

THE PSYCHOLOGICAL PECULIARITIES OF THE FORMATION OF THE ETHNIC MUSICAL IMAGINATIONS IN STUDENTS

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ABSTRACT

The national music is the means of strong emotional and psychological influence, the importance of socio-psychological factors in the formation of adequate imagination through its perception is emphasized in the works of scientists of the world. National musical imaginations are the main transformations of this perceived national musical work into directly meaningful artistic information in the minds of the representative of the nation.

Characteristic features of folk music works: National method-rhythms, national musical decorations, the expression of national characteristics through the sound formation and timbre characteristics of national musical instruments, their executive capacity, the structure of the form of works, the reflection of the legislation on the development of national melodies in the consciousness of a person – is manifested in the vivid description of national, ethnic lifestyle

The above factors affect the quality of musical perception of listeners belonging to different age, individual and regional characteristics in a holistic manner, which plays a key role in the formation of national musical representations (NMI). And this is the process of creating a positive attitude situation for students to understand the artistic and educational opportunities of folk music as an example of our national values.

National musical imagination is the product of an individual's musical experience and their existing relationship to national music, which ensures that the various social views, opinions and assessments that exist in society in relation to national music are reflected in the individual consciousness. The formation of national musical representations in the minds of an individual, social group and nation - in them contributes to the decision-making of the characteristics of national pride, national consciousness and national self-awareness.

The following scientific article analyzes the possibilities of emotional and psychological influence of music by The Great Thinkers of Central Asia, as well as the prospects of wide use of scientific thoughts and thoughts on national musical concepts that are formed in the minds of individuals in modern music education.

Introduction

The extent, direction and norm of formation of musical imagination depends on the content of works listened to by students and the level of its perception, as well as their ability to create motives in the listener, the existing form of

attitude to this music. However, today there is a growing social need for the process of adequately shaping students' perceptions of folk music based on the above criteria.

Therefore, the development of spirituality and national culture is an important social issue at the state level, and today the study of folk music and their psyche is the subject of special research on the socio-psychological features of the formation of national musical ideas in order to instill high human qualities such as national pride, national self-awareness is one of the current problems of our time.

The purpose of the study is to study and analyze the socio-psychological features of the formation of national musical perceptions in students.

Thus, it is reasonable to say that the socio-psychological features of the formation of national musical perceptions in students were first studied ethnopsychologically as a subject of research on the example of Uzbekistan. In this regard, specific socio-psychological criteria for the interpretation of national musical ideas have been developed and put into practice. The average general-comparative indicators of the existing national musical perceptions in students were analyzed on the basis of the requirements of the science of social psychology on the example of secondary school students. Also, the psychological aspects of the formation of national musical perceptions related to age, gender and regional characteristics were studied, and on this basis, appropriate practical recommendations were developed.

The results of the research serve to introduce scientific clarifications on certain socio-psychological requirements to the concept of "national musical perceptions" in disciplines such as social psychology, pedagogy and youth psychology, music pedagogy and psychology. Of course, the fact that the role and significance of comparative descriptions, definitions, social perceptions and attitudes in the process of formation is determined, serves as an impetus for a new direction. The theoretical ideas put forward in the research work serve to enrich the theoretical aspects of the creation of curricula, textbooks and methodological manuals for secondary schools and special music schools.

Therefore, the results of the research can be used to diagnose the scale of national musical perceptions in students and increase the effectiveness of the formation of positive attitudes towards folk music. There is also an opportunity to use it in professional development courses for teachers, in the work of departments of social psychology and music in higher education, in the organization of spiritual and educational work with parents.

Methods

In the research, respondents were asked to observe their relationships, levels of cooperation, appearance, interviews to determine national musical perceptions, a complex socio-psychological survey on the study of national musical perceptions, as well as the test "Attitude to musical activity" recommended by V.I.Petrushin an adapted version, a methodology for studying the evaluation properties given to the listened works, and mathematical statistical methods for determining the level of reliability of empirical materials were used.

