

## Problems of Mastering 2/4; 3/4; 4/4 Measurements in Conducting

D. Raimova

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

\*\*\*

**Annotation:** This article is about the importance of schemes in mastering the technique of conducting. It is important to give the student an idea of the dimensions of the conductor's grid. Measurements have a simple and complex meter rhythm. The simple measure consists of one strong and one weak contribution. For these simple measurements - 2/2; 2/4; 2/8; 3/2; 3/4; Includes 3/8 measurements. In complex measurements, there are two strong contributions and a weak contribution. -4/4 for complex measurements; 8/4; 9/4; 12/4 and so on

Measurements are important in the process of mastering a work. This is convenient for the conductor and allows the team to better understand his wishes. The simpler, clearer, more concise, and more meaningful the basis, the more likely it is to convey the different requirements of the score using hand gestures, and the deeper the meaning of the conductor's hand gestures. As mentioned above, there is information about the formation of strong and weak parts of a bar of any size.

**Keywords:** contributions, simple measurements, complex meter measurements, 2/4 measurements, 3/4 measurement, strong and weak contributions, conducting schemes, conducting direction, right, left, meter, simple process, four-part scheme.

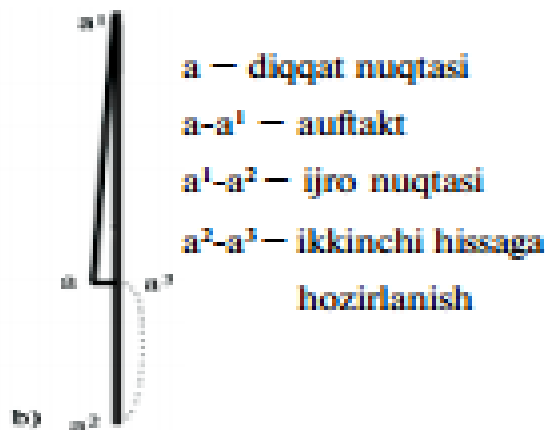
### Conducting a two-part (2/4) measurement

Measurements are very important in the process of mastering the art of conducting. Measurements have a simple and complex meter rhythm. So let's learn to conduct a simple 2/4 measurement gesture. A simple 2/4 measurement consists of one strong and one weak contribution. To this dimension - 2/2; 2/4; Includes 2/8

measurements. In these dimensions, each movement corresponds to a semicolon ( ) note. At 2/4, each movement corresponds to a quarter (  $\downarrow$  ) note. At 2/8, each movement has 8 notes (  $\downarrow$  ), etc. Showing a contribution in 2/4 measurement is considered "Two". There are two quarters in two measurements, the first of which is a strong-percussion sound, and the second is a weak-sounding sound. Both quarters should be marked with appropriate hand movements. More precisely, hand movements - the first is determined by strong, the second by weak movements.

So we know that the natural condition is that the palms of the hands are lowered to the first contribution, and the two are raised from the side to the top of the head. 'Two' is not from bottom to top, but from top to bottom, like 'one'. As a result, parts 1 and 2 of the clock are indistinguishable. Therefore, after the palms of the hands are lowered to the first part, the second part should be raised from the side to the top. That is, you have to feel the point of the first contribution and the point of the second contribution. Experience has shown that in terms of the accuracy of the first contribution, the most convenient situation is the measurement of a two-contribution meter, which requires a downward movement of the arm "Together" and an upward movement of "Two". All the elements mentioned in the two-dimensional measurement of the formation of the conductor's scheme apply equally to the other dimensions. In addition, the strong contribution of the clock should be emphasized more than the weak. Conducting two contributions can be demonstrated using the following notes.





