

FEATURES OF THE CHOREOGRAPHIC ART OF AZERBAIJAN: CONCEPT OF TRAINING AND IMPROVEMENT OF PERFORMANCE SKILLS

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Abstract: The development of choreographic art is not a static process, it is steadily developing in accordance with the trends of the time. In modern conditions, leading experts in the field of ballet and national choreography through analytical research identify new forms of dance art and determine current trends in its development. Undoubtedly, the foundation of training professional personnel (ballet artists, dance ensemble artists) in the field of choreography is ballet school. However, the increased demand for choreographer, ballet master and ballet teacher requires new approaches to the educational process. Due to the need to preserve and develop traditions of choreography in the Republic of Azerbaijan, as well as with the aim of training highly qualified specialists in this field, the Baku Choreography Academy was established on the basis of the Baku Choreography School. The purpose of the study is to consider the features of the formation and development of Azerbaijani choreographic art in the context of evolution of the ballet school of Azerbaijan. Objectives: identifying the path of formation and development of the Azerbaijani ballet school; understanding and defining the significance of the production works of choreographers in the context of the choreographic art of Azerbaijan; substantiating the idea and innovation in pedagogical activities for the preparation and improvement of the performing skills of future ballet dancers and dance ensemble artists; defining promising tasks for improving the model for training choreographers based on the development of Azerbaijani dance. Research methods. In accordance with the goals and objectives set in the article, the methods developed by science historical analysis, comparative analysis, method of included pedagogical observation, analytical method of comparison of various pedagogic technologies. The results of the study are guaranteed by the extensive methodological validity of theoretical and practical provisions related to active approaches to solving problems. Describing the main features and principles of the formation and development of the ballet school of Azerbaijan, the authors of the article consider the issue of preservation of traditions, both choreographic art and education, and formulate with specific arguments. Experimental testing of theoretical provisions, based on a wide range of scientific and pedagogical sources.

Key words: Choreographic education, Baku Choreography Academy, ballet school, continuity of traditions, cultural value.

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Introduction

The Azerbaijani folk dance is not only a folklore phenomenon, but also part of the rich cultural heritage of this country. In this article, the authors tried to consider the phenomenon of Azerbaijani folk dance through the prism of historical-methodological approach, highlighting the importance of research and understanding of this art form. The history of Azerbaijani dance has its roots in ancient times, uniting different ethnic and cultural elements. Historical sources indicate that the Azerbaijani folk dances had religious, ceremonial and entertaining functions. Their evolution reflects changes in society, from the influence of empires to the influence of neighboring cultures. Historical and methodological analysis of Azerbaijani folk dance includes the study of traditions, styles and semantics of movements. The methodology of such research involves analysis of archival documents, ethnographic data and musical compositions, as well as comparison of similar dance traditions in the region.

The pose-oriented value of kinesthetic is not only a method of teaching, but also a significant cultural conditionality that contributes to the preservation of heritage and aesthetic understanding of dance traditions. According to the study (Meyo 2022), posture is a key element for cultural innovations and observation

of dance practices, which becomes especially relevant in the context of studying Azerbaijani folk dance. Each dance, as a semiotic system, carries in itself a symbolic reflection of the history and cultural values of the people. Analysis of semantics and symbolism of movements in Azerbaijani dances allows to penetrate into socio-cultural processes of society, revealing deep meanings and established images characteristic for the popular consciousness.

The historical and methodological approach to study of Azerbaijani dance art allows to track how traditions adapt to modern conditions without losing their authenticity and cultural significance. It is particularly important in this context to preserve the oral tradition through the outhouse and epic tales, which shows a deep connection between past and present, a synthesis of innovation and tradition in dance culture. This symbiotic connection emphasizes the importance of dance not only as an art form, but also as an integral part of cultural identity.

Analysis of the evolution of Azerbaijani ballet art, aimed at comparison with folk dance traditions, reveals a strategic direction in the development of modern choreographic art of the country. Coordination of scientific, educational and creative activities of specialists in this field becomes a key condition for improving the training of professional performers.

The history of the Azerbaijani ballet school, its methodological foundations and pedagogical principles play an important role in preserving cultural heritage and continuing traditions in the rapidly changing modern world.

