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TEACHING CHILDREN MUSICAL AND RHYTHMIC MOVEMENTS

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ANNOTATSIYA: Ushbu maqolada maktabgacha ta'lim tashkiloti tarbiyalanuvchilarining musiqa orqali bolalarga ritmik mashqlarga tayyorlash, ularning ritmikaga bo'lgan qiziqishlarini oshirish, musiqiy ritmik harakatlarga o'rgatishga doir bilim ko'nikma va malakalarini rivojlantirishning metodik tizimi hamda bola uchun ritmikaning bolaga ta'siri, uning mayda matorikalarini rivojlantirishga doir bir necha masalalar tahlil ostiga olingan.

KALIT SO'ZLAR: Bola, tarbiyachi, musiqa rahbar, ritm, harakat, ritmika, kompozitsiya, raqs, nafosat, did, estetika, xotira, gimnastika, mashg'ulot.

АННОТАЦИЯ: В данной статье рассматривается методическая система подготовки воспитанников дошкольных образовательных организаций к ритмическим упражнениям посредством музыки, повышения их интереса к ритмике, а также формирования и развития знаний, умений и навыков, связанных с обучением музыкально-ритмическим движениям. Кроме того, проанализировано влияние ритмики на развитие ребёнка, в частности её роль в развитии мелкой моторики, и освещён ряд соответствующих педагогических аспектов.

КЛЮЧЕВЫЕ СЛОВА: ребёнок, воспитатель, музыкальный руководитель, ритм, движение, ритмика, композиция, танец, изящество, вкус, эстетика, память, гимнастика, занятие.

ABSTRACT: This article examines a methodological system for preparing preschool children for rhythmic exercises through music, increasing their interest in rhythmics, and developing their knowledge, skills, and competencies related to musical and rhythmic movements. In addition, the study analyzes the impact of rhythmics on child development, particularly its role in enhancing fine motor skills, and addresses several relevant pedagogical aspects.

KEYWORDS: child, educator, music instructor, rhythm, movement, rhythmics, composition, dance, grace, taste, aesthetics, memory, gymnastics, lesson.

The founder of rhythmics, the Swiss scholar, musicologist, and composer Émile Jaques-Dalcroze, once stated: *"One must live based on rhythmical movement."* Musical games and activities are recommended for children between the ages of three and seven. Rhythmic movements can be studied at a deeper level in kindergartens, primary groups, music schools, and even in home settings.

According to the ancient Greek philosopher Plato, the strength and power of a state are directly dependent on the kind of music, melodies, and rhythms that prevail within it. He

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believed that a state requires music that elevates the human spirit and contributes to moral and intellectual development.

Dance, musical games, and movements performed in harmony with music play a significant role in the intellectual, aesthetic, and physical development of learners. In music education classes, activities involving movement synchronized with music serve the following purposes:

– Students' musical abilities, particularly memory and a sense of rhythm, are effectively developed through musical movements. Any type of movement is performed in accordance with the tempo and rhythm of a musical piece, and melodies associated with movement are firmly retained in a child's memory;

– Dance and musical movements enhance agility and mobility, contribute to correct posture development, and support physical strengthening;

– Musical works evoke diverse emotional responses in students, shape various moods, and create vivid mental images, encouraging children to express the content of a piece through movements and gestures. Thus, musical movements foster not only intellectual and aesthetic abilities but also the development of willpower.

Marches, dances, and musical games have a rapid impact on learners; therefore, cheerful dances and engaging musical games readily capture every child's attention.

Rhythmics plays a crucial role in developing children's musical movements and aesthetic education. Preschool-aged children naturally jump and play from an early age; however, this does not necessarily indicate rhythmic movement. At this stage, children move emotionally to music, and their auditory perception develops. While moving to music, children also sing short songs together with educators.

