

The Conductor's Role in Orchestra

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Abstract: The article illustrates the conductor and his/her role in the orchestra performance. The steps of development of conducting are illustrated by examples.

Keywords: conductor, music, orchestra, instrument, art, culture, research, historical process, creativity, development.

Conducting is a responsible profession and it is a creative developer of the music of the work, that lives in the spirit of music, requires hard work, patience. Not everyone understands how difficult the art of conducting is, which at first glance may seem easy. The complexity of this profession is that a conductor must know not only the perfect performance of the instruments in the orchestra, but also their secrets. Because only when these instruments are in harmony, wonderful melodies are born.

The word "conductor" is pronounced differently in different languages: Germans say "Dirident", Italians say "Diridente", French say "Chef Orchestra", and English say "Conductor". In any language, the word means leader, chief, director. So the conductor is the leader of the orchestra. Its main task is to ensure that the life of the team is active and well organized. Conductors ensure that the musicians play the piece in unison that they begin and end the piece together, that they play their instruments in unison, that they pause on time, and that they begin to sing in unison. The conductor should adapt the musicians to a unique rhythm and tempo, giving them a signal to direct them to the performance. By the way, for a long time, many understood that the role of the conductor was only to ensure that the orchestra performed in a single rhythm. In fact, the profession of conducting is very complex and difficult. It requires a lot of mental and nervous work, constant physical strength. This means that the driver must have good health and endurance. His/her ability to control himself/herself also depends on his/her health and nervous system.

The conductor is the main coordinator of the activities of more than 100 musicians. His/her role is partly similar to the director's role. The director is the artistic director of the play in the theater, uniting all the work on the preparation of the play. The conductor can also be considered as a direct orchestral director.

The conductor must give life to the silent note characters in the score. In doing so, he must interpret the music correctly. A conductor who doesn't know his/her job well, or isn't talented, can ruin even the most amazing piece of music in front of an audience. Especially if the work is new and still unknown. Therefore, the conductor must be very careful when performing a new piece. Because a listener who hasn't heard it before may think the conductor's mistakes are the composer's. Of course, even the most skilled, highly talented conductor cannot do bad music well. However, it is up to the conductor to reveal the unique aspects of a piece of music, or to hide such features by distorting the author's idea.

That is why Rimsky-Korsakov's phrase "Conducting is a dark profession" in a sense it has not lost its relevance to this day. Although Ippolitov-Ivanov said in response to Rimsky-Korsakov at the

time that the work was "dark" only to those unfamiliar with the basics of conducting techniques, it is difficult to say that the theoretical development of such foundations is complete. .

Like all musicians, the conductor must be well versed in the elementary theory of music, solfeggio, harmony, polyphony, analysis of musical works. He or she should also have a general knowledge of the human voice and be familiar with instrumentation, music history, aesthetics, and other relevant fields. The conductor should not forget that he is the leader, teacher and instructor of the orchestra or choir. These criteria apply equally to all conductors, young or old, experienced or just starting out. Of course, conducting experience cannot be gained without practical work. But there is a lot of work to be done before this activity, that is, until the lead conductor has the right to stand in front of the orchestra or choir. To do this, a conductor who is just starting to work must have a special ability, which is very important. He also has to be a good musician, that is, he should have a musical culture and knowledge. In addition to the characteristics of performers, such as a good sense of music, sense of rhythm and tempo, ability to understand the form and style of music, musical taste, and sense of norm, musical memory, temperament and imagination, the conductor should have a number of other features. This is primarily to convey the essence of the piece of music to the members of the orchestra or choir using purposeful and gentle hand movements and appropriate facial expressions. At the same time, the driver must be able to control himself, be quick and expressive in any situation.

What is the multifaceted set of intellectual, artistic, professional and human qualities necessary for the formation of an "invisible connection" between the conductor and the orchestra? This is primarily a broad musical knowledge. The conductor must know many musical works - their form, the characteristics of the musical language of different periods. To understand what problem each orchestra musician faces and how to overcome it, the conductor must be familiar with each orchestra's musical instrument. The conductor must be able to read an orchestral score freely, have extensive knowledge and worldview in the field of music history. In addition, if we list them in order, we have learned to call them "talents" - the basic means of expression include musical hearing, memory, temperament, imagination, sense of musical form and ensemble, emphasis, and the natural mobility of the face. All of these are tools that help the conductor convey his artistic goals to the members of the orchestra. Like these qualities, there is always a sense of metrorhythm in the heart of the driver. This feeling gives music shape, life, movement and development. If the conductor has a technical talent, then his/her flexible arms and face, especially his/her eyes, will become a wonderful and unique "language" of the conductor. The more effectively he/she uses this language, the faster and more clearly he/she can achieve his/her artistic goals.

Modern conducting language is the language of facial expressions and hand gestures, formed using a means of communication tested by centuries of human experience. The language of hand gestures and facial expressions is understandable, rich and rich. It causes an immediate repetitive emotional response. Hand gestures have great emotional-figurative power: they can be angry or polite, questioning or confirming, pleading or rejecting, provocative or inviting, welcoming or surprising, warning or threatening, and etc. Depending on the figurative and emotional nature of the music being played, a meaningful action is chosen. The relativity of hand movements and facial expressions (mimicry) varies in different conductors. It can be said that facial expressions mainly control the desired emotional state, while hand movements control the technical details of the performance. Mimicry is a factor in how vivid and precise the driver's figurative thinking is. It is a constant companion of meaningful hand movements. After all, the look that accompanies a hand gesture not only inspires it, but also enhances its impact, indicating that the gesture was intended in the first place.