Materials and methods

It should be said that the folklore of each people is a living phenomenon, intertwined with the original history, knowledge, all the essence of this people, and accepts it as an iron peg in all its work. Valuing the folklore of each nation as a living phenomenon, unique to the original history, knowledge and all the existence of this nation, is very valuable principle, according to which it should be treated as «iron fist» (Жакан 108). The ballet in Azerbaijan was staged 359 years after the production of the first world ballet. The history of Russian ballet begins with the staging of a ballet based on the folk legend “Maiden Tower”. It is well known that it is an integral part, a nouns, a matrix of the cultural process; it is an essential component of the national picture of the world. The location of functioning and self-presentation of cultural codes in the spiritual sphere are so-called secondary sign systems (along with natural languages, recognized as the initial «basic semiotic system» as the primary sign system), namely: myth, religion, folklore, literature, art - painting, dance, architecture, sculpture, cinema, science and others., playing a dominant role in the process of generation and transmission of socio-cultural knowledge, experience and values of society. (Азибаева 17). The premiere of the ballet «Maiden Tower», by the outstanding Azerbaijani composer Afraziyhab Badalbeyli took place on 18 April 1940.

But in fact, the foundations of Azerbaijani ballet were laid back in the early 20s. Musicologists note that in 1923 a private ballet studio operated in Baku, where Gamer Almaszade, the first

ballerina of Azerbaijan and the entire Muslim East, learned the secrets of ballet. The stage image of the Azerbaijani beauty Gamer Almaszade is still remembered, and the pearls of the Azerbaijani national ballet created by her will live on as long as Azerbaijani art develops and makes a significant contribution to the treasury of world ballet. (Эльяш 168).

Each dance culture has developed its own mode of storytelling, which is often characterized by particular kinesthetic values (Мяо, 2022). Any pose has a kinesthetic meaning that demonstrates not only the beauty of upper body movements, the grace of the pose, the sense of balance, the sense of position and movement of the human body, but also the philosophical and aesthetic principle (Saitova et al 735).

If we look at the development of choreographic education in Azerbaijan in chronological order, we will see that the first data on the existence of ballet studio in Baku date back to 1922-1923. Teacher-researcher Kyamal Gasanov in his study wrote: In 1929, according to the decision of the People’s Commissar, this studio was transformed into a Baku Choreography School, and in 1933 the training there was extended from 4 to 9 years. In 1935, by decision of the Council of People’s Commissars for Education of the Azerbaijan SSR choreographic school was called Baku Choreography Technical College, In 1962 by decision of the Committee of Higher and Secondary Education of the Council of Ministers of Azerbaijan SSR, the Baku Choreography School was established under the Ministry of Culture of the Azerbaijani SSR. On this occasion, the domestic composers took over the writing of ballet music». (Гасанов 56)

In 1939, Afraziyab Badalbeyli wrote a one-act ballet «Tarlan» for children on the occasion of the first edition of the Baku Choreographic School, and a year later especially for Gamer Alaszade-ballet «Maiden Tower», showed that it is always in development and search, In the

appeal to folk folklore. (Фархадова 58). It is the folklore heritage that can serve as an inexhaustible source for new works in the theatre and music. (Жумасейтова Гульнара и др. 261).

This ballet later contributed to the creation of new ballet samples. It should be noted that the Azerbaijan State Academic Opera and Ballet Theatre, which has a rich tradition, is also operating in Azerbaijan, and interesting ballet performances are included in the repertoire of this theater. Creation of «Girls' Tower» led to the creation of a number of ballet performances. Thus, in 1950 the ballet «Gulshan» by Soltan Hajibekov was presented on the stage of the Academic Theatre, in 1952 the ballet «Seven Beauties», and in 1961 «Tropoy Thunder» by Kara Karaev, in 1962 the ballet «Legend of Love» by Arif Malikov, in 1965 the ballet «Chernoskovo» Ashrafa Abbasova, in 1979 the ballet «Thousand and one night» of Fikreta Amiryeva, in 1986 the ballet «Babek» of Asaliade, in 2000 the ballet «Black and white» of Hayama Mirzazadde, in 2005 the ballet «Love and death» of Polad Bulbulogolu, thereby took the entire repertoire of the theatre. We share the opinion of scientists who say that «in the conditions of the coming globalization and multicultural environment, preservation and development of the epic heritage of its people ceases to be a requirement of time, but becomes a necessity for the self-knowledge of the people and their national self-identification» (Тани, Жумасейтова 325).

