



ON THE ARTISTIC INTERPRETATION OF MUSICAL WORKS

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Abstract

It is known that in the 21st century, the issue of high-quality teaching in the higher education system of art and culture of Uzbekistan is one of the urgent tasks. In this regard, it is clear that educational directions directly related to our national values, in particular, issues of achieving artistic interpretation in the performance of folk instruments, are in the center of attention. In fact, at present, the goals of nurturing the talent of our youth, forming their high-level aesthetic taste, and further improving their performance skills require the pedagogic staff to find answers to many questions. In particular, what is the advantage of choosing a way to educate a skilled performer, which methodological aspects should be paid special attention to, what tools should be used to achieve artistic interpretation in the process of studying musical works - these are among them. Among these questions, the issue of achieving artistic interpretation in performing specialties and specialties deserves special attention. Because in bringing a student to the level of a skilled performer, first of all, the tasks of forming his abilities to think independently, reach spiritual maturity, and acquire deep musical-historical and musical-theoretical knowledge are of great importance.

It is known from the history of world music that the issue of artistic interpretation is one of the most complex problems in the field of performance. After all, the names of the great composers of each period are closely related to the names of the performers who promote their works and contribute to gaining the attention of listeners to this day. In some cases, we know such historical examples that the fate of musical samples is related to the skill and initiative of the performers, which gave the work a long stage life. For example, the work of the great German composer I.S. Bach, who lived in the 18th century, was forgotten for more than a hundred years, and it was rediscovered in the 19th century as a result of the research of another composer, F. Mendelssohn. Therefore, it is appropriate for the teacher to teach the secrets of the profession to the apprentices, as well as to give theoretical concepts and practical recommendations regarding artistic aspects.



So what do we mean when we think of "artistic interpretation"? In existing dictionaries, when defining this phrase, different shades are emphasized. Summarizing all the points, we can take as a basis the following concept presented in the "Music Dictionary" of the Uzbek musicologist Ilyas Akbarov: "Artistic interpretation" is called "interpretation" from the scientific point of view, and it is the interpretation in the creative performance of a piece of music. Continuing this idea, we can conclude that interpretation occurs in the process of fully expressing the images and style created by the composer when delivering a certain musical work to the audience.

During the lesson with the student, the turn to work on artistic interpretation begins after passing the stages of reading the notation of a musical sample, mastering all the instructions in the primary text, and gaining certain technical freedom. Therefore, in order to demand artistic interpretation from the student, it is necessary to develop the above-mentioned skills and master them with the help of a teacher. This is the first issue.

The second issue. In pedagogical practice, we may be lucky to meet a very talented teacher, sensitive inner world, tasteful, musical and emotionally sensitive student. Although such cases are rare, they are observed. What position should the teacher take in this situation? Of course, taking into account the student's abilities, he can be assigned more complex tasks, in particular, the task of striving for an artistic interpretation of the work. However, independent research is recommended to be carried out under the supervision of a teacher, because the student's knowledge is not sufficient to achieve a full-fledged artistic interpretation, and he feels the need to be supplemented ("correction") by the teacher. For young musicians with good and medium abilities, it is appropriate to advance ideas about artistic interpretation during the 2-3 courses of academic lyceums and colleges, because the mind of a student who has reached the age of 16 has the ability to think independently and is able to master such a delicate concept as artistic interpretation.

The third issue. What does the phrase "artistic interpretation" mean? What are its features that we can witness in the artistic performance? It is difficult to define the answers to these questions clearly, because artistry is a measure of individual human feeling. However, in our opinion, in order to demand an artistic interpretation in the performance of a young musician, it is necessary to have certain performance experience, musical passion, expressiveness of performance, technical freedom, and the formation of historical impressions



about the musical work. On top of that, it is very important to cultivate another feeling for the performance of Uzbek folk instruments. More precisely, it is expected that the desire to deeply study national traditions, to dream "inside" the heritage layer, to approach its examples with kindness, and to be inspired when listening to the performance of skilled artists. It is inevitable that the unity of these aspects will eventually reveal a new quality of performance, because this is precisely what is expressed as an artistic interpretation. It is true that it is difficult to reach such a high level of each performer. It requires patience and tireless work and mobilization to overcome the difficulties on this path.

Why else can we observe only literate performance in most disciplined and responsible young musicians? A valid question. Because in addition to the general requirements, the presence of natural talent from young musicians is also important. Taking this last point into account, special attention should be paid to determining the musical talent of children who are taking their first steps to music. Children of average and weak abilities may not be excluded from music, but may, if they so desire, acquire general musical skills and be trained as amateurs. These abilities help to form their taste and aesthetic outlook. However, the chosen goal must be defined correctly from the beginning. It is necessary for parents to take this into account when determining the fate of their children.

In short, the demand for artistic interpretation can be implemented at all stages of teaching. However, young people who have chosen the field of musical art as a profession should understand that the creative activity of a real performer will not bear fruit without artistic interpretation. However, there is no reason to be discouraged. Every person in this world has a special talent for their profession. Searching and searching for this profession is the meaning of life. As our forefathers advised, only the journeyman overcomes the road.