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METHODS OF LEARNING THE CONDUCTING GESTURE IN THE PROFESSIONAL TRAINING OF THE FUTURE SPECIALIST IN MUSICAL ART

The article is dedicated to the initial stage of the choir master's training, his mastering of the elements of conducting technique, and preparation for the conducting performance of works of art. The significance of this period for the professional formation of a future specialist in musical art is emphasized.

Based on the experience of the leading conductors, the methods of working in the classroom were analyzed and the optimal combination of different methods was proposed for each stage of the student's development as a musician and a conductor. Among them, the most important ones stand out, such as the methods of assimilation by students of the elements of the conducting technique, and means of expressiveness of the conductor's gesture. Attention is paid to the peculiarities of conservative approaches to education, which are a necessary foundation for the self-determination of a teacher-musician. The article considers a set of traditional methods, which are necessary for achieving the desired results in training of the conductors.

The text of the article highlights the three stages of developing conducting abilities and skills (reproductive, developing, and creative). These stages differ in the meaningful components of classes and the methods used in the classroom. The authors determined the optimal combination of methods (visual, verbal, explanatory) for students at different stages of development. The text of the article raises the issue of using emotional and semantic context to draw stylistic parallels between different types of art and architecture, painting, literature, poetry, and theater. The effectiveness of emotional and meaningful immersion in the context of the work, which is aimed at expanding the student's educational field, and strengthening his professional status as a musician, is substantiated in the article. Conducting technique is considered at the same time as a means of communication and conveying information, and also as an opportunity to exercise control over the performers. The necessity to take into account the individual characteristics of a particular conductor is emphasized. The question of staging the conductor's apparatus is considered in the direct connection of the technical and artistic components. The article presents several author's exercises that contribute to the effective development of the will of gesture, taking into account the individual characteristics of the device, and provides recommendations for their use from the standpoint of meaningful enrichment of the manual technique of the beginner conductor and teacher-choirmaster.

***Key words:** conducting technique, methods of teaching conducting, conductor's gesture, conductor's apparatus, choirmaster.*

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МЕТОДИ ОСВОЄННЯ ДИРИГЕНТСЬКОГО ЖЕСТУ В ПРОФЕСІЙНІЙ ПІДГОТОВЦІ МАЙБУТНЬОГО ФАХІВЦЯ МУЗИЧНОГО МИСТЕЦТВА

Стаття присвячена початковому етапу навчання хормейстера, освоєння їм елементів диригентської техніки, підготовці до диригентського виконання художніх творів. Підкреслюється значимість цього періоду для професійного становлення майбутнього фахівця музичного мистецтва.

На основі аналізу досвіду провідних диригентів проаналізовано методики роботи в класі та запропоновано оптимальні поєднання різних методів для кожного етапу розвитку студента, як музиканта і диригента. Серед них виділяються найбільш важливі, такі як методи засвоєння студентами елементів диригентської техніки, засобів виразності диригентського жесту. Увага приділена особливостям консервативних підходів в навчанні, які є необхідним фундаментом для самовизначення педагога-музиканта. У статті розглянуто комплекс традиційних методів, застосування яких необхідне для досягнення бажаних результатів в навчанні диригуванню.

Виділені етапи формування диригентських умінь і навичок (репродуктивний, що розвиває і творчий), що відрізняються змістовними компонентами занять і методами роботи в класі. Авторами визначено оптимальне поєднання методів (наочний, словесно-пояснювальний) для різних етапів розвитку студента. порушується питання ефективності використання методу емоційно-сміслового контексту, звертання до суміжних видів мистецтва з метою проведення стильових паралелей з архітектурою, живописом, літературою, поезією, театром. Обґрунтовано ефективність емоційно-сміслового занурення в контекст твору яке направлене на розширення освітнього поля студента, зміцнення його професійного статусу як музиканта. Диригентська техніка, розглядається водночас, як засіб спілкування та донесення інформації, і, також, як можливість здійснення контролю за виконавцями. Підкреслюється необхідність враховувати індивідуальні особливості конкретного диригента. Питання постановки диригентського апарату розглядаються в безпосередньому зв'язку технічної і художньої складових. У статті наводиться ряд авторських вправ, що сприяють ефективному розвитку волі жесту з урахуванням індивідуальних особливостей апарату, та надано рекомендації щодо їх використання з позицій змістовного збагачення мануальної техніки початківця-диригента та вчителя-хормейстера.

Ключові слова: техніка диригування, методи навчання диригування, диригентський жест, диригентський апарат, хормейстер.

