

# Scientific And Theoretical Aspects of Musical Thinking

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**Annotation:** This article introduces the concept of musical thinking. The musical thinking of the great thinkers of the Middle Ages is analyzed.

**Keywords:** Contemplation, thinker, musical consciousness, musical feeling.

Thinking is the process of reflecting existence in the human mind through its analysis and synthesis. Thinking occurs on the basis of practical activity through emotional cognition (feeling, perception) and beyond. Thinking is based on accurate knowledge, evidence, analysis, comparison, generalization, conclusions. The theory of cognition of the problems of thinking through scientific and philosophical research - epistemology. Thinking is studied in two disciplines: logic and psychology.

Logic studies logical forms of thinking, including concepts, ideas, and conclusions.

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

Musical thinking is based on musical feeling, musical perception and relies on sound, musical and artistic images. Musical thinking is an understanding of the specifics of musical culture, a specific intellectual process of learning the laws and works of musical art. The peculiarity of musical thinking depends on the development of musical abilities, as well as on the musical environment and conditions in which a person lives.

It is worth noting the differences between the musical cultures of the East and West. Thinking on the basis of monody for oriental music: many frets (more than 80), quarter tone, semitone, use of glissando techniques, richness of rhythmic structure, non-temperature attitude to sounds, timbre and melody. In European musical culture, homophonic harmonic thinking is based on the vertical development of musical thinking associated with the logic of harmonic sequential movement.

Musical thinking has been studied since ancient times. We can say that the system of relationships between musical voices discovered by Pythagoras in his experiments with a monochord gave impetus to the development of musical thinking. All types of musical thinking are of a socio-historical nature, that is, they belong to a certain historical period. This is how the style of different eras arises: the style of the antique polyphonists, the style of the Viennese classics, the style of romanticism, the style of impressionism and others. We can observe the individuality of musical thinking in how a particular composer or performer expresses his musical ideas. Every artist has his or her own unique style, even if he or she follows the direction of society as recommended by the society.

Musical thinking is directly related to the birth of an artistic image. In the psychology of modern music, the artistic image in a piece of music is considered as a combination of three material, spiritual and logical principles. Note text, acoustic dimensions, melody, harmony, metro rhythm, dynamics, timbre, register, texture; mood, imagination, expression, will, emotion to the spiritual beginning; the logical beginning includes form, genre, content.

Only in the minds of a composer, performer, listener can we talk about real musical thinking, when this is the beginning of all musical images.

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Thinking in musical activity depends mainly on the following aspects: thinking about associations, moods and thoughts, which can be the image of a piece; think about the development of thought, melody, rhythm, texture, dynamics, agogy, the logic of the formation of a work in the harmonious structure of a musical text; find ideal ways, methods and means of connecting thoughts and feelings on a musical instrument or a piece of paper.

According to many music educators, professional performing skills and training of participants prevail in modern music education, while the accumulation of knowledge with enriching and theoretical qualities is very slow. Expanding the musical and general intellectual worldview, which actively contributes to the development of musical thinking, should be a constant task for a young musician, as this increases his professional potential.

In its most general form, the logical development of musical thinking, according to the well-known formula of B.V. Asafeev, includes the initial impulse, movement and conclusion.

The initial impulse is embodied in one or two themes called exposure or expression. After the storytelling begins the development of musical thinking, and one of the simplest examples used here is return and comparison. Change and exchange is another example of the development of musical thinking.

The previous figure is a comparison such that each adjacent section is preserved according to the previous element and the formula  $ab, bs, sd$ .

According to the general pedagogical concept of the famous teacher M.I. Makhmutova, problematic situations in the development of the participants' thinking skills can be distinguished by:

- a) Conflict of participants with life events, facts requiring theoretical explanation;
- b) organization of practical work;
- c) participants are aware of life events that contradict their previous perception of the event;
- d) Encourage participants to compare, contrast and contrast existing knowledge;
- e) Encourage participants to roughly generalize new facts;
- f) Research tasks.

For the development of musical thinking in the process of performance, it is necessary:

- Comparison of executive modes in different editions;
- search for leading intonations and points of development that develop musical thinking;
- Development of several points of work execution; - Performing work with various tools;
- Complete the job with any color you can imagine.

To develop thinking skills in the process of making music, you must:

- memorize and perform familiar songs;
- Badihagailik (improvisation);
- Expression of speech, simple, vital dialogues in music.

Hazrat Nizomiddin Mir Alisher Navoi spent sixty years of his life in passionate creative and social activities, as well as in efforts to cognize the world and its beauties. As his younger uncle noted, Navoi's "good in most words" interpretation, "his voice and technique are good" and his "musical knowledge" suggest that young Alisher also developed his musical education.

