



Completely Conservative Choral Conducting Schemes

Klara Abdurasulovna Mardaeva

Senior Lecturer, Department of Music Education, Termez State University

Annotation: the artistic and technical sides of the conductor's art are internally contradictory they can sometimes suppress one another. It often happens that emotional, expressive conducting is accompanied by fuzzy gestures. The conductor, captured by experiences, forgets about technique and as a result, the ensemble, accuracy, and consistency of playing are violated. Hence the most important task of the teacher is to develop the student's harmonic ratio of both sides of the art of conducting, technical and artistic and expressive. It is quite widely believed that only clocking is available for detailed study, while the artistic side of the performance belongs to the area of "spiritual", "irrational", and therefore can only be comprehended intuitively.

Keywords: exceptions of parallelism in gestures/ artistic grammar/ conductor's schemes/ nature of performance/ conductor's technique.

In conducting, one must strive for impeccable control of both hands separately, the complete elimination of parallelism in gestures and, especially, parallel timing with the left hand. If we compare the conductor's gestures with colloquial speech, we can make a conditional comparison, where the clarity of the scheme of the right hand is identified with the diction of the actor, the left - with the volume, character and expressiveness of speech. Usually the right hand is busy with timing gestures, while the left hand shows the dynamics of the music being played, its sudden and gradual changes, the nature of the melody, and the phrasing. It can also show introductions to individual groups of the choir, solo episodes, polyphonic movement of individual voices. But it should be remembered that the delimitation of the functions of the hands is very conditional. A student who is starting to learn usually has a developed parallelism of movements, i.e. dependence of one hand on the other. To eliminate this phenomenon, it is necessary to give appropriate tasks. It is useful to do exercises for one right hand and especially for one left, since the left hand is almost always less developed than the right.

Dynamics is one of the important means of expression in music. The difference in dynamic shades is expressed by the amplitude of the gesture, the level of the conducting plane, and the internal saturation of the gesture. However, strongly sweeping movements on forte and fortissimo should be avoided; languid, relaxed gesture on the piano and pianissimo. Here it is important to balance the display of loud and quiet dynamics with spatial frames. "Moving" nuances (crescendo, diminuendo) are useful to first master in the exercises. It is better to perform them with musical accompaniment, when the student can assess the correspondence of his gesture to the dynamic sound of the music, i.e., "performed" and "heard". Exercises should be practiced with both hands, since each of them performs its own function. The left hand is transferred from a high plane to a low one and vice versa. The right hand at the same time also changes its dynamics, narrowing or expanding the amplitude, decreasing or increasing the degree of saturation of the gesture.

Good performance is always associated with the right tempo. Not always during one work the tempo remains unchanged. It can change gradually or suddenly. In turn, the conductor's gesture depends on the tempo of the piece. With gradual acceleration (asselerando, stringendo, etc.), the



amplitude of the movement of the hand between the shares decreases due to the accelerated return after the point. Thus, the hand moves with acceleration to the next share. Gradual deceleration (*rallentando*, *ritenuto*, *ritardando*, etc.) is achieved by the reverse technique. The hand lingers at the point of impact, and the *aftact* to each successive beat takes longer, thereby causing the tempo to slow down. A clear, understandable *aftact* is especially important in case of a sudden tempo change. When moving from a slow to a fast tempo, it is important to listen to the last beat and then follow the *aftact* at the new tempo. The amplitude of the hand decreases compared to the previous one, which corresponded to a slower pace. When moving from a fast to a slow tempo, the following points should be taken into account: 1) the hand stops at the first beat of the new tempo, and the speed of the *aftact* to the next beat determines the new tempo; 2) you should accurately hit the first beat of the new tempo without causing an unnecessary pause during the transition. Exercises for a sudden change of pace are performed with each hand separately. This helps the student to focus his attention on the tempo speed, a clear and precise display of the *aftact* that defines the new tempo. For further improvement of manual technique, more complex tasks can be used. The exercises of this group are mastered by each hand separately and only then are conducted with both hands. They are useful in that they allow you to focus on the rhythmic and dynamic aspects of conducting technique.