The above examples of Azerbaijani ballet music and national ballet, such as works by Kashkaya (1987), are vivid examples of the fusion of traditional musical forms with other arts. The musical language of Azerbaijani art from the very beginning was closely linked with folk legends, which predetermined its further development. It is important to note that the process of making music, based on the interaction of word and sound, opened new horizons for

combining with theater, cinema art, as well as literature, which greatly expanded the possibilities for expression in dance and gesture.

In addition, as researchers (Kaztuganova and 266 others) note, music, which arose on the basis of an unbreakable link with legend and word, is a phenomenon that continuously evolves in time and space. This development is not limited to traditional dombra music, but covers broader musical forms that are reflected in the genres of academic composer music and poetry. Thus, the combination of music with other forms of art contributed to its organic penetration into ballet, theatre productions and cinema, which strengthened its connection with national traditions and modern cultural forms.

It should be noted that the above examples of ballet works are only a part of the works created by Azerbaijani composers in this genre. In this context, it is worth mentioning the list of ballets and choreographic miniatures presented by researcher Irada Saryeva. Among them: the choreographic miniature «Dagestan», created by the brilliant Uzeyir Hajibeyli in 1920, the unfinished ballet by Muslim Magomayev «Mad Mukhtar», a one-act ballet-fantasy based on the novel of the same name by Cervantes «Don Quixote» by Kara Karayev (1960), the first mugham-ballet based on the symphonic mugham of the same name «Rast» by Niyazi (1962), written by Soltan Hajibeyov in 1961, the children's opera-ballet «The Fox and the Alabash», «Stronger than Death» by Arif Melikov (1966), «The Caspian Ballad» by Tofik Bakikhanov (1967), the choreographic novella «Shur» by Fikret Amirov (1968), a one-act choreographic poem based on the poem of the same name by Nizami Ganjavi «Leyli and Majnun» by Kara Karaev (1969), choreographic miniature «Yalli» by Rauf Gadzhiev (1969), choreographic miniature «Lezgikhangiri» by Rauf Gadzhiev. (1969), «Two People on

Earth” by Arif Melikov (1969), “Shadows of Gobustan” by Faraj Karayev (1969), Faraj Karayev “Kaleidoscope” (1971), based on the poems and ghazals of Mirza Shafi Vaze “Mugham” by Nazim Aliverdibekov (1972), one-act choreographic miniature “Azerbaijani Suite” by Rauf Hajiyev (1972), based on the poem of the same name by Rabindranath Tagore, the ballet “Chitra” by Niyazi (1972), “Alibaba and the Forty Thieves” by Arif Melikov (1973), “The Epic of Nasimi” by Fikret Amirov (1973), a choreographic poem dedicated to the work of Caspian oil workers “Conquerors of the Caspian” by Fikret Amirov (1975), a pantomime ballet “Kosa-Kosa” by Rakhil Gasanova (1975), “Inspiration” by Leonid Weinstein (1977), “Poem of Two Hearts” by Arif Melikov (1981), “Humay” by Nariman Mamedov (1981), “Nizami” by Fikret Amirov (1984), based on the work of the same name by Sergei Yesenin, “Eastern Poem” by Tofik Bakikhanov (1989), children’s ballet based on “Khamsa” by Nizami Ganjavi, “Good and Evil” by Tofik Bakikhanov (1992), “Empty Cradle” by Firengiz Alizade (1993), “Yusif and Zuleikha” by Arif Melikov (1999), “Journey to the Caucasus” by Akshin Alizade (2002), “Call of Karabakh” Tofika Bakikhanov (2008), “Waltz of Hope” by Akshina Alizade (2008), “Sayaly” by Elnara Dadashova (2012), children’s ballet “The Magic Apple” by Oktay Zulfugarov (2012), “Sheikh Sanan” by Nariman Mamedov and others (Газета «Bakı x b r», 2015:15).

