

## PERCEPTION OF MUSIC AS A SUBJECT OF RESEARCH IN MUSIC PEDAGOGY

Estemkulov Sabit Ashirovich

Senior Lecturer, South Kazakhstan State University named after M. Auezov

<https://doi.org/10.5281/zenodo.7750585>

**Abstract.** *Over the past decades, a new discipline has been formed - the theory of musical perception, which has set as its goal a comprehensive study of this phenomenon. By now, we can talk about building a theoretical model of this phenomenon - process. It involves a comprehensive study of the socio-historical, aesthetic-psychological and proper musical context of perception; stimulates further special studies of music perception, aimed at identifying objective-subjective dependencies in it, parameters of adequacy and activity, tendencies of genesis and development.*

**Keywords:** *pedagogy, psychology, music, education, perception. Education, training.*

The starting point for this theoretical model of musical perception is the concept of the subjective image of music. A.G. Kostyuk notes, in particular, that the subject of the theory of music perception can be described as "the formation and functioning in the human mind - public and individual - of the subjective image of the music being listened to" /3, p. 41/.

Musical perception is an artistic and cognitive act and consists in the subjective mastering of the content of musical works.

According to modern ideas, the perception of music is a complex activity that includes a number of mental processes, including: perception of musical information, which is provided by musical ear, musical-rhythmic ability and emotional responsiveness to music; memorization and preservation of musical information, which are provided by musical memory; creative processing of the content of musical works, for which musical thinking and imagination are "responsible". Thus, being the most comprehensive type of musical activity, perception is based on all the abilities that make up the structure of musicality. Moreover, it is due to the level of development of the musical abilities of the perceiver, as well as includes his past experience, fixed in memory in the form of ideas and knowledge about music. The presence of musicality, as well as the previously considered procommunicative conditions of perception, allow a person aesthetically perceive the phenomena of the surrounding reality embodied in musical images.

Without comprehending the results of perception, it is impossible to understand the essence of the object of study. The thesis about the unity of the emotional and conscious perception of music was one of the first to be formulated by B.V. Asafiev. A number of studies also rightly point out the significant role of intellectual activity in the process of music perception. This allows us to attribute musical perception to the category of musical thought processes.

Of particular note is the importance of the processes associated with the creative processing of musical information of sensory origin. Psychological science affirms the idea of the activity of consciousness during perception, which should not be a one-sided, passive process. According to E.V. Nazaikinsky, the musical perception of the modern and future listener should develop more and more as a kind of creativity. "The function of creativity can become one of the central ones in the functional complex of perception and become like the function of interpretation" /1. p. 103/.

For perception, the unity of the whole and the parts is essential. A holistic reflection of objects arises from partial knowledge of their qualities and properties. The musical image is a

complex unity of various means of musical expression. The listener perceives the artistic musical image holistically, based on the perception of the expressiveness of individual elements of musical speech: melody, harmony, rhythm, timbre - dynamic properties, etc. At the same time, the integrity of musical perception is not identical to its completeness and differentiation. The latter depends on the level of development of musical perception of each. An unprepared listener cannot adequately perceive the whole system of means that create a musical image. Nevertheless, he perceives in the work its holistic image - the mood, the nature of the work, etc.

A complex multi-level structure of musical perception is formed in its totality by systems of determinants and functions, systems of operations and mechanisms, systems of properties, temporal phases and content, the consideration of which is contained in the work of E. V. Nazaykinsky /2/.

The main properties of musical perception - emotionality, integrity, meaningfulness, associativity, selectivity and constancy - are described by 8. K. Beloborodova /3, p. 9-18/.

Musical perception is a holistic process that unfolds in time and has a certain content. Its temporal structure is due to the fact that perception in its main stage proceeds in parallel with the deployment of a musical work. Accordingly, it is necessary to distinguish between the scale-time levels of musical perception, which are associated with the comprehension of the procedural side of the musical form. According to E.V. Nazaikinsky, the patterns that determine the differentiation of the levels of musical form are based on the difference in the mechanisms of perception that operate at these levels. At the level of motives, hearing evaluates the spatial elements of the musical fabric: pitch organization - vertical, rhythmic characteristics - horizontal, depth - differences in voices in dynamics, timbre, etc. The second large-scale level of perception of phrases, sentences, periods is based on a different associative base. It is speech experience, associations with the tray and syntax of speech, as well as with various types of movements. At the third large-scale level of perception of the work as a whole, the resources of operational and long-term memory, logical thinking skills are connected to the mentioned mechanisms of perception. The associative base is analogies with the plot unfolding of events, emotional processes /5, p. 105-106/. The problem of unfolding the process of music perception in time requires closer attention.

The work of E. Surio, quoted by G. Orlov, *Time in the plastic arts*, speaks of three temporal dimensions in which the act of artistic perception is carried out. One of them is "performance time", the actual duration of sensual, physical contact between a person and an artistic object. Another is the "time of contemplation", filled and measured by the sequence of mental responses - the reactions of the subject. It is superimposed on the "time of performance", but does not coincide with it. Finally, the third is the "internal time" of a work of art. The measure and organizer of this time in music is the metrorhythm, the correct periodicity of accents, which introduces into the music a pulsation, a sense of movement. Such an understanding of the metro-rhythm has been developed in us by the European musical practice of several centuries.

