

Analysis Of The Pedagogical Effects Of The Organization Of The Educational Process Through National Dances

Muratova Saboxat Choriyevna,

Lecturer at the Department of Music Education, Faculty of Art History

Abstract

This article is a recommendation for teachers of dance and choreography, specialists in the field of teaching students in the educational process. National dance is the basis of the art of choreography. The article contains rare examples of Uzbek national dance art, the history of the origin and conditions of development of dance art. The role of our heritage dances in the further development of the creative activities of art groups operating in Uzbekistan.

Key words: *Dance, plastic, education, upbringing, ability, movement, art, body, stage, muscle, music, continuous movement, tempo rhythm, technique, emotional, party, hereditary dance, classical dance.*

The art of dance includes classical, lyrical, heroic, humorous, folklore, labor and many other types of dances, which clearly and vividly express the way of life of our time.

The great geniuses of our dance, Tamarakhonim, Usta Olim Kamilov, Mukarrama Turgunbaeva, Yusufjon Qiziq Shakarjonov, Isohor Akilov, Roziya Karimova and others, who contributed to the emergence, development, prosperity and beauty of the Uzbek stage dance. It is worth remembering his disciples. They were true fans and devotees of Uzbek folk dance. Their hard work is an invaluable asset of Uzbek dance. It is up to the choreographers to preserve this wealth and pass it on to the next generation [1: 7].

Only artists can give life to a glorious dance through their sweating and burning (unknown author) [2: 113].

While some learn to dance, some come to life for this reason (unknown author) [3: 115].

Professional ensemble dancers are reviewed by a special commission and hired by the personnel department. In amateur dance ensembles, however, amateurs must pass a choreographer review. Aspiration and memory skills are tested. The regularity of the members of an amateur circle or ensemble depends only on the qualities of the choreographer, such as skill, hard work, interest, ability to complete the work he started writing, resourcefulness and entrepreneurship, culture of communication. Interest in dance ensembles is growing today. Because the art of dance provides moral and aesthetic education, beautifies the appearance, plays a special role in the development of cultural life.

Although amateur dancers do not have a high level of professional dancers, they play a positive role in our social life, in the development and prosperity of our country, they grow into mature people [4: 31-32].

First of all, each dance has a certain historical power, and therefore the power of the ancestors is evident in the dance movements.

Second, there is a process determined by God in actions, which means that there is a message that affects a person's spiritual level.

Third, every movement in dance does not pass without affecting the physical, physiological and emotional state of a person, which means that they can send a positive message to the body.

Fourth, the messages stamped on dance movements are so universal that they can be discussed and applied to any field as desired.

At this point, we would like to draw your attention to the dances that have developed in the East, especially in Central Asia and Uzbekistan, and which have survived to this day. The main reason for this is the variety, perfection and attractiveness of the movements in them. We do not see in the dances of other peoples the movements that simultaneously embody both plasticity and dynamics and statics in one body. The plasticity in the hands, the statics in the feet, and the dynamics in the body make a person involuntarily recall, and the body begins to produce divine action, i.e., shape, at the junction of the three units. Such a state of mind, the process of emotional, mental, remembrance, and combat influence reaches every human being in an imperceptible state. It is only a matter of being able to receive this message and use it in practice [5: 312].

From the end of the XIX century, the famous performers of the "Big Game" adapted this dance to a certain extent to the rules of the stage. They changed and brightened the clothes depending on the content and mood of the methods.

At the end of the 19th and the beginning of the 20th centuries, the remnants of Navruz were still felt among the people.

Even in the early twentieth century, when tulips were opened, the urban and rural population of Uzbekistan would go out into the fields, pick tulips with songs and games, make bouquets out of them, and wear them on their temples and chests. They cut a branch of a willow tree that had just sprouted and decorated it with tulips. Then the young men would bring a willow twig burning like a bonfire decorated with tulips, set it up in a town or village square with fun, and start the fun again.

The content of this festival is very similar to the last ceremony of the ancient Navruz holiday. Now, during the Spring Festival, willow twigs are cut and leaves are made. It is a symbol of the death of nature. The willow stalk, whose leaves have been peeled off, is decorated with freshly picked tulips. This is a sign of the resurrection of Nature.

Older dancers say that during the days of the Pomegranate Festival, members of some secret sect performed incomprehensible rituals at night, and the main part of these ceremonies was the performance of the "Big Game." This is a really interesting fact.

The "big game" was also performed during the national holiday. However, the famous dancer is a player and a participant of a secret sect. If the "Big Game" was performed knowingly of our ancient religion, among the people at that time it lived as a cheerful dance without a plot, and its structure was reminiscent of modern dances.

The presence of the "Big Game" in the choreographic heritage of our people testifies to the fact that Uzbek dance has a long history and has been developing for many centuries. The centuries-old existence of Uzbek dance has given it beauty, maturity, and a wonderful form and content.

