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### Regional Musical Styles in the Repertoire of Song and Dance Ensembles

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#### Annotation

This article contains complete information about the history of the formation of local styles in Uzbek music, similar and different aspects of performance styles in the regions, epic traditions, status and its types, specific components of Uzbek music given.

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The attention paid at the state level to the development of national culture in the construction of a new Uzbekistan is of great importance. In this regard, the President of the Republic of Uzbekistan According to Sh. Mirziyoev, “The level of development of our people is assessed primarily by our national culture. In this sense, culture is the image of our people, our society. As we begin to create a new image of Uzbekistan, we must begin with the development of our national culture.” [1].

The Uzbek Center for the Study of Cultural Heritage Abroad and the Center for New History of Uzbekistan are being set up. Great attention is paid to the development of reading culture, culture and art, and creative schools and centers named after our great artists are being established in the regions. Systematic measures are being taken to further popularize folklore and amateur arts, and to develop innovative areas of culture and the arts. In this regard, President Shavkat Mirziyoev said, “If culture and art do not develop in the country, society will not develop. It is important to develop the field of culture and arts, to increase the prestige of the Uzbek national culture and art in the world, to realize the potential of young talents. Indeed, when art and culture live, the nation and the people, the whole of humanity, live in peace”. [2]

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 “ On measures to further develop the art of the Uzbek national makom”, August 26, 2018 Resolution No. PD - 3920 “ On measures for innovative development of the arts ”, Resolution No. PD-4038 of November 28, 2018 “ On approval of the Concept of further development of national culture in the Republic of Uzbekistan”, 2019 Resolution of

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the Cabinet of Ministers of the Republic of Uzbekistan No. 1019 of December 19, 2019 “ On approval of the Program for improving the activities of museums in the Republic of Uzbekistan in 2020-2021”, November 23, 2019 Resolution of the Government of the Republic of Uzbekistan dated July 26, 2019 “ On approval of the activities of the Erkin Vakhidov Memorial Museum and the Treasury House-Museum” Resolution of the Cabinet of Ministers No. 630 [3] of May 30, 2019 “ On the organization of the activities of the state museum-reserves Sarmishsay ”, “Shakhrisabz”, “Termez” and “ Kokand ” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [4] , 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD - 4688 of May 26, 2020 “Culture Decree No. PD-6000 of May 23 [5], 2020 “On measures to further enhance the role and influence of the arts in society” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 325 of June 9, 2021 and “Martirs’ Memory” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 357 of February 2, 2022 “On support of the Moat Fund” The normative legal acts adopted, such as Resolution No. PD – 1 2 of the President of the Republic of Kazakhstan [6] are becoming increasingly important.

The rapid development of local styles in Uzbek music dates back to the first half of the 16th - 19th centuries. Because it was during this historical period that music culture developed in the most significant ways, and its role in the spiritual and social life of the people of Turkestan increased more and more. Now we can see that the “scenes” of music have increased. In particular, it is observed that music and entertainment gatherings are present in the palaces of khans and the residences of officials, in the squares of the markets, in the workshops of artisans, in teahouses and in other forms. In cities such as Bukhara, Samarkand, Khiva, Kokand, Namangan, Andijan, and Tashkent, which are centers of culture and enlightenment, such educational methods as reading, ghazal writing, short story writing, and praise writing developed? But it should also be said that by this time, the appearance of music and culture in the social and spiritual life of the people of Turkestan was not the same, due to different conditions, because the country was divided into three khanates. mothers began to gain priority.

