



THE LOGIC OF DEVELOPMENT IN MUSICAL PSYCHOLOGY

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**Annotation.** The information in this article will help the future specialist gain knowledge about the subtleties of the psychology of musical art and music pedagogy. Also, the musician and the listener acquire the qualifications that they are able to know and accurately imagine other psychological qualities of their personality.

**Keywords:** psychology, temperament, will, spirit, soul, soul, mimesis, catharsis, Symphony.

Psychological education helps the future specialist to gain knowledge about the subtleties of the psychology of musical art and music pedagogy. The future composer, performer, musicologist, educator should be well aware of the inner experiences of a person, his thoughts and aspirations, the flight of analytical calculations and visions, work on a musical work and its performance in a concert, will and memory, character and abilities, as well as other psychological qualities of the personality of the musician and listener, and be able

Music psychology is such an area of psychology that covers such an issue as musical hearing, the limits of auditory perception, the lad of music, the perception of rhythm, tactile (palpable) perception of sound, the perception of music, mindfulness, performance and enjoyment of it. Musical talent and intelligence amaze and fascinate us with their endless possibilities, miraculous nature.

The logical development of musical thought in the most general view B.V. According to the famous formula of Asaf'ev – contains the initial impulse, action and ending. The initial impulse is embodied in the transfer of one or two subjects, called expositions or statements.

After the statement, the development of musical thought begins, and one of the simple examples used in this place is return and comparison.

Change and Exchange is another example of the development of musical thought.

Promotion is such a type of analogy in which each adjacent section retains a new continuation of the previous unsur and its formula ab-bc-cd.



COMPENSATION (COVERING) IS THE OVERLAP, EQUALIZATION – TENSION, OF ONE PART OF A WORK COVERING ANOTHER PART IN CHARACTER, TEMPO, DYNAMICS.

THE ABILITY OF IMAGINATION, IMAGINATION, FANTASY IS THE MOST AMAZING OF THE HIGHER THOUGHT PROCESSES IN HUMAN BRAIN ACTIVITY. CREATING AN IMAGINARY IMAGE ALLOWS YOU TO SOLVE THE ISSUES THAT ARISE, TO BE ABLE TO SEE THE FUTURE, EVEN IF THE NECESSARY INFORMATION AND KNOWLEDGE ARE NOT COMPLETE. THE DISADVANTAGE OF SUCH A SOLUTION TO THE ISSUE IS THAT THE IMAGINATION DOES NOT ALWAYS REMAIN CLEAR ENOUGH.

IN GENERAL PSYCHOLOGY, THE FOLLOWING: ACTIVE AND SLUGGISH MANIFESTATIONS OF IMAGINATION ARE DISTINGUISHED.

SLUGGISH IMAGINATION: DELIBERATE – IMAGINATION, DESIRE AND CAREFREE – TUSH, HALLUCINATION.

ACTIVE IMAGINATION: CREATIVITY – CREATING AN IMAGE SUITABLE FOR AN IMAGE, AND CREATIVITY – CREATING A NEW IMAGE INDEPENDENTLY.

IN THE ART OF MUSIC, FANTASY, IMAGINATION, FANTASY ARE OF EXTRAORDINARY IMPORTANCE. THE INSTRUMENT OF MUSICAL EXPRESSION CONTRIBUTES TO THE CREATION OF ARTISTIC IMAGES IN OUR MINDS DUE TO THE ACTIVE IMAGINATION AND ITS CREATIVE AND CREATIVE PROPERTIES.

THE ACTIVITY OF THE IMAGINATION, ITS NATURE OF CREATIVITY, PLAYS A LEADING ROLE IN THE ACTIVITIES OF THE COMPOSER, PERFORMER, IN THEIR CREATION OF NEW MUSICAL ARTISTIC IMAGES. IMAGINATION, IMAGINATION, FANTASY ARE SO CLOSE TO THE ART OF MUSIC THAT THERE ARE EVEN SO MANY MUSICAL WORKS THAT ARE CALLED PRECISELY "FANTASY", "FANTASIES", "DREAMS".

