



e-ISSN: 2278-8875
p-ISSN: 2320-3765

International Journal of Advanced Research

in Electrical, Electronics and Instrumentation Engineering

Volume 10, Issue 12, December 2021

ISSN INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA

Impact Factor: 7.282



9940 572 462



6381 907 438



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Features of Improving the Conducting Skills of a Music Teacher

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Annotation: This article explains that one of the elements of conducting technique is attention and one of the important elements of auftakt, the need to form hand gestures correctly when studying it. It also highlights the techniques of team management, focusing on the choir and getting the breath you need to start the piece.

Keywords: conductor, left hand, conducting technique, gesture, accent, tact, rehearsal, repertoire, facial expression, freedom of hands, melodic, tact, dynamics, tempo, parties, ways of performing, simple o ' measurements, complex measurements, polyphonic works

Аннотация: в этой статье раскрывается один из важных элементов дирижерской техники внимание и аутфакт , при изучении дирижёрских схем необходимо правильно формировать жесты рук. В нем также раскрывается, как дирижёр должен собрать внимания хора и сделать необходимый вдох в начале исполнения произведения, так же выделены методы управления коллективом.

Ключевые слова: дирижер, левая рука, дирижерская техника, жест, акцент, такт, репетиция, репертуар, мимика, свобода рук, мелодия, такт, динамика, темп, партии, способы исполнения, простые измерения, сложные измерения, полифоничный работы

Hand gestures are important in setting students 'performance, as the conductor demonstrates the work he or she is teaching with his or her hands and works with the team. This means that the arms should be bent and the elbows should be at least ten centimeters from the waist. The arms should be free, shoulder-width apart, parallel to each other, parallel to the bottom. The freedom of the arms is facilitated by the shoulder and shoulder muscles, which control the tension. The main thing is that the palms of the hands (wrists) perform light, flexible, delicate, tactile, circular, sliding, point-shooting and many movements, each part of the hand can not perform without each other. Light movements of the palm (cyst) - these are the movements of emotional impulses, emotions, musical perception and expressive gestures of the conductor. The palms (wrists) are used to show the works, and the conductor's gestures are shown according to different tempo. With the help of these gestures, conducting techniques illuminate the artistic aspects of musical works. If the tempo of the work is slow, medium, and fast, the conductor's grids will be in the movement of the conductor's gestures corresponding to these tempo. In the process of conducting works at a set tempo, the muscles of the arm below the shoulder and the wrists help the palm (wrist) to make the conductor's gestures light, airy, and beautiful. In conducting, the palms (wrists) cannot be hardened, and their flexibility is very ugly. Therefore, exercises are very important for proper hand technique. For example:

- a) The fingers of the palm are placed in a more rounded position, at a point as if holding a mouse, and then up and down movements are performed. Even then, when the wrist is raised, the wrists should not be raised too high. Even when the palms are lowered, the wrist joints cannot be raised again, and the palms and wrist joints control the hand movements.
- b) In the movements of the palms and wrists, the shoulders should be free, not bent.

In conducting, the shoulders and wrists play an important role in the free movement of the palms. It consists of the palms of the hands, wrists and shoulders for proper hand movements. This means that the palm (cyst), which is the most mobile and expressive part, plays an important role in the proper performance of conducting techniques. Because the arms are interconnected, the shoulders and muscles are active in showing the smallest gestures of the conductor. For example, switch from light staccato to pianissimo.

The palms of the hands should be facing down when performing the conductor's gestures, which is the most comfortable position for conducting techniques. The palms of the hands should be straight, with the palms of the hands



relaxed and not too tight. The fact that the fingers are slightly more rounded indicates that the whole palm is moving correctly and freely enough. When conducting, the shoulder and wrist muscles should be ready to move freely. In this case, the conductor's palms should be free, elastic and mobile. With the help of these movements, it is possible to show the subtleties of the musical expression of the centuries, and the role of the finger movements in illuminating the artistic image of the work is great.

When conducting a piece of music, the movements of the palms change. This is a testament to the complexity or simplicity of the work, as well as the fact that the pace, dynamics, fermats, stocks, and height, as well as the degree of elongation, are constantly changing when performing conductor gestures with the palms of the hands.

It is recommended that students first determine the correct hand position when teaching. That is, it is necessary to teach the freedom of the shoulders, the comfort of the palms, the ability to behave in front of the team and to follow the technique of managing the team with the palms. In conducting team performances, the conductor must be able to form the entire conductor's apparatus, body, torso, shoulders, wrists, palms, feet, and head and face. The task of the conductor is to find the most comfortable and natural position for the body, head, arms and legs for each student.

Imagining the conductor's gestures and making sure they are understood.

Communication is also an important tool in communicating with the executive team. Conductor's manners, image, conductor's facial expressions, gestures, behavior, etc. from these activities the condition of the conductor can be determined. When installing the conductor's apparatus, sufficient information is given about the facial expressions and facial expressions of the conductor; violent movements represent living eyes - joy; bending of the body, sad face - expression, lightless eyes - sadness; sharp, lively, sharp gestures, burning eyes, rude faces - hatred; greedy gestures, hard eyes, tight lips - stubbornness. For the conductor, the position of the body, gestures, movements, and expressions are not only signs of the creative purpose, but also a source of influence on the performing team, which should be the object of careful study.

