

## MUSIC AND DANCE

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**Abstract:** This article examines the significance of music in choreography, revealing the emotional structure, character, and figurative expressiveness of dance dramaturgy.

**Keywords:** Music, choreography, ballet master, composer, choreography, analysis, individual approach, method, skill, tempo, meter-rhythm, composition, style, note, plot, Interpretation, specialist.

It is rightly said about music that it is the “soul of dance.” Music provides movement with a rhythmic foundation, determines the emotional tone, character, and figurative expressiveness of dramaturgy. There is a very close connection between music and dance, and therefore choreographers will undoubtedly benefit greatly if they are practically familiar with musical art.

This will always allow them to express their idea or concept more clearly. Good music should “paint,” and dance should become an echo that obediently repeats everything that music expresses. That is why the creation of dance pieces always requires a subtle sense of imagery, national character of the musical texture in the work that the choreographer intends to express through the language of choreography. The profession of a choreographer-director is not only creative. It assume knowledge and solving a wide range of issues, as well as professional musical and choreographic competence and creative thinking.

To develop a choreographer’s natural talent, it is necessary to acquire knowledge and skills in the fields of literature, music, and choreography. When we speak today about the need to express music in dance, we require a correspondence between the musical style and genre of music and dance, the structure of musical language and plastic movement, as well as consistency of tempo, meter-rhythm, and choreography. Sometimes a choreographer, having came up with a plot, tries to select an already existing musical piece for it.

It should be remembered that choreography has its own specific means of artistic expression, its own choreographic language, and its own compositional techniques. While performers of a symphony or romance are required to strictly follow the text, naturally interpreted and deeply understood, the plastic interpretation of music offers greater freedom for imagination.

Dance expression primarily requires figurative vision, understanding of character and style, and imagination. If the criteria of character and style of music in auditory perception are usually precise and definite, then artistic vision varies from person to person. Hence, the same music can have different plastic interpretations, different choreographic interpretations, and different stage solutions.

The creative process of creating a new choreographic piece or performance is based on the choreographer's concept, which includes the ability to "listen to music". To develop these skills, it is necessary to cultivate musical hearing, master methods of building a compositional plan, and analyze a work.

A choreographer must freely navigate musical meter-rhythmic structures, which open wide opportunities for imagination. The musical-directing skills of a ballet master are, in our opinion, the literate and professional selection of musical material for creating the dramaturgy of a choreographic piece. A musical and choreographic work as a whole, each act and each episode must have a clear musical dramaturgy, serve a specific purpose, and solve a specific task. The choreographic text reveals to the viewer a visual perception of what the choreographer seeks to convey through music and movement. Each character in dance must express their personality through movement and music. Based on the above, we see that through the musical-directing skills of a choreographer, it is possible to reveal the character of a people and their heroes, which will be reflected in the literate choice of musical work.

One thing is indisputable—the power of a truly artistic choreographic work lies in the unity of music and dance, where it is important to establish unity between three elements: dramaturgy, music, and choreography.

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