

METHODOLOGY OF ORGANIZING FOLKLORE ENSEMBLES IN EDUCATIONAL INSTITUTIONS

Gulliyeva Yulduzxon Yuldoshovna

Doctoral student of TDPU basic doctoral program

Abstract: This article describes a number of scientific considerations on the organization of folklore ensembles in educational institutions and improving the effectiveness of the work of such ensembles.

Key words: National spirit, folk art, creative team, beshkarsak, talent, father of nations, stagnation period, folklore-ethnographic, composer, ballet master, amateur team.

To date, musical folklore, its diverse genres and types have been growing and developing day by day, giving a special shine to the scenes of our national music. The restoration of the national spirit and national pride is a natural process associated with development. Examples of Uzbek musical folklore, which constantly glorify the national pride of our people, the beautiful and unique life, and the gardens of our spirituality, have taken place in the pages of traditions that have been practiced for centuries even today.

Of course, studying folklore, collecting it and spreading it to the general public is an important part of folklore art.

Creative teams engaged in national music, especially folk art, play an important role in educating the young generation in the spirit of the Motherland, instilling love in their hearts, and for this reason, they have even earned their place on the world's pages. It is not wrong to say that not only folk groups, but also any group that serves the people, instills culture and spirituality in the hearts, is a creative group. [4; 118.]

A team is an organizational group of people united by common goals, social interests, values-oriented joint activities, obligations and relationships.

A creative team is an organizational group of people who are united in the field of art based on common creative goals, interests, values, obligations and dependence, joint creative activity.

Collective singing of folklore creations that we have all heard and seen is a unique art and has a very long history. Folklore-ethnographic groups can be called the art of people who practiced art in our distant past and worked in groups, including dancers, clowns, and other such people. The reason for this is that most performers of folk folklore samples are not professional performers, but ordinary people, amateur artists. [6; 207-209.]

In the twenties of the 20th century, the famous Uzbek ethnographic ensemble

"Blue Shirt" was established with the initiative and leadership of the great artist Muhyiddin Qoriyagubov and Tamarakhonim, an accomplished artist, organizer of many useful works and groups. [3; 6.] This ensemble was the first ethnographic group that brought folklore, which has been spreading from mouth to mouth of the local people, to the small stages for the first time. Many different ensembles created in those years are similar to the current folklore ensembles in terms of composition and repertoire of the folk group "Beshkarsak", which was formed in the 1950s in the city of Urgut. If we take a look at the history of national folklore, in those days, most of the performers in folklore-ethnographic groups were not professional artists. have become nearly ngli performers. They have achieved a level of expertise that rivals professional performers.

By the 1930s and 1940s, due to the changes in the social and political life of our republic, the activity of folklore and ethnographic communities decreased to a certain extent. This is due to the fact that, on the one hand, during the work of the teams, many of the talents who participated in them improved their skills and became professional artists. As a result of the consistent development of professional art, the spiritual need for ethnographic communities seemed to decrease. On the other hand, the situation in those years was so complicated that any tradition related to the artistic thinking and esthetic views of our ancestors was pushed aside with the stamp of oldness or forced to seek the pressure of the ruling ideology. [5; 175.]

Beautiful examples of Uzbek folk folklore, such as "Alpomish", "Goroghli", "Ravshan" and "Rustamkhan", beautiful epics of our people, are the backward traditions of the past. was evaluated as a promoting and distributing source. In the songs of our people, hundreds of songs sung with pain and sadness, works of art praising such feelings as love and affection were included among the old traditions that did not correspond to that time. For this reason, fake songs were created and spread in honor of statesmen, officials, and chiefs.

Here we quote a sentence from Fitrat's work "Uzbek classical music and its history". "In an unknown "History of Music" it is written that the rubab appeared in Khorezm by Sultan Muhammadshah. That's what I believed the day I saw this book. However, in the 20s, I was surprised by the similarity of an instrument named "Sorang" that I brought from India. Darvesh Ali's Risolayi Muziyy, which came into my hands later, shows that this instrument was made in Balkh and flourished in Khorezm during the time of Muhammad Khorezmshah.

During the so-called "Period of Stagnation" by officials and officials, there was talk of spirituality, enlightenment and humanity, and in fact, all of these things put pressure on our national ideology. [7; 2.]

Folk art is closely connected with music. This tradition continues to this day. For this reason, folklore-ethnographic communities, the most developed type of folk art in

our republic, are at the forefront of our cultural life. Here, let's focus on the creative activities of the communities in the regions. From the 60s of the 20th century, not one, but several folklore-ethnographic communities began to flourish in the districts of all regions of our republic. Qualified specialists, composers, and ballet masters were invited from the capital to provide methodological and practical support to the singers, musicians, and dancers who are the workers of advanced culture. They contributed to the creation of new ensembles and the enrichment of their repertoire. [3; 5.]

It is also worth mentioning that folklore art has had its strong place in any time and place. Therefore, it is as important as air for each of us to enrich and preserve these valuable samples, timeless folklore samples, which our people have kept in their hearts. After all, denying the essence of folklore works and their impact on spirituality is tantamount to doubting the solidity of the national ideology.

By the 80s of the 20th century, the revival of folk art and folklore communities was an unforgettable event in the history of our nation. The revival of folklore-ethnographic communities has become very important in the life of our people. The number of teams, which is developing day by day, soon reached 200 people. Nevertheless, there are few scientists who study this valuable art form, and the national musical creativity of our people remains insufficiently studied. The history of their establishment and development remained dark for the people. Despite the endless demand for folklore art and its priceless masterpieces, there was still a lack of manuals and books covering it. However, today the time itself demands a manual and literature that illuminates the genre, structure and activity of these activities, and shares practical and theoretical recommendations on them. [8; 56-61.]

