



Conductor's Work on a Musical Piece

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Abstract: This article deals with the conductor's work with orchestral groups in the discipline of "Orchestral Class", feeling each other about the performance of the ensemble, achieving purity of performance, working on parts that require technical skill.

Keywords: interpretation of the work, conductor, conductor's baton, score, parts, ensemble, joint performance, orchestra groups, conductor's cues, transposition, types of keys.

Music is an interpreter of the human spiritual world, it educates a person spiritually by influencing human feelings. Today, the art of music is important because it gives people, especially young people, an upbeat spirit, and directs them to creativity and creativity.

In the 40s of the 20th century, there were fundamental changes and reforms in the cultural life of Uzbekistan. In 1936, the State Philharmonic of Uzbekistan was established. This creative association promotes music and art in Uzbekistan, organizes creative teams that lead to radical changes in the musical life of our republic, performs musical works based on many voices and world opera, ballet, symphony and other such arts led to the establishment of artistic teams (initially such teams were called workshops).

The conductor who conducts the orchestra must have a perfect knowledge of the performance capabilities of this creative team and the positions of the instruments in the orchestra. The tuning process of educational orchestras of Uzbek folk instruments is also tuned in the same way as symphonic and other orchestras.

The orchestra of Uzbek folk instruments is divided into five independent groups: wind, string and percussion, percussion and string instruments.

The purpose of the art of conducting is to convey the main idea of the work to the listeners, to reveal the essence of music using the means of performance skills. Each conductor must first understand the main idea of the piece, feel it, and only then express it convincingly. The conductor must be orderly, take responsibility for his work, be able to work with the orchestra musicians based on the plan, lead the rehearsal in the right direction and create a creative atmosphere in the team. The conductor of the orchestra should assign tasks to each musician based on what they are capable of.

During rehearsals, the conductor prepares the orchestra to play a piece of music. It is necessary to take into account that each orchestra or choir has its own characteristics. Therefore, the tasks before the conductor are many, and the time allotted to him is short. Everything needed for the orchestra should be done in a short time. However, the conductor himself also needs rehearsal. This is especially evident when rehearsing a new piece of music with an orchestra for the first time. If the conductor cares only for the orchestra and forgets about working on himself, that is, if he stops controlling himself, this is his mistake. It is worse if the conductor forgets about his conducting when he is not thinking about the orchestra and works only because he has to, or if he conducts from

memory in order to test his memory and lives with a feeling of admiration for the beauty of his movements.¹

Although the hand movements of some conductors are free and beautiful, the performers still do not understand them. It can be explained that they cannot express meaning with their beautiful hand movements. Therefore, it is important for the conductor not the external beauty of his actions, but the meaningfulness and persuasiveness of his work.

Before appearing before the orchestra, the conductor carefully studies the score from the first note to the last note and memorizes it. Nevertheless, many great conductors use the score at the console. Some conduct from memory, attracting special attention and applause from fans.

The task of the conductor is to ensure that all the musicians feel the work in unison while subordinating the orchestra to him, to unite them and create a single team that acts according to its every movement from different individuals.

As we mentioned above, the first stage of the conductor's training begins with studying the score of a piece intended for orchestral performance. There is no single methodology (methodology) for all conductors when learning orchestral scores. This is an individual creative process, which depends on the conductor's knowledge of the studied piece of music in all aspects, his personal experience, the characteristics of the instruments in the orchestra, and to what extent he knows the specific aspects of orchestrating the piece. Here is where it is better to start learning the score of a piece: first playing it on the piano from beginning to end, learning it in parts, carefully reviewing the parts of individual groups in advance, or listening carefully to the piece and analyzing it and similar questions arise. In this case, taking into account each of the aspects such as which instrument the conductor has mastered, how well he can read the score, whether it is necessary to change any part of the score of the instrumental piece, it is a unique, specific analysis of the work. chooses a method (methodology).

Before working with the orchestra, the leader should master the work carefully, paying attention to small details. Otherwise, if the conductor is not aware of the essence of the work, if he goes to the conductor's desk without hearing and studying it, he will face difficulties in working with the musicians on the performance of the work.

