



Goals and Tasks of the Science of Conducting in Higher Education and the History of Conducting

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Abstract

Art is a type of activity unique to a person, through which a person conveys the emotions he is experiencing to others through external signs, and they transfer this emotion to their hearts and feel it." This recognition directly applies to the art of conducting.

The article provides students studying in higher education with extensive information on the goals and tasks of conducting science and the history of conducting.

Keywords: conducting, composer, music creation, music theory, rhythmic exercises, music literacy, musical movement.

Introduction.

Raising the morale of society is a priority of state policy. Spirituality is a continuous, ongoing process. Wealth related to art constitutes spiritual wealth. Life without art would be dull, illogical and dull.

What is art? By art, we understand artistic creation; each work of art expresses the landscape of life according to the characteristics of its genre. He achieves to express the events of the world through his bright image or his image through music. It (music) takes an active part in the spiritual development of a person; it has an effective influence on the formation of ideas about beauty and taste. For thousands of years, mankind has been fascinated by music and its beautiful melodies, and has been researching the acquisition of performance skills through the tradition of master-disciple. In this, the teaching methods of musical heritage works as a means of spiritual education are of great importance.

The main part.

Among the arts, the youngest and least studied is the art of conducting. Conducting practice far outstrips his theory. However, the need for the theory is increasing more and more. He is especially needed in conducting training. The search for the creation of a theoretical basis for education in the field of conducting continues unceasingly, but until now there are no universally accepted and understandable definitions of even the most fundamental concepts. There are different, sometimes conflicting opinions on the definition of terminology. Some people say that conducting is not an art, it does not need to be taught, it is enough to stand in front of an orchestra or choir and beat or metronome, that is, if it shows by hand the individual parts of the beat of the piece being played. And they believe that the task of the conductor ends there. Others believe that conducting is based only on inner feelings, that it is a kind of magic and that people with special abilities are capable of it, and therefore it is impossible to learn to conduct. It is not necessary to prove that both opinions and similar opinions are wrong. There are many examples in our life that reject such views on the art of conducting. Conducting is a performance art like singing, playing the grand piano, violin or other instrument. At the same time, conducting is significantly different from other types of performing arts: if musicians play music on an inanimate body (piano, violin,



trumpet, flute, rubob, etc.). And their performance depends on the quality of the instrument as well as their own skill, while the conductor works with many different people. He should gather the members of the choir or orchestra in front of him in one team and unite them in such a way that this team should sound like a well-tuned musical instrument under his control. It is worth saying that it is easier for a conductor to conduct than to write about his art: the visible part of conducting activity is difficult to describe at all. After all, it is easier to show this or that hand movement against the background of music than to describe it with words without music. To this end, taking into account the uniqueness of the conductor's work, the complexity of the task assigned to him as the leader of an orchestra or choir, it can be said that the future conductor must have special abilities, great musical-theoretical and practical training knowledge that will allow him to succeed in this complex and responsible work must have.

History of the art of conducting. "Many years ago, on a quiet winter evening, after a concert, I was wandering the streets of Strasbourg. Under the influence of the impressions I got from the concert, I continued walking like a dazed person, admitting to the skill of the conductor who had just discovered the Brahms symphony. As I passed among the people leaving the hall, I overheard a conversation that I could not forget later:

"A wonderful concert," said someone in an unpleasant voice.

➤ That's not the case! - answered the voice of a man who was overconfident. The confidence in his voice pinned me to my seat. - The orchestra is wonderful. However, I wonder why there is always a conductor cackling in front of him.

"That's all I thought about when the Brahms symphony was playing," answered the unpleasant voice sarcastically.

This is how the famous conductor Charles Münch begins his book "I am a conductor". Perhaps, it is not surprising that the questions asked in this conversation, which caused irritation to Charles Münch, who was a young musician at that time, occasionally arise in other listeners.

Really, what is the real role of a man in a tailcoat, standing on top of an orchestra and waving his arms as the music plays?

The word "conductor" is pronounced differently in different languages: the Germans say "Dirident", the Italians say "Diridente", the French say "Chef orchestre", the English say "Conductor".

