

DEVELOPMENT OF MUSICAL RHYTHMIC COMPETENCES IN THE STUDENTS OF HIGHER EDUCATION INSTITUTIONS

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Abstract. *The purpose of this article is to discuss how music, its formation, musical and rhythmic movements, academic music, competence, musical rhythmic education and its foundation, musical rhythm, and musical rhythmic movement in Higher Educational Institutions can help students develop emotional sensitivity to music and musical rhythm perception, as well as the role of a music teacher in Higher Educational Institutions.*

Keywords: *art, tour, rhythmic movements, academic music, competence, musical rhythmic training, musical image.*

РАЗВИТИЕ МУЗЫКАЛЬНО-РИТМИЧЕСКИХ КОМПЕТЕНЦИЙ У СТУДЕНТОВ ВЫСШИХ УЧЕБНЫХ ЗАВЕДЕНИЙ

Аннотация. *Целью данной статьи является обсуждение того, как музыка, ее формирование, музыкально-ритмические движения, академическая музыка, компетентность, музыкально-ритмическое образование и его основа, музыкальный ритм, музыкально-ритмическое движение в ВУЗах могут помочь студентам в развитии эмоциональной чувствительности к восприятию музыки и музыкального ритма, а также роль преподавателя музыки в высших учебных заведениях.*

Ключевые слова: *искусство, гастроли, ритмические движения, академическая музыка, компетентность, музыкально-ритмическая подготовка, музыкальный образ.*

INTRODUCTION

Music (Gr. Mousiche art of museums) is a style of art that uses a consistent or set of musical sounds to reflect the circle of human emotional experiences, thoughts, and imagination (tones, nags). Its content is made up of musical-artistic pictures that represent various emotions. Music encapsulates a person's various moods (for example, joy, pleasure, melancholy, distress, fear, etc.). Furthermore, music is a vivid representation of an individual's will traits (perseverance, aspiration, thinking, temperance, and so on), as well as his nature (client). These expressive and illustrative possibilities of music were highly appreciated, commented and researched by Greek scientists – *Pythagoras, Plato, Aristotle* and Eastern thinkers – *Forabiy, Ibn Sina, Jami, Navoi, Babur, Kavkabi, Sufi figures – Imam Gazzuli, Kalobodiy Bukhari and others.*[8]

To the famous ears with the name "la," this music is a symphony of delightful rhythm, melody, and harmony. Music, like literature, is considered a transient or temporal art because it is not tangible.

Music, on the other hand, in its strictest definition, is the art of coordinating and transferring sound, harmony, and aesthetic effects generated by sound or musical instruments.

It's also worth noting that because music is a people's artistic and cultural expression, it encompasses a wide range of forms, aesthetic values, and functions. At the same time, this individual is one of the ways in which he can communicate his emotions.

Musical and rhythmic movements are active movements, reflecting the nature of music in this movement. Musical and rhythmic movements include musical games, dances and exercises. [7]

Depending on the form, musical instruments, function, origin or style, and context, music can be classed in a variety of ways. The classification that divides academic music from popular music is the most general classification that exists. Both vocal and instrumental music expressions are included.

RESEARCH RESULT AND METHODOLOGY

However, the distinction between academic and popular music is becoming increasingly blurred, as many popular music genres are affected by academic trends and vice versa. In reality, popular music is now included in academies' educational curricula and is held in high regard by the elite.

If before thinking about the development of musical rhythmic compensations in students of higher education institutions, we focus our attention on the competence (Latin: *competo* — gaining, worthy, worthy) — 1) the scope of competence, rights and duties established by the law, charter or other document of a particular state body (local self-governing body) or official; 2) it is either knowledge, experience in this field.

The development of students' ability to detect musical pictures and reflect them in motion is at the heart of musical rhythmic education. Musical rhythmic education's significance and functions The system of musical rhythmic education was one of the first devised at the end of the nineteenth century. Emil Jacques, a Swiss teacher and musician, founded it.

Many musicians, instructors, psychiatrists, Methodists, and preschool music directors collaborated to develop a new musical rhythmic teaching method. Among them G. Alexandrova, as well as her students and followers E.V. Konorova, N.P. Zbrueva, V.I. Greener, N.E. Kizevalter, M.A. The rumors took the leading place.

In higher education, musical rhythm aids in the regulation of student movement and facilitates their mastery. Musical rhythmic motions that are carefully chosen strengthen the heart muscle, blood circulation, breathing processes, and muscle growth. The development of students' perception of musical pictures and their capacity to reflect them in motion is the foundation of musical and artistic instruction. As the student moves through time, he or she will notice the tone movement, that is, the tone in relation to all of the expressive tools. Reflects the character and pace of the musical work in motion, reacts to dramatic changes, begins movement based on the structure of musical phrases, changes and finishes, and repeats a simple rhythmic pattern in motion. It symbolizes the emotional character (musical work all its components are the development and change of musical images, tempo, dynamics, change of registers, etc.).[5]

Musical rhythmic movement is thus a technique of developing emotional sensitivity to music and a feeling of musical rhythm at higher educational institutions. The student develops aesthetically, learning to notice and create beauty in music games, dances, and dances at higher educational institutions, to make the movement as beautiful, elegant, and harmonize it with music as feasible. Folk, Russian classical, and modern music, which is composed of the best samples of melodic and rhythmic structures, national dances, stage performances, and circle dance games with songs, helps pupils develop moral qualities, build musical and aesthetic taste, and increase love for the country.

