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ЗОЛОТОЕ СЕЧЕНИЕ — ЯЗЫК ГАРМОНИИ

Аннотация

Цель исследования: изучить древнюю концепцию золотого сечения и понять его уникальные свойства, а также то, как оно влияет на наше восприятие красоты. Рассмотрим язык гармонии, лежащий в основе золотого сечения, и его значение для повседневной жизни.

Методология исследования: изучение исторических документов, текстов и произведений искусства, проследить развитие и эволюцию концепции золотого сечения с течением времени.

Результаты исследования: в статье проведен анализ концепции золотого сечения и его применения в самых разных областях искусства.

Научная новизна: систематизация знаний о концепции золотого сечения.

Практическое применение: результаты исследования могут быть полезны в подготовке специалистов, овладении ими знаниями о золотом сечении в области изобразительного искусства, для практического применения художниками, скульпторами, дизайнерами.

Ключевые слова: анализ, гармония, живопись, орнамент, дизайн, концепция, пропорция, золотое сечение, гирих.

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Постановка проблемы

Искусство всегда было для людей способом выразить свои чувства, мысли и идеи, и не секрет, что красота является самым важным элементом большинства видов искусства. Но задумывались ли вы когда-нибудь, почему некоторые картины более эстетичны, чем другие? Ответ можно найти в золотом сечении. Эта математическая концепция была предметом восхищения на протяжении длительного периода, и считается, что она является ключом к пониманию науки, лежащей в основе красоты в живописи. Данное исследование систематизирует и изучает концепцию

золотого сечения, его историю и влияние на искусство. На примере творчества корифеев искусства и художников, проанализировано использование знаний о золотом сечении и его дальнейшее применение в их деятельности, которые в итоге привели к созданию самых знаковых произведений искусства в истории мировой культуры человечества.

Анализ последних исследований

Н. А. Ватюсинский. «Золотая пропорция». Москва Молодая гвардия. 1990. В этом документе представлен обзор золотого сечения в различных

областях, включая физику, математику, биологию, искусство и архитектуру.

Виктор де Касто. “Золотой стандарт”. Научно-популярное издание. Автор идеи и научный редактор серии «Просто» Сергей Деменок. (Victor De Kasto Benchmark of Civilization)-в этой исследовательской работе автор увлекательно рассказывает об истории божественной пропорции и доказывает ее присутствие во всех структурах окружающего мира — как на Земле, так и во всей Вселенной.

“Гармония линий: Законы пропорции и совершенства” Дьёрдь Доци; пер. с англ. А. Давыдовой. — М.: Астрель, 2009. — 208 с.: ил. Дьердь Дочи. (György Doczi, The Power of Limits: Proportional Harmonies in Nature, Art, and Architecture. Published by Shambala Publications, 2009.) — в этой книге рассматривается взаимосвязь между золотым сечением и другими пропорциональными гармониями, встречающимися в природе, искусстве и архитектуре, а также лежащие в их основе математические принципы.

Цель статьи — систематизирование знаний о науке золотое сечение, в связи с исследованием его уникальных свойств и влияний этих знаний на восприятие красоты произведений искусства.

Изложение основного материала

Тем не менее несмотря на широкое использование золотой пропорции в современных фундаментальных научных исследованиях, ее достоверность ставится под сомнение некоторыми учеными. Критики утверждают, что золотому сечению часто придают слишком большое значение и что его значимость в научных исследованиях преувеличена. Золотое сечение, также известное как божественная пропорция или золотая середина, — это математическая концепция, которая на протяжении веков восхищала художников, архитекторов, скульпторов и математиков. Но в своей основе золотое сечение-это иррациональное число, приблизительно равное $1,6180339887\dots$ — полученное из последовательности Фибоначчи, схемы чисел, которые встречаются в природе, например, расположение листьев на стебле, ветвление деревьев и спирали ракушек. Золотое сечение основано на последовательности чисел, известной как последовательность Фибоначчи, которая представляет собой ряд чисел, в котором каждое число является суммой двух предыдущих. Последовательность начинается с 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144 и так далее.

Золотое сечение — это древняя концепция, которая использовалась в искусстве, архитектуре и дизайне на протяжении многих веков. Ее еще называют «божественной пропорцией» или «золотой пропорцией». Это числовое соотношение, которое вычисляется путем деления линии на две части так, что большая часть, деленная на меньшую, равна всей длине, деленной на большую. Это соотношение можно найти во многих аспектах природы, от растений и животных до галактик, вращающихся в пространстве.

Золотую пропорцию можно найти, если разделить линию на две части так, чтобы отношение меньшей части к большей было равно отношению большей части к целому. Считается, что это соотношение эстетически приятно для человеческого глаза, и оно используется художниками, скульпторами и дизайнерами для создания гармоничных и сбалансированных композиций. Золотое сечение использовалось в искусстве на протяжении тысяч лет, начиная с Древней Греции, где считалось, что оно представляет собой идеальный баланс между порядком и хаосом. Оно использовалось в проектировании храмов, создании скульптур, керамики и считалось символом божественной пропорции.

Золотая пропорция, также известная как божественная пропорция, это еще и ключ к математической гармонии. Это соотношение симметрии в природе, от спиральных галактик до завораживающих изгибов морской раковины. Недавно исследователи выявили несколько ключевых применений золотого сечения в таких областях, как технология здравоохранения, экономические модели и анализ социологических данных. Например, исследователи обнаружили, что использование определенных параметров, основанных на этом соотношении, в алгоритмах здравоохранения может значительно улучшить результаты лечения пациентов. Поскольку мы продолжаем изучать новые способы применения этого числа в различных ситуациях, окружающих нас сегодня, становится ясно, что дальнейшие исследования золотого сечения могут таить в себе большой потенциал для раскрытия многих тайн, ранее не изученных человечеством.

Данное исследование показывает, что использование золотого сечения в более активной форме, важно прежде всего не только в эстетических целях, но и в качестве инструмента для прогнозной аналитики. Изучая, как небольшие изменения, внесенные в это соотношение, влияют на существующие системы

или структуры внутри них (например, социально-экономические отношения или биологические структуры), мы надеемся, что сможем получить ценные сведения о ранее скрытых моделях поведения или тенденциях, которые могут оказаться бесценными для понимания того, как все работает как на локальном уровне, так и, возможно, в более крупных масштабах.

В частности, мы заинтересованы в изучении математически обоснованных способов манипулирования наборами данных с использованием гармонических принципов; обнаружении любых закономерностей, которые появляются при изменении определенных аспектов, таких как частота или амплитудная модуляция; поиске корреляций между музыкальными интервалами, тонами и их соответствующим влиянием на поведение, результат; и создании новых рамок, которые раскрывают существующие идеи, сохраняя при этом здоровые сети безопасности на этапах экспериментов, чтобы любые непредвиденные последствия могли быть быстро устранены, прежде чем они станут проблемой.

Считается, что в искусстве это соотношение создает ощущение красоты и гармонии. Использование этого соотношения можно увидеть еще в Древней Греции, когда архитекторы проектировали идеальные прямоугольники, используя эту пропорцию. С тех пор художники целенаправленно использовали это соотношение при создании произведений искусства. Например, считается, что художники эпохи Возрождения, такие как Леонардо да Винчи, Рафаэль Санти, Альбрехт Дюрер применяли его в своих картинах при определении расположения объектов или фигур в композициях для получения эстетически наполненного результата.

В современном искусстве мы все еще можем видеть его применение в живописи, скульптуре и фотографии, где его правило способствует балансу и красоте. Например, современный художник Янис Салпинкиди широко использует это правило в своих масштабных работах, где представлены сотни обнаженных или одетых людей, организованных в соответствии с этим золотым правилом; каждая фигура расположена через равные промежутки времени по отношению друг к другу, так что они образуют единую композицию, которая придерживается его принципов и одновременно представляет отдельные тела, стоящие вместе как единое целое.

Тот же принцип применяется в типографике — иллюстраторы могут использовать это соотношение при разработке стилей шрифтов, чтобы слова выглядели пропорционально на любом типе устройств: настольных компьютерах, мобильных телефонах и т.д. Это упрощает работу любого дизайнера, независимо от платформы или версии программного обеспечения, на котором он работает в данный момент. То же самое относится и к дизайну вебсайтов, где элементы макета могут быть связаны между собой с помощью сеток, строго придерживаясь этих математических пропорций, что обеспечивает быструю загрузку на всех устройствах без ущерба для функциональности.

Еще одно интересное применение — в музыкальных композициях, где некоторые композиторы используют соотношения, полученные из золотого числа, например, последовательности Фибоначчи, где каждая нота следует числовым правилам последовательности для создания новых нот, идеально гармонирующих друг с другом, что делает их звучание приятным, независимо от того, насколько сложно они написаны. Это напрямую связано с восприятием, поскольку мы часто ассоциируем определенные звуковые частоты или аккорды, сладко покачивающиеся на основе того, что мы слышали ранее, вызывая приятные ассоциации без понимания причин. В конечном счете, независимо от того, сознательно ли мы применяем композицию или нет, воспринимаем ее глазами через визуальное искусство или воспринимаем аудиально. Эти концепции, связанные с золотым числом, представляют не только эстетические принципы, но и более глубокие чувства универсальной связи, означающие наше осознание чего-то большего, чем мы сами, присутствующего даже в мельчайших формах жизни, во всем, что нас окружает.

Орнаменты исламской культуры характеризуются сложными геометрическими узорами в симбиозе с узорами, которые часто включают использование золотого сечения в основе композиции. Это потому, что считается, что золотое сечение отражает совершенство и гармонию, присущие миру природы, являющейся центральной темой в исламском искусстве и философии.

Золотое сечение можно увидеть во множестве других исламских декоративных мотивов, включая использование мозаики и арабесок. Эти узоры часто имеют сложные взаимосвязанные формы, основанные на геометрических принципах, при этом золотое

сечение играет ключевую роль в определении этих узоров и орнаментов, которое в последующем привело к созданию в искусстве исламской культуры такие его ключевые составляющие как ритм и стилизация.

В исламском орнаменте применяется та же концепция, но с некоторыми важными отличиями. Этот вид орнамента называется гирих (также пишется гехех), что в переводе с персидского означает «узел». Этот вид искусства включает в себя переплетающиеся узоры, состоящие из многоугольников и звезд, чья делимая длина основана либо на золотом сечении, либо на его квадратном корне. По форме гирих обычно состоит из пяти, шести, семи или восьмиконечных звезд, расположенных в узорчатых сетках, которые переплетаются друг с другом в соответствии с определенными геометрическими принципами, напоминающими пропорциональное измерение — как в последовательностях Фибоначчи или пятиугольной геометрии, использующих в своем построении пропорции золотого сечения. Как таковой, он считается чрезвычайно сложным подходом к дизайну, особенно если учесть, что многие узоры гирих были созданы вручную много веков назад без каких-либо современных инструментов. Это демонстрирует не только художественный талант, но и невероятный уровень математического понимания, за что мы сегодня обязаны этим древним мастерам большим уважением и восхищением.

Гирих становится все более актуальным с момента его появления сотни (если не тысячи) лет назад, потому что современные технологии, такие как программы автоматизированного проектирования, позволяют нам рассматривать такие понятия, как нелинейные асимметричные формы, используя те же принципы из нашего прошлого. Неудивительно, что более пятнадцати стран предоставили произведениям, содержащим гирих, статус официальной охраны как артефактам национального наследия — для того,

чтобы будущие поколения могли оценить, как их художественную сложность, так и историческое значение.

Выводы

Золотое сечение представляет собой уникальное пересечение математики, искусства и науки. От истоков в Древней Греции до применения в современных научных исследованиях, золотое сечение на протяжении веков заставляет ученых и исследователей постоянно вести дискурс опытных работ.

Известно, что концепция золотого сечения составляет важную область современного изобразительного искусства, характеризующее содержание, образность, художественный язык, технику. Концепция золотой пропорции отражает соответствующие композиционные визуальные изображения, созданные в определенной художественной стилистике с использованием конкретных приемов золотого сечения. Исследование позволило обобщить теоретические подходы к изучению проблемы концепции золотого сечения и выявило специфику современного изобразительного искусства. Обнаруженные на современном этапе художественные особенности произведений, созданные с применением законов золотого сечения дают основания в будущем более содержательно проследить процесс творчества, основанный на применении принципов золотого сечения, и его влияние на современное искусство и культуру. В заключении важно указать тот факт, что продолжая изучать роль золотого сечения в различных областях исследований, что приведёт к пониманию фундаментальных принципов мироздания и закономерностей, управляющих нашим миром. Будь то искусство, архитектура или наука — золотое сечение представляет собой вечный и непреходящий принцип равновесия, гармонии и красоты, это соотношение не лишено противоречий, оно остается важным принципом композиции и, вероятно, будет продолжать вдохновлять художников, скульпторов, музыкантов и дизайнеров еще многие века.

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THE GOLDEN SECTION – THE LANGUAGE OF HARMONY

Abstract

The aim of the research: to study the ancient concept of the golden ratio and understand its unique properties and how it affects our perception of beauty. Consider the language of harmony underlying the golden ratio and its implications for everyday life.

Research Methodology: study historical documents, texts and works of art, trace the development and evolution of the concept of the golden ratio over time.

Results of the study: the article analyzes the concept of the golden ratio and its application in various fields of art.

Scientific novelty: systematization of knowledge about the concept of the golden ratio.

Practical application: the results of the study can be useful in the training of specialists, their mastering the knowledge of the golden ratio in the field of fine arts, for practical application by artists, sculptors, designers.

Keywords: analysis, harmony, painting, ornamentation, design, concept, proportion, golden ratio, girich.

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IMPORTANCE OF IMPROVING VOCATIONAL PERFORMANCE AND TECHNIQUE

Abstract

Purpose: Studying the development processes and specific features of vocal art as a discipline, improving students' vocal performance and technique.

Methods: comparative, theoretical-analytical, generalization.

Results: that pedagogues should pay attention to further improving the skills and talents of students in this subject, organize trainings in providing vocal techniques, control the acquisition of vocal skills.

Scientific novelty: in this article, for the first time, on the basis of the indicated methods, unique methods of improving pedagogical skills in teaching vocal art to students are determined.

Practical importance: The theoretical and analytical materials presented in the article can be used in scientific works and teaching processes. Helps in practical lessons to improve the technique of vocal performance.

Keywords: vocal science, vocal technique, vocal pedagogy, theory and practice, folk performance art, student skills, pitching, improvement of singing skills.

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Introduction

The emergence of art samples created by means of the human voice and intended to be performed by the voice is much older than instrumental music, and its history goes back to primitive times. Theoretical literature testifies that Italy is the center of European vocal art and historically the oldest. There is a concept of “ekslamat-sya” in old written sources. This term is hardly used now. It means “To make a sound first with force, and then to lower it sharply”. It was used to shape the sound in those times. Vocal is a unique type of musical art, which is primarily based on mastering the art of singing at a high level [1, 1115]. The forms of solo and ensemble performance

have been used since ancient times in the professional music art of the Middle East, particularly in Central Asia.

The simple form of performance appeared among the local working people on the basis of folklore music, and the professional form appeared much earlier in the cultural, entertainment and introduced Zoroastrian rituals of the palace. In Western European countries, the professional approach to singing first appeared through church music. In order to participate in church choirs, singers were required to sing with almost uncomplicated rhythmic fluency, maintaining clarity of tone and pitch. European vocal art developed mainly in the form of folk and cult songs. Folk performance art, church singing —

all this created the ground for the emergence of secular professional vocal art with its high vocal culture. The first historical representatives of vocal art are folk singers. The cultural development of each nation, regardless of which period it belongs to, is closely related to the achievements of this nation in the fields of economy, science, literature and spirituality. The spiritual development of each nation is first of all measured and appreciated by its contribution to the universal culture. From this point of view, the Uzbek people, together with other Central Asian peoples, made a great contribution to the development of world science and culture [2, 3].

Throughout human history, the executive voice given to man was believed to be given by God. It has always evoked a divine thrill, lust, and desire to possess it. Greater respect for performance and increased domestic interest led to the formation of vocal schools and new vocal techniques. But they cannot be called a method for the purpose of requirement. It was an attempt by the pedagogic side to find the way to the voice through the individual's sense of vocal perception. Each of them offered their own method as a great performer. At this moment, it was not about teaching the student, but about perfecting the possibilities of his voice and developing his natural qualities, and from the pedagogical point of view, a positive result is achieved by the teacher and the student feeling the vocals very close to each other [3, 3]. The subject "Vocal" is based on the further development of students' musical abilities and teaching the skills of the art of singing.

The Main part

The main goal of vocal science is to teach students of future vocal-choir performers and musical theater actors to voice, develop breathing skills, hearing ability, different ways of singing, ensemble, pronunciation problems, sing in different dynamic nuances through the means of vocal art. to arm knowledge and pedagogical skills with practical and theoretical foundations, to educate aesthetic and artistic tastes, and to teach and develop artistic performance skills. Vocal-artistic development of students' vocal abilities is organically combined with teaching them singing techniques. Also, acquisition of vocal skills is based on a number of didactic principles of vocal pedagogy such as systematization, consistency, from simple to complex, individual approach. The main task of the "Vocal" subject is to adapt the student's voice to singing from the first lessons and to introduce the voice apparatus to the creative process step by step. Edu-

cation and upbringing of students in the course of vocal lessons, preparing them to become well-educated, highly qualified specialists meeting world standards, developing them artistically, and teaching them vocal technique and its secrets are of great importance. In the course of these science lessons, not only the vocal performance, singing skills and musical abilities of the students are developed, but also continuous work is carried out to educate their spiritual-educational level, artistic-aesthetic taste. Vocal science is interconnected with such disciplines as music theory, solfeggio, harmony, polyphony, analysis of musical works, music history, piano, conducting, vocal ensemble. Vocal science has an important place in the field of science and art. This subject is very important for future vocal-choir performers and musical theater actors. The art of singing evokes deep aesthetic pleasure in people, unites them.

Cultivating the aesthetic and artistic taste of students through vocal art, continuously demanding work in developing their performance skills, introducing them to the works of Uzbek composers, vocal works of brotherly nations, as well as rare works created by foreign composers, singing in a professional style serves to form skills. Placing a voice means teaching a student to sing professionally. In this process, it is necessary to constantly work on the voice apparatus, range, sound power and a number of artistic tools. Vocal teachers must have excellent knowledge about the voice capabilities of boys and girls. It is necessary to follow a number of methodical guides in training the student's singing voice. It is very important to give them an understanding of the structure of the vocal apparatus before mastering vocal singing skills.

The human vocal apparatus is a complex musical instrument of its own, which surpasses all other musical instruments by its richness of colorful timbres and the ability to express extremely delicate music. A number of organs of the human body are involved in the formation of sound: mouth, nasal cavity, vocal cords, larynx, bronchus, lungs, breathing muscles, diaphragms. When producing sound, the above-mentioned organs follow the command of the nervous system. In the process of singing, they unite as one organism. One of the most important factors is giving students a series of instructions about the singing position. In this case, the student's height should be in a free position, the head and neck should be straight, the hips should be free and in natural movement. It is required not to compress the trace. Auditory perception is formed as a result of the activ-

ity of sound organs. Development of listening ability in a student is one of the most important issues, because the intonation clear singing of a song is very dependent on hearing ability [4, 8].

In order to properly form the voice, vocal lessons usually work on specific goals and tasks. In the form of separate muscle techniques, for example, breathing, opening the mouth, the ability to yawn, etc. are mastered.

