

THE PECULIARITIES OF THE METHODS OF TEACHING CONDUCTOR SCIENCE

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ANNOTATION

Conductor art has a long and ancient history. Since people began to sing together, the need to adhere to the general rhythm and pace appeared in them. In the dance and songs of the primitive people, those who gave the rhythm an applause, as well as those who beat with a bang or a drum click. In ancient Greece, there were xor leaders, who beat their legs and set a rhythm. Even more so, it is known that in the Roman singing school used certain hand movements to manage. These two methods of conduction were based on orchestral management, the conductor beat the tact with his foot, knocking the remote control or floor with a stick, and again also stroking the remote control with a note pad wrapped around. In this article, opinions and comments are made about the peculiarities of the methods of teaching conductor Science in modern society.

Keywords: conductor, methods, educational process, importance of music, steep preservation of the gave, correct laying of the legs, head position, mimic of the conductor.

INTRODUCTION

In the seventeenth and XVIII centuries, conductor functions were mainly played composers, and sometimes today we used to perform the main scriptwriter, who is now called the concertmaster of the orchestra. They performed mainly their own, and sometimes the works in the accompaniment. The conductor manages with the help of conductor. This includes hands, head (eyes, face), Full body (chest, shoulders), legs. The study of the conductor apparatus begins with the restoration of The gave. This is of great importance for the conductor. Keeping the body straight will ease the work of the conductor, ensure freedom of movement. In addition, proper holding is also reflected in the external appearance of the conductor, which in turn can have a positive or negative impact on mass performance.

The conductor's appearance is pleasant to the performers and listeners at the level of aesthetic taste, while his behavior in front of the team at the same time harms both severe and serious, and free. In order to master this feature, it is necessary to teach the reader to keep the figure naturally free. The basis of proper holding of the body is to ensure the uncompressed position the firstly chest, that is, the free position, as well as to achieve freedom. It will help in making sure of itself, giving a sense of freedom to all. The requirements for future conductors and the rules that they must follow are as follows:

Keep the mass upright. One of the primary goals set for the teacher in the first lessons is to control the proper retention (retention) and eliminate the possible inadequacy. One of such shortcomings is the stand-up with a squat. It looks like the overall image of the reflects melancholy, moods. A bruise of the shoulders, a bruise of the chest indicates fatigue, exhaustion from the condition. Such a conductor does not inspire the choir, but, on the contrary, quenches

the appetite. If the conductor is standing in an excessively compressed state, his breathing becomes difficult, this condition prevents the conductor from doing so.

The correct laying of the legs, this provides a solid base of the conductor, the seam on the Gav. During the conductor, it is recommended to put the feet in a not too wide position. It is recommended to put the left or right foot slightly earlier. With this, the conductor forms a solid base on itself. If you put the feet too close to each other without a parallel, the consistency is lost, the Gav also loses its balance and becomes an inconvenience to the conductor. Beating the rhythm with the feet is strictly forbidden in the conductor.

Head status. The conductor's head should be in such a position that the performers in the choir can clearly see his face and eyes, so that the conductor himself can control every performer. In conclusion, it follows the rule that the conductor's head should be facing down or on the other side, rather than looking straight. In most cases, students who take their first conductor lessons will use the method of helping each movement through a head shake.

The face of the conductor is of great importance in working with the choir, carrying out the execution. The conductor's face should be rich in meaning, mimic movements. Facial mimicry is the basis of execution sensitivity. Only through hand movements can not deliver the full content of the work to the listener. During the conductor's time, the conductor will be in "dealing" with the chorus through his mimicry, and through this he will occupy 27 main places in the creation of a certain image. During the performance, it is strictly forbidden to protest against a mistake made by the performers for the conductor. Because in this way the conductor does not correct the inadequacy allowed, but causes the spirit of the performer to fall. The mimicry of the conductor's face, his gaze, movements must correspond to the character of the executed. Articulation also requires a certain skill in execution. With the help of articulation, the conductor reminds the choir of the character of each vowel, the exact and obvious execution of the diction.

The conductor technique is primarily aimed at developing the mobility, expressiveness, elasticity of the forearm. In the case of the main conductor, it is considered correct that the forearm should occupy a horizontal position at the height of the chest. According to the structure, the forearm should stand in the position as if holding a balloon or ball: the palm is open, facing the ground, the fingers should be in the position slightly bent in the main position of the forearm. Between the fingers it is not open, but at the same time it should not be too tightly compressed. They should be free and kept at a small distance from each other. The big finger is located slightly lower than the others and at the edge.

Dynamics-if the tactile for the right hand has three different basic height standards, then the left hand has a relatively wide range that can not be measured. Separately will be the cases of showing the dynamics of the left hand in the work.

Body in front is indicated by an open up-facing palm with a height above the shoulder. The hand remains motionless in one place for a certain time or moves gently to the left in a horizontal direction. Hand movement becomes active, sharp, full.

