



A Look at the History of Uzbek Music

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Abstract: This article discusses the Uzbek folk musical heritage, which is ancient and has a historical significance of many centuries, and which is enriched with new aspects in keeping with the times, its colorful diversity, unique characteristics, musical folklore song performing, ritual songs and folk performance art, their important role in improving the musical outlook of young people.

Keywords: national music, history of music, folklore, musical terms, melody-song performing, yallas, lapars, bakhshi-okins (old national song performers), folk games, ritual songs.

The musical culture of Uzbek people has a centuries-old history. The musical heritage of Uzbek people, the roots of which go back to ancient times, still resonates in our days. It combines epics and status music, which are considered folk works (i.e., folklore) musical and instrumental works developed in terms of melodic structure. Heroic and heroic-lyrical works-epics also occupy an important place. Instrumental music genres related to Uzbek musical instruments and styles of music practice and performance are also characterized by great diversity and richness.

Musical folklore is an important part of folk art. It is manifested in various forms and types (for example, instrumental music) with a wide range of meanings. Its samples were originally created by talented people individually or with the participation of the team, and then became popular among the people by word of mouth. Thus, folk songs that have been formed over the centuries have been passed down orally from generation to generation and have been preserved in the memory of the social tone to this day. But, of course, in this process, the samples of folk art also underwent certain changes, because the representatives of the people who participated in the "oral transmission" polished them to the best of their abilities (or adapted them to their performance capabilities) and thus various forms of musical folklore have arisen. Uzbek musical folklore, like any folk art, is embodied as an expression of the dreams and hopes of working people, their life and morals, and the struggle for social and national freedom. Thematic diversity of Uzbek folk music, the richness of genres and the diversity of its role in life are closely related to these characteristics.

Genres of Uzbek songs and instrumental music form two groups according to their function and place in marriage.

The first is songs and instrumental tunes that are performed only at a certain time or for a certain period of time. These are: family ritual songs, labor songs. Alla songs and instrumental tunes are performed during various celebrations and ceremonies.

The second is musical and instrumental tunes that can be performed at any time and under any circumstances. They include lapar, yalla songs, songs, instrumental tunes, cholama and epic tunes.

Each group has its own characteristics. For example: the theme of the first group of songs and genres, the performance of which requires a certain time or conditions, is related to a certain ceremony or other situation, and is distinguished by the fact that it almost does not deviate from it.

Sometimes deviations from the main theme are in the scope of lyrical thinking and generalized exhortations.

Such changes characteristic of musical folklore acquire the law of unstable (variant). In turn, the variability of folk music creation is closely related to another basis - the tradition of stability (invariance). Indeed, any changes within the framework of musical folklore are made on the basis of established traditions.

The creation of folk music is always manifested in the unity of words, melody and performance, that is, words are sung in it, and the melody takes a certain expression through the words. Therefore, the means of words and melody are directly related to oral performance. In order to describe these common situations in one word, it is appropriate to use the term "saying". Because this term embodies the state of verbal expression of words and music. Therefore, "saying" is one of the forms of being present in musical folklore. Instead of words with the same meaning, sometimes "singing" (that is, in the sense of singing a tune) and "tune-singing" (in a broad sense - the oral performance of words and tunes) concepts can also be applied.

Folk sayings are synthetic art in their composition and nature. In this, it is understood that the elements of words, melody and play (dance and generally known movement) "mix" with each other. Because, according to the sources of origin, the samples of musical folklore were established and performed in various forms related to the life of the people, in particular, the labor process, family ceremonies and traditions, entertainments and other public celebrations.

Regarding the description of musical folklore, it is necessary to highlight the factors of its perception and performance. Thus, in order to perceive and perform samples of musical folklore, it is not necessary to have special skills, which are necessary for professional musicians and have been acquired in the "master-student" school for many years. Without belittling the value of folk music, it is necessary to appreciate that it is truly folk-oriented. For example, epics can be performed perfectly only by bakhshis, and makams by master makamists. At this time, a relatively large number of people have the opportunity to sing folk songs. In addition, this type of music is modeled by the team and its representatives in every way (from the aspects of the basis of the poem, melodies and structure) for its performance and perception. Bunda:

- a) the basis of the poem is created in the folk way (finger weight) and consists of popular quatrains and other poetic expressions;
- b) melodies are intended to be sung in a relatively narrow voice range (mainly fourths, fifths, sixths, less often octaves);
- c) the forms and structures appear in relatively simple forms such as a refrain.