In any language, this word means leader, chief, director. Thus, the conductor is the leader of the orchestra. His main task is to control that the life of this community is active and well organized. The conductor ensures that the musicians perform the musical work in harmony, that they start and end the piece together, play their instruments in unison, keep the pauses in time, and start the tune in unison. The conductor should give a sign to match the performance of the musicians to a single rhythm and tempo, to direct them to the performance.

Moreover, for a long time, many people understood that the task of the conductor is only to ensure the performance of the orchestra in a single rhythm. In fact, the profession of a conductor is very complicated and difficult. It requires a lot of mental and nervous work, constant physical strength. So, the conductor must have good health and endurance. The ability to control oneself, which is necessary for him, also depends on the state of health and nervous system.

The conductor is the main coordinator of the activities of more than 100 musicians. His role is partly similar to that of a director. The director is the artistic director of the stage work in the theater, he coordinates all the work related to the preparation of the performance. The conductor can also be considered the direct director of the orchestra.



Leo Tolstoy's "What is art itself?" The famous article "Art" contains the following words: "The activity of art is to restore the once-experienced emotion, and with the help of movement, paint, sounds, and symbols expressed through words, others can also experience this emotion. consists of delivery.

Art is a type of activity specific to a person, through which a person conveys the emotions he is experiencing to others through external signs, and they transfer this emotion to their hearts and feel it." This recognition directly applies to the art of conducting. In this case, the conductor's emotional influence, his ability to convey emotions to others is of great importance. First of all, he needs to enliven the orchestra with his emotions, and then he must enchant the audience with him. It is the ability to show emotional impact that largely determines the talent of the conductor, his artistry and the quality of his work. The ability to convey one's feelings to others is a sign of the independence of the conductor's creativity and, moreover, inspiration. Inspiration in the literal sense means emotional sincerity, deep intelligence, artistic temperament, perception, freedom and discipline, self-control, high skill, and finally it means real bright talent and mental work. At this point, it is appropriate to quote the following comments about Arthur Toscanini from the book "Conductor's Notes" by the great conductor A. M. Pazovsky:

"Personally, in my opinion, Arturo Toscanini is a person who has reached the highest peak of conducting art of our time. His genius, great willpower, individuality and emotionality characteristic of a romantic person, his ability to read the author's text in a bright and unique way, his ability to combine his artistic ability with the composer's personality and music, deepening the imagery of this music, and his consists of perfecting the form".

Therefore, the conductor must first of all understand the idea and essence of the musical piece, and only then deliver it to the orchestra and ensure that the musicians realize its goals. The conductor must give life to the blank notes in the score. It is necessary for him to interpret the music correctly. An incompetent or untalented conductor can ruin even the most wonderful piece of music in front of the audience. Especially if the work is new and unknown to many. Therefore, the conductor should be very careful when playing a new piece. Because the listener who has not heard it before may think that the conductor's mistakes are the composer's.

Of course, even the most skilled and talented conductor cannot make bad music good. However, it depends only on the conductor to reveal the unique aspects of the musical work, or to hide such features, distorting the author's idea. Therefore, Rimsky-Korsakov's phrase "Conducting is a dark business" has not lost its relevance to this day. Although at that time, in response to Rimsky-Korsakov, Ippolitov-Ivanov said that this work is "Dark" only for those who are not familiar with the basics of conducting techniques, it is difficult to say that the work of theoretically developing such basics has been completely completed. Like all musicians, the conductor must know the elementary theory of music, solfeggio, harmony, polyphony, analysis of musical works. Also, he should have general knowledge about the human voice, be familiar with musical instruments, music history, aesthetics and other necessary fields. A conductor should not forget that he is a leader, teacher, instructor in relation to an orchestra or a choir. These criteria apply equally to all conductors, whether they are young or old, experienced or just starting their career. Of course, conducting experience cannot be gained without practical activities. However, there are many things that need to be done before this activity, that is, before the lead conductor earns the right to stand in front of the orchestra or choir. For this, a conductor who is just starting to work must have special abilities, which is very important. In addition, he should be a good musician, that is, he should have musical culture and knowledge. In addition to the characteristics typical of performers-musicians, such as a good understanding of musical sounds, a sense of rhythm and tempo, the ability to understand musical form and style, musical taste, a sense of norms, musical memory, temperament and imagination, a conductor has a number of other special aspects. it is



necessary. This is, first of all, the ability to convey the essence of a musical work to members of an orchestra or choir with the help of purposeful and gentle movements of the hands and corresponding facial expressions. In this case, the conductor should be able to control himself, be quick and expressive in any situation. All this is necessary for the conductor to successfully get out of the difficult situations that may arise during the performance of musical works in front of the audience. The conductor should combine initiative, determination, discipline, and organizational talent, and at the same time, he should show courtesy, calmness, and deep empathy towards the team. In order to work well with an orchestra or a choir, a conductor must be an intelligent and intelligent pedagogue-educator. In addition, it can be said that a real conductor cannot be imagined without qualities such as courage, honesty and principles.

