

Research on the Phase Characteristics of Orchestra Instrumentation Development Based on Artistic Value

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ABSTRACT. *With the development of reform and opening up in China, orchestral music is becoming more and more diversified and delicate in sound combination, and the voice part is becoming more and more individualized. It makes the artistic value orientation of orchestral instrumental method clearer and clearer, and can be more reasonable, effective and calm applied to a wider range of music performance field, so as to further improve and develop the art of orchestral instrumental method. To maximize the possibilities of instrumental playing and seek new timbre to enrich musical expressiveness, each Instrumental Group has different musical expressiveness. String treble open arrangement can make music bright and clear, more brilliant and solemn when playing strong, with distinct personality characteristics. It is the common goal pursued by many contemporary composers. Accumulation has formed a relatively complete theoretical system of traditional orchestral orchestration and orchestral works, which provides colorful and colorful for the study of orchestral creation. It is important for us to understand and understand the development of orchestral instrumentation. Guiding significance.*

KEYWORDS: *Artistic value; Orchestral instruments; Development*

1. Introduction

From the point of view of the development of artistic value, this single development situation is not conducive to the real progress and improvement of orchestral instrumental art [1]. Faced with this situation, in the future work, we should first improve our own professional education system of orchestral instrumental method. By the 17th century, the most primitive orchestra was formed. It usually consisted of Violin, flute, oboe, woodwind, trombone, drum and badminton. The aesthetic conception of orchestral music began to shift gradually. With the continuous improvement and improvement of instrument manufacturing technology, the performance of musical instruments became more and more perfect, and the playing technology became more and more mature. Composers were no longer satisfied with the simple use of orchestral instruments to produce beautiful

sound effects [2]. Melody writing can be reflected not only in pitch, but also in different timbres. That is to say, through the continuity of different timbres, a kind of "logic with exactly the same value, that is, the logic that satisfies us in pitch melody" Different musical forms and structures have obvious differences in the organizational and declarative functions of musical works. Romantic movement in music is later than literature [3]. Music emphasizes the individual's self-expression, which is a kind of individualized, idealized, poetic, and emotionally important music. In the creation of orchestral works, the composer usually arranges the composition of various fabric factors according to the content and structure of the work. As a musical piece, the change of tone is one of the basic elements of the orchestration. As the protagonist of musical performance, timbre has become an important genre of Western modern music aesthetic orientation, not only the elements of color, but also the elements of structure [4].

Training and training of local and global auditory perception and memory. In the process of learning, we should quickly and effectively establish the habit of listening to a large number of examples of classical orchestral works [5]. Practice has proved that orchestral orchestral instrumentation is an instrument with multiple artistic value attributes. The proposal of timbre melody is undoubtedly a challenge to the traditional instrumental style and techniques, and also opens a door for music creation with the important characteristics of "personality writing" in the twentieth century, especially for the development of orchestral instrumental techniques. Secondly, with the development of music creation, the original structural mode of music works is also constantly being broken. In the process of analysis of works, it is not advisable to apply some kind of musical principles mechanically [6]. In the later mixing, dynamic class effects and frequency adjustment effects can be used to modify and beautify. Composers sometimes use the characteristics of various instruments and the technical characteristics of their performances, and use the "weaving" method to effectively combine the various parts to form a texture factor [7]. "On the same instrument, different sounds are produced by different playing methods. Emphasizing special sounds, carefully marking various performances in the music scores, and designing many special playing symbols. Descriptive and symbolic instrumental music Tradition has become an aesthetic principle and guiding ideology of music creation, and thus has an important influence on future music [8].

2. Materials And Methods

Compared with solo music works, orchestral music works have their own characteristics in the way of expression of music language, texture structure and technical means of creation. Describing specific plots makes the musical image of the music more concrete and literary, and achieves a high degree of integration of literature and music, thus enriching the literary connotation of orchestral instrumental method. It also makes orchestral instrumentation more directly understood by the audience than at any time. However, composers sometimes allow oboe to play tremolo on several tones in the highest range, intentionally creating

sharp and obscure colors on the sound. In addition to the fixed pitch skating, there are also unstable sliding without fixed pitch. In a strong musical passage, it will appear to be weak, so the bass stringed instrument is generally added to the accompaniment woven body of the wood tube set. At this time, the bass stringed instrument bears the function of the whole bass part of the band, and the revolving type is similar to the curved form. This means that it cannot be regarded as a single trilogy, but it cannot be called a rondo in the front. The trilogy of the music is quite obvious, so it should belong to the category of the edge music. It can be said to be the specific style of the "sequence music" orchestration. This method is that in the alternation of different timbres, the various timbres last for a short time. Generally there are only one or two tones. Just like a color "point", the whole music is composed of various associated "points".

