



CHARACTERISTICS OF FORMING THE SPIRITUAL AND MORAL QUALITIES OF STUDENTS AND YOUTH UNDER THE PERFORMANCE OF KASHKAR RUBOBİ

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Annotation: This article discusses the features of using the Kashkar rubobi musical instrument in forming the spiritual and moral qualities of students.

Key words: Educational system, musical instruments, spirituality, methodology, folk music creation, listening to music, genre.

Introduction.

As we know, the success of pedagogical work largely depends on the professional activity of teachers. Each lesson process puts a number of educational tasks and teachers in front of him. Sometimes it happens suddenly and unexpectedly to young students and pedagogues. That is why the teacher should skillfully use various methodical tools without relying only on the knowledge of his specialty. A teacher should have creative sensibility, ability to think quickly, and clarity.

All these features are directly related to the music teacher, because what process is going on in the student's heart during music lessons, what internal emotional experiences are embodied in them under the sounds of music, and to what extent he perceives this or that piece of music. exactly what a music teacher should know. Music classes differ from other types of classes in that they have specific musical nuances and requirements. Even if the piece listened to from the outside is performed correctly by the student, this does not mean that the student has a deep understanding of the true nature of the piece of music he is singing or playing. For example, a musician with natural musical ability can perform a piece of music on a musical instrument "dryly" without emotional feeling. There may be several reasons for this. For example, he can play this piece, whose studies are first, without feeling nervous, just by looking at the notes. In fact, this performance does not bring peace to the student. In this case, the performance sounds poor, on the contrary, the fact that the student performs this work on the kashkar rubab with pleasure, indicates to him that the clear melody of the piece performed on this rubab is pleasant. In this case, the reader may be more interested in the emotional aspects of the piece and ignore the notes written out of the clear rhythm. A music teacher always teaches such cases in his competence. So, how can a teacher determine to what extent a student has perceived this or that piece of music? Which of the 40-45 children in the class listen carefully to the piece of music being played, and which ones just sit quietly? It is said that the piece performed in the Kashgar rubab will win the hearts of the students with its colorful slang. In such cases, a satisfactory answer to the question whether you like the piece of music is not a sign that it really aroused strong emotions in him. Many very strong emotional, but tense and scary pieces of music can have such a powerful effect on the reader that the reason why he did not like the instrumental piece being played can be explained by

the fact that the piece is not cheerful. In the process of musical works, there are also cases where the teacher, seeing the students' active participation in the lesson and hearing their general opinions about the work, believes that the desired and intended result has been achieved. But in most cases, it is quickly revealed that this error is imagination. Upon careful examination, we can see that different imaginations and images are embodied in the mind of each student. Even in spite of the sound and clear structure of the music, some musical works can create different imaginations based on the inner world of the teacher.

Based on this, we can say that the formation of a student's musical perception is a very important and sensitive issue, and a music teacher should approach this process very carefully and carefully. In the lesson, the teacher should not be limited by listening to the beautiful performance of the students in the ideal level of the kashkar rubob, but on the contrary, whether the student is practicing the performance of this piece in other places outside the class. It should be observed. Because if the reader liked the work, then he will practice and repeat this work at home and on the streets. In addition, while performing this chogu work, he should search for answers to questions such as whether he feels joy, and always control them.

Since the music lesson is part of the multifaceted lesson structure, the student develops and acquires musical and worldly knowledge in the music lesson. It enriches his spiritual world. That is why it is very important for the music teacher to monitor and observe each student in the course of the lesson, to participate in the questions and answers of the most common Uzbek national instruments, which everyone loves to hear and play, and to learn music literacy. The beauty of forming the spiritual and moral qualities of young students in the performance of the Kashgar rubobi depends first of all on its form. The musical heritage of the Uzbek people is extremely diverse, both in form and in life. This variety has found its expression in various musical melodies that have been widespread in the people since ancient times and is developing until today. The form, in turn, is directly related to the content of the work, and these two aspects together determine the value of the work. The content of a musical piece is directly related to the following aspects.

- **firstly**, the tunes performed in the kashkar rubab can satisfy the spiritual needs of the listeners;
- **secondly**, the suitability of this day in the rubab instrument, i.e., harmony in melodic (*melody*) and chords;
- **thirdly**, the musician's technique is at a high level in giving authority to the listener, that is, the musician performs the essence of the piece being performed as a clear and effective expression of the necessary thoughts and emotions;
- **fourthly**, the performance of the rubab should be done with national melody and decorations;
- **fifthly**, the high performance skills of the instrument player, matching the listener's mood, etc.

