



Effectiveness of the process of teaching Bukhara children folk songs in music class

Rajabov Tukhtasin Ibodovich¹

Associate Professor, Department of Music and Culture, Doctor of Philosophy in Pedagogical Sciences (PhD),
Bukhara State University, Bukhara City, M. Iqbol, 11, 200100, Uzbekistan

Abstract. The article analyzes the results of experimental work on the effectiveness of the process of teaching Bukhara children's folklore songs in the music class of general secondary schools. In addition, criteria were developed to determine the level of students' comprehension of Bukhara children's folk songs. The scope of teaching Bukhara children's folklore songs to students in music lessons, variety of lesson topics, and several other important factors indicating the level of spiritual and moral formation of the student are described. The effectiveness of the proposal methodology is based on the development of mathematical statistical methods, statistical sampling processes, transgression and dispersion, the critical objectives of the Stout distribution are found, and the results of experimental studies are improved.

Keywords: Bukhara children's folklore songs, spiritual and moral qualities, Eastern music, digital technologies, amount of Transgression, national-musical heritage;

1. Main part

In the context of the digital transformation of education, great attention is being paid to the development of digital infrastructure, digital technology park (EduTech), introduction of digital educational platforms into school practice, development of innovative models of music teacher's perfect acquisition of «21st century competencies», professional competitiveness in line with labor market requirements. Based on these requirements, Eastern music forms a separate page in world musicology. In this system, Bukhara musical art heritage has traditions, centuries-old history and national value. In modern pedagogy, it is important to study this art in connection with national values. Wide opportunities are created for the development of Uzbek music in accordance with our values, and Uzbek art, including the musical heritage of Bukhara, is developing in the spirit of centuries-old traditions of our people.

Studying Bukhara children's folklore songs and aspects that express the qualities of the Uzbek nation in it from a pedagogical point of view is one of the important tasks facing science. In order to improve the musical talent and culture of the young generation, the operation of music and art schools in every city and district of our country implies the formation of the right attitude of children to our national values, including folk songs that are a national heritage from the past.

In our country, the attention to spiritual heritage, national and universal values has increased, and educating the growing young generation to become mature, morally high, and perfect people in all respects in the spirit of these values has become one of the important tasks of pedagogy. Accordingly, the heritage of Bukhara music and the life, creative activity of its mature representatives, the teaching of Bukhara children's folklore songs in general secondary schools is of great importance in increasing the effectiveness of education. The President of the Republic of Uzbekistan, urged that «We will mobilize all the strength and capabilities of our state and society so that our young people can become independent thinkers, have high intellectual and spiritual potential, become people who are not inferior to their peers in any field in the world, and be happy» reaches [1-2]. The traditions, invaluable values and culture, spiritual and moral qualities of our ancestors, national-musical heritage, in particular, folk songs, play an important role in making young people independent thinkers, with high intellectual and spiritual potential. In this regard, it is important to improve the methodology of teaching Bukhara children's folk songs in music classes of general secondary schools, and to develop scientific and practical recommendations.

* Corresponding author. Tel.: +998-90-513-39-68
E-mail address: rajabovtuxasin@gmail.com

1.1. Method

The long-term observations, scientific research and practical training of researchers, pedagogical scientists, experienced teachers and trainers, the achievements and shortcomings of the teacher in the field of educational work, first of all, the degree to which the lesson or event affects the minds and emotions of the students, and the knowledge and skills they develop, shows that clearly defining the development of skills is ultimately important. Achieving such certainties allows the teacher to determine in advance how to implement his plans, to find out how much the given knowledge or recommendations for the spiritual and moral formation of the student will affect them [3].

The extent of teaching Bukhara children's folk songs to students in music lessons is not determined by the variety of lesson topics, but by several other important factors that indicate the level of spiritual and moral formation of students.

Particular, students' understanding of the value of Bukhara children's folk songs (knowing the text and music of children's folk songs), being able to describe the content of the work, the idea expressed in it, the reasons for its appearance and the folk traditions and customs associated with it, his skills related to knowing the order of execution, analyzing its content and using the ideas expressed in it to regulate his spiritual and moral behavior, etc. The spiritual and moral qualities of students of a certain class cannot be evaluated only by the fact that they read with excellent and good grades and sing folk songs well. Because some students, who have an understanding of the values, traditions, and customs expressed in folk songs and are able to sing songs suitable for them, may not be able to apply the logical conclusions derived from the songs to their own lives.

