

## **THEORETICAL BASIS OF USING THE ACTIVITIES OF FOLKLORE-ETHNOGRAPHIC ENSEMBLES**

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### **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.*

### **АННОТАЦИЯ**

*В статье представлена информация о деятельности фольклорных и этнографических ансамблей, существующих фольклорных ансамблях и их составе. Также даны рекомендации по методам использования деятельности фольклорных и этнографических ансамблей. Также есть сведения о том внимании, которое уделяется деятельности фольклорных и этнографических ансамблей в нашей стране.*

**Ключевые слова:** *фольклор, этнография, ансамбль, методика, фестиваль, национальная музыкальная культура, учебники, музыкальный исполнитель.*

### **INTRODUCTION**

In today's globalization process, the role and importance of the art of music in uniting all well-meaning people and educating young people in the spirit of high humanistic ideals cannot be measured or evaluated by anything. At the same time, in today's information age, the popularity of 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 become just an example of a cultural monument and is being forgotten in many places and needs protection and preservation. 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 classical art, which is our incomparable spiritual wealth, and rare examples of folk art, and pass it on to future generations. As the head of our state said: "In the great history, nothing 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 tangible and 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 have been taken. In particular, a regular International Conference of Maqom Art, the International Festival of Bakhshi Art, the Sharq Taronalari International Music Festival and the International Festival of Dance Magic have been organized in our country. set in motion.

## **DISCUSSION AND RESULTS**

Preservation and development of folk art has risen to the level of state policy in our country. To promote folk art, which is a masterpiece of national 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 and spiritual world. In order to further develop the Uzbek folk art, to sing the traditions of folk art to the world, the Cabinet of Ministers 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 Great Silk Road International Music Festival and the Nurli Navolar International Folklore Festival of the Ministry of Culture of the Republic of Uzbekistan and the Navoi regional administration are also held in Margilan, Fergana region, every two years in 2018. Such spiritual and educational events, along with the discovery of new talents, serve to inform young people about our history and further strengthen their respect and attention to the treasures of ancient folklore.

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

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

a) joint performance of certain musical works by several performers;

b) a small group of musicians and singers and their work, ensembles of major genres.

The folklore-ethnographic ensemble is an amateur creative team. Demonstrates a theatrical interpretation of folk art, linking forms such as song, dance, play, and oral drama to local (national) traditions and ceremonies. 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, Bostanlik and others). The repertoire of folklore ethnographic ensembles (as opposed to singing and dancing ensembles) is based on the artistic traditions of a particular region (district, village), and their performances often represent a specific folk ceremony or celebration ("Beshik", "Sunnat", "Murchal", "Nikoh"). "weddings," Navruz ", " Year of the Farmer ", " Oriental Bazaar "and others).

Since 1980, district, regional and national competitions of folklore and ethnographic ensembles (1987, 1991, 1994, Tashkent; 1989, Namangan, etc.), since 2002, the Boysun Spring Folklore Festival has been held in Boysun under the auspices of UNESCO. "Chodir Jamol" ("Margilan"), "Beshqarsak" (Ur-gut), "Chirakchi Chiraqlari" (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. From 1980 to 1990, children's folk ethnographic ensembles were also active ("Kuralay", "Gul-guncha", Surkhandarya region; "Dilrabo", Syrdarya region, etc.).

The theoretical significance of the topic is, first of all, the psychological analysis of works on the theme of patriotism in the education of national pride and pride of students, as well as the theoretical significance of educating 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 in the master's degree in music education and art 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.

1. To study different aspects of the use of folklore and ethnographic ensembles in the development of musical thinking of students, the role and importance of folklore and ethnographic ensembles in music, its educational value;

2. To determine the influence and peculiarities of folklore-ethnographic ensembles in the human psyche, education and upbringing of youth;

3. The influence of the genre character, way and style of music on the human psyche;

4. Determining the level of study of the subject by folklorists, philosophers, philologists, musicologists, art historians, folklore and ethnographic ensembles;

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 right 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 characteristics of nations, peoples and peoples, causing serious damage to the mentality of each nation, as well as education and upbringing among young people.

## **CONCLUSION**

Today, research and innovations in the field of music education are becoming more frequent. As an example, we can see that the International Festival of Status, international festivals "Bakhshichilik", international festivals "Magic of Dance" and similar competitions and festivals are being 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 in music education institutions, to develop new methods and techniques. We have promoted this scientific article to introduce and improve, popularize and disclose innovations on this topic to educational institutions.

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