

TO FORM THE CONCEPT OF RHYTHM AND MUSICAL RHYTHM IN STUDENTS OF HIGHER EDUCATIONAL INSTITUTIONS

СФОРМИРОВАТЬ ПРЕДСТАВЛЕНИЕ О РИТМЕ И МУЗЫКАЛЬНОМ РИТМЕ У СТУДЕНТОВ ВЫСШИХ УЧЕБНЫХ ЗАВЕДЕНИЙ

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Annotation: In this article given information about the formation and essence of the concept of rhythm, rhythmic education, the concept of rhythm in the formation of the concept of rhythm and, in connection with it, the musical rhythm in university students, E. Jacques-Dalcrose's views on rhythm and musical activity in the formation of the concept of rhythm and musical rhythm in university students.

Keywords: student, rhythm, rhythmic, rhythmic education, E. Jacques-Dalcrose, musical rhythmic, musical activity.

Аннотация: В этой статье рассматриваются формирование и сущность концепции ритма, ритмического воспитания, концепции ритма в формировании концепции ритма и, в связи с этим, музыкального ритма у студентов вузов, взгляды Э. Жака-Далькроза на ритм и музыкальную деятельность в формировании представлений о ритме и музыкальном ритме у студентов вузов.

Ключевые слова: ученик, ритм, ритмика, ритмическое воспитание, Э. Жак-Далькроз, музыкальная ритмика, музыкальная деятельность.

Today, rhythm, like learning discipline, has the same goals, the main of which is to teach the child to convey the character of music, its figurative content, and at the same time to improve muscle movement. In addition, physical activity strengthens the physical health of students, and the musical component develops in children an aesthetic taste, love of music, a culture of behavior, develops memory, imagination and expands the worldview.

At the same time, it should be noted that even with a sufficient amount of information and communication tools, modern schoolchildren need to be able to develop and express themselves at any age. Thus, any artistic practice, including the basic necessary rhythm of self-

expression, self-knowledge and the acquisition of a set of skills necessary for normal life, and ultimately the child's spiritual and physical helps to achieve perfection[1].

What is rhythm, first of all, in the formation of the concept of rhythm in music students and, in connection with it, in them? What was the stage of its formation and how did it come about? Who is its founder? What is the concept of rhythm? What is the essence of rhythmic education and training? What does rhythm have to do with music? It is necessary to find answers to such questions. That's when they begin to understand the rhythmic content of each piece of music or movement.

For example, let's talk about rhythm in the formation of the concept of rhythm and musical rhythm in university students.

Rhythm is a type of musical activity in which the meaning of music, its character and image can be conveyed through actions. Here the music is the basis, various exercises, dances, and movements are usually used to convey his clear understanding and comprehension. Rhythm is also a set of exercises based on the relationship between movement and music [2].

Rhythmic education helps to develop students' musical comprehension, sensitivity and imagery, melodic and harmonic hearing, musical memory, sense of rhythm, movement culture, and the ability to creatively incorporate musical and motor imagery. In rhythmic, auditory (rhythmic) and visual impressions are combined, and natural and expressive movements reflect a person's emotional state.

Rhythmic education has long been used in ballet. However, understanding the rhythmic category, which formed a new understanding of the classical laws of spatial perspective and movement, was characteristic not of ballet, but of music, theater, and even painting and architecture. Rhythm has changed the classical form of the trinity - the perception of movement, time and place - and has become an independent trend called the "new art of movement"[3].

As for the process of formation of the concept of rhythm, it is very important for university students. That is, rhythm emerged as a pedagogical system and now as a learning discipline due to the pedagogical novelty of the Swiss composer Emil Jacques-Dalcrose (1865-1950). As a professor at the Geneva Conservatory, E. Jacques-Dalcrose found it difficult for his students to study the rhythmic nature of some musical works.

Trying to simplify the understanding of the rhythm of a musical text, the composer tried to achieve a repetition of the musical rhythm in body movements, and gradually developed a whole set of rhythmic motor exercises from simple movements such as walking, running, jumping, clapping, reflecting the natural rhythm of a living organism.

