

PRACTICAL SITUATION OF TEACHING UZBEK MUSICAL FOLKLORE IN THE CONTINUOUS EDUCATION SYSTEM

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***Abstract** – Literature, culture and art are of great importance for the young generation to deeply perceive the beauties of life and art, to develop their aesthetic sense and artistic taste. That is why the famous scientists and educators who created a unique school in the field of pedagogy and educational practice attached special importance to the knowledge that acquires aesthetic content and essence in the system of knowledge given to the young generation. They emphasized that every exercise related to aesthetic education has an effective effect on the development of a person.*

***Key words:** Literature, culture, art, aesthetic education, songs, music, mother's lullaby, artistic and musical heritage.*

I. Introduction

The importance of art created during the historical development of the nation, examples of folk oral creativity, songs and music, which are its fragments, in developing the aesthetic taste and feeling, worldview of young people is incomparable. Uzbek music folklore, which reflects the unique aspects of life and the lyrical experiences of creative people, awakens delicate experiences in the minds of students, brings them to the world of beauty, instills love for beauty, and in studying and it undoubtedly inspires activity in work.

Every person has been surrounded by art since childhood. The first example of art that comes to his ears is mother's lullaby. Mother's lullaby is the most wonderful and classic work of all the peoples of the world, a priceless song that will increase in value over the centuries, will be cherished in every era as long as humanity lives, and there is no one who does not know its magic. It is this mother who awakens a person's first love for the magical world of art as a child and makes him familiar with it for life. That's why it is necessary to strengthen this virtue, which has been instilled in a child since childhood.

So, the first factor of aesthetic education in the form of a folk song is mother's lullaby. Especially, the alla of Uzbek mothers is a very effective tool from a spiritual and spiritual point of view.

II. Literature review

As a person grows up, the possibility of forming his ideological, moral and cultural level increases. The formation and development of the aesthetic level also goes along with this process. This, in turn, is closely related to all aspects of education and is combined with the formation of a high human outlook. Therefore, pedagogues-educators engaged in aesthetic education of students should not forget that it is necessary to carry out this work in a general way. This applies especially to teachers engaged in aesthetic education in higher educational institutions.

At the same time, it should be admitted that it may not be appropriate to use all Uzbek music folklore as a means of aesthetic education. Therefore, the content and scope of Uzbek music folklore, which is used as a means of aesthetic education, strictly taking into account the interests, needs, aesthetic levels, local environment and traditions of a certain group, and certain pedagogical requirements selection is required.

What are the criteria for selecting samples used in the aesthetic education of students and youth through the songs of the Uzbek people on various topics and based on what requirements are developed? There are many good songs in the artistic and musical heritage of our people. They have passed the test of years for many centuries and have been serving representatives of different generations. Such songs have been sung by many generations and bring joy to our people even today.

When thinking about the art of singing, it is very important to study its structure well. The aesthetic effect and character of the song is determined by each of these parts, and at the same time by their interdependence and overall effect. In this sense, the musical tone of a song is its most important aspect. In the melody, the ideological and artistic content of the song is expressed in a unique way, in the form of musical sounds. The tone should match the content of the song. The melody is unique, it combines various subtle sounds, methods, and means of expression. The melody does not only evoke lyrical, pleasant feelings, it can also evoke a sad, bitter, anguished, melancholy mood. Many songs about love reflect the laments, dreams, and beautiful passions of unrequited lovers. So, the melody depends on the content of the song, which expresses the joy, sorrow, and separation of life. Based on this, it is possible to recognize the song's melody as appropriate and its compatibility as the main criterion.

III. Analysis

Providing the melody with music also has an aesthetic value, and it occupies a great place in the power of the art of singing. One of the above aspects is the musical instruments used to play the melody. Performance of a song at a high artistic level is an important factor that increases its aesthetic effect. Expressiveness, a good voice, the text of the song and its ideological content are the most powerful means of educational influence. Another important aspect of the art of singing is the performance skills of singers.

