



## Role Of The “Lazgi” Dance In Khorezmsoy Dance School In The Lesson Of Rhythmics And Choreography

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<i>Article History</i>	<i>Annotation.</i>
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<b>CC License</b> CC-BY-NC-SA 4.0	<b>Keywords:</b> <i>dance, culture, history, education, teacher-student, culture, music, creator, teaching, fun,</i>

The Khorezm dance school was formed in ancient times and developed for centuries in the Khorezm oasis. Among the world famous Uzbek traditional dances, especially Andijan, Samarkand, Fergana, Tashkent, Bukhara and Khorezm, the Lyazgi dance is famous for its uniqueness in aesthetics and choreography. Researchers believe that the “Lazgi” dance is more than three thousand years old.

This direction is rich in sparkling movements of the arms and legs. Male and female dances are equally characterized by snapping fingers, stately stances, shaking hands and other body movements, jumping on knees, adding tempo with the help of sharpening stones - “kairak tosh” (stone castanets), etc.

Traditional dances such as “Chagalak” (Bird Dance), “Yumronkozik” (Marmot Dance), “Norim-Norim”, “Alikambar”, “Orazibon”, “Muri”, “Hubbimbay”, have come down to us in the performance of young dancers. “Shirin Novot”, which are distinguished by their deep content, their meaning is observed in the movements of the arms and legs, in the mobility of the body. The dances “Ashshadaroz” and “Makom Ufari” are considered purely female.

In Khorezm, there were whole groups of original Khiva men's dances - uyin (lit. - game, dance), which consist of a large number of poses - leg positions and arm movements, while the whole body was in motion with squats, with tapping. The dancer spreads his feet wide, turning his knees to the sides, while squatting slowly and deeply, gracefully bending his body, accompanying himself with kairaks (stone castanets).

The legendary Khorezm dance “Lazgi” is not just a dance, it is a special way of expressing feelings, emotions, attitudes, the soul of the people. Distinctive features of the “Clang” movements are half-bent legs, a predominance of small shaking of the shoulders and arms, subtle “fluttering” movements of the hands, an accentuated key with the legs and the famous movement of the neck and head from right to left and left to right. Facial expressions when performing Khorezm dance are incredibly expressive and emotional.

Women's dances are distinguished by virtuosity and sparkling movements of the hands and shoulders; at the same time, a sharp, accentuated mobility of the entire body is observed. Khorezm dances also correspond to a kind of clothing: men performed in shirts - a white “yaktag” covered with a “belbog” (waist scarf), in black trousers with soft leather (like boots), an astrakhan (fur) hat is required on the head. Women's dance costume - shiny material, cap, wide bodice of traditional jewelry around the neck.

The most popular dance of the Khorezm dance school is “Lyazgi”, a temperamental Khorezm dance full of fiery passion, performed equally by both male and female dancers.

Some experts attribute this dance to the origins of the emergence of life in humans (Adam). They believe that when God created the first man on earth and could not revive him, since the spirit did not want to enter him through music, he drove him into the human body. The “clang” dance, they say, shows the process of reviving a person.

The dance “Lyazgi” was accompanied by a corresponding instrumental dance melody; later a song version using various poetic texts became widespread, but the character of the melody did not change.

“Lazgi” was originally music, without a song. For the first time, the words were composed and sung by the People's Artist of Uzbekistan Kamilzhan Otaniyazov, and then by other artists, People's Artist of the USSR Malika Kolontarova, Khulkar Abdullaeva, Firuza Jumaniyozova, People's Artist of the Uzbek SSR Otazhon Khudaishukurov, Maral Ibragimova and Botir Kodirov.

Several variants of the “Lazgi” dance are common - dance on a tray, dance on a brick, solo and group, where exquisite chasing gives way to a fiery, truly whirlwind dance.

The music consists of a short introduction and three parts. The dance begins with slow and simple movements - first the fingers, arms, shoulders, then the movement of the whole body begins to accelerate. Then he abruptly turns into complex movements. Then, together and gradually for the entire corps, the tempo increases, the dancers click stone castanets in time with the dance.

With the change in the nature of the music and the acceleration of the whole picture, the dance intensifies even more and ends in the end.

The choreography of the dance is associated with the legend that one day after an evening reception, the Khorezm Shah gathered his concubine wives to dance for him. Among his wives, he singled out one who had natural grace and the ability to bewitch with dance. The other wives did not want to remain in the beauty's shadow.

During the dance, one of the rivals threw beads and sweets at her feet. My beloved wife slipped, fell and broke her leg. In order not to upset her beloved, she danced without straightening her fingers. The Shah was very pleased, mistaking the girl's strange movements for a new dance. Thus, according to legend, a unique style characteristic of the Khorezm dance “Lyazgi” appeared - “broken” movements of the hands and feet.”

