

DEVELOP A CHILD'S ABILITY TO HEAR MUSIC

Botirova Khilola Tursunbaevna

Associate Professor, Faculty of Art Studies, Andijan State University Uzbekistan

Samandarov Nuriddin Maxammatjon ugli

Student of faculty of art studies, Andijan state university, Andijan, Uzbekistan

botirovaxilola85@gmail.com

Annotation: The article describes the process of teaching children to feel the sense of rhythm in musical works, information about note lengths, pauses in the development of musical abilities of children.

Keywords: rhythm, music, note, note length, melody - song, ability.

Rather than teaching rhythm, it should be taught to children. Every child who hears the music feels the rhythm and moves in some way, so it is advisable to practice the rhythm in the beginning. It is important to learn to feel the rhythm in the music as soon as you learn the notes. Then the lengths of the notes (whole, half, quarter) are given by the point and pause. The child needs to have a clear idea of whether these symptoms are prolonged or stopped. During this time, the teacher should encourage the children to feel the rhythm by playing more interesting songs.

Children need to know that rhythm can be measured over time or paused. The first thing that helps a child to feel the rhythm is the ability to hear and remember.

In order for the child to remember the rhythm of the melody, it is necessary to explain to them the nature and theme of the melody "Marsh". As the old man climbed the stairs, he fell on each step. An elderly person is considered to be the mother of the family, and the mother of the family rests on both levels. The father of the family rests on all four steps, while the children of the family rest on every eight or sixteen steps. In conclusion, Grandmother is a whole note, Mother is a half note, Father is a quarter note, Daughter is an eight (half) note, and son is a sixteen note.

Most of the notes show the lengths in the case of fruit splits.

Children are more likely to repeat this situation as soon as they hear the "glisando" musical ornament, and repeat it on a piano or other instrument. And they like to learn technology faster. Kids need to know that a pause means a pause, a temporary silence. It's almost like breathing. Pause is a very useful symbol in music. Pause is also a melody. For example, when it snows in the winter, you try to keep quiet and listen to the snow. Even if it snows silently, a person's instincts can create music out of that peace.

In addition, the teacher should explain each element of the music to the children through various examples and fabrications.

In his pamphlet *On the Achievement of Happiness*, Farabi states that in order for a person to effectively perceive beauty, he must have a subtle nature and a land of mental perfection, and that only a person with emotional and mental ability can know all the secrets of the world. . "Man becomes a real man because of his intellect, knowledge brings him happiness and joy, and man discovers beauty and perfection in himself through knowledge." Farabi encourages people to engage in science and art, and shows that beautiful things become intelligible.

Farabi divides human abilities into two: innate and acquired. According to him, innate ability includes biological, physical and some mental characteristics. The process of its development takes place throughout one's life through the study of science, crafts, the acquisition of moral rules, and the enrichment of art with life experience.

Farabi emphasizes the role of poetry and music in the self-education and aesthetic development of man. According to him, all types of art are different: the art of poetry works with words, and the fine arts work with paints, but they have the same effect on a person. Following in Aristotle's footsteps, he argues that "both of these arts aim to influence the imagination and emotions of winters through imitation".

Farabi understood that art was, in essence, a reflection of spiritual life. According to him, music has a great impact on the feeling of winter. "This science is useful in the sense that it regulates the behavior of people who have lost their balance, perfects imperfect behavior, and maintains the balance of human behavior in balance," he says. "This science is also good for the health of the body," Farabi said, emphasizing the healing power of music.

The *Great Book of Music* is not just about music theory and history. Known in the East - popular musical instruments such as rubab, tanbur, nogora, ud, kanun, nay, and details of the rules of playing the melody. Farabi himself was a musician, composer and inventor of new musical instruments. He made music a narrow application that nurtured human morality, improved health, and improved the sound. Farabi's works on the theory of poetry and music have a special place in the history of literary and aesthetic views of the peoples of the East.

Farabi's pamphlet "On the Achievement of Happiness" contains ideas about the enormous power of art. According to him, art has the power to cultivate beautiful aesthetic qualities. Therefore, the thinker places special demands on man. In this pamphlet, Farabi focuses on the issues of education, emphasizing that it is the sacred duty of educators to educate young people in the rules of morality and their practical skills for mastering the arts.

Farabi evaluates all human qualities as the beauty of people and things, and connects them with the aspects of purposefulness and usefulness. In his pamphlet *On the Art of Poetry*, he compares artistic activity to imitation of reality in a unique way: "It's a secret." It's called influence, power, imagination, and it's between emotion and reason. In Farabi's aesthetic views, the images created by art do not lose their individuality by being accepted by the mind and general observation, but retain the exact emotional form that is possible for perception.

Ibn Sina also believes that the important role of the family and the state in the upbringing of the younger generation, the development of society, the economic and cultural achievements of society directly depend on the growth of educated, cultured people. He teaches that "all knowledge has a tendency to perfection", and the term "perfection" refers to a person's inner beauty and aspiration for goodness. Ibn Sina wrote five works on music. His greatest work on music is the *Jome 'ilm-al-musqiy* (Collection of Music Studies).

