

LEARNING PROCESSES IN THE ART OF MUSIC

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**Annotation:** The article contains information on all types of musical activity in the art of music, involuntary and involuntary attention, intense and effective mental activity in modern psychology on the content of attention on its qualitative characteristics.

**Keywords:** involuntary and involuntary attention, intense and effective mental activity, raised hands of the conductor, auftakt, solo and capricious.

As in other types of human activity, attention in the art of music is an important and necessary condition for the effectiveness of human activity in all sensory (emotional), intellectual (mental), motivating processes.

Attention is the focus of activity on something at a given moment.

Basically there are two types: involuntary and voluntary attention. But another specific type can also be distinguished – it is characterized by the fact that it comes after voluntary attention and lasts for a long time. It is a much more intense and effective mental activity, giving high efficiency to all types of Labor.

In the art of music, all types of musical activity are closely related. Attention is especially important in public performance. The rising hands of the conductor before the performance, the auftakt, the gesture and movements between the soloist and the courtesan – all this is called attention in musical terminology.

In modern psychology, attention is paid to the study of its qualitative characteristics in the composition. This includes attention stability, displacement, distribution and size. It is also possible to include attention parochial, violation of this number.

Attention is one of the most important structural components in the learning process. All great musicians are extraordinary attention holders. For example, Mosart was able to calmly record music in a crowded room as well as when extraneous voices were heard. Pianist and composer I of Poland.Gofman answered the question of the intended single style of work: concentration is the first letter in the alphabet of luck. Russian composer and pianist N.If Metner said:" before starting work, it is necessary to concentrate thoroughly and know what and how to do so that the musician is less exhausted and tired."I.Gofman said,"work is serunum only when it is done in full mental concentration". However"it is important to remember that in training, the quantitative side acquires meaning only when it is joined by the qualitative side."Mindfulness puts an end to the question of how long it is necessary to concentrate. I.Gofman recommended taking a break every half hour and never working for an hour or two without a break.L.By Barenboym (V.I.Petrushin's"Mucoal'naya psixologiya". M. 1997, pp. 121-122) were proposed focus improvement exercises for musicians. S.Stanislavsky noted that the attention of the actor can be improved even without special exercises, if he is as attentive and disciplined as possible in his daily work, understands and responsibly approaches his professional work. Also, all musicians noted that in the formation of attention, the ability to hear oneself from the outside is considered extremely important. Therefore, the fact that a musician can control what he is playing, hear himself from the outside – is one of the foundations of the art of music.

<sup>1</sup> Maxsus psixologiya. Toshkent – 2013.

The focus of the musician is different: it can be wide and narrow, late and progressive. The automation of movements contributes to the concentration of attention in one place.

Intuition. We know the world that surrounds us through our sensory organs and perception and receive the necessary information.

Intuition is a simple psychic process of feeling things and phenomena through the sensory organs. In accordance with the sensory organs, there are types of sensory vision, hearing, smell, taste, skin, muscle actuator and organic intuition. In musical art, the sounds of hearing instruments also have their own dyes. This is necessary in order to convey the originality of this or that work.

Auditory sensation. Auditory perception is fundamental in the art of music. Musical hearing is the ability to fully perceive music. Physiologically, hearing is the perception of sound vibrations through the auditory organs. The sounds travel through the outer ear through the auditory nerve (believed to be around 3,000, corresponding to 300-400 per octave), passing through the middle and inner ear and reaching auditory analyzers in the cranium. Analyzers also receive sound through the ringing of certain musical instruments (violin, Al't, checkers), the production of sound in ff, and the vibration of the skull in the process of a person speaking and singing.<sup>2</sup>

The sound of musical hearing is low-well advanced in height, strength, timbre and duration. Limits of auditory perception: the lowest tones are up to the “do” subcontractave to a vibrational frequency of around 16 gers (16 vibrations per second), the highest is the “mi bemol ' ” of the seventh octave at around 20,000 gers (20,000 vibrations per second). Sounds outside this border range (infrasound – below and UL'tratovush – above) are not generally accepted. Musical hearing is low-pitch, strength, timbre changes are better advanced in the middle register. In this, musicians can distinguish between 5-6 cents (around 1g20 of the entire tone: 1 cent – around 1g100 of the entire tone) and one decibel (unit of pitch strength) changes in pitch.

Musical hearing has the following types: absolute, relative and internal hearing.

