



## **ISSUES OF THEORY AND METHODS OF THE CONDUCTOR EXECUTIVE ARTS**

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<b>Received:</b> 20 <sup>th</sup> July 2021 <b>Accepted:</b> 26 <sup>th</sup> August 2021 <b>Published:</b> 30 <sup>th</sup> September 2021	The article discusses the art of conducting in music, the specifics and features of the conducting profession, the main goal of teaching conducting in universities, the training of qualified specialists who have the knowledge necessary for independent professional work, who own a set of technical means, techniques, skills that ensure the disclosure of the artistic content of works, its texture and stylistic features using means of musical expression and individual conductor's language.
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Performing arts always attract special attention. At present, a huge historical and practical experience has been accumulated in the field of world musical culture in all its forms and directions. The subject of consideration of the manual is the area of the performing specialty - conducting, one of the most complex and diverse. Given the limited time frame of study at the university, the work includes comprehensive information that is designed to broaden the horizons of students in conducting, to give them the necessary theoretical information, on the basis of which they will be able to correctly assess the phenomena of conducting and choral practice and pedagogy, and to improve the technical level and general musical culture of the future musician, teacher, performer. The assimilation of theoretical knowledge will allow students from various sides to accurately and correctly answer what is rational in the methodology, what is less expedient, to analyze and characterize many outstanding phenomena in the history of the development of conducting, the development of expressive conducting technique. The teaching of the conducting profession is fraught with many peculiar difficulties. Conducting is a very special kind of musical art, it has its own specifics. Its main and fundamental difference lies in the fact that the conductor himself does not extract a single sound, does not reflect, regardless of his will, the real sound, but embodies the sound image of the work he hears through a collective of musicians-performers, he directs and transfers to his collective certain creative destination. This distinguishes the technique of conducting from that of any other performing musician. The teaching of the conducting profession contains more conventions than any other performing profession. Complexity lies, first of all, in the fact that it is impossible to constantly and systematically communicate with your "instrument" - the orchestra, the choir. The instrument is a piano, but it has a different way of sound production, limited timbres, long stretching sounds. Conducting requires professionalism, which must be mastered under the guidance of an experienced teacher, using special educational literature that would answer a variety of questions. Of all the above conventions, the conductor will have to make the "sign language" as simple and understandable as possible in order to use it powerfully in everyday practice. Today, the teaching methodology of conducting is as much as possible various subjective forms of transferring one's own experience. As you know, in the curricula of the conductor-choral faculties of conservatories and music pedagogical institutes in the cycle of special subjects, lectures are provided on the methodology of teaching choral disciplines. This course explores the methods of teaching a choir class, conducting, reading scores, choral studies, choral literature, and arrangement. The range of questions of the subject is very wide and within one year allotted for its passage, all private methods cannot be covered sufficiently fully. As a result, the role of students' independent work on manuals and materials is increasing. There are many conductors, many schools, methods, and opinions. The practice of conducting has far outstripped theory, the problem of which always exists. Then, when there is a very strong theoretical basis, then practical skills are learned better, more precisely, more correctly. Knowledge of the theory helps the student to reveal his creative personality, his own conductor's individual style. It develops and deepens knowledge in the field of the history of conducting art, in matters of conducting technique, which is illuminated from different sides: aesthetic (the relation of technique to creativity); empirical (description of conducting techniques); methodical (analysis of conducting methods); scientific and theoretical (research of general laws of science – art of conducting). In musical educational institutions, conducting training begins in the first years, followed by the practice of working with an orchestra and choir. The specificity of communication with them requires many qualities from the conductor:

- Ability to lead a team of performers, to establish creative contact with the team;
- Ability to hear the orchestra and choir;
- reactively, instantly react to all inaccuracies in performance;
- accurately, clearly and concisely express your requirements and wishes;

-be able to accurately and correctly draw up a plan for rehearsals with the team and much more.

These qualities must be developed in the conducting class. It should be noted that the technique of conducting cannot exist, be studied in the classroom, if it is not a means of expressing the conductor's performing intention, a means of encouraging the collective to reveal the performing intention in real sound. Unfortunately, many teachers see conducting not as instilling in students the skills of managing performance, but as memorizing movements, a kind of symbols that reflect certain features in performance: nuance, tempo, accents, pauses, etc. (G. Yerzhemsky).

For real mastery of conducting performance, it is necessary to have the appropriate abilities and qualities, to have a clear idea of the content, structure, means of this art, and the teaching methodology must meet these requirements.