When performing a song, first of all, it is necessary to achieve the attractiveness of the melody, the musicality of the voice. The performer should skillfully use this melodious musicality, have high performance skills, and be able to distinguish the secret of the melody of the song. Singing from the heart of the singer is one of the necessary conditions for introducing young people to the art of singing in aesthetic education. Therefore, singing becomes an important means of aesthetic and moral education of young people only when all the structural aspects of this art are combined. If there is a violation in any of the considered aspects, its aesthetic value is lost and its effect is reduced. Therefore, when selecting Uzbek music folklore, it is necessary to take into account the factors and criteria that meet the above-mentioned aspects.

In order to work with Uzbek musical folklore in art-amateur circles of higher educational institutions, it is necessary to organize the work of circle participants, music-singing teachers, and artistic leaders of the circles in such a way that students can learn art-amateur; In the process of getting acquainted with the folklore of Uzbek music, studying and listening to them, talking about some songs, participating in meeting parties with famous singers, the artistic images and feelings expressed in the song it is necessary to ensure that he feels it when he is sick. The magical charm of the songs, the musical tones that call for goodness are processed in the mind, experiences, and aesthetic feelings of the perceiver and become his own experience, creating new emotions, human feelings and relationships. In this regard, it is necessary to form the main task of artistic amateur circles in students towards Uzbek music folklore, a certain attitude, interest, passion, and ultimately, certain skills. As a result of the holistic conception of the social role and function of art through the medium of Uzbek musical folklore, the process of changes in the spiritual world of students and the emergence of new aspects accelerates.

Aesthetic education of future pedagogues by means of Uzbek musical folklore has several goals. In our opinion, the following aspects should be given special importance when working with students and young people involved in artistic amateurs and singing clubs:

1. To achieve that Uzbek musical folklore and tunes have an emotional impact on the spiritual world of young people and are sufficiently effective in this regard.
2. Emphasizing the social role and importance of art and reality, helping to understand the place of Uzbek music folklore, its artistic value, and its essence in our general culture.
3. Along with strengthening the knowledge of art in students, they have a feeling of intolerance towards songs that are frivolous, shallow in content, ineffective and sung to foreign tunes, which are contrary to the traditions of Uzbek musical culture.
4. To be able to correctly evaluate Uzbek musical folklore from the spiritual-ethical, philosophical, socio-political point of view, to teach them to understand its educational features.
5. Although the goal is to work with Uzbek musical folklore, to instill in students love for other types of art, to expand their general cultural level.
6. Analyzing the content of the poetic text in folk songs from the point of view of education, bringing it to the mind of the requirements.

As the role and importance of Uzbek music folklore, which is one of the most popular and influential types of folk art, among other tools in providing aesthetic education to students, there should be specific standards in their use; Of course, it is not appropriate to teach students the appropriate folk song, terma, lapars and olans, status paths, and its branches, and to include them in the repertoire of training and concerts. In this case, all work can be carried out on the basis of a certain pedagogical basis, pedagogically approved methodology, and it can give the expected effect. That's why some work should be done in this regard. These, in turn, are among the tasks that must be performed in the field of aesthetic education.

Currently, as the attention to the national culture of the people is increasing, not only amateur ensembles, folk-ethnographic troupes, but also members of professional art associations, with a deep sense of this, place examples of folk art in their repertoires. are giving Therefore, it is appropriate to be careful with such priceless treasures as Uzbek music folklore, and use them effectively in the educational system. Ensuring this compatibility depends on the content of musical education conducted with students of higher educational institutions. Because they, future music teachers, are responsible as leaders of various ensembles.

