
Psychophysiological Description of the Performance Process in Wind Instruments

Abdullaev Farkhod Rustambekovich

*Associate Professor of the Department of "Wind and Percussion Instruments" at the State Conservatory
of Uzbekistan, Tashkent*

Abstract: Since a person is engaged in the art of music, in this process his psychophysiological features acquire a special place. It is especially important for a musician to study and master these qualities. This article separately examines the psychophysiological features of wind instrument musicians in the performance process. In particular, information is given about the feelings, perception of the performer, the role of his memory in performance, the peculiarities of working on a musical composition and the specific features that a performer on wind instruments should have.

Keywords: wind instruments, musician, memory, perception, sensations, musical composition, specific feature.

The process of performing a work is a complex psycho-physiological action for a musician, the mind and physical actions of the performer are involved in its implementation, while the decisive role in this process belongs to the mind of the performer, his conscious attitude to the performance and all kinds of actions to achieve the intended artistic goal. B.A. Dikov writes in the methodology of teaching wind instruments: "A musician who plays any instrument must coordinate a number of components such as vision, hearing, memory, sense of movement, musical and moral ideas, and voluntary actions. These various psychophysiological actions performed by the musician during the performance determine the complexity of the musical performance technique.

The artistic reproduction of music, which is the content of any musician's activity, is not limited to conveying the composer's idea and fulfilling the instructions reflected in the musical note, but also reflects the personality of the performer with his individual characteristics, musical abilities, emotionality and temperament, qualities of will and way of thinking, character traits and other signs. should be done.¹ Various mental processes and states associated with the active activity of the central nervous system occur when playing brass and wind instruments, with the help of which the performer performs a unique creative movement of the musical content.

Our intuition is the simplest mental process, which consists in reflecting through consciousness the individual characteristics of the objects of the material world or the states of our organism. With the help of senses, we constantly receive the necessary information about various sounds, colors, smells, temperature, size and other features of the surrounding world.

In the practice of playing wind instruments, the senses play the role of a "conductor" from the

¹ Apatsky V. N. Fundamentals of the theory and methods of wind musical performing arts. Kyiv: NMAU im. P. I. Tchaikovsky, 2006.

external and internal stimuli of the performer's body to his most complex mental activity.² With the help of his senses, the musician receives the necessary information about various aspects of the performance process and controls its practical implementation with the help of awareness of these sensations. Of the many human senses, the most important for a recreational musician are hearing, sight, touch, muscle movement, and pain.

Auditory senses allow the performer to act purposefully in the complex stream of musical information, that is, to determine the pitch, volume, timbre, duration, intonation and other characteristics of musical sounds.

With the help of vision, i.e. visual senses, the musician perceives the musical text with all the signs contained in it, controls the state of playing the instrument, receives the gestures of the conductor, determines the shape and color of the surrounding objects, etc.

Tactile sensations allow you to establish the necessary tactile contact, such as holding the instrument and feeling it, in particular, to feel the characteristics of the relative position of the mouthpiece in the mouth, the location of the fingers on the valves or holes of the instrument.

Musculoskeletal sensations help the musician to control the timing and accuracy of various actions during performance, such as playing movements of the fingers, work of the lip apparatus, contraction of breathing muscles. These sensations allow the musician to determine the level of muscle tension in the body and thereby protect him from overexertion.³

The feeling of pain is a special type of muscle sensitivity, and it is very important for the musician, because it has a special protective function in the body. The feeling of pain gives a signal, preventing the occurrence of overexertion of a particular muscle group.

Perception is the representation of an object or phenomenon by human senses, summarizing its properties. Perception is not carried out by a separate sense organ, but by a person with all his characteristics, desires, interests, knowledge and life experience.⁴ In perception, a person performs many relevant actions that help to form an adequate image of the object affecting the senses. In the process of these actions, a person understands an object or phenomenon, names it mentally, tries to understand similarities with things he already knows, for this he uses his knowledge and previous experience. Therefore, the richer a person's knowledge and experience, the more he sees the true essence of the subject, the more diverse his perception. A characteristic feature of perception that affects its composition is the nature of establishing the actions of the perceiver. The essence of the installation is that the goal that appears in front of a person and the need for certain actions adjusts his emotions, analyzers, muscles, etc., to successfully solve the problem. An important condition of this adjustment is to use previous experience to create promotion and anticipation activities.

