

Undoubtedly, academic classes are the leading form of training and education of students. During the educational process, the foundations of their understanding of beauty in art and the surrounding reality, an aesthetic attitude to life are laid. On this basis, the formation of students' aesthetic taste occurs.

Aesthetic education harmonizes and develops all the spiritual abilities of a person, necessary in various areas of creativity. It is closely connected with moral education, since beauty acts as a kind of regulator of human relationships. Thanks to beauty, a person often intuitively reaches out to good.

Aesthetic taste is a kind of sense of proportion, the ability to find the necessary sufficiency in a personal attitude to the world of culture and values. The presence of aesthetic taste is manifested as proportionality of the internal and external, harmony of spirit, social behavior, social realization of the individual

The formation of aesthetic taste, organized in aesthetic classes, performs a number of important pedagogical functions:

- to carry out the formation of an aesthetic attitude to art and reality,
- to promote the spiritual enrichment of the individual,
- to regulate the influence of the media.

Proper interaction between a teacher and a student contributes to the development and maintenance of students' interest in learning, the education of students, the expansion of their horizons, the development of their creative abilities, aesthetic taste, imagination, memory and attention, the formation of their independence, organization, accuracy and precision in completing assigned tasks and much more.

Conclusion. The formation of students' aesthetic taste is a long-term process. Aesthetic taste is interconnected with aesthetic ideals, aesthetic perception, aesthetic needs and aesthetic evaluation, which are formed in the educational process and in continuous human activity. Aesthetic taste cannot be called stable and unchanging. Aesthetic taste is a process that develops over time. Provided that aesthetic taste is a necessary basis for the development of an attitude to beauty, the process of its formation, in turn, has the effect of enriching the individual's aesthetic sense. Based on this, the relationship between the categories of aesthetic taste and aesthetic consciousness is revealed. Aesthetic taste implies a process of long-term, systematic and purposeful development of all categories of aesthetic consciousness, which contributes to the formation of individual development in the educational process.

Formation of students' aesthetic taste is a long process, which is most effective when the components of the educational process are educational and additional activities. The specifics of forming aesthetic taste depend on the age characteristics of students. The teacher needs to adjust the critical assessment of students' perception of aesthetic values.

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THE ESSENCE OF THE CONCEPT OF "RHYTHM" IN MUSIC PEDAGOGY

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The sense of musical rhythm is a complex ability that includes perception, understanding, performance, and creation of the rhythmic side of musical images. It is often mistakenly believed that the sense of rhythm is necessary only in certain professional activities - musicians, dancers,

singers, etc. At the same time, our entire life is permeated with rhythms, vibrations, wave-like sequences that are inextricably linked with our life activity. And not only our physical and mental well-being, but also such concepts as: breadth of views, worldview, emotional flexibility, readiness to perceive new information depend on how receptive we are to these pulsations, how much we experience them.

The purpose of the work is to study the concept of "rhythm" in music pedagogy.

Material and methods. The material for this article is based on studies on the development of a sense of rhythm (V.N. Kholopova, M.G. Kharlap, Yu.B. Aliev, R.A. Telcharova, L.V. Shkolyar). The general scientific methods used in the work include: theoretical (study and analysis of psychological, pedagogical and musical literature), and empirical (comparison, observation).

Results and their discussion. The word rhythm is used in relation to the most diverse cases and is very widespread. They talk about the rhythm of poetry, the rhythm of prose, the rhythm of a performance; moreover, they talk about the rhythm of the heart, breathing and other organic processes; they even talk about rhythm in relation to the change of seasons, day and night, etc. Rhythm, according to Dalcroze, acts as a kind of universal cosmic category: "Space and time are filled with matter subject to the laws of eternal rhythm" [1].

The issue of studying musical rhythm was studied by V.N. Kholopova. In her book "Musical Rhythm" she characterizes the concept of rhythm: "Rhythm, unlike other important elements of musical language – harmony, melody, belongs not only to music, but also to other types of art - poetry, dance ..." [2].

The following detailed definition of rhythm is given in the Great Soviet Encyclopedia in the article by M.G. Kharlap "Rhythm": "Rhythm (Greek *rhythmos*, from *rhéo* – flow), the perceived form of the flow of any processes in time, the basic principle of the formation of time arts (poetry, music, dance, etc.). The diversity of manifestations of rhythm in various types and styles of art, as well as outside the artistic sphere (the rhythm of speech, work processes, etc.) has given rise to many different definitions of rhythm, in connection with which the word "rhythm" does not have terminological clarity."