If the face is expressionless, even the most precise and delicate hand gestures will not have the desired artistic effect. In fact, in some cases, facial expressions are more important than hand gestures. How much do you need to study to learn all of this? Usually, the conducting profession is occupied by musicians who can play any musical instrument well. Sometimes the conductors are experienced people who have worked for many years as orchestral artists or soloists. Sometimes the conductors are composers. This requires the ability to listen to music given to the conductor by nature and a musical memory. The ability to know this is one of the most important aspects. By carefully mastering the nature of orchestral instruments, a good conductor can develop the ability to hear and the ability to deeply feel the intricacies of any instrument. Like human voices, each piece of music has its own intonational-coloristic power of expression, its own range of technical features, and its own range of volume and speed. So the conductor needs to know all this well. Otherwise, he may fall into the position of an unfair teacher who demands things that he cannot perform in rehearsals or that cause technical inconvenience. Anything that is uncomfortable and unjustifiable for the performer will lead to a decline in the artistry of the performance. Sometimes performers say that it is convenient to work with some young conductors despite their demands, and with other conductors, even if he/she is not demanding, it is inconvenient to work with. This is due not only to the diversity of musical interpretations, but also to the fact that one conductor has a good understanding of the expressive and technical capabilities of each type of performing art, knows how to reach the pinnacle of creative mastery, and the other does not understand or know them.

Before going to the orchestra, the conductor carefully studies the score from the first note to the last note and memorizes it. However, many great conductors use scores. And for some as a conductor from memory, they get the attention and applause of the fans. In this regard, the famous conductor of the XIX century Hans von Byulov divided "conductors into those whose heads are on the score and those who are on the score." This is the most basic and correct statement. The conductor must have a sense of melody, and rhythm. Feeling the melody of a piece of music is the shortest way to understand the beauty of the music and to capture the plasticity of all its subtle movements, to immerse you in the figurative spirit and style of the piece. It is through feeling the melody that the conductor is lightly and naturally absorbed into the process of collective creation. It is also important that the driver's figurative imagination is strong, because a single piece of music creates different imaginations in different people. How can you comprehend and recreate everything that is in the music that a composer creates? That's where the creative imagination of the conductor and his/her ability to think figuratively and poetically come into play. Relying on the author, relying on the idea of the work being performed, the conductor reconstructs its essence in his imagination, seeing it through clear images.

A conductor, like any other performer-musician, is an artist, a creator. However, the driver's condition is a bit complicated. The soloist's instrument can be a grand piano, violin, cello or trumpet. Dshrijor's instrument is a whole orchestra of hundreds of musicians and instruments. Not one, but several instruments are not played by the conductor himself/herself, but by the hands of others. Each of them has his/her own character, nature, character, they can understand music in different ways. The conductor's task is to ensure that all the musicians feel the music in unison, subduing the orchestra to his will, to unite them and create a single team, an organism, consisting of a hundred different individuals, acting according to each of his movements. It is necessary to distinguish between the excitement of joyful creativity, the excitement of the artist and his/her enthusiasm for art. After all, the ability to constantly behave in a creative mood, accompanied by a good mood, indulgence and immersion in creativity, leads to negative consequences, such as nervousness, lack of self-confidence, withdrawal. The ability to control oneself, to use existing skills, is the first condition for the correct use of existing knowledge. Therefore, the creative

temperature of the performer, that is, the characteristics of his/her artistic temperament and the ability to use it, does not affect the performer. In the process of execution, these "creative temperature limits" must be very clearly defined. Excessively high temperature leads to nervousness, indistinct artistic pulse. too low a temperature makes the creative process lifeless and inefficient. The first of these deprives the performer of the ability to control himself/herself creatively, while the second destroys emotions. Charles Munch was absolutely right when once said, "If a conductor does not have the inner strength, the melody to enchant orchestra members and listeners, then even 15 years of hard work and study will not help a person become a conductor."

The conductor must be very familiar with the work being performed, and must be well versed in the material of the note. However, in order to comprehend the artistic purpose and goals of a composite, one must have a deep understanding of the fundamental meaning behind its note. It is not expedient to study the work by eye, it is necessary to be able to perceive, feel and emphasize it with the ability to hear it internally. "A conductor who explores the score with an inner feeling before performing it and knows exactly what is being listened to before the orchestra rehearsals is a very deep creative phenomenon. After all, such a conductor presents music as a creative thought or thought, he has thoroughly mastered the technique of conducting. The essence of conducting technique is to convey its intentions and goals to the team of performers through certain external signs, as well as to evoke in them the feelings of their own," V.V.Asafev was not mistaken in saying that. The behavior, hand gestures, facial expressions, eye meaning, naturalness or vice versa of the conductor on the remote control are perceived by the team of performers with great sensitivity and precision. All of this is the conductor's means of external influence on the performers - his technique and the possibilities of expression, which are literally limitless.

The more clearly a conductor can convey his or her perceptions of music to performers, the more opportunities there are for them to be realized. After getting acquainted with the history of the art of conducting, we realized at a glance that the simple strings of a stick are actually the most complex and difficult type of musical performance.

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