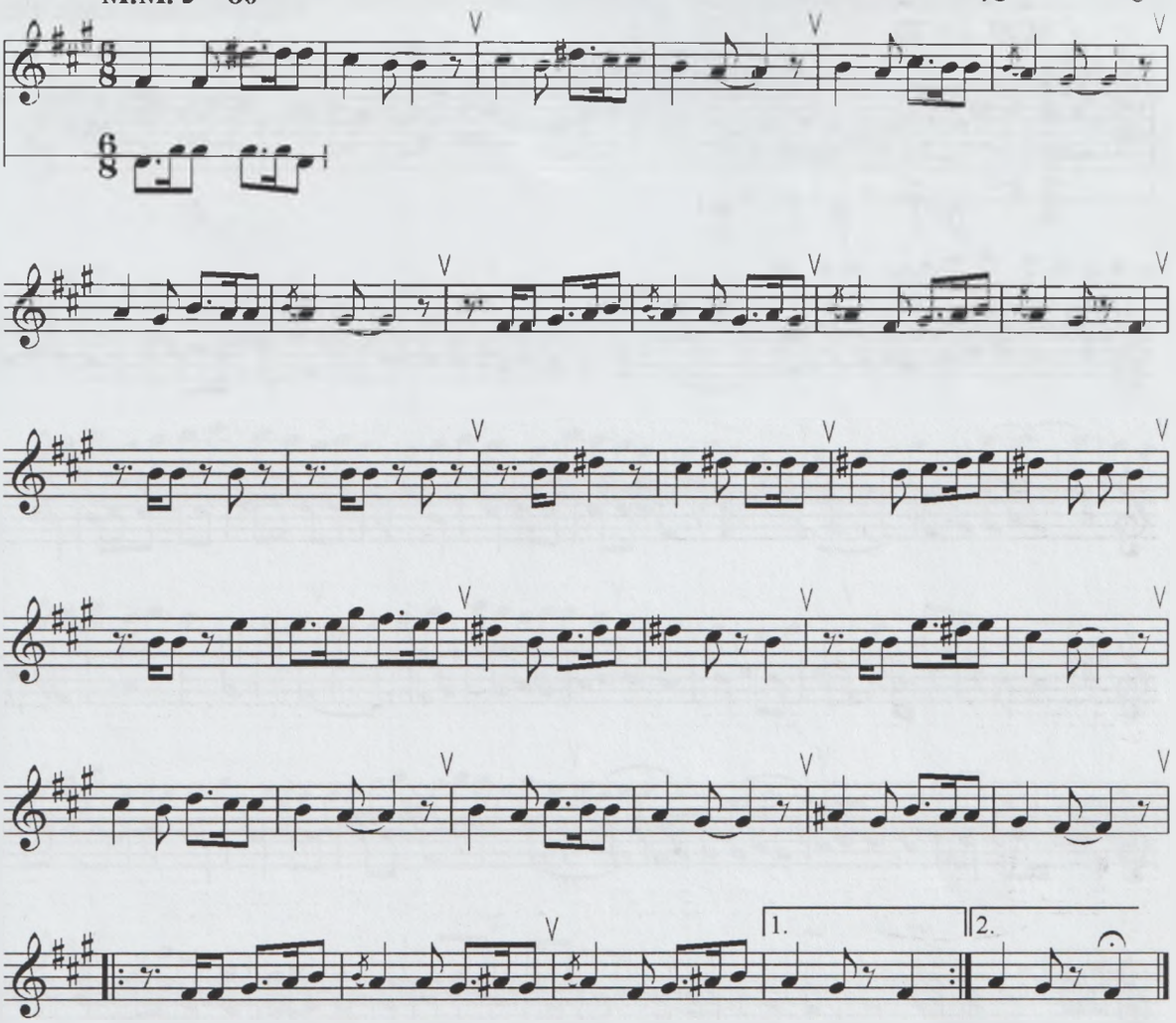


IROQ DUCHAVASI

(surnay yo'li)

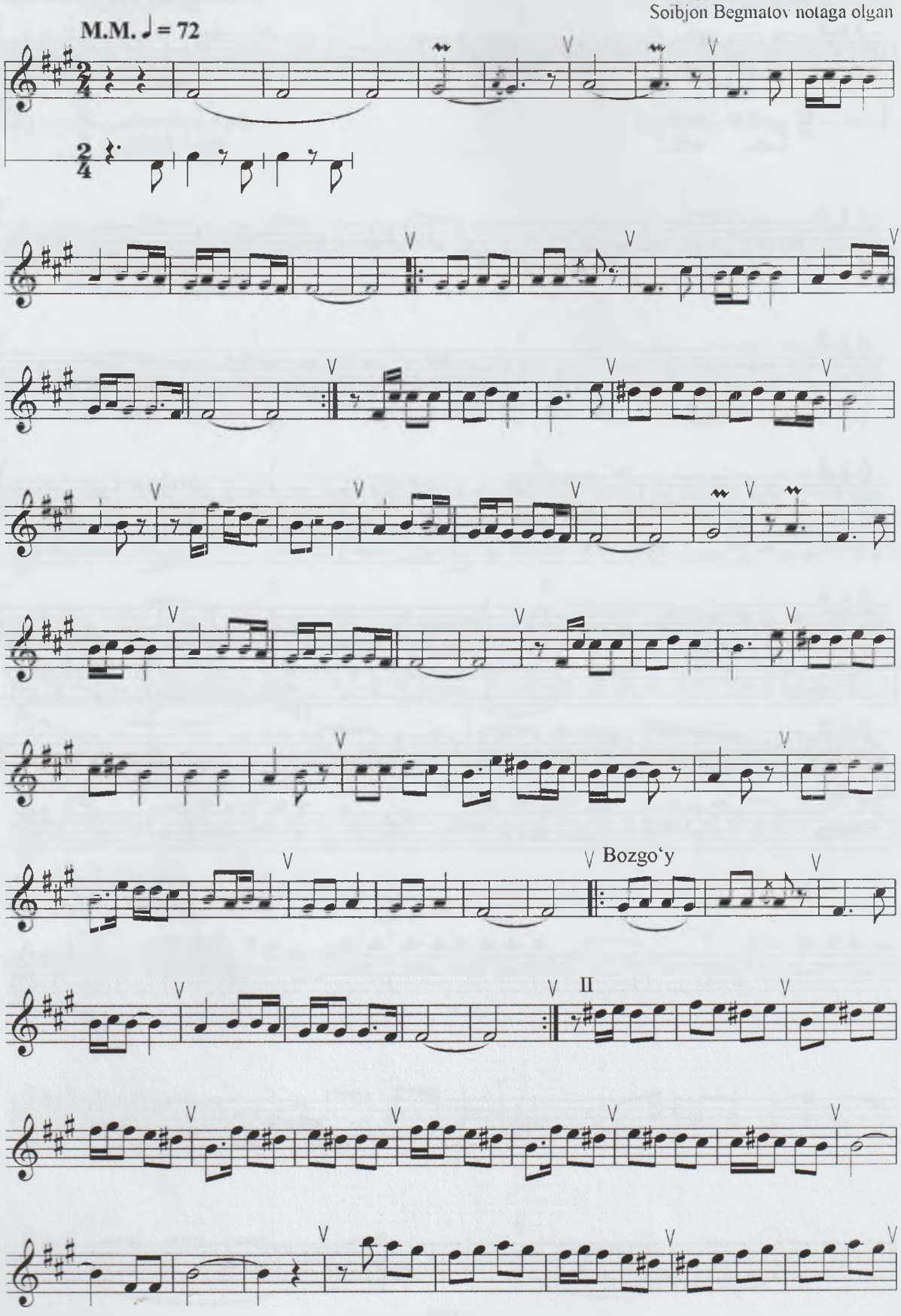
Yu.Rajabiy notaga olgan.
A.Sobirov surnayga moslashtirgan

