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Basic Principles of Conducting Movements; Freedom, Scheme Accuracy, Economy, Expressiveness of the Image

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Annotation: The article discusses the basic principles of student conducting actions that require good skills from the educator to achieve freedom, accuracy, economy, expressiveness of the scheme. Exercises are of great importance in achieving the accuracy of the scheme, in simple attention, first of all, the position of the student's body, head, torso, arms, palms are correctly placed. The shoulders do not stand in a loose, tight position. With the help of the palms of the hands, it is necessary to show any scheme clearly and fluently. Exercises are a great help in achieving the accuracy of this scheme. In order to strengthen the accuracy of the scheme, we can study with the help of small works. The analysis of the work, the author and the means of musical theoretical expression are also analyzed, and the conduction scheme is clearly executed.

Keywords: forte, piano, movement, conducting, gesture, hand freedom, facial expression, rubato method, fermato, pause, episode, short, slow, soft, head expression, palm freedom, finger position, wrist position, position of the legs.

Basic principles of conducting movements; freedom

The student's hands make the conductor's gestures free and clear in the palms of the hands, the body is free and the shoulder muscles are relaxed to achieve schematic accuracy. As mentioned above, the hands cannot communicate their ideas and goals to the orchestra without using free gestures. If the hands are not held freely, the hands cannot be flexible and plastic, and the means of musical expression of music become incapable of expressing the artistic image. Wrong hand gestures are not understood by the team, and they are not able to perform the work correctly. Even a tired look at the team can lead to misunderstandings with the conductor and interfere with the team's performance. When conducting, if the conductor notices that his hands are moving incorrectly, he should immediately hold his body, shoulders and arms in a free position. It is also important that the fingers are placed according to the rules. Ineffective actions must be eliminated.

The student should start the performance by placing his hands in a free, light position on the point of focus and giving a beautiful *aufakt*. When conducting, the fingers should not be spread out, the fingers should be in a position as if holding a computer mouse, and they should be able to draw a diagram and control gestures like a paintbrush. It is important that the fingers move smoothly, like a paintbrush, and the conductor can clearly show the scheme to the team if he can feel it. The team can easily understand the schemes and work on the composition.

Synchronous (parallel - the same movement of the hands) movements indicate that the technical capabilities of the conductor are limited. Synchronous movements are usually used to indicate the high points of the orchestra's overall performance and the climax of the work. The conductor should be able to accurately determine the movements of the hands based on his little knowledge and be able to apply them in practice.

Depending on the specific situation in the music, the movements of the right and left hands can change their functions. That is, while the left hand keeps the ensemble performing with precise movements, the right hand inspires the performers with expressive movements. For example, in groups sitting to the left of the conductor, the left hand has to perform the function of the right hand as a result of a clear rhythmic performance or the addition of a new melody. At this point, the right hand changes direction and continues to move independently, assisting the left hand. This means that revealing the character of a work requires freedom from the conductor, and a constrained conductor cannot lift the spirit and burden of the concert program.



So, exercises are a great help in achieving freedom of hands, you can achieve more freedom by studying more phrases. It is known that the hand consists of the palm, wrist and shoulder. The palm (wrist), the most mobile and expressive part of the hand, plays the most important role in conducting. The shoulders and wrists are auxiliary organs in the palms of the hands, and it is important for them to be able to feel and interact with the muscles in all movements, even the smallest ones. For example, switching from light staccato to piano. Keeping the palm facing down when conducting is its most comfortable position. The palms of the hands should always be pointing forward, without loosening or squeezing or raising too high. The fact that the fingers are naturally slightly rounded at the same time means that their free position indicates that the whole palm is sufficiently free.

The movement of the hand also depends on the dynamic tones, the *panissimo* shows short and small hand gesture schemes, which require agility from the conductor. In the *Forte* speaker, the gestures can be larger and wider than the volume.

In the play there are *legato*, *nonlegato*. In these cases, it is important that the hand moves smoothly, the palms are elastic and smooth.

In the *stakatto*, a light movement is performed at the fingertips, as if a needle had been struck into the fingers. That is, the palms of the hands should be able to show short and quick movements. Such situations help to reveal the subtleties of the performance with the help of palms.