During the rehearsals, the conductor prepares the orchestra to perform this or that piece of music. It is necessary to take into account that each orchestra or choir has its own characteristics. Therefore, the conductor has many tasks, and the time allotted to him is short. It is necessary to get everything the orchestra needs in a short time. However, the conductor himself also needs rehearsals, especially if he is rehearsing a new piece of music with the orchestra for the first time. If the conductor forgets about working on himself, that is, if he stops to control himself, it is his mistake. If the conductor thinks only about himself and abandons the orchestra, he will be even more wrong. It's okay if the conductor doesn't think about the orchestra, forgets about his own conducting, and just because it has to be like that, works forcedly, or conducts by heart to test his memory, and falls in love with the "beauty" of his actions. it will not be worse if he lives with his feelings.

According to the story, Hans Richter (1843-1913), one of the greatest conductors of the time after Richard Wagner, when he was the chief conductor of the Vienna Opera House, saw the double bassist's mistake during the rehearsal and reprimanded him harshly. Then the musician said: "You're right, I made a mistake, but you shouldn't reprimand me harshly." If only you had a bell on the end of your wand, we'd sometimes hear erratic sounds!" In fact, the orchestra members "hear" the conductor's mistakes, but not always. The conductor's mistake can be understood only by the person who observes him and sees his wrong action.

In his time, Hector Berlioz noted that it is difficult to imagine how much anxiety a conductor who does not feel the rhythm of the piece and orchestral sound, who does not understand the harmony, and gives halal to the musicians, can tolerate the performance of an uneducated pianist or singer. Therefore, in addition to musical and professional abilities, the conductor must be an orderly person, able to work according to the plan, properly organize the ceremony and atmosphere of the rehearsal.

It can be seen that the duties of a conductor are many and responsible. So, what qualities should an artist who has such a great responsibility for the art of music possess? What is the composition of the multifaceted set of intellectual, artistic-creative, professional and human qualities necessary for the creation of an "invisible connection" between the conductor and the orchestra?

First of all, this is extensive musical knowledge. The conductor must know many musical works, their form, the features of the musical language characteristic of different eras. Each musician of the orchestra must be familiar with each musical instrument of the orchestra in order to understand what kind of problem they face and how to solve it. The conductor should be able to read the orchestra score freely, have a broad knowledge and worldview in the field of music history. In addition, if we list in order, what we are used to call "talent" - musical hearing, memory, temperament, imagination, sense of musical form and ensemble, accent sensitivity, The natural movements of the hands and face are all tools that help the conductor convey his artistic goals to the orchestra members. As well as these qualities, a sense of metrorhythm always lives in the conductor's heart. This feeling gives form, life, movement and development to the music. If the



conductor has technical talent, then combined with the expressive expression of his flexible hands and face, especially his eyes, the conductor's wonderful and unique "language" becomes ". The more effectively he uses this language, the faster and more clearly he can achieve his artistic goals. If the conductor's technique is bad, it not only prevents the conductor from expressing the subtle nuances and changes of the music, but also does not allow him to play the beat in a rhythm.