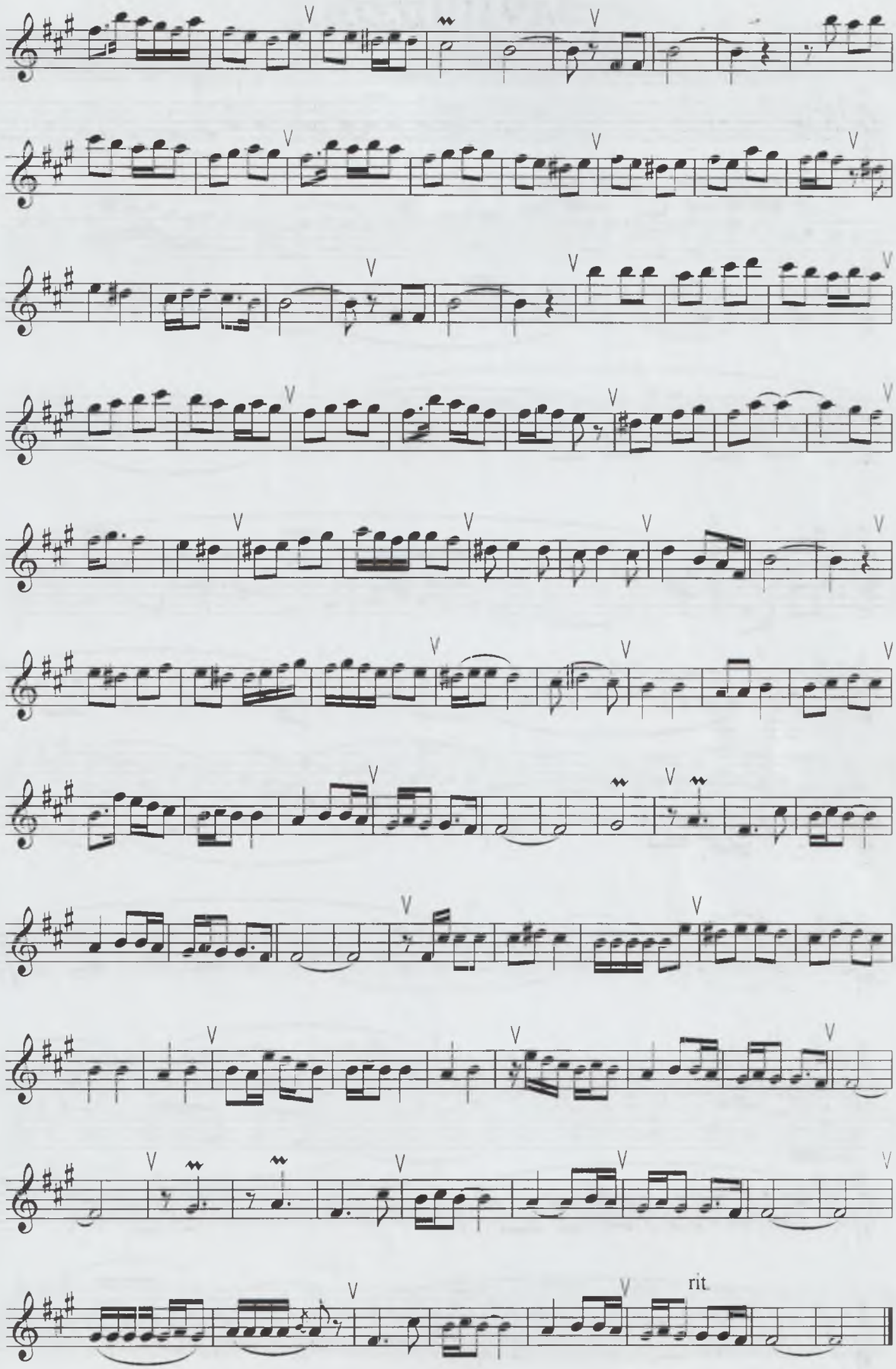
M.M. ♩ = 80



SURNAY UZZOLI

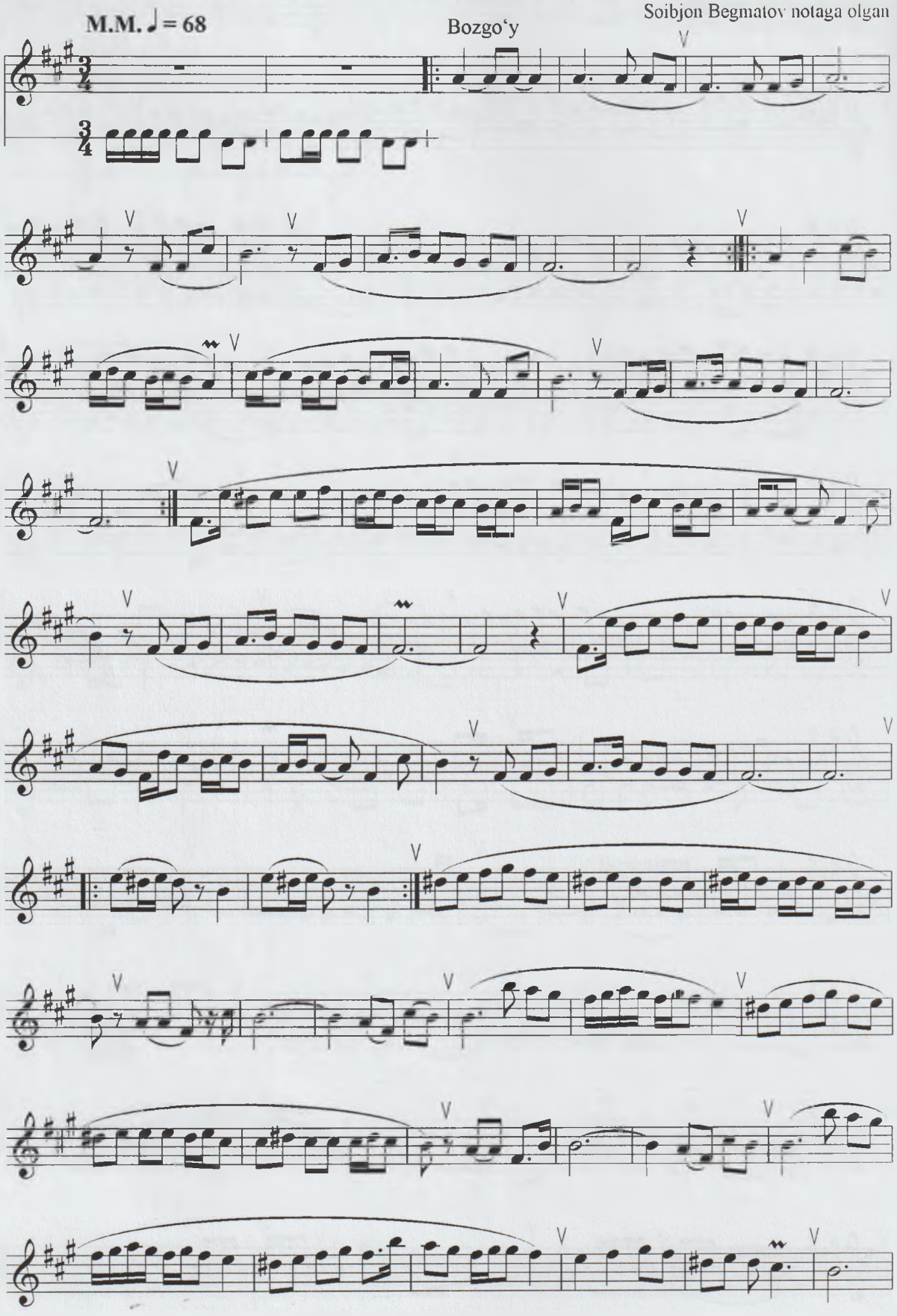
Axmadjon Sobirov ijrosi asosida
Soibjon Begmatov notaga olgan

