

## OVERVIEW OF THE HISTORY OF ORCHESTRA AND CHORAL CONDUCTING

Altinay Bekpolatova

The State Institute of Arts and Culture of Uzbekistan has a branch in Nukus.

<https://doi.org/10.5281/zenodo.14211218>

**Abstract.** *This article describes the history of orchestra and choir conducting, the types of musicians' activities, the development of conducting techniques and the process of improvement.*

**Key words:** *conductor, orchestra, leader, music, pause, skill.*

## ОБЗОР ИСТОРИИ ОРКЕСТРОВОГО И ХОРОВОГО ДИРИЖИРОВАНИЯ

**Аннотация.** *В статье описывается история оркестрового и хорового дирижирования, виды деятельности музыкантов, развитие техники дирижирования и процесс ее совершенствования.*

**Ключевые слова:** *дирижер, оркестр, руководитель, музыка, пауза, мастерство.*

The word "conductor" is pronounced differently in different languages: the Germans say "Dirident", the Italians say "Diridente", the French say "Chef orchestre", the English say "Conductor". In any language, this word means leader, chief, director. Thus, the conductor is the leader of the orchestra. Its main task is to control the active and well-organized life of the community. The conductor ensures that the musicians perform the musical piece in harmony, that they start and end the piece together, play their instruments in unison, keep the pauses in time, and start the tune in unison.

The conductor should adapt the performance of the musicians to a single rhythm and tempo, and give signs to direct them to the performance. By the way, for a long time, many people understood that the task of the conductor is only to ensure the performance of the orchestra in a single rhythm. In fact, the profession of a conductor is very complicated and difficult. It requires a lot of mental and nervous work, constant physical strength. Therefore, a conductor must have good health and endurance. The self-control necessary for him also depends on the state of health and nervous system.

The conductor is the main coordinator of the activities of more than 100 musicians. His role is partly similar to that of a director. The director is the artistic director of the stage work in the theater, he coordinates all the work related to the preparation of the performance. The conductor can also be considered as the direct director of the orchestra. Leo Tolstoy's "What is Art?" in his famous article called "The activity of art is to restore the once-experienced emotion and express it through words, using movement, paint, sounds, and symbols in such a way that others can also experience this emotion." consists of delivery. Art is a type of human activity, through which a person conveys his feelings to others through external signs, and they transfer this feeling to their hearts. they feel from the heart." This recognition directly applies to the art of conducting. This is the conductor's emotional influence. his ability to convey emotions to others is important. First of all, he needs to captivate the orchestra with his emotions, and then to enchant the audience with him. It is the ability to have an emotional impact that largely determines the talent of a conductor, his artistic skills and the quality of his work.

To others the ability to convey one's own feelings is a sign of the independence of the conductor's creativity and, moreover, inspiration.

This art has a long history. Ever since people began to sing on the biga, they had a need to follow a common rhythm and tempo. In the dances and songs of primitive peoples, the rhythm is clapped, as well as pounded or drummed. In ancient Greece, there were choir leaders who beat their feet and set the rhythm. It is also known that in the Roman school of singing, certain hand movements were used to control the music.

These two methods of conducting formed the basis of orchestral management, with the conductor striking the beat with his feet, tapping the keyboard or the floor with a baton, and also striking the keyboard with a reduced sheet of music. was standing So, it took a long time to demonstrate the tact with the foot. Therefore, many people remember this thing with disgust. In particular, the German composer Matteson (1731) sarcastically said: "It is surprising that some people express a positive opinion about showing the beat with their feet, perhaps they think that their feet are smarter than their heads. That's why they obey the foot."

At that time, the conductor's baton was made in different lengths. Sometimes it reached 180 cm in length and was called the "Royal Brass Rod" and was struck on the ground to mark the beat. It is not difficult to imagine how loud the sound of percussion hitting the floor in an opera house, a concert hall, or a church can be. This method of conducting an orchestra was especially common in France, particularly in Paris. It was introduced and spread by a composer named Lully.