In the creation of orchestral works, composers usually arrange the composition of various texture factors (such as melody, harmony, bass, etc.) according to the content and structure of the works. Instead of sticking to the traditional concept of "orchestral orchestral orchestral instruments", we are turning to the deliberate pursuit of subtle differences in timbre, multi-level, diversified contrast of band texture, innovation of musical instrument playing pronunciation methods and discovery of new sound sources. In the creation, the orchestral instrumental method is given more chances to show and prove its artistic charm and value. The marginal musical form which combines the reproduction principle with the sonation principle means that the music swings between the reproduction principle and the sonation principle. How do different composers choose a single or combined timbre to form the expressive force of music color, and how to make use of the performance of different musical instruments in different sound areas and different intensity to form the loud appeal of music emotion. How to use different sounds and color matching to transform a variety of delicate contrast sounds. Stringed instruments are the best choice when choosing a melody instrument. As long as the accompaniment part's texture is not too heavy, complicated or rich. The development and innovation of music further expands the road of innovation and good creative channels, thus greatly expanding the expression range of the orchestral music method and the broad musical imagination.

Describes the fractional-based denoising process for each track applied to the orchestral music method. In the denoising of isolated records, the image surrounding pitch, the beginning and offset of annotations given in the alignment phase, and the pixel blocks used to explain the extra frames with local imbalances are taken into account. Each drop is associated with a note, giving the start and offset time of the note and its frequency distribution. This representation further increases the sparseness of the revenue, as shown in Figure 1.

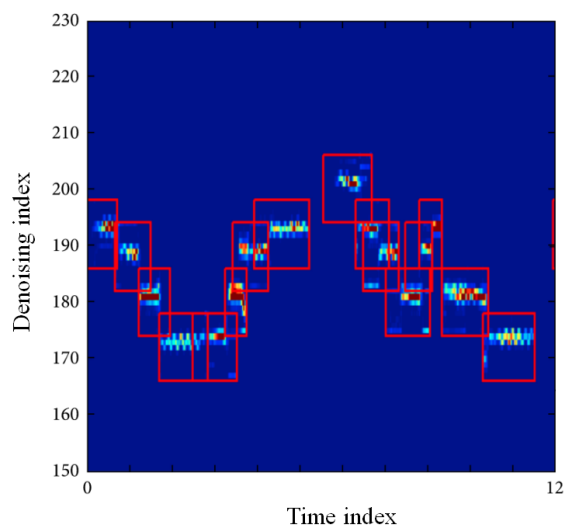


Figure.1 Note correlation

Music is not self-disciplined. It is closely related to human imagination and the outside world. It is the embodiment of human soul. Poetry and literature can provide musical inspiration. Music also reflects life and human feelings. In orchestral works, when developing a certain musical material, composers usually use the method of changing different timbres to state it. The diversification of timbre can be manifested not only in the excavation of new timbre, but also in the realization of timbre innovation through different orchestras or different timbre combinations. In the form structure, the music not only reproduces the frame of single Trilogy form, but also has the nature of sonata form with or without unfolding part. The principle of musical form structure is also prominent in the works. "Equilibrium" first requires that each instrument within each part of the voice between the specific embodiment, among the various groups of instruments should also be embodied, so that the orchestra as a whole sound. The promotion of music depends entirely on the change of timbre produced by various instrumental combinations and the expansion of sound area, among which timbre plays an important role. The specific technical means in the orchestration method, such as different acoustic hierarchies, and the sub-tones, the parting parts, and the sub-layers are carefully disassembled, and the memory is processed step by step, and the inner part of the process is listened to in a step-by-step process. Cultivation and training of perception and memory.