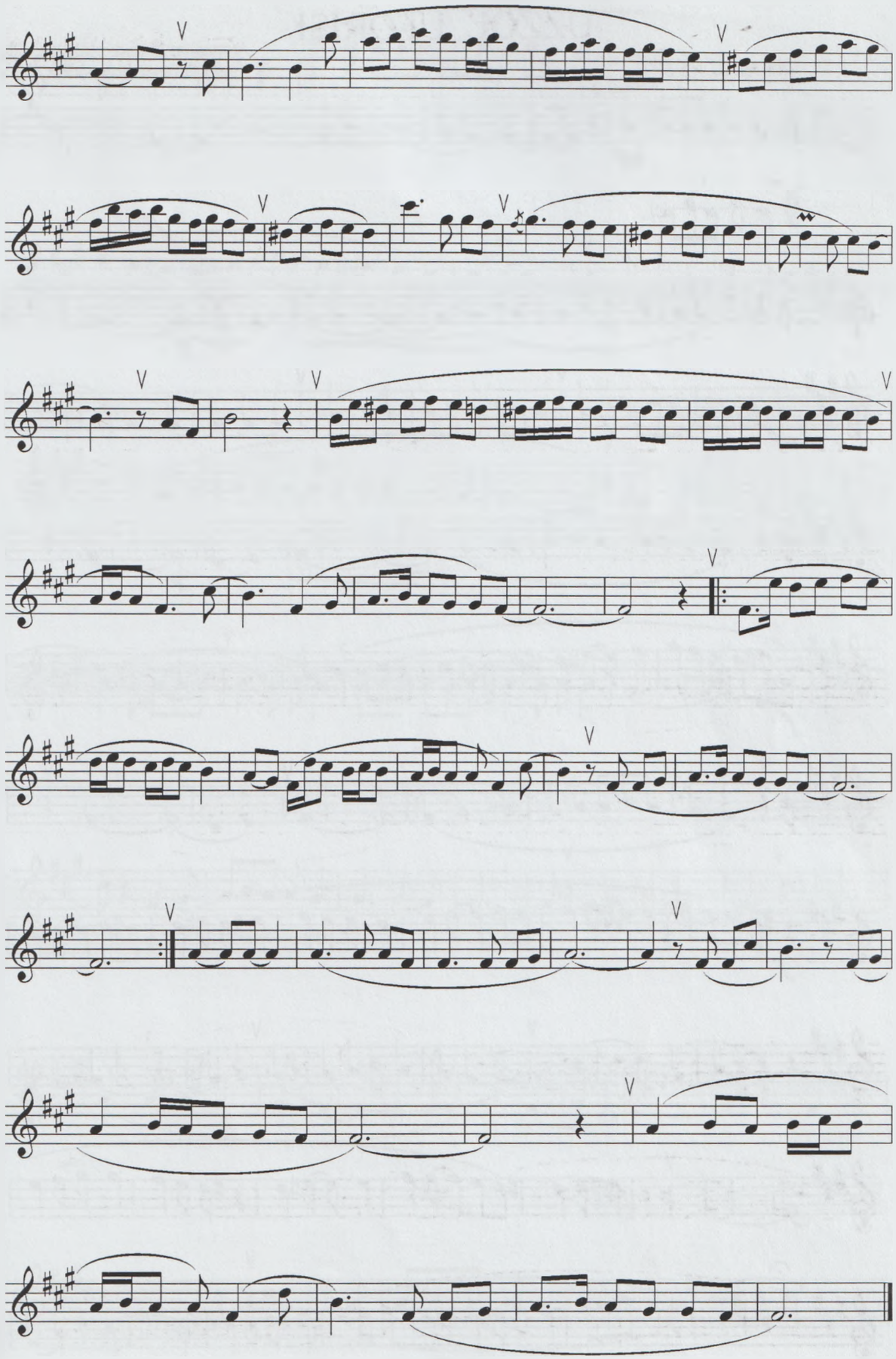



rit

SAVTI UZZOL

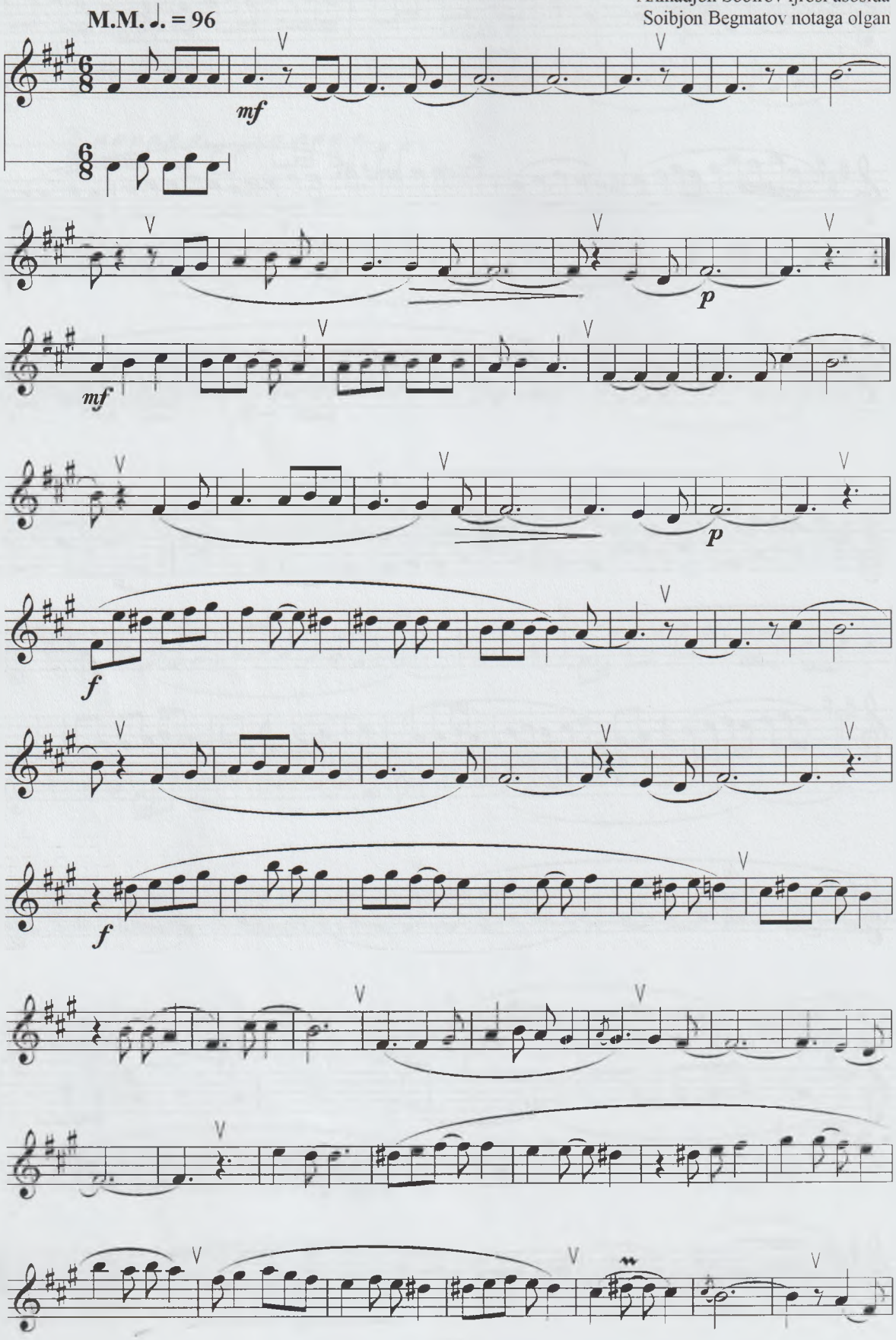
Axmadjon Sobirov ijrosi asosida
Soibjon Begmatov notaga olgan

