

THE HISTORY OF THE DEVELOPMENT OF BUKHARA MAQOM OF EXECUTIVE POWER

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Abstract: The article examines the origins and processes of the formation of Bukhara shashmaqoms, the place of their status in oriental music, and their original theoretical foundations. When studying the theoretical foundations of maqam, the emphasis is mainly on the theory of *ilmi iiko* (rhythm).

Keywords: Shashmakom, Iyko', Kho zam-zam, Chapak, Kars, Ushshak, Navo, Busalik, Rost, Hijaz.

I. Introduction. The study of the traditions of our national music, inherited by our ancestors, and their use in the service of the development of world civilization, which has become a historical task, has become the tremendous traditional food achieved in the field of culture and art of our people during the years of independence.

It is a major historical event that Shashmaqom, considered a considerable part of the world's musical heritage, has been recognized by UNESCO as an "Intangible Cultural Heritage of Humanity." Today, our task is to preserve the prestigious musical heritage left by our ancestors and make it attractive to future generations.

Classical musical monuments, preserved to us from ancient times by our ancestors, their unique traditions in everyday life, were refined in the musical research of people of knowledge who have matured in this area over time and captured in written sources, acquiring an increasingly scientific tone, becoming part of our traditional wealth. The important task of studying these properties, applying them in practice and identifying their semantics is one of the tasks for us that cannot be postponed.

Central Asia's rich tapestry of musical traditions, particularly in regions like Uzbekistan, boasts a deep historical and cultural significance. One of these traditions, the Shashmaqom, stands out for its intricate melodies and ability to convey profound emotions and stories. This research delves into the historical roots and contemporary significance of the Bukhara Shashmaqom, a unique variant of this musical genre. By exploring pedagogical research and the works of esteemed figures such as Domla Halim Ibodov, this study seeks to understand the evolution, challenges, and prospects of the Shashmaqom in the modern era.

Shashmaqom, an intricate musical tradition from Central Asia, has roots that trace back centuries. The name "Shashmaqom" can be deconstructed as "shash" (six) and "maqom" (mode or melody), indicating the six traditional suites in this art form. Various scholars, musicians, and historical events have influenced its development.

Prominent figures such as Abu Nasr Farobi, Abu Ali ibn Sino, and others have played pivotal roles in the evolution and enrichment of Shashmaqom. Their contributions have shaped the musical structures and melodies and infused the genre with philosophical and spiritual depth.

Bukhara Shashmaqom:

A significant variant of Shashmaqom is the Bukhara Shashmaqom, named after the ancient city of Bukhara in present-day Uzbekistan. This variant has its unique characteristics, historical roots, and repertoire. Regional factors, including interactions with neighboring musical traditions and the contributions of local musicians and scholars, have influenced its development.

Influence of Key Figures:

Domla Halim Ibodov, a noted figure in the Shashmaqom tradition, has been frequently mentioned in the documents. His contributions and teachings have been instrumental in preserving, promoting, and imparting the Shashmaqom tradition to newer generations. Ibodov has illuminated the nuances of Shashmaqom, musical intricacies, and cultural significance through his works and pedagogy.

Modern Interpretations and Challenges:

Like many traditional art forms, Shashmaqom faces challenges in the modern era. The tension between preservation and innovation, the influence of global music genres, and the need to appeal to younger generations are some of the complexities that Shashmaqom practitioners grapple with. However, the tradition's resilience, depth, and adaptability remain relevant.

II. Materials and research methods:

The ancient art of Bukhara during the Suyovush period, on the one hand, with the Sogds, and on the other hand with India, China and the Arab countries, and the fact that they organized great parties on the great Silk Roads and organized great parties were connected with the musical art, we can say that you have clearly met and gained experience.

In this segment, the performing arts have reached the level of competitions organized in palace centers. Thus, the genres of “Growth”, “Navo”, “Ushshak”, “Segokh” can be found in the works of Fahlobod Borbad, which in their unique elegance were among the most complex performances of that period.

It is also based on historian Nasrshahi Bukhari's book The History of Bukhara.

As a result of strengthening ties with the East, noble life and the art of music developed since the time of the Great Koshanid Empire.

