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PRACTICES OF MANUAL TECHNIQUES IN THE CONDUCTING CLASSES OF FUTURE MUSIC EDUCATION TEACHERS

Abstract: Development of intellectual potential, spiritual maturity, computer and foreign language skills of the younger generation in the system from pre-school to higher pedagogical education, as well as a responsible approach to the work of teachers and educators working in the field. Updates in the field of science, technology require extensive use of best practices. The article discusses the role of conducting in the preparation of future music teachers for school activities and the specifics of the practice of mastering manual techniques.

Key words: Music education, future music teacher, conducting lessons, manual techniques in conducting.

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Introduction

The cultural and enlightenment development of any society is closely connected with the level of development of its spiritual and moral foundations. These foundations are loyalty to national values, strengthening and development of spiritual heritage, political and legal, spiritual freedom and patriotism of the individual.

The noble noble endeavors of Uzbekistan to build a truly developed society in the world are, first of all, the harmonious formation of the young generation, which is the future of society. It is impossible to fulfill tasks in the socio-economic and cultural spheres, to fully create a national ideology without enriching a person with moral purity, spiritual maturity, loyalty to national ideals, aesthetic taste, and devotion to national ideas.

The highest goal of our society is to bring up a highly harmoniously developed generation that fully meets the requirements of the times. The highest criterion of perfection is determined by the ability of a person to have a real spirituality and enlightenment. Spirituality and enlightenment cannot be imagined without artistic and aesthetic perfection, and music, musical thinking, musical taste, worldview play an important role in the system of artistic aesthetic education. The world of music, with its extremely

diverse tones, rhythms, colors, colors, expresses the events, happenings and human state of mind, imagination, feelings and experiences in an artistic and emotional way. Man knows the world expressed in music through his inner strength and psyche. In this process, the acquisition of musical knowledge is of particular importance.

The great role of the teacher in the upbringing of the person is central in the works of Eastern thinkers Kaykovus, Abu Nasr Farobi, Yusuf Khas Hajib, Alisher Navoi, Abdullah Avloni. The problem of training future teachers in accordance with the requirements of the time, educating them to be professional, knowledgeable, quick to perceive innovations and changes, to approach them creatively and creatively apply them in their work is one of the most important issues in education today. is one of the current issues.

Conducting is one of the least studied and relatively young disciplines in the field of music. However, our music culture today is unimaginable without this art form. Many types of performance, such as modern opera, ballet, symphony, instrumental orchestra, symphonic genres, are directly and perfectly connected with conducting. The study of the role of management and leadership in this art form also plays an important role in the collective

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performance of education in secondary schools. In higher pedagogical educational institutions, which are aimed at training future music teachers, this type of art is studied in the curriculum "Conducting" as part of the specialty.

The first musicians and performers who left a bright mark in the art of conducting were Gluck, Mozart, Mendelssohn, Spore, A, Weber, Reheard Strauss, K, Wagner, V, Berlioz, Franz List, G, Janer and others. other specialties, composition, violin, piano, organ, playing were played in parallel at the same time.

The further development of the art of music required musicians who were engaged in conducting to give up the second training and devote themselves to this profession. In the XIX century, the art of conducting was especially strong in Germany and Australia-Hungary.

In the second half of the XIX century, there were conductors who conducted their own musical works. The first such person is Hans von Buylov.

"We should be grateful to this man, who was not only a famous conductor, but also a great composer. Because of this, the attitude to conducting was formed not as a profession, but as an art, wrote the famous conductor G. Weingartner about Hans Buylov.

In Russia in the late nineteenth and early twentieth centuries, M.A. Balakirov, brothers Anton and Nikolai Rubnstein, E.E. Head, S. Rahmaninov, V.I. Safanov and many composers and musicians worked as conductors.

With the emergence of polyphonic music and polyphonic ensembles on the territory of Uzbekistan in the late 20s and 30s of the XX century, with the influx of European musical genres into Uzbekistan, national drama, opera, ballet, folk instruments As a result of the emergence of group performances such as the orchestra of instruments, a number of local conductors emerged. A. Kazlovsky, Naum Goldman, George Doniyakh and their students M. Ashrafiy, B. Inoyatov, Fazliddin Shamsiddinov, Nabi Khalilov, Abdugani Abdukayumov, Dilbar Abdurahmanova, G. Tulaganov, Mardon Nasimov, Said Aliyev, Abdukakhor Sultanov, Ergash Toshmatov, Kuvonch Usmanov, Botir Umidjonov, Fazliddin Yakubjonov, Eldor Azimov should be singled out.

The word conductor is pronounced differently in different languages: the Germans say "Dirident", the Italians say "Dirindenten", the French say "Chef orchestra" and the English say "Sonduktor".

