



THE SPIRITUAL AND AESTHETIC ROLE OF FOLK SONGS IN CHILDREN'S EDUCATION

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<https://doi.org/10.5281/zenodo.18617006>

ARTICLE INFO

Received: 09th February 2026

Accepted: 10th February 2026

Online: 11th February 2026

KEYWORDS

folk songs, children's education, spiritual education, aesthetic education, national values, musical culture, folk oral art, artistic and aesthetic taste

ABSTRACT

This thesis analyzes the spiritual and aesthetic role of folk songs in children's education. The issues of forming national values, aesthetic taste, moral qualities and artistic thinking in children through folk songs are highlighted. The educational potential of folk oral art, the influence of songs on the consciousness of the younger generation, their role in the spiritual and emotional development are also substantiated from a scientific and pedagogical point of view.

Introduction

The spiritual image, historical memory and aesthetic worldview of each people are clearly reflected in its oral art, in particular, in folk songs. Folk songs, which have been passed down orally from generation to generation for centuries, are not only an artistic heritage, but also an important pedagogical tool in the upbringing of children. In particular, childhood is the most delicate and influential stage of personal development, and the melodies, melodies and words heard during this period can influence the child's entire life.

Folk songs, with their simple but deep content, imagery and vitality, are close to the psyche of children. Through them, high moral qualities such as love for the Motherland, respect for adults, kindness and humanity are formed in children. At the same time, folk songs develop children's aesthetic taste, enrich their musical hearing, and establish a positive attitude towards national culture.

In today's era of globalization and the rapid development of information technologies, while various cultural influences on children's minds are increasing, the systematic introduction of our national musical heritage, in particular folk songs, into the educational process is becoming an urgent pedagogical task. Because through folk songs, children feel not only music, but also the spirit, values, and philosophy of life of the people. From this point of view, studying the spiritual and aesthetic place of folk songs in the upbringing of children, analyzing their educational potential on a scientific basis, and implementing them in practice are among the important tasks facing the current education system.

Analysis of theoretical foundations

The study of the spiritual and aesthetic place of folk songs in the upbringing of children is analyzed based on the theoretical views of pedagogy, ethnopedagogy, music pedagogy, and aesthetics. The educational significance of music, especially folk songs, has long been

recognized in folk pedagogy. Because folk songs are a unique spiritual source that embodies the way of life, moral standards, aesthetic views, and national values of the people.

According to pedagogical theories, aesthetic influences given in childhood play a decisive role in the spiritual and moral development of a person. Music is an art form that directly affects the human psyche, enriching a child's feelings, increasing emotional sensitivity, and shaping his spiritual world. From this perspective, folk songs, along with developing aesthetic taste in children, are an effective means of spiritual education.

In the ethnopedagogical approach, folk songs are interpreted as a natural and vital form of education. Through them, children develop such qualities as an awareness of national identity, respect for folk traditions and customs, and love for their native language. In particular, folk songs, children's songs, seasonal and ritual songs are distinguished by their correspondence to the age characteristics of the child, ensuring the naturalness of the educational impact. In the theory of music pedagogy, folk songs are recognized as an important factor in the development of musical hearing, rhythmic perception, and creative thinking. The simple melodic structure and repetitive rhythmic forms of songs are easily perceived by children and increase their interest in musical activity. This ensures the continuous and continuous course of aesthetic education. In the science of aesthetics, folk songs are evaluated as a vivid example of artistic beauty, harmony of content and form. They form in children the ability to feel beauty, perceive musical images, and express emotional reactions. As a result, through folk songs, not only the musical, but also the general aesthetic culture of the child develops.

Discussion.

Taking a closer look at the issue of using folk songs in raising children, it is necessary to pay attention, first of all, to their influence on the inner world of the child. Because folk songs do not consist only of music or text, but they embody the spiritual experience, life philosophy and aesthetic views of the people formed over the centuries. This aspect further enhances the importance of folk songs in raising children.

Practical experience shows that children raised with folk songs feel music more deeply, understand the harmony of melody and content more quickly. In particular, the calm, smooth melodies of folk and children's songs stabilize the emotional state of the child, provide mental peace. This is an important factor for the child's free expression and adaptation to the social environment.

Another important aspect in the discussion is that the educational effect of folk songs is manifested not in an artificial, but in a natural form. While modern pedagogical technologies often seek to consciously instill a certain idea in a child, folk songs carry out education directly through emotions. As a result, spiritual and moral qualities in children are formed naturally, without coercion.

Today, while children are growing up mainly under the influence of mass culture products, the role of folk songs in education is becoming more and more relevant. Because folk songs help the child understand his national identity, connect him with his roots. This is considered an important means of preserving and continuing national culture in the conditions of globalization.

Also, the discussion clearly shows the need to take into account age characteristics when using folk songs. Selecting songs suitable for each age group and using them with a pedagogical goal in mind increases educational effectiveness. Otherwise, the rich potential of folk songs may not be fully manifested. Folk songs should be evaluated not only as a musical and aesthetic tool in children's education, but also as a source of deep spiritual education. Their consistent introduction into the educational process and increasing the musical and pedagogical literacy of teachers are important factors determining the success of this process.

Conclusion.

Analysis of the issue of the spiritual and aesthetic role of folk songs in children's education shows that this musical heritage is not only a cultural treasure left over from the past, but also an important pedagogical tool that has not lost its significance in today's education process. Folk songs penetrate the hearts of children in the shortest and most natural way, having a strong impact on their spiritual, moral and aesthetic development. Through folk songs, along with a sense of beauty, musical taste and emotional sensitivity, children are formed with such qualities as respect for national values, love for their native language and socio-moral responsibility. This process is not a forced upbringing, but is carried out through a natural and sincere influence that is appropriate to the child's inner world.

In conclusion, in the conditions of globalization, when various external cultural influences on the minds of children are increasing, the use of folk songs as a means of education is especially relevant. Because through them, children understand their national identity, connect with the spiritual roots of the people and consciously accept musical and aesthetic culture.

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