Although the hand movements of some conductors are free and plastic, the performers still do not understand them. It can be explained in this way, they cannot express meaning with their beautiful hand movements. Therefore, it is not the external beauty of hand movements that is important to the conductor, but their meaningfulness and persuasiveness. The best proof of this is the following words of the great Russian composer Pyotr Tchaikovsky about the great conductor Arthur Nikisch: "His conducting," wrote P.I. Mr. Nikisch is calm and elegant, free of excessive movements, as much as von Bülow is dynamic, restless and impressive with his striking movements. At the same time, Mr. Nikish is surprisingly strong, full of a sense of dominance and extremely willful. It seems to a person that he is not conducting, but is moving under the influence of some mysterious inspiration, swimming in the rhythm of melodies. He does not attract much attention, because he tries not to attract attention. However, you will feel that the huge ensemble of the orchestra is like an instrument in the hands of a skilled master, under his judgment and completely submissive. The leader of the orchestra, a pale, bright-eyed man in his 30s, seems to have magical powers. Under the influence of this power, the orchestra sometimes roars like thousands of Iyerikhon trumpets, sometimes it makes a soft sound like a dove, and sometimes it completely binds you to the bewitching mystery. All this is done in such a way that the audience does not even pay attention to this little Kapellmeister, who calmly rules over the subordinate orchestra. I think this is ideal!"

The language of modern conducting is formed using a means of communication tested by centuries of human experience as the language of facial expressions and hand movements. The language of hand movements and facial expressions is clear, expressive and rich. It causes an immediate emotional response. Hand gestures have a great emotional-figurative expressive power: they can be angry or polite, questioning or affirming, pleading or rejecting, inviting or inviting, welcoming or surprised, warning or threatening, and etc. Depending on the figurative and emotional nature of the music being played, one or another meaningful movement is chosen.

Different conductors have different proportions of hand movements and facial expressions. It can be said that facial expressions mainly control the desired emotional state, and hand movements control the technical details of the performance. Mimicry is a factor that shows how bright and accurate the conductor's expressive gestures are. It is a constant companion of meaningful hand movements. After all, the look that accompanies a hand movement not only encourages it, but also strengthens its effect, and also indicates that this movement is intended in the first place. If the face is expressionless, even the most precise and delicate hand movements cannot have the desired artistic effect. In some cases, facial expressions overtake hand movements and acquire the main meaning. At this point, it is worth recalling an interesting fact from the magazine "Young Guard" (1966, issue 10, page 180): an American conductor named Dean Dixon once injured his left arm and right shoulder. In order not to miss the next concert, he conducted only with the help of eye and eyebrow movements. After the concert, the musicians said that they understood the facial expression of their conductor. How much do you need to read to know all these things? Musicians who can play a musical instrument well are usually the conductors. Sometimes experienced people who have worked as an orchestra artist or a soloist for many years turn to conducting. Sometimes, composers are involved in conducting. For this, the ability to listen to the music given to the conductor by nature and the musical memory are extremely necessary. After all, while standing at the remote control, he will have to hear every note of the musical piece. If one of the members of



the orchestra plays incorrectly, it is the duty of the conductor to tell which one of the hundred people is playing incorrectly.

Every conductor always remembers this lesson of Robert Schumann: "Prepare the content of the melody, bite the brain, and learn to understand the sound of each musical instrument well, to be able to separate the veils specific to them." should hold. Fine, well-tuned timbral hearing (timbral slux) is of great importance in the conductor's profession. It shows the conductor's ability to accurately and correctly direct the creative efforts of each performer based not only on their skill and talent, but also on the specific possibilities of the music. The ability to know this is one of the most important aspects.

By thoroughly mastering the nature of orchestral instruments, a good conductor can develop the ability to hear and deeply feel the nuances of any instrument. Like human voices, each piece of music has its own intonation and coloristic expressive power, its range of technical features, its own sound range and speed limit. Therefore, the conductor needs to know all of them well. Otherwise, he may end up in the situation of an unfair teacher who demands things that cannot be done in rehearsals or that cause technical inconvenience. Everything that is uncomfortable and unjustified for the performer leads to a decrease in the artistry of the performance. Sometimes performers say that it is easy to work with a certain young conductor, despite his demandingness, and that it is uncomfortable to work with another conductor, even though he is not demanding. The reason for this is not only the different interpretations of music, but also the fact that one conductor has a good understanding of the expressive and technical possibilities of each type of performing art, knows the ways to reach the peaks of creative skill, and the other does not understand and does not know these things. This "other" can quietly think about his "unique creative goals", but he cannot even imagine what means of performance can be used to achieve this goal. It separates artistry from performance technique, which leads to craftsmanship in art.