Here:

a – focus attention

a-a<sup>1</sup> – auftakt

a<sup>1</sup>-a<sup>1</sup> – performance point

a<sup>2</sup>-a<sup>3</sup> – preparing for two contractions

**Rapid two-dimensional conductor**

**Tezroq**



**Conducting a three-part (3/4) measurement.**

Let's start with the main focus and auftakt in the study of the three-dimensional meter in conduction. The first contribution is the strongest contribution of the tact, which is characterized by downward movement, the second and third contributions are the weakest contribution, which is manifested in the horizontal lateral and upward movement of the arm. These movements reflect an important feature of the music, showing the sequence of strong and weak contributions. Intermediate contributions are distributed along the length of the tact, depending on their size. The most convenient and easy to use manual technique is a three-piece net.

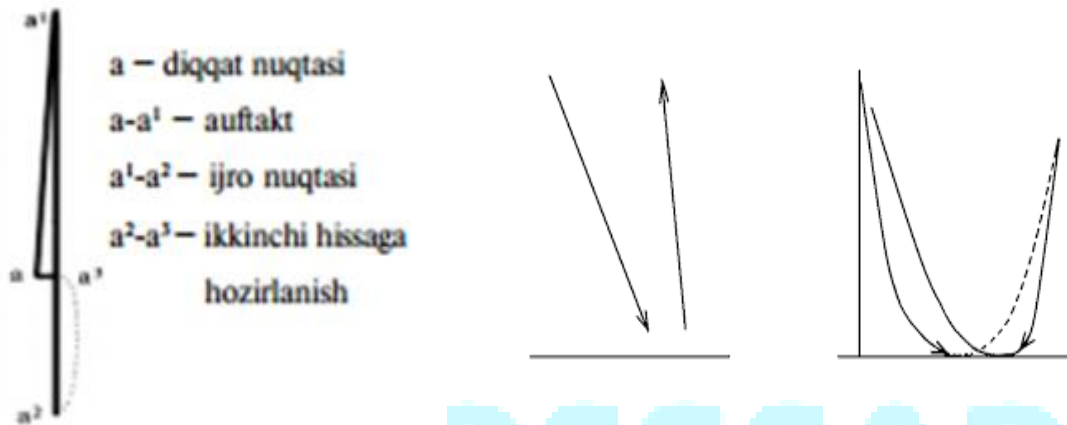
A simple three-dimensional measure has a rhythmic duration of three counts, three quarters. The strongest is the 1st share, the weaker is the 2nd and the weakest is the 3rd. Depending on the number of strong contributions of the measurement can be divided into simple and complex:

- a simple measure (two- and three-part) consists of one strong contribution;
- complex measurement, consisting of two (or more) simple dimensions.

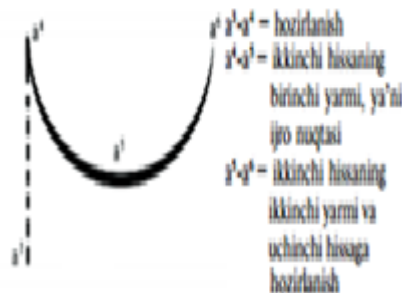
Conducting ¾ measurement 3/2; ¾; 3/8; 3/16 is the most convenient, easiest - three-part scheme. A simple three-part measure has a three-quarter rhythmic duration, three quarters. The strongest is the 1st share, the weaker is the 2nd and the weakest is the 3rd. In conducting practice, three-component circuits are encountered in a variety of ways. Some of them are very specific, they can be used in individual cases, but are typically unsuitable because

they do not have the neutrality that allows them to adapt to executive tasks. This means that the first part of the three-dimensional scale is the strong contribution, the second part is the relative strength, and the third part is the weak motion. In this diagram, the first part is shown with the palms of the hands deeper, the second part is moved horizontally to the head, and the third part is moved upwards to the main point. For example;

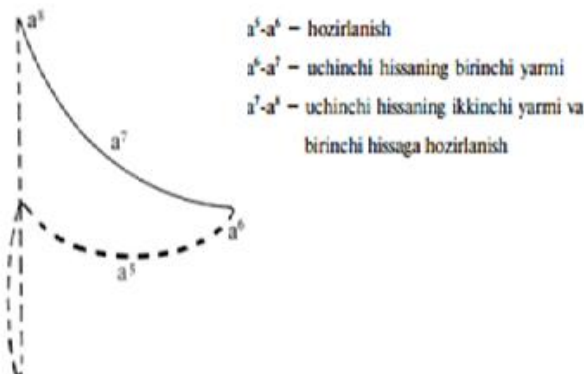
The first contribution is the conduction grid, which is achieved through exercises up and down the normal focus point to do it correctly.