Results and discussion

It should be noted that the creation, performance and listening of music is a holistic process, and the success of the created musical work depends on the level of its adequate understanding by the listener. This is measured by the national musical perceptions that are formed in the listener's mind.

The Dictionary of Psychology defines imagination as follows: -"An imaginary image of an object or event (event) based on intuition and perceptual information that arises from previous experience is called imagination"[1, 272].

According to the Dictionary of Philosophy,- “Imagination is a generalized image of objects and events of reality, and although this image does not directly affect the sensory organs, it is preserved in the mind and reproduced. Imagination is a necessary element of the mind, because it always connects the meaning and content of concepts with the image of things, and at the same time allows the mind to work freely with the emotional images of objects”[2, 474].

One of the important qualities of a person is to understand the external environment, to adapt to it in different situations, and to combine appropriate behavior and norms of activity. “Because the imagination is superficial or deeply meaningful, large-scale or narrow, it is possible to talk about the degree to which they are formed in each person”[3, 152].

Folk music, national music is a powerful means of emotional and psychological impact, the importance of socio-psychological factors in the formation of adequate perceptions through its perception is emphasized in the works of Central Asian thinkers.

Commenting on the issues of upbringing, Abu Ali Ibn Sina said, “In order to strengthen a child’s client, he needs to do two things. One is to shake the baby slowly, and the other is the music and singing that has become a habit to put him to sleep. Depending on the amount of intake of these two, the child’s body develops a talent for physical training and spirit for music, the first - for the body, and the second - for the heart” [4, 94]. In “The Laws of Medicine”, he emphasizes the need to compose musical emotions from childhood.

In “Qobusnoma”, Kaikovus focuses on the musicians’ relationship with the audience and lists the following: - “... if you are a hafiz, be kind, cheerful, keep yourself clean at all times, let a pleasant smell come from you, be sweet, be rude, do not be a tax. Do not always follow the difficult path (status) and do not always follow the light path, because the path should not be the same, because not all people are the same, and their natures are not compatible, because the people are different”[5, 21].

In the play, the musicians emphasize the need to perform works based on the needs and requirements of the audience, only then it will be possible to understand the content expressed in the music, to achieve a full picture of it.

Najmiddin Kavkabi also wrote Hodja Hasan Nisari’s “Remembrance of Lovers”, Darvishali Changi Bukhari’s “Treatise on Music”, Sommirzo Safavi’s “Gift of Sami”, Khoja Sayfiddin Ghaznavi’s “Treatise on Twelve Statuses”, Muhammad Yazdi’s “Methods of Music”, Aliriza Koini Birjandi’s “Voice and Dhikr Etiquette”, Amirkhan Kavkabi Gurji’s “Treatise on Music”, Khojakalon Khurasani’s “Treatise on Music”, as well as the work of an unknown author “Treatise on Music”, “Treatise on Musical Methods” analysis[6, 75].

As an example, in the Republic of Sri Lanka, a number of positive steps have been taken to teach oriental music to schoolchildren on the basis of mixed or combined education[7].

Special training conducted in the process of realizing the purpose of the research allowed to identify and interpret the characteristics of socio-psychological factors associated with the formation of national musical perceptions in respondents. In particular, in order to determine the level of knowledge about folk music, we studied the perceptions of middle-class experimental groups on the factors of musical perception that make up a piece of folk music.

In order to collect empirical data, cognitive factors were identified on 6 criteria. According to these criteria, students of urban and rural school middle school experimental groups were found to be almost identical in terms of “high” and “medium” indicators (64.3-63.8%) (See Tables 1 and 2). In terms of regional characteristics, the highest rate was observed in urban students on criterion 3 (82.3%), while in the control group, the figure was 58.0%.

- 5 - presentation of ideas about the dynamics of sound in the performance;
 6- the number of instruments involved in the performance of the work and the names of the words of the national instruments.