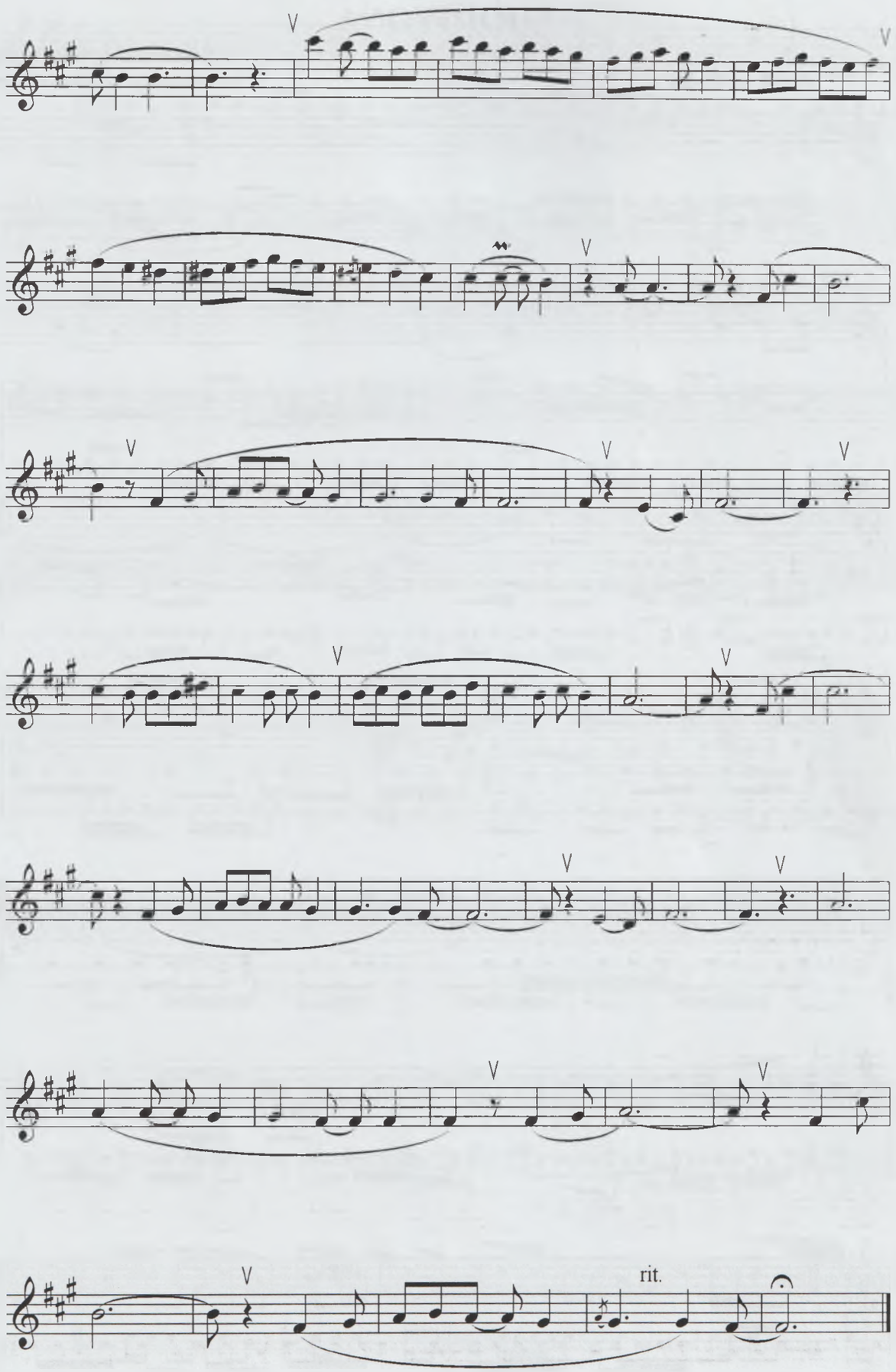




UZZOL UFORISI

Axmadjon Sobirov ijrosi asosida