It is important that the conductor controls the movements of the hands during the conduction, and of course the palms can change during the gestures, which is due to changes in dynamic tones.



Let's look at the performance of "Song of the grandchildren" in the achievement of freedom of hands in the laboratory.

Let us make a brief analysis of the work; "Song of grandchildren", a children's work, music by Nadim Norhojaye, a member of the Composers' Union. The play details the mutual respect between children and adults. It is written about sweet-spoken, carefree grandparents, and it is written that the intentions of young children are pure and radiant, and that it is a pleasure to live with grandparents.

The pace of the work is *Allegretto*, that is, cheerful and fast, written in 2/4 measurement, the tone of the work is do-major. The work is adapted for children's voices. So the conductor works with children's work. What to look for: memorize the full text of the work and memorize the melody by singing it on the piano. Then the student should pay attention to the note structure of the work. That is, it must be broken down into phrases.

The main principles of conducting actions are the accuracy of the scheme, economy, expressiveness of the image.

The basic principles of student conducting actions require good skills from the teacher to achieve the accuracy of the scheme, economy, expressiveness of the image. Exercises are very important in achieving the accuracy of the



scheme. The shoulders do not stand in a loose, tight position. With the help of the palms of the hands it is necessary to show any scheme clearly and fluently. The above exercises will help you to achieve the accuracy of this scheme. In order to strengthen the accuracy of the scheme, we can study with the help of small works. The analysis of the work, the author and the means of musical theoretical expression are also analyzed, and the conduction scheme is clearly performed.

Poet Safar Barnoyev

Safar Barnoyev was born on May 6, 1938 in the village of Dilkusho near Bukhara. He graduated from high school in 1959 and worked in construction for some time. After returning from military service, he studied journalism at Tashkent State University. He has worked for the Kamalak Publishing House, the Writers' Union of Uzbekistan, the Ministry of Public Education of Uzbekistan, and the Gulkhan magazine. Safar Barnoyev's first poem, *In the Camp*, was published in 1959, and his first collection of poems, *I am in the mountain*, was published in 1970. This was followed by "The First Smile" (1972), "Dad's Hands" (1974), "Missing" (1975), "Yulduzkhan and Bahorjon" (1977), "The Day the Soldier Returned" (1979), "White Storks" (1982). Dozens of books of poetry and prose have been published, including "The Twins" (1985), "The Prize" (1983), "We Honour Peace" (1986), "A Song About My Dad" (1989), and "Karimjon-Carlson" (1988).

A number of his works have been translated into Russian, Ukrainian, Belarusian, Latvian, Moldovan, Polish, Czech, Armenian, Azeri, Tajik, Kazakh, Kyrgyz, Turkmen and Karakalpak.

Safar Barnoyev was awarded the Gafur Gulom Annual Prize of the Writers' Union of Uzbekistan for his book "Glorifying Peace" and the Well-done Prize for his contribution to the development of children's literature.

Dedicated to the memory of the writer, a memoir "Childhood Happiness" (2011) was published in the series "Safar Barnoyev in the memory of contemporaries."

Composer Nadim Norkhodjayev

Nadim Norkhodjayev was born on December 24, 1947 in Tashkent in a family of intellectuals. Sensing Nadim's parents' interest in music, they transferred him from the 5th grade of high school to a special music boarding school named after R. Gliere, where he began to learn to play the tambourine. Given Nadim's interest in music theory and composition, he was transferred to the Hamza Music School in 1963. He learned the secrets of music from the famous composer Rumil Vildanov. In 1967 he graduated with honors with his "Suite" for symphony orchestra. In the same year he entered the composition faculty of the Tashkent State Conservatory. N. Norkhodjayev graduated from the conservatory with honors and was sent to work at the Bekabad Music School.

During his military service, he formed a vocal-instrumental variety ensemble and began to give concerts. In his career he paid more attention to the genre of song - in 1968-1972 he worked as a teacher and department head at the music school, in 1972-1975 at the Bekabad music school. From 1975 to 1976 he worked as the editor-in-chief of the recording studio of the Finnish "Melody". He was a teacher, senior lecturer, associate professor at the Tashkent State Institute of Culture named after A. Qodiriy. He has been working as a teacher at the Toslikent Pedagogical School named after Rajabi, since 1998 as the head of the department of pop performance at the Tashkent State Conservatory, and since 2003 as a professor. N. Norkhodjayev created 3 pieces for piano, 4 preludes, 2 variations, sonatina, a series of miniatures entitled "Bites", wordless song, 2 sonatas for piano, play for violin and piano, string quartet, "Concertino" for piano and symphony orchestra, part IV symphonic suite, part I symphony and many songs.

