

FEATURES OF CONDUCTING AND IMPROVING HIS SKILLS

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Abstract. *This article discusses the characteristics of conducting and improving its skills, as well as the conductor's posture.*

Keywords: *Conductor, music, team, tempo, hand, art.*

ОСОБЕННОСТИ ДИРИЖИРОВАНИЯ И СОВЕРШЕНСТВОВАНИЯ ЕГО
МАСТЕРСТВА

Аннотация. *В статье рассматриваются особенности дирижирования и совершенствования его мастерства, а также поза дирижера.*

Ключевые слова: *Дирижер, музыка, коллектив, темп, рука, искусство.*

When a conductor teaches a musical piece to a team, he must first be able to attract the attention of the team. In this way, the teacher can fully teach the work with all its nuances. First of all, they are: the conductor's gestures for attention, that is, firstly, he can give auftakt, that is, he gives breath to voices or instruments; secondly, he shows the rhythm of the work; thirdly, he gives a gesture about the dynamics of the work; fourthly, he shows the breath to the opening and phrases of the work being studied; fifthly, he can show the tempo and character of the work through gestures; sixthly, he prepares the performers for the end of the work. At the beginning of the piece or at the beginning of a certain part, the conductor places his hands on one point, that is, at attention. The hands are placed shoulder-width apart, parallel to each other, parallel to the belt, palms facing down, in a folded position.

The conductor's posture should be free and the hands and palms should be folded. The conductor should never be in a tense position, he should always feel the freedom of the muscles.

Only then will the conductor achieve his intended goal. The "Attention" sign means attracting the attention of the audience (attracting attention) through a conductor's gesture. This is useful for both the conductor and the choir. The act of attracting attention prepares both the musicians and the audience spiritually, brings the audience to the point, creates a state of expectation, and helps the musicians feel the tempo and character of the beginning of the piece (or a certain part of it). It is always expressed that the action of drawing attention comes first and the auftakt comes after it.

Before starting work, the conductor comes to a position that is important and necessary for him, this is called the initial position. He stands upright and free, leaning on his feet, which are set far apart. It is possible to put one foot forward a little, leaning now on one, now on the other. In this case, it is not appropriate to beat the beat with your foot and bend your knees in sync with the music, which is, firstly, unnecessary, and secondly, looks ugly. During conducting, the body can shake under the influence of hand movements as a normal, simple reflex. The shoulders should be free from excessive tension. The arms and elbows should be in a free position. It is advisable for the conductor to hold his hands freely and not too high, and not too far from the body. Raising the elbows high hinders hand movements and makes it difficult to beat. As mentioned above, the conductor mainly uses his right hand when giving the beat. When moving up and down, right or left, he should keep his palm down. The palm and fingers should be held lightly and freely, without stretching them, but at the same time not clenching them into a fist. It is recommended to follow this when starting to learn. The focus of the conductor's hand movement is of great importance for the performers, and this factor consists of two aspects: First, attracting the attention of the performers; Second, mentally and spiritually adjusting and preparing the performers according to the tempo of the work. The arm, hanging freely along the body, is raised to the middle of the chest without any tension. The distance between the wrist and elbow forms a triangle, and the hands occupy a position higher than the chest.

When the conductor places his hands on the focus point, it is necessary to pay attention to the fact that the elbow and wrist of the hand are forward in relation to the body, and the palm part is directed relatively upwards. The fingers should be in the shape of an arc, as if they were landing on a large ball, as if they were holding it in their palm. It is convenient for the hands to be slightly wider than the shoulders. If the elbows are raised too far in relation to the chest, to the level of the shoulders, the palms will approach each other in a three-way manner and the shoulder part will be deprived of full movement, and the arms will be tense and will not be able to move in both directions. If the arms are pushed forward too much than necessary, the movement of the shoulders will also be impaired. The lack of movement of the shoulder part means the loss of the ease and freedom of the conductor's hand. If the conductor's hands are too narrow compared to the width of the shoulders, the muscles tense up and the hands become stiff. This completely deprives the hands of their ease of movement, flexibility, and grace. The conductor's shoulders are also very important for his work. Being able to hold the shoulders completely free and flexible ensures the free movement of the muscles. Otherwise, this will negatively affect the elbow and wrist areas, causing the conductor's hands to become weak and lose their lightness and freedom.

Hand gestures are of great importance in establishing the students' conducting posture, because the conductor demonstrates the work being studied with his hands and works with the team. This means that the arms should be bent, and the elbows should be at a distance of ten centimeters from the waist of the body, as a rule. The arms should be free, shoulder-width apart, parallel to each other, and parallel to the ground. The freedom of the arms is facilitated by the muscles of the shoulder and arm, that is, they control the position of the hands. The main light, flexible, delicate, striking, circular, stroking, shooting from a fixed point and many other movements are performed by the palms of the hands, each part of the hand cannot perform movements without the other. Light movements of the palms of the hands are movements related to emotional impulses, feelings, musical understanding and expressive gestures of the conductor.

The works are shown by the hands, and the conductor's gestures are shown according to different tempos. With the help of these gestures, the conductor's technique is illuminated by the artistic aspects of the musical works. If the tempo of the work is slow, medium and fast, the conductor's nets will also move in the appropriate conductor's gestures. In the process of conducting the works studied at the specified tempos, the muscles of the arm below the shoulder and the forearms greatly help the conductor's gestures of the hands to move easily, widely in the air, and to perform beautifully.

In conducting, it is impossible to stiffen the palms (hands), and excessive flexibility is also very ugly. As is known, the hand consists of the palm, forearm, and shoulder. In conducting, the palm (hand), which is the most mobile and expressive part of the hand, plays the most important role. The forearm and shoulder, organically connected to the palm, are auxiliary parts and serve only for the positions of the palm in movement. In most cases, the parts of the hand are so interconnected in their positions that even the slightest movement of the palm requires the participation of the muscles of the forearm and shoulder. For example, going from light staccato to pianissimo. When conducting, holding the palm facing down is its most comfortable position.

In this case, the palm should always be directed forward, neither relaxed nor clenched, nor too raised. The fact that the fingers are naturally slightly rounded, at the same time their free position indicates a sufficient degree of freedom of the entire palm. The mobility, elasticity and sufficient freedom of the palm should be consistent with the readiness of the muscles for any rapid movement. This aspect of the palm allows the conductor to express the most subtle aspects of the performance through hand movements. It is the movements of the palm that give the conductor the main dynamic, emotional appearance of the movements of the hands. It is necessary to monitor the freedom of the palm from the very beginning of learning. The position of the hands during conducting does not remain unchanged.

The height of their location, the degree of extension are constantly changing. This depends on many reasons. In particular, on the dynamics of the choral sound, the texture of this or that episode, the presentation of the introduction to a particular performance, the genre, style, scale of the work, as well as the size of the orchestra, the number of choirs, soloists, and also on whether the orchestra is conducted in theaters (the depth of the orchestra) 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 establish an average hand position that students can initially follow.

For naturalness and convenience, to ensure freedom of the hand and to be visible to the choir, it is better to hold the hands slightly lower than the chest. If the hand is higher than it, the shoulder muscles will be tense, but if it is lower, it will not be visible to the choir. Students must first know how to correctly “set up” the entire conducting apparatus. Only then can they proceed to mastering the conducting technique. “Setting up” the conducting apparatus begins with relaxing and freely holding the muscles of the hands, shoulders, neck, and head. The task of the teacher teaching conducting is, first of all, to find the most comfortable and natural position of the body, head, arms, and legs for each student.

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