The Bukhara-Samarkand style of performance is a set of musical traditions that have been firmly established in the regions of these cities and regions in the context of a certain socio-historical situation and have risen to the status of priority. In these oases, which have been centers of culture since ancient times, musical instruments, folk songs and chants, as well as examples of classical music work, have a large place. It is especially distinguished by the variety of professional music directions and their wide spread in the music world. Instrumental music, singing and dancing played an important role in the widely celebrated folk holidays in places belonging to the Bukhara Emirate (Samarkand, Zarafshan Valley, Kashkadarya, Surkhandarya regions and others). The “Gulisurh” folk ceremony related to the spring season was solemnized. In it, the series “Makom game” composed of Bukhara dances (consisting of parts of Bazmi kalon, qarayok game, and zang game) was performed accompanied by melodies and songs. In the Zarafshan Valley, games called “Clabak” - song dances such as Beshclabak, Maida clabak, Kosh clabak had a special place in the folk culture. The tradition of bilingualism is one of the unique aspects of this style, which means that it is customary to sing both folk music and professional music in Uzbek and Tajik languages. For example, some folk songs were sung in Uzbek and Tajik languages at the same time. Usually, the verses of the song are in Uzbek, and the refrains are in Tajik, sometimes vice versa. There are also folk songs created for singing in only one language - either Uzbek or Tajik. In Bukhara-Samarkand musical style, the art of musicians, which is directly related to the creativity of women, was formed. The musician is a soloist who dances and sings the lines of the song while holding a karay or zang (bell) in his hand. A group of two-three women circlers accompany the chants. So, the musician group (ensemble) consisted of three or four women - a soloist-musician and circle-choristers. According to tradition, the musician performed his art only at gatherings, weddings and various holidays held in the circle of women and girls. Three or

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more professional singers and one or two players (dancers) took part in Mavrigi, a multi-part dance series performed in the men's circle. In this, the types of singing such as “solo – majority” (like a band player - a chorus) are given a wide place. As a trumpet, only a circle is used, which is clicked by the singer. There are two or more parts of the song in Mavrigi performed one after the other in Uzbek and Tajik languages. At the beginning, the song is sung in a more restrained mood, and as it moves to the next parts, the rhythmic movements become more lively, and the game - expressions become more intense. For this reason, dance techniques play an important role in such categories.

Mavrigihan's is mainly spread only in Bukhara and some districts of this region, and it is performed in various circles and parties. Another type of performance is the clapping genre, which is performed by many people in different shows and periods. In this, those present in the circle sit in a circle, clap along with the words and dance of the soloist and sing the refrains. So, the genre of clapping is in the form of band - refrain, the bands are sung by a soloist (sayer), and those sitting in a circle sing the refrains. There are several types of clapping games. In particular, there are types of claps called clab, single clab, double clab, three clab, five clab. Bukhara-Samarkand epic traditions. The epic traditions of the Bukhara-Samarkand style of music are mainly located in the regional districts, which include the Bulungur, Kurgan, Narpai and Nurota epic schools. Among them, the Bulungur and Kurgan epic schools were famous. Heroic epics such as “Alpomish”, “Yodgor”, “Yusuf and Ahmad”, “Rustamkhan”, “Birth of Goroguli”, “Jahongir” occupy a leading place in the Bulungur epic school. In their performance, the sound of the drum was used as an accompaniment. Bakhshis such as Amin Bakhshi, Chini poet, Tovbuzar poet, Kurbanbek poet, Yuldosh - nightingale, Yuldosh poet, Kuldosh Suyar are the major representatives of this school in the past (XIX century). Although the epic “Alpomish” was performed in the Kurgan school of epics, but also romantic epics (including “Gulnor – Fairy”, “Kunduz and Yulduz”, “Oysuluv”, “Kuntugmish” etc.) was significant. Bakhshis such as Yodgor, Lafas, Mulla Tosh, Mulla Kholmurod, and Jumanbulbul have taken an exemplary place among the great representatives of the Kurgan epic school. In the middle of the 18th century, professional court musicians and musicologists in Bukhara classified a magnificent series of six maqams - Shashmakom. This category, which was created as a gradual development of the system of twelve statuses, includes the following six statuses:

1. Buzruk - meaning - big, great, great.
2. True - means true, true, real.
3. Navo means love song.
4. Dugoh means two places, two places.
5. Segoh - meaning - three places, three places. 6. Iraq - meaning - attributed to the name of a certain country. Each status in the system of six statuses consists of two major sections - musical instruments and aytim (singing) categories. According to the Bukhara tradition, the instrumental section of makams is called “Mushkilot” (“difficulties”). There are five components in this section, which are called Tasnif, Tarje, Gardun, Mukhammas and Saqil. The recitation (singing) section of Shashmakom is commonly called “Prose” (in the Khorezm tradition - Manzum). This section consists of the main sayings (also called “branches”) known as “Sarakhbor”, “Talkin”, “Nasr”, as well as songs, which is a link between them, and parts of the Ufar song at the end.

