

# The Role of Musical Instruments in the History of the Art of Singing at the End of the 19<sup>th</sup>: The Beginning of the 20<sup>th</sup> Century, Music Education and Art in the Bpsr

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## **Abstract:**

This article talks about the types of national musical instruments available at the beginning of the last century, famous musicians who played them, and valuable information about the creation of musical instruments. In 1920-1924, during the government of the Bukhara People's Soviet Republic (BPSR), effective works were carried out in the field of music art in a short period of time. One of the 4 branches of the Bukhara Public Education Inspectorate is called the "music" branch, and the work of this branch, especially, did effective and good things during the period when Abdurauf Fitrat, Musa Saidjonov, and Qori Yoldash Polatov worked as education inspectors. Special attention was paid to provide theater troupes with singers. Concert troupes were organized and they toured the regions of the BPSR. In 1921, the opening of a music school in the house of Abdurauf Fitrat, teaching in this school and giving students a monthly scholarship of 15 gold soums (50 rubles) in Bukhara led to appear dozens of performers of the "Shashmaqam", "Mavrigikhanlik", "Bukhorcha" groups. It is also important that the brass orchestra school and 7 music schools operated in Bukhara in 1923. The opening of a music course under the Ministry of Education of the BPSR has also historical importance. In Bukhara, the number of master craftsmen who make kashkar rubab, gijjak, dutor, tanbur, doyra, dombira, etc. from musical instruments has expanded. At that time, more than ten types of national musical instruments were made in Bukhara. The provision of music schools with appropriate musical instruments was the basis for the formation of a group of talented students studying in these schools who can play several musical instruments at the same time. In the development of the art of music and singing visits of Hamza Hakimzada Niyazi, Mannon Uyghur, V.A. Ouspensky, famous singer Muhiddin Qori Yaqubov (visited twice), Bashkir singer Aziz Alhamid (Almahmud), Bashkir musician Saidashev, comic Uzbek Yusufjan qiziq Shakarjonovs in 1921-1924 to Bukhara and their concert tours also had an impact.

**Keywords:** musical instruments, Russification, haberdashery, office, warehouse, national music, folklore, tanbur, nai, kobyz.

## **1. Crafts and trade of musical instruments in Bukhara and Turkestan**

At the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries, a lot of agricultural, industrial, cultural and household innovations came to Turkestan region from Russia and foreign countries. Especially in the cultural and household sphere, such things as cinematography, photography, post-telegraph, telephone,

wristwatch, European kitchen utensils, dishes, tables and chairs, and irons have entered, and later, due to transformation processes, it had an impact on social and daily household life. Although the administrators of the colonial policy of the Russian Empire aimed to promote Russian culture in the region and further strengthen the policy of "Russification" through these innovations, some new technical and household appliances eased manual labor and advanced the population, became important in getting acquainted with European culture.

One of such domestic and cultural innovations was the introduction of European music and musical instruments to this region. It should be noted that from the last quarter of the 19th century, the provinces of the General Governorate of Turkestan (Fergana, Samarkand, Syrdarya, Yettisuv, Kaspiyorti) were turned into protectorates. Archival sources confirm that music and musical instruments made in Russia and Europe began to enter Bukhara Emirate and Khiva Khanate. Various firms and companies, private entrepreneurs, artists played an important role in the introduction of musical instruments, stationery and haberdashery. At the beginning of the 20th century (in 1902), the "Gramophone and record goods joint-stock company warehouse" was established in Tashkent, the center of the Turkestan general-governorship, in order to distribute these products throughout the region. In this warehouse, it is possible to buy musical instruments, sound recording equipment, and the procedure of censorship control was introduced before putting them on sale [1].

Petitions addressed to the Governor-General of Turkestan and the military governors of the regions, city heads regarding the opening of music and musical instrument stores (in the sources, they are mainly recorded as stores selling gramophones and records) were written in the first decade of the 20th century. This indicates that the demand for musical instruments increased during this period. On March 25, 1912, the Russian citizen Albert Uvadevych Khudov applied to the Tashkent city administration for permission to open a shop for the sale of gramophones, gramophone records, and other musical instruments in the New Town part of Tashkent. In his appeal, promises were made that the government had studied the Regulation on censorship and publishing, and that it would strictly follow Article 175 of the Regulation. A.U. Khudov had to fulfill a number of obligations in order to open his store, he paid a stamp tax of 1.5 rubles, which allowed him to trade, the land area for the store was officially passed the letter [2].

In the same year, another Russian citizen named Y. M. Pil'sudsky opened his own store selling music and musical instruments provided by the company "K O" operated by P. Y. Kosenev and M. Sarev. However, the music equipment provided by the company "K O" was fined first 25 rubles, then 50 rubles, for secretly trading in prohibited goods (weapons), this store was closed for a while [3].

In general, the owners of shops selling gramophones and gramophone records, if their shop is large and also sells stationery, books and educational manuals, paid a stamp tax of 2 rubles and 50 kopecks. Those who violated the established procedure were charged an additional stamp tax from 50 kopecks to 1 ruble [4]. There are 10 stores selling musical instruments on Mahram and Romanovsky streets of Tashkent, and it is possible to choose any musical instrument from them. Also, in Tashkent there was a "Swiss store" that sold special musical instruments [5].

Musical instruments were sold not only in the shops of Russian citizens (russian, ukrainian, belarusians, jews, armenian, tatar, etc.), but also in stores opened by local entrepreneurs. For example, in the store of Khidirbek Nuralibekov, who lives in the Sogbon neighborhood of Tashkent city, among new household appliances, a gramophone, horn, drum, gramophone record, as well as local musical instruments such as dombira, setor, dutor, and tanbur were sold. Articles 171 and 174 of the Regulations related to the rules for the sale of musical instruments were written on the front of his shop. The above-mentioned articles of

the Regulations related to the sale of musical instruments state that prohibited goods shall not be sold in such stores, and that fines and criminal penalties shall be imposed in case of sale. This was a sign that the owner of the store was strictly following the established order [6]. Due to the establishment of the Russian Dukhovoi Orchestra in the Emirate of Bukhara, permanent musical instruments were purchased from Tashkent for the needs of the orchestra.

Shubaidulla Sadullayev, who was of Uzbek ancestry, settled in Perovskiy by fate, and then moved to Tashkent with his family, owned a number of shops. Shubaidulla Sadullayev tried to open stores in New Bukhara (Kogon) and Karki from Russian settlements.

In the 1910s, one of his stores became famous as a music and musical instrument store [7]. The process of studying archival documents showed that Shubaidulla Sadullayev faced many obstacles to get permission to open shops. It is clear that Russian government officials did not easily allow a local businessman to start his business [8]. Unnecessary documents were demanded from Shubaidulla Sadullayev. However, Shubaidulla Sadullayev, who has good relations with a number of Russian officials and businessmen achieved his goal.

Music and musical instruments were sold in Haberdashery (perfumes, cosmetics) in cities such as New Bukhara (Kogon), Karki, Chorjoi, Patta-Hisar, New Termiz, among the Russian settlements of the Bukhara Emirate that appeared in the 1880s. At the beginning of the 20th century, there were 3 such shops in Kogon, 1 in Chorjoi and Karshi, and Russian musical instruments seemed strange to the local population [9]. In addition, in the Russian settlements of the Bukhara Emirate, petitions and applications to open stores selling various consumer goods and items, as well as stores selling musical instruments, were found in the archive documents [10].

In the first decade of the 20th century, European musical instruments and musical instruments practically entered the lifestyle of the local population, as evidenced by the fact that in 1909, samples of "Shashmaqam" were recorded by the famous Bukhara artist Levi Bobokhanov (Levicha) on the Riga gramophone, and in the emir's palace, the European wind instruments confirms that an orchestra was formed based on his instruments. It should be noted that European instruments and musical instruments could be found not only in specialized stores, but also in stores selling stationery, Muslim and Russian books. For example, in the spring of 1912, with the permission of the military governor of the Syrdarya region, Uzbek-Muhammadkhan Poshokhojaev, a businessman who lived in the Zanjilik neighborhood of the Shaykhontohur district of Tashkent, opened a store that sells Russian and Muslim books, study guides, textbooks and stationery at the base of the "Maktab" book firm in Old Tashkent. European music and musical instruments could also be purchased in his shop [11]. In particular, musical instruments such as piano, guitar, drum, horn take place on store shelves, and their prices were not cheap. Including piano-45-50 rubles, guitar-15-18 rubles [12]. It is enough to remember that these prices were high for their time, and one sheep was valued at 5-6 rubles in the market. Office and bookstores were opened in the Old and New Towns of Tashkent by local businessmen such as Mulla Abdulla Mulla Kholmira oğlu, Himmat Salihboyev, and Nurmuhhammad Usta Muhammad oğlu, and in these stores European and local musical instruments were also sold in 1910-1914 [13]. According to the rules established by the imperial government, it was possible to move from the Old City, where the local population lived, to the New City, where the Russians lived. However, Russian-speaking residents are prohibited from moving to the Old City. Russian-speaking residents visited the Old City for some essential goods.