Classification of folk music. Various examples of musical folklore are divided into the following two groups according to their role and tasks in the life of the people:

I. Songs whose performance is determined by different situations;

II. "Free theme" songs.

The first group of musical folklore samples is made up of the labor process, season and family ritual tunes directly connected with certain situations. Therefore, for each of these group samples, it is intended to be executed when the appropriate situation or conditions arise. For example, if the saying "Alla" occurs in connection with the situation of putting a baby (cradle) to sleep, the saying "Yor-yor" is sung at the time of "handing off" the bride at a wedding, and so on.

Genres such as song, terma, lapar, yalla make up the group of free themed songs. These sayings can be sung in different situations and times, unlike the songs of group I, that is, songs of certain situations and conditions. In their melodies, the characteristic of melancholy increases, and the poetic content does not directly depend on the situations of performance, but has a certain freedom of the subject. For example, "only the song genre itself can have a romantic theme, a satirical direction, a historical theme, or a social content." It is customary to use solo and collective types of performance, as well as doyra, dombira, dutor, rubob and other sounds in free theme songs.

Labor songs

Labor songs, which are one of the ancient examples of Uzbek folklore, were created in various aspects of human activity (for example, plowing, grinding mills, spinning yarn, etc.). According to the type of work performed, these statements can be divided into three groups:

1. pastoral songs;
2. farming songs;
3. craft songs.

These songs, which help to carry out the labor process in an organized manner, give a cheerful mood to the worker's soul and serve as "spiritual encouragement", are characterized by the following characteristics:

- a) in such sayings, poetic quatrains related to the content of work are expressed in the priority of speech and speech tones within the small voice (fourth, sometimes - fifth);
- b) "seven" syllabic rhythm takes the leading place in the emergence of formal structures;
- c) independent refrains are almost never used before or after poetic clauses, but special repeated phrases connected to clause lines (for example, hosh-hosh, turey-turey, mayda-mayda and etc.) as a result of its use, specific small complaints arise;
- d) these songs, which require mainly solo performance, do not use musical instruments as accompaniment.

Pastoral songs were formed in the process of life and work of the population associated with cattle breeding. Their examples that have come down to us are mainly "milking songs", that is, these sayings are sung while milking domestic animals such as cows, goats, camels, goats. Milking songs have different types and corresponding names. For example, special songs such as "Khosh-hosh" are sung when milking black cattle, "Turey-turey" and "Churey-churey" when milking sheep and goats. These names are derived from words that are repeated like refrains in these sayings, and are used for purposes such as calming, caressing, and spinning the animal being milked.

Milking songs are usually sung softly, in the framework of four (quarta) or five (quinta) chord structures, relying mainly on adjacent sounds. These features are related to the goal of the breeder to make the animal milk a lot by making soft sounds.

Farming songs were created in connection with various types of agricultural labor. For example, when plowing, they sang "Double plowing", "Orim khoshgi" during the harvest, and when threshing, "Hop Maida" or "Maida, Maida".

The song "Plowing" is sung by a farmer driving a plow with an ox. In it, poetic quatrains are written, focusing on the content of labor (for example, the farmer's worries about plowing the land, his attitude to the animal, hard work, etc.). This song can be sung with a drum voice, unlike milking songs. Because the farmer gives "encouragement" to himself and his ox by means of song, and at the same time tries to control the process of movement. "Plowing" utterances consist of two-syllable characteristic tone structures reminiscent of the "question-answer" style. In this case, the first structure is usually an "emphatic" tone built on the ratio of two sounds, each time ending with an interrogative expression. And the second melodic structure in the size of a minor triple that comes in response to it seems to "confirm" the main part of the statement.

Most of the artistic features characteristic of the saying "Plowing" are also manifested in the songs "Hop hayda" (or "Mayda, mayda", "Hop mayda"), which are sung during the threshing of wheat grains or barley stalks.

A significant part of handicraft songs is made up of sayings related to work situations, such as spinning yarn on a spinning wheel, as well as women's creativity such as carpet weaving and hat sewing. Handicraft expressions that have reached us show artistic elements related to different historical periods. For example, the relatively old samples are characterized by the fact that they are

directly related to the labor situation, their melodies are close to the sounds of the labor sayings discussed above, and they are characterized by the priority of the seven-syllable rhythm. We can see an example of this in the "Urchuq" example of spinning yarn. This saying sounds on the basis of a simple melodic structure in the form of a "minor triad" consisting of adjacent steps.