Innovations and algorithms are being introduced into the educational process. Since the creation and development of the choreographic education system in Azerbaijan, as a result of attracting professional personnel to the Baku Choreography School and inviting a number of specialists from Russia to the teaching staff, the process of teaching choreography in the Republic of Azerbaijan has been further improved and a system for training highly professional specialists for the national ballet scene has been formed.

The development process in the field of education has created a broad basis for the development of national personnel.

In addition to Gamer Almaszade, who was already working as a teacher at the Baku Choreographic School, during that period the teaching staff was formed from prominent figures in the art of ballet such as Leyla Vekilova, Tamilla Mamedova, Rafiga Akhundova, Chimnaz Babayeva, Tamilla Shiraliev and other famous ballerinas and choreographers. Here it would be quite appropriate to cite the thoughts of art researcher Narmina Guliyeva, who notes: “In the 1960s, in connection with the need to preserve the national dance traditions of Azerbaijan, professionally teach and promote national dance, a folk department began to function at the Baku Choreography School, where Khumar Zulfugarov, Afag Malikova, Roza Jalilova, Tarana Muradova, Jamila Bayramova, Sabina Gasimova and other figures of choreographic art studied, who later received the honorary titles of Honored and People’s Artist of Azerbaijan.” (Гулиева, 43).

Results and discussion

Let us repeat, according to the order of the President of the Republic of Azerbaijan dated April 30, 2014, the educational complex “Baku Choreography Academy” (BAC) was created on the basis of the Baku Choreography School. Currently, the Baku Choreography Academy, operating under the Ministry of Culture, is the only leading higher education institution in Azerbaijan that trains professional specialists in various fields of choreography. By order of the President of the Republic of Azerbaijan Ilham Aliyev, the Academy began its development path with the approval of the Charter of the Academy dated December 26, 2014..

The Baku Academy of Choreography is a unique multi-level educational complex for Azerbaijan, implementing

programs at various levels of education: from primary and secondary general to secondary specialized (college) and higher (bachelor's, master's, doctoral). This multi-stage structure places high demands on the modernization of the educational process, which in the context of globalization and increasing competition in the global educational space is becoming a top priority.

The need to improve educational programs and train faculty is determined by the need to increase the level of competitiveness of students and their readiness for new challenges facing professional choreography and art in general. In this context, the integration of innovative pedagogical methods, as well as strengthening academic mobility and cooperation with international educational institutions are key areas of strategic development of the Academy.

Thus, the modernization of the educational system of the BHA contributes not only to improving the quality of training specialists in the field of choreography, but also to the formation of competitive personnel capable of making a significant contribution to the development of national culture and art in the conditions of the modern globalized world. (Raheb, Stergiou, et al).

It is known that the study of the basic principles and methods of teaching the pedagogy of choreographic art and performing skills has become an important problem in every historical period. (Chappell, et al). Preparation and targeted process of forming the dancer's personality, exchange of accumulated experience in the field of ballet art, targeted influence on the student with the aim of preparing for future professional activity. (Fink, et al). Developing professional ballet skills requires not only technical skills, but also emotional and artistic maturity. It is important to create a stimulating and supportive environment for the student to help him or her reach his or her potential.

Through shared experiences and targeted training, significant progress can be made in preparing for a future professional career.

As we begin to learn ways and methods of teaching young dancers, we ask ourselves: «What are we trying to achieve?» The success of a teacher, whether working with professionals or beginners, is measured not by purely technical or physical achievements, but by the formation of creative, intuitive and inquisitive personality. (Tharp, K. 2005).

Drawing a parallel between the Choreography Academy of Azerbaijan and Kazakhstan, it is possible to say in the words of the authors of the article «Seriler Saltanatı» presentation of national-literary scene in choreographic performance», Kazakhstan performs a great job as a world glorifier of national culture, reviving the national dance art, being a new milestone in choreography art of Kazakhstan. The main goal of this group is to raise national dance art to a world level, to reveal the life and history of the great steppe through new national productions. (Жалгасбаева, Құсанова 214).

One of the greatest achievements of the Academy is the establishment for the first time in the history of choreography of the International Competition of Classical and National Dance named after Gamsat Almasade. This competition, which was attended by representatives of different countries, serves to further strengthen friendship between peoples. In 2016 and 2018, the Academy successfully held a competition with 324 participants from 12 countries.