The extent to which the student's spiritual and moral qualities are formed is determined by objectively scientifically based diagnostic indicators. Such indicators, that is, logical tests conducted in a certain part of the academic year, should include important parameters that reveal the spiritual and moral image of the student. This includes students' understanding of spirituality and morality, the direction of their actions (for what purpose), the benefit of the action for the community, its importance in the development of the student's personality, etc [4].

The complexity of the problem of determining the spiritual and moral formation of students is that most of the existing scientific works only think about moral education. The connection between spirituality and moral education has not been clearly revealed in almost any scientific work.

Nevertheless, in the doctoral and candidate theses of many educational scientists: H.Nurmatov, S.Fayzulina, Q.Mamirov, N.Toliboev, M.Kasimova and others, sufficient evidence is presented about what are the main parameters of moral education..

Based on the study of the parameters of spiritual and moral education, we tried to determine the main factors that create it and the level of spiritual and moral formation of students. Although the levels of spiritual and moral formation of students in the process of learning Bukhara children's folk songs are described, in a broad sense, it also allows us to think about the development of the image of students as a well-rounded person with spiritual and moral development. On the basis of the above-mentioned sources, we have developed a unique diagnostic program that shows the level of spiritual and moral formation of students by means of folk songs.

In our opinion, the level of students' learning of Bukhara children's folk songs is evident through their following characteristics:

1. Interest and goal pursuit.
2. Activity.
3. Emotional perception.
4. Analytical perception.
5. Independent creativity.
6. Having a high level of intelligence.

A number of criteria were developed in order to determine the accuracy of the experimental work carried out within the framework of the research, the progress of the process of spiritual and moral formation of students through folk songs and its impact during the preliminary observations. These are supposed to define three different indicators: high, medium and low. When determining the level of spiritual and moral formation of students through these criteria, it is necessary to take into account their age, physiological characteristics, and mental development.

The criteria for determining the level of students' learning of Bukhara children's folk songs, the range of possibilities of primary school students is limited compared to 5-7 classes, and it is wrong to make the same requirement for all of them. In this case, the requirements for students of a certain class are different from the requirements for students of other classes [5].

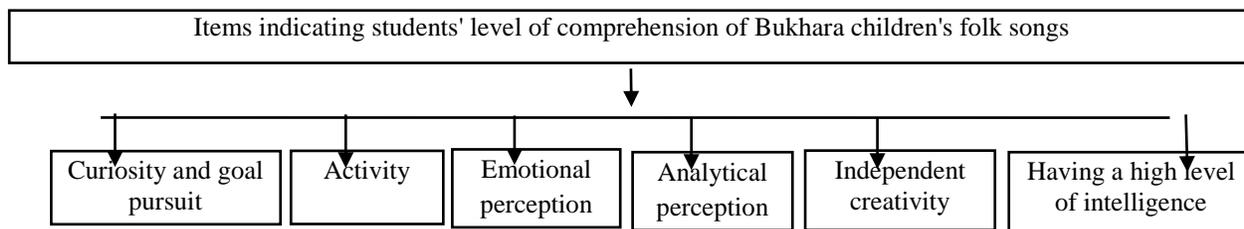


Table 1. Criteria determining the level of students' comprehension of Bukhara children's folk songs

I. High-level criterion of spiritual and moral culture.

1. Interest and goal pursuit:

- Bukhara children diligently learn folklore songs, are interested in learning them and strive to learn them;
- can sing the learned songs in full;
- strives to learn folk traditions and other values, aims to participate in them with the songs he has learned.

2. Activity:

- Bukhara children take an active part in studying, analyzing and discussing folklore songs;
- actively participates in each type of musical activity.
- performs assigned tasks diligently, diligently and perfectly:
- actively participates in the work of the club, actively helps teachers in the events:
- skillfully performs the role-playing game and the songs sung in it:
- can find its place in traditional events and show activity:

3. Emotional perception:

- Bukhara children can learn folklore songs with passion and sing them passionately;
- is able to give an accurate assessment of the performance of the tunes and songs that are listened to:
- can show special taste and sophistication in performing songs.

4. Analytical perception:

- well understands the necessity of activities related to folk traditions and spiritual values;
- Bukhara children can analyze songs related to folklore songs and draw positive opinions from them;
- understands the synchronic similarity between words and musical text and can pronounce it;
- can draw moral and moral conclusions from the content of the song.