Some artistic aspects that are new to labor sayings can also be observed in craft songs. While doing continuous work such as spinning wheels, weaving carpets, and sewing hats, women sometimes involuntarily begin to "write" their various mental states, inner experiences and pains related to their personal lives through words. In this way, the words "written by the heart" sometimes begin to appear in the content of the speech, which begins with the theme of work. In this case, it is observed that wavy melodies mixed with a new (musical) quality are added to the structure of seven.

Ritual statements

During the long history of the Uzbek people, many songs related to different seasons have been created. Their most numerous and notable examples are related to the beautiful spring season. In particular, such well-known game-songs as "Boychechak", "Stork arrived", "Swallow", "Chittigul", "White poplar, blue poplar" are part of this sentence. A number of other seasonal rituals (including Sust xotin, Shokhmoylar, etc.) have been revived by folk-ethnographic ensembles and performed in "stage" forms. It should also be said that although this or that ceremony has lost its social significance, the sayings used in them have left a significant mark on the development of the artistic thinking of our people. At this point, it is permissible to emphasize some aspects specific to the sayings of the seasonal ceremony. In particular, they have:

I) relatively large-scale and new quality tone structures appear;

II) solo and collective forms of singing are wide-ranging;

III) clause-refrain and declarative forms are widely used.

New quality melodies are one of the important aspects achieved in seasonal rites. In the context of "new quality" are understood jumping melodies, their origin is related to the spring season and its main date - Navruz.

These tones consist of sound jumps between four steps (pure quarta), and sometimes five steps. In this case, the jumping point is usually located on one of the central curtains of the ring (IV or sometimes V step), both lower (IV-I; V-II) and upper (IV-VII; IV-VIII) directions.

Such melodic jumps are widely seen in spring songs such as "Laylak keldi" sung at the beginning of the day when the stork flies, "Arghamchi" sung when the first cranes appear, and "Boychechak" sung when the primrose sprouts.

It is known that in the past some birds (storks, cranes, swallows) and flowering plants (flowers, violets, etc.) were especially honored as messengers of spring, and even various related beliefs and views were also formed. For example, it is believed that seeing a stork in early spring is a sign of good luck, and a person coming from the direction from which the stork flew will bring blessings to the village.

The cranes also gave a "hint" of many things. For example, a crane that flies early indicates early spring, a crane that flies low means that livelihood will be fruitful, and so on. According to rumors, those who were among the first to see the spring ambassadors were eager to inform others about it as soon as possible. For this purpose, "evangelists" went to high places and shouted around with special prayers.

A similar situation occurred in connection with the sprouting of koklam plants. For example, they found a plant from the hills, which is a symbol of Nowruz day (because its germination coincides with Nowruz day). Knowing about this good news, they went from neighborhood to neighborhood, from house to house, and "shouted" about the sprouting of a small tree. The owners of the houses distributed various food and gifts to the publishers. As a result, jumping tunes became an artistic expression of such a jarring situation.

This category of tones, which is a reflection of the melody, can be tentatively described as "announcing tones", "signal tones" or "messenger tones".

In the sayings about the spring season, it is also possible to see that sometimes the herald's tunes are combined with the tunes typical of labor (farming) songs. This situation is not accidental, because the spring season also represents the time of entry into the earth (that is, the beginning of work). Farmers started plowing the land on the occasion of Nowruz holiday. In the prelude to this labor, the "Double release" (or "Shokhmoylar") ceremony was held. In this case, "villagers would gather and take one of the best oxen to the field with a plow yoke. This year, let us live in abundance, let there be abundance, and let there be blessings wherever your feet touch" - they anointed the horns of the oxen with the oil of the cow's milk cooked on the occasion of Nowruz. Some of the grass collected for cooking sumalak was fed to the ox. One of the elders of the village is Baba Dehkan, who is the first to harvest in the field. In the song specially sung by the participants during this ceremony, on the one hand, features specific to farming sayings were noticeable, on the other hand, solo-group performance related to more ritual utterances, and indicative melodic jumps based on the melody were shown.

