

Rhythmic sensitivity in conducting, tactometric models, and methods of working with the score

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Abstract: The article analyzes the issues of rhythmic sensitivity, mastering tactometric models, methods of working with a score and preparation for working with an ensemble at the initial stages of conducting. The psychophysiological and technical foundations of rhythm, directions of conducting in complex measures, structural, harmonic and timbre aspects of score analysis are covered. Psychological and organizational factors of the process of working with an ensemble are considered on a scientific basis.

Keywords: rhythm, tactometric model, conducting technique, score, ensemble, tempo, agogics, interpretation, polyrhythmics, analysis

Conducting is a multifaceted activity, in which rhythmic sensitivity, movement technique, the ability to analyze the score and work with an ensemble are closely intertwined. At the initial stage, the most important task for a student-conductor is to correctly feel musical time, maintain a steady tempo and accurately perform hand movements in different scales. Because rhythm is the internal energetic support of music, for a conductor it is a complex process that is connected not only with hearing, but also with internal intuition, taste, breathing and psychological stability¹.

The conductor's internal rhythm is a stable musical impulse in the mind, which is transformed into an external rhythm through hand movements. If the conductor's internal rhythm is unstable, his movements will be uncertain, as a result of which it will be difficult for the ensemble to unite, the correct formation of the general time. Therefore, at the initial stage, exercises that stabilize the internal metronome, breath-rhythm harmony, and the performance of tactometric models in measures that move from simple to complex are of great importance². Tactometric models musical of time geometric is an expression of. Every one measurement his/her own natural energetic towards has: in 2/4 time movement couple based on develops, in 3/4 time turnover character priority will be, and 4/4 is symphonic of music the most wide widespread shape organization does. Complex in time signatures, such as 5/4 or 7/8 conductor the movement small to groups to be, from microictus use It is necessary. groups internal impulse clear feeling to do demand Conductor³ every one in shock energy from where Where to start ? direction clear understand necessary; this is especially true for symphonic in the genre very important. Rhythmic sensitivity development pace stability provides. Keeping the tempo right - demonstrates not only the technical, but also the psychological preparation of the conductor. The more confidently the ensemble looks at the conductor's movements, the more stable he will perform. Therefore, at the initial stage, coaches teach the student to be free from excessive excitement, hand tremors, and impulse jumps. Agotic changes related to tempo - ritardando, accelerando, rubato - become a means of creative interpretation in the later stages⁴.

¹Green E. *The Modern Conductor*. — Basic ideas about the rhythmic sensitivity of the conductor.

²Malko N. *The Conductor and His Score*. — On the harmony of internal rhythm and movement.

³Mazel L. *Art of Conducting*. — Tactometric models and interpretation of complex measurements.

⁴Reiner G. *Reiner on Conducting*. — Tempo stability and psychological management issues.

Working with the score: Another important component of conducting is working with the score. The score is a complex, multi-layered musical text, in which each harmonic change, timbre, register, polyphonic lines must be deeply analyzed by the conductor. The process, starting from the technical reading of the notation, to understanding the harmonic development, form, climax points, rhythmic structure and ensemble balance, is carried out step by step. Issues related to transposition instruments - clarinets, horns, saxophones - also require special attention. Since their pitch indicated in the score differs from the real audible sound, it is important to take these differences into account in the analysis process⁵. Along with understanding the internal structure of the score, the conductor must also be able to think creatively. He imagines the dramaturgy of each work, determines the main thematic ideas, plans with what stylistic means to open the climax. Only then is he ready for the process of working with the ensemble. Working with an ensemble tests the conductor's psychological, pedagogical and technical skills. Tasks such as communicating with the team, forming intonational unity, maintaining a stable tempo, and performing sections in the same character are improved with each rehearsal. In an orchestra, managing timbre balance, register harmony, rhythmic accuracy, and in a choir, managing breath unity, diction, intonation, and voice position require great responsibility from the conductor. The rehearsal process also has its own methodology: first, analytical work, then forming artistic integrity, and finally, strengthening full performance, success is achieved through such stages. In national choral groups, the rehearsal process is more related to correcting voice position and harmonizing national pronunciation characteristics⁶. In an orchestra, managing timbre balance, register harmony, rhythmic accuracy, and in a choir, managing breath unity, diction, intonation, and voice position requires great responsibility from the conductor. The rehearsal process also has its own methodology: success is achieved through stages such as first analytical work, then the formation of artistic integrity, and finally, the consolidation of a complete performance.

In conclusion, the initial foundations of the art of conducting consist of rhythmic sensitivity, clear tactometric models, skills in working with the score and a harmonious system of the ensemble management process, which are considered the most important foundations for the professional development of a future conductor. Rhythmic sensitivity allows the conductor to sense musical time, control the internal impulse and unite the ensemble in a single rhythmic field. Tactometric models, in turn, form the graphic-kinetic basis necessary for the movements to be clear, consistent and expressive. Skills in working with the score serve to elevate the conductor's thinking, developing in him the ability to deeply understand harmony, texture, relationships between timbres, the development of form and dramatic peaks. This process allows not only technical reading, but also to expand musical thinking, feel the composer's thought and fully understand the artistic intention. Conducting an ensemble is a practical embodiment of this knowledge and skills, revealing the conductor's psychological preparation, stage confidence, communication with the team, and creative leadership qualities. From this point of view, each skill formed at the initial stage of conducting becomes a solid pillar of professionalism in subsequent years. Especially when working with large orchestras or choirs, these basic skills serve to effectively organize all stages of the creative process: from repertoire selection to analysis, rehearsal style, stage interpretation, and concert performance, all processes require thorough knowledge, internal discipline, and artistic maturity from the conductor.

Therefore, mastering the theoretical and practical aspects of rhythm, tactometry, score analysis, and ensemble management from the initial training period is one of the decisive factors determining

⁵Parsons C. *Score Reading Essentials*. — Notes on working with transposing instruments.

⁶Abdurashidov I. *Orchestral style of Uzbek composers*. — Tashkent, 2016.

the future creative potential of a conductor. Only when these skills are harmoniously formed will the conductor be able to fully realize the musical goals set for him, give integrity, accuracy, and artistic depth to the performance process, and have the opportunity to take a worthy place on the national and world stage.

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