Formulation of the problem. The modern education system, being in a state of reformation, does not reduce the requirements for the quality of teacher training. The necessity of forming the musical and pedagogical competencies of future choirmasters is very important. The development of students' systematic thinking, and the ability to consider problems comprehensively has become a recognized need for professional education of a future specialist in the field of musical art. A highly qualified specialist, who teaches children to understand the art of music, must possess a whole complex of general and special knowledge and skills, the most significant of which include the mastery of conducting techniques and the ability to manage performers. To meet the new standards, it is important to provide innovative teaching methods for each stage of a student's development as a musician and conductor. However, it's equally important not to overlook the traditional approaches to education, which form the foundation for a teacher-musician's self-determination. This includes a combination of classical methods used in conducting classes.

Research analysis. The study of the experience of leading conductors and choirmasters, which relates to students' mastering of the elements of conducting technique, and expressive means of the conductor's gesture, allows them to analyze the methods of work in the classroom (visual, verbal-explanatory, emotional-semantic context), and to propose optimal combinations of various methods for the development of the future musician and conductor (Volodchenko, 2000; Kozyr, 2008). In conducting, as in any other art, the technical and artistic sides are closely interconnected. Furthermore, they mutually correct each other. Thus, their distinction can only be established in a theoretical sense, to define the conducting

method as a means of communicating with performers and as a set of actions for conveying information, as well as monitoring performance. These connections are well-described in the works of (Kucheruk 2023; Shumska 2023).

The study of exercises that directly prepare a student-conductor for mastering the strokes, and the quality of sound management, the main one of which is the legato stroke, deserves attention. It involves clear singing, which means that hand movements should be uniform, and balanced in the pursuit of a point and return when moving to the next destiny. Such equality of movement is possible if the hand feels like a whole, and the muscle tone flows from one part of it to another. Famous conductors and teachers analyze this topic in their works: Bagriy, 2022, Onyshchuk, 2016, Sverlyuk, 2007.

The purpose of this study is the need to show the possibility of using certain methods of conducting training at the initial stage of the formation of the professional competencies of the future teacher-musician.

Presentation of the main material: The choir-master is called upon to perform many functions, among which the work of creating and leading a choral group occupies a significant place. He is required to be able to manage performers using manual (conductor) equipment. At the same time, this process is complicated because each member of the team has his style of performance and his idea of the sound of the work. The conductor always faces a difficult task – to subordinate a multitude of executive personalities, to direct the efforts of the entire team in the same direction. In this regard, one should turn to the means at the disposal of the conductor, among which the conductor's gesture and conducting technique occupy the first place (the more perfect the conducting tech-

nique, the easier it is for the conductor to achieve the set goal – a convincing performance interpretation) (Bagrii, 2022).

Essentially, working on the technique is the study of the conductor's language of gestures and the selection of the most effective ones for solving certain performance tasks. In the process of such work, it is also necessary to take into account the individual characteristics of a specific conductor, therefore, in the training of future conductors-choirmasters, the aspects of staging the conductor's apparatus are solved in direct connection with the technical and artistic components. In this regard, we should talk about the presence of several stages in the development of a beginner conductor.

At the first (reproductive) stage, the student is not able to adequately, accurately, and convey the sound of a musical piece. In part, this happens due to the lack of experience in expressing one's understanding of music in a gesture, but most often due to a weak command of one's body, namely: hands, facial expressions, etc. That is why it is so important at the initial stage of classes on staging the conductor's apparatus to develop such types of movement in the student that are natural and free in terms of muscle work. This applies in general to the location in space of the body, legs, head, and hands. The expressive meaning of the body is that the conductor should radiate confidence, which means standing straight, and tight, shoulders freely spread. Inadmissible stiffness serves for performers as a signal of tension and stiffness of the sound. The stable position of the body is provided by the legs, slightly spaced two feet apart. The position of the head is directly related to facial expressions and the conductor's gestures (Kyrilenko, 2020). It is impossible to achieve expressive singing if the conductor's facial expression and gaze do not correspond to the emotional fullness of the gesture. It is especially important to take this into account when working with a children's group, where the teacher has to build an emotional sequence of the work together with the children. The hands are placed in the middle position to ensure free movement in any direction (vertically and horizontally) (Boyko, 2019). The above-mentioned does not detract from the priority of working on the conductor's gesture technique. After all, it is by gesture that the choirmaster shows the subtlest nuances of emotions, and transitions from one state to another. At the same time, it is impossible to accurately describe the expression of feelings in expressive movements, but the basis for them is undoubtedly muscular freedom and ease of movement (Onyshchuk, 2016).