5. Independent creativity:

- Bukhara children can apply the skills and abilities acquired in folklore songs to the analysis of other works:
- can independently analyze works and draw moral and moral conclusions from them;
- can tell interesting stories about radio broadcasting and TV shows;
- some Bukhara children can learn folk songs by themselves.

6. Having a high level of intelligence:

- has a rich imagination about folk art;
- He has a clear idea of the sense of homeland, the role of work in human life, showing kindness to others and knowing his worth as a person;
- can defend his opinion in conversations, debates and debates;
- can use acquired knowledge and skills in his life.

II. Average level criterion of spiritual and moral culture.

I. Interest and goal pursuit:

- Bukhara children are interested in learning folklore songs, but they do not strive to learn them;
- the repertoire of songs (including folk songs) is not very wide, he can sing a certain part of the songs;
- seeks to know folk traditions and other values, wants to learn songs specific to them.

2. Activity:

- Bukhara children can express their opinion in discussions of studying and analyzing folklore songs, but they cannot defend it.
- participates well in some types of musical activities;
- fulfills the assigned tasks as much as possible:
- sometimes participates in clubs, participates in events;
- knows most of the role-playing game and the songs sung in it;

- knows his place in traditional events and tries to behave himself.
 - 3. Emotional perception:
 - Bukhara children reach the content of folklore songs, try to learn them with emotion and try to sing them passionately;
 - it is a little difficult to evaluate the performance of the tunes and songs he listened to;
 - tends to sing songs with taste.
 - 4. Analytical perception:
 - realizes the necessity of activities related to folk traditions and spiritual values;
 - it is a little difficult to analyze the songs related to folk traditions and draw an opinion from them;
 - realizes the synchronic similarity between the text and the music, but has difficulty articulating it;
 - tries to draw moral and moral conclusions from the work.
 - 5. Independent creativity:
 - Bukhara children try to apply the acquired skills and competences in folklore songs to other works;
 - independently analyzes the works and tries to draw moral and moral conclusions from them;
 - can tell interesting stories about radio broadcasting and TV shows;
 - some Bukhara children have been independently learning certain parts of folklore songs.
 - 6. Having a high level of intelligence;
 - has a lot of knowledge about folk art;
 - Has a certain idea about the sense of homeland, the role of work in human life, showing kindness to others and knowing one's own value as a person;
 - able to express his opinion in conversations, debates and debates;
 - can partially use the acquired knowledge and skills in his life.
- III. A low level criterion of spiritual and moral culture.
1. Interest and goal pursuit:
 - Bukhara children have little interest in learning folklore songs, and the desire to learn them is not enough;
 - the repertoire of songs (including folk songs) is limited, no one can sing almost from the beginning to the end;
 - there is no special desire to learn about folk traditions and other values, to participate in them.
 2. Activity:
 - Bukhara children are less or less active in studying, analyzing, discussing and debating folklore songs;
 - cannot be particularly active in almost any of the musical activities;
 - performs assigned tasks forcibly, forcefully;
 - does not actively participate in club activities and events;
 - game elements, learning roles and songs related to other rituals make it difficult to study;
 - with his perception, he struggles to find his place in folk traditions and rituals.
 3. Emotional perception:
 - Bukhara children learn to understand the content of folklore songs, perceive them with emotion, and sing them with passion;
 - it is difficult to evaluate the Bukhara children's folk songs with taste;
 - the performance lacks taste, (intelligence) sophistication.
 4. Analytical perception:
 - does not realize the necessity of activities related to folk traditions and spiritual values;
 - he cannot analyze songs related to folk traditions and draw certain positive opinions from them;
 - cannot tell the synchronicity between text and music;
 - it is difficult to draw a spiritual and moral conclusion from the song.
 5. Independent creativity:
 - Bukhara children cannot apply the skills and competences acquired in folklore songs to other works;
 - is unable to independently analyze songs and draw conclusions from them;
 - cannot tell interesting stories about radio broadcasting and TV shows;
 - did not learn a single folk song independently.
 6. Having a high level of intelligence:
 - the scope of knowledge on folk art is limited;
 - He does not have a clear idea about the sense of homeland, the role of work in human life, showing kindness to others and knowing his own value as a person;

- is unable to defend his opinion in conversations, discussions and debates;
- he cannot use the acquired knowledge and skills in life [6-7].