Soibjon Begmatov notaga olgan

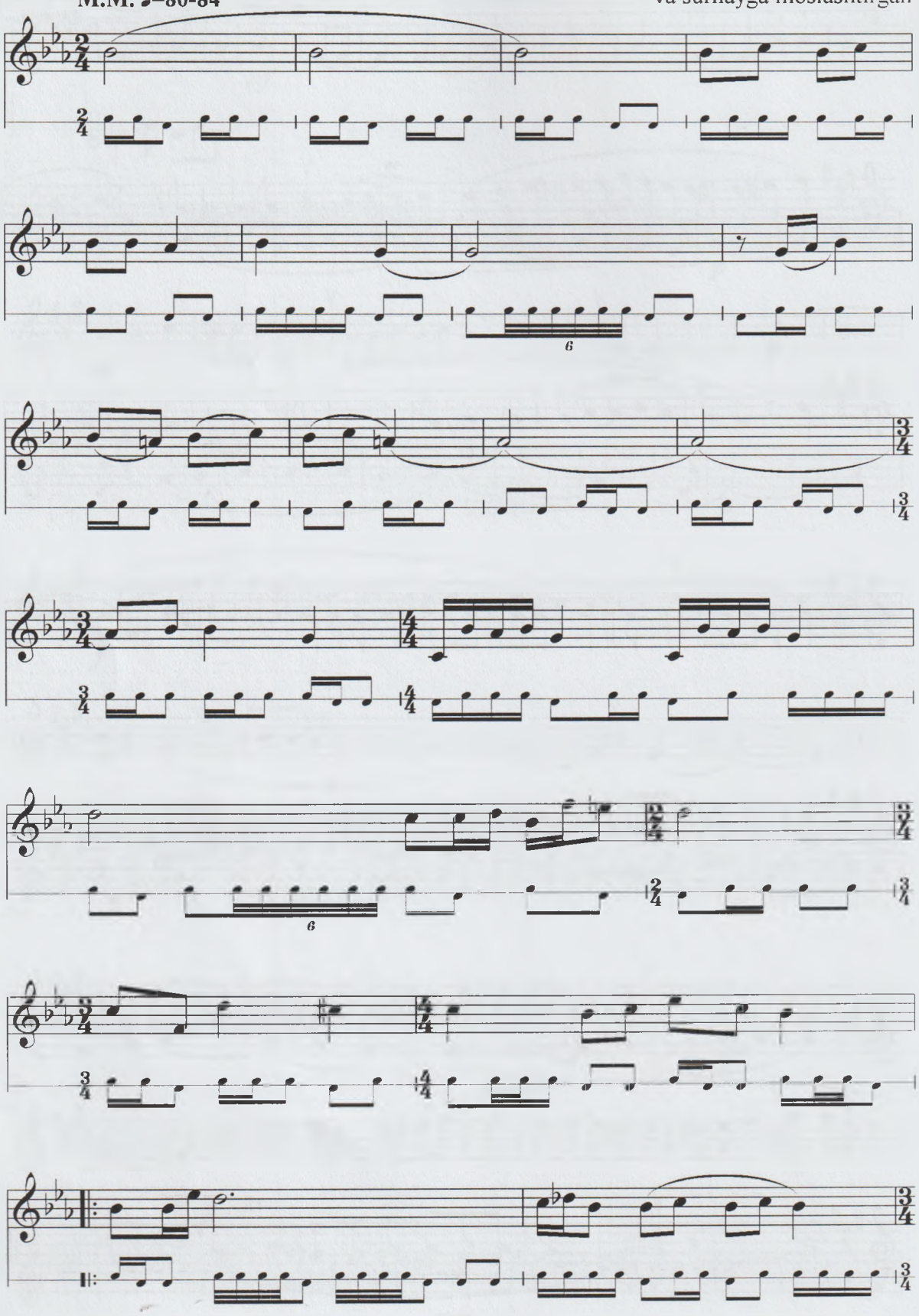


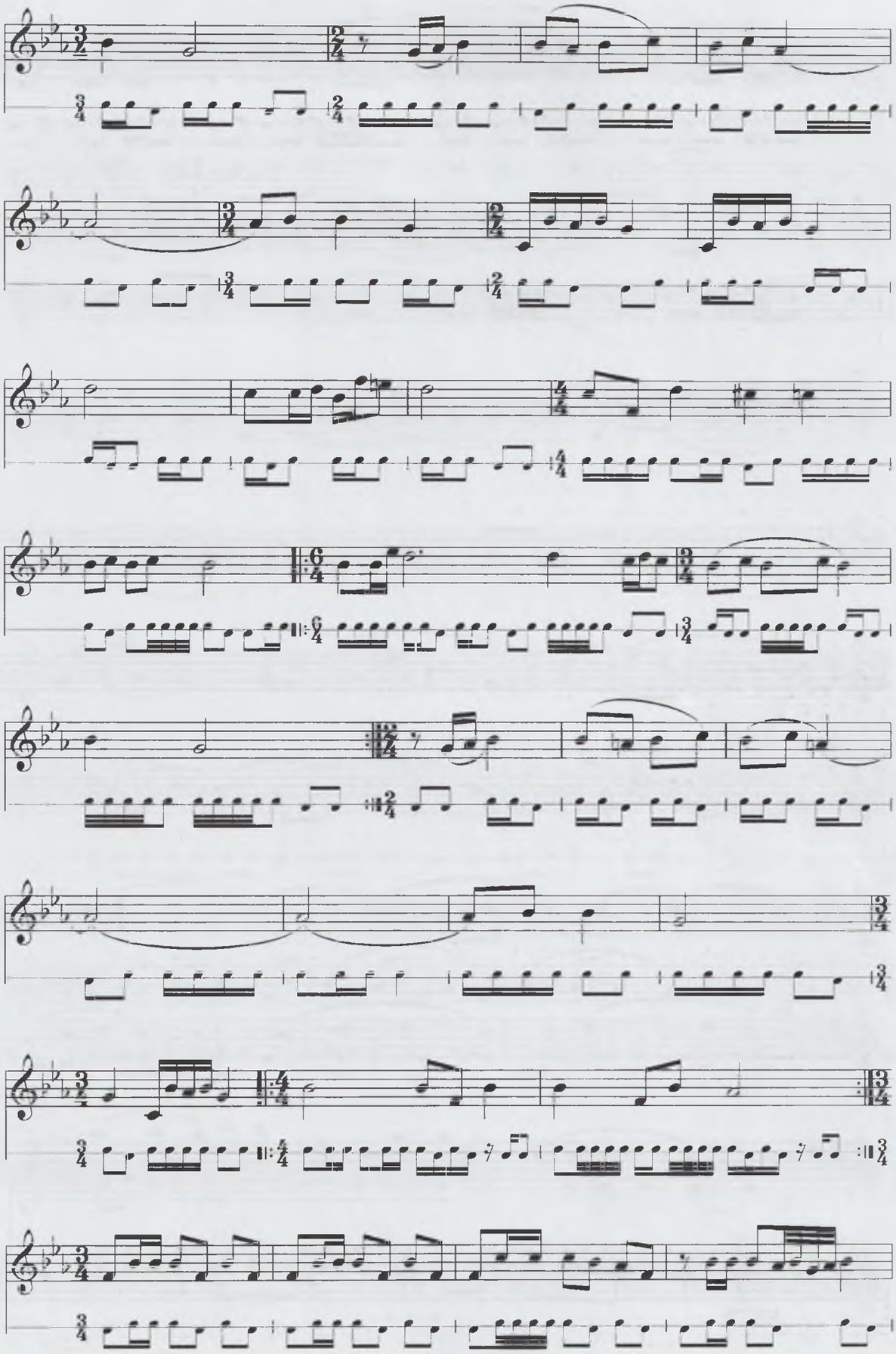

rit.