Listening to musical tones, their comprehension and reflection in the mind of the listener(reader) as certain perceptions can be reflected in the mind of the respondent by the initial external factors, i.e. the speed of performance of the work.

For example, high scores on the fourth criterion are also manifested through these psychological characteristics. The low results of understanding the words of the instrument through the timbre and style of performance depends on the individual-psychological characteristics of the person, ie musical abilities, temperament, individuality, ability to concentrate and the level of expression of volitional-emotional characteristics. It is also necessary to take into account the norm that the listened work is manifested in the person as the motives of listening activity.

It turns out that musical interests are inextricably linked with the place of residence, social environment, the norm of social relations in relation to a particular music, as well as the direction of the reference groups in which the individual interacts. The impact of multi-ethnic cultural life is felt by urban school students as they live in an urbanized social environment. In particular, listening to music of different genres and styles of different nationalities leads to the formation of skills of comparison and evaluation of works in terms of form and content.

The organization of leisure time after school by rural respondents differs from their urban peers, mainly through the characteristics of the social environment in the area. Of course, these socio-psychological factors determine the norm and direction of the formation of a person's theoretical and practical knowledge of folk music.

Thus, the diagnostic tests conducted at the end of the developmental experimental sessions on the level of knowledge that determine the scope of national musical perceptions of primary and middle school respondents confirmed the increase in performance in the experimental groups.

In particular, the level of respondents' knowledge of folk music increased from an average of 44.3% to 64.0%, and the growth dynamics was 19.7%. During the experiments, special emphasis was placed on the study of the dynamics of the formation of national musical perceptions of respondents in different age groups, and it became clear that although the volume of general knowledge accumulation is accelerated in middle school groups, orientation of primary school groups may be easier.

It should be noted that in the national system of musical imagery, personality assessment is inherent in the qualitative characteristics of musical imagery, emphasizing that it is important for itself among the various musical genres and styles, allows for a subjective assessment of works in these genres and styles based on form or content. The overall average performance of urban and rural school respondents on the "high" and "middle" levels involved in the experiment on both criteria (folk melodies, folk songs) was 61.7% in the experimental groups and 45.0% in the control groups.

At the end of the experimental study, it was found that the experimental group achieved a 17.9% increase over the initial results (43.8%). The overall average rate of evaluation of folk songs (66.7%) is higher than that of folk melodies (56.7%). In the control group, the adequacy of folk songs was 48.0%, and folk songs - 42.0%.

In the statistical analysis of the obtained empirical data, the probability of reliability for the theoretical value of the mathematical expectation of the

criteria for analytical evaluation of folk music works of primary school students is $3.89 < X * < 3.91$ in the “experimental” groups and $3.65 < X * < 3.67$ intervals for control groups, or the lower limit of the arithmetic mean in the “experimental” groups was shown to be higher than the upper limit of the arithmetic mean in the “control” groups. Also, the efficiency factor between the “experimental” and “control” indicators was 1.06 at $t < 0.05$.

The differences in assessments across these two genres are due to specific differences in their perception. Because folk songs are simple, fluent, easy to understand and comprehend, musical instruments differ in their perceptual features.

In general, understanding the melodies of an instrument, understanding its artistic content and having a certain imagination requires from the listener not only emotional, but also intellectual observation, the process of active thinking. According to the experiments, the evaluation of instrumental melodies differed from the evaluation of songs due to the relatively incomplete formation of mental observation and imagination mechanisms in young school-age students, their lack of cognitive apperception, extensive knowledge and experience reserves.

Although the overall average of urban primary school students in rural areas is almost the same as their rural counterparts in terms of “high” and “middle” levels (urban school - 62.2%, rural school - 61.3%), but the assessment feature of girls and boys has a certain difference. The “high” and “medium” scores of girls in the experimental group on folk songs were 72.0%, and those of male peers - 61.5%. It can also be seen that the positive ratings for folk melodies were 59.0 and 54.5%, respectively.

