

Rakhmanova Istat Muminovna

Teacher of the Department of Musical
Performance and Culture of BukhGU

Chorieva Madina Tukhtamurot qizi

1st year student of the Department of Musical
Performance and Culture of BukhGU in
the field of art history (Musicology)

"Folk art is the childhood song of humanity"

Sh.M. Mirziyoyev

Annotation: this article reflects on the folklore art of the Uzbek people, folklore-ethnographic communities and the history of their development. Our national value and the history of musical folklore and the process of education and upbringing in musical folklore. Samples from folk song performance are widely covered.

Keywords: folklore, intangible cultural heritage, archaeology, singing, instrumental, folk songs, folk oral creativity, value, universal, tradition, tradition, yalla, lapar.

It is known that traditions and rituals embody the glory of the people, its national dignity and such characteristics as hard work, servility, loyalty to friendship, respect for other peoples, love for the motherland, hatred of the enemy. The best traditions of the people embody humanism, work as a team and humility, hospitality and respect for adults, other positive qualities that have become a painting among the working people for centuries.

A general understanding of folklore. The term "folklore" is actually made from the words "folk" - folk and "lore" - wisdom, meaning "folk wisdom, folk wisdom". It was first applied as a scientific occupation by William Thoms in 1846. From then on, this occupation was absorbed in scientific cuisine in the international community. Nevertheless, in England, the United States and other English-speaking countries, this abstract broadly represents all areas of folk creativity - folk poetry, folk prose, music, dance, painting, carving, religious beliefs and habits-while in other speaking peoples, it mainly represents the word art-the concept of folk oral poetic creativity.

In expressing the concept of folk music, "musical folklore", other types of folk art, chunonchi, carving, jewelry, Zoroastrianism, embroidery (embroidery) Singari are understood under the term "folk applied art". In the history of Uzbek folklore, the occupation of "folklore" entered scientific consumption relatively later. It was originally applied in the style of "el literature", "oral literature", "oral creation". Uzbek folklore is an oral art composed of a wide

variety of genres, reflecting the worldview, artistic pleasure, creative potential, sympathy and antipathy of our people, dreams and aspirations.

Uzbek folk art has been created for centuries and is the product of collective creativity, passed down from mouth to mouth, from generation to generation, from teacher to shogirt. A folk singer (narrator, narrator, singer, anecdote, asceticism) takes a creative approach to him by not performing works created by the team exactly verbatim. That is why Ham always recognizes the works he performs as “the people's”. The people are the creators of folklore. Folklore reflects the ideology and psychology of a tribe, seed, elat, people or nation. It plays a decisive role in its appearance. In the head, the creation was in a hyperbolic state. The creator would create in an involuntary way without understanding the essence.

Folklore Studies work in connection with sociology, Ethnology, language, history, archaeology, art studies, musicology and other disciplines. Because folklore as a syncretic word art is closely connected with all the turiari of art.

One of the most ancient and stable genres of Uzbek folk oral creativity is ritual folklore. This genre is two in terms of its life direction and purpose divided into a large category - the folklore of seasonal and family-household rituals. In turn, these two categories cover different genres with function, structure and poetic nature.

Family-household ritual folklore is ethnographically important. The rituals included in this are divided into several different in function and content: a) ancient customs such as kinna, badik (gulafsho), burey-burey, avrosh, applause and cursing, based on the magic power of the word; b) udum folklore related to the age of children in the cradle-cradle, such as chilar defection; C) yor - yor, lapar, bridal salute, wedding applause, mirror-pointing songs, etc.laments.

Thanks to independence, excellent national traditions have created every opportunity to enrich the restoration of Customs and rituals and to widely introduce them into life. At the same time, during the transition from one system to another, the restoration, development and popularization of folk traditions, customs and rituals is extremely complex and responsible. With a deep understanding of this, it is an important task to develop the absorption into the minds of young people of such qualities as harmony, kindness, charity, sympathy, humility, juiciness, which have long been known to our people.

Folklore has embodied the manifestations of all types of art. One pattern of folklore is played in a combination of Word and melody. While it is traditional to sing the epic and Terna in the circle of the drum, the songs were sung in the circle of the dutor and the circle, in the circle of the ensemble of the Gypsy. In other folklore works, the word takes a leading place. This is

THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

VOLUME-4, ISSUE-6

how the genres of fairy tale, legend, narrative, lof, transplant, anecdote, Riddle and proverb are characterized. Folkloric songs come from the result of the specific activities of each profession. Connects with the lifestyle of the people. Labor songs: in the case of harvest songs, rhymes of larch, labor songs associated with chivalry are referred to by such names as: "well-well", "Turey-turey", "Churey-churey". Labor songs associated with crafts are chariot songs, etc. Ritual songs are among the most important factors in folklorism. The Uzbek people, like all peoples, have a very ancient rich and diverse tradition.