In the work of N. Norkhodjayev, the song takes precedence. In collaboration with contemporary poets, he has created songs dedicated to more than 100 pop and kindergarten children and schoolchildren. The first pop song "Hakkalar" ("Magpies") written by the young composer for children in 1975 became popular with the performance of the vocal ensemble "Pakhtaoy". In particular, songs like "Good boy", "Lazy", "Oh, dreams", "Queer competition", "Praise of land", "My fish", "The children greeted", "Sayyoraxon", "We are flowers in the garden", "Great cock", "Wise Child" became popular in the performance of the children's choir "Bulbulcha" (Young swallow). He reworked the cantata "Week" for children's choir, the choir suite "Dialogue of Trees", Uzbek folk songs for the choir. The songs "Moon in the sky", "Chori chambar", "Kavushim" (My galosh), "Chuchvara kaynaydi" (Pelmeni boils) are among them.

Nadim Norkhodjayev was awarded the honorary title of Honored Worker of Culture of Uzbekistan. He is a winner of the Republican contest "Well-done - 2000", chairman of the song department of the Union of Composers of Uzbekistan, an active participant of the jury in various competitions in the country.



"Song of the grandchildren"

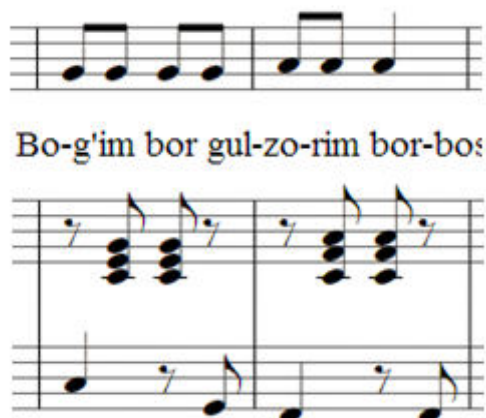
Let us make a brief analysis of the work; "Song of grandchildren", a work for children, composed by Nadim Norhojayev, a poem by Safar Barnoyev. It is written about sweet-spoken, carefree grandparents, and it is written that the intentions of young children are pure and radiant, and that it is a pleasure to live with grandparents.

The pace of the work is Allegretto, that is, cheerful and fast, written in 2/4 measurement, the tone of the work is do-major. The work is adapted for children's voices. So the conductor works with children's work. What to look for: memorize the full text of the work and memorize the melody by singing it on the piano. Then the student should pay attention to the note structure of the work. That is, it must be divided into phrases. In this case, it is possible to achieve scheme accuracy, economy and image accuracy. Figure 1-1 is the introductory part of the study



When showing the student the conduction scheme, we teach the student to work with the concertmaster in the introductory part, where the student pays attention to his right hand and shows the introductory part to the accompanist by giving an auftakt. The accompanist will perform 4 beats, in the last fourth bar the student will focus on the left hand part of the voice and show the conductor to start the performance with an auftakt using the facial expression "Ready, let's start now". In this way, the input part is conducted and the 2/4 measurement scheme is clearly shown.

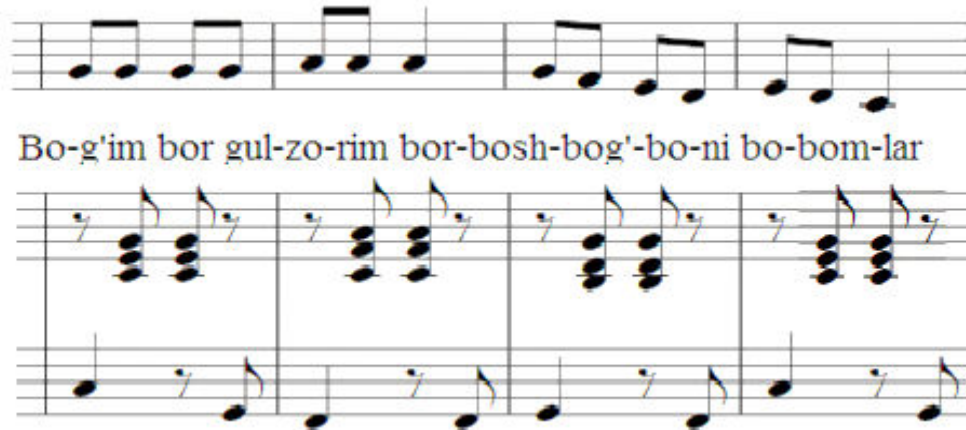
Figure 2 shows the co-directing of the choir party with the concertmaster in the play we are studying



