

THE OPERA GENRE AS AN IMPORTANT TOOL IN THE SPIRITUAL AND MORAL EDUCATION OF STUDENTS

S. Rasulova
Kokand State Pedagogical Institute

Abstract. This article discusses the process of the emergence of the opera genre as an important tool in the spiritual and moral education of students, and how to raise and educate students to love music and art.

Keywords: opera, art, dance, creativity, education, education, sophistication, feelings, culture, spirituality, moral-aesthetic education.

Opera, which is one of the greatest music genres in the world, has entered into the life culture of the Uzbek people and clearly shows its well-deserved prestige among the peoples of the world. Opera is derived from the Latin word, which means the product of labor, a work. Opera is a mixed (synthetic) genre, which embodies several art forms: dramaturgy, music, visual arts and dance forms are integrated in a single stage process. But music takes the leading place among them. The literary basis of the opera - the events in the libretto are embodied by means of musical dramaturgy, first of all in the forms of vocal music. The emotional experiences of the heroes are mainly expressed in complete musical pieces such as arias and cavatinas performed by solo singers. Characters are reflected in various vocal ensembles (duets, trios, etc.). The orchestra also plays an important role in the opera: the vocals accompany the forms, and the independent instrumental parts reveal the meaning of the situation. The structure of the opera depends on its ideological purpose, features and styles of the plot, and the creative thinking of the composer. The genre of opera in Uzbekistan emerged at the beginning of the 20th century based on the development of Uzbek musical drama, as well as under the influence of foreign classical opera. Georgian, Italian, Tatar, Russian and Azerbaijani opera in Tashkent at the end of the 19th century and the beginning of the 20th century troupes came on tour. In 1918, the Russian Opera Theater started its activity. In 1929, the Uzbek musical theater was launched at the initiative of

Muhyiddin Qori Yakubov. His repertoire consisted mainly of musical dramas. The operas "Nargiz" by M. Magomaev and "Er Targin" by E. Brusilivsky were first performed on the stage of this theater in Uzbek. The Uzbek opera and ballet troupe was created on the grounds of the Uzbek Musical Theater and began its activity with the opera "The Storm" (1939) created by the composers S. Vasilenko and M. Ashrafiy. The premiere of the opera took place on June 11, 1939 in Tashkent. Libretto by K. Yashin. The staging of this work was a big event in the life of the musical theater of Uzbekistan. It was after the premiere of the opera "The Storm" that the musical drama theater was named the Uzbek State Opera and Ballet Theater. reflected. Since the main character of the opera is the people, the public scenes are important, the climax of each act is the public scenes.

The first operas created by Uzbek composers, "Booran" and "Layli and Majnun" became the basis for the further development of the Uzbek musical theater, helped to master the complex genres of modern professional art. During its ten-year (1929-1939) activity, the Uzbek Musical Theater developed as a result of the creative cooperation of Uzbek and Russian composers and the works of Russian composers who worked in Uzbekistan on local themes. From the 40s of the 20th century, a new era began in the direction of Uzbek opera art. One after another, operas created on various themes began to appear. During the Second World War, the operas "Ulugbek" by A. Kozlovsky and "Mahmud Torabi" by O. Chishko were created on the themes of patriotism and historical heroism. In the first years after the war, more musical drama developed, but in the second half of the 1950s, the interest of composers in the opera genre increased significantly. When characterizing the musical stage works created in this period, firstly, the content of the dramaturgy is reality As a result of his efforts to reflect the most important aspect, it is noticeable that he discovered a sharp turn in the modern theme, and secondly, Uzbek composers began to create creative works. In 1950-1967, the theater repertoire was enriched with a number of works. The operas presented on the stage were reworked and created in a new version 26. For example, the opera "Ulig Kanal" by M. Ashrafiy and S. Vasilenko was changed to "Valley of Happiness" and

was shown in a new version. Among them are operas such as "Gulsara" by R. Glier and T. Sodikov, "Tahir and Zuhra" by T. Jalilov and B. Brovtsin, "Farhad and Shirin" by G. Mushel and V. Uspensky. A new theater season began in 1958, Uzbek composers began to perform. These are "Dilorom" by M. Ashrafi (1958), "Zaynab and Amon" (1958) by T. Sodikov, Yu. Rajabi, B. Zeidman and D. Zakirov, "Maysara's Work" (1959) by S. Yudakov, S. Boboev's "Hamza" (1961), M. Ashrafi's "The Poet's Heart" (1962), M. Yusupov's "Song of Khorazm", R. Hamroev's "Zulmatdan Ziya" (1966).

