

Annotation. This article will talk about scientists who made a significant contribution to the development of Uzbek musical creativity in the 20-30s of the 20th century.

Keywords: music, navo, classical music, singing.

During the 20 years of the 20th century, the content of Uzbek folk songs consisted mainly of singing living conditions and further improving performance skills. But on the basis of these songs stood the rich musical heritage of the Uzbek people. This legacy has long been passed down from generation to generation orally.

The Uzbek people's past, living conditions, sorrows and tribulations, hard work, and struggle for freedom are reflected in folk musical art. Folk songs are lush-alla, songs composed for children, lyrical, loving and loving, humorous and mutoiba, musical works such as those dedicated to the seasons of the year are sung. This folk music heritage of multicolored can be divided into two large sections by subject. These include ritual, labor, and other living conditions ("Yors", "laments", "Maida", "summer", "Alla"), and the other are songs (songs). These songs are works of content that are not related to any living conditions: lapars, yallas, songs.

The main place in the heritage of Uzbek folk professional oral music is occupied by statuses. In Uzbekistan, statuses are divided according to local conditions-Bukhara and Khorezm statuses. But some of these statuses were also performed in the Fergana Valley and were referred to in music histories as the third Fergana-Tashkent or "Chormaqom". Professional music performers and music scholars have identified this "Chormaqom" with its Bukharan status, arguing that it is not appropriate to separate it.

The content of the maqams is mainly lyrical and belongs to the classical poems in them-Hafiz, Navoi, Bedil, Jami, Muqimi. Folk poems are also used in Maqam music. Uzbek-Tajik music heritage Bukhara status is called "Shashmaqom", these are: Buzruk, Rost, Navo, Dugoh, Segoh and Iraq. Each status is divided into two sections-the instrumental section and the singing section. The instrumental section-the Mushkilot and singing section-was called Nasr. The instrument section is further divided into several parts-classification, Tarje', Gardun, Muhammas and beards. And the part of the song is divided into-Sarakhbor, interpretation, prose, Kashgar, Soqiynoma, Ufor. In the performance of the status, the main musical instruments are the tanbur and the circle, and in any status the tanbur is tuned separately. For example, in the performance of the status of Buzruk, Dugoh, Segoh and Iraq, the sound is tuned to the Quarto (the last narrow interval with the middle narrow). In the execution of the status of the Rost, the sound is adjusted to the quintet. When performing a Navo status, the tanbur is tuned to a second interval.

According to the living conditions of the Khorezm region, the art of music is similar to other regions (oases), but differs from others in local characteristics (coloriti).

Khorezm singing and singing have a special intonational essence. They are often similar to Turkmen and ozorbayjon music. Another folk heritage in Khorezm with local characteristics is the epics. In other oases of Uzbekistan, the epics are performed in a regitative-declamatory state at the dombira junction, while in Khwarezm, the epics are performed at the dutor or ensemble junction (circle, hejjak, ilamon, dutor instruments). Some epics are performed in the form of narrow, rhubarb and garmon instruments. Khwarezmian folk musical instruments are also distinguished from other folk musical instruments. For example I will be a tool. In Khorezm, the drum instrument is not used when playing epics. Here, from the last century, a single-row harmonica musical instrument has entered the habit.

All this made a significant contribution to the development of folk music culture. The Uzbek people are not only famous for songs and games, they are also famous for their musical instruments. Uzbek musical instruments are divided into 4 different sections:

- blowing musical instruments
- string musical instruments

- membrane musical instruments
- instruments that resonate by themselves

Blowing musical instruments:

- Nay, Shepherd-nay
- Sibizgi, qoshay, ulaman, surnay
- Ambush-trumpet
- Mechanical ventilation-harmonica

String instruments:

- Chertib cholinadi-daimbira, dutor, tanbur, Afghan rhubarb, Kashgar rhubarb
- Instruments played with a bow-a hump, a shell, a sato.
- A percussion instrument is dust.

Membrane instruments:

- Circle, drum.
- Self-resounding ASBOs:
- Birch, spoon, safoil, rust.

