

## THE CONCEPT OF THE ART OF "CHOREOGRAPHY"

Djumabaeva Maqpal Maqsat qizi

Qaraqalpaqstan Respublikası.

<https://doi.org/10.5281/zenodo.13997918>

**Abstract.** This article talks about the art of dance - the spirit of creativity, emotions and the history of choreography.

**Keywords:** dance art, creativity, image, dancer, activity.

## ПОНЯТИЕ ИСКУССТВА «ХОРЕОГРАФИЯ»

**Аннотация.** В статье говорится об искусстве танца — духе творчества, эмоциях и истории хореографии.

**Ключевые слова:** танцевальное искусство, творчество, образ, танцор, деятельность.

Every art field expresses our life through an artistic image. In addition, dance is one of the arts that has a special place in the development of human society. The art of dance is an art based on conveying the spirit of creation to the people without words, only with movements and facial expressions.

"Many people understand choreography as dance. But the word choreography has a wide meaning. Developing as a science, this term was described in two types: 1. Dance performance - professional dance performance, amateur dance performance based on folk art. There are state and private ensembles of professional dance ensembles. "Bahor" (1957), "Shodlik" (1968), "Lazgi" (1968) ensembles are among the first established professional dance ensembles. In the 1990s, "Tanovar", "Ofarin", "Tashkent Zebolari", "Sabo", "Tumoo", "Parizoda" and similar private dance ensembles appeared. Specialists who have acquired fundamental knowledge by studying in the higher education system in this direction are hired. They conclude an employment contract with the ensemble management and are provided with a monthly salary. If one side violates the requirements specified in the contract, the other party has the right to cancel the contract.

The age of the dancer and my dancer is limited. They are hired at the age of 18 and retire at the age of 36. Depending on their creative activity, dancers can be encouraged by the management of the ensemble or by the state. Amateur dance ensembles are under the management of individual dance ensembles, folk song and dance ensembles, or folklore-ethnographic ensembles in cultural and art institutions, organizations or enterprises. Such ensembles are made up of talented amateurs who are passionate about the art of dance.

There is no limit to your profession, education and age. Ensemble participants are not employed by the management or the state and act as participants on a voluntary basis.

Currently, many children and adults amateur dance ensembles are engaged in creative activities. Among such ensembles, we can cite such ensembles as "Anor" in Fergana, "Surkhan Gullari" in Surkhandarya, "Zevari", "Kuralay", "Namangan Gullari" in Namangan, "Gulira'no" in Jizzakh, and "Syrdarya Navolari" in Sirdarya. Dance performance is divided into 3 types: European classical ballet art, folk stage (professional) dance art, folklore and amateur dance performance based on folk art.

No matter what kind of dance a person practices, it is not permissible for him to learn the basics of classical dance. It is not for nothing that dancers are engaged in classical dance throughout their creative career. The fundamentals of classical dance allow the freedom to express one's being through movement and the ability to gracefully move one's body in certain measures of music. Well, the question arises: "When and how did the art of ballet appear?" Ballet originated in Italy during the Renaissance. It was based on traditional culture, ancient dance and pantomimes.

Since the 16th century, the ballet genre of dance has developed rapidly. The progressive development of music, literature, painting and architecture gave rise to artistic and musical geniuses. Mozart, Michelangelo, Leonardo da Vinci, Moliere, Purcell, Bach, Haydn, Vivaldi, Rembrandt are among them. Special books on dance began to be published in Venice and France. "The Art of Dancing and Leading the Choir" (14th century), "Treatise on Dancing" (1463), "Book on the Art of Dancing" (1465), "The Dancer" of the court dance stagers. (1581) and "Sevgi sahavatleri" (1602) were published. At the end of the 16th century and the beginning of the 17th century, Italian composers and dance masters were invited to work in France.

The new ballet, which was formed in France, spread throughout Europe. The creativity of leading ballet masters such as Vertis, Maria Taglioni, Angiolini, Pallerini flourished. Opera theaters were opened in prominent Italian cities such as Rome, Milan, Naples, Florence, and Venice.

A dance school was opened in Milan at the La Scala theater. This school was revived by Enrico Cecchetti. A. Pavlova, V. Nijinsky, T. Krasavina, among the leading Russian ballet artists, studied under E. Checketti. In 1928, a ballet school was established under the Opera Theater of Rome. In 1960, the "National Dance Academy" was managed by Ye.Voroshenko. Teams for individual stage productions have started their activities. International ballet festival in Nervi, "Florence musical May" festival, "Contemporary music" festival in Venice, Spoleta and Verona festivals were held. A new stage art genre - "Comedy-Ballet" was founded at the French Academy of Dance.

