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MUSIC PERCEPTION PROCESSES MUSIC AND SPIRITUAL HARMONY

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ABSTRACT

This article examines the essence of music reception im'act 'sixologic music education in the com'rehencive im'rovement

Keywords: Music reception music education, 'erson, attain 'erfection, music art, sing, listen, im'act hear.

INTRODUCTION

In the process of historical development of society, the perception of music, which is one of the components of musical culture, could not remain unchanged. Undoubtedly, in the past people listened and listened to music differently than now. Throughout its long history, humanity has sought to penetrate the secrets of the sounds of the world and use them for its own benefit.Many scientists support the point of view that music can affect not only the 'psychological, but also the physiological state of listeners. And in this process, the emotional component plays an important role, this work will be discussed in detail in the next chapter. Psychophysiological reactions of a person associated with the perception of music C. Dezrens in his book "The Influence of Music on Behavior", referring to a number of psychophysiological studies conducted by other authors, comes to the following conclusion: "Of course, music has a profound effect on physiological reactions, and among researchers dealing with this problem, an agreement has been reached on the following points. Music improves the metabolism in the body, increases or decreases muscle strength, accelerates breathing and increases its accuracy, significantly affects the variability, blood volume, pulsation and blood pressure, thereby creating a physical basis for the genesis of emotions.In the book "Brain, Mind and Behavior", the authors Bloom F., Lezerson A., Iofstedter L. hypothalamus in the perception of music is of decisive importance in the formation of feelings and reactions. According to them, the hypothalamus converts the nerve impulses sent to it by the auricles into an emotional experience, which in turn passes to the cerebral cortex. Thus, the hypothalamus creates the emotional component of the musical experience.

According to the authors, the hypothalamus reacts to musical impulses, like all people who come to it. Therefore, it responds positively when the music meets the following parameters:

1. Music should consist of periodically repeating sound elements. The frequencies of these cycles should be different, i.e. low-frequency cycles and at the same time high-frequency ones. This feature makes musical cycles similar to biorhythmic ones.
2. Periodic sound structures should be synchronized with each other. Human biorhythms are strictly synchronized. For example, one respiratory cycle (exhalation) usually corresponds to four heartbeats. Blood The minute cycle of the distribution corresponds to sixteen respiratory cycles, four changes in blood pressure and sixty-four heartbeats.
3. Along with synchronous periods, there should be a variable element in the music. During the day, people perform a large number of non-periodic movements that occur against the

background of the synchrony and periodicity of biorhythms in the body. This is normal for people. By analogy, there should be constantly changing sounds against the background of a large number of musical periods. The study of spontaneous rhythms that occur in the body during daily activities has shown that they are "coordinated with other spontaneous rhythms in the body" and are related to the main rhythms of a person

“Perceiving music as a special type of biorhythm, the hypothalamus stores in its memory the most correct combination of musical cycles. Information about what is considered correct is formed throughout a person’s life, but its general elements are natural.

Musical rhythm, unlike melody, is usually not recognized by the average listener, but according to some studies, it is the rhythm that has a decisive influence on the physiological and emotional state of a person during the musical experience. If we correlate the rhythmic pulsation in music with brain biorhythms, we can see that the acceleration of sounds three times per second is similar to the delta rhythm. This rhythm can be heard in Beethoven’s Moonlight Sonata, in many of Schoen’s nocturnes.

Studies show that people with a weak nervous system, characterized by high sensitivity, have a more pronounced reaction to the restructuring of biorhythms to a relatively large frequency range. For people with a strong nervous system, the rhythm is less noticeable. Compared to a strong nervous system, those with a weak nervous system are characterized by a high level of loading of low frequencies up to 4 and 6 cycles/second.

Emotions are a balance between reality and needserves as a basis. Emotions cover a wide variety of phenomena. Thus, although it has become customary to distinguish P. Milner's feelings (anger, fear, joy, etc.) from general sensations (hunger, thirst, etc.), nevertheless they share commonalities and their separation is very arbitrary. One of the reasons for their differentiation is the degree of correlation of subjective experiences with the excitation of receptors. Thus, the experience of heat, pain is subjectively associated with the excitation of certain receptors (temperature, pain). On this basis, such conditions are usually called sensations. It is difficult to associate the state of fear, anger with the excitation of receptors, therefore they are called emotions. Another reason for the opposition of emotions to general perception is their irregularity. Emotions are often spontaneous and arise at certain intervals, depending on external factors, hunger, thirst, sexual intercourse. However, emotions and general feelings are a reflection of a certain state of the internal environment through the excitation of receptors belonging to the motivational component. Therefore, their differentiation is conditional and determined by the characteristics of changes in the internal environment. The content of life in art cannot be expressed in an excessively emotional way, since it is impossible to perceive the richness of life in a work of art. The well-known researcher of the processes of musical perception B.M. Te'lov, summarizing the results of numerous psychological experiments, presented his conclusions in the following two theses:

