

General understanding of music perception

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Annotation

The fullness of musical perception, the possibility of understanding the means of musical expression, the types of intensity and musical accompaniment are different in each person and have their own characteristics and reasons. Why is music heard by everyone, but not everyone can perceive it? Why some European listeners do not always fully understand Eastern music, and some Eastern listeners do not always understand European Music. Perception is the reflection of things or phenomena in our minds through their direct influence on sensory organs. In psychology, perception is classified into specific qualities such as predisposition, integrity, structural, stability.

Keywords: music, perception, medium, intensity, intonation, school, music culture, musicological scientists.

Introduction

□ From the history of music, it is known that the musician and ethnographer August Eichgorn, who lived and worked in Uzbekistan at the beginning of the 20th century, could not understand Uzbek music, Uzbek songs and did not have the patience to hear for a long time. Another notable musicologist is scholar, educator and composer H.S.Kushnaryov, on the other hand, praises the National methods of Uzbek music, saying of the circle and the Nagora methods: "each method is characterized not only by a certain biro hang, but also by its own intonation(with its movement according to height). Method-the rhythm side is brought to the forefront, and the leading, intonational and giving a certain tone".

□ In intuition, individual parts of the subject are felt, and in perception, all the components of the subject are felt in one whole. For example, when we hear a musical work, we do not perceive its melody, rhythm, harmony, timbre separately, on the contrary, we perceive this musical work figuratively, generally, comprehensively.

The organization of the perception of music in the lessons of "Music Culture" in schools of general secondary education is closely related to the structure of the lessons of music culture and the components of the lesson. The structure of music culture classes in secondary General Education Schools consists of such types of activities as sound tuning, choral singing, music singing, listening to music, performing music-specific movements, in each of these types of activities, music perception performs a leading function.

In the sound tuning part of the lesson, students learn to feel the exact pitch, stretch of musical sounds, perceive, as well as produce pure sound, through the perception of the music, musical sounds.

In the part of the lesson singing as a team, students learn to sing expressive in a pure voice, through the perception of music, a musical theme.

In the music literacy study part of the lesson, students learn to perceive music, the structure of musical sounds, the structure of musical works through theoretical perception.

The music listening part of the lesson has a special emphasis on the study of the perception of music,

in which students, by listening and analyzing musical works, acquire the skills to perceive their structure, register, timbre, tempo, dynamics, low-pitch, range of sounds and the main content of a separately given musical work precisely by listening to it.

In the part of the lesson in the process of performing movements corresponding to the music, students mainly learn to feel, perceive the tempo, timbre, dynamics, shape and character of the music.

In this place, the teacher can use the methods that shape, develop students' perception of music in each lesson in different situations according to his previously formulated plan. The organization of the perception of music in music culture classes in secondary general education schools depends on the extent to which the teacher of music culture uses the opportunities in the components of the above-mentioned lesson in each separately taken lesson.

The importance of extracurricular and extracurricular music training is also very important in the development of children's music perception skills in general secondary schools. It has been proven in many scientific-practical and pedagogical experiments that the content of a Nazi work, after harmonizing with musical tones, has several times more power of influence than a simple text. While a person (a student or student in a lesson) perceives a topic of some content to some extent when he hears it through words, he perceives, imagines and perceives that topic even more deeply when he hears it in the form of a melody, in the form of a song. And when the same song is performed by a person himself, a feeling appears in it that is even more different from his predecessors, in which he begins to feel it from the heart, and not just perceive the content of the work. For him, the trait of striving for pure feelings, elegance, perfection will continue to develop into a natural need.

Today, in order for students to spend their extracurricular and extracurricular free time meaningfully, music-oriented circles and musical amateur teams operate in our cities and villages along with many science and professional circles of different directions. In particular, as an example of tshkilot engaged in such activities, we can mention the "Kamolot" children's centers established in each district on the initiative of the president of the Republic of Uzbekistan, children's creative houses, Cultural Palaces in regions and cities, many Culture houses in villages and cities, various circles in neighborhoods.

In addition, students also have the opportunity to improve the knowledge gained in the lesson in extracurricular music and choral circles, as well as in various extracurricular music and dance circles. Examples of this are the musical and choral circles in schools and the lush activities of musical circles, student choirs, orchestra, dance and vocal ensembles organized in extracurricular cultural and educational institutions such as palaces of Culture, houses of culture and houses of youth creativity.

In extracurricular and extracurricular organized music circles, students can acquire practical skills such as traditional performance, playing various instruments, listening to and analyzing music, performing in ensemble and orchestral teams, learning various dance techniques, studying dances of national and World peoples, playing electronic instruments. In addition to various musical circles in the formation and development of children's musical perception, children's music schools established in each city and district also have their own order. Children's music schools accept school students in grades 1 through 7. In addition to the musical abilities of children who submit documents for study in music schools, their initial musical perception, that is, the ability to perceive music, is also checked.

If a child does not have musical abilities by nature or has insufficient perception of music he cannot be a child musician. The inability to perceive music sufficiently means that the child cannot remember the music he hears at all, does not feel the rhythm completely, cannot satisfactorily distinguish whether the sounds are high or low. Such children are advised to engage in some other activity that is suitable for their own interests and abilities, that is, to attend circles in another area.

The process of learning to perform on the main instrument in the formation of the perception of music is rich in significant possibilities. The musician perceives the essence of a given musical work

in the process of performing on the main instrument not only by hearing, but by hearing and feeling through his own performance. In this place, the reader begins to perceive music through hearing, through sight of notes, and through inner intuition (feeling from the heart).

It is known that students of children's music schools should study for 5 years in a music school in order to learn some instrument. Only students who study piano will study for 7 years instead of 5 years in music schools. In children's music schools, children are required to attend classes such as music theory, solfeggio, while learning to play any instrument in their specialty. In addition, they have the opportunity to attend choral communities organized in music schools, ensembles of various folk instruments, as well as orchestras.

In individual lessons in children's music schools, it is necessary that the teacher follows the principle of striving from simple to complex in the process of teaching students to perceive a musical work in order to properly organize the perception of music. When choosing a work for performance, it is important for the reader to consider its age, physiology, character, special interest, degree of mastery of musical knowledge, qualification to play according to the note and other aspects. If these principles are not followed, the work of organizing the formation of the perception of music by students will not give the expected result.

The organization of music perception in individual lessons has several amenities than in other types of training. First of all, this is due to the individual face-to-face interaction of the non-teacher with the teacher.

Extracurricular music clubs are organized in various culture palaces, Culture houses, "maturation" centers, children's creativity houses and neighborhoods, and students who attend such circles will have several preferable opportunities in the chapter on mastering the skills of music perception than other peers who do not attend such circles.

Students who attend extracurricular music circles perceive music as they perform it.

Students who attend choral community or traditional singing ansmbles in extracurricular music circles gain the skill of being able to distinguish between national Uzbek verses and foreign songs in similar and different aspects, and through this they can also perceive national songs of other peoples more persistently, more clearly than their other peers.

In extracurricular circles, students who perform Dancing in the circle are greatly enhanced in their ability to feel the rhythm. They master the ability to perceive the sounds they hear with an inner sense of rhythm.

In extracurricular music circles, students engaged in solo singing or solo singing study the secrets of professional perception of music on an individual basis, taking advantage of all the advantages of mastering music solo.

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