In the first academic year of the future conductor-music teacher (head of the choir), they must possess knowledge, skills and qualifications, such as the ability to determine the role of (ambages), the concept of the conductor (post office), its installation (status), conductor

measurements, conductor schemes, the art of conductor: the management of execution and the expression of the impressive. In the process of preliminary training, preparation is carried out to harmonize the conductor's technique with the conductor's technique. At this time, the most important rules of conducting movements are studied, starting to study the tactility of the tone. The main contributions (flick, aspiration, point, return vs. theoretical and practical knowledge is possessed.

Pedagogical higher education institutions provide for the purpose of preparing students for general, ideological and musical educational tasks, as conductors of amateur choirs. What function does the science of Xor conduction perform in this place?

- Musical ability, that is, musical-aesthetic, perception of music, sense of rhythm, development of musical memory, musical thinking in this process, the formation of artistry;

- Formation of professional knowledge and qualifications in the implementation of the main types of vocal works in school music education;

- The main types of instrumental work — mastering of musical melody (polyphony, ensemble, handling, pronunciation, intonation);

- Singing voices and chords in the choir, performing in piano, conducting under the accompaniment of a concertmaster;

- Pedagogical conductor with experience in working with xor noted that the conductor, that is, the first task of children's xor conductors, is to have the knowledge and skills that can freely manage the execution of xor.

The purpose of the lesson in the conductor class in higher pedagogical educational institutions is not only to prepare a literate musician, the head of the choir, but also to prepare a pedagogy that will be able to work with children, to perform vocal-choir methods, to which the child is well versed in psychological, physiological possibilities. When the school comes to music practice, it teaches the pupil to assess the content of music in the environment that surrounds them, while being able to give the lessons a worthy, touching, mood. He has a great opportunity to educate such an adjective as attention, observation, contemplation, independence, which is characteristic of teachers. The artistic technical task of the school teacher in front of the teachers in the quality of a music educator requires a special approach to the teaching material. Conductor-in front of the music teacher stands the task of working with uneducated performers. The management of such a team will first of all focus on solving tasks related to the teaching of performing skills, singing. It will be necessary to go to listen to music, to hear music, to feel the rhythm, to focus, to go to solve such important tasks as “starting the performance”, “completing the performance”, observing pauses, to understand the movements of the conductor hands, to feel, to feel and to work on breathing, handling, ensemble. It is of great importance for the future teacher to work independently on their own besides the they lessons in their possession of such skills and skills. The use of the linkage of Sciences is of great importance in the acquisition of compulsory knowledge and qualifications in the science of conduction. For example, in the study of each conductor, knowledge obtained directly in the lessons of “Vocal Performance”, “theory of music”, “harmony”, “methods of teaching music”, “pedagogical practice” will benefit. The knowledge gained in the conductor class is given to the students:

- To reveal the ideological content of the work under the analysis of musical-expressive means;

- The creator (composer, composer) fully understands and feels think and interprets in his musical performance;
 - Mastering the skills of feeling the work with an inner feeling in the mastering of vocal intonation;
 - Different styles, understanding of Chorus Music in the genre, enriching its individual chorus, processing of works, arrangement, composition;
 - Lighting and control of conductor technique, artistic image; - learning to master the process of collective mastering and playing of a musical work, adjusting the volume, using a Cameron;
 - Teaches to perform at concerts, to behave on stage, to correct the voice during the performance.
- In school music practice, teachers and teachers are required to be in regular contact during the performance of the choir. To do this, it will be correct for the teacher to master in the educational process all the knowledge, skills, qualifications and skill bases related to the art of conducting. Since people began to sing together when it comes to conduction, there has always been a time to observe the general rhythm and pace in them. Any collective performance can not be imagined in the current period without the conductor's management, that is, without the art of conductor. Since singing as a community in the music lessons of secondary schools is the leading form of the lesson, music education and education, teaching to understand the signs of conduction of music in this activity is considered one of the important tasks of music education and education.

Among these, the concepts of "attention", "breathing (before the performance of the song)," "starting the performance", "completing the performance" are explained by practical instructions. Children should initially master the skills of singing in accordance with these elements in the process of singing. Of course, to master this understanding in conjunction with the rules of singing gives a good result. In this place, it is important that the hand movements of the teacher show, the movements that clearly characterize mimics, rhythm.

It is not possible to speak about any collective performance without ensuring that the pupil has the necessary dream, knowledge from the conductor's practice. Starting from the early stages of Education, singing (in school music education, students of one class are considered a team, that is, a choir team, and singing is carried out in a collective (choir) activity, giving students the first concepts about conductor movements. In school music lessons, the concepts that are given to the students by the conductor are initially focused on the fact that the teacher feels the rhythm of the musical work by looking at the movement of the hand, clapping an applause at it, clicking on the party with a subject and mastering the skills of giving the rhythm. To a certain extent, after the formation in children of a sense of rhythm (feeling of rhythm, rhythm is the cornerstone of the musical work, singing depending on the hand movements of the teacher), they begin to be given concepts about the first lessons of conduction - the rules of conduction, the terms of conduction, gestures. At the next stage of the practice of teaching conductor, it is important to perform exercises, teaching the reader to move his hands downwards in accordance with the rhythm of the musical work. It focuses on moving hands freely, at a certain volume, forward, backward, up, down, sideways in accordance with the standards of the conductor.

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