

Musical Psychology

Julmatova Saodat Juratjon Qizi

Teacher, Samarkand State Specialized Art School

Abstract: Psychology of Musical Perception. Listening to music should be considered as a basic activity in the art of music, just like writing and playing music. And without a listener, the art of music loses its meaning and ceases to exist. Listening to and perceiving music is a type of musical activity that is nurtured and absorbed from childhood. It is said that everyone hears music, but not everyone listens to it. The level of comprehension in the process of listening to music depends on the general culture of the listener and the level of musical preparation, and is directly proportional to it. A complete and deep understanding of a piece of music is also a testament to the skill of the composer and performer. In this way, it can be concluded that the listening process is an integral part of the listener's upbringing, individual abilities and preparation.

Keywords: musical psychology, musicology, art, functional music

Musical psychology is one of the disciplines that studies the impact of music on the human spirit and the direct analysis of the psychological component in the architecture of musical works. For example, two people may hear the same music in the same way, but they perceive it in a completely different way. The study of such aspects, especially the psychology of musical perception, which deals with the study and in-depth analysis of various synesthesias (such basic concepts and states may have additional qualities such as the smell of color or the geometric shape of sound). events). If you don't take into account some of the diseases that can lead to the symptoms of synthesis, then - these are - an illusion based on psychological associations that are reflected in their musical perception. There are many disciplines among the major areas of music psychology. This and the psychology of musical perception mentioned above, the psychology of the musical ear, and the psychology of musical abilities. By the way, the last of the above

categories deals with, among other things, musical creativity, a comprehensive study of the factors (social, genetic and psychological) that affect the acquisition and development of outstanding musical abilities and non-standard musical thinking. Aristotle described in detail the musical modes that change the psyche. One type of music can make you feel compassionate and gentle, while another can make you nervous or excited. Thus, the music in the Dorian, Phrygian, and Lydian scales had a positive effect on one's spirit and health, and it was recommended that music written in other scales should not be passed on to the younger generation. Similar recommendations have been made for musical instruments. The ancient Greeks called an illiterate person "axareutos", which meant a person who was unfit to sing, dance, play an instrument, or participate in a "choir". The musical-choreographic movement that united the population of the ancient city of Greece was called "chorea". Many ancient writers, such as Democritus and Plato, provided ample evidence that music affected the human psyche: The Odyssey epic describes the healing of a bloody wound under the influence of music. created music for his armies. In ancient China, music was a symbol of order and civilization, and it was one of the most important means of education and a subject to be studied. It is known that Confucius himself (VI century BC) played the sin. In India, ancient physicians used music as a means of healing. (See Petrushin VI, Musical Psychology, M., 1997, p.10). In the Middle Ages, the psychology of music in the Near and Middle East developed in the works of such great thinkers as Farabi, Ibn Sina, Jami, Maraghi, Kavkabi. For example, Farabi (873-950) wrote in The Great Book of Music about the immense importance of music in human psychology and the spiritual world.

The psychology of music has been studied since ancient times. The earliest studies on the psychology of music can be found in the works of ancient