For example, the song “Kho-zamzam” can be found in Tajikistan in folklore styles. This song has been improved over time and has taken its place in modern musical performance. Its folklore is somewhat close to the style, its methods are similar to the “Ufar” of Bukhara. However, the performance characteristics of the traditional ufar of Bukhara cannot be compared with those of any other ethnic group or people.

According to the research of R. Abdullayev, as a result of the coexistence of Persian-Tajik representatives with Turkic-speaking peoples, such as Uzbeks, Turkmen, Kazakhs, Kyrgyz and Karakalpaks, many rituals and festive parties appear in the musical and spiritual life of national peoples traditions, makes interesting comments about how religious rituals have become confused. In addition to the musical instruments known to us from ancient times, there are also “claps”, “kars” and singing with carrying an angishvona in the hand, striking the cymbals and singing in chorus has reached our time. For example, Zoroastrian techniques of religious celebrations, characteristic of the art of the ancient Kushan period, and songs of a military choir, i.e. military song “Mozandaran”, “Kini Siyovush” (Siyovush's Revenge) – march, or ancient Bukhara general's orchestra. The song “Yazno-Nofarin” from the traditions of the community,

“Ho zam-zam”¹ methodology, currently, on the initiative of the teachers of the People’s Conservatory of Tajikistan named after M. Tursunzade, a mixed choir has been created, consisting of students and teachers and various ensembles have taken place in the program.[2] However, in Bukhara, during the rule of the Soviets, these directions were gradually forgotten. However, some patterns of such activity methods still remain among different population groups.

The above-mentioned songs are distinguished by various classifications and, most importantly, by the processes of non-stop transitions from part to part, specific techniques, rhythmic measures of these techniques, and tempo aspects.

Based on the above, it seems necessary to note that the Bukhara “Shashmakom” dates back to centuries after the Avesta period, more precisely, its roots go back 2400 years. Therefore, one can imagine that before the arrival of Alexander the Great in our lands, Eronnazhot testifies to the times when golden life was in full swing in the territories and lands of Turan, and he can be compared as a person with a modern worldview and spirituality.

Given the inherent challenges in deciphering historical and cultural nuances from written records, a multi-pronged approach was adopted:

III. Literary Review: A thorough examination of available literature, including pedagogical research documents and historical records.

IV. Key Figure Analysis: A deep dive into the contributions of significant figures, notably Domla Halim Ibodov, to better understand their impact and influence on the Bukhara Shashmaqom.

V. Musical Analysis: A study of the musical structures, melodies, and lyrical content of selected Shashmaqom pieces to discern patterns, influences, and innovations.

VI. Discussion and Results. From the extracted content:

The Shashmaqom has evolved over centuries, influenced by various scholars, musicians, and historical events. Prominent figures like Abu Nasr Farabi, Abu Ali ibn Sino, and others have played pivotal roles in its development.

Pedagogical research indicates that the Shashmaqom holds musical, educational, and socio-cultural significance.

The Bukhara variant of Shashmaqom has it from other forms.

The Bukhara Shashmaqom, like other traditional music forms, faces the challenge of modernization and globalization. While these forces can sometimes dilute traditional elements, they also present opportunities for rejuvenation and global appreciation.

The contributions of figures like Domla Halim Ibodov underscore the importance of individual artists and scholars in preserving and promoting the art form. Their works serve as a bridge between the past and the present, ensuring that the Shashmaqom remains relevant and cherished.

For the Shashmaqom to thrive in the future, a balance between preservation and innovation is crucial. Embracing modern instruments, techniques, and platforms can introduce this traditional music to new audiences, ensuring its continued relevance and survival.

The development of musical culture and performing arts on the land of Great Turan dates back to ancient times. Great orientalists Muhammad Al-Khorezmi, Abu Nasr Farabi, Ahmad al-Ferghani, Abu Ali ibn Sina, Pakhlavan Mahmud, Omar Khayyam, Mirza Ulugbek, Zahiriddin Muhammad Babur, Abdurrahman Jami, Alisher Navai, Pakhlavan Muhammad, Najmuddin Kawkabi, Darwish Ali Changi ³ and other great-grandfathers, in their treatises, presented valuable information about the performing arts, musical science and history, the structure of musical instruments, performance styles, laws and rules of artistry.