It is vital to develop pupils' initiative and independence, as well as their inventiveness, in order to complete the assignments. Students acquire a passion and love for music through games, dances, and exercises, as well as musical memory and rhythmic sense.

The abilities acquired at the youngest in the intermediate group in proportion to the age of the students are established in higher education institutions, and new, more sophisticated ones are added. The game's topics in the intermediate group are more varied, the information will be considerably more detailed, and the musical tasks will be more difficult. Students' imaginations about the surroundings are heightened when they are taught games that imitate people's behaviors and the movement of objects. Dances are colorful both in music and in construction. Their actions reflect in detail the changes in the nature of music. Students work with all kinds of exercises, although Composite exercises are quite simple, consisting of 2-3 movement elements. [1]

In higher education, the function of a music teacher is evolving as well. It gives pupils more autonomy, comprehension, and directions than demonstrations. From the second double class onwards, the learner is entrusted with the performance of games with personal roles. Individual work begins to take on growing importance in the educational process - one, two, three can be born challenges in displaying pupil mobility. Students will benefit from such a challenge because it will help them focus their attention. In addition to music classes, individual training is conducted behind the skillfulness of the pupils from the content. When pupils are studying a game or a dance, new duties are assigned to them in each lesson.

The complexity of the program in the adult and preparatory groups is determined by the students' previous life and musical experiences, as well as their level of physical and mental development: the nervous system is strengthened, the movements are more coordinated, they develop in space and in the direction of imagination, and their attention is more focused.

Briefly discuss the strategies for teaching young and older students musical rhythmic movements. Let's look at a few examples of game and dance methods used with students at higher education institutions. Plot game with the song "Vanya walks", M. Russian folk song edited by Rauchwerger. Teaching students to move calmly in a circle holding hands in accordance with the nature of music and the content of the song; performing simple dance movements for dance music. Tasks in the musical rhythm train the ability to actively participate in the general game, Act in the team.

If we read the game description carefully, "Vanya walks" requires us to sit or stand in a circle. Vanya takes a walk while the teacher sings. The student named in the song walks in front of the other students. The student chooses one of the students in the middle of the circle and approaches it. "Vanya and her" little pal" are gently rotating, holding hands. The rest of the kids take on the role of chaperone. The game's technique is as follows: the music for the game is not studied ahead of time. The pupils usually remember it during the game. Students find it difficult to sing and move at the same time, and one or the other will suffer as a result. Students sing together during the game. [2]

In the development of musical and rhythmic compositions in the students of higher educational institutions, the importance and tasks of music education in them depend on all educational work carried out in the pre-school educational institution and in the family, the formation of these noble qualities from the kindergarten age in the younger generation.

Indeed, the study of music education begins with the age of the kindergarten. Many children, attending kindergarten during pre-school education, form the first musical skills in music lessons in the kindergarten. They have studied many songs and games, as well as acquainted with rhythm and dance movements. Children who are brought up at home will also have a certain musical imagination: many musical works, which are broadcast on the radio and television, will be familiar to them. Although such knowledge is not integrated into the system, a music teacher can rely to some extent on that knowledge in the formation of theoretical concepts from music in children. This process is brought to an excellent level with a serious tone in the students of higher education institutions. In the development of musical-rhythmic compensations in the students of higher educational institutions, the music leader should be especially well aware of the teaching methodology, have a deep understanding of the young and individual characteristics of the students, their musical and singing capabilities. In addition, it is desirable to conditionally divide music education into two stages in the development of musical-rhythmic competences in students of higher educational institutions. [6]

THE RESULT

The first is the preparatory stage. The main purpose for which it is aimed is to grow the students' music education. During this time, students should be able to distinguish between specific features such as loudness and stretch of musical sounds, and should be prepared to study note writing. In the second stage, the literacy of the note, that is, the graphical representation of the sounds of direct music – begins to study the writing of the note. In the process of music lessons, the student perceives the vital reality through musical images. Musical works corresponding to the level of students make an unforgettable impression on them, enrich their spiritual world.

Musical education is also of great importance in the development of musical and rhythmic compositions in the students of higher educational institutions, and it is carried out in a harmonious connection with artistic literature and Fine Arts. The method of singing begins with the fact that in the process of listening to musical works of the genre, in particular, the plays of the musical music instrument, engaging in musical games and dancing, they begin to feel the rhythm of music.

