

THE ROLE OF THE TEACHER IN FORMING THE SPIRITUALITY OF STUDENTS THROUGH MUSIC

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Annotation: This article talks about the main tasks of forming the spirituality of students through national music and the role of the teacher.

Key words: spirituality, education, nationality, art, teacher, culture, song, status, tradition, interest, music, value.

The teacher plays a big role in forming the spirituality of students through national music. through music, he formes the spirit of patriotism, respect, values, tradition and respect for classical music in the students. Uzbek music culture has an ancient and rich heritage. In its content, the national spirit, high human qualities, artistic spirituality, struggle for independence and independence, and dreams of our people are vividly expressed. Also, excellent schools for the methodology of Uzbek music education have been formed.

The national traditional music pedagogy includes the following methods of music education: Popular folk music pedagogy. It finds its expression in the daily life of the people, family ceremony, cocktail process, etc., and it is carried out naturally and involuntarily. At weddings and funerals, popular genres of music are performed individually and collectively. In this process, new tunes and songs are created. This is an invaluable factor in the artistic and musical development of the nation, in the enrichment of our musical heritage, especially in the moral and artistic upbringing of the young generation. The professional music education methodology has an excellent school. In his practice, scientificity, continuity and consistency of education are logically connected. The educational content is rich due to the virtue and sophistication of the profession and the oriental moral education. The teacher's experience, skillful performance, and spiritual wealth play an important role in the teacher-student practice. Young artists, after years of perfect theoretical and practical study of music, decided to devote themselves to the service of the people, and received the blessing of teachers. Skilled performers-instrumentalists-halfas, epic singers and makomatists come out under professional music mentorship.

At the same time, many of them have also learned from the science of composition and are enriching our musical heritage. Folk and professional music pedagogy are practically interconnected and enrich each other. Music, philosophy, theology and literature are taught in national Muslim schools and madrasas. properly connected with limi and trained. This is work on individual, group and collective pronunciation expressiveness and musical tone (clarity, logic, sound generation and voice rhythms, breathing patterns, etc.) The teaching of literature has always been inextricably linked with music as an art. In this, the weights of poetry and music were jointly studied based on the measurements of aruz. Therefore, many writers and scientists made a significant contribution to the development of music science. Unique artistic education in madrasahs had a positive effect on the development of our musical heritage. It played an important role in the development of philosophical ideas in the music-artistic content of dervishes, zikrs and qalandarism under the influence of Sufi teachings. being trained was a positive thing, of course.

Certain experiences and special personnel training were achieved. But these events were not able to form the musical culture of the young generation. The following problems have caused this. The place and role of music is incomparable in raising the young generation, who are the future of our country, to be fully educated and highly spiritual. Therefore, everyone should know their national music well and be able to appreciate it. We know that our people have their own national values that have been inherited from their generations and ancestors for thousands of years, and these national values were revived with

the honor of Independence. National tradition - customs, national traditions, historical monuments and, of course, attention to our national musical heritage has increased.

Under the motto "Uzbekistan's future is a great state", we must not forget the great importance of our national values in educating young people, including students, who are the future of our country, to be well-educated and clean, with morals and manners. , is the main task of us pedagogues. Looking at the "national music culture" mentioned above, which is an aspect of our national values, we can see that it has reached us in two forms. That is, folk music creation and professional (vocational) music in the oral tradition. Here we will give brief information about both of them. Creation of Uzbek folk music. When we talk about the creation of Uzbek folk music, we first of all think about "the creation of the people". Folk art is called "folklore", and this term is combined with the English words "folk" - folk and "lore" - wisdom; It means "people's wisdom". Although the author of folk art is the people, it cannot be denied that the folklore work was once created by an individual creator. That is, even though folk ijd was created by an unknown person, it is a national musical heritage that has become a national musical heritage in the process of passing from century to century, from mouth to mouth, from generation to generation, from teacher to student. So, folk art is a creative product of the people.

