

# **DISTINCTIVE FEATURES OF PERFORMING MUSICAL RHYTHMIC MOVEMENTS IN MUSIC LESSONS**

S. Askarova

Sciences Associate Professor of the Department  
Kokand State University, Instrumental Performance and Musical

## **Abstract**

In this article, specific features of performing musical rhythmic movements in music lessons, educator E. The system of rhythmic upbringing, founded by Dalkroz, talks about the way in which the teacher chooses musical –rhythmic movements in accordance with the topic of the lesson and teaches it to students.

**Keywords:** Music lessons, musical rhythmic movements, E.Dalkroz system of rhythmic education, methods of teaching movements to students.

## **Introduction**

Musical-rhythmic movements play an important role in the moral and physical development of students, just like other types of activities. By performing musical-rhythmic movements, students develop their musicality and creativity, and acquire skills for working as a team.

Musical-rhythmic movements are considered a type of collective activity.

Primary school students have good coordination in movements such as walking, running, and jumping. To the sound of music, they enthusiastically clap their hands, stomp their feet, and perform expressive movements using various objects such as balls, sticks, ribbons, artificial flowers, and simple musical instruments. They feel the unity of music and movement — a quality that plays a fundamental role in developing musical performance abilities through musical-rhythmic activities. Through rhythmic movements, impressions of musical forms and the principles of musical development are reinforced. This can be achieved by changing the content and direction of the movements.

By dramatizing musical pieces and songs through expressive movements, not only do students develop their musical listening impressions, but also their performance skills and artistic taste. If they are given the task of creating their own movements, they can independently come up with movements that

correspond to the nature and content of the music and perform them. Usually, programmatic music is chosen for dramatized dances, as it clearly reflects the content and sequence of movements.

Students, together with the teacher, come up with suitable movements.

During performance, the teacher helps the children and explains and demonstrates the importance of performing the new movements correctly and expressively. In the process of teaching movements, introductory words, explanations, and poetic texts are used. Clear comparisons of movements help students perform them correctly and expressively. While improving movements to music, it is recommended to use technical aids widely. This allows students to experience familiar melodies in a new way and helps the teacher ensure precise execution of the movements. It can be said that the harmony of music and movement connects a person's moral and physical development, leading them toward holistic growth. The relationship between music and movement has been addressed many times in psychology, pedagogy, physiology, and musicology.

The positive effects of music on the overall functional activity of the human body have been proven by I. Sechenov and B. Teplov.

Researchers such as N. Alexandrova, M. Rumer, Ye. Konorova, N. Vetlugina, and M. Palavandishvili have worked on developing the system of musical-rhythmic education. It is also worth noting that in the early 20th century, the rhythmic education system founded by the Swiss musician and educator Émile Jaques-Dalcroze spread widely in many countries. The Jaques-Dalcroze method is based on specially selected exercises aimed at developing children's musical hearing, memory, attention, sense of rhythm, and expressiveness through movement.

Musical-rhythmic movement activities encompass three interrelated directions:

1. They ensure musical development, i.e., improve musical hearing, form the skills to synchronize movement with music, help in acquiring musical knowledge, and develop the ability to coordinate movement in accordance with the music.
2. Develops correct movement skills: walking styles such as marching, brisk, energetic, calm, athletic, ceremonial, sharp and springy walking; different types of stepping like high, on tiptoe, wide, soft, springy, and in a circle; types of jumping, such as light and dynamic; turning movements; hand movements, such as gentle, smooth, and active; clapping, such as soft, loud, low, high, with arm



swings, holding hands close together, gliding “plates,” sliding movements with palms held close; dance elements including Uzbek folk dance moves like "Oyna", "Arkon", "Shoulder lifting", "Throwing the ball upward", clapping, sideways hand movements, and parts resembling dances like ball, polka, gallop, and waltz; turning on tiptoe, synchronizing springy steps with jumping; hand movements being both gentle and sharp; standing in and changing various positions; and movements with objects, such as with balls, ribbons, and small flags.

3. Aims to develop students’ body movement control skills, such as the ability to stop precisely and quickly and change movements efficiently.