In a group dance, each participant dances in their own style. In an ensemble performance, the dance begins with slow and simple movements of each participant - first the fingers, arms, shoulders and then the whole body begin to come to life. After this, immediately move on to complex movements. Wiht By repeating part of the melody, the dance movements begin to change. As the character of the melody changes and the rhythm intensifies, the dance continues to “heat up” and then ends abruptly. Men's dances are more masculine in nature, while women's "Langing" dances have a lyrical, humorous mood.

Nowadays in Khorezm there are 9 versions of “Lyazgi”, among which we can list “Kairak lazgisi” (Langi with stone castanets), “Lagan lazgi” (Langi with a saucer), “Gisht uyini” (Langi on a brick), as well as those performed to the song accompaniment “Kimni sevar yorisan?”, “Layik”, “Sani uzing bir yona”, “Gyal-gyal”, etc. There are also differences between male (in a fighting and heroic spirit) and female (lyrical, cheerful) dances.

Since the middle of the 20th century, dance lazgi - yalla have been created: “Kimni sevar yorisan” (“Whose favorite are you?”, K. Otaniyazov), “Loyik” (“Worthy”, A. Atajanov and M. Rakhimov), “Sani uzing biryona” (“You are the only one”, O. Khaitova, B. Zhumaniyozov), “Gal-gal”, (“Let's go, let's go”, B. Khamdamov), “Khorazmnin lazgisi” (“Khorezm lazgi”, O. Otajonov), “Uyna-uyna” (“Dance-dance”, K. Rakhmonov), etc.

Among the masters of art who took an active part in the promotion and development of Khorezm dance, special mention should be made of Annajan-halfa Sabirova (1885-1952), who did a lot to preserve the musical, poetic and dance traditions of Khorezm. She was a bright performer of the accordion, folk songs and songs from dastans, a creator of songs and poems, taught dancing and, what is typical, is the stage interpretation of songs accompanied by dances.

The great merits in this matter are such masters as S. Allaberganova, R. Khakimova, R. Atajanova (members of the Annajan-halfa ensemble), Kambar-bala, Kanarak-bala Saidov, Kadyrbergan Atajanov, Khudaibergan tok-tok, Gavkhar Matyakubova and others. Khorezm dance art continues to develop thanks to the activities of professional and folk ensembles.

Today, the Khorezm dance “Lazgi” is very popular both in Uzbekistan and abroad.

On December 12, 2019, the legendary dance “Lyazgi” was included in the UNESCO Representative List of the Intangible Heritage of Humanity as an element of the cultural heritage of Uzbekistan. A resolution on this issue was adopted in the capital of Colombia, Bogota, at the Intergovernmental Assembly for the Safeguarding of the Intangible Heritage of UNESCO.

Currently, there are 9 types of lazgi in Khorezm. These are “Dutar lazgi”, “Surnai lazgi”, “Lazgi with castanets (kairak)”, in addition, starting from the mid-20th century, dance lazgi - yalla were created: “Kimni sevar yorisan” (“Whose favorite are you?”, K. Otaniyazov), “Loyik” (“Worthy”, A. Atajanov and M. Rakhimov), “Sani uzing biryona” (“You are the only one”, O. Khaitova, B. Zhumaniyozov), “Gal-gal”, (“Let's go -let's go”, B. Khamdamov), “Khorazmnin lazgisi” (“Khorezm lazgi”, O. Otajonov), “Uina-uina” (“Dance-dance”, K. Rakhmonov), etc.

Already in our time, the legendary Uzbek dancers Tamara Khanum, Mukarram Turgunbaeva and Gavkhar Matyakubova perfected every movement brought the Khorezm folk dance to perfection, thereby conquering the world stage.

The archive of the Honored Artist of Uzbekistan Gavkhar Matyakubova has collected many interesting documents from the archive of the Khorezm ensemble, which formed the basis of her recently published book, "The History of Khorezm Dance," which contains invaluable materials about the history of the development of the Lyazgi dance.

Based on the above, we believe it is relevant to further promote the achievements of Uzbek dance schools in the international arena, develop the "Lazgi" dance teaching system in music educational institutions of Uzbekistan, show the role of women's dance in the development of Uzbek choreography, and, with the support of donors and international organizations, annually hold competitions for the best dance performance "Lazgi". In rhythmic and choreography classes, students learn the history of Uzbek folk dances and dances under the teacher, as well as famous dance ensembles. Because there will be no evil in the hearts familiar with the art of dance. They will always be healthy and deep thinking.

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