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## Integrated ways of formation of the Uzbek national dance art

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ABSTRACT

This article Uzbek dance free artist-artist, reverend format, The Uzbek dance school.

**Keywords:**

Uzbek national dance art, spirituality, enlightenment, dance schools, development, lifestyle, labor activity, positions

The upbringing of a spiritually harmonious people in our country has risen to the level of universal knowledge. In this regard, a wide range of work is being done on the basis of state programs. The role and importance of the Uzbek national dance art in the spiritual and educational reforms of the independent state cannot be overemphasized in the integration of feelings of goodness and elegance, love for aesthetic and spiritual perfection into the minds of the people of art and the growing younger generation.

National dances represent the most outstanding values, human qualities, national traditions of our people. .

They carry out the process of comprehensive development and increase of socio –cultural activity of the individual by organizing specific tasks, that is, continuous education, attraction to amateur creativity and meaningful Rest, Recreation.

In the spiritual and educational reforms of our independent state, it is important to educate the people of art as a loyal and harmonious generation. The role of the art of music and

dance in the upbringing of such spiritually mature people is incomparable.

In the spiritual and educational reforms of our independent state, active work of the people of art and education of young people as loyal, harmonious generation plays an important role. The role of the art of music and dance in the upbringing of such spiritually mature people is incomparable.

Khar plays an important role in the meaningful Organization of leisure time of workers in any musical and dance art, cultural and educational institutions, as well as in the socio-cultural life of the people. They carry out the process of comprehensive development and increase of socio–cultural activity of the individual by organizing specific tasks, that is, continuous education, attraction to amateur creativity and meaningful Rest, Recreation.

Dance-was born in the early days when Mankind appeared. Initially, through dance, the labor processes of mankind, the movements of animals were performed. Dance takes place through the transition from the initial state of gavda to the final state with a series of

movements in rhythmic Gav. True art has given Man spiritual and spiritual strength, cheerfulness, cheerfulness, wings to life, aspirations to live, to be overwhelmed by Labor. The art of Uzbek dance for thousands of years has served as a unique mirror reflecting the life and social life of a person in society as a whole. Ancient dances were physical exercises that taught resistance to any movement in life and labor. This feature of the dance has long been preserved in ancient peoples. In the indigenous peoples, as in all other peoples, the dance went into shape in the pantomimes of hunters and in the games that represented the triumphant tantanum.

The Uzbek folk lyric dance has embodied the Uzbek professional dance, which in most cases is filled with local movements and forms. In the art of classical dance, too, one can see lyrical internal sensations sensations sensations. Appeared artists — choreographers, who staged dances, created a classic copy of it. Tamarakhonim is one of the first choreographers of this kind that emerged among the people. Lyrical folk dance, like professional dances, can be divided into the following: Fergana, Khorezm, Bukhara local creative schools; "Big "and" small " are the two main ways of playing games creator. Uzbek dance art is classified into Fergana, Bukhara and Khorezm dance schools.

Fergana School of choreography professional and folk methods of performance are distinguished from other Uzbek schools by the presence of unique hand movements, which are considered unique in the whole of Central Asia, precisely processed and polished. Uzbek dances of the Fergana school are performed only under the accompaniment of percussion instruments - circle, drum, kushnagora, rock. The musical composition in this case is in the form of a chain consisting of many methods. The complexity of the performance of such a dance is that the performer must be able to "say" the tone with all body movements kompleksia, subject to a certain and infinitely variable rhythm, that is, the spiritual content of the dance can be expressed through body plastic.

The buxoro dance, however, is performed with clear and fast movements. In it, it is very

important to move the shoulders and hands with precision. Embroidery zardom dresses are an integral part of the art of Bukhara dance and are of high importance in the integrity of its composition. Buxorochoa status dances are intense, passionate, aspiring, if one of the movements of the hand is sharp, clear, the latter fascinates the person with a gentle and subtle skill. The legs are slightly bent at the knee, the ends are moderately opened, the head is facing upwards, the shoulders are thrown back, as if the dancer is taking power from the rays of the sun with his hands, shoulders, chest. The buhorocha dance is performed with the whole body, with each muscle feeling every movement of the body, drawing complex lines with the movements of the hands and feet.

In Khorezm, kattayu-small, yoshu-old, kampiru-girls play in Lazgi. In ancient times, the people "Lezgi" was considered a quvoch dance. The dance begins with a gentle song, and the dancers represent it with the main dance figurehead. Developments in this dance began to find its place by the twentieth century. Each of these directions passed several historical stages during the century, having acquired its own form-windy, content. In this same way, the "big game" in the people is often also called The "Game of Mardon". That is, this dance is interpreted as a brave dance, regardless of whether it is performed by men or women. "Little game" is also called by such a name in the people, but this name is often inherent in dances performed under the accompaniment of singing. The method of execution of the "little game" is often performed by a melody of a lyrical character, accompanied by a LAPAR melody.

It is known that in Uzbek folk lyrical dance there are three genres, these are: Heroic-Heroic, lyrical-dramatic and humorous-comic genres. The generalized dance forms of high-level drama, tragedy and grotesque are performed only by professional dancers and dancers. Special dresses for performing dances of the classical genre are not sewn. Previously, they used ordinary folk everyday clothes for performing dances. And on holidays, as they say on this day, they danced in washed clothes or in

new clothes of the same color and physique as in everyday clothes.

From ancient times, dances, which were performed in love with the people and reached generations-ancestors, were ignored. For this reason, the spiritual and cultural heritage of our people has been trampled upon and has not been consistently studied. Threats were made to the Masters of dance art, who came out of the people and carried out their main activities in the public. Because they were exposed to illusions in society by their dances, who shared a good mood with the common people, believed that their dreams about a enlightened life will definitely come true. Therefore, the people loved and venerated them. Many talented dancers and dancers, coming out of the people, are notorious for their evil atrocities. But despite this, at the beginning of the XX century (in 1927-30-ies), artists within the people continued their activities. Master scientist Komilov, Yusuf ilk Shakaijonov, who worked in the artistic troupe headed by Muhiddin Kari Yakubov, will take talented artists to their ranks. Together with the master scientist Komilov's parents, Tamarakhonim, Mukarrama Turgunboeva, create the Uzbek School of dance art. To the unique methods of the Uzbek circle in the performance of the master scientist Komilov, Tamarakhonim and Mukarrama Turgunboeva think about dance movements, begin to stage dances to themselves and their peers in the troupe. Many solo and mass dances like "Duhoba", "big game" in their performance begin to be welcomed with great pleasure by the public. Gradually, with the passage of the period, the talent increases and the ranks of dancers expand. Therefore, master scientist Komilov, Tamarakhonim, Mukarrama Turgunboeva are considered the founders of the Uzbek dance art.

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