The Importance of Focus and Auftakt Movements in Conducting Techniques

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Abstract: The article emphasizes the importance of attention and auftakt in mastering the technique of conducting. At the beginning of the work on the selected work, the conductor must attract attention and acquire the ability to manage the team. To show the point of attention, it is important to analyze the piece and start with the conductor's apparatus and hands-on position. The auftakt is also a gesture that rises above the point of attention. It is emphasized that the beginning of conducting is a movement capable of showing correct breathing, revealing the tempo and character of the work being studied.

Keywords: dynamics, auftakt, gesture, conductor's gesture, start of beat, preparation for performance, continuation of performance, clear, active, hand, palm, elbow, body, conductor's scheme, breath, focus point, temp, head, strong contribution, weak contribution, strong beating, weak beating.

When a conductor teaches a piece of music to a team, he must first be able to get the band's attention. When mastering the technique of conducting, the teacher teaches the work by the rules of manual technique (plastic movements), namely:

firstly, to be able to select and analyze a conductor's work, to divide the voice into parts, to attract the attention of the team with the help of conducting techniques;
secondly, to be able to give auftakt (breath) before the performance, to be able to breathe sounds or instruments, to be able to show the scale of the work accurately;
thirdly, to be able to show the dynamic tones of the studied work, the means of musical expression with the help of conducting techniques;
fourth, to be able to show the control of the performance of the work with the help of conducting gestures, combining them after the development of the phrases of the studied work;
fifth, to teach conducting techniques such as attraction, auftakt-breathing, beginning of performance, completion of performance through conducting techniques;
sixthly, the speed of the work with the help of conducting techniques, the use of gestures to illuminate the inner state of the artistic image, as well as the preparation of the performance for the final performance.

At the beginning of a piece or at the beginning of a certain part, the conductor puts his hands to a point. The arms are placed shoulder-width apart, parallel to each other, parallel to the back, palms facing down, in a folded position. The conductor must be free and his hands and palms must be folded. The conductor should never be in a tight position, always feel the freedom of the muscles. In this case, we point to the "focus" point on the fingertips, that is, to one point. When the conductor puts his hands in this position, the team realizes that it is a sign of "attention" and is ready to perform.

The "attention" sign is a conductor's gesture that means to draw the attention of the team. It's good for both the conductor and the choir. One of the most important tasks of a conductor is to prepare the performers mentally, to set the pace of the work to be performed, and to influence the audience to listen to them. For example:
1) The position of the conductor's body at the starting point of "attention",

2) finger position;

3) show the scheme with the help of conducting techniques;

**Auftakt** is a conductor's gesture in which a piece of music is lifted upwards with a slight blow below the point of focus, that is, an attempt is made to start the piece with the help of a conductor's gesture. Conducting auftakt using technical techniques are defined tasks, which include:

1. to put a clear point of focus at the beginning of the work;
2. to show the auftakt, which determines the tempo of the studied work;
3. be able to show the character of a musical work with the help of auftakt;
4. Demonstrate the tempo of the work;
5. show the dynamics of the work;
6. We can see tasks such as showing specific parts of a piece of music.

In the process of working on a piece of music, the educator, who has mastered the art of conducting, first selects the existing repertoire for the group, analyzes it in advance and learns all the means of musical expression. Divides the work into parts before teaching and teaches each part. He draws the team's attention and gives a breath of fresh air before starting the work, thus refining the work and showing it through the conductor's grid. After each phrase and pause, an auftakt is given and refined at the beginning of the work, as well as dynamic characters, musical expressions are studied using the technique of conducting.

The beginning of each piece is very difficult, and it can be a lifelong task for inexperienced conductors to work with a choir. Anyone unfamiliar with the art of conducting does not know how many different auftaks it takes to lead a team. Even experienced professional conductors have to adjust their actions quietly (silently) when working with indifferent teams.

So the auftacts are also different; whether from the point of the first contribution, from the point of the second contribution, from the point of the third contribution, from the point of the fourth contribution, each stroke has its own technique. In the first part, the focus begins with the auftakt, and in the second and other parts, the auftakt is the auftakt between the bars, in which case the conductor shows the tempo, dynamics, and artistic aspects of the work. However, in
conducting techniques, gestures such as starting from the point of focus, giving auftakt and breaking are among the main tasks of conducting. The conductor's auftakti represents the tempo, the appropriate time, the dynamics, and how the character (soft or lively, staccato or legato) begins.

Afterwards, the conductor should instruct the choir and orchestra on the necessary strokes, dynamic balances where necessary, and allow the choir and orchestra to play the music comfortably. Richard Strauss was very good at this.

He said of the conductor, "The act of conducting comes naturally, when he does not conduct by hand, but only by listening." Conducting movements begin to take shape on their own only if the composer listens to the work and understands its artistic image with a spiritual inner feeling, rather than following all the technical rules of conducting.

In short, it is necessary to master the gestures of the conducting technique, if there is no result in the process of mastering, all actions will be meaningless. It is important that the conductor's hand gestures are unique. In the process of mastering the technique of conducting, the conductor's gestures are taught as simply and clearly as possible, and one such action is the point of focus. The educator needs to focus on the student in a single, holistic way, based on his or her skills. That is, it teaches the student to perform exercises to focus the hands in the activity of forming the conductor's apparatus. The exercises are performed first without music and then with music. When performing exercises with music, the student learns to understand the artistic image of music, to show the right point of focus, to lead the team, to concentrate, and to breathe properly during the performance, that is, to give auftakt. The conductor's gesture is a whole, but on the other hand multifunctional. This means that through these activities, the student develops conducting skills and leadership skills.

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