Makom branches show complex and perfect examples of the art of singing. Therefore, special practical skills and performance skills were required to sing them. Great masters chose talented students to teach their art and thus leave a legacy. In the process of education, the student memorized his master's skills in the field of status singing for many years, mainly with “auditory perception” and through special

exercises, he mastered them step by step. It was also required to memorize many examples of aruz poetry (the works of Tabrizi, Rumi, Hafiz, Jami, Navoi, Lutfi, etc.) used in makom songs. Surkhandarya-Kashkadarya music traditions belonging to the Bukhara Emirate mainly consisted of labor sayings, seasonal ritual songs, shepherds' work, the art of the Bakhshis, and many other sayings and instrumental tunes related to folk art.

Local people living in the Surkhandarya-Kashkadarya regions have been engaged in animal husbandry and farming for a long time, so there are a lot of songs and shepherd's songs related to labor processes. At first, the labor songs were sung by talented individuals (individually or with the participation of a team), and then passed from mouth to mouth among the people. In Surkhandarya-Kashkadarya style of music, pastoral sayings, which are ancient examples of labor songs, have a special place. These songs were formed during the life and work process of the population related to animal husbandry. Their examples that have come down to us are mainly "milking songs", that is, these words are sung to domestic animals such as cows, goats, camels, and goats during milking. Sogim songs have different types and corresponding names. For example, special sayings such as "Khosh-hosh" are sung when milking black sheep, "turey-turey" and "churey-churey" when milking sheep and goats. These names are derived from words that are repeated in these sayings, and the animals being milked are used to soothe, caress, and spin and other purposes. Sibiziq and dombira are favorite instruments of herdsmen. In particular, in the work of shepherds, there were many cattleman tunes and Bakhshi tunes intended for the performance of these instruments. Agricultural songs are also a significant part of labor sayings. Samples related to them were created in connection with various agricultural activities. For example, if "Double ploughing" is set during plowing, "Harvest song" is used when harvesting, and "Fine, fine" or "Fine, fine" is used for threshing songs were sung. In addition, seasonal ceremonies, public holidays and folk songs ("Navroz holiday", "Lola Sayli") and clapping-plays and many other popular songs and tunes from the past to our time. Inherited. An important part of Surkhandarya-Kashkadarya music style is epic traditions. Bakhshis have preserved and performed this huge part of musical heritage in their memories and creations. It is known that epics contain prose and poetic (poetic) parts, and they share the same content.

Epic performers are called poets or bakhshi. In the art of bakhshis, the master of words, the singer and the player of the instrument (dombira) are united. Therefore, if the Bakhshis skillfully narrate the prose parts of the epics with artistic words, they sing the poetic parts in the form of a song with an "internal" (specially "hoarse") voice, and in this case, the accompaniment of the sound of the drum are used as it is an ancient tradition to sing epics in the "inner" voice, and special performance skills are developed in bakhshis to sing in this way. The "master-disciple" school is used for the education of Bakhshis. This is the kind of school where a student-apprentice comes to a teacher-bakhshi who wants to be a teacher. After that, for many years (5-10 years), he learned performing skills such as singing and drumming, and also "Alpomish", "Avazkhan", "Goro'gli" he also memorizes epics and learns the ways of telling them. In Surkhandarya-Kashkadarya style of music, two major centers of epics emerged. Shakhrisabz and Sherabad are epic schools. The season of performing epics usually begins in late autumn, after the villagers have finished their agricultural harvest, and lasts until early spring. Usually, bakhshis are invited from rural households to spend epic nights specially organized by local residents. Residents of the neighborhood and neighbors gathered in this house and listened to Bakhshi's epic performances. Such nights could last for several days. In addition, Bakhshis were invited to host family holidays, wedding ceremonies and other celebrations. The culture of the Khanate of Khiva was also rich in its own musical traditions. The style of music formed in this area is known and popular in science as "The Musical Style of Khorazm". The Khorezm music style was composed of folk songs and lapars of this oasis, various ritual, performance and dance tunes, as well as professional musical traditions such as epics, singing and maqam art. Khorezm music, which is a component of Uzbek