The performer tries to make the tone of the work he is performing pleasant, clear and understandable. Sufficiently conveys the essence of the work performed, the artistic image, the expressiveness of the work. It also depends on the way in which he demonstrates his means of musical expression through the use of conducting schemes.

The length or brevity of a sound does not change its physical character during the conduction process, but from a musical point of view, the length of the sound is another feature that is important. The length of the sound plays an important role in the continuation of the vibration of the sound source, in communication with the team, in the means of communication, the conduct of the conductor - gestures, facial expressions, behavior, etc. Because violent actions represent living eyes - joy; bending of the body, sad face - expression, lightless eyes - sadness; sharp, lively, sharp gestures, burning eyes, rude faces - hatred; greedy gestures, hard eyes, tight lips - stubbornness. For the conductor, the position of the body, gestures, movements, and expressions are not only signs of the creative purpose, but also a means of influencing the performing team, which should be the object of careful study.

There are many types of hand movements during the conduction process:

- a) parallel - both hands perform parallel movements;
- b) different - when one hand beats, the other hand shows loud or slow sounds. The character, dynamics, texture of the work are expressed by these characteristics. However, there are certain conditioned movements for the hands. For example, a melody played very slowly *pp* (*pianissimo*) cannot be expressed with large, strong movements, or a loud melody cannot be expressed with small, involuntary gestures *ff* (*fortissimo*). It is impossible to show a heavy melody (*legato*) with movements.

Another rule of conducting is that the right hand of the conductor plays a leading role in the performance, while the left hand represents its emotional aspects. The right hand is engaged in tapping (rhythmic tapping), that is, showing the measure (meter) of the work and the parts of the criterion. It also shows the speed, character, dynamics, instrument input, accents, fermato, and syncope. In short, the meaning of the work is determined by the functions of the right hand. The same thing can be done with the left hand. He can also play instruments with orchestral groups, choir entrances, dynamics, melodies, and movements with both hands. However, the fact that the left hand always repeats the movements of the right hand shows that the technical vocabulary of the conductor is not rich. But when performing great ceremonies, operas with the participation of choirs, orchestras, soloists, the hands can involuntarily make the same gestures. There are many types of conductors. But the choice of the one that suits the content of the work depends



on the intellect of the conductor. To achieve this, the conductor must have at least some knowledge of the structure of his brain.

In medicine, each part of the brain is described as a fully formed hemisphere. Although the two hemispheres work differently, they control each other. An example is the performance of a violinist, or a rubab player. Proof of this is the fact that both hands perform different functions at the same time. In this sense, the conductor can control his hand movements and make different gestures at the same time. There are various exercises for this. To do them perfectly, you need teaching experience, rich technical vocabulary and knowledge. This process begins with the study of the rules of conducting and (metric) schemes.

Caesura is like a fermata in a tact section, also called Luft pause. This pause is used by the composers in a subtle way to perform the work. In this way, the emphasis between the sentences gives the music a special breath. Luft pauses and caesura belong to the type of performance that gives freedom to the performer, as their exact duration is not specified by the author. Therefore, the conductor's sense of norm, taste, and level of understanding of the peculiarities of his style and form are especially evident here.

Fermata means stopping, sound and extending the pause. Fermata (♯) is a character that extends a note, chord, or even a pause at any time. To set up Fermata, you need to consider not only its location in the work, but also the nature of the episode, the pace and style of the work.

There are also fermatas that are not used in all voices at the same time. All types of fermata are determined by stopping the movement of the hand in a certain proportion. In order for Fermata to be visible, the conductor must give an auftakt before showing it. If the dynamics do not change while the fermata is playing then the hand gesture that reflects this or that delicate expression will not change until the fermata is removed. If there is a crescendo or diminuendo sign when the fermata is playing, the conductor's hands must show this change in dynamics accordingly. It is better not to move the right hand. Primary fermatas should be listed above. It is also more accurate to point the fermata with both hands in a lower position and then raise the arms to show the kreshchendo. In this method, if the fermata chords are diminuendo, then the fermata is placed higher with both hands, and then the left hand is slowly lowered with the open palm while the right hand is motionless.

If these fermata chords are diminuendo, then the fermata is placed higher with both hands, and then the left hand is slowly lowered with the open hand with the right hand motionless. There is another way to do this: both hands are placed on top of the fermata and slowly lowered. ff, pp Now let's look at ways to beat different types of fermata.

In forte (f), which is found in musical works, the removal of fermatas is performed with a sharp motion, and in piano (p) with a soft, smooth hand movement.