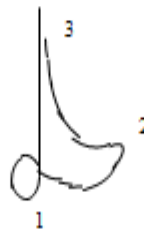
Showing the grid to the second part of the three-dimensional measurement, the state of moving sideways and backwards from the point of the first part to achieve this state.



To show the third grid of the third contribution, we move above the point of the second contribution;

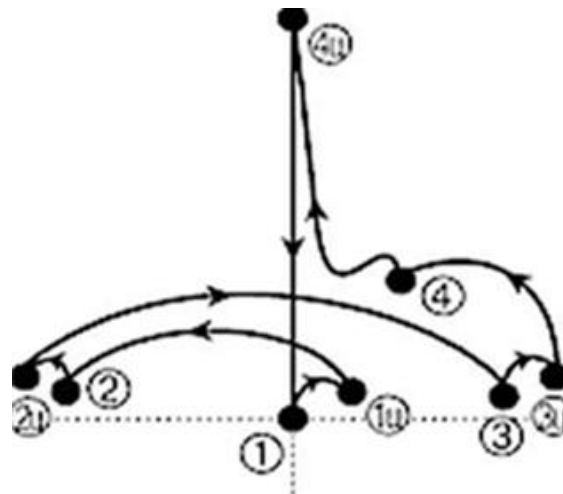


Here are some exercises to help you get the three-part grid right:



### Conducting a four-part (4/4) measurement.

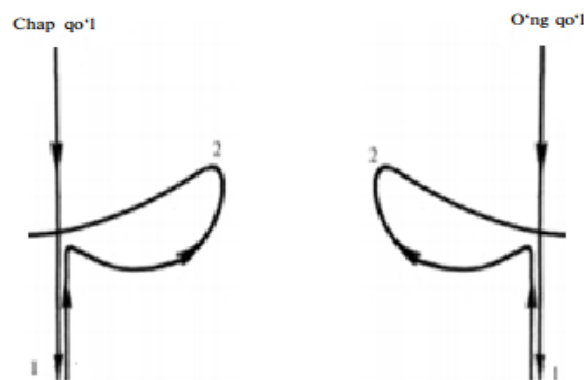
Students will be introduced to and master the scheme of hand movements on complex and mixed-scale works included in the program. Complex measurements consist of several simple measurements, two (or more) strong contributions. A four-part 4/4 measure consists of two simple metric measurements. The scheme of conducting it: the first-strong contribution - down; second- weak - to the body, (to the left); third, relatively strong - from the body (side, right); fourth, weak - up. The four-part grid is used to rate the following dimensions: 4/4; 4/8; 4/16. When preparing to conduct in these dimensions, it is important to pay attention to the distance between the arms. That is, it is necessary to pay attention to the part of the 2nd contribution, which is filled with the entry line. After the four-dimensional dimensional focus point, then the second contribution inwards, the third contribution outwards, the horizontal side up and up. Similar to the three-dimensional dimension, but the second dimension is shown inward. The first contribution is strong, the second is weak, the third is relatively strong, and the fourth is weak. Students should be taught all types of clear and fluent four-part grids. The four-dimensional line is also reflected in the speed, for example, it consists of fast short and quick gestures, and at a slower pace, the hands show gestures with wide and smooth movements. In a solemn ceremony, the hands are shown with large movements. In cases where each contribution is conducted twice in four quarters, the second part of the first contribution must be represented by moving to the right of the main contribution, and the second contribution must be expressed by moving to the left of the conductor. The first strong contribution is shown "Together" from top to bottom with a quick movement of the hand, then the hand moves from bottom to top under the influence of reflection inertia, reaching half of the first movement, and then the second contribution with a left movement. 'is displayed. The third contribution is represented by a horizontal movement from left to right. This movement represents a relatively strong contribution of the clock. Finally, to show the fourth contribution, the hand moves horizontally to the left "to the middle", and then rises to the top with an arched curve.