Since the late 20s, improvements in Uzbek folk instruments have been initiated. Hofiz Sharahim Shoumarov, Matyokub Harratov, usto Uthman Zufarov, usto Ruzimat Isoboev contributed to changing and perfecting the instrument's appearance, instrument voices. For example: dutor-bas, gijjak-bas, rubob-prima, etc.

From the 1920s, the study of folk oral creativity and its recording took a special place. In 1919, an art-ethnographic commission was formed in the Republic of Turkestan, and this commission was chaired by V.A.Uspensky, Ghulam Zafariy, E.Melngaylis, N.The mironovs entered. The commission set itself the goal to study "Shashmakom" in the first place and the creativity of all peoples living in Central Asia. In early 1923, V.A.Headed by Uspensky, the commission will be in Bukhara and record all of the status complex of father Jalal Nasirov and father Ghiyos Abdugani. But there were also much more difficulties in recording these unique folk masterpieces, since the direction of escapes, moans and melodies in the statuses made the Uspensky people difficult. In addition to shashmakom, kamissiya hayati had also recorded folk songs and melodies.

In the spring of 1925, V.A.The board of the commission, headed by Uspensky, was in the isfara ovules of Kokand uyezd, from where he also recorded some folk songs. For example: Naqshi kalon in the "festival of Lola", Naqshi Khurd, etc.

V.A.The expedition, led by Uspensky, would not only record folk songs, but also deal with R & D, and in 1927 published a large article entitled "classical music of the Uzbeks". In the same year, this article by Uspensky also publishes Abdurauf Fitrat's work "history of classical music of Uzbekistan", and in this collection Abdurauf Fitrat gives his views on the preparation of scientific work from local specialists. In the Fitrat collection, detailed thoughts on the parts of " Shashmakom " were made and also written about their performers.

In 1928, the Research Institute of music and choreography was opened in Samarkand, the main purpose of which was the training of national music specialists in this Higher School. N. To The Institute.N.Mironov is in charge, and the man is accompanied by young artists such as: father Jalal Nasirov and father Ghiyos Abdugani, Domla Halim Ibadov, Abdukadir Ismailov (nay, qoshay, surnay performer), Matyusuf Harratov, who were famous at the time.Ashrafi, T.Sadigov, Sh.Invites ramazonov to study.

As the results of the scientific work of the Institute we N.N.Examples of Mironov's books are "music of the Uzbeks" (Samarkand, 1929), "on the musical culture of Uzbeks and other Eastern peoples" (Samarkand, 1931), "Songs of Bukhara, Khiva, Fergana" (Tashkent, 1931).

In addition to the scientific work of the Samarkand Institute, the expedition headed by Ye.Ye.Romonovskaya in Tashkent had also recorded folk songs and songs. One of the most important scientific records of this expedition was the singing and songs of Uzbek women sung inside. With Ye. Ye. Romonovskaya. The muhammedovas had founded the cause.

88	ISSN 2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 12 Issue: 03 in March-2023 https://www.gejournal.net/index.php/IJSSIR
	Copyright (c) 2022 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit https://creativecommons.org/licenses/by/4.0/

The scientific works of 1917-1932, having completed the folklore writing, it should be noted that by writing the unique masterpieces of the people their eternal history and being presented to our people, these great folk musical works will remain as a legacy to many generations.

Recording of folk tunes and songs began as well as processing them, adapting them to choral and orchestral communities. In 1922, V.A.Uspensky and N.N.Mironov's first symphonic reworked scores were heard. The orchestral adaptations of Mironov's "Turkestan" and Uspensky's folk songs "Latifa", "Zar kokul" at the "morning music nights" concerts attracted the attention of the audience.

In the "Turkestan" Suite-4 Uzbek and 4 Kazakh folk songs harmonized and adapted to the orchestra. The work is a reworking of Uzbek folk songs such as "Sarbozlar", "Azizam", "Layzongul" and "garish dambadam", which achieved a special gloss in the performance of the orchestra.

The work on the processing of Uzbek folk songs and songs for the blowing orchestra has begun to make these good deeds of Czech nationality V.V.Leysek was engaged to perform. For example: Leysek reworked the tune "Rajabia" to fit the orchestra, and the piece took a solid place from the concert programs of those years.

