

MUSICAL NEEDS AND FACTORS OF THEIR POSITIVE ORIENTATION

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Abstract. *Musical needs are formed in the listener under the influence of emotional and psychological influence, musical perception, musical preferences and social factors. According to their characteristics, they distinguish between physiological, intellectual-emotional and social needs. The need to listen to music is a spiritual and aesthetic need, and it is important to satisfy this need in students with high-quality works. According to A. Maslow's theory of needs, aesthetic needs are at one of the highest levels in the hierarchy of needs. The musical needs of any individual, individual or group are always different. In the process of perceiving musical works, through empathy, it is possible to awaken completely new needs, motives, activate, and involve a person in new psychological states and processes. If the need for musical activity is considered from the point of view of a person's orientation, then it can be defined as a person's mental state in the field of music, which creates the necessary conditions for the perception of a work. Musical needs and motives manifest themselves in a general or abstract-specific form and are always interconnected. Therefore, the systematic formation of students' musical needs in educational activities has a positive impact on their deep understanding of the artistic content of the works they listen to.*

Keywords: *need, musical need, musical perception, listening culture, artistic and aesthetic content, intonation, analytical ear, motivation, preference.*

Introduction. The range of needs for music in different age groups tends to expand and change as a person develops, moves to another level according to age characteristics, and contributes to the spiritual development of a person as a certain area of life and personality development. The level of musical needs plays an important role in the development of a music listening culture. The need for musical listening involves finding similarities and differences in musical expressiveness and the content of a work when listening to musical works, determining the means of musical interpretation, determining the musical image and its dramaturgy.

The variety of musical needs of the subject is reflected in the variety of tasks performed by music. There is a direct connection between needs and functions, since the function of any object is to satisfy some need. Each performance of a musical work simultaneously satisfies multiple needs of society based on multifunctionality.

Methods. In the process of research, theoretical (pedagogical analysis of scientific literature, analysis and synthesis, generalization and systematization, equalization, comparison, study of relevant legal documents) methods are used and; empirical (interview, pedagogical and psychological observation, revised versions of the "Questionnaire for Music Teachers" by G.P. Sergeeva [1], "Questionnaires for Parents" and "Questionnaires for Students", 5 research methods developed within the framework of the topic were used: a comprehensive survey consisting from a block of questions on the topic, author's verification for each lesson, studying and summarizing the experience of teaching activities, pedagogical experiments, etc.).

Results. In the course of the analysis of scientific and theoretical literature, it was established that the development of students' musical listening culture is a complex, multifunctional system and depends on certain musical and pedagogical conditions and the effective use of developmental pedagogical technologies. The stages (accumulation of intonation-

auditory experience; intonation-analytical listening to a work; perception of a musical image) and levels (high, medium, low) of the development of students' musical listening culture are determined.

The culture of listening to music is the ability to correctly and adequately understand the artistic and aesthetic content and mood expressed in music, give it a proper assessment, find logical content in the images of tones, react emotionally to music, perceive music. educational aspects of music using the example of oneself, it is established that it is expressed in the form of an artistic image in the manifestation of perception and sympathy.

In order to develop a culture of listening to music among students, a mechanism for implementing educational methods was developed. According to this mechanism, variable work plans are developed for each student and class on the basis of pedagogical cooperation, student-oriented, value-substantive, dialogical, individualized, differentiated, differentiated, cognitive-visual, competency-based and activity-based areas of drawing. systematized by setting and taking expected results.

Discussion. In the explanatory dictionary of the Uzbek language, the concept of need sounds like this: “Need - (Arabic - need, need, need, necessity); demand for something, need, necessity, need, necessity” [2]. According to the National Encyclopedia of Uzbekistan, “Needs are the demand and need for things necessary to maintain the life of the body, a person’s personality, a social group, and society as a whole” [3, 281]. According to their characteristics, they distinguish between physiological, intellectual-emotional and social needs. The need to listen to music is a spiritual and aesthetic need, and it is important to satisfy this need in students with high-quality works.

According to the theory of needs developed by A. Maslow, aesthetic needs are at one of the highest levels in the hierarchy of needs. These needs are not the same as musical needs. The musical needs of any individual, individual or group are always different. As long as there is diversity in society, there will always be music that differs in its level of intelligibility: that intended for the sophisticated listener - relatively simple and popular music for more sophisticated, less interested listeners.

