



Conducting as a Kind of Performing Art

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Abstract: This article discusses art of conducting, which, despite being the youngest of the arts, has a history of its own development. The special aspects of the art of conducting and the complexity of mastering this art and the aspects that are important to pay attention to are covered.

Keywords: performing art, choir, orchestra, genres and trends, conducting, apparatus, phalanx, finger, gesture.

Conducting is one of the most complex types of musical performing arts. Conducting (conducting performance) is a relatively young art. Like any other musical and performing art, it develops and improves in the process of constant communication with its "instrument", i.e. in the process of systematic work of a conductor with any creative performing group (choir, orchestra, etc.). The orchestra is the most complex "musical instrument", with the help of which the conductor reveals the content of musical works of various styles and eras, genres and trends, varying degrees of technical complexity and artistic content. Deep knowledge of the natural features and technical capabilities of the instruments that make up the orchestra, fundamental musical and theoretical knowledge, keen ear, knowledge of pedagogy and psychology give the musician the right to stand at the conductor's console. Based on the above, the thesis is confirmed that conducting is one of the most difficult types of musical performance, and a conductor is, first of all, a musician - a performer of the highest qualification, an interpreter and director of musical works.

The conductor's apparatus is a set of expressive means by which the conductor influences the group of performers in order to convey to it the artistic and figurative content and the meter-rhythmic basis of a musical work. Under the totality of expressive means of the conductor, one should understand his hands, body, legs, head, facial expressions, look.

Operational and effective possession of expressive means of conducting is called conducting technique. Conducting technique consists of the conductor's ability to freely use each expressive means separately.

The mastering of conducting technique begins with the setting up of the conductor's apparatus, that is, the placement of expressive means of conducting so that they can be conveniently used in the course of directing the performance of a piece of music.

The main requirements for setting up a conductor's apparatus are:

- ✓ naturalness and muscular freedom of movement;
- ✓ good visual perception of conductor's movements by performers;
- ✓ clarity, persuasiveness and brightness of gestures when conveying performing intentions to the orchestra;
- ✓ purposefulness and expedient sequence of conductor's movements;
- ✓ the imagery of the conductor's movements and the aesthetics of the staging of the conductor's apparatus.

The conductor, by his appearance and behavior at the podium, must inspire the performers with self-respect, confidence in the final result, promote active work and creative discipline.

The entire conductor's apparatus is involved in the process of managing the orchestra. The position of the hands, head, body, legs; the facial expressions and gaze of the conductor depend on the nature of the music played in the orchestra.

The legs serve as a support for the conductor, the stability of the conductor at the podium depends on their placement. It is advisable to place the feet on the conductor's stand at a distance of no more than the width of the conductor's own shoulders, one of the feet, in order to ensure stability, can be advanced half a foot forward.

When turning the conductor's body (left, right), the placement of the feet may change. The conductor's legs should be straight, collected, but without undue tension.

The body of the conductor must be straight, taut, in a natural position and free from tension, it must face the orchestra or a separate group. It is permissible to turn the body to the right and to the left, tilt forward and to the side, move it back; it all depends on the need to reflect the emotional content of the musical work. In order to check the correct placement of the body (its center of gravity), it is enough to try to lift the body on the toes, if the stability of the conductor does not suffer, then the body is placed correctly.

The conductor's head should be in a natural position, the neck muscles are not tense, the chin is slightly raised. The conductor's face must be turned to the orchestra or to individual groups or musicians of the orchestra. During conducting, the head can lean back or tilt down, it all depends on the emotional state in which the conductor is at the moment.

The most important role in conducting is played by gaze and facial expressions, which enhance expressiveness and more accurately convey the conductor's state of mind. Mimicry refers to the movements of the muscles of the face. A look is the expressiveness of the eyes, which accurately convey the state of a person to such an extent that they are called the "mirror of his soul." However, these means become effective only if they are the result of a deep penetration of the conductor into the content of the work. In addition, the look is a means of contact between the conductor and the performers, since before giving the next information to a musician or a group of musicians, the conductor must establish a visual connection with them.

The conductor's hands are the main element of the conductor's apparatus. They have enormous expressive possibilities in managing the performing process. The measured movement of the hands in the clock schemes reflects the meter-rhythmic basis of the musical work, the speed of their alternation determines the tempo, the energy and amplitude set the strength of the sound, the coherence and separation of the movements determine the performance strokes. Depending on the nature of the sound of the piece, hand movements can be smooth or sharp, light or weighty, soft or energetic. Each movement of the conductor's hands must be clear, precise and understandable to the performers. In conducting practice, the following types of hand movements are distinguished: carpal, hand movement together with the forearm, movement of the whole arm. You should not look for isolated processes in the types of arm movements, the whole arm should be one whole movement from the shoulder to the fingertips.

