



Teacher skills in developing conduction ability in students

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ABSTRACT

In this article, the specifics of conducting skills, methods of teaching the art of conducting to students, the installation of the conductor's apparatus, body, head position, foot position, hand position, hand freedom, o Cases such as right hand, left hand, conductor's wand are described in detail.

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Talabalarda dirijorlik qobiliyatini shakllantirishda o'qituvchining mahorati

ANNOTATSIYA

Kalit so'zlar:

musiqa,
madaniyat,
holat,
dirijyor,
o'qituvchi,
qo'llar,
ijro,
mahorat,
orkestr,
muallif,
san'at,
dirijyor texnikasi.

Ushbu maqolada dirijorlik mahoratining o'ziga xos xususiyatlari, dirijyorlik san'atini talabalarga o'rgatish bo'yicha metodlar, dirijorlik apparatini o'rnatish, tana, bosh holati, oyoqlar holati, qo'llar holati, qo'llarning erkinligi, o'ng qo'l, chap qo'l, dirijyor tayoqchasi kabi holatlar batafsil bayon etilgan.

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Навыки учителя в развитии проводительских способностей у студентов

АННОТАЦИЯ

Ключевые слова:

музыка,
культура,
ситуация,
дирижер,
педагог,
руки,
исполнение,
мастерство,
оркестр,
автор,
искусство,
дирижерская техника.

В данной статье рассмотрены особенности дирижерского мастерства, методика обучения студентов искусству дирижирования, установка дирижерского аппарата, положение тела, головы, положения ног, положение рук, свобода рук, о такие случаи, как правая рука, левая рука, дирижерский жезл подробно описаны.

More and more young people want to study in music schools. There are also many people who are involved in conducting, which has become a very complex and multifaceted art today. The proliferation of folk and wind orchestras has increased the need for skilled conductors. Nowadays, music performance has increased, and scores created by modern authors have become more complex. All this requires the conductor to be able to work with the work in a short time with high labor efficiency. Therefore, the skill of the conductor is very important here. However, there are certain difficulties in training a conductor, one of which is that the future conductor will not be able to communicate with the orchestra, which is his main “instrument”. Instead of an orchestra, they use a piano, but the way it sounds is completely different. Because of the wide and varied possibilities of performance in an orchestra, it is more complex than any musical instrument. The main difficulty is that the orchestra employs people with different skills and talents, and each of them has its own character, passion and other mental and emotional characteristics. Conducting is therefore a more complex job than other executive specialties.

This research work is intended for conductors of amateur orchestras, high school students of special music schools and lyceums, students of cultural institutes and conservatories, to give them a better understanding of the nature of conducting techniques, its role in the overall management of the orchestra aimed at helping him acquire the knowledge and skills he would later need to work independently with the orchestra. A good conductor should have many qualities such as talent, knowledge, willpower, hearing ability and experience. However, if the conductor is unable to use these qualities to serve the orchestra, he will not be able to achieve his goal if he does not convey to the orchestra the tempo, dynamics of the work and the specific way in which he interprets it. From the middle of the tenth century, contemporary music became much more complex and showed the importance of having high conducting techniques in conducting an orchestra. So what is conducting technique? Until recently, it was believed that one should not be trained as a conductor, but should be born a conductor, a quality that is a gift of nature. Also, not everyone always understands what “conducting technique” is. There are different ideas about this concept. Some musicians view the

conducting technique as a means of expressing the musical image and the essence of a work through hand gestures.

This idea was supported by S. Kazachkov, A. Ivanov-Radkevich, I. Musin. In particular, I. Musin wrote: “Hand gestures have become a peculiar language, replacing the speech of the conductor. With its help, the conductor talks to the orchestra and the audience about the content of the music”. Some people understand the technique of conducting as a way of conducting a choir or orchestra performing a piece of music (M.I. Kanerstein, I. Razumnyy) [1].

Others understand the concept of conducting technique as the management of a choir or orchestra performing a piece of music (V. Rajnikov, J. Debelaya). Conducting technique is primarily the interpretation of the music performed by the conductor using the movements of his hands [2].

Install the conductor. As a conductor’s apparatus, it is possible to take the whole body, for the effective functioning of this apparatus it is necessary to have a correct position with respect to the body part, head, arms, shoulders and legs. All parts of the conducting apparatus are interconnected and to some extent complement each other.