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music, has a special freshness at the same time. The uniqueness of this style is also reflected in its traditional instruments. For example, the Bulaman wind instrument is widely used in this region, but it is not typical for other local styles. In Khorezm music style, instrumental tunes related to dance and game movements in general have an important place.

They can be divided into several types:

1. Popular folk dance tunes (Lazgi, Ganji Karabog, Ufori, etc.).
2. Game tunes of goalkeepers (Yelpazalandi, Ufori Yelpazalandi, etc.).
3. Game tunes of funny people and clowns (Chogollaq, Az-az, Khorezmcha, Yuz Bir, Ot Irani).

Similar dance and game tunes were performed at public holidays and fairs. For example, a play called "Dangerous Game" consisting of two parts was shown at the folk festivals. In the first part, the movements of birds (chicken game, pigeon game, etc.) and domestic animals (horse game, etc.) are imitated in pantomime style, and in the second part, the labor process (apple picking ) or small domestic scenes (Kampir, Poknori vahzo) are depicted through comic actions. Almost all the "outings" in "Dangerous Game" were performed with music. Epic traditions are also important in Khorezm music style. These traditions have different aspects from other local epic schools (for example, Surkhandarya - Kashkadarya epic traditions). These differences mainly consist of:

- A. Khorezm's epics are told not in a "hushed voice", but in an "open voice" style, with strong features.
- B. In many local schools of epics, dombira is used as an accompaniment, while in Khorezm epics, dutor is widely used. An ensemble of performers could also participate in the retelling of the epic. From this, the teacher - bakhshi in the dutor, and the rest of the performers were accompanied by gijjak, bulaman and sometimes doira songs.

V) The repertoire of Khorezm epics consists mainly of such epics as "Hinge Gharib va Shokhsanam", "Gorogli", "Kuntugmish", "Bozirgon", " Hinge Aydin". However, the example of "Alpomish" belonging to the heroic epic is almost not found in Khorezm epic. In Khorezm's epic, the art of khalfas, formed as a branch of it, is also important. Khalfachilik is an art introduced mainly among women, in which there more passages and terms are taken from epics, as well as songs created for singing in various situations (wedding songs, lapar, etc.) is sung.

Khorezm khalfas, like Bukhara musicians, have participated in various gatherings, ceremonies and gatherings mainly involving the participation of women. It is observed that the creativity of khalfas is manifested in two forms - individual and collective (ensemble). Single (or solo) khalfas usually accompany everything from epic songs to wedding songs (for example, "yor-yor", "kelin salam", "al-mubarak", etc.) they say without instruments. At the same time, solo khalfas also participated in mourning ceremonies, where they "read" folk books such as "Ibrahim Adham", "Baba Ravshan" based on certain melodies. In another form of khalfa, which consists of an ensemble, usually the ustoz-khalfa participated in singing, and the accompanists participated in circles and dances. During this period, the art of singing flourished in Khorezm.

Among the important aspects of the Ashula genre, it can be noted that it is mainly based on classical poetry samples, and its melodies are more developed compared to songs and lapar, as a result, the voice range is one octave and more. In Khorezm, popular song groups, also known as "suvora", began to appear. Suvoras were recited based on the poems of thinkers such as Navoi, Mashrab, Nadira, Ogahi, Munis, and Bedil. The most perfect examples of suvoras were also included in the composition of maqams. Khorezm maqams were established in the first half of the 19th century in the form of a series in a specific system.