When preparing for a lesson, the teacher should select a musical piece that aligns with the topic and movement skills of the lesson, enhances clear auditory impressions, deepens and reinforces musical knowledge, and develops performance skills. It is especially important to consider what movements to incorporate at the beginning and middle of the lesson. The students’ ability to perform the movements clearly and correctly depends on their understanding of the musical content and the teacher’s expressive performance of the piece.

The teacher must memorize every movement and its sequence. During the activity, the teacher should observe the students, identify mistakes, and help correct them. It is crucial for the teacher to first demonstrate all the movements—especially for grades 1 and 2—as verbal explanation alone is not enough to achieve the desired result. Demonstrating the movements enhances the emotional response to music.

In preparing the lesson, the teacher must select musical-rhythmic movements that correspond with the lesson topic. The topic and movement skills should aim to deepen and reinforce musical knowledge through auditory imagination—for example, using concepts like timbre or register. The quality of students’ movements depends on their perception of the music they hear and the teacher’s expressive performance.

The teacher should play the piece from memory because during the activity, they need to observe the students and correct their mistakes. During the learning process, it is useful for the teacher to use expressive language, explanations, and poetic texts. Vivid comparisons help students perform movements accurately and expressively. For example, the phrase “My little pony” helps children understand and express fast, light, dynamic, and high steps and jumping movements. This

contributes to understanding the content of M. Otajonov's piece "Toychoq" (Little Pony), its musical development, structure, and expressive features.

In performing movements to music, it is important to make extensive use of technical teaching aids. These help students see familiar pieces in a new interpretation and sound, and allow the teacher to monitor movement quality and make necessary adjustments when needed.

## References

1. S. Asqarova "Musika o'qitish texnologiyalari va loyihalash". O'quv qo'llanma. Qo'qon. "ART PRESS" 2024, 174 bet
2. Аскарова, Сохибахон Мухаммаджоновна. "Особенности певческого мастерства школьников в подростковом возрасте." *Oriental Art and Culture* 4.1 (2023): 874-878.
3. Askarova, S. "DEFECTS IN THE VOICE OF PUPILS AND WAYS TO ELIMINATE IT." *Galaxy International Interdisciplinary Research Journal* 10.11 (2022): 418-420.
4. Askarova, S. M. "EDUCATION OF SINGING SKILLS IN PRESCHOOL CHILDREN." (2023).
5. Asqarova, S. "XOR VA XORSHUNOSLIK FANI DARSLARIDA KOMPETENSIYALARNI RIVOJLANTIRISH." *Eurasian Journal of Academic Research* 2.7 (2022): 62-65.
6. Sohibaxon, Askarova. "PECULIARITIES OF ORGANIZATION OF MUSICAL-RHYTHMIC ACTIVITY IN MUSIC CULTURE CLASSES." *Galaxy International Interdisciplinary Research Journal* 11.3 (2023): 536-539.
7. Mukhammadzhonovna, Askarova Sohibakhon, and Kuserbayev Zhanbolat Asetovich. "MORAL EDUCATION OF STUDENTS THROUGH THE ART OF MUSIC AND SINGING." *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH* ISSN: 2277-3630 Impact factor: 7.429 12.02 (2023): 12-16.
8. Asqarova, S. "MUSIQIY TA'LIMIDA ABU ALI IBN SINO MEROSIDAN FOYDALANISH." *Interpretation and researches* 1.1 (2023).
9. Asqarova, S., and M. Xayitboyeva. "UMUMTA'LIM MAKTABIDA XOR TO'GARAGI MASHG'ULOTLARINI TASHKIL ETISHNING O'ZIGA XOS XUSUSIYATLARI." *Interpretation and researches* 1.1 (2023).

10. Fozilov, Kakhramon. "MUSICAL THEORETICAL LEGACY." Academic International Conference on Multi-Disciplinary Studies and Education. Vol. 1. No. 10. 2023.
11. Madaminovich, Fozilov Qaxramon. "History Of The Science Of Music Theory And Modern Innovative Technologies In The Teaching Of Science." Journal of Positive School Psychology (2023): 1042-1050.
12. Shodiyeva, Gavhar Emindjanova. "MUSIQA QOBILIYARINI RIVOJLANTIRISHNING SHARTSHAROITLARI." Oriental Art and Culture 4.2 (2023): 296-302.
13. Shodieva, Gavkhar Eminjonovna. "Reflections on Specific Types of Lessons." International Journal of Innovative Research in Science, Engineering and Technology.