It should be said that informative melodic structures play an important role in many games such as "Boychechak (Snowdrop)", "Tomdan tarasha tushdi(Splint fell from the roof)", "Kuyonim (My rabbit)", "Zuv-zuv boragay", "Oftob chiqdi(Sun came out)", "Chitti gul(Chitti flower)", "Chuchvara qaynaydi(Dumplings boil)", "Oshxo'r akam(Plov loving brother)" that have come down to us mainly as part of children's folklore. (NEU. Volume III, p. 455-478).

Also, the influence of evocative melodies is noticeable in the songs about tulips sung during "Lola Sayli". At the beginning of this year, the local people gathered in a square and watched young men and women pick tulips. Tulip pickers went to the hills and picked tulips one by one. After that, a festive ceremony was held to welcome the harvesters to the designated area by local residents. The tulip, which is a symbol of youth, beauty and love, is praised in special terms.

Important dates and events related to a person's life have become a tradition to be celebrated in a unique way in each nation with customs or ceremonies. Among such traditions are ceremonies held in a family setting. In particular, during the life of the Uzbek people, they are accompanied by ceremonies such as cradle wedding, muchal wedding, khatna (circumcision) wedding, and marriage wedding.

Music plays an important role in family ceremonies. In this case, both vocal and instrumental music (the latter is an exception for mourning ceremonies) are used for artistic purposes. In particular, the musical ensemble consisting of trumpets, drums and doiras takes part in wedding ceremonies, and it simultaneously serves as an artistic listening and informational tool. Because this ensemble, on the one hand, signals to the population that the wedding has begun with its strong sound that spreads over a long distance, and on the other hand, the attractive melodies performed by the ensemble create an upbeat mood, and invite to dance games and accompany it.

A special but important task is performed by means of speech, so we will focus on this aspect. Therefore, the purpose of each ceremony begins to emerge through the means of sayings. Already such sayings embody both the generalized image of the "hero" of the ceremony and the attitude of the public to the process of this ceremony. In other words, "private" and "public" feelings are shared in family ritual utterances and therefore have special significance. Naturally, this creative task has created artistic means similar to its "solution", which is observed first of all in melodies, which are the essence of music. In this place, the melody of the beautiful nature, consisting mainly of the lower flow of consonants, is of primary importance, and its source of origin goes back to the cries of "yigi".

Based on this invariant, many songs related to family ceremonies such as "Yor-yor", "Kelin salom" were created.

Yor-yor song is performed by women during the process of handing off the bride to her groom. The situation of saying it starts with the girl saying goodbye to her father's house, close relatives and family members, and continues until she reaches the groom's house. Although "Yor-yor" is not sung

by the bride, but in fact, this statement is directly related to the general image of the bride. In its content, women caress the bride ("Don't cry, girl, the wedding is yours, the threshold is made of gold, the house is yours"), they give advice, they also say words of "rebuke" to the girl's father ("My father, who sold his daughter without knowing him"), etc. But the extraordinary impact of "Yor-yor" is characterized by the fact that they embody two different moods at the same time - both sad and joyful moods. The artistic vision of the cry appears in the melodies of the song, and the state of public joy appears in the doira method.

In particular, the song of Aytim, known as "Tashkent yor-yori" among our people, actually originates from the melody of yiyi (downstream). (NEU, Pt., p. 231). At the same time, the rhythm of the song is danceable and festive.

Another song that is traditionally performed at a wedding ceremony is "Bride's Salutation". The situation of singing this song occurs when the bride enters the groom's house, in which the groom's parents, relatives and neighbors are greeted by the bride's name in certain melodies, and the bride greets by "bowing". In "Kelin Salam" poetic verses full of witty, sometimes catchy words are used, and each verse ends with saying "hello".

"Free topic" statements

In a broad sense, the term "song" means the combination of words and melody (in other words, singing with a voice in general), and in a narrow sense - beginning with a double rhyme (that is, the first verses rhyming) represents a certain genre of speech. It should be emphasized that the appearance of traditional folk songs in the form of a double rhyme is first of all related to the first quatrain and its verses. Accordingly, the first quatrain of poetic verses may be aaba, aabb or aaaa, and in the following quatrains, this order may not be preserved (for example, abab, abaa, abbb, etc.). So, we define a song as a stanza form of verse, the first two lines of which rhyme and are sung on the basis of finger-weighted (mostly 7 or 8-syllable) poems.