Book of the first rector of BCHA by Professor Timovich Efendiev «Baku Choreography Academy: a path begun from tradition», devoted to 90 years of history of choreographic education in Azerbaijan and 5-year the summer activities of the Baku Choreography Academy is a fundamental work, which serves as an important source for scientific research. The book contains a rich material about the creativity of

Azerbaijani masters of ballet, leading choreographic teachers, and it also reflects the establishment and development of national dance art and choreographic education..

In accordance with the practice of development of world universities, despite its short life, the Academy of Choreography has declared itself as a unique educational and scientific creative center of the Republic. As you know, ballet training is a specific process aimed at achieving one goal - the training of highly qualified performers. And the stages of the formation of the domestic system of choreographic education developed in close relationship with theatrical art. As confirmed by the above ballet performances and choreographic miniatures. And it is natural that in addition to choreography, the Academy opened the faculties "Theater Studies" (scenography, costume design for national and classical dances) and "Musicology" (pedagogy of music, instrumental performance, folk instruments,) in the 2017-2018 academic year. The uniqueness of the Academy lies in the fact that it trains not only ballet dancers, choreographers, choreographers, but also actors, theater directors and musicologists. The Academy has formed departments of ballet master art, classical dance, national dances, social subjects, musical subjects, Azerbaijani language and literature, art history, design, united in the Faculty of Arts.

One of the key tasks facing the Baku Choreography Academy is the implementation of targeted and systematic activities in all areas of choreographic education, as well as the development and publication of teaching aids that form the basis of the educational process. For the first time in the Azerbaijani language, a number of educational materials on choreography created by professional teachers of the academy were compiled and published. In addition, some textbooks were translated from Russian into

Azerbaijani and transferred to the disposal of students and students mastering the specialty in the field of choreography.

The object of research of this work is the process of formation and evolution of the Azerbaijani ballet school. As a material for the study, ballet works of Azerbaijani composers were used, as well as the creative activity of prominent figures of ballet art. Particular attention is paid to structural and organizational changes in the development of the ballet school, from the Baku Choreographic School to the Baku Academy of Choreography.

The historical and cultural approach to the topic made it possible to highlight the key factors that contributed to the development of choreographic art against the background of the formation and improvement of the national ballet school. In the course of the study, using a formal analysis, the characteristic features of the Azerbaijani ballet school and its unique path of development were revealed, which makes it possible to more deeply comprehend the contribution of this school to world choreographic art.

Baku Academy of Choreography, considered as the most important element in the development of national ballet art, is the result of cumulative achievements over a century of evolution of choreographic education in Azerbaijan.

The Baku Choreographic School, which is the country's only secondary specialized educational institution in choreography, has trained outstanding ballet dancers and dance masters, known not only in Azerbaijan, but also in many countries of the world, exactly 85 years from the date of its creation. Among them are Gamar Almaszade, Leyla Vekilova, Rafiqa Akhundova, Tamilla Shiraliev, Chimnaz Babaeva, Tamilla Mamedova, Khumar Zulfugarova, Afag Malikova, Roza Jalilova, Ramazan and Olga Arifulin, Vladimir Pletnev, Gizgait Khudagulukyzy, Naila Nazirova, Rufat and Valentina Zeynalovs, Ella Almazova. Most of these artists

completed internships and continuing education courses at Moscow and St. Petersburg choreographic schools, and then returned to Baku and took up teaching activities. However, considering the rich repertoire of the Azerbaijan State Academic Opera and Ballet Theatre, as well as the State Dance Ensemble of the Azerbaijan State Philharmonic and the State Song and Dance Ensemble, the need for highly qualified ballet and dance artists, as well as professional teachers and ballet masters has also increased. Of course, after some time, that is in the middle of the 90s, to meet the need for ballet masters and choreographers, the Azerbaijan State University of Culture and Arts opened a specialty «Art of Ballet Master». For many years the relevant department has prepared ballet masters with higher education, provided professional staff of various theaters and collectives. However, from the point of view of art, this disconnection caused many problems and significantly slowed down the pace of development of the choreographic field.

