



## Issues of Stage Culture and Skill in Folklore-Ethnographic Communities

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**Annotation:** this article talks about the history and progressive finding of the origin of folk art, the development of Information Communication Technologies today and its impact on stage culture.

**Keywords:** cultural heritage, artwork, performance culture, authentic folklore.

### ENTER

The art of folklore is considered one of the elements of Intangible Cultural Heritage. Since the beginning of the current century, the concept of "Intangible Cultural Heritage" has also been used to mainly approach the unified principles developed internationally. In this regard, the relevant convention adopted by the United Nations Organization for Education, Science and culture (UNESCO) is considered a priority document, and the countries that recognize it will have the appropriate rights and obligations in this regard. On ratification of the International Convention on the protection of Intangible Cultural Heritage (Paris, October 17, 2003), Uzbekistan was included among the member states of the process under the law of the Republic of Uzbekistan-Law No. 122 of December 12, 2007.

The process of coming into the world of a folklore work is characterized by its fundamental content. It is both a work of art and to some extent a creative process, both public and individual. Any work of art is a product of thinking and imagination, formed from the inextricable combination of the power of a concrete person in life, his worldview, imagination, passion, emotions, reaching maturity and coming into the world with words, voices and other aspects that suit him. There is also this case in the folklore work. Because it contains the meaning, desire, connection with the entire process of creation of a work. After all, we perceive the work of folklore as a work of art that fully meets the demand of our era, listener or audience.

Folk art has taken a great historical path and has found progress in different directions:

The folkloric layer of culture is an example of artistic talent that arises with the participation of the public (community) in terms of mass folk art (speech, music, play - dance, performance and applied art), its connection with folk customs, rituals and celebrations, their creation, performance and implementation. It is in turn expressed in an authentic folkloric style;

The artistic amateur layer of culture was formed in the 20th century. Associated with folk and amateur artistic-performing activities, on the basis of their oral-written traditions (folklore-ethnographic, family, instrumental, epic, status ensembles, circles on folk art and crafts, various studios).

The main criteria for folk art:

- the question of interpretation (qualification, experience, skill);
- level of performance (hearing, recall, amount of voice, lesson and knowledge, natural talent);
- the essence of performance (inner world, worldview and ability, spirit of the work, Image, harmony of words and melodies,);
- performance content (depending on the style-methods of each network);
- performance repertoire (subordination and development of tradition, level of study, level in the room, amount of knowledge, criterion of locality (local);
- performance culture (Level, place in society, position, attitude (especially to the listener), stage culture (gait, dress, performance), taste, repertoire selection, text and pronunciation, proportional interpretation of Word and melody in harmony (style, method, skill, tradition).

## MAIN PART

Each period and social life, on the basis of its development, has manifested the formation of ensembles in connection with a live process. For example: the ensemble of blowing and percussion instruments has always been popular in practice, both in each era and in its own Harmony. The atmosphere and era have always taken its toll on the ensemble of musicians. First of all, the attitude towards him was important. An example of this is the musical atmosphere that arose in 19th-century Khorezm.

During the time of the philosopher of his time - Feruz (Kharazm) period of his time, the emphasis on music science was at a high level. The Khiva Khanate's consisted of 32 singers (groups), each of whom continued their activities after Khan's permission in person, demonstrating their program and skill. In order to consistently establish the art of status, a group (ensemble) of court musicians is formed under the supervision of Feruzshakh. Competent singerr and instrumentalists are involved. The most mature teachers are then tasked with training apprentices in order to keep up the ranks of skilled carpenters at all times. The disciples were taught the curtain and method systems, issues corresponding to songs and songs.

By the beginning of the 20th century, in connection with the change in the way of life of our people in Uzbekistan, views on the art of music also began to change more and more positively. Together with social life, a collective labor order began to be formed in the various oases of the Republic. The introduction of an ensemble of instruments in oases, adapted to the Times, was carried out at the level of opportunity. The most relevant key ideas of the era were also the functioning of an ensemble of leading musicians in communities. The composition of such screeds has entered as a new stage in Uzbek music. Each band of musicians is designed for mass performance, taking different musical instruments into its own composition. In this order, the styles of execution of the screeds become popular among the people. In the 30s and 50s of the 20th century, the field of music has developed dramatically, and the oases are launched by their own manifestations of the zabardast, extremely didactic science of music. Master of arts, master of music, master of fine arts, organizer and coach in Uzbekistan Rozimatkhon Isaboev (Namangan 1885-1964.) it is worth noting the performer of the tanbur instrument in particular. As part of the ensemble they composed, musicians such as Inomjon, Bakhridin, Sharif Khoji (gijjak), Mallavoy (chang), Ergashvoy (tanbur), Toshmirza (surnay) conducted performance activities on Uzbek national instruments. Today we can see that the development of Information Communication Technologies around the world and its penetration in the life activities of all mankind have had a certain negative impact on the activities of ensemble performance. In particular, the pre-recording of musical song organized at State and public events in Uzbekistan at the end of the XIX century at the beginning of the XXI century and their transmission on stage and in the media as "phonograms" and the use of phonograms at weddings, concert programs put on by solo artists associated with the daily lifestyle of the population has led. The saddest thing is that the insistence of famous singer and young singers who follow them on the Phonogram as a "stage decoration" has its negative impact on the development of sound, performance skills, skills, experience and even performance schools. Another serious and negative side is the fact that in Music Performance, people who do not understand music at all, have no

musical-theoretical abilities, no musical education, cannot play a work on a musical instrument, do not assimilate their singing skills, laugh at people participating in events. Unfortunately, what is this sad state of affairs has not yet been understood by all segments of the population. The fact that a singer stands on stage in a piece of music that is being Phonograms in large concert halls, pretending to play a piece of music with passion is a characteristic that is not characteristic of the singer. To remain a background as an ensemble in concert programs transmitted by the Uzbek broadcasting company, however, to see this in the opposite way on the real stage also gives reason to consider the question of preserving the heritage of music in the Republic and bringing it to the future generation as a suspect.

## CONCLUSION

In the preservation and development of folk creativity, the creative talent of the leaders of the folklore-ethnographic community in this area is of important practical importance. The success of practical work carried out in the creative team largely depends on its deep sense of artistic verbal value, musicality, the ability to choose and promote the best samples of folk songs, how deeply uzbek folk singing and dance art are understood.

## LITERATURE

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