Body. When conducting, the body should be upright, calm, and at the same time ready to move, the chest should be slightly raised, and the shoulders should be straight. Do not lift the shoulders too much – this will cause the lumbar muscles to become immobile, the elbows to “branch” in both directions, and the whole body to become uncomfortable. Excessive bending and bending is also wrong. In this case, the actions remain sluggish and unreliable. Excessive body mobility, frequent twists, bends, and other excesses during performance appear to be haste and usually indicate that the conductor’s technical skills are not good.

In general, the whole appearance of the conductor should be based on aesthetics: the body is in a natural position, the chest is stretched, the shoulders are straightened. Also, the conductor should never bend over. The condition of the body also affects the conductor’s breathing. The shoulders and whole body should be in such a position that they do not interfere with the conductor’s free breathing. The conductor’s breathing should be natural for the reason that he connects all the music and its parts with his breath. That’s why there’s a wonderful saying, “The conductor breathes with the music”. The conductor’s breath is also naturally associated with the breath of the singers and musicians. The conductor’s whole body must always be in control of every member of the orchestra, as well as the audience, and he must always be in control of himself, not overdoing it.

The conductor’s attention must be focused on the orchestra, and his or her actions must be clear, convincing, and at the same time focused on assisting the orchestra in front of him or her. Some conductors lean towards the orchestra to increase the effectiveness of their hand movements, directing their bodies to inappropriate movements. In practice, this does not increase the effectiveness of hand movements, on the contrary. It can also lead to misleading executors. Effectiveness should only be achieved through hand movements, not with the body.

Well-known Russian conductor Y. Mravinsky is a vivid example of this. His body is almost not involved in the process of conducting the orchestra. His hands work completely free. The excellent use of the body’s expressive capacity, the meaningfulness

of the body's posture, and the high degree of plasticity of the movements made his conducting style extremely emotional.

Head position. The conductor should keep his head in such a way that the dahan rises slightly and his gaze is fixed on the orchestra. The head should be held straight and free, so that the various parts of the orchestra can be easily turned when needed. It's also about playing Bob in sync with the music. It is also wrong to stare at one point all the time. Keeping the head too bent can cause the neck muscles to contract. If the head is tilted, the conductor will not be able to see all the orchestrators, which in turn will make it difficult for them to see the conductor's face. After all, the conductor's gaze plays an important role in the communication between them. The conductor's gaze is a means of drawing the attention of the performers, alerting them to some important aspect of the performance, emphasizing parts of individual instruments or groups. Facial expressions are very important, and their meaning plays an important role in creating an artistic image. The key is not to wrinkle the image unnecessarily. The stony, meaningless image of the conductor does not please the performance team, of course, but it is also wrong to give too much meaning and freedom of expression.

Leg position. During conduction, the legs serve as a solid support for the whole body. The conductor's feet rest on the entire toe or toe, ensuring a stable body position. The main thing is that the base does not fit on the heel. It is also wrong to put your feet too far apart or too close together. It is not right for a conductor to bend his knees in harmony with the music, to walk around, or to shake his body while standing still. As the body changes during conduction, the legs change accordingly. Due to this, the weight of the body passes from one leg to the other. Although it is difficult to keep your feet in one position, it is also wrong to change them frequently, which can feel like stepping on someone or rushing somewhere.

Hand position. The main requirement for the conductor's hands is their complete freedom, that is, the subordination of the body and the relaxation of the muscles. Freedom allows the conductor to express music easily. Not holding hands prevents the orchestra from conveying its intentions fully and clearly. Such hands are not flexible and plastic, they are incapable of expressing music. They make even the eye tired, and most importantly, the movements of the hands, which are not free, are incomprehensible, which hinders the work of the orchestra instead of helping it. Normally, the elbows of this arm are bent in both directions and raised. Sensing that his hand movements are ineffective, the conductor uses his body and head to "help" his hands, making unnecessary movements. Similarly, a hard-working conductor cannot carry the burden of a concert or performance he is performing. That's why it's a good idea to start with tactical drills and "liberalize" the hands with new conductors. It should not be forgotten that today the hands are the main and most important part of the conductor's apparatus. The different states of the rules – their actions must meet the requirements of freedom, convenience, naturalness and, most importantly, compliance with the execution. It is known that the hand consists of the palm, wrist and shoulder. The palm, which is the most mobile and expressive part of the hand, plays the most important role in conducting. The wrist and shoulder, which are organically connected to the palm, are auxiliary parts that serve only the position of the palm in motion. In most cases, the parts of the hand are so interconnected in their position that even the slightest movement of the palm requires the involvement of the wrist and shoulder muscles. When conducting, keeping the palm facing down is its most

comfortable position. In this case, the palm should always be forward, without loosening, squeezing or excessive lifting.