When we set ourselves the goal of aesthetic education of students through the means of Uzbek music folklore, thereby enriching their spiritual world and shaping their worldviews, first of all, we should review the Uzbek music folklore that was given to the students, from them we found it necessary to separate the suitable ones, and then to teach and introduce the participants of the singing club, taking into account their artistic training, voice and singing abilities. This was not an easy task. Because the folklore of Uzbek music, which has been identified and recorded by experts so far, is very rich and diverse in terms of genre, and if they are included in the repertoire from

the beginning, it may be very difficult to achieve the expected result. Therefore, when we turn to Uzbek musical folklore, collections recorded by scientific staff at the Institute of Literature named after Alisher Navoi of the Academy of Sciences of Uzbekistan and published in different years, folk epics by Y. Rajabi, M. Yusupov, A. Halimov, etc. recorded and published by 9-volume "Uzbek folk music", six-volume "Shashmaqom" (recorder Y. Rajabi, Uzbek music folklore recorded under the direction of E.E. Romanovskaya (72) and relied on many other sources we worked without.

Also, we tried to effectively use the songs of famous composers who created under the influence of ring tones, songs from the works of composers who adapted them for choral performance as a valuable resource. At this point, it is worth mentioning the songs from the "Uzbek folk music" collection, which is the most perfect and valuable resource today. Academician Y.Rajabi, a connoisseur of Uzbek music, in the process of collecting the folk tunes and songs included in these collections, remastered them and gave them a new polish, using his rich experience in performance and composition. Due to this, he was noted, the works had a perfect and unique quality due to the creative approach. There are 127 songs and 73 instrumental tunes from the 1st collection. Among them, 57 songs were performed by Y.Rajabi himself, songs such as "Iroq (Iraq)", "Ko'chabog'i (Street Garden)", "Ilg'or (advanced)" were performed by M.T. Toshmuhamedov, "Girya" was performed by ShorahimShoumarov, "Guluzorim", "Bozurgoniy" Haji AbdulazizAbdurasulov was noted in his performances. It also includes five parts of the popular "Bayot" and "Mehnat Ahli" songs.

The 2nd part of the toms includes Uzbek instrumental tunes, instrumental versions of maqams, big songs, the third and fourth toms include songs composed by Y.Rajabi, songs created by H.H. Niyozzi and Uzbek composers, children's songs Uzbek musical folklore is included. Volume 5 consists of Bukhara shashmaqomi and instrument variants. At the end of each tom, there are short comments about the old names of songs and tunes and their performers. There are 14 children's songs from the fourth floor, which are songs related to different seasons of the year. Also, the collections include many variants of "Alla (lullaby)", examples of wedding songs called "yor-yor", excerpts from epics, and some songs in Tajik and Uyghur. Volume VIII is dedicated to the Karakalpak namas. They can be effectively used in amateur clubs organized in higher educational institutions. That is why it is important to select Uzbek musical folklore from them, which is suitable for this stage of education.

In the aesthetic education of students of a higher educational institution, it is acceptable to determine their knowledge of art acquired at school and act accordingly. Otherwise, the process of aesthetic education of students will not give the expected result. As S.Kh. Fayzulina rightly pointed out, "creating a certain system of aesthetic training, determining the conditions of this process, without determining the aesthetic levels of students, without analyzing in detail the levels of primary education from the point of view of aesthetic education is difficult. Continuing this idea logically, it is worth noting that students come to higher education institutions with different levels of preparation. Therefore, all Uzbek music folklore does not have the same effect as a means of aesthetic education. Therefore, it is an important pedagogical factor to strictly consider students' aesthetic level and musical literacy level when choosing songs. It is this criterion that determines the repertoire of individual work with students.

As part of our many observations and research, work was carried out on the basis of this methodical approach, first of all, interviews were held with students, and the level of their understanding and knowledge of Uzbek music folklore was determined through specially designed questions. In this regard, their general ideas and aesthetic levels of Uzbek musical folklore were determined and they were divided into certain groups. In these groups, together with the level of knowledge of the students, voice capabilities, singing methods, musical intuition, and memory were taken into account. In this way, we have formed several groups, and after consistently working with their participants, singers were selected from them for the song and dance ensemble. As a result, there were three main strong artistic teams at the university level. These are song and dance, traditional performance and status, and folk songs. When working with these groups, we tried to give them the best possible understanding of Uzbek musical folklore, and then teach them the songs.