One day, he was so engrossed in music that he injured his leg with the sharp end of a cane while conducting. This wound caused his death. However, this tragedy did not overshadow this deeply rooted tradition. In a word, in the 17th and 18th centuries, composers playing harpsichord, organ, etc., and sometimes the main violinist, who today we call orchestra concertmaster, performed the task of conductor. Lully mainly performed their own, and sometimes others' works accompanied by an orchestra. By the time when the art of music began to develop rapidly, important operas appeared for the first time. Composers began to write music for a large ensemble and voices.

There was a need to manage them in order to achieve a uniform pace of performance of such groups. As the pieces of music he created became more complex, the need for singers and orchestral management grew stronger. The need to observe unanimity and pace in the performance demanded that this important task be assigned to the most responsible and qualified musicians. Such people are the first violinist of the orchestra or the musicians who play the cembalo part that provides harmony in the orchestra. Sometimes both of them performed this task together. That is, the chembalist led the soloists and chomi, and the first violinist led the orchestra. This type of management was also a conductor, but this work did not have the current importance and form.

A characteristic feature of this stage of the development of the art of conducting was that the orchestra was led by musicians who were its members. While conducting, they also continued their basic training: first violinist, first violin parts player, organist - organist, cembalo player - cembalo player. It was clear that the situation of carrying out several tasks together in this way could not last long. This situation lasted until the texture of musical works was relatively simple and sufficiently known and understandable to all performers, and most of them were preserved because they were understandable.

As the musical art developed, the composition of the works and the musical language became more complex. Working in an orchestra and managing it at the same time became a difficult, and later impossible task. When the composition, language, texture of the musical piece became complicated, and it became impossible to manage the collective performance of the music, the task of managing the performance was taken over by a person who was not busy in the orchestra at the same time. This period can be called the emergence of conducting, that is, the beginning of conducting in our modern understanding. The conductor separated from the orchestra because it was necessary to manage it from the outside rather than from the inside. This situation greatly increased the possibilities of managing the performance and increased the influence of the conductor on other musicians. Now the conductor has become the only person who interprets the musical work.

The process of development and perfection of conducting techniques began, without which it was impossible to manage a huge team of performers who interpreted music based on various means of performance.

Among the first, this profession was brought to the peak of mastery by performers-musicians or composers with certain conducting skills. The names of Lully, Gluck, Mozart, Mendelssohn, Spoor, Weber, Richard Strauss, Wagner, Berlioz, F. Liszt, G. Malerva and others can be listed here. All of the conductors named have been engaged in this profession simultaneously with their other specialties - composition, playing the violin, etc. Such parallel activity was preserved in later periods. For example, composer Wagner, composer and pianist Ferenc Liszt, pianist Hans Von Bülow, composer Gustav Mahler, composer and pianist Sergei Rachmaninoff, pianists Ziloti and Safonov, Richter and Mottler were prominent conductors.

They received the education of composers and at the same time were pianists. Nikish was a violist and composer, Arturo Toscanini was a cellist, Bruno Walter and Otto Klemperer were pianists, Oskar Fried was a horn player, etc. The further development of musical art demanded that the musicians engaged in the profession of conducting should give up other occupations and dedicate themselves to this profession. In the 19th century, the art of conducting was especially developed in Germany and Austria-Hungary.

Due to history, Germany was divided into many local states. Each of these "states" had its own capital, and they had their own opera theaters and concert orchestras. This situation increased the need for conductors, which in turn stimulated the rise of the art of conducting. In the second half of the 19th century, composers who conducted their own music were replaced by a new type of conductors who conducted the works of other authors. Among the first of these, it is worth mentioning the name of Hans von Bülow. "We should be grateful to this person, who was a famous conductor as well as a great composer.

