

WORK ON ARTISTIC INTERPRETATION OF WORKS

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Annotation

A brief analysis of a work by a conductor serves as a factor for the orchestra to enter the work environment. Explaining the essence of a work in terms of phrases by the conductor helps to analyze the work artistically. This article discusses the factors of a broader understanding of the content of the work during the performance of the work through artistic analysis of the work.

Keywords: analysis, orchestra, conductor, composer, musician, folk instruments, solo, emotion, mood.

Introduction

A brief analysis of the works by the conductor serves as a factor for the orchestra to enter the work environment. The fact that the conductor is slower than the tempo shown to reveal the essence of the work in terms of phrases means that the note is read from the sheet, that is, analyzed. After the analysis of the work to the end, the conductor is required to perform the work with attention to all the Greeks in the work, with dynamic signs and melodies. Once these processes are complete, the work will need to be performed at its own pace. This is the only way to show the essence and content of the work written by the composer. In professional teams, too, these aspects are implemented gradually, first of all. In the process of working as a conductor, an artistic interpretation of a work requires its image from the orchestra. The orchestra meets this requirement only when it understands and feels the work well.

Targeted training of young performers for the profession of orchestra musician is one of the most important tasks facing the specialists of higher education institutions of music and art of our country. Therefore, the content and essence of educational work should be addressed at all levels of the education system. The significance of these processes is that orchestral performance in Uzbek folk instruments is a new phenomenon for the culture of instrumental performance in our country, which requires a serious approach.

As you know, there is a big difference between solo and orchestral performance. However, the professional level of an orchestra musician is still based on the knowledge gained in the specialty class. If a student does not have comprehensive professional training, knowledge and

skills during his / her studies, it will be difficult for him / her to understand the specifics of orchestral performance.

Therefore, it is important to pay attention to the spiritual aspect of the difference between solo and orchestral performance. This is due to the different levels, forms and levels of preparation during the execution period. As the musician prepares to perform solo, he works on the interpretation of the work under the supervision of his teacher. It is important to be able to control your emotions and mood.

The professionalism of an orchestra musician is different. His sense of music, his levels of performance are controlled and controlled by the conductor. At the same time, the ability to quickly read the text of a note is very important for an orchestra musician, which depends on the speed of the musician's attention. At the same time, it is important to read and accept the text. As Berio puts it, "If the ear hears what the eye sees, the memory is sharpened and the work is doubled."

The orchestra musician has special professional qualities, such as the fact that he focuses on several levels of hearing and vision, such as the text of the note, direct contact with the conductor, attention to the narrator, and being part of the group. At the same time, he should be able to hear the direction of his text and hear other sounds. Intonation stability is very important in team performance. This is one of the key factors in preparing a student to work in an orchestra. One of the most important aspects of team performance is the application. The appliqué should be as comfortable as possible and help the performer to perform the text of the work without any prior preparation.

While classical text was the basis of music and harmony, the role of texture, timbre, dynamics, articulation, and agogica in the new musical language increased. The independent function of the rhythm unrelated to the melos grows. This review was based on ladogharmonic innovations, and first of all, the dissonance, release, and the discontinuity of the harmonic ladder's 12-tonne central denial function. The powerful organizational capabilities of the classical harmony had to give way to other organizational factors. Examples of this are writing techniques. Although these techniques are different, their intersection points and flat salvage systems are felt. It should be noted that in all of these techniques, the role of intonation-melodic beginnings is diminished. Instead it was supplemented by the rise of phonological or rational organizational roles. What is interesting is that the adherents of a particular technique sought to individualize but failed to achieve individuality. This is due to the shift of music intonation to the secondary. All subsequent music history has led to the search for a way out of this situation, the expansion of the musical expressive paints.

These lines, quoted by L. Soldadze from Ibn Sina, may further emphasize our words: "You, Hussein, are standing in front of you large and small jugs of water with examples of philosophy from various schools of philosophy. Hercules, Democril, Plato, Aristotle ... The best and brightest of them is Aristotle's philosophy ... You have enjoyed all the jugs. Where is the source

of the water in these jars, and from which well? ... this well was built on the Zoroastrian doctrine."

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