**SCIENTIFIC AND PEDAGOGICAL VIEWS OF EASTERN SCHOLARS ON MUSIC-RHYTHMIC EDUCATION**

**Music Culture Science Teacher Bachelor**

**Boboyev Abbas Kurvanmurad son .**

Annotation: In the content of this article, opinions were expressed on the specific aspects of the scientific and pedagogical views of the scholars of the East on musical and rhythmic education.

**Keywords**  : thinker , rhythm and music , children's songs, family songs, mourning songs, gods, harvest holiday songs , instruments music, folk dances.

**Annotation**  : V soderjanii dannoy stati vyskazany mneniya ob otdelnyx aspektakh nauchno-pedagogicheskih vzglyadov vostochnyx uchyonyx na muzykalno-rythmicheskoe vospitanie.

**Key words** : thinker, rhythm and music, children's song, family song, mourning song, anthem, holiday song, instrumental music, national dance.

**Abstract**  : The content of this article expresses opinions on certain aspects of the scientific and pedagogical views of Eastern scientists on musical and rhythmic education.

**Key words**  : thinker, rhythm and music, children's songs, family songs, mourning songs, hymns, harvest festival songs, instrumental music, folk dances.

It requires relying on the work of the great thinkers of the East in the field of rhythmics. This is due to the fact that the works of great scientists of the first and second renaissance contain very valuable methods that have not lost their importance today. A pedagogue who develops innovative technologies for training rhythmic feeling and thinking should definitely study the legacy of great scholars, the treatises of scholars such as Abu Nasr Farabi, Abu Ali ibn Sina. Because these tracts contain very valuable laws. In Central Asia, it is of particular importance to stop at the development of music-theoretical science. The science of music was founded in the 9th-11th centuries, and almost all the scientists of Central Asia who lived in the middle ages are engaged in this issue. In the Near and Middle East, thinkers such as Khorezmi, Farabi, Beruni, Ibn Sina, Omar Khayyam created scientific didactics. Among them, there are not only didactic works of Khorezmi, Farabi, Ibn Sina, but also treatises and masterpieces on music and art. Abu Nasr Muhammad b

Muhammad ibn Ozlug Tarkhan Farabi - a great scientist, thinker, encyclopedist was born in 873 in the village of Wasij on the Syr Darya near the city of Farab (Otrar). His father was a Turkish military leader. Farabi studied in Shosh (Tashkent), Samarkand and Bukhara. In order to improve his knowledge, he goes to the city of Baghdad, the center of the caliphate. Farabi knew about 70 languages. Farabi is called "al-Muallim al-Sani" - "the second teacher after Aristotle", "Aristotle of the East" because he knows and interprets the works of a great scientist like Aristotle very well. In 941, poverty forced the scholar to come to Damascus and work as a garden supervisor in its suburbs. Nevertheless, he continues to work actively in the field of philosophy and other sciences.

Farabi comes to the attention of the ruler of the city of Aleppo (Aleppo) Hamdamid (reigned 943-967 years). He invites the scientist to his palace to live and work. However, Farabi refuses this offer, wanting to be free in life and creativity. He continues his effective activity in the city of Aleppo (943-949). Farabi lived in Egypt in 949-950, then spent the last days of his life in Damascus. He was buried in the "Bab al-Saghir" cemetery in Damascus. Farabi's contribution to science is huge, and now about 200 of his works are known. Among his surviving books, the following are famous: "Qualities of Wisdom", "Thoughts of the Virtuous City Residents", "Treatise on Reason", "Introduction to Logic", "Treatise on the State", "Book on the Classification of Sciences", "On Music". big book". As mentioned in the first chapter, in addition to having fundamental theoretical knowledge, Farabi was also able to skillfully play musical instruments. People were impressed by his performance skills. Deep knowledge of natural and humanitarian sciences, sensitive feeling and understanding of the specific aspects of music reception by listeners, practical engagement with music, formed Farabi's musical and pedagogical views and they were reflected in the scientist's works.

 It great art on its own laws that can be , their study was based on that it enables to understand what art is . Abu Nasr Farabi performed great services in developing music theory in all ways .

Later, Farabi founded the science of musical instruments that developed in the East and in Europe. He gave a scientific description of tanbur, dutor, trumpet, shahruda and other musical instruments common at that time. The scientist noted that musical instruments, although they do not have all the characteristics of vocal notes, give peace like a voice. In this book, Farobi focuses on special types of rhythms that are of great importance in the formation of students. He also emphasized that rhythm and music, poetry and rhythm are inseparable, one complements the other.

By studying works of Farabi music types structure Farabi's rhythmic style developed \_> should . This structure consists of : folk songs and their different genres ; instrument music ; folk dances.

All types of music are related to poetry, poetry itself helped people to understand the essence of music, especially music in songs. Music and poetry developed in close connection with each other, and this is confirmed by this fundamental work of Farabi. Al-Faroabi's (873-950) "Big Book of Music", Ibn Sina's (980-1037) "Treatise on Music" in the "Book of Healing", Al-Khwarazmi (Khasr) "The Key of Knowledge", Safiuddin Urmawi's (1216-1294) "Nobility" about book" or "Sharafiya" book, A. Yami's (1414-1492) "Treatise about Music" books contain important information about music performance and folk instruments [8.37].