After the introductory part, we teach the student how to show the next phrase, that is, we prepare the fourth performer for the performance; give the fifth bar auftakt and start the performance. The right hand shows the concertmaster's part, the left hand draws the attention of the performers, and the next phrase begins with an auftakt. The performers begin to sing based on their left hand and facial expressions. In this case, the accuracy and economy of conducting techniques are important.



Figure 3. We divide into phrases and perform the accuracy and economy of the conductor's scheme;



We pay attention to the scheme accuracy of each phrase, the first contribution is strong, the second contribution is relatively weak. In conducting, we show the first part as deep and the second part as relatively weak, giving the auftakt from the point of view of the hands. The conductor shows the scheme economically without spreading, that is, without common movements, the arms should not exceed the width of the shoulders. It's important to keep your fingers together. Also, the facial expression of the conductor illuminates the mood of the performers, the character of the work. In order to achieve the accuracy of the conduction scheme of Figure 4-4, it is necessary to correctly show the breath and auftakt in each phase of the work.



At the same time, it is necessary to pay attention to the content of the words and the expressiveness of the facial expression, depending on the tone of the work. The conductor uses facial expressions to perform with the performers. We will also show you the exact layout of each clock.

Figure 5-5 Pay attention to the reprise and the semicircular sound of the vocal cords during the conduction process. We hold the half-volume to 1i-2 in the left hand, and show the concertmaster's party in the right hand. The performers also perform in a semi-sound depending on the economy of the circuit.



Figure 6-6 breaks into 1i in the final part of the performance of this work, and there is a pause in 2i, in which case we extend the conductor's scheme to the voice part and the concertmaster, and repeat the reprise.



So, bottom line is that we're really looking forward to this century. Depending on the level of study, we conduct the work from beginning to end with a clear rule of conduct. That is, without forgetting all the nuances:

- at the beginning of the 4th stroke we show only the conductor grid in the right hand;
- From the 4th bar we prepare the choir part with the left hand and lead the concertmaster part and the choir with both hands;
- hold the semicolon in the left hand, which is found in the play,
- In the last bar we show a break of "one" according to the size of the work,
- We repeat the reprise from the play and finish it together again.

It is advisable to follow these rules when studying works.

Thus, in teaching the performance of a work, it is necessary to pay attention to the speed of the work and its dynamic features. In conducting technique, it is also determined by the individuality and emotional state of the conductor. It is necessary to analyze the image, to perform the work at the tempo set by the composer and to show what it means. In the works, the conductor's attempt to change the tempo and become arbitrary is a self-expression given to external influences. Dynamic characters are also directly related to speed, in the play forte characters should not go beyond the accuracy of the scheme, and it is very ugly to show the image with too much emotion. It is important that the student demonstrates the correct representation of the dynamic symbols, paying attention to the speed of each beat. At fast tempo, the hands should show gestures with quick and light movements. Works with a slow tempo should be presented with smooth and straight gestures, and each movement should be clear and understandable to the performers. Tempo plays an important role in illuminating the artistic image of a work.

