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## DEVELOPMENT OF PERFORMING ARTS IN REMOTE AREAS OF UZBEKISTAN

*Xakimov Orifjon Boboramazonovich*  
*Teacher of Termiz State University*  
[orif526@mail.ru](mailto:orif526@mail.ru)

**Abstract.** This article provides information on the history of musical instrument performance in the Surkhandarya region, and includes the history of musical instrument performance in the region from the 60s of the 20th century to the present.

**Keywords:** the world of art, the land of music education, folk instruments, orchestra, rubob, dedication.

The art of music, which is the main core of the world of art, is so vast and vast that it requires the eyes of the soul to interpret it correctly. Since time immemorial, the people of art have been the owners of tender hearts and high talents.

The establishment of a music country in the city of Termiz, the center of Surkhandarya, one of the remote regions of Uzbekistan, dates back to the second half of the 20th century. Muhammadi Islamovich Muhammadiev from Bukhara, who graduated from the folk instrument department of the Tashkent State Conservatory, was appointed the director of the music educational institution established in 1961. He began to work hard to establish a music education center and provide talented young professionals. In such difficult situations, the young expert mentor Ashot Ivanovich listened to the advice of Petrosyans, followed his oaths: - "you become a city, you have many crowded places with your rubab, and whoever is interested in you, play beautiful works in your tune to it, no matter who it is. You see, if he is young, he will lead him, if he is old, he will lead his child, and as a result, you will achieve your goal."

Muhammadi Muhammadiyev did the same. He always carried his instrument with him in a foreign city and met his first students by chance in public places. In addition to his duties as a director, he also conducted the class of kashkar rubobi. He is an expert pedagogue who organized the Kashkar rubobi class in Surkhandarya and made a significant contribution to its development.

During that period, expert educators who came to the Termez country of musical knowledge by pass or were summoned by director Muhammadi Muhammadiyev founded the piano class, choral conducting, the gijjak, nay, chang, dutor of folk instruments and, after a certain time, the rubob prima, bayan classes. One such expert pedagogue, Abdurahman Zavkiyev, founded the folk instrument orchestra class and worked for eight years as a flute specialist and band leader. At the Marhaba talent festival in Tashkent in 1972, a group of folk instruments led by Abdurahman Zavkiyev took an active part and won the proud first place.

Since the master coaches mainly came from the regions of Bukhara and Samarkand, some returned to their provinces again after a certain period of time. But in this short time, the classes established at the expense of their activities began to pay off. Kashkar rubobi and dutor classes, which are considered traditional instruments, have become very popular. Such instruments are among the long-established musical instruments not only in the Surkhan region, but also in other regions of our Republic.

Later, the Termez country of musical knowledge was headed by Bukhara gijjak musician and master coach Amin Karimovich Karimov. He also organized a violin class at the Termiz University of Music in order to expand performance directions. This class was led by the young teacher Farrukh Anvarovich Bakhromov, but due to circumstances, he moved to another city in a short time. As a result, the violin class ceased its activities, and there is a shortage of specialists in this musical instrument in the Surkhandarya region. The lack of this most necessary musical instrument is the reason why the performance of the orchestra classes is not up to the level of demand.

There were dedicated coaches who worked in the classes of folk instrument orchestras who did not give up their goals even in such difficult situations. For example, Amin Karimov started a gijjak class in the 70s of the last century. He led the orchestra of folk instruments at the School of Music and at the same time organized the orchestra group at the Surkhandarya Region Musical Drama Theater. Originally from Bukhara, this teacher Surkhandarya is considered one of the persons who made a worthy contribution to the music culture. For many years, he worked as the director of the Mannon Uyghur musical drama theater of Surkhandarya region and the head of the orchestra, and for more than 10 years, he worked as the director of the Termiz School of Music.

Klara Abdurasulovna Mardayeva is another teacher and pedagogue who opened the Afghan rubobi class for the first time in Surkhandarya region. At first, he studied Kashgar rubobi at the School of Music Education, and at the Tashkent State Conservatory, he studied Afghan rubobi under the teacher Gulomkadir Ergashev.

