


## THE WORLD DANCES

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Article Info	ABSTRACT
<p><b>Article history:</b> Received May 21, 2024 Revised Jun 10, 2024 Accepted Jun 17, 2024</p> <p><b>Keywords:</b> folk dance, folk art, tarantella, farandola, waltz, mazurka, polonez, bal, branl.</p>	<p>This article presents interesting facts about the emergence of world folk dances, their stages of development, types of dances popular in the XVIII-XIX centuries, including: “Tarantella”, “Farandola”, “Waltz”, “Mazurka”, “Polonez”, “Bal”, “Branl”, methods of their performance, originality and musical dimensions of dance movements, as well as some folk dances that are now forgotten.</p> <p style="text-align: right;">This is an open-access article under the <a href="#">CC-BY 4.0</a> license.</p> 

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### ANNOTATION

The XIX century is distinguished in the history of World Culture by the bold development of art and culture, the beginning of the formation of schools specializing in literature, fine arts and musical art for the first time. In art, the direction of romanticism developed. This was motivated by the influence in art of the liberation movements that led to the first French Revolution against feudalism dependence. The life of ordinary people, their interests in art and love of nature became the main principle of the direction of romanticism. During this period, composers created new works with references to folk art, i.e. folk dances and songs. The vibrant stream of folk dances, penetrating into the work of composers, connected with the main genres in the art of music and, again and again, also spurred the creation of new vocal and musical instruments. The 19th – century dance culture – which took a variety of forms in Austria, Germany, England and other countries-consisted of popular dances such as polka, kadril, mazurka, polonez, waltz, bal, tarantella.

Dance forms of all peoples were included in the work of the great composers of the 19th century. In particular, the content and thematic works associated with Spain feature a wide range of folk dances of the Spanish peoples and the methods inherent in them. Among them, the lively, high-temperamental Spanish dance, famous as “Khota”,

gained special fame and gained wide popularity. This dance, which has its own description with light sit-ups and jumping movements, consists of various movements that change throughout the performance. The vacant place in this dance is always occupied by a girl who is finding new dance moves. The “Khota” was a paired dance, and dancers considered the most skilled according to ancient tradition were presented with a trophy for this performance.

Among Italian folk dances, the “Tarantella” dance, performed in rapid motion with a scale of 6/8 and 3/8, gained special fame. The dance is named after the Italian city of Toronto. Special attention is paid to the cheerful and fast performance in the dance. French composer François Ober had used “tarantella” in his opera “Fanella” among the first. Thereafter, tarantella's methods also expanded into many operas, vocal, instrumental, and symphonic works.

The French chorovod dance “Farandola” had also gained fame in its day. In this dance, the dancers connected their hands with each other and performed chain or circular movements. In dance, the speed of the legs and large leg throws and jumps were of particular importance. “Farandola” was composed by French composer J.Bizet's music for the drama “Arzianka” became popular after being featured in the film. Also, among Hungarian Dances of this period, “Chardash” was one of the most common. This dance with its bright charm and performance in high temperament It was featured in I.Brahms' “Hungarian Dances”.

By the 19th century, Scandinavian folk dance had also gained a prominent place in folk creativity. The special charm of the Norwegian dances, the rich and colorful nature of the northern people, was covered in detail by Edward Grieg in his works by the fairy-tale fantastic universe of elves and Gnomes. In many of his works on theatre and musical instruments, he referred to the characteristic techniques and melody of popular folk dances called “Springar”, “Gangara”. A “Springar” is a type of paired dance (measure 3/4), while a “Gangara” is a paired dance (measure 6/8) in which a quiet and restrained performance is performed. In addition to national dances, which entered the works of composers directly from folk creativity, they were also very popular in most European countries – dance forms such as Waltz, mazurka, polonez, contradans, polka. Like other dances, it is indisputable that the waltz takes its historical roots from folk-domestic dances. According to other opinions, the history of the waltz dance originated in the court of Henry III. In general, there will be no exaggeration to say that in the XIX century every people contributed to the formation of Waltz. Thus, the waltz dance gained fame quickly spreading in European countries. The first samples of waltz music were directly related to dances and were created for their juiciness. In the development of this genre, the famous Polish composer F.Chopin's work gained importance. he created modern piano techniques, complex performance paths with attractive and charming new works.

The type of dance called “Waltz” is also one of the most popular, beloved and immortal dances that appeared at the end of the 18th century. The history of development is intertwined with folk art. The “Waltz” is performed by women and men through

circular movements. Performers are required to have a deep sense of the rhythm of the music during the dance process, stage freedom, continuous execution of movements evenly. In the “Waltz”, the steward is the men, and the fact that they lead the women through the Hall, keeping them from any inconvenience, gives the dance a special beauty.

