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## ON THE FUNCTIONS OF A SYMPHONY ORCHESTRAL COLLECTIVE

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### Abstract

The article examines the main functions of the life of a symphony orchestra according to the principle from general to particular, from external to internal levels of functionality. The author of the article classifies the functions of the orchestra into external and internal in their relationship based on an integrated approach to the study of forms of work. As a result, a conclusion is made about the organizing role of the functions of a symphony orchestral collective as a factor in professional growth and improvement of performing skills.

**Keywords:** *symphony orchestral collective, function, conductor, soloist, concert, content, integration, rehearsal, composition, interpretation, listener, performing dramaturgy*

The performing activity of a symphony orchestral group is a complex system of mechanisms of interaction of internal and external functions. The external functions include concert-performing and socio-communicative, the internal functions include integration-rehearsal and interpretation-creative. Let us consider the functions we have designated in more detail. We will immediately note that the external functions are the result of internal ones, adjusted by various socio-cultural and repertoire-demanded factors. The external performing functions of a symphony orchestral group are associated with the concert stage, the auditorium, and the audience. They have spiritual-educational and moral-educational significance, designed to instill in the audience a love for symphonic music, an understanding and meaning of orchestral culture, and the ability to perceive it.

The concert-performing function is essentially creative. It is determined by many, constantly changing conditions. These are, first of all, various concert halls, venues, compositions of listeners, various soloists, conductors and other factors. "The functions that concerts carry, – according to N. Akhmedkhodjaeva's observation, – are not only and not so much primary-mediating, as is the case in the installation, as the resulting, final. This is precisely where the main difference between concerts and installations lies" (Axmedxodjayeva N. M., 1982).

Each concert performance of the orchestra is a unique creative process of intensification of musical performance action, concentrating the joint efforts of the orchestra and the conductor in their dialectical interrelation. In these conditions, the function of socio-communication manifests itself, turning the processual performance dramaturgy. The

author of this article's many years of concert and performance experience in symphony concerts allows us to put forward a scientific hypothesis about performance dramaturgy as the most important function, which, having arisen on an intuitive basis, on the dialectic of unconscious and conscious principles, in the process of studying the work becomes an interpretative principle for revealing the artistic content of music by the symphony orchestra. "The orchestra as an artistic collective is in a situation of potentially maximum and unconscious suggestive influence of the conductor" (Smirnov B. F., 2004).

The performing dramaturgy of a work is formed not only by the interaction of the joint efforts of the conductor and the orchestral collective, the development of the musical material, but also by the social composition of the listeners, their level of intelligence, and age parameters. The socio-communicative function of the orchestra is aimed primarily at conveying the performed music to the consciousness and understanding of the listeners. Here, another function can successfully manifest itself – the artistic one. The stage charm of the orchestra and conductor, the high artistic taste of the performing style, the manner of playing, the aesthetic kinesics contribute to the establishment of content between the collective and the listening audience. Naturally, the artistic content of concert programs should take into account aspects of socialization. A concert is always an event, a holiday, a meeting with beautiful art that elevates and intellectualizes a person. "Art colors and ennobles," K. Stanislavsky asserted, "And what is beautiful and noble is what attracts" (Stanislavskiy K. S., 2012). Captivating the perception of music with the play of timbres and colorful interplay of the orchestra's instruments is the guarantee of the success of the group's performing art.

Today, when the role of artistic values in the formation of the spiritual culture of the younger generation is growing, it is necessary to use more intensively the capabilities of symphony orchestras in introducing the perception of classical and modern music. The socio-communicative function contributes to the socialization of listeners, especially young people. Thus, the concert-performing and socio-communicative func-

tions adapt the public to the perception and understanding of the meaning of symphonic music, its artistic value. In this regard, each orchestral group chooses its own direction of work, forms and repertoire, soloists, as well as the regulation of internal functions aimed at achieving high quality performance and conveying it to the listener.

