

SPECIFIC FEATURES OF MUSIC SELECTION IN CHOREOGRAPHY CLASSES

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Abstract

This article analyzes the specific aspects of music selection in choreography lessons, the harmony of rhythm and plasticity, and the importance of musical accompaniment in creating an artistic image of the performer. In the course of the research, the harmony of music and movement and their impact on the performer's skill were studied. During the experimental work conducted with the participation of 40 students of the Karakalpak national dance and music art group, the effectiveness of the approach based on musical analysis was determined. The results confirm that the correct selection of musical accompaniment is a decisive factor in developing students' rhythmic perception, increasing their creative freedom, and forming their professional competence. The methodological recommendations presented in the article serve to improve the choreographic educational process.

Keywords

choreography, music selection, specific features, rhythmic accuracy, musical-plastic expressiveness, experimental-testing, performance skill, artistic-aesthetic thinking, dance art, pedagogical strategy.

The harmony between dance and music is the foundation of the art of choreography. In the process of creating a choreographic composition, the issue of choosing music is a crucial process that determines the future form of the work, its emotional power, and the skill of the performer. The specific features of choosing music require the choreographer to have musical literacy, as well as a deep understanding of the inner nature and rhythmic structure of the movement. The correct choice of music during training plays a key role in revealing the dancer's performance capabilities. Each dance style has its own musical criteria. Sometimes music leads the movement, and sometimes movement reveals the deep layers of the music. In choreography training, the process of choosing music is the most responsible stage of artistic research. The musical work should harmonize with the performer's inner world and breathe life into the stage movements. The selected melody creates the basis for the dancer to begin to tell a story through his body parts.

The musical composition must be in perfect rhythmic harmony with the movements. Rhythm acts as the blood flow in the veins of the dance, giving the performer energy during training. The speed or slowness of the musical tempo directly affects the plastic expressions, therefore, the imbalance between rhythm and movement undermines artistic integrity. The emotional tone of the musical composition determines the soul of the dance. If the dance expresses solemnity or joy, the selected music must embody bright melodies. In scenes expressing depression or sadness, restrained musical expressions enrich the image of the performer and evoke the necessary emotions in the viewer. The richness and versatility of music give the dancer creative freedom. Works created in a balance of simplicity and complexity make the training process more interesting. In cases where the musical melodies are variable, the performer also seeks to demonstrate different shades in his movements, to fill his skills with new facets.

The uniqueness of national and classical music plays an incomparable role in the art of choreography. National melodies give dance a special spirit and charm. Therefore, when choosing music, the choreographer should pay special attention to the aesthetic value of the work and its connection with our national culture, raising the dance to the level of a high work of art. Properly selected music not only serves as a background in the educational process, but also becomes an effective means of pedagogical communication between the student and the teacher. Its importance in mastering the lessons can be seen in the following aspects:

Music determines the psychological atmosphere of the lesson. Light and pleasant melodies selected at the beginning of the lesson help the student to concentrate and get rid of excessive excitement. A calm and balanced musical environment relaxes the student's physical condition and prepares him to accept new movements.

Musical rhythm is an important factor in developing a student's coordination of movements. Rhythmically clear and understandable music helps the dancer master the concepts of time and space. Through music, the student more easily perceives the speed and sequence of movements, which increases technical performance skills. Music serves as a source of inspiration for the student's creative abilities. The emotional appeal of music turns the student from a simple technical performer into an artistic performer. A student practicing under a unique melody feels the movements and strives to add an individual approach and artistic colors to them. Properly selected musical accompaniment reduces the feeling of fatigue during classes. The motivational effect of music encourages the student to be resilient during times of high physical load. He is able to maximize his potential during the lesson, drawing strength from music.

Through music, the student forms his cultural and aesthetic taste. Getting acquainted with various musical styles enriches future choreographic concepts. As the level of musical literacy increases, the student rises to the level of a specialist who can make deeper demands on music in his future creative activity.