In any language, the word means leader, chief, director, manager. In ancient times, the definition of social life by religious rules was due to the development of music, mainly in the churches, and the predominance of religious themes in the composer's work. The attitude of religious churches, people's behavior, observance of religious rules is also evident in the musical works. According to ancient treatises, literary monuments, legends and myths, the process of

creating music is equivalent to a strong emotional impact. The purpose of music is to have a positive effect on humanity and animals, as well as to please the divine world. The law of beauty and harmony came into music from space and became the basis of artistic style. The artistic style itself combines mental and emotional being in equal proportions. Artistic style plays an important role in a positive style. The inextricable link between malice and creative style is evident in the makom culture of Central Asia.

The achievements of the art of music, acquired by all ancient civilizations, laid the foundation for the development of medieval European music, as a result of which the author's creativity was fully formed in this region.

The art of music is a kind of activity through which a person conveys his feelings to others through external signs, and they transfer the feelings to their hearts, feel them from the heart. This recognition is directly related to the art of conducting. The emotional power of the conductor, the ability to convey emotions to others play an important role in the performance of the work. The conductor captivates the team with his emotions, and then he has to enchant the audience with him. It is the ability to make an emotional impact that in many ways determines the talent of the conductor, his artistic skills, the quality of his work. Conductor, orchestra or choir can be a leader, teacher, instructor. This applies equally to all conductors, young or old, experienced or just starting their careers.

Conductor as the youngest and least studied field of art is constantly evolving in symphonic, stage works, folk instrument orchestra, choir, damli and pop music based on artistic facts and observations. The continuation of the art of conducting continues to create new works of art that accurately and realistically reflect the events of social life, using traditional artistic forms, styles, and some visual aids, in particular, while maintaining the characteristics of the art of music. has been contributing. Therefore, the development of the art of conducting in the XX-XXI centuries is directly characterized by a very important educational significance, with a vivid reflection of the history of society, the realities of the art of music.

Conductor-music teacher The leader of the children's team has a task to work with many performers who are not trained in singing. To lead such a group, first of all, it is necessary to know the nature of the human voice, the possibilities and ways to correct its shortcomings, necessary for the performance of the choir.

Requirements for conducting lessons:

- to reveal the ideological and artistic content of the work on the basis of the analysis of musical means;
- To understand and interpret the opinion of the author (composer) in his musical performance;
- Acquisition of skills of intuition in the vocal-intonational mastery of the score;
- invaluable performance of scores on the piano;

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- To know the vocal and choral analysis of works in the correct organization of the rehearsal process;

- to be able to work with choral works of different genres and styles, to have the skills of processing;

- Conducting techniques to reveal the essence of the artistic image of the work;

- Performing at concerts, knowledge of stage culture;

Among the modern requirements of the conductor-teacher at the present time, these tasks are of paramount importance.

In the curriculum of higher education institutions specializing in music education is studied as a specialty "conducting". "Conducting" plays a key role in the professional activity of a music teacher. It is impossible to know it at the level of sufficient theoretical and normative requirements. In the process of higher pedagogical education Future music teachers will learn the art of conducting, its role in the art of music, its importance, emergence, formation, peculiarities in the management of choir and orchestra performance, ie , directing the choir, its management, the most important components of conducting - auftakt, completion of the performance, conducting pastanofka, conducting apparatus, manual techniques, mastering the practice of conducting to different conducting dimensions. In this process, the main focus is on their ability to work with different types of choirs.

What are the functions of choral conducting?

- Musical ability, ie musical-aesthetic, sense of music, sense of rhythm, development of musical memory, in the process of formation of musical thinking, artistry;

- Formation of professional knowledge and skills in the implementation of the main types of vocal choir work in school music education;

- The main types of educational work - mastering the musical melody (polyphony, ensemble, word, pronunciation, intonation);

- Singing voices and chords in choral works, playing scores on the piano, conducting under the accompaniment of a concertmaster;

According to pedagogical conductors with experience in working with the choir, the first task of the conductor, ie children's choir conductors, is to have the knowledge and skills to freely manage the performance of the choir. The purpose of conducting classes in higher pedagogical educational institutions is not only to train literate musicians, choir leaders, but also to train teachers who can work with children, perform vocal and choral methods, and know the psychological and physiological capabilities of children. When it comes to school music practice, it teaches students to evaluate the content of music in the environment around them, while being able to give a decent, effective, moody lesson. He has a great opportunity to cultivate the qualities of teachers, such

as attention, observation, thinking, independence. The artistic and technical task of a school teacher as a music educator requires a special approach to teaching materials.

