

FOLK SONGS AS A MEANS OF EDUCATION

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ANNOTATION

This article describes some aspects of spiritual and moral education. In particular, the theoretical aspects of the spiritual formation of young people through folk songs are reflected.

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Chaired by the President of the Republic of Uzbekistan Shavkat Mirziyoyev radical improvement of the system of spiritual and educational work on January 19, 2021, in a video conference on strengthening cooperation between state and public organizations in this regard, the President said that "If the body of society is the economy, its soul and spirit is spirituality". Speaking about the main idea of the country's ideology, the President said that the ideology of the new Uzbekistan we are creating will be the idea of goodness, humanity and humanism. When we say ideology, we mean, first of all, the education of thought, the education of national and universal values. They noted that they are based on thousands of years of life concepts and values of our people [1].

Such attention of the head of our state to the issues of spirituality and enlightenment reflects the demand of the state and society for education today, the goal of increasing the spiritual and moral potential of the next generation in the interests of the nation, thereby raising the spirituality of society.

Bringing up the young generation in an enlightened and spiritual manner should be the will, duty and goal of our intellectuals living in our country, as well as every citizen.

The role of art and music in this field is incomparable. There is a lot of evidence and legends about the role of music in human development from ancient times to the present day. Indeed, the role of music in the perfection of the individual, in the development of worldview and spiritual, cultural perfection, in the perfection of moral perception is special.

Especially folk songs have always been a mirror of the people's heart in all systems. Because folk songs are in the hearts of children with the mother goddess and mother's love. Therefore, the samples of creativity, the masterpieces of artistic expression, which the people have kept in their hearts for centuries, are as necessary as water and air for the enrichment of our spirituality. Consequently, denying the international nature of folk songs is tantamount to depriving oneself of spirituality.

The Uzbek people have their roots in ancient times, with a rich musical heritage, various musical genres and rich visual aids. This is reported by historical sources, inscriptions, manuscripts, relics. Uzbek folk music has been studied by great musicologists for years. The work of V.M.Uspensky, Yu.Rajabiy, Ilyas Akbarov, M.Yusupov in collecting and publishing the Uzbek musical heritage is invaluable.

Ethnographic expeditions conducted by specialists, including ethnomusicologists F.Karomatov, R.Abdullaev, S.Begmatov, O.Matyokubov in recording and processing Uzbek folk music, conducting scientific and theoretical research are commendable.

Uzbek music culture is divided into two layers, consisting of folk music, professional music in the oral tradition.

Both of these layers of Uzbek musical heritage have been passed down through the centuries in the form of oral traditions, that is, without notes, through oral creation, oral study, and performance. Given this nature of musical heritage, scholars define folk music as a type of folklore, more precisely, as folklore, and apply the concept of "musical folklore" to it. Folklore specimens were created, developed, and passed down by word of mouth to the present day.

Folk music, like any other folk art, embodies the thoughts, dreams and hopes of the people, their life and morals. Due to the thematic diversity of Uzbek folk music, richness of genres and diversity of its place in life, it is divided into two groups, the first of which is the melody, which is performed only at a certain time or under certain conditions. These include family ceremonies, labor songs, seasonal ceremonial melodies, religious melodies, and instrumental melodies performed in ceremonies such as various ceremonies and performances. Second, melodies and songs that can be performed at any time and in any situation, that is, everywhere. These include Uzbek folk music genres: song, chanson, yalla, lapar, clap (various) and various similar musical melodies.

1. **Labor songs** (some of the labor songs are preserved today) are divided into three groups:
 - a. Livestock song.
 - b. Farming song.
 - c. Craft songs.
2. **Seasonal ceremonial songs:**
 - a. In spring - Navruz bayrami, sust - xotun, shox - moylar, gul bayrami.
 - b. In the summer – choy momo.
 - c. In the autumn – hosil bayrami, oblo baraka, shamol chaqirish.
 - d. In the winter – yas – yusun, gap – gashtak;
3. **Family ritual sayings** (beshik tuy, sunnat tuy, muchal tuy, nikoh tuyi, kelin salom, motam marosimlari and others.)
4. **Religious melodies** (religious ceremonial melodies, religious-themed melodies.)
5. **"Free theme" songs:**
 - a. Song
 - b. Chanson
 - c. Lapar
 - d. Yalla
 - e. Terma

It should be noted that the analysis of the current state of spiritual education in the process of music education shows that the main examples of our national musical heritage, its historical and theoretical richness, the secrets of classical music, the teachings of our scholars on music in the spirit of folk traditions. Parenting opportunities would be increased.

The main ideas of these folk songs are imbued with the spirit of nationalism and will inevitably serve to shape the spirituality of future generations.

LIST OF REFERENCING

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