

I. Chirka

**CREATION PROCESS OF ORCHESTRAL SOUND-POINT
AS AN IMPORTANT COMPONENT OF CONDUCTOR'S PERFORMANCE**

The article is devoted to studying of urgent questions of conductor art among which conductor's gesture question is the most important. Sound-point creation process during performance correlates with intonation theory.

Keywords: conductor art, conductor's gesture, intonation, manual technique, sound-point.

Over its history musical performance is a complicated communicative phenomenon the participants of which are constantly in creative interaction. So, musical performance process includes rather wide range of participants. In case of solo, composer, performer, listener are receivers of creative dialogue. In case of orchestral performance, conductor is the most significant participant of the dialogue. Mentioned problem is hardly worked out in modern music science that is guarantee of actuality of the present article.

Creative skills of conductor and his "instrument" - conductor's gesture hold a most unique position in performance communicative act. As stated by many researches conductor's gesture is the very mean that accumulates the most important and effective methods of performing bandsmen management and has specific artistic effect. It is important to note that effectiveness of content image transfer is leading value in modern conductor's performance. Arguments and basement of mentioned statement are found in research of conductor's gesture phenomena that is the most important communication means and nearly the only possibility to turn bandsmen in information of composition reading by conductor.

At the same time, artistic field of conductor's gesture as "instrument" differs in multidimensionality and abstraction clarifying plurality of its possible interpretations. Therefore, matters relating to role of conductor's gesture and its functions in achieving of art results in the process of collective performing are still the subject of heavy discussions. Among the most problematic areas you can find discussions of art functions and structural characteristics of conductor's gesture, possibility to transfer art content as autonomous and self-sufficient instrument.

There is a theory according to which conductor's gesture is interpreted as the main instrument in achieving of high art meaning in orchestral performance. M. Bagrinovskiy is an adherent of this theory. The author stated that no detailed verbal explanations along with notes and remarks in music text are not able to provide achieving of required effect and "desired performance level if conductor doesn't possess manual technique" [2, p. 34]. Using manual technique and its art effect, conductor can avoid fragmentation of bandsmen during performing, their some inactivity in order to achieve complete creative act.

Extremely high level of modern performance art demands high requirements for personal and creative skills of conductor, performance quality of whom directly depends on his manual technique and gesture accuracy. However, art quality of conductor's gesture is a problematic area as I.Musin stated - "all difficulties, questions, problems and dissonance are connected with... manual means of performance expressiveness management. The very issue is a stumbling block not only for those who desire to study conducting, but for understanding nature, structure and content of manual means" [4, p. 9].

Like any other language means, gesture language has its own particular features. So, in the process of creative communication with bandsmen any conductor uses equally common complex of conductor's means and means group being author's and specific exactly for creative person of certain conductor. In other words, author's means are an activity results of certain conductor, i.e. "unique kind of creativity" [4, p. 15]. It is completely correlates with traditional interpretation of concept "creativity" which means consciousness, literally - creation of principally new cultural values differs in unique solutions and inimitable representation [7].

In consequence, according to I. Musin conductor's gesture language is a special mean of art effect, creative result of conductor's performance that allows indicating autonomous art value of this phenomena. In return, the other researches form concept of gesture art function from the point of its correlation to the music text (e.g. works of K. Olkhov, D.Varlamov, etc.). So, discoursing upon connection of conductor's gesture and music K.Olkhov states that keeping watch

over gestures "it is possible to imagine respective music" [5, p. 28]. Informing bandsmen of sounding by means of gesture that is represented by conductor based on his inner sense of sounding, conductor transfers "his own imagine model into gesture and facial expression: sounding model turns into visual one" [5, p. 30].

In other words, music content simulated by conductor is an object of imitation for bandsmen and manual model is not only a visual presentation mean, but also an effective creation and transformation mean of music content.

First of all, conductor's gesture consists of graphically accurate up-beat organization - hand swing, aiming to sound-point and its reflection. In this article process of point creation is under special emphasis. As a matter of fact, this stage is responsible for the main issue in conductor's art - moment of sound formation. Tone quality, its nature, stroke for sound performance depend on correct creation of point by conductor.

All considerations about conductor's gesture and its creative intended use should be started from training and preparation of the conductors as during this process foundation for performance interpretation of conductor's gesture is laid down. Conducting in the classroom conductor-beginner tries to form sound-point simultaneously or after risen sound from instrument. In this case, conductor plays up, accompanies to instrument - imaginary orchestra. In such a way, moment of sound-point formation coincides with attack-point of orchestra, or can be happen later. This points to the fact that conductor-beginner feel musical text emotionally, but doesn't feel the form of composition. As a result, he completely depends on orchestra dynamically and rhythmically.

Therefore, it can be stated that reaction in consciousness of conductor-beginner during this activity comes with delay, empowering orchestra to create intonation form of composition and its complete art image. It is extremely incorrect approach as orchestra can expose to sound notes text and, in this case, there is no place for creation of composition interpretation. You mustn't forget about main function of conductor - be interpreter of sounding environment, i.e. transfer required

information to bandsmen about sound and its particularity of motive, phrase, period, episode in part or whole composition.

Conductor has to forecast, feel and organize a moment of the sound arisen using a conductor's technique. At the first training stage it is necessary to teach conductor-beginner to think, give an opportunity to express his own opinion in manual technique associated with thinking, awareness, image creating. In other words, there is an urgent need to remind constantly that he directs an orchestra even in the training process. The teacher should control this process and direct toward the real, practical work with the musicians of orchestra.

