



MUSICIANS FROM SURKHANDARYA AND THEIR GREAT CONTRIBUTION TO THE DEVELOPMENT OF MUSICAL PERFORMANCE

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DISCUSSION

Independence gave our country not only political freedom, but also the freedom to live as a nation, the freedom to think independently. Due to this, we had the opportunity to study the field of art, its history from the point of view of secularism and humanity.

On the basis of the words of the President of the Republic of Uzbekistan Sh.M.Mirziyoev: "**We consider it our primary task to improve the activities of all links of the education system in accordance with modern requirements**" [1]. the idea of creating a unified system of education, a deeper emphasis on radically improving the effectiveness of education and preparing young people for independent living. Therefore, in the process of educating and educating young people, of course, the art of music has a special role. for art invites man to goodness, and it is worth noting that in order to study art in depth, we must begin with the study of history.

Surkhandarya region has a rich historical heritage. It includes genres of musical performance, such as duchava and mavrigi, which have emerged in the art of instrumental performance over the centuries.

In the field of musical performance, such musical instruments as the dombra, changqovuz, daf, sibizga, nay, kamysh nay, sopol nay, gajir nay and surnay are traditionally used among the local population. In the 20th century, the dutar, rubab, tar, afghan rubobi, gijjak, accordion, clarinet, violin and harmonica became popular among artists.

It is advisable to start the study of musical instrument performance in Surkhandarya region by studying the traditions of musical instrument performance in each district. Based on the data collected in this way, it is possible to get an overview of the performance of musical instruments in Surkhandarya region. It is necessary to organize scientific expeditions to study the performance of musical instruments in the districts. During the expedition, a comparative analysis of the data obtained on the performance of musical instruments in the regions. Information about the performers, the melodies they play, when they learned them, and so on. The results can be used to map the future performance of musical instruments in the Surkhandarya oasis. At the beginning of this work it is necessary to start from Termez, the center of Surkhandarya.

Of course, it is difficult to imagine the rich spiritual world of the Uzbek people without the art of instrumental performance. Surkhandarya instrumental art also contributes to this spiritual richness.

The fact that the 5,000-year-old bone flute found in the ruins of Afrosiyab is still used in the same way in Boysun district is a great news for experts in the field. Thus, the contribution of the great scholars of musical instruments of Uzbekistan and the history of performance in them to the development of music, medieval music performance, performance on musical instruments in the XIX-XX centuries, their reconstruction, improvement, 'he made a great contribution to the development of his performance. Famous musicians from Surkhandarya,



who made a great contribution to the development of musical performance, are described in this article.

Kholov ChoPONqul Eshankulovich was born in 1964 in Uzun district. In 1982 he entered the Tajik Institute of Arts. In 1987 he was hired by the Tajik Radio and Television. Collaborated with many teachers. For example: Barno Isokova, Nurio Aminov, Ahmad Bobokulov, Nison Shoulov, Shohista Mullomanova and others.

Mirzayeva Muhayyo Zayniyevna was born in 1966 in the city of Termez. In 1981 he entered the music school. After graduating in 1985, he entered the Tashkent State Conservatory. In 1998 he entered the Termez State Pedagogical Institute. In 1999 he completed his postgraduate studies and in 2002 became a candidate of pedagogical sciences, defending his dissertation on "Music science in the development of our pedagogical thought in Central Asia and the tradition of studying musical words in it." In 2001 he worked at the Tashkent State Institute of Culture. He is currently pursuing research in Germany.

Zarif Alimov was born in 1940 in the village of Karabakh, Sherabad district. While still in school, he became interested in art and formed amateur clubs. He first learned the secrets of rubab from Bori Bakiyev and then Mirzayev.

Azam Kadyrov was born in 1950 in the city of Termez. After graduating in 1966, he began working in the Denau district. In 1973, he began teaching rubab at the Glier Music School in Termez, where he taught rubab to young musicians until his retirement age.

Kurban Choriyev, Aminov Fayzullo Bobokhojajevich, Abduhalil Egamov.

Normurad Bakarov was born in 1956 in Termez district. He entered the Tashkent State Conservatory in 1975 and was taught by Vasilev FN, Ergashev and AN Kholmukhamedov. From 1985 to 1991 he was the head of the department of folk instruments, from 1999 to 2004 he was a teacher at the Department of Music of Termez State University, senior lecturer, acting associate professor. In 2004 he continued his work at the Termez College of Arts, where he worked as the head of the department of traditional performance, folk instruments and traditional performance.

Klara Mardayeva was born in 1952 in the city of Termez, Surkhandarya region. He was the first to open an "Afghan rubabi" class in Surkhandarya region. Besides, Kurban Choriyev, Aminov Fayzullo Bobokhojajevich and Abduhalil Egamov have made significant contributions in this area. In short, just as musical instruments do not require translation, they do not recognize national or national boundaries. That is why most of the musical instruments that we

recognize as Uzbek national instruments are found in other nations and regions in the same or slightly different form. The art of Surkhan instrumental performance should be recognized as an integral part of the commonality of melodies in instrumental performance.

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