During his student days, he participated in the orchestra of folk instruments, followed the movements of his experienced and passionate teacher A.I.Petrosyans, and thoroughly studied the teacher's skills, and loved the orchestra's training every day. After graduating in 1978, he returned to Termez, where he was the first teacher of the Afghan rubab and led the folk instruments orchestra class. Klara Mardayeva faced a number of difficulties at first. Shortcomings such as the lack of a classroom for orchestra training, and the lack of some important pieces of music made the young pedagogue stagnate for a while. But he did not give up his goal. Sometimes he organized open lessons in the open air, sometimes on the sports field. He solved all the problems by involving musicians in the bass group of the orchestra. The orchestra enriched its repertoire with the works of teachers such as A.I.Petrosyans, M.Liviyev.

Klara Mardayeva was very active, excellent and a good organizer since her student days. These qualities of his were very important in his pedagogical skills. In a short period of time, he launched an Afghan rubobi class and organized multi-voice ensembles. His students participated in all events and concerts in the region with their works and received applause.

Several of his students took part in the Republic's young performers auditions and were lucky enough to continue their studies at universities. Hakim Mamatkulov, Abdugani Samadov, Adolat Mamatova, Arif Xakimov are among them.

Khojamberdiev Khamza Nazarovich is another expert pedagogue who led the orchestra of folk instruments at the Termiz School of Music. He studied the flute at the Tashkent State Conservatory and, at the same time, mastered the secrets of orchestration and conducting, so he easily managed the orchestra class. The performance of folk instruments, which did not sound well in the orchestra, was replaced by wind instruments, oboe and clarinet. In addition, he adapted several works for instruments, taking into account the possibilities of the orchestra: S. Pirov "Gulshan", "Surkhondaryomsan" and others.

Later, another qualified specialist, teacher Normurod Mirzayevich Bakarov, led the class of folk instruments. He is known as a talented musician and teacher with high pedagogical skills. During his student days, he worked as a Kashgar Rubobi musician in the folk instrument orchestra named after D.Zokirov under the Uzbekistan Television and Radio Company.

N. Bakarov set himself the goal of expanding the orchestra team and improving the performance quality. For this reason, he first started the work by organizing a small orchestra of middle-ability students, and then expanded the ranks of large orchestra performers. He added words that gave the orchestra lower register tones. N. Bakarov's student orchestra did not limit itself to improving the performance quality, but also tried to enrich the orchestra's repertoire. He worked on K.Komilov's "Youth Suite", M.Bafoev's "Bayram March" and similar works intended only for orchestral performance, and successfully performed at the report concerts of culture houses, music schools, and music schools.

A number of teachers worked as hard as they could for the development of the orchestra of folk instruments of the Termiz School of Music Education. All of them are experienced musicians who have studied under the hands of experienced professionals in higher education institutions. Bakhtiyor Haqberdiev worked as an orchestra musician, Mahmud Gulliyev as an orchestra leader, Adolat Mamatova as an orchestra leader. Especially in the years when Sabohat Alimova was the leader of the orchestra, the work of the orchestra flourished even more. Participated in the "Sounds of Navroz" multi-voice ensembles and orchestras festival and was twice awarded with a third degree diploma.

But despite this, orchestra leaders were always faced with awkward situations. Sometimes there was a lack of strings, sometimes there was a lack of musical instruments of the required level, sometimes there was a shortage of the bass

group, which is considered the main foundation of the orchestra. As if this was not enough, the lack of musical instrument repairmen in the region, the inability to repair complex instruments such as dust, and the inability to find the wires of some instruments in the region made the situation even more serious.

It is no secret that the Surkhan oasis is located far from the central cities. We need self-sacrifice, research, constant creativity, and we need to be in constant contact with the central regions under any circumstances.

Reforms in this area have also been significantly implemented in our oasis. New, comfortable buildings, new musical instruments were provided. More dedication is required from coaches to use such opportunities correctly and accurately. It would be expedient if the students doing internships would do their internships in similar places.

In conclusion, we would like to say that there is a need for good specialists to promote our musical instruments to our people, and skilled craftsmen to repair folk instruments. It is known that in a multi-voice orchestra, no musical performance can replace bass or double bass instruments. Therefore, in order to improve the performance quality of the orchestra of folk instruments, it is necessary to have high-quality bass instruments and its performers.

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