The coordination of scientific and creative activities in the field of national choreographic art of Azerbaijan is an important step in ensuring the direct participation of specialists in solving key problems in this area. The Baku Choreography Academy has established close cooperation with state institutions from the very beginning of its activities, taking the initiative to establish qualification programmes aimed at training professional personnel, necessary for performing choreographic art. In addition to the already existing programs on choreography such as classical dance, ballet master art, national and modern dance, as well as training of ballet masters, new directions were opened at the academy. Among them art history (scenography, costume history, choreography history), as well as design including scenography and design of costumes for national and classical dances.

These specialties are interdisciplinary and related areas that expand the opportunities for training specialists in the field of choreography.

The training of dance teachers at the Baku Choreography Academy is based on the historically established system of classical choreographic education, which has cultural significance and covers teacher training for higher and secondary educational institutions, ballet company, professional dance ensembles in the capital and in the regions. The system is aimed at training of teachers-tutors who help to improve the professional skills of ballet artists and ensembles, ensuring their preparation for stage performances.

Considering the high importance of this area, the Cabinet of Ministers of the Republic of Azerbaijan officially included the specialty «Dance teacher» in the list of state specialties by its Decree 135 of 10 April 2017. The activities of ballet artists and ensembles are temporary, and by the age of 38-39 their stage career is usually over. However, success on the stage is not enough to continue a career in pedagogy. Need a pedagogical education, as well as profound knowledge and skills in the field of choreography. The specialty «Dance teacher» was created for this purpose.

At the same time, there is an urgent need for fundamental research that would contribute to the further development and existence of choreography. Therefore, the role of the master's and doctoral degree courses operating in the academy is great. (<https://news.day.az/culture/874145.html>).

Basic Provisions

1. Development of pedagogical skills based on theoretical and methodological principles of subject activity under the influence of philosophical-pedagogical tradition of higher education.

2. The development of pedagogical qualities of personality is a complex multi-

stage process, depending on the unity of external (tasks set by the rector and dean) and internal factors (the availability of curricula and teaching aids).

3. The process of developing the pedagogical qualities of the personality of a student choreographer involves the unity of training, education and development during classroom lessons, creative and socio-cultural events, reflecting domestic folk traditions, modern trends in the dynamics of choreographic art and the needs of the audience.

4. The specifics of the development and teaching of the ballet school, its plastic language, historical factors determine the path of further development of the national dance and ballet of Azerbaijan.

5. Studying the characteristics of traditional culture of Azerbaijani dance influenced the revival and new interpretation of folk education in choreography. It proved to be promising paths for the development of the theory of Azerbaijani dance.

Conclusion

Local, regional and global socio-political and socio-economic processes observed in recent decades have a significant impact on the development of science, education, culture and art. However, thanks to the consistent domestic and foreign policies of the Azerbaijani leadership, the legal, social and logistical basis for the progressive development of the humanitarian sector has been substantially strengthened. In accordance with the requirements of time and modern standards, significant projects aimed at improving the cost-effectiveness of these areas have been implemented, as well as systematic measures to improve them.

The development of choreographic education in the context of the establishment and evolution of the ballet school as one of the basic directions of artistic education is of particular interest.

Azerbaijan has shown high achievements in the field of art education, which is confirmed by the observed quantitative and qualitative indicators of these successes, which have a tendency to increase. The establishment of a system of complementary arts education, in particular through public art schools and music schools, has contributed to the inclusion of large numbers of children and the provision of high-quality educational services. This phenomenon, in turn, not only demonstrates the importance of artistic education of the younger generation, but also reflects public attitude towards cultural heritage and the perception of art by viewers.

Thus, strengthening the system of artistic education, in particular choreography, is an important element for sustainable development of the humanitarian sector of Azerbaijan and contributes to the preservation and continuity of cultural values. In conclusion, we would like to emphasize that...the art of dance is a powerful art, enriching the inner world of man and purifying his soul. One of the characteristics of this difficult and complex area is that it requires great sensitivity. The graceful movements of dancers, the elegant rhythms and the dancing positions that shine in harmony can not fail to impress the hearts of spectators...» (Жалгасбаева, Құсанова 213).

