

**PEDAGOGICAL POTENTIAL OF FORMING SPIRITUAL EDUCATION
THROUGH FOLK SONGS IN MUSIC CLASSES**

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Abstract: *This article analyzes the educational potential of samples of folk oral creativity, particularly folk songs, in music classes. It explores the ways in which folk songs contribute to shaping students' national values, spiritual worldview, and aesthetic taste. Furthermore, it examines effective methods for using national educational materials in music pedagogy.*

Keywords: *folk songs, music education, national upbringing, aesthetic taste, spiritual values, pedagogical methodology.*

The role of art—especially music—is invaluable in instilling national values and traditions in the hearts of the younger generation. Folk songs are among the most subtle and deeply influential tools in this process. They express the life experiences, sorrows and hopes, moral and aesthetic views of the people.

The use of folk songs in music education not only enriches children's musical knowledge but also fosters national pride, spiritual purity, and a sense of patriotism. Therefore, one of the primary tasks of the educator is to organize music lessons in a spiritually-educational direction, making broad use of national musical heritage throughout the process.

Music is a powerful aesthetic medium that touches the most delicate strings of the human soul and has a direct impact on the spiritual world. In particular, folk oral creativity—namely folk songs—serves as a continuous bridge of cultural and moral heritage between generations. These songs embody the historical memory, mentality, and philosophy of life of the Uzbek people and are considered an invaluable resource in the spiritual education of young people.

Folk songs are not merely artistic expressions made up of melody and lyrics; they are symbolic representations of national values and moral-spiritual qualities. Each song conveys life experience, compassion, labor, loyalty, honesty, and humanism. Therefore, using such musical works for educational purposes in preschool and general education systems is of great importance.

Today, enriching the content of education and raising students in the spirit of national ideas is recognized as a key priority. This requires the extensive use of folk oral creativity in music education. Specifically, shaping students' spiritual and aesthetic views through folk songs and fostering respect for national culture and art are among the primary directions of the pedagogical process.

This article highlights the educational potential of music lessons through folk songs, their role in shaping student personality, and the methods of using them effectively from a pedagogical standpoint.

1. SPIRITUAL AND EDUCATIONAL FEATURES OF FOLK SONGS

Folk songs awaken positive qualities in children such as humanity, compassion, patience, diligence, and patriotism. Especially through songs like "Alla", "Lapar", "Yalla", and "Doppi Tikdim", children can feel a mother's love, family values, and love for their homeland.

2. METHODOLOGY FOR USING FOLK SONGS IN MUSIC LESSONS

The following methodological approaches are effective when incorporating folk songs into music classes:

- **Listening and analysis:** explaining the content of the song and discussing it within its historical-cultural context.
- **Performance:** students singing the songs to enrich musical expression.
- **Role-playing:** dramatizing the songs to enhance emotional impact.
- **Rhythmic movements:** incorporating dance or physical movements to evoke aesthetic enjoyment.

3. SYNERGY OF SPIRITUAL EDUCATION AND MUSIC

Working with folk songs shapes not only students' musical worldview but also their spiritual consciousness and national identity. The educator must deeply study folk oral creativity and apply it didactically and appropriately in their practice.

Folk songs are not merely musical compositions but a cultural heritage encapsulating centuries of experience, aspirations, and moral outlooks of the people. Therefore, they are highly effective in forming students' spiritual and ethical values. However, in today's educational system, these possibilities are not being fully realized.

In some cases, modern pop songs or technologically-driven musical activities dominate the educational process. As a result, examples of folk oral creativity—especially folk songs—are often overlooked, which creates a gap in developing students' national identity, aesthetic taste, and cultural self-awareness.

Moreover, the effectiveness of using folk songs also depends on the teacher's level of preparedness and their personal attitude toward musical heritage. If a teacher fails to grasp the educational value of these songs, they may cover them superficially in class, rendering their use ineffective.

On the other hand, conducting lessons using interactive forms—such as dramatizing folk songs, integrating them with dance, or enhancing them with visual materials—can significantly increase students' musical and aesthetic interest. These approaches help transform music education from dry theoretical instruction into a practical, emotional, and aesthetically rich experience.

Thus, folk songs, as a means of musical education, are not merely memories of the past but a powerful and active resource in modern pedagogical practice. Integrating them with appropriate methodological approaches makes it possible to organize music lessons in a spiritually and educationally meaningful and effective way.

By effectively using folk songs in music classes, students can be educated not only musically but also spiritually and aesthetically. This fosters their development into morally upright, culturally aware individuals who appreciate art. Therefore, the use of folk songs for spiritual education is one of the key tasks of modern music education.

It is particularly important to emphasize that the education provided through folk songs is not simply moral instruction—it is a heartfelt transmission that awakens national spirit. Including such songs in music classes not only develops children's cultural thinking and aesthetic perception but also instills in them a sense of national pride and patriotism.

If the teacher understands and conveys the aesthetic and artistic essence of folk music properly, they can effectively guide students in the development of national values. From this perspective, folk songs serve not only as tools for musical literacy but also as powerful means of spiritual elevation.

In the future, enriching the content of music education and integrating samples of folk creativity more regularly will lay a solid foundation for the comprehensive development of the younger generation. Therefore, promoting folk songs through music lessons is not only a cultural and spiritual necessity but also a pedagogical requirement.

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