REZYUME. Bul maqala orta bilim beriw mekteplerinde muzıka sabaǵı procesinde xalıq muzıka dóretpelerin oqıwshılarǵa uyretiw jol jobaları, pedagogikalıq sheberlik hám tarbiya mazmunı haqqında sóz etiledi.

РЕЗЮМЕ. В данной статье говорится об основных принципах, педагогических навыках и образовательном содержании обучения учащихся народной музыке на уроках музыки в общеобразовательных школах.

SUMMARY. This article talks about the guidelines, pedagogical skills and educational content of teaching folk music to students during music lessons in secondary schools.

METHODS AND TRENDS OF CREATING A DANCE COMPOSITION

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Tayanch so‘zlar: raqs, kompozitsiya, musiqa, raqs naqshlari, dramaturgiya, tomoshabinlarni idrok etish.

Ключевые слова: танец, композиция, музыка, рисунок танца, драматургия, зрительское восприятие.

Key words: dance, composition, music, dance drawing, drama, spectator perception.

First of all dance-rhythmic, body movements performed with musical accompaniment. Dance is an ancient art. It reflects a person's need to transmit his joy or sorrow to other people through his body. Almost all important events in life of primitive man were celebrated with dances: birth, death, war, election of a new leader. Secondly in dance, as in every kind of art, artistic truth finds its own, specifically inherent only to it, specifically sensual appearance, conditioned by its expressive means, which are: the plasticity of the human body, dance vocabulary, dance drawing, music, stage design of dance. All these expressive means, forming a single whole, are called the composition of dance. Equally important composition (derived from the Latin "composition" – connection) is an artistic and expressive system. This concept applies equally to the whole choreographic work, as well as to a certain dance etude or dance combination. The composition determines the interaction of the artistic means used in the choreographic work. The dramaturgy of the number is revealed through the composition of the dance, and, consequently, through the drawing of the dance. The exposition, the beginning, the climax, the denouement require that the dance pattern develops from simple to complex, so that the most saturated dance pattern corresponds to the culminating moment of the development of the action. The laws of playwriting do not have pronounced boundaries between parts, but they require that the ratios of different parts, their saturation of action be subordinated to a single plan, the main task. On the whole, composition is connection. The most important component that organizes the internal construction of the work, aimed at revealing the main idea. In general, composition in art expresses an artistic idea and organizes aesthetic perception, so it moves from one component to another, from part to whole. By composition in choreographic art we mean: the composition of a short dance element, the movement of the composition, as part of a dance number, solo, variations of a dance piece, a finished dance sketch, a finished dance number with a holistic playwriting.

The law of unity of content and form - this law is the main qualitative category of art, it is aimed at expressing the content in order not only to be understandable, but also to deliver aesthetic pleasure. The content is a theme, an idea reflecting the artist's worldview and his emotional world. Also artistic creativity is a reflection of real things and phenomena, even in such seemingly distant from reality arts as music and dance. This content is subjective, ideally conceivable. Therefore form is the structure of the content of a work of art, the way it manifests and exists in images embodied by certain material means according to the laws of this type and genre of art. There are two sides of the same and uniform form – internal and external.

Inner form – is in the artist's mind (plot, characters, genre, style) The external form is what the viewer perceives and sees (dance, ballet, duet, dance, etc.). As a matter of fact the

law of dramatic integrity is a law that takes into account all components of the composition, as well as design, execution, i.e. all expressive means together. In the combination of all these components, an important role is played by a sense of proportion and taste, which a choreographer should possess. Thanks to him, we perceive the work of choreographic art as a single whole. All things considered the law manifests itself in the structure of the work, all parts are in a harmonious relationship with each other, which develop and are presented according to the laws of drama. The exposition is like an introduction to a story that introduces the viewer to the character of the actors, introduces them to the course of events. At the beginning, the emergence of an action; the idea begins to be viewed, a conflict situation is determined or a transition to the presentation of the main plastic material in a plotless dance. The stages of the development of the action are the main part of the dance, where events unfold or the main drawings of the dance are presented; the action moves to the climax. Also the climax is the highest point of tension of the action, achieved in the dance, in the relationship of the characters. The denouement is the final part of the work. It can be intense, short, following the climax, or gradual, stretched, but it must necessarily be the logical end of the dance. As a result the law of contrast is one of the important roles played by contrasts in the composition of dance. They can display a planar and three-dimensional construction, contrasts of dance drawings, dance movements, contrasts of dynamics, contrasts of dance images, contrasts of dynamics. Contrast is a pronounced contrast in which the law of contrast plays a special role in the production and relates to all elements of the composition - theme, plot, music, vocabulary, drawing, costume, scenery and lighting. In addition, contrasts have a variety of manifestations such as:

- symmetry and asymmetry;
- the pace is fast and slow;
- the rhythm is slender, proportionate and ragged
- suit color, lighting
- nuances - various shades in the composition of the plastic characteristics of the image and in its execution.

However, the contrasts of nuances are not so catchy, but this is their strength. K.A. Stanislavsky argued that “to take away contrasts from art would mean to destroy any opportunity to impress”. The law of novelty acts as a universal law of art, manifesting its effect in the fact that an artistic image is always new in art both in form and content. When composing a choreographic composition, aesthetic development and cognition of the world take place every time.