The fact that the conductor learns the score of the piece without prior mastery during the rehearsal, without paying attention to its tempo and performance lines, by repeatedly performing it to the orchestra, leads to inefficient practice time and the boredom and distraction of the musicians.

In order to avoid these negative situations, the conductor should set a clear goal before the rehearsal, and in the performance of the piece, the orchestra and its instrumental groups should play their parts in harmony, at the set pace (tempo), on the same line, and through this, it should ensure that they fully illuminate the content of the work. The fact that the conductor has a good understanding of the sheet music of the piece, the artistic and technical aspects of the performance increases the trust of the orchestra team in the conductor and ensures that his requirements for the performance of the piece are fulfilled as desired.

The second stage of conductor training is to create a separate plan for each exercise. In this case, the conductor's thorough knowledge of the score of the work serves to make the training plan perfect. During the training, every movement of the conductor, every stop, and the tasks he gives in connection with the performance of the work should be pre-thought and justified, thereby serving to better reveal the content of the work. Also, conducting work on the basis of a well-thought-out plan helps the educational and educational work in the orchestra to proceed in a positive way.

The above factors (the conductor mastering the piece in advance and conducting the training according to the plan) are mandatory for all conductors.

The process of the conductor's work on the score can be conditionally divided into several main stages:

¹ Tashmatov E. "Conducting" textbook. - Tashkent : Publishing House of the National Society of Philosophers of Uzbekistan, 2008. 12 p. 264 p.

- ✓ getting to know the score;
- ✓ learning the score;
- ✓ development of the main aspects of interpretation of the work, artistic approach to its performance.

These stages are relative, and in practice, the conductor can approach the interpretation of the piece based on his own during the performance of a part or the entire group of instruments in the orchestra. On the other hand, when working with the score, it is important for the conductor to learn the history of the work and information about its author. By listening to the best versions of the selected piece performed by professional orchestras (if the piece was previously performed by other orchestras), getting a general understanding of the piece. After carefully examining the score, the peculiarities of the orchestration of this piece, the degree to which the instruments in the orchestra groups are sounded, the tempo, scale, dynamics of the piece, and the variation of each part in the piece. It is permissible to note its specific features.

The second stage of conductor training is closely related to the first. It starts with playing the score on the instrument. In this process, the conductor tries to play the piece on the piano before working with the orchestra. It is the piano instrument that helps the conductor to create an understanding of the general sound and sounding of the piece. It is better to try playing individual parts of the work on the instrument they were written for. In this case, whether the performance is imperfect or at a slow tempo, it helps to better understand the specific features and complexities of the work, to correctly place the beats (strokes) in them, and to determine ways to eliminate technical difficulties in the performance. It is difficult to fully understand the score of a piece being performed without seeing it played on the piano. This condition is especially evident in works that are harmonically complex. Because harmony, rhythm, subtleties of instruments cannot be understood only by hearing. It will be useful to listen to the audio version of the newly selected piece of music in advance. In some cases, a conductor may think that he is familiar with a piece without having tried to perform it, and that he can easily conduct it during rehearsals. But he had only a general understanding of the work, and would not have felt all the artistic and performance subtleties of the work. If the conductor goes to the console with this thought, it can cause confusion in front of the orchestra during rehearsals, loss of confidence of the conductor himself and the musicians in the conductor, and a sharp decrease in the work efficiency of the orchestra team. Therefore, in the process of studying the score of the work, it is necessary to use its audio when necessary, in order to compare the original of the work with the score, to check the correct instrumentation. So, listening to the audio version together with playing the score on the piano allows you to fully feel the character and features of the piece.

