



Work on Conducting Techniques While Acquiring Conducting Skills

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Annotation: Until recently, it was believed that one cannot study to become a conductor, but one must be born as a conductor, that such ability is given to a person by nature itself. Also, not everyone always understands well what "conducting technique" is. There are different ideas about this concept. In the article, work on the conducting technique in mastering conducting skills

Keywords: conducting, conducting skill, art form, analysis of musical works, music literacy, music teaching method, musical knowledge.

Introduction.

The number of young people who want to study in musical educational institutions is increasing every year. Among them, there are many people who want to try conducting, which has become a very complex and multifaceted art today. The increase in folk and brass orchestras, in turn, increased the need for qualified conductors.

The main part.

Nowadays, music performance has improved, and the scores created by modern composers have also become very complicated. All this requires the conductor to be able to work on the work in a short time with high efficiency. Therefore, the skill of a conductor is very important in this place. However, training for the profession of a conductor has certain difficulties, one of which is that the future conductor cannot communicate with the orchestra, which is his main "instrument". Instead of an orchestra, they use a piano, but the way it produces sound is completely different. Since the possibilities of performance in an orchestra are wide and varied, it is more complex than any other musical instrument. The main difficulty is that people with different skills and talents work in the orchestra, and each of them has a unique character, passion and other mental and emotional characteristics. Therefore, conducting is a complex job compared to other performing specialties.

This scientific work is intended for conductors of amateur orchestras, senior students of special music schools and lyceums, students of cultural institutes and conservatories, to give them a better understanding of the nature of conducting technique, to show its place in the general process of conducting an orchestra. , aimed at helping him acquire knowledge and skills that will be necessary for his independent work with the orchestra. A good conductor should have many qualities, such as talent, knowledge, will power, hearing ability and experience. However, if the conductor is not able to serve these qualities to the orchestra, he will not be able to achieve his intended goal if he is unable to convey to the orchestra the tempo, dynamics of this or that piece, and a specific way of conveying his interpretation in this regard.

Since the middle of the 20th century, modern music has become more complex and has shown the importance of having a high conducting technique in conducting an orchestra. So what is a conducting technique?



Until recently, it was believed that one cannot study to be a conductor, but one must be born as a conductor, that such ability is gifted by nature itself. Also, not everyone always understands well what "conducting technique" is. There are different ideas about this concept. Some musicians consider the conducting technique as a means of expressing the essence of the musical image and work through hand movements. This opinion was supported by S. A. Kazachkov, A. P. Ivanov-Radkevich, I. A. Musin. In particular, I. A. Musin wrote: "Hand gestures have become their own language and replaced the conductor's speech. With its help, the conductor talks to the orchestra and the audience about the content of the music." Some consider conducting techniques to be the methods of conducting a choir or orchestra performing a piece of music. (M. I. Kanerstein, I. V. Razumni). Others understand the concept of conducting technique as directing a choir or orchestra performing a piece of music. (V. G. Rajnikov, J. M. Debelaya).

In our opinion, the conducting technique is primarily the interpretation of the music performed by the conductor with the help of his hand movements.

Installation of the conducting apparatus. The entire body can be considered as a conductor's apparatus, and for the effective operation of this apparatus, the body part, head, arms, shoulders and legs must be in the right position. All parts of the conducting apparatus are interrelated and complement each other to a certain extent.

Body position in conducting. During 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. It is impossible to raise the shoulder too much - this will cause the muscles of the back to be inactive, the elbows to "branch" to both sides, and the whole body will be in an uncomfortable position. Excessive bending and bending is also wrong. In this case, actions become slow and unreliable. Excessive movement of the body, frequent turning, bending and other excesses during the performance look like haste and usually indicate that the conductor's technical skills are not good.

In general, the entire appearance of the conductor should be based on aesthetics: the body should be in a natural position, the chest should be taut, and the shoulders should be straightened. Also, the conductor should never bend over. The position of the body also affects the conductor's breathing. The shoulders and the whole body should be in such a position that the conductor should not be prevented from breathing freely. The conductor's breathing should be natural because he connects the whole music and its parts with his breath. That's why there is a wonderful saying "the conductor breathes with the music". The conductor's breathing is naturally connected with the breathing of singers and musicians. Taking into account that the whole body of the conductor is always in the center of attention of each member of the orchestra and, moreover, the audience, he should always control himself and not make excessive movements. The conductor's full attention should be focused on the orchestra, and his actions should be clear, reliable, and at the same time directed to help the orchestra in front of him.

Summary.

In order to increase the effectiveness of hand movements, some conductors lean towards the orchestra and direct their body into inappropriate movements. In practice, this situation does not increase the effectiveness of lake actions, on the contrary, it can lead to misleading of the performers. Effectiveness should be achieved not with the help of the body, but only through hand movements.

The famous Russian conductor Ye. A. Mravinsky can be a bright example. His body is almost not involved in the process of directing the orchestra. His hands work completely freely. The ability to use the expressive possibilities of the body at an excellent level, the meaningfulness of the body



position, the highly plastic nature of the movements ensured that his conducting style was extremely emotional.

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