The internal functions of an orchestral collective are determined by the interaction of the orchestra musicians with the personalities of the conductors, the orchestra accompanist and the group accompanists. The mechanisms of this interaction are very complex and must be flexible and creative, connected with the improvement of the style, method and system of the rehearsal process, the level of self-awareness of each member of the collective. The study of a symphonic score brings up a number of complex problems, the solution of which must be carried out not only by the conductor, the orchestra accompanist, the group accompanists, but also by each artist of the orchestra, and not only by the performance of his part horizontally, but also by its perception vertically. In this regard, the function of qualitative improvement of orchestral groups increases and intensifies. In the process of group rehearsals, accompanists must make adjustments to the musical texts of the parts, clarify dynamic shades, put down strokes, performance instructions and carefully work them out by the artists of the group. "The role of collective self-awareness in all areas of public life," according to G. Erzhemsky, "the increasing importance of the collective in solving fundamental problems has also found its reflection in the activities of musical groups" (Yerjemskiy G. L., 1988). That is why the integrative-rehearsal function is an important step towards the interpretative-creative function, which has a heuristic-search character of performing music through the joint efforts of all orchestra members.

The interpretative and creative function is the most unique laboratory for searching for possibilities and prospects of the sound concept of music. This function ensures the qualitative growth of performing skills, improvement of ensemble coherence. It allows initiating new performing ideas and activating the musical performing thought of each orchestra artist. "Artistic discovery," L. Mazel

emphasized, “is the embodiment in a work of some new vision, knowledge of some aspect of reality or expressive possibilities of artistic means” (Mazel L. A., 1983). In this direction, initiatives are needed both from the conductor, who determines the sound-creative will of the performance of the work, and from each musician-performer. The conductor gives a creative instruction to the team, which is realized in the format of rehearsals and independent work.

Group rehearsals are the foundation of high-quality performance of each musician individually and in an ensemble. Studying the musical text in terms of theoretical analysis, melody, mode, rhythm, harmony, texture and other expressive means helps the performing musician to reveal the artistic meaning of his part, as well as initiate cognitive creativity of musical thinking. In addition, it is very important to study all performance instructions, remarks, tempos in the process of independent work, to comprehend their significance in revealing the artistic content of music. This is the primary stage of mastering the musical text, which contributes to the beginning of the next stage – understanding the dramatic expressiveness of the orchestra, which is carried out in the process of combined rehearsals with the conductor. In this regard, the orchestral musician needs to familiarize himself with the score of the work. This will help the performing musician to more clearly and definitely understand his role in creating the integral sound world of the work. “The analysis of orchestration, interpreted as the area of crystallization of symphonic form and content,” believes G. Dmitriev, “represents a complex problem: maximum completeness is hardly achievable here” (Dmitriyev G. P., 1981). Agreeing with the idea of the famous composer, we nevertheless strive to call upon orchestral musi-

cians to scientifically comprehend the system of expressive means in their projection onto the system of performing techniques of playing, strokes, and dynamic shades. Unlike a musician-soloist, concentrating his energy and creative powers on the maximum embodiment of his performing capabilities in the conditions of one instrument, an orchestral artist is one of the organs of an integral organism – a symphony orchestra.

The interpretative and creative function is associated with the choice of performing expressive means, the range of which determines the path to stylistic interpretation as the key basis for interpreting a work. Idea and style are inseparable. The selection of stylistic elements is determined by objective and subjective factors. The historical era to which the composer’s work belongs and the genre of the work act as objective factors. Subjective factors include more private aspects of the composer’s worldview, personal aesthetic and taste preferences of the performer, in particular, the conductor and orchestra. Here, the degree of awareness of the composer’s attitude to the stylistic and stylistic aspects of his work should be taken into account. The system of performing expressive means formed on this basis thus becomes the basic platform for developing an individual performing interpretation of a musical work, to which certain adjustments are made in the process of mastering.

The interpretative and creative function is most clearly manifested in a team aimed at innovative areas of work, insatiable searches and discoveries. It has a synthetic nature, since it is directly embodied at the external level of activity in concert and performance practice. Having considered the fundamental functions of a symphony orchestral group, it should be noted that their external and internal levels are closely interconnected and mutually influenced.

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