

**FOLK SONGS AS A FACTOR IN THE SPIRITUAL AND MORAL EDUCATION OF  
STUDENTS**

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**ANNOTATION:** The article, along with highlighting the pedagogical possibilities of spiritual and moral education of students through folk songs, analyzes the educational significance of national music, the role and significance of folk songs in the spiritual and moral education of students. The content of the ideas is highlighted that folk songs not only serve to preserve and develop national culture, but also create a great opportunity for the development of moral values such as goodness, kindness, patriotism in students. The content of the article is to strengthen the educational impact through the content, melodic and rhythmic aspects of Uzbek folk songs, and to form musical and artistic taste, abilities and aesthetic thinking in students precisely in pedagogical opportunities. Also, this article presents various methodological approaches and examples of the theoretical and practical aspects of the pedagogical potential of folk songs in the spiritual and moral education of students.

**KEYWORDS:** Uzbek folk songs, art of singing, voice, diction, talent, sound, timbre, vocal power, vocal apparatus, pronunciation, breathing, student, pedagogical opportunity, singing, spiritual and moral.

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**INTRODUCTION.** The rich cultural heritage and national traditions of Uzbekistan play an important role in the implementation of educational work in our country. Uzbek folk songs, with their elegance, beauty and spiritual richness, are a unique art form that has not only musical, but also spiritual and moral impact. Their unique features and content are of great importance in shaping the worldview of students, directing them to such important moral qualities as humanity, kindness, patriotism.

Spirituality is the complex of a person's spiritual and intellectual world. It is a concept that embodies the inner life, spiritual experiences, mental abilities, and perception of a society, nation, or individual. Spirituality also encompasses the concepts of enlightenment and culture in a broader sense. It is the basis of human and social culture, the main factor of a certain direction. When spirituality is enriched, society prospers, and when spirituality is impoverished, society faces decline. The level of a person's spirituality is measured by the maturity and development of his desires, abilities, education, and views. The words "morality", "character" and "atvar" are also Arabic words derived from the fundamental meaning of spirituality, and they are also used in the Uzbek language in their own meaning. Morality actively influences our lives and minds, determining the acceptable and unacceptable, permissible and prohibited actions in human relations between good and evil, justice and injustice, kindness and cruelty, by human society.

Moral education is a set of attitudes of a person towards his homeland, people, representatives of other nationalities, work, people and himself[11].

Spiritual and moral education is a criterion indicating the degree of ability of an individual to achieve perfection of his own morality by assimilating and using all the spiritual and intellectual blessings created by the nation and society.

Folk songs are considered the spiritual and musical wealth of the people and nation. Knowing the history of each folk work, its traditional performance, its connection with folk customs and other values, and the genre (alla, yalla, yor-yor, etc.) it belongs to, and acquiring the culture of performing it and drawing moral conclusions from it is an important factor indicating the spiritual and moral education of students through folk songs[11].

**LITERATURE ANALYSIS AND METHODOLOGY.** The scientific research of educators, psychologists, and musicologists has shown the great role and importance of singing and music in the formation of personality with the help of numerous facts. The sources emphasize that music education plays a special role in the development of a person's worldview, spirituality, morality, level of culture, and feelings.

The spiritual and moral formation of the student's personality is successfully achieved directly through music, its most oriental genre - folk songs, and it is necessary to introduce spiritual and moral concepts.

Learning spiritual and moral concepts begins to develop into well-formed habits, skills, and competencies as a result of comparing them with various events and psychological states that occur in everyday life.

Al-Farabi, writing about the reasons that gave rise to the science of music, draws attention to the moral and educational aspects of music. "This science is useful in this sense," he writes in his work "Ikhsa al-ulum," "it regulates the behavior of people who have lost their balance, perfects the behavior that has not reached perfection, and maintains its balance. This science is also useful for the health of the body, because if the body is sick, the soul is also hindered. Therefore, by healing the soul through the influence of sounds, the body is healed, and the soul is healed through the regulation of its forces and their adaptation to its substance"[3].

Farabi psychologically and aesthetically substantiated the fact that musical works are closely connected with the human body, psyche, and spirituality in general, and that music, in addition to changing a person's mood, affects his entire spiritual image. The idea that music improves human behavior is a great innovation in the history of musical and aesthetic thought, in which special attention is paid to the educational and spiritual significance of music.

Doctor of Historical Sciences Hojiakbar Hamidov states the following about singing: "Singing was an important part of the socio-economic and ideological life of the Uzbeks, and it also expressed their views on the existing social system, in particular, on the khans and boyars, state structures, and the hardships of life. At the same time, songs were also a way of life for people [7].

The great scholar Abdurahman Jami emphasizes that the diversity of music is an expression of human spiritual needs, and secondly, through aesthetic pleasure and joy, a person, in turn, becomes spiritually perfect. Using the example of music, Jami admits that "pleasure for the soul comes from understanding and knowing something. Since it is quickly perceived by the soul and forces it to wonder and think deeply, it is considered the most delicious [7].

In the process of mastering spiritual and moral qualities, new spiritual needs of students arise. Trying to satisfy these needs makes the student determined to strive to achieve the goals and tasks set for himself. This movement is clearly visible during the child's school years. Information

about the art of music, in particular folk singing, is found in a number of historical sources. As stated in the "Avesta", even in the pre-Christian era, there were "gats", that is, Uzbek folk songs, descriptions of various (especially musical) rituals of the peoples who lived in the places where the Uzbeks now live. Uzbek folk oral literature is broad in terms of genre and is a mirror reflecting the worldview, artistic pleasures, love and anger, dreams, desires, and creative potential of our people [7].