All small tasks that are carried out separately must then be combined into a coordinated whole. These are part of future general skills. Work on vocal diction should be started from the first lessons. One of the best tools for developing diction is solfeggio, articulation-text exercises using proverbs, tongue twisters and reading poetry. Such exercises help correct language deficiencies and master different rates of diction. One of the important tasks of voice development is to teach the student self-control. Cultivating proper self-control should always be practiced during training, and it should be done very gently, carelessly, so that this sense of control does not become dominant and does not turn vocal training into technical exercises. From the beginning, the student should be taught to sing, to observe the vibrations, muscles, various physical and intellectual sensations that should be recorded in the vocal memory and hearing. The student should learn to evaluate his own singing and correct the shortcomings. Sound attack is clearly distinguished from the general set of actions during sound formation. When making a sound, it is easy to control it with the help of hearing, resonator, breathing and other senses. Working on parts should not be an end in itself. The process of forming a student's vocal and musical hearing can be conditionally divided into three stages. The first stage is to find the correct vocal activity of the vocal apparatus, the correct sound formation in some vowels and in a limited part of the vocal range. The second stage is to maintain and improve vocal and musical hearing abilities, to master various types of sound direction, to transfer the correct principles of the sound apparatus to the entire range. The third stage is automation, polishing and finding many options for work.

This is the stage of correct sound generation and direction leading to automatism, complete "freedom" of the voice apparatus and the ability to change the sound within the limits of correct sound direction. The next stage of formation of vocal and musical hearing is the stage of improvement. The main coordinations have

already been found, but they are still not clear enough, in a limited part of the range, not in all vowels, they are not embodied in words. Completing them requires the student's attention.

At this stage, the student is able to correctly distribute the movement (using minimal energy) to create the best acoustic qualities that correspond to the sound of a well-placed voice. Those who do not naturally have a strong voice and have achieved the desired result with exercises, know that this is an important stage, where less effort is required and the voice becomes more lively and well controlled. The main feature of this stage is the development of a defined connection to eliminate various obstacles while singing, as a result of which everything that hinders the process of creating the right sound is eliminated. Special attention should be paid to maintaining the formed vocal and musical hearing skills in the following lessons. At this stage, it is necessary to have constant instructions from the teacher, to achieve the quality of sound production, and to master the methods that should be used. The stage of identification of vocal-auditory skills and their automation corresponds to the strengthening of dynamic stereotypes in the brain. At this stage, skills are performed easily, smoothly, freely, without requiring much attention. The voice has all the necessary qualities, it sounds even and free in the entire range, which allows the student to calmly transfer the main attention to the content of the song. The functionality of the nervous system gradually expands, as a result of systematic training, the desired movement or sound is achieved.

The student, so to speak, "plays" with his voice, without going beyond the limits of professional sound. At the initial stages, it is necessary to cope with a certain monotonous sound, the modesty of dynamic and timbre nuances, the requirements of expressiveness of speech. Since the attention can be focused almost entirely on the performance of tasks at the considered stage, the teacher can use more complex musical material of lead singers with different voices for lessons [5, 56].

The methods of vocalization (vocal schools) are different, but they all rely on common principles and stages: development and improvement of breathing; acquiring concepts and skills of resonators, position, sound attack; mastering vocal techniques; is like working with a pronunciation apparatus [6, 37]. Vocal performance and technique in improvement performance skills professionalize importance is big.

Usually, “performance” includes a number of internal characteristics related to the interpretation of a musical sample, and these aspects have become important in practice as performance criteria. These include talent, knowledge, an all-round perfect voice, musicianship, accompaniment, storytelling, lessons, creativity, pronunciation, research, and constant practice. In the practice of music performance, only an artist who has these characteristics as much as possible will be able to perfectly interpret classical music samples. Composition is one of the integral parts of music performance. Usually, the musician is the performer and the first listener. That is, he presents his performance to his evaluator (expert) and to the fan only when it is acceptable to him. So, he is the first listener of uoz’s performance. The musician has a certain influence on the singing process by showing his skill in the interpretation of the instrument. In the process of teaching the main principles and methods of vocal music pedagogy, the science “Fundamentals of vocal art” has an important place, because it can give a practical understanding of the knowledge gained in the profession. In the process of teaching vocal art to students, all singer-teachers are based on four main principles:

1. The principle of sequence and continuity in education. This is a general pedagogical principle, which is based on the educational process from simple to complex. Continuity is necessary in everything — in the expansion of the singer’s range, in the complexity of the exercise, in the choice of repertoire, in the spiritual experience from lyrical to dramatic works (to the peak of feeling), the strengthening of the repertoire leads to the loss of voice. In training with students, one should be concerned about the quality of the sound, its pitch, vibration, and distance. It should not be allowed to strengthen the repertoire.

2. Artistic — unity of technical principles of music and vocals. To train a singer according to the rules, it is necessary to solve two problems at the same time: to build a performance apparatus — that is, to create a professional voice of the singer and to practice speaking in it. These two issues are carried out simultaneously and interdependently. It is a big mistake to think that in order to perform elementary performance of any, even the simplest skill, one must first master the processing of the voice, and then the mastery of performance.

3. The principle of separate approach. A singer is a unique musical instrument. Everything is very special. Immutable (dogmatic) instructions harm vocal peda-

gogy. Each student’s level of ability is different, because the strength and endurance of his voice depends on his personal character. In particular, it is necessary to know and pay attention to its spiritual characteristics, and not to exert too much spiritual influence on the voice. The student’s character is clearly manifested in all areas independently in the softness and breadth of the voice, strength, endurance, quality, and in talented, energetic, imaginative, willful young people. Therefore, the lessons should be conducted taking into account the above.

4. The principle of achieving regular perfection. This principle has been adopted for the last 15 years. If the student does not work independently, the knowledge given by the teacher in the training will not be useful to the student. In the final processes of education, special importance is attached to the independent preparation of the student [7, 12].

Vocal performance improvement with together vocal the technique is also correct progressive carry on it is necessary. By “vocal technique” we mean the interaction of all parts of the vocal apparatus during singing. The value, richness and timbre of the developing voice will be revealed during the lesson. Any music or musical phrase has its expressive content. Work on the work and its image is divided into three stages. The first is learning the music and words of the piece, the second is working on vocal technique, and the third is artistic processing.

A professional singer should have the ability to sing all emotions — anger, compassion, humor, mockery, caress, kiss, cunning, pain, bravery. The main goal of the performer is to be able to introduce the passions of the human world into the hearts of the listeners. The birth of a voice (even a classical voice) is an accident for some, and hard work for others. There are three styles of singing: open and closed, folk and classical (academic), and pop. Pop songs use folk tunes and jazz elements. This genre covers many singing directions. Performance in the direction of jazz means, first of all, a high level of feeling of rhythm and harmony (harmony of notes), at the same time, the movement of the voice and improvisation. In jazz-oriented songs, one should be able to feel the shape of the piece, change it, but not deviate from the desired harmony, to demonstrate the musical phrase. In addition, improvisation in cooperation with musicians is not without purpose. The singer must have vocal technique, that is, he must be able to freely control his voice.

Pop vocals differ from academic vocals in that the sound is more natural and open. However, in the pop

genre, as well as in the academic field, singing skills, position and pitch of the voice have an important place [8, 15].

Another element that requires special attention in the improvement of vocal performance and technique is paying special attention to the harmony of voice and tone. Ashula's performance, as we know, is based on the proportional interpretation of words and melody, each of them being expressed with a separate approach. Naturally, the musical melody that arises in the complex of sounds has its own meaning. Instead, the word associated with it also expresses an important idea. In fact, since time immemorial, the melody has been attached to the word. In this process, the idea of the word was also the basis of the melody. And the singer should reveal both factors by singing the hidden content in voice interpretation, while ensuring the unity of melody and words. It should be recognized that its level and importance depend on the interpretation of the work. When performing the spoon, great importance is attached to the clear and correct pronunciation of the word. Accurate pronunciation is one of the most important means of artistic expression in elucidating the content of music [9, 98].

There are a number of musical and literary elements based on the harmony of words and melody, and it is very important for a singer or hafiz to know this and interpret these sciences artistically. This process is related to each performed movement of the singer's interpretation. Starting with one sound, the relationship of sound in all aspects of the movement of the melody is important and of particular importance. That is, to show that intervals, intervals and further actions of musical sounds have special meanings in the performance, starting from sounds and syllables, up to words and sentences. Each movement of the sounds has a certain meaning. The singer brings the work to life by approaching it creatively. So, the formation of the style is born on the ground of interpretation of words, melody and performance.

It is important in voice interpretation that the singer understands the inner world of each work, prepares for its image, and can create this image as imagined by the creator in showing the essence of the performance. At the same time, in order to demonstrate the capabilities and quality of the voice, first of all, he should listen to his own performance and perceive it correctly within his knowledge. This process includes a number of specific features that are important factors in the art of music, especially in playing instruments and singing, and are directly related

to performance. Performance is considered to be a necessary factor in entering the spirit and image of the work and showing one's potential:

- Completion of text sentences in performance;
- Structural fluency of melody structures;
- Word divisions;
- Phrases of pieces of musical melody;
- Resting processes are pauses;
- Breathing space styles;
- Techniques of lengthening sound extensions in music;
- Accurate return of metro-rhythmic structures below;
- Below is a sequence of certain pieces at a different height;
- Punctuation marks in spoken text;
- Cadence cycles of the work.

Below is the return of metro-rhythmic structures with changes. If the singer takes into account the qualities noted by the author and follows them as much as possible, the performance of the singing factor will find a perfect expression in terms of the essence of this process in every way. Individually, each of the important qualities in performance has its own importance. Because, in expressing the general idea of the work, the content of music and words, their interpretation by means of melody, the rhythms and dynamics of the development of the melody. The beginnings and endings of each melody and phrase, the harmony of the metro-rhythmic aspects of the melody, are aspects that represent the level of the singer's knowledge and capabilities. All the features in this process are musical factors necessary to express the inner and outer world of the work in harmony. It is obvious to everyone that the interpretation of a musical work, apart from words and texts, is subject to its own internal laws.

Conclusion

These regularities are characterized by aspects explained by sound, line, style structure, constant sounds and structural forms of melody. This process is actually "execution". Usually, each piece of music moves in a certain sound line system. The extent to which movements are expressed comes to life in the interpretation of the composer and, moreover, the performer. Performance orientation is based on the interrelationship of sounds in the composition of the structure. However, in this connection, it is very important that each piece of melody, sentences are separate, and within the framework of the work, the

sentences are composed as a whole, and that the main and secondary sounds of the sound line are proportionally composed. In this sense, folk and classical art genres have their own unique composition. In the performance of folk music, especially in the types of performance based on *badiahaguy*, free interpretation, the composition of the work undergoes a change, albeit partially. However, the static sounds that form the main system of the component are embodied based on the static sounds in motion, their development process and aspects of completion. This is definitely the basis of the executive structure [10, 28]. The human voice can express what an instrument cannot, that is, a singer can be a person, an instrument, and a musician at the same time [11, 3]. For this, it is necessary that the teacher's explanation tools are appropriate, clear and clear, suitable for children's vocabulary, and vocal exercises and songs are suitable for their voice and singing skills. In learning music literacy, awareness and activity facilitate the correct knowledge and mastery of music theoretically and practically [12, 20]. When conducting vocal training with students, the following is necessary:

- Taking into account the psycho-physiological characteristics of students:
- Observing changes in pitch and range:
- Avoidance of accelerated and continued execution:
- Teaching students to be careful with their voice [13, 8].

That's why we are conducting scientific and practical research on the importance of improving vocal performance and technique we witnessed that this creative-pedagogical process cannot be analyzed in the same way. Because when a vocal performer becomes a person, the physiological and psychological characteristics of people cannot be considered the same. Each performer has his own characteristics and skills.

Therefore, in order to improve vocal performance and technique, first of all, correct practical and theoretical developments, skills and training recommendations are needed. This requires our musicologists to conduct new research on improving vocal performance and technique.

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THE FORMATION OF UZBEK FOLK MUSIC AND THE WAY OF PROGRESS

Abstract

The purpose of the research: The local styles of the people of Uzbekistan have preserved their three-thousand-year-old traditions in the form of folk oral music, and as a symbol of the leader of today's culture, they are surprising the world of music and leaving a wonderful impression.

Research methods: Many ceremonies that are part of Uzbek national traditions, how they are performed, and their connection with national traditions.

Research results: One of the most important conditions is to study the purpose and tasks of specialist training, to correctly determine the content, principles and methods of teaching and educating students. The article discusses these issues.

Practical application: Educating the young generation in national folklore singing, music and other traditions.

Keywords: Central and Middle East, folklore, tradition, "Zafarnama", "Shashmaqom", "Navroz", folklore, legends and anecdotes.

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Introduction

Oral traditions and forms of self-expression are the folk oral creativity in our understanding. Language plays an important role in folklore. Because language serves as the main tool in expressing this heritage and passing it on to the next generation. The types and genres of his work are very wide. It includes myths, legends, narratives, tales, proverbs, sagas, sayings, quick sayings and other genres, in short, all types and genres of oral expression of the people's heritage. The first President of Uzbekistan, Islam Karimov, noted the historical and cultural ties of the peoples of the Middle and Near East, the freshness and influence of the attractive Eastern melodies, and the commonality of Uzbek music with the musical traditions of the foreign peoples of the East: "The sounds of music represent the noblest, highest and most delicate human experiences, regardless of the people or the representative of the nation. The famous historian Sharafiddin Ali Yazdi in his book "Zafarnama" spoke about the musical gatherings held during the time of Amir Temur and said, "Singers with good voices started singing and recited ghazal

patterns. "And everyone, whether Turkish, Mongolian, Chinese, Arab, or a novice, used to sing songs with their pictures," he cites. In the years of independence, continuing the traditions of our great-grandfathers, programs and plans aimed at the wide development of the art of music are being implemented in our country. In particular, in order to preserve and study our classical musical heritage, to pass it on to younger generations, many competitions and prestigious international conferences are regularly held.

Literature review

The oldest samples of folklore appeared long before writing and made an important contribution to the creation of written literature. They have not reached us in their original form, or those that have reached us were creatively created in the process of passing from mouth to mouth, from generation to generation. Regarding the study of the musical heritage of the peoples of Central Asia, musicologists and source historians I. Rajabov, F. Karomatli, O. Matyokubov, A. Nazarov, R. Abdullaev, O. Ibrohimov, S. Saidi, R. Yunusov, our ancestors' musical heritage. his studies on learning are noteworthy.

The ancestral art of Bukhara, which existed during the Great Koshanid Empire, consisted of today's "Shashmaqom", musical instruments and hafiz, dancers, actors and clowns, singers, guard mehtars. According to the information provided by Abu Rayhan Beruni, during this period in Central Asia, the local population widely celebrated 7 types of holidays throughout the year, and Navroz was celebrated as the birthday of the king. In particular, the same holiday and other customs and ceremonies of the same color, in turn, led to the formation of new traditions.

In this period, qifara, flute (flute), harp (chan) are among the oldest instruments, hail drum, large brass drum, military drum, small drum, circle (daff), tablaq, Indian tabla. Percussion instruments of that period, such as, kos, tabira, were leading. The uniqueness of Bukhara music culture is darbori (palace) music, in other words, Bukhara classical art (later Shashmaqom series), religious and ritual music traditions, military music types, music of wrestlers, urban craft music direction, Rustoi and Dehat, that is composed of examples of folklore art. Musical culture and fine arts developed much earlier in Central Asian and Middle Eastern countries than in Europe and some Eastern countries. During the Zoroastrian period, the performance of court ceremonial music rose to a high level. Archeological findings of musical art samples are also related to the general performance culture. For example, the pulpit Riton [Buddha statue] in stage condition dates back to the 4th-5th centuries BC. In the studies of N. Khakimov, the styles of the types of musical art within the framework of the main influence are classified as follows:

1. Palace ceremonial styles, that is, harem and palace styles;
2. Styles of the palace military — a) warning order (fireworks, meeting marches); b) military band styles;
3. Cultural styles — a) vocal culture. b) musical culture.
4. Culture of Koshan musicians — a) urban style, b) rural style, c) vocal and instrumental style, g) military style (city inspectors), d) ceremonial styles.

The similarity of the musical traditions of the peoples of Central Asia was the basis for their further improvement. This was especially influenced by the influence of the court music art of that time. "Dabiristan" school is especially rich in traditions in performance practice. The following di-

rections in the musical culture of the city; At that time, Darbori music gathered skilled and famous performers in the palace and developed a high professional school of professional performance. Religious-ritual music requires everyone to re-learn the 21st book of Avesta, i.e. "Gatho" in special traditions. Military music was performed under the guidance of a master musician — mehtar and learned in a master-student system. The Pahlavans did not have separate music schools, they were mainly educated in religious and religious schools. In Bukhara, the professional music of the city master has developed a lot, and musicians and singers from other regions and countries have also received training from him as a master and student. The oldest examples of folklore of the peoples of Central Asia have been preserved only in some historical monuments, records, and scientific works. They are composed of myths, legends in the form of a war novel, epics of heroism and wrestling, songs and proverbs.

The peoples of Central Asia have experienced many conquerors and invasions in history. For example: Akhmenids, Sassanids, Alexander of Macedonia (334), Khans of Chin (IV century), Arab caliphate (VII century. 665), Mongol invaders (XII century. 1219), Totalitarian era, end of XVIII century, XX century Until the 90s. During these times, many places in Bukhara, Khorezm, Surkhandarya, Kashkadarya, Samarkand, and Fergana Valley were turned into ruins.

Currently, in the archaeological excavations in Khorezm, Afrosiyob, Holchayon, Termiz, Varakhsha, Bolaliktepa, Dalivarzintepa regions of Uzbekistan, there are many monuments related to literature, art and culture, as well as the remains of many musical instruments., copies of pictures featuring singers and musicians are being found. Turkestan was freed from Mongol invaders only during the reign of Amir Temur. Movarounnahr was captured and Samarkand was declared its capital.

In addition, the Golden Horde conquered the North Caucasus, Astrakhan, the Black Sea in 1399, Iran, Northern India, Turkey in 1402, then Iraq, Syria and many other countries. During this period, culture, literature, and arts developed in Movarounnahr.

In Central Asia, the period from the 6th to the 20th century was a complex socio-economic period. This period is considered the period when the Uzbek people lived side by side with sedentary farming and nomadic lifestyles for a long time. Looking at the examples of the rich and colorful oral creativity of the Uzbek people of this period, we see that traces of socio-political processes, an-

cient ideas and views have found their expression in them. Because folklore works, which are inextricably linked to social development, have changed with historical changes in people's life according to their specific characteristics, and several eras have left their mark on them.

Such variability and multi-layered nature of folklore works makes it difficult to check many of their examples in connection with certain periods. That is why comments about the state and development of one or another genre in a certain period are approximate in most cases, of course.

Based on the existing investigations, it can be said that in the most ancient times, myths, legends about clans, clans, sayings, traditions, seasons and rituals, labor songs were widespread in most peoples. During the formation of the first states, heroic epics were created, later epic, lyrical and historical songs, oral drama appeared.

Traditional examples of folklore recorded in later times are mainly works created in the 6th–20th centuries. Some examples of folklore works, the further development and status of some genres can be studied in connection with certain periods. For example, almost no written information has been preserved about the ancient forms of Uzbek epics, several generations of folk singers who passed it down from generation to generation, and the epics they performed.

For example, the book "Abu Muslim" was written in the 12th century, written in a form close to the folk epics of Kamolzada and Jahan Mirza, who were hostages in the Tokhtamysh palace.

Oral information leads us to the 18th century. One of the descendants of Ergash Jumanbulbul's son, Yadgor Bakhshi, lived in the second half of the 17th century and the beginning of the 18th century. Considering that seven ancestors of the following poet were epic poets, let's say, the information about epic poets who lived at the end of the 16th century reached the beginning of the 17th century. The very complex ethnogenesis and ethnogenetic development of the Uzbek people, the migration that continued from the VI–VIII centuries to the XV century, that is, the successive migrations and settlements of Turkic tribes and clans to the Central Asian regions, as well as local, non-Turkic we can come to the conclusion that the processes of mixing with settled peoples also started the period of renewal and progressed in this period of Uzbek epic.

During the 17th and 18th centuries, there were very serious developments in the development of epics. The 19th century was its most flourishing period, and it spread widely among the people.

