

METHODS OF ORIENTAL SCIENTISTS IN FORMING MUSIC-RHYTHMIC COMPETENCIES IN FUTURE MUSIC TEACHERS

Ibragimova Khonzoda

Phd, Associate Professor Of The Faculty Of Music Culture, Tashkent State Pedagogical
University Tashkent, Uzbekistan

ABSTRACT: This article is written about music and rhythmic educational tools, their variety, uniqueness, strict regulation of students' activities, specially designed movement, etc.

KEYWORDS: Strength, courage, mode, fun, joy, sadness, pleasure, sadness.

INTRODUCTION

Among the Eastern peoples, the most famous of the books about the art of music is the "Big Book on Music" by the philosopher Abu Nasr Muhammad Ibn Muhammad -Tarkhan al-Farabi [v. in 339 AH]. We are writing the preface to this book. It is the most comprehensive and comprehensive treatise on music written by scholars from that historical period to the present day. If we talk about the basics of musical knowledge, we would like to mention that this book was chosen as a source. Abu Nasr distinguished three different purposes (types) of music according to the level of influence on a person: the first type of music is soothing and gives pleasure; the second type of music is sublime - expresses (and awakens) passions; the third type of music is joyful - it excites our imagination. A natural tone (music) usually has one of the named effects on a person, causing all or most people to feel it. Tones with the most common effect are natural. According to al-Farabi, music is the most perfect, the most beautiful and the most impressive, having all three qualities. Its effect is somewhat like poetry.

Al-Farabi defines the term "music" as the science of creating "perfect beauty" and the two main parts of this science: the first is called the healing of tones and the doctrine of composition; the other deals with the duration of sounds and is called the doctrine of rhythm. "So, music as a term means the science that studies sounds from the point of view of harmony with each other, as well as the science that studies the time intervals that separate sounds (from each other), taking into account the size of these intervals. , the ratio of this to the movement of tones corresponds to the ratio of meters to words in poetry, to create a new and more perfect beauty." At the end of his treatise, he talks about the influence of interpreters on the audience, dividing the styles into four categories:

- 1) regimes that arouse strength and courage;
- 2) modes that evoke fun and joy;
- 3) modes that cause grief and sadness;

4) modes that arouse pleasure and joy, mixed with sadness and melancholy.

With the help of musical and rhythmic education, the following tasks are successfully solved:

- comprehensive and harmonious development of body forms and functions of the human body aimed at improving physical and dance abilities, strengthening health;
- formation of important musical and movement abilities, skills and equipment with special knowledge;
- education of moral, volitional, aesthetic qualities, development of memory, attention, mental outlook, general culture of behavior.

The main means of musical-rhythmic education are specially designed movements performed according to the characteristics of music. These funds can be divided into the following main groups:

- elementary basics of music literacy;
- exercises to coordinate movements with music;
- musical games;
- choreography exercises;
- walking and running;
- elements of folk and modern dances;
- artistic gymnastics exercises.

In accordance with the pedagogical impact and multifaceted physical and intellectual impact on students, music and rhythmic educational tools are characterized by:

1. The elementary foundations of musical literacy include concepts of musical means of expression (rhythm, tempo, dynamics, etc.). This knowledge is necessary for the conscious perception of musical works. In the process of systematic listening to musical works, students' musical ability and artistic taste develop.
2. Exercises of harmonizing movements with music allow students to better understand the musical-movement image, to form the skill of performing exercises in a certain rhythm and tempo in accordance with the content and structure of the musical piece. At the same time, attention, visual and motor memory, understanding of music, ear for music, sense of rhythm, musical sensitivity develop.
3. Musical games are used to strengthen the acquired skills in coordinating movements with music. Unexpected situations that arise during the game require quick orientation, initiative and resourcefulness. Musical games with rules are of great importance in the formation of students' will, endurance, and discipline.
4. Exercises from choreography, including elementary movements of legs, arms and positions, preparation necessary for students to master the school of movements, to master the initial positions in which various exercises are performed, to form the correct posture are exercises.
5. Walking and running in musical and rhythmic education have general and special purposes. Walking and jogging organizes students, activates them and prepares them for future activities. The use of the elements of the step and running structure helps the students to have different physical fitness and to form the correct position. Musical works of different content determine

the characteristics of walking and running. It helps students master different types of movements (smooth, strong, energetic, etc.).

6. Elements of folk and modern dance are built on the basis of music, which determines the characteristics of dance movements of different peoples and eras. Dance exercises introduce students to folk art, instill in them love for the art of their people, and serve to develop coordination of movements, lightness and emotionality.

7. Rhythmic gymnastics exercises are performed to the accompaniment of modern music, students learn to perform exercises without breaks for rest. Artistic gymnastics exercises help to develop complex coordination, speed of movement and other vital qualities.

The diversity of the main tools, the uniqueness of their content, the strict regulation of students' activities formed the following methodological features of music and rhythmic education:

1) Systematic listening of musical works and learning the basics of music literacy.

This methodological feature allows to penetrate deeply into the essence of music, reveal its content, and determine the means of musical expression. This creates favorable conditions for the development of musicality, rhythm, and artistic taste.

2) Possibility of wide application of special exercises based on connection of movements with music.