E. Jacques-Dalcrose correctly understood two basic concepts, namely, that rhythm has a disciplinary effect, so the nature of rhythmic emotion is related to movement; second, constant pedagogical practice and the approbation of a new methodology led him to realize the need to differentiate motor exercises to a large extent[4]. "Different units of time can be divided into unequal parts by different parts of the body: so divide the same unit of time into three parts with one foot, four parts with one hand, and five parts with the other ..." writes E. Jacques-Dalcrose[5]. The purpose of this political exercise, conducted by Jacques-Dalcrose, was to teach the student to control his muscles and, consequently, to develop motor rhythm.

Initially, the new technique was named differently: rhythmic gymnastics, rhythmicclastics, rhythmic movement. Jacques-Dalcrose's early works used eurythmia, followed by the rhythm of the composer's and teacher's followers. The main importance of the new methodology was to

shape the movement through a clear counter and a meaningful and emotional perception of the rhythm of the music being played at the same time. Thus, in the Dalcroz system, musical-rhythmic, volitional, plastic-gymnastic, expressive exercises, as well as rhythmic etudes, dances, etc. are performed. reflected. This diversity has allowed the innovative pedagogical system to adapt to the different ages, genders, behaviors, individual characteristics, and common shortcomings of students[6].

Music is the necessary basis for the formation of the concept of rhythm and musical rhythm in university students, in which case the movements are used as a means of deeper and more detailed perception and understanding of it. As a rule, music evokes a live media reaction in students, but most of them do not know or do not know how to dare to show it in their actions. One of the main pedagogical tasks in the modern practice of teaching this rhythm is to arouse in students the desire to switch to the sound of music, to make the connection between music and movement familiar and natural to them.

In this regard, the accuracy and expressiveness of students' actions should not be immediately overstated. A dialogic, creative approach is especially important in the process of repeating rhythmic exercises. Students should be helped to understand the music and encouraged to act according to their answers. Gradually, the creative skills that students acquire through mastering exercises develop and enrich their motor response: the student responds to music with actions that convey their individual perceptions more clearly and in detail.

The mastery of musical and motor exercises by university students helps them to learn to listen, listen attentively and memorize the melody, and naturally completes the movements at the end of the musical accompaniment.

Many students listen to music attentively and understand its logical conclusion, but they do not stop in time: they are hindered by poor coordination of movements, their improvement is, among other things, one of the goals of rhythmic training. A creative pedagogical approach to rhythm teaching is needed, as well as teaching students to feel the heart of music as they learn musical rhythmic.

It should be noted that musical activity plays an important role in the formation of the concept of rhythm and musical rhythm in university students.

Its main tasks include:

- to teach students to reflect various musical images in action;
- to develop of musical skills in students;
- to teach the coordination of movements and the nature of music;
- to teach to understand musical genres and types of rhythms;
- to teach students to distinguish simple musical concepts;
- to create a beautiful situation for students and teach them plastic movements;
- to teach to evaluate one's own actions and the actions of students in the vicinity during the lessons;
- to development of students' creativity;
- to inculcate such qualities as attention, will, discipline, communication skills;
- improve memory and thinking.

In conclusion, I would like to emphasize once again that all kinds of artistic activities have a great impact on the growing individual.

The peculiarity of musical rhythmic activity is that, firstly, music has a strong emotional effect on the body of children and adolescents, students, especially in times of instability, when emotions are often the main regulator of behavior.

In this case, music lessons can become not only a means of developing musical abilities (perception, memory, hearing, sense of rhythm), but also a means of cultivating emotions and artistic culture [7]. The second feature is that rhythm is synthetic in nature, it combines several art forms (music, dramatization, pantomime, plastic, dance) into a single artistic whole.

In addition, rhythmic lessons are a familiar and exciting game for students, based on creative activity, therefore, the introduction of rhythmic lessons in the learning process helps students not only to develop physically and aesthetically, but also to develop their worldview. Intellectual and mental fatigue raises their mood.

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