In a culture of listening, it is necessary to take into account the functions of music; its main function is socially oriented activity. This function is associated with the broad cultural influence of music on the life of society or the individual. Additional functions: understanding the emotional side of human artistic activity and its content; the formation of “sensory experience”, that is, the formation of a reflection of vivid experiences through practice, the perception of music as an object of emotional response; compensatory function – perception of works from the context of certain situations in personal life; epistemologically they are functions of perception. In the process of developing a culture of listening to music, it is advisable to provide for all of the above functions.

Its functional features are revealed through the diversity of musical culture. There are several approaches to determining the functions of music, one of which is the approach proposed by Theodor Adorno. According to him, music as an art form performs three main tasks:

- a function of abstract aesthetic pleasure with a practical purpose;
- intellectual and philosophical play function and;
- background healing function [4].

In addition to those indicated, music has ideological, compensatory (additional), communicative, educational, aesthetic, artistic, reflective of existence, educational, suggestive (persuasion), ethical (morality), hedonistic (pleasure, enjoyment) functions. Their responsibilities are manifested in terms of values, morals and spirituality. According to a study conducted by Finnish scientists, the need to listen to music is a biological feature and is associated with

neurobiological processes that influence the formation of social communication [5]. The choice of musical genres and styles is largely related to social factors and the social function of music. R.N. Shafeev, commenting on musical culture, noted that it has “axiological, hedonistic, cognitive, educational, educational, recreational, communicative, semiotic and relaxation functions as a multifunctional phenomenon” [6, 7].

The main function of music is subconscious, and its practical purpose is invisible aesthetic pleasure. For the general public, there are two types of ratings: “like” or “dislike” the music they listen to. Thus, music performs three functions: 1) aesthetic - beauty, harmony, balance; 2) hedonistic – joy, pleasure; 3) from an ethical point of view - sympathy, catharsis - cleansing (cleansing the soul from dust). The second function is an intellectual philosophical game at the subconscious level. In this case, a person tries to understand the content of music through a philosophical concept. This is for the informed listener only. Within this group, music performs a number of specific tasks: cognition - a reflection of existence (ideas, emotions, objective world); educational historical document, history; communicative – human communication; such as canonical and heuristic - continuity and openness, tradition and innovation.

The third function of a piece of music, manifested at the subconscious level, is the phono-healing function; this effect belongs only to the emotional listener. Thanks to this position, the piece of music acts as a background and changes depending on the person’s mood and self-perception, while the music can calm or excite the person. T.G. Baranovskaya said that music performs a number of tasks within this group, such as: compensatory - makes life interesting and decorative; Pragmatic means a practical, utilitarian result [7].

According to O.E. Shilova, interest has an important motivating function, “real music, the work of famous masters teach the listener to succumb to influence, gradually shape his inner world, encourage him to listen and understand” [8, 7]. T. V. Lazutina “Informative-communicative, semiotic (meaning of words), aesthetic, nominative (way of expressing the action of the subject), representative (correspondence), heuristic-cognitive, evaluative, humanistic, regulatory-educational and other functions of the language of music asserts its existence [9, 17]. These are philosophical typologies given to the music listener.

The multi-stage, dynamic process of music perception includes the need to listen to a work, the emergence of interest, the perception of music, understanding and attitude towards musical experience, the initial perception of a work, revision, evaluation, deep perception, conditional perception. manifests itself in the division of such stages as “catharsis” (“ascension, purification”). In our opinion, the most adequate analysis of the needs and motives that cause musical perception is expressed in the concept of artistic activity by M. S. Kagan. He came to the conclusion that artistic activity includes cognitive, communicative, value-based, and transformative activities [10]. In the process of perception, musical works can be “objectified” as the main “mechanism” of the influence of art through the awakening of completely new needs, motives, actualization, empathy, sympathy, thereby attracting the subject to new situations and processes.

The need to listen to music as a main factor of motivation is described in different ways in the literature. If the need for musical activity is considered from the point of view of a person’s orientation, then it can be defined as a person’s mental state in the field of music, which creates the necessary conditions for the perception of a work. Musical needs and motives manifest themselves in a general species or abstract-specific form and are interconnected. Artistic motives associated with the need to perceive musical phenomena are not just a set of motives, but a hierarchical system that represents the specific motivational weight of each motive.

