

Sound Power is the Expression of the State of Change in the Conductor

Mukammalxon Kurbonova

Fergana regional branch of Uzbekistan State Institute of Arts and Culture

Abstract: In this article the information concerning the sound power, the expression of the state of change in the conductor is given.

Keywords: expression of performance, active and slow movements, accent, syncope, dynamics, forte, piano, crescendo, diminuendo.

The skill of the conductor is due to the fact that he is able to represent the performance, give it a smooth transition with a decent movement and a clear aufтакт. Another important aspect, such as showing the performance expression to individual groups of instruments or an entire orchestra, is to indicate the beginning of musical devices - an episode, a sentence, various melodic lines. Nature, like aufтакт, which will be before for hand movement, which means execution, should be very clear, active, brightly groomed. It should be distinguished from other hand movements.¹

Execution rendering hand movement is closely related to aufтакт, which is performed before itself. Any performance can be shown only with the help of aufтакт, ensuring that the conductor's movement is dramatically and timely for the performance of orchestral or choral teams, in which the dynamics, tempo and strokes of the performances must be consistent.

G.Keldish² in the musical encyclopedic dictionary under the edition, it is described as follows: "Dynamics (translated from Greek as power) is one of the aspects of music characterized by a change in volume, sound density and temp.

In a broader sense, any changes in musical development are also reflected in their perception.

Dynamics is determined by the individual and combined effect, smoothness or tension of various properties (height, duration, timbre) of a musical sound, the intensity and frequency of changes in certain parameters. It manifests itself in tone, harmony (in the development of chord connections and melody), rhythm, tempo, texture, etc. at different levels of the formation of musical integrity (for example, in one sound, motive, phrase, part).³

The learn of dynamics is closely related to the issues of musical intonation, the figurative content of music, the theory of musical style: however, some aspects of dynamics should be distinguished from musical dramaturgy, which includes dynamics, but directly manifests itself the scope of figurative content".

The learn of dynamics is closely related to the issues of musical intonation, the figurative content of music, the theory of musical style: however, some aspects of dynamics should be distinguished from musical dramaturgy, which includes dynamics, but directly manifests itself.⁴

¹ E.Tashmatov "conducting", "National Society of philosophers of Uzbekistan", Tashkent, 2008, 91page

² Yuri (Georgy) Vsevolodovich Keldish is a Soviet musicologist-historian. Doctor of Arts (1947). Honored art figure in the RSFSR (1966) [3]

³ Musical encyclopedic dictionary, editor-in-chief Keldysh G. M., 1991, p172

⁴ M. Kanerstein Questions of conducting. M., 1972.

Often in performance practice, the term "dynamics" is used in connection with the pitch of a sound.

"Dynamics is directly related to interpretation, and the dynamic instructions given by the composer, although binding on the performer, are more of a guide and allow for a wide range of individual interpretation."⁵

Dynamic expression is one of the factors that reveal the emotional content of the work. It is expressed by the tension and its amplitude⁶ shown through gestures. Performance of dynamics requires different physical movements from musicians does.

Performance of dynamics requires different physical movements from musicians.

Forte (f) requires the performer to press hard on the instrument's strings and bow.

Piano(p), on the other hand, requires less effort.

It is also important for the conductor to be able to describe the tension with his facial expressions and hands, and to describe his instructions to the orchestra players to play Forte.

Forte requires a great deal of effort from the conductor (the conductor must show force in order for the musicians to play loudly), but is not always possible (for example, at fast tempos).

Crescendo. Gradually increase the volume. Yuri Viktorovich⁷ Oksenenko recommends three ways to express "Crescendo".

1. Increase the amplitude of the gesture. This method cannot be used at high speed, as the speed of movement of the arm must be increased in order not to slow down, increasing the distance that the arm has to "pass".
2. Increase the level (position) of tapping. This method, unlike the previous one, is convenient to use quickly
3. With the help of the left hand. Move up from yourself with the palm facing up. To enhance the effect, you can depict a demand or even a threat with your fingers.⁸

Diminuendo. Lowering the volume.

1. Reducing the amplitude of the gesture.
2. Reducing the level (position) of the tactile.
3. With the help of the left hand. Moving from top to bottom towards you with the palm facing down.

Subita forte (sf) sharp increase in volume. A sharp increase in sound auf tact is carried out with a sharp rapid movement of a large amplitude.

A sharp transition from Subitopiano(sp) forte to piano is carried out due to a sharp decrease in auf tact amplitude. \

Accent Latin assentus-playing a sound or chord with a solid accent.

Depending on the nature of the music being played, it is understood to emphasize a contribution or chord in which an accent is made with a specific hand movement.

