

The Starting Point of the Performance, The Breaking Point of the Performance, The Percussion and Non-Percussion Point in Conducting

D. Raimova

Acting associate professor Department of Music Education, AndoJan state university, Uzbekistan

Annotation: This article provides information on the starting point of the conductor's technique, the breaking point, the percussion and non-percussion points. The student is instructed to start the performance in the conduction of the work - attention, auftakt, accuracy of the scheme, the need to pay attention to the conducting apparatus. It was noted that it is important to emphasize the artistic image of the work, as well as the importance of highlighting the points of impact and non-impact points through the conduction gestures of the means of artistic expression of the work. There are so many elements that it is important to put them into the final chord of the work, taking into account the fermats, pauses, and so on.

Keywords: conductor, attention, start of performance, auftakt, performance point, percussion point, non-percussion point, completion of performance, gestures, gesture, conducting breath, conducting exercises

Starting point of the performance. We introduced the students to the process of starting the work by focusing on the hands with the help of attention and auftakt gestures, showing the breath by giving auftakt. Now, we come to the part where we talk about the middle ground. For example, if we look at any work using the technique of conducting, we first have to analyze and study this work. It is necessary to know the content of the poetic text of the work, the composer who composed the music, to study in detail the means of musical expression and its internal and external artistic image. The educator must be able to feel the work being studied in depth, so that it is easier to teach the work to the community.

The play begins with an auftakt, indicating the focal point of the work. The specified measurement contribution is clearly indicated. In the refinement of the work there are whole, half, legato, nonlegato,

pauses, fermata, dynamic signs, that is, the means of expression. To achieve this, it is important that the student learns the technique of conducting through exercises. It is important to remember to pay attention and auftakt after the pause you encounter or before you start the phrase of the work. The student is required to master the technique of conducting, his hands can show all the nuances through the necessary gestures, whether it is a choir or an orchestra team, to understand the work with clear and concise gestures.

Conducting techniques play an important role in mastering the performance. The position of the conductor's body, head, shoulders, arms and cheeks perform specific functions. That is, the body should be upright, not bent. The shoulders are free, with the head facing forward. The toes should not be squeezed and the feet should not bend. This means that in order to start the performance, the fingers are placed at a point with the hands bent from the bottom of the chest, then the point of focus is hit and the auftakt is given and a signal is given to start the performance. To do this correctly, the fingers are shown with light movements up and down. Hand gestures are slow and active when performing gestures.

The difference in hand movements is determined by the dynamics, metrorhythmic features, the exchange of pauses (forte, piano, percussion, sforsando). Active movements differ from sluggish movements in that they have more power and tension, while in slower movements the conductor's hand is weaker, softer, freer, and lighter. Therefore, the use of different movements in terms of activity not only reveals the character of the music, but also serves to express and clarify the conductor.

Breakpoint of the performance. After working on the successful performance of the work, he should use the conductor's gesture to study the activities such as

preparing the performers for the final chord of the work, preparing for the performance, and interrupting the performance. In conducting, the point of interruption of performance, or of performance in general, is very important. Therefore, the method of indicating a pause is also very important. Unfortunately, conductors who learn the exact breakpoint pay less attention to the exact starting point. As a result, students are slower to master this technique. The focus is on attention, *aufakt*, and initiation. One of the most important tasks of an educator in teaching the secrets of conducting is to teach students the secrets of all conducting techniques. It takes some preparation to put a break, because one of the main goals is to get all the performers to stop at the same time. Here again, the issue of *aufakt* is at stake. That is, the conduction technique in the hand movement must be precise, in proportion to the dynamics, and caution is required in pauses and without notes. At the end of the work, the conductor uses a gesture to prepare for the final part of the measurement, that is, the fingers extend the measurement to the image using the conductor's gesture. It is the responsibility of the conductor to communicate this to the performers.

This movement is usually in the form of a circular line or a straight line in one direction or another (to itself - to the left, from itself - to the right or down), depending on how the conductor's arm is positioned during the break. In either case, you must select a direction for the action that indicates the breakpoint. In practice, the final sound is short, incomplete (8th, 16th, quarterly) or fast. In such cases, the breakpoint movement must be performed in such a way that the closing action is fast and precise. Therefore, the direction of this hand movement here corresponds to the direction of the measurement contribution. The speed at which the breakpoint moves is required by the brevity of the last part or its speed. In this case, the motion is in the form of a straight line pointing downwards. It is not recommended to use this action if the last sounding part lasts longer or sounds completely, because the sound of the last sound is not completely stopped. In such cases, the last resonant measurement fraction is adjusted in the usual way, the

interrupt action is performed at the expense of the time taken by this measurement fraction before the beginning of the next fraction. This uses a circular motion, indicating that the movement needs to be extended to complete the final sound. You just have to be more discriminating with the help you render toward other people.