The history of the “Mazurka” dance, on the other hand, is associated with Polish dances and is widespread in the Mazovia area – a folk dance called “mazur”. “Mazurka” is a dance performed with small jumps and quiet spins in the halls of the court presence of paired dancers. In the composition of the dance, at some time complex movements are one of the main laws. “Mazurka” became popular and widespread not only in Poland, but also in many countries. A unique aspect of Polish Mazurka was that it had taken a prominent place from the work of composers as early as the 19th century. For example, Heinrich Venyavsky created a series of “Mazurkas” for violin and piano. It is also worth noting that “Mazurka” is found not only in rhythms, but also in instrumental and vocal works. A number of charming mazurkas like this are the works of the Russian composer P. Belonging to Tchaikovsky's work. For example, in the scene of the quarrel between Onegin and Lensky in his opera “Yevgenin Onegin”, mazurka is given a dance background.

Another Polish dance, “Polonez”, unlike Mazurka, is characterized by proud and quiet movements, stepping without Shash. In ancient times, the dance “Polonez” was used in the solemn performances of noble military and armed Knights. From the 16th century, “Polonez” was in the category of ballroom dancing in Poland. From this period, women also began to perform this dance. From the second half of the XVIII century, a new type of “Polonez” began to form. This dance represents the solemn procession of all participants in the line of official ceremonial dances. In the early 19th century, the opening of all European points with “Polonez” becomes an urf. And in his homeland-Poland-began to acquire a special variety of colors and charm. The haughty tone rhythm of Polonez has been referenced by many composers. 19th-century mass ballroom dancing was distinguished by the natural and lively rhythm of “Polonaise”. So, “Polonez” is a kind of dance performed with cheerful moods and proud walks under the sounds of solemn music. Even today, many types of “Polonez” are performed in love at weddings, holidays, cultural nights in different regions of the world.

And the history of the emergence of “Bal” dances includes long periods. The word “Bal” means “to dance” in French. “Bal” dances are distinguished from other dances by their beautiful ornamentation, orderly and clumsy performance. Early ballroom dancing is recorded in historical sources as being performed at the wedding weddings of VI and Izabella Bavarskaya in Amenje in 1385. By the time of Louis XIV, ballroom dancing had its basic form. In 1715, in Paris, points began to be awarded in opera houses. Ball parties were required to have a brass band, which was completed at dinner time and included performance performances in addition to dances. Tradition has it that the prom season lasted from winter to spring. When, where, the order of the participants varied with their clothes, and through this came the types of points such as Palace, private,

public, family. The most boring of the ballroom dances was the official Palace score. Participation in them was mandatory. Men came in breastplates and ladies in dresses with a special wrist. And representatives of different classes, servants, military and rich people also took part in the society's scores. Family points were played in a free and cheerful manner. These points were held during family celebrations and the number of participants was 20-30.

Another of the world folk dances is the Branle dance. "Branl" is derived from "branler", meaning "to move", "to move", "to swing". It is considered a French folk dance and originated in the early Middle Ages. In France, it was also performed everywhere: in cities and villages, on holidays, during harvest and grape harvesting. "Branl" is a chorovod dance, and its basis is a large circle, performed differently in different regions of France and named after different place names. The "branles" were varied. They are divided into-ordinary, double and cheerful branls. Such a naming of dances was a sign of the origin of the dance, the way of life and life of ordinary people." Common branl "was considered the basic and common form of "Branl". This form came about by singing in all appearances of the dance and performing in a flute or Tambour jour. And the performers themselves gave the dance a special charm. Young people performed it with agility and speed, and old people with restraint. Basically, during the dance, the performers performed in pairs. Restraint was considered an important factor in movements, consisting of jumping up and down to knee height without the tip of the foot being pulled. Also, in "Branl" dances, women used dresses such as long skirts below the knee and a white small handkerchief on the head. At the time of the performance, the fact that the skirts were pulled slightly over the waist with one hand gave the movements a special ugliness.

Above, information was recorded about the history of world folk dances and, mainly, about the types of dances that existed in the XIX century. What does this need for us?

In place of the conclusion, it is worth noting that this dance cannot be performed skillfully, without studying the history, origin and period of each dance until it reaches a certain form. For any professional performer, mastering dance not only with practical, moreover, theoretical knowledge is an important factor. Because, the art of dance is not just movements. Perhaps, the performer's inner experiences, feeling and character corresponding to the dance plot form the main part of the dance. A Professional performer, on the other hand, must be able to perform all the dances with skill. It is impossible to masterfully perform this dance without knowing the history of one dance, how it originated, who it was performed by, why it was performed and on what holidays, in what style dresses were chosen. Unfortunately, this situation is observed in some students currently studying dance. They initially move on to the performance due to their passion for dance. It is good to love his profession, to give him affection of course. However, it is impossible to perform the dance on a professional level, without fully studying the history of any dance, as we noted above, and the character of the area in

which this dance arose. Also, the theoretical knowledge of the dance we perform can motivate us to master this dance with more confidence and enthusiasm. In addition, the study of the history of attractive and unique world folk dances gives us the basis that we can more vividly express these dances and have a lot of information about the owners of high skill in the art of dance. Therefore, no matter what type of dance it is, first of all, before we perform the dance, we must master its historical periods, which folk affiliation and in what character it should be performed.

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