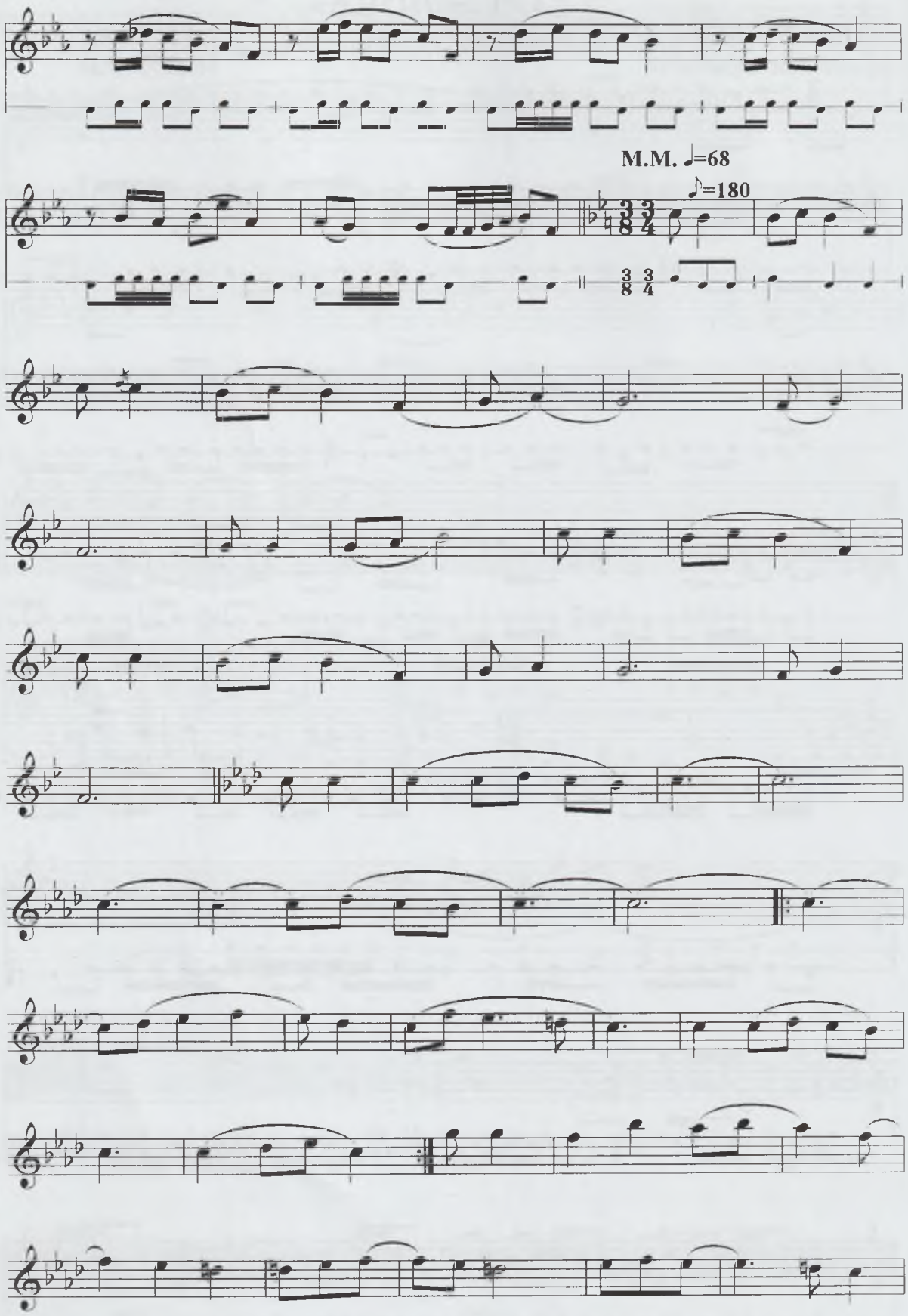
SHODIYONA

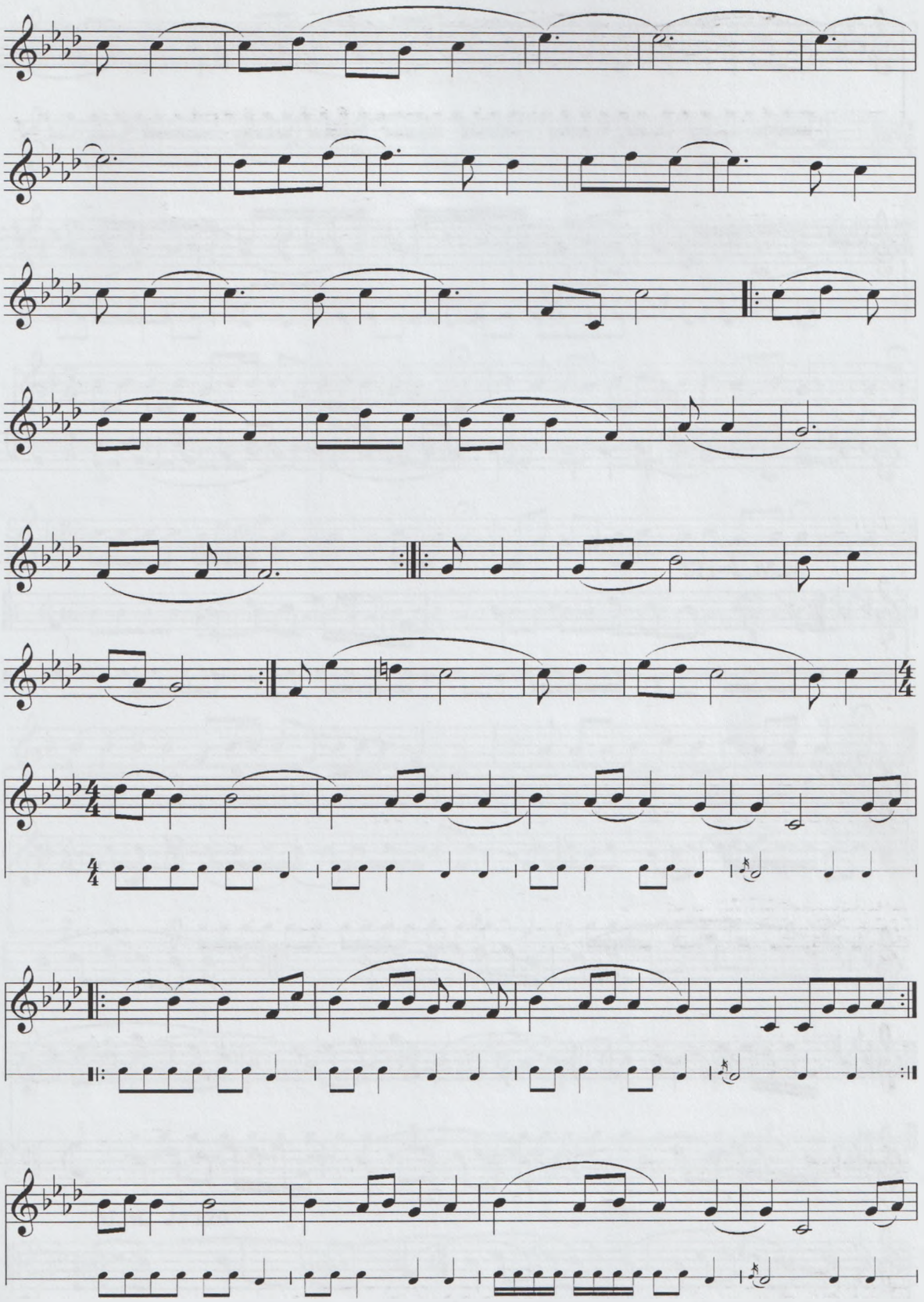
A.Sobirov notaga olgan
va surnayga moslashtirgan