According to the archival sources, the Russian spy tried not to bring nationalistic, progressive and modern luminaries from among the local people to the work of opening stores and shops. Munavvar Qori

Abdurashidkhanov, a well-known representative of the Jadid movement (1878-1929, a dissertation student who lived in Shaikhontohur daha, Darkhan neighborhood, Tashkent city) several times asked permission from the military governor of Syrdarya region to open a "Book Trade Association", a store for the sale of books and musical instruments for Muslim and Russian schools from May 22, 1912, during the spring and summer months of that year. However, despite the fact that the activities of Munavvar were carefully studied by the Russian authorities, and all the official documents were presented to him as required, he was not allowed to open a shop and association [14]. In a letter sent to Munavvar, the former police chief of Old Tashkent city reported: "You were not allowed because you were engaged in things that are not useful to you" [15]. In this place, the fact that Munavvar Qori Abdurashidkhanov was the leader of the "Umid" (Nadejda) circle in 1904, through the "Komak" organization, starting from 1909, sending young people from Turkestan to study in Turkey, supported "pan-Islamism", "pan-Turkism" and no one would object to the fact that he opened 11 new method schools, was the editor of the newspaper "Khurshid" published in Kogan in 1907.

While researching and analyzing archival sources, we did not find much relevant information, as mentioned above, related to the high and individual prices of European and local music and musical instruments. In some data, it is noted that phonographs cost up to 100 rubles, gramophones - depending on the quality and brand in the country of manufacture, from 40 rubles to 55 rubles, gramophone records - from 5 to 5.5 rubles [16]. In the advertisements and announcements preserved at that time, the prices of musical instruments are reported to be 2 times cheaper in firms and companies when they are bought from warehouses. There is not enough information about local music prices.

Thus, in the late 19th and early 20th centuries, European musical instruments and musical instruments entered the Turkestan region from the central regions of the Russian Empire. Also, a system of shops selling them was created, and such musical instruments began to spread mainly in the homes of displaced people and foreigners, and in the families of local rich people. First of all, the majority of the local population did not have the financial means to buy instruments and musical instruments brought from abroad, and moreover, the melody emitted by them was far from the spiritual condition of the indigenous peoples.

Bukhara national music and singing art cannot be imagined without national musical instruments. The attractiveness, elegance and popularization of the series of songs existing among the people and in the palace also depends on the melody played on the basis of musical instruments.

The first information about the musical instruments available in Bukhara in the late XIX-early XX centuries can be found in the information provided by August Eychhorn, who was on a folklore expedition in Central Asia in 1870-1872 [17]. The musical-ethnographic data published by him consisted of two parts: "Kyrgyz music", "Uzbek music" and a collection of catalogues of musical instruments. In addition to collecting information, he also collected musical instruments, a collection of which was exhibited in 1873 in Moscow and world exhibitions in Vienna [17]. Presence of information about tanbur, setor, dutor, chirmanda, karnai, surnai instruments, the history of the introduction of the orchestra to Central Asia in Eichhorn's data serves to enrich information about the history of music and singing art of Bukhara. In particular, you can find information about the wide use of our art in welcoming state leaders, parties organized in honor of guests of state importance, and hospitality relations.

The work "Uzbek classical music and its history" published by Abdurauf Fitrat in 1927 also provides information about musical instruments [18]. This work also allows you to learn about musical instruments that existed until the beginning of the 20th century.

Abdurauf Fitrat: the period of our national musical instruments before the October coup of 1917 was pitiful, and in the subsequent period, Ways have been opened to promote the Uzbek language, Uzbek literature, its economy, its music. Money was allocated, special offices were established. As a result of the material and moral support of the social revolution, our music began to revive [18]," he wrote. Also, Abdurauf Fitrat mentions that national music technical schools were opened in Tashkent, Bukhara, Samarkand and Fergana [18]. "He evaluates the teaching of music, saying that national music circles have been established in technical schools. Also, our musical instruments such as tanbur, nai, gijjak, kobyz have started working again [18]," he wrote.

Darvish Ali Changi, who lived in the 17th century and worked in the field of music, in the "Musical Treatise" mentions the use of the following national musical instruments: oud, qanun, tanbur, chang, nai, rubab, kobyz, gijjak, ishrat, kungura, setor , ruhafza, surnai, balaban, kettledrum, doyra [18].

Music history researcher T.S. Vizgo said that among the musical instruments mentioned by Darvish Ali Changi, the ruhafza, kungura are not mentioned in any other sources, and taking into account that they were not performed by the musicians of Uzbekistan and Tajikistan, it can be said that this confirms that the instruments do not belong to our country. This gives the conclusion that musical instruments did not exist in Maverennahr in the XVI-XVII centuries [19].

Information about tanbur, dutar, rubab, kobyz, chang, gijjak, nai, koshnai, surnai, balaban, karnai, doyra, kettledrum is given and classified in the work of Abdurauf Fitrat, which lists the musical instruments available at the end of the 19th century and the beginning of the 20th century.

Most of the words mentioned in Abdurauf Fitrat's work are musical instruments that exist in Bukhara. Among them, it is performed with love by the Kobyz-Kazakh, Karakalpak, Kyrgyz people. In Bukhara, kobyz was replaced by kamancha, i.e. gijjak. Balaban is also not used in Bukhara, surnai, nai and koshnai are played. Balaban is a musical instrument similar in shape to a surnai, but slightly smaller in size. Currently, this musical instrument is popularly played in Khorezm under the name "Bulomon" [20]. Musical instruments can be studied by types such as percussion, wind, strings, bows:

- Percussion type of musical instruments can include doyra and kettledrum. In 1870-1872, it was noted that the collection of musical instruments collected by A. Eichhorn in the course of research included safoil, sagat, and chindoul in addition to doyra and kettledrum [17]. But these instruments have not reached us.

- The types of wind instruments include nai, koshnai, surnai, karnai. August Eichhorn noted the sarboznai as well. According to him, sarboznai was used in military music. In the Kokan people, this musical instrument has a neck strap and is worn around the neck during hunting.

It was used without a collar by the Bukharian people [17].

- The type of stringed instruments includes such words as rubab, oud, tanbur, dutar, chang, and qanun.

- Types of bowed instruments include: gijjak, kobyz, sato.

One of the widely used national musical instruments at the end of the 19th century and the first half of the 20th century is the doyra. It is especially widespread in Uzbekistan, Tajikistan, among the Uyghur people, and at the same time in Bukhara. The phrase doyra is called "**dapp**" in Khorezm, "**chirmanda**" in Fergana. The performer is called "**dappchi**", "**childirmachi**", "**doiradast**" in Bukhara, "**chirmandachi**" in Fergana, "**doirachi**" in Samarkand. However, in A. Eichhorn's data, it is noted that the chirmanda was used as an instrument similar to doyra [17].

In Bukhara, the doyra is highly respected. In the past, people were invited to weddings, elections, competitions and fights under the sound of doyras. In call tunes, instruments such as karnai, surnai and



kettle drums were played together with doyra.

Also, the "Bukhorcha" and "Mavrigi" song series belonging to the folklore series were mainly performed in the doyra. In "Bukhorcha" sung by women, 4 women accompanied the band [21]. At the end of the 19th century, it would be appropriate to mention Miryom Qarayeva (Birlyonkhan), Amirkoni, etc., among the female doyra players who were especially popular among the people [22].

The chapter "Treatise on Music" of Abu Ali ibn Sina (980-1037) called "The Book of Healing" describes the scientific and philosophical knowledge of the music of that time. This treatise describes the instruments as being divided into two groups: mizrob, nail (borbad, tanbur, rubab) and open stringed instruments drawn along the entire resonator cover (shahrukh, chiltor, lira) are chang and harp instruments.

Hafiz Darvish Ali, a famous musicologist and scientist who lived and worked in the 17th century, was considered to be an excellent musician. His teacher was Amir Fathi from Tashkent. According to Abdurauf Fitrat, famous musicologists from the time of Abdullah Khan to the time of Imam Quli Khan in the 17th century: Hafiz Darvish Ali Changi, master of dutar Mahmud Ishaq from Bukhara, Amir Fathi from Tashkent, Mavlano Baqi zardozi from Samarkand, Hojagi Ja' Far Kanuni, Hafiz Tanish Bukhari, Hafiz Turdiy Kanuni, Mirza Arabi Kungyrat, Hafiz Poyanda, master of kobyz Sheikh Ahmed, master of kobyz Mirmasti, master of nai Balkh Abdullah, master of tanbur Khoja Navroz, Husein Oudi, master of gijjak Uzbek and others [18].

