



**THE DEVELOPMENT OF MUSICAL ART IN SURKHANDARYA
REGION AND THE ESTABLISHMENT OF THE TERMEZ STATE
MUSICAL EDUCATIONAL INSTITUTION**

Sabohat Alimova

Recipient of the Medal of Shuhrat, Excellent Secondary-Special Vocational
Education, Higher Category Teacher of Termez specialized Art School

ABSTRACT	KEY WORDS
<p>historically it is known that Surkhandarya region was under Bukhara Khanate in the past. The works of art that our ancestors left to us and that have come down to us, archaeological finds are a complete example of this.</p>	<p>Among them are "Shalola", "pleasure", "beautiful", "silver fiber", Surkhan flowers and "bouquet". The services of Rayimjon Komiljonov, the chief conductor of Surkhandarya region for a certain period in the selection and selection of artists worthy of the examinations that would be held in the Republic's territory, were very gratifying to have professional-level talents in addition to amateur artists. But from them the names of those on the numbered level with a finger have come down to us, except. For Example: Abdulaziz Imamov, Ravshan Abdurakhmanov, Khairulla Nasriddinov, Shokir Makhmudov et al..</p>

Introduction

Historically it is known that Surkhandarya region was under Bukhara Khanate in the past. The works of art that our ancestors left to us and that have come down to us, archaeological finds are a complete example of this.

We can learn that the culture of art and music in the region has been very well developed since time immemorial, from figurines depicting mistresses playing lyutnya, baraban(circle)Rudd and other

instruments found in archaeological excavations in the city of Ayritym, as well as from unique works of art kept in museums. In ancient Termez was the southern gateway of the Great Silk Road, through which it served as a convenient city, very progressive in the conduct of trade with the countries of Iran, Afghanistan, China, Arab, India, Pakistan. It is known that Alexander The Great, who conquered Central Asia, was also fascinated by the musical culture of our ancestors. Abu Isa Muhammad at-Termiziy, Adib Sobir Termiziy (Shahabiddin ibn Ismael) of our erudites, created on the path of enlightenment, the services of Soufsir are incomparable. Hadith science and it would never be an exaggeration to say that the activities of these thinkers, considered the founders of poetry, also influenced the culture of music. Because it is not surprising that their recitation and ghazals, read in a juicy voice, laid the groundwork for the further formation of melody or melody in their time.

Let's now bring the topic closer to the progress of music and art of the second half of the XIX and early XX centuries. In the 20 years of the 19th century, as a result of the conquest of the Turkestan khanates in Central Asia, the lifestyle of our people began to be influenced by the art of Russian-Ukrainian music. Fayzullo Karamatov, a mature connoisseur of Uzbek music, studied the music of our region and also included songs of our region in his 1955 7-volume book "Uzbek folk music heritage" by yuribozi throughout the Republic. This book was published as a book in 1978. At the moment we can find out from the repertoire of multi-ethnic Oasis artists that there are only artists who perform in the style of music, Bukhara and Tashkent-Fergana, along with Epic, folk singer and other folk songs typical of the style of Surkhan Oasis. In the years following World War II, the military gornizoni wind instrument band was established at Termiz. This military band was led by an experienced specialist, Umid Gubayev. Later, Umid Sadikovich Gubayev continued his career in the Land of music knowledge of Termez, founded in the 1960s he continued and paved the way for the formation of many more performers of the same direction in our region during his time. As a result of this, one can take the example that until now there are no political events without a military band. Specialists such as Gubayev and Petrov made their significant contributions to the development of Russian-European musical art in the land.

In our region, amateur art has long been considered one of the developed countries, and there were also talented performers and composers of musical art in ancient times. Due to the fact that issues of the skill of artists of the time and the promotion of the possibility to the general public were not widely established, the names of most of them remain abstract. After 1945, the growth of amateur art developed dramatically. As an example, we must say that in 1957, at a festival in Moscow, Inoyatjon Gofurov was chosen from the Boysun district.

Most of the artistic amateur teams formed at that time still continue their activities with these names. Among them are "Shalola", "pleasure", "beautiful", "silver fiber", Surkhan flowers and "bouquet". The services of Rayimjon Komiljonov, the chief conductor of Surkhandarya region for a certain period in the selection and selection of artists worthy of the examinations that would be held in the Republic's territory, were very gratifying to have professional-level talents in addition to amateur artists. But from them with a finger the names of those of the sanarli level have come down to us, only. For example: Abdulaziz Imamov, Ravshan Abdurakhmanov, Khairulla Nasriddinov, Shokir Makhmudov and others..

As everyone knows, the art of misfortune in Surkhandarya forms a component of the musical style. In the development of the epic Arts in the OASIS, the Sherabad school occupies a special place, and people's folk singers have grown up, worthy of El's eyes and respect. In place of the conclusion, it adds

to our attention that more attention and works of recognition have been done to bring the bar of these directions into one system and reform it again.

Within the types of art, reforms began to be carried out on the issues of the fact that the art of music, which gives humanity spiritual freshness and spiritual beauty, is a divine instrument important for society, and, if it is permissible, the promotion of this type of art to the general public. Art of European origin, which entered our country by the time of independence, was completely absorbed into the socio-political, spiritual and educational life of our country and became part of its integral composition.

Surkhandarya is considered a remote region of our Republic, and it is not surprising that the city of Termez, the center of which is the border God, has aroused the feeling of hesitation in many people to come to this place and start work. In the first half of the 20th century, the organization and popularization of the socio-political, cultural and educational process began to work in a wide way. Institutions related to the cultural sphere in Surkhandarya during Osha periods, clubs, libraries, theatrical performances began to be organized. The Surkhandarya County theater, which began its activities in the Jarqurgan District of the region in the 30 years of the 20th century, was liquidated for some time after the war years according to some lessons. Nine years later, in 1957, the Surkhandarya regional musical drama theater was reorganized in Termez, the center of Surkhandarya region. It was in this year that the activities of the music school were established under this theater, in which students who were passionate about art and talented began to be taught. The goal of this is to discover talented young people among the common people the task was to exalt the socio-spiritual layer of society and, in short, further develop cultural maturity.

In the city of Termez, Surkhandarya region, another reform in the field of one culture took place. In 1961, Termez music knowledge was founded. The man who was head-to-head was Mukhammadiyev Mukhammad Islamovich, a gifted educator and is'tedodli of Bukhara. He is a selfless man who has diligently undertaken the task assigned to him, he was a passionate and patriotic specialist. Having successfully graduated from the Tashkent State Conservatory, Mukhammad is sent to the city of Termez, which is considered a remote and border area of the Republic, to establish a musical educational institution. He begins his initial work by looking for aspiring and aspiring young people from cities and districts in the province. Traveling through various circles, clubs and even the city is looking for people who are passionate about art even among the common people. Mukhammadiyev Mukhammad Islamovich always carries the qasqar rubob instrument in his hand during the search processes, with this custom he would captivate those around him and invite them to read, inviting them to a conversation. With the aim and work to pay off, 75 students were finally admitted to the musical institution, of which 25 successfully became the first graduates of this institution.

Used Literatures:

1. Orchestra class tutorial: 2022. Y Sabohat Alimova.
2. History of performance in Uzbek folk instruments: A. Odilov 1995. y.