Types of movement are divided into three categories:

1. **Basic movements:** walking, running, jumping;
2. **Gymnastic movements:** movements using objects such as ribbons, hoops, flags, and balls;
3. **Dance movements:** acquiring theoretical knowledge of rhythmic movement performed to music.

It is impossible to imagine any celebration or event held in schools and kindergartens without music. Musical-rhythmic movements occupy a special place in such activities. Through these movements, children develop a sense of rhythm, improve posture, learn correct walking, and acquire skills of moving in coordination with music. In the context of strengthening national values, traditions, and Uzbek cultural identity, it is particularly important to introduce children to Uzbek national music, songs, and rhythmic movements.

Children are taught to change movements according to changes in musical sections, independently perform movements corresponding to marches, songs, and dances, follow a leader while walking, running, and jumping to music, and accurately perform dance movements. They are also trained to execute hand movements freely and gracefully, move individually, in pairs, and in groups, control movements when transitioning across space (from center to corner, right to left, etc.), know the names of dance movements, and perform four to five movements sequentially in coordination with music. In dances, children learn to express emotions such as refusal, resentment, reconciliation, and others through movement, facial expressions, and eye gestures appropriate to the given mood.

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The ability to listen to music and derive aesthetic pleasure from it is also considered a significant art. Musical listening culture begins developing in early childhood, and music listening activities in kindergarten form its foundation. Throughout all elements of music lessons, children listen to and perceive music; however, the listening segment carries specific objectives. It is important to note that listening capacity is broader than singing ability: orchestral, choral, and solo instrumental works can only be perceived through listening. Therefore, scholars emphasize the importance of music listening in the process of musical education, as listening skills play a crucial role in the formation and development of musical culture. Through music listening, children's artistic perception steadily improves.

The objectives of music listening activities include:

1. introducing children to folk, classical, and contemporary musical works appropriate to their perceptual abilities;
2. developing children's musical perception skills;
3. teaching children to remember the names of musical works, distinguish their content, character, and expressive means, and provide a basic artistic evaluation of the works they have listened to.

Regardless of which musical direction a child pursues, music educators must consider age characteristics and psychological development. Preschool education represents the initial and determining stage of continuous education. This approach requires compassion and fairness in upbringing, as the responsibility of nurturing a healthy, knowledgeable, intelligent, and socially active generation lies with music educators and caregivers.

If the energy, strength, intellectual capacity, and patriotism of young children are harmonized through music, no greater educational force can be found. The development of preschool children is guided by the *"Child of the Third Millennium"* foundational program and related educational resources. The primary objective of these materials is the upbringing of a well-rounded, aesthetically developed individual.

Art is an inseparable component of human activity, through which personality is fully revealed. In shaping the aesthetic education of future generations, art plays a vital role. It fosters emotional growth, creativity, and humanistic values. Therefore, aesthetic education constitutes an integral branch of holistic education.

Due to the limited attention span of younger children, they are more receptive to short, vivid musical pieces, particularly songs where the unity of lyrics and melody facilitates comprehension. As children grow older, their emotional stability, musical memory, attention, and capacity for detailed musical perception gradually develop.

Music education employs various methods, including visual, practical, comparative, and verbal approaches. Through these methods, children's artistic perception, creativity, and musical abilities are nurtured. Music evokes strong emotions, enriches children's inner world, and significantly influences their moral, aesthetic, and emotional development.

As emphasized by prominent thinkers such as Alisher Navoi, Al-Farabi, Abu Rayhan Beruni, and Abdulla Avloni, music serves as a powerful force guiding individuals toward goodness, beauty, and spiritual maturity. Consequently, contemporary music educators are required to demonstrate responsibility, innovative thinking, and deep methodological knowledge.

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In conclusion, caring for the aesthetic development of children from an early age, fostering their interest in music, and identifying and nurturing their musical inclinations and abilities are essential tasks. Research confirms that musical aptitude manifests more vividly at an early age; therefore, early identification and systematic development of these abilities are of paramount importance for holistic personal development.

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