The instrument doyra, in appearance a simple circle, about 400 mm in diameter, the rim was formerly made of grape rust, and in recent times the wood was bent or cut into small pieces and joined together. Currently, it is made of mulberry and acacia wood. The rim of the doyra is covered with the skin of a calf or fish, sometimes a mare. Abdurauf Fitrat in his work "a circle consists of a wooden chanbar, one face of which is covered with deer or goat skin. The method is clicked with the fingers when playing the instrument [18]", he describes. More than forty rings are worn in the middle of the collar. These folk songs give additional sound to the performance when playing the circle. The name of these villages is Shingiraq and Shilshila.

Bells are in the form of a small circle and are made of copper and iron metals. There are 2 main sounds in the doyra: one is a low boom ("gup" in Khorezm) and the other is a high "bak" ("taq" in Khorezm).

Qanun is an instrument of the peoples of the Near and Middle East. In particular, there is information that the instrument qanun was invented by Farabi as an instrument expressing the laws of music theory. Armenia, Azerbaijan, Turkey, East Turkestan are widely used in Central Asia.

In the 17th century Darvish Ali Changi's work "Risalai musiky" it was noted that the qanun is one of the ancient musical instruments [23]. This instrument was used in Bukhara until the 30s of the 20th century. Abdurauf Fitrat's book "Uzbek classical music and its history" does not mention the qanun either. Later, from the 1980s, it began to be used again.

The instrument currently in use is a trapezoidal instrument with a flat surface and many strings. It is 800-900 mm long and 380-400 mm wide. It is made of maple, mulberry, walnut, and apricot wood. A cover (deka) made of tree wood performs the main function. There are 72-75 strings on the cover. The qanun is enforced with a nail mediator. Nails are worn on the index fingers of the right and left hands, and a mediator is worn between the finger and the nail.

Musical instrument gijjak is considered to be a very old musical instrument among other instruments. It is a stringed instrument played with a bow, which has been widespread among the peoples of Central Asia, especially the Uzbeks. In the past, the bowl of the gijjak was carved from pumpkin and coconut. The bowl is covered with fish skin and bladder (cattle's heart membrane). The handle is made of nut and apricot

trees. Abdurauf Fitrat, in his work, can be made of mulberry wood or mine. The stem is a piece of wood up to 40-42 cm long. It has an iron tail 20-23 cm long from the groin to the bottom [18].

The handle of the trigger is round and widened as it gets closer to the bowl. At that time, gijjak was performed in unison, individually, and accompanied by an ensemble. The strings of the bow (stitched on the horse's tail) were played by pulling with the fingers of the right hand while playing [24]". It is known that in the early periods of the history of musical culture, the gijjak was one- and two-stringed, and later its three- and four-stringed varieties began to appear. The current type of guitar has four strings. Its strings are made of metal.

In the performance of gijjak, it is possible to successfully perform restrained and complex maqam tracks, unique big chant tracks, light tunes, even special tunes performed on the trumpet [25]".

Eastern scholars who lived and worked in the Middle Ages gave a lot of valuable information about the gijjak in their musical treatises. Al-Farabi's (873-950) "Big Book on Music", Ibn Sina's (980-1037) "Book of Healing" in the music section, Al-Khwarazmi's (10th century) "The Key of Knowledge", Safiuddin Urmawi (1216- 1294), Abdurrahman Jami (1414-1492) gave important information about playing musical instruments and musical instruments in the books "Treatise on Music". Abduqodir Maroghiy (Goyibiy XV century) enriched with information about the existence of a kind of musical instruments such as a bow and a seven-stringed gijjak in his pamphlet "Collection of Tunes in the Science of Music".

Darvish Ali's "Musical Treatise" (XVI-XVII centuries) is a valuable resource for studying Central Asian music. This work describes the creative biographies of famous singers, instrumentalists, and composers. In the fifth and sixth chapters of the treatise, information about the national musical instruments used in many Eastern countries at that time is described in detail [23].

Kettledrum is considered an Uzbek folk musical instrument, and it is assumed that the history of the appearance of our national instrument dates back to the 2nd millennium BC. Percussion instruments first appeared in music. Because the oldest labor songs, as well as hunting trips, were directly related to the rhythmic structure. Drum-like instruments and noisy instruments also existed at that time.

The kettledrum performed in Uzbekistan is mainly made of ceramic and covered with goat or deer skin. Kettledrums played at festivals, parades, and weddings were a little smaller. The drum itself does not have a specific sound. Accordingly, the sound does not have a specific pitch. One of the drums (the smaller one) gives a bak, that is, a high sound, and the other one, a boom, that is, a low sound. The kettledrum is heated in the fire or in the sun, and its sound is increased. A big drum is used on various holidays and public events. It is also called a double drum. The kettledrum is mainly beaten with two thin long sticks. In addition to Uzbekistan, the kettledrum is also used in Tajikistan and Kyrgyzstan. When playing the surnai, the method is based on the kettledrum. One of the kettledrum methods is the "Shodiyona" method. Researcher O.A. Sukhareva stated that in the late 19th and early 20th centuries, there were ensembles consisting of eight trumpeters and eight drummers, who played from the balcony in front of the Ark on festive days [26]. Such tunes are played during the holy month of Ramadan to mark dawn and to remind people to wake up and pray.

Sadriddin Ainiy's book "Memories" also featured such orchestral tunes during military exercises. In order to block the screams of the condemned soldier, a large kettledrum was beaten on the basis of sticks [27]. Researcher O.A. Sukhareva testified that there were so many trumpeters and drummers in Bukhara that they occupied a certain part of Darvozai O'ghlan's guzar. The houses where they lived were called "Nogarachikhana", and about forty houses belonged to them [28].

At the end of the 19th century - the first quarter of the 20th century, the chang was also used, and this national musical instrument was used in the music culture of the Middle East (Assyria, Egypt, North India, Iran, Central Asia) in ancient times and in the Middle Ages. Ancient dust was used in the territory of present-day Uzbekistan and Tajikistan until about the 17th century. Uzbek, Tajik, and Uyghur peoples use modern powder widely.

The instrument chang is considered one of the very old and ancient instruments, and Abu Nasr Muhammad Farabi stated that the instrument chang of that time had 15 strings and was included in the group of two-octave musical instruments. They have pitches of equal semitones, and according to the brochure, all instruments were used to accompany singing, dancing, solo and ensemble performances. In particular, he explains how to tune tanbur, rubab, and chang to the melody played on the oud instrument. Al-Farabi, the great scholar of the East, founded the field of "Instrumental Studies", which studies musical instruments as a branch of music science. This field was later enriched and developed in the works of other scientists. According to the information of Darvish Ali (XVII century), there were fourteen and seven veils for performing the seven positions of dust. According to the description in the pamphlet, seven of the musical instruments: tanbur, chang, qanun, oud, rubab, kobyz, gijjak were very common instruments at that time [23]. Darvish Ali's information confirms the opinion that in early musical ensembles, stringed and stringed and bowed instruments were used, which produced a harmonious, harmonious sound.

The miniatures created in the 15th-17th centuries, especially on the walls of the palace, depict musical instruments such as chang (harp), lute, borbad, qanun, oud, gijjak, soz, nai, rubab, tanbur. In addition to musical instruments, dances performed to the accompaniment of applause are also described [29]. The pictures in the manuscript of Nizamiy Ganjavi's work "Khamsa" testify about musical instruments such as chang, lute, oud, etc. Alisher Navoi (1441-1501) reinterprets the ancient legend of Bahram Gor in one of his epics written in "Khamsa" "Sab'ai Sayyor". He called the hero of the play, the instrument chang, "Dilorom". The poet embodied his instrument as a symbol of music.

Chang is mentioned in many literary sources as the most common instrument. Firdavsi-Azoda, Navoi-Dilorom, and Nizami called the wind instruments Fitna in their works. And Abdurauf Fitrat, "it is played with two thin sticks or reeds mixed together. There are twelve rows of strings, each row has three strings. It is an addition to all stringed instruments. It has a lively sound [18]," he describes.

The currently used dust instrument is common among Central Asian and other peoples. Chang is widely used by Uzbek, Tajik, Uyghur and Russian peoples. Russians call it "Symbal". It is made of mulberry, walnut, apricot and other woods. The dust has 76 ears, it is installed on the right side of the chang body, the curtains consist of chromatic semitones. In Chang, it was possible to perform musical works of different nations, as well as large and complex works of Western European classical composers. Its range is very wide, about three octaves. The stick used for blowing the dust is made of reed and has a rubber on the end to make a soft sound.