G. M. Tanieva considers a person’s musical preferences as part of his general culture [11, 77]. The level of musical activity needs is determined by various methods. According to L.N.

Kogan, "Music is a state that encourages the perception of artistic values," according to Z.P. Morozova, "a musical need is a need based on emotionality, causing the need to resort to various forms of musical activity," according to L.N. G. S. Tarasova, "musical need manifests itself as a person's attitude, determined by the quality of music, the volume and strength of emotions, life values, objectified by music" [12, 7].

Artistic and aesthetic needs are formed in the process of specially oriented education. Adolescence opens up wide opportunities for the further development of a child's personality, therefore, through musical needs, one can inspire him in an artistic and aesthetic direction and thereby form a culture of listening to music. M.V. Okolot comments on spiritual and moral emotions and emphasizes that children develop in the process of fulfilling spiritual and moral tasks set for them by the people around them [12, 9]. N.V. Sedashova determines that "musical needs represent a stable, typical form of attitude towards music, a structure of generalized musical aspirations that extend to musical activity and manifest themselves at the personal level" [13, 191-196].

In her research, A.V. Yuryeva states that theater and other performing arts operate today in an era of new reality, that the expansion of the market has led not only to a change in the taste and aesthetic needs of viewers, but also to a transformation of values. , exchange of their hierarchy in the public consciousness [14, 3]. N.D. Mostiskaya spoke about watching the concert in the hall and noted: "The public who visited the concert hall is in a festive mood. It is a sociocultural state that manifests itself in a unique emotional way and plays an important role in effective musical listening," he says [15, 74].

Today, a large amount of light entertainment music influences the needs of students and youth through the production and commercial system of mass media and distribution of music products. According to research by I.M. Krasilnikova, "In modern music education, interest in computer technologies is growing. In music education in Western countries, music informatics is widely used, which is used to acquire the necessary knowledge, skills and abilities with the help of computer tools" [16, 4]. In our country, the issue of using information technology in general and special music education and is considered relevant and certain positive results are achieved in this regard.

According to E.S. Loseva-Demidova, the leisure sphere is becoming an important social subsystem of post-industrial society, within which goods and services in the cultural sphere are designed to satisfy "high-level" needs through self-affirmation. and social belonging. On the other hand, the penetration of market economy mechanisms into spiritual life has led to a certain weakening of the sociocultural role of the viewer (listener) [17, 13]. A.A. Ushkarev wrote that further scientific research had a great influence on the development of artistic organizations' ideas about their audience [18, 4].

Ortega Gasset admits: "The trends of modern civilization - globalization, urbanization and the information technology revolution - have contributed to the rapid development of the media, opening up unprecedented opportunities for introducing the general public to culture and art; art has made it an element of everyday life" [19, 3]. However, "the development of the music industry in the late 20th and early 21st centuries, technological changes have exacerbated problems in the industry, which can be divided into 4 categories: 1) technical problems (changes in equipment for storing music products, from gramophone records to CDs and other digital storage devices and streaming services); 2) devaluation of music records; 3) decrease in income; 4) problems of piracy" [20, 3]. All this has caused some problems not only in the consumption of music, but also in the development of music education. However, cultural goods and services are designed to satisfy "high-level" needs through self-emphasis and social affiliation.

The listener, as a performer with a certain experience, adds to the content of the work he perceives, based on his life experience, his joy, sadness, anxiety, hope. The artistic reality in a work is perceived through the prism of the mood and emotional state of the listener at the moment. Then the process of musical perception is the inner world of two people; that is, it becomes an artistic communication between the listener, on the one hand, and the composer, on the other. If you manage to hear a performance of a high level, then it reflects the artistic and creative dialogue of three close colleagues - composer, performer and listener - regarding a work of art. All these factors and features were logically explained in the process of listening to music in developmental classes.

According to N.A. Muslimov, intonation and musical form predetermine the existence of a musical idea, a musical work as an objective reality. A logically constructed musical structure has a certain meaning and expressiveness, and has a spiritual and intellectual impact on the listener [21, 14]. The interpretation of a piece of music, that is, its intonation, becomes a criterion for the emotional impact on the listener. In this process, individual perception, the quality of individual musical thinking about the piece being listened to determine the scale and level of music listening culture. According to T.I. Kuzub, "Intonation is a semantic unity within and between texts, the basis of musical thinking" [22, 5].

