

Methodology Of Using The Activities Of Folklore- Ethnographic Ensembles

1Masharipova Gulbahor Tairjanovna and 2Panjiyev Qurbonniyoz Berdiyevich

1Tashkent State Pedagogical University named after Nizami

1st year master's degree in "Music Education and Art"

2Candidate of Arts, Associate Professor

Abstract: *This article provides information about the activities of folklore and ethnographic ensembles, the existing folklore ensembles and their structure. There are also recommendations on the methods of using the activities of folklore and ethnographic ensembles. There is also information about the attention paid to the activities of folklore and ethnographic ensembles in our country.*

Keywords: Folklore, ethnography, ensemble, methodology, festival, national music culture, textbooks, music performer.

Introduction

In today's globalization process, the role and importance of the art of music in uniting all well-meaning people, educating young people in the spirit of high humanistic ideals can not be measured and evaluated by anything. At the same time, in today's information age, "mass culture", which has become a commercial medium, in a complex world where the negative impact of show business is growing, attention and interest in folk art, which is the source of any national culture, is declining. However, folk art, if you will, is a childhood song of mankind. It is also true that such a unique and great art today has simply become an example of a cultural monument and is being forgotten in many places and needs to be protected and protected. Therefore, it is the noble duty of the world's leading scientists and artists, statesmen and public figures, all cultural figures to preserve and develop the classical art, which is our incomparable spiritual wealth, rare examples of folk art, and pass it on to future generations. As the head of our state said: "Nothing in the great history goes unnoticed. It is preserved in the blood of nations, in their historical memory, and is manifested in their practical work. That is why he is powerful. Preservation, study and transmission of historical heritage from generation to generation is one of the most important priorities of our state policy".

In recent years, the Republic of Uzbekistan has focused on further development of national culture, creation of a new history of Uzbekistan, preservation and promotion of intangible cultural heritage, further popularization of folklore and amateur art, active integration of our country into the world cultural space, innovative development of culture and art. systemic measures were taken. In particular, a regular International Conference of Maqom Art, the International Festival of Bakhshi Art, the Sharq Taronalari International Music Festival and the Raqs Sehri International Festival have been organized in our country to create an effective system for further development of unique examples and traditions of Uzbek classical and folk art and cultural dialogue. set in motion. Preservation and development of folk art has now risen to the level of state policy in our country. To promote folk art, which is a masterpiece of the national art of singing, to establish creative cooperation between the creators of folk art, which includes genres such as songs, dances, music and performances of different peoples, enriching their way of life, customs and values. In order to further develop the Uzbek folk art, to sing the traditions of folk art to the world, the Cabinet of Ministers has decided to organize international folklore festivals. In particular, in 2017, the Republican Scientific-Methodological Center for Organization of Cultural Institutions of the Ministry of Culture of the Republic of Uzbekistan and the Surkhandarya regional administration held the Republican Folklore Festival "Boysun Spring". The holding of the Great Silk Road International Music Festival every two years in 2018 in Margilan, Fergana region, and the Nurlı Navolar International Folklore Festival of the Ministry of Culture of the Republic of Uzbekistan and the Navoi regional administration were also significant events in this regard. Such spiritual and educational events, along with the discovery of new talents, serve to inform young people about our history and strengthen their respect and attention to the treasures of ancient folklore.

With a deep understanding of these issues, this article is devoted to the study of "Methods of using the activities of folklore and ethnographic ensembles in the development of musical thinking of students".

II. Materials

The term "ensemble" refers to all areas of life, especially the arts. The term "ensemble" has long been used in music. In fact, "ensemble" is derived from the French word "ensemble", which means unity, harmony, melody. In the art of music, the ensemble has many meanings and types:

- a) joint performance of certain musical works by several performers;
- b) smaller groups of musicians and singers and their ensembles, ensembles of major genres.

The folklore-ethnographic ensemble is an amateur creative team. Demonstrates a theatrical interpretation of folk art in connection with local (national) customs and ceremonies, such as song, dance, play, and oral drama. In Uzbekistan, the Women's (traditional) ensemble was formed in the 1970s on the basis of folk musicians and other

works under the houses of culture ("Yor-yor", R. Mazohidova, Kokand; "Gulyor", L. Nurimova, Bostanliq and others). The repertoire of folklore ethnographic ensembles (as opposed to song and dance ensembles) is based on the artistic traditions of a particular region (district, village), and their performances often represent a particular folk ceremony or celebration ("Beshik", "Sunnat", "Mu-chal", "Nikoh"). (weddings, Navruz celebrations, the Year of the Farmer, the Oriental Bazaar, etc.).