philosophers. Indeed, in the writings of Pythagoras (sixth century BC), his doctrine of eurythmia speaks of this. By eurythmia, the scientist understood the ability of man to find a suitable rhythm, method from all life events. The comparison of social life to the lad, the orchestra, is left to Pythagoras. In this orchestra, just as every performer plays a particular instrument, everyone has a role to play in life. Pythagoras also discovered that melody and rhythm have a certain effect on the human heart. Music has been used to treat depression, anxiety, nervousness, anger, and other ailments. Another Greek philosopher, Plato (fifth century BCE), argued that the power of a state depends on its music, tone, and rhythm. Plato and his followers believed that the state needed music to help lift a person to greatness. Aristotle (fourth century BC) also considered music as a means of harmonizing the individual with social life. Aristotle developed the doctrine of mimesis, which revealed the inner world of man and the ways in which he was influenced by art. In the theory of mimesis, the concept of 'catharsis' was developed. According to him, the tragedies of ancient Greece cleared the mind of the spectator of the scourge of disease. In the process of deep experience, a person is spiritually purified, his heart rises from its individuality, its uniqueness to its universality. Music can make people happy, joyful, soothing, thought-provoking, calming, refreshing, and at the same time drowsy. Ibn Sina (980-1037) said that music has a healing effect on the body as well as the soul. He studied music from both a physiological and a psychological point of view. Abdurahman Jami (1414-1492) in his treatise on music also suggested the perception of intervals, their melodic and harmonic structures being consonance (pleasant) and dissonance (unpleasant). In the Middle Ages, the field was developed in the West by theoretical musicians such as Boesy, Guido Aretinsky, Sarlino (seventeenth and eighteenth centuries), and Kunau, Kircher, Matteson, and other musical philosophers. In general, the psychology of scientific music began with the work of the German naturalist German Helmholtz (1821-1894) "The study of hearing as a physiological basis of the theory of music." Helmholtz developed the theory of auditory resonance. According to him, hearing sensations are caused by the echoes of the internal

auditory organs in response to external influences. The physiological basis of music psychology is described in the works of physiologists IM Sechenov (1829-1905) "Reflex of the brain" ("Brain reflexes") and IP Pavlov on higher nervous activity, the second signal system. Psychologists and musicologists Karl Schtumpf (1848-1936) and Kurt Zacks (1881-1959), as well as their followers, contributed to the development of science. Mayer, G.Revesh, V.Kyoler made a great contribution to the development of music psychology. , LAMazel ', EVNazaykinskiy, VVMedushevskiy, GStarasov, YUB.Aliev, Z.Rikyavichus, L.Komes and other scientists. One of the main activities in the art of music is musical performance. Excellent performance we hear and feel feelings of pleasure, joy, inspiration, or, as the Greeks say, 'catharsis' - the process of inner, spiritual purification and renewal. The performer is the ring that binds the composer, the composer and the listener. Differences in the art of musical performance depend on the nature of the musical instrument, the form of solo and mass performance, the genre and form of the musical work, as well as, first of all, creative individuality, professional training and skill of the performer. For the performer to understand and feel the psychology of the listener, to understand the aesthetic requirements and mood of the audience, to skillfully convey the author's opinion, to subdue the audience to his will, to arouse beautiful aesthetic feelings in the listener, the creative mood is very important. Psychology of musical perception. Listening to music should be considered as a basic activity in the art of music, just like writing and playing music. And without a listener, the art of music loses its meaning and ceases to exist. Listening to and perceiving music is a type of musical activity that is nurtured and absorbed from childhood. It is said that everyone hears music, but not everyone listens to it. The level of comprehension in the process of listening to music depends on the general culture of the listener and the level of musical preparation, and is directly proportional to it. A complete and deep understanding of a piece of music is also a testament to the skill of the composer and performer. In this way, it can be concluded that the listening process is an integral part of the listener's upbringing, individual abilities and

preparation. Music education, educational psychology. This branch of music psychology is based on the guidelines of psychology, helps to find specific ways to work with students. 'liqdir. In addition to traditional methods such as the ability to listen to music, musical memory, rhythm detection, verification, in musical psychology to identify musical intelligence, talents, abilities, to study and work on a work, to prepare for a concert, o ' surface interactions with students and concert team, etc. Tests were developed. (Tests attached) We know from history that many famous musicians feel indebted to their teachers. Professional experience has been developed, enriched and passed down from generation to generation. The "teacher-student" school, which is widespread in the East, is a vivid example of this. According to him, the "student" not only took the teacher's lessons, but also lived in his house and mastered the secrets of the art of music, along with family psychology. Then, when the student reached a certain level of maturity, he organized a similar "school of teachers." Representatives of the school often came together as a large association to hold cultural events and other celebrations. The psychology of music education and training is studied in two areas: special music education and general music education. Musicology, music promotion and psychology of music education.