1.2 Analysis

Questionnaire questions were used to determine the level of spiritual and moral formation of students as a result of learning folk songs according to the requirements of the developed criteria.

After conducting a certain series of exercises, we witnessed the students' responses, the broadening of their scope of thinking about the influence of music on the spiritual and moral development of the individual, and the improvement of their assessment of the importance of folk songs, and the development of analytical skills. We found that they were able to think deeply about how to play each song, its content, how to use the elements of the game, and the moral and moral conclusions that can be drawn from it. Class leaders, parents, and school management gave a good opinion that these creative dialogues and analyzes had a positive effect on other lessons.

Here are some examples of student responses:

The pupil 1st grade: «We like to learn Bukhara children's folk songs because it is easy to learn. When we learn them, we learn how to play our games that we didn't know before.

The pupil 2nd grade: «Bukhara children's folklore songs also talk about good and bad people. Bukhara children's folk songs taught us to behave like good people.

The pupil 3rd grade: «I didn't know before that folk songs are mostly sung in children's games. They talk about the joy of children. I also like Uzbek songs very much. Melodies of folk songs also express their thoughts. I especially like folk songs performed by «Yalla» vocal ensemble. Folk songs are also a genre of music, which is considered the spiritual wealth of our people.»

The pupil 4th grade: «I didn't know that Bukhara children's folk songs are so many. Especially since folk songs are used a lot. Folk songs are also used in various fairy tales. I was very impressed by S. Boboev's song from the children's opera «Yoriltash», «Yilgin tash yarilgin» [8].

Grade	Number of pupils	level	Answers							Indicators	
			1	2	3	4	5	6	7	number	%
1st grade	29 (Experience)	high	19	17	16	14	20	19	19	124	69,08
		middle	6	6	7	8	5	6	7	45	20,17
		low	4	6	6	7	4	4	3	34	16,75
		Total								203	100
	30 (control)	high	13	14	15	16	17	15	14	104	56,76
		middle	10	8	9	8	9	6	9	59	19,59
		low	7	8	5	7	4	9	7	47	23,65
		Total								210	100
2nd grade	28 (Experience)	high	14	16	20	21	19	20	10	120	59,08
		middle	6	6	5	4	5	7	7	41	20,19
		low	9	7	4	4	5	2	11	42	20,69
		Total								203	100
	31 (control)	high	14	15	12	14	10	12	10	87	41,43
		middle	8	7	8	11	9	11	10	63	30,00
		low	8	8	10	5	11	7	11	60	28,57
		Total								210	100
3rd grade	29 (Experience)	high	18	19	20	19	16	20	15	127	64,80
		middle	8	7	7	5	10	7	10	54	27,55
		low	2	2	1	4	2	1	3	15	7,65
		Total								196	100
	30 (control)	high	13	15	16	15	13	14	13	99	47,14
		middle	10	8	6	9	9	6	11	59	28,10
		low	7	7	8	6	8	10	6	52	24,76
		Total								210	100

		Total								210	100
4th grade	27 (Experience)	high	16	14	21	18	20	17	19	125	66,14
		middle	7	6	5	5	4	7	5	39	20,63
		low	4	7	1	4	3	3	3	25	13,23
		Total								189	100
	29 (control)	high	14	15	12	15	11	12	9	98	43,35
		middle	7	8	9	8	10	12	9	63	36,14
		low	7	7	8	6	8	5	11	52	25,61
		Total								213	100

Table 2. The level of students' learning of Bukhara children's folk songs

The obtained preliminary results indicate that the possibility of learning folklore songs of Bukhara children is extremely low. Teaching Bukhara children's folk songs to students requires systematic, consistent work with them. For this, it is necessary to train music teachers, provide them with relevant guidelines, and arm them with methodical guidelines tested in experience [9].

Group	Experience	Control	Difference
1st grade	69,08	56,76	12,32
2nd grade	59,08	41,43	17,65
3rd grade	64,80	47,14	17,66
4th grade	66,14	43,35	22,79

Table 3. The results of experimental work conducted in order to determine the possibility of teaching Bukhara children's folk songs to students

The pupil 4th grade Botirov Malik tried to fully answer the questionnaire questions. Summary:

1. It turned out that he has fully learned Bukhara children's folk songs, and his interest in learning them is great.

2. He performed the assigned tasks diligently and perfectly.

3. Bukhara children learned the meaning of folklore songs and sang them passionately.

The pupil 4th grade Ibodov Umidjon made some mistakes in his answers. Accordingly, he:

1. Bukhara children could sing folklore songs not so widely, but only a certain part of the songs.

2. He participated well in some of the musical activities.

3. It was a little difficult to sing songs with taste.

The answers given by the pupil 4th grade Bozorov Laziz were quite low.