The famous didactic work “Nightmare” also has a separate chapter devoted to the rules of politeness and artistry.

As a result of historical excavations carried out in our country, words engraved on stones like dutor, trumpet, law and flute, images of musicians playing music, images of musicians and hafiz in miniature works indicate that the art of Performance has developed in our country since ancient times. The musical heritage of the peoples of the East, such as Makom, Mugam, Dastgokh, Navba, Raga, Kui, was passed on from mouth to mouth from generation to generation. According to historical sources, opinions of learned masters and scientific research, the following twelve (davozdah) statuses existed in the music of the peoples of Bukhara, Uyghuristan, Khorasan and Azerbaijan in the 13th-17th centuries.

These are “Ushshak”, “Navo”, “Busalik”, “Rost”, “Husayni”, “Hijoz”, “Rahavi”, “Zangula”, “Iraq”, “Isfahan”, “Ziروفkand”, “Buzurg”. 4 If we turn to another historical source, then in the book of the great scientist Mirzo Ulugbek Taragay “Risola dar ilmi music” (Treatise on the science of music) such thoughts are contained in the chapter “Dar bayani duvozdah makam” (with the mention of twelve makams) According to Khoja Abdulkadir ibn Adurakhman Marogi, Khoja Saifidin Abdulmomin, Sultan Uwais Jaloyri, previously the statuses were divided into seven: “Makomi growth”, “Makomi Ushshak”, “Makomi Navo”, “Makomi Roho”, “Makomi Hijaz”, “Makomi Iraq”, “Makomi Husaini” " This brochure also mentions that our great-grandfather Ulugbek himself played the tanbur and drum perfectly, he came up with such melodies as “Buluji”, “Shodienna”, “Akhloki”, “Tabrizi”, “Usuli ravon”, “Usuli”. otlig” emphasizes what he did.

Based on the above considerations, it can be concluded that in the historical context, new methods of execution have acquired a polished appearance.

In the future, depending on the ethnic status of people, living conditions and lifestyle, different status paths may have found their place, based on different periods of their cultural development.

As a result, by the 18th century, the Bukhara “Shashmakom” (Six Statures) had developed: “Buzruk”, “Rost”, “Navo”, “Dyugokh”, “Segokh”, “Iraq” with their prosaic and difficult parts. , “Chor Makom” (Four Makoms) of Fergana, seven ways of “Dugoh Husayni”, six ways of performing “Chorgo”, six ways of performing “Shakhnozi Guler” and “Bayot” are polished and performed with sound and tarona roads.

Sources show that a period of change began in the musical culture of Central Asia in the 9th-12th centuries. However, there is very little information about the names of musicians, hafiz and composers who worked in the 10th-12th centuries and their creative activities. Based on written sources of leading musicologists, we considered it necessary to dwell on some of them. According to information about the Central Asian Fakhlobad Borbad, who lived and worked in the 6th-7th centuries, it is recognized that he was an unsurpassed artist in terms of musicology, composition, musicality and hafiz. Educator and musicologist Ar-Razi Borbad, who wrote about his legendary performing skills, mentions that, along with excellent performing abilities, he was also a creator of musical compositions.

He writes that the musical instrument created by Borbad was widespread in Khorasan and Turan in the 10th-12th centuries and had 4 strings[5].

Ancient manuscripts mention the names of Abubakr Rubabiya, Bunasr, Buamir, Duster Lukori and other musicians and hafiz who worked in the 10th-12th centuries.