The time of contemplation depends both on the internal properties of the work - a measure of structural complexity, saturation of the content, and on subjective factors. "Time of contemplation" is the time of hearing, the time of active presence of the work as an artistic object in the mind of the listener. It can far exceed the "time of performance", growing due to repeated mental acts based on memory and inner hearing; it may not reach its duration, if the listener is

absent-minded, actively perceives only fragments of music reaching his ears and his "hearing" is fragmentary

What was discussed in the concept of E.V. Nazaikinsky touches only on the - phenomenological or syntactic time of music as a sequence of acoustic events, material process, sound "speech". The spatio-temporal structure is, as is known, not an end in itself, but only a necessary condition, a means, a communicator of music. The valuable message contained in it, formed by the composer, realized by the performer and comprehended by the listener, is actual subjectivity, a layer of representations /emotional, figurative and conceptual, representations of imagination and memory<sup>^</sup>, objectified and associated on the basis of experience - both personal and social, historical . Since the conceivable, imagined events are qualitatively different from the events occurring in the external, physical world by the sequence, speed, logic of linkages, it becomes necessary, according to G. Orlov, to introduce another concept of time - psychological time.

The process of perception is a complex, multi-phase sequence of actions covering the entire cycle - from sensory irritation to comprehension of the ideal image and its comprehension. Contemplation is not identical with perception as a whole, because it is one of the phases of perception, namely the stage of formation of an ideal image, perception of meaning, which requires the greatest internal activity from the subject. The phase / process or state / of contemplation also gives the key to understanding the transition of the sensual into the ideal, the spiritual, the temporal into the timeless.

The structure of the content of the listener's perception is a little-studied area of the theory of musical perception. Here, two aspects of consideration are initially distinguished : 1) the content of the listener's perception as a reflection of the multi-layered <sup>TM</sup> semantic structure of the work, 2) the features of the content of perception, depending on its typological characteristics.

The listener's perception expresses the "ideal" side of a musical work - its content /in contrast to the "material" - the form expressed in musical notation/. The structure and multi-level content of a work is the subject of a special study in Russian musicology /6,88/. We especially note the work of E. Ruchyevskaya, which examines the content of the work from the standpoint of its perception by the listener. The five levels of the content structure of the work identified by her reflect the consistent path of the formation of perception, the criterion for the adequacy of which is the depth and integrity of the comprehension of the work:

1. material or physiological level;
2. elementary-associative level;
3. the level of musical associations, revealing the genre and intonational connections of a given work with other phenomena of musical reality;
4. specific - musical level / the level of action of specific - musical elements / that ensures the artistic integrity of the work;
5. ideological and conceptual level /4, p. 77-81/.

The content of musical perception, from the standpoint of its 'penetration' into the essence of the work, is subjectively experienced as the deployment of a special introspective world - life content, reflected in special musical forms. "This inner world ; - notes E.V. Nazaikinsky. - "vision" of music by the listener - includes several steps ascending from purely specific musical and sound sensations through musical and intonation empathy with the processes of the formation of artistic

meaning, to the comprehension of a specific musical "plot" with its logic and the general idea of the work "/9. p.41/.

The consciousness of the ideal listener, following the intonational logic of the sounding material, makes an "ascent" from one subject level of content to another, from the awareness of the material-acoustic organization of the work to the reconstruction of its idea - the concept that forms the view content level, to the comprehension of the deeply personal meaning of the perceived work.

Thus, a work of art acts as a process and result of artistic cognition, and the process of perception becomes isomorphic to the creative process of creating a work and, as it were, is personified in the diversity and variability of artistic perceptions. processes of their creation - such is the conclusion of research in various fields of art.

The category of the content of musical perception is also interpreted depending on its typological characteristics. The object of reflection in typological concepts is not the work, but the musical perception itself, its diversity and variability. Typological characteristics of perception describe its internal structure and content on the basis of a generalization of visual signs and features that distinguish the perception of specific listeners. At the same time, the main problematic issue is how this or that listener perceives music. Awareness of the content of a musical work is, as it were, the end result of this process, the achievement of which can occur in various ways. A specific way of acting, developing and strengthening in the listener's artistic experience, becomes a kind of strategy for musical perception. This is a kind of heuristic setting that organizes the process of perception. At the same time, it acts as a mechanism for a specific creative process, at the epicenter of which is the translation of images of perception into an image of consciousness. "The strategy organizes the psychological structure of listening to music: in the same sounding material, different italics, as it were, are put down, sharpening certain features of the listened to and turning it into what is heard." - notes M. Starcheus /155, p.39/. Based on the study of the perception of musicians /students and pupils/, she singled out and described three main types of musical perception strategies, which received the conditional names of 'orientation-research', 'orientation-reproductive' and "interpreter strategy" /8, p . 40-41/. The heuristic setting defines the structure of listening, which is in fact the structure of individual re-tone, or. recalling the metaphor of B.V. Asafiev, "discovery of music".

