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Abstract: This article attempts to show that one of the origins of the emotionality of musical art is its ability to model the essential properties of an emotional phenomenon in the sound itself. As a methodological basis for the study of this problem, we have chosen the concepts of classical psychologists - the unified theory of mental processes by L.M. Vekker and the theory of emotions by V. Wundt.

Keywords: music, emotion in music, emotion properties, musical and sound objectification of emotion.

In a number of works, musical emotions are explored in a broad context - in the context of musical activity, the psyche, musical pedagogy, or through the prism of musicology and musical art. In foreign science, the emotional component of musical consciousness is the cornerstone of research related to musical content, as well as musical perception, thinking and activity.

Despite the fact that in musical literature there are opuses without opposition "relief - background", as indicated by E.A. Ruchevskaya [19; 57], relief-background relations are generally inherent in musical-sound matter. As you know, they manifest themselves at various levels of music organization. For example, at the level of homophonic texture, these relations declare themselves as melody and accompaniment; at the level of compositional drama - as "main and secondary sections" at the level of melody - as a layer of foundation and an ornamentation layer [2; 68-126]. In this regard, it can be assumed that the listener's distinction between relief and background is one of the factors of the emotional impact of music.

As shown by psychological studies carried out back in. Moreover, in emotion there is a special connection between the subject (associated with the experience itself) and the cognitive (associated with the object of emotion) elements. This connection manifests itself as the dependence of the experience on the cognitive (informational) element. In other words, the experience (its nature, intensity) depends on the characteristics of the sensory system - on the cognitive information that the subject acquires upon contact with the object of emotion, on how the subject of emotion is reflected at the sensory-perceptual level of the psyche. If the position of the two-component emotional gestalt is projected onto music, then the dependence of the experience on the level of development of musical hearing becomes obvious.

The ambiguity of emotions is expressed in the opposite nature of the experience: in the existence of positive and negative emotions, which are found at any level of the organization of the emotional phenomenon and which are based on elementary feelings of pleasure and displeasure.

still in. Wundt, in his simple but very instructive experiments, revealed the regularities of the genesis of these elementary emotional feelings in connection with the alternation of tension

and discharge (relaxation), excitement and calming that arise under the influence of changes in the velocity of metronome strikes. At the same time, the researcher drew attention to the fact that neither tension nor excitement (however, like their opposites) are uniquely associated with pleasure or displeasure. It can be assumed, and there are grounds for this, that the oppositionality of a major and a minor (two musical modes) is a reflection of the ambiguity of emotion. Exploring this opposition.

L.A. Mazel wrote: "Since the chord is felt as unity and the tonic of the fret has become a consonant triad, which is possible in two variants, these variants have become the discriminator of frets and there were only two frets. But the opposition in question was formed together with the entire system of harmonic thinking, with its meaningful (aesthetic-psychological) meaning and social purpose. Since the juxtaposition of joy and sadness, light and shadow, good and evil (and not earthly and heavenly) was relevant for the musical and artistic worldview that arose under the influence of Renaissance ideas, the formal opposition of the two modes formed together with just such a circle of emotional and semantic oppositions..." (my italics - NG) [11; 128]. At the same time, the scientist reveals the prerequisites of oppositionality and the triads themselves [11; 126].

D. Cook proposed to consider as pairs of opposites (in emotional and figurative terms) some typical melodic turns for major and minor. As such, he investigated the moves on various stages of frets (such moves can be conditionally called "lado-lilac intonemes", i.e., original musical words). So, for example, a move along the stable steps of a major with a clear articulation in an ascending movement is interpreted by him as an intonation of an "active, affirmative" outward "feeling of joy" [23; 115]. And the course along the stable minor steps with clear articulation in the upward movement is like the intonation of protest, tragedy, masculinity and firmness of spirit in the struggle (with fate, with misfortune, with the enemy) [23; 122-129]. If a move along the foundations of a major with smooth articulation generally embodies optimism, "joyful consolation" or "passive joy" (with a downward orientation), then the same move in a minor, according to the scientist (and this opinion is confirmed by numerous examples), expresses sadness, suffering, "passive mental pain", and in the downward movement - hopelessness, hopelessness [23; 130-143].