In the period of independence, Uzbek operas expanded and enriched the interpretation of genres, themes and content. In opera works, Uzbek composers attach importance to the integration of the Uzbek folk music heritage and national performance traditions with modern expression and technical means, both in orchestral instrumentation and in vocal recordings. The opera was created for artistic reading, recital, soloists, choir and orchestra of Uzbek folk instruments. The work praises Bukhara and its monuments, as well as great scholars such as Imam al-Bukhari, Bahauddin Naqshband, Abdukhalik Gijduvani, ibn Sina, Rodaki, through musical melodies. The work was intended for television and was shown in the video film genre. The main image of the opera is the bakhshi, which is described through certain musical tones, connects each pattern, and the opera is imagined as a whole in one direction. The orchestra includes chang-qabuz, sato, dombira, and kanon instruments, some instruments are accompanied by certain images. For example: the image of bakhshi is shown accompanied by a chang-qabuz solo. 1. (1. Art of Uzbekistan, p. 129). One of the other notable achievements of musical theater is works created for children. In this direction, N. Norkhojayev, A. Ergashev, A. Mansurov, A. Ikromov and other composers are working effectively. In particular, N. Norkhojayev's musical performances "The eagle and the mare", "My mother says my child, my child says my mother", A. Ikromov's "Olovuddin's magic lamp", A. Ergashev's musical fairy tale "Twelve months". A. Mansurov's opera "Sultan of Animals" is enthusiastically received by the audience. The selection of interesting topics for young people, the sound of catchy melodies, the use of rhythms typical of modern pop style give a

cheerful mood, and the naturalness of the stage movements make these works a great success. In short, in the interpretation of the content in the opera genre, the main emphasis was placed on glorifying national and universal spiritual values. To increase the influence of opera art in building a new Uzbekistan, to promote and popularize the art of Uzbek national opera on a global scale, to preserve and promote its unique masterpieces, to preserve and promote the traditions of master-disciple and creative schools. comprehensive development, development of personnel training system, support of theater organizations in this direction and strengthening of their material and technical base, comprehensive support of representatives of opera art and the lives of well-known representatives who made a worthy contribution to its development and Good and important directions such as promotion of creative activities were defined.

References

1. E.QOBILOVA. Forming a sense of internationality in students through the traditional music of Azerbaijan. International bulletin of applied science and technology. IBAST volume issue 10. october 2023.
 2. E.QOBILOVA. FORMATION OF CREATIVITY IN CHILDREN THROUGH MUSIC LESSONS. Galaxy International Interdisciplinary Research Journal (GIIRJ)
 3. E.QOBILOVA. Theoretical And Methodological Basis Of Overcoming Contradictions In Modern Musical And Educational Practice. Eurasian Journal of Learning and Academic Teaching. **ISSN (E): 2795-7365** **Journal Impact Factor: 8.225.** [View Journal](#). [Current Issue](#)
 4. E.QOBILOVA MUSIC AND HARMONY OF MOVEMENT IN THE ACTIVITIES OF MUSICAL AND RHYTHMIC MOVEMENTS. Galaxy International Interdisciplinary Research Journal (GIIRJ) 3 (12), 212-215.
- Kobilova, Ezozon Bakirovna. "Classical music and youth education." *Asian Journal of Research in Social Sciences and Humanities* 12.9 (2022): 126-130.

5.Qobilova, E. "FORMING A SENSE OF INTERNATIONALITY IN STUDENTS THROUGH THE TRADITIONAL MUSIC OF AZERBAIJAN." *International Bulletin of Applied Science and Technology* 3.10 (2023): 127-132.

6.Азизхонова, М., and Э. Қобилова. "ЁШЛАРНИ МУСИҚИЙ МАДАНИЯТИ ВА МАЪНАВИЯТНИ ШАКЛЛАНТИРИШДА МУСИҚИЙ ТАРБИЯНИНГ АҲАМИЯТИ." *Oriental Art and Culture* 3.1 (2022): 51-57.

7.Kabilova, E. B. "FORMING A SENSE OF PATRIOTISM IN STUDENTS THROUGH THE LIFE AND WORK OF COMPOSER DONI ZAKIROV." *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH ISSN: 2277-3630 Impact factor: 7.429* 12.10 (2023): 68-74.

8.Qobilova, E. "FORMING A SENSE OF INTERNATIONALITY IN STUDENTS THROUGH THE TRADITIONAL MUSIC OF AZERBAIJAN." *International Bulletin of Applied Science and Technology* 3.10 (2023): 127-132.

9.QOBILOVA, E'ZOZXON. "Forming A Sense Of Love For The Profession By Teaching Labor Songs To 4th Class Students In Music Culture Lessons." *Journal of Positive School Psychology* 7.2 (2023).