



e-ISSN: 2278-8875

p-ISSN: 2320-3765

International Journal of Advanced Research

in Electrical, Electronics and Instrumentation Engineering

Volume 10, Issue 12, December 2021

ISSN INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA

Impact Factor: 7.282

9940 572 462

6381 907 438

ijareeie@gmail.com

www.ijareeie.com



Development of Elements of Artistic Mastery in working on Musical Works

Z.Ziyavutdinova

Acting Associate Professor, Department of Music Education, Abdijan State University, Uzbekistan

ANNOTATION: The most important task of the performer on the piano in this article is to identify the most important features of the artistic image. They should be especially emotional, clear and sharp. Moreover, in a natural, artistically convincing way, the listener should not feel compelled to do so. The creation of the executive image is not carried out without taking into account the national and genre features of the composition, the historical specificity of the period in which it was created, the style of the composer. It is described in detail that the sharpening of one or another character in a work of art can be done without a specific ideological direction.

KEYWORDS: musical work, performance, genres, image, style, tone, theme, phrase, accompaniment, composer, sentence, classic, performance, habit, skill, exercise, expression, artistic image.

Аннотация: В этой статье важнейшая задача исполнителя на фортепиано - выявить важнейшие черты художественного образа. Они должны быть особенно эмоциональными, четкими и острыми. Более того, естественным, художественно убедительным образом слушатель не должен чувствовать себя обязанным. Создание исполнительного образа не осуществляется без учета национальных и жанровых особенностей композиции, исторической специфики периода, в котором она создавалась, стиля композитора. Подробно описано, что обострение того или иного персонажа в художественном произведении может происходить без определенного идеологического направления.

Ключевые слова: музыкальное произведение, исполнение, жанры, образ, стиль, тон, тема, фраза, сопровождение, композитор, предложение, классика, исполнение, навык, умение, упражнение, экспрессия, художественный образ.

In the book "Working on the actor upon himself" K.S. Stanislavsky described the process of creating the role of an actor as follows: "We go through all the material from the author and the director, we process it in ourselves, animate it and fill it with our imagination. We are connected to him, we become accustomed to him mentally and physically; we deal with the "truth of passions" to ourselves; we create a truly productive movement in the end result of our work, which is closely connected with the inner intention of the execution; We create vivid typical images in the passions and feelings of the person portrayed. "

These words are very appropriate to the art of the musician-performer. His task, like that of the actors, is to delve deep into the content of the work and recreate it as realistically as possible. This is not to change the composer's plan for originality or to demonstrate his skill, but to demonstrate the true creativity and skill of the performer.

A genuine reconstruction of the artistic image implies not only fidelity to the author's text, but also the emotional richness of the play. Lifeless performance is not warmed by the warmth of real emotions, does not attract the audience. "The spread of art increases, first of all, with the sincerity of the artist," said Leo Tolstoy. Therefore, the performer must study not only the work, but also the inner attention.

The most important task of the performer is to determine the most important features of the artistic image. They should be especially emotional, clear and sharp. Moreover, in a natural, artistically convincing way, the listener should not feel compelled to do so.

The creation of the executive image is not carried out without taking into account the national and genre features of the composition, the historical specificity of the period in which it was created, the style of the composer. The sharpening of one or another character in a work of art is not possible without a certain ideological direction.



Methods of working on the work

The tasks set for the performers of a musical work determine the essence of the work. The basis of this work should be a comprehensive study of the work, a desire to delve deeper into its content.

According to the previous method, teachers did not pay attention to introducing students to the work. Without creating the character of the composition for the student himself, or at least without a tentative idea of the nature of the music, they immediately set the task to divide the works into parts and study the parts separately with each hand. This is the wrong method. This is not in accordance with the basic rules that form the basis of all human mental activity. It is known that a person at the beginning of the labor process sets a clear goal. In this case, his work is sufficiently unconscious and therefore ineffective.

The author of one of the modern foreign works in the field of piano theory - Hans Bezele - the task of the first stage of the study of the work is to penetrate deep into its emotional and spiritual world. According to the author, intuition must precede the activity of the mind. This thesis is confirmed by Schopenhauer's idea that the originality and originality of everything is manifested unconsciously, like the forces of nature.

Reflecting a lack of confidence in the power of the human mind and emphasizing an irrational principle, it gives the performer a point of wrong appeal. The real creative process, and in any case the study of a work, involves the organic interdependence of intuition and consciousness. Bezele's idea is valuable, it emphasizes the importance of emotional experience in the process of performing the composition for the first time.

Introduction to the content of the work includes an understanding of its music, polyphony, mood and harmonic structure, shape, texture and other means of expression. Under no circumstances should all this work be abstract. Listening to the musical language of the essay is the process of finding the meaning of the artistic narrative, revealing its aesthetic significance.