N. D. Martynenko points out that ideas expressed in artistic form have a powerful impact and are absorbed in the mind faster than examples of other types of art. At the same time, symbolic means of artistic expression, that is, art forms, are clearly reflected in literature, architecture, music, and cinematography [23, 8]. Presenting musical material recommended for listening in the form of illustrative, i.e. audio or video material, increases the effectiveness of listening, expands the range of needs and interests.

According to research by I.N. Miloradova, "The family has a great influence on the formation of students' attitudes and worldview towards music, which was confirmed by 62% of respondents" [24, 16]. In general, the musical interests of young people can be considered pluralistic, which determines the development of directions and styles of musical culture. K.I. Tverezovsky, in his study of musical interests, wrote: "Passion for music, as a socio-psychological phenomenon, has long been an integral part of the youth subculture. More than 80% of students of all ages said that they have one or more musical favorite people" [25, 3].

B.F. Smirnov identifies 7 types of listeners, these are: "anti-musical person" (terminology of T. Adorno); "low-culture amateur"; "cultural amateur" (terminology of A. Sokhor); "good listener" (terminology of T. Adorno); "sophisticated listener" (terminology of V. Furtwängler); "expert listener" (terminology of T. Adorno); "sectarian-puritan (close-minded listener)" (terminology of T. Adorno) [26]. A.M. Gevorkyan analyzed the features of listening and identified its cognitive-motivational, creative-acmeological and content-value competencies [27, 9-10]. When compiling these typologies, the authors proceeded from subjective, individual and mental criteria.

It is known that, musical information is transmitted through the language of music, which is a structure of images, and the creation - perception - of a musical work is understood through a system of complex pictorial signs and symbols, for example, the influence of musical phenomena. This uniqueness requires the listener to understand the expressive language of music. According to Lee Hai in his studies, "Be able to "extract" information from the notes by listening to the work, the author's instructions and marks, clarifying the composition of the work, as well as its intonation and harmonic language, style and genre. identification of characteristics is required" [28, 18]. The content of the work is fully understood at the level at which the above-mentioned means of expression can be clarified, and this indicates the existing high level of music listening culture.

When developing music listening skills, it is necessary to understand the content of the piece being listened to. In this case, as V. P. Lozinskaya noted, “auditory thinking, characteristic of all people in its highest forms, becomes the musical thinking of the composer, as well as the performer and listener” [29, 16]. In modern conditions, schoolchildren often encounter “ordinary” music in everyday life, and television, radio, advertising and the media promote music that is in demand. In such conditions, the music teacher should organize the lesson in such a way that students can choose the best examples of musical works for themselves, analyze them, feel, react emotionally to the works they hear, choose the best so that they themselves can learn to choose musical examples. The culture of listening should represent a perfect level of musical taste, achieved in the process of cognitive activity and musical perception when mastering a musical work.

According to the definition of A.V. Tutolmina, “the culture of listening is communication with the art of music, understanding of the rich musical language and a certain level of development of musical abilities. According to N.S. Lomakina, a student’s listening culture consists of motivational, emotional, cognitive-intellectual, evaluative and active components” [30].

Listening for students during general education:

- develop musical interests, such musical abilities as rhythm, meter, musical ear and memory, imaginative thinking and associative imagination, creative abilities;
- knowledge of musical works, study of biographical information of composers;
- that the student acquires the skills to apply the acquired theoretical knowledge in the course of his practical activities;
- aimed at developing moral feelings, such as musical taste, listening culture, love for the Motherland, mother, friends, emotional and value-based attitude towards art.

Listening to music is one of the most important, but also one of the most difficult types of musical activity. Schoolchildren do not yet have the required level of listening culture, so it is important to develop their listening culture in the context of different musical genres, through the possibilities of musical perception.

To develop a culture of listening in middle school age, it is necessary to create the opportunity for students to choose suitable musical material and shape their musical environment in the future. During this period, the music offered to students in music lessons should be extremely clear to them, far from philosophical considerations, varied in character and genre, and connected with life. Extra-curricular activities also play an important role in improving the listening culture of schoolchildren. To achieve this, it is desirable to create a positive environment for children that is aesthetically competent and inspiring.