In the 20s, Karim Abdullayev reworked Uzbek folk melodies and songs for the piano instrument to release his collection for the same piano instrument, "16 Uzbek songs".

In 1929-1930, Ye.Ye.Romonovskaya also reworked a piece for the choral community called "the cotton picker".

Summing up the work done, it should be explained that during the 20-30 years, the work of arranging and orchestrating folk songs and songs began, and these good deeds in the development of the musical art of the Uzbek land were the first steps in performing all the problems of Uzbek music.

REFERENCES

1. Rahimovna, A. N. (2022). PSYCHOLOGICAL ANALYSIS OF AGGRESSIVE BEHAVIOR IN ADOLESCENCE. INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH ISSN: 2277-3630 Impact factor: 7.429, 11(12), 67-71.
2. Rahimovna, A. N. (2022). THE PHENOMENON OF INDEPENDENCE IN CHILDREN AND ITS CONFORMITY TO BE EXPLAINED THROUGH. INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH ISSN: 2277-3630 Impact factor: 7.429, 11(11), 452-454.
3. Raximovna, A. N. (2022). THE ROLE OF PARENTAL RELATIONSHIP IN THE STATEMENT OF INDEPENDENT OPINIONS IN ADOLESCENT CHILDREN. INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH ISSN: 2277-3630 Impact factor: 7.429, 11(06), 28-33.
4. Khaidarovna, Z. D. (2023). The Speech Genre, As a Whole, In the Process of Communication. Web of Synergy: International Interdisciplinary Research Journal, 2(2), 404-407.
5. Khaidarova, Z. D. (2022). Speech genres, heuristics and heuristics. Central Asian Journal of Literature, Philosophy and Culture, 3(11), 151-154.
6. Каримов, К. С., Камбарова, Ш. А., & Бахриддинов, К. Н. (2022). Историко-правовое исследование документов о социальных отношениях колониального периода в Туркестане. Вестник КазНПУ имени Абая серия «Юриспруденция», 70(4).
7. Karimov, K. (2021). Туркистонда маҳаллий бошқарув тизимида қозилик маҳкамалари фаолияти тарихидан. FarDU. Ilmiy xabarlar.
8. Karimov, K. (2020). Turkistonda tarixan shakllangan qozilik mahkamalari faoliyatiga kiritilgan o'zgarishlar. Qo'qon DPI. Ilmiy xabarlar.
9. қизи Алибоева, Н. М., & Хошимов, Д. (2022). Тақлидий сўзларни типологик ўрганиш муаммолари. Science and Education, 3(3), 380-382.
10. Mamayusupova, D. B., & Gofurov, M. R. (2020). THE CONCEPT OF RELIGIOUS TOLERANCE IN THE PROCESS OF SPIRITUAL FORMATION OF SOCIETY. Theoretical & Applied Science, (6), 253-256.