Music is an art that develops over time. Therefore, development issues are of particular importance in it. Unfortunately, students often do not understand this. One of the usual shortcomings of their implementation is the lack of understanding of the direction of the author's thought and the delivery of its logic.

In order to reveal all the elements of development, to take into account the interaction, and at the same time to teach the student to pay attention to the most important things in the first place, it is necessary to understand the relative importance of each part of the composition.

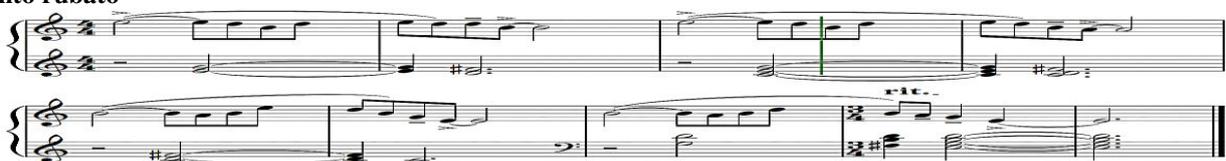
Let us explain what is said in B. Bartok's "Evening at the Sekeys" ("Night in the Village").

Before we start working on this composition, we should probably talk briefly about the composer, his interest in folklore. This provides the student with a creative imagination, allowing him to more accurately depict the folk scene, which is delicately and uniquely absorbed by Bartok. therefore, even in the first reading of the text, the student realizes the structure of the miniature, the existence of contradictions between the two themes - song and dance, replacing them on the principle of rondo form, as well as at least in a general sense it is advisable to have an idea about changing their appearance. Their repetition, especially the first, determines the main directions of performance development. Comparing the three conductors on this subject, it is possible to determine that its appearance gradually increases, and how the color darkens, the idea of falling asleep appears.

As we begin our detailed study of the main subject, we will listen carefully to its four sentences:

Figure 1.

Lento rubato





To understand the difference between the last two sounds, the hyphen and the accent, we need to look at their ending: the melody is slightly "stretched" and the last one sounds a little louder (this sound is the whole sound). we need to draw the student's attention to the fact that the longest in the phrase and the previous ones are the attraction to it).

It is necessary to distinguish subtle changes in the intonations that complement the sentences. If the first two questions sound like half-questions, then the third, and especially the fourth, is more relevant to the essence of the answer. The subtle repetition of these internal phrases is very important for the melodic development of the subject.

Accompaniment plays an important expressive role. It is necessary to pay attention to the downward head. Listening to it as an independent voice, the performer can easily combine all four bars. It is also important to hear the emotional shadows that harmonize each melodic beat. Thus, for example, in the second sentence, a small change in inclination contributes to the coloration of colors. The appearance of the second chord in the 4/4 scale increases the sharpness of the interrogative intonation in the second sentence.

The artistic tasks facing the performer in the second theme are less complex. There are no such subtle changes in the nature of intonations in his melody, his theme is harmonious and simple in a polyphonic sense. The main thing to pay attention to is to achieve lightness, melody and flexibility of the rhythm:

Figure 2



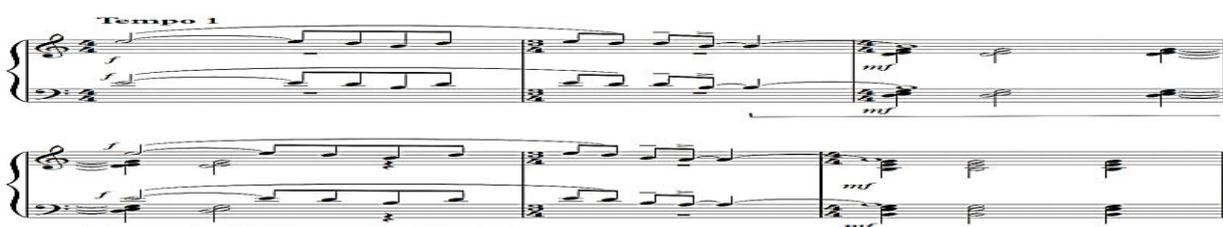
The last lines of the topic are interesting. They have a sudden harmonic shift. The movement of the merry dance is interrupted by the cis-moll chords, which suddenly appear as an image of the evening shadow. The next beat is a pause. He distinguishes between the theme of the dance and the theme of the second song, but at the same time connects them. Therefore, the performer must feel both the emotional and auditory concentration in the pause breath, as well as in the pause breathing, when connecting the tones and tones of the two subjects with invisible threads, such as cesarean breathing.

In the second part of the main theme, it is necessary to understand the expressive meaning of the changes that have taken place with it. It is especially important to hear the rich sound of the chords on the left.