In the development of self-awareness in adolescence, listening to music has ample opportunities for instilling a worldview and positive personal qualities. In modern conditions, in connection with the development of the music industry, students’ orientation towards the field of music is formed mainly under the influence of the media, social networks and communication with peers, who, in most cases, use musical samples with relatively low artistic and aesthetic qualities are a priority in consumption. Because these works create favorable conditions for the formation of simple taste due to ease of perception (simple melody, dance rhythm, harmonious language, elementary simplicity of textual content). Students are already familiar with examples of classical music in lessons, so in music lessons it is preferable to develop a culture of listening based on the works of composers of the 21st century, the main feature of which is simple solutions in expressing content. Students who are interested in everything new are also interested in musical diversity.

During adolescence, listening activities should focus on:

1. Formation of the foundations of students' musical and listening culture as an integral part of their general spiritual culture; the existence of a need for communication with music, based on an understanding of the place of music in the life of the individual and society, in the development of world culture, on the basis of spiritual and moral development, socialization, self-education, and the organization of meaningful cultural leisure.

2. Development in students of general musical abilities, as well as figurative and associative thinking, fantasy and creative imagination, emotional and value-based attitude to life and artistic events, based on the perception and analysis of musical images.

3. Nurturing an aesthetic attitude towards the environment, critical perception of musical information, development of creative abilities through various types of musical activities (opera, concert performance) related to choreography, theater, cinema, literature, painting.

4. Cultivation of musical taste, sustainable interest in the music of our people and other peoples of the world, classical and modern musical heritage.

5. Mastering the basics of musical literacy: understanding music as a fine art in holistic connection with life, the ability to emotionally perceive special terms and basic concepts of musical art, mastering skills.

Control over the consistent accumulation of musical experience in developmental classes allowed the student to gradually understand the artistic content of a musical work and learn to use elements of musical experience. Thus, the respondents identified motives-intentions (direction of mental activity), motives-goals, the meaning of music as a spiritual value, a deep understanding of the emotional side of musical activity, an adequate assessment of the results of musical-listening activity based on indicators of reflection such as reflection of responsibility.

The level of musical needs plays an important role in the development of a music listening culture. The need for musical listening involves finding similarities and differences in musical expressiveness and the content of a work when listening to musical works, determining the means of musical interpretation, determining the musical image and its dramaturgy. Control over the consistent accumulation of musical experience in developmental classes allowed the student to gradually understand the artistic content of a musical work and learn to use elements of musical experience. Thus, the respondents identified motives-intentions (direction of mental activity), motives-goals, the meaning of music as a spiritual value, a deep understanding of the emotional side of musical activity, an adequate assessment of the results of musical-listening activity based on indicators of reflection such as reflection of responsibility.

In modern conditions, musical activity can be analyzed in three important stages. At the first stage, musical creativity is highlighted. The author connects sounds with each other, harmoniously connecting them, bringing them into the form of a finished musical work, creating a specific arranged sound line for vocal and instrumental performance. The second type of musical activity is related to performance. The creative activity of performing musicians and their skill require interpretation of the finished work, impeccable playing of the instrument, and skillful use of their own vocal voice. At the third stage, the music is listened to and mastered. If the previous two stages involve professional training of composers and performers, then the third stage is usually carried out from childhood through the assimilation of aesthetic norms and spontaneous perception of various musical works.

Vocal improvisation was widely used in connection with listening to music for the purpose of musical and creative activation of students. The use of creative methods for developing students' musical abilities in the classroom was based on the characteristics of the children's audience, the diversity of the music lesson, and the need to increase the creative activity of all students. This

form of activity has acquired a positive meaning as an artistic-practical and educational-research activity.

Conclusions. The culture of listening to music is one of the important positive characteristics of a developed person. The ability to listen to music is not an innate human ability, but requires development. This process is associated with the intellectual and emotional development of a person, and it is advisable to begin its implementation when the child arrives at school. In the process of teaching students, it is advisable to develop in them a culture of listening to music against the backdrop of new musical impressions.

The development of music education today has reached a certain stage when the accumulated experience requires not only a historical understanding of this process, but also the systematization of theoretical methods, the choice of effective mechanisms for the perception of musical-rhythmic, dynamic and timbral features. In music education, it is possible to enjoy musical works of a truly high artistic level by arranging for students to attend concert organizations as part of extracurricular activities, and thereby accelerate the development of a culture of listening to music in them.

This allows you to anticipate intonation, work with the existing system of performance standards, and feel every harmony and rhythmic turn of musical tones. Through this, the listening experience can be shaped by the need to listen, hear and analyze the works.

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