Another national musical instrument is the oud, whose creation dates back to ancient times. Its first known form was found in Ayratom. It is reflected in a wonderful cultural monument of the first centuries of our era. "Oud" is an Arabic word with various lexical meanings, it can also mean the name of a tree whose wood is dark in color. Oud must have been originally made from this tree. Secondly, the phrase "ud" is a known form of the phrase "iyd", which means celebration, wedding, and joy. In this place, cheerfulness can also come in the sense of a word expressing mood.

Some sources indicate that the original name of Oud was "Barbad". Barbad is made up of two words, "Bar" - stature, and "bad" - duck [30]. The barbad is a musical instrument with a large belly and a short



handle. It is said that it was named barbad because it resembles a duck. Barbad is indicated in many sources as the basis for the emergence of all stringed instruments. Its next most refined form is oud.

It is assumed that Oud lived until the 17th century [31]. Later, other ancient musical instruments, which are out of use in Central Asia and can fulfill the characteristics and functions of the oud, begin to take its place [30]. Musical instruments of Central Asian peoples, including Uzbeks and Tajiks, are colorful. Of course, this shows that the culture of these peoples has been rich since ancient times, and has continuously developed. Up to our time, the oud instrument has been used continuously by the Caucasian peoples, Arabs, Turks and other peoples. Ancient uds were primarily two-stringed, called "zir" and "bam". Bam-below, zir-up thin string. Later it had three or four strings. And Al-Farabi installed the fifth string on it. Since then, the main strings of the oud instrument consist of five pairs of strings. The sixth string (consisting of one string) is added when some tunes are played. We know from some music books that the strings of the oud were made of silk in ancient times. The sixth string began to be used around the end of the 19th century. It enriched the timbre, that is, the sound of the narrow oud instrument. The oud instrument consists of a bowl, a handle, and a head. The cup consists of several 10-12 rib-like boards glued together. A wooden cover is tightly attached to it. There are three resonators-holes in the lid through which the sound vibrates, on which the strings are tightly connected. The handle is firmly attached to the cup, and the curtain is not attached to it. It will be pure and smooth like a bunch of ginsengs. The head of the oud, designed for fastening and pulling the strings, has 11 sticks (five on the right and six on the left) suspended from it. The place where the head of the oud is connected to the handle is the support of the rows where the shaytan is placed.

Researcher O.A. According to Sukhareva, in the late 19th and early 20th centuries, playing the tanbur became popular in Bukhara, and this instrument was one of the favorite musical instruments of Bukhara. Usually, parties and wedding ceremonies did not take place without tanbur performers [28]. The bowl of the tanbur is made of mulberry wood, and the handle is mainly made of apricot, walnut and other woods. Iron wire is stretched. Intestinal membranes are attached to the stem. Inner chords are located in the diatonic sound range, and some have special chords. Strings are made of copper and played using a metal device called "Nokhun". At the end of the 19th century, according to the information of August Eichhorn, tanburs were three-stringed (setor) and four-stringed (chertor) [17].

At the end of the 19th - beginning of the 20th century, the tanbur was always present in the homes of many Bukhara Jews as a national musical instrument [32]. D.N. Lagofet, a Russian tourist who participated in a wedding ceremony in one of the Tajik villages near Bukhara, writes about the singing of a special kind of song, and draws attention to the performance of setor (tanbur) and rubob [33].

Not only Uzbeks, but also the neighboring Tajik, Uyghur, Karakalpak, and Turkmen peoples consider it their favorite instrument. According to Abdurauf Fitrat, "due to the fact that playing the dutar is easier than the tanbur, this instrument is played more than the tanbur among the people [18]". "Dombira" is called "Qobuz" in Kyrgyz.

According to V. A. Uspensky, based on the legend, Muhammad's best friend Hazrat Ali had a very beautiful horse named Dul-dul. Grandpa Qambar took care of him. Grandfather horse breeder-Qambar made a dutar and played it so beautifully that the horse began to lose weight. Seeing this state of the horse, Hazrat Ali became worried and suddenly came to the stable and witnessed father Qambar playing the dutar. Hazrat Ali resisted and became interested in this instrument when father Qambar was trying to break the instrument out of fear. On this basis, the dutar instrument spread widely throughout Ancient Asia [34].

Dutar is made of two parts (handle and cup), and the connecting part is called "Buguz". The cup of the

dutor is made from the combination of carving and ribs. 8-10 pieces of thin board are bent together and the cover is made of mulberry wood. Usually, mulberry wood from which dutor is made is dried in the shade. The total length of the trunk is 1200-1300 cm, and in some places, it is 750-800 centimeters.

In his work, Abdurauf Fitrat describes dutar as "the stem is up to 7.0-7.5 decimeters, and the cup is up to 2.0-4.5". The veil is 13 in some places, fourteen in some places. Because of the small number of veils, the maqam tunes are not played with dutor [18]," he says.

The nai is widespread not only in Uzbekistan and Tajikistan, but also in Buryatia, the Republic of Mongolia, and China. This instrument has different names in different countries. For example: "nay" is used in Uzbekistan and Tajikistan, "limba" in Buryat and Mongolia, and "li" in China.

At the end of the 19th century and the first quarter of the 20th century, the surnai was used as the most popular instrument of the Uzbek people. Since ancient times, national elections, Nowruz festivities, weddings and performances have not passed without surnais. Surnai is a wind instrument widely used in Uzbek, Tajik, Turkish, Caucasian, Iranian, Arab nations and other countries. Also, weddings and ceremonies in Bukhara cannot be imagined without surnais. The sound of the surnai is strong and resounding, forming a special ensemble popular in Uzbekistan with a karnai, kettledrum or doyra, performing at national traditional performances (widely used in games of darboz, puppeteer), various ceremonies and gatherings [35].

O.A. Sukhareva said that in Bukhara, on the occasion of the birth of a baby or to celebrate a child's birthday, a small troupe consisting of several musicians and dancers is organized and, based on the invitation of wealthy city owners, they visit their houses and celebrate the arrival of a new guest with the sound of music they informed the tune. The composition of the small troupe consisted of surnai, karnai and kettledrums. In return for the troupe members' service, the owner of the house gave them tea, sugar, and sugar, and watched them in gratitude [26].

The instrument karnai belongs to the group of musical instruments of ancient wind instruments. A musician who plays tunes on a karnai musical instrument is called a "karnaichi". Miskarnai (made of brass) with a natural tone are widespread in Uzbekistan [36].

The structure of the loudspeaker consists mainly of two or three parts. Its length is more than two meters, and the blowing part has a small hole at the end. When playing karnai, sounds are like intervals of a second, and sounds made of two different intervals are produced. The performance of the karnai is mainly played in military campaigns, holidays, solemn ceremonies, feasts, weddings, surnai and kettledrums are sometimes played in the accompaniment of a doyra. Because the sound of the karnai was very loud, it was used to gather the people on the basis of invitation tunes during Navroz holidays and various seasonal events.

August Eichhorn, who participated in the celebrations in Bukhara, Khiva Kokon, emphasized that these regions have their own characteristics, and that the regularly organized performances had their own songs and music, but the same ensemble performed in all of them. It gives information about the composition of the orchestra: surnai, karnai, kettledrums [37].

When thinking about the making of musical instruments, it is appropriate to give information about Usman Zufarov, a famous musician of the late 19th and early 20th centuries.

He is considered one of the major representatives of Uzbek national folk art, known as "Master Usman" among the people, and was recognized as "Uzbek Stradivarius" in foreign countries. Master Usman was born in 1892 in Tashkent.

Dutar, tanbur, rubab, chang, sato, circle and other musical instruments made by Usta Usman are from the

State Museum of Uzbekistan, "Museum of Words" of the State Conservatory of Uzbekistan, the Museum of the Art of Asian Peoples in Moscow, the Museum of History in Samarkand and others. from funds [38]. More than 500 articles, essays and films were published in English, French, German, Spanish, Japanese, Hindi, Urdu languages about the life and creative work of master Usman Zufarov in local newspapers and magazines, as well as in foreign press.

Master was awarded the honorary title of "Honored Artist of Uzbekistan" in 1943 for his great contribution to Uzbek national music and folk art.

Currently, the work of the master is continued by his children and grandchildren.