1. Bukhara children could hardly sing folk songs from beginning to end.

2. He forcibly completed the given tasks.

3. He could not defend his opinion in conversations, discussions and debates.

Students' knowledge was evaluated at this level.

We extract the average percentages of the percentages in table 4 for all classes.

I. By classes of experience:

Levels	Persent	possible
High level	64,8 %	$\frac{64,8}{102,05} = 0,64$
Middle level	24%	$\frac{24}{102,05} = 0,23$
Low level	13,26%	$\frac{13,26}{102,05} = 0,13$
Total	102,05%	1

II. By control classes:

Levels	Persent	possible
High level	41,77 %	$\frac{41,77}{100,45} = 0,42$
Middle level	29,13%	$\frac{29,13}{100,45} = 0,29$
Low level	29,55%	$\frac{29,55}{100,45} = 0,29$
Total	100,45%	1

We replace high, medium and low levels with 5.4 and 3 points, respectively. Denoting the scores for experimental and control classes with x_i and y_i and corresponding probabilities with p_i and q_i , we can construct the following statistical series

$$\left\{ \begin{array}{l} x_i : 3; 4; 5. \\ p_i : 0,13; 0,23; 0,64 \end{array} \right\} \left\{ \begin{array}{l} y_i : 3; 4; 5. \\ q_i : 0,29; 0,29; 0,42 \end{array} \right.$$

We calculate the average mastery levels for each statistical sample:

$$\bar{X} = \sum_{i=1}^3 p_i X_i = 0,13 \cdot 3 + 0,23 \cdot 4 + 0,64 \cdot 5 = 0,39 + 0,92 + 3,2 = 4,52.$$

$$\text{inpersent } : \bar{X}\% = \frac{4,51}{5} \cdot 100\% = 90,2\%$$

$$\bar{y} = \sum_{i=1}^3 q_i Y_i = 0,29 \cdot 3 + 0,29 \cdot 4 + 0,42 \cdot 5 = 0,87 + 1,16 + 2,1 = 4,13.$$

$$\text{inpersent } \bar{y}\% = \frac{4,13}{5} \cdot 100\% = 82,6\%$$

Quantitative transgression: $(\bar{X} - \bar{y})\% = (90,2 - 82,6)\% = 7,6\%$.

Therefore, the average mastery of the experimental classes increased by 7.6% compared to the average mastery of the control classes.

Now, in order to determine the estimation errors for both statistical samples, we first calculate the variances: $4354 S_x^2 = \sum p_i X_i^2 - (\bar{X})^2 = 0,13 \cdot 9 + 0,24 \cdot 16 + 0,64 \cdot 25 - (4,51)^2 = 1,17 + 3,84 + 16 - 20,34 = 0,67$

Standard deviation: $S_x = \sqrt{0,67} = 0,8185$.

$$S_y^2 = \sum_{i=1}^3 q_i y_i^2 - (\bar{y})^2 = 0,29 \cdot 9 + 0,29 \cdot 16 + 0,42 \cdot 25 - (4,13)^2 = 2,61 + 4,64 + 10,5 - 17,0569 = 0,6931$$

Standard deviation: $S_y = \sqrt{0,6931} = 0,8325$.

In order to determine the percentage of errors, we calculate the coefficients of variation.

$$V_x = \frac{S_x}{\bar{x}} \cdot 100\% = \frac{0,8185}{4,51} \cdot 100\% = 18,15\%$$

$$V_y = \frac{S_y}{\bar{y}} \cdot 100\% = \frac{0,8325}{4,13} \cdot 100\% = 20,15\%.$$

The coefficients of variation for both samples are much smaller than 30%. This, in turn, means that the arithmetic mean values of the samples correctly reflect the unknown mean values a_x and a_y of the corresponding subsets, but since $V_x < V_y$, this correspondence is high for the experimental classes.

$H_0 : a_x = a_y$

In order to test the hypothesis, we calculate the following Student statistics:

$$T_{kyz} = \frac{(\bar{x} - \bar{y})}{\sqrt{\frac{S_x^2}{n} + \frac{S_y^2}{m}}} = \frac{4,51 - 4,13}{\sqrt{\frac{0,67}{28} + \frac{0,6931}{29}}} = \frac{0,38}{0,22} = 1,73$$

The 90% critical point of Student's criterion is $t_{kp} = 1,64$.

