

## ACTIVITIES OF THE FIRST MUSICAL EDUCATIONAL INSTITUTIONS AND THE FIRST THEATERS

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### ABSTRACT

When and where did the art of music appear? To answer this question, it is necessary to look at the ancient history of mankind. It is known that the development of the art of music, like other arts (dance, painting, etc.), began to appear gradually.

Through this article, you, dear readers, have the opportunity to expand your knowledge about this process, and the history of the formation and development of dramatic and musical theater is described through the analysis of exemplary plays and performances of various genres and themes. In it, the creative ways of playwrights, the creative pursuits of actors and directors who became famous for their high talent in dramatic and musical performances are revealed in detail based on scientific reviews and artists' memories.

**Keywords:** Music, Archaeological find, History, Theater art, Musical theater, Drama theater, Actor, talent

A person who enters the mysterious world of music will inevitably realize that it is an unparalleled ocean. This ocean is characterized by its sounding from the modern, its formation on the basis of the laws of time and space throughout history, its appreciation and transformation into values in the maturity of traditions, and its lively development based on the divine gift of creativity. That is the wisdom of explaining each era with its own musical traditions.

The fact that music is heavenly or divine is reflected in ancient sources. Humanity has formed its spiritual wealth at the level of its spirituality and developed it over time. In this process, every field has been sharpened and perfected in the course of time, and enriched on the basis of new creative relations, showing its effectiveness.

From ancient values to modern standards can be understood only from unique works sealed in tones. The scope of this is very wide, it is difficult to even imagine them. Because every nation has its own spirituality, enlightenment, aesthetics, and in the process of life, it has been

infused with national and skillful factors. It is based on two great ways of thinking, that is, the product of individual creative relations of folk music and thinking.

The fact that the ancient traditions of musical art were formed and developed in the culture of the peoples of the East and had a creative effect on the whole of humanity, has found its answer in science. In the process of life development, it is difficult to surpass the unique perfection of Western culture in the scale of modern music art. It is based on the recognition that passing through the stages of generalization of the art of music and its inner elements at a professional level, harmonizing proportional sound curtains in this process, and criteria such as the acceptance of all equals, has led to the beautiful harmony of the art of music. should be done. As a result, in the creation of musical art, attitudes such as striving for, imitating, and following Western music art have arisen. Each nation, together with its national music art, formed the Western musical creativity based on them. And there is no doubt that it is an imitative relationship in its first stages. However, time and space, ideology and politics, as well as modern creative relations ensure the emergence of new directions.

The art of Uzbek folk music has a unique folk and classical music heritage that is unique and perfectly formed in its national processes. By the 20th century, a new direction began to be introduced in these areas of social life and in our musical culture. This was the development of musical creativity based on this western music culture. It should be noted that any music, if it serves the development of the national culture, will certainly find its response in practice. By the 20th century, the influence of the European stream of thought began to be felt in Uzbekistan as well, and it began to find a solution in practice in the form of compositional creativity of modern music.

In the early years of the 20th century, the political, social and cultural environment in Uzbekistan was characterized by conditions of renewal. In Central Asia, the revolutionary movement, its representatives and their creative activities are of particular importance. In this, the creation of European-style national theater also had its influence. The creative activities of such artists as Mahmudhoja Behbudi, Sadridin Ainiy, Abdurauf Fitrat, Tavallo, Abdulla Avloni, Hamza Hakimzada Niyozzi and Abdulla Shakuri are of particular importance.

It is permissible to mention separately the works of Russian music artists and composers who worked in Uzbekistan during the beginnings of compositional art that entered the pages of Uzbek music. Specialists who worked mainly in the 20s-40s of the 20th century introduced a new direction of musical creativity. They studied musical folklore and based on it, they entered the world of creating works in the genres of composition. This process is related to the creation of an amateur artistic community, the opening of a special music school, the

creation of a professional theater, and the creation of Uzbek drama, opera, and ballet.