In folk epics, the idea of a centralized, independent, prosperous homeland and the fight against foreign invaders occupies an important place. Epics such as "Siege of Chambil", "Rayhan Arab", "Bektash Arab" describe the struggle against Arab invaders and these epics were created during the Arab attacks on Central Asia. The idea of a centralized state, the struggle for the peace and independence of the homeland, the country, and the country was a very important and positive event during the formation of a single nation of different clans and peoples, and these ideas became the blood of the Uzbek epic. — we can say that it is absorbed into his blood.

There are also many works depicting the attacks of the Mongol invaders and the struggles of the local population against them. The legend of "Guldursun" and the epic of the same name tell about the events of that time.

The people's attitude towards the Mongol invaders is preserved in symbolic expressions, in general, in the statement of the people's hatred towards the foreign invaders, in the depiction of mythical and mythological negative symbols.

In the Uzbek folklore of this period, there are many epics, legends and anecdotes connected with the names of some historical events and persons. For example: "Tulumbiy" (15th century), "Shaybani Khan", "Oychinor" (16th century), "Tulganoy" (19th century) are some epics that were recorded long after their creation period, so there are many epics. although they have undergone changes, they reflect the events of their time to a certain extent. Also, many legends and narratives related to the names of famous historical figures Abu Ali ibn Sina, Amir Temur, Alisher Navoi, Ulugbek, Mashrab, were created. At the beginning of the 19th century, examples of written literature began to spread among the people. The process of processing Uzbek folklore works in a spirit close to written literature or "folklorization" of written samples by some individuals has intensified. As a result, stories of different character and content ("people's books") were created. Even in the creative work of some Bakhshs, for example, examples of written literature began to appear in the repertoire of the Kogon storytellers.

This was important for the aesthetic independence of folklore, its separation from mythology and primitive rituals and rituals.

Discussion

In this period, some genres, especially seasonal-ritual songs, which appeared in the earlier stages of the development of folk art, were preserved for a long time

with some changes in Uzbek folklore. Some changes took place in fairy tales and riddles: their connection with totemistic views became much weaker and began to acquire a more allegorical character. A number of new genres (lyrical and historical songs, anecdotes and praises, askiya and oral drama) appeared. Thus, during this period, many works were created in almost all genres of Uzbek folk art. These works are closely related to great upheavals and important historical events in the cultural life of our people. The historical path of our people has become an important ground for the fruitfulness of the folklore of the socio-political processes that have passed through it.

In the ethnic way of life of the Uzbek people, weddings, maraka ceremonies, traditions related to their occurrence have a historical basis. In the process of the transition from matriarchy to patriarchy, the appearance of marriage and family forms, the emergence of a monotonous family form in connection with the development of the household, the formation and social significance of wedding ceremonies, the introduction of the bridegroom order, and material interest in appeared.

A wedding is a long-lasting ceremony of both formal and symbolic importance, which includes several customs and traditions, in which there are ritual songs, dances, There is a lot of ethnographic information about the fact that games, rituals, and udums turn into mass events, which ultimately end with the formation of a single family by two young people, serving to ensure the continuity of generations. The bright ghazal of the ethno-cultural heritage of the wedding is a tradition, and its internal culture, spiritual and moral values are expressed in the wedding ceremonies of every nation.

The origins of “Khatna” and “Sunnat” weddings in the ethnoculture of the Uzbek people have a long history. The true essence of “Khatna” and “Sunnat” weddings is the same, and they have their own procedures in the ethnic groups of the Uzbek population. “Khatna” before the wedding, “Maslahat Oshi”, then “Kazan Qurar”, then “Khatmi Qur’an” and giving a charity meal, and finally the main wedding party, hospitality during the wedding ceremony, cooking of various dishes, by the children the traditional games “Kulok chozhma”, “Aq Suyak” and “Kopkari”, “Uloq”, “Kurash” played by adults are given prizes to the parents, uncle of the child who is graduating and being gifted by his uncles, when the wedding party is coming to an end, the ceremony of “Halalizing the child’s hand” — circumcision ceremony is organized. In addi-

tion to the closest relatives of the child, close friends and guests of this family take part in this ceremony.

Wedding ceremonies characteristic of the Uzbek ethnos conditionally include the tradition of starting a family, the union of two young people, the tradition of the birth of a baby, and the success achieved in the process of personal life and domestic life. traditions associated with celebration are divided into types such as traditions associated with thanksgiving when a person reaches a certain age of adulthood.

“Khudayi”, “Ehsan”, “Ziyarat”, “Mushkulkushot”, “Mavlud”, “Bibi Seshanba”, “Padar oshi”, “Momo oshi” (Oshibi bayon) ceremonies held in connection with the death of a person, their spiritual — educational importance, social and spiritual aspects are of particular importance. Modern maraka ceremonies, the activities of the community assembly and the council of elders play an important role in their implementation.

It is important to organize cultural events, performances, art films and shows related to folk rituals in modern media and cultural centers. Modern weddings, jubilees, birthdays of great people also occupy an important place in our social life.

In particular, the “Prophet’s Age” ceremony, its educational and spiritual importance can be highlighted. In general, weddings appear as a cultural and educational symbol of the country’s peace, prosperity and philanthropic policy. A lot of songs have been created in connection with the way of living and living of a person, traditions, ceremonies. The songs dedicated to them are also different, just as rituals and customs are different in different regions. Songs about family holidays of the people. He decorated his ceremonies. people had fun, rested, and were inspired to new work during the ceremonial holidays.

Results

Professional folklore styles and other types of education from the Avesta to the Great Koshanid Empire have survived to our time, but these are today in Tajikistan, India and China, Georgia and mountainous regions, and even in some European countries. took its name, changed it methodically in their literary language, and gained its place. But there are many scientific grounds that the oldest art of their ancestors has passed from us. In the Muslim world, the I and II renaissance period of Uzbekistan, the East has become the center of science and enlightenment of the world, and countries other than us are gaining global importance by studying the

multifaceted methods of science and education, culture and education, as well as art.

Conclusion

Traditional examples of folklore recorded in later times are mainly works created in the 6th-20th centuries. Folklore requires the study of some examples of works and the further development and status of genres in con-

nection with certain periods. It is reasonable to say that almost no written information has been preserved about folk dances and epics performed by them, which requires separate global research.

In the future, it will be necessary to create a separate school on the issues of restoring and modernizing examples of intangible musical heritage and folk art.

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WAYS OF MAQAM OF THE TECHNIQUE OF UFAR AND FORMS AND FEATURES IN THE COMPOSITION OF FOLK MUSIC

Abstract

Purpose: specific features of Uzbek national music art, improvement of students' performance and technique in the correct style.

Methods: comparative, theoretical-analytical, generalization.

Results: it is necessary for pedagogues to pay attention to the further improvement of students' skills and talents in this subject, to ensure the disclosure of the unique aspects of styles and rhythmic changes, to control the acquisition of performance skills.

Scientific news: The main purpose of our scientific article is to reflect on the uniqueness of the Ufar techniques. Let us consider the functional aspects of the Ufar techniques, based on information about the forms and functions of folk music in the structure and status of musicologists, as well as techniques and conclusions tested in the practice of folk performance. In particular, the role, function and functionality of statuses are analyzed in the case of "Ufars", popular among the people and influential in nature. based on the methods shown for the first time in this article, specific methods of improving pedagogical skills in teaching students the character bases of rhythmic forms are defined.

Practical significance: theoretical and analytical materials presented in the article can be used in scientific works and educational processes. helps in practical lessons to improve performance technique.

Keywords: techniques, ufars, character, functionality, shashmaqam, maqam, heavy, light, characteristics of ufars.

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Introduction

Shashmaqam is a monumental serial work, consisting of sections instrument — mushkilot and song — Nasr. Shashmaqam's system of techniques is a separate process. If a set of established techniques in this process exhibits uniformity within the system, if each technique is approached individually, then it can be assumed that there are various aspects of variation, nature and complexity, and even formal variations. Ufars are found in both groups of departments of the prose department, with final dancing, cheerful, festive moods.

The Ufar part of the maqam is associated with dance and is performed by one or several singers. Shashmaqam contains about twenty techniques that are of particular importance in a specific and complex system. For example, Tasnif, Tarje, Gardun, Mukhammas, Sakil, Sarahbor, Talkin, Nasr, Mongolian, Savt and so on. Among these techniques, Ufar is placed at the end of the series because of its characteristic completeness.

Another musicologist, Otanazar Matyokubov, has the following thoughts about considering Ufars as a separate section in shashmakam: "There is a logical basis for considering Ufars as a separate section. In the term, the concept of "department" means a variety of a certain order. Accordingly, each of the instrumental and singing sections implies a number of parts, determined by the method of a separate circle and melodic weight. The variety of Ufars manifests itself in its own way" [16, 184].

This indicates that Ufars are included in the series, that the main part of the series is a work made of tone material. At the same time, the independence of the Ufars in the singing part of the maqams is recognized as dependent and subsidiary. It is inevitable that any technique included in maqam has its own characteristics. Because if we understand the composition as a chain, then each part is separate and they are connected to each other. In this regard, one can imagine that the Ufars have taken on a great responsibility and task. And this is to complete

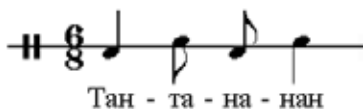
the composition. Can also be said to sum up and draw a conclusion.

If maqams are an example of compositional creativity, opinions are expressed that they are more similar to each other than they are written about in the sources, or are made according to the methods of comparison. This can be seen from the samples taken from the structural structures of Shashmaqam. Techniques also have a great influence, especially when creating such examples of chants and melodies, and we can clearly see this in the variations in the composer's work. The main themes vary depending on the techniques and rhythms.

In the structure of one or another maqam, homonymous branches (including Talkini Ushshak, Nasri Ushshak, Ufari Ushshak) differ from each other due to different methods of doira. To understand the parts of Shashmakam, it is necessary to distinguish their complex techniques with the help of doira and be able to listen to this technique. In ordinary folk tunes, listening to a melody along with the technique is not as difficult as in maqam.

"In the song part of the maqams, in addition to the doira technique, the factors that determine the nature of the parts of the maqams are the beats of the poem. Because in the branches or parts of six maqams with the same name, the technique of doira and the dimensions of the poem are similar.

Among the examples of doira techniques given in handwritten sources (such as Gardun, Mukhammas, Sakil, Ufar, Talkin), one can find rhythmic measures that form the basis of Shashmaqam tunes and songs. For example, the Ufar technique presented in them can be represented as follows:



This technique is often found in maqams and Uzbek-Tajik folk songs and music.

Although the doira technique that accompanies the melody was originally created depending on the nature of the melodic path, its amplitude of movement, rhythmic and intonational characteristics, later techniques have a strong influence on the state of the melody. The melody undergoes great changes when it is reduced by various methods. In the process of formation and development of Shashmaqam, the role of such doira techniques was very great. With the help of these techniques, rhythmic and melodic variations were practiced, espe-

cially characteristic of the ways of shashmaqam, maqams were improved, various types of practical and advanced patterns appeared.

Although the name of such doira techniques has been preserved, it should be noted separately that in later periods, depending on the nature of the melody, they underwent great changes" [26, 169].

Literature analysis and methodology

Thinking about the techniques of Shashmaqam, it is worth noting that the name of all the branches that make up Shashmaqam is associated with the name of the techniques. Sarahbor, Talkin, Nasr, Savt, Mongolian, Kashkar, Sakiynama, Ufar, Tasnif, Gardun, Mukhammas, Sakl and others.

The system of Shashmaqam techniques is also built on the principle from simple to complex. Each technique has its own name, formula and place in Shashmaqam.

Abdurauf Fitrat writes: "There is no definite number for Ufar as an offshoot of Ufar (game). Master musicologists play all the melodies in the prose of one maqam in the style of ufar, therefore, depending on the wishes of the public, they continue to perform" [2, 16].

Abdurauf Fitrat interprets Shashmaqam by dividing it into three branches: according to him, the first part is the Mushkilot part, which is performed only with the instrument, the second is the Nasr part, performed by the singer with the instrument, and the third is the Ufar part, which is performed along with the instrument, song, dance, or instrument to accompany the dance.

Below we present relatively new thoughts on the issue of ufars in shashmaqam from the book "Maqams" by Iskhak Radjabov.

"As for the issue of ufars," the scientist writes, "they are also distinguished as a special part of the maqam, which, of course, is not true. Because ufars are basically a variant of such branches as Talkin, Nasr, Savt, Mongolian, reduced to the Ufar doira technique. Based on these considerations, we divide the maqams into two parts: We consider them as 1. The instrumental part of the maqams, 2. The singing (vocal) part of the maqams. The first part contains many instrumental tracks of various sizes. In the singing part of the maqams, there are independent and several branches and ufars" [26, 157].

In the book "Maqamot", musicologist Otanazar Matyokubov makes the following statements about the system of style and techniques of works related to shashmaqam and Uzbek maqam. "In music, if the curtain is a space (a place for songs, an arrangement), then iyqo

(technique, weight) is a factor of time, a device for the flow of time. The time that passes between songs (iyqo) is embodied in the science of maqam, usually in the concept of technique. From the point of view of the curtain, maqamot organizes a certain system of modes. In another dimension, maqamot consists of a system of certain techniques. The forms of classical music that we have are arranged primarily in these two aspects; The components of maqam categories are determined depending on the veil and techniques. In a word, Shashmaqam, Khorezm maqam, Fergana-Tashkent maqam routes consist of this coordinated system of curtain and technique dimensions” [16, 160].

It is known that Shashmaqam consists of two huge sections: musical and vocal. They are usually divided into mushkilot (instrumental) and nasr (singing). Each section has components specific to Shashmaqam composition. The works included in the musical tracks of Shashmaqam consist of simple and complex techniques.

That is, the techniques of doira, melodic lines in the instrumental part of the maqams are different. The melodic lines in the instrumental part are often called doira modes. The instrumental part of shashmaqam includes the following methodical melodies. Tasnif, Tarjee, Gardun, Mukhammas, Sakil. The composers of the past also created a rhythmic style based on a certain rule when expressing the doira technique, and they found their place in classical music patterns or called the technique by different names such as Chapandoz, Chanbar and so on. “Each of the melodic lines in the instrumental sections is considered independent instrumental parts and is complemented by the names of the maqams that belong to them. For example, Tasnifi Buzruk, Tarjei Buzruk, Sakili Navo, Samoyi Dugokh, Mukhammasi Iraq, Garduni Segokh and others. “These instrumental tracks of Shashmaqam are notable for their very complex composition and careful melodic structure,” [26, 165] writes Iskhak Radjabov.

The prose part of Shashmaqam is divided into two groups, and they are called offshoots of the first group and offshoots of the second group. Iskhak Rajabov explains this process as follows. “In the early stages of the formation of Shashmaqam, such branches as Sarakhbor, Talkin, Nasr, included in the first group of the song part, and their songs and ufars were created. In subsequent years, the structure of Shashmaqam became richer, and composers-performers added more and more new branches to it” [26, 241–242].

The branches of the Shashmaqam Nasr section are a special sub-category and consist of several works. The works included in the subcategory are usually called “tarona”. “An offshoot of the first part of the maqams — Sarakhbors, Talkins, Nasrs and their songs and ufars are performed one after another. First, it is performed with the songs of the Sarakhbors, then it is passed on to the Talkins and their songs. Then songs with Nasr lines are read and Ufars are performed. On this, the first part of the song section “Shashmaqam” ends with the last swing” [26, 207].

Usually, the main techniques of Sarahbor, Talkin, Nasr do not change in maqams as part of Shashmaqam. Singing techniques that follow the main parts of these subcategories vary. Songs have a unique composition in each maqam and are formed in a system of certain techniques. Usually the songs do not have titles and are marked with numbers. Among the techniques of songs there are simple and complex techniques.

After the branches of the first group of Shashmaqam, branches of the second group were formed. “Shashmaqam did not stop at some border, but expanded the borders. Thus, several offshoots were created in the Savt and Mongolian types, which were included in the offshoot group in the second part of the Shashmaqam song section” [26, 242].

Savt and Mongolian are also a small composition and consist of five specific pieces. The difference between them and the songs is that they are named after their techniques. They can be performed both as separate works and compositions. The second group of branches is based on certain techniques, and this system is strictly maintained among all Savts and Mongolians.

Savt and Mongolian techniques are almost the same. But in execution, it differs in the launch process. It is followed by Talkin, Kashkar, Sokiynama and Ufar. There are many examples of doira techniques based on this rule in musical treatises of the X–XVII centuries. At the same time, syllables are formed from consonant letters, which are an expression of long and short syllables, and the combination of syllables forms the bars of the poem and doira techniques.

“These columns, used in doira techniques, can also represent weights in aruz. In the past, musicians and singers, not knowing the rules of aruz, selected verses suitable for songs using rhythmic stops like “tan-tanatanan” [26, 168].

In maqams, techniques are mainly stored with the help of a doira. In the Mushkilot section, one doira is performed, in Nasr and Ufar — two or three doira. In the Nasr section it is considered one of the simplest and most important aspects of the technique of not being louder than the singer's voice.

The maqam traditions, which make up a significant part of Uzbek folk music, have historically gone through a long and difficult path of development. Such criteria of creativity and performance were first expressed as a product of the professional activity of court artists, and later its development in the context of the oral style took on a broad outline.

A number of scientific problems of the region were solved as a result of research in the field of musical oriental studies conducted by the scientist Iskhak Radjabov (1927–1982), one of the founders of the field of maqam studies in Uzbekistan. At the same time, the theoretical system of “twelve maqams”, which was widely used in the XIII–XVII centuries, was analyzed in its own way, compared with previous and later maqam ways, and an objective understanding of oriental musical notation was formed.

Shashmaqam finally emerged as a musical genre of the Uzbek-Tajik peoples in the first half of the XVIII century. At the end of the XIX century, the beginning of the XX century, information about Shashmaqam can be found in the works of Ahmed Donish, Sadridin Aini, Abdurauf Fitrat and other authors.

The written sources of our national classical melodies in the form of notes are a great resource for preserving Shashmaqam as a whole collection for generations, and for future generations to study the cultural history of the past. The Russian composer V.A. Uspensky began this process and made his incomparable contribution. He focused primarily on the Uzbek and Turkmen peoples, who have a rich musical heritage.

Techniques are one of the factors that determine the structure of maqams. The ability to distinguish between them allows you to correctly understand the image of maqams.

Sakil, Khafif, Ramal, Khazaj, Du-yak, Ufar, Fohtiy, Turk, Mukhammas, Avsat, Chorzarb, Zarbul-Futh, Durafshon, Samoiy, Chanbar, Miatayn, which were known in the past, and the measurement of the rhythm of bakhr and doira-drums techniques have survived to this day. These techniques are found in musical works, especially in maqam tracks. We do not know when and by whom

they were created. We can tell if they were created earlier or later, depending on how simple or complex they are.

It is known that one of the most necessary elements of the makam paths are doira techniques. Doira techniques are one of the decisive factors in identifying the characteristic aspects of maqam, melody and singing. This is probably why the techniques and system of techniques of Shashmaqam have proven themselves in a certain style and system. If systematicity ensures their classification, then signs of dissimilarities are often found in separate aspects. Usually in such cases, techniques are sorted out to some extent, polished, systematized, calmed down, activated, and so on. It should not be forgotten that character is at the heart of it.

Results

The uniqueness of ufars, as well as other techniques, a certain metro-rhythmic validity, the acquisition of certain characteristics, aspects of creativity, the possibility of diversity are proof of their universality and perfection. This is probably why the Ufars occupy a special place in the musical heritage of the peoples of the world as samples with a unique national aspect. Ufars occupy a special place in the system of techniques of the Uzbek musical heritage. Ufars differ from other techniques in their versatility. In this place, he shows his wonderful aspects with aspects of perfection. In this process, the most important aspects of ufars appear. Firstly, it is the stability of techniques, and secondly, the variety of these techniques affects the nature of melodies and sounds. We see the most perfect system of this in the structure of maqams.