Usman Zufarov's work began at the end of the 19th century and the beginning of the 20th century. He learned the secrets of making music from famous folk masters Ustar Umarali and Toshboy Sultanov. According to the master's memoirs, he was still a 6-7-year-old boy, he saw a group of young men playing the dutar on the street and fell in love as if under a spell tried to make it, the horse pulled him from the path. It is worth noting that tuning is not a simple craft, first of all, a person must have an innate talent for this profession. The skill of creating music, making musical instruments such as dutar, tanbur, sato, rubab, chang, and gijjak is refined over the years. Most importantly, it requires a lot of patience. Master Usman was a musician who went through such a difficult and complicated path. Another unique aspect of the master's work is that he approached his words with extremely delicate taste. This can be clearly seen in the conciseness and elegance of the songs he worked on, as well as in the carved flowers, patterns and other decorations made of materials such as mother-of-pearl, bone, wood, copper, and plastic. Master Usman Zufarov's work is deeply imbued with the ancient traditions of our people, and attracts people's attention. The words worked by the master are distinguished by their lightness and compactness, rich in beautiful and delicate decorations. Art historians who have been seriously engaged in the work of Master Usman have always acknowledged his magical hands, boundless imagination, and delicate taste.

His workshop, which was once established in the Old City of Tashkent, near the current Chorsu market, became one of the "music salons" of its time. Great poets and famous artists such as Mavlano Kami, Miskin, Khislat, Mulla Toychi Tashmuhamedov, Abdulla Kadiri, Yunus Rajabi, Gafur Ghulam, Tokhtasin Jalilov, Sadirkhan Tanbur, master Olim Komilov, Abduqadir Naichi went there. the race of the actors was touched. That invisible workshop witnessed many historical meetings and unforgettable conversations.

Master Usman always created words in harmony with his time and at the same time he was never afraid of "experiments". In this place, it is worth mentioning the dutar-bass sound created by the master as an "experiment" in the 30s of the last XX century.

Master Usman Zufarov died in 1982 in Tashkent at the age of 89 and was buried in the ancient "Sheikh Zayniddin Buva" cemetery of the capital. Now the street where the master lived is called "Usta Usman Zufarov Street" [39].

Dozens of his students, especially his children and grandchildren, Tokhtamurod Zufarov, Muhammadsadiq Zufarov, Anvar Zufarov, Kadirjon Alimov, and others continue the artistic tradition today.

Jalilov Dehkan Salimovich, who continued Usman Zufarov's musician craft in Bukhara during the years of independence. Musician master Jalilov Dehkan Salimovich was born on November 5, 1963 in the village of Pitmon, Romitan district, Bukhara region. In 1995, he became an apprentice to the musician master Karomat Muqimov and studied the secrets of musician until 2002. Currently, he makes and repairs musical instruments such as rubab, tanbur, gizjak, tor, dutar. Also, as a musician, he learned to play the dutar. He trained 10 students, and now they are conducting their own independent activities. 2 of them are in Tashkent, and 8 are working in different districts of Bukhara region. Khorezm has been strengthening

cooperation with the famous sozgar Khushnud Bobojonov and improving the field of sozgar. According to Khushnud Bobojonov and many musicians from Bukhara, there is no equal in Uzbekistan to Dehkan Jalilov in making tor, dutar, tanbur, gijjaki Boburi [40].

Dehkan Salimovich said that when one of the maqam instruments is about to disappear, the European violin is often played in its place. Because many people do not like the instrument that we have now because of the inconvenience of playing it and the fact that it does not have a pleasant sound. Dehkan Jalilov improved and reworked the existing gijjak from ancient times in Central Asia (mentioned in the works of Farabi, Ibn Sina, and Jami) and created a unique Bukhara gijjak, which has a pleasant sound and is easy to use. The doll created by the master is a little more convenient than the previous one, and the shape has been changed. Changes similar to Bukhara customs and traditions, national status art have been made in the handle, cup, and ear lock. Dehkan Jalilov believes that the reason why some musical instruments are not being used is the fact that the process of modernization, which exists in all fields, is not being used in the field of art, especially in music. He believes that musical instruments should be reviewed and updated in line with the times. He is working to implement the plan to make updated versions of maqam instruments in the future and to present them to the public. He emphasizes the use of wires. But he said with a smile that the mulberry tree used in sozgar is not grown in our region and is on the verge of disappearing [41]. He admitted that if the bowl of musical instruments is mainly made of mulberry wood, the tone of the song will be resounding. Considering that the ear and handle parts should be durable, he believes that they should be made of apricot wood. He says that no wood other than mulberry can be used for the tanbur cover. "It is better to use walnut wood [42] for the switchboard (the part where the ears are installed and adjusted from there - dissertation).", said the master in conversation.

So, dozens of musical instruments were used in the oasis of Bukhara. Musical instruments such as tanbur, dutar, karnai, surnai, kashkar rubab, gijjak, kettledrum, doyra are widely used in Bukhara music and singing art, and they have a long history. Musical instruments used by musicians at the end of the 19th century - the first quarter of the 20th century, the "Bukhorcha" series, "Mavrigihanlik", "Shashmaqam" performance have their own melodies, and they were made by skilled craftsmen from different wooden materials. Historical evidence even confirms that some people on the streets of Bukhara were called "kettledrummers", "karnaychi and surnaichis".

## **2. Musical education and the art of singing in the BPSR**

It is known that important changes in the development of culture, education, science and art took place in Turkestan during the government of the BPSR. The advanced intellectuals of our country used their strength, knowledge and experience as much as possible in order to modernize the country and bring it to the level of developed countries of the world. In the way of enriching the art of singing with a new spirit and creating new songs and tunes, epics mixed with national feelings and values inherited from our people's forefathers. good deeds have been done. In general, Eastern music and the Uzbek national music art, which has a significant position in it, have been distinguished by their national aspects that call for freedom and independence.

In 1922, teacher training courses (three months, six months) were organized in the city of Bukhara, and those who taught during the former Emirate were also used in them. In the same year, 52 students passed the exam at the teacher training course, 4 of them were sent to Karki, 2 to Karakol, and 3 to Karshi. 2 of the 3 teachers sent against him were music teachers [43]."

In the 1922-1923 school year, there were 60 primary, specialized, and secondary schools in the Republic,

and in the 1923-1924 school year, there were 90 schools. Of these, 7 music schools also operated [44]."  
In 1923, a music conservatory named after Farabi was opened in Bukhara. In the 1923-1924 academic year, 75 students studied at this conservatory. 55% of students were Uzbek, 25% Tajik, 12% Tatar, 6% Bukhara Jews, 2% European. The conservatory trained musicians and music teachers for Republican schools [45]."

The famous director Abdumannon Uyghur (1897-1957) was also invited to Bukhara in order to establish theater and music arts at a high level in Bukhara.

While browsing the newspapers "Bukhara Akhbori" (1920-1923) and "Ozod Bukhara" (1923-1925), which were the predecessors of the "Bukharanoma" newspaper, in them, during the 1920s, famous artists and singers from Turkestan came to Bukhara on tour and we know that they gave a number of concerts. In the three issues of "Azod Bukhara" in April 1924, "Singer Qori Yakubov came" (Ozod Bukhara, issue 73, April 9, 1924); There are reports of "Concert of Singer Qori Yaqubov" (No. 77, April 16, 1924) and "Great Concert" (No. 82; April 27, 1924). When we get acquainted with these messages and the text of the article, we will learn that Muhyiddin Qori Yakubov, a famous folk poet of his time, gave concerts in Bukhara. It is known that Muhyiddin Qori Yakubov created the national music orchestra in Ferghana in 1916. By the 1920s, he had gained experience in the art of singing, and at the same time had a high reputation among the people [46]."

That's why "Ozod Bukhara": "Qori Yaqubov, one of the famous Uzbek singers, is a stranger in our city. Comrade Yaqubov came to Bukhara last year (in 1923) and became famous for performing folk songs with special skill. "He is thinking of holding a few concerts during his current visit," he clicked on the message. It is clear from the above news that Muhyiddin Qori Yaqubov came to Bukhara for the second time in 1924 to give a concert.

In the second report in the newspaper, it was noted that the concert of the artist will last several days in the club called "Fayzulla Khoja" in Bukhara.

The article "Great Concert" was written by Ziya Usmani, one of the active correspondents of "Ozod Bukhara", who previously edited Bukhara Akhbori for a while. It seems that Ziya Usmani was well aware of the personality of Muhyiddin Qori Yakubov, his life path and prolific work. He took part several times in concert tours organized by M. Q. Yaqubov throughout Turkestan in 1920-1922. The author says that the singer's skills and talent improved after studying at the Moscow Conservatory: "After going to Moscow to study at the Conservatory, he began to make his voice out of his chest, except for the throat and nose. It is very good that he sings with this sound, this tune, this tone in a natural state.