Ancient manuscripts show that the great poet Abu Abdullah Rudaki, who lived in the 9th-

10th centuries, knew how to perform the melodies of his time, especially the song “Boyi zhuyi mulyon” to the melody of ushshak. Literary critic N. Mallaev, based on ancient manuscripts of the X-XII centuries tanbur, rubob, kus drum, kobiz, tabl, tanburok, zir, flute, chagana, trumpet, trumpet, argunan, the law showed that stringed, percussion and wind instruments are such, How The work of the great scholar of the time, Mahmud Kashgari, “Devoni Lugoti Turk”, gives examples of folk songs and folk songs of the ancient Turkic peoples, cocktail songs and heroic songs. time. Unique information about the art of music and singing of the 10th-12th centuries can also be found in the work of Yusuf Khos Hajib “Kutadgu Bilig”. Abu Nasr al-Farabi (873-950) is a great encyclopedist of the 10th century and a great pioneer of the science of musicology. Based on his works in the field of music, European scientists also created a number of works. During his career, Farabi studied the science of music, as well as the development of its physiological foundations, and discovered new musical words such as “Eve”, “Gidzhak”. Among his theoretical works in the field of music are “Kitab ul musica al-kabir” (“The Great Book of Music”), “Kalam faculty-il musica” (“A Word on Music”), “Kitab fi ihmaal ibko”. (Book on the classification of melodies.), the books “Kitab fi-n nakra muzafa ilal ibk” (Book on shifts added to rhythm) are known. Academician Muzaffar Khairullaev’s work “Forobii” provides valuable information about his music.

Farabi was born in the city of Farab (O'tror) in Turkestan, and his father Muhammad Tarkhan came from Turkic tribes. He studied first at O'tror and then went to Baghdad, where he studied philosophy, nature and music in depth.

He deeply studied the worldviews of the ancient Greek philosophers Plato and Aristotle and re-developed their teaching. This gave him the name "Ustad Soni" (Second Master) in honor of Aristotle. He was recognized as the brightest musician and composer of that time, a major figure in the musical culture of Central Asia and the Middle East. Farabi gained great fame in the performing arts of that time. His theoretical works in the field of music became the basis for the development of musical science of the peoples of Central Asia in the future and at the same time made a great contribution to the development of world musical science.

Another great scientist, Abu Ali ibn Sina (980-1037), also studied music theory, and in 1931 a book by Mahmoud al-Khauf about the musical work of Ibn Sina was published in Berlin. Abu Ali ibn Sina was a great music theorist. and also gives information about his discovery of musical instruments. This book also contains a translation of the work of the great scientist “Kitab un Najot” on music from Arabic into German. Abu Ali ibn Sina in the field of medicine, philosophy, music: “Alqanun fit-tib” (“Law of Medicine”), “Kitab ul Shifa” (“Book of Healing”), “Donishnama”, “Risola Fial”. musiqisayr mo fi al shifa" (He wrote a number of works, such as "On Music" and "A Treatise Different from the One Given in Shifo"). Ibn Sina's comments on music are included as a separate part in the work “Kitab ush shifa”.

In the above works, Ibn Sina draws attention to the aesthetic value and influence of music, and also introduces into his practice methods of treating certain physical and mental diseases with the help of music. This also shows that the art of music reached its peak during this period. Abu Ali ibn Sina was born in the village of Afshana in Bukhara. His father Abdullah was a statesman and cultural man from Balkh. He pays a lot of attention. During his stay in Bukhara, Ibn Sina used the rich library of the Somanites and constantly read Greek books. In 999, after the collapse of the Soman state by the Karakhanids, he came to Urgench and took a place among the scientists of Khorezm. Later, under pressure from Ghazni, Mahmud traveled to many cities and died in Hamodon in 1037.[7]

Starting from the 12th century, a number of works on musical science began to appear in

local languages, devoted to the musical theories of Al-Farabi and Abu Ali ibn Sina. The Khorezm scientist of Ar-Razia devoted a section of his book “Dzhameul-ulum”, written in the 12th century, to music science. In the 13th century, such works of Muhammad ibn Masud al-Sherazi (1236-1310) as “The Gift of Ilmiyy Muzik” and “Risalatun Sharafiya” by Sayfutdin Abdul Momin al-Urmavi (died 1294) were dedicated to music. Ishak Rajabov (1927-1982), a famous musicologist of our time, who was also involved in the musical science of the medieval scientist Muhammad al-Amuli, “Risalatun Sharfiya” by al-Urmavi, “The Gift of Ilmiyya Music” by Al-Sherazi, who came to this area in the 13th century, conducted experiments on the transformation of ancient musical notes written for oud into modern notes with conventional symbols. This important study found that the structure of ancient music recorded in the 13th century is very close to modern Uzbek tunes.