Musicology and music education activities are aimed at studying and promoting the art of music. Music historians, critics, theorists, propagandists, and music educators study, analyze, enrich, and develop the sciences of music, as well as clubs, parks, holiday homes, radio, television, the press, and elsewhere, they carry out cultural and educational work among the public. Musical performance and creativity, based on a solid foundation, perfect the art. Musical enlightenment introduces the audience to the masterpieces and achievements of art, world music culture. In the psychology of music, an important place is given to the study of the intellectual and thinking activity of the musicologist, as well as the psychological features of the relationship between the composer, composer, performer, listener. Psychology of technical support and technical equipment of music art. It's another kind of activity, and you can't imagine

modern music without it. Specialists in the field of technical support and technical equipment of the art of music, in addition to specialized technical knowledge, have the knowledge and skills needed to work with musical instruments, making, repairing, adjusting, recording and listening to musical instruments, be aware of the staging and directing of musical performances, concerts, television and radio broadcasts. The art of modern music is increasingly relying on technology, new technologies. It's a completely different psychology that deals with technology, as well as creative, executive, and listening activities.

Functional music psychology. For practical purposes, we use music in a direction called functional music. With its help, the aesthetics of everyday life is given, especially in the field of production, this type of music ensures that the labor process is carried out at a faster pace to increase labor efficiency. The use of music at work has its own rules regarding the nature of the nervous state during the working day.

At the same time, it is important to choose music that will help to establish the necessary rhythm for the work process, increase productivity, solve the problems of production, such as increasing fatigue. Psychology of music psychotherapy. Healing music is studied in music psychotherapy. Listening and creative music is recommended. We have almost no study of this field of music psychology, because it requires a serious knowledge of both medicine and music. However, in the research of this great thinker-scientist Ibn Sina, we can see research in this area. The ability of music to affect human health, emotional state, and the positive effects of deep musical experiences in the process of listening and playing music are important foundations for scientific research in both medicine and music. What are its characteristics? What qualities do you need to develop to be a good musician and educator? All great musicians say that he is a person who gives people beauty, hope, uplifts the soul, makes people cleaner and more beautiful. This person has to have a sense of music in the first place. Psychologist and musician BM Teplov says about music that it is the ability to feel the emotional expression of music

(form, genre, melody, rhythm, fret, timbre, dynamics, etc.).

Characteristics of the musician's personality and activities. Artists associate personality traits with five words, usually beginning with the letter "t" in Russian. These are: "talent" - talent, "creativity" - creativity, "hard work" - diligence, "patience" - patience, "trebovatel'nost" - demanding. The talent of the musician is very important here. For example, the young Mozart heard the complex work of choral performance in the Vatican ("Miserere" by Italian composer Grigorio Allegri) only twice, and two days later handed over to the Pope the manuscript of the same full score, which he remembered. The famous Italian conductor Arturo Toscani conducted almost the entire concert repertoire by heart. At the same time, he remembers a work he memorized ten years ago. Ferenc Liszt was able to memorize complex works while driving to the concert. All of these examples depend on a person's psychological traits, called musical memory. A great musician's personality is always multifaceted. An example of this is the encyclopedic scholars of the Middle East, who can understand both science and art. In the art of music, for example, Farabi was both a theorist and a brilliant performer of musical instruments. As the German conductor Bruno Walter said about the versatility of the musician's personality: "Only a musician is always a half-musician." Regarding the diligence of the musician, P.I. Tchaikovsky said: "The most important thing is, first of all, work, work and work again ... I sit in the creation every morning and work until something comes out."

The famous pianist and educator M. Clementi worked for eight, sometimes twelve or even fourteen hours. In his youth, S.V. Rakhmaninov regretted that he was "extremely lazy" in his health, and then, when his health deteriorated, he thought only of work. Speaking about the main goal of the musician, F. List told his students: "If you want to be a great musician, then to be a great person."