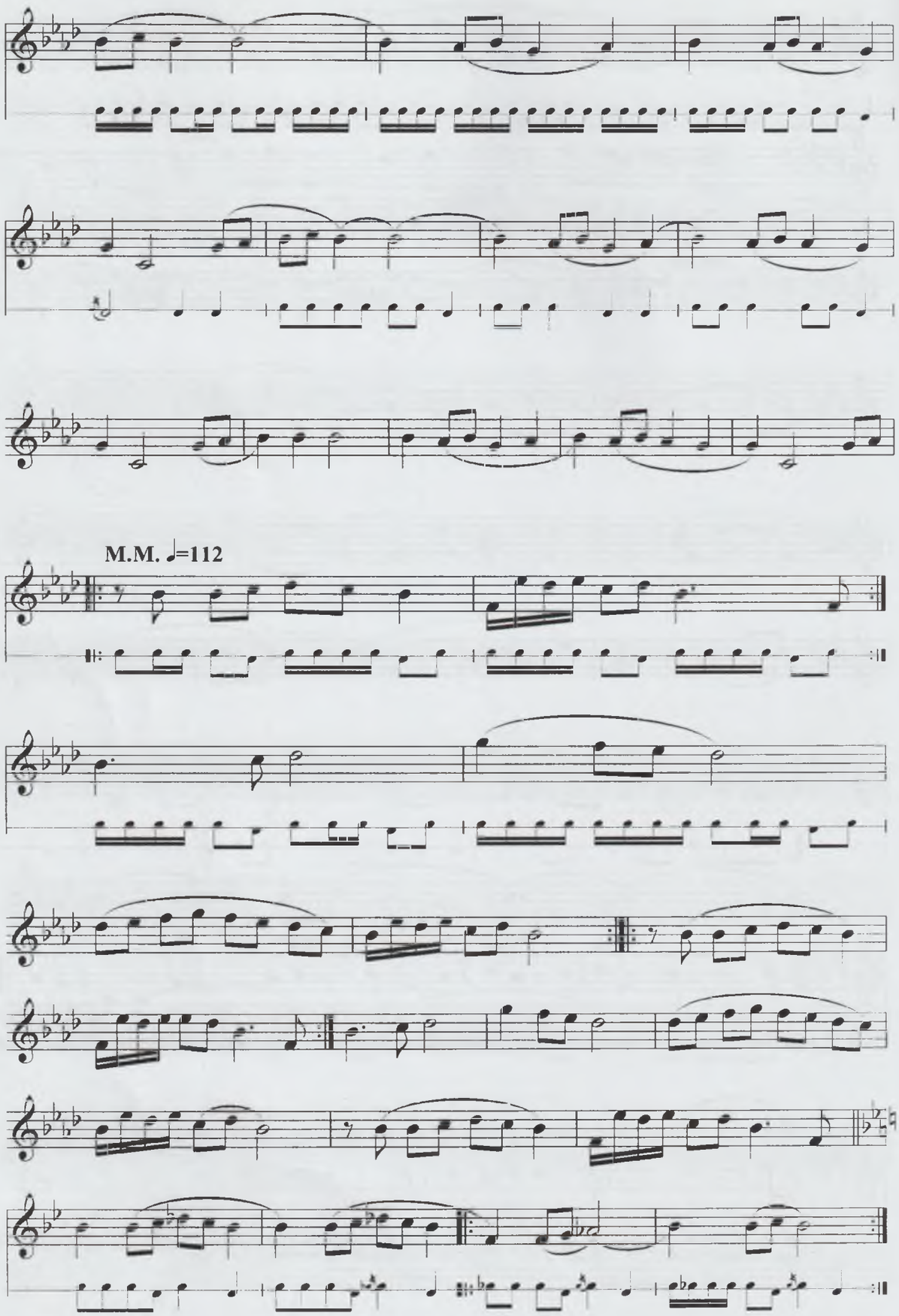
M.M. ♩=80-84

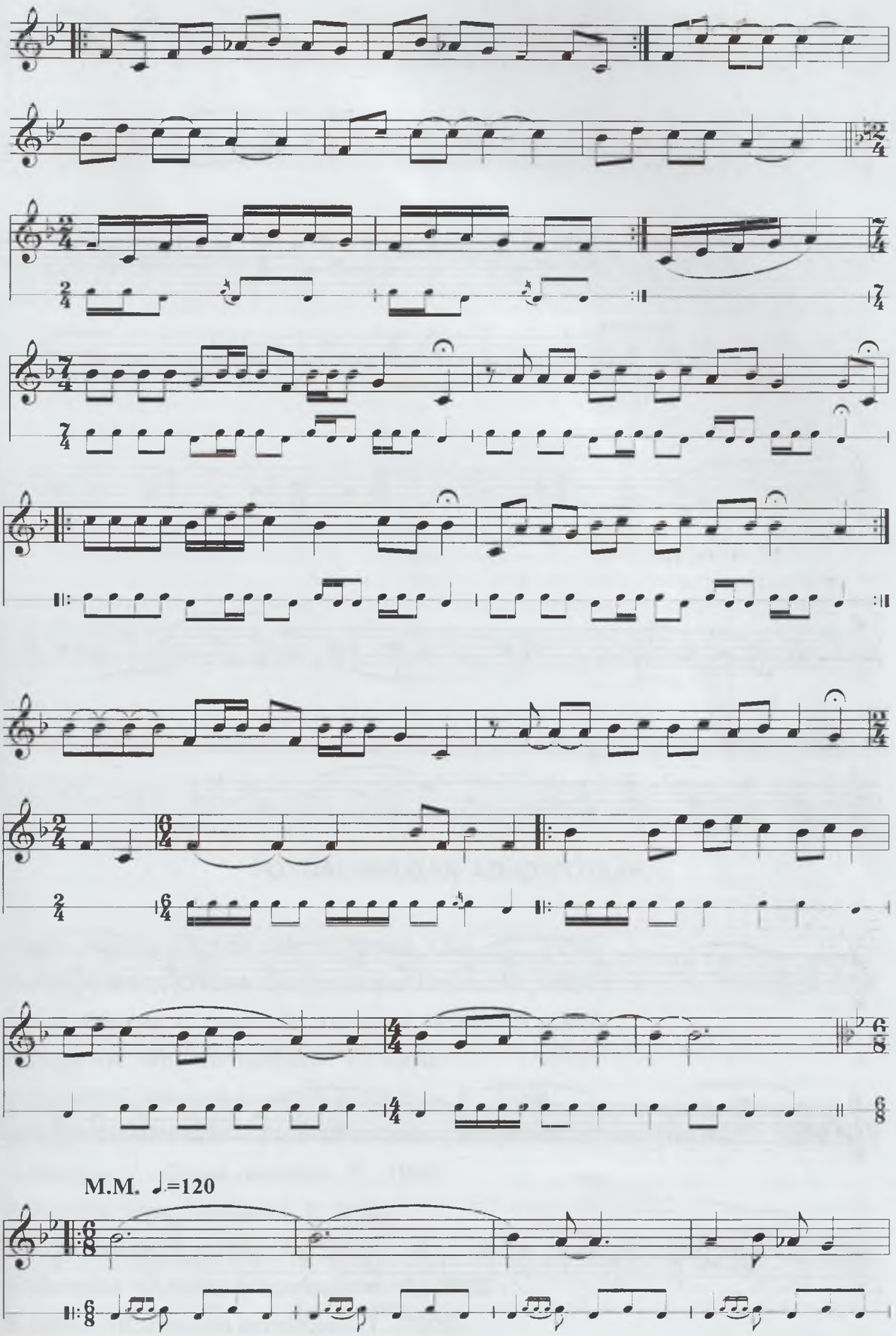


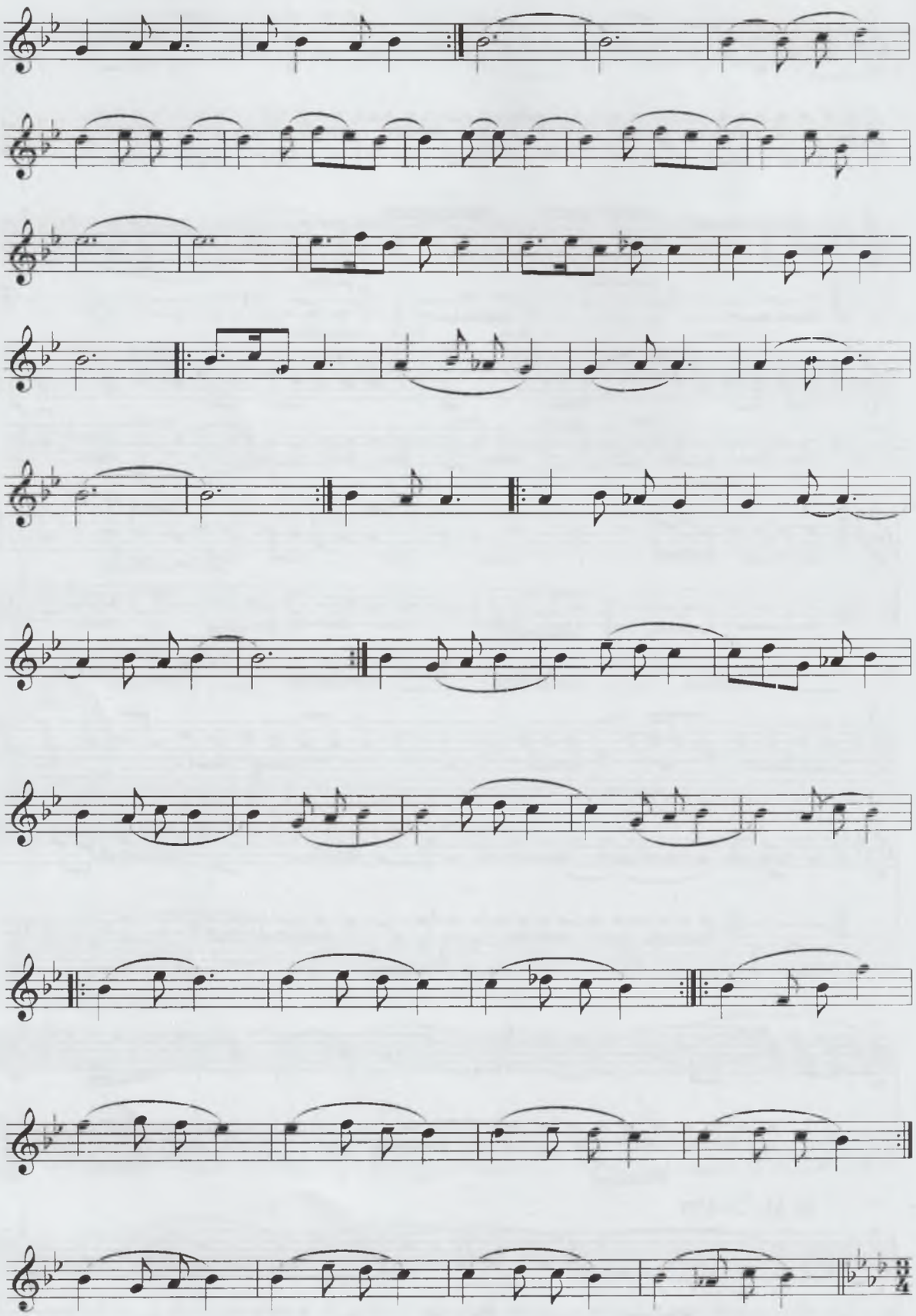


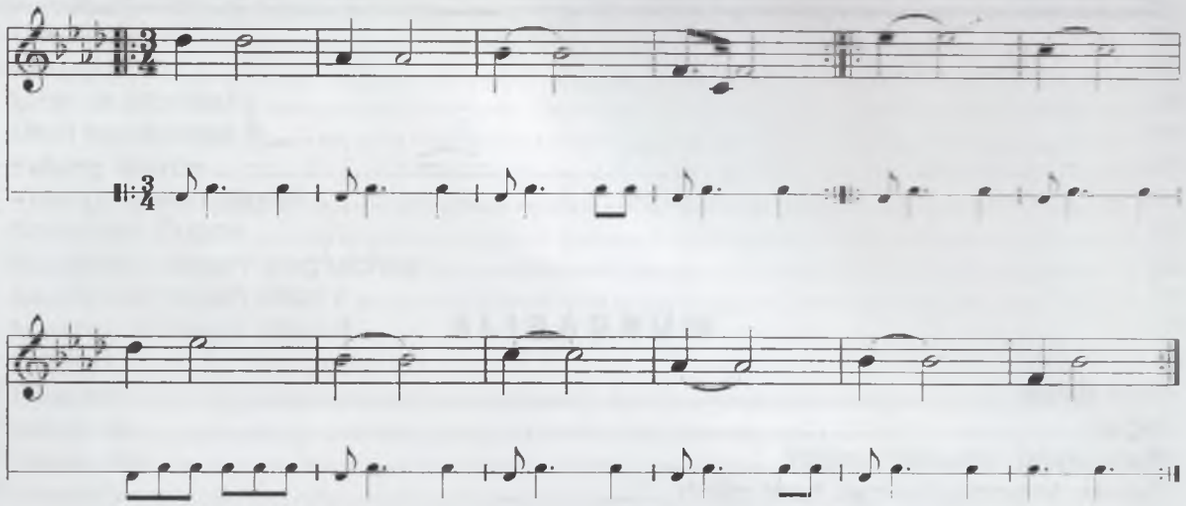

M.M. ♩=68
♪=180




M.M. ♩=112


M.M. ♩=120





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.

S.Azizboyev. «G‘ijjak navolari». T., 1999.

A.Sobirov. «Nay navolari». T., 2000.

M.Toirov. «Nay» darsligi. T., 2002.

M.Ermatov. «An’anaviy xonandalik». T., 2003.

A.Jalilov. «Kommuna Ismoilova». T., 2009.

MUNDARIJA

So‘z boshi 3
Kirish 4
Surnayning umumiy tuzilishi 5
Surnay tovushqatorlarini hosil qilish 9
Musiqiy-nazariy ma’lumotlar 9
Musiqiy asarlarga izohlar 16

Xalq kuylari

Uyg‘on bola. O‘zbek xalq kuyi 19
Yor-yor 20
Yor-yor 2. O‘zbek xalq kuyi 20
Qo‘shchinor 21
Azim daryo 22
Gulbahor 22
Tanovar 23
Dilxiroj 24
Qurbon qaytarma 26
Cho‘li Iroq 27

Bastakorlar ijodidan

Ey sabo. T.Jalilov. G.Sobitov musiqasi 31
Otmagay tong. T.Jalilov. G.Sobitov musiqasi 31
Nazzora qil. K.Jabborov musiqasi 32
Ne ajab. Otavali Nuriddinov musiqasi 33
Kezarman. G‘anijon Toshmatov musiqasi 35
Guljamol. G‘anijon Toshmatov musiqasi 36
Xumor. Fahriddin Sodiqov musiqasi 38
Gilos. Nabixon Hasanov musiqasi 39
Ey sabo. D.Zokirov musiqasi 40

Yakka va turkumiy mumtoz asarlar

Navro‘zi Ajam 43
Nog‘ora Bayot 45
Surnay Ushshog‘i 46
Nasr 48
Nasr talqini 49
Gulsara 51
Gulsara II 51
Gulsara III 53
Girya qozoq 53
