

THE ROLE AND IMPORTANCE OF HEARING IN THE ART OF MUSIC

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Abstract: As we all know, the role and importance of hearing in the art of music is extremely important. After all, through the ability of hearing, the child, first of all, feels the melody he is playing, understands the tone of the piece. In addition, it is easier for a student with well-developed auditory skills to learn the lessons during performance and during the lessons. This article is about hearing aids and how to develop them

Key words: Music, hearing ability, types of hearing, physical hearing, sounds

Аннотация: Как всем известно, роль и значение слуха в музыкальном искусстве чрезвычайно велики. Ведь благодаря способности слуха ребенок, прежде всего, чувствует исполняемую мелодию, понимает тон произведения. Кроме того, ученику с хорошо развитыми слуховыми навыками легче усваивать уроки во время выступления и во время уроков. Эта статья о слуховых аппаратах и о том, как их разрабатывать.

Ключевые слова: Музыка, слух, типы слуха, физический слух, звуки.

The sense of hearing is fundamental in the art of music. Musical hearing is the ability to fully perceive music. Physiologically, hearing is the reception of sound vibrations through the auditory organs. The sounds reach auditory analyzers in the brain through the middle and inner ear by means of auditory nerves (estimated to be around 3000, 300-400 correspond to one octave) through the outer ear. Also, the analyzers receive sound through the playing of some musical instruments (violin, alto, wind instruments), sounding in ff,

and the vibration of the cranial bone in the process of a person speaking and singing. Musical hearing improves sound pitch, power, timbre and duration.

All musicians emphasize that the ability to analyze oneself from the outside is extremely important in the formation of attention. If we really take this as an example, in the process of teaching us, in the process of teaching us, in addition to the performance methods of the musical instrument, as well as the position of the fingers, i.e., in the process of further improving the cases of application, we need to work correctly and responsibly on ourselves. Directs the approach. The technical part that shows the skill of the performer during the performance of a tune may not give the expected result, while our teachers repeatedly focus on the difficult part of that tune in front of the mirror and instruct us to practice very slowly with patience. They pass by. This is a very hard work. But if followed diligently, it holds the key to the expected success.

Intuition is the simple mental process of perceiving things and events through the senses. We know the world around us through our senses and feel and get the necessary information. Hearing, tactile, movement and rhythmic senses are of great importance in the art of music. On the basis of auditory intuition, musicians develop inner hearing and musical hearing characteristics. Our emotions have the ability to adapt, that is, they can get used to stimuli. After listening to loud music for a long time, we hardly feel the subtle changes in the “piano” or “messo-forte” volume. After a while of silence, we perceive even a moderate sound as a loud sound. As an example, Chopin never played a tune loudly. But he skillfully used dynamic symbols such as piano, pianissimo, messo-forte in his works and achieved melodiousness at the expense of unparalleled performance.

Up to the subcontracted to a vibration frequency of around 16 hertz (16 vibrations in 1 second), the highest – the “mi bemol” of the seventh octave is around 20,000 hertz (20,000 vibrations in 1 second). Sounds outside this limit range (infrasound – below and ultrasound – above) are not accepted at all. The ability to listen to music is better in the middle register of changes in pitch, power, and timbre. In this, musicians can distinguish changes in pitch of 5-6 cents (about 1/20th of a whole tone: 1 cent – about 1/100th of a

whole tone) and one decibel (a unit of loudness). To feel the melody, unanimity. It is precisely because of the sense of harmony that we recognize a melody played on a grand piano, a trumpet, or a dutor. This skill includes interval and fret sense. In the process of solfeggio for the development of musical hearing, they aim to rely more on the sense of key rather than the sense of intervals. Based on the Lad feeling, the Hungarian composer and pedagogue Zoltan Kodaly created a system for developing the feeling of tune 19. This system is called the “relative (relative) scale system” (the system uses different symbols and syllable names). The ability to feel melody and unison develops more easily and naturally in singers, string and wind instruments players. When learning to play the piano, stylists recommend vocalizing, singing, or exaggerating the lines of the piece being practiced.

A sense of polyphony. This type of musical hearing education depends on the ability to simultaneously hear the movement of two or more voices in a musical texture. The ability to hear classical polyphony helps a musician hear other parts in a group performance. For example, it allows the pianist to hear not only the main melody, but also all the other textural elements – the bass movement, the accompaniment, and in a polyphonic piece, not only the high voices, but all the other voices.

Feel the metrorhythmic. A sense of metrorhythmicity is a characteristic of music that depends on time. It has the nature of not only hearing, but also action in performance and listening. The feeling of metrorhythmic is associated with a continuous sequence of different lengths. They seem to fill the rhythmic movements with relatively small impulses. A sense of rhythm is one of the most difficult skills to develop.

A sense of movement. Being able to move with precision, accuracy, speed and agility is also a highly valued skill. This is a strong musical hearing, a strong musical memory and a good sense of rhythm. The art of performing in all instruments is based on the unity of artistic image and technical skill. The best way to achieve technical perfection in playing a piece, to strengthen movement processes, is to practice playing slowly and precisely.

Of course, a young future musician first visits a music school with the desire to learn an instrument. Along with the skills of the pedagogue, the interests of the young musician are taken into account. Musical abilities will be tested. Many young musicians have difficulties in the beginning lessons themselves. In this situation, pedagogues are required to develop an effective solution. I would like to make a small personal suggestion as an effective solution. In it, taking into account the interest of young performers, relying on the tradition of teacher-student, the teacher shows his performance based on simple works or the interest of young performers, that is, music of that social period. In such cases, it is necessary to reawaken the child's interests, to show that his possibilities are very wide, to teach the secrets of success if only a little patience and satisfaction are applied. Only truly professional pedagogues of their field are responsible for such arduous tasks.

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