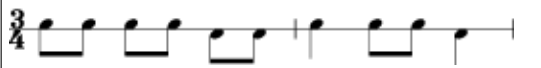
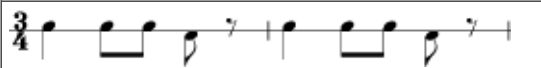
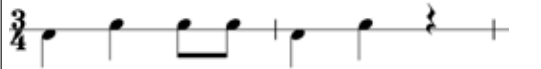

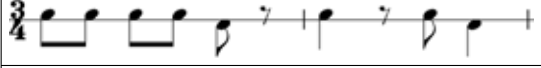
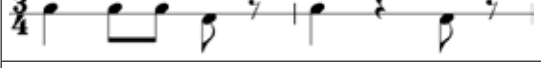
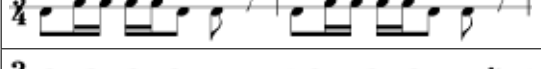
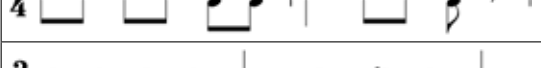

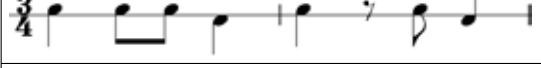
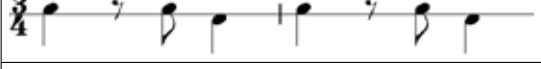
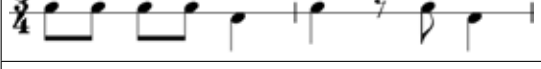
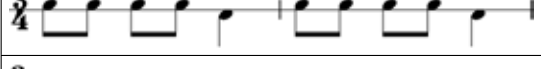
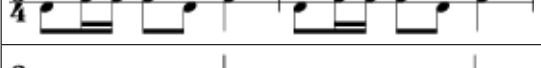
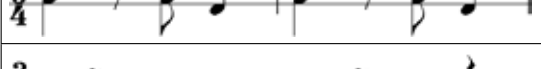
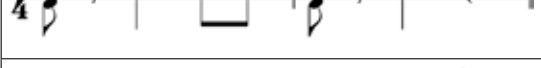
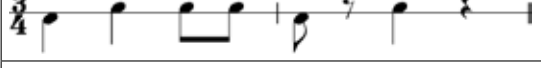
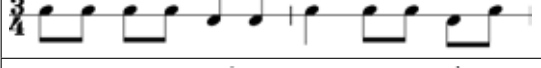
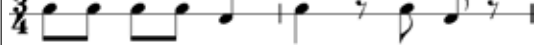
“The main theme of the melody in maqams is often reduced to various forms through rhythmic and melodic variations. (In instrumental tracks, the theme of the melody is variable). By adding new melodic structures to them, the melody is improved, and their impact increases. Tracks Tasnif, Tarje, Gardun, Mukhammas, Sakil are performed one after another, while the closeness of the tonality and the theme of the melody, the colorfulness, melodiousness and pleasant phrases of the melody, the variety of doira techniques are not noticed. This clearly shows the originality of maqam paths created by creative composers” [26, 165].

In our musical heritage, we can see that a perfect system of techniques is reflected in their multifaceted characteristics, as well as in the terminology of techniques. “In the above states, the melodic lines of the same name are characterized by the fact that the cadence and the theme of the melody are different, and the technique of

the doira is the same. So, the reason why they are called by such names as Tasnif, Tarje, Gardun, Mukhammas is the unity of technique that they had originally” [26, 165–166].

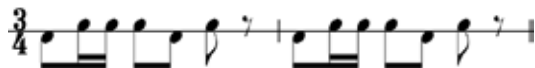
In addition to the branches of Ufar, called in Shashmaqam, we can attest to the presence of favorable songs of Ufar:

Table 1. – Ufar techniques in the first group of offshoots of the Shashmaqam sections of Nasr

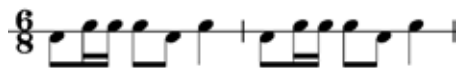
	Song of Sarahbori buzruk I ♩=100, III ♩=104; Song of Sarahbori Dugokh IV ♩=96; Song of Orazi Dugokh I ♩=84; Song of Sarakhbori Segokh II ♩=84–88, III ♩=88–92, Song of Sarakhbori Irok III ♩=92–96.
	Song of Sarahbori buzruk II ♩=112.
	Song of Uzzol ♩=108.
	Song of Sarahbori Rost IV ♩=104–108.
	Song of Nasri Ushshok ♩=96; Song of Sarakhbori SegokhV ♩=96.
	Song of Nasri Ushshok II ♩=108.
	Guler-u Shakhnoz ♩=54; Dugokh Husain suporish ♩=104.
	Song of Nasri Bayot I ♩=116; Bozurgoniy ♩=120–126.
	Song of Orazi Navo I ♩=108; Bayoti Sheroziy II ♩=96–100; Dugokh huainy IV ♩=92. Song III ♩=92.
	Bayot II ♩=96–100.
	Oromijon ♩=96–100 (Dugokh).
	Chorgokh II ♩=80.
	Song of Sarakhbori Segokh V–VI ♩=100–104.
	Song of Nasri Segokh ♩=92.
	Gul Uzorim (Segokh) ♩=116.
	Song of Sarakhbori Irok IV ♩=104; Song 5 ♩=96–100; Song of Muhairi Irok III ♩=104.
	Song of Sarakhbori Irok VI ♩=100–104;
	Song of Muhairi Irok I ♩=92.
	Hush kelding (bozurgon version) ♩=84–88.

Ufars in Shashmaqam are the final parts of the first and second group of branches of the Nasr Shashmaqam section. The merry technique is the name of the part and final parts that are most vividly performed in Shashmaqam.

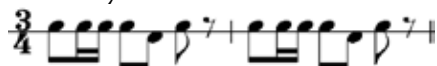
Ufari Uzzol



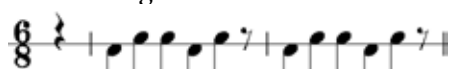
Ufari Ushshok



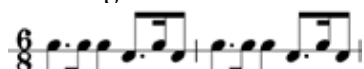
Ufari Bayot



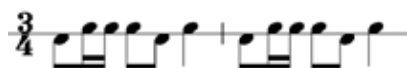
Ufari Chorgoh



Ufari Segokh

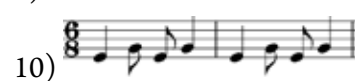


Ufari Irok



Techniques are also a living process. Therefore, it can be polished and varied by the musician during the performance. The variety of techniques is classical, that is, relatively less is observed when performing maqams. But in the practice of performance, they are polished to an unsurpassed level, brought to perfection. Typically, run-time techniques are bidirectional. The first is within the framework of solo performance with the help of doira, that is, similar techniques are performed in a single system. We call it solo. Depending on the essence of the work, it is polished with various glosses and dynamic development is achieved. Later, in the 1930s, Usta Olim Komilov, a member of the “Uzbek State Musical Theater” tour group at the All-Union Folk Art Olympiad, held in Moscow, performed characteristic Ufar tunes among a number of dance groups. Precisely because the Ufars are cheerful, cheerful, musical and dancing in the national spirit. At the Olympics, he performed such games as “Daromadi gul oyin”, “Ufari sokhkta”, “Katta oyin” on doira.

It should be noted that in performing practice there are more than twenty forms of the Ufar technique (metro-rhythmic formulas). Of course, discreet Ufars, exotic Ufars, classic Ufars, dance Ufars and so on. When they are combined into one system, we observe the following scene:



It should be noted that each Ufar has its own place, character, rhythmic formula, tempo and features as a specific technique. Their use in performance would be great if they were respected in accordance with the provisions of the rules, based on the amount of work, productivity, environment and tasks.

First of all, it should be noted that each work has a certain technique formula and interpretation criteria based on its nature. Based on this, they widely use the possibilities of choosing options and use various interpretation techniques. But the classical ones, especially when performing maqams, require compliance with the rules, which we can learn depending on the techniques themselves. It can be seen that Ufar techniques, depending on their nature, meet in performing practice changes that are characteristic of genres.

Like all techniques, ufars are studied in their own way in some sources. For example, Abdurauf Fitrat in his studies does not divide maqams into two parts, Mushki-lot and Nasr, without separating them into separate parts, since they are variants adapted to doira techniques, such as Talkin, Nasr, Savt and Mongolian. Gives 17 examples of techniques.

Ufar — the dictionary meaning is still unclear. In modern sheet music, references are often added to Ufars. It would be more accurate and correct if they were given separately. Ufars in the first part of the song section of Shashmaqam represent a certain rhythmic-melodic variation based on Nasr.

To Buzruk: Ufari Uzzol,

To Rost: Ufari Ushshak,

To Navo: Ufari Bayot,

To Dugokh: Ufari Chorgoh,

To Segoh: Ufari Segoh

To Iraq: Ufari Muhayari Iraq

In the sources devoted to the theory of music, it is emphasized that ufar is the name of a certain technique of doira. It is noted that among the people ufars are easier to perform than makamny ones. For example, ufars in rhythmic formulas are as follows: clock rhythmic bar 3/4; and 6/8.



Thanks to the relatively easy performance of ufar, a person feels joyful and cheerful. It was performed with the accompaniment of singers and dancers, so some musicolo-

gists considered the ufars to be part of the performance of Shashmaqam. The first part of the Shashmaqam song section is performed in the following order: Sarahbor — Songs — Suporish — Talkin — Suporish — Nasr — and their songs — Ufars are performed as a whole. Ufars have a wide variety. Many examples can be cited as an example. One of them is that Abdurakhmanbegi II from the Fergana-Tashkent direction, Ufar Savti Sarvinoz from maqam Ufari Buzruk is a light version in maqam. In general, if we consider Shashmaqam as a large group rich in diversity, then, of course, the Ufars, which are part of Shashmaqam, are no exception. Ufars have their place and appeal as a special technique. There are rules for their use in performance, and if you follow them, they show their features, correctly and completely in harmony with the melody.

Discussions

It is customary to perform dozens of types of each technique. This can also be understood as illegibility of techniques. Because a number of examples of each technique is formed by exchanging the strong contributions of each technique, diversity and fragmentation of strong and weak strokes. Because a number of examples of each technique is formed by exchanging the strong contributions of each technique, diversity and fragmentation of strong and weak strokes.

Folk techniques can be conditionally divided into three parts.

1) Authentic techniques that arose in connection with the life of an original people and imbued with national values.

2) Classic techniques.

3) Made techniques.

Below we give examples of Ufar techniques from the collection “Overview of the techniques included in the techniques of the collection”, compiled by Rakhmatilla Samadov in his teaching aid “Klad of strikes”. Including:

— Ufari Chapandoz Example 1. The technique of Ufar involves a reverse blow. That is, it is said that at first there is a relatively strong contribution, then a strong contribution comes one after another. Ufari Chapandoz means performing Ufar (inverted) by playing it upside down. The sample note looks like this. In dance art, ufar is also used in the sense of walking in small steps. Example #1



— Ufari Sokhta Example 2. The difference between the fake ufar presented in the techniques of the collection and the main ufar is that instead of the standard ufar, the ufars are represented by reverse blows. The implementation of the technique implies this even from the meaning of the name, and it is not so difficult to understand it. Example #2



— Ufari Sokhta Rezi Example 3. The fake ufar numbers are so brilliant that it is also represented by small strokes in Rezi. Example #3



Conclusion

Summing up, it should be noted that the legacy of Uzbek folk and classical music is indeed a perfect and complex system, rich in traditions and diversity. Each work, each technique, each genre that is part of the musical heritage is characterized by its unique place, character, artistic image and form. We are convinced that the techniques are a single process. Tasnif, Tarje or Sarahbor, Talkin, which is part of this process, is a separate set of various techniques and bows. That is, if they are a structural part of the composition, then they claim to be separate from the second. Therefore, it must be recognized that each work acquires multifaceted characteristics.

Ufars (techniques), which are part of the musical heritage, differ from other techniques in their uniqueness, versatility, richness of species, colorful diversity. The proof of our opinion is the fact that there are more than 20 examples of ufars in practice and they are widely used in practice. It is not surprising that the following aspects characteristic of the Ufars contributed to this:

1. softness, simplicity and restraint;
2. lively, groovy, playful
3. is of a spiritual nature, and so on.

According to these characteristics, Ufars can be classified and divided into groups. For example: simple, light, complex, discreet, fun and so on; on the basis of speed, making fast and slow, on the basis of polished to a shine; Based on the changes in the strong inputs of reception, the Ufars are classified and, in the process of classification, also acquire their characteristic value.

In the sources devoted to the theory of music, it is emphasized that ufar is the name of a certain technique

of doira. It is noted that among the people ufars are easier to perform than maqam ones. For example, ufars in rhythmic formulas are as follows: clock rhythmic measure 3/4 and 6/8.

In dance art, ufar is also used in the sense of walking in small steps. As an example, in the second chapter of our thesis, we gave a sample of the Ufar technique called “Ufari Chapandoz”.

First of all, it should be noted that each work has a certain technique formula and interpretation criteria based on its nature. Based on this, they widely use the possibilities of choosing options and use various interpretation techniques. But it is necessary to follow the rules when performing the classics, especially when performing maqams. Depending on the nature of different styles, it can be seen that genres are found in performing practice. For example:

Ufars in the song sections of Shashmaqam; Savt and Mongolian — Ufars included in the II branch; Patterns more observable, most likely folk, danceability and attractiveness; Ufars, which are more often used in trumpet melodies, are patterns, and so on.

The role and function of the ufars in Shashmaqam is characterized by the fulfillment of the final task. The unique charm of the studied Ufars is manifested in the core of their tone and symbols. Each of the ufars has a certain metro-rhythmic variety and, on the whole, a unifying (stabilizing) feature into a single formula. This feature is important for determining the nature, purpose and purpose of the work, as well as for demonstrating the attractiveness of the symbol.

Shashmaqam has not froze in one place since its formation. It was improved and polished, enriched by requirements and circumstances, and passed down from generation to generation. It is important to note that it demonstrates its value and superiority as a source of creativity for artists. However different the interpretation of the ufars may be, based on their creative skill, their immediacy and function, they prove their importance as a very appropriate and important symbol. The proof of our opinion is that works on comparison of Ufar techniques and the use of quotations from the national classical musical heritage in the work of composers and performers have been carried out by musicologists and are applied in practice with theoretical analysis.

Based on the achievements of today’s young perfect generation, it is necessary to recognize the importance of a comparative study of modern living traditions, including

the Ufars, with the theoretical views recorded in the musical treatises of the past. It should be noted that Shashmaqam, considered our national classical musical heritage,

is not only a value representing the culture of the past, but also a spiritual force that inspires today's creative aspirations and at the same time aspires to the future.

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Раздел 3. Театральное искусство

Section 3. Theater

UDK 371.1.

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ISSUES OF STAGE SPEECH IN PERSONAL SPIRITUAL GROWTH

Abstract

The purpose of the research: This article covers the issues of stage speech in the spiritual growth of a person.

Research methods. Historical research, art technology, analytical analysis, creative, traditional teaching method.

Research results. The socio-spiritual importance of speech, the aesthetic and spiritual effect of stage speech, the opinions of great scholars about words and speech, the formation of stage speech and the activities of the founders of this science.

Practical application. Recommendations are given on increasing the importance of stage speech in the spiritual growth of the person and further improving the activities of the pedagogue in this process.

Keywords: spirituality, culture, art, theatre, actor, director, stage speech, public speaking, performing arts, actor's speech.

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Introduction. It is known from history that one of the expressive support tools of the criterion of human development the eternal and everlasting mind of stage speech is one of the powerful and influential factors of our perception, understanding, emotion, treatment and attitude. The services of our language, tongue, speech and the unequalled, impressive importance of education, spirituality and enlightenment are incomparable in all processes of social life, in the relations between individuals and society, in the development of the thinking, imagination, and worldview of every person who strives for perfection and in the fulfillment of the tasks.

At the heart of the cultural reforms being carried out in new Uzbekistan, the attitude towards our language, which is one of the tools of our people's behavior and attitude, education, promotion, and propaganda, has radically changed and attention increased. Our language

serves as one of the most effective sources in the processes of spiritual, cultural, economic and social development.

We have absolutely no right to forget that attention to literature, art, and culture; which means attention to our people, attention to our future; as our great poet Chulpon said, if literature and culture live, the nation can live [1].

Materials and methods. Regarding the Uzbek language and its wealth, it is necessary to emphasize the following thoughts of Abdulla Kadiri, the founder of the national novel art, "A pen is not a rolling pin; literature is not a broad bladed hoe market. It is not a virtue to weave sentences out of every word that comes to mind. Let the word be the model and the thought be the brick placed inside it, and let it be the foundation of the porch of a new life that ripe in the jug of the most" [4, 14].

The adoption of the law on the state language on October 21, 1989 was the first bold step towards the sovereignty and independence of our country. According to this historical document, the Uzbek language gained a strong legal basis and a high status.

Today, our country is rising to a new, higher stage of development based on the main principle “from national revival to national rise”. In the process of large-scale reforms implemented in our country, the role and influence of the state language in our life is increasing more and more.

Raising the status of the language, including the Uzbek language, has been raised to the level of state policy, and its legal foundations have been strengthened. In particular, in accordance with the Decree No. PD-5850 of the President of the Republic of Uzbekistan dated October 21, 2019 “On measures to fundamentally increase the prestige and position of the Uzbek language as a state language”, October 21 was declared the “Day of the Uzbek Language Holiday” in our Republic. The State Language Development Department was established, and the concept and state program for the development of the Uzbek language and improvement of the language policy for the years of 2020–2030 was adopted.

Ensuring the implementation of these adopted decrees and resolutions, state programs directly places important tasks and great responsibility on culture and art workers, especially theatre actors and directors. Because the issue of language, the Uzbek language, is the main function of theatre art, and all the events happening on the stage are delivered to the audience through language, including stage speech. Therefore, stage speech should be beautiful, expressive, understandable and impressive to the audience.

Theatre art, especially dramatic art, is primarily based on dramaturgy. In other words, dramatic theatre cannot exist without literary material, because literary material is the only source that nourishes the art of theatre. All other elements that make up the internal components of theatre art are inextricably linked to this main source and feed from it. These elements consist of directing, acting skill, stage speech (artistic word), music, noise, artistic decoration; without any of these, it is impossible to imagine professional mature theatre art.

Direct stage speech is the primary tool for the aesthetic effect of the theatre and the rise of the individual’s spirituality, because the speech is the language of the performance created by the creative cooperation of the actor and the director, the artist and the composer.

Stage speech performs the following functions in the spiritual growth of a person:

- it shows the richness, charm and unique pronunciation of the ancient and modern Uzbek language, it is a unique propaganda space for speakers of other languages;
- the spiritual-aesthetic and educational value of the play is conveyed to the audience directly through stage speech;
- it directly conveys the plot of the play, the pain and longing of the characters, and the joy to the heart of the audience;
- it is a mirror, a model that can apply the standard of literary language to the audience.

All the tasks mentioned above are the processes performed directly by the actor, and in this regard, the actor must have mastered the stage speech, have a high level of knowledge, skills, experience and practice related to the stage speech.

In the 14th-15th centuries, when Abdurakhman Jami and Alisher Navai lived and created, the art of speech performance and poetry was highly developed. During this period, great artists of words, masters of artistic words, talented poets grew; such as Khusayn Voiz Koshifi, Muin Voiz Kfirsavi, Abdulovose Munshi, Kfafiz Ghiyosiddin, who left a bright mark in the history of Uzbek culture. These wordsmiths have gained fame in the field of spoken word art with their performance skills.

In the pedagogy of the past, great importance is attached to a number of subjects teaching literary norms, such as “ilmi tajvid” which teaches the norms of literary pronunciation, “ilmi kalam” which teaches the basics of live speech, “scientific debate” which teaches scientific and literary debate and because of this, in the past, almost every literate person was also considered a verbal artist who had mastered the basics of expressive reading.