The great history of Uzbek dances is confirmed not only by the ancient existence of the "Big Game" in the Uzbek choreographic heritage, but also by the existing cultural monuments and reports of Uzbek dancers and dancers of the ancestors of modern Uzbek and Tajik peoples [6:11].

To date, a wide range of ways to use examples of folk art in the celebrations of "Independence" and "Navruz", to show them to the world. From year to year, each region with its unique dances is attracting the interest of our people and professionals [7: 8-9].

The order of excision next to the machine is as follows:

1. Half and full sitting (Demi and grand pliue)
2. Pull the toe and slide it on the floor (Battement tanduy)
3. Small transitions (Battement tenduy jitte)
4. Circular movements with the foot in the air or across the floor (Rond-de-jambe par terre)
5. Heel exercises
6. Low and high turns of the legs (Battement fonduy)
7. Small sharp blows
8. Flick-flick exercises without tension
9. Preparation for the "rope"
10. Zigzags
11. Open the foot 90 degrees (Battement relevent)
12. Grand battement jitte

Each combination begins with a "preparation," that is, a musical introduction to the exercise and a movement of the hands. Elements of dance movements of Russian, Ukrainian, Hungarian, Spanish, Polish, Moldavian, Gypsy, Azerbaijani, Tatar nationalities are used in front of the loom. Exercises include twisting the palms of the hands, pressing the soles of the feet, heels, tip, moving on upright and bent legs, sudden sitting, jumping. The movements and elements taught in front of the machine serve as a preparation for the performance between the halls. Dance combinations are created by adding new movements that are complicated in the middle of the hall. Staged dances can consist mainly of group (more than 10) and 3-4-6 performers depending on the content of the dance plot. Musical accompaniment is the basis of the lesson. Musical instruments such as accordion, grand piano are used. The educator and the concertmaster are always in creative collaboration, explaining the

purpose, choreographic and musical aspects of each session. The music should correspond to the national color, character, performance of the dance [8: 25-26].

The curriculum is an approved state document of the choreographer, educational institutions. The development of this plan is based on the goals and objectives of education, the idea of development, upbringing and achievements of the individual as a comprehensive, mature and perfect person.

The topics included in the curriculum should take into account the complexity of the movements, the ability of the dancers to master at a certain stage, and these topics, the set of actions should serve as the basis for amateur dancers. The curriculum corresponds to the structure of a particular stage or group of education and determines the set of activities, the amount [9:27].

Some amateur dancers are unaware of the knowledge system as a result of their complete superficial mastery of the dance movements, situations, intermittent information, and rules that are interrelated due to incomplete participation, inattention, and lack of enthusiasm. This is a shortcoming in teaching. A deep understanding of their meaning in the acquisition of knowledge and the state in which each movement begins, in which state it ends, in general, the creative approach in general ensures the stability of the knowledge of dancers. The completeness and depth of the knowledge is determined by how the dancers can apply this knowledge in practice.

Execution actions that are performed incorrectly as a result of multiple repetitions are called skill. Skills emerge in the process of applying knowledge in practice. The formation and development of knowledge and skills is positively influenced by an individual's innate ability, but this ability is not crucial. It is therefore important to consciously manage the skill building process. Performing skills allow the dancer to focus on the desired direction during the dance performance. Depending on their character, skills are divided into two:

- consciously practiced skills: the general image of the tone of dance music in the mind, the character, the speed, the parts, etc .;
- Skills performed with the help of physical movements - movements of the hands, paws, fingers, torso, head, legs.

The process of mastering the movement must be carried out scientifically correctly, because when mistakes are later noticed, they must be taught in strict accordance with strict rules in order not to be re-taught. In teaching complex movements in dance, mastering it in parts, combining the parts after mastering them, and performing them as a whole gives good results. One of the main conditions for the development of technical capabilities is the ability of the dancer to identify and understand their own shortcomings and mistakes during rehearsals. It is also important to cultivate a sense of self-worth in the dancer, which will increase his or her experience in dance.

In the art of dance, the science of "Classical Dance" plays an important role in the development of performance techniques, the strength of the leg muscles, the delicacy of the torso and arms, and most importantly, the conscious execution of movements, sharpens and sharpens knowledge. In improving dance technique, firstly, it is necessary to ensure precise execution of movements, and secondly, to

ensure that movements do not lose their meaning when moving from slow to fast or vice versa [10: 36-37].

The Tanovar Dance Theater has two main directions: one is to restore and repair folk dances and movements based on folk art, and the second is to discover new dances and movements based on the national dance heritage, and to create a full-fledged dance performance on this basis.

In creating the dance performance, Yulduz Ismatova relied on the national dance heritage, a series of movements, methods, wheels, rotations, jilvas, rafts. Occasionally, classical ballet also appeals to oriental dance movements. These two directions are reflected in the performance "Ulugbek Burji" with the program "Sevgi vasli", which includes interpretations of nine different dances "Tanovar" [11:55].