With the help of musical-rhythmic exercises, students develop the skills to regulate the level of tension and relaxation of muscles with the dynamic tones of music, to coordinate the speed of movements performed with musical tempo, the nature of movements with musical rhythm. to the development of fine muscle sensation.

3) possibility of selective influence on individual muscle groups, parts of the body and the musculoskeletal system of students in general.

A special selection of musical and rhythmic exercises allows changing the initial, intermediate and final positions, which allows them to successfully form the necessary motor qualities and correct deficiencies in the physical development of students.

4) Strict regulation of the educational process and precise regulation of physical activity.

The organization of the educational process is subject to the principle of consistent solution of specific problems of music and rhythmic education using various methodological methods. By changing the tempo, rhythm, and dynamic tones of the music, the tempo, rhythm, amplitude, and number of repetitions of the movements also change. This allows you to successfully adjust the load according to the age characteristics of the students.

Methodological features of musical and rhythmic education are interrelated. If it is used correctly, the tasks of health care, education and upbringing of the young generation will be solved more successfully.

In music and rhythm education, rhythm lessons use traditional teaching methods: using words, visual perception and practical.

The method of using words is a universal method of education. With its help, various tasks are solved:

- the content of musical works is revealed;

- elementary basics of music literacy are explained;
- describes the technique of movements in connection with music, etc.

It defines different methodological ways of using words in teaching:

- story, conversation, explanation, discussion, verbal accompaniment of actions to music, etc.

Methods of visual perception -

- to contribute to the faster, deeper and longer learning of the musical-rhythmic educational program by students;

- increasing interest in the studied subject. These include:

- demonstration of movements, dance combinations;

- watch video;

- listening to the rhythm and pace of movements, music, it helps to strengthen the feeling of muscles and remember the movements associated with the sound of musical pieces.

All this helps to develop musical memory, form motor skills and strengthen the habit of rhythmic movement.

Practical methods are based on students' own active activities. It is a method of holistic development of movements and dance combinations, a method of learning by dividing them into parts, and also a game method.

In musical and rhythmic education, the holistic development method is widely used, which is explained by this

relative availability of exercise. However, it should be taken into account that the use of this method assumes the presence of a motor base obtained earlier (in the third year of study). On this basis there are motor elements and ligaments, which will allow you to use them to master more complex exercises in the future.

The dissection method can be widely used to master various exercises. Stopping almost every exercise at any stage, clarifying motor movements, improving the expressiveness of movements, etc. In addition, this method can be used to study complex movements.

The game method of teaching is used when conducting musical and rhythmic games. This method is based on the elements of competition between students and increasing the responsibility of each person to achieve a certain result. Such conditions increase the emotionality of education.

All of the above teaching methods can be supplemented with various methods of pedagogical influence on students in practice.

The elements and ligaments of the tool, based on them, allow you to master more complex exercises in the future.

The dissection method can be widely used to master various exercises. Stopping almost every exercise at any stage, clarifying motor movements, improving the expressiveness of movements, etc. In addition, this method can be used to study complex movements.

The game method of teaching is used when conducting musical and rhythmic games. This method is element based.

REFERENCES

1. Dolgoplova I.V., Shamsiev Sh.M. History of bibliography during the Middle Ages (before the invention of printing): Textbook. - T.: Uzinkomtsentr, 2003.-54 p.
2. Saidiy S.B. Musical and historical heritage of Central Asia [On the example of Uzbeks and Tajiks] // J. Pedagogik maxorat.- 2002.- №4.- 80-84 p.
3. Saidi S.B. Percussion instruments in the culture of Central Asia (for example, Uzbek and Tajik traditions). s.f.n.diss Uzb.B.A.S.I.T.I. (archive). Tosh., - 2, 2008.
4. Hosseini Zainulobidin Mahmud. The science and practice of music. Rajabov A. Takiya and manuscript.- D.: Donish, 1987.- 253 p.
5. Nazaro4.v A.F. The theory of classical thinking. Dissertation of candidate for the scientific degree of Doctor of Arts Sciences.- Tashkent.- 1996.67-68 p.
6. Ulmasov F.A. On the spatial organization of Tajik and Uzbek monody in the aspect of interaction between immutability and variability. Abstract of the dissertation for the degree of candidate of art history.- Tash Rosenfeld B. A. Mathematical treatises of Ibn Sina // Abu Ali Ibn Sina. To the 1000th anniversary of his birth. Tashkent, 1980. P. 158.
7. Vyzgo T. S. Ibn Sino's teaching on music in the light of the problem "music of the East - music of the West" // Triumph of Reason. Mat. scientific session, pssvyazh. 1000th anniversary of the birth of Abuali Ibn Sino. Dushanbe. 1988. P. 267.
8. Jami Abdurahman. Treatise on Music. Tashkent, 1969. P. 6, 13, 15, 16; 64-65, 109.
9. Zhumabaev M. Works. Alma-Ata. 1989. P. 175. (In Kazakh.).
10. file:///C:/Users/user/Downloads/.pdf
11. <https://nsportal.ru/nachalnaya-shkola/muzyka/2017/06/23/sredstva-i-metody-obucheniya-na-urokah-ritmiki>