11. Мамаюсупова, Д. Б. (2021). Теоретико-методические основы и объективная необходимость развития государственно-частного партнерства в Узбекистане. Бюллетень науки и практики, 7(10), 311-321.
12. Мамаюсупова, Д. (2021). Туристтик кластерни ташкил қилишда давлат-хусусий шериклигининг концептуал асослари. Экономика и образование, (4), 408-414.
13. Dilovarkhon, M. (2021). Legal Framework for Development of Touristic Potential Based on Public-Private Partnership. Бюллетень науки и практики, 7(5), 356-361.
14. МАМАЮСУПОВА, Д. Б. (2021). БЮЛЛЕТЕНЬ НАУКИ И ПРАКТИКИ. БЮЛЛЕТЕНЬ НАУКИ И ПРАКТИКИ Учредители: Овечкина Елена Сергеевна, 7(10), 311-321.
15. Мамаюсупова, Д. Б. (2019). МЕҲНАТ МИГРАЦИЯСИ ВА ХОТИН-ҚИЗЛАР. ВЗГЛЯД В ПРОШЛОЕ, (16).
16. Ravshanbek, J. (2022). CREDIT-MODULE SYSTEM, ITS BASIC PRINCIPLES AND FEATURES. *Yosh Tadqiqotchi Jurnal*, 1(4), 304-309.
17. O'G'Li, J. R. M. (2022). METHODS OF ORGANIZING INDEPENDENT STUDY OF STUDENTS IN THE CREDIT-MODULE SYSTEM. *Ta'lim fidoyilari*, 25(5), 93-97.
18. Jumaboyev, R. M. (2023). METHODOLOGY FOR TEACHING INFORMATION CULTURE TO STUDENTS IN THE SYSTEM OF HIGHER EDUCATION. *Академические исследования в современной науке*, 2(8), 126-134.
19. Jumaboyev, R. M. (2023). ANALYSIS OF THE SYSTEM OF GRANTING ACADEMIC AND FINANCIAL INDEPENDENCE TO FOREIGN UNIVERSITIES. *Академические исследования в современной науке*, 2(8), 135-145.
20. Махамадйусуф о'г'ли, J. R. (2022). METHODS OF ORGANIZING INDEPENDENT STUDY OF STUDENTS IN THE CREDIT-MODULE SYSTEM. *Conferencea*, 33-37.
21. Jumaboyev, R. (2022). METHODS OF ORGANIZING INDEPENDENT STUDY OF STUDENTS IN THE CREDIT-MODULE SYSTEM. In *International Conference on Research in Humanities, Applied Sciences and Education Hosted from Berlin, Germany. International Conference on Research in Humanities, Applied Sciences and Education Hosted from Berlin, Germany.*
22. Jumaboyev, R. (2022). CREDIT-MODULE SYSTEM, ITS BASIC PRINCIPLES AND FEATURES. *Pedagoglar*.
23. Jumaboyev, R. (2021). TEACHING STUDENTS TO CRITICAL THINKING IN THE EDUCATIONAL PROCESS AND ORGANIZING INDEPENDENT EDUCATION. *Scienceweb academic papers collection*.
24. Omonnulaeva D. Estrada xonandaligi. O'quv qo'llanma. Toshkent. 2007
25. Tillaxo'jayev, O. "FORMATION OF INTERNATIONAL VIRTUE IN STUDENTS THROUGH STUDYING THE LIFE AND CREATION OF COMPOSER SULAYMON YUDAKOV." *Web of Scientist: International Scientific Research Journal* 3.11 (2022): 122-127.
26. Tursinovich, Nosirov Dilmurodjon. "Development Methods of Teaching Disciplines Orchestric SpecializationsII." *European Journal of Life Safety and Stability (2660-9630)* 8 (2021): 38-41.
27. Tursinovich, Nosirov Dilmurodjon. "Advanced in Improving the Effectiveness of the Music Culture Lesson Role and Importance of Pedagogical Technologies." *INTERNATIONAL JOURNAL OF INCLUSIVE AND SUSTAINABLE EDUCATION* 1.5 (2022): 76-78.
28. Tursunovich, Nosirov Dilmurod. "A BRIEF ANALYSIS OF THE LIFE AND CREATIVITY OF CONDUCTOR ARTURO TOSKANI." *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH ISSN: 2277-3630 Impact factor: 7.429 11.03 (2022)*: 90-95.
29. TURSINOVICH, NOSIROV DILMURODJON. "Uzbek National Musical Instrument Performance." *JournalNX* 7.1 (2021): 315-318.
30. Nosirov, Dilmurod Tursunovich. "The role of music in the development of our national spirituality." *ACADEMICIA: AN INTERNATIONAL MULTIDISCIPLINARY RESEARCH JOURNAL* 11.1 (2021): 679-684.