As a result of paying great attention to the art of expressive reading in the past, performance ways such as “navaikhanlik”, “fuzuliykhanlik”, and “mashrabkhanlik” were formed. All this shows that special attention was paid to the art of speech performance even in the past.

Historically, children have been attracted to the art of expressive reading, especially poetry, from a young age. This is no coincidence, of course. Because the art of expressive reading not only forms the artistic taste of children, but also takes a leading place in the development of their spiritual training and memory development (“quvvai khofiza”). Therefore, in history the importance

of speech, including expressive reading, in raising the spirituality of a person was great.

It is known that the Uzbek national stage speech appeared and developed thanks to the fruitful work of great artists such as Mannon Uyghur, Etim Bobojonov, Nazira Alieva, Lola Khodjaeva. These great actors and directors did not consider stage speech to be inferior to directing and skill; they considered stage speech to be their main task.

Mannon Uyghur, who understood the deep essence of language and pronunciation, fought for its purity despite all the difficulties, and in this way, he tried to enhance the artistry of the work with expressive means. Because with bad language, the value of the work does not increase, and the spiritual wealth does not reach the masses. It is an example that he demanded the same from his students, paying attention to the clear and bright pronunciation of not only every word or phrase, but even every sound.

The great director Mannon Uyghur, who laid the foundation stone of the Uzbek Theater, appreciated the art of words in his work and said: "Vowels are the beauty and flavor of speech. Therefore, it is necessary to pay special attention to full, clear pronunciation of vowel sounds. In particular, when vowel sounds come at the end of the word, it should be paid a very serious attention, one should speak very clearly and clean" [5, 9].

From the above points, it can be said that the science of "Stage Speech" is not just a science that teaches speaking, but a fundamental science with its own laws and teaching methods. And the national teaching methodology of this subject was implemented directly by Nazira Alieva.

Nazira Alieva was invited to work as a pedagogue at the Tashkent State Institute of Theatre Arts, which was opened under the Tashkent State Conservatory in 1945, and she could train hundreds of students.

Nazira Alieva not only created her own methodology for stage speech, but also managed to prepare educational and methodological literature that contributes to the development of the field. In particular, she prepared brochures, articles and training manuals and on stage speech and put them into practice.

At the same time as Nazira Alieva, another great pedagogue, People's Artist of Uzbekistan Lola Khodjaeva made a worthy contribution to the development of the science of stage speech. Lola Khodjaeva adheres to national teaching traditions and applies foreign, including European, methods to the education system.

It is understood from the above that the issue of speech with its historical, practical, theoretical and comparable problems has gained spiritual and cultural importance in every era. In this regard, it is appropriate to emphasize the services of scientists and pedagogues who have been working on the issue of stage speech for many years and have made a worthy contribution to the development of the field with their theoretical and practical services. Teachers, such as Nazira Alieva, Lola Khodjaeva, Abdurakhim Sayfiddinov, Sotimkhan Inomkhojaev have made great contributions in this regard. During the lesson, they worked with their students on pronunciation standards and articulation. They have repeatedly noted that working on stage speech, such as, repetitions, readings aloud is not a one-day, one-year experience, but it is a lifetime of constant practice. In addition, one should not forget to control oneself and one's words; to pay attention to the pronunciation of speech sounds and words, to pronounce them clearly and brightly without swallowing some parts and not to forget that all this is related to the culture and skill of stage speech.

Discussion. As a result of the spiritual importance of stage speech in personal education, great attention is still paid to this science even now. In particular, in order to provide theater art with young talented personnel, the State Institute of Art and Culture of Uzbekistan was completely renovated, the material and technical base was completely updated, and the educational theater was equipped with modern equipment that meets the requirements of the time; all of this is the result of great attention paid to young artists.

Basically, in the training of professional actors and directors, much attention is paid to stage speech, which is an integral part, as much as the acting class is necessary. If we approach the issue of actor's speech from this point of view, professors and teachers of the "Stage Speech" department of this institute have managed to accumulate a lot of scientific, methodical and practical experiences in recent years. The pedagogues continue the lessons following the creative school traditions of the teachers who created the methodology of Uzbek stage speech and in addition, one of their main goals is to analyze the main causes of speech defects in theater performances and to find a solution to them.

Improving the activities of pedagogues who have thoroughly mastered modern methods of artistic creation, innovative techniques and technologies in teaching science, modern forms and methods of teaching,

advanced pedagogy, innovation and information and communication technologies, electronic information resources, including extensive use of the Internet, ensuring the high level of educational process is the main goal of modern pedagogy.

Therefore, the role and importance of modern teaching methods, interactive methods, and innovative technologies in the educational process of educational institutions is incomparable. Pedagogical technologies, knowledge and experience of their use in education ensure the formation of knowledge and mature skills in students.

The teacher of science faces a number of responsible tasks to increase and strengthen the influence of the science of “stage speech” on the spiritual growth of the individual. These are:

- to determine the performance potential of the student and provide methodical assistance in choosing a personal repertoire depending on the possibility;
- forming the student’s personal repertoire based on Eastern and Western classics, unique masterpieces of Uzbek and world literature of the 20th century;
- help to think over and understand the essence of the chosen work and analyze the work;
- necessity of principles, like the idea, the main goal and the plot of the selected work should be

related to social life, should not contradict the requirements of the time, should inspire the student with a sense of confidence in the future, call him to goodness and creativity;

- work on the selected piece and improve the performance possibility of the student;
- to be the main driver in improving the student’s knowledge and skills related to stage speech.

Conclusions. The skills and professional knowledge of the teacher-science are important in the implementation of the above, and in order to increase the social significance and spiritual impact of the science “Stage speech”, the following is recommended:

- the pedagogue’s need to achieve professional pedagogical skills;
- improving the possibility of using pedagogical technology methods based on the national teaching traditions created by teachers in teaching science;
- conducting training using modern information technologies;
- exchange of experience with foreign experts;
- the most important thing is to love and appreciate your work.

These recommendations are not only a requirement of the time, but also a guarantee of the quality of the training, the support of the pedagogue’s skills.

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Раздел 4. Теория и история искусства

Section 4. Theory and history of art

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TRANSFORMATION IN SCENOGRAPHY OF PUPPET THEATER

Abstract. The article talks about the processes of transformation taking place in the scenography of Uzbek puppet theaters. 20th century puppet theater Performances 21st century puppet theater scenography issues, applied postmodern features are highlighted.

Purpose: To study the processes of transformation taking place in the scenography of puppet theaters of Uzbekistan.

Methods: system-descriptive approach, including analysis of the development of puppet theater scenography.

Results: The transformation of modern scenography in the puppet theaters of Uzbekistan is taking shape in relative terms, it's happening in the world. Today's appearance of puppet theaters is the result of the influence of Eastern and Western puppet theaters on each other. This influence continues today. New trends emerging in puppet theaters of Europe, Russia, and Japan are gradually affecting the puppet theaters of Uzbekistan. In the development of the puppet theaters of our region for less than a century, the evolution of the theater space was observed under the influence of the economic structure of the society.

Scientific novelty: historical and political changes determined the formation of the transformation and scenography of the puppet theater in Uzbekistan at the end of the 20th — beginning of the 21st century. The process of mastering European types of art and the subsequent formation of cultural and aesthetic consciousness, which has a universal basis; the combination of these factors contributed to the promotion of the puppet theater in the art as one of the main ones, reflecting the basic concept of the transformation and scenography of the puppet theater in Uzbekistan.

Practical significance: the study of the activities of the puppet theatrical art of contemporary artists of Uzbekistan in the XXI century, provide an opportunity for further comprehensive study of the transformation and scenography of the puppet theater of Uzbekistan as a whole. The classification of the main trends in the scenography of the puppet theater can be used to create teaching aids and textbooks for university students, monographs on the scenography of the puppet theater in Uzbekistan

Keywords: transformation, postmodernism, special effects and technologies, portal, background, curtain.

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Introduction

Modern art is losing its previous functions and its role in social life is changing completely. The fact that puppet theaters are changing some of their social and cultural

functions in the 20th century as a form of performing arts, and the transformation of puppetry and scenography of performances can be explained by a number of factors. First of all, due to the significant acceleration of the pace

of life, the modern man does not have time to perceive the seriousness, thoughtfulness characteristic of classical art, to think about the eternal questions of existence, as a result of which he prefers entertainment, the search for easy pleasure and quick impressions has a serious effect on the transformation of puppet theater repertoires in terms of content and form is showing. Secondly, the general commercialization of almost all areas of modern life has had a detrimental effect on the art of puppetry. The state theaters in the republic fell into a helpless situation due to the deficit of the budget. As a result, kindergartens without a specific stage, lighting and equipment, traveling Puppet Theater troupes “saved life” in schools. This led to the danger of turning the theater into a market product that actually existed according to strict market laws. The transformation of theaters has become a vital necessity so that the artistic level of puppet theaters does not decrease and does not fully adapt to the needs of the market. In addition, the development of industry on a global scale, the emergence of new theatrical artistic ideas and aesthetic currents, new raw materials and technologies in puppet making influenced the development of semi-professional puppet cabarets and theaters. All this led to the question of puppet theaters re-examining their function, changing the theme of the performance and the methods of viewing.

The Main part. Another important factor cannot be ignored. The fact is that in recent years a very important, even revolutionary event has happened — the way a person perceives the surrounding reality has changed. If before the word was the main carrier of information and on the basis of which a person understood the world, today the image has taken its place. Scientifically speaking, today we witness the superiority of the visual method of expression over the verbal expression. If earlier most of the information was obtained from books and newspapers, the younger generation is used to receiving it from television, internet and social networks. Of course, although the puppet theater deserves attention with its visual images, the presentation of the performance, the emphasis on the impressive and attractive features of the puppets in the scenography, special effects and technologies remain the demand of the time.

Puppet theaters have been changing their goals and tasks as a component that creates it in a certain cultural system. In this regard, N. I. Smirnova, in her research within the framework of the topic “The art of playing puppets. Changing theater systems”, the stylistic forms

of this art, the dialectics of its change in the context of philosophical and aesthetic concepts, and the factors specific to the change of the puppet theater in different historical periods are described in detail [1].

Modern puppet theaters have taken all the performance features from traditional puppet shows. The types of puppets used the actor’s creativity behind the scenes, the shadow shows on the screen and so on. Of course, the present appearance of puppet theaters is the result of the mutual influence of Eastern and Western puppet theaters. This influence continues today. New trends emerging in puppet theaters of Europe, Russia, and Japan are gradually affecting the puppet theaters of Uzbekistan. In the development of the puppet theaters of our region for less than a century, the evolution of the theater space was observed under the influence of the economic structure of the society. Nevertheless, the academic character of the European-style puppet theater introduced under the leadership of S. Obraztsov is preserved. Regarding the above opinion, the following opinion of M. Vashkel can be quoted: “The theater of S. Obraztsov is an institution formed by the socialist system, that is, a model reflecting the structure of the drama theater.” In fact, the creators of this theater were trained according to the system of K. Stanislavsky and are being trained to this day. The traditional puppet shows that existed in the region, intended for an adult audience, were transformed into a puppet theater intended for a younger audience, which served the ideology of its time, but the types of puppets, performance, direction, music, and compositional construction of the work were preserved. Adaptation to the Stanislavsky system has increased the performance and quality of performances, so it is correct to call it the model of S. Obraztsov theater rather than “the institution formed by the socialist system”.

In order to understand puppet theater performances in a gradual system, it is necessary to analyze the stage space changes sequentially. Barrier construction is very important in creating the stage space of puppet theaters. Some productions use a single piece of fabric, while other productions use collapsible and folding fabrics. Shirma is a vertical surface, and it is very important that it is strong because the main function of the puppet show is to provide the decoration of the performance and the performance of the actors. Shirma performs the tasks of portal, background, curtain, decoration. Shirma frames are made from strong but light planks, and are loaded so that the bottom is heavier than the top, which ensures the strength

of the fence. This guarantees the free movement of actors working behind it. There are many types of shirmas, such as multi-plan shirma, belt shirma, eight-sided shirma, complex shirma (mainly for works of the pop genre), round shirma, and other types, which are selected based on the characteristics of the performance. Gray fabric is used for Shirma facade. The portal and back of the device must also be solid. The theater space is multi-functional, it is a place where storytelling and performance are combined to create an “artificial space” in plays. As an example, we can mention the play “Caravan Palace” (play by I. Lukyanova, D. Yuldasheva), which was presented in 1990. This play is staged based on Uzbek folk art, and the events are expressed using modern theater tools. This play staged by the director I. Yakubova is completely different from other plays with the visual solution of the artist V. Akudin. In the decoration of the work, the Uzbek folk arts of embroidery, box making, and fabric making were used to give the performance a national spirit. The embroidery in the center, which was used as the facade of Shirma, is a sozana made by Urgut embroidery and reflected in a free composition. “Ram copy” patterns were used in different ways. The embroideries used on the right and left side belong to the Samarkand-Bukhara school and use “Zomucha flower”, “Oba part”, “Kilichak” motifs. Applied art motifs are applied to the chest and the coloring is reminiscent of Samarkand-Bukhara chest making. Of course, in scenography, reference to brightly colored national crafts was also observed in drama theaters during the years of independence. Such an approach serves to increase the nationalism of the play.

Sh. Yusupov’s other experiment is the performance “Chadir Khayal”, which he works on in collaboration with V. Akudin. This combination presented an interesting and expressive stage work to the attention of the audience. In the performance, we will see a duet of two types of our traditional puppet theater, “Chadir Hayal” and “Fonus Hayal”. V. Akudin and Sh. Yusupov make a very interesting proposal for the artistic solution of the play.

In the upper part of Shirma, there is a shadow theater, and in the lower part marionette, puppets faithful to the traditions of tent imagination are used. The artist creates puppets for the shadow theater using plastic instead of leather as usual. Live performance was also successfully used to make the performance livelier. Although the size of the images of all three stages changes, the artist keeps their appearance and clothes the same. The use of tent illusion provided an incomparable opportunity for the play of light, light and shadow in the play. The artistic solution of the performance was enriched by the efforts of puppeteer V. Sagadieva, mechanical designer S. Lezhnyov, and prop masters A. Andreeva.

Conclusion. Based on the dramaturgical work, the director determines the idea and the highest goal of the performance, the stage designer tells the artist about the necessary pictorial space and form, and the artist presents his suggestions taking into account the technical possibilities available in the theater base for the implementation of this idea. As a result, the boldest ideas of the director are expressed on stage through the actions of the playwright and stage designer. Today, the theater has started to create transformative plays (“Shadow”, “Wooden Doll”, “Shirok”, “Yurttori — To’maris”, “Bahrom and Dilorom”, “Girl who caught a crow”, “Chadir Hayal”). Modern audiovisual effects are used in staged works. Plays of light, sound and noise, video projections bring the audience into the world of imagination, visual solutions and doll clothes help to deeply understand the idea of the work.

The puppets used in the performance show that the possibilities and forms of modern theater are diverse. At the beginning of the 21st century, the intellectual enrichment of theater productions led to a partial transition from a younger audience to an adult audience. This, in turn, led to a return to the primary function of the traditional puppet theaters that existed in the Eastern nations until the introduction of the modern type of puppet theater with its own rules in the second quarter of the 20th century.

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CHARACTERISTICS OF 21ST CENTURY COMPOSITIONAL CREATIVITY OF UZBEKISTAN

Abstract

The purpose of the research: The article deals with the results of the works of Uzbek composers in the 20–21 centuries.

Research methods: Comparative, theoretical-analytical, generalization.

Research results: To those who are learning to analyze the works of Uzbek composers, to show their unique styles, to preserve the traditions of Uzbek music in this direction, young composers have preserved their works teaching creativity in accordance with our national culture.

Practical application: The theoretical and analytical materials presented in the article can be used in scientific works and educational processes. helps young composers in practice to improve performance technique.

Keywords: composer, tradition, makom, symphony, culture, creativity, poem, music, social, genre, performing, educational.

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Introduction

Exploring the process of development of modern musical culture! Uzbekistan, mm, we note the constantly emerging features of the new — in musical creativity and performance, in musical education and ethnomusicology. In particular, the turn of the 20th–21st centuries is full of creative discoveries — this is the holding of a number of international music festivals, competitions and conferences (Tashkent, Samarkand, Baysun, Shakhrisabz, Termez, Bukhara, Margelan, Khiva, Kokand); a number of resolutions and decrees of the President of the Republic of Uzbekistan Sh.M. Mirziyoyev concerning the further and innovative development and improvement of the sphere of national culture and art (2017–2018); progressive development of the intellectual and spiritual potential of modern society, among them the Union of Composers and Bastakors, the State Conservatory of Uzbekistan, the Uzbek national art of makom and bakhshi (2017–2019); and they are directly related to the implementation of the Decree of the President of the Republic of Uzbekistan “On the strategy of action for the further development of the Republic of Uzbekistan” (“harakatlar strategy” (action strategy) in five areas, 2017–2021).

Literature review

Globalization, the activation of integration processes during the years of Independence led to the involvement of the culture and art of Uzbekistan in the world artistic process, the adaptation of new trends that began to resonate with foreign innovations, modernist trends and the latest forms of conceptual art related to topical problems of our time. Accordingly, they raise questions of their consideration in the national context (national culture, national art of makom and bakhshi). In this regard, the study of new trends that have been developed in the musical art of Uzbekistan in the 21st century, their connection with the modern context, as well as the ideas of ethnocultural identity, is being updated. The importance of solving these problems is defined in the decree of the President of the Republic of Uzbekistan “On measures for the innovative development of the sphere of culture and art in the Republic of Uzbekistan”; “Weak integration of domestic institutions of culture and art into the global cultural space does not allow full use of the existing rich cultural and historical heritage and modern areas of culture and art in shaping a positive image of the country and strengthening its status as the cultural

center of the region.” The history of composer creativity in Uzbekistan has more than eight decades. The work of many composers, their active searches and achievements testify to the unflagging interest in all forms and genres of musical creativity. And now it is especially saturated with creative discoveries — in the ideological and figurative sphere, in form, content, in the field of expressive and visual means, interpretation of the genre, approach to the national heritage, development of traditions, etc. It is characterized by a revival, a comprehensive rapprochement and mutual enrichment of national cultures, new trends that contribute to the solution of many artistic problems at a higher level.

The activation of all creative processes is now largely due to a higher level of socio-political, socio-economic and cultural-spiritual development of our country, because “spiritual production is being transformed along with the material”.

The features of the new, so vividly and multifacetedly manifested in the last years of the 20th century, arose as a natural result of the gradual accumulation of new qualities in the previous decades. In the first years of the 1990s, interest in composer creativity was weakening, and this, to a certain extent, was due to a reassessment of artistic values, in particular, the revival of traditional music, an appeal to the original artistic traditions, language, scientific heritage of the enlighteners and scientists of the Middle Ages. Changes in the creative climate of composers in Uzbekistan and a radical renewal of all its links are associated with the congress of the Union of Composers of Uzbekistan (1995), as well as the holding of the International Festival of Contemporary (Chamber) Music “Ilkhom XX” (Tashkent, 1996; initiator — composer Dmitry Yanov-Yanovsky) and symphonic music (Tashkent, 1998; Union of Composers), as well as the first mass song contest “Uzbekiston — manim Vatanim” (Tashkent, 1996). As a result of this, there is an unprecedented in terms of intensity process of establishing the musical art of national identity; a new rise in composer creativity. Almost all genres were involved in this rapid process of development — from opera and symphony to mass song. However, the commonality of the development of composer creativity is most clearly manifested in those trends that, flowing individually in accordance with the peculiarities of the national traditions of Uzbek music, the Uzbek musical drama and comedy become a priority (works by F. Alimov, M. Makhmudov, M. Bafoev, T. Kurbanov, S. Khayitbaeva, A. Mansurov,

Kh. Rakhimova and others); the musical dramas “Nodirabegim” (1996) and “Fotima and Zukhra” (1997), the musical comedies “Soyibkhuzha operation” (1998) and “Superkainona” (1999) by Farkhad Alimov, the musical dramas of Mustafu Bafoev “Sevgi nidosi” (1994) are popular and Tulkun Kurbanov “Ibrahim Alaihissalom” (1998). The theme of the historical past, historical figures and spirituality with appeal, who already have rich traditions of Uzbek culture, their beauty and originality, the richest opportunities were shown by M. Bafoev (opera-dastan “Bukhoroi Sharif” — TV version, opera “Al-Ferghani”), I. Akbarov (opera-oratorio “Ibtido Khatoshi”), N. Mukhameddinov (opera “Kirq qiz”), A. Ikramov (opera-zong “Buyuk Temur”). And in the genre of TV ballet, the works of M. Bafoev “Nodira” and “Ulugbek Burzhi”. One of the indicators of the maturity of professional creativity has been and remains the high culture of symphony. True, in this period, the symphony genre acquires program designations — the composers of Uzbekistan will justify themselves to the themes of spirituality and the historical past. If in the 70–80s we can state a truly massive interest in the symphony, which led to its radical renewal, in particular, to new themes and the search for original creative solutions (makom-symphony).