If we look at the details of history, we can witness the development of culture and art during the time of our great-grandfather Amir Temur.

In particular, the fact that Abdulkadir Marogi was appointed as the leader of the court musicians of the Sham state shows that he was passionate about the art of music. According to 17th century music historian Darwish Ali, Khoja Abdulkadir Marogi was from Isfahan and was a great musicologist, composer and theorist of the East of the time. Arriving in Samarkand, he directed the palace theater and music. He created his own school in Samarkand, educated many students and made a great contribution to musical development.

There is information that the books “Zubdatul Advor” and “Maqosidul Ilhan” were written by him, and Darwish Ali also provides information that he created a music collection called “Miatayin”.

Amir Temur is the owner of the tenth category of decorative and applied arts on his tuzuk. He takes them to the cabin and explains that the seats are fixed there. Among the major composers and musicians of this period, written sources mention Saifitdin Nayi and Qutbi Nayi, Said Yusuf (qubuz), Darvish Bek, famous artists in the field of music.

The culture and art of Movarunnahr especially increased during the reign of Ulugbek (1394-1449). Professor Abdurauf Fitrat⁸, Darvish Ahmadiy Konuniy, Sultan Ahmad Nayi, who wrote a musical treatise in Karakol, Khorezm, who worked in Samarkand during the time of Ulugbek Abu Wafa, musicologist and scholar Maulana Sahib Balkhi, composer Abul Baraka from Shahrisab, famous musician Khoja Yusuf Burkhan, Navoi's teacher, Navoi's uncle Mohammed Ali Garibylar painted famous artists of that time. Judging by the 9 works “Tuhfatus Surur”, written by the famous musicologist Hafiz Darvish Ali, Ulugbek Mirzo himself was considered a musical scientist. The book “Mukhit at Tavorikh” shows that as a composer he created such great musical works as “Buluji”, “Chodillona” (which has come down to us), “Akhloki”, “Tabrizi”, “Usuli Ravan”, “Usuli Bahri” The data mentions that among the city's artists there were also women with hair and dancers.

After the death of Ulugbek, the period of development of art moved to Khivot. It was directly led by our great-grandfather Alisher Navoi, who was patronized by the king and poet Hussein Boigaro. Navoi became a champion of art, literature and culture of all Movarunnahr, Khorasan and brought it to a new level of development. During this period, the musical culture of the Uzbek people reached its peak. Great music teachers raised the most talented students. New melodies, songs, and works related to music theory appeared, and talented musicians, composers, and hafiz grew up. His teacher and friend, the great poet Abdurahman Jami, wrote the work “Risalat of Music” on this occasion. This work provides valuable information about the ancient status of the Uzbek people. Another modern scholar, Zainabuddin Al-Husaini, wrote a

music textbook entitled “Qanuni ilmi wa amali muzik” and dedicated it to Navoi. Nuritdin Margilani’s treatise “Maksadul Advor” (“The Purpose of Musical Science”) was also published. Navoi was not only a patron of artists, but also a musicologist and composer. Zahriddin Muhammad Babur in his work “Boburnoma” says that he created a number of musical works, including “Nakshi” (songs) and “Peshrav” (music). Their nicknames also indicate that they are intimately familiar with the music, as they are associated with Navo!

In the second season of the *nutrib* (singer) and *mughanni* (composer) of the work “Mahbubul-gulub”, Navoi speaks about the effectiveness and educational significance of the performance of *nutrib* and *mughanni* and mentions the flute, *gijak*, *tanbur*, *chang*, *ud*. He also describes the qualities of such musical instruments as *rubob*, *gobuz*, *canon*, *chagana*. In his work “Mezonul Avzon” Navoi provides information about 8 types of folk songs, such as *tuyuk changi*, Turkish, *ystyvor*, *muhabtanama*, *mustazad*, and their weight characteristics. The work “Khamsatul-mutahayirin” shows that Navoi paid great attention to music theory. In this work, Maulana Ali says that Ojo is a peerless musician and theorist and commissioned him to write a theoretical textbook. In addition, it will showcase the works of musicologists such as Ustad Kulmuhammad, Khwaja Shahadedin, Abdullomarvaridi and Maulana Binai. Navoi dedicated the work “Kholati Pakhlavon Muhammad” to the music of Pakhlovan Muhammad, a great composer of his time who made a great contribution to the improvement of the twelve statuses.