In organizing experimental and test work, the main attention was paid to determining the musical sensitivity and harmony of movement of 40 students of

the Karakalpak national dance and music art group. The students were divided into two equal groups and continued their training in the experimental group and the control group. While the control group used traditional musical accompaniment, special attention was paid to the selection of musical works that correspond to the nature of each dance style and movement in the experimental group. During the experiment, musical works were selected based on criteria that served to develop the rhythmic perception of students. The specific features of the selection of music were that in each training session, the rhythmic accuracy, emotional brilliance and figurative character of the music were inextricably linked with the movements. As a result, the students of the experimental group began to feel the melodies and pauses of music more clearly, which ensured qualitative changes in their performance technique.

Observations obtained during the sessions showed that the approach based on musical analysis had a positive effect on increasing the creative freedom of the students. While the students in the control group were limited to repeating ready-made schemes, the members of the experimental group were able to add their own plastic expressions based on the nature of the music. Such a scientific and methodological approach to choosing music served to elevate the student from an ordinary performer to a creative one. When analyzing the final results of the experimental and test work, it was found that the level of musical sensitivity significantly increased in the experimental group. In terms of rhythmic accuracy and artistic expressiveness, the students of the experimental group achieved higher results than the control group. This proves that the correct selection of musical accompaniment is of decisive importance in the student's mastery of the lessons and the formation of professional competence. The choice of music in choreography classes is not just a pedagogical choice, but also an important tool for developing the artistic and aesthetic thinking of the student. The conducted experimental work confirmed not only the technical, but also the educational significance of the harmony of music and movement. In the future, the widespread use of this methodology in all choreographic areas will create a basis for further improving the performance skills of students.

40 students participated in the experimental work conducted to scientifically substantiate the specific features of music selection in choreography classes. The students of the Karakalpak national dance and music art, selected as the object of the study, were divided into two equal groups: experimental and control groups. While the control group used traditional teaching methods, that is, general musical accompaniment, a systematic approach was applied in the experimental group, aimed at the harmony of musical works with the movement structure, rhythmic accents and emotional accents. In the experimental process, the immanent (internal) nature of the choreographic composition was taken into account when selecting musical works. The specific approach to music selection was aimed at the perfect harmony of the musical scale with the rhythmic space of each dance movement. The musical materials selected for the experimental group served to stimulate the

students' musical sensitivity, enrich the plastic structure of the dance with musical pauses, and form musical and choreographic thinking in the performer.

The results of monitoring during the sessions showed a significant increase in the level of musical perception of students in the experimental group. While students in the control group were limited mainly to repeating technical skills in connection with music, members of the experimental group were able to perceive dynamic changes in the structure of the musical work and approach their performances creatively. Exercises based on musical analysis increased the students' freedom of movement, taking them from mere performance to the level of artistic interpretation.

The results of the evaluation conducted at the final stage of the experimental and test work were statistically analyzed. In terms of rhythmic accuracy, musical and plastic expressiveness, and figurative performance, students in the experimental group achieved higher results than the control group. This situation scientifically confirms the methodological expediency of the process of selecting music in choreographic education, the decisive importance of the musical factor in the formation of students' professional competence. The final conclusions show that the selection of musical accompaniment in choreographic education is not just a practical process, but a pedagogical strategy that develops the student's artistic and aesthetic thinking. The conducted experimental work has proven that the integrated harmony of music and movement has a direct positive effect on the speed of students' mastering of training exercises and the quality of performance. The widespread implementation of this methodology in educational programs creates an important basis for the development of the national choreographic art.

In the art of choreography, music is the foundation of the creative process and the main factor controlling the movement system. The process of selecting music requires a specialist to have high pedagogical skills and a delicate musical taste. The correct selection of a musical work in classes serves to develop the student's sense of rhythm, improve the technique of movements, and enhance artistic expressiveness.

When choosing musical accompaniment, it is necessary to take into account the age and psychological characteristics of the students, the genre of the class, and the tempo and speed of the exercises being performed. The harmony between music and dance movements, that is, the correspondence of musical phrases and dance combinations, forms the student's musical thinking and performance culture. The final analysis shows that the effective use of music in choreographic education enriches the dancer's stage image and increases the emotional impact of the performance. Therefore, a creative and systematic approach to music selection in choreography classes is an important condition for the professional development of future dancers and ensuring the aesthetic quality of art.

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