If the team leader does not know how to play the piano, then he can first refer to and use the audio recording. However, one should not use the audio recording as the only and permanent means of familiarizing with the work. It is better to learn piano playing gradually. After the conductor gets acquainted with the sounding of the piece by performing the score practically, he should study it theoretically and start a detailed analysis of the sheet music. This is an important point of the work. It is necessary to pay close attention to the measure of the piece, in which key it is written, tempo, as well as every dynamic mark, liga, stroke, accent. At the same time, the genre of the musical work, the level of complexity, whether or not it corresponds to the performance capabilities of the instrument groups in the orchestra also play an important role.

After that, he should perform each part separately, determine their line, appliqué, performance style, complex parts of the piece and give importance to these parts during training.

The next stage in the process of working with the score of the conductor is the correct interpretation of the piece. One of the most important tasks in this is to artistically imagine the musical work as the author wants. This can be achieved by carefully analyzing the score of the piece, its tonality, harmony, and rhythmic structure.

The next step is to adapt the work to a certain community. If the group of instruments shown in the score is wider, then the conductor will have to adapt the piece to the groups of instruments in his

team. In this case, the conductor must carefully analyze each part of the score. If some parts are repeated in one or more instruments, then similar parts can be excluded. In the process of adapting the work for his team, the conductor is required to take into account the performance capabilities of the instruments in the orchestra, the methods of sound generation, and the strokes (beats) in it. In addition to the technical and artistic capabilities of the instruments, the conductor must also take into account the performance ability of the musicians. Any orchestra will be filled with new members over a period of time. It is necessary to write light parties for them first.

Conductor's movements and gestures are also important in the artistic interpretation of the work. Before working with the orchestra, the conductor needs to absorb the piece's piano by conducting it with piano accompaniment. This is also one of the important stages of conductor training. During the performance of the work with the orchestra, the conductor should not lose sight of every beat, every phrase, every pause. Otherwise, the negligence of the conductor not only affects the quality of the training, but also damages the reputation of the orchestra leader as a conductor. If the conductor does not study the piece well, does not show the necessary measures to the instruments while conducting, does not pay attention to the dynamic signs, lines, harmony of voices in the orchestra, the musicians will immediately feel it, and this condition will affect the mood of the team. passes. After each mistake, the conductor has to stop the orchestra, explain again. This causes the quality of training to drop.

A conductor who goes to the console with a deep mastery of the piece saves the rehearsal time, and also serves its effective passage. It helps the team to develop skills quickly. In conclusion, the conductor's analysis of the score is a complex process that requires not only time and desire, but also a certain level of knowledge and skill from the conductor. It is recommended that novice conductors first prepare an informative guide for themselves when analyzing the score. The instruction should be made in the following form:

1. Information about the work and its author. Features of this artist's work, information about his famous, largest works. The genre of the piece being performed.
2. Artistic and stylistic features of the work. Its shape (one-part, two-part, three-part, simple or complex, etc.). Such as tempo, rhythm, tonality, originality of harmony.
3. Composition of the orchestra. Identifying complex parts of the work. Dashes used in performance.
4. Performance characteristics of the work, its general and specific aspects. Determining the main and secondary high (climax) points in the performance of the work.
5. Analysis of the work by the conductor. Conducting technique, scheme. Introducing musical groups with parties. Its dynamics, rhythm, pauses, slowdowns. Identifying the dynamic and rhythmically complex areas in conducting the work.

These aspects develop the conductor's ability to analyze the score. Through this, the conductor gets a thorough understanding of the piece. A detailed analysis of the melodic structure, polyphony, and harmony while working on the score helps the conductor to determine the place and importance of each element, to find their proportion.

A conductor's highly developed inner hearing is his most important working tool. Internal hearing refers to the conductor's ability to feel individual tones and chords as well as their harmony while reading the score. People in other fields envy conductors who can read a score like a book. By the way, reading the score is just practice. Every conductor must master this skill perfectly. Therefore, a good conductor should be able to read the score easily. The stronger his hearing, the more fully he can control the orchestra. This is especially important for the leader of the training orchestra.

In conclusion, we would like to emphasize that intergroup ensemble, which is one of the main conditions for achieving success in the orchestra class, tireless work is one of the important conditions for the development of a rich and colorful program orchestra team.

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