The most important thing is that at the root of the form and content lie moral thoughts that should be told and conveyed to the listener. That is, the issue of pedagogic education lies in the formation of spiritual and moral qualities of students under the leadership of the kashkar rubob. The form and visual means of music serve to reveal this purpose, to instill it in the listener. This goal should represent not only the needs of the authors, but also the

interests of the group and society in which the author lives. This serves to fulfill the spiritual and moral norms of the community and to satisfy the spiritual needs.

Disruption of the form and meaning and content of musical works weakens a person's desire for this beauty and dulls his imagination. Beauty is now replaced by ugliness, and it can lead not only to the appearance of traits in listeners. It is known that music first of all worships the human psyche by creating images in one's imagination. But pleasant music makes a person feel good and brings joy to his soul. Inspired by good music, he is confident in his own strength. He feels resilient in the face of certain problems and is ready to show courage in various life situations. On the other hand, playing an instrument on a rubab without understanding the music is too small and playing works of light general content spoils the mood of the listeners. He starts to get nervous under the influence of such music and tries to destroy it by declaring open war against it. In cases where there is no possibility to stop such distortion of music, the listener becomes discouraged or nervous.

The upbeat mood in musical works not only expresses joy and happiness, but also causes the listeners to feel heroic feelings. At the same time, situations such as being ready to sacrifice oneself for the sake of love, suffering from the pain of unfulfilled dreams have also found their place in different genres of music. At the same time, comic characters that make people laugh are also expressed in musical works. Based on the above interpretations, it can be concluded that aesthetic feelings are closely connected with moral feelings in musical works, and they complement each other. People's lives are connected with music from the cradle to the grave. Music enters the soul of a person through God in infancy, and then accompanies him throughout his life. It is observed both in happy days and in sad days and in the hereafter. Therefore, it can be concluded that a human child grows up listening to music, listening to music and creating it. Kashgar rubob serves as an important factor in the formation of spiritual and moral qualities of students in the performance of Kashgar rubob. His entire holiday is embodied in various songs.

Under the performance of the Kashkar rubobi, the pedagogical foundations of the formation of the spiritual and moral qualities of the students are manifested in all aspects of the people's life and the mood of the people in all its forms. Musical instruments reflect the unique features of the people's thinking, worldview, traditions, and customs. The character of the people is not clearly and vividly expressed in anything else. In fact, the spirit of the people is reflected through its national melodies. In the will of the people, which has not been broken even by any prohibitions, has been expressed in an immortal spirit, and the bright faith that has not faded even in the darkest times. sang. The fact that the people did not stop creating for any system is a clear proof of it.

If the nation stops creating, life stops, if the nation does not play its national melodies on national instruments, the world becomes silent, if the nation does not listen to music, art dies. However, it does not allow to be a nation - it does not tire of living and creating. This is the secret of the nation's greatness. In this process, the formation of spiritual and moral qualities of young students is of great importance in the performance of Kashkar rubob, who is undoubtedly the king of our national songs.

The performance of Uzbek folk music is made up of various genres, and the total rituals, traditions and rituals that take place from the birth of a person to the last days of his life consist of various regional melodies. The thousand and one kinds of frustrations of the human psyche, regrets, longings, and reactions to events are embodied in these national melodies and

melodies, which are played on the instrument of the rubob. From time immemorial, our ancestors tried to put in their verses the feelings born in their hearts in understanding the complexity of social life, the secrets of nature and society's relationship. Our people, who deeply artistically perceived the excitement of the beautiful wishes expressed to the bride who stepped on the new threshold from the twinkling of the distant stars, the flight of the eagle, the sparkling of the leaves in the innocent moonlight, sang their feelings in the national melodies performed on the kashgar rubab.

The national melodies that have been coming down through the ages have always amazed the listener with their beautiful form, deep content, and deep philosophy. Simplicity, fluency, charm, sonority, naturalness, and sincerity in folk melodies have always been an unattainable height for wordsmiths, and it was precisely in Kashgar Rubob that he showed his unique brilliance. The people always express their thoughts in a short and concise manner, clearly and clearly, and at the same time beautifully and impressively. Sometimes he tries to express what he wants to say in a veil of meaning, sometimes he expresses it very simply. But in both cases, they are distinguished by their charm and impressiveness. As neither white nor red apples ripen on the same tree, two good people are rarely together in life. In life, the rule of two and a half prevails. If falls into a good place, he will not know how his life has passed. This philosophy of life is expressed by the people in simple and touching verses. Every word, every detail is of special importance in such tunes, which have been passed down from mouth to mouth, from generation to generation.

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