According to these indicators, in the control groups, folk songs accounted for 52.0-43.0%, and on folk melodies - 47.0-38.0%. In particular, the overall average for boys was 58.0% and for girls 65.5% per unit area, while in the control group this value was 40.5% and 49.5%, respectively.

These differences are related to the social institution formed in the student’s personality, manifested in the strengthening of the individual’s “I” and the acquisition of individual-psychological characteristics of a particular gender in the process of social relations of peers and people of different ages.

Through diagnostic experiments, a hierarchy of respondents’ attitudes toward folk music in urban and rural social environments was identified. At the end of the experimental training, it was found that the hierarchical system was radically different from the hierarchical system defined before the start of the training. The highest overall indicator in the hierarchical system is the “active-positive” attitude, which is present in 35.5% of total respondents, followed by “positive” attitude in 34.3% of total respondents and “indifferent” attitude in 30.2% of total respondents detected (See Tables 3, 4).

In particular, the “active-positive” attitude increased by 16.7% at the end of the experiments, the “positive” attitude increased by 3.9%, and the “indifferent” attitude decreased by 20.6%. When comparing these indicators with those of the control group, 19.9% of respondents had an “active-positive” attitude, 32.3% had a “positive” attitude and 47.8% had an “indifferent” attitude.

The results of the study show that the formation of active-positive attitude of respondents to folk music depends on the content of the teacher’s activity, the level of interest in folk music in the family environment, as well as the fact that the individual is considered to depend on the level of motivation that the various groups that engage in social interactions have with respect to that music.

3-table. Dynamics of attitude to folk music by the end of experiments (experimental group)

n₁-490	Criteria
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Object		Active-positive		Positive		Indifferent	
		n-	%	n-	%	n-	%
City pupils n-250	girl. n-146	50	34,3	52	35,6	44	30,1
	boys n-104	25	24,0	33	31,8	46	44,2
	Total	75	29,2	85	33,7	90	37,1
Rural pupils n-240	girl. n-116	48	41,4	43	37,1	25	21,5
	boys n-124	50	40,3	43	34,7	31	25,0
	Total	98	40,8	86	36,0	56	23,2
Total	girl. n-262	98	37,9	95	36,3	69	25,8
	boys n-228	75	32,2	76	33,2	77	34,6
	General	173	35,0	171	34,8	146	30,2
4,05 < X* < 4,06		η=1,08					

4-table. Dynamics of attitude to folk music after experiments (control group)

n ₂ -490							
Object		Criteria					
		Active-positive		Positive		Indifferent	
		n-	%	n-	%	n-	%
City pupils n-240	girl. n-132	27	20,5	45	34,1	60	45,4
	boys n-108	15	13,9	37	34,3	56	51,8
	Total	42	17,2	82	34,2	116	48,6
Rural pupils n-250	girl. n-132	35	26,5	38	28,8	59	44,7
	boys n-118	22	18,7	38	32,2	58	49,1
	Total	57	22,6	76	30,5	117	46,9
Total	girl. n-264	62	23,5	83	31,5	119	45,0
	boys n-226	37	16,3	75	33,2	114	50,5
	General	99	19,9	158	32,3	233	47,8
3,72 < X* < 3,73		p<0,05					

The fact that the culture of listening has the peculiarities of listening to music shows that when people listen to music, they focus only on the object of perception, they reflect their emotional characteristics by understanding its artistic and social content in the form of experiences. It was found that these characteristics are related to the norms of attitude that are formed in respondents belonging to different age groups.

It was found that respondents listened to music as a group or individually in the formation of national musical perceptions. The results of the study show that when folk music is listened to as a group, the emotional impact is high and the listener is psychologically absorbed. When we studied the dynamics of the formation of images in their individual and group musical activities, we found that the emotional and aesthetic impact of music listened to as a group is stronger than listening to individual music, and creates opportunities for the formation of generalized images, that is, it was noted that the listening environment affects the quality of cross-sectional formation.

