

LIVE PERFORMANCE ETHICS: PROFESSIONALITY AND AESTHETIC CRITERIA

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ABSTRACT

This article provides a scientific analysis of the ethical and aesthetic aspects of "live performance" in modern pop and vocal arts, going beyond merely technical definitions. It examines the ethical standards regarding a performer's stage behavior, dress code, and psychological interaction with the audience. The study illuminates the conflicts between lip-syncing and live performance, as well as the artist's professional responsibilities, based on K.S. Stanislavsky's system and sources from Uzbek musicology. The article is intended for vocal performance students, practitioners, and art historians.

Keywords

live performance, stage ethics, vocal technique, phonogram (lip-sync), artist psychology, audience, stage culture, professionalism, aesthetic taste.

Modern musical culture, in particular, Uzbek pop art, is currently experiencing a new stage of development. Along with technological progress and the expansion of the capabilities of recording studios, the essence of the concept of "live performance" and the demand for it are also changing dramatically. The artist's mission on stage is not limited to conveying the melody and text, but also carries a high moral and ethical responsibility.

The great Russian director and theater theorist K.S. Stanislavski, in his famous work, emphasizes: "Before entering the stage, the actor must leave behind his personal problems, mood, and everyday worries. The stage is a sacred place where only the truth of art lives."¹. This idea is also relevant today for vocal performance. Live performance ethics is the highest manifestation of an artist's respect for their profession, colleagues, and most importantly, the audience.

However, in recent years, the increase in cases of "false live performances" by means of phonograms, deviations in the dress culture of artists, and unrealistic behavior on stage require a deep scientific study of this topic.

Dialectics of Season and Rhythm: Philosophical Foundations and Visual Interpretation of Stagework: the live performance of a musical piece on stage is not just an acoustic process, but a complex visual-auditory dramaturgy. In Eastern musicology, in particular, in Abu Nasr Farabi's "Great Book of Music," rhythm (iyqa) is associated with the vibrations of the human psyche. In contemporary pop art, this concept is manifested through the "stage chronotope" (unity of time and space). The correspondence of the performer's appearance and behavior on stage to the "inner season" of the work is the main indicator of professionalism. The concept of "season" in art should be considered as a metaphor that expresses the periodicity and mental state of human life,

¹ Stanislavski K.S., "Aktyorning o'z ustida ishlashi", Toshkent: G'afur G'ulom nomidagi adabiyot va san'at nashriyoti, 1978-yil, 45-bet.



deeper than weather changes. Each song, based on its rhythmic structure and meaning, belongs to a specific "season." From the point of view of stage ethics, the performer must correctly feel this season and create a corresponding visual image.

- Spring and Youth Energy: If a musical piece is about awakening, first love, or hope, its rhythm is usually light and playful. This is the "Spring" season. In such works, it is advisable for the performer's costume to be light colors, the cut should be made of light fabrics that do not interfere with movement. Body language on stage should be open, eyes shining, and a smile dominant. Heavy, dark velvet dresses or an excessively static (frozen) state create "visual noise" here

.- Summer and the Passion of Perfection: Songs based on powerful percussion instruments, high tempo, and dynamics are compared to the "summer" season of human life, that is, the period when one is full of strength and energy. This requires decisive and confident actions and great energy from the performer. A dress can have brightness and boldness, but this should not be confused with childishness. In Stanislavski's words, "external action must be the result of internal passion." If a singer is playful and passive on stage in a "summer" song, the audience won't believe their sincerity.

- Autumn and Philosophical Conclusion: One of the most complex genres in pop art is melancholic, thoughtful, and philosophical songs. This is the "Autumn" season. In works with slow rhythm and rich pauses, the performer must adhere to the aesthetics of "minimalism." In this case, the stage costume should be free of glossy details, with a firm cut and restrained colors. Most importantly, body language should be smooth and thoughtful, and excessive hand gestures should be limited.

Problem: Cognitive dissonance and tastelessness One of the main ethical problems observed on today's Uzbek pop scene is the errors in the "changing of seasons." For example, when a singer performing a song about separation (in the mood of "Autumn" or "Winter") with extremely dramatic lyrics and music enters the stage in an extremely short, shiny, and "disco-style" costume, it creates cognitive dissonance (mental conflict) in the audience. Psychological studies show that a person receives 55% of information visually, 38% through voice intonation, and only 7% through words (Mehrabian's rule). Therefore, an incorrectly chosen costume and disproportionate behavior completely nullify the content of the song, and this should be assessed as the artist's disrespect for their audience, that is, a gross violation of stage ethics.

1. **Aesthetic criteria and future prospects:** The conducted analyses show that in contemporary pop and vocal art, the concept of "live performance" is not simply an acoustic phenomenon, but a deep socio-cultural and ethical category. The factors considered during the study - the psychological consequences of using phonograms, semiotic disproportions between stage costumes and musical rhythm, as well as the professional responsibility of the performer to the audience - are the basis for the formation of the following scientific conclusions:

The Conflict of Technique and Psyche: While technological advancements (voice amplifiers, effects) create convenience for the performer, they should not diminish the artist's "inner work." Based on the system of K.S. Stanislavski and Eastern musical treatises (Farabi), it can be said that the highest goal of art is to influence the human psyche. The phonogram



("false live performance") breaks this energy connection and turns art into a "mechanical product."

2. Vizual va Audial garmoniya: Ijrochining tashqi qiyofasi (libos, grim) va sahnadagi xatti-harakati (tana tili) ijro etilayotgan asarning mazmuni va ritmik "fasli"ga to'la mos kelishi shart. Dramatik asarni yengil-yelpi libosda yoki sho'x qo'shiqni statik holatda ijro etish tomoshabinda kognitiv dissonansni keltirib chiqaradi va bu estetik didning pasayishiga olib keladi.
3. The necessity of an ethical code: The formation and implementation of the "Code of Stage Ethics" in modern Uzbek pop music is a requirement of the times. This code should function not as a tool for censorship, but as a mechanism for the artist's self-censorship.

Proposals and recommendations: To eliminate the above problems and bring national pop art to a new level, it is advisable to take the following measures:

-In the education system: In-depth study of the subject "Stage Ethics and Imaging" at the vocal faculties of higher art educational institutions, with an emphasis not only on theory, but also on psychological training (working with the audience).

- Creative criterion: granting the status of "live performance" in concert programs and television projects only to performances performed in real voices and controlling this through technical expertise.

- The Institute of Criticism: Formation of a scientifically grounded public opinion against "star sickness" and tastelessness through the development of professional music criticism.

In conclusion, it should be noted that the stage is a mirror. It reflects not only the talent of the artist, but also his human qualities, culture, and respect for the audience. Adherence to the ethics of live performance is the most important step towards preserving the future of Uzbek musical culture and the spirituality of the nation.

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