A classification of music genres and forms was developed in Farabi's treatises. These are, first of all, genres such as: folk songs, ritual, seasonal songs, Nowruz, spring songs, children's songs, family songs, mourning songs, allas; harvest festival songs, songs related to religious holidays (melodic songs performed during Ramadan, Eid); genres of instrumental music - instrumental melodies associated with images of nature, lyrical melodies, especially flute navos. Chime tones usually express the state of the heart, feelings of love and sadness. Dutor tunes have a dance quality and are of particular importance in the development of rhythm. For example, a click tone develops a rhythm. And Lapar gives the listener a rhythmic spirit.

The improvement of the process of teaching students to musical rhythms based on historical and theoretical information and the optimization of modern rhythmic education methods creates rhythmic patterns. By referring to Farabi's works, the teacher should choose his own method of teaching and instill in students the high moral and spiritual values ​​of the people's heritage. All this requires continuous improvement of the musical education system. The rules of movements and dances in the Farabi tracts are of great methodological importance for a music teacher. Studying them has a positive effect on the entire mental state of a person and educates him as a comprehensively developed person. Farabi said that movement is very important in human life. It forms correct breathing, cypress figure and beautiful walking.

Movement is related to work and has an educational value in the game. A person's love for work and family is formed on the basis of movement and dance. Farobi pays special attention to it, and a young pedagogue should consider it as a developmental experience. Farabi's "Big book about music" was created as a collection of tracts united for the sole purpose of educating a perfect person in all aspects.

During the study of Farabi's works, the teacher forms his pedagogical system and methodical principles in accordance with the modern requirements of musical education. In this regard, it is necessary to pay attention to the structure of melody and classification of rhythms in Farabi's works. The scientist proposed a whole series of the structure of tones, on the basis of which the teacher can form monodic thinking, combine them with monodic traditions, develop monodic hearing, master intonation rhythmic derivatives and learn to hear and feel their appeal. should learn. In the course of teaching, the teacher should draw the student's attention to the beauty of the decoration of the monody, the phraslags, singing, voice vibrations and melismatics (all these are called "ornamentation").

The study of rhythms and their structures in Farabi's works is of great methodological importance. They divide rhythms into simple and complex. Two-part, three-part, ostinato rhythms, copied rhythms. The boom-baka boom rhythm formula itself has many variations and variations, and it is useful to introduce students to ufor rhythms or techniques (in 6/8 time). Ufor rhythm is often considered to be a positive rhythmic form, and it especially exaggerates festive moods. Series instrumental tracks of maqam usually end with Ufor parts [6.131]. Based on the capabilities of the students (students), it is necessary to choose monodies and rhythm methods that are easily accepted by them. Therefore, it is advisable to use them widely in the educational process.

It is known that Uzbek traditional music has two directions from the past, i.e., emerging from each other, complementing each other, and at the same time, it has its own special characteristics and qualities. made up of directions. According to Farabi, the maturity of a person in any theoretical art is determined by his having three qualities. The first of them is to fully understand the basics of this art, the second is the ability to learn the necessity arising from the basics of the existing subjects of this art, the third is to master the philosophical information in this discipline, to confirm the correctness of the views of other theorists. the ability to check, to identify the sound points in their erroneous judgments, and to correct the mistakes of those who are mistaken.

As for man's mastery of this art, man first mastered the practical aspects of this art. The main content of each piece heard is stored in the mind of the listener as a melody [4.14]. That is, by moving the organs of speech with the help of voice, by playing tunes, while imitating those who mastered these tunes and sounds before him, he also improved his hearing and sight.

Independent work processes of students are aimed at developing knowledge and skills. As a result of regular training, a person acquires this skill either completely, or at the level of the ability given to him by nature.

It is necessary to pay attention to the classification of rhythmic structures in Farabi's treatises, which should be adapted to use in the musical practice of the present time. Scientists of Uzbekistan and Kazakhstan made a great scientific contribution to the research of musical rhythms. Among them are the works of O. Matyokubov "Faroabi and Eastern Music" and Kazakh scholar Saida Daukaeva. Saida Daukaeva clearly explained all aspects of the rhythmic aspects of Al Farabi's poetry in her book "Al Farabi's Theory of Rhythm and Aruz". His extensive study of a number of works by Al Farabi, including works dedicated to this topic, is evidence of Farabi's continuing interest in rhythm theory. The unique aspects of the doctrine of rhythm described in them are understandable from the perspective of Arab traditions.

In Farabi's teaching, the mutual necessity of musical and poetic rhythm is manifested both in the level of their joint action in the composition and in the use of common concepts and terminology. For example, voiced and unvoiced sound symbols (harf mutaharrik, harf sokin) are transferred to the names of specific rhythmic beats (chorus), and types of durations are different forms of syllables (maqta) and stops in poetry. interacts with (cause, watad, fasilah). The teacher should be sure that the deeper the poetic text is revealed and understood, the easier, correct and expressive the performance of the song will be [7.44].

Vocal - instrumental music pure instrumental performance aesthetic superiority poetry and more wider when , in Arabic culture artistic word rhythmic with separate relation in context obviously will be [9. 82 ].

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