



Uzbek dance as a subject in the system of higher choreographic education

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ARTICLE INFO

Article history:

Received June 2021

Received in revised form
20 June 2021

Accepted 25 July 2021

Available online

25 August 2021

Keywords:

choreography,
dance,
subject,
rhythm,
school,
innovation,
character,
style,
manner,
aesthetics,
poetry,
culture.

ABSTRACT

The article talks about the program of the subject, which has an extensive character, which includes the study of three local schools of Uzbek folk dance: Fergana, Bukhara, Khorezm. Each school has its own style, its own distinctive figurative basis, its own system and its own laws of language; the poeticization of nature in Fergana, the glorification of beauty in Bukhara, the Bacchic fire of the Khorezm dance – these are the figurative facets of the Uzbek dance. In addition to the three main schools, the Uyghur and Karakalpak schools were included in the subject program. Also, it is said about the study of the cycle “Doira dars”, which acquired the meaning of the canon of Uzbek dance. For the successful development of Uzbek folk dance, at the present stage, the relevant objective is to introduce innovative pedagogical technologies in higher choreographic education.

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Ўзбек рақси олий хореографик таълим тизимининг фани сифатида

АННОТАЦИЯ

Калит сўзлар:

хореография,
рақс,
фан,
ритм,
мактаб,
инновация,
хусусият,
услуб,

Мақолада ўзбек халқ рақсининг учта маҳаллий мактаблари: Фарғона, Бухоро, Хоразм рақс мактабларини ўрганишни ўз ичига олган, кенг характерга эга бўлган мавзу дастури ҳақида сўз боради. Ҳар бир мактабнинг ўзига хос услуби, ўзига хос мажозий асоси, ўз тизими ва тил қонунлари мавжуд; Фарғонада табиатнинг шериятлаштириши, Бухорода гўзалликнинг улуғланиши, Хоразм рақсининг жонкуярлик олови – булар ўзбек рақсининг

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ўзига хослик,
эстетика,
анъанавий шеърят,
маданият.

образли томонлари. Учта асосий мактабдан ташқари, уйғур ва қорақалпоқ рақс мактаблари ҳам фан дастурига киритилган. Шунингдек, ўзбек рақси канон маъносига эга бўлган “Доира дарс” циклини ўрганиш ҳақида ҳам айтилган. Ўзбек халқ рақсининг муваффақиятли ривожланиши учун ҳозирги босқичда юқори хореографик таълимга инновацион педагогик технологияларни жорий этиш долзарб вазифа ҳисобланади.

Узбекский танец – как предмет в системе высшего хореографического образования

АННОТАЦИЯ

Ключевые слова:

хореография,
танец,
предмет,
ритм,
школа,
инновация,
характер,
стиль,
манера,
эстетика,
поэтизация,
культура.

В статье говорится о программе предмета имеющий обширный характер, вбирающий в себя изучение трех локальных школ узбекского народного танца: ферганской, бухарской, хорезмской. Каждая школа имеет свой стиль, свою самобытную образную основу, свою систему и свои законы языка; поэтизация природы в ферганском, прославление красоты в бухарском, вакхический огонь хорезмского пляса – вот образные грани узбекского танца. Кроме трех основных школ в программу предмета вошли уйгурская и каракалпакская школы. А также говорится об изучении цикла «Доира дарс», который приобрел значение канона узбекского танца. Для успешного развития народного узбекского танца, на современном этапе актуальной задачей является внедрение инновационных педагогических технологий в высшем хореографическом образовании.

Folk dance plays one of the important places in the national culture of Uzbekistan. Folk dance reflects the poetic, philosophical views, artistic and aesthetic ideals of the Uzbek people. An important role in the development of the Uzbek national dance art is played by the Decree of the President of the Republic of Uzbekistan Sh.M. Mirziyoyev dated February 15, 2017 No. UP-4956 “On measures to further improve the management system in the field of culture and sports”, as well as the Resolution of the President of the Republic of Uzbekistan dated 05/31/2017, No. PP-3022 “On measures for the further development and improvement of the sphere of culture and art”.

At the present stage, the problems of preserving truly folk-dance traditions are becoming acute. In such a situation, the study of folk stage choreography, which affirms the ideological and artistic concept of national dance, acquires special relevance. The inclusion of the study of various forms of Uzbek folk choreographic art in the educational programs of higher educational institutions of culture and arts is an important aspect of the preservation and development of national dance. The process of professional training of teachers and performers of Uzbek dance requires theoretical equipment, mastering the methods of teaching and teaching Uzbek dance in conditions that meet the modern requirements of higher education. The State Academy of Choreography of Uzbekistan has

been a center for training professional specialists in the field of choreographic art and national dance for more than twenty years. Currently, the Academy of Choreography has developed a set of disciplines aimed at studying Uzbek folk dance in the fullness of its stylistic and genre diversity. The subjects “Methods of teaching Uzbek dance” and “Samples of Uzbek choreography” are compulsory disciplines of the curriculum at the departments “Teacher-choreographer” and “Leader of the choreographic group” at the State Academy of Choreography of Uzbekistan. The pedagogical tasks of these subjects are the formation of professional skills and abilities in the development of stylistic features, lexical material and performing skills in Uzbek dance; development of creative thinking and the creative potential of future teachers through the development of the best samples, methods and techniques of various directions of Uzbek dance; mastering the methods of teaching it and creating modern choreographic works in a folk dance manner. The goal of mastering the disciplines “Methods of teaching Uzbek dance” and “Samples of Uzbek choreography” – is to train specialists who are fluent in the theoretical and practical foundations of teaching methods of choreographic disciplines, ballet masters-tutors, ready for practical pedagogical work, for training and education of performers in educational institutions of additional and secondary vocational education, in choreographic groups of amateur and professional level.