And a significant role in updating the artistic processes of the 90s of the XX century was played by an increase in the amount of information in the field of creativity and musical technology, as well as an excuse for high national traditions — the features of the folk and professional culture of the Uzbek people, with its richest layers, which sounded in a new way in the work of M. Tadjiev (triptych “Somon yuli” — 15, 16 and 17 symphonies, 18 and 19 “Kahramonlik” symphonies), T. Kurbanov (9 symphony, symphonic poem “Askia”), I. Akbarov (symphony “Navruz” and symphony-epitaph), M. Bafoeva (4th symphony “Movarounnahr” and 5th symphony “Kholati Alisher Navoiy”), N. Giyasova (10–12 symphonies) and others. “Thai tunes”), N. Giyasov (8–9 concert-makoms), and in the genres of vocal and symphonic music — M. Burkhanov (requiem-marsia “Adabiy Khotira”), M. Bafoev (oratorio “Khazhnom” and “Zafar-noma”) and others.³ During the years of Independence, the composers of Uzbekistan, quite naturally, could not stay away from the events that took place in this period in the republic, changing the face of the state system, way of life, which ultimately marked the beginning of a new era in the life of mankind. All these events, of course,

affected the formation of world vision and were reflected in the work of many composers and in the activities of the Union of Composers of Uzbekistan.

Of course, the work of any artist is not a historical chronicle or chronicle, but it is unlikely that a composer can pass by those events that change the face of life, the country, and even change the psychology of a person. And it is quite natural that a citizen composer would like to reflect these great events in his creative work in his own way. Another thing is also clear: such epoch-making events affect a large, wide range of phenomena, and they also find their response in the composer's work. And as a result, a kind of chain of musical works dedicated to the main idea is formed. The originality of the artistic comprehension of reality, expressed in a unique individual language — this is the best thing that can be wished to our composers.

The modern musical culture of Uzbekistan is a multi-component and dynamically developing artistic phenomenon, which has its own specifics (traditional music, Bastakor and composer creativity) and a history that goes back centuries. Its unchanging and rapidly changing socio-cultural background in the 21st century determined, on the one hand, the objective complexity and ambiguity of the development of the country's musical art, and, on the other hand, gave great scope and freedom for many individual assessments and approaches to it. Careful attitude to the rich heritage through the prism of musical traditions is a very important direction: it is important to educate young people in artistic traditions, preserve and transfer them with new technologies and innovations. At the same time, traditional music as an element of the intangible cultural heritage (UNESCO Convention, 2003; Law of the Republic of Uzbekistan (2009) and the State Program for the Protection, Preservation and Use of ICH for 2010–2020), its protection and development is carried out with broad support at the state level and society (nowadays, traditional music is mastered on the basis of a written-technogenic tradition — musical collections of samples, their audio and video recordings).

Discussion

The musical process of Uzbekistan (traditional music and composer creativity) is based on two interacting principles (in the context of procedural deployment), associated with the activity of perception and thinking (internal aspect), as well as music-making — musical performance activity (external aspect), their rela-

tionships (mental and real) and functional specificity (system-forming function). Accordingly, development according to new parameters and levels, as a universal concept of musical interaction: creative — oral and written tradition; performing — monody and polyphony; social — traditional and modern culture; cultural — East and West; genre — instrumental and vocal (traditional — from children's songs and tunes to makom cycles; academic — forms and genres of polyphony — from mass songs to musical stage genres); educational (development) traditional education (individual — “ustozshogird”) and a new system of music education (mass — from primary, music school to higher — conservatory).

And if the idea is true that progress in art does not consist in replacing the old with the new (and new does not mean better yet!), but in expanding the common cultural field and accumulating artistic values, then this is exactly what is happening, in our opinion, with modern art. music, in particular, with composer creativity of Uzbekistan. All this predetermined new trends in the development of composer creativity, in general, the musical culture of Uzbekistan in the 21st century, which performs the main creative functions of the creative self-expression of a modern artist, and it will contribute to:

- the development of musical art is a priority direction in the policy of our state; Decree of the President of the Republic of Uzbekistan “On the organization of the activities of the Union of Composers and Bastakors of Uzbekistan” (PP-3212, dated August 15, 2017), which spoke about measures to improve and develop the activities of the creative association and composer creativity of Uzbekistan; on the tasks of artistic creativity, performance, propaganda and education, in particular, on the organization of the activities of the Union of Composers and Bastakors of Uzbekistan, which began to be carried out in the last two years (this is the reconstruction of the building of the Union, equipping the material and technical base, organizing a recording studio under the Union; popularization — visiting creative meetings, concerts, master classes, competitions, festivals, scientific and practical conferences and seminars, author's concerts of leading composers of the CIS countries and Uzbekistan; improving its activities with the participation of all links, as well as organizing regional branches of the Union, improving the activities of the Union of Composers of Karakalpakstan);

- active appeal to the national artistic and cultural heritage, contributing to the enrichment of the composer's creative palette, expanding the subject matter, updat-

ing all means of expression, opening up new prospects for the development of professional creativity — creating musical works based on national makom art; holding competitions for young composers and bastakors in the direction of “Uzbek makoms and composer creativity”; the participation of composers and bastakors in the International festivals of the art of makom and bakhshi, as well as folklore art (for example, M. Bafoev’s opera-ballets “The Sky of My Love” and “Khamsa”, M. Tajiev’s opera “Kumush”, F. Yanov-Yanovsky “Accompanist”; ballets by A. Ergashev “Humo” and N. Mukhammetdinov “Ayjamal”, musical dramas and comedies by F. Alimov, B. Lutfullaev, O. Abdullaeva; vocal-symphonic and instrumental works by R. Abdullaev, Kh. Rakhimov, F. Yanov-Yanovsky, M. Bafoev, M. Makhmudov, etc.);

- a modern composer (or bastacore) cannot stand aside from the major events of today’s life, be just an observer. If he wants his work to be modern, relevant, beloved by the listener, he must be in the thick of the events of his country, and these events should be the basis of the content of his works (creativity of composers and bastakors of Uzbekistan);

- to form their own figurative world and musical language, taking into account national identity; at the same time, the individual musical language of the composer (or bastakor) develops when he (they) begins to feel, see his own theme in art. It is with the awareness of one’s personal artistic thought that an original vision of the world comes to him, and as a result, original melodic, harmonic, textural and other means and techniques (M. Bafoev, R. Abdullaev, A. Mansurov, F. Yanov-Yanovsky, D. Yanov-Yanovsky and others);

- active and fairly even development of genres should significantly increase the level of their contacts; one of the most characteristic, in many respects defining the face of Uzbek music, should be the mutual influence of genres, as well as assistance in the creation of modern works, together with the participation of all creative Unions of the republic (joint projects and programs with the Unions of writers and theater workers, the activities of composers in “Uzbekkino”);

- the intensity of convergence of serious (academic, traditional) and popular (variety, jazz) music, as a turn in the sphere of mutual influence of genres and features of pop-instrumental and song forms, which acquires a more democratic character, a more direct focus on the listener (the work of D. Amanullayeva, D. Yanov-Yanovsky, V. Saparov, D. Shukurov, M. Atajanov and others);

- Chamberization of genres, a trend of the last decade that has been especially actively manifested in the musical culture of Uzbekistan, as a result of which not only many of its traditional varieties of musical stage, symphonic and chamber music genres reach a higher level of development, but there is a process of dynamic formation of non-traditional genres for musical art (chamber opera, mono-opera, chamber musical drama, cantata, symphony, etc.); This is facilitated by the performing process (organization of chamber orchestras, ensembles);

- a trend in the development of ancient (neoclassicism) and modern methods of embodiment (Neo folklore, transmission), associated with the desire to reflect in the work of a greater harmony of man and the surrounding world, man and nature, with the need for composers to speak with simpler and more economical means, to more directly realize involvement artist in history;

- a distinctive “sign of the times” is a high level of professionalism, which, becoming a mass phenomenon, acquires a certain stability — this is a comprehensive training of the composer; free and virtuoso possession of any technique and modern musical systems; level of education — school of excellence (joint activity of the Union with the department of composition and instrumentation of the conservatory; master classes by leading composers (F. Yanov-Yanovsky and others), lectures, meetings, memorial evenings, presentations of new musical works and musicological books);

- the tendency of rapprochement and mutual enrichment of various national cultures; the creation of musical works based on the musical traditions of different peoples, which absorbed everything original, valuable in national cultures (the work of R. Abdullaev, M. Bafoev, F. Yanov-Yanovsky, Kh. Rakhimov, D. Yanov-Yanovsky). Their ability for active contacts related to mutual influence and mutual enrichment with a sufficiently high potential for the spiritual and professional maturity of each culture (holding the International Festival “Davrlar Sadosi” with the participation of composers from Central Asia, Russia, Korea, Vietnam; master classes and author’s concerts of leading foreign composers, participation of composers of Uzbekistan in many music festivals near and far abroad, performances of works by composers of Uzbekistan by foreign theaters and concert organizations, an example of this is M. Bafoev’s opera “Borbad” in Tajikistan, F. Yanov-Yanovsky’s ballet “Urashima Taro” in Japan, mono — operas by D. Yanov-Yanovsky in Europe,

instrumental works by R. Abdullaev, M. Bafoev, H. Rakhimov and others in Europe, Asia and America);

– a tendency to comprehend the traditional and modern musical heritage of the leading bearers of the traditions of the Bastakor and composer creativity of Uzbekistan in the context of time. These traditions, established in the second half of the 20th century, should serve as a guarantee of new achievements in the field of Uzbek music.

Results

The musical art of Uzbekistan is valuable primarily because it unites different generations in a single creative effort. And this makes the musical creativity of Uzbekistan a kind of open system, addressed to the richest cul-

ture of national traditions — folklore, oral-professional, Bastakor's, and purely professional, composer's; as well as to the international (intertextual) artistic experience of our time.

Conclusion

Musical culture (traditional and modern) is one of the spiritual channels that open further positive development paths — it is a multi-level information system that contained the genetic codes of mankind, and the development and education of tradition bearers is an integral part of this information organism, It (the system) should be is open to study new trends in the development of national and world musical cultures.

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VASNTSOV'S MOTIVES IN THE SPACE OF MODERN UKRAINIAN ORTHODOX CHURCHES

Abstract

The article is devoted to the study of the most/least common iconographic plots based on Vasnetsov's brush in the interior space of modern Ukrainian Orthodox churches. The author discusses the reasons for the choice from the point of view of cultural studies. Why are they relevant to the early 21st century? In this article, we will consider the inclusion of Vasnetsov's motifs in the programs for painting modern Ukrainian churches, what significance they have in the space of the temple, as well as time and space in Vasnetsov's artworks themselves.

The **purpose** of the work is to determine the most common iconographic scenes (created by V. M. Vasnetsov) in the inner space of Orthodox churches in the east of Ukraine, features of time and space in these subjects, as well as the reasons that incline designers and customers of church painting to such a choice.

Methods: iconographic, iconological, cultural, hermeneutical, historical-comparative, observational, analysis and synthesis, semiotic.

Keywords: Vasnetsov, monumental church painting, church painting program, church art, Orthodox church, iconography, iconographic plot.

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1. Introduction

The painting of St. Vladimir's Cathedral in Kyiv, which appeared in the late 19th century thanks to the work of the outstanding artist V. M. Vasnetsov, served as the beginning of a new trend in religious art, more precisely, in monumental church painting. Creating new compositions, the artist was based on texts from the Holy Scriptures. The motives of V. M. Vasnetsov also played an important role in the design of Orthodox churches in the East of Ukraine, painted in the late XX — early XXI century, that is, in the historical period after the celebration of the 1000th anniversary of the Baptism of Rus'.

Analyzing the features of the painting of Orthodox churches in the east of Ukraine at the end of the 20th — beginning of the 21st century, one cannot ignore the widespread use of the plots of the artist Viktor Mikhailovich Vasnetsov in monumental church painting. Iconographic compositions, created by the master as early as the end of the 19th century, began to be actively embodied in church painting: somewhere only individual plots were included, and in some churches even the painting program for

St. Vladimir's Cathedral in Kyiv, painted by V. Vasnetsov, was reflected quite fully.

2. The painting of the church similar to the Kyiv Vladimir Cathedral

One of these churches is the church in honor of the Nativity of the Most Holy Theotokos, located in the village of Novoeconomicheskoye, Pokrovsky district, Donetsk region, which was painted in the period from 1999 to 2004 by icon painter Anatoly Boyko under the rector of the church, Archpriest Alexander Nikolaev (customer of the painting). The temple was built at the beginning of the 20th century (1906–1911) in the neo-Byzantine style, the most common in the sacred architecture of the Art Nouveau era, and almost until the end of the century it remained without painting.

Since the interior of the temple is one of the most important factors influencing the formation of its painting program, the architectural decision in favor of the Byzantine (neo-Byzantine) style was not taken by chance. Like the St. Sophia Cathedral in Constantinople, which later became a symbol of Byzantine architecture, in the

Church of the Nativity of the Most Holy Theotokos, the main load-bearing elements of the entire building are four powerful semicircular elevated arches, on which the drum and dome of the temple rest, connecting the circumference of the drum of the dome with the main volume of the building cruciform in plan. This provides the effect of increasing space. The originality and solidity

of this architectural system is also facilitated by the uniform distribution of the entire mass of the dome and the drum due to the “sails” — triangular segments formed by connecting the arches and the circumference of the drum. The Church of the Nativity of the Blessed Virgin Mary is three-aisled, like the Vladimir Cathedral in Kyiv (Fig. 1).



Figure 1. The interior of the Church of the Nativity of the Blessed Virgin in the village of Novoeconomicheskoye. Photo by Timofey Cherepanov. URL: https://sobory.ru/pic/05100/05113_20150104_130718.jpg

Despite the fact that the church was painted at the beginning of the 21st century, the chosen program for painting this church is typical for Orthodox churches painted at the beginning of the 20th century, the model for which was St. Vladimir's Cathedral in Kyiv. What elements in the

painting programs of these two temples coincide? First of all, it is the painting of the dome, drum belt, sails, vaults of the central parts of temples. In the dome of the temple is written “The Lord Almighty” or “Pantocrator”, made according to the sketch of V. Vasnetsov (Fig. 2).



Figure 2. Painting of the under-dome space of the Church of the Nativity of the Blessed Virgin Mary. Photo by Timofey Cherepanov. URL: https://sobory.ru/pic/05100/05113_20150104_130753.jpg

“The Lord Almighty” blesses with his right hand, and in his left hand he holds an open Gospel with the text:

«Аз есмь свет миру. Ходяй по мне, не имать ходити во тьме, но имать свет животный» (John 13–46). The

Savior is depicted against the background of the starry sky, referring to the events of the Nativity of Christ and the Second Coming of Christ. The face of the “Pantokrator” by V. Vasnetsov is comparable to the mosaic images in the St. Sophia Cathedral in Kiev (2nd half of the 13th century) and the Chora Monastery (14th century) in Constantinople.

The belt of the drum is divided into four equal parts by the image of a cross in a medallion, three of them (northeast, southeast and southwest) are occupied by the three-part composition “Joy of the righteous in the Lord. The Threshold of Paradise”, which is a reproduction of the painting on the drum of the Vladimir Cathedral, the fourth (north-western) part depicts a composition with many people accompanied by angels, complementing the plot. Most likely, the inclusion of the fourth plot in the painting of the drum is due to its diameter (since it significantly exceeds the diameter of the drum of the Vladimir Cathedral in Kyiv). The painting of the drum is replete with ornaments and images of angelic forces.



Figure 3. The interior of the Church of the Nativity of the Blessed Virgin Mary
Photo by Priest Oleg Kruchinin

The sails of the temple depict the Apostles Matthew, Mark, Luke and John, who spread the Gospel teaching

throughout the world (respectively, to the 4 cardinal points) and their apocalyptic symbols, mentioned in the book of Revelation of John the Theologian (angel, lion, calf, eagle), which here also reproduced according to the samples of V. M. Vasnetsov. In the vaults of the central part of the temple, the compositions “God Sabaoth”, “Crucified Jesus Christ”, scenes of the passionate cycle are depicted (Fig. 3).

The painting program of the temple includes images of holidays, saints (in medallions and in full growth). The lower tier of the painting (mainly on the columns) is occupied by the most revered images of the Blessed Virgin Mary (“The Sign”, “Kazanskaya”, “Indestructible Wall”, etc.), which is probably due to the artist’s desire to emphasize the dedication of the temple (Fig. 4).



Figure 4. The interior of the Church of the Nativity of the Blessed Virgin in the village of Novoekonomicheskoye.
Photo by Priest Oleg Kruchinin

This church painting program corresponds to the ancient patterns of building a painting program, mentioned, for example, in one of the sermons of Patriarch Photius of Constantinople (in the middle of the 9th century), where he described the painting of a new church built during his reign in the imperial palace. According to this description, Christ the Almighty was depicted in the dome in a medallion surrounded by archangels. In

the temple there were numerous images of saints: forefathers, prophets, apostles and martyrs [2].

It should be noted that the proposed painting program corresponds to the three-part division of the internal space of the temple into the “mountainous” one, which includes the space of the dome, drum and conch of the apse, the “Holy Land” (or Paradise), which includes the register of sails, sometimes the upper part of the walls, and as in this example — the lower area of the drum, and the “longitudinal”, corresponding to the zones of the central and lower parts of the walls and columns.

In the program of painting the considered temple of the Nativity of the Blessed Virgin Mary, the plot is “Joy of the righteous in the Lord. The Threshold of Paradise” occupies a special place, since it is written at the bottom of the drum, which quite accurately corresponds to “The Threshold of Paradise” in the inner space of an Eastern Christian church. The composition “The Threshold of Paradise” (you can also find the name “At the Gates of Paradise”) is the author’s interpretation of the plot “the souls of the righteous at the gates of Paradise” (an episode from the “Apocalypse”).

The basis for writing the plot “The joy of the righteous in the Lord. The threshold of paradise” most likely the following words from the book of Revelation of John the Theologian became: «After this I looked, and there before me was a great multitude that no one could count, from every nation, tribe, people and language, standing before the throne and before the Lamb. They were wearing white robes and were holding palm branches in their hands. And they cried out in a loud voice: “Salvation belongs to our God, who sits on the throne, and to the Lamb”. All the angels were standing around the throne and around the elders and the four living creatures. They fell down on their faces before the throne and worshiped God, saying: “Amen! Praise and glory and wisdom and thanks and honor and power and strength be to our God for ever and ever. Amen!”» (Rev. 7:9–12). This composition represents a multitude of righteous people flying across the heavens to the golden Heavenly City guarded by the archangels. They are located in the central (eastern) part of the composition, called “The Triumph of Angels”.

Among the characters in this composition, it is easy to recognize the prudent thief, who, according to the Holy Scriptures, was the first to enter Paradise according to the promise of the Lord “Today you will be with Me in Paradise” (Luke 23: 43). He is depicted walking ahead

of others and carrying a cross, since he was crucified on the cross at the “right hand” of the Savior. He is followed by the forefathers Adam and Eve, along with their son Abel, raising his hands to heaven. In the same part of the composition, the king, the prophet and psalmist David, is depicted.