Generality does not only apply to the emotional structure as a whole,

Musical and artistic emotions always include a positive characteristic (generated, for example, by the alternation of excitement and calm, tension and relaxation), and therefore acquire a certain greater generality of the subject component, which is naturally compensated by the concreteness of the object-subject component associated with the sound form of the artwork itself. If this is taken into account, it becomes clear that any element of the musical whole must be adequately heard. And that is why the well-known principle of "a little bit" is so important in art, suggesting a subtle distinction between the features of the artistic form. As such, in music, as is known, the entire "musical-sound body" of the work acts.

The above material, concerning the generality of emotion, testifies in favor of the need to develop musical hearing not only for professional musicians, but also for ordinary listeners. At the same time, and it should be mentioned, excessive attention in the perception of music to its "sound body" (and this generates concreteness of the cognitive component) necessarily leads to a generalization of the emotional component. Indirectly, this was proved in experiments conducted by L.J. Dorfman [9; 201-213].

Turning to the analysis of the temporal-spatial features of emotions, it should be noted that all the characteristics of emotional processes are based on a temporary organization. This was clearly reflected in the experiments of V. Wundt, based on various (in terms of rhythm) beats of the metronome and causing the subjects a corresponding sensual tone of pleasure or displeasure associated with tension and relaxation, arousal and calming. In particular, the researcher demonstrated that when the speed of the metronome beats changes, not only states of pleasure and displeasure, tension and discharge, arousal and calm arise, but also their relationship is rebuilt [7; 589], [8; 101-104]. It should be noted that V. Wundt described in great detail all the main characteristics of emotional phenomena, revealing the significance and role of their rhythmic-temporal and rhythmic-motor organization.

However, in the organization of emotional processes, temporal components are organically connected with spatial components. And this can be considered an absolutely proven fact. "Different researchers," writes L.M. Vekker, "used different methodological techniques, studied different emotional states, but all somehow came to the conclusion that temporal and spatial characteristics are a necessary sign of the internal structure of emotional states and that the initial structure of emotional units is the temporal organization on the basis of which spatial syntheses are formed. These basic empirical conclusions can be considered confirmed by a fairly wide array of experimental and life facts" [6; 415].

In music, the connection of time (rhythm) with space (height) is revealed with full evidence. The musical sound itself, being a complex phenomenon, is a system of vibrations - movements in a certain rhythm. Hence, the pitch of the sound can be considered as a reflection of movement. Therefore, the rhythm permeates all levels of musical and sound organization. It reveals itself not only in the elements of temporal organization, such as rhythmic pattern, meter, tempo, musical syntax, composition, but also in the spheres of pitch, fret, harmony, as well as timbre and dynamics.

It is also noteworthy that for the emergence of emotional phenomena based on musical and auditory sensations, not only those means that are able to provoke sensations coming from the muscles of the body are important, but also those that carry, first of all, information from the outside. The latter include, for example, timbre. It is not by chance that V. Wundt analyzed the emotionogenic capabilities of various musical instruments. The scientist also considered consonances and dissonances as modal embodiments of the corresponding emotional states [7; 497-507]. There are also a variety of perceptions (visual, tactile, temperature) that arise during the perception of music, the nature of which lies in synesthesia and which contribute to the holistic polymodal picture of musical emotion.

Note that musical emotion reveals a deep connection with the elementary feelings discussed above, since they (these feelings) are the physiological basis of emotional experiences. Moreover, the same feeling can be included in the structure of a variety of musical emotions. For example, excitement is characteristic of both musical modeling of joy and modeling of anger or enthusiasm. And relaxation (relaxation) is characteristic not only of musical images of sadness, but also of contemplation, pacification. Therefore, with the help of the same musical means, music can simulate a variety of, and sometimes diametrically opposite emotions.

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