The content of the subjects “Samples of Uzbek Choreography” and “Methods of Teaching Uzbek Dance” is unique, as it is an exclusive curriculum of the Academy of Choreography. The author of the course “Methods of teaching Uzbek dance” presented the results of understanding the practical and theoretical foundations of the choreographic profession, summarizing the personal experience of creative activity, gleaned in the famous collective of the ensemble “Bakhor” under the leadership of M. Turgunbaeva. This discipline contains both theoretical and practical foundations of teaching national dance. The theoretical part forms the pedagogical views, the professional vision of the future specialist. The theoretical system of scientific principles of the subject “Methods of teaching Uzbek dance” classifies the stylistics of various types of national dance, plastic movements into separate groups of the lexical dictionary, reveals the semantic meaning of movements. The methodological approach is based on a clear classification of topics in the poet of their study by stages. The practical part of the subject, in addition to the skills of professional performance, contributes to the mastery of the methodological principles of building a dance lesson, methods of teaching the performance of elements of Uzbek dance: the position of the arms, legs, rotations. Rotations are a vivid means of expressiveness of Uzbek dance and have several types of their own (charh, shokh, ailanish). When performing rotations, the head and body work in conjunction with the legs. An important recommendation when performing rotations is the fact that during rotation the head should turn exactly with the emphasis of the legs on the floor, while the arms provide balance.

The program “Methods of teaching Uzbek dance” is extensive, as it includes the study of three local schools of folk dance: Fergana, Bukhara and Khorezm. Each local style reveals its original figurative basis, its own system and its own laws of language. Poeticization of nature in Fergana, glorification of beauty in Bukhara, Bacchic fire of Khorezm dance – these are the figurative facets of Uzbek dance. In addition to the three main schools, the Uyghur and Karakalpak dance schools were also included in the subject program. Poor knowledge of the local features of Uzbek dance seems to be a problematic

issue. Compliance with all the stylistic subtleties of local schools preserves the originality of Uzbek dance. Despite the enough development of the topic in the specialized literature of R. Karimova (as well as E. Petrosova, O. Mukhamedova and others), choreographers in their practice often demonstrate ignorance of the regional characteristics of Uzbek dance of local schools. Therefore, it often happens that during the festival (competition) programs one can see dances that use music from one region, costumes from another, and lexical material from a third.

In this regard, the study of the Doira-dars cycle, which is the canon of Uzbek dance, acquires special importance within the framework of the subject “Methods of teaching Uzbek dance”: this cycle concentrates all the main movements of the Fergana dance school. “Doira dars” is studied in all departments during the 1st to VIth semesters. The cycle is a large building of a suite character and consists of five parts. Each of them contains specific dance movements inherent only in this part. The task of the teacher is to reveal the figurative content of movements, to observe the canonical purity of performance. In “Doira-dars” there are complex dance movements that require multiple visual demonstrations and subsequent study of the technique of precise execution of movements. The teacher, having studied each movement with the students, works out and consolidates this material. The musical and dance development of the Doira-dars cycle becomes the artistic foundation for the future professional activity of a young specialist. The author of the cycle “Doira dars” Usto Olim Kamilov said that “every doyrast, every dancer should know the sleep-rhythms, with the help of which dances are built. Without this it is impossible. Usuli is the ABC of dancing”. Purposefully, systematically listening to them fell asleep during classes, young professionals need to learn how to reproduce them aloud. The voluminous plastic dictionary “Doira Dars” gives the student-choreographer the opportunity to build dance sketches and, moreover, create choreographic performances of various genre trends.

An important role in the development of the pedagogical qualities of a student-choreographer is given to the subject “Samples of Uzbek Choreography”, based on a systematic study of classical works of Uzbek folk stage choreographic art, on the principle of professional understanding of the legacy of choreographers M. Turgunbaeva, K. Mirkarimova, I. Akilov, K. Muminov. The creativity of each of them is distinguished by the richness of images, forms and genres to which they turned. In the third semester, the legacy of I. Akilov is studied using the example of the dances “Davra”, Fargonach yeslar raksi” The fourth semester is devoted to the study of the choreographer’s method of M. Turgunbaeva on the example of her dance performances “Rohat”, “Yetti guzal”, “Katta uyin”, “Rohat”, “Bayet”. The study of the artistic method of the leading Uzbek choreographers, the analysis of the works born by their intentions, the principles of creating a performing school can become an effective means for creating new ideas that continue the creations of the classics.

Pedagogical practice has shown that for the successful development of Uzbek folk dance at the present stage, the urgent task is to introduce innovative pedagogical technologies in higher choreographic education. A practical lesson can take the form of a concert lesson, analysis lesson, professional opinion lesson, etc. So, in the process of studying the cycle “Doira dars”, the use of interactive teaching methods becomes effective, when students actively participate during classes, analyze errors in the execution of movements.

The preservation and development of traditional folk culture is of great importance not only in socio-cultural, artistic, creative, organizational and pedagogical activities, but also from the point of view of the possibilities for a person to manifest civic, patriotic initiatives, and the growth of his aesthetic, moral, and political culture. Ethno-cultural values and ideals carefully preserved and developed, of course, contribute to the spiritual, moral, patriotic education of youth, strengthening the unity of our country.

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