To become a good conductor, you need to know a lot, first of all, you need to be a real musician. As the famous conductor Oscar Fried said, "One must be born with a heart capable of developing the most delicate musical imaginations, one must cultivate a mind capable of turning these imaginations into ideas, and one must have a strong hand to convey these ideas to the orchestra. Necessary". When we say that the art of a skilled conductor cannot be separated from an orchestra, we mean first of all his ability to perceive a team of performers as a multi-voiced and colorful single musical instrument. It should always be remembered that this single musical instrument - a living, uniquely thinking, feeling and creating creator - consists of a group of musicians. A musician who is not able to blend into the orchestra, breathe, sing and perform with it with his whole body cannot be a skilled conductor.

"A good memory is one of the main and best qualities of a conductor," said Charles Munsch. In this regard, Nikolay Anosov cites the incident with Balakirev as an example: "Balakirev, who was also an excellent pianist, contributed in many ways to the popularization of his contemporaries' composers among Russian music shnavandas. Balakirev's staging of M. I. Glinka's opera "Ruslan and Lyudmila" in Prague was also of great importance in this regard. It is impossible not to remember an interesting event related to this post. On the eve of the premiere, the score of "Ruslan and Lyudmila" disappeared and was never found. However, this did not affect the success of the performance in the slightest - Balakirev was able to perform the entire opera easily because he knew it by heart.

Before going to the orchestra, the conductor carefully studies the score from the first note to the last note and memorizes it. Nevertheless, many great conductors use the score on the keyboard. Some of them, conducting from memory, attract the special attention of the fans and receive applause. In this regard, Hans von Bülow, the famous conductor of XIX, divided "conductors into



those whose heads are in the score and those who are at the head of the score." This is the most basic and correct statement.

The conductor should have a sense of melody, melody and rhythm. Once upon a time, Wagner noted that the conductor, who did not know how to make a musical sentence logically coherent, could not even find the right tempo and rhythm, and music itself was something abstract for him, something mixed between grammar, arithmetic and gymnastics. This is very true. Feeling the essence of a musical work is the shortest way to understand the beauty of music and the plasticity of all its subtle movements, to get absorbed in the imagery and style of the work. It is by feeling the way that the conductor easily and naturally gets absorbed in the collective creative process. It is also very important that the conductor has a strong visual imagination, because one piece of music creates different imaginations in different people. How to understand and imagine everything that the music created by the composer embodies? This is where the creative fantasy of the conductor and his ability to think figuratively and poetically come into play. Trusting the author, following his footsteps, relying on the idea of the piece being performed, the conductor restores its essence in his imagination, he can see it through clear images. Of course, different performers can imagine the essence of the work in different images. A good knowledge of the composer's style, understanding of the author's idea, and finally, good and refined taste, prevents the musician from inserting the essence of the work, and ensures that the interpretation of the musical work is natural and truthful.

Willpower and creative desire - these two qualities are so important that without them, no matter how great a musician is, he cannot become a conductor. A good one can set the beat with taste to unify the orchestra and not disturb it. In both cases, conducting becomes the art of "showing", which does not mean conducting an orchestra.

"Being a great, highly gifted, even great musician—composer, pianist, violinist, or other performer—is a special talent that is hard to come by and that only some musicians can become conductors. It is possible not to have qualities. There are many examples of this: in particular, composers such as Tchaikovsky, Taneyev, Debussy, Rimsky-Korsakov, performers such as Izai, Venyavsky, Kazanye, etc. we can. At the same time, great composers such as Wagner, Berlioz, Rachmaninoff, Mahler, pianists such as Byulov, Carlo Cecchi, became skilled conductors because of their special conducting ability," wrote Nikolay Anosov.

A conductor is an artist, a creator, like any other performer-musician. However, the situation of the conductor is somewhat complicated. The instrument of a solo musician can be a piano, violin, cello or trumpet. The conductor's instrument is a full orchestra consisting of hundreds of musicians and instruments. Many instruments are not played by the conductor himself, but by others. Each of them has its own character, nature, verb, they can understand and perceive music in different ways.

The task of the conductor is to ensure that all musicians feel the music in unison while subordinating the orchestra to his will, to unite them and to create a single team, an organism that acts according to each of its movements from a hundred different individuals. In this case, it is possible to distinguish the joyous excitement of creation, the elation characteristic of the creator and inspiring him to art, from nervousness. Because creative excitement is always accompanied by self-control, good mood, indulgence and immersion in creativity, while nervousness leads to negative consequences such as lack of self-confidence and loss of confidence.