It should also be remembered that in order for the student to have a bright imagination and deep perception of artistic images, fine works of art are used productively. Each music session, which is conducted using different techniques, evokes artistic aesthetic pleasure in the students, develops their emotions, develops creative thought and speech. In addition, musical entertainment and post-performances, dance contribute to the development of the sense of rhythm, dexterity and mobility skills in students as well as the correct growth of body. In the development of musical-rhythmic compressions in the students of higher educational institutions, the ability to play music becomes very necessary. He is basically a phrase from the following types of music training:

- musical fluency, the ability to feel the loudness of musical sounds,
- timbre reading (the ability to distinguish between different, distinctive aspects of musical sounds),
- sense of rhythm and memory of music. [3]

With a particular emphasis on the education of music in the development of musical-rhythmic competences in the students of higher educational institutions, its main goals and tasks can be defined as follows:

1. To increase students' interest in music and teach them to love it.
2. Enrich their imagination about music through the process of acquaintance with musical works, the formation of emotional hesitations in students.
3. To introduce students to the concepts of simple music, listen to music, sing, act with music, dance if necessary, and formulate students' skills of singing in simple musical instruments and develop their creative abilities.
4. Voice to educate students, to form the first skills of singing, to teach songs to sing simple, fluent, free, natural and expressive.
5. Influence of musical works, development of skills of musical taste and artistic discussion in students on this basis.

DISCUSSION

Proceeding from this, one of the most important conditions in the development of musical - rhythmic compensations in students of higher educational institutions is the formation of their musical abilities. Because, musical abilities-rhythmic perception of music, sense of lad, musical hearing, musical memory, emotional influence on music are factors of development of musical skills in students. It is worth noting that in the formation of musical compartments in the students of higher educational institutions, first of all, they need to carefully master the following. In addition, it is necessary to pay special attention to their musical literacy in the formation of musical-rhythmic competences in the students of higher educational institutions. At that time, the musical-rhythmic compressions begin to form on their own and manifest themselves as follows:

1. The student distinguishes that music is one of the types of art;
2. He will have an understanding of the heritage of National Music;
3. Consciously distinguish terms related to simple music from each other;
4. Independently it is able to use the means of expression of music (measure-methods, dynamic characterization, repression, etc.).
5. The student knows the artistic description of music (cheerful, cheerful, sad, etc.).[4]

In addition, the following compensations in students are also formed depending on the above:

- The student can imagine that music is an ancient type of art, Uzbek folk music has been found and developed for centuries, it reflects the rich culture and national values of our people and is an integral part of the Universal World Music Culture;
- On the territory of Uzbekistan it is able to distinguish between the fact that classical music has local traditions, their similarity and originality;
- Each local style will be able to distinguish between specific playing styles and musical instruments;
- Fergana-Tashkent, Samarkand - Bukhara, Kashkadarya - Kashkadarya, Khorezm will know the features of performing styles, popular genres of music (makom, epic, great singing, folk music) and their famous performers;
- In Uzbek music, he can distinguish between the works of Stage music, the genre of Variety, the music of cinema and their distinctive features;

- The peoples of the world and the East can distinguish classical music samples from each other;
- It is able to distinguish between simple terms related to the orchestra, ensemble and choir. [9]

Dance is also of great importance in the formation of musical-rhythmic compensations in the students of higher educational institutions. The reason is that he teaches students to feel rhythm. Musical entertainment and training are also widely used in higher educational institutions. Rhythmic movements can be taught more deeply in dance circles and in the same dance direction of higher educational institutions. In institutions of Higher Education, the types of melodies and songs that are characteristic of older people, music that is a little complicated, are used and can adapt to their rhythms. In the mental, emotional and physical development of students, it is important to perform dance, musical games and actions corresponding to music. Therefore in the lessons of music culture, in the sense of rhythmic perception of students of higher educational institutions, the performance of actions corresponding to music consists of the following tasks:

- the musical education of students, especially memory, a sense of rhythm, develops well with the help of movements corresponding to music. Any type of movement is performed under the pace and rhythm of the musical work, the musical tones associated with the movement are kept stagnant in the memory of the student;
- dance and musical movements contribute greatly to the development of mobility, agility in students, the correct growth of posture and the temper of the body;
- musical works create different emotional sensations in students, create different moods, create specific images in their minds, students try to express the content of the work with different actions and gestures. [10]

Hence, music-appropriate movements along with the development of students' mental and breathing abilities also develop their musical – rhythmic competences. Rhythmic plays a great role in increasing musical movements, aesthetic education in students. Proceeding from the above, we can say that it is better, of course, to introduce, educate students of higher educational institutions with music. But there's a category of music to listen to for all ages. For example, if a young student who has not yet fully understood the essence of music is taught classical or extreme music, it is natural that he does not understand it.

CONCLUSION

In addition, extremely loud sounds, hysterical music, Foreign music and songs that do not know the meaning itself, affect not only the ability of the student (even every mature person) to hear, but also cause mental impairment and tension. Therefore, it is worthwhile to listen to music suitable for all ages. In particular, it is necessary not to damage the brain of the child, which is formed on the end, with hysterical melodies. The most important work to be done for this is the formation in the student of musical tastes, the ability to choose. It can be said that in the development of musical - rhythmic compensations in the students of higher educational institutions, one should also pay attention to their musical knowledge and literacy, musical tastes and intricacies, as well as their movements in dance. One of the main tasks of teachers of higher educational institutions in the development of their musical-rhythmic competence is the connection of students with the world of music.

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