Since 1980, district, regional and national competitions of folklore and ethnographic ensembles (1987, 1991, 1994, Tashkent; 1989, Namangan, etc.), since 2002, Boysun has hosted an open folk festival "Boysun Spring" under the auspices of UNESCO. "Tent Jamol" ("Margilan"), "Beshqarsak" (Ur-gut), "Chirakchi lamps" (Chirakchi), "Momogul" (Karshi), "Gavhar" (Bek-temir), "Gap-gashtak" (Forish) tuma-ni, "Boysun", "Shalola" (Boysun), "Orazibon" (Khiva), "Anor" (Sario-siyo), "Jildi halak" (Kegeyli), "Dil-kushod navolari" (Khojaobod), Chavqi (Bulungur), Mardona (Vobkent) and other folklore and ethnographic ensembles are famous. They take an active part in folk festivals, national holidays and other events. Many of them have won competitions and festivals in the United States, Europe and Asia. Since 1980-1990, children's ethnographic ensembles have been operating ("Kuralay", "Gul-guncha", Surkhandarya region; "Dilrabo", Syrdarya region, etc.).

III. Methods

- Analysis of psychological-pedagogical, linguistic and educational-methodical literature on the problem of theoretical methods;
- empirical methods - the collection and analysis of information about the psychology of music, known in science or applied in our lives today;
- psychological and pedagogical methods, consisting of stages of pedagogical observation, registration, formation and control;
- Methods of processing the obtained data Qualitative and quantitative analysis of the results of the subject.

IV. Results

The theoretical significance of the topic is, first of all, the psychological analysis of works on patriotism in the education of national pride and pride of students, as well as its theoretical significance in the education of students in today's transition to digital technology. Practical significance of the topic Samples of patriotic songs are recommended to students on the basis of educational aspects of musical works performed in the use of folklore and ethnographic ensembles in the development of musical thinking of students. Practical recommendations on the topic will be developed, as well as the publication of a methodological manual on the topic.

The topic "Methods of using the activities of folklore and ethnographic ensembles in the development of musical thinking of students" has not yet been studied as an independent study of music education and art at the master's level of higher educational institutions of the Republic. The activities of folklore and ethnographic ensembles and their role in the development of students' musical thinking in the field of education are studied in depth, as a result of which a theoretical and methodological manual is created.

V. Discussion

1. To study various aspects of the use of folklore and ethnographic ensembles in the development of musical thinking of students, to study the role and importance of folklore and ethnographic ensembles in music, its educational value;
2. To determine the influence and peculiarities of folklore and ethnographic ensembles in the human psyche, education and upbringing of youth;
3. The influence of the genre character, way of performance and style of music on the human psyche;
4. To determine the level of study of the subject by folklorists and ethnographers, the activities, peculiarities, features, musicologists, art historians, folklorists, philosophers, philologists;
5. To determine the impact of folklore-ethnographic musical works on the human mind, psyche, the nature of musical works, musical-rhythmic features;
6. The study of musical works that affect the human psyche, its scientific analysis, and the correct approach, taking into account the power of influence, especially in the education of young people;
7. It is known that today, not only in Uzbekistan, but all over the world, "mass culture" has a negative impact on the specifics of nations, peoples and peoples, causing serious damage to the mentality of each nation, as well as education and upbringing among young people.

VI. Conclusion

Today, research and innovations in the field of music education are becoming more frequent. For example, the International Festival of Status, international festivals "Bakhshichilik", international festivals "Dance Magic" and similar competitions and festivals are held. At the same time, the activities of folklore and ethnographic ensembles are expanding. We are conducting research to develop the activities of folklore and ethnographic ensembles, to develop new methods and techniques in educational institutions in the field of music education. We have promoted this scientific article to introduce and improve, popularize, and disclose innovations on this topic to educational institutions.

References

1. "Uzbek folk music". Yunus Rajabi 2-3 volumes.
2. "Methods of working with amateur singing and dance ensembles." R.Tursunov. Tashkent 1991. 32.b

3. "Methods of working with a song and dance ensemble." R.Tursunov. Toshkent-2002 y. 33. p
4. J.Majidov, R.Rajabov "Didactic bases of increase of efficiency of music education at school". Tashkent-1990. 70 b.
5. D.Omonullayev, H.Nurmatov, K.Mamirov "General secondary education curriculum". Tashkent-1999 24 p.
6. CHARACTERISTICS OF KHOREZM DOSTON ART
T.Ismailov; "Economics and Society" №3 (82) 2021