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Effective Methods of Mastering Conducting Schemes

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Abstract: As the conductor begins his work, the conductor comes to an important and necessary state for him, which is called the initial state. He stands upright and freely, resting on his legs, which are placed far apart. You can stand with one leg slightly forward, sometimes leaning on one, sometimes on the other. The article describes effective methods of mastering conductor schemes.

Keywords: The concept of a digital artist, music, art, foot position, control panel, general symbols, the concept of a work in music.

Introdition.

Based on our many years of pedagogical experience, we have come to the conclusion that at first it is appropriate to learn the schemes only with the right hand, and this is the only method that will help to use the hands independently of each other later. In the learning process, it will be wrong to switch to learning the left hand until the tasks of the right hand have been mastered. Mixing different methods of movement of two hands means not being able to solve any of the tasks that you set before yourself. Therefore, the first stage of training is conducted with only one right hand, without a stick. It is necessary to constantly work on ensuring the freedom of the palm and fingers from the very beginning of education. Therefore, it is not good to switch to conducting with a baton from the head first, because this causes tension in the muscles of the palm. The function of the stick will be taught later.

The main part.

As for the left hand, it should be introduced gradually, not immediately. In this case, the left hand should be given the simplest tasks, which must be performed independently in the simpler works that are studied at the initial stage of mastering the schemes. While performing them, he should not return the task that the right hand is performing at the same time.

Initial state and conduction schemes. As the conductor begins his work, the conductor comes to an important and necessary state for him, which is called the initial state. He stands upright and freely, resting on his legs, which are placed far apart. You can stand with one leg slightly forward, sometimes leaning on one, sometimes on the other. In this case, it is not appropriate to beat the beat with your feet and bend your knees in harmony with the music, it is firstly unnecessary, and secondly, it looks ugly. During conducting, the body can shake under the influence of hand movements as a normal, simple reflex. Shoulders should be free of excessive tension. Arms and elbows are free. It is advisable for the conductor to hold his hands freely and not too high, and keep his elbows not too far from the body. Raising the elbows high interferes with hand movements and makes tapping difficult. As mentioned above, the conductor mainly uses his right hand to beat. When moving up and down, right or left, he should stand with his hand palm down.

Palms and fingers should be held lightly and freely, without stretching them into fists. It is recommended to follow this during the beginning of learning.

When holding the baton, the conductor's index finger touches the thumb, and the other three fingers are slightly bent, not touching each other. In this case, the hands should be in such a position that it is convenient to move from it in any direction (from itself, towards itself, up, down). The importance of the palm in giving a beat and conducting in general is very important, especially if you want to achieve a very expressive performance, the palm should always be free, not tense and flexible. However, this freedom and flexibility should be natural, not artificial.

The conductor uses vertical and horizontal hand movements to give a beat. Each of them should not be too limited or too broad. In addition to the divisions indicating the direction of the conductor's hand movements, they are also divided according to their strength. The most powerful of them is the downward (vertical) movement of the hand, because when performing it, there is no need to overcome the gravity of the earth. It should be remembered that during strong movements, the muscles are tense, and during weak movements, they relax.

Separation of hand movements into strong and weak ones is of great importance in determining tact. Because with strong actions, strong, emphatic, and with weak actions, weak, unemphasized contributions are shown. Also, weak movements serve to prepare for strong movements. In addition, the weak movements of the hand correspond to the moment when the choir and instrumentalists of the musical piece need to fill their lungs with air. On the contrary, the strength and power of strong hand movements corresponds to exhalation, that is, when choir performers sing and instrumentalists play.

The study of metric schemes begins at the time of familiarization with the structure of schemes in general. Conducting schemes are based on clear and simple actions. This is convenient for the conductor and allows the performing team to better understand his wishes. The more simple, clear, concise, and meaningful this foundation is, the greater the opportunity to convey the various demands of the score through the use of hand movements, and the deeper the meaning of the conductor's hand movements. ladi As mentioned above, a tact of any size consists of strong and weak parts. There are also relatively strong contributions in the tact of complex and mixed meters. All of them are shown by the hand movements of the conductor. The first strong contribution is the basis of the tact. This contribution is characterized by an action appropriate to its status and character, that is, it is expressed more actively than others. The sudden movement of the hand from the top to the bottom meets this requirement. The hand down movement is the simplest and most powerful. In it, the force resulting from muscle contraction is added to the arm's own weight. In such a movement, the strength and active character of the first contribution, which is different from others, is shown separately. In order for the tact to be demonstrative, the strong contribution of the tact should be deep enough, clear, and most importantly, it should not merge with other contributions of the tact. As for weak and relatively strong contributions, they are given by moving the hand to the left, right or up, depending on the scheme of this or that meter. All weak contributions of a tact include preparation for the next contribution. Therefore, each subsequent action must be inextricably linked with the previous ones, and should arise from them.

To give the clearest example of this, let us take the last part of the measure. It is the weakest in the tact in terms of its position, but it also contains a strong preparation for the next action. Therefore, it will not be a mistake to say that the last contribution is the beginning of the first contribution that will begin later. Indeed, the character of the first contribution depends on the last weak contribution that preceded it. Therefore, the last contribution of the measure is indicated by a sharper movement compared to other weak contributions and is always directed upwards.

Thus, in accordance with the system of using dimensions formed in musical practice, conducting is divided into simple, complex and mixed types.

Simple meters (prostyye metry). Meters containing one strong contribution are accepted as normal: $\frac{2}{2}$; $\frac{2}{4}$; $\frac{2}{8}$; $\frac{2}{16}$; or $\frac{3}{2}$; $\frac{3}{4}$; $\frac{3}{8}$; $\frac{3}{16}$. Complex meters include meters considered strong or relatively strong: $\frac{4}{4}$; $\frac{4}{2}$; $\frac{4}{8}$; $\frac{4}{16}$ or $\frac{6}{8}$; $\frac{6}{4}$; $\frac{8}{4}$; $\frac{9}{4}$; $\frac{9}{8}$; $\frac{9}{16}$ or $\frac{12}{4}$; $\frac{12}{8}$; $\frac{12}{16}$.

Mixed meters include various simple meters combined with each other or complex meters: $\frac{5}{2}$; $\frac{5}{4}$; $\frac{5}{8}$; $\frac{5}{16}$; $\frac{7}{2}$; $\frac{7}{4}$; $\frac{7}{8}$; $\frac{7}{16}$; $\frac{10}{2}$; $\frac{10}{4}$; $\frac{10}{8}$; $\frac{10}{16}$; $\frac{11}{2}$; $\frac{11}{4}$; $\frac{11}{8}$; $\frac{11}{16}$. In addition to these contributions, there are also relatively strong ones in the complex and mixed meter tact.

First, as we said above, the strong contribution forms the basis of the tact. It should be shown with an active and sharper action compared to others. In the metric system, this movement corresponds to "ONE", that is, the first part of the beat.

Thus, the strong contributions of all schemes should be given in a vertical movement from top to bottom.

Summary.

Mastering conducting schemes begins with simple methods of giving a beat. "One", "Two", "Three", "Four" schemes are considered simple. (They are used to measure one-part, two-part, three-part and four-part measures). Some conductors consider the 4-part scheme complicated because only the second contribution is relatively strong. However, it would be more correct to consider it simple, because it is on the basis of the 4-part scheme that the "Five", "Six", "Seven" and other complex schemes are based.

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