Special attention was paid to the psychological features of emotional and intellectual understanding of the relationship of sound movement as a factor of musical perception, the expression of folk music in different forms and styles, the perception and study of its socio-psychological features representing national traditions and through this methodology it has been proved that it is possible for students to effectively form national musical imaginations.

During the training, the results of the research showed that students are motivated and attuned to sing and listen to folk music, and their interests are transformed

into stable needs for folk music. This may be the basis for the gradual formation of national musical perceptions in students.

Conclusions

1. We can describe a set of visual images of national features in folk music, which are reflected in the mind of an individual or a nation as an emotional-psychological experience, in the form of national musical notions.

2. In the cognitive function of national musical imagination - any musical imagination that is formed at different levels in the mind of the individual will be aimed at understanding the content of the work.

3. The second function of national musical imagination is analysis, in which perceived national music samples are apperceptively compared to the images of certain works in the mind, and a social assessment of the artistic reality expressed in it is given. Although the assessment is based on subjective views, it will reflect the norm of social attitudes.

4. The third function is orientation, which helps to understand the personal content in the play and plays a certain role in social activity.

5. The scale and quality of national musical perceptions reflect the individual's knowledge of folk music, the level of attitude to this music and the norms of activity motives. Musical works of any genre, form and style, which are widely promoted, regardless of their artistic level, can evoke positive impressions in different groups of listeners.

6. The complex of knowledge about folk music and the level of their formation can be considered as an important condition for the formation of national musical ideas in students. The process of adequate organization of music education has a positive impact on the musical development of students of different ages, based on the characteristics of socio-psychological factors that affect the quality of formation of national musical perceptions.

7. National musical perceptions are the product of an individual's experience of listening to music and his or her attitude toward folk music. They ensure that the various social views, opinions and values that exist in society towards national music are reflected in the individual's mind.

8. According to the results of the study, it was found that the formation of national musical perceptions in students by listening to music individually and in groups differs from each other. Based on the social perception, it can be recognized as a natural phenomenon that in the process of listening to music in a group, its emotional and psychological impact creates a strong resonance in the members of the group.

9. The visual images of specific national and educational features in folk music, which are reflected in the mind of a person representing a particular nation, as an emotional-psychological experience, can be described as national musical imaginations.

10. The quality of formation of national musical perceptions in students depends on the environment of listening to folk music. The perceptions that are formed as a result of listening to these works in a "live" performance in specially designed places (concert halls) or through the recording may differ to some extent. Because in the process of "live" performance, a unique environment of emotional and psychological communication is created between the listener and the performer. This is a good opportunity for students (listeners) to form a national musical image and can be considered a legitimate phenomenon.

11. Scientific-theoretical, scientific-organizational, methodological and practical directions of formation of national musical imagination of students in music education were explained. This, in turn, is important for improving the application of folk music in education and the formation of perceptions about it.

12. The social attitude formed towards certain genres and styles of folk music is reflected in the differences in the content of perceptions of students in the areas of performance. If certain genres of folk music are assessed as a source of musical needs, motivation in different social groups, a favorable psychological situation can be created for students living in the area to form a broad perception of this music.

13. Genres of folk music with their expressive possibilities can evoke perceptions of ethnic life and lifestyle in students of different age groups, and it has been found that their knowledge is not only individual but also social in nature as it is a product of experience.

14. The degree to which perceptions are formed in relation to a particular genre, style, direction, or piece of music depends on the conditions under which the person's setting is formed.

15. It was found that age characteristics play an important role in the formation of national musical perceptions and are manifested in the form of observation at a young school age, while in adolescence they are focused on understanding the content of the work.

16. Formation of positive perceptions in children and adolescents of small school age with the widespread promotion of high artistic samples of folk music with the support of school music education, the general public, TV, radio and mass media, secondly, the possibilities of inculcating national self-awareness, national consciousness and national pride in the hearts of young people can be expanded through the artistic reality depicted in the works in a unique, oriental way.

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