The fact that the fingers are naturally slightly rounded, while at the same time their free position indicates that the whole palm is sufficiently free. The mobility, elasticity, and adequate freedom of the palm should be commensurate with the readiness of the muscles for any rapid movement. This aspect of the palm allows the conductor to express the most delicate aspects of the performance through hand movements. Exact palm movements give the conductor a basic dynamic, emotional look to the hand movements. Palm freedom should be monitored from the earliest stages of learning. Based on that, from the very beginning, it was not recommended to immediately switch to conducting with a stick, as this can cause tension in the palmar muscles. The hand position does not remain unchanged while conducting. The height of the link and the degree of elongation are constantly changing. It depends on many reasons. For example, the dynamics of the orchestral sound, the texture of a particular episode, the performance of certain instruments or groups, the genre, style, scale, etc. it may depend on the size of the orchestra, the number of choirs, soloists, as well as the fact that the orchestra is conducted in theaters (orchestral depths) or on the stage. All this is reflected in the position of the conductor's hands.

At the beginning of the teaching process, it is recommended to determine the average hand position that students can follow. Naturally, it is best to keep the arms slightly below the chest to allow for freedom of movement and to be visible to the orchestra. If the arm is higher than that, the shoulder muscles will tense. When it was lower, it was not visible to the orchestra. Learners must first know how to properly "wrap" the entire conductor's apparatus. Only then can you move on to mastering the technique of conducting.

Manual installation of the conductor. begins with relaxation of the shoulders, hips, head muscles, holding free. The role of the educator who teaches conducting. avvalo is to find the most comfortable and natural position for your body, head, arms and legs for each student. In this way, the student should be taught to hold the posture correctly, to determine the basic conducting position. It is important to remember that proper posture is not only aesthetically pleasing, but also necessary for practice. It is known that the ability to master movements varies from person to person. For some it is easy to do, for others it requires serious perseverance and perseverance. The conductor's awkward, unnatural, or rude actions can cause the performers to feel feelings of tension and discomfort. Certain aesthetic norms should always be kept in mind. The whole group of performers, first of all, receive through the view. Freedom of hands. Sometimes at concerts you can see conductors who set the beat with both hands and show the speed and inertia of the music only mechanically. Both of their hands are busy with tactile giving. To this end. They have no opportunity to perform other tasks. Instead of using the left hand effectively in showing the artistic aspects of the work, he seems to be repeating right hand movements with it. the conductor allows his technique to impoverish. After using the left arm in parallel to give a tact. It is not possible to show the artistic qualities of the music being played. Apparently, some conductors are aware of the absurdity of this situation and sometimes use only their right hand to show tact. But what does the left hand do in this situation? At first he flips through the pages of the score, then vaguely joins in the slow tapping process, he is lowered down to flip through the oil again, in some cases the left hand hangs helplessly on the conductor's body, and in the process of conducting the orchestra um um an does not participate either or another ten g is added

to the hand and falls to determine the tact. What type of action should be used in any particular situation?

It depends, first of all, on the character of the music, the dynamics, the texture, the tempo in any part of the work. Moreover, in determining the harmony of the movement, its proportions, the conductor must take into account only that he is comfortable, free, and, finally, that the movement is clearly visible. Therefore, the hand movements of the conductor should be plastic, simple, expressive, understandable and precise in accordance with the music. Through hand gestures, the conductor conveys his feelings and thoughts to the audience. In addition, it imposes important artistic tasks on the performer [3].

Although both the right hand and the left hand perform the desired function, there are special requirements for both hands in conducting. So let's look at their individual aspects.

Right hand. The right hand, which performs the function of management in conducting, is primarily intended to refine, that is, to show the weight parts, to show the weight structure of the work. At the same time it alternates the performance of instruments or sounds, accents, fermats determine syncope, determine the tempo, reflect the dynamics of the character of the movement. It can be seen that the right hand works not mechanically, but because of the characteristics of the music being played. Right-handed leader, confident, enterprising. Is a "rhyming" hand. Finally, the wand, which is also the focus of man, reflecting the rhythmic instructions of the conductor, is also in the right hand. Hence, it is self-evident that the left hand does not play an important role in determining the beat. Modern conducting techniques are obsolete, as defined by the movement of both hands, and have already given up the habit of foolishness. According to Igor Markevich parallel tapping is as meaningless as a pianist who knows how to play only unison melodies of the same pitch [4].

