

PRACTICAL SIGNIFICANCE OF CONDUCTING TECHNIQUE

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ANNOTATION

It was explained practically that the conductor's ability to control the movement system, be understandable to the choir, manage the performance, and give it character is a conducting technique.

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Learning the conducting apparatus begins with keeping the body upright. This is of great importance to the conductor. Correct posture makes the work of the conductor easier and ensures freedom of movement in front of the console. In addition, proper body posture is reflected in the appearance of the conductor, which in turn can have a positive or negative effect on public performance.

One of the initial goals set for the teacher in the first lessons is to control the correct body posture and eliminate possible deficiencies. One of these disadvantages is stooping. In this case, the general appearance of the conductor seems to reflect gloom and moodiness. Bending of the shoulders and sinking of the chest means fatigue and exhaustion. Such a conductor does not inspire the choir, on the contrary,

it dampens enthusiasm. If the conductor is too tight, it becomes difficult for him to breathe, and this situation prevents him from conducting. This situation also affects the choir. They also lose their freedoms. In this case, it seems to the listeners that the conducting is performed artificially and forced. When conducting by raising the shoulders high, the student strains the upper parts of the neck and arms. In such cases, it is important for the teacher to keep the shoulders free, control the freedom of the hands, perform each movement from the shoulders, and prevent wrong actions. The learner should focus on performing the movement not with the elbow, but with the shoulder. In order to achieve the correct performance of this movement, a lot of training is required by the student, and very strong supervision by the teacher.

It ensures the conductor's firm support and body uprightness. When conducting, it is recommended to place the feet in a position that is not too wide. It is recommended to put the left or right foot forward. With this, the conductor creates a strong support for himself. If the legs are placed too close parallel to each other, stability will be lost, the body will lose its balance, and the conductor will become uncomfortable. If, on the contrary, the gap between the legs is wide, the aesthetic appearance of the conductor will be spoiled, it will be unpleasant to look at such a conductor. Bending the knees while conducting is strictly prohibited (but, unfortunately, this situation is often observed in beginner conductors). It takes a lot of effort from the teacher to observe that such students put their feet correctly while conducting and keep them in this position until the end of the performance, and to eliminate the mistakes made.

The conductor's head should be in such a position that the performers in the choir can clearly see his face and eyes, and the conductor himself can control each performer. In conclusion, the rule follows that the conductor's head should not be looking down or in any other direction, but looking straight. In many cases, students taking their first conducting lessons use the technique of nodding their heads to help each movement. In this case, each hand movement is performed in cooperation with a nod of the head. In such students, each part of the conducting apparatus performs its

task independently, that is, establishing the freedom of the conducting apparatus is considered as the main issue.

Articulation also requires skill in performance. With the help of articulation, the conductor reminds the choir of the character of each sound, diction should be performed clearly and clearly. In the main conducting position, it is correct for the wrist to occupy a horizontal position at the height of the chest. According to the structure, the wrist should be in the position as if trying to catch a ball or ball: the palm should be open, facing the ground, the fingers should be slightly bent in the main position of the wrist. The correct position of the hands is a difficult task and requires a strong will on the part of the teacher and the student. It is very harmful to rush, wait for time to pass, and believe that the defects will disappear by themselves.

Basic concepts in conducting will be very well consolidated, and at the same time, the existing shortcomings will be overcome in the future in a very complex way. This proves the importance of the teacher's role in primary education. It is necessary to start teaching metronomization from the analysis of the conductor's contribution, the conductor's movement. The conductor shows the meter part of the tact to the performers with visible hand movements. "Conductor's auftakt refers to such an active movement of the hand that is planned and prepared in advance and thus warns the performers to follow it." From the analysis of the conducting contribution, it can be seen that the conducting contribution consists of an auftakt, a contributing movement, a beat point and the time of passing from this point. An auftakt is a small movement that precedes the main movement and is considered an unprepared movement because the hand moves from the starting point to the auftakt immediately. The main task of the auftakt is to warn, to collect energy to ensure the next movement. It is known that the auftakt always has the opposite direction to the contribution. After the auftakt, the hand moves towards the point with an active movement, and after reaching the point, at the same time, it moves to the next movement.

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