



THE IMPORTANCE OF RHYTHMIC MOVEMENTS IN MUSIC LESSONS

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ABOUT ARTICLE

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Abstract: In the process of organizing music lessons, the performance of rhythmic movements is very significant for the development of students' musical abilities, in particular, in addition to the development of skills to evoke a sense of rhythm and method and express the artistry of the work in movements, as well as their physical development. This process is especially important for elementary students. Because in the normative development of young children, any types of movement are considered important. In this regard, there are great opportunities in the content of music lessons, and music lessons are positively different from other subjects even with their respective characteristics.

INTRODUCTION

Musical rhythmic movements are also important for a deep sense of the character, artistic images, expressive and performing characteristics of the work in which they are being woven, and to some extent for their creative expression. Such a process is not interrupted from the beginning to the end of the lesson and logically forms a whole. The Uzbek people spread around the world with the art of national dance. But if we mean that the dance lesson in the composition of school programs is at an almost non-existent level, then in the content of music lessons it becomes known how much it is necessary to teach National Dance methods to children from an early age. For this reason, it is necessary for a music teacher, in addition to the study of music, to know the simple movements of our national dance art, that is, to be able to perform and to master the techniques used in the lesson. Due to the presence of specific features in the psychic development of children, exhibitionism is of great importance when teaching them to various actions. School children gain the ability to think clearly, reflect through these actions. The arrangement of movements through sound, for example, with the help of music, singing, counting games, expresses the characteristics of the exercise, its pace and rhythm, giving rise to a Rising Spirit in children. This at the same time sets the stage for the child to master well from all disciplines.

In the content of the lesson, it is recommended to use the following types of actions::

- a) stepping, running, jumping under marching music;
- b) performing dance elements;
- v) hosting musicals;
- g) to represent the harkters (registers, triples, horizontal-systematic structure of the sounds of the melody, rhythm-method structures) of music by hand and body movements;
- d) simple tactation of musical measures (conducting), etc.

Such actions are also important to spread the mental and physical exhaustion that occurs in children, to interest children in music lessons, and to enrich the lesson in content.

Above all, Fitrat sought to lay the cornerstone of 20th-century Uzbek musicology with his articles on Uzbek music as well as the booklet "Uzbek classical music and its history". It is known that for the first time we have the concept of "classical" in relation to Uzbek literary and musical heritage. A. Fitrat included in his works "rules of literature" and "Uzbek classical music and its history". Its broad ideology, including European knowledge, can be said to be the main reason why this general universal term was introduced. After all, it is necessary to mention that in many places the word "classic" is used in the meaning of the Uzbek language with the words "classical", noting that professor Fitrat is touched upon precisely by the term "classic", and the whole-headed treatise also has its own meaning when it is called "Uzbek classical music and its history".

It is known that the concept of "classic" is used to refer to the most perfect and secular examples of significance, recognized as the golden point of human artistic heritage. To emphasize the degree of "classical", Fitrat first gives a general definition of the concept of "art" in the treatise "rules of literature": "art in a dictionary means a craft, consisting in the good (good) production of something". It is a craft-work that serves a noble purpose, first of all, when it is called art under the guise of Fitrat. However, he also notes that with the art of making a tanbur or dutor instrument, there is a distinct difference between the art of performing a particular melody in tanbur, such as "Iraq". Consequently, tanbur concludes that if the good of the instrument as an art is good for something, the good of the Iraqi melody is its spiritual effect on man as well as the inflow of human consciousness.

Accordingly, he calls its goodness, its advantage beauty, and emphasizes that such arts are generally called "beautiful arts": - "to the craft of creating this wave in others-to be called beautiful arts," bringing out waves of heart, thought, feeling with the help of words, paint (color - paint) form, letter, movement. They have a total of six: 1. Musical 2. Figure 3. Sculpture 4. Me ' moralism 5. Oyun (tans) 6. Literature.

In the brochure "Uzbek classical music and its history", reflecting on classical music from the "Fine Arts", today we have no look at the "classical" or "classical" words that we use as a meaning of this concept. Fitrat also used the words "National Music" or "old music" in many cases instead of the concept of "classical" in the interior of the brochure. After all, Fitrat takes the field in favor of the introduction of new terms in our musical practice, arguing that our music, which in his time received the basic religious and secular knowledge abroad, and which is rightfully due to a state of shame at the level of gum, malaise, has been restored as a result of acquaintance with universal values.

Consequently, A. In his treatise, Fitrat wrote the various "El melodies, "" el chants, "" six lines of melodies, " or ethnographer, composer V. It is also interesting that he used such phrases as "free artist" in relation to Uspensky.

In 1993, an edition of "Uzbek classical music and its history" in the Cyrillic letter was published with new annotations. Having studied the topics in this treatise, it can be said that Fitrat takes the field as an allome who approaches the science of music, first of all, from the theoretical side and seeks to draw

appropriate conclusions through a deep study of their musical treatises, paying attention to the alloms of the past.

In the process of higher pedagogical education, the qualification of the performance of folk instruments gives the expected effect of being taught in the form of individuals, ensembles and groups. To do this, it is advisory for students to wisely use independent educational opportunities and actively organize regular practical executive training with teacher teachers attached to them. In addition, it is also effective to take advantage of the performance opportunities of skilled musicians operating in our country in the performance of certain folk instruments. To do this, attaching such skilled musicians to students or regularly organizing their "skill training" will give the expected effect.

Dance art plays an important role in the culture of our national music. Music takes space from the dance floor and defines its system of influencing emotion. Dance music promotes the emergence of uplifting moods and enthusiasm in qatad with increasing student activity in the classroom. The most important thing is that, through the means of dance and rhythmic movements, children actively develop musical talent, especially a sense of rhythm, and in particular, the level of musical skills of each child is clearly manifested.

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