Left hand. Left hand for instruments, voices, orchestral groups. is the conductor of choral and solo parties. It expresses the dynamic aspects of performance. In addition, mainly with the left hand, the musical statement is distinguished, the sentences are highlighted, the resonance, individual pauses are expressed, the musical form is harmonized, the texture changes. This does not mean that the right hand or both hands cannot be used at the same time. We emphasize the freedom and conformity of the actions that can only be performed by the conductor and their diversity, and at the same time, the independence of the hands. Although the conductor's hands are tied together, they must be kept in a completely free position. The fact that the movements of one hand are repeated by the other shows that these movements are not rich. represents the path of uniformity in the conductor. This is a must does not mean that symmetrical movements should be abandoned. In many cases it is difficult to avoid them. For example, when the orchestra sounds powerful and solemn, the conductor's hands spontaneously move to support one another with the same movements to express his character vividly. However, long-term use of symmetrical movements leads to impoverishment of the movement, to the uniformity of the conductor, and does not provide a wide range of opportunities to express the emotional nature of the music being performed and the conductor's creative feelings and purpose. The main difference between the right and left hand is this. the right hand determines the beat, and the right and left hands perform the rest of the tasks together. Proper distribution of tasks in this way allows the conductor to fully reveal all aspects of the work. At the same time, the movements of both hands are

strictly coordinated, and although their functions are different, the only goal is to play the music as fully as possible with all the details. If the conductor is a chap. in which the left and right hand functions can be switched, as such a conductor carries the main rhythm with the left hand (the leading hand for him) dynamics and the rest of the features can be easily displayed with the right hand. For orchestra and music, it's no different. Thus, we were convinced that it was possible to come up with a vacuum idea as follows: the right hand starts the stroke. that is, it controls the main rhythm and weight of the music, its dynamics and character [5].

The left hand is responsible for determining the dynamics and character of the music, the performance of individual voices or orchestral groups, choirs, soloists. This is especially true of opera and musical theater. The left hand shows the details of the musical performance. serves to express the emotional and artistic aspects of the conductor. How to achieve the freedom of movement and their compatibility, the independence of the hands? The first step in achieving this goal is to master the weight-specific scheme. In most cases, both hands are used to get acquainted with this scheme. This develops the student's habit of moving both arms symmetrically, which makes it difficult to achieve freedom of movement later. What is the use of learning to act later on? The left hand is ready to repeat or beat the right hand, but the learner's task is to understand how to avoid this.

Conductor's wand. The issue of the conductor's wand is very relevant today. Is it convenient to conduct with a stick or vice versa? the question is. This is not as simple a question as we think. If we look at the history of the art of conducting, we can see that this wand is designed to convey two intentions to the conductor, the orchestra or the choir. That is, with a stick, the music is shown, the dynamics, the character. The wand, as we have learned, came in a variety of sizes, from simple and small to the so-called "king's staff". Even until the nineteenth century, the rhythm was set by the knocking of wood. This is not with the whims of hoi conductors. rather, the conductor is not heard, and the unity in the performance is explained by the originality. The appearance of the tactile line and the division of the notes into beats (second half of the seventeenth century) facilitated the conductor's task [6].

General – that is, there was always an instant accompaniment. The conductor sits next to the chem ball or grand piano and performs with the ensemble, showing the tem pni with the first chords and separating the rhythm with accents. eyes his head began to control the sounds, pointing with his fingertips and squealing, and sometimes with his foot. Such a method of management especially prevalent in operas and concerts. In the seventeenth century, we also encountered the practice of conducting with the help of a wooden tablecloth or a Roman cherry. Such an event had taken place in Italy, and it is an expression of the aspiration to be an inaudible conductor. But the beating of the stick and the leg continued, and it still annoyed many. We recall Matteson's words: "Especially the French opera in Paris has been widely criticized for still using this method" (the case of composer and conductor Lulli). At the same time, in the Italian opera in Paris, the conductors were audibly conducting the orchestra, sitting behind the piano. In the early 19th century, at the National Theater in Berlin, conductor Bernard Anselm Weber conducted with a leather camouflage filled with calf wool inside. Weber worked with him on the scoreboard in such a way that the wool would fall in all directions [7].

Of course, there were many such examples. These methods of governing, such as sitting behind the piano and conducting the beat, eventually led to conflicts. Both

methods were firmly established in the activity and had their supporters and opponents. Now the modern way of conducting is to take a step forward, that is, to replace everything used by conductors with a compact wand. Of course, in the beginning, this traditional method of conducting provoked strong protests from supporters. The advent of the conducting rod in the 19th century was an unprecedented innovation. This is human nature – it is very difficult for us to give up what we have learned. At a music festival in Vienna in 1812, the appearance of a wand in the conductor's hand caught everyone's attention.