90	ISSN 2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 12 Issue: 03 in March-2023 https://www.gejournal.net/index.php/IJSSIR
	Copyright (c) 2022 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit https://creativecommons.org/licenses/by/4.0/

31. KHOLJURAYEVICH, MADAMINOV NASIMJON, and FOZILOV KAXRAMON MADAMINOVICH. "The Role of Folklore in the Emergence of the Art of Singing." *JournalNX* 7.1: 128-130.
32. Kholjurayevich, Madaminov Nasimjon, and Fozilov Kahramon Madaminovich. "The role of music culture in inculcating the idea of national independence in the minds of the younger generation." *ACADEMICIA: An International Multidisciplinary Research Journal* 11.5 (2021): 71-74.
33. Axmedovich, Turdiev SHavkat. "Problems of student preparation for work with children's choir collective." *World Bulletin of Social Sciences* 3.10 (2021): 133-135.
34. Akhmedovich, Turdiev Shavkat. "Features Of Pedagogical Traditions In Uzbek Folk Music." *Journal of Positive School Psychology* 6.9 (2022): 2263-2266.
35. Ahmedovich, Turdiyev Shavkat. "FROM THE HISTORY OF PRESERVATION AND RECORDING OF SAMPLES OF NATIONAL UZBEK MUSICAL FOLKLORE." *ASIA PACIFIC JOURNAL OF MARKETING & MANAGEMENT REVIEW ISSN: 2319-2836 Impact Factor: 7.603* 11.12 (2022): 59-61.
36. Ahmedovich, Turdiyev Shavkat. "FUNDAMENTALS OF THE USE OF INAVATORY PROGRAMS OF MUSIC CULTURE IN TEACHING AS A SUBJECT." *ASIA PACIFIC JOURNAL OF MARKETING & MANAGEMENT REVIEW ISSN: 2319-2836 Impact Factor: 7.603* 11.11 (2022): 171-174.
37. Axmedovich, Turdiev Shavkat. "PROBLEMS OF INCREASING PEDAGOGICAL SKILLS OF MUSIC EDUCATION TEACHER." *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH ISSN: 2277-3630 Impact factor: 7.429* 11.03 (2022): 75-78.
38. Madaminovich, Fozilov Qaxramon. "Problems of Orchestra Performance in The Practice of Training Smugglers." *European Journal of Life Safety and Stability (2660-9630)* 8 (2021): 42-45.
39. FOZILOV, QM. "PROBLEMS OF ORCHESTRA PERFORMANCE IN THE PRACTICE OF TRAINING SMUGGLERS." *ЭКОНОМИКА*: 206-209.
40. Madaminovich, Fozilov Qaxramon. "Problems of Orchestra Performance in The Practice of Training Smugglers." *European Journal of Life Safety and Stability (2660-9630)* 8 (2021): 42-45.
41. Imomaliyevich, Boratov Shukurjon. "THE PATH OF FORMATION AND DEVELOPMENT OF UZBEK FOLK MUSIC CREATIVITY." *ASIA PACIFIC JOURNAL OF MARKETING & MANAGEMENT REVIEW ISSN: 2319-2836 Impact Factor: 7.603* 11.11 (2022): 57-61.
42. Imomalievich, Shukurjon Boratov. "METHODS OF FORMATION OF VOCAL SKILLS." *Galaxy International Interdisciplinary Research Journal* 10.11 (2022): 808-811.
43. Imomaliyevich, Boratov Shukurjon. "RESTORATION AND DEVELOPMENT OF THE STATUS GENRE AS THE MAIN PROBLEM OF UZBEK FOLK MUSIC PERFORMANCE ART." *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH ISSN: 2277-3630 Impact factor: 7.429* 11.03 (2022): 110-115.
44. Najmetdinov, G. M. "DEVELOPMENT OF TRAINING LESSONS FOR ORCHESTRAL SPECIALIZATION DISCIPLINES." *Экономика и социум* 12-1 (91) (2021): 417-420.
45. Rasulova, Saida Sabirovna, and Orif Tursunovich Tillahojayev. "PECULIARITIES OF TRAINING MUSIC TEACHERS FOR INNOVATIVE EDUCATIONAL ACTIVITIES." *Academic research in educational sciences* 2.Special Issue 4 (2021): 14-17.
46. Tillaxo'jaye, O. "FORMATION OF INTERNATIONAL VIRTUE IN STUDENTS THROUGH STUDYING THE LIFE AND CREATION OF COMPOSER SULAYMON YUDAKOV." *Web of Scientist: International Scientific Research Journal* 3.11 (2022): 122-127.
47. Askarova, S. "Great Song Genre in the Ethno Music of Uzbek Folk Music." *JournalNX* 7.05 (2021): 131-134.
48. Muhammadjonovna, Asqarova Sohibaxon. "THE ROLE AND ROLE OF MUSIC IN THE FORMATION OF THE SPIRITUAL AND AESTHETIC PERFECTION OF YOUNG STUDENTS." *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH ISSN: 2277-3630 Impact factor: 7.429* 11.03 (2022): 106-109.