The perception strategy itself does not yet determine the type, but it is necessarily included in the structure of the typological model, influencing, in particular, the formation of the style of perception / V. V. Medushevsky/. The latter expresses the personality "in the established methods, skills, ideals and results of musical activity, in the use of a unique individual recognition code, in artistic likes and dislikes, etc. " / 10, p. 150 /.

According to researchers, the stylistic ordering of activity arises as a result of value-oriented selectivity. The value orientations of a person, reflecting the structure of his worldview and reflected in the structure of the heuristic attitudes of musical activity, make it possible to study the styles of individual perception in all their diversity.

The identification of perception strategies does not simplify its typology, the construction of which is an independent and as yet unresolved problem in the theory of musical perception. Currently, the issues of the diversity of listener's perceptions are considered at several logical levels: the level of specific situations of perception; the level of the artistic process, the level of

artistic culture - from the point of view of individual ways of “appropriating” the norms of this culture /5/.

So, the perception of music is not a purely psychic process, much less a purely auditory one; it affects the most diverse aspects of the physical and spiritual organization of man, is closely intertwined with various forms of his practical life activity, and is itself an activity. This process is due to both objective factors: the material reality of the work, and subjective: internal - biological and external - socio-historical laws of the psyche of the perceiver.

The main elements of this structure - types of perception, the content of perception , psychological mechanisms - in relation to the qualitative levels of perception, allow us to trace the dynamics of the formation and development of this type of musical activity in the subject of perception, relatively regardless of his age and other personal characteristics.

The allocation of qualitative levels of perception, in our opinion, is more justified for the pedagogical diagnosis of this process, in contrast to typological concepts. After all, the number of criteria and parameters of the typology of musical perception is potentially unlimited. Among them are those that differentiate listeners according to individual-personal parameters /age, social, psychological, psychophysiological/, and such ; which are associated with genre, style and other differences in perceived works, and finally, those that delimit musical cultures and cultural traditions /ethnic, historical and others/.

We consider the structure of musical perception from the standpoint of the methodological provisions of B. F. Lomov, who showed that different types of perception are elements of a multi-level hierarchical structure. At the same time, it is also reliably established in psychology that a mental process that synthesizes a number of simpler mental processes in itself is not reduced to an arithmetic sum of the latter, but represents a qualitatively different, higher level of mental reflection.

The sequence of levels from the lowest to the highest includes sensory- perceptual, associative-representative, mental and communicative. <sup>1</sup> In the same hierarchical relationship are various musical abilities that provide the appropriate level of perception of music as psychological mechanisms .

The highest position in the structure of musical perception is occupied by the communicative level, where “the creative perception of music acts as an independent human activity, and the ability for this activity embodies the entire structure of musicality” /9, p. 155/. The main components of the latter are: ear for music, musical-rettaic ability, musical memory, musical thinking and emotional responsiveness to music /7, p 3-5/

The levels of musical perception are not equivalent to the stages of its formation, but are consistent with the psychological ideas of the multiphase, stage formation of the subjective image of the reflected object /musical work/, which allow fixing a certain “gradation ” in the formation of the image of perception. Such a sequence is reflected in the structure of the content of perception.

## **REFERENCES**

1. Abdullina O.A. General pedagogical training of a music teacher in the system of higher - pedagogical education. Ed. 2nd.-M.: Enlightenment, 1990 - 141 p.

2. Alekseeva L.A. Methods of studying music of the 20th century in the theoretical courses of a music school (performing specialties) // Dis. ... cand. ice. Sciences. In 2 volumes / MSGU im. V. I. Lenin - M. t. 1. -1995 - 235 p. vol. 2. - 1995 - 248 p.
3. Andreeva E. Several considerations of a sociologist about aesthetic education // Questions of sociology of music. Issue. 111. GM PI im. Gnesins - M., 1990 - p. 6-14
4. Apraksina O.A. Modern requirements for a school teacher - musician // Musical education at school. Issue. 15. Sat. articles /Comp. O.A. Apraksina. -M.: Music, 1982 - p. 32-43.
5. Gakkel L.E. Piano music of the 20th century: Essays. - 2nd ed., add. - L.: Owls. composer, 1990 - 288 p.
6. Dukov E. The listener in the world of music from a cultural and historical point of view // Questions of sociology of music. Issue. 3, GMPI im. Gnesins. M., 1990 - p. 86-99
7. Mazel L.A. Questions of music analysis. Ed. 2nd, add.-M.: Sov. composer, 1991 - 376 p.
8. Maklygin A.L. Textured forms of sonorous music // LAUDAMUS - M.: Composer, 1992-p. 129-138.
9. Sokolov AS. Musical composition of the 20th century. Dialectics of creativity: Research. - M.: Music, 1992 - 227 p.
10. Shulgin D.I. Theoretical Foundations of Modern Harmony: Textbook. M.: Music, 1994-112 p.