Zahriddin Muhammad Babur also provided valuable information about the musical culture of that time. According to him, thanks to the help and care of Navoi, the masters Kulmuhammad, Abdullah Marvoridi, Hussein Udi, Darvishbek, Yusuf Oglagi (*Gobiz*), Gulam Shadi, Sheikh Nayi, Sheikh Guli (*Gidzhak*) gained fame. In his work “Badoeul vake” Zainiddin Vasifi writes about the great development of folk art in the Navoi period, and Hasan Nayi, Ahmad *Gidzhaki*, Ali Kuchak *Tanburi*, Hasan *Bolobani*, Mirza Bayram, Ghiyaziddin name such musicians and composers. According to Zainiddin Wasifi, when Herat was occupied by the Safavids, about five hundred creative people moved to Mowarunnahr, among them Qasim Ali, singer and musician (*née Chakar Hanim*), Said Ahmed *Gijaki*. They say that *Muhibi Ali* is here. *Boloboni*, Hassan Udi, Husan Udi, Hussein Kuchak Nayi, Hafiz *Markhananda*, Maqsood Ali 10 dancers.

Professor Abdurauf Fitrat is also the music teacher of Abul Qasim, who plays an instrument called “*Ishrat*”, created in Mowarunnahr and Herat in the 15th century, and Maulana Yusuf Badi of Andijan (apparently Hussein Boykara also studied music). .added one string to the *tanbur*. Mahmud Shaibani, Abdukadir Margilani, *Habibulloi Changi*, *Muharramii Chanchi*, Ali Shunkar, Mehtar Shamsiddin Drummer, Mehtar Imam Drummer, Alijon *Gidjakis* and others provide information about the music teachers of that time.

If we look at the development of musical art in the 16th-12th centuries, we will see that progress began after several breaks in the middle. Under the leadership of Najmitdin Kawkabi (died 1576), the great poet and musicologist of the 16th century, the twelve *maqams* were further improved. According to the story of Darwish Ali, Maulana Najmitdin Kawkabi, who studied in Herat, was brought to Bukhara by Ubaydullah Khan, where he created his school and was engaged in improving Uzbek music. He taught musicologists like Khwaja Muhammad Maulana Reza Samarkandi, Khwaja Hasan Nisari, Maulana Hasan Kawkabi and Baki Jarro. Kawkabi contributed greatly to music theory by creating the work “*Risalai of Music*”¹¹.

At the end of the 16th and 17th centuries, during the reign of Shaibani, artists were brought to Bukhara from different places and continued to collect. When Ubaydullah Khan (whom he made a *dewan* poet) conquered *Khirot*, he brought the famous Hafiz Ahi Gharavi to

Bukhara, and Gharavi founded a school of maqam performers in Bukhara. According to Darwish Ali, hafiz from

different places of Movarunnahr, such as Khoja Hamza Tashkandi, Khoja Bobo Changi, Darwish Mahmudi Andijan, Hafizi Ushshaki, were educated at the Ahi Garavi school.

Darwish Ali Changi was one of the great musicians, music historians and theorists of the 17th century. He created the 12-part work “Risalai Music”.

This work is an essential source for studying the music history of that time. It discusses statuses, branches of statuses, methods and music theory. Darwish Ali's treatise on musicians who lived in different eras and musical instruments of that time: tanbur, chang, flute, koshnai, kanon, oud, barbad, rubob, kobuz, rud, gidzhak, ishrat, kungura, dutor, setor, provides extensive information about words such as trumpet, bolobon, drum, trumpet, circle.

Conclusion, we can say that unknown authors wrote works related to music theory, such as “Risolatun film muzik” and “Risalai karamiya” during this period. Studying these works and bringing them to the next generation is one of the urgent tasks of our time.

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