91	ISSN 2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 12 Issue: 03 in March-2023 https://www.gejournal.net/index.php/IJSSIR
	Copyright (c) 2022 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit https://creativecommons.org/licenses/by/4.0/

49. Asqarova, Sohiboxon, and Muslimaxon Muhammadjonova. "O 'YIN TA'LIM JARAYONINI TASHKIL ETISHNING PEDAGOGIK VOSITASI SIFATIDA." *Scientific progress* 2.2 (2021): 317-321.
50. Askarova, S. "DEFECTS IN THE VOICE OF PUPILS AND WAYS TO ELIMINATE IT." *Galaxy International Interdisciplinary Research Journal* 10.11 (2022): 418-420.
51. Askarova, S. "SPECIFIC ASPECTS OF STUDENTS'SINGING SKILLS DURING ADOLESCENCE." *Open Access Repository* 9.11 (2022): 216-218.
52. Asqarova, S. "XOR VA XORSHUNOSLIK FANI DARSLARIDA KOMPETENSIYALARNI RIVOJLANTIRISH." *Eurasian Journal of Academic Research* 2.7 (2022): 62-65.
53. Shodiyeva, G., and O. Sobirova. "UZBEK NATIONAL INSTRUMENTS OF THE LATE XIX AND EARLY XX CENTURIES." *International Journal of Early Childhood Special Education* 14.7 (2022).
54. Eminjanovna, Shodiyeva Gavhar. "IMPROVING THE EFFECTIVENESS OF THE USE OF PEDAGOGICAL TECHNOLOGIES IN THE FORMATION OF HEARING ABILITIES OF NATIONAL MUSIC IN STUDENTS." *ASIA PACIFIC JOURNAL OF MARKETING & MANAGEMENT REVIEW ISSN: 2319-2836 Impact Factor: 7.603* 11.12 (2022): 47-50.
55. Eminjanovna, Shodiyeva Gavkhar. "The role of national music in education of youth." *ACADEMICA: AN INTERNATIONAL MULTIDISCIPLINARY RESEARCH JOURNAL* 11.2 (2021): 1285-1288.
56. Shodiyeva, G., and O. Sobirova. "UZBEK NATIONAL INSTRUMENTS OF THE LATE XIX AND EARLY XX CENTURIES." *International Journal of Early Childhood Special Education* 14.7 (2022).
57. Shodiyeva, G. "The Importance of Harmony of Music and Physical Movement in Students' Comprehensive Development." *CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN* 3.6 (2022): 1-4.
58. Shavkatovna, Djumaboeva Muqaddas. "COMPOSER ANTONIN DVORZHAK ORIGINAL STYLE OF MUSICAL WORKS." *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH ISSN: 2277-3630 Impact factor: 7.429* 11.03 (2022): 116-121.
59. SHavkatovna, Djumaboeva Muqaddas. "GENESIS OF CRISIS EVENTS IN DOMESTIC ARTISTIC AND CREATIVE (MUSICAL) PEDAGOGY." *World Bulletin of Social Sciences* 3.10 (2021): 143-145.
60. Sh, Jumaboyeva M. "FORMING THE CHILD'S PERSONALITY IN THE PROCESS OF ACQUIRING MUSICAL KNOWLEDGE." *Web of Scientist: International Scientific Research Journal* 3.11 (2022): 128-132.
61. SHAVKATOVNA, DJUMABAEVA MUQADDAS. "The Importance of the Sound of Tones in Instilling Elements of National Spirit in the Hearts of Students." *JournalNX* 7.02: 151-153.