

THE BASICS OF CHOREOGRAPHY ABOUT SINGING AND DANCING

Djumbaeva Maqpal

Djumbaeva Qizjibek

Republic of Karakalpakstan.

<https://doi.org/10.5281/zenodo.15037735>

Abstract. This article discusses the basics of choreography, European classical choreography and world folk dances.

Keywords: choreography, dance, stage, art, classical, world folk.

ОСНОВЫ ХОРЕОГРАФИИ О ПЕНИИ И ТАНЦАХ

Аннотация. В статье рассматриваются основы хореографии, европейская классическая хореография и мировые народные танцы.

Ключевые слова: хореография, танец, сцена, искусство, классический, мировые народные танцы.

1. European classical choreography

Classical dance initially entered the art of dance as a means of educating dancers. Later it became a separate, independent genre. The basis of choreography, formed over almost three centuries and as a result, a set of movements that have a strict system - the classical dance school and its teaching methodology are recognized today by the whole world. The main goal of the discipline is to develop the body of the dancer and teach him to perform movements freely. It forms the correct posture, acquires coordination, flexibility, and also forms creative thinking, a culture of dance performance. Classical dance terminology first appeared in the 17th century at the French Royal Academy of Dance. Pierre Beauchamp was the ballet master of the French Royal Academy of Dance. Jean-Jacques Noverre (1727-1810) is considered a leading French choreographer. Classical dance terminology has changed over the years, been supplemented and improved, and has now reached the level of a strict system that is still used in dance education around the world. Professor Vaganova - Agrippina Yakovlevna, the founder of the Russian classical dance school, made a great contribution to the clarification and improvement of classical dance terminology. Just as medical terms are required to be written in Latin, classical dance terms are also preserved in French. In classical dance, there is 1 free and 5 open positions of the foot.

There are 1 free and 3 forced positions of the waist.

There are positions of the fingers "Allonge" - (extended), of the body "Croise-Croise" - (closed or crossed), "Effase-Effase" - (open or soften), "Ecarte-Ecarte" - (to the sides, in the "croise" and "effase" positions of the body), "Arabesque-Arabesque" - (patterns or ornaments),

"Attitude-Attitude" - (the working leg is raised back 90 degrees, the knees are slightly bent, in the "croise" and "effase" positions of the body). A set of exercises that are constantly repeated, from simple to complex. Classical dance training consists of three parts: 1. Exercises near the bench. 2. Exercises in the middle of the hall. 3. Jumps. Each part of the movements has its own main function. They work each joint, muscle and ligament one by one. Exercises near the bench serve to improve coordination, strengthen the legs, increase the elasticity of the head and body, and strengthen stability during performance.

World Folk Dances

We can understand the connection of dance art with human life depending on its appearance, appearance, and expression. Through dance art, we understand people's occupation with production, struggle with nature, and spiritual development. The source of folk art is the lifestyle of humanity, regardless of its type, all life movements are also dance movements.

However, folk dances show the essence of life. Dances in the I and II worlds are the basis for creating the characters of individuals. Just as the Indian folk dances of "Wishing for Rain", "Appeasing the Moon", and other actions of those who have achieved their intentions are similar to the Buddhist dances of the Uyghur people, we can see that the events and stories of life in the dances of the Uyghurs, "Mu/," "Peacock," "Munojat," "Samo," "Pir" and other folk dances are related to religious beliefs. Uzbek and other world folk dances are also not devoid of feelings such as supplication, seeking refuge, and lamenting to God. Such beliefs have diminished and later turned into dance art in the process of the development of life. Scientific research by art historians has proven the antiquity of dance art and its long history. Folk dances have a deep meaning. We should be interested in these contents, research them, develop them, and imbue them with the spirit of the times and give them a certain new meaning. If we carefully examine and discuss folk dances, we can see that they express the lifestyles and worldviews of absolutely countless peoples of the world. It is a scientific task to find, study, and correct the unique uniqueness and characteristics of traditional folk dances.

Historical dances have been passed down from generation to generation for thousands of years. Although it is a folk art, it was not without the influence of feudalism due to the form of the era and history. Therefore, naturally, religious content was mixed into a number of dances, causing them to lose their purity or disappear. If we turn to the art of dance of the peoples of the world, we can see that there are thousands of types of dance art of nations and peoples in the world. Until the "Great October Revolution", folk dance art was not paid attention to. In particular, in Russia, dances were staged and performed in choreographic schools and theaters for a large, upper-class audience of aristocrats and bourgeoisie, who were far from folk dances.