IV. Discussion

Uzbek music folklore includes several types of singing art, and distinguishing them from each other requires a lot of knowledge and understanding. Each of them has its own way of performance, style, character, compositional structure and poetic features. Attention to these features in the process of aesthetic education of students through Uzbek music folklore is one of the pedagogical factors that ensure the positive effect of educational and educational activities.

One of the important types of Uzbek music folklore is terms. Their creators, like epics, are the people themselves. That's why when we think of Uzbek musical folklore, we first think of songs, lapars, and yor-yors that have been sung since ancient times. However, these types of musical samples are somewhat difficult to use today. That's why young students have a strong desire to listen and sing pop songs. This acknowledges the need to pay special attention to the influence of the selected Uzbek music folklore (from the point of view of content, text, melody, performance skills, and nationalism).

Classical songs about love, loyalty, and advice are also part of Uzbek musical folklore. Folk epics are given to folk songs, that is, performers who have heard them from their teachers, learned them, and performed them skillfully. We are quoting these words because almost all the poetic texts in the epics are sung.

When referring to Uzbek musical folklore, first of all, it is important to pay attention to which region they belong to, and not to mix them with songs belonging to other oases. For example, it is necessary to approach the regions of Tashkent and Fergana Valley with attention to the traditionality of the songs of the regions of Khorezm or Bukhara, keeping the ways of their performance. The big song (also known as patnisaki song), which is popular in the Fergana Valley and is sung in love, is now becoming a tradition in other places. Khorezm melodies and songs are completely different in their performance style. The songs performed by the people living in Samarkand and Bukhara region differ from Uzbek music folklore in other places by their ethnographic aspects. Bukharian and Mavrigilar performed with dance accompaniment can only be found in Bukhara. It is called lapar in Fergana Valley and Tashkent. Termas are more common in the works of Samarkand, Kashkadarya and Surkhandarya bakhshes. Khorezm people call them Choblama. These are common features of Uzbek musical folklore.

There are also cases where the regional features of Uzbek music folklore become relatively popular in some periods and become common to all of Uzbekistan. If we make this conclusion only in relation to the beginning of the 21st century, Khorezm style songs are now applied to all areas of music art - pop music, modern popular songs, lyrical and Uzbek folk music. So, it can be reflected in the content of aesthetic education implemented in all regions of our Republic as the tone of today. After all, the interests of students and young people are one of the pedagogical factors that ensure the effectiveness of aesthetic education.

There are many branches, forms and genres of Uzbek musical folklore, of which the following types are the leaders in musicology.

1. Joke or romantic song.
2. Hymn is a lyrical song with a folklore or poetic example.
3. Songs performed by a large choir-solo or many singers without accompaniment.
4. A song on a romantic or humorous theme, sung by one or two people, sometimes more performers, with a dance style.
5. Terma-small volume, lively songs.
6. Labor songs - songs sung during the performance of a certain work or service.
7. Ritual songs - songs sung at various ceremonies and rituals.
8. Gods.
9. Children's songs.

These, in turn, can be divided into two large groups:

1. Seasonal and ceremonial songs. These songs are performed in different seasons of the year, on holidays, at various celebrations, weddings and other events. People have had their own performers of such songs. Such songs include yor-yors, blubbers, lullabies, songs sung in connection with a relevant date, and labor songs.

2. Songs that can always be played on different topics. This includes thermals, choblams, lapar, yalla, big song and others. We will not dwell on the statuses, as they belong to the field of music. However, it is possible to use the songs of some maqam, which are sung with the ghazals of classical poets, in aesthetic education.

Art critic S. Vahidov, in his book dedicated to Uzbek music folklore, while thinking about Uzbek music folklore, says that it is mostly sung by grain farmers during harvesting and threshing; emphasizes that the term "Mayda (little)" is one of the oldest types of labor songs. He also puts Choblama in the same line. At this point, it is appropriate to give some examples of the above-mentioned types of Uzbek musical folklore.