Examples reflecting the potential of folk oral creativity are of great educational value and are considered an inexhaustible source of musical development.

The term "folklore" is a part of the English lexicon, formed from the combination of two words: folk (folk) - people and lov (lov) - wisdom, and means folk wisdom. It was first used by William Tones in 1846 and has been in use since then [11].

So, folk songs are mainly created by the people. That is why the language of folk songs is considered the living spoken language of the people, and it is natural for words to be pronounced in different dialects, dialects, and archaic expressions to be used. Folk songs have always been distinguished by their high artistic quality and expressiveness. Folk songs are characterized by the extensive use of symbolic images, the skill of adjectives, caress, exaggeration, and other traditional forms.

In the "Ilm al-Rizayat" (Mathematics) section of the "Kitab al-Shifa" (Book of Healing) by Abu Ali ibn Sina (983-1037), Jawano also expresses his profound thoughts on the interdependence of music and the natural world in the "Ilmi al-Musiqi" section.

One of the artists who contributed to the preservation and enrichment of the Uzbek musical heritage is Yunus Rajabiy (1897-1976). Yu. Rajabiy's writing samples belonging to almost all genres of Uzbek music were published in the multi-volume "Uzbek folk music" (1955, 1957, 1959). These collections include children's songs, folk tunes (song, lapar, yalla, ashula), big songs, instrumental tunes, Fergana-Tashkent maqom yollari, as well as the magnificent Shashmaqom series, which are considered to be the most popular folk songs and music [7].

DISCUSSION. Regular study and performance of children's folk songs, which are diverse in theme, not only enriches the repertoire of schoolchildren, but also increases their love for our national spirituality, expands their general worldview, and helps to form moral feelings. These feelings are very multifaceted and diverse.

The diverse sources of spiritual and moral qualities, such as the love of students for their homeland, labor, and people, play an important role in awakening spiritual needs and interests in them, in educating spiritual activity and values. Also, spiritual and moral sources are a means of forming the components of spiritual virtue in a student.

The spiritual qualities of students consist of their diverse components, such as their intellectual, moral, political, economic, legal, ecological, aesthetic, artistic, and religious culture.

In the process of music education, the components of spiritual virtue are instilled in the student's mind in unity and interdependence. Through folk songs, students develop high spiritual qualities such as humanity, loyalty, contentment, love, justice, refinement, faith, a positive attitude towards

work, distinguishing between religion and heresy, love for nature, and an understanding of duty and rights.

Moral virtue, moral knowledge, skills and abilities, with the help of moral rules, form a unique system of student management. Moral virtue is formed and improved in the course of the student's multifaceted activity, partly through folk songs. Uzbek folk songs are not only musical art, but also an important means of forming spirituality and moral values. Each song reflects the historical experience of the people, national traditions, personal qualities and social problems in modern society. Studying and listening to such songs gives students the opportunity to master not only music, but also moral concepts in various aspects of life. Folk songs also serve as an effective means of conveying to students the value system inherent in humanity, such as concepts such as selflessness, patriotism, hard work, friendship, love, and loyalty [8].

One of the most effective ways to provide moral education to students in the pedagogical process is the use of musical art. Uzbek folk songs provide students with a lot of moral education.

At the same time, when analyzing the impact of Uzbek folk songs on students, their influence on the mental state, emotions, and their role in spiritual development are important. Music not only shapes the emotional world of a person, but also strengthens his moral views. Students discover many innovations through folk songs in expressing their inner feelings, increasing love for their homeland, and understanding national identity.

**RESULTS.** The ancient examples of Uzbek folk songs are songs of the labor season. The practical activities of the song creators were directly related to hunting, animal husbandry, farming, and crafts, and they lived on the basis of the ancient customs, rituals, and beliefs of the working people.

Labor songs are associated with various labor processes. For example, during threshing, “hop mayda” or “mayda gul” were sung, and during milking cows, sheep, and goats, and when suckling calves and lambs, the songs “hop-hop”, “gurey-gurey”, and “churey-churey” were sung. Special songs were sung during the processes of plowing, harvesting, weaving, spinning, and weaving. A large number of folk songs were created in connection with the way of life of a person, various customs, traditions, seasonal chores, ceremonies, and holidays.[8]

The creative abilities of students are also developed. In the process of learning and performing songs, students have the opportunity to demonstrate their creative abilities. Through musical expression and art, they understand themselves in a new way, implement changes aimed at change and progress. In general, organizing the spiritual and moral education of students through Uzbek folk songs helps not only to form their moral views, but also to develop them creatively and intellectually. Such pedagogical processes serve to form students as active and responsible citizens in society.

**CONCLUSION.** In educating students through Uzbek folk songs, teachers and educational institutions should help students become morally and socially mature individuals by introducing folk music into the educational process. Thus, Uzbek folk songs, as a pedagogical tool, contribute to the overall development of students, the formation of their spiritual world, and their upbringing as active and responsible citizens in society.



Nowadays, when there are wide opportunities for instilling the national values of our people in the minds of young people, the use of folk songs is of particular importance. The problem of spiritual and moral formation of students through folk songs in music lessons is currently an extremely relevant problem. There is a need to develop scientifically based recommendations on the effective use of the potential of folk songs as a spiritual wealth in the educational process. Music lessons have great potential for the spiritual and moral formation of students through folk songs. Because folk songs are directly related to the noble intentions, dreams, desires and inner feelings of the people, their customs and traditions.

Thus, it is appropriate to establish clear criteria for monitoring and determining the extent to which students' spiritual and moral culture grows through the study of folk songs, to use the questionnaire method to determine the answers given, and to use scientifically based diagnostic indicators that allow determining spiritual and moral culture at the end of the study of the works.

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