Value of the study (contribution to relevant field)

Baku Choreography Academy is one of the artistic higher education institutions in Azerbaijan. The unique status of the multi-level academy sets us new challenges to implement more extensive and exemplary works in the field of art education. Therefore, the development and establishment of ballet school in Azerbaijan from a historical point of view is the best

foundation for its further development of all choreographic education and art in general. The value of this study is that it summarizes

the knowledge and research available today in the field of learning and development of the ballet school, and also serves as a visual scientific guide for further studies.

Вклад авторов:

Н.О. Шахмурадова – разработка концепции; анализ научной литературы; формирование идеи; проведение основных исследований, анализ и интерпретация полученных данных; работа с зарубежными источниками; подготовка и редактирование текста; работа по замечаниям и доработка окончательного варианта; связь и переписка с журналом; ответственность за все аспекты работы.

Г.Ю. Сaitова – разработка концепции и идеи; формулировка основных целей и задач; анализ полученных данных; корректировка первого варианта статьи, внесение замечаний и доработка; работа над окончательным вариантом введения и заключения статьи.

Авторлардың үлесі

Н.О. Шахмурадова - тұжырымдаманы әзірлеу; ғылыми әдебиетті талдау; идеяны қалыптастыру; негізгі зерттеулер жүргізу, алынған деректерді талдау және түсіндіру; шетелдік көздермен жұмыс; мәтінді дайындау және редакциялау; ескертулер бойынша жұмыс және түпкілікті нұсқаны пысықтау; журналмен байланыс және хат алмасу; жұмыстың барлық аспектілері үшін жауапты.

Г.Ю. Сaitова-тұжырымдама мен идеяны әзірлеу; негізгі мақсаттар мен міндеттерді тұжырымдау; алынған деректерді талдау; мақаланың бірінші нұсқасын түзету, ескертулер енгізу және пысықтау; мақаланы енгізу мен қорытындылаудың түпкілікті нұсқасымен жұмыс істеу.

The contribution of the authors

N.O. Shakhmuradova - development of the concept; analysis of scientific literature; formation of the idea; conduct of basic research, analysis and interpretation of the data obtained; work with foreign sources; preparation and editing of the text; follow-up and finalization of the final version; communication and correspondence with the journal; having responsibility for all aspects of the work.

G.Y. Saitova - development of the concept and idea; formulation of the main goals and objectives; analysis of the obtained data; adjustment of the first version of the article, introduction comments and refinement; work on the end-state introduction and conclusion of the article.

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ӘЗЕРБАЙДЖАН ХОРЕОГРАФИЯЛЫҚ ӨНЕРІНІҢ ЕРЕКШЕЛІКТЕРІ: ОҚИТУ ТҰЖЫРЫМДАМАСЫ ЖӘНЕ ОРЫНДАУ ШЕБЕРЛІГІН ЖЕТІЛДІРУ

Аңдатпа. Хореографиялық өнердің дамуы статикалық процесс емес, ол уақыт ағымына сәйкес тұрақты түрде дамып келеді. Қазіргі жағдайда балет және ұлттық хореография саласының жетекші мамандары аналитикалық зерттеулер арқылы би өнерінің жаңа түрлерін анықтап, оның дамуының қазіргі тенденцияларын анықтауда. Хореография саласы бойынша кәсіби кадрларды (балет әртісі, би ансамблі әртістері) дайындаудың негізі балет мектебі екені сөзсіз. Дегенмен, педагог-хореографтарға, балетмейстерлерге және балет мамандарына сұраныстың артуы оқу үдерісіне жаңа тәсілдерді енгізуді талап етеді. Әзірбайжан Республикасында хореография өнерінің дәстүрлерін сақтау және дамыту қажеттілігіне байланысты, сондай-ақ осы салада жоғары білікті мамандарды даярлау мақсатында Баку хореографиялық училищесінің базасында Баку хореография академиясы құрылды. Зерттеудің мақсаты: Әзірбайжан хореографиялық өнерінің қалыптасу және даму ерекшеліктерін Әзірбайжан балет мектебінің эволюциясы контекстінде қарастыру. Міндеттері: Әзірбайжан балет мектебінің қалыптасу және даму жолын анықтау; Әзірбайжанның хореографиялық өнері контекстінде хореографтардың қойылымдарының маңызын түсіну және анықтау; болашақ балет әртістері мен би ансамблі әртістерін дайындау және орындаушылық шеберлігін арттыру бойынша педагогикалық қызметтегі идея мен жаңашылдықты негіздеу; әзірбайжан биін дамыту негізінде маман-хореографтарды дайындау моделін жетілдірудің перспективалық міндеттерін анықтау. Зерттеу әдістері. Мақалада қойылған мақсаттар мен міндеттерге сәйкес ғылым әзірлеген әдістер: тарихи талдау, салыстырмалы талдау, қатысушы педагогикалық бақылау әдісі және әртүрлі педагогикалық технологияларды салыстырудың аналитикалық әдісі қолданылды. Зерттеу нәтижелері мәселелерді шешудің белсенді тәсілдеріне қатысты теориялық және практикалық ережелердің кең әдістемелік негізділігімен қамтамасыз етіледі. Әзірбайжан балет мектебінің қалыптасуы мен дамуының негізгі ерекшеліктері мен принциптерін сипаттай отырып, мақала авторлары хореографиялық өнерді де, білім беруді де дәстүрлерді сақтау мәселесін қарастырып, нақты дәлелдермен тұжырымдайды. Кең ауқымды ғылыми-педагогикалық дереккөздерге сүйене отырып, теориялық принциптерді эксперименталды түрде тексеру.