In the foreground is also depicted one of the Myrrh-bearing Women, the Holy Equal-to-the-Apostles Mary Magdalene with a vessel in her hands, and the Reverend Mary of Egypt, who can be recognized by her long gray hair. Then they are followed by the holy martyrs Faith, Hope, Love and Sophia, accompanied by a flying angel.

On the right side of the composition, the Holy Great Martyrs Catherine and Barbara, surrounded by angels, are the central characters. Recognizable here are the Holy Equal-to-the-Apostles Prince Vladimir and the Holy Equal-to-the-Apostles Princess Olga, the Holy Princes Passion-bearers Boris and Gleb, followed by a host of righteous people. That is, in this iconographic plot, V.M. Vasnetsov included mainly especially revered saints in Kyiv.

A special place in this composition is occupied by the image of the Holy Great Martyr Catherine. S. P. spoke about this image in this way. Bartenev: “You can’t tear yourself away from this face. And the more you look, the stronger this inexplicable peace enters the heart, the premonition of such bliss, the words of which we do not have here on earth. Whoever heard the adagio of Beethoven’s Ninth Symphony and strongly feels the music will understand this state of mind, embracing the chest with an inexpressible languor of unknown bliss. And what are earthly torments in comparison with what awaits us, with this endless spiritual joy” [5, 71].

In the image of the Holy Great Martyr Catherine, one can notice an interesting artistic device: she does not seem to see the angel accompanying her, because her gaze is directed further, through him, to the gates of heaven, but she is horrified by the love of God.

Despite the fact that the composition “At the Gates of Heaven” is three-part and rather complex, the time in it is simultaneous. The composition is read all at once in the simultaneity of its meanings and does not imply a phased reading of events and following a certain route.

The images are characterized by movement and emotionality, which are characteristic of Western Christian monumental church art. E. N. Trubetskoy’s review of the painting “The Joy of the Righteous in the Lord. Paradise gate.” In his work “Speculation in Colors,” he wrote the following: “In Vasnetsov, the flight of the righteous

to paradise has an overly natural character of physical movement: the righteous rush to paradise not only with their thoughts, but with their whole body; this, as well as the painfully hysterical expression of some faces, gives the whole image that character that is too realistic for a temple, which weakens the impression”[4].

One of the plots of the Passion cycle “The Crucified Jesus Christ”, which is a copy of the plot of the same name of the Kyiv Vladimir Cathedral, is written in the vault of the central part of the Church of the Nativity of the Blessed Virgin Mary (Fig. 3). This is one of the unique compositions of V. Vasnetsov, conveying the greatness of the Cross Sacrifice, as well as sorrow for the crucified Savior in the heavenly world.

It should be noted that Viktor Vasnetsov created a separate Passion cycle in a unique iconographic style, which became a kind of standard peak of religious and aesthetic ideals of his time. His mosaics on the theme of the crucifixion of Jesus Christ, the carrying and removal from the cross, the Descent into Hell, the famous fresco “The Joy of the Righteous in the Lord” are the greatest heritage of the religious painting of the Orthodox Church.

In addition, in the work of V. M. Vasnetsov, who tried to combine the Eastern Christian and Western Christian icon-painting traditions in his religious painting, clearly reflected the desire for a synthesis of arts, which in the last two decades of the 19th century and the first decade of the 20th century was considered one of the ideals of the then dominant Art Nouveau style.

The painting of the Church of the Nativity of the Blessed Virgin Mary in the village of Novoekonomicheskoye surprisingly corresponds to the nature of the era of its creation, iconographic plots form a compositional unity in the painting program.

3. Vasnetsov’s motives in other Orthodox Ukrainian churches

Some scenes, made according to the samples of V. M. Vasnetsov, are included in the painting of other Orthodox churches in the East of Ukraine. For example, the painting program of St. Vladimir’s Church in the city of Pokrovsk, Donetsk region, includes large compositions “The Baptism of Rus” and “The Baptism of Prince Vladimir” (on the southern wall), as well as the image of St. Olga reproduced according to sketches by V. M. Vasnetsov (in the early 2000 s), which quite clearly reflects the dedication of the temple and illustrates the most important events in church history.

An important fact for the analysis of Vasnetsov’s plots is that the construction and painting of the Kyiv St. Vladimir’s Cathedral (in the second half of the 19th century), for the painting of which V. M. Vasnetsov was invited, were timed to coincide with the date of the 900th anniversary of the Baptism of Rus’. The cathedral was supposed to appear as a monument of spiritual history, and the painting program, compiled by A. Prakhov with the participation of V. Vasnetsov, had an educational character and aimed to reveal the spiritual greatness of Kievan Rus.

Before starting to paint the walls of the cathedral, the artist Viktor Mikhailovich Vasnetsov visited Italy, where he studied the best examples of Renaissance masters: Michelangelo, Raphael, Veronese, Titian, as well as the mosaics of Ravenna. After that, while already in Kyiv, in 1885, he studied the mosaics and frescoes of the Hagia Sophia and the St. Michael’s Golden-Domed Monastery, which significantly influenced the formation of his own style, and then the features of the entire direction of academic painting in monumental church art. So, for example, one of the characteristic features of the artist’s works is the exaggeratedly huge, emphatically expressive eyes of all the characters without exception.

The plots “The Last Judgment”, “The Crucified Jesus Christ”, “God Sabaoth”, based on the samples of V. M. Vasnetsov, were used in the painting of the church of St. Basil the Great (Holy Assumption Nikolo-Vasilyevsky Monastery in the village of Nikolsky, Volnovakha District, Donetsk Region). Basil the Great Cathedral was built in 1912, destroyed by the Bolsheviks during the Soviet period, then was restored in the late 80s. The temple was painted in the period from the mid-1990s. to 2007. Various icon-painting styles were used in the painting of the temple, so the plots do not constitute a compositional unity.

The Last Judgment composition, painted on the western wall of St. Basil’s Church, illustrates the last, universal Judgment of God over the world, which will take place at the second Coming of the Lord Jesus Christ (in this case, all dead people will be resurrected, and the living will change (1 Cor. 15:51–52), and an eternal destiny will be determined for each according to his deeds (Mt. 25:31–46, 2 Cor. 5:10), words (Mt. 12:36) and thoughts.

This plot occupies the entire western wall of the temple, and traditionally combines large and small eschatology (the doctrine of the end of time). The upper

part of the composition (large eschatology) depicts the triumph of the power of Jesus Christ, the lower (small eschatology) is designed to reveal the posthumous fate of the soul. The Savior is depicted holding the Gospel and the Cross in his hand. Next to him is the Mother of God and John the Baptist. In the center of the Last Judgment composition is an angel holding a scale in his hand. The bowls of the scales are located on the same level, but the viewer has the impression that either one or the other bowl is about to outweigh. On one side of the angel are sinners and hellfire, on the other — the righteous. Moreover, on both sides there are people of different classes: rich, poor, kings, clergymen. The artist sought to show that everyone is equal before God at the moment of truth. There will be a just decision for all people at the last hour. The red background of this part of the composition is associated not only with fire, but also symbolizes justice and judgment. Time in this plot is simultaneous: the iconographic composition is read all at once in the simultaneity of its meanings.

The space of the Last Judgment icon is revealed through a system of coordinates that is universal for such plots. The lower left corner (when viewed from inside the composition) symbolizes hell, sin and death; the top right symbolizes paradise [1]. According to the author of this article, this system corresponds to the image of the Orthodox eight-pointed cross, in which one end of the diagonal line points to heaven at the top of the composition, to the right of the Savior, and the other to hell below, to the left. The vertical line of the cross corresponds to the image of an angel. The conditional horizontal line of the cross divides the composition into two parts, representing the major and minor eschatologies (Fig. 5).

The compositions “The Crucified Jesus Christ” and “The God of Sabaoth” are written in the upper part, in the vault of the central part of the Basil the Great Cathedral near the western wall (Fig. 6, 7).

The plot of “The God of Sabaoth” illustrates the creator of the world in the form of an ancient majestic old man with white hair and a gray beard, surrounded by heavenly forces. White hair in iconography is a symbol of wisdom and omniscience. He is also recognizable by a halo with a six-pointed star of David. The pink color of the angel wings contrasts with the dark sky. The Holy Spirit is depicted on the elder’s chest in the form of a flying white dove.

The painting of the mentioned plots was made by Schema-Archimandrite Alipiy (Bondarenko), icon

painter and rector of the monastery from 2004 to 2013. To date, the painting has not been preserved, since the church of St. Basil the Great was destroyed by Russian invaders on March 13, 2022.



Figure 5. “Last Judgment”. The western wall of the St. Basil’s Church in the village of Nikolskoye, Donetsk region



Figure 6. “The God of Sabaoth”. The painting of the St. Basil’s Church in the village of Nikolskoye, Donetsk region

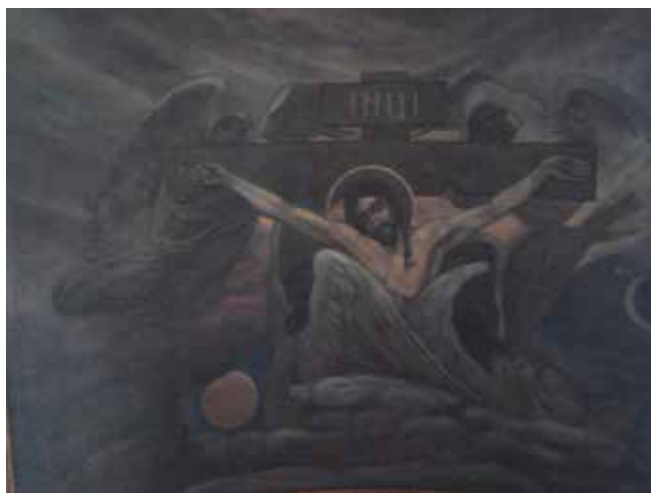


Figure 7. "The Crucified Jesus Christ". The painting of the St. Basil's Church in the village of Nikolskoye, Donetsk region

Iconographic compositions based on the motives of V. Vasnetsov "The Only Begotten Son, the Word of God", "The Crucified Jesus Christ" and "The God of Sabaoth" are also present in the painting of the "mountains" of the church of St. Nicholas the Wonderworker in the village of Nikolsky, Donetsk region. The temple was built in 1911. The interior of the temple is a cross. The plot "The Only Begotten Son, the Word of God" is written in the vault of the northern part of this cross and illustrates Jesus Christ in adolescence with a cross and a scroll in his hands, surrounded by an eagle, a lion, a calf and an angel, symbolizing the evangelists. The plot "Crucified Jesus Christ" is located in the vault on the south side, "God Sabaoth" is written in the vault of the central part of the temple. The temple was painted in the early 2000s by a group of icon painters from western Ukraine (the Lviv icon painting school). Schema-Archimandrite Alipiy (Bondarenko) was the customer for the painting.

The motives of V. Vasnetsov are found in the program of painting the Holy Trinity Cathedral in Kramatorsk, which was painted in 2004–2007 by the icon painter Vyacheslav Mikhailovich Pashkovsky. The customer for the painting was Archpriest John Ustimenko. These are the plots "The Lord Almighty" in the dome of the temple, the compositions "God Sabaoth", "The Crucified Jesus Christ" located in the vault of the western part of the temple, the images of the evangelists Matthew, Mark, Luke and John, located on the 4 sides of the naos. It should be noted that such an architectural element as sails is absent in this temple, and the domed skuf of the temple forms at the base not a circle, but an octahedron,

in which eight twelve feasts are depicted, among which the Trinity occupies a central place on the eastern side.

The plot "Crucified Jesus Christ" is present in the painting of the "high" of the Exaltation of the Cross Church in Severodonetsk (located in the village of Lesnaya Dacha) — in the vault of the central part of the temple. The temple was built in the early 2000s and painted in the next few years. It should be noted that the color scheme of this composition differs from the traditional one: lighter tones are used here, which prevail in the painting of the rest of the temple. Unfortunately, during the hostilities in the spring of 2022, the temple was significantly damaged.

In some churches, the composition "The Last Judgment" is partially presented: for example, in the Church of the Holy Great Martyr Panteleimon in Kharkov (painted in 2019–2021), only the upper part of the plot is presented on the western wall above the choirs, reflecting a great eschatology (the triumph of the power of the Savior).

The famous image of the Mother of God with the Child by V. M. Vasnetsov, which adorns the altar wall of the Kyiv Vladimir Cathedral, is found in the interior decoration of the central part of the church in honor of the Holy Spirit in the city of Slavyansk, Donetsk region, built in 2007. However, this image cannot be completely attributed to monumental church painting, since it is made on canvas and enclosed in a wooden frame. The Mother of God painted by Vasnetsov became one of the most beloved images immediately after the consecration of the Kyiv Cathedral, its reproductions could be found in many Orthodox churches of the early twentieth century. It is this composition that is considered the best church work of the famous master.

4. Conclusions.

Iconographic plots by V. M. Vasnetsov played an important role in the design of Orthodox churches in the East of Ukraine, painted in the late 20th and early 21st centuries. Most of the master artists, as well as the customers of the mural, at that time did not have experience in compiling mural programs and borrowed these programs in whole or in part from the surviving temples of the past and the century before last.

One of the reasons for the wide dissemination of Vasnetsov's motifs at the end of the 20th century is also the availability of these subjects for reproduction by secular artists who are not icon painters, who are unfamiliar with the canons of the classical Byzantine icon painting style.

However, most of the Orthodox churches built and restored during this historical period were painted by such masters. Therefore, the use of plots by V.M. Vasnetsov is typical for Orthodox churches, painted in whole or in part in the style of academic painting. The inclusion of these plots in the program of church painting often does not imply compositional unity with all other plots, so that they often stand out against the general background.

Common to most of Vasnetsov's plots is the perception of time: even in complex iconographic compositions, time is instantaneous, that is, the events depicted occur simultaneously, which gives the plots greater richness and even tension.

His works largely corresponded to the spiritual needs of that era: on the one hand, originality and a new look at religious subjects, on the other hand, it was not a departure for free creativity, some traditions of icon painting in his paintings, albeit partially, were preserved.

The most widespread plots were “The Last Judgment”, “The Crucified Jesus Christ” and “The God of Hosts”, which were written in 1885–1896 for the Kyiv Vladimir Cathedral (to the 900th anniversary of the Baptism of Rus'). The “Last Judgment” is depicted on the western wall, the plots “The Crucified Jesus Christ” and “God Sabaoth” are most often located in the vaults of the central and lateral parts of the temple.

Sufficiently high level of skill in performing the mentioned compositions was demonstrated by artists from different regions of Ukraine. Nevertheless, among the works of V. Vasnetsov there are also plots that have not aroused interest among modern masters and customers of painting: for example, the compositions “The Bliss of Paradise”, “The Temptation of Eve”. The reason for “ignoring” these plots is most likely that these works are closest in style to paintings on religious themes, but not to icon art and are completely far from icon painting canons.

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Раздел 5. Кино-, теле- и другие экранные искусства

Section 5. Film, television and other screen arts

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TRADITIONAL AND ALWAYS RELEVANT TOPIC (School Topic)

Abstract

The purpose of the research: In this study, entitled “Traditional and always relevant topic”, feature films created on the school theme in the cinema of Uzbek children and adolescents are examined. In Uzbek children’s cinema, this theme found its artistic expression much later.

Research methods: analysis, synthesis, observation, comparison, conversation.

Research results: The first film on this topic was directed by G. Bazarov and created in 1982 “Excellent mark of someone else’s”. It shows how a 5th grade student who has learned to “copy” superficially, learns to learn and acquire knowledge, goes to independent preparation for the lesson and gets real appreciation. The second school film directed by Ahror Akbarkhodzhaev “Lessons of Tomorrow” (1983) emphasizes the role of a young teacher, the main character, in the education of students. During the years of independence, the films “Aydinoy” (directed by N. Abbasov, 2008) and “My School Life” (directed by I. Muhammadibrohimov, 2021) shot on this topic critically look at school life and raise topical issues in education.

Practical application: The study focuses on the fact that cinema is an art that affects the feelings and perceptions of young viewers, as well as the role of conceptual, life and feature films in the upbringing of the younger generation.

Keywords: cinematographer, filmmaker, script, conflict, trend, theme.

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Introduction

The upbringing of youth and the younger generation – ensuring the future on the basis of the socio-historical development of each era, nation, nation, cultural and spiritual wealth accumulated over the centuries, national traditions – has always been an urgent task for all eras.

Alisher Navoi, a prominent figure in Uzbek classical literature, a great thinker, wrote more than five centuries ago about the upbringing of children and the role of a teacher: “The upbringing of even one child, a mighty husband to torment, is a feat of a teacher who immedi-

ately raises and teaches many children” (A. Navoi, Tashkent, ed., “Fan”, 1970, v. 10, p. 25).

In the second half of the 19th century, the great Russian writer Leo Tolstoy opened a school in Yasnaya Polyana, where he taught and wrote stories for children.

Researcher of children’s cinematography, doctor of art history, professor K. K. Paramonova about the upbringing of the younger generation of each period: “All the best people in all ages have sought to educate a person harmoniously developed, spiritually beautiful, hard-working and kind. In all ages, progressive people make

a hotel out of their child a “Man” with a capital letter” (“Film for children, its specificity and educational functions”, Moscow, VGIK, 1975, p. 32).

In our time, in the era of high technology, when the most urgent task has become the education of a generation worthy of time, one of the tools that can have a strong influence on their perception, heart and emotions is cinema. With the development of society, the renewal of life, the maturation of the young viewer, the demand for works of real cinematic art also increases, and this places a great responsibility on the creators. It is important to achieve a wide range of topics and a variety of genres when creating modern, conceptual, highly artistic films of high educational value.

Materials and methods

If we turn to the history of Uzbek children’s and youth cinema, we can see that the revival of this direction coincided with the 1960s, and each era has its own theme, and it has found its artistic embodiment on the screen in accordance with the requirements of its time. If in the cinema of the 60s the theme of the recent past and the Second World War (“You are not an orphan”, dir. Sh. Abbasov, 1962, “Tashkent – a city of bread”, dir. Sh. Abbasov, 1967) was leading, then in 70 The theme of modern children’s cinema (“Mountains are calling”, dir. D. Salimov, 1972, “Swallows arrive in spring”, dir. Haji Ahmar, 1974, “Achchik danak” (“Bitter Nut”), dir. K. Kamalova, 1975, “Pure Spring”, dir. Akhror Akbarkhodzhaev, 1978). From these films it is known that each period had its own theme and they found their artistic embodiment on the screen from the point of view of that period.

In the 1970s and 1980s, children’s and teenage cinematography in Uzbekistan became more active. However, the theme of the school, which is the “center” of the upbringing and education of the younger generation, is the most relevant at all times, including the relationship between the student and the teacher, issues of spiritual, educational and aesthetic education, remained out of sight of filmmakers. However, in the 1960s, domestic filmmakers in the 1960s, where serious problems related to the school theme were revealed, and they are big – w – aroused great interest among the younger audience.

In the Uzbek children’s and youth cinematography, the study of school life is carefully studied – the relationship between the student and the teacher, educational, spiritual and educational issues. Maybe that’s why in 1982 the first school film in the Uzbek children’s and

youth cinema “Excellent mark of someone else’s” (directed by G. Bzarov) was created.

“Excellent mark of someone else’s” writer Farhod Musadzhonov “Do not go free, Alikulov!” created based on the story of how Saifi Alikulov, a 5th grade student, overcomes himself and tries to get an honest assessment regardless of “copying”. The authors associate the change in a teenager with the “excellent” of others. Everyone is surprised that Toylok, who always gets “bad” for dictation, suddenly gets “excellent”. The horse himself knows that “excellent” is not his mark, but he does not dare to admit it.