Nowadays, in order to successfully teach students the subject of "conducting" in the process of higher pedagogical education, it is expedient to start with a specialist educator, first of all, based on the specific features of the subject, mastering the simplest rules of teaching conducting. This is because students who have started studying at pedagogical universities come to this school with different levels of musical training. In particular, it is natural for students with a special secondary education (graduates of specialized music schools) to have a basic understanding of "conducting" (except for graduates of choral conducting).

Therefore, nowadays the teaching of conducting as a group, such as instrumental performance, vocal performance, creates many problematic situations for the teacher. Conducting musical works is mainly aimed at learning to manage group (choral) performance. The conductor must give life to the lifeless note. The conductor must direct the choir's performance with the correct interpretation of the music performed by the choir. To do this, first of all, it is necessary to have a good understanding of the instructions of the conductor (schemes) (dynamics, auf tact, start, completion, fermato, staccato, ligato, non ligato, krishendo, diminuendo, and so on.

Manual technique is derived from the Latin word "manos" - "hand". This is the conductor's purpose; convey "important information" about speed, rhythm, meter, character, dynamics; a performance of a particular instrument or group is a set of actions that are a means of expressing a work in its own interpretation. The manual technique allows the conductor to control the orchestra, which is his "instrument", and to produce the music he needs. In this case, the manual technique should not be a surfboard, but should be subordinated to the main goal, as if the music is inspired. He should not be noticeable to the audience, even to the orchestra conducted by the conductor. At the same time, there are conductors who do not have a "bad hand", that is, the "basis of conducting techniques", and at the same time have high performance skills. An example is S. I. Savshinsky's words in *The Pianist and His Activities* (L. 1961, p. 7). "When the great conductor Otto Klemperer first performed Mozart, Beethoven, Brahms in Leningrad and shook the hearts of the fans, there were those who said that his technique was completely non-existent. They were especially popular among orchestra members and young conductors. However, the orchestra at that time worked as the only instrument that fully realized the intention of the conductor, performing with inspiration. Isn't it a great technique in art to master a technique that is not obvious ?! »Thus, thanks to the

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conduction technique, the conductor communicates with and holds the performers, plasticizing the character of the music, his ideas and moods. He infuses his soul with the orchestra and creates the form of the work, providing its sound.

Meaningful manual technique, precise figurative hand movements make the performance more artistic. A conductor who is proficient in the language of hand gestures can perform the work as he wishes at the moment, although this is different from rehearsals. This performance will make a great impression on the listener.

"Amplitude" is derived from the Latin word amplitude, which means latitude or longitude. The strength of the sound of music depends on the breadth and vibration of the vibrations. The wider the vibration, the louder the sound, and vice versa.

The amplitude of the conductor's hand movements is reflected in the dynamics and tempo of the music. The loud sound of music requires wider, faster, larger movements, while the slow sound, on the contrary, requires slower and slower movements. Rapid and slow play of music preserves the agility and activity of hand movements. The range of motion should not be too large, as excessive, large movements can lead to tempo retention and fatigue of the hands. In addition, it is not always permissible to use a large hand movement, even at a slow pace, even for "fortissimo" (ff).

The student has some degree of conducting, in which the teacher has a certain concept and the ability to consciously control their movements (hands, head, shoulders, feet, face, elbows, etc.). can proceed to the next most important actions. One such action is the "Auf Tact." Auf tact is a "warning" hand gesture at the beginning of any song (chorus) performance. It can be compared to the air (breathing) of a singer or wind instruments.

1. From top to bottom along a vertical line;
2. From bottom to top (in binary size)
3. From left to right along the horizontal line, (in triplicate)

4. From right to left (in quadruple measure)
From the bottom to the right (in triplicate) along the curve is the final contribution in most bars. There are types of nometric auf tact fast, short, stopping (auf tact, staccato) or smooth and slow auf tact tenuto or related to the main movement (auf tact, ligato). All this depends on the individual technique of the conductor, to which sound the hand movement of the conductor belongs.

The knowledge gained in the conducting class is given to students:

- To reveal the ideological content of the work under the analysis of musical and expressive means;
- The creator (composer, composer) fully understands and feels the idea and interprets it in his musical performance;
- Acquisition of skills of intuition in the vocal intonation of the score;
- Playing the score on the piano;
- Understanding of choral music in different styles and genres, enriching his personal choral score, processing, arranging, transposing works;
- Conducting techniques, lighting of the artistic image of the work and control of the choir voice;
- Learning to control the process of collective mastering and performance of a piece of music, tuning the sounds, using the tuning fork;
- Teaches to perform at concerts, to behave on stage, to correct sounds during performance.

In school music practice, teachers are required to be in regular contact during the performance of the choir. To do this, the teacher must master all the basics of knowledge, skills, qualifications and skills related to the art of conducting in the educational process.

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