1) the content of music cannot be understood emotionally; 2) perception of music goes through emotions, but does not end with emotions: through them we learn the world

Vital emotions are both positive and negative. In all classifications of vital emotions, one feature is noted - the predominance of negative over positive. For example, according to K. Isard, the ten innate, basic human emotions are: 1. Curiosity - excitement, 2. Joy - joy, 3. Excitement, 4. Sadness - despair, 5. Anger - anger, 6. Disgust - disgust, 7. Sadness -

shamelessness, 8. Fear - horror, 9. Shame - shyness, 10. Guilt - repentance. Seven of them are negative (sadness, anger, disgust, hatred, fear, shame, guilt) and three are positive (interest, pleasure, surprise. However, such a predominance does not mean the predominance of negative emotions in human life. Their abundance is associated with the greatest need for differentiation for human biological life: a person should not respond to a small threat with a threat of death, and vice versa - to a small threat of death with anxiety. Different negative and positive emotions have different acoustic expressions when imitated by the human voice or perceived by the ear. compared the five main emotions expressed in singing with each other: joy, sadness, anger, fear and indifference.

This is what happens in the best and most successful concerts of classical music: the listener comes with a certain expectation, constantly responds to every emotional expressive nuance of the performed work, gives his strength to the artists on stage, the hall and the music merge together. According to one of these laws, the filling of time seems to be like experience, long memory, and the unfilled, on the contrary. That is, the assessment of time depends on its completeness, on its specific content. The more events, phenomena, actions a person produces in a unit of time, the faster it flows in the present moment, the less a person's ability to pay attention to its flow. If time, even if it does not last long, is filled with intense activity, a person evaluates it in terms of "fulfilled" compared to the past time that was not filled with anything. The ancient Greeks thought about the role and influence of music on people. According to Aristotle, music reflects movement, but any movement contains energy with moral properties. Likes are liked, and therefore a person enjoys music to the extent that it corresponds to his character or mood at the moment. For the ancient Greeks - Aristotle, Plato, the philosophers - music was a means of balancing the external side of life with the psychological state of a person. Ancient Greek philosophers were guided by its imitative nature. The imitation of this or that thing by rhythm, melody, timbre or sound of a musical instrument, according to the ancients, produces the same imitation in the listener of music. According to this rule, classifications, rhythms and musical instruments were developed that were supposed to be used to educate the personality of an ancient citizen with specific features in the conditions of ancient aesthetics. The aesthetic feeling itself, as if separated from our everyday behavior, does not lead us to anything, it only causes a vague and overwhelming need for some action, it opens the way to our deepest powers; It acts like an earthquake, revealing new layers of life. If music does not directly dictate the actions that should follow it, then it is in its main movement, the direction of spiritual catharsis, life what forces to give, what to release and what to stand deeper. Art is an organization of our actions in the future, a forward movement, a demand that may never be realized, but makes us strive for what lies behind it. Therefore, art can be called, in essence, a delayed reaction, because between its action and its execution there is always a more or less long period of time. Music is able to cause a person to experience deep and complex emotions that go beyond the framework of simple moods, emotional states and eight basic feelings. But I do not support the approach that divides emotions into vital and aesthetic. I believe that music does not cause, does not create feelings that are not inherent in a person. Each piece of music has its own characteristics and temperament, feelings that are embedded in it by the author. Nevertheless, perception cannot always adequately read the messages written by the author. The perception of music is significantly influenced by the

individual characteristics of the listener. For example: mental and emotional state, the degree of novelty of the musical style for the listener, individual preferences, the level of musical literacy. The listener's temperament can also affect the perception process, but as a result of experience, a direct and strong connection is not established. The perception of musical time is subjective and is of interest for research. Local researchers see in music the ability to regulate and control human behavior and give it an educational, warning role. In short, the perception of music, its influence on people and the ability to give peace and tranquility to the human psyche is a miracle. Making students enjoy this miracle places a huge responsibility on the music teacher.

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