Music, as a temporary art, is unthinkable without rhythm. Through rhythm it reveals its blood relationship with poetry and dance, its incomplete separation from the former syncretic community with them, it would be legitimate to say that rhythm is the musical beginning in poetry and choreography. The role of rhythm is not the same in different national cultures, in different periods and individual styles of the centuries-old history of music. Under any conditions, music, unfolding in time, has one or another form of rhythmic organization. Structural forms of rhythm in music are different, the principles and systems of rhythmic organization are diverse.

Despite its common nature with rhythm in poetry and dance, rhythm in music has its own specificity, since it is expressed in the conjugation of intonations, melodic rises and falls, accentual tensions and relaxations, in the relationship of harmonies, timbres, texture components, in the logic of motivic-thematic syntax, in the movement and architectonics of form. Hence the general definition of rhythm in music: musical rhythm is the temporal and accentual side of melody, harmony, texture, thematism and all other elements of musical language.

Among the definitions of rhythm, the following main groups can be identified:

1 In a broad sense, rhythm is the time structure of any perceived processes, formed by accents, pauses, division into segments, their grouping, relationships by duration, etc.

2. Rhythm in music theory is the relationship of the durations of sounds (notes) in their sequence. Notes can have different durations, as a result of which certain time relationships are created between them. Combining in various variations, the durations of notes form various rhythmic figures, from which the general rhythmic pattern of a musical work is formed. This rhythmic pattern is rhythm [3].

Rhythm is experienced as a change of emotional tensions and resolutions, which disappear with precise, pendulum-like repetitions. Rhythm thus combines static and dynamic features, but since the criterion of rhythm remains emotional and, therefore, largely subjective, the boundaries separating rhythmic movements from chaotic and mechanical ones cannot be strictly established, which makes the descriptive approach that underlies many specific studies of speech and musical rhythm legitimate.

Musical rhythm, unlike rhythm in general, is associated with sound. The unit of musical rhythm is sound (pause), which has a certain real duration.

Rhythm can be seen in all areas of artistic creativity, but it is precisely temporal art – music – that is the “center of rhythm”, its most vivid and direct embodiment [4, p. 58].

Musical rhythm is one of the main expressive means of music, which conveys emotional content. Therefore, rhythm is an element of musical language.

A melody cannot exist without rhythm, its sounds are organized rhythmically. Rhythm has great expressive power. Sometimes it characterizes a melody so vividly that it can be recognized by clapping a rhythmic pattern or even by individual rhythmic figures without intonation. Meter and rhythm are inextricably linked.

Rhythm, unlike other important elements of musical language – harmony, melody, belongs not only to music, but also to other types of art – poetry, dance, with which music was once in syncretic unity, with which it constantly entered and enters into synthesis, existing as an independent type of art [5]. For poetry and dance, as well as for music, rhythm is one of their generic features. Due to the “interspecific” meaning of rhythm in art, the theory of musical rhythm not only closely touches on the theory of the rhythm of verse and the rhythm of dance, but organically includes theoretical generalizations on related types of art. And this organicity is all the more distant, since the fundamental theory of rhythm for European music – ancient Greek metrics – developed in the syncretic conditions of the existence of music – poetry – dance. The interspecific meaning of rhythm does not, however, speak of its external role in relation to music, nor of its “non-musicality”, nor of the absence of specific rhythm in music.

In music there is a continuous alternation of accented and unaccented sounds [6]. Touching upon the key issues of musical and rhythmic education, it is necessary to talk about accentuation. Accent, as one of the main elements in the metro-rhythmic organization of music (due to its connection with the identification of supporting beats, heavy times), largely determines the expressive and semantic “physiognomy” of a musical work, brings one or another rhythmic coloring to it.

The alternation of accents in music most often occurs uniformly, at equal intervals of time. This uniformity is inherent in the very nature of music and gives the latter a resemblance to the alternation of stresses in poetic speech. Uniform alternation of accents is called meter in music [7]. The period of time between metric accents is divided into equal parts, called metric shares. The change of strong (having an accent) and weak (having no accent) metric shares forms varieties of meter.

As for the rhythmic pattern in the context of clarifying the essence of the concept of “rhythm”, it is necessary to note its significance for the expressiveness of music. For example, the rhythmic pattern itself can already characterize some genres of music (waltz, polka, polonaise, etc.). In music, the emotional nature of rhythm makes it an important means of emotional impact on both the performer and the viewer.

Conclusion. Rhythm in music is not only a time-measuring category, but also an emotional-expressive, more broadly – figurative-poetic, artistic-semantic. Musical rhythm consists of interconnected components: repetition, organization, commensurability.

Thus, in music pedagogy there are various definitions of the concept of “rhythm”: in a broad sense - it is the time structure of any perceived processes, in a narrow sense - the relationship of the durations of sounds (notes) in their sequence. A sense of rhythm is understood as a complex musical ability that includes perception, understanding, performance, creation of the rhythmic side of musical images.

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