The 20th century is one of the rare events in the history of our culture. The Uzbek theater, which opened its curtain in 1914 with the play "Padarkush" by Mahmudhoja Behbudi, emerged as a theater worthy of every nation's pride in two to three decades. The Uzbek theater was born as an educational theater, the fruit of the revolutionary movement. In Nizom, the first Uzbek creative team, "Turon" troupe, the main goal of the theater is "a) to develop a serious attitude to stage work and charity among the population, b) to perform for the people, to give them a healthy audience ..." was said.

Mahmudhoja Behbudi, who organized the stage work and spread it widely among the people, this theater soon became a component of the cultural life of the people. In just a few years, about thirty plays were created, and the basic principles of acting and directing were laid. An important feature of Jadid's theater and dramaturgy was its penetration into the heart of a person by depicting his family life, enlightening him and thereby glorifying the ideas of the national revival that is growing in the life of the society.

Enlighteners of Jadid illuminated the paths of artists who entered the theater and dramaturgy with new ideas and aspirations. It is worth noting that the Uzbek theater did not remain wrapped in the shell of national limitations, but adopted the experience of the world theater on the way to its development. The experience of staging the drama of other nations, which began in the "Turon" troupe, was later continued with the introduction of the works of playwrights such as Schiller, Gogol, and Shakespeare to the Uzbek stage.

The fact that Uzbek actors studied at the Baku Theater Technical College and at the Moscow Theater Studio under the leadership of M. Uyghur and Cholpon in 1924-1927 became important in improving their professional level. The period of education in Moscow coincided with the period when various methodological trends and researches were flourishing in the Russian theater. Uzbek actors diligently observe and study this sensational theater life. But it is worth noting that they do not follow the path of imitating them and blindly accepting their styles. In his article "Meyerhold Theater", for example, Cholpon wrote with inspiration about the fame of this director, who became the bearer of the life of the Moscow theater in the 1920s, but he does not put forward the idea of following him somewhere, taking a model from him. "We need the simplicity of this theater. It is necessary for us to come close to many people. Some of the elements of our folk theater are present in this theater" (Cholpon. "Literature is rare", p. 111). That is, the great poet called to be sensitive and alert to foreign influences, and he expressed the idea that it is possible to obtain only "certain elements", "simplicity", "closeness to the masses" characteristic of the Uzbek folk theater. advanced.

This testifies to Uzbek theater's determination to preserve its nationality from the very beginning. In a way, this is not surprising. The reason is that those who decided to connect their destinies with theater and dramaturgy were those who attended old school, madrasa, and came to this sophisticated world under the influence of classical literature, music, and folk theater with a noble desire to establish a truly national theater art. The founders of Uzbek theater, in particular, the famous director and theater personality Mannon Uyghur, organized the most talented playwrights and artists around him and conducted inspiring research with them, building a modern theater that shares the rich spirituality of our people. was on the way to achieve.

Sevish ", "Abulfayzkhan", Cholpon's "Yorkinoy", Hamza Hakimzoda's comedies and dramas were created. was the logical result of these researches.

The emergence of such a complex synthetic art genre as musical drama was also connected with the rich artistic heritage of the Uzbek people and the talent to translate this heritage into the language of modern theater. This genre , which first appeared in the form of small musical scenes, developed as a separate art direction in Uzbek theater with the creation of Ghulam Zafari's "Halima", Khurshid's "Farhad and Shirin", "Layli and Majnun". It should be noted that, in the past, the opinion that this "folklore genre is transitory, only a bridge tool for the transition to opera art" was an obstacle to the path of musical drama, but it continues to develop. was enough. The regional theaters called "Musical Drama and Comedy Theater" aimed at staging both pure drama and musical drama works relied on the experiences of the current National Academic Drama Theater in drama, the Republican Music Theater in the 1930s, and then the Music Theater named after Muqimi in the field of musical drama. created artistic and aesthetic values that were added as a share to the treasure of our nation.

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