

ARTISTIC INTERPRETATION OF WORKS FOR THE PIANO IN THE WORKS OF YOUNG COMPOSERS OF THE XXI CENTURY

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ANNOTATION

The musical works presented in this article and their theoretical concepts reflect the creative research of 21st century composers who are promoting national musical melodies today. This article discusses the artistic interpretation of works written for piano in the works of young composers of the XXI century.

Keywords: young composer, piano, artistic interpretation, metaphorical, polysemantic, sphinx;

INTRODUCTION

The masterpieces of music created by composers of the XXI century find a certain degree of dedication in the social relations in the work of each young composer. Young composers are inspired by highly trained creative people to learn to appreciate and appreciate the beauty of the world around them.

MAIN PART

The piano is one of the most comfortable, versatile and versatile musical instruments in the world. "It is important to understand that the study of music and music literacy is a universal activity, in which the piano is the best and most unique instrument. It teaches language, social sciences, mathematics, history, natural sciences and more. learning is also mandatory for the cultural person.

Piano is a common theme for all performance specialties. For example: Harmony, Solfeggio, Analysis of Musical Works, etc. It helps to develop the organizational skills of works written for piano, to expand them and to a certain extent. Also, the problem of revealing the artistic image of the piano in the works of young composers, the problem of understanding the intentions of the composer and conveying to a particular author, a certain genre, a specific period, is always relevant.

The concepts of analysis and interpretation are widely used in music, they are interrelated aspects of the process of understanding a work of art. The process of analysis and interpretation is always present in the process of understanding a work of art, understanding the essence of its content. The term analysis is generally understood as a synonym for the term "analysis" in science. Analysis, as it is known, involves the division of the whole into parts in order to understand it, the study of the essence of the part as a whole, its relationship with other parts and its role in the emergence of the whole. Some compare the work of art to a living organism, but oppose the analysis, relying on the view that "dividing it into parts is nothing more than turning it into an inanimate body." But this kind of view is unfounded. After all, the analysis in literature is also reading, only in this case it is understood to read a work of art as a researcher.

We understand the term interpretation as a synonym for the term “interpretation”. Interpretation means interpreting a work of art, understanding its essence, the artistic concept in it. In the broadest sense, the word "interpretation" means to understand the meaning of a statement or written work (scientific, philosophical, religious, artistic, etc.), to understand and explain it in a certain whole (the aim of the literary critic is not only to understand , the explanation is the same).

There should be no equal distinction between a literary language and a familiar literary language, because different musicians perceive and perform the same musical text in different ways, expressing their artistic images, feelings, and thoughts in music. text. And if a young musician can distinguish individual "words" in music, correct them into sentences, phrases - the piece of music will have a three-dimensional sound, filled with meaning, experiences, just "loud - silent" not like “faster - slower”.

In aesthetics, an artistic image is an allegorical, metaphorical idea that reveals one event through another. The composer is able to show sparks that illuminate life with a new light, as if pushing events against each other. These elements of figurative thinking are based on the laws of artistic conjugation, the juxtaposition of different events. In particular, the artistic interpretation of their works is as follows.

The metaphorical nature of artistic thinking is particularly evident in works written for piano. It binds artistic thought, real events, the creation of an unprecedented creature, the whimsical, unites the elements of its generations. Artistic thinking is not imposed on the objects of the world from the outside, but comes organically from their comparison, their interaction. The structure of the artistic image is not always as clear as in the sphinx. However, even in more complex situations in art, events shine and manifest themselves through each other. For example, in War and Peace, Andrei Bolkonsky's love for Natasha, his relationship with his father, Austerlitz, and thousands of other things are revealed. The composer thinks associatively. To him, the cloud looks like a piano, as in Chekhov's Trigorin, "he says, revealing the girl's fate through the music of a bird. In a sense, the image is based on a paradoxical and seemingly absurd formula. : "There is an elder in the garden, and in Kiev there is an uncle." Through the “conjugation” of events that are far apart in the image, the relationship between unknown parties and reality is revealed. The composer sets all the initial parameters of self-movement in a play written for the piano, but by giving them, he cannot change anything without distorting the artistic truth. The vital material at the heart of the work moves forward, and the composer sometimes comes to the conclusion that he is not striving at all.

Figurative thinking is polysemantic and is as rich and profound in its meaning and content as life itself. One aspect of the work's uncertainty is its low rating. E. Hemingway compared a work of art to an iceberg. This activates the composer, the process of perceiving the work is like working together, thinking, composing. The perceptor receives the initial impulse for thinking, he is given an emotional state and a program to process the information received, but he retains both the freedom of will and the ability to imagine creatively. The inadequacy of the image, which stimulates the perceptual thought, is manifested with particular force on the principle of non-phenyta (absence of finish, completeness).

CONCLUSION

In short, it is difficult for young composers to activate the imagination and not be ashamed to convey to the listener the images and experiences born in a bright, emotional way. Young composers are accompanied by psychological crises, and in these periods composers experience the slightest setbacks in life, possible mistakes, without which the formation of personality is incomplete, it is impossible to accumulate life experience. And in the works of young composers of the XXI century, it became clear that the artistic interpretation of the work written for the piano is unique and unrepeatable.

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