



EXPLAINING THE GENRE OF FOLKLORE THROUGH INNOVATIVE TECHNOLOGY

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Oral art is defined by the terms "folklore" or "folk poetry" ("folk poetry", "folk poetry"). The term "folklore" was first used by the nineteenth-century explorer William Thoms in 1846, and consists of two words: "folk" - folk, "lor" (lore) - knowledge, wisdom, wisdom, that is, "knowledge of the people," "wisdom of the people," "wisdom of the people." "Folklore" is an international term. Hodi Zarif was the first to introduce the terms "folklore" and "Uzbek folklore" into Uzbek folklore (1932, 1935). He called the first chrestomathy books for universities "Uzbek folklore" (1939, 1941). Prior to that, terms such as "folk literature", "oral literature", and "oral literature in Uzbeks" were used. These terms have become obsolete due to the lack of clear definition of the field, and today the terms "Uzbek folklore", "Uzbek folk oral poetry" are firmly established in

ABSTRACT

Folklore originated long before written literature and paved the way for the emergence of written literature. Folk works are distinguished by their ideology, language and art. It vividly reflects the invincible will of the people, their creativity for the future, their vision of truth, justice, peace and happiness. That is why in this article we have widely used the method of folklore to inculcate such noble ideas in the minds of students.

science. National independence has radically renewed the attitude of our people to the great cultural heritage created by the wisdom of their ancestors, and opened up unprecedented opportunities for the widespread promotion of the history, culture and spiritual values of our ancestors. Thanks to independence, the process of renewal, spiritual purification and spiritual renewal in our worldview and mind is clearly reflected in the development of folk art. After all, the traditions of folk art serve the glorious purpose of "bringing up a perfect person - a perfect person with an independent worldview, living on the invaluable heritage of our ancestors and modern thinking."

Works of art created by folk poets or the community and passed down from mouth to mouth, from generation to generation, are called folk oral creations. Folklore is also called folklore. Folklore includes: songs,



proverbs, sayings, riddles, myths, legends, fairy tales, anecdotes, lof, lapar, terms, doston, askiya, fast sayings, parables, alla, yor-yorlar , bride greetings and so on.

Here's a look at some of the song genres: A song is a small lyrical poem sung. The lyrical songs reflect the spiritual world of people, their romantic experiences, the four-line verses do not choose a profession, time, place, they can be sung at any time, aloud or in a hymn.

Alisher Navoi, for example, divided some of the folk songs into two parts, saying that they corresponded to the weight of the dream. Teaching a variety of songs, chants and performances at school is the basis of music education. Therefore, it will be easier for students to gain a general understanding of the topic if all topics in music culture lessons are explained through innovative pedagogical technologies.

A music culture teacher should carefully consider the lyrics of a song that is recommended for teaching in each class of a general education school. The songs to be included in the repertoire should be chosen according to their ideological and artistic value, should be understandable to students and should be diverse in terms of subject matter. These include songs and chants, humorous songs, lyrical songs, and heroic songs.

It is necessary to analyze each song, even the simplest, very carefully, to know its ideological content and to determine how it is expressed in music. The plan for the performance of the whole song is determined in advance, and the content of the teacher's conversations in the classroom, that is, the main tempo of the song and its deviations, variations, sound characteristics are distinguished. It emphasizes which words of

the song need to be highlighted and quoted to enhance the effect of the text.

It is also important to know the techniques of explaining the idea of the lyrics, to determine where to use pedagogical technology, which aspects of the song are difficult, why it is difficult for children to master and which aspects are easy to master. . Once the teacher has identified the intricacies of the song, he or she can find and apply tools to make it easier to learn.

Conclusion

It should be noted that in ancient times, folklore was considered a mass creation of the community. The first samples were woven and popular for its execution. At that time, the individual artist was not completely separated from the team. With the passage of time in the process of improving socio-political relations, the growth of aesthetic thinking of the people and the deepening of the division of labor, individual performers - singers, storytellers, bakhshis, storytellers, anecdotes (jokes) , amateurs, khalfas began to shine with their skills. But these talents are also woven with the genius of the team, they sing and perform works that have been passed from mouth to mouth, from generation to generation, from teacher to student, and, of course, in the process add something of their own and individual skills and etc.

Samples of folk art live only in different variants in the process of live performance. Variation is a living way of folklore. "Variation," writes T. Mirzaev, "is a feature of the nature of folklore, its aesthetics, creation and the laws and functions of living in oral performance." It is a symbol that encompasses all aspects and elements of folklore - the plot, imagery, stylistics, in general, the poetics and genre features. are diverse texts that can live side by side and deny each other without denying each other. For example, there are thirty-three versions of



the epic "Alpomish", consisting of twenty-eight epics, consisting of parts and content,

and teachers of music culture should teach with this in mind.

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