

Musical Thinking, the Uniqueness of Music Culture, the Understanding of its Laws and the Specific Features of Understanding the Content of Musical Works of Art

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Abstract:

This article discusses the concept of national music in society and their place in life, as well as the immense need for the development of a highly spiritual society.

Keywords: musical consciousness, thinking, logic, musical perception, culture.

Introduction

Musical consciousness is a person's reaction to musical sounds. Hearing ability, intonation process, etc. are examples of maturity level of musical consciousness. A student entering a music school for the first time should have a little musical consciousness. For example, admission to a music school is conducted in the form of an exam. It requires the student to feel and remember the rhythm, to know how to hear sounds and, of course, to have the ability to sing. After that, educational processes are implemented gradually.

Thinking is the process of reflecting existence in the human mind with its analysis and synthesis. Thinking occurs through emotional cognition (feeling, perception) and on the basis of practical activity beyond its limits. Thinking relies on concrete knowledge, evidence, analyzes, compares, summarizes, draws conclusions. Thinking deals with the scientific and philosophical study of problems and the theory of knowledge. Thinking is studied by two disciplines: logic and psychology.

In logic, logical forms of thinking are organized, including concepts, thoughts, conclusions.

In general psychology, the following types of thinking are described: demonstrative action, demonstrative image and abstract, abstract (general, theoretical). Independence, originality, breadth, compactness, speed, etc. are individual characteristics of thinking.

Musical consciousness appears on the basis of musical feeling, musical perception and relies on sound, musical, artistic images. Musical consciousness is a specific, intellectual process of understanding the uniqueness and laws of musical culture. The uniqueness of musical consciousness depends on the development of musical ability, as well as the musical environment and conditions in which a person is brought up.

Music is not just an imitation of the sounds of nature, repeating them exactly as they are, but giving a human meaning to the sounds of nature, reflecting them fully and brightly. It is only



because of music that a person harmonizes with nature, marvels at its beauty, and tries to create a second world based on the laws of beauty and natural harmony.

The differences between Eastern and Western musical cultures should be emphasized. Monody-based thinking for Eastern music: many cadences (more than 80), use of quarter-tone, semi-quarter-tone, glissando methods, rhythm structure The horizontal development of musical thinking with the use of richness, non-temperary relationship of sounds, timbre and melody diversity is unique. For European music culture, homophonic harmonic thinking is based on the vertical development of musical thinking related to the logic of harmonic sequence movement.

Musical consciousness has been studied since ancient times. It can be said that the system of interrelationships of musical sounds discovered by Pythagoras during his experiments on the monochord started the development of musical thought. All types of musical consciousness have a socio-historical character, that is, they belong to a certain historical period. In this way, the style of different periods appears: the style of ancient polyphonists, the style of Viennese classics, the style of romanticism, the style of improvisation and other styles. We can observe the individuality of the musical consciousness in the way of expressing musical thoughts specific to this or that composer or performer. Each artist, even if he acts within the framework of the style of direction recommended by the society, has a unique identity.

Musical thinking is a unique intellectual process of understanding the uniqueness and laws of musical culture and the works of musical art.

The originality and uniqueness of musical thinking depends on the level of development of musical abilities, as well as the conditions of the musical environment in which a person lives and is brought up.

Let's pay special attention to these differences between Eastern and Western musical culture. Eastern music is characterized by monodic thinking: horizontal development of musical thinking using more than eighty, quarter tones, one-eighth tones, bright melodic turns, richness of rhythmic structures, dissonant sound ratios, timbre and tonal variety.

Homophonic-harmonic thinking is characteristic of European musical culture: the development of vertical musical thought related to the logic of the movement of harmonic sequences and the development of choral and orchestral genres on this basis.

Musical thinking has been studied since ancient times. Thus, the system of correlation of musical tones discovered by Pythagoras during his experiments with the monochord can be said to have laid the foundation for the development of the science of musical thought.

Types of thinking. Individual characteristics of thinking. Visual-actual thinking in the art of music includes the activities of a performer, teacher, educator.

Abstract-theoretical, abstract logical-thinking is related to the activity of composer, musicologist. In connection with the specific characteristics of musical art, one can distinguish another type of thinking that is characteristic of all types of musical activity - this is creative thinking.

All types of this musical thinking also have a socio-historical character, i.e. belongs to a certain historical period. The style of different periods appears like this: the style of the old



polyphonists, the style of the Viennese classics, the style of romanticism, impressionism, etc. We can observe further individualization of musical thinking in creativity in the way of expressing musical thought characteristic of a particular composer or performer. Each great artist is a unique individual personality, even if he works within the methodological direction suggested by society.

Musical consciousness directly depends on the formation of an artistic image. In modern music psychology, the artistic image in a musical work is considered as a primitive unit of material, spiritual and logic. Notation text, acoustic dimensions, melody, harmony, metrorhythm, dynamics, timbre, register, texture to the material beginning; mood, imagination, expression, will, emotion to the spiritual origin; logical origin includes form, genre, content. We can talk about true musical consciousness only when all these musical images are genesis in the mind of the composer, performer, and listener.

In musical activity, the mind is mainly thinking about the associations, moods and thoughts behind them, which can be the construction of the image of the piece depending on the following aspects; to consider the development of thoughts, melody, rhythm, texture, dynamics, agogy, logic of formation in the harmonic structure of the musical texture of the work; is to find the perfect ways, methods and means of embodying thoughts and feelings on a musical instrument or sheet of music.

According to the majority of musicologists, in modern music education, performance skills and practice of the participants prevail, while the accumulation of enriching and theoretical knowledge is very slow. Expanding the musical and general intellectual worldview, which actively contributes to the development of musical consciousness, should be the constant work of a young musician, because it helps to increase his professional opportunities.

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