⁵ Musical encyclopedic dictionary, editor-in-chief Keldysh G. M., 1991,174p

⁶ "Amplitude" comes from the Latin word *amplitudo*, which means width or volume

⁷ Oksenenko Yuriy Viktorovich Krasnodar State Institute of Culture, Assistant

⁸ Aksenenko, Yu. V. Dynamics in conducting // Young scientist. — 2020. — № 21 (311). — Pp. 632-635. — URL: <https://moluch.ru/archive/311/70489/>

The movement that reflects the accent should differ sharply from the movement before and after it. The left hand stops the movement as the stressed takt approaches then is expressed with one or both hands with precision, brevity and sharpness. Amplification of a single sound can be performed in the same way as Subito forte, the only difference being that the next sound must be displayed in the same dynamics, that is, the Subito forte and Subito piano techniques are combined. Again, it should be noted that the emphasis in piano Dynamics is different from the accent in forte dynamics. It will be enough to move the accent on the pianissimo only one hand.

When showing the expression piano (fp), Fortissimo piano (ffp), separate movements of the right and left hand are suspended. After the tattoo of the right hand on the Forte, the left hand immediately switches to the piano (p) position. Accents in a strong contribution are shown with a strong movement and with a softer movement in relation to accents in a weak contribution.

Sporzando (st) is a type of accent that the chalk to represent it in a conductor requires more precision and brightness. Its expression also depends on the General Dynamics of the movement in the Forte compared to the piano becomes more agile and sharp.

> , - the sign is an accent that is not very strong, but in practice it is performed without taking into account the difference between accents.

One of the most important means of expression in music is Dynamics. It is impossible to reveal the content of a work without the use of dynamic expressions. The quality side of the conductor's display of dynamics is in the first place. If this possibility is excluded, the conductor's gesture will be slow and weak-willed; the conductor will not be able to control the soundness of the music being played, especially with increased dynamics. One of the indicators of the expression of certain dynamics in a conductor is the magnitude of the gesture, that is, its amplitude. As you know, a slower, weaker sound is suitable for a smaller gesture, a stronger one-for a larger one.

References

1. M. Bagrinovsky "Fundamentals of conducting technique". M.: Moscow, 1963
2. N.A.Malko "Fundamentals of conducting technique". M.: Moscow, 1963
3. A. Ivanov - Radkevich "On the education of a conductor", "Music", Moscow, 1973.
4. E.Toshmatov "Conducting", "National Society of Philosophers of Uzbekistan", Tashkent, 2008.
5. Sh.Umarov "Conducting". T., "Tamaddun" edition. 2019
6. M. Akmaljanova "The Art of Conducting", Tashkent., 2021
7. Jurayev, I. (2022). A Look at the Creative Work of the People's Artist and Composer of Uzbekistan Komiljon Otaniyazov. Pindus Journal of Culture, Literature, and ELT, 2(4), 61-65.
8. Yunusov, G., Ahmedov, R., Jurayev, I., & Yuldasheva, S. (2021). A Look At The Folklore of Fergana Valley or History of A Song in The Series of Tanovar. Annals of the Romanian Society for Cell Biology, 25(6), 2225-2232.
9. Jo'Rayev, I. (2021). O'SMIRLIK YOSHIDAGI O'QUVCHILARNI OVOZINI TARBIYALASHDA PEDAGOGIK YONDASHUVLAR. Oriental Art and Culture, 2(4), 288-294.
10. Dehqonov, R., Utaganov, R., & Ahmedov, Z. (2020). VIEWS OF CENTRAL ASIAN ENCYCLOPEDIA SCHOLARS ON MUSIC THEORY. European Journal of Research volume, 5(10), 100-106.

11. Dadaboev, Y., & Dehqonov, R. Hordo Structures in Central Asian Architecture. *International Journal on Integrated Education*, 4(4), 121-124.
12. Kurbanova, M., Ismoilova, M., & Ahmedov, R. (2022). The Past And Present Of Women's Art. *Journal of Positive School Psychology*, 2526-2529.
13. Pulatov, R. (2022). The Importance of Muscle Relaxation Exercises in Actor's Stage Attention. *Pindus Journal of Culture, Literature, and ELT*, 2(4), 66-69.
14. Boltaboeva, U., Zununov, R., Tursunova, G., & Pulatov, R. A look at the Renaissance and seventeenth-century classical theater. *Turkish Journal of Physiotherapy and Rehabilitation*, 32, 3.
15. Boboev, V. (2022). Repertoire Problems and Solutions for Uzbek Folk Orchestra. *Kresna Social Science and Humanities Research*, 5, 58-62.
16. Qurbonov, M. (2022). A Look at the Compositions of Arifkhon Khotamov. *Kresna Social Science and Humanities Research*, 4, 41-44.
17. Davlatjon, T. (2022, April). MUSIQA OQITUVCHISIDA VOKAL KONIKMALARINI SHAKLLANTIRISHNING BAZI MUAMMOLARI. In *E Conference Zone* (pp. 118-122).
18. Toshmatov, D. (2022). The Life Path of Yunus Rajabi that we are Not Aware. *Pindus Journal of Culture, Literature, and ELT*, 2(4), 11-16.