A stanza usually consists of a combination of four poetic lines and a relative complete melody, which is the basis for singing them. The characteristic of the beginning of the song with rhyming verses is also reflected in its melodies. For example, while the first two structures of the melodies are close or similar to each other in every aspect, the third structure is distinguished by its relative instability, "moving away" from the base veil, and showing elevated movements. And the last (fourth) structure creates a sense of completion by striving for the main curtain and strengthening and confirming it. Most of the folk songs composed in this way are in perfect harmony with the quatrain rhymed in the form of aaba.

Although the rhymes may vary in the later verses of the song, but all of them are steadily connected to the melodies that appear in the first stanza. Therefore, the basis of the poem and the melody of the song are mutually connected. The song is diverse in content (comic, historical, romantic, etc.) and is mainly present between the fifth-sixth curtains in the lead (sometimes accompanied by a circle). The relatively long tones, which create the characteristic of melancholy, appear in it, and they appear more often at the end of the verses of the verse. (UNMH, book1, p.32-33). Features such as melodiousness and melodiousness are more relevant to the mainly lyrical aspects of the song. These sayings expressing human spiritual experiences, including feelings of love for mother nature, homeland or beloved land, are also defined as "lyrical songs" in folklore studies.

"Terma" is a type of expression, which means "to collect", "to choose", "to sort". Terms come in two main forms:

- 1) Bakhshi (poet, storyteller) terms;
- 2) Folk terms.

Bakhshilar terma is usually said before the performance of any epic. In this case, Bakhshi sings a brief description of the epics in his "bisot" (repertoire) on the basis of poetic quatrains, and thus asks the listener "What can I say?" will be applied. For this purpose, the terms "What story to tell?" is held under the name (UNMH, book 2, p. 57-60.). Bakhshi terms include sayings called

"Do'mbiram", "Kunlarim", in which the dombira instrument, the heroes of epics (Alpomish, Avazkhan, etc.) and their brave horses, as well as the life path of bakhshis, are the themes. is mentioned. The rhythmic measurements of these terms, which are spoken with consonant tones (within a quarto-quintet), usually do not have a certain stability, because the first poetic quatrain, which begins with a certain stop, changes in the following stanzas. This situation is also reflected in the verses of the poem. For example, if the term "Dombiram" is "read" with 8-syllable verses at the beginning, a 2-syllable weight appears during the following verses. In this way, the verses of the saying expand and show different variants (UNMH, book 2, p. 47-48). So, the melodic structures of terma phrases, unlike a song, are repeated each time with certain changes.

Folk thermal baths are quite unique. In particular, such samples differ from bakhshi terms with a fixed weight scale, the commonality of consonant and kuychan tones, and the use of more circles instead of drums. Also, sometimes there are signs of repetition in the clauses. An example of this can be seen in the song "Yor, you made me wait for you so long". (UNMH, book I, p.105.). In particular, the last two verses of each verse of this term, which combines the themes of biography and love, create a special refrain value.

The term Lapar is believed to be derived from the combination of two words (la-par): "par" means pair, two people, and the auxiliary form "la" means "to say" (say) fe comes in place of 'li (for example, "kuy-la", "so'z-la"). So, lapar is meant to be spoken by two people. Usually there was a conversation between a young man and a young woman. Such a situation occurred more often during traditional wedding ceremonies and bachelorette parties. In this case, "two people from the girls and boys step forward and say lapar. With Lapar, young men and women expressed their love for each other, got to know each other and made a pact. They sang their heartache without music (i.e., without an accordion - O.I.) in a certain tone. If a young man and a girl who are talking to each other like each other, they give each other a gift while talking to each other.

Most of the lapars that are sung now are not directly related to ceremonies, they can be sung in various circles and stage performances, accompanied by a circle and other folk instruments. Our description of lapars is mainly about such sayings.

Along with love being the leading theme in lapars, poems with light humor, subtle pitch and other content are also praised. As a rule, there are no refrains in the lapar poems, but the form of "question-and-answer" is formed based on the performers taking turns to sing.