3. Result Analysis and Discussion

When the orchestral technique is applied more skillfully, all the technical rules and means will become a habit of thinking, which will make the composer quickly

familiar with and master the overall effect of the traditional orchestra sound and the language characteristics of the orchestra texture in a short time, and gradually get rid of the shackles of the traditional sound. While composers are keen on innovative experiments of timbre and acoustics, they also put forward new and higher requirements for the traditional playing methods of musical instruments to meet some special needs of timbre expression in their works. The main melodies should be contrasted in terms of timbre, sound area, sound concentration, texture density and rhythm. In the strong music section, it will appear single and weak, so bass string instruments are usually added to the accompaniment texture of woodwind group. The specific technical means in the orchestration method, such as different acoustic hierarchies, and the sub-tones, the parting parts, and the sub-layers are carefully disassembled, and the memory is processed step by step, and the inner part of the process is listened to in a step-by-step process. Cultivation and training of perception and memory. If you need to play a special effect with a string, you can also use the piano to play the piano code, the bow stroke method, etc. These funny performances often bring unintended effects. In the practice of recording, the frequency adjustment effect is used to modify the tone of the flute so that it can achieve the balance of the sound with the violin. The orchestral instrument method has developed over the past 100 years, playing the technical level, sound color and performance. Great progress, improvement and improvement in terms of strength and variability have long been different.

The practice in orchestral operation can not be transformed into the technical experience of orchestral creation. The origin of this situation is that it only pays attention to theoretical logic. It is believed that as long as the melody, texture and harmony are allocated to the appropriate musical instruments according to their respective musical areas according to the theory. Only by comprehensively analyzing and recognizing the multi-faceted artistic attributes and artistic value of orchestral instrumental method, can the orchestral instrumental method get rid of the long-standing single development situation and get comprehensive development and improvement, can it truly develop sustainably. From "timbre melody" to "timbre music", in order to show unique artistic personality, composers are exploring hard to create unique timbre and sound. The method of "weaving" effectively combines all voices together to form a texture factor, making it an important part of orchestral works. It is not possible to devalue the artistic nature of a certain piece of music because of its non-normative structure. Instead, it should constantly sum up experience from actual works in an attitude of seeking truth from facts, and develop a theory of music to adapt and guide creative practice. In the middle and low-range areas, the strings use the tremolo method to play the densely arranged harmonies, which brings a sense of tension to the sound, and forms a favorable contrast for the solo part; the harp plays the wide-pitched voice of the sound zone. There is a good connection between solo and accompaniment. Therefore, "sound knitting" is also one of the important technical means for the creation of orchestral works. The brilliant color and contrast, impulsive passion and rich and varied expressiveness of orchestral instruments are unprecedented. Among them, orchestral instruments are one of the most prominent aspects of music style.

The spirituality of the orchestra depends not only on the understanding of music, or the creativity of the works and the application of various techniques, but also on the ability to grasp and use the actual sound of the orchestra to express the connotation of music simply and effectively. The use of percussion instruments with strong personality is orderly. often combines similar musical instruments, or uses novel percussion combinations and unique percussion methods to play some special timbre of percussion instruments. In contrast to the timbre, the sound zone, the sound density, the texture density, and the rhythm, the only way to make the main melody part stand out from the simple or complex accompaniment woven body. Whether from the tonal arrangement or the treatment of the theme melody, it shows the independent character of the sonata-style deputy. Therefore, the unstructured sonata structure principle is also very strong in this piece of music. In orchestral works, when developing a certain piece of music material, the composer usually uses a method of changing different timbres to make a statement to form a contrast of the timbre and provide a dynamic factor for the development of the music material, so that each single tone is The combination of certain time values, strengths, and timbres makes it different from any other sound, so that each single tone has a unique meaning.

4. Conclusion

In this paper, the stage characteristics of the development of orchestral instrumental method based on artistic value are studied. To listen to the actual performance of orchestra, it is more important to create a large number of works by oneself, so as to accumulate one's own creative experience. In the area of sound, the solo part and the accompaniment part are in different areas, which ensures the clarity of each texture level. String in the middle and bass area uses the vibrant method to play the densely arranged harmony. If an art category wants to survive and develop, it can not be satisfied with the status quo. It should fully tap its own artistic value, consolidate and improve its own artistic value and status. The technology and principle of orchestration should be chosen according to the connotation and performance needs of music, rather than the technology and principle of orchestration should be used to control the essence of music. All timbre changes are a modest change. "Even in the most complex structures, the connection of music is very particular, the tension changes just right. And the dramatic expression of language makes the relationship between music and literature more closely. It connects the artistic relationship between literature and music in the most popular way of expression, so it is more in line with the potential aesthetic psychology and social aesthetic foundation of the public, and has strong acceptability.

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