Exercises aimed at improving manual technique can be diversified, complicated at the discretion of the teacher, depending on the tasks assigned to the student and the level of his training.

In most cases, the choral score is performed accurately. But in acceptable cases, sometimes it is necessary to simplify it. A change in the musical text that affects the melodic line, distorts harmony, removes a significant voice, is unacceptable. The *legato* stroke is the foundation of singing. In choral music, basically, all parts develop on the basis of smooth voice leading, so it is important to master a melodious, coherent sound from connecting individual choral harmonies, intonations to complete, meaningful vocal phrases. In order to teach how to play the score "according to the chorus", it is important to instill the skills of choosing a convenient fingering using the finger substitution technique (especially difficulties arise when playing double notes in each hand). Initially, works of a homophonic-harmonic warehouse are selected, observing the equal strength of the sound of all voices, where they are identical in rhythmic pattern and form a single dynamic ensemble. Here it is important to hear the movement of each voice and connect the sound simultaneously in several voices.

The performance of works of a polyphonic warehouse requires a sufficient level of instrument proficiency, ear activity. This requires careful study of each voice. Due to the independence of the voices, one should think over the phrasing, logical stresses, climaxes in each party. In polyphony, the *pedal* is used minimally. In any choral score, there are musical terms, conventions relating to the nature of the performance and sound science, tempo, and dynamics. It is necessary to carefully read the author's instructions, avoiding carelessness to the text, inaccurate game. As already mentioned, determining the correct tempo, showing its changes will largely depend on how accurately the image and content of the work is conveyed. At the beginning of the musical text, the composer usually indicates the tempo designation or the indication of the metronome. In the game, it is necessary to approach this tempo reference point so as not to distort the composer's intention. It is important to adhere to the principle: determining the correct tempo is the basis of execution. Particular attention should be paid to the transfer of nuances. *f*, *ff* should not sound "screaming"; *pp* - unclear, illegible. The main requirement is to emphasize the timbre coloring of the voices, trying to play not superficially, but deeper, listening to all the voices. "Moving" nuances are more difficult to perform. The following common shortcomings are usually encountered: 1) a long *crescendo* or *diminuendo* causes premature loudness in students or, conversely, premature fading; 2) *crescendo*



or diminuendo are performed unevenly; 3) often there is an acceleration with an increase in dynamics and a slowdown with a weakening. Singing performance is an important link in the education of a choirmaster.

Therefore, when reading choral scores, great importance is given to the vocal study of choral parts, while voices are sung solfeggio and with text. There are different options: sing one voice from beginning to end, move from one voice to another, sing one voice of the score while performing others on the piano, intotone chords vertically. It is very useful to sing voices without the support of an instrument, to alternate between performing aloud and "silently". In the process of such work, musical phrasing is revealed, breathing is determined, the meaningfulness of the execution of pauses, caesuras. Work on intonation, the ability to perform any voice vocally correctly contributes to the development of musical and vocal-choral hearing.

If the solo voice (middle or lower) is recorded above the choral parts, a "crossing" of the soloist's part and neighboring choral parts appears. Here it is important to correctly distribute the choral voices between the hands, if necessary, highlight the solo voice. In working on a score for choir with a soloist, the main task is to clearly present the features of their dynamic and timbre relationship, especially when they sound simultaneously.