Yor-yor:

Xusneliningpodshosi

Sen emishsanyor-yor.

Sabo bilansubhidam

Gul ochilur, yor-yor.

So 'ylagandaog 'zidan

Dur sochilur, yor-yor.

[The king of the people of Khusn

You are a sucker.

Morning with Sabo

The flower is blooming.

From the mouth when speaking

Stop and go].

Terma:

Havonibulutbosdi,

Oyniko 'rmasambo 'lmas.
Yuraklaring 'ambosdi,
Yorniko 'rmasambo 'lmas.
Suvbo 'yidao 'ltirib,
Suvniloyqatmang, yorim
Beqasamdanto 'nkiyib,
Yuraknio 'ynatmangyorim.
[The air was clouded,
I can't see the moon.
My heart is sad,
I can't see sweetheart.
killing by the water
Don't muddy the waters, mate
Dressed in a fur coat
Don't lose heart, my friend].

Alla:
Allaaytsamovungin,
Oppoqgo 'zimalla,
Beshigingdaquvongin,
Jonimbolamalla.
Allalarseningohoring,
Allaayo-alla.
Bug 'doyekinbahori
Allayo-alla.
Chumchuqlaryesindonini,
Allayo-alla.
Duolarqilsinjonningni,
Allayo-alla.
[Lullaby:
God bless you
My white lamb,
Rejoice in your cradle,
My dear child.
God is your food,
God bless you.
Wheat crop spring
God bless you.
Let the sparrows eat the grain,
God bless you.
Pray for your soul,
God bless you.]

Lapar:
Daryoning u yuzidaminoraman,
Minoragasuyanib, gullolaman.
Yarmioq, yarmiqizilpiyolaman,
Yoringasalomberganiuyolaman.
Bir salom, ikkisalomqarindoshga,
Tokay salomberamanbag 'ritoshga.
[Lapar:
I am a tower on the other side of the river,
I will lean on the tower and bloom.
I am a half white, half red cup,
I am ashamed to say hello to my brother.
One greeting, two greetings to a relative,
Until when greetings to callous].

Mehnatqo 'shiqdari:

*Havodagihulkarman,
Badavlatganavvkarman.
Uchkunlikchaishimbor,
To 'rtkunlikdabekorman.
Maydaqilsangshundayqil,
Elabqo 'yganundayqil.
Qiziliniqirdayqil,
Somoninisoydayqil.*

[Labor songs:

I'm a hulk in the air
I don't like wealth.
I have work for three days.
I'm useless at the moment.
If you can do it, do it.
Do what you say.
Cut off the red
Make your straw a straw].

*Yig 'iyo 'qlovlari:
Ko 'rmaqoldimko 'zingni,
Aytolmadingso 'zingni.
Endiqandayyuraman,
G 'aribonam, rahbarim.
Bo 'g 'chalaro 'lazebedi,
Biriniyanyo 'qedi.*

[I can't see your eyes
You couldn't say your word.
how do i walk now
Strange mother, my leader.
The branches were full of decoration,
He didn't wear one.]

*Yor-yor:
Kuyovto 'rabo 'ylarinibirko 'raylik, yor-yor,
Qo 'llarigaqo 'lberib, holso 'raylik, yor-yor.*
[Let's take a look at the length of the groom's dress.
Let's shake their hands and ask how they are].

*Terma:
Daryotoshqin, suvlarto 'lqino 'tolmayman,
Otimoriq, manzil yiroqyetolmayman.
Otginnamrioriqqilgan shul mayda tosh,
Rangi-ro 'yimsariqqilgan shul qalam-qosh.*
[I can't cross the river and the waves
My horse is thin, I can't reach the destination.
That little stone that made my horse thin,
It's a pencil that makes my color yellow.]

In the past, the people used to weave a song suitable for each stage of the wedding and sing it with pleasure, giving the ceremony a cheerful and happy mood.

