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Abstract: The article talks about the inner experiences of the future composer, performer, musicologist, educator, 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 the fact that the musician and listener can well know and adequately accurately imagine other psychological qualities of his personality.

Keywords: mind and aspirations, analytical calculation and flight of imagination, work on a musical work and its performance in a concert, will and memory, character and ability, as well as the personality of a musician and listener

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.¹

In musical-pedagogical practice, basic musical abilities are usually understood as three things: musical hearing, sense of rhythm and musical memory.

A musical hearing phrase usually includes very broad and insufficiently defined content. First of all, it is necessary to divide the concept of musical hearing into the concept of hearing the low - pitch of sounds and feeling the timbre. Because in music, sounds are low-pitch and rhythmic movements are the main carriers of meaning. Timbre element is very important, but auxiliary. We need to understand the low-pitch of sounds and the perception and creation of rhythmic movements as the main musical abilities that make up the basis of music.

The perception of melody and harmony can be distinguished while analyzing the main forms of musical perception. Based on them lie 2 abilities: a) the feeling of lad, which is called the perceptive or emotional part of musical hearing, B) the ability of the musical auditory imagination, which is considered to be the reproductive or perceptual part of musical sleep.

Distinguish three main musical abilities based on the analysis mukin:

1) the feeling of Lad, i.e., the ability to emotionally feel the lad function of sounds, or to emotionally feel the expressiveness of sound low - pitch movements. This ability can be called differently – the emotional or perceptual part (component) of musical hearing.

The Lad feeling constitutes an indivisible whole with the perception of musical pitches, i.e. timbre pitches. The feeling of Lad is manifested directly in the process of receiving the melody, realizing it, feeling the accuracy of intonations. In addition to the sense of rhythm, it constitutes the main emotional affection for music.

¹ Musiqa psixologiyasi (ma'ruzalar kursi): O'quv qo'llanma G* Tuzuvchi-muallif R.G*. QODIROV. - T.: Musiqa, 2005. -80 bet.

2) to be capable of auditory imagination is to use auditory tassavors that reflect sound pitch motion in an optional way. This ability, in other words, can be called the listening or reproductive (performing) part of musical hearing. It is manifested in the process of hearing, singing the melody directly in the sense of hearing. Together with the feeling of lad, it forms the basis of the feeling of harmony. This ability is the main core of musical memory and musical imagination.

3) the musical-rhythmic feeling, that is, the ability to actively (moving) experience music, emotionally feel the expressiveness of the musical rhythm and accurately play it.

The set of abilities necessary for musical activity, of course, does not end with three abilities. But they form the core of musicality.

The main sign of musicality is the ability to feel the expression of a certain content. In music, the low-pitch and rhythmic movements of sounds are the main carriers of content. On the basis of feeling the low-pitch of sounds and experiencing the expressive content of rhythmic movements, the listed three abilities lie.

According to the unanimous opinion of all researchers, musical ability can begin to appear earlier than any other ability. Substantiated information fully confirms this: in special situations, the first manifestation of all three musical abilities is observed as early as the first year of life. At the age of three, it can be observed that the sense of sound and rhythm develops loud enough.

The early manifestation of musical ability is undoubtedly one of the indicators of good musical talent. But it is not at all possible to consider early manifestation as an indicator of some degree of slowness or absence of musical ability.

2.it is difficult to give an exhaustive answer to the question of what reasons the different development of musical abilities in children is based on recently. These reasons are undoubtedly very diverse and depend on different aspects of the child's personality and the entire history of his upbringing.

characteristics such as desire, striving for a thorough finishing of a musical work, the need to compete with others are important. To specialize in the field of pedagogical activity, it is more important to organize and be able to follow the masses, to be understanding, love for children, love for educational methodology.

For musicological activities, it is considered important to be able to think analytically and figuratively, to be able to convey one's thoughts and feelings with a good literary language. Until a potential listener (knowledgeable or amateurs) wants to turn to music once again after getting acquainted with the work of a musicologist.

It is important for the composer to demonstrate his capabilities, not to communicate with others, but to strive to transfer his life impressions into the language of musical images.

Psychologists A.Kemp and P.Martin, Aizenk, and Kettel have researched personality traits of musical college students using tests. According to them, for students of the Department of string instruments – violinists, altruists, cellists, such characteristics as intravertivity, shyness, self-satisfaction are characteristic. According to Davis, High levels of anxiety are also added to these characteristics. In students who practice the blowing brass instrument, researchers have identified a tendency to have a higher level of intellectual success, less emotionality, dependence on group thought, i.e. conformism, inclusion in the opinion of others.

The examination of pianists revealed relatively diverse personality traits. They are characterized by extravertivism, adaptability to social demands, conservatism in habits and views, self-urination, elegance. In the singers, according to Kemp, extraversion, independent thinking, pronounced emotionality, skillfulness and dissatisfaction are clearly manifested.

To test one's own psychic condition, Spielberg's anxiety detection test (see tests) can be used. The higher the level of anxiety measured by the Test, the less life satisfaction and the more likely it

is to get some kind of disease. High levels of anxiety often damage the rhythmic side in performance, while public performances may have unnecessary interruptions. High anxiety is usually associated with high emotionality that interferes with composing, performing, and pedagogical activities.

No matter what natural abilities the musician has, he will have to put in volitional effort so that he can overcome internal and external pores, just like any person who wants to achieve something in life. But often, wanting to have positive qualities, he does not have to give up his defects, which are pleasant and convenient to him. Overcoming laziness, serfdom, shyness, emptiness requires a lot of work, labor requires willpower, and will requires a lot of desire. Here A. It would be appropriate to quote the wisdom of Navoi once again:

*Tabiatga har neki odat bo'lur,
CHu eskirdi odat tabiat bo'lur.*

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