

Musical Thinking and its Basic Features

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Annotation: This article focuses on musical thinking, the development of musical abilities, as well as its dependence on the conditions of the musical environment in which a person lives and is brought up. Differences in Eastern and Western musical culture, monody for Eastern music, i.e. Monophonic thinking and homophonic-harmonic thinking for the European musical culture are discussed in terms of their historical development, development processes, studies and studies carried out by experts.

Key words: musical thinking, musical feeling, musical perception, musical abilities, musical culture, performance, compositional creativity, musical practice.

Musical thinking has its own characteristics; it arises on the basis of the sensation of musical tone, the perception of musical essence. Also at the heart of musical thinking are musical and artistic images expressed in sound.

Musical thinking embodies complex processes, knowledge of the unique patterns of formation of musical culture, specific features of the processes of understanding, processing information and making decisions about music, a comprehensive understanding of a musical work of art.

The originality of musical thinking depends on the development of musical abilities. It also depends on the conditions of the musical environment in which a person is brought up in the course of his activity. Here it is worth emphasizing the mutual differences and some contradictions between Eastern and Western musical cultures. Historically developed for Eastern music thinking based on monody, that is, the performance of a solo singer: a lot of cadences (more than 80), the use of quartertone, semitone, glissando techniques, richness of rhythmic structure, timeless connection of sounds, Horizontal development of musical thinking using timbre and melodic diversity¹.

European musical culture is characterized by homophonic-harmonic thinking. Homophonic-harmonic texture is the original type of polyphonic texture. Characteristic is the vertical development of musical thinking, associated with the logic of the movement of the harmonic sequence. According to historical sources, exaggeration is permissible, musical thinking has been studied since ancient times.

¹ Kodirov R. "Musical Pedagogy", T., "UzDK", 2015. p.21.

For example, it can be said that the system of relationships between musical sounds discovered by Pythagoras in his experiments with the monochord laid the foundation for the development of the science of musical thinking.

Thinking has its own types, and its individual features are of particular importance. As an example, we can say visual-activity thinking, which is distinguished by its features in the art of music. In particular, this includes the activities of performers, teachers, and educators. Visual-figurative thinking is by its nature attentive and connected with the nature of the listener's perception. Abstract (theoretical, abstract-logical) thinking is associated with the activities of composers, musicologists, their creative features. Because creative thinking is formed in direct connection with the originality of musical art. Accordingly, we can say that creative thinking is one of the important types of musical thinking.

It should be emphasized that all types of musical thinking have a socio-historical character. They belong to a certain historical period according to their characteristics. In the course of historical processes, a style of musical thought characteristic of different eras appears. One of them is the style of the ancient polyphonists. Examples of them are the Viennese classical style, the style of romanticism, impressionism and other styles.

The individual side of musical thinking lies in the fact that we can observe its features in the way of expressing musical thoughts that are characteristic of a particular composer or performer. They are unique in that they do not repeat the creative activity of one artist, even if he acts within the framework of the direction recommended by society.

Musical thinking directly depends on the formation of an artistic image in the mind of a person, its expression in its own content. In modern musical psychology, the artistic image in a piece of music is considered with a number of qualities. In particular, it is considered as the unity of the material, spiritual and logical principles. The material principle includes musical text, rhythmic structures, sizes, melody, harmony, metrorhythm, dynamics, timbre, register, textures. The spiritual principle includes mood, imagination, expression, will, emotion. Adjectives related to the logical beginning have their own characteristics and include form, genre and content. One can speak of true musical thinking only when all these musical images have their origins in the minds of the composer, performer and listener.

The current state of thinking in musical activity mainly depends on a number of factors. An example of these are the factors associated with the construction of the image of a musical work. In particular, it is customary to take into account the factors behind them, the mood and thoughts that may be associated with the construction of the image of the work. The development of thought, melody, rhythm, texture, dynamics, agogics, the logic of construction are also factors in the musical texture - the harmonic structure of the work. Also an example is finding perfect ways, methods and means of translating thoughts and feelings on a musical instrument or a sheet of music.

According to the majority of teachers involved in musical activities, professional performing skills and aspects of the training of musicians and singers prevail in modern music education. but the accumulation of enriching knowledge and theoretical qualities in these aspects is very slow. It is important to expand the musical and general intellectual outlook, which actively contributes to the development of musical thinking. That is, the creative activity of a young musician should become a regular, regular work process. Only then will this process show its interest in enhancing the professional capabilities of the young musician.

In the development of musical thinking, the logic of the development of ideas about the content of a musical work is of particular importance.

In the most general form of this process, the logical development of musical thought includes the initial impulse, action and conclusion according to the well-known formula of the famous Russian psychologist B.V. Asafiev. The initial impulse of musical thought is embodied in the transmission of one or two themes, called utterances.

After the essence of a piece of music is stated, the development of musical thought begins, and one of the simple examples used here is the repetition and comparison of musical text. Change and exchange is another example of the development of musical thought.

The development of musical thinking is one of the important processes of pedagogical and psychological activity. The general pedagogical concept of the scientist M. I. Makhmutov, who contributed to the development of the theory and practice of pedagogical education, deserves attention. The theoretical ideas expressed in it basically mean that problem situations in the development of the mental abilities of participants can arise through:

- a) encounter with various life events and facts that require a theoretical explanation of persons involved in musical activities;
- b) organization of practical work on musical activity;
- c) participants in musical events will be informed about life events that contradict their previous life ideas about musical events;
- d) formation of hypotheses related to music education;
- e) encourage participants in musical activities to compare, contrast and contrast existing musical knowledge;
- f) encourage participants in musical activity to approximate generalization of new facts in the field of music;
- g) research tasks in the field of music education.