Therefore, the laparists sing "question-answer" poems one after the other, relying on the general melodic structure. In this case, the relationship between the tone and the words in the stanzas is the same as in the song genre, that is, each of the four poetic lines has a similar melodic structure. In particular, as an example of samples with similar shape and structure, it is important to note lapars such as "Bilaguzuk", "Korakosh", "Lapar" (UNM, IV vol.), "Kilpillama" (UNM, 2 vol.) possible. In some lapars, the question-answer ratio occurs not only at the level of poetic quatrains, but also at the level of poetic lines. Including, "What do you say?" in lapari, this question line is repeated after each answer line (UNM, vol. IV). The saying lines of this lapar also consist of four main structures, as in the song, and the question-and-answer lines rely on general melodic structures.

Doyra dancing methods are also often used in lapars, which sometimes causes the lapars to take turns dancing and song performing.

Yalla is a genre similar to lapar in terms of many characteristics, including the use of dance and the participation of many people in the performance. But while in lapar the quality of speaking is most important, in yalla the combination of artistic words (poetry), melody and dance is relatively stable. For this reason, the phrase "dancing song" (Karomatov F.), that is, a song sung with a dance, is used for yalla. This situation is reflected in the term "yalla". For example, in folklore, the word "yalla" is used in the meaning of "dancing and laughing", "dancing and singing" and generally having fun. Based on this, it can be assumed that the word "yalla" is an expression of the meaning of "dance-sing" in the abbreviation "yal-la". Yallas, unlike lapar, are in the form of a refrain. In this case, a soloist (yallachi) dances and sings verses accompanied by a circle, dutor or musical ensemble, and many people (choristers) sing the chorus. So, the soloist (yallachi) and the majority (chorus players)

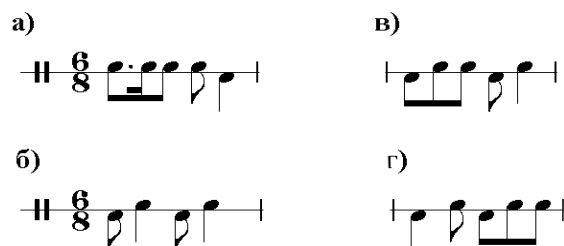
sing alternately, following the band-chorus (or refrain-band) form of the yalla. The "playing-singing" feature of Yalla is uniquely reflected in its foundations of words (poetry) and melody (music). For example, the finger-weight poems are mainly on love topics mixed with light humor, and the refrains often use the word "yalla" to encourage fun and good mood, and its synonyms such as "yallo" and "yalli" are used:

Yallama yorim, yallola,

Yallolashaylik, bedodlashaylik (and e.t.c)

Sometimes instead of "yalla" words like "o'yin", "oynasin", "aylansin", "o'rgilay", "tarallo", "khoralli" are used.

The play-dance character of the yallas is especially evident in the rhythm factor. For example, in most yallas, the following variations of the attractive danceable ufar method, which comes in 6/8 rhythm-time, are widely used:



From the point of view of the shape, the band-reverse ratio of yallas mainly occurs in two forms:

1) A one-line refrain that appears after each verse (incorporated into the stanzas). Refrain in this form usually comes as a natural continuation of the melodic structure that preceded it and completes the verse. The melodic structure of the "filler" refrain can be stable or change depending on the content of the stanza (UNMH, book 2, pp. 67, 72-73, 161-162).

2) A two- to four-line (and so on) refrain appearing before or after the stanza. Such refrains, with a relatively stable structure, have their own distinct tones (different from band melodies). Such sayings as "Yallama-yorim", "Yallola", "Oho yalli" are a vivid example of this (UNM, Vol. I, UNMH, 2 books). Consequently, such yallas are sung on the basis of fixed refrains and non-mutable (changing) verses.

As a type of yalla, it is possible to say that there are samples whose melodies have developed in a somewhat wider range. Naturally, it is difficult to sing and dance such yallas at the same time, which require a lot of breath from the soloist. Therefore, in the performance of large yallas with such a look, a soloist and a group of chorus players also take part in a separate dancer-player. "Lalalum", "Keldim", "Yallo-yallo" (UNM, I vol., UNMH, 2 books) are among them.

The main task of every work of art is to raise the cultural level of the listeners. The number of promoters of our national musical heritage, which causes the listeners to feel goodness and beauty in their hearts, is increasing year by year. We appreciate the fans of our national art who are carrying out this honorable and responsible promotion and propaganda work.

It is our honorable duty to carefully preserve our folk music culture in the national tradition, which is becoming more polished and enriched over the centuries, reflecting every breath of our national traditions and way of life, and to pass it on to future generations.

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