In order to understand which muscles are involved in the process of point creation, it is necessary to refer to up-beat. Initial position - arms down, then raise arms to the waist level, but not higher or lower, in parallel to the floor, bend hands in elbows, then place forward. Carry out control by means of mirror, keep in mind this arms positions. It should be comfortable and natural. Make swing with palm up, sense of sound should be in this part of hand. Make sure that elbow, shoulder are relaxed muscularly and follow palm movement without obstacles. In order to understand the point you need to keep your hands up and point to stop, it is necessary to set tempo required for this composition.

During initial training there are a number of necessary procedures keeping of which can significantly simplify attainment of wisdom of conductor's art. Among these simple guidelines it is necessary to pay attention to the need to count in the process of exploring the score of composition (one "and", two "and", three "and", four "and", depending on the size of composition with which you are working). It should be done because often the second part of counting share is not brought by hands to the end and, therefore, counting share isn't full and isn't played up by orchestra. Further the second part of conductor's gesture is performed - aiming to the point. Now the sound sensation is transferred into the inner side of palm and fingertips depending on what kind of point we are going to create: push - sound in palm, near the wrist; glide, stroke, acute touch - sound in fingertips. Then hands are moving to the point of sound formation place. It is important for the point to be

located in the place of swing formation, i.e. in the initial position, but not lower or higher.

The distance between swing and aiming should be equal, because in the amount they provide counting share. In order to organize point in the first, second, third, fourth shares the following exercises are useful. In order to organize the first share it is necessary to start conducting with the second share, i.e. counting is obligatory - two "and", three "and", four "and". Up-beat for the first share is formed due to "and" of fourth share. If accurately keep the tempo, conducting with counting aloud you will perform correct initial up-beat and point for the fourth share. In order to organize the second share, it is necessary to start conducting with the third share, fulfilling the above mentioned requirements, and so on. Value of this exercise consists in the fact that the student keeps in mind the initial position and hands direction required for the first, second, third, fourth share of the four-share size. The main value - you can perform point - sound beginning from the any tact share. The same exercise can be done with simple, complex and combined meters - tact scheme.

Previously, it was stated that pronouncing "and" in each tact share we save full counting share, however, the importance of this element consists in the fact that swing, up-beat to metric shares are formed due to the "and". And the most important, pronouncing "and" conductor-beginner will receive and feel the correct implementation of the fourth phase of conductor's gesture - reflection in which "and" performs the function of the subsequent sound direction, role of intersharing swing, and prepares the next share.

As mentioned by K. Olkhov, the base of any up-beat is an impulse realized in accelerating movement. The movement caused by up-beat has a specific motivation, impulsivity, and sensed as drive to act [5, p. 84]. Noteworthy, during studying of up-beat structure another researcher I.Musin describing the motivating force of movement also uses the concept "impulse", but in a different way. The researcher uses it to determine the beginning of movement - the point.

Therefore, summarizing the studies in this field it can be concluded that up-

beat consists of a number of related movements, each of which represents the impulse to act. Among these impulses that replace each other and encourage performers to a constant performance activity the following ones should be called - swing-impulse, aiming-impulse, stroke-impulse (point-impulse), reflection-impulse.

Studying the impact principle of conductor's gesture leads many researchers, in particular B.Smirnov, to the concept of action gesture. In opinion of the researcher, the basis of conductor art is the principles of art and communicative impact and every movement of the conductor is a potential *dynamic action*. Conductor's actions convey information, while the impact brings the will of performers under the control. All represented levels of management (emotional and expressive movement, action, impact) contribute to the existence of communicative *creative interaction* between group members [6, p.89-99]. In other words, B.Smirnov considers the conductor's gesture not only as an impact on the group or impulse that causes performance action, but as an action itself due to which the conductor is able to create his own interpretation of the composition, and the most importantly becomes the performer. It confirms the idea of art value and performance independence of conductor.

Conductor's gesture as a flexible phenomenon has intonation nature. Discussing the concept "intonation gesture", the researchers point to this concept as the most important means of conductor's "instrument". Motor character of intonation is the main indicator of its emotional expressiveness and imaging of conductor's gesture is shown mainly through the flexible expression of music intonation content, through its intonation.

V. Medushevskiy pointed into affinity of intonation and gesture: "Even a single sound with all its characteristics - height, length, timbre, tessitura, volume, articulation – represents a sign - intonation. <...> Also flexible signs generating gesture and movement combine syncretically and holistically different characteristics" [3, p. 12]. B.Asafiev indicates that each era produces special intonations, which are directly connected with certain images, affects, ideas, senses and with which intonations are in direct interaction. As a result, stable associations

are formed between these phenomena and conformable intonations. These associations "doesn't concede to verbal semantics. The sound image – intonation obtained the value of visual image or a particular sense - causes related perceptions" [1, p. 207].

Therefore, emotions of conductor of image intonation content evoked through deep senses, activate his imagination, and accordingly associative memory. In return, last mentioned one is aimed to find required mental, and then muscular senses of image content that contribute to find necessary expressive gestures. Consequently, conductor art is not only a kind of expression means, but also it is able to transfer and create intonation, bring sound into the world.

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