The founder of comedy-ballet was Jean-Baptiste Moliere (1622-1673). J.B. Molière was not only a great playwright, but also a skilled actor and dancer in dramatic works. The greatest composer of that time, Jean Battista Lully (1632-1687), composed music for the performances. In Russia, ballet began to form as a palace theater in the 17th century. In Caroy, dance performances began to be performed with an orchestra of specially trained musicians. Dances performed in the palaces during the renaissance period include sarabanda, pavana, minuet. In the 18th century, ballet choreographers and ballet actors began to study. During the Enlightenment, "Ballet" took place on the stage of the theater as an independent art genre. Not only ballet, but also all types of art: sculpture, painting, architecture, literature, music. Geniuses of the Romantic period: Schumann, Schubert, Mendelssohn, Tchaikovsky, Scriabin, Chopin made great creative works. Romanticism is the leading trend. Ballerina-dancers put on special pointe shoes to show romantic images more vividly. The second half of the 19th century is the period of Marius Ivanovich Petipa (1822-1900) in the history of MS ballet.

During his many years of creative activity in the St. Petersburg theater, he staged ballets in cooperation with MS composers and artists. At the end of 1860, he staged the ballet "Don Quixote" to the music of Minkus. The ballet "Pharaoh's Daughter" staged in 1862 is his biggest ballet. M.I. The second period of Petipa's work corresponds to the 80s of the XIX century. The rapid development of world ballet art is closely connected with the work of the great composer P.I. Tchaikovsky. P.I. Tchaikovsky's ballet master M.I. The great ballet "Sleeping Beauty" staged by Petipa became a celebration of classical ballet. In addition, ballets such as "Swan Lake" and "The Nutcracker" also achieved great success and became an important event in the history of music and world music culture. By the beginning of the 20th century, European ballet art was in crisis. But the young MS ballet, which is more developed than the European ballet, began to show its influence on the world ballet art. Petersburg and Moscow ballet schools, the great ms dancer and dancers took the world ballet stage.

These are Vaclav Fomich Nijinsky (1890-1950), Mikhail Mikhailovich Fokin (1880-1942) and his wife Vera Petrovna Fokina (Antonova), Anna Matveyevna Pavlova (1881-1931), Tamara Platonovna Karsavina, Marius Ivanovich Petipalar they were The "Russian Seasons" organized by the Russian philanthropist Sergei Pavlovich Dyagilev (1872-1929) in 1907-1929 and held in Paris are noteworthy for the success of Russian ballet on the world scale. The ballets "Chopeniana", "Petrushina's "Jar Ptitsa", "Shooting White Bird" staged by ballet master M. Fokin received great success and applause in Paris. Even now, the ballets "Aqqush KoTi" and "Shooting White Bird" are still appearing on the stage of world ballet theaters. A. Gorsky, V. Tikhomirov, YE. Ballet figures such as Gelser, F. Lopukhov, L. Leontiev, A. Vaganova saved the ballet school



and made a great contribution to its development. Galina Ulanova's work vividly expressed dramatic feelings. New names appeared in the Russian ballet, such as L. Chebukiani, T. Vecheslova, N. Dudinskaya, K. Sergeyev, O. Lepeshinskaya, V. Vasiliev, Ye. Maksimova, Y. Soloviev, N. Bessmertnova. remained loyal and flew creatively. This is evidenced by the fact that the ballet "Spartacus" staged in 1968 became a cultural phenomenon and the ballet "Ivan the Terrible" staged in 1975 rose to the level of a symphony.

Dance art education - practical and theoretical knowledge, scientific-research works. Out-of-school music and art schools, general and secondary specialized lyceums and colleges, higher bachelor and master degrees, post-higher doctorate programs, teacher training and retraining. Dance art education is carried out in accordance with the model and working subject programs, model and working curricula based on the state training standards approved by the Cabinet of Ministers. Dance art training is formed in a continuous training system, where all practical and theoretical subjects related to choreography are taught. These are similar specialties such as "Classical dance", "National dance", "Dances of the peoples of the world", "Historical-household dances", "Modern dances", "History of dance art", "Dance staging". . Each of these disciplines is taught in the ensemble of different musical instruments, depending on its requirements.

Educational literature was published by specialists of our country and foreign countries. Over the years, it has been improved and new generations of ulam are being published. With this, the harmony of practical and theoretical knowledge is achieved.

## REFERENCES

1. Muhsin Qodirov. Ózbekiston Milliy Ensiklopediyasidan.
2. O.I.Shirokaya. Tamaraxonim. G'.G'ulom nomidagi adabiyot va san'at nashriyoti, 1973.
3. M.Axmedov. Isohor Oqilov. G'. G'ulom nomidagi adabiyot va san'at nashriyoti.1975.
4. N.Abraykulova. Raqs jamoalari bilan ishlash uslubiyoti. T.: Xalq merosi nashriyoti, 2004.
5. Turumbetova Z. Y. INTEGRATIVE APPROACH TO HIGHER EDUCATION AS A PEDAGOGICAL PROBLEM //ИНТЕГРАЦИЯ НАУКИ, ОБЩЕСТВА, ПРОИЗВОДСТВА И ПРОМЫШЛЕННОСТИ: ПРОБЛЕМЫ И ВОЗМОЖНОСТИ. – 2022. – С. 51-55.
6. Turumbetova Z. Y., Xudaybergenova S. ДЕЯТЕЛЬНОСТЬ И ИГРЫ В ПРОЦЕССЕ РАЗВИТИЯ РЕБЕНКА //Modern Science and Research. – 2023. – Т. 2. – №. 12. – С. 178-182.