Girya qozoq ufori 54
Bek Sulton 54

Bek Sulton II 56
Bek Sulton III 56
Mustahzod 57
Ufori Mustahzod I 59
Ufori Mustahzod II 61
Yalang davron 62
Yalang davron uforisi 63
Mushkiloti Dugoh 65
Mushkiloti Dugoh mug'ulchasi 68
Mushkiloti Dugoh Ufori I 71
Mushkiloti Dugoh Ufori II 72
Miskin I 73
Miskin II 76
Miskin III 78
Miskin IV 80
Miskin V 82
Dugoh Husayniy 83
Savti Dugoh Husayniy I 86
Savti Dugoh Husayniy II 87
Hojiniyoz 89
Hojiniyoz talqinchasi 91
Hojiniyoz qashqarchasi 93
Hojiniyoz soqiynomasi 94
Hojiniyoz uforisi 95
Rok 97
Rok talqinchasi 98
Rok qashqarchasi 100
Rok soqiynomasi 101
Rok ufori 103

Surnay maqom yo'llaridan musiqiy asarlar

Buzruk 105
Savti Buzruk 106
Navo 107
Savti Navo 109
Navo charxi 1 110
Navo charxi 2 110
Chorgoh mashqi 111
Dugoh. 114
Dugoh uforisi 115
Segoh 116
Segoh uforisi 117
Iroq 119
Ufori Mushkiloti Iroq 121
Ufori Iroq 122
Iroq duchavasi 123
Surnay Uzzoli 124
Savti Uzzol 126
Uzzol uforisi 128
Shodiyona 130

Foydalanilgan adabiyotlar 137

SABIROV AXMADJAN MAXKAMOVICH

SURNAY

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

Texnik muharrir *M.Toshpo'latov*
Nota muharriri *A.Ro'ziqulov*
Kompyuterda tayyorlovchi *B.Ashurov*

Bosishga ruxsat etildi 1.06.2015. Bichimi 60 x 84 $^{1}/_{8}$.
Pragmatica Uzbek garniturasi. 17,5 shartli bosma toboq. Adadi 350 nusxa.

«Building Print» MCHJ da chop etildi.
Toshkent, Navoiy ko'chasi, 40.