All interruptions can be divided into two groups depending on the direction. The first group includes interruptions that take into account the next action. This is a pause within the work. To do this, the conductor's hand must be in the most comfortable position to continue the next performance. The second group includes actions that complete the whole work or part of it. In doing so, the conductor may use his freedom as he pleases

Percussive and non-percussive points. The percussion is the Latin *accentus*, which means to play a sound or a chord with a strong accent. Percussion refers to the emphasis on only one part or chord of a beat, which requires precise hand movements, depending on the nature of the music being played. In turn, the strength of the impact depends on the main tone (nuance). This means that in a piano melody (*st*) there is an emphasis on the sound, a slight vibration, and *forte-st* is a strong shock to the sound. The movement that reflects the stroke should be drastically different from the previous and subsequent ones. It is characterized by maximum accuracy, sharpness and brevity. The percussion is performed with one or both hands. The brightest way to show this is to approach the percussion and show the percussion point with a quick motion. If in the previous cases of percussion, when each hand is shown with two hand movements, the delicate expressions of each hand are compatible with each other, in other cases there may be no such compatibility. Separate movements of the left and right hands are especially helpful for *forte-piano* (*fp*), (*ffp*) fortissimo, and piano expressions. In this case, after the strike of the right hand on the *forte*, the left hand immediately goes to the position of the *piano* (*p*), that is, throws forward and gives a warning signal to the executive team with the palm. It is shown in the first percussion sound fractions with the movement. Strong and relatively strong parts are shown with a

softer motion to express the beats in the weak sound parts. If the percussion coincides with the beat of the beat, it is necessary to show a part of the percussion, the music is recorded on a forte, and if the percussion is successive, then all the percussion is represented by the same precise and sharp movement. *Sorzando* - (st) is a form of percussion, which differs only in its clarity, brilliance and importance. As a percussion, the *soorzando* (st) depends on the overall dynamics and can vary in strength. Its movement is sharper and sharper than a *forte piano*.

Unfortunately, in practice, the most common (>, ^, st) strokes are performed without taking into account the differences between them. For example,

a) *marcato* -> - signifies a less pronounced accent.

b) The ^ sign requires a significant emphasis on the sound, and finally

c) st - represents the strongest stroke

In short, the work begins with an *aufakt*, indicating the point of focus, and the *aufakt*, the tempo of the work, and the measurement are important for students to begin the performance correctly. The student is required to master the technique of conducting, his hands can show all the nuances through the necessary gestures, whether it is a choir or an orchestra team, to understand the work with clear and concise gestures. It is also important to be able to clearly show the beginning of the performance after the pauses in the play. Of these, the most striking are the percussion sounds found in these works. As mentioned above, the movement that reflects the impact must be very different from the previous and subsequent ones. It is characterized by maximum accuracy, sharpness and brevity. The percussion is performed with one or both hands. The brightest way to show this is to approach the percussion and show the percussion point with a quick motion.

Completion of the work is also important, the student does not pay attention to the beginning and end of the performance, but the completion requires great skill. At the end of the work there are musical expressions *ritenuto*, *fermata*, *pause*, *whole*, etc. It is important that the conductor takes this into account and prepares the

performers for this situation. In such cases, the breakpoint movement must be performed in such a way that the closing action is fast and precise.

References:

1. Andreeva L. "Methods of conducting choral conduction". M.: "Music", 1969
2. Bezborodova L.A. "Conducting. Study guide for students." -M. Enlightenment 1990
3. Zhivov V.L. Choral Performance: Theory. Methodology. Practice. Study guide for the student. higher educational institutions. - M.: Humanist. ed. "Vlados", 2003
4. Mamirov M, Baltabayev D. "Conducting." Part 1 Handbook. T.: 2010
5. Musin I. "Conducting technique." Moscow: 2010
6. Musin's Ilya «Language of Conducting Gestures» by Mirna Ogrizovic-Ciric. (Under the Direction of Mark Cedel), ATHENS, GEORGIA 2009, USA