1. Status “True” (or Status True);
2. “Buzruk” status (Makomi Buzruk);
3. “Navo” status ( MakomiNavo);
4. Status of “Dugoh” (Makomi Dugoh);
5. “Segoh” status (Makomi Segoh);
6. Status of “Irak” (Status of Iraq).

It is known from written sources that Bukhara's makomatism traditions had a great influence on the decisive decision of Khorezm maqams. In this place, the services of the famous musician Niyozjon Khoja are shown separately. Accordingly, it is said that Niyozjon Khoja came to Bukhara at the beginning of the 19th century and specially studied ShashMakom, and then spread this art in Khorezm. At the same time, it is noted that the statuses were adapted to the conditions of Khorezm and had aspects related to local artistic traditions. However, such information does not mean that the Bukhara Shashmakom was directly transferred to Khorezm, but that the Shashmakom series was taken as a model for bringing the samples of instrumental melodies and songs created in Khorezm to a single system. Poet and musicologist scientist Pahlavon Niyaz Muhammad (pseudonym Kamil Khorazmi, 1825-1897) who lived and worked in the 19th century, started the experience of recording Khorezm maqams using a unique "notation" tool called "Tanbur line" that he discovered. . This work was continued by his son - Muhammad Rasul Mirzabashi. This “notation” read from right to left has 18 parallel lines of tanbur notes, and the notes to be sounded (pressed) are marked with dots.

In the first half of the 16th-19th centuries, the Kokan Khanate saw creative growth in many aspects of culture. In this place, the historical works written in that period and especially the “Memoirs” of Hakim Khan Tora, the wonderful memoirs of Mukhammad Salih (son of Karakhoja) - the cultural life among the political and social events that happened in the Kokhan Khanate. and “Majmuai-poetry” group created under the leadership of the court poet Fazliy Namangani is among the invaluable sources for analyzing the cultural environment of the beginning of the 19th century and the work of more than 100 poets of the time.

One of the unique components of Uzbek music - Ferghana-Tashkent music style - was gradually formed in the territory of Kokand Khanate. This style consists of a set of local musical traditions settled in the Ferghana Valley and the Tashkent oasis. ) and is observed in examples of classical music (epic, song, big song, Makom, etc.). In particular, within the framework of this style, the samples of folk music from different eras were reflected. In particular, in children’s seasonal-ritual songs (“Laylak keldi”, “Ola-toy”, “Sunrise”, etc.) (“Boychechak”, “Binafsha”, etc.) well preserved. Also, the tones close to human speech and the pronunciation of words occupy an important place in the work of epic poets. In contrast to these, it is observed that in musical genres (singing, yalla, makam, etc.) the instruments are widely used. In particular, in women’s circles, dancing and singing yalla and lapar, singing songs became a habit. Solo singers accompany their songs in a dutor or a circle. In the form of an ensemble, the performers usually consist of 2-3 women, and they are mostly sung to the accompaniment of a circle. [7]

The repertoire of Hilarious mainly consists of songs, songs, lapar and wedding ceremonies (“Yor-yor”, “Kelin Salam”, “Olan” and other works). In Ferghana-Tashkent style of music, melodies of a solim nature were also formed, examples of which can be seen in local songs. Chants were also performed by intellectuals, craftsmen and other professionals. Tanbur and dutor accompaniment were mainly used in this. Also, in the women’s circle, there was a tradition of singing by tapping the dutor. It is

during these periods that the art of status and the performance of the Grand Choir, which is unique to the art of the valley, begin to rise. Big ashoola (or patnis ashoola) is performed by two or more hafiz. One of the unique aspects of this song is that it does not use instrumental accompaniment, and free style solemnly expressed conversational melodies are harmoniously combined with classic ghazals. The most talented representatives of makam and great singing served in the palaces of Umar Khan (1809-22), Muhammad Ali-Khan (1822-1842) and other Kokhan khans. Ashurali Makhram, Rustam - Hafiz, Boymat - Hafiz, Mukhammad Mekhtar, Zebo - fairies are among them. A khafiz composer named Zebo pari created the famous makom avji tune, which has reached us, and this tune is now named after him (Zebo). [8]