It is worth noting that it is very important to expand the scope of knowledge and skills of the participants of most folklore-ethnographic groups, their artistic leaders, and to educate them in the national spirit appropriate to the times. It is the duty of each team member to help them scientifically and practically in this regard. That is why the re-organization and revival of folklore-ethnographic communities in the 80s is a very important historical event. The emergence and rise of such groups served as a new stage in the development of musical folklore.

By this time, musical folklore genres and unique traditions were re-learned and adapted to meet the requirements of the time. The number of samples increased over time. A number of folklore and ethnographic groups, which have been surprising people with their talent, received the honorary title of "People's Amateur Team". Most of the teams that became the owners of this title studied folk art in depth and tried to raise it to the level of professional music. Mastering the experiences of professional music samples, they made their valuable contribution to further development of folklore music. [9; 87-89.]

Saodat Yoldosheva was the first scientist who studied the creation of Uzbek folk

folklore and collected knowledge about the formation and development of folk groups. In his dozens of books, articles and scientific manuals, Olima provided information about the organization and activities of folklore-ethnographic communities, their performance art and repertoire, clothing and jewelry, musical instruments. he recorded the samples of creativity performed by the teams and promoted them to the general public. The peculiarity of Saodat Yoldosheva's scientific activity is that she proved that the creations of each folklore-ethnographic community are closely connected with the geographical structure, lifestyle, life of the population, aesthetic taste and traditions of its territory. [10; 47-53.]

In the first years of independence, preparations were made under the responsibility of the first leader and governor of each region for the participation of folklore groups of the Republic of Karakalpakstan and regions in the main celebrations of the Navruz holiday with performances specific to their regions, and necessary funds, hotels and transport were provided. means were allocated. The result of these efforts is "Bes Perde" in the Republic of Karakalpakstan, "Chavqi" in Bulungur district of Samarkand region, "Bulbuligoyo" in Shorchi district of Surkhandarya region, "Rizvongul" in Kashkadarya region, "Mohi" in Bukhara. sitora", "Sayhun boys" in Gulistan district of Syrdarya region, "Zomin Saykali" in Zomin district of Jizzakh region, "Nurjahon" in Nurota district of Navoi region, "Ko'kan yor-yori" in Ko'kan city of Fergana region, "Amon yor" , "Torghay", "Kurama" of Tashkent region, "Gavhar", "Durдона", "Uzbekoyim" and many other folklore-ethnographic folk groups of Tashkent city, Navruz will be held in our capital. participated in the national holiday and won the applause of not only the residents of our country, but also representatives of many foreign countries with their attractive performances. During the years of independence, scientific researches were carried out by field experts and folklorists on Uzbek national folklore performance art, ethnocultural values, stages of development and historical development of folklore-ethnographic communities, repertoire of communities, performance skills. [11; 342-345.]

The folklore-ethnographic communities, which have been presenting the heritage of our great ancestors in the form of various folklore genres, continue to create fruitful works and sow the seeds of spirituality in the hearts of our people.

Today, the students of the "Folklore and Ethnography" department, who are conducting their activities in order not to forget our history and today, have the great task of inculcating the creativity of our people into the minds of the local population, promoting them, and conveying to the people the invaluable characteristics of these examples. there is a task. For this reason, the students of this direction are required to thoroughly master the knowledge and skills of the heritage of our ancestors, the specific features of the folklore and ethnography direction and distinguish it from other directions.

FOYDALANILGAN ADABIYOTLAR.

1. Baxriyev A, Yuldoshev U. Bolalar musiqa adabiyoti. O'quv qo'llanma. – Toshkent. 2018.
2. Ibrohimov O. O'zbek xalq musiqa ijodi. – Toshkent. Metodik tavsiyalar, 1994.
3. Sayfullayev B. Folklor san'atining fidoiysi. Ilmiy maqolalar to'plami. – Toshkent: "Navro'z". – 2017.
4. Yusupaliyeva D, Xudoyberganova G. Madaniy-ma'rifiy muassasalarda ijodiy jamoalar bilan ishlash uslubiyoti. – Toshkent: "Navro'z", 2014.
5. Yo'ldosheva S. N. Folklor-etnografik jamoalar uslubiyoti. – O'quv qo'llanma. Toshkent: "Navro'z". 2014.
6. Юлдошев, У. Ю. (2017). Эксклюзивные свойства педагогической технологии в преподавании музыки. Молодой ученый, (22), 207-209.
7. Yuldoshev, U. (2018). Problems of Choosing Methods and Technologies in Musical Pedagogics. Eastern European Scientific Journal, (2).
8. Yuldoshev, U. Y. (2021). PEDAGOGICAL-PSYCHOLOGICAL APPROACHES TO THE PROFESSIONAL PREPARATION OF THE FUTURE MUSIC TEACHER. CURRENT RESEARCH JOURNAL OF PEDAGOGICS, 2(10), 56-61.
9. Юлдошев, У. Ю. (2020). РОЛЬ АРТИКУЛЯЦИИ В ПРОЦЕССЕ ИЗУЧЕНИЯ МАКОМА. In АКТУАЛЬНЫЕ ВОПРОСЫ СОВРЕМЕННОЙ НАУКИ И ОБРАЗОВАНИЯ (pp. 87-89).
10. Юлдошев, У. Ю. (2019). Музыка укитувчиси мутахассислигининг замонавий модели ва профессиограммаси. Современное образование (Узбекистан), (9 (82)), 47-53.
11. Yuldoshev, U. (2023). EFFECTIVENESS OF SPIRITUAL AND ETHICAL EDUCATION OF STUDENTS THROUGH CULTURAL AND ARTISTIC EVENTS. American Journal Of Social Sciences And Humanity Research, 3(12), 342-345.