The melody of the dance is lively in melody: the cheerful rhythm has a cheerful-changing, cohesive composition. The first part of the dance is performed with various small walks, sitting back to the audience. The "dancing" body position, the gentle sliding of the hands attract the audience's attention. The dancer throws the king to the left and right at the tip of the foot and turns around to look at the audience, further enhancing the impact of the dance. At the culmination of the dance, one knee is placed on the floor, the body is swung back and forth, from side to side, and the shoulder is stumbled. All of these movements are combined with the movement of the hands, paws, forming a cohesive ensemble.

After the premiere of the dance "Jonon", this dance was performed by choreographers and professional artists, as well as amateur dancers without any preparation. Naturally, they performed a "form" of dance. Someone played it cheerfully, and someone a simple athlete. But the dance did not lose its content. Because it is based on a cheerful tone. "Jonon" can be called a cheerful folk dance, not a "symphonic dance".

After the premiere of the dance "Tanovar" (1943), many amateur groups began to perform. In the 50s and 60s, twenty dancers selected by regional and district juries performed the dance "Tanovar" for the republican contest. However, no professional dancer has been able to perform a unique mono ballet like Mukarrama Turgunbaeva [12: 139].

It should be noted that in the process of learning to perform, we may see cases where some students' theoretical knowledge and skills do not match. For example, even if a student or dancer can perform a performance in practice, he or she cannot explain it in theory. Theoretical training must be accompanied by practical skills. For a skill-building exercise to be effective, you need to:

- the correct choice and methodological justification of the exercises;
- A conscious attitude of the dancer to his work, that is, his desire to achieve better and better results from training to training;
- follow the rules of action;
- take into account the possibilities of performing exercises;
- take into account the results achieved;

- correctly understand the causes of mistakes and determine measures to eliminate them;
- The dancer can control himself during the exercises.

It is recommended to switch from simple to complex movements when performing exercise movements. Repeating the exercise regularly will pay off. Once a skill is formed, it can be lifted from memory if left unattended for long periods of time.

Therefore, repeating the exercise for a certain period of time and controlling its quality will give the desired result. An in-depth and solid study of dance performance skills is the key to successful change.

Regularity of training remains one of the key factors in the development of performance skills [13: 20-22].

References:

1. Abrayqulova N. Methods of working with a dance team. - T .: A. Qodiriy National Heritage Publishing House, 2003, page 7.
2. Brednev F.I. "An anthology of aphorisms, sayings, sayings and quotes about musical, visual and choreographic art." The third book. "On the choreographic art." / Brednev F.I. Ministry of Public Education of the Republic of Uzbekistan; Republican Education Center; open Editor - Galushchenko I.G. - Tashkent: LESSON PRESS Publishing House, 2017 - 125 pp.
3. Brednev F.I. "An anthology of aphorisms, sayings, sayings and quotes about musical, visual and choreographic art." The third book. "On the choreographic art." / Brednev F.I. Ministry of Public Education of the Republic of Uzbekistan; Republican Education Center; open Editor - Galushchenko I.G. - Tashkent: LESSON PRESS Publishing House, 2017 - 125 pp.
4. Abrayqulova N. Methods of working with a dance team. - T .: A.Qodiriy People's Heritage Publishing House, 2003. - 56 p.
5. Karimova R., Sobirova F. Uzbek national dances and fighting games in the system of Nursafardiyya movements. Tashkent: Lider Press Publishing House, 2008. - 331 p.
6. Avdeeva L. Dance art of Uzbekistan. In the Uzbek language. Goslitizdat, Tashkent. 1960 year.
7. Abrayqulova N. Methods of working with a dance team. - T .: People's Heritage Publishing House named after A.Qodiriy, 2003, page 9.
8. Saitova E.Y., Abraykulova N.E. Basics of choreography and dance. - T .; "Navruz", 2015, 156 p.
9. Abrayqulova N. Methods of working with a dance team. - T .: A.Qodiriy People's Heritage Publishing House, 2003. - 56 p.
10. Abrayqulova N. Methods of working with a dance team. - T .: A.Qodiriy People's Heritage Publishing House, 2003. - 56 p.

11. Kadyrov M. The magic of dance "Tanovar" / Avdeyeva L. and others. Dances of dance "Tanovar" - Dance "Tanovar". Editorial Board: F.Karomatov, A.Meliboyev and others. - T .: Publishing house named after G. Gulom, 2002. - 120 p.
12. Hamraeva G.R. The national image of dance. Rasning Milliy Kiyofashi. - T.: Publ. journal "San`at", 2012. 174 b.
13. Abrayqulova N. Methods of working with a dance team. - T .: A.Qodiriy People's Heritage Publishing House, 2003. - 56 p.