In cities such as Kokan, Tashkent, Andijan, Namangan, Khojand, Shymkent, Khavos, Zomin, Oratepa, which belong to the Kokan Khanate and mainly specialize in handicrafts, folk fairs were held on large squares. In the first half of the 19th century, all public holidays and celebrations held in Kogan were held on the basis of a special program. Accordingly, the performances first started with music, and then a parade of actors and dancers passed through the large square. After the parade, musicians played musical instruments, singers went on stage and sang 10-12 songs and demonstrated their skills. After that, it was the turn of the dancers, a group of 60 dancers performed the "Big Game" series. After the break, the actors played some small comedies. On the second day of the holiday, dancers, gatekeepers, acrobats and magicians performed their art accompanied by music. The art of music, singing and dancing had a large place in other aspects of the people's lifestyle. In particular, the dances "Khona party" and "Hufiya party" were performed at various celebrations related to family ceremonies, while singing, chanting and chanting accompanied by a circle (sometimes dutor) were common among women. Most of the great songs and popular songs among the people were composed to the poems of Hazrat Navoi and the mature poets of the valley - Babur, Mashrab (beginning of XVIII century), Huvaiddo, Nadira, Uvaisi (end of XVIII century, beginning of XIX century). At the same time, this is evidence of the flourishing of classical literature in the culture of the Kokand Khanate. The characteristics of Ferghana-Tashkent music style were also reflected in the Ferghana-Tashkent status lines. The collective phrase "Ferghana-Tashkent status roads" is used in relation to the status roads introduced in the musical practice of the cities of Tashkent and the Ferghana Valley. Unlike the Bukhara and Khorezm makams, this type of makam does not form a whole series, but consists of separate musical and singing tracks. In particular, "Nasrullo I-V", "Munojot I-IV", "Ajam taronalari", "Miskin I-V", "Segoh I-III", "Mushkiloti Segoh", "Saykal I-II", "Mirzadavlat I-II", Instrumental tunes such as "Mushkiloti Dugoh", "Choli Irak" and "Chorgoh I-V", "Dugoh-Husayn I-VII", "Bayot I-V", "Bayot Sherozi I-V", "Gulyor-Shahnoz I-V", "Kocha Bogi - I-II", "Segoh", "Tashkent Iroki" and other roads are among them. As a result, Ferghana-Tashkent makam roads contain a series of works ranging from one-piece samples to five-seven pieces. In the past, the Ferghana-Tashkent maqam roads were regularly performed not only in the khan's palaces, but also in various conditions and situations related to people's life (folk performances and parades, gatekeepers, wedding parties, etc.). This is one of the reasons why they are popular among people.

There was also a tradition of performing Ferghana-Tashkent maqam musical tracks on various folk instruments (flute, gijjak, dutor, tambour, trumpet, etc.) and was played in various situations. For example, trumpet tracks were performed at folk performances and festivals, at gatekeepers' games and wedding parties, and dutor, tanbur or gijjak performances were performed at various gatherings and gatherings held in "home conditions". Performers of Ferghana-Tashkent maqam instrumental tunes are usually professional musicians who learned this art from maqam masters. Ferghana-Tashkent maqam song tracks feature the features of song and big song genres characteristic of "Ferghana-Tashkent music style". Ashula songs were "read" on the basis of classical poetry (Sakkoki, Navoi, Babur, Muqumi, Uvaisi, Furqat, etc.). Thus, it is known that during the period under study, the traditions of

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folk and professional music continued to rise. In addition, the process of interaction between the classical art of the palace and folk artistic traditions ultimately resulted in the rare and an important ground was created for the emergence of unique examples.

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