Absolute hearing is the ability to determine the absolute loudness of musical sounds without comparison with their étalones (for example, Camerton). But not all great musicians had this ability. For example, Wagner, Schumann, Meyerber, Tchaikovsky, Grig did not have such a talent, but successfully used a well-developed relative hearing talent. It is known that Mosart, List, Scriabin had absolute hearing. Also, tuner hearing (B. There is also the term Teplov). It is the result of technical activity and the ability to distinguish even the minimum (up to 2 cents) changes in the volume.

Relative or interval hearing is the ability to perceive, detect, play the pitch of sound between sounds in melodies, intervals, chords. In relative hearing, a person must have at least a clear idea of one sound and produce, find another, so that he can identify or play a note or chord. Good relative hearing is sometimes referred to as false absolute hearing. A person keeps in mind the lowest or loudest sound of his voice or Camerton sound and, relying on this, identifies other sounds he hears.

Inner hearing is the ability to imaginatively visualize (depending on the notes or in memory)the entire component of music.

From the psychological side, musical hearing is an analysis and synthesis of the external acoustic expression of musical information, a specific mechanism for expressing its emotional assessment. In connection with this, rhythm, lad, melody, plurality, timbre perception and other types of hearing are distinguished.

<sup>2</sup> “Yosh va pedagogic psixologiya” M.X.Xolnazarova, M.Q.Muxliboyev Toshkent. 2018

Another important component of musical hearing is general musicality. It is expressed in an emotional attitude to music and musical experiences.

Musical hearing is developed in the process of musical activity. With the exception of absolute hearing, it is simply impossible to improve it through special exercises. Indirectly, i.e. "false" absolute hearing, which helps to determine the volume of sound through a certain state of the timbre or sound, etc. (B. Teplov term) can be developed. A special training lesson – Sol'fedjio-was developed to develop musical hearing.

There is also a zonal nature of musical hearing. This theory is N.Developed by Garbuzov. According to this theory, sound, timbre, lad, dynamics, rhythm have their own different zone. For example, the whole tone range (b.2) will have a quantitative indicator of 200 cents. However both 190 and 210 cents b.There will be 2, only in another zone.

Feeling Polyphony. The upbringing of this type of musical hearing depends on the ability to hear the movement of two or more voices in the musical tissue at the same time. The ability to hear classical Polyphony helps the musician hear other parties in a collective performance. For example, it allows the pianist to hear all the elements of the invoice except the main melody – the bass movement, the harmonica, and in a polyphonic work, not only the high voices, but all the rest.

Feeling harmony. The ability to hear harmony is a musical feeling that relies on the harmony of sounds (intervals and chords) (B. According to teplov). If the Polyphonic sense and its development depend on the ability to hear music horizontally, the harmonic sense is related to the ability to hear sounds vertically, developing better in pianists. The more The Pianist reaches the fundamental harmonic meaning of the work, – says the talented pianist Lev Oborin, – the more spiritually deepened his performance. The lyrics refer to all other music professionals.

Timbre - feel the dynamics. The timbre is a sound stain. Dynamics-the power of sound. Sound dynamics, that is, its resonant power, is directly connected to the timbre. Performance staining is achieved at the expense of being able to take advantage of the timbre capabilities of a musical instrument. They, in turn, depend on the small dynamic gradations in the hands of the musician-performer.

The sense of timbre will be well developed in orchestral players who regularly hear the ringing of various musical instruments. The symphony orchestra, together with its more than twenty types of musical instruments, covers a rich colorful sound palette.

To feel the melody, a voice. It is precisely because of the feeling of melody, one voice that we recognize, whether it is a royal or a trumpet or a tune performed in a duthor. This ability includes an interval and a feeling of lad. In the process of developing musical hearing Sol'fedjiolash, they tend to rely more on the feeling of lad than on the feeling of interval. On the basis of the Lad sense, a system for the development of the sense of melody was created by the Hungarian composer and educator Zoltan Kodai. This system has been called the "relative (relative) lad Sol'mization system" (the system uses different characters and syllable names).

The ability to feel the melody, one voice, develops easily and naturally in more singers, stringed and blowing instrument players. When learning to play the piano, stylists recommend vocalizing, singing, or exaggerating the melody tracks of the work being practiced.<sup>3</sup>

In music psychology, it is important to consider issues of rhythm, timbre, lad, melody, harmony, Polyphony, form, genre perception. The fullness of musical perception directly depends on the degree of development of musical abilities (musical knowledge, skills, qualifications), as well as the degree of conditions under which they are living and being brought up.

<sup>3</sup> Musiqa psixologiyasi (ma'ruzalar kursi): O'quv qo'llanma G' Tuzuvchi-muallif R.G'.QODIROV. - T.: Musiqa, 2005.

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