However, it seems that Hazrat Navoi took the main music lessons from one of the most famous dargs of his time, Khoja Yusuf Burkhan. Because, as the poet admits: "... he knew the science of music well, and I am his student of bad music. There was more music in his poems. " I will link the action of Isfahan to this verse:

The time has come for joy and luxury  
It is strange when a beggar reaches the heart.  
That is:

The time has come for joy, delight and fun,  
It is not surprising that the beggar also achieves his goal.

It is known from the biography of the unique poet that wherever he is in Herat, Samarkand, Mashhad or Astrobad, he is always accompanied by composers Khoja Abdullo Marwarid, Pakhlavon Muhammad, musicologists Abdurahmon and Muhammad Jami, dozens of musicians and singers. etgan. Almost all layers of Alisher Navoi's creative heritage are found in the majestic Khamsa (about 50,000 verses), Khazani ul Maoniy (44,900 verses) and Devoni Fonii (12,000 verses), which were created throughout his life, as well as

in 26 other works. There are over a thousand words, hundreds of special musical professional terms, concepts, phrases and private associations.

It is impossible to imagine human existence and spiritual development without songs. All scientists who have left an indelible mark on the history of mankind have been able to take full advantage of the rich potential of the art of music and singing to conquer the heights of spiritual maturity through art. The "Great Music Book" by the great philosopher Abu Nasr al-Farabi, "The Resurrection of Religious Knowledge" by Abu Hamid al-Ghazali and a number of other works by Hazrat Navoi, Mirzo Ulugbek and Zahiruddin Muhammad Babur tell about the value of human perfection.

The work of the great thinker and encyclopedist Abu Abdullah al-Khwarizmi "Mafotih al-Ulum" occupies an important place in the history of culture and enlightenment of the peoples of the Middle East. The scientific and philosophical heritage of Alloma is highly appreciated in the scientific works of famous Turkestan thinkers such as Muhammad Musa al-Khorezmi, Abu Nasr al-Farabi, Abu Ali ibn Sino, Abu Raikhan Beruni, Fakhridin ar-Razi. This shows that our thinkers have different musical thinking. One of these thinkers is al-Khwarizmi. His full name was Abu Abdullah Muhammad ibn Ahmad bin Yusuf al-Khorezmi, and he spent his youth in the cities of Khiva, Zamakhshar and Kiyat in Khorezm. The musical scientific heritage of Al-Khwarizmi was studied by foreign scientists H.G. Farmer, E. Wideman, W. Muller, and the chapter "On Music" was translated into German, English and Persian. Encyclopedia Al-Khwarizmi "Mafotih al Ulum" "Phil Music" is an important contribution to the educational process of higher and secondary specialized education, scientific research in the field of Uzbek spiritual heritage.

In the eyes of perfect, great scientists, the word "music" is divine and sacred. Musical art gives charm to the word, which has a wonderful and magical power, through the melody, further enhances its impact, gives new life to the word. Thanks to the harmony of music, the word becomes a force that shakes and excites the human heart and mind.

Music is the second mysterious world created by man. Music is heard not only by people, but also by the whole world of creatures and plants on earth and in the sky, and he is confident in his own survival and thanks the Creator. Music is eternal and unborn life carried over in melody. Where music dies, so does man.

The history of the Motherland is not only the history of events and incidents, but also the history of spiritual growth. Music for the body, which is carefully adopted by our modern people and is associated with eternity, traditional folk songs are great discoveries of our scientists and creative ancestors, a significant step towards spiritual maturity.

It is clear from these ideas that the theoretical and methodological foundations of the musical culture of Central Asia are based on the works of thinkers, scientists and their ideas, as well as on the masterpieces of world musical culture, as well as the science of music. The art of Uzbek national music embodies the centuries-old history, dreams, knowledge and ideas of our people about life. The spiritual potential of each nation, its contribution to the development of world culture is determined by its musical culture, musical thinking.

Our great ancestors highly appreciated the importance of the Uzbek national music in the development of the human personality, in the development of noble human qualities. In particular, all forms of music not only give people artistic and aesthetic pleasure, but also give them knowledge about the mysteries of the world, which are very difficult to express in scientific terms.

It is gratifying to note that the masterpieces of Uzbek national music, which have come down to us from the Uzbek people for centuries, have been completely restored and notified. The services of great teachers are incomparable. Hundreds of years later, this legacy continues to be supplemented with new productions. Humanity begins to feel the creative power of important laws of spiritual development deeper and deeper. It is no coincidence that the role of the artist in society, his status and attitude towards art are considered as a unique criterion of the spiritual potential of society.

A new stage in the development of Uzbekistan is the revival of spiritual values, the development of Uzbek national music, scientific works of great thinkers, as well as the creative activity of great teachers. Undoubtedly, every artist who has left an indelible mark on the artistic and aesthetic culture of our people, including the history of Russian music, perfectly embodies the spirit of his time, aesthetic vision, spiritual needs and potential of his fans.

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