Music and Exercises for the Development of Musical Ear, Student Exercises - Muscle Reflexation Training

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A B S T R A C T
the article discusses the exercise as the development of musical ear. The other day, scientists from the German University of Erlangen scared the public: rest, they say, is harmful! Just two weeks, lazily spent by the sea, can reduce a person's ear for music, immediately by 20%! Therefore, we offer you scientifically proven ways to train memory and attention. The theory of music teaching is a subject that studies the theoretical foundations of the goals, objectives, content and forms of musical work with school-age students. Exercise is a muscle reflex training that every musician faces throughout his life.

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Musical ear is a set of human abilities that allow him to fully perceive music and adequately evaluate one or another of its advantages and disadvantages; the most important professional quality necessary for successful creative activity in the field of musical art; well-developed ear for music. The simplest is to ask someone to play a note on any instrument. You must memorize it, then the inspector must play a few notes in a scatter (including the one you heard). And if you manage to guess "your" note, then everything is fine with your ear. Musical ear develops in the process of learning music. This type of hearing also develops in the process of learning music. It just so happened that not all connoisseurs of beauty graduate from a music school, and it is this thirst for harmony and subtle melodic interweaving that sometimes pushes fully mature people to take a difficult step - learning to play a musical instrument.

Here is an exercise for the hands of pianists with springy movements, carefully bend each finger to the back of the hand, after which we clench our fists several times and straighten them sharply, with force. Then we put our palms together, relax one palm, and slowly bend the relaxed hand back with the second. And so alternately knead both palms.

A person learns to hear and understand the development of a melody, its rhythm and pitch. Subsequently, he can sing the melody with his voice or even write notes. According to "Arguments and Facts", almost all people have an ear for music, and only 2% are not able to perceive music and reproduce it. The easiest way to test your hearing is to play a note and repeat it with your voice. Rhythm is usually checked like this. The teacher first taps a certain rhythm on the table with a pencil or other object (or slaps it in the palm of his hand) (best of all, a melody from a famous cartoon). Then he asks the subject to repeat it. If it accurately reproduces the real rhythm, we can talk about the presence of hearing. If your child interrupts his business and listens to suddenly sounded music, if he likes to listen to various music, not necessarily only children's songs, but also good pop music, classical music, tries to sing along or starts dancing to the music - all this speaks of the musicality of the child. Relative pitch can be developed in the process of learning music and is different in that a person needs an instrument to accurately reproduce notes. Melodic ear is associated with understanding the structure of a melody. It can also be developed in solfeggio lessons by practicing writing dictations.

Absolute pitch is the ability to accurately remember the pitch of a sound, allowing the wearer to identify and name any notes heard without first listening to previously known sounds. In Europe, only one person in about ten thousand has absolute pitch. The most outstanding composers and performers, as a rule, had absolute pitch, say, Mozart, Beethoven, Saint-Saens, Richter, Rostropovich. However, even among musicians of this level, not everyone had such an ear: for example, Tchaikovsky and Schumann did not have it.

Not all professional musicians have absolute pitch. True, among non-musicians, only one in ten thousand has absolute pitch, but in any case, the presence of absolute pitch will not make you either Mozart or Paganini - just as sharp eyesight does not make a person a talented artist. Rimsky-Korsakov considered solfeggio to be a powerful means of developing musicality. He called solfeggio "ear gymnastics".

Only in the joint coordinated activity of both teachers can the goal set in the program be achieved: the development of children's musicality, the ability to emotionally perceive music; solve problems: the development of musical and artistic activities, familiarization with the art of music.

The key to mastery is practice: the more you practice with the instrument, the better your playing. However, what to do if there was no instrument at hand (I have never seen a person in line in a supermarket with a synthesizer under his arm), or neighbors through the wall transmit extensive messages over the wall every five minutes, encrypted in Morse code - they say be quiet, please? For this purpose (and approximately in such conditions), your obedient servant invented a whole series of exercises for the fingers, which he hastens to share. We will divide this gymnastics for the joints into two groups: 1 - exercises without anything, 2 - exercises with a projectile (with a tennis ball and a ballpoint pen).

Exercise without anything. Equipment needed: fingers, sometimes a wall or any other surface. For the sake of convenience and brevity, we will assign a number to each finger. Large - 1, index - 2, middle - 3, nameless - 4, little finger - 5.

First, touch the thumb with the little finger, then with the ring, middle and index fingers in turn. Now - in reverse order: index, middle, ring and little fingers. We get the following sequence: 5, 4, 3, 2, 2, 3, 4, 5. Repeat any number of times. Try to achieve a feeling of confidence in the fingers, snapping blows, as well as an even rhythm. Later, your fingers will say "Thank you" as you practice the melodic pieces.

If with the right hand (if you are right-handed), as a rule, there are no problems, then with the left it will be very difficult at first. But this is a temporary phenomenon - with practice everything falls into place (my fingers began to more or less obey only on the third day of classes).

Exercise 2 - for strength and endurance. Click on the thumb. We do everything as indicated above, but with the only difference that now we press the thumb with force. The sequence remains the same: 5, 4, 3, 2, 2, 3, 4, 5. So we will develop the strength and endurance of the fingers - we will be able to play longer and delight our neighbors with harmonic overflows of all kinds of scales and chords. Exercise 3 - for speed. We do everything as in exercise 1, but now two variations are possible: either we try to tap the sequence 5, 4, 3, 2, 2, 3, 4, 5 as quickly as possible, or we tap it just as quickly without repeated tapping with the index finger and little finger, i.e. 5, 4, 3, 2, 3, 4, 5, 4, ... and so on. After all, sometimes you have to play very fast pieces, and how sad it is when your hands lack the speed that is so necessary at that moment ... Exercise 4 - for coordination. "Tercy". Now we move from “melodic” tapping to “harmonic” tapping: we start tapping with several fingers at the same time. This is exactly where we need a table (or at least someone's knee, your own is also suitable). We will take fingers through one: 1 and 3, then 2 and 4, then 3 and 5 (hereinafter 1-3, 2-4 and 3-5, respectively). This exercise may seem overwhelming at first, but with practice comes confidence, speed, and fluidity.

Music unites the moral, emotional and aesthetic spheres of a person. Music is the language of feelings. Said the great teacher!

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