The ability to grasp oneself, to use all skills, is the first condition for the correct use of existing knowledge. Therefore, the performer's creative temperament, i.e., the features of his artistic temperament and the ability to use it, does not affect the music performer. These "creative temperature limits" should be defined very clearly during the execution process. An excessively



high temperature leads to nervousness, an uncertain artistic pulse, and a very low temperature causes the creative process to become lifeless and ineffective. The first of these deprives the performer of the ability to capture himself creatively, and the second destroys emotions.

At the time, Charles Münch said: "If a conductor does not have the power of inner feeling, the ability to enchant the orchestra members and the audience, then even 15 years of work and study cannot help a person become a conductor. ", he was absolutely right when he admitted.

The conductor must know the piece being performed very well, memorize and learn the sheet material well. However, in order to understand and reveal the composer's artistic purpose and goals, it is necessary to deeply understand the underlying meaning of his notation.

It is not appropriate to study the work with the eyes, it is necessary to be able to perceive, feel and emphasize it with the ability of inner hearing. "A conductor who studies the score with inner feeling before playing it and knows exactly what to listen to before the orchestra rehearsal is a very deep creative phenomenon. After all, such a conductor manifests music as a creative thought or idea, he has thoroughly mastered the technique of conducting. And the essence of the conducting technique is to convey one's intentions and goals to the team of performers through certain external signs and to arouse in them emotions similar to one's own," said B. V. Asafyev. The behavior of the conductor standing at the console, hand movements, facial expressions, meaningfulness, naturalness or the opposite of the gaze - all this is perceived by the team of performers with great sensitivity and accuracy. All this constitutes the conductor's means of external influence on the performers - his technique and literally limitless possibilities of expression.

To a listener who is far from the field of music, the conductor's work sometimes seems easy, and his technique is lively and simple. He may think that "in order to become a conductor, if he raises the baton down and up to the accompaniment of the music, it will stop." However, the movement of the conductor's baton is the main means of conveying his goals to the performers. It is a unique language used by conductors from all over the world to communicate with performers of their countries and foreign orchestras. In order for the entire orchestra and choir to understand it equally, the conductor must know this language perfectly. In order for the conductor's hand movements to be perfectly meaningful, all the movements of the right hand and the baton, which is its "continuation", should be proportional to each other. As for the left hand, it should basically complement the movement of the right hand in terms of meaning. The baton should be a natural continuation of the conductor's wrist, palm and fingers. When obeying them, the baton appears as a unique mirror reflecting the subtle inner experiences of the conductor, his mental perception, will and emotions. Free and comfortable hand movements are undoubtedly a sign of a conductor's skill. Conductors of different countries have developed it for many years. As a result, the developed system of the conductor's hand movements was formed by that time. "The hand movement of the conductor" - wrote Nikolay Malko - means everything, first of all, tact, that is, tact contributions should be expressed using hand movements. Also, the conductor's hand movements indicate the start and stop of musical instruments. It also shows how the volume of different instruments or orchestral groups should be and when to change the tempo, to stop the movement - that is, to have a fermata, etc.

The audience must have noticed that the conductor holds a baton in his right hand, while his left hand moves more freely. Each hand of the conductor seems to live its own life. In fact, the right and left hands of the conductor are of special importance.

"The right hand sets the tempo," wrote Charles Munsch, and the left hand points to specific characteristics and changes. The right hand is for the mind, the left hand is for the heart, and the right hand should always know what the left hand is doing."



Arthur Nikish used to say: "The right hand cuts, and the left hand draws."

"The right hand shows the meter... The left hand appeals to the emotions of the orchestra. It shows which part should be performed more cheerfully, and which part should be played more calmly, more broadly, more softly or more inclined," wrote Charles Munsch.

In addition to his hands, the conductor's eyes, facial expression, and body position also help convey a special meaning. Sometimes a conductor's glance is enough to convey the emotions of joy or sadness, anger or calmness present in the music.