Problem situations for the tasks of music education can be described as follows:

- to reveal the main intonational content of a musical work;
- determination of the stylistic orientation of a musical work by listening and comparative analysis;
- finding a certain fragment of the composer's musical work from the content of the works of other composers;
- identification of unique features of the performance style;
- choice of taste, variety, literary content, idea, image, rhythm, etc. suitable for music.

In the process of musical performance, in order to develop thinking skills regarding the content of a musical work, it is necessary:

- comparison of executive plans in different editions;
- finding the leading intonation-musical reference points that develop musical thinking, imagination;
- development of several plans for the performance of a musical work, performance styles;
- performance of work in different figurative concepts;
- performance of the work in various imaginary colors, dynamic colors, rhythmic constructions.

For the development of mental abilities in the process of a creative approach to a piece of music, it is necessary:

- memorize familiar songs and perform them expressively, meaningfully, effectively;
- musical and artistic improvisation of a musical work;
- expressive speech, simple, vital dialogues in music;
- be able to express improvisations associated with different historical periods, style, characters.

Imagination, imagination and fantasy are important in the art of music. The means of expressiveness of any musical work, due to the creative features of the performer, form his active imagination and help him create unique artistic images. The activity of the musical imagination in the mind of a person, his work plays a leading role in the work of a composer, performer, in the creation of new musical and artistic images. Imagination, imagination, fantasy are so close to the art of music that there are even many pieces of music called "fantasies", "dreams", "dreams".

Imagination not only creates various images in the field of musical activity when thinking, but also strongly influences organic processes in a person. For example, we know the consequences of a teacher's misjudgment of a student. As a result of an incorrect assessment of musical knowledge, a deficiency may develop, that is, a student's mental illness complex.

In the art of music, imagination exists in exactly three forms of a piece of music. First, these are the notes written by the composer. On the basis of this recording, the performer creates a live performance, as a result of which the artistic images in the music are combined with the life experience of the listener, forming a unique logical concept. Creation, performance and listening to a piece of music are the main activities of the musical art. Important in these types of activities is that in the creation of music, its reproduction and receipt, images of the imagination are necessarily involved, providing high-quality musical activity. Imagination plays an important role in the creation of a piece of music by a composer. That is, the composer relies on imaginary sounds when creating a work, thinks through the logic of their development, chooses the tones that best convey feelings and thoughts in the process of creating music. The performer performs his own creative work with the text given by the composer.

In this process, based on the technical skill of the performer, it turns out to be the main means of forming a musical and artistic image, expressed with the help of notes, and conveying it to the public. Based on technical skills, the performer uses various performing lines and techniques, with the help of which he finds the tempo, rhythm, dynamics, agogics, and timbre necessary for the performance of the work. The success of a performance often depends on how well the performer feels and understands the image of the piece of music. If in the listener's imagination the sounds of music can be framed in life situations and images that correspond to the spirit of the work, he will be able to understand what the composer and performer wanted to express. Often a person with rich life experience, who has experienced a lot, has a deeper relationship with music than a person with a musical education, even if he does not have special musical experience.

Currently, in the theory and practice of music education, much is said about the need for a "pre-musical instrumental" period. This process, in turn, is considered to play an important role in the development of the musical imagination. It is appropriate to give a positive assessment to such views. Because it will not work to introduce students to the world of music without a musical instrument. As a result, the minimum, that is, the lowest level of musical and artistic impression, is accumulated. I. Hoffman said on this occasion: "The student will help himself very well if he does not approach the keyboard until he understands every note, rhythm, harmony and all the instructions

indicated in the notes, because the game is a skill that the performer has, well, this express something with your hands².

The task of the preparatory period is to develop not only the ability to hear music, but also all types of creative imagination, including ear for music, motor and visual imagination, towards a specific goal. An important task should be considered to involve students in various areas of musical and artistic activity.

Ensuring a variety of performing interpretation of a musical work is achieved by using performing expressive means, such as dynamics, agogy, articulation. A well-developed imagination helps to overcome various emotions when performing a piece of music, to improve the quality of musical performance in every possible way.

According to L.A.Barenboim, a musician, practicing at home, must imagine that he is in a concert hall. According to his teachings, the pianist "... figuratively, as if it is enough to play the whole program or a separate work in front of the public, and what sounds convincing, what not, how the listener reacts to it"³. the performance of this or that work knows that it has a relationship. After several such rehearsals, he will be ready to go on stage with full confidence. Until he found a method of preparing to go on stage, the pianist experienced a completely different feeling: he was afraid to go on stage with a new program. A positive approach to these thoughts is that the performing musician should be serious about working on a piece of music. Only then will he be able to achieve a high level of efficiency, and this, in turn, will contribute to the improvement of his thought processes.

To conclude the theme of thinking and imagination, we can conclude that the activity of musical thinking and imagination passes through the sphere of internal auditory thinking and imagination of the performer.

List of used literature

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² Hoffman I. Playing the piano: answer the question about playing the piano. M., 1961, p. 33.

³ Barenboim L.A. Questions of piano pedagogy and performer. M., 1969, p. 64.