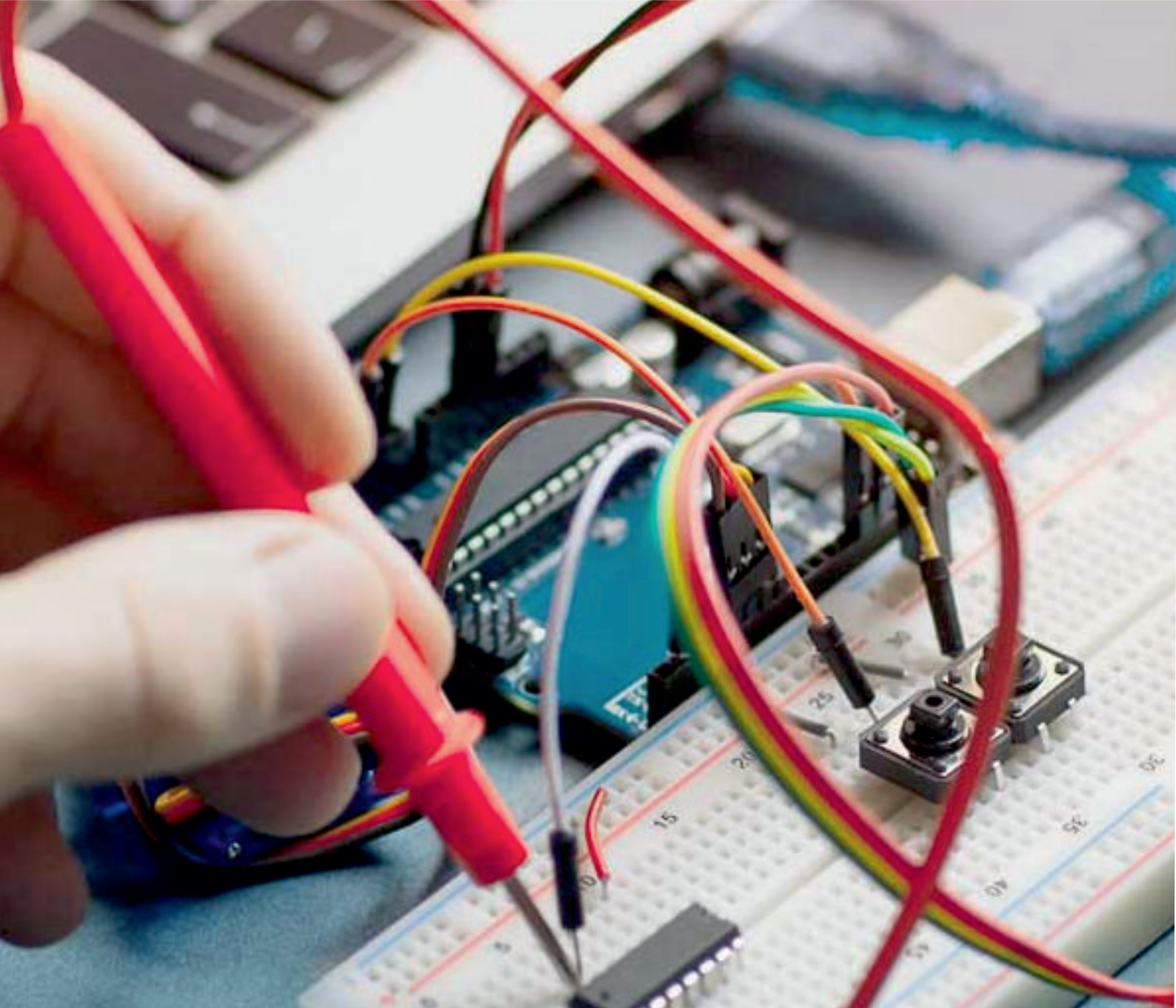
If the speed change occurs without prior preparation according to the author's instructions, care should be taken to ensure that *rallentando* does not occur before a slower pace and that there is no *accelerando* before a faster pace. In the process of performing the work, it is often necessary to use various rhythmic changes that are not shown in the score. An example is the most common method of changing the tempo - *rubato* (the word *rubato* is Italian and means stolen, meaning to play without keeping the exact amount of notes). Naturally, *rubato* is used more and more as romantic features are added to the music.



Some conductors do not pay attention to the dynamic tones in the performance of the work, and pauses, cesura, fermata and other dynamic characters in the work also help to express the tempo effectively. It is important to make the artistic image of the work more emotional and to illuminate the image. The conductor must also know the rules of performance. It is important to teach these qualities to the student. It is necessary to look for the culture of the conductor, the ability to feel the work of art, the style of its performance in the performance of the work, the normative conducting gestures and characters that correspond to the sentences of the work.

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