But $T_{kyz} > t_{kp}$, so the No hypothesis is rejected, and taking into account the above analysis, we are sure that the

$a_x > a_y$ inequality is valid. So, the experimental work carried out in experimental classes in order to increase the level of spiritual and moral formation of students is effective.

1.3 Summary

The results of the experimental work carried out on the effectiveness of the process of teaching Bukhara children's folklore songs in the music class of general secondary schools formed the following conclusions:

1. In order to improve the mechanisms of teaching folklore songs to Bukhara children, first of all, it is necessary to analyze the contents of music lessons, textbooks and programs, and determine how much space is allocated to folk songs. Also, taking into account the age characteristics of the students, it is necessary to thoroughly study their musical ability, interest and outlook.

2. Based on the criteria determined in the experimental work, the students' knowledge levels of Bukhara children's folk songs and the difference between them were determined. Through expressive reading, analytical perception, ethical conversations, various actions, learning in roles, dance elements and hakozos, the ways of imbibing spiritual and moral content expressed in folk songs were shown to the students.

3. In experimental work, the music teacher's knowledge of the methods of performing Bukhara children's folklore songs and the instillation of the spiritual and moral content expressed in them into the minds of students, their perception of their unique features, students' mastery of Bukhara children's folklore songs, awareness of their aesthetic potential, the teacher's It was found that performing Bukhara musical folklore at a thorough level, having the ability to effectively use technical tools in lessons serves to improve the mechanisms of teaching Bukhara children's folklore songs.

4. The selection of interactive methods and tools based on modern pedagogical technologies in pedagogical processes organized in the direction of improving the mechanisms of teaching Bukhara children's folklore songs, their effective use guarantees the achievement of the set goals. The fact that the developed models are prepared on the basis of the set goals and tasks, as a system consisting of interrelated components that ensure the achievement of the intended results, serves to improve moral and ethical qualities.

5. Taking into account the limitless possibility of improving the spiritual and moral qualities of students by means of folklore songs, the subject of music taught in general secondary schools should provide students with spiritual and moral knowledge, skills, skills, moral and aesthetic judgment, spiritual and moral feeling, faith. It has been proven that the teaching of Bukhara children's folklore songs based on modern pedagogical technologies leads to guaranteed results.

1.4 Recommendations

The musical heritage of the Uzbek people has a very rich and solid historical foundation. This musical heritage has been passed down from generation to generation in the oral tradition for centuries. Their collection and notation started only at the end of the 19th century.

In this way, folklore samples, which are a huge and priceless treasure, were recorded and scientifically researched. In the years of independence, attention to folk songs increased. Treating folk music, which is the national wealth of our people, with care and love, revealing their inner aspects, and relying on them to create modern works are among the priorities in the creation of our national ideology. Therefore, effective use of Bukhara children's folklore, which has a great position among national and spiritual values, in the education of the young generation will continue to be one of the urgent tasks. Although we touched on this in the previous chapters of our work, during the course of the research, we were convinced that there are still problems that need to be solved, that need to be researched, and that need attention. Therefore, based on the requirements of the time, we believe that it is necessary to pay attention to the following tasks in the direction of the research topic:

1. At all stages of education and training, to achieve serious attention and attitude to national, spiritual and cultural values, as well as methodological possibilities of teaching Bukhara children's folklore songs in general secondary schools and their use in the aesthetic education of the young generation. It should be noted that it plays a very important role in improving the methodological possibilities of teaching Bukhara children's folk songs in general secondary schools. Because the successful solution of the mentioned tasks depends first of all on the knowledge and cultural level of the pedagogues in this field.

2. To create a need for Bukhara children's folklore, its most popular and influential form, to improve the methodological possibilities of teaching Bukhara children's folklore songs in secondary schools [10].

3. Acquaint the young generation with the folk musical heritage in a continuous, consistent and systematic way and achieve the comprehensive implementation of this work in all stages of education. While reflecting our identity in our language, history, literature, art, customs and other spiritual factors, we must not lose the national spirit in our music, we must boldly introduce them to the education of the younger generation, and carefully preserve them, otherwise our spiritual development may weaken again. . A nation with weak moral has no future.

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