According to Ibn Sina, the human heart likes sounds and rhythms that are in harmony with their nature. Because sound excites both humans and animals, and plays a big role in calling each other when something terrible happens. According to him: "The human heart is refreshed by every new and desired melody. Then the same is nice

When the melody disappears, the heart becomes excited. With the appearance of the second melody, similar to the previous one, the excitement in the heart begins to disappear.

According to Ibn Sina, both the pitch of the voice and the difference between them have their own meaning. It's the kind of community some critics call artificial looking. All of this affects the owner of the voice, and the meaning is understood from it. Human voices can also express meaning and affect the human spirit, resulting in a variety of behaviors. According to the scientist, in this case, the pitch of the sound, especially the level of the musical sound, can play an important role in influencing the human spirit, arguing about the compatibility and incompatibility of the sounds of music. According to him, music has two cores: one is to create a melody, and the other is to have a rhythm in it. The science of music grows, develops and perfects from these two branches.

Ibn Sina also expresses his opinion about the parts that are formed between sounds. In doing so, he dwells on the pleasant and unpleasant, the main and auxiliary parts. The second article deals with the addition and subtraction of parts, as well as their doubling and division into equal parts. The third article discusses the sex and its division into varieties, the number of rocks, their division into strong, weak and moderate. These are all theoretical issues of musicology.

Ibn Sina's musical works can be considered as a legacy of the early Renaissance musical culture of the East, a source of evidence for the development of aesthetic thinking.

Central Asian thinkers, in their time, glorified the beauty of God and agreed to create a deep human doctrine based on religious beliefs, that is, religious beliefs are the power of the human mind, the doctrine of freedom of human will. interpreted in an organic way. In this way, they determined the spirituality of the material world and the beauty of life.

References

1. Abdurakhimova F.R. Methods of teaching conducting. UzDC, Publishing Editor Center. 2011.
2. Kolcheva M.S. – Methodology if teaching conducting. M.,1984

3. Azimov K.T. - Conductors of Uzbekistan. T., 2002
4. Musin M. - Techniques of conducting, 1993.
5. Liviev A.X. -History of Uzbek national musical instrument performance. T.2005
6. Botirova, Xilola Tursunbaevna. "THE PLACE OF MUSIC IN UPBRINGING OF YOUNG PEOPLE." Science and Education 1.1 (2020): 512-517.
7. Ibrakhimovich, Botrov Maktabjon. "The Emergence of Traditional Music." (2021).
8. Tursunbaevna, Botirova Xilola. "The place of music in upbringing of young people." Science and Education 1.1 (2020): 512-517.
9. Tursunbaevna, Botirova Khilola. "III RENAISSANCE OF UZBEK ART AND CULTURE AND ITS GLORIOUS PATH." Web of Scientist: International Scientific Research Journal 3.5 (2022): 1973-1977.
10. Tursunbaevna, Botirova Khilola. "PERFORMANCE CULTURE IN INSTRUMENTAL PERFORMANCE." Spectrum Journal of Innovation, Reforms and Development 3 (2022): 163-167.
11. Tursunbaevna, Botirova Xilola. "COOPERATION OF TEACHER AND STUDENT ON MUSIC WORK." Erudio Journal of Educational Innovation 7.1 (2020): 36-47.
12. Tursunbaevna, Botirova Xilola. "TEACHER AND STUDENT WORKING IN COLLABORATION ON MUSIC." CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN 2.4 (2021): 26-38.
13. Botirova Xilola. "The practice of applying pedagogical technologies in the learning process to playing the Chang instrument." Общество и инновации 2.3/S (2021): 330-339.
14. Tursunbaevna, Botirova Xilola. "New approach to vocal-choral skills." ACADEMICIA: An International Multidisciplinary Research Journal 11.4 (2021): 1638-1654.
15. Tursunbaevna, Botirova Xilola. "Methods for Improving Thoretical Knowledge of Music of Elementary School Students." International Journal on Integrated Education 3.4: 4-10.
16. Botirova, Khilola Tursunbaevna. "METHODS OF DEVELOPING THE SYSTEM OF SPIRITUAL AND MORAL EDUCATION OF YOUNG STUDENTS THROUGH THE UZBEK PEOPLE'S PERFORMING ART." Chief Editor.
17. Botirova, Khilola Tursunbaevna. "PERFORMANCE AND ART." mankind 3: 3-300.
18. Tursunbaevna, Botirova Hilola. "CREATIVITY-THE BASIS OF PEDAGOGICAL CREATION." European Journal of Research and Reflection in Educational Sciences Vol 7.12 (2019).
19. Tursunbaevna, Botirova Khilola. "The Importance of Aesthetic Education in the Formation of Performance and Creative Skills of Students in Music Lessons in Secondary Schools." JournalNX 7.05: 69-72.
20. <https://www.int-jecse.net/abstract.php?id=2559>

21. @article{Botirova2021PerformanceAA, title={Performance And Art}, author={Khilola Tursunbaevna Botirova}, journal={The American Journal of Social Science and Education Innovations}, year={2021}}
22. <https://paper.researchbib.com/view/paper/249680>
23. <https://cyberleninka.ru/article/n/the-place-of-music-in-upbringing-of-young-people/viewer>