At the concert of Muhyiddin Qori Yaqubov on April 25, 1924, European residents of Bukhara and representatives of local people were spectators and listeners. However, due to the fact that the concert coincided with the days of the holy month of Ramadan, there were only a few representatives of the local people. Despite this, the songs of M. Q. Yaqubov were listened to with attention and were applauded with long-lasting applause. Ziya Usmani Muhyiddin Qori Yakubov's oriental tone, national spirit in the music chosen for the songs, the music, and irony were vividly described.

It is clear that in the 1920s, when there were rumors that Muhyiddin Qori Yakubov would go to conservatories in countries such as England and Italy and return to study songs in Eastern and European styles, the journalist from Bukhara said that if this situation came true, it would not bring fame to Muhyiddin Qori Yakubov.

"Music professors were surprised by such a great and beautiful voice of Comrade Muhyiddin Qari, which only came out of his throat, and those professors did not want Comrade Qari to go to England and Italy



and lose the melodies, tunes, and melodies typical of the people of the East"- opinions expressed. Ziya Usmani, who was present at the concert, was so impressed by Muhiddin Qori Yakubov's incomparable and unrepeatable talent that at the end of the article he said: "Your voice does not need to be reformed. It will be the same sound. If you study at the Italian conservatory, then you will not be an Oriental singer, an Oriental nightingale, but an Italian and European nightingale!!!" - writes very passionate thoughts. When we think about our history, we are heartened by the fact that in the happy days of independence, the art of singing in our Republic is rising to the heights, talents worthy of Muhyiddin Qori Yakubov are growing in our motherland Bukhara, and Uzbek music and the art of singing are surprising the world. fills with pride.

According to historical data, in 1910, that is, during the Emirate period, concerts of singers and maqam performers, famous in the Eastern world, were organized in Bukhara.

In the announcement in the Uzbek language of the 26th issue of the Bukharai Sharif newspaper printed in New Bukhara (Kogon) in 1911-1912 in the Persian-Tajik language, he held concert tours in the cities of Moscow, Kazan, Orenburg, Tashkent, Kokand, Andijan. information is provided about the singer Kamal Effendi Al-Murishi, who was able to perform the happy statuses on the big screen. Al-Murishi came to Bukhara on tour in early April 1912, and his concert was held in the city's Turkestan cinema hall. The price of tickets for concert participants is from 60 to 90 tshs, and for family spectators in lodges - 4 soums. Even places where tickets are sold are announced [47]. At the concert of Kamal Efandi al-Murishi, a music orchestra and a show of paintings were also held. The concert began at 1600 in the afternoon: "Audiences should welcome the famous Muslim statuses, and our people should come and enjoy the performance of the handsome and pleasant Hafiz [47]" was published on the newspaper page.

However, when you get acquainted with "Bukharai Sharif" (153 issues of the newspaper were printed in 1912-1913) and "Turon" (49 issues of this newspaper were printed in Uzbek), you can see that information about the history of concerts and music culture is sometimes given.

Hamza Hakimzada Niyoz (1889-1929), Yusufjon Qiziq Shakarjonov, Bashkir singer Aziz Alhamid (Almahmud), Tatar musician Saidashev, famous theater director Abdumannon Uygur, famous writer, theater and art master in Bukhara during the years of the USSR government. also worked. The project recommended by the writer and playwright Hamza Hakimzada Niyazi was used to organize theater troupes and concert groups in the Young Republic. Hamza Hakimzada Niyazi had a lot of experience in this regard, and on July 20, 1921, he founded the "Koqan Artists' Circle" in the city of Kokan.

Hamza Hakimzada Niyazi visited Bukhara in March 1921, organized a theater troupe under the branches of educational and military propaganda, and stayed in Bukhara until December 1921. He organized several concert nights with Bukhara theater troupes. He selected singers from among the youth and taught them the music he wrote for the play "Halima". Young artists learned performance skills from Hamza Hakimzada Niyazi [48].

On April 5, 1921, at a theater and concert performance in Bukhara city, Yusufzhan Khevin Shakarjonov, who graduated from the school of interest of Sa'di Makhsum (1809-1989), took part and gave the concert content and an upbeat spirit [49].

At the beginning of December 1921, Bashkir singer Aziz Almahmud and Tatar musician Saidashev gave a concert together at the "Yetimkhan" theater in Bukhara. This concert was attended by members of the government and ordinary spectators [46]. During these years, a number of theater troupes and concert groups toured the Turkestan ASSR, the USSR and the Russian Federation (Moscow, Petersburg, Kazan). "Russian touring troupes" and artists from the Turkestan ASSR were invited to the USSR. During the years

of the government of the USSR, negative aspects were also noticed in the art of music and singing. The famous independent poet Abdulhamid Cholpon (1897-1938), who was in Bukhara at that time, also participated in the concert of Bashkir singer Aziz Almahmud and Tatar musician Saidashev. Cholpon published a special article in "Bukhara Akhbori" newspaper: "The famous Kashgar song and song sung at the very beginning of the concert was so corrupt, so unnatural, Europeanized and rude. Neither Tatars, Bashkirs, nor Uzbeks were satisfied with the night. Comrade Almahmud looked soulless on this night, Comrade Saidashev, who combined Russian and European tunes with Tatar tunes and cooked a slurry of both, looked even more soulless" [50] - such a critical opinion- commented. With the above opinion, Abdulhamid Sulaiman son Cholpon points out that under the influence of communist ideology, the national spirit and melody are disappearing in tunes and songs, classical melodies are being corrupted, which has a negative impact on the development of national culture. did Another obvious defect is that the government of the USSR did not build a single building for concerts and theater that meets the requirements of the time in Bukhara.

In addition, the cases of concerts not starting on time, tickets not being sold according to seats, smoking in concert halls, making noise, and saying shameful words to artists were repeated frequently. Since there are no singers or theater actors among the women, their roles were played by men. Decoration, stage dress culture, singer's style and aesthetics were not up to standard. In the works staged by Qori Halimzoda, who worked as the director of "Azimjon" theater after Abdumannon Uyghur, immoral situations and behavior increased, skilled artists were given secondary roles. Instead of talented artists, there was a tendency to employ the person encountered as a musician and singer or theater actor. For this reason, the writer and government member Said Ahrari (1895-1931) expressed his regretful opinion in one of his articles: "Anyone who is unemployed in Bukhara is an artist [51]".

So, during the years of the government of the USSR, as much practical work as possible was done in order to raise the art of singing and raise the mental state of the population through art. However, the military-political situation in the government of the Republic, material difficulties, the ideological influence of the center, and political pressures led to the fact that many of the tasks in this direction were not implemented and remained on paper.

In conclusion, it can be noted that during the years of existence of the Soviet Union, tours of well-known singers and musicians of their time from the regions of Turkestan ASSR, USSR, Bashkirstan, Tatarstan took place in the old Bukhara, the center of the Republic, and in Chorjoi, Karki, Karmana, Sherabad regions. As mentioned above, V. A. Uspensky's stay in Bukhara for the development of music and theater arts, performances of a number of Tatar Bashkir artists, and concerts by the famous singer Muhyiddin Qori Yaqubov gave the population a spiritual and aesthetic spirit. However, it should not be overlooked that there were negative trends in the presentation of our classic national art.

The role of Abdurauf Fitrat (1886-1938), a contemporary scholar, encyclopedist, writer and historian, in the development of music education and the art of singing in Bukhara, and the preservation of national musical masterpieces for future generations.

In the first decades of the 20th century, Abdurauf Fitrat was at the center of social and cultural processes in Bukhara and all of Turkestan, and made an incomparable contribution to the development of secular and religious knowledge [52]. Although Abdurauf Fitrat did not graduate from any school without special education in the field of music, he created a book dedicated to music entitled "Uzbek classical music and its history". This proves that Fitrat has a phenomenal ability, that he perfectly mastered the works related to the science of music created by Central Asian thinkers.

According to some information, Abdurauf Fitrat wrote articles in this direction in addition to the above-mentioned work on music, and his works on the history of Uzbek national culture, if collected in full, would form a three-volume book. opinions are presented [53].

