



CHARACTERISTICS OF MUSIC THEORY AND SOLFEGGIO SCIENCE IN CHOREOGRAPHY EDUCATION

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Abstract. Musicology is a branch of art studies. In turn, it covers the following fields of knowledge: music theory, music history, musical ethnography, musical criticism, musical acoustics, musical psychology and other fields. Music theory is a complex of scientific and educational sciences, which consists of such subjects as elementary theory of music, harmony, musical form, polyphony, solfeggio, instrumentation, and studies music from a theoretical point of view. This article provides information on the features of music theory and solfeggio science in choreography education, and also analyzes the role of music theory in educating the younger generation with specific examples.

Key words: music education, art history, choreography education, music theory and history, features of solfeggio science, new pedagogical improvement.

INTRODUCTION

The structure of choreographic education is very unique and it cannot be built according to the general standards, norms and schemes that are acceptable for other (including creative) areas of education. Solving the new pedagogical tasks set before the development of the modern theater process, of course, is subject to the general trends of improving education, but it is definitely focused on the professional activity and personality characteristics of future ballet artists. Music theory occupies an important place in choreography education, because among all the areas of education traditionally operating in Uzbek art, it is musical education that provides the maximum implementation of the principles of complexity and the integration of the most important educational systems.

The first part of the system of subjects on music theory - Fundamentals of Music Theory - aims to study the main elements of music, especially the melody and its features. In order to generalize the acquired knowledge, despite the fact that information about each musical element is included in separate chapters of the study guide, the reader should remember that musical elements can show their expressive features only in relation to each other.

LITERATURE ANALYSIS AND METHODOLOGY

Music should accompany dance movements, the singing of vocalists, the student's reading, and contribute to abstraction in the process of learning. He should direct the dancers, vocalists, instrumentalists to their goals. Then the effect of the beautiful, majestic will definitely be achieved. And this means that sooner or later you will want to repeat the action, despite its complexity.

The English philosopher George Berkeley made a significant contribution to the theory of cognition, especially to the concept of visual perception. He believed that the whole body hears music, that visions of space, outer world, and distant objects are not objects of vision,

they are perceived by the eyes as well as the ears. Berkeley defines the sense of sight, hearing, touch. The doctrine of abstraction is the theoretical basis of his treatise "On the Foundations of Human Knowledge". The human mind is able to separate certain qualities, say, to abstract from its smell, while preserving its visual appearance.

The famous Swiss composer and teacher Emile Jacques Dalcroze believed that music changes the body. The body should become an instrument capable of responding to musical thoughts without the participation of the mind. Different types of art (music, painting, dance, sculpture, cinematography) have their own means of expression. The means of expression of music are tone, rhythm, mode, harmony, register, timbre, dynamics, tempo, nuances, beats, forms. Rhythm is one of the means of expression of music. Rhythm in music is one of the factors that determine the direction of style and genre. Rhythm is the order of movement. Muscular perception of environmental rhythms is inherently human, but requires more refinement than auditory and visual senses. Both plastic and music are born from rhythm. Rhythm is the organization of time. Many dances, especially oriental dances, performed with rhythmic drum beats. Another dance instrument is the button accordion. Classical music is a repository for creating dance accompaniment.

Choreography students should be specifically introduced to music, as there is enough information to learn during the study of dance movements, dances, choreographic combinations and etudes. A single reference to the musical material does not leave much in the memory, it learns to be creative together, but nothing else. A small number of students who do not know the background of musical education and musical material remember the melody for the first time and form their own opinion about it.

DISCUSSION AND RESULTS

Comprehensive analyzes of the current state of solfeggio science in music educational institutions show that it is difficult and unclear to solve the acute methodological issues that arise.

Since the task of solfeggio is to develop the musical ear, naturally, the typology of these two concepts emerging in music pedagogy is almost completely compatible. There are many definitions of auditory and solfeggio types, both broadly and narrowly, related to different characteristics.

The main goal of Solfeggio is to develop students' natural abilities and form their artistic taste. Because it is a complex discipline, as a result, it involves a lot of tasks that need to be done in order to achieve the goal that we have set. So, the main goals of the solfeggio course:

- formation of stable interest in music lessons
- training a musical ear
- developing a sense of metro-rhythm
- study the basics of music theory
- acquisition of solfeggio skills, development of stable intonation

Solfeggio, like other musical subjects studied in an art school, is aimed at the musical education of students and should be based on a number of principles that can be considered common to the entire process of music education.

Undoubtedly, such an understanding of solfeggio and auditory types is justified and deserves all the support in research. However, it is still more focused on solving specific problems, researching some aspects of the musical ear, as we mentioned above. This

dissertation raises the problem of the formation and development of the musical ear, which is necessary for all professional musicians.

It is known that solfeggio is a unique subject of the curriculum, which covers a wide range of categories (musical ear, perception and intonation, working forms, style, timbre, music theory, stylistic technique, mode, melody, harmony , rhythm) includes. etc.), the importance of which is interpreted in a very contradictory way by teachers and scientists. However, the formation and development of a child's musical ear begins in natural conditions, without pedagogical influence, long before the first year of life. Of course, the musical thesaurus of the "pre-educational" period born in the child's mind will later serve as the basis for the construction of a pedagogical system of auditory education, in which solfeggio and solfeggio proper thesaurus are interconnected . as the cause and effect of each. This means that without knowing the thesaurus, it is impossible to organize any of the forms of work in the course of solfeggio, and they themselves are nothing more than a means of forming the thesaurus. Therefore, the main content of the solfeggio course is its thesaurus. Since the 70s of the 20th century, local music pedagogy has been developing practical materials for modern solfeggio, as well as the methodology of its development. However, the classical solfeggio system as a whole has not been fully studied and, in particular, its thesaurus remains unexplored. From the 70s of the 20th century, along with the development of practical materials on modern solfeggio, he also developed the methodology of its development. However, the classical solfeggio system as a whole has not been fully studied and, in particular, its thesaurus remains unexplored. From the 70s of the 20th century, along with the development of practical materials on modern solfeggio, he also developed the methodology of its development. However, the classical solfeggio system as a whole has not been fully studied and, in particular, its thesaurus remains unexplored.

In our work, the term "classical solfeggio" means solfeggio, which studies the intonation content of the music of artistic styles based on the unified organizational principles of the major-minor system, and the word "thesaurus" is used in the concept of pure authorship. the vocabulary of musical language and musical speech expressed in modal units, covering its vocabulary as much as possible, manifested in two forms: in material - in theoretical abstraction and in ideal - in auditory image.. on the basis of artistic material of description. Elements of musical speech are used in intonation and analytical activities; they are traditionally used in the form of intonation and listening exercises, dictation and solfegging.

CONCLUSION

Based on the above, we emphasize once again that solfeggio is a complex science that allows the student to develop in all aspects. Solfeggio is enriching students with various information, liberating and, most importantly, developing natural information that is unique to each child.

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