The hand is the most mobile and expressive part of the hand. It is advisable to use the wrist movement when conducting works of a light, airy nature, episodes sounding on the piano, as well as when counting pauses and organizing supporting gestures of less activity. The hand should not be constrained, however, excessive relaxation of the hand makes the gesture fuzzy and blurry. It is also necessary to ensure that the hands are always directed towards the performers, towards the orchestra, conveying the necessary information about the metro-rhythmic basis and the artistic and figurative content of the work. Moving vertically or horizontally, the brushes should basically lie on a horizontal plane in a rounded state.

By connecting an actively moving forearm to the hand, we will be able to use a wider range of movements that can express dynamics, strokes, phrasing, etc. Increasing the amplitude of the movement of the brushes will allow you to organize a fuller and richer sound of the orchestra.

Inclusion in the active work of the shoulder makes it possible to fully engage the entire arm. This happens when it is necessary to use a large amplitude gesture in order to create a rich sound and strong dynamics.

Position is the height of the hands in relation to the body of the conductor. There are three of them: low or lower - at the level of the belt (diaphragm); medium - at chest level and high or upper - at face level and above. It should be borne in mind that in the continuous process of conducting, the positions of the hands are determined by the point of origin of the sound. Usually, a certain volume of sound is expressed in each position. In the low position - piano, in the middle position - mezzo-forte, in the high position - forte. However, it all depends on the nature of the sound. It often happens that a light transparent sound needs to be organized in a high position, and a loud saturated sound in a low position.

The range is the amplitude of the movements of the conductor's hands in height, width and depth. It is measured:

- in height - by the range of oscillatory movement (amplitude) of the hands from the lowest to the highest position of the hands (from the lower position to the upper position);
- in width - the location of the hands in relation to each other during conducting from touching the hands to the maximum wide distance between them, i.e. brushes approach or diverge;
- in depth - removal of the hands from the conductor's body horizontally, i.e. the conductor's arms are bent or straightened.

It is advisable to place the initial position of the hands of a novice conductor in the middle position (at the level of the student's chest). In this position, the arms are stretched forward and are in a half-bent state (the feeling of embracing a large round object), the hands, as it were, lie on a horizontal plane in a rounded state and are directed towards the orchestra, the elbows are located slightly in front of the body and slightly raised. From this position, it is more convenient for a novice conductor to make the first movements of the arms in vertical and horizontal directions, it is only necessary to ensure that the imaginary outlines are made without leaving the virtual vertical plane, and the hands do not change their direction.

Currently, the conductor's baton is used to control the orchestra. As a rule, it is made of hard wood, but should be light and thin, its length is approximately equal to the distance from the tips of the outstretched fingers to the elbow. One end of the stick, which will be held by the right hand, has a slight bulge, on which a ball-shaped handle is often placed. The center of gravity of the stick should be shifted towards the thickened end. The stick should be held freely, without tension. There are different ways to hold the stick, it all depends on the nature of the music and the structural features of the conductor's hand, it can be held with the second phalanx of the index finger and the first phalanx of the thumb, the rest of the fingers are collected in a semicircular brush, often the first phalanx of the middle finger is involved in maintaining the stick. The thickened end of the stick rests slightly in the middle of the inner part of the hand. However, there are times when the wand must be held with the whole hand, as if clenched into a fist. The baton should be directed towards the orchestra, it is important that it does not interfere with the plasticity, naturalness, freedom and expressiveness of the conductor's hand. Being a natural extension of the hand, the stick concentrates the attention of the musicians, conveying to them information about the metro-rhythm and the figurative content of the piece of music. And yet, conducting with a baton is not obligatory, so, when performing works of the service repertoire, the conductor does not use it, and the conductors of choirs prefer to do without a baton in their work.

The conductor's gesture is also a means of communication. It is used by the conductor instead of sound speech in order to convey to the creative team information about the metro-rhythmic organization and the artistic and figurative expressiveness of a musical work.

Thus, the conductor's gesture is a professional gesture-symbol used by the conductor as a means of communication with the creative team in order to organize the performance of a piece of music.

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