In 1817, in Frankfurt Main, conductor Spore began conducting for the first time with a wand in his right hand. At that time, the concerts were attended not by ordinary people, but by high-ranking gentlemen and ladies, the king and his officials. Conducting them upside down was a great sin and disrespect at the time. Richard Wagner, meanwhile, has broken with tradition. The fact is that in the past, conductors used to conduct in a position facing the fans, facing the orchestra. In his memoirs, Spore said that he conducted one of his concerts with a stick without any noise and without straining his face too much, and that the fans liked it very much, but the directorate was worried. After that, they started conducting everywhere with a stick. He became the epitome of conducting in general. The advent of the wand meant more than just a change of direction. Now the conductor took the wand as a banner, "ascended the throne", and began to rule. In the image of the conductor, however, the person who now dominates the single performance has become a wet figure. Thus, by the 1840s, a new style of conducting was fully established.

Thus, the conductor's wand was quickly recognized by the whole roof. Now the wand has become a much-needed aid kit. Because it makes the arm longer and more flexible. The wand looks farther and farther. It can accurately convey even the most delicate movements of the palms and fingers. All of this is true only if the wand is indeed a continuation of the hand, organically connected to it, expressing the 'desire' of the hand, and if there is nothing superfluous that interferes with the rhythm. The wand should believe-awake. Only then will it benefit the conductor and the orchestra. Every member of the orchestra knows this. If it is conducted with the tip of a stick, it is a necessary and useful tool, if the center of conduction is elsewhere, on the palm, wrist, and elsewhere, then there is no use for the stick. The wand is needed by those who know how to use it. Otherwise it is considered useless, even harmful. This is the essence of the question of whether it is good to work with a stick or not. However, there are also cases where the conductor only controls with his eyes or eyebrows. For example, Arthur Nikish sometimes conducted with his eyes or eyebrows. He could do it very well, because he was Nikish! Remember the American conductor who conducted the whole concert with eye and eyebrow movements! According to Nikolai Malco, the famous conductor Ernst Anserme once told him that he would look at the end of the stick before he began conducting, so that the orchestra would suddenly stare at it as well. This is good advice! The effectiveness of using a wand depends on how it is handled and used. To do this, hold the stick in the direction of the arm, not the side. Unfortunately, it is often the case that the wand does not conduct at all, because in front of the orchestra there are two conductors – a hand and a side-pointing stick. These two "conductors" do not always act in unison. Therefore, it is necessary to hold the stick at the end, not in the middle. The wand should look good on everyone. It depends primarily on the position of the hand. the

wand should not be held low enough to be blocked by the conductor. It is also impossible to raise the arm or both arms above the head and make incomprehensible and “mysterious” circular motions. In addition, turning to one side, it is also wrong to block the wand from the orchestra with its own body.

Especially if that part is in need of a conductor at the same time. So it is important to remember that the conductor’s stick is inaudible, but it is a device used to give visible signals. After all, orchestra performers are busy with their bands, and they see the stick during a pause, or they blink or feel it out of the corner of their eye during the performance. That’s why a conductor’s wand should be the center of attention for musicians and a reliable beacon for them. The size of the wand is determined by the size of the orchestra and the venue, and often it refers to the conductor himself. everyone prefers to work with a stick that is comfortable and familiar to them. Some like a long stick, some prefer a short one, some prefer a stick with a leather or foam cover, and some do not. It all depends on the person, because the zero stick serves the conductor, not vice versa. It is said that Felix Motl was tall and used a small, short stick, while Arthur Nikish was short and conducted with a long stick. They both did their job with great skill. So can we say that the wand is necessary for all conductors? Of course not! However, it would be correct to say that it is not necessary for someone who wants to stand out from others, but for those who believe that he can conduct better without it. Konstantin Sergeyeovich Stanislavsky said: “Why do you need a stick in the conductor’s hand? To beat the musicians? To show? But that’s why we have a finger”. In fact, the wand ensures that the hand movements are clearly visible to the orchestra and the performers on stage, and that the wrist is free from holding the wand, thus expanding the expressive possibilities of the finger. For example, V.I. Safonov, who was the first symphonic conductor to start working without a stick, said: Then I will be able to express my thoughts and desires to the orchestra in an expressive way, rather than on a stick made of lifeless wood”. The fact that the practice of conducting with the help of a cane is not widespread is explained by the deep-rooted tradition of treating the cane as a magical power.

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