In the study of performances, the expression of the hand is used to express the subito forte, emphasizing the unexpected, sharp, and marked contribution with a quick impulse. The conductor's gesture gives the subito forte a clear auftakt corresponding to its character and size. Of course, at high speeds this movement becomes more active than at slow speeds. In conducting technique, the left hand helps the right hand, and at the same time the volume of movements increases or decreases sharply when switching to the Subito forte or subito piano. This means that in the conduction technique, the gestures are slightly larger when the subito forte is used, and the gestures on the subito piano are smaller when they are performed. continues. If the sudden change in dynamics is accompanied by a sudden movement of the left hand (at this time, usually the left hand stops moving and writes the palm, indicating the appearance of the piano), then the transition from forte to piano is more expressive reaches In musical works subito f, p, fp

When it comes to dynamic characters such as, the movements are short, slow, sharp, deeper, softer.

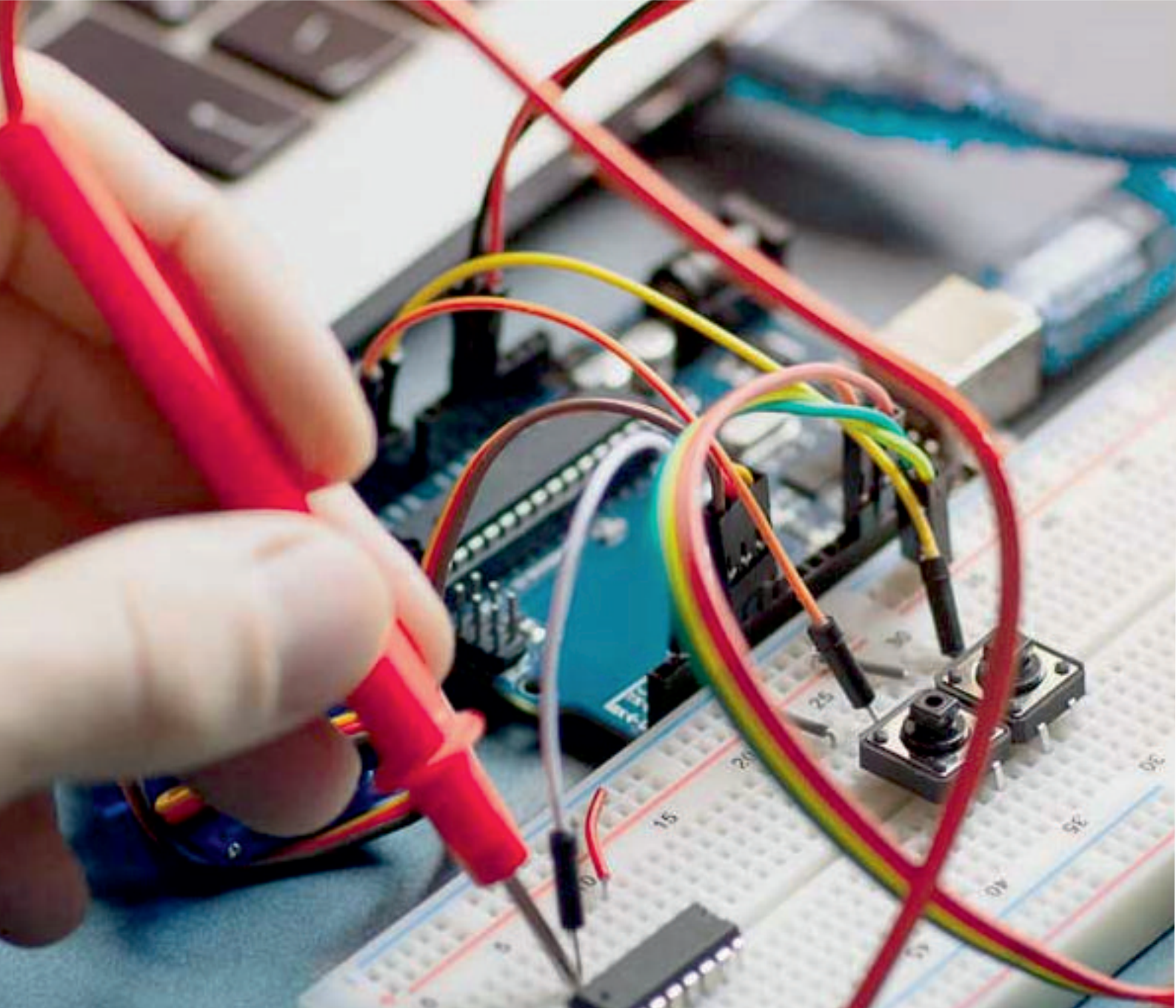
In conclusion, secondary school teachers need to master conducting techniques in forming choirs. In particular, they should be able to control students, develop children's voices correctly, and sing correctly and with one breath through hand gestures. To do this, the teacher must master the perfect conducting technique, pay close attention to the conductor's apparatus, be able to show gestures correctly. It is important to focus the team's attention when managing a school-organized choir. Students begin with a hand gesture, a teacher's gesture, and a facial expression. Another important element is the auftakt, which teaches students to breathe properly and to start the work with care. Auftakt is an important element in mastering the technique of conducting.

This means that the teacher must be able to demonstrate all the nuances of conducting techniques: music theory, composer life, work analysis, sound structure, dynamic signs, tempo, gestures and gestures from the beginning to the end of the performance.



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Impact Factor: 7.282



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