Musical perception is built as follows: a musician with sufficient musical experience listens to his performance and repeatedly performs several actions - divides the sound stream into separate musical sections, connects parts with the whole and the whole with the parts, identifies melodic and accompanying sounds, tune, harmony itself determines its characteristics, rhythm, evaluates the emotional and figurative content of the work as a whole, as well as its parts, etc.⁵ In the process of musical perception, the unique basis for the artistic understanding and understanding of music by the performer and the listener is their life experience, which includes sensory, emotional, muscular movement, temporal, social and other areas of human activity.

² Leonov V. A. Fundamentals of the theory of performance and teaching methods for playing wind instruments. Rostov-on-Don: Rostov state conservatory. S. V. Rachmaninov, 2014.

³ Matyokubov B. Methodology of teaching playing percussion instruments. T., "ALGO-BOSS", 2004.

⁴ Stepanova M. Self-consciousness of a performing musician: some psychological and pedagogical aspects. M.: Mosk. state conservatory, 2001.

⁵ Murtazoev B. Saxophone textbook / T., G'. G'ulom publishing house, 2004.

The process of reflecting objective reality in concepts, judgments and conclusions is called thinking. Goal orientation and problem solving are characteristic of thinking. Thinking, like any other human activity, has an individual personality, because the motivating reasons for thinking are the motives and needs of a particular person. Individual characteristics of thinking are manifested in its independence, flexibility and speed.

A performer's work on a piece of music continues in three stages, and each stage requires a specific mental activity. At the first stage of the work, the performer creates an initial, integrated image of the work for himself with the help of visual, auditory and emotional-volitional sensations and feelings, reflects its main features, i.e. style and nature, the main thematic material, tonal plan, rhythmic features, characteristic technical difficulties, etc. . At this stage of the work, the composer has his general idea of the work without specifying details and small details. In the second stage, the performer begins to actively get used to his idea, concretization of the performance idea is carried out in relation to sound, metrorhythm, tempo, agogics, dynamics, phrases and other components. The third stage begins with getting used to the details, allows you to play the piece from beginning to end and perceive the work as a whole.⁶

Memory is also considered one of the most important psychophysiological properties for a percussionist. The basis of memory is to remember, store and display received information. Memory is divided into several types: action memory, figurative memory, emotional, verbal-logical memory.⁷ These types of memory are very important for a string player, which means that his musical memory must be well developed. Musical memory includes all types of memory. The auditory memory of the composer helps to remember such features as pitch, timbre, melody image, method, tone, harmony. With the help of action memory, he remembers various technical skills and performance actions. And visual memory helps to remember the text of the musical piece with all its subtleties.

Above, we touched on some of the psychophysiological characteristics that are characteristic of a musician of recreational instruments. However, it should not be forgotten that it is important that the musician of wind and wind instruments also has his own specific characteristics, which:

1. The shape and structure of the lips. It is important that the lips are properly formed and free of various injuries for successful performance on the tamli instrument.
2. Structure of jaws and teeth. It is important that a percussionist's front teeth are all intact and straight. In addition, it is important that the jaws are placed in relation to each other, that is, that the pricus is correct, and more precisely, that the upper jaw is slightly ahead of the lower jaw.
3. Form and structure of language. The tongue should be thin, flexible, light and move freely in the mouth. A long, wide and fleshy tongue, constantly protruding between the teeth, creates certain problems for the musician. In particular, it creates some difficulties in accurately generating the sound attack.
4. Shape of fingers. That is, the strength and mobility of the fingers determine the movement-technical characteristics of the performer.
5. The structure of the chest and the level of development of respiratory muscles. It is important for a wind instrument player to have a well-developed chest, strap and elastic breathing muscles, as these are all necessary in mastering performance breathing techniques.

⁶ Kurov N. On the artistic interpretation of a musical work by a brass performer // Art at School. 2009,

⁷ Petrov R.M., Matyakubov B. "Instrumentation and Instrumentation". T., "Turon-Iqbal", 2006.

In the psychophysiological description of the performance process in wind instruments, the level of musical thinking ability is of particular importance, that is, the most important thing is the development and activity of musical thinking. The psychophysiological characteristics listed above play a very important role in the formation of a musician of recreational instruments as a professional performer, and it is important to give them special importance in the upbringing and education of future musicians.

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