The folklore genres of the Uzbek people are very diverse. The genres and styles of folklore are diverse, depending on the ethnic location, tradition of each Oasis. While lapar is more performed in the Fergana Valley, alla, yor-yor performances are performed in different ways. The performances of Terma, ölan are also performed in different styles. Alla performance is a very common performance among the people. The stanzas "Alla bolam alla, my soul, my child, alla" are repeated after each paragraph of Alla. "Yor-yor" are musical genres of Uzbek wedding folklore. "Yor-yor" has become widespread not only in Uzbeks, but also in Turkic peoples such as Kyrgyz, Kazakh, Karakalpak. For example:

The layers are folded, and the layers are folded.,
Take the girl and ride the Yanga, yor-yor,
Let them take the girl and let them stand, ,
Let their mothers, who gave white milk, agree, go.

Folklore traditions are a value that highly artistic expression of the lifestyle, life, worldview, spiritual and aesthetic world and internal experiences of the people. While in Uzbekistan during the years of the former regime, folk art retained to some extent its ancient performing traditions and artistic heritage, the political repression and ideological repression of that time had a negative impact on the many poetic nature of such a system of traditional values. As a result, many ancient genres of Uzbek folk oral art, ethical views, visions, samples of ritual folklore, udum and songs related to folk traditions, Sayles and holidays, myths, narratives, transplants would be forgotten. The genres of Uzbek ritual folklore, created up to the 20th century, had perfectly preserved the poetic nature of their ancient traditions in Kham. Genres such as badiha, kina, applause based on word magic, Navruz associated with the seasons of the year, Red Rose sayli, boychechak, "flower sux", "purple oils" associated with the release of the first song, as well as "yo Ramadan", "spring has come", texts of ancient sayings and songs performed with the purpose of calling rain, calling wind and stopping it are examples of folk.

It should be said that the future youth should be instilled in the national values, customs, way of life, traditions of our people and, in general, the past, history and national traditions and customs of our people, our nation. The president also noted that.

List of literature used:

1. I. Jabborov. O'zbek xalqi etnografiyasi. - T. "O'qituvchi", 1994
2. S. Yo'ldosheva. Xalq urf - odatlari va an'analari. T. "Ijod Dunyosi", 2003
3. I. A. Akbarov, Musiqa lug'ati. Toshkent G'. G'ulom nomidagi adabiyot va sanat nashriyoti - 1987 y.
4. F. M. Karamatov, "O'zbek xalq musiqa merosi". Toshkent G'. G'ulom nomidagi nashriyot - 1978 y.
5. M. Jo'rayev, J. Eshonqulov. Folklorshunoslikka kirish. «Barkamol fayz media» nashriyoti, 2017.
6. Muminovna, Rakhmanova Istatjon. "Pedagogical Requirements for a Modern Music Teacher and His Possibilities of Using Technologies." *AMERICAN JOURNAL OF SCIENCE AND LEARNING FOR DEVELOPMENT* 2.4 (2023): 244-247.
7. Muminovna, Rakhmanova Istatjon. "PREPARING A MUSIC TEACHER TO USE MODERN TECHNOLOGY." *Thematics Journal of Arts and Culture* 6.1 (2022).
8. RAXMANOVA, Istatjon. "MUSIQA TA'LIMIDA ZAMONAVIY TEXNOLOGIYALARNI JORIY ETISHNING MAVJUD HOLATI." *Journal of Culture and Art* 1.10 (2023): 86-89.
9. Muminovna, Raxmanova Istat. "Pedagogical requirements for a modern music teacher and his possibilities of using technologies." *МЕДИЦИНА, ПЕДАГОГИКА И ТЕХНОЛОГИЯ: ТЕОРИЯ И ПРАКТИКА* 2.2 (2024): 217-226.
10. Istat, Muminovna Raxmanova, and To'xtasin Rajabov Ibodovich. "O'QUVCHILAR MUSIQA TARBIYASIDA BUXORO FOLKLOR QO'SHIQLARIDAN FOYDALANISH." *Yangi O'zbekistonda Tabiiy va Ijtimoiy-gumanitar fanlar respublika ilmiy amaliy konferensiyasi* 2.2 (2024): 224-232.