Literature used:

1. РРК Мардаева. Роль музыкальной грамотности в развитии музыкальных знаний учащихся дошкольного образования. *Science and Education* 3 (3), 818-824.
2. РРК Мардаева. Использование инновационных образовательных технологий в обучении музыкального руководителя на уроках музыки. *Science and Education* 3 (3), 872-878.
3. РРК Мардаева. Унифицированные детали музыки, логическое правила взаимоотношений аккордов/ *Science and Education* 3 (3), 885-890.
4. РР кызы Мардаева. Традиции народной культуры в музыкальном воспитании и обучении детей. *Энигма*.
5. РР Мардаева. Традиции народной культуры в музыкальном воспитании и обучении детей. *Энигма*, 46-49.
6. МРР кизи. The modern lesson in music education activities is the content of education and upbringing. *Научно-практический журнал «Энигма»* 2 (Выпуск №34), 44-52.
7. РР Мардаева. Использование наглядных, словесных и практических методов преподавания музыки в дошкольном образовательном организациях. *Science and education* 3 (2), 1253-1258.
8. РР Мардаева. Общедидактические и специфические методы музыкального обучения. *Science and education* 3 (2), 1259-1264.
9. РР Мардаева. Теория музыки и упражнения на развитие музыкального слуха в дошкольном образовательном организациях. *Science and education* 3 (2), 1265-1269.
10. 10.К.Б. Холиков. Диезли мажор ва минор тоналлигини аниқлашнинг оптимал усуллари. *Science and Education* 3 (9), 416-421.
11. К.Б. Холиков. Бемолли мажор ва минор тоналлигини аниқлашнинг оптимал усуллари ва креативлиги. *Science and Education* 3 (10), 533-539.
12. К.Б. Холиков. Музыкальное образование и имитационное моделирование процесса обучения музыки. *Science and Education* 3 (3), 1020-1025.



13. Теоретические основы определения механических свойств музыкальных и шумовых звуков при динамических воздействиях.. Scientific progress 2.
14. К.Б. Холиков. Место творческой составляющей личности преподавателя музыки и её роль в обучении детей общеобразовательной школе. Science and Education 3 (8), 145-150.
15. KB Kholikov. Harmony to voice exercise their role in the regulation of muscular activity in vocal music. Scopus, musical education., 705-709.
16. KB Kholikov. The content of a music lesson in a comprehensive school. Web of Science Magazine, 1052-1059.
17. KB Kholikov. Polyphonic forms of music based on traditional organizational principles. Web of Science Magazine, 375-379.
18. KB Kholikov. signs. The main elements of music, their formative action. Melody. Theme. Web of Science 2, 720-728.
19. KB Kholikov. The role of theory and application of information systems in the field of theory, harmony and polyphony of music. musical education - Web of Science, 1044-1051.
20. К.Б. Холиков. Область применения фугированных форм. Тройные и четверные фуги. Фугетта и Фугато. Scientific progress, 2.
21. К.Б. Холиков. Форма музыки, приводящие к структурной, драматургической и семантической многовариантности произведения. Журнал Scientific progress 2 (№ 4), 955-960.
22. К.Б. Холиков. Проблематика музыкальной эстетики как фактическая сторона повествования. Science and Education 3 (5), 1556-1561.
23. К.Б. Холиков. Проблема бытия традиционной музыки Узбекистана. Science and Education 3 (5), 1570-1576.
24. К.Б. Холиков. Отличие музыкальной культуры от музыкального искусства в контексте эстетика. Science and Education 3 (5), 1562-1569.
25. К.Б. Холиков. Пение по нотам с сопровождением и без него по классу сольфеджио в высших учебных заведениях. Science and Education 3 (5), 1326-1331.
26. К.Б. Холиков. Musical pedagogy and psychology. Bulletin of science and education. 99 (21-2), 58-61.
27. К.Б. Холиков. Значение эстетического образования и воспитания в общеобразовательной школе. Science and Education 3 (5), 1549-1555.
28. К.Б. Холиков. Эстетическое воспитание молодёжи школьного возраста в сфере музыки. Science and Education 3 (5), 1542-1548.
29. К.Б. Холиков. Methods of musical education through education in universities. musical education - Web of Science 3 (66), 57-60.
30. К.Б. Холиков. Роль педагогических принципов метода моделирования, синтеза знаний при моделировании музыкальных систем. Science and Education 3 (3), 1032-1037.