

MUSICAL SENSE OF HEARING AND METHODS OF ITS DEVELOPMENT IN THE PROCESS OF PIANO PERFORMANCE

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ABSTRACT

Musical hearing is the most important professional quality that is necessary for successful creative activity in the field of musical art, which is a set of human abilities that allow him to fully perceive music and adequately assess certain of its advantages and disadvantages.

Keywords: *Piano, musical sense, dance, art,*

АННОТАЦИЯ

Музыкальный слух - важнейшее профессиональное качество, необходимое для успешной творческой деятельности в области музыкального искусства, представляющее собой совокупность человеческих способностей, позволяющих ему в полной мере воспринимать музыку и адекватно оценивать определенные ее достоинства и недостатки.

Ключевые слова: *фортепиано, музыкальное чутье, танец, искусство,*

INTRODUCTION

Piano performance as a process creates favourable conditions for musical and auditory education and the development of piano skills in students. It is generally recognized that the most natural direction of development and formation of musical hearing is singing.

Musical hearing can be internal, melodic, harmonic and polyphonic.

In our pedagogical practice in piano lessons, we use a number of techniques aimed at developing melodic hearing:

1. Playing a melody on the piano without accompaniment.
2. The performance of the melody by the student, and the accompaniment by the teacher.
3. Singing the melody out loud with piano accompaniment.
4. Working on phrases over a musical text.

RESULTS AND DISCUSSION

Harmonic hearing is called musical hearing in its manifestation in relation to consonances, a complex of sounds of different heights in their simultaneous combination. The methods of harmonic hearing development are:

1. Intensive listening to all sound structures, harmonic modifications, as a result of playing a piece of music and studying the text.

2. Analysis and analysis of the tonal plan of the work and its harmonic basis.

3. Playing a melody with harmonic accompaniment.

The most difficult sections of musical education are polyphonic hearing, aimed at a texture consisting of at least two voices. The following methods used by us in pedagogical practice contribute to the development of polyphonic hearing:

1. Comprehension of the melodic independence of each of the voices of a polyphonic work as a result of alternate playback.

2. Playback together with the teacher of a polyphonic work by pairs of voices with the identification of the individual characteristics of each voice.

3. Playing the piano with singing aloud one of the voices of a polyphonic piece.

4. Joint performance with the teacher of individual voices of a polyphonic work.

5. Concentration of attention on one voice when playing a polyphonic piece.

In the arsenal of a piano teacher there are many techniques and methods that can effectively improve the pitch hearing of students of different ages.

The main methods are:

1. Intonation by voice in the initial period of training of individual sounds played by the teacher, small scale-like sequences, singing short melodic passages, transposing them within the limits available to the student.

2. Solfege the melody of the piece while playing the piano.

3. Singing one of the voices of 2, 3 or 4 voice texture, with simultaneous performance of the rest, on the piano.

4. Singing entirely from the beginning to the end of the main themes, motifs of the work.

5. Vocal performance of melodic phrases alternating with piano performance.

6. Singing the whole from beginning to end of the main themes, motifs of the work.

Musical hearing in its manifestation in relation to timbre and dynamics is called timbre - dynamic.

The timbre is the dynamic hearing of the student, his auditory imagination depends largely on the teacher. A variety of effects create huge dynamic possibilities

of the piano, a wide range, the presence of a pedal. On the piano, you can imitate any sound, imitate any musical instrument.

A.G.Rubinshtein said: "You think a piano is one instrument, and that's a hundred instruments."

The remarks given by the composer indicate the correct reproduction of sound, aimed at its quality and beauty.

The methods of timbre - dynamic work should include:

1. Detailed identification of timbre -dynamic gradations in the text.
2. Work on shades, with the search for the finest nuances in the game and in the harmony of sounds.
3. Search for artistic and pictorial designs and ideas of the composer.

A special ability to represent and experience music without relying on external sound is inner hearing.

The methods of developing internal hearing include:

1. Hearing the subsequent unfolding of the music during the slow performance of the piece.
2. Playing the instrument keyboard without sound.
3. Reading the musical text when listening to a piece of music.
4. Reading the musical text with your eyes (to yourself).
5. Clear and clear auditory representations form the selection of music by ear, as a special type of piano activity.

The most important and difficult task of music pedagogy is the formation of a sense of rhythm. The most important component is a sense of the ratio of durations, orientation in rhythmic structures. Without the basics of rhythmic literacy, a musician cannot continue to move along the ascending line of professional development.

CONCLUSION

Thus, to engage in musical activity requires a set of abilities aimed at emotional responsiveness and experiencing the content of a musical work. In this direction, the role of a teacher is huge, who will be able to solve educational, educational and developmental tasks in a complex.

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