The experienced director G. Bazarov does not exacerbate the conflict in the film, but brings the hero’s positive experiences. When it is shown that the absence of a family, the temporary absence of a father negatively affects the mood of a teenager, as well as the seriousness of his approach to the duties assigned to him: he takes his brother to kindergarten early in the winter, gives him medicine on time when he is sick, and does not forget to congratulate happy birthday mom. In the film, in parallel with family conditions, the hero’s problems in studies are shown, firstly, this helped to reveal the character of a teenager, and secondly, attention is drawn to the importance of creating a healthy atmosphere in the family – in the upbringing of a child and a teenager.

The hero is working hard on himself in order to “get rid of this pain” from the reproach of classmates, in the language of the character. Finally, Alikulov manages to get a real and honest assessment, and at the performance he wins the respect of his classmates for helping them.

“Excellent mark of someone else” attracts attention as the first film on a school theme, which reflects the study, life, problems and gathering of the younger generation of its time, that is, the spirit of the time within the framework of one student and one class.

The next “Lessons of Tomorrow” (scriptwriter Murad Muhammad Dost, director Akhror Akbarkhojaev, 1983), filmed in Uzbek children’s and youth cinema on a school theme, climbed a step higher in the development of this area.

Director Akhror Akbarkhojaev in his first film “Pure Spring” (1978) drew attention to the importance of the role of adults in shaping the personality of a teenager, guiding his abilities, instilling spiritual and moral education, awakening a sense of goodness and justice. His school-themed film “Lessons of Tomorrow” is also in this direction.

In Uzbek children's cinema, the study of the role of adults in understanding, protecting, supporting and persuading the little man, who comes to life on his own, first began with the film director Damir Salimov, *The Mountains Are Calling* (1972), *These Brave Boys in Car Racing* (1975).

K. K. Paramonova wrote about the focus on creating the image of an adult in children's cinematography: "A big character in a children's film is a very important, urgent problem, – [3, p., 1976, p. 30].

Discussion. The director of the film "Lessons of Tomorrow" Akhror Akbarkhodzhaev also gave an interview to the magazine "Iskusstvo kino" on the eve of filming: "The script interested me in the character of the main character, the young teacher Samadi, and a number of issues raised in it. In it, not only different points of view on the upbringing of children collide, but also different life views of a small pedagogical team. Therefore, although our film is dedicated to children, its heroes will be both teenagers and adults" [4, p. 93].

In reality, both in the script and in the center of the film, there is the image of the main character Samadiy, who graduated from the pedagogical institute and arrived in the village where he was born and raised as a physics teacher. A young teacher, not yet experienced in this field, takes on the responsibility of teaching the most difficult 7th – "B" grade in the school, and this surprises everyone. After all, when even the most experienced teachers refused to lead a disobedient class, known for hazing throughout the entire village of Galatepa, the young teacher willingly agreed to this. The disciples test the patience of Samadi, who at first seems reserved, heavy and modest. But Samady does not address the director and does not call his parents. He conquers children with kindness, sincerity, respect for the individual, finds a way to their hearts without reproaching or reproaching them. The teacher's attitude to life, justice has a positive effect on children. They instill noble feelings of respect for people and responsibility. The "mystery" explains the reason for this change by the old Moysafids of this land. They say that the men in the Samadi family, both father and grandfather, were outwardly gentle, meek and patient, but when the time came, at the most crucial moments, they were resolute and strong-willed.

Director Akhror Akbarkhojaev said in his interview: "I want to show in the film that it is not easy to find the way to the heart of a teenager, it is difficult when not one person, but a whole team is standing in front of him" [5, p. 94; 4, p. 94].

In this film, the director successfully fulfills the most difficult task of working with children and adolescents and achieves his goal by convincingly showing the friendship, solidarity and sympathy of teachers and students. The role of the protagonist Samadi is played by screenwriter Murad Mohammad Dost himself, which makes the film documentary and brings the film closer to real life. It is really a great happiness to have a great friend next to a teenager who understands, supports and guides him. One of the heroes of the film "If we live to see Monday" wrote in his essay: "If you are understood, this is a great happiness."

Unfortunately, it is a pity that the image of a modern big hero who can be imitated by a young audience, who is an example of his high spirituality, is rarely seen on screens, and it is also a pity that there are only a few films on school topics that lay the foundation of knowledge for the younger generation.

From the second half of the 1980s, the screen begins to turn to reality, the negative aspects of life, forbidden topics come to the surface, the "curtain" of the school gradually rises. Directed by S. Nazarmukhamedov "The Genius of One Season" (1989) and Y. Azimov "Pismik" ("The Quiet Man") (short, screenwriters P. Lutsik, A. Samoryadov, cameraman Kh. Khasanov, artist S. Ziyamukhamedov, 1987). In the school film "Pismyk" ("The Quiet Man") reality, adult life is shown through the eyes of a 5th grade student named Nodira. The content of the film is the inability of a 12-year-old teenage girl, brought up in the spirit of folk tales, believing in the victory of good over evil and justice over evil, with the negative events taking place in her school. life. Unfortunately, this topic was not continued by the authors in the future.

One of the trends that has begun to take shape in Uzbek children's cinema in recent years is the interest of creators in the artistic study of the small human psyche, its unique inner world. The director who created in this direction M. Ogamirzaev ("Camilla", 1980, "Bring back my grandmother", 1986) and K. Kamalova ("Will you come tomorrow?", 1980) were praised for their ability to work with five- and six-year-old child actors.

In one of his interviews, M. Ogamirzaev spoke about the care, kindness and sensitivity of parents in shaping the personality of a little person: "I like working with children. They don't play, but live in images, often giving unexpected results. Having trouble with them, I say that I will not make another children's film, and then I think about a children's film again. It's difficult, but very beautiful" (1985).

During the years of independence, this direction was led by Z. Musakov (“Little Doctor”, 1998), M. Abdulkholikov (“Speech”, “Zoo”, 2006), R. Muhammadjonov (“The Old Man and the Grandson”, 2008) and N. Abbasov (“Aidinoy”, 2008) continued his work.

A child’s interest in reading, writing and exploring the world begins early. Only this interest should not fade away. The first school-themed film that explores the inner world of a child in relation to reality was “Alpomis Goes to School” (1977), which was created in Kazakhstan by director Abdulla Karsakboev. The film begins with the events that took place on the eve of the new school year on one of the modern farms of its time. The plot of the picture is simple: the six-year-old Alpomis, who was not accepted to school because of his youth, is shown his interest, desire and dream in the system of events that took place in one month. This dream encourages the child to climb a tree every day, watch the teacher’s lessons, and learn the multiplication table on his own. The film assures that the acquisition of knowledge is carried out with the warmth of the heart, the work of the heart, emotional excitement, and that reading is joy, and the lesson is creativity. In a short amount of time, life experience is shown to be achieved through heartbreaking moments of sadness, separation, and joy in a minor character’s life.

Each country has its own beautiful nature. This film will be remembered for its beauty, poetics, shown in the depths of national traditions through the eyes of a child.

The theme and typological version of the film “Alpomis goes to school” “Aidinoy” (screenwriter and director Nozim Abbasov, 2008) was continued in the cinema of Uzbekistan of the 21st century, which indicates that this is a task.

In this author’s film directed by N. Abbasov, the main character is a small person – a six-year-old girl Aidina. He lives in one of the Uzbek villages with his mother and beloved grandfather. He loves his grandmother with all his heart. Every day he brings food to his grandmother, who sells flowers in the market, dances and pleases sellers and customers.

The authors artistically explored the interest and inner desire of six-year-old children to study and put forward an opinion on the need to maintain such a noble feeling at this time.

However, in the film, the dreams of a little man are shattered. One is not accepted into the 1st grade because he is not a school student. Be that as it may, the diligent girl learns to write and read, dreams of growing up quick-

ly, every day early in the morning she carries a bag full of books and notebooks, and hurries to school with her students. However, Aidinoy’s desire to read, write, learn about the world around her and grow up faster is opposed by the headmaster, a major character who is unfamiliar with child psychology. The director does not let Aidinoy into the classroom, but pushes her away... The girl’s desire to study, which is now being realized, is facing a number of obstacles. In this picture, the authors carefully oppose the tragedy of life to the little hero, as in the film “Alpomis Goes to School”. Thus, the authors show that life experience is acquired through such separations and separations.

Although times change and life moves on, a child is always a child, innocent, in need of help and emotional. It is great if someone supports him and contributes to the formation of his personality. N. Abbasov’s film “Aidinoy” explores the delicate scene on which human foundations are built, and continues the tradition of depicting adults protecting childhood in a new form and content in accordance with the new era of development. In this film, such an image is expressed in the image of an aunt who ensures the future of a novice girl, starting with teaching her how to write letters.

In the new era of the 21st century, the possibilities of cinematography are expanding, which can greatly influence the perception and heart of a young viewer. The effective use of its capabilities in educating the younger generation is one of the requirements of the time.

In the new era, life requires that school education be carried out in harmony with spiritual and cultural education, national traditions, and kindness. The film “My School Life” (screenplay by Nurillo Abbaskhan, director I. Muhammadibrohimov, 2021), filmed at the Kozgu film studio commissioned by the Film Agency of Uzbekistan, draws attention to the fact that this topic is being seriously studied and life’s problems are boldly exposed.

If we consider the evolution of school-themed films in Uzbek children’s and teenage cinema, then the story takes place in the context of one student in the film “Excellent mark of someone else’s”, “Lessons of Tomorrow” about the relationship between students of the same class and the teacher, spiritual and moral problems, “My school life” is a film that embraces and explores the life of an entire school.

The screenwriter of the film “My school life” is Nurillo Abbaskhan, who has a great life experience. As a result of his long-term observation of the most urgent

topic – the educational process of the younger generation, the relationship between teachers and students, the artist writes a life scenario based on the requirements of today, and expresses his opinion in it. After all, the future of Uzbekistan is knowledge, education and upbringing of today's youth, students, and their fate begins with the primary center of knowledge. From this moment begins the formation of the personality of the child and adolescent, the manifestation of their inner potential, the correct direction of their abilities. Since such a high responsibility falls primarily on educators, this film emphasizes that the most important task must be carried out through love, by finding a way to the heart of a child and a teenager. Love glorifies a person, inspires self-confidence.

In the film "My School Life" two different approaches to educating schoolchildren, two different points of view are the essence of the film. Based on his many years of experience, the school director Rakhmatov advocates the need for love for children and adolescents, and Sharipov, sent from the regional department of public education, advocates the establishment of "iron discipline" in the school. It is known that a screen study of a serious topic required great courage from the authors. After all, it raised a number of problems of concern to the public, and their solution was one of the tasks that could not be postponed.

The protagonist of the film is Rakhmatov, the director of the school, who has many years of experience in the field of pedagogy. It is known that, as we said above, the role of teachers and educators in shaping the personality of children and adolescents, revealing their inner potential, and supporting their aspirations is great. Rakhmatov is such a character in the film. He finds his way into the hearts of not only children and adolescents and puts forward the idea of raising them with love. Also, if he fairly resolves the conflict between the teacher and students or troubles in the family of teachers, Sharipov establishes "iron discipline" in the school and seeks to keep the students in check.

The ability to understand another begins with love. Rakhmatov does not argue with his rival, antipode, does not discuss, does not aggravate the conflict. Perhaps Sharipov is amazed by his ability to find a way to the hearts of children and adolescents, to rally a team of students and teachers on the path of education, to honor the value of a teacher. Finally, she admits that the child needs love...

The film "My School Life" was filmed without any scenery, in one of the Tashkent regions, in a modern

school building, in the era of new technologies. The idea is put forward that the worldview, consciousness and culture of a person of a new era should not lag behind life and should be in tune with the times. The authors approach reality, and in the film, in addition to school life, they artistically explore the difficult fate of women teachers in a family environment in a rural environment, boldly reveal a number of problems.

The image of a big hero in children's and teenage films is one of the most urgent problems. The role of the director of the school, actor Bekhzod Khamroev, in the film "My School Life" is a great achievement. B. Khamroev, who began his career at the Uzbekfilm film studio as a teenager and created a number of memorable images, is currently the most sought-after actor. The image of Rakhmatov is completely opposite to the negative images he created in the films "Big Moon" (director F. Jalolov, 2006), "Aydinoy" (screenwriter and director N. Abbasov, 2008), and in this film he showed new sides his acting talent. This image of a teenager who knows how to forgive his shortcomings and reveal his inner potential, as well as defend the personality of a teacher who opposes involvement in "hashar" in the classroom and command, expressed the thoughts of a wide audience and became an image close to them.

Human nature is complex. Finding a way to the heart of a teenager and being able to be a positive influence, being fair, responsible and demanding is the most difficult task. The film examines the conflict between the 9th grader Umid and the educational director Shodiyeva in relation to her family environment, and the question arises what is the main criterion in the formation of a teenager. First of all, it is connected with the love, kindness and trust of the teacher to the students.

Even the great Alisher Navoi once said that politeness educates humanity in human nature and, as a result, love for people appears in human nature [6, p. 58] (A. Navoi, Tashkent, ed. "Fan", 1970, p.v. 10, p. 58).

"... She (valility – M.M.) brings up humanity in human nature, as a result of valency, philanthropy is manifested in the nature of people."

This confirms that such thoughts about humanity, love for a person are always relevant at all times.

Conclusions. Cinema, the most influential art, has its place in the perfect education of the generation of the 21st century, the new era. However, the fact that this area is left out of the attention of the creators, that only a few films are produced dedicated to the younger generation, and that its educational power is not paid attention, cannot but disturb

the public. The young viewer has the right to demand the most progressive traditions that have developed in the Uzbek children's cinema, ideologically deep and artistically mature films, combined with the spirit of the times.

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Раздел 6. Хореографическое искусство

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DANCE IS A SOCIAL PHENOMENON

Abstract:

Purpose: This article is focused on the period of the first appearance of dance, its causes, the emergence of dance as a social phenomenon.

Methods: data collection; objective and subjective learning.

Results: It is analyzed that dance arose due to the need of human beings and was more developed in religious rituals.

Scientific novelty: In this article, positive effect of dance on human health are determined.

Practical importance: Interesting facts are brought about the fact that a whole universe is in a state of harmony, any movement is associated with rhythm, humanity is no exception, the rhythm of the heartbeat is the basis of all.

Keywords: primitive system, ancient people, nature, dance, rhythm, behavior.

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Introduction

Dance is one of the forms of art that appeared during the primitive regime as a social phenomenon in society. Early primitive people used different behaviors and sounds (vowels) to communicate with each other. Over time, those sounds became the basis for the emergence of singing, and actions became the basis for the art of dancing.

Today, we all believe in the hypothesis that dance originated and developed during religious ceremonies and think so. This opinion is correct in one respect. In fact, dances developed in religious ceremonies, but they appeared before that. That is, if we understand and think more deeply, we will understand that dance as a social phenomenon arose due to the necessity of the way of life of mankind. Because religion and religious rituals are a phenomenon that appeared much later.

Since the appearance of dance dates back to the primitive system, first of all we should study the reasons

that were the basis for the appearance of dance in those times, and why does a person dance? what is the reason for this? what does dance give a person? we should try to find an answer to the question.

Need is the thing that moves a person in life and encourages him to do something. When a need arises, we act to satisfy this need, we search, learn, find, if we don't know, we master, implement, finally achieve, or vice versa. We set a lofty goal in front of us, even if it is unattainable, and we work tirelessly to achieve this goal for a lifetime. We don't stop trying even if we know it's impossible to achieve. Hope, faith motivates us to keep moving. When we do not achieve our goal as a result of our actions, we create something, we discover something.

What was the purpose of primitive people? Why do we now say that dance was created by our primitive ancestors.

Materials and methods

If we look at history, their first goal was to survive. Primitive people lived in dark caves and mountains, without any protection from monsters and natural phenomena, and without realizing them, they always lived in the grip of fear. Those who are forced to fight to survive instinctively, at every minute risk of being prey to wild animals, becoming a victim of a terrible natural phenomenon, or dying due to harsh living conditions.

But in order to survive, our ancestors had to dance, didn't they have to eat and hunt more, to fill their stomachs and provide energy to their bodies. Of course, this was the main goal for our ancestors. First of all, they had to come out of the caves to eat, face nature, and be able to resist natural phenomena and monsters. It was not an easy task for a man who was now separated from the wild nature. They lacked knowledge, skills, agility, and dexterity for this. This need creates a number of needs in them. In order to survive, it was necessary for them to learn, to search, to master.

It is obvious that living in low and low caves, in constant fear, cripples a person physically and mentally. The ancients, whose mind was developing by nature, began to understand that such problems could only be solved by movement. Movement was not just walking, but running, jumping, turning, jumping, forming and improving the skills of agility, speed, and left-handedness. The idea that there was no need for dance for this also crosses our imagination. Let's continue to think, go deeper into nature and analyze why our ancestors needed dance in order to enjoy the great gift called life!

Man was born as a part of nature, a fragment, its child. Everything in the world moves according to a certain rhythm. Sunset and sunrise, the growth of plants, a person's sleep at night and waking up in the morning, breathing, heartbeat, and steps are all done according to rhythm. If this rhythmic process is disturbed, tragedy will naturally occur. A person dies when his heart stops beating. This phenomenon was probably the first thing our primitive ancestors realized.

In order to protect against wild animals, there is a need to frighten them and drive them away by making various sounds. This is done in the rhythm of breathing, heartbeat. As an additional tool, they use stones to hit trees, sticks to each other.

Result and discussion

When we look at the history of the appearance of musical instruments in the world, we see that the first

ones that appeared were percussion instruments. Moreover, the first method is taken from the heartbeat. The heart is an organ that pumps blood to our body and provides us with life, and it does this rhythmically in the same rhythm. Moving to the rhythm of the heartbeat, performing fast and sharp movements as the heart rate increases, naturally stimulates the body, both physically and mentally. It creates mood, makes mental changes in the human body. As blood circulation and oxygen supply increases in our body, we notice that all our organs and abilities (sensing, feeling) also improve.

When a person sits in one place for a long time or stands still for a long time, he wants to move involuntarily, not just walking, running, jumping, spinning, doing some hand movements. This phenomenon is what we in our everyday life commonly call "mess writing". In order to survive, primitive people had to hunt daily and make more than enough to eat. In modern medicine, if you stand on your feet for more than 10 minutes, it is recommended to shift your body weight from one leg to the other every 10 minutes. Prolonged standing in the same position can damage the spine and cause various diseases.

Primitive people were not protected from wild animals, in order to understand the nature of animals, it was necessary to understand them spiritually, to reflect and feel their nature in their body and psyche, and to imitate the behavior of animals by observing and repeating them. For this, they covered themselves with the skin of that wild animal and in order to feel the ferocity of this animal, they kicked the ground hard, ran, rolled, jumped, performed all kinds of rotations, and danced until they collapsed. Later, they began to use this method widely to study the nature of the animals they wanted to hunt. Such studies of the nature of animals greatly helped primitive people to hunt effectively. The first dance appeared in such conditions through the above-mentioned needs.

Conclusion

Now an idea comes to our imagination – was it necessary to dance, jump, spin and perform other movements for hunting, it could be done with little effort. Now we will answer the question why dance. First, movement based on rhythm comes from the heartbeat, rhythm controls our body. Secondly, the heart beats in the same way with the movement, which improves the blood circulation in the body and increases the feeling of refreshment. Thirdly, rhythmic movement controlled the body and mind and had a positive effect on it and did not harm either the body or the mind.

In this way, totemistic dances appeared for the first time in the whole world. Later, as a result of people worshipping animal totems, the religion of totemism appeared. Why did people dance in religious ceremonies? When people danced, they felt some kind of relief in their spirit, and those who were able to bring the dance to the level of art, knowing that the dance has magic, began to use it in religious ceremonies. This situation created a good ground for the further development of the dance.

In this way, speech and writing gradually appeared in the history of mankind, and the language continued to develop and has been living in the everyday life of people for thousands and millions of years. Today, there are various directions, styles and genres of dance art, which is a product of social phenomena, and these types of dance are being studied and scientifically illuminated by experts in the field.

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