After all, thanks to him, the attitude towards conducting was formed not as a craft, but as an art," wrote the famous conductor F. Weingartner about Hans Bülow. Hans Von Bülow's mentor was Richard Wagner, then Hans Richter. Felix Motl, Gustav Mahler, Felix Weingartner, Arthur Nikisch, etc. considered conducting as an ART. They considered it as great art as the art of a solo musician. After Richard Wagner and Hans von Bülow, the German conducting school was continued by Hans Richter, Anton Seidl, Felix Motl, Carl Muck, Arthur Nikisch, Felix Weingartner, Gustav Mahler, Richard Strauss and others.

The generation of conductors after them - Bruno Walter, Arturo Toscanini, Sergey Kusevitsky, Albert Coates, Willem Mengelberg, Otto Kjemperer, Oskar Fried. Herbert Von Karaian, Shari Munsch and others. At the end of the 19th century and the beginning of the 20th century, M. A. Balakirev, brothers Anton and Nikolai Rubinstein, E. F. Napravnik, S. Rachmaninov, V. I. Safonov and others worked as conductors in Russia. The masters of the older generation, who started their activities after the October Revolution (1917), took full responsibility.

Among them are A. Glazunov, M. Ippolitov-Ivanov, S. Vasilenko, I. Pribik, Hessin, U. Avranek, V. Suk, N. Malko, A. Pazovsky, N. Golovanov, A. Gauk, S. Samosud and there were others. In 1938, the All-Union conductors' competition held in Moscow discovered laureates and graduates: Y. Mravinsky, A. Melik-Pashayev, N. Rakhlin, K. Ivanov, M. Paverman, K. Eliasberg and others are among them. The 10 years after the Second World War were a period of flourishing of conducting art. During this period, B. Haikin, Y. Svetlanov, K. Simeonov, N. Niyazi, G. Rozhdestvensky, O. Dmitriadi, N. Anosov, L. Ginzburg, I. Musin, M. Kanerstein, N. Rabinovich, K. Kondrashin and other names appeared. Currently, Y. Temirkanov, D. Kitayenko, Y. Simonov, A. Fedoseev, A. Juraytis and others have become famous in this field.

Since the 30s of the 20th century, he became a conductor as a result of the emergence of multi-voice ensembles in the territory of Uzbekistan, i.e. musical drama, opera and ballet theaters, folk instrument orchestras and operetta theaters in 1939. out of necessity and aspiration, a number of eminently famous and well-known conductors have grown up. These are M. Ashrafiy, A. Kozlovsky and many of their students - Bahrom Inoyatov, Fazliddin Shamsiddinov, Naum Goldman, Georgy Doniyakh, Abdugani Abduqayumov, Dilbar Abdurahmonova, Nabi Khalilov, Ghani Tolaganov, Fattoh Nazarov, Said Aliyev, Mardon Nasimov. Ergash Tashmatov, Zahid Haqnazarov, Kuvonch Usmanov, Hamid Shamsuddinov, Faruq Sadikov, Narimon Olimov, Batir Rasulov, Fazliddin Yakubjonov, Eldor Azimov, Valentin Rudenko and others. If we look at the history, this field of art has developed in this way.

## REFERENCES

1. L.B.Dimitriev Osnovi vokalnoy metodiki. M.:Muzika,1968
2. A.S.Gusev, Yu. P .Sergeev Anatomiya. Tashkent: Meditsina, 1969
3. I.O.Brizgalov. Shkola peniya dlya baritona i basa. Tashkent: G'ofur G'ulom, 1987
4. Sh.Ro'ziev. Xorshunoslik. Tashkent: G'ofur G'ulom, 1987
5. Агин М.С. Пути исправления недостатков певческого вибрато В сб.: Профессиональная подготовка студента- вокалиста. Выпуск .№ 115. Москва: 1990, с.156-173.
6. Агин М.С. Природа певческого голоса и его особенности. В сб.: Вокальное образование XXI века. Москва: 2004
7. Аспелунд Д.Л. Развитие певца и его голоса. Москва: Музыкальное Государственное издательство, 1952,с. 190.
8. Бас. // Энциклопедический словарь Брокгауза и Ефрона в 86 томах. Санкт - Петербург, 1890— 1907, том 82