



TECHNICAL AND EXPRESSIVE ASPECTS OF THE CONDUCTING APPARATUS

Akhmedov Bakhodirxon Sayfiddinovich

Senior teacher of Namangan state pedagogical institute

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ABSTRACT

The study of meter schemes begins at the stage of familiarization with the structure of schemes in general. Conducting schemes are based on clear and simple movements. This is convenient for the conductor and allows the performing team to better understand his wishes. The simpler, clearer, more concise and meaningful this basis is, the more opportunities there are to convey the various requirements of the score using hand movements, and the deeper the meaning of the conductor's hand movements.

From our many years of pedagogical experience, we have come to the conclusion that it is advisable to first study the schemes only with the right hand, as this is the only method that will later help to use the hands independently of each other. In the process of learning, it would be wrong to move on to studying the left hand until the tasks of the right hand have been mastered.

Mixing different methods of movement of both hands means not being able to solve any of the tasks set for you at all. Therefore, the initial stage of training is carried out with only the right hand, without a baton. From the very beginning of training, it is necessary to work tirelessly on ensuring the freedom of the palm and fingers.[1; p.25]

Therefore, it is not good to start conducting with a baton from the beginning, as this will lead to straining the muscles of the palm. The function of the baton will be taught later.

As for the left hand, it should be introduced into the work process not immediately, but gradually. In this case, the left hand should be given the simplest, but certainly independent, tasks in simpler works that are studied at the initial stage of mastering the schemes. While performing them, it should not repeat the task that the right hand is currently performing. Initial position and conducting schemes. Starting his work, the conductor comes to a position that is important and necessary for him, this is called the initial position. He stands upright and free, leaning on his legs set far apart. One leg can be slightly extended forward, sometimes leaning on one, sometimes on the other. In this case, it is not appropriate to beat the beat with your foot and bend your knees in sync with the music, which is, firstly, unnecessary, and secondly, looks ugly. During conducting, the body can shake under the influence of hand movements as a normal, simple reflex. The shoulders should be free from excessive tension. The hand and elbow are in a relaxed position. It is advisable for the conductor to hold his hands freely and not too high, and not too far from the body. Raising the elbows high hinders

hand movements and makes it difficult to give a beat. As mentioned above, the conductor mainly uses his right hand when giving a beat. When moving up and down, right or left, he should keep his hand with his palm down.

The palm and fingers should be held lightly and freely, without stretching them, but at the same time not clenching them into a fist. It is recommended to follow this at the beginning of learning. The division of hand movements into strong and weak is of great importance in determining the tempo. [2; p.4] Because with strong movements, strong, accented, and weak movements, weak. unharmonious contributions are shown. Weak movements also serve to prepare for strong movements. In addition, weak movements of the hand correspond to the moment when the choir performers and percussionists of a musical work need to fill their lungs with air. On the contrary, the strength and power of strong hand movements correspond to the moment of exhalation, that is, when the choir performers sing. and percussionists play.

The study of meter schemes begins at the very stage of familiarization with the structure of schemes in general. Conducting schemes are based on clear and simple movements. This is convenient for the conductor and allows the performing team to better understand his wishes. The simpler, clearer, more concise and meaningful this basis is, the better. The more opportunities there are to convey the various requirements of the score with the help of hand movements, the deeper the meaning of the conductor's hand movements. As mentioned above, a bar of any size consists of strong and weak contributions. In the bar of a complex and mixed meter, there are also relatively strong contributions. All of them are indicated by the conductor's hand movements. The first strong contribution is the basis of the bar. This contribution is distinguished by a movement corresponding to its position and character, that is, by being expressed more actively than the others. A sharp movement of the hand from top to bottom meets this requirement. The downward movement of the hand is the simplest and strongest. In it, the force arising from muscle contraction is added to the weight of the hand. [3; p.11] In such a movement, the strength and active character of the first contribution, which distinguishes it from the others, are especially emphasized. In order for the beat to be expressive, the strong contribution of the beat must be sufficiently deep, clear, and most importantly, it must not merge with other contributions of the beat. As for the weak and relatively strong contributions, they are given by moving the hand to the left, right, or up, depending on the scheme of a particular meter. All weak contributions of the beat contain a preparation for the next contribution. Therefore, each subsequent movement must be inextricably linked with the previous ones, must proceed from them.

To give the most vivid example of this, let us take the last contribution of the beat. It is the weakest in the beat by its position, and at the same time contains a strong preparation for the following movements. Therefore, it would not be wrong to say that the last contribution is the beginning of the first contribution that begins later. Indeed, the character of the first contribution depends on the last weak contribution that preceded it. Therefore, the last beat of the measure is indicated by a sharper movement than other, weaker beats and is always directed upwards.

Thus, in accordance with the system of application of measures formed in musical practice, conducting is divided into simple, complex and mixed types. Simple meters. Simple

meters are those that contain one strong contribution: 2/2; 2/4; 2/8; 2/16; or 3/2; 3/4; 3/8; 3/16. Complex meters include meters that are considered strong or relatively strong: 4/4; 4/2; 4/8; 4/16 or 6/8; 6/4; 8/4; 9/4; 9/8; 9/16; or 12/4; 12/8; 12/16;

3 . 3 . 2 . 5 . 8 ' 4 ' 4 ' 4 ' The "Together" scheme is considered the most difficult for conducting. This timing scheme, although it seems simple at first glance, is actually very complex. Because it is devoid of the technical difficulties inherent in other schemes, it requires the same finesse of movement as others. It is precisely the "fine" technique that is a factor in good performance. [4; p.22]

In the "together" timing scheme, the downward movement unites all the calculated parts of the measure. This movement is always sharp, short. When giving the "together" timing, this should be even more precise. The conductor's hand moves vertically from top to bottom with a uniform accelerated movement to the lower beat point. Raising the hand along the same vertical line simultaneously becomes a counter-beat to the next part of the measure. [5; p.32] The movement of the hand should be continuous, and the line it draws should be closed. That is, it should strive to be connected from end to end. The effectiveness of the conductor's beat depends more on the freedom of movement of the conductor. If the beat is done correctly, then even when the orchestra is disconnected from the sound, the rhythm drawn by the movement is clearly noticeable as being in the style of a waltz. Musical works in the time signature of 3/4 to 3/8, written at a fast pace, are timed with the conductor's grid (grid). [6; p.11]

The time signature of "Together" is also used at a fast pace in the time signature of 2/4. The final movement of W. Mozart's "Prague" Symphony, the "Turkish March" from L. Beethoven's "Ruins of Athens". The same applies to three-quarter 3/4 scherzos and fast minuets. The final movement with the C symbol in Beethoven's 5th symphony is also expressed in the time signature of "Together". The 5/4 time signature, conducted "together", is very rare in musical literature and is used only at very fast speeds. The girls' choir in A. Borodin's opera "Prince Igor" 1 p. 2 k. and the 2nd movement of his "3rd Symphony". All these accented variants are easier to beat than the waltz. because in this case the "springy" jump of the hand is enough and there is no need to reflect the dance-like nature of the movement, as in the waltz.

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