



Conductor's Actions in 1st and 2nd And 3rd Parts

Ergashbayev Baxtiyar Mirzamaxmudovich

Teacher of the Department of Music Education, Faculty of Arts, Andijan State University

Abstract: The conductor's hand goes vertically from the top down to the beat point below with a single accelerated movement. And raising the hand along the same vertical line is at the same time an auftakt to the next part of the beat. The movement of the hand should be non-stop, and the line drawn by it should be closed, that is, it should strive to be continuous.

The article describes the actions of the conductor for the 1st, 2nd and 3rd parts in conducting.

Key words: conductor, conductor, conductor scheme, general situation, management, control panel, stage movement, beat point.

Introduction.

A conductor is a responsible profession that creatively develops the music of a piece, lives with its spirit, requires a lot of hard work, hard work, and patience. Not everyone understands how difficult the art of conducting, which seems easy at first glance, is. This is the complexity of the profession. he must know not only the perfect performance of the instruments in the orchestra, but also its secrets. Because only when these instruments are in harmony, wonderful melodies come into the world.

The main part.

CONDUCTING "TOGETHER". $\frac{3}{8}$; $\frac{3}{4}$; $\frac{2}{4}$; $\frac{5}{4}$. "Birga" scheme is considered the most difficult for conducting. Although this timing scheme seems simple at first glance, it is actually quite complex. Because it does not have the technical difficulties typical of other schemes, but it requires the same subtlety of movement as others. It is the "subtle" technique that is the factor for good performance. In a scheme that gives a "together" beat, the downward movement combines all the counted parts of the beat. This action is always sharp, slow. It should be more clear when giving the "together" tact. The conductor's hand goes vertically from the top down to the beat point below with a single accelerated movement. And raising the hand along the same vertical line is at the same time an auftakt to the next part of the beat. The movement of the hand should be non-stop, and the line drawn by it should be closed, that is, it should strive to be continuous. The effect of the waltz beat depends more on the freedom of movement of the conductor. If the percussion is performed correctly, even without the sound of the orchestra, that is, even when you see it with your eyes, it is clearly noticeable that the rhythm drawn with movement is in the style of a waltz. It was written at a fast pace $\frac{3}{4}$ or $\frac{3}{8}$ musical works of three-part scale are timed with the conductor's net (setka) "Together".

Giving the "together" tact $\frac{2}{4}$ is also used at a fast pace (the final part of W. Mozart's "Prague" symphony, "Turkish March" from L. Beethoven's "Ruins of Athens", three-quarter $\frac{3}{4}$ the same



goes for scherzos and fast-paced minuets. The final part of Beethoven's 5th symphony with the symbol □ is also expressed by the "Together" measure.

"Together" was conducted $\frac{5}{4}$ the instrumental dimension is very rare in musical literature and is used only in very fast tempos. Girls' chorus from A. Borodin's opera "Prince Igor" 1 p. 2 k. and the 2nd part of his "Third Symphony". All these accented options are easier to give a beat than a waltz, because the "spring" jump of the hand is enough and there is no need to reflect the danceness of the movement, as in the waltz.

CONDUCTING TWO. $\frac{2}{2}$; $\frac{2}{4}$; $\frac{2}{18}$. $\frac{2}{2}$ half for each movement of size (♩) the note is correct. $\frac{2}{4}$ a

quarter per move in size (♩) the note is correct. $\frac{2}{8}$ 8 pieces per movement in size (♩) note is correct

and ... $\frac{2}{4}$ giving a tact is "for two". It has a two-count rhythmic duration - 2 quarters, the first of which is strong, with a beat, and the second - weak, without a beat. Both quarters should be marked with appropriate hand movements. More precisely, hand movements - the first is determined by a strong movement, the second by a weak movement. However, there is one feature in the execution of the two-part grid (scheme) that should be given serious attention.

It is known that, due to its natural characteristics, the hand will definitely "jump" up after being sharply lowered as "One", if in a 2-part grid it moves too sharply during the return, then during the second part it will go up can remain, so that "two" remains not from the bottom up, but again from the top down, like "One". As a result, the 1st and 2nd contribution of the tact does not differ from each other. To avoid this, after the "One" movement, press the hand's desire to "jump" and start the "Two" movement from the bottom up. The need to stop the hand in time after the "one" is a difficult aspect of the 2nd part for beginners. Experience confirms that the accuracy of the first contribution requires the downward movement of the hand "One" and the upward movement of the hand "Two" is the most convenient.

Everything that has been said about the formation of a conducting grid in binary dimensions applies equally to other dimensions. It can be added that the strong contribution of the tact should be emphasized more than the weak one.

CONDUCTING THREE $\frac{3}{2}$; $\frac{3}{4}$; $\frac{3}{8}$; $\frac{3}{16}$. The most convenient and the easiest in terms of manual

technique is a three-part mesh. A simple three-part measure has a rhythmic duration of three beats, three quarters. The strongest is the 1st contribution, the 2nd is relatively weak, and the 3rd is the weakest.

In the practice of conducting, three-part nets (circuits) can be found in various ways of pacing. Some of them are very special, they can be used in special cases, but typically they are not suitable, because they do not have the neutrality (objectivity) that allows adaptation to executive tasks. Sometimes, any silent form that works for certain situations is a hindrance for others. In a three-part grid, the first part is clearly defined and oriented vertically downwards or slightly to the left. When showing a strong contribution, you should create an imagination in yourself as if you are "pressing a piston" (L. M. Andreyeva), as if your hand is facing resistance. The second contribution is carried with a soft hand in a horizontal movement from the conductor to the right - to the 2nd contribution point. When showing the 2nd contribution, it is important to take it along an arc-shaped line, and the point ending this line should be on a horizontal surface above the



height of the 1st contribution (neither higher nor lower). According to the figurative expression of N. A. Malko, the last contribution is shown "as if soup is filtered with a spoon."

Summary.

"The third contribution before Takt is of great importance in the scheme. The quality of the strong contribution, that is, the accuracy of the entire scheme, is collected during the third contribution," L. M. Andreyeva wrote. A three-part set is easier to learn in a slow, waltz rhythm.

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