After returning from Tashkent to Bukhara on March 9, 1921, Fitrat began to seriously engage in educational and cultural activities in his motherland. In cooperation with a number of colleagues, such as Sadr Ziya and Musa Saidjonov, he established a scientific society and began to collect rare manuscripts related to various disciplines. In 1922-1923, he worked as an educational inspector of the Bukhara People's Soviet Republic (BPSR), which further expanded the scope of his activities. Now he began to prepare the foundations for the establishment of the Eastern Medical School in Bukhara, while at the same time he was carrying out measures to establish general education at the country level and mass mobilization of students for this process. His initiative in the field of establishing musical education and revitalizing musical works in general is of particular importance. Aiming to establish musical education and research in this field, Fitrat established a specialized music school in the yard (now privatized 8th building) granted to him by the government of the USSR in the Ravgangaron district of Bukhara. This school was called "Oriental music school" and was different from the European style music school, where the educational process was built on the basis of oriental teacher-pupil lessons. Abdurauf Fitrat was appointed as the director and Domla Halim Ibodov as the scientific director by the order of the government of the USSR on August 10, 1921 [54]. Among the old masters and their students, Ota Jalal, Ota Giyos, Domla Halim Ibodov, Shorahim Shoumarov, Abusoat Vakhobov, Master Shodi Azizov, Matyusuf Kharratov were invited to give lessons to talented young people [18].

Abdurauf Fitrat's contribution to the science of music was recognized in the countries of the Eastern world, and the Turkish musicologist and journalist Etem Ruhi Ungur published the magazine "Music Collection" in Istanbul for almost half a century. On the pages of his magazine, the German Turkic scholar Angilika Jung published a series of articles related to the art of Uzbek music, Shashmaqom and Abdurauf Fitrat. Also, the book "Uzbek classical music and its history" by Abdurauf Fitrat, published in Turkish in several editions, was published in Etem Ruhi Ungur magazine. The Turkish journalist got acquainted with Abdurauf Fitrat's work and his views on musicology. Etem Ruhi Ungur emphasized in his articles that Uzbek music has a special magic, and that even peoples with different customs, culture, and language are fascinated by these magical melodies and tunes [35].

The role of Abdurauf Fitrat in the development of music science and music education, Bukhara musicology is explained as follows:

1. In his book "History of Uzbek Classical Music", he wrote "The Big Book on Music", "Book on Music Rhythms", Ibn Sina's "Donishnoma", "Treatise on the Science of Music", Fakhriddin Ar- "Treasure of Knowledge" by Razi, "Book of Ages" by Urmawi, "Laws of Music Science and Practice" by Al-Husaini, "Treatise on Music" by Kawkabi Bukhari, "Treatise on Music" by Abdurrahman Jami, as well as Alisher Navoi, Darvesh Ali Changi, Haji Abduqadir He analyzed the musical data in the works of Maroghi, Mahmud ibn Mahmud ali-Sherazi, Muhammad ibn Mahmud al-Amali. Just one example, in his work Abdurauf Fitrat, while thinking about Alisher Navoi's compositional work, he emphasized that the tune "Qari Navoi" or "Qari Navoi" was composed by Navoi, and that this tune has a very melodious and musical character. Abdurauf Fitrat analyzed that Uzbek music is dominated by melodies that evoke joy and happiness, sadness and sadness, courage and enthusiasm [24].
2. Abdurauf Fitrat in the development of the national system in the USSR, the creation of modern educational foundations was at the forefront of imparting worldly knowledge to young people. One of the

ten inspectorates created in the republic is the Bukhara Public Education Inspectorate, which was initially headed by Qori Yoldosh Polatov (1890-1965). Under the organization of Qori Yoldosh Polatov, with the participation of Abdurauf Fitrat, three months after the establishment of the government, in the third decade of November 1920, the document "General rules about the school" was developed. In this document, procedures for modern education in primary schools were developed. Music education, which is a factor of aesthetic education, as well as all subjects, was included in the curriculum. The tasks of raising national values, national identity, and instilling national melodies into the minds and hearts of students have become urgent. A number of educational and educational achievements have been achieved through the establishment of activities based on "General rules about school" [56].

A number of branches and departments were established under the supervision of public education of Bukhara. One such department is the "Outside School Department" and its 4 branches were working. Scientific, musical theater, historical museum, library and club-reading hall were started to operate. The musical and theater branches were given the task of improving and expanding the art of music and singing [57]. Music schools were opened at the discretion of the musical branch. Initially, there was 1 such school in the city of Eski Bukhara, the center of the USSR, and in 1923 there were 4, and in 1924 the number of music schools reached 7 [58]. On the contrary, in 1923-1924, the number of schools providing education in the USSR decreased sharply. In the 1921-1923 academic years, the number of schools in the Republic was 130, but due to the lack of educational buildings and educational equipment, a total of 71 schools were abandoned and the rest were closed. These are 44 primary schools, 2 secondary schools, 15 orphanages, 3 girls' schools, 2 medicine schools, 1 vocational school, 2 music schools (7 in archival sources), 3 senior education courses, 10 There were 3 courses to end illiteracy and 3 short-term training courses. In addition, 40 schools for the completion of illiteracy were opened [59]. The main reasons for the decrease of educational institutions were the low level of education, the lack of highly literate teachers, the shortage of study guides, textbooks, and the weakness of the material and technical base. In 1923, instead of 8% of the state budget, 25% was allocated for the development of school education. Musa Saidjonov, as a supervisor of education, started by optimizing the management of educational reforms.

In 1923, 44 people out of 58 people working in the central office of the Education Inspectorate, 67 people out of 100 people were left in the regional branches. Out of 721 teachers in BPSR, 244 highly qualified people were left to work in the education system. The main focus was on the quality of education [59]. In 1923, 1 publishing house, 14 libraries (including 70,000 books), 1 music hall, 3 theaters operated in addition to the reading room [59]. When thinking about music education and music promotion in the years of the USSR, it is impossible not to think about the music school opened in Old Bukhara directly in the house where the scientist lived on the initiative of Abdurauf Fitrat. When Abdurauf Fitrat went to work in the government service, he was given a house in the courtyard of the Bukhara, located next to the Dasturkhanchi pool, belonging to one of the former officials of the emir, Torayi Charjoyi. He was also given a service horse and a carriage, thus providing him with a means of transport. In March 1921, Abdurauf Fitrat vacated the Torayi Dasturkhanchi yard where he lived for a music school, and he moved to his father's old yard, where his brother Abdurahman Abdurahim, a grocer's son, lived. According to some sources, 25-30 students studied in the music school opened by Abdurauf Fitrat, and in some sources up to 50 students [60]. Abdurauf Fitrat was the head (director) of this school, and he was also responsible for finding teachers in Bukhara Eastern School. Abdurauf Fitrat personally gave lessons to the students, he was well versed in some musical instruments, including playing the tanbur. Students in the music school opened by Fitrat are free to study, and they are even given a monthly stipend of 15 gold soums. Pupils are



provided with lunch (food), clothes every six months. For students to learn, along with national musical instruments such as dutar, tanbur, gijjak, doyra, dombira, kashkar rubab, European musical instruments were brought free of charge by the Ministry of Education.

Students of Fitrat Music School studied both Eastern and Western music. Also, "Shashmaqam", "Mavrigikhanlik", "Bukhara series" belonging to the national art of Bukhara were also taught to young people. The music school was in contact with the doryl music course taught by the brass orchestra, which was opened under the supervision of education of Bukhara. Graduates of the brass orchestra performed the task of playing music at the events of the government of the USSR, i.e. at rallies and demonstrations, at the reception of ambassadors and foreign guests, on holidays, and at ceremonial marches [61]. On the one hand, this meant the transformation processes of European music culture in the USSR, and on the other hand, it was evidence of the growing influence of communist ideology. In order to provide Abdurauf Fitrat music school with qualified musicologist and pedagogical staff, the famous Russian musicologist V.A. He invited Uspensky to be a teacher at the school [62]. Among the former students of the school, who were educated by teachers such as Uspensky, Shonazar Sahibov, Shavkat Niyozzi, Mukhtar Ashrafiy, Ayub Kadirov, Faizulla Karomatov, Ahmadjon Ikhtiyorov, who later achieved great achievements in Bukhara musicology and singing. They were named in the history of music as "musicians of Abdurauf Fitrat and Uspensky school" [59].

Historical analysis shows that the students of Abdurauf Fitrat Music School presented a report concert about their one-year activities in front of the government of the USSR and representatives of the audience. The one-year report of the school was organized in the summer of 1922 in the "Yetimkhan" theater in Bukhara, where Abdurauf Fitrat's musical play "Oguzkhan" was performed. Abdurauf Fitrat Oguzkhan (Grandfather) won the attention of the audience in the performance of the play [50].

It is self-evident that the art of theater and the activities of theater troupes cannot be imagined without singers. Musicians and singers educated in music schools of Bukhara worked extensively as providers of theater performances. In 1922, 3 theater troupes from Bukhara gave concerts in the cities of Karmana, New Bukhara, Sherabad, Karki, Chorjoi, Karshi, Termiz, and Old Bukhara. On average, in 1922-1923, each theater troupe received public attention by organizing up to ten concerted theater performances [63]. "Bukhara Voluntary Concert Youth Group" was also organized by the graduates of the music school. Such groups performed good deeds in the regions and cities of the USSR and collected funds for those in need. Especially in 1921-1922, 2 million rubles collected from such concerts were sent as financial aid to the starving people in Uralaldi and Volgaboyni [64]. Thus, special attention was paid to music education in the USSR, so in the 1920s, famous musicologists, singers and musicians grew up in Bukhara.