Accordingly, the choreographer conveys his own emotional feeling, his vision of the surrounding reality, through choreographic images. The novelty of revealing the theme of artistic means of compositional solution is a necessary condition for the vitality, originality of the authorship of the choreographic number. The choreographer should keep this in mind in his staged work. And try to fully reveal their possibilities of creative search for a new single interpretation of a unique choreographic image. The law of spectator perception is a form of sensory reflection of reality in consciousness, capable of detecting, accepting, distinguishing and assimilating phenomena of the external world and forming them. Knowledge of the laws of perception leads to the emergence of spiritual contact between performers and spectators. The use of them in the creative process can help the viewer to more accurately assess the action taking place on the stage. Taking into account the audience's perception is important, because it is the viewer who ultimately evaluates how successful or unsuccessful the compositional solution of the dance he sees turned out to be. It is for the viewer that the choreographer and the composer create their composition. When composing, you need to imagine yourself in the auditorium. The task of the viewer is to see the scene and listen to the sound and imagine. One of the important points of the composition of the dance is the drawing of the dance in which the location and movement of performers on the stage in a certain sequence. The dance pattern should develop logically, be closely related to the dance vocabulary. The playwriting of the number is revealed through the composition of the dance and consequently through the drawing of the dance. In this difficult work, the requirement for a choreographer is to be able to compose, design and build a dance pattern taking into account the audience's perception and stage space. The drawing should last exactly as long as it is necessary for its perception by the viewer but it should not "get bored". This fully applies to each movement and combination. A drawing made up of various arrangements of performers' figures, interlacing of hands, and different angles is called a (basic) compositional drawing.

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REZYUME. Ushbu maqolada raqs kompozitsiyasini yaratish uchun professional va akademik jihatdan to‘g‘ri texnikani o‘rganish ko‘rib chiqiladi. Shuningdek, kompozitsiya so‘zining ta’rifi, dramaturgiya va raqs naqshining ta’rifi haqida ma’lumotlar berilgan.

РЕЗЮМЕ. В данной статье рассматривается изучение профессиональной и академически правильной методики построение и создание композиции танца. А также дается определение слову композиция, определение драматургии и рисунка танца.

SUMMARY. This article examines the study of professional and academically correct methods of building and creating a dance composition. And also the definition of the word composition, the definition of drama and dance pattern is given.

«УСТОЗ ТАҚДИРИ» СПЕКТАКЛИДА ЗАМОНДОШ ОБРАЗЛАР ТАЛҚИНИ

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Таянч сўзлар: театр, драматург, актёр, режиссёр, спектакль, репертуар, декорация
Ключевые слова: театр, драматург, актёр, режиссёр, спектакль, репертуар, декорация
Key words: theater, dramaturg, actor, director, play, repertoire, decoration

2019 йилнинг охирларида ва 2020 йилнинг бошларида «тождор вирус» номи билан машҳур бўлган кўринмас бало бутун дунё халқларини ҳавотирга солиб қуйди. Бу вируснинг кириб бормаган элати бўлмаса керак. Натижада пандемия ҳолати жорий этилди. Касаллик инсонларни нафақат довдиратиб қуйди, балки, нечча минг инсонларнинг ёстиғини қуритти. Дунёдаги мана-ман деган илм аҳли бу вирусга қарши кураша олмай, боши қотти. Пандемия кўламининг кенгаймслиги учун кўпчилик давлатларда комендатлик соатлари жорий этилди. Бу ҳолат эса одамларни уйдан чиқмасликка, ишчиларнинг масофадан туриб ишлашларига, таълим олувчиларни ҳам масофадан туриб ўқитишга мажбур қилди. Бутун дунё бўйлаб содир бўлган бу жараён кўпчиликни теран ўйлантирди. Ўзига, оиласига вақт ажрата олмай ишга кўмилган ишчи инсонлар, бироз тин олиб, атрофга назар ташлай бошлади. Инсоният ўзи қизиқ-да, унинг ақл-идроки шу қадар ривожланиб кетганки, оқибатда улар коинотни ҳам эгаллай бошлаяпти. Ер қазилиб, турли бойликлар қазиб олинаяптию, ўрни тўлмай, ер силкинишлари бўлаяпти. Осмон қатламлари қайта-қайта тешилиб, климат ўзгариб боряпти. Мана шундай шиддатли ҳаракатларга «Бироз тин олгин!» дегандек, тождор вирус пайдо бўлди, назаримизда. Йўқорида тилга олинган ҳолатлар асосан ижод аҳлини таъсирлантириб, бу уларнинг ижод намуналарида ўз аксини топди. Мўйқалам эгалари бўлаётган жараёнларни расмларида тасвирласа, мусиқачи ва хонандалар куй ва қўшиқларида акс эттирди.

Драматург, Қорақалпоғистон Республикасида хизмат кўрсатган санъат арбоби П.Айтмуратов ҳам бу мавзуга бефрақ бўла олмади. У ўзининг «Устоз тақдири» драмасида пандемияни ёритди. Пьесада асосан ўқитувчи Йўлдош ва унинг ўқитувчилик фаолияти, шунингдек, унинг аёли - шифокор Гулзабираниг ҳам пандемия давридаги иш фаолияти ҳақида сўз бўлади.

Мазкур драма Қорақалпоқ давлат ёш томошабинлар театри томонидан. 2021 йили томошабинларга тақдим этилди. Спектаклни ёш режиссёри Умирбек Бектурғанов сахналаштирди. Асарнинг саҳнавий талҳинини муҳокама қилишдан аввал унинг қоғоздаги варианти билан ҳам танишиб чиқиш зарур. Чунки муаллиф ёритган мавзу ғоясини режиссёр томошабинга етказа олдими? ёки муаллиф эътибор қаратмаган жиҳатларини режиссёр ҳисобга олиб, уни янада таъсирлироқ этиб ёритдими? - деган саволларга жавоб топиш учун ҳам асарни ўзи билан танишиб чиқиш лозим. П.Айтмуратовнинг «Устоз тақдири» пьесаси драма жанрида ёзилган бўлиб, пьеса бошида