Therefore, the profession of a conductor is hard physical work. Every rehearsal, especially a concert, requires great physical and mental strength and endurance from the conductor. Therefore, like a conductor, an athlete or a ballet dancer, he must have good health, physical strength, willpower, self-control, and the ability to perfectly control his body. A real artist, when he re-performs the works he has performed before, brings new colors to his artistic image. At this point, the following words of the great Artur Nikish should be quoted: "Even if you rehearse one piece every day for a year, remember that every performance of it should be a big improvisation." Therefore, every conductor must study musical literature in depth during his musical career. Regardless of what he personally likes, a conductor should be familiar with the musical literature of any nation, style, period, especially modern musical literature. Visiting and getting to know concerts, opera theaters, analyzing the performance skills of conductors serve to expand the musical worldview. A true master artist inspired by music is completely detached from personal things: he must understand that his success is in the success of music.

Absorbed in the music and living with its images, the conductor influences the orchestra with all his internal forces - thoughts, feelings, imagination, temperament, and together with it, he interprets the musical piece truthfully as a result of a common aspiration. He should be very far from the idea of influencing the listeners with anything other than music. The internal energy that radiates from the conductor affects the listener more than excessive mobility and wasted energy. External calmness, calmness, and at the same time sincerity of feelings captivates both the orchestra and the audience. The listeners, falling under the influence of the music and the dramaturgical logic of the work, ignore the conductor, because for them, the music is the only harmony and wholeness consisting of the conductor and the orchestra. Remember P. I. Tchaikovsky's phrase about the great Arthur Nikish. A conductor who thinks not about music, but about himself, about his own success, who looks for external effects to influence the listener, is far from understanding music and, moreover, his own tasks!

The excessive "temperament" of the conductor who "doesn't fit into the frock" shows that he does not have a deep understanding of his duties. In addition, it means that he does not feel the duty of music to serve the great art. Ingenuity, simplicity, accuracy and goal-orientedness, expressiveness of hand movements - all these are important factors that create what is required of the orchestra during the concert.

"A conductor must have will power and special ability to pull the orchestra out of the clutches of ignorance and bring it to the heights of artistic performance," said Bruno Walter. Therefore, the conductor should instill a high sense of responsibility in each musician and ensure that, thanks to this feeling, they feel themselves as a solo performer in a certain sense. In addition, the conductor should not treat the orchestra as if he were looking at a collection of voices and timbres far from originality, but should be attentive as if he were approaching a complex system that unites a number of unique individuals.

It is extremely important to know the abilities of each performer in the team. If the conductor can put himself in the place of each musician and understand his mental state, it will be much easier to get along with the orchestra.



"If you can influence each musician of the orchestra as if you were conducting only for him, then you are conducting well," says Charles Munsch. In the relationship between the conductor and the team of performers, the conductor should be in the position of a leader, a leader recognized by everyone. The conductor is always in front of everyone's eyes. He is always watched by the sharp gaze of musicians. Although they are friendly towards the conductor, they immediately notice the extent of his training and skill. For example, the father of the famous composer and conductor Richard Strauss, a famous horn player of his time, said: "You conductors, always remember that we are always watching you. We will not lose sight of your knowledge of how to get up to the remote control, how to open the score, as soon as you do not raise your baton, we will immediately distinguish who will rule here - you or us." It is impossible to conduct without being a leader, without "feeling like a guide and a real leader". However, leadership can be understood in different ways. It occurs both in compulsion and in the ability to gain confidence. There are conductors who only give orders to the performers. Such a conductor exercises his absolute judgment throughout the performance. The well-known conductor Gennady Rozhdestvensky explains the strictness in this way, "it can lead to technical perfection, exact fulfillment of the conductor's requirements, but it never creates an environment in which individual musicians and a whole orchestra can be inspired, a free creative process. . Of course, if this is a really high-level orchestra.

Summary.

Therefore, it is advisable to convey their wishes to the performers in a polite, but at the same time sufficiently serious, manner, not in an overly harsh manner, but by persuasion. It is this method that helps the artists to understand the music they are performing and lays the foundation for harmony. That's when a real dialogue begins between the conductor and the orchestra, and they start to create together. As G. Rozhdestvensky said, "a perfect performance is achieved when the conductor offers his approach to music to the orchestra and receives a specific response from the orchestra, or some complementary additions." The more clearly the conductor can convey his ideas about music to the performers, the more opportunities there are for their realization.

Now, after getting acquainted with the history of the art of conducting, we realized that the baton movements, which at first glance seemed lively, are actually the most complex and difficult type of musical performance.

List of used literature

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