Түйін сөздер: хореографиялық білім, Баку хореография академиясы, балет мектебі, дәстүр сабақтастығы, мәдени құндылық.

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Алғыс: авторлар мақаланы жариялауға дайындауға көмектескені үшін “Central Asian Journal of Art Studies” редакциясына, сондай-ақ зерттеуге назар аударғаны және қызығушылық танытқаны үшін анонимді рецензенттерге алғыс білдіреді.

Авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қақтығысы жоқ деп мәлімдеді.

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ОСОБЕННОСТИ ХОРЕОГРАФИЧЕСКОГО ИСКУССТВА АЗЕРБАЙДЖАНА: КОНЦЕПЦИЯ ОБУЧЕНИЯ И СОВЕРШЕНСТВОВАНИЕ ИСПОЛНИТЕЛЬСКОГО МАСТЕРСТВА

Аннотация. Развитие хореографического искусства не является статичным процессом, оно неуклонно развивается в соответствии с тенденциями времени. В современных условиях ведущие специалисты в области балета и национальной хореографии посредством аналитических исследований выявляют новые формы танцевального искусства и определяют актуальные тенденции его развития. Несомненно, фундаментом подготовки профессиональных кадров (артистов балета, артистов танцевальных ансамблей) в сфере хореографии является балетная школа. Однако возросший спрос на педагогов-хореографов, балетмейстеров и балетоведов требует внедрения новых подходов в образовательный процесс. В связи с необходимостью сохранения и развития традиций хореографического искусства в Азербайджанской Республике, а также с целью подготовки высококвалифицированных специалистов в данной области, на базе Бакинского хореографического училища создана Бакинская академия хореографии. Цель исследования рассмотреть особенности становления и развития азербайджанского хореографического искусства в контексте эволюции балетной школы Азербайджана. Задачи: выявление пути становления и развития азербайджанской балетной школы; осмысление и определение значимости постановочных работ балетмейстеров в контексте хореографического искусства Азербайджана; обоснование идеи и новаторство в педагогической деятельности по подготовке совершенствования исполнительского мастерства будущих артистов балета и артистов ансамбля танца; определение перспективных задач совершенствования модели подготовки специалистов-хореографов на основе развития азербайджанского танца. Методы исследования. В соответствии с целями и задачами, поставленными в статье, использованы выработанные наукой методы исторический анализ, сравнительный анализ, метод включенного педагогического наблюдения, аналитический метод сопоставления различных педагогических технологий. Результаты выполненного исследования гарантируются обширной методологической обоснованностью теоретических и практических положений, связанных активнореальной подходами к решению проблем. Характеризуя основные черты и принципы становления и развития балетной школы Азербайджана, авторы статьи рассматривают вопрос сохранения традиций, как хореографического искусства, так и образования, и формулирует с конкретными аргументами. Опытной проверкой теоретических положений, опорой на широкий спектр научно-педагогических источников.

Ключевые слова: хореографическое образование, Бакинская академия хореографии, балетная школа, преемственность традиций, культурная ценность.

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