Folk art, folklore, goes back to the very distant past. According to historical sources, the first examples of folklore began to be created even in primitive society. In the times when primitive people did not yet know writing, they expressed their opinions orally, and some of their opinions were expressed through music. The pre-Islamic religion of the peoples of Central Asia and Iran was created by Zoroaster, the founder of the Zoroastrian religion, and was later improved by the ulema and priests of the Iranian fire-worshipping religion (supporters) of the encyclopedic book "Avesta" (589-512 BC) about art and culture. the information has been preserved, and this information indicates that it is the beginning of folk art and music art of the first millennium BC. That is, in the "Avesta" it is mentioned that the rituals related to the worship of the gods should be performed by singing around the sacred fire. In addition, this book is very much about Navruz, the day of spring equinox, "Mehrgoi" festival, which is related to harvest, and "Sada" festivals, which are related to spring. a lot of information is given. In the history of Central Asia, the period from the 4th century BC to the 3rd century AD is the 1st century, and during this period, art and culture continued their development. An example of this is the double courtyard depicted on the wall of Ayritom Castle of Termiz. The image of musical instruments has been preserved from this wall fragment. On the figurines found in Afrosiyab (ancient Samarkand), the depiction of musicians playing the flute, ud, and circle is also a bright relic of the ancient culture. In the period of Arab rule (8th and 9th centuries), despite the fact that the creation of folk music slowed down, Navroz, Mehrgon, and Sada holidays were widely celebrated. Despite the beginning of the period of feudalism after the liberation of Central Asia from the Arab conquerors in the era of the Samoyeds (IX-X), such scientists and thinkers emerged during this period that they did not establish a strict science, but they definitely connected it with music and made a huge contribution to the creation of folk music. contributed. These are the great scientists, poets and musicians who lived and created in that period - Ahmad Fargani, Muhammad Musa al-Khorazimi, Abu Nasir Farabi, Abu Rayhan Beruni, Abu Ali Ibn Sina, Rudaki, Firdawsi and others.

During the founding period of the Uzbek people (11th century), as a result of the settlement of nomadic Turks and farming, the peoples of Central Asia developed their own culture and art, and the Turkish language spread rapidly, songs and epic epics began to be written in Turkish. About the musical culture of the 11th century, "Qabusnoma" (Kaikobus book), Mahmud Kashgari's "Devonu lug'atit turk" (Dictionary of the Turkish language), Fahriddin Mubarakshah's "Tarikh", Yusuf Khos Khajib's "Qutatgu bilig" written at that time. A lot of information is presented in pamphlets such as (Knowledge that Brings Happiness). During the reign of Amur Timur and the Timurids (XII-XV), Central Asia gained a great external position. The state capital Samarkand and Temur's hometown Kesh (Shakhrisabz) were beautified and decorated with huge buildings. Musicians were brought from the cultural centers of

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conquered Khurasan, Iran, and Syria, along with various artisans. At that time, lavish court ceremonies were conducted through music, but music spread widely among the artisans. In particular, Ulugbek of the Timurid dynasty turned Samarkand into a scientific and cultural center and patronized poets and musicians. In the second half of the 15th century, the center of culture moved from Samarkand to Herat, and the flourishing of literature and art during this period is associated with the name of Alisher Navoi. He was the right-hand minister of the last dynasty of the Timurids, Sultan Husayn Boyqaro, and encouraged and guided the people of literature and art. There are reports that Navoi loved music, was a great scholar, and even created music. Babir gave a lot of information about this in his "Babirnama" during the description of culture and art in Herat.

In the 16th century, the Khanate split, and this was reflected in the musical culture of the Uzbek people. The tradition of the Timurids continued in the palace of the Khans, and attention to the court musicians increased. This was described in the "Treatise on Music" by Najmuddin Kavkabi, a connoisseur of musicology who lived and worked in the 16th century. 17th century court musician and

Theoretician Darvishali Changi's treatises are also significant due to the richness of his thoughts on music. Due to the fact that such court musicians were separated from folk art, professional music was gradually formed. At the same time, despite the hard life and poverty of the people, the creation of folk music continued on its way of development, the genres were enriched, musical instruments improved, and professional music based on the oral tradition - "Statutes" were clarified at length. As a result of this, Shashmaqom, a high example of professional music in the oral tradition, was created in the 18th century. People's creativity was considered a popular interest, the art of carpentry, puppetry, and economy spread widely, and artists entertained the people by demonstrating their art at public festivals and celebrations.

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