The return of the hand to the center after the third contribution is done to show more clearly that the fourth contribution is directed upwards.

In addition, such a movement is performed more easily and smoothly. The study of meter diagrams begins with an introduction to the structure of diagrams in general. Conducting schemes are based on clear and simple actions. This is convenient for the conductor and allows the team to better understand his wishes. The simpler, clearer, more concise, and more meaningful the basis, the more likely it is to convey the different requirements of the score using hand gestures, and the deeper the meaning of the conductor's hand gestures. As mentioned above, the bar of any size consists of strong and weak parts. There are also relatively strong contributions to the tactics of complex and mixed meters. They are all shown by the conductor's hand.

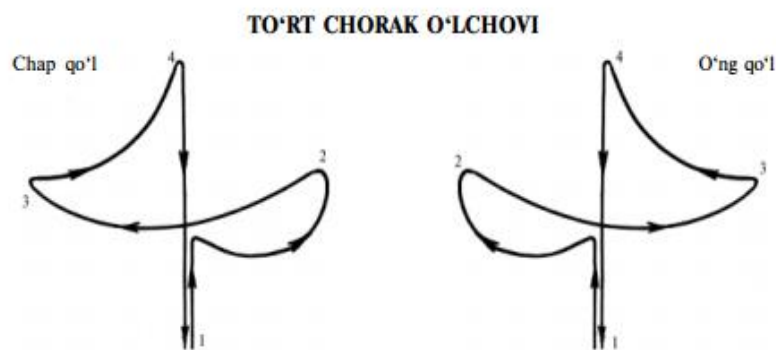
The four-quarter measure is closer to the three-quarter measure, in that only the second quarter is moved inward, (Figure 1).



that is, the first, third, and fourth quarters are like a grid of three schemes, but the second quarter moves inward. (Figure 2)

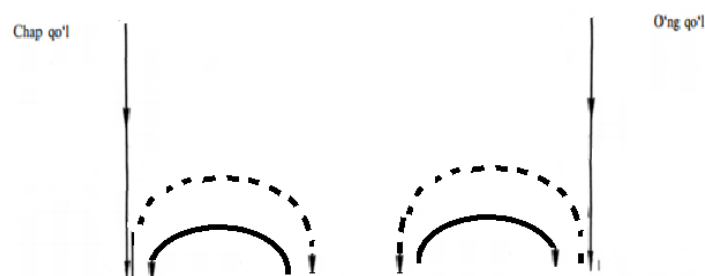


Thus, in this scheme, the first and third contributions are considered strong, while the second and third contributions are considered weak contributions. (Figure 3)



In studying this scale, we recommend the following exercises, i.e., to ensure that the second and third contributions are performed flexibly and with a clear focus. We put our hand on the point of focus and show the first contribution by pointing to the auftakt, then we bring the hands in a semicircle and bring them back to the point of focus in the same position. Doing this exercise several times in front of a mirror will make it easier to learn the point and scheme of the second contribution in conducting.

(Figure 4)



We add another exercise element to the same movement, which includes semicircular movements outside. Students using this technique develop basic gesture gestures. They also learn the point of focus and the rules of each scheme. (Figure 5)



Through these exercises, you will master the four-dimensional scheme, and then move on to the study of works. Recommended for studying 4/4 size work.

In short, the strong contributions of all schemes must be given by a vertical movement from top to bottom.

Conducting conduction schemes starts with simple tactics. Schemes "Together", "Two", "Three", "Four" are called simple. (They are used for single, double, triple and quadruple sizes). Some conductors consider the 4-part circuit to be complex because only the second part is relatively strong. However, it would be more accurate to say that it is simple, because it is based on the 4-share scheme, which is the basis for "Five", "Six", "Seven" and other complex schemes.

### 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
7. ATHENS, GEORGIA 2009, USA