After the former October Revolution, attention to the study of folk dances took on a special character.

Ballet masters created a number of new ballets and choreography, enriched with authentic folk materials and world classical dance. These performances were successfully received by the audience and have stood the test of time for years. People's Artists of the Soviet Union period in Tajikistan are Ga'far Vallomatzoda, Aziza Azimova, Arsuyak Islamova, in Russia Igor Moiseyev, G. Ustinova, P. Virsky, N. Raraishvili, I. Sukhishvili, V. Vronsky, N. Nadezhkina, People's Artist of Lithuania V. Gritskas, Honored Artist of the Republic of Belarus A. Opanasenko, Georgian D. L. Dzhavrishvili, Ye. L. Gvaramadze, People's Artist of Armenia

1.1. Arbatov, Honored Artist of the Lithuanian State Y. Lingis, Honored Artist of the Lithuanian State Yevgeniy Changa, Bruno Priyende, Milda Insman and others were the founders and masters of the science of folk dances. In addition, the houses and centers of folk creativity that were also operating in those times also carried out scientific and research work in the most remote villages and villages of their republics, in mountainous regions. They organized special expeditions, collected samples of folk art and enriched professional art. They also helped the growth and development of the art of folk dance with the help of professional choreographers by the iliii tnshilots. Ballets such as "Barishnya-krestyanka", "Boshsiz t'hnviindoz", "Konyok-gorbunok", "Kamenny svetok" were staged on the basis of Russian folk material. "Yablochka" in the ballet "Krasny mab" was created by the composer and ballet master and was the first folk dance to be performed at the Bolshoi Theater in 1927. The ballet "Bogchasaroy Fountain" features Tatar and Polish folk dances, the ballets "Dilbar", "I nyli and Majnun" feature Tajik folk dances, "The Captive of the Caucasus" features Circassian folk dances, the ballet "Mountain Heart" features Georgian folk dances, the ballet "Cholpon" features Kyrgyz folk dances, the ballet "Song of the Tumalar" features Bashkir folk dances, and the ballet "Uzbek folk dances." The number of ballet performances staged using folk dances is innumerable. Particularly effective work on folk dances is carried out by the head of the department of "Folk Dance" of the State Academic Theater named after A.V. Lunacharsky, Tamara Tkachenko. The movements and music of folk dances express and describe the unique character of the people. In men's dances, the strength, diligence, dedication of the people, their respect for women are depicted, while in women's dances, their delicate feelings, modesty and humility, kindness and generosity, loyalty and hard work are depicted. Uim hak| The basis of the art of dance is Russian folk dances, songs, tales, customs and traditions.

But the people's need to sing and dance did not allow them to disappear. Russian folk dance was formed and developed in three main directions. These are: chorovods, improvisational games, and specially staged dances.

These dances were performed by girls with handkerchiefs and flowers in their hands. Dances were staged depicting festive celebrations, labor processes, wedding ceremonies, family rituals and traditions, songs on various topics, such as lovers and friends' meetings. Each region of the Russian people has its own folk dances that have clearly defined and preserved their own color. "Gusachok" in Smolensk, "Chizhik" in Arkhangelsk, "Timonya" in Kursk, "Tolkusha" in Leningrad, "Podgorka" in Siberia, and many other regional dances have been performed with love by the people. They differ from each other in the character of the music, dance movements, clothes and even jewelry. In these dances, girls dance with young men and demonstrate their art, that is, compete. In others, people who are addicted to alcohol and who are dishonorable among the people due to their bad qualities are ridiculed. The shame of the white women in front of their peers because they cannot do anything, the prestige and fruits of the labor of skilled folk craftsmen who spin yarn are depicted. The dances depict the arrival of Santa Claus and the Snow Maiden as guests among the people, the scene of merchants trading in the market, and the graceful movements of swans. The people enjoyed the dances.

REFERENCES

1. M.AInullayeva. Aktyorlik mahorati asoslari. T., 2013.
2. I I.Maxmudov. Aktyorlik mahorati. T., 2005.
3. I Maxmudov, H.Maxmudova. Rejissura asoslari. T. 2008 y.
4. M Karimova, D.Sayfullayeva. O 'zbek yakka ayollar raqsi.
5. Karimova. «O 'zbek raqslari». T.: «Ch'lpon» nashriyoti,