This tradition has not lost its status even today and is gaining more life-giving charm. It can be seen from this that when the new advanced rituals appear at the core of ancient traditions, as if they are a new branch of an old tree, they are absorbed into the people's way of life. The process of aesthetic education of students with the help of Uzbek musical folklore is no exception. Historical Uzbek musical folklore is an excellent artistic mirror and educational tool for studying the life of the past people, correctly evaluating it, and correctly understanding the folk customs and ceremonies. Therefore, when addressing them, it is necessary to take into account the features of the historical-structural structure of historical songs. U. Jumanazarov, who conducted research on the folklore of Uzbek music, divided historical songs into songs of unknown authors, i.e. songs created by the people and whose authors are known, performed by folk singers, corresponds to the historical truth. He puts forward an idea that is new in folklore studies, that is, to include in the ranks of historical songs the songs created by folk singers on the occasion

of various events, related to historical and specific persons. That is why his Uzbek historical songs were created independently and went through a long historical development, his thoughts about the show are noteworthy.

Also, U. Jumanazarov's research on the historical song genre in Uzbek folklore, its types, characteristics, and ideological compositional structures serves as an important source for selecting from Uzbek music folklore as a means of aesthetic education.

In the process of providing aesthetic education to students through Uzbek music folklore, we are not limited to the Uzbek music folklore printed in the press and published in books, but the folklore preserved in the memory of the elderly people living in the areas by employing amateurs. We tried to collect folk songs and use the best ones.

1. Creating an interesting and meaningful repertoire, including the best examples of songs of the Uzbek people that have passed the test of centuries. Giving a wide place to songs that embody the ideas of work, friendship, humanitarianism, didactic character in general, as well as love, loyalty, and advice.

2. To pay more attention to the songs that were created at the important stages of the people's history, calling for a fight against invaders, praising heroism, encouraging courage in folk epics, and glorifying internationalism.

3. Take a serious approach to works that sing about peace and stability, dances that express friendship and brotherhood, and artistic compositions.

4. Learning religious songs that praise human qualities such as moral purity, honesty, brotherhood, generosity, and nobility.

5. Giving ample space to songs that increase love for mother nature and sing about her beauty.

6. To prepare the works dedicated to the joys associated with the widely celebrated national holidays (Navroz, Independence Day, Women's Day) and various dates for performance when the time comes.

7. To include in the work plan of the circle trainings selected examples of songs and tunes of Uzbek and sister nations that have been reworked or created based on them.

For this purpose, the following songs, tunes, dances, vocal-choreographic compositions were included in the repertoire. The groups within the circle and their creative capabilities were taken into account.

When we talked with the students about Uzbek music folklore, including its "yor-yor" genre, 97% of them answered that "yor-yor" songs are sung only at weddings. The examples we have given are not only to give educational information about the state of the wedding ceremony, but also to not say "yor-yor" in the place where you meet, because the words in it serve to reveal the meaning of the ceremony, its beauty, and strengthen harmony; indicates that it should be said in, so, when talking to students about each song, the teacher should not forget to give as much information about the song as possible, and to show the exact function of the song in which situations it should be sung. Only then will it give the expected result and leave a warm impression on the listeners. These thoughts apply not only to "yor-yor", but also to other types of Uzbek musical folklore.

The results of experimental work conducted in order to determine the level of spiritual and moral formation of students by means of Uzbek folklore songs

Groups	Experiment	Control	Variance
1-class	69,08	56,76	12,32
2-class	59,08	41,43	17,65
3-class	64,80	47,14	17,66
4-class	66,14	43,35	22,79
5-class	68,62	43,33	25,29
6-class	61,73	31,33	30,40
7-class	64,08	29,06	35,02

V. Conclusion

The detailed explanations and descriptions given to the songs taught to the students expand their imagination about art and enrich their spiritual world, instilling in them a desire to create.

As mentioned above, many problems have to be overcome in the aesthetic education of students through the means of Uzbek musical folklore.

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