The next, the theme of dance, sharpens the figurative contrast of the composition. In its new version, the focus should be on looking for brighter and more "beautiful" colors that appear as a result of moving the tone to a higher octave. The nature of the sound in the dance theme, especially in the second sentence, gives rise to the idea that it came from afar. For the melody of the performance, a clear image of the two spatial plans - a unique stereophony of listening, allows you to more accurately visualize the size of the musical picture.

The third, final work of the main theme is the culmination of this work. The presentation of the music in octaves, the compression of the chord tissue, the intensification of the dynamics and the thick pedal spots are the main expressive means of changing the appearance of the subject that the performer should pay attention to.

Figure 3.





Bartok's work is written for children. It can be fun for an adult pianist. This can be easily confirmed by listening to the excellent work of its author. Of course, the performance of the play by many students of children's music school does not satisfy all of them.

Implementation of the performance plan

In addition to penetrating the content of the work and creating a work plan based on it, the process of its execution continues. The embodiment of an artistic image is inextricably linked with the search for the sound it needs. Naturally, this work should never be far from the set goals. The true beauty of sound is always the meaningful beauty, which expresses the essence of the artistic image. Therefore, the "beautiful" sound in one play may not leave a similar impression in another.

G.G. Neugauz rightly points out that the attraction to "beautiful" sound sometimes stems from the same impulses as the pursuit of external virtuoso effects; then the real beauty is replaced by the external beauty of the sound. In fact, we know singers and musicians who see their job as "voting more." Sometimes achieving significant results along the way, they leave the audience indifferent due to the lack of content in their work.

A similar situation is observed in student performance. Some teachers like unusual sound effects. Moreover, sometimes consciously or unconsciously, they not only try to reveal the essence of the image of the work, but also to amaze with an unusual interpretation. This is what happens: the student is faced with huge artistic tasks, including those that he is not able to perform confidently enough, as a result of which the work becomes unnatural, "tortured." Such incidents are less common than misjudging work on sound. Nevertheless, we consider it necessary to warn the young teacher.

Successful work on the sound and other components of the artistic image, if the performer knows not only what to strive for, but also what to achieve. Practice shows that students are often unable to clearly indicate where they made a mistake or failed to complete previous tasks. Therefore, from an early age it is necessary to teach him to listen carefully to their work, to remember the smallest details and to be aware of what he did and what failed. In this regard, the student's attention should be paid to the relevant questions after listening to the work during the lesson.

The student should be taught not only to identify failures, but also to determine their causes. To do this, it is useful to explain to him in an understandable way in order to analyze the essence of the difficulties he faces. This will greatly contribute to the success of the work.

In short, once a student has identified the nature of a challenge, he or she must find the most sensible way to overcome it. It is usually best to separate the most complex parts and work on them separately. Often, it is advisable to divide these complex phrases, in turn, into separate elements. If the student is not able to play the melody well, and other voices are interfering, it is necessary to simplify the task by working on one melody and difficult places in it, and then gradually, sometimes in turn, add other voices. need If a long phrase does not appear at all, it should be taken first by segments, and then combine these segments.

Usually we have to work tirelessly not only in individual parts, but also in large phrases with different elements and sounds of the work, and sometimes the whole work. It is often recommended to think carefully, to check our work in this regard, and to think about any aspect of the work - the sound, the metro-rhythm, the pedaling, in order to eliminate the existing shortcomings.

At what tempo should one exercise? The tasks facing the speed executor need to be identified. It is necessary to teach the student to hear all the details of his performance clearly and to create the most favorable conditions for the elimination of existing shortcomings. Much here depends on the level of development of the student. Less developed students are advised to exercise at a slower and moderate pace; Advanced students can often perform at moderate speeds.

The final stage of working on a work is characterized by the final definition of artistic tasks. At the same time, to bring individual works together and to master all of them, to raise the performer to a level where he can easily realize his intentions.



Completing these tasks requires that you get the job done quickly from start to finish. The longer and more complicated the work, the more we have to do it. Compositions performed in the first grades of school - relatively short and uncomplicated, can be performed less.

Rapid abuse of performance often leads to "confusing", even in school, not to mention school. To avoid this, you need to gradually return to a fast pace, especially when the performance is less clear and confident.

In the final stage, it is important to continue working on individual, more complex details, because otherwise there will be inaccuracies in the play (voice control, sentences, etc.).

When finishing work on a work, it is necessary to pay attention to the relief of the form. Usually we have to tell the student which parts we need to highlight and vice versa. The detection of outbreaks in individual sections and the basic conditions of all work performed also play an important role.

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SJIF Scientific Journal Impact Factor
Impact Factor: 7.282



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