FANTASY NOT ONLY CREATES VARIOUS IMAGES IN THE ACTIVITY OF THINKING, BUT ALSO STRONGLY AFFECTS ORGANIC PROCESSES IN A PERSON. FOR EXAMPLE, WE KNOW THE CONSEQUENCES OF THE TEACHER'S INCORRECT ASSESSMENT OF THE STUDENT OR THE DOCTOR'S MISTAKEN DIAGNOSIS. IN THE FIRST CASE, THE NON-FUNCTIONAL COMPLEX MAY DEVELOP, AND IN THE SECOND, THE PATIENT MAY SUFFER FROM DISEASES THAT ARE NOT AT ALL PRESENT IN HIM (OTHER EXAMPLES: SELF-PERSUASION, AUTOTRENING, HYPNOSIS, IDEOMOTOR ACTS, BIOSAURS).

Imagination in the art of music:a musical work will exist in exactly three manifestations: the text of a note written by the composer, a live performance created by the performer based on this recording, the interaction of artistic images in music with the listener's life experience (creation, performance, listening – B.V.According to Asaf'ev). All these types of activity – creating music, performing it, receiving it – are necessarily involved in the image of imagination, which provides quality musical activity.

While creating a musical work, the composer relies on imaginary voices, contemplating the logic of their development, choosing the tones that best convey the emotions and thoughts in the

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process of creating music.

When the performer begins to work with the text provided by the composer, his technical skill turns out to be the main means of delivering a musical image. And with it, the performer finds the necessary tempo, rhythm, dynamics, agogics, timbre. Performance success will often depend on how well the performer feels and understands the image of the musical work.

If, in the imagination of the listener, the sounds of music can form life situations, images, assassinations corresponding to the spirit of the work, then he will be able to understand what the composer and performer want to express. Often a person with a rich life experience, experiencing a lot, has musical training, even if he does not have a separate musical experience, but has a deeper attitude to music in relation to a person with little life experience.

We know that one vital meaning is embodied by composers in different ways, depending on their individuality, style and period of life. On different continents of the Earth's surface, sadness and joy do not matter. But the expression of these feelings in music is often consistent with the principles of historical progress.

Two people who listen to one musical can understand it differently, evaluate it and see different images in it, based on their own life experience.

All these characteristics regarding the hearing, performance and creation of music are derivatives of imagination. And he will not be the same in two people.

The activity of musical imagination is closely related to the concept of musical hearing. This concept develops on the basis of musical perception, which gives a direct impression of the music playing in the process of listening. But the activity of the musical imagination should not end with the work of inner hearing. B.M.As Teplov rightfully noted: "almost never will there be only auditory impressions, and it should include vision, movement and other moments."

However, there is no need to try to translate the language of musical images with words. P.I.Tchaikovsky wrote about his Fourth Symphony in S.I. In a letter to taneev, he notes that if this symphony is described in words, it may evoke laughter and seem ridiculous. "Symphony," P.Ichaykovsky, - that he expresses something that cannot be said in words, but that he must be overcome and said". In addition, the conditions under which the composer created the music must be explored. The work is his perception of the world and the worldview of the time in which he lived, and these things affect the formation of an artistic idea in the performance of a musical work.

It is known that the program of the work, that is, the program in which the composer gave some name or gave special explanations, is perceived relatively mildly. In this case, the composer determines in his acquaintance with his work what the imagination of the performer and the listener acts in himself. Finding a program of a non-literary work is untrue and indicates the attitude to music as if it were an approach to fine art. If you have a program, know it, B.M.As Teplov correctly noted, it is "a necessary condition for the full and precisely the reception of a musical program." This should

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be taken into account, especially when working with children. "If children are tasked with finding a program, this forces them to seek pictorial cues from it instead of hearing how a particular content is expressed in music. The work ultimately gives rise to a view of heavy, ambiguous, ambiguous language, even when the music is not completely meaningless " 6. For a Professional musician, G.G. In neugauz's words, " music is a completed discourse, a clear thought... he is a known immanent (pronounced – R.Q.) meaning, and therefore no additional words or pictorial annotations and clarifications are needed for its acceptance and understanding... Therefore, for a person with a more creative imagination, the whole music is a program in the same place (so-called pure, unprogrammed music too!) and even though it doesn't need any program, because it expounds the entire content to the end in its own language".

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