

THE EMERGENCE OF THE GENRE OF "FOLK STAGE DANCE" AND THE STAGES OF ITS DEVELOPMENT AS A SCIENCE

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Abstract

This article talks about the development of "character dance" as a separate genre and the activities of its founder I.A. Moiseyev. Also, information is given about the creative activity of A. Shiryayev, who served to form "characteristic dance" as an absolute science. Also, comments are made about the systematization of "character dance" in accordance with the laws of the stage and its inclusion in the main composition of ballet performances.

Key words

I.A.Moiseyev, A.Shiryayev, characteristic dance, folk, stage, folklore, creativity, theater, performance, ensemble, professional, ballet, genre.

Before folk stage dances were formed as a separate genre, they were part of classical dances. For example, from the early days of the professional opera-ballet theater, when talking about ballroom dancing or court stage dances, we can come across the phrase "character dance". However, they are completely different from "character dance" choreography. By the 12th century, "characteristic dance" was separated from the circle of folk dances, and its formation as a separate genre was inextricably linked to the creative activity of I.A. Moiseyev.

Igor Aleksandrovich Moiseyev was born on January 21, 1906 in Kiev. His parents, realizing his interest and talent in dancing since childhood, took young Igor to V. Masolova's dance class. After taking lessons at this school for three months, his teacher V. Masolova brings young Igor to the class of the famous ballet master A. Gorsky at the Bolshoi Theater. Here he studied the secrets of ballet for 4 years. After graduating from this school, Igor Moiseyev was accepted into the ballet troupe of the Bolshoi Theater as a cordabalet artist. At first, he skillfully performed the main part in the ballet "Theodolinda". In 1931-1937, I.A. Moiseyev started working as a soloist at the Bolshoi Theater. During this creative activity, he

successfully performed a number of parts such as "Raoul" in "Theodolinda" ballet, "Mato" in "Salambo", "Iosif" in "Gòzal Iosif". At the same time, he worked effectively as a ballet master during 1930-1958. Dance suites in operas such as "Demon", "Karen", "Turandot", "Love for Three Oranges", and ballets such as "Salambo" (1932), "The Three Frogs" (1935), "Spartak" (1958), Bolshoi Theater draws the attention of the audience on stage. Participating in the works of ballet masters such as K. Goleyzovsky, I. Dubovskaya, N. Glan, A. Rumnyov makes I. A. Moiseyev eager to create public scenes and use folk dances in them. At the same time, it gave a great impetus to the formation of ballet master's skills in him. Along with his creative activities, Moiseyev also graduated from the University of Arts in 1933.

In 1937, I.A. Moiseyev created the first professional folk dance ensemble in the world. The first concert of this ensemble was held in 1938 at the Bolshoi Theater.

He comments on the creative research and revival of the ensemble as follows: "The first is the creative interpretation of existing folk dances with established traditions, the second is the creation of new styles based on folk songs, dances, traditions and customs."⁷⁸

I.A. Moiseyev's main goal as a ballet master was not just to collect folk dances. Based on the experience of the people, it was to consolidate the possibilities of folk dance, enrich it and make it popular.

He approached the folk dance as the traditional customs of the people, as examples of ready-made creations born in the world. For example, there is an ancient folk song: "Bulba", which talks about the process of harvesting the abundant potato harvest. That is why this dance reflects labor processes - planting, care, and harvesting.

In 1943, under the Igor Alexandrovich Moiseyev ensemble, the first professional "school-studio of folk dance" was established in the world, which encouraged the development of a new generation of ensemble dancers. The repertoire of the ensemble included about 300 numbers created by the inimitable talent of the choreographer. They served to raise the folk dance to a higher level.

I.A. Moiseyev created dance suites, dance scenes, plays on historical and modern themes, and brought Moldovan, Hungarian, Czech, Ukrainian, Kyrgyz, Belarusian, Argentine dances to the stage and brought them to the attention of the audience. The ensemble went on a creative tour in more than 60 countries.

⁷⁸ A.A. Magdiyeva "Methodology of studying folk stage dance" study guide - T.: "Fan ziyosi" publishing house. 2022. Page 32

Hundreds of dance miniatures created by Moiseyev are still performed by ensembles.

Thus, Igor Aleksandrovich Moiseyev created his bright and unique genre. He went down in history as the bright founder of the "folk dance" genre!

The emergence of the science of "characteristic dance".

At first, the term "character dance" was not found in ballet performances. Later, K. Blazis began to name all folk dances included in ballet performances with the term "character dance". After that, in the development of "characteristic dances" in ballet performances, the creative activity of the famous ballet masters of that time A. Gorsky, L. Ivanov, M. Fokin becomes important. For the first time, they enriched ballet performances with characteristic dances. As characteristic dances became more popular in performances, the demand for skilled and qualified actors and performers who could perform them increased. At the same time, there was no specialized school for special training of "character dance" performers. By the end of the 19th century, the pedagogue of the Imperial Ballet School in St. Petersburg, A. Shiryayev, began to try to create folk stage dance exercises. These lessons were taught in the theater to the 2nd senior class of "character dance" performers of the ballet school. By the 20s of the 20th century, these textbooks were taught as a special subject in professional choreographic education. This motivated the creation and development of many clubs, ensembles and studios based on "character dance".

A. Shiryayev can be recognized as the absolute founder of the science of "character dance". The term "character dance" is interpreted differently. Sometimes it means a synonym of folk folk dance, and sometimes it can represent the roots of dance culture. In professional choreographic education, the term "character dance" is applied both to real folk dance and to stage dances. In fact, the term "folk dance" can represent several terms. For example, folk, folklore, folk stage dances. In the practice of ballet theaters, the term "folk scene" refers to dances taken from ballet performances based on real folk folklore, but processed by professional ballet masters in accordance with the requirements of classical dance and stage dance.

The term "folk stage dance" began to spread widely in Russia by the 20th century. This was connected with the creation of large professional dance ensembles. It can be said that the folk stage dance was developed based on the constant means of expression of the choreographic art of many peoples over the years. Thus, folk stage dance was formed as a whole discipline that prepares all pedagogues and ballet masters, starting with folk dance performers. Ballet masters such as Alfred Bekefi and Viktorovich Shiryayev, who realized the importance of

initial dance exercises in mastering the art, developed a unique terminology. After their publication, a number of training manuals on "character dance" were developed. T. Tkachenko's "Folk Dance", A. Lapukhov, A. Bocharov and A. Shirayev's "Fundamentals of Character Dance" are among them. These books serve as training manuals to this day as an important basis for "character dance" performers.

In conclusion, it should be said that "People's stage dance" is of special importance as an art form that embodies folk values and promotes them. Thus, "characteristic dance" has acquired a certain form over the years, that is, its own special teaching style and school. In this way, the creative works of such characteristic dance masters as A. Shirayev, A. Lapukhov, A. Bocharov were incomparable.

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