At this, reproductive, stage, the main methods of work are visual display and verbal explanation of certain actions. The teacher demonstrates to the student

the possibilities of a conductor's gesture, pays attention to muscle freedom, coordination of movements of different parts of the hand, and a sense of its integrity. The student, as a rule, tries to copy the teacher's actions. In this case, it is better to work in front of a mirror, then the student has the opportunity to verify the correctness of the exercise and monitor himself from the side. It is important to explain to the student that freedom of movement involves the rational tension of muscle groups based on the required movement since it is impossible to demand absolute muscular freedom from the conductor. The continuity and limitation of the gesture in conducting involves the correct and precise alternation of tension and relaxation, which creates a free flow of energy in the muscles. It is this energy that is the starting point in the formation of meaningfulness and emotionality of the conductor's gesture.

Let's consider some specific exercises aimed at developing technical skills in future choirmasters. They are a necessary means for mastering technology. The goal of the exercises is to achieve the looseness of the conductor's apparatus, the development of metrorhythmic feeling, and the establishment of coordination (Petrenko, 2021). Depending on the actual situation, you can reduce or increase the number of exercises, add new ones or complicate existing ones. In essence, the proposed set should become the basis for developing of an algorithm for mastering the conducting technique for each student individually.

All exercises should be divided into two categories:

1) physical exercises with elements of conducting technique: to release muscles and joints (raising, lowering of hands and moving hands, palm movements, changing positions, display plans, etc.);

2) exercises directly related to the technique of conducting (introductory performances, classes, study of various timing schemes).

The general requirements for performing all exercises are preliminary imaginary simulation of one's actions (in the imagination, a sequence of movements is formed from the beginning to the end of the exercise); mandatory figurative filling of any technical task, building an emotional relationship from the positions of a specific image (transmission of various moods affecting the intensity, fullness of movements – light, assertive, carefree, with despair, etc.); motivational and volitional control over the consciousness of performing movements to release the apparatus to avoid their mechanical repetitions. In this case, the method of emotional and semantic context comes into effect, when the same movement will be performed differently depending on the image presented. Based on the experience of working in a conducting class, it

has been observed that performing exercises is easier when they are associated with everyday life activities, such as petting a kitten, throwing a ball, or painting a vertical surface. However, it is more challenging to convey emotions like tenderness, excitement, sadness, anger, etc. Each student requires an individual approach and step-by-step tactics from their teacher, as everything depends on their life experience and emotional openness. Let's turn to specific exercises.

The exercises of the first category are basic, without them, the development of conducting skills is impossible (Kucheruk 2023):

1. Standing freely and casually, slowly achieve a feeling of maximum relaxation in the hands (they hang like whips along the body), then smoothly raise the outstretched arms and stop them in a vertical position. When lifting, keep a straight line of the arm and try to feel the tension of individual muscle groups. After fixing the hands in a vertical position, focus on their complete relaxation, while the hands fall, expanding in the shoulders, elbows, and hands. The exercise can be performed with two hands at the same time, and with each hand separately.

2. Fix the hand in a vertical position. Relax the palm, then raise the hand vertically again. Make sure that the palm does not just go down slowly, but fall sharply, fix it in a wrist. Relax the hand to the elbow and then the shoulder joints in the same way.

3. Slowly raise the free, relaxed hand, leading with the palm and smoothly including the forearm and shoulder. Lower gradually in reverse order.

4. Rotating movement with the hand: the hand smoothly rises to a vertical position, moves back a little, and makes a free throw down, returning to the previous position. Having moved similarly to a circle, the hand does not stop but continues to move upward by inertia and is again in a vertical position. Continue to repeat the exercise without stopping, while the body should be as still as possible, and the breathing should be even, the legs should not be tense. When performing the exercise, you can alternate the directions of hand movement (Smirnova, 2008).

5. Place the palm at the same level as the forearm. It is better to start work sitting, putting the forearm on the table so that the palm can move up and down. Slowly raise the hand to the extreme possible position with free movement. Lower the palm slowly to the same level as the forearm. Then also slowly lower the palm to the lowest position and raise it to the level of the forearm. Slowly move your hand in the horizontal plane to the right and left to the extreme position, each time returning to the starting position.

The tempo of the exercises should be slow. Once mastered, it is necessary to sharpen the rhythm of

actions, only then increase the speed of execution, without unnecessary tension. The student should focus on muscle-auditory sensations rather than visual perception. The most mobile part of the hand is the palm, which can work both independently and in combination with other parts of the hand.