For example, among the numerous press of the 1920s and 1930s, the magazine "Education and Teacher" [65], published in 1925-1934 and considered the publishing body of the Ministry of Education of the People's Soviet Socialist Republic of Uzbekistan, was , that a special monograph on the issues of material and spiritual culture related to history was researched by Bukhara historians in this press body, in which the articles of Abdumo'min Sattori, Musa Saidjonov, Polat Soliyev and Abdurauf Fitrat, etc. analyzed [66]. Two major articles on the issues of national music of Bukhara were published in "Education and Teacher" magazine. These articles were published in the 4th issue of "Education and Teacher" in 1925. 67]" and Mavlon Shakirov's articles published in the 5th issue of this magazine, i.e. May 1929 "About the national music of Bukhara", we analyzed them by turning to the actual spelling [68].

In the aforementioned article of Ghulam Zafari, the importance of the role of the art of music in the development of the cultural life of each nation was noted, and the issue of preserving traditional music



and singing instruments inherited from ancestors and passing them on to future generations was written. Manuscripts, pamphlets and books on the art of music inherited from our ancestors over the centuries, as well as ornaments, decorations, Eastern melodies and epics passed down from generation to generation, are disappearing.

The author: "We must save the musical instruments and songs created by our ancestors from being lost. At a time when the number of perfect connoisseurs of the six statuses (Shashmaqom) of our musical instrument is decreasing, it is necessary to restore it and leave it for generations. If we miss the opportunity, it is certain that those who know the six statuses will disappear completely among the Uzbeks.

In the second part of the article, he comments on 2 music schools in the Turkestan region. One of them operates in Tashkent, and one in Bukhara, and it is noted that both national and European musical instruments are taught in these schools. The task of the schools is not only to teach the students musical instruments, but also to learn folk songs, such as our forgotten fairy-tales, olans and yor-yors. This article also recommends that singers who deal with musical instruments take part in theater and opera performances, train our musicians and send them to music schools in Samarkand, Kokand, Andijan.

From this important article of Ghulam Zafari, it is clear that the development of musical art in Uzbekistan depends in many ways on the following factors. In particular, it is necessary to increase the number of music schools in the regions of Uzbekistan and to teach children the art of classical music, various musical instruments inherited from ancestors, and secondly, the music and song parts of Shashmaqom (Six Status), first of all, issues of full restoration and comprehensive training of music school students, as well as preservation of folk songs and tunes, epics and folk songs were raised.

In the second article, Mavlon Shakirov's article entitled "On National Music of Bukhara", it is noted that the Bukhara National Music School and musical instruments and art objects went through three periods at the beginning of the 20th century:

The first period: from the establishment of the Bukhara People's Council of Supervisors government in 1920 to the autumn of 1925, when national territorial demarcation was implemented in Central Asia;

The second period: the period from the time of national territorial delimitation to 1926. During this period, the author says, the main goal of music school graduates was to use art to earn a living.

It shows that the third period: the establishment of national music in Bukhara on a scientific basis began in 1926. The peculiarity and achievement of this period is characterized by the notation of Shashmaqom and the transition to the real national notation method. The author notes that 15 people are studying at the Bukhara Music School, and points out that it is difficult to study and promote national music with such a small group. He believes that in the next academic years, it is necessary to organize musical instrument learning circles in Bukhara and in Uzbekistan as a whole, to attract rural youth and female amateurs to music schools.

He believes that it is necessary to take measures to expand the promotion of music by organizing women's groups of artists and creating an amateur section. It should be noted that the influence of communist ideology and class theory can be felt in Mavlon Shakirov's article. He puts forward the idea that in music schools it is necessary not only to teach music and musical instruments, but also to create songs based on social education and the psychology of oppressed working people.

In the 20s and 30s of the 20th century, the periodicals published in Uzbekistan published important articles on the issues of the history of literature and art. In particular, it was found that the "Education and Teacher" magazine contained topical articles on the music and singing genres of art.

Secondly, it is not necessary to prove that the articles published in different years on the pages of this ma-

azine are devoted to the problems of the art of music that are waiting to be solved for their time and the present time.

Thirdly, it is worth noting that the problems of expanding music education, establishing personnel training in the field, educating the young generation in an aesthetic spirit are included in the text of the articles.

Fourthly, we think that a thorough study and analysis of articles on the art of music in "Education and Teacher" and other periodicals will be effective in this regard.

### **Conclusion of the third chapter.**

After the dissolution of the Bukhara Emirate in September 1920, the Bukhara People's Soviet Republic (BPSR) headed by Fayzulla Khojayeov was soon established and a new government consisting of the Supervisory Council was formed. In the structure of the government consisting of ten inspectors, the Public Education Inspectorate of the USSR also operated, and there were several branches of it. One such branch was considered "musical" and was entrusted with the tasks of introducing modern musical education in the Republic, opening music schools, music clubs and clubs, music halls, and organizing a brass orchestra group. Providing theater troupes with representatives of the art of music and singing, creating concert groups of young people and women was also entrusted to this department. The government of the USSR has put a lot of effort into teaching young people the national customs and traditions of Bukhara, which are considered examples of Bukhara art, the maqams that represent the spirit and spiritual maturity, the mavrigikhanlik and the "Bukhorcha" series. In particular, Abdurauf Fitrat, who worked in the position of educational supervisor of the USSR in the improvement of music education in Bukhara, Qori Yoldosh Polatov, Musojon Saidjonov, who worked in this position before and after him, Abdulhamid Cholpon, who was the editor of "Bukhara Akhbori" newspaper, Ziya The services of the likes of Osmani have been invaluable. The opening of a music school in Abdurauf Fitrat's house in 1921, which was funded and introduced by the government, became an important factor in the development of 20-30 maqam scholars and musicologists in the future. The teaching of Abdurauf Fitrat and V.A. Uspensky in this school laid the foundation for the development of a group of performers of various musical instruments. In 1924, there were 4 music schools in the Republic, 7 in 1927, a musical course taught by a brass orchestra, theater troupes, artist-singer groups, etc., raised the art of music to a higher level. Shashmaqom's notation was the greatest historical reality during the BPSR.

In the development of the art of music and singing in the USSR, it was during these years that the literature on the science of music spread, the songs and tunes of Levicha Bobokhanov and Ota Jalal Nosirov, Ota Ghiyos Abduganiyev were recorded on gramophone records, and folk performances were performed by means of gramophone and radio. It is shown in the broadcast of concerts. Special shops and stores selling foreign and domestic musical instruments and recording equipment have been opened, and their number has been steadily increasing year by year.

In the art of music and singing, the tour of Bukhara by singers, theater actors and composers, who are famous in the singing art of Turkestan and the Eastern world, was also important.

Hamza Hakimzoda Niyazi, who visited Bukhara in the spring of 1921, organized concert nights throughout the regions of the USSR, gave music lessons to young artists, and taught them new tunes. A well-known theater actor and composer, Abdumannon, as the chief director of Uighur theaters of Bukhara, contributed to providing theater troupes with musicians and singers of various tunes. The concerts and tours organized by Muhyiddin Qori Yaqubov throughout the USSR in 1923 and 1924, the famous singer, who is famous not only in Turkestan, but also in the East and West for his sweet voice, became an experimental school

for singers. In Bukhara in 1920-1924, Bashkir and Tatar artists played an important role in the development of the art of singing. Among them, Bashkir singer Aziz Alhamid (Almahmud), Tatar musician A. Saidashev gave their concerts during theater performances. In the first half of the 20th century, Yusufjan, who came to the podium of popularity, gave the people of Bukhara a high spirit and mood in a series of concerts.

However, precisely from the years of the USSR government, the influence of communist ideology appeared instead of traditionalism in the art of music and singing, in the singing of national songs. When singing songs, instead of pure Uzbek and Tajik words, verses from Russian, Tatar, Uzbek, and Tajik words were used.

In tunes and songs aimed at arousing the national feeling and spirit of the people, unnatural, human-depressing melodies appeared. These negative trends were sharply criticized by the devotees of the nation, such as Zia Usmani, Abdulhamid Cholpan, and Abdurauf Fitrat.

However, it is worth noting that during the years of the government of the USSR, bold steps were taken to preserve the masterpieces of Bukhara art, which had been formed for centuries and became the spiritual property of the people, to pass them on to the next generation, and to establish modern singing. and practical work was done.

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