The teaching methodology should reflect the issues of the theory and practice of conducting, including the study of numerous issues of the existing and developing art of musical performing conducting as a result of the creative interaction of the conductor and performers (choir and orchestra). The main goal of teaching conducting at the university is to train qualified specialists who have the knowledge necessary for independent professional work, who own a set of technical means, techniques, skills that ensure the disclosure of the artistic content of works, its texture and stylistic features using means of musical expression and individual conducting language. When teaching students of the performing faculty, one of the main tasks becomes the task of educating an artistically rich and multifaceted personality, creatively active, and not only skillfully mastering the craft of a performing conductor. After college preparation, many students are often ignorant or have little understanding of the problems conducting art. That is why, although an aspiring conductor is already has certain inclinations and abilities, he must be educated (conductors are not born), he must be taught to understand the complex mechanism of interaction between the conductor and the collective, the nature of conducting technique, direct the student to search for his own technical and expressive means of conducting, develop his own style, individual techniques and skills for further independent activities. In the history of world musical culture, there are cases when famous, outstanding performers tried to master the profession of a conductor. As practice shows, it is not enough to be a good musician, to be fluent in musical material, to have rich creative experience, authority, knowledge in order to conduct and be a conductor, thinking that everything else will come by itself. Especially now there is a tendency of "general fashion for conducting". And an example of this is the words of Evgeny Fedorovich Svetlanov, his assessment of "the general mania of conducting" in the article "In Defense of the Profession": "You can be a brilliant musician, but this is still not enough to become an equally brilliant conductor (and maybe even a conductor in general). And the most negative thing is when, having mastered superficially elementary schemes and some timing techniques, without appropriate preparation, they undertake to perform in public in concerts with a complex program, without having a specific professional conductor complex for this, without having an understanding of its uniqueness, its role and significance in the performing arts conducting "<sup>1</sup>.

At the same time, all the principles and features of the art of conducting are distorted, violated, and this gives an underestimation in general the importance of the school in conducting and understanding the specifics of the profession of conducting. S.V. noticed very accurately. Rachmaninov that "Conducting is an individual gift that cannot be acquired. " And the art of conducting is the most difficult in its a kind of artistic activity of performing creativity, it exists only in a collective ensemble performance, coordinates the creativity of all members of the orchestra, chorus, various performing ensembles. The conductor must be calm on stage. Otherwise, with his excitement, he risks "infecting" the entire orchestra, transmitting nervousness and negative vibes along the chain. From a psychological point of view, the conductor's calmness, his inner concentration inspire confidence in the orchestra, being the key to a harmonious union on stage. Therefore, before the beginning of the concert, one should try to "cool" oneself as much as possible, to balance, thus balancing one's emotional world.

Students who have no experience in conducting teaching methods in practice need manuals and methodological assistance. And therefore, the beginning of work should be devoted to general issues of teaching methods of conducting (the specifics of the subject, the content of classes in the classroom, the principles of drawing up individual plans, etc.). Subsequent courses examine, from a methodological point of view, techniques and conducting skills to the extent that the program provides for each course.

We offer a methodology for organizing the most optimal conducting lessons in conducting in the following order:

### **I. General methodological provisions for teaching conducting.**

1. Objectives of the conducting course
2. Methodology for studying choral composition
3. Content of lessons on conducting
4. Drawing up individual plans

### **II. First year of study**

1. Conducting technique and its significance for a conductor
2. Technical means of conducting (conductor)
3. Metronome (clocking)
4. Study of conducting schemes
5. The concept of an auftract in conducting
6. Reception of the introduction
7. Reception of the end of the performance
8. Fermata

9. Strokes
10. Dynamics
11. First lessons in conducting
12. Passing and examination requirements

**III. Second year of study**

1. Show the intro after the main metric beat (crushed intro)
2. Staccato and its conducting techniques
3. Fermates, their meaning and methods of execution
4. Six-sided size, conducted in a six-sided pattern
5. Dynamics of subito
6. Accents, syncopations
7. About the execution of pauses
8. Functions of the right and left hands
9. Development of students' hearing. Basic techniques and methods of working on a cappella works

**IV. Third year of study**

1. Five-lobe sizes
2. Sizes 1 and 2 at different tempo rates.
3. Conducting "one time" in sizes 4 and a in fast movement 4 3 2
4. Crushing of the basic metric unit in sizes 4, 4 and 4 in slow motion

**V. Fourth year of study**

1. Cotyledon size
2. Eleven-sided size
3. Nine-beat size
4. Twelve-part size.
5. Conducting pieces with alternating simple and complex metering
6. Some features of conducting large-scale pieces
7. Preparation of the diploma program with the choir of the department

We consider the organization of conducting classes in universities to be the best option, using the above methods and proposals for the training of qualified conductor-specialists who have the necessary for independent professional work.

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