
METHODOLOGY OF TEACHING UZBEK DANCES

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ABSTRACT: This article is about the Uzbek dance training method. More broadly, it is argued that the process of mastering actions should be done on a scientific basis, as strict rules should be followed when errors are detected in the future so as not to teach repeatedly.

KEYWORDS: Dance, methodology, movement, learning, process, exercise, dance technique.

INTRODUCTION

At present, there is a growing interest in dance ensembles. Because the art of dance provides moral and aesthetic education, beautifies appearance, takes a moral place in the rise of cultural life. Although amateur dancers do not become high-level professional dancers, they play a positive role in our social life, in the development and prosperity of our country, and become mature people. When we say “a dancer with good technique”, we mean a dancer whose performance movements are fast, precise and agile. But a dancer with good technique must be able to create a certain meaningful idea through dance, not only to reveal the idea that the choreographer and composer want to convey with their performance. Performing exercises for the head, body, arms and legs, practicing more rotations in advance prepares dancers to perform complex combination movements found in dances. The dancer must master smooth transitions from movement to movement in order to better perform these complex combinations. In addition, if these exercises are practiced regularly in situations, they create innovations in mastering the dancer's technical and artistic abilities. It should not be forgotten that rotations and movements should be performed in a purposeful and meaningful way. Each time a dancer works on an exercise, a specific task should be set before him/her. This task should contribute to the development of the dancer's general performance abilities, taking into account the dancer's personality. Exercises are aimed at creating, developing and consolidating certain skills. In solving this task, the systematization of the training process is crucial. Experience shows that systematic executive training should be organized according to the principle “from simple to complex”. The work of mastering a new movement can be started only after the previous movement has been thoroughly mastered. Otherwise, the task set before the dancer may become very complicated. Therefore, it is necessary to follow the principle of interdependence when studying different elements of performance technique. A dancer will have no difficulties during a performance if he or she is taught to identify the parts of a newly learned movement that are similar or dissimilar to the previous one and to analyze them. The process of mastering movements should be carried out on a scientific basis, because if errors are detected in the future training should be carried out

according to strict rules, so as not to teach again. When teaching complex movements in the dance is good to master them in parts, and after mastering to connect the parts and perform them as a whole. In the process of training, the dancer is able to identify and actualize his/her own shortcomings and mistakes - one of the main conditions for the development of technical abilities. It is also necessary to develop the dancer's sense of self-demanding, which ensures the increase of his experience in the dance, as well as the delicacy and softness of his hand, and most importantly, ensures the conscious execution of the action, sharpens and sharpens the knowledge. . When improving the technique of dance, firstly, it is necessary to ensure the clear execution of movements, secondly, it is necessary to ensure that the meaning of the movements is not lost in the transition from the slow part to the fast part or vice versa, in the transition from fast movement to slow. When teaching each movement, it is necessary to practice this movement slowly and gradually bring it to its own pace. When performing it slowly, compliance with the rules of movement is assumed, and after theoretical mastering of the movement it is accelerated to the required tempo. If the movement is taught immediately at its own pace, the dancer will not be able to control the movement and the performance will be learned uncontrollably and with mistakes. Secondly, the dancer is not sufficiently prepared for such a speed, as a result of which unnecessary movements are performed. Any performance requires some effort. Breathing, tension can contribute to or interfere with the work. The dancer does not feel fatigue, if during the exercises is used strength, correctly performed breathing and develop skills. Therefore, controlling the correct distribution of force during a performance is the ballet master's main task in training. Thus, by developing a dancer's performance technique, it is possible to achieve his/her development as a mature dancer.

A dancer's successful mastery of dance performance depends largely on correct body posture. During the performance, the body should be held in such a way that it is comfortable for all the movements of the dancer. In addition, it is necessary to achieve a beautiful appearance of the body and movements in the dance. Dancers should be able to achieve posture, fluidity, dexterity of legs, accuracy of movements, ability to use facial expressions in the right place.

In our Uzbek dance, the chin is not raised too much, it harmonizes with the movements of the head, body and arms. The spine of the body should be straight and not loose. And the shoulder should move in accordance with the movement. The mental state of the dancer during the performance is important. Every dancer must get used to the stage and the control of the audience before going on stage. He must be able to conduct himself mentally. He must be fully trained and confident in the dance he is about to perform. The choreographer prepares the dancer for the stage from the first lessons. The interaction of the choreographer with his students will contribute to the success of their performance. The set of dances performed by a dancer is called a repertoire. What should be considered when choosing a repertoire for dancers? How do I choose a repertoire? It is not appropriate to dramatize the dance you encounter, nor is it appropriate to teach a dancer to perform the dance you encounter. The dance selected should serve to take the dancer's performance skills to the next level.

A dancer's successful performance development is not always determined by ability. The choice of repertoire is also important. The progressively increasing complexity of the dancer's challenges

further increases the dancer's interest. In other words, the chosen dance should be more difficult than the previous one. It should be said that the chosen dance should match the dancer's capabilities to meet the artistic and technical challenges of the dance. Not all dancers have the same level of skill and technique. Some people find it difficult to perform at high speed, while others find it difficult to perform restrained, classical dances. Understanding the character of the dance, the direction of the artistic image, the climax, the general structure of the dance will help in the future a full-fledged performance. The choreographer's help will be needed to determine them. The performers are played a dance melody, its character, style and genre are explained. Once the dance tune is mastered theoretically, it is transferred to its practical performance. A dance may not have the same technical difficulty from beginning to end, but some parts may be less difficult to perform than others. In this case, it is recommended to divide these difficult parts and conduct special exercises to perform them. But such a process should not take too long. Even if a difficult part can be performed well, in many cases this difficult part can stand out when the dance is performed from beginning to end, so it is recommended to work on difficult parts in combination with previous and subsequent movements.

CONCLUSION

The dance wealth of the Uzbek people amazes with the variety of historical types and genres of dance from simple to classical. The most ancient forms of dance are not dancing in the direct sense, but their primitive forms, i.e., rhythmic pantomime, preserved not only in folk art, but also in the repertoire of national, traditional professional artists of the clown theater. It should be noted that the memory of dancers is unique, in addition to the "universal" memory - visual, auditory, emotional, dancers have a "muscle memory". This will help them remember and perform the scores of each ballet and entire repertory ballets, each dance and many dances of the program.

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