The use of independent palm movements is dictated mainly by artistic rather than technical tasks. Palm movements are frequently used in light and airy music. A significant role of the palm is to control the fast tempo of music with small amplitude gestures, which require the use of a free hand. As a rule, students begin to perform works that require light palm movements in the 2nd year, but it is necessary to prepare the palm for performing such artistic tasks in advance (Volodchenko, 2000). At the same time, most often, work on palm movement symbolizes the second (developing) stage of mastering the conducting technique, where, along with the verbal and explanatory method, the method of emotional and meaningful context is actively used, which involves conducting small choral works (Ts. Cui "Autumn" and "The Grass is Greening"; folk songs "Sowing quinoa on the shore" and "Green grove" etc.) (Go, 2023).

The following exercise gives a good result. In the main position of the hand, make slow circular movements with the palm firstly clockwise, then against it, avoiding pushes. The hand is always in the palm-down position, its shape can be changed (opened palm, closed palm), but cannot be included in the movement of the forearm. Work should be started with a small amplitude, achieving as smooth a circular motion as possible. The tempo and amplitude should be increased gradually.

The exercises listed above directly prepare the student conductor to master the strokes, and the quality of sound management, the main of which is the legato stroke. Students master the legato stroke in parallel with the explanation of the basic conducting schemes (two, three, and four-part). They start, as a rule, with a three-part scheme at a calm pace to ensure awareness and control over the structure of the movement: determination of the direction of the swing and aspiration, the position of the points on the imaginary plane in combination with the roundness of the lines, the uniformity of the movements and the softness of touching the point. In an ideal performance, a single, integrated movement of the hand should reflect the entire development path of the melodic phrase – from its starting point to the top and end. It is important at this stage of training to correlate the moment of touching the point with the occurrence of a real sound (voice or instrument) (Martyniuk, 2022). Then in the future, it will be possible to avoid unsupported conducting and errors in the timing scheme.

In the example of specific works, students can be helped to feel the difference in the sound of legato and non-legato, which is characterized by greater straightness of movement, acceleration to a point, and point-hit. For example, in the chorus "Mountain Wind" by T. Popatenko, in the march character, a clear non-legato is felt in the course of the chords designed in a dotted rhythm, and in the lyrical chorus "Morning" by A. Boyko, one cannot help but hear smooth transitions from one consonance to another in the aspiration to the climax of the entire phrase (Boyko, 2019).

Work on individual strokes gradually develops into conducting individual phrases and musical sentences, which require the selection of appropriate gestures (creative stage). The elements of the musical language, which are subject to their embodiment in gesture, are identified as a result of the analysis and discussion of the work with the teacher (what are the characteristics of the sound management, rhythm, dynamics, etc.) (Maltseva, 2023). To convincingly convey in conducting the character of the work, and the musical image contained in it, the student needs to immerse himself in the cultural space directly connected with the authors, genre, and era when it was created. Without understanding the context of the appearance of music, it is difficult to feel and understand the features of the composer's style and musical language.

We consider it necessary when using the method of emotional-semantic context in joint work with the student to refer to related types of art, to draw stylistic parallels with architecture, painting, literature, poetry, and theater (Matveeva, 2014). Already from the very first steps in conducting, a student can be given the

task of studying the history of a certain genre (for example, lyric protracted, round dance), analyzing the poetic text of a choral work, comparing it with the original, try to understand why the composer changed the framework of the text. It is very useful to involve other students in the class in the discussion, thereby expanding their perception and enriching their knowledge. The advantages of collective work in the conducting class should also be said for the fact that it becomes a kind of language training: it teaches you to speak competently, formulate your opinion, contribute to the accumulation of vocabulary, determine the logic of arguments, etc. All this ultimately prepares a student-conductor to work with a choir (Sverlyuk, 2007).

Conclusions. The effectiveness of using a set of methods (visual, verbal, descriptive, emotional and semantic contexts) that help students master the elements of conducting from the very beginning of setting up the instrument has been proven. The complex is aimed at developing the student's muscles, as well as at his emotional relaxation. Therefore, the main task of movement exercises is to find the most natural and convenient correct position of the body, head, arms and legs in order to develop the correct posture and posture of the conductor. The conductor's play and the teacher's verbal explanations contribute to the necessary emotional development of the student and the further assimilation of the components of the musical language (beats, dynamics, rhythm, etc.), as well as elements of gestures. The successful use of the conductor's gesture is also a key to the success of the choral teacher's work.

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